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N.Y. Times  
6/30/49

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## NEW PLAY PIECES FOR YOUNG SHOWN

Modern Equipment Exhibited  
at Museum—\$1,000 Award  
Won by Woman Designer

**By SANKA KNOX**

To adult eyes accustomed to the conventional recreational equipment afforded by playgrounds to young visitors, a newly designed collection of play sculptures on view at the Museum of Modern Art, both in full size and in model form, may easily appear startling.

A first glance at some of the contrivances for the amusement and stimulation of the young may even be "shocking," as it was yesterday to one visitor who, admittedly, still clung in memory to the play fixtures of a long departed day.

However, for a short time yesterday, when the show opened, adults had an opportunity of judging some of the modern play pieces from a child's point of view. For the museum rounded up children of assorted sizes and ages for a live demonstration that left little doubt about the play value of at least one series of sculptures, even if its design was not as readily acceptable to adults.

**Exhibit to End Aug. 22**

The exhibition, which is the result of a national competition held under the auspices of the museum, Parents Magazine and Creative Playthings, Inc., will continue through Aug. 22. But the children's demonstration, with its telling evidence of the attractions of such creations as a "Fantastic Village," a "Stalagmite Cave" and a "Tunnel Maze," will not be repeated.

Visitors exploring this strange, new child's world of play, which the sponsors hope will "stimulate a new approach to the design of equipment in public playgrounds" and which they feel will certainly stimulate children's imagination, will be aided in their efforts by explanatory legends accompanying the many models and the full-size pieces.

"Fantastic Village," an irresistible magnet to the children yesterday, was the first prize winner. Its designer, Virginia Dortch Corazio, is a 28-year-old painter from Arkansas who now lives in Rome with her architect-painter husband. She received \$1,000.

At the museum, her sculpture, in reinforced concrete, took the form of four playhouses, although the design calls for six or more. It appealed to the judges for its "poetic conception," among other factors. To the children, who were swarming all over and through the playhouses, its appeal was the lure of climbing up, by way of ladders and other strategic devices, to the five-foot high reinforced concrete playhouses again. The usual climbing device was the ladder.

The exhibition is on view at the Museum of Modern Art, 11th St. and 53rd St., New York City, from 10 a.m. to 5 p.m. daily.

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The jury members of the con-  
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Mrs. Penelope Pinson, Parents  
Magazine, and George D. Butler,  
National Recreation Foundation.  
Greta Daniel of the museum was  
chairman.



**PLAY TIME:** Joan Speers (on ladder), Lily Boldt (left) and Chris Ann Boldt explore the "Fantastic Village." Designed by Virginia Dortch Corazio, the "village" was first-prize winner in a play sculpture competition sponsored by Parents Magazine, Creative Playthings, Inc., and the Museum of Modern Art. The winning designs go on view at the museum today.

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This Clipping From  
NEW YORK, N. Y.  
TIMES

AUG 3 - 1953

**CHILD PLAY DEVICES  
SOUGHT IN CONTEST**

Museum and Co-Sponsors Call  
for Designs to Exercise Both  
Body and Imagination

Children's playgrounds over the country may begin having their faces lifted within the next few years if a competition for designs of new playground equipment has the results its sponsors hope for.

Details of the contest—which seeks ideas for equipment that will allow children to “exercise their imaginations as well as their bodies”—were announced yesterday by the Museum of Modern Art, one of the co-sponsors.

Interest in play equipment that would be beautiful and mentally stimulating as well as body-building received a special impetus in this country about two years ago with the display of a playground model designed by Isamu Noguchi, the Japanese-American sculptor. This was planned for a site near the United Nations buildings, but was not accepted. Robert Moses, Commissioner of Parks, called it “impractical.”

According to Frank Caplan, director of Creative Playthings, Inc., publicity given to the Noguchi playground resulted in inquiries from groups over the country who wanted something more for their

children than the conventional playground offers.

**Specifications for Designs**

Because little or nothing is now being manufactured to meet this specialized interest, Creative Playthings initiated the contest and became its co-sponsor with the museum and Parents Magazine.

Designs are sought for sculptural playground equipment that not only provides the types of exercise associated with standard equipment such as swings, jungle-gyms, seesaws and slides, but also suggests to children a world of fantasy and re-creates, for example, mountains, caves, airplanes, ships or animals.

Five prizes totaling \$2,000, plus additional royalties, will be awarded. Entries must be postmarked not later than Jan. 15, 1954. Winning designs will be exhibited at the museum in June of that year and Creative Playthings will manufacture at least one of the winning entries by that time.

The pieces should be adaptable for public parks, housing developments, school playgrounds and backyards of private homes. Models and drawings must be submitted for each design.

**Objectives Set for Children**

Greta Daniel, assistant curator at the museum and director of the competition, said announcements of the contest would go to architectural and design schools to stimulate creative thinking about play equipment among serious students. It is hoped, however, that any interested person with ideas along these lines will take part.

According to Miss Daniel, the kinds of equipment the sponsors of the contest seek would not only offer opportunity for climbing, swinging and sliding but also stimulate youngsters' imaginations, have inherent esthetic value and a potential for developing an emotional place in child play.

The development of cities, Mr. Caplan observed, has deprived children of such natural “play equipment” as trees, rocks and streams. The excitement and drama of city life has been sub-

stituted, he added, but children can take little part in it because of its hazards.

Playgrounds, he held, should

make provision for the drama of imaginative play as a fireman or a truck driver as well as a mountaineer or a jungle explorer.

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However, for a short time yesterday, when the show opened, adults had an opportunity of judging some of the modern play pieces from a child's point of view. For the museum rounded up children of assorted sizes and ages for a live demonstration that left little doubt about the play value of at least one series of sculptures, even if its design was not as readily acceptable to adults.

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At the museum, her sculpture, in reinforced concrete, took the form of four playhouses, although the design calls for six or more.

Presented to the judges for its "reception," among other things, the children, who were coming all over and exploring the playhouses, its appeal lay in the lure of climbing up, down, ladders and other means to the five-foot-tall openings. Fascinated by the unusual means, two prize winners were fascinated by the unusual means. Explored the openings between

... through windows, each and beguiling aspect

### Jersey Man Wins Prize

The "Stalagmite Cave," designed by Robert J. Gargiule of Raritan, N. J., a 33-year-old industrial designer, who received the \$500 second prize, is a series of spool-shaped concrete forms, six feet high. The museum is showing one, but the "spools" may be reproduced in any numbers for playgrounds. In groups, the sponsors say, the stalagmites are fine fun, are safe and also have "abstract beauty and architectural quality."

Also manufactured for the show is the third prize winner, a "Tunnel Maze," which was designed by Sidney Gordin, a New York sculptor, who won \$200. The maze is a series of low tunnels that are staggered to provide interesting experiments in out-of-the-ordinary jumping, crawling, sliding and other childish pre-occupations.

The jury members for the contest were Frank Caplan of Creative Playthings, Philip C. Johnson and Victor D'Amico, Museum of Modern Art; Edith Mitchell, Delaware State Director of Art; Mrs. Penelope Pinson, Parents magazine, and George D. Butler, National Recreation Foundation. Greta Daniel of the museum was chairman.

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PLAY TIME: Joan Speers (on ladder), Lily Boldt (left) and Chris Ann Boldt explore the "Fantastic Village." Designed by Virginia Dortch Corazio, the "village" was first-prize winner in a play sculpture competition sponsored by Parents magazine, Creative Playthings, Inc., and the Museum of Modern Art. The winning designs go on view at the museum today.

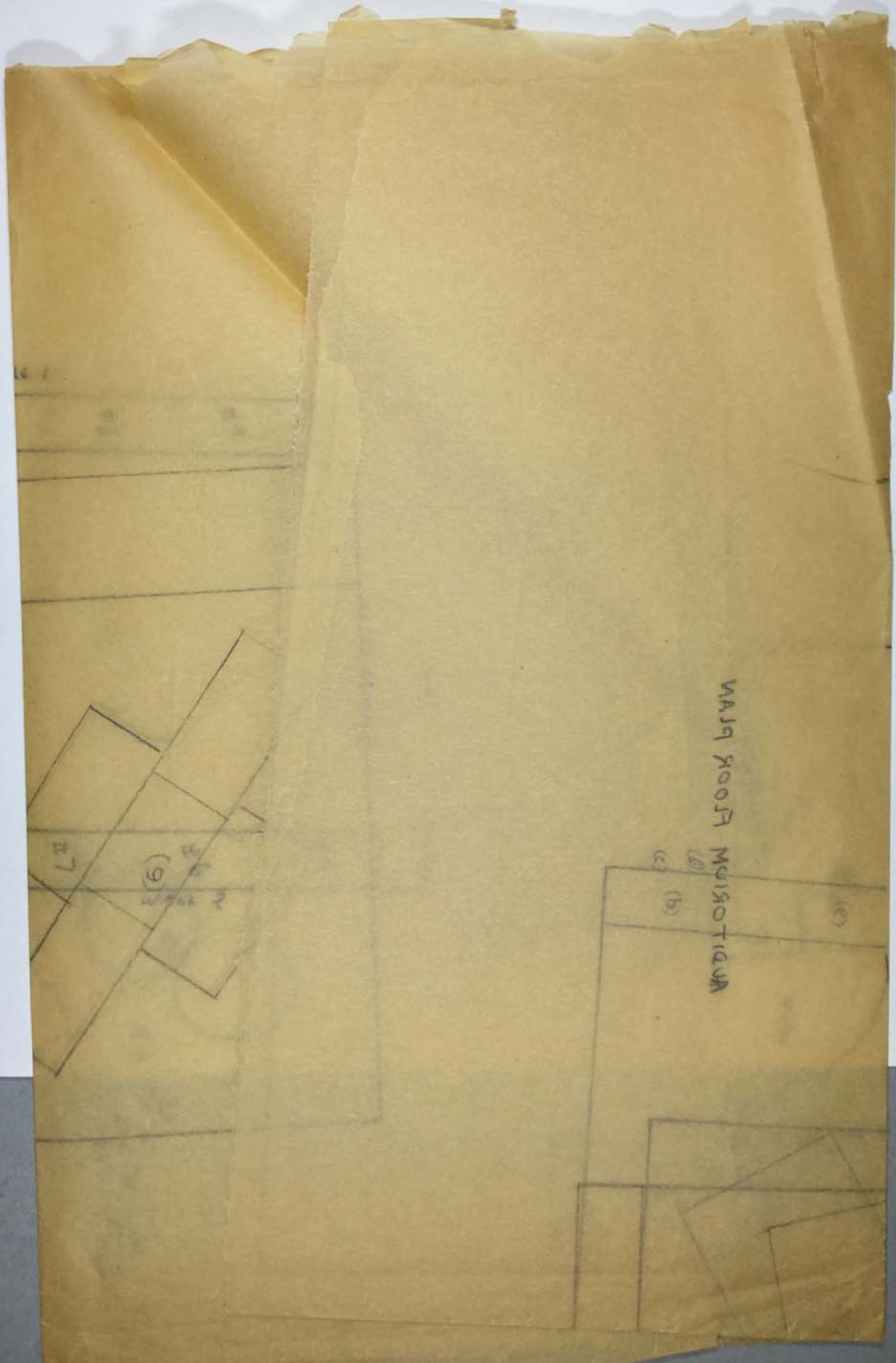
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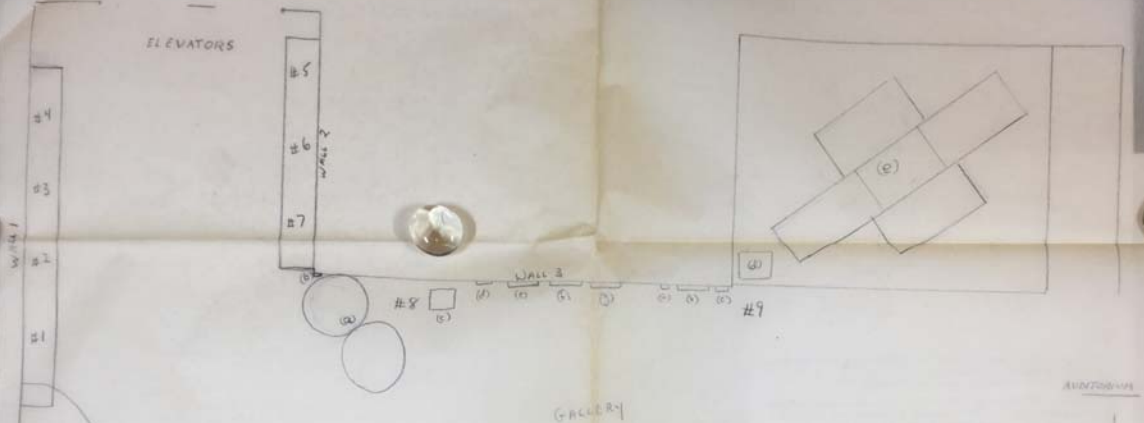
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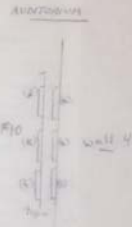
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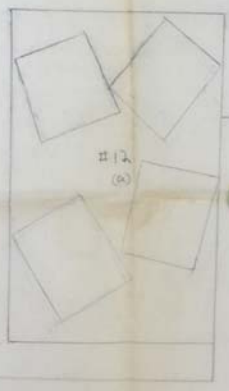
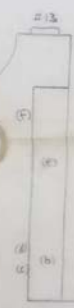
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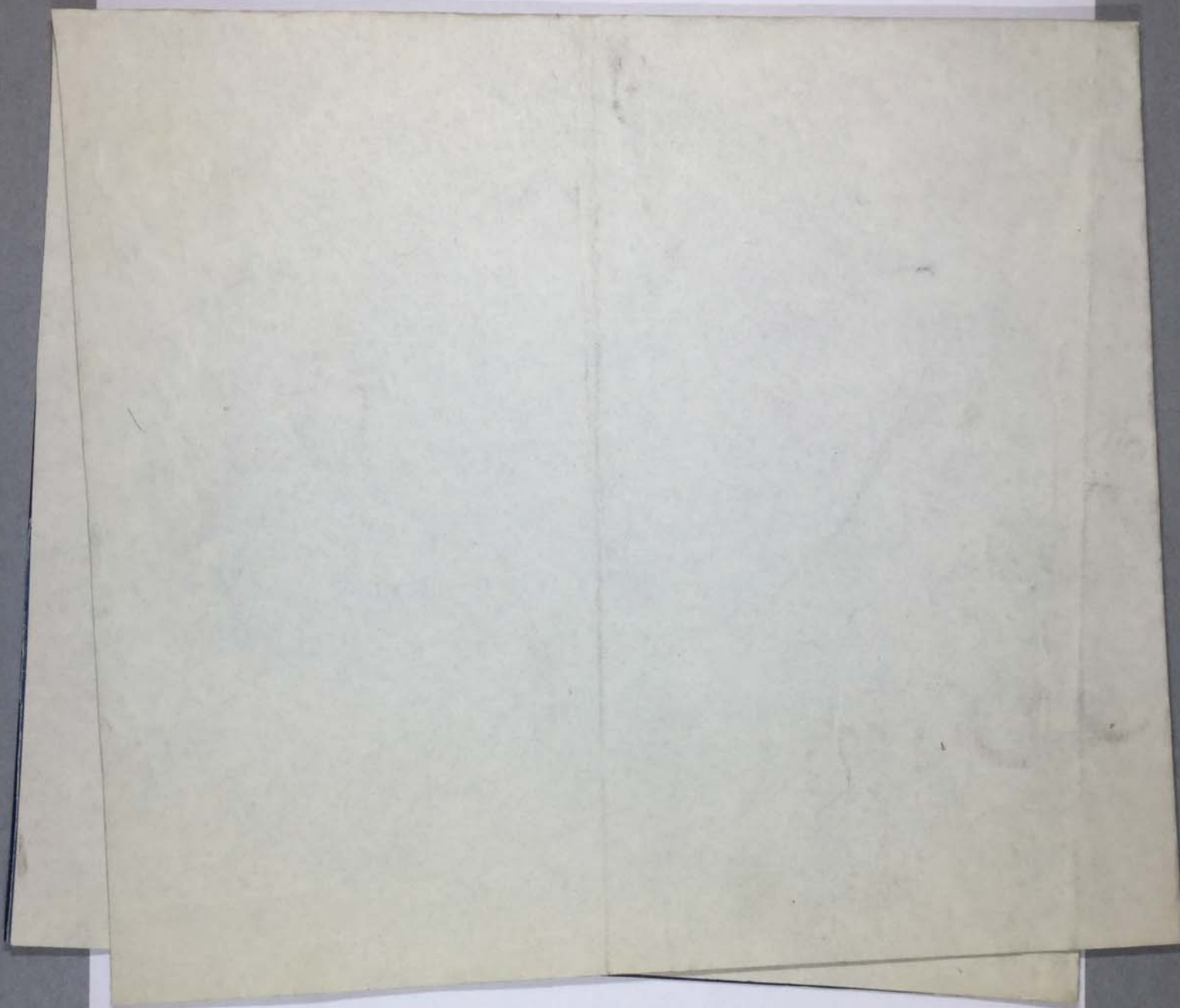
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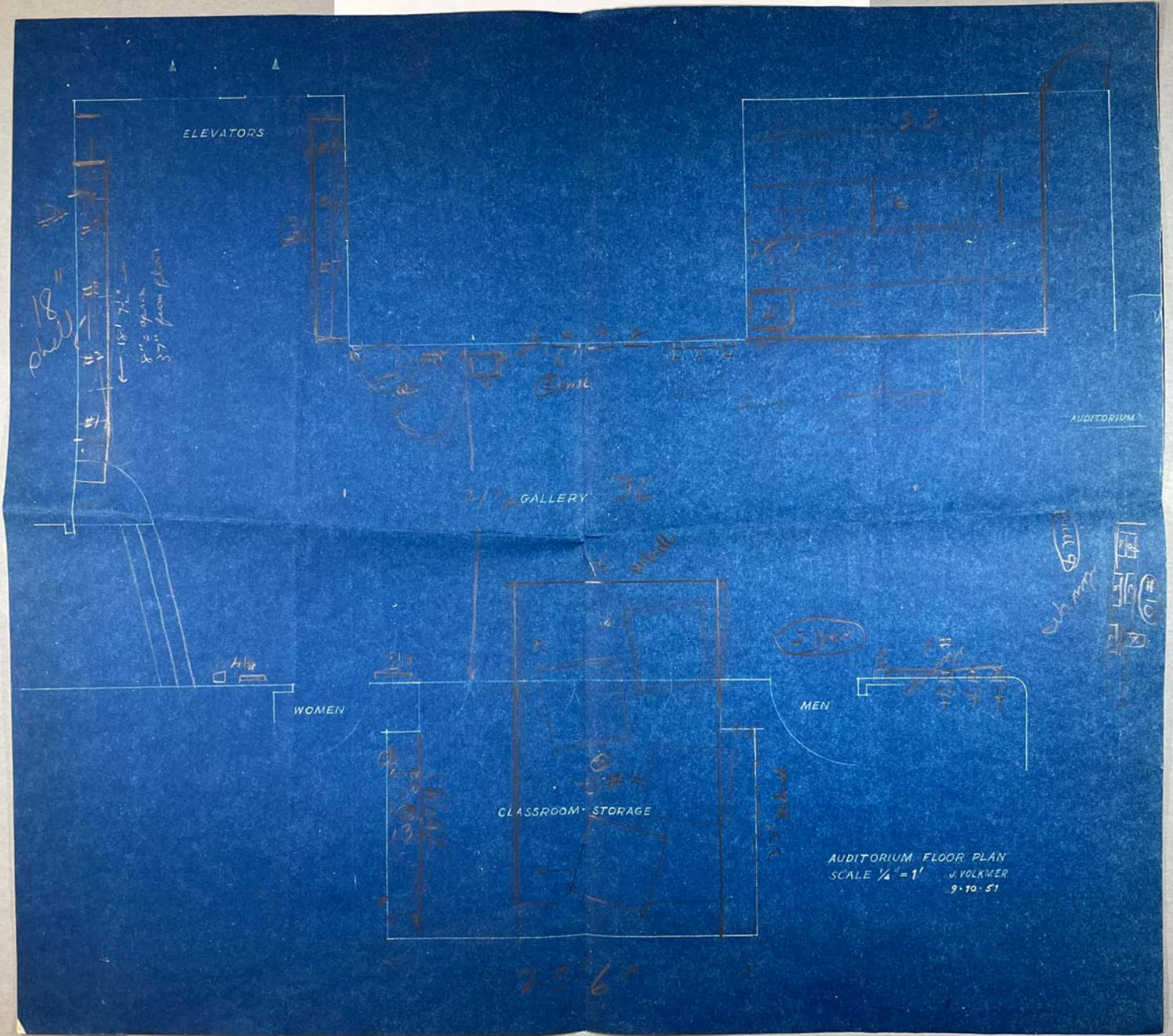
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## THE MUSEUM OF MODERN ART

Date June 4, 1953

To: Mr. D'Harnoncourt

Re: Proposal of a Competition

From: Greta Daniel

for Play Sculpture

The Museum of Modern Art has been approached for sponsorship of a competition for play sculpture for use in public parks, housing developments, school yards, playgrounds and back yards of private homes.

The proposal was made by the two following organizations, which have agreed to co-sponsor such a competition:

- 1) Creative Playthings, Inc., 5 University Place, N.Y.C.  
Manufacturers and distributors of educational equipment  
Directors: Frank Caplan  
Bernard Barenholtz
- 2) Parents' Magazine, 52 Vanderbilt Avenue, N.Y.C.  
President and Publisher: George J. Hecht

After preliminary discussions with me about the scope of the competition, size of awards, estimated cost, etc., a meeting was held on May 26th between Mr. Johnson, myself, and Messrs. Caplan Barenholtz and Hecht for the co-sponsors. The co-sponsors agreed to underwrite a budget of \$7,000. (which includes \$2,000. for prize money), for a competition to be open to everyone interested, excluding only children through high school age.

The following conditions of the competition were discussed: There will be no restriction regarding the function of play sculpture (sound effects may be possible, for example), or the material from which it is to be made, provided such material is generally available to the manufacturer. The scale of the actual pieces will be restricted to certain top dimensions only, (7 x 20 x 16 area), so that smaller equipment for modest space may also be obtained. Each entry must be accompanied by a model of specified size; however, rejected models will be destroyed after the judging, unless competitor requests and pays for packing and return shipment.

Parents' Magazine requests that in the official announcement, and all subsequent publicity connected with the competition and exhibition, the sponsors are listed in this order: 1) Parents' Magazine; 2) Museum of Modern Art; 3) Creative Playthings.

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MEMORANDUM

To: Mr. D'Harnoncourt  
June 1, 1953  
Page 2 -

To tie-in with fall and winter teaching programs of colleges and design schools, the competition should be announced not later than this coming August. The Jury Meeting should be held in January. Mr. D'Amico has offered the gallery of the Educational Department on the Museum's main floor, for an exhibition in April and May.

This exhibition will consist of the winning designs and a number of full scale pieces manufactured and contributed by Creative Playthings. It may be desirable to show some of these in a section of the Sculpture Garden adjoining the gallery.

Mr. Hecht believes that Parents' Magazine can arrange for a simultaneous showing in Central Park of the manufactured pieces, where they could actually be tried by children and their usefulness studied by educators.

Mr. Hecht has asked that Parents' Magazine start payments on the budget after August 1st, the beginning of their new budget year.

We have drawn a tentative list of jurors:

- Director of Competition: Greta Daniel - no vote
- 1) Philip C. Johnson, Chairman
  - 2) Victor D'Amico
  - 3) Andrew Ritchie
  - 4) Tom Hess
  - 5) Mr. Caplan (Creative Playthings)
  - 6) Mr. Hecht (Parents' Magazine)
  - 7) A member of the National Recreation Association

Mr. D'Amico suggests a greater percentage of educators, and proposes the following names:

Robert Inglehart, Head of Fine Arts Dept., School of Education,  
New York University; and  
Edith Mitchell, State Director of Art, State of Delaware

It was suggested that the \$2,000. in prize money be divided in the following way:

1st	\$1,000.
2nd	500.
3rd	200.
Hon. Mention	150.
Hon Mention	150.
Hon Mention	150.

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MEMORANDUM

To: Mr. D'Harnoncourt  
June 4, 1953  
Page 3 -

The co-sponsoring manufacturer will make some royalty agreements on sales to be given in addition to the above prizes.

Detailed conditions for the competition will be worked out as soon as we have the principal agreement of the Museum's Coordination Committee.

GD:gn

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No. 5790

Play Sculpture Competition

Tunnel Slide

Seymour Lipton, New York, N.Y.

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No.7439      Play Sculpture Competition

Space Platform

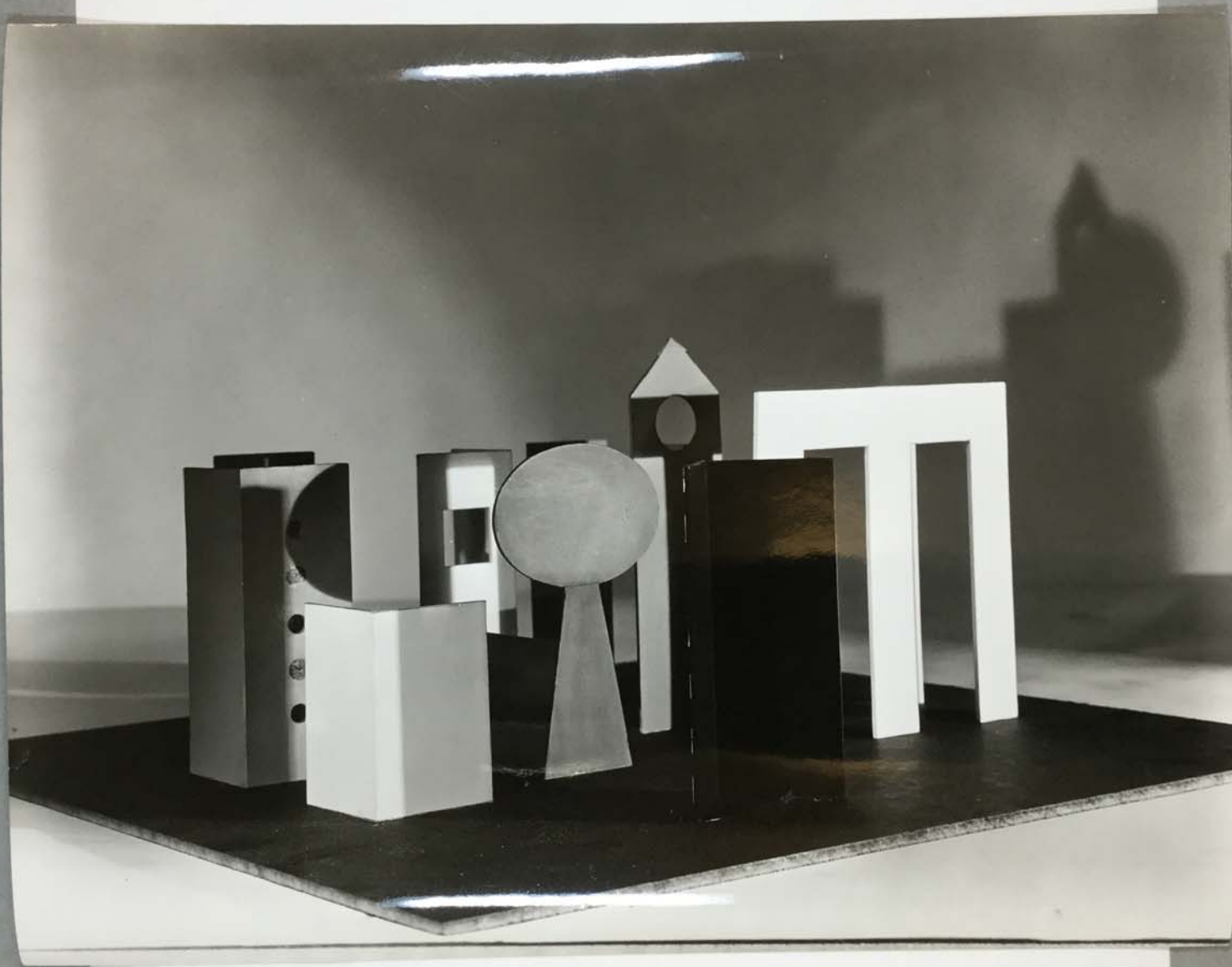
Leonard G. Stanley, Cupertino, Calif.

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No. 7462      Play Sculpture Competition

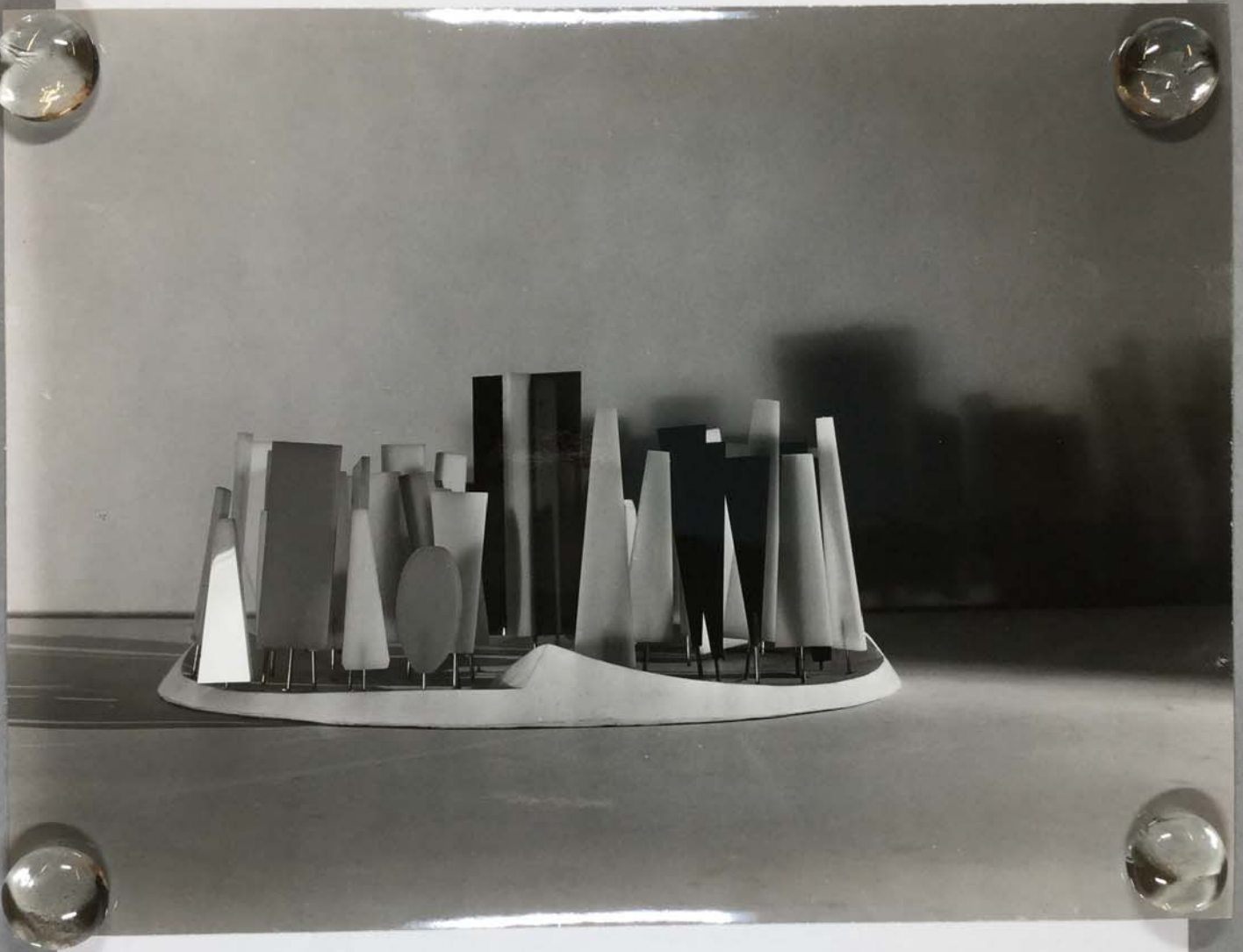
Movable Village Forms

Leo Lionni, New York, N.Y.

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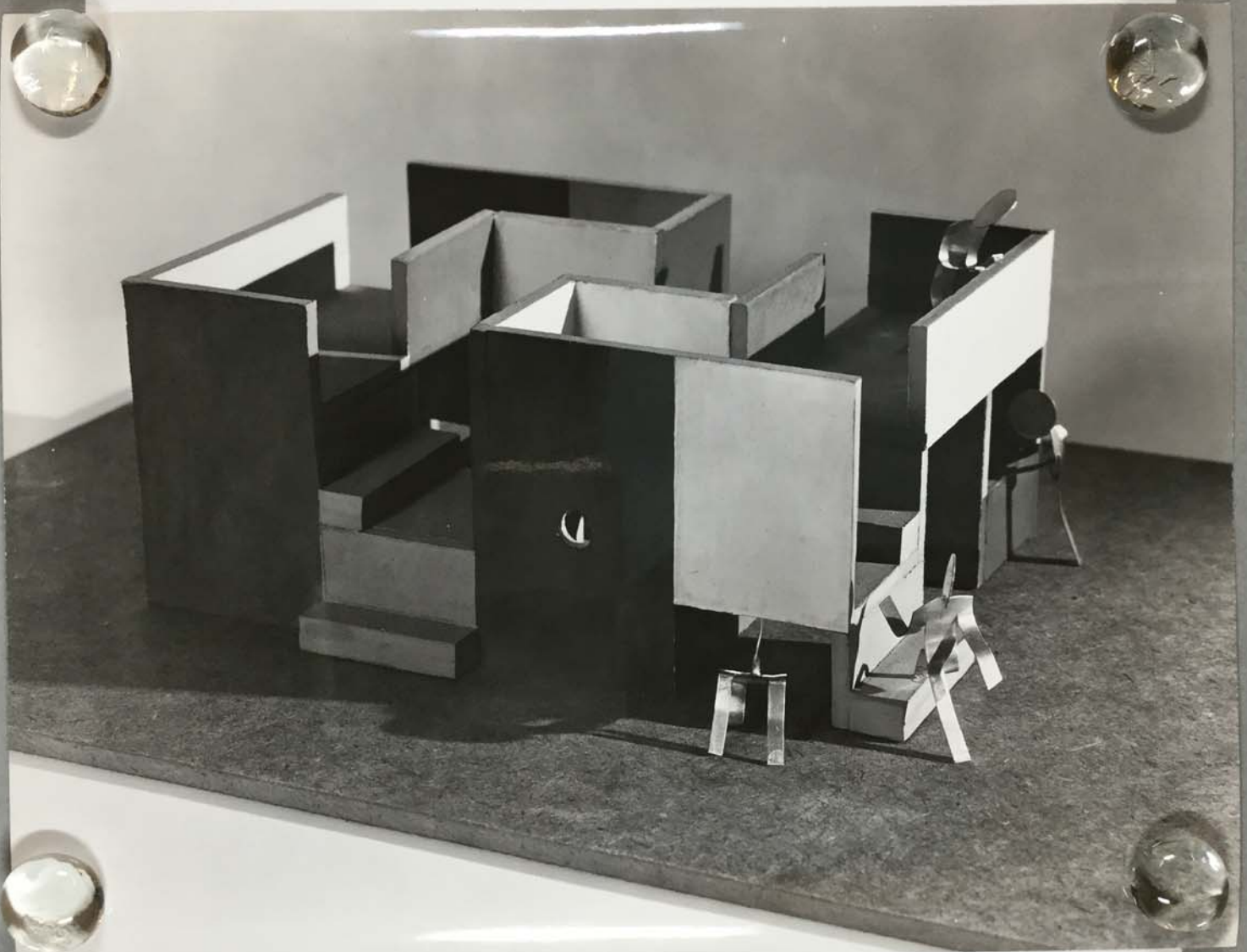
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No.5737-D      Play Sculpture Competition

Playhouse-Maze

Sidney Gordin, New York, N.Y.

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No.4598      Play Sculpture Competition  
Trampolines  
Roy P. Harrover, Hamden, Conn.

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No.4354

Play Sculpture Competition

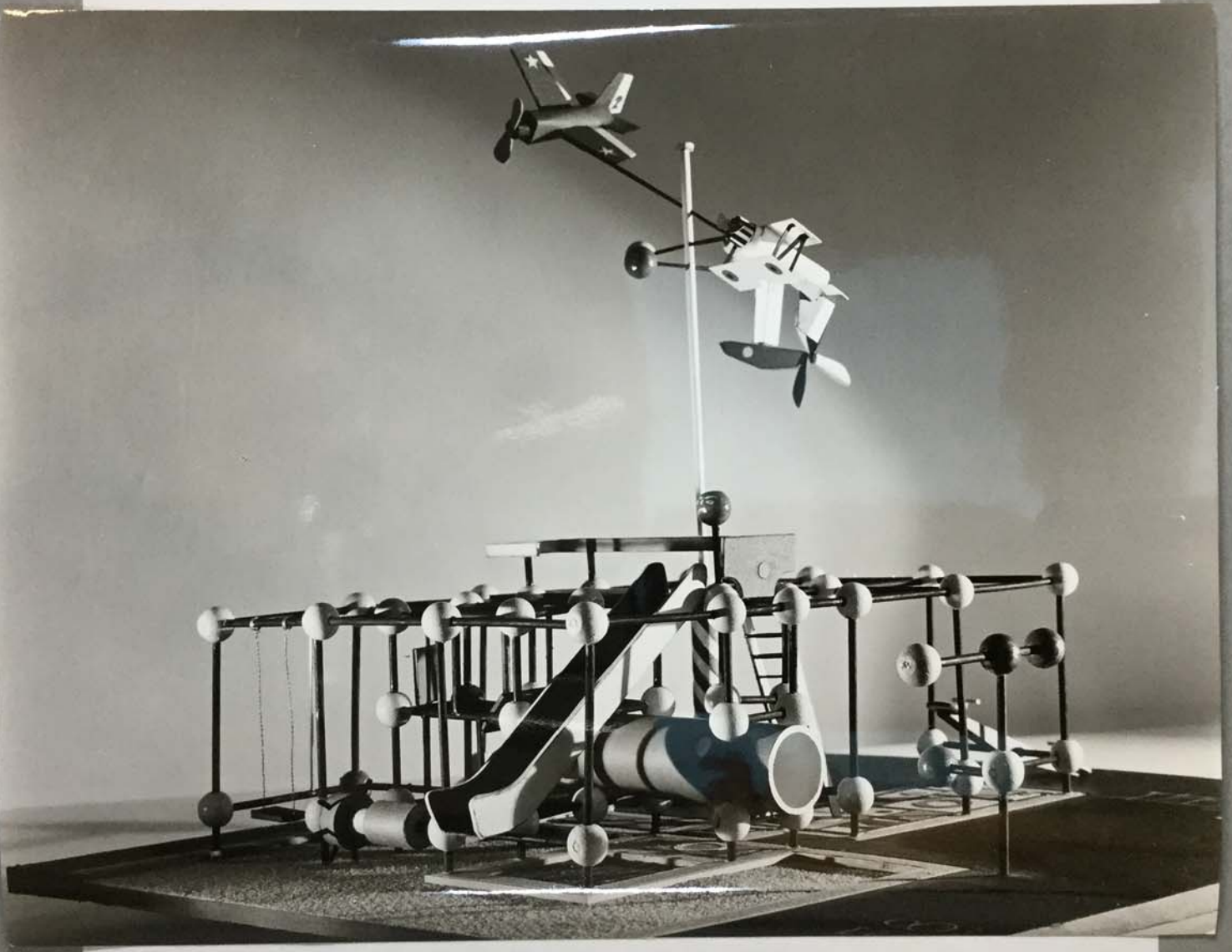
Tree House

Thomas and Anne Dickey, Media, Pa.

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No, 3858

Play Sculpture Competition

Playground

Willi Walter, Philadelphia, Pa.

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No. 7608

Play Sculpture Competition

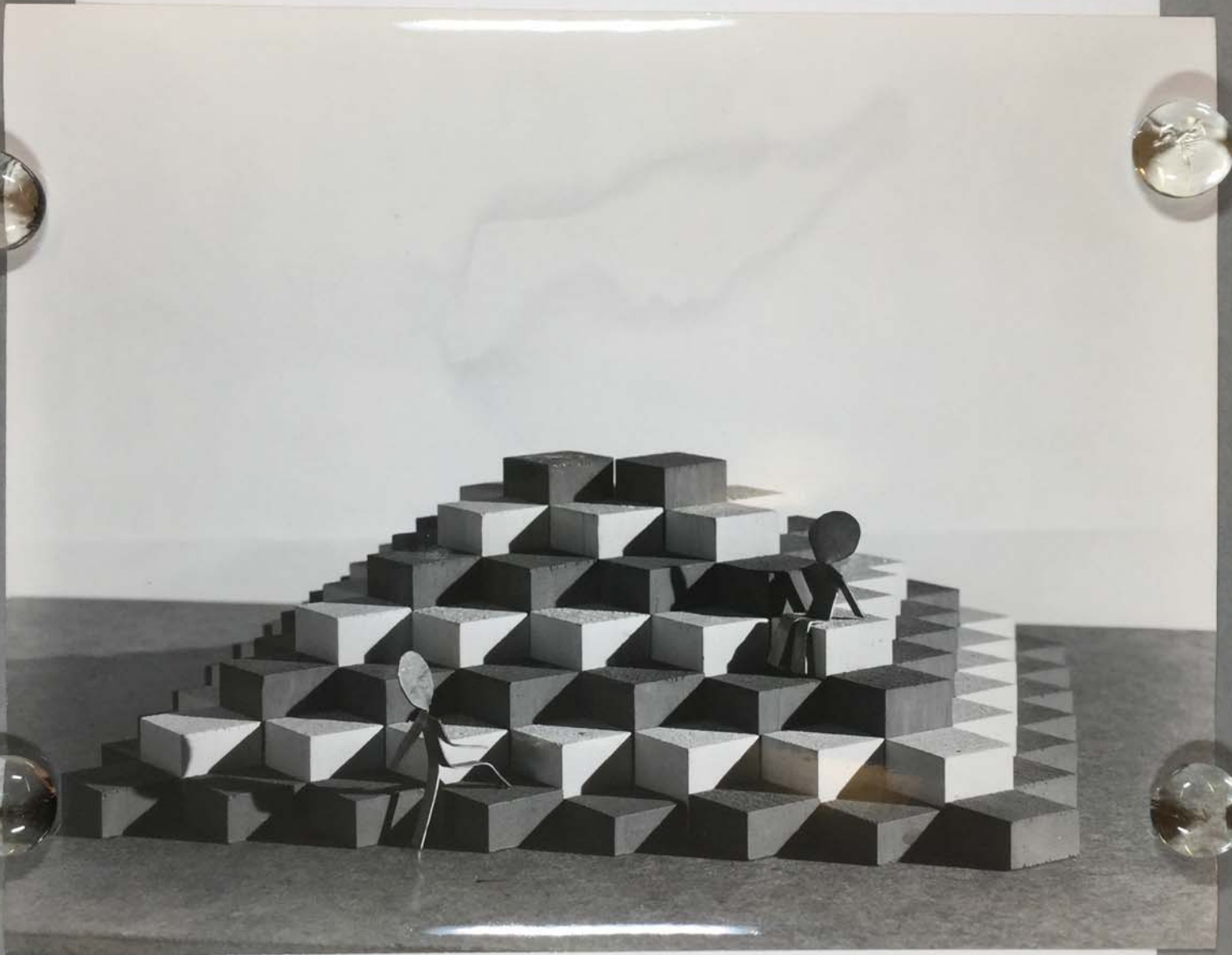
Sandbox

N. and T. Chimes, Philadelphia, Pa.

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No. 5737-B      Play Sculpture Competition

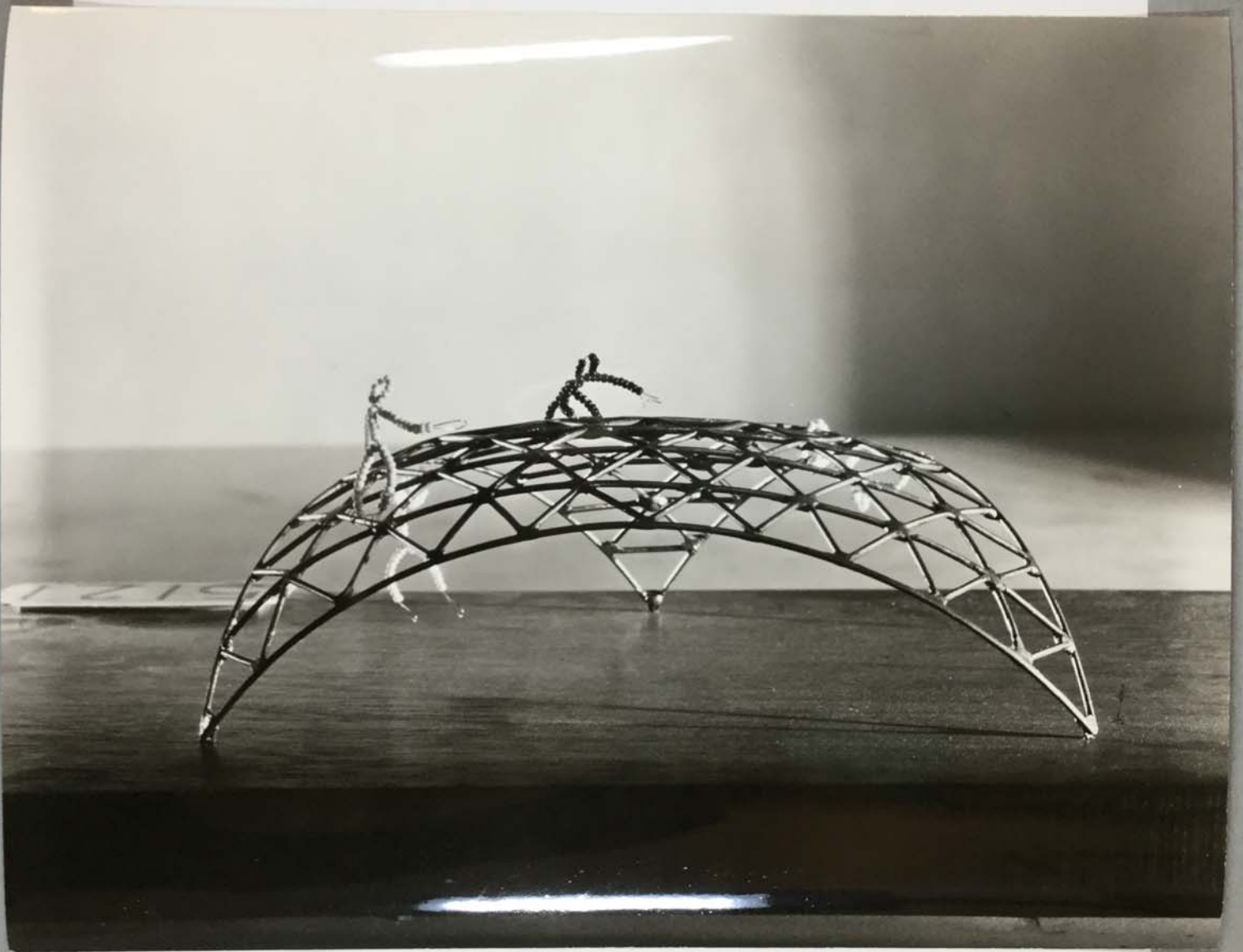
Climbing Pyramid

Sidney Gordin, New York, N.Y.

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No. 5121      Play Sculpture Competition

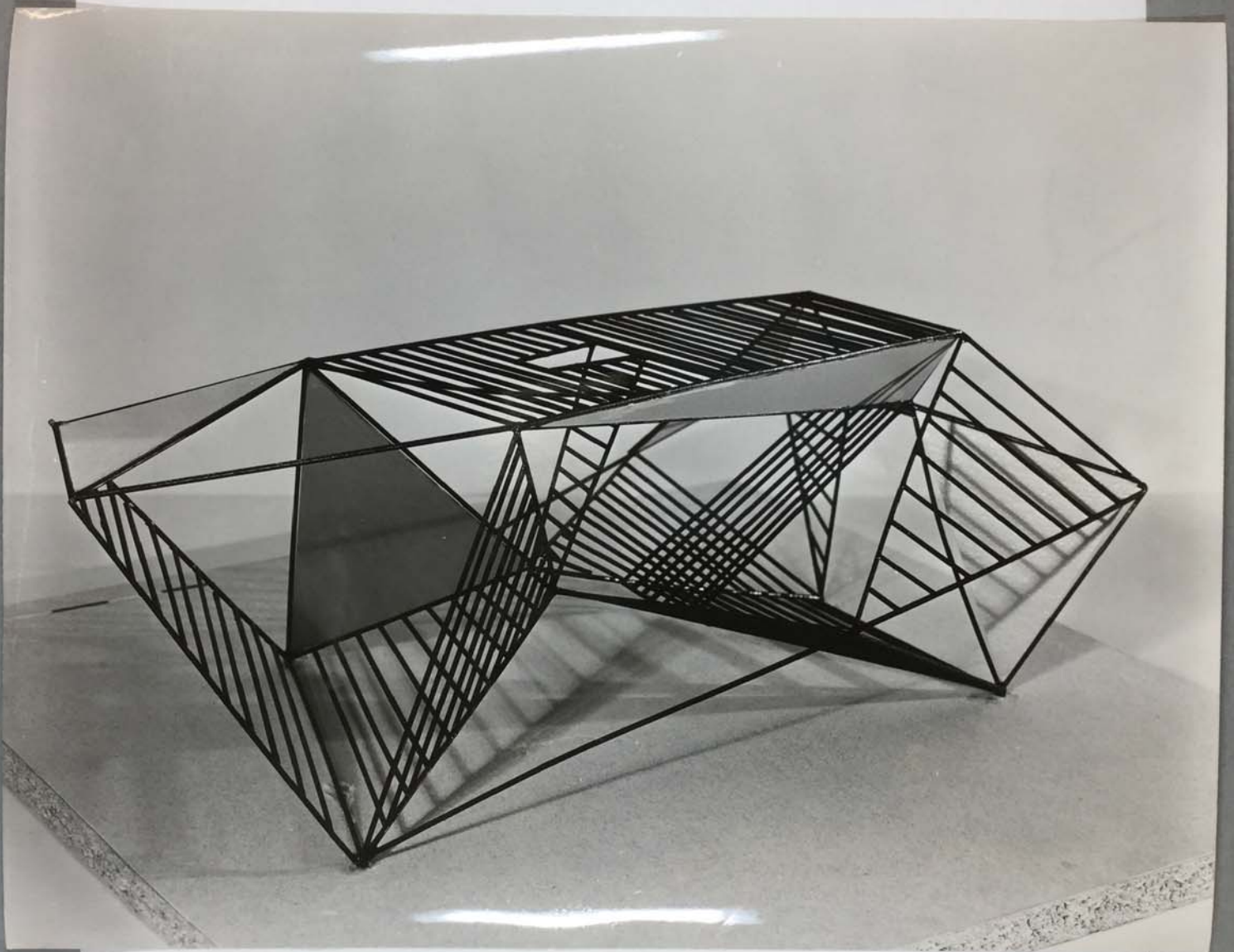
Metal climbing structure

Nembhard N. Culin, New York, N.Y.

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No.7430      Play Sculpture Competition

Asymmetrical jungle gym

Jules Gregory, Lambertville, N.J.

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Museum of Modern Art, New York City

Play Sculpture Competition  
June 30- August 22, 1954

Children playing on Fantastic Village,  
first prize winner, designed by  
Virginia Worth Dorazio.

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TODD WEBB  
9 ST. LUKES PL., N. Y. C.  
WATKINS 9-4682

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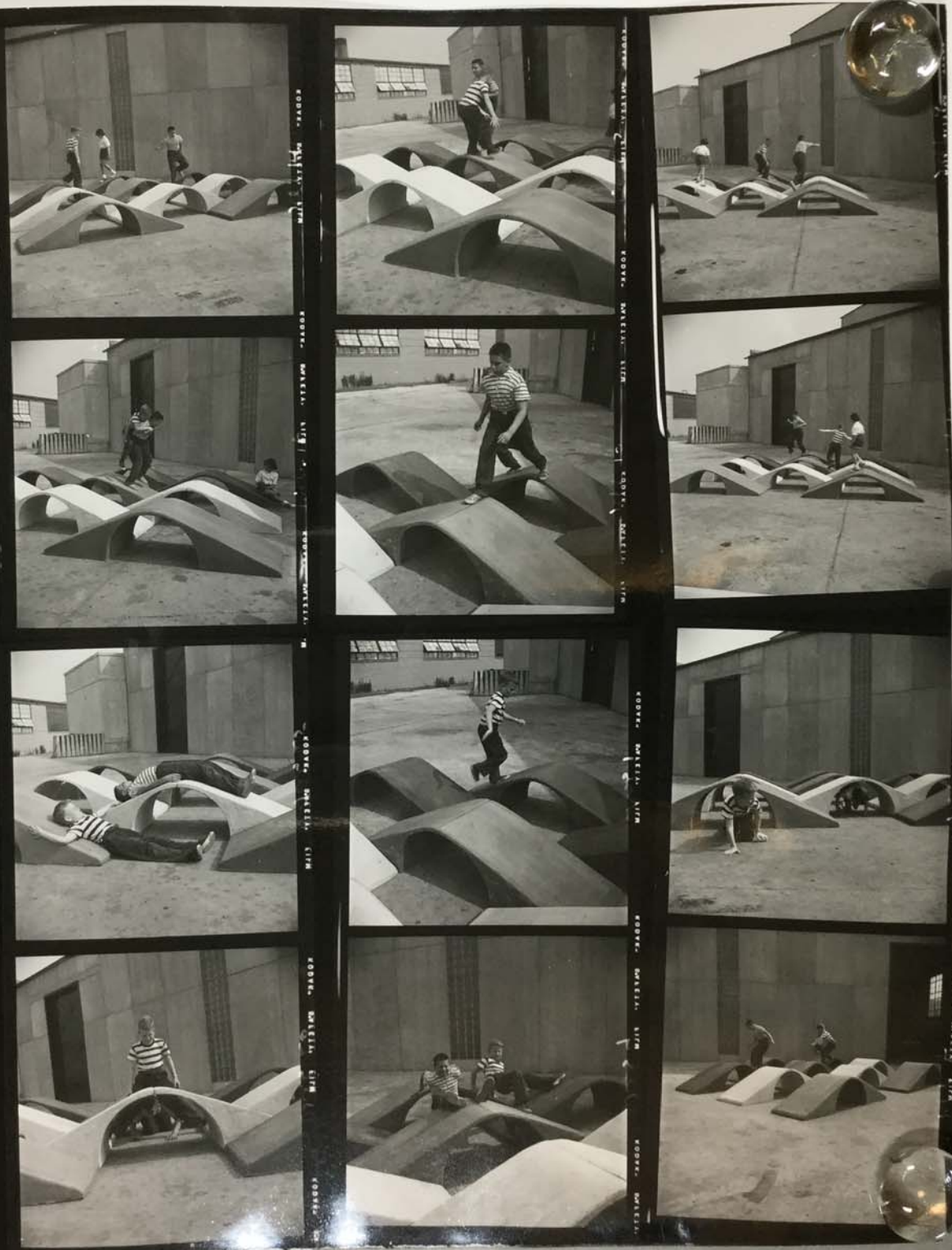
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DEPARTMENT OF ARCHITECTURE  
AND DESIGN

rec. 1954

PLAY SCULPTURE COMPETITION 1953-1954

THIRD PRIZE: TUNNEL MAZE

Sidney Gordin, New York, N.Y.

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WATKINS 9-4682

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PLAY SCULPTURE COMPETITION 1953-1954

THIRD PRIZE: TUNNEL MAZE

Sidney Gordin, New York, N.Y.

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9 ST. LUKES PL., N. Y. C.  
- WATKINS 9-4682 -

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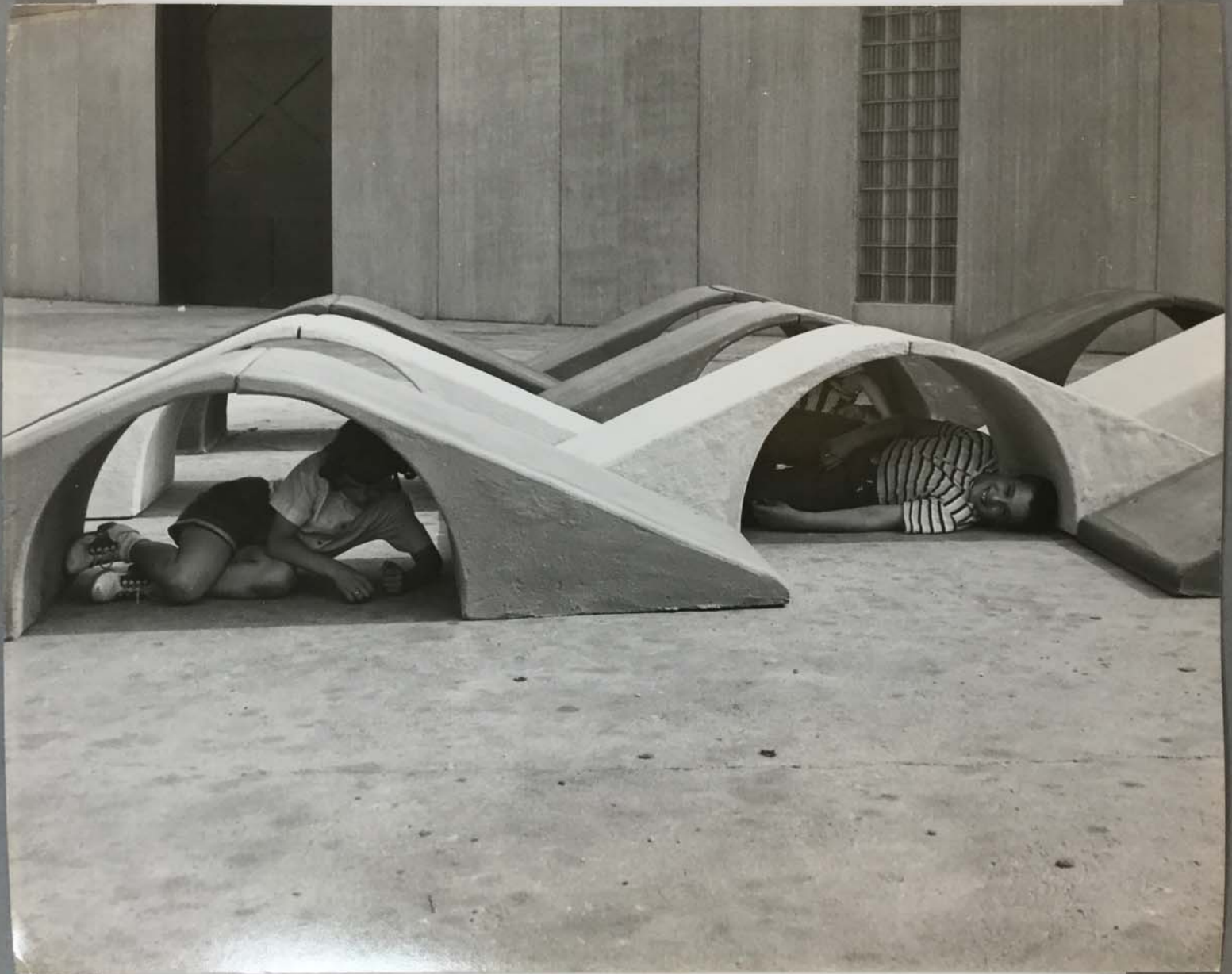
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**ARTIST:**

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**EXHIBITION:**

**PLAY SCULPTURE COMPETITION 1953-1954**

**THIRD PRIZE: TUNNEL MAZE Sidney Gordin, New York, N.Y.**

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Play Sculpture Competition

~~designer?~~

Sidney Gordon  
Tunnel Maze.

1954

#30  
11  
11  
11

21,2 cm

21,2 cm

119254

Tod Webb - photo

44

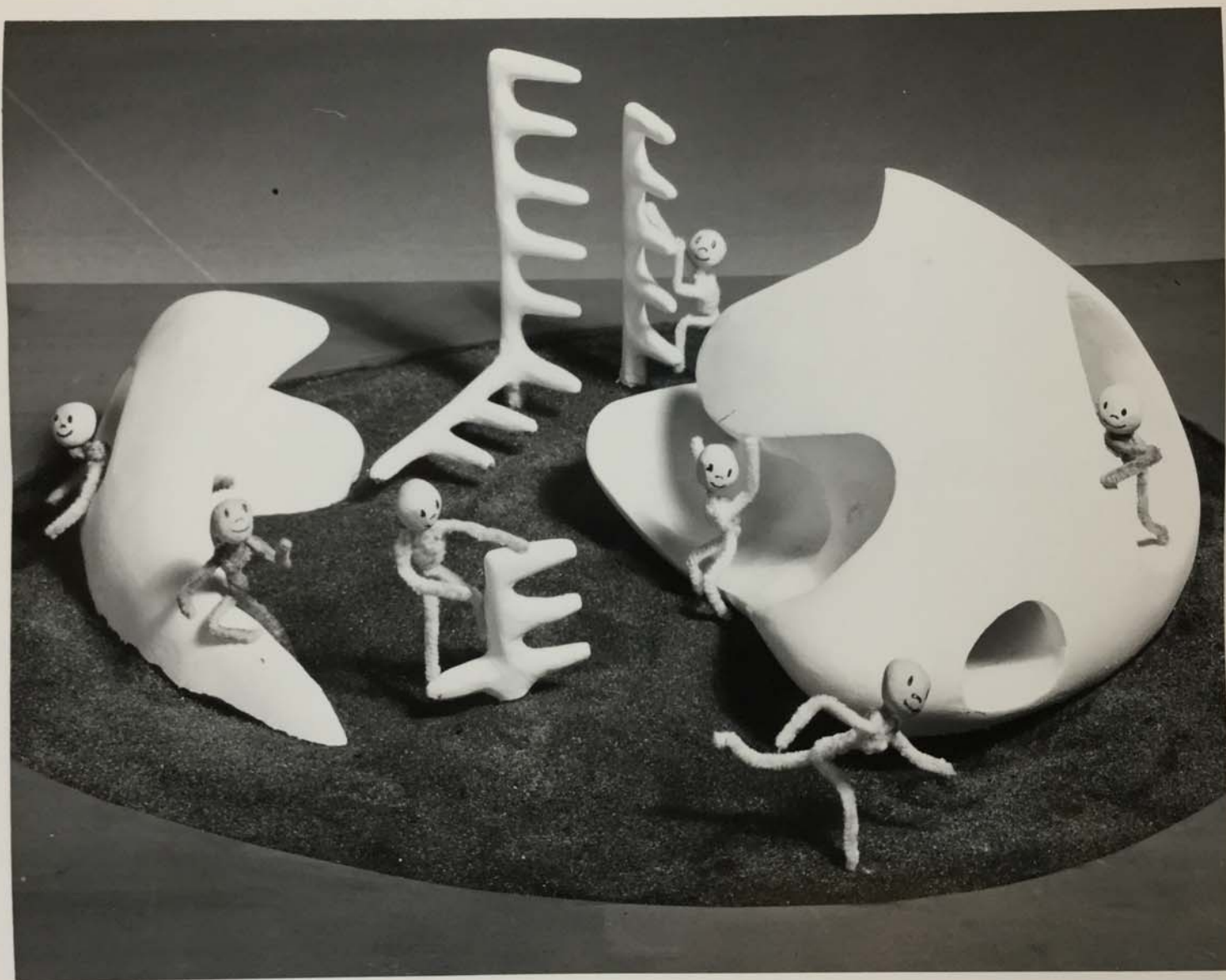
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rec. 1954

PLAY SCULPTURE COMPETITION 1953-1954

HONORABLE MENTION: SCULPTURED SHELTERS  
IN SANDBOX

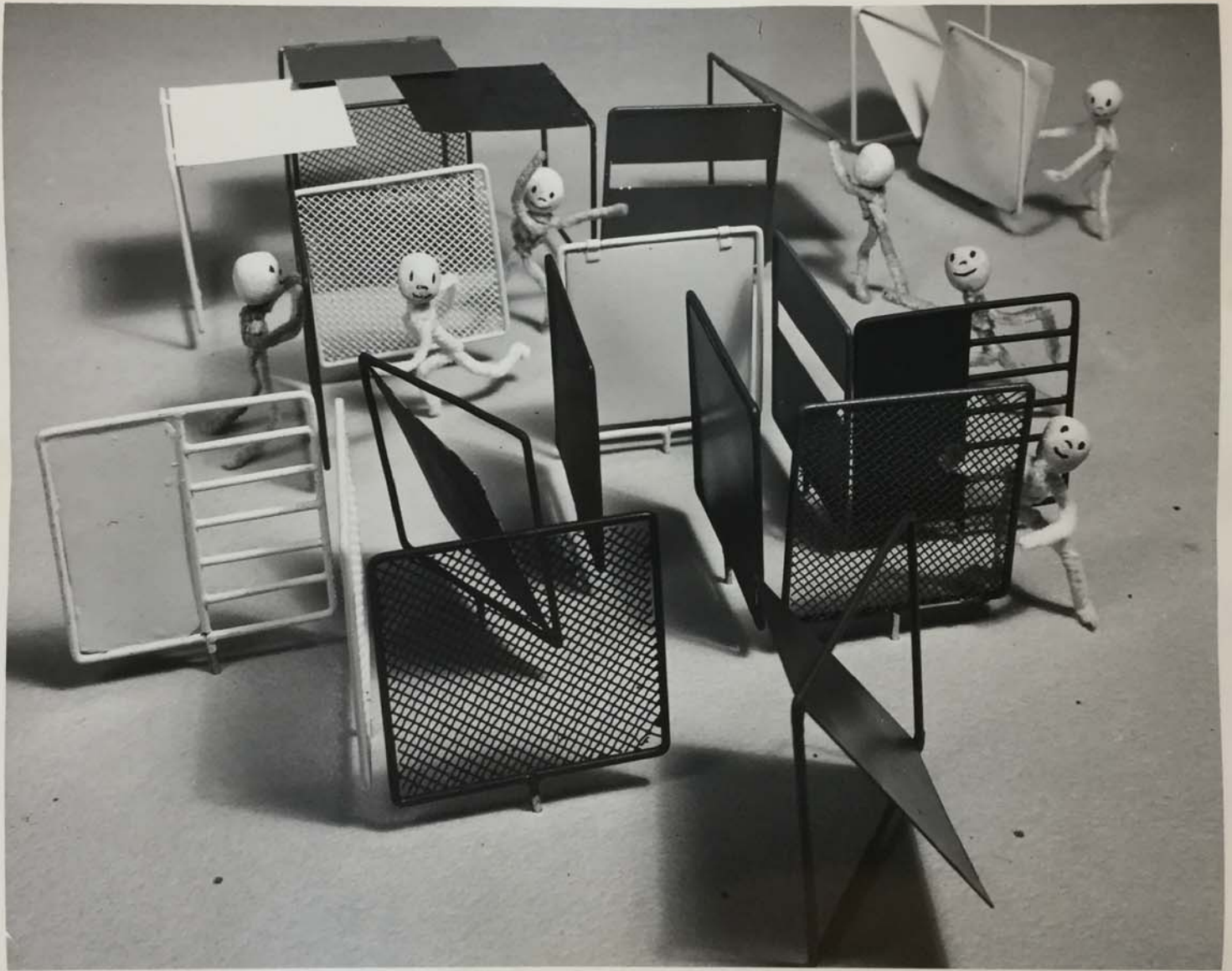
Dean Latourell, Seattle, Washington

copy neg  
MMA 3889

copy neg  
MMA 3889

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AND DESIGN

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PLAY SCULPTURE COMPETITION 1953-1954

HONORABLE MENTION: MOVABLE FRAMES AND  
PANELS

Joseph A. Maxwell, Jr., Auburn, Alabama

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PLAY SCULPTURE COMPETITION 1953-1954

THIRD PRIZE: TUNNEL MAZE

Sidney Gordin, New York, N.Y.

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Installation

Play Sculpture Exhibition

June - August 1954

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AND DESIGN**

rec. 1954

Installation

Play Sculpture Exhibition

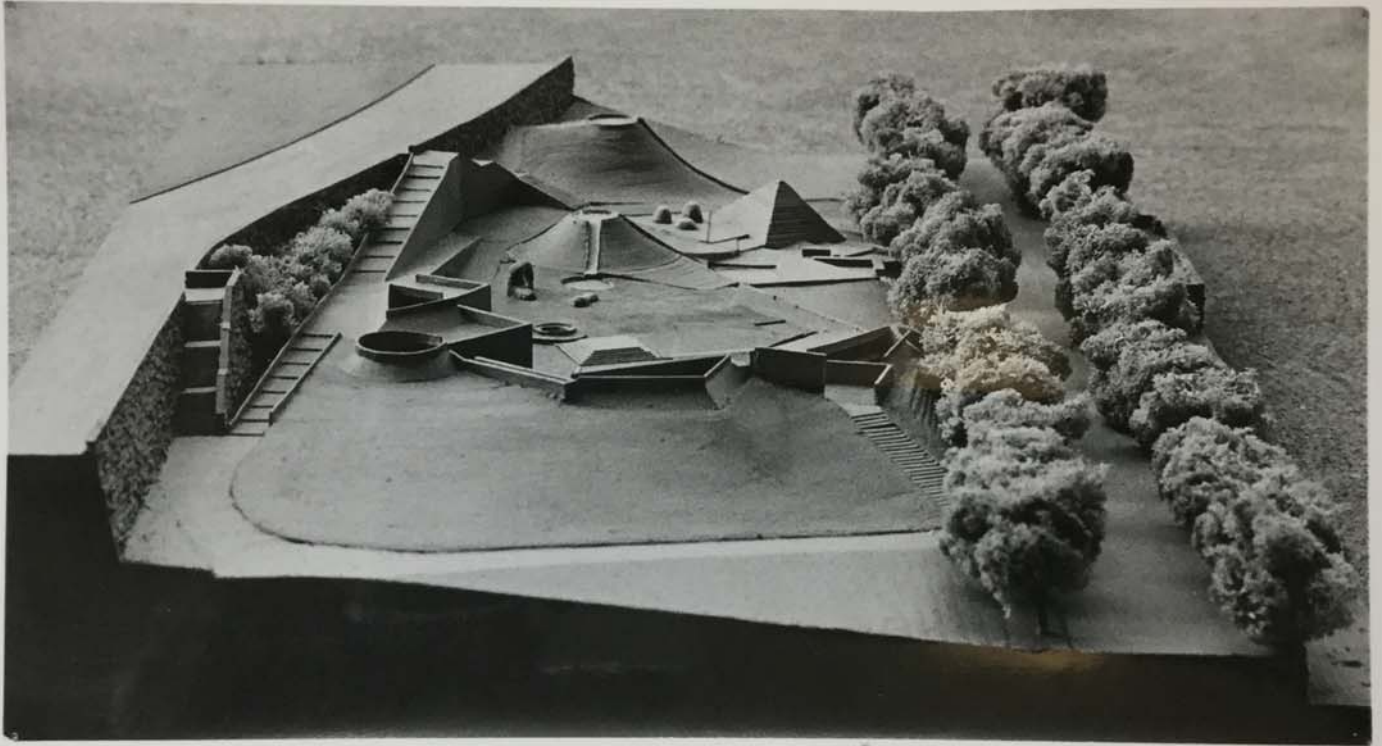
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AND DESIGN

1964-

KAHN, Louis I.  
NOGUCHI, Isamu  
Adele R. Levy Memorial Playground Project  
New York City

MMA 7603

Adele Levy Memorial playground

photo: George Pohl - # 187-W-16

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No. 4787 HONORABLE MENTION Play Sculpture  
Competition

Sculptured shelters in sandbox

Dean Latourell, Seattle, Washington

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PLAY SCULPTURE COMPETITION 1953-1954

THIRD PRIZE: TUNNEL MAZE

Sidney Gordin, New York, N.Y.

MOMA

26

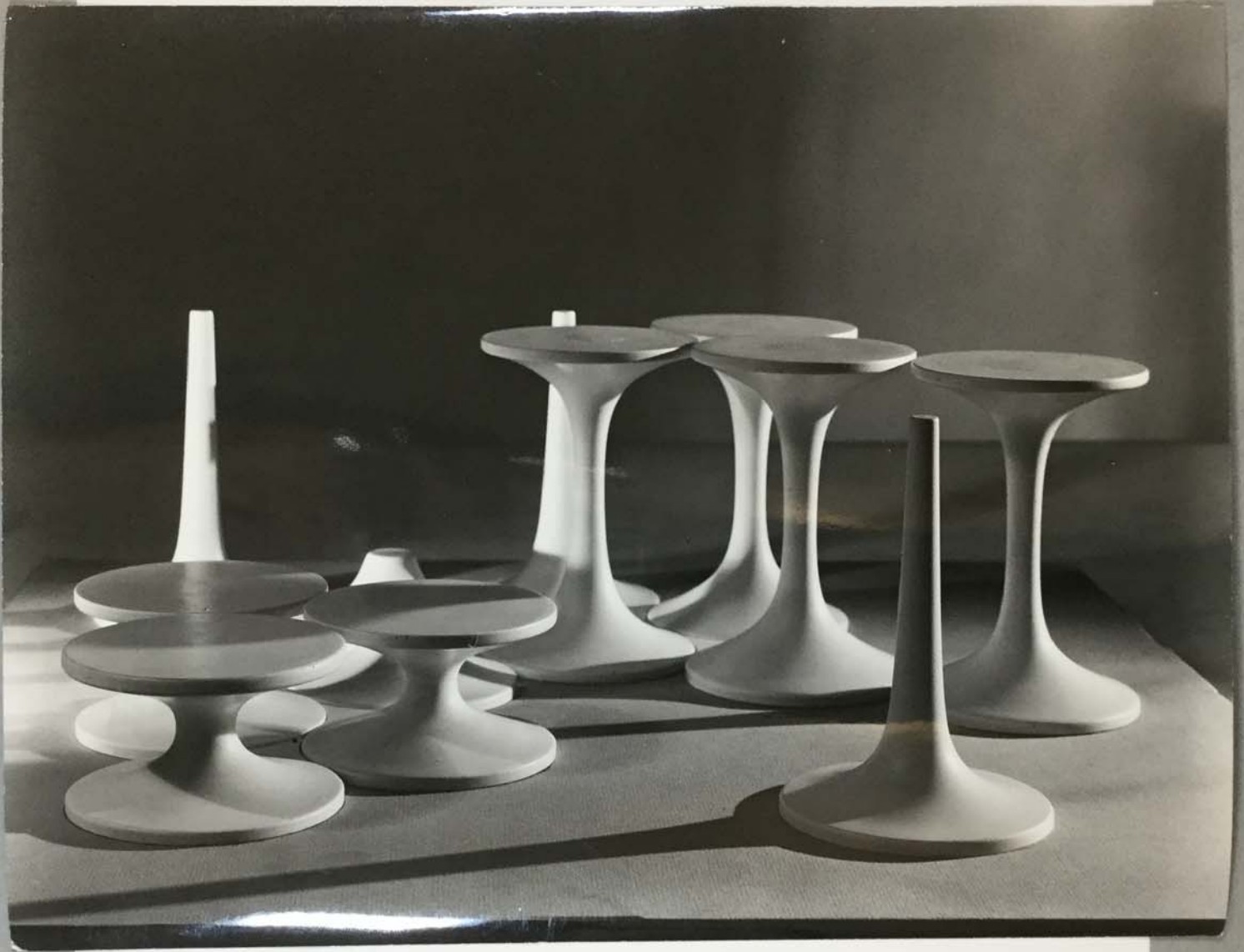
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PLAY SCULPTURE COMPETITION 1953-1954

SECOND PRIZE: STALAGMITE CAVE

Robert J. Gargiule, South Plainfield,  
N.J.

neg: S-12.649

S-12.649

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Installation

Play Sculpture Exhibition

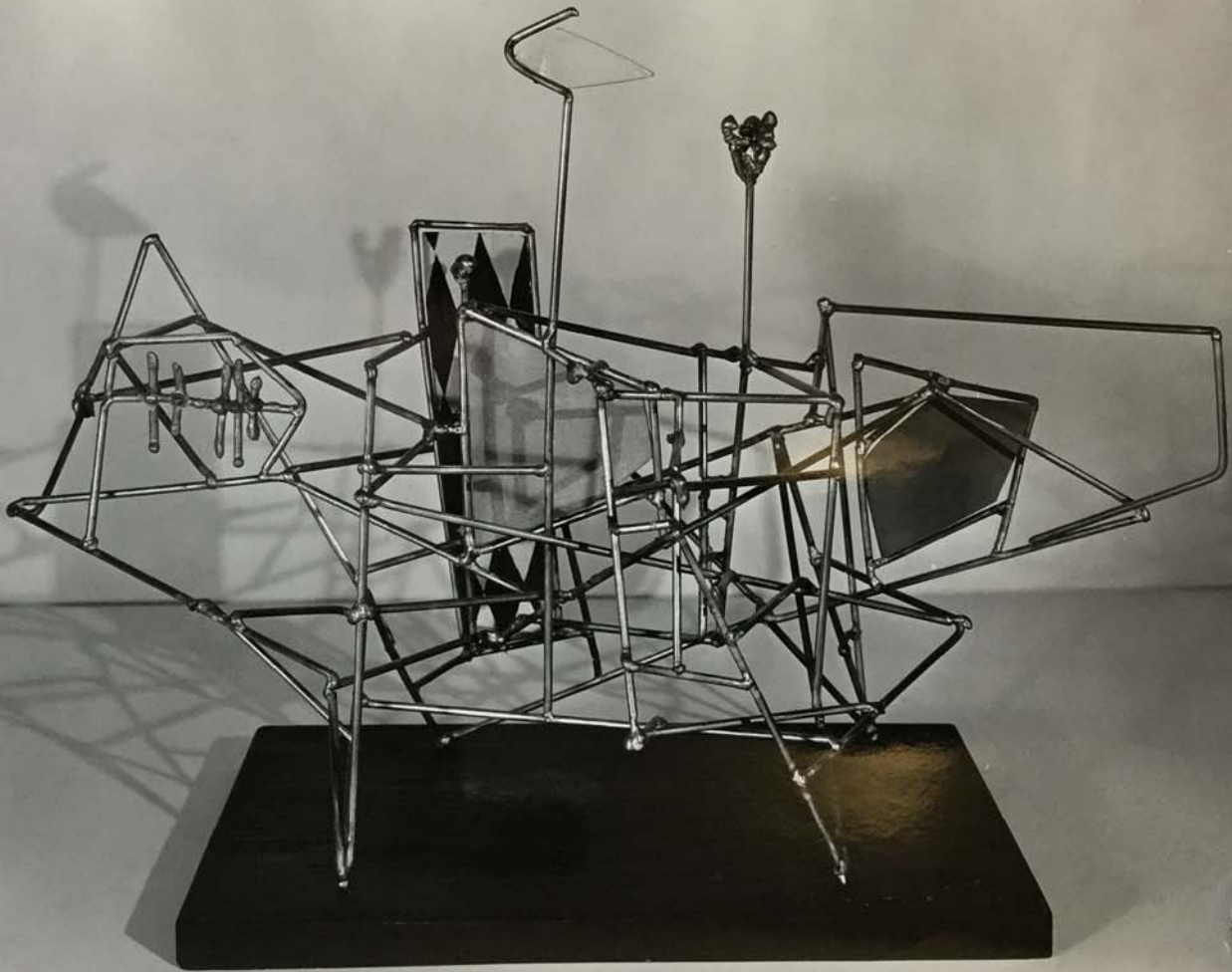
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Installation

Play Sculpture Exhibition

June - August 1954

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Installation

Play Sculpture Exhibition

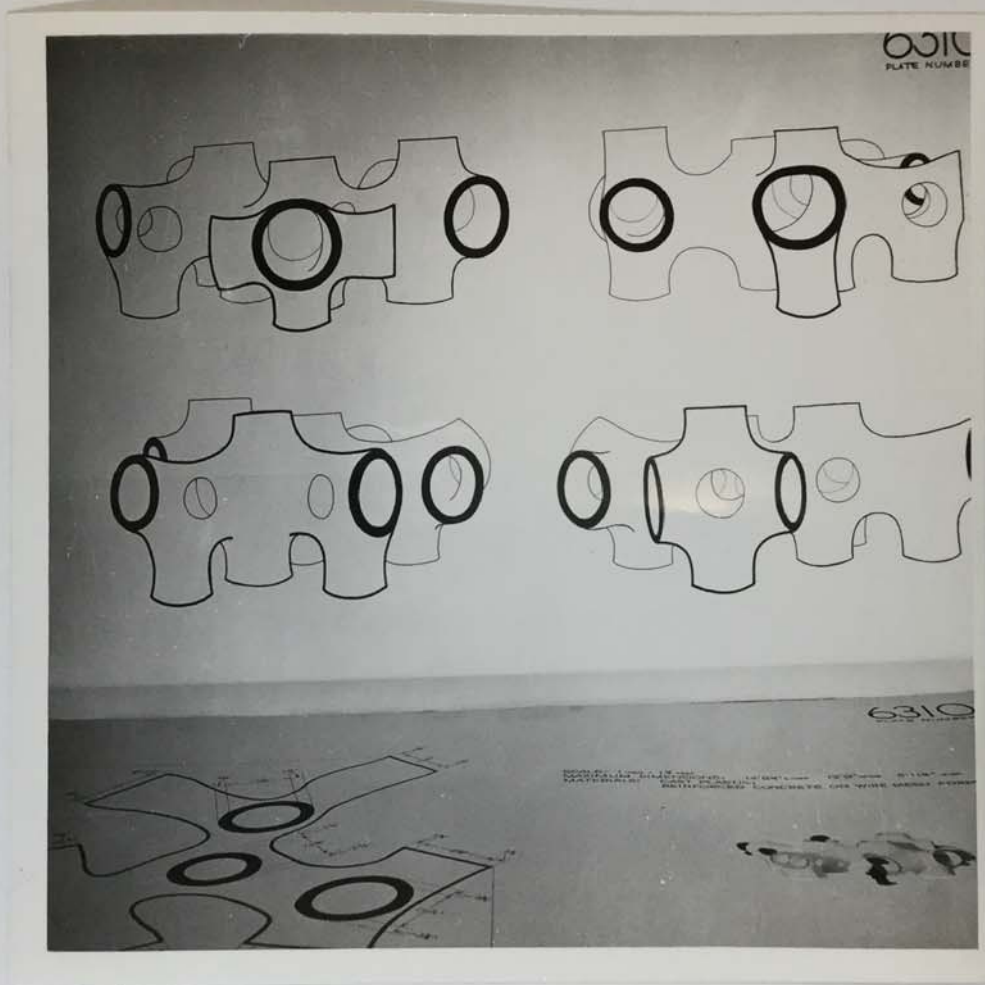
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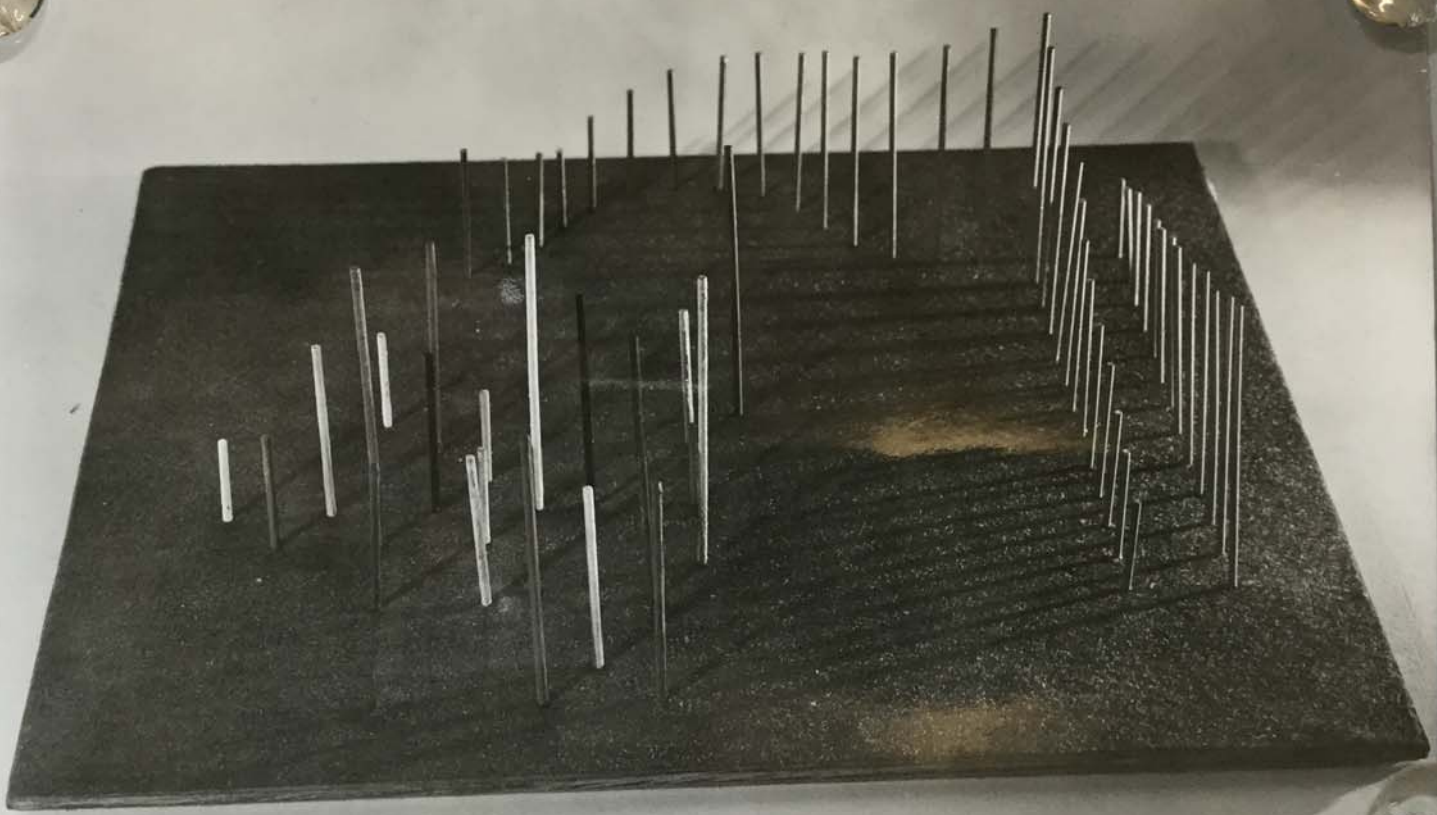
PLAY SCULPTURE COMPETITION 1953-1954

HONORABLE MENTION: CRAWLING TUNNELS

Julia Pearl, Minneapolis, Minnesota

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No. 8394 CITATION Play Sculpture  
Competition

Ferrophone (sound fences)

Harold Krisel, New York, N. Y.

S-12.638

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PLAY SCULPTURE COMPETITION 1953-1954

HONORABLE MENTION: CRAWLING TUNNELS

Julia Pearl, Minneapolis, Minnesota

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No. 8764

CITATION

Play Sculpture  
Competition

Double climbing wall

W. J. McLarty, Portland, Oregon

S-12-645

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BLAY SCULPTURE COMPETITION

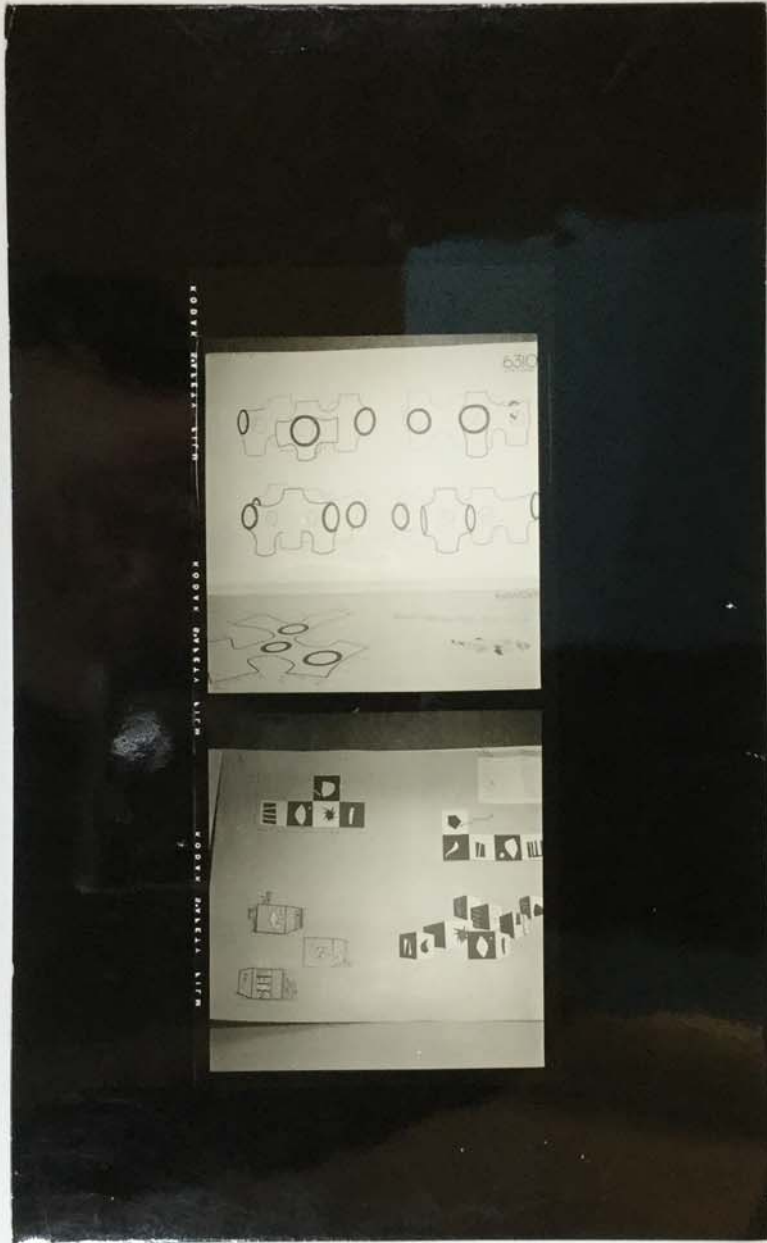
HONORABLE MENTION: CRAWLING TUNNELS

Julia Pearl, Minneapolis, Minnesota

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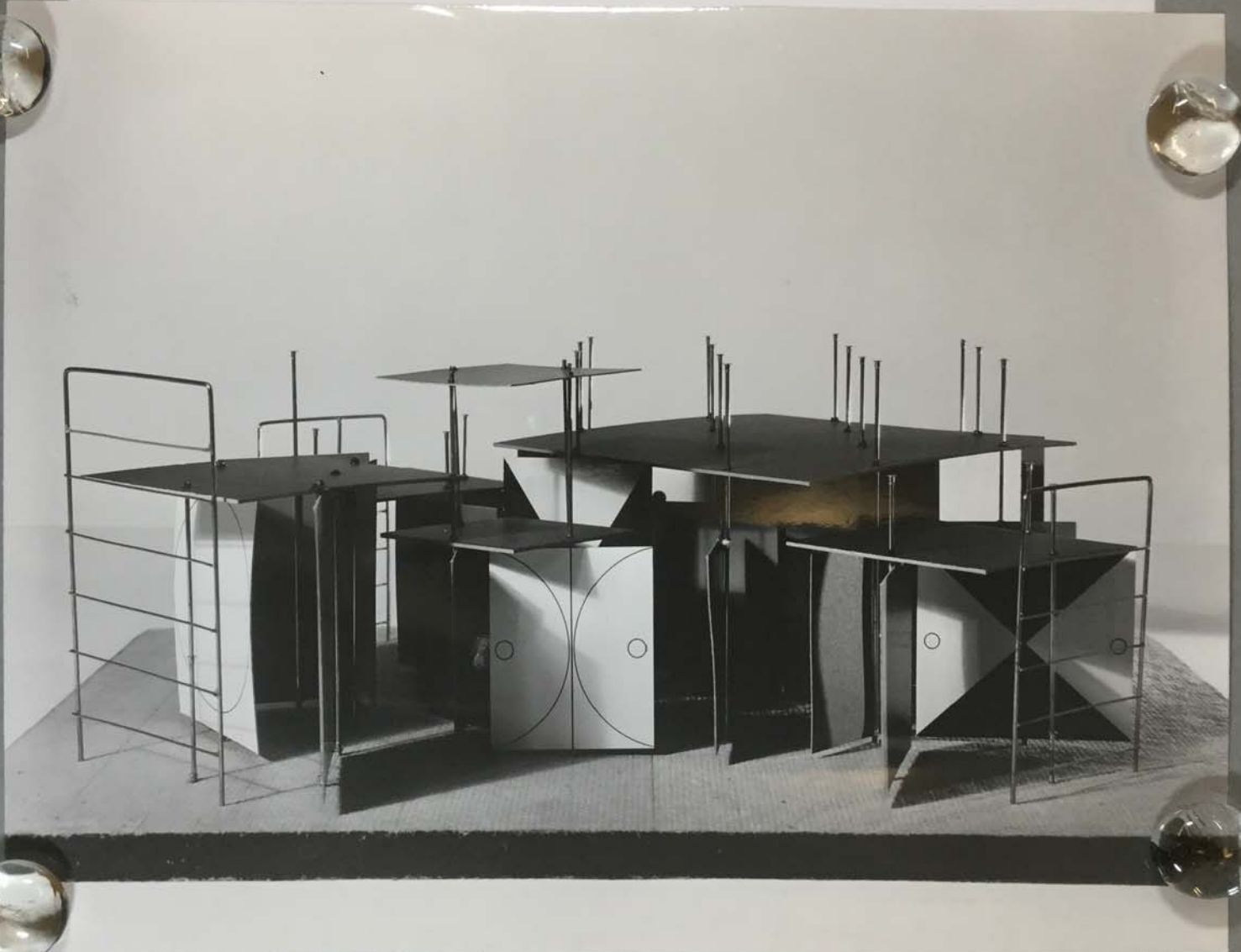
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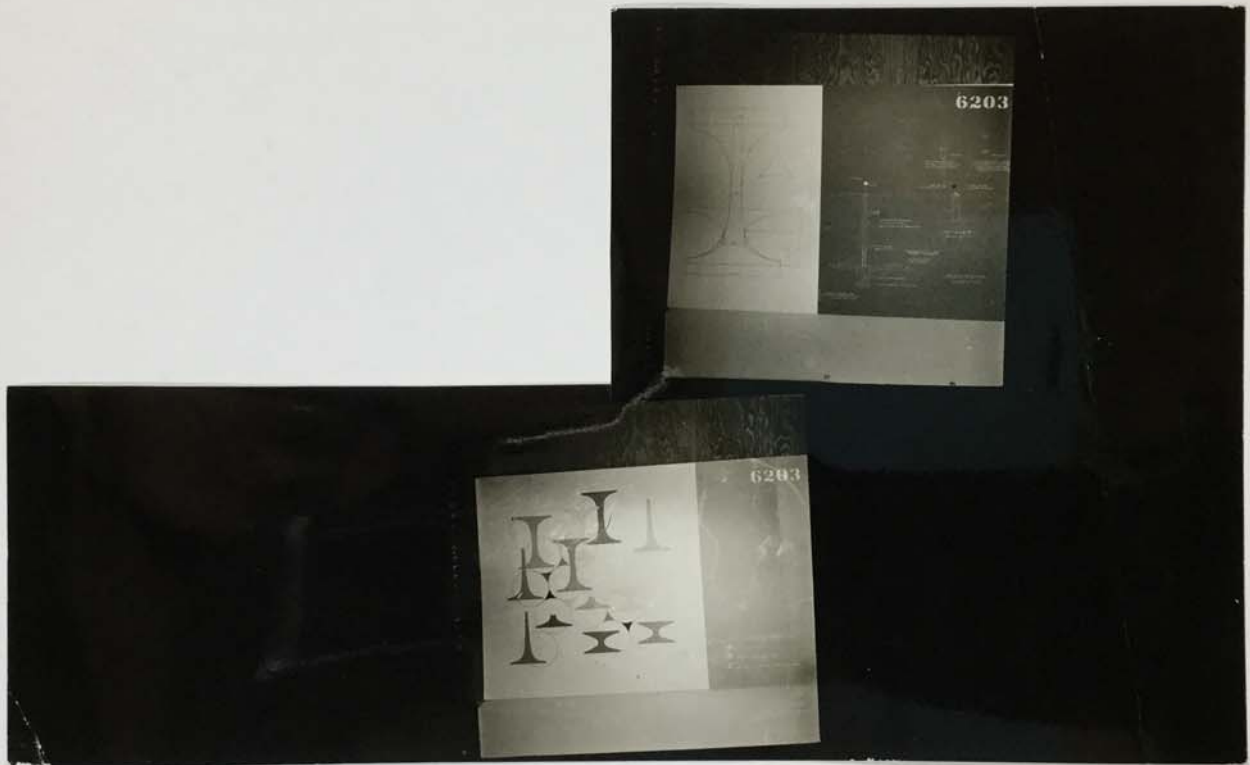
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PLAY SCULPTURE COMPETITION 1953-1954

SECOND PRIZE: STALAGMITE CAVE

Robert J. Gargiule, South Plainfield,  
N.J.

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PLAY SCULPTURE COMPETITION 1953-1954

SECOND PRIZE: STALAGMITE CAVE

Robert J. Gargiule, South Plainfield,  
N.J.

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AND DESIGN

~~rec. 1954~~

Installation

Play Sculpture Exhibition

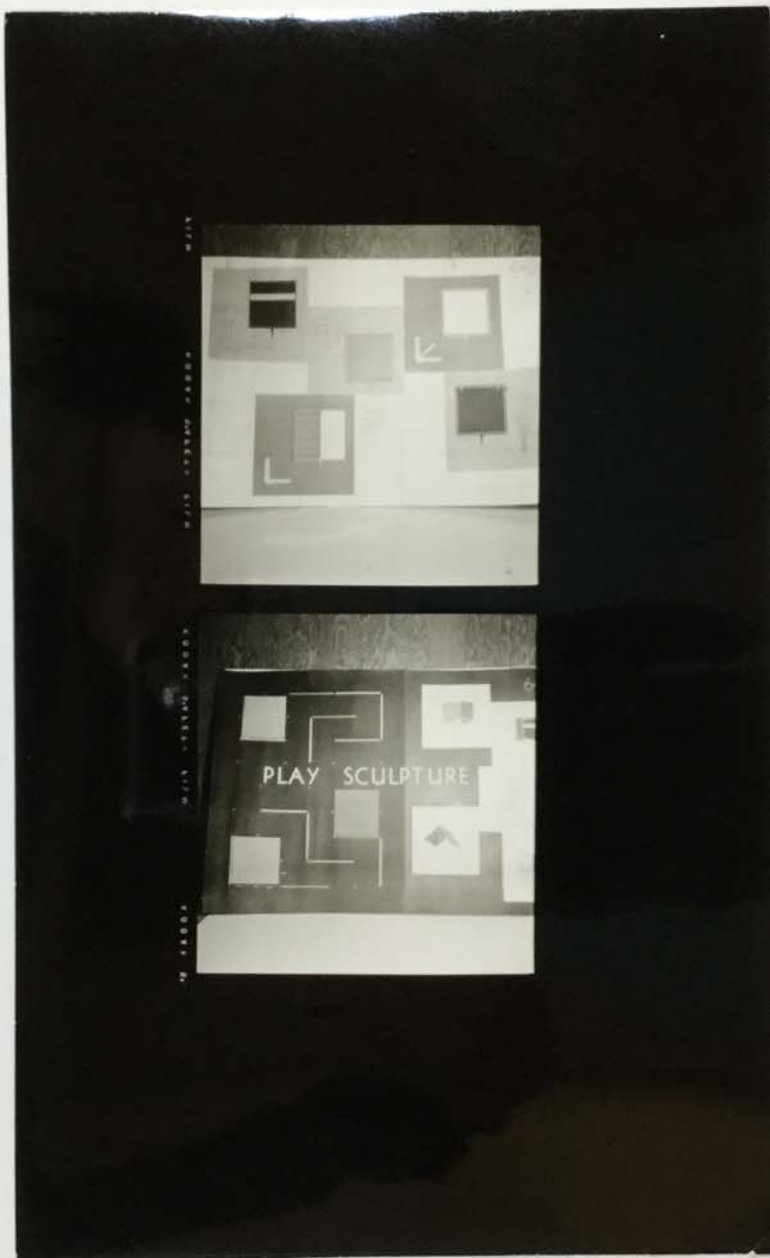
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PLAY SCULPTURE COMPETITION 1953-1954

HONORABLE MENTION: MOVABLE FRAMES AND  
PANELS

Joseph A. Maxwell, Jr., Auburn, Alabama

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PLAY SCULPTURE COMPETITION 1953-1954

THIRD PRIZE: TUNNEL MAZE

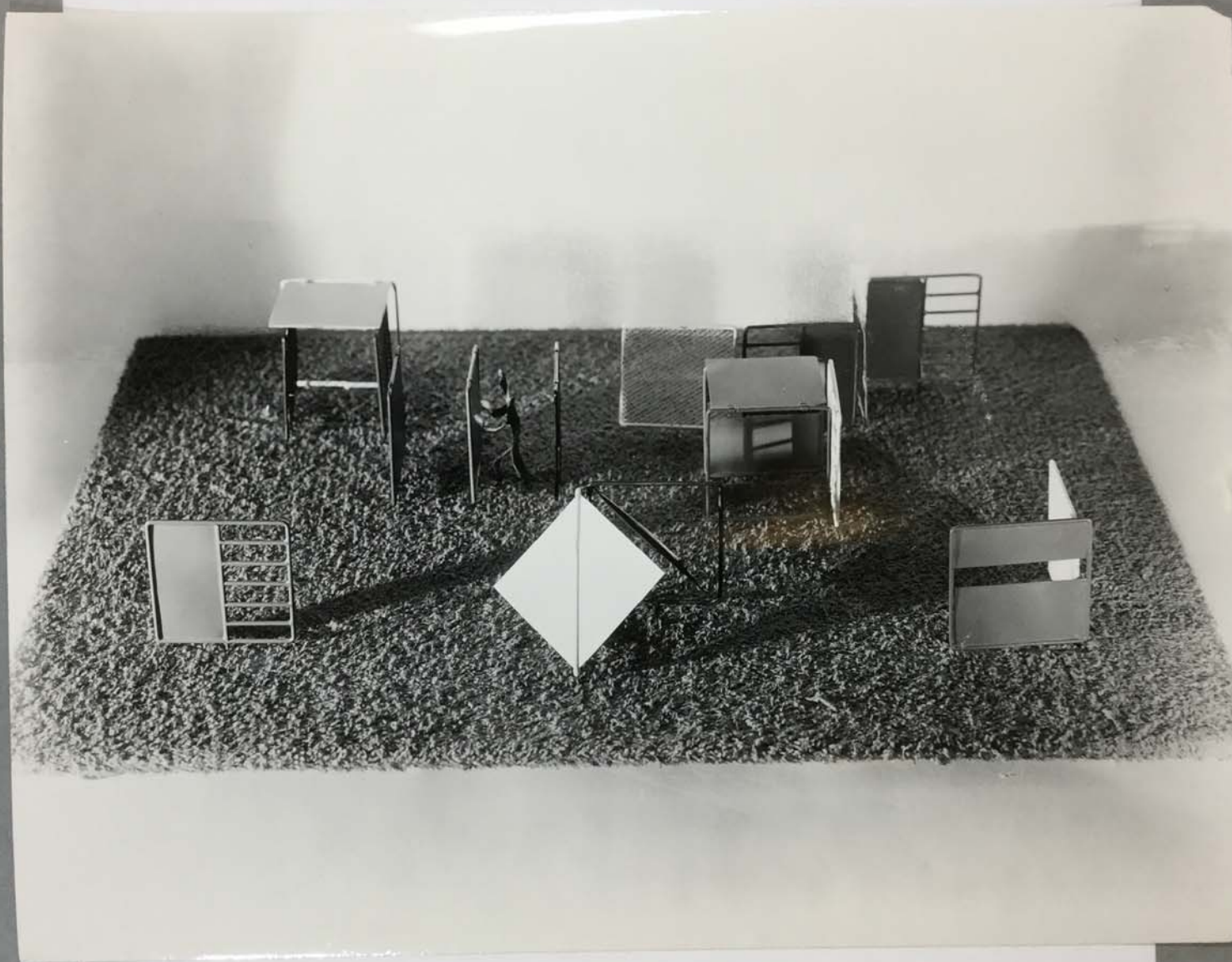
Sidney Gordin, New York, N.Y.

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PLAY SCULPTURE COMPETITION

HONORABLE MENTION: MOVABLE FRAMES AND PANELS

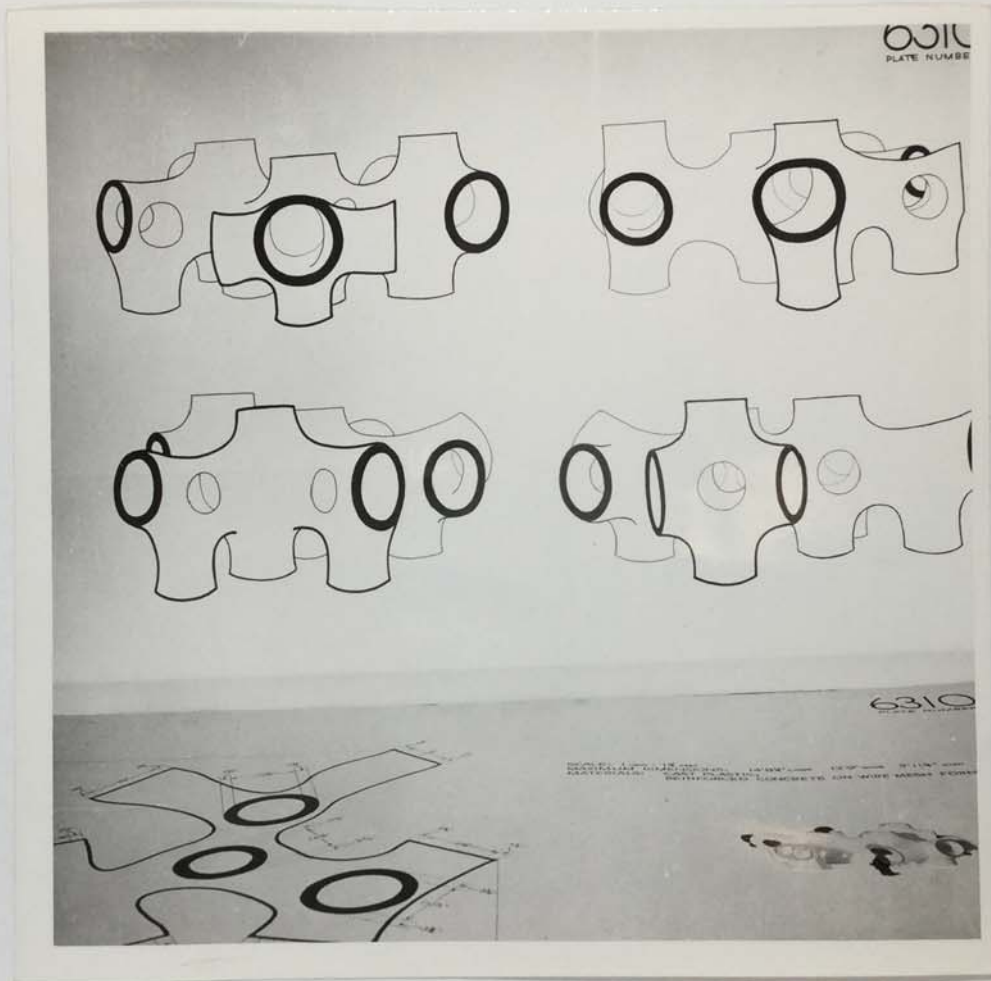
Joseph A. Maxwell, Jr., Auburn, Alabama

S-12.654

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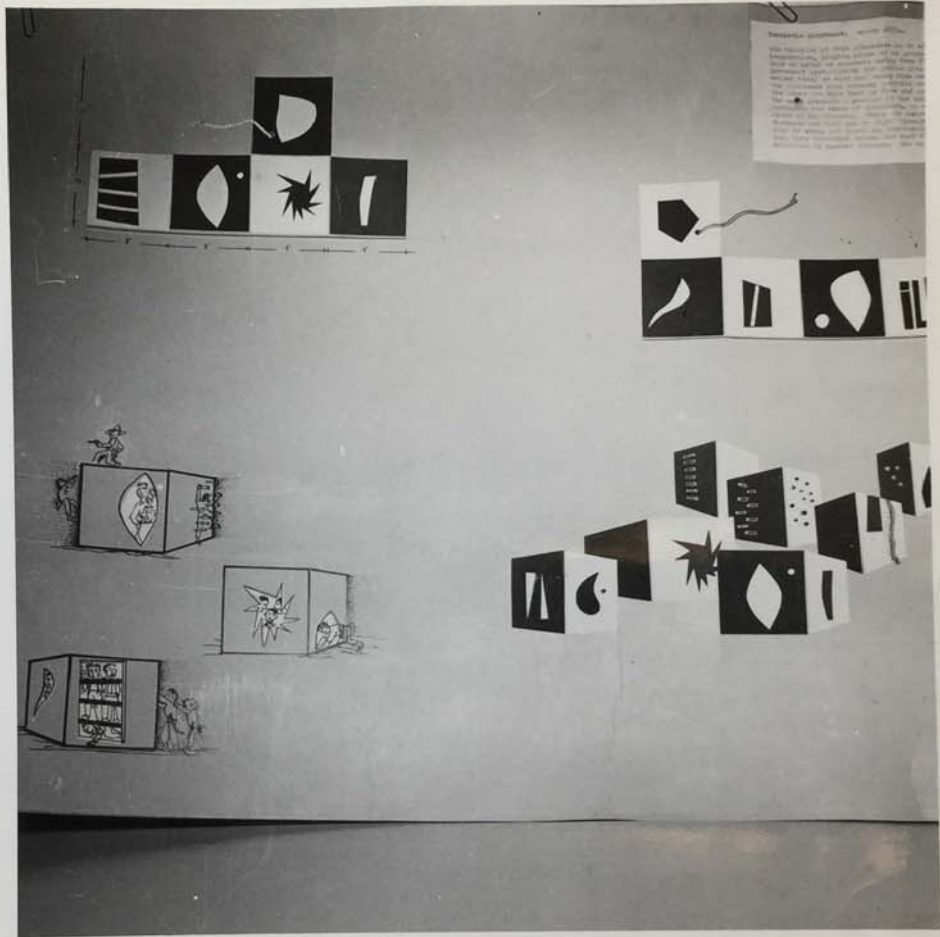
PLAY SCULPTURE COMPETITION 1953-1954

HONORABLE MENTION: CRAWLING TUNNELS

Julia Pearl, Minneapolis, Minnesota

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**THE MUSEUM OF MODERN ART**  
11 WEST 53 STREET NEW YORK 19, N.Y.

**DEPARTMENT OF ARCHITECTURE  
AND DESIGN**

rec. 1954

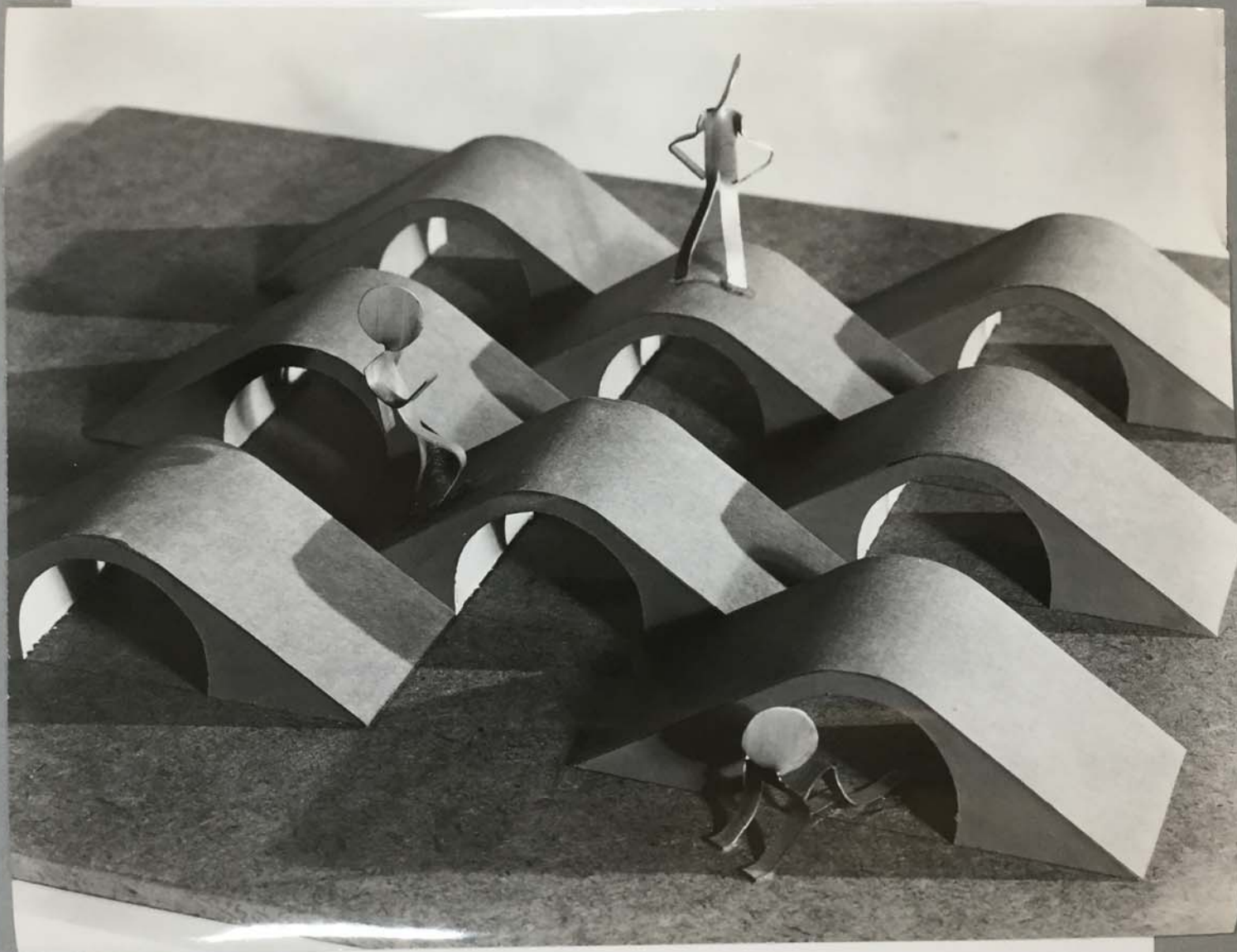
PLAY SCULPTURE COMPETITION 1953-1954

FIRST PRIZE: FANTASTIC VILLAGE

Virginia Dortch-Dorazio, Rome, Italy

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DEPARTMENT OF ARCHITECTURE  
AND DESIGN

rec. 1954

PLAY SCULPTURE COMPETITION 1953-1954

THIRD PRIZE: TUNNEL MAZE

Sidney Gordin, New York, N.Y.

neg: S-12.650

S-12.650

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School Arts  
Oct.  
1953

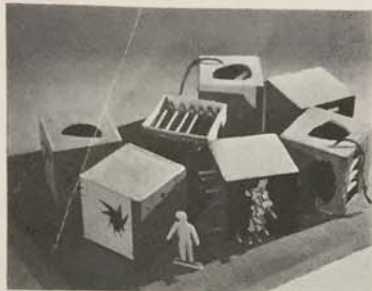
## NEWS DIGEST

**Play Sculpture Contest.** A competition for a new kind of playground equipment which will allow children to exercise their imaginations as well as their bodies is being co-sponsored by Parents' Magazine, the Museum of Modern Art, and Creative Playthings, Inc. Prizes totaling \$2,000, plus additional royalties, will be awarded to the winning designs to be exhibited at the Museum of Modern Art in June 1954. Entries must be submitted by January 15, 1954, and should include models and drawings. The purpose of the competition is to encourage the manufacture of sculptural playground equipment which provides the type of exercise usually associated with swings, seesaws, jungle-gyms, and slides, but which suggests a world of fantasy, mountains, caves, airplanes, ships, animals, and so on. The jury includes Victor D'Amico of the museum and Edith Mitchell, director of art in Delaware. Here is a creative opportunity which is ready-made for art educators and art students. Entry blanks and programs may be obtained from Greta Daniel, Museum of Modern Art, 11 West 53 Street, New York.

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Interiors, August 1954

For your information



Playground Sculpture Competition winners are, reading down: *The Fantastic Village*, *Stalagmite Cave* (both models) and a *Tunnel Maze*.

Richard S. Latham, and Don De Fano of Raymond Loewy Associates of Chicago for their design of the Flight Scale for the Borg-Ericson Corporation.

The citation accompanying the award of the Gold Medal to Chapman drew attention to the advanced concepts comparable to the best in architecture, educational standards, and furniture design today. The bathroom scale design by Wagner, Latham, and De Fano was commended for its practicality, use of material and esthetic qualities.

The Institute established its Design Award Program in 1950 as a way to bring to public and professional attention the contributions of industrial design to the consumer.

*National Home Fashions League Scholars*

The National Home Fashions League benefit performance of the Broadway hit, *The Caine Mutiny* last February paid off. Evening scholarships for the study of Interior Design, Interior Decoration, or Retailing of Home Furnishings have been awarded to five young women.

Doris Tarquinio, assistant to the Home Furnishings Coordinator at John Wanamaker, Philadelphia, and Nea Booth, from the

decorating department of W. and J. Sloane, Washington, D. C., won scholarships. Three young women were chosen from New York: Virginia B. Day, from Lord and Taylor's Gift Department; Marion Daniels, a secretary at *House and Garden*; and Elaine Spodnick, a secretary-assistant at Associated Merchandising Corporation.

*Brave New Playgrounds*

The prize winning designs, in full-scale and miniature models, from a national competition for play sculpture for children are on view until August 22nd at the New York Museum of Modern Art. The competition drew 360 entries and was sponsored by *Parents' Magazine*, the Museum of Modern Art, and Creative Playthings, Inc.

The three prize winners (shown in the cuts left) have been manufactured by Creative Playthings, Inc., and are challenging enough to make tired old adults wish to be little (and young) again. The director of the competition and of the exhibition of winning projects was Greta Daniel, Assistant Curator of the Department of Architecture and Design at the Museum of Modern Art.

The Fantastic Village won first prize (\$1000) for Virginia Dortch Dorazio, a young Arkansan painter who is presently working in Rome with her Italian architect husband. The Stalagmite Cave (from the floor up, stalactites hang down) designed by Robert J. Garguile, an industrial designer in Raritan, New Jersey, won second prize (\$500). The Tunnel Maze, made of highly colored painted wood, was the third prize winner (\$200), the design of New York sculptor Sidney Gordin.

Honorable mention in this particular competition was something more than words. The three winners of this kindly notice also won \$100 each. The abstract sculptural forms for a sandbox in this group, were the work of Dean Latourelle, a young student in the School of Architecture at the University of Washington. Brooklyn-born Julia Pearl, now an instructor in design at the Minneapolis School of Art received honorable mention for the multi-tunnel system. The modular frames and panels designed by Joseph A. Maxwell, Jr., a student at the Alabama Polytechnical Institute, also won honorable mention.

Although not provided in the initial announcements about the competition, a number of citations were read at a ceremony at the Museum during the announcement of winners' names and the awarding of cash prizes. Chinese-born Tse Yun Chu's Playhouse design; W. J. McLarty's (instructor at the Portland Art Museum School) double climbing wall design; New York painter and designer Harvey Weiss' jungle gym; and finally, the ferro-phone fence which gives off sounds when struck or scraped, the idea of New York designers and painters Harold Krisel and Martin Rosenzweig, gained the special citations.

In each design, new concepts of play to encourage group play and originality on the part of juvenile users, and the versatility and imaginative aspects of the playground were emphasized. In particular old materials were used in new ways. Besides play value and

design elements, safety factors and easy supervision were important considerations in the selection of award winners.

**City Planning**

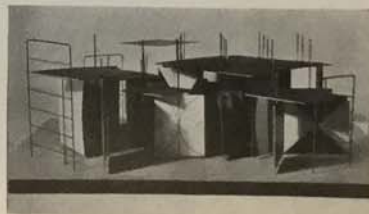
*Where to Put the Store*

A press conference on Store Locations, Uptown, Downtown, or Out-of-Town, was held in the Merchandise Mart in conjunction with the International Home Furnishings Market. Lawrence B. Sizer, vice president of Marshall Field and Company discussed the advantages of downtown locations for retail stores; A. C. Huffman, president of Huffman and Boyle spoke about wayside stores (he runs five in New Jersey and one in New York); Victor Gruen, architect and planner of shopping centers, and Arthur Rubloff also participated. Some of the points they raised were of value, but most of all it was the optimistic mood of the meeting that was notable.

No two authorities agree on what is needed in this new phenomenon, the decentralization of residential areas, but each showed evidence of a farsighted planning for new developments.



Playground competition: Honorable Mention for a *Crawling Tunnel*; citation for *Playhouse*.



This particular press conference came at an especially fortuitous time, for everyone has been reading and talking about "The Big Change in Suburbia" by the late Frederick Lewis Allen in *Harper's* for June and July. The symposium in Chicago was more sanguine than Mr. Allen, for it was pointed out at the meeting that as one flies over America there is no shortage of vacant land.

The suggestions by Rubloff and Gruen to preserve the park-like aspects of the country within a retail shopping area are important, and what's more significant, realistic. For Allen pointed out that the public still ridicules the notion of setting aside public play space, firmly holding to the theory that the American boy should play in the open fields and the swimming hole, when in fact, the fields and the hole have long since disappeared.

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Industrial Design August 1954

**NEWS**



1st prize: *Fantastic Village*  
Virginia Dortch Dorazio



2nd prize: *Stalagmite Cave*  
Robert J. Gargiule



3rd prize: *Tunnel Maze*  
Sidney Gordin

**Sculpture for the playground**

That children and art have a natural affinity can be seen in any museum gallery on a Sunday afternoon. Seldom, however, have they been so happily combined as in the winners of the recent Playground Sculpture competition co-sponsored by the Museum of Modern Art, Parents' Magazine, and Creative Playthings, Inc. Models and photographs of the award-winning designs will be on exhibition at the Museum through August 22, including full-size examples of the three top prize selections, by a painter, industrial designer and sculptor, in that order.

Three hundred and sixty entries, aimed at stimulating a new approach to the design of equipment in public playgrounds, offered infinite possibilities for climbing, jumping, swinging, crawling, hiding, or just making noise (below). The idea of making physical exercise stretch the imag-

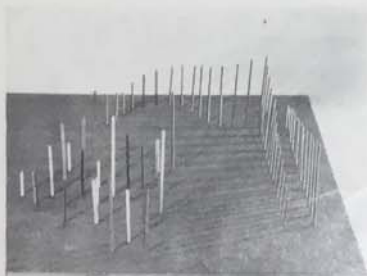
ination as well as the muscles has been carried out admirably through the use of abstract architectural and sculptural forms.

Many of the designs are versatile and flexible; the top prize winners are based on the use of one or more interchangeable, prefabricated units. A *Fantastic Village* by Virginia Dortch Dorazio (first prize) consists of four play houses, made of prefabricated reinforced concrete sections, in black, white, and terra cotta. A *Stalagmite Cave* by Robert J. Gargiule (second prize) uses an architectural unit of smooth, sculpturesque shape: a slender, spool-shaped column in various heights. The *Tunnel Maze* by Sidney Gordin (third prize) is a pattern of bridge-shaped sections.

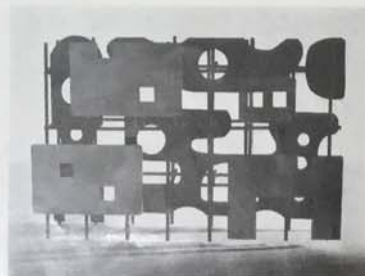
All of the successful solutions depend on the integration of the useful and the

beautiful—a problem familiar to the industrial designer. To look at these pieces as pure sculpture would imply, unfairly, judging them as great art, but they do provide an adult delight as exercises in color, form, and pattern, quite apart from their merits as playground equipment.

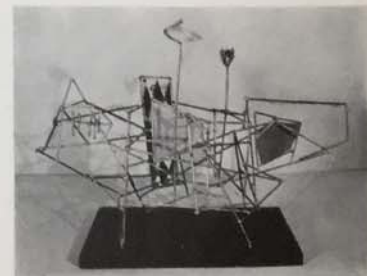
The jury consisted of Frank Caplan, Director of Creative Playthings, Inc.; Philip C. Johnson, Director of the Museum's Department of Architecture and Design; Victor D'Amico, Director of the Museum's Department of Education; Edith Mitchell, Delaware State Director of Art; Mrs. Penelope Pinson of Parents' Magazine; Mrs. George D. Butler, Director of the Department of Research at the National Recreation Association. Greta Daniel, Assistant Curator of the Museum's Department of Architecture and Design, was Competition Director.



Citation: *Ferrophone*  
H. Krisel and M. Rosenzweig



Citation: *Double Climbing Wall*  
W. J. McLarty



Citation: *Asymmetrical Jungle Gym*  
Harvey Weiss

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## First Prize

### FANTASTIC VILLAGE

#### Virginia Dortch Dorazio (painter)

Seven playhouses, identical in size, are differentiated by perforations, cut-outs and a dramatic use of color. They are grouped together to form a city square and a dead-end street. The artist states that the idea for her design stems from childhood memories of play between cotton bales on her father's Arkansas farm, and that the strong colors and city-like grouping of the huts reflect images of Italian cities which she had visited recently.

The judges found great appeal in the poetic conception of the design and in the excellent shape and placement of the wall openings. Their irregular shapes create a mood of fantasy by making the walls appear to split open. This impression is heightened by the irregular light patterns inside the houses and by the way in which the application of colors visually destroys the cubical shape of the houses. The addition of climbing pegs, ladders, ropes and sliding poles complete the usefulness of the houses, while the city square and dead-end street extend the play area into the outdoors. The units are 5' high and are adaptable to various age groups.

The manufacturer, Creative Playthings, Inc., in developing the design for production, found manufacturing costs a severe handicap to the execution of all cut-out patterns. In consultation with the designer and the Museum a modified version was established, reduced to five out of the original thirty-five panels. The full scale model, by interchanging these five standardized panels, of which two are colored black and terracotta, and by the addition of an open trellis roof, offers an astonishing range of variations (see models below).

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#562

EXHIBITION RECORD

Title: Playground Sculpture

Dates: June 30 - August 22, 1954

Space:

Director:

Consultant:

Assistant:

Check List of Enclosures:

Layout and panel sketches *yes*

\* Installation Photographs *yes (55, well labeled, some duplicates)*

\* List of Exhibits *yes*

Captions (text, type, printer, dimensions) *yes*

Installation Notes

Carpentry

Mounting (board, edges, grommets)

Painting (color samples)

Lighting

Curtains

Art Work (title panel)

Publicity (releases, announcements, notices) *yes*

Costs

Circulation Record

\* Duplicate for Installation Folder

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## CITATION

### JUNGLE GYM

Harvey Weiss (painter and designer)

This jungle gym is composed of shiny brass pipe welded together in intricate patterns accentuated by brightly colored flat panels and decorative brass clusters.

Unlike the traditional jungle gym which offers only a limited pattern of movement, the child is required here to vary his movements and employ a certain degree of physical dexterity.

The judges admired this fresh approach to a traditional and basic piece of playground equipment and praised its quality as sculpture. It was awarded a citation not provided for in the program of the competition.

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## Honorable Mention

### Modular Frames and Panels

Joseph A. Maxwell, Jr. (design student)

The basic unit of this design is a square, tubular metal frame to be placed in holes or sockets in the ground. The frames are fitted with many different inserts: solid panels, wire-mesh panels, panels with cut-outs for windows, climb-throughs or ladders. Some of the solid panels are hinged to the top or to two opposite corners of the frames, so that they swing up and down or pivot sideways. Combinations of these movable, lightweight units may be grouped together to form houses, passages, tents or mazes. They may be arranged singly or in rows as climbing walls, hurdles or goals in playing fields. Primary colors were chosen by the designer in keeping with the taste of young children.

The judges commended the basic idea of the simple units, their variety of panel designs resulting in imaginative and visually stimulating open-cage structures which could be used in many ways. They had, however, reservations regarding safety and ease of handling by children.

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### Honorable Mention

#### SCULPTURED FORMS IN SANDBOX

Dean Latourell (art student)

Two large sculptured shapes are placed in an oval sandbox. They resemble the jagged parts of a broken egg shell. Tunnels and scooped out hollows pierce the larger form and make overhangs and caves. These sculptured shelters are dramatically related to three skeletal tree structures which may serve as climbing devices or look-outs. A sense of the fantastic permeates the design and the child at play around the caves will experience continuously shifting aspects and changing associations of shapes.

The judges selected this design from a large group of sculptural forms entered in the competition and praised it for its successful integration of solids and voids. They remarked favorably on its versatility as play equipment extending from quiet individual sandbox games to larger group activities.

... in adult supervision were, however, stated as reservations to the design.

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## Honorable Mention

### TUNNEL SYSTEM

Julia Pearl (painter)

Any child who has crawled through some of the concrete culvert sections often found stacked on building sites, will delight in the thrill offered by this cluster of connecting tunnels running in several directions. The visual attraction of the design rests largely on the dynamic irregularity with which its sturdy, well-formed parts are fused into an intricate system of channels, pierced by unexpected openings. Some of the larger openings are accented by bright rings of color.

The judges found this piece of abstract sculpture an exciting play device in which the child would experience a blend of the known and unknown, reminding him of animal burroughs, underground tunnels, or observation towers.

High cost of production and difficulties in adult supervision were, however, stated as reservations to the design.

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## Second Prize

### STALAGMITE CAVE

Robert J. Gargiule (industrial designer)

A slender, spool-shaped column, curving smoothly into a flat disc at top and bottom, forms the basic element of this design. Through omission of parts and alteration of height new shapes emerge, related to each other but looking quite different in juxtaposition. By inserting flat triangular pieces between the bases, a continuous floor is created from which rises an abstract landscape of forests, spokes, flat-top tables and platforms. A playground group of this kind may contain any number of these shapes, produced either in the natural cement color or interspersed with colored units as indicated in the designer's color sketch.

The judges selected this design particularly for its abstract beauty and architectural quality, which children may associate with many natural forms. Like all other prize-winning designs, it is extremely simple, easy to produce and offers play possibilities for various age groups.

For this exhibition one full scale column was produced, so that in conjunction with the scale model the effect of an entire group may be visualized.

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## CITATION

### DOUBLE CLIMBING WALL

W.J.McLarty (painter)

This design is a climbing device which consists of two lattice walls, connected to each other by short dowels. Attached to the structure are large, flat abstract shapes; one side carrying sharply defined geometric forms, the other carrying a softly flowing pattern. Both sides are perforated by many round and square cut-outs. Contrasting colors differentiate them further.

The child may play within these walls, using them somewhat like a jungle gym and watching the world through the various openings as he climbs and swings about.

For its skillful interpenetration in depth of the overlapping flat shapes, in the manner of a cubist painting, and for the many play possibilities offered by a simple device, the judges awarded this design a citation not provided for in the program of the competition.

vided for in the program of the competition.

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## Citation

### FERROPHONE

Harold Krisel and Martin Rosenzweig

(painters and designers)

This entry offers to replace the forbidding conventional wire fencing around playgrounds with sets of graduated brass or steel pipes which make sounds when a child strikes them.

The designers intend to stimulate and suggest the awareness of sound and its control rather than the teaching of actual music, and consider sound-movement activity a valuable physical and emotional experience for the child.

The pegs may further be utilized as mazes or forests if grouped within, rather than around, the play area.

The addition of sound-producing elements to general playground equipment and their double usefulness as fences appealed to the judges and won this entry a citation not provided for in the program of the competition.

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Third Prize

CITATION

PLAY HOUSE

Tse Yun Chu (designer)

This intricate playhouse consists of a rambling metal pipe structure with a series of flat roofs on different levels, and of ladders and many movable colored panels which form walls and doors. The design is an indoor maze where the child loses himself in chambers of his own making, as he pushes through the swinging walls. The colors and decorations of these panels allow the child to create new compositions as he moves the panels, joining or separating them.

The judges questioned the design's ease of adult supervision and felt that its complicated construction prevented production within feasible price limits. However, considering the visual charm of its interrelated structure and panels and the imaginative handling of colors, it was awarded a citation not provided for in the program of the competition.

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### Third Prize

#### TUNNEL MAZE

Sidney Gordin (sculptor)

A low curved bridge with gently rising slopes, contrasting sharply with the precisely rounded tunnel underneath, forms the handsomely proportioned basic unit of this design. Eight such units have been arranged in a pattern which creates a hilly field for running, jumping, sliding and crawling, and a series of tunnels underneath for crawling and hiding. Small, movable toys like wagons and cars may be rolled down the outside slopes by younger children or driven through the tunnels. Older children may play ball games over or around the bridges or may use them as perches for group singing or story telling.

The coloring pigment in the full scale bridges produced by Creative Playthings, Inc., is the same as used in the first prize "Fantastic Village", and patterns may be created by regular or spot distribution of the three colors.

The judges considered this design the most successful among the prize winners in regard to play value, safety and ease of adult supervision.

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Color of all the walls: cyclorama blue

#8. Second Prize Robert J. Goffinale Stalagmite Cave  
4209 1515 Clinton Avenue (white plaster)  
South Plainfield, N.J.

WALL 1

Shelf: length: 18' 7½" height: 61"  
depth : 19" diameter: 47"  
apron : 8"  
(b). Label height: 37" during  
color: black

#1. Citation Harvey Weiss Asymmetrical Jungle Gym  
7611-B 660 Lexington Avenue model: 9" x 11 ¾", base  
(d). Label New York, New York

on wall: sketch and label

(e),(f),(g), Sketches  
#2. Citation Tse Yun Chu Playhouse with metal pins and  
3161 70 East End Avenue colored cardboard panels  
#9. Third Prize New York 28, New York model: 13½" x 18¼", base  
3757-G New York, New York

on wall: sketch and label

#3. Citation W. J. McLarty Double climbing wall.  
8764 1427 N.W. 23rd Street (Wood sticks and colored cardboard  
Portland, Oregon shapes)  
(b). Bracing model: 3 3/8" x 16¼", no base

on wall: sketch and label

(c). Label re manufacturing  
#4. Citation Harold Krisel Ferrophone (Sound fences)  
8394 Martin Rosenzweig (Metal stocks on base)  
58 Campbell Avenue model: 11" x 12¼", base  
(e). A Manufacture New York, New York

on wall: sketch and label

WALL 2

Shelf: length: 13' 9" height: 21"  
depth : 19" length: 8' 1"  
apron : 8" width : 26"  
height: 37"  
color : black

#5. Honorable Dean Latourell Sculptured forms in sandbox  
Mention 3015 East 91 (white plaster)  
4787 Seattle 5, Washington model: 14" x 17", base  
on wall: sketch and label

(b). Sandbox N. and T. Chines  
#6. Honorable Joseph A. Maxwell, Jr. Moveable Panels and Frames  
Mention 236 Blue Hills Drive (colored steel)  
6421 Nashville 10, Tenn. model: 13¼" x 17 ¾", base  
(d). Climbing Wall Southard N. Cullis  
on wall: sketch and label

(e). Tree House Thomas and Lane Fisher  
#7. Honorable Julia Pearl Crawling tunnels  
Mention 327 14th Ave., S.E. (white plaster)  
6310-B Minneapolis 14, Minn. model: 11" x 11", longest Dim. no base  
on wall: sketch and label

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WALL 3

- #8. Second Prize 6203 Robert J. Gargiule  
1515 Clinton Avenue  
South Plainfield, N.J. Stalagmite Cave  
(white plaster)
- (a). 2 manufactured columns height: 6'  
diameter: 47" New York, New York
- (b). Label re manufacturing Sidney Gordin New York, New York
- (c). Black wooden base for model height: 42"  
width: 18" x 18" model: 18" x 18", base  
New York, New York
- (d). Label Willi Walter Philadelphia, Penn.
- (e),(f),(g), Sketches Joseph A. Mastina New York, New York
- #9. Third Prize 5737-G Sidney Gordin  
108 Fourth Avenue  
New York, New York Tunnel Maze  
(cast reinforced cement,  
2 gray, 1 white,  
1 terracotta)
- #12. First Prize Virginia North Lewis  
New York, New York
- (a). Label
- (b). Drawing
- (c). Label re manufacturing
- (d). Black wooden base with model height: 40"  
width: 9" x 12" model: 16½" x 12½", base
- (e). 4 Manufactured Tunnels in sand area.  
height: 21"  
length: 8' 1"  
width: 28"

WALL 4

Mounted Blowups of Photographs of None-Winning Models  
size: 33" x 26"  
(except f.: 26" x 33")

- #10.
- (a). Tampolines Roy P. Harrover Hamden, Conn.
- (b). Sandbox N. and T. Chimes Philadelphia, Penn.
- (c). Climbing Pyramid Sidney Gordin New York, New York
- (d). Climbing Roof Nembhard N. Culin New York, New York
- (e). Tree House Thomas and Anne Dickey Media, Penn.
- (f). Space Platform Leonard G. Stanley Cupertino, California

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WALL 5

Mounted Blowups of Photographs of None-Winning Models  
 size: 33" x 26"  
 (except d.: 26" x 33")

- #11.
- |  |                   |                     |
|--|-------------------|---------------------|
| (a). Movable Village Forms                 | Leo Lionni        | New York, New York  |
| (b). Playhouse-Maze                        | Sidney Gordin     | New York, New York  |
| (c). Asymmetrical Jungle Hym               | Jules Gregory     | Lambertville, N.J.  |
| (d). Shell Slide                           | Seymour Lipton    | New York, New York  |
| (e). Playground                            | Willi Walter      | Philadelphia, Penn. |
| (f). Forest of Movable Colored Tree Shapes | Joseph A. Messina | New York, New York  |
| (g). Label                                 |                   |                     |

#12. First Prize Virginia Dortch Dorazio Fantastic Village  
 4881-A Rome, Italy

- (a). 4 manufactured play houses in sand area.  
 gray, white, terracotta height: 60"  
 width: 60" x 60"
- Shelf: height: 45"  
 length: 12'  
 width: 9"  
 apron: 3/4"
- (b). Model size: 8 3/4" x 11 3/4", base  
 colors: terracotta white  
 blue black lilac
- (c). Drawing (on wall)
- (d). Label
- (e). Models of manufactured panels and variations of houses made from these.
- (f). Label re manufacturing

#13. Introduction

#14. Title and Sponsors

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PRIZE-WINNING ENTRIES: PLAY SCULPTURE COMPETITION

MARCH, 1954

- |  |   |   |
|--|---|---|
| <p>First Prize<br/>No. 4881-A<br/>1000</p>                   | <p>Virginia Dortch Dorazio<br/>127 West 15th Street<br/>New York, N.Y. Rome, Italy</p>                                  | <p>Fantastic<br/>Deserted Village<br/>(seven cardboard houses)<br/>1 drawing 9" x 12" base</p>                              |
| <p>Second Prize<br/>No. 6203<br/>500</p>                     | <p>Robert J. Gargiule<br/>1515 Clinton Avenue<br/>South Plainfield, N.J.</p>  | <p>Stalagmite Cave<br/>(white plaster)<br/>3 drawings 18 x 18 base</p>  |
| <p>Third Prize<br/>No. 5737-G<br/>200</p>                    | <p>Sidney Gordin<br/>108 Fourth Avenue<br/>New York, N.Y.</p>   | <p>Tunnel Maze<br/>(colored wood)<br/>1 drawing 12 x 18 base ?</p>  |
| <p>Honorable<br/>Mention<br/>No. 6421<br/>100</p>            | <p>Joseph A. Maxwell, Jr.<br/>106 W. Magnolia Ave.<br/>Auburn, Alabama</p>  | <p>Movable Panels and Frames<br/>(colored steel)<br/>2 drawings 13 1/4 x 17 3/4 base</p>                                    |
| <p>Honorable<br/>Mention<br/>No. 4787<br/>100</p>            | <p>Dean Latourell<br/>3015 East 91<br/>Seattle 5, Washington</p>  | <p>Sculptured forms in sandbox<br/>(white plaster)<br/>1 drawing 14 x 17 base</p>   |
| <p>Honorable<br/>Mention<br/>No. 6310-B<br/>100</p>          | <p>Julia Pearl<br/>327 14th Ave., S.E.<br/>Minneapolis 14, Minn</p>   | <p>Crawling tunnel system<br/>(white plaster)<br/>2 drawings 11 x 11 largest diam. no base</p>                              |
| <p>Citation<br/>No. 3161<br/>70 East End Ave<br/>N.Y. 28</p> | <p>Tse Yun Chu<br/>Cranbrook Academy of Art<br/>Bloomfield Hills, Michigan<br/>New York RH 4-6763</p>                   | <p>Playhouse with metal pins and<br/>colored cardboard panels<br/>1 drawing 13 1/2 x 18 1/4 base</p>                        |
| <p>Citation<br/>No. 8394</p>                                 | <p>Harold Krisel<br/>Martin Rosenzweig<br/>58 Campbell Avenue<br/>Williston Park, L.I., New York<br/>New York, N.Y.</p> | <p>Ferrophone (Sound fences)<br/>(Metal stocks on base)<br/>1 drawing 11 x 12 1/4 base</p>                                  |
| <p>Citation<br/>No. 7611-B</p>                               | <p>Harvey Weiss<br/>660 Lexington Avenue<br/>New York, N.Y.</p>   | <p>Jungle Gym missing panel on top<br/>(asymmetrical brass sculpture)<br/>1 drawing 9" x 11 3/4 base</p>                    |
| <p>Citation<br/>No. 8764</p>                                 | <p>W. J. McLarty<br/>1427 N.W. 23rd Street<br/>Portland, Oregon</p>   | <p>Double climbing wall. broken<br/>(Wood sticks and colored cardboard<br/>shapes)<br/>1 drawing 3 3/8 x 16 1/4 no base</p> |

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PRIZE-WINNING ENTRIES: PLAY SCULPTURE COMPETITION

First Prize No. 4881-A <u>1000.</u>	Virginia Dortch Dorszic Rome, Italy	Fantastic Village	
Second Prize 6203 <u>500.</u>	Robert J. Gargiule 1515 Clinton Avenue South Plainfield, N.J.	Stalagmite Cave	Present
Third Prize 5737-G <u>200.</u>	Sidney Gordin 108 Fourth Avenue New York, N.Y.	Tunnel Maze	Present
Honorable Mention 6421 <u>100.</u>	Joseph A. Maxwell, Jr. 236 Blue Hills Drive Nashville 10, Tenn.	Movable panels and frames	
Honorable Mention 4787 <u>100.</u>	Dean Latourell 3015 East 91 Seattle 5, Washington	Sculptured forms in sandbox	
Honorable Mention 6910-B <u>100.</u>	Julia Pearl 327 14th Ave., S.E. Minneapolis 14, Minn.	Crawling tunnel system	
Citation 3161	Tao Yun Chu 70 East End Avenue New York, N. Y.	Playhouse	Present
Citation 8394	Harold Krisel Martin Rosenzweig 58 Campbell Avenue Williston Park, L.I., New York	Ferrophones (Sound fences)	Present Present
Citation 7611-B	Harvey Weiss 660 Lexington Avenue New York, N.Y.	Asymmetrical Jungle Gym	
Citation 8764	W.J. McLarty 1427 N.W. 23rd Street Portland, Oregon	Double climbing wall	

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## play sculpture

Enlarged - 27½" x 31½"

The Museum of Modern Art has joined Parents' Magazine and Creative Playthings, Inc. in the sponsorship of a competition for play equipment. It is hoped that the competition will initiate a fresh approach to public playgrounds. PLAY SCULPTURE was the name selected for a new kind of equipment designed to lead a child's imagination to games suitable to his emotional and physical needs.

Playgrounds for children are an essential part of modern city planning, and the quality of their play equipment is of vital importance. However, the cement-floored, wire-fenced patches of recreational areas set aside in city parks and school yards, and fitted with monotonously identical metal constructions for physical exercise, are cogent proof of how inadequately we have estimated their importance in our communal life.

The sculptural appearance of the prize-winning designs should suggest play possibilities beyond those offered by today's standard equipment, with its emphasis on physical exercise.

The Museum received about 360 entries in the following categories:

ARCHITECTURAL CONSTRUCTIONS: mazes, jungle gyms, entire playgrounds, model houses and sandboxes.

SCULPTURAL SHAPES, including mountains, caves, houses, boats, bridges, and tunnels.

ANIMALS

PLAY APPARATUS: swings, slides and merry-go-rounds.

In making their awards, the judges were guided by these considerations:

Esthetic quality of design;

Direct and simple solutions of the competition theme;

Play value (single games, communal and creative activities, exercises);

Safety factors and ease of adult supervision;

Feasibility and cost of production.

The prize-winning designs, in the judges' opinion, embodied most of these elements. Their main distinction is the artistic integration of an emotional appeal to the young mind with provisions for physical exercise. All designs are composed of simple units, yet none is so fixed in expression that it would not allow the imagination to range widely. Introduction of clear, strong colors presented a new and exciting factor. At a period when building and design in general tend toward openness and transparency, the inclusion of shelter ideas in many designs, and the jury's favorable reaction to these, were of interest.

A brief analysis of each design will be found on individual labels.

The competition program may be seen below.

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play

sculpture

competition

sponsored by **PARENTS' MAGAZINE**

**THE MUSEUM OF MODERN ART**

**CREATIVE PLAYTHINGS, INC.**

*closing date* **JANUARY 15, 1954**

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## THE MUSEUM OF MODERN ART ANNOUNCES A **play sculpture** competition

co-sponsored by PARENTS' MAGAZINE and CREATIVE PLAYTHINGS, INC.

### PURPOSE AND SCOPE OF THIS COMPETITION

This competition is to encourage the design and production of play equipment which would allow children to exercise their imaginations as well as their bodies.

Individual experiments in this country and abroad have changed the conception of what playground equipment should be designed to do. Such equipment should serve a double purpose. Firstly, it should provide any of the types of exercise associated with such standard equipment as swings, jungle-gyms, see-saws, slides and ladders. Secondly, by its sculptural quality this equipment should suggest to children, playing individually or in groups, a world of fantasy or a world of real experience, recreating, for example, mountains, caves, airplanes, ships or animals.

While cost of execution shall not be a decisive factor in the designs, it is desirable that they be produced from accessible materials like cement, metal or wood. Designs should be for either stationary or portable pieces of play sculpture, adaptable for public parks, housing developments, school playgrounds and backyards of private homes. The largest pieces, for public playgrounds, should not exceed 20' x 16' x 7' high.

### DATES

The competition opens with this announcement and closes at midnight, January 15, 1954. Entries delivered or postmarked later than this date will not be accepted.

### PRIZES

The sum of \$2,000.00 will be awarded as prizes divided in the following way:

First Prize	\$1,000.00
Second Prize	500.00
Third Prize	200.00
Three Honorable Mentions	100.00 each

#### Note: Royalties

In addition to these prizes, competitors whose winning designs are to be produced will receive a royalty described in the section headed, "Manufacture and Sale of Prize Winning Designs".

The Jury retains the right not to award any of these prizes if it finds no entries of sufficient merit. The jury may recognize the existence of ties by the adjustment of prizes at their discretion.

Designs winning awards are subject to conditions

listed in the section headed "Manufacture and Sale of Prize Winning Designs".

### JURY

*Chairman:* GRETA DANIEL, Department of Architecture and Design, Museum of Modern Art

FRANK CAPLAN, Director, Creative Playthings, Inc.

VICTOR D'AMICO, Director, Department of Education, Museum of Modern Art

RÉNE D'HARNONCOURT, Director, Museum of Modern Art

GEORGE J. HECHT, President and Publisher, *Parents' Magazine*

PHILIP C. JOHNSON, Director, Department of Architecture and Design, Museum of Modern Art

EDITH MITCHELL, State Director of Art, State of Delaware

JOSEPH PRENDERGAST, Executive Director, National Recreation Association

The awards will be made by the jury within two months after the close of the competition, and the winners will be notified immediately by telegraph. No public announcement will be made until the opening of the exhibition at the Museum of Modern Art and the simultaneous publication of the June 1954 issue of *Parents' Magazine*.

The jury will meet in as many sessions as are needed for careful judgment. The decision of the jurors will be final.

### WHO MAY COMPETE

The competition is open to any resident of the United States and its possessions, with the following exclusions: *Children through high school age* and employees of any of the companies or institutions represented on the jury are not eligible to compete.

### ORIGINALITY OF ENTRIES

All designs submitted shall be the original creation of the competitor and his exclusive property. A design shall be ineligible if it has previously been produced for sale, or if any manufacturer, distributor or any person other than the competitor has any rights to it. A design shall still be eligible if an experimental model of it exists which has been seen by only a small number of people.

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**ENTRY BLANK—COMPETITION NUMBER**

One entry blank is attached to this program. A competitor shall fill out the blank, keep the number stub and return the entry blank to the Museum. This will not obligate him to submit an entry. *A competitor needs only one number even if he submits more than one entry.* Additional blanks may be obtained by writing to Miss Greta Daniel, Competition Director, Play Sculpture Competition, Museum of Modern Art, 11 West 53rd Street, New York 19, N.Y.

**PRESENTATION OF ENTRIES**

Models are required of each design entered. They may be of any suitable material. No one dimension should exceed 18". In addition, drawings shall be submitted on 20" x 30" sheets of sturdy, flexible paper. Drawings may be in any medium and arranged in any way on the sheet. While the model will help the jury to visualize the appearance and function of the submissions, the drawings shall show all important dimensions and clearly specify suggested materials. Scale of drawings is left to the competitor's discretion, but the scale of every drawing shall be clearly indicated. Competitors may use as many 20" x 30" sheets as they find necessary.

If a competitor wishes, he may supply a photograph of the model taken at a spectator's eye level to suggest an idea of the appearance of the finished play sculpture. This photograph must be securely mounted on one of the drawings.

In addition it is suggested that the entry be accompanied by a written description explaining briefly functions and play ideas incorporated in the design.

**ANONYMITY OF ENTRIES**

Submissions shall bear no identifying name or symbol. Each design submitted shall have the competition number of the competitor printed clearly in figures one inch

high on the upper right hand corner of each sheet, and securely attached as a tag to every model. The number of each submission will be the only means of identification; any other indication of identity will disqualify the entry.

*A competitor may submit any number of separate entries; each entry shall carry the designer's competition number in the manner stated above. Whenever more than one design is submitted, the letters A, B, C, etc. shall be added to the competitor's number to distinguish his entries.*

The Museum of Modern Art cannot take any responsibility for entries sent in without numbers or for entries the numbers of which are not firmly attached and legible.

**SENDING ENTRIES TO COMPETITION**

Entries may be sent, prepaid, by Parcel Post or Railway Express. Entries must be addressed to:

Miss Greta Daniel, Competition Director  
Museum of Modern Art Play Sculpture Competition  
c/o Manhattan Storage and Warehouse Company  
801 Seventh Avenue  
New York 19, N.Y.

Entries may also be delivered by hand to Manhattan Storage and Warehouse Co. from 9-11 A.M. or 1-4 P.M., Monday through Friday, up to and including January 15, 1954.

**RETURN OF ENTRIES**

Prize-winning designs, including models and drawings, will become the property of the Museum. Submissions which have failed to win a prize will be destroyed two months after the jury meeting, unless competitor clearly marks on entry blank his request for return of model at his expense. To cover the cost of boxing for return

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RETAINED BY  
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**Nº 4865**

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The Museum of Modern Art  
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New York 19, N.Y.

**Nº 4865**

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I, the undersigned, hereby agree to be bound by the terms of the Competition Program, and, in the event that my design is awarded a prize, and selected for manufacture, to sign a contract based on the terms set forth in the paragraphs entitled "Design Ownership" and "Manufacture and Sale of Prize-Winning Designs."

If I do not win a prize and want my entry returned to me, I will forward not later than February 15, 1954, \$6.00 to the Museum's Treasurer to cover costs of boxing the model to be shipped to me, express charges collect.

COMPETITOR'S NAME (Please print or type)

COMPETITOR'S ADDRESS

COMPETITOR'S SIGNATURE

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shipment within a reasonable time, the amount of \$6.00 has to be forwarded to the Museum's Treasurer, not later than February 15, 1954. The Museum may request permission to retain certain entries longer for exhibition purposes or inclusion in its collections.

While the Museum will exercise every reasonable care, it will not be responsible for loss of or damage to designs entered in the competition.

#### DESIGN OWNERSHIP

All designs and drawings submitted to this contest will remain the property of the designers with the limitations on prize-winning designs specified in the section headed "Manufacture and Sale of Prize-Winning Designs."

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#### EXHIBITION

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New York, July, 1953

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play

sculpture

competition

sponsored by PARENTS' MAGAZINE

THE MUSEUM OF MODERN ART

CREATIVE PLAYTHINGS, INC.

closing date JANUARY 15, 1954

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COMPETITOR'S NAME (Please print or type)

COMPETITOR'S ADDRESS

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*New York, July, 1953*

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Many interesting and imaginative solutions for play equipment are offered in the designs shown on these two walls, although they were not awarded prizes in the competition.

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THE MUSEUM OF MODERN ART  
11 WEST 53 STREET NEW YORK 19, N.Y.

DEPARTMENT OF ARCHITECTURE  
AND DESIGN

Photographs in this folder of 12  
non-winning entries in competition  
were blown up and included in the  
exhibition to show diversity of ideas.

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