

# THE LUTYENS TRUST

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

NEWSLETTER

AUTUMN 2022

## INTRODUCING NEW BOOK *LUT* – *LIFE IN THE OFFICE OF SIR EDWIN LUTYENS*, EDITED BY MARK LUTYENS WITH A FOREWORD BY VICTORIA GLENDINNING AND INTRODUCTION BY MARTIN LUTYENS

By Mark Lutyens



*Cartoon of Edwin Lutyens wielding a compass. Courtesy of the Lutyens family*

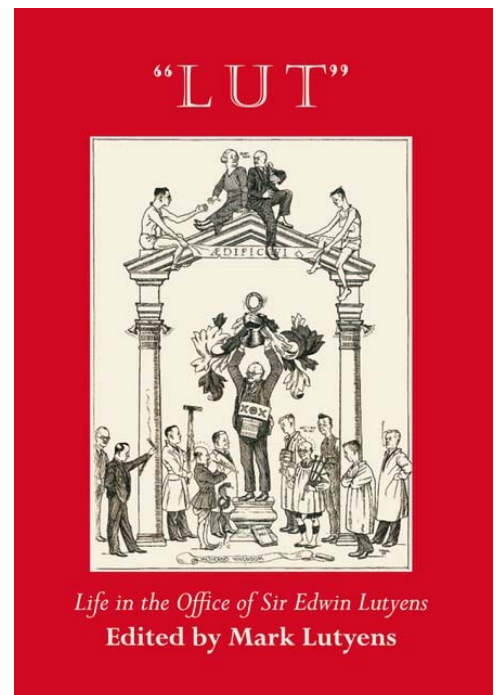


*Cartoon depicting staff and pupils of Lutyens in his office. Courtesy of RIBA Collections*

Three years ago, in an old trunk which I inherited from my father, Charles Lutyens, a former Trustee of the Lutyens Trust, I found a packet of letters, together with a muddle of other faded papers, magazines and news clippings, souvenirs, sketches and nameless photographs – all relating to Edwin Lutyens’s office and dutifully stored but never sorted – which his father, Eadred Lutyens, also an architect, had collected. I have to admit I didn’t at first recognise the value of them and it is thanks to Martin Lutyens, to whom I showed them, that I didn’t just burn them. He pointed out that they were both amusing and of potential interest to a wider audience, and that we should consider publishing them.

Several people have already touched on the subject of life in Edwin’s office – notably Mary Lutyens, his daughter, Jane Ridley, his great-granddaughter, his biographer Christopher Hussey and Margaret Richardson – and there is probably a larger, more serious book yet to be written about this, focusing perhaps on the many famous young architects who started their careers there. But this little book provides a light-hearted “glimpse behind the scenes”.

The book also includes a number of sketches and cartoons, many never seen or published before. These include ones drawn on “virgins” (small sheets of paper – a hole punched in their top-left corner, all fastened together with string) that ELL, as the great man’s colleagues often referred to him, carried with him wherever he went. He would sketch ideas on these whenever they occurred to him and tear them off and dish them out to colleagues and clients to illustrate a point.



It all started in 1939 when Eadred wrote to a number of former colleagues and fellow architects asking them to send him their memories of being assistants to his uncle, Edwin. Clearly, he hoped to publish them – there are references to this in the letters he received in reply – but this never happened. War broke out, times changed and, strange as it may seem, Edwin’s reputation languished and the moment passed. Eighty or so years later, prompted by Martin, these letters are finally seeing the light of day.

In order to create a fuller picture of life in Edwin’s office, we needed to do further research. Fortunately, despite the fact that the book was put together during the pandemic, when libraries, including the one housing the all-important RIBA collection, were closed, there was no shortage of other source material.

Anthony Eyre of Mount Orleans Press, the book’s publisher and editor, has done a splendid job of squeezing in as much material and information as possible into the book’s 64-page format without compromising the elegance of the finished product. Bravo, Anthony! My thanks also go to Victoria Glendinning for writing the foreword and to Martin for penning the introduction. I leave the final words about the book to Victoria – “It’s a real cracker!”

*Lut – Life in the Office of Sir Edwin Lutyens* is available from all good bookshops, priced at £25. For all Lutyens Trust members, it costs £20 (plus postage if appropriate; cost to be confirmed). Copies may be on sale at various Trust events with all proceeds going to it. For all enquiries, please contact Mark on [mark@mark-lutyens.co.uk](mailto:mark@mark-lutyens.co.uk).

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## A REVIEW OF NEW BOOK *SIR HERBERT BAKER: ARCHITECT TO THE BRITISH EMPIRE* BY JOHN STEWART

Reviewed by Charles Hind



*Edwin Lutyens (left) and Herbert Baker.*  
Courtesy of Michael Baker

It has taken a very long time for Sir Herbert Baker to achieve what he has long deserved, a proper biography. But now, this year, we have John Stewart’s book, *Sir Herbert Baker: Architect to the British Empire*, published by US publisher McFarland.

Baker’s reputation has suffered several blows. Most famously, he was the butt of co-architect Edwin Lutyens’s memorable quip regarding their difficult relationship in New Delhi (more of which later) and his achievements in India and work for the Imperial War Graves Commission (IWGC) have been overshadowed by Lutyens. Baker’s career in South Africa, which grew out of his close friendship with Cecil Rhodes and set him on the path to justify his biographer’s sub-title, was obscured by that country’s pariah status under apartheid. He was tainted in post-colonial eyes by his involvement in the British Empire, so related works in London, such as India House and South Africa House, have been ignored or despised. Finally, architectural historians have never forgiven him for his destruction of Sir John Soane’s Bank of England. Stewart has challenged many prejudices and assumptions expressed by Baker’s critics and makes a strong case for his rehabilitation. He was certainly not the “naïve and arrogant” architect described by Nikolaus Pevsner.

Baker was born in 1862 into minor gentry in Kent. His background and education were aimed at producing a “Christian gentleman” of the type recorded in Mark Girouard’s *The Return to Camelot: Chivalry and the English Gentleman*, dedicated to the support of Queen and Empire, with a simple faith



that enabled him to face many difficulties with fortitude. He was not particularly academic, although he loved poetry and could quote Wordsworth at length, but he was good at art and sports. On leaving school, he entered architectural pupillage with a cousin, Arthur Baker, who had worked in Sir George Gilbert Scott's office for 14 years, then established a practice that specialised in ecclesiastical work. In 1886, Herbert moved to George & Peto, described later by Darcy Braddell as the "Eton of architects' offices", where he became leading assistant. There he met Lutyens, who joined the following year, aged 18. Their relationship lasted for 60 years, evolving from warm friendship to rivalry and finally to profound bitterness between them.

Stewart exceeds any other writer on Lutyens and Baker in charting this relationship, using letters previously divided between the Baker family and the RIBA. Michael Baker, Herbert's grandson, has recently generously augmented his father's gift of the Baker Archive to the RIBA made over 40 years ago with letters exchanged between Baker and his wife and the remaining professional correspondence that Henry Baker found too painful to put into the public domain. Ironically, this has protected Lutyens's reputation to some extent, for his later behaviour towards Baker was mean, vicious, vindictive and inexcusable. The much-quoted exchanges between Lutyens and Baker of the earlier years are key to understanding the younger man's views on architecture, and in particular his understanding of Classical architecture.



*The Rhodes Memorial. Courtesy of John Stewart  
(author's collection)*

While Lutyens's career took off stratospherically following his meeting with Gertrude Jekyll when he was only 20, for the older Baker finding independent commissions was far harder. His prospects were transformed when his brother, Lionel, who had gone out to South Africa to establish a fruit farm, persuaded Herbert to join him and seek commissions in the country. Meeting Rhodes, then Prime Minister of South Africa, at a dinner party led to a commission to restore and extend Rhodes's house, Groote Schuur. Although this building has many faults, showing its architect's lack of experience, it established

his reputation and soon he had a flood of commissions, and he rapidly matured. During the period of peace that followed the Boer War, more government buildings were added to his growing list of domestic and commercial projects, culminating in the Union Building in Pretoria, begun in 1909. Dramatically sited, it represented the equality between the Boer and English communities, and demonstrated in architectural form the new Dominion of South Africa as a major addition to the British Empire. His success allowed Baker the luxury of marriage and his correspondence with his wife Florence is quarried by Stewart for the first time. Also recently donated to the RIBA by Michael Baker, these letters are as important as Lutyens's correspondence with Lady Emily in revealing an architect's innermost thoughts and frustrations with the challenges of his professional life.



*Watercolour of Villa Arcadia, co-designed by Baker and Francis Edward Masey in 1909, in Johannesburg.  
Courtesy of Michael Baker*

Baker's huge success in South Africa made him an obvious choice for consideration in participating in the greatest architectural prize in the Empire – the new capital of British India in Delhi. Lutyens was desperate for the commission and was terrified by the possibility of the biggest projects going to competition. He had recently failed to win the new County Hall project in London and knew how much time could be wasted in fruitless projects. He suggested Baker throw his cap into the ring, envisaging him as a junior partner. Baker had other ideas and wrote an article for *The Times* on the issue of style for the new city, a matter of considerable controversy between the protagonists of the “Indo-Saracenic” – a fussy, confused style that had been used for much recent British architecture in India – and the Western Classical tradition espoused by Lutyens, whose contempt for Indian architecture is legendary.

Baker proposed “the English classic style” but adapted to the climate of “our Southern Dominions” and incorporating minor “Eastern features” and drawing on “all that India has to give... of subtlety and industry in craftsmanship”. Essentially this is what he adopted in his Secretariats. Ironically, in the end, Lutyens went further in adapting Indian precedents for the exterior of the Viceroy's House, transforming his first proposal for a Pantheon-like dome into something closer to the great Stupa at Sanchi. Lutyens was furious about Baker's article as he was aware that Baker was superior to him in terms of literary architectural discourse and could undermine his determination to be the lead architect in New Delhi. Lutyens was known as a difficult and expensive architect and, compared with Baker, had no major public building nor colonial experience and it quickly became obvious that he had to have a collaborator. Baker was recognised as probably the only man with whom he could work and he was appointed co-architect. It was not a promising beginning and the seeds of their later falling out were sown from the start. Baker wrote to his wife on his first voyage home from India in 1913: “I feel I have been of some use. Lutyens could not be trusted on his own – in spite of his brilliant ingenuity and designing power... I think I have more influence with him than anyone else would but he is difficult to manage and we fight a great deal.”

More than one-third of Stewart's biography deals with New Delhi and the problems largely created by Lutyens. While it cannot be denied that Lutyens was a genius and Baker in comparison was simply first class, no single man could possibly have designed every major building in New Delhi and the new capital required architecture of the highest order. Robert Grant Irving covered the ground in considerable detail in his magisterial book, *Indian Summer: Lutyens, Baker and Imperial Delhi* (of 1981) but Stewart's access to Baker's private correspondence allows him to show the toll that Lutyens's behaviour took on him.

I have to admit my admiration for Lutyens has taken a knock. The famous issue of the gradient of the King's Way and the approach to the Viceroy's House was apparent to everyone except Lutyens; his blindness to the problem is inexplicable, his subsequent actions inexcusable. As his biographer, Christopher Hussey, pointed out, for Lutyens “ethical virtues were of value only so far as they corresponded with aesthetic virtues; when they diverged, ethics ceased to count”.

When New Delhi was inaugurated in 1931, Lutyens took advantage of his friendship with Edward Hudson and long connection with *Country Life* to ensure that influential reviews were written entirely from Lutyens's perspective, while Baker's enormous contribution of the Secretariats and the Council House (or Legislative Assembly) was vilified. The problem with the circular form of the Council House was created by Lutyens as Baker had proposed a completely different and rational building. Lutyens spitefully intervened with the Viceroy and persuaded him that a circular building would be best and took great pleasure in knowing that Baker was saddled with designing something that he hated, something irrational and unsuitable. He crowed to his wife: “I went for his shape, and for one that filled the site he didn't like but I won the day I am glad to say” and again “I got the building where I want it and the shape I want it”, while Baker lamented that it was another case of geometry overruling sentiment and expression. Yet Robert Byron in *Country Life* cruelly commented that it “has been Sir Herbert's unhappiest venture... It resembles a Spanish bullring, lying like a mill wheel dropped accidentally on its side”. It was widely criticised at the time as impractical, wasteful of space and unnecessarily expensive and it is hardly surprising that the present government in India has decided to abandon it and build anew as part of its attack on Imperial New Delhi – Lutyens's spite has backfired on his concept. It was due to his opposition that Baker failed to become a member of the Royal Academy of Arts until 1932, aged nearly 70.

Baker's two other major projects were his work for the IWGC and rebuilding of the Bank of England. Contrary to received opinion, Baker fought hard to preserve Soane's legacy of top-lit halls but ultimately it was the Bank's Building Committee that prevailed in wishing to maximise its use of the constricted site and Baker only managed to retain Soane's exterior walls. His tinkering with details such as the Tivoli Corner certainly justify criticism but there was remarkably little public opposition to the demolition of the Bank and Baker comes over as an early conservationist, not that such a term was known at the time. In the work for the IWGC, Baker was at loggerheads again with Lutyens. The commemoration of the dead in Europe and across the Empire highlighted their different approach to architecture. Lutyens saw it in terms of form, space and materials, while Baker saw it as a vehicle for symbolic meaning. Here one can appreciate Lutyens's genius – the creation of the War Stone in every cemetery, altar-like but devoid of symbolism, given the variety of faiths represented by the dead, while Baker wanted crosses, Stars of David and Ashoka Pillars that missed the point of equality in death that lies at the heart of the IWGC's work.



*The Bank of England, redesigned in 1921.  
Courtesy of John Stewart (author's collection)*

It's a pity that Stewart's book was not taken up by a major publisher with better resources. The copy-editing has clearly been done by someone unfamiliar with the British context and there are occasional proofing errors. The index is inadequate. One could also wish for more photographs reproduced to a higher standard. But this biography fills a substantial hole in early 20<sup>th</sup>-century British architectural history and, one hopes, will prompt a reappraisal of Baker's extraordinary contributions.

Lutyens Trust members can buy a copy of *Sir Herbert Baker: Architect to the British Empire* by John Stewart with a 25 per cent discount and free standard shipping if the book is ordered through Eurospan, McFarland's European distributor, at [www.eurospanbookstore.com](http://www.eurospanbookstore.com). Use the code, Baker25; valid until 31 December, 2022.

Some aspects of this review may raise eyebrows among Lutyens Trust members. Other readings of the biography may result in further responses, published in the Newsletter!

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## **DR CATHRYN SPENCE INTRODUCES HERSELF AS THE LUTYENS TRUST'S NEW MANAGER**



*Photo: © Stephen Morris*

I am so delighted to be joining The Lutyens Trust as your new Trust Manager. I grew up in Guildford and I've always had a great fondness for Edwin Lutyens and his architectural achievements. After a career in museums, including at the Victoria & Albert Museum in London and the Building of Bath Museum (now the Museum of Bath Architecture) and American Museum & Gardens (formerly American Museum in Britain), I am now an independent heritage consultant with such clients as the National Trust, the Marquis of Lansdowne at Bowood House, Wiltshire; Painswick Rococo Garden, Gloucestershire, and Prior Park College, Bath.



I have written several books on the architectural and social history of Bath, including *Bath in the Blitz* (2012) and *The Story of Bath* (2016). My most recent book, *Nature's Favourite Child – Thomas Robins and the Art of the Georgian Garden* (2021), is the culmination of over 15 years' research and has been long-listed for the William MB Berger Prize for British Art History.

I look forward to working with and hopefully meeting you all as we continue to build on the Trust's strengths. Membership is vital in so many ways but particularly for advocacy and the long-term sustainability of the Trust.

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## A TRIBUTE TO JULIE NORTH

By her goddaughter, Sara Howard

Julie North (née Hanreck) was born on 18 July, 1934 and spent her early years in the village of Rowhook, West Sussex. She enjoyed country living and soon learned to ride the horse that her father, a dental surgeon, had bought her.

Aged 10, Julie contracted polio, which left its mark on her for the rest of her life (she always walked with a slight limp). Sadly, this also dashed her hopes and dreams of performing with The Royal Ballet – she had shown great talent as a dancer from a young age.

In 1947 the family moved to the market town of Horsham, West Sussex. They lived on The Causeway, next to the dental practice where her father worked. Its historic, picturesque street lined with 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup>-century houses, where the Horsham Museum is also located, may well have sparked her appreciation of architecture and historical buildings. Julie often returned to Rowhook to ride her horse; her interest in ballet and musical theatre continued throughout her life, and she enjoyed many visits to various London and provincial theatres and performing arts venues.

After leaving school, Julie went to a secretarial college in London, eventually finding work as a housekeeper at a large hotel in Devon. She moved from there to join the restaurant Quaglino's in London, again as housekeeper. While there, she met her future husband, David North, only son of Sir George and Lady North. Julie and David bought a beautiful, thatched cottage in central Devon and spent many happy years there. However, 1998 proved a particularly difficult year for Julie, who lost both David and her mother within a few weeks of each other.

With typical stoic resolve, combined with her characteristic zest for life, Julie picked herself up and marched forward. She moved to a flat in Beckenham, Kent and later to a larger two-bedroom flat in the same area. She continued to enjoy trips to London to see plays and the ballet.

For many years, she worked at British Telecom and rose steadily through the ranks to become PA to a senior director. Julie was extremely articulate and organised and took immense pride in all aspects of her home and work lives. She was an ardent philanthropist and generously supported many charitable causes and organisations. Among these, on her death in 2020, were notable bequests to The National Trust for its restoration project at Castle Drogo and to The Lutyens Trust. Highly community-minded, she took on the role of Director and Chair of the Palgrave Estate Management Committee – a role in which she thrived, and her drive and enthusiasm for it were second to none.



Although a very private, modest person, Julie greatly enjoyed the many social and (extended) family gatherings and celebrations that she regularly attended. She was a good conversationalist and always willing to share an opinion.

All those who met and spent time with Julie will agree that her great verve, which helped her to overcome the setbacks she endured, is to be much admired. She was a shining example to us all.

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## A TRIBUTE TO LADY CLARK

By her grandson, Nick Clark

Lady Marjorie Clark – the owner of Munstead Wood, one of Edwin Lutyens’s earliest masterpieces which he designed for the internationally renowned gardener Gertrude Jekyll – died on 9 March, 2022 at the age of 97.

Born in July, 1924, Andolyn Marjorie Beynon Lewis grew up in South Wales. After her mother, Andolyn Beynon, died in childbirth, Marjorie and her elder sister, Gwenda, were brought up by their grandmother in a Welsh-speaking household – Marjorie only learning English at the age of five.

After an early education at a local school, Marjorie was sent to Cheltenham Ladies College in 1937 where she excelled at maths, languages and sport, rising to captain the first XI cricket team. Perhaps it was no surprise, as her father played rugby before the First World War and was capped five times for Wales.



*Lady Clark as a young woman  
working with the  
First Aid Nursing Yeomanry.  
Courtesy of the Clark family*

In 1943, at the age of 19, Marjorie was interviewed by a man who, unknown to her, was recruiting young women to join the First Aid Nursing Yeomanry, known colloquially as the FANY. This supported the Special Operations Executive (SOE), part of Winston Churchill’s “secret army” established to conduct subversion and espionage in occupied Europe. Marjorie was one of two pupils selected by the school’s headmistress for the interviews, saying she met the FANY criteria of being intelligent and able to keep a secret.

Marjorie joined the organisation to work with SOE as a wireless operator, turning down a place at the University of Oxford “to do my bit”. After rigorous training, including in codes, ciphers and mastering high-speed Morse transmission, she was posted to Monopoli in southern Italy, shortly after the Allied invasion. Her role was to maintain contact with agents behind enemy lines and their survival often depended on her ability to recognise their transmission “signatures” and transmit responses rapidly. The work was intense – 12 hour shifts in darkened rooms – and pressurised.

Shortly after her arrival in Monopoli, she met the man who was to become her husband, Sub Lt Bob Clark, a recently arrived member of the SOE unit which was operating missions in submarines, torpedo boats and converted fishing boats. Bob was a sensitive and thoughtful man who carried his childhood teddy bear in his battledress and their relationship blossomed; one described by novelist William Boyd as having “a kind of wartime Romeo and Juliet aspect... Their blossoming love was plagued by a continuous sense of danger”.

Marjorie faced considerable challenges in Italy – Bob’s absences on missions, a bout of malaria and the mental exhaustion caused by the intensity of the wireless operator role which could mean life or death for agents in the field. Ultimately, she suffered a nervous breakdown and was sent to a “rest camp” to recover, passing through Rome immediately after its liberation.

Shortly afterwards, Bob was captured and held in a series of prisons and PoW camps, where he experienced appalling treatment. Marjorie had no idea whether he was dead or alive until, after returning to the UK in May, 1945, she received a telegram that read, “Arriving London from Germany. Meet me London”. They were reunited at Paddington Station where, notwithstanding their great love, they shook hands.

Marjorie and Bob were married in London in July, 1949, a marriage that lasted 63 years until Bob’s death in 2013. They had three children – Tim, Will and Catherine. In the last four years of her life, Marjorie’s wartime experiences were the subject of two books – *Monopoli Blues* by Tim with co-author Nick Cook and *Women in the War: The Last Heroines of Britain’s Greatest Generation* by political journalist Lucy Fisher.

It was in 1968, after living in various homes near Guildford, that Marjorie and Bob found the “beautiful house” they had long been searching for when Munstead Wood was put up for sale. The seller, Major Gardiner, chose them as he felt they would look after the house better than the competing buyers.

At the time, Lutyens’s reputation was in decline, with his designs regarded as old-fashioned. It wasn’t until the major exhibition at the Hayward Gallery in 1981 that the architect’s reputation was re-evaluated and restored. For the rest of Marjorie and Bob’s ownership of Munstead Wood, the house was regularly visited by architects, horticulturalists and enthusiasts from across the world.

When the storms of 1987 caused significant damage to its garden, Marjorie and Bob decided it was an opportunity to restore it to its original Jekyll designs. Over the next two decades, with a considerable amount of research, work and investment, they achieved their aim, with the enormous support of their head gardeners, Stephen King and Annabel Watts.

Marjorie was a character who had a way with people of all backgrounds. She had a feisty approach – leavened by humour and warmth – which meant that she touched many people’s lives and in a way that they would often remember with affection. She had two predominant characteristics. The first was her fortitude – linked to self-reliance and sheer determination. It was something she shared with Bob – as well as being a characteristic of their extraordinary generation – perhaps forged out of their wartime experiences. The second, and very different characteristic, was an engaging sense of naughtiness, which survived from her childhood in Wales right up until the end.



*Lady Clark, later in life.  
Courtesy of the Clark family*

Marjorie is survived by her three children, eight grandchildren and nine great-grandchildren.

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## RECENT VISITS

### FIG TREE COURT, SURREY

Sunday, 26 June, 2022

By kind invitation of its owners, Trust members were invited to a guided tour of Fig Tree Court, a later addition and east wing to Crooksbury, Lutyens’s first country-house commission. This came in 1889 from Arthur Chapman, a family friend and chairman of the Farnham Liberals. Lutyens was 20 at the time and a pupil in Ernest George’s office. The commission enabled Lutyens to set up his own practice at 6 Gray’s Inn Square, London.



In 1898, Chapman asked Lutyens to do further work on it, which resulted in the addition of Fig Tree Court, a seven-bedroom, partially separate extension. This was originally constructed in a formal neo-Georgian style, which showed that Lutyens was beginning to experiment with Classicism, as did his design for the Farnham Liberal Club of 1894, also commissioned by Chapman. But this was later changed when a new owner in 1914 wanted a return to Lutyens's vernacular style and the architect, rather than allow anyone else to interfere, rebuilt the wing in the traditional timber-and-tile Arts and Crafts style that survives today.

Crooksbury is one of Lutyens's best known country houses and has been the subject of two major articles in *Country Life*. The original small house of 1890 represents his earliest work as an unknown architect. Fig Tree Court represents the architect's work when his international reputation led to his commission to design India's new administrative capital of India – New Delhi. Crooksbury was divided up in 1975.

Fig Tree Court contains the building's most important rooms and features, in particular the magnificent drawing room with its original mahogany display cabinets, oak-panelled dining room and vaulted hallway. The latter, with its arches and domed ceiling, is like a miniature, compressed version of St Jude's Church in Hampstead Garden Suburb, designed by Lutyens in 1909. "It's like the Whispering Gallery in St Paul's Cathedral," says a previous owner. "If someone is speaking as they walk in front of you, it appears as if the sound is coming from behind you. The domes act as parabolic reflectors." The formal walled garden – designed by Gertrude Jekyll – has deep herbaceous borders on either side, while stone-flagged steps lead down to a curved lawn with a perfectly circular pool 25ft in diameter, containing 100 koi carp. Lutyens first met Jekyll in May the same year that he started work on the house. Thus began the celebrated partnership between the young architect and garden designer until her death in 1932. Her influence can be seen throughout the garden, in the borders and their planting and use of shrubs and topiarised yew and bay trees as punctuation marks.



## THE ROYAL HOSPITAL, CHELSEA

Friday, 8 July, 2022



In 1903, Lutyens wrote to Herbert Baker: "In architecture, Palladio is the game. It is so big – few appreciate it now and it requires considerable training to value and realise it. The way Wren handled it was marvellous. To the average man it is dry bones but under the mind of Wren it glows, and the stiff materials become as plastic clay... It is a game that never deceives, dodges, never disguises. It means hard thought all through – if laboured it fails. There is no fluke that helps it – the very, what one might call the machinery of it makes it impossible except in the hands of a Jones or a Wren. So, it is a big game, a high game, a game that Stevens played well as an artist should – tho' he never touched Wren."

In his biography of Lutyens, historian Christopher Hussey wrote, "In his lifetime he was widely held to be our greatest architect since Wren if not, as many maintained, his superior".

By historical accident, all Wren's large-scale secular commissions dated from after the 1680s. At the age of 50 his personal development, and that of English architecture, was ready for a monumental but humane architecture in which the scales of individual parts relate both to the whole and to the people who used them. The first large project Wren designed, the Chelsea Hospital (1682–1692), met its brief with distinction and such success that even in the 21st century it fulfils the building's original function.

King Charles II founded the Royal Hospital as a retreat for veterans. The idea behind it – the provision of a hostel rather than the payment of pensions – was inspired by Les Invalides in Paris. The Royal Hospital opened its doors to the Chelsea Pensioners in 1692 for “the relief and succour” of veterans. Wren expanded his original design to add two additional quadrangles to the east and west of the central court; these were known respectively as the “Light Horse Court” and the “College Court”.

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## **THE GREAT LUTYENS: FORTY YEARS ON – TWO CONVERSATIONS ABOUT THE 1981–1982 HAYWARD GALLERY EXHIBITION**

Two talks about the ground-breaking 1981-1982 Hayward Gallery exhibition, “Lutyens: The Work of the English Architect Sir Edwin Lutyens”, were held during the summer with the help of the generous donation of spaces and refreshments by law firm Stephenson Harwood at Britannic House on Finsbury Circus and by the Bloomsbury Hotel. These events were relayed live online.

The first lecture – “In Conversation with Clive Aslet, Janet Allen, Jane Ridley and Martin Lutyens” – took place at Britannic House, formerly BP’s Headquarters and designed by Lutyens. Janet had been Exhibition Organiser at the Arts Council, assigned to administering the Lutyens exhibition and worked with the Lutyens Exhibition Committee, chaired by Colin Amery. She had organised several other architecture exhibitions and was able to put the Lutyens exhibition in the context of the Art Department’s programme at the Hayward Gallery and art historical scholarship. She explained why the exhibition was mounted at the Hayward, one of Britain’s foremost Brutalist buildings. Martin talked of family connections, the family’s generosity in making loans available and movingly of Lutyens’s last years and the immediate postwar period when his reputation was at its nadir. Jane focused her talk on a surviving set of installation slides to show the stunning visual impact of the exhibition. Those attending enjoyed drinks afterwards in the Lutyens-designed chairman’s office.

The next Newsletter will include a detailed account by Janet Allen about the context in which the Hayward Gallery exhibition arose and the influence it had.

A surprise guest at the first talk was Piers Gough – designer of the Hayward show and the interviewee in the second conversation entitled “In Conversation with Charles Hind and Piers Gough”, held a week later in the library of The Bloomsbury Hotel, formerly the YWCA HQ, also designed by Lutyens. Gough explained his concept for the show and the difficulties of presenting architecture in exhibitions. Traditionally, architectural exhibitions had been based on photographs or drawings; instead, he wished to create a 3D environment so that visitors could experience the atmosphere at first hand, physically interacting with the items as much as possible. Visitors could sit on the Lutyens-designed garden seats, for example. Gough also commended the challenging spaces of the Hayward as adaptable enough to allow such a transformative experience.

To listen to these talks, please click on the link here: <https://www.lutyenstrust.org.uk/about-lutyens/lectures/>

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## **UPDATE ON THE LUTYENS TRUST WEBINARS**

**By Robin Prater**

The more you look at the work of Edwin Lutyens, the more you will find. As we continue our series of webinars and lectures, our list of topics to explore grows faster than our list of completed events. Since the last newsletter, The Lutyens Trust America has produced webinars on Lindisfarne, Lutyens’s elevation designs, and Castle Drogo. National Trust officers Nick Lewis and Hugh Dixon overcame great internet

challenges to explore the idea of whether Lindisfarne should be considered a castle, a fortress, a country home or wear all three titles. Architects Oliver Cope and Stuart Martin discussed Lutyens's design of exterior elevations, looking at Tigbourne Court, Homewood, Middlefield and Gledstone Hall as case studies to frame their ideas. Giving our next topic a surprising twist, Anthony "Ankie" Barnes and Tom Kligerman used their perspective as architects to look at common bonds and architectural differences between Drogo by Lutyens and Biltmore House by Richard Morris Hunt.

Please let us know if you have suggestions for future topics. We're looking forward to exploring aspects of Lutyens's work in landscape and garden design. We'll also continue to feature individual designs where possible. And we will be considering Lutyens in the context of other architects of his day. We owe a big thank you to our panellists for their time and enthusiasm. Thank you also to our audience. If you've missed any of our webinars and would like to catch up, you can find them on the LTA website at <https://lutyenstrustamerica.com/about/webinars/> or on our YouTube channel at <https://www.youtube.com/channel/UC9Vq0ujQsr9jRF9fv9pRW8A/videos>.

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## LUTYENS HOUSES ON THE MARKET

### Richard Page's regular property column

Over the summer, the property market proved remarkably resilient in the face of an increasingly challenging economic and political environment. This has chiefly been driven by a lack of fresh properties becoming available and the continuation of historically low interest rates.

A significant sale arranged recently is that of historic Temple Dinsley in Hertfordshire (formerly home to The Princess Helena College), which was substantially remodelled and enlarged by Edwin Lutyens for Herbert Fenwick from 1908 to 1911. The Grade II\*-listed, 69,000-sq ft property, set within grounds of 84 acres, had a guide price of £8m through Savills.

Lutyens's Grade II-listed house, Marvells at Five Ashes, in East Sussex has been sold. It was designed in the late 1920s for American artist and illustrator George Wolfe Plank, chiefly remembered for his long-term association with *Vogue* magazine. The house, in the Georgian manner with red-brick elevations under a hipped tiled roof, was later extended and includes over 3,000 sq ft of accommodation standing in grounds of eight acres with sweeping views of open countryside. It was available through Savills with a guide price of £1.75m.

### Millmead, Bramley, Surrey

In Bramley, an absolute gem has come to the market for the first time in 50 years. Millmead was a speculative commission from Gertrude Jekyll in 1904 for a house "not only worthy of the pretty site but also the best small house in the whole neighbourhood". Lutyens handled the design with aplomb, providing a delightful house of Bargate stone with a perfect mix of his vernacular and early Georgian Classical styles, standing in a notable garden by Jekyll.



Henry Avray Tipping, Architectural Editor of *Country Life*, praised Lutyens for "showing us how perfect a thing a little country house on a tiny plot of ground can be made and transformed into an earthly paradise". More praise came from architect Harold Falkner: "I have never seen anything before, nor since as perfectly developed, so exquisite in every detail. [The garden] in colour, texture, form, background, setting, smell, association... it was perfect. It was to me the work of a fairy or wizard." The house and garden have three



separate Grade II listings, one of which is for the summerhouse, a replica of which stands in the walled garden of Godalming Museum.

Now in need of sensitive modernisation, the accommodation extends to 4,891sq ft and includes four bedrooms, two bathrooms, entrance hall, drawing room, dining room, kitchen, utility, pantry, boot room and cellar. There is a downstairs bedroom and shower room and an additional upstairs kitchen. The gardens extend to 1.1 acres and include garden buildings and a garage. Sale agreed through Knight Frank. The guide price was £2.25m.

### **Cottage at Milton Abbot, Devon**

This Grade II-listed cottage, formerly a village shop, is for sale. It was part of a group of new estate cottages that Lutyens designed for the Duke of Bedford in 1909. Adjacent to a churchyard and surrounded by countryside, this characterful property includes the original bay-fronted shop window sitting on turned wooden balusters, parquet flooring and original windows and doors. The accommodation extends to 1,721sq ft over three floors and includes three bedrooms, a bathroom, shower room, sitting room, dining room, kitchen, utility room and garden.

Sale agreed through Miller Town & Country. The guide price was £395,000.



### **Munstead Wood and Munstead Place, Busbridge, Surrey**

Perhaps the biggest news so far this year is Munstead Wood – the house he designed for Gertrude Jekyll – coming up for sale. Jekyll moved from Wargrave in Berkshire to Munstead House with her mother in 1876. A few years later she bought 15 acres of heath and woodland opposite as the location for her own house and garden. While looking for the right architect to design the house, she began to lay out the garden with grass walks cut and planted among holly, birch, chestnut and pine.

In 1889, Harry Mangles of Thursley, a friend and fellow gardener, introduced Jekyll to the young Edwin “Ned” Lutyens who was building a cottage for him. Jekyll realised she had met a kindred spirit – both shared an appreciation of honest materials and craftsmanship – and she soon invited him to Munstead Wood. The partnership they were to form had a huge impact on Lutyens’s future and lasted until her death in 1932. A Lutyens house with a Jekyll garden became, and remains, a byword for the best of the best.

In 1896, after a series of collaborations between them, work began on the house at Munstead Wood. In Jekyll’s words, Lutyens had “conceived the house in exactly such a form as I had desired, but could not have described. The house is not in any way a copy of any old building, though it embodies the general characteristics of the older structures in the district. In some mysterious way it is imbued with an expression of cheerful, kindly welcome, of restfulness to mind and body, of abounding satisfaction to eye and brain”.

The house is a reinterpretation of a small Tudor manor house built in the local vernacular style, touched with Lutyens’s magic. With Bargate stone elevations, oak casement windows, a clay-tile roof and tall brick chimneys, the house is built on a U-plan around a court. The south elevation is dominated by two large gables. Sturdy timbers inside were all made of local oak, the first-floor 60-ft gallery being a notable example. Similar ones appeared in numerous later Lutyens houses.



The garden is fully described in Jekyll's book *Gardens for Small Country Houses* of 1912, in which she writes that all parts are handled "on their individual merits and the whole afterwards reconciled as might most suitably be contrived". The woodland garden, spring garden, hidden garden, nut walk and 200-ft herbaceous border were notable features. The house and garden are both Grade I-listed. The garden was lovingly restored by its owners, Lady Marjorie Clark and her husband, Bob (see the obituary of Lady Clark on page 7).

Available through Knight Frank. Guide price: £5.25m.

### **Munstead Place, Busbridge, Surrey**

Across the road, Munstead Place has recently come to the market. Originally known as Munstead Corner, this is one of Lutyens's earliest complete houses, finished in 1892. The elevations are of Bargate stone, while the entrance front has a distinctive triple gable with vertical half-timbering under a tiled roof with tall brick chimney stacks. Extensively refurbished over the last 10 years, the 8,000-sq ft property includes six bedrooms, four bathrooms, five reception rooms, a large kitchen/family room, a two-bed flat and wine cellar. The grounds, of just under eight acres, include an outdoor kitchen and dining area under the pergola. There is a hard tennis court and planning permission for a swimming pool. The house, with original garden planting attributed to Jekyll, is Grade II-listed.



Available through Savills. Guide price: £9m.

### **Apartment in Roehampton House, Putney, Greater London**

A ground-floor apartment in the Grade I-listed Roehampton House in Southwest London is for sale. The original, seven-bay house, built to the designs of Thomas Archer, a leading architect of the English Baroque style, was completed in 1712. In 1910, financier Arthur Grenfell – son-in-law of Earl Grey, Governor General of Canada – who had made a fortune banking in Canada, engaged Lutyens to make significant additions. He substantially expanded the house in a seamless continuation of the Archer style to the north and south wings, with the further addition of pavilion service wings to the entrance. In 1915, the property was requisitioned by the War Office, becoming Queen Mary's hospital for the rehabilitation of amputees. The hospital occupied the site until 2006 when it moved to more modern premises next door. Roehampton House was then acquired by the developer Berkeley Group Holdings, which restored it and created 24 apartments in it.



This apartment occupies what was the main kitchen in one of Lutyens's service wings; the interior retains its top-lit octagonal lantern skylight. The 2,483-sq ft accommodation includes four bedrooms, four bathrooms, an entrance hall, reception room, kitchen-cum-dining room and utility room. There are two off-street parking spaces (one underground) and use of the communal gardens.

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



## Mesnil Warren, Newmarket, Suffolk

Mesnil Warren, a former racing lodge with sweeping views over Newmarket Heath, is for sale. The 19<sup>th</sup>-century house was acquired in 1908 by Lord Derby's racehorse trainer, the Hon George Lambton (husband of Cicely Horner of Mells Manor House, Somerset). It is said that Lambton bet so heavily on his 1924 Derby entrant, Sansovino, that the huge payout when the horse won enabled him to extend his house substantially and appoint Lutyens to draw up the plans. Lutyens's new north wing – with mellow red-brick elevations under a hipped-tile roof with deep cornice and dormers – was built on a U-plan over three storeys the following year.

The Lambton family sold the house in 2018 and since then the 10,000-sq ft interior has been updated and redecorated. It contains eight bedrooms, two dressing rooms, five bathrooms, a hall, five reception rooms, bar, kitchen-cum-breakfast room, pantry, larder, utility room, boot room, gym and a self-contained two-bed flat. It also has a wine cellar, garage and workshop. The gardens extend to just under 2.5 acres and include a hard tennis court. The house is not listed, which is unusual for a building incorporating a large element of Lutyens's work.



Available through Savills. Guide price: £2,750,000.

## Two properties in a former coach house and clockhouse at Great Maytham Hall, Rolvenden, Kent

Two interesting properties at the Grade II\*-listed Great Maytham Hall are for sale. An 18<sup>th</sup>-century house, Maytham Hall was largely rebuilt by Lutyens in his "Wrenaissance" style for Liberal MP Harold Tennant in 1909. Its walled garden was the inspiration for Frances Hodgson Burnett's book, *The Secret Garden*.

One property is a 1,694-sq ft, converted coach house with three bedrooms, a bathroom, shower room, sitting room, conservatory, kitchen-cum-breakfast room, roof terrace and garage.

Available through Jackson-Stops. Guide price: £695,000.

The other property is one half of the clockhouse entrance, which has 1,539 sq ft of accommodation, including two bedrooms, a bathroom, shower room, sitting room, dining room, kitchen and utility room.

Available through Sibley Pares. Guide price: £400,000.





Contact details for properties for sale:

Hamptons: 020 3369 4387; [www.hamptons.co.uk](http://www.hamptons.co.uk)

Knight Frank: 01483 617910; [www.knightfrank.co.uk](http://www.knightfrank.co.uk)

Jackson-Stops: 01580 720000; [www.jackson-stops.co.uk](http://www.jackson-stops.co.uk)

Miller Town & Country: 01822 617243; [www.millertc.com](http://www.millertc.com)

Savills: 01223 347261; [www.savills.com](http://www.savills.com)

Sibley Pares: 01622 673086; [www.sibleypares.co.uk](http://www.sibleypares.co.uk)

*Richard Page's 40-year property 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](http://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 several buyers looking to purchase a Lutyens house. For further information or if you have any Lutyens-related property news, please contact Richard at [landseer75@hotmail.com](mailto:landseer75@hotmail.com)*

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

## **FORTHCOMING EVENTS**

### **Visits and tours**

There are several house visits agreed with owners and webinars being organised for 2022 but dates are not yet confirmed. A visit to Madrid has been confirmed for May, 2023.

### **CHRISTMAS LUNCH AT THE BLOOMSBURY HOTEL, LONDON**

**Saturday, 3 December, 2022, 12noon-4pm**

Taking place once more at the Bloomsbury Hotel, 16-22 Great Russell Street – formerly the YWCA, designed by Lutyens in 1930 – the lunch will give you a chance to explore the building, including the former Queen Mary’s Hall and (subject to availability) the Library and Chapel.

The lunch will also feature an audio-visual review of the year’s visits, a pictorial quiz – to recognise Lutyens works – with prizes and a raffle offering more great prizes. Providing outstanding food and wine, this lunch is not to be missed. The cost of the full three-course luncheon, including half a bottle of wine, is £65. It’s advisable to book early for this popular event. Please use the online booking form on The Lutyens Trust website.

### **NOTICE TO MEMBERS – EVENTS DISCLAIMER:**

Neither The Lutyens Trust nor the Leader or Organiser of any event or walk advertised in this Newsletter or any other programme organised by The Lutyens Trust shall be held liable for the death of or injury or damage to the person or property (including theft or loss) of any member of the Trust or any guest or any person occurring during or arising from participation in any of the events advertised in this Newsletter or programme. Members are reminded that they should have adequate personal and travel insurance cover.

### **Lutyens Trust Events – terms and conditions**

Refunds for cancellations requested after the 14-day cooling-off period are subject to a £25 administration charge.

Refunds will only be issued for cancellations made no later than 14 days prior to the event start date. It may be possible to make a member substitution if you contact us at least a week in advance of the event.

Transfers to another event cannot generally be made. Any such transfers that are agreed by The Lutyens Trust will be subject to a £25 administration charge.

If The Lutyens Trust cancels the events, we will refund the event fee in full.

If The Lutyens Trust postpones, reschedules or relocates that event, or makes any other material alterations which mean you are no longer able to attend, we will refund the event fee in full.

We will resume the Places to Visit section is currently being updated.

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