

# THE LUTYENS TRUST

*To protect and promote the spirit and substance of the work of Sir Edwin Lutyens O.M.*

NEWSLETTER

WINTER 2017

## EDWIN LUTYENS A MAJOR PRESENCE AT TOP AUCTION HOUSES IN RECENT MONTHS

By Candia Lutyens

Last September saw two major auctions in which original Lutyens-designed furniture and lighting featured as lots.

The first auction by Phillips in London included a wonderful version of Lutyens's Marsh Court table (*pictured right*), so-called because it came from the house of that name; it was first photographed by *Country Life* magazine in the dining room. The table bears all the hallmarks of a classic Lutyens design with its Tuscan column legs, curved stretchers and bun feet. It is well-known that he loved modular table design and this quadrant example takes this concept further than my own company's version, which comprises two semicircles with rectangular inserts. Personally, I love the thought of having a triangular occasional table in each corner of a room, which can be brought together to form one larger one when required. The table was estimated at £6,000 to £8,000 and sold for £20,000.



The second important lot at Phillips was a very rare version of the Cardinal Hat light (*pictured left*). It came to my certain knowledge, directly from another of Lutyens's grandchildren, and is in great condition. Phillips took the wise step of restoring its rich passementerie to its original condition. However, the most interesting thing about the light is the unusual bell shape to the lower cage. I have seen original Cardinal Hat lights painted red before and this is a true Lutyens colour which my company offers, although people seldom ask for it.

The light did spectacularly well given that – in my opinion – the guide price of £10,000 to £15,000 had been underestimated. In fact it turned into a hammer price of £37,500.

At the same time Christie's in New York held a sale of the estate of New York-based art and design collector Paul Walter (see our tribute to him in the Summer 2017 Newsletter). This included several pieces for sale including a set of 12 chairs designed by Edwin's son Robert for his sister Barbara, which sold for \$7,500 (*pictured right*).



The most important lots were a jade green vitrine cabinet (*pictured left*) with provenance dating to the Country Life Building in 1904/5 — one of Lutyens's first London buildings — and a matching sideboard and serving table in his later, 1930s style with provenance back to the Lutyens family and reminiscent of similar pieces designed for New Delhi (*pictured bottom*).

The hammer dropped on the vitrine cabinet — its guide price of \$10,000 to \$15,000 having also been significantly underestimated — at \$40,000. The sideboard had a guide price of \$3,000 to \$5,000 but sold at \$10,625, while the serving table was estimated at \$2,000 to \$3,000 but fetched \$8,750.

It's quite rare for original Lutyens pieces to come to auction, so the success of these sales attests to his enduring popularity as a designer of furniture and lighting. I believe this is partly due to their quality and timelessness but also to his furniture and lighting offering buyers a small way to acquire a piece of "Lutyens" without the vast expense of owning one of his houses.



On a different but related note, also on sale in September was a 1925 Rolls-Royce given to Lutyens by his close friend Lady Sackville (*pictured opposite*). It was sold by Bonhams at Beaulieu for a hammer price of £32,000.



**INVITATION FROM THE COMMONWEALTH WAR GRAVES  
COMMISSION TO VISIT VILLERS-BRETONNEUX AND THIEPVAL**  
**Monday, 7 August, 2017**  
**By Michael Barker**

Gareth Hardware, Head of Horticulture at the Commonwealth War Graves Commission (CWGC), Western Europe Area (WEA), based at Beaurains, Arras, invited us to visit Villers-Bretonneux and Thiepval to see the current progress of the works there. Martin and Beatriz Lutyens, Rebecca Lilley and myself, representing The Lutyens Trust, enjoyed a convivial dinner in Arras with him and we were joined by, from England, David Richardson, Director of Horticulture, and Jonathan Gedling, Director of Works.

Our next day began with a glimpse of Lutyens's Serre Road No 2 cemetery with its very fine entrance pavilion — his second largest cemetery in France, completed in 1934 — en route to Villers-Bretonneux to see progress on the new Sir John Monash Visitor Centre being created by the Australians in time for Anzac Day in 2018.

Here we met up with Django Maekelberg, Head of Works WEA, and his colleague Sarah Camerlynck, Conservation Supervisor WEA, both from Belgium.



*One of the twin pavilions at the entrance to the cemetery at Villers-Bretonneux. © Rebecca Lilley*

Our first sight was a rather uninspiring new reception centre adjoining the car park. But we soon moved on to the two exquisite pavilions by Lutyens flanking the entrance to the Villers-Bretonneux cemetery, where we learnt that they were built circa 1928, so predating the memorial itself (inaugurated in 1938). Gareth led a discussion about revisions to the planting round the pavilions and new access arrangements for visitors. When the subject came up of benches where they could pause and rest beside the side buildings at the junction of the cemetery and the memorial, we suggested that simple stone slabs would be an economical and long-lasting option.

At Lutyens's memorial itself, the project's Australian architect explained that the entrances to the ramped paths leading to the new centre being built behind the memorial — and thankfully thus concealed from the cemetery — involved cutting through the rear walls of both Lutyens's fine side pavilions here. Martin protested at this interference with these buildings which ought to be sacrosanct, and proposed that the new entrances could easily be sited so as to circumnavigate the pavilions as there is plenty of room to do this. The architect took this point on board but we were not convinced that it would be taken seriously. If this plan were to be implemented, we pressed that, at the very least, the alterations be clean-cut, rather than disguised by using pastiche mouldings on the cut surfaces to suggest that the new openings were original.

We then visited the new centre, a gigantic building where lavish expenditure was the order of the day. But we were shocked by its appearance: it was hardly contemporary in style and seemed not as sunk enough into the ground as previously supposed. It was a relief to get away from it for refreshments at CWGC's discreet new premises, which have replaced its ugly old shed. We had a sandwich lunch at La Neuville British Cemetery, remote in the fields near the village of Corbie, where Lutyens's elemental pavilions are reminiscent more of architect Charles Holden: a small, moving place, surrounded by beech hedges and graced by two splendid pagoda trees (*Styphnolobium japonicum*).

Arriving at the Memorial to the Missing of the Somme at Thiepval, the horticulture team told us about the wear to the lawns caused by so many visitors, and we suggested that new wider paving at the foot of the memorial might provide a solution. As for replacing the original side walls leading to the memorial and at its circular intersection, removed during renovations of the 1960s, it was clear that there would never be a budget to reinstate them. We did not agree with the proposed economical idea of substituting them with hedges to suggest their paths.



*The Thiepval Memorial to the Missing of the Somme. © Rebecca Lilley*

After all, the memorial has evolved for economic reasons; we felt this was part of its history and that it was better not to introduce new features. An exception might be made for a beech hedge tracing the line of the circular wall which originally surrounded the intersection. This would discourage visitors from wearing a path across the green sward by cutting the corner on the way to the memorial, as they do now: and would guide them to approach the memorial head on, as intended.

We then entered the memorial itself, looking at its vast subterranean spaces before climbing a series of spiral staircases to the cavernous room above the main arch, then on up to the roof with its panoramic view of the battlefield. Django, meanwhile, explained the massive conservation project involved, carried out over the previous two years, to restore worn brickwork and remedy extensive water penetration and drainage problems.

Our last stop was at Lutyens's sublime Faubourg d'Amiens Memorial at Arras, which is in an impeccable state despite a need to resolve the drainage of roofs replaced with lead — still proving a problem for Django.

All in all, it was a memorable, instructive day for which Gareth and his colleagues received warm thanks from us all.



## THE BUILDERS OF LUTYENS'S THIEPVAL MEMORIAL

By Michael Barker

In the village of Thiepval, the town hall has a plaque indicating that the firm Finney and Broadhurst built it in 1931 and was also responsible for the village church. This was intriguing and led us to believe that the firm built the memorial for Lutyens, too. Research in the CWGC archives, in a memo dated 13 August, 1931, revealed that Finney and Broadhurst of Rue des Quatre Coins, Calais — who were “already on site and have their plant there”, following a site visit by Lutyens — were awarded a further contract for horticultural works due to their “very reasonable” tender and a “saving on the original constructional Bill of Quantities and the amount provided for contingencies has not been encroached upon”. I am grateful to Sarah Camerlynck, CWGC Conservation Supervisor WEA, for this research. The firm also acted as concessionaires of the Hennebique reinforced concrete system, with which the core of the memorial was built.

Five men named Finney are recorded among the Missing on the walls of Thiepval. One was a pupil at Wye Agricultural College in Kent; its memorial plaque records a Finney who gained a prize for surveying, bookkeeping and construction, who died on the Somme. It would indeed be poignant if he were the son of the builder of the memorial.

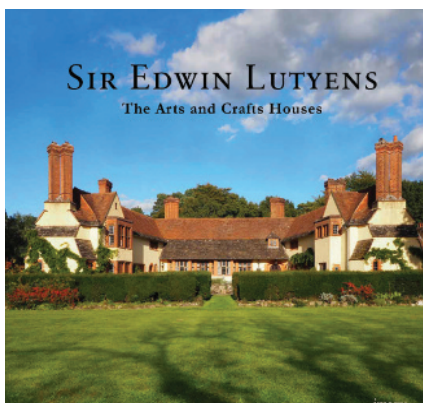
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## NEW BOOK *SIR EDWIN LUTYENS – THE ARTS AND CRAFTS HOUSES* BY DAVID COLE

Reviewed by Candia Lutyens

To say that this tome (Images Publishing, £65) is weighty is an understatement. This new book on Lutyens's Arts & Crafts houses is magnificently produced and indeed of considerable weight in every sense.

Cole, an Australian architect, has produced a scholarly yet accessible volume, a cogent history that can be dipped in and out of — and a visual joy. For it is the book's sumptuous photography — 575 brand-new, full-colour photos, all taken by the author — that makes it an essential component of any collection of books on Lutyens.

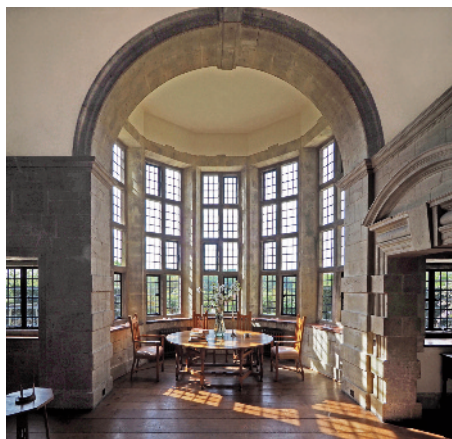




*Exterior of Little Thakeham. © David Cole*

The first paragraph of Martin Lutyens’s foreword echoes my first thought on hearing about this publication, namely where was there to go when looking at Lutyens’s work after Lawrence Weaver and ASG Butler’s books? But Cole found his path and, unequivocally, it’s a job well done, an important record that will join the annals of those that went before.

Photography apart, the intellectual analysis of the architectural themes and history of each of the 45 chosen buildings is both educative and cleverly organised. The buildings are arranged chronologically in six clusters, which reflect their importance at each stage of Lutyens’s career. We are given some history of each commission and lovely descriptions — with an architect’s eye — of both grand schemes and details that a non-architect might sense intuitively but be unable to articulate in terms of the building’s harmonic “rightness”.



*Interior of Little Thakeham with soaring arch and oriel window. © David Cole*

Cole is a considerable talent, not least for his photography — one of the best examples of its kind I have seen in a book of this sort. I gather it was shot over three months in the summer of 2016 and, fortuitously, the sun appears to have shone for most of that time. The interiors and some of the details in them not only present sublime images but invoke Lutyens's extraordinary genius.

Clearly The Lutyens Trust was instrumental in helping Cole to gain access to a number of these houses and it is to be congratulated for this — and the owners thanked, of course. It is wonderful to see how modern owners have treated their Lutyens interiors: for the most part, highly successfully and in keeping with his taste. This is an important, beautiful book which I consider a must-have.



*Timberwork in the Arts & Crafts style in a room in Goddards. © David Cole*

### **A RARE OPPORTUNITY TO ACQUIRE A FIRST EDITION OF THE LUTYENS MEMORIAL VOLUMES IN EXCEPTIONAL CONDITION**

*The Lutyens Memorial*, first published by Country Life Ltd in 1950, consists of four volumes:

*The Life of Sir Edwin Lutyens* in one volume by Christopher Hussey and  
*The Architecture of Sir Edwin Lutyens* in three large folio volumes by ASG Butler, covering: Volume 1: The Country Houses; Volume 2: The Gardens, Delhi and Washington; and Volume 3: The Public Buildings.

These books, the property of the estate of the late Michael Hanson, were bought by him from the RIBA Library and are in excellent condition, with their original dust jackets. The set is for sale for £2,250.

Please contact Janet Hanson on 020 8942 2360 or email her on [janetrhanson@btinternet.com](mailto:janetrhanson@btinternet.com)



**VISIT TO NORTHUMBERLAND**  
**16 and 17 September, 2017**  
**By Michael Barker**

Our group assembled on Saturday morning at The Hirsell, residence of the 15th Earl of Home and his son Lord Dunglass, set in a huge leafy park within their large ancestral estate at Coldstream, in fact just across the border in Scotland. It was a privileged visit for us since it is not open to the public.

The house was much extended in Victorian times and indeed a 17-year-old Edwin Lutyens was engaged for its remodelling in 1886. We saw a letter from Lutyens about this and his plans and also a model of a scheme by an unknown architect, though neither scheme was executed. The Hirsell has, in fact, been much reduced latterly, leaving the largely 18th-century structure with a heavily balustraded staircase curiously executed in stone, its exact date not elucidated. We explored the house with its many fine portraits of the family and other notables but, although comfortably furnished, the interiors are not that grand for such a patrician residence.

Then it was on to the fine town of Berwick-on-Tweed with its handsome 18th-century town hall. The Church of the Holy Trinity there, completed in 1652, is a rare example of a church built during Oliver Cromwell's Commonwealth. In its added Victorian chancel is an extraordinary creation of 1893 by Lutyens — a reredos comprising gilded Tuscan columns with inlaid floral decoration enclosing an elaborate gilded cross and surmounted by statues of the apostles. But neither the name of the sculptor is known, nor is it revealed who commissioned the work. Afterwards some of us espied the splendid nearby barracks created by Nicholas Hawksmoor between 1717 and 1721, the first built in England.

After a copious pub lunch it was on to Holy Island off the coast to visit Lindisfarne Castle, bequeathed to the National Trust in 1944. Edward Hudson, founder of *Country Life*, had commissioned Lutyens to embellish this small 16th-century fort, perched on a rock. The works were completed in 1912 and Gertrude Jekyll created a walled garden nearby. Now the subject of an ambitious, costly restoration project by The National Trust, the castle is spectacularly covered in scaffolding, so this proved largely an archaeological visit since the building was under wraps and its furniture removed. That said, we were efficiently guided by Nick Lewis, the National Trust person responsible for the project. Some of us recalled that Roman Polanski used Lindisfarne, both castle and island, as locations for *Cul-de-Sac*, his chilling film of 1966.

Incidentally, an excellent account of Lindisfarne by Clive Aslet, published in *Country Life* on 11 July, 2014 can be found on the internet, while Pinterest features views of the castle and its furnished rooms. Lutyens also designed the Lindisfarne war memorial, one of 15 war crosses he created in England.

Then, on Sunday, we visited the attractive village of Whalton with its 18th-century stone cottages with stone-slab roofs. Both Sir Robert Lorimer and Lutyens were engaged at different times by Mrs Eustace Smith, widow of a shipping magnate, to transform four cottages into the large residence which became Whalton Manor. Lorimer's earlier work was relatively modest and it was Lutyens who, from 1908, triumphed with his inventive, complex solutions, all well explained to us by Timothy Norton, who has inherited the house. Lutyens created a new *porte-cochère* entrance which leads to a sort of stone undercroft with Gibbs surrounds which, in turn, takes you to a low (more recent) dining room with a big fireplace. Upstairs is a splendid classical drawing room with one of MacDonald Gill's lovely pictorial wind maps (also executed at Lindisfarne). Adjoining this is the fine, circular panelled former dining room. We explored the spacious gardens (to which Gertrude Jekyll contributed) that include Lutyens's pergola and summerhouses. This particular visit was a definite highlight of the weekend.



*Exterior of Blagdon Hall. © Rebecca Lilley*

Our next port of call was Angerton Hall, a neo-Tudor house of 1842 designed by John Dobson, also known as the architect of much of Newcastle, though largely in a Classical style, where we were welcomed with elevenses. In 1904, Lutyens and Jekyll created new landscaping and planting for Mr and Mrs Straker, its owners at the time; read these incorporate a characteristic pergola and paved walk adorned by an elaborate wrought-iron gate salvaged from a garden in Weybridge. The Strakers also paid for a Lutyens war memorial cross in nearby Hartburn, inaugurated in 1921.

After yet another copious pub lunch, our last visit was to Blagdon Hall where we were welcomed by Lord Ridley and his wife, Anya. This attractive seven-bay Georgian house of between about 1730 and 1752 — architect unknown — was extended by James Wyatt, also responsible for the impressive stable block, and later John Dobson added the north wing. Following a fire in 1944 the house was reduced in size and Robert Lutyens gave it a new correctly Classical entrance portico that faces a *rond-point* with a Coade stone urn. He also designed the library — now full of Lutyens memorabilia, including a portrait of him by Augustus John and



*The canal at Blagdon Hall. © Rebecca Lilley*

a recently discovered Lutyens sketchbook from when he was 10. Lutyens's daughter Ursula married the third Viscount Ridley and her father created its splendid canal stretching away from the south front, completed in 1938 — as well as the characteristic Lime Walk.

The reception rooms with their family portraits are adorned by Wyatt-period plasterwork, possibly by Italian *stuccatori* and good chimneypieces. The entrance hall was recently redesigned with an inlaid parquet floor incorporating a bull, the Ridley crest. This visit was the other main highlight of our tour and we all dispersed well satisfied with our weekend devised by Paul Waite and Rebecca Lilley.

## STUDY TOUR TO INDIA: A MARATHON OF MARVELS

Between 2 and 20 November, 32 Trust members took part in a tour of important buildings in India. Following a zigzag route from Kolkata to Delhi, this took in many sites and cities, tracing the development of civic architecture and much else on the way. It was a fascinating tour involving very early starts, which left the members returning from Delhi delighted but thankful for a rest aboard their planes. Sixteen stalwarts extended the tour to include Amritsar, Chandigarh and Shimla, returning on 26 November. A full report on this outstanding trip will appear in the next Newsletter.

*The East bow'd low before the blast,  
In patient, deep disdain.  
She let the legions thunder past,  
And plunged in thought again.*  
Matthew Arnold



*Meditating monk at Mahabodhi Temple. © Stephen Williams*

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## LUTYENS HOUSES ON THE MARKET

Richard Page's regular property column

### Fishers Hill, Hook Heath, Surrey

A distinctive red-brick Surrey vernacular house with a modernist twist, Fishers Hill was built from 1900 to 1901 for Gerald Balfour MP and his wife, Lady Elizabeth Balfour, Lutyens's sister-in-law. It's of particular note as Lutyens made use of the sloping ground to the west to create two tall, three-storey modernist bays, similar to those at the contemporaneous Red House in Godalming and forerunners to those at



Castle Drogo and Penheale Manor. The house was divided into four homes in 1947 and later Grade II-listed. The property for sale is the entire 4,600sq-ft west wing, incorporating the bays and spacious, beautiful accommodation. It includes a 30-ft drawing room, sitting room, dining room, study, kitchen-cum-breakfast-cum-family room, utility room and pantry, large master bedroom suite,

a further three bedrooms and two bathrooms. Outside is a wisteria-covered pergola and flagstone paving incorporating a pond, lawn and woodland beyond (1.75 acres in total). Available through Seymours. Guide price: £1.85m.  
[www.seymours-estates.co.uk](http://www.seymours-estates.co.uk)

### The Hoo, Willingdon, East Sussex



The Hoo is a fascinating, distinctive design of 1902 and one that Lutyens considered a great success. He was commissioned by Alexander Wedderburn QC to remodel and extend a small house with a long south-facing garden by the church in the village of Willingdon on the outskirts of Eastbourne. The house was transformed: the centre block of the symmetrical garden elevation contains the original building to which were added three gables over a coved cornice as well as new, substantial five-bay Classical wings to each side with tall sash windows and hipped roofs. The whole frontage includes plenty of the neo-Georgian motifs which were to feature so much in Lutyens's later work. The house is built on the road opposite the church and this elevation contrasts with the rest of the building since it incorporates tall, narrow oriel windows like those at Le Bois des Moutiers at Varengeville-sur-Mer in northern France (also seen at Ferry Inn, Rosneath, near Glasgow). Its entrance is through an arch in a wall leading to a small courtyard with a gabled wing to one side.

The sloping garden was terraced, the main area of level lawn being bordered to the south by a parapet wall and central wrought-iron balcony flanked by a pair of Classical square gazebos in flint with red-brick dressings and quoins, each topped



with a hipped tiled roof. These stand at the top of the steps on each side leading to a lower level. Set into the retaining wall beneath the balcony is a circular lily pool with a domed, red-brick hood.

Pleased with the result, Lutyens wrote to his wife in September, 1903, “I’m on the train on my way back to London from The Hoo. The Hoo is a great success — all windows! You must see it and I am treated with great deference as architect and all my jokes are much appreciated! So I am cheered.”

In 1955, after a spell as a girls’ school, the house was converted into 11 apartments and was Grade I-listed, while the garden, gazebos, steps and walls were Grade II\*-listed.

The property for sale within The Hoo is a ground-floor, 953-sq ft, two-bedroom apartment. It faces south, with access from the sitting room to an area of private garden and the communal garden with gazebos beyond. Guide price: £365,000 through Rager & Roberts.

[www.ragerroberts.co.uk](http://www.ragerroberts.co.uk)

### **The Grange, Plaxtol, Kent**



The attractive village of Plaxtol in Kent drew Lutyens on a number of occasions to undertake work for the Dalison family. He drew up proposals to rebuild the east end of the church as a memorial to Mr M Dalison (although this was not executed, a

drawing of it survives in the RIBA's collection, dated 1888). In 1926, the next Dalison generation called Lutyens in to remodel The Grange. With Elizabethan origins, the house had been refronted in 1702 in a Queen Anne manner described by Nikolaus Pevsner as "eccentric". The Grade II\*-listing makes reference to Lutyens remodelling the west elevation and incorporating the 19th-century stables and a cottage to provide more accommodation. Two years later, he provided a memorial cross flanked by two Dalison monuments at the north end of the churchyard, which Pevsner described as "an impressive composition".

Measuring a total of 10,000sq ft, The Grange now boasts an impressive reception hall, three main reception rooms, study, large kitchen-cum-breakfast room, games room and cellars, master bedroom, dressing room and bathroom, six further bedrooms, cinema room and two-bedroom annex/cottage. There are a separate stone barn, stables, heated swimming pool, tennis court, gardens, orchard, woodland and paddocks, the entire property amounting to 43 acres. Guide price: £4.35m through Jackson-Stops.  
[www.jackson-stops.co.uk](http://www.jackson-stops.co.uk)

*Richard Page is marketing director of Dexters, London's largest independent estate agent. He has advised on the sale of many Edwin Lutyens houses during his 35-year career. Do please contact him with any Lutyens-related property news at [landseer75@hotmail.com](mailto:landseer75@hotmail.com)*

*Disclaimer: prices and availability correct at time of going to press.*

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## **PROVISIONAL EVENTS FOR 2018**

We are in the process of finalising the details of our 2018 events schedule: provisional events are listed below and further details will be sent to you early in the New Year.

– April/May –

### **SIR HERBERT BAKER IN KENT**

A day exploring Baker's work at Port Lympne House, now a boutique hotel in the grounds of John Aspinall's Port Lympne Wildlife Conservation Park. Followed by a tour of Lympne Castle (with alterations by Baker) and St Stephen's church.

## **CANDIA LUTYENS PHOTOGRAPHIC TOUR IN FRANCE**

Members may also be interested to know that Candia is organising a three-day historical Photographic Tour in northern France from 25 to 28 May, with the aim of photographing the architecture of First World War cemeteries. This is very specifically a tour for keen photographers and pro Wilf James will be offering instruction both on shooting and processing to take participants' photography to a new level. The group will be limited to eight participants. For further information, contact Candia at [candia@lutyens-furniture.com](mailto:candia@lutyens-furniture.com).

– June –

## **GODDARDS STUDY DAY**

During “Goddards Week”, the study day will explore exterior and interior design aspects of Lutyens's work, including brickwork and personalised paint recipes, followed by an excursion to study these further at a conveniently located Lutyens property.

– July –

## **LUTYENS AND THE COMMONWEALTH WAR GRAVES COMMISSION (CWGC) IN FLANDERS**

A trip, guided by leading members of the CWGC European management team, to view the conservation work being carried out at selected cemeteries and memorials in Flanders. The tour will take place shortly before the 101st anniversary of the Third Battle of Ypres (Passchendaele), which began on 31 July, 1917. The tour will include attendance at the Last Post Ceremony at the Menin Gate.

– September –

## **A STUDY TOUR TO DENMARK IN THE FIRST HALF OF THE MONTH**

This will look at the work of Danish architects who were contemporaries of Lutyens as well as other, more recent ones. We also hope to include a visit to the studio of Jørn Utzon, architect of the Sydney Opera House. This tour was suggested to The Lutyens Trust by HM The Queen of Denmark and will be supported by the Danish Ministry of Culture and the British Council.

## LUTYENS HOUSES AND GARDENS OPEN IN 2018

### **Berkshire**

QUEEN MARY'S DOLLS' HOUSE, tel: 020 7766 7304;  
[www.royalcollection.org.uk](http://www.royalcollection.org.uk)

### **Cheshire**

EATON HALL GARDENS, tel: 01244 684400;  
[www.eatonestate.co.uk](http://www.eatonestate.co.uk)

### **Derbyshire**

RENISHAW HALL, tel: 01246 432310;  
[www.renishaw-hall.co.uk](http://www.renishaw-hall.co.uk)

### **Devon**

CASTLE DROGO, tel: 01647 433306;  
[castledrogo@nationaltrust.org.uk](mailto:castledrogo@nationaltrust.org.uk)

MOTHECOMBE HOUSE, tel: 01752 830444;  
[www.flete.co.uk](http://www.flete.co.uk)

### **East Sussex**

GREAT DIXTER, tel: 01797 252878;  
[www.greatdixter.co.uk](http://www.greatdixter.co.uk)

### **Gloucestershire**

MISARDEN PARK GARDENS, tel: 01285 821303;  
[www.misardenpark.co.uk](http://www.misardenpark.co.uk)

### **Hertfordshire**

KNEBWORTH HOUSE, tel: 01438 812661;  
[www.knebworthhouse.com](http://www.knebworthhouse.com)

### **Kent**

THE SALUTATION, tel: 01304 619919;  
[www.the-salutation.com](http://www.the-salutation.com)

### **Northumberland**

LINDISFARNE CASTLE, tel: 01289 389244;  
email: [lindisfarne@nationaltrust.org.uk](mailto:lindisfarne@nationaltrust.org.uk)

This is closed for major restoration work and is scheduled to reopen in April, 2018. (The Gertrude Jekyll Garden, Lime Kilns and shop remain open.)

**Surrey**

GODDARDS, tel: 01628 825925;  
[www.landmarktrust.org.uk](http://www.landmarktrust.org.uk)

**France**

LE BOIS DES MOUTIERS, tel: +33 235851002;  
[www.boisdesmoutiers.com](http://www.boisdesmoutiers.com)

**Ireland**

LAMBAY CASTLE (gardens and guest houses)  
email: [info@lambayisland.ie](mailto:info@lambayisland.ie).

**PLACES TO STAY IN A LUTYENS BUILDING****Cumbria**

ABBAY HOUSE HOTEL, tel: 0844 8262091 and 01229 838282;  
[www.abbeyhousehotel.com](http://www.abbeyhousehotel.com); email: [enquiries@abbeyhousehotel.com](mailto:enquiries@abbeyhousehotel.com).

**East Lothian**

GREYWALLS, tel: 01620 842144;  
[www.greywalls.co.uk](http://www.greywalls.co.uk); email: [enquiries@greywalls.co.uk](mailto:enquiries@greywalls.co.uk)

**Kent**

THE SALUTATION, tel: 01304 619919;  
[www.the-salutation.com](http://www.the-salutation.com); email: [enquiries@the-salutation.com](mailto:enquiries@the-salutation.com)

**London**

THE BLOOMSBURY HOTEL, tel: 0207 347 1000;  
[www.doylecollection.com](http://www.doylecollection.com); email: [bloomsbury@doylecollection.com](mailto:bloomsbury@doylecollection.com)

GROSVENOR HOUSE HOTEL, tel: 020 7499 6363;  
[www.marriott.co.uk](http://www.marriott.co.uk)

THE NED, tel: 020 3828 2000.  
[www.thened.com](http://www.thened.com)

**Northumberland**

EAST WING, WHALTON MANOR, tel: 01670 775205;  
[www.whaltonmanor.co.uk](http://www.whaltonmanor.co.uk)

**Surrey**

GODDARDS, tel: 01628 825925;  
[www.landmarktrust.org.uk](http://www.landmarktrust.org.uk)



## **Ireland**

LAMBAY ISLAND AND CASTLE,  
email: [info@lambayisland.ie](mailto:info@lambayisland.ie)

## **GERTRUDE JEKYLL GARDENS OPEN IN 2018**

## **Hampshire**

DURMAST HOUSE, tel: 01425 402132;  
[www.durmasthouse.co.uk](http://www.durmasthouse.co.uk)

THE MANOR HOUSE, tel: 01256 862827;  
[www.gertrudejekyllgarden.co.uk](http://www.gertrudejekyllgarden.co.uk)

TOWNHILL PARK HOUSE GARDENS, tel: 023 8047 2133;  
[www.gregg.southampton.sch.uk](http://www.gregg.southampton.sch.uk)

TYLNEY HALL HOTEL, tel: 01256 764881;  
[www.tylneyhall.co.uk](http://www.tylneyhall.co.uk)

## **Northumberland**

LINDISFARNE CASTLE, tel: 01289 389244;  
email: [lindisfarne@nationaltrust.org.uk](mailto:lindisfarne@nationaltrust.org.uk)

This is closed for major restoration work and is scheduled to reopen in April, 2018. (The Gertrude Jekyll Garden, Lime Kilns and shop remain open.)

WHALTON MANOR GARDENS, tel: 01670 775205;  
email: [gardens@whaltonmanor.co.uk](mailto:gardens@whaltonmanor.co.uk)

THE PHILLIPS MEMORIAL, [www.waverley.gov.uk/info](http://www.waverley.gov.uk/info)

## **Somerset**

BARRINGTON COURT, tel: 01460 241938;  
[www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)

HESTERCOMBE GARDENS, tel: 01823 413923;  
[www.hestercombe.com](http://www.hestercombe.com)

## **Surrey**

MUNSTEAD WOOD, tel: 01483 417867;  
[www.munsteadwood.org.uk](http://www.munsteadwood.org.uk)

VANN, tel: 01428 683413;  
[www.vanngarden.co.uk](http://www.vanngarden.co.uk)

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