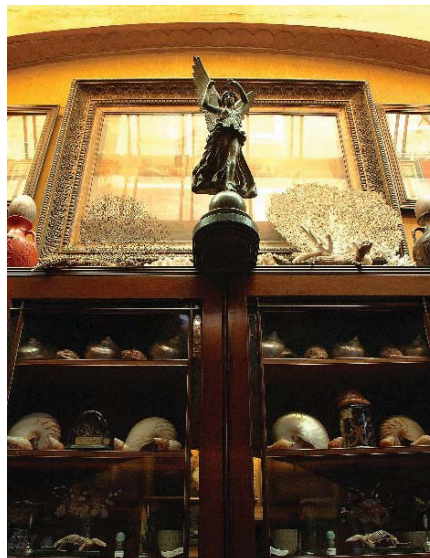


Specific Names of Linnæus. In addition, Martyn had published an illustration of a tessellated mitre from the Duchess's shell collection in his authoritative *Universal Conchologist* of 1784, together with 'first praise' to 'her Grace's superior knowledge . . . in the critical arrangement of [her] immense cabinet'; overall, his edition of the botanical illustrations seemed remarkably pertinent to both women. Displaying the *Thirty-Eight Plates* together with a pair of Tim's mitre shells, in one of the Museum's historical vitrines, I was reminded of Nicholas Savage's insights into the associations Soane attached to books and objects. With the collections providing such 'potent triggers' with which to illustrate the significance of *The Order of Things* in the lives of the two friends, I felt I had come full circle: within the house whose guiding spirit had acted as impetus to the work I first showed to Amy, back in 2005.

JANE WILDGOOSE
Artist



The bookcase in Soane's Breakfast Room which temporarily houses the cache of natural history specimens sourced and arranged by Jane Wildgoose for her 'curious' display

Re-creating Soane's Model Room: opportunities and challenges

The magnificent model room which Sir John Soane created on the second floor of 13 Lincoln's Inn Fields in 1834, was dominated by a great central model stand, made specially for a cork model of Pompeii as it was in 1820. The 1835 view of the room shows this model on the lower level whilst on the upper level a shelf surrounding a large central aperture (to allow light to fall on the Pompeii model from above) supported an array of other cork models of the ruins of Rome and the great temples at Paestum in southern Italy.

Amongst the challenges of *Opening up the Soane* is that of conserving and putting back on public display Soane's more than 100 architectural models – the largest and most significant collection in Britain. A small number require major restoration, including the cork model of Pompeii itself.

This great model, showing Pompeii as it was in 1820, was cut almost in half in the 1890s when the model stand was reduced in size to make it easier to accommodate within the Museum when the original model room was disbanded.



Soane's Model Room in c.1834, engraved for Soane's final published *Description of his house*

The section which was removed was not kept and has been missing for more than one hundred years. In 2009, with the help of generous funding from the Leche Trust, the Museum commissioned the cork model-maker Dieter Coellen, whose *atelier* is in Bonn, to reconstruct the missing half, and he and his colleague Johannes Fischer made this in Germany over the winter of 2009–10 and brought it to London in February. The new section was set up alongside the original sections, which Dieter and Johannes then repaired and cleaned. The final stage was to tint the new cork so that although it will be obvious to anyone looking carefully that part of the model has been re-made, it will not jar. The result is extremely impressive but is now carefully crated up pending the restoration of the stand and its final installation in 2012–13.



Surviving section of the Pompeii Model before restoration



The new section of the cork model, depicting the so-called 'Forum Triangolare' during construction in Dieter's workshop in Bonn

Dieter Coellen writes . . .

'When I received the honour of being asked to restore the original beauty and magic of Soane's famous model stand by recreating the missing part, I saw this as a challenge, because not often do you have the chance as an artist to join forces with a great, now deceased, master via his works.

As there were no blueprints for the reconstruction, research was based on old Soane-period watercolours and drawings. It soon became clear that the missing section of the model, including the Forum Triangolare, must have depicted

volcanic ash. This part of Pompeii had not been totally excavated around the year 1820. With the scientific support of Pompeii expert Professor Valentin Kockel of the University of Augsburg and meticulous attention to detail, I and my partner, Johannes Fischer, gradually managed to develop a feeling for the correlations.

While moulding the masses of ash from cork, we took special care to make the drama of the eruption and its consequences visible. Thus the relics of buildings and streets disappear to some extent into those 'gentle' hills of ash.



The new section being crated at the start of its journey to London



Dieter Coellen and Johannes Fischer at the Soane with the surviving section of Soane's model (left-hand side) next to their new section



Detail of the new section of the Pompeii Model, completed and toned to match the surviving section

The excavations themselves we made from plaster and cork, just as in the antique model, and then adjusted the colour to match the original early nineteenth-century section. However, it is only on the model stand itself and then in the restored Model Room that the work will be emotionally comprehensible and hopefully become a new attraction for Sir John Soane's Museum.'



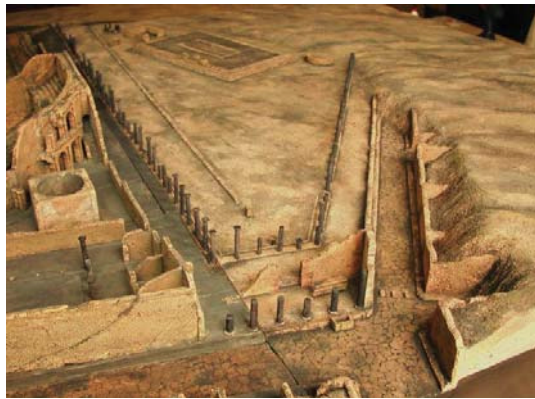
Detail of Pompeii model showing the new and old sections side by side

Interspersed among the cork models of the great ruins of antiquity, Soane displayed 20 plaster models by François Fouquet of Paris, which he bought from the architect Edward Cressy in May 1834 for £100. These exquisite models, some of which are pictured on the opposite page, depict reconstructions of celebrated antique buildings, as if pristine and newly built – the whiteness of the plaster-of-Paris being the ideal

material for this. Their miniature capitals and columns were either carved freehand, using what must have been akin to surgical instruments, or made using tiny moulds.

Fouquet was from a family of model-makers and was active between about 1810 and 1820. His father Jean-Pierre (1752–1829) made rather larger plaster models, including a famous one of the Capitol of Virginia at Richmond, USA (now in the Virginia State Library). He and his son both made models for the École Polytechnique in Paris and for the artist Louis-François Cassas who built up his collection of 76 architectural models at No. 6 Rue de Seine, Paris, with the aim of creating an encyclopaedic museum of architecture for the benefit of students. Cassas, like Soane, owned models in plaster, cork and terracotta, and his famous Gallery probably inspired Soane's Model Room.

The Fouquet models are not limited to the buildings of Rome but include celebrated Greek buildings and ancient tombs at Palmyra, in Syria, probably based on drawings made there by Cassas. Alongside the models of these ancient tombs Soane displayed models by his friend John Flaxman for 'modern' tomb sculpture. Soane was Professor of Architecture at the Royal Academy and judging from his lectures, not all these models were of buildings he admired! His Fouquet model of the Arch of Hadrian in Athens, for example, could have been used to show that the building was, as he put it in his third lecture, 'full of absurdities'!



Four details showing the new 'Forum Triangolare' section of the Pompeii model





François Fouquet, model of the Temple of Vesta at Tivoli, near Rome



Fouquet model of the Temple of the Winds, Athens, badly damaged in World War II, after repair by Colin Cunningham in the mid-1990s



Above: Fouquet model of the Arch of Theseus or Hadrian, Athens, as it looks today following War damage

Left: Fouquet model of the Lantern of Demosthenes, Athens, as it looks today following War damage