

THE LUTYENS TRUST

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

NEWSLETTER

SPRING 2015

A TRIBUTE TO CLAYRE PERCY (1927-2015)

By Margaret Richardson

I would like to pay tribute to all that Clayre did for the Lutyens Trust over the years. The Trust itself was launched on the 14 May, 1985, a year that also saw the publication of *The Letters of Edwin Lutyens to his Wife, Lady Emily*, edited by Clayre and her daughter Jane Ridley. Their book has been a godsend for anyone interested in Lutyens. As its introduction describes, Lady Emily, on her death in 1964, left her husband's letters to her daughter Ursula, and when she died in 1967 the letters were left to her daughter-in-law, Clayre. Clayre and Jane then took on the enormous task of making a selection from some 5,000 letters for publication and, in so doing, acquired a considerable knowledge of Lutyens's life and work — a knowledge that Clayre rarely showed in our small, competitive circle. I remember we celebrated the book's publication at a party at 13 Mansfield Street, Lutyens's last London home.

In 1988 Clayre became a Trustee, stepping down in 2008 to become one of our Patrons in 2009. She did so much for the Trust and particularly for Goddards. Bill Hall gave Goddards to the Trust in November 1991 and for three years she helped Jane



Brown to open the house to the public. Then, when we no longer had the funds to run it, Clayre was instrumental in making the arrangement with the Landmark Trust to take it over on a long lease. She then had the role of running our annual Goddards week in June, which she did until 2007, to be followed by Christine and Andrew Barnett in 2008. While staying at the house during these weeks, Clayre organised the food and hosted the SPAB scholars and other guests. She was always so welcoming. She also catalogued the Goddards library and produced its first guidebook.

In 1998 she also took over as Editor of our Newsletter from Mary Lutyens, handing over to Millicent Sillince in 2006. She oversaw the production of two to three Newsletters a year, always managing to get them out with seemingly little fuss, having gently persuaded us all to produce our copy as if there was all the time in the world. And she herself was an excellent writer, which greatly helped.

I end with two further tributes:

From Scilla Chester-Master, Martin Lutyens's sister

“Of all my friends, Clayre was probably the cleverest, full of humour and experience and kindness, and never, ever showed it. Life dealt her some bitter blows, and she never showed those either. It was always interesting to spend time with her and I shall miss her very much.”

From Jane Brown

“I would like to mention her wisdom and generosity with her time over Goddards. She wrote and produced our first guidebook and was always willing to come down and help. Her flair for making the house look just right was faultless. With it all she was such good company, her laugh lightening the direst moments.”

**RE-GRADING OF HEATHCOTE,
ILKLEY, WEST YORKSHIRE**

By Nicola Wray, Designation Adviser at English Heritage

In 2014, English Heritage was asked to assess Heathcote for upgrading to Grade I, as a building “of exceptional interest”. Built from 1906 to 1908, Heathcote is located in Ilkley, West Yorkshire. It is the first building in which Edwin Lutyens fully embraced the more challenging Classical tradition of architecture. The result is an inventive essay in Mannerism which shines with Lutyens’s very particular brand of creativity. Though Heathcote’s two main elevations are rigorously symmetrical, they look very different. The north-entrance elevation is austere formal in the manner of an *hôtel particulier*, or grand town house, imparting a presence and grandeur which belies the building’s relatively small size and suburban setting. In contrast, the south garden front is much livelier and busier, incorporating a witty reinterpretation of Michele Sanmicheli’s Porta Palio in Verona.



*Heathcote's austere formal, north-facing façade with its towering chimneys.
Lutyens Trust Photo Archive © Anthony Capobianco, 2010*

The quality and craftsmanship of the materials used both externally — through a carefully considered juxtaposition and sizing of sandstone and ashlar — and internally, especially with regard to the beautiful coloured marbles, give the building a sumptuous character. Heathcote benefits from remaining largely intact both in its layout, which, in true Lutyens style, is idiosyncratic, and in the survival of fixtures and fittings designed by the architect.

Our research and a site visit confirmed the significance of Heathcote as a pivotal building in Lutyens's distinguished career, and English Heritage recommended to the Secretary of State for the Department for Culture, Media and Sport (DCMS) that it be upgraded to Grade I. The recommendation was supported by consultees and a number of experts in the field. The Secretary of State subsequently agreed to the recommendation, and Heathcote was upgraded on 12 December, 2014.

Previously, a total of eight subsidiary buildings and structures at Heathcote had each been listed separately in addition to the List Entry for the main house. It is perhaps more usual to have separate List Entries for subsidiary items as they are often given a different grade to the main building. However, here the whole architectural composition is such a set piece by Lutyens that it was considered that the subsidiary buildings should be treated as a single entity with regard to grading, and all be

upgraded to Grade I. A logical outcome was therefore to include the subsidiary buildings and structures with the house in a single List Entry. The new expanded List entry has also been written in accordance with modern standards for designation, and states the principal reasons why Heathcote is listed as Grade I.



*Heathcote's interior with marble pillars and floor:
Lutyens Trust Photo Archive © Anthony Capo-Bianco, 2010*

Background to the re-grading

Heathcote is one of Lutyens's most famous houses. It was built for the textiles merchant John Thomas Hemingway, and remained a private house until 1958, when it was bought by NG Bailey, an engineering consultancy which converted it to offices, with most alterations being carefully done and reversible. NG Bailey put the house, then Grade II*-listed, on the market in 2010, since when members of The Lutyens Trust have been closely involved with its fortunes. First, members of the Photographic



*The Heathcote Inventory Book. Lutyens Trust
Photo Archive © Anthony Capo-Bianco, 2010*

Archive Committee undertook a three-day photographic survey of the house and garden, which included photographing the original inventory (*pictured left*). At the same time, Mervyn Miller carried out a full building inspection and wrote a descriptive report on the interior with a statement of significance for each room. These two projects provide a comprehensive record of Heathcote, a little over a century after its completion.

Since then, the property has had two owners. The first had plans to divide the house (a thoroughly unsuitable project) and sell off and develop its supporting buildings. These proposals were withdrawn in the face of objections from The Lutyens Trust and others, though two cottages within the boundary wall were sold. The second owner has put in applications for listed building consent to restore the house to single domestic occupation. These have been approved, subject to conditions, though no work has started.

Concerns that the property could still be under threat of redevelopment led The Lutyens Trust, The Victorian Society and several eminent experts to approach English Heritage with a view to upgrading the house to Grade I. Now that it has been upgraded, The Lutyens Trust is most grateful to everyone who contributed to this result, and remains vigilant in its efforts to protect this very important building.

GOVERNMENT GRANT FOR WORKS AT THE MEMORIAL TO THE MISSING AT THIEPVAL

By Martin Lutyens

A sharp-eyed member of The Lutyens Trust spotted that page 91 of the Chancellor of the Exchequer's Autumn Statement included the following:

2.254 Thiepval Memorial — The Government will provide £1.6m towards the restoration and enhancement of the Thiepval Memorial in northern France as part of the First World War commemorations marking the centenary of the Battle of the Somme in 2016.

On the face of it this is extremely good news, as the memorial is in need of remedial work to the pointing and to stop water ingress through the roof. There are other kinds of work The Lutyens Trust also considers to be priorities, and Victoria Wallace, Director General of the Commonwealth War Graves Commission, has promised to invite



us to comment on its proposed work programme. We therefore hope to be able to contribute to the development of a detailed conservation plan, although it is too early to say what this will cover and it remains to be seen what exactly is meant by “enhancement”. We hope to be able to give further information on this important development in the Summer Newsletter. In the meantime, we are grateful to the CWGC for applying for — and to the Government for making — this considerable grant towards the preservation of this great memorial.

CASTLE DROGO'S RESTORATION GATHERS PACE

By Dominic Lutyens

In our Spring 2014 newsletter, we reported on the National Trust's impressive five-year, £11m project to rescue Castle Drogo, which has suffered from water penetration through its roof, walls and windows. By 2012, this was threatening the steel in its structure.



The 100-tonne crane (above) used at Drogo to lift the lintels before they were carefully positioned over the windows (below). © Stephen Hayward

Since then, significant progress has been made on the work to its south wing on all its elevations. To begin with, the masonry above roof level needed to be dismantled — hence the spectacular scaffolding structure that covers it — and this has now been completed. Now the parapets and walls above roof levels are being rebuilt on the south wing and the repointing has been completed.

Last October, the scaffolding structure's temporary roof was opened so that a crane could lower eight lintels and one beam into place. A 100-tonne crane was needed to lift the lintels, which weigh one and a half tonnes each, to go over the windows.



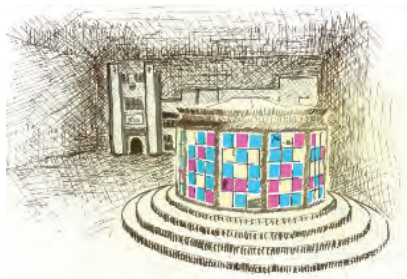
Since then, the first batch of granite slabs that will be used to cover the roof when it's finished have been delivered. Having made reference to original drawings by Lutyens and photographs of the castle, the restoration team has cut and finished

these to match his design as closely as possible. The slabs are also being tooled in the same way as the originals were and as such will reinstate Lutyens's architectural vision.

So what next? A waterproof membrane will be laid on the concrete roof deck, then the rebuilding of the masonry on the south wing will be completed. The scaffolding will be taken down and the first section of the restoration revealed in the spring. Work on the final phase will then start in the summer, with completion planned for the end of 2016.

This winter, the castle's collection has been moved to other areas of the building accessible to visitors during the next phase of repairs.

Furthermore, from March 2015, visitors can see several specially commissioned artworks which help tell the stories of Castle Drogo, the people who built it and the family who lived here. The participating artists include Mdesign, Dovetail Foundry, Jill Smallcombe and Mike Smallcombe.



A sketch of Dovetail Foundry's new artwork, Lantern, at Drogo. © Dovetail Foundry

On a separate but related note, the National Trust runs a campaign to develop building conservation skills, and apprenticeships are part of this. At Drogo, an apprentice, who is also studying building conservation at Weymouth College, has been taken on to work with the contractor and masonry team.

For opening times, see Lutyens Houses and Gardens Open in 2015.

VILLERS-BRETONNEUX: ROAD REALIGNMENT AND PROPOSED NEW VISITOR CENTRE

By Michael Barker

The new roadworks — a combined Australian and Conseil-Général de la Somme operation diverting the road and making it lower in the landscape — have been successfully completed, creating a new, safer entrance to the site with a subtly landscaped car park to the south of the entrance pavilions. This includes a green sward replacing the old road location and hedge barrier that largely conceals passing traffic.

There is also now a proposal for a new Interpretive Centre — a small, discreet building of some 800sq m — to be completed by 2018, its location still to be determined. At a meeting with Brigadier Chris Appleton of the Office of Australian War Graves, it was suggested this might be positioned

behind the tower. I countered that it could be more appropriately sited adjoining the car park. The subject will be discussed imminently and will be addressed to all parties concerned, including The Lutyens Trust.



TOUR OF THE NORTH OF FRANCE AND FLANDERS,

September, 2014

By Michael Barker

From Calais, in our comfortable minibus, we followed the spectacular coast road to Boulogne-sur-Mer with a glimpse of its ancient chateau before our first stop at Lutyens's enormous Etaples Military Cemetery with its magnificent memorial. Then a stop at the picturesque small town of Rue for lunch in a jolly brasserie (particularly appreciated by those with early Eurostar starts) and visited its exuberant Flamboyant Gothic chapel, its turreted medieval belfry, its late neo-classical parish church and a rewarding small museum devoted to aviation pioneers, the Caudron brothers.

We continued to the small Chinese Cemetery at Noyelles-sur-Mer by Lutyens with a neo-Chinese gateway by JR Truelove. After a brief stop in Abbeville to visit its fine church of St Vulfram, much admired by William Morris and Edward Burne-Jones, we followed a pretty rural route along the Somme valley to Amiens for a two-night stay. We visited its outstanding cathedral, after which we took a walking tour of the city centre, had cocktails in a building of 1893 by a pupil of Eugène Viollet-le-Duc and finally enjoyed a good bistro dinner.

The sun shone the next day as we visited a series of Lutyens's cemeteries: Daours, one of the earliest, with Gertrude Jekyll planting, then the remote La Neuville with austere

pavilions — Lut at his most elemental. We all noted the beautiful planting of trees, a feature of all the cemeteries. The highlight of the morning was the Australian National Memorial and Cemetery at Villers-Bretonneux, inaugurated as late as 1938. Standing high up with wide views over Picardy, its entrance pavilions are among Lut's finest cemetery works. Its tall, quite modernist tower was climbed by the intrepid.

We passed through the old town of Corbie whose abbey survived the battles which raged all around during the Great War to visit Corbie Communal Cemetery Extension, which owed much to Charles Holden. Our journey glimpsed the aerodrome of Méaulte founded in 1912 by aviation pioneer Henri Potez where the Airbus is now assembled, the 1920s demesne in the village built by Potez and the town of Albert, largely destroyed from 1915 to 1918 with its church of Notre-Dame de Brebières of 1884, rebuilt identically post-Great War, its gilded Virgin now shining in the sun. Then we caught a glimpse of Oivillers cemetery on the slopes by Herbert Baker, after which we saw Pozières Memorial to the Missing and Cemetery by WH Cowlshaw to compare and contrast it with Thiepval.

At the Auberge de la Vallée d'Ancre at Authuille we enjoyed a gastronomic lunch before the main event of the day, first visiting the Thiepval Visitor Centre with its graphic displays of Lutyens's career, Civic Memory, Remembrance and Reconstruction, and a temporary exhibition devoted to the inauguration of the memorial in 1932. This prepared us for Lutyens's tremendous nearby Thiepval Memorial to the Missing, the largest British memorial in the world. Our day ended with Serre Road No 2, the second largest cemetery by Lutyens after Etaples. We also saw the nearby Serre Road No 1 by Noel Rew and a nearby French Military Cemetery to compare. After a glimpse of the portal of the church of Mailly-Maillet with its marvellous Flamboyant Gothic sculpture, we returned to Amiens.

On another sunny day, we went first to Longueval with its South African National Memorial by Herbert Baker in Delville Wood (nicknamed Devil's Wood). It now includes a museum built in the 1980s which was interesting enough. Passing through Flers — and catching a glimpse of Albert Toft's bronze memorial to a soldier — we arrived at Warlencourt, one of the first cemeteries built by Lutyens, then at his Gréville Cemetery with its New Zealand Memorial to the Missing. Next was Lutyens's Croisilles Cemetery with its fine pavilion and mastery of a complex site. A trip to Vis-en-Artois gave us the opportunity to visit JR Truelove's excellent Memorial to the Missing with fine sculptures by Ernest Gillick.

After two more notable cemeteries by Lutyens at Monchy-le-Preux (including glimpses of Lady Feodora Gleichen's fine bronze 37th Division Memorial and the bold bronze caribou of the Newfoundland Memorial) and Brown's Copse Cemetery, we landed in the historic Flemish city of Arras, and lunched in one of its two magnificent squares.

On the outskirts of the city we visited the cloisters of Lutyens's serene Faubourg d'Amiens Memorial to the Missing and Cemetery with its Royal Flying Corps Memorial by the sculptor Sir William Reid Dick. We moved on to the astonishing Canadian National Memorial on Vimy Ridge sited on the heights of Artois with wide views over the former coalfields. Conceived, it seemed, in a dream by its architect-sculptor Walter Allward, it is a rare blend of Expressionist architecture and sculpture.

Our day ended in the vibrant city of Lille, capital of French Flanders. After a short walking tour of the city centre we were treated to a gastronomic dinner at the restaurant Monsieur Jean.

On Saturday, we entered Belgium to visit the immense Tyne Cot Cemetery by Herbert Baker, mainly made using flint. Its modern Visitor Centre presented a moving introduction to the tragedy of the battles in the Ypres Salient. At Zonnebeke we visited the excellent church of 1925 by Huib Hoste, the first modernist church in Belgium. At Zillebeke we visited Lutyens's Sanctuary Wood Cemetery, on a segmental plan. Then we entered the city of Ypres, which was almost blasted into oblivion by German bombardment. Reginald Blomfield's superb Menin Gate (*pictured right*) was our introduction to a city bravely rebuilt in authentic facsimile as



an act of faith — the cathedral an astonishing achievement. Blomfield's church of St George of 1929 is a monument to memorialise the many fallen. In Ypres, we also saw

the Belgian War Memorial by city architect Jules Coomans who rebuilt the Cloth Hall which now houses the impressive In Flanders Fields Museum. And so to our final stop: Chalton Bradshaw's Ploegsteert Memorial (*pictured right*) — nicknamed Plugstreet by the Tommies — guarded by two splendid lions sculpted by Gilbert Ledward.



HAMPSTEAD GARDEN SUBURB

Visit Saturday, 25 October, 2014

By Rebecca Lilley

Hampstead Garden Suburb is, or so it seems to me, rather magical. Upon our arrival on the busy Finchley Road, I could not imagine that a short walk down a suburban road would lead me to this Arts and Crafts paradise. Yet this is what awaited those members who joined Mervyn Miller and David Davidson on this tour on one fine autumn day.

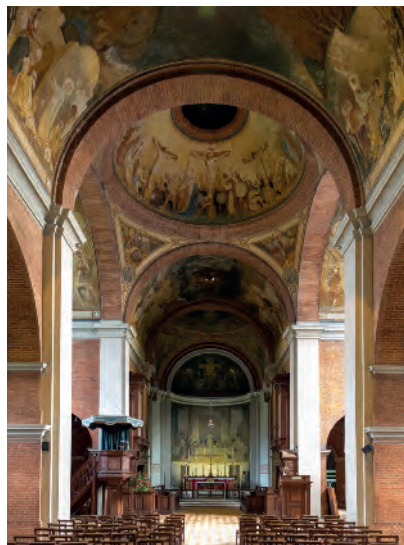


The Free Church

Nikolaus Pevsner described Hampstead Garden Suburb as “the most nearly perfect example of that English invention and speciality, the garden suburb”. It was the brainchild of Henrietta Barnett (a great social reformer) and her husband Canon Samuel Barnett, and was founded in 1906. The masterplan was drawn up

by Raymond Unwin and Barry Parker, and a number of eminent architects, including MH Baillie Scott, Charles Cowles-Voysey and Geoffry Lucas, were brought in to contribute to the varying house designs. Edwin Lutyens joined the group as a consultant and was responsible for St Jude's Church and its vicarage, the Free Church and its manse, the north-west wing of the Institute and the houses built on the west side of Erskine Hill and in North Square.

Our morning was spent exploring the area surrounding Central Square and Willifield Way. It struck me that, although so many architects had worked to bring the suburb together and each house had its distinctive quality, the place felt seamless. The styles of Unwin, Lucas and Lutyens all fitted together to create a coherent whole. The highlight of the visit was seeing the Free Church and the Church of St Jude on the Hill. Designed by Lutyens, they share the same basic form, yet each has its own characteristics. The Free Church interior is clean-lined, and allows the architectural forms in their purest sense to define the space. By contrast, St Jude's is packed with murals, stained glass, carvings and furnishings, yet is undeniably by Lutyens. This extraordinary demonstration of Lutyens's ability to adapt a simple framework to reflect its function was truly an honour for us to see.



The richly detailed interior of St Jude's Church

After a delightful lunch at The Hampstead Garden Suburb Trust, provided by David, we headed once more into the network of lanes, greens and woods to explore the area surrounding Temple Fortune Lane, the Heath and Golders Green Crematorium. Once



again, this mixture of spaces came together and formed what must be a very pleasurable place to live. A special mention must be made of the staff of Golders Green Crematorium, who granted us special access to the Grade II*-listed Philipson Mausoleum (*pictured left*), designed by Lutyens between 1914 and 1915. This small stone structure is formed of a domed space, surrounded by Ashoka rails (woven stone railings inspired by the Great Stupa at Sanchi, India, which Lutyens used at Rashtrapati Bhavan). The resulting basin-like interior creates an acoustic quality that allows a visitor entering the space to fill it with song, even when singing at the lowest volume.

Throughout the visit, it was obvious that the suburb's residents took great pride both in their homes and in the immediate environment. The scheme still provides homes, comfort and a sense of community over 100 years later. Thanks must be given to the staff of The Hampstead Garden Suburb Trust for all the hard work they put into conserving the area for future generations and ensuring that the integrity of the original design remains intact. It was a day that I, and I am sure the rest of the members, thoroughly enjoyed.

THE LUTYENS TRUST CHRISTMAS LUNCH

6 December, 2014

By Martin Lutyens

The Christmas lunch took place again at the Bloomsbury Hotel, Great Russell Street, London — originally designed by Edwin Lutyens as the Headquarters of the YWCA.

The 54 members attending the lunch were free to explore the building (sadly no progress had been made on reinstating the swimming pool), then gathered for drinks in the library and chapel before moving to Queen Mary's Hall.

To mark the centenary of the outbreak of the First World War, the Trust had invited M Alain Petitjean, Directeur Adjoint du Conseil Général de la Somme, and his wife Evelyne as our special guests. In his address — and after reminding us that William the Conqueror had sailed from Saint-Valery-sur-Somme to conquer England — Alain explained the work of the Conseil Général and his own responsibility for roads, harbours, waterways and buildings in the Département.

His role includes working closely with the Commonwealth War Graves Commission, the Government of Australia, The Lutyens Trust (he paid special tribute to Michael Barker, who represents the Trust in France) and others in relation to the infrastructure surrounding many Lutyens cemeteries and memorials, especially those at Thiepval and Villers-Bretonneux (the town where Alain and Evelyne live).

He explained that his Département had negotiated the grant, at national level, of protection from development for 2,500 hectares surrounding Thiepval and was working with 12 other Départements and the Belgian Government to achieve UNESCO World Heritage Site listing for this and other First World War battlefields.

At Villers-Bretonneux, Alain had been responsible for a realignment of the road and creation of a discreetly sited car park, which have minimised the impact of traffic. He also outlined the Australian Government's "awkward" intention to construct a

new Interpretive Centre behind the memorial. (Note: while a visitor centre is a necessary development, The Lutyens Trust considers there is a more logical and less invasive place for it, and has made its view plain.) This site is also intended to be included in the application for World Heritage Site listing.

Alain then explained a French Government proposal to restructure the Régions and Départements in France. This would see the Région Picardie merge with the Région Nord-Pas-de-Calais, with an ensuing impact on the structure, role and budget of the Départements.

He concluded by urging members not to miss Stage Five of the 2015 Tour de France between Arras and Amiens on 8 July, which will pass in front of both Thiepval and Villers-Bretonneux en route!



The lunch continued with Paul Waite's photographic review of the year's events and the traditional quiz and raffle draw. As ever, the Trust is very grateful to Michael Neve, General Manager of the Bloomsbury Hotel, and his excellent staff; also to Paul for creating and presenting the slide show; to Ann Ledden and Fred Ledden and Nicola Donati for their fine

work selling raffle tickets, and to those who provided prizes for the raffle and quiz.

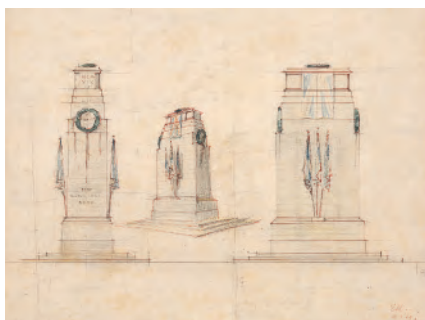
IMPERIAL WAR MUSEUM SHOW, FEATURING EDWIN LUTYENS'S CENOTAPH DESIGNS, TO TOUR THE WORLD

By Dominic Lutyens

For the first time ever, Imperial War Museums (IWM) will be touring a new exhibition — The WW1 Centenary Exhibition — around the world to mark the centenary of the First World War. Its world premiere will take place at the Melbourne Museum in Australia on 17 April, 2015, ahead of the centenary of the Gallipoli landings and ANZAC Day.

The IWM was founded in 1917 during the war to collect and record the stories of the millions across Britain and its former empire who lived, served and died. As the world marks this landmark conflict 100 years on, the show will comprise over 350 items from its internationally renowned collections to enable people across the globe to discover more about this war that changed the world.

Drawn broadly from the narrative of IWM London's new First World War Galleries, the exhibition will tell the overall story of the war: how it started, how it was fought, what it was like for people at the time and its impact on their lives. Facsimiles of Edwin Lutyens's drawings for the Cenotaph in London and a model of the original structure will feature in a section on the war's legacy. Most of Britain's war dead were



Three perspectives by Lutyens of The Cenotaph, of 1919. Courtesy of Imperial War Museums

buried overseas and the Cenotaph or “empty tomb” became, and remains, the focus for national remembrance. It was first made in wood and plaster for Victory Day in July 1919. Later, a permanent stone structure was unveiled by King George V on Armistice Day 1920. The show will also display objects — ranging from artillery shells and guns, military uniforms and work clothes worn by munitionettes to personal diaries, letters and artefacts — and art from IWM's collection, including paintings by William Orpen, Christopher RW Nevinson, Paul Nash and others. In addition, the exhibition will incorporate state-of-the-art interactive and immersive spaces telling stories illuminating the experience of war.



Diane Lees, Director-General of IWM, says, “The First World War has come to the forefront in the last year. It cost over 16 million lives and affected the lives of many, many more. IWM's collections bear witness to the ordinary and extraordinary stories of those affected by the war, and it is an honour to be able to share them with visitors across the world in this new exhibition.”

A book — *The WW1 Centenary Exhibition*, compiled by Samantha Heywood and Nigel Steel, due to be published on April 17 by IWM — will accompany the show, and will be available from the IWM shop and website (www.iwmshop.org.uk).

Another Lutyens sketch of The Cenotaph, with annotations by Lady Sackville. Courtesy of Imperial War Museums

JARDINS DE GUERRE — LES CIMETIERES BRITANNIQUES SUR LE FRONT OUEST BY FRANK RAMBERT

Reviewed by Michael Barker



Albeit written by a French architect in French, this is a welcome addition to the corpus of recent books on Great War cemeteries. Published last year by MétisPresse, it is well researched and illustrated with many photographs — with a rather different take to those of other books — and has copious footnotes and a good bibliography. Rambert's thesis is that these are gardens imbued with an abstract, classical architecture which — in contrast to the French — do not glorify war, and are colourfully planted and landscaped with care. The topography of the North of France and its relationship with the cemeteries is treated by the author in quite some depth.

The book opens with a detailed history of the Imperial War Graves Commission — complete with biographies of its founder Fabian Ware, Rudyard Kipling, Nevil Macready, Frederic Kenyon and the four principal architects, each accompanied by a portrait photograph — and features useful details of the work of the assistant architects, sculptors, graphic artists and garden designers, not least Gertrude Jekyll.



Lutyens's British cemetery, Douchy-lès-Ayette

Another chapter opens with a significant letter from Edwin Lutyens to Lady Emily, written in France in 1917, which described his philosophy for the forthcoming task and talked of his debt to Wren and Palladio. Other sections deal with the evolution of the Great War Stone and the Cross of Sacrifice, and the sheer variety of design and materials which give the cemeteries their unique character — places of peace and memory set in their distinctive enclosures — respectful of an immense territory once ravaged by war, and since revived by farming.



Lutyens's Chinese cemetery, Noyelles-sur-Mer

LUTYENS-INSPIRED CHITCOMBE HOUSE WINS GEORGIAN GROUP ARCHITECTURAL AWARD

By Dominic Lutyens

Congratulations are due to Stuart Martin — a member of The Lutyens Trust’s Events Committee — whose project Chitcombe House in Woolland, Dorset (*pictured right and below*), has won a 2014 Georgian Group Architectural Award. This handsome, flint and ashlar-faced new-build — winner of the New Building in the Classical Tradition category — stands on the site of a Victorian farmhouse above which looms the chalk down of Bulbarrow Hill. Blending beautifully into the surrounding countryside, this project, designed as a family home, is not only influenced by the classical tradition but by Edwin Lutyens and Dutch architecture — aptly since the clients are Dutch. Lutyens-inspired elements, says Martin, include the front-door surround with its “Gibbsian” architrave and the entrance hall’s stone floor, which features a striking black and white star.



“We were delighted and surprised to win, especially when we saw the quality of the other entries,” says Martin. “I believe there were some 60 entries, of which 16 were shortlisted. We are especially grateful to our clients, who gave us the opportunity to build this house. As Lutyens said, ‘There will never be great architecture without great clients’!”



EVENTS PROGRAMME

The Events Programme for 2015 is still being finalised. Details of the Programme will be circulated as early as possible, in April.

LUTYENS HOUSES ON THE MARKET

A new, regular property column by Richard Page



Abbotswood, Stow-on-the-Wold, Gloucestershire

“A magical place where time stands still”, say the American owners of Abbotswood who are now selling after 45 years. Magical indeed when you consider this important Grade II-listed, 22,000sq ft house is set in an immaculate, 774-acre private estate in the heart of the Cotswolds, which includes two lodges, 11 farmhouses and cottages, farm buildings, formal gardens, a walled kitchen garden, parkland, pasture, woodland, lakes and a river.

In 1901 Mark Fenwick, an enthusiastic gardener with money from his family’s mining interests in Northumberland and banking in Newcastle, bought Abbotswood,

its centrepiece being an L-plan Cotswold stone house of 1867. Fenwick consulted Lutyens about improvements, receiving as initial advice “Blow it up and start again”. But the dynamite approach was resisted, and the existing house was altered internally and externally in 1901.

Lutyens’s most striking contribution is the main entrance, a classical doorcase framed by a projecting two-and-a-half-storey gable whose eaves drop almost to ground level. The south wing’s west elevation had narrow gables added, and has a central pedimented window overlooking the terrace with lily pond below. Inside, Lutyens created a new hall and balustrade staircase with a suite of formal reception rooms. The gardens are considered among the finest in the Cotswolds: the formal Lutyens gardens to the south west of the house — enclosed by stone walls with fine herbaceous planting, terraced lawns, stone steps and paths — are a delight. To the north and east of the house are gardens with heathers, flowering shrubs and rhododendrons. These are interspersed with mature specimen trees and have views over the valley, river and lake below.

After Fenwick’s death in 1946, the estate was bought by Harry Ferguson, the tractor pioneer, then by the current owners in 1970. Available through Knight Frank and Laws & Fiennes. Excess £27m. Freehold. (Stamp duty at this price would now be £3,153,750.)

Warren Mere (formerly Warren Lodge), Thursley, Surrey

The late 19th-century home of Robert and Barbara Webb, situated about half a mile to the north east of the Lutyens family’s own village of Thursley. An original 16th-century building was altered and extended by Lutyens in 1896. He extended it again in 1909, adding a long guest and service wing for Lord Stamfordham. The gardens were designed by Gertrude Jekyll. Warren Mere has a romantic link as it witnessed Edwin and Emily’s courtship in 1896, as Jane Ridley has recounted so well: “After dinner that Sunday he proposed a house-breaking expedition with Emily, by moonlight, to Warren Lodge, the house he was building for Bob Webb in the village of Thursley. They broke in through a window and wandered about. Then something happened in the dark, half-built house. A moment of intimacy, a flash of recognition — nothing was said, but it was enough to make Ned, who was sentimental, feel a wave of *ronge* whenever he passed Warren Lodge in later, harsher times. Next day Ned took Emily to Munstead to meet Bumps”. A year later the couple were married

at Knebworth and began their honeymoon at Warren Lodge, which had been kindly lent by the Webbs.

Today the long brick and tile-hung, 9,695-sq ft house is Grade II-listed, and offers smart and comfortable accommodation. It has eight bedrooms, an annex, a four-bed cottage, swimming pool, tennis court and lakes, all set in 51 acres. The interior was redesigned in 2002 by Italian interior designer Enrica Stabile. Available through Hamptons International. Guide price: £6.75m. Freehold.

Hazelhatch, Burrows Cross, Surrey

Hazelhatch is a Grade II-listed, seven-bed, 5,727-sq ft country house standing in 10 acres of Surrey Hills countryside. Designed by Lutyens, it was built in 1897 for the poet and novelist, The Hon Emily Lawless, a friend of Gertrude Jekyll. The elevations are part-colour washed and part-tile hung and there are a leaded-light casement, deep-bay windows, a gabled roofline and stout chimneys. Jekyll planned the woodland garden. There is a sunken garden enclosed by stone walls, enclosing flower borders in the lawn to the south of the house. Beyond the lawns are further areas of light, mixed woodland and a bluebell glade. Available through Savills. Guide price: £3.7m. Freehold.

The Salutation, Sandwich, Kent

This is perhaps the most outstanding example of Lutyens's "Wrenaissance" style. It was built in 1911 for brothers Henry and Gaspard Farrer (who also commissioned Lutyens to build their London house at 7 St James's Square) and best described by ASG Butler in his Lutyens Memorial Volumes as "Sir Edwin's supreme rendering of the full Georgian idiom, touched with something more than had been achieved by his 18th-century predecessors... This very perfect work establishes itself as a high peak in Sir Edwin's achievement and it deserves every possible record."



Now Grade I-listed, this immaculately presented house offers 11,438 sq ft of accommodation, including five reception rooms and eight bedroom suites. There is

a secondary four-bed house, three-bed cottage and two-bed coach house, together with formal garden, kitchen garden and meadow, totalling 3.5 acres. The property is set within the ramparts of Sandwich, one of the best-preserved medieval towns in England. Available through Knight Frank. Guide price: £3.5m. Freehold.

5 Erskine Hill, London NW11

Lutyens was appointed by Henrietta Barnett, founder of Hampstead Garden Suburb, to design its central buildings. The houses, of 1910, are Neo-Georgian in appearance, with their grey brick with red-brick dressings, hipped-tile roofs with dormers and tall brick chimneys. On the market for the first time in 44 years, this Grade II-listed, 2,122-sq ft, semi-detached, six-bed family house is arranged over three floors and has a 90-ft garden. The house is situated at the top of Erskine Hill, close to the junction with North Square in a very desirable location in the heart of the Suburb. Available through Godfrey and Barr. Guide price: £2,000,000. Freehold.

Wood End, Wormley, Surrey

Located just up the road from Tigbourne Court, Wood End, is a Grade II-listed, 3,998-sq ft, six-bed house with a surprising and elegant interior. The hall has a panelled and balustraded staircase and the drawing room a barrel-vaulted ceiling; both rooms have wide stone fireplaces. Recorded as “alterations for Lady Stewart”, Lutyens rebuilt the earlier cottage in 1897 with all the hallmarks of his Surrey style. Described by Pevsner as “an attractive house, excellently composed, on a corner, the oversailing upper storey of white plaster on a base of Bargate stone with brick dressings, being anchored by a giant chimney stack into which a miniature porch fits snugly”. The stack is not dissimilar to Goddards’ additions of 1910. The garden, originally by Jekyll, includes a sunken garden with dry-stone walling. Available through de Mallet Morgan. Guide price: £1,275,000. Freehold.

The Pleasaunce, Overstrand, Norfolk

Two Victorian villas near Cromer on the north Norfolk coast were bought by Cyril Flower, 1st Baron Battersea, and his wife, Constance, a Rothschild, who commissioned Lutyens to amalgamate them to create one house for summer use. Building began in 1897 on what is considered by some to be one of his less successful early works, given its combination of awkward existing architecture and

Lutyens's own experimentation, resulting in a busy and eccentric building. But some have admired it. To quote Roderick Gradidge, "By a lesser hand it would seem an ill-considered jumble, but somehow Lutyens has been able to pull the whole facade together and create, if not a coherent, at least a pleasing balance of parts". The garden façade is a riot of tile hanging, bays, gables, overhangs, windows and corner oriels. The stable clock tower is more romantic, with its horizontal strip of windows under a hipped tile roof, while the immensely long pergola has a roof of sublime simplicity. Most recently used as a Christian Endeavour holiday centre, the property is Grade II*-listed, includes 12 ensuite bedrooms, a guest bungalow and staff annex, and stands in six acres. Available through Knight Frank. Guide price: £1m. Freehold.

Flats

At a more modest level, a number of flats are on the market which Lutyens built or had a hand in. These include flats in Aldford House, Park Street, Mayfair (agent: Wetherell: www.wetherell.com); Great Maytham Hall, Rolvenden, Kent (Savills: www.savills.co.uk); Nashdom, Taplow (Chewton Rose: www.chewtonrose.co.uk); Fishers Hill, Hook Heath, Woking (Carson & Co: www.carsons.co.uk), and at Little Tangle, Womersley Common, Surrey, a house of 1877 given a new staircase and hall by Lutyens in 1899 (Meldrum Salter Edgley: www.mseproperty.co.uk).

Over his 30-year career in property, Richard Page has advised on the marketing and sale of many Lutyens houses, including Deanery Garden, The Salutation and Marshcourt. He is now marketing director for the London & Premier brands of Countrywide plc, which include John D Wood & Co.

Email: rp@countrywide.co.uk

Agents' contact details:

De Mallet Morgan: www.demalletmorgan.com

Godfrey and Barr: www.godfreyandbarr.com

Hamptons International: www.hamptons.co.uk

Knight Frank: www.knightfrank.co.uk

Laws & Fiennes: www.lawsandfiennes.co.uk

Savills: www.savills.co.uk

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

LUTYENS HOUSES AND GARDENS OPEN IN 2015

Berkshire

QUEEN MARY'S DOLLS' HOUSE, Windsor Castle, Windsor SL4 1NJ,
tel: 020 7766 7304; www.royalcollection.org.uk

March to October, open daily, 9:45am-5.15pm (last entry 4pm). November to February, open daily, 9:45am-4.15pm (last entry 3pm). For group bookings, contact groupbookings@royalcollection.org.uk.

Cheshire

EATON HALL GARDENS, Eccleston, Chester CH4 9ET,
tel: 01244 684400; www.eatonestate.co.uk

Gardens open Sundays: 5 April, 24 May, 26 July, 30 August, 10.30am-5pm.
Parking from 10am (last entry: 4.30pm).

Derbyshire

RENISHAW HALL, Renishaw, nr Sheffield S21 3WB (Sitwell Estate),
tel: 01246 432310; www.sitwell.co.uk

Ballroom by Lutyens. 2015 season: 27 March-27 September. Hall tours available every Friday in season at 1pm and 2.30pm. During August, Hall is open Fridays, Saturdays and Sundays, 1pm-2.30pm. For groups, pre-booking is recommended. The gardens, museum and galleries are open to visitors 10.30am-4.30pm, Wednesdays to Sundays and Bank Holiday Mondays.

Devon

CASTLE DROGO, Drewsteignton, Exeter EX6 6PB (National Trust),
tel: 01647 433306; castledrogo@nationaltrust.org.uk

Castle open daily: 9 March-1 November, Monday to Sunday, 11am-5pm and 7 November-20 December, 1pm-4pm, Saturday and Sunday only. Gardens open daily: 1 January-8 March, 11am-4pm, 9 March-1 November, 9.30am-5.30pm and 2 November-31 December, 11am-4pm.

MOTHECOMBE HOUSE, Holbeton, nr Plymouth PL8 1LB,

tel: 01752 830444 (Mr and Mrs Mildmay-White). www.flete.co.uk

Larger organised groups welcome to visit the house by appointment; email:

annemildmaywhite@hotmail.com. 2015 open days will be published online in the spring.

East Sussex

GREAT DIXTER, Northiam, Rye TN31 6PH (Great Dixter Charitable Trust);
tel: 01797 252878; www.greatdixter.co.uk

House and garden open Tuesdays to Sundays, 28 March to 25 October and Bank Holiday Mondays. Garden open: 11am-5pm. House open: 2pm-5pm. Study days, lectures and talks also available; see website for more information.

Gloucestershire

MISARDEN PARK, Miserden, Stroud GL6 7JA,
tel: 01285 821303; www.misardenpark.co.uk

Garden only: April to 30 September, Tuesdays, Wednesdays and Thursdays, 10am-4.30pm. Group visits can be arranged at other times by appointment.

Hertfordshire

KNEBWORTH HOUSE, Knebworth, Hertfordshire SG3 6PY, tel: 01438 812661; www.knebworthhouse.com (The Hon Henry Lytton Cobbold). Garden and part of the house designed by Lutyens. Knebworth House, gardens and park will reopen to day visitors at weekends and school holidays between 21 March and 27 September. Please check website for more information as event bookings may result in cancellations to open days.

Kent

THE SALUTATION, Knightrider Street, Sandwich CT13 9EW,
tel: 01304 619919; www.the-salutation.com

Gardens open seven days a week: 4 January to 31 March 10am-4pm; 1 April to 30 September, 10am-5pm; 1 October to 24 December, 10am-4pm. Tearoom available.

Northumberland

LINDISFARNE CASTLE, Holy Island, Berwick-upon-Tweed TD15 2SH (National Trust), tel: 01289 389244; lindisfarne@nationaltrust.org.uk
Castle and garden open Tuesdays to Sundays, 14 February-1 November and daily, 1 August-31 August, 10am-3pm or 12pm-5pm, dependent on the tides. Open Bank Holiday Mondays and some additional Mondays. As the island is regularly cut off by tides, it's advisable to telephone in advance to check visiting times.

Surrey

GODDARDS, Abinger Common, Dorking, Surrey RH5 6JH (The Lutyens Trust); www.lutyenstrust.org.uk. House and garden open Wednesdays only from Easter to last Wednesday in October, 2pm-6pm. All visitors strictly by appointment with Dorothy Baker, tel: 01306 730871.

France

LE BOIS DES MOUTIERS, Route de l'Eglise, 76119 Varengeville-sur-Mer, Normandy. www.boisdesmoutiers.com. Visits to house by appointment only. Tel: +33 235851002; contact: Antoine Bouchayer-Mallet. House open: daily mid-March to mid-November, 10am-noon; gardens: 10am-8pm. Approximately a two-hour drive from Eurotunnel at Calais.

Ireland

LAMBAY CASTLE (gardens and guest houses) Lambay Island, Rush, Co Dublin, Ireland. www.ihh.ie/houses/100/Lambay-Castle/index.cfm; email: info@lambayisland.ie. Lambay is a private island owned by the Lambay Trust, 4km off the coast of Dublin. It is a unique example of Lutyens's work, a natural haven to wildlife and a national bird sanctuary. The castle is surrounded by terraced gardens designed by Gertrude Jekyll, which can also be visited. Visits and tours by appointment only. Group bookings only at a fixed price (maximum 12 people) must be made by email well in advance to take into account the tides. Please note: a leader must vouch for all group members and take responsibility for collecting payment from the group. For more information, visit <http://lambaybookings.files.wordpress.com/2014/06/lambay-e-intro-2014.pdf>

PLACES TO STAY IN A LUTYENS BUILDING

Cumbria

ABBEY HOUSE HOTEL, Abbey Road, Barrow-in-Furness, Cumbria LA13 0PA, tel: 0844 8262091 and 021229 838282; www.abbeyhousehotel.com; email: enquiries@abbeyhousehotel.com. Abbey House is a Neo-Elizabethan mansion designed by Edwin Lutyens and completed in 1914 as a guest house for Vickers Ltd.

East Lothian

GREYWALLS, Muirfield, Gullane, East Lothian, Scotland EH31 2EG, tel: 01620 842144; www.greywalls.co.uk; email: enquiries@greywalls.co.uk Greywalls was designed in 1901 by Edwin Lutyens for The Hon Alfred Lyttelton, and is now run as a hotel.

Kent

THE SALUTATION, Knightrider Street, Sandwich CT13 9EW, tel: 01304 619919; www.the-salutation.com; email: enquires@the-salutation.com.

London

THE BLOOMSBURY HOTEL, 16-22 Great Russell Street, London WC1B 3NN,
tel: 0207 347 1000; www.doylecollection.com; email: Bloomsbury@doylecollection.com.

GROSVENOR HOUSE HOTEL, 86-90 Park Lane, London W1K 7TN;
tel: 020 7499 6363; www.marriott.co.uk.

Northumberland

EAST WING, WHALTON MANOR, Morpeth, Northumberland NE61 3UT,
tel: 01670 775205; www.whaltonmanor.co.uk

Bookings: English Country Cottages, Stoney Bank, Earby, Barnoldswick. The gardens were originally designed by Gertrude Jekyll and Edwin Lutyens.

Surrey

GODDARDS, Abinger Common, Dorking, Surrey RH5 6JH. Bookings: Landmark Trust, Shottesbrooke, Maidenhead, Berkshire SL6 3SW; tel: 01628 825925;
www.landmarktrust.org.uk.

Ireland

LAMBAY ISLAND AND CASTLE Rush, Co Dublin, Ireland. There are a few Lutyens buildings in which to stay here, including the castle. For more information, visit: <http://lambaybookings.files.wordpress.com/2014/06/lambay-e-intro-2014.pdf> or email: info@lambayisland.ie.

GERTRUDE JEKYLL GARDENS OPEN 2015

Hampshire

DURMAST HOUSE, Burley, Hampshire BH24 4AT. www.durmasthouse.co.uk.
Four-acre garden restored to Jekyll's plan of 1907. The gardens are open through the National Garden Scheme: Sunday, 29 March and Sunday, 28 June, 2pm-5pm.
Admission £4. Book an appointment through Mr and Mrs Daubeney,
tel: 01425 402132.

THE MANOR HOUSE, Upton Grey, nr Basingstoke, Hampshire RG25 2RD; tel: Mrs Ros Wallinger on 01256 862827; www.gertrudejekyllgarden.co.uk; email: via online form. Restored to Jekyll's plan of 1908. Open: Monday to Friday, 9am-4pm, 1 May-31 July. Closed: weekends and Bank Holidays and from August onwards. Admission: £7.

TOWNHILL PARK HOUSE GARDENS, Southampton SO18 2GF (The Gregg School), tel: 023 8047 2133; www.gregg.southampton.sch.uk; email: office@gregg.southampton.sch.uk

Open: Sunday, 22 March, 2pm-4pm; Monday, 4 May, 2pm-5pm; Sunday, 12 July, 2pm-5pm; Sunday, 13 September, 2pm-5pm (Heritage Day). Admission: free.

TYLNEY HALL HOTEL, Ridge Lane, Rotherwick, Hook, Hampshire RG27 9AZ, tel: 01256 764881; www.tylneyhall.co.uk

Garden: open days under the National Gardens Scheme, Sunday, 26 April, Monday, 11 May, Sunday, 7 June, Sunday, 4 October, 10am-4pm. Also to hotel guests and groups by appointment. Admission: £5.

Northumberland

LINDISFARNE CASTLE, Holy Island, Berwick-upon-Tweed TD15 2SH (National Trust), tel: 01289 389244; lindisfarne@nationaltrust.org.uk

Castle grounds open Tuesdays to Sundays, 14 February-1 November, and daily 1 August-31 August, 10am-3pm or 12pm-5pm, dependent on tides. Open Bank Holiday Mondays and some additional Mondays. As the island is regularly cut off by tides, it's advisable to telephone in advance to check visiting times.

WHALTON MANOR GARDENS, Whalton, Morpeth, Northumberland NE61 3UT, tel 01670 775205 (contact: Penny Norton) or email gardens@whaltonmanor.co.uk
House and gardens designed by Lutyens and Jekyll in 1908; now lovingly restored. Private viewings and pre-booked groups from April to October by appointment.

Somerset

BARRINGTON COURT, nr Ilminster, Somerset TA19 0NQ (National Trust); tel: 01460 241938; www.nationaltrust.org.uk

Open: 16 February to 1 November, 10:30am-5pm, Monday-Sunday. And 7 November to 27 December, 10:30am-3pm weekends only.

HESTERCOMBE GARDENS, Cheddon Fitzpaine, nr Taunton, Somerset TA2 8LG (Hestercombe Gardens Trust); tel: 01823 413923; www.hestercombe.com

Gardens only, open daily all year except Christmas Day, 10am-6pm, last admission: 5pm (dusk in winter). Garden shop and plant centre open: 11am-5.30pm (11am-4.30pm in winter). The courtyard, stables kitchen and Lutyens Gallery open: 10am-5.30pm (10am-5pm in winter).

Surrey

MUNSTEAD WOOD, Heath Lane, Busbridge, Godalming, Surrey GU7 1UN; tel: 01483 417867. Garden only opens to groups by appointment with the owner, Lady Clark. Further information also available at www.gardenvisit.com. Admission: £5.

THE PHILLIPS MEMORIAL, Godalming GU7 1HR. Forms part of the Phillips Memorial Park immediately below the High Street, commemorating Jack Phillips, the wireless operator on RMS Titanic. Jekyll garden. Nearby Godalming Museum has a permanent exhibition of Jekyll memorabilia and a charming reading room with her books and copies of her plans and notebooks, plus a tearoom. Further information can be found at www.waverley.gov.uk/info.

Vann

Vann Lane, Hambledon, near Godalming, Surrey GU8 4EF, tel: 01428 683413; www.vanngarden.co.uk (email: Mrs Ann Crossley: vann@caroe.com).

Open for National Garden Scheme: Sunday, 29 March-Saturday, 4 April, 10am-6pm, Bank Holiday Monday, 4 May, 2pm-6pm (home-made teas available on this day), Tuesday, 5 May-Sunday, 10 May, 10am-6pm, Sunday, 7 June-Saturday, 13 June, 10am-6pm. Admission: £6. For other information, please telephone or visit the garden website.

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