

THE ARCHITECT OF THE ASSOCIATION'S NEW HOUSE.

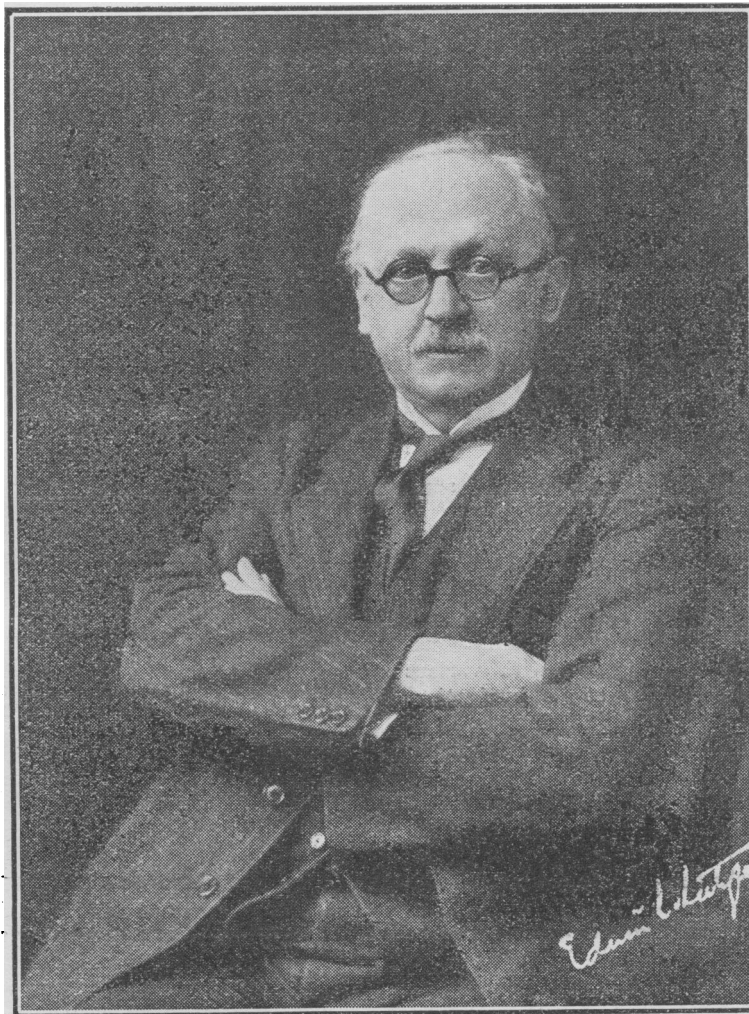
SIR EDWIN LUTYENS, R.A.

SIR EDWIN LUTYENS, who designed the Association's New House, is one of the most distinguished of living architects. His works are to be found in almost every part of the British Empire. He was called in to advise the Government of India as to the laying out of the site of New Delhi, he is the architect of Government House and other buildings there, and of the great archway by which they are approached. His name became a household word when he designed the Cenotaph in Whitehall, and he is one of the principal architects for the Imperial War Graves Commission. He has designed many war memorials, both at home and overseas. At home we have from him the memorials at Leicester, Rochdale, York, Southend-on-Sea, Hove, Bury, Reading, and Cardiff. He designed also the memorial of the Royal Naval Division in St. James's Park. Among the memorials overseas are those in Ceylon, Hong-Kong, Bermuda, and Madras, as well as British war memorials in France, at St. Quentin, Etaples, and Arras. He has built churches also, and as a domestic architect has been supremely successful, both with exteriors and interiors. He is one of those who regard a garden, not as an excrescence, but as part of the curtilage of the house, and has given evidence of this in the small but very perfect little garden he has laid out at the south side of the South Wing of the Association's house. A very good example of his domestic style is to be seen in the small building of the Midland Bank in Piccadilly, at the west corner of the courtyard of St. James's Church. To show his versatility it may be added that he has designed other business offices, and also the house of the British School of Art at Rome and the picture gallery and South African war memorial at Johannesburg.

The Association's house was built before the war, but the internal decorations were never even begun; they have now been completed under his supervision, and it has been an education to watch the development of the

architect's conception through states of apparent chaos to the final perfection. The Architectural Correspondent of the *Times* has described the exterior as "at once homely and dignified, scholarly and businesslike," and the whole building as suiting its purpose and becoming its locality. In style, this writer continues, "it may be described as in the tradition of Wren, and slightly reminiscent of

Hampton Court." Another writer (in *Country Life*) has said of Sir Edwin Lutyens that "while the forms he uses are old he succeeds in combining them into highly original patterns. The advantage Sir Edwin Lutyens has over many of his architectural confreres is that he is content to say something new in an old language, while they strain after a new language as well; this medium of expression, however, must as yet consist of broken phrases, so their achievement has all the characteristics of immaturity." That his genius is appreciated by the members of his own profession is proved by the fact that he has received the gold medal of the Royal Institute of British Architects, and that only the other day he voyaged to America to receive the gold medal of the American Institute of Architects. He was born in 1869, was elected A.R.A. in 1913, and R.A. in 1920.



Finally, let us most gratefully say that he has shown the keenest interest in the work he has done for the Association, entering thoroughly into the special needs of its headquarters, that he gave attention to every room, conceived the bold scheme of decoration of the Great Hall, and designed the fine wrought-iron screen of three gates which has been made by the Birmingham Guild and through which the King and Queen passed into the Courtyard on Monday. We will conclude by again quoting the Architectural Correspondent of the *Times*, who wrote: "The best tribute to the building is to say that it is so well proportioned and so discreet in character that it gives the impression of always having been there."