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	MoMA Exhs.	58.6

ENGLAND

*English
Arch*



**SIR JOHN BURNET, TAIT AND LORNE, ARCHITECTS
ROYAL MASONIC HOSPITAL LONDON**

**JOSEPH EMBERTON, ARCHITECT
ROYAL CORINTHIAN YACHT CLUB, BURNHAM ON CROUCH, ESSEX**

**G. CHECKLEY, ARCHITECT
THURSO HOUSE, CAMBRIDGE**

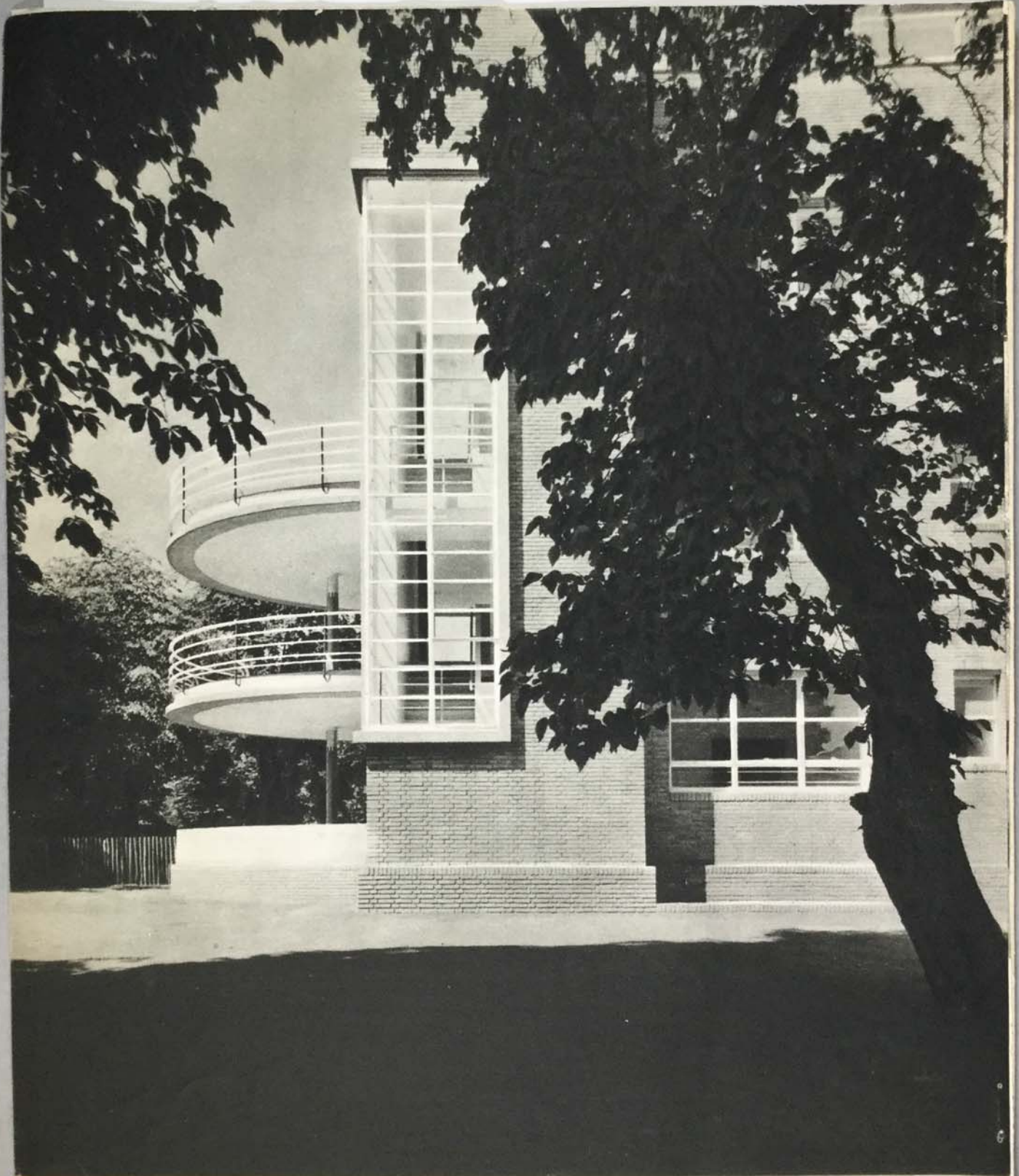
**SIR E. OWEN WILLIAMS, ENGINEER
FACTORY BUILDING FOR MESSRS. BOOTS, NOTTINGHAM**

**RAYMOND McGRATH, ARCHITECT
FISCHER'S RESTAURANT, LONDON
AIRPLANE INTERIOR, IMPERIAL AIRWAYS, LTD.**

THE ARCHITECTURAL FORUM INTERNATIONAL SECTION

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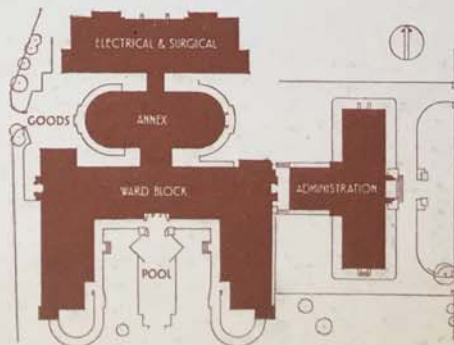
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ROYAL MASONIC HOSPITAL LONDON



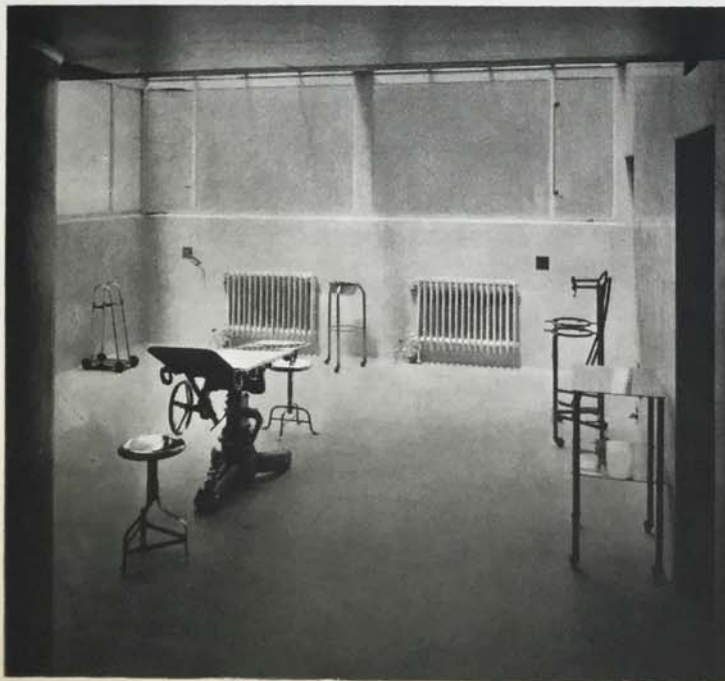
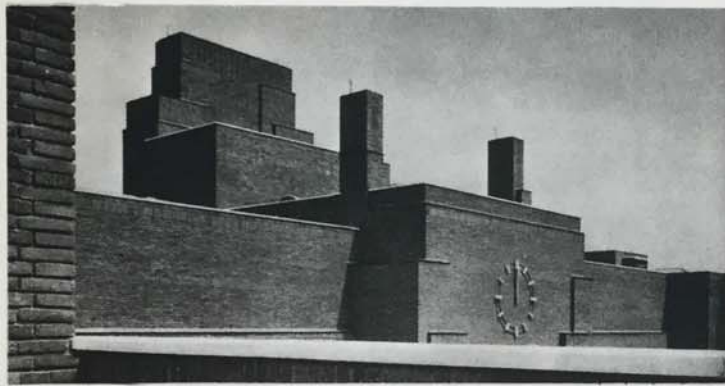
SIR JOHN BURNET, TAIT AND LORNE, ARCHITECTS

Open air and sunlight are the first requisites of recuperation. The Royal Masonic Hospital of London has stressed these essentials in its plan. On two sides it embraces the wide, cleanly acres of Ravenscourt Park. Windows instead of dingy walls enclose its stair wells, while sunlit balconies project over a typically British greensward. Through cantilever construction, these balconies overhang twelve feet three inches and thrust forward unobstructed by heavy pier or column. Arc process welders used coated electrodes on the steel supporting members, since the bare wire weld has been found to place too great responsibility on the skill of the worker.



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One of the few really modern hospitals in the world today, the design is a complete departure from traditional forms. As befits a Masonic Hospital, perfection of brickwork characterizes the facade. A feeling for the richness of the material has led to a happy combination of telling relief with vibrant plain surfaces. The sculptured figures are by Gilbert Bayes. Obtaining beauty from a boiler stack has been a peculiar talent of architects Sir John Burnet, Tait and Lorne. Conditioned by their use of brick, their arrangement of roof space attains cubistic vigor. The architects have co-operated with the medical faculty to produce a complex structure of ward blocks, restaurants, kitchens, and operating rooms, in which every process of a great health plant has found its place in the design and been appropriately simplified. They have also co-operated with the faculty in much of the design of the technical accessories. Special attention has been given to the construction of the operating theatres, which for economy of use are arranged in two pairs.

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THE ROYAL
CORINTHIAN
YACHT CLUB
BURNHAM
ON CROUCH

JOSEPH EMBERTON, ARCHITECT

In England sport has attained its apotheosis. British buildings for sportsmen and the sporting event grow out of direct creative processes of architecture, responding to new necessities and turning form to new uses. Every sailor is aware that each stay, sheet, halyard, sail, and spar of a ship must be conditioned by rigid requirements derived from absolute necessity and years of experience. The architect, therefore, of a yacht club for corinthian skippers has essayed to produce the same inevitable reduction to fundamental terms, secure in the knowledge that all the members firmly believe that no good boat was ever an ugly one. Concrete and steel replace canvas and hemp, but the principle is maintained throughout. The sport of small boat sailing

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THE ROYAL CORINTHIAN YACHT CLUB, BURNHAM ON CROUCH, ESSEX, FROM THE WATER

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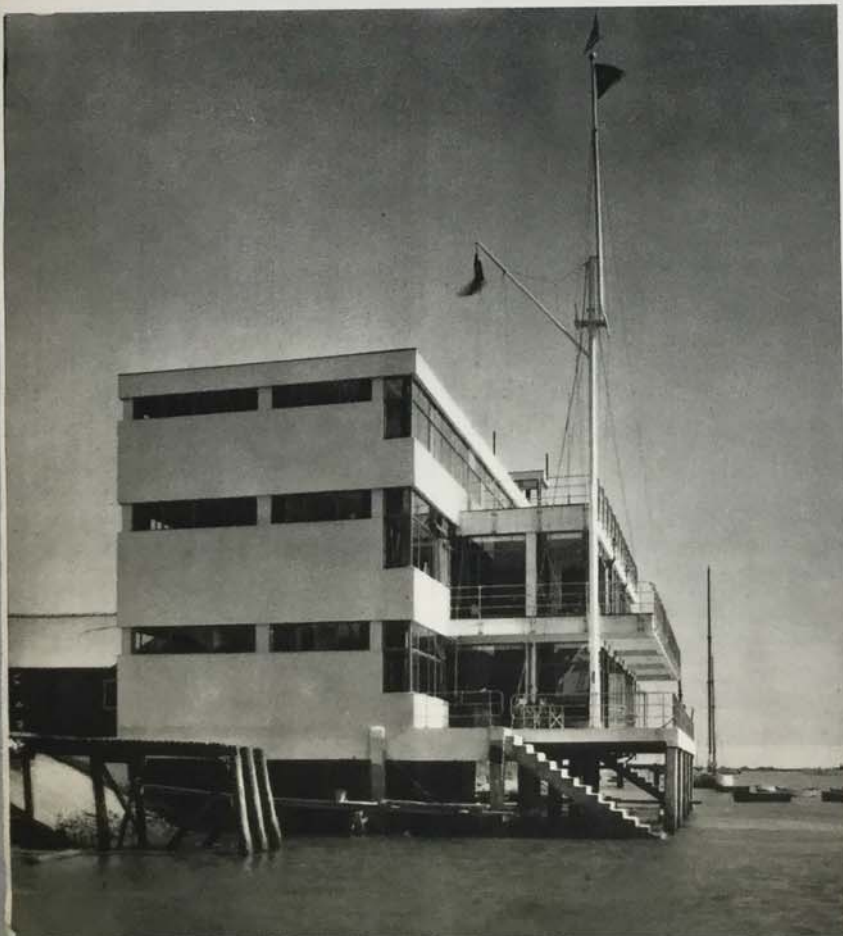
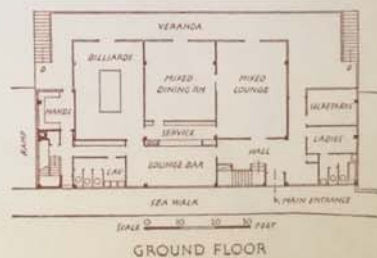
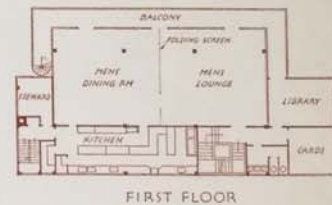
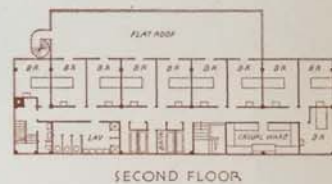
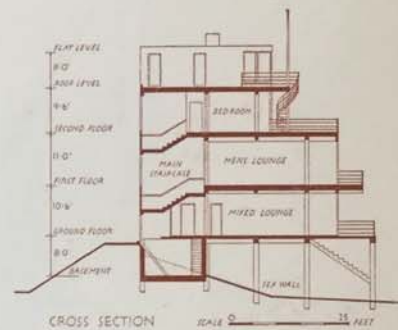
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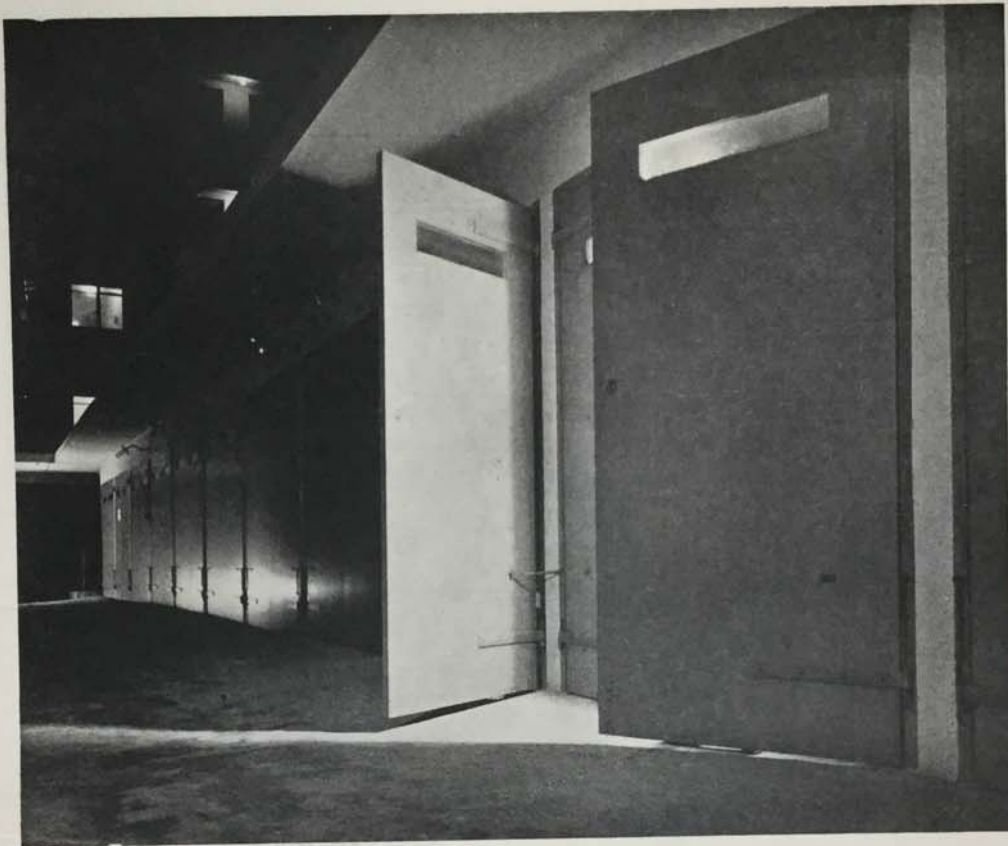
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demands of the architect that he shall produce a structure which is part ship, part grandstand, and part dormitory. Each must have its place yet may not interfere with the others. Joseph Emberton has recognized this demand and deliberately emphasized the variety of function and intention. He has not weakened his work by disguises nor fallen into the meretricious trick of creating atmosphere by imitative details. Here the different departments are as frankly located and as clearly expressed as are those of the six meter boat. Bedrooms are reduced to their absolute minimum for sleeping only. Balconies and roofs provide space from which spectators can really see the races.



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THE ARCHITECT PORTFOLIO

No. 321

Private Lock-Ups and Telephone Booths

EMBASSY COURT, BRIGHTON—IV.

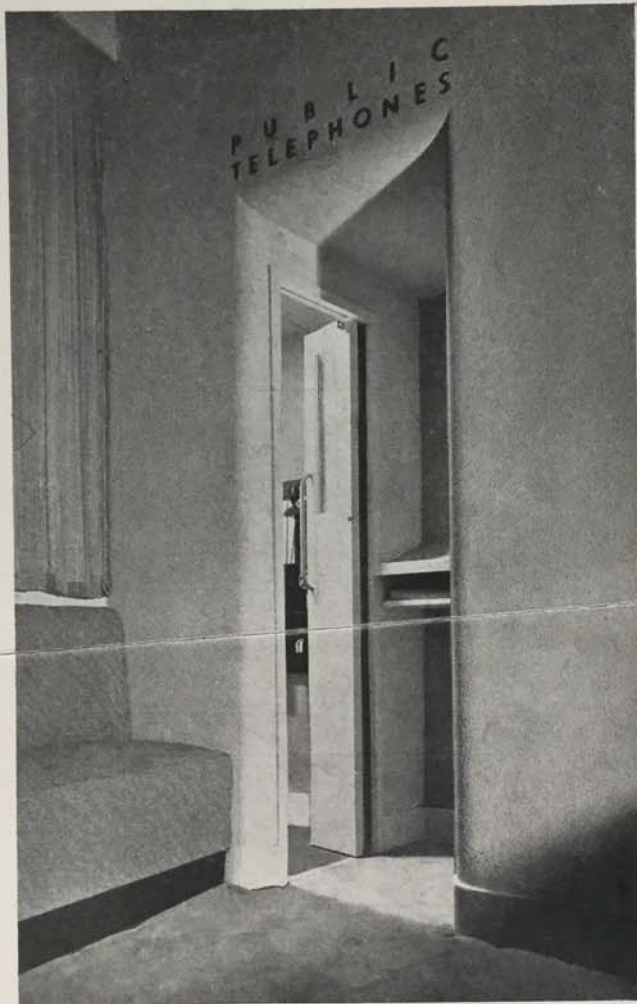
Architect: WELLS COATES

The lock-ups at Embassy Court are situated at basement level and approached by way of a ramp from the street. There are fifteen lock-ups and in addition there is a garage, with motor-room and office, under the main building.

The lock-ups are planned in *échelon* to facilitate the manœuvring of cars; the doors are not staggered, however, and instead of being at right-angles to the partitions are in line with each other, the frames being shaped to meet the slanting lines of the partitions.

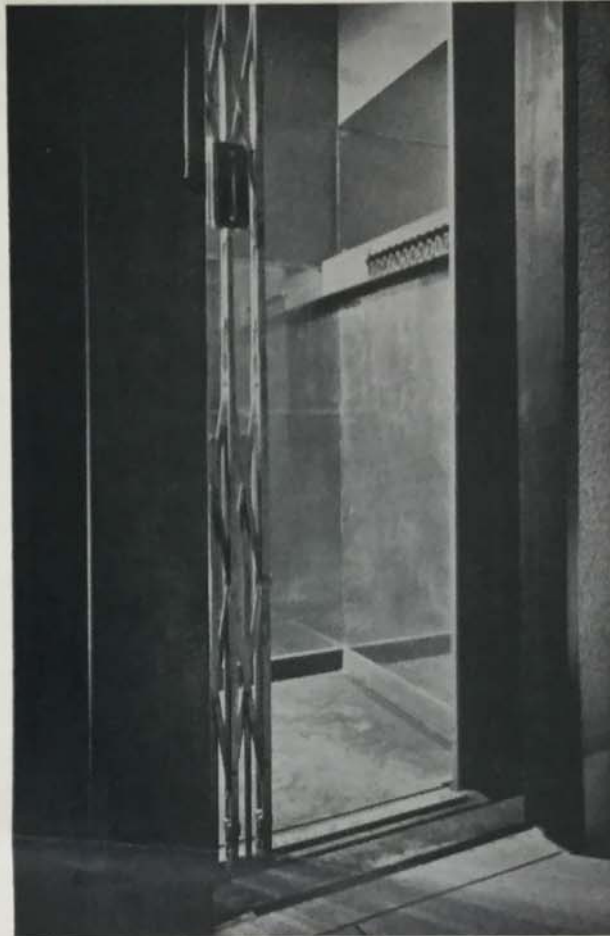
The structure of the garage comprises 4-in. reinforced concrete walls and a row of narrow columns of the same material dividing the doors. The roof is of reinforced concrete slab construction and projects to form a hood over the entrances. The divisions between the lock-ups are of wire mesh.

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The public telephone booths are in the waiting hall on the ground floor and are approached from a small splayed lobby with a desk against the wall to hold the directories. The booths are formed in patent 2-in. partitioning and ceiled with pierced acoustic tiles for insulation and ventilation purposes. The finish is in plastic paint and the doors are painted. The lettering over the booths is terra-cotta colour.

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THE ARCHITECT PORTFOLIO

No. 320

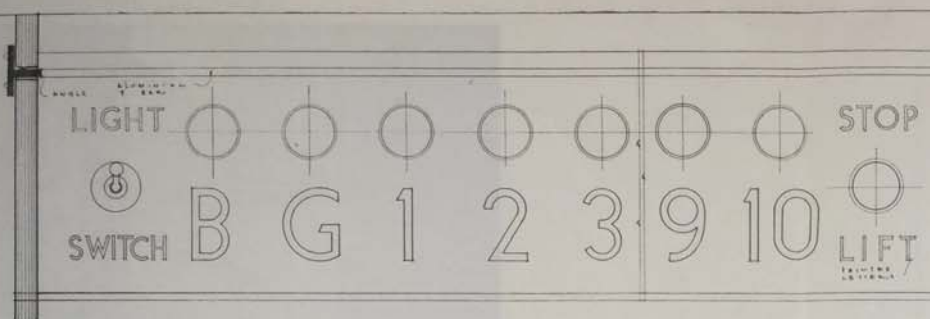
Standard Design for Lift Car

EMBASSY COURT, BRIGHTON—III.

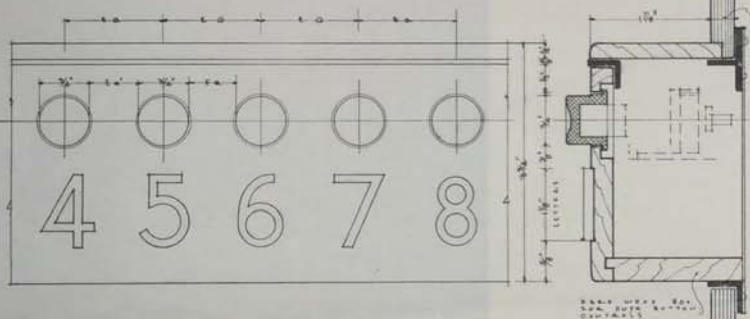
Architect: WELLS COATES

The lift car is built up on a framework of iron angles, to which polished aluminium T-bars are fixed horizontally at intervals. The sides and top of the lift are composed of $\frac{3}{4}$ in. plywood fixed to the T-bars by screws from behind, so that no screw-heads are visible in the car. The lower part is of aluminium plywood, while the upper part and ceiling are of plywood finished with green cellulose spray. The control box is of hardwood, with black buttons (except the stop button, which is red); the numbers are of a patent celluloid substance, black on the front face and white at the back, so as to catch the light.

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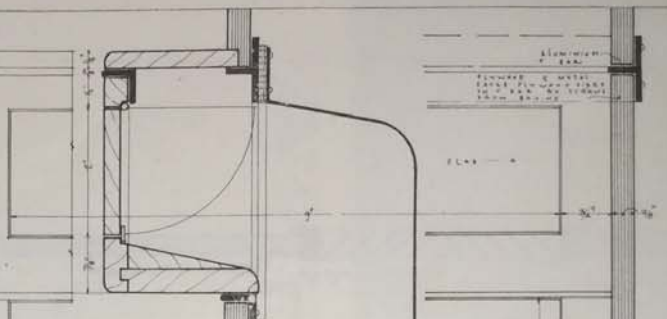


ELEVATION OF CONTROL PANEL

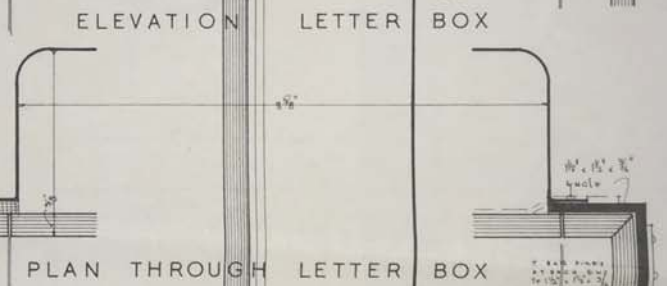


PUSH BUTTON CONTROLS

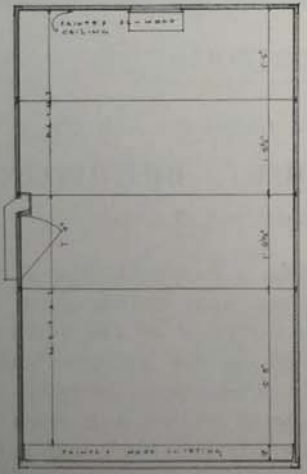
SECTION



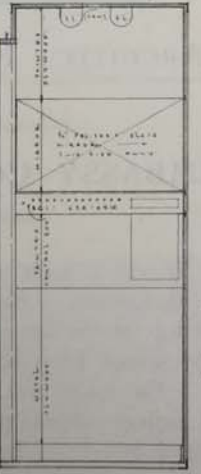
NEXT COLLECTION 1030 PM



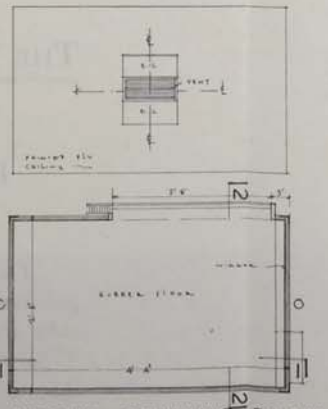
PLAN THROUGH LETTER BOX



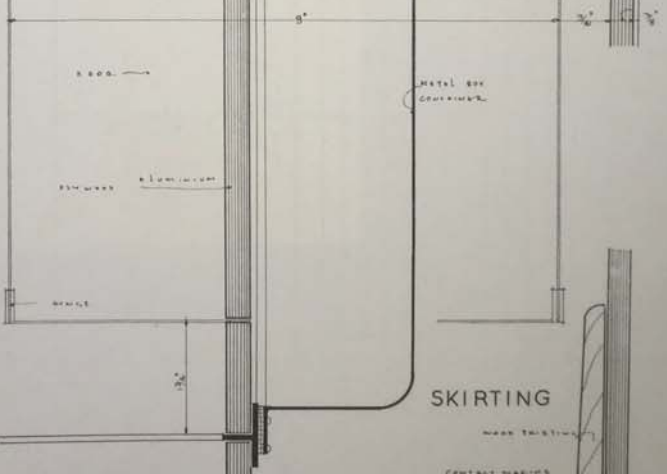
SECTION 1-1



SECTION 2-2



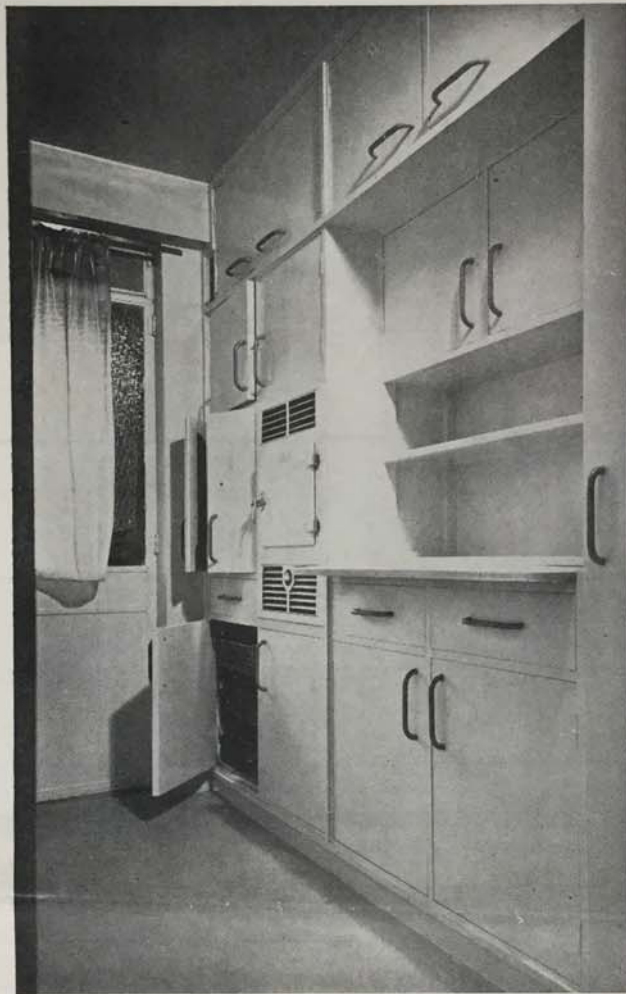
ABOVE CEILING PLAN
BELOW FLOOR PLAN



SECTION LETTER BOX

SKIRTING

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THE ARCHITECT PORTFOLIO

No. 319

Kitchen Fitments

EMBASSY COURT, BRIGHTON—II.

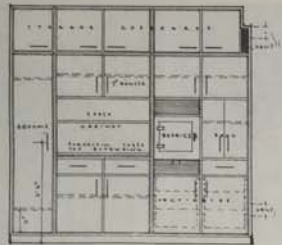
Architect: WELLS COATES

The whole of one wall of the typical kitchen is covered in with a cupboard fitment 1 ft. 8 in. deep. The upper part, which is out of ordinary reach, is devoted to storage space. The remainder comprises a tall broom cupboard, a kitchen cabinet, storage cupboards for food and vegetables, drawers, and a refrigerator, with ventilation openings above and below it. There is a vertical ventilation shaft in one corner, with vents to the outside near floor and ceiling, ventilating the storage and vegetable cupboards directly and the food cupboard indirectly through holes in the bottom of the latter. The cupboards are of deal framing and $\frac{3}{16}$ in. plywood, painted white.

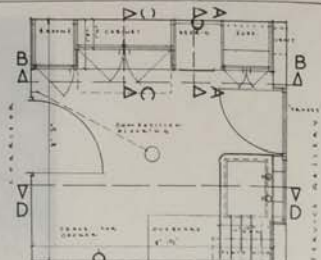
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A-A



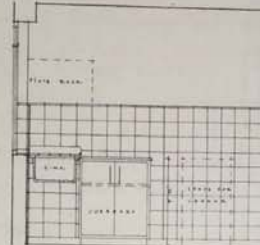
B-B



PLAN



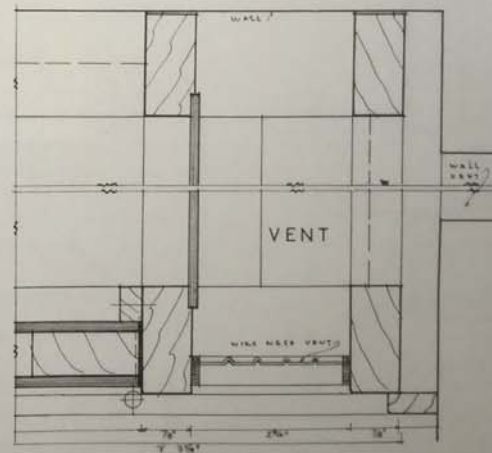
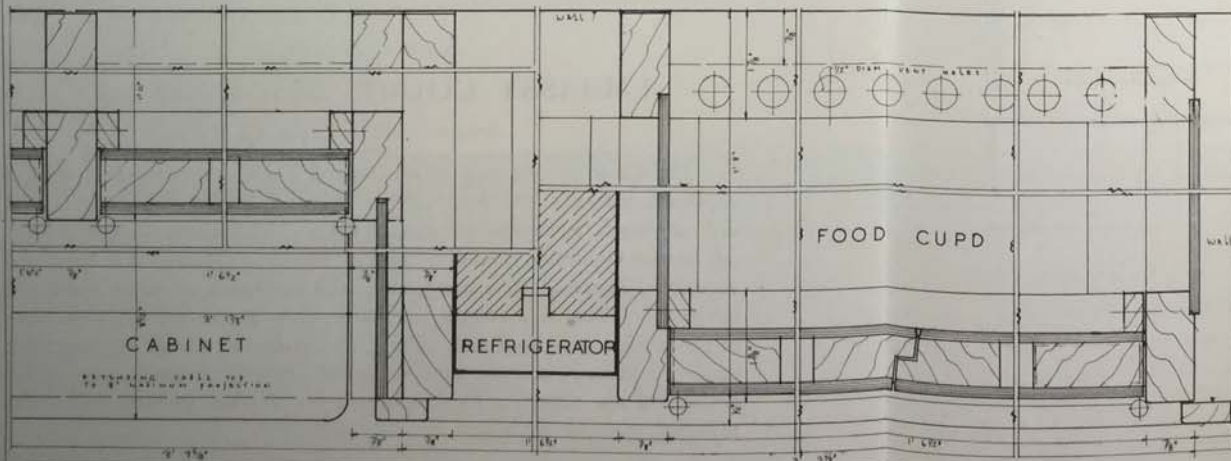
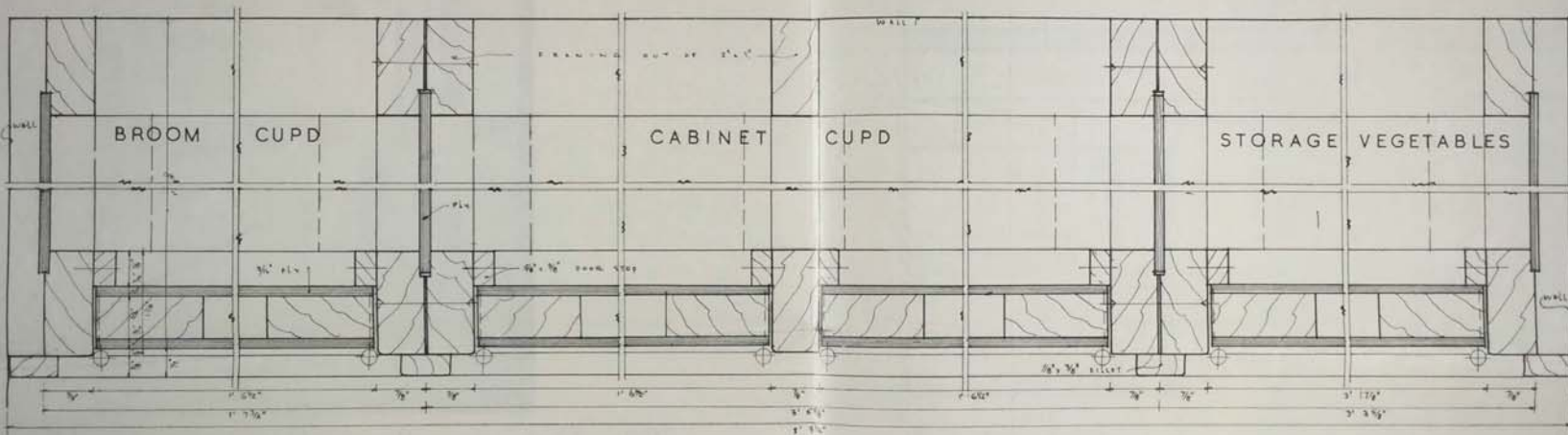
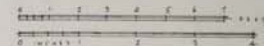
C-C



D-D

TYPICAL KITCHEN
EMBASSY COURT
BRIGHTON, FLATS

WELLS COATES ---
ARCHITECT



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The entrance vestibule, showing the inner door

THE ARCHITECT PORTFOLIO

No. 318

Metal Door and Window details

EMBASSY COURT, BRIGHTON—I.

Architect: WELLS COATES

The main entrance, sheltered externally by a large reinforced concrete marquee, has two pairs of doors, each centrally placed in a metal and glass screen. The metal-work is cellused terra-cotta colour; the handles are covered with synthetic resin and held by silver-bronze brackets. The kicking-plates are also of silver-bronze.

The $\frac{1}{4}$ in. plate glass has horizontal lines etched on its face; the lines are more closely spaced in the top lights. The floor between the two screens, also the steps, are finished in composition, of light travertine colour.

The typical gallery windows illustrated comprise four central lights, folding back in pairs to leave a central opening 9 ft. wide, and two side lights which pivot to facilitate cleaning. The side lights are splayed

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A detail of the side elevation showing typical balconies and windows

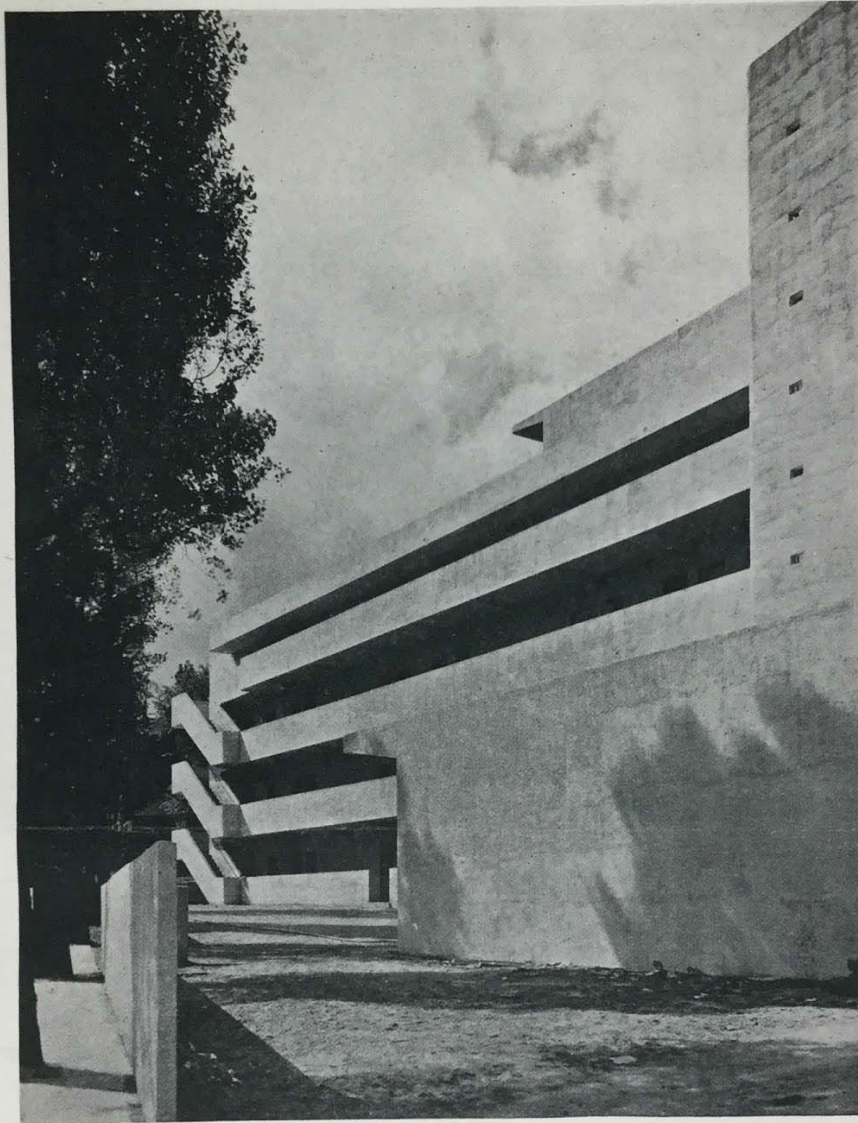
to meet the stanchions of the doors leading on to the open part of the gallery, the central lights being placed in line with the outer face of the wall in order to provide as much cill space as possible. The cills are of glazed tiles, beige pink in colour. The drawing shows the typical wall section, comprising $4\frac{1}{2}$ in. reinforced concrete, cork lining, $\frac{1}{4}$ in. internal plastering, and external rendering finishing under the cill projection.

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August 10, 1934

THE ARCHITECT & BUILDING NEWS

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The flats seen from Lawn Road, with the garage in the foreground.

FLATS IN LAWN ROAD, HAMPSTEAD

Architect: Wells Coates

"These flats," we are told in the announcement leaflet, "have been designed to give the most pleasant and economical living possible." Surely not an unreasonable proposition; yet of how many flats, vaunting low rents and "ultra-modern" service, could it be said that this aim had been conscientiously and objectively pursued? The truth is that to think out a problem to its very roots and then to make a design which fits close up to the facts takes a great deal more courage than might be supposed. It takes courage on the part of the promoters as well as of the architect.

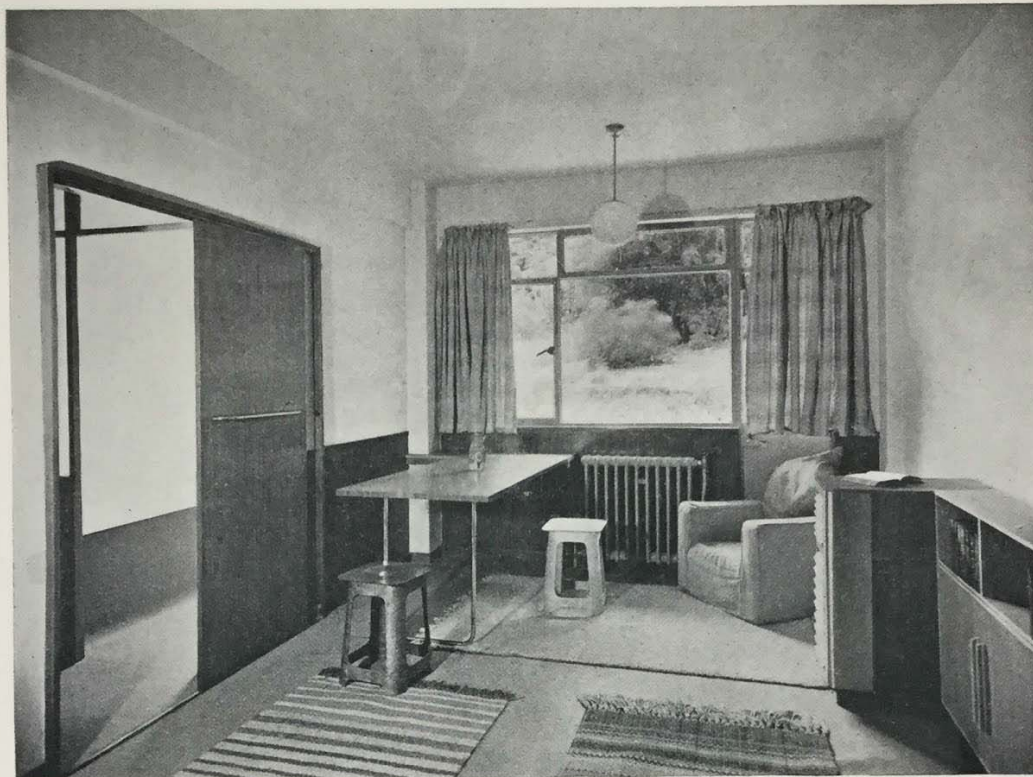
The flats, which are situated in Lawn Road, behind Belsize Park tube station, were designed by Mr. Wells Coates for Messrs. Isokon (short for Isometric Unit Construction), Ltd. The building contains 22 flats of the "minimum" type shown by Mr. Wells Coates at the British Industrial Art Exhibition in 1933, 4 two-roomed flats, 3 studio flats, and one roof-garden flat, making 30 in all. In the two-roomed flats, which are situated at the south end, the rooms are divided by sliding flush-panel doors. The studio flats have large north windows.

Most of the flats are entered from

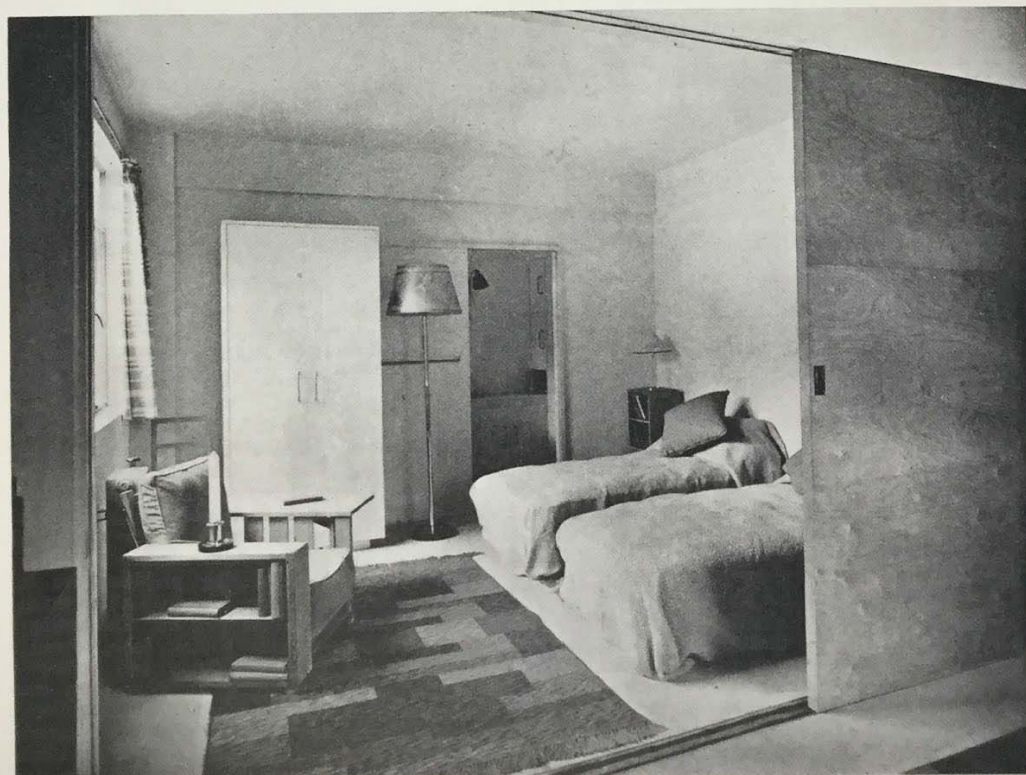
the cantilevered balconies which stretch along the east front of the building. In each case there is a small curtained lobby at the entrance, with bigger lobbies for the "double" and "studio" flats.

Furnishing problems are largely eliminated, because all essential furniture is built in. The sitting room contains sliding table, divan with spring mattress and ceiling light fitting; the dressing room contains ample cupboard space, drawers, and long mirror, while floor covering is provided throughout. The kitchen is a veritable "machine for cooking in," admirably designed for the

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Interior of one of the flats in Lawn Road, showing folding table and sliding door. The outer walls are of 4-in. concrete with cork slab lining. Architect: Wells Coates.



One of the "double" flats, looking past the sliding plywood partition into the bedroom. There are four "double" flats, situated at the southern end of the block.

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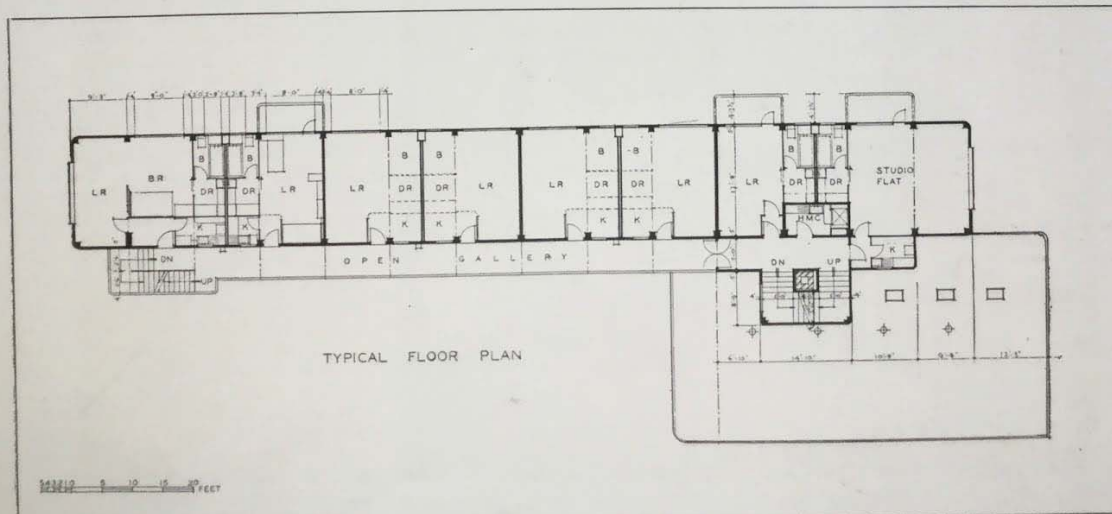
August 10, 1934

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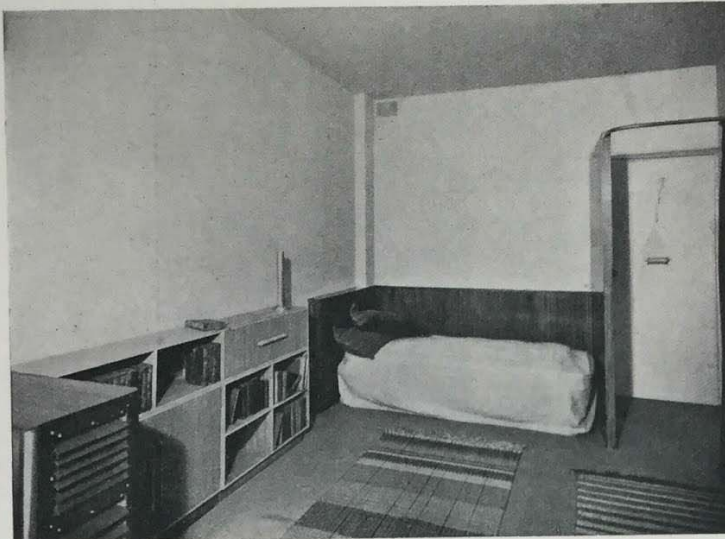
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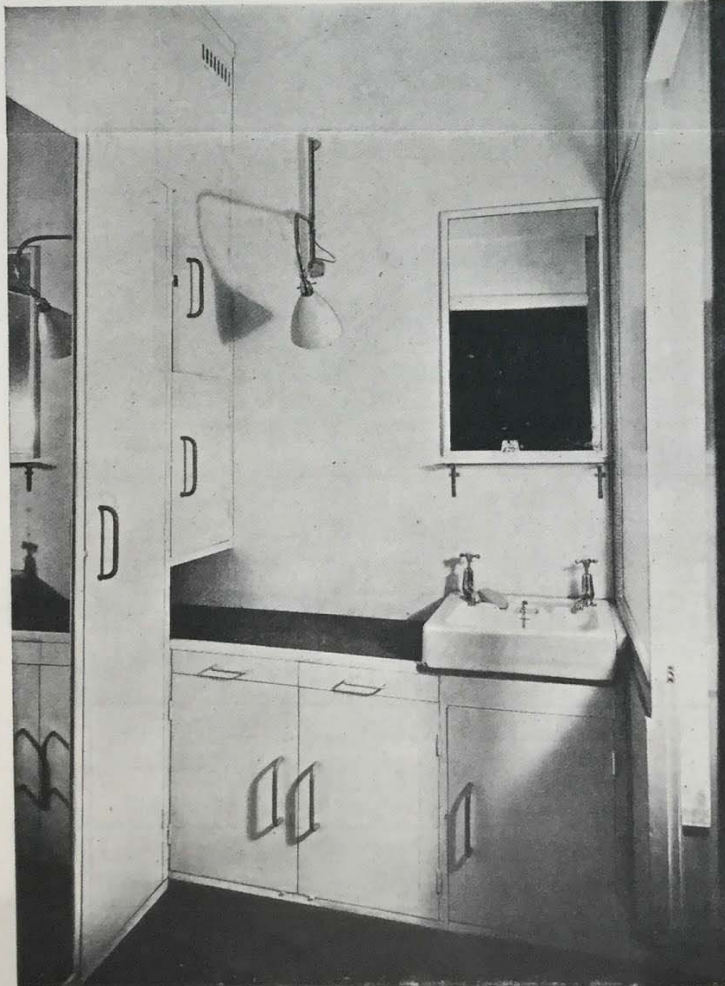
The west side, with cantilevered balconies to the living-rooms of some of the flats.



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Interior of a typical "minimum" flat, showing bed-recess and built-in furniture.
Architect: Wells Coates.



Dressing-room in one of the "minimum" flats.

simple wants of a one-room dweller. There is an electric cooker, a refrigerator, draining board and sink, refuse bucket and suitable cupboard space.

The staircase is in the tower-like feature with vertical glazing; the flue of the heating apparatus rises in the centre of the stairs. At the north-east corner of the building is the garage, with separate entrance and exit and space for 10 cars.

The planning is all part of the somewhat novel scheme of living which the promoters propose for their tenants. Rents range from £96 to £170, and for this a system of "minimum" service is provided, which includes hot water, central heating, cleaning and dusting, bed-making, shoe-cleaning, window-cleaning, and collection of refuse.

There is no restaurant, but meals are served in the flats at reasonable prices. The kitchen, office and flats for the staff are situated on the ground floor near the foot of the main staircase.

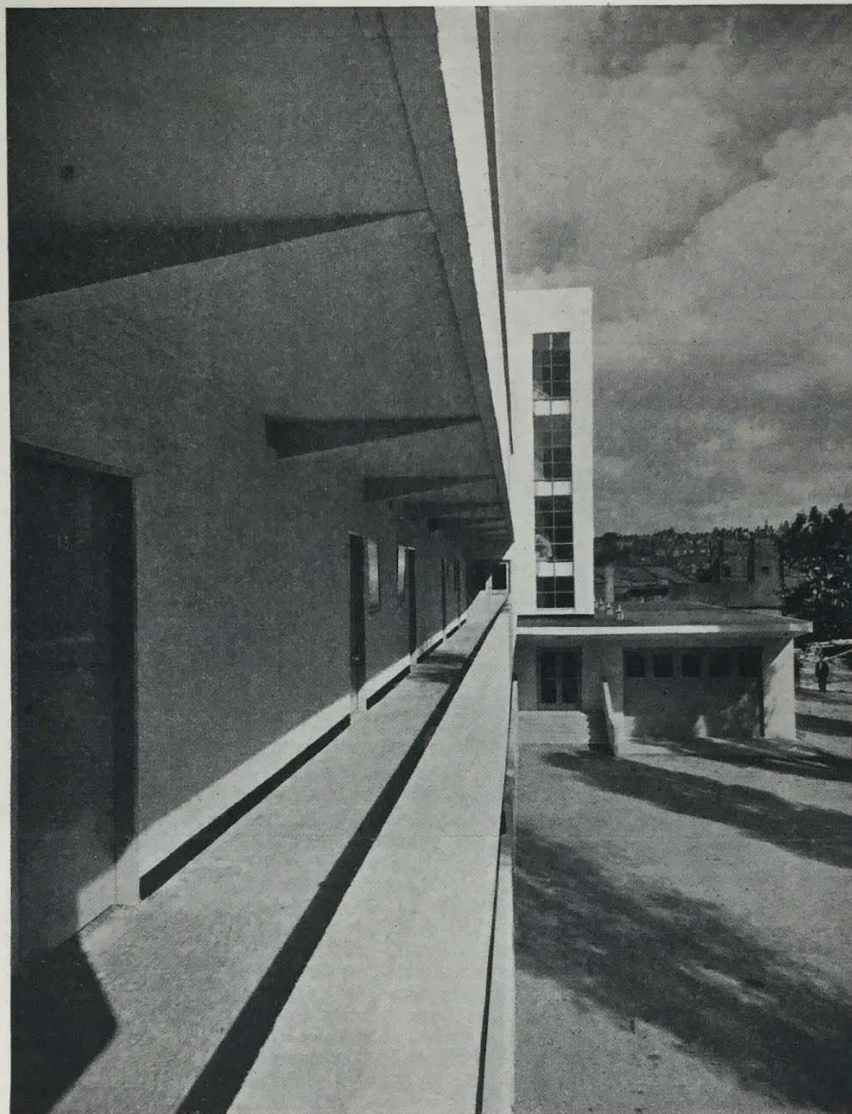
The structure is entirely of reinforced concrete, and by careful planning an admirable directness and simplicity in the relations of plan to structure has been attained. The wall-filling is of 4-inch concrete, insulated with cork, the external face of the concrete being rendered an agreeable cream-colour.

The siting of the block has been governed by several considerations. The main building is swung away from the road, leaving room for the garage to project at the north-east angle, and providing ample space for cars to draw in. At the same time, the tilt of the main block away from the road provides nearly all of the living-rooms with an approximately south-west aspect.

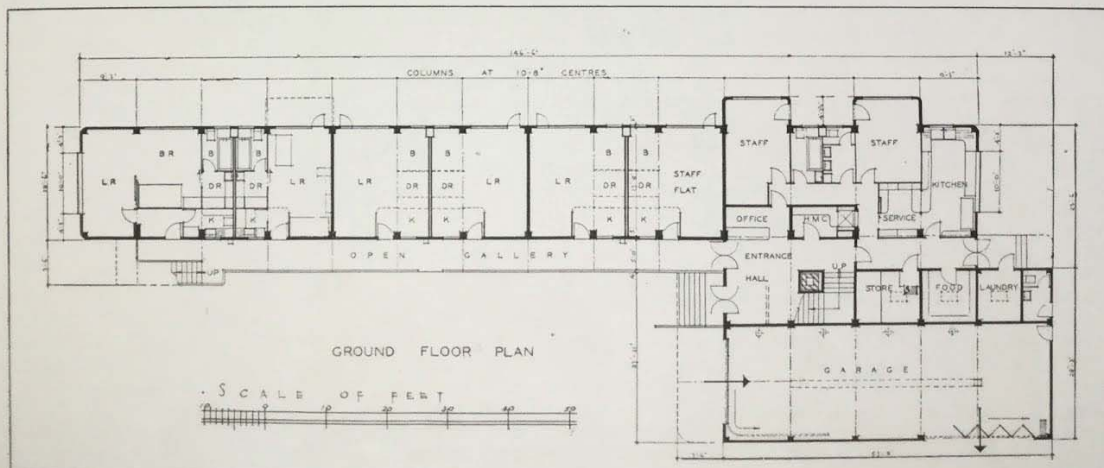
Taking the building as a whole, it is probably safe to call it the best example London can yet show of the modern school of design. Here Continental influence is not an overlay or a mere badge of modernity; it has taken root and grown into a well-reasoned and sensitive design.

The general contractors were George Barker and the principal sub-contractors and suppliers included:— J. E. Billings & Co., Ltd. (reinforced concrete); Helical Bar & Engineering Co., Ltd. (reinforcing steel); James Combe & Son, Ltd. (heating); Crittall Manufacturing Co., Ltd. (metal windows and door frames); White, Bays & White (electrical work); Casebourne & Co., Ltd. ("Pioneer" plaster); Cellulin Products, Ltd., and Joseph F. Ebner (flooring); J. H. Hawes, Ltd. (metal work); Best & Lloyd, Ltd., and Troughton & Young, Ltd. (lighting fittings); Electrolux, Ltd. (refrigerators); Vono Co. (beds); A. A. Byrd & Co. (Tricosal exterior finish); W. N. Froy & Sons, Ltd., and John Bolding & Sons, Ltd. (sanitary fittings).

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Looking along the gallery approach, with the staircase tower beyond.



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placed 2 ft. from the floor level and the top shelf not more than 5 ft. 4 in. above the floor. If a separate room is available for the library the shelves need not be locked as the room is only opened during the presence of the librarian.

Clinics.—The village hall is sometimes let as a clinic for a visiting dentist for a few hours each week and is frequently used by a local committee as a maternity and child welfare clinic. For such purposes the hall, if adequately heated, lighted and ventilated, serves as the waiting hall or meeting room, and a committee room serves as an examination room. It is desirable that a basin and running water be available in the examination room or that a lavatory should adjoin. Maternity and Child Welfare clinics have to be regarded more as a club than a clinic and therefore tea is often served. This precludes the use of the kitchen as an examination room. Also in the interests of hygiene the kitchen is not a very suitable room for use as a clinic.

Materials and Construction.—It is desirable that village halls should be of permanent construction. Walls should be of brick, stone or concrete. Sometimes the cost is too great for the community concerned and alternative materials have to be used, of which wood seems to be the most satisfactory. Corrugated iron should be avoided owing to appearance, cost of upkeep due to repainting, lack of insulation against heat and cold and also noise. Wooden buildings necessitate more upkeep costs and involve greater fire risks. Roofs should be covered with tiles or slates, if cost will allow; otherwise with wood shingles or the better coloured asbestos tiles. Thatch is good in some districts, although insurance rates are heavier. Wherever possible local materials should be used and chosen to suit the district and character of the surrounding buildings. Floors usually have to be laid in deal owing to cost. Narrow width boards should be used as the floors may be used for dancing, for which wood block floors are not very suitable. Slightly harder timbers than deal, such as maple, are more satisfactory.

Attention should be paid to the furniture selected for the hall and other rooms, as many halls which are otherwise satisfactory are spoilt by badly designed chairs and fittings. Decoration should be of a very simple character and reliance placed on the shape and arrangement of the structural features of the building. An effect of brightness should be aimed at as so frequently halls are dull and depressing in the extreme, mainly due to poor decoration and choice of materials.

Sites.—Unfortunately the architect is often not called on until a site has been chosen, but it is his opinion in this matter which is of the utmost

importance. The site should be chosen in a position easily reached by the majority of the population it is to serve, and if possible not on a road carrying much traffic, owing to the noise. The site should have space for extensions and for a small car park and a garden. The car park is a great convenience, as some of the users of the hall are likely to come from outlying farms and houses. Also visitors come from other districts for meetings, bazaars, etc. Care should be taken to provide easy access from the car park to the main entrance of the hall on foot, as, except in large schemes, it is not necessary for vehicles to drive up to the entrance door to drop passengers.

A surrounding garden not only makes air space round the building and a pleasant setting, but is very useful as an extension of the hall for sales of work and fetes.

Figs. 1 and 2 illustrate two typical sites, the one with a narrow frontage and the other with a wide frontage and shallow depth. In Fig. 2, the main entrance is placed at the end of the hall. One side of the hall is used as a parking space and the other side as a grass area with approaches from the hall. The scheme shown in Fig. 1 has the entrance on the side of the hall and the grass space in front of the building, while the car park occupies the remainder of the site. In each case a small enclosed yard is provided adjoining the kitchen. This is useful for open air storage and the screening of any untidiness of approaches to basements and fuel stores. Hedges are to be preferred to fences as they give a more rural character

and are more pleasant in appearance, but boundary walls of brick or stone may be used in districts where they are customary. Flower beds, although attractive, necessitate upkeep and are liable to damage if the grounds are crowded; they should be used in moderation and with careful placing. Trees should be preserved wherever possible, while tree planting is a useful aid to the general setting of the building so long as care is taken in their placing to avoid overshadowing the windows of the building. Yards and main approaches should be paved with concrete or stone for dryness and cleanliness. The use of gravel for approaches causes dust and mud to be brought into the building. The diagrams are not intended to show the proportional areas required for village hall sites, but the general scheme of layout. Larger areas than are indicated are desirable.

Architects having schemes for village halls under consideration will find very useful help and guidance available at the National Council of Social Service, 26, Bedford Square, W.C.1.

(This concludes the series of articles on Village Halls.)

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Village Halls. Their Construction and Management, The National Council of Social Service, N.D.
SPECIAL ARTICLE:
Village Halls, Vincent and Hughes, *The Architects' Journal*, October 27, 1926.
Recent Examples published in the "Architect & Building News"
 George Cadbury Memorial Hall, Birmingham, March 29, 1929; Dance Hall, Welwyn, April 5, 1929; The Free Church Hall, Welwyn, April 26, 1929; Village Hall, Hutton Rudby, June 7, 1929; Scout Headquarters, E. Grinstead, October 4, 1929; Lode Memorial Hall, March 25, 1932; The Lawrence Weaver Institute, Morden, January 6, 1933; Church Hall, Steventon, Hampshire, February 24, 1933.

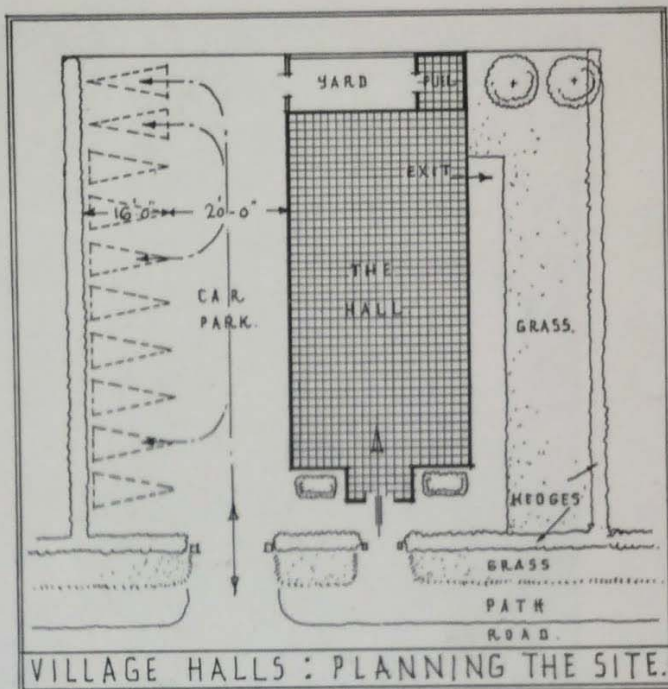


Fig. 2.

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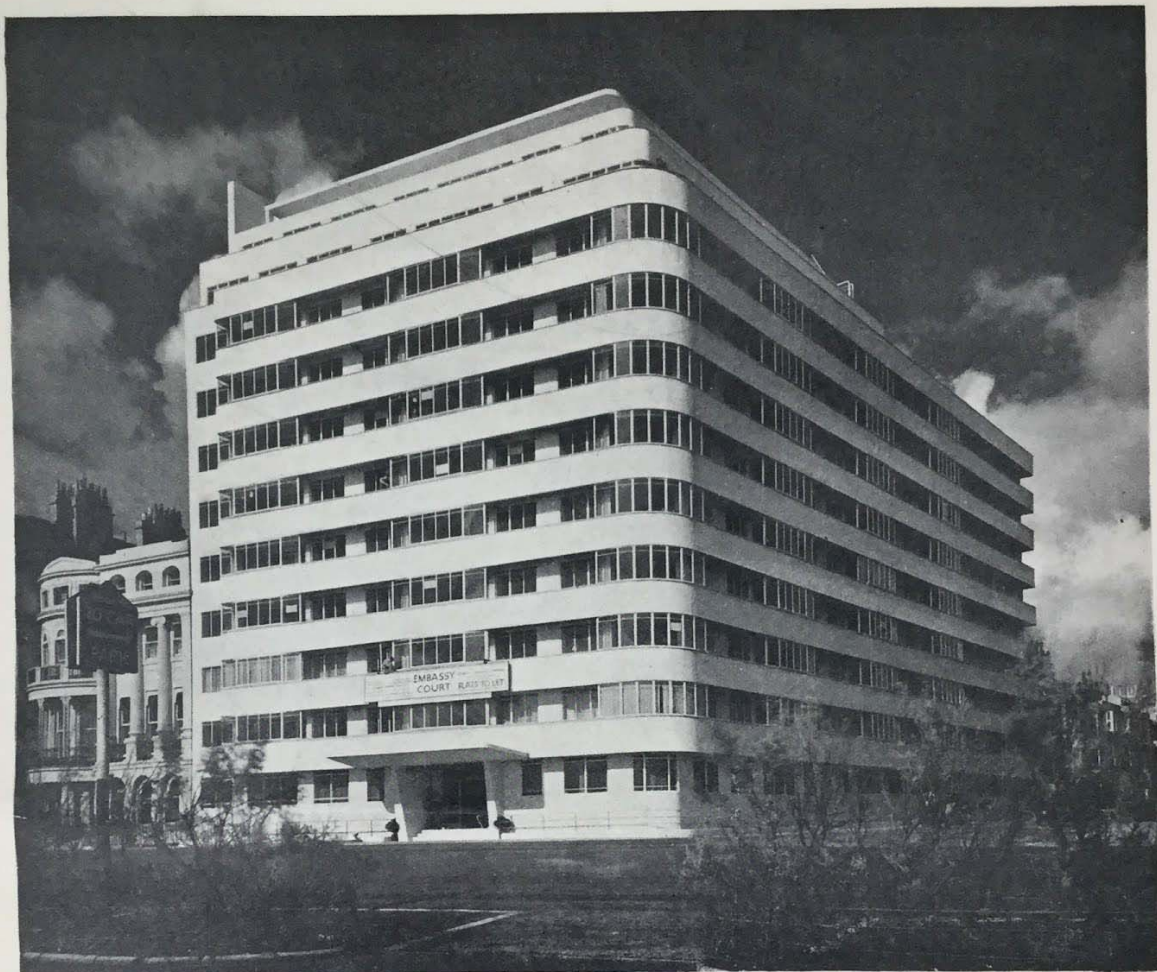
Reprinted from THE ARCHITECTS' JOURNAL for November 14, 1935

EMBASSY COURT B R I G H T O N

Designed by
Wells Coates

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E M B A S S Y C O U R T , B R I G H T O N

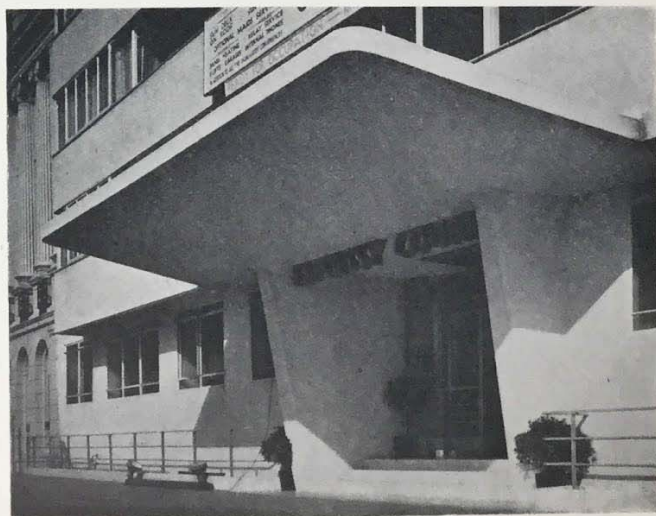


DESIGNED BY WELLS COATES

GENERAL PROBLEM AND SITE.—The building is situated upon the Brighton sea front, with its shorter façade facing the sea. The site as purchased extended a further 50 feet towards the esplanade, this portion of the site and a strip adjoining Western Street being surrendered to the Corporation in return for permission to build high.

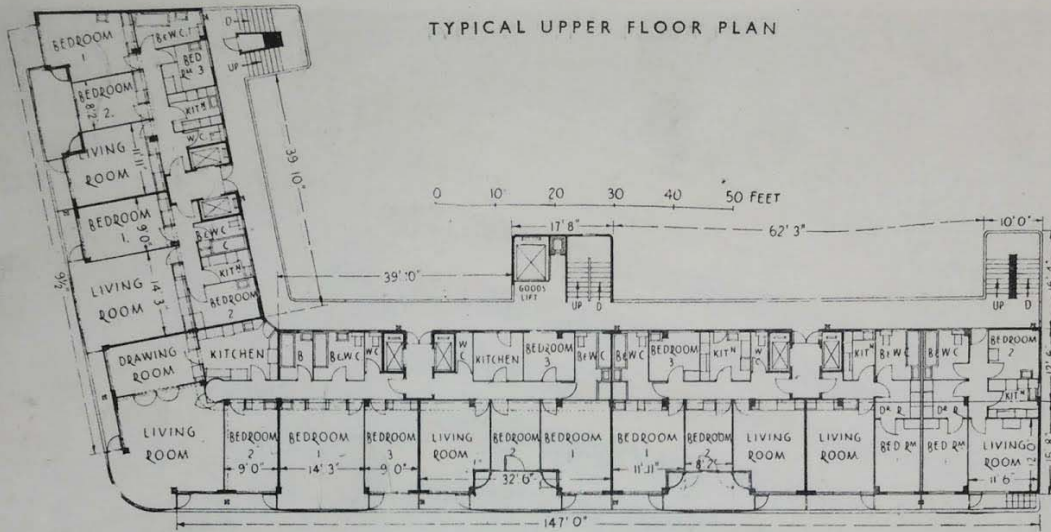
The height and setbacks of the block, together with the number of flats desirable to bring an economic return, had been generally agreed beforehand, and the architect was desired to produce the best solution compatible with these existing factors. In addition, the architect prepared a sketch scheme of development for a considerable adjoining area whilst approaching the problem of this building. The flats were intended either as week-end accommodation for persons in the Home Counties, or as permanent dwellings.

The photographs show: a general view, and detail of the main entrance.



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EMBASSY COURT, BRIGHTON:

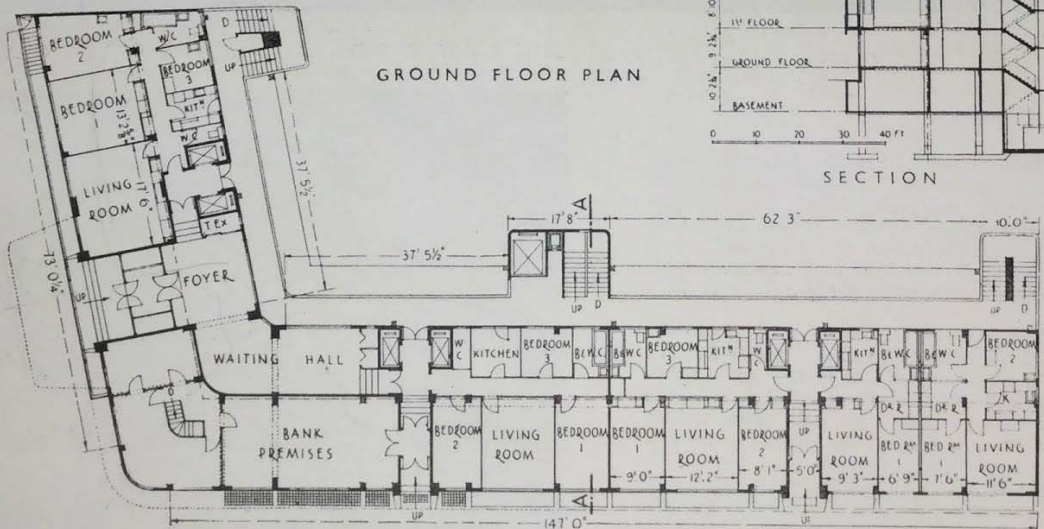


PLAN.—The plan form was controlled by the desire to give all living rooms and principal bedrooms an outlook over the sea, either direct or somewhat obliquely down Western Street. Whilst this plan form pointed towards the gallery type of access, the latter's disadvantages rendered it unsuitable when used alone, and the final solution is a combination of internal and external circulation. The external galleries are used as tradesmen's access, goods access, and secondary or fire-escape circulation, whilst internal access is provided for tenants from two small lifts on each floor serving two flats.

In considering access, it was held that a high proportion of the tenants and their guests would desire to use the lifts, and the staircases were thus placed purely for emergency use, and two small lifts, being little more costly than one large lift, were installed to each vertical unit of flats.

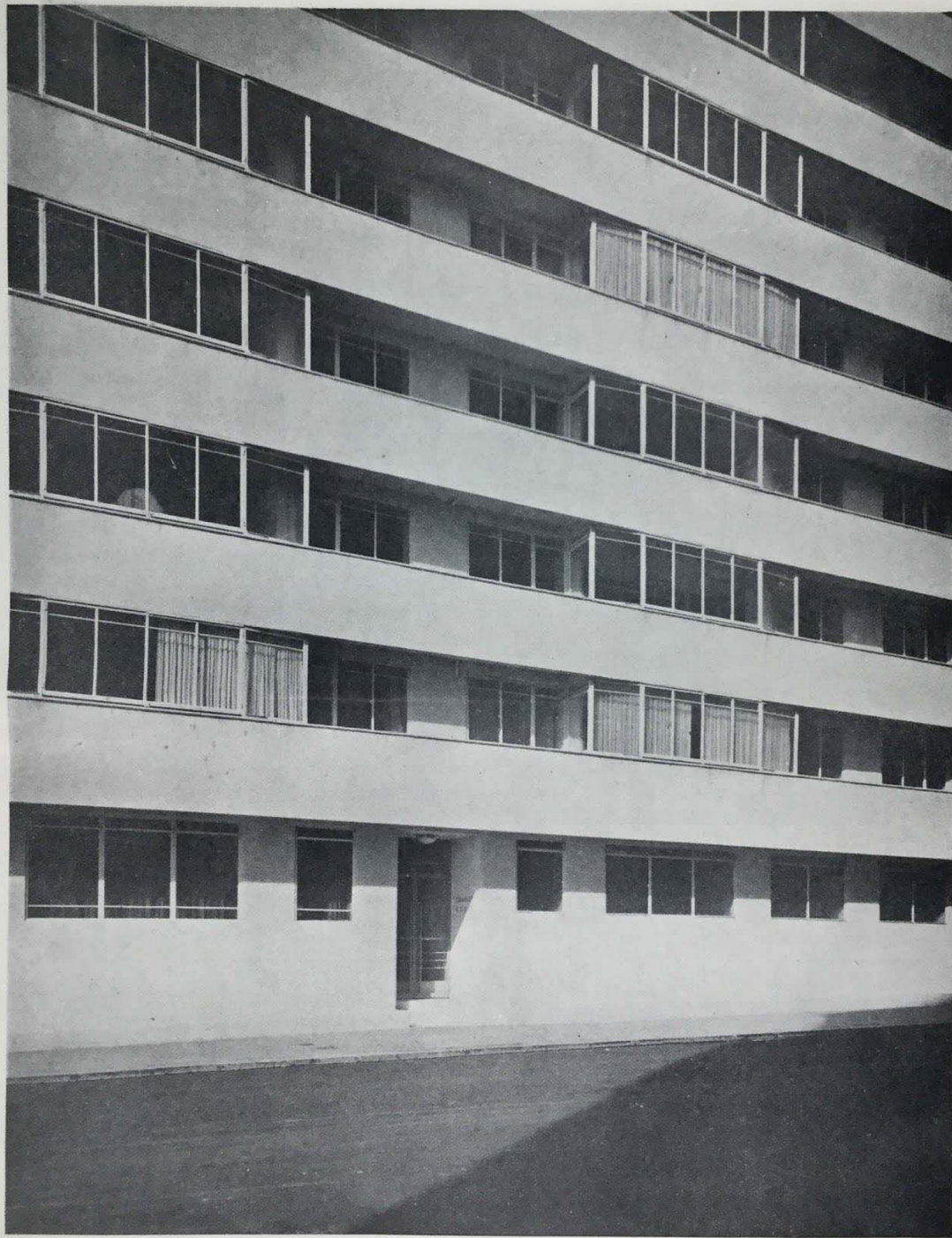
In addition to verandahs, each flat was planned with a sun room equipped with a large folding and sliding window.

The ground floor circulation was controlled by the provision of banking premises on the corner site, the principal entrance, foyer and hall connecting up two of the access lift halls, whilst the third has an independent entrance.



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D E S I G N E D B Y W E L L S C O A T E S



A detail of the side elevation.

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EMBASSY COURT, BRIGHTON :

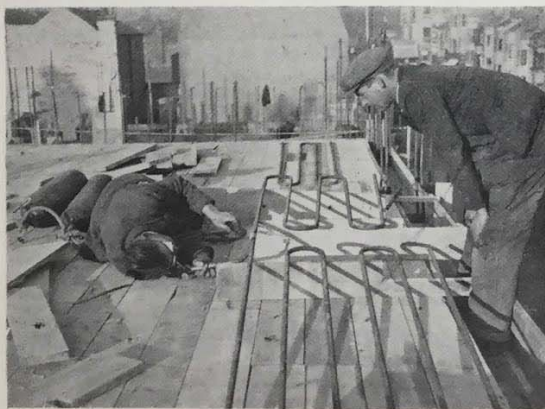


ELEVATIONAL TREATMENT—The building is finished on the street fronts with cream cement rendering, and elsewhere with two coats of a special concrete paint.

CONSTRUCTION—The building is executed as a monolithic R.C. structure. Rigidity and lateral bracing is secured by linking up the lift towers and adjoining flat party walls, as well as the staircase towers and end walls, to form a series of lattice stanchions between which the slabs span along central and wall beams, being intermediately supported on light columns. The external slabs are of $4\frac{1}{2}$ in. partially weight-carrying R.C. lined with 1 in. cork composition. Floors are part slab concrete (in which heating coils are embedded) and part hollow tile. Windows are of steel throughout. Partitions are of metal lathing and plaster.

The single central beam, and the very flat "T" beams employed elsewhere obviated the disadvantage of room ceilings being broken by beams.

On the left is a detail view of the side elevation.



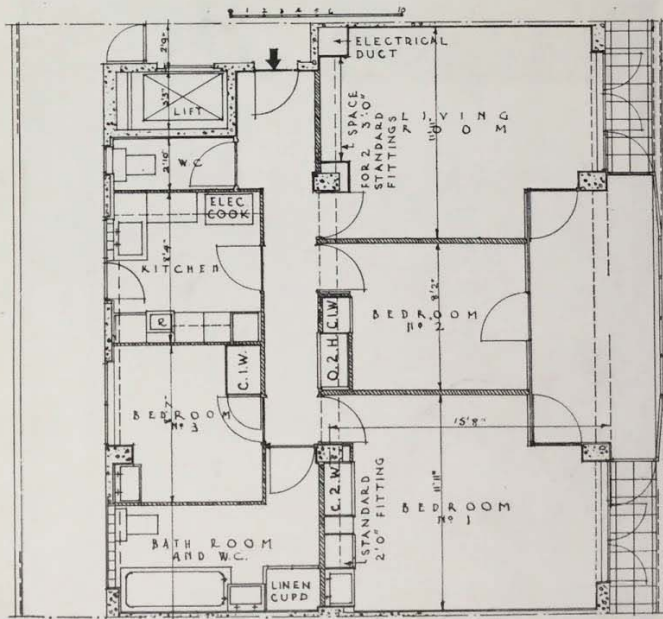
PROGRESS PHOTOGRAPHS.—Left, welding the heating coils, prior to their being cased solid in the floor slab concrete. Right, wiring the reinforcement on one lift of the wall-slabbing. On the left of the photograph is a window opening.

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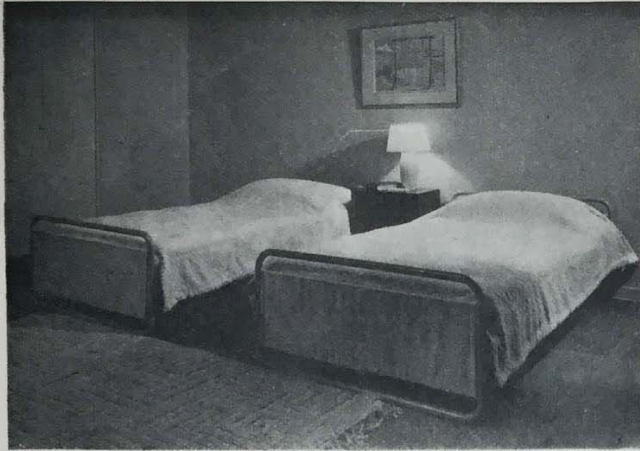
D E S I G N E D B Y W E L L S C O A T E S



Above: the principal living room. The photograph shows the electric fireplace, bookshelves, settee, etc. (designed by the architect). On the right is a plan of a typical flat.

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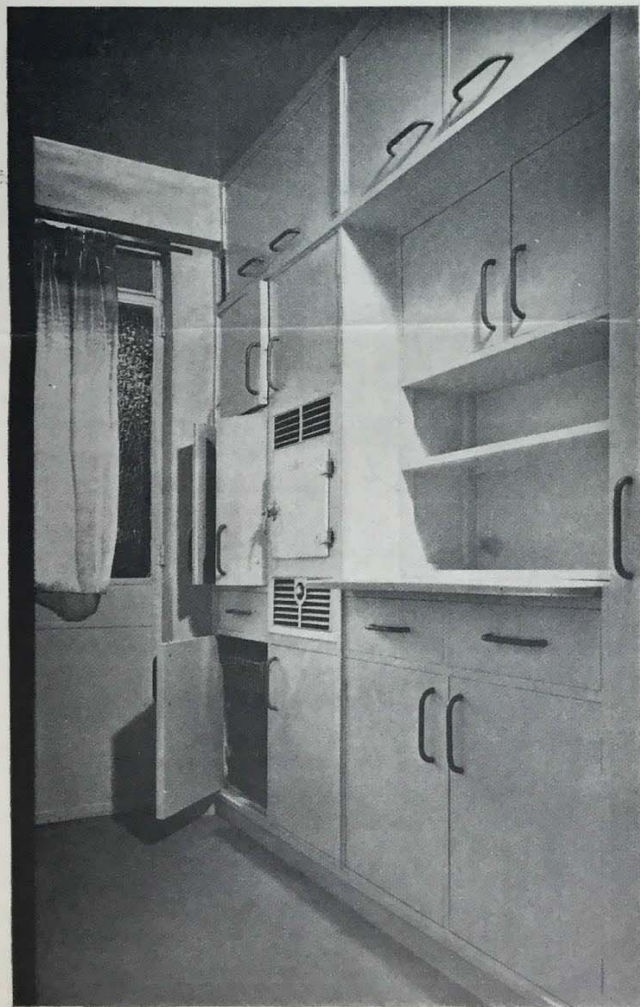
E M B A S S Y C O U R T , B R I G H T O N



D E S I G N E D

B Y

W E L L S C O A T E S



INTERNAL FINISH.—Floors of principal rooms and corridors are finished with cork composition on breeze concrete, and bathrooms and kitchens with magnesium composition. Window sills are tiled with pink beige tiles. Walls are finished in plaster and painted, and built-in fittings are in painted plywood.

The service stairs and galleries are finished in grano, and main entrance, foyer floors and hall floors in terrazzo.

SERVICES.—The flats are all-electrically equipped, and heating is by embedded ceiling coils, supplied from a low-pressure accelerated system. Water heating for all purposes is on the electric thermo-storage system, and is supplied from two electrode heaters in the basement. Risers are cased solid in the R.C. columns.

Flats are wired for power, and the living-room has a built-in electric stove in all flats.

The photographs show: top, a principal bedroom; bottom, a kitchen. The furniture in the show flats was designed by the architect.

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Exhibition of Modern
Architecture in England
Feb. 10, 1937 to Mar. 7, 1937
The Museum of Modern Art
11 West 53 St., New York

53A
Penguin Pool of the Regent's Park Zoo,
London, 1933
Architects: TECTON
Berthold Lubetkin
Lindsey W. A. T. Drake
R. T. F. Skinner

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follow up

MODERN ARCHITECTS

- ✓ Joseph Emberton, F.R.I.B.A., X
136, Regent Street, W.1.
- * Sir Owen Williams, K.B.E.,
5, St. Georges Rd., S.W.1.
- X Tecton Architects, A.R.I.B.A., X
57, Haymarket, S.W.1.
- ✓ Wells Coates,
15, Elizabeth St., S.W.1.
- ✓ Maxwell Fry,
Adams, Thompson & Fry,
58, Victoria Street, S.W.1.
- ✓ Professor Gropius,
Adams, Thompson & Fry, X
58, Victoria Street, S.W.1.
- ✓ G. Samuel,
Tecton Architects, now in Whitehall
57, Haymarket, S.W.1.
- ✓ Frederick Gibberd, A.R.I.B.A.,
29a, Sloane Square, S.W.1.
- ✓ F. R. S. Yorke,
9, Queen Anne's Gate, S.W.1.
- ✓ George Checkley, M.A., B.Arch., A.R.I.B.A.,
19a, St. Peters Sq., W.6.
- ✓ Frederick Etchells, F.R.I.B.A.,
52, Davies St., W.1.
- ✓ Rodney Thomas, A.R.I.B.A.,
14a, Elizabeth Street, S.W.1.
- X E. Wamsley Lewis, A.R.I.B.A.,
Kia Ora,
Radipole Spa,
Weymouth, Dorset.
- ✓ Raymond McGrath, B.Arch, A.R.I.B.A.,
38, Conduit Street, W.1.
- ✓ Serge Chermayeff,
Mendelsohn & Chermayeff,
173 Oxford Street, W.1.
- ✓ Erich Mendelsohn,
Mendelsohn & Chermayeff,
173, Oxford St., W.1.
- ✓ Brian O'Rourke, A.R.I.B.A.,
5, Vigo Street, W.1.
- ✓ Connell, Ward & Lucas, X
25, Grosvenor Place, S.W.1.
- ✓ Sir John Burnet, Tait & Lome, X
1, Montagu Place, W.C.1.
- ✓ G. A. Jellicoe, A.R.I.B.A., X
38, John Street, W.C.1.
- ✓ Eugene Kaufmann,
4, Essex Court,
Middle Temple, E.C.4.
- ✓ E. Goldfinger,
20, Springfield Road,
N.W. 8.
- ✓ Marshall Sisson, A.R.I.B.A.,
3, Staple Inn, W.C.1.
- ✓ Walter Goodesmith, A.R.I.B.A.,
38, Conduit Street, W.1.
- ✓ Holford (Wm.) & Stevenson (Gordon),
80, Bedford St. South,
Liverpool 5.
- ✓ Armstrong (E.W.) (Bajna O.A.)
5, Vigo Street, W.1.
- ✓ Christopher Nicholson,
100 Fulham Road.

organization in the States to make known to an interested public the significant tendencies in the visual arts..... In February of this year the Museum of Modern Arts
..... Exhibition of modern English

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COMMENTS ON THE PUBLICATION, MODERN ARCHITECTURE IN ENGLAND

ARCHITECT, London, England. April 16, 1937
The Museum of Modern Art in New York is an American institution which we may well envy..... The catalogues of their exhibitions are often of great value. That for the International Exhibition of Modern Architecture of 1932, for instance, is one of the most useful reference books of its kind..... And now comes this hundred-page volume containing three valuable essays and a collection of illustrations showing the development of the modern movement in the architecture of this country..... Mr. Hitchcock elucidates the whole situation as placidly and impersonally as if he were writing about the seventeenth century, while in another essay he gives a polished sketch of the Victorian background. Miss Catherine K. Bauer, whose book on housing is, or ought to be, as much respected in this country as in her own, contributes a very good account of the housing situation.....

MANCHESTER GUARDIAN, England. Review by C.H. Reilly
April 23, 1937

.....This book, which shows an astonishing knowledge of what is happening in this country, consists of a valuable survey and estimate of the most recent "modern" buildings and of the influences which have affected them. This survey is followed by seventy-two illustrations and by a series of short biographies of the architects whose work has been dealt with. Together these make not only an extremely interesting record but a valuable historical document such as English artists, and particularly architects, are rarely honoured with.

JOURNAL OF R.I.B.A., London
May 22, 1937

Professor Hitchcock examines the work of all the architects who came within the limits of the exhibition with uncanny insight..... This is the most serious and the most constructive evaluation of modern architecture in England that has yet been made.

THE ARCHITECT'S JOURNAL, London
May 6, 1937

The Museum of Modern Art in New York has done more than any other organization in the States to make known to an interested public the significant tendencies in the visual arts..... In February of this year the Museum of Modern Arts

..... Exhibition of modern English

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COMMENTS ON THE PUBLICATION, MODERN ARCHITECTURE IN ENGLAND (continued)

(The Architect's Journal)

architecture of which this book is a bound and excellently printed catalogue illustrating the bulk of the exhibited plans and photographs, reinforced with essays by Henry-Russell Hitchcock, Jr., and Catherine Bauer.....

This book, which shows an astonishing knowledge of what is happening in this country, consists of a valuable survey and analysis of the most recent modern buildings and of the influences which have affected them. The survey is followed by seventy-two illustrations and a series of short biographies of the architects whose work has been dealt with. Together these make not only an extremely interesting reading but a valuable historical document such as English architects and particularly architects, are rarely considered with.

JOURNAL OF R.I.B.A., London
May 27, 1937

Professor Hitchcock examines the work of all the architects who came within the limits of the exhibition with unusual insight. This is the most serious and the most constructive evaluation of modern architecture in England that has yet been made.

THE ARCHITECT'S JOURNAL, London
May 27, 1937

The Museum of Modern Art in New York has done more than any other organization in the States to make known to an interested public the significant tendencies in the visual arts. In February of 1937, near the Museum of Modern Art.

..... evaluation of modern English

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A.108.37	Williams	Warehouse for Messrs.Boots	photogr			
A.109.37	" "	Portland Cement Co. Ltd.Laboratory	" photogr			
A.110.37	" "	Pioneer Health Center,London	" "			
A.111.37	Yorke	House at Nest Hyde,Hatfield,Hertfordshire"	photost			
A.112.37	" "	" " " " ,plans of 4 room apt.	photost			
A.113.37	" "	House in High Street, Iver of 5 room apt.	photogr			
A.114.37	" "	" Giraffe " " " ,plans	photost			
A.115.37	Adams, Holden & Pearson	Arno's Grove Station, Piccadilly line	photogr			
A.116.37	" " " "	Wood Green Station, " " "	" photogr			
A.117.37a	" " " "	Southgate Station " " " "	" "			
A.117.37b	" " " "	" " " " " " "	" "			
A.118.37	" " " "	Osterly Station, Piccadilly & District lines	" photost			
A.119.37	Heaps, Adams, Holden, Pearson	Chiswick Park Station, District Line	" photogr			
A.120.37	James, Adams, Holden, Pearson	Enfield West Station, Piccadilly Line	" photost			
A.121.37	Paxton	Crystal Palace " " " " side view	" photogr			
A.122.37	Samuel, Harding	"By the Links", Bromley, Kent, side view	" "			
A.123.37	" " " "	" " " " , entrance facade, plan and elevation	" photost			
A.124.37	" " " "	" " " " , plans	photost			
A.142.37	Pilichowski	Whittinghame College, view of entrance	photogr			
A.143.37	Tecton	Flats at Highpoint, foyer	" "			

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Mus.No.	Artist	Title	Medium	1937		Remarks
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A.88.37	Tecton	Penguin Pool, sections	photost			
A.89.37	"	Flats at Highpoint, London	photogr			
A.90.37	"	" " " , foyer	"			
A.91.37	"	" " " , plans	photost			
A.92.37	"	" " " , plan of 4 room apt.	"			
A.93.37	"	" " " , plan of 5 room apt.	"			
A.94.37	"	Giraffe House	Photogr			
A.95.37	"	" " , plan and section	photost			
A.96.37	"	Restaurant interior - view, general	photogr			
A.97.37	"	Elephant House, general view	"			
A.98.37	"	" " shelter	"			
A.99.37	"	" " , sections and elevations	Photost			
A.100.37	"	Waiting room at entrance, Zoo, Whipsnade	Photogr			
A.101.37	"	" " " " , plans, elevations	photost			
A.102.37	"	House for Lubetkin, Whipsnade, side view	photogr			
A.103.37	"	" " " " , serial view	"			
A.104.37	"	" " " " , plan and elevation	photost			
A.105.37	"	Weekend House at Whipsnade	photogr			
A.106.37	"	North Gate Refreshment Stand, Regents Park Zoo	"			
A.107.37	"	North Gate, plan and elevation	photost			

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				Date Checked out	Date Checked in	
A.67.37	Mendelsohn & Chermayeff	House in Church Street, London	Photogr			
A.68.37	" "	" " " " , plans	photost			
A.69.37	Nicholson	Augustus John's Studio	photogr			
A.70.37	" "	" " " " , plans	photost			
A.71.37	Jelliffe	London Gliding Club	photogr			
A.72.37	" "	" " " " , isometric views	photost			
A.73.37	Pilichowski	Highfield Court, exterior	photogr			
A.74.37	" "	" " " " , view towards stair	"			
A.75.37	" "	Whittinghame College, Brighton, general view	"			
A.76.37	" "	Whittinghame College, exterior stairway	"			
A.77.37	" "	Whittinghame College, loggia	"			
A.78.37	" "	" " " " , plans, ground fl.	photost			
A.79.37	" "	" " " " 1st & 2nd floors	"			
A.80.37	Sisson	Gull Rock House, Cornwall	photogr			
A.81.37	" "	" " " " " , plans	photost			
A.82.37	Slater & Moberly	Peter Jones, London	photogr			
A.83.37	" "	" " " " , plans	photost			
A.84.37	Tecton	Gorilla House	photogr			
A.85.37	" "	" " " " , plans and details	photost			
A.86.37	" "	Penguin Pool, view from exterior	photogr			
A.87.37	" "	Penguin Pool, view of ramps	photogr			

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				Date Checked out	Date Checked in	
A.26.37	Connell, Ward, & Lucas	House at Bourne End, entrance facade	photogr			
A.27.37	Emberton	Simpson's, London	"			
A.28.37	"	" , plan	photost			
A.29.37	Fry	Sassoon House, London, street facade	photogr			
A.30.37	"	" , rear facade	photost			
A.31.37	"	House at Chipperfield, proposed	"			
A.32.37	"	" " " , executed	"			
A.33.37	"	" " " , plans	photost			
A.34.37	"	The Sun House, London, rear facade	photogr			
A.35.37	"	" " " , interior	"			
A.36.37	"	" " " , plan, ground floor	photost			
A.37.37	"	" " " , first floor	photost			
A.38.37	Gibberd	Pullman Court, London, entrance	photogr			
A.39.37	"	" " , general view	"			
A.40.37	"	" " , 1 and 2 room flat blocks	"			
A.41.37	"	Pullman Court, plot plan	photost			
A.42.37	Gropius	House for Benn Levy, Church Street, London, street facade	photogr			
A.43.37	"	House for Benn Levy, garden facade	"			
A.44.37	"	" " , interior	"			
A.45.37	"	" " , plans	photost			
A.46.37	"	" " , garden facade	"			

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PERMANENT COLLECTION ARCHITECTURE ACQUIRED 1937

Modern Architecture in England

937

Mus. No.	Artist	Title	Medium	1937		Remarks
				Date Checked out	Date Checked in	
A.5.37	Breuer, Yorke	Pavillion at Royal show at Bristol for Messrs. P. E. Gane, Ltd.	photogr			
A.6.37	" "	Pavillion at Royal Show, interior	"			
A.7.37	" "	" " " " " " , plan	photost			
A.8.37	Burnet, Tait, & Lorne	Royal Masonic Hospital	photogr			
A.9.37	" " "	" " " " plan, ground floor	photost			
A.10.37	" " "	Lowndes Street Flats, London	photogr			
A.11.37	" " "	" " " " , typical floor plan	photost			
A.12.37	Chermayeff	House at Rugby	photogr			
A.13.37	" "	" " " " , plans	photost			
A.14.37	Chitty	House on Lloyd George Estate	photogr			
A.15.37	" "	" " " " " " , plan	photost			
A.16.37	Coates	Lawn Road Flats	photogr			
A.17.37	" "	Lawn Road Flats , plans	photost			
A.18.37	" "	Sunspan Bungalow	photogr			
A.19.37	" "	" " " " , plan	photost			
A.20.37	" "	Embassy Court, Brighton	photogr			
A.21.37	" "	" " " " , foyer	"			
A.22.37	" "	" " " " , view from interior	"			
A.23.37	" "	" " " " , plans	photost			
A.24.37	Connell, Ward, & Lucas	House at Platt, Kent	photogr			
A.25.37	" " "	House at Bourne End, garden facade	"			

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	MoMA Exhs.	58.6

Mus. No.	Cat. No.	Architect	Title	Location	Date	
A. 5.37	2	Brisner, Marcel R.R.S. Yorke Collaborating	Pavilion at Royal Show for Messrs. P.E. Gane Ltd. Exterior View	Bristol	1936	60 x 32
A. 6.37	2	"	Pavilion etc. Interior View	"	1936	42 x 32
A. 7.37	2	"	Pavillion etc. Plan (1)	"	1936	19.5 x 12.75
A. 8.37	3	Sir John Brunel Tait + Lorne	Royal Masonic Hospital	Ravenscourt Park, London	1934	28 x 32
A. 9.37	3	"	Ground floor Plan	"	1934	7.5 x 6.5
A. 10.37	5	"	Lowndes Street Flats	London S.W. 1	c. 1936	19 x 32
A. 11.37	5	"	Typical Floor plan	"	c. 1936	17 x 10.75
A. 12.37	6	Chermayeff, Serge	House	Rugby	1934	37 x 32
A. 13.37	6	"	Plans ^{2-room west}	"	1934	16.5 x 8.25
A. 14.37	9	Chitty, Anthony	House on Lloyd George estate	Chert, Surrey	1935	42 x 32
A. 15.37	9	"	Plan (1) ✓	"	1935	11.4 x 3.75
A. 16.37	11	Coaks, Willes	Lawn Road Flats facade	Hampstead, London	1934	21 x 32
A. 17.37	11	"	Plans - ground floor + typical upper floor	"	1934	13.5 x 14

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A. 18.37	12	Coates, Willes	Sunspan Bengalows	Lauencost Estate Welwyn, Hertfordshire	1935	54x32
A. 19.37	12	" "	" " " Plans 1 Plan ✓	" "	1935	14.75x9
A. 20.37	13	" "	Embassy Court facade	Brighton	1935	24x32
A. 21.37	13	" "	" " Foyer	"	1935	19x32
A. 22.37	13	" "	" "	"	1935	19x32
A. 23.37	13	" "	View from interior Embassy Court Plans gnd. Floor ✓ upper Floor	" "	1935	19x32
A. 24.37	15	Connell, Ward + Lucas	House at Platt	St. Mary's, Wrotham, Kent	1933	53x32
A. 25.37	16	" "	House - Garden facade	Boverne End, Peckham hamshire	1934	43x32
A. 26.37	16	" "	House - Entrance facade	" "	1934	50x32
A. 27.37	18	Emberton, Joseph	Simpson's (Stairs)	Picadilly, London	1936	28x32
A. 28.37	18	" "	" 1 floor plan	" "	1936	11x6.25
A. 29.37	19	Fry, E. Maxwell in partnerships with Adams + Thompson	Sassoon House Street facade	Peckham, London	1934	25x32
A. 30.37	19	" "	Sassoon House Rear facade	" "	1934	23x32
A. 31.37	20	Fry, E. Maxwell	House (model for Chipperfield)	Chipperfield, Hertfordshire	1935	15x30
A. 32.37	21	" "	House	" "	1935	15x30
A. 33.37	21	" "	House plans of ground floor + first floor	" "	1935	13x13.5

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	MoMA Exhs.	58.6

A. 34.37	22	Fry, E. Maxwell	The Sun House, Rear facade	Friqualway, Hampstead London	1936	39 x 32
A. 35.37	22	"	"	"	"	"
A. 36.37	22	"	"	"	"	"
A. 37.37	22	"	"	"	"	"
B. 7.899	23	"	Kensal House A views	Ladbroke Grove, North Kensington, London	1936-7	30 x 40
37.875	23	"	"	"	"	"
A. 38.37	27	Gibbard, Frederick	Pullman Court, Entrance	Ladbroke Grove " Stratham, London	1936-7	"
A. 39.37	27	"	"	"	"	"
A. 40.37	27	"	"	"	"	"
A. 41.37	27	"	"	"	"	"
A. 42.37	28	Gropius, Walter	House for Benn Levy, Street facade	Church Street, Chelsea, London	1936	48 x 32
A. 43.37	28	" = Fry	"	"	"	"
A. 44.37	28	"	"	"	"	"
A. 45.37	28	"	"	"	"	"
A. 46.37	30	Harding, Valentine in. Assoc. with Tietze	"Egypt Stud," Garden facade	Egypt, Farnham Common, Bucks	1935	47 x 32
A. 47.37	30	"	"	"	"	"
A. 48.37	31	Hill, Oliver	House at Wentworth	Virginia Water, Surrey	1935	46 x 32
A. 49.37	31	"	"	"	"	"
A. 50.37	33	Jellicoe, Geoffrey Allan	The Caveman Restaurant	Cheddar Gorge	1935	18 x 12.75
A. 51.37	33	"	"	"	"	"
			lower floor plan J	"	1935	13.75 x 6.75

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	MoMA Exhs.	58.6

A. 52.37	37	Leocare, Cerdiane	Headmaster's House, Dartington Hall, exterior	Totnes, South Devon	1935	48x32
A. 53.37	37	" "	Headmaster's House, Dartington Hall, interior, study	" "	1935	44 x 32
A. 54.37	37	" "	Headmaster's House, Dartington Hall, plans ② ✓	" "	1935	16.5x8
A. 55.37	38	" "	Donitories, Dartington Hall	" "	1934	24x32
A. 56.37	38	" "	" " ②, Plans	" "	1934	17x13.5
A. 57.37	40	" "	State Office, Dartington Hall	" "	1935	49x32
A. 58.37	40	" "	Plans, first floor ① ✓	" "	1935	18x14
A. 59.37	40	" "	State Office, Dartington Hall, Plans, second floor ① ✓	" "		18x14
A. 60.37	41	Mendelsohn, Serge + Chermayeff	House	Chalfont St. Giles, Bucks	1935	53x32
A. 61.37	41	" "	" , plans ② ✓	" "	1935	14.5x15
A. 62.37	42	Mendelsohn + Chermayeff	De la Warre Pavilion, Street facade	Bexhill-on-Sea, Sussex		46.5x32
A. 63.37	42	" "	De la Warre Pavilion, Ocean facade	" "	1935	43x32
A. 64.37	42	" "	De la Warre Pavilion, Model	" "	1935	62x32
A. 65.37	42	" "	" " " " ② plans	" "	1935	20x23
A. 66.37	42	" "	" " " " Interior	" "	1935	32x62
A. 67.37	43	" "	House in Church Street	Chelsea, London	1936	32x62
A. 68.37	43	" "	" " " " ②, Plans	" "	1936	16x18
A. 69.37	44	Nicholson, Christopher	Augustus John's Studio	Fordingbridge, Hampshire	1934	49x32
A. 70.37	44	" "	" " " " ②, Plans	" "	1934	7x12
A. 71.37	45	" "	London Gilding Club	Dunstable House, Bedfordshire	1936	57x32
A. 72.37	45	" "	" " " " ②, Isometric views	" "	1936	13x11.75
A. 73.37	46	Pitcauski, A.V.	Highfield Court, Exterior	Golders Green	1935	42x32
A. 74.37	46	" "	" " " " Looking toward stairs	" "		21x32

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A.75.37	47	Pilichowski, A. V.	Whittinghame College, General views	Brighton	1936	50 x 32
A.76.37	47	" "	" - Exterior Stairway	"	1936	42 x 32
A.77.37	47	" "	" " Loggia	"	1936	26 x 32
A.78.37	47	" "	" " Plans, Ground floor	"	1936	12.25 x 9
A.79.37	47	" "	" " " First + Second floor	"	1936	12.25 x 9
A.80.37	50	Sisson, Marshall	Gull Rock House	Caroly n Bay, St. Austell, Cornwall	1934	53 x 32
A.81.37	50	" "	" " " Plans	"	1934	17 x 10.75
A.82.37	51	Slater + Mobily W. Crabtree Associates	Peter Jones (Store)	Straw Sq. London	1936	30 x 32
A.83.37	51	Slater + Mobily W. Crabtree Assoc	" " " Plans, Grd. floor	" " "	1936	9.25 x 15.5
A.84.37	52	Tector	Girilla House	Regents Park Zoo London	1931	43 x 32
A.85.37	52	" "	" " Plans + details	" " " "	1931	9.5 x 6.5
A.86.37	53	" "	Penguin Pool, view from exterior	" " " "	1933	47 x 32
A.87.37	53	" "	" " , view of Ramps	" " " "	1933	40 x 32
A.88.37	53	" "	" " , Sections	" " " "	1933	9.5 x 6.5
A.89.37	54	" "	Flats at Highpoint	Highgate, London	1933	34 x 32
A.90.37	54	" "	" " " , foyer	" "	1933	42 x 32
A.91.37	54	" "	" " " floor plans	" "	1933	13.5 x 11
A.92.37	54	" "	" " " plan - 4 Room apartment	" "	1933	7 x 10.5
A.93.37	54	" "	" " " plan - 5 Room apartment	" "	1933	7.5 x 11
A.94.37	55	" "	Giraffe House	Zoo at Whippsnade	1934	48 x 32
A.95.37	55	" "	" " , plans Section	" " "	1934	9.25 x 6.5 7.5 x 6.5
A.96.37	56	" "	Restaurant, Interior	Zoo " "	1934	25 x 32
A.97.37	57	" "	Elephant House, General view	" " "	1934	55 x 32
A.98.37	58	" "	" " , Shelter	" " "	1934	42 x 32

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A. 118.37	73	London Heaps Adams, Holden + Pearson	London Underground Osterly Station Picadilly + District Lines	London	c1934	12 x 10
A. 119.37	75	Heaps Adams, Holden + Pearson	Chiswich Park Station, District Line	London	c 1934	12 x 10
A. 120.37	76	James Adams, Holden + Pearson	Weyfield West Station Picadilly line	London	c 1934	16.5 x 10.5
A. 121.37	front's piece	Payton, Mr. (later Sir) Joseph	Crystal Palace Hyde Park, later Snydenham	London	1851, 1854	42 x 32
A. 122.37	49	Samuel, Godfrey + Valentine Harding	By the Links Lodge Road, Bromley Kent Garden facade	1935		32 x 20
A. 123.37	49		Entrance facade			32 x 49
A. 124.37	49		Plans ✓			12.75 x 16.25
A. 125.37	X		Housing chart The nineteenth Century			24 x 32
A. 126.37			1845-1875 - The Indus- trial Revolution			
A. 127.37			The Byelaw Period 1875-1909			
A. 128.37			The Byelaw Period 1875-1909 (But there was a brighter side)			

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A. 129.37		Beginning of Town Planning Legislation 1909-1919	
A. 130.37		The Post War Acts 1919-1932	
A. 131.37		The Present Act 1932	
A. 132.37		Today (The Reasons)	
A. 133.37		Today - The Results of Lethargy + Procrastination	
A. 134.37		Today The Dangers of Delay	
A. 135.37		Tomorrow	
A. 136.37		Summary.	
A. 137.37		Progress!	
A. 138.37		1835	
A. 139.37		1860	
A. 140.37		1890	
A. 141.37		1918	
A. 142.37	47	Pilichowski same as A. 76.37	Whiting House College view of entrance 15x19
A. 143.37	54	Tedor same as A. 90.37	Plots at highpoint, Foyer 15x18

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	58.6

DEPARTMENT OF ARCHITECTURE - PERMANENT COLLECTION - 1937

1. Exhibition No. 58 MODERN ARCHITECTURE IN ENGLAND

Archit. in Eng. #58
Folder ↓

MUS. NO.	CAT. NO.	ARCHITECT	TITLE	MEDIUM	SIZE IN INCHES
X A.5.37	2	Breuer, M.; Yorke collaborating	Pavilion at Royal Show at Bristol for Messrs. P.E. Gane, Ltd. 1936. exterior view	photograph H 8137-16	60 x 32 <i>oversize</i>
X A.6.37	2	"	Pavilion at Royal..... interior view	H 8137-12	42 x 32
X A.7.37	2	"	Pavilion at Royal..... plan	photostat	14½ x 12½
X A.8.37	3	Sir John Burnet, Tait & Lorne	Royal Masonic Hospital, Ravenscourt Park, London, 1934	photograph H 8137-10	28 x 32
X A.9.37	3	"	Royal Masonic Hospital, plan of ground floor	photostat	7½ x 6½
X A.10.37	5	"	Lowndes Street Flats, London, S.W.1, 1936	photograph H 8165-26	19 x 32
X A.11.37	5	"	Lowndes Street Flats, typical floor plan	photostat	17 x 10½
X A.12.37	6	Chermayeff, Serge	House at Rugby, 1934	H 8165-4 photograph	37 x 32
X A.13.37	6	"	" " " plans	photostat	16½ x 18½
X A.14.37	9	Chitty, Anthony	House on Lloyd George Estate, Churt, Surrey, 1935	H 8137-18 photograph	42 x 32
X A.15.37	9	"	House on Lloyd George Estate, plan	photostat	11 x 13½
X A.16.37	11	Coates, Wells	Lawn Road Flats, Hampstead, London, 1934, facade	H 8137-14 photograph	21 x 32
X A.17.37	11	"	Lawn Road Flats, plans, ground floor, typical upper floor	photostat	13½ x 14
X A.18.37	12	"	Sunspan Bungalow, Lanercost Estate, Welwyn, Hertfordshire, 1935	H 8137-9 photograph	54 x 32 <i>oversize</i>
X A.19.37	12	"	Sunspan Bungalow, plan	photostat	14½ x 9
X A.20.37	13	"	Embassy Court, Brighton, 1935 facade	H 8137-11 photograph	24 x 32
X A.21.37	13	"	Embassy Court, foyer	" H 8128 E	19 x 32
X A.22.37	13	"	Embassy Court, view from interior	" H 8165-19	19 x 32
X A.23.37	13	"	Embassy Court, plans, ground floor, upper floor	photostat	14 x 10½
X A.24.37	15	Gonnell, Ward & Lucas	House at Platt, St. Mary's, Wrotham, Kent, 1933	H 8137-6 photograph	53 x 32 <i>oversize</i>
A.25.37	16	"	House at Bourne End, Buckinghamshire, garden facade	" H 8137-7	43 x 32
A.26.37	16	"	House at Bourne End, entrance facade	" H 8137-4	50 x 32 <i>oversize</i>
A.27.37	18	Emberton, Joseph	Simpson's, Piccadilly, London, 1936	H 8165-21	21 x 32
A.28.37	18	"	Simpson's, plan	photostat	11 x 6½
A.29.37	19	Fry, E. Maxwell (in partnership with Adams & Thompson)	Sassoon House, Peckham, London, 1934, street facade	H 8128-1 photograph	25 x 32
A.30.37	19	"	Sassoon House, rear facade	" H 8137-28	23 x 32
A.31.37	20	Fry, E. Maxwell	House at Chipperfield, Hertfordshire, 1935, proposed	" H 8171-4	30 x 15

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MUS. NO.	CAT. NO.	ARCHITECT	TITLE	MEDIUM	W x H SIZE IN IN
X A.62.37	42	Mendelssohn & Chermayeff	DeLaWarr Pavilion, Bexhill-on-sea, Sussex, 1935, street facade	photograph H-8139-76	46 1/2 x 32
X A.63.37	42	"	DeLaWarr Pavillion, ocean facade	H-8139-27	43 x 32
X A.64.37	42	"	DeLaWarr Pavilion, model	"H-8139-2	62 x 32
X A.65.37	42	"	" , plans	photostat	20 x 23
X A.66.37	42	"	" , inter-		
X A.67.37	43	"	House in Church Street, Chelsea, London, 1936	H-8139-29 H-8165-3	62 x 32
X A.68.37	43	"	House in Church Street, plans		62 x 32
X A.69.37	44	Nicholson, Christopher	Augustus John's Studio, Fordingbridge, Hampshire, 1934	photostat photograph H-8137-9	16 x 18 49 x 32
X A.70.37	44	Nicholson	Augustus John's Studio, plans	photostat	7 x 12
X A.71.37	45	"	London Gliding Club, Dunstable Downs, Bedfordshire, 1936	H-8137-1	57 x 32
X A.72.37	45	"	London Gliding Club, Isometric views	photostat	13 x 11 1/2
X A.73.37	46	Pilichowski, A.V.	Highfield Court, Golders Green, 1935, exterior	H-8171-5	42 x 32
X A.74.37	46	"	Highfield Court, view towards stair	H-8171-6	21 x 32
X A.75.37	47	"	Whittinghame College, Brighton, 1936, general view	"H-8139-15	50 x 32
X A.76.37	47	"	Whittinghame College, exterior stairway	H-8171-3	42 x 32
X A.77.37	47	"	Whittinghame College, loggia	"H-8171-1	26 x 32
X A.78.37	47	"	Whittinghame College, plans, ground floor	photostat	10 1/2 x 9
X A.79.37	47	Williams, Sir E. Warren	Whittinghame College, plans, first and second floors	"	12 1/2 x 9
X A.80.37	50	Sisson, Marshall	Gull Rock House, Carlyon Bay, St. Austell, Cornwall, 1933	H-8137-2	53 x 32
X A.81.37	50	"	Gull Rock House, Carlyon Bay, St. Austell, Cornwall, 1934, plans		17 x 10 1/2
X A.82.37	51	Slater & Moberly; Crabtree	Peter Jones, Sloane Square, London, 1936	H-8139-29	30 x 32
X A.83.37	51	"	Peter Jones, plan, ground floor	photostat	9 1/2 x 15 1/2
X A.84.37	52	Tecton (Lubetkin, Drake, Skinner)	Gorilla House, Regent's Park Zoo, London, 1931	H-8137-3	43 x 32
X A.85.37	52	"	Gorilla House, plans and details	photostats	9 1/2 x 6 1/2
X A.86.37	53	"	Penguin Pool, Regent's Park Zoo, London, 1933, view from exterior	H-8139-6	57 x 32
X A.87.37	53	"	Penguin Pool, view of ramps	"H-8165-1	40 x 32
X A.88.37	53	"	" , sections	photostat	9 1/2 x 6 1/2
X A.89.37	54	"	Flats at Highpoint, Highgate, London, 1933	H-8137-23	34 x 32

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MUS.NO.	CAT.NO.	ARCHITECT	TITLE	MEDIUM	SIZE IN INCHES
X A.90.37	54	Tecton	Flats at Highpoint, Highgate, London, 1933, foyer	H-8139-21 photograph	42 x 32
X A.91.37	54	"	Flats at Highpoint, floor plans	photostat	13½ x 11
X A.92.37	54	"	Flats at Highpoint, plan of 4 room apartment	"	7 x 10½
X A.93.37	54	"	Flats at Highpoint, plan of 5 room apartment	"	7½ x 11
X A.94.37	55	"	Giraffe House, Zoo at Whipsnade, 1934	H-8137-24 photograph	48 x 32
X A.95.37	55	"	Giraffe House, plan and section	photostat	9¼ x 6½
X A.96.37	56	"	Restaurant interior, Zoo at Whipsnade, 1934	H-2165-16 photograph	25 x 32
X A.97.37	57	"	Elephant House, Zoo at Whipsnade, 1934, general view	H-8137-19	55 x 32 <i>oversize</i>
X A.98.37	58	"	Elephant House, Shelter, 1934	H-2165-9	42 x 32
X A.99.37	57	"	Elephant House, sections & elevations	photostat	13½ x 9
X A.100.37	59	"	Waiting room at entrance, Zoo at Whipsnade, 1935	H-2165-13 photograph	24 x 32
X A.101.37	59	"	Waiting room, plans and elevation	photostat	14 x 9
X A.102.37	60	"	House for B. Lubetkin, Whipsnade, 1935, side view	H-8128-9 photograph	47½ x 32
X A.103.37	60	"	House for B. Lubetkin, aerial view	H-8139-12	44 x 32
X A.104.37	60	"	House for B. Lubetkin, plan and elevation	photostat	9 x 12
X A.105.37	61	"	Weekend house, Whipsnade, 1935	H-8139-5 photograph	42 x 32
X A.106.37	62	"	North Gate (Refreshment Stand) Regent's Park Zoo, London, 1936	"	47 x 32
X A.107.37	62	"	North Gate, plan and elevation.	H-8139-3 photostat	17 x 10½
X A.108.37	63	Williams, Sir E. Owen	Warehouse for Messrs Boots Pure Drug Co. Ltd., Beeston, 1931-1932	H-8139-1 photograph	19 x 15
X A.109.37	64	Williams	Portland Cement Co. Ltd., Laboratory, West Thurrock, 1933	H-8137-25	30 x 15
X A.110.37	65	"	Pioneer Health Center, Peckham, London, 1935	H-8139-26	23 x 32
X A.111.37	67	Yorke, F.R.S.	House at East Hyde, Hatfield, Hertfordshire, 1935	H-8137-14	57 x 32 <i>oversize</i>
X A.112.37	67	"	House at East Hyde, plans	photostat	12½ x 14½
X A.113.37	68	"	House in High Street, Iver, 1936	H-8165-16 photograph	45 x 32
X A.114.37	68	"	House in High Street, plans	photostat	
A.115.37	69	Adams, Holden, & Pearson	Underground-Arno's Grove Station, Piccadilly Line, c1934	photograph	12 x 10
A.116.37	71	Adams, Holden and Pearson	Wood Green Station (Underground) Piccadilly Line, c1934	"	12 x 10
X A.117.37	72	Adams, Holden & Pearson	Southgate Station (Underground) Piccadilly Line, c1934	"	13½ x 10

75¼ x 3

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MUS. NO.	CAT. NO.	ARCHITECT	TITLE	MEDIUM	W x H SIZE IN INCHES
A.118.37	73	Heaps, Adams, Holden & Pearson	Western Station (Underground) Piccadilly and District lines, c1934	photograph	12 x 10
A.119.37	75	Heaps, Adams, Holden & Pearson	Chiswick Park Station (Underground) District Line, c1934 "		12 x 10
A.120.37	76	James, Adams, Holden & Pearson	Enfield West Station, (Underground) Piccadilly Line, c1934 "		16½ x 10½
X A.121.37		Paxton, J.	Crystal Palace, Hyde Park, later Snydenham, London, 1851, 1854	H 8256 "	42 x 32
<i>79.37</i> A.122.37	X 49	Samuel, Godfrey & Harding, Valentine	"By the Links", Lodge Road, Bromley, Kent, 1935, side view	H-8165-22 "	20 x 32
A.123.37	X 49	Samuel & Harding	"By the Links", entrance facade	H-8165-7 "	49 x 32
A.124.37	X 49	" "	"By the Links", plans	photostat	12½ x 16½

HOUSING MOUNTS - Material compiled by The Housing Center, London
Mounts made by Bruno A. Funaro
Size: 24 x 32 inches

Mus. No.	Title
X A.125.37	The Eighteenth Century
X A.126.37	1845 - 1875 The Industrial Revolution
X A.127.37	1875 - 1909 The Bye Law Period
X A.128.37	1875 - 1909 The Bye Law Period - But there was a brighter side
X A.129.37	1909 - 1919 Beginning of Town Planning Legislation
X A.130.37	1919 - 1932 The Post War Acts
X A.131.37	1932 The Present Act
X A.132.37	Today - The Reasons
X A.133.37	Today - The Results of Lethargy and Procrastination
X A.134.37	Today - The Dangers of Delay
X A.135.37	Tomorrow
X A.136.37	Summary
X A.137.37	Progress!
X A.138.37	1835
X A.139.37	1860
X A.140.37	1890
X A.141.37	1918

Photographs not used in the Exhibition

Mus.No.	Cat. No.	Architect	Title	Medium	Size in inches
A.142.37	47	Pilichowski	Whittinghame College, view of entrance (same as A.76.37)	photograph	15 x 19
A.143.37	54	Tecton	Flats at Highpoint, foyer (same as A.90.37)	photograph	15 x 18