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—ARCHITECTS LLP—

SIR JOHN SOANE'S MUSEUM
13 LINCOLN'S INN FIELDS
STUDENTS' ROOM PROJECT

Heritage Statement

Alterations to the Colonnade



November 2020

1.0 INTRODUCTION

This document forms part of the Listed Building Consent application for minor internal works to the Colonnade of Sir John Soane's Museum, 13 Lincoln's Inn Fields. The Colonnade forms part of the rear area of the museum and is situated at ground floor level directly to the east of the Dome Area. The Colonnade structure partly supports the Students' Room which is a small mezzanine hidden above the main body of the museum. It is proposed that these works are undertaken as part of the upper Drawing Office / Students' Room Project which primarily involves redecoration and minor localised repairs. The items in this heritage impact assessment include all the proposed modifications to the fabric and new elements of construction.

The proposed modifications to the interior of the building include:

1. Basement Stairs (north east corner of the Colonnade): Alterations to narrow the stairs and reinstate the splayed linings at the landing. All works will recreate Soane's 1837 arrangement;
2. Colonnade (Head of Basement Stairs): Installation of a new stained glass screen (incorporating historic pieces of stained glass and new coloured glass);
3. Colonnade: Minor repositioning of 6no. timber columns to reinstate Soane's 1837 arrangement;
4. Colonnade: Modification to 2no. square timber columns to recreate the triangular columns that existed in 1837; and
5. Cupboard 100 (South side of Colonnade): Reinstated glazed door (incorporating historic pieces of stained glass and new coloured glass).

These proposals have been developed based on extensive archive research culminating in the Deputy Director's historic report on these areas "Students' Room, Research Project, Helen Dorey 2020 v.1", which can be made available to the Local Authority upon request. The report provides a detailed analysis of the archive drawings, specifications, bills, reports, diaries and minutes of meetings which accurately record the development of the Colonnade and Students' Room from its original construction in 1808 to the present day. The proposals would return the Colonnade to its appearance in 1837 (the date of Sir John Soane's death).

Julian Harrap Architects LLP's detailed survey and proposed drawings illustrate and describe the alterations which are proposed as part of this application. The elements are listed in the points 1 to 5 above and are illustrated in the Julian Harrap Architects LLP drawings identified on the Drawing Register Sheet at the back of this report. Item 1 will be dealt with in the following Section 4.1, Item 2 - Section 4.2, Item 3 - Section 4.3, Item 4 - Section 4.4 and Item 5 - Section 4.5.

2.0 SUMMARY OF THE HISTORICAL DEVELOPMENT OF THE COLONNADE

The bones of the structure that now incorporates the Colonnade, Students' Room and upper part of the Basement Stairs were constructed by Soane in 1808 – 09 when he extended his house across the site of the former stables at the back of No. 13 Lincoln's Inn Fields to create a 'Museum' connected to the rear of No. 12. The area which became the Colonnade was originally utilised as "The Lower Office" and included a bedroom (for a servant) and a staircase against the west wall, adjoining the Dome Area, gave access to an upper drawing office. There was an external door to the office from Whetstone Park. Fig. 2, illustrates the ground floor plan as of 16th March 1809 as executed, although this is a fair copy actually drawn in the 1820's.

In 1812 when Soane purchased, demolished and rebuilt No. 13 to his own design, he also made alterations to the ground floor "Lower Office" and it was connected to the new Dressing Room off the Library Dining Room at the front of the new house. From 22nd July 1812 to 28th August 1812, there were five proposed drawings completed that illustrate how Soane's design evolved, Fig. 3 illustrates the proposed plan dated 28th August 1812, on which sketch modifications were still being made. Unfortunately, none of these design drawings completely accord with the pencil drawing completed by Henry Parke sometime between 1816 to 1818, Fig. 4. A new staircase was constructed within this existing rear building, adjacent to the Monument Court, which connected this area to the basement (Fig. 3 Drawing 32_3_28 ground floor plan August 1812). The office was connected to the new house via a doorway and corridor into a small 'Dressing Room'. An internal glazed screen is shown in the watercolour of 1812, in the position of the door of Cupboard 100 above the new basement stairs – but the arrangement of glass is quite different to the later arrangement recorded by George Bailey in 1837. The former servants bedroom within the Lower Office is shown as being removed.

Alterations to this area were carried out in 1818 to redesign the lower office and convert it into further display space, as an extension to the Museum, probably spurred on by Soane's acquisition of marbles and casts from the Adam sale of that year. The arrangement was probably that which is drawn 'as existing' in Drawing SM 32/3/39

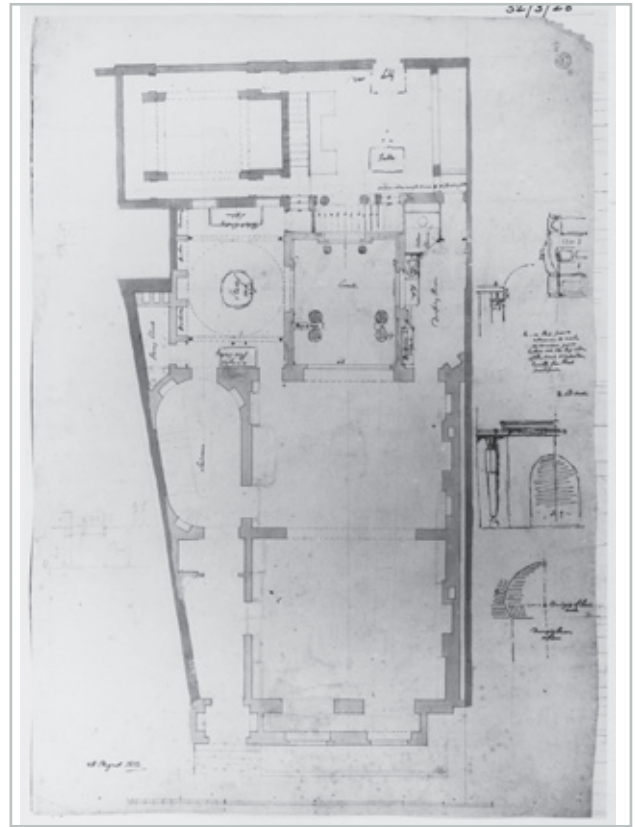
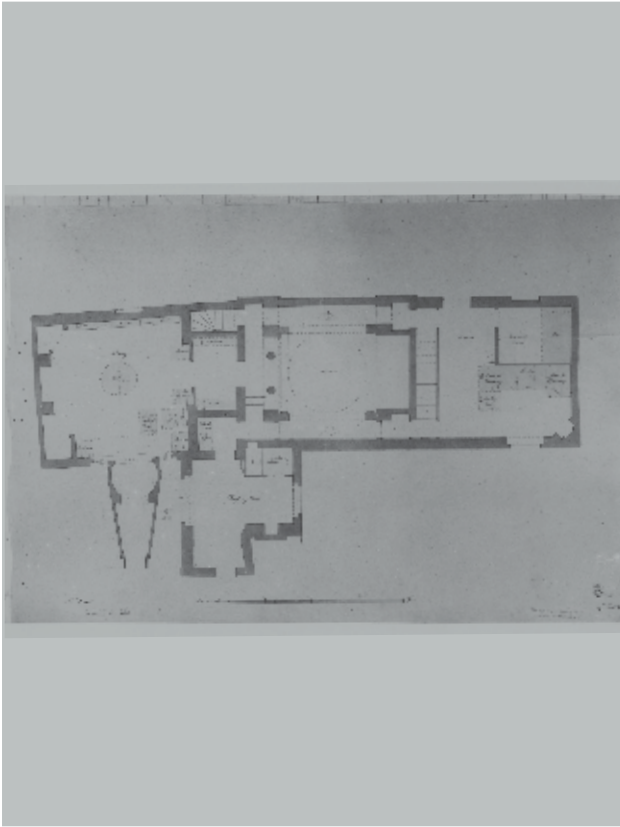


Figure 2 (Top Left): Ground floor plan as of 16th March 1809 as executed, although this is a fair copy actually drawn in 1821.

Figure 4 (Bottom Left): Vol. 83/6 View in Lower Office by Henry Parke undated but c.1816 to 1818. .

Figure 3 (Top Right): Drawing 32_3_28 ground floor plan August 1812

Figure 5 (Bottom Right): Drawing 32_39 dated 23 Jan 1821, plan drawn in connection with works at the back of No. 12 (on the left end of the plan).

ground floor plan dated 23 Jan 1821, Fig 5, this plan was made in connection with works Soane was planning to the Picture Room at the back of No. 12. It is probably at this time that the ground floor completely switches function from office to display space.

In June - March 1821 Soane carried out major modification works. The external walls of Drawing Office were extended up and the floor level of the Drawing Office raised up, the staircase to the upper drawing office was moved to the east wall and a curious arrangement of columns was installed on the wall adjacent to the Dome Area, Fig. 6, Drawing 32_3_26 dated 29 Nov 1821. Low stands were installed for objects which were used to display Soane's growing collection. At this time the upper Drawing Office or Student's Room took a form recognisable today.

By 1823 Soane had acquired No. 14 Lincoln's Inn Fields and set about demolishing and re-building this house. The stables at the back of No. 14 would become his second Picture Room and the Monks' Parlour. This involved yet another re-working of the ground floor area of the Museum and these works were complete by 1824, Fig. 7 Drawing 32_3_24 plan 1824 - 25. The arrangement established at this period, is clearly recognizable as the Colonnade today. The Students' Room staircase was reconstructed and repositioned at the north end of the new Museum Corridor, outside the new Picture Room; the basement staircase was moved from the south side to the north-east corner utilizing the new Basement East Corridor. Note that at this time the columns at the north east side of the Colonnade were square in plan. The section drawing, Fig. 8 Vol 84_1, also drawn 1824 - 25 shows the arrangement of columns in connection with the down-stand beams of the Students' Room structure, likewise Fig. 9, watercolour of Sept. 10th 1825 "View of part of the Upper Museum looking into the Dressing Room". It is also around this time that the opening into the area now known as Cupboard 100 seems to have been enlarged to a doorway, Fig. 10 Vol 82_2, shows this as an opening, but it is unclear if it incorporated the door with stained glass, at that time, but by 1830 it had become a cupboard / bookcase, Fig. 11 Vol 85A_2.

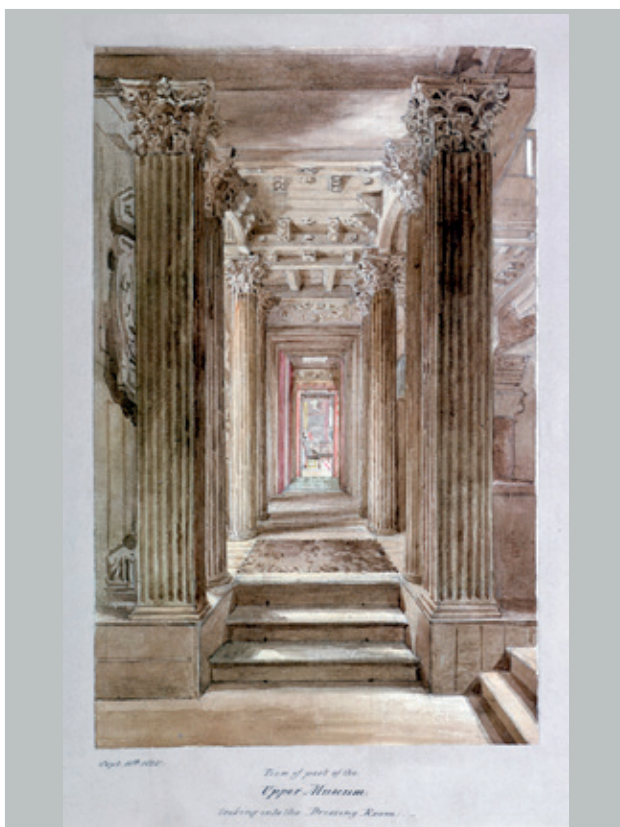
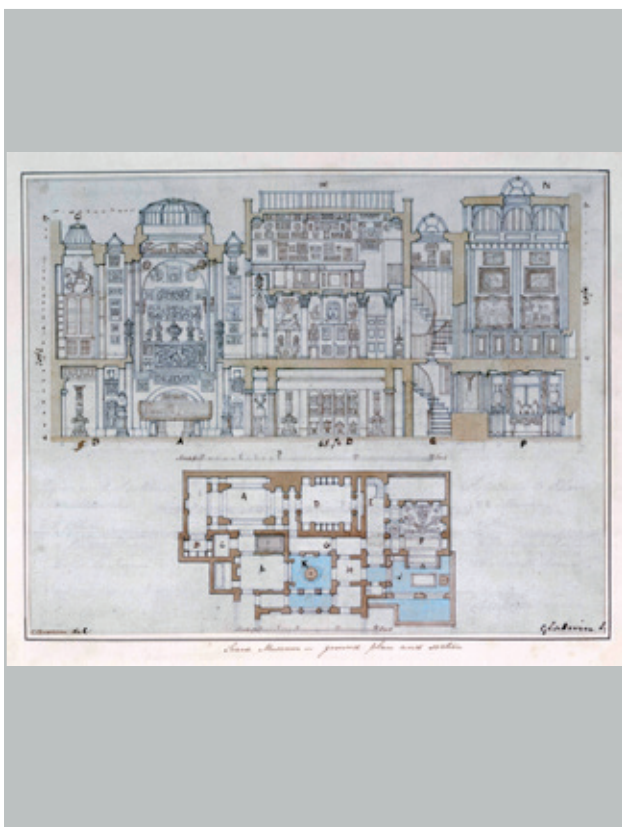
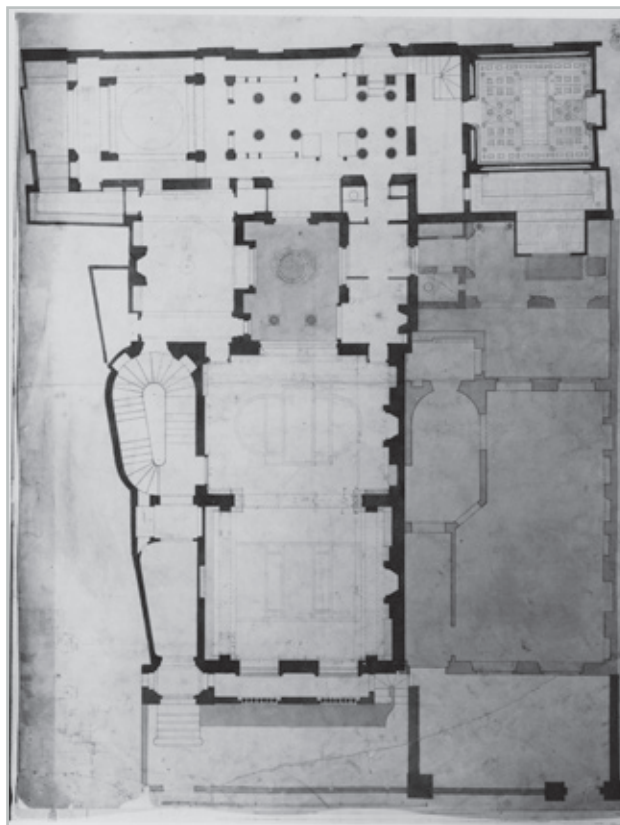
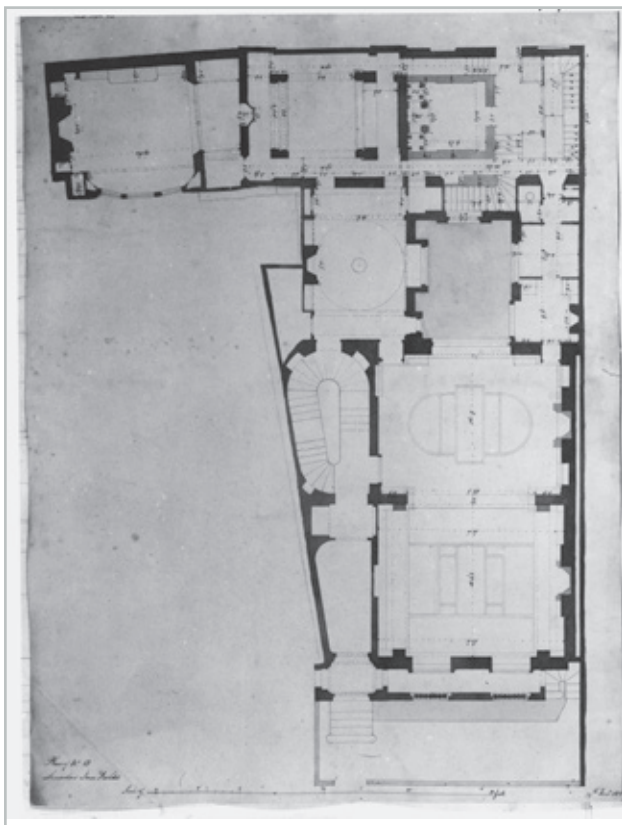


Figure 6 (Top Left): Drawing 32_3_26 dated 29 Nov 1821.

Figure 8 (Bottom Left): Vol 84_1 Section through the Museum, looking north, 1824 - 25.

Figure 7 (Top Right): Drawing 32_3_24 plan 1824 - 25

Figure 9 (Bottom Right): Watercolour by member of Soane's office Sept. 10th 1825 "View of part of the Upper Museum looking into the Dressing Room".

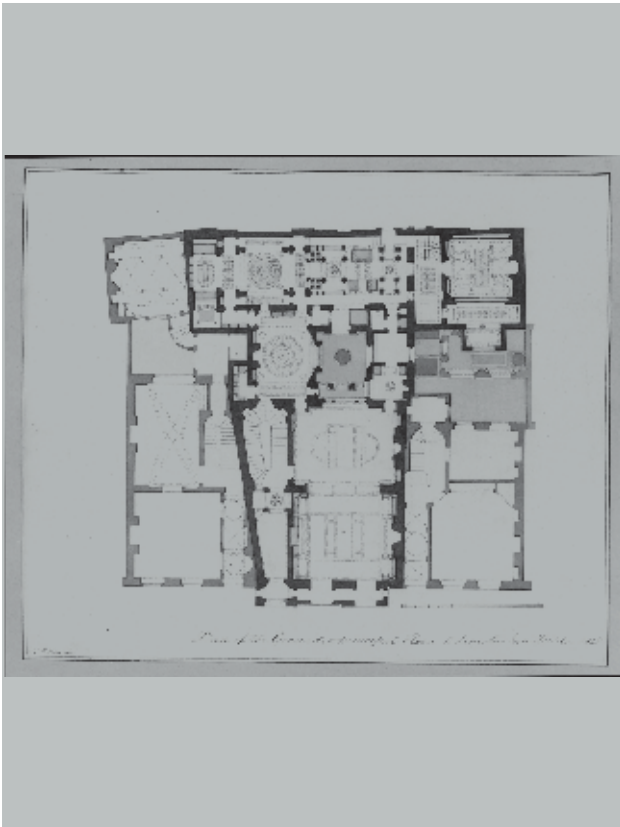


Figure 10 (Top Left): Vol 82_2 Ground floor plan of the Museum, dated 1825.

Figure 12 (Bottom Left): Vol 85B plate II ground floor plan, 1835.

Figure 11 (Top Right): Vol 85A_2 Ground floor plan of the Museum, 1830.

Figure 13 (Bottom Right): 1835 Description plate XXVI.

The north east columns of the Colonnade seemed to have changed sometime by 1835, as the 1835 *Description*, Fig. 12 Vol 85B plate II ground floor plan, clearly shows them as triangular in plan. It is likely that this change occurred when the short flight of stairs up to the northern passage was removed and the floor openings (to illuminate areas of the Crypt) were installed. On this plan, the stained glass screen is shown in position at the Basement Stairs landing and the folio cabinets are shown tucked in between the eastern columns of the Colonnade and the east wall. The door of Cupboard 100, containing stained glass can just be glimpsed between the columns of the Colonnade in the etching in Fig. 13 1835 *Description* plate XXVI. This is also substantiated by the record drawing by the first Curator, George Bailey, in 1837 in his record of stained glass, Fig. 14.

The drawing, Fig. 15 Drawing 32_2C_2 Ground floor plan 1837, is the closest plan to the date of Soane's death.

Sometime in the early years directly after Soane's death, George Bailey, the first curator of the museum, switched the stained glass door from Cupboard 100 with the door to the Oratory (second floor of No. 13 Lincoln's Inn Fields). Wild's record drawing of the stained glass arrangements prior to the major reworking of the second floor in 1892, illustrates the stained glass in the door in its new position. The stained glass was taken out and repositioned by Wild when he altered Soane's second floor. The timber elements of the door were lost.

In 1854 the glazed screen at the head of the Basement Stairs was modified. The central amber section of stained glass was removed and the lower historic panels moved up into this central space. This modification was undertaken as one of the panels had been accidentally broken by a visitor and the Trustees were minded to raise the position of the antique subjects in relation to the floor level (the broken panel was repaired in 1854). The modifications to the screen were shown in pencil over the original inventory by George Bailey of 1837, Fig 16. The screen was finally removed by Wild in 1892 when he carried out modifications to widen the Basement Stairs and altered the layout of the Colonnade. Some of the historic stained glass panels survive, but the joinery of the screen does not.

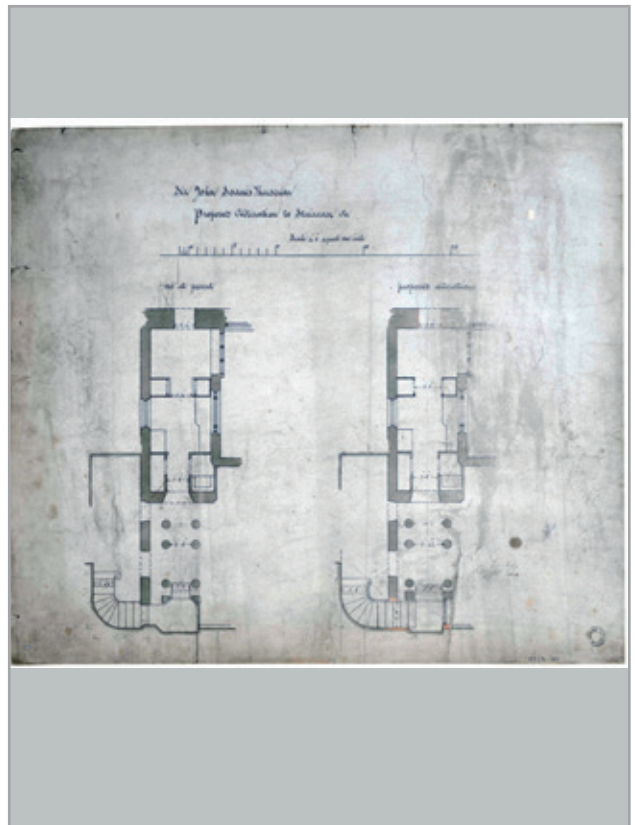
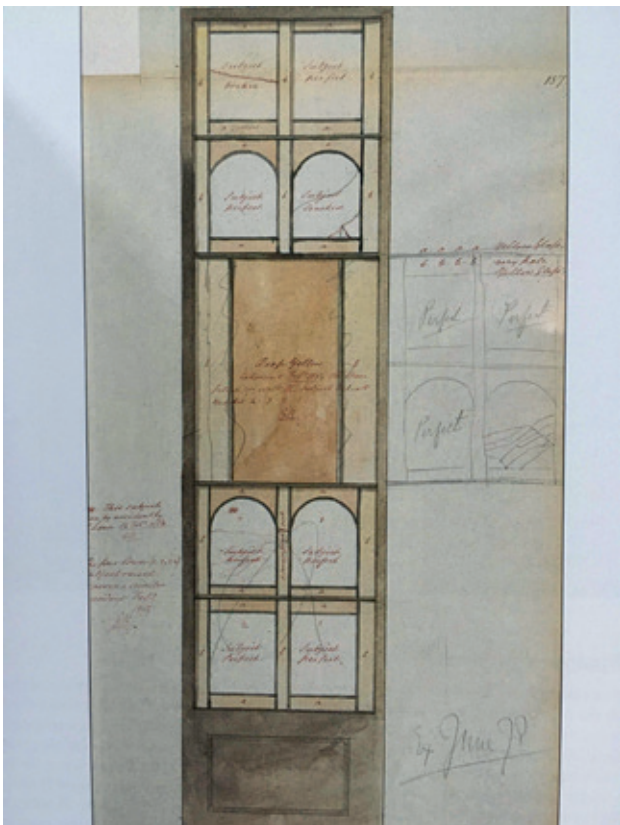
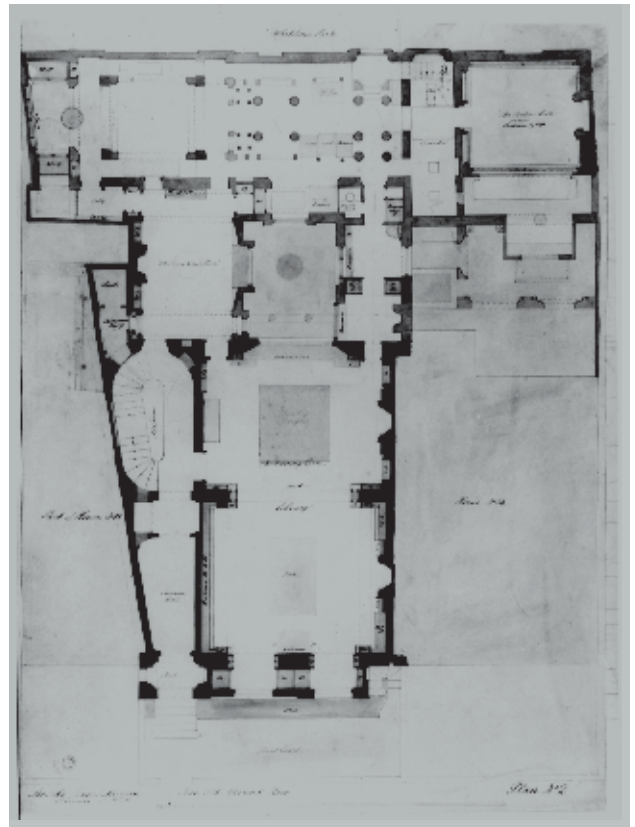
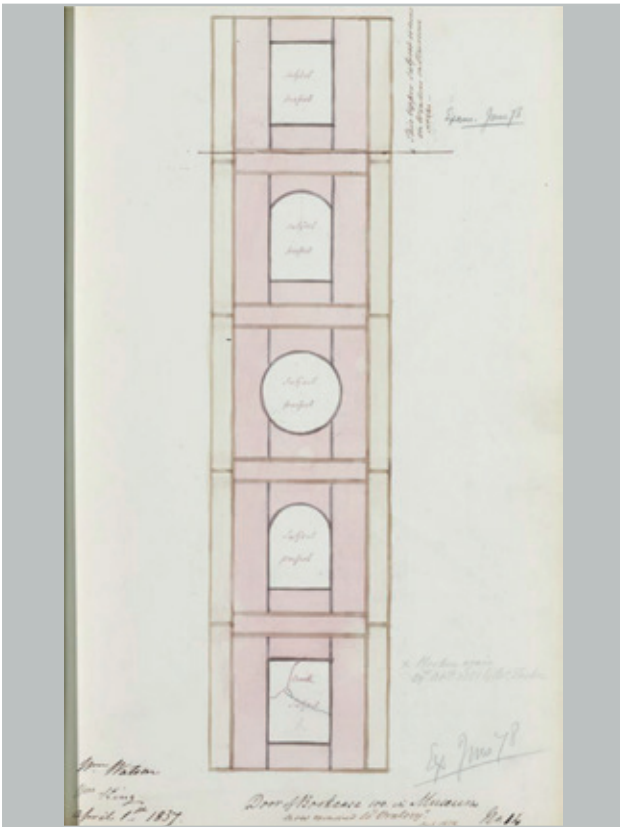


Figure 14 (Top Left): Cupboard 100 from the Stained Glass Inventory 1837 by George Bailey.

Figure 16 (Bottom Left): Screen at head of Basement Stairs from the Stained Glass Inventory 1837 by George Bailey.

Figure 15 (Top Right): Drawing 32_2C_2 Ground floor plan, 1837.

Figure 17 (Bottom Right): Drawing 82_2_89 showing the existing and Wild's proposals for the Colonnade and Basement Stairs, 1890, NB North is towards the bottom of the page.

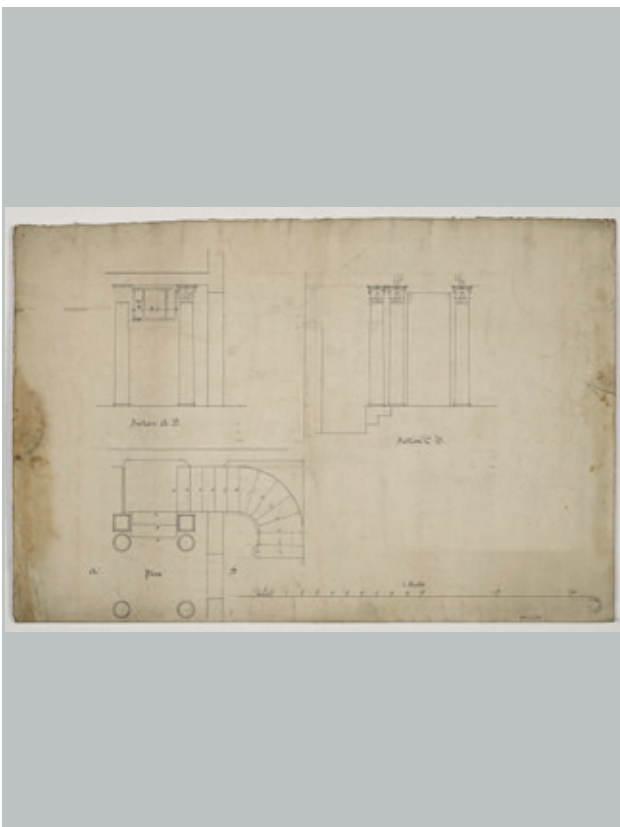


Figure 18 (Bottom Left): Drawing 87_2_90 proposed section through the Colonnade by Wild, 1890.

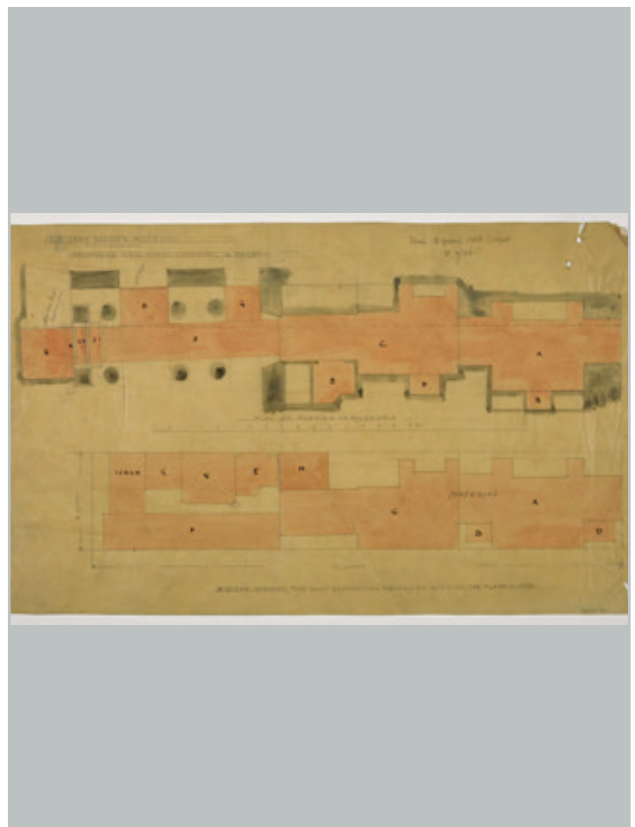
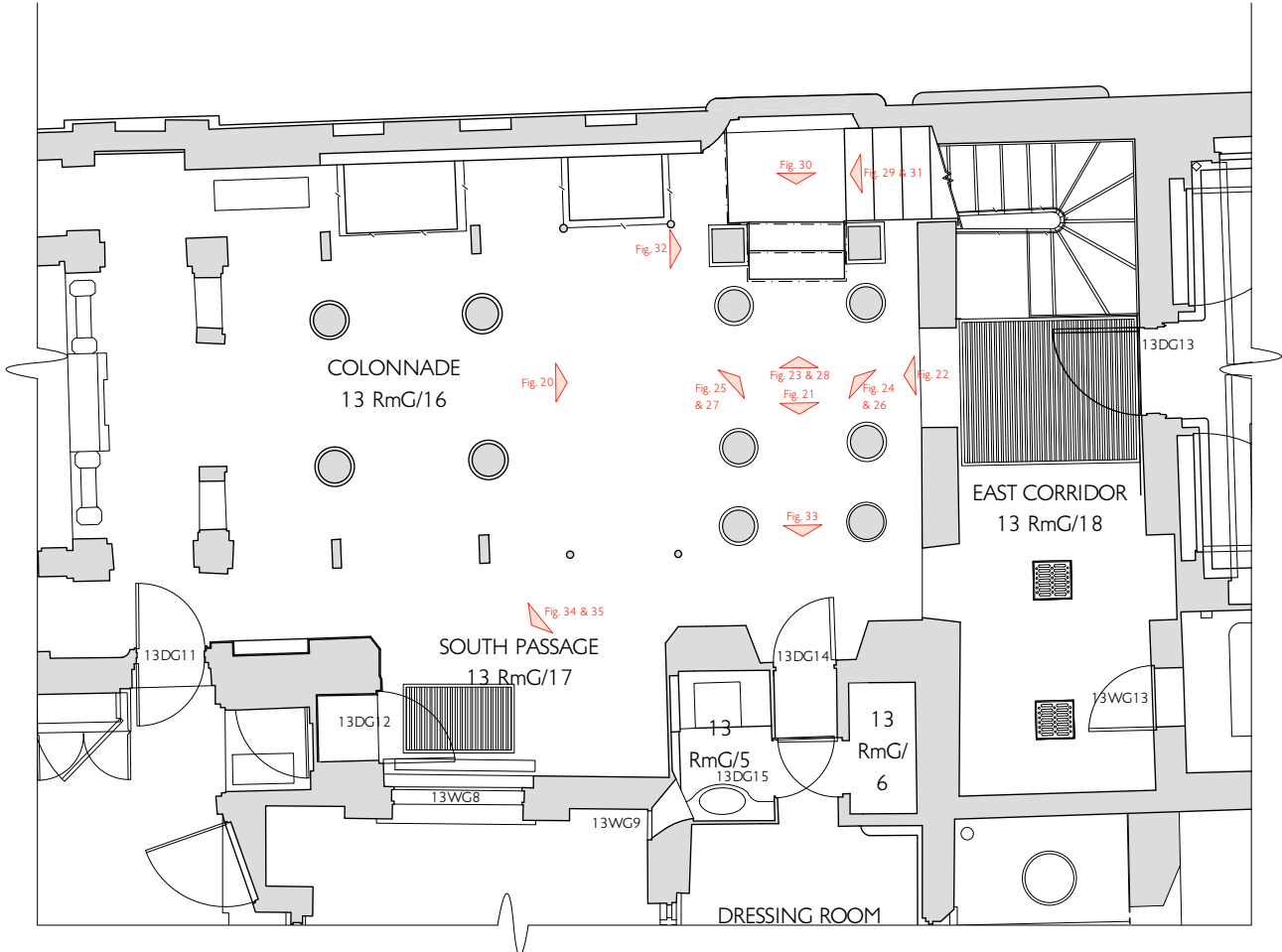


Figure 19 (Bottom Right): Drawing 87_2_92 showing proposal for a new floor cloth in the Colonnade, Dressing Room and Study, east is at the top of the page.

Soane's arrangement of the Colonnade, Basement Stairs and entrance to the Dressing Room remained relatively unaltered until 1891 when the Curator, James Wild, carried out modifications to Colonnade. These modifications were justified by Wild on the grounds that it would improve access to these areas of the Museum. Wild's drawing of 1890, Fig. 17 Drawing 82_2_89, records the arrangement prior to his works and illustrates his proposals. The modifications, which were implemented, included the widening of the basement staircase and changing the design of the landing and stained glass screen. In the end, Wild completely removed the stained glass screen and re-distributed the glass elsewhere in the building. The north east columns of the Colonnade were then returned to shafts of square-plan and the columns of the Colonnade were moved apart. Wild also carried out modifications to all the openings and joinery through the Study and Dressing Room, widening both spaces and turning them into a passageway rather than two separate interiors. Wild's proposed section dated 1890, Fig. 18 Drawing 87_2_90, shows the alterations in more detail and records the intended sections. It is curious that the north east columns are shown as having Corinthian capitals, but they survive as Ionic capitals (roughly triangular on plan), Fig. 18 The Section A.B. drawing has been marked up with a sketch showing the new window to Whetstone Park that Wild installed.

A drawing survives in the Museum archive dating from 1891 – 92 recording the areas as modified by Wild. The purpose of this drawing was to work out the layout of the proposed floor cloth that was to be laid over the floorboards, Fig. 19 87_2_92.

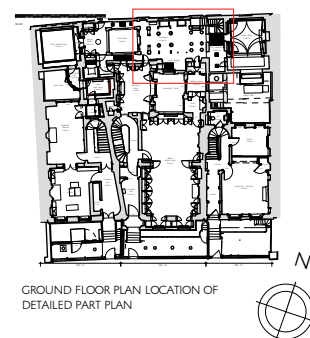
In 1992, the Curator, Peter Thornton undertook the restoration of the Study and Dressing Room with Julian Harrap Architects leading the architectural works. The openings between the Study and Dressing Room were returned to their original dimensions and elements of the joinery altered by Wild were reinstated to their Soane arrangement. However, this project did not include modifications to the Colonnade and Basement Staircase, which remained as Wild's modified arrangement in 1892, Figs. 20 - 35.



PART GROUND FLOOR PLAN

NOTES: -

Views of photographs (looking in the direction of the arrow). The Fig. reference relates to the image number in the Heritage Statement.



GROUND FLOOR PLAN LOCATION OF DETAILED PART PLAN



Figure 20 (Top Left): Colonnade looking east, 2019.



Figure 21 (Top Right): Colonnade looking towards Dressing Room, 2019



Figure 22 (Bottom Left): Colonnade looking east, 2019.



Figure 23 (Bottom Right): Colonnade looking north 2019.



Figure 24 (Top Left): Colonnade north east columns west of Basement Stairs (top), 2019

Figure 26 (Top Left): Colonnade north east columns west of Basement Stairs (bottom), 2019



Figure 25 (Top Left): Colonnade north east columns east of Basement Stairs (top), 2019

Figure 27 (Top Left): Colonnade north east columns east of Basement Stairs (bottom), 2019



Figure 28 (Top Left): Head of Basement Stairs, 2019.
 Figure 30 (Bottom Left): Half landing on Basement Stairs looking south, 2019.

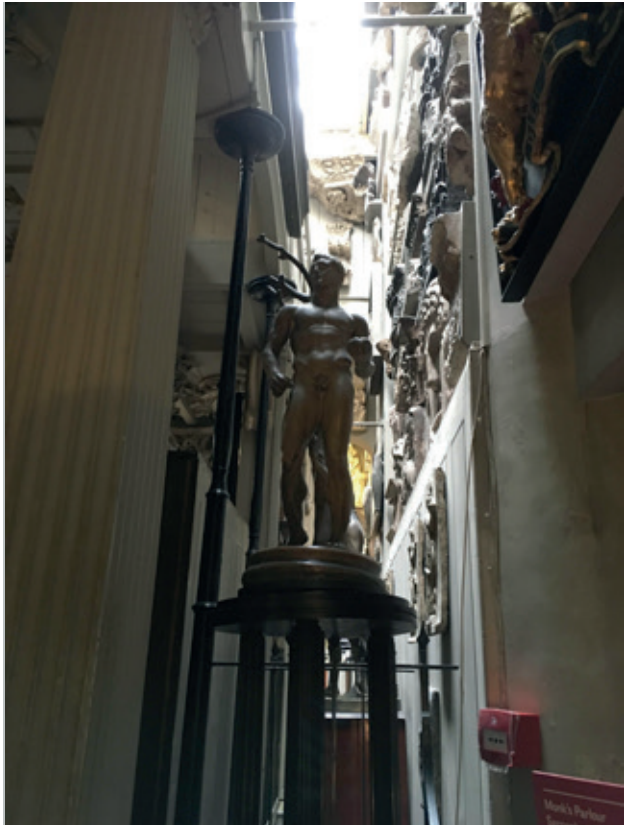


Figure 29 (Top Left): Area to the west of the half landing on the Basement Stairs (top), 2019.
 Figure 31 (Top Left): Area to the west of the half landing on the Basement Stairs (bottom), 2019.



Figure 32 (Top Left): Colonnade, detail of capital to the square columns at the head of the Basement Stairs, 2019.



Figure 33 (Top Right): Colonnade, door to Dressing Room, 2019.



Figure 34 (Bottom Left): Colonnade, door to Cupboard 100, 2019.



Figure 35 (Bottom Right): Colonnade, door to Cupboard 100, 2019.

3.0 STATEMENT OF SIGNIFICANCE

The buildings that form Sir John Soane's Museum, Nos 12, 13 & 14 Lincoln's Inn Fields are all Grade 1 listed and situated within the Bloomsbury Conservation Area. The buildings were built sequentially by Soane in 1792, 1812 & 1824. Soane originally lived in No. 12 Lincoln's Inn Fields, then moved to No. 13 in 1813. No. 13 was his home, office and Museum at the time of his death in 1837. In 1823 he purchased No. 14 Lincoln's Inn Fields and extended his Museum across its back premises replacing a stable block with his new Picture Room. The Museum is protected by an Act of Parliament in 1833 which bequeathed the Museum and its contents to the public on Soane's death requiring that it remain a free museum and be kept as nearly as possible as it was left at the time of Soane's death.

Prior to the major "Opening up the Soane" restoration project, a core statement of significance is given in the Conservation Statement which was produced by Kate Clarke Associates. This document also includes conservation and management policies for the protection of the Museum collection and building. The Colonnade / Drawing Office proposals adhere to the Conservation Statement policies.

As this is a small project that only affects one area of the Museum, the elements of internal fabric that would be affected by the proposals have been analysed individually, but their significance relates to their contribution to the building as a whole. The level of each element's contribution has been assessed using the criteria set out on the following page.

Assessing the Significance of Individual Elements

Various external and internal elements of the buildings contribute to the overarching significance of the West Smithfield market building.

The level of their contribution has been assessed using the criteria set out adjacent:

ASSESSMENT OF SIGNIFICANCE		
CONTRIBUTION TO SIGNIFICANCE	EXPLANATION	SENSITIVITY TO CHANGE
HIGH	Elements that are fundamental to the overarching significance of the building, often of demonstrable inherent value and multiple cumulative value, ie of clear aesthetic and historical value and potential for wider evidential or communal value which complement one another.	Very sensitive
MEDIUM	Elements that contribute to the overarching significance of the building and loss would cause demonstrable harm. It might be that these elements are interesting and complementary, but not fundamental. It could be that these elements of some inherent interest, but contribute more to the whole. They might more of one value, rather than a layering of values.	Moderately sensitive/flexible, balanced judgement required
LOW	Elements of lesser significance on their own or relative to the whole ie of limited inherent interest and most likely not of multi-faceted value, for example, of some aesthetic value, but limited to no wider evidential, historical or communal value.	Flexible, balanced judgement required
NEUTRAL	Elements that contribute neither positively or negatively to the significance of the building.	Flexible
DETRACTS	Elements that diminish, detract from or destroy an understanding and/or appreciation of all or some of the heritage values which comprise significance.	Change encouraged

COLONNADE : GROUND FLOOR
FEATURE

FEATURE	CONTRIBUTION TO SIGNIFICANCE	REASON
All original elements of the architecture and fabric relating to Sir John Soane's original design of the Colonnade	HIGH	Inherently significant as part of the original building
Stone / rendered steps to basement	MEDIUM	Late 19th century modification , but elements of the stairs may incorporate original Soane fabric. Modification altered Soane's design at 1837.
Basement Stairs: Joinery (structure, landing, treads and risers)	MEDIUM	Late 19th century modification , but elements of the stairs may incorporate original Soane fabric. Modification altered Soane's design at 1837.
Basement Stairs: Joinery (linings)	MEDIUM	Late 19th century modification , but elements of the stairs may incorporate original Soane fabric. Modification altered Soane's design at 1837.
Columns with square shaft	HIGH	Late 19th century modification , but almost certainly reusing original Soane fabric. Modification altered Soane's design at 1837.
Cupboard 100 Door	NEUTRAL	Existing modern flush grained door (2015). Temporary
Cupboard 100 Door Frame and Architrave	HIGH	Probably building fabric that survived in 1837.

4.0 DETAILED DESIGN PROPOSALS: HERITAGE IMPACT ASSESSMENT

The aim of all the proposals is to restore the Museum as nearly as possible to its appearance at the time of Soane's death, as stipulated in the 1833 Act of Parliament.

4.1 Basement Stairs (north east corner of the Colonnade): Modifications to narrow the stairs and reinstate the splayed linings at the landing. All works will recreate Soane's 1837 arrangement;

Proposal:

The proposals include the dismantling of building fabric to the top two steps and linings to the landing. The existing floorboards will be lifted and local modifications to the hidden structural joinery will be required to allow for the repositioning of the steps (further southwards, as Soane's arrangement) and creating the splayed linings adjacent to the landing. In our experience with this building, we feel it is likely that upon opening up the floor it will be clear from the surviving fabric how the staircase was modified in the past. The proposal will maintain all fabric from Soane's period and only remove the later 19th century alterations. Where possible and where appropriate we will reuse this fabric in the new work. The reconfigured steps and linings to the basement staircase will be finished in softwood timber, to match the existing and decorated (to follow the historic paint analysis). If possible, we will reuse the treads and risers of the top two steps of the Basement stairs and cut them down to suit their new positions. The wall between the East Corridor and Colonnade was also affected by the late 19th century alterations (basically shortened to make the staircase wider). This area of wall will be reinstated to Soane's dimensions and the areas of missing timber panelling pieced in and decorated to match the adjacent areas. The stone / rendered steps from the turn of the stairs to the basement will remain unaltered.

Heritage Impact Assessment:

The proposals will only alter the fabric of the upper part of the Basement Stairs, that forms part of the late 19th century modifications by James Wild. As it is possible that Wild reused material when carrying out his modifications, the process for carrying out these works will involve analysing removed material to establish its age and aim to re-use the salvaged material in the proposed reinstatement. The reuse of material will harmonize these alterations with the Soane fabric.

The proposal to return the upper part of the Basement Staircase and Colonnade to Soane's design in 1837 would allow us to reinstaste the stained glass screen and bookcases. The decision has been taken not to reconstruct the entire staircase down to the basement in order to restore it to its original dimensions as this would require a degree of intervention that seems disproportionate to the benefit that would be gained. We feel the proposals would have a positive effect on the character and significance of the historic building as a whole.

Justification & Mitigation:

The modifications to the Basement Stairs carried out by James Wild in the late 19th century undermined Soane's 1837 arrangement and the reasons for carrying out these modifications was for utilitarian purposes at a time when Soane's architecture was not revered as much as his collection. In themselves, Wild's modifications are of little architectural importance. The proposed works will allow the splayed linings of the staircase to be reinstated and form the setting for the reinstated glazed screen and triangular shaped columns, as Soane's 1837 arrangement. To mitigate any potential loss of historic fabric, the proposals will reuse as much of the existing fabric that is practical.

4.2 Colonnade (Head of Basement Stairs): Installation of a new stained glass screen (incorporating historic pieces of stained glass);

Proposal:

Historically at the head of the Basement Stairs there was a stained glass screen with 16th and 17th century stained glass panels set within panes of yellow and amber coloured glass: this was modified in 1854 and then completely removed in 1892. The arrangement of panels and glazing bars is recorded in an inventory of the Museum's stained glass in 1837. The only elements of historic fabric to survive from the screen are six stained glass subjects, which have already been conserved by specialist stained glass (Chapel Studios). The screen appears to have been physically attached to the column at the head of the Basement Stairs and the north wall of the building. The frame will be recreated in timber (sustainably sourced modern mahogany) the stained glass will be set within the screen in a mixture of lead comes and moulded timber glazing bars. The bottom panel of the screen will be a triple beaded flush panel, as shown on the record drawing from the 1837 inventory. The screen will be mechanically fixed to the reconstructed column and attached to the wall and ceiling with invisible fixings. New areas of glazing below 1.2m will be fitted with an invisible safety glass in front of the historic sections and to protect breakages.

Heritage Impact Assessment:

The proposals will reinstate an important architectural element within the main area of the Museum, faithfully to Soane's 1837 arrangement. The proposed works will allow the antique sections of stained glass to be displayed within the public areas of the Museum again and will create a dramatic lighting effect (daylight passing from Soane's rooflights through the coloured glass panels) and illuminating the head of the basement stairs. The plain amber coloured panel was clearly intended by Soane to allow a view of the sculpture positioned behind. The proposal would have a positive effect on the character and significance of the historic building as a whole.

Justification & Mitigation:

The reinstatement of this glazed screen will recreate Soane's 1837 arrangement and has no detrimental impact on any of Soane's original fabric. It will allow the public to view sections of antique stained glass (in their original 1837 location) which are not currently on view in the Museum. It will also enhance the dramatic lighting effects in this part of the Museum by restoring coloured glass - and therefore coloured light effects - to this area, as Soane intended, for the first time since the 19th century.

4.3 Colonnade: Minor repositioning of 6no. timber columns to reinstate Soane's 1837 arrangement;

Proposal:

The six existing columns (with circular shafts) will be repositioned to Soane's arrangement of 1837. This will involve a specialist conservator moving them inwards by dimensions set out on drawing 506SR/GA102. The columns will be wedged in position, but will remain unfixed (it should be noted that most of the columns are currently loose). The repositioned columns will make sense of the decorated ceiling and downstand beams which were unaltered by Wild and currently do not align.

Heritage Impact Assessment:

The proposals will not physically alter the columns, but will simply alter their position in the Colonnade.

The proposal will return the Colonnade to Soane's design in 1837 and would have a positive effect on the character and significance of the historic building as a whole.

Justification & Mitigation:

The modifications carried out by James Wild in the late 19th century undermined Soane's 1837 arrangement and the reasons for carrying out these modifications was for the utilitarian purpose of improving access. In themselves, Wild's modifications are of little architectural importance. His repositioning of the columns makes little sense in relation to the architecture of the down-stand beams and ceiling panels on the underside of the Students' Room mezzanine – they do not align as Soane's arrangement did. The proposed works will allow more of the Museum's collection to be reinstated to Soane's arrangement, particularly the arrangement of Museum objects on the east wall of the Colonnade. Their current position also negates Soane's carefully constructed diminishing perspective vista through the Study and Dressing Room, as key element in his planning of the ground floor.

4.4 Colonnade: Modification to 2no. square timber columns to recreate the pair of triangular columns that existed in 1837;

Proposal:

In the 1835 *Description*, the columns at the head of the Basement Staircase were shown as being triangular in plan. The existing pair of timber columns that survive have square shafts. These were either modified from the triangular shafted columns recorded in Wild's "as existing" drawing dated 1890 or they were made entirely new at the time of Wild's alterations. Paint analysis should be able to prove their provenance (NB the historic paint analysis has been delayed due to the Covid-19 pandemic). The proposal included in this application includes the existing columns being modified by a specialist conservator to recreate the triangular shaped shafts. This work will remove the Wild fabric (if we find that they have been modified from Soane's original). The new exposed 'face' of the shaft will be fluted to match the adjoining faces and the plinths will similarly be modified so that they have mitred corners. If possible the new face will reuse Wild fabric. The existing ionic capitals

(which are roughly triangular shaped on plan) will be reinstated and the timber elements redecorated in a colour to match the historic paint analysis findings for the 1837 period.

Heritage Impact Assessment:

The proposals will only alter the fabric that forms part of the late 19th century modifications by James Wild. As it is possible that Wild reused material when carrying out his modifications, the process for carrying out these works will involve analysing removed material to establish its age and aim to re-use the salvaged material in the proposed reinstatement. The reuse of material will harmonize these alterations with the Soane fabric.

The proposal to return the Colonnade to Soane's design in 1837 would have a positive effect on the character and significance of the historic building as a whole.

Justification & Mitigation:

It is not known why Wild chose to modify these two columns. The reason may have been as simple as his revised plan for the widened Basement Stairs removed the splayed linings at the half landing and created a right-angled corner which imposed the need for square plan columns, rather than triangular ones. Wild's modifications, while based on an early Soane scheme, look awkward with the existing triangular ionic capitals. The alterations and reinstatement of triangular shafted columns will recreate Soane's 1837 arrangement.

4.5 Cupboard 100 (South side of Colonnade): Reinstate glazed door (incorporating historic pieces of stained glass);

Proposal:

The existing door to Cupboard 100 is a modern flush door which has a grained surface. In 1837 the stained glass inventory records the glazing arrangement designed by Soane with five antique stained glass subject panels set within ruby and yellow glass. Only three stained glass panels survive from this door. It is proposed that the door will be reinstated in new sustainably sourced mahogany door with moulded timber glazing bars and lead comes to faithfully recreate the 1837 arrangement. The three surviving identified panes of stained glass will be reinstated in their original positioned and coloured glass used to replicate the sketch shown in the inventory. The new glass will be fitted with safety glass in front of the historic glass at least to a height of 1.2 above floor level. The new timber areas will be grained to match the Soane 'rosewood' graining. The historic doorframe will not be altered by the insertion of this new door.

Heritage Impact Assessment:

The proposals will reinstate an important architectural element within the main area of the Museum, faithfully to Soane's 1837 arrangement. The proposed works will allow antique stained glass to be displayed within the public areas of the Museum again. The proposal would have a positive effect on the character and significance of the historic building as a whole.

Justification & Mitigation:

The reinstatement of this door will recreate Soane's 1837 arrangement and has no detrimental impact on any of Soane's original fabric. It will also allow the public to view sections of antique stained glass (in their original 1837 location) which are currently not on view in the Museum.

APPENDIX A: DRAWING REGISTER SHEETS



DRAWING REGISTER AND ISSUE SHEET

Job: Sir John Soane's Museum : Students' Room Project
 Job No: 506SR GA Drawings (General Arrangment Drawings)

We enclose copies of drawings listed below:

Sheet No: 1

Drawing No:	Drawing Size	Drawing Title	21/11/2019	27/11/2019	03/12/2019	28/02/2020	23/10/2020	05/11/2020												
506SR/GA101	1:20 @ A3	Basement Floor Plan: As Proposed						A	A											
506SR/GA102	1:25 @ A3	Ground Floor Plan: As Proposed						A	A											
506SR/GA001	1:25 @ A3	Ground Floor Plan: Colonnade as Proposed	/	A	A	A														
506SR/GA002	1:25 @ A3	Mezzanine Floor Plan: Students' Room as Proposed	/		/	A														
506SR/GA003	1:50 @ A3	Students' Room & Colonnade: Section 1-1 as Proposed	/	/	/			B	B											
506SR/GA004	1:50 @ A3	Students' Room & Colonnade: Section E-E as Proposed	/	/	/			A	B											
506SR/GA005	1:50 @ A3	Students' Room & Colonnade: Section 5-5 as Proposed	/	/	/			B	B											
506SR/GA006	1:50 @ A3	Students' Room & Colonnade: Section G-G as Proposed						A	A											
Distribution:																				
Sir John Soane's Museum			1	1				1	1											
D R Nolans & Co			1	1																
Mann Williams					1															
Taylor Pearce Conservation			1	1	1															
Charles Marsden-Smedley			1			1														
Camden Planning Department			1					1	1											
			1																	
			1																	
File			1					1	1											



DRAWING REGISTER AND ISSUE SHEET

Job: Sir John Soane's Museum : Students' Room Project

Job No: 506SR DD Drawings (Details Drawings)

We enclose copies of drawings listed below:

Sheet No: 1

Drawing No:	Drawing Size	Drawing Title	21/11/2019	27/11/2019	28/02/2020	23/10/2020	05/11/2020														
506SR/DD001	NTS @ A3	Colonnade: Stained Glass Screen & Cupboard 100 Door as Prop	/	/	/																
506SR/DD002	1:10 @ A3	Cupboard 100: Elevation to South Passage Recess as Proposed				/	A														
506SR/DD003	1:10 @ A3	Colonnade Screen: Elevation as Proposed				/	A														
Distribution:																					
Sir John Soane's Museum			1	1		1	1														
D R Nolans & Co			1	1																	
Mann Williams																					
Taylor Pearce Conservation			1	1																	
Charles Marsden-Smedley			1		1																
Camden Planning Department			1			1	1														
			1																		
			1																		
File			1			1	1														

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