

“From the start both new Professors (Soane and Turner) planned to illustrate their lectures with large numbers of watercolor diagrams: more than 1,000 survive in Sir John Soane’s Museum today and there are about 180 in the Turner Bequest. Soane and Turner are said to have collaborated on these and logic suggests that this was the case. On 3 July 1809, for example, Soane’s Notebook records ‘At home all day writing lectures. Mr. Turner dined here’: they must have been exchanging ideas. Both had a taste for quoting doggerel, on occasion using the same verses. An extraordinary drawing prepared for Soane’s Lecture IX, by an unknown draughtsman and of unknown date, presents over twenty of the buildings designed by William Chambers for Kew Gardens as a celestial vision against the rays of sun: the device of looking directly into the light source is certainly paralleled in Turner’s work...”

John Soane & J.M.W. Turner: Illuminating A Friendship, exhibition catalogue by Helen Dorey, 2007, Sir John Soane’s Museum, pp. 10-11

SIR JOHN SOANE’S MUSEUM FOUNDATION

1040 FIRST AVENUE NO. 311 NEW YORK NY 10022

Note-the-Dates



Gala Dinner Dance 2009
April 21st - NYC

SOANE TRAVELS

Consider joining us for...



Cape Town and the
Wine Country of South Africa
November 1 - 15, 2009

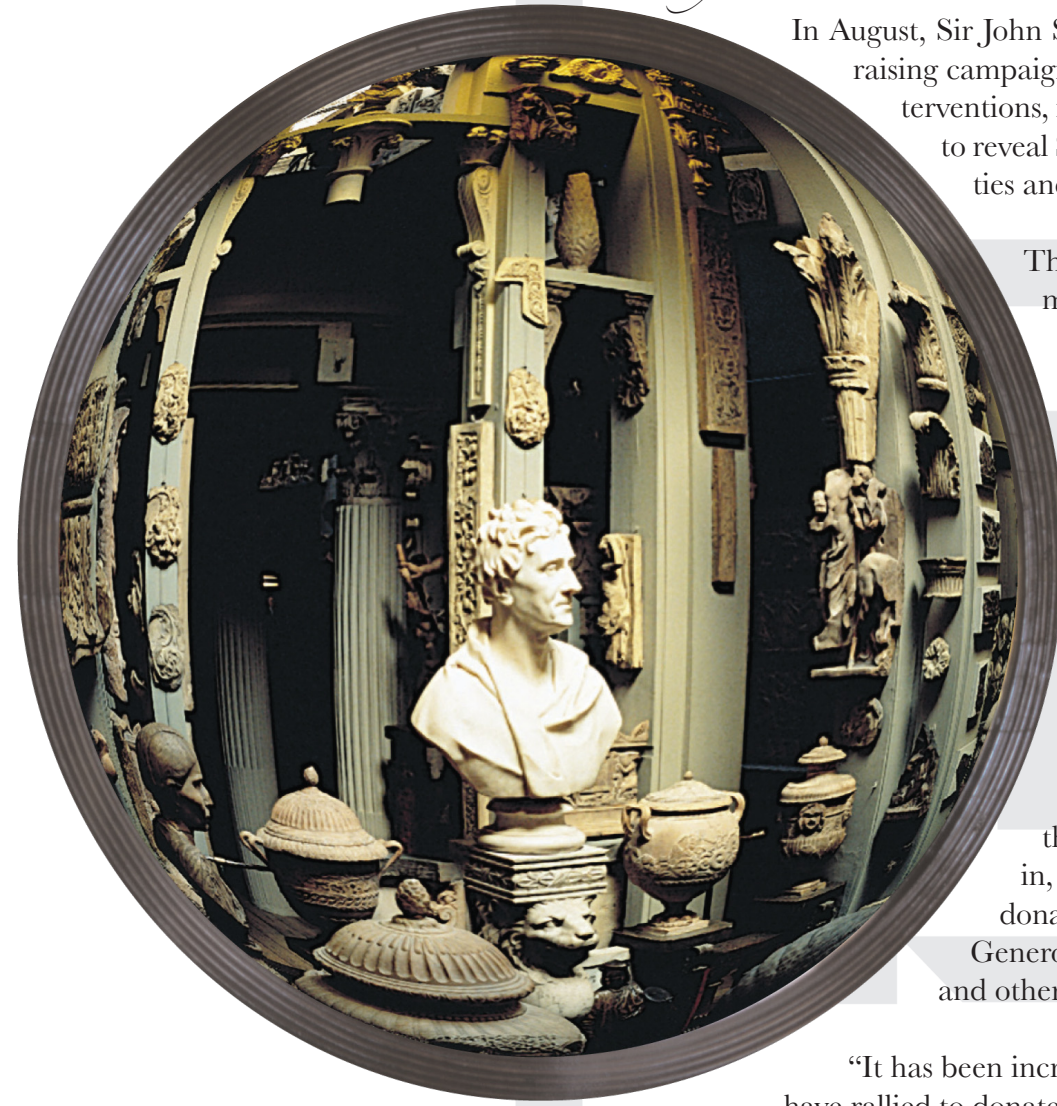


Buenos Aires and Estancias of Argentina
September 2009



OPENING UP THE SOANE

*Bulletin from London
Museum Throws Down Gauntlet for Four-Year Campaign*



In August, Sir John Soane’s Museum announced a \$12 million (US), four-year-long fundraising campaign, the most ambitious in its history, calling for a series of 15 linked interventions, including opening up the entire second floor of 13 Lincoln’s Inn Fields to reveal Soane’s private apartments, while expanding galleries and visitor facilities and enhancing overall collections care and building maintenance.

This challenge is in large part a response to a welcome turn of events: the museum’s increasing relevance and popularity. With attendance cresting at 93,000 visitors a year, the Soane is in danger of literally being worn away. Tim Knox, Director of Sir John Soane’s Museum says, “The current initiative project enables us to change and adapt to serve our visitors, as we always have, while safeguarding the unique atmosphere of the house. Doing nothing is not an option.”

Sir John Soane’s Museum had hoped to raise approximately half of the campaign funds from the national Heritage Lottery Fund. Limited available funding in advance of the 2012 Olympics foreclosed this avenue of support, however, even for a grant request the HLF itself described as “faultless” and “of high quality.”

But the story does not end here, for only a day after news came from the Lottery Fund, the late Simon Sainsbury’s Monument Trust stepped in, directing \$1,835,000 (US) to Opening Up the Soane, the largest single donation from an independent charitable trust in the museum’s history. Generous gifts from the J. Paul Getty Jr. Charitable Trust, The Leche Trust, and other foundations, as well as individuals, have followed.

“It has been incredibly heartening for us to see how, in a matter of weeks, supporters have rallied to donate almost a third of the funds needed to preserve this most British and idiosyncratic of house museums,” says Knox.

Sir John Soane’s Museum Foundation in the United States is ratcheting up its fundraising efforts to preserve Soane’s strange and idiosyncratic creation. We invite readers of this newsletter who would like to help to call or e-mail Chas Miller at (212) 223-2012, chas@soanefoundation.com.

ARCHITECTURAL MODELS: THE MUSEUM’S AMAZING COLLECTION

Tim Knox to Speak in New York and San Francisco

On Monday, October 20, 6:30 p.m. in New York, and Thursday, October 23, 10:30 a.m. in San Francisco, Tim Knox, Director of Sir John Soane’s Museum, London, and the former Head Curator of the National Trust, will speak on a subject dear to the heart of John Soane: *Buildings in Miniature: The Creation, Collecting and Display of Architectural Models in Europe*.

Drawing in part from the architect’s own collection of miniature buildings, Knox will describe the ways in which architectural models have long been used to help resolve structural problems and serve as three-dimensional records, as well as for presentation and decoration. The New York lecture is sponsored by the Soane Foundation, New York, and the Yale Center for British Art, New Haven, and in San Francisco by the Soane Foundation and the San Francisco Fall Antiques Show.

Tickets: New York is \$30 per person

Lecture Location: Union Club, 101 East 69th Street

Attire: Jackets and ties required for men

Tickets: San Francisco is \$10 per person

Lecture Location: San Francisco Fall Antiques Show at the Festival Pavilion in Fort Mason Center

More details may be found on our website’s “Coming Up” page at www.SoaneFoundation.com.



Charles Hague View in the Model Room, engraving from *Description of the Residence of John Soane, Architect*, (London, 1835) pl. XXXVIII (275 x 380 mm).

From about 1830, Soane displayed his collection of architectural models in a large, south-facing room on the second floor of the house, which had once been Mrs. Soane’s bedchamber. The centre of the room was dominated by the model stand, which supported a vast cork model of the Theatre at Pompeii, as well as other models of antique structures and Soane’s own design models. This arrangement lasted from c.1830 to c.1860, when it was dismantled to make way for staff accommodation. Visitors to the Museum can still admire Soane’s collection of models, the largest in Great Britain, although part of the collection is currently in store pending fundraising to implement the Opening up the Soane project, an ambitious £6.3 million appeal to improve facilities and displays in the Museum, including the restoration of Soane’s Model Room and the architect’s private apartments on the second floor of the Museum.

THOROUGHLY MODERN SOANE

The Richard H. Driehaus Series of Soane Seminars

The 2008 Soane Seminars, presented by the Sir John Soane's Museum Foundation, in conjunction with *Architectural Record Magazine*.

Following our sell-out session in the Spring with Tod Williams and Billie Tsien, we continue to invite some of the most innovative architects practicing in the early 21st century to discuss their debt to the early 19th-century architecture of Sir John Soane. The investigation is particularly apropos, owing to Soane's well-known use of simple masses, clean lines and forms, and his dramatic manipulation of light and reflective surfaces.

A Conversation with Daniel Libeskind Led by Architectural Record's Robert Ivy



PHOTO: Michael Klinkhamer

THE RICHARD H. DRIEHAUS SERIES OF SOANE SEMINARS

A visionary in the world of finance, Richard is also a visionary in supporting many institutions related to classical architecture, historic preservation, design, education and social causes of concern to all cities today. The Board of the Soane Foundation wishes to express its sincere thanks for the underwriting support that will continue to bring together contemporary architects working today but all of whom recognize and realize the importance of the past.

Monday, October 27, 2008 at 6:30 pm

The second in our series is architect Daniel Libeskind, whose Denver Art Museum addition, completed in 2006, makes use of space and light within abstractly massive forms in ways that recall Soane's own earlier architectural contributions. In 2001, there was the exhibition at the Soane Museum entitled "Libeskind at the Soane: Drawing A New Architecture."

Union Club, 101 East 69th Street - northeast corner of Park, New York City
Business Attire: Jacket and Tie for Gentlemen

Advance Reservations Required
Individual Tickets: \$30 per person
Patron Tickets: \$80 per person - includes a private reception following

Please download response form from our website or call (212) 223-2012 for tickets. We accept American Express, Visa, MasterCard or checks made payable to: Sir John Soane's Museum Foundation, and sent to 1040 First Avenue, No. 311, New York, NY 10022.

Next up:

ROBERT A. M. STERN will speak in the Thoroughly Modern Soane series on Tuesday, 13 January 2009 about his design for 15 Central Park West (New York City) and Comcast Tower (Philadelphia).

He will be addressing how both relate to Soane's principles, even though one employs a traditional classical vocabulary and the other a modern one. The 15 CPW building represents the investigation of Soanian themes of monumentality and abstraction (the way Soane used them for example in the Bank of England), yet here applied and scaled to a domestic setting. With the discussion of the Comcast tower he will explore how Soane's use of light and space influenced his design for the glass curtain wall and the outdoor plaza and lobby.

SOANE AT NO. 10 DOWNING STREET *by Chippy Irvine*



This famous address, the heart of British government and the historic home and office of Prime Ministers, has an unassuming street doorway that belies the larger dwelling behind that overlooks St. James Park, a house that has been considerably added to over the years.

The modest row of houses on Downing Street had been built by profiteering contractor (and spy!) Sir George Downing in 1682-3 who hired Sir Christopher Wren to design them—though Winston Churchill, when in residence during WWII wrote that they were "shaky and lightly built." Later William Kent was responsible for rearranging the back of the house from 1732, making it large enough to qualify as a residence fit for a Prime Minister. Sir John Soane followed in their footsteps, making alterations to the properties.

According to Ptolemy Dean in his new book *Sir John Soane and London*, Soane knew from experience how politicians misunderstood drawings, so he prepared "multiple choice" options for the interior decoration, both general views and ceilings of the dining room. (See illustration.) The Chancellor selected view No. 3 and plan No. 2 (a starfish dome) "presumably," as Dean writes, "leaving Soane to reconcile the confusion."

This, after his usual agonizing, Soane managed masterfully. He retained the priority of apparent classical symmetry in a difficult complex, which included an entrance, an anteroom, a small intruding water closet, and a service passageway, despite the problem that none of the rooms were symmetrical.

At this point in his career, Soane, though promoting classicism as his major theme, was somewhat influenced by the prevailing fashion for neo-gothic architecture. An example of this can be seen in the oak floor in the dining room which is bordered flush with walls in mahogany in a simple but effective Soanian style, but at the corners there are vertical clusters of roll molding that verge on a medieval effect. Gothicism, with its passion for elaborate decoration and vivid coloring, was perhaps the wish of Robinson himself who invited Soane in 1826 to "A small party in my new room... that you may see how well it looks when lighted up."

Soane produced work for other parts of Downing Street, and in particular at the back of Nos. 11 and 12, where a room was added and the two houses joined together at the

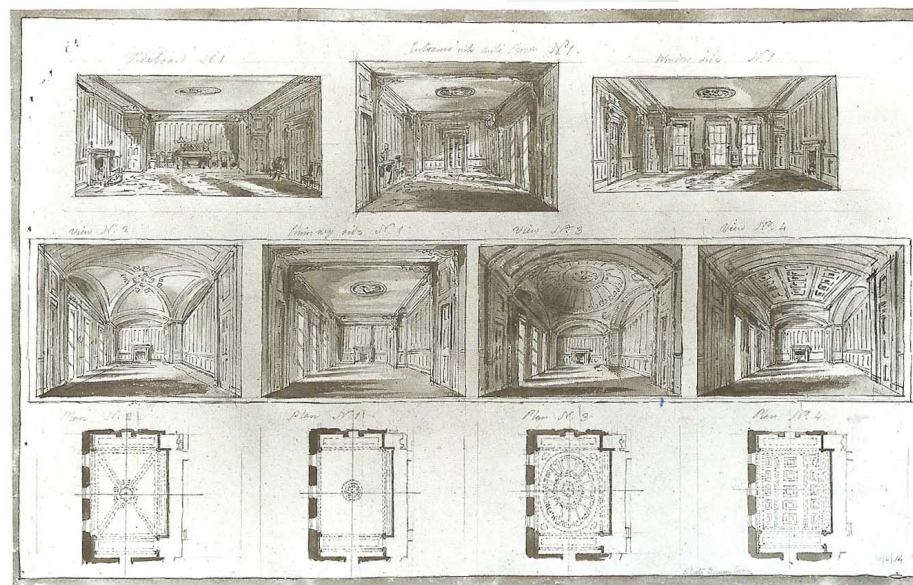
back, increasing the size of No. 11 for the Office of Works. The new room was to be an Eating Room. The challenge with this room was that, due to size restrictions it would have to be lit from above, so Soane, past master at this, slotted in side sky lighting creating a light, spacious, but unpretentious room. His anteroom and staircase at No. 11 have gone, but a Victorian chimneypiece in the eating-room has been replaced by one designed by Soane, and a small paneled lobby leading to the front entrance hall has survived. None of these rooms are visible from the street, but at least we Soanians can be aware they exist.

For further information on the No. 10 Downing Street complex, you may go to:

www.number10.gov.uk/history-and-tour

Also you can go to either:

www.british-history.ac.uk or www.wikipedia.org and enter 10 Downing Street



0.6 Soane's 'multiple choice' for the dining-room ceiling of No.10. The Chancellor chose view No.3 (a saucer dome) with plan No.2 (a starfish dome) presumably leaving Soane to reconcile the confusion (SM 50/4/14)

WHAT I ADMIRE ABOUT SOANE...

Thoughts from Three Museum Professionals



Karen Brosius
Executive Director
Columbia Museum of Art, Columbia, SC

Sir John Soane enjoyed his money and enjoyed collecting, and left the world a wonderful tribute to that love.

This is something that you don't often see: King Ludwig II did it, Marjorie Meriwether Post did it, Malcolm Forbes did it. But, with Soane's creation, what a unique house museum we have, in the truest sense of that word.

Like Mark Hampton, renowned interior designer and collector, I seem to enjoy, as I grow older, object-oriented interiors and the comfort of antiques, more than space-oriented interiors. What a clever wealth of these we have in Lincoln's Inn Fields. What I admire about Soane is the energy, scholarship, time and dedication that he took to create these interiors.

For me, the house and the collections are lively and learned, endlessly entertaining, and a compelling tour-de-force. If you believe that "the love you liberate in your work is the love you keep" (The Roycroft), then Soane had a stellar career. If you believe, as Issey Miyake does, that "design is not for philosophy—it is for life," then Soane had a stellar life as well.

Martin Chapman

Curator of European Decorative Arts & Sculpture, Legion of Honor of the Fine Arts Museums of San Francisco, San Francisco, CA

Visiting the Soane Museum is like a voyage of discovery.

Approaching the deceptively simple façade, with its stripped classicism, shallow arched openings, and discreet sculpture, you are not surprised to enter a conventional London house with a long entrance hallway giving off to a large library/dining room. Here Soane's genius takes the visitor out of the realm of the expected into the world of architectural dreams. Through the architect's cunning use of mirrors, the strong architectural framework, and rich dark colors, the voyage begins. Space is dissolved through the mirrors and architectural wonders are created, but on a domestic scale. Pushing deeper into the building, Hogarth's masterpiece, "The Rake's Progress," is secreted behind simple paneling that swings out to reveal this series of great English 18th century paintings. With the ingenious use of light



and space here, one can visualize the architectural spaces devised by Soane for much larger projects that have been destroyed. Almost forgotten for generations, this remarkable private museum left as a legacy for students is no longer a quiet backwater. The Soane has recovered its just position as a wonder of London. I envy those of you who have yet to discover this extraordinary place for the first time.

Amy Meyers

Director,
Yale Center for British Art, New Haven, CT



As the steward of a museum building created by one of the twentieth century's finest architects, Louis Kahn, I am continually inspired every time I visit one created by one of the nineteenth century's finest.

Our two institutions have more in common than might be apparent at first glance: both buildings were designed by professors of architecture; both museums were created with intimate galleries where visitors can view the collections in diffused natural light; and both collections were formed by men, John Soane and Paul Mellon, who were passionate about the history of British culture as it is rooted in the arts, from antiquity forward.

There are few historic buildings in which one senses the individual who designed and lived in them as strongly as one does when visiting the home of Sir John Soane. That Soane's collection and the extraordinary set of structures in which it is housed remain intact makes the museum an invaluable cultural resource for scholars and the general public alike. I love it!

We are pleased to announce the launch of the
Soane Supporter's Circle
here in the United States.
Become a Charter Member today!

Please visit our web site for more details and offerings.
The Supporter's Circle starts at \$100.
*Students and members of the academic community start at \$25.

For more information...

Sir John Soane's Museum Foundation has a mission to provide a lively forum in the fields of art, architecture, and the decorative arts within the Soanean tradition and to assist financially Sir John Soane's Museum in London.

For details on Sir John Soane's Museum Foundation, including opportunities for support, a list of our Board of Directors, events, trips and other details, please refer to our website: www.SoaneFoundation.com.

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