

THE LUTYENS TRUST

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

NEWSLETTER

SUMMER 2019

HOLD THE DATE!

SIR EDWIN LUTYENS OM COMMEMORATIVE DINNER

at

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

WEDNESDAY, 2 OCTOBER, 2019



*Portrait of Edwin Lutyens by Meredith Frampton of
1933. © The Art Workers' Guild*

2019 MARKS THREE IMPORTANT LUTYENS ANNIVERSARIES:

- The 150th anniversary of his birth
- The 75th anniversary of his death
- The centenary of the Cenotaph

More details to follow soon by email
(or by post for those without email).

Attendance is not limited to Lutyens
Trust members but they have priority
for bookings until July 31, so please
don't delay in signing up.

We look forward to seeing you there.

EDWIN LUTYENS IN FRANCE AND THE END OF AN ERA AT LE BOIS DES MOUTIERS

By Martin Lutyens

Le Bois des Moutiers at Varengeville-sur-Mer in Normandy is probably Edwin Lutyens's best known house in France. Lutyens altered and enlarged an earlier villa there for Guillaume Mallet in 1898 and the house and its spectacular garden and woodlands remained in the hands of the Mallet family until earlier this year.

The property had been on the market for many years and The Lutyens Trust had been involved in various plans to secure its future. A sale to a private buyer finally went through in March and it is to be hoped that this will result in the property being kept together and necessary conservation being carried out.



*Exterior view of Le Bois des Moutiers.
© Antoine Bouchayer-Mallet*

Further information about the new owners' plans will follow when known.

The resolution of this long-running story prompts us to publish below an abridged version of an article from the archive of the late Michael Hanson — now installed in the newly restored library at Goddards — which describes another much larger but lesser-known Lutyens house in France.

AN EXTRACT FROM AN ARTICLE BY MICHAEL HANSON ABOUT EDWIN LUTYENS'S DOMAINE DE RANGUIN ON THE COTE D'AZUR, ORIGINALLY PUBLISHED IN *INTERNATIONAL PROPERTY MAGAZINE*

It's not often that one has the good fortune to rediscover a forgotten major work of one of the world's greatest architects. Having spent more than 30 years trying to visit every known work, major or minor, of Sir Edwin Lutyens, I was astonished to find what everyone had thought to be a minor work of his in the South of France is in fact one of his major works of remodelling, on a par with his restoration and conversion of Lindisfarne Castle in Northumberland.

The story begins in northern France with Le Bois des Moutiers at Varengeville-sur-Mer, created for Guillaume Mallet, a captain of the French army. Having bought the Moutiers estate in 1897, he decided to build a larger country house for himself and his young wife, Marie-Adélaïde Grunelius.



*Aerial view of Ranguin. © Michael Hanson,
Lutyens Trust Photographic Archive*

While visiting France in 1898 to design the British Pavilion for the Paris exhibition of 1900, Lutyens altered and enlarged the plain 19th-century villa at Varengeville to create the present elegant mansion.

In 1909, Lutyens designed a Y-shaped “dream house” at Varengeville, called Les Communes, the home of one of Mallet’s daughters, Pascaline. He also altered a house in the South of France for use as a holiday home by the Mallets — Ranguin in Mougins, north of Cannes. Rough drawings and plans for this, dated 1912 and 1913, are at the RIBA, but it wasn’t mentioned in the four Lutyens memorial volumes published in 1950 or in any subsequent books on Lutyens except in the list of works compiled by Margaret Richardson.

Even Jane Brown, that great biographer of Lutyens and Jekyll, who knew that Lutyens had designed three houses and gardens for the Mallet family, admitted that there was one of these “at Ranguin, about which I know nothing”.

Ranguin is not what most people would regard as a holiday home but is a 19-bedroom chateau called Domaine de Ranguin, formerly a 17th-century monastery. It appears that the Mallet family disposed of the property before the Second World War.

It was sold in 1950 by Lady Wolverton, daughter of the 1st Earl of Dudley, to a Belgian property company, which then sold off much of the land as building plots for villas and flats. I later learnt that Domaine de Ranguin was for sale again with about 20 acres of gardens. I arranged to visit it and, as soon as I entered it, I was in no doubt that it was the work of Lutyens.

The double-height entrance hall with its many and varied arches; the magnificent drawing room with its panelled doors, marble fireplace and decorative plaster ceiling; panelled library; elegant dining room and a small sitting room all bore the stamp of

Lutyens, as did the elaborately vaulted ceilings of the corridors with their black and white flooring. On the first floor, the principal bedrooms had the typical Edwardian sleeping balconies found in so many Lutyens houses.

Externally, it was possible to identify door and window details with the rough drawings at the RIBA and there was no doubt that the terraced gardens with their long flights of stone steps are the ones that Lutyens drew. The tall green window shutters were used by him on many of his later houses in England.

If *Domaine de Ranguin* were in England, it would be listed for its architectural and historical interest. It is a wonderful house. Whatever its fate, it is, like *Le Bois des Moutiers*, a Lutyens house that deserves to be better known.



The hallway at Ranguin. © Michael Hanson, Lutyens Trust Photographic Archive

Abridged by Dominic Lutyens

THE LUTYENS TRUST AMERICA'S CELEBRATORY DINNER AT THE BRITISH EMBASSY, WASHINGTON, DC AND NEW YORK LECTURE ON LUTYENS BY CLIVE ASLET

Tuesday, 12 March and Thursday, 14 March, 2019

By Robin H Prater, Executive Director, The Lutyens Trust America

Imagine having dinner at the British Embassy in Washington, DC, Edwin Lutyens's only major built work in the US. Then imagine doing that in the 150th anniversary year of his birth. This is the dream that came true for a group of members of The Lutyens Trust America. I have images in my head that I will never forget: seeing everyone gather at the security desk before our tour; standing on the garden lawn looking towards the Residence, entering the house via the *porte-cochère*, then walking up the elegant staircase into the Residence and soaking up the ambience of Ambassador's study with its beautiful wood panelling and carving. After this came an elegant evening starting with a glass of wine in the drawing room, progressing to an

intimate dinner in the dining room and, back in the drawing room, concluding with coffee and *petits fours*.



British Embassy in Washington DC. Courtesy of Country Life Picture Library

The British Ambassador Sir Kim Darroch and his wife Lady Darroch were impeccable hosts. After Sir Kim's welcome speech, I presented him with a framed print of Carl Laubin's work *Metiendo Vivendum*, a *capriccio* depicting some 150 of Lutyens's built and unbuilt works, on behalf of The Lutyens Trust America. Clive Aslet then gave a lively talk on Lutyens that included a number of humorous anecdotes about him. Clive, Ludovic de Walden and Martin Lutyens represented the The Lutyens Trust in the UK (Martin also serving on The Lutyens Trust America board). Candia Lutyens made the

evening even more extraordinary by showing us her grandfather Sir Edwin's Gold Medals from the RIBA and the American Institute of Architects as well as his Order of Merit and Légion d'Honneur. (Lutyens was the first architect to receive the Order of Merit.) Other members of the family were Candia's son, Robert, and his wife, Caroline, Martin's wife, Beatriz, and their son Marcos, daughter-in-law,



*Interior of the British Embassy, Washington DC.
Photo © Constance Gauthier*

Yi-Ping, and grandson Jasper, the latter joining the afternoon tour of the house and garden.

A big thankyou goes to all those at the Embassy who made the day so special. From our afternoon tour of the house and gardens to dinner in the evening, their work ensured everything ran smoothly. At the end of our visit, each guest was given a model of The Cenotaph, specially made and engraved by master model-maker Timothy Richards to commemorate the 150th anniversary of Lutyens's birth and the 100th anniversary of the inauguration of The Cenotaph.

Two days later, The Lutyens Trust played host to a reception and second lecture by Clive in New York, held at the Abigail Adams Smith Auditorium and attended by around 100 people. Clive built on his first talk, ending with an insightful look at Lutyens's place within the pantheon of British architects. Our thanks go to Judith Prause, Creative Director of Chesneys, New York, who worked tirelessly to organise the event. The Lutyens Trust America collaborated with the Colonial Dames of America, the American Friends of the Georgian Group and the English-Speaking Union. Our thanks to you all for letting your members know about the event.

We owe a special thankyou to our sponsor for the event, Revival Sash Custom Windows & Doors. We appreciate its support.



*From left to right: Candia Lutyens, Martin Lutyens, Lady Darroch, Sir Kim Darroch, Tom Kligerman, a director of The Lutyens Trust America, Robin H Prater, Marcos Lutyens and Judith Prause.
Photo © Constance Gauthier*



*From left to right: Martin Lutyens, his son, Marcos, Marcos's wife Yi-Ping Lutyens Hou, Robert Lutyens Peterson, son of Candia Lutyens, Robert's wife Caroline, Candia and Beatriz Lutyens.
Photo © Constance Gauthier*



Clive Aslet delivering his lecture on Lutyens in New York. Photo © Constance Gauthier

ARTIST CARL LAUBIN IS HONOURED AT DRIEHAUS AWARDS

By Robin H Prater

Since 2003, the prestigious Driehaus Architecture Prize given by the University of Notre Dame School of Architecture in Notre Dame, Indiana has been awarded to a “living architect whose work embodies the highest ideals of traditional and Classical architecture in contemporary society, and creates a positive cultural, environmental and artistic impact”. Every year, the Henry Hope Reed Award, which recognises a similar achievement by a person working outside the field of architecture, is given in conjunction with the Driehaus Architecture Prize, which was initiated by the philanthropist and fund manager Richard Driehaus.

This year, for the first time, this went to an artist — Carl Laubin. Admirers of Edwin Lutyens’s architecture know his work through his wonderful *capriccio*, *Metiendò Vivendum*, which depicts some 150 of Lutyens’s built and unbuilt works. This juxtaposition of architectural designs, all at the same 200:1 scale, richly illustrates the scope and variety of Lutyens’s work.

This year, The Henry Hope Reed Award was presented in Chicago on 23 March, and, as a guest, I represented The Lutyens Trust America and the Lutyens Trust in the UK. I was pleased to come across many Lutyens fans among the attendees. Several events accompanied the awards, including a reception at the University Club, an award presentation and lecture on Saturday morning and a lavish dinner at the John B Murphy Auditorium and tour of the Richard H Driehaus Museum on Saturday evening. One of the Gilded Age mansions built by prosperous Americans between 1870 and the early 1900s, the museum has been saved twice from destruction, once by a group of Chicago citizens in 1919 and more recently by Richard Driehaus, who sponsored its restoration from 2003 to 2008.



From left to right: Michael Lykoudis, Dean of the School of Architecture at The University of Notre Dame, Carl Laubin's wife, Christine, Carl with his award and Richard Driehaus. Photo © Heather Gollatz-Dukeman/ University of Notre Dame

Driehaus initiated the awards presentation by speaking in memoriam of the late architectural historian David Watkin, a former Henry Hope Reed Award laureate. The 2019 Driehaus Prize winner, Maurice Culot, and Laubin then spoke about their work.

Carl referenced Lutyens several times and made the case for the value of painting in the interpretation of architecture. As Driehaus summed it up, “With his stunningly detailed *capriccio*, Carl Laubin has brought another dimension to the work of architects both past and present, allowing a glimpse into a beautiful world, sometimes real and sometimes imagined. Both Laubin and Culot have been instrumental in redefining Classicism in a modern context.”

SENSITIVE RESTORATION WORK AT THE NED, THE LUTYENS-DESIGNED FORMER MIDLAND BANK HQ AT No 27 POULTRY, LONDON, HAS WON TWO RIBA AWARDS

The Ned in London has won the RIBA London Award 2019 and RIBA London Project Architect of the Year Award 2019. The refurbishment of this Grade I-listed Edwin Lutyens-designed building was a joint venture between developer The Sydell Group and Soho House. RIBA notes that the extensive repurposing of the building’s interior has been sensitively undertaken by EPR Architects.

This is all the more commendable given the complexity of the transformation: 13 restaurants and bars now occupy the ground-floor banking hall, while the former plant rooms in the basement were removed to provide a spa, swimming pool and library. The original safe-deposit boxes and vaults are now a cocktail bar. A roof terrace and outdoor pool have also been added. The bank’s former boardroom on the fifth floor is now an events space called the Tapestry Room whose walls are lined with original tapestries.



The former banking hall at Midland Bank’s HQ at No 27 Poultry, London, now occupied by restaurants at The Ned. Courtesy The Ned

A statement announcing the awards on RIBA’s website includes the following comments: “This is an extremely successful reuse of a complex site, carried out sensitively while retaining the character of the original Lutyens design. Extensive research and analysis have been undertaken, as well as fine-tuning of various possibilities and options in order to find the right solution. The close relationship with Historic England, Soho House, several stakeholders and consultants through all stages of the project has been rewarded. Structural interventions where needed as well as introduction of extensive new services were carried out in an extraordinarily

unobtrusive manner. Exceptional attention to detail ensured the building seamlessly settles into its new role...

“The 250 hotel bedrooms are as you would expect of a 5-star hotel but it is the inventive reuse of the basement banking vaults, the 5th-floor former senior management meeting/dining rooms and the rooftop which impress the most. A high percentage of the original materials have been either retained in place or reused elsewhere in the building.

“The project... breathes new life into a very important building as well as its surrounding area. Completed within an 18-24 month period on site (handed over in phases) it is testament to the team that there are no signs of compromise given the speed of construction.”

The Lutyens Trust congratulates The Sydell Group and Soho House on these prestigious RIBA awards, which this ingenious and successful conversion richly deserves.

MISERDEN’S LOVINGLY TENDED GARDENS WON THE HISTORIC HOUSES GARDEN OF THE YEAR AWARD

By Dominic Lutyens

Misarden Park, a grand Jacobean manor with expansive, intricately laid out grounds near Stroud in Gloucestershire, was built in the early 17th century by the Sandys family. The natural scenery of Misarden, where it’s situated, is spectacular: its gardens overlook the River Frome and a deer park, while its grounds incorporate woodland and farmland. This magical, multifaceted estate in a Cotswolds hamlet, also called Miserden, has evolved gradually as successive owners have left their mark on it.



*Fountain and yew hedges at Miserden.
Courtesy of Miserden*

In the 1920s, Edwin Lutyens made a significant contribution to Miserden, which scooped the Historic Houses Garden of the Year Award in 2018; this has been presented annually since 1984 and is sponsored by Christie’s. In 1919, Frederick Noel Hamilton Wills, who bought the property in 1913 — and whose descendants still own the estate —

commissioned Lutyens to design a new east wing with an arched loggia after the house was badly damaged by a fire. He also created a loggia and a striking topiary yew walk featuring crenellations echoing those of the loggia.

Certain areas of the garden, such as its grass-covered Cotswold stone steps and the soft colours of its borders, are in an Arts and Crafts style and harmonise with Lutyens's interventions. In the early 20th century, Noel's wife, Margery, fleshed out the garden further, planting peonies, roses and hellebores.

Miserden is also famous for its impressively long, wide herbaceous borders that flank a central lawn. These are planted with a riotous mix of mauve, chalky pink and white flowers as well as roses rambling over pergola.

It seems to run in the Wills family to be green-fingered. Tom Wills, a grandson of Noel and Margery and a retired major, moved into the estate after his grandmother died in 1980 and devoted himself for 40 years to maintaining her legacy, while making his own additions, largely inspired by his passion for trees and forestry. In 2013, he planted a circle of lime trees opposite the house to mark the centenary of the Wills family owning Miserden. He also established its arboretum, planting about 75 per cent of its trees.



Greenhouses at Miserden. © The Curries for Historic Houses

Now Tom's son, Nicholas, Miserden's new owner since 2016, is keeping this family tradition alive: like his father, he takes a very hands-on approach in maintaining the garden. Not surprisingly, given the magnitude of the task, he works with two full-time and two part-time gardeners.



*Major Tom Wills and his son Nicholas at Miserden with its Lutyens-designed wing at the far end.
© The Curries for Historic Houses*

The garden, which is open to the public all year, is known for several idiosyncratic features that rank among its key attractions. These include a mulberry tree, apparently planted after King James I decreed that landowners plant one to help establish a silk industry, and a sycamore tree believed to be 250 years old, which took root in the walled garden.

To mark the new millennium, the ever-evolving garden acquired two new

features: a rill garden, which replaced a plain lawn and an Arts and Crafts-style summerhouse made of reclaimed timber and stone found on the estate. Miserden emphasises the connection between nature and architecture, so it's fitting that its recently opened café for visitors occupies a greenhouse.

For more visitor information, please see Lutyens Houses and Gardens to Visit in 2019 on page 30.

GREAT AMWELL WAR MEMORIAL NOW CORRECTLY ATTRIBUTED TO EADRED LUTYENS, EDWIN'S NEPHEW

By Dr James Bettley, architectural historian

In November 2015, Historic England (HE) proudly announced that all 44 war memorials designed by Edwin Lutyens had been listed. It was therefore surprising when, in October 2018, HE consulted on the proposed listing of another war memorial at Great Amwell in Hertfordshire and claimed it as the work of Lutyens.

I had seen it myself in 2016 when I visited Great Amwell while working on my revised edition of Nikolaus Pevsner's architectural guide to Hertfordshire, and thought it might be by Lutyens, given its similarity to his war memorial at Ashwell. This was reinforced by the fact that two of those commemorated on it bore his surname — Captain Charles G and Major Lionel G Lutyens. But when HE made its claim, I was intrigued as to what conclusive evidence it had that it was Edwin's work. I spoke about this to Tim Skelton, who has undertaken research on the memorials listed by HE, but he said this was news to him. Then, among a flurry of emails, came the suggestion from Mark Lutyens that it might have been designed by his grandfather, Eadred, who was Edwin's nephew. Eadred was also an architect and worked for a time in his uncle's office.



War memorial designed by Eadred Lutyens at Great Amwell, Hertfordshire. Photo © James Bettley

Unfortunately Eadred's career is poorly documented, with only the sketchiest record of his work. The details of his application to become a Fellow of the RIBA in 1942, for example, are tantalisingly vague: houses in Hertfordshire and Surrey, "additions & alterations to buildings chiefly domestic", "small amount of church work", and so on.

But from various sources it is possible to piece together the outline of his life and career.

Eadred John Tennant Lutyens was born in Hascombe, Surrey in 1891, the son of Charles Benjamin Lutyens (the eldest of Edwin's brothers) and his wife Emily Lutyens (née Bard). He trained at the Architectural Association from 1909 to 1913, and, in the First World War, served in France, Egypt and Palestine, becoming a major in the Royal Artillery. In 1920 he joined his uncle's office before setting up his practice in 1923. In 1927 he exhibited his drawing, *House at Welwyn, Hertfordshire*, at the Royal Academy, which is assumed to be of Mornington, the house he built for himself and his wife, Annette, at Digswell, just outside Welwyn, on a site redeveloped for housing in the mid-1960s. Much of his work seems to have been in Hertfordshire, some in collaboration with another local architect, HG Cherry. He died in 1975 and was buried in the churchyard at Hambledon, Hampshire, where he lived at the time.



Photograph of Eadred's wife, Emily Lutyens (née Bard). Courtesy of Bard College Archive, New York

Charles and his family lived in Amwell Grove, Great Amwell: Eadred had two sisters and three brothers, two of whom were killed in the First World War and were commemorated on its war memorial. Circumstantial evidence clearly pointed to Eadred as the designer of the memorial, and there are subtle differences between this cross and the others known to have been by Edwin. But definitive evidence for Eadred's involvement was missing. The search narrowed, however, when Frances Adams, a former parish councillor at Great Amwell, produced copies of the parish magazine from 1921, one of which announced the unveiling of the memorial on 17 April. It was then a simple task to locate an account of this in the *Hertfordshire Mercury* on 23 April, 1921, which named "Mr Edred [*sic*] Lutyens, A.R.I.B.A. (Capt. Herts Battery)" as the designer both of the cross and the memorial tablet in the church. The article included a poem by Charles Lutyens called *The Spirit of the Trenches*, which includes the lines "Passed is the fighting, silent are the guns/ Where rest the bodies of our soldier sons". The memorial was Grade II-listed on 18 January, 2019, correctly credited to Eadred.

Charles and Lionel Lutyens are also commemorated in the chapel of Bard College, New York, a reminder that their mother Emily was a daughter of John and Margaret Bard, who founded the college in 1860.

A REPORT ON THE MOST RECENT THIEPVAL ADVISORY COMMITTEE MEETING

Friday, 21 June, 2019

By Michael Barker

On 21 June this year — a suitably warm, sunny summer solstice — the annual Franco-British committee meeting took place at Thiepval, conducted by Laurent Somon, President of the Conseil Départemental of the Somme, and Lieutenant-Colonel Dominic Hancock, Chief of Defence Staff based at the British Embassy in Paris. Also present were Hervé François, Director of the Historial museum at Péronne and in overall charge of the Thiepval Visitor Centre and its museum; Alain Petitjean, Deputy General Manager of the Conseil Départemental of the Somme; and Vincent Laude in day-to-day-charge of the Thiepval Visitor Centre. It was announced that Alain, a key figure in the creation of the Visitor Centre on the French side, was about to retire — he will be sorely missed. The British contingent included Sir Frank Sanderson and Colonel Piers Storie-Pugh, who, in 1999, conceived the idea of the Visitor Centre, which opened in 2004 as well as representatives of the CWGC's French office, the Imperial War Museum and the British Legion.

It was reported that visitor numbers were down; various possible reasons for this were put forward, from the First World War commemorations having come to an end and competition from the Australian Visitor Centre at Villers-Bretonneux to the recent Second World War commemorations held in Normandy. That said, the car park was full on the day the meeting took place — we noticed two full coaches from Ulster and Belgium. However, some visitors are apparently put off visiting because they are under the impression that the Visitor Centre and Memorial charge admission fees. In view of this, I myself strongly urged that a new notice be attached to the Centre's entrance stating that admission to both places is free.

The meeting took place in nearby Potié in a house acquired by the Département of the Somme, which is now a smart tearoom called Le Cottage Geneviève et Auguste, which offers excellent meals and is run by the owners of the legendary Auberge de la Vallée d'Ancre at Authuille. We were also given a tour of the Jardins de la Paix in the Potié woods, landscaped by English and Welsh designers, after which we convened at the tearoom which served champagne and *hors d'oeuvres*. This was followed by the delicious lunch the Auberge de la Vallée d'Ancre is renowned for, during which we were interested to hear Dominic reveal that funds have been raised to create a visitor centre near Arramanches to commemorate the British Normandy Landings of 1944.

SKITTLE BALLS AT GODDARDS HAVE BEEN SKILFULLY RESTORED

By Alastair Dick-Cleland, Project Development Manager at the Landmark Trust

For 15 years, I had the great pleasure of being the surveyor at the Landmark Trust's Historic Estate Department, responsible for the ongoing care and maintenance of Goddards, a responsibility that I have now passed on to my successor, Stuart Bacon.

But one of the last jobs I did in 2018, before taking up my new role as Project Development Manager, was organising the re-turning of the house's wooden skittle alley balls. It had bothered me that on each inspection these seemed to be getting less and less round — more haggis-shaped than spherical! It was also quite a challenge to roll the balls in a way that they didn't jump around and head off at odd angles.



While researching this online, I discovered that a woodturner named Steve Earis was based not far from Shottesbrooke (Landmark's head office) at Burnham Beeches. Steve is a trained woodworker, who has discovered his calling as a woodturner (for more information, visit www.steveswoodenskittles.co.uk). His speciality is making the pins and balls for skittles. Pins come in all shapes and sizes often depending upon local tradition, and Steve can make them in any style you want.

Steve confirmed that all Goddards' skittle balls are made of a wood called genuine *lignum vitae*, which I had understood them to be. Genuine *lignum vitae*, obtained from the tree *Guaiacum Officinale*, is a wonderfully heavy and densely grained wood, which is ideal for skittle balls but is now extremely rare and no longer available. Argentine *lignum vitae* has been used instead for these, but this too has become very scarce, so Steve now uses a timber called *Angelim Vermelho*.

Steve has re-turned every ball from Goddards so that they are now all perfectly spherical again, with a lovely smooth, shiny finish. He even managed to re-turn at least two balls that had suffered broken sections. They are inevitably a bit smaller now but otherwise look as good as new. What was also apparent is how lovely they smell. In fact, as Steve mentioned, *lignum vitae* has also been used as a perfumery ingredient.

Claire Hill thinks the balls may be the original ones, which makes them incredibly

precious. Steve was very impressed by the size of the largest ones, which will have had to come from a tree that would be roughly 300 years old.

So the surviving Goddards skittle balls are rare and important. We should look after them, occasionally re-oiling them to keep them in good condition. I'm sure they will continue to give great pleasure to all those who have the opportunity for a game or two of skittles in Edwin Lutyens's delightful skittle alley, about which he wrote, "We played a game of skittles in my alley. I like using the things I make".

VISIT TO CASTLE DROGO, CASTLE COTTAGE AND THE TURBINE HOUSE

Sunday, 28 April, 2019

By Peter and Yvonne Grant

There was a sense of déjà-vu when members who had signed up to the trip to Castle Drogo last October received an email from Rebecca Lilley, Trust Secretary, two days before this trip, informing them that it had been postponed from 27 April to the following day as the site would be closed due to another storm. As a result, some people could not make it but the reduced party enjoyed a fascinating, varied visit.

We began at Lutyens's Castle Cottage, also known as Laundry Cottage. Nestled on a hillside just out of view of the castle, it was originally shared by the gamekeeper and laundry maids, although they had separate accommodation. We got a good feel for the limited space they lived and worked in, which, although compact, didn't feel mean. By contrast the castle's vertiginous façade is awe-inspiring. Lutyens often built on hillsides but in this case what a hillside, set high on Dartmoor with its desolate moorland and deep wooded valleys!



A group of Lutyens Trust members on the roof of Drogo. © Rebecca Lilley

We were privileged to be shown round the castle's private six-bedroom apartment by Charlie Johnstone, whose family has lived there ever since they gave Drogo and its grounds to the National Trust in 1974. It was Charlie's great-great grandfather

Julius Drewe who commissioned Lutyens to design Drogo. Despite the castle's size and the grandeur of the setting, it provides homely family accommodation.

As has been reported before in the Newsletter, the National Trust, which owns the castle, has been undertaking a major project to stop the damage caused by water entering its roof, walls and windows. When the works started, all the contents of the castle had to be moved. Charlie showed us an example of these — a large chest of building bricks, temporarily stored in a stairwell, which he had played with as a child, not realising at the time that they had been designed by Lutyens.

Our tour of the rest of the castle included the drawing room, now open to the public, and the chapel with its particularly fine vaulted roof — a generously large space that nevertheless feels intimate. There was much that was familiar, including detailing shared with Munstead Wood and the cliff-like nature of the main façade, also a feature of The Red House at Godalming, designed by Lutyens. Although built as a castle, overall there is a feeling at Drogo of space and light, which characterises so much of Lutyens's work, and arguably the circulation areas are the most successful spaces.

One highlight was a visit to look at the ongoing work on the roof — wearing boots and hard hats was essential. In addition to gaining an insight into the work being done and the building's structure, this gave us the opportunity to enjoy the magnificent views of the surrounding countryside.

After a stroll through Lutyens's gardens, we went for a very pleasant walk in the adjacent valley, along the river, to visit the turbine house, also designed by him. Apart from its characteristically stylish roof, it is a plain poured-concrete building which still houses the original turbines, but with new generators, and supplies power to the National Trust's visitor centre. This concluded a long and interesting day and our thanks must go to Rebecca for her fortitude in persevering with the visit despite the bad weather.

THE COMMONWEALTH WAR GRAVES COMMISSION
TOUR IN FLANDERS
17 to 19 May, 2019
By Rebecca Lilley

Working with a senior team from the Commonwealth War Graves Commission (CWGC) and Mark Connelly, Professor of Modern British History at the University of Kent, the Lutyens Trust organised a three-day intensive tour of the

conservation work which the CWGC is carrying out on a selection of First World War memorials and cemeteries in Flanders, designed by Lutyens, Herbert Baker and Reginald Blomfield. From our base at the Albion Hotel in central Ypres, we visited some 12 CWGC sites, including The Menin Gate (by Blomfield) and the Tyne Cot Cemetery (by Baker).

The tour served as a reminder of the scope and inventiveness of this area of Lutyens's work — altogether some 150 cemeteries designed or supervised by him in France and Belgium and four major memorials in France — representing collectively one of his great lifetime achievements.

Tyne Cot, Baker's fine cemetery and memorial, which we visited on the second day, also has a Lutyens connection as Lieutenant Cyril Lutyens, one of Lutyens's five nephews lost in the Great War, is commemorated there. A particular highlight was our participation in the Last Post Ceremony at the Menin Gate at which Martin Lutyens, representing The Lutyens Trust, had the honour of reading the exhortation from Laurence Binyon's poem *For The Fallen* before the hundreds of pilgrims present; after this, he and Gareth Hardware, Head of Horticulture, Western Europe at the CWGC, took part in the wreath-laying ceremony. The Menin Gate visit concluded with an opportunity to see its enormous roof (not normally accessible to the public), where measures need to be taken to prevent the familiar problem of water penetration.



Kemmel Chateau Military Cemetery. Courtesy Jeroen Geurst, architect, The Hague

With Mark describing the military context at each location and the CWGC team explaining the different conservation challenges and solutions adopted, the tour was extremely informative on both counts.

Taking two sites as examples — La Clytte Military Cemetery and Reninghelst New Military Cemetery — Sarah Camerlynck, Conservation Supervisor for the CWGC, explained that La Clytte is soon to undergo an intensive restoration project: the perimeter walls are dilapidated and will be entirely rebuilt using specially commissioned replica bricks, while the entrance pavilions, whose upper storeys were removed some years ago, will be restored to their original design and height.

By contrast, the restoration of Reninghelst is complete, and is an excellent example of

the Commission's commitment to the high quality of its restoration and maintenance programmes.

We also learned about the complex planting schemes that formed a vital element in all these cemeteries. The original schemes were beautifully laid out and today are meticulously maintained. Trees were part of the original schemes and the Commission's conservation work now often has to include reinstating damaged or missing trees to restore the architects' original vision.

Our thanks go to everyone involved in making this such a learned, interesting and enjoyable tour, not least to Mark and Sarah; and also to Gareth, Jon Gedling, Director of Works, David Richardson, Director of Horticulture, and Scott Cumming, Horticultural Manager Western Europe, all of the CWGC. Thanks also to Jeroen Geurst, Dutch architect from The Hague and author of *Cemeteries of the Great War* by Sir Edwin Lutyens, who made a six-hour round trip to be with us on the second day.



Martin Lutyens reading at the Last Post Ceremony at The Menin Gate, Ypres. © Richard Hennessy

THREE ARCHITECTS' LECTURES EXAMINING LUTYENS'S MULTIFACETED WORK — AND HIS INFLUENCE ON ARCHITECTURE TODAY

Monday, 13 May, Monday, 20 May and Monday, 3 June, 2019

**By Jasmin Harris, Part II Architectural Assistant at
ADAM Architecture**

Over the course of a month, The Lutyens Trust hosted three lectures at The Art Workers' Guild in London — the first half of a two-part lecture series that will continue later this year. The three talks explored different facets of Edwin Lutyens's work locally and abroad, and how this was affected by different social and economic conditions. Each lecture presented an opportunity for the speakers — all architects — to give an insight into how Lutyens influences them and their peers today, with reference to their own projects.

The talks began with a two-part presentation by George Saumarez Smith, a director of ADAM Architecture. He set the scene with reference to the role Lutyens played in the

design of New Delhi, then turned his attention to his own work in India. Entitled “Building in New Delhi”, his talk explored the work Lutyens undertook in conjunction with Herbert Baker and other architects. This focused on grand residential architecture, in particular Rashtrapati Bhavan (formerly the Viceroy’s House), and the audience was treated to rare black and white archival photos of its construction. George demonstrated Lutyens’s love of the vernacular and his gradual progression towards Classicism in the early 20th century. Lutyens considered Classical architecture a universal language and it was this, in conjunction with his use of local materials, which resonated with George in his own work many years later. The second part of his lecture shed light on a new house he has designed in a New Delhi that is vastly different from the one Lutyens knew.



New Delhi under construction. © EE Hall, Lutyens Trust Photographic Archive 2013



The second speaker, Stuart Martin, a long-standing admirer of Lutyens, gave a talk entitled “Designing in the Light of Lutyens”. Stuart demonstrated Lutyens’s impressive knowledge of materials and craftsmanship by examining the finer details of his country houses. The audience was invited to consider his intricate use of materials, such as



Homewood, designed by Lutyens from 1900 to 1903: The absent tympanum to the arch shows how Lutyens reinvigorated Classical detail. Photo © The Lutyens Trust Photographic Archive



Corfe Farm, Dorset — Stuart Martin's reimagining of an old farmhouse. © Stuart Martin



An original Lutyens-designed fireplace and drawing were rediscovered behind panelling during restoration of Berrydown Court carried out by Peter Inskip. Photo © Peter Inskip

slate, wood, flagstones and herringbone brickwork in both his vernacular and Classical projects. Stuart concluded by pointing out how Lutyens had significantly influenced his work, which focuses on both conservation and, increasingly, new-builds.

The final lecture, “Conserving Lutyens’s Heritage”, was presented by architect Peter Inskip. He began by stressing the importance of thorough research and preparation prior to undertaking restoration work and by demonstrating how his renovation of Berrydown Court in Hampshire had been a great success due to the initial research conducted by his firm. This allowed them to identify original Lutyens drawings on walls as well as an original fireplace hidden behind the 1920s and 1930s neo-Georgian panelling. Thanks to its detailed research, the practice was also able to identify Lutyens’s intersecting levels and planting in the garden on which he worked with Gertrude Jekyll. Peter also covered the restoration of Castle Drogo, where he is its Project Architect, and concluded by enlightening us about his conservation work on Lutyens’s memorials and cemeteries in France and Belgium for The Commonwealth War Graves Commission.

It was interesting for many of us to be introduced to the wide variety of Lutyens-related topics discussed in these talks, which were informative both for those new to Lutyens’s work as well as for those more familiar with it. They also gave everyone present a greater sense of how his work is influencing architects today.

The second half of this series will look at Lutyens's work in London and Italy, starting in October. For more details, see page 27. For updates on when these will take place, please visit www.lutyenstrust.org.uk.

ANNUAL STUDY DAY: BRICKWORK SYMPOSIUM AT NEW PLACE HOTEL, HAMPSHIRE

Wednesday, 12 June, 2019

By Clive Aslet

The Trust had asked me to give an illustrated talk on Edwin Lutyens's use of brickwork, of which New Place is a fine example on a grand scale. New Place, Shedfield, in the New Forest, is a monument of brick architecture with chimneys that sail above the two main gables of the entrance façade, and even window mullions of brick. The bay containing the front door is decorated with projecting brick quoins and rustication in the manner of the Old House in Blandford Forum, Dorset. Lutyens loved brick. In 1903, he had designed Daneshill, on the other side of Hampshire, for Walter Hoare. Like New Place, this takes brick to an extreme, with broad masses of wall that are entirely uninterrupted except for little brick squares, each filled with tiles laid in a different pattern. This motif must have been inspired by the putlock holes that medieval builders left in walls that might later have been used for scaffolding: the holes provided anchoring for posts.



*Trust members celebrate the 150th anniversary
of Lutyens's birth at New Place.
Photo © Robin Lander Brinkley*

Lutyens, struck by the quality of the bricks he had seen near Daneshill, in Old Basing House, persuaded Hoare to open the Daneshill Brick and Tile Company. In 1905, an office was built to advertise the potential of the product, in terms of bravura bricklaying. Twelve workmen were employed to produce the narrow bricks beloved of the Arts and Crafts movement but previously only available from Holland. One building on which they were used was Marshcourt, with its twisted chimneys. New Place, built in 1906, must have put in an order for many thousands of them. For the Lutyens enthusiast, the interior of New Place is something of a curiosity, much of it having been imported from a 17th-century house in Bristol converted to a tobacco factory. When its owner died in 1884, his widow, Mrs Franklin, Lutyens's client, inherited the factory and rescued its interiors when it relocated in 1905.

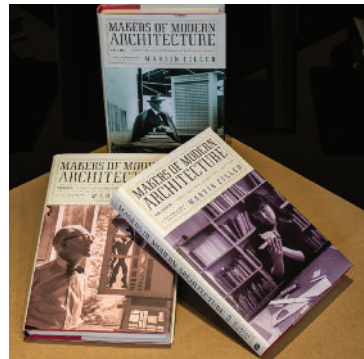
The day was at the invitation of the management of New Place, now a hotel, who gave Trust members a warm welcome, an explanation of the origin of the house, an excellent lunch and a tour of the building.

REVIEW OF MARTIN FILLER'S THREE-VOLUME WORK, *MAKERS OF MODERN ARCHITECTURE*

By Candia Lutyens

I have been devouring a wonderful trilogy that is a must for every lover of architecture and design. These three volumes by Martin Filler, entitled *Makers of Modern Architecture*, are individually named “From Frank Lloyd Wright to Frank Gehry”, “From Le Corbusier to Rem Koolhaas” and “From Antoni Gaudí to Maya Lin”. Filler has contributed long essays on artists and architects to *The New York Review of Books* since the 1980s. These volumes are new re-editions of a book featuring some of these essays originally published by *The New York Review of Books* in 2007.

Despite the “from and to” in the title, the volumes are less a chronology than a roll call of the greats from roughly the beginning of the 20th century to the present day. They are unusually presented for studies on architecture as each one is the size of an average novel and illustrated with very few photos. A welcome stride away from the over-large, over-glossy coffee-table book, this format works tremendously well: with each essay being relatively short — between 15 and 25 pages long — the books are perfect for dipping into, and currently sit on my bedside table, allowing me to enjoy daily encounters with an architect or two.



*Martin Filler's three-volume set of books,
Makers of Modern Architecture.*

© Candia Lutyens

My attention was drawn to Volume III as it contains an essay on Lutyens, who enjoys the company of Gehry, Gaudí and Renzo Piano in the updated version. As with all of the essays, this is beautifully written and, though relatively concise, covers both architectural and biographical detail accurately. He even mentions his furniture and gives my company a mention, which was very kind.

Filler's conclusion is that while Lutyens was not a modernist, “he was most definitely a modern architect and a very great one at that. While he largely disdained innovative

construction methods, he responded to the new needs of the 20th century with a restless imagination, as demonstrated by his up-to-date corporate headquarters, admirable workers' housing and incomparable memorials to Britain's victims of unprecedented industrialised combat during World War I".

COLIN AMERY'S INVALUABLE CONTRIBUTION TO THE RESTORATION OF STOWE

By Nick Morris, CEO, The Stowe House Preservation Trust

In 1922, Clough Williams-Ellis, architect of Portmeirion and a close friend of Edwin Lutyens, set in train a series of events that would ensure the survival of one of the country's greatest estate houses. Asked by his father-in-law to write an article "on the place, its past, its present state and its possible future" in *The Spectator*, Williams-Ellis records his enthusiasm at seeing "exemplified Classical domestic architecture on the grandest scale set in a superbly contrived landscape..." The house was Stowe in Buckinghamshire, ancestral home of the Temple Grenvilles. Following the death of the estate's heir in the First World War, the building was put on the market in 1922 and was acquired by an organisation seeking to build public schools.



Stowe's south-facing façade. Photo © Andy Marshall

Soon after his article appeared, Williams-Ellis received a call from the man behind this who appointed him the architect for the house's conversion. Stowe School opened in May, 1923.

Maintaining a building of the size and age of Stowe House requires considerable resources. Neither house nor gardens could be rescued within the modest revenues of a public school. But in 1989, at the instigation of an anonymous benefactor, an agreement was signed to transfer the gardens to the National Trust for their care and restoration. Ten years later, the Stowe House Preservation Trust was created to raise funds for and manage the restoration and oversee the house's opening to the public.

The Stowe House Preservation Trust has since been working through a six-phase restoration programme, aimed initially at securing the fabric of the building, restoring the external elevations and progressively working through the interior. The great library, the winter entrance, the State Music Room and Blue Drawing Room with its blue silk damask wallhangings have all been restored to their former glory.

In 2002 and 2004, the World Monuments Fund added Stowe House to its "Watch List", a cautionary listing of buildings around the world deemed to be at risk from neglect, vandalism, armed conflict or natural disaster. A key advocate for that listing and subsequent publicity campaign to "do something" was Colin Amery, President of The Lutyens Trust, architectural historian, conservationist and journalist, who sadly died last year.

The restoration also tackled the North Hall, the mansion's principal entrance. In 2014, William Kent's magnificent painted ceiling was restored, removing years of grime from its gold mosaic depiction of Viscount Cobham. Analysis of layers of paint enabled the colour for the early 19th-century period to be matched and a decorative scheme for this was agreed. Research failed to identify the stone used for the hall's floor but a suitable one was found to replace the inappropriate terrazzo laid in the mid-20th century.

Planning has already started for the next phase of the restoration, the State Drawing Room, State Dining Room and small dining room leading to the former State Bedchamber. These rooms are in use by Stowe School, so the restoration will mostly have to be managed with the school occupying them. All this work will cost a prodigious sum but the Stowe House Preservation Trust believes that, if the work is to show faithfully the appearance of the house and last another 200 years, it will be money well spent.

Prior to his work at Stowe, Colin's enthusiasm for good architecture had seen him

campaign for the preservation of Spitalfields Market, St George's Church in Bloomsbury and Strawberry Hill House, Horace Walpole's Gothick mansion in Twickenham. As a lasting tribute to Colin's passionate advocacy, it was decided to raise funds in his name for this, the last major stage in Stowe's restoration. Thanks to another, anonymous, donor every pound raised in Colin's memory will be matched by the same amount towards the restoration of Stowe's western wing. At a lunch at Stowe in July 2018, attended by His Royal Highness Prince Michael of Kent, who had known Colin well, a plaque was unveiled that will hang at Stowe to commemorate his love of good architecture and, hopefully, inspire the next generation of historians, conservationists and architects.

LUTYENS HOUSES ON THE MARKET

Richard Page's regular property column

One of the lesser-known but no less interesting aspects of Edwin Lutyens's work is the larger schemes he designed of which only a small part was built. We have previously looked at cottages on the Basildon Park estate in Berkshire, where in 1917 Lutyens designed a new village for James Morrison to include a school, almshouses and a substantial church. Only a small farmhouse and a pair of cottages were realised (see Spring 2016 Newsletter). In Eckington, Derbyshire, Lutyens had been courting Sir George and Lady Ida Sitwell for extensive works at Renishaw Hall near Chesterfield in Derbyshire. In the event, he designed the beautiful Italian-style formal garden near the hall (see Winter 2016 Newsletter) and the billiard room (a reworking of the ballroom anteroom) and converted a former coaching inn into a golf-course clubhouse and added a wing to this in the French style.

Ivy Cottage and York Cottage at Cleveleys, Lancashire

Ivy Cottage, a Lutyens-designed property which formed part of a much larger scheme at Cleveleys, inland from Rossall Beach and north of Blackpool in Lancashire, is under offer with estate agent Susan Eve. In 1898 the opening of a tramroad (light railway) connecting Blackpool to Fleetwood made possible the development of Cleveleys, which rapidly grew into a small town. Local architect and engineer TG Lumb, who had worked on the tramroad, was part of a consortium that acquired 2,000 acres and had visions of creating a new garden city at Rossall Beach. In 1901, Lumb enlisted Lutyens to design it; he drew up plans for what he described as "my new town", designing a church, central buildings, classical pavilions and several houses. (Drawings for some of these individual designs are in the RIBA Drawings Collection.)

Ultimately, however, the Rossall Beach scheme proved too ambitious and only a small number of houses were built. Of these, Lutyens designed two groups of four cottages, including Ivy Cottage, which face each other across the road at Way Gate. The listing (Grade II) reads “Brick, rendered and whitewashed, with red tiled hipped and swept roofs, in a free version of Arts & Crafts domestic style. Group



of four ranges of buildings of two storeys, joined at their rear corners to form a quadrangle, with central courtyard approached by arches through the north and south ranges, the four dwellings ingeniously disposed with their front doors in the re-entrants.” Another cottage, York Cottage, with three bedrooms and two bathrooms, is available through The Square Room. Guide price: £134,000.

Warren Mere, Thursley, Surrey and Mulberry House, Westminster, London

No significant houses have come to the market so far this year, although a few remain for sale. Warren Mere, which Lutyens altered and extended in 1896 and again in 1909, is available at £4.5m through Knight Frank. Mulberry House at 36 Smith Square, Westminster, designed for Reginald McKenna in 1911, is available at £17m also through Knight Frank.

White Lodge, Roedean, Brighton, Sussex; an apartment at The Hoo, Willingdon, Eastbourne, and two properties at Great Maytham Hall, Rolvenden, Kent

White Lodge, Roedean, Brighton, which Lutyens remodelled and extended for Victoria, Lady Sackville in the 1920s, has since been converted into apartments. One of these, a four-bedroom penthouse, is for sale through Brand Vaughan at £595,000. Nearby in Willingdon, Eastbourne, an apartment is available in The Hoo, an enlargement and remodelling of 1902 for Alexander Wedderburn QC in the Neo-Georgian style, which Lutyens considered “a great success – all windows!”. Now Grade I-listed, the two-bedroom, two-reception room apartment is for sale through Strutt & Parker at £315,000. In Rolvenden, Kent a fully refurbished three-bed property within the Grade II*-listed clockhouse entrance to Great Maytham Hall is available

through Jackson-Stops at £529,950. In the Hall a two-bed apartment is available for £540,000 through Fine & Country. Great Maytham was designed by Lutyens in his “Wrenaissance” style for HJ Tennant from 1909 to 1912 and the grounds include a walled garden, the inspiration for Frances Hodgson Burnett’s acclaimed book *The Secret Garden*.

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

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

FORTHCOMING EVENTS

OUR LECTURE SERIES BY ARCHITECTS DISCUSSING EDWIN LUTYENS’S INFLUENCE TODAY CONTINUES THIS AUTUMN

By Robbie Kerr

Our lecture series by architects on Lutyens will continue this autumn. Aimée Felton, who works at Donald Insall Associates, has agreed to talk about restoration work and Lutyens’s projects in London and how he adapted them (date to be confirmed). Hugh Petter, Director of ADAM Architecture, is to talk on 14 October on Lutyens’s work in Italy and Hugh’s additions at the British School at Rome. Its working title is “About Lutyens’s projects in London and how he adapted them”. Dan Cruickshank told us earlier in the year that he would talk on the Cenotaph as part of the centenary and we have suggested a date of 12 November but this is subject to confirmation.

TOUR OF GARDENS OF FLORENCE — FROM THE ITALIAN RENAISSANCE TO THE EDWARDIAN ERA

Monday, 21 October to Sunday, 27 October, 2019

This tour will look at the all-important contribution of Renaissance Florentine gardens to the history of garden design, including a revival of these in Florence in the early 20th century and their influence on English Arts and Crafts gardens. As Jane Brown wrote in her book, *The English Garden*, their influence extended well beyond Florence: “Even within the Arts and Crafts movement, few gardens of the 20th century can escape the influence of Renaissance Italy. Neither George Sitwell nor Vita

Sackville-West nor Lawrence Johnston nor Geoffrey Jellicoe would have made gardens without their Italian inspiration — there is a whole book on the Italian garden in England to be written.”

In fact, this tour was inspired by my discovery of several other books related to this theme. About 15 years ago I armed myself with Edith Wharton’s *Italian Villas and Their Gardens* of 1904 and architect and garden designer Henry Inigo Triggs’s *The Art of Garden Design in Italy* of 1906, and set out to find the Florentine gardens that were so well drawn and described in them. I later added Geoffrey Jellicoe and John C Shepherd’s book, *Italian Gardens of the Renaissance*, originally written in 1925.

Wharton, for one, wrote that the “designers of the Tuscan pleasure garden showed a certain restraint in importing Baroque exuberance”, which Wharton attributed to “Florentine thrift and conservatism”. She also noted of Tuscany that “The surrounding hills are rich in ancient villas” but that many of these had foreign owners who eradicated the old parterres and vineyards under the influence of English landscape architects Humphry Repton and Capability Brown, who promoted the Britannic craving for lawns. Since then, several of these “eradicated” gardens have been restored, while highly inventive ones were created during the Edwardian period.

After visiting a few early Medici gardens which were so admired by Victorians and Edwardians, namely Villa Medici, Villa Medici at Castello, Villa Demidoff and La Petraia, we will look at early 19th century gardens — La Fabbricotti, Giardino Torrigiani — followed by Victorian and Edwardian-era restorations of Villa Schifanoia, Villa Collazzi and Giardino Bardini. Most importantly we will look at Edwardian gardens, notably those of garden designer Cecil Pinsent, who had the good fortune, in his early 20s, to find a wealthy, influential patron in American art historian Bernard Berenson. Berenson asked him to create a garden at Villa I Tatti, his house just outside Florence. Berenson was a protégé of art collector Isabella Stewart Gardner of Boston, one of several rich, leisured Americans who adopted Italy as their cultural home and gave Henry James such a rich seam to mine in his novels.

The Green Garden at I Tatti was Pinsent’s first attempt to recreate a garden in the early Renaissance style: he dealt with the site’s steepness by adopting a classic Italian solution – terraces that dropped down the slope with short flights of steps connecting each level. We will be visiting I Tatti, which now belongs to Harvard University and is called The Harvard Center for Italian Renaissance Studies. Geoffrey Scott, Berenson’s secretary and librarian, shared a flat with Pinsent in an old palazzo in

Florence. Scott later married Lady Sybil Cutting, mother of Iris Origo and owner of Villa Medici at Fiesole (*pictured, below*), where we will visit the garden and the house; the latter is not normally open to the public. We will also see gardens designed by Pinsent at Villa Le Balze and Villa Capponi.



Giardino Torrigiani, right in the centre of Florence, is the largest private city garden in Europe. It's not open to the public but its owner will give us a tour of it. We will also visit Villa La Pietra, once home to Arthur Acton, an Anglo-Neapolitan art dealer, and his son, Harold Acton. Between 1905 to 1930, the Actons redesigned its garden in a Renaissance style.

We will stay at the charming Pensione Bencistà in Fiesole, with views of Florence. The trip will include free time on Saturday to visit museums or to go shopping.

Price: £975 per person (double occupancy) or £1,375 per person (single occupancy), plus a supplement for a window with a view of Florence, £60 per person. Includes: half-board accommodation; tour guides (excluding Saturday/ Sunday); coach transportation and free admission to all sites. Excludes: flights; airport transfers; evening meals; travel insurance; wifi, and gratuities.

LUTYENS HOUSES AND GARDENS OPEN IN 2019

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www.renishaw-hall.co.uk

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castledrogo@nationaltrust.org.uk

MOTHECOMBE HOUSE, tel: 01752 830444;
www.flete.co.uk

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GREAT DIXTER, tel: 01797 252878;
www.greatdixter.co.uk

Gloucestershire

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www.miserden.org

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Kent

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www.the-salutation.com

Northumberland

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www.nationaltrust.org.uk/lindisfarne-castle; email: lindisfarne@nationaltrust.org.uk

Surrey

GODDARDS, tel: 01628 825925;
www.landmarktrust.org.uk

France

LE BOIS DES MOUTIERS, tel: +33 235851002;
www.boisdesmoutiers.com

Ireland

LAMBAY CASTLE (gardens and guest houses)
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PLACES TO STAY IN A LUTYENS BUILDING**Cumbria**

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www.greywalls.co.uk; email: enquiries@greywalls.co.uk

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THE SALUTATION, tel: 01304 619919;
www.the-salutation.com; email: enquiries@the-salutation.com

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www.doylecollection.com; email: bloomsbury@doylecollection.com

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www.whaltonmanor.co.uk

Surrey

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GERTRUDE JEKYLL GARDENS OPEN IN 2019

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www.gertrudejekyllgarden.co.uk

TOWNHILL PARK HOUSE GARDENS, tel: 023 8047 2133;
www.thegreggschool.org

TYLNEY HALL HOTEL, tel: 01256 764881;
www.tylneyhall.co.uk

Northumberland

LINDISFARNE CASTLE, tel: 01289 389244;
www.nationaltrust.org.uk/lindisfarne-castle; email: lindisfarne@nationaltrust.org.uk
For more information, see the Lindisfarne entry in the section, Lutyens Houses and Gardens Open in 2019.

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email: gardens@whaltonmanor.co.uk

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www.nationaltrust.org.uk

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www.hestercombe.com

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www.vanngarden.co.uk

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