

Whilst Soane's idiosyncratic and very personal style of architecture and design

had its share of critics, as well as fans, during his lifetime, his stripped down classicism found new admirers in the 20th century and continues to attract appreciation from new generations. Architects admire his handling of space and light, and his buildings and ideas are regarded as stimulating and relevant to architectural and interior design ideas of the 21st century.

Program of the evening

Welcome Elizabeth F. H. Scott, Gala Co-Chair, Director, Sir John Soane's Museum Foundation

Entertainment A Jeffer Sounian Moment

Remarks Tim Knox, Director, Sir John Soane's Museum

Dinner Menu Salad of Field Greens and Endive with Sautéed Mushrooms and

Crouton with Warm Chevre Cheese

Baked Halibut *with* Tomato and Olives Bundle of Asparagus *and* Roasted Potatoes

Chocolate Cake with Mint and Chantilly Cream

Presentation of SOANE FOUNDATION HONORS to:

RIZZOLI INTERNATIONAL PUBLICATIONS

Charles Miers, Publisher, and David Morton, Associate Publisher for Architecture,

David Morton accepting

and

JAQUELIN T. ROBERTSON

Presented by Richard H. Driehaus, Kathleen E. Springhorn and Robert A. M. Stern,

Gala Co-Chairs, and Directors, Sir John Soane's Museum Foundation

Toast Anne Fairfax and Richard Sammons

Dancing Bob Hardwick and The Bob Hardwick Sound

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Sir Alan Collins, KCVO, CMG,

British Consul-General, New York

and Lady Collins

~ Honorary Chair

Mica Ertegun

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Our evening celebrates Sir John Soane's dedication to architectural education. This evening we present honors for the third year. Our first recipient is a remarkable professional who is also an ardent public advocate for excellence in architecture and an influential educator. Then we honor a publisher who has helped to expand awareness of and appreciation for fine architecture throughout the world.

SOANE FOUNDATION HONORS are presented to ...

Rizzoli International Publications in New York. Charles Miers, publisher, and David Morton, associate publisher for architecture, are the two polymaths responsible for maintaining and extending the legacy of a publishing house whose very name brings to mind impeccably produced illustrated books that delight the eye and nourish the mind. Rizzoli has produced hundreds of such volumes on architecture, interior design, art, photography, haute couture, and gastronomy since its establishment in 1974. A descendent of the venerable Rizzoli publishing house, founded 80 years ago in Milan, and the newspaper Corriere della Sera, founded more than 130 years ago, Rizzoli is part of the Italian communications giant, RCS (Rizzoli Corriere della Sera) Media Group.

Jaquelin T. Robertson, FAIA, FAICP of Cooper, Robertson & Partners, who has devoted a long and distinguished career to architecture, urban design, education and public service to retaining "human and local values" to design of the city and regional architecture. His avid engagement with the ideas and issues of his time ranges from his early role in the Lindsey Administration - founder of the New York City Urban Design Group, The Director of Midtown Planning and Development, to eight years Dean of the School of Architecture at the University of Virginia. Along the way he was an advisor to the Aga Khan Program for the Study of Islamic Art and Architecture at Harvard and M.I.T. a director of the International Design conference in Aspen, and a Founder of the Mayor's Institute for City Design. Among many honors, Mr. Robertson has received the Thomas Jefferson Medal in Architecture (1998), The Seaside Prize (2002) and the Driehaus Prize for Classical Architecture (2007). He received his BA and MArch from Yale University and was a Rhodes Scholar at Oxford.

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A Teffer Soanian Moment

Chippy Irvine as Sir John Soane Laura Blanco as Thomas Jefferson

John W. Everets, introducer

Franklin Roosevelt Underwood, pianist

We applaud the energy, spirit, and sheer nerve put into this production.

Additionally, our appreciation goes to . . .

Design and Decor ~ Laura Blanco, Laura Blanco Interiors · Andy Turshen, Accent on Flowers

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CLASSICAL VISIONARIES:

THOMAS JEFFERSON (1743-1826) AND JOHN SOANE (1753-1837) BY DANIELLE WILLKENS

Thomas Jefferson and John Soane developed their careers and collections on opposite sides of the Atlantic Ocean, yet their lives shared remarkable parallels and connections. Both men lost their fathers at a young age and quickly became dedicated, introspective students. King George III largely initiated the career of each: Jefferson's patriotic prose in the Declaration of Independence launched his forty-year long career as statesman and the Royal Academy granted Soane a transformative travel grant. Their mutual admiration of the architecture of ancient Rome, particularly the Pantheon, is unmistakable, although Jefferson, unlike Soane, never actually experienced the city for himself. While Jefferson lacked a formal education as an architect and Soane boasted the facility of draftsmanship, both men pursued a variety of architectural projects that spanned scales and programs. Professors of classicism, but prophets of design deviations, Jefferson and Soane both embraced new technology, methodology, and sectional qualities in their architecture.

Jefferson and Soane each tackled the difficult task of designing their own "essays in architecture," or personal residences, and both became wedded to their intricate house-museums after they lost their wives. Monticello and Soane's residence at Lincoln's Inn Fields were both designed over the span of more than forty years. The homes were experiments in the manipulation of light and intricacies of carved space, and served as vessels for the abundance of diverse collections. Drawings, models, mirrors, curiosities, and gadgets adorned every open fragment of wall space and spilled from marble tables and cases. Their experimentations in residential architecture blurred the line of the public and private by providing dedicated spaces for solitary study and contemplation while also engaging the Enlightenment principle of dissemination through the program of a museum.

Retirement was never really actualized by either gentleman: they pursued other design projects, maintained correspondences, and reluctantly stayed within the public lens in a variety of ways. Through the later years of their lives they each exchanged letters with their mutual friend Maria Cosway, and read, collected, and received students. Although Jefferson and Soane never met, one can only imagine the spectacular conversations they could have shared in a coffeehouse given the similar structures of their lives and interests.

Today thousands of visitors still enjoy the pleasure of experiencing Jefferson's Monticello and Sir John Soane's Museum: they are organic edifices that seem to have a life of their own beyond the assembly of brick and plaster.

And although both men left behind a copious paper trail, most of Jefferson's in written form and Soane's through drawings, these homes illuminate their personalities, ambitions, insecurities, and legacies better than any singular record of pen on paper. As well, wonderfully strange connections seem to still bind the two legacies: the cabinets and furniture in the new Robert Adam Study Centre at Sir John Soane's Museum are made of American Black Walnut, harvested from land that was once part of Jefferson's farms.

END NOTE: The Soane Foundation was one of the funders for the creation of these American Black Walnut cabinets, which were especially designed and crafted by Rupert Senior and Charlie Carmichael of Senior and Carmichael. The cabinets, which have been widely admired, now reside in the Robert Adam Study Centre, a newly created research facility on the second floor of No. 14 Lincoln's Inn Fields.

Danielle S. Willkens, Associate AIA, FRSA, is a graduate of the University of Virginia, March '08; Sir John Soane's Museum Foundation Traveling Fellowship Award '07; Cambridge University St. John's College, M.Phil '06; University of Virginia, BS



MARIA COSWAY (1760-1838) BY DANIELLE WILLKENS

Born: Maria Louisa Caterina Cecilia Hadfield (pronounced Mariah)

Thomas Jefferson and John Soane were inherently connected by their architectural and educational interests, yet only one person bound Jefferson and Soane in a tight, although unlikely, triangle of correspondence. Maria Cosway, an Anglo-Italian musician and artist, captivated the attention of both Jefferson and Soane as young gentlemen. Both men corresponded with Cosway for more than forty years, maintaining an active friendship filled with letters often composed in a mix of Italian and English. Although Jefferson and Soane never exchanged letters, nor did their correspondence with Maria Cosway ever mention the architect on the opposite side of the Atlantic Ocean, Cosway's friendship with each of these two innovative designers, nationalists, and educators shared many parallels.

Cosway captured the romantic attention of Jefferson while he was in Paris serving as Minister to France. John Trumbull, artist of the life-sized Declaration of Independence painting in the United States Capitol, introduced the two in Paris amidst the architectural grandeur of the Halle aux Bléds. After their initial meeting it seems as if the pair were inseparable: they toured Parisian gardens and salons almost daily for a month in 1786 before sharing a bittersweet departure that was captured in Jefferson's revealing letter now referred to as 'The Head and the Heart Converse'. Jefferson and Cosway crossed paths again in Europe before Jefferson's departure back to the United States but their interactions never held the same tension or excitement that Jefferson described from their Parisian summer of 1786. Grasping for some token of Jefferson, Maria urged Trumbull to paint a miniature of Jefferson while the artist was in London in 1788. The miniature was eventually left by Cosway to the Collegio delle Grazie di Maria SS. Bambina in Lodi, Italy, the convent where Cosway spent the remaining years of her life. Throughout later years Jefferson and Cosway corresponded, with varying frequency and 'affection' from 1786 to 1824, even through the pair's last meeting in person was in the winter of 1787. Through their prolonged correspondence, Cosway knew of Jefferson's mountaintop architectural experiment, Monticello; however, she never crossed the Atlantic to see the home or the landscapes Jefferson often urged her to paint in person. Cosway's brother George Hadfield, however, became well acquainted with the terrain of the United States as an architect working on projects such as Arlington House in Alexandria, Virginia and the United States Capitol.

When Jefferson met Cosway in 1786, she and Soane had been friends for nearly ten years. Soane had the pleasure of meeting Cosway while he was studying in Rome under the sponsorship of the Royal Academy's Gold Medal (1776); they were young, unattached, and explored the ancient city together. The two rekindled their friendship in England when both were involved in London's vibrant arts society; Cosway even exhibited at the Royal Academy. Never a content Londoner, Cosway eventually moved back to Italy to oversee a convent school after her husband passed away. In this environment she actualized the cloistered living that Soane fantasized about when constructing his dwelling for 'Padre Giovanni' at the northern end of no. 14 Lincoln's Inn Fields. Cosway and Soane continued communications while nations apart and the majority of their later letters were written after 1830, when the pair were in the last decade of life. As consistent art devotees, many of the letters included discussions of drawings, paintings, and young architects. Although the letters reveal that the two discussed personal matters, such as friendships and Soane's loss of sight, there was never a mention of Jefferson. Cosway never prompted a discussion of the redheaded diplomat turned eclectic American architect nor that once captivated her interests, if not her heart.

END NOTE: The portrait miniature shown of Maria Cosway is by husband Richard Cosway and done in the late 18th Century. Collection of Chippy Irvine (a gift from her father, the Rev. A. G. Grime). Photo: Mark Connolly

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Letter from the Director of Sir John Soane's Museum

Sir John Soane's Museum is now 172 years old – the second oldest Museum in London (only the British Museum is older). It is therefore difficult for us in the 21st century to realise what a startlingly 'modern' and exciting place it would have been to visit in the early 19th century. Soane's architecture, although rooted in the classical tradition, was nevertheless radical and ground-breaking and nowhere is this more visible than in the extraordinary sequence of rooms and chambers – each startlingly different – that make up his house and museum at 13 Lincoln's Inn Fields.

His collections too were unusual in that he collected and displayed contemporary art; his friendships with great and sometimes controversial artists of the day – Turner, Flaxman, Gandy and Banks - meant that Soane's Museum became one of the few secular places that the public could see modern paintings and sculpture, displayed in galleries and spaces designed for just that purpose. His influence in this respect continues to resonate throughout the world of contemporary museum and gallery design as new generations of architects and designers strive to improve on Soane's astonishingly original ideas.

To help today's public gain a better appreciation of Soane and his achievements, the Museum is about to launch 'Opening up the Soane' a new, \$12 million dollar project and a major part of the Soane Masterplan, which lays out our ambition to restore, refurbish and improve Sir John Soane's Museum.

The charming watercolour views that you can see here, record parts of the Museum as they were in the years immediately preceding Soane's death in 1837. If they look unfamiliar to you that's because after Soane's death, for various reasons, these richly decorated and typically idiosyncratic Soanean chambers were dismantled and pressed into service as offices and staff accommodation. Thanks to the recent restoration of No.14 we can move the offices next door. One of the principal aims of 'Opening up the Soane' is to restore these exquisite and intriguing rooms to their former brilliance for all our visitors to enjoy.

'Opening up the Soane' includes other improvements such as upgraded visitor facilities, the creation of a new Exhibition Gallery, which will allow us to show a changing program of exhibitions. The project will also allow us to dedicate an entire floor of the No.12 House as a new

suite of Conservation Studios, which will allow us to take care of the thousands of objects in the collection for years to come. We shall also be putting in improvements that will allow full disabled access to the Museum via the creation of two new elevators. These changes will enable us to show more of the Museum and its collections to more people and to look after them better - retaining and enhancing the special atmosphere of this unique museum.

All this will be completed by 2012 – the 200th anniversary of the building of No.13 Lincoln's Inn Fields. It is an ambitious and complex project, arguably the most challenging the Museum has yet to undertake. Fundraising has begun and the Museum has already received pledges of over \$3M, which is very encouraging.

Thank you for showing your support of the work of the Foundation and the Museum by attending this Gala. We're thrilled with how successful this event has become, which does so much to help keep the name, achievements and legacy of Sir John Soane at the forefront of people's minds.

Tim Knox And 2009

Director

To see more about the plans and images for the OPENING UP THE SOANE

Please go to the foundation web site and click on > Securing the Future

www.SoaneFoundation.com

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SIR JOHN SOANE'S MUSEUM FOUNDATION here in the UNITED STATES: The mission of the Foundation is to provide unique educational programs for professionals (AIA credits are often offered) and the lay-person who relishes in-depth exploration of issues of architecture and the fine and decorative arts. The Foundation also provides a traveling fellowship each year for an American graduate student or scholar to go to the Museum to further their work and research.

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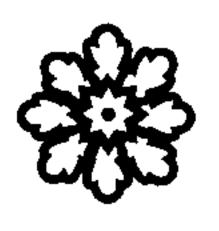
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COVER:

The Breakfast Room of No. 13 Lincoln's Inn Fields rendered by Robert Van Nutt.

This Breakfast Room image is used on the crystal awards for the Soane Foundation Honors presented this evening.

One of two Breakfast Parlours on display in the Museum, the one in No.13 has been described as 'the most perfect room in England'. Its floating canopy ceiling has been an inspiration for similar rooms throughout the world, including one by Philip Johnson in his Manhattan apartment at Museum Tower. The second Breakfast Parlour is on view in No.12 and was restored with funds provided by Sir John Soane's Museum Foundation who took on the project in the early 1990s. Its successful refurbishment set a standard for future restoration projects within the Museum. We continue with our commitment to providing funds for current projects including the recreation of Soane's Model Room, the Robert Adam Study Center in No.14 and other projects.



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