

THE LUTYENS TRUST

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

NEWSLETTER

SUMMER 2021

LAMBAY CASTLE – LOOKING BACK ON EDWIN LUTYENS’S CREATION FOR THE BARING FAMILY AND ITS RECENT RESTORATION

By Millie Baring, great-granddaughter of Cecil and Maude Baring

The island of Lambay, a few miles off the coast of County Dublin, Ireland, presents an air of mystery even to its closest neighbours. Some have likened it to the island that Prospero inhabits in Shakespeare’s *The Tempest*. With a rich history of monasteries, pirates, Viking raids, shipwrecks, prisoner-of-war camps and coastguard stations, it became, at the start of the 20th century, home to a newly-wed couple, my great-grandparents, banker Cecil Baring (3rd Lord Revelstoke) and his American wife, Maude Lorillard.



The harbour at Lambay. © Tim Barraclough

Cecil and Maude were seeking an idyllic getaway where they could explore their twin passions – nature and the arts. They bought the island in 1904 and, in August, 1905, commissioned Edwin Lutyens to renovate the late 15th/ early 16th-century fort there and transform it into a romantic castle and home. “The couple had seen Lutyens’s work in *Country Life*,” says Louis Jebb, the Barings’ great-grandson. “Between 1902 and 1905, it featured several Lutyens projects, including Fulbrook and Deanery Garden, and they approached him in 1905, based on that.”



Right: Lutyens on the east terrace of Lambay Castle during his first visit there in 1905. Courtesy of the Baring Family Collection

“Cecil and Maude were both interested in architecture,” continues Jebb. “They’d worked together on an architectural commission before they married. In league with Maude’s first husband, Thomas Suffern Tailor, they commissioned architects Warren & Wetmore to design a new real tennis court at Tuxedo Park in New York State, completed in 1899. The Barings’ knowledge of architecture provides some background as to why the couple were such good clients to Lutyens.”

Lutyens first visited the island in August, 1905, and revisited it several times thereafter. According to a diary entry of Maude’s, the Barings gave Lutyens the final go-ahead to renovate the castle in March, 1908. The first phase of the work was completed two years later. Family history is carved into the fabric of the castle with its many quintessentially Lutyens details. The original cast-iron guttering carries Cecil and Maude’s initials intertwined with the date of completed work on the castle as well as references to the builders and craftsmen who brought Lutyens’s vision to life.



Maude Baring and Edwin Lutyens discuss his design for Lambay Castle in 1907, his drawings laid out in front of them. Courtesy of the Baring Family Collection



Lutyens and William Carter, Clerk of Works at Lambay, in deep conversation. Courtesy of the Baring Family Collection

The castle nestles in the island’s more sheltered west side within a circular perimeter filled with sycamore trees before the land rises to the highest point, Knockbane, 125m above sea level. The gradual blending of nature and architecture is a key feature of Lutyens’s design. As you approach the castle from the harbour, there’s no path leading to it. The first sign of a path comes after you enter the main gate to the castle. This consists mainly of grass, edged with flagstones, and leads through a wood. Through a second gate, the path switches to flagstones edged with grass. Once inside the castle, the wooden floors and rugs echo the grass squares on the flagstone paths. Much of the furniture in the castle, for example its dining table and chairs, was designed or selected by Lutyens, whose vision of the interiors matched that of the Barings.

The Barings considered Lambay their private Arcadia, and Lutyens worked on further projects for them. These included a real tennis court, built on the seafront from 1921 to 1922, and alterations to the existing chapel – to which he added new casement windows and a pedimented west front with Doric columns – and former coastguard cottages. Lutyens also designed The White House for the Barings’ daughters, Daphne and her sister, Calypso, which was completed in 1933. Today it is a guesthouse used by visitors to the island.



Right: An inscription in stone, designed in 1914 by Max Gill, found in the study, recording completion of the first phase of the renovation in 1910.

© Tom Boardman



Lutyens with Lucy and Cecilia Pollen, daughters of Daphne and her husband, Arthur Pollen, in the chapel field at Lambay in 1936.

© Betty Hussey, courtesy of the Baring Family Collection

Lutyens's son, architect Robert, was particularly fond of Lambay. "Its green ascent to Knockbane filled my idle reverie... The smell of the castle came back with it to mind – that of the old house as well as the beautifully contrived additions. It was something special to every building my father had had a hand in: if I woke up tomorrow in an unfamiliar room I would know at once by a scent too subtle to analyse if I was in one of his houses. It was composed in part of hewn oak and fresh plaster, stone and wood smoke; but it was more than the sum of these, and I have never achieved it in any building of my own."

Rupert Revelstoke, youngest of the Barings' three children, inherited the castle and took over running the island. Today, Lambay remains under the protection of the Revelstoke Trust, with the Barings' great-grandchildren at the helm. My brother, Alex (7th Lord Revelstoke), and I run the island, with invaluable support from our extended family and local allies. Beyond the castle, gently grazed grassland and swathes of ferns, bracken and gorse stretch towards the east, where wallabies – originally from Dublin Zoo and introduced to the island 40 years ago – and deer coexist quietly, mingling occasionally with the island's Llyn sheep and nesting birdlife. A prodigious colony of grey and harbour seals breeds each year on the island's coves.

The Barings and Lutyens became lifelong friends. A delightful snapshot from 1936, taken by Betty Hussey, wife of Lutyens's biographer, Christopher Hussey, shows him walking hand in hand at Lambay with Cecilia and Lucy Pollen, daughters of Daphne and her husband, Arthur Pollen, both Catholics. That year, Lutyens worked on proposals – his sketches are in the RIBA Drawings Collection in London – for a second remodelling of the chapel for the Pollens in a more Catholic/ Tuscan idiom, including a campanile to mark the Angelus and mass times, but these plans were unexecuted.



Lambay Castle's Old Fort turret. © Saskia Vermeer



The Lutyens-designed living room. © Tom Boardman

Much of the built fabric at Lambay was restored between 2014 and 2016 under the joint supervision of Alex, Dublin-based architect David Averill and Fingal County Council to ensure all renovations and additions respected the original Lutyens designs. “The works at Lambay focused primarily on the updating of services within the castle complex and the insertion of two additional bathrooms and an improved kitchen in the guest wing,” explains Averill. “A complex planning application was steered through the planning process encompassing other works on the island, too. These include multiple listed buildings, national monuments, archaeological sites and sensitive ecology. The insertion of new services utilised existing routes to minimise any impact on the historic fabric.”

The island is currently supported by a mixture of lowland farming, agritourism and whiskey production. Our Lambay Whiskey is made using the island’s fresh spring water from Trinity Well and aged by the sea in old Cognac casks. Our intention has been to establish a micro-distillery but this was delayed by Covid; it’s now due to be installed in 2022.

We promote a sustainable way of living through our Lambay Club, organising retreats and gatherings which reflect the island’s ethos of protecting the planet, the community and the individual through a more symbiotic way of life. Our dream is for Lambay to one day become a research and education centre for biodiversity, sustainability and regenerative farming.

To live on the island, off-grid and surrounded by such romantic history and natural beauty is a privilege but it comes with the huge challenge of protecting and preserving such a place – one that comes with joy, purpose and pride at times and at others great worries and despair. Each year brings hope in small successes, to be followed by frequent tests of will and strength. But it only takes seeing the look of wonder, delight and appreciation in a new visitor’s eyes to remind us how important our work is. Private day trips and overnight stays can be arranged directly with us for suitable guests who will protect and respect the island’s nature and heritage.

Louis Jebb supplied historical photographs and textual materials from the Baring family archive for this article.

For more information on Lambay, visit:

www.lambayisland.ie/visit

www.islandclub.co

www.lambaywhiskey.com

AN UPDATE ON THE RESTORATION OF THE THIEPVAL MEMORIAL

Based on an article by Jon Gedling, Director of Works at the Commonwealth War Graves Commission, from the Thiepval Memorial Restoration Project Newsletter

During essential restoration of Edwin Lutyens’s Thiepval Memorial, the memorial was closed to the public, although the cemetery has remained accessible via an entrance on the left-hand side. The 45m-high memorial – the largest Commonwealth War Graves Commission (CWGC) memorial in the world – was built to commemorate more than 72,000 British and South African soldiers, who died during the Battle of the Somme and whose bodies were never found. The memorial was unveiled in 1932.



The Thiepval Memorial at dawn. © Candia Lutyens

The first phase of the restoration project started in 2014 with a survey carried out to assess the general condition of the memorial. Despite regular maintenance and because of its elevated and isolated location, leaving it more exposed to the elements, the monument was found to need major restoration. Water ingress had occurred, causing deterioration of the engraved name panels of the missing, the loss of mortar pointing and cracked masonry. There was also found to be deterioration of the concrete floor supporting the terrace.

During the first phase of the work, completed in time for the Battle of the Somme centenary commemorations in 2016, the memorial's 21 flat roofs were waterproofed, the brickwork above the main arch was repaired and repointed and a new drainage system with 1.5km of new pipes, external lighting, flagpoles and crowns were installed. This work was the first part of ensuring that the memorial will remain watertight for the next 100 years.

The second phase of the restoration began in March, 2021. A continuation of the initial works, it involved completion of the drainage system, repairs to bricks and natural stone on the lower part of the memorial and to concrete in the basement, relaying of paving and brickwork on the terrace and the restoration of commemorative name panels. Approximately 60 very badly deteriorated, cracked or illegible panels are being replaced in Portland stone – and engraved in the CWGC's headstone workshop in France.

The contract for the restoration works was awarded to Monument Group, a company that specialises in the renovation of unique historical sites. The CWGC has worked with this firm in the past and we're delighted to continue our partnership with it. Belgian conservation architects Bressers oversaw the works to phase one and have been appointed to oversee phase two.

We would like to thank our French partners – La Direction Régionale des Affaires Culturelles (DRAC), La Région Hauts-de-France and Le Conseil Départemental de la Somme – for their approval for the works and financial support.

Throughout much of the period of the restoration, the memorial and name panels haven't been accessible

to the public. But now an interactive, digital multimedia exhibition, called “In the Shadow of Thiepval” – free to visitors to the memorial who can access it using a smart phone or tablet – allows them to understand the works and why we are doing them. It also gives historical and architectural information and tells the stories of the men commemorated on the memorial.

HOW ONE ARTIST’S RENDITION OF THIEPVAL DEEPENED HIS UNDERSTANDING OF THIS ‘EXTRAORDINARY BUILDING’

By Chris Draper

Wiltshire-based artist and illustrator Chris Draper, who initially trained as an architect, has long been interested in Classical architecture and architectural forms. The paintings of JMW Turner and Claude Lorrain were formative influences on his work, and his architectural clients today range from small practices to some of the largest firms in both the UK and US. Here he talks about his approach as an artist as well as his interest in the Thiepval Memorial and his watercolour of it (pictured, right):

“Over my career I have been fortunate to paint some of the most beautiful architectural projects, cities, aircraft as well as fascinating people. Although I work primarily in watercolour and gouache, I also use oils and acrylics. In his book on architectural rendering, Cyril Farey, the perspectivist Lutyens frequently worked with, writes: ‘A good architect is a student for life and learns a great deal from both measured and perspective drawing. Each in its way enables the architect to acquire familiarity with the works of the past and to increase the range of his ideas concerning design...’ I couldn’t agree more. It has been and is my primary way of unpeeling the layers of architecture and discovering the subtle language of the designer. With my painting of the Thiepval Memorial, I gained a far deeper understanding of this extraordinary building. Underlying the complex form Lutyens employs is a simple geometry that controls everything.”



Here is a link to a video in which Chris demonstrates his techniques, in this case while painting his watercolour of the Thiépval Memorial.

www.youtube.com/watch?v=l7udCGhFuqY&t=1748s

www.chrisdraperartist.com

THE CREATION, ROLE AND RECENT ACTIVITIES OF THE COMMONWEALTH HERITAGE FORUM (CHF)

By Robbie Kerr, a Trustee of CHF



Rashtrapati Bhavan. Courtesy of Rashtrapati Bhavan Photo Archives

A little over a year ago, the Commonwealth Heritage Forum (CHF) was launched at Australia House in London to help countries and communities fighting to save the Commonwealth's architectural heritage that is at risk of being lost. The work of Edwin Lutyens in New Delhi is a key example as is his Johannesburg Art Gallery, the latter built in two phases, the first completed in 1915, the second in the late 1930s. CHF brings together various interest groups in the hope that their combined knowledge would help turn the tide for many threatened sites in the UK and around the world.

The Commonwealth embraces one-third of the world's population across 54 countries and has a unique, collective history and built heritage. CHF, which is based on Devonshire Street in London, was established to celebrate, promote and raise greater awareness of this remarkable shared legacy. Across the Commonwealth, from Asia to Africa, from Australia to the Americas, stand examples of some of the most important architecture and engineering from the 18th, 19th and 20th centuries. These include not only wonderful vice-regal palaces and splendid memorials but ports, warehouses, bridges, homes and botanic gardens – all united by the Commonwealth in all its diversity. These represent a unique global heritage of immense significance that is under huge pressure. Far too little research has been carried out about this, and it is understood by only a small group of passionate individuals. CHF provides a forum to bring them together, share their experiences and knowledge and hopefully help others tackle recurring challenges.

It is particularly special to see how bricks and mortar, designed by army engineers, architects or local builders, were imbued by local artisans and people with motifs that reflect the culture within each of these Commonwealth countries. Some of these might have underlying characteristics in common but they have been adapted to different cultural traditions. Is it a stretch to suggest that the humble cartwheels adapted for basic construction over doors or as decorative *persiennes* to allow cooling breezes to filter into grander homes and then perhaps assimilated back in Britain as decorative fanlights may be a transmission of thinking across the Commonwealth? Indeed, it boasts an extraordinary, shared heritage, built by diverse peoples across the world over many generations that must be celebrated and protected.

CHF has four main objectives. The first is to help local organisations and communities prepare registers of Commonwealth heritage at risk and support communities determined to save vulnerable historic buildings and places. To achieve this, we're working closely with Oxford Brookes University and Texas A&M University to gather the data and deliver the programme. CHF is in the process of developing pilot projects in three Commonwealth countries, starting with Barbados. This will involve working with local heritage bodies to train young people and volunteers in specialist techniques and survey skills. In turn, this will bolster local skills and employment and enhance local capacity and resilience.

The second objective is to support Commonwealth communities as they face the common challenges of rapid urbanisation, climate change and sustainability requirements. Re-using historic buildings and the embodied energy they contain is a crucial aspect of sustainable development. Experience of how to do this needs to be shared. As a result, we can all learn from each other and become better stewards of our shared common inheritance.

Thirdly, CHF is creating a digital hub linking all its members, thereby providing access to best practice, advice and professional expertise for those places most in need. The CHF has also set up an International Advisory Committee that both ensures this hub reflects issues from around the Commonwealth and helps to create an inclusive, international network. Fourth and finally, we are advancing research, education and scholarship in the architectural and engineering heritage of the Commonwealth and its man-made landscapes.

The UK is a world leader in the breadth and depth of its conservation skills and expertise. However, our architectural perspective remains narrow and Anglocentric, blind to the wider legacy across the world. The time has come to raise our eyes to wider horizons. The heritage sector has a crucial role to play both in the Commonwealth and as part of the UK government's commitment to a global Britain. The Commonwealth Charter resolves to share experience through practical cooperation. This is exactly what the CHF is doing but to continue we need help and support, and encouraging people to become members is one important step towards receiving this.

For more information about CHF, visit www.commonwealthheritage.org.

WEBINARS EFFECTIVELY SPREAD THE WORD ABOUT THE WORK OF EDWIN LUTYENS

By Robin Prater

The continuing interest in the legacy of Edwin Lutyens has provided us with many avenues to explore over the past year through our webinars, which run in parallel with the lecture series organised by our Lutyens Trust colleagues in the UK. What's more, we seem to have barely scratched the surface of available topics.

We are most appreciative of everyone who has given their time and talents for these explorations of Lutyens's work. Thankyou to those of you who have watched the webinars and given us their positive feedback. We are gratified to discover that we have viewers in Australia, Bermuda, Canada, France, Germany, India, Ireland, Italy, The Netherlands, New Zealand, Norway, Pakistan, The Philippines, Portugal, Singapore, South Africa, Spain as well as in the UK and US. Please continue to share your suggestions for future webinars with us.

The webinars are typically presented on the second Thursday of each month at 5pm UK time (noon US Eastern Time Zone). Portions of our previous webinars are posted on The Lutyens Trust America and The Lutyens Trust websites as well as on The Lutyens Trust America YouTube channel (see the links to them below).

Here is a list of webinars held to date, along with the names of their panellists:

- "Arts and Crafts Beginnings: The Story of Goddards"** (Tom Kligerman, Michael Imber)
- "The Life and Legacy of Sir Edwin Lutyens"** (Robin Prater, Jane Ridley)
- "3D-Modelling of Lutyens's Proposed Liverpool Cathedral: The Greatest Building Never Built"** (Nick Webb, Jeff Speakman)
- "Lutyens and Jekyll: Architecture and the Garden Landscape"** (Virginia Burt, Sarah Dickinson, Janice Parker, Judith Tankard)
- "Lutyens and the British School at Rome"** (Hugh Petter, Stephen J Milner)
- "The Furniture and Lighting Designs of Sir Edwin Lutyens"** (Candia Lutyens, Alan Powers)
- "City Beautiful on the Rand: Lutyens in South Africa"** (Anthony "Ankie" Barnes, Mervyn Miller)
- "Encounters at Greywalls: Lutyens in Scotland"** (Paul Whalen, Douglas Wright, Robin Prater, Ros Weaver)
- "Lutyens: Speaking to the 21st Century: The Relevance of Lutyens to Contemporary Design"** (Peter Inskip, Kulapat Yantrasast)
- "Lutyens and The Cenotaph: Architecture of Profound Geometry"** (Clive Aslet, Jane Ridley)
- "Lutyens's Plans: Accommodation and Enrichment"** (Oliver Cope, Stuart Martin)
- "Gertrude Jekyll and the Garden at Upton Grey"** (Rosamund Wallinger, Claire Greenslade)
- "Lutyens at Lambay: Architecture and Arcadia"** (David Averill, Millie Baring, Stuart Martin)
- "Lutyens's Plan for New Delhi"** (AG Krishna Menon, Dhiru Thadani)
- "Lutyens's Architecture in New Delhi: Politics, Planning and Personality"** (Swapna Liddle, Grant Marani)

The Lutyens Trust America: <https://lutyenstrustamerica.com/about/webinars/>

The Lutyens Trust America on YouTube: <https://www.youtube.com/channel/UC9Vq0ujQsr9jRF9fv9pRW8A>

The Lutyens Trust: <https://www.lutyenstrust.org.uk/about-lutyens/webinars/>

THE LUTYENS TRUST'S MULTIFACETED LECTURE SERIES EXPLORES EDWARDIAN BRITAIN – THE CONTEXT IN WHICH EDWIN LUTYENS WAS WORKING

By Robbie Kerr

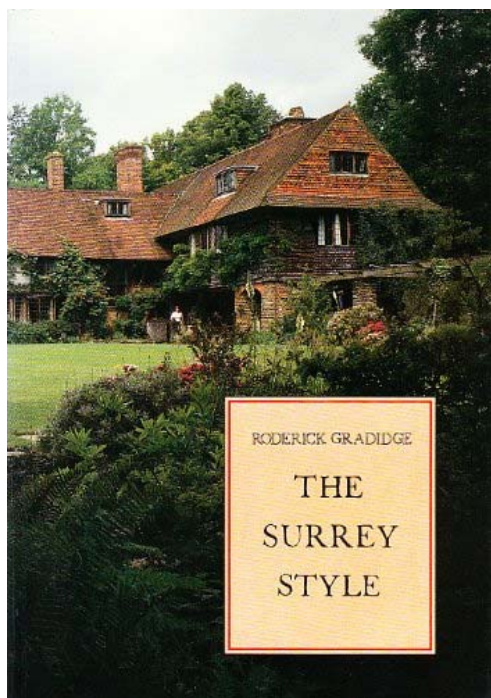
Running in parallel with The Lutyens Trust America's programme of webinars, The Lutyens Trust's Events committee has organised a series of lectures shedding light on different aspects of Edwardian Britain – the context in which Edwin Lutyens was designing some of his best-known houses. These were given by prominent authorities in their various fields.

The series began with Timothy Brittain-Catlin talking on architecture and Edwardian houses, providing a wonderful cultural backdrop to place Lutyens's work in. Then came Lawrence Napper's fascinating exploration of cinema at the beginning of the 20th century. Jane Ridley spoke wonderfully on the social and political context during this eventful period and how this influenced Lutyens's output. Finally, Michael Balston brought the series to a close with an extraordinary insight into landscape design and its influences at the start of the century and into those working in this field.

The series, which has been recorded and can be seen online, has been well-received with up to 95 people attending some lectures. You can watch them again here: <https://www.lutyenstrust.org.uk/about-lutyens/lectures/>

Please keep an eye out for a series on memorials later in the year and, Covid rules permitting, we hope to organise a number of walking tours, too, before resuming the Trust's normal Events programme when Covid is finally over.

SALE OF LUTYENS-RELATED BOOKS AT GODDARDS



As many members will know, we have a selection of Lutyens-related books for sale in the library at Goddards. We have recently been lucky enough to add to these a number of copies of *The Surrey Style* by Roderick Gradidge (a Lutyens specialist and one of the Trust's founders). This book was published by The Surrey Historic Buildings Trust and these copies were discovered in the vaults of Surrey County Council when moving its offices from Kingston to Reigate.

Rare and in new condition, the books are for sale at the original price of £9.50 – rather a snip compared with the prices (from £20 to £136) asked for the same book by Abe Books at time of going to press. If you would like to buy a copy, please contact Claire Hill at clairejenkinshill@googlemail.com.

A complete list of Lutyens books for sale at Goddards can be found on www.lutyenstrust.org.uk.

LUTYENS HOUSES ON THE MARKET

Richard Page's regular property column

The country house market enjoyed a phenomenal amount of activity through the spring and into summer, with strong interest from buyers moving out of cities, particularly from those no longer needing to commute into an office daily due to changing working patterns. This resulted in prices for properties situated outside traditional commuter belts increasing significantly, with some exceptional sales being achieved across the country.

Two notable Lutyens houses were recently sold, with Knight Frank finding the perfect buyer for Little Thakeham in West Sussex, which had a guide price of £5.5m (Winter 2020 Newsletter), and Savills securing the sale of Weston at Lulworth Cove, Dorset, which had a guide price of £1.75m (Autumn 2020 Newsletter).

Ferry Inn, Rosneath, Dunbartonshire

This is where “We first feel there is magic in the air” were architect Harry Stuart Goodhart-Rendel’s words on describing Ferry Inn, which Lutyens transformed for HRH Princess Louise, the fourth daughter of Queen Victoria and wife of the Marquess of Lorne, later Duke of Argyll. In 1896, while living at Rosneath Castle, near the tip of the Rosneath peninsula to the north of the Firth of Clyde, the princess acquired the nearby Ferry Inn on the shore of Gare Loch and, through an introduction by Gertrude Jekyll, commissioned Edwin Lutyens, then 27, to alter and extend the building. The result is a



wonderful example of the Arts and Crafts style with Art Nouveau influences, considered as architecturally significant as Charles Rennie and Margaret Macdonald Mackintosh’s 1902 Hill House in Helensburgh across the sea loch.

The bulk of Lutyens’s work here is intact. Although the original, central section of the inn has been demolished, the former ballroom was spared and is now a separate cottage. The two-storey house on a raised basement takes full advantage of its position overlooking the water. The south elevation has a huge stone chimney to the side of the gabled entrance porch from which, at the upper level, thin vertical oriel windows wrap around the eastern elevation.

Princess Louise never lived in the house and, in 1902, it became a convalescent home for soldiers wounded in the Boer War, then the Great War. It was later sold to the government and it is said that, during the Second World War, when the house was part of an American naval base, Winston Churchill visited it, as did Bob Hope and Dinah Shore while entertaining troops. By the late 1950s, the house was little more than a shell and, in 1959, was acquired by boatyard owner Peter Boyle, who restored it.

Now Category A-listed, it has four bedrooms, three bathrooms, a reception hall, three reception rooms, kitchen, breakfast room and utility room. The lower-ground floor includes a sitting room and bedroom. The cottage offers open-plan living space, together with a kitchen and bathroom. The 5,000-sq ft property stands in four acres of gardens and grounds providing a wonderful setting, including a private beach on the sea-loch frontage.

Available through Savills. Guide price of £875,000.

Milton Abbot, Tavistock, Devon



In early 1909, Lutyens visited the Duke of Bedford to discuss plans for creating a housing estate in Tavistock, garden cities being all the rage at the time. Lutyens was excited at the prospect of designing this, writing to his wife, Emily, “What a chance!”. While nothing came of this grand plan, minor works were undertaken in the village of Milton Abbot for the duke where some estate cottages were built that year. A Grade II-listed, one-bedroom apartment in one of the original cottage terraces designed by Lutyens – built of local Hurdwick stone and with a slate-tiled roof – is now for sale.

This property was available through agents Mansbridge Balment with a guide price of £99,950 but a sale has recently been agreed.

Langley End Cottage, Hitchin, Hertfordshire

Langley End Cottage was built as part of the staff accommodation for Langley End House, designed by Lutyens in 1911. He was commissioned by Mrs Herbert Fenwick of nearby Temple Dinsley, which was remodelled by him, to provide a house for a friend, Gwendolen Dorothy Fellowes. Langley End House (originally known as Hill End House) is a substantial, Classical, H-plan house of brick and tile featuring stout chimneys.

Langley End Cottage, one of several cottages designed to service the house, is now for sale. A detached, Grade II-listed cottage, it has brick elevations with flush casement windows under a steep tiled roof with swept valleys and large square chimneys. Inside there are reception rooms, a kitchen, utility room, study, three bedrooms and two bathrooms. The cottage has its own sunken garden, private wood, barn, stables and paddock, in all occupying just under two acres. The grounds also include a large, converted dovecote on two levels, containing another reception room (ideal as a home office) and bedroom, and a working well.

Guide price of £1.25m. Agent Putterills reports a sale has recently been agreed.

Websites:

Mansbridge Balment: www.mansbridgebalment.co.uk; 01822 612345

Putterills: www.putterills.co.uk; 01462 632222

Savills: www.savills.co.uk; 0141 222 5875

Richard Page's 40-year estate agency career has included senior roles at Savills, John D Wood & Co, UK Sotheby's International Realty and Dexters. He is now an independent marketing consultant and director of www.themarketingcafe.net, a video production company. Over the years, he has handled or advised on the sale of several Lutyens houses, including Deanery Garden, The Salutation and Marsh Court. He is currently in contact with two buyers looking to purchase a Lutyens house, one up to £2m and one up to £10m. For further information or if you have any news about Lutyens properties on the market, please contact Richard 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 Manager: Amy Boyington, amy.boyington@lutyenstrust.org.uk

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

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