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Drawings Collection

*Catalogue of
the Drawings Collection
of the Royal Institute
of British Architects*



EDWIN LUTYENS

compiled by Margaret Richardson

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Preface

This catalogue was compiled in 1963-64 by following the late A. S. G. Butler's original groupings and pencilled identifications on the drawings, and by backing this up with Butler's *The Architecture of Sir Edwin Lutyens*, Christopher Hussey's *The Life of Sir Edwin Lutyens* and the resources of the RIBA Library. Where it was possible, I visited a building, but have not been able actually to compare the designs with Lutyens's schemes as executed in India, France and Spain.

Nicholas Taylor has checked the typescript, reidentified drawings and added many notes to the entries, and I am especially grateful to him. It soon became apparent, in working on Lutyens, that Butler's and Hussey's volumes were biased and often lacking in detail: Butler in his stress on the classical schemes, Hussey in his romanticized account of Lutyens's life and career, which left out a good deal of information about his clients. Both fail to emphasize Lutyens's frantic chase for 'the job' and to itemize the enormous number of schemes undertaken – both projected and executed. This was partly due to the fact that both books were written before the Lutyens drawings were sorted at the RIBA and the unexecuted projects discovered; but also because there was no attempt really made to research the whereabouts and compile a list of Lutyens's complete *oeuvre* (Butler fails to mention a considerable number even in his chronological list of Lutyens's work in Vol.I of *The Architecture*). Nicholas Taylor has done this, and it is to be hoped that his work will provide a complete reassessment of Lutyens and a fully accurate source of reference for this catalogue.

The primary interest of this collection lies in the high percentage of unexecuted projects – all remarkable and completely unknown. For example, the Edward VII memorial; London University; the war shrine in Hyde Park; Delhi cathedral and residences for Maharajas in Delhi; Dublin Art Gallery (taking the form of a Palladian bridge over the Liffey); the Harriman residence near New York (his first great monumental scheme, 1903); the Frognal Presbyterian church competition (Byzantine); variations for the memorials at Arras and Thiepval; the garden village projects for Rossall Beach, 1901, and the Basildon Community, 1917 (the former a precursor of Hampstead Garden Suburb); and one of his last schemes – a proposed narthex for Westminster Abbey, 1942. What the collection also shows is Lutyens's manner of working: how often a building was realized from the start in a small thumbnail perspective. There are hundreds of these at the RIBA, all on the same sized squared paper, conveniently watermarked.

Another main source for Lutyens, the thirty-six boxes of correspondence between Sir Edwin and Lady Emily covering his career from 1896 to 1943, was deposited at the RIBA on permanent loan in 1972 by Mrs Clare Ridley. This will prove of invaluable help to anyone working on Lutyens in the future.

I would finally like to thank Prunella Fraser, Eileen Harris and Alexandra Wedgwood, who all worked on the catalogue in its early stages, and A. S. Gray, who most kindly made many corrections at proof stage. The debt to Andrew Butler is, I hope, fully conveyed in the Provenance.

MARGARET RICHARDSON

February 1973

Sir Edwin Landseer Lutyens (1869-1944)

Born in Thursley, Surrey, on 29 March 1869, Lutyens was the son of Charles Lutyens, a sporting painter, and Mary Galloway; the eleventh of fourteen children. In 1885, at the age of sixteen, he was sent to the South Kensington School of Art, and late in 1887 entered the office of Ernest George & Peto, who at this time much influenced his designs. His first work, while still an assistant in George's office, was the alteration to The Corner, Thursley, 1888, and this scheme, together with stables at Little Tangley, gardeners' cottages at Littleworth, Seale and Crooksbury, were published in *The Architect* in 1890. The commission for Crooksbury House, near Farnham, in 1889 enabled him to set up in practice on his own. It was when working on Crooksbury that Lutyens first met the garden designer Gertrude Jekyll and in 1896 designed Munstead Wood for her. The reputation that he gained as its architect led in turn to other commissions, while through the Jekyll family he was brought into touch with people prominent in the artistic life of the time: among them HRH Princess Louise, for whom he designed the Ferry Inn, Rosneath, 1897, and Edward Hudson, proprietor of *Country Life*. His marriage in 1897 to Lady Emily Lytton, daughter of the Lytton family of Knebworth, also brought many influential connections. He soon developed into one of the most talented designers of country houses. In the style of Richard Norman Shaw and Phillip Webb, his houses combine Surrey picturesque with Tudor and Georgian motifs: the outstanding ones are Orchards, Munstead, 1897-99; Deanery Garden, Sonning, 1899; Tigbourne Court, 1899; Marsh Court, Stockbridge, 1901; and Little Thakcham, 1902.

In 1898, through Sir Herbert Jekyll, he was commissioned to design the British pavilion for the Paris Exhibition of 1900, and this led to a new client in France, Guillaume Mallet, for whom he designed 'Le Bois des Moutiers' at Varengeville, 1898. After 1900 his schemes became more varied: two 'Wren' exercises at St John's Institute, Tufton Street, and Country Life offices, 1904, his first London building; William-and-Mary for the Hestercombe orangery, 1905; neo-Georgian for Nashdom, Taplow, 1905; and a semi-Palladian 'Wrennaissance' for Heathcote, Ilkley, 1906. In this decade, also come three romantic castle schemes: restorations at Lindisfarne Castle, 1903, and Lombay Island, 1905-08, and a modern re-creation of a castle at Castle Drogo, Devon, 1910-30.

In the group of brick houses designed in 1908-09 he produced the type of design that Hussey calls the Lutyens 'essence', 'distilled from the Wren tradition', that later came to be associated with his name. These were the large alterations to Temple Dinsley, Hertfordshire; the smaller houses Middlefield, Cambridgeshire and Chussex, Walton on the Hill; Great Maytham, Kent; and the Salutation, Sandwich. By 1909 Lutyens had built up his reputation as the leading architect of country houses on the old ample scale, and it was at this stage that his commissions became more public in nature. (He had failed, previously, to win two public competitions, the Queen Victoria memorial competition of 1901, and the LCC County Hall competition of 1907.) In the winter of 1908-09, he was appointed architect, with Raymond Unwin as town planner, for Hampstead Garden Suburb, where he designed the houses and civic buildings of the central area, St Jude on the Hill and the Free church. In 1909 he was attached as consulting architect to the Royal Commission for the International Exhibition at Turin and Rome: the Royal Pavilion

at Rome was eventually realized in permanent form as the British School. King Edward's death in 1910 involved him in the toils of memorial projects; in 1911 he received the commission for the Rand Regiment's memorial and the art gallery in Johannesburg.

These public schemes were to culminate in his appointment, in January 1912, to the Delhi Planning Commission, to advise the Government of India on the siting and layout of the new capital. During 1912 Lutyens prepared sketch designs for the Viceroy's house, and was formally appointed architect in 1913, with Herbert Baker as architect to the two secretariat buildings. The design and execution of the Viceroy's house, Viceroy's court and official bungalows lasted from 1913 to 1931; he visited India many times during this period and set up an executive office there. He also prepared designs for other public buildings in India and for palaces for the Maharajas – the majority unexecuted, although he did build houses for the Gaekwar of Baroda and the Nizam of Hyderabad in Delhi. In June 1917 Lutyens was appointed to the Imperial War Graves Commission, and visited France to advise on the arrangement of military cemeteries, of which he later designed a great number. For the Commission he also designed the Great War Stone, and one of the two variants of cross placed in all cemeteries. In 1918 he was commissioned to design the temporary war shrine in Hyde Park, and on 19 July 1919 was invited by Lloyd George to produce a temporary catafalque to be erected in Whitehall. Lutyens designated it a 'Cenotaph', and realized the design on the same day: it was erected in durable materials in 1920.

Between 1919 and 1940 an ever increasing and varied number of works came from the Lutyens office. These include Queen Mary's dolls' house, 1923; the head office for Midland Bank Ltd, Poultry, 1924; Gledstone Hall, Derbyshire, 1923; Hampton Court bridge, 1928; the British Embassy, Washington, 1925 and the Westminster housing scheme, Page Street. In addition, during the 1920s, he designed upwards of ninety war memorials, including the cemetery at Étaples, the Australian war memorial at Villiers-Bretonneux, the great memorial arch to the missing of the Somme at Thiepval, memorials at New Delhi, Leicester, Rochdale and Southampton, as well as many individual tablets.

The geometrical style of Lutyens's late work, a pure monumentality of architecture, termed 'elemental' by Hussey, and best shown in the Thiepval arch, was most fully developed in his unexecuted designs for Liverpool cathedral (1929-c.1941, crypt only executed). In his later years Lutyens acted as consultant to a number of large commercial buildings, often only designing the elevations, notably Grosvenor House, Park Lane, 1926, and British Industries House, Oxford Street, 1929. These, together with such overblown classical designs as Britannic House, Finsbury Circus, 1920, and Reuter's, Fleet Street, 1935, have been much criticized; whereas the Thiepval arch and the war cemeteries show how his style culminated in one of pure abstraction, which has come to be regarded as his greatest achievement.

Lutyens received many honours. He was elected FRIBA in 1906; ARA in 1913; RA in 1920. He was awarded the Royal Gold Medal in 1921, and was Vice-President of the RIBA 1924-25. (He resigned from the RIBA over the Waterloo bridge controversy in 1929, but was later re-elected.) He was knighted for his work at New Delhi in 1918, and created KCIE

Provenance

in 1930. He received the Gold Medal of the American Institute of Architects in 1924; became a member of the Royal Fine Art Commission in 1924; was appointed an officer of the Legion of Honour in 1932; received the honorary degree of Doctor of Law at Oxford in 1934; and became PRA in 1938. In 1934 he was appointed consultant (with Sir Charles Bressey) to the London Road Survey, out of which grew the Royal Academy Plan for London. He was also Hon.I.I.D of Liverpool University, FSA and President of the Incorporated Association of Architects and Surveyors. Finally, in 1942, Lutyens was awarded the Order of Merit – it being the first time an architect had received this honour.

THE OFFICE

From 1885 until August 1897 Lutyens lived in London at his father's house, No.16 Onslow Square. His first independent address is given by Grave, *RA Exhibitors*, as No.28 Graven Street, Charing Cross, in 1890. In 1893 he set up his first office at No.6 Gray's Inn Square where he stayed until November 1897, when, after his marriage on 4 August 1897, he took the lease to No.29 Bloomsbury Square. The office moved in the autumn of 1910 to No.17 Queen Anne's Gate, although he continued to live at Bloomsbury Square until 1914. In the spring of 1913 he set up a separate Delhi office at No.7 Apple Tree Yard, which in turn moved to No.17 Bolton Street in 1924. (The family moved to No.31 Bedford Square in 1914, and in October 1919 to No.13 Mansfield Street.) Both offices moved to No.5 Eaton Gate in 1931, where they remained until 1942, when one office was installed at the back of No.13 Mansfield Street.

When Sir Edwin Lutyens died in January 1944, the contents of his entire office at No.13 Mansfield Street, London W1, were left to his son Robert Lutyens, who later practised as an architect at that address. In March 1950 Robert Lutyens generously offered the RIBA any of his father's architectural drawings which were then stored in the basement at Mansfield Street. At that time the Institute had no quarters for the Drawings Collection, and as there were approximately 80,000 Lutyens drawings in all, what to accept was a great problem. It was felt, however, that a representative selection of his work should be saved and A. S. G. Butler, who had just compiled the Lutyens Memorial Volumes, was asked for his views. He replied (25 April 1950):

'You may want my views on a selection to make. Always bear in mind 1. There is practically no complete set of any job *as built*. That is why George Stewart had to redraw 99% of them for publication. 2. The early country houses have very few drawings at all: and all jobs improve in that respect as Lutyens got older. The latest works were most meticulously drawn – but not by Lutyens himself but from 5 or 6 times corrected versions of his original sketches on squared paper. If you searched for 2 or 3 years, you might make a small collection of *those*. I have spoken to Stewart about it. He is against joining in himself. He confirms my view that it will be an awful job to get anything like what you expect. If I may suggest rolls to tackle and go through I would say: – Country houses: Heathcote, Lindisfarne, Ednaston Manor, Gledstone Hall, Temple Dinsley, Halnaker, The Salutation, Sandwich. Public works: The Viceroy's House, Mercantile Marine Memorial, London, Britannic House, Midland Bank GHQ, Poultry, Reuter Building, Fleet Street, Rochdale War Memorial, Campion Hall, Oxford, Magdalene College, Cambridge, Memorial to the Missing at Thiepval . . .'

A first stage proposal was then made, in May 1950, that there should be a preliminary selection of four sets of drawings (Gledstone Hall; the British Embassy, Washington; Campion Hall, Oxford; the Midland Bank, Poultry), and these were brought to the Institute in July 1950. But no further decisions were made.

Then, in March 1951, Robert Lutyens gave the RIBA an ultimatum: 'I am giving myself a deadline, after which I propose to destroy the lot. You can take now absolutely whatever you want; but, after, say, the 1st May, nothing will be again available' (16 March 1951). At this point the Institute was helped by Professor E. G. Holford, who offered to lend a second-floor room at No.22 Euston Buildings (Town Planning Department of University College) for temporarily storing the drawings until a solution could be found, and so in July 3,000-4,000 rolls were transferred there from Mansfield Street. At this stage Robert Lutyens thought there were very few originals among them: 'Strange as it may seem, I have come across not one single drawing which could be definitely attributed to my father. In the early days it appears that he sent one copy only of his own drawing to the builder. Later his work was really a sort of shorthand – that is to say he was dictating to the office. When the first draft came from the office based on his sketch, he then had a process of endless revision which doesn't seem to survive in any of the finished drawings. He was in fact most punctilious in never touching the actual drawing of a draughtsman, but would work on endless small bits of tracing paper which meant nothing by themselves, and were I imagine

destroyed after any final drawing had been approved. Andrew Butler has included in one of the Memorial volumes a drawing of the Crossing of Liverpool Cathedral which purports to be an original drawing of my father's. I am positive that it is nothing of the kind.' (11 April 1951).

Very fortunately, in December 1951, A. S. G. Butler volunteered to go through the drawings with a view to selecting what to keep. Having just compiled the three Memorial Volumes, Butler was, perhaps with the exception of George Stewart, in a better position than anyone to be able to recognize Lutyens's original hand, and it is interesting that in 1951 the Library Committee and even Butler thought it extremely unlikely that there were any original drawings among the vast heap, and that probably very little of real value or lasting interest would be found – especially as the Memorial Volumes were considered to provide such a complete record. Butler was given the Council's authority to destroy any that in his opinion were not worth keeping.

Butler began the 'High-Art Threepenny Dip' (as somebody called it) in January 1952, helped by M. D. Beasley (A) and John Drew (ARCA), then Headmaster of the Willesden School of Arts & Crafts; they finished sorting in August of that year.

On 10 January 1952, Butler had already revised his opinion: 'I am sure they will be interested to hear that discoveries I have already made in obscure rolls far exceed anything I expected. There are already 400 drawings which *must* be kept. Most of them are originals by Lutyens, e.g. all his preliminary thoughts and sketches for Hampstead Garden City; many ditto for the Viceroy's House; some beautiful drawings, full size, by him for lamps and clocks at Delhi and a great number of sketches for buildings exactly like scribbles by Bramante in museums.' Out of the 80,000 drawings, two main groups were kept. First, those for the Institute – 2,742, 'and I consider that not one I have selected should be thrown away. Moreover, it is quite probable that in 70 or 80 years, they will have increased in value to the Institute. Please put that comment in your archives.' (14 August 1952).

Butler noted that he had found a large number of original sketches. A great many of these were for unexecuted projects, such as a cathedral at Delhi and a Great War shrine in Hyde Park, and all the major works were represented in some form of sketch, except the cathedral at Liverpool. Butler himself identified all the sheets, writing on nearly all of them the name of the scheme, and 'Original Lutyens', 'Very Early Lutyens' where he felt that it was drawn by Sir Edwin himself. It is this identification that the present cataloguer has followed in nearly every case, and it is possible that it may not always be correct.

The second group were drawings for the schools and were mixed rolls of good 'office' ink detail drawings, about fourteen or fifteen rolls containing about fifty drawings each. These were sent in time to many provincial schools, as examples of typical 'high-class drawings from Sir Edwin's office'. An attempt was made in 1968 to find out if any of these drawings were still in existence, but in every case the reply was that none had survived or could be found. A manuscript list of what was sent to the schools is kept in the Drawings Collection.

The two groups of drawings were transferred to the RIBA in October 1952, and everything else that had been jettisoned was destroyed. From October 1952 to 1956 a great number of the drawings were repaired – that is the majority of the tracings were mounted, some unfortunately losing Butler's pencil identification in the process.

Recently, as architectural drawings have come to be more highly valued, Butler has been criticized on two counts: first, that he threw away far too much, and secondly that he may have made the decision to keep many more drawings of the classical schemes and very few of the great early vernacular houses like Munstead Wood, Orchards, Tigbourne Court and Deanery Garden. It is notable that there are very few drawings

for these schemes. However, we do not know if they existed even before 1952. This provenance, moreover, is presented in full in order to show the state of affairs in 1951-52 when the Lutyens Collection came to the Institute. What is remarkable is that, if it had not been for the energy and insight of a few individuals – notably Andrew Butler and James Palmes, RIBA Librarian at that time – there would be no Lutyens drawings existing today.

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TEXTUAL

c.	circa
dem.	demolished
Exhib	exhibited
ft	foot, feet
FS	full size
in	inch, inches
Insc	inscribed
Lit	literature
pl.	plate
Pres.	presented
Prov	provenance
RA	Royal Academy of Arts
Reprd	reproduced
RIBA	Royal Institute of British Architects
s & d	signed & dated
w/m	watermark

ABBOTSWOOD

See STOW-ON-THE-WOLD (Glos): Abbotswood

[1] ADDINGTON PARK (Kent): Gardens

Rough sketches & designs for the layout of terrace & gardens for Mrs Sofer Whitburn, 1913 (4):

1-2 Two sheets of rough studies for the terrace, with details labelled
w/m: J. Whatman 1913
Pencil & crayon on squared paper (430 × 545)

3 Elevation & section of the house, terrace & gardens, with details labelled & measurements marked
Pencil on brown tracing paper (495 × 730)

4 Elevation of the house & terrace; sections of the house, terrace & new gardens & through the lower Garden

Insc: As above, with details labelled
s & d: E. L. Lutyens Archt. | 17 Queen Annes | Dec 1912 S. W.
Pencil & coloured crayon on brown tracing paper (555 × 725)

Lit: Butler, Chron. 1913

The house, by P. C. Hardwick (c.1850), was dem. 1946; the gardens are now completely overgrown by woodland. See also [336] SKETCHBOOK.

[2] AFRICA: Unidentified memorial to George V
Design for a memorial overlooking a lake showing a small temple with cross-shaped plan surmounted by a crown, in front of which is a long narrow lake &, on either side of the entrance, 2 obelisks, c.1930 (4):

1 Plan

Pencil & crayon on tracing paper (395 × 255)

2 Perspective

Pencil & crayon on tracing paper (240 × 310)

3 Perspective [Fig.80]

Crayon & pen on tracing paper (650 × 615)

1-3 Mounted on 1 sheet

4 Elevations

Pencil & crayon on detail paper (760 × 1270)

Not mentioned in Butler or Hussey. Identified by Butler as 'Colonial Memorial to George V presumably in Africa'.

[3] AMPORT HOUSE (Hants): Garden pavilion
Rough sketches & designs for a square classical garden pavilion with cambered roof for Mrs Sofer Whitburn, 1924 (3):

1-2 Two sheets of rough studies showing elevations, with details labelled & measurements marked

1 w/m: J. Whatman 1924

Pencil on squared paper (445 × 545)

3 Basement plan & plan at terrace level; S.W., S.E., N.W. & N.E. elevations & 3 sections

Insc: As above, with details labelled & measurements marked
Pencil (685 × 1265)

Not mentioned in Butler or Hussey. Pevsner & Lloyd, Hants, 1967, p.79, notes that the terraces and gate piers are by Lutyens, 1923; but the pavilion was not executed.

[4] ANTWERP (Belgium): British pavilion, 1928 exhibition

Preliminary studies & designs for 3 alternative schemes for the exhibition, the 3rd as executed, 1928 (18):

1-5 Elevations of exhibition buildings (Scheme A) showing a feature of a high tower
Pencil on detail paper (750 × 1015, 770 × 1300)

6-7 Scheme B

6 Rough elevation & cross-section of Government pavilion

Insc: Details labelled & measurements marked
Pencil on detail paper (760 × 1345)

7 Developed Elevation & Cross Section of Government Pavilion

Scale: $\frac{1}{16}$ in to 1ft

Insc: As above

s & d: E. L. Lutyens R.A. | 17 Queen Anne's Gate | Westminster | January 1927

Pencil & crayon on detail paper (690 × 1325)

8-15 Scheme C

8 Block plan of layout

Pencil & coloured crayon on tracing paper (255 × 490)

9 Layout plan

Insc: Details labelled & measurements marked
Pencil & coloured crayon on tracing paper (710 × 890)

10-11 Rough sketches for exhibition buildings

10 Pencil & crayon on squared paper (450 × 580)

11 Pencil on tracing paper (250 × 1360)

12-13 Bird's-eye perspectives of the proposed exhibition site, surrounded by the river on 3 sides & approached by 2 bridges

12 s: E. L. Lutyens R.A. | 17 Queen Anne's Gate | Westminster

Pen on tracing paper (620 × 750)

13 Pencil on detail paper (710 × 1040)

14-15 Perspectives of the exhibition buildings from a bridge showing 1 of the entrances: a sloping ramp passing from the bridge through 2 projecting wings & then under a high obelisk (on the right the New Zealand Pavilion)

14 Pencil & crayon on tracing paper (250 × 690)

15 Pencil & crayon on detail paper (665 × 925)

16-18 Designs for the scheme as executed

16-17 Two sheets showing elevations

Insc: Details fully labelled & measurements marked
Pencil on detail paper (750 × 1145, 550 × 1240)

18 Perspective

Pencil on detail paper (760 × 1335)

Lit: Butler, III, p.36, figs.91 & 92; Hussey, p.481; Builder, CXXXVIII, 1930, pp.300, 1038

[5] ARRAS (Faubourg d'Amiens, France):

Cemetery, memorial to the missing of the RAF
Preliminary studies & designs for the 1st scheme, which was never carried out, showing the great memorial arch (18), & for the 2nd scheme, as executed (7), 1925-28:

1-18 Preliminary studies & designs for the 1st scheme, showing a great stepped memorial arch (a development of the Thiepval arch) flanked by 2 adjoining towers, from 1 of which curves a colonnade to a 3rd tower, the whole group forming the shape of a scythe

1 Plan of the cemetery, elevation of the great arch flanked by the towers & perspective [Fig.71]

Insc: Details labelled & measurements marked
Pencil & crayon on detail paper (760 × 1270)

2 Plan of the cemetery

Insc: Measurements marked
Pencil, crayon & pen on detail paper (715 × 1345)

3-10 Eight sheets showing preliminary studies for the great arch: plans, elevations, sections & perspectives [Fig.72, No.3]

3 Pencil & crayon on detail paper (760 × 1240)

4 Pencil on tracing paper (760 × 1120)

5 Brown crayon on tracing paper (255 × 320)

6-9 Pencil & crayon on squared paper (445 × 550)

10 Pencil & crayon on squared paper (450 × 600)

11 Elevation, sections & isometric projections of the great arch

Insc: Measurements marked

Pencil & crayon on detail paper (760 × 1035)

12 Elevation, section & perspective of the great arch

Insc: Details labelled & measurements marked

Pencil & crayon on detail paper (760 × 1300)

13 Elevation of 1 side of the great arch & side elevation

Insc: Full measurements marked

d: (on lintel of doorway at the foot of the great arch) MM / C / XXV

Pencil & crayon on detail paper (760 × 980)

14 Plans, elevations & sections of the great arch

Insc: Details labelled & measurements marked

Pencil & crayon on detail paper (760 × 1385)

15 Front elevation of the great arch & flanking towers, showing these joined to the arch by means of a colonnade; a side elevation of the arch alone

Insc: Details labelled & measurements marked

d: (at the top of the 2 towers) MCMXIV / MCMXIX
Pencil & green wash on detail paper (495 × 1280)

16 Front & back elevation of the wing curving out to the 3rd tower

Pencil & red pen on detail paper (520 × 890)

17 Front & side elevation of the great arch; plan & elevations of the towers & elevation of the colonnade & 3rd tower

d: (at the top of the 2 towers) MCMXIV / MCMXIX
Pencil (780 × 1340)

18 Front & back elevation of the wing curving out to the 3rd tower; plans & sections of the great arch, showing chiefly designs for the staircase
Pencil (780 × 1340)

19-25 Preliminary studies & designs for the 2nd scheme, showing a design based on a straight loggia in 5 bays & 6 squared domed pavilions between them; between the 5th & 6th pavilions there is a gap exactly equal in width to 2 bays; & from each side of that the cloister is turned in at right-angles for the length of another bay & another pavilion, whence its arms are curved to meet at the main entrance

19-20 Two sheets showing rough preliminary plans & elevations differing from the final designs (Nos.21-25) in layout

Insc: Measurements marked

19 Pencil & crayon on detail paper (760 × 1000)

20 Pencil on detail paper (760 × 840)

21 Plan of the cemetery, elevations of the loggias & thumbnail perspectives of the whole layout

Insc: Measurements marked

Pencil & crayon on detail paper (760 × 1345)

22 Elevations of the loggias

Insc: Details labelled

Pencil on detail paper (420 × 1350)

23 Details: plan & elevation of a loggia bay
Insc: Details labelled & measurements marked
s & d: E.L.L. / *Red Sea* / Jan. 28
Pencil on squared paper (280 × 440)

24 Details: outlines of mouldings
Pencil & crayon on squared paper (570 × 445)

25 Plan, elevation & perspective of the Flying Corps memorial, designed by Lutyens in collaboration with Sir William Reid Dick
Scale: $\frac{1}{2}$ in to 1 ft
Insc: 1200 names, details labelled & measurements marked
s & d: E.L.L. Sept. 1927
Pencil & crayon on detail paper (705 × 495)

Lit: *Butler*, III, p.43; not mentioned in *Hussey*; the first scheme which is not mentioned in *Butler* is illustrated in *Builder*, CXXX, p.790

[6] ASHBY ST LEDGER'S (Northants)
Preliminary designs for the Hon. Ivor Guest, later 2nd Viscount Wimborne, for alterations to an early Jacobean manor (d.1652) (5):
1-4 Proposed designs in 'Wrenaissance' style, not executed
1 Rough outline elevation of the E front
Pencil, crayon & pen on squared paper (445 × 570)

2 *Ground Floor Plan*
Insc: As above, with measurements given
Pencil (735 × 760)

3 First floor plan, with measurements given
Pencil (735 × 760)

4 Elevations of E, W, N & S fronts & 2 sections, with measurements given
Pencil (750 × 1360)

Attribution of 1-4 based on Butler's inscription only.

5 Perspective of the E front in Jacobean style, as executed in 1904 [Fig.27]
Pen & wash (535 × 1010)

6 Design for a gardener's cottage, 1 of a pair flanking a gateway, in a more formal C18 style, 1906-08, unexecuted
Front elevations
Insc: *With many thanks* / B.G.W.
w/m: J. Whatman 1906
Pencil, crayon & red & black pen on squared paper (430 × 550)
B.G.W. was Basil G. Watney, a Lutyens pupil killed in the First World War.

Lit: *Butler*, I, pp.42, 60, pls.XI,III, XLIV, CII (gardener's cottage), figs.98-106; *Hussey*, pp.94, 108, 194, 443, 463 & 565, figs.33-34; *Weaver*, pp.158-163, figs.261-273; *CL*, CX, 1951, pp.274, 348, 420, 496, 577, 821; Pevsner, *Northants*, 1961, pp.82-84
Alterations to the house continued at various intervals from 1904 to 1938. Some of the Lutyens additions were dem. 1968-69.

[7] ASHE (Hants): Berrydown
Designs for stables for Archibald Grove, 1898
Plan & elevation of the stable block
Insc: *Details to follow House generally*, with details labelled & measurements marked
s: E. L. Lutyens
Pencil & pen (550 × 580)
Lutyens had already designed the house at Berrydown, 1897-98. See *Butler*, Chron. 1898; *Hussey*, pp.58, 71, 72, 146, 151; Pevsner & Lloyd, *Hants*, 1967, p.83 (describes the 'high walls' and 'doorway with rounded angles' of the stables).

[8] ASHWELL (Herts): Memorial to Mr Fordham
Preliminary designs, 1921
Rough plan, elevation, perspective & other sketches
Scale: $\frac{1}{8}$ FS
Insc: *Sketch made during interview with Mrs Fordham for Mr Fordham's Memorial*
d: September 8th 1921
Pencil & pen on squared paper (455 × 585)
Not mentioned in *Butler* or *Hussey*. Mrs Fordham was the client for Ashwell Bury; her husband was a director of Fordham's brewery at Ashwell.

[9] ASHWELL (Herts): Ashwell Bury
Preliminary designs & details for the reconstruction of an Early Victorian house for Mrs H. Fordham, 1922-25, (2):
1 Rough plans
Insc: *Sir E.L.L.'s sketch 6/6/1922*, with details labelled
Pencil (650 × 700)

2 *Plan of lower order & top order of the fireplace; elevation, side elevation & section*
Scale: $\frac{1}{8}$ FS
Insc: *Eightb full size detail of drawing room fireplace* / *Note all work wood where not shown otherwise*, with details labelled & measurements marked
s & d: E. L. Lutyens R.A. / 17 *Queen Anne's Gate* / Westminster. Aug. 1925
Pencil & pen (735 × 790)
Lit: *Butler*, I, p.45, figs.119-123; *Hussey*, pp.464, 472; *CL*, CI, 1947, pp.810, 868; Pevsner, *Herts*, 1953, p.42

[10] BARODA (India): Proposed library
Preliminary study & designs (4)
Plans, elevations & sections
Scale: $\frac{1}{8}$ in to 1 ft
Insc: (on prints) *Proposed Library at Baroda for HH the Maharajah Gaekwar of Baroda*, with details labelled & measurements marked
s: *Sir Edwin Lutyens A.R.A.* / 17 *Queen Anne's Gate* w/m: (1) J. Whatman 1916
Pencil on squared paper & 3 prints (445 × 550-500 × 730)
Not mentioned in *Butler* or *Hussey*.

[11] BASILDON (Berks)
Preliminary studies & designs for a village layout for Major J. A. Morrison, the war memorial church to be surrounded with almshouses, an institute & village dwellings, 1917 (25):
1-16 Preliminary studies & designs for the village layout & buildings
1 Plan of the layout & rough elevations of the almshouses
Insc: (near almshouse) *Can this break back in order to get windows to work in almshouses?*, with measurements marked
Pencil & crayon on brown paper (455 × 470)

2 Plan of the layout of the village centre, showing the *Communal Kitchen* / *Men's Institute* / *School* / 7 *almshouses* on each side of a *Forecourt*, *Gardens* about the memorial church & *Grave Yard*
Insc: As above, with other details labelled
Crayon, pencil & brown pen on tracing paper (510 × 325)

3-12 Ten sheets of rough studies for the layout of the village, the church, vicarage & almshouses
Pencil, crayon & pen on squared paper (430 × 545)

13 E elevation taken on a N-S line through the centre of the village, showing a composite of façades, the vicarage, almshouses, church
Insc: Measurements marked
Pencil, crayon & pen (665 × 1295)

14 W elevation taken on a N-S line through the centre of the village, showing a composite of façades
Insc: Measurements marked
Pencil, crayon & pen (635 × 1245)

15 S elevation, taken on an E-W line, showing the kitchen, school institute & church; E elevation, taken on a N-S line, showing the kitchen, school & institute
Insc: Details labelled & measurements marked
Pencil, crayon & pen (710 × 1090)

16 Plan & elevation of 1 of the almshouses; side elevation of the kitchen & church; rough perspectives of details of the church
Pencil & crayon on brown paper (650 × 1195)

17-23 Preliminary studies & designs for the church in Byzantine style

17 Plan, elevation & section of the church; thumbnail plan & elevation of the layout of the village centre
Pencil (660 × 1005)

18-19 Plans, elevations & a section
18 Pencil & red pen (750 × 825)
19 Insc: Details labelled
Pencil (755 × 990)

20 N elevation
Insc: Measurements marked
Pencil on brown paper (735 × 855)

21 Plan, *South Elevation*, *West Elevation*, *Cross Section* & *Sketch* of church [Fig.51]
Scale: $\frac{1}{16}$ in to 1 ft
Insc: As above, with details labelled
s & d: E.L.L. / *An. 17*
Crayon, pencil & brown pen (615 × 680)

22 Perspectives of details of the church, windows & the tower
Pencil & red crayon on brown paper (680 × 1010)

23 Perspective from NW & studies for the cross
Pencil & crayon on brown paper (660 × 805)

24 Plan & elevation of the vicarage
Insc: Rooms labelled
Pencil (655 × 845)

25 Elevations of the almshouses
Insc: Details labelled
Pencil (725 × 1310)

This scheme is identified by Butler, but not mentioned in *Butler* or *Hussey*. A Walcot perspective of the design was exhibited at the RA in 1918 and is illustrated (with comments on the whole scheme) in *BN*, CXIV, 1918, pp.344-356; *Builder*, CXIV, 1918, p.282; *Brit. A.*, LXXXIX, 1918, p.41. In *BN* the church is inaccurately noted as being 'now in course of erection'; in fact none of the scheme was executed, although Lutyens later designed Park Farm Cottage Basildon, and a pair of cottages at Westridge Green which were built for the same client, 1920-21.

[12] BASING (Hants): Brickfields office
Details of chimneys
Plan & elevation
Scale: 1 in to 1 ft
Insc: *Office at Old Basing*, with details labelled
Pencil (565 × 390)

Lutyens's client for Daneshill (Old Basing), 1903, Mr Walter Hoare, started Old Basing Brickfields initially in order to build his own house; when it continued on a commercial basis, Lutyens designed for him a number of special shapes, jambs, mullions, sills, parapets &c. This detail was one of that series and was used in the office building at the brickfields, built c.1905. See Walter Hoare's catalogue *Beautiful Brickwork*, published c.1910.

[13] BEACONSFIELD (Bucks): Proposed chapel Preliminary studies for a design in a quasi-Romanesque style for J. L. Garvin (6):

1-5 Five sheets of rough studies, some for a centrally planned building & some for a basilica shape, with calculations; 1 thumbnail perspective
Insc: (thumbnail) *Note Drogoend*
Pencil on squared paper (445 × 560)

6 Plan, N & W elevations, cross-sections & perspectives of the design for a centrally planned building
Pencil & red crayon on tracing paper (760 × 1055)

Project identified by Butler. Not mentioned in *Butler* or *Hussey*. For another drawing possibly connected with this project see CHURCH [318] J. L. Garvin, Editor of *The Observer*, died in 1947.

[14] BELTON (Lincs): Church of St Peter & St Paul, gravestone of Lord Brownlow
Designs & details (3):

1-2 Two sheets showing plans, elevations & perspectives
Pencil & crayon on detail paper (520 × 680, 760 × 510)

3 Outline of the moulding
Pencil & crayon on detail paper (670 × 370)

Project identified by Butler, but not mentioned in *Butler* or *Hussey*. The grave is in Belton churchyard. Lord Brownlow died in 1927.

BERRYDOWN

See ASHE (Hants): Berrydown

BILLINGSHURST (Sussex): Gratwicke
See SURVEY BOOK, 8 loose sheets

[15] BINFIELD (Berks): Binfield Lodge Preliminary study & design for alterations for Capt. Ernest Rhodes, 1895-97 (2):

1 Plan, showing alterations in green & thumbnail elevations of the entrance
Insc: Rooms labelled & numbered
Pencil, coloured crayon & pen on brown paper (360 × 515)

2 Elevation of the wooden screen in front of the *Dais* & *Fireplace* at the end of the *Billiard Room*, showing a screen consisting of 3 arches, the central arch surmounted by a broken pediment, above which are carved wooden garlands
Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above, with details labelled
s & d: E. L. Lutyens *Archit.* | 6 *Grays Inn Square* | *W.C.* | July 95
Pen & brown pen & coloured wash on brown paper (320 × 475)

Lit: *Butler*, Chron. 1897; *Hussey*, p.71
See also SURVEY BOOK for ground plan.

[16] BLAGDON HALL (Northumberland): Swimming pool & gardens
Designs for Viscount Ridley (Lutyens's son-in-law), 1937-38 (5):

1 *Roof plan showing staircases & ground floor plan of the swimming pool, South (Portico), West & North elevations & transverse section*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, with details labelled & measurements marked
s & d: E. L. Lutyens R.A. | 5 *Eaton Gate, London S.W.1* | August 1937
Pencil, pen & crayon (760 × 1255)

2 *Layout plan of the gardens*
Scale: $\frac{1}{20}$ in to 1 ft
Insc: As above, with details labelled
s & d: E. L. Lutyens P.R.A. | 5 *Eaton Gate S.W.1* | Dec 1938
Pen on detail paper (750 × 1030)

3 *Plan of the new garden layout & section of the New Wall to the West Garden*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, with details labelled & measurements marked
s & d: As No. 2 & Sept. 1938
Pencil & coloured crayon on tracing paper (760 × 985)

4-5 *Plans, elevation looking E & section of the steps to the garden*
Insc: As above, with details labelled & measurements marked
s & d: E. L. Lutyens R.A. | 5 *Eaton Gate London S.W.1*; 4 August 1937; 5 January 1938
Pencil, pen & crayon on detail paper (755 × 1105, 730 × 1030)

Lit: *Butler*, Chron. 1937; not mentioned in *Hussey*; Pevsner, *Northumberland*, 1957, p.97; *CL*, CXII, 1952, pp.188, 260, 396.
More drawings survive at Blagdon in the possession of the present Viscount Ridley. The swimming pool building was not executed, although the rest of garden was.

[17] BREDE (Sussex): Brede Place Preliminary designs for the addition of a kitchen wing to a Tudor house for Moreton Frewen, 1913 (12):

1 *North, South, East & West elevations*
Insc: As above, with details labelled
Pencil & crayon on brown paper (520 × 750)

2 Sections
Pencil on brown paper (550 × 755)

Lit: *Butler*, I, p.12; *Hussey*, p.327
See also [336] SKETCHBOOK.

[18] BRIGHTON (Sussex): House

Designs (2):
1 Plans & elevations
Insc: Details labelled & measurements marked
Pencil (550 × 980)

2 Plan, elevations, sections & small perspectives for a house with a colonnaded entrance porch
Insc: Details labelled
Pencil & crayon (735 × 1055)

Not mentioned in *Butler* or *Hussey*. Both these designs are different but are possibly for the same project, and are both identified by Butler as 'A House at Brighton'. In 1918-20 Lutyens carried out alterations to No.40 Sussex Square, Brighton, and in 1923-24 to White Lodge-on-the-Cliff, Roedean, both for Lady Sackville. In 1918 she had first contemplated building a house at Hove and it may be to this that the drawings refer.

[19] BROOKWOOD (Surrey): Brookwood military cemetery

Preliminary study for a small pavilion for the Imperial War Graves Commission
Plan, front & side elevations
Insc: Details labelled & measurements marked
Pencil on detail paper (735 × 995)
Project identified by Butler but not mentioned in *Butler* or *Hussey*. It was not executed.

[20] BRUSHFORD (Som): Church of St Nicholas Designs & working drawings for the memorial chapel to the Hon. Aubrey Herbert, 1925 (11):

1 Preliminary studies for E elevation, perspective & details of E window
Pencil on tracing paper (255 × 965)

2 Preliminary studies for interior of chapel
Pencil on tracing paper (380 × 430)

3-4 Two sheets of studies for the tracery of the E window, also some other details
Pencil on squared paper (445 × 545)

5 Elevations & several cross-sections of the E window
Pencil on tracing paper (710 × 1220)

6 Studies for the tomb with effigy & its canopy: plan, elevation, section & perspective
Pencil on tracing paper (775 × 865)

7 Outline plan, N & S elevations & cross-section of tomb with effigy & its canopy
Pencil on tracing paper (775 × 1320)

8 Plan, elevations, details of mouldings & ends of battens for door
Insc: *Brushford Church, Dulverton, Somerset.* | *Detail of Door to Memorial Chapel* | Scale $\frac{1}{2}$ in = 1 foot and Full Size
s & d: E. L. Lutyens R.A. | 17 *Queen Anne's Gate* | Westminster S.W.1 | April 1925
Pencil on tracing paper (775 × 1370)

9 Details of door to chapel, differing in minor ways from the design of No.8
Pencil on tracing paper (760 × 810)

10-11 Two designs for the canopy of the tomb
Details showing the canopy ornament
Pencil on tracing paper (760 × 1035, 20 × 1340)

Lit: *Builder*, CXXX, 1926, pp.8, 10; Pevsner, *S & W Somerset*, 1958, p.103
Not mentioned in *Butler* or *Hussey*

[21] BURROWS CROSS (Surrey): Hazelhatch Design for the hall mantelpiece for the Hon. Emily Lawless, 1897
Plan & elevation, showing on 1 side of the chimney a deep recess for a built-in writing desk
Scale: $\frac{1}{2}$ in to 1 ft
Insc: *Burrows Cross* | $\frac{1}{2}$ " detail of | *Hall Mantle Piece & Grate etc in deal*, with full details labelled
s & d: E. L. Lutyens | 6 *Grays Inn Sqre* | Sept 97
Pen & coloured crayon (560 × 455)
Verso: Rough perspective of mantelpiece & recess & 3 caricatures
Coloured crayon
Lit: *Hussey*, pp.71, 75; Nairn & Pevsner, *Surrey*, 1971, p.122

[22] BUSCOT (Berks): Church of St Mary
Design for Lady Violet Henderson for the gravestone
of Lt-Col. the Hon. Harold Henderson, 1923

Plan, front & side elevations & rough diagram sketch
Insc. As above, with details labelled & measurements
marked

s & d: E.L.L. | March 23

Pencil, crayon & pen on detail paper (610×1015)
Not mentioned in *Butler* or *Hussey*. This altar tomb,
with its formal surround of box hedges, is in Buscot
churchyard; Henderson, who died in 1922, was the
son of the 1st Lord Faringdon.

[23] BYFLEET (Surrey); Church of St Mary, war
memorial

Rough sketch for a rectangular pedestal flanked by
2 flags; other sketches for memorials including a
faint sketch for a fountain

Elevation & thumbnail perspectives

Pencil & pen on detail paper (320×395)

Not mentioned in *Butler* or *Hussey* and not executed.
See also FOUNTAIN.

[24] CALEHILL (Kent): House

Preliminary design for a small, square 3 bedroom
house with central chimney

Plans, elevations & perspectives

Insc: *Calebhill, Ashford*, with details labelled &
measurements marked

Pencil & pen on tracing paper (495×675)

Not mentioned in *Butler* or *Hussey*.

[25] CAMBRIDGE: Clare College

Preliminary studies, probably for the new court,
c.1920s (4):

1-4 Four sheets of rough studies showing plans &
elevations

Insc: Details labelled & measurements marked

1-3 Pencil & crayon on squared paper (430×545)

3 w/m: J. Whatman 1910

4 Pencil & pen on brown paper (595×1015)

Project identified by Butler but not mentioned in
Butler or *Hussey*. The new Memorial Court at Clare
was designed by Sir Giles Gilbert Scott and erected
1924-35.

[26] CAMBRIDGE: Gonville & Caius College

Designs for a screen

Sketch elevations on recto & verso of sheet

w/m: J. Whatman 1906

Pencil (550×430)

Not mentioned in *Butler* or *Hussey*.

[27] CAMBRIDGE: Trinity College

Designs for garden layout & garden building, 1924
(4):

1 Sketch plan for garden layout, with notes on
planting

Pencil & crayon (540×840)

2 Rough sketch design for garden building

Charcoal (470×925)

3 Sketch elevation for garden building

Pencil (320×470)

4 Elevation of garden building, with buildings in
background drawn in outline; there is a rough
perspective sketch of the design in the bottom left
corner

d: (over niches flanking seat) MCMXXIV

Pencil, pen & crayon (605×685)

Not mentioned in *Butler* or *Hussey*.

[28] CAPETOWN (S Africa): Capetown University
Preliminary studies & designs, 1910-20 (3):

1-2 Two sheets of preliminary studies showing
perspectives of the university building

Insc: 1 *University, Capetown*

Pencil & coloured crayon on tracing paper

(230×280, 255×690)

3 Plan, front & side elevations & section N & S,
E & W

Scale: $\frac{1}{16}$ in to 1ft

Insc: Details labelled & measurements marked

Pencil on detail paper (770×1360)

Lit: *Butler*, Chron. 1919; *Hussey*, pp.203, 205, 209,
270, 390

In 1910 Lutyens had helped to choose the site for
the university on the Groote Schuur Estate and had
hoped then that Herbert Baker and himself would
be commissioned to build the university. Delhi and
the war ended that prospect. J. M. Solomon, a pupil
of Baker's, was given the commission, and in 1918
Lutyens was invited to be consultant. Lutyens did
approve the design but the expense proved too great
for the government and Solomon shot himself. These
designs may have been made by Lutyens in either
1910 or 1918.

[29] CASTLE DROGO, Drewsteignton (Devon)

Preliminary studies, designs & working drawings
for Julius C. Drewe 1910-30 (34):

1-19 Nineteen sheets of rough studies for preliminary
designs showing rough plans, elevations &
perspectives [Figs.37 & 38, Nos.1 & 8]

Insc: Details labelled & measurements marked

Pencil on squared paper (445×545 largest)

20 Axonometric projection of plan looking N

Insc: *View looking North*

Pencil & crayon (405×480)

21 Rough plans & perspectives of the SE corner

showing the lower ground & basement floors

Insc: Rooms labelled, *Dining Room, Chapel, Crypt,*
Vestry & others

Pencil on brown paper (675×1005)

22 Rough studies showing details of the SE corner

& staircases [Fig.39]

Insc: Details labelled & measurements marked

Pencil & crayon on green paper (760×1140)

23 S & E elevations of the SE corner

Pencil & pen on brown paper (595×1015)

24 E elevation

Pencil & red pen on brown paper (355×655)

25 *West Elevation & Longitudinal Section*

Pencil (845×750)

26 *East Elevation & Longitudinal Section*

Pencil (720×990)

27 Plan of the staircase in the centre of the Entrance
block

Pencil (445×570)

28-30 Elevation of interior walls

Pencil (445×570)

31 *Plan & Part elevation* of entrance gateway, court
façade

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Drewsteignton, Devonshire* | $\frac{1}{2}$ " Scale Detail of
Entrance Gateway, Court Façade

s: E. L. Lutyens F.R.I.B.A. | 17 *Queen Anne's*
Gate | *Westminster S.W.*

Pencil (1020×670)

32 Details of door furniture for the chapel
Pencil on detail paper (760×675)

33 *Details of Kitchen Table: Plan* of the base, of the
Table Top & Elevation

Scale: $\frac{1}{8}$ FS

Insc: As above & *Drawing 10.A*

s & d: E. L. Lutyens R.A. | 17 *Queen Anne's Gate* |
London S.W. Sept 1924

Pen on tracing paper (650×685)

34 Elevation of one leg of the kitchen table

Scale: FS

Insc: *Office Copy* | *Full size detail of Kitchen Table,*
Drawing No.11.A

s & d: E. L. Lutyens R.A. | 17 *Queen Anne's Gate* |
London S.W. Sept. 1924

Pencil on tracing paper (1260×490)

24-34 Insc: As above, with details labelled &
measurements marked

Lit: *Butler*, I, p.47, pls.LV-LX, figs.141-174; *Hussey*,
pp.197, 203-204, 210, 217-225, 293-294, 326, 462,
469, 485, 525, 550, figs.63-69; *CL*, XCIII, pp.200,
244; *AJ*, LIX, p.966; *Builder*, CXXVI, 1924 pp.329,
755, 791; *Pevsner, S Devon*, 1952, p.75; Cambridge
PhD thesis by Peter Inskip

Only Nos.27-34 are designs for the Castle as executed.
It was commissioned in 1910 but not completed
until 1930. The site at Drewsteignton on the edge
of Dartmoor is 900ft above sea level in an
inaccessible situation; the Drewes moved there from
Kent as they liked to think it had formed part of
their ancestral acres. By August 1910 Lutyens had
prepared a sketch design and work begun. In 1911 the
design was drastically reduced. The original design,
consisting of three wings around a central courtyard
is represented in various forms in Nos.1-26. It was
to be a large block facing E & S. From the W end
of the S side sprang a wing partly balancing that
which exists and bent round to be joined to it by
a low northern stretch of subsidiary buildings in the
centre of which was to be an axial gatehouse.
Only the servants' and kitchen wing with the central
staircase are part of the first idea. There are further
uncatalogued designs for Castle Drogo, belonging to
the Drewe family, on temporary loan to the RIBA
(1972), and another portfolio of early sketches in the
possession of Ben Weinreb (1973).

[30] CHALFONT PARK, Gerrards Cross (Bucks):
Gardens & cottage

Preliminary studies & designs for the gardens &
gardener's cottage for Mrs Edgar, 1913 (3):

1 Rough perspective of layout for the gardens &
details of walls & niches

Insc: Measurements marked

Pencil & crayon on squared paper (430×545)

2 Recto & verso: Rough plans, elevations &

perspectives of the gardener's cottage

Insc: *Chalfont Park*, with calculations shown

Pencil & crayon on squared paper (430×545)

3 Ground, 1st floor & roof plans, elevations of

the 4 sides of the cottage & cross-section

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Chalfont Park* | *Gardener's Cottage* | for Mrs
Edgar, with rooms labelled & measurements marked

Pencil (580×755)

Lit: *Butler*, I, p.60, pl.CIII

The cottage still exists, but the gardens were
destroyed c.1946.

[31] CHALFONT ST GILES (Bucks): Pollard's Wood Designs for a house of rectangular plan with wings, with green shutters on the SW elevation, 1903
Ground Plan, NE, NW Elevations & Section | Pollard's Wood, Chalfont St. Giles

Insc: As above, with details labelled & measurements marked; (by Butler) *Partly Original Lutyens*
s & d: E. L. Lutyens | Sept 03
Pen & coloured crayon (560 × 735)
Not mentioned in *Butler* or *Hussey*.

[32] CHITGWELL (Essex): Grange Court Studies & FS details for alterations for the Hon. Cecil Baring, 1915 (2):

1 Plan, elevation & side elevation of a bed, showing a beautiful & unnamed female

Insc: (on 2 plaques above the bed) *Gott Straff | Germany | Love your Enemies*

Pencil & crayon on brown tracing paper (380 × 430)

2 FS details of parts of a cupboard in the study on the 1st floor. *Drawing No.16*

Insc: As above, with details labelled
s & d: E. L. Lutyens A.R.A. | 17 *Queen Anne's Gate | London S. W. May 1915*
Pencil & crayon (510 × 345)

Lit: *Butler*, Chron. 1915

CHINTHURST HILL.
See WONERSH

[33] COCKINGTON (Devon)

Preliminary studies for the Drum Inn, shops & a teahouse, 1934 (6):

1 Rough plans & elevations of the Drum Inn; in the lower part of the sheet studies of a mosque
Insc: Details labelled
d: Aug 10th

Verso: Plans of a small unidentified building
Pencil & crayon on squared paper (430 × 275)

2 Perspective (taken from the N) of the Drum Inn the mill pond & the barns
Pencil, crayon & coloured wash on tracing paper (320 × 420)

3-4 Two perspectives of the whole village taken from the SE, showing the stepped planning of the shops around the clock house & circular plot & in the SW corner of the village, a square shopping centre with central courtyard, abandoned in the final design [Fig.82, No.3]
Insc: Details labelled
Pencil & crayon on tracing paper (255 × 440)

5 Plan & elevation of a proposed teahouse
Insc: Measurements marked
Pencil on squared paper (215 × 280)

6 Perspective of the teahouse & drawing of a teapot
Pencil on squared paper (220 × 280)

Lit: *Butler*, I, p.61, pls.CVIII-CX, figs.269-271; II, p.21, pls.XX-XXI; A&BN, CXI.VIII, 1936, pp.11-14; AJ, LXXXIV, 1936, pp.875-877; *Builder*, CLII, 1937, pp.88-91; Pevsner, *S Devon*, 1952, p.84
Cockington Village, dating from the C12, was of great picturesque quality, and the Village Trust, when it needed an inn and new shops, wanted buildings very much in keeping with the rest. Lutyens was approached, and he gave it great thought. However, although his designs were fully worked out, only his designs for the Drum Inn were actually executed.

[34] COLOMBO (Ceylon): War memorial Preliminary sketches & designs for a victory column set on a high stepped base & bearing a brazier at the top, 1921 (3):

1 Rough elevations & perspectives & details of the base of the column

Insc: Calculations shown
Pencil on detail paper (780 × 800)

2 Elevations & perspective sketch of the base
Pencil on detail paper (1295 × 795)

3 Elevations & perspective sketches of the base
Insc: *The stone pointing | must be taken as being | tentative, with measurements marked*

Pencil & pen on detail paper (1230 × 705)

Lit: *Butler*, III, p.44, fig.194; *Hussey*, p.420

Lutyens persuaded the committee to replace the usual angel with 'a brazier to burn petrol & make a column of smoke by day & fire by night'.

[35] COWLEY (Oxon): War memorial to the Oxfordshire & Buckinghamshire Light Infantry Preliminary studies & designs for a memorial of obelisk design, 1923 (2):

1 Rough plan & elevations
Pencil on detail paper (760 × 610)

2 Elevation
Insc: Measurements marked
Pencil on tracing paper (760 × 390)

Lit: *Butler*, Chron. 1923, but not further mentioned in *Butler* or in *Hussey*

[36] CROOKSBURY HOUSE (Surrey)

Preliminary designs for the house & outbuildings, 1889-91 (7), working drawings for a new wing, 1898 (4) & a design for outbuildings (1) for A. W. Chapman:

1 Plans, elevations, cross-section & perspective sketch

Insc: *Sketch Design for a Summer Cottage | for A. Chapman Esq, with rooms & details labelled*
s & d: E. Landseer Lutyens Archt | 16 Onslow Square S.W. | March 6th 1889
Pencil & wash (495 × 525)

2 Plans, elevations, cross-section & perspective sketches, slight variations from No.1

Insc: *Sketch Design for a | Small Cottage & rooms labelled*
s & d: E. Landseer Lutyens Archt | 16 Onslow Square S.W. | March 1889
Pencil & wash (480 × 655)

3 Perspective sketch from the SW: the design is very similar to No.1 [Fig.4]
s: E. L. Lutyens
Pencil & watercolour (205 × 235)

4 Rough sketches of the ground plan & chamber plan, cross-section of hall & suggestion for Den chimney piece

Scale: $\frac{1}{2}$ in to 1 ft (plans)
Insc: *A curtain could be hung between nook & hall | I think the above will be prettier for hall than my last scheme - more original & many details labelled*
s: E. L. Lutyens
Pencil on tracing paper (493 × 280)

5 Plan, elevation & perspective sketch for outbuildings

Scale: $\frac{1}{8}$ in to 1 ft
Insc: *Sketch for stables etc. to Crooksbury Cottage, with details labelled*
s & d: E. Landseer Lutyens | 16 Onslow Square | April 4th 89
Pen & wash (265 × 375)

6 Plan, elevations & perspective sketches for gardener's cottage

Insc: *Gardener's Cottages Crooksbury for Arthur Chapman Esq, with rooms labelled*
Pencil & wash (345 × 510)

7 Detail of lock of den cupboards & hinges of hall cupboards

Insc: *Crooksbury | This tracing to be sent to job to be checked 17.1.91 & instructions given*
Pen on tracing paper (235 × 280)

8 *Crooksbury (New Wing) | $\frac{1}{2}$ " Details of North End*

Insc: As above & *Drawing No.3 | Tracing sent to Mardon April 26/98 W.H.W (W. H. Ward)*
s & d: Edwin L. Lutyens Archt | 29 Bloomsbury Square WC | April 1898
Pencil (550 × 735)

9 *Crooksbury New Wing | $\frac{1}{2}$ " details of Porch*

Insc: As above & *Drawing 9 | Tracing sent to Mardon W.H.W May 17 98*
s & d: Edwin L. Lutyens Archt | 29 Bloomsbury Square W.C | May 1898
Pencil (560 × 395)

10 *Crooksbury New Wing | $\frac{1}{2}$ " detail of corridor*

Insc: As above & *Drawing No.16*
s & d: Edwin L. Lutyens Archt | 29 Bloomsbury Square WC | June 1898
Pencil & pen (500 × 710)

11 *Crooksbury | Details of bedroom on ground floor | $\frac{1}{2}$ " scale*

Insc: As above & *Drawing No.14 | Tracing of fireplace as revised sent to Mardon June 25 | 98 WHW*
s & d: E. L. Lutyens Archt | 29 Bloomsbury Sq | WC June 7th 98
Pencil (545 × 725)

12 Design for a cottage & coachhouse: plans, elevation & section

Scale: $\frac{1}{8}$ in to 1 ft
Insc: *New Cottage & Coach House Crooksbury | For A. W. Chapman Esq | Drawing No.1, with rooms & details labelled*
Pencil (510 × 735)

Lit: *Archt*, XLIV, 1890, p.366 (gardener's cottage); *Weaver*, pp.1-5; Pevsner & Nairn, *Surrey*, 1971, pp.175-176; *Butler*, Chron. 1890 & 1898; *Hussey*, pp.18-19, 25, 41, 61, 84, 86, 94, 100, 151, 326, 574; *CL*, VIII, 1900, p.336; *XCVI*, 1944, pp.596, 640
1890 and published in *Builder*, LIX, 1890, p.308, but it was the revised scheme, prepared in September 1889, which was built. In 1898 an E wing was added, Tudor on the W to complete Fig Tree Court, and Queen Anne on the E, his first experiment in a 'Wrenaissance' elevation. Then in 1914 the house changed hands and the new owner wanted Tudor on the E, so Lutyens replaced the Queen Anne with a symmetrical roughcast front and added another chimney to Fig Tree Court in the style of Tigbourne Court.

[37] DALHAM (Suffolk): Dalham Hall Preliminary designs for additions for Col. Rhodes, 1902 & 1906 (13):

1 Ground floor of proposed new wing
Insc: Rooms labelled
Pen on 2 sheets of notepaper pinned together (330 × 280)

2 Rough studies for ground plan & elevation of proposed new wing, another scheme

Insc: Rooms labelled
Pencil (570 × 790)

3 Basement plan & S elevation of proposed new wing, 3rd scheme

Insc: Rooms labelled

s & d: E. L. Lutyens | *March 02*

Pencil, pen & coloured crayons on tracing paper (510×330)

4 First floor plan & N elevation of 3rd scheme for new wing

s & d: E. L. Lutyens | *March 02*

Pen & coloured crayons on tracing paper (335×760)

5-7 Basement, ground & 1st floor plans close to but not identical with 3rd scheme

Pen on tracing paper (445×370)

8 Plans, elevations & sections for additions, a much smaller scheme than the previous ones

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Dalham Hall | Additions for Capt. E. F. Rhodes*

s & d: E. L. Lutyens *Archit | 29 Bloomsbury Sq | WC*

Jan 1906

Photoprint & wash (570×790)

9 Plans, elevations & sections for additions, slight variations on the above scheme

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Dalham Hall | Additions for Capt E. F. Rhodes*

s & d: E. L. Lutyens *Archit | 29 Bloomsbury Sq | WC*

Mar 1906

Photoprint & wash (570×790)

10 Rough studies for elevations for scheme of No.8

Pencil, pen & crayon on tracing paper (520×675)

11 Plan & elevation of entrance gate

w/m: J. Whatman 1903

Pencil & pen (560×790)

12 Plan & elevation of entrance gate

Insc: *Dalham Hall. Revised detail of Entrance Gate | Drawing No.6*

Pencil (430×395)

13 Plan & elevations of gates & walls

Insc: *Dalham Hall | New Lodge. Wing Walls. Revised*

July 23rd 1903 | $\frac{1}{8}$ " scale & $\frac{1}{2}$ " details & details labelled

s & d: E. L. Lutyens *Archit | 29 Bloomsbury Sq | WC*

Pencil (545×725)

These additions to the house were never built (Pevsner, *Suffolk*, 1961, p.164) and of all Lutyens's designs only the lodge and entrance were executed (Butler, I, p.11). Nos.1-9 were presented by the Hon. James I. Philipps in 1959 together with two designs for additions to the same house by C. E. Mallows and a letter from Lutyens to Col. Frank Rhodes, dated 16 July 1902, concerning his proposed alterations. Lutyens supplanted Mallows, who threatened to bring proceedings against him. Mallows (with T. H. Mawson to do the gardens) had been commissioned originally in 1900 by Sir Robert Affleck Bt; the house was then bought by Col. Rhodes on behalf of his famous brother, Cecil Rhodes, who died, however, in 1902 (Mawson, *The Autobiography of an English landscape architect*, 1927). Col. Rhodes himself died in 1905 and Lutyens's 1906 scheme is for another brother, Capt. Ernest Rhodes (see BINFELD). See also Mallows, Charles Edward & Grocock, G.

[38] DELHI, NEW (India): All India war memorial arch & Jaipur column

Designs (5)

Elevations & sections

Scale: $\frac{1}{16}$ in to 1ft, $\frac{1}{8}$ in to 1ft

Insc: Measurements marked & details labelled

s & d: Arch *Jan-March 1920*; Jaipur column 1926, 1928

Pencil, ink & crayon on detail paper & squared paper (610×455-730×1335)

Lit: *Hussey*, pp.368-369; *Butler*, III, p.40, II, p.41, pl. LXXXIII

[39] DELHI, NEW (India): House for Bahadur Lala Sultan Singh

Designs (2)

Plan & elevation

Insc: Rooms labelled

Pencil & crayon on detail paper (760×950, 760×1275)

Identified by Butler.

[40] DELHI, NEW (India): House for HH the Gaekwar of Baroda

Preliminary studies, designs & working drawings for the house, executed 1921-33 (56):

1-7 Layout plans, including parts of the house

8-41 Gaekwar's house

8-16 Preliminary studies, plans, elevations & sections

17-18 Plans

19-23 Exterior elevations [Fig.66, No.22]

24-29 Interior elevations & sections

30-41 Interior details

42-47 Stable court & outbuildings

48-56 Gate, fountains, lamp-post & flagstaff

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft, 1in to 1ft; $\frac{1}{8}$ FS, $\frac{1}{2}$ FS, FS

Insc: Details labelled & measurements marked;

9, 13, 14 *This is the plan approved | by the Gaekwar of Baroda | & received in London | Aug 15 1922*

s & d: *Dec 22 1921; Jan, Feb 1922, 1927, 1929-1933*

Pencil, pen & crayon on detail paper, tracing paper, waxed paper, letter paper & squared paper

(205×255-2060×760)

Lit: *Butler*, II, p.43, pls.LXXXVIII-LXXXIX, figs.216-218

This and the Nizam of Hyderabad's palace (see below) were the only two princes' houses carried out to Lutyens's designs.

[41] DELHI, NEW (India): Little Palace for HH the Maharajah of Bikanir

Designs, never executed, 1920 (3)

Preliminary plans, finished block plan & finished

elevations [Fig.58, No.3]

Scale: $\frac{1}{32}$ in to 1ft, $\frac{1}{16}$ in to 1ft, $\frac{1}{8}$ in to 1ft

Insc: Measurements marked & rooms labelled

s & d: 2-3 E. L. Lutyens *A.R.A. | Raisina Delhi*

2-3-20

Pencil & crayon on detail paper; pencil, pen & watercolour on cartridge paper (900×760, 675×1120, 710×980)

The two finished drawings are not in Lutyens's hand.

[42] DELHI, NEW (India): Bungalows

Site diagram & office copies of final designs (13)

Plans, elevations & sections

Scale: $\frac{1}{8}$ in to 1ft

Insc: Rooms labelled & measurements marked

s & d: E. L. Lutyens *R.A., 17 Queen Anne's Gate Westminster SW. August-October 1916*

1-12 Prints; 13 Pencil & crayon on tracing paper (660×810-865×1345)

[43] DELHI, NEW (India): Proposed cathedral

Preliminary designs (2)

Plan & elevation [Figs 52 & 53]

Scale: $\frac{1}{16}$ in to 1ft

s & d: E.L.L. *March 17 (1917)*

Pencil & crayon on detail paper (710×705, 580×760)

Lit: *Hussey*, pp.369, 505

The cathedral, which was to occupy a prominent position S of the King's Way, was never executed. In its place the Church of the Redeemer, designed by Baker's assistant H. A. N. Medd (also formerly in Lutyens's office), was erected on another site, judged to be more accessible, in 1931-33

[44] DELHI, NEW (India): Proposed court of justice

Preliminary studies & designs, never executed (12):

1-4 Plans

5-12 Elevations & sections

Insc: Rooms labelled & measurements marked

s & d: 2 *Jan 25 39 H. H. Green*

Pencil & crayon on squared paper & detail paper

(545×445-760×1320)

[45] DELHI, NEW (India): Depository for Sir Aurel Stein

Designs for a depository to house Sir Aurel Stein's collection of frescoes, 1919 (3):

1 Plan

Scale: $\frac{1}{16}$ in to 1ft

Insc: *Approved by Sir A. Stein | 3.3.19 | a copy given to him, with details labelled & measurements marked*

Pencil & crayon on detail paper (445×455)

2 Plan, elevations & section

Insc: Details labelled & measurements marked

Pencil & crayon (535×470)

3 Plan, elevations of *Entrance Front* & the back & section

Scale: $\frac{1}{16}$ in to 1ft

Insc: As above & *Proposed temporary building at point B for the housing of Sir Aurel Stein's collection of frescoes etc. Plinth area 16280ft*, with details labelled & measurements marked

s & d: J Greaves | *Raisina | Delhi Feb 1919*

Pencil, pen & wash on tracing paper (570×465)

Not mentioned in *Butler* or *Hussey*. This was the only part built of the Anthropological Museum, one of the four large buildings proposed for the junction of King's Way and Queen's Way (see also Medical Research Institute & Record Office). The depository was finished only internally, the exterior being of rough walling. J. Greaves was Lutyens's chief assistant in Delhi 1915-20; later he acted as chief assistant in the Delhi office in London 1923-28.

[46] DELHI, NEW (India): Fountains

Designs for fountains at E front & S court of Viceroy's house, flanking Jaipur column & Great Place (5):

Plans, elevations & details

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft

s & d: *Raisina 5/1/20; 4 17 Bolton Street July 1926;*

5 Raisina 22.3.15

Pencil, pen & crayon on oiled paper, detail paper, cartridge paper & linen (735×635-775×1575)

[47] DELHI, NEW (India): Proposed palace for the Nizam of Hyderabad

Preliminary studies & designs (8):

1 Plan

2-4 Elevations

5 Fireplace elevation & details

Scale: 1in to 1ft, FS

6-8 Elevations of gates

8 Scale: $\frac{1}{64}$ in to 1ft

Insc: Measurements marked & details labelled; 5 & 8 *Palace for the Nizam*; the remaining drawings identified only by Butler

s & d: 5 *New Delhi | August 1928; 8 17 Bolton Street | September 1926*

Pencil & crayon on detail paper (700×755-760×1310)

This and the Gaekwar of Baroda's house (see above) were the only two princes' houses carried out to Lutyens's designs.

DELHI, NEW (India): Jaipur column

See DELHI, NEW (India): All India war memorial arch & Jaipur column

[48] DELHI, NEW (India): Proposed palace for HH the Maharaja of Kashmir
Preliminary studies & designs, 3 alternative schemes, never executed, 1919 (11):
Scheme I: Palladian rotunda
1-2 Plans & elevations

Scheme II: Rectangular block with projecting wings
3-4 First & 2nd floor plans

5-11 Scheme III: Rectangular block with open loggias on 2nd floor

5-7 Ground, 1st & 2nd floor plans

8-10 Alternative elevations [Fig.57, No.8]

11 Section

Scale: $\frac{1}{16}$ in to 1ft

Insc: Details labelled & measurements marked
Pencil & crayon on squared paper & detail paper (405 × 265-710 × 1295)

Lit: *Butler*, Chron. 1919

The palace was not executed.

[49] DELHI, NEW (India): King George V memorial
Preliminary studies & designs for 2 alternative proposed schemes & for the final design as executed, 1930-31 (8):

1 Scheme A, showing George V seated under a canopy on the back of an elephant

Plan of the *Pump Room & Balancing Tank in Pedestal, Plan, Side & West Elevations* of the memorial

Scale: $\frac{1}{4}$ in to 1ft

Insc: As above & *King in White Marble or White Stone / Remainder in Red Stone*, with details labelled

s & d: E. L. Lutyens R.A. / 17 Bolton Street Piccadilly / London W.1. May 1931

Pencil on tracing paper (825 × 1350)

Not in Lutyens's hand.

2-4 Scheme B, showing George V seated on a high pedestal

2 Rough perspective

Pencil (280 × 220)

3 Front & side elevations

Pencil on tracing paper (760 × 685)

4 Front & side elevations

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Reduced scheme / Cancelled by 53' 4" scheme seated figure*, with details fully labelled & measurements marked

Pencil on detail paper (760 × 775)

5-8 The final design as executed, showing only the standing statue of George V on a high pedestal

5 Front elevation

Scale: $\frac{1}{4}$ in to 1ft

Insc: Details labelled & measurements marked

Pencil & pen on tracing paper (760 × 420)

6 Side elevation

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above, *Reduced from Model* & measurements labelled

Pencil on tracing paper (760 × 195)

7 Front & side elevations & outline plan

Insc: Details fully labelled & measurements marked

Pencil on tracing paper (1130 × 760)

8 Back elevation

Pencil on tracing paper (1005 × 255)

9-16 Working details

Plans, elevations & sections

Scale: FS (7 with $\frac{1}{2}$ in to 1ft details)

Insc: Details labelled & measurements marked
s & d: E. L. Lutyens R.A. / 5 Eaton Gate London S.W.1 / 1938-1939

Pen on detail paper (980 × 760-1535 × 760)

Lit: *Butler*, III, pp.44-45, pls.LXXXIV-LXXXV, figs.126-128; *Arch BN*, CLVIII, 1939, p.169

The memorial, in marble, was the joint work of Lutyens and C. Sargent Jagger. The statue was removed in 1968.

[50] DELHI, NEW (India): Layouts showing Viceroy's house, bungalows & garden buildings
Preliminary studies & designs (6)

Plans & elevations

Insc: Measurements marked & details labelled;

4 *Approved by H.E.*

s & d: 1 *March 15 1916*; 2 *Raisina March 1917*

Pencil & crayon on detail paper, brown waxed paper & cartridge paper (445 × 650-1625 × 2100)

Lit: *Hussey, passim*; *Butler*, II, *passim*; *Builder*, CXXII, 1922 *passim*; *AR*, 1931, Jan, pp.1-30; *South African Architectural Record*, XLIII, 1958, pp.21-28

[51] DELHI, NEW (India): Proposed Medical Research Institute

Preliminary studies & designs, never executed (9):

1-8 Plans

4-5 Scale: $\frac{1}{32}$ in to 1ft

9 Section

Insc: Details labelled & measurements marked

s & d: 6-9 E. L. Lutyens / Feb 1922

Pencil & crayon on squared paper, waxed paper & detail paper (265 × 405-730 × 1310)

Lit: *Hussey*, p.406

[52] DELHI, NEW (India): Miscellaneous designs
Preliminary design & working details (3):

Plans, elevations & sections

1 Preliminary design (unexecuted) for a monument showing the King mounted on an elephant; intended for central vista

Insc: Details labelled

Pencil & crayon on detail paper (760 × 1270)

2-3 Working details: finials to domes of gazeboes & flagstaff

Scale: FS

Insc: Details labelled & measurements marked

s & d: 2 E. L. Lutyens R.A. / 17 *Queen Anne's Gate* / Dec 1917

Pen on linen; pencil & crayon on detail paper (1370 × 750, 1320 × 760)

[53] DELHI, NEW (India): House for HH the Jam Sahib of Nawanagar

Preliminary studies & designs, never executed (22):

1-2 Plans

8-15 Elevations [Fig.79, No.13]

16-22 Sections

Scale: $\frac{1}{8}$ in to 1ft

Insc: Details labelled & measurements marked

s & d: *December 1923, December 1929, October 1930*

Pencil, crayon & pen on detail paper & linen (710 × 1015-1015 × 1675)

Lit: *Hussey*, pp.418-419

[54] DELHI, NEW (India): Record Office & War Museum

Working drawings & details (32)

Plans, elevations & sections

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft

Insc: Measurements marked & rooms labelled

s & d: E. L. Lutyens R.A. / 17 *Queen Anne's Gate* / 1922-1925

Pen on linen (585 × 725-1370 × 925)

Lit: *Hussey*, p.406

The combined Record Office & War Museum was one of four large buildings (*see also* Medical Research Institute) proposed for the junction of King's Way and Queen's Way. Only the Record Office was built and a fragment of the Anthropological Museum (*see* Depository for Sir Aurel Stein).

[55] DELHI, NEW (India): Statues of the Viceroys
Designs for the bases & pedestals (4)

Plans, elevations & sections

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft

Insc: Details labelled & measurements marked
s & d: 1919; 1926

Pencil & crayon on waxed paper & detail paper (760 × 255-760 × 1335)

[56] DELHI, NEW (India): Gate to Viceroy's Court
Preliminary design (unexecuted) for semicircular colonnade; designs & working details (6)

Plans & elevations

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{4}$ in to 1ft, FS

Insc: Details labelled, measurements marked & instructions for alterations given

s & d: E. L. Lutyens R.A. / 17 *Bolton Street* 1927, 1928, 1929

Pencil & crayon on cartridge paper, tracing paper & detail paper; 5 & 6 prints (585 × 610-730 × 1830)

[57] DELHI, NEW (India): Viceroy's Court, street furniture

Street furniture: letter box, sign posts, lamp posts

Working drawings & prints (7)

Plans, elevations & sections

Scale: $\frac{1}{8}$ FS, $\frac{1}{4}$ FS, FS, $\frac{1}{2}$ in to 1ft

Insc: Details labelled & measurements marked
s & d: 1926, 1929, 1930. *Architects' Office Raisina*; 17 *Bolton Street*

Pen, pencil & crayon on detail paper; prints (675 × 230-2590 × 710)

A collection of copies of 23 of Lutyens's designs for details in the Viceroy's Court (retaining walls, gazeboes, guardhouses &c) d. *Dec 1914-Dec 1916* is in the India Office Library.

[58] DELHI, NEW (India): Viceroy's house

1-74 Preliminary studies

Plans, elevations & details

Insc: Rooms labelled, numerous measurements & calculations shown

Pencil, crayon, pen & watercolour; the majority on squared paper, a few on detail, waxed & cartridge paper (205 × 245-760 × 1120)

Most of the sheets contain several rough plans, elevations & details on recto & verso; they have been organized, according to the predominant ideas on the sheet, into groups of plans, elevations of the centre & wings of the main E front, details of the front wings, elevations of the end pavilion on the E front, sections of the E front & alternative schemes

Plans & elevations of Viceroy's press

Insc: Rooms labelled

s & d: E. L. Lutyens / *Architect* / 17 *Queen Anne's Gate* S.W. / July 1912

2 *Diagram showing relative heights of buildings & the Ridge*, with the Jama Masjid on the left & the Viceroy's house on the highest point on the right [Fig.43]

Scale: *about* $\frac{1}{8}$ " to 8 Feet

Insc: As above, with buildings labelled

s & d: *Edwin L. Lutyens*

3-9 Plans & elevations for a house with a domed rotunda, an octastyle portico & lateral wings (similar to No.2)

s & d: 9 *Edwin L. Lutyens* / September 1912

10-21 Plans

10 Early ideas for H-plan & simple rectangular block with 3 internal square courts

11 Rough outline of central block with 4 angle pavilions

12-18 Experiments with main E front, including circular Durbar hall & E & W wings

19-21 Experiments with S front including Durbar hall & E & W wings

22-36 Elevations: main E front

Various experiments with domed centre-piece & colonnaded portico; including details of immediately adjacent wings (Nos.27, 29, 31-33)

37-61 Elevations: E front wings [Figs.44 & 45, Nos.56r & 56v]

Experiments with columnar loggias on 1st floor showing alternative groupings of 2-4-2, 2-6-2, 2-2-2, 2-2-2-2, 2-4-4-2, 2-4-2-4-2, 2-8-2 &c & some (Nos.48-50) with venetian windows

62-65 Elevations: E front wings [Fig.46, No.65] Details showing arched ground floor entrances with columnar loggias & venetian windows (No.65) as above, showing Indian influence

66-69 Elevations: end pavilions, E front

70 Elevation, N side
s & d: E. L. Lutyens R.A. | *Architect* | 17 *Queen Anne's Gate* | July 1912

71-72 Sections: longitudinal sections through E front

73-74 Plan & elevation: scheme showing wings attached to main house by a bridge

On 12 December 1911 George V proclaimed the transfer of the seat of government from Calcutta to Delhi. Lutyens was asked to join the committee to select a site for the new offices and on 1 April 1912 he embarked on his first trip to India, arriving a fortnight later. The site ultimately chosen by the committee was Raisina Hill, on which the Viceroy's house was to occupy the highest point (see No.2). Between the end of April and July, when he returned to England, Lutyens worked out rough plans and elevations for the buildings. He continued working on the project in London from July to December (see No.1), then he returned to India, where he was joined in February 1913 by Sir Herbert Baker whom he had invited to collaborate with him. It was agreed that the Viceroy's house was to be Lutyens's responsibility and the two secretariats Baker's. But, to the lasting disappointment of Lutyens, the Government would not lower the roadway between Baker's secretariat buildings to allow an unobstructed vista to the Viceroy's house. The shaping of Imperial Delhi was still going on in 1914. This collection of preliminary studies belongs to the formative period 1912 to 1914.

75-90 Plans

75-76 Preliminary studies: main floor

Pencil, pen & crayon on waxed paper & detail paper (770×900, 685×995)

77-79 Final office copies: lower basement, upper basement, main floor, 1st floor

Scale: $\frac{1}{32}$ in to 1ft

s & d: 4, 6 E. L. Lutyens R.A. | 5 *Eaton Gate* | London S.W.1

d: Dec 1933

Pen on linen (535×650, 510×690)

80-89 Working details, lower basement, upper basement & main floors

Scale: 80-87 $\frac{1}{4}$ in to 1ft; 88 $\frac{1}{2}$ in to 1ft

s & d: 15 E. L. Lutyens R.A. | 17 *Queen Anne's Gate* | London S.W.1. May 1924

Pencil on cartridge paper & pen on linen (760×1245-2005×1030)

75-90 Insc: Measurements marked & rooms labelled

80-78 Stamped *Estimates Prepared from this Drawing*

91-103 Exterior: designs & working details

Elevations & sections: E & W porticoes; N & S courts

Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft, $\frac{1}{2}$ FS, FS

Insc: Details labelled & measurements marked; some stamped *Estimates Prepared from this Drawing* d: 1916-1929

Pencil, pen & crayon on cartridge paper, detail & tracing paper, linen (735×760-965×1320)

104-306 Interiors: preliminary studies, designs, working drawings & details

Central area, NW & SW wings of upper basement, main floor, 1st floor & staircase, also unexecuted council chamber N wing

Plans, elevations & sections

Scale: Preliminary studies & designs, $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft; working drawings $\frac{1}{4}$ FS, $\frac{1}{2}$ FS, FS

Insc: Rooms & locations specified, measurements marked & details labelled; some *Seen and approved by HM The Queen 1915 & 1917*; some also stamped *Estimates prepared from this Drawing*

s & d: E. L. Lutyens R.A. 1915-1917; 1923-1929 Raisina; 7 *Appletree Yard*; 17 *Queen Anne's Gate* & 17 *Bolton Street*

Pen, crayon & pencil on brown oiled paper, cartridge paper, detail paper & linen (approx. 255×535-2130×790)

307-344 Furniture: working drawings & details

Central area; NW wing; SW wing of upper basement; main floor; 1st floor & staircases; miscellaneous items, e.g. lifts, lamps, fire irons &c; lanterns for loggias, main staircases & corridors, carriageways & entrance

Plans, elevations & sections

Scale: $\frac{1}{4}$ FS, $\frac{1}{2}$ FS, FS

Insc: Location, object & number of pieces required all specified; measurements marked & details labelled s & d: E. L. Lutyens R.A. mostly from 17 *Bolton Street* W.1. 1925-1931

Pen, crayon & pencil on detail paper, linen & tracing paper (approx. 480×725-2640×1015)

345-346 Design for a child's clock in the nursery in the shape of a flunkey, 1930 (2):

345 Preliminary design

Elevation & rough section

Pencil & coloured crayon on tracing paper (470×255)

346 FS Detail of Nursery Clock [Fig.77]

Plan, elevations & section

Insc: As above, *Imperial Delhi - The Viceroy's House* | *Furniture Drawing No 1013* & details labelled

s & d: E. L. Lutyens R.A. | 17 *Bolton St* W.1 | October 1930

Pen & coloured crayon on detail paper (480×725)

347 *Main chujja*, Delhi order; & *Jabli over doorways in retaining wall* [Fig.64, Delhi order]

Preliminary studies & designs (5)

Insc: As above, measurements marked & details labelled; 1 stamped *Estimates prepared from this Drawing*

s & d: 3 J. J. Ward 26.11.21

Pencil & crayon on detail paper & cartridge paper (735×735-1525×1120)

Lit: *Hussey*, *passim*; *Butler*, II, *passim*, with full illustrations; *ACA*, 1914 (2); *Builder*, CVII, 1914, pp.296 et seq. *Architect*, CI, 1919, pp.214, 242, 312; BN, CXVI, 1919, pp.269, 347, 411; CXVII, 1920, pp.46, 65, 229; *Builder*, CXVI, 1919, pp.454, 482; CXI, 1931, pp.311, 321; AR, LVIII, 1926, pp.216-225; LXIX, 1931, pp.1-30 (Robert Byron); CL, LX, p.388; LXIX, pp.708, 754, 782, 809; LXX, pp.12, 50, 80, 110, 216; P. Smithson in *RIBA Jnl*, LXXVI, 1969, pp.152-154

[59] DERBY: Midland Railway war memorial Designs for a memorial showing a high pedestal bearing a recumbent figure, 1920-1921 (2):

1 Plan, front & side elevations

Insc: *Derby* & measurements marked d: 21/6/20

Pencil on squared paper (275×430)

2 Plan, front & side elevations, & perspective

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Derby* & measurements marked

Pencil on squared paper (545×430)

Lit: *Butler*, Chron. 1921, but not further mentioned in *Butler*, nor in *Hussey*

[60] DORKING (Surrey): Church of St Martin, Pixham Preliminary studies & design for Miss M. Mayo, 1903 (3):

1 Rough studies for ground plan, N elevation, W elevation & section

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Church Room* | *Dorking*

s & d: E. L. Lutyens | Jan 03

Pen & coloured crayons on tracing paper (480×635)

2 Plan, N & W elevations, longitudinal & cross-sections

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Church Room Dorking* | for Miss Mayo | *Drawing No.1*, with details labelled & measurements given Pencil (655×660)

3 Details of sanctuary: half-plan, section looking E & section looking S

Insc: *Church Room* | *Dorking* | *Drawing No.13*, with many labels & instructions given

s: E. L. Lutyens *Archit* | 29 *Bloomsbury Sq* | W.C Pencil (580×790)

Lit: *Butler*, & p.11; Nairn & Pevsner, *Surrey*, 1971, pp.195-196

No.3 substantially represents the sanctuary as built; the tower with spire over the E end shown in Nos. 1 & 2 was not executed.

[61] DOWNSIDE (Som): Downside Abbey Design for an altar frontal as memorial for Viscount Kenmare, not executed

Scale: $\frac{1}{8}$ FS

Insc: *Altar Frontal for Downside Abbey*

s & d: E. L. Lutyens R.A. | 5 *Eaton Gate* SW1 | August 1932

Pencil & coloured crayons on tracing paper (535×635) Not mentioned in *Butler* or *Hussey*.

[62] DUBLIN: Irish national war memorial Preliminary studies & designs for a memorial laid out as a garden, where the levels, steps & beds of flowers are accented with obelisks, the Great War stone & cross, a temple, pergolas & fountains, 1930 (6):

1 Elevation taken on a N-S line through the whole site, showing a different layout to the final design in the position of the fountain near the bridge

Insc: Details labelled

Pencil, pen & crayon (380×1715)

2 Elevations of a wall niche, classical in detail, with columns & broken pediment, topped by round finials, & of a wrought iron gate & piers
Pencil on tracing paper (760×1280)

3 Elevations of the book rooms, of a wall niche & rough sketches for a fountain & for the plan of the temple roof
Scale: $\frac{1}{4}$ in to 1ft
Insc: Some details labelled & measurements marked
Pencil on detail paper (760×1340)

4 Plan & elevations of a pergola, not as executed
Insc: Measurements marked
Pencil on detail paper (760×1335)

5 Rough sketches for a fountain, plan of the soffit of roof beams & elevation of the round temple
Pencil on detail paper (760×1265)

6 Ground plan, plans of soffit of beams & of roof, elevation & sections of the round temple
Scale: $\frac{1}{2}$ in to 1ft
Insc: Details labelled & measurements marked
Pencil on detail paper (760×1240)

Lit: *Butler*, II, p.23, pls.XXV-XXVIII, figs.103-112; *Hussey*, p.476, fig.143

From 1918 various schemes were considered and the project advanced slowly. Finally in 1933 it was agreed to lay out an area of 10 acres as a park of remembrance at Islandbridge by the River Liffey and opposite the Phoenix Park. The integral feature was to have been a new bridge on the axis of the memorial, but this was not built, so that the garden was somewhat inaccessible and approached from the back; recently, however, the road on that side has become a major highway and Lutyens's stepped approach leads directly down from it.

[63] DUBLIN: Municipal art gallery
Preliminary sketches & designs for the proposed art gallery, not executed, 1912-13 (9):

1-3 Designs for a gallery, proposed in August 1912, to stand in St Stephen's Green: an oblong building of brick & stone, with a columned portico recessed in the front, a flat roof stepped up in stone on the transverse axis & with architectural niches &, at either end, in the centre, a projecting pedimented feature to receive sculpture

1 Plan & front elevation

Insc: As above, rooms labelled & measurements marked

Pencil & crayon on brown paper (650×550)

2 Side & Back Elevations

Insc: As above

Pencil, pen & crayon on brown paper (610×535)

3 Front, Side & Back Elevations

Insc: As above

s & d: (in blue crayon) *E.L.L. | 17 Queen Anne's Gate | S.W.*

Pencil, pen & crayon (880×615)

4-5 Designs for a gallery similar to the 1st scheme with a flat roof stepped up in stone on the transverse axis & with a projecting pedimented feature in the centre at either end, but with an arched open portico at the front opening into a colonnaded courtyard on the ground floor & opening further via 3 arches to fountains at the back of the gallery; above these arches on the 1st floor is a colonnade

4 Ground & 1st floor plans, front, back & side elevations, transverse section & perspectives
Insc: Details labelled

Pen, pencil & crayon on brown paper (545×735)

5 Ground & 1st floor plans, front, back & side elevations

Insc: *Great Gallery* labelled

Pencil (565×780)

6-9 Designs for the 'bridge' gallery: a stone-faced Palladian bridge spanning the River Liffey with a colonnade connecting galleries placed at either end
6 Site plan

Scale: $\frac{1}{8}$ in to 10ft

Insc: *Dublin Art Gallery*, with details labelled
s & d: *E. L. Lutyens Archt | 17 Queen Anne's Gate | London S.W. May 1913*

Pencil & crayon on brown paper (350×740)

7 Rough plan of half the structure & elevation

Insc: Many rough calculations given

Pencil on squared paper (430×545)

8 Front & side elevations

Insc: Details labelled

Pencil on brown paper (700×525)

9 Elevation [Fig.47]

Watercolour & crayon (330×605)

Lit: *Butler*, Chron. 1912; *Hussey*, pp.186, 231 et seq., fig.73; *Weaver*, pp.299-300, figs.519, 520; *A Review of English Literature*, IV, 3, 1963, pp.9-48, *passim*, pl.I; *BN*, CIV, 1913, p.458; *ACA*, 1913 (2); *Builder*, CV, 1913, p.296

In 1907 Sir Hugh Lane lent the main part of his pictures to the Municipal Art Gallery of Dublin, to be temporarily housed, until this was built, in Harcourt House. In 1912 negotiations began with the Dublin Corporation in an attempt to get successive schemes by Lutyens accepted, first a gallery in St Stephen's Green and then in 1913 the bridge gallery. However, in spite of entreaties from various supporters, including W. B. Yeats, the scheme was not accepted. Lane removed his pictures and sent them on loan to the National Gallery, London, although he afterwards executed an unwitnessed codicil leaving them to Dublin.

[64] DUNROBIN (Sutherland): Gravestone of Eileen, Duchess of Sutherland

Design, 1943

Plan, Side & End Elevation & section

Scale: 2in to 1ft

Insc: As above, 1891-1943 | *Liberte tout Entiere - Eileen | Duchess | of Sutherland - sans peur*, with details labelled & measurements marked

Pencil & crayon on detail paper (610×755)

[65] EARTHAM (Sussex): Eartham House

Preliminary designs & details for rebuilding house for Sir William Bird, 1905 (2):

1 Rough plan & elevation

Pencil & crayon on brown tracing paper

(305×585)

2 Details of the staircase & landing

Insc: A few details labelled & measurements marked

Pencil (660×995)

Lit: *Butler*, Chron. 1906; Nairn & Pevsner, *Sussex*, 1970, p.11

The Georgian house, the home of Flaxman's poet friend William Hayley, which had been Victorianized, was remodelled by Lutyens in a quiet roughcast Georgian, keeping original fireplaces inside. Now Great Ballard School.

[66] EAST HADDON HALL (Northants): Gardens
Plan for garden layout & rough perspectives of various garden features, a sundial, fountain, niches & steps, for Mr C. Guthrie, 1897

Pencil, pen & coloured wash (565×755)

Lit: *Hussey*, p.71

Lutyens did carry out garden work here, but only the sundial in this sketch is more or less as executed; the rest of the garden was obliterated recently.

[67] EASTON LODGE (Essex): Cottage

Design for proposed additions for the Countess of Warwick, 1900

N. West, South West & N. East Elevations

Insc: As above

s & d: *E. L. Lutyens | 29 Bloomsbury Square | W.C. | March. 00*

Pencil, crayon & pen (420×610)

Lit: *Butler*, Chron. 1901; not mentioned in *Hussey*

[68] EATON HALL (Cheshire): Garden temple & gardens
Rough studies & designs for the Duke of Westminster, 1891 (6):

1 Plan & side elevation of the layout of flower beds & paths & perspectives of an ornamental stone pier, not as executed

Insc: Types of flowers in the beds labelled

Pen, pencil & coloured crayon (570×780)

2-3 Rough sketches & designs for a garden temple, not executed

2 Recto & verso: Plan, elevations & rough perspectives [Fig.12]

Pencil & pen (570×780)

3 Plan & elevations; & also an elevation of the garden gates

Pencil (570×780)

4 Elevation of wrought iron gates of the kitchen garden, as executed

Scale: 1in to 1ft

Insc: (in pencil) *Eaton Hall Garden Gates | Shewing alterations to bottom panels & labelled as above*

Pen & wash on brown paper (470×450)

5 Elevation & perspective for stone piers for the Entrance to the Kitchen Gardens, not as executed

Scale: 1in to 1ft

Insc: As above, with details labelled & measurements marked

s & d: *E. L. Lutyens | 29 Bloomsbury Square | W.C. | London | Dec. 98*

Pen, pencil & wash (560×440)

6 Plan, elevation & perspective of a sundial, as executed

Scale: 1in to 1ft

Insc: As above & *Proposed Sundial in Portland stone | Tea House | Eaton Hall | for His Grace the Duke of Westminster K. G. & below Motto "They also serve who only stand and wait"*

s & d: *E. L. Lutyens | Archt | 29 Bloomsbury Sq. | London W.C. | 10.11.98*

Pen, pencil & wash (400×500)

Lit: *Hussey*, p.72 (for dating to 1891; not mentioned in *Butler*; *CL*, IX, 1901, p.496 (illustrates the gardens & garden buildings but makes no mention of Lutyens))
The sundial has since been removed, but traces of Lutyens's layout still survive in front of the teahouse designed by John Douglas.

[69] EDNASTON MANOR (Derbys)

Preliminary designs & details for a house in Queen Anne style & for farm buildings & stables for William G. Player, 1912-13 (6):

1 Rough plan & elevations of the S & N fronts [Fig.48]

Pencil (425×535)

2 South elevation [Fig.49]

Insc: As above

s & d: E. L. Lutyens A.R.A. | 17 Queen Anne's Gate | Westminster | S.W. | April 1913

Pencil, crayon & pen on brown paper (375 × 510)

3 West & south elevations; side, cross & longitudinal sections

Insc: As above, with details labelled

Pencil on brown tracing paper (520 × 760)

4 Details of radiator grilles in the hall

Pencil (750 × 735)

5 Plan of stables; elevations of the clock tower façade & the iron grille gates; small perspective of the iron grille gates & clock tower

Insc: Some details labelled

Pencil, crayon & pen (440 × 1170)

6 F.S. Details of Gutter Brackets

Insc: As above & Drawing No.7 | Farm buildings Ednaston | for W. G. Player Esq, with details labelled & measurements marked

s & d: E. L. Lutyens Archt | 17 Queen Anne's Gate | London S.W. April 1913

Pencil & crayon (730 × 730)

Lit: Butler, I, p.50, pls. LXIII-LXV, figs.176-183;

Hussey, pp.293, 326; CL, LIH, 1923, p.398

The designs of Nos.1-3 were not carried out exactly in detail. Butler tentatively identified No.5 as 'Design for stables / Ednaston or Temple Dinsley'. However a project for a stable is not mentioned or reproduced in either Butler or Hussey, and was certainly not executed - whereas the farm buildings were.

[70] EFFINGHAM (Surrey): The Red House Design for a house for Miss Susan Muir-Mackenzie, as executed, c.1892

Plans, elevations & perspectives from the road & looking from SE [Fig.9]

Insc: Sketch of | Proposed Cottage at | Effingham Surrey | for Miss Muir Mackenzie, with details labelled & measurements marked

s: Edwin L. Lutyens | 16 Onslow Square | S.W.

Pencil, coloured wash & pen (545 × 760)

Lit: Nairn & Pevsner, Surrey, 1971, pp.207-208

Not mentioned in Butler, but illustrated in Hussey, with a sketch Lutyens sent to Herbert Baker. Hussey mistakenly captions it 'unexecuted'. The house is now Corpus Domini Convent, a daughter house of the Convent of Perpetual Adoration: a chapel has been built on the right side extending the frontage. Datable to before January 1894, when Lutyens opened his first office at No.6 Gray's Inn Square; No.16 Onslow Square was his parents' London house. According to Francis Jekyll's *Gertrude Jekyll; a memoir* (1934), Miss Jekyll designed a garden for Miss Muir-Mackenzie.

[71] EL GUADALPERAL (Elgordo, nr Toledo, Spain): Palace

Design for a palace for the Duke of Peñaranda, 1915-28 (29):

1-5 Preliminary sketch plans, elevations & perspectives

Pencil & crayon on squared paper (580 × 450)

6-7 Sketch plan (on 2 sheets) drawn to scale in metres

Pencil (750 × 1320)

8 Sketch block plan, showing the levels of the site

Pencil (710 × 735)

9 Layout plans of palace, terraces & garden

Scale: 1:500 (1mm to 1m)

Pencil, pen & yellow crayon (760 × 1345)

10 Plan showing steps & terracing

Scale: 1:200

s & d: E. L. Lutyens R.A. | 17 Queen Anne's Gate | London S.W.1. Nov 1926

Pen (735 × 1245)

11 Sketch elevation for principal façade

Pencil & crayon (330 × 585)

12 Sketch elevation for main entrance gateway

Insc: Dimensions given

Pencil (685 × 565)

13 Details of N elevation; elevations of main entrance gateway & central portion & kitchen wing & chapel wing [Fig.73]

Scale: 1:50

s & d: E. L. Lutyens R.A. | ... | Nov 1926

Pen (735 × 1295)

14 Plan showing amendments & figures for setting out

Scale: 1:100

Insc: N.B. This drawing supercedes drawings no 1, 9 & 19 & notes added by Lutyens in November 1928

s & d: E. L. Lutyens R.A. | ... | June 1927

Print, partially coloured in brown crayon (1320 × 1320)

15 First floor plan showing amendments & figures

Scale: 1:100

Insc: N.B. This drawing supercedes drawing No 2

s & d: E. L. Lutyens R.A. | ... | June 1927

Print (1320 × 1320)

16 Detail of general layout & tree planting

Scale: 1:500

Insc: Trees to be Cypress planted 7.5m apart in circles of 7.5m radius

s & d: E. L. Lutyens R.A. | ... | October 1928

Pen (725 × 135)

17 Sketch section of chapel

Pencil (610 × 760)

18 Sketch elevations, 1 through a courtyard

Pencil (710 × 1320)

19 Plan, elevations & sections of entrance vestibule

Pencil (760 × 1320)

20 Sections through rooms in the 'Duke's Wing'

Scale: 2mm to 1m

Pencil (760 × 1320)

21 Elevations of the S front

Scale: 1:50 (2mm to 1m)

Pencil (760 × 1320)

22 Details of salons, showing interior decoration

Scale: 2mm to 1m

Pencil (750 × 1335)

23 Details in patio

Scale: 2mm to 1m

Pencil (735 × 1295)

24 Further details in patio

Scale: 2mm to 1m

Pencil (760 × 1320)

25 Sections of dining-room showing interior decoration

Scale: 2mm to 1m

Pencil (760 × 1320)

26 N portion of corridor from 'King's Wing' to guests' wing

Scale: 2mm to 1m

Pencil (750 × 1320)

27 Details of main staircase

Scale: 2cm to 1m

Pencil & yellow crayon (760 × 1345)

28 Plans, elevation & section

Scale: 1:25 (4cm to 1m)

Pencil (760 × 1345)

29 Main entrance, another drawing of No.28

Scale: 4cm to 1m

Pencil & wash (735 × 1295)

Lit: Hussey, pp.338-342; Brit.A, LXXXVIII, 1917, pp.57, 114, 134; BN, CXIII, 1917, p.284
Lutyens paid his first visit to the Duke of Peñaranda (in the Palacio de Liria, Madrid) in 1915. 'The designs of El Guadalperal were completed in 1917, and preliminary works... were begun in 1918 ... The work ... was still in its early stages when the Spanish Civil War brought it to a halt...' (Hussey). The Duke was killed in the Civil War.

[72] EL GUADALPERAL (Elgordo, nr Toledo, Spain): Smaller palace

Design for a smaller palace for the Duke of Peñaranda, 1920 (13):

1-4 Preliminary sketch plans & elevations
Pencil & crayon on squared paper (445 × 545)

5 Sketch plan & section

Insc: Dimensions given on plan

Pencil & pen (735 × 840)

6 Sketch elevations

Pencil & crayon (595 × 875)

7 Sketch elevations & section & c

Pencil (750 × 865)

8 Ground plan

Scale: 1cm to 1m

Pencil (760 × 1295)

9 Mezzanine plan between ground & 1st floors

Scale: 1cm to 1m

Pencil (760 × 1015)

10 N (entrance) & S elevations

Scale: 1cm to 1m

Pencil (800 × 1145)

11 Tracing of No.10

Insc: El Guadalperal | For His Grace The Duke of Peñaranda | North & South Elevations. Drawing no 10

Scale: 1:100

s & d: E. L. Lutyens A.R.A. | 17 Queen Anne's Gate London S.W. Oct 1916

Pen on oiled paper (700 × 1030)

12 Sections through patio looking W & looking E

Scale: 1cm to 1m

s & d: J.N.P. March 1924

Pencil (760 × 1220)

13 E elevation & W elevation

Scale: 1cm to 1m

Pencil (760 × 1030)

There is no mention of a smaller palace for the Duke of Peñaranda in Butler or Hussey, though the site for El Guadalperal had to be changed owing to the discovery of antique remains (see Hussey, p.456). It is presumed therefore that this design ran concurrently with the larger scheme.

[73] ENGLEFIELD GREEN (Surrey): Parkwood

Design for an entrance gate for W. L. Baillieu
Plan & elevation, with small perspective

Insc: Measurements marked
Pencil (740 × 1000)

Not mentioned in *Butler* or *Hussey*. Lutyens added the library to this house in c.1935 (see Nairn & Pevsner, *Surrey*, 1971, p.596).

[74] ÉTAPLES, Calais (France): War memorial & cemetery

Designs for alternative schemes, the 2nd as executed, 1918-20 (9):

1-3 First scheme, not executed

1 Site plan

Insc: Measurements marked

Pencil, crayon & pen on detail paper (1040 × 1490)

2 Site plan & elevation of the memorial

Pencil, crayon & pen on detail paper (665 × 1035)

3 Sections

Scale: $\frac{1}{16}$ in to 1 ft

Insc: Details labelled & measurements marked

s & d: *Date 28-6-1918* / *Drawn by Pte Holden*

Pencil, crayon & coloured pen on detail paper (655 × 1030)

Nos.1-3 all seem to be in the hand of Charles Holden (1875-1960) who was doing war service as a member of the staff of the Imperial War Graves Commission, to which Lutyens was one of the principal consulting architects. See **Holden, Charles H.**, ÉTAPLES, Calais (France): Military cemetery.

4-9 Second scheme, as executed, showing twin pylons like small triumphal arches at either end of a terrace resting on a semicircular plateau, which is covered with stepped grass ramps bearing the graves

4-9 Six sheets of designs showing plans, elevations & sections of the memorial arches, with pylons above [Fig.56, No.4]

Insc: Full details labelled & measurements marked
d: *9 Sept. 26th 19*

4-8 Pencil on detail paper (690 × 760-770 × 1230)

9 Pencil, crayon & pen on brown paper (760 × 1065)

Lit: *Butler*, III, p.42, pl. LXXXVIII, figs.114-116; *Hussey*, pp.454, 473; *Builder*, CXXXVI, 1929, p.678, pl. facing p.672

Étaples is the first important example in Lutyens's work of the combination, for a war memorial, of graves, garden work, steps, paths and commemorative buildings.

[75] ETON (Bucks) Eton College, Finch-Hatton memorial bridge

Preliminary design for a small bridge of 2

superimposed arches, built from separated centres & of different materials, 1933

Side elevation, front elevation & longitudinal section, showing high piers topped by round finials, not executed

Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above, *Revised scheme B*, with details labelled & measurements marked

s & d: *E.L.L. / Sept / 21 / 23*

Pencil & crayon on detail paper (760 × 1395)

Lit: *Butler*, II, p.27, fig.115

[76] ETON (Bucks): Gate

Designs for a wrought iron gate (2)

Two sheets of designs showing elevations

Insc: *2 This is the latest*

1 Pencil & crayon on tracing paper (250 × 545)

2 Pencil & pen on tracing paper (360 × 250)

Project identified by Butler, but not mentioned in *Butler* or *Hussey*.

[77] FELBRIDGE (Surrey): Proposed house

Preliminary designs & working drawings for a house with classical portico & wings built round a central courtyard, not executed, 1916-17 (33):

1-8 Eight sheets of rough studies, showing plans, elevations & details

d: 5 (above venetian window) 1916

Pencil on squared paper (1-7, 450 × 580; 8, 450 × 285)

9 Rough studies of windows & a cornice

Pencil on waxed brown paper (540 × 770)

10-15 First set of designs

10 *Plan of First Floor*

Pen on waxed brown paper (635 × 755)

11 *Elevations of Entrance Front & Garden Front*

Pen on waxed brown paper (665 × 175)

12 *West & East Elevations*

Pen on waxed brown paper (665 × 770)

13 Sections *looking East & looking North*

Pen on waxed brown paper (570 × 645)

10-13 Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above

s & d: *E. L. Lutyens A.R.A. / 17 Queen Annes Gate / Westminster S.W. / December 1916*

14 Plans, *East, W & Garden* front elevations

Scale: $\frac{1}{4}$ in to 1 ft

Insc: As above & *Cancelled* across central window in W elevation

Pencil & pen on waxed brown paper (760 × 1060)

15 *Details of Courtyard: Half Plan at / Ground Floor Level & Half Plan at First / Floor Level, Sections thro' Niche, looking East, thro' Centre Feature; East & West Elevations, looking North*

Insc: As above

Scale: $\frac{1}{4}$ in to 1 ft

s & d: *E. L. Lutyens A.R.A. / 17 Queen Annes Gate / Westminster S.W. / December 1916*

Pen on waxed brown paper (760 × 1090)

16-19 Details close to the 1st set of designs (Nos.10-15)

16 Plan & elevation of the *Entrance Front*

17 Elevation of the *Garden Front*

18 Details of the interior of the *Stone Hall*; elevations of the *North Side*, the *South side* / *Looking to the Courtyard & Section*

19 Details of windows on the *Entrance Front*

16-19 Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above

Pencil (580 × 780)

20-25 Second set of designs to a slightly revised design

20 Plan & elevation of the *East Front*

Insc: As above & *No.7*

21 Plan, elevation & section of the *West Front*

Insc: As above & *No.8*

(635 × 1340)

22 Plan & elevation of the *Entrance Front*

Insc: As above, *No.9* & (on architrave of front door)

MCMXXVIII

(620 × 1510)

23 Ground & 1st floor plans of the staircase to the E of the house & longitudinal section of the E side
Insc: *No.12*

Pencil & crayon (790 × 1040)

24 Transverse section

Pencil & crayon (590 × 1510)

25 Transverse section through courtyard (540 × 790)

20-24 Scale: $\frac{1}{4}$ in to 1 ft

20-22 s: *E. L. Lutyens A.R.A. / 17 Queen Annes Gate / London S.W.*

20-25 d: *May 1917*

20-22, 24 Pencil & red pen on detail paper

26-29 Four sheets of designs for the stone hall showing plans, elevations of the interior, sections, wall & window details & perspectives

26 Pencil on detail paper (760 × 1035)

27 Pencil & red pen on detail paper (760 × 1055)

28 Pencil & crayon on detail paper (755 × 760)

29 Pencil on detail paper (560 × 760)

30 Rough plan of servants' quarters, interior elevation of *housekeeper's room & servants' hall* &c & elevations of a *Pidgeon cot*

Pencil & crayon (760 × 1080)

31-32 Designs for garden houses, stables & a pidgeon cot

31 Pencil & crayon on brown detail paper (490 × 760)

32 Pencil & crayon on detail paper (585 × 760)

33 Plans, elevations & a section for a granary

Insc: *Felbridge Farm / Granary*

Pencil on detail paper (760 × 985)

The preliminary sketches are identified by Butler and the designs are insc. *Felbridge*. Not mentioned in *Butler* or *Hussey*. Felbridge Place (Nairn & Pevsner, *Surrey*, 1971, p.244) is mainly of 1860, with an C18 staircase and Early Victorian dining-room.

[78] FILGRAVE (Bucks): Filgrave School clock tower

Designs & details of the tower & clock face for F. A. König, 1938 (4):

1 *Plans, sections & elevations* of the tower

Scale: $\frac{1}{2}$ in to 1 ft

Pen on detail paper (730 × 1290)

2 Details of the top of the tower & finial, showing

Plan, Elevation & Section

Scale: 1 in to 1 ft

Pen on detail paper (585 × 560)

3-4 Details of the clock face, the 2 sheets forming the whole dial, 3-0' diameter

Scale: FS

Insc: As above & details labelled

Pen on detail paper (760 × 1260)

1-4 As above, with details labelled & measurements marked

s & d: *E. L. Lutyens R.A. / 5 Eaton Gate S.W.1. Jan. 1938*

Lit: *Butler*, Chron, 1938

The tower, which exists, was built in honour of George VI's coronation next to a village school which Mr König had built (G. F. Rees, architect) in 1911 in honour of George V's coronation.

[79] FINDON (Sussex): Gravestone of Col. Ulric Thynne

Preliminary study

Side & end elevation

Scale: $\frac{1}{2}$ in to 1 ft

Insc: Details labelled & measurements marked

Pencil & crayon on squared paper (440 × 550)

Verso: Front & side elevation of the YWCA Central Club, 1928

See LONDON, Gt Russell Street, YWCA Central Club

This gravestone to a boy killed in the 1920s in a shooting accident lies in a private cemetery close to the site of Muntham Court (c.1720, remodelled c.1855 by Woodyer, dem. 1960). The same design was used for the boy's uncle, Cmdr Tom Thynne, whose body was transferred to the new cemetery.

[80] FIVE ASHES (Sussex): Marvells
Designs & working drawings for a 2 bedroom cottage built for a bachelor, George Plank, 1928 (4):

1 *Ground, & first floor plans, E, W, S. & N. elevations & a cross section*

Insc: As above, with details labelled & measurements marked

Pencil & crayon (535 × 840)

2 Plans, *front & back* elevations & details of cottage doors, fireplace & sections of the staircase

Insc: As above, with measurements given & a list, *Doors, Kit. | Tree Boxes | Fruit Boards | Banisters on landing*

Pencil (760 × 1340)

3 Plans of workroom & toolshed & of the 1st floor bathroom; W elevation, S elevation & section

Insc: Measurements given

Pencil (750 × 1360)

4 *Plan, external elevation & section of the front door; plan, elevation & section of the glazed door to the workroom; plan of the soffit of canopy of the door, & full size details of the cornice to the canopy & of the upper & lower panels of the door*

Insc: As above, with measurements marked

Pencil & crayon (750 × 1360)

Lit: *Butler*, I, p.59, pl.XCVIII, fig.258

The house was paid for by Lady Sackville, whose trusted retainer Mr Plank was. An American printer, he designed magazine covers and also did decorations for Lutyens in the Queen's dolls' house.

[81] FRANCE: Hotel at an unknown place on the French coast [Fig.35]

Preliminary studies for a hotel of 100 bedrooms on the French coast, showing a bizarre & fairy-tale design, resembling with its turrets & towers a medieval German castle

Plans, elevation & perspective showing a building comprising a square central hall, with corridors radiating off this to the main wings of the hotel which are arranged in the shape of a diamond pattern about the central hall

Insc: *Mme Dezairs | 3 Place du Palais de Justice | (P. du C.) Boulogne S. Mer | 3.30 pm Nov 6th*, with details about the rooms

Pencil & crayon on squared paper (445 × 570)

Attribution by Butler. It is more likely that this project would be datable to c.1908, when Lutyens again visited the Mallets at Varengeville, rather than to his first visits in 1897-1900. The style of drawing is also closer to that of his Castle Drogo sketches. It is unlikely that the scheme was ever executed.

[82] FRENTHAM (Surrey): Great Holt

Preliminary designs for additions for Major Boyce Combe, 1902

Rough sketch plans & elevations

Insc: Rooms labelled

Pencil & pen (650 × 750)

Lit: *Butler*, Chron. 1902; not mentioned in *Hussey*

Project identified by Butler. Major Combe was the brother of Mrs Streatfield, Lutyens's client for Fulbrook (1896-99); evidently he rejected Lutyens's designs, for the work was carried out in half-timbering to plans by the local builder, Chuter, 1904. It is now St Teresa's Convent.

[83] GEZAINCOURT (Somme, France): Communal cemetery extension

Preliminary study, 1918

Plan & section of a shelter & elevations of the cemetery, looking N, E & W, showing the shelter which was omitted in the final design

Insc: *Approved | subject to detail*, with details labelled & measurements marked

s & d: *Edwin L. Lutyens | March 7th 18*

Pencil, crayon & pen on brown paper (540 × 880)

Lit: Imperial War Graves Commission, *The Silent cities*, p.130; not mentioned in *Butler* or *Hussey*

Lutyens's designs for war cemeteries were drawn out not at his office but at the Imperial War Graves Commission. On this cemetery, as on 57 others of the 126 he designed, his IWGC assistant was H. H. Goldsmith, whose working drawings are d. 1920.

[84] GIDEA PARK (Essex): Proposed church

Preliminary studies for a design in a Renaissance style with a central dome (2):

1 Ground plan

Insc: *Reproduce + (...) extending E end*

Pencil on tracing paper (595 × 470)

2 Longitudinal section

Insc: *This don't look too right* (referring to the E end)

Pencil on tracing paper (545 × 710)

Project identified by Butler. Not mentioned in *Butler*.

In a letter to Sir Herbert Baker (*Hussey*, pp.186-187) Lutyens mentions that he has an estate to lay out at Romford (Gidea Park). It was to be done in association with his former assistant W. H. Ward, but it was eventually made the subject of a competition instead.

[85] GLEDSTONE HALL (Yorks)

Preliminary studies & designs, final designs & details for a house in the English Palladian style, drawn probably c.1922-25 (1924-26 shown inscribed on house in drawings) (17):

1-5 Five sheets of rough studies showing experiments with first ideas, plans, elevations & sections

Pencil on squared paper (440 × 545)

6-8 Preliminary designs, not executed

6 S & N elevations, showing the S side with central portico with pediment & the N side with a central feature of arch surmounted by a window, which in turn is flanked by 2 round windows; sections

Insc: *South El. & The Shutters on North side*

Pencil on tracing paper (760 × 1300)

7 Elevation of *South Side*, showing central portico with pediment & Ionic columns; section through the main staircase

Insc: As above & (in the main pediment) *A | MCM | XXVI | N*

Pencil on tracing paper (760 × 1295)

8 Transverse section through the *Hall* & detail of the arcading on the *S. side*

Insc: As above & (in metopes of Doric arcading)

ADMCMXXXIV AN

Pencil on detail paper (760 × 1315)

6-8 Insc: Details labelled & measurements marked

9-12 Designs as executed

9 Plan of the central part of the house

Pencil on squared paper (440 × 545)

10 Plan of servants' wing

Pencil on squared paper (440 × 545)

11 Plan, N elevation & perspective of the N front

Pencil on tracing paper (760 × 1195)

12 S, N, E & W elevations & W elevation of portico & lodge gate

Pencil on detail paper (760 × 1350)

13-14 Vertical sections of windows

13 Pencil on squared paper (440 × 545)

14 Pencil & crayon on squared paper (755 × 560)

15 *Detail of Stone Cill to Small Windows: Elevation & section*

Scale: FS

Insc: As above & *Drawing No.17 | This drawing to be read with Drawing No.16*, with details labelled & measurements marked

Pencil & crayon on tracing paper (760 × 560)

16 Plan & elevation of a lodge gate & thumbnail perspective of both lodge gates

Verso: Plans of window jambs

Pencil on squared paper (440 × 545)

17 Rough perspective of possibly the toolshed viewed from the SW

Pencil (130 × 195)

Lit: *Butler*, I, p.54, pls. LXXI-LXXVII, figs.202-218; *Hussey*, pp.453, 471, 472, 547, figs.136-138; *CL*, LXXXII, 1935, pp.374, 400

Sir Amos Nelson purchased Old Gledstone Hall in 1919 and instructed his local architect, Richard Jacques, to make plans for its reconstruction. Some months later Sir Amos suggested that Jacques should collaborate with a well-known architect and Lutyens was agreed upon. Both architects worked on the plans, but the estimated cost of the scheme was so large that it was decided to build a new and smaller house nearby. Old Gledstone Hall was pulled down, with the exception of the stables (by Carr of York). After about a year of further collaboration, work was begun, executed by a works manager Mr Bond with local labour.

Filed in the Drawings Collection is also a box file containing letters, notes & working details relating to Gledstone Hall

[86] GODALMING (Surrey): Northbrook, Hurtmore Road

Designs for addition to the house, not executed (2):

1 Rough plans, elevation & perspective

Insc: Rooms labelled

Pencil, pen & coloured wash on brown paper (480 × 465)

2 Design for a ballroom: cross-section & elevation of a fireplace

Pencil, pen & coloured wash on brown paper (235 × 465)

Project identified by Butler, but not mentioned in *Butler* or *Hussey*. A small addition, to the left of the garden front, was carried out to a different design, as was a half-timbered dairy, probably c.1895.

[87] GRAVETYE MANOR (Sussex): Garden seat

Designs for a wooden circular seat, divided into bays, for William Robinson, 1898

Plan, Section & Sketch of one bay

Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above & *Tracing sent 19/3/98 to Mr Robinson*

s: *E. L. Lutyens*

Pen, pencil & brown crayon (380 × 580)

Lit: *Hussey*, pp.75, 175 (brief description of Lutyens's relationship with W. Robinson concerning proposed alterations by Lutyens to Gravetye Manor, which came to nothing)

The detailed garden plan, given in *CL*, XXXII, 1912, p.409, does not show this garden seat.

GREAT DIXTER

See NORTHAM (Sussex): Great Dixter

GREAT MAYTHAM

See ROLVENDEN (Kent): Great Maytham

[88] GREAT WARLEY (Essex): Jekylls
Plan of garden layout & perspectives of gates & sundial, for Miss Ellen Willmott
s & d: *Edwin L. Lutyens Architect* | 6 Grays Inn Square | W.C. | Feb 21. 94

Pencil, coloured wash & pen on brown paper (520 × 605)

Not mentioned in *Butler* or *Hussey*. Miss Willmott, owner of Warley Place and author of *The Genus Rosa*, was second only to Miss Jekyll in her fame as a gardener. There is no such house as Jekylls at Great Warley; but Lutyens evidently designed additions, including a summerhouse, for Miss Willmott's sister, Mrs Berkeley, at Warley Lea.

[89] GULLANE (E Lothian): Grey Walls
Preliminary designs for a house for the Rt Hon. Alfred Lyttelton, 1900 (7):

1-2 Early scheme for an asymmetrically-shaped house with a central block & 3 wings

1 Two alternative chamber plans; perspective sketch from NE

Insc: *Revised chamber plan*, with rooms labelled
Pencil & pen on tracing paper (595 × 405)

2 Rough ground floor plan, incomplete N elevation & sketch perspectives [Fig.21]
Pencil & pen (545 × 395)

3-5 Scheme for an irregular rectangular-shaped house
3 Site plan showing layout of garden
Scale: $\frac{1}{20}$ in to 1 ft
Pen & coloured crayons on tracing paper (585 × 790)

4 Ground floor plan
Scale: $\frac{1}{8}$ in to 1 ft
Pen on tracing paper (520 × 445)

5 First floor plan
Pen on tracing paper (495 × 320)

6 Preliminary study for the final design of a house with curved entrance façade, sketch plans, front elevation & perspective of entrance
Pencil (405 × 685)

7 Rough plan & elevation of lodges, with sketches of other buildings
Pencil & pen (370 × 710)

Lit: *Weaver*, pp.94-102; *Butler*, I, p.27, pls.VIII-IX, figs.24-28; *Hussey*, pp.98-99, 137, 189; *CL*, XXX, 1911, p.374

The lodges were added by Lutyens in 1909 for the new owner, William James. Additions were made to the kitchen wing by Sir Robert Lorimer, 1912. It is now a hotel.

[90] HASCOMBE (Surrey): Hoe Farm
Designs in Surrey vernacular for Joseph Godman, 1889 (3):

1 Ground floor & 1st floor plans, with thumbnail sketches in pen of details

Insc: *Hoe Farm* | *Hascombe*, with details labelled
Pen & coloured wash on brown paper (400 × 355)

2 Front elevation
Insc: Details labelled
Pencil (250 × 355)

3 Side elevation
Insc: Details labelled
Pencil (230 × 335)

Lit: *Butler*, Chron. 1889; *Hussey*, p.26; Nairn & Pevsner, *Surrey*, 1971, p.303; *Builder*, I.X, 1891, p.432

This was one of Lutyens's earliest works. Lodges at Park Hatch for the same client, stables at Little Tangle, a gardener's cottage at Littleworth and the house and gardener's cottage at Crooksbury filled the remainder of his first two years of practice. Godman was the ground landlord; the lessee, who paid for the work, was Evelyn Murray, Lord Rosebery's secretary. See also SURVEY BOOK for 5 sheets relating to Hoe Farm.

HEATHCOTE

See ILKLEY (Yorks): Heathcote, King's Road

[91] HEMEL HEMPSTEAD (Herts): Cottages at Apsley End

Designs for Arthur Longman, 1896 (2):

1 *South East, North West, North East & West Elevations*

Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above, with details labelled & measurements marked

s & d: *Edwin L. Lutyens Architect* | 6 Grays Inn Square | London W.C. | August 1896

Pencil (550 × 765)

2 Roof plan & sections

Scale: $\frac{1}{8}$ in to 1 ft

Insc: Details labelled & measurements marked

s: *Edwin L. Lutyens Architect* | 6 Grays Inn Square | London W.C.

Pencil (545 × 755)

Lit: Not mentioned in *Hussey*; *Butler*, Chron. 1898, as 'Cottage & Wheelwright's Shop for Mr Longman'. The four cottages still stand; the wheelwright's shop has been largely rebuilt by AGC Engineering Ltd, but the chimney survives.

[92] HESTERCOMBE (Som): Orangery

Preliminary & detail designs for a 'highly wrought building in the Wren manner', for the Hon. E. W. Portman, 1904 (2):

1 Plan, elevations & section

Pencil & crayon on brown paper (450 × 605)

2 Elevations of the 4 faces of the orangery, of the panelling layout inside the orangery & a plan

Scale: $\frac{1}{4}$ in to 1 ft

Insc: *No.14* | $\frac{1}{4}$ " scale details to Orangery

s: *E. L. Lutyens* | *Architect* | 29 Bloomsbury Sq

Pencil & olive green wash (550 × 750)

Lit: *Butler*, II, p.12, figs.28, 30; *Hussey*, pp.125, 129; *CL*, XXIV, 1908, pp.486, 522; Pevsner, *S & W Somerset*, 1958, p.194

Lutyens laid out the terraces and gardens at Hestercombe in collaboration with Miss Gertrude Jekyll. The house is now the headquarters of the Somerset County Fire Brigade.

[93] HEYWOOD HOUSE (Co Leix, Eire): Gardens

Rough sketches & designs for gardens, a garden house & a fountain for Sir F. Hucheson Poe Bt, 1906-07 (8):

1 Rough perspective sketch of the garden layout w/m: J. Whatman 1907

Pencil on squared paper (440 × 550)

2-4 Rough sketches of the fountain

2 Insc: (in pencil) *Colonel Poe* | *Sketches for* | *Fountain*

& (in crayon) *Any time after* | *the 12th*

Pencil, pen & crayon (375 × 730)

3 Pencil & pen on brown paper (330 × 405)

4 Insc: *water-line* marked

Pencil, pen & wash on brown paper (360 × 300)

5 Plan, elevation & section of the fountain

Insc: Measurements marked

Pencil & green pen on tracing paper (545 × 755)

6 Plan & elevation of the fountain

Scale: 1 in to 1 ft

Insc: As above & *All blackened parts in bronze*

Pencil (500 × 210)

7 Elevations & perspectives of the garden house

Pencil on brown paper (230 × 750)

8 Plan & elevation of the fountain in front of the garden house & rough sketch of a figure in a niche
Pencil, brown pen & crayon (550 × 635)

Lit: *Butler*, II, p.14, pl.IV, figs.49-59; *Hussey*, p.260; *CL*, XLV, 1919, pp.16, 42

The mansion has been dem., but the gardens survive next to a new Catholic school.

[94] HINDHEAD (Surrey): The Mount (now Amesbury School)

Preliminary studies & working details for doors, windows & the stable court for W. G. Jackson, 1903 (2):

1 Preliminary studies for doors, windows & cornices

Pencil on brown paper (400 × 725)

2 Details of a stable building showing plans, elevations & section

Pencil (550 × 775)

Lit: *Butler*, Chron. 1903; *Hussey*, pp.105, 124; Pevsner & Nairn, *Surrey*, 1971, p.313

This boys' preparatory school was Lutyens's earliest building completed in his 'Wrenaissance' style. His work consists of a classroom and dormitory block attached to the existing headmaster's house.

[95] HITCHIN (Herts): Hill End (now Langley End)

Preliminary studies for a house for Mrs H. G. Fenwick, 1912

Ground floor plan, front, back & side elevations & rough sketches of details

Insc: *Hill End*, with rooms numbered

w/m: J. Whatman 1912

Pencil & coloured crayon on squared paper (430 × 545)

Lit: *Butler*, Chron. 1911; not mentioned in *Hussey*. The house was built by Mrs Fenwick (cf. Temple Diasley) for her friend the Hon. Mrs Fellowes.

[96] HOLY ISLAND (Northumberland): Lindisfarne castle

Details for the reconstruction of a C16 fortress for Edward Hudson, 1903

Plan, exterior & interior elevations & section of Window A in Bookroom

Insc: As above & in *Butler's* hand *Rare Gothic* | *Superseded*

Pencil (395 × 550)

Lit: *Butler*, I, pp.11, 46; *Hussey*, pp.99, 100, 106, 127, 141, 162, 166, 326, 438, 469; *Weaver*, ch.VIII; Pevsner, *Northumberland*, 1957, p.188; *CL*, XXXIII, 1913, p.830

[97] HOLY ISLAND (Northumberland): The Triangle

Designs for a triangular bungalow

North south elevations & plan

Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above, with details labelled & measurements marked

Pencil & crayon (400 × 300)

Attribution by Butler. Not mentioned in *Butler* or *Hussey*, or in Pevsner, *Northumberland*. For a similar plan see PAPILLON HALL (Leics).

[98] HOUGHTON HALL (Yorks): Garden

Plan of a garden layout

Scale: $\frac{1}{16}$ in to 1 ft

Pencil & coloured crayon (735 × 1065)

Project identified by Butler; not mentioned in *Butler* or *Hussey*.

[99] HOVE (Sussex): Hove war memorial

Designs for a high column surmounted by the standing figure of a warrior clad in armour with round shield & spear, 1921 (3):

1 Elevation of the column, with the cartoon figure of a little boy poised on one leg at the top & the smiling face of Lutyens peering from behind the column
Pen & pencil on brown paper (900 × 675)

2 Perspective showing the warrior

Pencil on tracing paper (540 × 400)

3 Perspective

Pencil on detail paper (1030 × 760)

Lit: *Butler*, Chron. 1921, but not in *Hussey*

The memorial stands in the centre of Hove, in The Avenue.

[100] HOWTH CASTLE (Dublin, Eire)

Rough sketches for details for restoration for J.

Gaisford-St Lawrence, 1910

Rough sketch for the *Hall Fireplace*

Verso: Rough sketch for the *Music Room* fireplace & other details

Insc: As above, with details labelled

d: 26/4/10

Pencil on letterpaper headed *Shelbourne Hotel Dublin* (220 × 180)

Lit: *Butler*, Chron. 1910; *Hussey*, p.192; *CL*, XL, 1916, p.14; *Weaver*, pp.272-274

At Howth Lutyens added a new tower at the SW end, a new loggia in the angle formed by the S & W wings, new corridors on the N side of the W wing and remodelled some of the rooms. Eleven drawings are at Howth, in the possession of Mr C. S. Gaisford-St Lawrence.

[101] ILKLEY (Yorks): Heathcote, King's Road

Working drawings for a house in full Palladian-Sannichelean style for Ernest Hemingway, 1905-07 (27):

1 *Detail of North front*

Insc: As above & No.27, with details labelled & measurements marked (& for all drawings)

s & d: Edwin Lutyens | 29 Bloomsbury Sqre | W.C. | Sept 05

Pencil (1015 × 675)

2 *Detail of wing, N front & section through large windows to Servants' Hall & Pantry*

Insc: As above

Pencil (915 × 680)

3 *Detail of east and west walls of | main staircase*

Insc: As above & No.70

s & d: E. L. Lutyens Architect, 29 Bloomsbury Square W.C. | January 1907

Pencil (780 × 560)

4 *Detail of East Elevation and section through back staircase*

Insc: As above & No.59

s & d: E. L. Lutyens Archt | 29 Bloomsbury Sqre | W.C. | Oct 1907

Pencil & pen (675 × 1015)

5 *Detail of Garden (south) front*

Insc: As above & No.10

s: E. L. Lutyens Architect, 29 Bloomsbury Square W.C.

Pencil (1015 × 675)

6 *Details of Garden (south) front*

Insc: As above & No.9

Pencil (1015 × 675)

7 *Details of the interior of the Hall*

Insc: As above & No.168

s & d: E. L. Lutyens Architect | 29 Bloomsbury Square W.C. | November 1907

Pencil (560 × 760)

1-7 Scale: $\frac{1}{32}$ in to 1 ft

8 *Plan of Billiard Room*

Insc: As above & No.32

Pencil (560 × 760)

9 *First floor plan & detail of main staircase*

Insc: As above & No.60

s & d: E. L. Lutyens Architect | 29 Bloomsbury Sq. W.C. | January 1907

Pencil & pen (570 × 790)

10 *Details of the interior of the sitting room*

Insc: As above & No.153

s & d: E. L. Lutyens Architect | 29 Bloomsbury Sq. W.C. | October 1907

Pencil (660 × 1005)

11 *Details of Kitchen wing: exterior & interior elevations &c*

Insc: As above & No.33

Pencil (660 × 1005)

12 *Details of Kitchen Wing: exterior*

Insc: As above & No.34

s & d: E. L. Lutyens Architect | 29 Bloomsbury Sqre | W.C. | Oct 1907

Pencil & pen (660 × 1005)

13 *Details of North & South walls of main staircase*

Insc: As above & No.71

s & d: E. L. Lutyens Architect | 29 Bloomsbury Square W.C. | January 1907

Pencil (560 × 760)

14 *Details of the interior of the Hall*

Insc: As above & No.167

s & d: E. L. Lutyens Architect | 29 Bloomsbury Square W.C. | November 1907

Pencil (560 × 760)

15 *Details of the interior of the Billiard room*

Insc: As above & No.55

s & d: E. L. Lutyens Architect | 29 Bloomsbury Square W.C. | November 1907

Pencil (660 × 1005)

16 *Details of the interior of the Billiard Room*

Insc: As above & No.83

Pencil (660 × 1005)

17 *Details of the interior of the Dining room*

Insc: As above & No.54

Pencil (660 × 1005)

18 *Elevation of Outer Wall; Details of East, west & south walls*

Insc: As above & No.54

Pencil (660 × 760)

19 *Elevations & sections of cottages & shed in yard at back*

Pencil (1005 × 660)

20 Plans, elevations & sections of cottages & shed in yard at back
Pencil (660 × 1005)

21 *Details of entrance gates, cottages & boundary wall*

Insc: As above & No.35

Pencil (660 × 990)

22 *Elevation of Terrace Wall*

Insc: As above & No.117

Pencil (585 × 1005)

23 *Details of Garage etc. doors and glass roof*

Insc: As above

Pencil (660 × 1005)

24 *Details of terrace*

Insc: No.118

Pencil (660 × 1005)

25 *Plan, elevations & sections of the Garden House*

Insc: As above

Pencil (660 × 990)

26 *Various details*

Insc: No.126

Pencil (560 × 760)

27 *Details of bathroom*

Pencil (560 × 760)

Lit: *Butler*, I, pp.32-35, pls.XXII-XXVIII, figs.51-64; II, p.11, fig.9; *Hussey*, pp.113, 128-133, 163, 168, 294, 462, 470, figs.47-48; *Weaver*, ch.XIII, fig. p.328; *CL*, XXVIII, 1910, p.54

[102] INDIA: Memorial to Lord Irwin, Viceroy of India

Preliminary study

Elevations of the plinth & statue & thumbnail perspective

Insc: (on plinth) *Irwin* | MCMXXVI | MCMXXXI

Pencil on detail paper (760 × 685)

Not mentioned in *Butler* or *Hussey*.

[103] INDIA: Preliminary designs for unidentified projects (4)

Pencil & crayon on detail paper & squared paper (380 × 760, 545 × 430)

[104] INDIA: Sketches of unidentified Indian buildings (3)

Pencil on waxed paper (380 × 965-700 × 950)

[105] IPSWICH (Suffolk): St Peter's Home (now Woolverstone House)

Design for C. H. Berners, 1901

Ground & 1st floor plans, elevation of the front façade & perspective of the interior of the chapel & of the whole building

Insc: Rooms labelled

d: 11th August | at | Aberchalder | Fort Augustus | NB

Pencil, red & black pen & coloured crayon (540 × 740)

Lit: *Butler*, Chron. 1901; *Hussey*, p.98

Built as an almshouse run by Anglican nuns, it later became a country house and is now a boarding house of the Inner London Education Authority school which occupies the former Berners mansion of Woolverstone Park.

[106] ISLE OF WIGHT (Hants): The Priory

Rough sketch perspective for an extension to what seems to be an existing C18 building

Pencil on tracing paper (225 × 275)

Attribution by Butler. Not mentioned in *Butler* or *Hussey*.

[107] JAIPUR (India): Proposed processional archway
Preliminary studies, designs & working drawings
(23):

Plans, elevations & sections

1-2 Layout

3-5 Gate piers

6-21 Arch

22-23 Gates for arch

Scale: $\frac{1}{32}$ in to 1ft, $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft

Insc: Details labelled & measurements marked

s & d: E. L. Lutyens R.A. Sept 1938, April & Dec 1939, Nov 1940

Pencil, pen & crayon on detail paper
(255 × 520-1015 × 1620)

24-25 Designs (2), a later accession

24 Plan

25 Front & side elevation

24-25 Scale: $\frac{1}{8}$ in to 1ft

Insc: *Processional archway for H.H. the Maharajah of Jaipur G.C.I.E.*

s: *Edwin Lutyens R.A. and son; 24 Drawn by / S. G. Bailey;*

25 *Drawn by / G. Stewart*

Pen & wash (700 × 755)

Prov: Pres. by Robert Lutyens, 1970

Lutyens collaborated on this abortive scheme with his son Robert, to whom the commission was given by the Maharajah in 1937. See *Hussey*, p.553.

[108] JAMNAGAR (India): *Bavendra Willaz Palace Grounds*

Details (plan, elevations & sections) of gates, Gate Piers and Railings

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{4}$ in to 1ft

Insc: As above, with details labelled & measurements marked

s & d: E. L. Lutyens R.A. | 17 *Queen Anne's Gate* | December 1924

Pencil, pen & crayon on detail paper (750 × 990)

Bavendra Willaz was a new Indian-style palace;

Lutyens unsuccessfully recommended its demolition!

[109] JAMNAGAR (India): Pedestal for the equestrian statue (by Herbert Haseltine) of Jam Rawal, the C17 Jam Sahib of Nawanagar

Working drawings (3)

Plan, elevation & details

Scale: $\frac{1}{4}$ in to 1ft, FS

Insc: Details labelled & measurements marked

s & d: Nov 1927 & January 1932

Pen on linen & detail paper (700 × 630-1420 × 775)

Lit: *Hussey*, p.419

This statue of the founder of the dynasty stands on an island in the middle of the City Lake, now half-filled.

[110] JAMNAGAR (India): Surroundings to the statue (standing figure by Herbert Haseltine & throne) of HH the Jam Sahib of Nawanagar

Preliminary study & working drawings (19)

Plans, elevations, sections & details

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft, 1in to 1ft, $\frac{1}{4}$ FS, FS

Insc: Details labelled & measurements marked

d: 1932-1933

Pen & ink on detail paper, pencil on tracing paper

(760 × 840-1015 × 1450)

The statue was erected to commemorate the silver jubilee of the reign of Lutyens's client, better known as Ranjitsinghi, the cricketer.

[111] JOHANNESBURG (S Africa): Proposed church Preliminary study for a church in a quasi-Byzantine style with some Renaissance detail, 1910

Ground plan, W elevation, E elevation, S elevation,

cross-section, longitudinal section, perspectives from

NE & SW

Insc: *Sketch Plan for Projected Church | Johannesburg s & d: E. L. Lutyens FRIBA | 17 Queen Anne's Gate | Westminster | London | SW | Dec 1910*

Pencil & coloured crayon (675 × 960)

Not mentioned in *Butler* or *Hussey*. Lutyens went to S Africa in November 1910, invited to design the Johannesburg art gallery.

[112] JOHANNESBURG (S Africa): Rand Regiments' war memorial, Eckstein Park

Designs for the memorial showing a triumphal archway, square in plan, with pediments over the main arches & with a lower arch in each flank, the whole surmounted by a flattened dome supporting a bronze globe on which there is a seated bronze figure of Victory, 1911 (5):

1 Plans, front & side elevations

Scale: $\frac{1}{16}$ in to 1ft, $\frac{1}{500}$ in to 41ft, $\frac{1}{16}$ in to 1ft

Pencil (330 × 360)

2-3 Two sheets showing front & side elevations

[Fig.41]

Pencil & pen on brown paper (310 × 425, 310 × 740)

4 Side elevation showing the upper half of the arch, the flat cupola & bronze globe (without the figure of Victory)

Insc: Details labelled & measurements marked

Pencil on brown paper (730 × 390)

5 Transverse & Longitudinal sections of the upper half of the monument, front & side elevations of the upper half showing the figure & the globe

Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ in to 1ft

Insc: As above, with details labelled & measurements marked

d: Stamped *W. Cubitt & Co* | Recd 17th Mar 1911

Pencil & coloured crayon on detail paper (510 × 730)

Lit: *Butler*, III, p.40, fig.97; *Hussey*, pp.186, 204, 207-108, 217, 231, 270, (illus) p.211; *Builder*, C, 1911, p.615; *ACA*, 1911 (2); *Builder*, CVIII, 1915, p.315

This design is particularly interesting as the forerunner of his 1914-18 war memorials.

[113] KILMERSDON (Som): Church of St Peter & St Paul, Lych Gate

Design showing ground plan, plan of ceiling, elevation from road, cross-section, with thumbnail details & perspective, 1900

Insc: *Lych Gate | Kilmersdon Church | Somersetshire | for the Lord Hyllton | Drawing No.1 & some details labelled*

s: E. L. Lutyens *Archit* | 29 *Bloomsbury Square* | WC Pencil (560 × 790)

Lit: *Butler*, Chron.1900; II, pl.VI (details as built, very similar to this drawing except the cross-section);

Brit.A., LVIII, 1902, pp.381-382

[114] KNEBWORTH (Herts): Beacon House, No.15

Daerds End Lane

Preliminary design for a small house, c.1908

Plans, elevations & sections

Scale: $\frac{1}{8}$ in to 1ft

Insc: *House at Knebworth | 8 feet to one inch, with headings & details labelled & measurements marked*

Pencil & pen (545 × 750)

Not mentioned in *Butler* or *Hussey*, but possibly a preliminary design for the house illustrated in *Butler*,

I, p.59, pl.XCVII (1908)

[115] KNEBWORTH (Herts): Church of St Martin Designs for the church furnishings, 1915 (3):

1 Elevation of the altar, cross & candlesticks

Insc: Measurements marked

Pencil on tracing paper (460 × 445)

2 Rough sketch elevations of the steps to pulpit
Pencil on squared paper (420 × 455)

3 Detail of Vestry and Chancel Doors | showing Moulding, Hinges & position of Nails

Insc: As above & Church of St Martin Knebworth, with further details labelled

s & d: E. L. Lutyens *ARA* | 17 *Queen Anne's Gate* SW | 17.9.15

Pencil on tracing paper (265 × 380)

Lit: *Butler*, III, p.46; *Hussey*, p.326; *Pevsner, Herts*, 1953, p.150 ('One of Lutyens' most remarkable churches')

Unfinished in Lutyens's lifetime, it had been his intention to extend the W end considerably and give it a tower. The present W end (finished in 1964) is the work of Sir Albert Richardson (1880-1964).

[116] KNEBWORTH (Herts): Church of St Mary & St Thomas, tomb of Miss Louisa 'Nannie' Sleath
Design for a tomb in the churchyard, 1938 (2):

1 Elevation [Fig.84]

Insc: *Alice Louisa | Sleath | 1873 | 1938 | For forty years | the beloved friend | and nannie | of the | Lutyens family*

Pencil & sepia pen on detail paper (405 × 300)

2 Detail of 1 of the cherub heads

Pencil on squared paper (225 × 300)

Lit: *Butler*, III, p.46, fig.131; *Hussey*, p.550

The five cherubs' heads represent the five Lutyens children.

[117] KNEBWORTH (Herts): Homewood

Preliminary design & working drawings for a house for the Dowager Countess of Lytton, 1901 (3):

1 Rough sketches for plan & elevation, with illegible notes [Fig.23]

Pencil on tracing paper (545 × 735)

2 Elevation & section

Insc: *House at Knebworth | For the Earl of Lytton | Half Inch Scale | Dining Room Front | Drawing No.3 | Traced and sent to Mussellwhite Oct. 23rd 1901 JDG*

s & d: E. L. Lutyens *Architect* | 29 *Bloomsbury Square* | WC Oct 1901

Pencil (570 × 455)

3 Elevation

Insc: *Homewards | Revised Detail of Loggias | scale 1/2" | Drawing No.25*

s & d: E. L. Lutyens *Architect* | 29 *Bloomsbury Square* | W.C. December 1901

Pencil (570 × 635)

Lit: *Butler*, I, p.28, pls.XVIII-XIX (plans & details as built) & fig.45 (photograph); *Weaver*, pp.63-67;

Hussey, p.104; *Pevsner, Herts*, 1953, p.151

The Countess of Lytton was Lutyens's mother-in-law.

KNEBWORTH (Herts): Knebworth House

See SURVEY BOOK for furniture sketches

[118] KNOWLTON COURT (Kent): The Lodge Preliminary studies for Mr Elmer Speed, 1912

Ground & 1st floor plans, front & side elevations & rough perspectives

Insc: Details labelled & measurements marked

Pencil & coloured crayon on squared paper (430 × 545)

Lit: *Butler*, I, p.50, pl.CIII, fig.261; not mentioned in *Hussey*

The Lodge stands at the entrance of the now disused main avenue leading to the house, in which Lutyens also designed the elaborate drawing-room interior.

1 19] LAMBAY ISLAND (Co Dublin, Eire):

Castle, chapel & tomb

Designs for the Hon. Cecil Baring (Lord Revelstoke) (4):

1 Design for the extension of the N side of the existing fortress (built 1575-95), c.1905-08 [Fig.28]

Rough plans and elevation of the S corner of the N court & sketch plans & perspective of existing castle

Pencil, crayon & pen (305×750)

2 Preliminary studies, elevations, section & perspectives for a chapel in a quasi-Romanesque style, c.1916

Pencil & coloured chalk (685×915)

3-4 Designs for the tomb for Cecil & Maud Baring set under the ramparts, 1922

3 Plan, elevation & thumbnail perspective

Insc: Details labelled

Pencil & crayon on detail paper (820×770)

4 *Half Ground Floor Plan, First Floor Plan, Front Elevation & Sections*Insc: As above & *Mason Keeper Lambay*, with details labelled & measurements markeds & d: E. L. Lutyens R.A. / 17 *Queen Anne's Gate* / S.W.1. June 1922

Pencil on detail paper (760×1265)

Lit: *Butler*, I, pp.45-46, pls.LI-LII, figs.124-133; *Hussey*, pp.94, 99, 101, 105, 114, 122, 127, 192, 293, 341, 550; *Weaver*, ch.XV, figs.349-371, 559-560; *CL*, XXXI, 1912, p.650; LXVI, 1929, pp.86, 120

As well as restoring the castle, Lutyens also built a large extension, farm buildings, cottages, a double house for Lord Revelstoke's daughters, the Revelstoke tomb and extensive gardens. The chapel, listed in *Butler*, Chron. 1916, does not appear on the site plan of Lambay Island, *Butler*, I, pl.LII; the reason is that a much cheaper Greek Doric temple design was carried out in 1925; it was built for Lord Revelstoke's daughter, Mrs Arthur Pollen, a Catholic convert. Mrs Baring (her husband did not succeed to the title until 1929) died in 1923 aged 49 unexpectedly; it is interesting that the grandiose tomb was designed earlier.

[120] LA NEUVILLE, Corbie (Somme, France):

British cemetery

Preliminary studies for a shelter feature

Elevations, section & perspectives

Pencil on detail paper (515×755)

Not mentioned in *Butler* or *Hussey*, but carried out – one of Lutyens's most abstract designs.**[121] LEEDS (Yorks): Midland Bank Ltd**

Design, 1937 (4):

1 Preliminary sketch plan, elevations & section, with thumbnail perspectives

Pencil & crayon (760×965)

2 The same design worked out in more detail: sketch plan, 2 elevations & 4 sections

s & d: ELL / Nov. 37

Pencil & crayon (760×1015)

3 The 2 elevations, drawn to a larger scale

Pencil (700×990)

4 No.3 drawn out in more detail, including a plan & sketch details

Pencil (750×1040)

Not mentioned in *Butler* or *Hussey* and never executed.**[122] LEEDS (Yorks): War memorial**

Design incorporating the Great War cross, 1920

Plan, front & side elevation

Insc: (at the base of the Great War cross) *To the Men of the Leeds Rifles who gave their lives 1914-18*

Pencil on detail paper (700×750)

Lit: *Butler*, Chron. 1920, but not further mentioned in *Butler* or in *Hussey***[123] LEICESTER: War memorial, lodges & entrance gates, Victoria Park**

Designs & working details for the memorial arch, 1923 (4), & for the lodges & entrance gates, built as a memorial by Sir Jonathan North to his wife, 1930 (6):

1-4 The memorial arch

1 Plans of the arch, the base, the dome from above & the soffits to the vault & arches; longitudinal section

Pencil on detail paper (760×1340)

2 Front & back elevations, side elevations & transverse section

Insc: Measurements marked

Pencil on detail paper (760×1325)

3-4 Two sheets of working details showing plan & elevations of the upper part of the arch & details of the springing of the arch & of the coffering

Pencil on detail paper (735×655, 770×1360)

5-10 Designs for the lodges & entrance gates

5-7 Three sheets of designs showing plans & elevations of the lodges

Pencil on detail paper (580×1010, 580×1010, 760×1240)

8 Elevation of the wrought iron entrance gatesInsc: (on the centre gate, to be worked in wrought iron) *These gates were erected by Sir Jonathan North K.T.*

In Memory of his late wife Kate Eliza North, Mayoress of the City of Leicester 1914-1918

Pencil on detail paper (550×935)

9-10 Plans & elevations of the stone piers for the entrance gates

Pencil on detail paper (1040×760, 970×760)

Lit: *Butler*, III, p.40, pls.LXXII, LXXIII, figs.101-103; not mentioned in *Hussey*; Pevsner, *Leics*, 1960, p.165; *Builder*, CXXIX, 1925, p.133**[124] LEIGH-ON-MENDIP (Som): Memorial clock tower**

Preliminary studies & designs, 1908 (3):

1 Sheet of rough studies, with elevation & perspectives

Pencil & pen on squared paper (220×210)

[124] LEIGH-ON-MENDIP (Som): Memorial clock tower

Preliminary studies & designs, 1908 (3):

1 Sheet of rough studies, with elevation & perspectives

Pencil & pen on squared paper (220×210)

2 Plan, elevations & sections, with details labelled

Scale: 1/8 in to 1 ft

Insc: *Leigh on Mendip Street*

Pencil (385×560)

3 Gable elevation, elevation to road & section through louvres

Insc: *Leigh on Mendip Street* / *Memorial Tower for* / *Lady Horner*, with many details labelleds & d: E. L. Lutyens *Architect* / 29 *Bloomsbury Square* / W.C. / August 1908

Pencil (775×560)

Not mentioned in *Butler* or *Hussey*.**LITTLE THAKEHAM**

See THAKEHAM (Sussex): Little Thakeham

[125] LIVERPOOL (Lancs): RC metropolitan cathedral of Christ the King, Brownlow Hill

Drawings of the final design made for exhibition at the Royal Academy in 1932 (5):

1 Ground plan

s: *Edwin L. Lutyens R.A. Architect*; drawn by F. Greenwood

Pen, pencil & coloured wash (1050×1475)

2 W elevation

s: *Edwin L. Lutyens R.A. Architect*; drawn by S. G. Bailey

Pen, pencil & watered ink (1040×940)

Reprd: *Butler*, III, fig.146

3 E elevation

s: *Edwin L. Lutyens R.A. Architect*; drawn by G. C. Hough

Pen, pencil & watered ink (1040×940)

Reprd: *Butler*, III, fig.147

4 N elevation

s: *Edwin L. Lutyens R.A. Architect*; drawn by S. G. Bailey

Pen, pencil & watered ink (1040×1475)

Reprd: *Butler*, III, fig.145

5 Longitudinal section

s: *Edwin L. Lutyens R.A. Architect*; drawn by S. G. Bailey

Pen, pencil & red ink (1040×1475)

1-5 Scale: 1/16 in to 1 ft

Insc: *Liverpool Metropolitan Cathedral*

Exhib: Royal Academy, summer exhibition, 1932

Lit: *Butler*, III, pp.47-51, pls.LXXXIX-CVII (comparative plans, sections & working drawings), figs.140-173 (model, sketches, drawings & photographs of the part constructed); *Hussey, passim*;*Builder*, CXXXIX, 1930, pp.467-468, 508; CXLII, 1932, pp.839, 841-844; *AJ*, LXXV, 1932, pp.588-593;*CL*, LXXI, 1932, pp.490-493 (drawings reprd); temporary office & baldacchino: *Builder*, CXLIV,1933, p.925; CXLVI, 1934, pp.799-802 (model; *CLV*, 1938, pp.54-58; Chapel of the Blessed Sacrament: *AJ*,XCIII, 1941, p.324; *Builder*, CLX, 1941, p.524; *Architecture Illustrated*, XXI, 1941, p.92; crypt corridor:*Builder*, CLXII, 1942, pp.142, 427; sanctuary, baldacchino & transepts: *A&BN*, CLXX, 1942, p.81;*Builder*, CLXII, 1942, p.427; *Architecture Illustrated*, XXII, 1942, p.66; *Builder*, CLXXXVIII, 1955, p.331

(Sir Edwin's design to be replaced by that of Adrian Gilbert Scott); G. J. Howling, 'Liverpool

Metropolitan Cathedral: a comparison of the Scott & Lutyens designs', *Builder*, CLXXXVIII, 1955,pp.366-368; Robert Lutyens, letter to the Editor, *CL*, CXVII, 1955, p.629

In 1929 Lutyens started making the preliminary sketches for this building, whose final design

incorporated a dome larger than that of St Peter's, Rome; the foundation stone was laid in 1933 but

building stopped in 1941. After the cost of Lutyens's design was estimated at postwar prices as £27

million, Adrian Gilbert Scott prepared a scaled-down version, published in 1955; but in October 1959,

soon after the crypt had been completed, a competition was announced for a cathedral which

could be built more cheaply and quickly. Frederick Gibberd was declared the winner in August 1960,

and the building was completed in 1967 to this new design, which incorporates Lutyens's crypt.

The notices in the architectural press were unanimous in praising the superb technical quality of these

drawings.

[126] LONDON: Admiralty, Royal Naval Division memorial fountain
Preliminary studies & designs for a fountain built on a corner of the area wall to the Admiralty, 1924 (3):
1-2 Two sheets of rough studies showing plan & elevations & details of the base of the fountain
Pencil & coloured crayon on squared paper (550×440)

3 Site plan, elevations of the W side of the fountain & of the S side, the base (under the basin) differing from the final design
Pencil, coloured crayon & pen on detail paper (630×1335)

Lit: *Butler*, III, p.45, fig.129

The memorial was taken down during the Second World War, but re-erected in 1952 alongside the Royal Naval College, Greenwich.

[127] LONDON: Albert Hall, scenery for the Coronation Ball, 1937

Preliminary studies & designs for scenery (14):

1-3 Designs for scenery never executed

1 Design for a backcloth showing in the centre an airplane, surmounted by a large crown, flying over a line of fir trees; 2 coaches with footmen pass by
Pencil & crayon on tracing paper (760×1130)

2-3 Designs for a backcloth, showing studies of the front façade of Hampton Court

Insc: (by Butler on both drawings) *Unexplained Sketch by Lutyens | involving Hampton Court | for Coronation Ball decor | 1937*

2 Pencil & crayon on tracing paper (1015×1485)

3 Pencil on detail paper (760×1145)

4-14 Designs for scenery, as executed

4 PLAN of STAGE, showing the *Back cloth*, line for *Nonsuch Palace & Screen Wall* &c

Scale: $\frac{1}{4}$ in to 1ft

Insc: As above, with details labelled & measurements marked

s & d: E. L. Lutyens R.A. | 5 Eaton Gate S.W.1 | April 12 1937

Pencil & crayon on detail paper (760×1060)

5 Plan of Entrance to Boxes & Stage Front (disguised as fir trees), elevation & Isometric showing Return of Yew Boxes

Scale: 1in to 1ft

Insc: As above & *Method of Treating | Front of Stage to be | agreed with Sir Edwin | at the Hall*, with details labelled & measurements marked

s & d: E. L. Lutyens R.A. | 5 Eaton Gate S.W.1 | April 1937

Pencil & crayon on detail paper (920×1525)

6 Three isometric sketches of the entrance to the boxes

Pencil & crayon on tracing paper (255×610)

7 Elevation of the Screen Wall Cloth, showing the wrought iron gates, the Outline of cutting | to Screen Wall Cloth | where seating abuts it & Section through screen wall, Nonsuch cloth & back cloth

Scale: 1in to 1ft

Insc: As above, with details labelled & measurements marked

s & d: E. L. Lutyens R.A. | 5 Eaton Gate S.W.1 | April 1937

Pencil & crayon on detail paper (495×1520)

8 Elevations of the backcloths to the left of the Nonsuch Palace drop, showing the screen wall, the arched yew hedges & receding avenue of trees behind the wrought iron gates

Pencil & crayon on detail paper (545×895)

9 Perspective sketch of the backcloth to the left of the Nonsuch Palace drop

Insc: As above

Pencil & crayon on tracing paper (255×790)

10 Perspective of the backcloth showing a temple behind a row of yew hedges

Pencil & crayon on tracing paper (760×630)

11 Perspective of the backcloth showing a temple on the left & on the right a flight of steps leading up to a fountain

Pencil & crayon on tracing paper, very torn at the edges (915×1045 approx.)

12 Details of Nonsuch Palace: elevation of the palace for the backcloth

Scale: $\frac{1}{4}$ in to 1ft

Insc: As above & Notes | *All vertical lines (except windows | & other small details) to centre | Tower are battered | Care to be taken to indicate jointing | shown so that wood & stone | are easily distinguished | The setting out (to dimensions given) | should be very accurate. This will | greatly facilitate the drawing of | the details & (near base of Palace) 14' 0 off | Ballroom Level, with details labelled & measurements marked* s & d: E. L. Lutyens R.A. | 5 Eaton Gate S.W.1 | April 1937

Pencil & crayon on detail paper, on 2 joined sheets (2440×2670)

13 Detail of Cupola to Centre Tower

Scale: $\frac{1}{4}$ in to 1ft

Insc: As above, with details labelled

Pencil on detail paper (1385×710)

14 Rough sketch of members of the band showing angle lines drawn from them to a standing figure below in the auditorium

Insc: (by the standing figure) *Lost sight of hand*

Pencil on tracing paper (255×700)

Lit: *Butler*, Chron. 1937, but not mentioned in text, or in *Hussey*; 'Nonsuch Palace: Sir Edwin Lutyens' design... an imaginary reconstruction of Nonsuch', CL, LXXXI, 1937, Supplement pp.lii, liv; *AE&BN*, 1937, p.65 (Nonsuch backcloth reprd)

Lutyens also designed the scenery for the Coronation Ball of 1911.

[128] LONDON: House in The Bishop's Avenue, Barnet

Preliminary design for a house for the Dowager Lady Sackville, not built

Sketch plans, elevations & thumbnail perspectives
Pencil on tracing paper (670×1080)

Attribution by Butler.

[129] LONDON: Charing Cross, proposed bridge scheme

Preliminary sketches & designs for the proposed scheme suggested by the LCC, July 1929-6 April 1930, to move Charing Cross station to the S bank & to construct a new road bridge (19):

1 Rough plan of the Charing Cross bridge scheme site, showing the station placed next to Waterloo on the S bank, the road network on the S bank & on the N bank a small triangular piazza about the Charing Cross

Pencil & coloured crayon on tracing paper (685×865)

2 Block plan of the site, a development of No.1

Insc: *Charing Cross Bridge | Copy of Sketch Proposal by Sir Edwin Lutyens | Sent with letter from Mott, Hay & Anderson 4/6/29*

Pencil & coloured crayon on tracing paper (640×850)

3 Plan of the river frontage of the N bank (different from Nos.1-2) showing an oval roundabout where the bridge joins the Embankment & the Embankment road running along the river flanked on the N side by paths, grass verges & planted trees

Insc: Details labelled

Pencil & crayon on tracing paper (635×1020)

4 Plan of the station site on the S bank river front & Elevation to the River of the new Charing Cross station, showing it to be in the style of Somerset House

Scale: 1in to 44ft

Insc: As above, with details labelled

Pencil & crayon on tracing paper (760×1020)

5 Outline plan & front elevation of the new station, as shown in No.4

Insc: Details labelled

Pencil & pen on tracing paper (615×480)

6 Elevation of the proposed bridge & front elevation, showing the bridge in section, of the 2 bridge heads

Insc: Measurements marked

Pencil & coloured crayon on tracing paper (550×970)

7-13 Seven sheets of rough sketches for a bridge head, similar in design to those in No.6

Insc: Details labelled

Pencil on notepaper, 7 on squared paper (135×210 & 280×220)

14-16 Rough sketches & designs for a bridge head differing in design from those in Nos.6-13

14 Side elevation of the bridge head

Insc: *Rough sketch | to show the importance of Buildings on | this site & C*

Pencil & black pen on tracing paper (375×510)

15 Front elevation showing a rough sketch of St Paul's in the background between the bridge heads

Insc: *To show the importance | of symmetry at | the Bridge Head & D*

Pencil & crayon on tracing paper (375×500)

16 Plan of the approach to the bridge showing the position of the bridge heads; side & front elevation of the approach & bridge heads

Insc: Details labelled

Pencil & crayon on detail paper (560×510)

17 Front elevation (unfinished drawing) of the long row of buildings on the S bank, showing a different design to that in No.4

Insc: Details labelled

Pencil on tracing paper (380×1335)

18 Front elevation of the long row of buildings on S bank, showing a different design to that in No.4

Insc: Details labelled & measurements marked

Pencil, pen & crayon (290×1335)

19 Perspective of the bridge over the Embankment by William Walcot

Pencil, black pen & coloured wash (760×1335)

See *Walcot, William*

Lit: *Hussey*, p.524; for a full discussion & report on this controversial scheme see *Balder*, CXXXVII, 1929, CXXXVIII, 1930, *passim*

These designs are nowhere consistent, but show Lutyens working out several different ideas. The scheme was never carried out.

[130] LONDON: No.42 Cheyne Walk, Kensington & Chelsea

Sketch designs & working drawings, 1930 (7) & drawings for furniture (5):

1 Preliminary studies for the entrance & back elevations

Insc: Measurements marked

Pencil on squared paper (560×440)

2 Elevation of the E half of the entrance façade & section through the centre bay, substantially as executed except for the design of the central gable
Insc: Measurements marked

Pencil on tracing paper (760×1080)

3 Measured details of dining-room doors on recto & verso

Pencil & crayon on squared paper (560×445)

4 Details of dado, rails & skirting in drawing-room
Scale: FS

Verso: Measured details of panelling in dining-room

Pencil & crayon on squared paper (445×560)

5 Measured details of drawing-room fireplace
Verso: Measured details of garden hall

Pencil & crayon on squared paper (560×445)

6 Details of back staircase

7 Measured details of Guy Liddell's room
Verso: Measured details of garden & hall

6-7 Scale: $\frac{1}{4}$ FS

Pencil & crayon on squared paper (445×560)

8-12 Preliminary design & working drawings for furniture, 1931

8 Design for a sideboard, elevation & section, incorporating the idea later developed into Mikimona picture case

Pencil on tracing paper (760×865)

9-12 Working drawings for Mikimona picture case (made to contain a Chinese landscape roll which was moved through its frame by the mechanism of two clocks) [Fig.78, No.11]

Scale: $\frac{1}{8}$ FS, FS

Insc: *Cheyne Walk. Dining Room. Mikimona Picture Case* s & d: E. L. Lutyens R.A. | 5 Eaton Gate S.W.1 | November 1931

Pen (660×1230, 760×1855)

Lit: *Butler*, III, p.16, pls.IV-IX, figs.7-26; *Hussey*, p.481; *CL*, LXXIII, 1933, pp.40, 64; *A&BN*, CXXXIII, 1933, pp.38-44

The house was built by Lord Revelstoke for his daughter Calypso (Mrs Guy Liddell); but her marriage broke up and, after moving to America, she sold the house to a developer who demolished it c.1937.

[131] LONDON: Church of St Bride, Fleet Street, City, memorial to Sir A. Pearson

Preliminary study

Rough elevations

Pencil & crayon on tracing paper (390×540)

[132] LONDON: Church of St Dunstan-in-the-West, Fleet Street, City, memorial to Lord Northcliffe

Preliminary studies & a FS working detail for the bust of Lord Northcliffe set on a pedestal differing from design as executed, 1930 (2):

1 Rough sketches of the memorial

Pencil on tracing paper (255×855)

2 Plan, Front & Side Elevations of the bust on the pedestal
Scale: FS

Insc: As above, with details fully labelled & measurements marked

s & d: *Sir E. L. Lutyens R.A. | 17 Queen Anne's Gate | Westminster S.W.1 | May 1930*

Pen on detail paper (2180×1030)

The sculptor was Lady Hilton Young, widow of Capt. Scott of the Antarctic.

[133] LONDON: Church of St John the Evangelist, Smith Square, Westminster

Preliminary studies for rebuilding for Archdeacon Wilberforce, 1898 (6):

1 Measured drawing of the C18 church by Thomas Archer; cross-section from N to S

Scale: $\frac{1}{8}$ in to 1ft

Insc: *St. John the Evangelist | Westminster SW | Plan as Present January 1898 | Drawing No 4, with details labelled*

s: *Edwin L. Lutyens Architect | 29 Bloomsbury Square | London WC*

Pencil (570×790)

2 W elevation: Lutyens has added a great central dome surmounted by a lantern & extended the colonnade of the portico to N & S

Insc: Calculations & notes

w/m: J. Whatman 1897

Pen & pencil (890×570)

3 Cross-section from N to S, showing the interior articulation of the walls: Lutyens contemplates a completely new scheme within the shell of Archer's
Pen & pencil (570×770)

4 Same as No.3, probably an earlier idea

Pencil (405×635)

5 Same as No.4

Pen, pencil & coloured crayon on tracing paper

(375×535)

6 Same as No.4

Pen & pencil (445×520)

Not mentioned in *Butler* or *Hussey* and not executed. It is Lutyens's first attempt at monumental classicism. See also LONDON: Tufton Street, St John's Institute.

[134] LONDON: Church of St Jude on the Hill, Hampstead Garden Suburb, Barnet

Preliminary studies & designs, showing successive stages in the evolution of the church; final designs & working drawings, 1908-10 (22):

1-15 Preliminary designs

1-3 Designs for the 1st stage showing a church with a portico & high tower, forming the centre stroke of an E-shaped range, possibly one side of Central Square; the flanking buildings with arcaded ground storeys are joined to the church by triumphal arches & consist of shops, a restaurant, library, bank & public hall

1 Plan & elevations of parts of the flanking buildings

Pencil (680×1140)

2 Elevation of the church & left-hand range of buildings; thumbnail perspectives

Insc: (above the triumphal arches) *HONORIS /*

VIRTUTIS honoris / caritatis spei

Pencil, crayon & pen (680×940)

3 Elevation

Pencil, crayon & pen (665×1350)

4 Recto & verso: Rough sketches for a possible 2nd stage of a small 2 bay church with a central crossing & a low sloping roof

Pencil on squared paper (430×545)

5-7 Designs for a 3rd stage showing a church with a tower over a central crossing, a classical portico & with low arcading abutting on to the N & S walls of the nave & on to the NE corner

5 Plan, elevations of the N & W façades, a longitudinal section & a plan & elevation of 1 of the houses on Erskine Hill

Pencil (640×855)

6 Elevations of W & S façades & detail of spire
Pencil & crayon (660×995)

7 Perspective from NE

Insc: *Spectator 210ft. from centre of tower | showing tower etc. lowered, as on | sketches*

Pencil (560×760)

8 Design for a 4th stage showing a church with a tall spire over a central crossing & with tall lancet windows

Plan, elevations of the N & W sides & longitudinal section

s: *E. L. Lutyens F.R.I.B.A. | 29 Bloomsbury Square | London WC*

Pencil & wash (550×760)

9 Design for a possible 5th stage

Plan, elevation of the E end, longitudinal & transverse sections & rough perspective from NE

Pencil, wash & pen (675×1015)

10 Design for a 6th stage showing a church with tower & dormer type clerestory windows

Elevation of N side, plan of tower & transverse section

Pencil (660×1250)

11-14 Designs for a 7th stage showing a church with tower & with the nave & chancel arches reflected as clerestory windows

11 Plan, longitudinal & transverse sections

Pencil & pen (725×1315)

12 Elevation of the N side

Insc: *Door (. . . ?) on North side*

Pencil on brown paper (760×965)

13 Details of nave

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Hampstead Garden Suburb | St. Jude's Church | Half inch details of nave, with details labelled & measurements marked (not in Lutyens's hand)*

Pencil & crayon (710×1175)

14 Perspective from W end of the interior showing saucer domes & semicircular clerestory windows

Insc: (not in Lutyens's hand): *St. Jude's H.G.S. | Not E.L.*

Verso: Rough plan & elevation of the E end

Pencil & wash (320×480)

15 Design for the 8th stage showing a church with a low sweeping roof but rectangular clerestory windows

Transverse section through the nave, perspective of Central Square from NW showing St Jude's & thumbnail perspectives of the interior

Pencil & crayon (750×875)

16-22 Final designs

16 Rough sketch of the exterior elevation of the E end, showing the crucifix

Pencil & crayon (380×380)

17 Roof & ground floor plans, elevation of the E end & transverse sections through the N aisle & nave

Insc: Details labelled & measurements marked

Pencil & crayon (675×1015)

18 Cross & longitudinal section of the east end

Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above & *Hampstead Garden Suburb* | *St. Jude's Church* | *Half Inch*, with details labelled & measurements marked (not in Lutyens's hand)
Pencil (710×1145)

19 Details of side chapel

Scale: $\frac{1}{2}$ in to 1 ft

Insc: *Half inch details of side Chapel* | *Drawing No.8* | *All sizes given are to the finished brick or plaster faces. Mortar joints to be kept as white as possible to approved sample*, with details labelled & measurements marked s & d: E. L. Lutyens Architect | 29 Bloomsbury Square | Feb 1910
Pencil (780×1345)

20 Details of the altar

Scale: $\frac{1}{2}$ in to 1 ft

Insc: *Altar details. Drawing No.*, with details labelled & measurements marked s & d: E. L. Lutyens Archt | 17 Queen Anne's Gate S.W. April 1911
Pencil (760×550)

21-22 Perspectives of the tower

21 Insc: *A*, with ground line marked
Pencil (760×535)

22 Insc: *B*, with *horizont & ground* line marked
Pencil (685×520)

Lit: *Butler*, II, pp.19-20, pls.XII-XIV, figs.79, 84, 87-88, 90-94; *Hussey*, pp.189-192; Pevsner, *Middx.*, 1951, p.62; *Brit.A.*, LXXIII, 1910, pp.6 et seq.; *Builder*, CIII, 1912, p.258; *BN*, CIV, 1913, pp.597-598; *Brit.A.*, LXXXVI, 1916, pp.52 et seq.
The design was formally accepted in May 1909, but the W end of the church was not completed until 1933. Nos.1-15 are only tentative groupings for the successive preliminary schemes, as it is difficult to determine the exact order of the designs. Lutyens appears to have experimented with different designs at the same time, often interchanging those for St Jude's with the Free church. Some of Lutyens's original intentions were to build both churches the same length as St Jude's and to make the inner ends of the two short rows of houses on the W side of Central Square return E and nearly touch the NW and SW corners of the churches, thus adding to the unity of the scheme by making the eaves of the two naves touch those of the houses.

23-25 Designs for the Harmsworth crucifix, 1927 (3):

23 Rough elevation & perspective [Fig.74]

Insc: Details labelled

Pencil & coloured crayon on tracing paper (965×430)

24 Rough elevation: an alternative design

Pencil on detail paper (1020×750)

25 Plan & elevation

Insc: *Dec. 30th 1927* | *for Paris Works* | *NB Rock Crystal for all this including the Christ in high quality but not absolutely pure. There must be some striations - All the Rock Crystal (except for the 3 parts 2) is to be white - A picture of the Velasquez 'Christ en Croix' - PRADO MUSEUM MADRID - is sent drawn to exact size for the crucifix & details labelled (these & the inscription given above are all translated into French)*
Pencil & coloured crayon on tracing paper (965×620)
Project identified by Butler. Not mentioned in *Butler* or *Hussey*.

26 Design for the Harmsworth memorial altar

Plan, elevations & sections

Scale: 1 in to 1 ft

Insc: *St Jude's Church Hampstead* | *Inch Scale detail of altar & details labelled*
d: 24.2.27

Print with crayon added (460×840)

[135] LONDON: Second Church of Christ Scientist, Palace Gardens Terrace, Kensington & Chelsea
Preliminary studies & final design in an Italianate style, 1913 (11):

1-4 Four sheets of rough preliminary studies for the plan & elevation, with calculations: 2 main ideas are experimented with, (1) a semicircular chamber under a shallow dome with a plain entrance façade of 5 bays, (2) a square chamber under a central dome with a central portico on the entrance façade set between 2 slightly projecting wings
Pencil & red crayon on squared paper (445×545)

5 Study for ground plan & design 1, surrounded by rough sketches of details
Pencil on tracing paper (470×710)

6 Three alternative ground plans for design 1, elevation & cross & longitudinal sections
Pencil on tracing paper (560×940)

7 Incomplete ground plan of design 2
Pencil on tracing paper (455×760)

8 Plan of dome & cross-section of design 2
Pencil & pen on tracing paper (510×405)

9 Elevation of entrance façade & wash perspective of design 2: the elevation is very close to the final design
Pencil & coloured crayon on tracing paper (355×535)

10 Elevation of entrance façade of design 2: this is apparently the final design
Insc: *Second Church of Christ Scientist, London* | *Drawing No 3*
s & d: E. L. Lutyens Architect | 17 Queen Anne's Gate | Dec 1913 SW
Pen (450×620)

11 Cross & longitudinal sections, design 2: this is apparently the final design
Insc: *Second Church of Christ Scientist London* | *Drawing No 4*
s & d: E. L. Lutyens Architect | 17 Queen Anne's Gate | Dec 1913 SW
Pen (450×620)

Not mentioned in *Butler* or *Hussey*. The church was eventually executed in 1921 by Thomas Tait of Sir John Burnet, Tait & Lorne (Pevsner, *London II*, 1952, p.246).

[136] LONDON: The Corner House, Cowley Street & No.8 Little College Street, Westminster
Preliminary studies & design for houses for the Hon. Lady Norman & the Hon. F. Maclaren 1911 (2):

1 Preliminary studies for the front doors
Pencil on squared paper (430×545)

2 Front elevation

Scale: $\frac{1}{2}$ in to 1 ft

Insc: Details labelled & measurements marked s & d: E. L. Lutyens Archt | 17 Queen Anne's Gate | S.W. July 1911
Pencil & coloured crayon on brown paper (415×540)

Lit: *Butler*, Chron. 1912, III, p.15, fig.4, pl.II (as 'houses in Great Peter St'); *Hussey*, p.269; *Weaver*, pp.292-293, fig.497

Francis Maclaren, brother of Lord Aberconway (of Bodnant), had married Sir Herbert Jekyll's elder daughter Barbara (now the Dowager Lady Freyberg); Lady Norman was Maclaren's sister.

[137] LONDON: Earl's Court, Kensington & Chelsea, Shakespeare's England exhibition, 1912
Preliminary study & design for a Tudor mansion, 1912 (2):

1 Preliminary study for half of the façade
Insc: Details labelled & calculations shown
Pencil on brown oiled paper (420×770)

2 Elevation of façade

Insc: Details labelled

Pencil on brown oiled paper (540×935)

Lit: *Butler*, III, p.36; *Hussey*, pp.193, 246, 256, 327; *Weaver*, pp.311-313, figs.538-545; *BN*, CII, 1913, pp.541, 596, 609; *Builder*, CIII, 1912, pp.348-349, 355; A. Leslie, *Jennie* (a biography of Lady Randolph Churchill), 1969

This exhibition, organized by a committee under Mrs Cornwallis West (formerly Lady Churchill), consisted almost entirely of copies, to a reduced scale, of picturesque buildings of the poet's period; it was intended to raise money for the National Theatre scheme proposed by William Archer and Harvey Granville-Barker, for which Lutyens was also architect.

[138] LONDON: No.182 Ebury Street, Westminster
Plan, elevations & sections for a garden pavilion for Lady Sackville
Insc: Details labelled
Pencil & crayon (750×850)
Project identified by Butler as being behind Nos.181 & 182 Ebury Street, but not mentioned in *Butler* or *Hussey*. In 1918 Lutyens carried out alterations for No.182 Ebury Street. The house was heavily damaged by bombing and the pavilion no longer exists.

[139] LONDON: House in Farm Street, Westminster
Preliminary studies, never executed
Three sketch elevations, 1 rough section, sketch plans of basement, ground, 1st, 2nd & 3rd floors
Pencil & green & red crayon on tracing paper (725×1080)
The project is identified by Butler, but not mentioned in *Butler* or *Hussey*.

[140] LONDON: Britannic House (Anglo-Iranian Oil Co. Ltd), Finsbury Circus, City
Sketch designs & details, 1920-24 (59); designs for a clock (3):

1-7 Seven sheets of studies for the plan, all with curved façade facing Finsbury Circus but with variations for the central board room block &c [Fig.59, No.7]
Pencil, some with pen or crayon, on tracing paper (440×725-760×990)

8 Early design with symmetrical plan & façades with concave & convex semicircular apses; *Plan at 10th floor level*, front & Back Elevation
Insc: As above
Pencil (595×1080)

9 Preliminary sketch for No.8
Pencil (830×750)

10-16 Seven sheets of studies & calculations for the articulation of the façades, including 1 very early study
Pencil (early study in brown crayon) on squared paper (560×445)

17-20 Proposed tower: sketch elevations & perspective [Fig.60, No.20]

s & d: 18 *ELL. Dec. 20*

17 Pencil on squared paper (445×580)

18 Pencil & sepia pen on detail paper (635×570)

19 Pencil on tracing paper (630×630)

20 Print (740×620)

21-47 Studies for the façades to Finsbury Circus, West Street & Moorgate Street, developing to $\frac{1}{2}$ in sketch details

Pencil on tracing & detail paper

(405×255-1345×760)

48 Moorgate Street elevation

Scale: $\frac{1}{2}$ in to 1ft

Pencil (780×1345)

49-55 Sketch sections (4) & details of windows & order (3)

Pencil on tracing & detail paper (815×760 approx.)

56-59 Board Room. Details of interior

Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft, FS

Insc: As above

s & d: (on FS details) E. L. Lutyens R.A. | *17 Queen Anne's Gate* | Jan: 1924

Pen on tracing & detail paper (largest 1196×760)

60 Preliminary design for a clock, elevations & section

Scale: $\frac{1}{4}$ FS

Insc: *Britannic House. Mahogany clock on the Terminal in Apsidal Hall*

w/m: J. Whatman 1924

Pencil & crayon on squared paper (445×545)

61-62 Working details

Scale: FS

Insc: *Britannic House; Finsbury Circus; | The Chairmans Room; | Armchair in Mahogany & Red Niger Skin | No Required 6*

s & d: E. L. Lutyens R.A. | *17 Queen Anne's Gate SW1* | January 1930

Pencil & pen (990×760, 1345×760)

Lit: *Butler*, III, pp.22-25, pls.XX-XXVII, figs.38-51; *Hussey*, pp.453, 469; *Pevsner, London I*, 1973, p.240, *Builder*, CXXIV, 1923, p.732; CXXVIII, 1925, p.52; *AR*, LVII, 1925, pp.185-201

[141] LONDON: Fleet Street, offices for United Newspapers Ltd

Alternative sketch design for the façades, 1914 (10):

1 Sketch elevation for façade facing Fleet Street
Pencil & blue crayon (400×760)

2 Plan, elevation & section for the façade facing Fleet Street

Scale: $\frac{1}{8}$ in to 1ft

Insc: *United Newspapers Ltd. Fleet Street | Sketch for Front | Drawing No 1*

s & d: E. L. Lutyens R.A. | *17 Queen Anne's Gate | London S.W. Jan: 1914*

Pencil with brown, blue & red crayon (475×760)

3 Two sketch designs for the façade with tetrastyle portico (1 with dome) at upper storey level

Pencil with blue & red crayon (710×760)

4 Sketch design for the façade, a variation on the theme in No.3

Insc: *The Daily Chronicle*

Pencil & brown crayon (585×760)

5 Sketch design for the end pavilion of the façade, a variation on the theme in Nos.3 & 4

Pencil (430×760)

6 Sketch design for the façade with small dome over angle of building

Pencil (610×900)

7 No.6 drawn to scale: elevation

s: E. L. Lutyens Archt | *17 Queen Anne's Gate | Westminster S.W.*

Pencil & blue crayon (500×700)

8 End elevation corresponding to No.7

Pencil (725×425)

9 Further sketch design for the façade incorporating many of the ideas in Nos.1-7, with rough outline elevations of the side & angle façades

Pencil (660×965)

10 No.9 drawn to scale: *Elevation to Fleet Street, Elevation of Corner, Elevation to Salisbury Court* & plan

Scale: $\frac{1}{8}$ in to 1ft

Insc: As above & *The United Newspapers Ltd | New Offices in Fleet Street*

s: E. L. Lutyens R.A. | *17 Queen Anne's Gate*

Pencil & sepia pen (700×950)

Not mentioned in *Butler* or *Hussey*. Presumably the scheme was dropped because of the war.

[142] LONDON: No.85 Fleet Street, City, Reuter's & Press Association headquarters

Plans, elevation & details, 1935 (11):

1 Outline plan of the block facing Fleet Street showing the entrance vestibule & staircase in detail

Scale: $\frac{1}{4}$ in to 1ft

Pencil (840×760)

2 Outline plan of the 7th floor

Scale: $\frac{1}{4}$ in to 1ft

Pencil (1395×1010)

3 Sketch elevation for the principal façade, with sketch details for 2 windows &c

Pencil (1295×1005)

4 Sketch elevation for side façade facing Salisbury Court

Pencil (760×965)

5 Elevation of principal façade with a dome to contain the Tanks

Scale: $\frac{1}{8}$ in to 1ft

Insc: As above

Pencil (750×660)

6 Elevation of principal façade with a dome (unexecuted) to contain the Tanks, drawn out in more detail [Fig.83]

Scale: $\frac{1}{8}$ in to 1ft

Insc: As above

Pencil (750×660)

7 Elevation of the façade facing Salisbury Court, showing dome, drawn in outline

Scale: $\frac{1}{8}$ in to 1ft

Pencil (760×1040)

8 Elevation of principal façade & façades on the angle of Fleet Street & St Bride's Avenue

Scale: $\frac{1}{4}$ in to 1ft

Pencil (990×1170)

9 Sketch detail for the entrance doorway of principal façade

Pencil (760×790)

10 Sketch detail for the entrance doorway of principal façade & adjacent bays to the left of it

Pencil (1320×750)

11 Sketch design for Reuter's clock

Pencil (510×610)

Lit: *Butler*, III, pp.33-34, pls.LVIII-LX, figs.83-85; *Hussey*, p.547; *Pevsner, London I*, 1973, p.356; *Builder*, CLVIII, 1940, pp.43-47; *AJ*, XCIII, 1941, pp.209-213; *AR*, LXXXIX, 1941, pp.109-110

Built in association with architects Smee & Houchin.

[143] LONDON: Froggnal Presbyterian church, Finchley Road, Camden

Preliminary studies & competition designs in a Byzantine style, 1901 (5):

1 Sheet of rough studies, with ground plan, elevation, sections, details & perspectives

Pencil on tracing paper (735×545)

2 Sheet of rough studies, same as No.1

w/m: J. Whatman 1900

Pencil (690×1030)

3 Competition design: ground plan

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Proposed Presbyterian Church Finchley Road | No 5*

Pen & wash (865×565)

4 Competition design: elevation to corner of Finchley Road & Froggnal Lane; elevation to Froggnal Lane

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Proposed Presbyterian Church Finchley Road | No 5*

Pen (865×565)

5 Competition design: cross-section & longitudinal section

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Proposed Presbyterian Church Finchley Road | No 5*

Pen & wash (865×565)

The competition was won by W. A. Pite & R. S. Balfour (*Builder*, LXXXI, 1901, p.98), who subsequently built the church. Not mentioned in *Butler* or *Hussey*.

[144] LONDON: Golders Green crematorium, Barnet, mausoleum for the Philipson family

Designs for a circular mausoleum, with a domed roof with opening in the centre, 1914

Plan, elevation, section & perspective

Scale: $\frac{1}{4}$ in to 1ft

Insc: Details labelled & *London Crematorium Society | Regent Street*

Brown pen & coloured crayon on detail paper (700×665)

Lit: *Butler*, Chron. 1914, but not further mentioned in *Butler*

This mausoleum still exists, almost hidden by creepers.

[145] LONDON: No.8 Great George Street, Westminster

Design for proposed premises for Armstrong-Whitworth, not executed, c.1920

Sketch elevation for building of 6 storeys & 9 bays with pitched roof

Pencil, pen & crayon on squared paper (605×450)

Not mentioned in *Butler* or *Hussey*. Almost certainly a planned replacement of Halsey Ricardo's 1889 building for the same firm at No.8 (for which, see

AR, CXXXVIII, 1965, p.263). The site was used instead for Middlesex County Council offices, c.1925.

[146] LONDON: Great Russell Street, Camden, Young Women's Christian Association Central Club

Preliminary studies, designs & working details, 1928 (9):

1-3 Three sheets of rough studies showing plans & elevations

Pencil on squared paper (280×440, 440×420, 450×605)

4 Front & side elevations & transverse section
Pencil on detail paper (205 × 1005)

5 Elevation of the front door & steps leading up to it
Pencil on detail paper (760 × 635)

6 Elevation of the front façade
Pencil on detail paper (770 × 1385)

7 Details of the Window Recess in the Lounge
Scale: $\frac{1}{8}$ FS
Insc: As above & Drawing No 93, with full measurements marked
s & d: E. L. Lutyens R.A. | 5 Eaton Gate | London S.W.1. 30 July 1931
Pencil & pen on tracing paper (760 × 990)

8 Details of Radiator in the Restaurant
Scale: $\frac{1}{8}$ FS, FS
Insc: As above & Drawing No 75, with details labelled & measurements marked
s & d: E. L. Lutyens R.A. | 17 Queen Anne's Gate | London S.W.1. 19:6:31
Pencil & crayon on detail paper (760 × 1345)

9 Detail of Doorway Order
Scale: FS
Insc: As above, with measurements marked
Pencil & crayon on detail paper (770 × 1415)

Lit: Butler, III, p.19, pls.XIII-XVIII, figs.30-34; *Arch BN*, CXXX, 1932, pp.138-141; *Builder*, CXLIII, 1932, pp.499-502; *Architecture Illustrated*, V, 1932, pp.50-54

[147] LONDON: Grosvenor House, Park Lane, Westminster
Designs & details, c.1926 (7):
1 Outline elevation, substantially as executed
Insc: *Elevation to New Street | Looking North | (Provisional Design) | No N2*
Pencil on tracing paper (710 × 1180)

2 Outline elevation, substantially as executed
Insc: *Upper Grosvenor Street | (Provisional Design) Drawing No N3*
Pencil on tracing paper (710 × 1180)

3 Ground plan, elevation & section of bridge, elevation of 1 portion of N block
Insc: *Grosvenor House | Lower Bridge | No A5* with details labelled
Pencil on tracing paper (710 × 1180)

4 First floor plan, longitudinal & cross-sections of lower bridge
Insc: *Grosvenor House | Lower Bridge | No A5A*
Pencil & coloured crayon on tracing paper (725 × 945)

5 Lower bridge: plan of façade at 1 floor & part of elevation at 1st floor
Insc: With many measurements
Pencil on tracing paper (685 × 825)

6 Details of arch & capitals to North Block (Doric), S block (Composite) & Bridge (Corinthian)
Verso: Rough plan & elevation of ground & 1st floor
Pencil on squared paper (445 × 560)

7 Elevation of 3 columns & architraves, the 3 orders used in different parts of building as in No.6
Pencil on tracing paper (780 × 690)

Lit: Butler, III, p.35, fig.89; Hussey, p.482
This large scheme was begun in 1926 and much was completed by June 1928. Lutyens was responsible for the external elevations only. The architects for the internal planning were Wimperis, Simpson & Guthrie. The lower bridge was not executed.

[148] LONDON: No.12 Grosvenor Square, Westminster, garden
Plan of the garden & elevation of the dining room window, for Lord Wynford
Insc: As above & (below plan) *Make good old kitchen building generally | Tile hang walls | New ramps | alter scullery | Dining Rm | Porch | Make good Front of House | Paint breakfast Room; with list of flowers, Irises | Orange Lilies | Solomon Seal | Hardy ferns & labelled*
Pencil, pen & wash (560 × 330)
Not mentioned in Butler or Hussey. The design must be pre-1903, when Lord Wynford moved; Lutyens's elder brother Lionel was his agent.

[149] LONDON: Hampstead Garden Suburb, Barnet
Preliminary designs for the central area, 1909 (9):
1 Elevation taken on a N-S line through the estate showing a composite of façades: *Erskine Road, West Front, North Square, the Free Church, Hostel, The Institute, Hostel, Anglican Church, West Front, South Square, Road to Hampstead Heath* [Fig.32]
Scale: $\frac{1}{32}$ in to 1ft
Insc: As above
s & d: E. L. Lutyens *Archit | 29 Bloomsbury Sq | April 1909*
Pencil, crayon & pen on brown paper (290 × 1245)

2 Elevation of Central Square, taken on a N-S line through the estate, showing a composite of façades: *Erskine Road, West Front - North Square, the Free Church, hostel, the Institute, hostel & part of St Jude's* (the drawing is torn)
Scale: $\frac{1}{32}$ in to 1ft
Insc: As above
Pencil, crayon & black & white pen on brown paper (355 × 915)

3 Elevations of Erskine Hill, taken on a N-S line, & of the N end of Erskine Hill looking towards the Free church [Fig.33]
Scale: $\frac{1}{32}$ in to 1ft
Insc: As above & Central Square
s & d: E. L. Lutyens *Archit | 29 Bloomsbury Sq. July 1909*
Pencil, crayon & black & white pen on brown paper (350 × 535)

4 Alternative elevation of the North End of Erskine Hill looking towards the Free Church, showing the spire of St Jude's in the background [Fig.34]
Scale: $\frac{1}{32}$ in to 1ft
Insc: As above
s & d: E. L. Lutyens *Archit | 29 Bloomsbury Sq | April 1909*
Pencil, crayon & pen (320 × 595)

5 Perspective of Central Square from NW showing St Jude's with a classical portico
Pencil & red pen (500 × 740)

6 Perspective of St Jude's looking up from houses in South Square
Pencil (525 × 505)

7 Perspective looking towards the Free church from the N, the proposed houses in North Square shown in detail in the foreground
Pencil on brown tracing paper (310 × 520)

8-9 Designs for proposed houses & flats on Erskine Hill
8 Insc: *Hampstead Garden Suburb* (290 × 385)
9 Insc: *Erskine Hill & Not EL*
Pencil, coloured crayon & wash on brown tracing paper (370 × 545)

Lit: Butler, II, pp.18-21, pls.XI-XIX, figs.79-98; Hussey, pp.189-192, 239, 463; Weaver, ch.XXII; Pevsner, *Middx*, 1951, pp.59-63; *Builder*, CIII, 1912, pp.250-256; *BN*, XCIX, 1910, pp.510, 546, 667-668; *CIV*, 1913, pp.597-600; *Brit.A*, LXXIX, 1913; *CL*, LXXX, 1936, pp.408-414; W. A. Eden, 'Hampstead Garden Suburb 1907-57', *RIBA Jnl*, LXXIV, 1957, pp.489-495
The Hampstead Garden Suburb Trust was founded in 1906 chiefly at the inspiration of Henrietta Barnett. In autumn 1908 Lutyens at the initiative of the Trust's Chairman, Alfred Lyttelton (his client for Grey Walls, GULLANE, q.v.), was appointed consulting architect for the central buildings of the suburb to work in collaboration with Barry Parker and Raymond Unwin, the Trust's overall architect-planners. Lutyens prepared designs for the buildings in Central Square: the Anglican and Free church, the vicarage and manse, and the NW wing of the Institute. Also assigned to him were the houses built for Co-partnership Tenants Ltd on the W side of Erskine Hill and of North Square; the remaining central houses, in South Square, Heath Gate and the E side of Erskine Hill, were taken out of his hands, though following his principles externally. All were designed 1908-10. In Nos.2-3 the designs of the houses on Erskine Hill differ from the earlier designs, Nos.1 & 4, in showing detached houses.

[150] LONDON: Hampstead Garden Suburb, Barnet
tomb for Sir Cecil Harmsworth
Designs, differing in detail, for a tomb, showing a high rectangular plinth bearing a recumbent figure, not executed (2):
1 Front & side elevations, perspective & design for a cross
Insc: Measurements marked
w/m: J. Whatman 1924
Pencil, crayon & red pen on squared paper (545 × 455)

2 Front & side elevations & perspectives
Pencil & crayon on squared paper (605 × 450)

Project identified by Butler, but not mentioned in Butler or Hussey.

151 LONDON: Hampton Court bridge, Richmond (Surrey)
Preliminary studies & designs for the bridge, pavilions & lamp standards showing a bridge of 3 plain concrete arches with red brick & Portland stone facing, with 2 small pavilions surmounting the abutment walls at both bridgeheads, 1928-33 (8):
1 Site plan & small perspective
Insc: Details labelled
Pencil & crayon on detail paper (615 × 935)

2 Elevation of the bridge
Pencil & crayon on detail paper (570 × 1320)

3 Elevations of a pavilion
Pencil & crayon on detail paper (760 × 675)

4 Rough sketches of decorated wrought iron lamp standards
Pencil & crayon on tracing paper (640 × 735)

5 Elevations of lamp standards
Pencil & crayon on detail paper (760 × 790)

6 Elevation of a lamp standard
Pencil on detail paper (760 × 560)

7 Perspective of the top of a lamp standard
s & d: *Sir Edwin L. Lutyens R.A | 5 Eaton Gate S.W.1 | March 1933* (not in Lutyens's hand)
Pen on tracing paper (455 × 285)

8 Plan & elevation of *Wrought Iron Gates to Entrance to Crown Lands*

Scale: $\frac{1}{8}$ FS

Insc: As above, with details labelled & measurements marked

Pen on tracing paper (650 × 1105)

9-10 Later accessions

9 Site plan & elevation of bridge approach

10 Cross-section

9-10 Scale: Plan, $\frac{1}{4}$ in to 10ft, $\frac{1}{4}$ in to 1ft

Insc: *Bridge over the river Thames 1933*

s: *Edwin Lutyens R.A. | W. P. Robinson M.Inst.C.E. |*

Drawn by S. G. Bailey

Pen & wash (725 × 1150)

Prov: Pres. by Robert Lutyens, 1970

Lit: *Butler*, II, p.25, pls.XXIX, XXX, figs.113-114; *Hussey*, p.461, p.549; *AJ*, LXXVII, 1933, p.422; *AC&BN*, CXXXIII, 1933, p.363; Pevsner, *Middx*, 0000, p.84

In the final design the pavilions were omitted, after a long controversy, on the grounds of economy.

152 LONDON: Hampton Court Palace, Richmond (Surrey), Chapel Royal, altar cross
Fragment of a design for an altar cross for Mrs M. Dalison

Elevation of the upper half of the cross

Scale: $\frac{1}{3}$ FS

Insc: Details labelled

Pen & coloured wash (330 × 440)

On the evidence of Lutyens's letters to his wife this cross was executed before 1897. Mrs Dalison, of Plaxtol, Kent (see below), had a 'grace-and-favour' apartment in the palace.

[153] LONDON: Hyde Park, proposed temporary war shrine

Preliminary studies & final design, 1918 (16):

1-6 Six sheets of rough studies, some with calculations, recto & verso, for a scheme of monumental size, with a great entrance arch leading into a pillared hall behind which are 4 colonnaded courts (there are many variations on this basic scheme)

Pencil & pen on squared paper (580 × 450)

7 Rough plan of part of the above scheme, with calculations

Pencil (760 × 1080)

8 Rough outline plan of the whole of the above scheme & incomplete elevation of the rear façade

Pencil (750 × 1170)

9 Incomplete outline elevation of entrance façade of the above scheme

Pencil (760 × 1345)

10 Incomplete outline elevation of side façade of the above scheme

Pencil (735 × 1370, badly torn)

11 Rough studies for an oblong podium with monuments & fountains

Plan, elevation, section & perspective

Pencil (760 × 1270)

12 Rough studies for free-standing monuments

Pen on tracing paper (750 × 280)

13 Rough studies for a doorway in an inter-columniation

Pencil on tracing paper (355 × 760)

14 Rough studies for an altar raised on a stepped platform & flanked by 2 pylons surmounted by large fir cones

Outline plan & elevation, with thumbnail perspectives

Pencil (760 × 1270)

15 Half-plan, front & side elevations of the scheme in No.14

Insc: *Sir Edwin Lutyens ARA | 17 Queen Anne's Gate | SW | Aug 1918*

Pencil, pen & coloured crayon (775 × 965)

16 Perspective of the final design of the scheme in No.14

s & d: ELL 9.18

Pencil & pen (510 × 675)

Reprd: (possibly a more finished version) *Hussey*, p.383

Lit: *Hussey*, pp.386 et seq., 391

Each drawing for this project identified by Butler.

A temporary war shrine was erected in Hyde Park on the fourth anniversary of the outbreak of the First World War. Its wide appeal prompted Sir Alfred Mond, First Commissioner of Works, to ask Lutyens to produce a more fitting monument, for which Mr S. J. Waring (of Waring & Gillow) was prepared to pay, but its erection was made unnecessary by the Cenotaph (see LONDON: Whitehall, the Cenotaph).

[154] LONDON: Hyde Park Corner, proposed Royal Artillery monument

Preliminary studies & designs for a war memorial, not executed, c.1923-24 (3):

1-2 Two sheets of rough designs showing elevations & perspective

Pencil on squared paper (445 × 280, 445 × 550)

3 Front & side elevations & perspective

Insc: Details labelled

s: E.L.L.

Pencil, brown pen & coloured crayon on detail paper (770 × 1080)

Not mentioned in *Butler* or *Hussey*. These designs, showing a pedestal, bearing on either side a sculptured gun with gunners, surmounted by an urn on a smaller pedestal, were possibly entered by Lutyens in the Royal Artillery Association competition for its war memorial. The winner was C. S. Jagger, and his memorial, 1925, now stands at Hyde Park Corner.

[155] LONDON: Jews' cemetery, Willesden, Brent, proposed memorial to Guy C. Beddington

Preliminary studies & designs, 1935 (3):

1 Rough plan, elevation, perspective & details

Pencil & crayon on squared paper (440 × 550)

2 *Plan, Front, Side & Back Elevations*

Scale: 1in to 1ft

Insc: As above, with the name *Niall Claude Beddington* on the dedication, a crayoned red circle about the title & *Omit & Insert new heading*, also measurements marked

s & d: E. L. Lutyens R.A. | 5 Eaton Gate | Westminster S.W.1 | March 1935

Pen on tracing paper (680 × 780)

Not mentioned in *Butler* or *Hussey*, but exactly similar in design to the tomb of J. K. Hackett, USA, 1927 (see *Butler*, III, p.46, fig.133). Possibly this design was used on a number of occasions.

[156] LONDON: Kew Gardens, Richmond (Surrey)
Design for pedestal for a bronze statue of 'The Sower' by Sir Hamo Thornycroft RA (1886), 1928

Plan, Front & Side Elevations

Scale: $\frac{1}{8}$ FS

Insc: As above, with the carved inscription given on the base of the pedestal, *A Sower | by | Sir Hamo Thornycroft R.A. | presented by | The Royal Academy of Arts | Through the Leighton Fund. | 1928 & measurements given*

Pencil & crayon on detail paper (710 × 740)

Lit: Nairn & Pevsner, *Surrey*, 1971, p.327

Not mentioned in *Butler* or *Hussey*.

[157] LONDON: No.42 Kingsway, Lincoln's Inn House (now Redland House), Camden
Design for offices for *The Garden* for William Robinson, 1906, (2):

1 Details for interior finishings

Elevations

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Drawing No. 13*

Pencil (700 × 990)

2 Detail of rusticated Doric order & doorway of ground floor

Scale: 1in to 1ft

Pencil (1015 × 685)

Lit: *Butler*, III, p.22, fig.36; *Hussey*, p.179; *Archit*, LXXXII, 1909, p.168; *AR*, XXXVIII, 1915, p.130

[158] LONDON: No.1 King William Street, City
Design for premises for the London Assurance Co. Ltd, c.1920

Preliminary sketch elevations, sections with slight perspective sketches & rough plans

Pencil (525 × 1295)

Not mentioned in *Butler* or *Hussey*. Built in 1921 to the designs of Campbell-Jones & Smithers, not by Lutyens.

[159] LONDON: Rutland House, Knightsbridge, Kensington & Chelsea

Preliminary studies for interior decoration (3):

1 Dining-room, 4 elevations & sketch plan of ceiling

Insc: *Rutland House | Dining Room* with details labelled s: E.L.L.

Pen & pencil on tracing paper (520 × 790)

2 Rough sketches of plans, elevations & details, probably for dining-room

Pen & pencil on tracing paper (520 × 790)

3 Rough plan, elevation drawn to scale & rough perspective details

Insc: *Rutland House | Back Drawing Rooms | $\frac{1}{4}$ inch scale*

Pen, pencil & coloured crayon (520 × 790)

Not mentioned in either *Butler* or *Hussey*.

[160] LONDON: Midland Bank Ltd, Leadenhall Street, City,

Sketch design & interior detail, 1928 (3):

1 Sketch elevations & perspectives for the principal façade

Pencil (750 × 1475)

2 Sketch design for the entrance door

Pencil (420 × 255)

3 Entrance lobby & doors: plan, elevations & sections

Scale: $\frac{1}{4}$ in to 1ft

s: ELL

Pencil & crayon (760 × 965)

Lit: *Butler*, III, p.29, pls.XLV-XLVII (plan & elevation as built); *Hussey*, p.471; *Pevsner*, *London I*, 1973, p.254
Built in association with Whinney, Son & Austen Hall.

[161] LONDON: No.66 Lincoln's Inn Fields (formerly Newcastle House), Camden
Working drawing for door handle
Scale: FS
Insc: No 66 Lincoln's Inn Fields | Full Size Detail of Door Handle
s&d: Edwin L. Lutyens R.A. | 17 Queen Anne's Gate | Westminster S.W.1 | April 1931
Pencil & pen on tracing paper (610×510)
In 1930 Lutyens restored the front of No.66 Lincoln's Inn Fields (*Butler*, I, p.14) for Farrer & Co., solicitors (for the Farrers, see LONDON: St James's Park & SANDWICH: The Salvation).

LONDON: No.8 Little College Street, Westminster
See LONDON: The Corner House, Cowley Street & No.8 Little College Street, Westminster

[162] LONDON: Marylebone cemetery, Barnet, wall for the Harmsworth family plot
Elevation of the wall
Pencil on detail paper (545×710)
Project identified by Butler, but not mentioned in *Butler* or *Hussey*.

[163] LONDON: National Theatre, Thurloe Place, Kensington & Chelsea
Studies & designs for the preliminary scheme, 1937 (19):

1-2 Two sheets of preliminary designs, showing elevations to Cromwell Gardens & Cromwell Road, differing from the final design of this preliminary scheme in the details of the entrances (No.1) & in No.2 having a segmental pediment on the entrance façade & a wide arch in the centre of the elevation to Cromwell Road

Insc: Measurements marked
Pencil & red pen on detail paper (760×1270)

3 Elevations to *Cromwell Gardens & Cromwell Road*
Insc: As above, with measurements marked
Pencil & pen on detail paper (760×1360)

4 Tracing of elevations to Cromwell Gardens & Cromwell Road, designed to fit over elevations of No.3
Pencil & coloured crayon on tracing paper (760×1395)

5 Preliminary elevations to Exhibition Road & Thurloe Place
Pencil & red pen (760×1345)

6 Elevations to *Exhibition Road & Thurloe Place*
Insc: As above, with details labelled & measurements marked
Pencil on detail paper (760×1345)

7-10 Four sheets of preliminary sketches for the foyer & auditorium
7 Pencil on tracing paper (255×535)
8-10 Pencil on detail paper (760×1360)

11 Longitudinal section
Pencil & crayon on detail paper (760×840)

12 Rough sketch showing a longitudinal section through the foyer & auditorium
Pencil on detail paper (510×760)

13 Plan & longitudinal section through the auditorium
Pencil & crayon on detail paper (1010×760)

14 Elevation of a wall in the auditorium
Pencil & crayon on detail paper (1270×760)

15-18 Four sheets of designs showing details, chiefly doors & arches
Pencil on detail paper (760×1335-760×620)

19 Perspective of the National Theatre from the NE
Pencil on detail paper (635×1015)

Lit: *Butler*, III, p.35, pl.LXII; *Hussey*, p.553; *Butler*, CLXVIII, 1945, pp.47-49; *A&BN*, CLXXXI, 1945, p.42; *Building*, XX, 1945, pp.32-33
Lutyens worked on this preliminary scheme for a National Theatre with Cecil Masey in 1937. The building was to hold an audience of 1,040 and was to go on a vacant island site opposite the Victoria & Albert Museum on Cromwell Road. This scheme however was abandoned, as was his following scheme in 1942 for a National Theatre on the South Bank. Ever since the days of Archer and Granville-Barker (see LONDON: Earls Court), the leader of the National theatre movement had been Dame Edith Lyttelton, Lutyens's sister-in-law and the widow of his client Alfred Lyttelton (see GULLANE: Grey Walls & LONDON: Hampstead Garden Suburb). Her son, Oliver Lyttelton, Viscount Chandos, is now chairman of the National Theatre, begun in 1969 on the South Bank to Denys Lasdun's design.

[164] LONDON: Audley House, Nos.8, 9 & 10 North Audley Street, Westminster
Designs (2):

1 Design for premises as executed, for façades only, on Grosvenor Estate
Verso: Design for proposed premises (unidentified) presumably also on Grosvenor Estate
Pencil on squared paper (445×550)

2 Design as No.1 above, recto & verso
Pencil on squared paper (445×550)

Not mentioned in *Butler* or *Hussey*. The scheme was in fact carried out by George Stewart.

[165] LONDON: British Industries House & Hereford House, Oxford Street, Westminster
Sketch designs & details, 1929 (7):

1 Rough outline perspective sketches showing the building from below & above
Pencil on tracing paper (370×775)

2 Rough outline perspective sketches showing the building in block form
Pencil on tracing paper (560×760)

3 Sketch elevation of principal façade
Pencil & crayon (430×760)

4 Elevation of circular headed windows
Scale: $\frac{1}{2}$ in to 1ft
s & d: E. L. Lutyens R.A. | 17 Queen Anne's Gate | Westminster | Sep 1929
Pencil (750×570)

5 Details of coffers in stone barrel vault, main entrance, Oxford Street
Scale: $\frac{1}{8}$ FS, FS
s: E. L. Lutyens R.A. | 17 Queen Anne's Gate | Westminster S.W.
Pencil (750×915)

6 Stone pedimented centre features, 6th & 7th floors
Scale: $\frac{1}{2}$ in to 1ft
s: E. L. Lutyens R.A. | 17 Queen Anne's Gate | Westminster S.W.1
Pencil & crayon (750×1055)

7 Detail of centre feature, Oxford Street
Scale: $\frac{1}{2}$ in to 1ft
s: E. L. Lutyens R.A. | 17 Queen Anne's Gate | Westminster S.W.
Pencil & crayon (1245×760)

Lit: *Pevsner*, *London I*, 1973, p.607; *Butler*, Chron. 1927
The elevations only were designed by Lutyens. Built in 1931-33, the Oxford Street frontage (British Industries House) was intended for Gamage's store, which closed after six months. The central section (now C&A Modes) is not by Lutyens.

[166] LONDON: Nos.67-68 Pall Mall, Westminster
Preliminary designs for Victor Behar, 1928-29 (4):
1 Outline sketch elevation of narrow façade facing Pall Mall & upper 3 storeys of wide façade facing St James's Palace
s&d: ELL Dec. 1928
Pencil (590×775)

2 Elevation of Pall Mall façade omitting 2nd, 3rd & 4th storeys with 1 bay of adjacent building & elevation of wide façade & upper part of rear façade; all these elevations have different upper storeys from those executed
Scale: $\frac{1}{4}$ in to 1ft
Pencil (735×1220)

3 Elevations of Pall Mall & wide façades omitting 1st storey; the latter shows a rear extension, of which there is also an elevation, but both have been crossed out in red pen
Pencil (735×1195)

4 Sketch of rear showing relationship of older building at entrance to Marlborough House
Pencil (345×265)

Lit: *Butler*, III, p.32, pl.LVII (elevations only), fig.82; *Pevsner*, *London I*, 1973, p.616; *Survey of London*, XXIX, pp.425-426, fig.273(d)
Lutyens designed the elevations only – the architects being Romaine-Walker & Jenkins. 'A brilliant variation on a Palladian theme' (*Survey of London*).

[167] LONDON: No.120 Pall Mall, Westminster
Details of offices & showrooms for Crane Bennett Ltd, 1929-31 (2) & working drawings for furniture (25):

1 Plans, elevations & sections of 2 upper storeys
Scale: $\frac{1}{4}$ in to 1ft
Pencil & pen (760×1345)

2 Detail of console to pediment of entrance door
Scale: FS
Pencil & crayon (1345×760)

3-27 Working drawings, FS & $\frac{1}{4}$ FS details for furniture: office chair (4), occasional table (4), sofa & Napoleon chair (2), side table (2), writing chair (4), mirrors & bath surround (1), writing tables (3), angle writing tables (3) & large side tables (2)
[Fig.76, No.3]
s&d: E. L. Lutyens R.A. | 17 Queen Anne's Gate SW1 | May & June 1931
Pen (14) & photoprints (11) (1270×790. 725×710)

Lit: *Butler*, III, pp.31-32, pls.LII-LVI, figs.77-81; *Survey of London*, XXIX, pp.385-386, fig.273(c)
In 1936 the premises were taken over by the Holland America Line (London) Ltd, which moved out in 1969.

[168] LONDON: Piccadilly, Westminster, Devonshire House site
Design for business premises on the site of Devonshire House, 1922 (3):
1 Sketch elevation for the ground storey shops
Pencil on tracing paper (480×560)

2 Sketch plans & elevations for the ground storey shops, recto & verso
Pencil on squared paper (445×560)

3 Sketch design for the principal façade facing Piccadilly

s & d: E.L. Lutyens / Oct 22

Pencil, pen & crayon on squared paper (445 × 560)
Reprd: *RIBA Jnl*, XXXVI, 1929, frontispiece

Not mentioned in *Butler* or *Hussey*. Not executed. The present Devonshire House was designed by Carrère & Hastings of New York with Sir Charles Reilly as consultant, 1924-26.

[169] LONDON: Piccadilly, Westminster, proposed memorial to Edward VII

Preliminary studies for the 3 schemes which Lutyens designed in connection with this memorial, 1911 (30):

1-8 Rough sketches for the first scheme, which was for Trafalgar Square: mostly designs for the N side, where the retaining wall was replaced by broad flights of steps separated by a balustrade in the centre of which rose a pedestal of the king's statue supported by symbolic groups, with a single fountain basin in front of the balustraded centre; on the E & W sides of the square 2 terraces were to be formed ending in pedestals for statues, flanking flights of steps to level of square

Pencil on cartridge, tracing & squared paper
500 × 390-690 × 1190

9-26 Rough sketches & 2 elevations for the 2nd scheme, which Lutyens was asked to submit together with McKenna in July 1911, for the Piccadilly site at the head of the Broad Walk: Lutyens proposed a design of a raised screen of columns flanked by podiums supporting bronze groups & with a solid centre against which the king's statue would look down the Walk to the Queen Victoria memorial
Insc: Some details & calculations
Pencil, mostly on squared paper, also tracing paper
430 × 270-755 × 1130

27-30 Rough sketches & 1 elevation for the 3rd scheme, which was required to be more economical & conventional, with a podium mounted on a high base, the king's statue backed by the podium & statues facing Piccadilly & to either side
Pencil on notepaper, squared & tracing paper
(230 × 130-760 × 1115)

Lit: *Hussey*, pp.216, 228-231, 246, 294; *Weaver*, pp.304-307 (illustrating the models of the 2 Piccadilly schemes)
The Green Park site was eventually abandoned in December 1912. Lutyens designed the pedestal for the equestrian statue by Sir Bertram McKenna erected to the king in Waterloo Place. The drawings for this project have been identified by Butler and tentatively divided into the respective schemes by the cataloguer.

[170] LONDON: No.196 Piccadilly, Westminster, Midland Bank Ltd
Designs in 'Wrenaissance' manner, perspective & details, 1922 (7):

1 Design different from executed building: sketch plans of entrance floor, ceiling & another; sketch elevations of N Piccadilly, East Church Yard & S Jermyn Street façades
s & d: *Sketch* / July 14, 22 / *ELL*
Pencil, pen & red crayon (760 × 1140)

2 Design close to executed building: sketch elevation of Piccadilly façade
Pencil, pen & brown crayon (345 × 380)

3 Design closest to executed building: sketch plans of ground floor & ceiling, sketch elevations of *Piccadilly North / Toward St James Church / West & To Jermyn Street / South* façades

Insc: As above

s & d: *ELL* / July 22

Pencil & pen with brown & blue crayon (570 × 750)

4 Outline sketch for perspective of final design, showing tower of St James's church, squared for enlargement, partially drawn by E.L. [Fig.67]
Pencil, pen, charcoal & brown crayon (545 × 445)

5 Detail of finial at apex of roof
Pencil & blue crayon (965 × 760)

6-7 Two details of the rectangular compartmented ceiling of the main room on ground floor: plans & sections
Pencil (675 × 775, 760 × 850)

Lit: *Butler*, III, p.25, pl.XXVIII, fig.52; *Hussey*, pp.442, 453, 463; Pevsner, *London I*, 1973, p.622 ('a very successful hors-d'oeuvre of his. Sir John Summerson called it impudent, illogical & enchanting'); *Survey of London*, XXIX, pp.259-260; *AR*, LVII, 1925, p.138
Reginald McKenna was able to persuade his colleagues on the Midland Bank board to put up so expensive a design because the previous building on the site was St James's Vestry Hall and Westminster council was insisting on a suitably monumental replacement next to Wren's church.

[171] LONDON: Poultry, City, Midland Bank Ltd head office

Sketch designs & details, 1924, 1935 & 1937 (33) & working drawings for furniture, 1929 (11):

1-2 Two sheets of sketches & calculated proportions
Pencil on squared paper (445 × 560)

3-4 Two sheets of sketch outline plans showing position of stanchions
s & d: *ELL* June 16.24
Pencil & crayon (760 × 760)

5 Early design for a long low façade: sketch elevation & section
Pencil (760 × 1295)

6 Sketch design with order on ground storey; rough sketch elevation & alternative with arcade on ground storey
Insc: Sheet covered with calculations
Pencil (735 × 1170)

7 Sketch design with arcade on ground storey, order on upper storey & dome; sketch elevations of two façades & another small-scale sketch
Pencil (760 × 1070)

8 Design with 5 storeys, order on upper storey & dome; elevations of 2 façades, worked out in detail [Fig.70]
Pencil (620 × 1295)

9 Design with 5 storeys, order on upper storey & 2 pediments flanking the dome; outline elevation with thumbnail sketch in right margin
Insc: *See amended elevation*
Pencil (760 × 1295)

10 Outline sketch for perspective of No.9
Pencil (240 × 560)

11 Plan, elevation & section of portion of centre part of principal façade, as finalized
Scale: $\frac{1}{2}$ in to 1ft
Pencil (2060 × 1040)

12 Sketch detail of 1 bay of principal façade
Insc: *Superceded*, with dimensions marked
Pencil (760 × 915)

13 Sketch detail of section of 2nd floor window
Pencil (720 × 455)

14 Sketch detail of masonry quoins round semicircular head of 4th floor window
Pencil & green crayon (650 × 760)

15 Sketch detail of soffit of 1st floor window
Insc: E.L.L. *Sketch of Soffit of Center window*
Pencil (760 × 1065)

16 Sketch detail of section of 1st floor window
Insc: *See large section. This is Sir E.L.L. sketch section / settled before Welby left / July 10th (?)*
Pencil & crayon (1420 × 760)

17 Detail of corner bays of Poultry & St Mildred's Court façades
Scale: $\frac{1}{2}$ in to 1ft
Pencil (1725 × 1055)

18 Detail of corner bays of Poultry & Grocer's Hall Court façades
Scale: $\frac{1}{2}$ in to 1ft
Pencil (1725 × 1090)

19 Entrance from Poultry: sketch elevation of exterior doorway with plan & section of entrance vestibule
Scale: $\frac{1}{4}$ in to 1ft
Pencil (680 × 915)

20 Entrance vestibule from Poultry: sketch plan & interior elevation
Scale: $\frac{1}{4}$ in to 1ft
Pencil & crayon (760 × 1145)

21 Banking hall: sketch transverse & longitudinal sections showing interior decoration
Pencil & crayon (700 × 1345)

22 Banking hall: plan of lift wells, elevations of entrance from street (not as executed) & to staircase
Scale: $\frac{1}{4}$ in to 1ft
Pencil (760 × 1320)

23 Banking hall: entrance to Princes Street, plan & interior elevation
Scale: $\frac{1}{2}$ in to 1ft
Pencil & crayon (750 × 1170)

24 Board room: elevations of 3 walls showing panelling &c, with thumbnail sketches of 2 houses, an urn & a cat along right margin
Scale: $\frac{1}{4}$ in to 1ft
Pencil (760 × 1270)

25 Board room: elevation of chimneypiece
Scale: $\frac{1}{8}$ FS
Pencil on squared paper (550 × 440)

26-27 Board room: Details
Scale: FS
Pencil (1780 × 760, 2620 × 760)

28 Board room corridor: plan & sections showing interior decoration of walls
Scale: $\frac{1}{4}$ in to 1ft
Pencil & red crayon (675 × 1145)

29 Board room lobby: detail of order, semicircular headed window &c
Scale: $\frac{1}{4}$ FS
Pencil (2080 × 750)

30-31 Board room corridor or lobby: details
Scale: $\frac{1}{4}$ FS
Pencil (1890 × 750, 1650 × 750)

32 Semicircular headed window on ground floor: detail
Scale: $\frac{1}{4}$ FS
Pencil (1525 × 750)

33 Detail of bronze cover to thermostat control, plans & elevations
Pencil (735 × 635)

34-44 Working drawings & details for furniture: board room table (4), board room chair (3) & armchair (4) [Fig.75, No.41]

s & d: *Gotch and Saunders* | with Sir Edwin L. Lutyens | *Architects* | London S.W. May 1929

Scale: $\frac{1}{8}$ FS, $\frac{1}{4}$ FS, $\frac{1}{2}$ FS, FS

Pen (6) & photoprint (5) (790 × 1395, 735 × 925)

Lit: *Butler*, III, pp.25-29, pls.XXIX-XLIV, figs.53-70
Hussey, pp.462, 470, 491-492, 547, 588; *Pevsner*, *London I*, 1973, p.276

Completed in 1939. Gotch & Saunders were executive architects, but Lutyens fully designed the building himself.

[172] LONDON: *Quality Street*, the Vaudeville

Theatre, scenery

Designs for scenery for J. M. Barrie's *Quality Street*, 1901-02 (2):

1 Plan & elevation of the drawing-room, showing the doors, window, fireplace & panelling

s: (in pen) E. L. Lutyens | 17 *Queen Anne's Gate* | S.W.
Pencil & coloured wash (585 × 755)

2 Sketch for the drawing-room, showing only the furniture, curtains & ornaments, designed to fit over the elevation in No.1

Insc: *Interior for "Phoebe's Garden"*

s & d: E. L. Lutyens *Archit* & (crossed out) 29

Bloomsbury Sq W.C. | 1901 & (added below) 17 *Queen Anne's Gate* | S.W.

Pen & coloured wash on brown oiled paper (285 × 520)

Lit: *Butler*, Chron. 1902; *Hussey*, pp.151, 165

J. M. Barrie and Lutyens became lifelong friends after meeting c.1899 at Berrydown, Ashe (see above), and when *Quality Street* opened in London in 1902 Lutyens was engaged to design the scenery. The scenery was again by Lutyens for the 1921 production at the Theatre Royal, Haymarket, but in 1929 alterations to it were made for another presentation at the same theatre by his former assistant, S. H. Evans (see *Evans*, S. H. and *AJ*, LXIX, 1929, p.414).

[173] LONDON: Ranelagh Club, Fulham

Designs for a proposed polo club, 1938 (3):

1 Plan

Scale: $\frac{1}{16}$ in to 1ft

s & d: E. L. Lutyens *Aug 38*

Pencil & crayon on detail paper (725 × 1015)

2 Preliminary study & design for elevation of the main front

Insc: (along entablature of portico) *Sweet Polo*, with measurements marked

s: E.L.L.

Pencil & crayon on detail paper (760 × 1500)

3 Transverse section

s & d: E.L.L. | *Aug 1938*

Pencil, crayon & brown wash on detail paper (760 × 985)

Not mentioned in *Butler* or *Hussey*, but in 1938 (*Hussey*, p.553) Lutyens had been working on the designs for a housing scheme on part of the Ranelagh Club's land; Victor Behar was the property developer behind this.

[174] LONDON: Roehampton House, Wandsworth
Sketch designs & details for large additions to the red brick house (originally designed by Thomas Archer) for A. M. Grenfell, 1911-12 (9):

1 Plan of the ground floor showing the enlargements to the original house, substantially as executed
Insc: Rooms labelled

Pencil on tracing paper (750 × 1040)

2 Sketch elevations

Pencil, black & red crayon on tracing paper (250 × 735)

3 Sketch elevations, probably for the S elevation
Pencil & coloured crayon on tracing paper (750 × 710)

4 Preliminary study for the elevation of the new wings to the forecourt, not as executed
Pencil, black & red crayon on tracing paper (400 × 405)

5 S elevation of the new S wing, the centre 3 bays are not as in the executed version, which is even more closely modelled on Archer's E & W façades
Pencil on tracing paper (330 × 400)

6 Elevation & section of the centre 3 bays of the S elevation; plan & elevation of the angle pilaster & the roof behind the balustrade; this design is closer to the executed one than No.5
Pencil on tracing paper (735 × 775)

7 Elevations of the E & W façades with a section of, 1 storey kitchen wing included in the W elevation, showing the enlargements to the original house, substantially as executed
Pencil on tracing paper (540 × 1080)

8 Sheet of studies & calculations for interior elevations & the main stairs
Black crayon on squared paper (430 × 545)

9 Elevation of entrance gates

Insc: *Roehampton* | *Entrance Gates*. *Inch Scale*

Pencil (520 × 730)

Lit: *Hussey*, pp.246, 294; *Weaver*, pxxxix; *CL*, XXXVIII, 1915, pp.232-279; *Builder*, CV, 1913, p.296

[175] LONDON: Royal Academy, Burlington House, Piccadilly, Westminster

Designs for a pedestal of a bust of Sir W. Churchill, not executed

Plan of base, elevation, plan of top & detail of top
Scale: $\frac{1}{8}$ FS, FS

Insc: As above, with measurements marked

Pencil & crayon on detail paper (620 × 380)

[176] LONDON: Royal Academy, Burlington House, Piccadilly, Westminster

Designs for a clock, as executed

Plan, elevations & section

Scale: 1in to 1ft, FS

Insc: *Royal Academy of Arts* | *Proposed Clock for Council Room*, with list of notes & details labelled

s & d: E. L. Lutyens R.A. | 17 *Bolton St W.1.* | February 1931

Photoprint on linen (775 × 1120)

[177] LONDON: Royal Exchange, City, Lloyd's war memorial

Preliminary study & designs, 1920 (5):

1 Preliminary study showing a recessed niche containing the Lloyd's emblem & dedication, flanked by single pilasters & flags

Plan & elevation

Coloured crayon & wash on detail paper (760 × 710)

2-5 Designs for a wall monument consisting of 5 recessed panels for the names of the dead between 4 decorated columns bearing a garlanded frieze & architrave with decorative insignia & emblems.

2-4 Three sheets of elevations, No.4 more detailed & elaborate

Insc: Details labelled

Pencil (790 × 1335)

5 Detailed study of the frieze

Pencil & pen (240 × 735)

Lit: *Butler*, Chron. 1920, but not further mentioned in *Butler* or in *Hussey*

The memorial, erected initially in Lloyd's Rooms at the Royal Exchange, was transferred to the new Leadenhall Street offices designed by Sir Edwin Cooper (1928).

[178] LONDON: Royal Free Hospital, Grays Inn Road, Camden, memorial tablet

Preliminary study & designs for a memorial wall tablet, 1924 (2):

1 Rough outline sketches of the tablet

Pencil & coloured crayon on tracing paper (250 × 620)

2 *Plan, Elevation, Section, Elevation showing Construction & Detail of Moulding*
Scale: 1in to 1ft, FS

Insc: As above, with details labelled & measurements marked

s & d: E. L. Lutyens R.A. | 17 *Queen Anne's Gate* | Westminster SW1 | Dec. 1924

Pen on tracing paper (665 × 1010)

Not mentioned in *Butler* or *Hussey*. At the top of the tablet is a roundel showing in profile a kneeling woman offering drink to a seated mother and child.

[179] LONDON: St James's Park, Westminster, proposed bridge

Designs for a new bridge made at the request of Henry Farrer as part of the Edward VII memorial, to replace the iron one; the proposed gift was refused by the authorities, 1926 (3):

1 Elevation, showing the balustrade surmounted by urns; plan of the balustrade

Pencil on tracing paper (540 × 1265)

2 Elevation of part of the bridge; plan & perspective of the balustrade

Pencil on tracing paper (560 × 1075)

3 Plan & elevation (as in the final design)

Pencil, crayon & pen on detail paper (760 × 1220)

Lit: *Butler*, II, p.27, fig.116; *Hussey*, pp.229, 294

Prov: Pres by the National Art Collections Fund, 1946
Eventually the three Farrer brothers' gift was accepted in 1947 and the money used towards the bridge erected in 1956 to the design of Eric Bedford, chief architect to the Ministry of Works. The Farrers had Lutyens houses at No.1 St James's Square and the Salutation, Sandwich (q.v.).

[180] LONDON: St Paul's cathedral
Studies for the proposed redecoration of the chapel of St Faith in the crypt & designs for vessels &c (24):

1-8 Preliminary studies

1 Ground plan

Scale: $\frac{1}{4}$ in to 1ft

Pencil (650 × 1090)

2 Rough study for the decoration of the side walls, elevation; elevation of altar

Insc: (on front of altar) *MAGNIFICAT*; (on side of altar) *MCMXIV MCMXIX*

Pencil (675 × 1005)

3 Rough study for the decoration of the side walls, elevation
Pencil (560×915)

4 Elevation for treatment of side walls, the centre gateways & the bay behind altar
Pencil (280×975)

5 Rough study elevation for treatment of side walls
Pencil (595×925)

6 Rough study perspective looking E
Pencil on tracing paper (615×635)

7 Study elevation of side wall
Pencil & watercolour (470×990)

8 Perspective looking E, apparently the final design
Insc: Lutyens's comments on various details of the decoration
Pencil, rubbed on verso for transferring (585×890)

1-8 Not mentioned in *Butler* or *Hussey*. Presumably the scheme was intended as a memorial to the First World War.

9 Working drawing of gold chalice & flagon; details
Scale: FS
Insc: *Office Copy | Gold Chalice and Flagon for St Paul's Cathedral - Full Size*
s & d: E. L. Lutyens R.A. | 5 Eaton Gate S.W.1 | May 1932
Pencil on tracing paper (775×1320)

10-14 Rough sketches & designs for church vessels (5)

10 Rough sketch for a cup with curved handles & lid
Pencil on tracing paper (255×235)

11 Plan & elevation of a cup
Pencil (755×510)

12 Rough studies for a chalice & for beaten decorative bands
Pencil on tracing paper (255×770)

13 Plan & elevation of a chalice
Pencil on tracing paper (735×660)

14 Elevations of a ewer & a chalice
Pencil & pen (760×760)

10-14 Identified by Butler.

15 Design for a memorial vase to Lord Stevenson, 1927
Plan & elevation
s & d: E.L.L. | 27
Pencil, pen & coloured crayon on tracing paper (760×680)
Lit: *Butler*, Chron. 1927 ('Gold & crystal Communion Plate, as memorial to Lord Stevenson')

16-24 Preliminary designs & working details for lamp standards, W front, 1932-33 (9)

16-21 Preliminary designs

16-19 Rough sketches, plans & elevations

16 Pencil on squared paper (280×220)

17 Pencil on tracing paper (540×255)

18 Pencil & crayon (760×875)

19 Pencil & crayon (760×1145)

20 Plan & elevation

Scale: $\frac{1}{8}$ FS

Insc: (against various parts of the standard) *Existing stonework | New stone | Wrought iron*, with details labelled

s & d: E. L. Lutyens R.A. | 5 Eaton Gate, S.W.1, August 1932

Pencil & crayon (760×735)

21 Plans & elevations

Scale: $\frac{1}{8}$ FS

Insc: *St Paul's Cathedral. West Front | Lamp Standards - $\frac{1}{8}$ FS*; (against parts of the standard) *stone | Wrought iron*, with measurements marked

Pencil on tracing paper (760×725)

22-24 Working drawings

22 Plans, elevations & sections

Scale: $\frac{1}{8}$ FS

Insc: As above & *Proposed Lamp Standards in Wrought Iron*, with details labelled
s & d: E. L. Lutyens R.A. | 5 Eaton Gate S.W.1 | September 1932

Pencil on tracing paper (760×1170)

23 Plan of Base of lamp standard

Scale: FS

Insc: As above & *See F.S. Elevations & $\frac{1}{8}$ F.S. setting out*, with details labelled
s & d: E. L. Lutyens R.A. | 5 Eaton Gate S.W.1 | October 1932

Pen (965×1015)

24 Details: Plans, side, Front & back elevations and section thro' front & the lamp fitting

Scale: FS

Insc: As above, with title & details labelled
s & d: E. L. Lutyens R.A. | 5 Eaton Gate S.W.1, October 1932

Pen (1650×990)

Lit: *Butler*, Chron. 1927, 1933

[181] LONDON: Shaftesbury Avenue, Westminster, proposed opera house
Preliminary designs (2):

1 Plan, elevations, section & thumbnail perspectives
Pencil & crayon on detail paper (685×825)

2 Elevations

Pencil & crayon on detail paper (545×710)

Project identified by Butler, but not mentioned in *Butler* or *Hussey*. Not executed.

[182] LONDON: No.36 Smith Square, Westminster
Sketch design in neo-Georgian & details for the Rt Hon. Reginald McKenna, 1912 (8):

1 Sketch design for the elevation of the front door & window above & the details of the cornice
Pencil on oiled paper (455×240)

2 Section of the staircase hall

Insc: Measurements marked

Pencil on tracing paper (405×585)

3 Details of entrance vestibule

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Drawing X12*, with measurements & labels
s & d: E. L. Lutyens Archt | 17 Queen Anne's Gate S.W., Feb 1912

Pencil (680×1040)

4 Details of chimney stacks

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Drawing No 23*, with measurements & labels
s & d: E. L. Lutyens Archt | 17 Queen Anne's Gate S.W. Mar 1912
Pencil (565×780)

5 Detail of back staircase

Scale: $\frac{1}{2}$ in to 1ft

s & d: E. L. Lutyens Architect | 17 Queen Anne's Gate July 12 SW
Pencil (675×915)

6 Details of fireplaces to drawing, dining-rooms & library, also Mrs McKenna's bedroom fireplace

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Drawing No 82*, with measurements & labels
s & d: E. L. Lutyens Archt | 17 Queen Anne's Gate | SW Oct 31st 1912
Pencil with blue & red crayon on tracing paper (715×910)

7 Details of main staircase

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Drawing No 31*

Pencil (680×1015)

8 Details of bell indicators

Scale: FS

Insc: *Drawing No 83*, with instructions
s & d: E. L. Lutyens Archt | 17 Queen Anne's Gate | SW Nov 1st 1912
Pencil & crayon on oiled paper (920×735)

Lit: *Butler*, III, p.15, pl.L (plans of house), figs.1-3
McKenna, Asquith's closest supporter in the Liberal cabinets of 1908-16, had married Pamela, younger daughter of Sir Herbert Jekyll and niece of Gertrude Jekyll.

[183] LONDON: Somerset House, Westminster, Civil Service Rifles war memorial
Sketch design for a monument topped by an urn & flanked by 2 draped flags, 1923

Elevations

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Sketch for a monument | in the Court Yard of | Somerset House*

s & d: E. L. Lutyens | June | 23

Pen & crayon on squared paper (280×440)

Lit: *Builder*, CXXVI, 1924, p.171

The monument was unveiled in 1924.

[184] LONDON: Southampton Street, Westminster, Tower House, street clock

Design for a street clock for Sir George Newnes

Bt (George Newnes Ltd, publishers), 1903-04 (3):

1 Sketch design [Fig.40]

Insc: *The letters have not been very carefully spaced & Approximately say £45 fixed complete & (face of clock) Geo Newnes Ltd*

Pencil, pen & brown crayon (445×330)

2 Another sketch design: end & face elevations

showing profile of building

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Clock for Sir George Newnes Bart*

Pencil (550×470)

3 Another design: end & face elevations & section, also elevation of the entrance to the building

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Southampton Street | Details of Street Clock*

Pencil (560×565)

Lit: *Weaver*, p.316, fig.557

This design is datable to 1903-04 as Lutyens writes in his letters of July 1904 of going to see 'his clock in Southampton Street'.

[185] LONDON: Tavistock Square Gardens, Camden, memorial to Dame Louisa Aldrich Blake

Preliminary studies & designs for a memorial consisting of 2 portrait busts placed back to back on either side of a square plinth, 1926 (4):

1 Front & side elevations of the memorial & rough plans, elevations & sections of a small conically domed summerhouse, presumably to stand in Tavistock Square

Insc: Details labelled

Pencil on squared paper (550×440)

2 Rough outline elevation of the memorial
Insc: Details of the inscription sketched in
Pencil on tracing paper (255×890)

3 *Plan of Layout & new Boundary to Gardens & section showing the Memorial in position*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, with details fully labelled
Pen on tracing paper (710×850)

4 *Plan of the memorial, Elevation to Gardens & to Street, Side Elevation & Sections*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, with details fully labelled & measurements marked
Pen on tracing paper (710×1065)

3-4 s & d: E. L. Lutyens R.A. | 17 *Queen Anne's Gate* | Westminster SW1 | Aug 1926

Not mentioned in *Butler* or *Hussey*, but executed as above.

[186] LONDON: Nos.2-10 Tavistock Street, Camden
Designs for offices for Country Life Ltd for Edward Hudson, 1904 (3):

1 Sketch elevation for entrance doorway, with sketch details
Pencil & pen on oiled tracing paper (750×355)

2 Sketch elevation for 3 bays of main façade
Pencil & pen on tracing paper (965×620)

3 Elevation of the entrance doorway & 3 storeys of adjacent bay to the left [Fig.26]
Pen with pencil & watercolour on cartridge paper (990×685)

Lit: *Butler*, III, p.22, figs.35, 37; *Hussey*, p.124; *Weaver*, pp.296-197; *Brit. A.*, LXIII, 1905, p.292; BN, LXXXVIII, 1905, p.456

There is a perspective by W. Walcott of the offices in the possession of Country Life.

[187] LONDON: Temple church, City, proposed war memorial
Designs for a war memorial, not executed, showing 2 columns facing one another across the transept; at the top of the columns are a lamb with cross & a winged horse, symbols of the Inner Temple, 1919 (2):
1 Elevation
Pencil & red pen on detail paper (395×410)

2 Elevation, with detailed background of the church added
Insc: *Proposed Monument | in the Temple Church | To commemorate | the names of those | that fell in the Great War | MCMXIV-MCMXIX*
s & d: E. Lutyens | June 19
Pencil & coloured pen on detail paper (590×760)

Not mentioned in *Butler* or *Hussey*.

[188] LONDON: Theosophical Society headquarters, Tavistock Square & Burton Street, Camden
Preliminary studies, designs & working details, 1911 (8):

1-2 Two sheets of rough studies showing elevations & details of cornices
Pencil on brown waxed paper (570×755)

3 Detail of Elevation to Burton St
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, with details labelled & measurements marked
s: E. L. Lutyens Arch | 17 *Queen Anne's Gate* | Westminster S.W.
Pen on brown paper (1080×755)

4 Longitudinal section through the main hall
Pencil & crayon on detail paper (620×450)

5 Detail of longitudinal section through the main hall
Pencil & crayon on detail paper (760×660)

6 Detail of longitudinal section through the main hall, differing from No.5 in scale & details
Pencil on brown paper (1040×720)

7 Longitudinal sections through the roof of the main hall, showing the construction of the steel girders
Pencil & crayon on brown waxed paper (490×1090)

4-7 Insc: Details labelled & measurements marked

8 *Diagram showing method of | setting out entasis on Columns in the Main Hall*
Insc: As above, with details fully labelled
s: E. L. Lutyens R.A. | 17 *Queen Anne's Gate* | Westminster S.W.
Pen on brown paper (305×480)

Lit: *Butler*, III, p.19, pls.X-XII, figs.28-29; *Hussey*, pp.294, 328-329, 334, fig.93; *Weaver*, p.298; *ACA*, 1912 (2); BN, CIII, 1912; *Brit. A.*, 1913 (2); *Builder*, CIV, 1913, p.295; CXIII, 1917, pp.184-185; CXXIX, 1925 pp.108-103

Only the main block on Burton Street and part of its wings were built to Lutyens's design. Then the premises changed hands and became the headquarters of the British Medical Association. After this the building was extended to Tavistock Square, with symmetrical wings joined at the front over an arched entrance, in Lutyens's style but quite different from his original design. The architect was C. Wontner Smith. Lutyens himself, however, designed the wrought iron gateway across the courtyard which formed the BMA's First World War memorial.

[189] LONDON: Tower Hill, Tower Hamlets, Mercantile Marine war memorial
Preliminary studies & designs for proposed schemes, not executed & differing from the final design, 1926 (4):

1 Rough sketches for a stepped memorial arch, pyramidal in form
Pencil on squared paper (445×550)

2 Perspective of the memorial on the Embankment, showing a stepped arch with 2 seated lions at the top of each stepping of the arch
Insc: (not in Lutyens's hand) *Miss Bush | Make sketch about 15 ins wide | I am in about 11*
Pencil on tracing paper (500×750)

3-4 Two sheets of designs for an alternative scheme, showing plan, elevations & sections of a stepped arch, the centre of the arch being supported by 2 columns
Insc: Details labelled & measurements marked
s & d: 3 E. L. Lutyens R.A. | 17 *Queen Anne's Gate* | Westminster S.W.1. May 1926
3 Pen on tracing paper (595×1060)
4 Pencil on detail paper (700×1065)

Lit: *Butler*, III, p.42 (final design figs.109-110, pl. LXXVII); *Builder*, CXXXII, 1927, p.54; CXXXV, 1928, p.1018

Drawings 1-2 refer to the first proposal, for an arch replacing the Victorian Baroque arch by Bazalgette & George Vulliamy on the Embankment at Temple Steps; this was turned down by the Royal Fine Art Commission – to Lutyens's mortification, as he had been a founder-member of the commission in 1924. The memorial, as executed at Tower Hill, took the form of a single vaulted tunnel, 64ft long, divided into 3 bays, with archways at each end and with colonnaded openings in its sides.

LONDON: Trafalgar Square, proposed memorial to Edward VII

See LONDON: Piccadilly, proposed memorial to Edward VII

[190] LONDON: St John's Institute, Tufton Street, Westminster

Preliminary studies & designs for 5 alternative schemes, the 5th as executed, for Archdeacon Wilberforce, 1899-1905 (9):

1-2 Two sheets of rough sketches showing plan, elevations of the façade, cross-section & window details
Pencil, charcoal, crayon & pen on brown paper (710×770, 635×725)

3 Basement, ground, first & second floor plans, elevation of the façade, longitudinal & cross-sections & thumbnail perspective

Insc: As above & *Traced for Commissioners | 25.1.99, with details labelled*
s: E. L. Lutyens
Pencil, crayon & brown pen on brown paper (635×775)

The elevation shows 1 large arch in the centre of the ground floor, a shallow 1st floor & a deeper 2nd floor with coupled Ionic columns on either side of the windows.

4 Plan, elevation, cross & longitudinal sections
Pencil, crayon & pen (475×780)

5 Elevation [Fig.25]

d: MCMII

Pencil, crayon & pen (280×260)

6 Longitudinal section
Pencil & pen (255×635)

7-9 Designs for the 5th scheme, as executed, showing a façade of 3 storeys, ground floor of 3 Wren arches

7 Rough sketches for the façade
Pencil on brown paper (750×355)

8 Elevations
Pencil, crayon & pen on brown paper (470×300)

9 Plan, front & side elevation of a detail of the façade showing the doors & windows
Insc: *St John's Institute | Tufton St. Drawing No 10, with details labelled & measurements marked*
Pencil (830×685)

Lit: *Butler*, Chron. 1905, but not further mentioned in *Butler*; *Hussey*, p.125; *Weaver*, p.296, fig.514

The building, one of Lutyens's earliest neo-Wren designs (see HINDHEAD: The Mount & LONDON: Nos.2-10 Tavistock Street), is now occupied by Faith Craft as showrooms. It was built as a parish hall for St John's church (see LONDON: Church of St John the Evangelist, Smith Square), of which Archdeacon Wilberforce, a friend of Lutyens's parents, was rector.

[191] LONDON: University of London, Bloomsbury, Camden
Design for the Senate House, incorporating the Schools of Slavonic & Oriental Studies, Birkbeck College, library, students' union & hostels, c.1914 (6):
1 Axonometric sketch perspective of the whole complex [Fig.62]
Pencil & crayon on tracing paper (580×570)

2 Sketch plan of the layout
Pencil & crayon (585×1065)

3 Sketch elevation for principal approach facing Keppel Place, with steps of honour leading to portico & twin towers
Pencil, pen & crayon (615×450)

4 Sketch elevation for full-length of façade facing Russell Square & Woburn Square
Pencil, pen & crayon (435×1060)

5 Sketch elevation of main entrance, drawn to a larger scale than No.3
Pencil & crayon (580×810)

6 Sketch elevation of façade facing Byng Place, drawn to the same scale as No.5
Pencil & crayon (545×750)

Not mentioned in *Butler or Hussey*. The architect of Senate House was eventually Charles Holden of Adams, Holden & Pearson, and his scheme was settled upon in 1932.

[192] LONDON: Wembley, Brent, British Empire exhibition, 1924
Design for a circular exhibition building, 1923
Plans & elevation
s & d: E.L.L. | 1923
Pencil, crayon & pen on detail paper (760×755)
Lutyens is known to have designed the pavilion at the exhibition for *The Times* (*Butler*, Chron. 1923); but it is not clear whether or not this is an early scheme for it. Not mentioned in *Hussey*.

[193] LONDON: Westminster Abbey
Preliminary studies for a suggested narthex, in a Gothic style, square in plan with a low central octagonal spire, 1942 (5):
1 Rough studies of plans & elevations
Pencil on tracing paper (480×1015)

2 Rough studies of plans, elevations & sections
Pencil on tracing paper (685×1015)

3 Plan, W elevation & cross-section
Pencil on tracing paper (750×1180)

4 Plan & W elevation
Pencil on tracing paper (580×780)

5 Plan & W elevation, a more finished version of No.4 [Fig.86]
Scale: $\frac{1}{10}$ in to 1 ft
s & d: ELL | Dec 42
Pencil & coloured crayon (480×455)

Lit: Not mentioned in *Butler or Hussey*; Lutyens's final scheme was exhibited at the RA Summer Exhibition 1943, No.922 (reprd *Builder*, CLXIV, 1943, p.413); *AJ*, XCVII, 1943, p.363; *Architecture Illustrated*, XXII, 1943, p.62
Nos.3, 4, & 5 differ only in small details from the final design.

[194] LONDON: Wetherby Place, Kensington & Chelsea, studio
Perspective sketch of the entrance [Fig.5]
Insc: *Studio - Wetherby Place - S.W. | Sketch of Entrance*
s & d: Edwin L. Lutyens *Archit* | 16 Onslow Square S.W. | Feb 27th | 91
Pen & wash on oiled paper (305×195)
Not mentioned in *Butler or Hussey*, and not existing in 1968. If executed, this would have been Lutyens's first London building. It was almost certainly designed for his elder brother Fred, a painter and illustrator.

[195] LONDON: White City Stadium, Hammersmith
Designs (3):
1 Rough plan, elevation, section & thumbnail perspective
Insc: Measurements marked
Pencil & crayon on tracing paper (680×1090)

2 Preliminary study for the SE elevation
Pencil on tracing paper (375×1220)

3 S.E. Elevation
Scale: $\frac{1}{32}$ in to 1 ft
Insc: As above
Pencil, crayon & pen on detail paper (760×965)

Project identified by Butler but not mentioned in *Butler or Hussey*.

[196] LONDON: Whitehall, the Cenotaph
Designs for the Cenotaph, 1919, & working drawings for the lamp standards & barriers, 1920, 1938 (16):
1 Sketch design with urn on top; front & side elevations & 8 sketches of the draped flags
Pencil & crayon on oiled paper (565×705)

2 Sketch of the front & side elevation with the draped flags in position
Pencil & crayon on oiled paper (545×610)

3 Another sketch design with urn on top; front & side elevations & perspective sketch [Fig.55]
Pencil & crayon (685×1015)

4 Sketch design with flags at an angle to the monument; front & side elevations & perspective sketch
Pencil & green crayon (760×760)

5 Plans at 3 levels, front & side elevations of a design with different proportions from the above
Pencil (760×965)

6 Plans at 3 levels, front & side elevation of design with urn on top
Scale: $\frac{1}{2}$ in to 1 ft
Insc: Dimensions given on elevation
s & d: E. L. Lutyens A.R.A. | 17 Queen Anne's Gate | London, S.W. July 1919
Pencil (760×1170)

7-12 Lamp standards
7 Two alternative sketch designs for lamp standards, with sketches for pedestals
Black chalk on oiled paper (710×725)

8 Sketch design for lamp standards
Black chalk on oiled paper (675×545)

9 The above design drawn to scale
Scale: 1 in to 1 ft
Pencil (735×405)

10 Detail of lamp standard
Scale: FS
Insc: N.B. *Soften All Arrives*
Pencil (2060×760)

11 Detail of lamp standard
Scale: FS
Insc: *Tracing taken | to O.W. | by A.J.T. July 6 1920*
S.H.G.
Pencil (1930×760)

12 Plan & sketch details
Scale: FS
Pencil (2080×760)

13-16 Cenotaph barriers
13 *Suggestions for electrical work, as agreed 24/1/38*
Insc: As above
s & d: E. L. Lutyens R.A. | 5 Eaton Gate, London S.W.1 | Jan 1938
Pencil, crayon & red pen (510×760)

14 *Full Size details showing electrical work & heights of Posts. Drawing No 2*
Insc: As above
s & d: E. L. Lutyens R.A. | ... | June 1938
Pen (1015×1420)

15 *Full Size setting-out of Railings. Drawing No 3*
Insc: As above
s & d: E. L. Lutyens R.A. | ... | June 1938
Pen (1560×1015)

16 *Full-Size details of Crowns to Posts. Drawing No 4*
Insc: As above
s & d: E. L. Lutyens R.A. | ... | June 1938
Pen (760×385)

A.S.T. (on No.11) was A. J. Thomas (1896-1964), Lutyens's office manager 1902-35.

Lit: *Butler*, III, pp.37-38, pls.LXIV-LXVI, frontispiece; *Hussey*, pp.25, 369, 376, 391-394, 459, 462; Pevsner, *London I*, 1973, p.55; *Builder*, CXVII, 1919, p.80; *Archit*, CII, 1919, pp.116 et seq.; *AJ*, L, 1919, p.194; *AR*, XLVI, 1919, pp.130, 163; *American Architect*, CXVIII, 1920 (2), No.2349, pp.855, 859

[197] LONDON: Wimborne House, Arlington Street, Westminster
Design for the entrance lodge not executed for the 2nd Viscount Wimborne, 1918
Perspective sketches of the front elevation
Crayon on oiled paper (420×760)
Lit: *Butler*, I, p.13 ('alterations to Wimborne House')

[198] LOOE (Cornwall): Proposed hotel
Six sheets of preliminary designs, showing elevations & perspectives
Pencil & crayon on tracing paper (725×1435-735×620)
Project identified by Butler, but not mentioned in *Butler or Hussey*.

[199] LUCKNOW (Oudh, India): Proposed university
Preliminary studies & designs, c.1920-21 (25):
1 Layout, plan & perspective
2-4 Plans
5-13 Preliminary studies, plans, elevations, details
14-20 Elevations: front & side, various buildings, including bridge; No.20 is a large presentation design showing elevations of all the proposed buildings [Fig.63, No.14]
21-25 Details

1-25 Insc: Measurements marked & some details labelled
20 s & d: Edwin L. Lutyens R.A. | Nov 1920
25 Scale: $\frac{1}{8}$ in to 1 ft
Pencil & crayon on squared, waxed & detail paper, watercolour on lined detail paper (280×440-1840×2740)

In 1920 Lutyens was invited by Sir Harcourt Butler to submit designs for Lucknow University. The scheme took him to Lucknow in 1921 and 1922 but nothing came of his proposals. See *Hussey* p.420.

[200] LUCKNOW (Oudh, India): Unidentified house
Preliminary studies & designs, unexecuted (10)
Plans & elevations
Insc: Rooms labelled & measurements marked
Pencil & crayon on squared paper, detail paper & waxed paper (430×545-560×1320)
Project identified by Butler. The date of the drawings is unknown, but Lutyens visited Lucknow in 1914-15, in 1921 and in 1922, when he was involved in a further scheme for Lucknow University. See *Hussey*, pp.335, 420.

[201] MADRAS (India): Madras Club war memorial tablet

Design for a wall tablet, 1922-26

Front & side elevations & details of mouldings

Scale: $\frac{1}{8}$ FS

Insc: *Madras Club / Proposed War Memorial / Tablet & on the tablet Concordat Vires / The Members and / Honorary members / of this club who gave / their lives in the / Great War*, with details labelled & measurements marked

d: *Raisina / November / 8 / 1922*

Pencil & coloured crayon on detail paper (755×830)

Lit: *Butler*, Chron. 1926, but not further mentioned in *Butler* or in *Hussey*

[202] MADRID (Spain): Palacio de Liria

Restoration for the Duke of Alba, 1939-42 (7):

1 Basement plan

Pencil & yellow crayon (585×1015)

2 Ground floor plan

d: *July 39*

Pencil & blue crayon (760×1145)

3 First (main) floor plan

d: *July 39*

Pencil & red crayon (760×1220)

4 Second floor plan

d: *July 39*

Pencil & green crayon (760×1130)

5 Sketch plan & sections of the chapel

Pencil (735×915)

6 Transverse section through grand staircase

Pencil with red & yellow crayon (710×1015)

7 Details of entrance hall staircase & chapel

Ground floor plan

Scale: 2cm to 1m

s & d: *Edwin L. Lutyens P.R.A. / 13 Mansfield Street London W.1. May 1942*

Pen (825×1055)

The Liria Palace in Madrid was burned during the Spanish Civil War (see *Hussey*, p.342). Lutyens's design for rebuilding the interior was carried out c.1950-55 by a local architect, Cabañes, with modifications.

[203] MADRID (Spain): Unidentified house

Sketch designs (4):

1 Preliminary sketch plan & elevation

Pencil & crayon on squared paper (280×445)

2 Sketch plan

Insc: Dimensions given

Pencil (760×660)

3 Sketch plans with slight perspective sketches & detail of façade

Pencil (710×940)

4 Sketch elevation of principal façade

Pencil & green crayon (560×1090)

Not mentioned in *Butler* or *Hussey*.

[204] MANCHESTER: Home Painters' Exhibition 1914, loggia

Plan, elevation & end elevation of a decorative loggia, with 2 fountains, 1 at either end, & 3 arches, behind which are 3 recessed niches & statues in the niches

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Has this been appro. by Exhibition Author*, with details labelled & measurements marked

Pencil, crayon & pen on squared paper (430×545)

Not mentioned in *Butler* or *Hussey*.

[205] MANCHESTER: Midland Bank Ltd, King Street

Details, 1929 (2):

1 Banking hall: section

Scale: $\frac{1}{2}$ in to 1ft

Pencil (755×1345)

2 Detail of capitals to pilasters in banking hall

Scale: $\frac{1}{4}$ FS

s & d: *Sir Edwin L. Lutyens R.A. / Whinney, Son & Austin (sic) Hall, Architects, October 1932*

Pen (1090×700)

Lit: *Butler*, III, p.30. pls.XLVIII-LI, fig.74; *Hussey*, p.471n

[206] MANCHESTER: Midland Hotel

Preliminary designs (2):

1 Elevation to Windmill Street

Insc: As above, with a list of queries about building; calculations shown

Pencil & coloured crayon on detail paper (560×755)

2 Elevation of the annex & bridge joining this to the main building on Windmill Street

Pencil & coloured crayon on detail paper

(610×560)

Project identified by *Butler*, but not mentioned in *Butler* or *Hussey*.

[207] MANCHESTER: War memorial

Preliminary studies & designs for the memorial, a high rectangular pedestal bearing a recumbent figure, in front of which lies the Great War stone between 2 widely-spaced obelisks, 1923 (3):

1-2 Two sheets of rough sketches for the memorial & obelisks

Insc: Details labelled & measurements marked

Pencil on squared paper (440×580)

3 Plan, Elevations facing North East, South East & South West

Scale: $\frac{1}{4}$ in to 1ft

Insc: As above, with details labelled & measurements marked

s & d: *E. Lutyens / R.A. / August 1923*

Pencil & coloured crayon on detail paper (700×1200)

Lit: *Butler*, Chron. 1923, but not further mentioned in *Butler*, nor in *Hussey*
The cenotaph stands in St Peter's Square, just behind the Town Hall.

MARSH COURT

See STOCKBRIDGE (Hants): Marsh Court

[208] MEININGEN (E Germany): The Director's house, Meiningen hospital

Preliminary designs (2):

1 Rough plans of basement, ground, 1st & 2nd floors

Insc: Rooms labelled

Pencil (560×735)

2 Two alternative elevations, 1 in the Queen Anne style, the other Georgian

Pencil (560×735)

Project identified by *Butler*, but not mentioned in *Butler* or *Hussey*.

[209] MELDON (Northumberland): Meldon Park Lodge & gates

Rough sketches & designs for proposed Lodge and gates for Col. Cookson, 1909 (2):

1 Rough plans, elevation & perspectives

Insc: Calculations & a few details labelled

Pencil, crayon & pen (480×840)

2 Plans & an elevation

Scale: $\frac{1}{8}$ in to 1ft

Insc: As above & *Meldon Park / Morpeth / Proposed Lodge & gates / for Col. Cookson*, with details labelled s & d: *E. L. Lutyens / Feb 09*

Pencil, crayon & pen (585×685)

Not mentioned in *Butler* or *Hussey*. Never executed, although Lutyens did carry out alterations to the main staircase and hall of this house by Dobson (1832) between the wars (see *CL*, CXXXIX, 1966, p.406).

[210] MELLS (Som): Church of St Andrew

Preliminary study for a proposed extension; 2 sketch elevations

Insc: *Window will be so*

s: Initials to inscription ?W.J.

Pencil & coloured crayon on tracing paper (510×685)

Project identified by *Butler*; not mentioned in *Butler* or *Hussey*. Lady Horner of Mells (1854-1940) was one of Lutyens's principal clients; sister-in-law of Sir Herbert and Gertrude Jekyll, she was famous as a Liberal hostess. This extension, not executed, may have been connected with the Edward Horner memorial (see below).

[211] MELLS (Som): Church of St Andrew, memorial to Edward Horner, son of Sir John & Lady Horner, killed in 1917

Preliminary studies & designs for a tall plinth surmounted by Sir Alfred Munnings's bronze statuette of a mounted cavalry officer & for a wall tablet, 1920-22 (8):

1-3 Three sheets of rough sketches for the plinth

Insc: Details labelled & measurements marked

Pencil & crayon on squared paper (445×580)

4 Side elevation of the statuette

Pen on brown paper (300×720)

5 East, South & West elevations of the statuette

mounted on the plinth

Insc: As above, with measurements marked

Pencil, crayon & pen on detail paper (500×690)

6 Plan of the monument in the church flanked by 2 high columns surmounted by cones; front & side elevations & rough perspectives

7 Plan, front & side elevations, with sections through the church roof [Fig.61]

Pen & coloured crayon on brown paper (620×925)

8 Front & side elevation of a wall tablet in remembrance of Edward Horner

Insc: Full dedication given

Pencil & crayon on brown paper (230×510)

Lit: *Hussey*, p.464; not mentioned in *Butler*; monument illustrated in *CL*, XCIII, 1943, p.751, fig.10
The monument stands in the NE chapel of the church; a previous proposal to place it under the W tower arch was turned down as it would have obstructed processions.

[212] MELLS (Som): Church of St Andrew, McKenna family grave

Preliminary studies & designs, 1932 (3):

1 Elevations & perspectives, differing in design to Nos.2 & 3

Pencil on tracing paper (1005×1550)

2 Plan of circular pool, elevation & section

Insc: Details labelled & measurements marked

Pencil on detail paper (760×1265)

[213] Plan of lay-out, plan of the pool, elevations & sections
Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft

Insc: As above & *Drawing No 1*, with details fully labelled & measurements marked
s & d: E. L. Lutyens R.A. / 5 Eaton Gate S.W. / Jan 1932

Pen on detail paper (745 × 920)

The grave, which lies between 4 pyramid oaks in the NE corner of the churchyard, was commissioned after McKenna's elder son died while a boy at Eton. The Rt Hon. Reginald McKenna, chairman of the Midland Bank, and his wife (née Jekyll) both died in 1943.

[213] MELLE (Som): Mells Park House

Designs for the Rt Hon. Reginald McKenna, 1925 (2):

1 Preliminary design, showing different orientation for the entrance

Plans & elevations

Insc: Rooms numbered & labelled; verso *Mells Park*
Pencil, crayon, wash & pen (760 × 685)

2 Plans, elevations & sections of the porch on the N side of the house leading on to the cloister courtyard; elevations of the landing looking downstairs & the hall, looking upstairs

Insc: As above & (on main door) *MCK / MCMXXV / AD*, with measurements marked & details labelled
Pencil (735 × 1295)

Lit: *AR*, LXVII, 1930, p.73; *Butler*, Chron. 1923; *Hussey*, pp.203, 464; *Pevsner*, *N Somerset*, 1958, p.226
Mells Manor House was the original seat of Sir John & Lady Horner; in the 1720s they built Mells Park House, but in 1901 the family moved back to the Elizabethan building, which was thoroughly restored by Lutyens. Mells Park House was let and then destroyed by fire in 1917.

Lutyens's new house for the McKennas (with interior decorations not by him but by Sir Herbert Jekyll) incorporated the cloistered service court of the previous house (partly 1720s, partly c.1810 by Soane) as the main entrance forecourt.

[214] MELLE (Som): Well

Designs & working drawings for a new public well, 1909

Plans, elevations & sections

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above, with details labelled & measurements marked

s & d: E. L. Lutyens Architect / 29 Bloomsbury Sq / London W.C. Oct 09

Pencil (565 × 780)

The well still exists, in poor condition, opposite the Co-operative store in the SE part of the village. Like the public shelter at the bottom of the village street, it was designed by Lutyens as a memorial to Mark Horner, who died in 1908 while a boy at Eton.

[215] MILTON ABBOT (Devon): The King's Arms Design, 1909

Ground floor plan, *Front, Back & Side Elevations*

Insc: As above & *Milton Abbot Village / The King's Arms*, with details labelled

Pencil, pen & crayon (345 × 650)

As *Hussey* explains (p.186) Lutyens was commissioned in 1909 to design estate cottages for the Duke of Bedford at Milton Abbot on his Tavistock estate (*Butler*, Chron. 1909).

[216] MILTON ABBOT (Devon): Water tower & cottages

Preliminary studies for a water tower & for cottages
Elevations & perspectives of tower

Verso: Plans & elevations for cottages

w/m: J. Whatman 1908

Pencil on squared paper (445 × 545)

Project identified by Butler as 'Tavistock'.

[217] MISERDEN PARK (Glos)

Designs & working drawings for additions for Mr Noel Willis, 1919 (2):

1 Plan, elevation & section of a fireplace in the billiard room

Insc: As above; verso: measurements marked

Pencil & crayon (660 × 735)

2 Rough sketches of a bookcase, projecting pilaster & cornices

Verso: Plan & elevation of a projecting pilaster (part of a bookcase)

Insc: Details labelled & measurements marked

Pencil (550 × 450)

Lit: *Butler*, Chron. 1919; D. Verey, *Gloucestershire: The Cotswolds*, 1970, p.322

Lutyens's 4 storey E wing was added after fire damage to smaller additions by the previous architect, Andrew Russell. The main structure of the house is Elizabethan, drastically renewed c.1890.

[218] MUNCASTER (Cumberland): Church of St Michael

Designs for memorials (4):

1-2 Designs for a wall tablet, a memorial to Lord Muncaster

1 Front & side elevations

Scale: $\frac{1}{8}$ FS

s: E. L. Lutyens R.A. / Architect

Pencil & crayon on detail paper (520 × 475)

2 Front elevation

Pencil, crayon & sepia pen on detail paper (525 × 450)

3-4 Designs for the tomb of Sir Josslyn Francis Pennington, Lord of Muncaster (1839-1917), 1919

3 Plan of top, side & end elevations; perspective
Sepia pen on detail paper (760 × 1125)

4 Plan of top, End & side elevations

Scale: $\frac{1}{8}$ FS

Insc: As above, with dedication, details & measurements given

s: E. L. Lutyens R.A. / 17 Queen Anne's Gate / Westminster S.W.

Pen on detail paper (570 × 760)

Butler, Chron. 1919 lists 'Tomb at Muncaster for Sir John Ramsden'.

[219] MUNSTEAD (Surrey): Munstead House

Design for altering the drawing-room for Col. (later Sir) Herbert Jekyll, 1898

Plan & elevation of the drawing-room fireplace
Insc: *Munstead House / Drawing Room & Mantle from*

No 3 Green Street, with details labelled & measurements marked

s & d: Edwin L. Lutyens Architect / 29 Bloomsbury Square / London W.C. / January 1898

Pencil & crayon (395 × 290)

Lit: *Hussey*, pp.23, 71, 152; *Nairn & Pevsner*, *Surrey*, 1971, p.377

In fact the drawing-room was remodelled and executed in 1900, while Sir Herbert Jekyll was absent in Paris as British Commissioner for the Exhibition (see PARIS (France): Exhibition 1900, royal pavilion). Also by Lutyens is the orangery, rebuilt in 1961.

[220] MUNSTEAD (Surrey): Munstead Wood
Designs for a house for Gertrude Jekyll, 1896 (3):

1 Detail of Main Stairs: Section looking East & Section looking North

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above

s & d: Edwin L. Lutyens Architect / 6 Gray's Inn W.C. / Nov 1896

Pencil & pen (400 × 565)

2 Details of the drawing-room & dining-room doors

Insc: Details labelled

Pencil & coloured wash (550 × 770)

3 Details of a door latch

Pencil, crayon & pen (550 × 420)

Lit: *Butler*, I, p.21, figs.1-3; *Hussey*, pp.18, 28 et seq., 544, 571; *Weaver*, pp.12-19; *Nairn & Pevsner*, *Surrey* 1971, pp.377-378; *CL*, VIII, 1900, p.730

[221] MUNSTEAD (Surrey): Orchards

Preliminary designs & working drawings for the house & garden for Sir William Chance Bt, 1897-99 (5):

1 Rough sketches of plans, elevations & section; perspective sketches

Pencil with pen (570 × 790)

2 Rough cross-section of hall & stairs, with perspective of timber roof

Pencil (610 × 685)

3 Two cross-sections of stairs

Insc: *No 61 / Traced and sent to Underwood 28 Jan 99*
1st, with measurements & details labelled

Pencil (560 × 760)

4 Layout of sunk garden court near E terrace & elevation of gateway & end wall [Fig.16]

Insc: Details labelled

Pencil, pen & wash (570 × 495)

5 Plan, elevation & sections of basin in court

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Orchards. Bramley. For W. Chance Esq. Basin in Court / Drawing No 75 / Tracing sent to Underwood*

Deer 15 99 & illegible initials; measurements & details given

s & d: E. L. Lutyens Architect / 29 Bloomsbury Square / Decr 99

Pencil & coloured washes (570 × 405)

Lit: *Weaver*, pp.23-35 (including photographs & plans); *Nairn & Pevsner*, *Surrey*, 1971 pp.378-380;

Hussey, pp.71, 75, 85, 146, 192, 326; *Butler*, I, p.23, fig.41; *CL*, X, 1901, p.272; XXIII, 1908, p.522; *American Architect & Building News*, 1909, 1 Sept, No.1758 (photographs of garden); *AR*, III, (1897-98, Royal Academy supplement for the

previous designs by Halsey Ricardo)

'Underwood' refers to Thomas Underwood of Dunsford, Lutyens's builder for Munstead Wood and Orchards.

[222] MYTON SAND (Warwicks): Proposed house

Design for Lady Warwick, unexecuted, 1900

Ground & First Floor Plans, elevations of the Entrance Front & Garden Front & rough

perspective

Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *Proposed House. Myton Sand (?) at Warwick* & (in pencil) *Lady Warwick*, with rooms labelled

s & d: E. L. Lutyens / 29 Bloomsbury Square / August 1900

Pencil, coloured crayon & pen (415 × 780)

Not mentioned in *Butler* or *Hussey*.

NASHDOM

See TAPLOW (Bucks): Nashdom

[223] NEWPORT (Mon): Waterworks filtration plant Preliminary studies & contract drawings, 1923-24 (3):

1 Preliminary studies showing front & side elevations & a perspective
Pencil on squared paper (440×280)

2 Front, back & end elevations, Longitudinal sections looking East & West & sections thro' Filter Room & Tower

Scale: 1/8 in to 1 ft

Insc: As above & Newport Corporation Water Works, Drawing No 2, with details labelled

s & d: E. L. Lutyens R.A. | 17 Queen Anne's Gate | S.W.1, Jan 1924

Pen on detail paper (760×1260)

3 Detail of Entrance Front

Scale: 1/2 in to 1 ft

Insc: As above & Drawing No 3, with details labelled & measurements marked

s & d: E. L. Lutyens R.A. | 17 Queen Anne's Gate | S.W.1, Jan 1924

Pen on detail paper (760×1360)

Lit: Butler, Chron. 1923; not mentioned in Hussey

[224] NEW YORK (USA): House on the Hudson River

Preliminary designs for a large country house for Mr S. Harriman, 1903 (8):

1 Plan of site showing layout of garden

Insc: Details labelled

Coloured inks (560×775)

2 Ground floor plan with central block around courtyard & 2 symmetrical projecting wings
Pencil & crayon on tracing paper (535×710)

3 First floor plan corresponding to No.2

Insc: Rooms labelled

Pen & crayon on tracing paper (535×710)

4 Entrance elevation in a Renaissance palazzo style
Pen & wash on tracing paper (450×515)

5 Two elevations & perspective sketch: the design is similar to but not identical with that of No.4
Pencil & pen (570×790)

6 Perspective sketch of entrance façade: the design is as in No.4
Pencil, pen & crayon on tracing paper (210×500)

7 Perspective sketch of entrance façade: the design is as in No.4
Pen & wash on tracing paper (165×305)

8 Perspective of entrance, possibly in the corner of a courtyard
Pencil & pen on notepaper, printed *From Mr E. L. Lutyens | 29 Bloomsbury Square | London W.C.* (125×205)

Project identified by Butler, but not mentioned in Butler or Hussey. Harriman, a railway millionaire and the uncle of the statesman Averell Harriman, had already commissioned competing designs from half-a-dozen American architects when in 1903 he summoned Lutyens to the Carlton Hotel and asked him to send one in too. It was not adopted. The estate lay about 50 miles from New York, on a wooded hillside above the river. This is Lutyens's first really large monumental design. In a letter to Lady Emily dated 10 August 1903 Lutyens writes: 'This morning called on Mr Harriman the multimillionaire. I am to make sketches for a house - money no object!! Whether I get it or no is another matter - all America is after the job.'

[225] NORTHAMPTON: All Saints' churchyard, war memorial

Preliminary studies & designs for the memorial, consisting of 2 widely spaced obelisks, with the Great War stone between them, 1920-24 (4):

1 Rough plan, elevations & perspectives

Pencil on detail paper (705×760)

2 Site plan & Section through the Monument

Scale: 1/16 in to 1 ft, 1/4 in to 1 ft

Insc: As above, with details labelled

Pencil, pen & coloured wash on detail paper (760×1270)

3 Elevation, looking West

Scale: 1/4 in to 1 ft

Insc: As above, with details labelled

Pencil, pen & coloured wash on detail paper (760×1345)

4 Elevation looking East

Scale: 1/4 in to 1 ft

Insc: As above, with details labelled

Pencil, pen & coloured wash on detail paper (760×1320)

2-4 s & d: E. Lutyens | Aug 20

Lit: Butler, Chron. 1924, but not further mentioned in Butler nor in Hussey; Pevsner, *Northants*, 1961, p.310

[226] NORTHAM (Sussex): Great Dixter
Sketches & designs for the restoration & enlargement of a C15 timber house for Nathaniel Lloyd, 1910 (2):

1 Rough elevations of the 4 façades & 2 small perspectives

Insc: *Rough tracing of sketches | sent to N. Lloyd Esq | 6/5/10*

Pencil & crayon on brown tracing paper (380×535)

2 Ground, first floor, basement & roof plans; elevations & section

Insc: As above, with details labelled & measurements marked

Pencil, coloured wash, red & black pen (545×750)

Lit: Butler, I, p.44, figs.115, 116; Hussey, pp.193, 203, 294, 463; Nairn & Pevsner, *Sussex*, 1965, p.575; *CL*, XXXIII, 1913, p.18
About 50 drawings survive at Great Dixter, in the possession of Mr Quentin Lloyd.

[227] NORWICH: Market Place, war memorial
Working drawing for 1 of the memorial urns flanking a central memorial stone, 1927

Elevation

Scale: FS

Pencil on detail paper (1345×760)

Lit: Butler, Chron. 1927, but not further mentioned in Butler or in Hussey

[228] NOTTINGHAM: Imperial Tobacco Company's offices

Sketch designs for alterations for W. G. Player, 1913, unexecuted (12):

1 Sketch plans & elevations on recto & verso

Pencil, pen & crayon on squared paper (430×545)

2 Eight alternative sketch designs for the principal façade, 3 for the end façades & various other sketch details

Pen, pencil, crayon on oiled tracing paper (1090×760)

3 Alternative sketch designs for the principal façade & ideas for the fenestration

Pen, pencil & crayon on oiled tracing paper (760×735)

4 Alternative sketch designs for the principal façade
Verso: Scattered ideas for the central Palladian window motif

Pencil & crayon on oiled tracing paper (680×760)

5 Six alternative sketch designs for the principal façade, 4 in elevation & 2 in perspective, with 2 ideas for the central Palladian window motif
Pen, pencil & crayon on oiled tracing paper (660×760)

6 Sketch design for the principal façade surrounded by small-scale sketch designs & details for the windows

Pencil & pen on oiled tracing paper (430×760)

7 Sketch design for the principal façade & for the end pavilion
Pencil & blue crayon on oiled tracing paper (520×760)

8 Sketch design for the principal façade incorporating idea for pavilion in No.7
Pencil & brown crayon on oiled tracing paper (420×840)

9 Detail of cupola: plan & elevation

Insc: Dimensions given

Pencil & pen (760×330)

10 Elevation of end façade

Pencil (610×760)

11 Elevation of principal façade

Pencil on oiled tracing paper (595×965)

12 Sections, showing flues

Pencil & crayon (595×965)

Lit: Butler, Chron. 1913, but not further mentioned in Butler or Hussey

Lutyens instead made alterations to the existing offices; they were dem. in 1966, apart from the war memorial he added in 1920.

ORCHARDS

See MUNSTEAD (Surrey): Orchards

[229] OVERSTRAND (Norfolk): House
Preliminary design for house for Mr Alexander with 2 projecting gabled wings
Rough plan, elevations & perspective sketch

Insc: Some rooms labelled

Pencil & pen (560×775)

Project identified by Butler, but not mentioned in Butler or Hussey

This scheme was never executed. Mr Alexander was Sir George Alexander (1858-1918), the actor-manager, for whom Lutyens's pupil John Coleridge designed Little Court, Chorley Wood, in c.1908.

[230] OVERSTRAND (Norfolk): Nonconformist chapel
Preliminary study, c.1898

Rough plans, elevations, sections & perspectives

Pencil & pen on squared paper (285×445)

Lit: *Weaver*, fig. VI

[231] OVERSTRAND (Norfolk): Overstrand Hall
Preliminary designs & working drawings for Lord Hillingdon, 1899-1901 (6):

1 Preliminary designs for the S garden elevation & W entrance elevation, differing in details from design as executed [Fig.14]

Pencil & pen (545×560)

2 Outline elevations for N, S, W & E façades
Pencil (790×560)

3 Detail of Loggia in Courtyard

Insc: As above & Overstrand Hall | For the Lord Hillingdon | $\frac{1}{2}$ scale with many instructions given
s & d: E. L. Lutyens Archt | 29 Bloomsbury Square | February 99
Pencil (675 × 545)

4 Draw-Offs in Upstairs Corridor

Insc: As above & Overstrand Hall | Drawing No 107
s & d: E. L. Lutyens Archt | 29 Bloomsbury Square W.C. | Decr 1900
Pencil (560 × 760)

5 Rough plan & elevations of a bed

Scale: $\frac{1}{2}$ in to 1 ft
Insc: Details labelled
Pencil & pen (560 × 455)

6 Plan, elevations & details of mouldings of a writing desk

Insc: Writing Desk for the Lord Hillingdon | Light (crossed out) Mahogany Unpolished, with details labelled
s & d: E. L. Lutyens Archt | 29 Bloomsbury Sq | W.C. Apr 1901
Pencil & wash (560 × 760)

Lit: Butler, I, pp.25-26, pls.III-IV, figs.10-12; Weaver, pp.48-51; Hussey, pp.58, 87-88, 97-98, 147; Pevsner, NE Norfolk & Norwich, 1926, p.296 ('one of his most remarkable buildings, at the time when he had reached maturity but believed to the full in his own inventiveness')

[232] OXFORD: Campion Hall (Society of Jesus), Brewer Street

Designs for completion, including chapel, 1939-42, & working drawing for credence table (7):

1 Preliminary sketch for the chapel: plans of crypt, ground floor, longitudinal & transverse section
Insc: £25,000 (pounds sterling)
s & d: E. Lutyens | May 3 39
Pencil & crayon (450 × 630)

2 Design for 'future completion of Campion Hall' (Butler): sketch plans of 1st & 2nd floors

Scale: $\frac{1}{16}$ in to 1 ft
s & d: EL | July 41
Pencil with blue & red crayon (415 × 725)

3 Sketch plan of ground floor

s & d: E. Lutyens | July 42
Pencil with blue, red & c crayon (430 × 415)

4 Sketch plan of 1st floor

s & d: E. Lutyens | July 42
Pencil with blue & red crayon (405 × 345)

5 Elevations of the N side of court showing the new chapel & dining hall with section through new chapel [Fig.85]

Insc: Copy sent to D'Arcy Aug 42
s & d: E. Lutyens | July 42
Pencil & crayon (560 × 750)

6 Design for chapel screen: plan, elevations & sections

Pencil & crayon (555 × 1135)

7 Working drawing for credence table: plans, elevations & section

Scale: $\frac{1}{8}$ FS, FS
Insc: Campion Hall Oxford | Details of Credence Table in Ante-Chapel | To be made of oak
s & d: E. L. Lutyens R.A. | 5 Eaton Gate | February 1938
Photoprint (1295 × 790)

Lit: Butler, II, pp.50-52, pls.CXIII-CXXII (working drawings of part built, 1934); Hussey, pp.544, 547; Academy Illustrated, May 1937; AC&BN, CXLVI, 1936, pp.355-360; 17 July 1936, supplement; 24 July 1936, supplement (Nos.1-6); Central Institute of Art & Design Bulletin, June & Sept 1946

To the 2 sides of the quadrangle built to Lutyens's design in 1935-37 a third side was added in the 1950s in a similar style but on the site of his proposed dining hall and not following his designs. The fourth side remains unbuilt. Other drawings of the 1942 scheme are at Campion Hall. 'D'Arcy' was Fr Martin D'Arcy SJ, Master of Campion, who had Lutyens appointed in place of E. Bower Norris (Sandy & Norris of Stafford).

[233] OXFORD: Christ Church, ornamental pool & statue

Design for an ornamental pool with a pedestal supporting a statue of Mercury, 1935, as executed
Plan & elevation

Insc: Detail labelled & measurements marked
s & d: E.L.L. | Jan 1935
Pencil, crayon & pen on detail paper (760 × 1100)
Identified by Butler, but not mentioned in Butler or Hussey

The statue had been presented to the college in 1928; the pool and pedestal were created to form a focal point in the centre of Tom Quad.

[234] PAPILLON HALL (Leics)

Preliminary design & working drawings, for Mr Frank Belville 1903-04 (4):

1 Plans, elevations, sections & perspective sketch
Pencil on tracing paper (370 × 725)

2 Elevation of the E front

Insc: Papillon Hall | Drawing Room & Ante Room | Drawing No. . . ., with many details labelled
Pencil (660 × 1015)

3 Interior elevations to dining-room

Insc: The Dining Room | Papillon Hall | traced & sent May 4. 04 & illegible initials, with details labelled
Pencil (535 × 760)

4 Elevations & sections of dormers

Scale: $\frac{1}{2}$ in to 1 ft
Insc: Papillon Hall | $\frac{1}{2}$ " Detail of Dormers etc | on South Elevation, with details labelled
Pencil (520 × 735)

Lit: Butler, I, pp.26-27, pl.VII (plans), figs.17-23; Weaver, pp.112-118; Hussey, pp.106, 121, 126, 162, 263; Victoria County History, Leicestershire, V Papillon Hall, dem. 1951, was partly a reflection of the previous house, a curious octagonal pavilion built in 1620 by a Huguenot military engineer David Papillon (1581-1661). From it a service wing was later projected diagonally to the NW; but it was Lutyens's own idea, when recasing the existing work, to add the 3 other wings to form a 'butterfly' pun on the house's name - a similar plan to Shaw's Chesters, which he had visited in 1900.

[235] PARIS (France): Exhibition 1900, royal pavilion Designs, 1898-99 (5):

1 West Elevation

Insc: As above & No 10, with details labelled
s & d: E. L. Lutyens Archt | 29 Bloomsbury Square | September 1898
Pencil (875 × 1345)

2 Part of East Elevation

Scale: $\frac{1}{2}$ in to 1 ft
Insc: As above & Drawing No 30, with details labelled & measurements marked
s & d: E. L. Lutyens Archt | 29 Bloomsbury Square | April 1899
Pencil, blue & brown wash & blue pen (960 × 685)

3-5 Three sheets of small elaborate sketches of rainwater heads

Insc: Numerous notes & details marked
Pencil & pen on notepaper headed Mr E. L. Lutyens 29 Bloomsbury Square | London W.C. | 189- (125 × 205-205 × 255)

Lit: Butler, III, p.36; Hussey, pp.84, 89, 98, 146, 194; Weaver, pp.308-309, figs.530-533

Lutyens reproduced in the Rue des Nations on the banks of the Seine a typical C17 English manor house, Kingston House, Bradford-on-Avon. The house was reproduced full size. The interiors were reproductions of various historical examples. Of it Lutyens said: 'It will be a pretty house that will stand six months only, like "Old London", & no scope for originality in design. An Elizabethan house!'

[236] PENHEALE MANOR, Egloskerry (Cornwall)

Preliminary designs in Georgian style for enlarging & modernizing a Tudor manor house for Capt. P. Colville, not as executed, 1920
Plans, elevations & sections
Insc: Details labelled & measurements marked
Pencil (745 × 1320)

Lit: Butler, Chron. 1920; Hussey, p.463; Pevsner, Cornwall, 1970, p.135; CL, LVII, 1925, pp.484, 524

[234] PETERBOROUGH (Northants): Bishop's Palace Measured drawings made for a survey, 1896-97, for Bishop Carr Glyn (2):

1 Ground Plan of the Palace

Scale: $\frac{1}{16}$ in to 1 ft
Insc: As above, with rooms labelled & full measurements given
s & d: E. L. Lutyens Architect | 6 Grays Inn Square | London W.C. | Dec 21st | 96, 22nd, 23rd & 24th
Pen & coloured wash (550 × 590)

2 N Elevation & Section, Elevation of Library & Conservatory, South Elevation, West Elevation & East Elevation

Scale: $\frac{1}{16}$ in to 1 ft
Insc: As above & Elevations & Sections as at Present, February, 1897, with rooms labelled & full measurements given
s: Edwin L. Lutyens, Architect, 6 Gray's Inn Square, London, W.C.
Pencil (570 × 780)

Lit: Hussey, pp.71, 73; not mentioned in Butler
Lutyens added a wing of servants' bedrooms and storerooms which still exists.

[238] PLAXTOL (Kent): Church Preliminary studies for proposed rebuilding of E end in memory of Maximilian Dalison (5):

1 Sheet of studies, plans elevations, details & perspectives [Fig.10]
Insc: Dalison Memorial
Pen, pencil & wash (550 × 610)

2 Outline elevation of E end

Insc: Few inscriptions, possibly not in Lutyens's hand
Scale: $\frac{1}{2}$ in to 1 ft
w/m: J. Whatman 1891
Pencil (410 × 560)

3 Exterior & interior elevation of E wall, section through centre of E window, section through N wall & elevations of various details

Scale: $\frac{1}{2}$ in to 1 ft
Insc: The Dalison Memorial | Plaxtol Kent | Sanctuary details
s: Edwin L. Lutyens | Archt | 16 Onslow Square | London
w/m: J. Whatman 1891
Pencil & watercolour (685 × 520)

4 Sanctuary details in elevation
Pencil (570 × 380)

5 Design for stained glass for E window; rough sketch of Crucifixion
Insc: Long note giving the colours
Scale: $\frac{1}{2}$ in to 1 ft
Pen & pencil (535 × 455)

Not mentioned in *Butler* or *Hussey*, and not executed; the chancel and transepts added in 1894 are not by Lutyens, whose design must date from before the end of 1893, when he opened his office at No. 6 Gray's Inn Square. Dalison was killed in the Sudan in 1885; for his widow Lutyens designed the altar cross at Hampton Court Palace. For their son Maximilian, Lutyens designed additions to the Grange, Plaxtol, 1926-27, and the pair of Dalison tombs flanking a tall cross in Plaxtol churchyard, c.1928, in one of which the father's body is buried.

[239] PLUMPTON PLACE (Sussex): Timber footbridge
Designs & details for a timber footbridge for Edward Hudson connecting the cottages at Plumpton Place to a Jacobean manor house on a moated island; the bridge is cantilevered, 6 ft wide, across brick arches only 2 ft 3 in thick, running downhill towards the house, 1927

Elevation & section across the bridge showing the wooden cantilevering, with other details
Insc: Details labelled & some measurements marked
Pencil & coloured crayon on detail paper (605 × 1225)
Lit: *Butler*, I, p.60, pl.CV, fig.265; *Hussey*, pp.105, 481, 490; Nairn & Pevsner, *Sussex*, 1970, p.584

[240] PRETORIA (S Africa): Union Building
Sketches & designs & alterations to Sir Herbert Baker's designs, made by Lutyens when consulted by Sir Herbert Baker to survey & criticize his scheme for the Union Building, 1909 (16):
1-11 Designs by Sir E. L. Lutyens
1-7 Preliminary studies, showing principally designs for terrace steps & niches
Insc: Details labelled & measurements marked
Pencil, crayon & blue wash (440 × 580)

8 Sketch for the main portico of the Union Building
Pencil (180 × 230)

9 Rough plan & perspective of the Union Building & layout of the gardens
Pencil on blue paper (205 × 280)

10 Perspective of part of the terraces
Insc: Details labelled & measurements marked
Pencil, crayon & pen on waxed paper (230 × 870)

11 Rough plan of layout of the Union Building, terraces & gardens, sketch of gateway & thumbnail perspectives
Insc: Calculations shown
Pencil & brown crayon on brown waxed paper (450 × 1015)

12-16 Designs by Sir Herbert Baker, with additions, corrections & comments by Lutyens

12 Composite elevation of the front of the Union Building
Insc: 8, details labelled & (in another hand) *Sir H. Baker for Lutyens to see*
s: U.B. / H.B.
Pencil, pen & wash on brown waxed paper (240 × 865)

13 Composite elevation of the front of the Union Building
Insc: 9 & (by Butler) *This was in the Lutyens collection of Drawings in 1952*
s & d: (in pen) *Herbert Baker / June 25 1909*
Print (285 × 705)

14 *Front Elevation*

Insc: As above, 16 & (in pen in Baker's hand) *In a storm - It's a bad kopp for lightning! & (by Butler) This was in the Lutyens collection of drawings in 1952*
s: *Herbert Baker / Architect / Johannesburg*
Print (320 × 980)

15 Working details of the dome over the Western Block: $\frac{1}{4}$ plans of the Dome, $\frac{1}{2}$ Elevation, $\frac{1}{2}$ Section, with several alterations by Lutyens
Insc: (in printed lettering) As above, with full details labelled & measurements marked; (by Lutyens, in pencil) criticism & suggestions; (in another hand) *Pretoria / E.L.L. on Pretoria*
Print, with additions by Lutyens in crayon on sized linen (1435 × 925)

16 Perspective of the Union Building
Insc: Criticism & suggestions by Lutyens
Pencil (665 × 980)

Lit: *Hussey*, pp.17, 20, 25, 44, 181; H. Baker, *Architecture and personalities*, 1944
Baker adopted most of Lutyens's criticism for these designs - his magnum opus.

[241] PYRFORD (Surrey): The Old House
Design for a new entrance
Plan, elevation & section, & side elevation of the new doorway
Insc: As above, with measurements given
s: E. L. Lutyens R.A. / 17 *Queen Anne's Gate* / S.W.1
Pencil, crayon & pen (545 × 545)
Not mentioned in *Butler* or *Hussey* and not executed. The house, early C17 with an Early Georgian front, is mentioned in Nairn & Pevsner, *Surrey*, 1971, p.419.

[242] QUEEN MARY'S DOLLS' HOUSE
Preliminary studies, designs & working details for the dolls' house, 1921 & the exhibition pavilion to house this for the British Empire Exhibition, Olympia, 1924 (21):
1-14 Designs for the dolls' house
1-3 Three sheets of preliminary studies
Pencil & crayon on squared paper (450 × 605)

4-7 Four sheets of rough studies for details, showing elevations of the nursery fireplace, the rocking-horse, Noah's ark, details of the ceiling & wall in the Queen's bedroom & door details
Pencil & crayon on squared paper (440 × 560)

8 Rough sketches of furniture: a *Library Ladder*, a *Napoleon chair*, a sofa, a *Case for Rembrandt engravings & charts*, a *weather glass*, a fireplace & leopard rug & a *glass table* with model ship
Insc: As above & (near the Napoleon chair) *the most comfortable in the / world, recommended*, with details labelled
Pencil on squared paper (275 × 440)

6 Rough sketches of clocks
Pencil on detail paper (335 × 420)

10 *North, West & South* elevations of the dolls' house [Fig.65]
Insc: As above & *Dedication / Presented to the Queen / by Sir Herbert Morgan / & some others who / wish to promote the / greater by the less & 7 Apple Tree Yard No 2*
s & d: (on the base of the dolls' house, S elevation) *AD / MCMXXI & E.L.L. / May 21*
Pencil, crayon & pen on detail paper (585 × 1055)

11 *The Saloon: Details of Fireplace, Half plans through Lower Order & Upper Order, Elevation & Section*
Scale: FS
Insc: As above & (above fireplace) *Portrait / of / The Electress Sophia & Columns / Frieze Etc / Indian Purple*, with details
s: E. L. Lutyens R.A. / 17 *Queen Anne's Gate* / Westminster S.W.
Print, with purple & pink wash & pencil additions on detail paper (795 × 640)

12 *The Saloon: details of North Wall; elevation, showing a black lacquer & gilt Chinese cabinet, surrounded on either side by 2 paintings by Sir John Lavery RA*
Scale: FS
Insc: As above & *Apple Tree Yard, Drawing No 61*, with details labelled & measurements marked
s: E. L. Lutyens R.A. / 17 *Queen Anne's Gate* / Westminster S.W.
Print, with crayon & pencil additions on detail paper (800 × 750)

13 *The Queen's Bedroom: Details of the Fireplace, Half Plans, through the Upper Frieze, Looking Up, & below Shelf, Elevation, side Elevation & section*
Scale: FS
Insc: As above & *Drawing No 41*, with details labelled & measurements marked
s: E. L. Lutyens R.A. / 17 *Queen Anne's Gate* / Westminster S.W.
Print & green crayon on detail paper (735 × 775)

14 *The King's Bedroom: Details, Plan, elevation & Section of the Door to Wardrobe, Plan & Elevation of Cupboard Door*
Scale: FS
Insc: As above & *Drawing No 37*, with details labelled & measurements marked
s: E. L. Lutyens R.A. / 17 *Queen Anne's Gate* / Westminster S.W.
Print on detail paper (845 × 1370)

15-21 Designs for the exhibition pavilion to house the dolls' house at Olympia
15-19 Five sheets of preliminary studies
Pencil & crayon on squared paper (450 × 605)

20 Plan & elevation & rough interior perspective
Pencil & crayon on detail paper (760 × 1030)

21 *Plan, Front & Side elevations & cross section*
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above & *The Queen's Dolls' House Room, Olympia*, with details labelled & measurements marked
s & d: E. L. Lutyens R.A. *December 1924 / 17 Queen Anne's Gate, London S.W.*
Pencil & crayon on tracing paper (760 × 840)

Lit: *Butler*, Chron. 1921; *Hussey*, pp.472, 543, described pp.449 et seq., 444, figs.124-131; Benson & Weaver, *The Book of the Queen's dolls' house*; C. Musgrave, *Queen Mary's dolls' house*, 1961
At a dinner party given in 1920 by Sir Herbert Morgan the idea occurred to portray exactly, at a scale of 1 in to 1 ft, a rich house of 1920 for the

delight of children and historians for ever. This they would present to the Queen as a tribute by many hands to the affection felt for Her Majesty by the British people. 1,500 people were involved in the production. The house measures 102 in long (N & S) fronts & 58 $\frac{1}{2}$ in wide (E & W). The main façade recalls the centre of Hampton Court. It is now at Windsor Castle.

[243] RANGUIN, near Grasse (Alpes-Maritimes, France)

Preliminary designs & working drawings for additions & alterations to a house for M Mallet, 1912-13 (18):

1 Rough ground floor plan

Scale: 2cm to 1m

Insc: *Grasse à Ranguin | pour M Mallet | Plan du Rez de Chaussée* & rooms labelled, sometimes in French, sometimes in English

Pencil & coloured crayon on tracing paper (535 × 950)

2 Rough 1st floor plan

Scale: 2cm to 1m

Insc: *Grasse à Ranguin | pour M Mallet | Plan du premier (crossed out) étage* & rooms labelled in English

Pencil & coloured crayon on tracing paper (535 × 760)

3 Rough elevation of garden

Scale: 2cm to 1m

Insc: *Grasse à Ranguin | pour M Mallet | Façade au Midi*

Pencil & coloured crayon on tracing paper (495 × 865)

4 Rough entrance elevation [Fig.42]

Scale: 2cm to 1m

Insc: *Grasse à Ranguin | pour M Mallet | Façade à l'Est*

Pencil & coloured crayon on tracing paper (480 × 760)

5 Rough elevation to garden

Scale: 2cm to 1m

Insc: *Grasse à (crossed out) Le Pin de (inserted) Ranguin | pour M Mallet | Façade à l'Ouest*

Pencil & coloured crayon on tracing paper (455 × 760)

6 Outline elevations & section

Pencil on tracing paper (685 × 455)

7 Plan & E elevation of small drawing-room

Scale: 2cm to 1m

Insc: *Ranguin for M Mallet | Revised plan of small drawing room. East elevation of same | Drawing No 20*

d: 20th Aug 1912

Pencil on tracing paper (650 × 345)

8 Incomplete outline elevations

Pencil on tracing paper (380 × 760)

9 Three elevations of same entrance doorway

Insc: *House at Ranguin | for M Mallet | Sketches of Entrance Doorway | Note: The doorway shown is identical with original old doorway*

s & d: E. L. Lutyens Archt | 17 Queen Anne's Gate | London S.W. Nov 1912

Pencil on tracing paper (405 × 760)

10 Details of entrance door, different from that in No.9

Scale: 5cm to 1m

Insc: *House at Ranguin | for M Mallet | Details of Entrance Door*

d: 17 Queen Anne's Gate | Westminster S.W. 191

Pencil on tracing paper (760 × 570)

11 Elevations of windows on E, S, W & N façades

Pencil (595 × 790)

12 Garden & terrace: sections

Scale: 1cm to 2m

Insc: *House at Ranguin | for M Mallet | Sections of Garden | Section thro' Terrace Steps | Section thro' Formal Gardens*

Pencil on tracing paper (480 × 760)

13 Sections of garden & E & W wings

Scale: 1cm to 2m

Insc: *House at Ranguin | for M Mallet | Sections of Garden | Section thro' West Wing | Section thro' Centre | Section thro' East Wing*

Pencil on tracing paper (480 × 760)

14 E part of garden

Scale: 1cm to 2m

Insc: *House at Ranguin | for M Mallet | East part of Garden Scheme*

Pencil on tracing paper (520 × 735)

15 Garden tanks

Scale: 1cm to 5m

Insc: *House at Ranguin | for M. Mallet | Plan of Garden showing proposed tanks. Drawing No.43, with details labelled*

s & d: E. L. Lutyens Archt | 17 Queen Anne's Gate | London S.W. June 1913

Pencil & coloured crayon (535 × 710)

16-17 Preparatory drawings for No.15

Pencil & coloured crayon on tracing paper (660 × 760)

18 Rough preliminary design for a garage: plan, elevation & perspective sketch

Insc: *Re M Mallet Garage, with calculations*

d: 15.1.12

Pencil on squared paper (240 × 280)

Not mentioned in *Butler* or *Hussey*, but carried out. For the Mallets see VARENGEVILLE: 'Clos du Dan'.

[244] REDLYNCH (Som): Redlynch House

Working drawing for a new wing for the Earl of Ilchester, 1901

Detail of Ground Floor Plan, Section thro' Middle Bay & Section showing Balcony & Bedroom Door

Insc: As above & *Drawing No 7*, with details fully labelled & measurements marked

d: *Sent to Buxton | Aug 24.01. N.E.*

Pencil & red pen (690 × 1020)

Lit: *Butler*, Chron. 1901; not mentioned in *Hussey*

Redlynch has an exceptionally complicated story: the main house of Redlynch Park, c.1860, remodelled c.1740, was used only for ceremonial occasions after 1810 and was dem. 1913. The completely detached service wing, of similar dates, was converted into a separate mansion, Redlynch House; it is to this that Lutyens's new E wing of main reception rooms and bedrooms was added. In 1914, two years after the Ilchesters sold the house, it was burned out; of Lutyens's work little survives, except for the vaulted stone porch which was re-erected on the W instead of the S front.

[242] RENISHAW (Derbys): Renishaw Park Golf Club

Design for a golf clubhouse, 1914

Plan & elevation of the front

Insc: Measurements given

Pencil on brown paper (520 × 750)

Lit: *Hussey*, p.333; not mentioned in *Butler*

Commissioned by Sir George Sitwell Bt, the gardener (father of the authors Edith, Osbert and Sacheverell Sitwell), Lutyens's wing was added 1914, completed c.1920, to an existing C18 farmhouse. It still exists, with further additions c.1955.

[246] ROCHDALE (Lancs): War memorial

Preliminary studies & designs for alternative schemes on different sites, 1924 (9):

1-7 Designs for an alternative scheme, not executed, showing the memorial placed on a bridge over the River Roch; the recumbent figure lies on a rectangular base in the centre of the bridge; at the 4 corners of the bridge are high pedestals bearing urns

1 Rough sketch showing elevation & perspective of the memorial

Pencil on notepaper (125 × 205)

2-5 Four sheets of preliminary studies for the pedestals, showing elevations & perspectives

Insc: Details labelled & measurements marked

2-4 Pencil on notepaper (205 × 125, 255 × 205, 205 × 75)

5 Pencil on squared paper (545 × 430)

6 Plan, front & side elevations & rough perspective of 1 of the pedestals

Insc: *Rochdale | Site No 2* & measurements marked

Pencil on detail paper (790 × 1280)

7 Plan, Front & Side Elevations & Section

Scale: $\frac{3}{8}$ in to 1 ft

Insc: As above, with measurements marked

s: E. L. Lutyens R.A. | 17 Queen Anne's Gate | Westminster S.W.

Pen on detail paper (980 × 1240)

8-9 Two sheets of preliminary studies, plans, elevations & perspectives for the memorial, as finally executed, showing a pedestal consisting of a high rectangular base on which stands the second item, a shorter rectangle with half-round ends, bearing a recumbent figure; at the sides of the pedestal are draped flags, carved in granite & coloured

8 Pencil on notepaper (205 × 125)

9 Pencil & pen on squared paper (545 × 440)

Lit: *Butler*, III, p.38, pl.LXVIII, fig.94

[247] ROEDEAN (Sussex): White Lodge-on-the-Cliff Designs for additions to a house for Lady Sackville, 1923

Ground & first floor plans & elevation of a long

colonnade with 2 wings in front of the house

Insc: As above, with details labelled & measurements marked

Pencil, crayon & pen (660 × 870)

Lit: *Butler*, Chron. 1923; *Hussey*, p.442

This colonnade was not executed, but Lutyens added 2 wings to the house (a villa of c.1903). It is now called The Cliff and divided into flats.

[248] ROLVENDEN (Kent): Church of St Mary Virgin, memorial to Henry Tennant

Preliminary designs for a wall monument, the principal elements of which are a sword tied to a cross (2)

Rough elevations & sketches of details

Insc: Details labelled

Pencil & crayon on detail paper & on brown paper (665 × 490, 710 × 790)

Lit: J. Newman, *W Kent*, 1969, p.478

Henry Tennant, son of H. J. Tennant of Great Maytham (see below), was killed in 1917. As executed, the memorial fills the upper part of an arch between chancel and N chapel. Lutyens designed a small circular tablet in the N chapel (c.1935) to H. J. Tennant in 1936 (*Hussey*, p.550) and also H. J. Tennant's gravestone at Alford, Aberdeenshire.

[249] ROLVENDEN (Kent): Great Maytham
Rough sketches, designs & details for the house,
cottages & stables for H. J. Tennant, 1907-09 (11):
1 North & South elevations

Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above & *Drawing No 4* for Mrs Tennant,
with details labelled & measurements marked
s & d: E. L. Lutyens *Archit* | 29 Bloomsbury Sq |
London W.C. Mar 09

Pencil & green & red pen (635 × 940)

2 Details of the Staircase in the West wing

Scale: $\frac{1}{2}$ in to 1 ft

Insc: *Drawing No. . . | Half Inch details. Staircase west
wing*, with details labelled & measurements marked
Pencil (650 × 980)

3-8 Six sheets of rough studies for interior details,
mainly the staircase

Insc: Details labelled & measurements marked

w/m: J. Whatman 1907, 1908

Pencil & pen (440 × 550)

9 Rough studies for cottages

Insc: Measurements marked

Pencil on brown paper (390 × 610)

10 Detail elevation of the stable clock turret

Insc: *No 2 | Latest*, with details labelled

Pencil on brown paper (540 × 355)

11 Elevation & section & details of windows & a
niche for the stables

Insc: (above niche) *Niche to be similar to Temple
Dinsley*; (above pier at the corner of stable) *Lead vase
from Temple Dinsley & Cap to Pier and coping to match
Temple Dinsley*, with details labelled & measurements
marked

Pencil (660 × 1065)

Lit: *Butler*, I, p.36, pls.XXXI-XXXII, figs.68-71;
Hussey, pp.136; *Weaver*, p.247-256; *CL*, XXXII, 1912,
p.746; Newman, *W Kent*, 1969, p.479

The house is now occupied as old people's flats by
the Mutual Households Association.

[250] ROME (Italy): British pavilion, 1911 exhibition
Preliminary studies & designs, 1910-11 (17):

1-9 Preliminary studies for a pavilion showing plans,
elevations & sections; experiments, differing from the
final design [Fig.36, No.2]

Insc: Details labelled & measurements marked

Pencil & pen on squared paper (440 × 550)

10-12 Rough sketches showing elevations & sections

& experiments for the detailing of the front façade

10 Insc: (under range of columns on E elevation)

King's Screen at Hampton Court; measurements marked
Pencil on brown waxed paper (770 × 970)

11 Pencil & pen on brown waxed paper (380 × 300)

12 Pencil on brown waxed paper (760 × 2110)

13 Transverse section through the pavilion showing
the skylights

Insc: As above, with details labelled

Pencil & red crayon on brown waxed paper
(380 × 760)

14 Elevation of portico & half of entrance façade,
showing this to be wider than the final design by
the inclusion of 1 extra window & niche

Insc: Calculations shown & measurements marked

Pencil & pen on detail paper (850 × 760)

15 Elevation of the entrance façade, showing the
inclusion of an extra window

Pencil on brown oiled paper, squared in red pen
(380 × 940)

16 Elevation of portico & half of entrance façade;
longitudinal section, showing on the E side the
portico & columns in elevation
Pencil (680 × 1010)

17 Elevation of entrance façade, as executed

Insc: *Rome Exhibition, 1911 | British Section & (by
Butler) Not drawn by Lutyens*

s & d: Edwin L. Lutyens *Architect* | 29 Bloomsbury
Square | London May 1910

Pencil & grey wash (670 × 750)

Lit: *Butler*, III, p.36, fig.90; *Hussey*, pp.194-195, 199,
217, 225, 228, 246, 263, 270, 272, 293, 542; *Weaver*,
p.308, figs.534-535; *Builder*, CIII, 1912, p.577; CXII,
1917, p.322; *Brit.A.*, LXXXVIII, 1917, p.94

In 1910 Lutyens was appointed consulting architect
to the Royal Commission instituted to handle
Britain's part in three international exhibitions, and
in late 1910 the Rome pavilion was entrusted to
him. The Board of Trade's advisers had laid down
that the design should be a reproduction of the upper
storey of the façade of St Paul's; this Lutyens
carried out, but made subtle changes in the course
of adaptation. In April 1911, as a result of popular
acclaim for the design, the City of Rome offered a
site where it could be reconstructed in durable
material to house the British School at Rome.

See also ROME: British School.

[251] ROME (Italy): British School, Viale delle Belle
Arti

Preliminary studies & designs for the conversion of
the British pavilion into the British School, 1911-12
(7):

1-3 Preliminary studies, showing mainly plans &
elevations

Insc: Details labelled & measurements marked

Pencil & crayon on squared paper (440 × 550)

4 Ground floor plan

Insc: Measurements marked

Pencil on detail paper (535 × 750)

5 Rough sketches of West, N & E elevations

Insc: As above & (under E elevations) *Windows*

symmetrical | See Plan

Pencil on brown oiled paper (615 × 760)

6 W elevation

Insc: Details labelled

Pencil on brown oiled paper (325 × 755)

7 Rough ground floor plan, small plan of landing, N,

East & West Elevations & small sketches of details

Insc: As above & *To Fit over Drawing*, with details
labelled

Pencil, crayon & pen on brown oiled paper, cut in
upper right corner (760 × 620)

Lit: See ROME: British pavilion

Lutyens was required to provide living and working
quarters for the staff and 24 students and other
postgraduate students. The line of the outer walls
of the pavilion was followed; the façade and portico
were reconstructed in Roman cement. The large
top-lit exhibition galleries were replaced by an open
garden cortile. The space to the left of the portico
became the library, that to the right the dining hall;
7 studies were ranged on the N side. The E & W
wings have 2 upper storeys and the N a single upper
storey for bedrooms. Owing to the war the building
was not ready for occupation until 1916. In 1923 and
1933 the original scheme was completed by the
erection of the E side of the cortile. See also ROME:
British pavilion.

[252] ROSNEATH (Dunbarton): The Ferry Inn
Preliminary design for additions for Princess Louise,
Duchess of Argyll, 1896

S & E elevations & perspective sketch [Fig.11]

Scale: $\frac{1}{10}$ in to 1 ft

Insc: *Additions to Ferry Inn Rosneath | for HRH the
Princess Louise Marchioness of Lorne*

s & d: E. L. Lutyens | 6 Grays Inn Square W/C |
March 96

Pen & watercolour with pencil additions (430 × 700)

Lit: *St James' Gazette*, 21 July 1897; *Hussey*, pp.56,
71-72, 146, fig.11 (illustration of design as executed);
Butler, I, Chron. 1898

As executed, there were 2 wings on either side of
the existing inn; in c.1960 the old building was dem.
and the 2 Lutyens wings converted into private
houses.

[253] ROSSALL, Blackpool (Lancs): Beach estate
Preliminary studies & designs for the layout of the
estate, the church & church court, central pavilion &
cottages, 1901-02 (10):

1 General plan of the layout of the estate & small
perspective of the church set in the church court

Insc: Roads & buildings labelled & measurements
marked

Pencil, pen & crayon on brown paper (455 × 790)

2 Plan of the houses in the curved W end of the
square, showing the radiating paths & elevation of
their frontage on to the quay

Insc: Rooms labelled

Verso: Thumbnail perspectives of the church

Pencil, pen & crayon (570 × 790)

3 Perspective of the church

Pencil, pen & crayon (545 × 580)

4 Sketch perspective of the church set in the church
court & of the central pavilion

Pencil (565 × 780)

5 Perspective of the church set in the church court
& of the central pavilion [Fig.24]

Pen & crayon on brown paper (445 × 680)

6 Thumbnail perspectives of the church set in the
church court & of the houses in the estate & a
windmill

Pencil, crayon & pen (320 × 400)

7 Plan, elevation & section of the church & elevation of
the church court comprising covered ways & shops

Insc: As above, with details labelled

s & d: E. L. Lutyens | 29 Bloomsbury Square | London
W.C. | January 1901

Pen & watercolour (690 × 935)

8-9 Rough studies for the central pavilion

Insc: Details labelled & measurements marked

Pencil on squared paper (440 × 550)

10 Plans, elevations & section of a unit comprising
10 cottages

Insc: Details labelled & measurements marked

s: E.L.L.

Pencil, pen & crayon (760 × 990)

Lit: *Butler*, II, p.18, pl.X; *Hussey*, pp.97-98

Lutyens was commissioned to lay out this seaside
garden village in 1901 by a suveyor, T. B. Lumb.
The main idea was the provision of a number of plots
on which people could build small holiday houses
under the control of a consulting architect. They were
to have communal gardens, hotel, church &c.
Unfortunately the plan was never realized. The road
layout was partly executed, but only one of Lutyens's
houses was built, occupied by Mr Lumb himself in
Cross Way and the lodges of the Way Gate with 4
adjacent cottages.

[254] ROTTINGDEAN (Sussex): The Grange
Designs for alterations & a working drawing for a
house for Sir George Lewis, 1919 (2):

1 Ground, first & attic floor plans

Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, with details labelled

s: E. L. Lutyens A.R.A. / 17 Queen Anne's Gate / S.W.
Pencil, wash & pen on brown paper (775 × 730)

2 Full size elevation of fanlight to Sir George's Bathroom

Insc: As above & The Grange, Rottingdean, Drawing
No 21 (B) / Sections on Sheet No 21 A, with details
labelled & measurements given

Pencil (980 × 725)

Lit: Butler, Chron. 1919; Hussey, p.440; Nairn &
Pevsner, *Sussex*, 1970, p.593

The house, mainly of c.1820, is now an art gallery
and public library owned by Brighton Corporation.
Lutyens remodelled the interior, rebuilt the roof and
chimneys and added a service wing at the back.

[255] RUNNYMEDE (Surrey): Memorial lodges,
keeper's cottage & gate piers

Working drawings for Lady Fairhaven, 1930 (2):

1 Details of West Lodges: Plan, Elevation to Door, Section
thru' Window & elevation of a stone pier

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above, with details labelled & measurements
marked

Pencil on tracing paper (725 × 965)

2 Plan & elevation of Dormer Window & front door
of the Keeper's cottage, side elevations of the Dormer
& Door & elevations of the piers

Insc: As above, with details labelled & measurements
marked

Pencil (675 × 1280)

Lit: Butler, II, p.23, pls.XXII-XXIV; Hussey, p.476

The 2 pairs of lodges and gate piers were presented
to the National Trust by Lady Fairhaven and her two
sons in 1931 in memory of her husband

[256] RUSH COURT (Berks?)

Preliminary design for a proposed country house (4):

1 Ground plan

Insc: Rooms labelled

Pencil & coloured crayon on tracing paper (635 × 610)

2 First floor plan, corresponding to No.1

Insc: Rooms labelled; plan crossed out & an outline
sketch plan inscribed *Revised plan* added

Pencil on tracing paper (320 × 585)

3 Elevations

Insc: *Sketch for Proposed House at Rush Court / Entrance
side / River side / alcove at end of terrace to block out villas*
Pencil & watercolour (500 × 675)

4 Plan, elevations, section & perspectives of hall

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Rush Court / Rough sketch of Hall*, with details
labelled

Pencil, crayons & wash (330 × 620)

Not mentioned in Butler or Hussey.

[257] ST HILAIRE (France): House

Designs & rough sketches for Col. Ganet (4):

1 Rough plans, elevations & perspectives, recto &
verso

w/m: J. Whatman 1926

Pencil on squared paper (440 × 545)

2 Four plans

Insc: Rooms labelled

Pencil & crayon (740 × 1045)

3 Plans, elevations & rough perspectives

Pencil & crayon (760 × 1245)

4 Elevations of the E, S & N sides & a section

Insc: Details labelled & measurements marked

Pencil & crayon (735 × 1015)

Attribution by Butler. Not mentioned in Butler or
Hussey.

[258] SALEHURST (Sussex): Church of St Mary,
tomb of Viscount Milner

Designs for the tomb & for the chapel that was to
house it

End & side elevations of the tomb, plan of the
chapel, exterior elevation & elevations of the N, S,
E & W sides of the chapel inside

Insc: As above

Pencil & crayon on tracing paper (760 × 1295)

As executed, the gravestone of Milner (who died in
1925) is a massive Lutyens-designed altar tomb in
the SE corner of the churchyard. Milner had been
High Commissioner in South Africa and the leader
of imperialist thought.

[259] SANDWICH (Kent): The Salutation
Design for Henry Farrer, 1911

Elevation of the front façade & section

Insc: Details labelled & measurements marked

Pencil & green pen (640 × 990)

Lit: Butler, I, p.37, pls.XXXIV-XXXVI,
figs.77-78; Hussey, pp.135, 137, 192, 294; CL,
CXXXII, 1962, pp.564, 650

A dozen drawings survive at The Salutation, in the
possession of Mr Leonard Byng.

[260] SEALE (Surrey): Littleworth (now Squirrel
Hill)

Preliminary study & designs for a gardener's
cottage in Surrey vernacular, fowl house & gate, for
H. A. Mangles, 1889 (4):

1 Elevation of the front of the cottage & section
through the front window & half-timbering above
[Fig.3]

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Drawing No 2*, with details fully labelled &
measurements marked

s & d: E. Landseer Lutyens / 16 Onslow Square /
London S.W. & (in another hand) *May 17 / 89*

Pencil, coloured wash & pen (450 × 745)

2 Elevation & section of raised veranda

Insc: Details labelled & measurements marked

Pencil & coloured wash (545 × 780)

3 Plan, Elevation, End Elevation & Cross Section through
Fowl House

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *Drawing No 1*, with details labelled
& measurements marked

s & d: E. Landseer Lutyens / Archt / Aug 22 89
Pencil & coloured wash (560 × 760)

4 Rough sketches for a gate

Insc: Full details & measurements marked

Pencil & coloured wash on lined notebook paper
(210 × 335)

Lit: Butler, Chron. 1889; Archt, XLIV, 1890, p.366;
not mentioned in Hussey; Nairn & Pevsner, *Surrey*,
1971, p.449

One of Lutyens's earliest works, the cottage is now
called Squirrel Hill, surviving at one end of a house of
c.1920.

[261] SHEDFIELD (Hants): New Place
Preliminary designs & working drawings for a house
for Mrs A. S. Franklin, 1906 (8):

1 Rough outline elevations in the Jacobean style
Pencil (545 × 760)

2 Rough sketch plan, elevation & section in a similar
style

Pencil (545 × 675)

3 Twenty small sketches for interior elevation

Pencil & crayon on lined paper (mostly 90 × 100)

4 Details of W elevation

Insc: *West Elevation / Drawing No 13*

Pencil (560 × 725)

5 Details of elevations

Scale: $\frac{1}{2}$ in to 1ft

Insc: *New Place Botley / for Mrs Franklin / Details of
Offices / round Court / Drawing No 16*, with instructions
given

s & d: E. L. Lutyens / Architect / 29 Bloomsbury Sq
Pencil (560 × 735)

6 Details of South Elevation

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *New Place Botley / Drawing No 23*,
with instructions given

s & d: E. L. Lutyens / Architect / 29 Bloomsbury Sq
Pencil (545 × 760)

7 Details of west Corridor & west elevation

Scale: $\frac{1}{2}$ in to 1ft

Insc: *New Place Botley / Drawing No 30th*, with
instructions given

Pencil (545 × 760)

8 Details of entrance piers & walls

Insc: Instructions given

Pencil (545 × 735)

Project tentatively identified by Butler.

Lit: Butler, I, p.23, pl.1, fig.9; Hussey, pp.113, 127, 167,
179; Weaver, pp.175-182; Pevsner & Lloyd, *Hants*,
1967, pp.497-500

Lutyens adopted a more 'period' treatment than usual
because he had to incorporate 2 magnificent rooms
and the main staircase from an early C17 merchant's
house at Bristol.

[262] SHERE (Surrey): Cottage & shops for C.
Summers, Barber & Shoemaker

Contract design for Reginald Bray, as executed, 1892

Plan of bay &c, elevation of covered way, section,
plan & elevation of principal chimney stack [Fig.6]

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *Drawing No 2*, with details fully
labelled & measurements marked

s & d: Edwin L. Lutyens / Archt / 16 Onslow Square /
S.W. / March 1892 / F. H. Woods / R. M. Bray
Pencil, coloured wash & pen (565 × 793)

Lit: Butler, Chron. 1892; not mentioned in Hussey;
Weaver, in List of Works, 'Cottage at Shere (for
barber's shop) - Mr (now Sir) Reginald Bray';

Builder, CLXVI, 1944, p.53 (photographs &
letter wrongly noting the shop as Lutyens's first
work); Nairn & Pevsner, *Surrey*, 1971, p.458
Sir Reginald Bray was a County Court judge as
well as a landowner.

[263] **SHERE** (Surrey): Manor House, lodge
Design for Reginald Bray, 1894
Ground plan, chamber plan, elevations & perspectives [Fig.8]

Scale: $\frac{1}{2}$ in to 1 ft

Insc: Details labelled & measurements marked
s & d: E. L. Lutyens | 6 Gray's Inn Square | London
W.C. | Jan 16 94

Brown pen & coloured wash (480 × 510)

Lit: Not mentioned in *Butler* or *Hussey*; Nairn & Pevsner, *Surrey*, 1971, p.457 ('very free, high-spirited massing of 1894, with a big bold chimney')

This is the earliest drawing signed from Lutyens's first office at No.6 Gray's Inn Square and not from his parents' home No.16 Onslow Square.

[264] **SINGLETON** (Sussex): Monkton
Working drawing for a staircase for William James
Scale: $\frac{1}{2}$ in to 1 ft

Insc: *Monkton House* | *Detail of Staircase*, with many instructions

Pencil on tracing paper (520 × 735)

Lit: *Butler*, I, pp.31-32, pls.XX-XXI, figs.46-50; *Weaver*, pp.123-126; Nairn & Pevsner, *Sussex*, 1970, p.274

[265] **SONNING** (Berks): Deanery Garden
Designs for house & garden for Edward Hudson, 1899-1902 (4):

1 Cross-sections of hall & 2 perspectives of exterior & 1 of interior, very close to the design as built [Fig.17]
Pencil, pen & wash (545 × 750)

2 Elevations of bed, writing desk & armchair [Fig.18]

Insc: *Bedstead for E. Hudson Esq* | *Half* (crossed out) *inch scale* | *No 59* | *Skull 7th Feb*; writing desk *No 58* | *Traced & to Skull 11.2.02*, initials illegible; *Armchair* | $\frac{1}{2}$ " changed to 1" scale *No 56 Jan 7 Skull*
Pencil & coloured crayon (570 × 790)

3 Elevations of 3 small garden statues

Scale: 1 in to 1 ft

Insc: *The Deanery Garden, Sonning* | *For E. Hudson Esq* | *Bronges & Pedestals*
s & d: E. L. Lutyens *Archit* | 29 Bloomsbury Square | W.C. London May 1901
Pencil (520 × 710)

4 Elevation of gate

Scale: 1 in to 1 ft

Insc: *Deanery Garden, Sonning* | *New Wrot Iron Gate to Road* | *Drawing No 43* | *Tracing sent to Cubitts 18 April 1901*, with instructions
s & d: E. L. Lutyens *Archit* | 29 Bloomsbury Square. April 1901
Pencil (570 × 660)

Lit: *Butler*, I, p.25, pls.V-VI, figs.13-16; *Hussey*, pp.84, 95, 97, 100, 101, 106, 161; *Weaver*, pp.53-61; Pevsner, *Berks*, 1966, p.221; *CL*, XIII, 1903, p.602

The house, to which Lutyens made additions in 1912, is now called The Deanery.

[266] **SOUTHAMPTON** (Hants): War memorial
Designs for a preliminary scheme & a design for the memorial as executed, 1919 (3):

1-2 Design for a preliminary scheme

1 *Plan, North & South Elevations & East & West Elevations* of the memorial, showing 2 arches carrying a recumbent figure & lion, flanked each by 2 fir trees & in turn flanking the Great War stone & cross
Insc: As above, with details labelled

s & d: E. Lutyens | Jan 19

Pencil, pen & coloured crayon on tracing paper (525 × 710)

2 Perspective

s & d: Edwin L. Lutyens | Jan 19

Pencil & watercolour on detail paper (685 × 620)

3 *Plan, South & east elevations*, showing a single towering pedestal bearing a recumbent figure, flanked by 2 lions; the Great War stone is behind on a slightly higher stepped base

Scale: $\frac{1}{4}$ in to 1 ft

Insc: As above & *Greater Love have no man than this* | *- that a man lay down his life for his friends* | S.J. XV 13, with details labelled

s: Edwin L. Lutyens

Pencil, red pen & coloured crayon (735 × 1070)

Lit: *Butler*, III, p.38, pl.LXVII, fig.93; not mentioned in *Hussey*; Pevsner & Lloyd, *Hants*, 1967, p.558; *AR*, XLVII, 1919, p.164; *Builder*, CXVII, 1919, p.462.

[267] **SPALDING** (Lincs): War memorial
Preliminary designs for alternative schemes, not executed, 1919-22 (7):

1-4 First scheme

1 *Plan, front & side elevations & small perspectives*

Insc: *Sketch/Scheme A*, with details labelled

s: E. L. Lutyens *A.R.A.* | 17 *Queen Anne's Gate S.W.*

Pencil, coloured crayon & pen on detail paper (760 × 1055)

2 Front & side elevations

Insc: *Scheme B*; verso *Spalding Memorial*

Pencil, coloured crayon & pen on detail paper (760 × 1120)

3 *Plan, front & side elevations & thumbnail perspectives*

Pencil, coloured crayon & pen on detail paper (755 × 1210)

4 Front & side elevations & thumbnail perspectives

Insc: (on the side elevation) *Their bodies lie buried in Peace* | *But their names endure forever*

Pencil & coloured crayon on detail paper (760 × 1105)

5-7 Second scheme, copies of Lutyens's designs

5 *Plan, N & W elevations & section at centre-line*

Insc: Details labelled

s & d: E. L. Lutyens *A.R.A.* | 17 *Queen Anne's Gate* | *S.W.1* | *Sept 22 1919*

Pen on detail paper (570 × 755)

6-7 Perspectives of the inner courtyard & exterior

elevation to canal

s & d: Jan 1919 | (*Copied Sept 1919*)

Pen on detail paper (590 × 760)

Lit: *Builder*, CXVII, 1919, p.514

Not mentioned in *Butler* or *Hussey*. These 2 sets of designs do not correspond to the final design as executed (see *Builder*, CCI, 1922, pp.904, 906) which is much simpler, being a temple, a small building with a front elevation of 3 arches, situated at the end of a canal, flanked on each side by yew hedges. In front of the temple is the Great War stone.

[268] **STAINES** (Middx): Bell weir bridge

Design for a bridge to carry the Staines bypass over the Bell weir, 1926, but not executed until 1959-61 under George Stewart, Lutyens's former assistant

Elevations

Pencil on detail paper (780 × 1320)

Lit: (for bridge as executed) *Builder*, CCI, 1961, p.710; (for Lutyens's design) *Butler*, II, p.26, pl.XXXII; *Arch BN*, CCXVI, 1959, p.326; *AJ*, CXXX, 1959, p.379

[269] **STOCKBRIDGE** (Hants): Marsh Court
Preliminary studies & working drawings for a house for Mr Herbert Johnson, 1901-26 (10):

1 Rough sketch plan, elevations & cross-section: an early study, but with many features as executed

Insc: Calculations given

w/m: J. Whatman 1900

Pencil & coloured crayon (535 × 725)

2 Preliminary sketches for S & N elevations [Fig.22]

Pencil & coloured crayon (535 × 725)

3 Rough studies for the porch

w/m: J. Whatman 1901

Pencil & coloured crayon (560 × 790)

4 Rough studies for the interior

Pencil on tracing paper (710 × 965)

5 Details of exterior

Insc: Instructions given

Pencil (545 × 710)

6 Details of balustrade & steps to lawn

Insc: *Marshcourt*, with instructions

Pencil (535 × 710)

7 Details of forecourt

Scale: $\frac{1}{8}$ in to 1 ft

Insc: *Marshcourt Stockbridge* | *Forecourt* | *Drawing No 668*, with instructions

Pencil (535 × 710)

8 Design for the billiard room table light

Plan, front elevation, end elevation & section of bar mould

Scale: 1 in to 1 ft

Insc: *Marshcourt* | *Stockbridge* | *Hants* | 1" *Sc* | *Dil for Billiard Rm Electrolier* | *Measured 22.7.16*

s & d: E. L. Lutyens *A.R.A.* | 17 *Queen Anne's Gate* | *London SW* July 1916

Pencil & green crayon on detail paper (480 × 690)

9-10 Designs for the great room, added to the house in 1924-26

9 Section through the great room, showing the fireplace

Insc: *Marshcourt* | *Great Room*, with details labelled & measurements marked

Pencil on squared paper (560 × 440)

10 Plan & elevation of the N exterior

Insc: Details labelled

Pencil & crayon on squared paper (560 × 440)

Lit: *Butler*, I, pp.27-28, pls.X-XIV (plans & details), figs.29-39 (photographs); *Hussey*, pp.87, 98-101, 122, 161-162, 326, 333, 570; *Weaver*, pp.75-93; Pevsner & Lloyd, *Hants*, 1967, p.312; *CL*, XX, 1906, p.306; XXXIII, 1913, p.562; LXXI, 1932, pp.316, 354, 378
Marsh Court is now a preparatory school.

[270] **STOCKBRIDGE** (Hants): New cemetery, gravestone of Mrs Johnson

Rough plans, elevations & perspectives, c.1921-22

Project identified by Butler. Mrs Johnson, wife of the owner of Marsh Court (q.v.), died in 1921. Her gravestone was erected in 1923 in the New Cemetery on the Winchester road, for which Lutyens designed a central cross, which also has an inscription to Mrs Johnson.

[271] STOKES BY CLARE (Suffolk): Stoke College (now Grenville College)

Detail of an Ionic capital, c.1897-99

Elevation

Scale: FS

Insc: *Stoke College | Detail of Ionic Cap. to Porch | Full Size | N.B. Foliage a bit off*

Pencil on detail paper (395×560)

Lit: *Butler*, Chron. 1899; *Hussey*, p.71; Pevsner, *Suffolk*, 1961, p.406

In 1897-99 Lutyens made additions to Stoke College, a medieval priory rebuilt c.1700, for his uncle-in-law Lord Loch. This porch, supposed by Pevsner to be genuine Early Georgian, is in fact Lutyens's first 'correct' neo-Georgian design; it now confusingly leads to an inner doorway of c.1780, salvaged from Dublin in c.1920.

[272] STORNOWAY (Outer Hebrides): Hotel

Design for a hotel for Sir William Lever Bt (Viscount Leverhulme), 1929

Plan & elevation

Insc: Measurements marked & details labelled

Blue crayon & pencil on squared paper (445×570)

Project identified by Butler, but not mentioned in *Butler* or *Hussey*. Lutyens was one of several architects summoned to Stornoway by Lever.

[273] STOW-ON-THE-WOLD (Glos): Abbotswood

Preliminary designs & working drawings for additions to a house for Mark Fenwick, 1901 (10):

1-2 Rough studies for interiors & exteriors

Pencil on squared paper (545×430)

3 Rough studies, plan & elevations, probably for the entrance

Pencil (620×495)

4 Dining-room: studies for the elevations of N & E walls & decoration of ceiling

Insc: *Abbotswood Dining Room*

Pencil with pen (585×825)

5 Plans of staircase

Insc: *Abbotswood. Stow-on-the-Wold | Main Staircase.*

Plans $\frac{1}{2}$ " scale | Drawings No 15 | Tracing taken to Cubitts May 31 1901 R.H., with measurements & instructions

Scale: $\frac{1}{2}$ in to 1ft

s & d: E. L. Lutyens Esq | 29 Bloomsbury Square | May 1901

Pencil (650×990)

6 Elevations of staircase

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Abbotswood | Stow-on-the-Wold | Main Staircase | Half Inch Scale | Drawing No 16 | Tracing taken to Cubitts 31 May 01 R.H.*

s & d: E. L. Lutyens Archt | 29 Bloomsbury Square | May 1901

Pencil (660×1005)

7 Elevation & section

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Abbotswood. Stow-on-the-Wold | Screen in Hall | $\frac{1}{2}$ " scale | 23*

s & d: E. L. Lutyens Archt | 29 Bloomsbury Square | June 1901

Pencil (570×775)

8 Studies for window panes, recto & verso, for the loggia screen

Pencil on tracing paper (280×760)

9 Plans & elevations of garden buildings

Pencil, very rubbed (620×875)

10 Plan of garden layout & perspectives of garden buildings

Insc: Details labelled

Pen & coloured crayon on tracing paper (760×750)

Lit: *Butler*, II, p.12, figs.1-14; *Weaver*, pp.67-74; *CL*, XXXIII, 1913, pp.234, 272; *D. Verey, Glos The Cotswolds*, 1970, p.443

[274] STRATFORD-UPON-AVON (Warwicks): Clifford Manor

Designs for rainwater heads, 1919, part of restoration work for Mrs Rees-Mogg, 1919-21

Rough sketches for the heads showing designs for a monogram

Insc: (on a rainwater head) *K.G. | 1921 & Sir Edwin's sketches for R.W. Head*

Pencil on brown oiled paper (355×450)

Lit: *Hussey*, pp.94, 463

K.G. refers to George Kruger Gray, the heraldic artist

[275] TAPLOW (Bucks): Nashdom

Designs & working drawings for a house for HH Princess Alexis Dolgorouki, 1905-08 (15):

1 *Ground Floor Plan & part of Basement Plan* (the drawing torn)

Insc: As above, with rooms labelled

s & d: E. L. Lutyens | Nov 05

Pencil & blue wash on brown paper (335×735)

2 *Plan of Dining Room. Corridor Etc | For Finishings & Elevation of Columns in Dining Room*

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & $\frac{1}{2}$ " Scale Details, *Finishings in Dining Rm Etc. (Plan Etc) Drawing No 67*, with details labelled & measurements marked

s & d: Edwin L. Lutyens | Architect | 29 Bloomsbury Sq | London W.C. June 07

Pencil (570×790)

3 *Plan of Drawing Rm for Finishings & Sections through the Wall next to the Winter Garden & through the Fireplace Wall*

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *Drawing No 51*, with details labelled & measurements marked

Pencil (570×790)

4 *Rough North Elevation*

Insc: As above, with details labelled & measurements marked

Pencil on detail paper (755×915)

5 S & N elevations [Fig.29]

Insc: Details labelled & measurements marked

Pencil (570×790)

6 S elevation & window details

Pencil, crayon & pen on brown waxed paper (640×790)

7 Plans & elevations of fireplaces in *Bedroom No 25 | 1st Floor, the Studio, Room No 24, the Princess Bed Rm, the Circular Bed Rm & for Bedrooms 23 & 24*

Insc: As above, with details labelled & measurements marked

Pencil (565×775)

8 Plan & elevation of fireplace & elevations of windows & the door on the left of the fireplace, in the *Smoking Rm*

Insc: As above & (on the door) *Tracing of this | door given to Builder | Oct 28. 07 | for Di Smoking | Safe.*

Corridor. Dining Room | making 8 in all, with other details labelled

Pencil & pen (570×790)

9 *Details of the Big Room; Finishings; Elevations of the Fireplace Wall & of the Wall opposite Fireplace*

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *Longitudinal Elevations Drawing No 61*, with details labelled & measurements marked

Pencil & wash (680×950)

10 *Details of Big Room. Finishings; Plan of Gallery & Elevations of Walls*

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *Drawing No 62*, with details labelled & measurements marked

d: 29 Bloomsbury Sq | London W.C. | Jan 08

Pencil & wash (680×1020)

11 *Details of Entrance Porch; Elevations of Back Wall of Porch facing Court & of Kitchen Entrance Door etc & Section*

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *Drawing No 18*, with details labelled & measurements marked

Pencil (565×780)

12 *Details of Dining Rm Finishings Etc Elevations*

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *Drawing No 68*, with details labelled & measurements marked

s & d: E. L. Lutyens | Architect | 29 Bloomsbury Sq | London W.C. Feb 08

Pencil (570×790)

13 *Details: Generally of Lodges*

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *Drawing No 2*, with titles & details labelled & measurements marked

s & d: E. L. Lutyens Archt | 29 Bloomsbury Sq | London W.C. June 08

Pencil (565×790)

14 *Details of Door & Window Finishings of the Stables*

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *Drawing No 3*, with titles & details labelled & measurements marked

s & d: E. L. Lutyens Arch | 29 Bloomsbury Sq | London W.C. Sept 08

Pencil (565×780)

15 W elevation of the great garden stair & wall surmounted by balustrade

Insc: As above

Pencil & crayon on squared paper (430×550)

Lit: *Butler*, I, p.36, pl.XXXIII, figs.72-76; *Hussey*, pp.126-127, fig.38; *Weaver*, pp.238-246, figs.401-414; *CL*, XXXII, 1912, p.292; Pevsner, *Bucks*, 1960 pp.266-267

[276] TAVISTOCK (Devon): Little Court

Preliminary designs & rough sketches for a 10 bedroom house with highly stepped gables, for Major Gallie, 1910-14 (3):

1 *Rough plans, elevations & perspectives, recto & verso*

Insc: Calculations shown

w/m: J. Whatman 1907

Pencil & pen on squared paper (440×550)

2 *Plan & elevation of a stepped gable*

Insc: Calculations shown

w/m: J. Whatman 1907

Pencil & pen on squared paper (440×550)

3 *Plans & elevations*

Insc: Rooms labelled

Pencil on tracing paper (430×430)

Lit: *Butler*, I, p.50; *Hussey*, pp.187, 193; Pevsner, *S Devon*, 1952, p.278

Only the lower part of the house survives, the upper floor and gables having been burned c.1935.

[277] TEMPLE DINSLEY (Herts)

Designs & working drawings for alterations to an C18 house for Mr & Mrs H. G. Fenwick, 1908-11 (4):
1 Elevation of the E recessed gable front on the enlarged S entrance front

Insc: Details labelled & measurements marked
Pencil & crayon (410 × 560)

The design of the 1st floor window was changed when executed. Two windows, similar to those on the ground floor, were used instead.

2 Plan, elevation & section of the main door & southern part of the new W front

Insc: No 5 / *Tracing sent to job (by M. . . (?))*, with details labelled & measurements marked

s & d: Dec 9 08 E.L.

Pencil (680 × 895)

3 Plan & section of the steps & paving of the rose garden

Insc: *Temple Dinsley / Steps etc at Rose Garden*, with details labelled & measurements marked

Pencil & crayon (545 × 690)

4 Plan, elevations & section of the *Garage buildings*
Scale: 1/2 in to 1 ft

Insc: As above & No 158, with details labelled & measurements marked

s & d: E. L. Lutyens *Architect / 29 Bloomsbury Square W.C. / April 14th 1910*

Pencil (560 × 770)

Lit: *Butler*, I, p.39, pls.XXXVII-XL, figs.82-88; *Hussey*, pp.135, 139, 142, 178, 193; *CL*, XXIX, 1911, p.562; *Weaver*, pp.221-231; *Pevsner*, *Herts*, 1953, p.245

The house was built primarily for Mrs Fenwick, a colliery heiress, but Mr Fenwick was involved with the nearby farm buildings and cottages by Lutyens. In 1917, after the Fenwicks had divorced, Temple Dinsley was sold to Douglas Vickers, for whom Lutyens designed an agent's house, Crunnells Green, in 1919. In 1935 the main house was taken over by the Princess Helena College and enlarged by F. J. Lander of Welch & Lander. He raised the Lutyens wings, added the dormer windows and a dining-room and the school hall at the rear. In 1953 Lander made further alterations, and in 1965 his son, Sean Lander, added the science laboratories.

TEMPLE DINSLEY (Herts): Miles Cottage
See CARICATURE, possibly of George Stewart

[278] THAKEHAM (Sussex): Little Thakeham

Preliminary designs & working drawings for a house for Ernest Blackburn, 1902 (8):

1 Rough plans, elevations & cross-section for a central block with symmetrical wings projecting either side of a courtyard with fountain

Insc: Rooms labelled

w/m: J. Whatman 1899

Pencil & pen (545 × 725)

Drawing tentatively identified by Butler.

2 Rough plans, elevations & cross-section
Pencil (570 × 790)

3-5 Rough studies for interior & exterior
Pencil & pen on squared paper (430 × 560)

6 Rough studies for the interior elevation of the hall
Pencil on tracing paper (650 × 685)

7 Details

Insc: *Little Thakeham / Door in Corridor, porch etc / Drawing No 15*, with many instructions

Pencil (545 × 685)

8 Details

Insc: *Little Thakeham / Details of Library & Fore Court Wall / Drawing No 20*, with many instructions

Scale: 1/2 in to 1 ft

Pencil (545 × 760)

Lit: *Butler*, I, pp.28-29, pls.XV-XVII, figs.40-44; *Weaver*, pp.103-116; *Nairn & Pevsner*, *Sussex*, 1970, pp.349-350; *Hussey*, pp.87, 101, 103, 122, 162, 173; *AJ*, LXXIV, 1959, pp.226-236

[279] THIEPVAL (France): War memorial to the missing of the Somme

Preliminary studies, designs & working details for a great stepped memorial arch, pyramidal in form, a solid geometrical composition of arches & their supports, begun 1923, finished 1930 (27):

1-12 Preliminary studies & designs, basically that of the executed memorial, but all details, especially in the upper part of the arch, are different in the finished work

1 Rough sketch of site plan

Insc: Calculations shown

Pencil & coloured crayon on tracing paper (450 × 675)

2 Rough sketches of elevations & perspective of upper part

Pencil on detail paper (405 × 760)

3 Rough outline plans, elevations, showing the top of the monument as domed, & small perspectives

Insc: Calculations shown

Pencil & coloured crayon on detail paper (700 × 1030)

4 Front & side elevations, showing the top of the monument as domed

Insc: Measurements marked

Pencil on detail paper (760 × 1370)

5 Perspective sketch of designs 3-4 [Fig.68]

Pen & red crayon on notepaper headed *From Sir Edwin L. Lutyens R.A. / 17 Queen Anne's Gate, Westminster, S.W.1* (255 × 205)

6 Outline cross-sections

Insc: Measurements marked & many calculations shown

Pencil & crayon on tracing paper (535 × 1005)

7 Two sections through the lower part of the arch

Insc: Measurements marked

Pencil on tracing paper (560 × 1120)

8 Plan & N & S, E & W elevations

Insc: Details labelled & measurements marked

Pencil & coloured crayon (730 × 1040)

9 Plan, elevation & section to *North & South*;

elevation & section to *East & West*; small perspective

Insc: As above & *Preliminary sketch / Memorial to the Missing / at St Quentin*, with details labelled & measurements marked

s & d: E. L. Lutyens / Aug 23

Pencil & coloured crayon (710 × 1320)

10 Isometric projection of the lower part of the arch & small perspective of the arch

Insc: Measurements marked & calculations shown

Pencil & crayon on tracing paper (725 × 1050)

11 Isometric projection of the whole arch

Pencil on tracing paper (520 × 650)

12 Study of shadows on the arch

Pencil on tracing paper (760 × 510)

13-27 Fifteen sheets of working details for staircase doors, stone piers, wreaths, cornices, coffering, & architraves [Fig.69, No.16]

Scale: 1 in to 1 ft, 1/4 FS, FS

Insc: Details fully labelled & measurements marked s & d: E. L. Lutyens R.A., *17 Queen Anne's Gate, Westminster, S.W.1. Oct 1929-April 1930*

Pen on tracing paper (455 × 760)

Lit: *Butler*, III, pp.41-42, pls.LXXIV-LXXVI, figs.104-108; *Hussey*, pp.455, 462, 474, 482, 526, 528, 588

[280] THORPE SATCHVILLE (Leics): Entrance gates
Rough designs for entrance gates

Small plans, elevations & perspectives

Pencil (445 × 560)

Not mentioned in *Butler* or *Hussey*. The gates of Thorpe Satchville Hall, a Georgian house remodelled c.1905, do not correspond with this design.

[281] THURSLEY (Surrey): The Corner

Designs for proposed alterations & additions to a row of cottages for E. Gray Esq., 1888

Plans, *Elevation of new work & side elevation*, elevation of the fireplace & perspective [Fig.2]

Insc: As above, with details labelled & measurements marked

s: E. L. Lutyens

Pencil, coloured wash & pen on brown paper (330 × 395)

Lit: *Butler*, Chron. 1888; *Archit*, XLIV, 1890, p.366;

Hussey, p.17 (as 'alteration of the village shop');

Weaver, p.318; *Nairn & Pevsner*, *Surrey*, 1971,

pp.485-486

These substantial additions to what was originally a row of cottages (including the village shop) were Lutyens's first work, begun while he was still an assistant in Sir Ernest George & Peto's office. They were converted into a single house. Two further wings were added soon after, c.1895.

[282] THURSLEY (Surrey): Thursley Institute
Alternative designs for an institute, 1900 (2):

1 *Plans, South, North & Elevations to Road & perspective* [Fig.19]

Scale: 1/2 in to 1 ft

Insc: As above & *sketches for proposed Thursley Institute*, with rooms labelled

s & d: E. L. Lutyens / March 1900

Crayon, pencil & pen (545 × 775)

2 Perspective of the institute, differing in design from No.1 [Fig.20]

Insc: *Thursley Institute / Perspective Sketch*

s: E. L. Lutyens

Pen & grey wash (380 × 425)

Lit: *Butler*, Chron. 1900; not mentioned in *Hussey*; *Nairn & Pevsner*, *Surrey*, 1971, p.486

No.2 appears in style to be an earlier drawing than No.1. The institute, to which the fraudulent financier Whitaker Wright was the principal subscriber, was converted in 1965 into a private house, Prospect Cottage.

TIGBOURNE COURT

See WITLEY (Surrey): Tigbourne Court

[283] TORQUAY (Devon): Proposed harbour buildings
Preliminary designs, never executed (3):

1 Site plan

Pencil & crayon on tracing paper (335 × 525)

2 Plans & elevations of 2 square buildings, joined by a bridge: 1 building comprises shops & offices, the other flats

Insc: Details labelled & measurements marked

Pencil & crayon on detail paper (760 × 1130)

3 Plan, section & interior perspective of the bandstand; plan & elevation of a fountain
Pencil on detail paper (760×1270)

Project identified by Butler, but not mentioned in *Butler* or *Hussey*.

[284] TROUVILLE (Normandie, France): Proposed war hospital cemetery
Design, never executed
Plan
Insc: Details labelled & measurements marked
Pencil & coloured crayon on brown paper (685×985)
Project identified by Butler but not mentioned in *Butler* or *Hussey*.

[285] TURIN (Italy): Exhibition building, 1911
Sketch designs for the dome, with lantern surmounted by a crown, of an exhibition building at the Industrial Exhibition, 1911 (6)
Pencil & pen on brown oiled paper
(770×465-760×1420)
Lit: *Hussey*, p.199; *Weaver*, p.308; not mentioned in *Butler*
The International Exhibition promoted by Italy in 1911 was in 2 parts: the industrial sections were assembled in Turin and those devoted to the fine arts in Rome. See also ROME: British pavilion.

[286] TYRINGHAM HALL (Bucks): Pavilions
Preliminary studies, designs & working details for a chapel, called the Temple of Music, & for a bathing pavilion, for F. A. König, 1924-28 (16):
1-13 Designs for the Temple of Music
1 Rough plans & elevations for preliminary designs
Pencil on squared paper (445×545)

2 Rough plans & elevation
Pencil on tracing paper (710×1005)

3 Longitudinal section & transverse section through the choir
s & d: 7/4/26 | E.L.L.
Pencil & blue crayon on tracing paper (760×1090)

4 Longitudinal section
Insc: (across the drawing) *Obsolete*
Pencil & crayon (760×535)

5 Design for the chapel floor showing the star pattern
Insc: Colours of the tiling, grey, white & green marked &, at the edge of the pattern, *moveable radiators*
Pencil & blue & yellow crayon on tracing paper (560×760)

6 Outline plan, elevation & section of the *Choir Stalls*
Scale: $\frac{1}{8}$ FS
Insc: As above & 2 Copies | No 64
Pencil & crayon on tracing paper (550×660)

7-8 Plans, elevations & sections & detail of a foliated panel on the front of the altar
Scale: $\frac{1}{8}$ FS, $\frac{1}{4}$ FS
Pencil & crayon on tracing paper (815×760)

9 Plan, elevations & sections of the side altar showing this surmounted by a triptych & flanked on either side by candle standards
Scale: $\frac{1}{8}$ FS
Insc: As above
Pencil & crayon on tracing paper (710×850)

10 Rough sketch for a triptych
Pencil on squared paper (305×440)

11 Details of Proposed Triptych: Half Plan on Line A.B, Half Plan from Above, End Elevation showing Triptych closed, Front Elevation, Half Back Elevation, Section
Scale: $\frac{1}{4}$ in to 1ft, FS

Insc: As above, Drawing | No 145, (near half-plan from above) *Decoration of Hinge Straps above | and below Triptych to be incorporated | with gilt decoration of Plates & (near front elevation) Guilloche Pattern to be worked on | Hinge straps | and round three frames*
s & d: E. L. Lutyens R.A. | 17 *Queen Anne's Gate* | Westminster S.W.1 | Feb 1928
Pen on sized paper (685×1005)

12 Plan & elevation of Tall Wrot Iron Grilles at Altar Sides
Scale: $\frac{1}{8}$ FS
Insc: As above & Drawing No 62
Pen on tracing paper (680×500)

13 Detail of Brass Shutter Bars of the Organ Temple
Scale: FS
Insc: As above
s & d: Edwin L. Lutyens R.A. | 17 *Queen Anne's Gate* | Westminster S.W.1 | May 1928 | 4/T
Pen on tracing paper (460×760)

1-13 Insc: Details labelled & measurements marked

14-16 Designs for the bathing pavilion
14 Proposed Plan & Roof Plan, Front & End Elevations & Sections
Insc: As above
s & d: E. L. Lutyens R.A. | 17 *Queen Anne's Gate* | Westminster
Pencil on tracing paper (605×750)

15 Proposed section
Pencil & crayon on tracing paper (720×820)

16 Plan
Pencil & crayon on detail paper (750×1055)

14-15 differ from the final designs for the bathing pavilion.

Lit: *Butler*, II. p.15, pls.VII-IX, figs.63-78; *Hussey*, pp.451, 472-473, figs.139, 140, 141; *Pevsner, Bucks*, 1960, p.273; *CL*, LXV, 1929, pp.740, 780; *AR*, LXV, 1929, p.56
Tyringham Hall is a house by Sir John Soane, 1793-97, remodelled in 1909 for F. A. König by G. F. Rees. Lutyens's 2 pavilions are similar and square in form, with an arch beneath an engaged pediment on each face and white concrete domes; the Temple of Music also has a rectangular 'chancel'. They flank a pool, 150yd in length, aligned on the dome of the house; Lutyens also designed the gardens alongside.

[287] UGANDA: Proposed King George V memorial
Preliminary studies & designs for a monument consisting of a standing lion at the top of a high stepped plinth, 1937 (3):
1-2 Front & side elevations & a small perspective
Pencil & crayon on detail paper (760×1070)

3 Plans, front & side elevations & sections
Scale: $\frac{1}{2}$ in to 1ft
Insc: Details labelled & measurements marked
s & d: Sir Edwin L. Lutyens R.A. | 5 *Eaton Gate* | London S.W.1 Decr 1937
Pen on detail paper (760×1365)

Not mentioned in *Butler* or *Hussey*.

[288] UPPER SLAUGHTER (Glos): Copse Hill House
Design for alterations to the hall & staircase for Capt. Harold Brassey, 1906

Plan & elevations of the staircase, in Jacobean idiom
Insc: Details labelled & measurements marked
d: Nov 17

Pencil & pen on squared paper (440×540)
Lit: *Butler*, Chron. 1906; *Hussey*, pp.178; *Weaver*, pp.197-198, figs.331-334
The house is High Victorian Gothic by C. F. Hayward, 1871-75. Lutyens added porch, housekeeper's room and dining-room bay window to the exterior; inside he created a new central hall with gallery and staircase and also remodelled the dining-room and the master bedroom above it.

[289] VARENGEVILLE (Seine-Inférieure, France): 'Clos du Dan'
Preliminary & final designs for a house for M Mallet, c.1898 (14):
1-3 Designs for a rectangular house with projecting wings on the entrance front
1 Rough ground floor plan
Scale: 2cm to 1m
Insc: Rooms labelled

2 Rough 1st floor plan
Insc: Rooms labelled

3 Rough side elevation

1-3 Pencil & coloured crayon (760×1015)

4 Design for an L-shaped house with dormers & steep gables: plans, elevations & perspective sketch
Scale: 1cm to 1m
Insc: Rooms labelled & some measurements marked
Pencil & coloured crayon (480×850)

5-7 Designs for a rectangular central block with 2 wings projecting diagonally
5 Site plan showing layout & type of garden
Insc: Details labelled
Pencil & coloured crayon on tracing paper (660×790)

6 Rough plan ground of floor
Insc: Details labelled & measurements marked
Pencil on tracing paper (620×790)

7 Ground floor plan, elevations & cross-section [Fig.13]
Scale: 1cm to 1m
Insc: *Clos du Dan. Varengeville | Monsieur Mallet Propriétaire*, with details, some in French, some in English
s: E. L. Lutyens Architect | 29 *Bloomsbury Sq* | London W.C.
Pencil & coloured crayon on tracing paper (650×790)

8-10 Design for a house of Y-shape, with 3 wings of equal length

8 Rough plans, elevations & cross-section, all incomplete
Pencil on tracing paper (520×725)

9 Plans, elevations & cross-section
Pencil (535×760)

10 Site plan, elevations, details of chimneys & tiled forecourt
Pencil (570×790)

11-13 Design for a rectangular central block with 2 gabled wings projecting slightly, apparently the final design

11 Bedroom plan & N elevation
Scale: 1cm to 1m
Insc: *Clos du Dan. Varengeville | Monsieur Mallet Propriétaire*
Pen with pencil additions on tracing paper (660×380)

12 Working drawings of exterior

Scale: 5cm to 1m

Insc: *Clos du Dan* | *Dining Room* | *Exterior Details* | *Drawing No 4* | *Traced & sent DCL*, with many details labelled

Pencil (570 × 750)

13 Details of the exterior

Scale: 5cm to 1m

Insc: *Varengeville*, with many inscriptions mostly in Frenchs: E. L. Lutyens A | 29 *Bloomsbury* | *London W*

Pencil (545 × 760)

14 Design for garage & chauffeur's house: plans, elevations & cross-sections

Insc: *No 15 revised*, with some measurements marked

Pencil on tracing paper (545 × 685)

Lit: *Hussey*, p.85

During Lutyens's visit to France in 1898 to design the British pavilion for the Paris exhibition of 1900, he met M Guillaume Mallet, a Protestant banker who remained a lifelong friend of the Lutyenses, and designed a house at Varengeville for him 'Le Bois des Moutiers'. Lutyens also designed 'Les Communes', Varengeville, for M Mallet in c.1910. It is unknown if this design for a house, 'Clos du Dan', was ever executed

[290] VENTOSILLA, nr Toledo (Spain): Farmhouse
Design for reconstruction of the house for the Duke of Santoña (the Duchess of Santoña was a sister of the Duke of Peñaranda), 1917 (11):

1-3 Preliminary sketch plans, elevations, sections &c
Pencil on squared paper (585 × 445)

4 Perspective sketches of the entrance façade & the interior courtyard [Fig.50]

s: E. L. Lutyens A.R.A. | 17 *Queen Anne's Gate* | *Westminster S.W.*

Pen on oiled paper (475 × 635)

5 Ground floor plan

6 First floor plan

7 Second floor & roof plan

8 NE & SW elevations & longitudinal section

9 NW & SE elevations & cross-section

10 Roof plan over chapel, elevation & section through courtyard facing SE &c

11 Sections

Scale: 1:100

5-11 Insc by Butler *More or less* | *Original Lutyens*

s & d: E. L. Lutyens A.R.A. | 17 *Queen Anne's Gate* | *London S.W.* March 1917

Prints with colour washes (810 × 1065)

Not mentioned in *Butler*. *Hussey*, pp.340-341, notes Lutyens's visit to Ventosilla, but not this proposed reconstruction. The house is now owned by the Conde de Teba.

[291] VILLERS-BRETONNEUX (Somme, France): The Australian national war memorial

Preliminary studies, designs & working drawings, 1924-38, for a memorial taking the form of a 3 sided wall; the 2 arms of the wall terminated by pavilions; a tall tower in the centre of the long side of the wall; from this the cemetery runs down for 800ft to a wide flight of steps flanked by 2 more pavilions, different from the first pair & squatter; the Great War stone stands at the head of these steps (9):

1 Elevations of the long arm of the wall, with the central tower, & rough sketches of the upper part of the tower

Pencil & crayon on tracing paper (760 × 1075)

2 Elevation of the long arm of the wall, with the central tower

Insc: Details labelled & measurements marked

Pencil on detail paper (665 × 1015)

3 Plan of the staircase, front elevation & section of the tower

Insc: Measurements marked

Pencil on detail paper (760 × 1015)

4 Front & side elevations of the tower, its upper part shown in section

Insc: Details fully labelled & measurements marked

Pencil on detail paper (1015 × 1545)

5-6 *Details of the Oak Doors to the landing of the tower & 1'S Details of the Oak Doors & of the recess with door for the visitors' book*

Scale: 1in to 1ft, FS

Insc: As above, with details fully labelled & measurements marked

s & d: *Edwin L. Lutyens R.A. | 5 Eaton Gate S.W.1 | May 1938*

Pen on detail paper (760 × 1230, 755 × 1015)

7 Plans & elevations of a pavilion finishing 1 of the arms of the wall

Insc: Details fully labelled & measurements marked

Pencil on detail paper (1015 × 1370)

8 Elevations of a pavilion flanking the flight of steps at the bottom of the cemetery

Insc: Details fully labelled & measurements marked

Pencil on detail paper (760 × 1220)

9 Perspective of the wall with central tower & pavilion, as executed [Fig.81]

Insc: *Reverse* | *Wanted 4* | 30 × 17

Pencil & coloured crayon on tracing paper (290 × 445)

Lit: *Butler*, III, p.43, pls.LXXX-LXXXIII, figs.121-123; *Hussey*, p.456; *Builder*, CXXXVIII, 1930, p.176; *CLV*, 1938, p.150

[229] WAR CROSS, THE GREAT: For the Imperial War Graves Commission

Preliminary studies, designs & working drawings for a war cross primarily designed for erection in war cemeteries in connection with the Great War stone, but rarely used in conjunction with it, 1920 (5):

1 Rough studies for the cross differing from the final design, recto & verso

Pencil on notepaper (255 × 205)

2 Front elevation, the base differing from that in the final design

Scale: 1/8 FS

Insc: Measurements marked

Pencil, crayon & pen on detail paper (755 × 475)

3 Front & side elevations & plan of steps when round

Scale: 1in to 1ft

Pencil on detail paper (770 × 610)

4 Plan of steps when square & *Front Elevation*

Scale: 1/2in to 1ft

Insc: As above & (near base of cross) *MCM XIV To the Brave Men of King's Somborne who fell in the Great War*; in the lower right corner *General Electric Company*

Pencil & pen on detail paper (760 × 890)

5 Front & side elevations

Scale: 1in to 1ft

Insc: *Large Cross*, with full measurements given

s & d: E. L. Lutyens R.A. | 17 *Queen Anne's Gate* | *London S.W.* June 1920

Print (870 × 790)

Lit: *Butler*, III, p.39, pl.LXIX, fig.96; *Hussey*, p.376

'Both Lutyens and Sir Reginald Blomfield designed Memorial Crosses, but in order to implement the principle of joint responsibility, the Commission usually placed Blomfield's Cross in cemeteries containing Lutyens's War Stone and Lutyens's Cross in cemeteries designed by other architects' (*Hussey*). That in fact is hardly true as Blomfield's more conventionally patriotic sword-bearing design was almost everywhere preferred. The war memorial crosses at King's Somborne (drawing 4) and Stockbridge were commissioned by Herbert Johnson of Marshcourt (q.v.).

[293] WAR STONE, THE GREAT: For the Imperial War Graves Commission

Working drawings, designs (2) & prints (5) for a single block of Portland stone put up in military cemeteries as a parent monument to the individual headstones on the graves, 1917-18:

1 *Elevations, North & South, & East & West* [Fig.54]

Insc: As above & (on E & W elevations) *Their Names Liveth* | *For Evermore*, details fully labelled & measurements marked

Pen on brown waxed paper (605 × 1010)

2 *Plan of jointing*

Pen on brown waxed paper (675 × 1005)

3 *Elevations, North & South, & East & West* (a print of No.1)

Print on blue sized linen (580 × 1015)

4 *Sections on centre lines showing foundations*

Print on blue sized linen (725 × 1030)

1-4 Scale: 1/8 FS

5 *Full size section through steps East & West on true centre line*

Scale: FS

Print on blue sized linen (760 × 1370)

6 *Full size section through steps North & South on true centre line*

Scale: FS

Print on blue sized linen (770 × 1370)

7 *True Full size sections of faces on North & South Elevations & East & West Elevations*

Scale: FS

Print on blue sized linen (1290 × 760)

1-7 s & d: E. L. Lutyens A.R.A. | 17 *Queen Anne's Gate* | *London S.W.* Oct 1918

2-7 Insc: As above, with details fully labelled & measurements marked

Lit: *Butler*, III, p.39, pl.LXIX, fig.95; *Hussey*, pp.374-376, 380, 389, 391, 462, 566, fig.101

The Stone of Remembrance, as the Imperial War Graves Commission called it, was used in all the larger cemeteries. It appears in about 70 of the 126 cemeteries designed by Lutyens himself.

[294] WASHINGTON, DC (USA): British embassy

Working drawing, 1925

Half Inch detail of South East Front of House

Plan, elevation & section

Insc: As above & fully labelled

s & d: E. L. Lutyens R.A. | 17 *Queen Anne's Gate* | *London SW1* | Jan. 1925

Pen & pencil on detail paper (750 × 750)

Lit: *Butler* II, pp.46-48, pls.XCII-CVI, figs. 229-251;

Hussey, pp.456, 483, 485, 491, 521, 524, 547; *Builder*, CXXXII, 1927, p.438; *A&BN*, CXXXVII, 1927; *CL*, LXXXV, 1939, pp.38-42, 64

Begun in 1927, in 'country house Renaissance' style, the embassy has a narrow frontage of paired office blocks to Massachusetts Avenue, with the ambassador's residence stretching back at an upper level. F. H. Brooks was the supervising architect in the USA. A large office block was added in 1953 to the design of Eric Bedford, chief architect to the then Ministry of Works.

[295] WELLINGTON (Berks): College war memorial
Preliminary studies, 1922
Rough sketches for a memorial of 'obelisk' design
Pencil & coloured crayon on tracing paper (655×755)
Lit: *Butler*, Chron. 1922, but not further mentioned in *Butler* or in *Hussey*; Pevsner, *Berks*, 1966, p.262
The memorial occupies the NE apse of Sir Gilbert Scott's 1861 chapel. As built, it consists of a black marble Tuscan column on a massive black base dressed with white marble.

[296] WEST LULWORTH (Dorset): Weston House
Designs & working drawings for a house for Sir Alfred Fripp (5):
1 Ground & 1st floor plans; elevations of the back & front of the house
Insc: Rooms labelled & measurements marked
Pencil & red crayon (760×990)

2 Plans & elevations
Insc: Details labelled & measurements marked
Pencil & red crayon (750×1220)

3 Plans of the lower Ground floor, the ground floor, the first floor, the attic storey & the roof
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & Drawing No 3, with details labelled & measurements marked
Pencil & crayon (750×1270)

4 Roof and block plan, ground, lower ground, garage & first floor plans
Insc: As above & 3 Windsor Road | Bexhill | Sussex, with details labelled & measurements marked
Pencil, crayon & green pen (725×1270)

5 N, W, S & E elevations; sections through the court looking W, S & N
Scale: $\frac{1}{8}$ in to 1ft
Insc: Drawing No 4 | Note:- Red line indicates natural lie of ground | Green line indicates levels of excavated portion, with details labelled & measurements marked
Pencil, crayon, red & green pen (750×1335)
Not mentioned in *Butler* or *Hussey*, but largely executed. Sir Alfred Fripp was a Harley Street physician.

[297] WHALTON MANOR (Northumberland)
Design for the conversion of 4 adjoining houses for Mrs Eustace Smith, 1908-09 (3):
1 Elevations of the N & S fronts & a rough sketch of the main gate [Fig.30]
Pencil, crayon, black & white pen on brown paper (710×1035)

2 Working drawings of the upper hall, showing Elevations of the window wall, of the wall next to the window, of the door wall & the fireplace wall
Scale: $\frac{1}{2}$ in to 1in
Insc: As above & Half inch scale, details. Finishings in Upper Hall etc | Drawing No 32, with details labelled & measurements given
s & d: E. L. Lutyens Architect | 29 Bloomsbury Square | London W.C. April 1909
Pencil (675×1010)

3 Plan of setting out of 1st fl over New Entrance
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & details fully labelled
Pencil & red pen (675×1010)

Lit: *Butler*, I, p.42; *Hussey*, p.135; Pevsner, *Northumberland*, 1957, p.320; *Weaver*, pp.201-203

[298] WILLINGTON (Sussex): The Hoo
Designs for alterations for Alexander Wedderburn, 1902
Elevations of the Garden Front, the Road Front, Attic & Roof Plans, longitudinal & transverse sections, showing the parts to be altered in colour
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, with details labelled & measurements marked
Pencil & coloured wash (545×755)
Lit: *Butler*, Chron. 1902; Nairn & Pevsner, *Sussex*, 1970, p.629; *Weaver*, pp.118-120
Lutyens also laid out the gardens at The Hoo. Wedderburn is best known as co-editor with Sir E. T. Cook of the works of Ruskin. The house is now converted into flats, but well maintained.

[299] WIMBLEDON (Surrey): North House, Prince's Way
Design for house & lodge for Wilson Black, 1933-34 (4):
1 Rough elevations & perspectives of house
Pencil (700×1030)

2 Elevations of SE, SW & NW façades of the house; perspectives of the E & W sides
Insc: Titles labelled
s: E.L.L.
Pencil, crayon & pen (560×745)

3 Plans of the ground & 1st floors of lodge, with elevations, sections & small perspectives
Insc: Details labelled & measurements marked
Pencil & crayon (540×725)

4 Full size details of | lamps in copper to | main entrance of house | Lodge; plan & elevation
Scale: FS
Insc: As above, with details labelled
s: E. L. Lutyens R.A. | 5 Eaton Gate S.W.
Pencil (755×940)

Lit: *Butler*, Chron. 1934; not mentioned in *Hussey*; Nairn & Pevsner, *Surrey*, 1971, p.526
North House has since 1948 been Linden Lodge School for the Blind, run by the Inner London Education Authority. It was never published in the architectural magazines because Lutyens had a bitter dispute with the client, leading to arbitration in the courts.

[300] WINDLESHAM (Surrey): Church of St John the Baptist, churchyard, tomb of Mrs Clark
Preliminary study
Perspective
s: E.L.L.
Pencil & pen on notepaper headed 5 Eaton Gate, London S.W.1 (255×210)
Lit: *Butler*, III, p.45, fig.138; Nairn & Pevsner, *Surrey*, 1971, p.528

[301] WINDSOR (Berks): King George V memorial
Preliminary designs, 1936 (2):
1 Plan & elevation, showing the memorial block with insignia to be larger than that in the final design
Insc: Some measurements marked
Pencil on detail paper (760×1080)

2 Plan, front & side elevations, as executed
Pencil on detail paper (760×1300)

Lit: *Butler*, III, p.44, pl.LXXXIII, fig.125; Pevsner, *Berks*, 1966, p.303 ('low, broad, restrained & a little too demonstratively monumental')

[302] WINDSOR (Berks): St George's Chapel, King George V tomb
Designs for the tomb, not showing the recumbent figure & carvings which were by Sir William Reid Dick, 1937 (4)
Plans, plans of the top of the tomb, side & end elevation
Scale: $\frac{1}{8}$ FS
Insc: Details labelled & measurements marked
Pencil & crayon on detail paper (735×1015-760×1205)
Lit: *Butler*, III, p.45, fig.132; Pevsner, *Berks*, 1966, p.278

[303] WITLEY (Surrey): Tigbourne Court
Preliminary design & working drawings for a house for Mr Edgar Horne, 1899 (4):
1 N, S, E & W elevations, unfinished [Fig.15]
Pencil & pen (535×725)

2 N elevation
Scale: $\frac{1}{2}$ in to 1ft
Insc: Tigbourne Cottage Witley | Half Inch of North Elevation | Traced Mar 23rd 1899, with details labelled & measurements marked
s & d: E. L. Lutyens Archt | 29 Bloomsbury Square | W.C.
Pencil (570×790)

3 Details of W front
Scale: $\frac{1}{2}$ in to 1ft
Insc: Tigbourne Cottage Witley | For Edgar Horne Esq | Half Inch Detail of West Front | No 9 | Traced March, with details labelled & measurements marked
s & d: Edwin L. Lutyens Archt | 29 Bloomsbury Square | W.C.
Pencil (570×790)

4 E elevation
Scale: $\frac{1}{2}$ in to 1ft
Insc: Tigbourne Cottage Witley | Half Inch of East Elevation | No 10 | Traced & sent Ap 6 99 & illegible initials
Pencil (570×790)

Lit: *Butler*, I, p.23, figs.7, 8 (photographs); *Weaver*, pp.41-47; *CL*, XVIII, 1905, p.414; *Hussey*, pp.96-97, 161
Lutyens's gayest and most elegant building, and probably his best' (Nairn & Pevsner, *Surrey*, 1971, pp.486-487).

[304] WOLDINGHAM (Surrey)
Preliminary designs for a proposed country house
Plans, elevations & a section
Insc: Some details labelled & measurements marked
Pencil (730×985)
Not mentioned in *Butler* or *Hussey*.

[305] WONERSH (Surrey): Chinthurst Hill
Designs & details for a house & lodge in the Tudor style for Miss Aemilia M. Guthrie, 1893-95 (6):
1 South, West & East Elevation & perspective [Fig.7]
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above & Drawing No 3, with details labelled
s: Edwin L. Lutyens Architect | 16 Onslow Square | London S.W.
Pencil & pen on brown paper (520×755)

2-3 Details of chimneys; plans & elevations of the stacks
Scale: $\frac{1}{2}$ in to 1ft
Insc: Details labelled & measurements marked
s & d: 2 Edwin L. Lutyens | Feb 16 94 | 6 Grays Inn Square | W.C.; 3 Edwin L. Lutyens | 16 Onslow Square | London S.W.
Pencil & coloured wash (790×560, 565×775)

4 Plan, elevation & section of the Dining Room Fireplace
Insc: Details labelled
Pencil, coloured wash & pen (400×430)

5 Plan, elevation & inside elevation; section of the West Garden Door; Plan, elevation & section of the Smoking Room Chimney Piece
Scale: 1/2 in to 1 ft
Insc: As above, with details labelled
s & d: Edwin L. Lutyens / 16 Onslow Square / London S.W. / Nov 28 93
Pencil, coloured wash & pen (550×760)

6 Plans, elevations & perspective of the lodge house
Pencil (560×495)

Lit: *Butler*, Chron. 1894; *Hussey*, pp.26, 53, 86, fig.1; Nairn & Pevsner, *Surrey*, 1971, p.537
In this very early scheme Lutyens is experimenting in materials and techniques at the cost of coherence.

[306] WOODSIDE, Chenies (Bucks): Sundial
Design for Adeline, Duchess of Bedford, 1893
Plan, sketch & FS details
Insc: As above & (on the sundial) *I tell of / None / but / sunny / hours / che sara / & (below) N.B. be in Portland stone / standing on 2 steps. The / upper step shaped on plan / Turned column / On the cap is carved the / motto: "Che Sara Sara" / on the East side centrally the / word "Che" / on the south side "Sara" / no the West side "sara" / On the North side the cap / will be left plain / On the North side in place / of Dial will be carved / the legend "I tell of none but Sunny Hours"*, with details labelled & measurements marked
s & d: Edwin L. Lutyens / 16 Onslow Square / S.W. / November 1893
Pencil, pen & wash on brown paper (2125×560)

Lit: *Butler*, II, p.11, fig.2; *Hussey*, p.27; *Weaver*, p.8, fig.II
The layout of the garden at Woodside was Lutyens's first important garden scheme.

[307] YORK: City war memorial
Preliminary studies, design & working drawing, 1924 (4):
1 Rough studies for the memorial
Pencil & pen on squared paper (445×545)

2 Front & side elevations & perspective
Pencil on brown paper (630×620)

3 Profile of a round-headed finial
Pencil & wash on detail paper (1710×770)

4 Plan, front & side elevations of the Great War cross & stone, set close together & probably intended to be placed near the memorial
Pencil on detail paper (760×1005)

Lit: *Butler*, Chron. 1924, but not further mentioned in *Butler* or in *Hussey*
Identified by Butler. As executed, it consists of a particularly tall cross only, set in a formally hedged lawn.

[308] YORK: North Eastern Railway offices
Preliminary studies & designs for offices, showing these in relation to the NE Railway war memorial, 1929 (2):
1 Elevations
Pencil & crayon on tracing paper (520×730)

2 Front & side elevations showing the war memorial in front of the offices
d: (in pediment) 1929
Pencil, coloured crayon & pen on tracing paper (620×960)

Identified by Butler, but not mentioned in *Butler* or *Hussey* and not executed.

[309] YORK: North Eastern Railway war memorial
Preliminary studies, 1922
Elevations of an urn, with flames indicated at the top of the lid presumably to be carved in stone
d: York, 7/1/22
Verso: Sketches for columns, door frames & cornices on Britannic House
See LONDON: Finsbury Circus, City, Britannic House
Pencil on squared paper (550×445)
Lit: *Builder*, CXXVI, 1924, p.974
This war memorial, except for being noted in *Butler*, Chron. 1922, is not mentioned in *Butler* or *Hussey*. It consists of a high obelisk against a curved wall, with a Great War stone in front.

[310] ART GALLERY
Designs for Lord Revelstoke (the Hon. Cecil Baring), 1924 (3):
1 Plan, elevations & sections
Insc: Details labelled
Pencil & crayon (705×1290)

2 Plan, elevations & section
Pencil, pen & crayon (655×935)

3 Plan, front & side elevations
Pencil & crayon (725×920)

2-3 Insc: (in pediment) *C & MCM / XXIV*, with details labelled & measurements marked

Not mentioned in *Butler* or *Hussey*. Butler identifies the project as 'Pot Hall Gallery for Lord Revelstoke'. In 1924 Lutyens made alterations to Beechwood, Slough, for Cecil Baring.

[311] BANK
Design for a standard branch for the Midland Bank Ltd, 1926 (4):
1 Preliminary study with 3 upper storeys above the rusticated ground storey, articulated with Doric pilasters between which are semicircular headed windows
Elevation
Pencil (700×675)

2 Preliminary study with 2 upper storeys above the ground storey
Elevations
Pencil (635×675)

3 Preliminary study with attic storey above the ground storey
Sketch plan & elevation; studies of 2 urns
Pencil (760×965)

4 Final design with attic storey only above the ground storey
Sketch plan of 'angle door' & elevation
Scale: 1/4 in to 1 ft
s & d: E. L. Lutyens / May 26
Pencil, red pen & crayon (595×685)

[312] BED
Design for a four-poster bed, possibly for Barbara Webb
Sketch elevations of bed, decorated with hearts & 'Baa-Lambs'; details of posts & 'Baa-Lamb'
Insc: *Mrs H & (over bed head) YET AS FAITH WILLS SO FATE FULFILLS*
Pencil & pen on detail paper (765×1510)
Barbara Webb, sister of Sir Alfred Lyall, one of the women who most influenced Lutyens's early life. She married Robert Webb of Milford House, near Godalming, Surrey. Lutyens called her his 'Blessed Barbara', his 'Baa-Lamb', picturing her in his letters by a hieroglyph of a woolly lamb with a halo. She died in 1897.

[313] CARICATURE: Bust of Lutyens: made by an Indian draughtsman from a model of a chujja, modified by adding a face & pipe
Painted plaster & wood (470×470×470)
Prov: Pres. by Robert Lutyens, 1970
Reprd: *RIBA Jnl*, LXXXVI, 1969, p.141
Lutyens bought the model back to England in about 1917, and it was later placed above the lintel at Mansfield Street.

[314] CARICATURE: Lutyens & the assistants in his office by the Hon. Paul Phipps; left to right: E. L. Lutyens, S. H. Evans, O. P. Milne, P. Phipps, Wallich, A. J. Thomas, 'I.P.' (Infant Prodigy) Huddart, G. Alwyn
Insc: *Mr. E. L. Lutyens exhorting / his young men*
Pen (340×95)
Prov: Pres. by Mrs S. H. Evans, 1969
Lit & reprd: *Hussey*, pp.161-166, fig.183
This caricature shows the team in Lutyens's office in 1902, when it was at No.29 Bloomsbury Square.

[315] CARICATURE: Possibly of George Stewart, one of Lutyens's chief assistants in his later years; drawn on a fragment of a working detail for *Miles Cottage*, Temple Dinsley (Herts)
Insc: As above; (under caricature) *On Half Pay at once / Canteen Steward & (in Butler's hand) Original Lutyens / drawing / probably Geo. Stewart*
Pencil, watercolour & green crayon on detail paper (380×480)

CARICATURES (3), unidentified
See BURROWS CROSS (Surrey): Hazelhatch, verso

[316] CASKET
Design for a silver gilt casket
Plan of the lid & elevation
Insc: (on lid) *The Journey's End*
Pencil, crayon & pen on tracing paper (710×680)

[317] CEMETERY
Rough sketches for unidentified cemetery features: gateways & shelters
Pencil on squared paper (440×550)

[318] CHURCH
Preliminary design in a basilica style for an unidentified project
Plan, N & W elevations & cross & longitudinal sections
Insc: *Chapel & Saints / 10 altars*
Pencil & coloured crayon on tracing paper (500×1005)
See also BEACONSFIELD (Bucks): Proposed chapel for J. L. Garvin, where there are rough studies for a similar basilica design.

[319] CLOCK
Alternative designs (2):
1 Working drawing, plans & elevations
Scale: FS
Insc: *Clock in hardwood case*, with details labelled
s & d: E. L. Lutyens R.A. / 5 Eaton Gate S.W.1 / July 1934
Pen on tracing paper (760×535)

2 Working drawing, plans & elevations
Insc: *Clock in hardwood case*, with details labelled
s & d: E. L. Lutyens R.A. / 17 Bolton St W.1 / April 1931
Pen on tracing paper (760×1015)
No.17 Bolton Street was the Delhi office (in succession to No.7 Apple Tree Yard).

[320] COTTAGES

Design for a pair of cottages
Plans, elevations & small perspective
Insc: Details labelled & measurements marked
s & d: E.L.L. | Oct 14. 24
Pencil, crayon & pen (760×960)

[321] FLATS

Designs for a 9 bay row of flats over arcading,
probably forming part of a courtyard plan
Elevations of the *Entrance front* | *East*
Insc: As above
Pencil & crayon (480×730)

[322] FENDERS

Designs for decorative fire fenders (2)
Two sheets of designs showing elevations of fenders,
drawn to 5 different patterns
Pencil & coloured crayon on squared paper
(215×345)

[323] FOUNTAIN

Preliminary studies (2):
1 Rough sketch, showing 2 columns in the
background
w/m: 1919
Pencil, crayon & pen on notepaper headed *17 Queen
Anne's Gate, Westminster, S.W.1* (255×205)

2 Elevation, showing 2 columns in the background
Pencil on detail paper (330×205)
Butler places the fountain in Byfleet, which is incorrect.
However there is a faint sketch for it on the Byfleet
war memorial sheet (see BYFLEET (Surrey): Church,
war memorial).

[324] GUEST HOSTEL

Rough sketch for a circular domed building, possibly
an entrance hall, with 4 arched doorways, for M
Guillaume Mallet
Plans, elevations of parts of the wall & an arched
doorway & perspective of the interior
w/m: J. Whatman 1907
Pencil (430×550)
Not mentioned in *Butler* or *Hussey*. Identified by Butler
as 'Mallet, Guest Hostel'. M Guillaume Mallet, a
Protestant banker, was a lifelong friend of Lutyens.
Lutyens designed houses for him at Varengeville
(q.v.) in 1898 & 1919 and at Ranguin (q.v.) in 1912.

[325] HOUSE in E Prussia

Design for alterations to a house in East Prussia
Part sketch elevations of façade & 1 end; thumbnail
sketches of details
Insc: As above (Butler's attribution) & with notes
Pencil & red & green crayon on tracing paper,
mounted (350×760)

[326] HOUSE

Designs for a house with 2 wings, joined by a
colonnade, about a courtyard (2):
1 Plans & elevations
Pencil (760×965)
2 Plan & elevations
d: (above gateway on the E front) *MCM.XXX*
Pencil & crayon (745×1050)

[327] HOUSE

Preliminary studies (5):
1 Plans of basement, ground, 1st & 2nd floors &
outline elevations of the 4 façades
Insc: Many measurements marked
Pencil (770×1345)

2 Plan of 1st floor, other rough sketch plans &
outline elevations of front & back façades
Insc: Many measurements marked (1st floor plan)
Pencil on tracing paper (760×1320)

Clearly a tracing of some parts of No.1. The design is
for a 3 bay projecting centre of 3 storeys, surmounted
by a pediment, set between 1 bay 4 storey wings,
capped by pyramidal roofs.

3 *South & West* elevations, surrounded by slight
sketches: the S elevation design shows a recessed
centre bay between gabled 2 bay wings
Insc: As above
Pencil & pen (685×660)

4 Sketch designs for the elevation of the centre bay
shown in No.3
Pencil (725×345)

5 Alternative design for the elevation of the centre
bay & several perspective sketch designs
Pen & pencil on squared paper (570×445)

Project identified by Butler as the Queen's House,
No.16 Cheyne Walk. However these designs in no
way correspond to that project (see *Butler*, Chron.
1905).

[328] INSTITUTE

Rough studies for an institute
Plan, elevations & perspective
Pencil (420×760)

[329] MEMORIAL to Lord Moynihan

Preliminary study for a bust set in a hollowed opening
in the wall
Front & side elevations
Scale: 1in to 1ft
Insc: *It would be possible to make a hole in the wall & & stand the bust in the thickness of the wall, with details labelled*
Pencil & crayon on detail paper (560×755)
Sir Berkeley Moynihan, 1st Lord, was the most
famous surgeon of his day; he died in 1936.

[330] MENU of dinner given at the Café Royal in
honour of Lutyens becoming PRA by his former
assistants & pupils, with caricature portrait of Lutyens
on cover
d: 24.2.1969
Lit: *Hussey*, p.559
Prov: Pres. by Mrs S. H. Evans, 1969

[331] PEDESTAL

Design for statuette for the Rt Hon. the Earl of
Dudley, 1938
Plan & elevation & front elevation
Scale: 1 $\frac{1}{8}$ FS, FS
Insc: As above, with details fully labelled &
measurements marked
s & d: E. L. Lutyens R.A. | 5 Eaton Gate S.W.1 |
October 1938
Pen on detail paper (760×980)
Not mentioned in *Butler* or *Hussey*.

[332] PHOTOGRAPH: Lutyens & S. H. Evans on an
elephant
Prov: Pres. by Mrs S. H. Evans, 1969

[333] PHOTOGRAPH: The New Delhi Planning
Commission, February-March 1913
Reprd: *Hussey*, pl.14
Prov: Pres. by Mrs S. H. Evans, 1969

[334] PHOTOGRAPH: Basil Watney & S. H. Evans
standing in the doorway of No.29 Bloomsbury Square,
pre-1910
Prov: Pres. by Mrs S. H. Evans, 1969

[335] SKETCHBOOK of 1913 by S. H. Evans
containing survey drawings for the following schemes:
ADDINGTON PARK (Kent)
BREDE (Sussex): Brede Place
CHIGWELL (Essex): Grange Court

LONDON: No.48 Bedford Square, Camden
LONDON: No.50 Bedford Square, Camden
LONDON: Berkeley Hotel, Westminster
See *Evans*, S. H.

[336] STREET FURNITURE

Designs for Belisha beacons, street lamps, a telephone
kiosk, a bus stop & street signs
Elevations
s & d: E.L.L. Aug 42
Pencil & crayon on detail paper (565×1020)
Not mentioned in *Butler* or *Hussey*. These designs
were probably made in connection with the Royal
Academy Plan for London, which Sir Edwin initiated
as PRA.

[337] SURVEY BOOK

Probably c.1909 (Butler's dating); including some loose
sheets from sketchbooks & 4 early surveys
1 *Hoe Farm, Hascombe* for J. Godman: 5 sheets
d: March 3rd 1890

2 *Jekylls, Gt Warley, Essex* for Miss Willmott
Sheets numbered 1-19 (Nos.2, 14, 15, 16, 17 & 18
missing)
d: Feb 8th 1894

3 *Binfield Lodge*: ground plan only
d: April 1895

4 *Gratwicke, Billingshurst, Sussex* for E. Norris: 8 sheets
d: May 31st 1898

Also 8 sheets of sketches for tables at *Knebworth House*
& 1 $\frac{1}{2}$ in detail of new hall table
Plus 6 miscellaneous sheets of sketches

[338] SWIMMING POOL

Plan, elevation & cross-section of swimming pool &
elevation of diving board; elevation & section of
small pavilion
Pencil & crayon on detail paper (760×960)

[339] TOMB

Design for the tomb of Sir C. Barrie
Sketch perspective & details
Pen on detail paper (255×205)
Attribution by Butler.

[340] TOMB

Rough sketch for tombstone of Michael L. Davies
Elevation
Pencil on tracing paper (610×480)
Not mentioned in *Butler* or *Hussey*.

[341] TWIN-SCREW ENGINE

Design
End elevation [Fig.1]
Insc: *Twin-screw Engine for Torpedo Boats & Launches*
s: (in ornate script) *Design by Edwin Landseer Lutyens*
Red pen & pencil (440×775)
A design made when a child.

[342] WESTMINSTER TOBACCO BOX

Designs for an extension to the tobacco box, 1935
Details of Silver Tudor-Rose Dishes in Base compartments
Plan & Cross Section
Scale: FS
Insc: As above & *Each Dish weighs approximately 72 ounces troy | The First three dishes were made by C. J. Vander Ltd 12 Betterton Street London W.C.2. | Recorded in the minutes of the Society of the 13th Jan 1936 & (in the cross-section) 20 Dishes in all*
s & d: E. L. Lutyens R.A. | 5 Eaton Gate S.W.1 |
November 1935
Pen on tracing paper (1210×760)
Not mentioned in *Butler* or *Hussey*.

APPENDIX

The following drawings were purchased from Mrs Harold Greenwood in July 1973, and therefore came too late to be included in the main catalogue. It was thought best to list them here in an abbreviated form as they show an important and hitherto unknown period of Lutyens's work – his early years as an architectural student at the South Kensington School of Art. The drawings were presented to Harold Greenwood by Robert Lutyens in 1953.

In 1885 at the age of sixteen Lutyens entered the South Kensington School of Art to study architecture. He stayed there until late 1887, when he went into the office of Ernest George & Peto. These drawings show his interests in two fields – design work and topographical sketching.

Lutyens appears to have entered for several competitions at this period, and *Hussey* (p.13) quotes a letter to his mother which shows this preoccupation: '... I am going to sketch there [St Bartholomew's] as soon as I get my competition drawings done, over which I have had a run of bad luck and so will not be able to make so good a show which is disappointing.' As well as the competition designs listed below there is, filed with them, a *Certificate from the Boy's Own Paper* inscribed *Award of Merit: This certificate was presented to Edwin L. Lutyens For excellence in Prize competition / Subject – Design for Boy's Home of Rest / Date: July 1886.*

The topographical sketches show Lutyens's interest in Surrey buildings, but also provide a unique glimpse of him sketching in France. It is also likely that, although undated, these Normandy studies date from his years at South Kensington, for they are mounted on board as though student presentation sets of architectural sketches. What emerges – despite the myth of Lutyens's scorn for sketchbooks (see *Hussey*, p.17) – is that he did, in his early days, sketch and record other buildings.

[343] Design for a boat-house, in a half-timbered Tudor style (2):
1 *1st & Ground Floor plans, Side, Water Front & Back elevations & details*
Scale: $\frac{1}{8}$ in to 1ft; details $\frac{1}{2}$ in to 1ft
Insc: As above & *A Boat House*
s: by Edwin L. Lutyens *St SKM*
Pen & coloured wash (420 × 630)

2 *Cross & Longitudinal sections*
Insc: *Interior / woodwork / American cherry*
Pen & coloured wash (200 × 390)

[344] Design for a country church, with timber broach spire & half-timbered porch (2):
1 Plan & S elevation
Pen & coloured wash (455 × 355)

2 W elevation
Pen & coloured wash (220 × 280)

[345] Design for a hotel
Elevation to Main Street
Insc: As above, with details labelled
Pen & coloured wash (395 × 565)

[346] Set of competition designs for *A Country House*, mounted on grey board, insc. (*Set of Seven*) No 274 / *Edwin Landseer Lutyens – National Competition (only) / age 18 (7)*:
1 *Ground, First & Second Floor plans*
2 *Block plan, Basement plan, Section through house & plan, elevation & section thro' Summer house*
3 *Elevation of Entrance Front*
4 *Elevation of Garden Front*
5 *Elevation of SW Front & Section*
7 *Perspective looking North of garden front*
Insc: As above, with details labelled on plans
1-5 Pen & coloured wash; 6-7 Pen & grey wash (230 × 650-480 × 635)
This design won the National Bronze Medal, 1888.

[347] Design for an elaborate country house, in brick & half-timbering, Tudor style
Elevations & section
Pen & watercolour (420 × 665)

[348] Design for *A Village Institute*
Plan, elevations & details
Insc: As above
Pen & coloured wash (340 × 525)

[349] *Design for a Public Library*, in 'Classical Baroque' style
Ground & 1st floor plans, Front & Side elevations & cross section
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, with details labelled
s & d: by Edwin L. Lutyens 86
Pen & coloured wash (645 × 460)

[350] Design for a lych-gate
Elevation
Pen & coloured wash (320 × 245)

[351] Design for the porch of a market hall or law courts: 4 storeys high, Tudor in style, topped by a half-timbered balcony; an elaborate bracket clock projecting from the 3rd storey
Plan, elevation, section & perspective
Pen & coloured wash (760 × 560)
The bracket clock is very similar to the one dated 1683 on Guildford Guildhall.

[352] Design for the BNDC (Building News Designing Club) of *A Village Smithy*
Ground plan, front & side elevations, section & rough sketch perspective
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s: *Simplex et Prudens*; verso E. Landseer Lutyens aged 18 / 16 Onslow Square SW
Pen (355 × 565)

Conditions were issued in December 1887, and the competition was reviewed in BN, LIV, 1888, p.103. A very large number of designs were received. Lutyens's design was placed in the second class. The BN wrote: 'Simplex et Prudens' draws badly, but has a notion of rural architecture and the advantage of simple lines in such buildings. His plan is, however, as crude as his sketch.'

[353] Design for the members' house of a tennis club, in a half-timbered Tudor style (3):
1 Sketch plans of house & grounds & sketch cross-section
2 Elevations of members' house, to Courts & entrance elevation
Pencil & coloured wash (555 × 760)
3 Perspective
Pencil & sepia wash (180 × 240)

[354] Design for a town hall in 'Second Empire' style
Elevations & section
Scale: $\frac{1}{16}$ in to 1ft
Insc: Rooms labelled on section
Pencil & grey wash (360 × 495)

[355] Design for *A Villa Residence* for the BNDC (Buildings News Designing Club), to cost £1,500
Plans, *Front elevation, section & Perspective sketch*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s: *Simplex et Prudens*; verso Edwin Landseer Lutyens (age 18) / 16 Onslow Square, SW
Pen (565 × 360)
Conditions for this competition were announced in the BN in November 1886, and the entries were reviewed in BN, LIII, 1887, pp.962-963. More than 100 drawings were entered. Lutyens's scheme is mentioned among the designs which rank second, and came third

in this rank. 'Simplex et Prudens' suggests a familiarity with the red-brick houses of Queen's Gate and Cadogan Square. In this study he is right and we commend him for following good examples. Cost is against him this time, else the building is not a bad one. Had his drawings been better he would have been placed much higher in our list.'

[356] Topographical drawings
ALBURY, (Surrey): Church of St Peter & St Paul
Measured drawing of mullions from Porch of Albury Church
Insc: As above & measurements marked
Pencil 330 × 195)

COMPTON (Surrey): Church of St Nicholas
Survey sketches (2):
1 Plan of choir & chancel
Scale: $\frac{3}{8}$ in to 1ft
Insc: *Compton 1887* with details labelled
Pencil & brown wash (430 × 380)

2 Sketch elevation of N wall of chancel & choir
Scale: $\frac{3}{8}$ in to 1ft
Insc: verso *Compton*
Pencil (205 × 360)

DUNSFOLD (Surrey): Church of St Mary & All Saints
Survey & measured drawings (2)
Outline drawings of capitals & bases of columns; plan & elevation of arcading
w/m: J. Whatman 1887
Pencil, pen & brown wash (355 × 255, 560 × 780)

GUILDFORD (Surrey): Church of St Mary
Survey drawing
Outline elevation of a Corbel / from / St Mary's / Guildford
Insc: As above
Pencil (150 × 65)

LOSELEY (Surrey)
Survey drawing of principal doorway
Elevation
Insc: *Principal Entrance / to Loseley Hall / Guildford*
Pen with sepia & blue wash (465 × 655)

THURSLEY (Surrey): Church of St Michael
Sketches & measured drawings of timber work supporting the steeple (5)
Sections, & inset perspective
Insc: 2 As above
s & d: 2 *Measured & drawn on spot Sept 1887 / E. L. Lutyens*

Pencil & sepia pen (255 × 175-690 × 560)
J. W. Penfold restored Thursley church in 1883-86, and Lutyens took an active interest in this restoration and prepared his own set of designs for it in 1886. The late C15 wooden substructure of the wooden belfry was a remarkable feature, and its 'Vanbrughian air of overstatement' (Nairn & Pevsner, *Surrey*, 1973, p.485) obviously was of great interest to Lutyens, especially as this was his own parish church.

[357] Topographical sketches (54) made in Normandy, France
Mounted on 4 boards, each labelled *Set of Architectural Sketches in Normandy*, including sketches of Bayeux; St Pierre, Coutances; timber houses, Rouen; Hôtel du Bourgtheroulde, Rouen; Notre Dame de la Croix, Bernay; timber houses, Lisieux; château, St Étienne, Caen; chimney, chimneypiece in Salle des Chevaliers, Gate du Roi, chancel of parish church, refectory, Mt St Michel; buildings in Dol.
d: (on various sheets) *Aug 24th-Aug 28th*
Pencil, pen with black & sepia ink & coloured wash (65 × 60-255 × 180)

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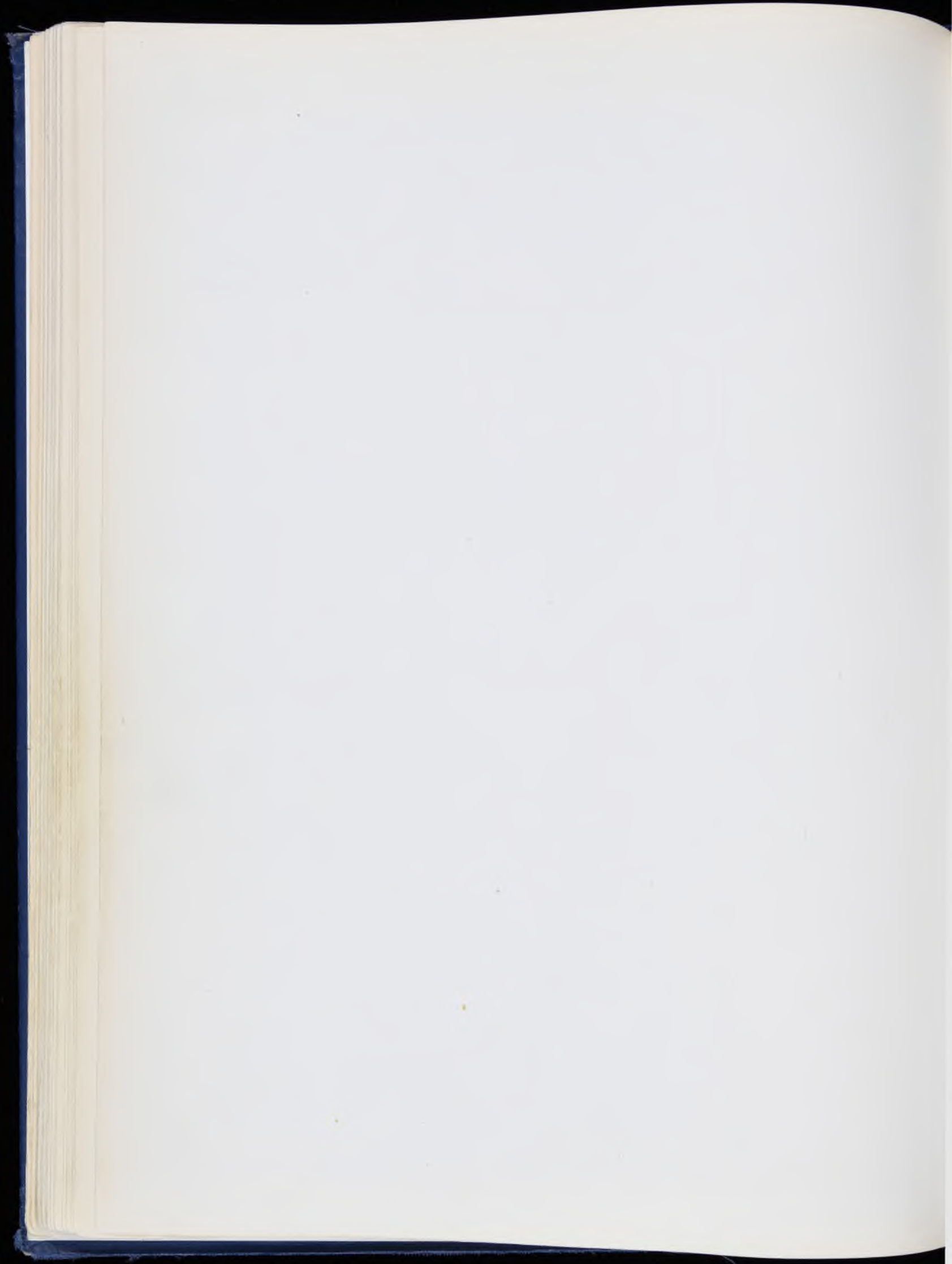
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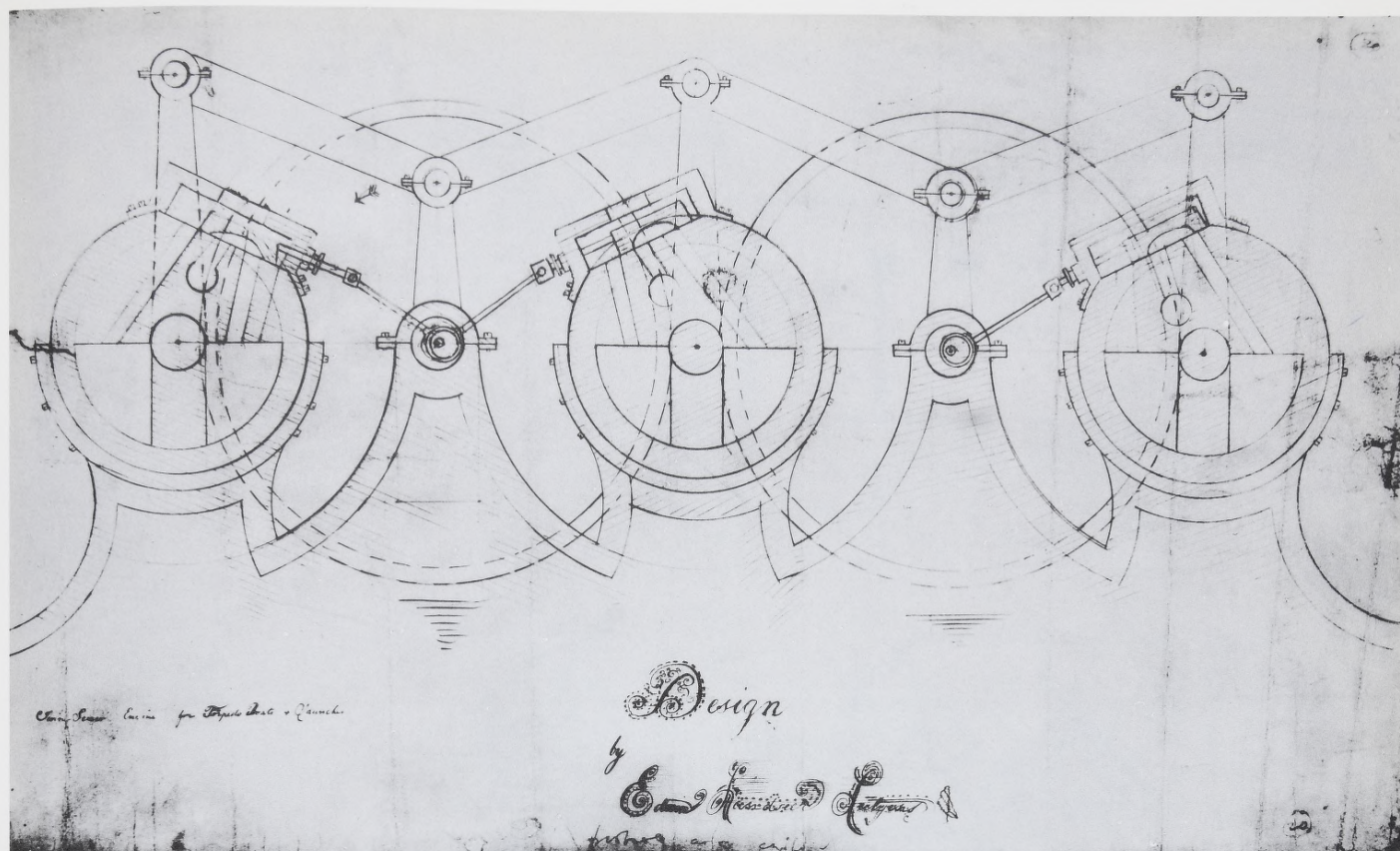


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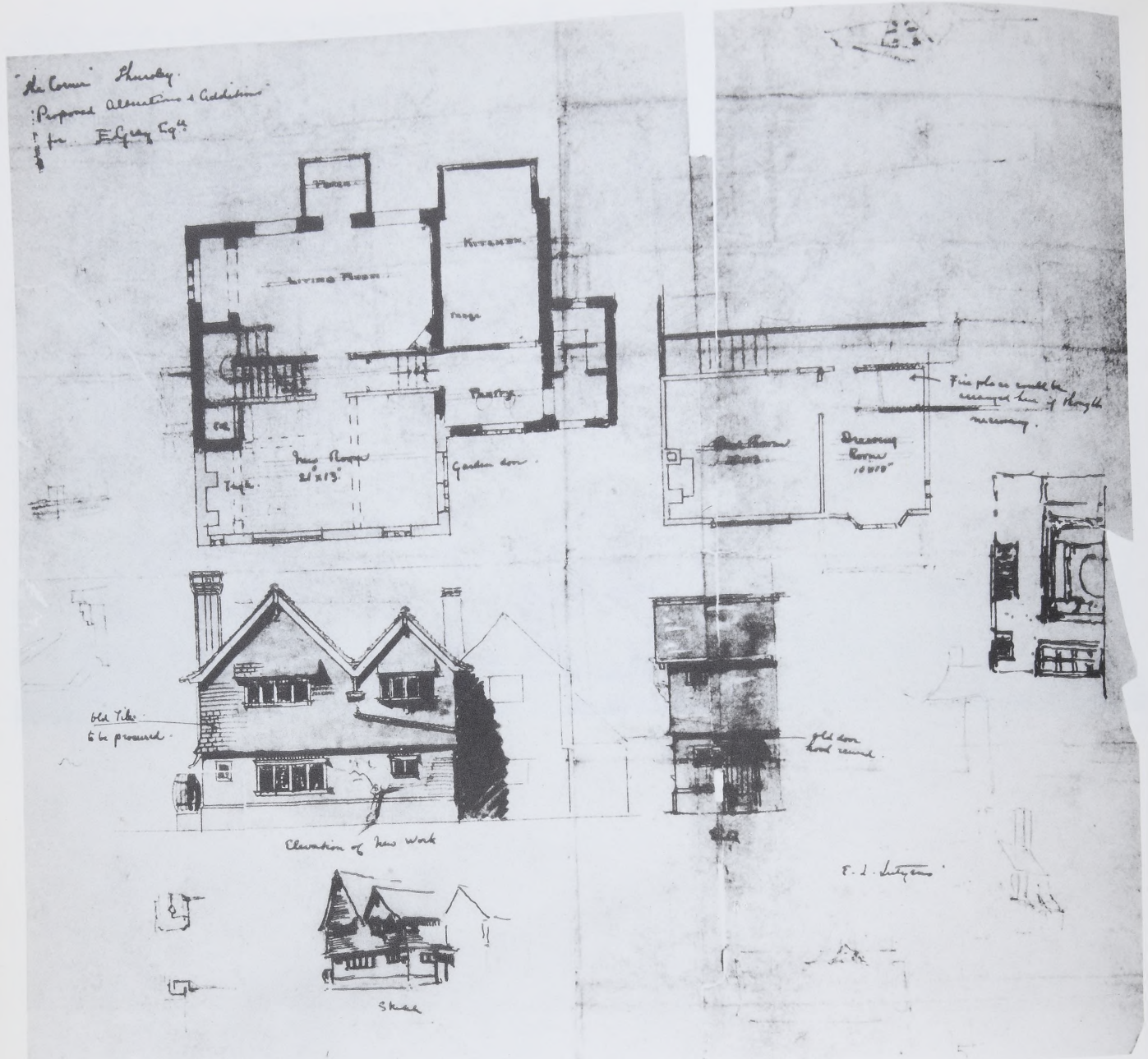


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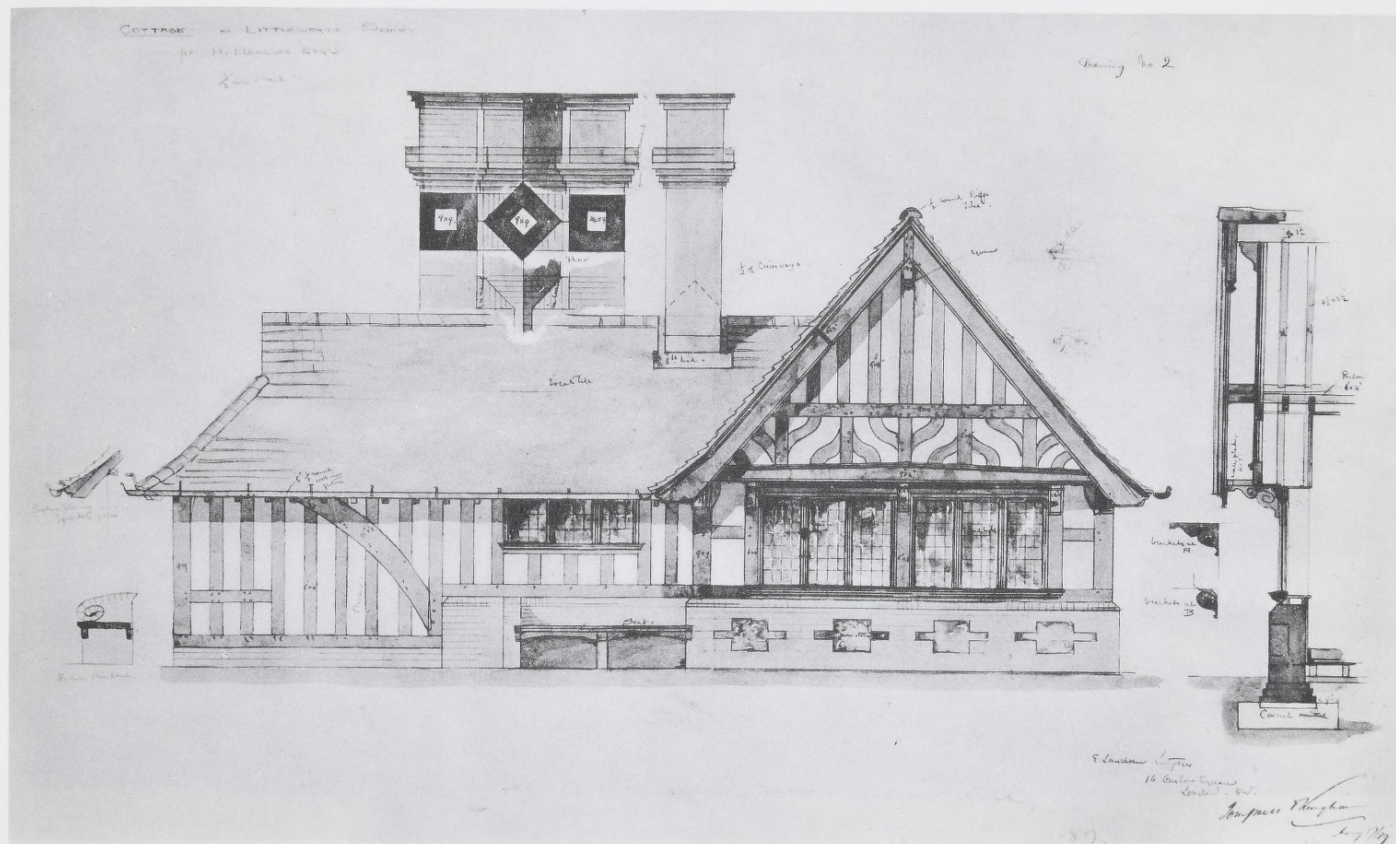


Fig. 3



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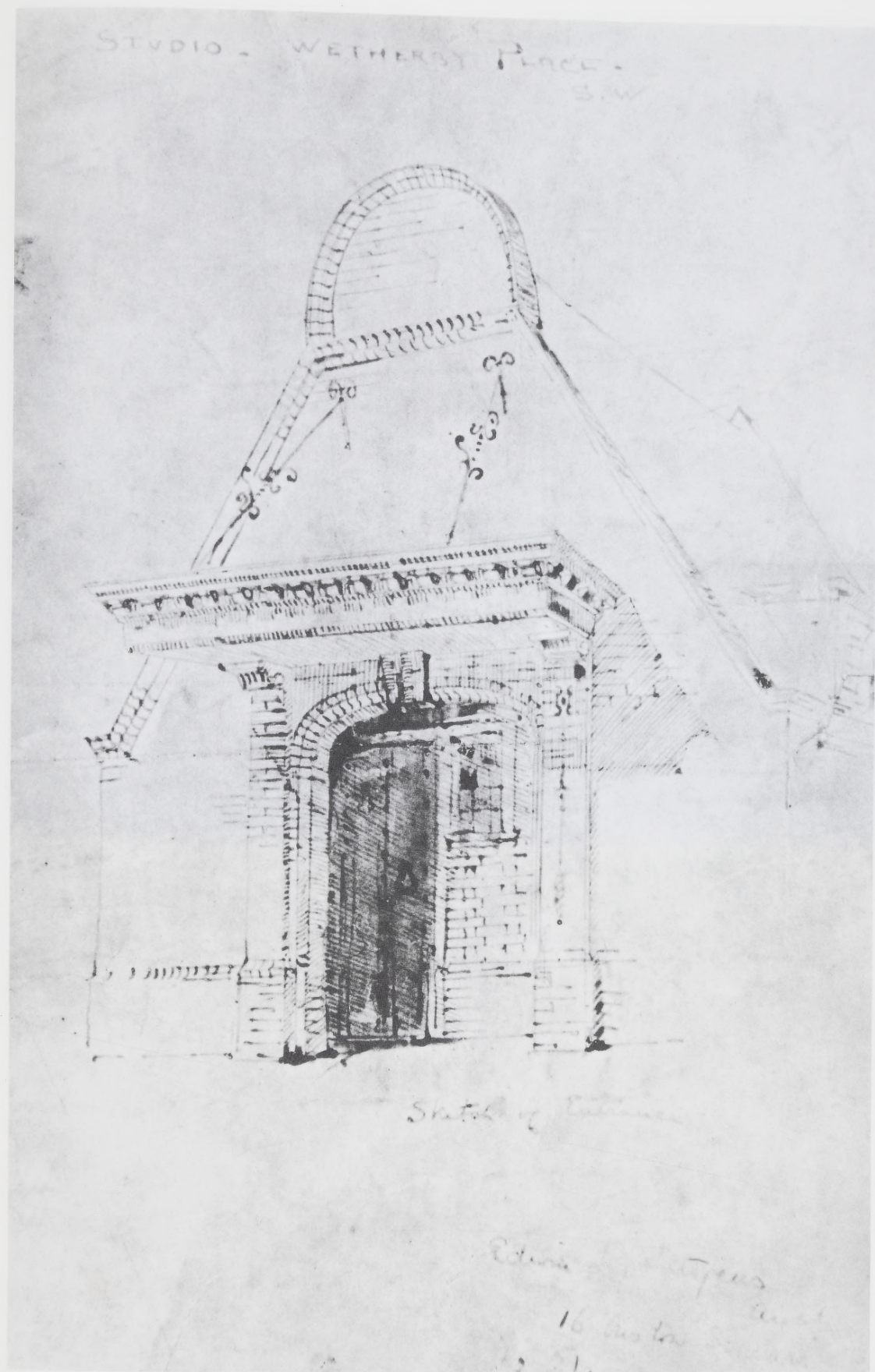


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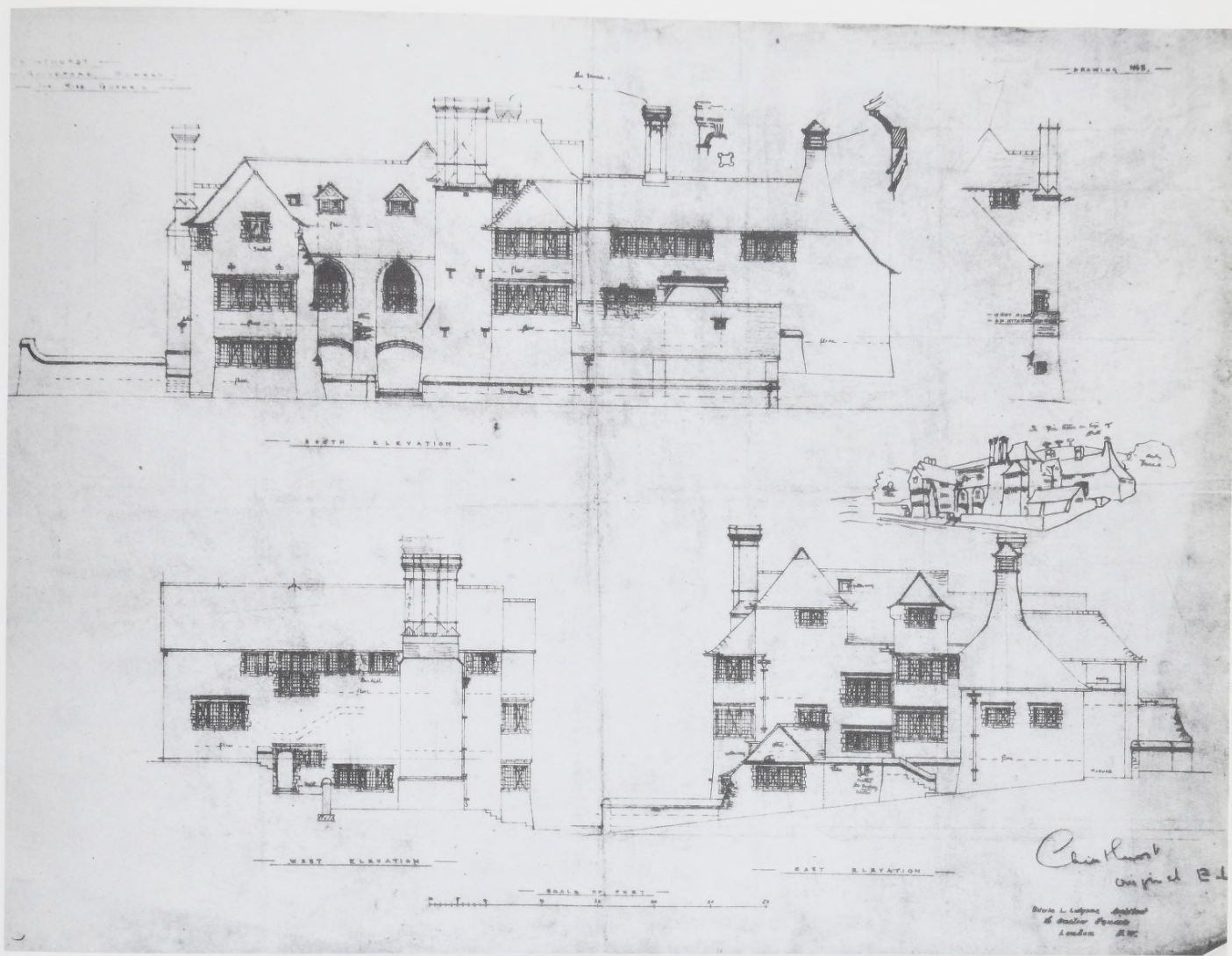


Fig. 7

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 1/2
 Reginald May 4th

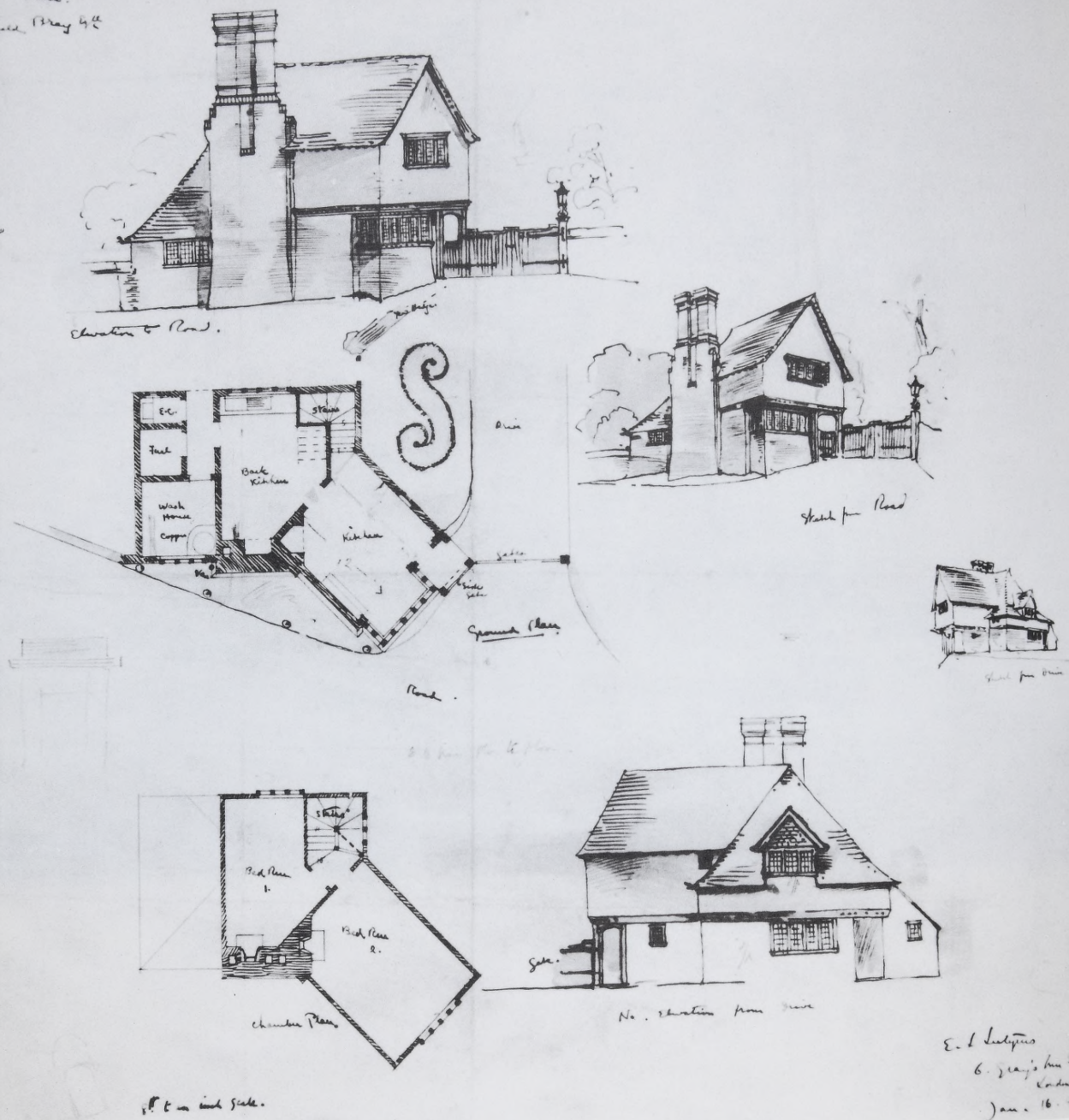


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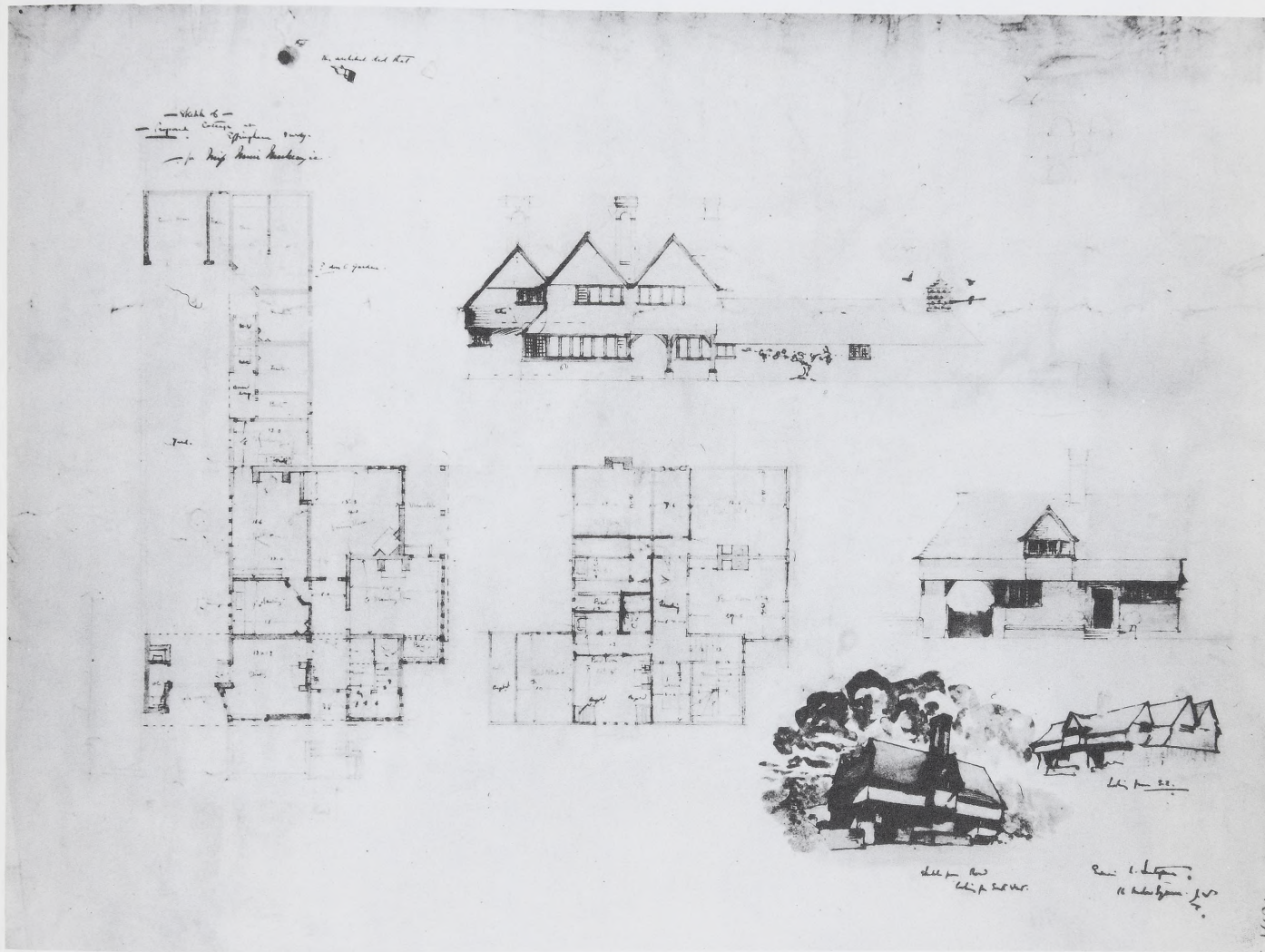
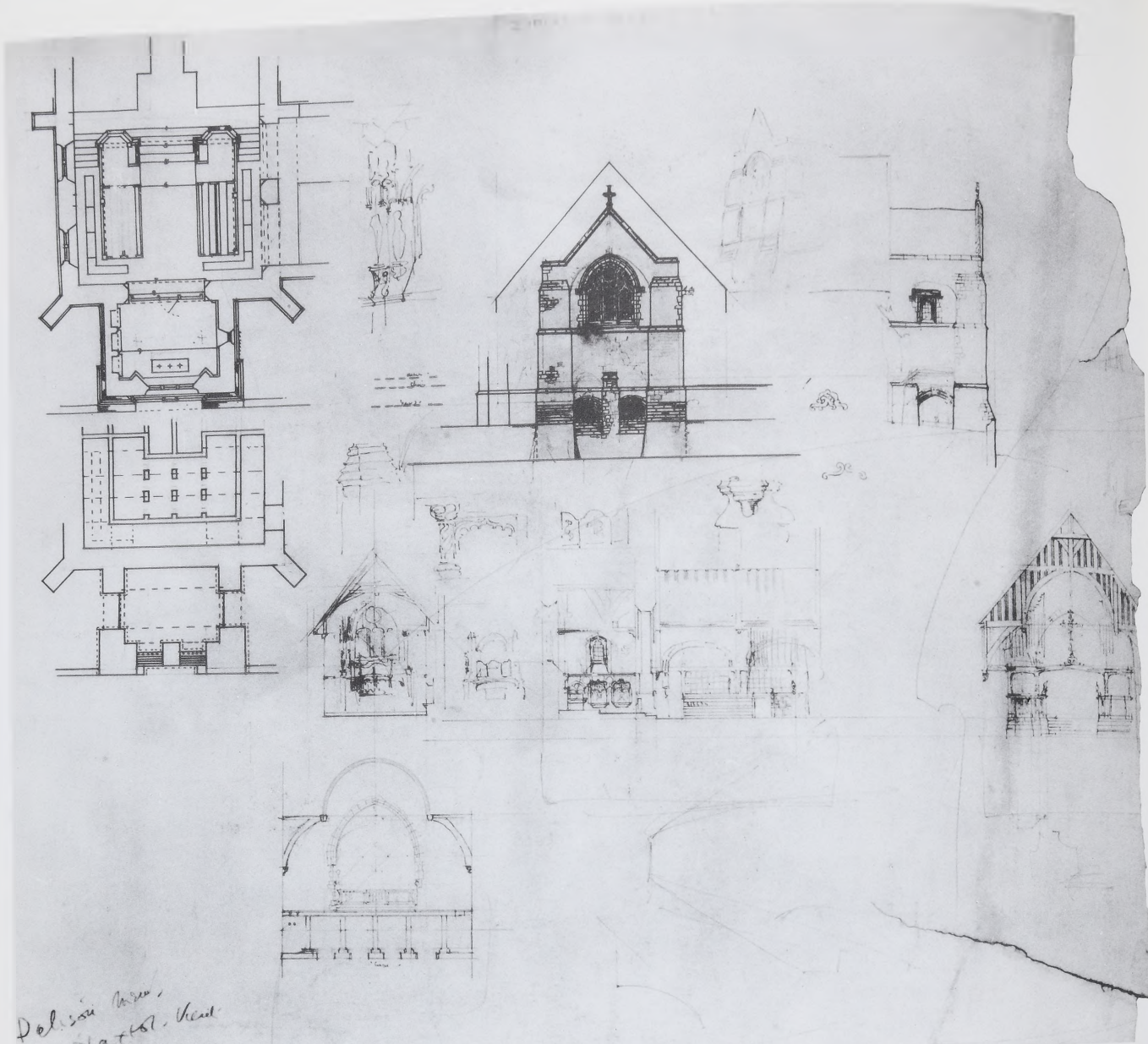


Fig. 9



*Delisse Bros.
Paris, 1867.*

Fig.10



Fig. 11

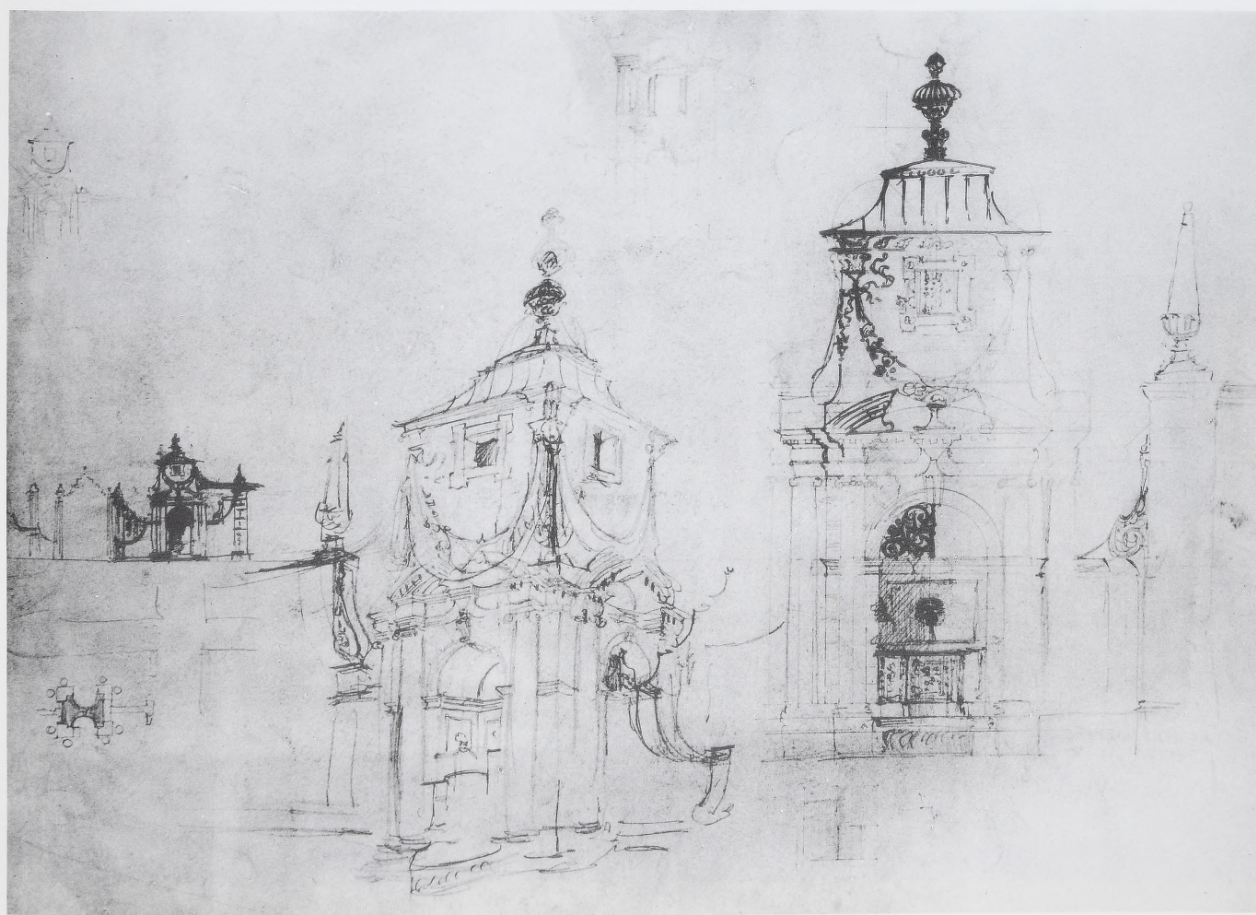


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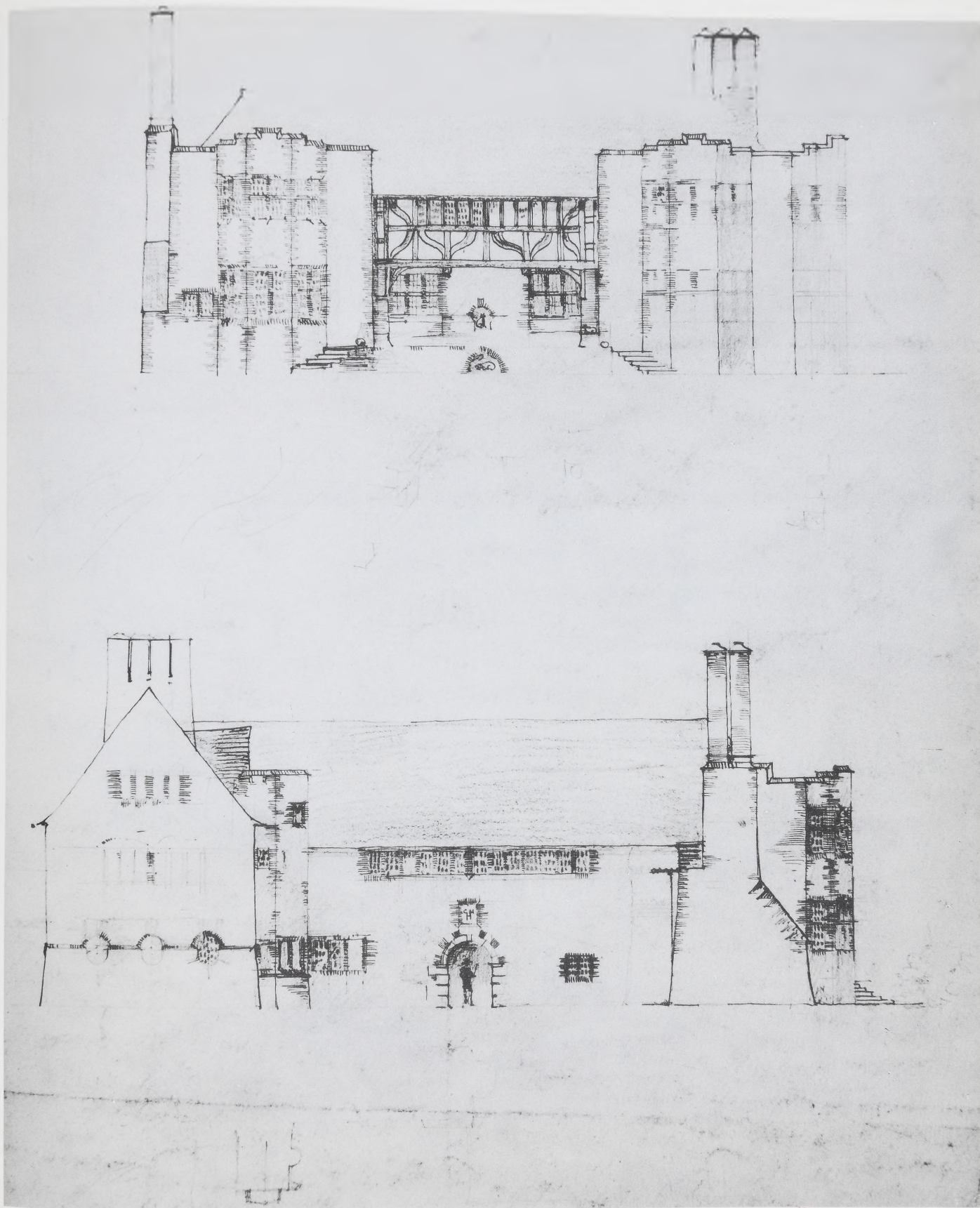


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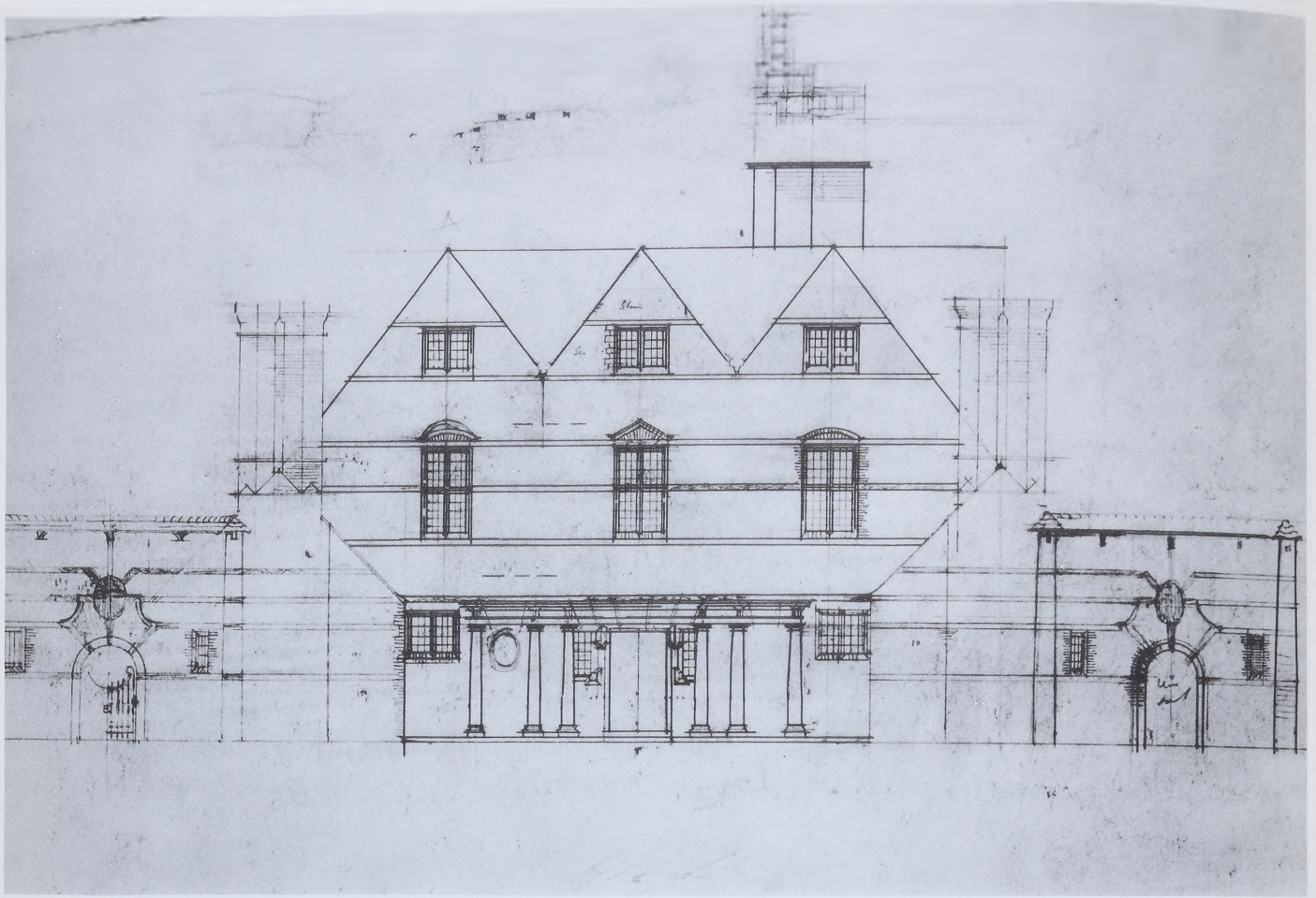


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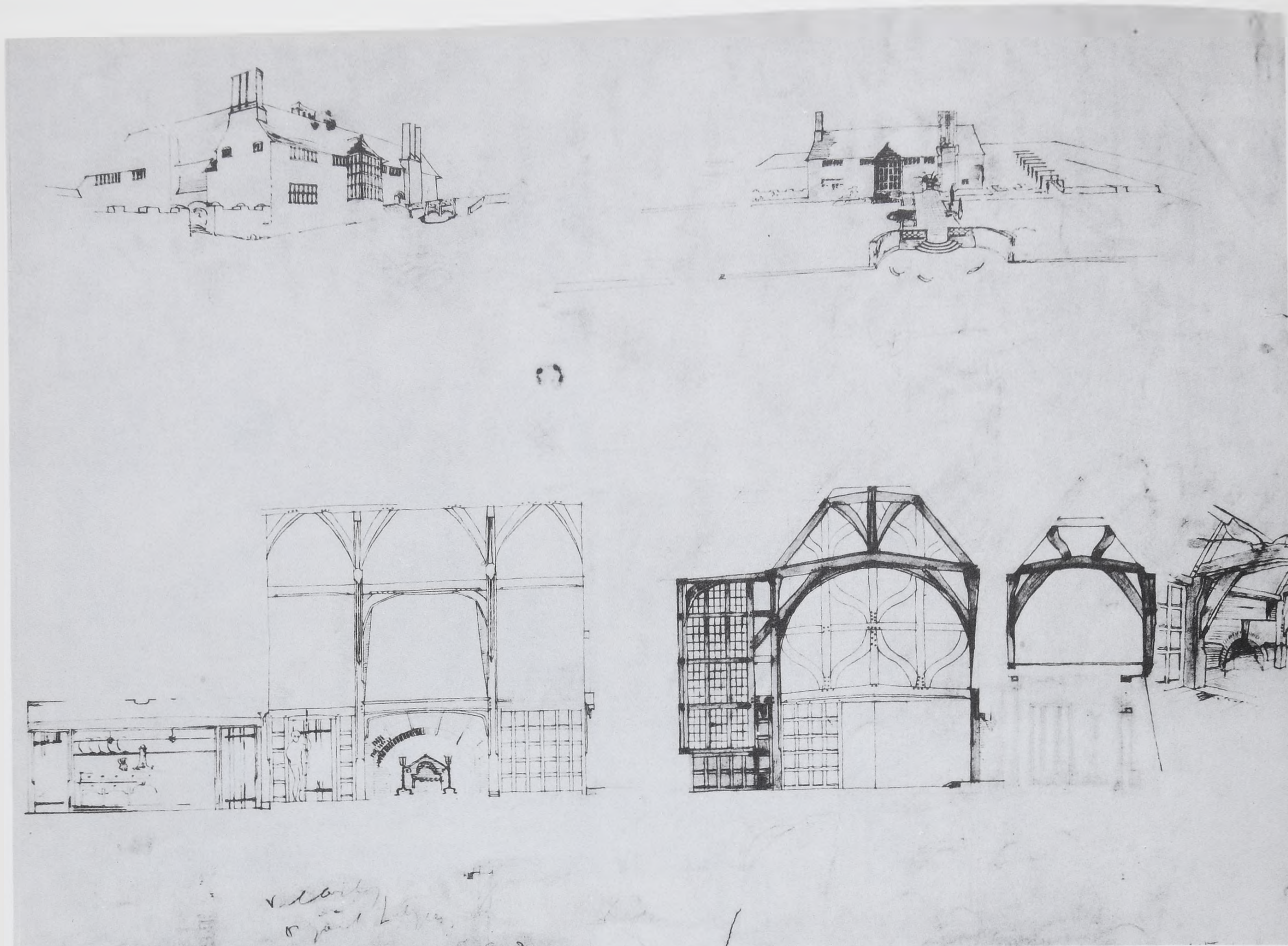


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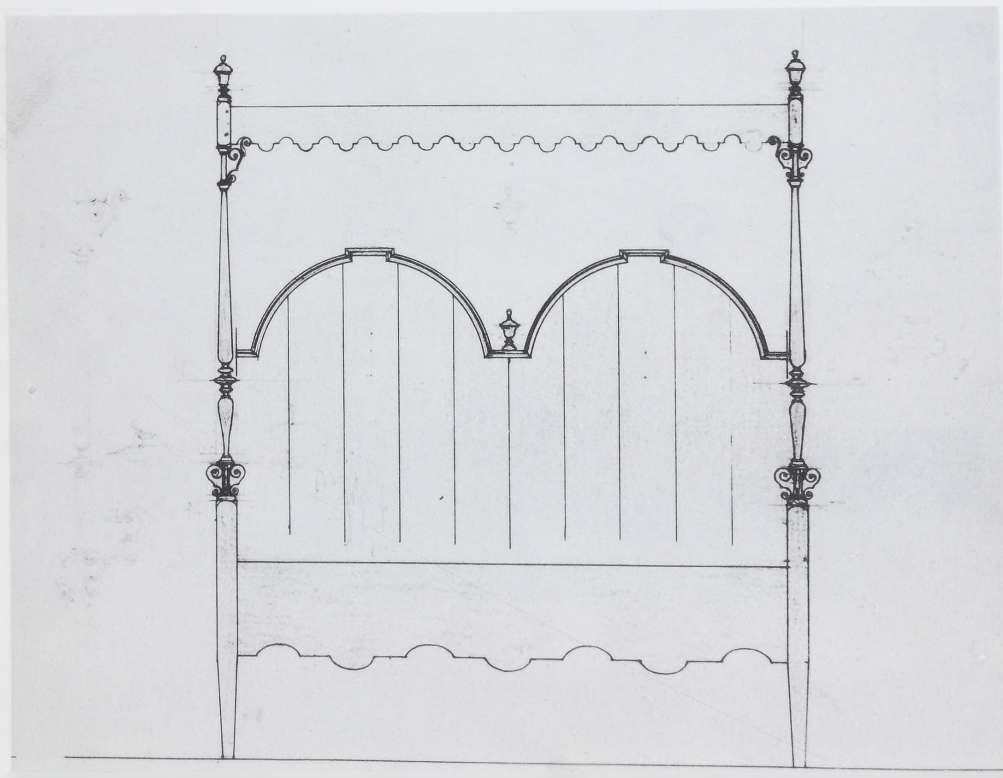


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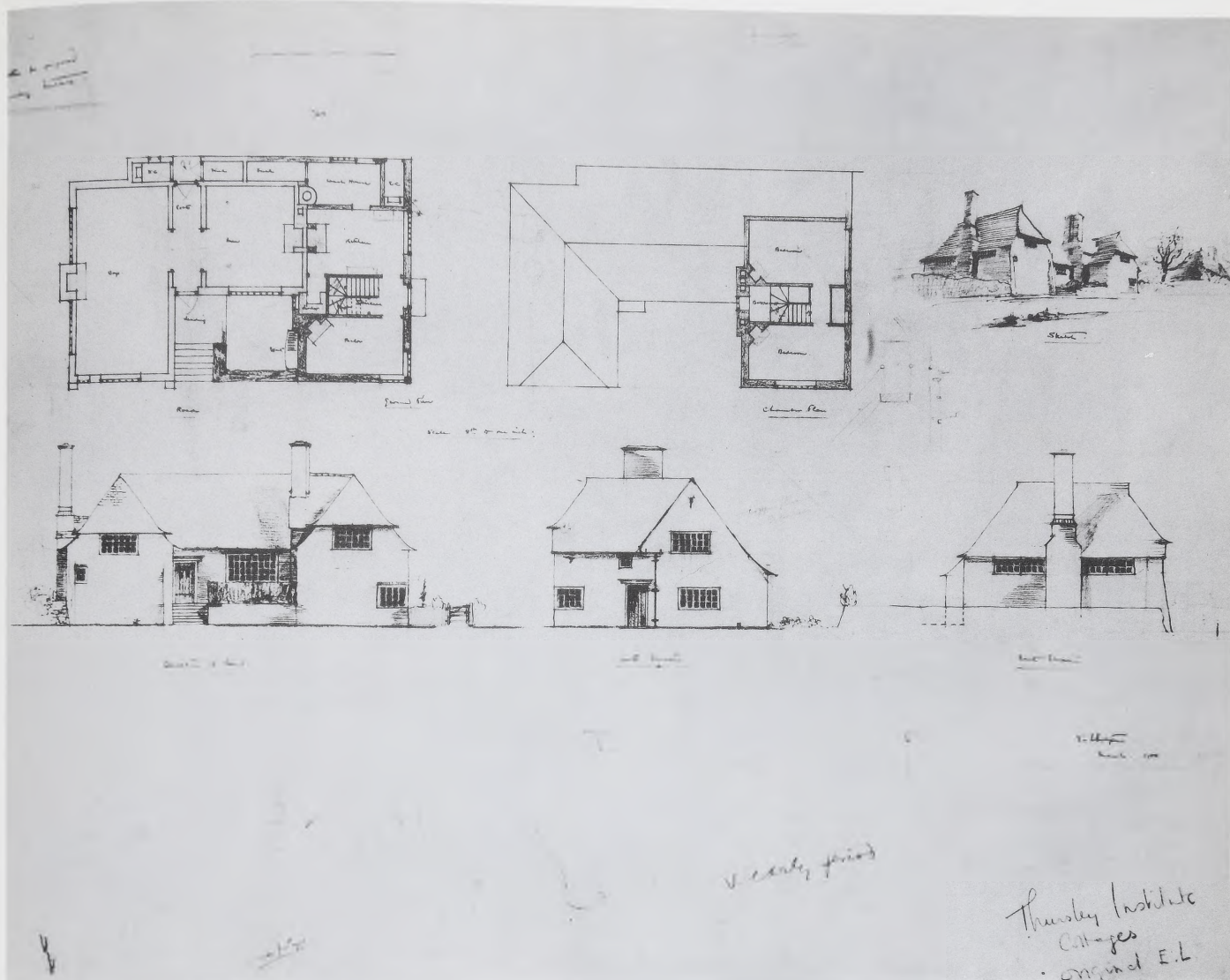


Fig. 19



Fig. 20

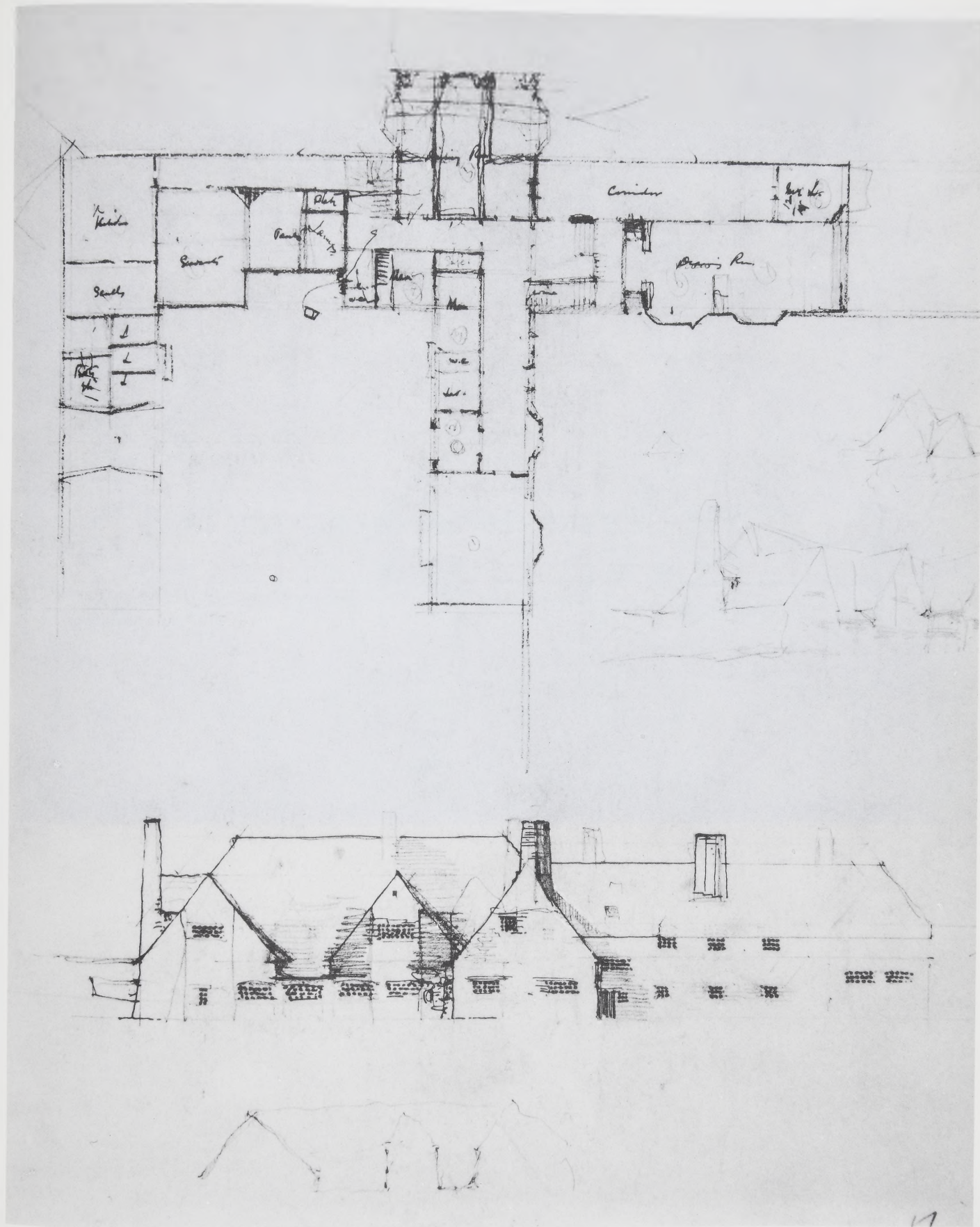


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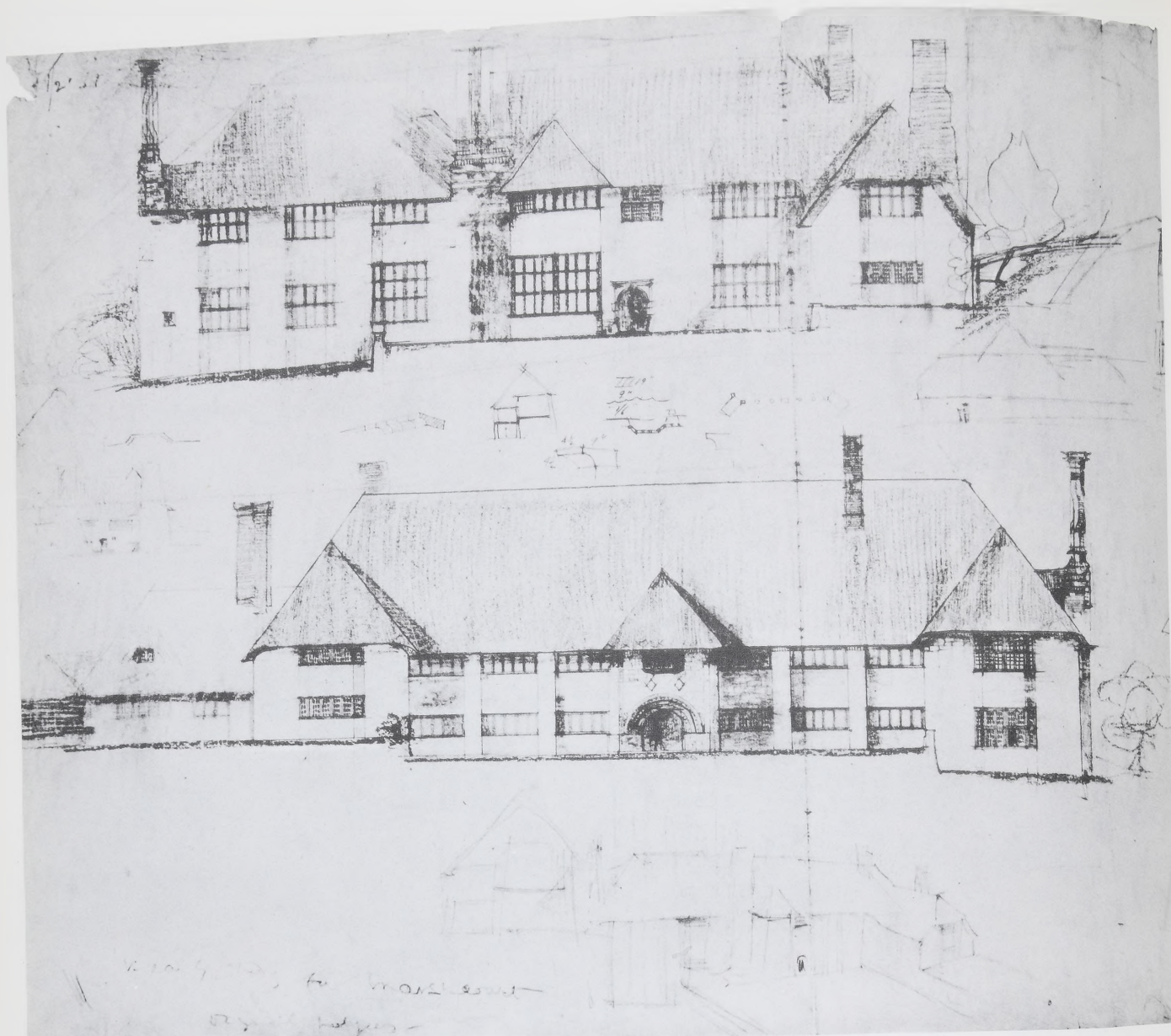


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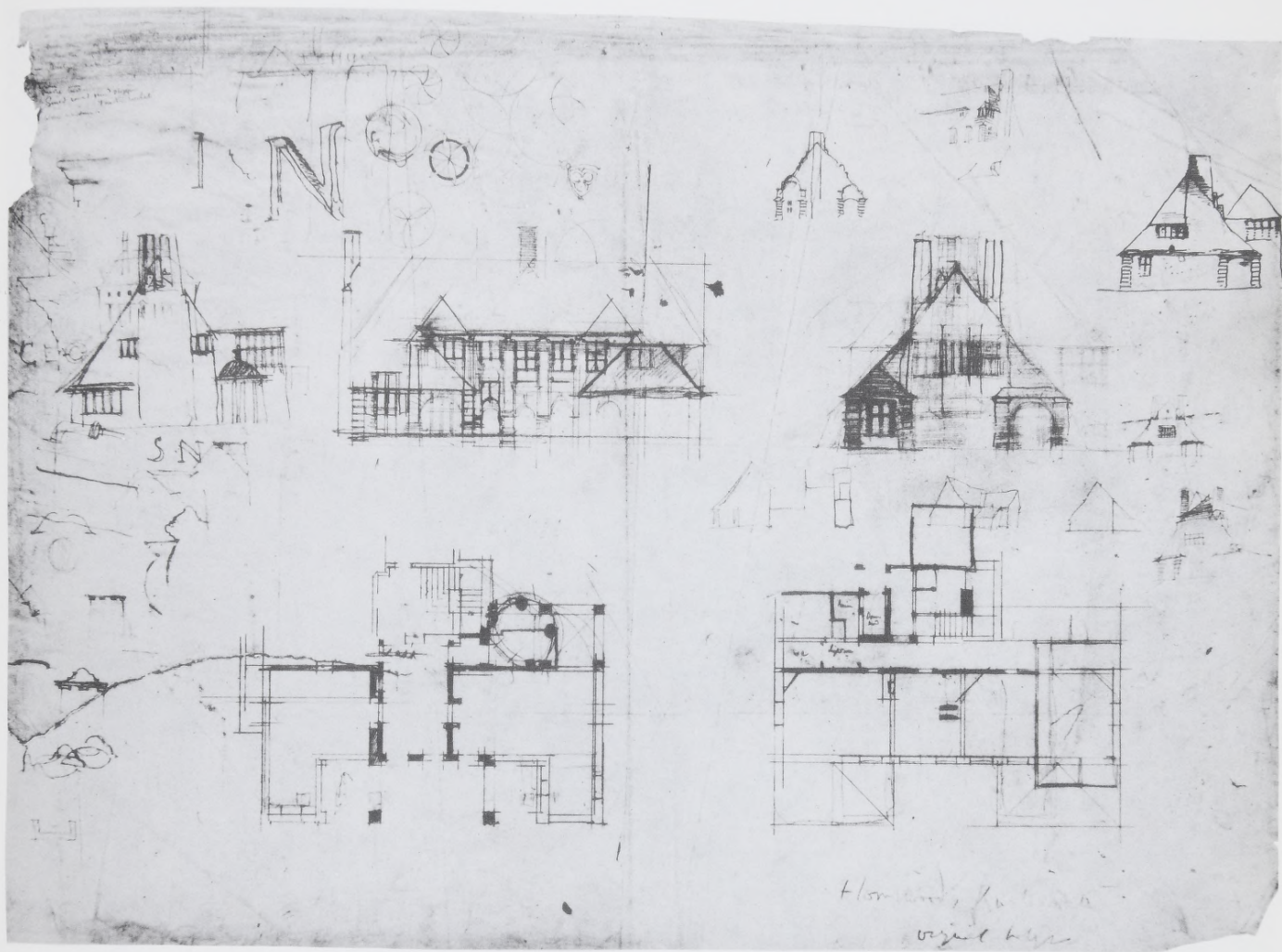


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Fig. 24



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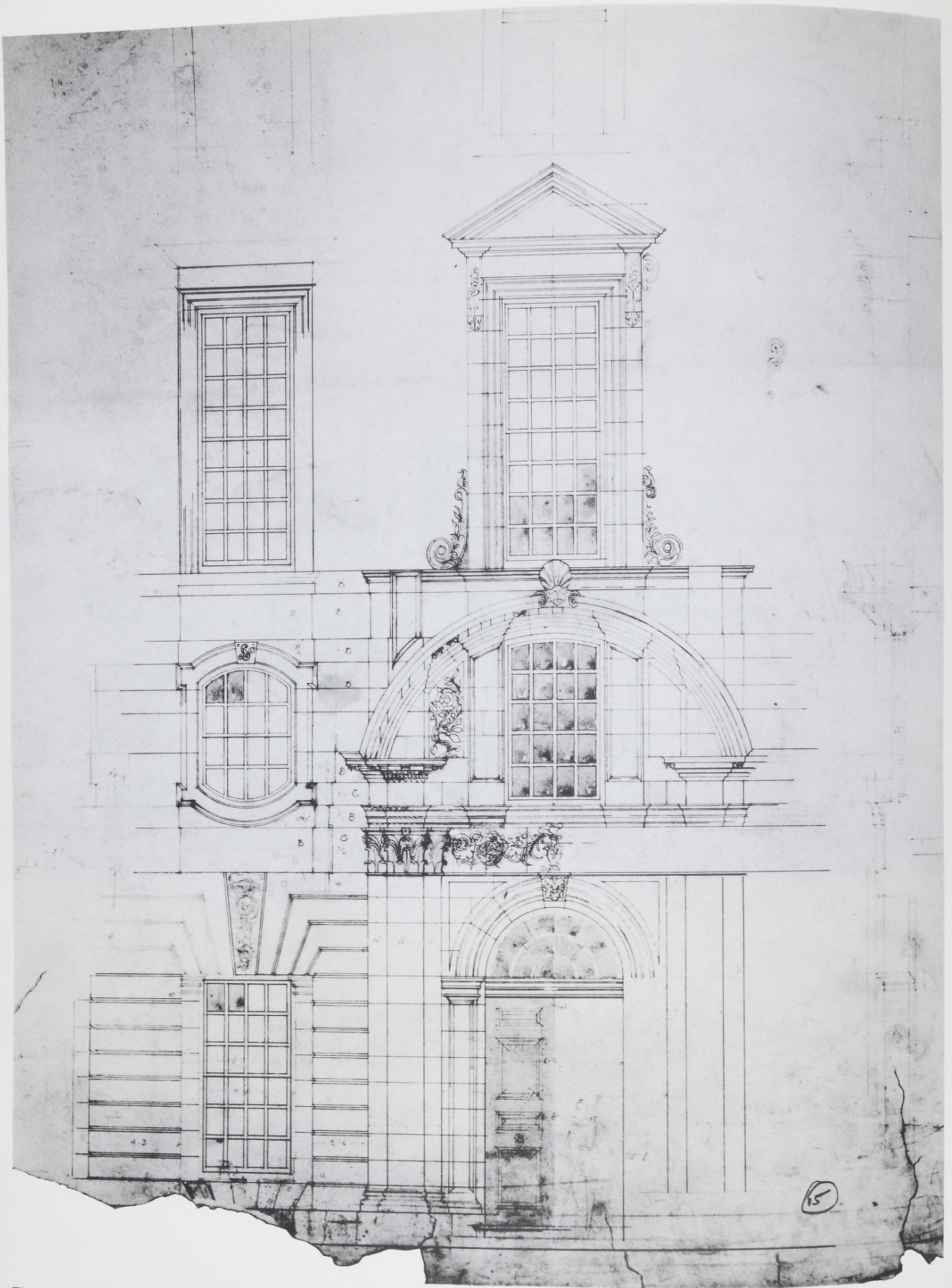


Fig. 26



Fig. 27

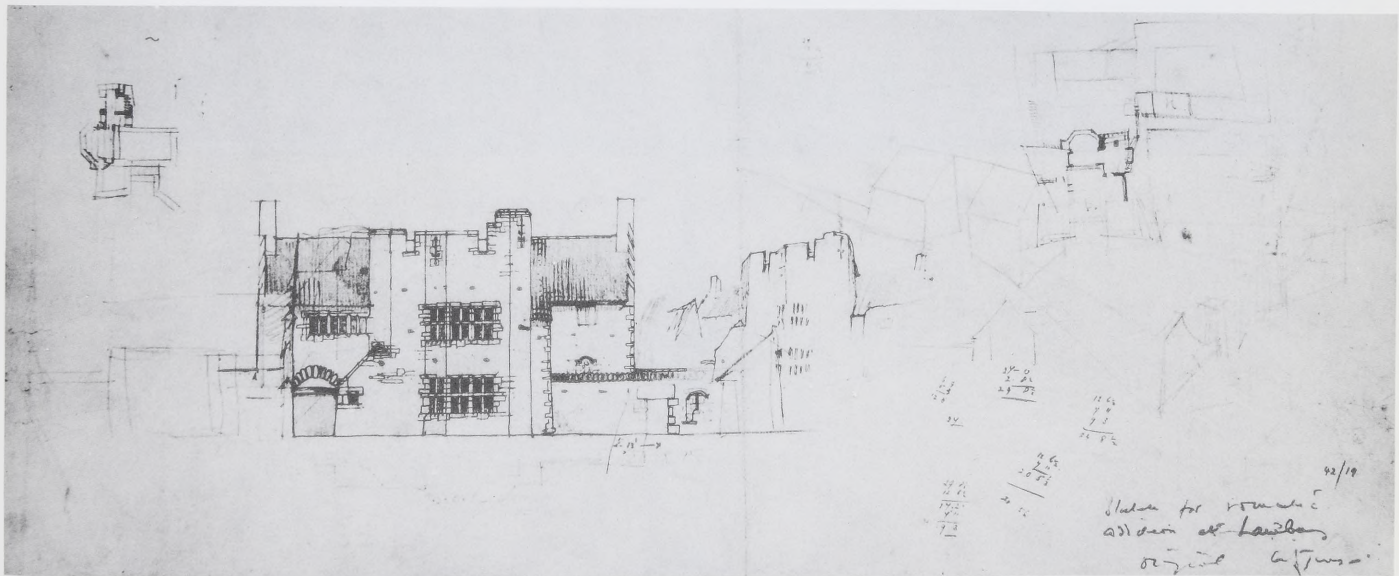


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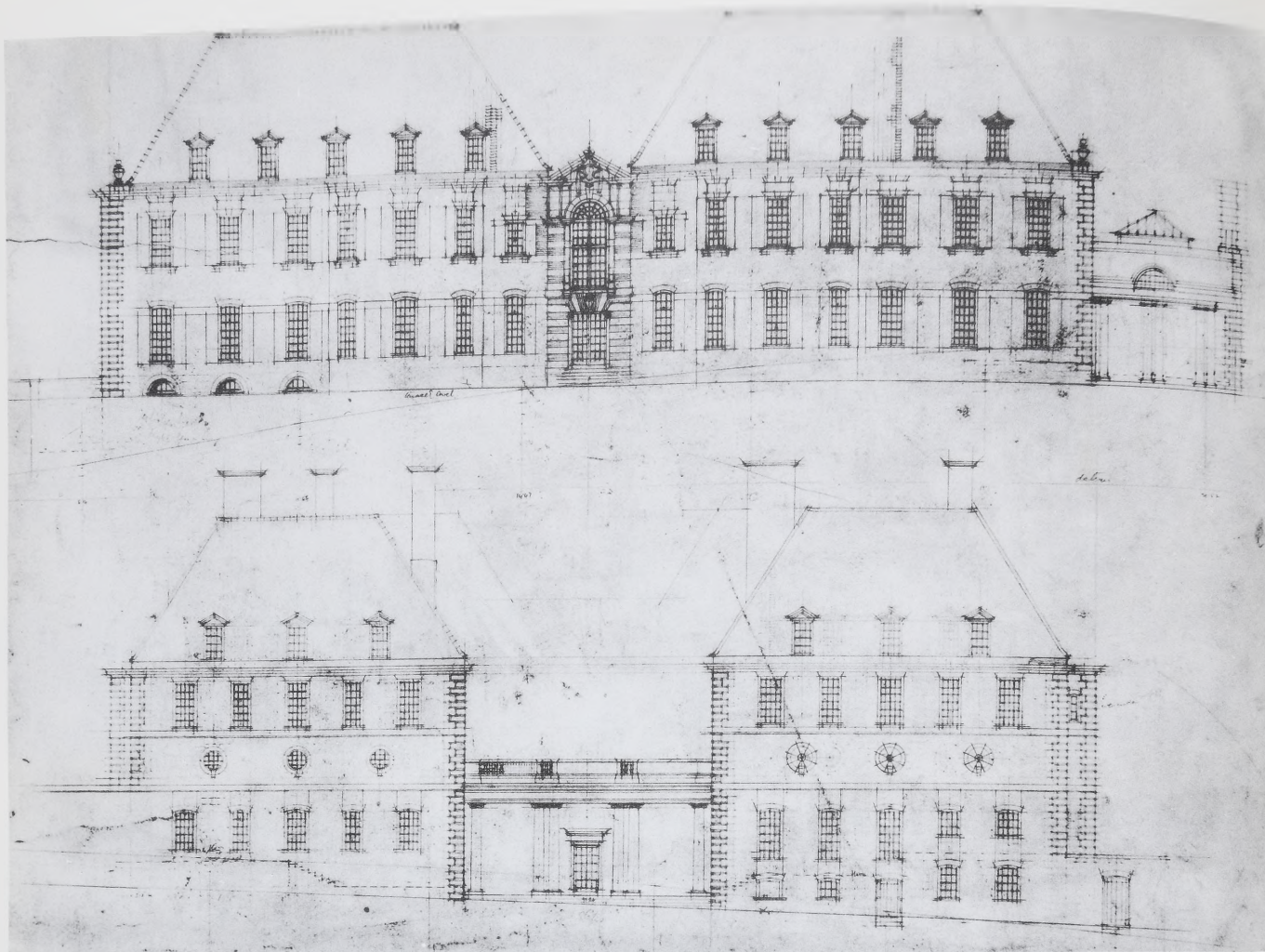


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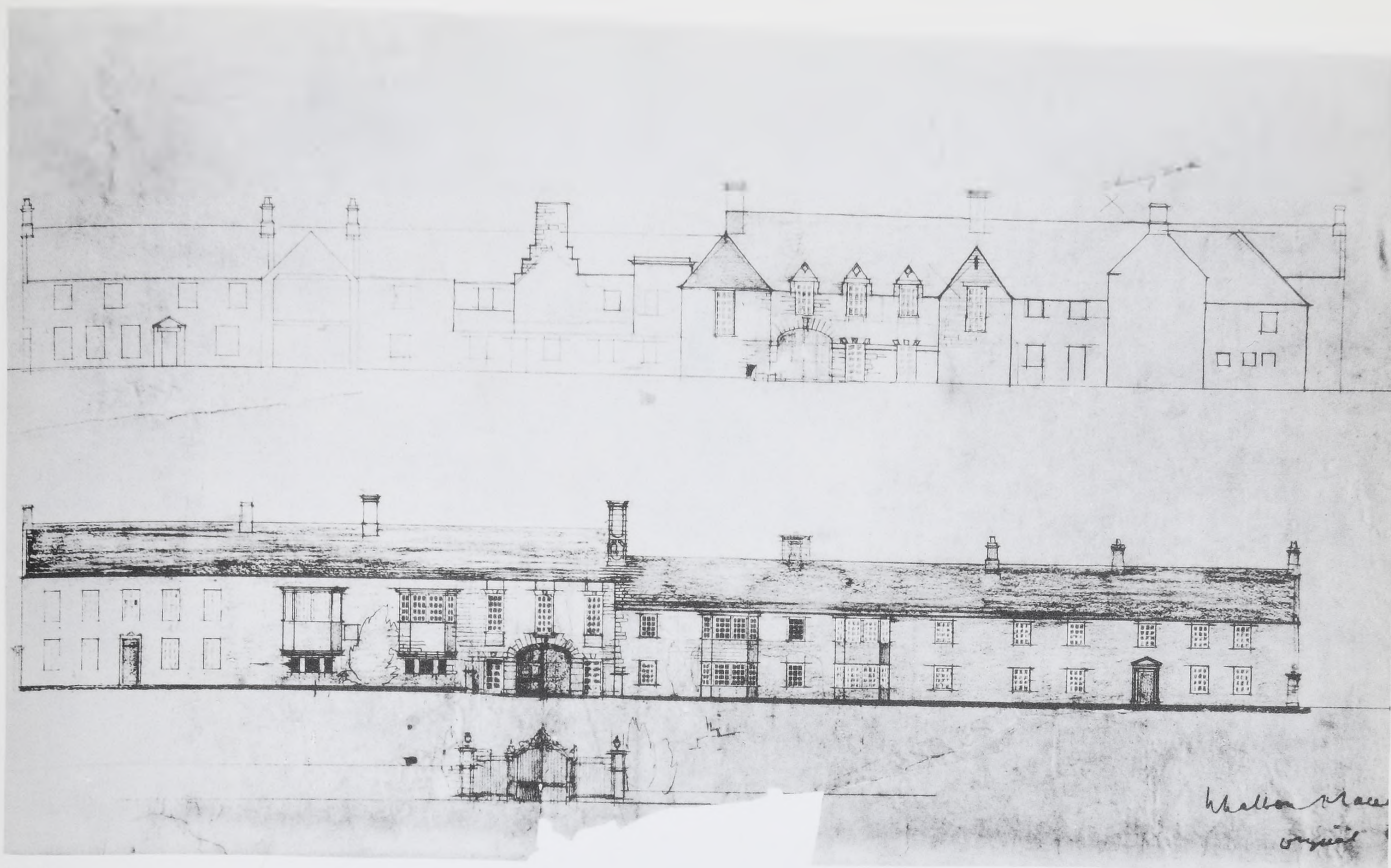


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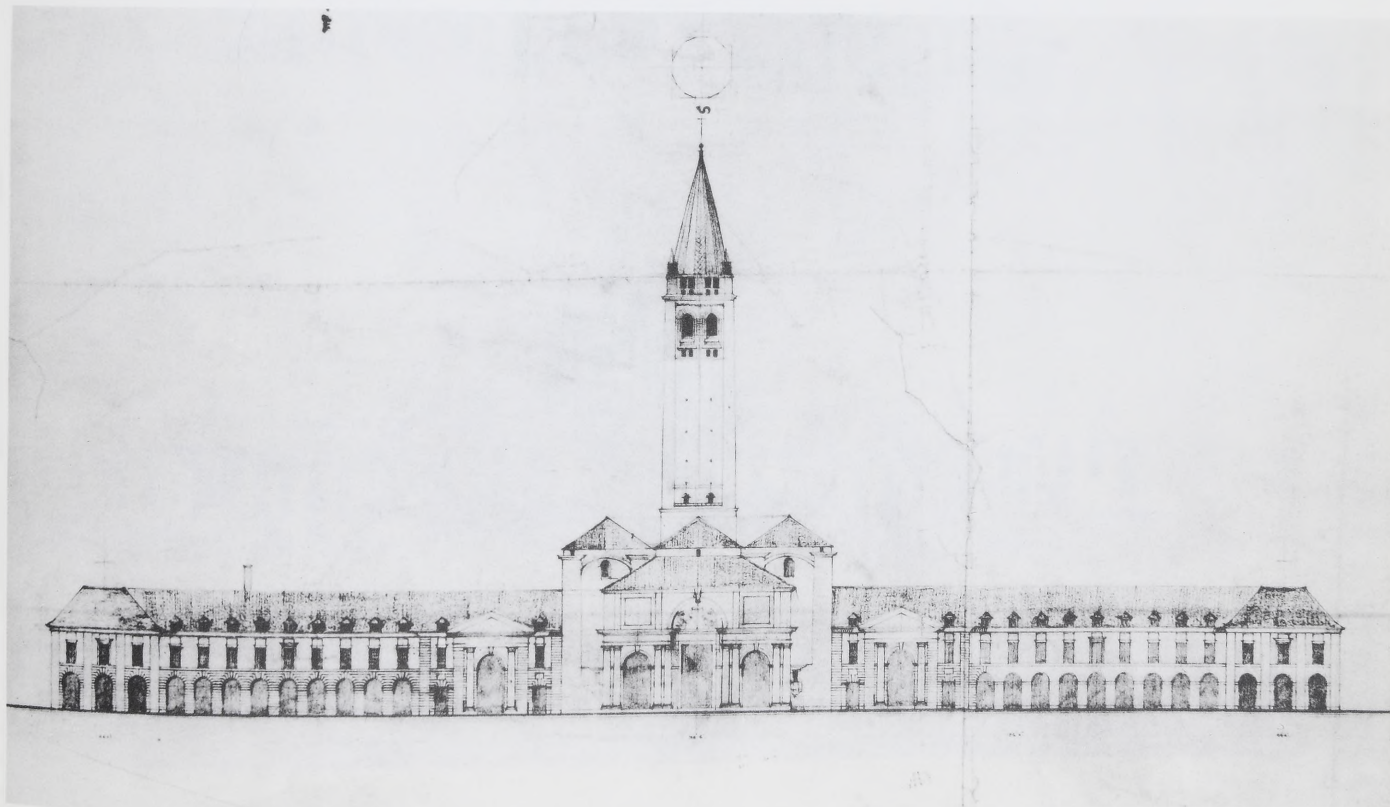


Fig. 31

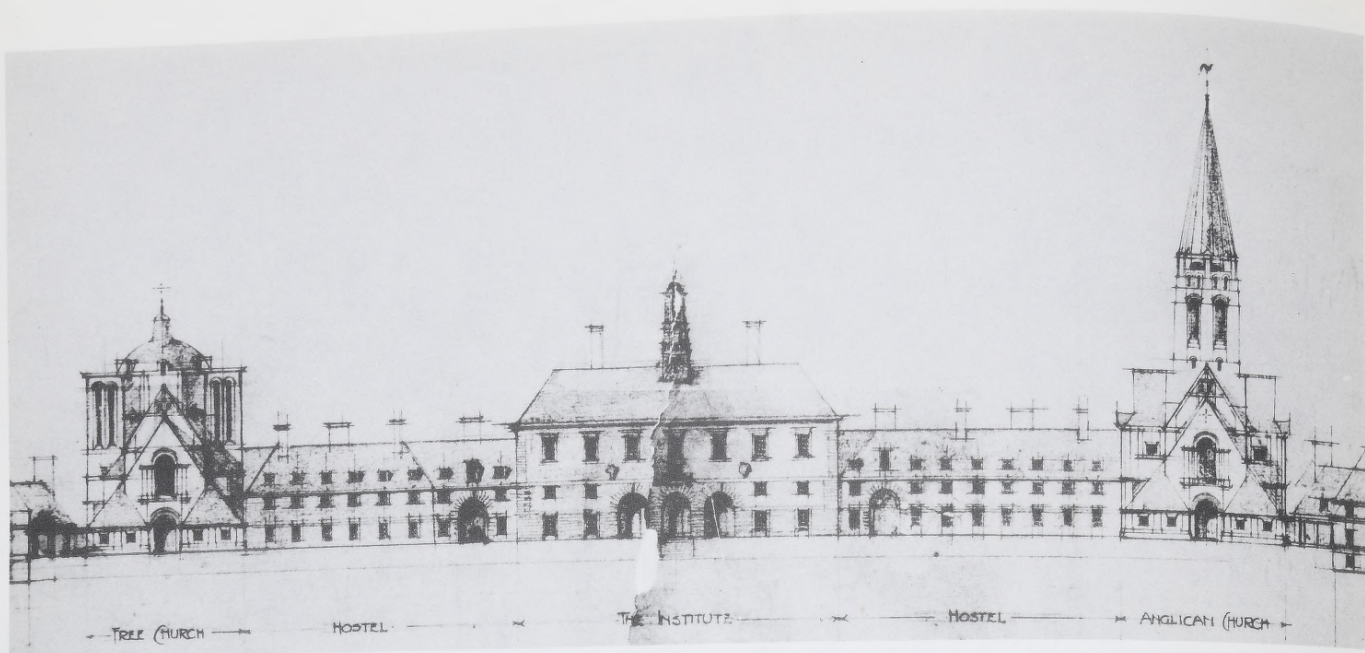
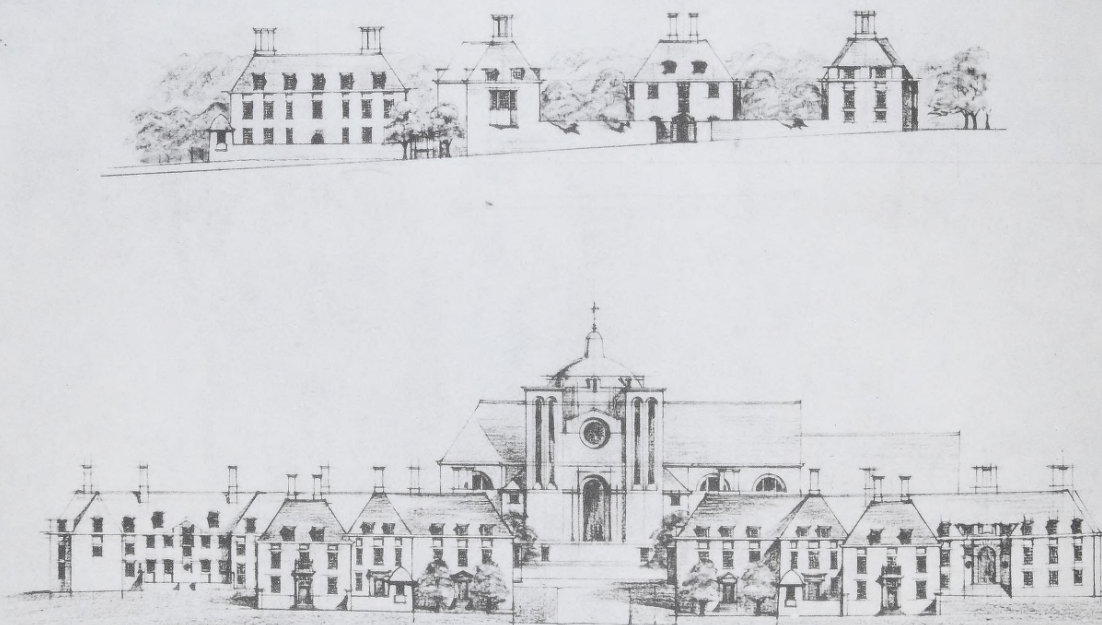


Fig. 32

HAMPSTEAD GARDEN SUBURB,
CENTRAL SQUARE.

ERSKINE HILL

SCALE $\frac{1}{2}$ " = 1 FOOT.



E. L. LUTYENS ARCHT
29 BLOOMSBURY SQ
JULY 1909.

Fig. 33

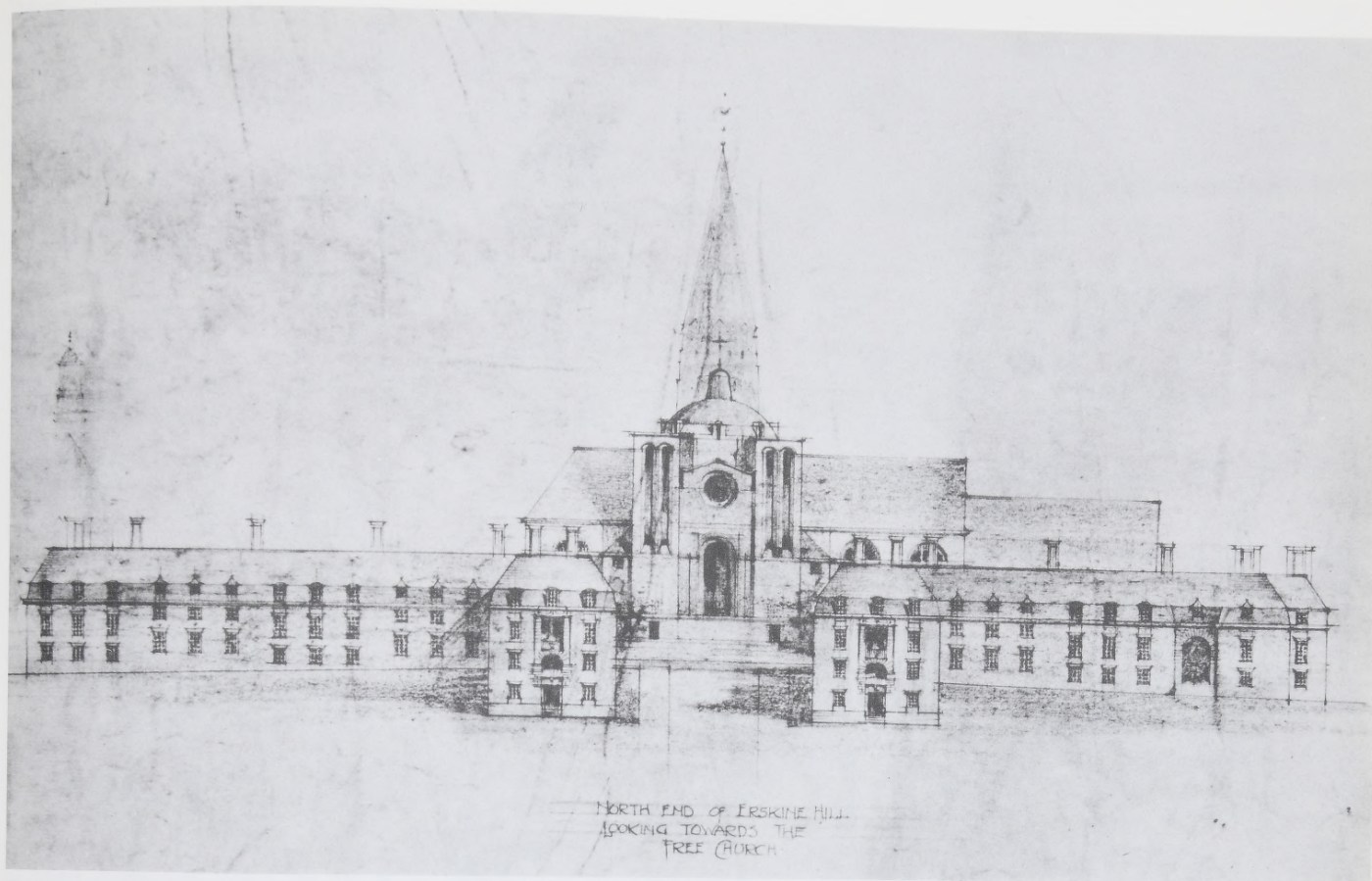


Fig. 34

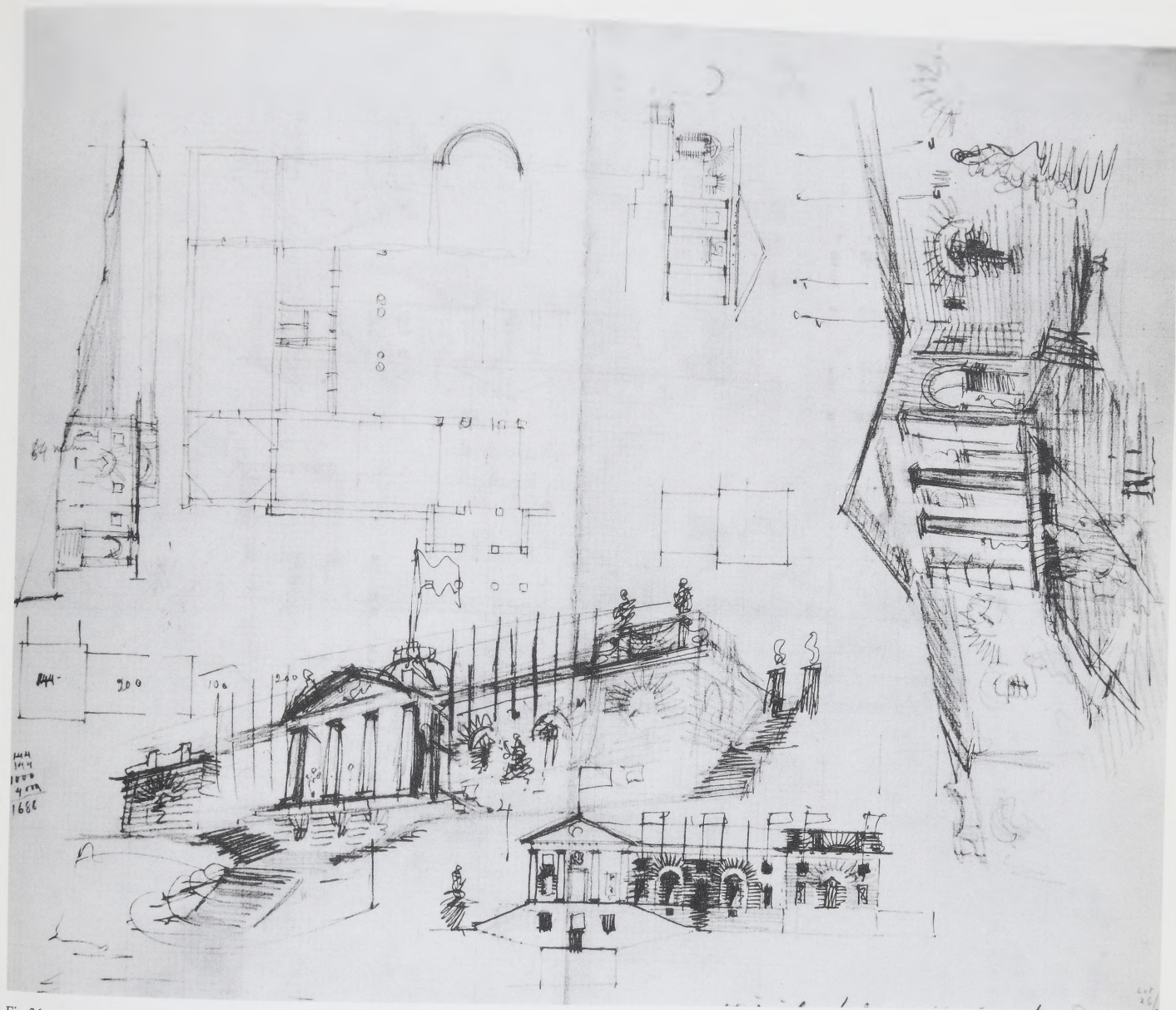


Fig. 36

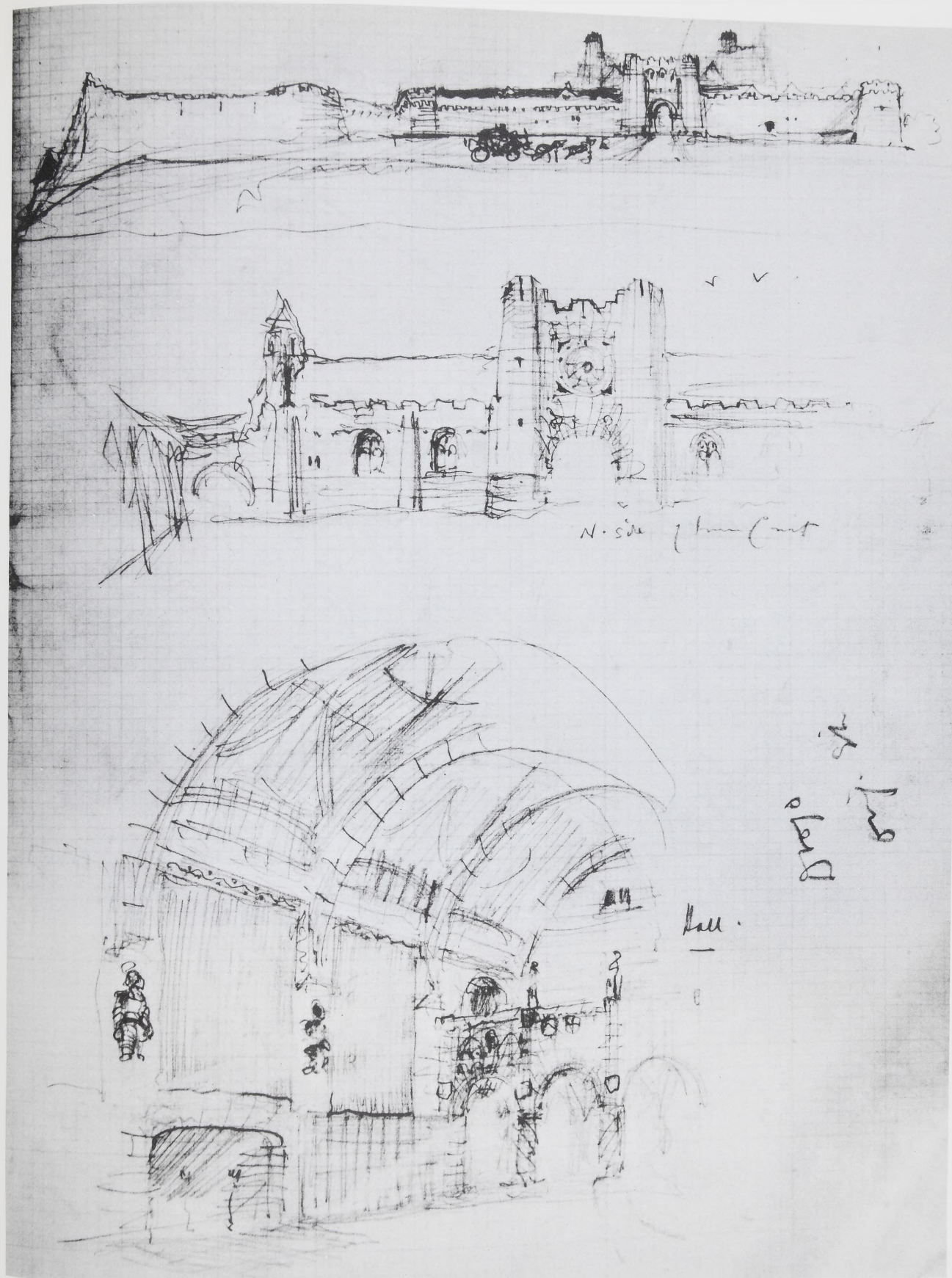


Fig. 38

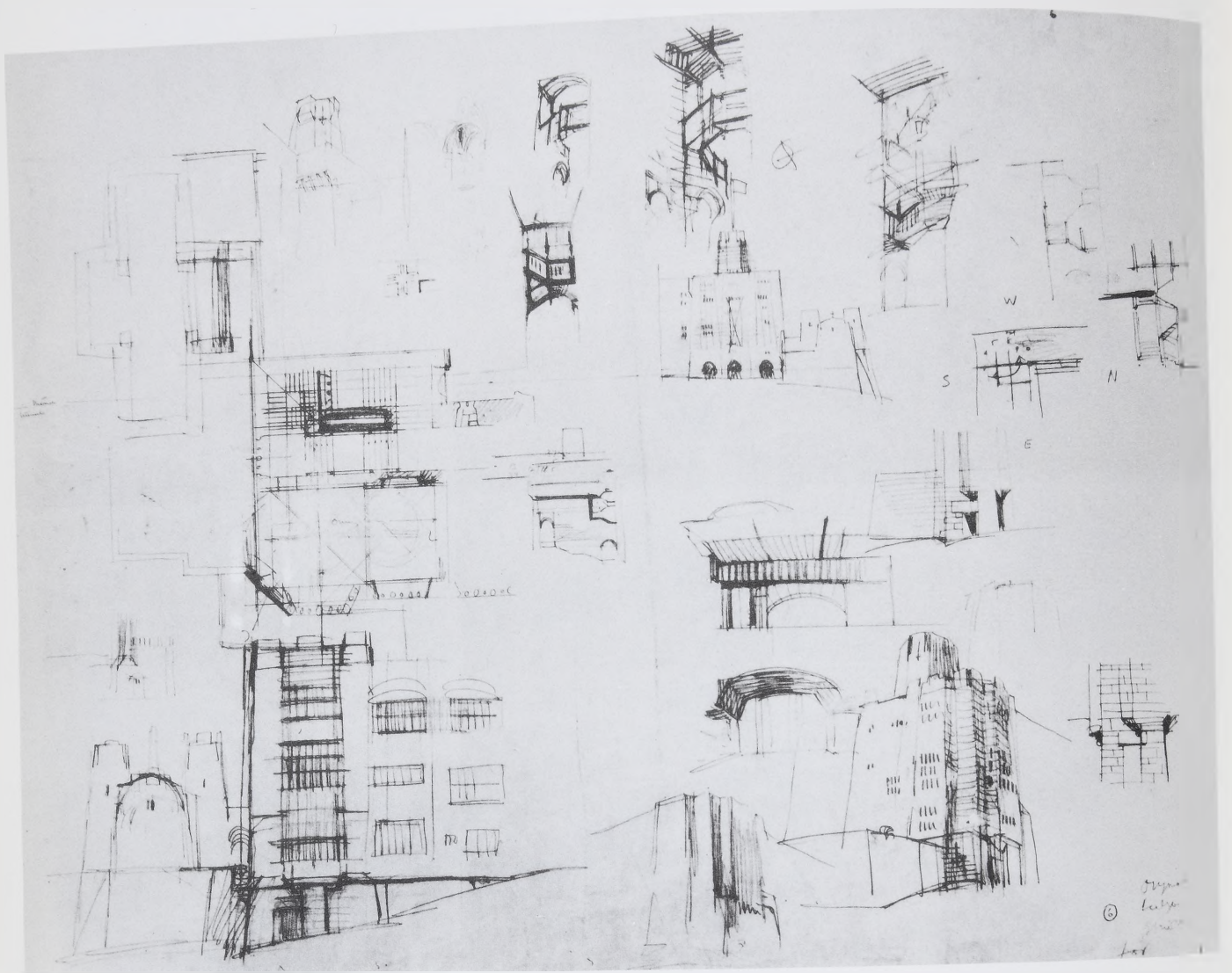


Fig. 39

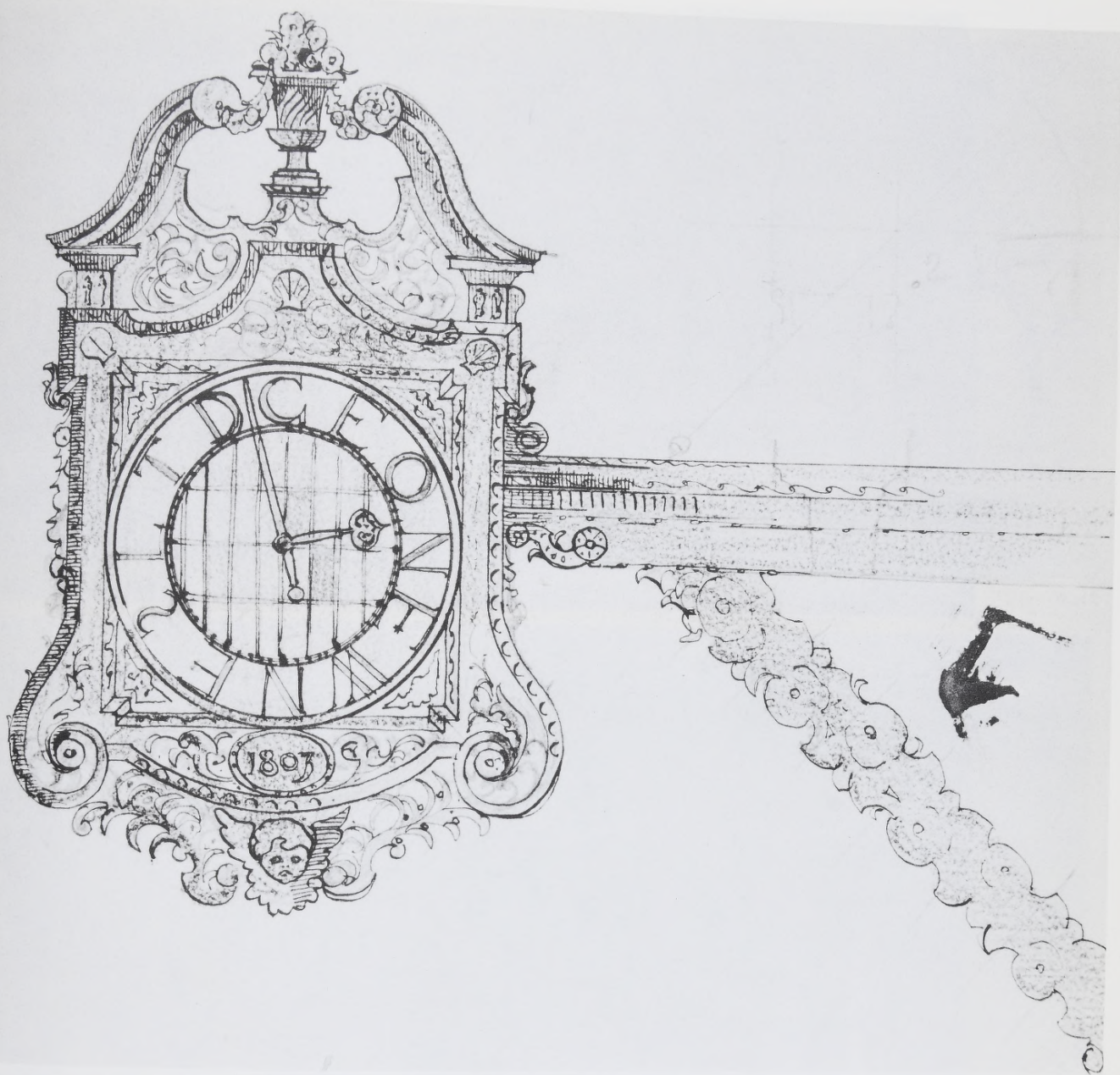


Fig. 40

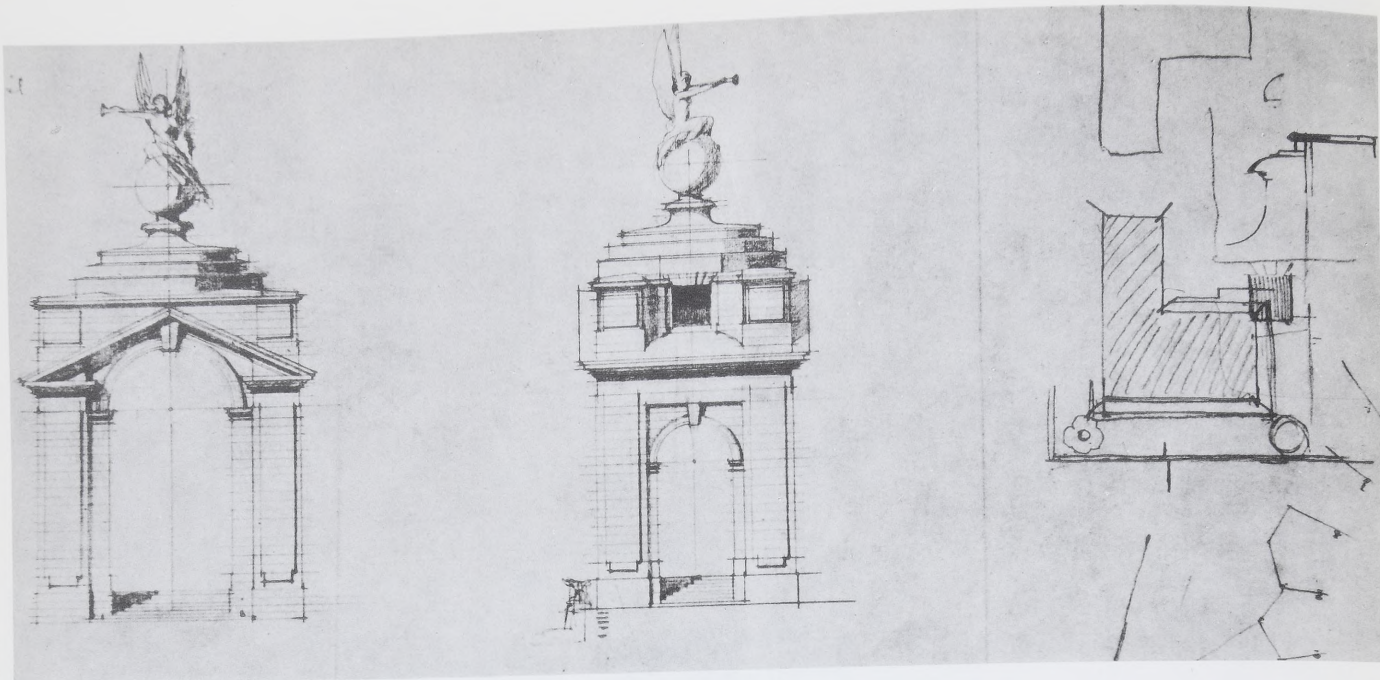


Fig 41

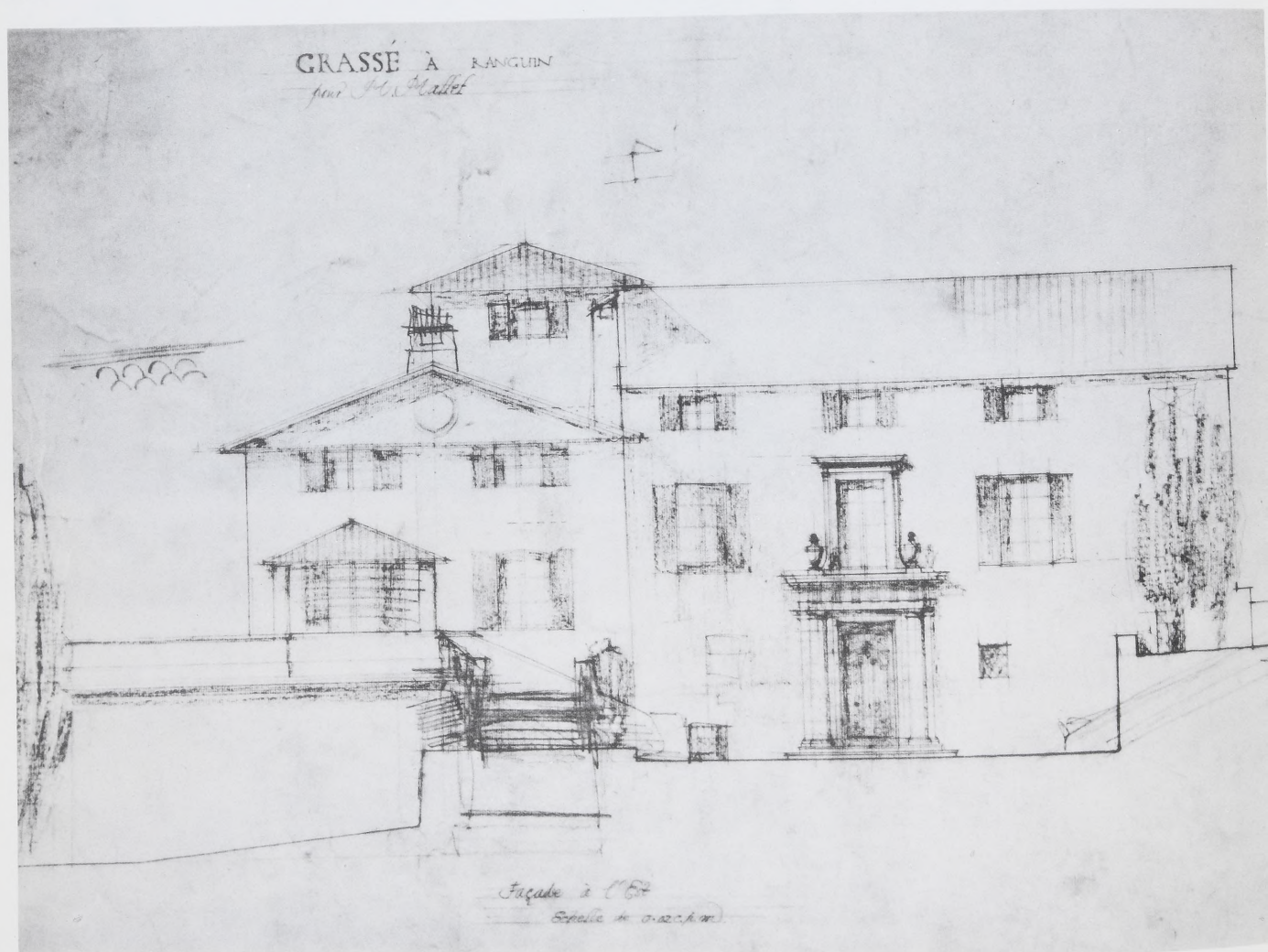


Fig 42

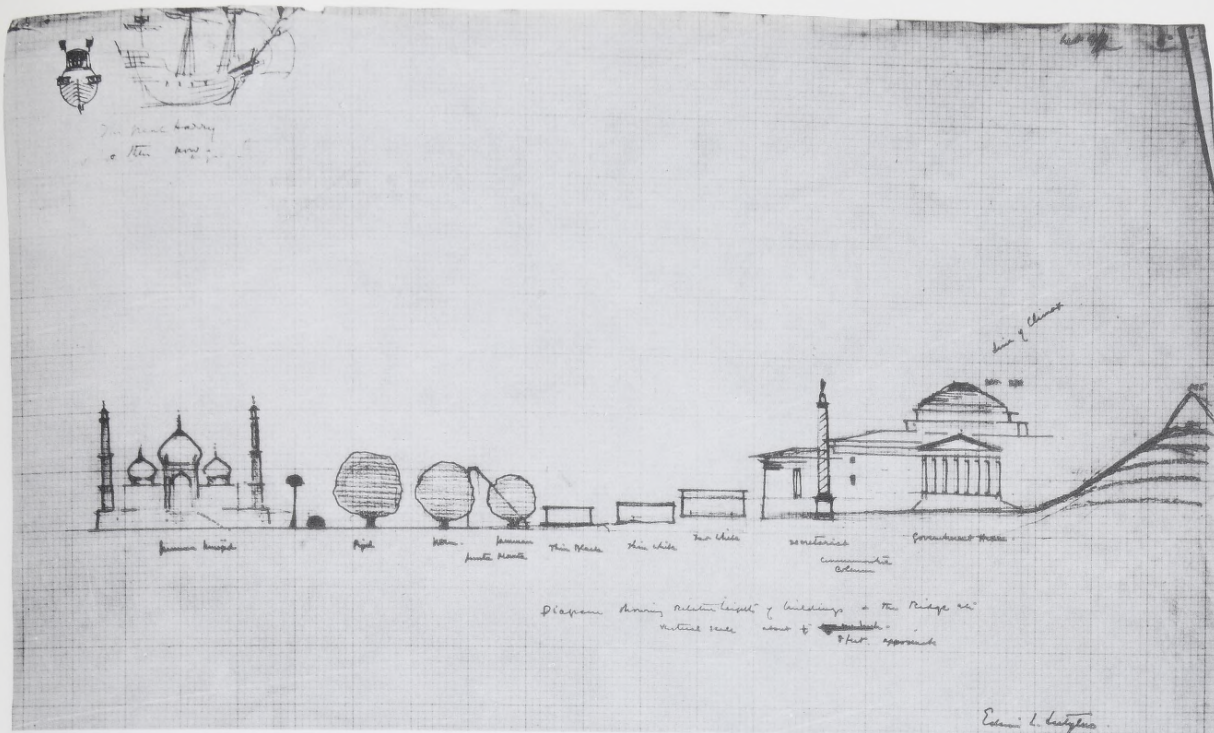


Fig. 43

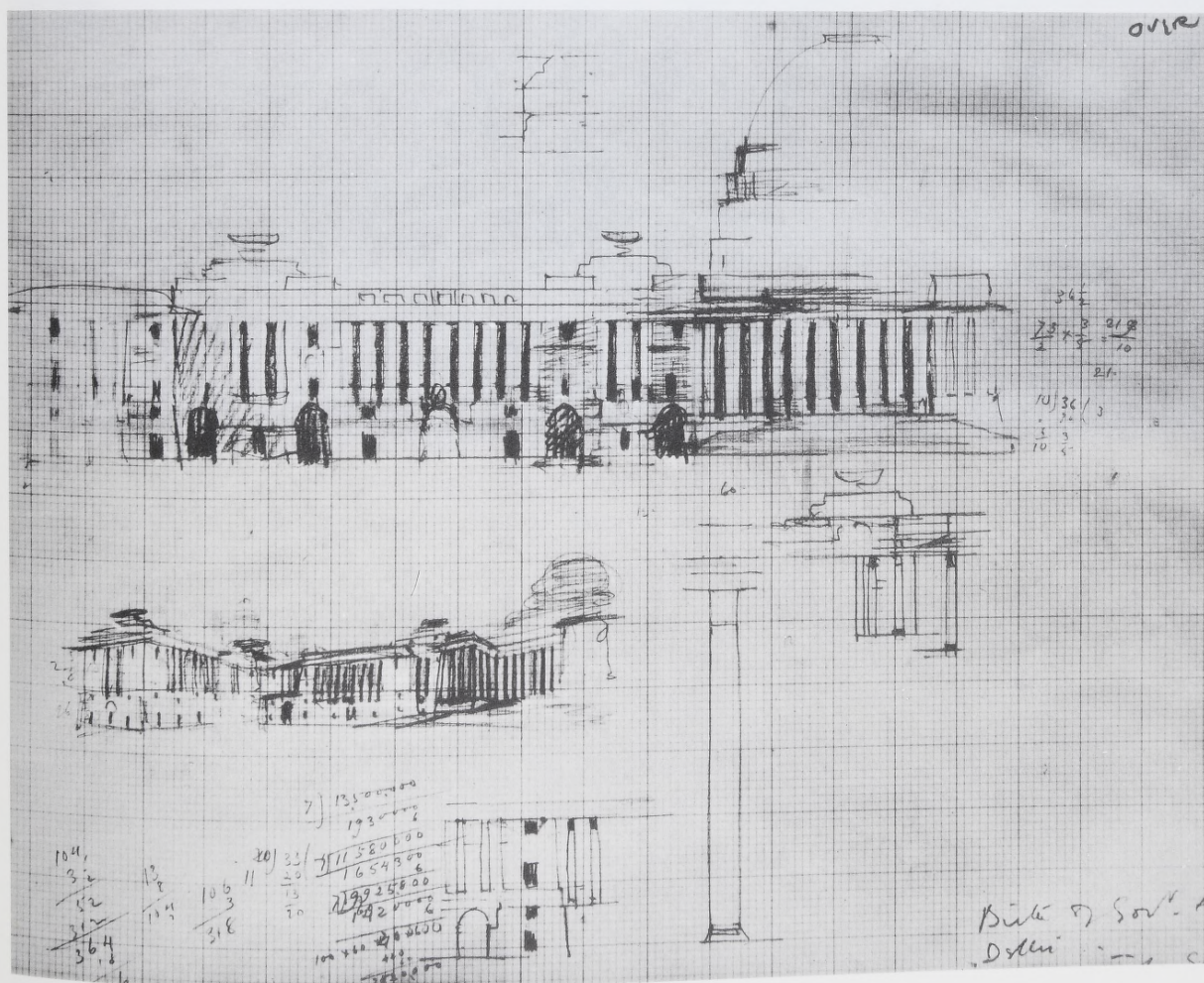


Fig. 44

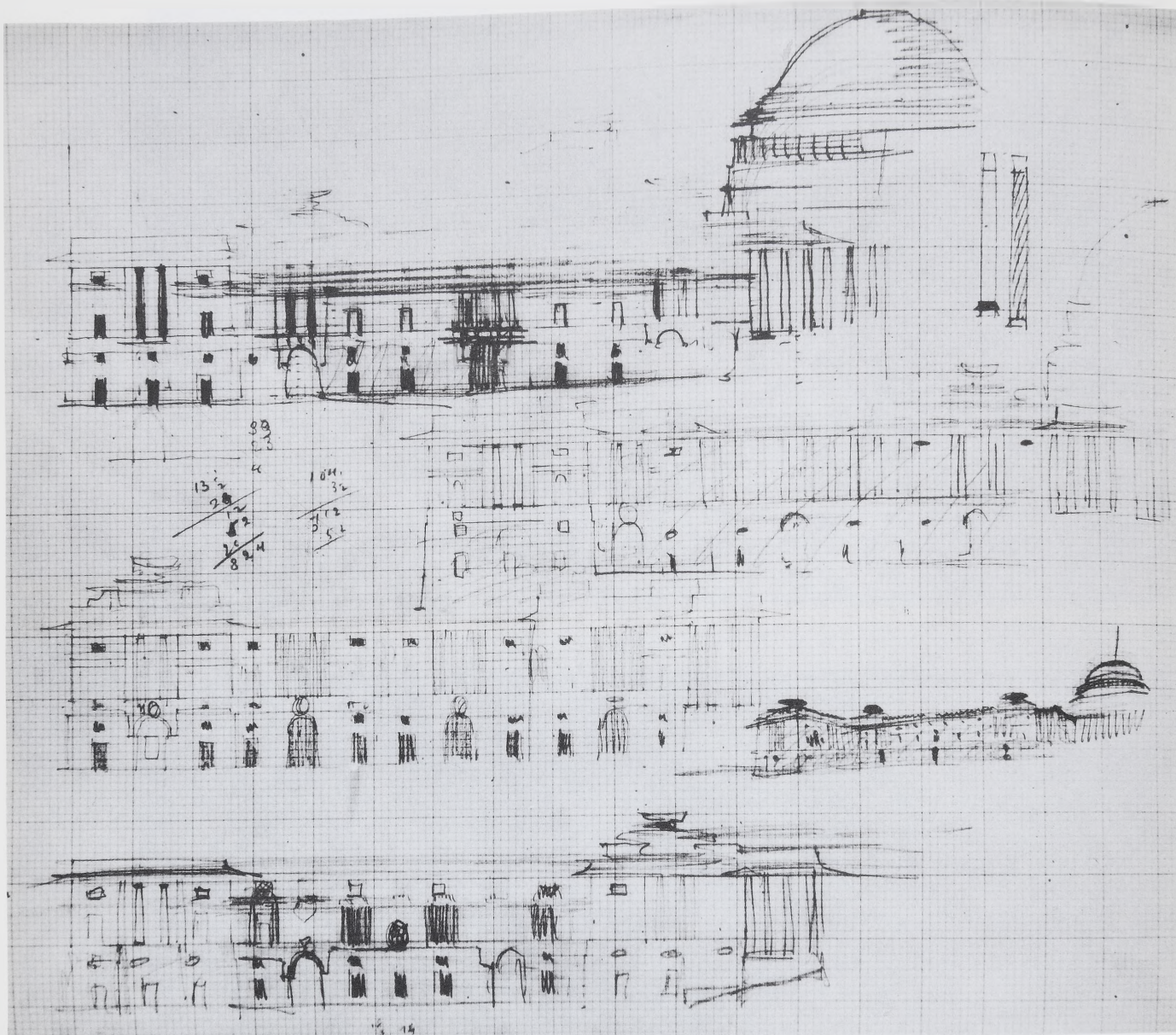
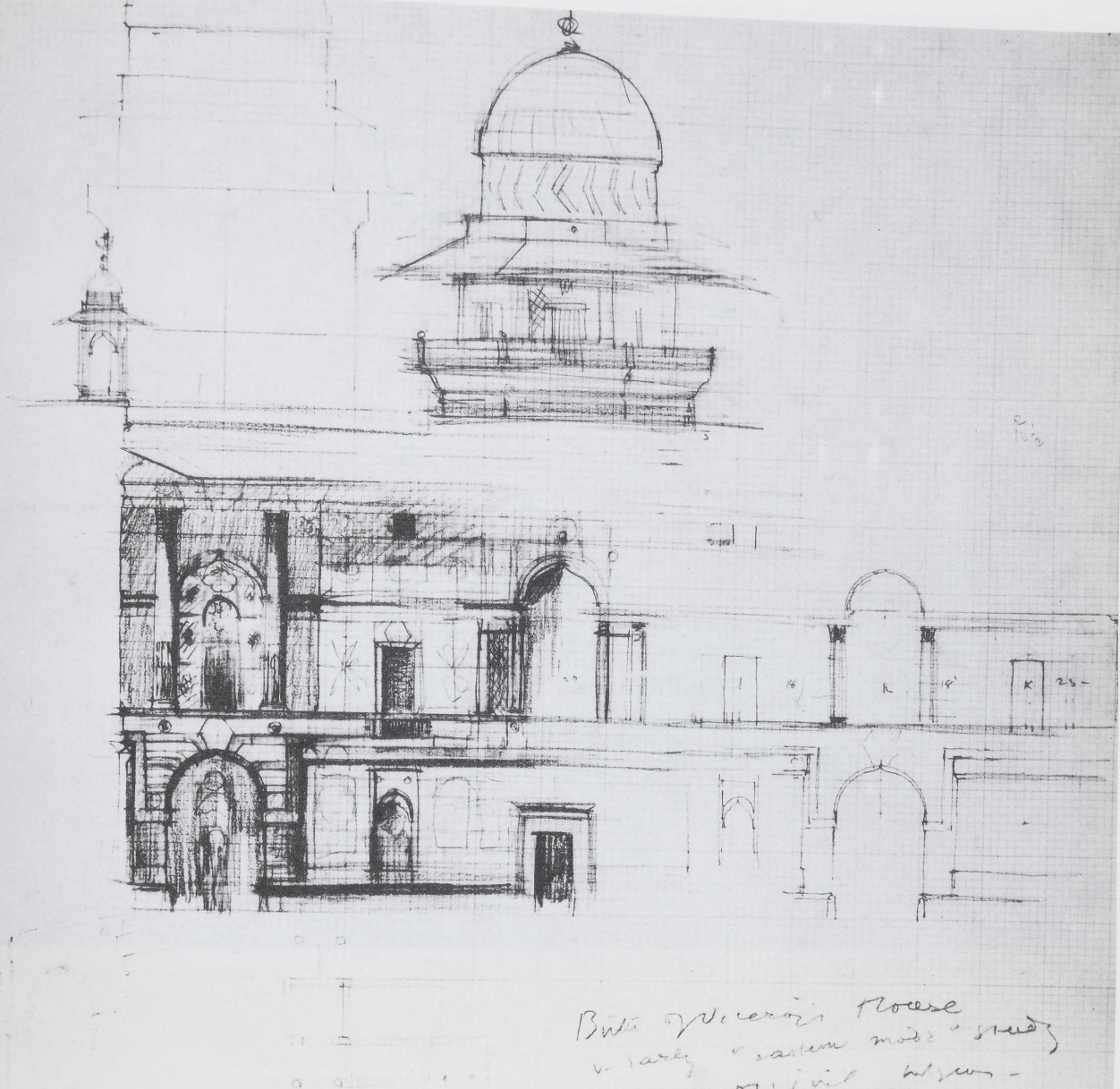


Fig. 45

wt 9/68



Bibi Wicoria House
v. early eastern mod. style
mural work -

Fig. 46

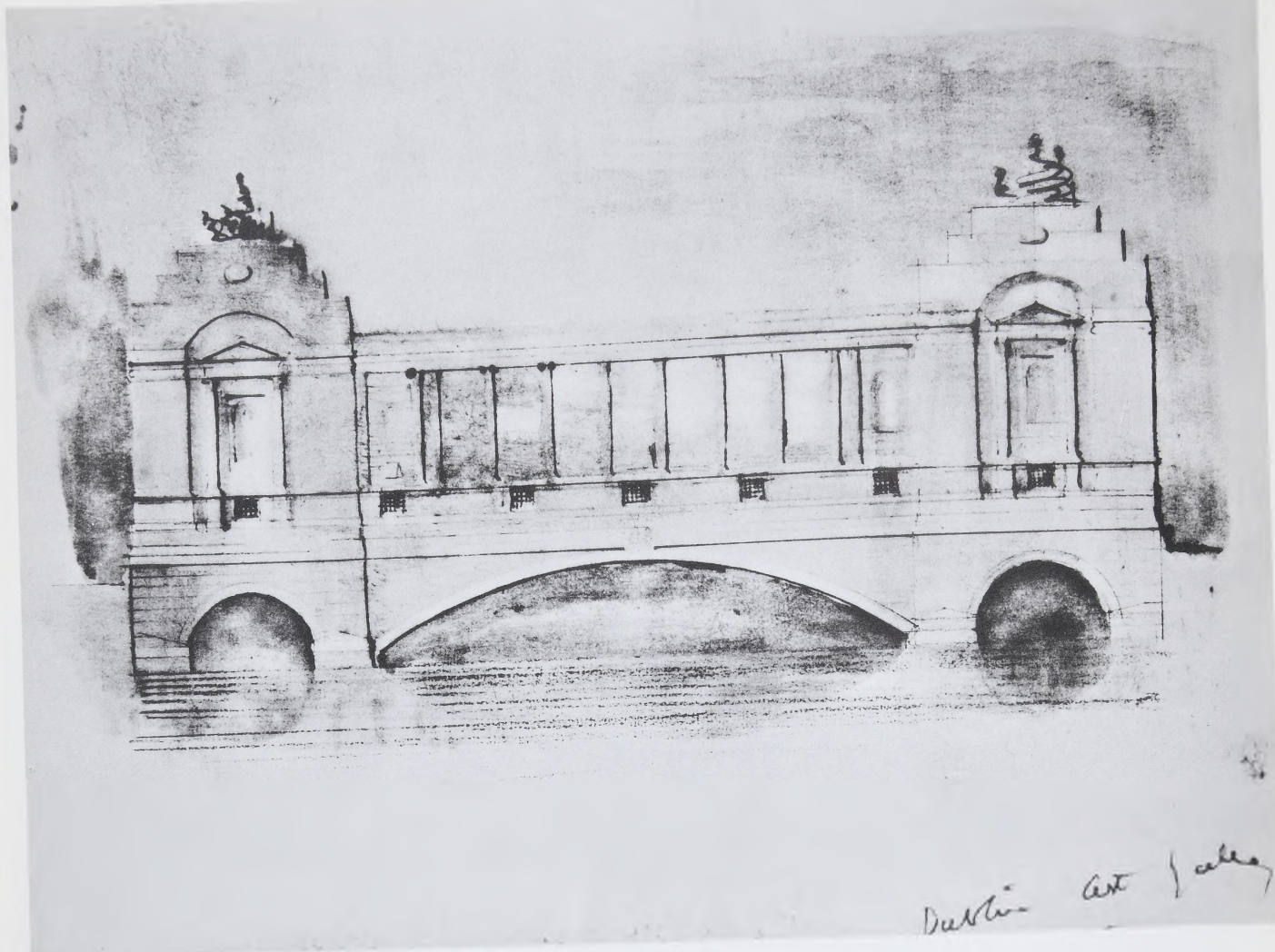


Fig. 47

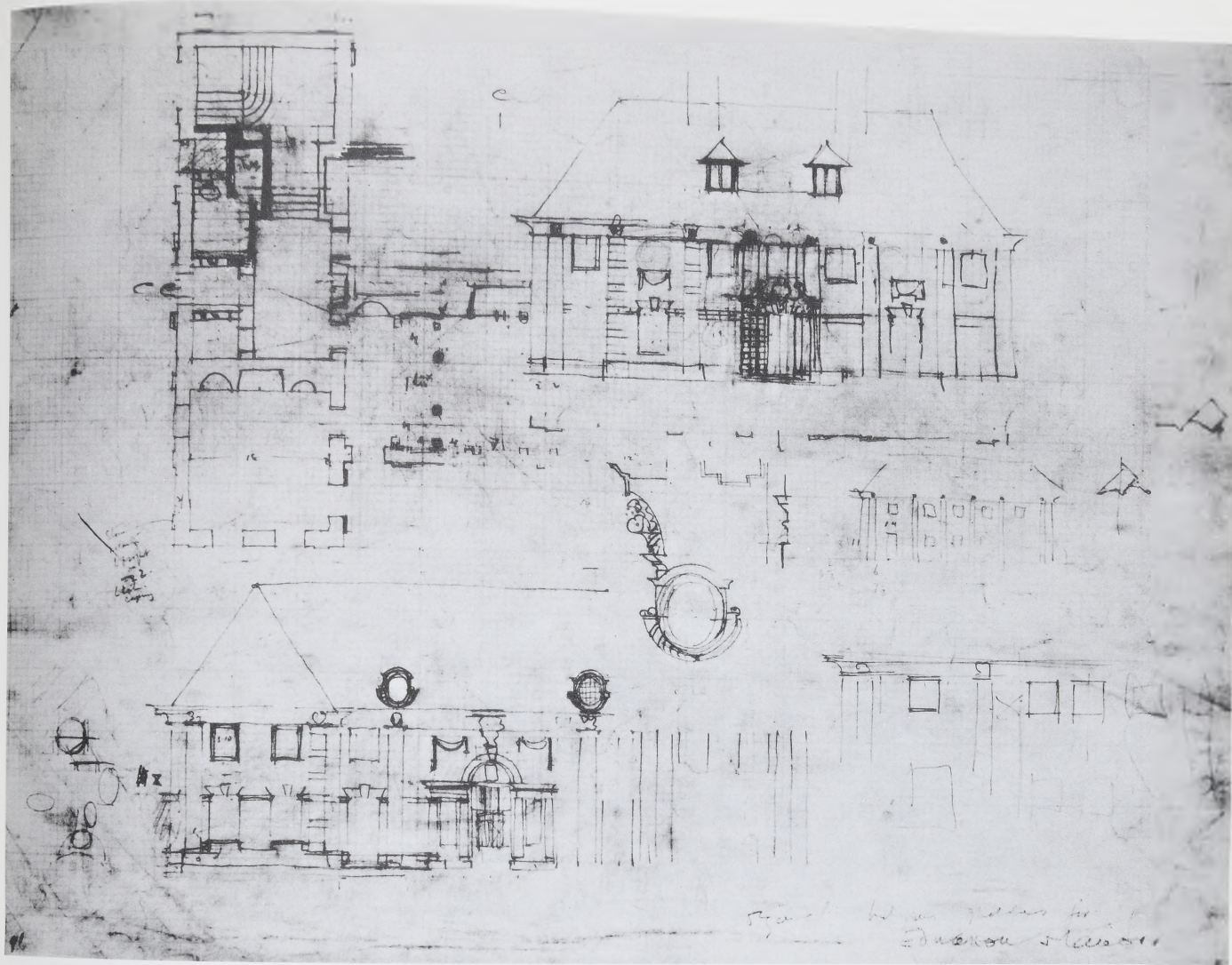


Fig. 48

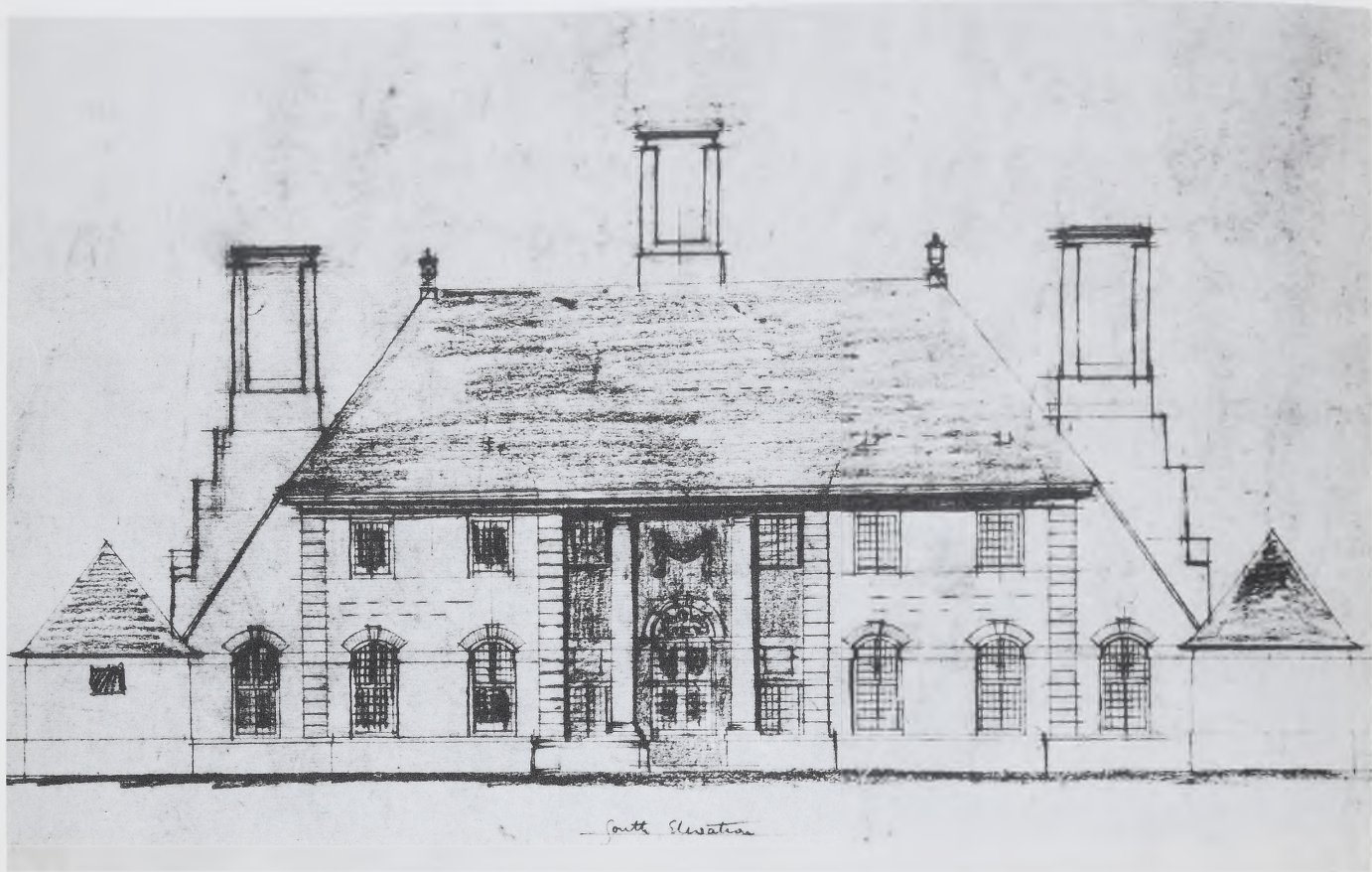


Fig. 49



Fig. 50

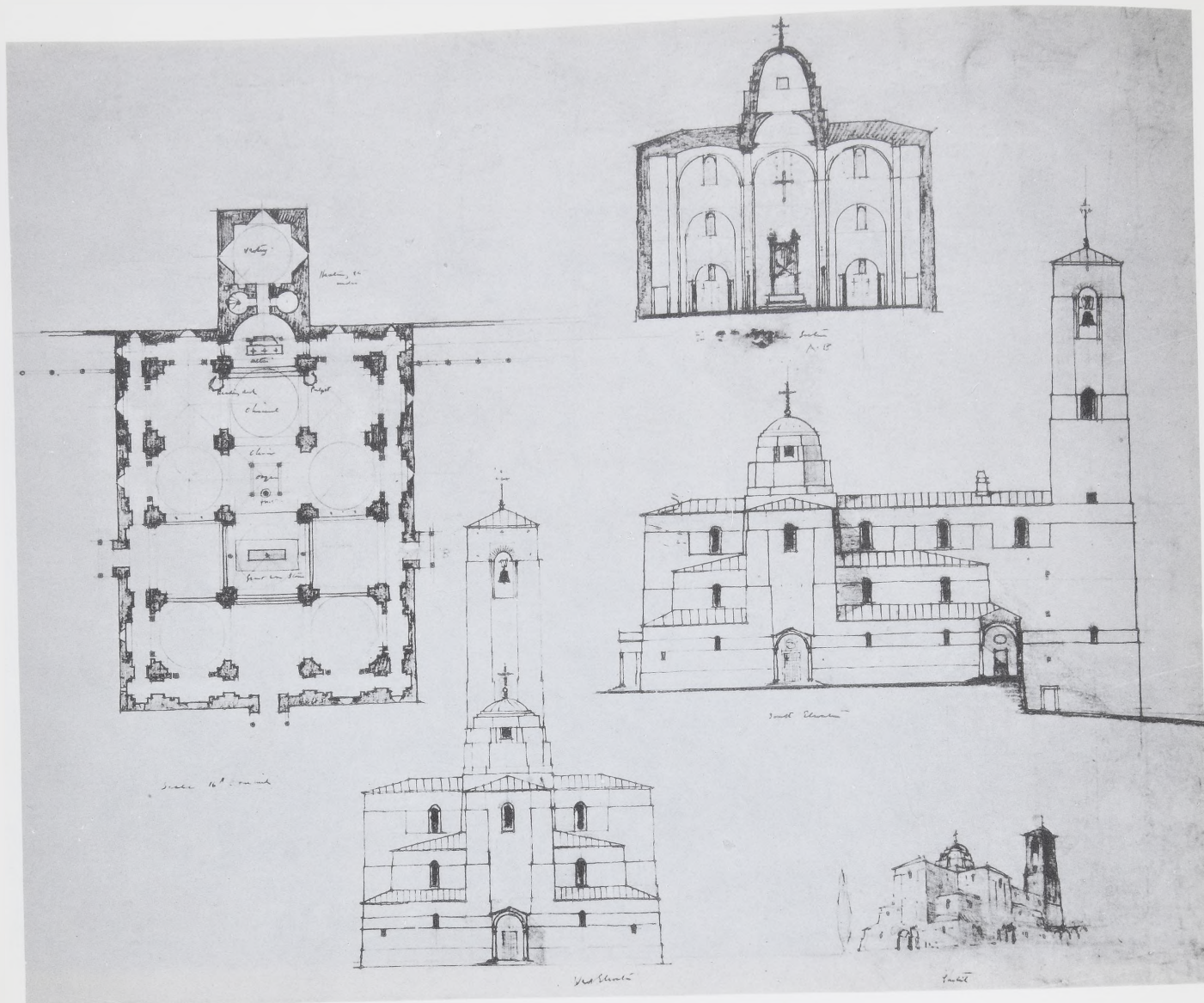


Fig. 51

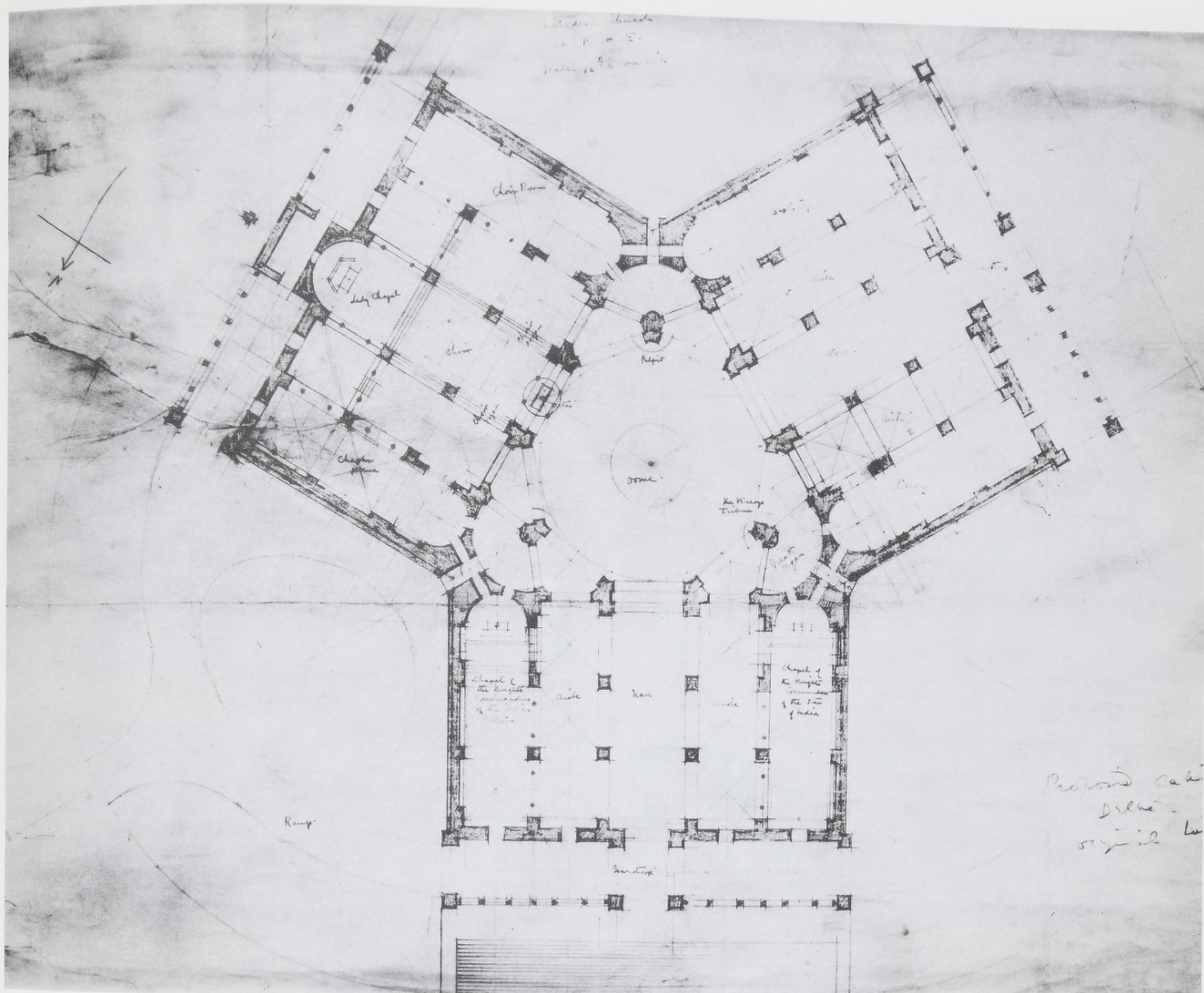


Fig. 52

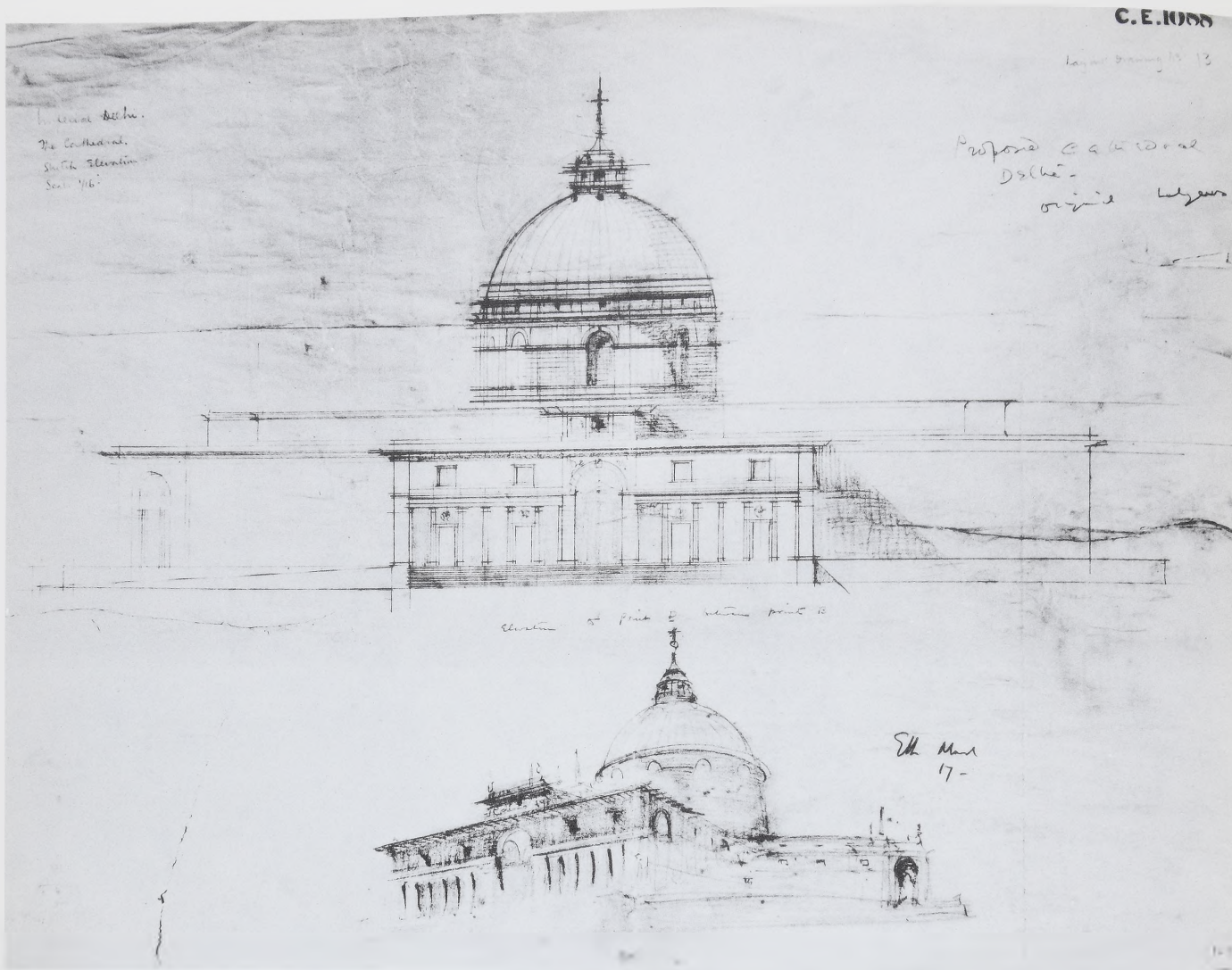


Fig. 53

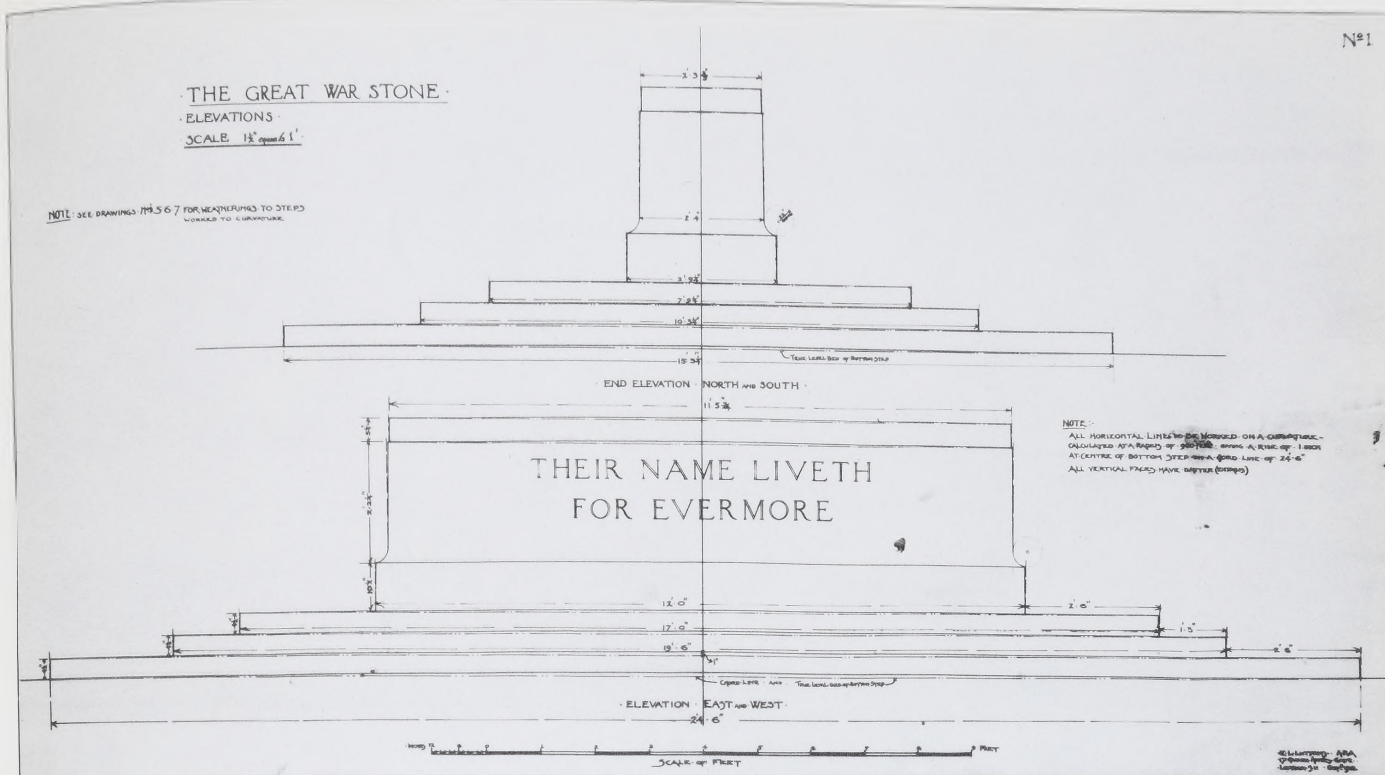


Fig. 54

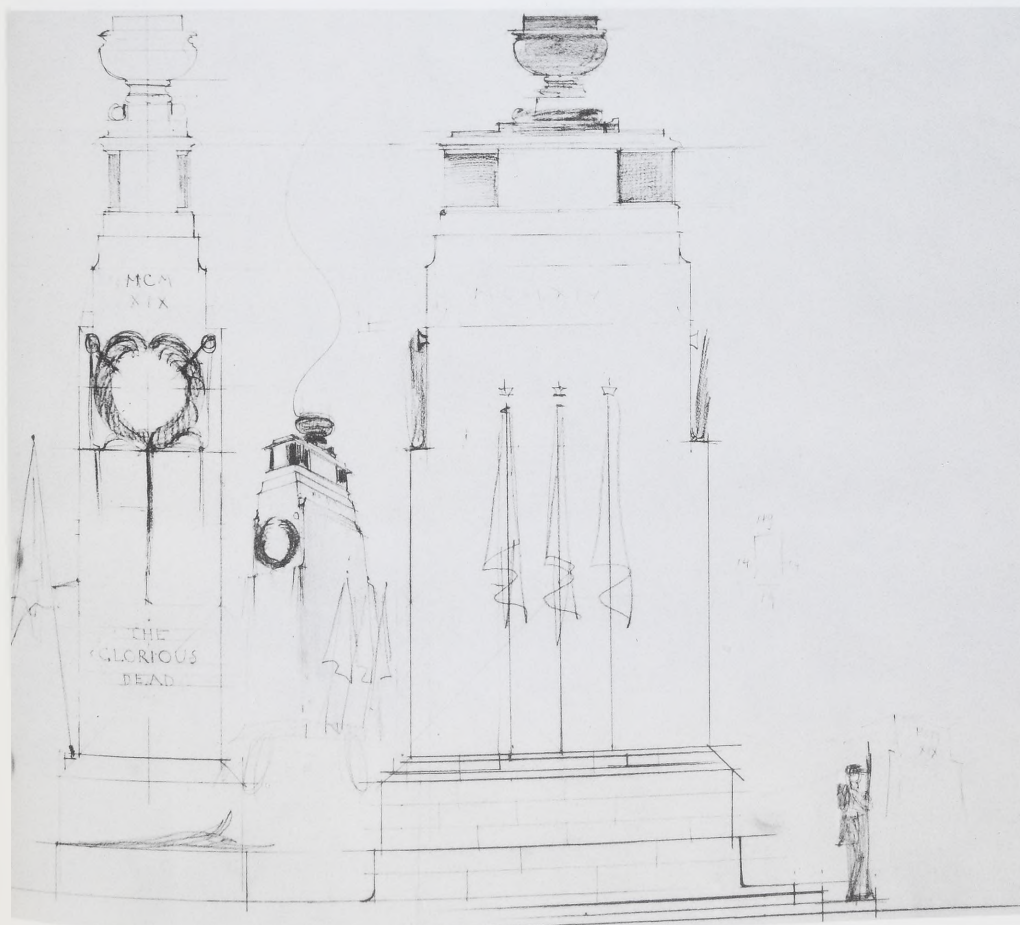


Fig. 55



Fig. 57

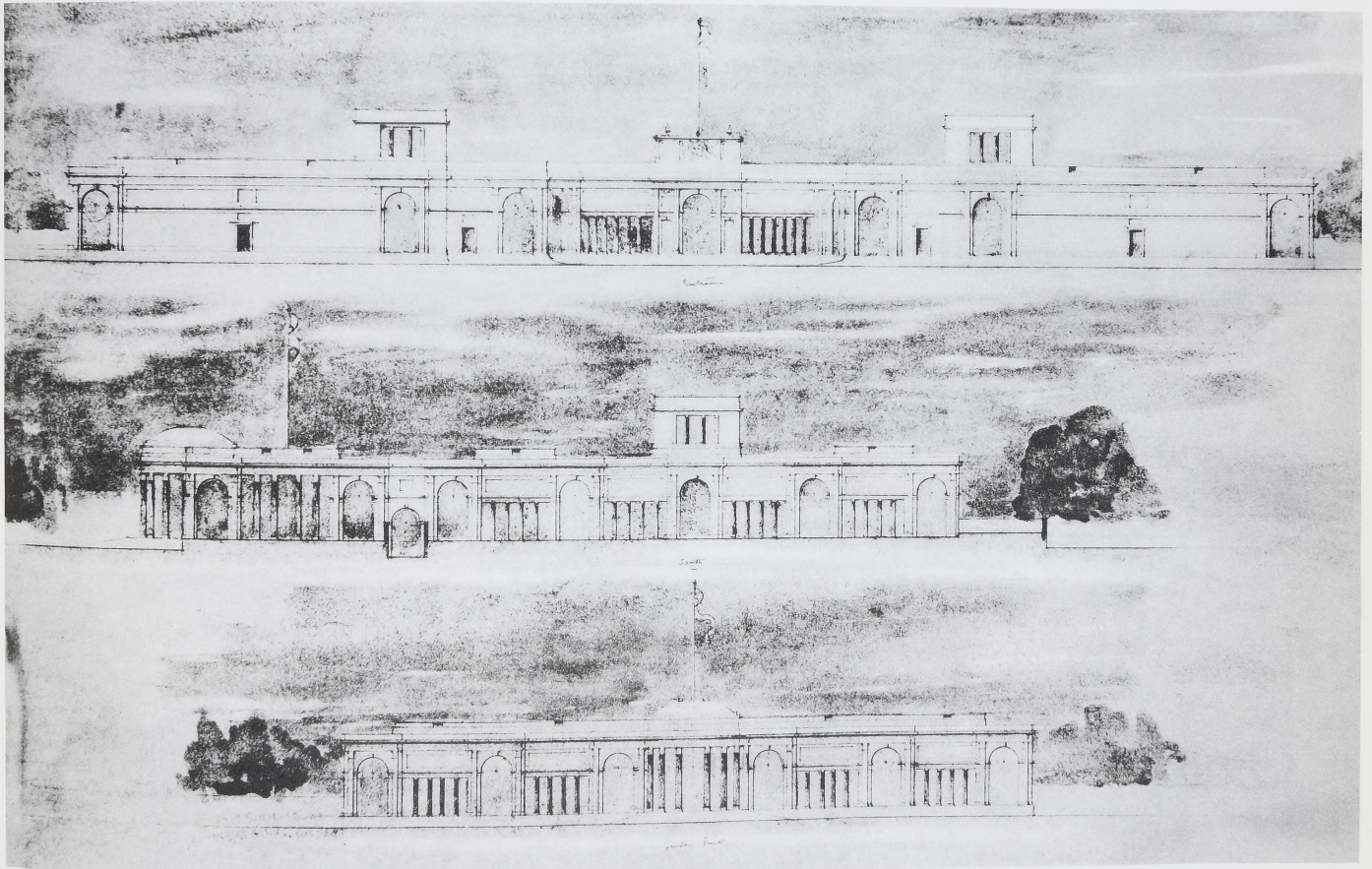


Fig. 58

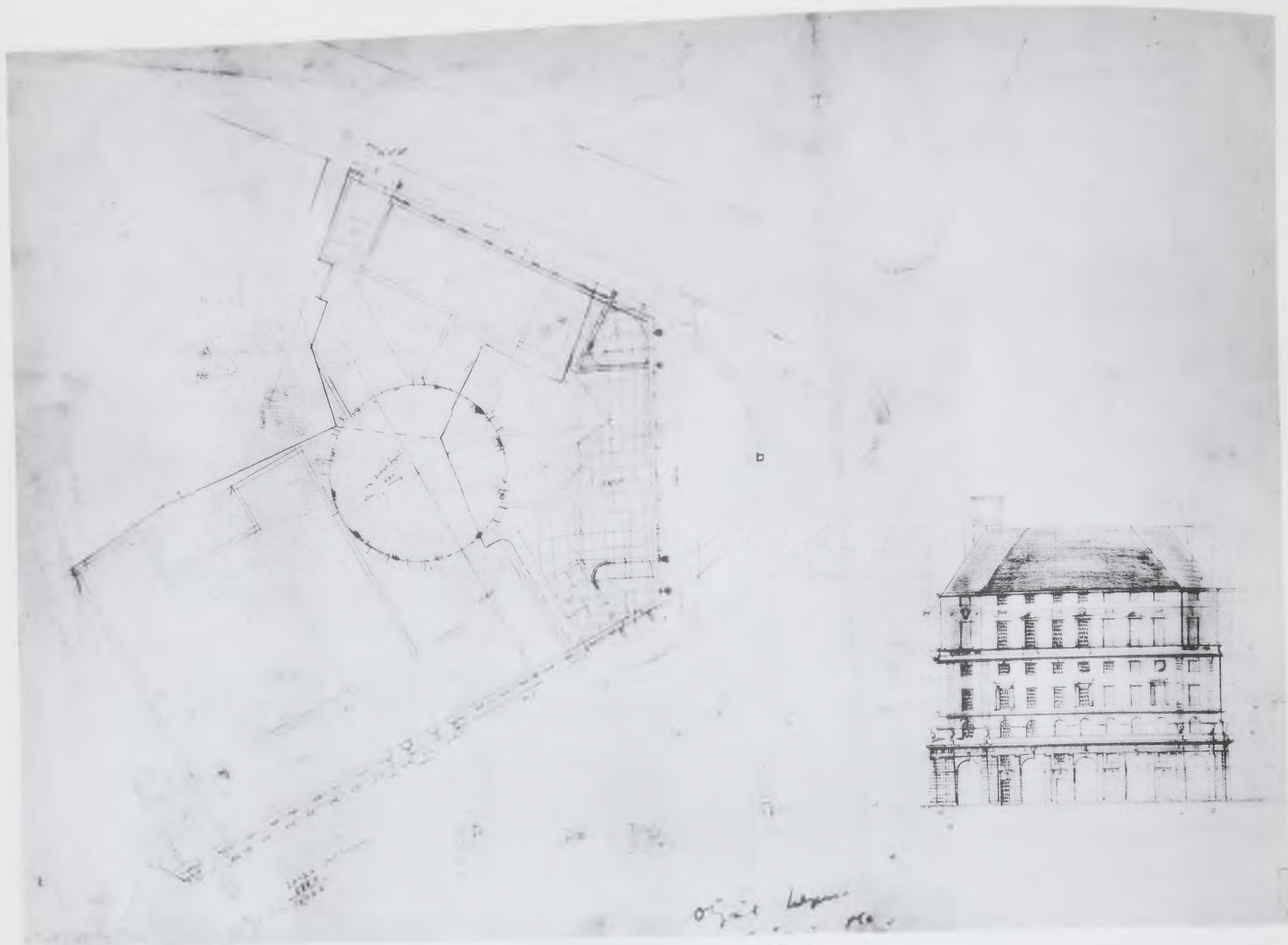


Fig. 59



Print of Ledges
Much for
Bureau
floor
with St. Joseph
Center

Fig. 60

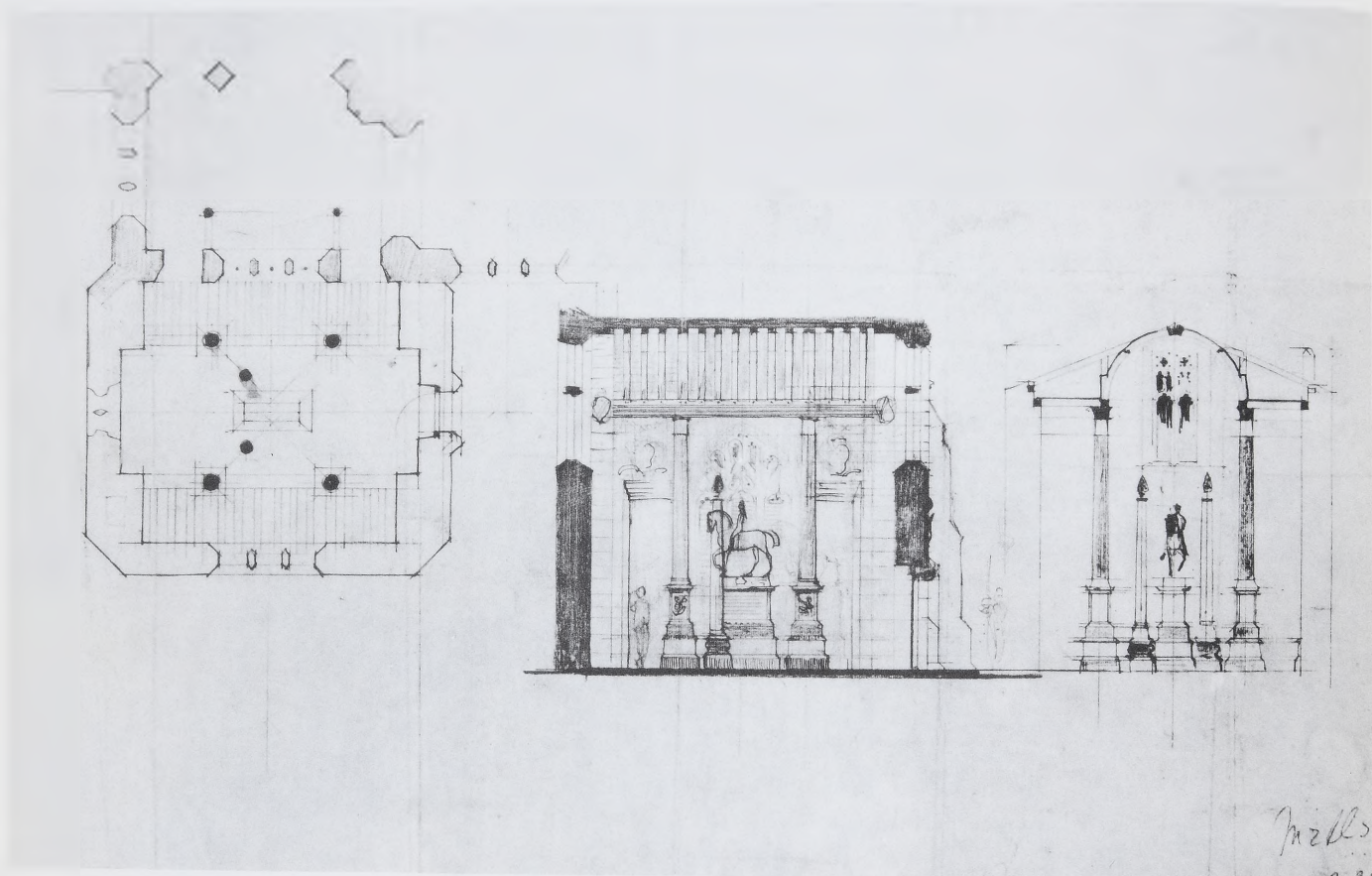


Fig. 61

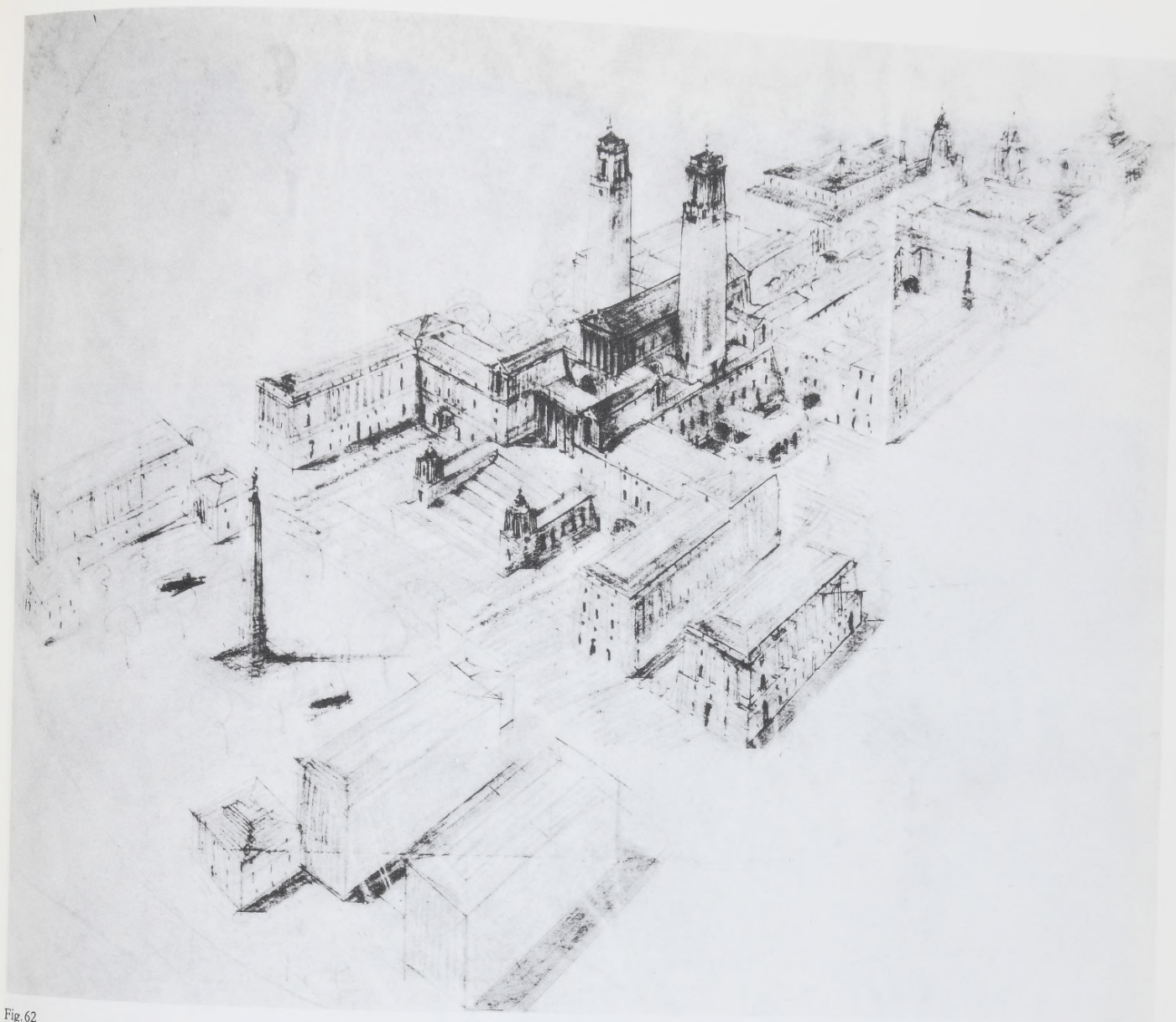


Fig. 62

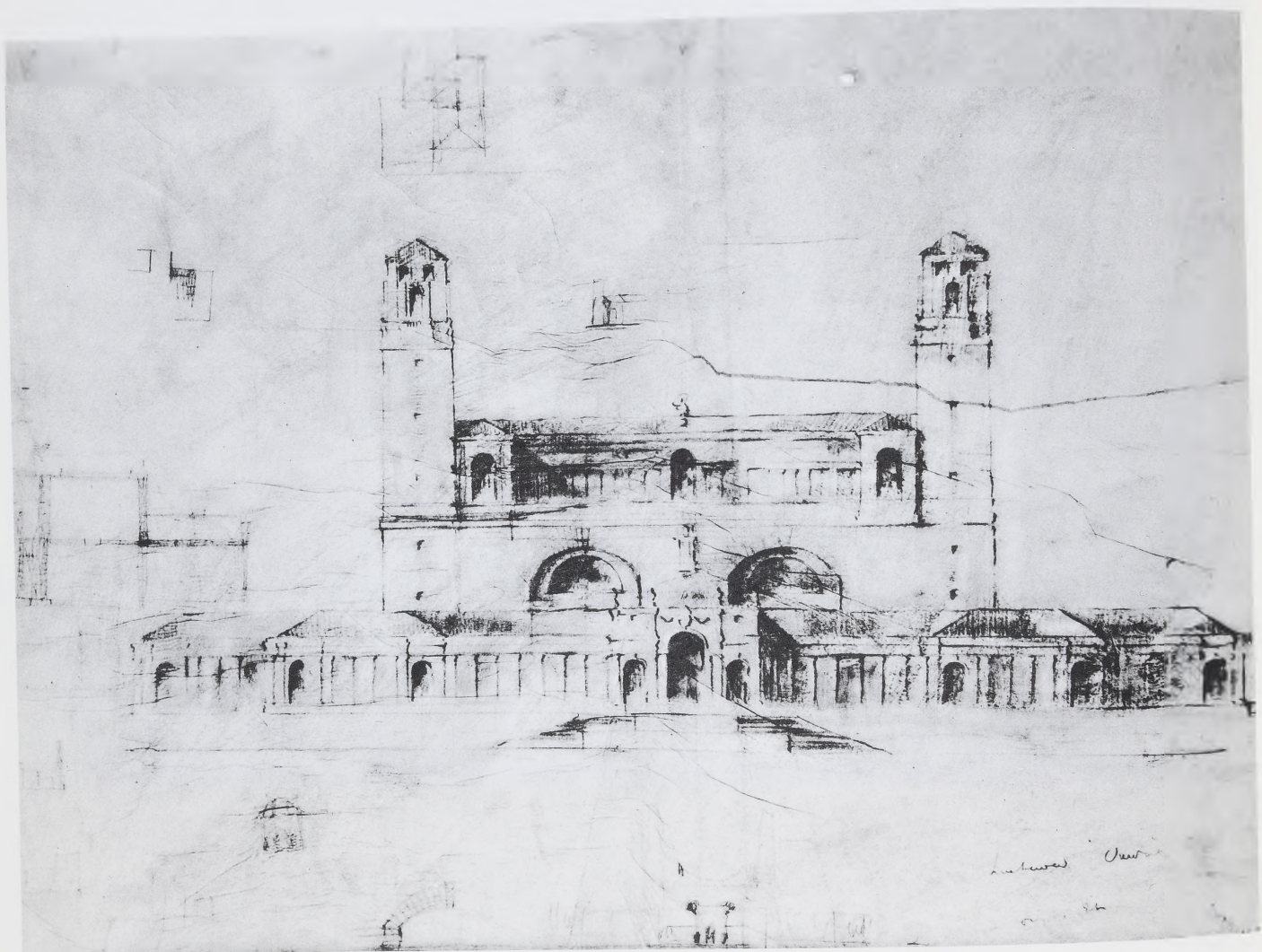


Fig. 63

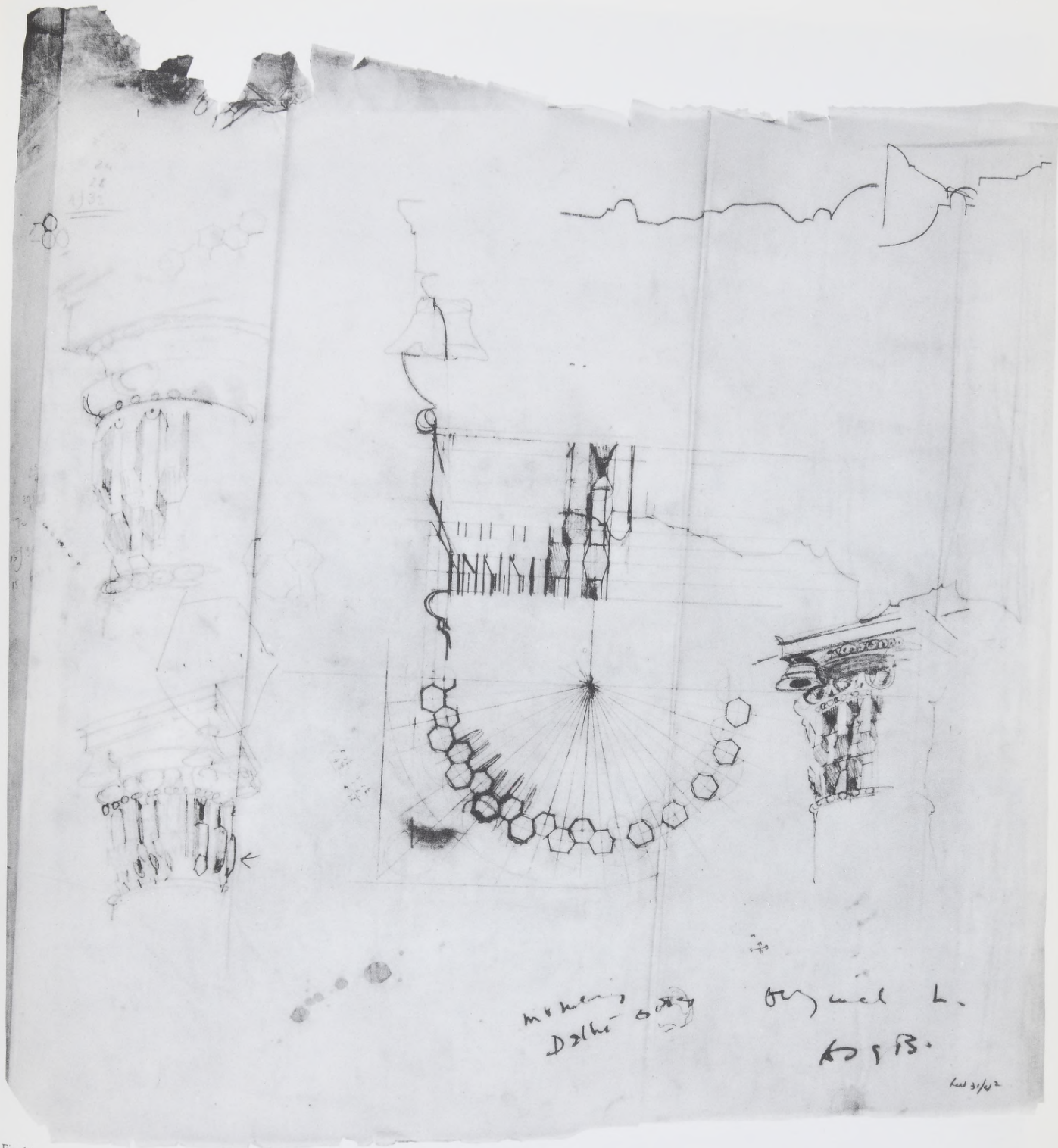


Fig. 64

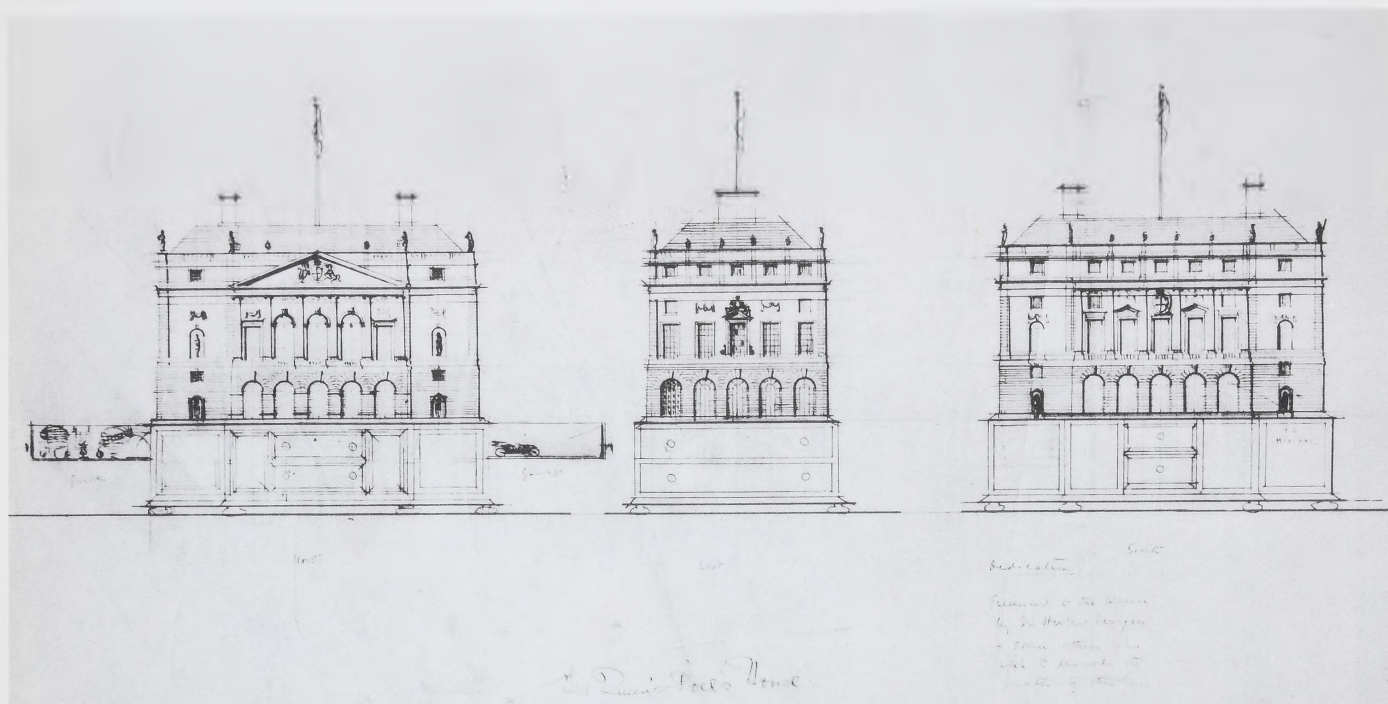


Fig. 65

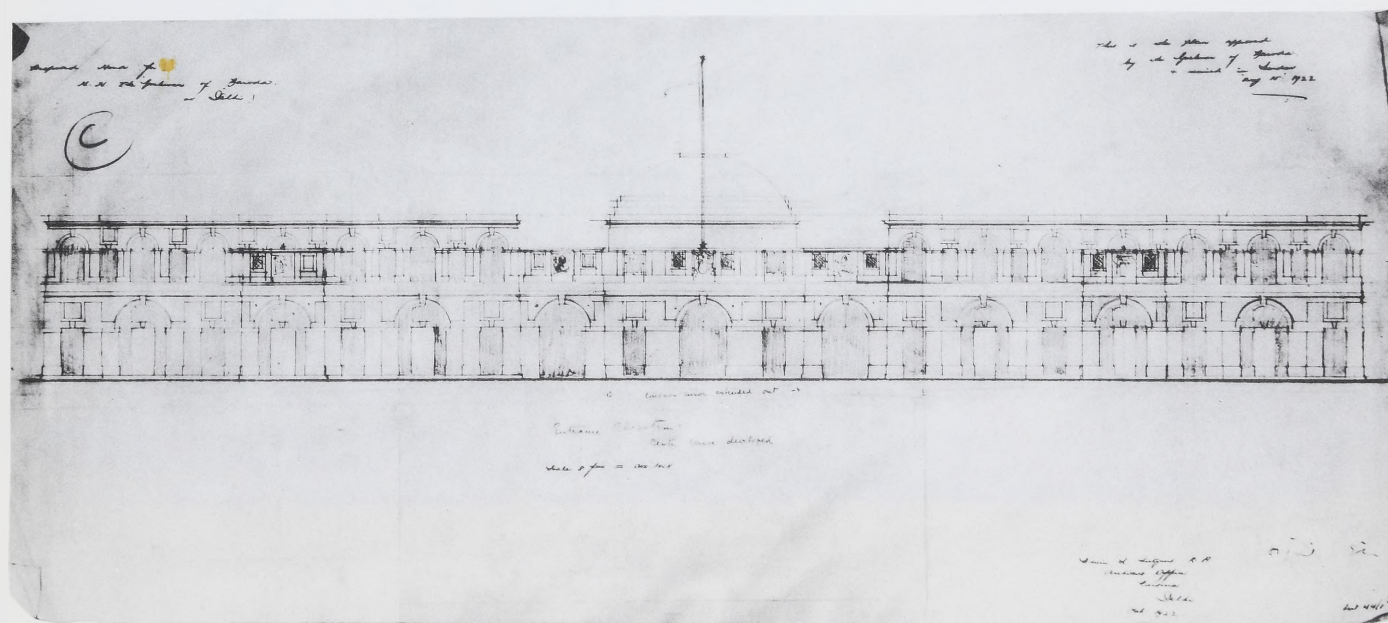


Fig. 66



Fig. 67

From Sir Edwin L. LUTYENS, R.A.

Telephone No. Victoria 4129.

Telegraphic Address
"Aedificavi, London"

17, QUEEN ANNE'S GATE,

WESTMINSTER, S.W. 1



Thirpool : Original design

LUTYENS

Uganda Aug. 23.

Fig. 68

MEMORIAL to S. MISSING, THIEF VAL
DETAILS of IMPOSTS and CORNICES
FULL SIZE.

DRAFTING HOUR

SECTION *through* CORNICE *at springing of* ARCH B.B.

SECTION through CORNICE at springing of ARCH CO.

METHOD OF
OBTAINING ANGLE
FOR MOULDING.

H. A. APTHEIMER, JR. QUINCY APTHEIMER WASHINGTON, D. C. 1949	4 EAST 3RD 1949
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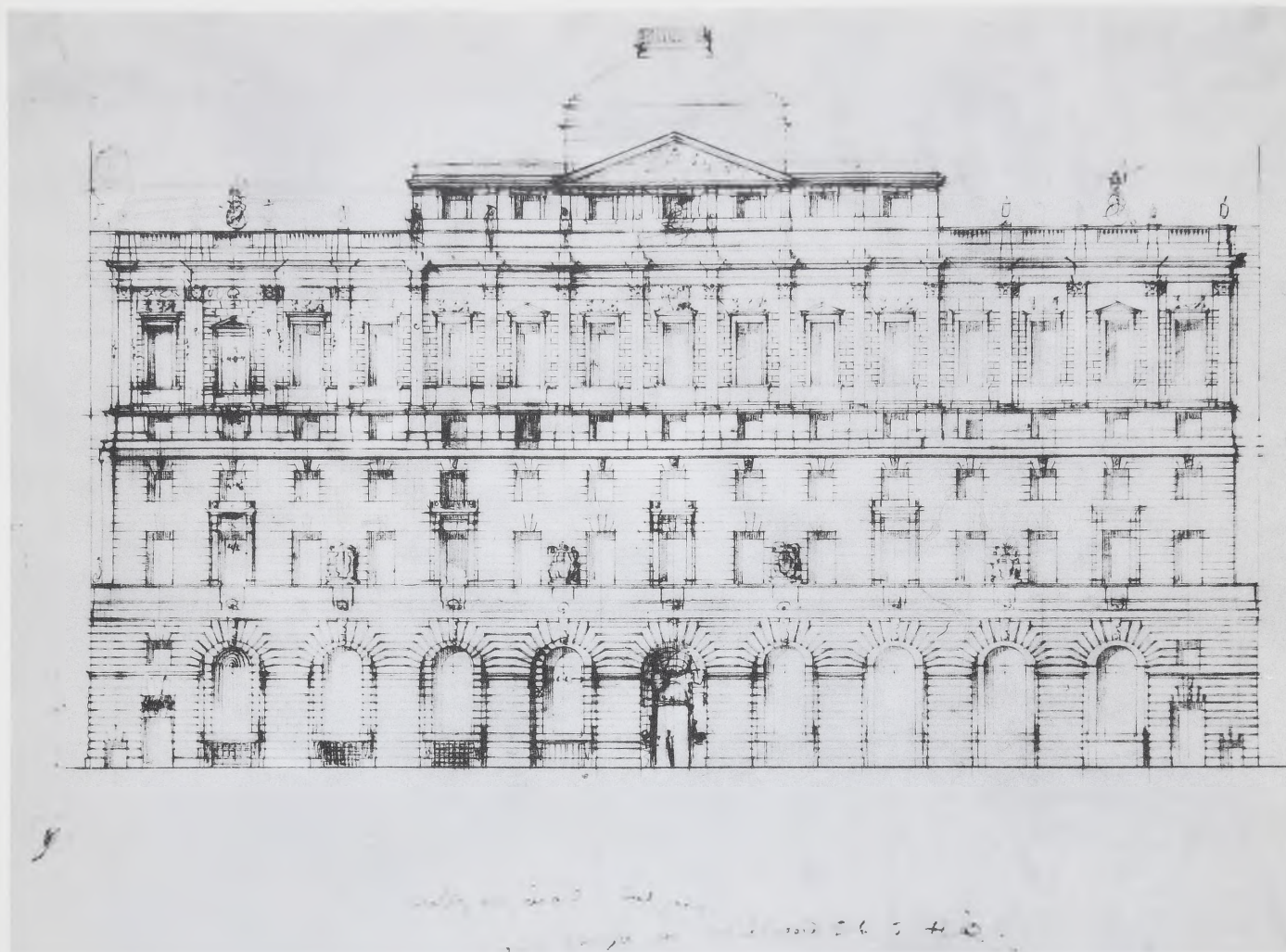


Fig. 70

Fig.

Fig. 7

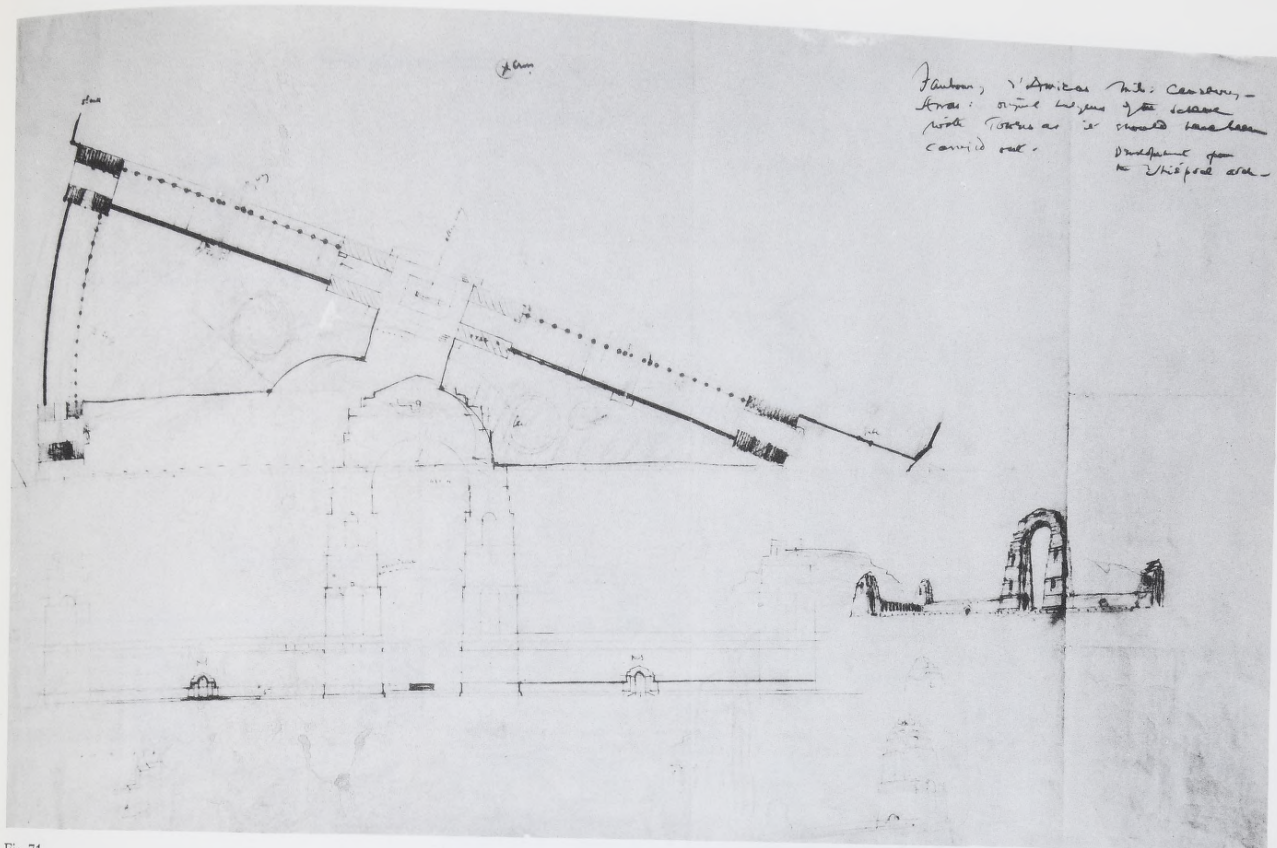


Fig. 71

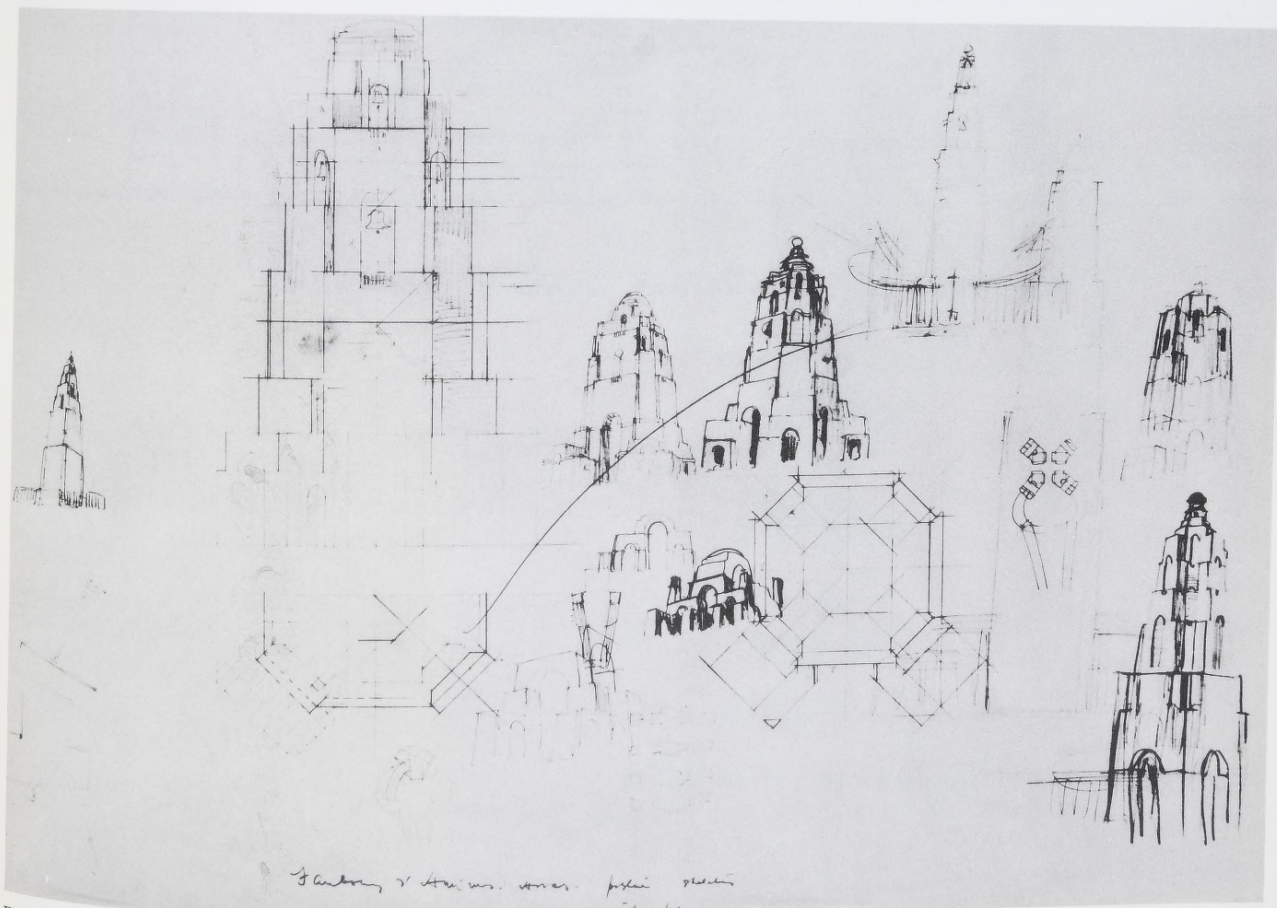


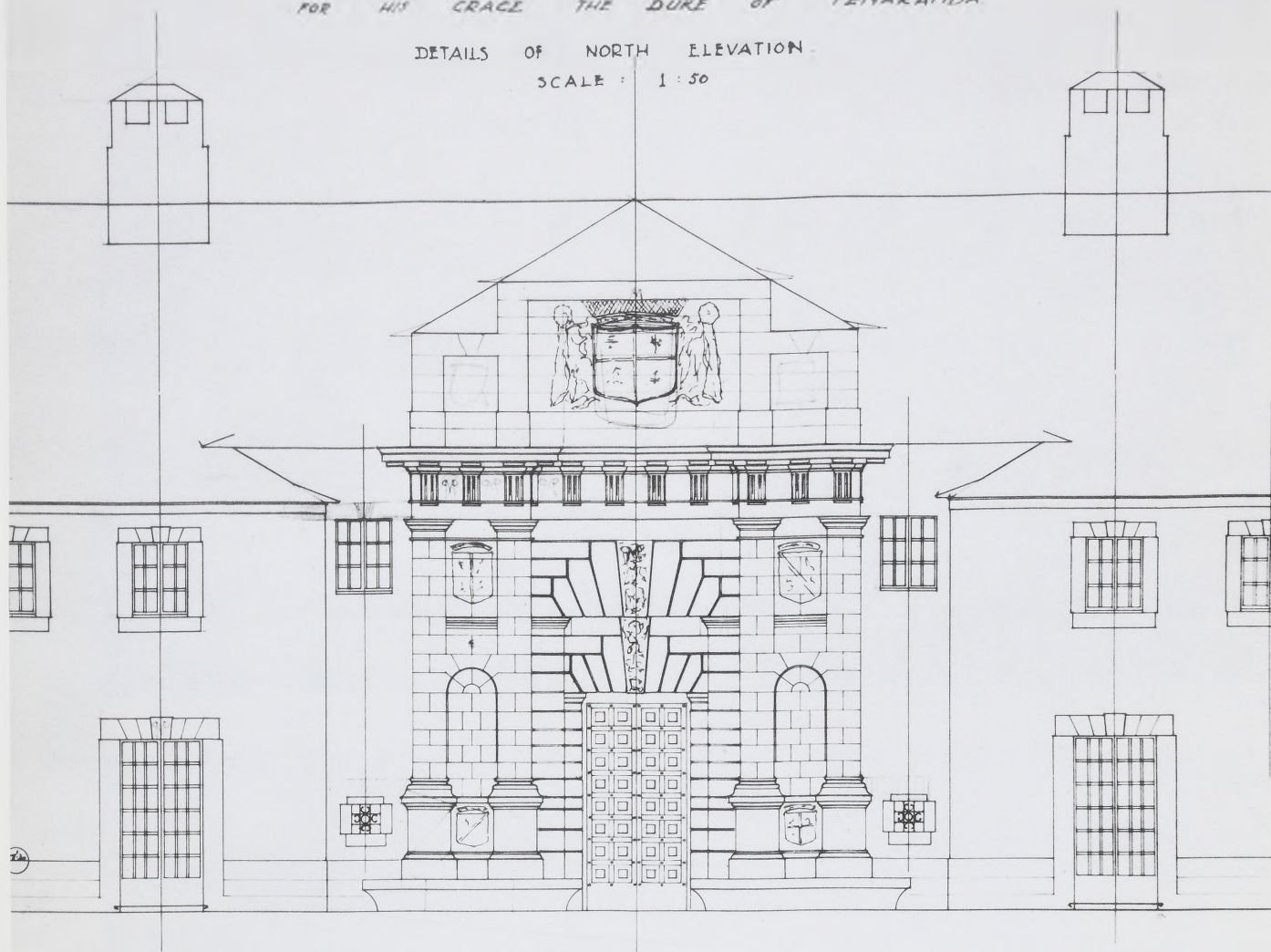
Fig. 72

EL GUADALPERAL

FOR HIS GRACE THE DUKE OF PENARANDA

DETAILS OF NORTH ELEVATION

SCALE : 1 : 50



MAIN ENTRANCE GATEWAY AND CENTRAL PORTION

Fig. 73

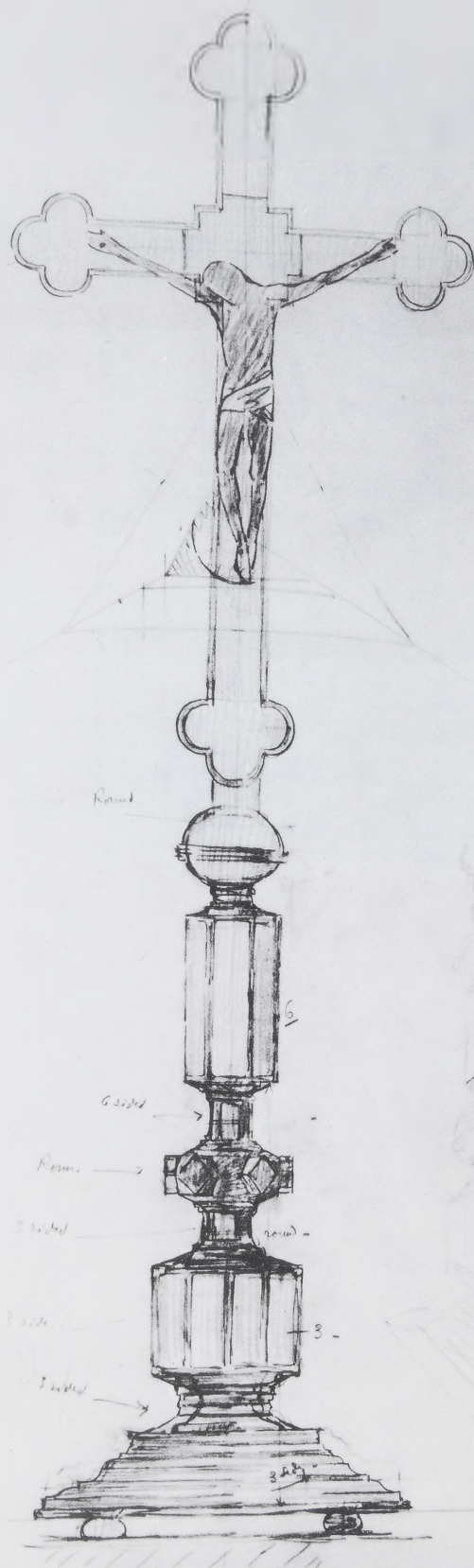


Fig. 74

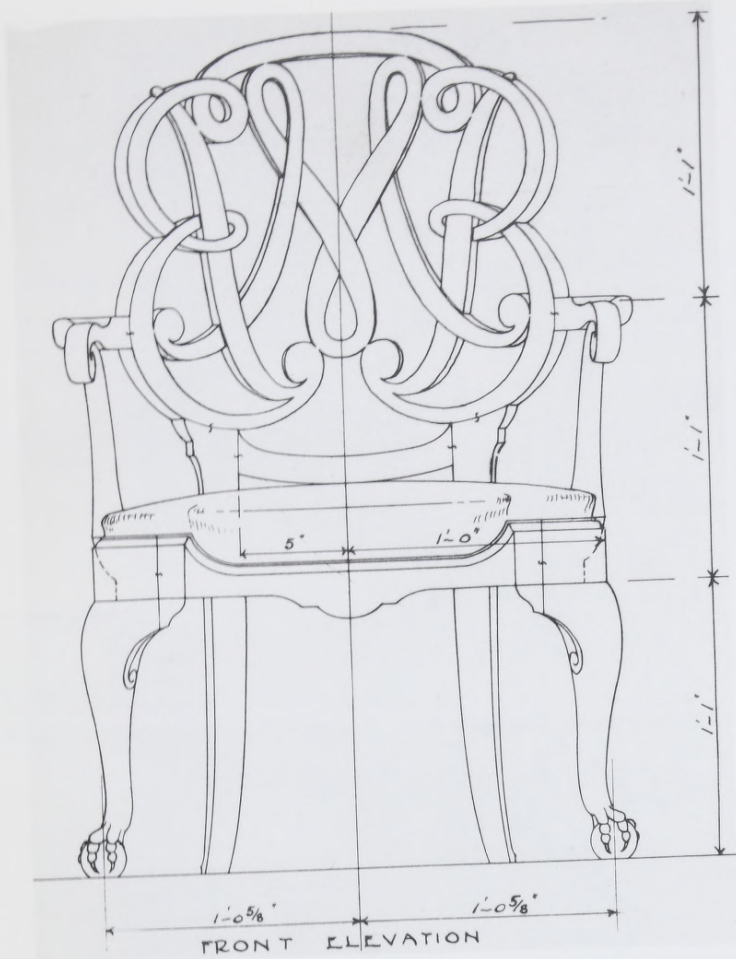


Fig. 75

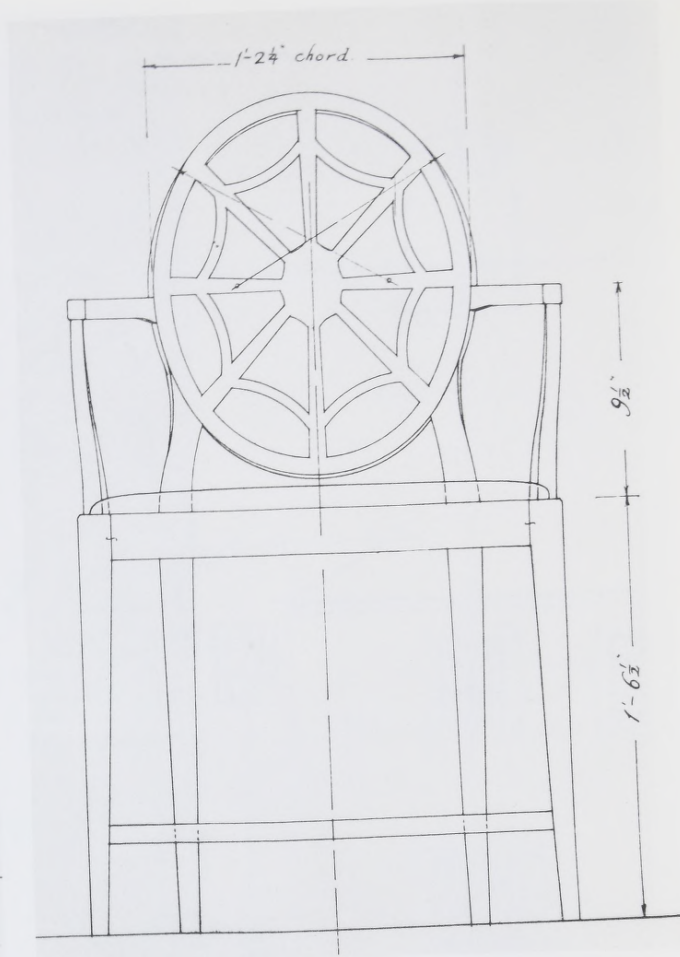
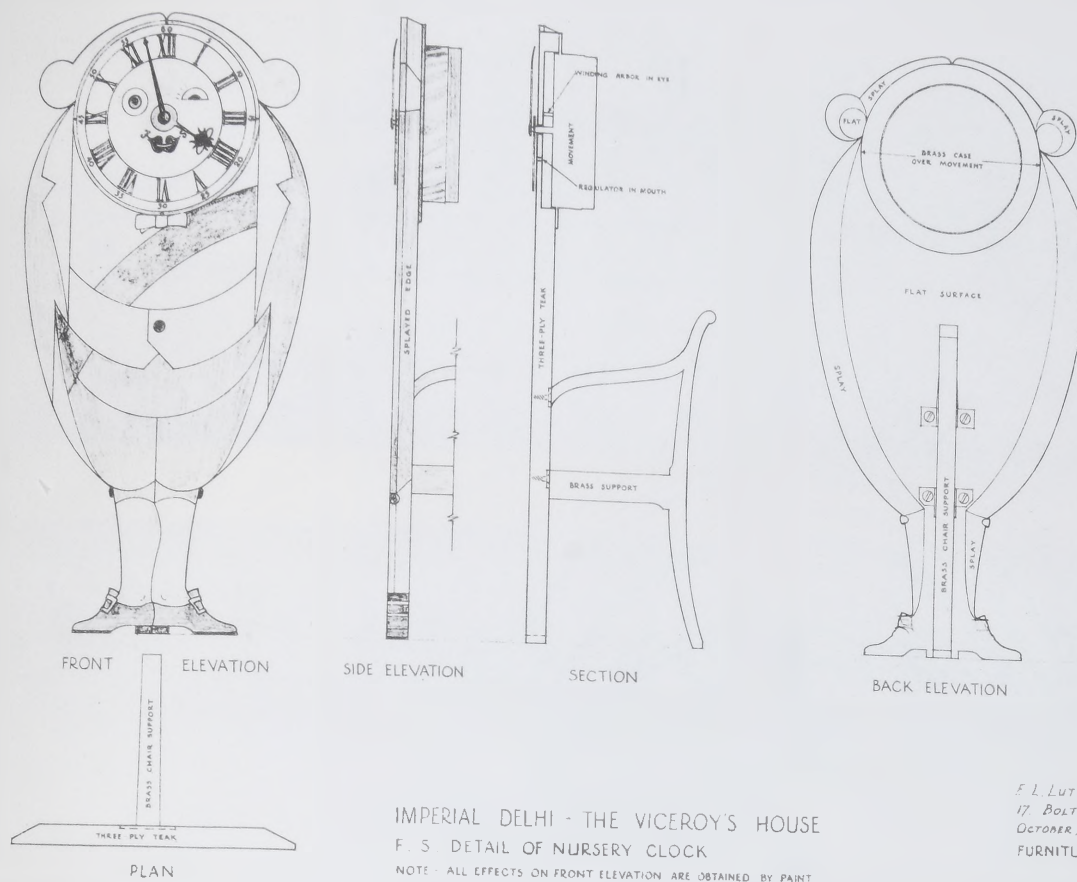


Fig. 76

Fig. 77



IMPERIAL DELHI - THE VICEROY'S HOUSE
F. S. DETAIL OF NURSERY CLOCK

NOTE - ALL EFFECTS ON FRONT ELEVATION ARE OBTAINED BY PAINT.
DETAIL OF WINDING KEY TO FOLLOW.

F. L. LUTYENS R. A.
17, BOLTON ST. W. I
OCTOBER, 1930.
FURNITURE DRAWING No 1013.

Fig. 77

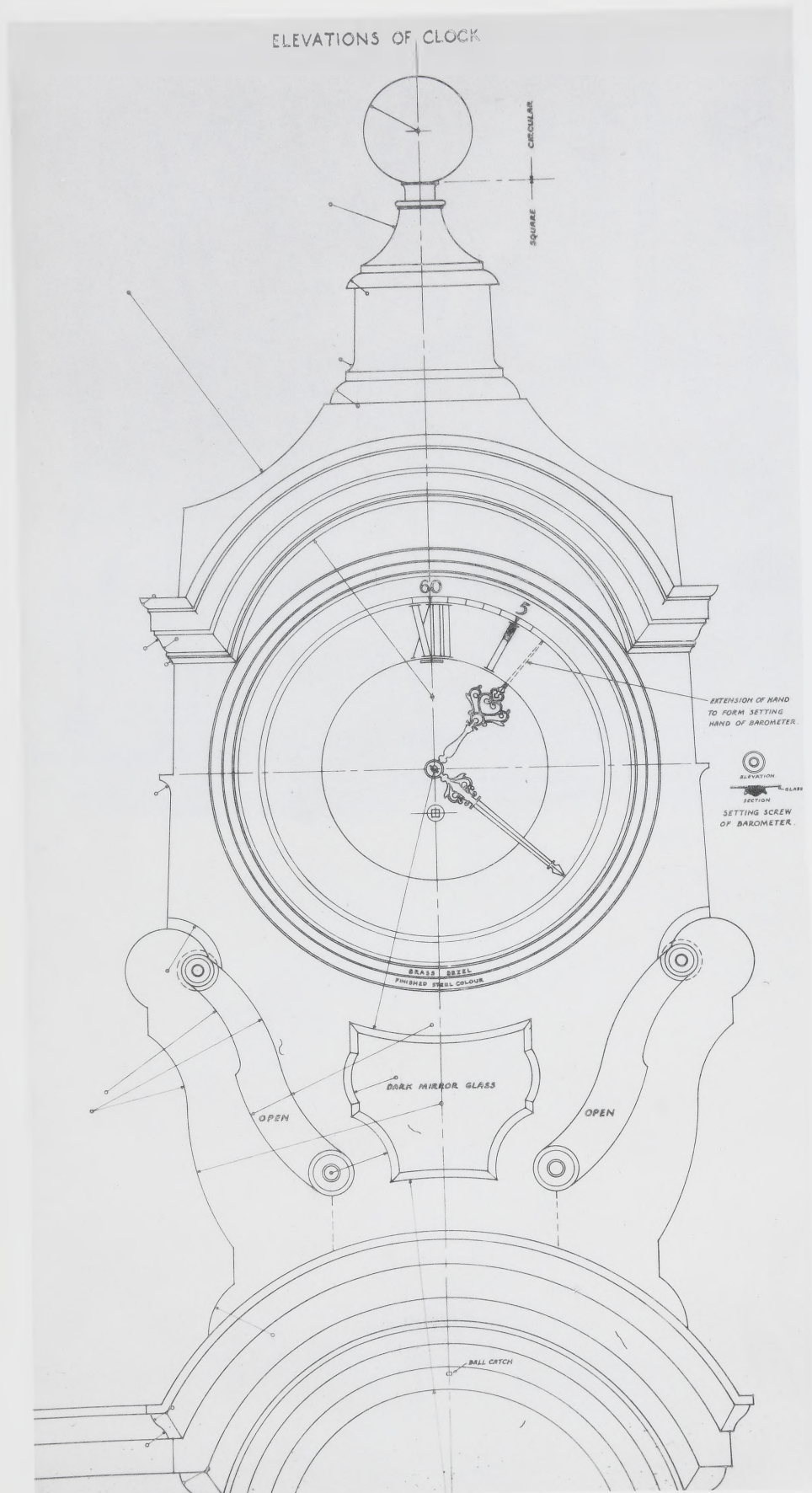


Fig. 78

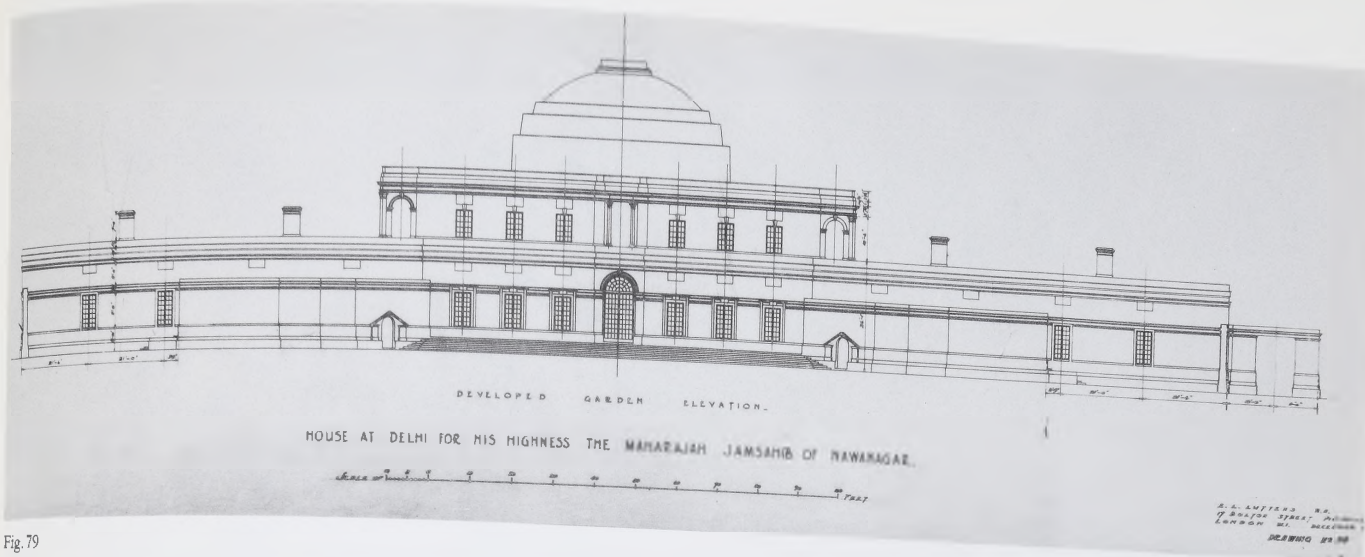


Fig. 79



Fig. 80

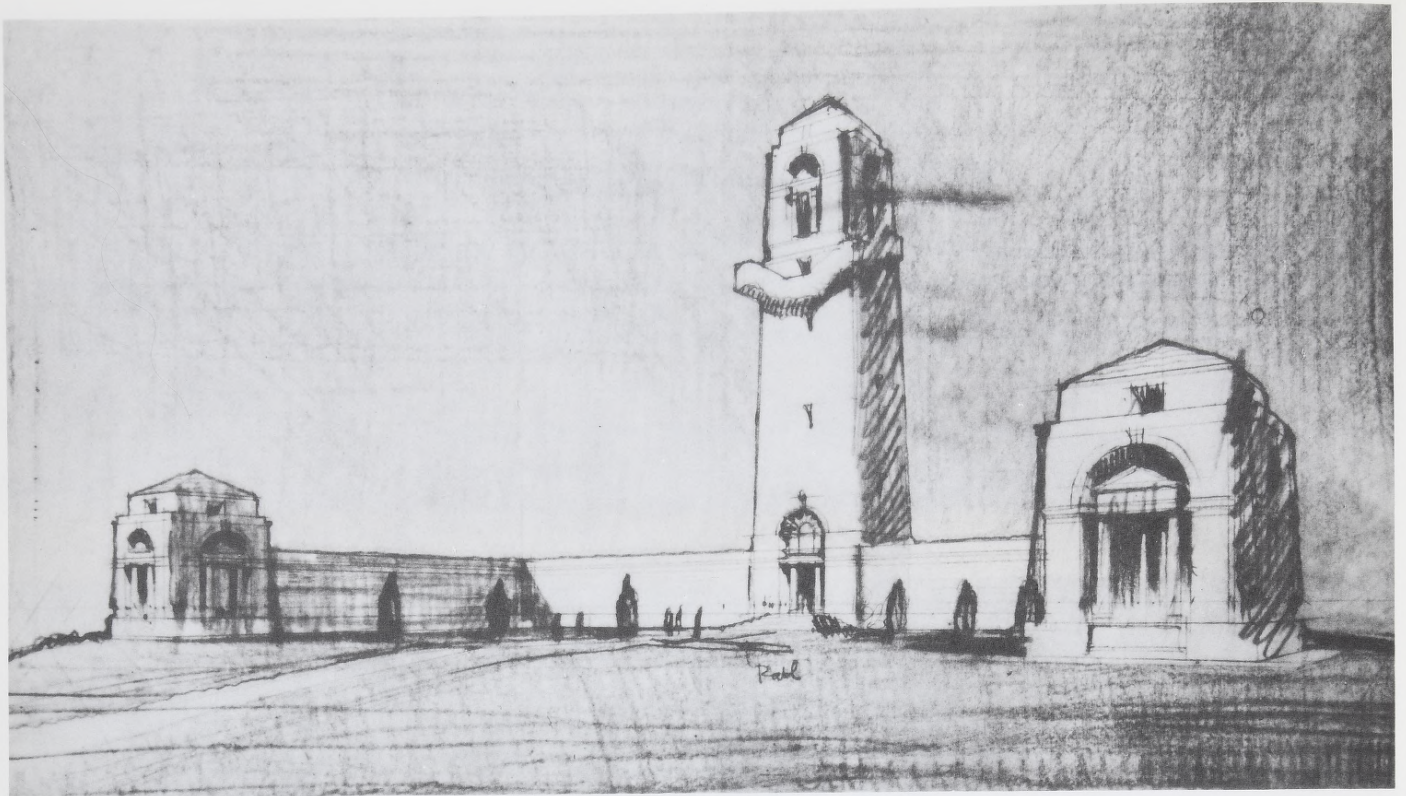


Fig. 81

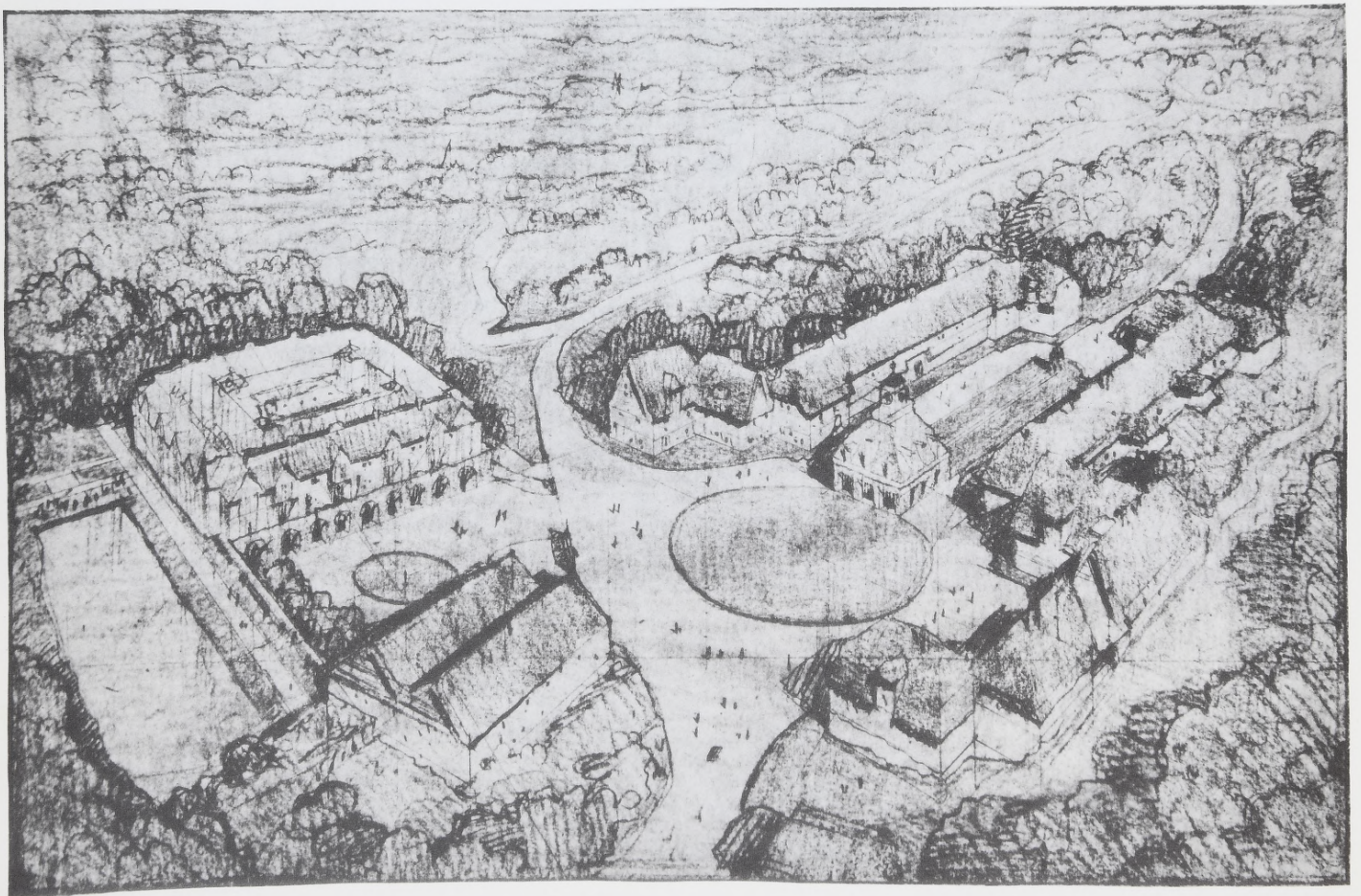


Fig. 82

Fig. 83

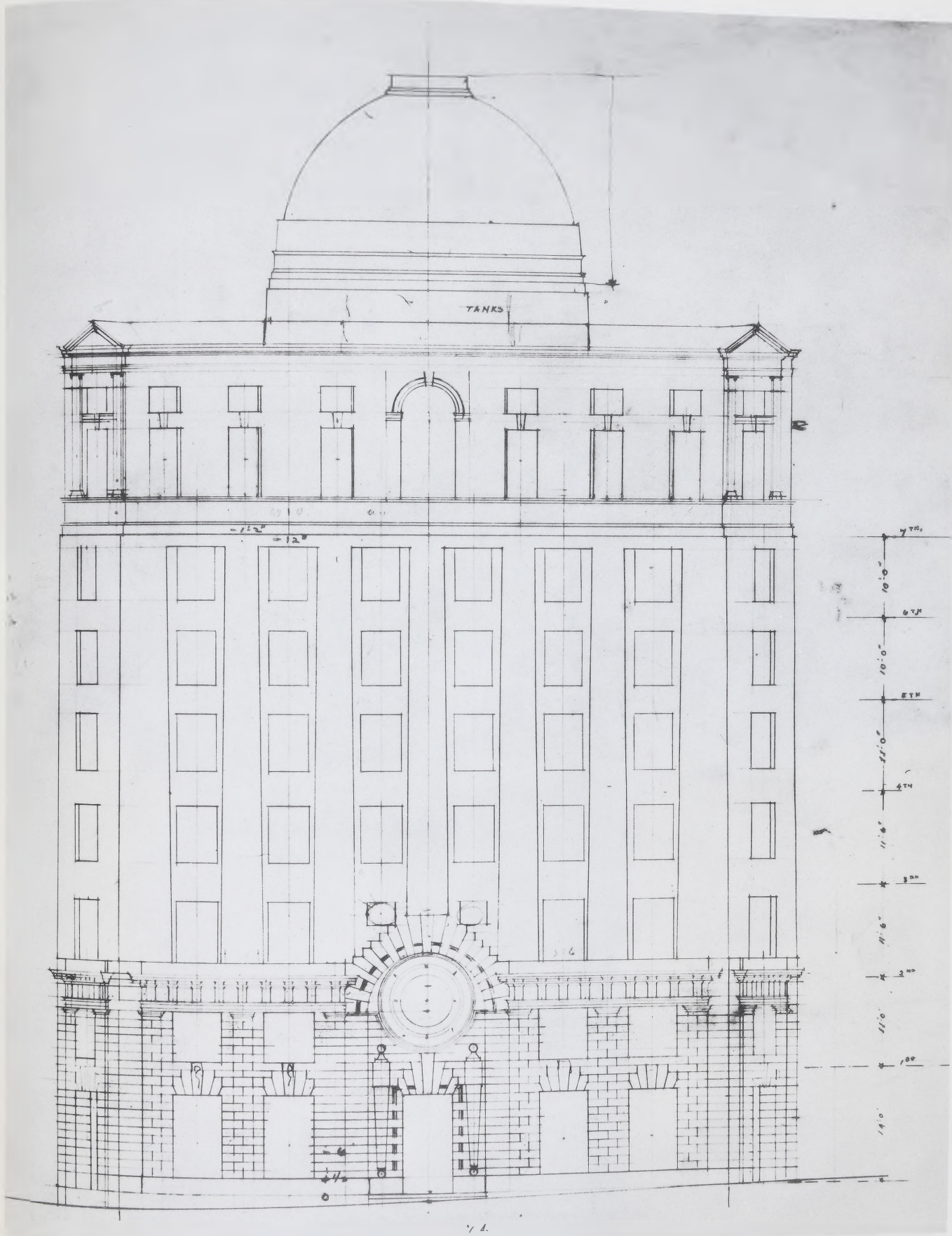


Fig. 83

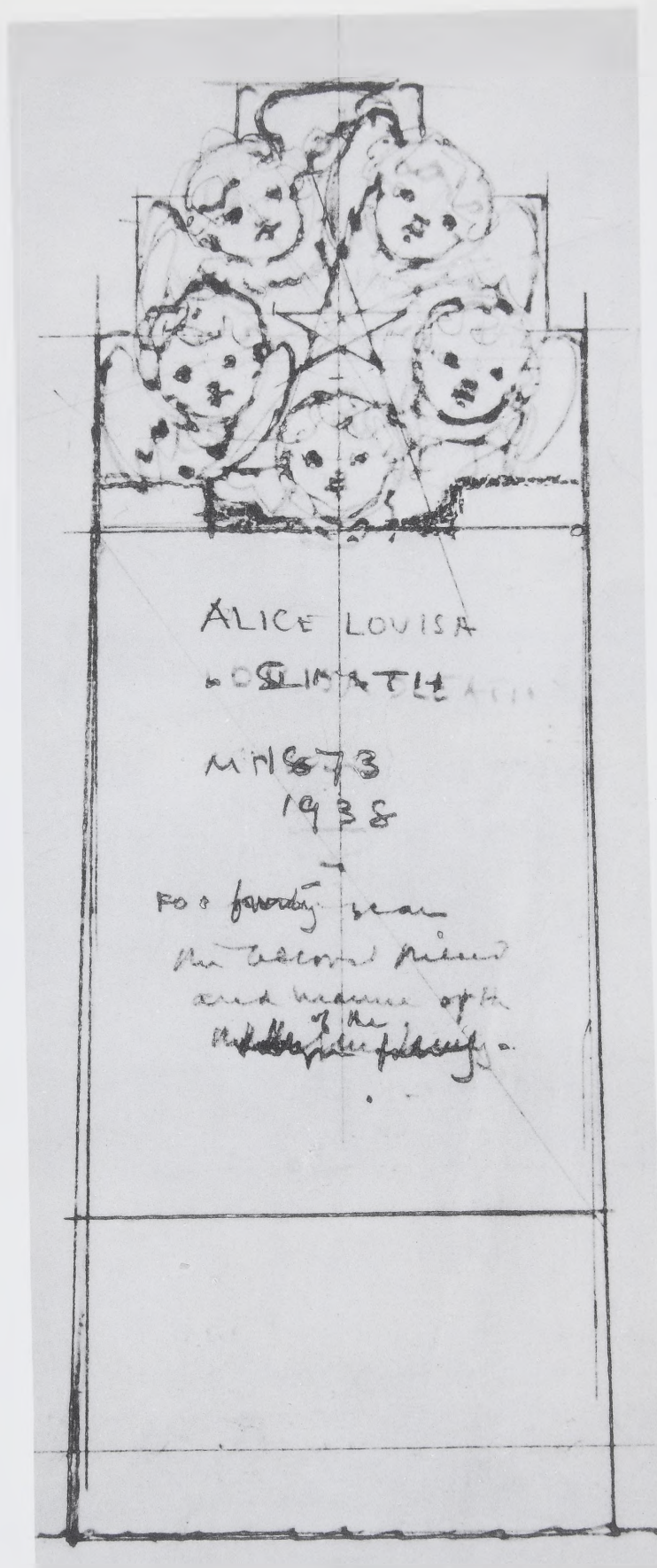


Fig. 84

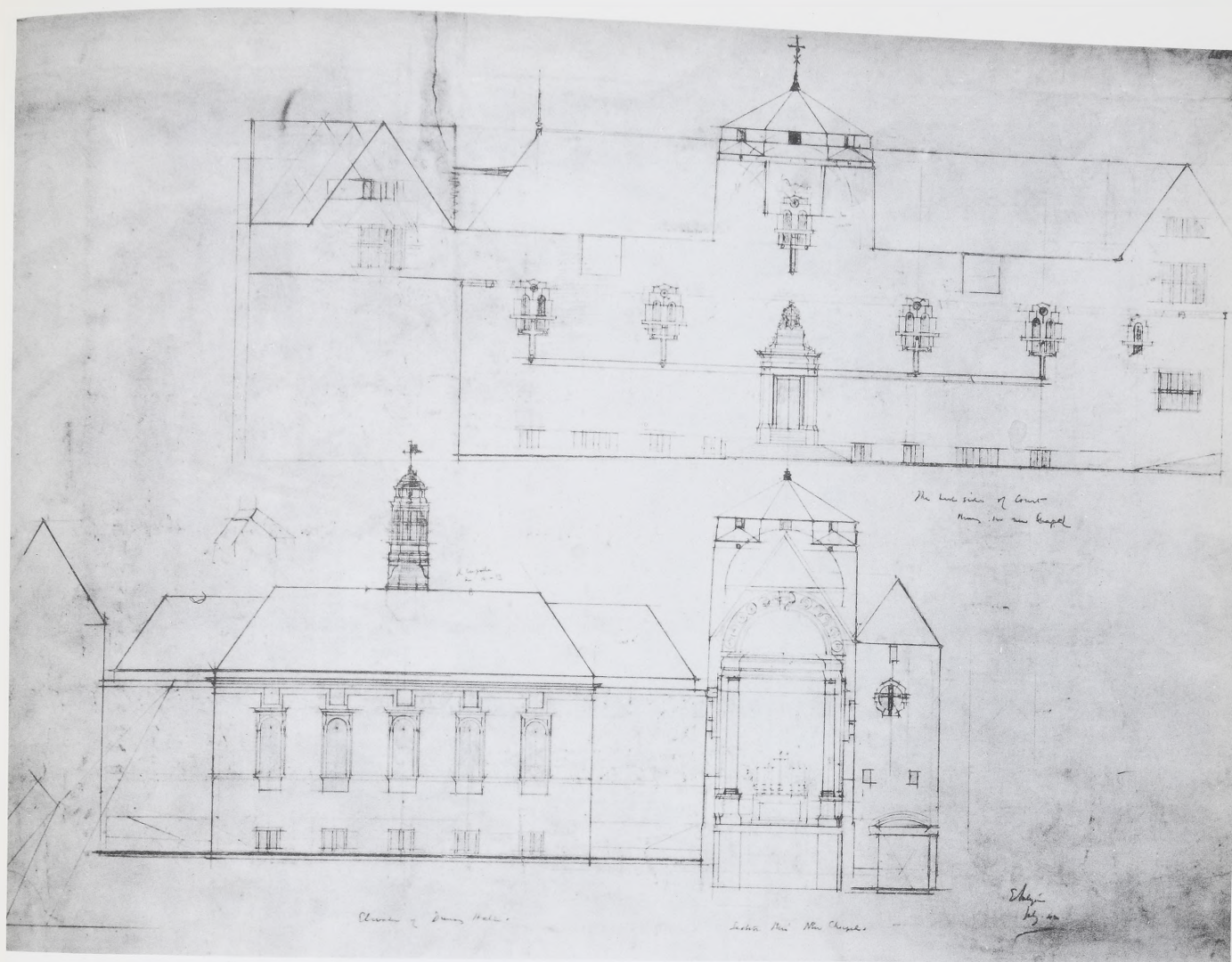


Fig. 85

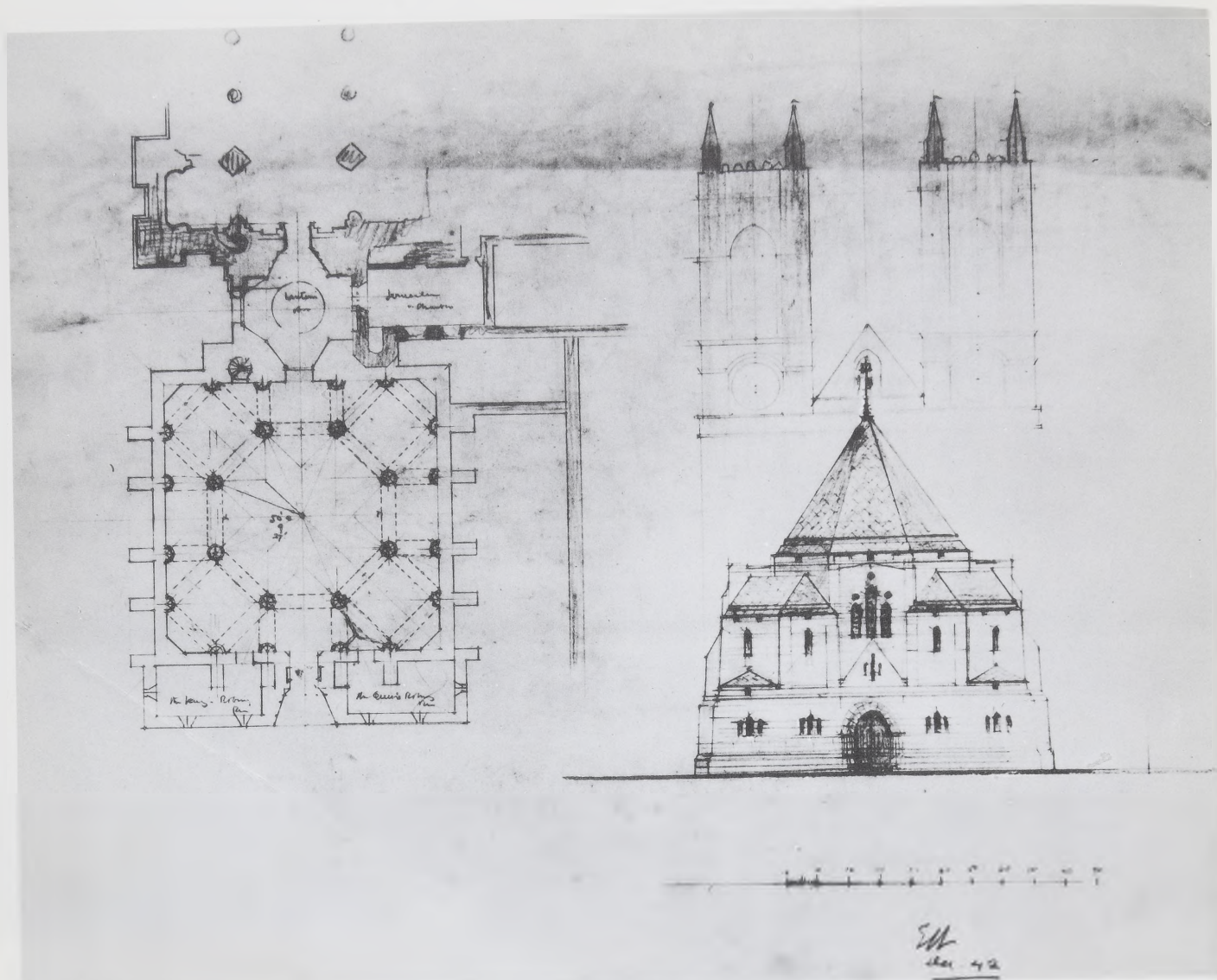


Fig. 86