



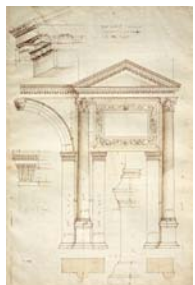
SIR JOHN SOANE'S MUSEUM FOUNDATION

1040 FIRST AVENUE NO. 311 NEW YORK NY 10022

SPRING 2010



Masterpieces of European Painting from Dulwich Picture Gallery Through May 30, 2010 The Frick Collection



Palladio and His Legacy: A Transatlantic Journey April 2 to August 1, 2010 The Morgan Library & Museum



Richard Wilson and the British Arcadia April 29 to June 25, 2010 Richard L. Feigen & Co.

A PALLADIAN SPRING BREEZES INTO NEW YORK

by Danielle S. Willkens

Andrea di Pietro della Gondola Romanina was born in Padua in 1508; he was reborn three decades later as 'Andrea Palladio,' but he was not called 'architect' until he was nearly forty. Rising from the ranks of stonemasons, Palladio shared little with his architectural contemporaries: he was not famous prior to his architectural commissions, he was not part of an artistic guild, and he was not a product of Florentine or Roman apprenticeship. Nonetheless, Palladio became one of the most influential architects in history. He was self-educated, had a voracious appetite for reading, and, unlike many Renaissance architects, spoke the language of construction. As a student of Rome, his surveys of ruins were instrumental to his adaptive usage of classical proportions and forms. Palladio bridged the gap between theoretician and builder. His treatise *I Quattro Libri dell'Architettura* was approachable to non-academics since it was written in Italian, rather than erudite Latin, and contained clear line drawings with dimensions. Palladio's unprecedented focus on domestic architecture redefined the Veneto and translations of the *Quattro Libri* ultimately inspired global experimentations in Palladian principles.

At the age of forty, cloth maker-turned-joiner-turned painter Inigo Jones added architecture to his list of creative explorations when he discovered Palladio's works while in Italy. Jones was immediately smitten. He introduced Palladio to England, albeit in a more restrained, solid manner characterized by the use of stone, a material often foreign to Palladio's budget. Jones translated the vivid frescoes that enlivened Palladio's interiors into physical architecture: the *trompe l'oeil* was traded for the tactile. Jones even collected Palladio's rich drawings.

At the end of his life, Soane worked on the restoration of the Banqueting House. This Jones design, to be the site of the October 2010 Sir John Soane's Museum fundraising dinner, inspired a drawing that won Soane a Royal Academy Silver Medal. The drawing was a stepping stone towards the Gold Medal and eventually

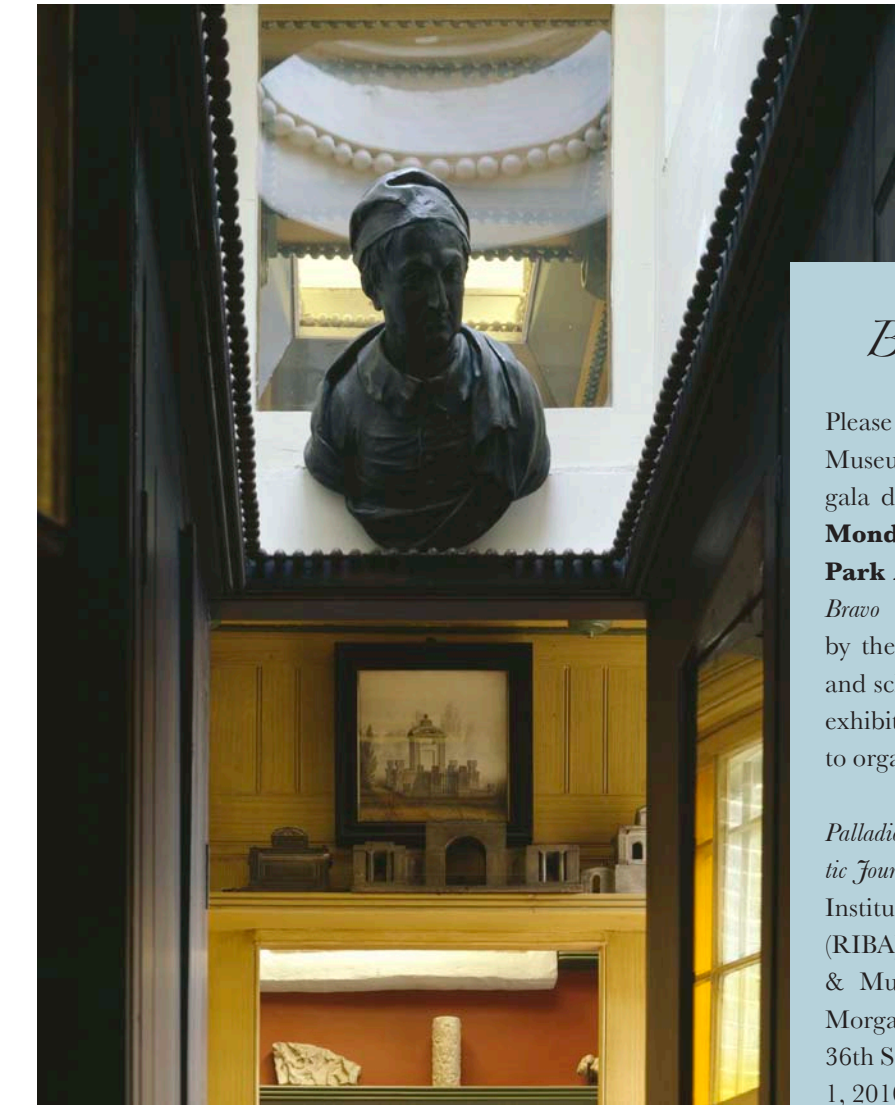


Photo © Richard Bryant / arcaid.co.uk. The Dressing Room Lobby in No. 13 looking south into the Dressing Room and the Study with bust of Palladio

the Traveling Scholarship that sponsored Soane's Italian tour. Because of Jones, Soane 'met' Palladio. While in Italy, Soane studied the ruins of Rome but also used Palladio's Veneto as an architectural classroom. Multiple copies of the *Quattro Libri* were in Soane's library, one from his patron the Bishop of Derry.

Danielle S. Willkens, Associate AIA, FRSA, is a graduate of the University of Virginia (2008); Sir John Soane's Museum Foundation Traveling Fellowship Award (2007); Cambridge University St. John's College, M.Phil (2006), University of Virginia, BS (2004)

Bravo Palladio

Please join us for Sir John Soane's Museum Foundation's annual gala dinner dance celebration on **Monday, April 26, at 583 Park, Park Avenue and 63rd Street.** *Bravo Palladio* has been inspired by the legacy of Andrea Palladio and scheduled to coincide with an exhibition the Foundation helped to organize:

Palladio and His Legacy: A Transatlantic Journey, presented by the Royal Institute of British Architects (RIBA) and The Morgan Library & Museum, is on view at The Morgan, 225 Madison Avenue at 36th Street, from April 2 to August 1, 2010.

The Foundation's annual benefit honors A. Eugene Kohn, Susan Weber, and Yale University Press, with John Donatich, director, accepting. (Please see inside) For further details please visit www.SoaneFoundation.com or call 212-223-2012.

RARE MODELS BY FOUQUET RIPE FOR CONSERVATION

by Helen Dorey

Please note: This article is part of a series devoted to the Sir John Soane's Museum's conservation efforts, which the Soane Foundation has adopted as its own focus for fundraising.

The magnificent model room, which Sir John Soane created on the second floor of 13 Lincoln's Inn Fields at the end of his life, was dominated by a great central model stand, made especially for a cork model of Pompeii. An 1835 view of the room shows the Pompeii model on the lower level, whilst on the upper level a shelf surrounding a large central aperture (to allow light to fall on the Pompeii model from above) supported an array of other cork models of the ruins of Rome and the great temples at Paestum in southern Italy.

Interspersed among the cork models of the great ruins of antiquity Soane, displayed 20 plaster models by François Fouquet of Paris, which he bought from the architect Edward Cresy in 1834 for £100. These exquisite models depict antique buildings reconstructed, as if pristine and newly built—the whiteness of the plaster-of-Paris

emphasizing this quality. The fineness of the material enables the depiction of every minute detail of capitals and columns—either carved free-hand with almost surgical precision or made using very small moulds. Nor were the Fouquet models limited to the buildings of Rome, but included celebrated Greek buildings and ancient tombs at Palmyra, in Syria, probably based on drawings made there by the artist Louis-François Cassas.

From a family of model-makers, Fouquet made models as well for Cassas, who built up a collection of 76 architectural models with the aim of creating an encyclopaedic museum of architecture



Left: François Fouquet, model of the Arch of Hadrian in Athens, photographed by Mr. Gee in 1892. Right: Same model photographed in November 2009 (photographer Jeremy Butler).

(continued inside...)

THE NAPOLEON RING COMES HOME

by Helen Dorey

After 170 years, Sir John Soane's mourning ring for Napoleon is back at Lincoln Inn Fields, where it will remain on view in the North Drawing Room until the end of March 2010.

The ornate gold ring, encasing a lock of hair in glass, almost slipped through the fingers of Sir John Soane's Museum when an unknown collector outbid the Museum at an auction last year at Christie's. But when the Soane wrote to the new owner to enquire whether he or she might consider letting the Museum know its whereabouts—well, the result exceeded expectations.

An English Napoleonist who has been collecting Napoleonica since childhood, the new owner responded quickly, visited the Museum (for the first time), and generously decided that he was willing to sell the ring back to the Soane, so that it could return to Soane's collection.

As the press picked up the news, Rosemary Gutch, the original vendor of the ring, heard the story on Radio 4's Front Row, stepped forward, and added more detail to the object's history. It seems the ring belonged to her mother, who had inherited a small collection of souvenirs associated with Napoleon from Phyllis Avory, the daughter of the noted judge Sir Horace Avory. Having tragically lost her fiancé in World War I, Miss Avory had never married, but had converted to Catholicism and become fascinated by Napoleon.

Soane left the mourning ring to the descendants of his elder son John, to be passed down as an

heirloom. So the question remains: how did it end up in the ownership of Phyllis Avory? As far as the Museum's curators know, neither she nor her father had family connections with Soane's descendants, although further research may yet yield some clue to help unravel the mystery.

We do know that six months ago, Napoleon's mourning ring was collected from Christie's South Kensington, thanks to The Art Fund, which, having offered to support the Museum's bid at auction, generously agreed to fund a new purchase to the same level. Letters to a small group of patrons and friends of the Museum quickly bridged the remaining gap.

Sir John Soane's Museum is most grateful to



Mourning ring containing a lock of the Emperor Napoleon's hair. Inscribed on the inside, in French:

Cette boucle de cheveux de Napoleon Bonaparte a été présentée à John Soane Ecuyer par Mademoiselle Eliz Balcombe

•
Prier Pour Moi

Translation:

This lock of hair of Napoleon Bonaparte was presented to John Soane Esquire by Miss Eliz Balcombe

•
Pray for me

Gold, heavily chased
English, hallmarked 1822

these donors—The Art Fund, Sir Christopher and Lady Ondaatje, Tomasso Brothers Ltd, Niall Hobhouse, The Marquess and Marchioness of Douro, Philippe Sacerdot and Giles Ellwood, Stephen Somerville, and Regis Cocheport—and to Diana Scarisbrick and Nicolas Norton for their advice.

Helen Dorey is Deputy Director of Sir John Soane's Museum, London.

FIRST ARTIST IN RESIDENCE



Above is Michael Petry's *JSMI*, a site-specific murano glass sculpture made at the Berengo Factory in Venice, one of a number of kitsch-inspired works made by Petry, the Museum's first artist-in-residence. Petry's two part exhibition will be installed in the Museum through February 2011. An American, Petry is an alumnus of Rice University and London Guildhall University and is currently working towards a PhD at Middlesex University. He teaches at the Royal College of Art and the Royal Academy and is Curator of the Royal Academy Schools Gallery.

A MEMBER'S PLANNED GIFT

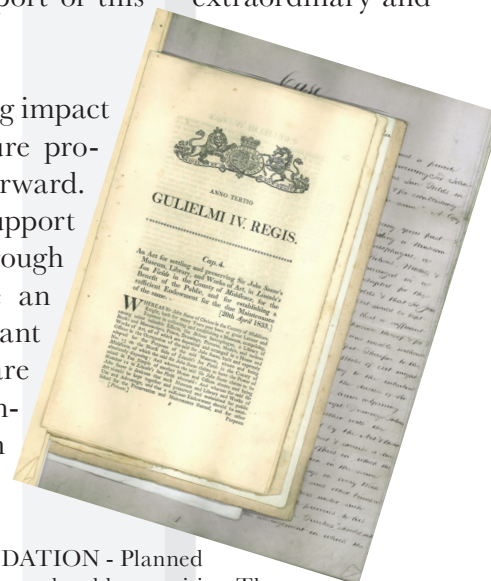
Following in the Footsteps of Sir John Soane

Soane Supporter's Circle Member 103, Curt DiCamillo of Boston, recently let the Foundation's office know of his plans to leave a legacy to the Soane Foundation in his estate plans. When asked about this, Curt exclaimed "No museum can match the Soane—it speaks to me in a way that is unique in the world. Something so precious must be kept and improved for future generations, which is why I've provided for a bequest in my will that benefits the Soane Foundation and its support of this extraordinary and magical treasure."

A bequest can have a far ranging impact on the future as it allows future programs and projects to move forward. Many organizations seek support of friends and members through planned giving which can be an easy way of providing significant support for institutions that are important to the donor without draining day-to-day cash accounts.

PLANNED GIVING TO THE FOUNDATION - Planned gifts may be funded with cash, bonds or marketable securities. The Soane Foundation is a not-for-profit, tax-exempt entity [501(c)3]. Contributions are tax-deductible. For more information, please contact Soane Foundation.

Image above: Front page of the 1833 Act of Parliament which supported Soane's Will and also a copy of Soane's Will from the Probate Registry



WHAT I ADMIRE ABOUT SOANE

Susan Weber

Director, Bard Graduate Center: Decorative Arts, Design History, Material Culture



The Soane has very special meaning for me as I share many of the same interests of Sir John Soane, most particularly his deep love for architecture and respect for the architects of his time. In fact, the Museum is a treasure trove for those of us fascinated by the architects of 18th and early 19th century England and is a major source of information concerning many of these men.

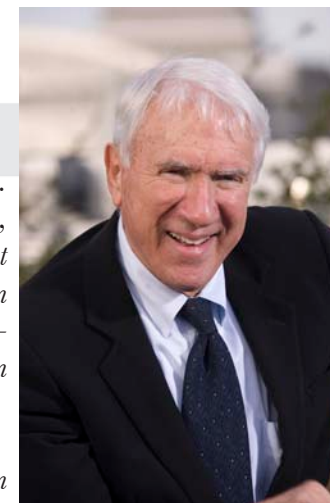
For me in particular, the Soane has been invaluable for two exhibitions in which I have been deeply involved. First was my work for James "Athenian" Stuart: The Rediscovery of Antiquity, which originated at the Bard Graduate Center and then went on to the Victoria & Albert. (Soane was a lifelong admirer of Stuart, and his earliest commonplace

book included quotations from the first volume of Stuart's Antiquities of Athens.) Most recently, I have used the Museum once again for extensive research, this time on William Kent, the subject of a new exhibition I am developing for the Bard Graduate Center (also to be shown at the Victoria & Albert in the spring of 2013). It gives me pleasure to here give credit to the Soane staff for their unstinting help and kindness to me over the years.

The Soane, then, has played an important role in my life. I can't imagine London without it. In fact, I can't imagine me without it, and I am deeply grateful for all that it has given me over the years.

Gene Kohn

Principal, Kohn Pedersen Fox Associates



Sir John Soane's legacy goes beyond the architectural. His Museum is not only an example of careful design, but it also constitutes a three dimensional device that describes the diversity and mobility of the world. In this building, architecture becomes, within a residential setting, the qualifying mediator between human experience, nature, past, and future.

Multiple cultures and histories inhabit Sir John Soane's house: every object has a specific location related to its immediate context as well as to its original geographic location. This dynamic interaction becomes the source of multiple associations between local situations and global processes. As a result, the ideal architectural space is turned into a

RARE MODELS BY FOUQUET

Continued from front page

for the benefit of students. Soane knew of this gallery and it may have inspired his own.

Sadly, three of the Museum's 20 Fouquet models were damaged by war-time bombing. One, of the Temple of the Winds, Athens, was repaired in the mid-1990s, but the other two still remain today in their war damaged state and will cost about £2,000 each to restore. Both are of ancient Greek buildings in Athens—the celebrated Arch of Theseus or Hadrian and the so-called 'Lantern of Demosthenes'. In both models the plaster surface has been extensively damaged with many areas of complete loss where the inner sub-structure, in the form of an iron armature, is exposed. The model of the Arch, in particular, has also suffered from well-meaning attempts at repairs—probably carried out in the 1940s—which have left areas looking rather like chewing gum! The delicate glass domes which once covered them will also need to be re-made—a skill that is very hard to find today when most glass produced is much thicker than the 1-2 mm used in the early 19th century.

The challenge of repairing these very fine models is major, but we are confident that they can be restored to their former glory and take their place once more as part of Soane's model collection.

Helen Dorey is Deputy Director of Sir John Soane's Museum, London.

detailed place in which the aesthetic and perceptual suggest the conceptual. Different from other institutions, the envelope and its contents, painting, furniture and architectural ornament are joined in becoming an art object. It ingeniously affects with the intention to provoke the emergence of the new.

Kohn Pedersen Fox Associates's everyday practice embraces architecture with similar responsibility and aspirations: we endeavour to create lasting and distinct structures that positively contribute to our environment.

John Donatich

Director, Yale University Press



The first time I got to visit the Soane Museum, I was on a semester abroad at University College in Bloomsbury; my first visit was a revelation. Though I was something of a penniless student, I sensed a kindred spirit with the grand collector. There was literally no place on earth that I had seen before, and indeed since, that compares with the Museum. It defies institutional logic, yet has an exuberant sense of order and even inevitability in the way its treasures are catalogued and exhibited. Visiting the Museum is something of an expedition; a visit has the counterintuitive feeling of expanding one's horizons—not by traveling out—but by burrowing in, peeling away the levels, enlarging one's own capacity to notice and take in and ultimately to give in to being overwhelmed.

On a tiny scale, I could relate to the pleasures of collecting. Personally, I collect more books than I need or can possibly read in my lifetime. Visitors to my home sometimes ask, "Have you really read all of these?" and the answer, of course, is no. That isn't the point. The collector always wants to own more than he can experience all at once. A collection must have the capacity to overwhelm. Possibility must always overtake satisfaction. A collection is one of the only ways to have too much and not enough at the same time, to be consoled by what cannot be known completely.

Now, of course, one can scan all kinds of information online, including files of many of the collections at the Sir John Soane's Museum. What a boon for scholars, art historians, teachers and armchair tourists for the Museum to compete on the digital landscape. But just like with reading a book, the intimate physicality of being immersed within an art collection is an incomparable experience.

We are so lucky to have access to the Soane Museum for the way in which it facilitates such an intimate experience with various artists, with the elegance of a mind allowing us the luxury of witness to his particular enthusiasms, his large genius for collecting.

ABOUT US

Mission Statement of the Foundation

Sir John Soane's Museum Foundation's mission is to provide for an expanding audience a lively educational 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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Image on back cover: Photograph © Derry Moore. The Picture Room with planes half open to reveal the Picture Room Recess. The architectural model at the feet of the statue of the Nymph is Soane's design for the south front of the Bank of England. Golden light filters down from a lantern glazed with yellow glass.

Images on mailing panel (from top): Thomas Gainsborough (1727–1788); *Elizabeth and Mary Linley—The Linley Sisters*, 1771–72, probably partly repainted 1785, Oil on canvas, Linley Bequest, 1835 © The Trustees of Dulwich Picture Gallery; Andrea Palladio, *Design for a Palace*, early 1540s, ©RIBA Library Books & Periodicals Collection