

THE LUTYENS TRUST

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

NEWSLETTER

WINTER 2020

REPORT ON PROGRESS MADE AT DROGO AND LINDISFARNE CASTLES BEFORE AND AFTER THE SPRING LOCKDOWN

Castle Drogo

By Ben Dale, Collections & House Manager



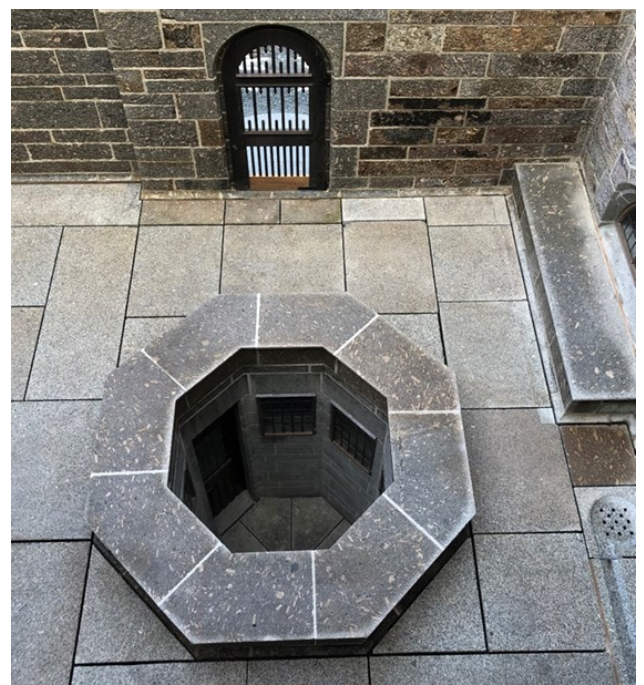
*Castle Drogo and exterior, post-conservation work.
© National Trust/ Alice Ealdmoor*

Like all National Trust houses, Castle Drogo went into lockdown in mid-March, which seems an age away now. Everything was put on hold – our interpretation plans, collections conservation work and a major building project to address the long-term water ingress issues at Drogo. All but a handful of staff were put on furlough and the whole site was closed with the exception of the countryside. This has remained open throughout to offer everyone an escape to nature, which has been and continues to be so important at this time.

Nine weeks later, in June, we got the green light to resume our building project, although strict measures were in place to operate safely while we were in the grips of the pandemic. The lantern window in the kitchen has been reinstated and the pointing has been completed. The masonry to the west of the window has also been rebuilt as has the roof over the scullery and larders.



*Above: The kitchen's lantern window.
Courtesy of the National Trust/ Castle Drogo*



*Right: An aerial view of the lightwell for Drogo's larders.
This drew indirect light into them and helped keep the rooms at a low temperature. Courtesy of the
National Trust/ Castle Drogo*

In early August, the builders gave us access again to the kitchens and scullery; it was a breathtaking moment for me to see them without scaffolding and site equipment. The iconic, large, round Edwin Lutyens table in the kitchen is yet to be moved to its original position, which we can do once the humidity levels have stabilised.

Work has also been completed to seal the roof of the wood store, which is below ground level to the left of the front door and will be fully covered again when the forecourt is resurfaced. In terms of future plans, the work will now focus on the pointing and the reinstatement of the final doors before tackling some snagging areas and reinstatement of the paths and forecourt.

Our gardens and café have now reopened. The castle remains closed as we're unable to offer a second exit to the building to create the safe one-way route needed for us to adhere to social distancing guidelines. We're using the time to push ahead with the building project and undertake some essential health and safety works. We look forward to welcoming you to the full site as soon as we can.



The scullery and kitchen beyond, which includes wooden sinks designed to stop crockery breaking as it might do more easily in ceramic ones. Courtesy of the National Trust/ Castle Drogo

Please check our website (www.nationaltrust.org.uk/castle-drogo) for the most up-to-date opening arrangements.

Lindisfarne Castle

By Nick Lewis, Collections & House Officer



North elevation at Lindisfarne. Photo © Scott Hughes

conservation project here. Its main aim was to bring the castle up to a level where it could be maintained into the future. That meant a huge amount of work was needed to repair and restore the building envelope – the roof, walls, windows and surface drainage outdoors – with the express desire to improve the control of how the building reacted to its environment. In particular, this meant enabling it to resist rain and salt-laden water vapour, which regularly permeate the castle.

Lockdown at Lindisfarne came at a bad time for everyone. Here on the Northumberland coast, spring and summer are busy periods since they are when we get the vast majority of our paying visitors, so obviously lockdown had a major negative impact on the economy of the area.

Looking purely at the castle though, lockdown could scarcely have come at a better time. Almost exactly two years before the building was closed due to the coronavirus outbreak, we had just completed a two-year

External and internal walls had to be raked out, removing all defective cement mortars joining the stones together. The massive voids caused in places by centuries of water ingress had to be filled, so that the walls could be replastered internally and repointed and sneck-harled externally. To sneck-harl is to apply a wall finish usually used in Scotland, which we think Edwin Lutyens adopted at Lindisfarne; a lime-mortar mix is spread over the surface of the external rubble leaving only the most prominent stones showing, then sand is thrown (or "harled") on to this to add a layer of protection. The original windows had a basic design flaw, so all 108 were removed, dismantled and reassembled with new waterproofing cement before being restored to their newly secured reveals. Secured in this case means installing brass bars around the windows, which holds them in place. (The bars are then concealed with sand mastic.)



*Restoring the windows at Lindisfarne.
© National Trust/ Nick Lewis*

In 2015, I calculated that rainwater drained away from about 60 per cent of our roof through a single, inaccessible downpipe on the north side. Our architects redesigned the central part of the roof to reduce this to about 22 per cent and divert most of the rainwater to the rock face on the south.



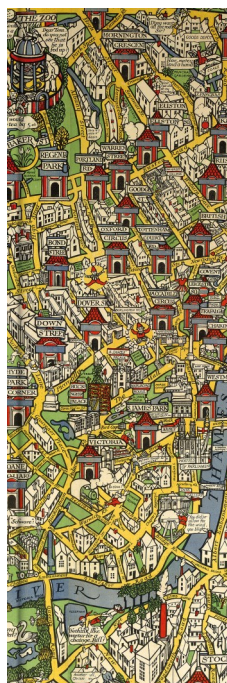
*Newly raised roof at Lindisfarne.
© National Trust Images/ Chris Lacey*

Had lockdown happened before this work had been carried out – and I had had to work from home most of the week – I dread to think how busy my single day on site every week would have been.

MACDONALD “MAX” GILL: A DEBT TO EDWIN LUTYENS

By Caroline Walker, Gill’s great-niece and biographer

MacDonald Gill (1884-1947), known to friends and family as “Max”, was an architect, letterer, graphic artist and mural-painter but achieved renown as a decorative map-maker. This influential but overlooked artist painted maps which were sought after by eminent individuals, such as David Lloyd George, while his eye-catching posters entertained the public on city streets and London Underground platforms. But this success might never have come about without Edwin Lutyens.



MACDONALD GILL
Charting a Life

Caroline Walker

UNICORN

Brighton-born Max – a younger brother of sculptor Eric Gill, with whom he sometimes collaborated – trained as an architect in Bognor Regis, West Sussex. In 1903, he moved to London to work with church architects Charles Nicholson and Hubert Corlette. He also took classes with the calligrapher Edward Johnston, who became a good friend, at the Central School of Arts and Crafts and, by 1908, had set up his own practice, taking commissions for lettering and mural-painting.



*Above: MacDonal Gill or "Max" to his friends and family.
Courtesy of Caroline Walker*

Max and Lutyens were both members of the Art Workers' Guild and first met there. The two were kindred spirits, sharing a whimsical sense of humour and love of punning. In 1909, Lutyens asked 24-year-old Max to paint a wind-indicator map on a wood panel for Nashdom, a palatial villa in Buckinghamshire. It was Max's first map commission.



*Right: The wind-indicator created for Lutyens's villa, Nashdom, Buckinghamshire in 1909.
Courtesy of Caroline Walker*

By 1913, he had painted three more wind-indicators for Lutyens, including a magnificent one for Lindisfarne Castle. And there were smaller jobs, too – foundation stones for St Jude's Church in Hampstead Garden Suburb (carved by Eric), a sundial for The Salutation in Kent and a large stone inscription for Lambay Castle. Max's diaries indicate correspondence and meeting dates and a ledger records jobs, client names and payments, but unfortunately no letters from Lutyens have survived.



The wind-indicator for Lindisfarne Castle, completed in 1913. Courtesy of Caroline Walker

Another key patron for Max was Frank Pick, Publicity Manager of the Underground Electric Railways Company of London – and later Chief Executive of London Underground – who commissioned him to create his first pictorial map poster. Unveiled in 1914, his “The Wonderground Map of London Town” – with its multitude of jokes – “makes people miss their trains yet go on laughing”, reported *The Daily Sketch*. This remarkable poster propelled Max into the public eye and would lead, in the interwar years, to a stream of requests to undertake commercial artworks, including maps for publicity campaigns for such firms as Shell-Mex and Rolls-Royce.



A detail of “The Wonderground Map of London Town” of 1914.
Courtesy of Caroline Walker

H.T.B. BARNARD	Kings Royal Rifles
EDWARD S.A. BAYNES	Bufs
HUGH BROCKMAN	Artists Rifles, London
C.F. BUTT	Anti-Aircraft
J.D. COLERIDGE	Honourable Artillery Company
L.A. ELSWORTH	Leicestershire Regt
HUMPHREY MORLEY GIMSON	Artists Rifles, London
G.L. HANNAFORD	
R.M.F. HUDDERT	Artists Rifles, London
T.M.C.K. HUGHES	London Scottish
JAMES HUTTON	Army Service Corps
OSWALD P. MILNE	United Arts V. R.
F.B. NIGHTINGALE	Royal Naval Division
HUMPHREY C. PLOWDEN	Artists Rifles, London
A.F. ROYDS	Royal Engineers
S.R. TAVINER	Special Constable
W.P. TRIBE	N.W. Yorks. Regiment
W.H. WARD	Royal Navy
BASIL G. WATNEY	Manchester Regiment
HUBERT J. WORTHINGTON	Royal Field Artillery
C. PEAKE ANDERSON	
R. CHURCH	S. Staffordshire Regt
S.H. EVANS	
T. EVANS	Argyll & Sutherland High-
GARNET A. FARMER	Landers Fusiliers
G.H. GOLDSMITH	Landers
N.J. HANNEN	Army Service Corps
F. HARRILD	British Red Cross Society
L.M. HOWARD	West Surrey Regiment
J.A. MACDONALD	Ministry of Munitions
JAMES MACGREGOR	Cameronians, Scottish Rifles
GEORGE STEWART	Argyll & Sutherland High-
A. RICHARDS	Landers
PAUL PHIPPS	Sherwood Foresters

The memorial for employees of Lutyens’s office who fought in the First World War. Courtesy of Caroline Walker

During the First World War, newly-weds Max and his wife Muriel lived in Dorset where he was architect-in-residence on a model-farm project, which exempted him from military service. However, from 1918, on joining the Imperial War Graves Commission Headstone Committee, he made an enduring contribution to the war effort by designing both the alphabet and regimental badges for military headstones.

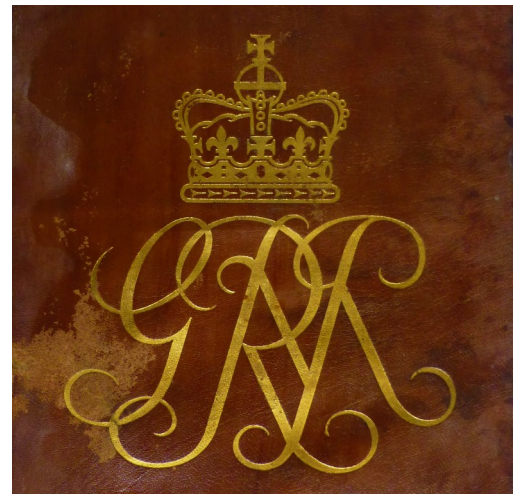
After the War, the Gills moved to Chichester with their two children. Inevitably, there was a surge in demand for commemorative work; notable examples by Max include memorials for three Oxford University colleges, Barings Bank, 17 Queen Anne’s Gate (Lutyens’s office) and the Lutyens-designed Norwich Roll of Honour, for which Lutyens paid him the substantial sum of £400. The memorial for 17 Queen Anne’s Gate named employees of Lutyens’s office who fought in the First World War.



The “Highways of Empire” map designed for the Empire Marketing Board in 1926. Courtesy of Caroline Walker

In the 1920s, Max was at the height of his creative powers, designing everything from book illustrations to country cottages. His most celebrated map of the time was his traffic-stopping poster “Highways of Empire”, designed for the Empire Marketing Board. He also produced painted maps and a dazzling chancel mural for St Andrew’s Church in Roker, Sunderland. He undertook numerous small jobs for Lutyens too, including coats of arms and a tiny watercolour for Queen Mary’s Dolls’ House as well as decorative features for the Viceroy’s House in New Delhi, including the imposing Royal Coat of Arms above the thrones and the Royal Cyphers – or monograms – embossed on the leather upholstery of the thrones.

Although the Great Depression brought a downturn in Max’s fortunes, he remained busy. One of his best-known works was the 7m-wide “Map of the North Atlantic” for Cunard liner RMS *Queen Mary*. He was assisted on this by Edward Johnston’s youngest daughter, Priscilla, who later became his second wife.



Above: A Royal Cypher embossed on the upholstery of one of the thrones at the Viceroy’s House, New Delhi. Courtesy of Caroline Walker



Left: The “Map of the North Atlantic” created for Cunard liner RMS Queen Elizabeth in 1946. Courtesy of Caroline Walker

During the Second World War, he produced two acclaimed posters – “Tea Revives the World” and “The Time & Tide Map of the Atlantic Charter”, the latter commemorating the peacetime aims drawn up by Winston Churchill and Franklin D Roosevelt in 1941. Max’s last job for Lutyens was to paint the drawings of Liverpool’s Catholic Cathedral in 1942.

After peace was restored, Max was asked to paint a map for the RMS *Queen Elizabeth*. It was his last major work: shortly after its completion in August, 1946, he was diagnosed with lung cancer. He died on 14 January, 1947.

Caroline Walker's biography of MacDonald "Max" Gill, *MacDonald Gill: Charting a Life*, is available from all major bookshops and online retailers or via www.unicornpublishing.org for a special price of £20 plus p&p (just enter code LUTYENS at the checkout; offer valid until 31 December, 2020). You can find more information about him at www.macdonaldgill.com.

WEBINARS AND VIRTUAL TOURS FILL THE VOID WHILE NORMAL TRUST EVENTS ARE SUSPENDED

By Robin H Prater



Edwin Lutyens at his desk at 13 Mansfield Street

Despite the impact of the coronavirus on the Trust's activities, we're telling the story of Edwin Lutyens in the UK and the US via virtual tours and webinars, and, we're glad to report, people are listening. Since the COVID-19 pandemic began, The Lutyens Trust and The Lutyens Trust America have been working together to find at least a partial substitute for the members' events programme, which is in forced suspension. To this end, the two Trusts began co-hosting a series of webinars on Lutyens and his work. Initially created for our members, we are delighted that listeners have tuned into the webinars not only in the UK and the US, but also in Australia, Canada, Chile, India, Ireland, the Netherlands, New Zealand, Russia, Singapore, South Africa and Spain.

With over 800 projects to his credit in a multitude of disciplines and on numerous scales, Lutyens offers ample opportunities for webinar topics. Our choices so far have ranged from in-depth looks at specific architectural projects to overviews of his architecture, garden design and furniture. We are also highlighting several of his designs outside the UK. All webinars (excluding the Q&A section) are posted online on The Lutyens Trust website, <https://www.lutyenstrust.org.uk/about-lutyens/webinars/>, and on The Lutyens Trust America website, <https://lutyenstrustamerica.com/about/webinars/>. The webinars can also be viewed in the same format on LTAmerica's YouTube channel, <https://www.youtube.com/channel/UC9Vq0ujQsr9jRF9fv9pRW8A>, soon after each episode.

Martin Lutyens and Robin Prater have been the moderators for the webinars with Martin's son, Marcos Lutyens, on board as host and coordinator. A special thankyou goes to Marcos for organising the webinars. The topics and panellists for the webinars offered so far are listed below:

- "Arts and Crafts Beginnings: The Story of Goddards" (Panel: Michael Imber, Tom Kligerman)
- "The Life and Legacy of Sir Edwin Lutyens" (Panel: Robin Prater, Jane Ridley)
- "3D-Modelling of Lutyens's Proposed Liverpool Cathedral: The Greatest Building Never Built" (Panel: Nicholas Webb, Jeff Speakman)
- "Lutyens and Jekyll: Architecture and the Garden Landscape" (Panel: Virginia Burt, Sarah Dickinson, Janice Parker, Judith Tankard)

- “Lutyens and the British School at Rome” (Panel: Stephen J Milner, Hugh Petter)
- “The Furniture and Lighting Designs of Sir Edwin Lutyens” (Panel: Candia Lutyens, Alan Powers)
- “City Beautiful on the Rand: Lutyens in South Africa” (Panel: Ankie Barnes, Mervyn Miller)
- “Lutyens: Speaking to the 21st Century – The Relevance of Lutyens to Contemporary Design” (Panel: Peter Inskip, Kulapat Yantrasast)

We keep and constantly update a list of ideas for future webinars, so if you have suggestions, please share them with us at LutyensTrustAmerica@gmail.com. Thankyou for watching and supporting this project.

In parallel with the webinars, The Lutyens Trust has been posting a series of virtual tours online in the form of illustrated articles from past newsletters. Each tour revisits Lutyens Trust trips over the past few years, including Castle Drogo, Surrey, the Cotswolds, Lambay Castle and Sullingstead. The commentary is written by experts and offers special insight into each site visited. These tours have been shared with members of both The Lutyens Trust and The Lutyens Trust America.

LUTYENS HOUSES ON THE MARKET

Richard Page’s regular property column

It was a tremendously busy property market during the summer, fuelled by pent-up demand during lockdown, exceptionally low interest rates and the temporary reduction of stamp duty. No major Lutyens houses have come to the market but, as always, there is activity to report.

Domaine de Ranguin, Mougins, France

Domaine de Ranguin, a little-known Lutyens house to the north of Cannes, has been sold recently.

This was one of three houses Lutyens designed for Guillaume Mallet, the first commission being Le Bois des Moutiers at Varengeville-sur-Mer in Normandy in 1898, probably Lutyens’s best-known house in



France. This was followed by Les Communes nearby in 1909. In 1912, Lutyens restored and enlarged the family’s property in the South of France, a 17th-century monastery, creating a substantial holiday home. The late Michael Hanson, a former property columnist for the Newsletter and committee member of The Lutyens Trust, visited the house. In an article recently republished in the Newsletter, he wrote: “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". Domaine de Ranguin's 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 small sitting room all bore the stamp of Lutyens. So, too, did the corridors with their elaborately vaulted ceilings and black and white floors. On the first floor, the principal bedrooms had the typically Edwardian sleeping balconies found in many Lutyens houses.

The Trust is in regular contact with the new owners, providing photos and other information from the Mallet era to assist restoration work now in progress.

Littlecroft, Guildford, Surrey

Back at home, another little known yet fascinating house, Littlecroft, came up for sale in July and quickly found a buyer. Dating from 1899, it is built into the hill of Guilddown to the south of the town. The street-facing elevation incorporating the main entrance gives the impression of a single-storey residence but, to the rear, the garden-facing elevation is on two storeys (reminiscent of Lutyens's The Red House in Godalming of 1897 but on a much smaller scale). A particular feature is the use of polygonal, vertical oriel windows, also found at Le Bois des Moutiers, The Ferry Inn, Rosneath (1896), The Pleasaunce, Overstrand – originally two villas joined by Lutyens to make one large house in 1897 – and The Hoo, Willingdon (1901 to 1902). These show the influence of Norman Shaw (Shaw's Swan House on Chelsea Embankment of 1876 has similar windows) yet the overall design gives an indication of what is to come later in Lutyens's career with the inclusion of Classical elements, such as the porch's rusticated brick detailing and the formal plan of a central staircase.

The house is Grade II-listed and the interior, measuring over 3,000-sq ft, includes five double bedrooms, two bathrooms, five reception rooms, a kitchen-cum-breakfast room and a separate double garage. The garden, just over half an acre in size, is understood to have been planted to designs of Gertrude Jekyll in 1908, and now includes a swimming pool.

Available through Knight Frank. The guide price was £2.25m.



Ladygrove Lodge, Preston, Hertfordshire

From 1908 to 1911, Lutyens remodelled and enlarged Temple Dinsley, an 18th-century manor house which had been acquired by Herbert Fenwick of the Northumberland banking family, who was introduced to the architect by his cousin, Mark Fenwick. Further works were carried out by Lutyens in 1913, including building a home farm with stables, barns and cottages. One cottage, the Grade II-listed Ladygrove Lodge, which incorporates the original dairy barn, is currently for sale. Extending to 2,900 sq ft and fully modernised, it includes five bedrooms, two kitchens, a hall and family room. The drawing and dining rooms are in the restored barn which has splendid open-timbered ceilings. The house has a secluded garden designed by Gertrude Jekyll, and plenty of parking space.



Available through Savills. Guide price: £1,250,000.

Cedar Lodge, Middleton Park, Oxfordshire

Middleton Park, commissioned by George Child Villiers, 9th Earl of Jersey, saw Lutyens work alongside his son, Robert, in what was to be one of his last great houses. Completed in 1938, the grand house is in the Classical style. Its exterior, made of golden Clipsham stone, has tall windows with shutters. Robert commented that his father's contribution "reduced the Classical modes of antiquity to a quintessential Englishness, which embodied the total experience of his life". Middleton Park is one of the few buildings in Britain with a staircase hall featuring Lutyens's Delhi Order (the name for Lutyens's own order of Classical architecture that he invented while undertaking New Delhi).



Some accommodation for the household staff was provided by four lodges on either side of the entrance gate piers (surmounted by guardian eagles carved by Scottish sculptor William Reid Dick). One lodge, the Grade II*-listed Cedar Lodge, is currently for sale. Recently renovated, the 2,148-sq ft house is arranged over three floors (plus a basement with a wine cellar). There are five bedrooms, two bathrooms, two reception rooms and a double garage. In addition to a private garden, residents have use of the extensive private grounds, which includes a heated swimming pool, tennis court, croquet lawn and cricket ground.

Available through Penny & Sinclair. Guide price: £975,000.

Weston, Lulworth Cove, Dorset



Weston, which has come to the market this autumn, is a stone's throw from the picturesque Lulworth Cove, a World Heritage site. Designed by Lutyens in 1927, the house was built as a retirement home for surgeon Sir Alfred and Lady Fripp. Alfred Fripp had a distinguished medical career as a surgeon at Guy's Hospital and as Chief Medical Officer of the Imperial Yeomanry Hospital, Deelfontein during the Boer War. He became "Surgeon in Ordinary" to the Prince of Wales, later King Edward VII, and to King George V. He was knighted in 1903 for instigating reforms within the Army Medical Service which were to prove life-saving during the Great War. When he retired from Guy's in 1925 he received an inheritance from lifelong friend Sir George Holford, and had Lutyens design a house for him on the coast at Lulworth. He named it Weston after Holford's country house, Westonbirt in Gloucestershire. Lutyens himself consulted Fripp: in a letter to his wife Emily he wrote "I have a threatening of the old duodecimal tummy trouble so am resigned to hot water and Fripp's magic pill".

As a side note, in July 1930 Laurence Olivier and his first wife, Jill Esmond, spent the first night of their honeymoon in the house at the invitation of Lady Fripp. The following January, Olivier and Esmond appeared together on Broadway with Noël Coward and Gertrude Lawrence in Coward's play, *Private Lives*.

The three-storey, Grade II-listed Weston is built into the hillside on a "T" plan and has brick elevations under a tiled roof. It occupies a wonderful clifftop setting with coastal views east towards the Isle of Purbeck and west towards the Isle of Portland and has direct access to the South West Coastal Path.

Extending to 5,413 sq ft, the house, which is in need of updating, has a reception hall, drawing room, library, sitting room, kitchen, breakfast room, cellar, principal bedroom and bathroom and several other bedrooms and a bathroom. The house has a double and single garage and a 0.86-acre hillside garden.

Available through Savills. Guide price: £1.75m.

Knight Frank: 01483 565171; www.knightfrank.co.uk

Penny & Sinclair: 01865 318013; www.pennyandsinclair.co.uk

Savills: Harpenden, Hertfordshire: 01582 465000;

Wimborne, Dorset: 01202 856800; www.savills.co.uk

Richard Page is Group Marketing Director of estate agent Dexters. During his 35-year property career, he has advised on the sale of many Edwin Lutyens houses. 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.

Owing to current restrictions, we are not including the usual list of houses and gardens open for visits.
The lists will be reintroduced as soon as restrictions are lifted.

Trust Secretary: Rebecca Lilley, general@lutyenstrust.org.uk

Newsletter Editor: Dominic Lutyens, dominic@dominiclutyens.co.uk

The Lutyens Trust website: www.lutyenstrust.org.uk