The head of Mark Hampton LLC, she toured the museum last year, and so did low Architectural Digest 100 designer Miles Redd. “I always try and visit the Soane when I find myself in London,” said the Atlanta-

apartment before my latest visit. “(Haddonstone is already had ordered, received and hung a Soane decorations.)
at least three times - a Soane Rosetta stone from its domed ceiling, mirrors and Greek keys!” asked interior designer Alexa Hampton recently. “None I know.”

As for Hampton, who first saw the museum as a child with her father, Mark, “Not only will I use Soane’s famous breakfast room with its domed ceiling, mirrors and Greek keys,” she said, “I always marvel at the use of mirrors, par -
ticularly in the stiles of bookcases. I am sure I will borrow some mirror inspiration.”

Tom Kligerman, partner in the architecture firm of Ike Kligerman Barkley, recently got a preview tour with Abraham Thomas and Helen Dorey of Soane’s private apartments on the second floor of No. 13 plus the Model Room.

“They’re spectacular,” says Kligerman, who is Soane Foundation President, “and they fully evidence how accurately researched the living spaces were. In these rooms we found the newly restored scale model of Pompeii that depicts acres of that ancient city in – the ideal material to represent crumbling marble and travertine. I was also excited to discover the striking wall-paper pattern that had been hidden for well over a century under a molding. The rooms now feature a beauti -fully re-created version from Adelphi Paper Hang -ings in upstate New York. I can’t wait to be at the offi -cial opening of these rooms in May and see them fully outfitted with artwork and furniture. They are a testa -ment to the vitality of this museum. Sir John still lived!”

To learn more, visit: markhampton.com milesredd.com haddtonstone.com adhlab.com
SOANE CONSERVATORS AT WORK

A busy corner in the John A. and Glynnys Fry Soane Conservation Centre at the Soane Museum offers frames in progress of being conserved as part of Phase 2 of Opening Up The Soane.

SOIR JOHN MAKES HIS MOVIE DEBUT IN MR. TURNER

In other cinematic close encounters, Soane Director Abraham Thomas gave tours for director John Logan and costume designer Deborah Landis, who collaborated on the American Netflix series 'Vamba'. The 1950s-themed production includes designs like 'American House'. "It was fascinating to walk around the Museum and hear how inspiring they all found Soane's inventive architectural spaces," says Thomas. "But it only goes to articulate architectural space is a very cinematic concept."

ABOUT US

Mission Statement of the Foundation

The Soane Museum Foundation seeks 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.

Ten Steps to Creating an Exhibition

1. CONCEPT

What does the Soane want to achieve? What is the anniversary or other event to peg? What are the objectives? Is it a tour, a survey, to create a layering throughout? Though a far cry from the Greek purity that Soane would seem to have hoped Piranesi finally found in the ruins of Paestum, Rakatansky argues that nearly every drawing and print in the exhibition reveals "a similar intricate porosity, developed in a way that Soane even echoed in his infamous from 'loggia' at Lincoln's Inn Fields."

Y ou can hear more of Professor Rakatansky's illuminating insights and comparisons by signing up for his lecture. Please check the Soane Foundation's COMING UP page on our website for details including dates, times and locations. Rakatansky will also be taking part of a scholarly conference being held in Palo Alto.


A SHOW-AND-TELL TYING SOANE TO PIRANESI

His conduct is mischievous

MARK RAKATANSKY, A PROFESSOR AT COLUMBIA UNIVERSITY'S GRADUATE SCHOOL OF ARCHITECTURE, PRESERVATION AND PLANNING, IS PRESENTING A COUPLE OF TALKS THIS YEAR THAT SPILL OUT HIS INTERPRETATION OF THE MATERAL THAT BEAN IN THE SOANE MUSEUM'S EXHIBITION OF 15 ORIGINAL DRAWINGS TOURING AMERICA IN 2015. PIRANESI AND THE TEMPLES OF PAESTUM: DRAWINGS FROM SIR JOHN SOANE'S MUSEUM ON VIEW AT THE MORGAN LIBRARY & MUSEUM TO MID-MAY AND THEN AT THE CANTOR ARTS CENTER AT STANFORD UNIVERSITY FROM AUGUST TO NOVEMBER.

Intriguingly titled "His conduct is mischievous": Piranesi and Soane," the lecture explores the complex and, at times, unsettling intersections in the two men's architecture, drawings, and writings. "The quote in the title of my talk is one Soane made about the only building of Piranesi's ever realized, Santa Maria del Priorato, in Rome," explains Rakatansky. "But the conduct of both architects, in their designs as well as their writings, has been revered, and often derided, as mischievously clever."

Using new forms of digital visualization, Rakatansky will link the techniques each architect employed to achieve his designs. "Soane designed what some would consider more Piranesian spaces – intricate, multilayered, with interplay both within and between floor levels – than what Piranesi achieved in his church, but both architects developed complex layers of spacing in Soane's house, the interior membrane of his displays combines with his inner and outer courts to create a layering throughout." Though a far cry from the Greek purity that Soane would seem to have hoped Piranesi finally found in the ruins of Paestum, Rakatansky argues that nearly every drawing and print in the exhibition reveals "a similar intricate porosity, developed in a way that Soane even echoed in his infamous from 'loggia' at Lincoln's Inn Fields."

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