

THE LUTYENS TRUST

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

NEWSLETTER

WINTER 2020

COMMEMORATIVE DINNER MARKING THREE IMPORTANT EDWIN LUTYENS ANNIVERSARIES AT RIBA, LONDON

Wednesday, 2 October, 2019

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

The celebration of the 150th anniversary of the birth of Sir Edwin Lutyens by The Lutyens Trust was an evening to remember. The reception and dinner, which also commemorated the 75th anniversary of his death and the centenary of the inauguration of the Cenotaph, were held at the Royal Institute of British Architects (RIBA) at Portland Place in London. The atmosphere was festive and welcoming as well over 200 people from various walks of life and countries — including a large Lutyens Trust America contingent — came together to celebrate the great architect and his achievements.



The Trust's new President, HRH the Duke of Gloucester, with Dr Anna Keay, Director of The Landmark Trust, at the anniversary dinner © The Lutyens Trust Photographic Archive

The programme for the evening was bookended by the Co-chairmen of The Trust, Martin Lutyens and Ludovic de Walden. Their welcome and thanks gave a small insight into the number of people and amount of time involved in planning for an event of this magnitude. And their efforts certainly paid off as the reception and dinner were lovely from start to finish. A number of owners of Lutyens's buildings are members of the Trust and an appreciation of their care of these important designs and generosity in allowing the Trust to visit them from time to time was expressed.



Jill Pittaway with incoming Lutyens Trust Chairman, Ludovic de Walden © The Lutyens Trust Photographic Archive

In addition to the Co-chairmen's speeches, we were honoured to be addressed for the first time by the new President of The Lutyens Trust, HRH The Duke of Gloucester. His talk showed that his background in architecture has given him a great understanding of Lutyens's design work and its importance to future generations.



HRH the Duke of Gloucester and Martin Lutyens © The Lutyens Trust Photographic Archive



Lloyd Grossman, the evening's keynote speaker, in good company with the copy by Michael Edwards of Lutyens's original "Delhi Office" bust. © The Lutyens Trust Photographic Archive

Author, broadcaster and Lutyens enthusiast Lloyd Grossman was the keynote speaker for the evening. In his speech, he coupled a look back at the inception of the Trust in the UK, inspired by the 1981 Lutyens retrospective exhibition at the Hayward Gallery, with an informative, entertaining look at the progression and broad spectrum of Lutyens's career. His body of work — which ranged from his early houses to larger, grander residential, commercial and public buildings as well as numerous war

memorials — took inspiration from the vernacular and the Classical idioms, while always from his unique perspective. Gratitude was voiced for the excellent work of the Commonwealth War Graves Commission (CWGC) in caring for so many of Lutyens’s memorials and cemeteries worldwide. On a more sombre note, the international importance of Lutyens’s New Delhi work was recognised along with a plea that that proper heritage and environmental impact assessments should be undertaken before the Indian government embarks on the developments now proposed there.

This evening underlined the impact that is still being felt from Lutyens’s body of work and its continuing influence on architects and designers today.

LUTYENS INTENSIVE 2019: LUTYENS’S ARTS AND CRAFTS DESIGNS IN SURREY

By Robin H Prater

Thousands of photographs taken and numerous sketches drawn, but what lingers most is a memory of warm welcomes, fireside chats and a feeling that this trip was important in so many ways.



Lutyens Trust America members seen at Goddards © Robin H Prater

First, a brief background. Seventeen members of The Lutyens Trust America came together for the first annual “Lutyens Intensive”. These are to be three-to-four day tours which focus intensively on some aspect of Lutyens’s work. This year’s tour concentrated on Lutyens’s Arts and Crafts designs in Surrey, with Goddards as our home base. Each day we visited various works, returning in the evening to Goddards for a fireside discussion followed by delicious dinners in the Common Room. Discussions were led by Clive Aslet and myself, with topics ranging from “The

Relevance of the Arts and Crafts Movement Today” and “Lutyens’s Architecture in Relation to Other Architects of his Time” to “Lutyens, Jekyll and Garden Design”. We were fortunate to have Lady Alexandra Wedgwood, Frances Edwards and Sarah Dickinson as special guests for these discussions, along with Charlotte Lockhart and Andrew Barnes.

At dawn each day, a group met to sketch various scenes at Goddards before breakfast. In the evening, after dinner, a skittles game was likely to break out.

From the inception of The Lutyens Trust America, there has been a warm and supportive relationship between our organisation and The Lutyens Trust in the UK. This was demonstrated time and time again both during the planning for this trip and our week at Goddards. Martin Lutyens, Rebecca Lilley and Paul Waite were instrumental in shaping our itinerary. Claire Hill was a tremendous help prior to and during our trip. Clive was with us for the entire week with Martin and Candia Lutyens joining us for various tours. We received as warm a welcome here as at the Lutyens anniversary dinner at the RIBA, which amply testified to the developing friendship between our two organisations.

We were also made to feel very welcome at each place we were fortunate to visit. Our tour began where Lutyens grew up, at Thursley. We were greeted with tea, coffee, biscuits and smiles. Our walking tour of Thursley included the home Lutyens grew up in, his local church and several early works, such as the Institute and the Corner. We finished with a delightful pub lunch at The Three Horseshoes and a special talk by Martin Lutyens, who spoke about his father’s childhood in the village and came armed with a poacher’s shotgun on which his father and uncle (and Martin himself) had learned to shoot; his uncle’s WW1 dress sword and a very special pocket-watch, which had belonged to Edwin’s father. Space does not allow me to describe each home we saw in detail or the delicious refreshments we were served. But they included Crooksbury, Lutyens’s first commission after setting up his practice in 1888.



Martin Lutyens with the .410 shotgun his father used at Thursley © Robin H Prater

There we saw Lutyens’s work over three phases of design. The second phase involved the addition of a Neo-Georgian facade, although Lutyens’s client later asked him to cover this with an Arts and Crafts elevation. At Tigbourne Court, the symmetry of the entry facade was married with more informal garden facades and beautiful detailing

of the interior. Munstead Wood, Gertrude Jekyll's home, was a very special treat — we finally toured a house we'd all seen images of and could visualise her sitting in her nearby Lutyens-designed Thunder House, where she could watch the sky during thunderstorms, or walking down the lane to church. We were impressed by its head gardener Annabel Watts's passion for Jekyll's garden design. We were privileged to visit Jekyll's Lutyens-designed cottage, The Hut, and see it being lovingly restored. At Marylands, we could observe Lutyens's impact on the next generation of architects. Oliver Hill, for whom Lutyens was a mentor, quotes the older architect in his own work yet makes the design uniquely his own. At Chinthurst Hill, our group had a wonderful opportunity to roam through a house in the process of being completely redone, its exterior under scaffolding and interiors stripped of furnishings. We imagined the end result and hoped to see the finished project some day. At Ruckmans we witnessed Lutyens's work in his Arts and Crafts vernacular style, then his later Neo-Georgian music-room addition. Seeing this building in person was so important since photographs tell only a partial story of the juxtaposition of the two styles.

The week not only offered a very special look at Lutyens's early designs, but an interesting conversation between enthusiasts about his architectural legacy and the importance of passing the lessons learned to future generations. Thankyou to all the owners who made these visits possible.

THE LATEST DEVELOPMENTS AT THE LUTYENS BUNGALOW ZONE, NEW DELHI

By AG Krishna Menon, Chief Consultant, INTACH Delhi Chapter

The Report 2016-2017 stated that the Comprehensive Conservation Management Plan I (CCMP I), pertaining to the Rashtrapati Bhawan Estate, and the Comprehensive Conservation Management Plan II (CCMP II), pertaining to the main building of Rashtrapati Bhawan and the appurtenant Mughal Gardens, had been submitted by the INTACH Delhi Chapter and were duly accepted for implementation by the President's Secretariat. Work on selected projects has been taken up in a phased manner and several are in progress. The CCMP II had proposed to relocate all the major utilities currently located in the basement of Rashtrapati Bhawan to a separate building and upgrade the internal service lines. This will be undertaken by the Central Public Works Department (CPWD) and detailed engineering design is in progress.

Another major retrofitting work identified in CCMP II that is in progress is the rehabilitation of the *chajja*, which were discovered to be constructed in reinforced lime concrete and were showing signs of spalling, resulting in chunks of concrete

falling off. The analysis and remedial measures have been submitted by the conservation engineering department of the Indian Institute of Technology, Madras, and trial sample work as per their recommendation is underway.



Central Vista, New Delhi © Sondeep Shankar

such as the National Archives, the National Museum, the new building of the Ministry of Foreign Affairs and the palaces built around the C-Hexagon is still not clear. The bidding process is complete and the project has been awarded to HCP Consultants, an Ahmedabad-based firm known to be very close to the Prime Minister. The entire project is proposed to be completed by 2022, before the next Parliamentary elections.

A major issue of concern emerged in September 2019, out of the blue, which was a proposal to “Revamp the Central Vista”. The first one heard of it was when a Bid Document inviting consultants to submit proposals was published in the newspaper. On reading the document, it turned out to be a massive proposal to relocate *all* Central Government offices to new buildings along Central Vista, replace the office buildings built after Independence, construct a new Parliament building at a new site to be identified and convert the emptied North and South Blocks and the Parliament Building, which are acknowledged heritage buildings, into museums. The proposal also included the upgrading of the landscape areas of Central Vista. The fate of other important buildings along Central Vista,

The proposal is being implemented at a furious pace, far outpacing any reactions the concerned public are trying to formulate. The Minister of Urban Development, whose Ministry is spearheading the project, has assured people that there would be a “wide public consultation”, but it is not clear when and at what stage of the design process this will take place. In the meantime, three professional institutions — the Institute of Urban Designers India (IUDI), the Indian Society of Landscape Architects (ISOLA) and INTACH Delhi Chapter — have drafted a note identifying their concerns regarding the hasty timeline to revamp this iconic public space, which has been submitted to the Minister and the designated Consultant. Their response is awaited.

A group of architects have also drafted a separate note expressing their professional concerns, including the complete lack of transparency and bypassing the due processes of undertaking base-line studies that such massive redevelopment projects in a sensitive heritage area warrant.

That is the status of the project as far as we know, but the government and consultant may, in the meantime, be making rapid progress to fulfil their stated timeline for completing the project.

**THE TIMES OF INDIA DESIGNX FESTIVAL OF ART, CRAFT,
ARCHITECTURE AND DESIGN ETYMOLOGIES IN NEW DELHI**

Saturday, 14 and Sunday, 15 September, 2019

**By Sunita Kohli, Chief Curator, TOI DesignX – FAÇADE;
Convener of the Speakers' Forum; and President K2India**

It was an honour to have Martin Lutyens as the keynote speaker at the inaugural session of The Times of India's first design exhibition, which turned out to be hugely successful. TOI is India's largest media conglomerate. The recently concluded session included a very strong and distinguished Speakers' Forum. Its galaxy of speakers, both Indian and international, spanned many creative disciplines and included acclaimed and influential architects and designers, art historians, academics, authors, institution builders and renowned figures from the fields of cinema and the classical performing arts.

Martin's address was followed by that of the second keynote speaker, André do Lago, current Brazilian ambassador to India and a member of the Pritzker Award Jury. He spoke on "Modernity as Tradition: Over a Century of Brazilian Architecture". Both addresses were brilliant, and their subject matters offered a superb juxtaposition of differing architectural methodologies and histories.

I was delighted when Martin accepted my invitation. His illustrated talk, "From Country House to Government House: A Journey with Sir Edwin Lutyens OM", was keenly anticipated and heard by his fellow speakers and a select audience who filled the hall to over-capacity. We had not anticipated this overwhelming interest in this

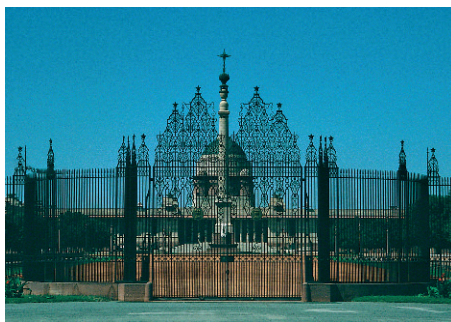


Munstead Wood, Surrey, 1896
© The Lutyens Trust Photographic Archive

particular address. I had many reasons for inviting Martin as a speaker. The main one was not that he is the grandnephew of Edwin Lutyens, but that, as Co-chairman and Chairman of The Lutyens Trust in the UK and USA respectively, his lecture would bring attention to New Delhi and its creator, Lutyens.

Lutyens's Central Vista had recently been in the news for reasons that were of grave concern to sensitive architects, urban planners and an educated citizenry across the country. New Delhi was the apotheosis of Lutyens's long, glittering architectural career and today is somewhat under threat. The Government has proposed a new Central Vista Project where there is a change of land use of almost 86 acres without due processes being followed. These proposals would spell the death knell of the Central Vista and garden character of New Delhi as envisaged by Lutyens. It has been officially proposed to redevelop this Central Vista so that it represents the "values and aspirations of a New India".

With reference to this, it is worth quoting from the conclusion of Martin's superb lecture in which he raised the question, "Who did Lutyens think he was building for?" Obviously, the imperial authorities commissioned him but long before his completion of New Delhi, the Independence Movement, of which his wife was a vocal member, was in full swing. He had a centuries-long view of architecture and I'm sure that, long before completing the project, he could see he was building for an independent India. If you doubt this, look at the last line of the inscription on the Jaipur Column. You might expect to read "God save the King" or "Long live the British Empire". In fact, it reads "So May India be Great".



*Rashtrapati Bhawan and the Jaipur Column
© The Lutyens Trust Photographic Archive*

“REMEMBERING GAVIN STAMP”, A ONE-DAY EVENT AT THE TWENTIETH CENTURY SOCIETY

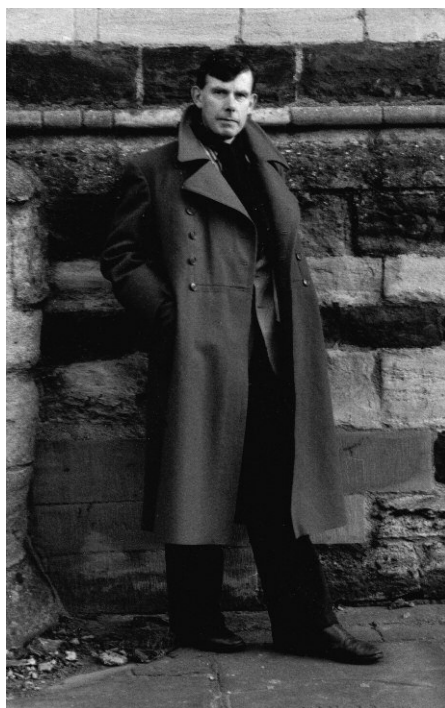
Saturday, 14 September, 2019

By Michael Barker

Last September, The Twentieth Century Society held a very well attended, one-day event, “Remembering Gavin Stamp”, at the University of Westminster Faculty of Architecture and the Built Environment opposite Madame Tussauds. Gavin was a

founder member of its predecessor, The Thirties Society, set up in 1979, the same year that the Hayward Gallery in London held the exhibition “Thirties — British Art and Design Before the War”, and subsequently became its chairman.

This noted architectural historian, author of many distinguished books, inveterate conservation campaigner, fiery journalist, sometime TV presenter and leader of foreign tours was amply recorded in the programme. Gavin was taught by architectural historian David Watkin at Cambridge University. Architect and writer Roderick Gradidge helped him to see the value of the Arts and Crafts movement and its 20th-century continuation in the work of Lutyens, and introduced him to The Art Workers’ Guild. Gavin’s PhD thesis was on George Gilbert Scott Jr and he was probably the first person to praise Bankside Power Station (which now houses Tate Modern) — designed by the architect’s son, Giles Gilbert Scott — in *Temples of Power: Architecture of Electricity in London*, the lavish 1979 publication edited by him. Gavin campaigned with others to save the traditional red phone boxes and successfully made the case for the listing of postwar buildings, notably Bracken House in London. Gavin was a key organiser of the 1981 exhibition on Edwin Lutyens at London’s Hayward Gallery, and subsequently produced several books devoted to his hero.



Gavin Stamp © Rosemary Hill

The event began with a typically idiosyncratic address by writer and filmmaker Jonathan Meades, followed by TV excerpts of Gavin in Birmingham, Newcastle and Glasgow (where he lectured for several years and championed Scottish architect Alexander “Greek” Thomson). Speakers then recalled Gavin’s career — journalist Simon Jenkins, architecture critic Ken Powell and historian Peter Howell. Michael Hall, former editor of *Apollo*, discussed Gavin’s long contribution to the magazine as architecture critic. Derek Hutchinson read a *Private Eye* tribute and some of Gavin’s incisive, battling articles under his pseudonym “Piloti”. Architecture critic Rowan Moore talked about the role of the critic.

After a sandwich lunch, there were more TV excerpts — this time in Liverpool, Belgrade and Paris. Writers AN Wilson and Alan Powers reflected on their long friendships with Gavin and Nicholas Long, a former colleague, discussed him and his interest in war memorials, particularly in France and Belgium, and notably Lutyens's Thiepval Memorial. There were accounts of Gavin as a tour leader abroad by Elaine Harwood and Marina Vaizey. The day concluded with a panel discussion, chaired by Gavin's widow, Rosemary Hill — who has donated his archive to the Paul Mellon Centre — on how his ideas and influence can be carried forward.

There were sociable drinks to round off the action-packed day, during which the artist Carl Laubin revealed to me that, since paying homage to Lutyens with his *capriccio* called *Metiando Vivendum: A Tribute to Sir Edwin Lutyens OM*, he has embarked on a similar work on architect John Nash.

VISIT TO MARSH COURT, HAMPSHIRE

Tuesday, 18 June, 2019

By Charlotte Voake

A large group of us, umbrellas up, assembled in a leafy lane under a lowering sky and drizzle. In these atmospheric weather conditions, Mr Simpson, Marsh Court's Estate Manager, met us and our visit to the house and its grounds, which overlook the River Test, began.

We set off up the drive — a long, gently sloping avenue of dripping trees. To our right, was a high field and glimpse of a building. The drive became steeper as it made an abrupt turn back on itself into a deep cutting and finally reached a high, open platform. Here there was another change in direction and the drive passed between two brick granges, then between trees and wildflower meadows as the house itself, designed and built by Edwin Lutyens between 1901 and 1905, appeared, still quite distant, with the massive bulk of the roof, groups of tall chimneys and long low ranges of windows punctuating the whiteness of its chalk walls — a dramatic approach indeed.

To the west of the house the ground drops away and Lutyens, working with Gertrude Jekyll, exploited this to settle the building in the landscape; you descend a stone staircase into a sunken garden, with the dizzying cliff-like walls towering above you to your left. After walking along a series of steps, paths and platforms between walls and hedges, you find yourself on an open area of formal lawn and terrace with views

over the countryside — the garden entrance to the house. The friendly, informative Mr Simpson told us how labour-intensive the garden is. It's organically managed and immaculate.

To date, the box-tree moth, an import from East Asia that has wreaked damage on many British gardens, has not reached that part of Hampshire — and you almost feel it might never do so, given the otherworldly ambience of the place.

I can imagine that when Marsh Court was a school, which it was for many years, it must have been an amazing place for the children with its gardens on many levels, intimate formal ponds and wide sweep of landscape beyond.

Inside the house are the same dramatic changes in scale and light — a deep, low porch, where we took off our wet shoes, opening into a wide marble-floored corridor (no grand hall and sweeping staircase), relatively intimate dining room, magnificent drawing room with its ornate Wrenaissance-style plasterwork and huge Jacobean bay widow looking on to the garden. The house presents a beguiling mix of high luxury and domestic cosiness.

Our own home, Fishers Hill in Surrey, was built at roughly the same time, albeit on a far more modest scale — and budget. It has more in common with the lovely brick-clad service wing at Marsh Court. We do not have its clear views, surrounded as we are by trees. We are near Woking, not deep in the Hampshire countryside. Fishers Hill never had marble floors — it has red tiles — and no flamboyant carving. But the houses share common elements — for example, the siting on top and side of a hill, the evolving views as you circle them and the changes in scale and different levels. In our case, some details have been lost over the years. Marsh Court has had a chequered history, too, but at present you get the feeling it is back to its full glory. We were lucky and grateful to have the chance to experience some of its magic.

TOUR OF EDWIN LUTYENS'S BARHAM COURT, KENT IN HIS QUEEN ANNE STYLE

Tuesday, 2 July, 2019

By Rebecca Lilley

The alterations made by Edwin Lutyens in 1911 to Barham Court, near Canterbury, Kent, a mansion whose oldest section was built in 1735, are beautiful examples of Edwin Lutyens's Queen Anne style. Indeed, the principal garden elevation is one of these and was only subtly altered by Lutyens. He was commissioned by the house's

then owner, Nathaniel Evelyn Stainton, to refurbish and enlarge the house; Lutyens's most notable contribution was the creation of a large, curved entrance facade, facing Rectory Lane. Our group was told that Stainton requested the latter in order to prevent parishioners from walking across the garden immediately outside the house on their way to church and back.

Although the house is now divided into flats, Lutyens's vision for it has largely been retained. Mr Cox, who so kindly showed us around, has gradually bought more and more of the property as parts of it have come onto the market. When we visited, he and his wife owned the basement, ground and first floors of the main block and the single-storey northeast wing, which Lutyens created as a living room. Their main entrance is also via Lutyens's grand front door in the centre of the concave wall, facing the lane.



Barham Court's Queen Anne facade
© Rebecca Lilley

Modern interventions have been cleverly designed to minimise their impact on the overall design, and include a hidden cupboard in the front hall and an extension of built-in cupboards in one bedroom. Meanwhile, the Old Hall's main staircase has been beautifully restored by Mr Cox and the long, first-floor balustrading — lost when the second-floor flat was created — has been meticulously replaced, replicating the original design.

The gardens, too, have been extensively renovated to show off the house in its setting, as Lutyens originally intended. The planting is delicate, airy and full of pastel colours — something Jekyll would have appreciated, I am sure, and plenty of Lutyens's original features could be found here, from brickwork resembling millstones to tiled steps and yew hedges. The loggia at the end of the northeast wing, to which Lutyens added a door on the rear wall, survives. This acts as the garden door from the drawing room.

On the day of the tour, it was beautifully sunny, so it was difficult to tear ourselves away from the house and garden, especially when we were all enjoying a good cup of English tea and homemade biscuits. We are all very grateful to Mr and Mrs Cox for a delightful tour of their beloved home, which is not normally open to the public. Readers may be interested to know that you can stay in the house with Airbnb.

TOUR OF TWO LUTYENS HOUSES IN KENT — THE SALUTATION AND GREAT MAYTHAM

Tuesday, 2 July and Wednesday, 3 July, 2019

By John Comins

By the time Lutyens designed these houses, he was well into his Renaissance period and had adapted his style to buildings with Georgian proportions and motifs. The Salutation and Great Maytham display the effects of his conversion on two contrasting scales and to different degrees. The former was a modest family home, the latter a massive political statement, which provides an absorbing comparison of how Lutyens met his clients' differing requirements for a country house and garden.

A concern for a brother's health may have inspired the Farrer brothers to build The Salutation, a country retreat very close to the sea at Sandwich. He may have benefited from this, but later owners have had cause to regret the location. This was made clear from our guide's account of the inundation that occurred here in 2013: a combination of high tides and dismantled flood defences resulted in the almost total destruction of its garden, where six feet of floodwater left a legacy of deposited salt and ruined plantings. The house, however, was saved, thanks to its position on slightly higher ground.



The garden at The Salutation © Rebecca Lilley

Considering that several seasons were lost in the process of desalinisation, the garden's restoration has been truly remarkable. Great care has been taken to retain Lutyens's basic design although the details of the original planting have been lost and there is, incidentally, no record of Jekyll's involvement. The yew hedges dividing the bowling green from the main garden have been revived and careful thought has been given to planting. This would accord with the Lutyens vistas and the need to give a long show throughout the summer.

The chosen site for the house, approached through the narrow lanes of a seaside town, gave little opportunity for pretension but Lutyens contrived to give a considerable sense of grandeur to this compact area of some four acres.

The house has been through many trials. However, the present owners, in converting it to an hotel, have provided the high polish it deserves. It carries many characteristics of Lutyens's country-house style in the immediate prewar period — massive chimneys, the contrasting profiles of the three main façades, the perfection of the rubbed brick arches and Georgian symmetry. The seven-bay entrance front and sweep of steps might be expected to anticipate an equally grand hall. Yet this isn't a large space; neither are the adjoining lobbies but, as one climbs the stairs, the volume augments, revealing contrasts and surprises. The Salutation was built for bachelor brothers, which perhaps explains the relatively modest proportions of the main reception rooms in relation to the house's size. But, opening to the south, these take in the full glory of the secluded walled garden.

On our way to Great Maytham, I remembered that, in 1911, Lutyens attempted — in vain — to persuade his wife to visit it: “It is a delicious spot but I am afraid you would not face it”.

Indeed, delicious may not be one's first reaction to this monumental house Lutyens designed for the Liberal politician, Harold John Tennant. It has not avoided critical comment. One of Lutyens's biographers thought its Classicism “conventional and pompous”. Another commentator described it as one of his less remarkable works. But on our visit, architect Sir Terry Farrell, who occupies one of its large apartments, enthusiastically defended it. He has contributed time, expertise and objects to his apartment's restoration and decoration. Readers will remember his recent article in the Trust's newsletter and his perceptive analysis of the house acting as a screen between two contrasting landscapes and dynamic variation in rooflines and facades. His admiration for Lutyens's work was admirably expressed.



Trust members at Great Maytham © Rebecca Lilley

The house's size and mass are at first sight slightly overpowering. After entering the grounds through the stable block, itself full of subtle detailing, a straight drive through a small park ends with the house square on 15 bays of regular fenestration. This regularity is pointed up by the three emphatic door cases. Closer inspection of the imposing grey-brick walls shows them lightened and softened by an apparently random addition of red bricks. Of course, such a magical effect would hardly have

been random but one wondered how it was achieved without giving the builders a detailed specification. Someone helpfully suggested that a trial wall might have been built and then, with Lutyens's approval, the final decisions were left to the builders.

The motivation for the commission was, in Terry's opinion, both political and familial. As a member of Asquith's cabinet with the right budget for it, Tennant desired a place appropriate for the house-party gatherings of late-Edwardian England, complete with family quarters and an ample supply of lavatories. Lutyens gave him a place and grounds worthy of the great Whig heritage and it was perhaps the first that he designed for both cars and horses.

The garden front, now with the fenestration increased to 17 bays, looks out on to great enclosures adorned with walls, pools, steps and flower borders, all in a fine state of maintenance. Suited to the extensive promenades enjoyed by the kind of weekend guests that people the romances of Henry James novels, it's in complete contrast to the intimacy of The Salutation's grounds. At one point during the tour, the question of replacing the shutters on the garden front was raised but Terry confirmed that the decision had been taken not to do so.

Terry also told us that the house had adapted well to the needs of its many residents in providing 10 apartments in the main house and a further 10 in the adjoining buildings, so it is perhaps as fully occupied now as it was when the Tennant family, guests and staff thronged the site.

TOUR OF LUTYENS HOUSES GREAT DIXTER, EAST SUSSEX AND WITTERSHAM HOUSE, KENT

Wednesday, 3 July, 2019

By Joanne Mirzoeff

At first, Great Dixter appears quintessentially English as if it had nestled in this quiet corner of East Sussex for centuries. You are captivated by the delightful house surrounded by its abundant garden. However, all is not what it seems.

As we gathered on the front lawn one sunny day in July, our guide Charles Hind explained how, in 1910, Nathaniel Lloyd, who owned a colour-printing firm, bought the original 15th-century timber-framed hall house to create a comfortable home in which to raise a family. He engaged the services of Edwin Lutyens and together they motored around the area seeking inspiration from the local vernacular architecture. On discovering the remains of a derelict, 16th-century, timber-framed house, Lutyens

persuaded Lloyd to buy it and re-erect it on a raised brick base to the southeast of the original house at Dixter. Lutyens then linked the two historic structures under the sweeping tiled roof with a simple Arts and Craft brick and tile-hung east wing — superbly executed with a careful choice of local materials to articulate the old with the new.

Great Dixter is most famous for its gardens and Lutyens designed much here with a layout that enveloped the surrounding farm buildings, compartmentalising them for different uses. The result is sublime and, as we strolled around the gardens, the changing architectural face of the house was mesmerising. Familiar Lutyens touches are evident with the circular stone steps and beautiful walling and archway but it was the Lloyd family who inspired the planting. Nathaniel contributed much to the design and his wife, Daisy, a great plantswoman, passed her passion and practicality on to her son, Christopher, the innovative gardener who opened the property to the public.



Great Dixter © Joanne Mirzoeff

We had the privilege of a private tour inside the house where Charles showed us how Lutyens maintained a light touch, restoring where possible, reinstating where appropriate and making sympathetic additions with superbly executed vernacular details where necessary. It was a privilege and delight to visit Great Dixter and our tremendous thanks go to Charles for his wonderful tour.



Wittersham House © Joanne Mirzoeff

From there, we progressed to Wittersham House in Kent, our final visit of the day. Lutyens had previously designed Greywalls in East Lothian for the Hon Alfred Lyttelton MP in 1901 but, when the costs of its upkeep became excessive, the Lytteltons bought an old unremarkable rectory called Wittersham House and invited Lutyens to remodel it. In 1907, Lutyens entirely altered the exterior through the introduction of a hipped, pantiled roof

with wide eaves, cornices, a recessed pedimented entrance porch, round windows alternating with traditional sash windows on the southeast elevation, a central courtyard and an outdoor room. Despite there being only a three-year gap between the two projects, the finished sophisticated neo-Georgian house could not be more different in architectural style from Lutyens's more Arts and Crafts vernacular aesthetic at Great Dixter. In both cases, Lutyens's work is executed with fine detail and demonstrates the inventive breadth of his architectural talents.

We were graciously hosted by the current owner, Mrs Mallet, and her son, Stephen, who gave an informative tour around their part of the house and gardens. They explained how they had subdivided their home in the 1970s, creating a number of self-contained flats to allow them to continue living there. Many of the rooms have wonderful views on to the charming gardens with wide lawns and paths leading to the Lutyens-designed pergola and summer-house. Our visit concluded with delicious home-made elderflower cordial drinks in the garden, provided by our excellent hosts.



Garden at Wittersham © Rebecca Lilley

EDWIN LUTYENS'S WORK FOR THE COMMONWEALTH WAR GRAVES COMMISSION IN THE ARRAS AREA

Saturday, 3 August, 2019

By Keith Allan

In early August, four of the Trust's members made an easy journey to Arras in northern France by Eurostar and SNCF. Three of our party had been inspired by the Trust's visit to the war graves of Flanders in May, 2019, during which Gareth Hardware, Head of Horticulture, Western Europe at the Commonwealth War Graves Commission (CWGC), suggested that he could arrange a tour from "cellars to roof" of the Thiepval Arch. This was an offer too good to miss!

After picking up a hire car for the day, we started off at the new CWGC Experience visitors' centre in Beaurains on the outskirts of Arras. This gives an excellent, free introduction to the hands-on work done by the Commission, from producing new headstones and repairing metal gates and woodwork to overseeing the signage and horticulture of each site. An informative interactive audio guide sheds light on the

discovery of artefacts and even the reburial of remains. Workshops arranged with large glass windows around a courtyard allow visitors to see examples of completed objects and items being worked on. I can only guess that in the little time since the centre opened, those in the workshops have got used to being, as it were, on display like this, and many gave us a smile and a wave.



Trust members in front of Lutyens's Thiepval memorial © Keith Allan

We were then met by Julian Blake, Horticultural Supervisor, CWGC France, who led us in convoy to Thiepval. This was the highlight of the trip, made all the more interesting by having Julian as our expert guide. My great-uncle's name is inscribed on Pier 16C, making this pilgrimage particularly special for me. After walking around and experiencing this open, cathedral-like space, we entered a door at ground level and began the internal tour. The undercrofts were primarily designed to deal with the drainage and run-off from the structure and some of the sluiceways were reminiscent of the sewers in the film *The Third Man*. We then ascended stone, spiral steps and crossed through "rooms", continuing upwards on a metal spiral staircase to emerge on the roof. This has access to flagpoles and is like a lookout tower with its great views over what were once battlefields: a real treat. The descent was much easier, with Lutyens having reversed some of the directions of the spirals to prevent too much dizziness.

Julian then left us and we travelled a bit further south to see the Lutyens-designed Villers-Bretonneux Military Cemetery, where Lutyens later added the Australian National Memorial with its distinctive watchtower. A gentle walk up the immaculate lawn of the cemetery slowly revealed the wide base of the memorial (Raisina Hill in New Delhi all over again) and entrance to the tower. The wide public stairs make an easier ascent this time and the viewpoints are marked by a labelled compass plan in the centre of the “room” at the top. It is only when looking down from the back of the tower that you realise there is a large turf-roofed building hidden behind. This is the new Sir John Monash Centre, a museum built for those interested in learning about the Australian war experience. To be honest, to appreciate the interactive media screens here fully you need to opt for the available headsets, which we didn’t have time to do.

From here it was back to town where we planned to see the Arras Memorial built along one side of the Faubourg d’Amiens British Cemetery. This sees Lutyens in a most Classical vein with many colonnades and changes of direction, eventually leading to the Arras Flying Services Memorial, topped by a winged globe, sculpted by Sir William Reid Dick. The colourful, rhythmic planting along the lines of the headstones was particularly impressive here.

All in all, it was a busy and very uplifting day with a completely different feel from what we’d seen in Flanders. We would recommend anyone interested to make the effort, using Arras as a convenient base.

**THE SECOND PART OF AN ONGOING LECTURE SERIES
EXPLORING LUTYENS’S MULTIFACETED WORK — AND
INFLUENCE ON ARCHITECTURE TODAY**

Tuesday, 8 October, and Monday, 14 October, 2019

By Robbie Kerr, Director at ADAM Architecture

Continuing its lecture series held in May this year, The Lutyens Trust hosted two talks at The Art Workers’ Guild in London. These further explored different facets of Edwin Lutyens’s work locally and abroad. Each lecture presented an opportunity for the speakers — all architects — to give an insight into how Lutyens influences them today with reference to their own projects.

Aimée Felton, Associate Director at Donald Insall Associates, set out to explore the rich and varied work Lutyens took on in London, from the restoration of Britannic House on Finsbury Circus to the more detailed insight into the extraordinary Page Street flats with their checkerboard-pattern facades in Pimlico. Those in attendance

were given an insight into parts of Lutyens's work in London that are perhaps less well documented, presented from a fascinating perspective of how these buildings are used today. Aimée concluded with an in-depth assessment of a current project at the former YWCA — now the striking Bloomsbury Hotel — which has involved uncovering lost depths in the basement, where the management hopes, one day, to reopen the original swimming pool.

The second speaker, Hugh Petter, a Director at ADAM Architecture, whose work has often sought to integrate some of Lutyens's more canny craftsmanship, spoke of Lutyens's designs in Italy, in particular at the British School at Rome (BSR). Hugh's talk was entitled "In the Footsteps of Lutyens: The Story of the British School at Rome". A former scholar himself, Hugh had the opportunity not only to study at the building but also to carry out sensitive extensions and alterations that allowed the building to



*The British School at Rome.
Courtesy of ADAM Architecture*

grow and then adapt to current requirements. He provided historical context with a fascinating insight into the challenges faced during the 1870s and the setting out of the expansion of Rome, such as problems with the budget, the brief and political meddling. Hugh fascinatingly demonstrated examples of the humour that Lutyens would have become familiar with — and amused by — when designing the BSR as found in sculptures that adorned buildings such as the Palazzo delle Belle Arti (Palace of Fine Arts) designed by Cesare Bazzani, and completed in 1915. The palace's statues, with their contrasting styles of adornment, high above the entrance, spoke to different generations while Rome was being modernised. Hugh set out in careful detail — through sketches, extracts of letters and explanations of seminal figures — the challenges faced during and after BSR's construction. Hugh concluded with an explanation of his own alterations and additions to it, including the library to the northwest and extensions to the southeast, such as a gate that drew precedent not only from Lutyens but from one of his main inspirations — Christopher Wren.

We hope that in the New Year Dan Cruickshank will complete this lecture series with a talk on Lutyens's memorials. The date is still being finalised and we hope Trust members will keep a keen eye on the website, www.lutyenstrust.org.uk, for further

details. The series thus far has given a rewarding insight into the way architects today continue to be inspired by Lutyens and are working so carefully to restore and work with many of his fine buildings across the world.

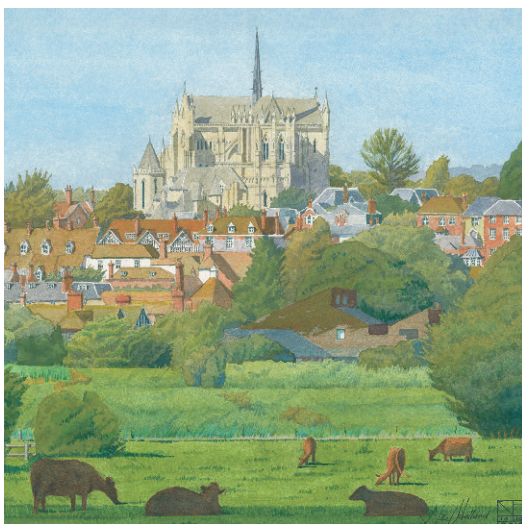
LECTURE BY MARTIN LUTYENS DURING ARUNDEL'S SUMMER ARTS FESTIVAL

By Victoria Holland and Sue Marsh, co-organisers of the festival's series of talks, *Conversations in Private Houses*, 19 August, 2019

Each year, Arundel in West Sussex holds a mixed-arts festival, which includes a programme of talks in private houses. This year, the organisers were delighted when Martin Lutyens agreed to deliver an illustrated lecture on the evolution of Sir Edwin Lutyens's architecture. It took place in a converted barn, itself the home of an architect, on the South Downs just outside Arundel. Using carefully selected images, Martin showed how his great-uncle's early country-house designs had been inspired by the Arts and Crafts movement, then by Neoclassicism — a body of work that led to him being commissioned by the British Government to design the Rashtrapati Bhawan and associated buildings in New Delhi.

This lecture recalled one delivered in 2018 by Jody East, Creative Programming Curator at the Royal Pavilion & Museums, Brighton & Hove, in which she described the experiences of the wounded Indian soldiers of the First World War who were hospitalised in the building. Indeed Martin's 2019 lecture completed the circle and further delighted the organisers of this aspect of the Arundel Festival.

Since Martin's talk, the Indian government has announced a massive "Revamp of the Central Vista" of New Delhi, as described in the article on page 5.



*An Arundel Landscape, a watercolour, painted in 2019 by
Neil Holland RIBA*

REMINDER REGARDING PHOTOGRAPHY DURING TRUST TOURS AS FOUND ON EVENT APPLICATION FORMS

The Events programme relies on the goodwill of owners, and participation is conditional upon members refraining from taking external or internal photographs until advised by the event organiser that they may do so. Failure to comply with the conditions below may lead to exclusion from the Events programme and/ or termination of membership.

The event organiser on duty will:

1. Establish from the owner, preferably before the visit, but certainly no later than at the outset of the visit, if photography is permitted (and if so whether externally/ internally/ both or neither).
2. Inform all participants at the start of the visit what photography is and is not permitted, ensuring that all have heard and understood.
3. Where photography is permitted, remind participants that photography is only for personal use and may not be published on the internet or on any social media sites, such as Facebook or Flickr, under any circumstances.
4. Advise that any future requests to publish must be directed through the organiser and never directly to the owner.
5. Ensure that the owner's wishes regarding photography are complied with during the event and deal with anyone taking unauthorised photographs.
6. Report any breaches of the policy to the Chairman of the Events Committee in writing.

LUTYENS HOUSES ON THE MARKET **Richard Page's regular property column**

Little Thakeham, West Sussex

Will it be third time lucky for the sale of this beautiful Grade I-listed country house, which Edwin Lutyens called “the best of the bunch”? In *The Lutyens Memorial Volumes — The Architecture of Sir Edwin Lutyens*, ASG Butler described it as follows: “A long house on a gentle slope from north to south, Little Thakeham is a transcription of the local 16th-century idiom which might be described as a Classical definition of domestic Tudor architecture”. Bought by its current owners in 2000 and sensitively restored and modernised after a spell as a country-house hotel, the property first came to the market in 2013, was relaunched in 2016 and is available again now.



Little Thakeham © Anthony Capo-Bianco, Lutyens Trust Photographic Archive

Little Thakeham is contemporaneous with Marsh Court in Stockbridge, Hampshire, which has a similar H plan. Its entrance is via a walled forecourt to the north into a long corridor hallway. “These elements come together with the sweet inevitability of a traditional manor house,” wrote Lutyens’s biographer Christopher Hussey. “They give the impression of certainty on the part of the architect but without that over-emphasis which at Marsh Court betrays some underlying uncertainty. This is the quality which distinguishes Lutyens at his best.”

The golden local stone used on its exterior, soaring chimneys and leaded windows flush with the walls give no clue as to the pièce de résistance of the interior — an entirely Classical double-height hall. Detailed stonework lines the walls up to two-thirds of their height, there is fine wrought ironwork on the landing balcony at one end, a wide fireplace with an oversized keystone and another balcony above. Opposite, a Classical arch opens onto a double-height stone mullion bay window, providing a perfect fusion of Tudor and Neoclassical styles.

The house occupies over 12,000 sq ft and boasts nine bedrooms, eight bathrooms, three south-facing reception rooms, a study, kitchen-cum-breakfast room, one-bedroom annexe and two-bedroom cottage. It also has a triple garage, swimming pool

and pool house. The 14-acre, Grade II*-listed garden includes the original pergola, extensive planting and views of the surrounding countryside and South Downs. Guide price: £5.5m through Knight Frank.

39-40 Sussex Square, Brighton, East Sussex

Still in Sussex but going from one extreme to the other is a fascinating piece of Lutyens's contribution to a house to the rear of 39-40 Sussex Square in Brighton. The Sussex Square house was owned by Lady Sackville and Lutyens made internal alterations there in 1919. Part of these works was the creation of a corridor to a new area of garden to be used as an outdoor dining space. Substantial brick vaulting at lower ground level was built but the overall project was never completed. During works in the 1930s to convert the big house into flats, a "small house" was constructed above the vault. But now this lost vault has recently been reopened and connected to the small structure during a renovation and remodelling resulting in the creation of a 2,000 sq-ft, modern, distinctive living space. On the ground floor are a hallway, study, bedroom and bathroom, while on the first floor are two bedrooms and a bathroom. In the lower-ground floor, which features the restored Lutyens vaulting, is a spectacular living space, including a kitchen and hallway. The restoration project was Highly Commended in the 2019 Sussex Heritage Trust awards.

The house came on to the market in the summer with a guide price of £1.65m and the agents, Kendrick Property Services, report that a sale has recently been agreed.

Hoe Farm House, Hascombe, Surrey

In neighbouring Surrey at Hascombe near Godalming — true Lutyens heartland — Hoe Farm House is available to rent through Hamptons at £8,500 per month. The house dates from the 16th century and was extended and remodelled in 1890 by Lutyens for Joseph Godman for whom he also designed the lodges at Park Hatch nearby. Hoe Farm House is Grade II-listed and documented as having a "Timber-framed gallery to right hand return front links to coach house type block by Lutyens, with gabled dormers and leaded fenestration. Interior (includes) massive braced crown post to first floor above with clever staircase fitted in around the old frame by Lutyens". The handling of this staircase is also mentioned by Nikolaus Pevsner as having a "Delightfully intricate staircase, with two arms which meet at a half landing and then separate again".

The house includes six bedrooms, four reception rooms, a two-bedroom annexe, gardens with tennis court, stabling and paddocks. As a side note, it was while staying

at the house during the summer of 1915 that Winston Churchill first took up painting in oils as a hobby. Fittingly, reproductions of his paintings of Hoe Farm House hang in the art collection of nearby Godalming Museum.

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.

UPCOMING EVENTS IN 2020

Please visit the www.lutyenstrust.org website for more information on these events over the next few months:

- 4 to 19 April: Spain — to include historic Granada, Córdoba, Cádiz, Seville, site of the Ibero-American Exposition of 1929, then a high-speed train journey to Madrid to see Lutyens's work in and around the capital city
- 2 May: Wentworth Woodhouse, South Yorkshire
- 21 and 30 May: Chigwell Hall, Essex by Norman Shaw
- Repeat visit of the Houses of Parliament
- Piccadilly/ Pall Mall walk
- Bloomsbury walk and visit to the British Medical Association, originally designed for the Theosophical Society by Lutyens
- Princess Helena College, Temple Dinsley
- The Royal Hospital Chelsea by Sir Christopher Wren
- Leeds Castle with interiors designed by Maison Jansen

LUTYENS HOUSES AND GARDENS OPEN IN 2020

Berkshire

QUEEN MARY'S DOLLS' HOUSE, tel: 020 7766 7304;
www.royalcollection.org.uk

Cheshire

EATON HALL GARDENS, tel: 01244 684400;
www.eatonestate.co.uk

Derbyshire

RENISHAW HALL, tel: 01246 432310;
www.renishaw-hall.co.uk

Devon

CASTLE DROGO, tel: 01647 433306;
castledrogo@nationaltrust.org.uk

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

East Sussex

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

Gloucestershire

MISARDEN PARK GARDENS, tel: 01285 821303;
www.miserden.org

Hertfordshire

KNEBWORTH HOUSE, tel: 01438 812661;
www.knebworthhouse.com

Kent

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

Northumberland

LINDISFARNE CASTLE, tel: 01289 389244; www.nationaltrust.org.uk/lindisfarne-castle;
email: lindisfarne@nationaltrust.org.uk

Surrey

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

Ireland

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

Le Bois des Moutiers has changed hands and is no longer open to visitors. The garden is currently closed. The present expectation is that it may reopen to visitors in approximately two years' time.

PLACES TO STAY IN A LUTYENS BUILDING

Cumbria

ABBAY HOUSE HOTEL, tel: 0844 8262091 and 01229 838282;
www.abbeyhousehotel.com; email: enquiries@abbeyhousehotel.com

East Lothian

GREYWALLS, tel: 01620 842144;
www.greywalls.co.uk; email: enquiries@greywalls.co.uk

Hampshire

NEW PLACE, tel: 01329 833543;
www.newplacehotel.co.uk. *NB. None of the bedrooms are in the main Lutyens-designed building.*

Hertfordshire

HOMEWOOD, tel: 01438 812105;
www.homewood-bb.co.uk; email: bookings@homewood-bb.co.uk

Kent

BARHAM COURT, www.airbnb.co.uk/rooms/7780144;
NB. Private room in house (self-accommodation)

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

London

THE BLOOMSBURY HOTEL, tel: 0207 347 1000;
www.doylecollection.com; email: bloomsbury@doylecollection.com

GROSVENOR HOUSE HOTEL, tel: 020 7499 6363;
www.marriott.co.uk

THE NED, tel: 020 3828 2000;
www.thened.com

Norfolk

THE PLEASAUNCE, email: thepleasaunce@cehc.org.uk; www.cehc.org.uk/centres/the-pleasaunce
For bookings, contact: Centre Manager, Harbord Road, Overstrand, Cromer, Norfolk NR27 0PN

Northamptonshire

GROOM COTTAGE, tel: 01788 891502; email: groomcottage@btinternet.com;
www.airbnb.co.uk/rooms/29664708

Northumberland

EAST WING, WHALTON MANOR, tel: 01670 775205; www.whaltonmanor.co.uk

Surrey

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

Ireland

LAMBAY ISLAND AND CASTLE,
email: info@lambayisland.ie

GERTRUDE JEKYLL GARDENS OPEN IN 2020

Hampshire

DURMAST HOUSE, tel: 01425 402132;
www.durmasthouse.co.uk

THE MANOR HOUSE, tel: 01256 862827;
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.

WHALTON MANOR GARDENS, tel: 01670 775205;
email: gardens@whaltonmanor.co.uk

Somerset

BARRINGTON COURT, tel: 01460 241938;
www.nationaltrust.org.uk

HESTERCOMBE GARDENS, tel: 01823 413923;
www.hestercombe.com

Surrey

MUNSTEAD WOOD,
www.munsteadwood.org.uk

THE PHILLIPS MEMORIAL PARK, www.waverley.gov.uk/info

VANN, tel: 01428 683413;
www.vanngarden.co.uk

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