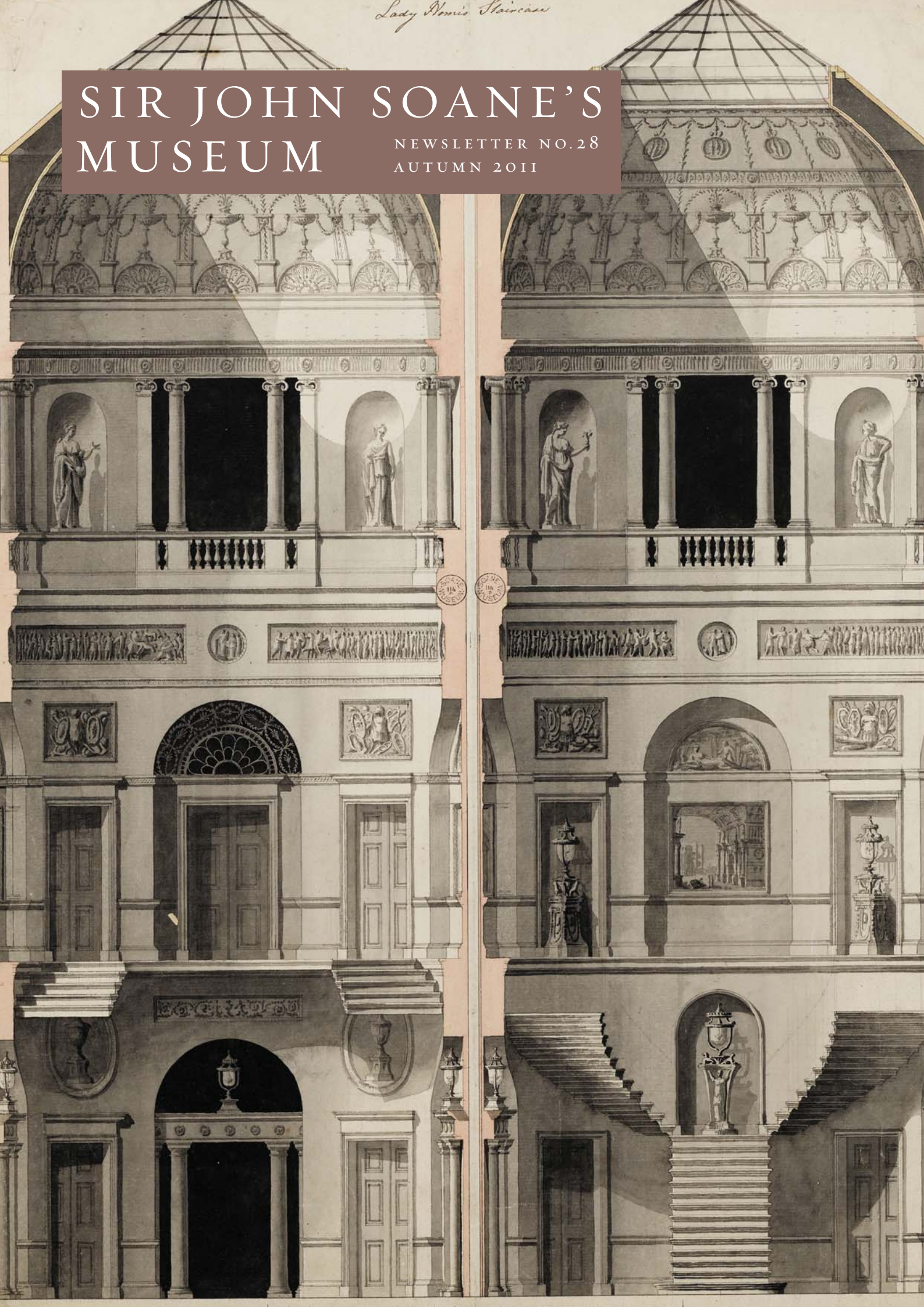


*Lady Home's Staircase*

# SIR JOHN SOANE'S MUSEUM

NEWSLETTER NO.28  
AUTUMN 2011



## Letter from the Director

I'm writing this in August in my office right at the top of the Museum, overlooking Lincoln's Inn Fields – the busy hum of the metropolis occasionally broken by the cries of the unfortunates being drilled by fitness instructors in the Fields below. Being unusually hot, the Museum is quiet today, and only a small queue waits for entry at the gate. We have a rule of not allowing more than 65 people in at any one time so as to maintain the historic atmosphere of the Museum and prevent it from becoming overcrowded, which is when damage can occur. It is rather beautiful downstairs, with visitors enjoying the golden summer light filtering through the amber tinted glass of the skylights above. The best place to be at this time of year is in the Crypt, which is deliciously cool, while the Warder on duty in the Picture Room, which has no windows, is allowed to work in 'shirt sleeves' – it is hot work opening and shutting the heavy wooden moveable planes.

One of our recent visitors to the Museum was the artist-potter Grayson Perry, who was here to film Hogarth's *A Rake's Progress* for a new Channel 4 series called *Taste*, while on the other side of the Museum, the master-model maker Timothy Richards was examining the Fouquet models – the subject of our recent exhibition, *Wonders of the Ancient World: François Fouquet's Model Masterpieces* – to work out exactly how these beautifully meticulous plaster models were actually made. And that's just what I love about the Museum – it accommodates so many and such diverse activities, especially behind the scenes. In the Research Library at No 14 Lincoln's Inn Fields, for instance, a couple of students might be consulting medieval manuscripts, whilst Emmanuel, our IT consultant, is upgrading staff computers next door. In the offices above and below the Library, people are cataloguing drawings by Adam and Soane and downstairs, in the Education Rooms of the No. 14 basement, seven small excited children are making their own canopic jars out of jam-jars, *papier-mâché* and plaster. When I popped in to have a quick look after taking my two small dogs for a walk, the budding morticians eyed them with interest – potential subjects for mummification perhaps?

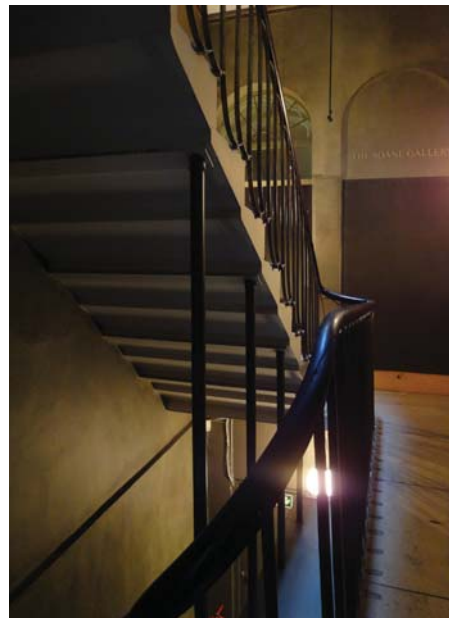
### FIRST PHASE OF RESTORATION WORK FOR OUTS UNDERWAY AT NO. 12

Every now and then however, our peace is disturbed by ferocious hammering or the dull whirr of an electric drill. These are the workmen carrying out the restoration works in No. 12 Lincoln's Inn Fields for the first phase of the *Opening up the Soane* project. Six months into the twelve-month contract, much of the heavy work has now been achieved. They are about to start on the delicate task of repairing the fine cantilevered staircase that is a feature of this house

(Mr and Mrs Soane's first home in Lincoln's Inn Fields, where they lived for nineteen years before moving to No. 13 in 1813). Unsoundly supports added in the mid-twentieth century will be removed and several complete stone slabs will need to be replaced. Many of the individual steps will need repairing as well, as this will be the route by which all visitors will eventually exit the Museum.



*The cantilevered staircase at No.12 which will have a number of stone slabs replaced or repaired in preparation for visitors' use when the building is reopened next year. Photograph: John Bridges*



*These twentieth-century supports will be removed thanks to the restoration of the staircase. Photograph: John Bridges*

We also need to conservatively strengthen the floors of the former Drawing Rooms on the first floor, so they can take the weight of the glass cases for the new Soane Gallery. These are being made in Italy by the specialist firm of Goppion SpA, and will incorporate state of the art technology behind their sleek mahogany and mirrored exteriors.



The remains of the seventeenth-century well that was discovered during excavations to the base of the lift shaft. Photograph: John Bridges

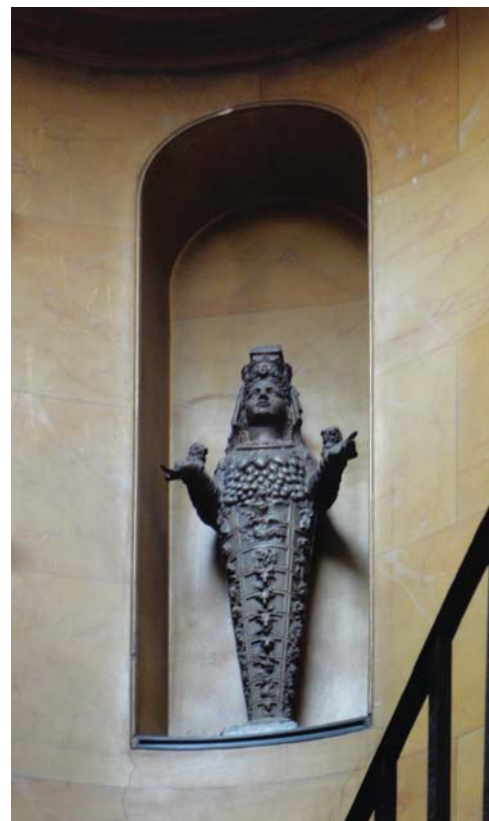
The lift shaft at the back of No. 12, which was actually created in 1969–70, but had never been used and has since become choked with services, is also being made ready for the installation of the new lift. During excavations at the base of the shaft, the remains of a seventeenth-century well were discovered – thankfully dry, but still neatly lined with brick. This evidently dated from well before Soane’s rebuilding of his house in 1793, and it had merely been built over. It was carefully recorded, before being covered up again.

Another area affected by the building works is the Shakespeare Recess, the first alcove you find as you ascend the main Staircase at No. 13. This has been cleared of its Shakespearean-themed canvases and effigy of the Bard in readiness for being reinstated to its correct depth and proportions. The Recess became somewhat truncated when the ground floor Ante-Room was created behind it in c.1890, and the restoration of this feature carried out in 1987–88 could not put it back to its correct appearance. This time



Sketch by Lyall Thow, Project Architect for OUTS, of the bust of George Soane, Soane’s ‘cruel and flinty-hearted’ youngest son, by Thomas Banks. The bust will be reinstated to its original niche overlooking the staircase in No 13. Image © Sir John Soane’s Museum by kind permission of the artist

we will see the full restoration of the Shakespeare Recess – more about this unique project can be read later in this *Newsletter*. A similar transformation will occur on the floor above, where the Tivoli Recess – once crammed with neo-classical sculpture and a stained glass window – will also be returned to its original appearance after it was turned into a lavatory in 1918. Above that, at the top of the staircase, we will reinstate Soane’s sardonic tribute to his ‘cruel and flinty-hearted’ son, George, a bust by Thomas Banks, described in Soane’s 1830 *Description* of his Museum merely as ‘a Bust of the young Nero’. In the opposite niche is a plaster statue of the *Diana of Ephesus* which I have always wondered if it is not by Thomas Banks too. It is a weird thing – the other day I heard some visitors discussing it – even now it can be just glimpsed if you crane your neck up the Stairwell – ‘Oh, look up there, an alligator’!



The Diana of Ephesus . . . or an alligator?  
Photograph: John Bridges

## REACHING OUT

Not everything in our *Opening up the Soane* project involves building works and putting carefully researched historic arrangements back in place. I’m pleased to report that Julia Cort, our new Community Education Officer, who was recruited with help from the Heritage Lottery Fund, is making great progress reaching out to those people who might not otherwise be able to visit the Museum. These include young and older people in our local community, Deaf and visually impaired people, and recent immigrants, including refugees and asylum seekers. She is also setting up Youth and Access

Panels so that young and disabled people can have a say in 'their' Museum. More about this from Julia herself later, but it is a sobering reminder that here in the seemingly opulent heart of legal London, we are also neighbours to shocking levels of poverty and marginalisation.

Finally, I hope that visitors appreciate the splendid decorations that are gradually transforming our scaffold hoarding outside No. 12. These have been brilliantly devised by the Museum's Curatorial Assistant, John Bridges to proclaim the riches of the Museum during the building works. So far only the exterior of the hoarding has its fictive arrangement of plaster casts and marbles, but in time a Picture Gallery studded with Soane masterworks will appear in the tunnel behind, together with instructive text panels telling passers by what is going on within.



*The scaffold hoarding outside No. 12 with its fictive arrangement of Soane's plaster casts and marbles*

## OUTS APPEAL UPDATE

We still have some £300,000 left to raise to achieve our £7 million target, and the more people who know about our exciting plans to improve – and not spoil – the Museum, the more likely we are to reach our goal. Magnus Copps has been coordinating the public appeal, which we hope will see us achieve our final total for this momentous project over the next few months. As a result of the appeal, we have been astounded by the generosity of the Soane Patrons and Supporters, and the general public, towards the Museum, who between them have already given over £200,000. We are extremely grateful to all our appeal donors and whether just a few pennies or thousands of pounds every donation has made a significant difference.

If you would like to help the Museum to achieve its goal, but have not yet had the chance to do so, then this is your opportunity! A donation of any size will be of tangible benefit to the project. To see just how your donation will make a difference, you'll find more details on the back cover of this *Newsletter*. Otherwise, please contact our Development Officer, Magnus Copps, on 020 7440 4243 or email [mcopps@soane.org.uk](mailto:mcopps@soane.org.uk).

## SITTING FOR CHARLOTTE

*Opening up the Soane* would of course never have been possible without the acquisition of No.14 Lincoln's Inn Fields, carried out under the Curatorship of my predecessor, Margaret Richardson. I have always wanted to celebrate her achievement by commissioning a portrait of Margaret to hang in the house that she so successfully reunited with the rest of the Museum. The Research Library in No. 14 is in fact already home to an interesting collection of portraits and memorabilia commemorating past custodians of the Museum. The South Library has Charles Martin's splendid portrait of Joseph Bonomi deciphering the Sarcophagus, flanked by poignant memorial cards of early Curators. On the north wall hangs Nancy Sharp's portrait of Sir John Summerson, whilst another portrait of Summerson by Leonard Rosoman also hangs in the North Library, kindly lent to us by the National Portrait Gallery. They serve as an interesting reminder of the people who have cared for and loved the Museum, as well as telling the fascinating story of its survival up to the present day.

Although I was keen to commission a portrait of Margaret Richardson, it took a while to convince Margaret that this was a good idea, but in the end we were thankfully able to win her over!

We commissioned Charlotte Verity to paint Margaret. Charlotte studied art at the Slade School of Fine Art under Sir William Coldstream, and is best known for her beautiful introspective paintings of her garden in Camberwell, and still-lives. She was artist in residence at the Garden Museum in 2010. However, she very occasionally paints portraits and it was these that encouraged me to ask Margaret to sit for her.

I'm pleased to announce that the portrait is now ready, and is being fitted into its frame (a beautiful limed oak frame made up from French architectural mouldings). I have asked Charlotte and Margaret to each kindly write a short account of their experience this past year – given on the next page. I hope you will agree that it is a beautiful and accurate likeness of Margaret that Charlotte has captured, and I think both rather enjoyed the experience.

If you would like to know more about Charlotte's other work see [www.charlotteverity.co.uk](http://www.charlotteverity.co.uk)

TIM KNOX,  
Director

*The Opening up the Soane restoration project is supported by the Heritage Lottery Fund*



I had met Charlotte before I went to her house in Love Walk but I did not know her work. So it was marvellous to see her way of painting which I really admire for its sensitivity of tone and colour. And I also loved her exhibition, 'A year in Tradescant's Garden' at the Garden Museum earlier this year. So on the first day we established certain things – where and how to sit and what to wear. Thinking that possibly I should be a little institutional as a former Curator, I had taken two jackets – a black one and a deep blue cardigan. Charlotte felt that the black one was rather dull, so we settled for the blue, which I should admit is very blue, a decision she may have regretted later. And then, what was I to do when sitting – listen to tapes, perhaps? But I thought no, I would just sit and try to think constructively. So I made lists of things to be done and things that might help to improve National Trust houses! But mostly, because I'm not very good at thinking, I looked out of the window and I can still remember that view of a good tree in the foreground, then brick houses and in the distance a tower block which kept changing in colour as the clouds passed by and the sun came out.

I sat for about two and a half hours at each visit, with a break for coffee. I decided not to look at the painting as it was not really my business to do so. But at the end of the last sitting Charlotte showed it to me. It is beautifully painted and when I saw my image – looking to the window on the left – I knew it was a good likeness as it immediately reminded me of my father.

MARGARET RICHARDSON,  
July 2011

I visited Margaret on a sunny afternoon in July 2010. We had tea and discussed arrangements for the portrait. She asked what she should wear and which painters I liked. To the first, I answered that I would like her to wear something she would have worn as director, and I cannot remember my answer to the second, but I am guessing it included, Chardin, Piero, Velasquez, Gwen John and Raeburn. We stuck to what we agreed on that afternoon for the best part of the following twelve months.

She was to make her way by tube and bus to arrive about 9.45. She would sit for me until it was time for coffee, and sit again for at least another hour and a half. We would have lunch, occasionally accompanied by one of my children or husband Christopher, and frequently Iris, our energetic new kitten who took to Margaret and vice versa. We aimed to meet once a week.

I came to understand that looking North at what others would consider a bleak view of South London and its undistinguished tower blocks pleased Margaret, 'it is always interesting'. It was preferable to looking towards me and out of the canvas, and more fitting. She sat patiently and still, never complaining, with hardly a stretch or a word until each session was over.

Margaret came to the studio for 16 weeks from September 2010. She sat for about 45–50 hours in all. There were some enforced breaks to our routine and our final session was in early June. It was only then that she saw what I had done. Naturally I was anxious, but relieved when she remarked that it reminded her of her father.

It is a difficult decision to know when to stop any painting but that lunch-time, looking at her, I thought that if I were to carry on, I would start unpicking it in an effort to include my understanding and observations of the more relaxed Margaret that I had come to know and whose company I had enjoyed. I might have to start over.....so in case I was tempted, I emailed Tim and told him that I thought it was finished. He came to see it with Helen at the first possible opportunity, and they agreed.

It is a painting done over time, entirely from close observation. The shimmering pale yellow behind her is a nod to the marvellous yellow glow cast through much of Sir John Soane's Museum. I was mindful too, of what Tim calls the 'germolene pink' of the library where it is to hang, close to Nancy Sharp's portrait of Sir John Summerson. She, like me, was at the Slade. Her first husband was Sir William Coldstream, who became my professor there many years later.

CHARLOTTE VERITY,  
July 2011



Charlotte Verity and Margaret Richardson in the Love Walk Studio in front of Charlotte's portrait of Margaret. The portrait will hang in the Research Library at No.14 alongside those of other past Soane Museum Curators. Photograph: Stephen Astley

## Soane's Shrine to the Bard: Restoring the Shakespeare Recess

As mentioned by Tim in his opening *Letter*, part of the *Opening up the Soane* (OUTS) project will involve the full restoration of the Shakespeare Recess, which has just closed to the public in order to enable this work to start.

The Recess, which is located at the turn of the main stairs leading from the ground floor of No.13, was built by Soane in 1829 as a shrine to the Bard. Such shrines to Shakespeare were not unknown in Soane's day, but the decision for Soane to create the Shakespeare Recess as a lasting monument within his own home is because England's greatest dramatist was also one of Soane's personal heroes. He was an avid theatre-goer throughout his life, often watching Shakespeare's works played out on the stages of Covent Garden and Drury Lane and he enjoyed associating with such theatrical luminaries of the day as John Kemble and Edmund Kean, as well as being a founder member of the Garrick Club.

Soane's architecture is in itself inherently dramatic. The architectural historian David Watkin described the architect's house as having 'theatrical effects such as hanging arches, rooms within rooms, [and] walls dissolve[d] in a spatial play in which architecture seems turned inside out'. The Shakespeare Recess was therefore the ultimate expression of Soane's lifelong interest, a sumptuous votive space containing a copy of the bust of the Bard from his tomb at Stratford-upon-Avon, and paintings of Shakespearean subjects by Henry Howard, all sepulchraly lit through stained glass panels.

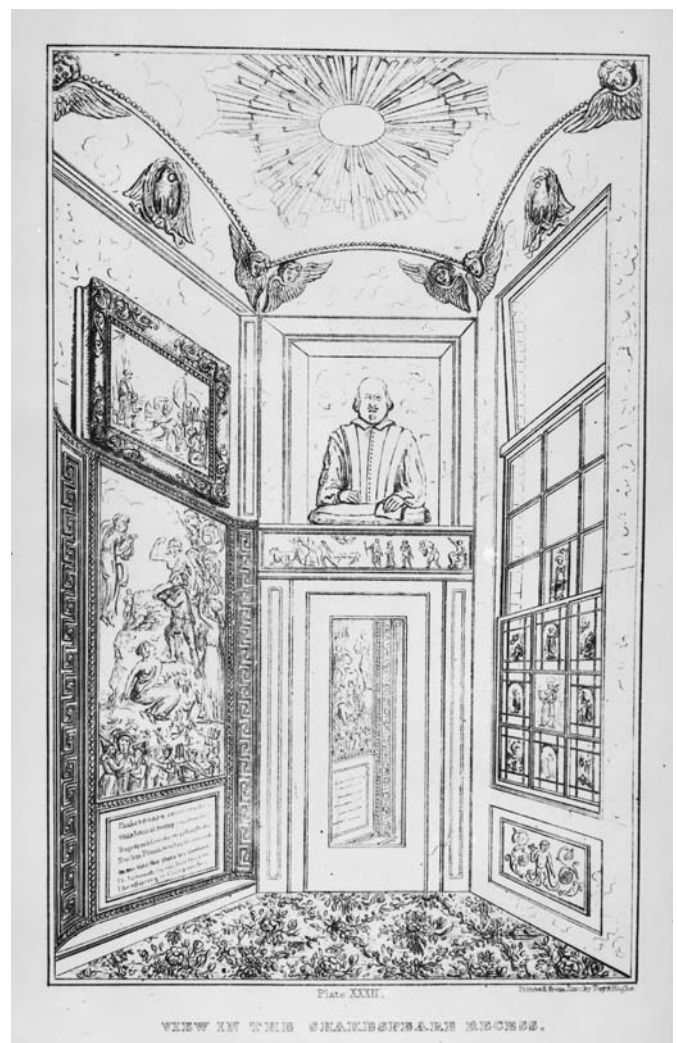
However, alterations by later Curators left the Shakespeare Recess in poor condition. The restoration work that was carried out in 1988 by the then Curator, Peter Thornton, was successful in returning the contents of the Recess to their original positions and Soane's original scheme was partly recreated, but the re-building of the recess to its original depth – which would have meant very major construction work – was not considered.

Now, as part of OUTS, the Museum is pleased to be able to fully restore the Shakespeare Recess. The work will see the space returned to its original dimensions and the recreation of Soane's original arrangement of stained glass; the reinstallation of the great sunray boss on the ceiling, flanked by cherub heads, and the walls marbled. The objects that were originally displayed in the Recess, will also be restored.

This project will cost the Museum a total of £220,000 to complete. We have been very lucky so far in that it has been generously supported by a number of our Patrons and donors,

including some of today's great British stage actors, such as Dame Judi Dench, and as a result £30,000 is now all we have left to raise. However, we are still busily fundraising for this final amount and if there is anyone who combines a passion for Soane with that of Shakespeare, then this would be an excellent way to support the Museum. Please help us to reach our target! To make a donation or for more information, please contact Magnus Copps: 020 7440 4243 or email [mcopps@soane.org.uk](mailto:mcopps@soane.org.uk).

MAGNUS COPPS,  
Development Officer



View in the Shakespeare Recess, an engraving from Soane's *Description*, 1835

## Liliane Lijn: Light Years at the Soane

Our forthcoming exhibition will be a display of the fascinating architectural and sculptural works by the kinetic artist Liliane Lijn, from 4 to 26 November 2011.

The exhibition, to be held in collaboration with Riflemaker ([www.riflemaker.org](http://www.riflemaker.org)), will include Lijn's seminal *Hanging Gardens of Rock City* (1970), where she playfully garlands an image of the skyscrapers of Manhattan with flowers and foliage, her *Breathing Tower* (1971), an architectural proposal for the Hayward Gallery consisting of a ziggurat-like tower that would use the ebb and flow of the Thames to expand and contract, and the atmospheric *In the Valley of Darkness* (1973), a grouping of ceremonial pillars capped by prisms that recall the axial geometries of constructivism.

Lijn uses highly original combinations of industrial materials and artistic processes and describes her work as: 'a constant dialogue between opposites. My sculptures use light and motion to transform themselves from solid to void, opaque to transparent, formal to organic.'

As well as examples of Lijn's sculptural work from the 1970s, some of her more recent kinetic light sculptures will be on display, including an installation of the rotating *Three Line Koan* (2008) in the Museum's Crypt and one of her *Poemdrums*, which use concentric, rotating drums with laser cut inscriptions, emitting coloured light, where Lijn explains: 'words and letters, illuminated from within, become dislocated, in an interplay of meaning and light'.

Like Soane, Liliane Lijn is fascinated by light, movement and new technology, which is why the Museum is delighted to be bringing a number of her engaging architectural and sculptural works to its historic interiors.

Born in 1939 in New York, Lijn moved to Paris in 1959 and then to London in 1966. Lijn was one of the early kinetic conceptual artists and is considered to be the first cosmic artist as a result of her space art, which came out of a NASA funded residency at the Space Sciences Laboratory. Lijn's work is as diverse as it is exuberant but her *Light Years* exhibition at the Soane will focus on her sculptural pieces, graphic art and utopian architectural propositions, which blur the lines between sculpture, architecture and conceptual art.

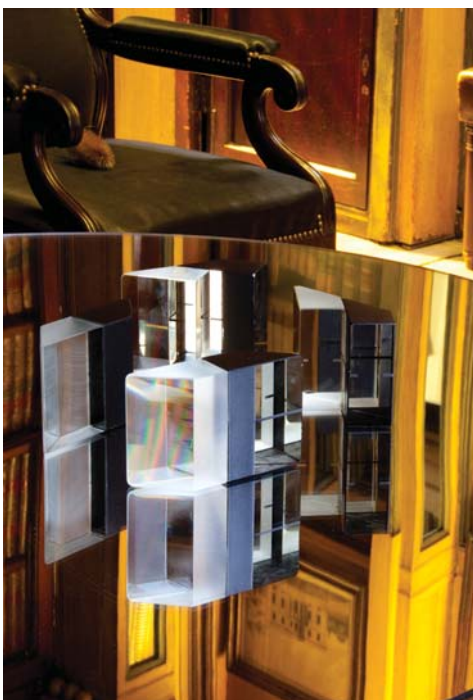
Through these works, Lijn aims to turn people from their everyday preoccupations to an involvement with cosmic rhythms, earth, sky, wind, sun, sound and light – the things they are made of.

Other works by Lijn to be displayed at the Soane this November include her *Whirling Wind Tower* (1970), an aluminium conical tower intended to be 200 feet high which would be rotated by the wind, creating music and a kaleidoscope of light; and the centre of the Breakfast Room will host her *Crystal Cluster* (1972) prism sculpture, a piece intended for the contemplation of a solitary collector.

From 7 November 2011, Liliane Lijn will also be exhibiting her *Stardust* installation at Riflemaker, which resulted from her residency at the Space Sciences Laboratory in California in 2005.

Lijn will also feature in Tate Britain's forthcoming exhibition of conceptual artists *Gallery One, New Vision Centre, Signals and Indica*, opening on 24 October 2011 and as part of the Henry Moore Institute's *United Enemies* exhibition of sculpture in 1960s and 1970s Britain (1 December 2011 to 11 March 2012).

DEBBIE WALKER,  
Press Officer



# Wonders of the Ancient World: François Fouquet's Model Masterpieces

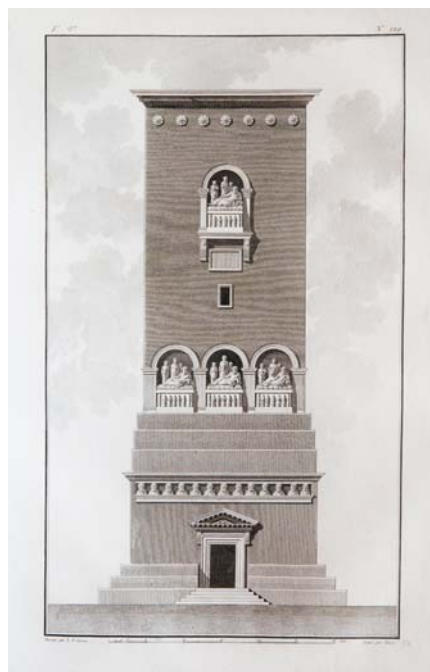
## NEW INFORMATION ON THE SOANE COLLECTION OF MODELS BY FRANÇOIS FOUQUET

Our recent exhibition, devoted to the unique collection of twenty plaster models of antique buildings and monuments by the French model maker François Fouquet, was the first time that these models had been shown together and examined as a distinct element within Soane's collection (although the models had been on display in parts of the house such as the Breakfast Room of No. 12 and also in the 'Model Room' created by Peter Thornton on the second floor of No. 12 in 1989).

The exhibition has allowed us to make some new discoveries about the models and Fouquet's working methods. Previously, it was thought that François Fouquet and before him his father, Jean-Pierre, had used French sources as the basis for their reconstructions. We know from inventories that they were in possession of such works which attempted to reconstruct classical buildings and monuments as the *Voyage pittoresque de la Syrie, de la Phoenicie, de la Palestine et de la Basse Aegypte*, by Louis-François Cassas, published in 1798 or Julien-David le Roy's book *Les ruines des plus beaux monuments de la Grèce*, (first published in 1758 and one of the first books to deal with Greek classical architecture). Soane also owned copies of the books by Cassas and by Le Roy, which are lavishly illustrated with engraved plates showing these antiquarians' attempts to reconstruct from the ruins the monuments of the past. What came as a great surprise, when researching the exhibition, was that Fouquet had also been looking at other sources. It soon became clear that the plaster models did not correspond entirely to the plates either by Cassas or Le Roy upon which they were supposed to be based. What other sources were available?

The answer lay here, in Soane's library. One of the rarer printed books in the collection is a French translation of Stuart and Revett's celebrated work. Published in London in 1793 *Les antiquités d'Athènes* (the only known copy of which is in the Soane) contained plates which most closely corresponded to the Fouquet models. This was particularly the case with the highly detailed plaster model of the Tower of the Winds (MR 11) where interior detail and even the conjectural reconstruction of the bronze weather vane in the form of a triton, which is said to have surmounted the building, are based quite clearly on Stuart and Revett's illustrated reconstruction. In addition, the sharply delineated lines and precise, objective geometry, which are a stylistic trait of the plates in *The Antiquities of Athens*, can be seen to have their analogue in the precise, crisp modelling of the plaster that characterises François Fouquet's models. In contrast, the engraved reconstructions of Athenian monuments in Cassas' work are handled in a more subjective manner with the monuments often set within an evocative landscape peopled with figures dressed *all' antica*. Whether Fouquet used this 1793 translation or later translations, published in Paris from about 1808 onwards, is not clear. What is certain though is that a British and not French source was used at a time when, politically, the two nations were in conflict. Similarly, an English source was used for the model of a Monument at Palmyra (MR72) – in reality part of a larger structure now known as the *Tetrapylon*. In this instance Fouquet turned to Robert Wood's *The Ruins of Palmyra, otherwise Tedmor, in the Desart* [sic], published in English and French editions in 1753. Cassas omits the *Tetrapylon* in his work.

The question of source material was also raised in relation



Left: Monument at Palmyra, François Fouquet (1787–1870), plaster of Paris, MR34, Sir John Soane's Museum.

Right: Louis-François Cassas, Plate II, Vol. I, in *Voyage pittoresque de la Syrie, de la Phoenicie, de la Palestine et de la Basse Aegypte*.

to the plaster model of another Palmyrene building: one of the city's distinctive tower tombs. In this instance it was quite clear that Fouquet had based his model of the Monument at Palmyra (MR34) on a plate in Cassas' *Voyage pittoresque de la Syrie, de la Phoenicie, de la Palestine et de la Basse Aegypte*. However, in attempting to identify the real monument upon which the engraving was based it became clear that it was an invention of Cassas' artistic imagination (an odd conceit as he had visited and surveyed Palmyra in the 1780s). Fouquet, without any reason to question the veracity of Cassa's reconstruction, based his plaster model almost directly on the engraved plate.

One of the other notable areas that the exhibition has shed light on is the manufacture of plaster models – something which still holds some mystery. Although the Fouquets did not leave any written indications as to how the models were made, workshop inventories indicate that they possessed moulds for columns. An initial examination of the models does seem to indicate that certain elements are, perhaps, repeated. This is particularly the case with the

statues that decorate the entablature of the model of the Round Temple, or Temple of Venus at Baalbek (MR35). A lengthier analysis of the models will allow us to verify where stock architectural elements have been deployed.

Although the recent exhibition of Fouquet's models was small, these discoveries show how important these types of projects are in generating new information about aspects of the Museum and its collections as well as allowing our 'hidden' gems to be seen by the public. It also demonstrates just how interrelated all aspects of the collections are (in this case Soane's library and his model collection). The reinstatement (as part of the OUTS project) of the Fouquet models in their historical location of the Model Room on the second floor of No. 13 will once more allow us to read this unique collection, in relation to the rest of the collection, and in the manner that Sir John Soane intended.

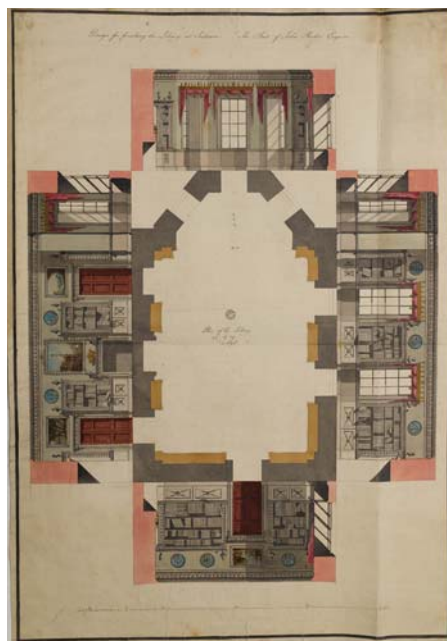
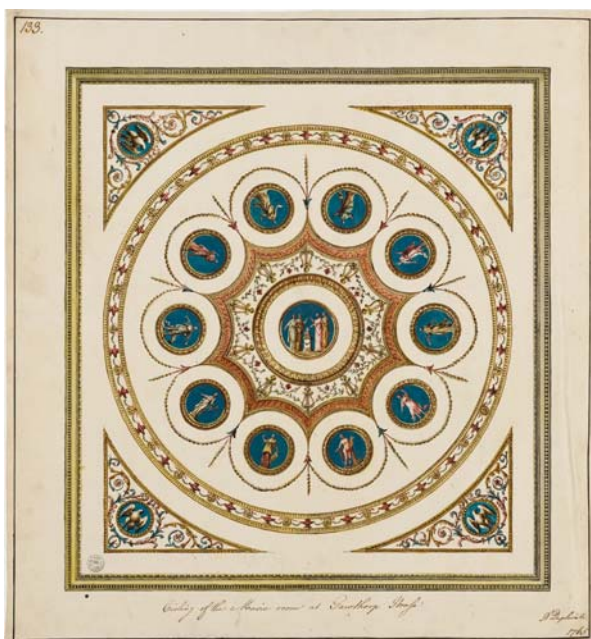
DR JERZY J. KIERKUĆ-BIELIŃSKI,  
Exhibitions Curator

## Round-up from the Research Library: The Adam Photography Project

Funded by the Leon Levy Foundation and a number of generous private donors, the purpose of the Adam photography project was to establish a full digital record of the Adam drawings collection at Sir John Soane's Museum. A small portion of the collection had previously been photographed for various exhibitions and publications, but this had been done in a piecemeal fashion and without the intention of composing a comprehensive record. Nearly 8,000 drawings, of all sizes, and scattered across fifty-seven folios, needed to be photographed.

The holdings at the Soane Museum comprise around 85%

of the extant graphic material from the offices of the iconic eighteenth-century architects, Robert and James Adam. Students, scholars, architects and conservationists come from all over the world to see these drawings, being the best primary source material for an architectural and interior decorative movement. Having the entire collection professionally digitally photographed will reduce wear on the original drawings significantly, as they can be viewed *en masse* without disturbing the folios. Moreover, the extraordinarily high quality of the work produced by our contracted photographer, Ardon Bar-Hama, means that the drawings will not



Left: Ceiling for the music room, Kedleston Hall, Adam volume 11/133.

Right: Laid-out wall elevations for the library, Saltram, Adam volume 50/67.

need to be subjected to photography again. The photographs will be used to illustrate an online catalogue of the entire collection, currently underway, providing free access to an international audience as a teaching aid and to facilitate future research.

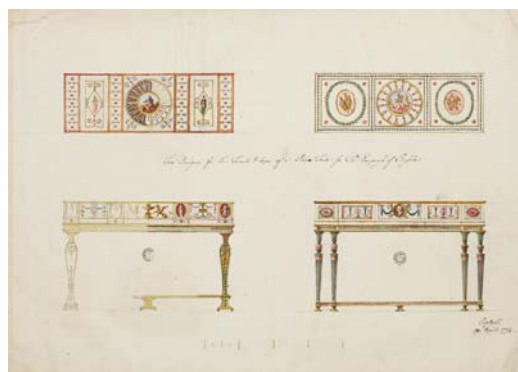
Having constructed a bespoke camera and rig, Ardon began work in September 2010. He made five week-long trips to shoot the Adam drawings, and the work is now complete. Many of the larger drawings needed to be photographed in pieces and digitally stitched together, though it is not possible to see that this has been done in the finished image. The small sketches were shot at close range with a special lens. The high resolution of the finished article is such that greater detail can be seen in the photographs than with the naked eye.

Several of Ardon's photographs have already been sent to authors for publication. In addition, the collection of digital photographs is proving an invaluable tool for the cataloguing process. I have been able to double-check and compare drawings without disturbing the folios; quickly and easily gather together all of the drawings for a specific commission; decipher feint or blurred inscriptions; produce a pattern-

book of the hands of different office draughtsmen helping in the attribution of hand; reconstruct drawings cropped into multiple parts and illustrate those catalogue entries that have already been written.

At present the photographs are not available online, but they will gradually appear over the next few years as the catalogue progresses.

FRANCES SANDS,  
Catalogue Editor (*Adam drawings project*)



Piano forte case, Catherine the Great, Adam volume 25/13

## *J M W Turner's Sandycombe Lodge and the 'House designed for an Artist': an architectural precedent discovered*

In 1813, J M W Turner, Soane's friend and fellow Professor at the Royal Academy, designed and built a suburban retreat for himself and his father in Twickenham. Although we know that the artist designed Sandycombe Lodge, there seems little doubt that his design was influenced by Soane's architecture: from the fine glazing of the entrance door to the top-lit stairwell, Soane's influence is pervasive. Not until now, however, has a direct architectural precedent by Soane been found. While leafing through *Sketches in architecture containing plans and elevations of cottages, villas and other useful buildings, 1793*, I recently came across a plate entitled 'House designed for an Artist' that displays a proposed house with a plan that clearly resembles Sandycombe Lodge.

One of the most striking aspects of Sandycombe is the entrance hall, with its two small bays separated by twin round-headed arches emphasised by bead mouldings. The same unique plan appears in the 'House designed for an Artist'; indeed, no other Soane building has a design so similar to the entrance hall at Sandycombe. In both designs, the entrance hall gives onto the building's main corridor to form a T-shape plan around which the other rooms are loosely organised. The staircase has the same position in both houses as well, being located off the main corridor and around the corner from the entrance hall.

Sandycombe served as a rural sanctuary as well as a base of artistic activity for Turner, where he could escape the city and be close to the banks of his dear Thames. His preoccupa-

tion with the Thames was especially strong from 1806 to 1815, when he would often work in the open air at its river banks. Turner had three riverside residences during this time but Sandycombe was the only one he designed and built, and perhaps it can be considered a culmination of his Thames obsession. Always attracted to architecture, Turner reportedly stated that 'if he could begin life again he would rather be an architect than a painter'. Perhaps while once leafing through Soane's publications, Turner was moved to incorporate into his own home the lightness and simplicity of this 'House designed for an Artist'.

MADELEINE HELMER,  
Soane drawings cataloguer

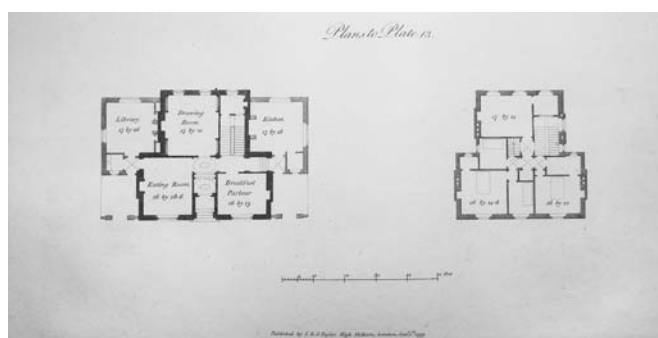


Plate entitled a 'House designed for an Artist' in Soane's *Sketches in architecture containing plans and elevations of cottages, villas and other useful buildings, 1793*. The inspiration behind Turner's Sandycombe Lodge?

## A Soane Bridge rediscovered

John Soane designed a number of bridges, a job then usually done by architects rather than engineers. Amongst them was a bridge at Solihull for a Mr Moland. It was not known where this was or indeed if it was ever built. Soane, like all architects, had a career scattered with commissions that came to nought.

The Soane Museum has an impressive record of cataloguing Soane's drawings, and of training people to catalogue. The process of cataloguing means that drawings are examined carefully and previous assumptions questioned. Jo Tinworth, a long-term volunteer at the Museum is learning the mysterious art of cataloguing, and as one of her first targets she was given the only drawing (SM 79/1/1) we have for the bridge at Solihull. We discussed the drawing and commented that Moland is an unusual name. So unusual that it only took ten minutes in the library to arrive at a reference to a Mr Richard Moland having in 1790 commissioned from Joseph Bonomi, a former employee of Robert Adam, a house called Springfield at Knowle in the West Midlands. Joseph Bonomi is also linked to the Museum by his second son, also Joseph, who was to become an eminent Egyptologist and the second Curator of the Museum.

The geographical coincidence of Knowle and Solihull was all too apparent. The next questions were: where exactly was Springfield, and did it even still exist? A quick computer search revealed that, although the house was rebuilt in about 1900, it is in fact still there and now functions as a field studies centre for children with a wide range of abilities. The Springfield website also gives advice regarding a water meadow by a bridge, which might be difficult to access during flood conditions. Interestingly, one of the distinctive features of Soane's design is that two very different water levels are shown, one labelled 'common' and the other much higher, 'flood'.

With this in mind, I had to look at that incredibly useful tool, Google Earth to try and find out more. The house was clearly visible but the drive crossed no bridges. Looking slightly further afield it became obvious that the access to the

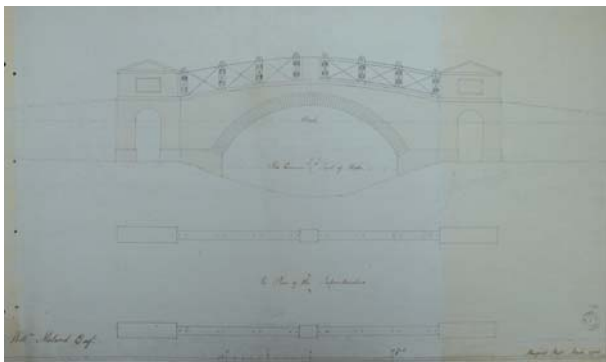
house had been altered, presumably as land was sold. Following a possible older route I found a river and a bridge. The satellite image had been taken late in the day, and the raking sun revealed a pattern of piers identical to that in the drawing as well as a very similar plan.

Jo Tinworth now took up the helm, to find and contact the Knowle Local History Society. They proved to be incredibly helpful, providing photographs of the bridge in 1904 and having some taken of the bridge in its current state. Jo also discovered that Soane had been paid £5.5.0d for three designs, of which this is now the only one in the Museum's possession. For this price Soane would have sold the drawings outright to the client, which may account for the use of the simplified railings shown in the 1904 photograph, as Mr Moland sought to save money on the construction.

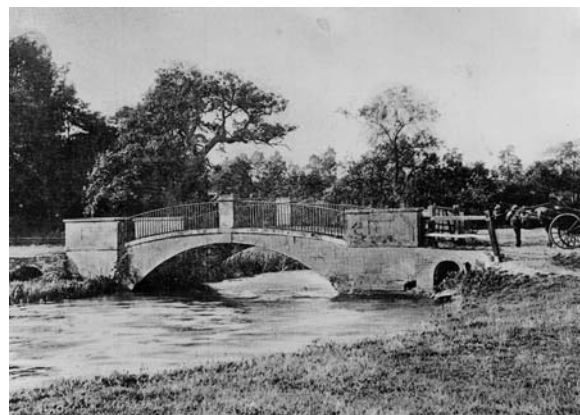
The design owes much to the bridges of James Paine (1717–89) which Soane would have known both from their exhibition at the Royal Academy and from Paine's bridges at Chertsey (near his mother's house) and Chillington. The architectural vocabulary remained with Soane for many years and was re-used in a design by Soane for René Payne in 1797.

Jo Tinworth's cataloguing will be published on the Soane Museum website later this year.

STEPHEN ASTLEY,  
*Curator of Drawings*



Soane's drawing of the bridge at Solihull, designed for a Mr Richard Moland in c.1790.



Top: The bridge at Solihull as it appeared in 1904. By courtesy of the Knowle Historical Society

Bottom: Photo by courtesy of Roger Grainger

## Outline list of drawings in Soane's notebooks

As regular readers of this *Newsletter* will probably be aware, throughout his working life Soane made daily entries in small marbled paper-covered memorandum books – notes of appointments, letters written, journeys made and money expended. A manuscript transcript of these was made under the auspices of Arthur Bolton (Curator 1917–45), but it did not include notes of the many plans and sketches Soane included, particularly in the early years of his practice. Now, volunteer Alexa Zonsius has completed the heroic labour of going through all 223 surviving notebooks and compiling an outline list of these. Working at the Museum over two summer vacations from her History of Art degree course at the University of Aberdeen, New York-born Alexa has painstakingly numbered the pages of each notebook and constructed a table recording each drawing, notebook by notebook, with the page number, the date of the entry or the nearest dated entry, the name of the property, if known, or any associated names of people and a description of the drawing. Even where she has not been able to associate the drawing with a specific Soane project, this list will be invaluable to the small team of

Soane drawings cataloguers at the Museum, who will be able to search on the appropriate date or location or client name before commencing work on a particular project. Alexa's list will be updated as they gradually identify the unidentified drawings.

SUE PALMER,  
*Archivist and Head of Library Services*



Examples of Soane's marbled paper-covered notebooks. Here, Soane's Notebook 7, from 5 May 1793, is open at the page which gives details of the dairy at Hammels.

Photograph: John Bridges

## A Sentimental Parloir

Most visitors to the Museum who pause to contemplate the sham ruins of the 'once noble monastery' of Soane's imaginary monk and the monument in the Monk's Yard to Mrs Soane's lapdog with its epitaph 'Alas poor Fanny', will be reminded of the line from *Hamlet*: 'Alas, poor Yorick! I knew him, Horatio: a fellow of infinite jest, of most excellent fancy.'

As was earlier described in this issue of the *Newsletter*, Soane's Shakespeare Recess at No. 13 (currently undergoing restoration), is testament to the fact that the Soanes were enthusiastic theatre-goers. Soane also quoted frequently from Shakespeare in his lectures and his library, assembled during the decades that saw the rise of bibliophily, includes the actor John Philip Kemble's copy of the celebrated First Folio and David Garrick's set of the Steevens edition of *Twenty of the plays of Shakespeare* in 1766. But this obvious allusion has led to another one being overlooked – one that would have been equally familiar to Soane and his contemporaries.

Soane acquired copies of Laurence Sterne's *A Sentimental Journey through France and Italy*, *Sermons*, and Sterne's *Letters* in 1778, which he is very likely to have taken with him on his grand tour. While he was in Rome in late 1779 his friend John Pattenon also sent him a copy in six volumes of Sterne's comic masterpiece *The Life and Opinions of Tristram Shandy*. The novel was an immediate success when the first two parts were published in 1759 and Sterne went on to publish seven further parts, the last one in 1767 shortly before his death, commissioning William Hogarth to design two plates to be used as frontispieces. Soane quoted from both *Tristram Shandy* and *A*

*Sentimental Journey* in his lectures, and his fondness for Sterne is clear from the annotations in his copies of the books, and from the fact that he went on to add three more copies of the latter to his library – one in French. *Tristram Shandy* is known for its lack of conventional form: the story begins with the eponymous hero's conception, but breaks into so many detours and imaginary dialogues with the reader that he is not born until book 4, and there are numerous typographical oddities such as the use of dashes of various lengths, missing chapters, a blank page where the reader is invited to draw a character's portrait, and a black page to mark the death of the village parson, Yorick.

As I was editing the catalogue entry for Soane's copy of *Tristram Shandy*, I turned to the famous passage describing the grave where Yorick lies buried 'under a plain marble slab, [...] with no more than these three words of inscription, serving both for his epitaph, and elegy', with the gravestone inscription printed within a monumental frame: 'Alas, poor YORICK!' It instantly struck me that while Soane may have been quoting Shakespeare, he is doing so with Sterne's earlier quotation in mind. The whimsy of Soane's mock-medieval monastic apartments inhabited by the imaginary monk 'Padre Giovanni' (meaning 'Father John' in Italian, i.e. John Soane) is an echo of Sterne's playfulness. Sterne evidently felt an affinity with the figure of Yorick, publishing his own sermons under the pseudonym of 'Mr Yorick' and bringing him back to life as the narrator of *A Sentimental Journey*, first published in 1768. In fact, Sterne's influence on Soane's gothic

suite may even go further: in vol. 1, Yorick encounters a Franciscan monk in Calais. His name, we later learn when Yorick hears of his death, is 'Father Lorenzo': could this be the original Padre Giovanni?

67% of the catalogue of Soane's Library is now online and the entries can be viewed on the Museum's website at [www.soane.org.uk/library](http://www.soane.org.uk/library).

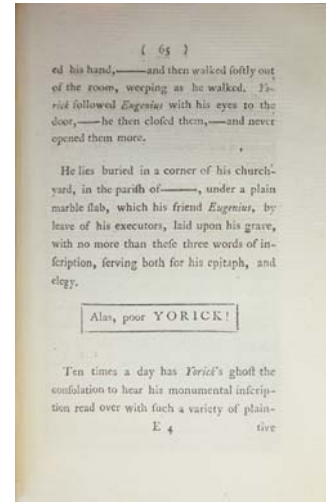
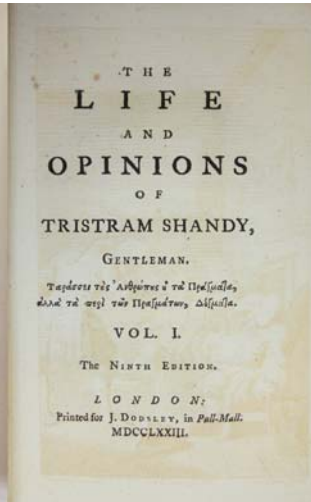
STEPHIE COANE,  
Librarian



Fanny's tomb in the Monk's Yard.  
Photograph: Derry Moore



Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (9th ed., London: J. Dodsley, 1773), vol. 1, frontispiece and title-page.



Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (9th ed., London: J. Dodsley, 1773), vol. 1, p. 65.

## Education News – OUTS Community Engagement Programme

The creation of The Soane's OUTS Community Engagement Programme began in February. Its aim is to share the wonderful architecture, collections and stories of Sir John Soane's Museum with the members of our local community who are currently under-represented in our visitor figures. These have been identified as young people, older people, people with visual impairments, Deaf people and ESOL (English for Speakers of Other Languages) learners.

A key factor in widening access is developing our very own Handling Collection of objects that can be touched both on- and off-site. To this end we recently visited the vaults of HM Customs and Revenue to look at some potential acquisitions from their redundant office furnishings, including some beautiful fire-irons and measuring equipment.

The first outreach session for older people took place at Holborn Community Association's local drop-in centre in Millman Street. The group were delighted with the replica Ancient Greek drinking vessel and Roman funerary urn brought along to illustrate the talk. At the end of the talk I was told: 'We've lived here all our lives, we've been to school here, how come we've only just heard about this place? I'm 76 and you've had me asking questions today I never thought to ask.' I left amidst an earnest discussion on the relative merits of attempting our eight steps to the front entrance on the planned visit next fortnight or relying on the hope that they will still be able to visit next summer, when there will be the luxury of a lift.

So far, two ESOL groups have visited the Museum and a series of nine outreach visits have been conducted. ESOL learners have often been eminent in their own countries but for various reasons are now attempting to rebuild their lives in London without language or recourse to public services. After much research, several activities have been created. One uses Soane drawings to learn the names of useful buildings: bank, house, hospital, church... Another uses images of No. 13 interiors to learn furniture vocabulary and a third is a reading comprehension based on Soane's biography. Participants were captivated by the story of Soane's relationship with his sons, which elicited the response: 'You cannot escape. Families are the same all through the world.'

Staff have also been trained in ESOL delivery to ensure that the Soane's ESOL offer is excellent.

Much of the initial phase of the project is training-focused. Thanks to support from the British Museum, Disability Awareness Training will be rolled out to Warders and other interested staff over the coming weeks. Also, this autumn staff will have the opportunity to learn the basics of British Sign Language to communicate better with Deaf visitors and warding staff will receive audio description training to enhance the experience of blind and partially sighted visitors.

The next step is the creation of our Youth Panel and Access Panel to Open Up the Soane socially as well as physically.

JULIA CORT,  
Community Outreach Education Officer

## *The Building Explorers: Children in Need funded community project at the Soane*

It was this time last year that the Museum's education team learnt of the success of its funding application to BBC's Children in Need to start an after school club at the Museum. It was with thanks to this grant from Children in Need that the education team, led by me as the Schools and Families Education Officer, started to make weekly visits to local schools in the Clerkenwell and Covent Garden areas last September, in order to recruit pupils who would benefit from taking part in an after school club at the Soane, which we called 'The Building Explorers'. Twenty children were selected from the 4th and 5th year groups (aged 8–10) from four local state schools: St George the Martyr CE Primary, St Joseph's RC Primary, Christopher Hatton Primary and St Clement Danes CE Primary. The objective of the programme was not only to instil into the children who took part a love of architecture and the built environment, but also to provide them with better numeracy and literacy skills, to develop their confidence through public speaking and to help them make improvements in their behaviour overall.

The first term of activities were planned by the education team, who took the Building Explorers on trips to exciting places, such as the London Eye, Docklands and St Paul's Cathedral. However, we soon realised the potential for child-lead learning and so the programme for the second and third

terms was planned with greater input from the club attendees. As a result, thanks to the useful suggestions made by the children themselves, Roman forts were designed and produced, clay cities were carved and transformed and more exciting buildings were visited – a good illustration of just how much architecture is central to children's learning.

Since the after school club was launched, teachers and parents alike have reported an improved behaviour in their children, as well as a flourishing interest in buildings that extended to the children's home life and hobbies. Education staff here at the Museum certainly noticed an improved confidence in attendees. I'm pleased to say that the youngest Building Explorers will be continuing with us next year and applications from new recruits have already arrived from siblings of former after school club members, as well as from children who have been attending our drop-in programme for local families, or who have met a member of the education team during one of their outreach visits to schools. This is an excellent example of community cohesion and local presence in the area, which also comes at a time of great development at the Soane. The education team are pleased to be making such good progress alongside the OUTS programme.

LUCY GRACE TROTMAN,  
*Schools and Families Education Officer*

## *New in the Soane Shop: Timothy Richards' specially commissioned replica of Fouquet's The Temple of Vesta at Tivoli and other items will soon be available*

To coincide with our recent exhibition, *Wonders of the Ancient World: Francois Fouquet's Model Masterpieces*, the Museum commissioned the master model-maker, Timothy Richards, to recreate an exact replica of one of the models on display, Fouquet's Temple of Vesta at Tivoli, complete with its hand-blown glass dome and mahogany stand. The Temple of Vesta was Soane's favourite classical building, which he visited at some point in 1778–80, and he went on to produce a number of sketches of the building. He used the Temple in several of his buildings, notably for the Tivoli Corner at the Bank of England, his most important commission.

As the method of manufacture of Fouquet's models still remains largely unknown (see p.8), this has turned out to be a very exacting commission and far more complex than could ever have been imagined. Although it has taken much longer than anticipated, the Museum is pleased to announce that the models will finally be available for purchase in October. Each replica is individually numbered and beautifully presented and will cost £1,250. We're sure they would make an ideal gift – and just in time for Christmas too!



*Portrait of Soane by William Owen, painted in 1804, in which Soane points to an engraving in the book he holds of the Temple of Vesta at Tivoli – his favourite classical building.*

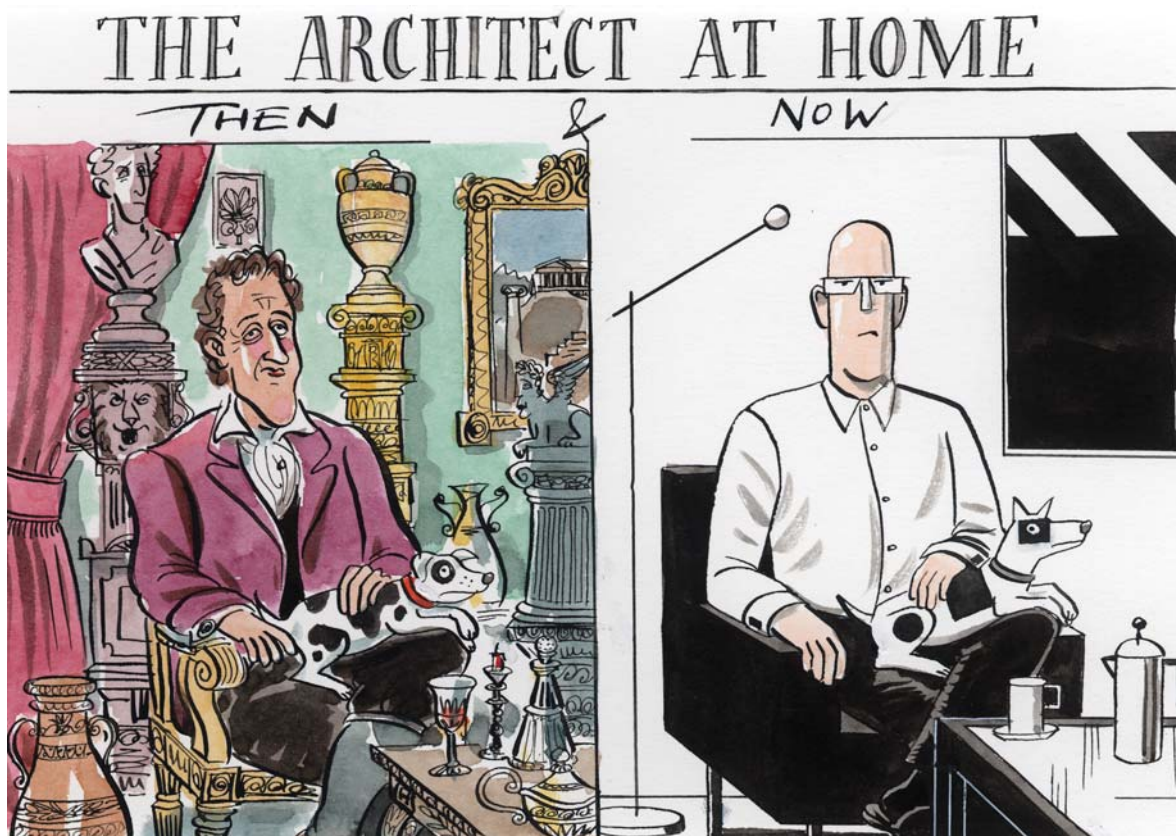
As we look ahead to the festive season, it might be useful to know that the Museum's Christmas cards, featuring beautiful designs from Soane's Drawings Collection will soon be on sale in the Soane Shop. We can also reveal that our specially-commissioned Christmas card for this year will be designed by the cartoonist, Peter Schrank. After the success of last year's charming creation by well-known artist Charlotte Cory, we plan to commission other artists to design a Christmas card for the Museum on an annual basis. Peter Schrank's design will become available in November, but in the meantime you can see examples of his work by visiting [www.schrankcartoons.com](http://www.schrankcartoons.com).

Other newly-commissioned Soane merchandise includes the world's first bio-degradable, 'green' umbrella, the Brelli, which has already won several design awards. The Museum is the first (and currently only) UK outlet selling the Brelli. It is beautiful yet functional; withstanding winds of 60mph, and yet is the ultimate high-fashion accessory.

JULIE BROCK,  
Enterprises Manager



An exact replica of this plaster model of the Temple of Vesta at Tivoli by Fouquet will be available for purchase in the Soane Shop in October. Photograph © Robin Forster



Peter Schrank was one of a number of artists, architects, designers and photographers who last year kindly donated a work of art to the Museum's special charity exhibition: Inspired by Soane. Image © Sir John Soane's Museum, by kind permission of the artist

