

This large scale canvas was painted for Soane but then, somewhat mysteriously, rejected by him (pictured above). This important painting was seen for the first time ever in the Museum of Art, June 24 – September 21, 2008, is the highly acclaimed J. M. W. Turner exhibition which stated in Washington, DC at the National Gallery of Art. Soane's Museum, London, recently spoke in New York at the Union Club on the longtime friendship between Turner and Soane. Coming this summer to The Metropolitan building for which it was originally designed, was on loan to the Soane Museum from Tate Britain in early 2007. Helen Dorey, Deputy Director and Inspector of Sir John Soane's Museum, London, recently spoke in New York at the Union Club on the longtime friendship between Turner and Soane. Coming this summer to The Metropolitan Museum of Art, June 24 – September 21, 2008, is the highly acclaimed J. M. W. Turner exhibition which stated in Washington, DC at the National Gallery of Art.

**Forum Romanum for Mr. Soane's Museum by J. M. W. Turner (1775-1851)**



# SIR JOHN SOANE'S MUSEUM FOUNDATION

1040 FIRST AVENUE NO. 311 NEW YORK NY 10022



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## Thoroughly Modern Soane

In conjunction with Architectural Record, Sir John Soane's Museum Foundation, presents the **2008 Soane Seminars.**

Thoroughly Modern Soane invites four of the most innovative architects working today to discuss their debt to Sir John Soane, who broke with tradition in his use of simple masses, clean lines and forms, and the dramatic manipulation of light and reflective surfaces.

### Tod Williams and Billie Tsien



“Clutter”  
Monday, March 3,  
2008 at 6pm

Acclaimed for the American Folk Art Museum in New York (2001), the firm led by Tod Williams and Billie Tsien was recently selected to design the new home of the Barnes Collection on Benjamin Franklin Parkway in Philadelphia.

Union Club, 101 East 69th Street - northeast corner of Park, New York City

Business Attire

Coming in Fall 2008 will be talks by:

### David Chipperfield

Mr. Chipperfield's oeuvre, which most recently includes the restoration and renovation of the 19th-century Neues Museum in Berlin, is to be the subject of an exhibition at Sir John Soane's Museum in London in 2008 (June to September- go to [www.soane.org](http://www.soane.org) for exact dates and details).

### Daniel Libeskind

Mr. Libeskind will discuss, among other projects, his Denver Art Museum (2006), which makes use of space and light within abstractly massive forms in ways that recall Soane's own earlier architectural contributions.

PROCEEDS from these EVENTS:

This particular series will assist in funding our traveling fellowship, which is open to American graduate students wishing to do work and research in London at the Soane Museum. For the past 17 years, Sir John Soane's Museum Foundation has been producing educational events in New York City and around the country to benefit the Foundation and restoration projects for the museum at Lincoln's Inn Fields.

**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

## A Gala Dinner Dance Celebrates Two Modern Marvels

In celebration of Sir John Soane as architect and educator, the Sir John Soane's Museum Foundation is pleased to honor two remarkable individuals: an architect who also serves as an ardent public advocate for excellence in design and an influential educator and a publisher who has helped to expand the awareness of serious architecture throughout the world. **The Soane Foundation Honors** will be presented to:



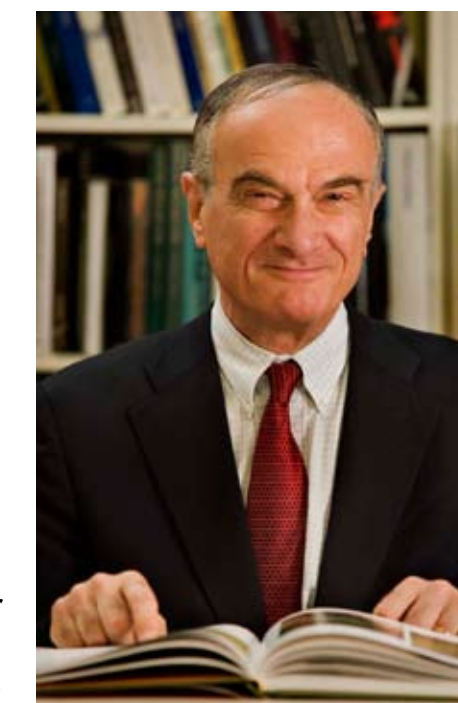
Robert A. M. Stern, Photo by William Taylor / Taylor Photo

### Robert A. M. Stern

founder and senior partner of Robert A. M. Stern Architects and Dean of the Yale School of Architecture, is a Fellow of the American Institute of Architects; a recipient of the Board of Directors' Honor from the Institute of Classical Architecture and Classical America; and a recipient of the Athena Award from the Congress for the New Urbanism. Mr. Stern hosted the landmark television series "Pride of Place: Building the American Dream" in the 1980s and has co-authored a unique series of books documenting the development of architecture and urbanism in New York City from the end of the Civil War through the millennium.

### The Monacelli Press

established by Gianfranco Monacelli in order to originate books of the highest graphic and literary quality. Since 1994, the Press has received international recognition and numerous awards for more than 300 books. Gianfranco Monacelli, born in Italy, first visited New York in 1965 to study music at Mannes College and Columbia University. A position at the legendary Rizzoli bookstore on Fifth Avenue lured him into the field of publishing, where he subsequently established Rizzoli International Bookstores and Rizzoli International Publications.



Gianfranco Monacelli, Photo by Jonathan Wallen

**The Foundation's third Gala Dinner Dance will be held on Wednesday, April 23, 2008 at The Rainbow Room, high above Rockefeller Center. If you would like more information, please visit our website or call 212-223-2012.**

# Official Opening of No. 14 Lincoln's Inn Field

## The Third House in the Grand Scheme of Sir John Soane's Architectural Ensemble

Cyndy Spurdle writes:

While brass bands were not in evidence on the evening of December 3, 2007, praise and congratulations flowed from all those who gathered to celebrate the completion of the third house in Sir John Soane's grand architectural ensemble.

This original Soane building was bought by the Museum in 1996 with help from the UK Lottery. The Heritage Lottery Fund originated about that time to offer grants to worthy arts institutions, most of which were seriously suffering from lack of funding from private sources. Fortunately a winning grant did not pre-



Skylight Over Staircase, Photo by June Buck

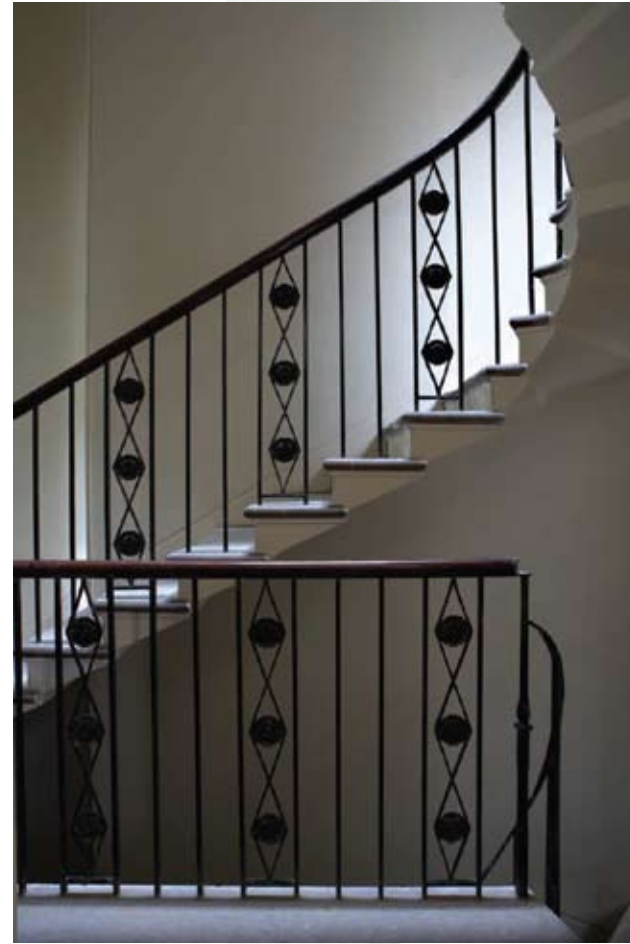
clude returning to that source for additional money, so the place of honor on this Monday night was occupied by Dame Liz Forgan, Chair of the Heritage Lottery Fund. In her amusing introduction, Dame Liz predicted she would be hearing from the museum again soon!

By this special Monday evening, after years of negotiations, research, and construction, the particularly lovely and original staircase climbing all the way up to the sixth floor was gleaming, the skylight was painted and sparkling and entry ways had been created on at least two floors to join up with No.13, the Museum building next door.

The Drawing Room is a new glorious shade of pink with white trim, and its pink Crace ceiling has white spandrels picked out to delineate the vaulting. As in all recreated rooms in the Museum, the colors have been carefully researched and the paint mixed to match the originals. The original window shutters and doors in the room have been restored and even without the yet-to-arrive chandelier they were glowing.

The particular part of the restoration that is of interest to the Foundation is the space for the Research Library that will house the multitudinous (9,000) Adam drawings and folios which Soane himself purchased. The Foundation contributed the handsome storage cabinets for these priceless treasures and one was on view (along with its makers, Rupert Senior and Charlie Carmichael). This cabinet had "ADAM" beautifully hand carved on the lintel. In addition, there will be one more cabinet, a twin to the one on view, one triple cabinet and a Plan Chest with drawers to house the very large drawings. They are made of "conservation-friendly" American Black Walnut and are remarkably handsome.

Tim Knox gave a wonderful opening speech about the many contributions and the many contributors both in and out of the Museum, and the incredibly loyal,



Staircase View from Back Parlor, Photo by June Buck

patient staff; this was followed by an overview of space utilization in No. 14 and how he plans to integrate it with the rest of the Museum. There is still work to be done of course, but it is worth a visit at this point from members of the Foundation to "check it out." You will be pleased.

One last observation: There was a sizable printed chart on the wall at the entrance with the names of donors regarding this project. The hardworking, generous Sir John Soane's Museum Foundation figured very prominently in large letters near the top.

### A BRIEF HISTORY of SIR JOHN SOANE and what is today the MUSEUM

The architecture of Sir John Soane, R.A., was highly idiosyncratic. Soane was born in 1753, the son of a bricklayer, and died after a long and distinguished career, in 1837. As an English architect of significant influence during the last quarter of the eighteenth and early nineteenth centuries, Soane worked within the parameters of the classical idiom to create unique commercial and residential structures. The Dulwich Picture Gallery and portions of the Bank of England are among the few remaining examples of his distinctive style of public architecture. His London home, located at Numbers 12 and 13 Lincoln's Inn Fields, has become the Sir John Soane's Museum and remains the best example of his genius in the design of the residence.

Soane was a visionary who used his home as a laboratory for his ideas, the repository for his vast collections of 30,000 drawings; paintings including works by Canaletto, Hogarth and Turner; architectural models; Greek and Roman sculpture and Egyptian Antiquities; 10,000 rare books, including first editions of Milton and Shakespeare, as well as his very personal dwelling space.

No discussion of his work would be complete without mentioning his use of light. The Museum is filled with mirrors, domes, fantastic ceilings and skylights with colored glass, used not only to light the rooms but also to create dramatic effects and to highlight the numerous plaster casts and marble fragments that are artistically arranged in every available space throughout the house. Due to his foresight in leaving his home to the public by Act of Parliament in 1833, Soane's house and its contents survive today, exactly as they were in his time, giving the visitor a rare glimpse into a middle class home of the period.

### MEMBERS of the BOARD of the FOUNDATION

Suzanna S. Allen, Laura Blanco, Margaret Hatfield Carey, Gifford Combs, Faye Cone, Page Ayres Cowley, Anne Edgar, Richard A. Griffiths, Chippy Irvine, Thomas A. Kligerman, Susan P. Magee, Patricia Matson, Katherine McCormick, Wendy Lyon Moonan, Marita O'Hare, Barbara G. Pine, John F. Saladino, Richard Sammons, J. Thomas Savage, Elizabeth H. Scott, Victoria Lea Smith, Kathleen E. Springhorn, Cynthia W. Spurdle, Suzanne Stephens, Stephanie Stokes.

#### For more INFORMATION...

Details on Sir John Soane's Museum Foundation including opportunities for support, a list of our Board of Directors, our Mission Statement and other details, please refer to our website: [www.SoaneFoundation.com](http://www.SoaneFoundation.com). Recent back issues of our newsletter as well as that of the Museum are also available at this site. Alternatively you can be in touch with the office if you would like any of this information mailed or faxed to you:

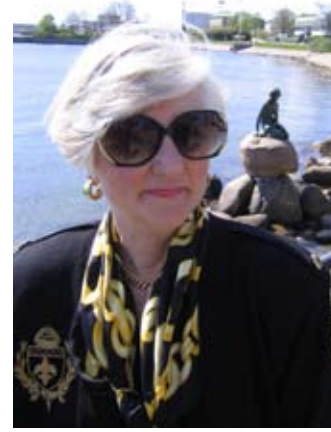
Office Tel. 212-223-2012 | Fax. 860-435-8019  
Email: [info@soanefoundation.com](mailto:info@soanefoundation.com)

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Newsletter Coordinator: Amanda de Beaufort

# What I admire about Soane ...

## Thoughts from the three newest members to have joined the Soane Foundation's Board of Directors



**Suzanna S. Allen**  
San Francisco, California

*I love the fact that he was a collector and devised ways to display everything! If you'd seen my apt, you would understand.*

For me and so many others, the Foundation helps bring an awareness of Sir John Soane's Museum to a public that might otherwise not know of it. I have been able to arrange private visits to the museum for our clients, staff, other decorators and writers. For most of these people it was their first experience with the museum and all have become "converts." The tours we take are also a wonderful way for people to not only see private residences but to have the opportunity to interact with the homeowners (left - Suzanna in Copenhagen at the start of our Soane Travels: Sweden trip). When I tell people about the access we have on our tours they all want to join in. I know that the Foundation fundraisers are an important source of revenue for the museum and I am pleased to be a part of that. It is an honor to be on the Board of Directors of such a wonderful organization.

**Laura Blanco**  
New York, New York and Piermont, New York

*There are some buildings that become imbedded in your psyche when you first see them in print so that by the time you visit, the experience is as familiar as home. The Soane is one of those buildings for me. While walking through those magical rooms, I knew that I wanted to be involved with the museum.*

I contacted the Foundation when I returned to New York and have been involved in some small way ever since. It was during a recent trip with the Foundation to Derbyshire that I had the pleasure of meeting some of the Board members. It was a memorable trip that deepened my interest and endeared me to those wonderful, interesting and spirited Soanians. Nothing happens by chance and although I am not going to over-intellectualize the circumstances that led me to this group of people, I will say that I am thankful to have found them and am looking forward to serving on the Board.



**Marita O'Hare**  
Greenwich, Connecticut and Scarsdale, New York

*Although steeped in classical architecture, Sir John Soane was very modern in his point of view and that's one reason why his house is still so fascinating today. It was a laboratory for his architectural ideas much as the Glass House and New Canaan estate were for Philip Johnson. It is this breadth of vision that I admire so much in Soane, as well as his passion for the poetry of architecture.*



In creating his house museum with its extraordinary collections Soane wanted to not only preserve his vision but also see his ideas inspire future generations, which they have. I was happy to join the board of the Soane Museum Foundation because I think Soane deserves to be better known beyond the architecture and design communities. The leadership of the Foundation is doing a wonderful job in presenting Soane's house museum to the public through its ongoing restoration activities and educational initiatives and I'm delighted to be able to help in any way I can.

# What would Sir John have thought... seeing his whole life portrayed in eight minutes or less...

## A Look at a Special Moment Performed at the Foundation's Gala in the Rainbow Room in 2007

Story, Costumes, and Production by Chippy Irvine, President of Sir John Soane's Museum Foundation



### THE APOTHEOSIS OF THE ARCHITECT

Celebrating last year's gala with the theme Mood Inigo, a homage to Inigo Jones, England's first major architect, we drew upon his parallel career as a designer of masques. These were Jacobean court entertainments mingling music, poetry, dancing, rich costumes and astonishing sets known as "machines" that moved and opened to reveal inner scenes, and could be ingeniously raised or lowered to carry players on clouds. There was, of course, no way that we could do anything so elaborate at the Rainbow Room: these masques almost depleted the royal coffers. Instead, because we were intent on raising money for Sir John Soane's Museum in London, all our costumes were made from expendable materials and our "sets" from display board.

For weeks before the event, I collected the lids of cans to use as large sequins, bubble wrap (detail of dress - far right), black garden mulch fabric, burlap, paper doilies, and colored electrical tape. Hats were made from plant pots Blue plastic New York Times delivery bags (lower images) were cut into strips and knitted into a flowing tunic. Wigs were made from fringed plastic bags, packing pebbles, paper from the shredder, and copper pan scrubbers. All the designs were based on the fashions of James I and Charles I who themselves were performers (but they always played the good guys defeating the baser influences).

The text, in rhyming couplets, told the story of the English architect who lived some 200 years later, Sir John Soane himself. The masque lasted only five action-packed minutes, accompanied by music from an opening pavane - Ellington's "Mood Indigo" - to his beginning to see the Light as Sir John (the great innovator of overhead lighting effects) ascended into heaven.