

LOST SPACES – Bringing back to Life Spaces through Restoration and Conservation: Making Mrs Soane's Morning Room 'Permanently Magical'

Talk by **JANE WILKINSON**, Head of Conservation, Sir John Soane's Museum, London

TUESDAY, 18 APRIL 2017

Talk starts at 7pm, reception to follow

LOCATION: Union Club, 101 East 69th Street
(northeast corner at Park Avenue)

ATTIRE: Business - Jacket and tie required for men

With the five-year, \$13-million restoration project at the Sir John Soane's Museum recently completed, Jane Wilkinson looks back at some of the processes employed, problems solved and discoveries made. In particular, Jane will focus the discussion on how the 'lost' space of the Morning Room was painstakingly reassembled based on deputy director Helen Dorey's scrupulous research into Soane's original scheme. [IMAGES: top left, as an office; top right, Jane working on a frame; bottom, restored room]

Among the biggest challenges encountered was how to conserve the frames on the 45 works of art returning to the Morning Room. For many years these frames had been stored away or hanging in different rooms and were in extremely varied degrees of preservation – from the immaculate to the decrepit. The conservation team's task was to bring them all to the same level, and in such a way that they made a unified whole and contributed to making the room, once again, 'permanently magical'.



180 years ago, '*permanently magical*' was how Isaac Disraeli described the house/museum in a letter to Soane in 1836 – the year before Sir John Soane died and the house became permanently the museum. Disraeli was writer, scholar and man of letters, and the father of Prime Minister Benjamin Disraeli.

JANE WILKINSON has worked at the Soane for over thirty years. She was appointed in 2009 as the museum's first full-time conservator. Her responsibilities include day-to-day care of the collections as well as the planning and management of restoration projects. She is also a practicing artist who exhibits regularly. Her museum work strongly influences her practice as an artist, which addresses issues around taxonomy, fragmentation and the associative power of historic objects.

TICKETS: ___ x \$35 members ___ x \$45 non-members ___ x \$100 Lecture Patrons (includes two tickets)

Name(s) and Address

Telephone(s):

E-mail:

Payment Options (ticket prices are not tax deductible; additional amounts and contributions are fully tax deductible):

CHECK: Please make your check payable to SIR JOHN SOANE'S MUSEUM FOUNDATION, send to our address.

CREDIT CARD: American Express, Visa, MasterCard – No. _____

Name on the card: _____ Exp. _____

PAYPAL: www.SoaneFoundation.com/news.html

EXHIBITIONS *of interest in the New York area . . .*

BARD GRADUATE CENTER - closing Sunday, 12 February

www.bgc.bard.edu

Charles Percier: Architecture and Design in the Age of Revolution

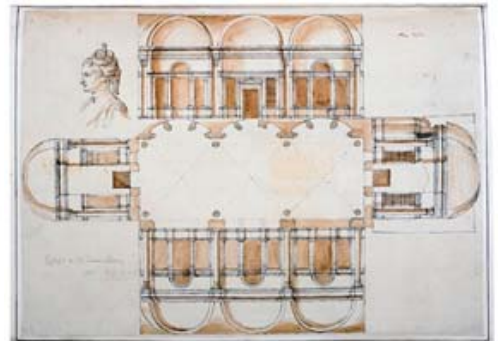
Percier was a contemporary of John Soane, being born a few years after Soane and dying just one year after Soane. While we know that Soane was an admirer, there is no evidence that he ever met Percier. Certainly there is no surviving correspondence between them. It is possible that they met when Soane was in Paris in 1814 and 1819 (during Soane's first trip to Paris in 1778 Percier was only 14) but if this were the case it would be odd that the meeting went unrecorded as there are several of Percier and Fontaine's publications in Soane's library. Soane clearly considered them to be important and would surely have mentioned a meeting in his *Memoirs* or the 1835 *Description*, particularly in respect of the most splendid of their publications in Soane's collection, a specially made copy of their *Palais, maisons et autres edifices ... à Rome*, with hand-coloured plates and an extremely fine binding, presented to the authors by the Empress Josephine, probably when they were working on Malmaison. Soane purchased the volume at a sale of the 'Library of a Foreigner of Distinction [Mr Huybers]... brought from Malmaison held by Sotheby on 28-30 May 1818.

YALE CENTER FOR BRITISH ART - now through Sunday, 30 April 2017

www.britishart.yale.edu

Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World

Among the vast number of fabulous items on display in the excellent *Enlightened Princesses* exhibition at the Yale Center for British Art, there are two important architectural drawings on loan from the collection at Sir John Soane's Museum. These are both the work of William Kent (1685-1748) a British decorative painter and architect who was appointed to the Board of Works in 1726 and for whom he designed his best known buildings: the Horse Guards, the Royal Mews and the Treasury Building. The two drawings on exhibition were both commissioned by Queen Caroline of Ansbach (1683-1737) the wife of King George II. One is a revised design for *Queen Caroline's Hermitage in Richmond Gardens*. This is a pencil, pen and wash drawing and is datable to c.1730. The other is an unexecuted design for *Queen Caroline's library at St James's Palace*. This is another pencil, pen and wash drawing and is datable to 1736.



INSTITUTE FOR THE STUDY OF THE ANCIENT WORLD - now through 23 April 2017

www.isaw.nyu.edu

Time and Cosmos in Greco-Roman Antiquity

On loan from the Soane Museum – *Roman sundial: an hour segment supported by a figure of Atlas Marble*. A kneeling figure of Atlas supports a concave quarter-circle. The inner surface and top edge of the circle are set out with incised lines to form a solar division of



twelve hour-units in groups of three and three band divisions cutting across these from back top to front bottom. Curatorial note: From the drillwork, garden sculpture of the Antonine period or later. Provenance: unrecorded.

[Note the line through the closer up photo is actually the glass partition around the display.]

THE FRICK COLLECTION - 23 February to 14 May 2017

www.frick.org

Turner's Modern and Ancient Ports: Passages through Time

Soane and Turner were near contemporaries who became lifelong friends with a shared passion for architecture. While the Soane Museum is not participating with this exhibition, it is always interesting to be reminded of the circles within which Soane traveled.