

THE LUTYENS TRUST

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

NEWSLETTER

WINTER 2022

WELCOMING CLIVE ASLET AS NEW CHAIRMAN OF THE LUTYENS TRUST

By Dominic Lutyens



Clive Aslet. Photo: © Max Milligan

Coincidentally, for someone so interested in Edwin Lutyens, Clive Aslet grew up in Lutyens country – Surrey – not that he was aware of the architect then. “I can’t pretend I lived in a Lutyens house,” jokes Clive when we met at his London home to talk about his passion for Lutyens which led, over time, to his election as new Chairman of The Lutyens Trust, taking over from Martin Lutyens. It was a fascinating chat, taking in personal memories and observations about Lutyens’s slow-burn rehabilitation after years of being underestimated and overlooked.

Clive first got hooked on architecture when reading *History of Art* at the University of Cambridge: “It involved a lot of history of architecture and that really got me into it,” he says. He remembers how around this time, in the 1970s, “people were looking for alternatives to the modern movement, which was losing its monolithic identity”.

His enthusiasm for Lutyens, in particular, was fired by the Hayward Gallery exhibition on him of 1981 to 1982, another indication that the tide against modernism was now really turning. “It was very daring of the Hayward to put this on – and very exciting.”

Soon after graduating, Clive became a journalist and his links with Lutyens were cemented when he joined *Country Life*. Disappointingly, he just lost out on working in its original office, designed by Lutyens for its founder Edward Hudson, since the magazine’s publisher, IPC Magazines, had moved its HQ to the Brutalist skyscraper, King’s Reach Tower, in Blackfriars – an unpopular move to many.

Clive vividly retells how *Country Life*’s staff pined for their old office. He also recalls how during his tenure at the magazine, from 1993 to 2006, which culminated in his becoming Editor, his colleagues only had eyes for Georgian architecture – ironically, given the magazine’s steadfast promotion of Lutyens in past decades.

Clive became even more acquainted with Lutyens’s work on penning his book, *The Edwardian Country House: A Social and Architectural History*, published in 1980 (and reprinted in 2012). “Writing it really drew me to Lutyens,” he says. “I visited many other buildings he designed or remodelled for Hudson – Deanery Garden, Lindisfarne and Plumpton Place. Lutyens and Hudson, who were both very shy, were enormously good friends.”

Clive wrote a candid piece for *Country Life* about Deanery Garden in which he decried its billionaire owner's decision to have the original oak panelling painted white. "All White is not All Right", fumed the headline. "But there was a happy ending," recalls Clive: "The owner later put the house on the market and the estate agent took out four pages of advertising in the magazine – as a gatefold." The white paint was later removed to reveal the original oak.

Clive has written several other books, including *The Story of the Country House: A History of Places and People* and *Old Homes, New Life: The Resurgence of the British Country House* with photography by Dylan Thomas. In 2019, Clive and Dylan co-founded their publishing house, Triglyph Books. Moreover, after directing an architectural summer school for the University of Buckingham in 2019, he helped to establish the Ax:son Johnson Centre for the Study of Classical Architecture at Downing College, the University of Cambridge, which opened in 2021. He has just been elected visiting professor there.

Clive has also conducted tours of Lutyens houses for American visitors, notably architects, some in collaboration with tour company Classical Excursions. "The architects are really passionate and notice the smallest details. The tours were very rewarding." It was during one of these that Clive met Martin and got involved in the Trust; prior to becoming Chairman, he was a Trustee.

Clive's long-standing passion for Lutyens's work makes him ideal for the role.

THE LUTYENSTRUST AMERICA'S TOUR OF LUTYENS BUILDINGS IN THE WEST COUNTRY

27 September to 1 October, 2021

By Robin Prater

Two years in the planning, this year's Lutyens Intensive – a week spent exploring Edwin Lutyens buildings in Devon and Somerset – was particularly sweet for the wait. Postponed in 2020 due to Covid-19, the 2021 version was built on hopes, never on certainty. Even now, as I look back, it's almost a miracle that all 20 participants navigated the complex requirements for vaccines, a series of Covid tests in the US and UK, as well as numerous visitor address and US attestation forms showing proof of a negative Covid test.

Yet, somehow, we all managed to come together for the first time at Hestercombe in Somerset for lunch in the Bampfylde Hall and for a personal tour of the Lutyens and Jekyll-designed gardens with Head Gardener Claire Greenslade.



The Lutyens-designed orangery at Hestercombe, Somerset.

Photo: © Robin Prater

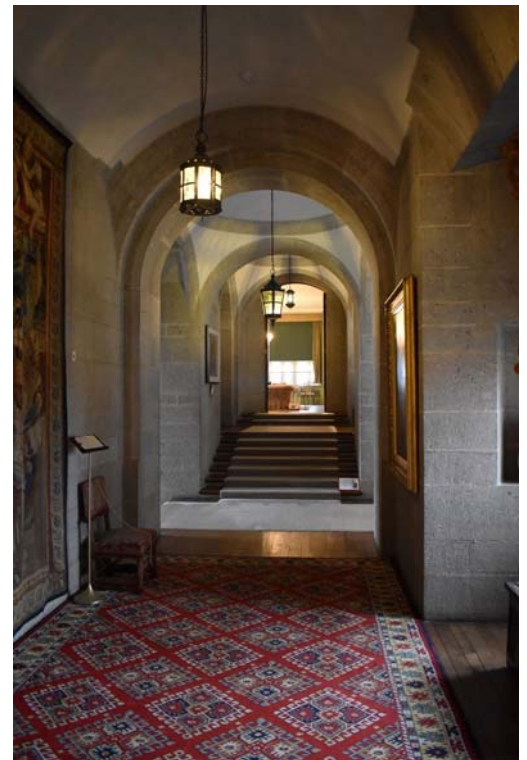
We were blessed with a sunny day that lasted until just before it was time to get on the coach for the Flete Estate in Devon. The countryside is unbelievably beautiful with green hills, rolling farmland and stunning coastline. Although many of us tried, photographs cannot capture how narrow the lanes are. Driving down them was like stepping back in time. Our coach frequently touched the hedgerows on both sides as we traversed the countryside. Wider places in the road allowed for cars coming the opposite way to pass by.



The garden at Hestercombe. Photo: © Robin Prater



Castle Drogo in Devon and one of its interiors.
Photos: © Robin Prater



After a sunny start at Hestercombe, we faced true Dartmoor weather on arriving at Castle Drogo – we were pummelled by rain and wind whenever we stepped outside, particularly during our rooftop tour. Fortunately, most of the planned tour took place indoors. We were greeted with an informative talk, given by Tim Cambourne, on the recent waterproofing and repair work on the castle. Lunch was a cosy affair in the rooms originally designed to be the Day and Night Nursery where we were joined by Ruth (“Bunny”) Johnstone, the great-granddaughter of Julius Drewe, Lutyens’s client for Castle Drogo, and her husband, Patrick, who graciously gave us a tour of their family’s private rooms within the castle. Seeing the rooms and hearing about the castle from the viewpoint of the family gave us a unique insight into understanding Drogo, both as an architectural marvel and family home.

The austerity of the exterior of the castle and the grandeur of the corridors contrast with the warmth of the private rooms. The variety and beauty of the castle’s fireplaces alone would make a fine subject for an article. Breathtaking views through the now watertight windows of the surrounding countryside

soften the rugged look of the stone walls. We learnt that the castle has 913 windows which, as part of Drogo's extensive restoration, were all carefully removed, cleaned by shot-blasting their brass frames, refurbished by rebuilding the lead comes and reinstated using the original glass.

The kitchen area proved to be a favourite of many. Its wonderful lightwell, which Lutyens combined with a central round table and warm wood cabinetry, illustrates the care he lavished on service spaces. Historian Gavin Stamp noted that the dome at the top of the lightwell is similar to ones inside John Soane's Bank of England, which was substantially destroyed while Drogo was being built. In lieu of what would have been a very wet garden tour, we were treated to a talk about the history, design and upkeep of the garden. Time originally designed for sketching and walks was spent viewing the chapel, although some of us also braved the rain for a quick walk through the gardens.

The weather was much kinder the next day as we ventured down the gorge to Fingle Bridge, a 17th-century stone bridge at the intersection of four valleys in an area that's been inhabited since Roman times. In a forward-thinking move, Drewe installed a hydroelectric plant to provide power at Drogo. The National Trust has restored the plant to operation and suggested we might enjoy a hike along the river to see the building Lutyens designed to house Drogo's equipment.



3-8 Venn Hill at Milton Abbot, Devon. Photo: © Robin Prater

At Tavistock, we emerged from our coach to find a magical setting for The Pimple, the nickname of a pavilion with three stone walls forming a triangle topped by a slate roof. Originally called The Outlook, this was designed to cover the entrance to an underground reservoir that would have provided water for a proposed new housing estate for the Duke of Bedford. Although this never came to fruition, the tiny structure continues to preside over a hilltop setting with lovely views of the countryside. The scene was idyllic with golfers in the foreground, sheep in the distance and Dartmoor ponies grazing nearby. Before leaving Tavistock, we were privileged to have a glimpse of Little Court, a 10-bedroom country house designed for Major Gallie in the same area originally intended for the housing estate.



The Pimple at Tavistock, admired by members of The Lutyens Trust America. Photo: © Robin Prater



*Sketching at Pamflete House, Devon.
Photo: © Robin Prater*

The Mildmay-White family also own the wonderful Mothecombe House that became a favourite of our group after we were lucky enough to be given a tour of the house and garden. Mothecombe was built circa 1710. Lutyens was asked to improve its overall condition and design an addition, containing a dining room, to replace a Victorian wing. His addition connects artfully with the core of the original house, which is beautifully framed by the remodelled terrace and walled garden, also designed by Lutyens. The gardens lead to the River Erme and South West Coast Path.



Mothecombe House, Devon. Photo: © Robin Prater



*Lutyens's "Ursula" bed at Shilstone, Devon.
Courtesy of Lucy Fenwick. Photo: © Robin Prater*

Shilstone was our next port of call. A Lutyens design – his “Ursula” bed, created in the 1920s for his daughter, Ursula, which he gave to his godson, Sebastian Fenwick’s father – graces one bedroom. Shilstone was in fact designed in the 1990s by architectural historian Christopher Rae-Scott and is based on a surviving section of a Georgian manor house found on the estate. His intention was for Shilstone to resemble how the entire, completed house would have looked. Yet he sees his design as an interpretation of how it would have evolved through time rather than as a recreation. The house is also the result of extensive research and exploration into its past occupants. The gardens at Shilstone have been equally well-researched, recreated using archaeological evidence.



*Flete House on the Flete Estate at Holbeton,
Devon. Photo: © Robin Prater*

Richard Norman Shaw (1831-1912) was a major influence on Lutyens’s early architecture, so we welcomed the opportunity to visit nearby Flete House, a grand mansion restored by Shaw that is also part of the Flete Estate. Architects Ernest Newton, William Lethaby and JD Sedding were in Shaw’s office during the rebuilding of Flete House and evidence of their work can be seen as well. While staying at Mothecombe in July, 1910, Lutyens was invited to visit Flete House. The results of his observations can be said to have borne fruit at Drogo.

One of the joys of observing Lutyens's architecture is its wide variety and we certainly witnessed that on this trip. Our next stop, The Drum Inn, was in complete contrast to the austerity and grandeur of Drogo and yet was still quintessentially Lutyens.

Designed by him in 1936 as the centrepiece of a development that was never completed, The Drum Inn is still an inviting pub and proved a welcoming respite on a drizzly, autumn day. We were pleased to find information about – and photos of – Lutyens gracing the walls. And, although the original Lutyens furniture has disappeared, we found numerous touches that identified the design as his.



The Drum Inn, Devon. Photo: © Robin Prater



Mells Park House, Somerset. Photo: © Robin Prater

As we began the journey back to London, we couldn't resist the opportunity to visit Mells, a village in Somerset with many ties to Lutyens. Lutyens designed Mells Park House there after a fire damaged an existing 18th-century house with 1824 John Soane additions. The owners, Michael and Julia Samuel, had very graciously allowed us to see it, and Julia showed us round. After a lovely tour of both house and gardens, we made a brief stop at St Andrew's Church to visit several memorials inside, including one to Raymond Asquith, an inscription on a

wall near a bronze wreath designed by Lutyens, and one to Lieutenant Edward Horner – a statue of him on horseback by Sir Alfred Munnings, standing on a plinth designed by Lutyens. Another memorial is the stained-glass window designed by William Nicholson, dedicated to Sir John Horner. Both the equestrian statue and stained-glass window are unique as the only works by Munnings and Nicholson in those media. Rain and too tight a schedule precluded our planned walk in the village but gave us a reason to hope to return to Mells.

Looking back at our days in Devon and Somerset, I not only remember its amazing architecture and scenery but also the camaraderie and joy of being with others after the enforced isolation of the past 18 months. Thank you to all those who opened their homes to us and helped to make this visit possible. And thank you to each and every tour member who took a leap of faith to join us.

WEBINARS AND LECTURES RAISE AWARENESS OF EDWIN LUTYENS IN TANDEM

By Robin Prater and Robbie Kerr

The Lutyens Trust America's webinars and The Lutyens Trust's lecture series continue to celebrate Edwin Lutyens's work and milieu in parallel. Since the report on the webinars in the Summer 2021 Lutyens Trust Newsletter, four new webinars have been produced. The webinars are now being produced once every two months. Announcements of upcoming ones can be found on The Lutyens Trust America website (www.lutyenstrustamerica.com) and on The Lutyens Trust website (www.lutyenstrust.org.uk) as well as on the two Trusts' Instagram, Facebook and Twitter pages.

As The Lutyens Trust America nears producing its 20th webinar, it would like to thank its panellists who have been so generous with their time. It has been an honour – and a treat – to work with such talented individuals who share an appreciation of Edwin Lutyens's gift for design. A thankyou goes to Marcos Lutyens who has been the stalwart of its production efforts and to all those who've watched and supported the webinars to date.

Most recent webinars, along with the names of their panellists:

"Homage to The Salutation: A Hidden Masterpiece" (Stuart Martin, Robin Prater)

"Lutyens and the Hampstead Garden Suburb" (Timothy Brittain-Catlin, Duncan Stroik)

"Restrained Harmony: Edwin Lutyens's Creation at Nashdom" (Katy Simmons, Jun Huang)

"Thiepval Memorial to the Missing of the Somme" (Jon Gedling, Director of Works at the Commonwealth War Graves Commission, and Martin Lutyens)

Other webinars held to date:

"Arts and Crafts Beginnings: The Story of Goddards" (Tom Kligerman, Michael Imber)

"The Life and Legacy of Sir Edwin Lutyens" (Robin Prater, Jane Ridley)

"3D-Modelling of Lutyens's Proposed Liverpool Cathedral: The Greatest Building Never Built" (Nick Webb, Jeff Speakman)

"Lutyens and Jekyll: Architecture and the Garden Landscape" (Virginia Burt, Sarah Dickinson, Janice Parker, Judith Tankard)

"Lutyens and the British School at Rome" (Hugh Petter, Stephen Milner)

"The Furniture and Lighting Designs of Sir Edwin Lutyens" (Candia Lutyens, Alan Powers)

"City Beautiful on the Rand: Lutyens in South Africa" (Anthony "Ankie" Barnes, Mervyn Miller)

"Encounters at Greywalls: Lutyens in Scotland" (Paul Whalen, Douglas Wright, Robin Prater, Ros Weaver)

"Speaking to the 21st Century: The Relevance of Lutyens to Contemporary Design" (Peter Inskip, Kulapat Yantrasast)

"Lutyens and The Cenotaph: Architecture of Profound Geometry" (Clive Aslet, Jane Ridley)

"Lutyens's Plans: Accommodation and Enrichment" (Oliver Cope, Stuart Martin)

"Gertrude Jekyll and the Garden at Upton Grey" (Rosamund Wallinger, Claire Greenslade)

"Lutyens at Lambay: Architecture and Arcadia" (David Averill, Millie Baring, Stuart Martin)

"Lutyens's Plan for New Delhi" (AG Krishna Menon, Dhuru Thadani)

"Lutyens's Architecture in New Delhi: Politics, Planning and Personality" (Swapna Liddle, Grant Marani)

The online lectures, meanwhile, have been continuing apace with good numbers attending, providing invaluable support for The Lutyens Trust. The first, recently concluded series, called "Lutyens and the

Edwardians”, saw a number of brilliant speakers explore the wider context in which Lutyens was working with reference to the worlds of art, landscape, film, architecture and society.

Following this, Clive Aslet spoke eloquently in his lecture, “A Kind of Private Principedom: The Story of the Country House”, based on his book, *The Story of the Country House*. This provided a wonderful dance through the ages and wove together politics, economics, technology and changes in society to paint an extraordinary picture. More information on this subject can be found in his book, available via his website (www.cliveaslet.com).

The second, current lecture series is entitled “Memorial Design Through the Ages”. Stefan Goebel gave this a brilliant introduction with his lecture, “From Remembrance to Forgetting”. Roger Bowdler then put memorials eloquently in the context of Lutyens’s designs, looking at works of his and his contemporaries and building on the research he has done into many more low-key memorials. John Stewart and Michael Baker provided an emotionally charged, intriguing insight into Sir Herbert Baker’s work on memorials before Mark Connelly spoke about those of Sargeant Jagger.

Tim Godden introduced the work of the junior architects of the Imperial War Graves Commission (now the Commonwealth War Graves Commission), while Tim Skelton provided an extraordinary insight into the private memorials and tombs that make up nearly half of the designs that Lutyens carried out in a lecture entitled “In Memoriam – The Graves and Memorials of Sir Edwin Lutyens”. Lucy Noakes gave a lecture on “The Emotion of the Commemorations of World War II” and Graham Oliver on “Cultures of Commemoration: War Memorials Ancient and Modern”.

This series helps provide a wider context to this rather special and specialist area of design, and ties in with The Lutyens Trust America’s webinar, “Thiepval Memorial to the Missing of the Somme”, with speakers Jon Gedling, Director of Works at the Commonwealth War Graves Commission, and Martin Lutyens.

All lectures start at 6pm (GMT) and normally finish by 7pm (GMT).

Lectures in the second series held to date:

“From Remembrance to Forgetting” (Stefan Goebel)

“Lutyens Memorials in the Edwardian Context” (Roger Bowdler)

“Sir Herbert Baker and the Imperial War Graves Commission” (John Stewart, Michael Baker)

“The Memorials of Charles Sargeant Jagger” (Mark Connelly)

“Junior Architects of the Imperial War Graves Commission” (Tim Godden)

“In Memoriam – The Graves and Memorials of Sir Edwin Lutyens” (Tim Skelton)

“The Emotion of the Commemorations of World War II” (Lucy Noakes)

“Cultures of Commemoration: War Memorials Ancient and Modern” (Graham Oliver)

The webinars can be found on:

<https://lutyenstrustamerica.com/about/webinars/> and <https://www.lutyenstrust.org.uk/about-lutyens/webinars/> and the Lutyens Trust America YouTube channel

The lectures can be seen at:

<https://www.lutyenstrust.org.uk/about-lutyens/lectures/>

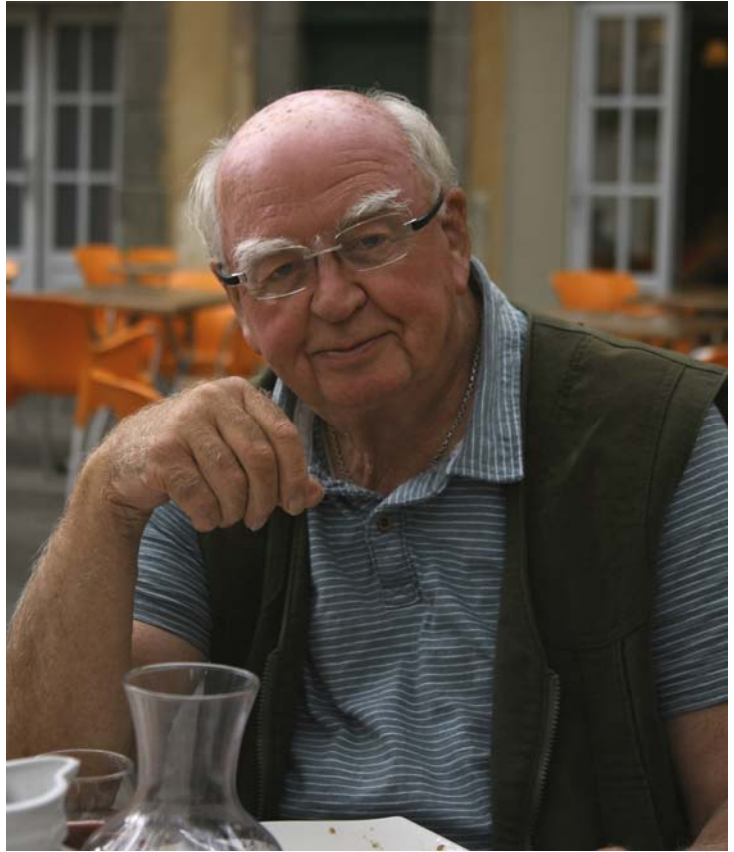
ARTIST CHARLES LUTYENS REMEMBERED

By his wife, Marianna Lutyens

My husband, Charles Lutyens, who has died aged 87, was responsible for one of the largest mosaic murals in the British Isles by a single artist – a work entitled “The Angels of the Heavenly Host” created in the 1960s for the interior of the newly consecrated church of St Paul’s in Bow, London.

At 800sq ft it took him five years to complete, from 1963 to 1968, and was made from tesserae of 700 different colours he ordered from the Venetian island of Murano and which arrived at the church unsorted in vast crates. During the half-a-decade he spent aloft scaffolding at Bow, he felt that the art world was moving on without him, shifting into abstraction while he was putting one little mosaic next to another.

*Right: Charles Lutyens.
Photo: © Ben Lutyens*



Charles always worked big, whether in mosaics, painting or sculpture, and he was himself a big man with an even larger presence. One of his other notably large works was a 15-ft wooden, iron and steel sculpture, “Outraged Christ”, which in 2011 was part of a retrospective exhibition of his work held at Bow and was later exhibited at Gloucester Cathedral before taking up residence at Liverpool Cathedral, where it is admired by thousands of visitors.

A great-nephew of the architect Sir Edwin Lutyens, Charles was born in London to Ernest Lutyens, an officer in the Coldstream Guards, and his wife, Naomi (née Harben), a publicity officer at The Old Vic theatre in London. After going to Bryanston School in Dorset, he studied oil painting and sculpture at the Chelsea, Slade and St Martin’s schools of art in the capital.

Left: “Outraged Christ” at St Paul’s Church, Bow, now housed at Liverpool Cathedral. Photo: © Ben Lutyens



*A detail of the mosaic mural in St Paul's Church, Bow, London.
Photo: © Ben Lutyens*

At the end of his studies, in 1958, Charles joined the Fabyc community (standing for “families by choice”), a group of people living together on the kibbutz model in London. He lived there with his first wife, Ariane Laparra, and their two sons, Niels and Paul, and remained after their divorce in 1961. We got married in 1970 and eventually moved away from the community to Oxford in 1978.

After art school, Charles had trained at the Hertfordshire College of Art and Design for a diploma in art therapy, and he began as

an art therapist at the Barnes Unit at the John Radcliffe Hospital in Oxford, thereafter working in the city at the Littlemore Hospital, then at Harlow House in High Wycombe.

All the while he worked at his art in his studio in Charlton-on-Otmoor in Oxfordshire. Throughout his career he exhibited in mixed exhibitions and held one-man shows at the Wildenstein & Co gallery in New York, St Martin's gallery in London and the Hollerhaus gallery in Munich. His work has been bought for private collections in Britain, France, Germany, Ireland, Spain, Zimbabwe and the US.

He is survived by me, by our children Joanna and Ben, by Niels and Paul, five grandsons and a great-grandson, and by his sister, Gillian.

This article was originally published in *The Guardian*.

LUTYENS TRUST EVENTS IN 2021 AND 2022

By Paul Waite

Our grateful thanks to those who researched and presented so much new material for the successful programme of webinars and lectures in 2021 – and to those who participated as the audience.

Towards the end of 2021 we emerged from most of the strictures of the pandemic and were able to resume live group visits. With suitable Covid-preventive measures in place and not a little trepidation, we first ran two separate visits – one in the morning and one in the afternoon – to Chinthurst Hill to see the latest restoration work there. We also organised a further visit to Oxford, primarily to see Campion Hall, the University of Oxford college designed by Edwin Lutyens. These tours were fully subscribed and we will revisit Chinthurst shortly as numbers were limited last time and there's a waiting list for the next visit.

As we returned to a semblance of normality, we once again held a well-attended, successful Christmas lunch on December 4 at the Bloomsbury Hotel, London, where we welcomed our new Chairman, Clive Aslet. Clive acknowledged how much his predecessor Martin has professionalised the Trust, then broadened its scope and outreach. We're so grateful to him and Beatriz Lutyens for their support in so many ways, well beyond the call of duty and often behind the scenes.

At the lunch, I announced the forthcoming Events programme, which promises visits to some important buildings, including a week-long trip to look at Lutyens's work on four palaces in Spain, Covid permitting.

ADVANCE NOTICE OF GODDARDS WEEK AND STUDY DAY IN JUNE, 2022

The Trust's traditional week at Goddards will run from 10 to 17 June, 2022. Members may wish to make a diary note that the annual Study Day will take place on Wednesday, 15 June, starting with coffee at 10:30am, followed by a lecture, lunch and visit to a Lutyens house in the vicinity.

During the week, a small group of scholars from The Society for the Protection of Ancient Buildings (SPAB) will be staying at the house, studying and sketching the building and attending the Study Day. During the week, the Trust will also host a series of visits to Goddards offered by local and national amenity groups and societies.

Further details will follow in the spring, in the Newsletter and on The Lutyens Trust website (www.lutyenstrust.org.uk).

LUTYENS HOUSES ON THE MARKET

Richard Page's regular property column

It's been a busy summer and autumn for the country-house market, predominantly driven by high demand from those moving out of cities due to changing working practices and other circumstances resulting from the pandemic.

In Kent, a sale has been agreed on Lutyens's house in his Wrenaissance style, The Salutation – designed in 1911 for Henry Farrer and occupied by him and his brothers – to UK buyers at around the guide price of £4.75m. In Scotland, a sale has been agreed on Ferry Inn at Rosneath in Dunbartonshire – a building altered and extended by Lutyens in the 1890s to create a dream cottage for Princess Louise, daughter of Queen Victoria – which had a guide price of £875,000. In Surrey, the Grade II*-listed Munstead Orchard, originally the gardener's cottage at Gertrude Jekyll's property Munstead Wood, remains available at £1.25m through Hamptons.

Fairwood House, Hampstead Garden Suburb

Last sold in April 2018 for £13.75m, Fairwood House at 16 Ingram Avenue is back on the market. This distinctive house was commissioned by Reginald McKenna, Chairman of Midland Bank, in 1935 as a wedding present for his son, David, and daughter-in-law, Lady Cecilia Keppel. McKenna, who was married to Pamela Jekyll, daughter of Herbert Jekyll and niece of Gertrude, was one of Lutyens's most loyal clients. He commissioned three Lutyens houses for himself – 36 Smith Square, London of 1911, Mells Park House, Somerset of 1925 and Halnaker Park, Sussex of 1938 – and commercial buildings using his influence as Midland Bank's chairman. The bank buildings included its HQ at 27 Poultry (built from 1924 to 1937), now hotel The Ned; and its branches at Piccadilly of 1922; 139-144 Leadenhall Street (1928), which has a Lutyens-designed façade, and King Street in Manchester (built from 1933 to 1935).



Working in collaboration with John Soutar, consultant architect to the Hampstead Garden Suburb Trust, Lutyens provided Classical elevations for Fairwood House with its silver-grey brick façade with red brick dressings, twin forward pavilions, a thick cornice and steep tiled roof. The house was Grade II-listed in 2003 and its interior underwent extensive alteration and updating, including the addition of a basement in 2006.

The accommodation, which extends to 11,000sq ft, includes a triple-height reception hall, drawing, dining and sitting rooms, library, large kitchen and family room with orangery, gym/cinema room with sauna and bar, principal bedroom suite with twin bathrooms and dressing rooms, a further seven bedrooms and bathroom suites, a staff suite and garage. The garden is just over half an acre and backs on to a seven-acre bird sanctuary. Fairwood House is available through Glentree Estates at a guide price of £15m.

Temple Dinsley, near Hitchin, Hertfordshire

The historic, Grade II*-listed manor Temple Dinsley (formerly home to Princess Helena College, founded in 1820 for daughters of officers who served in the Napoleonic Wars) is for sale. Mentioned in the Domesday Book in 1086, it was held by the Knights Templar in the 12th century, then by the Knights Hospitallers. After the dissolution of the monasteries in the 16th century in England, Wales and Ireland, the Sadler family owned the estate until 1714. It was acquired by Benedict Ithell of Chelsea and the existing Tudor manor house demolished and replaced by one in the Queen Anne style.



In 1908 the estate was bought by HG Fenwick, who commissioned Lutyens to enlarge and remodel the house and, collaborating with Gertrude Jekyll, he created formal gardens, all appropriate for entertaining on a grand scale. (Bertie was a cousin of Mark Fenwick, owner at the time of Gloucestershire country house Abbotswood to which Lutyens made additions from 1901.)

Lutyens increased Temple Dinsley's size fourfold, adding long, symmetrical two-storey wings on each side of the seven-bay house, each linked by a recessed bay with a Dutch gable. The architectural detail on the new wings followed the style of the original house except for the chimneys. To the east, a new kitchen wing was added in 1908, while an 18th-century stable block was converted into a racquet court. To the north, a new formal walled garden was planted by Jekyll.

Lawrence Weaver commented: "The old work has been respected in all faithfulness and the new rhymes with it delightfully, but does not fail of showing the individuality of its creator". Nikolaus Pevsner thought the house was "so much enlarged by Lutyens that the whole appears entirely a Lutyens house". Lutyens wrote to his wife in August, 1910: "Temple Dinsley is having a *succès fou* and Mrs Fenwick is so nice to me about the house and everything".

Further work followed in 1911, with Lutyens adding a nursery extension to the east of the kitchen wing with a stone arcaded ground floor with Tuscan columns. A terrace of staff cottages was also built in the village and, in 1913, home farm buildings and cottages were added.

Princess Helena College moved to Temple Dinsley in 1935 and alterations to it were carried out, including raising the roofs of the Lutyens wings by 4ft to provide headroom for dormitories – work done by Felix J Lander. It closed in 2021 due to financial difficulties exacerbated by Covid-19. It's considered suitable for continued use as an educational facility or to be redeveloped into alternative uses, subject to planning.

Temple Dinsley, set within grounds of approximately 84 acres, has accommodation extending to over 69,000sq ft. It's available at a guide price of £8m via Savills.

Apartments in Lutyens buildings

A number of apartments in Lutyens buildings are currently available. A two-bed, third-floor flat in the chequerboard-patterned apartment block on Page Street in Westminster is for sale through Garton Jones for £525,000. On Kingsway, Holborn, a two-bed, third-floor flat in the former offices of The Garden is available for £2.55m through The London Broker.

On Park Lane, Mayfair, a two-bed, first-floor flat in Aldford House overlooking Hyde Park is available through Knight Frank at £3.45m. In Walton-on-the-Hill, Surrey a three-bed, first-floor flat in the former Dormy House, an annex to the clubhouse at Walton Heath Golf Club, is available for £480,000 through Clarendons. In Buckinghamshire, a two-bed, first-floor flat in Nashdom, built for Lutyens's clients, Prince and Princess Alexis Dolgorouki, is available through Penny & Sinclair at £825,000.

Richard Page's 40-year estate-agency career has included senior roles at Savills, John D Wood & Co, UK Sotheby's International Realty and Dexters. He is now an independent marketing consultant and director of www.themarketingcafe.net, a video production company.

Over the years, he has handled or advised on the sale of several Lutyens houses, including Deanery Garden, The Salutation and Marsh Court. He is currently in contact with a number of buyers looking to purchase a Lutyens house. For further information or if you have any Lutyens-related property news, please contact Richard at landseer75@hotmail.com.

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

Due to current uncertainty, we are not including the usual list of houses and gardens open for visits.
We will reintroduce the list as soon as we are able to.

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