

THE LUTYENS TRUST

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

NEWSLETTER

WINTER 2025

HRH THE DUKE OF GLOUCESTER'S VISITS TO MUNSTEAD WOOD AND CASTLE DROGO

“Our President, HRH The Duke of Gloucester, was kind enough to visit both Munstead Wood and Castle Drogo last year,” writes Martin Lutyens. “These visits followed a meeting at Kensington Palace between the Duke and his Private Secretary, Colonel Alastair Todd, with Clive Aslet and Martin Lutyens representing The Lutyens Trust.

“The Duke, himself an architect, takes a lively interest in the Trust’s activities and, when the possibility of his visiting the two properties was raised, he promptly took up the suggestion. The visits took place soon afterwards and the Trustees are most grateful for his interest. Reports on them follow below.”



Left to right: Mary Cresswell, HRH The Duke of Gloucester, Rebecca Lilley and Clive Aslet. Photo © The National Trust

THE DUKE TOURED MUNSTEAD WOOD AND LEARNT OF THE NATIONAL TRUST'S PLANS FOR ITS FUTURE

Report by Rebecca Lilley

Last March, The Duke visited Munstead Wood, the Grade I-listed house and garden in Munstead Heath, Busbridge, Surrey. Designed by Edwin Lutyens for Gertrude Jekyll, the house, completed in 1897, marked the beginning of their long, fruitful working relationship. Jekyll, of course, created the garden.

The Duke was given a tour of the house where he and others had lunch. Munstead Wood was sold to the National Trust after the death of Lady Marjorie Clark, who bought the house with her late husband, Sir Robert Clark, in 1968. Following the storms of 1987 that caused considerable damage to the garden, they did much over the next two decades to restore it to Jekyll’s original design with the support of their gardeners, Annabel Watts and Stephen King.

The Duke’s hosts were Mary Cresswell, Deputy Lieutenant to the Surrey Lieutenancy, and several representatives of the National Trust, among them Nicola Briggs, Director, London and South East, Caroline Ikin, Curator at



Interior of Munstead Wood. Photo © Dylan Thomas

and Jekyll was highlighted, The Duke was apprised of the National Trust's future plans for Munstead Wood, including its model for access to the public and a need to fundraise. While the National Trust drew from its own funds to acquire the house and garden and undertake some initial work, additional funds are needed to undertake further restoration.

After lunch, we also took a delightful tour of the gardens, where the group met further representatives of the National Trust, including Claire Silver, Senior Gardener at Edwardian house and estate Polesden Lacey in Surrey.

The Duke showed a particular interest in the garden and its potential for greater sustainability and for growing fruit and vegetables. It is hoped that the National Trust and The Lutyens Trust will work together when welcoming visitors to Surrey, given that the latter owns Goddards, in Abinger Common, which is quite near Munstead Wood.

The Trust wishes to thank The Duke for taking time in his busy schedule to visit Munstead Wood and for supporting the Trust's work in advising the National Trust on the property, which is recognised as crucial to the success of Lutyens and his dear friend, Jekyll, who lived there until her death in 1932.



*A view of Munstead Wood. Photo © Megan Taylor/
The National Trust*

THE DUKE ALSO VISITED CASTLE DROGO WHERE THE ORGAN IN THE CHAPEL HAS BEEN METICULOUSLY RESTORED

Report by Charles Hind, Chairman of The Lutyens Trust

In 2018, The Lutyens Trust received a generous bequest from Julie North, a member of both the Trust and the National Trust. Her will stipulated that part of the bequest be spent on activities and projects relating to Castle Drogo, the great house near Drewsteignton, Devon, designed by Edwin Lutyens for Julius Drewe. On the edge of Dartmoor and built between 1910 and 1930, the house evokes, but in no way simulates, a medieval castle apart from Lutyens's tongue-in-cheek inclusion of a portcullis at the front door and arrow slits in the parapet.



In the garden, left to right: Anna Cummings, National Trust Senior Gardener, Dartmoor Portfolio, HM Lord-Lieutenant of Devon, David Fursdon, HRH The Duke of Gloucester and Heather Kay, National Trust General Manager, Dartmoor Portfolio. Photo © The National Trust



It has recently undergone a multi-million-pound renovation that has cured decades-long problems with water ingress caused by rainwater leaking through the roof or seeping through walls, which endangered parts of the structure.

The Duke was accompanied during his visit by Ruth (“Bunny”) Johnstone, great-granddaughter of Julius Drewe, her husband Patrick and myself, representing the Trust. Bunny’s father, Anthony Drewe, and brother, Christopher, gave the property to the National Trust in 1974.

The Casson organ in the chapel has also long been in need of restoration. It had originally been bought by Drewe in the 1890s for Wadhurst Hall, his house in Sussex, and Lutyens gave it a more suitable exterior to match his preferred aesthetic in the chapel. At Castle Drogo, Drewe transferred his organ from a domestic setting to a chapel.



Both chapel and organ were severely damaged by damp caused by water ingress. The organ takes its name from Thomas Casson, founder of the Positive Organ Company, the firm that supplied the organ installed at Castle Drogo in 1931. How Lutyens intended to fit it into the space can be seen on the architectural plans for the chapel held at Drogo (they can also be seen on the National Trust Collections website, www.nationaltrustcollections.org.uk, thanks to the support of The Lutyens Trust).

The organ had in fact been unplayable for nearly half a century. Restoring it necessitated replacing about 25 per cent of it. The cost of its extensive, meticulous restoration was met by part of Julie’s bequest to The Lutyens Trust. While being repaired, the organ had

*Top: The exterior of the chapel, to the left.
Above: The interior of the chapel.
© National Trust / Helen Yazhekov*

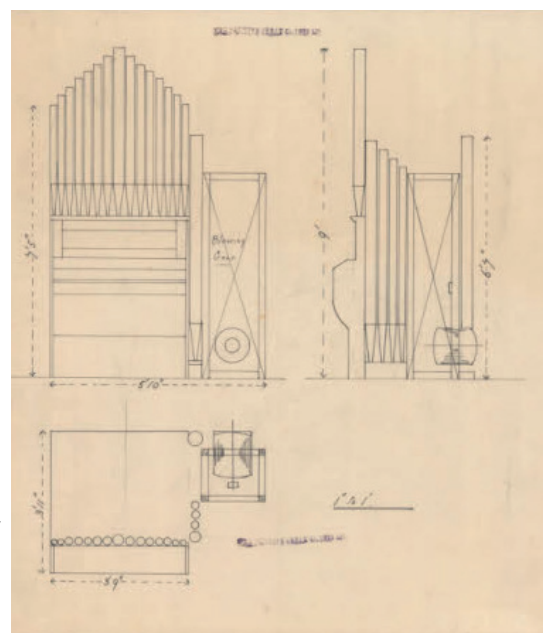
to be dismantled, which revealed that three of the case's four corner posts had rotted at the bottom. What's more, the organ was riddled with woodworm, rendering parts of it unsalvageable. Restoring and returning it to playing condition took some 2,000 hours of work, carried out by organ-builder and restorer Goetze & Gwynn, located in Nottinghamshire.

The organ was formally unveiled on May 10, 2024 to members of the Drewe family and National Trust staff and volunteers. The Lutyens Trust was represented, aside from myself, by two Trustees, landscape gardener Mark Lutyens and Rebecca Lilley, former Trust Secretary, who, during her holidays, has regularly worked as a volunteer on restoring Drogo. The opening was only slightly marred by the discovery that morning that a mouse had recently chewed through some of the new leathers inside the organ. Despite emergency repairs, one or two pipes weren't functioning.

Ben Dale, Collections and House Manager at Castle Drogo, introduced the event and talked about the importance of music to the Drewe family, who, between them, could play the piano, organ, violin, viola, mandolin, bass and banjo. Ben commented: "It was a now-or-never moment for the Casson organ at Castle Drogo. Thanks to the most generous support of Julie North, our friends at The Lutyens Trust and the skills of the team at Goetze & Gwynn, the organ can take its rightful place as one of the must-sees at Drogo, and will delight audiences again. It's the crowning glory in the newly conserved chapel."

The organ was inaugurated by Diddie Sims, also a great-granddaughter of Julius Drewe, who volunteers at Drogo in various roles. She played some Bach and hymns that had been particular family favourites. Robert Balfour Beatty, a director and organ-builder at Goetze & Gwynn, who worked on the organ's restoration, then talked about the challenges presented by the design and condition of the organ.

The occasion was wrapped up by cathedral organist Andrew Millington, former Director of Music at Exeter Cathedral, who demonstrated the power and versatility of the organ by playing music by Orlando Gibbons, Bach and Brahms. The whole occasion was beautifully managed by the National Trust team, led by General Manager Heather Kay.



From top to bottom: The restored organ at Drogo. © National Trust / Helen Yazhekov. The organ, restored by Goetze & Gwynn. © National Trust / Ben Dale. Drawing of Drogo's original organ, made by the Positive Organ Company. Courtesy of Castle Drogo, National Trust

THE LUTYENS TRUST AND LUTYENS TRUST AMERICA SPONSOR THE PLANTING OF TWO HOLM OAKS IN THE REINSTATED AVENUE OF TREES AT HESTERCOMBE GARDENS

By Charles Hind



Top: Hestercombe. Above: Saplings on the newly planted avenue. © Chris Lacey Photography

Lutyens Trust America were delighted to help, and sponsored the planting of two holm oaks that now stand at the head of the avenue, which is nearest to the house. These were planted in March, on behalf of both trusts, by myself.

I strongly recommend a visit to Hestercombe, of which I'm also a trustee, to see the Lutyens and Jekyll garden and the restored 18th-century landscape garden with its charming follies, Great Cascade and lake that lies to the north of the house.



Top: Charles planting the holm oak sponsored by The Lutyens Trust. Courtesy of Hestercombe Gardens. Above, left: The orangery. © Chris Lacey Photography. Above, right: The Great Plat. © Chris Lacey Photography

Another Lutyens design in the West Country was a new garden at Hestercombe House near Taunton, Somerset, commissioned by the Hon Edward Portman and his wife in 1903. At the time, there was an existing 18th-century Landscape Garden, designed by Coplestone Warre Bampfylde. Lutyens created Hestercombe's Formal Garden, laid out between 1904 and 1909. It's one of his most architectural gardens, with planting by Gertrude Jekyll – the scheme is considered to be one of their most successful collaborations. The Formal Garden's main feature is the Great Plat – a sunken parterre reached by stone steps featuring lawns, flower beds and rills. Lutyens also designed the house's Classical orangery, built from Somerset's yellow hamstone. Thirteen out of 17 of Jekyll's planting schemes have survived to this day and have been restored to their Edwardian splendour.

An avenue of 20 holm oaks once stood to the south of the house but the trees were felled after the Second World War. Hestercombe Gardens Trust, which was set up in 1996 and has overseen the restoration of the garden, recently reinstated the avenue, made possible by obtaining the necessary planning permission and appealing to sponsors to fund its replanting. The Lutyens Trust and The

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WE WELCOME CHARLES HIND AND DAVID PITTAWAY KC, OUR NEW CHAIRMAN AND VICE-CHAIRMAN RESPECTIVELY, AND DR DEBORAH MAYS, OUR TRUST DIRECTOR, A NEWLY CREATED POSITION

We are very grateful to Clive Aslet, former Chairman of The Lutyens Trust, who has stepped down from the role after two years. Clive's term in office has seen a number of changes and improvements, while he was also busy writing and publishing a new biography of Edwin Lutyens (see Stuart Martin's review of the book on page 7). The Trust has also appointed Dr Deborah Mays as our new Trust Director, a title which replaces Trust Manager. Deborah's considerable experience with other heritage organisations will be invaluable to the Trust's development in future.

Charles Hind



Charles Hind with a drawing of Lutyens's Cenotaph in the background by Hanslip Fletcher, published by The Daily Telegraph in 1920. Photo © Christopher Middleton

Charles, who was the Trust's former Vice-Chair, succeeds Clive. Charles has been a Trustee of The Lutyens Trust for over 20 years. He is Chief Curator Emeritus at the Royal Institute of British Architects (RIBA), which he first joined in 1996 as Curator of Drawings. The RIBA, of course, houses the Lutyens archive of drawings and the extensive correspondence between him and his wife, Lady Emily, which is such a rich resource for writers on the great man.

Architectural history has always been a passion for Charles. He has worked at the British Library, Sotheby's and as an architectural editor for *The Dictionary of Art*, published by Macmillan (now Grove). Meanwhile, he was also very involved with the Georgian Group for which he was a trustee for many years.

Charles first encountered Lutyens's work as a teenager when he visited the gardens at Hestercombe House, Somerset, of which he is a trustee. (See Charles's piece relating to Hestercombe on page 5). But his enthusiasm for Lutyens was kindled especially by the Hayward Gallery exhibition, *Lutyens: The Work of the English Architect Sir Edwin Lutyens (1869-1944)*, of 1981 to 1982.

Charles has also been a trustee since 2001 of Great Dixter in East Sussex, designed by Lutyens; a Fellow of the Society of Antiquaries; and Visiting Fellow of the Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza. He is an experienced writer, exhibition curator and lecturer, who has lectured on Lutyens in the UK, US and France.



David Pittaway KC

David became Vice-Chairman of the Trust in June, 2024, having been a Trustee for the previous four years. He has had a distinguished career at the Bar, including his appointment in 2017 as Treasurer of the Honourable Society of the Inner Temple, more commonly known as the Inner Temple, one of the four Inns of Court, responsible for training, regulating and selecting barristers in England and Wales, where he lived until 2024. The Inner Temple – its Hall, Library and Treasury Office – which were severely damaged during the Second World War, were initially redesigned by Hubert Worthington, who trained under Edwin Lutyens in Rome before the First World War (although the current buildings were eventually redesigned by Edward Maufe).

Aged only four, David expressed an interest in old buildings that has grown ever since. He is particularly interested in ecclesiastical buildings and country houses, especially from the Arts and Crafts period. David, seen here at the Inner Temple, is an enthusiastic gardener and admirer of the garden designs of Lutyens and Gertrude Jekyll. He holds a number of senior posts within the Church of England, including as a Diocesan Chancellor, and is a liveryman of the Worshipful Company of Gardeners as well as a trustee of its charity. David has extensive experience of governance of charities and was previously a trustee and chair of the development board at the Compton Verney Art Gallery.

Dr Deborah Mays



Deborah is an architectural historian and a heritage professional who brings a wealth of relevant experience to the Trust. She is a lifelong admirer of Lutyens from her first visit to Little Thakeham in the 1980s. By around 1990, her deepening interest on him saw her write about his influence on architecture and lead tours of Greywalls, the Lutyens-designed country house in East Lothian, Scotland.

She spent many years working in Scotland, where she served as the Director at Historic Scotland (now Historic Environment Scotland), as Assistant Secretary at the Royal Incorporation of Architects in Scotland and as CEO of the Scottish Building Contract Committee.

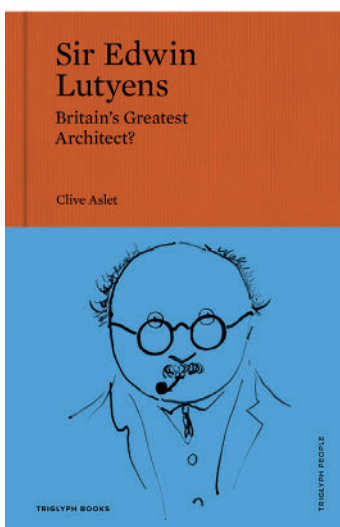
Deborah, who is a full member of the Institute of Historic Buildings Conservation and a Fellow of the Institute of Leadership, the Royal Society of the Arts and the Society of Antiquaries (Scotland), has dedicated a great deal of her time promoting the value of heritage in the UK and abroad. When work commitments have allowed, she has been a volunteer for many heritage-related charities. She has been a volunteer for the Architectural Heritage Society of Scotland, the Society of Architectural Historians of Great Britain (as Honorary Secretary) and, more recently, the Royal Society of the Arts.

“I believe our historic environment brings an untapped wealth of benefits and there is great wisdom in its conservation,” says Deborah, who has written widely on architecture. She contributed to and edited the book, *The Architecture of Scottish Cities*. Her great interest in and knowledge of architectural history has seen her lecture extensively in cities all over the world.

More recently, Deborah has headed up teams at Historic England who recognise the special architectural, archaeological and historic interest of our built heritage and whose responsibilities include maintaining the Government’s statutory listing of buildings. She is also CEO of heritage consultancy The Heritage Place, aptly based in Surrey, Lutyens’s heartland.

EDWIN LUTYENS – BRITAIN’S GREATEST ARCHITECT? A NEW BOOK BY CLIVE ASLET

Reviewed by Stuart Martin, Lutyens Trust Trustee



It is always exciting when a new book on Edwin Lutyens is published. Ever since the first articles about his work were featured in *Country Life* magazine, his oeuvre has been extensively written about and analysed. So, while I welcomed this book, I wondered at first if anything new remained to be said about his life and work. But as Lutyens wrote about architecture, “To the average man, it is dry bones but under the hand of a Wren it glows and the stiff materials become as plastic clay”. I’m pleased to say that Clive Aslet’s new book, *Edwin Lutyens – Britain’s Greatest Architect?*, is no dry treatise and brings our hero’s work to life.

It has been said in several other reviews that Clive, until recently Chair of The Lutyens Trust, wears his erudition lightly, and this is very true. Reading the book is like hearing him speak – the prose has the quality of conversation, of fluent expression of knowledge rather than of the laborious setting down of facts. The book shares with the best of Lutyens’s own work what his biographer, Christopher Hussey, dubbed “spontaneous conception”, and for me it is a large part of this new book’s success: it embodies the love and liveliness we all respond to on encountering Lutyens’s best work.



A typically witty Lutyens doodle of a prowling tiger incorporating the insignia and initials on the letter head of the P&O shipping line on which he crossed to India in 1912. © The Lutyens Family



Marsh Court, Lutyens's design in an Elizabethan style with white clunch walls. © Knight Frank, Lutyens Trust Photo Archive

Clive is one of our best-known, most respected architectural writers, having covered various aspects of architectural history for over 40 years, beginning with *The Last Country Houses* in 1982. This covered the years between 1890 and 1939, a rich, culturally fertile period that saw the evolution of Victorian architecture into Arts & Crafts, Edwardian Baroque and Neo-Georgian styles, which also coincided with Lutyens's career. The book references Lutyens's work extensively.

The earlier book's chapters explored Lutyens's architecture thematically rather than discussing individual buildings, a classic example being Marsh Court in Hampshire, built between 1901 and 1904 (pictured left). The new book adopts a similar thematic approach, and groups descriptions of his projects with information about related events in Lutyens's life. This illuminates aspects of psychology, including that of Lutyens and of his relationships with others. The book's narrative zips along. "Dry bones" it is not.

The book is equally concerned with the influence of the social world on Lutyens and on his wonderful buildings that grew from it and his interaction with it. The author brings Lutyens's milieu and buildings vividly to life – more successfully in my view than any previous author has done with the possible exception of Christopher Hussey, whose biography of the architect is set in a broad cultural canvas.

Lutyens's important relationships with Gertrude Jekyll – or Aunt Bumps, as he dubbed her – and Edward Hudson are written with great acuity and insight. Clive highlights how their and Edwin's personalities were complementary and the alchemically magical buildings that resulted from these rapports. Edwin's marriage with Lady Emily is referred to concisely; by not dwelling on it, Aslet seems to suggest we should look elsewhere if we want to know more about this side of his life. (This is explored more thoroughly in Jane Ridley's book, *The Architect and his Wife*.)

As is well-known, Lutyens became more interested in Classicism as he grew older. Always a master of materials, three-dimensional volume and proportion, he became simultaneously more intellectual and spiritual in his outlook, seeking his own particular synthesis of Classical forms. The book describes the innate poetry, abstracted emotion – and sheer mathematical effort it took – to produce these well. In his chapter "Known unto God", that details Lutyens's work on the War graves and associated works, Clive quotes from a letter where Lutyens explains the goal of this particular take on mathematics, which fused rigorous geometry and expressive sculpture: "To give it a sculptural quality and a life, that cannot pertain to rectangular blocks of stone".

I came away feeling that in many ways Clive is the perfect person to write about Lutyens – similarly entertaining in company, intellectually enquiring, alive to beauty and deeply knowledgeable about the buildings and the world in which they were created. Speaking as someone who owns just about every book on Lutyens, I felt reintroduced to a genius whose work I love, and who has been shown in a new and more "vivacious" light, thanks to this elegantly conceived, perfectly produced book.

Clive's achievement is to bring to life both the man and his work in a way that could not arise from a dry dissection of the facts.



A caricature of Aunt Bumps from a letter from Lutyens to Lady Emily Bulwer-Lytton, his future wife, written circa 1896. © The Lutyens Family

THE LUTYENS TRUST AMERICA (LTA) TRIP TO THE UK TOOK IN TOURS OF QUEEN MARY'S DOLLS' HOUSE AT WINDSOR CASTLE, RUNNYMEDE AND A THANKYOU DINNER FOR LTA CO-FOUNDER MARTIN LUTYENS

By Robin Prater

Rare today is the opportunity taken to thank someone with anything beyond an email or a written note. It's especially difficult when the person you want to thank lives in another country, several thousand miles away. Last autumn, The Lutyens Trust America (LTA) was fortunate to be able to thank Martin Lutyens for his pivotal role in forming and supporting our organisation during its first five years with a celebration in Windsor, Berkshire.

The events of the day began with a tour of Queen Mary's Dolls' House, designed by Edwin Lutyens and currently displayed at Windsor Castle. At that point, the dolls' house was not open to the public but, with the help of Tim Knox, Director of the Royal Collection – the royal family's private art collection, overseen by the Royal Collection Trust – we were able to have a curated tour in honour of Martin. Windsor Castle was in the midst of having an investiture, but Stephanie Williams, Senior Development Officer for the Royal Collection Trust, greeted us at the castle gates, then led us inside, where we met Kathryn Jones, Senior Curator of Decorative Arts. Seeing Queen Mary's Dolls' House was a special treat. Even after having read about it, the level of detail we saw was astonishing. Thanks to ongoing restoration work, the dolls' house as well as the room designed by Lutyens to house it were looking their best. It was especially moving to have several members of the Lutyens family present.

Our day continued with lunch at a restaurant in Windsor beside the Thames and a visit to Runnymede, the site of signing of the Magna Carta by King John on June 15, 1215. The document became a foundational document for English constitutionalism and was cited in 1776 by the Founders of the United States of America as one of the guarantors of their rights as colonists. Many years later, in the 19th century, Runnymede came under threat of redevelopment but was bought in 1929 by civil engineer Urban Hanlon Broughton, who died soon after. That year, his widow, American philanthropist Cara Rogers Broughton, Lady Fairhaven, commissioned Lutyens to design two memorial lodges, two memorial kiosks and four stone columns to commemorate her late



The Lutyens Trust America group during its visit to see Queen Mary's Dolls' House at Windsor Castle



husband and the signing of the Magna Carta. These were positioned to delineate the boundaries of the property. In 1931, she and her two sons donated the land to the National Trust to preserve its natural beauty and safeguard its historical significance.

After our visit to Runnymede, we returned to our hotel to prepare for our big event of the day – the dinner celebrating Martin at the Provost's Lodge at Eton College, hosted by the Provost, Lord Waldegrave. Having it there was a particular privilege and very fitting as Martin attended Eton as a schoolboy.

We began the evening with a drinks reception in the ante-room before moving into the dining hall of the Provost's Lodge. The beautifully panelled reception room with its many historic paintings proved a convivial place to greet and mingle. One of the very special aspects of the evening was that LTA members were joined by an equal number of members of The Lutyens Trust (in the UK). Several members of Eton College's teaching staff were a welcome addition to the evening. Martin's family was represented by his wife, Beatriz, two sons, Dominic and Marcos, as well as cousins Candia, Charles and Mark Lutyens. The outstanding menu for our meal was chosen by Lady Waldegrave, a founding principal and former managing director of Leiths School of Food and Wine.



Top: Martin giving his speech in the Provost's Lodge with Robin (left). Above, from left to right: Clive Aslet, Rebecca Lilley, Lady Waldegrave (seated), Lord Waldegrave and Martin

At dinner, we were able to offer a few tributes to Martin and thank him for his work in founding the LTA and serving as our first Chairman of the board. Opening remarks by myself, as LTA Executive Director, were followed by LTA Board member Anthony

Barnes reading his poem, *Ode to Martin*. Martin was given a special Dedication book which opens to reveal the offerings of the members of the LTA's board, consisting of watercolours, photographs, letters and a memory book. Martin has been an amazing and inspirational leader and will continue to serve on our board of directors as Director Emeritus. We will continue to be thankful for his work, service and friendship.



Martin and Beatriz leaving the dinner.
Photo © Robin Prater

RECOLLECTIONS OF THE FIRST RECIPIENT OF THE LUTYENS TRUST AMERICA TRAVELLING FELLOWSHIP

By William Clarke



William Clarke.
Photo © Ren Adkins

In spring 2020, as the pandemic struck, like most people I was beginning to feel very isolated and looking for ways to connect with people digitally. An immediate favourite of mine became the webinar series produced by The Lutyens Trust America (LTA) that focuses on various aspects of Edwin Lutyens's work. I found the webinars surprisingly in-depth: they weren't fluffy, nor simplistically flattering and didn't repeatedly revisit a few Lutyens designs. The LTA brought in experts who could dive deeply into the different subjects the series explored. I learned an amazing amount about an architect I thought I already knew quite a lot about. The webinars were uplifting during this very unsettling time, and today I always look forward to attending the next one. As a residential architect myself who works on projects very similar to Lutyens's residences, they are an invaluable resource.

So, when the LTA advertised its new Travelling Fellowship in 2022, I knew I had to apply. The chance to have the opportunity to understand the travels and lectures I had enjoyed learning about more deeply – and in a more personal way – was irresistible. LTA Executive Director Robin Prater, architect Tom Kligerman and others had presented webinars reflecting on their own visits to Lutyens buildings, which piqued my desire to see them in person. My architectural design experience lies mainly in more traditional corners of the high-end residential market. As such, I frequently reference Lutyens designs in my own work. So I made a proposal, based on my personal design and research interests, to examine Lutyens’s kitchens closely. Fortunately, my proposal created a good impression on the LTA board, which awarded me its inaugural Travelling Fellowship. This funds a period of individual travel and research to study Lutyens’s work and legacy. The \$7,000 award is open to emerging professionals working in architecture, art history, interior design, historic preservation or the decorative arts. (For more details, visit www.lutyenstrustamerica.com.)

The LTA’s help while planning my trip was invaluable. Travelling internationally as a working American presents many financial and logistical issues. It helped a lot that the Trust gave me access both to its physical archive of Lutyens-related books, drawings and photos and to its “personnel” archive – an intercontinental network of contacts, from caretakers of Lutyens projects to collections curators at the Royal Institute of British Architects (RIBA), London. These contacts gave me access to experts and spaces that I wouldn’t otherwise have known existed.

The trip, which I took in July and August last year, was incredible. I visited five Lutyens-designed houses in the UK over two weeks – Lindisfarne Castle, Castle Drogo, Munstead Wood, Goddards and Greywalls. While photos of buildings give you some understanding of them, architects will be the first to tell you they are no substitute for experiencing the real thing. The way light bounces around a space, how air flows through it, how one moves through it and the scale of details in relation to one’s body are all things we experience on a subconscious level. Technology in the form of virtual tours or 360°-views cannot mimic that experience. Being in the houses was almost like receiving a lesson in architecture from Lutyens himself.



Top, left: Lindisfarne Castle. Top, right: Castle Drogo. Bottom, left: Greywalls. Photos © William Clarke. Bottom, right: The interior of Drogo’s scullery. Photo © William Clarke by permission of the National Trust

The last few days of my trip were spent in the RIBA collections, looking at his original drawings. There’s so much to learn from architects’ design proposals in terms of what they choose to include or leave out. Seeing Lutyens’s solutions to the same problems I have today gave me insight into his skills and the industry both then and over the course of history.

The Travelling Fellowship was one of the best trips of my life. I’ve never had such back-stage access to so many important historic buildings. Even while studying abroad at the University of Notre Dame in Rome, we

visited countless incredible spaces but this trip gave me time alone to absorb each one and analyse its details for hours. Devoting weeks of travel on a different continent to a single intellectual pursuit was something I never imagined doing until the LTA created this incredible opportunity. I reference the lessons learned during the trip on a weekly, if not daily basis. I want once again to thank the LTA for its generosity and efforts towards honouring Lutyens. I hope the recipient of this year's award and others in future will have as great an experience as I did.

William recounts his experiences as a recipient of the LTA Travelling Fellowship in the LTA webinar, "In Service of Lutyens: A Study of Kitchens and Service Rooms in Lutyens's Architecture", which can be seen at <https://lutyenstrustamerica.com/about/webinars/>.

VISIT TO 55 BROADWAY AND ST JAMES'S PARK STATION, LONDON

22 June, 2024

By Gus Alexander



Left: Aerial view of 55 Broadway dating from 1929. Courtesy of Mike Ashworth Collection. Right: Exterior of 55 Broadway. Photo © Rebecca Lilley

Over the years, Rebecca Lilley has organised plenty of outings for The Lutyens Trust. One of these, a visit to the London Transport HQ at 55 Broadway, Victoria, designed in 1929 by English architect Charles Holden (1875-1960), was by far the easiest to find, mainly because it is directly above St James's Park tube station (the latter notable for its surviving original ticket booths and other fittings). The front of the station was the meeting point for a tour attended by several architects, including myself, some London Transport employees past and present, the Conservation Officer Emeritus from Westminster City Council and a cross-section of curious, appreciative Edwin Lutyens fans – 25 of us in all.

The Grade 1-listed 55 Broadway was the tallest building in London when it was built but unfortunately now sits empty and unloved as it awaits transformation into yet another expensive Central London hotel. Once a prominent London landmark, the building was commissioned by the then Underground Electric Railways Company of London (UERL), a precursor to today's London Underground.

Holden was slightly younger than Lutyens and developed an abstract Classical style much earlier in his career than the latter. But their careers also overlapped: Lutyens, with Reginald Blomfield and Herbert Baker, was appointed one of the three initial principal architects in France and Belgium of the Imperial War Graves Commission (now the Commonwealth War Graves Commission) when it was founded in 1917, and he created many of its monuments commemorating the dead. In 1918, Holden was also hired by the commission for which he created 69 cemeteries. He initially ran its drawing office and worked as its senior design architect under Lutyens, Blomfield and Baker. Unlike Lutyens at his age, Holden already had corporate clients: having started out designing hospitals, Holden later built universities, and 55 Broadway was a precursor to his vast building, Senate House, part of London

University. This was constructed at such an intimidating scale that it inspired George Orwell's description of the Ministry of Truth in his novel, *Nineteen Eighty-Four*.

Holden was more technologically advanced and ambitious than Lutyens in terms of construction, as befitted the chief architect of the company at the vanguard of the underground mass transit revolution. For example, Holden embraced reinforced concrete as an architecturally expressive material, which Lutyens wasn't interested in. Holden is justly celebrated for his elegant and practical stations on the Piccadilly Line, and particularly fine examples of these, such as Piccadilly Circus and Arnos Grove, have barely changed since.

Edmund Bird, Transport for London Heritage Manager, was our tour guide. He explained that the cruciform stacked wings evident in the central tower, which offered light and through-ventilation, are typically found, too, in Holden's earlier designs for hospitals. Inside we were shown the lobbies, their walls decorated with bronze in a stripped Classical style familiar to fans of Hollywood film noir, then up to the walnut-panelled boardrooms on the 10th floor. On one floor above this were the offices with their incongruous coal fireplaces (which proved short-lived as they were extraneous). The office of Frank Pick – commercial manager of UERL (and later its CEO), its presiding branding and design genius and a champion of Holden's ideas – was surprisingly modest. Edmund led us up several vertiginous steel ladders through the plant rooms with their dystopian atmosphere and on to the roof terrace on the 16th floor. Here, thanks to gorgeous weather on the day – a clear sky allowed for fabulous views – lively discussions took place as to which buildings had disfigured the London skyline the most. Raphael Viñoly's "The Walkie Talkie" at 20 Fenchurch Street proved a frontrunner. Some said Renzo Piano's The Shard might have been very much worse; others commented that the London Eye was now a national treasure.

Holden's 55 Broadway is seriously impressive but lacks the charm, delight and wit found in any Lutyens building on even a remotely similar scale. Holden's design hardly looks its best today, particularly as its many elegant metal windows – which might otherwise have sparkled in a healthily utopian way – were filthy. Nevertheless, it was good to be reminded that there was a time when parts of Great Britain plc took design – and how this impacted on employees' welfare – extremely seriously. At the end of this fascinating tour, everyone left knowing more about an important, highly visible example of interwar London civic architecture as a result.

*Group photo of people on the tour.
Photo © Rebecca Lilley*



The principal corridor on the seventh floor leading to the boardroom and former chairman's office. Photo © Edmund Bird



Left: A clock indicating the number of trains passing hourly through the station below, in the office lobby of 55 Broadway.

*Photo © Edmund Bird; Right: A Carrara marble drinking fountain for use by all staff.
Photo © Gus Alexander*



VISITS TO TWO LUTYENS WAR MEMORIALS IN YORK AND A BRIEF HISTORY OF THEIR DESIGN AND CONSTRUCTION

By Rebecca Lilley



*The North Eastern Railway Company (NERC) war memorial.
Photo © Rebecca Lilley*

I had the pleasure of visiting York recently for the first time and at one point wondered if there were any Lutyens works there I could explore. On consulting *The Lutyens Trust Gazetteer*, I was pleasantly surprised to discover that there were two Lutyens war memorials I could see in the city.

The North Eastern Railway Company (NERC) was one of many firms that wished to commemorate its employees killed during the First World War. NERC chose York – specifically a site next to its historic walls – as the location for its memorial, not surprisingly since its HQ was based in the city. Built in 1902 and called the “Palace of Business”, it is now a hotel – The Grand, York. In 1920



NERC agreed to spend £20,000 on a memorial and, by October, 1921, it had commissioned Lutyens to design it for a fee of £700. He was asked to propose a 54 ft-high obelisk at the memorial’s centre, raised upon a U-shaped wall that could accommodate the names of the 2,236 fallen, with a War Stone (the altar-like centrepiece present in all larger Commonwealth War Graves Commission cemeteries) in the foreground. The original design was controversial since it would have abutted the historic walls due to its monumental scale. It was agreed that its size would be scaled down, although Lutyens made it clear that the resulting reduced area for carving names on would mean the lettering would need to be smaller. Construction started in 1923, by which time NERC no longer existed as an independent company (it was incorporated into the London and North Eastern Railway). The memorial was unveiled by Field Marshal Plumer in June, 1924. A former director of NERC noted that, of the 20 board members, four had lost sons in the war and three of them lost only sons.

Today the memorial’s site is bound by much busier roads than Lutyens and the NERC board could ever have anticipated. Despite this, it’s obviously a place of peace and contemplation for the people of York. It took me several visits to it before I could photograph it without it being surrounded by visitors. The city walls, which you can walk on, offer a unique bird’s-eye view of the memorial. I would recommend anyone doing this two hour-long walk to take in the memorial (tucked neatly between the walls and hotel). It must have been a comfort to those men in the original Palace of Business who had lost their sons to the Great War.



Two views of the York City War Memorial in The War Memorial Garden. Photos © Rebecca Lilley

Nearby, downhill, close to the banks of the River Ouse and just outside the city walls is the York City War Memorial in the War Memorial Garden, built to a budget of £2,000. This was overseen by the Lord Mayor and Dean of York. Plans for a memorial garden with an archway and cenotaph were roughly drawn by the City Engineer at an estimated cost of £7,000, to be raised by public donations. Lutyens first visited the proposed sites in August, 1922 and in November was asked to prepare the formal proposal. The designs were displayed in the windows of the office of local newspaper *The Yorkshire Post* and were approved later that month. Inevitably, the two memorials were the subject of much comparison and competition. The public remained dissatisfied with the site in the moat alongside the Lendal Bridge that crossed the Ouse. A new site was proposed, which was to be more prominent and yet still peaceful. It was owned by NERC and was presented to the city as a gesture of goodwill. Lutyens redesigned the scheme with a large-scale version of his War Cross standing alongside the War Stone. Only £1,100 was raised for the build costs, so the latter was omitted. The War Memorial Garden was unveiled in July, 1925. Despite concerns over its cost, £400 from the budget remained, which was later spent on iron gates leading to the gardens and three wooden benches.

The War Memorial Garden is certainly easily accessible. On looking more closely at the setting though, it's rather obvious that the gates are an afterthought. While a fine design, these relate to the stone cross in an unsatisfying way when viewed from the road. I also noticed that a combination of mature trees and more recently constructed buildings mean you can no longer see one memorial from the other, but I don't think that matters particularly. As separate entities they do not compete. The City War Memorial marks the loss of "The Citizens of York 1914-1918" on the south side, while the north side is inscribed with "Their Name Liveth for Evermore". As with many other memorials, it was later altered to include the dates 1939-1945. Within the gardens, other more modest memorial stones have been added to mark those who lost their lives in the Korean War (1950-1953), the Normandy Campaign of 1944 and in Afghanistan War (2001-2014). These simple additions are sobering and reminded me that the Great War was not the "war to end all wars", as some called it. But while the people of York continue to remember their dead in the shadow of Lutyens's cross commemorating the Great War, its meaning still resonates.

My thanks to Tim Skelton for providing me with an excerpt from his and Gerald Gliddon's book, *Lutyens and the Great War*, of 2008, to which I referred extensively while writing this article.

LUTYENS HOUSES ON THE MARKET

Richard Page's regular property column

Easton House, Repton, Derbyshire



Easton House, in South Derbyshire, was designed by Edwin Lutyens in 1907 in a 17th-century style for Lawrence Burd, a senior schoolmaster at nearby Repton School and an acknowledged expert on the Florence-born, Italian Renaissance author and historian, Niccolò Machiavelli. It's an L-shaped house with red-brick elevations and casement windows under a tiled roof; there are two sets of bay windows under hipped roofs on the garden elevation. The two-storey house's light-filled, 5,920-sq ft interior boasts a hall, drawing room, sitting room, dining room, study, kitchen, breakfast room and pantry. The first floor contains a main bedroom, dressing room and bathroom, a further five bedrooms and bathroom.

The property comes with planning permission to convert a large garage space to a two-bedroom cottage, and it has a separate gym in a former engine room. The house and engine room are Grade II-listed. The property stands in 4.6 acres of mature gardens and includes a hard tennis court.

Available through Fisher German. Guide price: £3,500,000.

Little Court, Tavistock, Devon



In 1909 Lutyens visited the Duke of Bedford at Tavistock to discuss plans for creating a garden city there. The complete design was never executed because the duke had to sell most of his holdings in the area to pay for death duties in 1911. However, Lutyens did design one building for him that covered the entrance to a reservoir and was nicknamed “The Pimple”. This triangular stone folly on a circular base stands on high ground, affording scenic views of surrounding countryside.

The reservoir provided water for a house Lutyens did manage to design in the same area – Little Court – for another client, Major Arthur Gallie of the Dorsetshire Regiment. Built in 1910, Little Court is constructed of

local Hurdwick stone under a slate, part-mansard roof, and stands in one acre of garden. Now this four-bed family house is up for sale for the first time in 30 years.

The accommodation includes three reception rooms, a conservatory, kitchen-cum-breakfast room, garden room, utility room and boot room. On the first floor are a main and guest bedroom and bathroom and four further bedrooms. A ground-floor annexe contains a sitting room, bedroom and shower room. Outside are a workshop and garage.

Available through Jackson-Stops. Guide price: £1,500,000.

West Lodge on the grounds of Ridgemead, Englefield Green, Berkshire



Edwin’s son, Robert, is best known as an interior designer and painter and was an architect in his own right. He designed relatively few houses, so it’s unusual for one to come up for sale. Called West Lodge, it’s part of a very significant estate called Ridgemead, a 25-bed country house at Englefield Green, near Windsor. In 1938, Robert designed the entire estate, which also includes three lodges, for Joel Woolf Barnato, a financier and racing driver, after a fire destroyed his house at his country estate, Ardenrun, near East Grinstead, West Sussex.

Barnato, whose father made a fortune in South African gold and diamond-mining, was a member of a group of wealthy British motorists called the “Bentley Boys”, who raced Bentleys in the 1920s. Barnato rescued the car manufacturer when it ran into financial difficulties in 1925.

The Grade II-listed West Lodge is in a style described as “Spanish Mission”. It features white elevations incorporating ashlar masonry (normally rectangular, regularly laid blocks) made of Clipsham limestone and a pantile roof. Its 2,615-sq ft interior has two reception rooms, three bedrooms, two bathrooms, a self-contained annexe, two garages, a garden and swimming pool. The lodge’s style is in keeping with that of the main house. Robert wrote rather wryly at the time: “I have been asked to design houses, and on one occasion even did my best to interpret a commission... which had no valid relation to the English scene, not because those who approached me were... indifferent to appearance, but because they wished to holiday abroad – to retain the treasure of brief golden hours – and not then because what they had seen... had any particular merit, but because they... were reluctant to surrender the regional apparel of an experience whose essence was at best fugitive.”

Available through Strutt & Parker. Guide price: £1,500,000.

RECENTLY SOLD PROPERTIES

Barton St Mary, near East Grinstead, West Sussex



Described by architecture writer Lawrence Weaver as “one of the best houses designed by Sir Edwin in a vernacular manner”, the Grade II-listed Barton St Mary, on the outskirts of East Grinstead, has come up for sale. Built in 1906 for shipping magnate Sir G Munro Miller, it stands in 19.8 acres with a garden designed by Gertrude Jekyll in 1907. “This type of house gives the feeling of homeliness in marked degree,” elaborated Weaver. “It is, perhaps, more instinct with an obvious air of comfort than houses designed in a graver and more formal manner.” Despite Barton St Mary’s Arts and Crafts qualities, the house was contemporaneous with

Lutyens’s Classical “Wrenaissance” tour de force, Heathcote in Ilkley, West Yorkshire (commissioned in 1906 and completed in 1908).

Barton St Mary became a school during World War II and ownership then passed to Matilda Marks, of the retail family, in 1946. She and husband Terence Kennedy restored the house and made a number of changes. For example, a bay window was extended into the forecourt, replacing mullioned windows to the south elevation. Much of the interior was altered, with a striking mural added to the main staircase.

The house is approached through a gatehouse comprising a pair of three-bed cottages either side of a central gated opening. These are tile-hung to the first floor with swept roofs to each side and large chimneys. The house’s 8,163-sq ft interior includes a reception hall, drawing room, dining room, sitting room, billiard room, study, conservatory, kitchen-cum-family room, utility room and larder. On the first floor is the main bedroom with a dressing room and bathroom, six additional bedrooms, four bathrooms and a sitting room.

The house and grounds afford southerly views across to the High Weald, an Area of Outstanding Natural Beauty. The gardens are immaculately maintained and include a sunken Italian garden, kitchen garden, topiary walk, tennis court and swimming pool.

Was available through Savills with a guide price of £5,000,000.

The Dutch House, Holmwood, Surrey



The Dutch House is a Grade II-listed Lutyens design of 1901, created for local developer Wildman Catley. It was built on a “papillon” (or “butterfly”) plan, described by Nikolaus Pevsner as “somewhat outré”.

The property has historic links to the suffragette movement. Emmeline Pethwick-Lawrence, a member of the Suffrage Society, treasurer of the Women’s Social and Political Union and co-founder of the newspaper, *Votes for Women*, lived here with her husband Frederick from 1901 to 1921. The house, which has grounds of just over half an acre and overlooks Holmwood Common,

was originally called “The Mascot”. It was recently commemorated by a blue plaque – a scheme run by Dorking Museum and The Dorking Society – placed by the front door.

The Dutch House has whitewashed brick elevations and a semicircular Classical porch under mansard-style tiled roofs. It boasts a reception hall, sitting room, dining room, study, kitchen, breakfast room, main bedroom,

a further five bedrooms, two dressing rooms and a bathroom. A west-facing garden features a Lutyens-designed pergola, double garage and garden shed.

Was available through Jackson-Stops with a guide price of £1,300,000.

Mulberry Cottage on Park Lane, Old Knebworth, Hertfordshire

Lutyens already had a strong connection with the village, Knebworth, when he designed Park Lane – one of two semi-detached, Grade II-listed cottages in the nearby hamlet of Old Knebworth. He married Emily Bulwer-Lytton, daughter of the 1st Earl of Lytton, former Viceroy of India, at Knebworth in 1897. Between 1900 and 1915, Lutyens made numerous alterations to the interior of Knebworth House for Victor Bulwer-Lytton, the 2nd Earl of Lytton. Moreover, Lutyens designed the Grade II*-listed St Martin's Church in an Italianate style in Knebworth, a club house for a local golf course and several cottages. Around 1900 to 1903, he also built the house, Homewood, on the Knebworth estate for his mother-in-law, Edith Bulwer-Lytton, and her daughter, Constance Lytton.

Park Lane, which dates from 1903, is a brick cottage with a weatherboarded gable end under a steeply pitched roof with a central chimney stack. The interior includes two reception rooms, a kitchen-cum-dining room, two bedrooms and a bathroom. A separate annexe houses a bedroom-cum-sitting room and a shower room.

Was available through Putterills with a guide price of £675,000.

Nashdom, Taplow, Buckinghamshire



Two apartments have recently had sales agreed in Nashdom, the Neo-Georgian, Grade II*-listed mansion built by Lutyens between 1905 and 1909 for Princess Dolgorouki, formerly Frances Wilson, daughter of a shipping magnate, and her Russian husband, Prince Alexis Dolgorouki. (Nashdom means “Our home” in Russian.) The princess was renowned for entertaining and Nashdom, recalling a palace outside Saint Petersburg, was designed as the ideal setting for extravagant house parties. After her husband's death in 1915, the princess moved to France. The site was sold in 1924 to an Anglican Benedictine community and the

mansion was renamed Nashdom Abbey. In 1997, a developer acquired the house and its outbuildings, converted them into apartments and demolished a 1960s extension, replacing it with one that was more in keeping with the original building.

Both apartments – the smaller one is in the extension – has 17 acres of communal gardens and woodland, a tennis court, swimming pool, gym and private garages.

The larger apartment, in the original house, extends to 3,666 sq ft over two floors. It contains three reception rooms, including a circular drawing room, and two bedroom suites, each with a bathroom and dressing room. Guide price was £1,000,000.

The other apartment, occupying 1,248 sq ft in the extension, has one reception room, a kitchen, two bedrooms and two bathrooms. Its guide price was £550,000.

Both were available through Fine & Country.

Ivy Cottage, Thornton-Cleveleys, Lancashire

In 1898, the creation of a tram road connecting Blackpool and Fleetwood made possible the development of Cleveleys, which rapidly grew into a small town. Local architect and engineer TG Lumb, who had worked on the tram road, had visions of a new garden city on 2,000 acres inland from Rossall Beach. In 1901, he enlisted

Lutyens to design it. The project was to include a church, central buildings, Classical pavilions and houses (plans of some individual designs are held by the RIBA Drawings Collection).

Ultimately the scheme proved too ambitious and only a few Lutyens houses were built, including two groups of four cottages. One of these, Ivy Cottage, is Grade II-listed. Its listing reads: “Brick, rendered and whitewashed, with red-tiled hipped and swept roofs, in a free version of Arts and Crafts domestic style”. The accommodation includes three bedrooms, a bathroom, two reception rooms, a kitchen and utility room. Was available through Unique Estate Agency with a guide price of £240,000.

Agent details:

Fine & Country: www.fineandcountry.com

Fisher German: www.fishergerman.co.uk

Jackson-Stops: www.jackson-stops.co.uk

Putterills: www.putterills.co.uk

Savills: www.savills.com

Strutt & Parker: www.struttandparker.com

Unique Estate Agency: www.uniqueestateagency.co.uk

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. If you have any Lutyens-related property news, please contact Richard at landseer75@hotmail.com.

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

The Places to Visit section can be seen on The Lutyens Trust website
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