



SOANE FOUNDATION PLEDGES SUPPORT FOR NEW CONSERVATION CENTRE

Sir John Soane's Museum has launched the most ambitious fund-raising campaign in its history to restore and open to the public the entire second floor of the museum, including Sir John Soane's private apartments.

Now we can report that, after several months of deliberation, the Foundation has adopted one part of the campaign as its own focus. We have committed to raise \$1,250,000 over the next three years for the creation of the Soane Foundation Conservation Centre.



Conservator, Tracy Sweek cleaning the surface of the Sarcophagus of *Seti I*
Top right: Conservator, Jane Bush treating a plaster model of a monument to William Pitt, by John Flaxman; and View of tables during deep clean of the China Pantry (showing serving plates requiring conservation and cleaning equipment)

"This work is about the future," says Tom Kligerman, the Foundation's newly elected president. "We chose to support the conservation project because, on an ongoing basis, it will help to realize the educational potential of the museum. The museum holds so many significant collections assembled by Soane, from 9,000 architectural drawings from the office of Robert Adam to architectural models."

With the Centre, the museum will no longer risk damage and loss by sending an object out for conservation when its existing lab, which is quite small, proves inadequate. And because all visitors will pass directly by the Centre, this will afford many new opportunities to engage visitors in the important work undertaken by the museum's conservation team daily. In addition, conservation 'open days,' workshops and talks will all be part of a future program to help to raise the public's awareness of the conservation process.



A PERIPATETIC PHOTOGRAPHER SAVORS THE SOANE MUSEUM

by Wendy Moonan

"It was pure pleasure," says Derry Moore, the London photographer who shot 150 pictures for *Sir John Soane's Museum, London*, a new book by Tim Knox, director of Sir John Soane's Museum. "It was really fun," he continues. "For months I went to the museum every Monday, when it was closed, so I had the rooms virtually to myself."

Moore, best known for his depictions of gardens, houses and people at home, has been a professional photographer for nearly four decades. His work is often seen in *Apollo*, *Architectural Digest*, *Country Life* and *Vogue*. (In fact, he became friendly with Tim Knox after he was assigned to photograph Knox's house for *World of Interiors*.) Moore was familiar with the Soane Museum long before Knox asked him to take the photographs for the book.

"What's distinctive about Soane is that he was so eccentric and had such an interesting vision," says Moore, who himself is celebrated for his slightly surrealist style. "Soane was like a magpie: he collected everything and arranged things so beautifully."

The process of capturing the museum on film brought some discoveries. "The biggest surprise was that the museum is so well lit by natural light that I hardly ever had to use additional lights," says Moore, who is as known for his moody, naturally lit photography as for his antipathy to artificial lighting. Moore especially appreciated how skillfully Sir John Soane inserted skylights, some of them glazed with yellow glass, in nearly every room. Often hidden, these skylights emit a mysterious golden glow.

Though Moore is a consummate professional

(I have had the pleasure of collaborating with him since 1982), he is an artist who is happiest when at work (or preparing dinner for friends and family; he's an excellent cook and witty host).

He would never voluntarily reveal he is the 12th Earl of Drogheda. (When photographing a dozen houses in Palm Beach with me for a story in *Town & Country* in the 1990s, the owners inevitably asked him to dinner each night. His response to them? "No, thank you.")

To me: "Can we go ashore tonight?" (meaning West Palm Beach, where he could be anonymous.)

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Moore is quite brainy and is often seen reading the classics on planes and trains when on assignment. He studied at Eton and Trinity College, Cambridge, and then took painting lessons from Oskar Kokoschka in Salzburg. (This is perhaps when he became so skillful at composition and lighting.) Eventually, he turned to photography under the tutelage of Bill Brandt, the British photojournalist.

At last count, the National Portrait Gallery in London has 37 of Moore's photographs. He has done portraits of Queen Elizabeth II, the late Queen Elizabeth (the Queen Mother), Indira Gandhi, Ronald Reagan, David Bowie, Helena Bonham Carter and Rudolph Nureyev. In 1992 he photographed The Princess of

Wales with her sons Prince William and Prince Harry at Kensington Palace. Later that year Princess Di asked to use the picture for her Christmas card, even though it did not include Prince Charles.

The Soane Museum book is Moore's 13th—joining a list that includes: *The Dream Come True: Great Houses of Los Angeles*; *The Englishman's Room*; *The House of Lords*; *Evening Ragas: A Photographer in India*; and, most recently, *Notting Hill*, where Moore and his family are longtime residents. (Their rambling, beautifully decorated house is filled with antiques, original paintings by friends and all kinds of memorabilia from India, Moore's other long-time passion.)

This fall Rizzoli will publish *In House*, a collection of photographs of houses around the world that he has found particularly appealing over the years.



Derry Moore and Wendy Moonan take to the dance floor at the 2009 Soane Gala at the Rainbow Room

SIR JOHN SOANE'S MUSEUM FOUNDATION

1040 FIRST AVENUE NO. 311 NEW YORK NY 10022

SOANE TRAVELS
Consider joining us for...



London Gala Dinner
October 7, 2010
at the Banqueting House
in Whitehall
by Inigo Jones (1619)



IRELAND
October 9 to 16, 2010
Great Houses,
Dublin to Belfast

DULWICH TO SEND MASTERPIECES TO THE FRICK THIS SPRING

This spring Dulwich Picture Gallery in London will send a number of its finest Old Master paintings to The Frick Collection in New York. For Soanians, *Masterpieces of European Painting* from Dulwich Picture Gallery, March 9 to May 30, 2010, brings to mind the graceful, light-filled galleries designed by Sir John Soane for the Picture Gallery in 1811.

The newsletter is fortunate to have Ian Dejardin, director of Dulwich Picture Gallery, share some thoughts about Soane's design:



I've always thought the brief for Dulwich Picture Gallery thoroughly eccentric: Soane was asked to 'invent' something entirely new in England—the 'public art gallery'; but he also had to include a mausoleum for his friends the Founders—and, bizarrely, housing for six almshouses also. Oh—and there wasn't really any money to do it with. Genius thrives under pressure, fortunately (and in this case, didn't charge a fee). His brilliant use of skylights eliminated the need for windows, maximising wall space. He finessed the potentially disturbing inclusion of a mausoleum a mere ten feet away from the art-loving public theatrically, by colouring the light with amber glass. The old ladies got their housing. And he kept costs down by the use of London brick rather than stone and by the extraordinary prioritising of proportion over scale. The (small) building feels monumental. It radiates not cheapness, but austere grandeur—in Soane's hands, London brick evokes classical Rome. The top-lit enfilade, a subtle progression of cube and double-cube rooms coloured Soane's own choice of 'gallery red', remains to this day one of the grandest settings for Old Masters in the world. Few great collections have been so blessed in their architect.



THREE PROFESSIONALS REFLECT ON THE MASTERFUL SIR JOHN SOANE

Interviews by Chippy Irvine

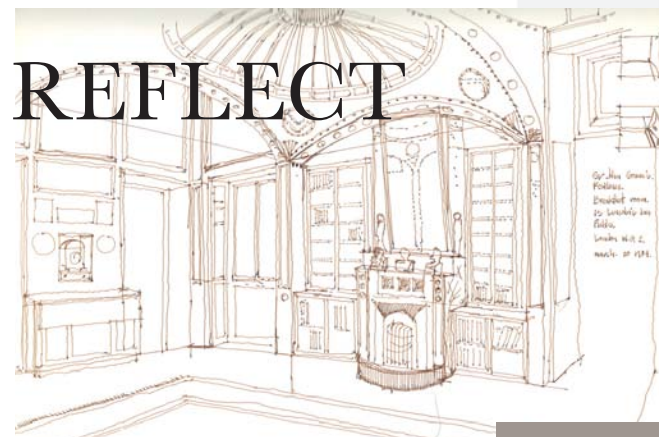
Nicholas S. G. Stern, Vice President for Business Development at Taconic Builders

Light is always an important topic when I begin a project (occasionally, a client will even mention Soane's genius in bringing in daylight). In helping to bring light into town houses in New York, we raise ceilings, install skylights in a narrow vertical corridor, add transoms: all help to warm up interiors on cold, grey wintery days. Of course, we now have technical advantages, like halogen lights and concealed electric light sources, which Soane, were he alive today, would surely embrace.

Both I and the professionals I work with prefer the traditional ways of doing things: If money is no object, we prefer to build with plaster crowns, masonry walls, and brick construction. The old ways take longer, but are better. I thought of this recently when, while restoring our house in Greenwich Village, we found a stash of 1847 bricks with a lovely hue and patina that Soane, as a bricklayer's son, would surely have appreciated

West Coast designer Paul Vincent Wiseman

Like Soane, I have always been attracted to domed ceilings in rooms and the use of mirrors to reflect and bring in light. I'm known for my way of arranging often disparate pieces of art so they look comfort-



A drawing of Soane's breakfast room by Frederic Zonsius

able together. I am attracted to and have used Soane's ingenious way of using swing-out moving panels to display fine art.

Right now I'm in the middle of a project in a complex that will include four houses, all of them connected by gardens. I have designed a library built around an original Soane-designed mantelpiece, which I bought in London.

Architect Frederic M. Zonsius

It was in 1984 when I first visited Sir John Soane's museum and the museum felt like London's best kept secret: its staff even let me sit on the floor of the breakfast room and sketch. In time I became aware of the duality of Soane—strict architectural planning both horizontally and vertically, like playing three dimensional chess, combined with the layered decorative detail that infused every surface. I realized that it would be a mistake to merely copy Soane's detailing, because it is the order and layering that makes the work so impressive. I have found this insight most useful in my own work: aim for a true synthesis, never just a regurgitation of details.

Nick Stern, Paul Wiseman, and Frederic Zonsius are members of the Board of Sir John Soane's Museum Foundation.

Another Reason to be in New York in the Spring

In a not-to-be-missed exhibition beginning April 2nd, The Morgan Library will showcase more than 30 original Palladio drawings that have not been exhibited for some three decades—and never before in New York.

Palladio and His Legacy also will feature a number of fascinating architectural models, including four large ones illustrating the journey of Palladianism from Rome to America and others of The Pantheon, Villa Rotunda, Chiswick House, and Jefferson's design for the White House. Rare architectural texts and pattern books, through which Palladian ideas were primarily transmitted, will also be included in the showing, which has been organized in collaboration with the Royal Institute of British Architects.

A patron of the exhibition is Richard H. Driehaus, a generous supporter and director of Sir John Soane's Museum Foundation.

(More on "Palladio" in the spring 2010 newsletter.)

WHEN I FIRST SAW THE MUSEUM...

I first learned of the Sir John Soane Museum by reading a short story of Henry James. The Soane features prominently in James's tale A London Life, where the anti-heroine has her secret assignments amid the Soane's winding back rooms, lined with ominous scrolls of neo-classical Emperors and gods, an implicit moral commentary on the clandestine affair.

—Kathy Lawrence, Washington DC

While I was an art student at Syracuse University in the 70's, I participated in a semester abroad program in London. Though focused on studio arts, our program included weekly lectures on English Architecture with trips to several architectural sites around England. The John Soane lecture and visit to the Soane Museum made a special impression, with its wildly innovative and (in my experience as a young student) unprecedented mix of art and spatial manipulation. I returned several times during my London stay. Upon returning from the semester with this unforgettable introduction to architecture and its potential as both artistic and functional expression, I decided to focus my graduate studies on architecture. That was thirty five years ago.



—Audrey Matlock, New York, NY

The first time I learned about Sir John Soane's Museum was in 1980, as I made my way back to the United States from a junior college year abroad in Florence. At the time the museum was closed Mondays and Tuesdays—and for the next several years every time I had free time in London, it turned out to be a Monday or a Tuesday. When once I made a friend come with me on a Sunday morning, feeling certain this would be my Soane moment: foiled again—the museum was closed for a special event that day. Getting into Sir John Soane's Museum began to take on mythic proportions! Ironically, while it took me several years to finally make it inside the museum, by then I had actually visited places like Dulwich Picture Gallery and had a much greater appreciation

for Sir John Soane's work and legacy. I'm not recommending that everyone have their desire to visit the museum delayed, but in my case my interest in Sir John Soane grew steadily over the years and the museum remains a favorite place for me when I visit London.

—Lisa Ackerman, New York, NY

While planning a brief trip to London, I read about Sir John Soane's Museum in the June 2008 issue of Smithsonian magazine. From the description, I quickly realized that I had to see it. I enjoy visiting smaller, more intimate places; they help me create my own sense of a city and a collection of such experiences makes the city my own. Sir John did not disappoint. I admire his dedication in creating this marvelous space, arranging priceless artifacts in an unfolding series of delightful encounters that convey the richness of human creativity through the ages. The staff are knowledgeable and kind, providing benevolent and helpful supervision. My only regret is that I was not able to visit on the first Tuesday evening of the month, when the museum is lit exclusively by candlelight—I'll save that for my next trip!

—Nell Payne, Washington DC

I'm extremely fortunate, I became interested in classicism at an early age, and I was surrounded with excellent advisors, including an architecture historian, William Ross McNabb, and my mother, both of whom gave me wonderful books on classical architecture, all through my adolescence, and, indeed, to the present. One of the earliest books I received was Great Interiors, with a preface by Cecil Beaton, which, as you know, includes the Sir John Soane Museum. Consequently, the first time I went to London, as a teenager with my mother, we made a bee line there. I am now a classical architect turned classical painter, I teach at the Institute of Classical Architecture in New York City, and I'm working on a series of paintings inspired by Greek mythology.

—John Woodrow Kelley, Brooklyn, NY

SIR JOHN SOANE'S MUSEUM FOUNDATION

Soane Foundation Elects New President

In September the Board of Trustees of the Sir John Soane's Museum Foundation selected Thomas A. Kligerman, a long-time member of the executive committee, as its new President.

Tom is a founding partner of Ike Kligerman Barkley Architects, a firm that has established a national presence on the residential design scene over the last two decades with skilled and inventive interpretations of traditional architecture. "We synthesize historical precedent with contemporary tastes," says Tom. Next spring, The Monacelli Press will issue the illustrated monograph, *Ike Kligerman Barkley Houses*.

Tom and his wife Kristin and their three daughters live in Maplewood, New Jersey.



Thanks to the vision and able stewardship of past president Chippy Irvine, Tom inherits an organization on sound financial and administrative footing that is ready to move forward on its biggest challenge ever with the museum's capital campaign. We thank Chippy for her dedication as President and look forward to her continued service as an Officer of the Board.

For More Information...

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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Mission Statement of the Foundation

Sir John Soane's Museum Foundation's mission is to promote to 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.

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Join Us!

Become a Charter Member of the Soane Supporter's Circle with a membership donation of \$100, or more. Our roster of Charter Members will continue to grow till December 31, 2010 – so join us as we prepare to celebrate the 20th Anniversary of the Soane Foundation

Image on back cover: Photograph © Derry Moore. The Student's Room: Soane's pupils and assistants worked at long wooden counters in the mezzanine Student's Room, surrounded by a reference collection of casts. This view, looking south-west, show how light filters in from the long skylights – Fig. 68, pages 78-79, *Sir John Soane's Museum, London*.