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Domestic architecture lagged behind commercial architecture in accepting new forms of architectural representations and styles, including Modernism. This thesis undertakes the initial question of when and how Modernism began to appear in domestic architecture. *House Beautiful's* Small House Competition serves as the primary evidence of residences built in America by professional architects for specific clients between the years of 1928 and 1942. By documenting the competition, the research also confronts the question, not simply of Modernism as an architectural form, but Modernism as an accepted means of representation for architects and critics, in the magazine, and the reception of their definition by *House Beautiful* readers. The thesis traces how the architectural process changes over time from one accepted form (*archetype*) to another (*prototype*), using Maxwell's "Two-Way Stretch" theory to uncover the changes. The research shows that, during the course of the competition, *archetypes* of traditional buildings yielded to *hybrids* that combined traditional architecture with Modern ideas.

ARCHETYPE, HYBRID, AND PROTOTYPE: MODERNISM IN
HOUSE BEAUTIFUL'S SMALL HOUSE COMPETITION,
1928 – 1942

By

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CHAPTER I

MEDIA AND ARCHITECTURE IN THE 1930'S AMERICAN LANDSCAPE

“The small family house would become an American type”
(Cheney, *House Beautiful*, 1910).

House Beautiful's Small House Competition provided a rare view into the building of the 1930's, covering the years from 1928 to 1942, a decade often overlooked because of the perception of a stagnant house market due to the economic recession of the Depression era. The competition documented fourteen years of building, with architects and editors giving insight into the architectural processes and clients' needs of each home in the accompanying text of each magazine layout. Architects and *House Beautiful* (hereafter *HB*) editors hand selected the content of each year's competition winners, limited to homes of five-to-twelve rooms, up to three stories in height, and of recent construction. The Small House Competition (hereafter *SHC*) offered evidence not only that Americans built, during this time, but the editors displayed photographs and images of what they built suggesting insight to the representation of Modernist trends in popular media. As suggested by the magazine, the architectural progression over the 1930's began with traditional styles of the previous 1920's decade and moved to emerging Modernist evidence in home designs as early as 1932. As the competition advanced, Modernist homes slowly became more prevalent, with a pure Modernist home

appearing in 1934 in California. As suggested by the evidence, Modern homes continued to appear steadily along the West coast in the mid-1930's, later showing up in the East.

In the first half of the twentieth-century, architects shifted from designing traditionally styled homes, modeled after buildings from the 1920's to fully-blown mid-century Modernist designs by the 1950's. This competition provided a significant link to understanding this transformation. Through the competition, visual analysis of the selected homes yielded significant information about the character of the 1930's dwellings and the emergence of Modernism as part of the building language used by designers in shaping those structures. In weighing both visual evidence of the images and floor plans alongside the textual evidence in *HB*, a more compelling argument arose that took into account both visual and textual worlds. The cross comparison of streams of evidence, even within the same magazine, yielded a much more complex and nuanced sense of the emergence of Modernism in the residential sphere at an unlikely time.

As government intervention in housing and other facets of American life took hold during the Depression of the 1930's, Americans continued to build in the outlying land of the suburbs. The competition suggested that construction actually continued in a gap between two of the largest and most substantial building booms of the twentieth-century, the post-war boom of the 1920's and the explosion of suburban construction in the mid-1940's as GIs returned to the United States after World War II. The inner-war years provided a paradox for studying building trends during the seemingly construction-deprived Great Depression and the research here followed the role of media, its relationship with consumerism, and promotion of suburban life. Previous research

focused on the 1920's as years of abundance of wealth and building, skipping ahead to the post-World War II years of significant building, thus overlooking this seminal decade of perceived poverty. Kentgens-Craig (1999) assumed that the "general loss of traditional values and authorities in 1930's caused insecurity in new ideas" (p. 303), making the innovation observed in this research stand in sharp contrast.

Architectural scholarship often overlooked the 1930's due to the state of the economy in the United States and instead focused on the influence of governmental and economic policies on housing. Scholars, such as Hayden (2000), over generalized the dismal building climate of the 1930's by tracing the role of the Federal Housing Administration (FHA) and other government contributions. Hayden looked past the actual building and construction of residential properties in the 1930's, instead focusing on the social context of housing during this time when the government promoted "housing as a right not a privilege" (p. 66). By making the social and political aspects of housing in America the primary focus, scholarship narrowed in on the ideas and concepts behind homeownership not the actual house. *HB's SHC* suggested a whole new avenue to study the domestic sphere of middle class Americans and their intentions to manifest some of the nation's first Modern houses in this time period of perceived inactivity.

While building no doubt slowed in the Great Depression, it by no means ceased. Remarkably, designers did not simply continue with the trends from the prosperous 1920's but took other directions towards innovations domestic architecture. Evidence from *HB's SHC* showed the strides architects made in design during the 1930's by experimenting with new technologies and advancements outside the commercial arena

and by delving into the more conservative residential field as a source for significant commissions.

Architecture, along with similar forms of art, resisted cultural change, and American domestic architecture retained its conservative expression from the 1920's due to economic and financial influence from banks and developers. "Once a *form* is accepted and institutionalized it resists further change, especially if it carries an economic advantage for a whole class of people" (Maxwell, 1996, p. 9). Maxwell discovered through his "Two-Way Stretch" theory that designers did not easily alter or create new forms, since design largely relied on location and existing styles as a starting point. Emilio Ambasz first described the design process as cyclical, beginning with the *archetype*, or existing and accepted form, moving towards a *prototype*, or new form, which then becomes the new accepted type, or *form* (Maxwell, p.10). Classicism, for example, the style privileged by the Federal Housing Administration of the time, existed in revival styles and did so as an altered type, creating a kind of *hybrid* of classical styles merged with new form (p. 51). Maxwell's theory, as applied to architecture, in this case the SHC, suggested emerging changes within the domestic sphere, documenting the first appearance of Modernist design in the competition as well as the emergence of *hybrids* where traditional and modern ideas fused.

Domestic architecture lagged behind commercial architecture in accepting these modern ideas of technology and style, and by 1928 (the first date of the competition) the American suburban landscape more closely resembled the idyllic country lifestyle promoted for decades by popular press and print media sources of traditional styles. As

World War I ended, the government increasingly involved itself in the business of houses by rebuilding rural infrastructure and as financial backers for mortgages. In order to facilitate loans to American home owners, banks offered government-sponsored financial incentives with mortgages for up to twenty years, much longer than the standard five year mortgage of the 1920's. The government championed the idea that a good citizen was also a good consumer, and that a house represented the largest purchase most American families would make in their life time. As more Americans participated in purchasing and owning a home, they looked for inspiration in the homes around them and in popular magazine sources. As one of these sources, *HB* hosted a recurring competition, awarding prizes to the best "small house" built within the last three years, not only capturing domestic building from 1928 to 1942, but also actively participating in the development of Modern architecture. The SHC thus stood as evidence of American values during the seminal 1930's, as expressed through domestic dwellings.

CHAPTER II

THE SMALL HOUSE: INFLUENCE AND IMPACT IN THE 1930'S

“Because the problem of the very small house is usually so different from that of the larger one, we think it difficult to judge them in direct competition”
(*House Beautiful*, 1928, July, p. 11).

In 1928, *House Beautiful* (*HB*) took on the challenge of judging small houses across the nation in their Small House Competition (SHC), which would span the next fourteen years. While *HB* may have begun as a magazine interested in promoting good domestic design and decoration, the editors in the SHC took a direct interest in the profession of domestic architects and the idea of the small house. The SHC represented recently built homes recording the design and construction of domestic homes in the 1930's, a less documented temporal frame in architecture. More research focused on the 1920's decade of unplanned suburban neighborhoods and traditionally styled homes, tracing the lack of direct architect involvement in planning and design aspects of the suburban landscape. The SHC, however, sought only professionally designed homes by up-and-coming architects, experimenting within emerging technologies and striving to create new architectural expressions of the changing domestic landscape in less rooms, with reduced square footages, looking away from historical precedent as a major representational and stylistic point of departure for design. In doing so, the SHC suggested an emerging Modern identity for architecture in the 1930's.

House Beautiful

Eugene Klapp began *HB* in 1896 based on ideas of beauty through simplicity in architecture and home decoration with the name derived from Robert Louis Stevenson's poem, "The House Beautiful" (Peterson, 1964). Mott (1968) also notes *HB*'s focus on "simplicity combined with beauty in the home" (p. 154-155). Stevenson's poem begins:

A naked home, a naked moor,
A shivering pool before the door,
A garden bare of flowers and fruit,
And poplars at the garden foot;
Such is the place I live in,
Bleak without and bare within (Stevenson, 1903, December, p. 1).

Taking from the lines of the poem, *HB* committed itself not necessarily to underdressed homes and little decoration, but to good taste in decoration and furniture selection. By the turn of the century, the magazine referred to itself as "The American Authority on Household Art" (Tebbel & Zuckerman, 1991, p. 87).

In the first two decades of the twentieth-century, *HB* cornered the market on the upper middle-class audience by eliminating competitors and frequently changing hands. Herbert S. Stone, owner of the periodical shortly after Eugene Klapp, transformed the periodical from a "badly printed ten-cent monthly" to a high-quality publication (Tebbel & Zuckerman, p. 87 and Mott, 1968, p. 154). *HB* "swallowed up" competitors such as *Indoors and Out* in 1908, *Modern Home* in 1909, and *American Suburbs* in 1912 (Peterson, 1964, p. 217 and Mott, p. 154-165). Shortly after its early twentieth-century success, the Atlantic Monthly Company purchased *HB* in 1913 and published it for the next 20 years. As the economy weakened, the Atlantic Monthly Company in 1933 sold

HB to the Hearst Company, the owner of similar publications, *Good Housekeeping* and *Town and Country*. The Hearst Company purchased *HB* with the intention of combining it with *Home and Field*, a competing magazine already in their possession (Peterson, p. 213).



Figure 1. Title from Table of Contents. *HB* (1941, March): p. 23.

Although the first magazine to be dedicated specifically to the home, other magazines joined *HB*, including *The Ladies' Home Journal* and later *Better Homes and Gardens*, though these periodicals addressed different audiences (Tebbel & Zuckerman, p. 87). Both *The Ladies' Home Journal* and *Better Homes and Gardens* catered to middle class families, where *HB*, based upon its selling price, which doubled in 1900, aimed at an upwardly mobile audience (Mott, p. 157 and Peterson 1964). *Better Homes and Gardens* began in 1922 under the name of *Fruit, Garden, and Home*, a name that would change two years later to *Better Homes and Gardens*. Using a similar formula as *HB*, *Better Homes and Garden* directed attention to the less well-to-do, finding an audience among middle-class families (Peterson, 1964).

Although focused on different segments of the population, all three magazines dealt with the idea of the “small house” as it became the main focus of middle-class

Americans. Like *HB*, both *Better Homes and Gardens* and *Ladies' Home Journal*, along with *Carpentry & Building*, all held national design competitions for small homes in America during the end of the nineteenth-century and into the twentieth-century: *HB*'s SHC in the 1930's; *Better Homes and Gardens*' Bildcost House Competition in the 1930's; and, *Ladies' Home Journal*'s National Small House Competition in the 1920's and the 1930's. *Carpentry & Building* sponsored a similar competition in the 1880's through 1909, when the magazine transformed to *Building Age* and the competition ended (Culbertson, 1994, p. 6). In contrast to *HB*, *Better Homes and Gardens*, and *The Ladies' Home Journal*, *Carpentry & Building* featured house designs with exterior views, plans, and illustrations of details, with the bulk of their content submitted by readers to the prize competition (p. 6). The competition covered "cheap dwelling houses" less than \$1000 in any style of architecture, with the stipulation that the design be "comfortable and convenient" along with artistic holding 42 competitions totaling 86 winners (Jennings, 2005, p. xxi). The competition documented the emergence of broad patterns in ordinary houses designed by anonymous home owners as well as anonymous professionals, each seeking to create an economic solution to the single-family home. These four periodicals provided ample evidence that their collective readership remained interested in the design of the small house. Whether anonymous or identified, architects and designers contributed to this discourse.

Beginning in 1928, *HB* hosted its own design competition, the SHC, to showcase smaller-sized homes across the nation. *HB* hosted the competition annually, skipping only 1935, and continuing until the year 1942. Advertisements for submissions to the

SHC appeared in the magazine during the summer or fall of each year. The first one-page ad called for homes built between 1925 and 1928, and then subsequent categories in each competition for submissions built within a three year period of publication (Appendix A). The size of the submitted houses changed over the years, maintaining the parameters of size between five and twelve rooms, split into two categories, usually of five -to-seven-rooms and another from eight-to-twelve-rooms. In 1941, the requirements for a small house focused on size with one category for homes less than 20,000 cubic feet, and the other category for homes between 20,001 and 30,000 cubic feet. Although the editors purported that the competition focused on the small house, these criteria for submission suggest the upper-class audience of the publication who would expect something more than the cheap dwelling houses of the competition publications. Moreover, the larger size and square footage requirements enabled architects and designers to submit more substantive buildings, as allowed by the magazines editors.

Like size requirements, geographic location influenced the competition categories and outcomes, suggesting that editors were influenced by the locale from which entries were made, forcing changes in the competition as a result. In the 1930 competition, submissions from the West, primarily California, overpowered the other entries in sheer volume and design, resulting in all four winners as entries from California architects (Over, 1931, March, p. 237). The following year, editors changed the class separation from house size to regions, East and West, though they continued to stress excellence in design, economic use of space and convenience of plan, adaptation to lot and orientation, and use of materials in the competition (The House, 1928, July, p. 11). *HB* awarded cash

prizes to the architects ranging from \$50 for honorable mention citations and designs used in the exhibit to \$500 for first prize. The fact that editors distributed cash prizes suggests further the integral importance of professionals practicing in the domestic sphere.

In the year following submissions, *HB* announced the prize-winners of all categories in the magazine, including special categorizes and honorable mentions, often additionally recognizing vacation and week-end home submissions. *HB* showcased the winners in the magazine and, in the early years of the competition, held a traveling exhibit that stopped all over the United States. The exhibit began in cities along the East coast and into the Midwest, usually New York City, Boston, Philadelphia, Pittsburgh, Detroit, Cleveland, Indianapolis, and Chicago, then expanded to cover the breadth of the nation with stops in locales, such as Minneapolis, St. Louis, Kansas City, Dallas, Los Angeles, San Francisco, and Portland. The editors brought mounted color photographs and architectural plans to the nation, providing a visual exhibit of prize-winning homes and other noteworthy designs to promote domestic architecture.

In the magazine, each article contained interior and exterior photographs of the prize-winning homes, floor plans, and a description of the unique design elements for each winning entry. Architects, designers, and editors all contributed this textual descriptive information along with citations and *HB* editors' comments. Editors profiled the second-place winners and either the third place or honorable mention or special classes in subsequent months, following the same general format for information and illustrations. In early editions, a special May insert featured honorable mention and

homes included in the traveling exhibit; a practice which would later be dispersed over the summer and fall months.

The SHC focused less on price of the houses than other competitions, mentioning this aspect of design and construction only periodically and making infrequent submission criteria based on price alone. The first mention of price occurred in 1929 for “a house designed for a family of three to cost no more than \$13,000,” reduced in 1933 to a Special Category of homes built for less than \$10,000, and reduced again with Richard Neutra’s \$7,000 Special Category prize winning home in 1934 (*HB*, 1929, March, p. 299). The following years, the price rose steadily for the winner with the highest of \$15,000 in 1940 and the lowest of \$4900 in 1942. With some homes costing twice as much as others, *HB* editors made little comment on the price of individual houses, only adding the cost to the general construction and material information. By restricting very few cost criteria, *HB* editors provided further evidence of their interest in an upwardly mobile audience, reinforcing design by professionals rather than the “do-it-yourself” mentality.

Editors announced winners and a summary of submissions with each issue, and they listed jury members, editors of *HB*, and architects from the American Institute of Architects (AIA). By including members of the AIA, *HB* editors used the SHC to “discover” young architects and subsequently stay on the cutting edge of domestic design. Moreover, involving professional jurors further accented the desire by *HB* to center the competition in a professional sphere rather than the more homespun competitions of competition publications. In reporting the prize winners, the SHC

emphasized the role of the design professional along with their choices in construction and materials within the home.

By displaying homes designed by professional architects and including AIA members as jurors, *HB* aspired to associate their content with professional journals and appeal to the upper middle-class. In doing so, *HB* attempted to bridge the gap between its usual popular domestic content and the professional architectural content of other magazines. The SHC exhibited homes built and designed by professions; however, *HB* editors still wrote the accompanying text and interpretation conveying the language of popular content, bringing the architectural practice into the domestic sphere. This approach contrasted with two professional journals, *Architectural Forum* and *Architectural Record*, where editors took an interest in domestic design at this time and directed content at professionals within the field. Published first as *Bricklayer* in 1892, *Architectural Forum* focused on construction as, “building was the biggest single industry in America, with tremendous potentialities,” fostering a vision, “to bring together, around the central art and science of architecture, all the influences which will build the new American” (Stewart, 1944, p. M9). Editors of *Architectural Record* focused on theory and philosophy of architecture, viewing themselves as elitists designing primarily for the wealthy class at the turn of the twentieth-century (Schwarz & Mauksch & Rawls, 1995, p. 60-61). *Architectural Forum* held design competitions similar to the popular magazines, including the Better Homes in America Competition of the 1930’s. In 1931, Luce, owner of more popular periodicals such as *Time* and *Fortune*, purchased *Architectural Forum*, changing the standard “well-illustrated textbooks” to

picture-and-text formats based on problems and solutions of case studies (Tebbel & Zuckerman, 1991, p.167). Though the focus of *Architectural Forum* remained professional, the new format provided more content and discussion of the floor plans, elevations, and other visual images offering professional evaluation and criticism.

HB aspired to professionalism while catering to a lay audience, in contrast to *Architectural Forum* and *Architectural Record*, thus devoting the publication “to the sponsoring and encouraging of good small-house architecture” (1928, July, p. 11). To enter the competition, architects or architect-designers submitted floor plans, exterior views, exterior details, interior details, sizes and orientation of lots, composition of families, special problems, material and color of the exterior walls, material and color of the roofs, color of the details, location of the houses, and name of the owners. Editors limited homes to three stories and five to twelve rooms, not including breakfast rooms, pantries, baths, dressing rooms, halls, or porches. Marking a departure for an emerging architecture profession, *HB* allowed designers to focus on not only the suburban house but the small dwelling, a far leap from the commercial commissions, and their attendant design fees, that characterized the 1920’s.

The involvement of professional architects in the design process of smaller homes for middle-class citizens remained among the greatest impacts of twentieth-century suburban housing, reversing a trend to exclude professional designers begun in the early twentieth-century. By mid-century, Frank Lloyd Wright considered that “the house of moderate cost is not only America’s most architectural problem but the problem most difficult for her major architects” (Wright, 1954, p. 79). Wright blamed the poor designs

of small houses on designers trying to emulate larger houses, since architects often ignored the different needs and requirements of the small house. In looking back on early twentieth-century residential design, Hayden (2003) also makes this same point that the most popular catalog-homes sold were the least expensive ones, which often imitated larger styles “shrunk for cost savings” (p.105). Architects began to organize in the 1920’s, forming the Architects Small House Service Bureau (ASHSB) and the Home Owners Service Institute (HOSI) in order to recapture the middle-class consumer and to reinsert themselves into the design process of residential dwellings (Hayden, p. 117). Smaller homes replaced the previous larger single-family homes, and through the influence of government, initiatives provided a change in housing design and suburban development from the previous decade.

Suburban Architecture

In the decade before the SHC, the economic growth of the 1920’s continued to define the suburbs but the increasing role of developers and realtors in controlling the residential landscape enticed critics and architects to intervene. Hayden (2003) identified the popularity of mail-order homes and do-it-yourself trends as defining 1920’s suburban architecture, which resulted in unplanned communities with disconnected and often unattractive, single-family homes. Homeowners took on the task of building their own pre-packaged homes without considering the wider implications necessary in residential life.

A suburban landscape of this kind did not resemble a picturesque, large-lot enclave like Olmsted's Riverside . . . It was a cut-rate approach to shelter that did not always meet basic requirements for sanitation, health, or efficiency, because all of the parts – the neighborhood, the lot, the house – were bought and sold independently (Hayden, 2003, p.119).

The 1920's brought about countless unplanned suburban neighborhoods and irregular lots and homes, unlike more well-considered and planned rural communities which preceded them in the early twentieth century.

Loeb (2001) also researched the development of the 1920's suburbs, and the involvement of various participants, other than architects, influencing their designs. Using three case studies across the nation, Loeb identified the roles of architects, developers, and realtors in suburban development illustrating a three level process described as an "entrepreneurial vernacular tradition" which followed "the precedents set by the efforts of entrepreneurial realtors and other housing professionals of the 1920s" (p. 10). Builders of the suburban neighborhoods reflected a range of design concerns and strategies shared by the builders of them, specifically the real-estate developers. "As subdivision developers, realtors assumed organizational control of the construction process, managed the activities of building craftsmen and architects, and risked their financial investments until properties sold" (p. 211). These unplanned residential landscapes of the 1920's prompted many architects to become involved in planning, not only residential communities, but also individual residential homes. The SHC represented one such avenue for design intervention by architects.

In the 1920's, domestic architecture reflected a variety of architectural revival styles within the same neighborhood. Pokinski (1984) described American architecture

like its people, using the analogy of a “melting pot” (p. 38). Loeb (2001) went further than Pokinski’s observation and defined the 1920’s variation in architectural representation as “stylistic pluralism,” where architectural style projected “associations of tradition, rootedness, and continuity” while technology altered residential planning and familial lifestyle (p. 198). Historicized architectural styles dominated the architectural language of 1920’s suburban homes, specifically chosen to align the new residential landscape of America with past precedents. The eclectic styles of residential homes fused past images with the new ways of living (p. 190). Domestic architecture spoke to the sense of a national identity and served a didactic role for those concerned with the Americanization of immigrants (p. 185). Thus, locality also helped determine style. Eastern suburbs followed more Colonial styles, while Western suburbs adhered to their own local styles based on “geographical and climatic considerations” such as Spain, North Africa, Mexico, and Italy referring to what Loeb termed “Mediterranean revival styles” (p. 189).

The 1920’s shifted from the previous traditional forms of the nineteenth-century, with more simplified and modest spaces, including fewer bedrooms and private areas (Hunter, 1999, p. 145). Combined living spaces reduced necessary square footage doing away with unnecessary or unused formal spaces (Gordon & McArthur, 1989, Spring, p. 46). In the 1930’s, homes reflected the changes of the previous decade, while incorporating new architectural trends. Owners requested the reduction of interior space, the greater efficiency in the use of space, both consistent with the emerging trends of Modern architecture (Domestic Interiors, 1937, October). Merging social spaces and

activities, architects, buildings, and homeowners designed homes emblematic of changing lifestyles.

To further reduce costs, housing and land developers in the 1920's designed suburban neighborhoods, excluding architects and professional planners (Loeb, 2001). Developers often relied upon homeowners to foot the bill for sewers, sidewalks, roads, electricity, and other amenities. New homeowners did not expect the added cost, and often could not afford the investment, leaving many neighborhoods without basic infrastructure (Hayden, 2003). Government addressed other gaps in basic service needs through program such as, the Public Works Administration (PWA) that focused on creating jobs through modernizing rural America and improving rural infrastructure. Though the jobs remained the main priority with the actual work a close second, "the New Deal never eliminated rural poverty, but it offered substantial material assistance to poor people while laying the foundation for vast improvements in rural living standards after 1940" (Edsforth, 2000, p. 222). Improvement of local infrastructure, such as streets, water systems, bridges, and other various public necessities outweighed the funding for individual residential communities, overlooking the need for publicly funded housing projects or communities.

As a result of the changing needs of the American family, the political context of New Deal policies, and the economic limitations of many Americans to construct substantial dwellings, the small house more closely suited 1930's America as an architectural form. Architect Frank Lloyd Wright designed the Herbert Jacobs house in Madison, Wisconsin, in 1937, as a modern "solution" for architecture, forming an

entirely new expression in architecture, one that looked toward the future and embraced a more stripped aesthetic. Wright (1954) eliminated all non-essentials from the home, and consolidated the remaining requirements, manifesting simple, purposeful forms, no complicated roofs or basements (p. 88-89). Wright suggested that a small house built in an efficient manner provided freedom of movement and privacy, giving an air of spaciousness while at the same time minimizing all space requirements. These new forms broke with previously established styles, often reflecting asymmetry based on the clients needs and uses as a focus over aesthetics. “The modern house seeks to be the organic expression of the interests and potentials of the family for which it is built” (Ford & Ford, 1940, p. 12). Using the architectural mantra, “form follows function,” exterior forms represented logical outgrowth of interior spaces based on new social and technological research emerging in the 1930’s (p. 11). With a desire to design the built environment in a style more in keeping with contemporary expression, architects struggled to reconcile the presence of modern amenities and technologies within more traditional statements, especially in the residential sphere, suggesting that “materials and fixtures derived from modern technology lose value when encased in traditional forms” (p. 10).

Modern architecture, however, had many terms and many faces in the 1930’s. Kentgens-Craig (1999) and Pokinsi (1984) both defined *modern* in the 1920’s and 1930’s as referring to any architecture being built at that time being an all inclusive term, often speaking to the design and technology in terms of being up-to-date. However, both scholars agreed that *modernism* and *modernistic* applied to architecture. Pokinski stated

that “*modern* remained a neutral term from 1924 to 1929, while *modernism* and *modernistic* described architectural form” (p. 52). Kentgens-Craig also noted that “modernism referred to new formal means” and “modernity described works of art or architecture” (p. 295). Pokinski, however, felt that by 1933 *Modernism* had come to maturity, defining a national American style that appropriated the expression of function and resolved the paradox between historically based design and unprecedented steel frame structural systems (p. 2). These advancements made in the professional architectural sphere, remained tied to public and commercial architecture while the domestic sphere lagged behind in accepting the *modernistic* style. In lieu of the Modern aesthetic, architects began to use modern technology and convenience, and cost savings from mass production and distribution in their domestic designs (Kentgens-Craig, p. 313). However advanced their designs, Americans still favored up-to-date traditional designs to Modernist architecture in the 1920’s, as reflected in *HB*’s SHC.

Purchasing a house contributed to rebuilding the United States, an effort reinforced by the New Deal and government intervention in housing concerns. To pull the country out of depression, the government supported the identity of the good citizen as consumer and provided many incentives and opportunities to purchase a house through government sponsored loans and new lending opportunities. According to Ewen and Ewen (1992), a possession, such as a house, no longer carried with it only the status and wealth of owning a home, but also a house conveyed that home owners were in fact concerned and active Americans. As President in the early 1930’s, Herbert Hoover said in 1932 that the idea, “that our people should live in their own homes is a sentiment deep

in the heart of our race and of American life” (*Home Ownership*, p. 2).

In need for economic stability, the 1930’s saw the American citizen as “responsible for safeguarding the general good of the nation” (Cohen, 2003, p. 18). Cohen defines this as the “citizen-consumer,” an ideal that the Depression era promoted as important to secure democracy. The late nineteenth-century and early twentieth-century Progressive era represented a time where the consumer remained central to the economy (Cohen, p.21). However, the Depression era brought about realization of the importance of empowering the consumer as integral to actively participating in their nation, a notion that would continue into the 1940’s. *HB* editor, Kenneth Stowell, stated to his readers in 1940 that, “one of the greatest satisfactions in life is to have a home that you can live in . . . that you can fix up and add to and change and decorate and fully enjoy” (1940, September, p. 25).

The status of owning a house in America associated the family with being good democratic Americans, particularly during the economic instability of the 1930’s. Clark (1986) made this connection between homeownership and identity stating that “a properly designed single-family house would protect and strengthen the family, shoring up the foundations of society and instilling the proper virtues needed to preserve the republic” (p. 238). Cohn (1979) concurred with Clark that an investment in the American home promoted support for America’s democratic ideals in order to “symbolize the group that occupies it” (p. 237). New Deal policies, such as the Federal Housing Administration (FHA), contributed to this ideal by providing lower-risk mortgages to Americans making homeownership overall less risky and more attainable (Edsforth,

2000, p. 193). With mortgages previously having a term of five years or less, the FHA policies allowed for long-term mortgages of up to 20 years at lower interest rates and reduced homeowners' payments substantially during the Great Depression (Schwarz, 1993, p. 86, and Seidel, 1995, p. 160). Just as pattern books and popular print sources promoted country architecture as being a symbol of American life, policies of the 1930's assisted Americans in purchasing a home and twentieth-century media made this link with suburban life and the importance of domestic architecture.

CHAPTER III

DISSECTING *HOUSE BEAUTIFUL*'S SMALL HOUSE COMPETITION

“To make the *House Beautiful* further synonymous with the best in American domestic architecture, and to discover young architects whose houses have not yet been published, we propose to hold a competition”
(*House Beautiful*, 1927, August, p. 199).

Documenting the trends in the late 1920's to the early 1940's within domestic architecture, this research used *House Beautiful*'s Small House Competition (1928-1942) as a case study of what Americans built. With the competition reflecting recently-built homes, the researcher traced the trends in the competition and also the changes in these trends. Utilizing qualitative methods to evaluate the visual and textual data collected from *HB*, the researcher amassed primary source data and performed an initial content and image analysis of the articles and forms of the homes. With a total of 164 homes over fourteen years, the competition exhibited homes from across the country varying in style and form. The researcher sought to understand these changes in domestic architecture over time by analyzing the SHC as a case study for what Americans actually built and what architects designed for residential architecture in the 1930's.

To begin, the researcher collected the primary data from *HB* periodicals from 1928 until 1942, purposely selecting all advertisements and articles related to the SHC. The researcher gathered the advertisements, articles, and any content within *HB* related to

general residential building during the time period, focusing on the idea of smaller residential homes. These articles included editorials from various editors of *HB* and articles centered on current building practices. While the SHC remained the main focus, subsequent content within *HB* during the time of the competition supported the overall trends emerging within the competition.

As a first step to determine overall patterns of evidence, the researcher gathered each advertisement, article, and images for each year of the competition. Splitting the evidence by year, the researcher furthered divided the evidence chronologically into prize-winners and honorable mentions. After organizing the primary data from *HB*, the researcher fashioned a matrix for each year of the SHC, identifying the prize won (and in which category), location, images in order displayed, text content, and architect (Figure 2). The matrix allowed for a textual analysis of the articles accompanying the homes to one another, including organizing the number of winners, their locations, and their architects.

| Prize Won | Location | Images | Text | Architect |
|------------------------------|---------------|--|--|----------------------|
| 1 st (7-10 rooms) | Scarsdale, NY | Façade Dining Room Rear Façade Library Site Plan FP | \$10,000 Attractive, compact, economical, efficient, up-to-date *Construction Data | Benson Eschenbach |

Figure 2: Sample Matrix

With the floor plans and an exterior view the only constant image for all 164 competition homes, the researcher addressed images by following the analysis of Jennings (2005) and her Gallery formation of *Carpentry & Building's Design Competition 1879-1909* (Figure 3). Each submission to the *Carpentry & Building's Design Competition* required a floor plan and exterior elevation, and Jennings collected the information and assembled the images together as a way to visually analyze each home in comparison to the surrounding ones. Gathering the floor plans and exterior views from *HB's SHC*, the researcher arranged this data similarly to Jennings, in order to visually read each home providing an impression of the interior and exterior layout. In addition, the researcher compared each floor plan and exterior view to the others in the competition. By comparing the general form of each floor plan, the researcher discovered the general characteristics of the competition homes and the trends over time. Similarly, the exterior views, mainly the façade, allowed the researcher to determine the baseline for domestic design characteristics over the first few years in the *SHC* and to chronologically track changes over the course of the competition. This dual comparison of floor plans with exterior view allowed the researcher to determine the changes, in both the two-dimensional floor plans, and correspondingly in the third dimension as the vertical façade, speaking to both form and style of each home. The researcher noted general characteristics and forms and grouped houses according to their changes to discuss patterns within the various *SHC* entries.

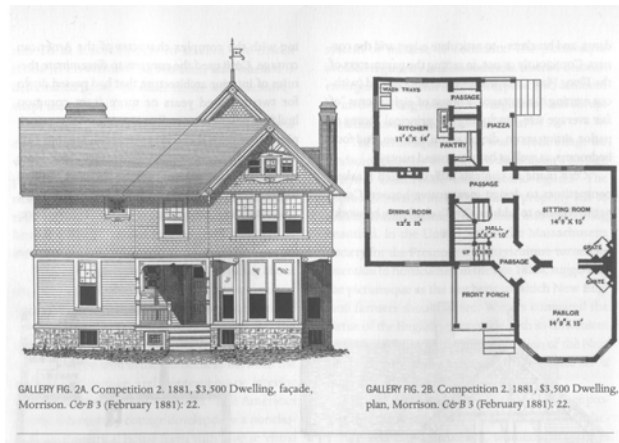


Figure 3. Samples of façade with floor plans from Jennings' Gallery Chapter. Jennings, J. (2005). *Cheap and tasteful dwellings: Design competitions and the convenient interior, 1879-1909*. Knoxville, TN: University of Tennessee Press, p. 122.

After amassing the visual evidence of the competition, the researcher assessed the content of the advertisements and articles for each SHC based on the prize-winners and selected honorable mention winners. The researcher performed this content analysis in order to draw conclusions on the overall influence and trends of the contest as reported within *HB*. The researcher determined the parameters of each competition by analyzing the corresponding advertisement for each competition appearing the previous year in *HB*. Afterwards, the researcher reviewed the text of each article, including editorial comments from *HB* and judges' comments from the competition, noting any repetitive themes and subsequent changes over the time of the competition.

Relying on qualitative research, the researcher based the content analysis on Gillian Rose's (2001) discourse analysis outlined in her book *Visual Methodologies*. Based on the idea of reading the images along with the textual information, the analysis

focused on what the images themselves communicate along with the accompanying text. According to Rose, discourse analysis viewed the composition of the individual article as important, but also considers the “site production,” or in this case the article spread providing a more significant visual context (p. 23). Rose concluded that while the visual analysis and textual analysis separately can provide results, she asserted that a stronger argument emerged when considering both forms of evidence, along side of the overall intent and content of the primary sources. After separately analyzing the images and text, the researcher then merged the two analyses to determine the changes in the SHC, by tracking the first change and with what frequency these designs continued to be selected in the competition.

After amassing the primary source data and determining the importance of both the visual and textual information, the researcher sought to discover how new ideas emerge and change. Tracing the evolution of domestic architecture in the SHC, the researcher used the “Two-Way Stretch” theory to identify these changes in association with cultural shifts and views (Maxwell, 1996). Using the visual references of floor plans and facades along with the frequency chart, the researcher analyzed the characteristics of the competition to the changes uncovered in the research by using the “Two-Way Stretch” model. Maxwell (1996) analyzed this question by developing his “Two-Way Stretch” model based on a lecture given by Emilio Ambasz in 1967. Ambasz articulated “a process where the new, the *prototype*, deferred to an existing ideal, the *archetype*, before being absorbed into culture as a *type*, involving a more or less useful life as currency, as convention, only to decline into a *stereotype*, facile and shallow, losing

power and credibility, ready to be abandoned” (Maxwell, p. 10). Maxwell, using Ambasz’s terms, applied them to tracing artistic change, in a variety of mediums, including architecture, describing a cyclical process of change based upon acceptance of form or style as *archetype* experimentally transforming into *prototype* before becoming a *new type*.

Maxwell and Ambasz left out one of the most crucial steps in cultural change taking place between the *archetype* and the *prototype*, which the researcher defined as the *hybrid*. Maxwell alluded to this idea when discussing Classicism as a reoccurring style over time, yet never clearly established its importance within the cycle. “This style [*classicism*] may yet be capable of extension in the future, but if it is extended merely by forming hybrids . . . it will eventually lose its identity” (p. 51). The *hybrid* model referred to the development and experimental stages before the *prototype* when designers began to incorporate new ideas while still expressive of the *archetype* form. In order for the *hybrid* to exist independently of *archetypal* forms, it must find a new expression, a *prototype*. An in-depth examination of architecture from 1928 to 1942 in *HB*’s SHC provided the opportunity to see the *hybrid* as a critical link between *archetype* to *prototype*. The research defined the *archetype*, *hybrid*, and *prototype* of domestic architecture in the 1930’s within the SHC. Discussing the formal changes taking place within the competition, identifying when and where the earliest prototypes began to emerge, and when the prototypes became more accepted in the competition, the research began to speak to a larger understanding of Modern architecture in domestic design and popular media.

The final phase of analysis – synthesis of the various data into a coherent pattern – resulted from a careful scrutiny of the matrices compared to visual and textual material amassed. As part of their process, the researcher briefly consulted other architectural periodicals of the period as well as seminal events in architectural design represented by two national exhibitions in the time period of the competition. This process of speculation allowed the researcher to suggest cultural readings of *HB*'s SHC that commented outward from the magazine to larger cultural patterns intrinsic to the emergence of modernism in design of the 1930's. Though certain limitations and assumptions framed this research process, namely the limited view of a single competition encased within one media source, the research yielded rich results about the American experience as defined through domestic design.

CHAPTER IV

EMERGING MODERNISM IN *HOUSE BEAUTIFUL*'S SMALL HOUSE COMPETITION

“While we have not generally accepted the Le Corbusier house, our kitchens and bathrooms, at least, reflect his idea” (*House Beautiful*, 1937)

The primary data collected from *HB*'s SHC provided the opportunity to closely examine the domestic architecture between 1928 and 1942 shown in the magazine, while the application of Maxwell's “Two-Way Stretch” theory to this data traced the evolution of architectural expression. A cyclical process, the “Two-Way Stretch,” followed the changed based upon the accepted form or style of architecture, *archetype*, and the subsequent iterations which led to the new form or style, *prototype*. In between these polar stages in architecture, the *hybrid* model referred to the development and experimental phases before the *prototype* when designers began to incorporate new ideas while still expressive of the *archetypal* form or style. From 1932 to 1937, various architects experimented with developing a *hybrid* form of previous tastes with the newer evolving forms of Modernism, before displaying in 1938 the largest amount of Modern *prototypes* selected by the judges in the SHC. The research focused on establishing the *archetype* form and style of the SHC, tracing the changes of the *hybrid* form and style, and determining the characteristics of the *prototype*.

Spanning fourteen years, the SHC criteria remained set during the competition,

however, the styles and designs selected by the judges did not. In the first four years of the competition between 1928 and 1931, judges awarded twelve homes prizes and *HB* displayed a total number of eighty-two selected homes in the magazines with more in the traveling exhibition across the nation. Homes of this period reflected traditional styles showing only refinement in ornament and details while also taking advantage of developing technology within the home. With a total of fifty-seven homes displayed in *HB* between 1932 and 1937, judges largely continued to select traditional homes for the competition, except for two. In 1932 and 1934, judges noticed unique designs emerging in various areas of the country, not typical to the “stylistic pluralism” of the 1920’s with the first in the Midwest and the next along the West coast. By 1938, the new experiments in style and form represented 40% of the overall homes displayed by the *HB* editors in the magazine.

Archetypes

HB established the SHC in 1928, asking for submissions with (1) excellence in design, (2) skill in the use of materials, and (3) economy in the use of space and convenience of plan, adding a fourth category of adaptation to lot and orientation the following year (See Appendix A). The early period of the competition, from 1928 to 1931, produced eleven prize-winning homes concentrated along the East and West coasts. Architects followed three trends during this time period: (1) plans enclosed within one or two connected rectangles, (2) a long linear plan one-room deep, and (3) plans organized around a courtyard. Designs East and West differed in the SHC as East

coast homes followed more Colonial styles, such as Cape Cod (Figure 4), while Western designs adhered to local styles based on “geographical and climatic considerations” inspired by buildings of Spain, North Africa, Mexico, and Italy, referring to what Loeb (2001) termed “Mediterranean revival styles” (Figure 5) (p. 189).



Figure 4. Colonial Revival Style Cape Cod. McAlester (1984): p. 78.

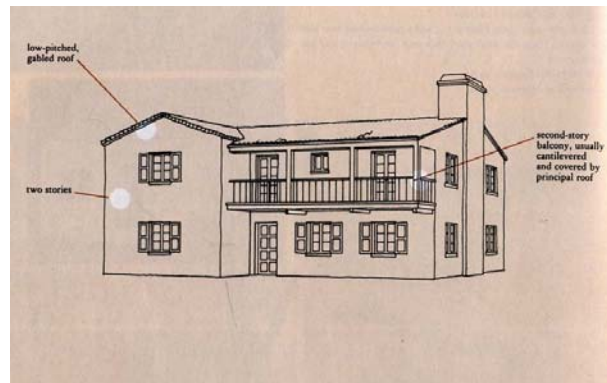


Figure 5. Mediterranean Revival Style also called Monterrey. McAlester (1984): p. 430.

In New York, architects Edgar and Verna Cook Solomonsky used East coast climatic and historic influence to design a home with an enclosed floor plan following Colonial Revival conventions (Figure 6). Aligning with the façade of the home, the main volume contained the living quarters on the first floor and private quarters on the second floor, while the ell off of the side contained service quarters, along with a garage. By enclosing the living spaces together, the Solomonskys created an efficient use of space and isolated the home from harsh East coast winters. The formal organization of the home relied on a central entrance and symmetry, a tradition strictly followed in the East. Likewise, the client’s preference in local style influenced the overall design and style, establishing one of the main style *archetypes* for the East coast.

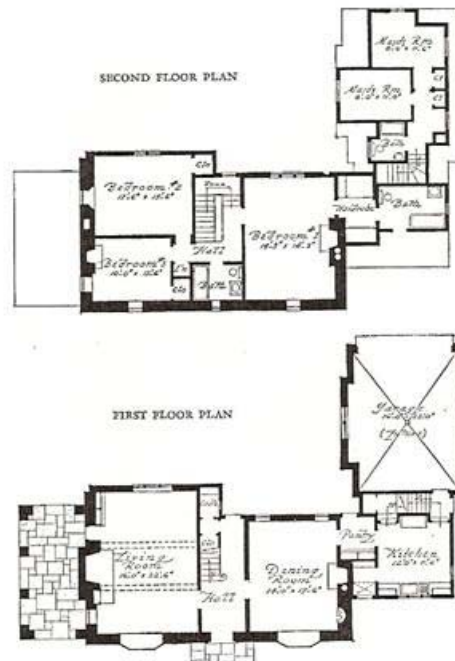
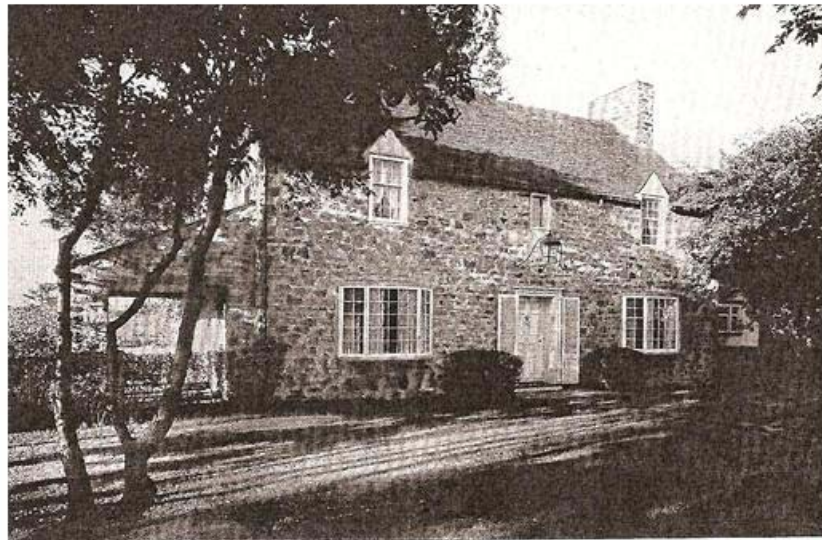


Figure 6. Second Prize Winner 1928. *HB* 63 (1928, February), p. 163-164.

Designs along the West coast belonged in the latter two categories of one-room deep linear plans and plans organized around a courtyard. Whether a large home or a

smaller one, architects on the West coast drew from local traditions and influence to create homes integrated into the site and climate of California. The long plans allowed each space to connect the exterior to cool living spaces during long, warm summers in the West. Both architects of the prize-winning homes, one from 1928 (Figure 7) and one from 1929 (Figure 8), dictated the integration of two different Californian home plans in their sites with exterior living spaces and picturesque views a high priority (1928, 1st).

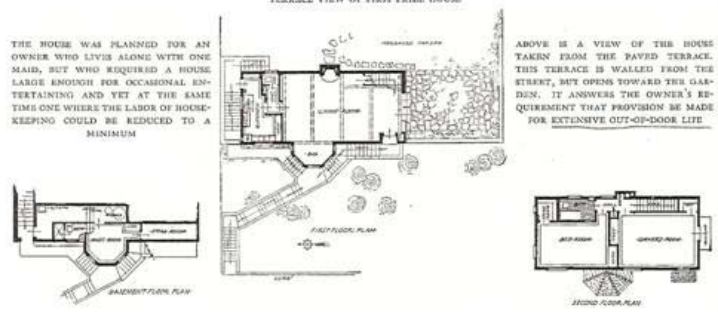
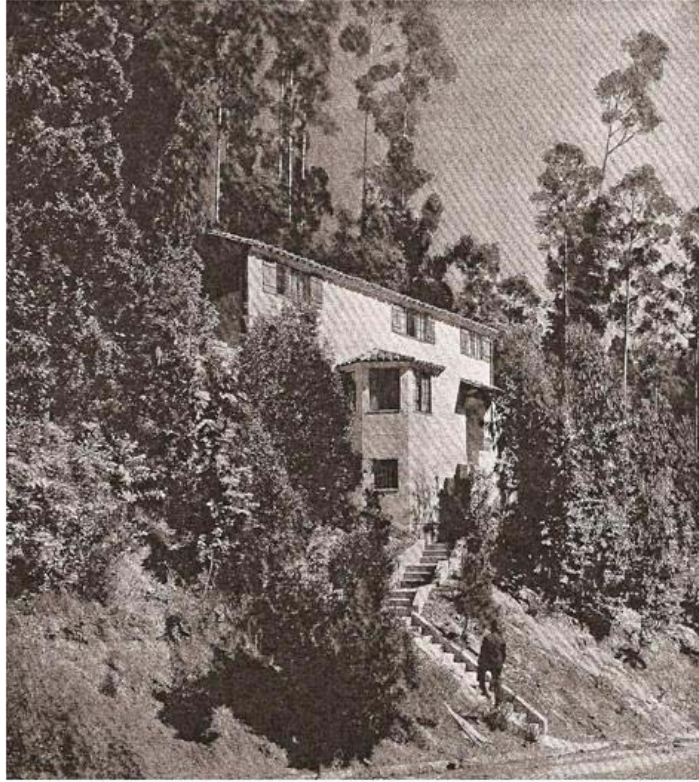


Figure 7. First Prize Winner 1928. *HB* 63 (1928, February), p. 161-162.

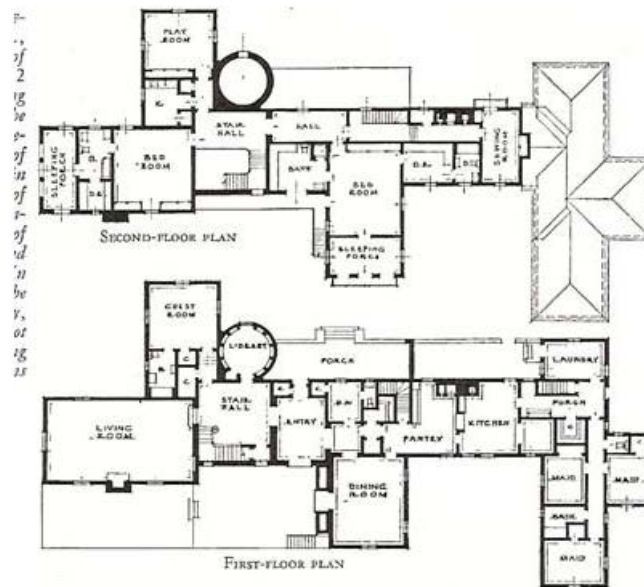


Figure 8. First Prize Winner in eight-to-twelve-rooms category 1929. *HB* 65 (1929, February), p. 179.

Similarly in California, architect William Wilson Wurster created a weekend

home for clients and detached spaces from the main form of the home connecting them instead through exterior spaces, essentially a courtyard (Figure 9). Editors of *HB* reported: “The primary consideration influencing the design of the house and which is apparent in both plan and elevations, was the desire for simplicity as an antidote for the complications of city life” (1931, 1st, 5 to 7). Living in the city, the clients required a place of seclusion, not only from city life, but also from the children’s sleeping quarters located away from the main house creating privacy from one another as well. Wurster’s expansive and airy floor plan spoke to the idyllic country life as opposed to the condensed and demanding urban life, despite its city location.

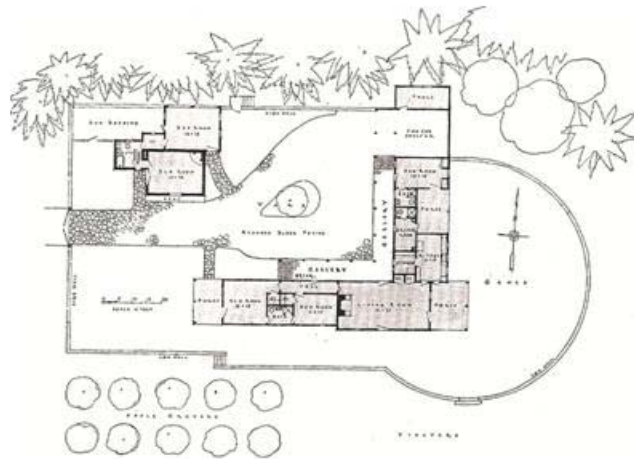


Figure 9. First Prize Winner in the five-to-seven-rooms category 1931. *HB 69* (1931, March), p. 238-239.

The twelve total prize-winning homes, six from the East and six from the West, provided the baseline of form and style for the competition. By evaluating the eighty-two homes displayed in *HB* in connection with the SHC from 1928 to 1931, all homes represented patterns based on their locality. Solomonskys' design offered an *archetype* for the East coast designs based on an enclosed floor plan, with the other five East coast prize-winning homes of the same form. Along the West coast, Wurster's design created a typical sprawling ranch form for his clients based on the California *archetype* for residential design around a central courtyard, as with the other five prize-winning homes.

Each architect of the four homes selected different styles, often at the request of their clients. Of the four homes, one came from the East Coast, where clients explicitly called for traditional design asking their architects:

To design a house that would harmonize with the houses of Cotswold type in the neighborhood and yet be sufficiently Colonial in character to permit the use of early American furnishings (1928, 1st).

The clients, living in Scarsdale, New York, required the home to blend in with the current character of the established neighborhood (Figure 10). Among the three California designs, the architects each chose a different style ranging from Monterey (Figure 5) to French Country (Figure 11). Referring to the early twentieth-century “traditional eclecticism” of architecture, Ralph Adams Cram (1913) commented that the eclecticism of American architecture as it sought to find its own American style resembled the “‘melting pot’ of American society, so that architecture in its unresolved state, did in fact reflect the American character” (p. 647). Cram viewed the eclecticism of American style

as emblematic of American life, and architecture, as an artistic medium, followed the abundant influences of various cultures living in the American landscape. From 1928 to 1931, architects reflected these views of cultural eclecticism in the various architectural styles used in the SHC.



Figure 10. Cotswold type, a subtype of Tudor Revival. McAlester (1984): p. 362.



Figure 11. Example of French Eclectic style. McAlester (1984): p. 395.

The suburban or country lifestyle changed not only the residential landscape of that generation but also changed the physical residential form. Developers and realtors created smaller, more efficient homes to compete with cost, which Gwendolyn Wright (1980) referred to as the “minimal house.” Historicized architectural styles dominated the architectural language of the 1920’s suburban homes, specifically chosen to align the new residential landscape of America with past precedent fusing past images onto new ways of living (p. 190). Architects of the 1920’s experimented with the eclectic revival styles across America, such as Colonial Revival, French Eclectic, and Mediterranean Period Houses, drawing “on the full spectrum of architectural tradition” (McAlester, 1984, p. 319). These styles allowed flexibility and choice in domestic architecture, permitting architects to search for a national architecture (Pokinski, 1984, p. 39). As the 1930’s began, architects took advantage of the varying accepted forms of representation

and eclectic architectural styles, and in the SHC, architects experimented with evolving ideas in domestic design.

Hybrids

Hybrids followed two main trends between 1932 and 1937: (1) traditional forms incorporating Modern stylistic influences, and (2) traditional styles with Modern influence on interior space. Some of the designers who followed traditional form also used Modern language on the exterior of their homes, including simplified or refined exteriors and incorporation of new materials.

In the middle time period for the SHC from 1932 to 1937, designers continued to submit work that reflected the traditional eclecticism of American architecture; however, a large new category evolved of *hybrid* forms. “Once a *form* is accepted and institutionalized it resists further change, especially if it carries an economic advantage for a whole class of people” (Maxwell, p. 9). A *hybrid* form fused the traditional eclecticism of the 1920’s with the idea of Modernism, in planning, materials, and technology. *Hybrid* forms appeared very different from one another depending on the elements with which the architect chose to experiment, such as form or detail. According to Walker (1905), “all good architecture has been eclectic in the forming” (p. 39).

McAlester and McAlester (1984) termed 1920 to 1940 Modern architecture as *art moderne* or *modernistic* architecture which evolved out of the Art Deco style (Figure 12). McAlester and McAlester characterize Modern architecture as having smooth wall surfaces (often of stucco), flat roofs, horizontal grooves or lines in walls, horizontal

balustrades or emphasis, and asymmetrical façades (p. 465). Modern architecture also may have included continuous windows; one or more curved exterior corners, glass block, and small round windows (p. 465).

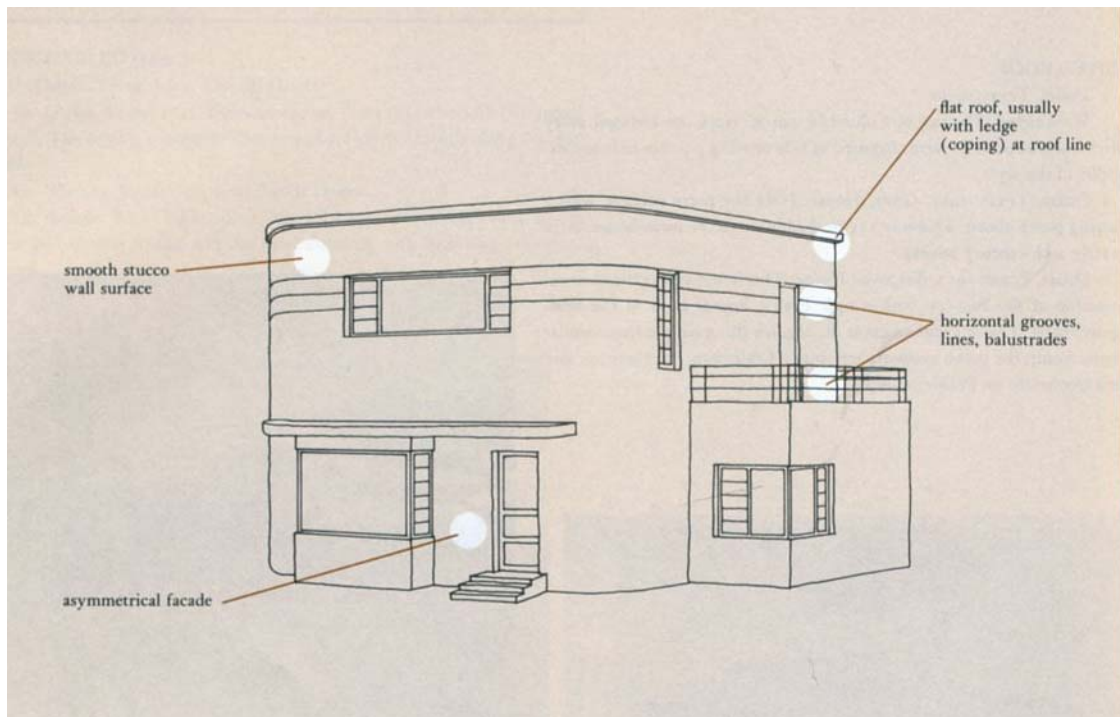


Figure 12. Modern Architecture Example. McAlester (1984): p. 464.

The term “Modern,” however, did not have a clear definition in the 1920’s and 1930’s. George Edgell (1928) described contemporary American architecture as a collection of Georgian, French, Colonial and other period-style buildings; all considered modern as long as they were built today in a manner amenable to the “needs and functions of today.” Kentgens-Craig furthered Edgell’s observation by defining “modern” as meaning technologically innovative for today, “modernism” as referring to new spatial arrangements of interior space, and “modernity” as describing works of art or

architecture (p. 295). Often when *HB* editors used the term “modern,” they followed Edgell’s definition of being up-to-date with the technology of the time. In the September issue of 1934, the editors referred to a home as having a “strong modern classic feeling” (1934, 1st, I). While “modern” and “classic” appeared to be opposite terms, the editors implied that the architects of the home took a contemporary approach to classical design features, again meaning the “classic” design was up-to-date.

An example of traditional form with *Modernistic* details, Harvey Stevenson and Eastman Studds designed the 1934 first-prize winner in Category I with a “strong modern classic feeling,” with editors remarked on the “modern classic feeling” referring to the lack of ornamentation or any specific style references used by the design on the exterior’s “clean white surface” and “frank recognition” of interior spatial adjacencies (Figure 13) (1934, 1st, I). The form, however, still relied on Colonial symmetry and order with painted traditional details along the interior walls (Figure 14). What the editors addressed as “modern” was the lack of ornament and crisp horizontal and vertical lines defining the exterior façade; however, the overall design resembled a *hybrid* of traditional form with a Modernistic handling of the exterior details.

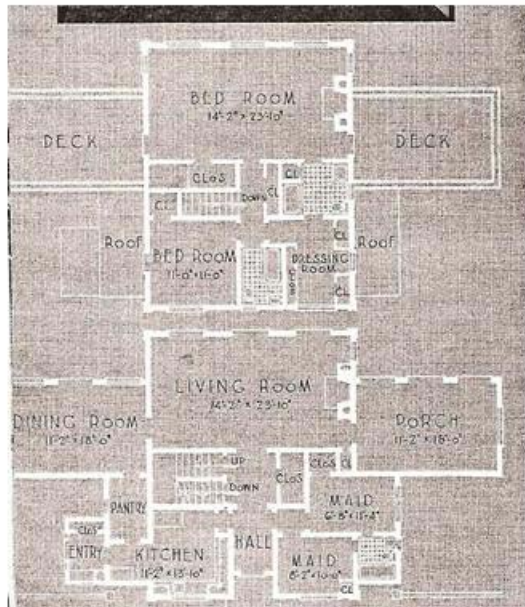
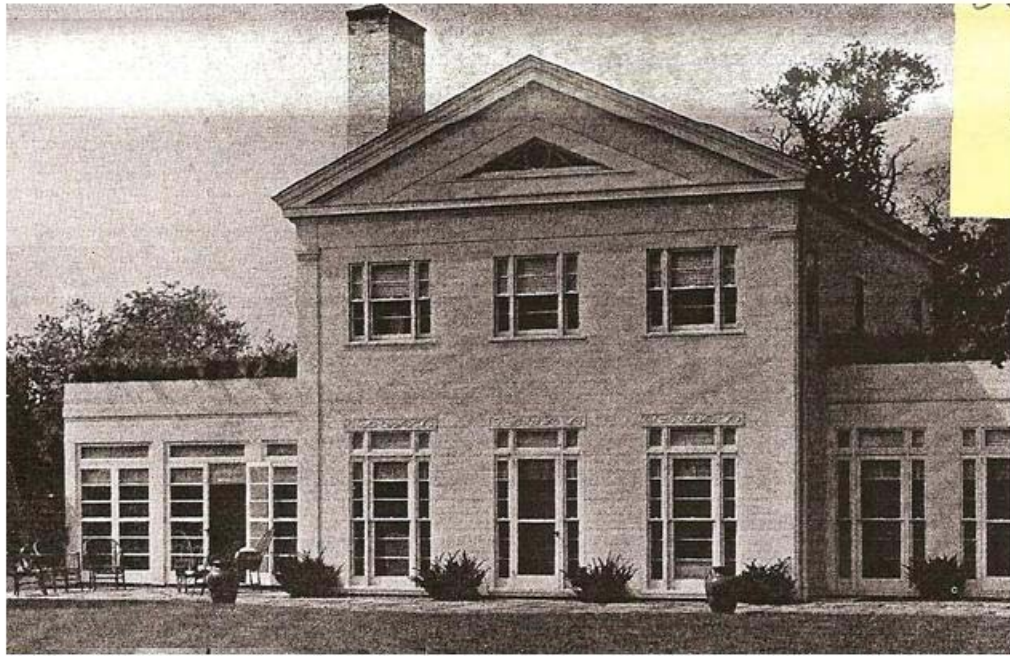


Figure 13. First Prize Winner in Category I 1934. *HB 76* (1934, September), p. 30-31.

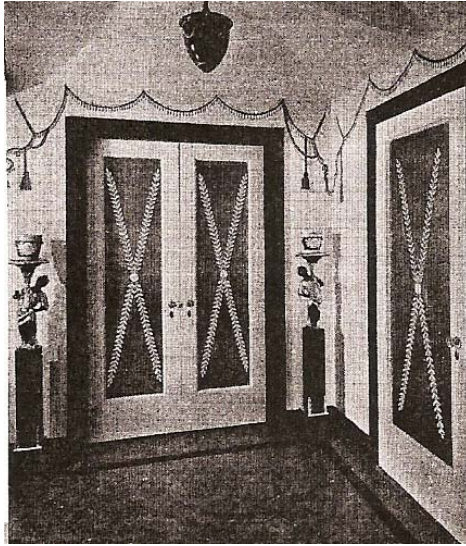


Figure 14. Interior view of 1934 First prize winner in Category I. *HB* 76 (1934, September): p. 30.

Along with prize-winning designs, the editors also selected Honorable Mention and Special Category homes, and in 1932, hidden amongst the Honorable Mention designs, a truly unique *hybrid* appeared. The architect, Henry Dubin, designed a home for himself in Highland Park, Illinois described in *HB* as “a radical departure in design and construction from the usual American home” (Figure 15) (The house of Henry Dubin, 1932, September, p. 148). Dubin designed his home with a free form floor plan and elevations, basing his decisions on economic use of space and convenience of plan “unhampered by conformation to any traditional style” (p. 148). Dubin’s choice in materials differed from traditional ones, utilizing welded steel flooring construction for its fireproofing abilities and placing casement windows to let in a maximum amount of air and light. Dubin specified exterior brick to maintain a natural connection with the exterior environment, a wooded lot that contrasted with this fully Modern dwelling.

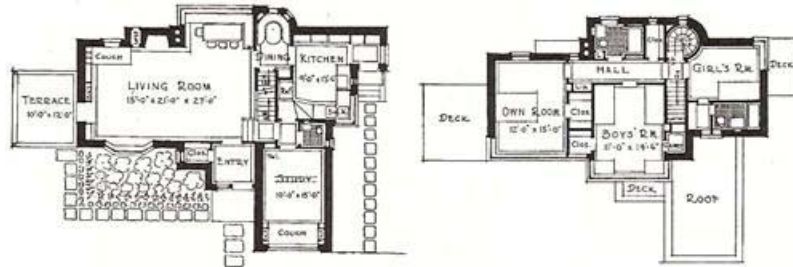
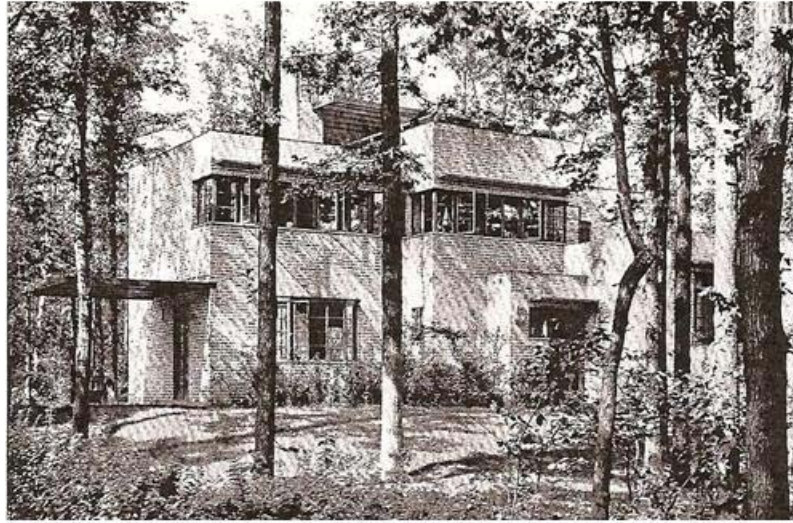


Figure 15. Honorable Mention 1932. *HB 72* (1932, September), p. 148-149.

Although appearing to be a *prototype*, upon investigating the locality of the home, Dubin's design more accurately reflects a *hybrid* form. Built in Highland Park, Illinois,

the Midwest architect took much design influence from Frank Lloyd Wright's experimentation with the Prairie Style. Dubin emphasized the strong horizontals and natural materials characteristic of the Prairie Style architecture long championed by Wright (Figure 16). Although Wright's direct influence might help explain Dubin's streamlined structure, he gained influence from a pivotal architectural exhibit at the Museum of Modern Art in New York, which included Wright's work, not as representative of Modern architecture, but as an influential component for its development.



Figure 16. Ward Willits Residence in Highland Park, Illinois designed by Frank Lloyd Wright. (Willits Residence, 2006).

From February 10, 1932 until March 23, 1932, the Museum of Modern Art (MoMA) in New York City exhibited models and photographs of International Style architecture. The “Modern Architecture International Exhibition,” covered current architecture and architects as well as influential architects, and their subsequent bodies of work. Highlighting five European architects and five American architects, the exhibition

brought together a diverse body of work to explore the trends of both European Modernism and American Modernism. The exhibit provided a chance to show Modernism as a universal style, not strictly European, by demonstrating American Modernist examples (Kentgens-Craig, 1999, p. 306). The Modern Architecture International Exhibition highlighted technology and materials as features in Modern architecture, and expressed the value of volume over mass and modern planning principles over symmetrical forms (Barr, 1932). Phillip Johnson (1932) commented that the exhibition demonstrated Modernism principles based on engineering and new ideas of function (p. 20). Modern architects sought to separate themselves from previous styles and forms by intentionally creating an architectural movement without historic precedent, creating a pure *prototype*.

Domestic architectural projects at the exhibition included works by Frank Lloyd Wright, Le Corbusier, Ludwig Mies van der Rohe, and Richard Neutra. The exhibition featured Wright's project for House on the Mesa (1932), in Denver, Colorado (Figure 17), in which he emphasized the horizontal elements of the layout, including materials such as glass walls and concrete blocks, along with architectural details that were not ornamented but accented (Hitchcock, 1932, p. 38). Though substantially smaller, Dubin's architecture also resembled Wright's design in form and detail. While not as intricate as Wright's work at Mesa, the honorable mention home from Dubin likely took its visual language from Wright and the tenets of his developing American *hybrids*. Materials in the design resembled natural and organic materials of local means, while Dubin pushed materiality even further by including steel-construction techniques, a

relatively new material in the residential sphere. Dubin also restricted his design from any ornamentation, unlike Wright, allowing the Modern ideas of volume over mass and modern planning principles over symmetrical forms to dominate the design language. Dubin designed his home based upon these influences and thus Dubin for the first time in the SHC expanded his language to include Modern ideas, creating a *hybrid* form, from the influence from the MoMA exhibit, and the proximity of Wright's work in Illinois.

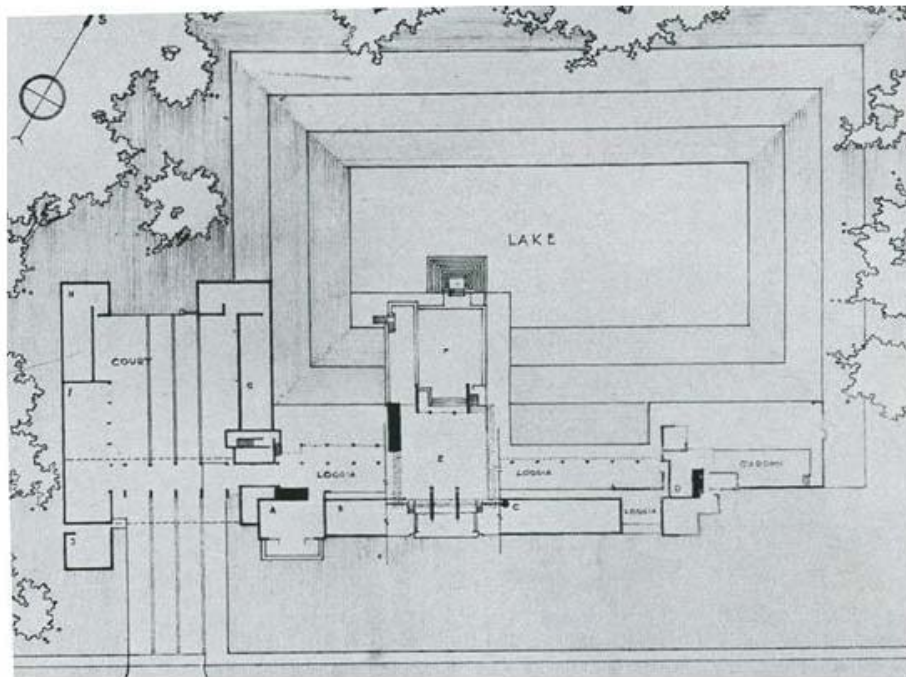
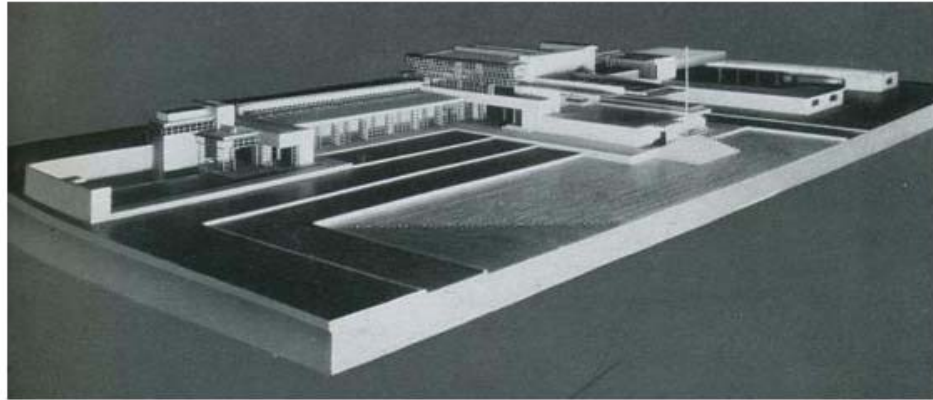


Figure 17. Frank Lloyd Wright's House on the Mesa, Denver, Colorado, in 1932
(Modern Architecture International Exhibition, p. 55)

Two years after the MoMA exhibit, Richard J. Neutra won the Special Category class in 1934 for a Modern *prototype* design, the best house of “recent construction, materials, and design developments” (See Appendix A). Neutra integrated the structure into the cliff side resulting in the judges noting that Neutra lay “no limitation on period of

type and the winner is an arresting house, pure modern” (Figure 18) (1934, 1st, SC).

Visually, the design merged within the site as each floor sloped downward along the cliff; however, Neutra condensed the usually sprawling California floor plan, creating a seamless regularity in the interiors and the exteriors (Figure 19). By stacking three floors Neutra expressed an alternative vision for one-story sprawling Western homes, instead taking advantage of the steep site.

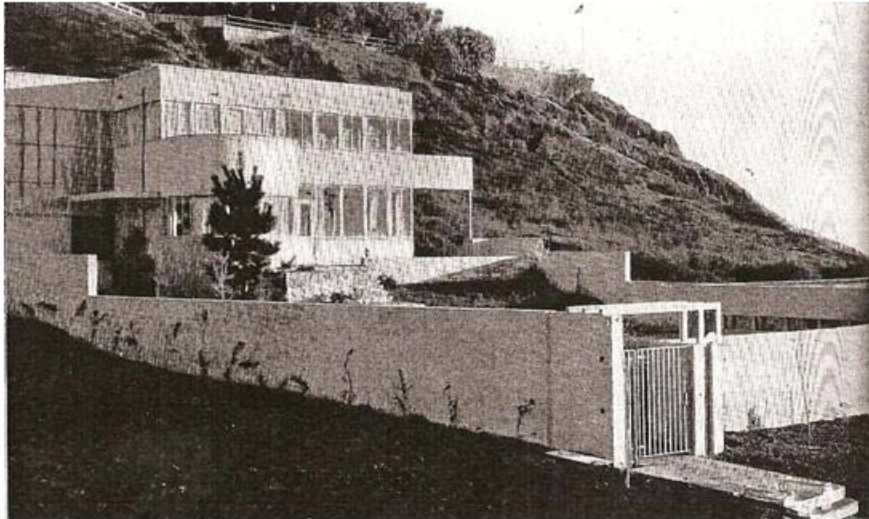


Figure 18. First Prize Winner in Category III 1934. *HB 76* (1934, September), p. 34-35.

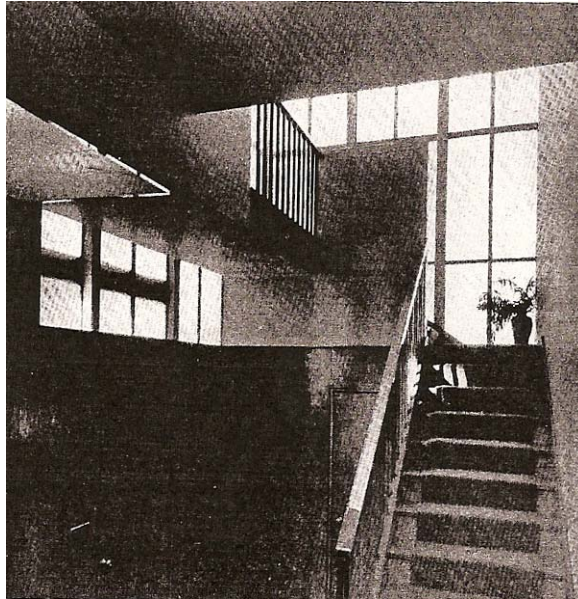


Figure 19. Interior view of 1934 Special Category home designed by Neutra. *HB* 76 (1934, May): p. 35.

HB editors, however, made little distinction between “updating” architecture and what would become known as *Modernism*. Commenting on Neutra’s first-prize home in 1934, the judges noted that the architect, Neutra, designed houses based on “pure modern” style by not referring to any specific period or type (Figure 18) (1934, 1st, SC). In this context, the term “modern,” used as a noun, defined the style and architecture as “modern” in its own right, not suggesting its adaptation of older styles with newer technology. Editors also observed the planning principles of the flexible living spaces and the centralized plan of a 1939 Neutra design: “In basic conception, in plan, in construction, here is modernism up to the hilt” (1939, 1st, II). Again, the editors used the term *Modernism* as a noun meaning style or architecture not a description of technology or modification, as was the case with many of the *hybrids*.

The editors hailed Neutra's design for its special use of materials and construction, claiming that the category lay "no limits on period or type," allowing Neutra to design a pure expression of form and materials (1934, 1st, SC, p. 35). A contemporary architectural critic, Fiske Kimball (1928) defined two poles of modernism: first, the functional or scientific, objective and realistic; and second, the formal or aesthetic, symbolic and abstract. Kimball believed that the second approach of formalism triumphed in architecture, and Neutra's designs followed this approach. Neutra designed the home for Anna Sten and Dr. Eugene Frenke based on technological advancements of steel frame windows, built-in furniture, special steel designed chairs, and standardized milled wood construction. As an architect, Neutra critically examined the formal relationships of the design and their aesthetics. Technically and visually, Neutra's design differed from any previous home shown in the SHC, exhibiting the first *prototype* of Modern residential architecture in the competition.

Neutra, however, had actually been experimenting with this form of architecture years before, having appeared in the 1932 MoMA Modern Architecture Exhibition. As shown in that exhibition, Neutra based the design of the Lovell House (1929) in Los Angeles (Figure 20) around its steel skeleton frame, using its pattern to define the rest of the design, making it "without question stylistically the most advanced house built in America since the war" (Hitchcock, 1932, p. 158). Incorporating many of the same formal qualities as his SHC prize-winning home, the Lovell House contained the floor plan within a single rectangle, separating the service areas from the living spaces along the center axis. The concrete, glass, and steel cantilevered off of a cliff side for this

house, and yet provided a series of roof terraces and external rooms to take advantage of the site, a carry over from design approaches in the West and a hallmark of the Modern style.

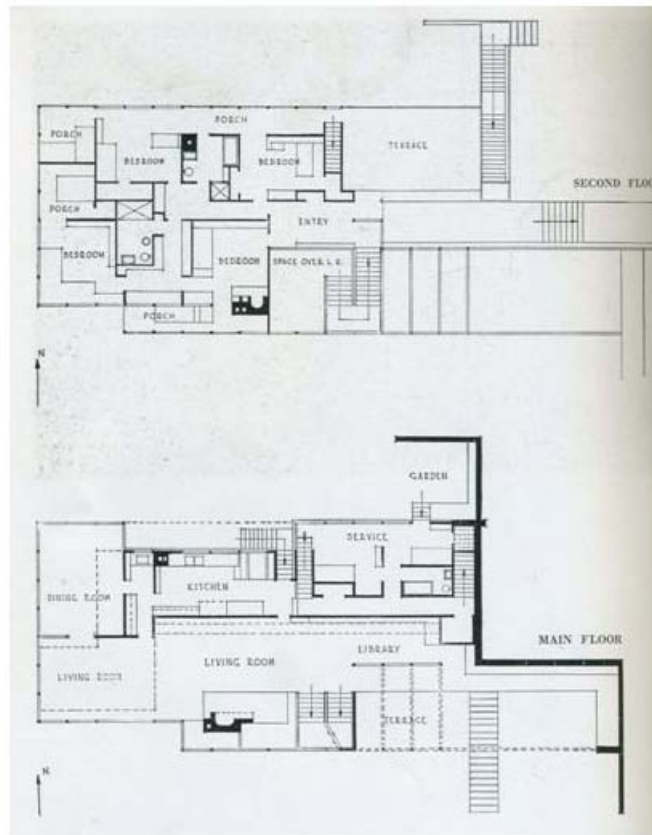


Figure 20. Lovell House designed by Richard J. Neutra 1929 (Modern Architecture International Exhibition, p. 166-167).

Contextually within the MoMA Modern Architecture International Exhibition, Neutra's architecture followed the precedent of other Modern architects, such as Le Corbusier and Mies van der Rohe. However, placing Neutra's design within the SHC provided stark contrast from what high architecture hailed as Modern design and what *HB* editors referred to as "modern." Americans had always favored traditional design approaches in the residential realm, according to Eggener (2004), and the domestic sphere lagged behind in accepting modernistic style, though it had to embrace modern technology and convenience along with the cost savings from mass production and distribution (p. 313). Only a year after the MoMA Architecture International Exhibition, Chicago served as the location of the 1933 World's Fair, placing a high importance on advancing Modern architecture as the new American style.

Recalling the impact of the Columbian Exposition design of the "White City" (Chicago's World Fair in 1893) which "became a model and a goal for inspiration" and creating the turn of the century interest in classical architecture, the 1933 fair organizers faced the burden of creating a new model for American architecture that described a more progressive view of the society (Pokinski, 1984, p. 73-74). Buildings for the 1933 Fair, based upon Modern architectural principles, including unbroken planes and light steel frames, eclipsed the "parade of sculptured ornamentation" of the earlier event (Chicago's world, 2006). In the domestic sphere, fair organizers designed an exhibition of "The Houses of Tomorrow," to showcase the advancements of materials and technology and their applications within the new American home (Figure 21). One of the members of the

commission that set the design aesthetic for the fair described the necessary architecture by stating:

“It would be incongruous to house exhibits showing man’s progress in the past century in a Greek temple of the age of Pericles, or a Roman villa of the time of Hadrian” (Chicago’s world, 2006).

The commission focused on buildings of the future as a place where home builders and manufacturers could study and create in an environment similar to a scientific laboratory resulting in “*new elements of construction, products of modern invention and science*” (Pokinski, 1984, p. 75).

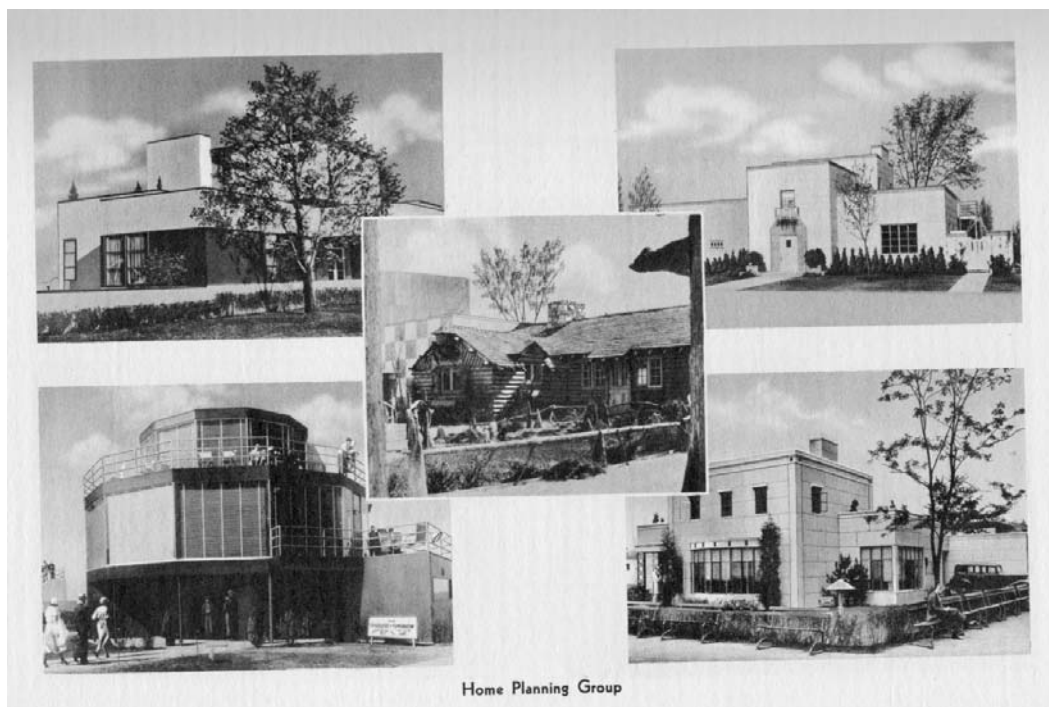


Figure 21. Homes of Tomorrow Exhibition at the 1933 Chicago’s World Fair. 1933 Chicago’s world fair: A century of progress homes of tomorrow exhibition. (2007). Retrieved April 4, 2007, from http://users.marshall.edu/~brooks/1933_Chicago_World_Fair.htm.

In the domestic realm, architects continued to experiment with the “new elements of construction” and “modern inventions” as they related to the American home. The

SHC contained a variety of houses in a variety of styles during 1932 and 1937, mainly representing a mix of *hybrids* and traditional types. The *hybrids* exhibited not only Modern stylistic features and materials, but also eclectic styles that incorporated formal and technological advancements.

While using the traditional courtyard ranch form, designer Frederick Confer outlined the courtyard with metal railings, communicating a horizontal emphasis along the exterior of the home (Figure 22). Although using traditional building materials and construction, such as redwood siding and cedar roofing, Confer specified a painted white finish on the redwood siding to emphasize large, flat exterior surfaces with little or no decoration (1937, 2nd, II). The steel-framed windows consisted “of varied but harmonized designs” but departed from traditionally detailed double hung windows (p. 28). *HB* editors discussed the strong horizontal railing outlining the courtyard contrasting with the vertical floor to ceiling windows and door openings that seamlessly link the exterior with the interior (Figure 23) (p. 28).

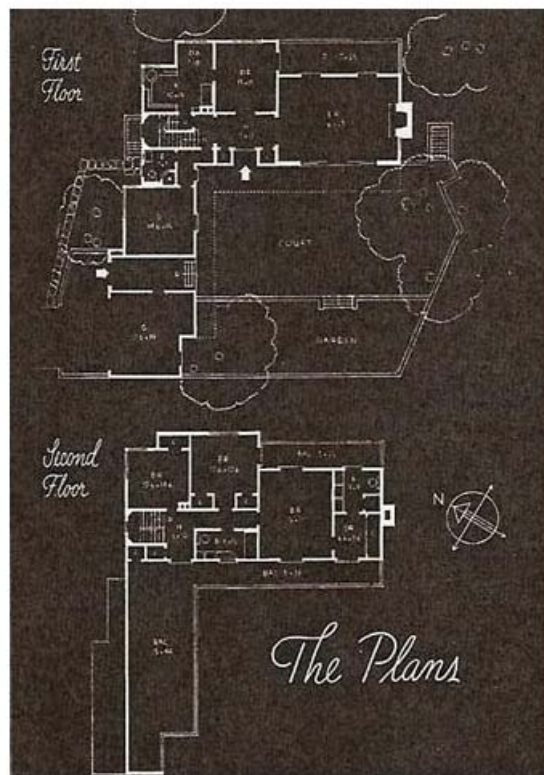


Figure 22. Second Prize West 1937. *HB 79* (1937, February), p. 28-29.

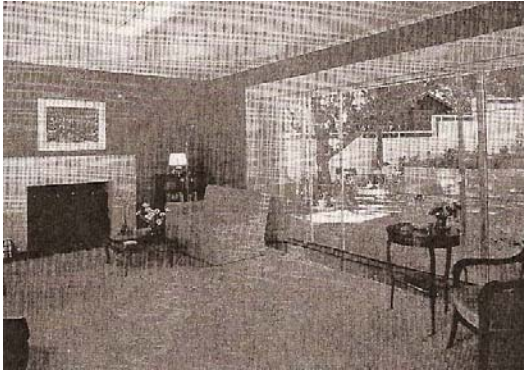


Figure 23. Interior view of the 1937 Second Prize house in Category II designed by Confer. *HB 79* (1937, February): p. 29.

Though three homes in this middle period of the SHC maintained a traditional appearance, the form of each relied on site and interior planning considerations as their main focus, a much more modern approach to design. In 1933, Harvey Stevenson, Thomas & Studios designed the first-prize winner in the eastern division, allowing the site to dominate the traditional orientation of the house (Figure 24). From New York, the architects rotated the façade of the home ninety-degrees in order to capture the commanding views as well as accommodate a narrow lot (1933, 1st, East). They created quoins at the corners of the brick exterior walls and placed arches on pilasters, recalling Classical details on the exterior of the design. Also in New York, Hunter McDonnell designed the third-prize winner in 1933 based on the client's request "that its principal rooms should be placed at the sunny end, commanding the main view," resulting in an irregular plan with a three-story rear façade (Figure 25) (1933, 3rd, East). While the interior architecture took advantage of the site and location, McDonnell cloaked the exterior of the home in traditional Colonial East coast style with cedar shingles and the interior with knotty pink paneling (Figure 26) (p. 63).

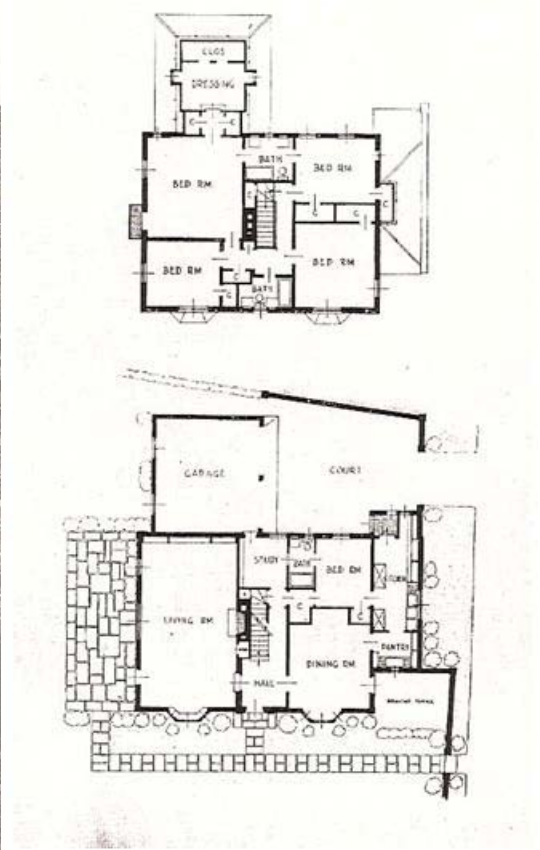
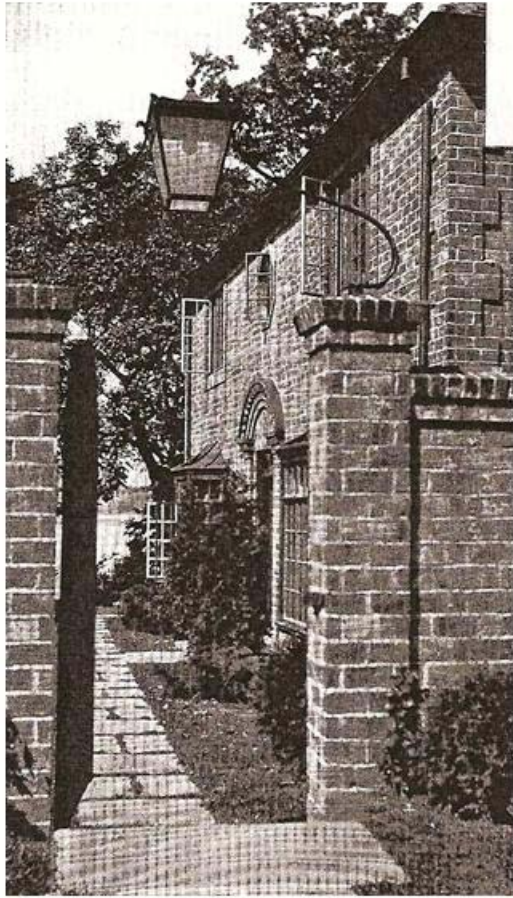


Figure 24. First Prize Winner in Eastern Division 1933. *HB* 73 (1933, June), p. 274-275.

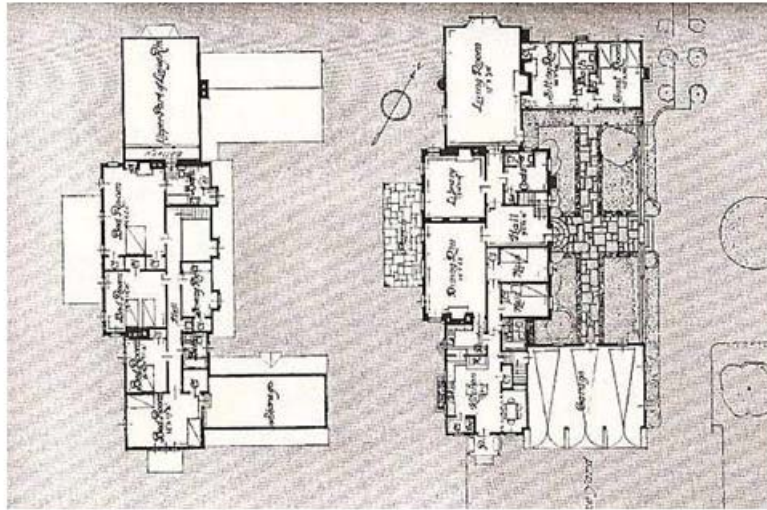


Figure 25. Third Prize Winner in Eastern Division 1933. *HB* 74 (1933, August), p. 62-64.

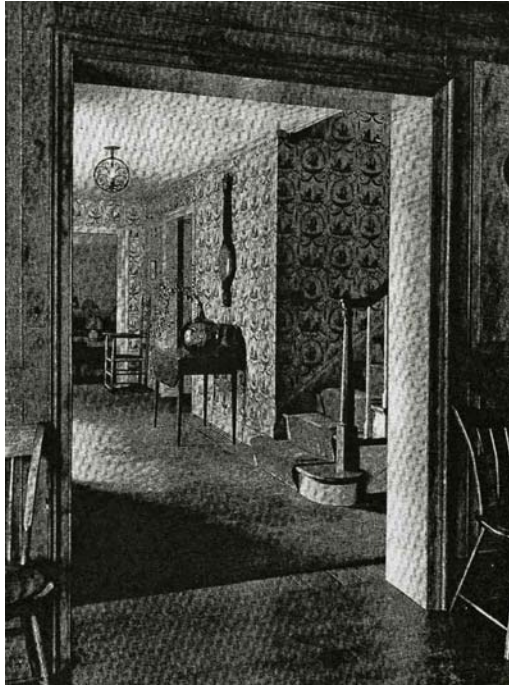


Figure 26. Interior view of the 1933 Third Prize Winner designed by Hunter McDonnell. *HB* 74 (1933, August): p. 274.

By the end of 1937, the SHC had ventured into displaying Modern *prototypes* of domestic architecture. The editors of *HB* remarked on the expansive range of designs in the competition that year:

“A wide variety of architectural types and traditions from the old world and the new, ranging from provincial styles to the ultra modern”
(Announcing the, 1937, January, p. 19).

Americans had begun to not only see Modern forms and styles, but also accept them within their historicized culture. The MoMA Architecture International Exhibition, an example of high art, helped to facilitate a sense of Modernism in Europe and America, while the 1933 World’s Fair, an example of popular culture, furthered the appropriateness

of Modernism as an American style. In this period, as evidenced in *HB*, architects continued to experiment with Modern characteristics and ideas within domestic architecture; however, the traditional stylistic expressions blended in with existing neighborhoods and brought a sense of continuity to their designs (Loeb, 1999). As Americans continued their search for the American style, architects who competed in the SHC began to experiment with Modern characteristics at the domestic level to break free of *hybrid* interpretations and thus create true Modern *prototypes*.

Prototypes

The final period of the SHC from 1937 to 1942 saw a rise in *prototypes* of Modern form. Architects molded Modern architecture to the American domestic lifestyle more quickly along the West coast where Modern principles closely related to the traditional patterns of integrating the exterior living spaces seamlessly with the interior spaces and site considerations maintained a primary factor in design development. *Hybrids* of previous years in the competition gave way to Modern *prototypes* where designers continued to experiment with the form and details of representation. In the last leg of the competition, not only did architects and clients begin to accept Modernism, the editors of *HB* also began to respond positively towards Modernism in domestic architecture. Only four years after Neutra's design appeared in *HB*, the SHC contained a large number of Modern homes, with six of the total fifteen homes (40%) shown in the magazine in 1938 competition.

HB editors recognized the ingenuity of Modern designs: “There is no architectural style which may not borrow successfully some of the basic elements you find here” (1939, 1st, II). Referring to one of Neutra’s designs in 1939, *HB* editors complimented the design’s planning principles, flexible living spaces, and centralized plans as a *prototype* for Modern domestic architecture (Figure 27) (p. 26). Through economy of plan and the condensing of spaces, Neutra created a new expression for domestic architecture, in which he articulated through strong horizontal compositions of expansive ribbon windows on the exterior carrying over into horizontal interior elements of windows, built-ins, and lighting (Figure 28). Through enhancing and revisiting the basics of design principles in the interior architecture and its relationship to the exterior, Modernism found its first acceptance within the competition.

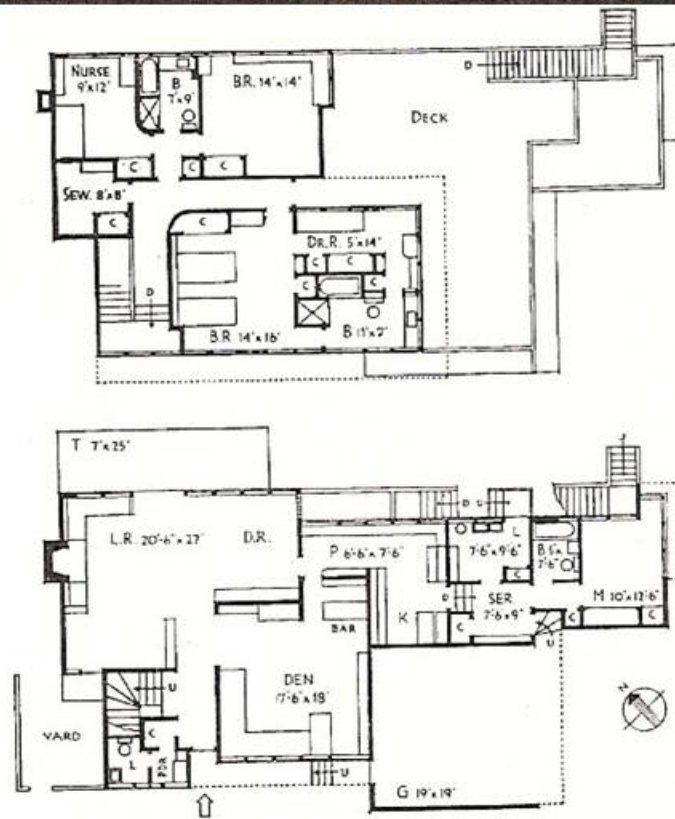
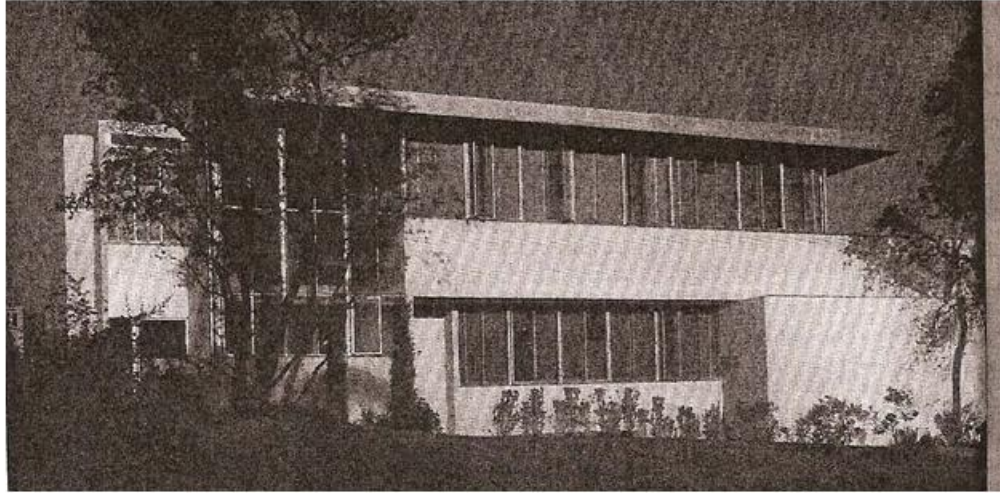


Figure 27. First Prize Category II 1939. *HB 81* (1939, January), p. 26-27.

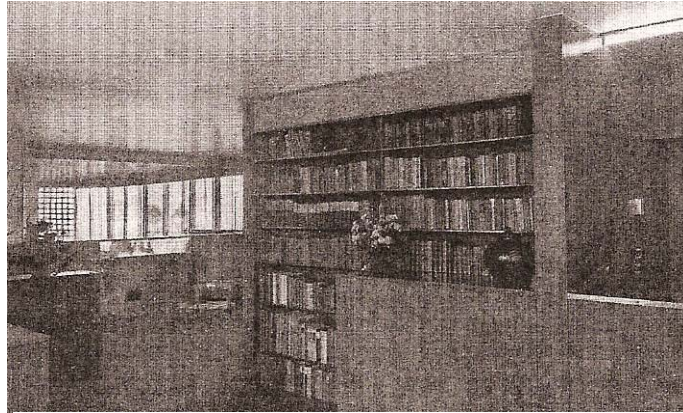


Figure 28. Interior view of living space of 1939 First Prize winning house designed by Neutra. *HB 81* (1939, January): p. 27.

Editors and judges of the SHC continued to search for entries with the following four criteria: (1) excellence in design, (2) skill in the use of materials, and (3) economy in the use of space and convenience of plan, and (4) adaptation to lot and orientation. In the later part of the 1930's, Modern *prototypes* spoke to these four categories perhaps better than the original *archetypes* in the beginning of the competition. Editors found excellence in design among houses which filled the other three categories, using innovative design, materials, and site considerations. Drawing design influence for the formal organization of space, architects used the locality of the area and the contours of the site to inspire their designs. Their goal was to harmoniously integrate the building with the surrounding landscape. Architects also experimented with the reduction of space and rooms, connecting the social areas and separating private sleeping spaces. Modern architects in the competition focused on the development of new materials and their uses, such as steel-framed windows and prefabricated materials. A California designer intentionally based the design of his competition entry on a replica of Japanese

architectural forms and modularity (Figure 29). Under the honorable mention category for class III in 1934, the designer used the innovation of prefabricated materials to design the house around a twelve-inch module, the entire house, including exterior spaces, fit into a rectangular grid, reducing the cost substantially (1934, HM). While rooted in Japanese design traditions, the architect, Harwell H. Harris, created an interesting version of a *hybrid* experimenting with the translation of Japanese design principles and Modern principles, such as ribbon windows connecting interior spaces to the exterior and streamlining spaces and ornament (Figure 30). Many of the four design criteria for the SHC fit with one another, such as the condensing of spaces and technological advancements in new materials, such as floor to ceiling sliding glass windows, expanding the room limitations beyond the wall, as far as the view would permit.

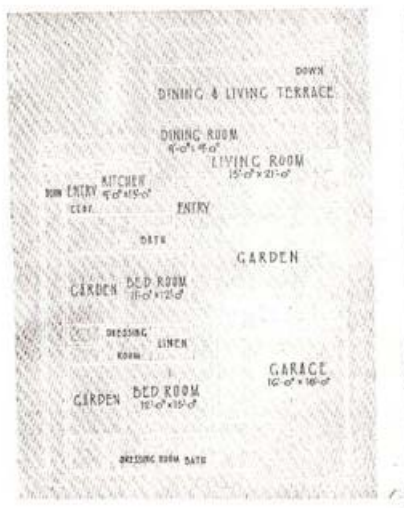


Figure 29. Honorable Mention 1934 in the Special Category designed by Harwell H. Harris. *HB* 76 (1934, October), p. 73.

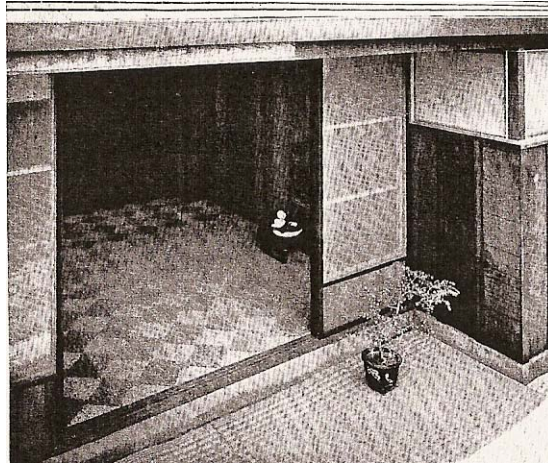


Figure 30. View of Exterior and Interior space connection in the 1934 Honorable Mention Home designed by Harwell H. Harris.

Neutra continued to explore innovation in spatial expression in his prize-winning home of 1938 (Figure 31). The exterior vertical elements of concrete harmonized with strong horizontal steel and glass windows, aligning with the linear interior spaces (Figure 32). Again, Neutra minimized the interior space condensing room size, causing the judges to comment, “(h)ere is modern—frank, straightforward, rational” (1938, 2nd, West). Judges and editors both expressed their affinity towards Neutra’s ability to interpret Modern design in a way which produced rational design with every inch of interior space fitting precisely within the competition’s parameter of “economy in the use of space and convenience of plan.” Judges furthered commented: “Yet while the pattern and structure are fresh and of the minute, new materials and new forms are never used for their own sake or without regard for the whole function of the finished house” (p. 18). Modern architects focused on not only the exterior and material elements of Modernism, but also on the interior with flexible and livable floor plans incorporating built-in

elements, combined living spaces, lack of ornamentation, up-to-date equipment, and innovation of materials. In the 1938 home, Neutra specified materials, such as Narra wood, African walnut, silver-gray carpet, white enameled cupboards, and linoleum, chosen for their inherent aesthetic qualities as well as their role as a building material. Function took hold and in a time of budgets, simplicity conquered. The totality of the design continued a trend of Neutra's designs marking a departure of domestic architecture standard and creating a new language for Modern *prototypes* in the landscape.

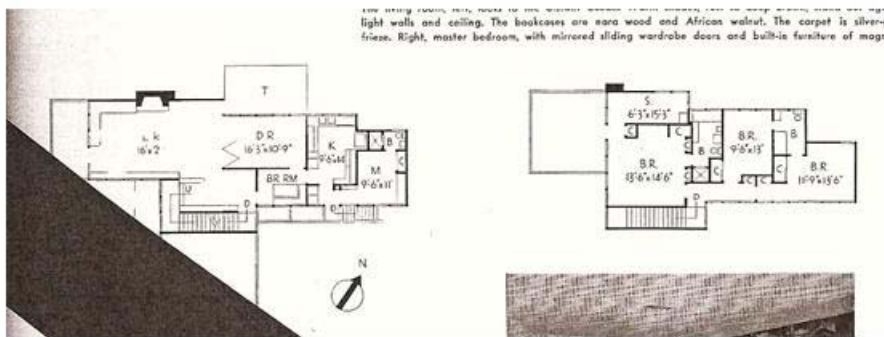
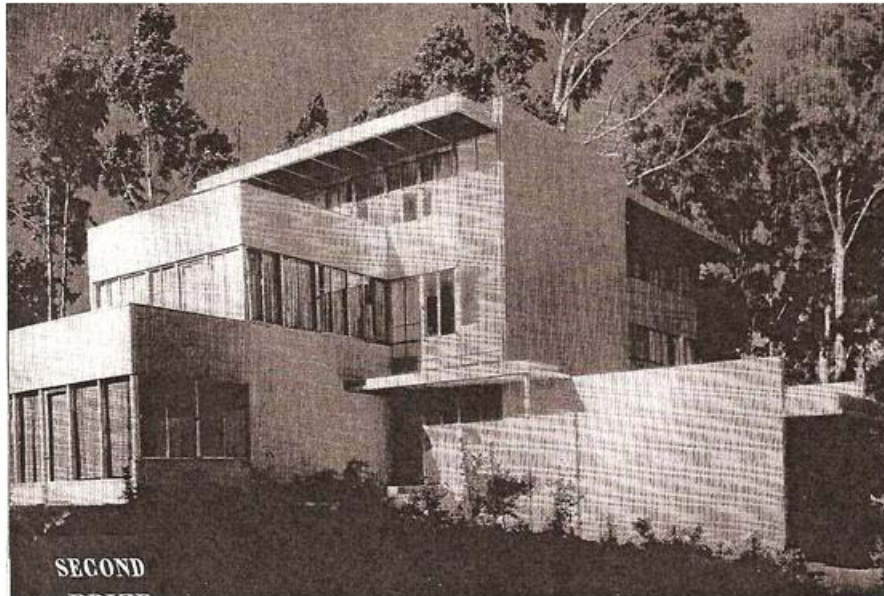


Figure 31. Second Prize Winner West 1938. *HB 80* (1938, January), p. 18-19.

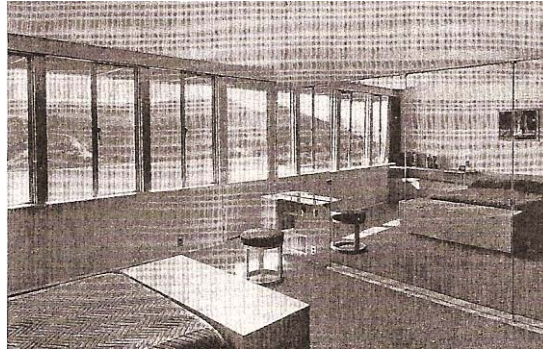


Figure 32. Interior view of Bedroom space in the 1938 Second Prize winning house designed by Neutra. *HB* 80 (1938, January): p. 19.

Modern architecture continued to have close connections with the landscape and the exterior environment. Domestic architecture in the last phase of the competition echoed principles begun by architects, such as Frank Lloyd Wright, with buildings as outgrowths of the land harmonizing in form and detail. Robert Inslee designed a home along a cliff requiring no excavation by placing the home upon an existing rock ledge (Figure 33) (1938, HM). While California designers traditionally focused on site considerations, Inslee solved the difficult site and plan issues through material innovation, manipulating the design of the home, not the land of the site. Only one façade had sunlight or exterior exposure, a site condition that Inslee used to his advantage by specifying materials, such as glass block, to allow light into every aspect of the home while still maintaining privacy (Figure 34). Neutra again in 1938 took advantage of material technology in order to capture the entire essence of a desert landscape for a weekend home (Figure 35). Materials included a concrete slab and glass walls with sliding glass doors, integrating the expansive desert views into the minimal living spaces and truly connecting the interior environment with the exterior space. Speaking to the

presence of up-to-date mechanicals, *HB* editors reported: “Modern building methods and foolproof automatic household equipment have made this possible” (1938, *SC*). *HB* editors went on to describe that innovations have allowed for a vacation home to break with the expected and conventional architecture, while architects had more freedom in design than with the average residential home (1938, *SC*, p. 50). Both Inslee and Neutra took inspiration from the landscape while using material innovations to create a domestic architecture responding to clients’ needs and requirements providing more *prototype* models to the competition.

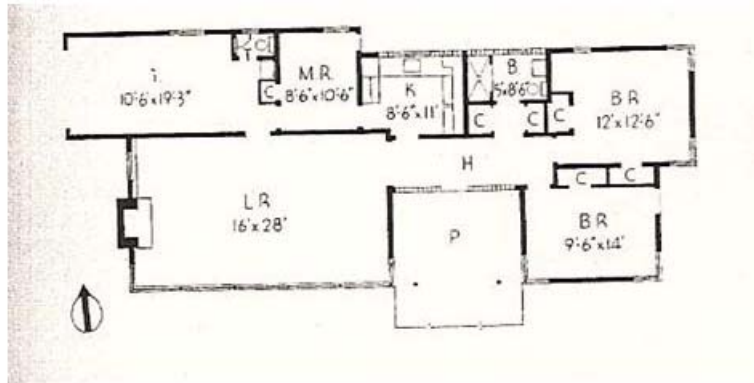


Figure 35. Honorable Mention 1938. *HB* 80 (1938, March), p. 55.



Figure 34. Interior view of bathroom in 1938 Honorable Mention home designed by Inslee. *HB* 80 (1938, March): p. 55.

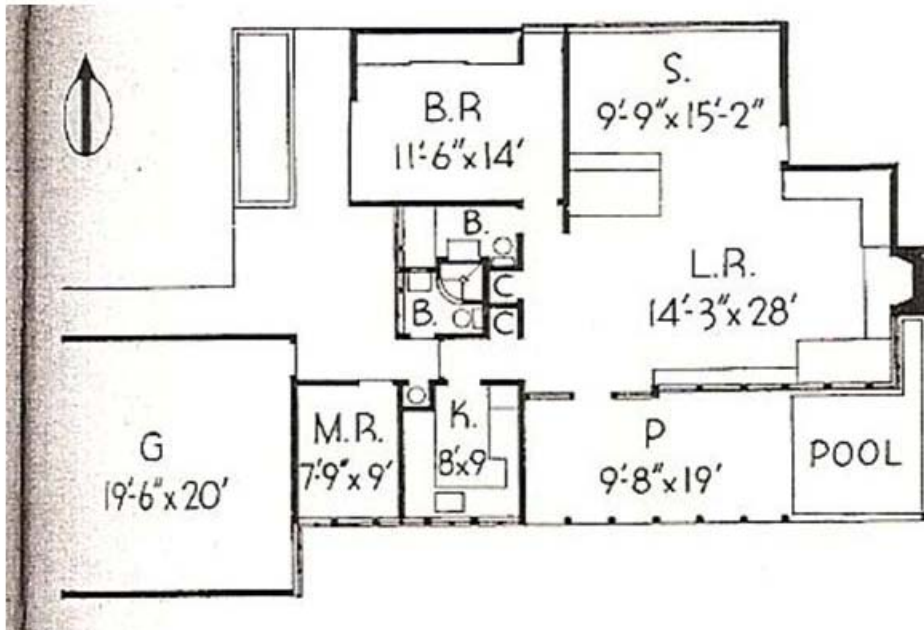


Figure 35. First Prize Winner Weekend Home 1938. *HB* 80 (1938, March), p. 51.

Architects continued to explore new uses of materials developed in the 1930's, incorporating items such as steel siding into the domestic language. *HB* editors praised the third prize winner in 1940 in the three-to-six-rooms category for "excellence" in design and innovation of materials, both became evident after a closer look at the interior architecture of the Houston, Texas home (Figure 36). Mackie and Kamrath designed the two-story home paying special attention to materials and their weathering and low-

maintenance properties. The design team selected Texas limestone cut into thin, irregular slabs for the first floor exterior and grey-brown pine siding along the upper story (1940, 3rd, 3 to 6). Mackie and Kamrath used similar materials along the interior with limestone, Texas pine, and Japanese grass cloth in the living room (Figure 37). The interior materials mimicked the exterior materials, bridging the exterior and interior. Mackie and Kamrath provided a *prototype*, not specifically of the Western model of Modern architecture shown by Neutra, but from the influence of Wright and the Prairie style. The use of local materials blended with the environment, and fused with the innovation of the interior layout based around Modern design principles of the open and flexible first floor and condensed and private second floor, the architects further echoed Wright's architectural contribution by maintaining the strong horizontal emphasis of the design and adding features such as floor to ceiling windows.

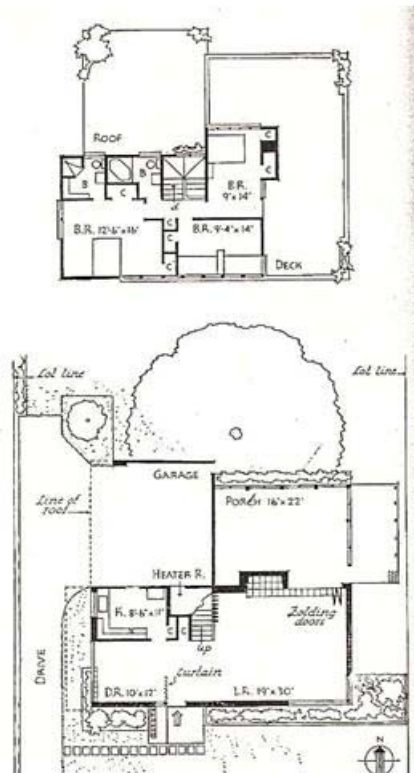


Figure 36. Third Prize Category I 1940. *HB 82* (1940, February), p. 24-25.

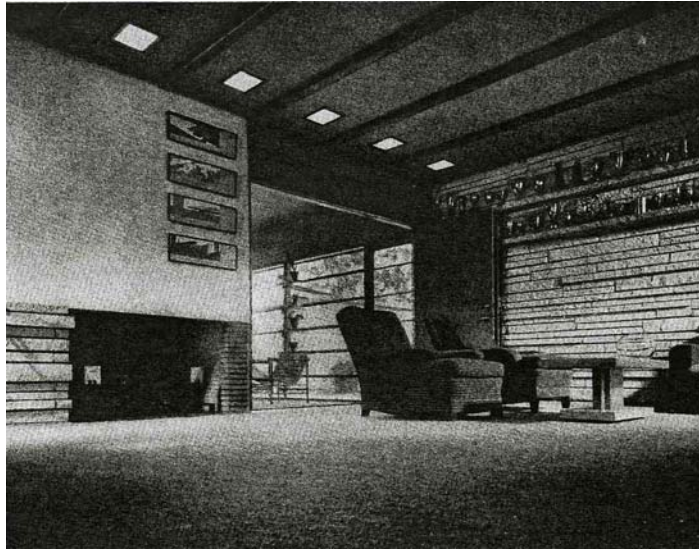


Figure 37. Interior View of the Third Prize winner in 1940 designed by Mackie and Kamrath. *HB* 82 (1940, February): p. 25.

With Modernism focused on the asymmetrical and strong horizontal characteristics, architects had to balance their formal designs often through materials. Of the third-prize winner in the seven-to-ten-rooms category in 1940 from Massachusetts, the *HB* editors wrote:

“When, after sifting through scores of entries, the judges of House Beautiful’s competition came to the house designed for Mr. Colby by Messrs. Wills, Stubbins and Peter, they all agreed that here was a greater contribution to architecture than almost any other submission” (1940, 3rd, 7 to 10, p. 20).

While not the first prize winner, the editors praised the uniqueness of the design and its advanced architectural solutions to its site and function as a week-end home. The architects placed all of the principal rooms along the ocean side view through clean and rugged lines providing a comfortable summer home for the residents. The design focused

a long linear plan, only one room deep, against a parallel hall and a lavatory enclosed in a circular element off the main corridor (Figure 38). Architects Royal Barry Wills, Hugh Stubbins, and Marc Peter, placed clerestory windows along the exterior walls without views to provide ventilation and light, while relegating all of the floor to ceiling windows to the side of the home with a view of the Atlantic Ocean, choosing materials of rough stone on the first floor, with vertical boards with battens on the second (p. 20). Wills, Stubbins, and Peter not only used Modern design principles to organize the linear, condensed floor plan, but also experimented with the stylistic language and materiality to dominate the composition and define the qualities of the space. The second floor vertical boards provided an opposing element to the strong horizontal emphasis of the plan and ribbon windows, contrasting with the intimate connection with the Atlantic Ocean (Figure 39).

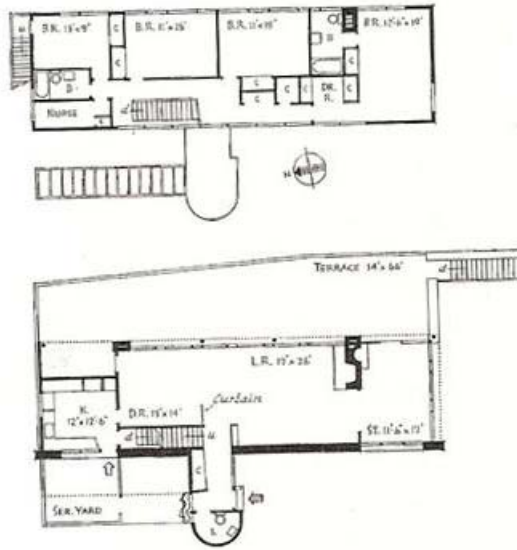
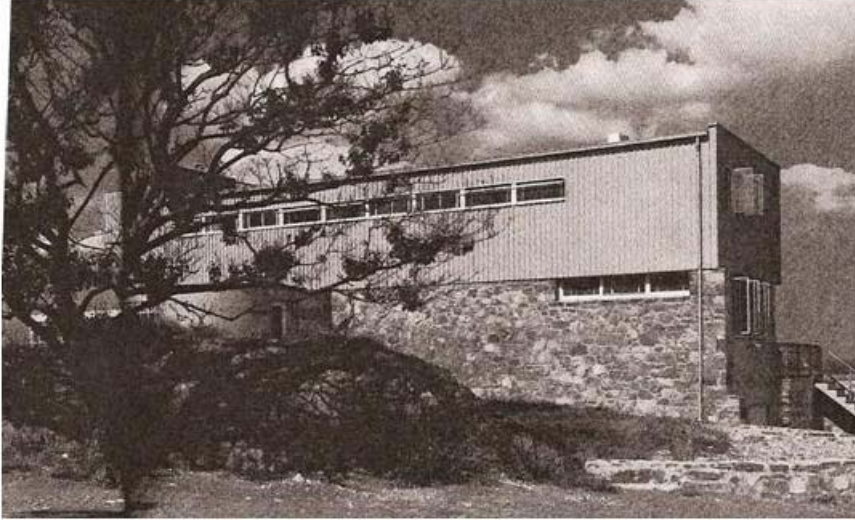


Figure 38. Third Prize Category II 1940. *HB 82* (1940, January), p. 20-22.

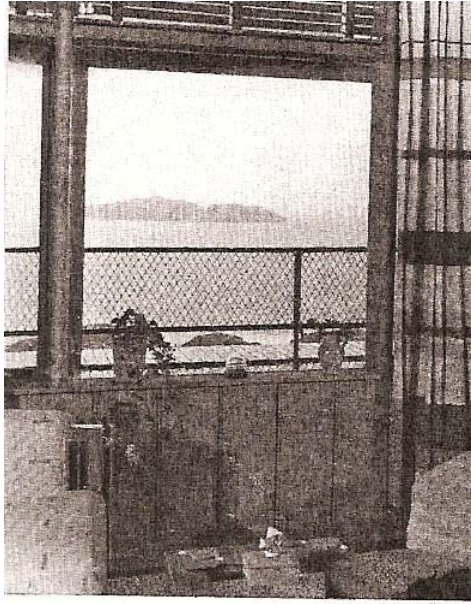


Figure 39. Interior view of 1940 Third Prize winner in the seven-to-ten-room category designed by Wills, Stubbins, and Peter. *HB* 82 (1940, January): p. 21.

Within Modernist principles, architects also experimented with different forms and shapes for interior planning and their translation on the exterior. Gregory Ain designed the Honorable Mention home of 1939 and the judges applauded his integration of irregular interior spaces with exterior elements such as concrete walls and corner windows (Figure 40) (1938, HM). The exterior features continued a sculptural quality of extending the façade meeting the privacy needs of the residents in the courtyard. The interior layout also resembled this amassing of sculptural qualities as seen in the living room with the fireplace becoming an emphasis of the form Ain achieved with his design (Figure 41). Ain's exploration of the aesthetic qualities of form offered a new *prototype* in the SHC for Modern architecture, which surpassed the need for ornamentation instead focusing on the formal principles of design to communicate space and beauty.

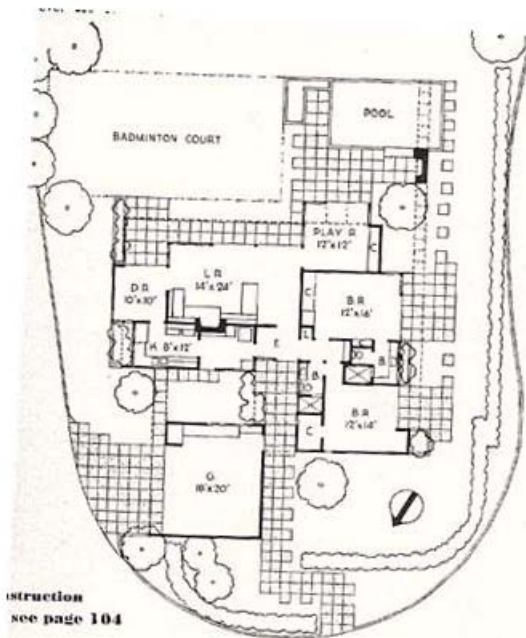
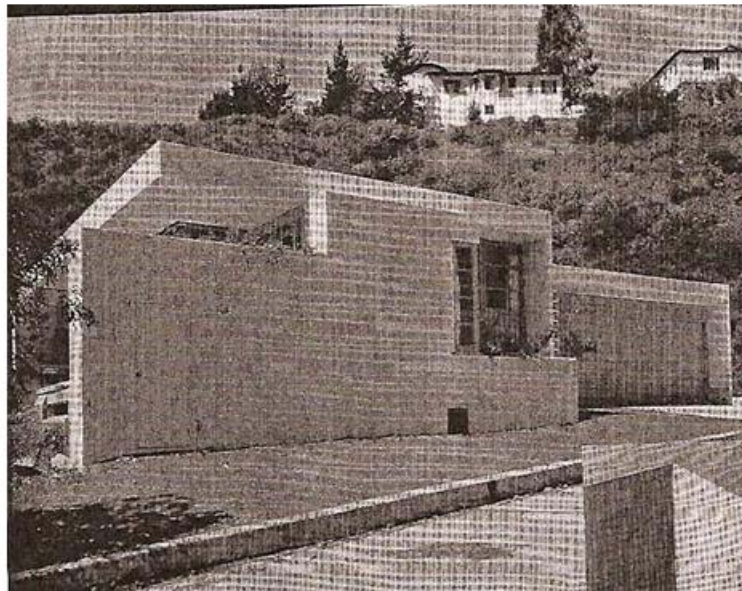


Figure 40. Honorable Mention 1938. *HB 80* (1938, March), p. 57.

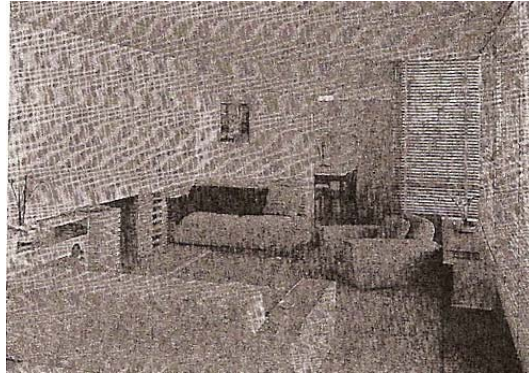


Figure 41. Interior view of Living space in 1938 Honorable Mention home designed by Gregory Ain. *HB* 80 (1938, March): p. 57.

Ain continued to explore the formal qualities of space to define the aesthetic quality of the building as well using the same principles as the previous home, but arriving at a different manifestation of the Modern *prototype* (Figure 42). The house consisted of only a kitchen, living room, bedroom, and bathroom with expansive windows opening the space at either end (1939, HM). Editors of *HB* responded to this compact entry noting: “The good modern house is something more. It has balance, harmony, adaptability to a personal way of living. It is efficient—and fun” (p. 43). Built as a weekend home, Ain designed the interior with only four spaces, which he counteracted by placing tall, expansive windows at either end of his design. The linear design focused upwards and outwards creating a sense of openness and spaciousness within a confined space (Figure 43).

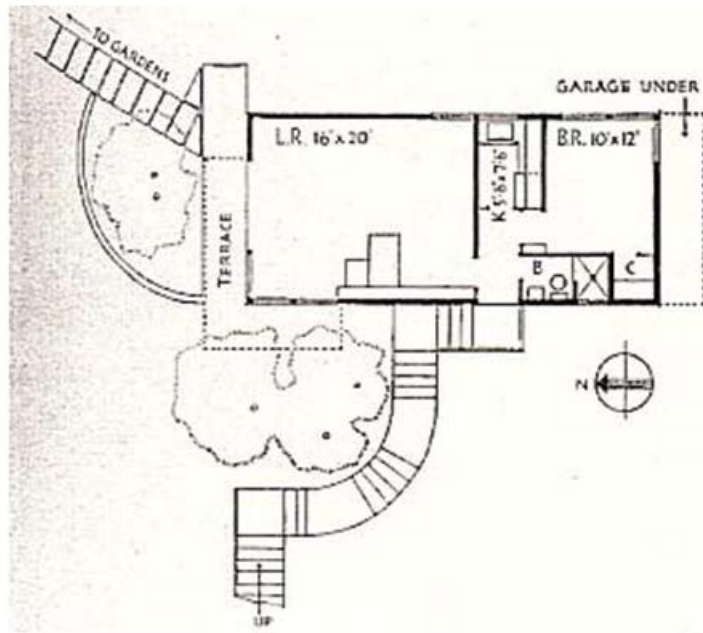
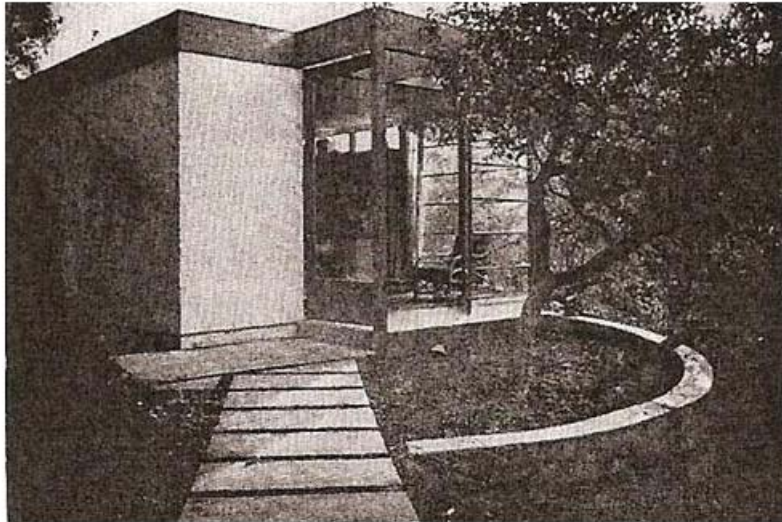


Figure 42. Honorable Mention 1939. *HB* 81 (1939, February), p. 43.

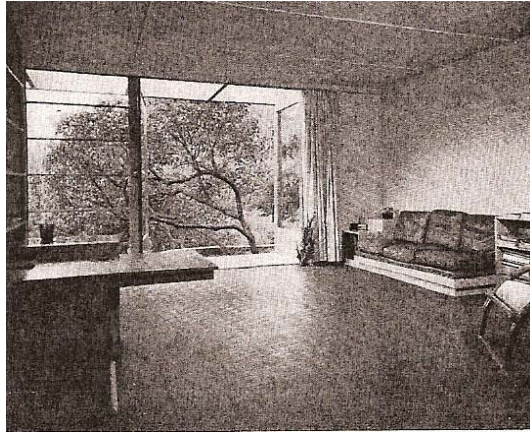


Figure 43. Interior View of the 1939 Honorable Mention home designed by Gregory Ain. *HB* 81 (1939, February): p. 43.

In 1940, Edward D. Stone designed a home which departed from the conventional modern imagery of “squarish white houses with flat roofs, smooth walls, panels of windows and glass block” *HB* editors expected from Modern design (1940, HM). The editors described a common criticism of Modern commercial buildings as being too austere, being reduced to having no design character, however, Stone’s design from West Virginia, included curvilinear forms to create a “definite charm” of natural forms with the context of Modern design (Figure 44) (p. 36). Stone explored the ability of Modern interior planning to move away from linearity and utilized curved forms, shaped around the function of the room, in this case the dining room (Figure 45). Stone examined the different formal ways to express Modern domestic architecture, taking similar lessons from Ain, and relying on the knowledge of balance and harmony, considering the visual impact of the space as well as its use.

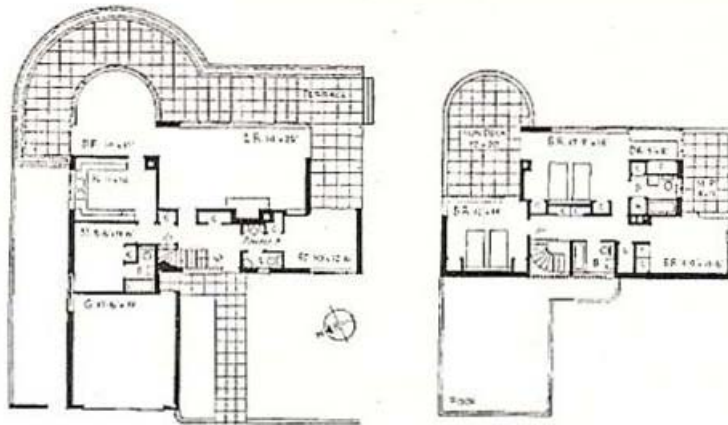
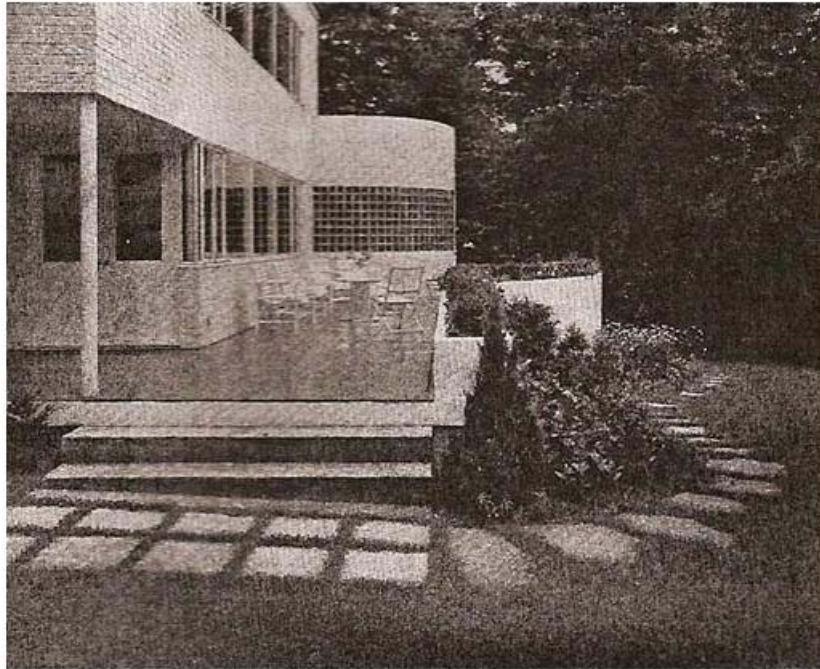


Figure 44. Honorable Mention 1940. *HB 82* (1940, March), p. 36.

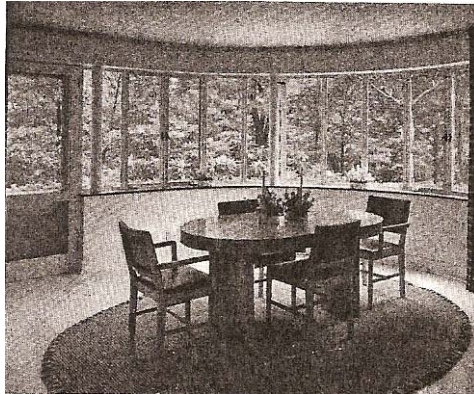


Figure 45. Interior view of Dining room in the 1940 Honorable Mention Home designed by Edward D. Stone. *HB 82* (1940, March): p. 36.

Architects, towards the end of the competition, focused on two main areas of developing Modern domestic architecture: (1) efficiency of space, and (2) visual impact, or aesthetic, of the design, while also considering the use of materials and a combination of nature and technology. Architects, such as Neutra and Inslee, took on the efficient use of interior space in their designs, particularly in relation to their individual sites. The visual impact of the *prototypes* had little relation to visual precedence in domestic architecture but did speak to a common aesthetic principle. Architects, such as Ain and Stone, both explored the aesthetic qualities of Modernism in different ways using Modern principles. Both architects allowed for the function of spaces and materials used to provide the aesthetic for the design, which with careful attention, they created a balanced design through the Modern architecture preference for asymmetrical facades and irregular floor plans.

Dominated by Modern *prototypes*, *HB*'s SHC represented the work of a wide range of architects and locations that contributed to the ideas and experiments of Modern

architectural forms translated into domestic language. While no true Modern *type* existed in the 1930's for domestic architecture, architects used Modernistic elements of design to produce individual solutions based on location, site, and clients, a concept picked up by architectural critics of the 1930's, such as Ford and Ford (1940), who recognized that, "the modern house seeks to be the organic expression of the interests and potentials of the family for which it is built" (p. 12). The *prototypes* of the late 1930's and early 1940's increasingly used Modern architecture to express the immediacy of domestic space to its user, thus creating diverse Modern *prototypes* based on similar goals.

Location played a large part in the varying *prototypes* across the nation. The West coast picked up *prototypes* earlier than others due to the close relationship their traditional designs had with Modern principles, such as the importance of exterior integration with interior space along with site and view considerations. The first example of a *hybrid* form occurred in the Midwest influenced by the prevalent work of Frank Lloyd Wright, with the conservative East coast adapting Modern *prototypes* by the end of the Competition.

Outside the SHC

Other architects and magazines across the nation struggled with the onset of Modernism in domestic design at the same time as the SHC, including professional architecture magazines, such as *Architectural Forum* and *Architectural Record*.

Architect George Howe also explored the merging of American design and Modernism in a house built in Whitmarsh, Pennsylvania in the 1935 *Architectural Forum* (Figure 46).

Architectural Forum editors described the European International Style as too rigid in asking architects to follow a “strict, almost academic rule,” non-reflective of the American culture (p. 193). George Howe took on this conflict with “a thoroughly modern handling of spaces” which “emphasized the good qualities of the convention and eliminated the faults” (p. 193). Howe utilized new materials and Modern design to create a home which avoided the stark and impersonal faults of commercial Modern architecture. The interior staircase provided the most integration of American traditions with modern ideas, “though its spiral form is rooted in the great tradition of American country life, its structural system is sufficiently new to be almost unique” (Figure 47) (p. 199). George Howe mixed form and materials to create new interpretations of existing design elements “having shown that it is possible to plan in the modern manner a proper background of life of this kind” (p. 194). Howe’s design stood as an example of *hybrid* form and design outside of the SHC with locality influencing the Modern interpretation of Prairie style and integrating advanced Modern qualities of corner windows and flat roofs.

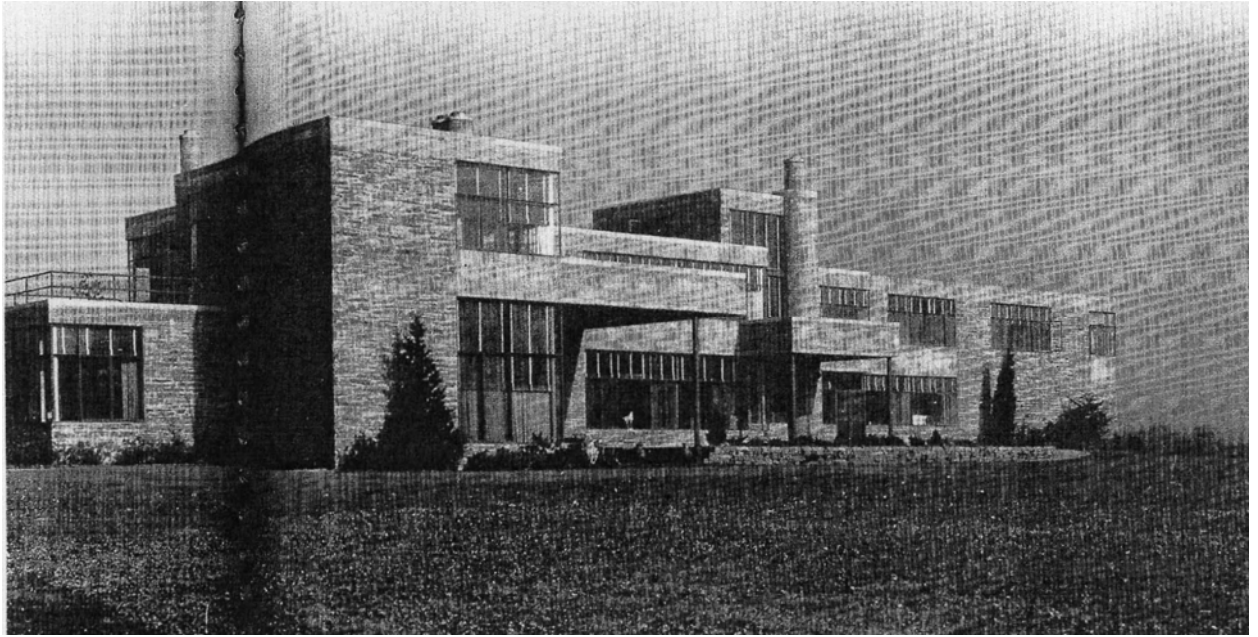


Figure 46. Square Shadows in Whitemarsh, Pennsylvania, designed by George Howe. *AF* (1935, March): p. 193.

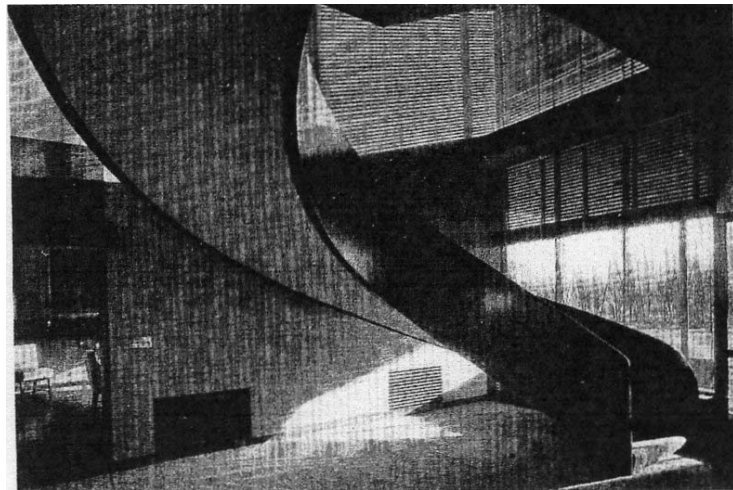


Figure 47. Interior view of Staircase in Square Shadows designed by George Howe. *AF* (1935, March): p. 135.

Architectural Record also exhibited homes of striking Modern design. Clarence Mayhew, a California architect, designed a home for Mr. and Mrs. James K. Sebree,

taking into account site orientation, exterior living, and materials (Figure 48). Built along a steep slope, Mayhew created a floor plan, which not only contoured to the site but also took advantage of the views from each space (Houses, 1941, April, p. 63). Mayhew selectively used materials, such as the woven reed paneled sliding glass doors to minimize glare while still allowing a breeze, pairing the functional qualities of the material with its aesthetic qualities (p. 64). In the floor plan, Mayhew worked around the site restrictions ordering the interior plan linearly, and departing from Modern *prototypes*, to create a *hybrid* by dressing the building in Japanese style, incorporating curvilinear elements along the façade to counteract the strict rectilinear floor plans.

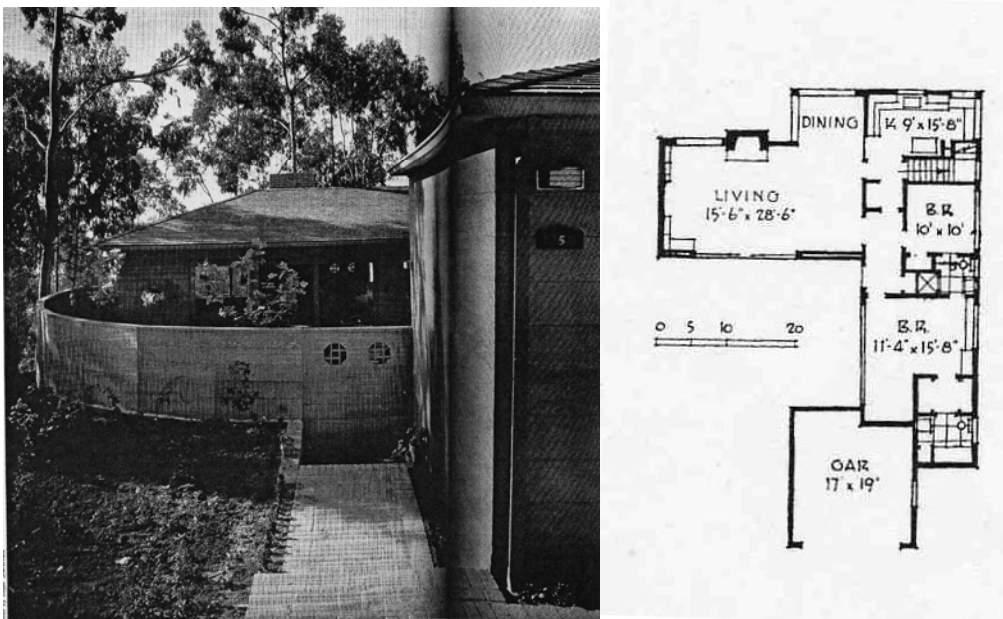


Figure 48. Mr. and Mrs. James K. Sebree Home designed by Clarence Mayhew. *AR* (1941, April): p. 63.

By 1942, *HB*, along with *Architectural Forum* and *Architectural Record*, displayed many domestic designs searching for a new form of expression within *hybrid*

forms quickly becoming Modern *prototypes*. In these magazines, the *prototype* established new ways of expressing modern ideas by placing clients' needs, site considerations, and efficiency in plan above conventional forms, and introducing new materials and new uses of old materials.

While domestic architecture lagged behind commercial architecture in Modern style, architects continued to explore multiple avenues for expression in domestic design. The 1930's brought about many social and economic changes in American lifestyle, and many people chose to connect themselves with American architectural precedent designing in traditional forms and styles. Architects, however, did so within the confines of traditional expression often cloaking their interior designs with traditional details and ornament blending their homes within the established precedent of the neighborhoods. Regularly promoting residential building, editors of *HB* used the SHC to show that building took place during the Great Depression in America, but that the years were a crucial turning point in domestic architecture. Loeb (2001) noted that in the 1920's, architects chose revival styles to suit suburban, single-family dwellings because they connected homeowners to the American past, rooting them within the larger American identity. The SHC provided an alternative view of domestic architecture during this time. Americans built homes, often building homes drastically innovative and different from previous decades.

HB stood as a record, not only of experiments in domestic architecture, but in particular, the SHC specifically represented what architects recently built for clients in the area of the "small house" and submitted to a popular home magazine in the 1930's.

The fourteen years from 1928 to 1942 captured the evolution of the Modern *prototype* in domestic architecture still evolving as the competition closed in 1942. *Hybrid* forms persisted into the last leg of the competition as architects continued to experiment with new materials, principles, and forms looking for the best expression of American domestic architecture.

CHAPTER V

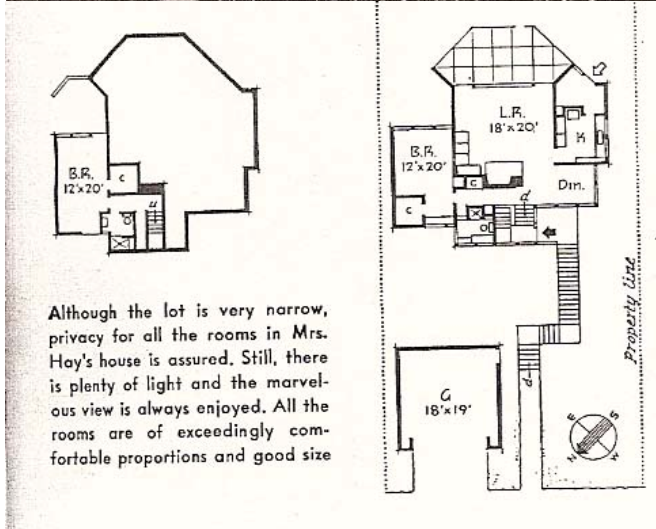
MOVING BEYOND *HOUSE BEAUTIFUL*'S SMALL HOUSE COMPETITION

“It has been rightly said that a civilization is no more permanently or more graphically expressed than in its architecture. Discouraged as we may often be by the slowness of our social development, we must yet admit that such houses as these connote an advance in the civilizing arts that is encouraging” (*House Beautiful*, 1932, May, p. 355).

This examination of *House Beautiful*'s Small House Competition from 1928 to 1942 yielded a number of significant observations about domestic architecture in the decade of the Great Depression. As evidence of what Americans built during this time, the Small House Competition provided examples of homes from California, Texas, Illinois, North Carolina, Connecticut, and even Hawaii. Although visually appearing quite different, analysis of the Competition and *HB* editors' text offered a link among the different local traditions and the resulting styles of the early period of the Competition. The development of such homes suggested a strong connection from the past that continued to influence contemporary home design of the late 1920s through the 1940s. Specifically, the Small House Competition, as primary evidence, captured the changes from 1928 to 1942 in domestic architecture, and offered insight into the role of architects, clients, and *HB* editors in the competition.

The Small House Competition also provided evidence to substantiate what architects of the 1930's viewed as good domestic design and as their role in designing smaller homes. Architects, or architect-designers, submitted their commissions directly

to *HB*, including images and text of the specific problems, solutions, and clients of each home. The level of architect involvement, as well as client involvement, dramatically differed from the previous decade of the 1920's, largely controlled by developers and realtors who viewed the American landscape as a financial investment. Whether one of Neutra's designs cantilevered off of a cliff (Figure 18) or Stone's design nestled among the woods (Figure 44), architects handled each client and site individually, carefully designing spaces responding to client needs in harmony with the environment. Owner of the second-prize home in Category I in 1941, Mrs. Margaret H. Hay wanted "an anchor—a small, compact house with sufficient storage space to hold all her belongings in addition to those of whatever of her children happened to be traveling" (1941, 2nd, I, p. 22). Gregory Ain, as the primary architect, created a yacht-like design using every square inch of space (Figure 49). The SHC demonstrated that architects focused their designs at the individual rather than at mass-production characteristics of most suburbs.



Although the lot is very narrow, privacy for all the rooms in Mrs. Hay's house is assured. Still, there is plenty of light and the marvelous view is always enjoyed. All the rooms are of exceedingly comfortable proportions and good size

Figure 49. House of Mrs. Margaret N. Hay designed by Gregory Ain. In *HB* 83 (1941, January): p. 22-23.

The Small House Competition traced a link between the emergence of Modernism as an architectural form and style within the domestic realm and the acceptance on behalf of the architects, clients, and *House Beautiful* editors. Evidence from the Museum of Modern Art International Architecture Exhibition suggested that architects integrated Modern architectural ideas into their designs commercially and residentially as early as 1932. In 1933, Chicago's second World's Fair organizers selected the Modern style

solely to represent the “Century of Progress” in the “Houses of Tomorrow” exhibition. Chicago’s World’s Fair reached homeowners on a personal level by translating Modern architecture, already seen at the commercial level, into domestic design and making the designs accessible to all visitors to the 1933 event. The architect involvement at the domestic level relied on the fact that clients also responded positively to Modern design with the first Modern home selected in the Competition (1934) designed for specific clients. Neutra designed this home for Dr. Eugene Frenke and wife, Anna Sten, around their request for privacy while still accommodating “open-air proclivities of the owners” (1934, SC, p. 34). Finally, as architects designed Modern homes for their clients, *HB* editors slowly accepted the submissions as comparable to traditional homes, previously dominating the competition. Architects submitted Modern designs directly to *House Beautiful*, and although those individuals did not win any prizes until 1938, editors selected some as Special Categories and as Honorable Mention entries much earlier. As the competition matured, editors increasingly began to look favorably upon the architects’ ability to adapt Modern style to domestic architecture.

Most significantly, the Small House Competition captured the physical characteristics emerging in Modern domestic architecture. The first segment of the competition, from 1928 to 1932, saw the continued presence of *archetypes* in the form of houses that emulated historic design styles and features. The second phase of the SHC, from 1932 to 1937 represented a far more experimental phase in house design, where architects tested Modern forms in domestic architecture. In this middle phase of the Competition, *hybrid* houses stood as evidence of the fluidity of design choices, making

more Modern features a possibility for houses both East and West. *Hybrids* during this time period followed three main trends of fusing together traditional eclecticism with Modernist ideas of planning, materials, technology, traditional forms incorporating Modern stylistic influences, and traditional styles with Modern planning principles influence. The third phase, concluding with the end of the competition in 1942, saw critics, along with owners and designers, rallying around the notion of Modernism, both in the descriptions of competition entries and also very much embracing actual Modern dwellings. The visual and textual evidence within the Competition provided a way to trace the slow movement in stylistic choices from more traditional *archetypes* to more Modern *prototypes*, filtered through and influenced by experimentation with *hybrid* forms and details.

The Small House Competition allowed an early look at Modernism in its embryonic form in the domestic landscape. Running fourteen years, the breadth and scope of the competition increased steadily during the 1930's beginning with two prizes awarded in 1928 and ending with three separate categories, each with three winners a piece. Architects continued to submit designs year after year, and *HB* editors spoke of the Small House Competition outside of the competition articles in varying articles on domestic design and other editorials in the magazine. Competition articles showed the point of views of architects, clients and *HB* editors, while the length of the competition spoke to its acceptance among *HB* readers.

The evidence of the Small House Competition presented a number of challenges to this research and some possible directions for further exploration. Using only evidence

from the Small House Competition, the researcher could not determine whether other competitions being held during the 1930's in similar popular magazines resembled the same or different trends shown within *HB*. As a popular magazine source, *HB* offered a cross-section of upper middle-class tastes in architecture and domesticity. Editors included comments from home owners in the Competition, including each owners' name in the stories on each winner. While early twentieth-century writers and scholars, such as Cheney (1910), attributed the involvement of architects in domestic architecture as one of the largest contributions to the field in the twentieth-century, many average Americans could not have afforded the luxury of an architect-designed home. Particularly in the 1930's, the cost of an architect-designed home remained outside the reach of the average American home owner and builder. Although many architects actively designed homes with less square-footage and focused on minimizing price, more research would be necessary to determine how affordable to the average American in the 1930's the homes of the Small House Competition would have been. The same research would yield the range of homes in the Competition of price and size.

In order to obtain the view of average Americans, more research would be necessary to explore opinions of Modern homes in the American landscape at this time. Professional architects likely would have been professionally up-to-date with the latest architectural trends around the nation, and more receptive to Modern architectural ideas and philosophy. The average architect in the 1930's would have probable knowledge of the 1932 MoMA Architectural International Exhibition, but how often average Americans attended such high art events remains unknown. The scholarly atmosphere of

architects compared to the general population most certainly contributed to the development of Modern *prototypes* in domestic architecture, but clients needed to be aware and accepting of such designs in order for more fully-blown Modern dwelling to gain acceptance. More research would be necessary in the area of *HB* clientele in order to determine the relationship between Modernism and the average American experiences. While the MoMA Exhibition represented high art, the Chicago's World's Fair of 1933 more closely resembled popular culture, open to visitors interested in more than just art and architecture.

HB's Small House Competition also provided a glimpse into the differing architectural precedent among American regions. In 1940, the Special Category focused on designs from the different "sections" of the country: East, West, Midwest, and South (Figure 50). Interestingly, the Midwest home emerged as the only Modern design to come out of this regional category, suggesting a paradox about stereotypically Midwestern, solid values and the presence of sophisticated Modern dwellings (Figure 51). Perhaps the influx of Modern designs from California in the competition did not adequately speak to the West design trends, and the SHC narrowly focused on California as the "West." Also, the only Modern design to come out of the South region came from Texas, again linking the associations of the Western ranch in California as similar to Modern design principles developing in the 1930's. The states of the Southeast, absent from the competition altogether, provide significant territory for further research.

The designers in the East continued, until the end of the competition, to submit diverse designs, primarily consisting of *archetypical* and *hybrid* designs, with a few

examples of Modern architecture, perhaps related to Harvard's Architectural School. Considering the Modern dwellings of the Midwest, seemingly the influence of Wright created less resistance to Modern architecture, particularly the influence Chicago had on Modern architecture as early as the 1922 Chicago Tribune Competition and certainly the sway it held by the 1933 World's Fair. Examining the Midwest and its domestic architecture through a multitude of popular magazine competitions may result in an interesting discovery in domestic architecture further exploring the more rapid acceptance of Modernism in the Midwest.

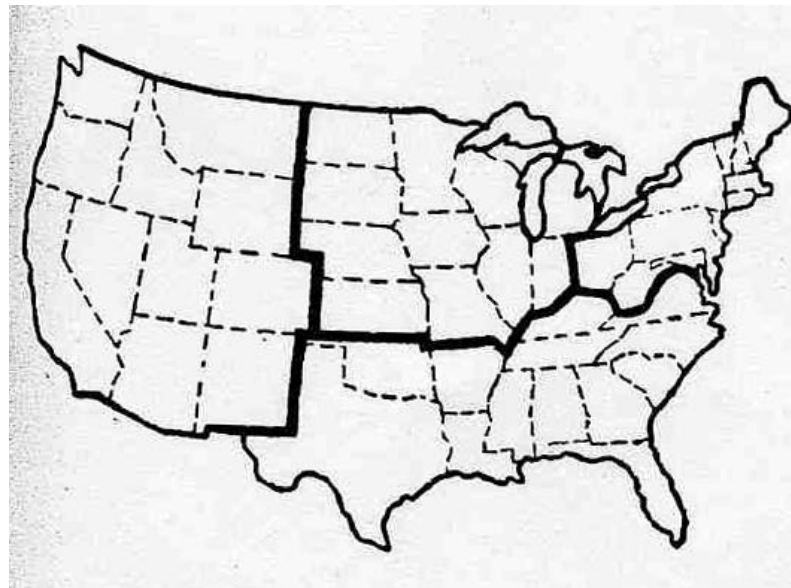


Figure 50. Map included in *HB*'s Advertisement for the 1940 competition displaying the division of the sections for the Special Category submissions. *HB* 82 (1940, Summer), p. 57.

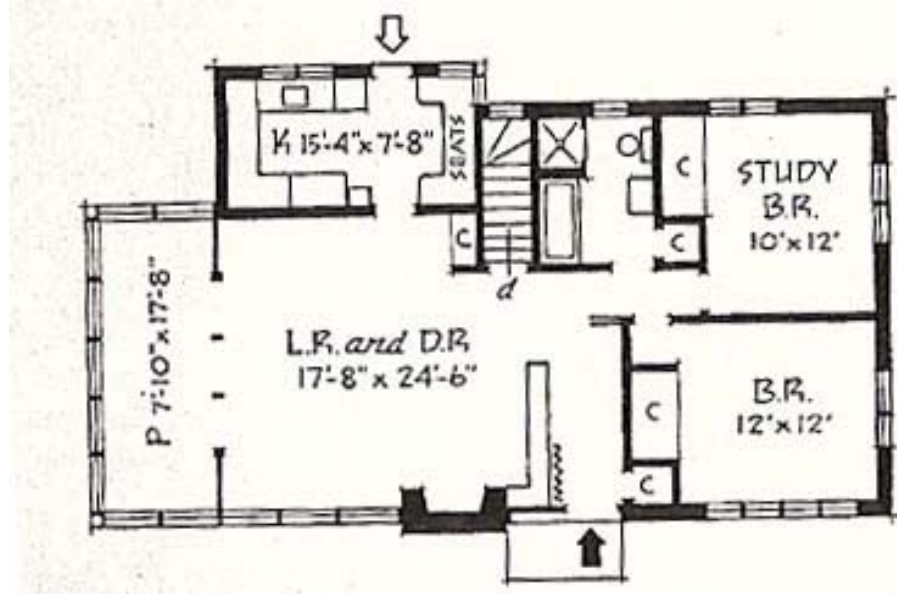
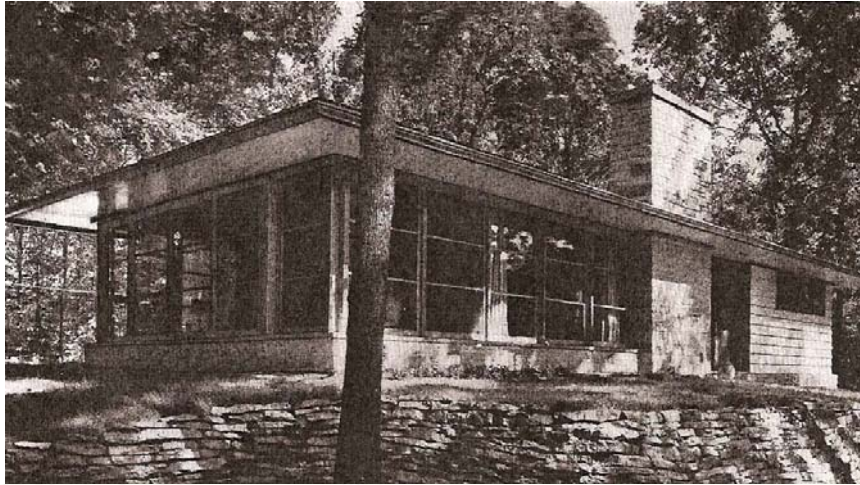


Figure 51. Midwest Section winner in 1941 designed by Lawrence H. Haase. In *HB* (1941, January): p. 32-33.

Researching a particular region across many different publications would offer a more comprehensive view of domestic architecture. Also, by focusing on a particular region, the researcher could take an opposite approach from the current methodology, and instead of peering through a national lens of architecture, begin with a narrow contextual scope interpreting vernacular approaches and integrations into the development of

Modern domestic architecture. A localized or regional approach could look at defining American Modernism in terms of its fusion with vernacular forms already in the landscape.

All of these directions for research suggest that much work remains to be done in fully understanding the ideologies of middle-class Americans in adopting, wholesale or in part, the tenets of the Modern style. As the knowledge about Modernism grows, certainly the appearance of this more streamlined style in the domestic sphere tells an important story about its acceptance in the American psyche. Through careful analysis of one magazine, *House Beautiful* and its hosting of the Small House Competition, the research undertaken herein represents a first attempt at synthesizing residential architecture and its relationships with popular magazines, architects, and Americans.

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APPENDIX A

SMALL HOUSE COMPETITION ADVERTISEMENTS

AUGUST 1927 199

The HOUSE BEAUTIFUL Announces

A Small-House Competition and Exhibition

FIRST PRIZE — \$1,000.00 SECOND PRIZE — \$500.00
SPECIAL AWARDS — \$25.00 EACH

THE *House Beautiful* is becoming universally known as a magazine preëminently devoted to the sponsoring and encouraging of good small-house architecture. It has published the work of a large number of the best architects in the country, and holds its pages always open to well-planned houses of a high standard of design.

To make the *House Beautiful* further synonymous with the best in American domestic architecture, and to discover young architects whose houses have not yet been published, we propose to hold a competition for

Photographs of Finished Houses

which conform to the conditions stated below.

The houses will be judged by a jury of two competent architects and the Editor of the *House Beautiful* on the following points:

1. Excellence of design
2. Skill in the use of materials
3. Economy in the use of space and convenience of plan

The prize photographs and a selected number of others will be published in the *House Beautiful*. For all those chosen for publication, except the two prize houses, the Special Award of \$25.00 will be paid.

It is planned to include these houses, and as many others as may seem desirable, in an

Exhibition

which will be displayed in a convenient place in New York City and in other large cities throughout the country.

For the past five years the *House Beautiful* has had a traveling exhibition of Cover Designs, which this year has gone as far as the west coast. It has been received each year with increasing enthusiasm, and we have had many requests for a similar exhibition of house photographs and plans. This proposed exhibition of houses will find in every quarter of the country a welcoming audience composed of those vitally interested in the home.

We want every architect who has built recently a house which comes within the classification specified below, and which has not been published in any magazine of national scope, to be represented in this competition.

Read the conditions below, and make your arrangements at once to enter.

C O N D I T I O N S

The submission of material in the Small-House competition will be taken as an acceptance of the conditions as set forth below:

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.
2. The house submitted may be of any style and of any material.
3. It may be of one, two, or three stories, and may contain from five to twelve rooms, inclusive. — Breakfast-rooms, pantries, baths, dressing-rooms, halls, and enclosed porches will not be counted as rooms.
4. There must be presented:
 - a. Three photographs of the house:
 1. General view of the front
 2. Exterior detail
 3. Interior detail
 - b. Two of these photographs are to be at least 7 x 9 inches in size, and the third an enlargement at least 14 x 18 inches, all to be in soft gray finish.
 - c. First- and second-floor plans, drawn in ink at any convenient scale and pocketed, with rooms plainly labeled and dimensioned.
 - d. Legend giving the following information:
 1. Size and orientation of lot
 2. Composition of family
 3. Special problems that had to be considered
 4. Material and color of outside walls
 5. Material and color of roof
 6. Color of outside trim, doors, and windows
 7. Location of house.
 8. Name of owner (this is not obligatory)
5. These photographs, plans, and legend must all be mounted on National Mat board No. 172 or a similar heavy mount, 20 x 40 inches in size and light gray in color.
6. The contestant's name shall not be put on the mount, but in the upper right-hand corner shall be put a device which shall also be placed on the outside of an envelope which must be pasted on the back of the mount. In this envelope shall be put the label with the architect's name and address, which, after judgment, will be pasted on the mount in the space which should be reserved for it in the upper right-hand corner.
7. On the lowest part of the mount shall be put, in three lines and clearly lettered, the inscription, "Submitted in the Contest Held by The House Beautiful Publishing Corporation."
8. All photographs and plans entered in this competition and chosen either for publication or exhibition shall remain in our possession until after the exhibition; those houses selected for publication (except the two prize designs) shall be given the Special Award of \$25.00 as noted above. Houses entered in this competition must not be submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected either for publication or exhibition may withdraw them by sending the necessary postage. Contestants whose houses are exhibited will be notified when the exhibition is over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.
9. In order not to delay the exhibition, and also to ensure better reproductions, glossy prints of those photographs to be used in the *House Beautiful* will be secured from the architects. For these prints, at least 7 x 9 inches in size, we will pay \$2.00 each. This payment is additional to the \$25.00 Award. Architects whose houses are to be published will be asked to furnish a second set of inked plans for publication.
10. All entries should be carefully packed with stiff cardboard for protection, and mailed or delivered to the *House Competition Editor*, The House Beautiful, 8 Arlington Street, Boston, Mass., on or before October 15, 1927.

Additional copies of this Announcement may be secured upon request

THE HOUSE BEAUTIFUL PUBLISHING CORPORATION

First Competition Advertisement. *HB 62* (1927, August), p. 199.

THE HOUSE BEAUTIFUL ANNOUNCES A SECOND SMALL-HOUSE COMPETITION AND EXHIBITION & \$2000 IN PRIZES

\$1000

for House of 5-7 rooms



\$1000

for House of 8-12 rooms

SEVERAL HONORABLE MENTIONS

THE success of the Small-House Competition and Exhibition held by the *House Beautiful* last year was complete and called forth gratifying cooperation from architects in all parts of the country. Greatly appreciating this stamp of professional approbation of the *House Beautiful* as an appropriate medium for the presentation of the work of the best architects, we have decided to hold a similar competition this year.

Because the problem of the very small house is usually so different from that of the larger one, we think it difficult to judge them in direct competition. We have, therefore, made two divisions of houses, the first for those of 5 to 7 rooms inclusive, and the second for those of 8 to 12 rooms inclusive, and are offering a prize of \$1000.00 for the house judged best in each of these classes.

Exhibitions

The prize houses, those awarded Honorable Mention, and a selection of others will be featured in the *House Beautiful* and widely exhibited. Exhibitions of fifty houses chosen from those received were held last year in large cities from coast to coast. Wherever shown they attracted crowds of home seekers and brought much enthusiastic comment, of which the following from the well-known architect, Mr. Arthur C. Holden of New York, is typical: "I think that the exhibit which you have put on this year is not only one of the

best exhibits in small-house design, but one of the best presented of any type of exhibit in architecture that has ever been done."

The exhibitions will be held again this year and a selection of fifty or more houses will be sent, so far as possible, to the principal cities of the country.

Material to be Submitted

The competition calls for photographs and plans, as specified in detail below, of finished houses that have been built (not remodeled) recently in any part of the United States. These houses will be judged by a jury which will include at least two competent architects, on the following points:

1. Excellence of design
2. Skill in use of materials
3. Economy in space and convenience of plan
4. Adaptation to lot and orientation

We are eager to have every architect who has recently built a house which comes within one of the classes specified, and which has not been published in any magazine of national scope, represented in this competition.

Read the conditions printed below and make arrangements at once to enter.

CONDITIONS

The submission of material in the Small-House competition will be taken as an acceptance of the conditions as set forth below:

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.
2. The house submitted may be of any style and of any material.
3. It may be of one, two, or three stories, and may contain, as noted above, from five to twelve rooms, inclusive. Breakfast-rooms, pantries, baths, dressing-rooms, halls and enclosed porches will not be counted as rooms.
4. There must be presented:
 - a. Three photographs of the house:
 1. General view of the front
 2. Exterior detail
 3. Interior detail
 - b. Two of these photographs are to be at least 7 x 9 inches in size, and the third an enlargement at least 14 x 18 inches, all to be in soft finish.
 - c. First and second floor plans, drawn in ink at any convenient scale and pocketed, with rooms plainly labeled and dimensioned.
 - d. Legend giving the following information:
 1. Composition of family
 2. Special problems that had to be considered
 3. Material and color of outside walls
 4. Color of outside trim, doors, and windows
 5. Location of house
 6. Name of owner (this is not obligatory)
 7. Short description of interior shown
5. These photographs, plans, and legend must all be mounted on Beaver Board, or a similar heavy mount, 20 x 40 inches in size and of light buff or cream color.
6. The contestant's name shall not be put on the mount, but in the upper right-hand corner shall be put a device which shall also be placed on the outside of an envelope which must be pasted on the back of the mount. In this envelope shall be put the label with the architect's name and address, which, after judgment, will be pasted on the mount in the space which should be reserved for it in the upper right-hand corner.
7. On the lowest part of the mount shall be put, in two or three lines and nicely lettered, the inscription, "Submitted to the Contest Held by The House Beautiful Publishing Corporation."
8. All photographs and plans entered in this competition and chosen either for publication or exhibition shall remain in our possession until after the exhibition; those houses selected for publication (except the prize designs) shall be paid for at space rates. Houses entered in this competition must not be submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected either for publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.
9. In order not to delay the exhibition, and also to ensure better reproductions, glossy prints of those photographs to be used in the *House Beautiful* will be secured from the exhibitors. They will be asked also to furnish a second set of linked plans for publication.
10. All entries should be carefully packed with stiff cardboard for protection, and expressed or delivered to the *House Beautiful* Editor, The House Beautiful, 4 Arlington Street, Boston, Massachusetts, on or before November 9, 1928.

THE HOUSE BEAUTIFUL PUBLISHING CORPORATION
3 ARLINGTON STREET, BOSTON, MASSACHUSETTS

Second Competition Advertisement. *HB 64* (1928, July), p. 11.

The House Beautiful

SMALL-HOUSE COMPETITION

The competition is open to all architectural designers, and each contestant may submit as many houses as desired.

The house submitted may be of any kind or of any material.

It may be of one, two, or three stories, and may contain, as noted above, from six to twelve rooms, inclusive. Breakfast-rooms, parlors, baths, dressing-rooms, and screened porches will not be scored as rooms.

There must be presented:—

- a. Three photographs of the house:—
 1. General view of the front
 2. Exterior detail
 3. Interior detail

Two of these photographs are to be at least 7" x 9" in size, and the third an enlargement at least 14" x 18", all to be in soft sepia finish.

1. First- and second-floor plans, drawn in ink at any convenient scale, and marked, with rooms plainly labeled and dimensioned; plot plan showing location of house, also at any convenient scale.

2. Legend giving the following information:—

1. Name of owner (not obligatory)
2. Location of house
3. Composition of family
4. Special problems that had to be considered
5. Material and color of outside walls
6. Material and color of roof
7. Color of outside trim, doors, and windows
8. Short description of interior above

These photographs, plans, and legend must all be mounted on one piece of heavy board, or a similar heavy mount, 20" x 40" in size and of light buff or cream color.

3. Set of blue prints showing the four elevations of the house. These should be folded and placed in an envelope, which should be clipped to the mount. These blue prints must not contain the name of the architect.

4. The contestant's name and address are not to be put on the front of the mount, but shall be written on the back, on a piece of paper, pasted around the top, placed over it. On the back shall also be pasted an envelope containing a tag card, 3" x 4" in size, clearly lettered with the name and address of the architect. It is to and will later be placed on the mount if selected for exhibition, it should be clearly lettered and space should be reserved for it in the upper right-hand corner. Any houses which the contestant does not wish to have exhibited should be clearly marked on the back of the mount, "Not for Exhibition." Otherwise we feel sure that we have his consent to exhibit his photographs.

5. On the lower part of the mount shall be put, in two or three lines and neatly worded, the inscription, "Submitted in the Contest held by the House Beautiful Magazine."

6. All photographs and plans entered in this competition and chosen for either selection or exhibition shall remain in our possession until after the exhibition. Those houses selected for publication (except the two prize designs) shall be paid for at space rates. Houses entered in this competition must not be submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect.

7. If any houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

8. In order not to delay the exhibition, and also to ensure better reproductions, blue prints of these photographs to be used in the House Beautiful will be sent from the architects. They will be asked also to furnish a second set of blue prints or photographs of plans for publication.

9. All entries should be carefully packed with stiff cardboard for protection, and mailed or delivered to the House Beautiful Editor, The House Beautiful, 140 South Street, Boston, Massachusetts, on or before November 1, 1929.

\$1000

for house of 8-12 rooms

\$1000

for house of 5-7 rooms

THE COMPETITION calls for photographs and plans, as specified in detail at the left, of finished houses that have been built (not remodeled) recently within the United States proper. Every architect who has recently built a house which comes within one of the classes specified, and which has not been published in any magazine of national scope (professional architectural magazines are excepted), is cordially invited to enter this competition.

COMPETITION CLOSES

NOV. 1

4th SMALL HOUSE COMPETITION & EXHIBITION

\$2800 IN PRIZES

THE HOUSE BEAUTIFUL announces a Fourth Small-House Competition and Exhibition similar to those held during the last three years. This year, however, a special feature will be made of the successfully remodeled house and two prizes will be offered for those adjudged the best. These houses will be judged by a Jury of not less than three, to include two architects who are members of the American Institute of Architects. The new houses will be judged on the following points:—

1. Excellence of design
2. Skill in use of materials
3. Economy in space and convenience in plan
4. Adaptation to lot and orientation

The remodeled houses will be judged on the following points:—

1. Excellence of design
2. Skill and economy in adapting space to new demands and in solving special problems

The Competition calls for photographs and plans as specified in detail below of houses built or remodeled within the United States proper. Every architect who has recently built or remodeled a house which comes within one of the classes specified and which has not been published in any magazine of national scope (professional architectural magazines are excepted) is cordially invited to enter this competition.

As in previous years, a selected number of the houses submitted (both new and remodeled) will be sent in a traveling exhibition to as many cities from the east to the west coast as our scheduled time will allow. These exhibitions have been very popular and have aroused enthusiastic comment wherever they have been shown.

For the new house of 5-7 rooms:

- 1ST PRIZE - \$500
2ND PRIZE - \$300
3RD PRIZE - \$200

For the new house of 8-12 rooms:

- 1ST PRIZE - \$500
2ND PRIZE - \$300
3RD PRIZE - \$200

For the remodeled house of not more than 12 rooms:

- 1ST PRIZE - \$500
2ND PRIZE - \$300

IN ADDITION to these Prizes an Honorarium of \$50 will be paid for each house (with the exception of the prize houses) accepted for publication in the *House Beautiful*. This applies to both the new houses and the remodeled houses.

GENERAL CONDITIONS

The submission of material in the Small-House Competition will be taken as an acceptance of the conditions set forth below. The following general conditions apply to both new and remodeled houses.

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.
2. The house submitted may be of any style and of any material.
3. It may be of one, two, or three stories, and may contain, as noted above, from five to twelve rooms, inclusive. Breakfast-rooms, pantries, baths, dressing-rooms, halls, landings, and enclosed porches will not be counted as rooms.
4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope containing a plain card, 3" x 5" in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to have exhibited should be plainly marked on the back of the mount, "Not for Exhibition." Otherwise we shall consider that we have his consent to exhibit his photographs.
5. On the lowest part of the mount shall be pasted, in two or three lines and nicely lettered, the inscription, "Submitted in the Contest held by the House Beautiful Magazine." In the upper right hand corner shall be left space for a card 3" x 5" which will contain the architect's name, if the mount is selected for exhibition.
6. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibition. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibition is over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. In order not to delay the exhibition, and also to ensure better reproductions, glossy prints of these photographs to be used in the *House Beautiful* will be secured from the architects. They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the honorarium of \$50 covers the expense of these prints.
8. All entries should be carefully packed with stiff cardboard for protection, and expressed or delivered to the House Competition Editor, The House Beautiful, 8 Arlington Street, Boston, Massachusetts, on or before October 15, 1930.

SPECIAL CONDITIONS

● FOR NEW HOUSES

There must be presented:—

a. Three photographs of the house:—

1. General view of the front
2. Exterior detail
3. Interior detail

Two of these photographs are to be at least 7" x 9" in size, and the third an enlargement at least 14" x 18", all to be in soft sepia finish. The enlargement should be of the general view or exterior detail.

b. First- and second-floor plans, drawn in ink at any convenient scale, and pocked, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.

c. Legend giving the following information:—

1. Name of owner (not obligatory)
2. Location of house
3. Orientation of house
4. Composition of family
5. Special problems that had to be considered
6. Material and color of outside walls
7. Material and color of roof
8. Color of outside trim, doors, and windows
9. Short description of interior shown

d. Set of blue prints showing the four elevations of the house. These should be folded and placed

in an envelope, which should be pasted to the back of the mount. These blue prints must not contain the name of the architect.

● FOR REMODELED HOUSES

- a. Photograph (or photostat) of house before remodeling
- b. First- and second-floor plans of house before remodeling
- c. Photograph of general view of house after remodeling
- d. Photograph of detail (either exterior or interior) of house after remodeling
- e. First- and second-floor plans of house after remodeling

f. Legend giving the following information:—

1. Name of owner (not obligatory)
2. Location of house
3. Orientation of house
4. Composition of family
5. Special problems that had to be considered
6. Material and color of outside walls
7. Material and color of roof
8. Color of outside trim, doors, and windows
9. Short description of interior shown (if included)
10. Short description of original house

The floor plans may be drawn at any convenient scale and should be pocked. The rooms should be plainly labeled and dimensioned. The photograph of the house before remodeling may be of any size. The two photographs of the house after remodeling should not be smaller than 7" x 9" in size, and it is suggested that one of these be enlarged to a size that will fit conveniently on to the mount. These photographs, plans, and legend must all be mounted on one piece of heavier board, or a similar heavy mount, 30" x 40" in size and of light buff or cream color.

e. Set of blue prints showing the four elevations of the remodeled house, also of the house before remodeling, if available. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blue prints must not contain the name of the architect.

THE HOUSE BEAUTIFUL PUBLISHING CORPORATION, 8 Arlington Street, BOSTON, MASSACHUSETTS
[Additional copies of this Announcement may be procured upon request from the House Competition Editor at the above address]

5TH ANNUAL Small House Competition

CONDUCTED BY THE HOUSE BEAUTIFUL MAGAZINE

The Competition this year will have only two classifications: the Eastern house and the Western house, with the following prizes offered. Houses of 6-12 rooms are included in each group.

FOR THE BEST HOUSE EAST OF THE MISSISSIPPI:

- 1st Prize \$500**
- 2nd Prize \$300**
- 3rd Prize \$200**

These will be judged by a jury consisting of at least two members of the American Institute of Architects, on the following points:—

1. Excellence of design
2. Economy in space and convenience in plan
3. Adaptation to lot and orientation
4. Skill in use of materials

FOR THE BEST HOUSE WEST OF THE MISSISSIPPI:

- 1st Prize \$500**
- 2nd Prize \$300**
- 3rd Prize \$200**

The Competition calls for photographs and plans, as specified in detail below, of houses recently built within the United States. As in previous years, a selected number of the houses submitted will be sent in a traveling exhibition to as many cities from the east to the west coast as our scheduled time will allow.

CONDITIONS

The submission of material in the Small-House Competition will be taken as an acceptance of the conditions as set forth below.

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.
2. The house submitted may be of any style and of any material.
3. It may be of one, two, or three stories, and may contain, as noted above, from six to twelve rooms, inclusive. Breakfast-rooms, porches, baths, dressing-rooms, halls, landings, and enclosed porches will not be counted as rooms. There must be presented:—
 - a. Three photographs of the house:—
 1. General view
 2. Exterior detail
 3. Interior detail
 Two of these photographs are to be at least 17" x 9" in size, and the third an enlargement at least 14" x 18", all to be in soft sepia finish. The enlargement should be of the general view or exterior detail.
 - b. First and second floor plans, drawn in ink at any convenient scale, and, possible, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.
 - c. Legend giving the following information:—
 1. Name of owner (not obligatory)

2. Location of house
 3. Orientation of house
 4. Composition of family
 5. Special problems that had to be considered
 6. Material and color of outside walls
 7. Material and color of roof
 8. Color of outside trim, doors, and windows
 9. Short description of interior shown
- These photographs, plans, and legend must all be mounted on one piece of heavier board, or a similar heavy mount, 20" x 40" in size and of light buff or cream color.
3. Set of blueprints showing the four elevations of the house. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blueprints must not contain the name of the architect.
 4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope containing a plain card, 3" x 5" in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to have exhibited should be plainly marked on the back of the mount, "Not for Exhibition." Otherwise we shall consider that we have his consent to exhibit his photographs.
 5. On the lowest part of the mount shall be put, in two or three lines and clearly lettered, the inscription, "Submitted in the Contest held by

the House Beautiful Magazine." In the upper right-hand corner shall be left space for a card 3" x 5" which will contain the architect's name, if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibition. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibition is over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.
7. In order not to delay the exhibition, and also to ensure better reproductions, glossy prints of those photographs to be used in the House Beautiful will be secured from the architects. They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the honorarium of \$50 for publication rights covers the expense of these prints and plans.
8. All entries should be carefully packed with stiff cardboard for protection, and expressed or delivered to the House Competition Editor, The House Beautiful, 2 Arlington Street, Boston, Massachusetts, on or before October 15, 1931.

Fifth Competition Advertisement. HB 70 (1931, July), p. 85.

6TH ANNUAL SMALL-HOUSE COMPETITION

The competition this year, as last year, will have two general classifications, houses of from six to twelve rooms, inclusive, east of the Mississippi, and houses of the same size west of the Mississippi. In addition, a special prize will be offered for the best house of from five to seven rooms, built either east or west of the Mississippi, and costing less than \$10,000.

CLASS I

Best House East of Mississippi

1ST PRIZE . . . \$500

2ND PRIZE . . . \$300

3RD PRIZE . . . \$200

CLASS II

Best House West of Mississippi

1ST PRIZE . . . \$500

2ND PRIZE . . . \$300

3RD PRIZE . . . \$200

CLASS III

Best house, either East or West, of five to seven rooms, costing less than \$10,000.

SPECIAL PRIZE . . . \$300

These will be judged, by a jury consisting of at least two members of the American Institute of Architects, on the following points:—

1. Excellence of design
2. Economy in space and convenience in plan
3. Adaptation to lot and orientation
4. Skill in use of materials

The Competition calls for photographs and plans, as specified in the accompanying conditions, of houses recently built within the United States. As in previous years, a selected number of the houses submitted will be sent in a traveling exhibition to as many cities from the East to the West Coast as our scheduled time will allow.

CONDUCTED BY THE HOUSE BEAUTIFUL MAGAZINE

The submission of material in the Small-House Competition will be taken as an acceptance of the conditions as set forth below

CONDITIONS

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.
2. A house may be eligible for any class, but no house will receive more than one prize. Prizes for the best houses in Classes I and II will first be awarded. The best house in Class III will then be selected unless a six- or seven-room house costing less than \$10,000 has been awarded a prize in Class I or II, in which case the special award of \$300 may not be made.
3. The house submitted may be of any style and of any material.
4. It may be of one, two, or three stories, and may contain, as noted above, from six to twelve rooms, inclusive, in Classes I and II, and five to seven rooms in Class III. Breakfast-rooms, pantries, baths, dressing-rooms, halls, landings, and enclosed porches will not be counted as rooms. There must be presented:—
 - a. Three photographs of the house:—
 1. General view
 2. Exterior detail
 3. Interior detail

Two of these photographs are to be at least 7" x 9" in size, and the third an enlargement at least 14" x 18", all to be in soft sepia finish. The enlargement should be of the general view or exterior detail.
 - b. First and second floor plans, drawn in ink at any convenient scale, and pocketed, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.
 - c. Legend giving the following information:—
 1. Name of owner (not obligatory)
 2. Location of house
 3. Orientation of house
 4. Composition of family
 5. Special problems that had to be considered
 6. Material and color of outside walls
 7. Material and color of roof
 8. Color of outside trim, doors, and windows
 9. Short description of interior shown

The photographs, plans, and legend must all be mounted on one piece of heavier board, or a similar heavy mount, 30" x 40" in size and of light buff or cream color.
 - d. Set of blueprints showing the four elevations of the house. These should be folded and placed in an envelope, which should be posted to the back of the mount. These blueprints must not contain the name of the architect.
5. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope containing a plain card, 3" x 3" in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to have exhibited should be plainly marked on the back of the mount, "Not for Exhibition." Otherwise we shall consider that we have his consent to exhibit his photographs.
6. For houses entered for Class III there should be given the complete cost of the house, excepting heating, but including plumbing; electrical work; hardware; shades, screens, and weather-stripping; insurance and permits; contractor's profit and architect's fee.
7. On the lower part of the mount shall be put, in two or three lines and nicely lettered, the inscription, "Submitted in the Contest held by the House Beautiful Magazine." In the upper right-hand corner shall be left space for a card 3" x 5" which will contain the architect's name, if the mount is selected for exhibition.
8. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibitions. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.
9. In order not to delay the exhibitions, and also to ensure better reproduction, glossy prints of those photographs to be used in the House Beautiful will be secured from the architects. They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the minimum of \$50 for publication rights covers the expense of these prints and plans.
10. All entries should be carefully packed with stiff board for protection, and shipped express prepaid to the House Competition Editor, The House Beautiful, 8 Arlington Street, Boston, Massachusetts. The competition closes October 17, 1932.

Additional copies of this announcement may be had upon application to the address given above

HOUSE BEAUTIFUL PUBLISHING CORP.

SEVENTH ANNUAL SMALL HOUSE COMPETITION

CONDUCTED BY
HOUSE BEAUTIFUL — HOME & FIELD

The submission of material in this competition will be taken as acceptance of the conditions set forth below

CONDITIONS

This competition which has been conducted so successfully for the past six years by *House Beautiful Magazine* will be continued under the direction of *House Beautiful* combined with *Home & Field*. All architects, and especially those who have supported the competition so loyally in the past, are invited to enter.

Prize-winning and Honorable Mention houses will be published in the magazine beginning with the September, 1934, issue and an exhibition of photographs and plans of fifty houses will be featured prominently in the larger cities.

The competition calls for photographs and plans, as specified in the accompanying conditions, of houses built recently in the United States and not published in a national magazine (architectural magazines excepted). The houses will be judged and prizes awarded in three classes, as follows:

CLASS I

Best house of 8 rooms and under
First prize \$500
Second prize 300

CLASS II

Best house of 9-12 rooms
First prize \$250
Second prize 200

CLASS III

A special prize of \$200 for the house, of any size, best exemplifying recent developments in construction, materials and architectural design without dependence upon period form. The judges will put special emphasis upon designs that are straightforward expressions of logical plans and upon construction methods that permit a saving in time and expense.

These will be judged by a jury of five, consisting three members of the American Institute of Architects; George Busch, editor of *House Beautiful* combined with *Home & Field*; and Ethel B. Power, who will conduct the competition. They will be judged on the following principal points:

1. Excellence of design
2. Economy in space and convenience and plan
3. Adaptation to lot and orientation
4. Skill in use of materials

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. A house may be eligible for only one class. The class in which it is entered must be written on the back of the mount.

3. It may be of any style and of any material, of one, two or three stories, and may contain, as noted, any desired number of rooms up to twelve. Breakfast rooms, parlors, baths, dressing rooms, halls, laundries and enclosed porches will not be counted as rooms. There must be presented:

- a. Three photographs of the house:
 1. General view
 2. Exterior detail
 3. Interior detail

In Class III, one of the two details should show some significant feature of design or construction.

Two of these photographs are to be at least 8" x 10" in size, and the third an enlargement at least 14" x 18", all to be in soft buff finish. The enlargements should be of the general view or exterior detail.

b. First and second floor plans, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned, plot plan showing location and orientation of house, also at any convenient scale.

- c. Legend giving the following information:
 1. Name of owner (not obligatory)
 2. Location of house
 3. Orientation
 4. Composition of family
 5. Special problems considered.
 6. Short description of interior shown, including furnishings
 7. Approximate cost, either total or per cubic foot (not obligatory but very desirable)
 8. Type of construction
 9. Material and color of outside walls, roof, trim, door and blinds
 10. Name of product or manufacturer or both of following:
 - Walls
 - Roof
 - Floors
 - Interior woodwork
 - Windows
 - Insulation
 - Finishing system (pipes and fixtures)
 - Heating system (boiler, hot water heater, air conditioning)
 - Miscellaneous equipment (refrigerator, ventilators, range, etc.)

The photographs, plans, and legend must all be mounted on one piece of heavier board, or a similar heavy mount, 30" x 40" in size, and of light buff or cream color.

Additional copies of this announcement may be had upon application to the address given above.

d. Set of blueprints showing the four elevations of the house and, in Class III, details of construction. These should be folded and placed in an envelope which should be placed in the back of the mount. These blueprints must not contain the name of the architect.

4. The contractor's name and address shall not be put on the front of the mount, but shall be written on the back of each mount, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope, containing a plain card, 3" x 5" in size, clearly lettered with the name and address of the architect. Any house which the contractor does not wish to be exhibited should be plainly marked on the back of the mount, "Not For Exhibition." Otherwise we shall consider that we have his consent to exhibit his photographs.

5. On the lower part of the mount shall be put, in one or two lines and nicely lettered, the inscription, "Submitted in the Contest Held by *House Beautiful—Home & Field*." In the upper right-hand corner shall be left space for a card 3" x 5" which will display the architect's name, if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen either for publication or exhibition shall remain in our possession until after the exhibition. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected either for publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibition is over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. In order not to delay the exhibition, and also to insure better reproductions, glossy prints of these photographs to be published in *House Beautiful—Home & Field* will be requested from the architects. (Additional photographs in readiness are desirable.) They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the price and the honorarium of \$50, which will be allowed for other than the prize houses that are published, will cover the expense of these prints and plans.

8. All entries should be carefully packed with stiff board for protection, and shipped express prepaid to the House Competition Editor, *House Beautiful—Home & Field Magazine*, 572 Madison Avenue, New York. The competition closes July 1, 1934.

HOUSE BEAUTIFUL Combined with **HOME & FIELD**

Seventh Competition Advertisement. *HB 75* (1934, May), p. 121.

EIGHTH ANNUAL SMALL HOUSE COMPETITION

CONDUCTED BY HOUSE BEAUTIFUL

The submission of material in the Small House Competition will be taken as an acceptance of the conditions as set forth below. The competition closes October 15, 1935.

This competition, the eighth to be conducted by House Beautiful, calls for photographs and plans as specified in the accompanying conditions of houses built recently in the United States and not published in a national magazine (architectural magazines excepted). In addition there is a special class for remodeled houses.

Prize-winning and Honorable Mention houses will be published in this magazine beginning with the January, 1936, issue, and in previous years, an exhibition of photographs and plans of fifty houses, both new and remodeled, will be featured prominently in the larger cities during 1936.

The houses will be judged and prizes awarded in three classes as follows:

CLASS I

For new houses only, of 2 rooms and under.
1st Prize \$500
2nd Prize \$200

CLASS II

For new houses only, of 3-12 rooms.
1st Prize \$500
2nd Prize \$200

CLASS III

For remodeled houses of not more than 12 rooms.
Special Prize \$500

In addition to these Prizes an Honorarium of \$50 will be paid for each house (with the exception of the prize houses) accepted for publication in HOUSE BEAUTIFUL. This applies to both the new houses and the remodeled houses.

These will be judged by a jury of five, consisting three members of the American Institute of Architects, Arthur H. Sennels, editor of House Beautiful, and Ethel B. Power, who will conduct the competition.

The new houses will be judged on the following principal points:

1. Excellence of design
2. Economy in space and maintenance and plan
3. Adaptation to lot and orientation
4. Skill in use of materials

The remodeled houses will be judged on the following points:

1. Excellence of design
2. Skill and economy in adapting space to new demands and in solving special problems.

GENERAL CONDITIONS

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. The houses submitted may be of any style and of any material.

3. It may be of one, two or three stories, and may contain, as noted above, up to twelve rooms. Breakfast rooms, pantries, lobbies, dressing-rooms, baths, libraries, and enclosed porches will not be counted as rooms.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back of each mount, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope, containing a plain card, 3" x 5" in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to be exhibited should be plainly marked on the back of the mount, "Not for Exhibition." Otherwise we shall consider that we have his consent to exhibit his photographs.

5. On the lowest part of the mount shall be put, in one or two lines and nicely lettered, the inscription, "Submitted in the Contest Held by House Beautiful." In the upper right hand corner shall be left space for a card 3" x 3" which will display the architect's name if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibition. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned expense collect. Contestants whose houses are exhibited will be notified when the exhibition is over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. To insure better reproductions, glossy prints of these photographs to be published in House Beautiful will be requested from the architects. (Additional views in residences are desirable.) It will be considered that the prizes or the honorarium of \$50, which will be allowed for other than the prize houses that are published, will cover the expense of these prints.

8. All entries should be carefully packed with stiff board for protection, and shipped express prepaid to the House Competition Editor, House Beautiful, 572 Madison Avenue, New York. The competition closes Tuesday, October 15, 1935.

SPECIAL CONDITIONS FOR NEW HOUSES

There must be presented:

1. Three photographs of the house:

1. General view of the front
2. Exterior detail
3. Interior detail

Two photographs are to be at least 8" x 10" and the third at least 10" x 12", all preferably

in soft buff finish. The large picture should be of the ground view or exterior detail.

h. First floor plan on plot plan, second floor plan; drawn in ink at any convenient scale, and pocketed, with rooms plainly labeled and dimensioned and orientations indicated.

c. Legend giving the following information:

1. Name of owner (not obligatory)
2. Location of house
3. Composition of family
4. Special problems considered
5. Short description of interior shown, including furnishings
6. Approximate cost, either total or per cubic foot (not obligatory but desirable)
7. Type of construction
8. Material and color of outside walls, roof, trim, door and blinds
9. Name of product or manufacturer or both of following:
Floors, windows, insulation
Plumbing system (pipes and fixtures)
Heating system (boiler, hot water heater, air conditioning)
Miscellaneous equipment (refrigerator, ventilator, range, kitchen cabinets, hardware, etc.)

d. Photographs, plans and legend must all be mounted on one piece of heavier board, or a similar heavy mount, 35" x 40" in size, preferably of light buff or cream color.

e. Set of blue prints showing the four elevations of the house. These should be folded and placed in an envelope pasted to the back of the mount. They must not give name of architect.

ARTISTIC CONVENTIONS FOR REMODELED HOUSES

a. Photograph of house before remodeling.

b. First and second floor plans of house before remodeling.

c. Two photographs of house after remodeling, including one general view.

d. First floor plan on plot plan and second floor plan of house after remodeling.

e. Legend giving the same information as requested for new houses, substituting description of original house for description of interior.

f. The floor plans may be drawn at any convenient scale and should be pocketed. The photograph of the house before remodeling may be of any size. The two photographs of the house after remodeling should not be smaller than 8" x 10" in size, and it is suggested that one of these be enlarged to a size that will fit conveniently onto the mount. These photographs, plans and legend must all be mounted on one piece of heavier board, or a similar heavy mount, 35" x 40" in size and preferably of light buff or cream color.

g. Set of blue prints showing the four elevations of the remodeled house, also of the house before remodeling (if available). These should be folded and placed in an envelope pasted to the back of the mount. These blue prints must not contain the name of the architect.

Additional copies of this announcement may be had upon application to the address given below.

HOUSE BEAUTIFUL, 572 Madison Ave., New York City

Eighth Competition Advertisement. HB 77 (1934, April, p. 110.)

NINTH ANNUAL SMALL HOUSE COMPETITION

CONDUCTED BY HOUSE BEAUTIFUL

SUBMISSION OF MATERIAL IN THE SMALL HOUSE COMPETITION WILL BE TAKEN AS ACCEPTANCE OF THE CONDITIONS AS HERE SET FORTH. THE COMPETITION WILL CLOSE ON OCTOBER 15, 1936.

This competition, the sixth to be conducted by House Beautiful, calls for photographs and plans as specified in the accompanying conditions of houses built recently in the United States and not published in a national magazine (architectural magazines excepted). Prize-winning and Honorable Mention houses will be published in this magazine beginning with the January, 1937, issue, and as in previous years an exhibition of photographs and plans of fifty houses, both new and remodelled, will be featured prominently in the larger cities during 1937.

The houses will be judged and prizes awarded in three classes as follows:

CLASS I

Houses of 6-9 rooms, inclusive, built east of the Mississippi:
First Prize.....\$500
Second Prize.....\$300

CLASS II

Houses of 6-9 rooms, inclusive, built west of the Mississippi:
First Prize.....\$500
Second Prize.....\$300

CLASS III

Houses of five rooms and under built especially for weekend use for either all year or summer only:
Special Prize.....\$300

In addition to these prizes, from eight to twelve houses will be selected for Honorable Mention and will be awarded an Honorarium of \$50 each. If other houses are chosen for publication architects will be reimbursed for the photographs used.

Houses will be judged by a jury consisting of three members of the American Institute of Architects and the Editors of House Beautiful.

The new houses will be judged on the following principal points:

1. Excellence of design
2. Economy in space and construction of plan
3. Adaptation to lot and orientation
4. Skill in use of materials

GENERAL CONDITIONS

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. A house may be eligible for only one class. The class in which it is entered should be written on the back of the mount.

3. It may be of any style and of any material. Breakfast rooms, pantries, baths, dressing rooms, halls, laundries and inclosed porches will not be counted as rooms. There must be presented:

- a. Three photographs of the house:
 1. General view
 2. Exterior detail
 3. Interior detail

Two of these photographs are to be at least 8" x 10" in size, and the third an enlargement at least 14" x 18", all to be in soft bulb finish. The enlargement should be of the general view or exterior detail and preferably should not duplicate the other view shown.

b. First floor plan, a plot plan, either separately or incorporating first floor plan, and second floor plan, drawn in ink at any convenient scale, and pocketed, with rooms plainly labeled and dimensioned.

c. Legend giving the following information:

1. Name of owner (not obligatory)
2. Location of house
3. Orientation (please include in legend)
4. Composition of family
5. Special problems considered and description of special features and points of interest
6. Short description of interior shown, including furnishings
7. Approximate cost, either total or per cubic foot (not obligatory but very desirable)
8. Type of construction
9. Material and color of outside walls, roof, trim, doors and blinds
10. Name of product or manufacturer of both of following:
 - Walls
 - Roof
 - Interior woodwork
 - Windows
 - Insulation
 - Plumbing system (pipes and fixtures)
 - Heating system (boiler, hot water heater, air conditioning)
 - Miscellaneous equipment (refrigerator, ventilators, range, etc.)

The photographs, plans, and legend must all be mounted on one piece of composition board, or a similar heavy mount exactly 30" x 40" in size, and of light buff or cream color.

d. Set of blueprints showing the four elevations of the house. These should be folded and placed in an envelope which should be pasted

to the back of the mount. These blueprints must not contain the name of the architect.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back of each mount, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope, containing a plain card, 3" x 5" in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to be exhibited should be plainly marked on the back of the mount, "Not For Exhibition." Otherwise we shall consider that we have his consent to exhibit it.

5. On the lowest part of the mount shall be put, in one or two lines and nicely lettered, the inscription, "Submitted in the Contest Held by House Beautiful." In the upper right-hand corner shall be left space for a card 3" x 5" which will display the architect's name, if the mount is selected for exhibition.

6. Contestants are particularly requested (though not required) to include, in the sealed envelope containing their names and addresses, a statement of the total cost of the house with such grading and basic equipment as may have been covered by the contract, together with an accurate cubage figure on the following basis: from bottom of basement footings at 3'-6" below grade where concentrated (or bottom of garage slab) to half the height of pitched roofs; open porches half cubage. Date of contract should also be included. This information is quite apart from that mentioned in item c-7 and will be held entirely confidential, except as the figures may be used to provide generalized cost information and averages for the entries by classes or as a whole.

7. All photographs and plans entered in this competition and chosen either for publication or exhibition shall remain in our possession until after the exhibitions. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected either for publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned upon the payment of transportation charges.

8. To insure good reproductions, glossy prints of three photographs to be published in House Beautiful will be requested from the architects. (Additional photographs in readiness are desirable.) It will be considered that the price and the honorarium of \$50 will cover the expense of these prints and plans. Photographs of houses not awarded but requested for publication will be paid for at \$5 for each one used. Good, clear, reproducible photographs are essential.

9. All entries should be carefully packed with stiff board for protection, and shipped express prepaid to the House Competition Editor, House Beautiful, 572 Madison Avenue, New York, The competition closes October 15, 1936.

Additional copies of this announcement may be had upon application to the address given below.

HOUSE BEAUTIFUL, 572 Madison Ave., New York City

Ninth Competition Advertisement. HB 78 (1936, June), p. 10.

TENTH ANNUAL SMALL HOUSE COMPETITION

conducted by

HOUSE BEAUTIFUL

\$2,300

IN CASH AWARDS

PROGRAM AND CONDITIONS

GENERAL

The competition this year, as last, will be divided into three classes. These, with their awards, are as follows:

| | |
|--|-------|
| CLASS I—For houses of 6 to 9 rooms* (inclusive, built EAST of the Mississippi) | |
| First Prize | \$500 |
| Second Prize | \$300 |
| CLASS II—For houses of 6 to 9 rooms* (inclusive, built WEST of the Mississippi) | |
| First Prize | \$500 |
| Second Prize | \$300 |
| CLASS III—Houses of 5 rooms* and under built especially for week-end or summer living | |
| Special Prize | \$300 |

Honorable Mentions—A total of not less than eight nor more than twelve in all classes will be awarded at the discretion of the judges in the amount of \$50 each.

*Breakfast rooms, pantries, baths, dressing rooms, halls, laundries and inclosed porches shall not be counted as rooms.

Houses entered in the competition must have been completed within the past three years within the continental limits of the United States, and shall not have been published in any other national magazine (professional architectural magazines excepted).

COMPETITORS

Any architect or architectural designer is eligible to compete, and each competitor may submit as many houses as he desires in any or all classes.

ENTRY BLANKS

No advance notice of entry is required. However, a special entry form, properly filled out in a manner indicated elsewhere in these conditions, will be available to prospective competitors immediately upon application to the Competition Editor. This form shall in every case accompany the entry in the manner prescribed.

DATES

All entries shall be shipped for asexual delivery to the offices of the Competition on or before Octo-

ber 15, 1937. Judgment by the jury will follow, and announcement of awards will be made to competitors immediately after the judgment. Prize winners will be announced and prize-winning entries will be published beginning with the January, 1938, issue of HOUSE BEAUTIFUL.

JURY

The jury will consist of three members of the American Institute of Architects and the Editors of HOUSE BEAUTIFUL.

BASIS OF AWARD

Awards will be made by the jury on the basis of the following principal points:

1. Excellence of design
2. Economy in space and convenience of plan
3. Adaptation to lot and orientation
4. Skill in use of materials

REQUIREMENTS

1. **Mounts.** All entry mounts shall be a single piece of cork board, of white or light color, or board of comparable weight and stiffness. The size shall be exactly 30" by 40". On the lower part of the mount shall be neatly lettered, in one or two lines, the inscription, "House Beautiful Small House Competition 1937." In the upper right corner of the mount shall be left space for a 3" by 5" card which will display the architect's name if the entry is selected for the Traveling Exhibit. A clear margin of at least half an inch shall be left on all edges of the mount.

2. **Photographs.** On the face of each mount shall be firmly secured at least three matt finish photographs of the house, as follows: A general exterior view, at least 14" by 18" in size; an exterior detail at least 8" by 10"; an interior detail at least 8" by 10". Duplication of exterior views is not desirable.

3. **Plans.** First and second floor plans and a plot plan, either separately or incorporating first floor plan, shall be drawn in ink at any convenient scale and posted, with rooms plainly labeled and dimensions. An arrow indicating points of the compass shall be included.

4. **Legend.** A legend shall be clearly presented to supply information as indicated by the special entry forms which are available to all competitors and one of which, properly filled out, must accom-

pany each entry. This legend, as specified, must supply all the factual information required by the jury in determining the awards.

5. **Anonymity.** No contestant's name or initials shall appear on the face of the mount but shall be lettered on the back of the mount and covered by a piece of opaque paper pasted around the edges. On the back shall also be attached a sealed envelope containing the required entry form properly filled out and a 3" by 5" card clearly lettered with the name and address of the competitor. This card shall be suitable for attachment to the back of the mount for later exhibition purposes.

6. **Delivery.** All entries should be carefully packed with stiff board for protection and shipped express prepaid and at owner's risk to the Competition Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York City. The competition closes on October 15, 1937, and all entries shall be shipped in time to arrive in the offices of House Beautiful on or before that date.

7. **Publication and Exhibition.** All photographs and plans entered in this competition and chosen for publication or exhibition shall remain in the possession until after such use. We request that houses entered in this competition be not selected in any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected either for publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned to press collect. Contestants whose houses are exhibited will be notified when the exhibition is over. If they desire, their entries will then be returned upon the payment of transportation charges.

To insure good reproductions, glass mats of these photographs to be published in HOUSE BEAUTIFUL will be requested from the architect. (Additional photographs in readiness are desirable.) Photographs of houses not awarded prizes requested for publication will be paid for at \$5 for each one used. Good, clear, reproduction photographs are essential.

8. **Agreement.** It is agreed that submission of entries carries with it acceptance of the above conditions and those contained on the reverse entry forms.

Additional copies of this announcement and entry forms to the desired number may be obtained from:

Competition Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York City

HOUSE BEAUTIFUL, INC.
572 Madison Avenue, New York, N. Y.

First Specialized awarded with House Beautiful is published the results of the tenth annual Small House Competition. It is published in the January, 1938, issue of HOUSE BEAUTIFUL, 572 Madison Avenue, New York, N. Y.

1937

ELEVENTH ANNUAL SMALL HOUSE COMPETITION

conducted by
HOUSE BEAUTIFUL

\$2,300
IN CASH AWARDS

PROGRAM AND CONDITIONS

GENERAL

The competition this year, as last, will be held in three classes. These, with their awards, are as follows:

CLASS I—For new houses of 3 to 6 rooms* inclusive

First Prize \$500
Second Prize \$300

CLASS II—For new houses of 7 to 10 rooms* inclusive

First Prize \$500
Second Prize \$300

CLASS III—For remodeled single-family houses of any size

Special Prize \$300

Invitation to Compete—A total of not less than eight are more than twelve in all classes will be awarded at the discretion of the judges in the amount of \$50 each.

Excluded Rooms—Bedrooms, pantries, baths, dressing rooms, closets, laundrys and enclosed porches shall not be counted as rooms.

Entries Entered in the competition must have been completed within the past three years within the continental limits of the United States, and shall not have been published in any other national magazine (professional architectural magazines excepted).

COMPETITORS

Any architect or architectural designer is eligible to compete, and each competitor may submit as many houses as he desires in any or all classes.

ENTRY FORMS

No advance notice of entry is required. However, a special entry form, properly filled out in a manner indicated elsewhere in these conditions, will be available to prospective competitors immediately upon application to the Competition Editor. This form shall in every case accompany the entry in the manner prescribed.

DATES

All entries shall be shipped for normal delivery to the offices of the Competition on or before October 17, 1938. Judgment by the jury will follow, and announcement of awards will be made to competitors immediately after the judgment. Prize amounts will be announced and prize-winning entries will be published beginning with the January, 1939, issue of HOUSE BEAUTIFUL.

Additional copies of this announcement and entry forms to the desired number may be obtained from:
Competition Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York City

JURY

The jury will consist of three members of the American Institute of Architects and the Editors of HOUSE BEAUTIFUL.

BASIS OF AWARD

Awards will be made by the jury on the basis of the following principal points:

1. Excellence of design
2. Economy in space and convenience of plan
3. Adaptation to lot and orientation
4. Skill in use of materials

REQUIREMENTS FOR ALL CLASSES

1. Mounts. All entry mounts shall be a single piece of stiff white illustration or mounting board. The size shall be exactly 30" by 40". On the lowest part of the mount shall be neatly lettered, in one or two lines, the inscription, "House Beautiful Small House Competition 1938." In the lower right corner of the mount shall be left space for a 3" by 5" card which will display the architect's name if the entry is selected for the Traveling Exhibit. A clear margin of at least half an inch shall be left on all edges of the mount.

2. Legend. A legend shall be clearly lettered or pasted on the face of the mount, to supply information as indicated by the special entry forms which are available to all competitors and one of which, properly filled out, must accompany each entry in the envelope on the back of the mount. (See 3.)

3. Anonymity. No contestant's name or address shall appear on the face of the mount but shall be lettered on the back of the mount and covered by a piece of opaque paper pasted around the edges. On the back shall also be attached a sealed envelope containing the required entry form properly filled out and a 3" by 5" card clearly lettered with the name and address of the competitor. This card shall be suitable for attachment to the face of the mount for later exhibition purposes.

4. Delivery. All entries should be carefully packed with stiff board for protection and shall be sent prepaid and at owner's risk to the Competition Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York City. The competition closes on October 17, 1938, and all entries shall be shipped in time to arrive in the offices of House Beautiful on or before that date.

5. Publication and Exhibition. All photographs and plans entered in this competition and chosen either for publication or exhibition shall remain in our

possession until after such use. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected either for publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their entries will then be returned upon the payment of transportation charges.

To insure good reproductions, glossy prints of those photographs to be published in HOUSE BEAUTIFUL will be requested from the architects. (Additional photographs in readiness are desirable.) Photographs of houses not awarded prizes but requested for publication will be paid for at \$5 for each one used (minimum total payment \$15). Clear, reproducible photographs are essential.

6. Agreement. It is agreed that submission of entries carries with it acceptance of the above conditions and those contained on the required entry forms.

SPECIAL REQUIREMENTS, CLASSES I AND II

1. Photographs. On the face of each mount shall be firmly secured at least three matt finish photographs of the house, as follows: A general exterior view, at least 11" by 18" in size; an exterior detail at least 8" by 10"; an interior detail at least 8" by 10". Duplication of exterior views is not desirable.

2. Plans. First and second floor plans and a plot plan, either separately or incorporating first floor plan, shall be drawn in ink at any convenient scale and pocketed, with rooms plainly labeled and dimensioned. An arrow indicating points of the compass shall be included.

SPECIAL REQUIREMENTS, CLASS III

1. Photographs. On the face of each mount shall be firmly secured the following photographs in matt finish: At least one photograph of the house before remodeling; at least three photographs, not less than 8" x 10" in size, of the house after remodeling, one of them to be a general view and one an interior view.

2. Plans. First and second floor plans of house before remodeling and first and second floor plans and plot plan (either separately or incorporated with first floor plan) of house after remodeling. Plans shall be drawn in ink at any convenient scale and pocketed, with rooms plainly labeled and dimensioned. An arrow indicating points of the compass shall be included.

Eleventh Competition Advertisement. *HB* 80 (1938, July), p. 1.

Twelfth annual SMALL HOUSE COMPETITION

conducted by *House Beautiful*

\$2,200
in cash awards

PROGRAM AND CONDITIONS

GENERAL

The competition will be divided into two classes. These, with their awards, are as follows:

CLASS I—For new houses of 3 to 6 rooms* inclusive

| | |
|--------------|-------|
| First Prize | \$500 |
| Second Prize | \$300 |
| Third Prize | \$100 |

CLASS II—For new houses of 7 to 10 rooms* inclusive

| | |
|--------------|-------|
| First Prize | \$500 |
| Second Prize | \$300 |
| Third Prize | \$100 |

Honorable Mentions—A total of not less than eight nor more than twelve will be awarded at the discretion of the judges in the amount of \$50 each.

*Breakfast rooms, porches, baths, dressing rooms, halls, landings and inclosed porches shall not be counted as rooms.

Houses entered in the competition must have been completed within the past three years within the continental limits of the United States and shall not have been published in any other national magazine (professional architectural magazines excepted).

COMPETITORS

Any architect or architectural designer is eligible to compete, and each competitor may submit as many houses as he desires.

ENTRY BLANKS

No advance notice of entry is required. However, a special entry form, properly filled out in a manner indicated elsewhere in these conditions, will be available to prospective competitors immediately upon application to the Competition Editor. This form shall in every case accompany the entry in the manner prescribed.

Additional copies of this announcement and entry forms to the desired number may be obtained from:

Competition Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York City

DATES

All entries shall be shipped for normal delivery to the office of the Competition on or before December 9, 1939. Judgment by the jury will follow, and announcement of awards will be made to competitors immediately after the judgment. Prize winners will be announced and prize-winning entries will be published beginning with the January, 1940, issue of *HOUSE BEAUTIFUL*.

JURY

The jury will consist of three members of the American Institute of Architects and the Editors of *HOUSE BEAUTIFUL*.

BASIS OF AWARD

Awards will be made by the jury on the basis of the following principal points:

1. Excellence of design
2. Economy in space and convenience of plan
3. Adaptation to lot and orientation
4. Skill in use of materials

REQUIREMENTS FOR ALL CLASSES

1. **Mounts.** All entry mounts shall be a single piece of stiff white illustration or mounting board. The size shall be exactly 30" by 40". In the lower right corner of the mount shall be left space for a 3" by 5" card which will display the architect's name if the entry is selected for exhibition. A clear margin of at least half an inch shall be left on all edges of the mount.

2. **Photographs.** On the face of each mount shall be firmly secured at least three most finish photographs of the house, as follows: A general exterior view, at least 14" by 18" in size; an exterior detail at least 8" by 10"; an interior detail at least 8" by 10". Duplication of exterior views is not desirable.

3. **Plans.** First and second floor plans and a plot plan, either separately or incorporating first floor plan, shall be drawn in ink at any convenient scale and posted, with rooms plainly labeled and dimensioned.

shown. An arrow indicating points of the compass shall be included.

4. **Legend.** A legend shall be clearly typed and pasted on the face of the mount, to supply information as indicated by the special entry form which are available to all competitors and of which, properly filled out, must accompany each entry in the envelope on the back of a mount. (See 5.)

5. **Anonymity.** No contestant's name or address shall appear on the face of the mount but shall be lettered on the back of the mount and covered by a piece of opaque paper pasted around the size. On the back shall also be attached a small envelope containing the required entry form properly filled out.

6. **Delivery.** All entries should be carefully pasted with stiff board for protection and shall be prepaid and at owner's risk to the Competition Editor, *HOUSE BEAUTIFUL*, 572 Madison Avenue, New York City. The competition closes on October 9, 1939, and all entries shall be shipped in time to arrive in the office of *HOUSE BEAUTIFUL* at least one week before that date.

7. **Publication and Exhibition.** All photographs of plans entered in this competition and chosen also for publication or exhibition shall remain in possession until after such use. We request that houses entered in this competition be not submitted to any other magazine until after they are selected by us. Contestants whose houses are exhibited will be notified when the exhibitions are over. Fees will be returned express collect.

To insure good reproductions, glass prints of these photographs to be published in *HOUSE BEAUTIFUL* will be requested from the artists. (Additional photographs in readiness are available.) Photographs of houses not awarded prizes but requested for publication will be paid for at \$5 for each one used (maximum total price \$15). Clear, reproducible photographs are essential.

8. **Agreement.** It is agreed that submission of entries carries with it acceptance of the conditions and those contained on the special entry forms.

Thirteenth annual SMALL HOUSE COMPETITION



conducted by HOUSE BEAUTIFUL

\$2,200
in cash awards

PROGRAM AND CONDITIONS

GENERAL

The competition will be divided into two classes. Those, with their awards, are as follows:

CLASS I—For new houses of less than 20,000 cubic feet, including garage

| | |
|--------------|-------|
| First Prize | \$500 |
| Second Prize | \$250 |
| Third Prize | \$100 |

CLASS II—For new houses of between 20,001 and 35,000 cubic feet, including garage

| | |
|--------------|-------|
| First Prize | \$500 |
| Second Prize | \$250 |
| Third Prize | \$100 |

There will also be awarded 4 special sectional prizes in the amount of \$75 each. These houses will be selected regardless of size (provided, of course, they are not less than 3 nor more than 10 rooms); but none of the winners of the six first prizes listed above will be eligible. Sections will be divided into East (bounded by and including Ohio, W. Va., Md., Del.); Mid-West (bounded by and including Mich., Ind., Ill., Mo., Kan., Neb., S. Dak., N. Dak.); South (bounded by and including Va., Ky., Ark., Okla., Tex.); West (including the rest of the United States and Hawaii). See map.

In addition to these prizes, there will further be awarded not less than four Honorable Mentions in the amount of \$50 each.

Houses entered in the competition must have been completed within the past three years within the continental limits of the United States and Hawaii, and shall not have been published in any other national magazine (professional architectural magazines excepted).

ENTRY BLANKS

No advance notice of entry is required. However, Entry Blanks will be available to prospective competitors immediately upon application to the Competition Editor. This form shall be used as stated under Requirements for all Entrants.

DATES

All entries shall be shipped for normal delivery at the office of the competition on or before October 7, 1940. Judgment by the jury will follow, and announcement of awards will be made to competitors immediately after the judgment. Prize winners will be announced and prize-winning entries will be published beginning with the January 1941 issue of HOUSE BEAUTIFUL.

COMPETITORS

Any architect or architectural designer is eligible to compete, and each competitor may submit as many houses as he desires.

JURY

The jury will consist of three members of the American Institute of Architects and the Editors of HOUSE BEAUTIFUL.

BASIS OF AWARD

Awards will be made by the jury on the basis of the general excellence of the design, including the consideration of planning for convenience and economy in the use of space, adaptation to site and orientation, skill in the use of materials and attractiveness of form and detail.

REQUIREMENTS FOR ALL ENTRANTS

1. MOUNTS. All entry mounts shall be a single piece of stiff white illustration or mounting board. The size shall be exactly 20" by 30". A clear margin of at least half an inch shall be left on all edges of the mount.

2. PHOTOGRAPHS. On the face of each mount shall be firmly secured at least three matt finish photographs of the house, as follows: A general exterior view, 8" by 10" in size; an interior view, 8" by 10"; an exterior detail, 5" by 7". Additional views will help in the judgment and should measure 5" by 7". Duplication of exterior views is not desirable.

To insure good reproductions, glossy prints of these photographs to be published in HOUSE BEAUTIFUL will be requested from the architects. (Additional photographs in readiness are desirable.) Photographs of houses not awarded prizes but selected for publication will be paid for at \$5 for each photograph used (minimum total payment: \$15). Clear, reproducible photographs are essential.

3. CAPTIONING PHOTOGRAPHS. All photographs shall bear a caption briefly describing the view of the house, salient features, materials and colors. Such captions may be lettered on the face of the mount, or typewritten on a piece of heavy white paper which is then pasted to the mount under the correct photographs.

4. PLANS. First and second floor plans and a site plan, either separately or incorporating the

first floor plan, shall be included on the face of the mount. These may be drawn in ink at any convenient, easily read scale and pocket; or clear photostats of the plans (but not of the blueprints) may be pasted to the mount. All rooms shall be plainly labeled and dimensioned. An arrow indicating points of the compass shall be included.

5. LEGEND. A legend shall be clearly lettered or typewritten and pasted on the face of the mount to supply information as called for by the Entry Blank. No other lettering except captions for photographs shall be included on the face of the mount. An Entry Blank, properly filled out, must be enclosed in a sealed envelope securely attached to the back of the mount.

All Entry Blanks shall be completely filled out. Be explicit, yet brief. For example, under "Kind of materials and name of manufacturers of following," specify exactly what kind of materials were used, as: Outside walls—white pine clapboard; inside walls—plaster on steel lath; windows—stock, double-hung, redwood; heating system—coal-fired, forced hot water; etc.

6. ANONYMITY. No contractor's name or address shall appear on the face of the mount, but shall be lettered on the back of the mount and covered by a piece of opaque paper pasted securely around the edges. On the back shall also be attached a sealed envelope containing the required entry form properly filled out.

7. DELIVERY. All entries shall be carefully packed with stiff board for protection and shall be sent prepaid at owner's risk to the COMPETITION EDITOR, HOUSE BEAUTIFUL, 572 MADISON AVENUE, NEW YORK CITY.

8. PUBLICATION. All photographs and plans entered in this competition and chosen for publication shall remain in the possession of HOUSE BEAUTIFUL until after such use. The competitor by submitting an entry in the competition gives HOUSE BEAUTIFUL the right to publish the photographs, plans and descriptions of the house submitted. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. Entries will be returned to competitors express collect.

9. AGREEMENT. It is agreed that submission of entries carries with it acceptance of the above conditions and those contained on the required entry form.

Additional copies of this announcement and entry forms to the desired number may be obtained from:

Competition Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York City

Thirteenth Competition Advertisement. *HB* 82 (1940, Summer), p. 57.

Fourteenth annual SMALL HOUSE COMPETITION

conducted by

HOUSE BEAUTIFUL

\$2,200

in cash awards



PROGRAM AND CONDITIONS

GENERAL

The competition will be divided into two classes. These, with their awards, are as follows:

| | |
|--|-------|
| CLASS I—For new houses of 3 to 6* rooms inclusive | |
| First Prize | \$500 |
| Second Prize | \$250 |
| Third Prize | \$100 |

| | |
|--|-------|
| CLASS II—For new houses of 7 to 10* rooms inclusive | |
| First Prize | \$500 |
| Second Prize | \$250 |
| Third Prize | \$100 |

* Breakfast rooms, porches, baths, dressing rooms, halls, lavatories and enclosed porches shall not be counted as rooms.

There will also be awarded 4 special sectional prizes in the amount of \$15 each. These houses will be selected regardless of size (provided, of course, they are not less than 3 nor more than 10 rooms); but one of the winners of the six best prizes listed above will be eligible. Sections will be divided into East (bounded by and including Ohio, W. Va., Md., Del.); Mid-West (bounded by and including Mich., Ind., Ill., Mo., Kan., Neb., S. Dak., N. Dak.); South (bounded by and including Va., Kr., Ark., Okla., Tex.); West (including the rest of the United States and Hawaii). See map.

In addition to these prizes, there will further be awarded not less than four Honorable Mentions in the amount of \$50 each.

Houses entered in the competition must have been completed within the past three years within the continental limits of the United States and Hawaii, and shall not have been published in any other national magazine (professional architectural magazines excepted).

ENTRY BLANKS

No reference notice of entry is required. However, Entry Blanks will be available to prospective competitors immediately upon application to the Competition Editor. This form shall be used as stated under Requirements for all Entrants.

DATES

All entries shall be shipped for normal delivery at the offices of the competition on or before October 6, 1941. Judgment by the jury will follow, and announcement of awards will be made to com-

petitors immediately after the judgment. Prize winners will be announced and prize-winning entries will be published beginning with the January 1942 issue of HOUSE BEAUTIFUL.

COMPETITORS

Any architect or architectural designer is eligible to compete, and each competitor may submit as many houses as he desires.

JURY

The jury will consist of three members of the American Institute of Architects and the Editors of HOUSE BEAUTIFUL.

BASIS OF AWARDS

Awards will be made by the jury on the basis of the general excellence of the design, including the consideration of planning for convenience and economy in the use of space, adaptation to site and orientation, skill in the use of materials and attractiveness of form and detail.

REQUIREMENTS FOR ALL ENTRANTS

1. **MOUNTS.** All entry mounts shall be a single piece of stiff white illustration or mounting board. The size shall be exactly 20" by 30". A clear margin of at least half an inch shall be left on all edges of the mount.

2. **PHOTOGRAPHS.** On the face of each mount shall be firmly secured at least three black and white photographs of the house, as follows: A general exterior view, 8" by 10" in size; an interior view, 8" by 10"; an exterior detail, 5" by 7". Additional views will help in the judgment and should measure 5" by 7". Duplication of exterior views is not desirable.

To insure good reproductions, glossy prints of these photographs to be published in HOUSE BEAUTIFUL will be required from the architects. (Additional photographs in readiness are desirable.) Photographs of houses not awarded prizes but selected for publication will be paid for at \$5 for each photograph used (minimum total payment: \$15). Clear, sharply focused, reproducible photographs are essential.

3. **CAPTIONING PHOTOGRAPHS.** All photographs shall bear a caption briefly describing the view of the house, salient features, materials and colors. Such captions may be lettered on the face of the mount, or typewritten on a piece of heavy white paper which is then pasted to the mount under the correct photographs.

4. **PLANS.** First and second floor plans and a plot plan, either separately or incorporating the first floor plan, shall be included on the face of the mount. These may be drawn in ink as convenient, easily read scale and pocket; or clear photostats of the plans (not any of the blueprints) may be pasted to the mount. All rooms shall be plainly labeled and dimensioned. An arrow indicating points of the compass shall be included.

5. **LEGEND.** A legend shall be clearly lettered or typewritten and pasted on the face of the mount to supply information as called for by the Entry Blanks. No other lettering except captions for photographs shall be included on the face of the mount. An Entry Blank, properly filled out, must be enclosed in a sealed envelope securely attached to the back of the mount.

All Entry Blanks shall be completely filled out. Be explicit. For example, under "Kind of materials used," specify exactly what kind of materials were used, as: Outside walls—red cedar shingle; inside wall—plaster on steel lath; windows—stock, double-hung, Powdered pine; heating system—coal-fired, forced hot water; etc. If no materials for a given question were used, specify "none"—as "patience."

6. **ANONYMITY.** No contractor's name or address shall appear on the face of the mount, but shall be lettered on the back of the mount and covered by a piece of opaque paper pasted securely around the edges. On the back shall also be attached a sealed envelope containing the required entry form properly filled out.

7. **DELIVERY.** All entries shall be carefully packed with stiff board for protection and shall be sent prepaid at owner's risk to the COMPETITION EDITOR, HOUSE BEAUTIFUL, 572 MADISON AVENUE, NEW YORK CITY.

8. **PUBLICATION.** All photographs and plans entered in this competition and chosen for publication shall remain in the possession of HOUSE BEAUTIFUL until after such use. The competitor by submitting an entry in the competition gives HOUSE BEAUTIFUL the right to publish the photographs, plans and descriptions of the house submitted. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. Entries will be returned to competitors expense collect.

9. **AGREEMENT.** It is agreed that submission of entries carries with it acceptance of the above conditions and those contained on the required entry forms.

Additional copies of this announcement and entry forms to the desired number may be obtained from
Competition Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York City

Fourteenth Competition Advertisement. HB 83 (1941, September), p. 22.