

THE LUTYENS TRUST

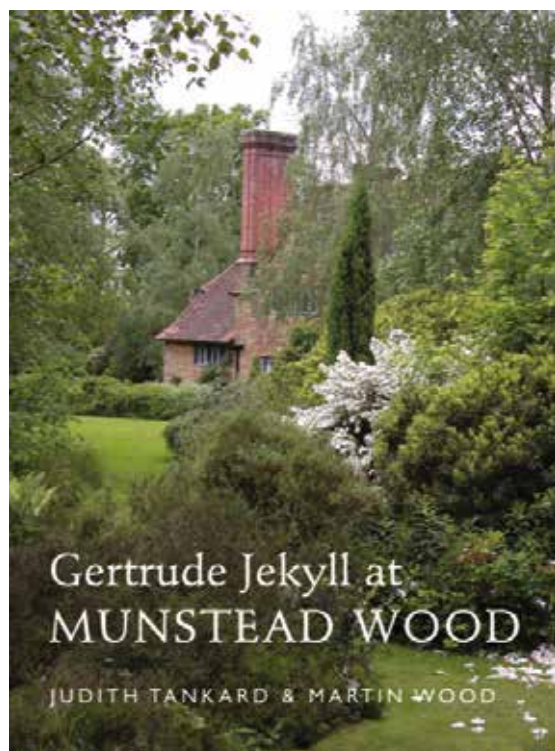
To protect and promote the spirit and substance of the work of Sir Edwin Lutyens O.M.

NEWSLETTER

SUMMER 2026

THIRD EDITION OF THE BOOK, *GERTRUDE JEKYLL AT MUNSTEAD WOOD*, BY JUDITH TANKARD AND MARTIN WOOD

Reviewed by Dr Deborah Mays



A new, third edition of the book, *Gertrude Jekyll at Munstead Wood*, by Judith Tankard and Martin Wood – a leading account first published in 1996 and redesigned in 2015 – is now available in paperback (priced £20). It includes a new introduction by Tankard and Wood adding to the foreword by horticulturalist Graham Stuart Thomas repeated from the first edition. It has been beautifully produced by Pimpernel Press for Gemini Books Group and is superbly illustrated. An enjoyable read, it is a must-have for those seeking to understand the working relationship and friendship between Gertrude Jekyll (1843-1932) and Edwin Lutyens. Highlighting the significance of this in a scene-setting, early chapter, the co-authors write: “When Edwin Lutyens entered Gertrude Jekyll’s life in May, 1889, neither could have guessed the enormity of the influence they were to have on one another.”

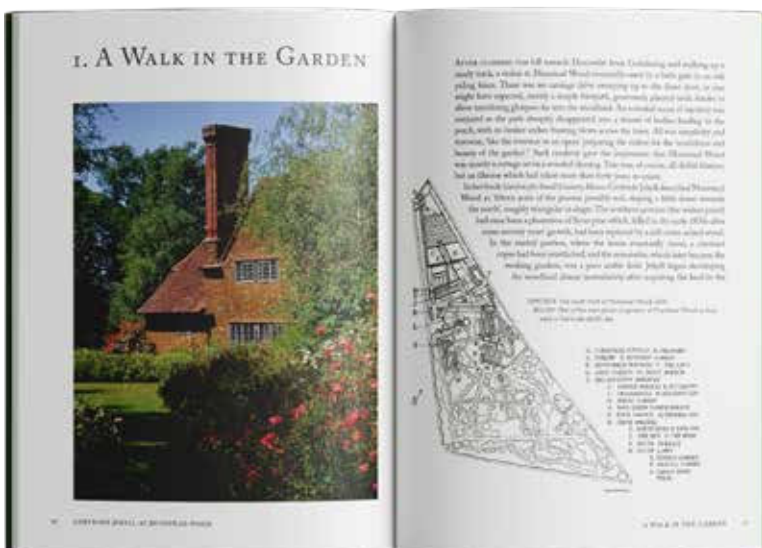
The Edwardian doyenne of gardening only is namechecked in the book’s title (as with the first two editions). But from the first mention of Lutyens in the book, there is no doubt he was her soulmate and professional partner – either when physically present or by association with her throughout her career. In the 1890s, they discussed their collaborative projects frequently in person. Later, as his career soared, they did so less since he was

often travelling. By then, however, their way of working was established and each other’s values embedded in all their future collaborative designs.

Asked what sets the book apart from and gives it the edge over comparable titles, Wood says: “What makes the book special, almost unique is that in a way it’s a biography not of a person but of a house and garden. We sought to paint a picture of the development of both house and garden, and how they acted as a foil for Miss Jekyll’s life and extensive interests. It is a different way of looking at Gertrude Jekyll, and personally I think it is more interesting than a pure biography.” This rings true but I would argue the book does more than this: it demonstrates that there was a third, creative, highly significant person in the marriage of Jekyll and Munstead Wood, which was acquired by the National Trust in 2023 – our own Sir Edwin. Much of the narrative in the later chapters is warmly recounted through reference to Lutyens.

The opening chapters focus on Jekyll’s roots, and reveal clear parallels between her upbringing, influences and artistic choices and those we know shaped the young Lutyens. Jekyll and Lutyens were interested in observing and recording nature and architecture at first hand, albeit using different methods. In the third chapter we learn how photography became a vehicle for Jekyll’s creativity during her rural ramblings from the 1880s onwards. She took her first photo in 1885. This mirrored Lutyens’s urge to document his explorations of the rural hinterlands of Thursley, Surrey, although his chosen medium was low-tech by comparison: he sketched buildings that caught his eye with a penknife-sharpened bar of soap on panes of glass rather than in a sketchbook. Both studied nature or architecture at first hand closely, then documented them as artfully composed images. Both had largely solitary childhoods but later enjoyed exposure to artistic circles and became well-connected, which fuelled their creative drive. The ground was laid for what ensued.

In 1882, Jekyll acquired “a flat-iron of fifteen acres” of heathland and woods opposite the existing Munstead House in Busbridge, Surrey for her own home and garden. Munstead House had been commissioned by her mother and designed and built by Scottish architect John James Stevenson in 1877. In 1889, Harry Mangles, Jekyll’s friend and a fellow gardener, introduced her to the 20-year-old Lutyens, who was then building a



Photos © Judith Tankard and Martin Wood

and his correspondence with wife Emily – enabled this book’s co-authors, two authorities on this subject, to craft a most eloquent narrative. The fifth chapter, entitled “A Sagacious Client”, provides insightful accounts of the friendship and their complementary minds. In his foreword to *Gertrude Jekyll: A Memoir*, of 1934, a biography by her nephew, Francis Jekyll, Lutyens recalled how he and Bumps, as he affectionately called her, enjoyed together “many a voyage of discovery throughout Surrey and Sussex... Old houses, farmhouses and cottages were searched for and their modest methods of construction discussed”.

Richard Page, the Trust’s property market adviser, has described Jekyll’s house at Munstead Wood, in 2022, as a reinterpretation of a small Tudor manor house built in the local vernacular style and touched with Lutyens’s magic. It has a U-plan with double gables to its south elevation, sturdy timbers inside all made of local oak, its first-floor, 60-ft long gallery being a notable example. Its style, an example of early “Surrey picturesque” as it was dubbed, was as dependent on Lutyens as its owner, the whole forming a magical harmony – “a melodious duet”, as Tankard and Wood put it.

True to its title, the book adeptly brings to life Munstead Wood as it was in Jekyll’s day, while acknowledging that this centrepiece was “largely the result of her collaboration with Sir Edwin Lutyens, whose work in helping her realise her ideas about domestic architecture had in turn a formative effect on one of the most distinguished architectural careers of the 20th century”. Lutyens himself later reported that “The weekend at Munstead became a habit”. It was a retreat that he would drolly refer to with Emily as “Bumpstead”.

The book relays Jekyll’s contented assessment of Munstead Wood: “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.”

cottage for Mangles at Littleworth Cross, near Farnham that year. Gertrude and Edwin quickly realised it was a meeting of kindred minds and forged a friendship underpinned by their shared love of Surrey’s vernacular architecture and crafts.

The Munstead acres were initially laid out with gardens, while Lutyens planned what other buildings to add, with Jekyll advising on their design. In 1894 he first built Jekyll’s temporary residence, The Hut, where she lived and worked until her new home was completed in 1897. Additional elements included Munstead Orchard (another house), Munstead Wood Gardener’s Cottage, a viewing tower, a barn that Lutyens redesigned and repositioned, a loft, workshop and stables. The loft and stables were converted to private properties in 1948, collectively called The Quadrangle. The entire project established Lutyens’s characteristic palette and architectural preferences. He made much use of local Bargate stone, and included weatherboard, archways, hipped roofs, curved eaves and buttresses. His imaginative approach of seamlessly knitting together old and new buildings gave Munstead Wood its distinguishing form that established the aesthetic for his “Surrey Vernacular” architectural style, which he immediately explored further in other buildings.

Careful research through consultation of primary sources, not least Jekyll’s own photographs, scrapbooks and notebooks – and, critically, her correspondence with Lutyens



Photo © Judith Tankard and Martin Wood

With its helpful index and select bibliography, this book will stand comfortably as a reliable reference resource, a fact completed by inclusion of appendices setting out Jekyll's commissions (65 undertaken with Lutyens), along with names of architects who commissioned her skills. The latter include the fruits of the many professional recommendations each made for the other if this key information requires the reader to delve elsewhere.

"A Lutyens house with a Jekyll garden became, and remains, a byword for the best of the best," to quote Richard, and, judging by Tankard and Wood's book, we can confidently suggest that Munstead Wood was the *pièce de résistance* of Lutyens and Jekyll's legendary partnership.

The new edition of *Gertrude Jekyll at Munstead Wood* by Judith Tankard and Martin Wood is available from the "Books for Sale" section of www.lutyenstrust.org and from all good bookshops.

QUEEN MARY'S DOLLS' HOUSE AND THE COLLECTIBLE SOUVENIR CHINA REPLICA MODELS IT INSPIRED

By James Brazier

My eye was caught by a report by Robin Prater, Executive Director of Lutyens Trust America (LTA), published in the Winter 2025 issue of the Lutyens Trust Newsletter, on the LTA's visit to Windsor Castle where the party was privileged to have a curated visit, in honour of Martin Lutyens, of Queen Mary's Dolls' House, which was built between 1921 and 1924.

As many members will know, this was designed by Edwin Lutyens and built between 1921 and 1924, and given to Queen Mary for her personal pleasure. Its structure was made by J Parnell & Son of Rugby to his plans. Once its timber shell had been completed, it was placed in Lutyens's office in Apple Tree Yard in Westminster, where he designed New Delhi. Here commissioned artists decorated its ceilings, while some 1,500 craftsmen and decorators began working on its interior.

The dolls' house was later moved to Lutyens's home in Mansfield Street, Marylebone where its furniture and contents were assembled. One firm involved at this stage, Cauldon Potteries in Stoke-on-Trent, was commissioned to produce a miniature breakfast set, each piece bearing a royal monogram. Queen Mary took great interest in the dolls' house, frequently visiting Mansfield Street to observe its progress.



It was unveiled to the press in February, 1924, then became the focal point at the British Empire Exhibition (BEE) held at Wembley Park from April to November, 1924. The following year, the dolls' house was displayed at the Daily Mail-sponsored Ideal Home Exhibition at Olympia. It was taken afterwards to Windsor Castle, where



Two views of the same Arcadian china model of Queen Mary's Dolls' House, measuring all of 3in high – its grand front elevation and another perspective.

Left: The informative text printed on the base of the Arcadian china model



A colour postcard of the dolls' house printed by renowned fine-art and book-publishing firm Raphael Tuck & Sons, one of a series of 48 cards picturing different details of Lutyens's design

it has remained ever since. Interestingly, some items from the dolls' house were showcased at the annual British Industries Fair at White City, London, held in 1923 and 1924. It is also understood that some of its objects were renovated at the Victoria & Albert Museum in the 1970s.

Cauldon Potteries also made official souvenir china models of the dolls' house in five sizes (between 4½ and 7½-in high), according to Mary Stewart-Wilson in her book, *Queen Mary's Dolls' House*. They were larger than other available models of it. The 1924 BEE crest in outpressed (the opposite of impressed) form is on the base of one of the models. At least one of Cauldon's models had a removable roof allowing the model to be used as a receptacle.

For more reading on the subject, I'd recommend *Queen Mary's Dolls' House: Official Guidebook* (Royal Collection Publications). Another book of interest is *The Book of the Queen's Dolls' House*, co-written by Lawrence Weaver and AC Benson, published in two volumes in 1924. Weaver will be known to Trust members if only for his book, *Houses and Gardens by EL Lutyens* (published in 1913 by *Country Life*), but he also played a major role in the success of the Palace of Arts at the British Empire Exhibition 1924, held at Wembley Park. He was an architectural writer and critic of note. He initially worked as a sales representative to an architectural practice selling fixtures and fittings, then developed an interest in architecture and fine art. Sadly, he died unexpectedly in 1930, aged 53. A superb book, *Arts & Crafts Chronicler: The Life and Work of Sir Lawrence Weaver*, by his grandson, Lawrence Trevelyan Weaver, and Timothy Brittain-Catlin was published recently and is well recommended.

Cauldon Potteries' replicas of the dolls' house were sold at the BEE with a part of the proceeds of the sales given to Queen Mary's charities. Incidentally, a charming photograph exists of Queen Mary, King George V and Lutyens admiring the actual Queen's Mary's Dolls' House with a display of Cauldon Potteries models of it behind them.

Some Cauldon Potteries' replica models were produced in parian china (a white matt, unglazed porcelain developed in the UK in the 1840s), its surface featuring no decoration. Information about the model and Cauldon Potteries' backstamp (the logo on the underside of china) were printed on its base. Over the past 40 or so years, at antiques fairs around the country, I've seen several ones with the removable roof. As I recall, they had suffered damage probably because they'd been picked up by people unaware of their removable lid.

A model of the Queen Mary's Dolls' House was also manufactured under the trade name Arcadian China by pottery entrepreneur Henry Taylor Robinson. In 1920, he amalgamated his concerns and named his enterprise, Cauldon Potteries, whose marks also included Goss China and Willow China. I recently acquired an Arcadian model, which, at 3in tall, is smaller than any Cauldon models. I've collected replica models of other Lutyens designs, including the Cenotaph.



Top: The Wembley Exhibition crest on the pitched roof of the Arcadian model.

Above: The crest was an adaptation of a patriotic transfer used on thousands of mugs produced at the end of the First World War as souvenirs to commemorate peace

The Arcadian model is glazed and believed to have been produced in three sizes. My model, which doesn't have a removable roof, bears backstamps of both Arcadian China and Cauldon Potteries. On another occasion, I've bought a Cauldon model, which does have a removable roof-shaped lid.

Arcadian China was a leading manufacturer of crested china (sometimes referred to as heraldic china), and its models of the dolls' house sometimes bear the City of London crest in place of the crest of the 1924 Wembley exhibition. The latter incorporated a lion motif. A BEE transfer was also applied to a number of other models produced by Arcadian China. That particular transfer was based on one used on thousands of mugs produced at the end of the First World War as souvenirs to commemorate peace, which were presented to schoolchildren throughout much of the UK.

I have a personal interest in and connection with the 1924 exhibition: my mother was employed, aged 16, as assistant to Arthur Osborne, owner of the company which produced plaques by a company called Ivorex, which had a stand at the exhibition. She worked on the stand throughout it and was again taken on by him for the whole of the second BEE, held the following year.

LUNCH PARTY TO RAISE AWARENESS OF THE GREAT DIXTER CHARITABLE TRUST HELD AT GREAT DIXTER, NORTHIAM, EAST SUSSEX

30 June, 2025

By Mark Lutyens



Glorious weather for The Great Dixter Charitable Trust lunch. Photo © Mark Lutyens

On a very hot day last June, I attended a lunch party at Great Dixter in East Sussex. Originally, a house called Dixter, dating from the mid-15th century, stood on the site. In 1910, it was bought by businessman Nathaniel Lloyd, who commissioned Lutyens to restore and enlarge it. This was achieved by the acquisition of the timbers of a derelict, 16th-century house in Benenden, Kent, which Lutyens reconstructed at Dixter. He then joined the two buildings together, providing further accommodation. The project was completed in 1912. The house is also associated with Nathaniel's son, Christopher, who, in 1954, moved to Great Dixter, where he set up a nursery specialising in unusual plants. He regularly opened the house and gardens to the public.

The lunch was held for Great Dixter trustees and patrons and their guests – all gardeners, some professional, like me, and others keen amateurs. Its purpose was to draw attention to the work of The Great Dixter Charitable Trust, in particular its training programme for gardeners, whom they call “scholars”. It is impressive – and very heartening in these hard times when money is tight and so many careers are threatened by AI and much more.

The principal idea, as explained to us by Fergus Garrett, CEO and head gardener of the whole operation – it's quite a thing, a medium-sized business employing more than 70 people – is to give young, would-be gardeners a thorough horticultural education, then send them into the world as gardeners and nurserymen and nurserywomen to spread the good word. Great Dixter partners with local horticultural colleges as well as commercial nurseries in this country and Europe (the Netherlands in particular) and the US to give students the broadest possible grounding.



It is hard work for the students but their enthusiasm and sense of purpose are infectious. They make their own soil and compost, propagate their own plants, selling surplus ones to help cover costs, and maintain the gardens, which are justly famous. On that hot day, with a temperature well over 30°C, the borders shimmered, swallows and swifts dipped lazily and the house looked picture-postcard perfect.

We had lunch in the medieval Great Hall, which, on one of the hottest days last summer, was surprisingly cool. And, as someone pointed out, it has unexpectedly good acoustics. I asked if I could have a quick look around the house and estate manager Guy Hagan gave me a brief tour. He showed me The Solar (the name of the main apartment in the 16th-century house), parlour, bedrooms and other parts of the house, explaining how the Lutyens additions had been so cleverly integrated. He showed me half a dozen packages, resembling wrapped loaves, containing ashes of various Lloyd family members still stored in an inglenook bread oven, the “great bedroom” where Nathaniel’s

Lutyens-designed bed once stood (now at Deanery Garden in Sonning, Berkshire), overflowing cupboards and cabinets seemingly untouched for 50 years. In The Solar are some books Lloyd wrote on architectural history, in one of which was a letter from Ned, thanking him for a copy. Guy told me that The Lutyens Trust America had paid a visit recently, and it had amused him that what interested its members most was the brickwork of the many chimneys and coursing of the roof tiles.

Unlike other smaller Lutyens buildings open to the public – for instance Goddards or Munstead Wood – Great Dixter is open all year round, has a car park, loos and a café. Despite these advantages, there is, I understand, as elsewhere, a recurring need for funding to keep it going. Yet I felt the place had a great energy which will, I’m certain, ensure it survives, grows and flourishes. I was touched by its sense of vibrancy, the happy fusion of house and garden and pride in those who built it – Lutyens and Lloyd – and, of course, in Christopher, whom many of them knew and who inspires them still. What a wonderful legacy. I should add that our chairman, Charles Hind, is a trustee of Great Dixter.

REMEMBERING SIR TERRY FARRELL AND HIS CONNECTION TO THE LUTYENS TRUST



Photo © Richard Glead

The Lutyens Trust is sad to report the death of Sir Terry Farrell, one of Britain’s greatest architects and a much valued Patron of the Trust.

Early on in his career, Farrell, a rising star working in the postmodernist idiom, generously organised financial support for the installation of the exhibition, *Lutyens: The Work of the English Architect, Sir Edwin Lutyens*, held at the Hayward Gallery, London from 1981 to 1982.

Farrell’s connection with the Trust followed an interview with him by journalist and current Newsletter editor Dominic Lutyens. Dominic interviewed Farrell and his wife, Mei Xin, for an article for the Telegraph Magazine about his house near Edgware Road, converted from a World War II Spitfire factory. Farrell expressed his interest in Lutyens and Dominic offered to put him in touch with his father Martin Lutyens, then Chairman of the Trust. Farrell’s interest in Lutyens was reinforced when he became a member of the Trust in 2009.

Sir Terry and Lady Farrell acquired an apartment in Lutyens's Great Maytham Hall in Kent. In the main entrance hall and staircase they hung reproductions of Lutyens drawings from the RIBA Collections together with a portrait of him (artist unknown) and the Carl Laubin capriccio, entitled *Metiando Vivendum*, which they commissioned. This brings all Lutyens's built works into one great landscape panorama. "Metiando vivendum" was Lutyens's motto — "By measure, we live". Sir Terry and Lady Farrell generously donated the whole collection to the Trust.

To read Owen Hopkins's obituary of Sir Terry in *The RIBA Journal*, visit <https://www.ribaj.com/intelligence/obituary-terry-farrell-1938-2025/>

TRIBUTE TO IAIN ALEXANDER MCLAREN

By Susan McLaren, his wife



Portrait of Iain McLaren.
Photo © Dr Sarah McLaren

On 8 June, 2025, Iain, conservation architect and long-time member of The Lutyens Trust, died in his 84th year. Born in 1941, his distinguished career in repair and conservation architecture encompassed a diverse, important range of challenging yet inspiring projects. These included English Heritage (now the English Heritage Trust and Historic England) and National Trust houses, glasshouses and gardens; historic military and government buildings, colleges and dockyards; museums, medieval chapels and parks. All attest to his achievements.

Iain was born in Port of Spain, Trinidad where his father was a clerk of works and worked on the construction of many public buildings. His family had lived in London and, on their return there, Iain attended a local primary school, followed by Emanuel School in Battersea, and the Bartlett School of Architecture at University College London (UCL), graduating with a BA Honours degree in architecture in 1964 and qualifying as an architect in 1967. At UCL, he attributed a developing interest in Classical architecture to the inspired lectures of Professor Hector Corfiato, then Professor Emeritus of the Bartlett School (until 1963), and formerly the college's Professor of Architecture and Director.

After joining the Building Design Partnership (BDP) from 1969 to 1989, further sources of inspiration at the beginning of his conservation career were the completion of surveys on historic structures at Chatham Dockyard in Kent and the Royal Naval Dockyard in Gibraltar. Subsequently, he led many historic projects for BDP, notably as project architect for the repair and conservation of Old College at the Royal Military College, Sandhurst and the reconstruction of historic interiors in the rebuilt 19th-century Richmond Terrace in Whitehall.

A move to the Conservation Practice in Midhurst, West Sussex, where there are many listed buildings, from 1989 to 2001, led to his most stimulating projects and achievements. One noteworthy project – while working, too, for the Conservation Practice of nearby South Harting in East Sussex, with Iain in the role of project architect – involved the repair and conservation of Uppark House and Garden for the National Trust, from 1989 to 1995, following a disastrous fire. This presented philosophical and technical challenges, necessitating a team of archaeologists and conservators working in collaboration with National Trust advisers on metalwork, plaster, joinery and stonework. This task included the revival of ancient plastering techniques, analysis of historic paints and archival research looking at photographs, documents, drawings and remnants to decipher original designs for plasterwork, joinery and decorative finishes.

The successful completion of Uppark was followed by a major project commissioned by English Heritage, completed in 1999 with Iain as project architect. This was the repair and conservation of the early 20th-century house of Eltham Palace – built for Stephen Courtauld, a scion of the wealthy English textile family, and his wife Virginia – which is attached to its 15th-century Great Hall. From 2001 to 2014, Iain set up as a sole

practitioner, working on the repair and conservation of historic glasshouses, conservatories, vineries, plant shelters and walled gardens mainly for the National Trust, including Hidcote Manor Garden in Gloucestershire, Greenway in Devon, Hinton Ampner in Hampshire and, for English Heritage, Chiswick House. He was also consultant architect and volunteer conservator to Godalming Turbine Trust, dedicated to preserving an important 19th-century water-driven turbine that powered paper-making machinery from 1856 to 1925, originally found in the River Wey and Arun Canal at Catteshall Mill in Godalming and later removed. It's now displayed at Ironbridge Gorge Museum, Shropshire.

With his wife Susan, he travelled extensively, mountain-trekking and walking in the Himalayas and the Swiss Alps; visiting historic gardens in the UK, Europe and Japan and archaeology sites on the Mediterranean, and exploring Antarctica. His expertise in conservation architecture and garden history and his lively, interactive and enthusiastic delivery when imparting this to others resulted in a demand for him giving specialist lectures for The National Trust, National Association of Decorative and Fine Arts Societies (NADFAS), NATO, universities, colleges, industrial history groups and societies in the UK and Europe from 1990 until his death.

He had an enduring interest in the life and work of Edwin Lutyens, and the opportunity to join the research volunteer team at Munstead Wood, investigating the roles of local builders and landowners who worked with Lutyens, was a source of great enjoyment. Conservation of his home, a cottage in Lutyens's "Surrey Vernacular" traditional building style with an old orchard garden and border, was an ongoing passion. One of its objectives was to add a Jekyll-inspired garden. Retirement was enlivened by his membership of The Lutyens Trust and Surrey Gardens Trust and volunteering for the National Trust at Winkworth Arboretum and Oakhurst Cottage, both in Surrey.

Family formed the bedrock of his life, professional achievements and happiness. He was a loving and devoted husband, father to Sandra, Andrew and Rachel and grandfather to six grandchildren. His children's contribution to this tribute honours his memory and legacy.

VISIT TO TEMPLE DINSLEY, PRESTON, HERTFORDSHIRE

26 April, 2025

By Gus Alexander



On the outskirts of Preston, Hertfordshire stand two forlorn-looking, overgrown brick piers supporting a pair of locked steel gates. The words Princess Helena are still visible on an adjacent sign. The ensemble is more like the set of a Hammer Horror film than the entrance to a fine Edwin Lutyens house. But, at 1.15pm on Saturday, 26 April, amid the din of barking German Shepherd security dogs, two dozen cars carrying Lutyens enthusiasts were admitted access to Temple Dinsley.



Top left: Archways leading to the kitchens and service quarters. The day nursery is above these. Above left: A lobby between the drawing room and library. Above right: A generous-sized window in Classical proportions in one corridor makes it feel very spacious. Photos © Paul Waite

The house was built by Lutyens for then owners, Herbert Fenwick and his wife, Violet, as a substantial addition to his remodelling of an Elizabethan house from 1908 to 1914. It's set within a landscaped park originating from the early 18th century. The house has a long, rich history. The estate of Dinsley was given to the Knights Templar in the 12th century AD. The Knights built a preceptory (a subordinate house, estate or community of the medieval Knights Templar, in this case a cross between a monastery and manor) and called it Temple Dinsley. In 1542, the manor was granted to Sir Ralph Sadler, a servant of Henry VIII. In 1714, it was demolished and a house in the Baroque style was built.

The project was well-documented by *Country Life* magazine, complete with

plenty of photographs of an Edwardian family disporting themselves among the terraces and gardens. Lutyens's clients – the so-called “Feuding Fenwicks” – only remained there for 15 years before moving out.

Families stopped living there in 1936 when it was reconfigured to house the Princess Helena School, a private girls' school, following its decision to move from Ealing to a more rural location. The organisation did not completely butcher it although it lifted the entire roof by 5ft to make space for dormitories, and this severely compromised the proportions of the principal elevations. Similarly, inside the building, partitions required to make the house function as a school spoilt much of the interior and its agglomeration of art rooms, kitchens, science blocks and such like, built over the next 70 years and in a variety of utilitarian styles, have badly disfigured the setting. The school closed down in 2021 shortly after a lockdown during the pandemic – hence the tight security now for visitors. In January 2025, the local authority granted “rapturous” approval for a very considered residential development.

It was surprising for us to be allowed to wander around such a big Lutyens house unescorted although the experience was dispiriting. Some of the original Elizabethan house's fabric had survived. So, too, had the handsome Lutyens composition: we could admire his elaborate roofscape, marvellous library and some reception rooms



Trust members and some Trustees, gathered for a group shot. Photo © Paul Waite

with characteristic light fittings, wood-panelling and radiator covers. However, it was impossible to overlook the radical alterations made by the school, which, confusingly, included a Georgian staircase, balustrade and handrails and other joinery originally found in its building in Ealing, all reinstalled here.

The original gardens were wildly overgrown but it was still possible to enjoy much of their splendour. Their pergolas, bucolic outhouses and operatic flights of steps connecting the split-level gardens, terraces and water arch still survived despite years of neglect, as did much of the ornamental metalwork, although this had been moved to new locations.

The good news is that the latest iteration of this building promises to restore this particular slice of Lutyens's legacy in a manner more sympathetic to his original intentions than has been the case for the past 90 years.

VISIT TO BAMBURGH CASTLE, LINDISFARNE CASTLE IN NORTHUMBERLAND AND GREYWALLS IN EAST LOTHIAN, SCOTLAND

13 to 16 May, 2025

By Richard Adkinson



Trust members approaching Lindisfarne Castle by foot, having crossed the causeway by coach at low tide

I had been a member of The Lutyens Trust for a year but unable to attend any event until this one. I saw this visit as an opportunity to gauge how I fitted in and what the Trust had to offer. At the end of it, I would decide whether or not to renew my membership.

I first got on a bus from Berwick-upon-Tweed to Belford, a place I'd wanted to visit for some time. It didn't take long to investigate the village. I then got on another bus to Seahouses – a fishing village within the Northumberland Coast Area of Outstanding Natural Beauty – where we all stayed the night at the Bamburgh Castle Inn, prior to the tour that started the next morning. I'd have liked to have investigated Seahouses but was glad to get into the hotel out of the cold. The hotel was fine – warm and comfortable with an interesting selection of food on the menu.

The next day we boarded our coach for the Holy Island of Lindisfarne, our first opportunity to meet our fellow travellers. Rebecca Lilley and Paul Waite, who led the tour, were well organised and welcoming.

The island is cut off from the mainland twice a day during high tide. Cars, coaches and other vehicles reach it via a causeway at low tide (when it's not submerged in water). On arrival at the island, we enjoyed a walk on the historic cobbled path up to Lindisfarne Castle. Its living accommodation, created by Lutyens, was seemingly tacked on to the end of a medieval building. It struck me this could never happen today due to planning legislation and thought the same when looking at it from Gertrude Jekyll's garden. Once inside the castle's portals, we were warmly welcomed by Nick Lewis, a Collections Officer at the National Trust, who gave us a tour of it and went to great pains to explain everything he knew about the castle. He also told us about the Farne Islands, near Bamburgh.

After this, I myself went to watch the tide closing in over the road and, after we'd enjoyed a packed lunch, supplied by the Bamburgh Castle Inn, returned to the castle for a further look. Before we had to leave the island to return to Seahouses, at 6.50pm precisely, most of us ended up in the pub, which was very jolly.

The next day our trusty coach took us to nearby village Bamburgh to see Bamburgh Castle (below), formerly also spelt Bamborough Castle, which was not created by Lutyens but is similar in concept to Lindisfarne Castle. In the 17th century, Bamburgh Castle deteriorated due to financial difficulties but several owners restored it gradually. It was bought in the Victorian era by industrialist William Armstrong, who spent a fortune completing its restoration. Armstrong clearly had limitless money to achieve what he set out to do.

Right: A watercolour, entitled "Bamborough Castle from the Northeast, with Holy Island in the Distance, Northumberland", painted by British artist John Varley in 1827





After being at Bamburgh a bit too long, I felt, we continued by coach north to Greywalls Hotel at Muirfield, East Lothian (left). I would describe the building as a Lutyens masterpiece. He designed it in 1901 for the Hon Alfred Lyttleton. It was requisitioned in the Second World War, and first opened as a hotel in 1948. As a hotel, it impressed



A photograph of Greywalls, featured in Country Life

very much – I felt every detail had been covered for our comfort. We'd been warned that dinner there was expensive, and it was but worth it in terms of quality and service. This was an opportunity to get to know others on the tour more in front of a roaring fire. They were charming and friendly and a number of them had close connections with Lutyens buildings; some owned and lived in Lutyens houses. After a very comfortable night, the next morning

we were shown around the hotel, then round

the gardens by the relaxed, knowledgeable, friendly head gardener who gave us inside information about some of the ups and downs of owning Greywalls. For example a whirlwind regularly blows alongside an extensive boundary wall. Lunch at Greywalls was a lively affair and gave me a further opportunity to interact with other Trust members.

Finally we headed to Edinburgh Waverley Station for our return home. After an interesting and inspiring trip in the company of my splendid fellow travellers there was only one answer as to whether to renew my membership or not – renew!

VISIT TO NASHDOM, BURNHAM, BUCKINGHAMSHIRE

25 May, 2025

By David Averill

Our day began at the Gerrards Cross Memorial Building where we were welcomed with an afternoon tea generously provided by our hosts, Sarah Williams, Marcia Bell and Julie Gilmour. The building, designed by Edwin Lutyens, was commissioned shortly after the First World War by local vicar Reverend John Matthew Glubb to provide a “living memorial” or building that the community could use. It is unique among Lutyens’s war memorials – it’s his only war memorial with a practical, community use. But Lutyens’s original interior was plain and has been much altered. However, the exterior retains his simple treatment of columns forming a loggia in which the memorial to the fallen is placed. The building also retains its original sash windows either side of its understated entrance. Its roof is hipped, and red bricks surrounding the windows and in the plinth enliven the design.



Nashdom. Photo © Dr Deborah Mays

We then drove a few miles to Nashdom (above), also known as Nashdom Abbey, designed by Lutyens in a neo-Georgian style. It was commissioned by Russian Prince Alexis Dolgorouki and his wife, Frances Wilson, the daughter and heiress of shipping magnate Fleetwood Pellew Wilson. We were graciously welcomed by Pete Bellis, Katy Simmons and her husband, and other residents, who also kindly provided refreshments and an insight into what it is like to live in one of Lutyens's more unusual domestic commissions. Nashdom was completed circa 1909 and was converted into apartments in 1997. It was a house designed both for everyday living and lavish entertaining. Its proximity to London, Windsor and grand houses such as Cliveden House made it an ideal location for the sociable couple.

Nashdom stands on an unusual triangular sloping site. As with so many Lutyens houses, the obvious is avoided. There is no grand avenue, rather a simple arrival to the west side where the full scale of the house, which is somewhat austere, is revealed. Here one would be dropped off by motor car before entering the house via a loggia to the left. Luggage would be collected and taken through a door to the right. Nashdom immediately reveals itself as a house split into two, representing the Prince and Princess's separate quarters linked by the loggia and a charming circular courtyard. This is, of course, counter-Classical and risks creating a "duality" or two equal halves. But Lutyens uses a strong central device to both principal elevations to help the two equal larger wings conjoin and harmonise. The entrance's imposing severity is replaced on the garden side by a domestic scale with paired two-storey bows which soften the building. Coloured shutters are used to domesticate the facade, as Lutyens also did later at Middleton Park in Middleton Stoney, Oxfordshire and Gledstone Hall in West Marton, North Yorkshire.

For the interior, Lutyens created a strong sense of arrival and parade, appropriately given the spectacular parties that must have been held here. Guests entered to see a choice of staircases. One straight ahead leads to the ballroom. A staircase to the right is manipulated upwards to a double-height hall from which a central atrium-like space links to the garden. There's a portrait set in a plaster relief of Princess Dolgorouki, still beaming her hospitable presence. There's a lightness of touch here, reflecting the theatricality of the Edwardian country-house weekend and the deftness with which Lutyens created effect, working with a modest budget for a house of this size. Finishes are not lavish, relying on painted brick externally and plaster finishes inside. This is a house meant to impart joy and it still does to its many happy residents to this day.

Thanks are due to Paul Waite and Dr Deborah Mays for organising this fascinating day and to the residents of Nashdom.

“SIR EDWIN LUTYENS: THE HIGH GAME”, A CONFERENCE HELD BY THE AX:SON JOHNSON CENTRE FOR THE STUDY OF CLASSICAL ARCHITECTURE AT THE UNIVERSITY OF CAMBRIDGE

15 to 17 November, 2024

By Rebecca Lilley



A three-day conference was held at Downing College, Cambridge by the Ax:son Johnson Centre for the Study of Classical Architecture (CSCA) in collaboration with The Lutyens Trust (LT) and The Lutyens Trust America (LTA). The planning team included LT Trustee Rebecca Lilley and former Chairman Clive Aslet.

The year 2024 marked the 80th anniversary of Lutyens's death and, coincidentally, the 40th anniversary of the founding of The Lutyens Trust. The conference explored Lutyens's work through the lens of the Classical tradition, focusing on his “Wrenaissance” style and the legacy it has left for today's traditional architecture practices.

The first day started with lunch at Downing, followed by a walking tour of the Cambridge colleges, led by CSCA directors Frank Salmon and Elizabeth Deans. The highlight was a visit to the Wren-designed Trinity College Library, designed in 1676, a treasure house itself where the librarian kindly arranged to bring out a selection of drawings relating to a (proposed but unbuilt) commission for Lutyens to design a garden there. We had a brief glimpse of his Silver Street Bridge, designed in 1932 and built from 1958 to 1959. The tour finished in the grounds of Magdalene College, specifically at Benson Court, a Lutyens-designed accommodation block built from 1931 to 1932, and his only collegiate building at Cambridge University. It is set close to the River Cam, and was intended to be a three-sided courtyard but only one-third of it was built. Nikolaus Pevsner was rather disparaging or at best ambivalent about the design, saying: “Look[s] too heavy and a little too convinced of itself... The five staircases inside all have completely different patterns of their banisters. Here at least Sir Edwin has had that fun which to him was so much part of the attraction of an architect's life”.

After a quick, reviving cup of tea, activities continued with a keynote speech by Craig Hamilton of practice Craig Hamilton Architects and a round-table discussion from 21st-century, US-based architects Oliver Cope and Michael Imber – both board members of the LTA – and Ross Sharpe of Cirencester-based Yiangou Architects, skilfully chaired by Hugh Petter, a partner at ADAM Architecture. All found it highly absorbing. Not even a temporary technical glitch, resulting in no sound amplification, dampened the enthusiasm of those attending.

The main event took place on Saturday in the Howard Theatre at Downing, whose design was led by Quinlan Terry and his son, Francis, and built from 2008 to 2009. It boasts an Italianate proscenium stage. Four jam-packed



*Top: Sign in the college grounds, giving directions for the conference.
Above: Conference attendees at the Howard Theatre at Downing College. Photos © CSCA, University of Cambridge*

sessions were held over eight hours, chaired respectively by Deans, Ankie Barnes, Tom Kligerman and Rosemary Hill, a leading scholar of 19th-century architecture and biographer of AWN Pugin. Following the Swedish conference model, each speaker had to navigate the challenging time limit of 15 minutes on stage. Nonetheless the audience was treated to inspiring papers by Luka Pajovic on Lutyens's education; Timothy Brittain-Catlin on Lutyens's Classical contemporaries; Robin Prater on “The Role of the Neo-Georgian”; Jane Ridley on Lady Emily Lutyens; Clive Aslet on Reginald McKenna who commissioned Lutyens to design several branches of Midland Bank; Jeremy Musson on Sir George Sitwell and Renishaw Hall, to

which Lutyens made alterations in 1908; Petter on Rome and Lutyens; Malvika Singh on New Delhi; David Lewis on Liverpool Cathedral and Campion Hall; Alan Powers on the exhibition, *Lutyens: The Work of the English Architect Sir Edwin Lutyens*, held at the Hayward Gallery, London; Mark Connelly on The Commonwealth War Graves Commission, and John Simpson on the Classical tradition after the Second World War. And the audience were left wanting more.

Robin had kindly arranged for some of us to have dinner at Westminster College's Assembly Room on Friday for which I give my heartfelt thanks. The dinner on Saturday was ticketed and sold out very quickly. This was hosted in the dining hall at St John's College – a chilly though beautiful setting more than made up for by an after-dinner lecture about the Hayward Gallery Lutyens exhibition, given by Piers Gough, its designer.

On Sunday, a contingent of stalwart Lutyens fans set off from Cambridge by coach for a tour of some of his local work. Our first destination was Ashwell Bury, a 1922 alteration of a modest Victorian house for Mrs Wolverley Fordham. Under Lutyens's careful eye, it was transformed into a light-filled home. The star of Lutyens's work there is a double-cube staircase pierced by oeil-de-boeuf (or round) windows, designed to bring light from the huge lantern above into the surrounding reception rooms. The owner, Mr Sheppard, kindly brought out about 15 original Lutyens drawings and left us to look through them. Most of us spent a great deal of time poring over them.

Our next stop was the former Princess Helena College, Temple Dinsley. The Trust had supported plans to convert the building into apartments that were subsequently granted permission in 2025. Project architects Dominic Cullinan and Kirsty Ballantine met the group and allowed us to explore freely. Vacancy had not done the building any favours, but the grand rooms, even though empty, illustrated what a fine home it had been – and could be again. The gardens, though overgrown, showed evidence of signature Lutyens elements of tile details, brick column pergolas and a small summerhouse. (See also Gus Alexander's article on the separate visit to Temple Dinsley, page 8.)

Our final stop was Knebworth House, family seat of the Lyttons, where Lutyens's wife, Emily, grew up. We were hosted there by descendant and current occupant Henry Lytton Cobbold. A fine lunch was held at Knebworth Barns after which Henry gave us a highly informative tour of Knebworth House. Tudor in origin, it has seen several extensive design alterations over the generations. Outwardly, its style is Victorian Gothic and is crawling with heraldic gargoyles. Inside there are interesting signs of early 20th-century modernisation. Lutyens made several changes for Knebworth's then owner, Victor Bulwer-Lytton, 2nd Earl of Lytton, and his wife, Pamela Plowden. Highlights of the tour included its great hall, sitting room and library, where Lutyens stripped back the Victorian interior's excessively ornate mouldings to reveal its plainer, more elegant panelling. In the nursery is a ceiling pendant Lutyens designed for his nieces and nephews. Angels holding hands hang around the light bulb, shedding angel's wing shadows across the ceiling. (These wings are an emblem of the Lytton family.) In the garden, Lutyens replaced a Victorian parterre with an elegant copse of pleached lime trees positioned in a rectangle around a shallow pool.

I am, of course, biased when I say the conference was a huge success for the CSCA, LT and LTA. Happily, I have plenty of emails, texts and letters to vouch for this. Thank you to all of you who shared your appreciative feedback with us afterwards.



Left: Clive Aslet delivers his paper, "Money talks: Reginald McKenna, Lutyens and the Midland Bank". Right: Luka Pajovic speaking on the subject, "Making Up His Mind: Lutyens's Education and (Later) Self-Education". Photos © CSCA, University of Cambridge

LUTYENS HOUSES ON THE MARKET

Richard Page's regular property column

7 St James's Square, London

This is a magnificent, Grade II-listed townhouse that has undergone a meticulous five-year restoration. It was built by Edwin Lutyens for brothers WF Farrer, HL Farrer, both solicitors, and GO Farrer, a merchant banker, in 1911. The eight-storey house incorporates elements of an earlier 18th-century building and its accommodation areas extend to 30,000sq ft. These incorporate eight bedroom suites, formal reception rooms, a swimming pool, spa, private cinema, walk-in humidor, basement garage (approached through Apple Tree Yard) and a courtyard garden.

Last sold, reportedly, in 2019 for £45.25m, it's estimated that over £50m has been spent on the restoration. Central London-based development and investment company Henigman is selling the house. Formation Architects was involved with the change of planning from commercial to residential use and the interior design is by Martin Kemp. Stamp duty would be an additional £38m. Enquiries through Richard Page (see his contact details below).

The Red House, Godalming, Surrey



Also new to the market this year is this fascinating Grade II-listed design by Lutyens of 1899 for the Rev WH Evans, a retiring assistant master from nearby Charterhouse School. Square on plan, with 6,000sq ft accommodation, and designed around a central, top-lit staircase, Nikolaus Pevsner called it "an irregular keep-like mass on a steep hill in simplified Tudor". The current owners acquired the house in 1975, and began a programme of restoration, which the new buyer has the opportunity to complete.

Available through Curchods. Guide price: £1,750,000 for the freehold.

Chinthurst Hill Lodge, near Bramley, Surrey



Described by Pevsner as a "nice lodge at the foot of the hill", the Grade II-listed Chinthurst Hill Lodge is for sale. This was one of Lutyens's earliest commissions. It was designed between 1893 and 1895 and has Bargate stone rendered up to the first floor and leaded light mullion windows under a hipped tiled roof. Its 1,400sq ft accommodation incorporates four bedrooms, two reception rooms and a kitchen/dining room. It includes a detached garage and garden of three-quarters of an acre with views of the Surrey Hills.

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

Lodge, Park Hatch, Loxhill, Hascombe, Surrey

One of the pair of lodges to Park Hatch in the hamlet of Loxhill, built for Joseph Godman in 1890, is for sale. They were erected "with money taken as prizes for Sussex cattle", hence their other moniker – Sussex Lodges. The Grade II-listed lodge is built of coursed Bargate stone with framed gable ends under a slab roof made of Horsham stone. It features a barrel-vaulted veranda at the front with four Doric wood columns. It includes four bedrooms, a bathroom, sitting room, kitchen, garage and garden. Available through Warren Powell-Richards. Guide price: £778,500.

Three-bed house, formerly laundry to Great Maytham Hall, Kent

The Grade II-listed, two-storey central portion of one of Lutyens's pair of U-shaped buildings at Great Maytham Hall in Rolvenden Layne, near Tenterden, designed in 1909 for HJ Tennant, is for sale. Believed to have once been the laundry of Great Maytham Hall, it incorporates two reception rooms, three bedrooms, two bathrooms, kitchen, annexe, garage and garden. Available through Hunters. Guide price: £700,000

Agent details:

Curchods: www.curchods.com

Hunters: www.hunters.com

Warren Powell-Ricards: www.wprc.co.uk

RECENTLY SOLD PROPERTIES

Barton St Mary, East Grinstead, West Sussex has been sold through Savills. The guide price was: £5,000,000; sale price not disclosed.

Little Court, Tavistock, Devon has been sold through Jackson-Stops. The guide price was: £1,250,000.

The Dutch House, South Holmwood, Surrey has sold through Jackson-Stops. The guide price was: £1,300,000; sale price not disclosed.

Two apartments in **Nashdom** have been sold through Fine & Country. Guide prices were: £550,000 and £1m.

The Dutch House, South Holmwood, Surrey has sold through Jackson-Stops. The guide price was: £1,300,000; sale price not disclosed.

Middleton Park, Oxfordshire



Sale agreed by Savills for £15m.

Amport House, Hampshire



Sold through Christie & Co. The guide price was £3m.

As always, if you have any Lutyens-related property news or questions, please contact the Trust's property market adviser, Richard Page, 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

www.lutyenstrust.org.uk

VISITS TO GODDARDS COURTESY OF THE LANDMARK TRUST

Every Wednesday until and including October 28, 2026

We would like to bring to Members' attention that part of the ground floor and garden of Goddards will be open for visits by appointment every Wednesday afternoon from 2.30pm to 5pm until the last Wednesday of October (28 October) inclusive.

Admission: £5 (payment in cash only). To book a space, please contact bookings@landmarktrust.org.uk. Please note that numbers for each tour are limited. Only those with pre-booked tickets will be admitted.

A guidebook about Goddards is available to buy there for £1.



Goddards from the north. © The Lutyens Trust



View across the courtyard at Goddards. Photo © Richard Breese

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