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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	447.8

Ain

*1804 Baldwin Avenue
Ann Arbor, Michigan*

May 12, 1951

June 12, 1951

Museum of Modern Art
11 West 57 Street
New York

Mrs. Richard Thirlby
1804 Baldwin Avenue
Ann Arbor, Michigan

Is it possible to obtain the plans for Gregory

Dear Mrs. Thirlby: "Museum Garden"? Do you have any information on low-cost house plans or architects

I am enclosing some information concerning the plans for Gregory Ain's house in the Museum garden.

I am sorry to have to agree with you that it is almost impossible for the modern architect to build a low cost house, and it is becoming difficult for those who are not modern architects to do so. Under certain circumstances a basic house type, such as the one evolved by Mr. Ain, can be built in many parts of the country with very few or no revisions at all. The practice is not necessarily a bad one, but I think that a good deal of discretion must be used in determining the relation of the house to the site.

Yours very truly,

Arthur Drexler

Curator of Architecture

D/mj

Thank you for any information you have.

*Sincerely,
Lucille Thirlby
Mrs. Richard Thirlby*

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1804 Baldwin Avenue
Ann Arbor, Michigan

May 12, 1951

Museum of Modern Art
11 West 53 Street
New York

Dear Sir:

6-75 400 { Is it possible to obtain the plans for Gregory
Ain's "House in the Museum Garden"? Do you have
any information on low-cost house plans or architects
who can build low-cost houses? By that I mean as
close to \$15,000 as possible.

I recognize that such a request is anathema to the concept that the modern architect designs a house for a certain spot and certain people. However, the even uglier truth is that the majority of houses being built by young couples are without benefit of architect or gained from builders' books of plans... for the sad reason that (1) they can't afford a modern architect and (2) the modern architect can't meet the challenge of the request for a low-cost house. I suppose the architect who puts himself on the map with rank equal to Frank Lloyd Wright is that one who recognizes and meets the challenge. How many cases can you recite of young people who went to architects and were turned down because they couldn't build houses under a certain figure. But houses under that figure are built, of necessity. While I appreciate the architect's predicament, still I wonder if in some way or by some one the problem is being faced.

Thank you for any information you have.

Sincerely,
Lucille Thirlby
Mrs. Richard Thirlby

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Mr. Philip C. Henderson

-2-

October 6, 1950
October 6, 1950

Frankly, the Ain house did cost more than we ori-
Mr. Philip C. Henderson, the amount of \$19,500, quoted as
47 Sage Hall for a group of ten houses of this design, was
Cornell University the estimates submitted by several active
Ithaca, New York and seems eminently fair.

Dear Mr. Henderson:

Sincerely yours,

In Mr. Johnson's absence, I am answering your
letter of September 25th. We appreciate your thoughtful
criticisms of the Gregory Ain house, and I would like to
take this opportunity of answering a few of the points you
brought out.

It is true that the circulation of the house was
designed for the large number of visitors. Because of our
experience with other exhibition houses, we believed it man-
datory to arrange the circulation so that there would be no
back tracking or bottlenecks. It is unfortunate that the
visitors could not enter by the front door, but such an ar-
rangement would have made a continuous route impossible.

We took the liberty of using more expensive mater-
ials because of the fact that it is an exhibition house. How-
ever, even with substitute materials, we believe that the room
would be most effective and would not change the character of
the house. It is possible that such a house will be built, and,
if so, perhaps you can arrange to visit it.

I do not agree with you about having furniture avail-
able for trial by the visitors. It is too expensive a proposi-
tion to have to replace pieces of furniture during the exhibi-
tion. Already we have had to have the Knorr chairs refinished
several times. The closets and storage space were not finished
for the sake of economy. Despite the many thousands of visitors,
these houses do not pay for themselves and we must make what small
economies we can. Moreover, we believe too many furnishings are
distracting.

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47 Sage Hall
Cornell University
Ithaca, New York
September 25, 1950

Mr. Philip C. Henderson

-2-

October 6, 1950

Dear Mr. Johnson,

Frankly, the Ain house did cost more than we originally planned. However, the amount of \$19,500, quoted as the unit price for a group of ten houses of this design, was based directly on the estimates submitted by several active speculative builders and seems eminently fair.

The circulation of the house is ^{Sincerely yours,} museum traffic rather than a house. Entering through the front door rather than the garden one would give a true idea of the house's character and would enable the visitor to properly orientate himself. You mention in the booklet about the house the effect of entering from under a low trellis into a high ceilinged room. I am six feet two inches. ^{Natalie Hoyt} When I looked at the trellis I thought it much too low to be comfortable to walk under. Others might or might not feel similarly but if they were able to experience it, they could find out.

In the booklet the materials are described in detail and then it is incidentally noted that the wall surfaces and the fireplace materials are expensive and cheaper ones could be substituted without harming the effect. Do you really think that is true? I think it would change the whole character of the room. Certainly a plain fir plywood would be quite different and painted wood or painted plaster would each have its effect on the rooms. The fireplace would change too.

The thing that disappoints me most about all exhibits of this type is that one is never able to try things out. In the whole house there was only one chair, in the children's room, that I found to try out. Probably the greatest benefit to be derived from these exhibits is to give new ideas to the uninformed public. Probably no one will go out and build an Ain house, but many would insist on cupboards and built-in storage walls like Ain's if they were sold on them by seeing what they were like. Perhaps they should be furnished as well as the rooms. The public might also be sold on the furniture. The new forms of the

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47 Sage Hall
Cornell University
Ithaca, New York
September 25, 1950

Dear Mr. Johnson,

After visiting the Ain house two weeks ago, I have been thinking about the manner in which you have presented it to the public. I have several criticisms which I would like to make.

The circulation of the house is set up for museum traffic rather than a house. Entering through the front door rather than the garden one would give a true idea of the house's character and would enable the visitor to properly orientate himself. You mention in the booklet about the house the effect of entering from under a low trellis into a high ceilinged room. I am six feet two inches. When I looked at the trellis I thought it much too low to be comfortable to walk under. Others might or might not feel similarly but if they were able to experience it, they could find out.

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The thing that disappoints me most about all exhibits of this type is that one is never able to try things out. In the whole house there was only one chair, in the childrens room, that I found to try out. Probably the greatest benefit to be derived from these exhibits is to give new ideas to the uninformed public. Probably no one will go out and build an Ain house, but many would insist on cupboards and built-in storage walls like Ain's if they were sold on them by seeing what they were like. Perhaps they should be frunished as well as the rooms. The public might also be sold on the furniture. The new forms of the

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furniture undoubtedly clash with many people, but if they found them comfortable, it would help to ease their prejudices. People are very curious and the impact of the exhibit would be increased by taking advantage of it.

I think many people would receive a shock if they were to see this house in a development. It is very misleading to see the house on such a spacious lot. It might be possible to simulate the effect of a sixty foot lot by mocking up the exterior walls of the neighboring houses and landscaping them according to the plan. This particular way might not be successful, but without something like it you fail to show how good or bad your solution is.

Since the house is an educational devise, is it a good idea to partially misrepresent it? When people of the income group the house is designed for discover the costs of the extras if they build or buy, a lot of interest in good modern architecture may be lost. I realize a compromise must be made for an exhibit, but yours makes the house appear nearer the price of the Breuer house than you say it is.

I hope these criticisms will be of some use. I feel that I get more out of this type of exhibit than others because of my interest as a student of architecture. But it is the person of average or less interest who we need to stir up and these suggestions might help.

Perhaps you will remember me as the Cornell student you threw out of the Ain house during our Spring vacation last term. It was before the house was opened to the public. I was two classes below the one you had at Cornell.

Sincerely,

Philip C. Henderson

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Sept 17-50

Museum of Modern Art
Director

Dear Sir: -

visited our
September 21, 1950

ranch house to-day and cannot
restrain myself from stating my reactions.

Mrs. J. W. Hooley
1230 Park Avenue
New York, New York

I think it is a marvelous approach
to the

Dear Mrs. Hooley:

walk
never

Thank you for your letter of September 17th. We appreciate the careful consideration you have given to our Exhibition House. Just as in the case of an exhibition of the paintings of an artist, we have exhibited this house as an example of the work of a great modern American architect, Gregory Ain.

dining place
to eat meals within view of approaching strangers - or even friendly neighbors - and its fire-place! It has neither dignity nor friendliness. It looks as though it had been forgotten & was haphazardly stuck in before

We realize that many features of the house may not appeal to everyone, but we consider the house an excellent solution to the many problems of modern planning.

Sincerely,

Natalie Hoyt
Assistant to the Director

NH/rd

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Sept 17-50

Museum of Modern Art.
Director.

Dear Sir:—

I visited your ranch house to-day and cannot refrain from stating my reactions. I think it is a mess. The approach to the front door is a narrow walk close to the junction, but never too close to garage — the dining space!!! who would wish to eat meals within view of approaching strangers — or even friendly neighbors — and the fire-place! It has neither dignity nor friendliness: it looks as though it had been forgotten & was hastily stuck in before

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"Ain"

the workman left. Then there ⁽²⁾
is the labyrinth of halls & little
cubicle rooms. No experienced
housekeeper would relish the
job of keeping them clean & in
order. Also I noticed a too long
trek from kitchen to out-door
dinning table - of course food &
dishes might be handed out
kitchen window, but there has
been no provision for such an
placement of ledge at window
or other feature.

There are other objectionable
features, but I will not bore
you further.

I will only state I had a large
suburban home for over twenty

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years - and have been a guest
in numerous such homes - large
and small - have also been in
many apartments as guest, so feel
I must have learned something
from experience & observation,
though I know nothing of
architecture & am only a housewife.

Yours truly

(Mrs J.W.) A. Hooley
1230 - Park ave
N.Y.C.

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Dear Mr. Johnson,

I am writing in regard to your
Museum of Modern Art Exhibition House

December 7, 1950

Mr. John H. Smelter
1528 Euclid Street
Lincoln Park, Michigan

Dear Mr. Smelter:

I have your letter of November 29. Here are a few thoughts which may answer some of your questions:

1. Your Lake Erie climate will not hurt the house in any way.
2. The house is just as hard and just as easy to maintain as any other the same size.
3. The exterior plywood will stand up in most conditions. My own house, built in 1942, is of the same material.
4. Plate glass is used instead of thermopane because it is much cheaper (it only costs $\frac{1}{4}$ as much as thermopane) and it is much better material.
5. The exterior could well be replaced with plaster, should you so wish. The architect would certainly not agree with me, and he may be right that it would crack badly in your part of the country.
6. The 9' ceiling height and the 3'6" doors are of the greatest importance to the design. It would be a different house and quite ugly without these dimensions.
7. The exterior plywood was stained.
8. The kitchen differs in arrangement, not in dimensions, from the plans you received. You can see the differences from the catalog, which I presume you have.

Yours sincerely,

Philip C. Johnson

J/mj

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11/29/50

Dear Mr. Johnson,

I am writing in regards to your
Museum of Modern Art Exhibition House.

I made a trip last summer to New York to see the house and recently purchased plans with intention of building as soon as possible, therefore I have some questions that I feel you should be justified to answer.

1. Intend to build in the Lakeland area near Lake Erie where the air has a high moisture content. Are there type of building materials suitable for this condition.
2. How would you consider this house in regards to maintenance.
3. How will heat and cold or expansion and contraction affect the frame of the fly wood. (Exterior and Interior).
4. Is there any particular reason why plate glass was used instead of thermopane.
5. Would the house suffer greatly if the interior flywood was replaced with plaster.
6. Is there any particular reason for the 4' ceiling and 3'8" doors and would the house suffer without them.
7. How was the exterior flywood treated to reach that color.
8. What was the actual dimensions of the kitchen and garage of the Exhibition House. I understand they differ from that of the plans.

Thank You
John H. Smeltzer
1528 Euclid St
Livonia Park, Michigan

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contemporary lighting

Ain

kurt versen company

Copy: Mr. Richard Kelly
110 West 40th Street

JULY 31ST, 1950 August 4, 1950

SECRET AIR EXHIBITION HOUSE
Mr. Kurt Versen
Kurt Versen Company
Englewood, New Jersey

Dear Kurt:
53RD STREET
NEW YORK 19, NEW YORK

I am very glad that you have written me your appraisal of the lighting situation in the Ain house. As you noticed in the catalog, Dick Kelly had a great deal to do with it, although the final choices were all mine.

Before I comment in detail on the points you make, may I write a few lines of Museum policy on industrial design objects? In general, of course, we do try not to show things that do not work or that are made by "pirates, thieves and bankrupts." However, the honesty of the individual manufacturer is scarcely our problem. If the object is sold and is beautiful, and seems at first glance to work, that is all the responsibility we feel we can shoulder. It is the duty of other organizations, such as the Better Business Bureau or electrical associations to condemn bad practices in either business or lighting techniques. On the other hand, I am especially grateful to you personally for writing in, since I have known you for so long and am thoroughly confident of your ability. I hope in the future that I shall have the advantage of your advice earlier in the game.

Now to details. If the Wurster floor lamp "does not work" we have yet to find it out, and it seems a legitimate article that is currently on the market.

As to the National Electric Code trouble on the Kelly Floating Lamp, I believe you to be mistaken. If you will read the enclosed manufacturer's instructions sheet, I think you will find that it is allowed.

As to the General Lighting Company, I personally chose those fixtures because of the excellence of the design of the reflector bowl. I am sure you will agree that I am within my rights in picking it over yours in a matter of esthetic taste. I did not know that they had a reputation for piracy, but I feel that a competitor is in a difficult position to point out industrial matters such as this.

Please be assured that I regard you and your company as the most respectable in the business, and that I will display your products whenever and wherever I find that they are also the best looking on the market. I do not believe that you can find us lacking in appreciation up to the present time.

Cordially yours,

Philip C. Johnson
Director

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contemporary lighting

kurt versen company

JULY 31ST, 1950

SUBJECT: GREGORY AIN EXHIBITION HOUSE

MR. PHILIP C. JOHNSON
MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK 19, NEW YORK

DEAR PHILIP:

I FINALLY HAD A CHANCE TO INSPECT THE AIN HOUSE AND ITS LIGHTING. WHILE I COULD FIND FAULT WITH THE USE AND EFFECTS OF THE LIGHTING, I APPRECIATE THAT EVERYONE HAS HIS OWN IDEAS, EXCEPT THAT I VERY MUCH QUESTION THE USEFULNESS OF THE WURSTER FLOOR LAMP WHICH EMPLOYS THE OLD BALL ALIGNER SWIVEL FOR ADJUSTMENT, WHICH CAUSED US HEADACHES TEN YEARS AGO FOR THE COLLIER HOUSE BECAUSE OF CONSTANT SHORT CIRCUITS.

WHILE I AM ENTIRELY IN ACCORD WITH THE DESIRABILITY OF AN ADJUSTABLE CEILING PENDANT, THE USE OF ELECTRICAL CONDUIT FOR SUSPENSION AND RECOILING IN A DRUM IS TABOO UNDER THE NATIONAL ELECTRICAL CODE.

YOU AND I KNOW THIS CONSTRUCTION HAS BEEN USED MOST SUCCESSFULLY IN EUROPE FOR MANY YEARS AND I WOULD HAVE ADAPTED IT FOR MY OWN DESIGNS A LONG TIME AGO, WERE IT NOT FOR THE MORE STRINGENT REGULATIONS OF THE ELECTRICAL CODE IN THIS COUNTRY, WHICH DOES NOT PERMIT A PERMANENT INSTALLATION OF A FIXTURE SUSPENDED BY ELECTRICAL CORD, LET ALONE THE OPERATION OF ELECTRICAL CONDUCTORS UNDER FRICTION OVER PULLEYS. I BELIEVE THAT IT IS NOT HELPFUL TO SHOW DEVELOPMENTS IN THIS DIRECTION WHICH WILL RUN AFOUL WHEN THE FIRE INSPECTOR CONDEMNS SUCH A FIXTURE IN THE FIELD.

I MUST OBJECT MOST STRENUOUSLY, HOWEVER, AGAINST THE SELECTION OF A NOTORIOUS INDUSTRIAL PIRATE RECEIVING CREDIT FOR THE MAJOR LIGHTING IN THIS EXHIBITION HOUSE, AS LONG AS IT IS UNDER THE JURISDICTION OF THE MUSEUM OF MODERN ART. I AM REFERRING TO GENERAL LIGHTING COMPANY. I AM SHOCKED THAT THE MUSEUM HAS SEEN FIT TO SELECT GENERAL LIGHTING COMPANY, WHO HAVE A REPUTATION FOR THEIR PIRACY AND OPENLY ADMIT THAT THEY COPY MY DESIGNS AND ARE EQUALLY NOTORIOUS FOR THEIR LOW-CALIBRE OF WORKMANSHIP AND QUALITY.

IT HAS BEEN MOST GRATIFYING TO LEARN OF THE MUSEUM'S REJECTION OF ANOTHER PIRATE, GOTHAM LIGHTING, WHO WANTED TO GET THE MUSEUM'S APPROVAL OF THEIR ITALIAN COUNTERFEITS WITH A SPECIAL "UNI-VERSEN"

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MR. PHILIP C. JOHNSON
JULY 31ST, 1950

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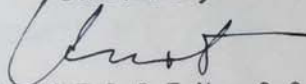
SWIVEL STOLEN IN TOTO FROM US, AFTER WE DEVELOPED IT AT THE EXPENSE OF MANY THOUSAND DOLLARS TO OVERCOME THE OBJECTION TO THE PRE-WAR BALL JOINT SWIVEL.

THE OUTDOOR BRACKETS, MOUNTED TO THE TRELLIS, SUPPOSEDLY OF GEORGE NELSON "DESIGN", ALSO MADE BY GENERAL LIGHTING COMPANY, USE THE SAME "UNI-VERSEN" SWIVEL WHICH GOTHAM "ACQUIRED" FROM US.

FORTUNATELY, THE PATENT OFFICE HAS SEEN FIT TO GRANT SEVERAL PATENT CLAIMS ON THIS SWIVEL, AND, WHILE THERE IS AT LEAST A FAIR CHANCE FOR RECOURSE FROM GOTHAM LIGHTING, GENERAL LIGHTING COMPANY HAS APPLIED FOR RECEIVERSHIP UNDER PARAGRAPH 13 OF THE BANKRUPTCY ACT AND ARE "IMMUNE" TO SUCH RECOURSE.

THIS MAY ALL SOUND LIKE SOUR GRAPES TO YOU, PHILIP, BECAUSE WE ARE REPRESENTED IN THE HOUSE WITH TWO CEILING FIXTURES IN THE BATHROOMS, BUT I FEEL THAT I SHOULD BRING THIS MATTER TO YOUR ATTENTION, AS IT SEEMS TO BRING THE MUSEUM OF MODERN ART FROM A CLEARING HOUSE AND CENTER OF STIMULATION FOR NEW THINKING DOWN TO A COMMERCIAL LEVEL OF ETHICS WHICH WE HAVE TO FIGHT EVERY DAY. MY RESPECT AND ADMIRATION FOR THE MUSEUM OF MODERN ART REFUSES TO CONDESCEND TO SUCH CONSIDERATIONS.

CORDIALLY,



KURT VERSEN COMPANY

KV:DS

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*Ain House
Lighting*

August 1, 1950

Mr. Richard Kelly
110 West 40th Street
New York, New York

*18-15 1927 St
St. Albans N.Y.*

Dear Dick:

Jan 4/51

I received the enclosed screed from Kurt Versen this morning. Would you confer with me as to how to answer it?

Yours,

Philip C. Johnson
Director

Dear Mr. Phil,

*We would like to know
how a where we could get
more photos or information
concerning the house exhibited
at the Museum of Modern Art
New York City last May to Oct.*

J/mj

Enclosure

*Thank you,
Mrs. Ruth Anderson*

*sent
August 1, 1950
1-8-51*

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Air House

B
 SAFETY SERVICE DIRECTOR
 POWELL
 CITY ENGINEER
 R. J. MURPHY
 CHIEF OF DEPARTMENT
 AND FILTRATION
 JAMES H. COLLIER
 CHIEF SANITARY TREATMENT
 DIVISION

The City of Elyria
 ELYRIA, OHIO

118-15 192nd St.
 St. Albans, N.Y.
 Jan. 4/51

Dear Mr. Peir;
 We would like to know
 how or where we could get
 more plans or information
 concerning the house exhibited
 at the Museum of Modern Art,
 New York City, last May to Oct.

Thank you,
 Mrs. Ruth Arkerman

sent
 mimeograph
 sheet
 1-8-51

118-15 192nd St. St. Albans, N.Y. Jan. 4/51

sent mimeograph sheet 1-8-51

concerning the house exhibited at the Museum of Modern Art, New York City, last May to Oct.

I have written before you and we are interested in the house exhibited at the Museum of Modern Art, New York City, last May to Oct. I would like to know how or where we could get more plans or information concerning the house exhibited at the Museum of Modern Art, New York City, last May to Oct. I would like to know how or where we could get more plans or information concerning the house exhibited at the Museum of Modern Art, New York City, last May to Oct.

I approve of the plan and would be glad to forward it.

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WALTER W. GARDNER
 CLERK
 ROBERT E. WARD
 ASSESSOR
 ALBERT J. ALBERT
 CLERK
 WALTER W. GARDNER
 CLERK
 W. W. GARDNER
 CLERK

The City of Elyria
 ELYRIA, OHIO

Ain House
 S. M. COFFE
 SAFETY SERVICE DIRECTOR
 B
 POWELL
 CITY ENGINEER
 R. J. HUNARDY
 SUPERVISOR OF PUMPING
 AND FILTRATION
 JAMES H. COLLIER
 SUPERVISOR STREET AND
 MERT A. BICKERSON
 BUILDING INSPECTOR

October 23, 1950

Mrs. Shirlee Beasley
 204 West South Avenue
 Independence, Missouri

Dear Mrs. Beasley:

We are sending you under separate cover a catalog of the Ain house. We are sorry that we cannot give you the name of any single store in Kansas City that would carry all the items of furniture exhibited in the house. As you can see from the booklet, the things were gathered from many different sources. All that we can suggest is that you write to the various manufacturers listed and ask them for their nearest retail outlets.

Yours sincerely,

Secretary, Department of
 Architecture and Design

Handwritten notes on the left side of the page:
 10/27/50
 I have written for you and for a
 concerning the house
 who's name is Gregory
 the furniture
 Gregory has used the
 would be nice to the
 furniture. I have
 received the information
 that I wanted for 2

Handwritten notes on the right side of the page:
 Ain house
 please
 Mrs. Beasley
 10/23/50
 I have
 by
 I approve
 would be
 and forward
 if
 of
 of

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HENRY W. AULT
MAYOR
RICHARD E. BAIRD
SOLICITOR
ELLSWORTH J. ALHEIT
AUDITOR
DAN B. SYMONS
CLERK OF COUNCIL

The City of Elyria

ELYRIA, OHIO

Ain H
D. W. KOTHE
SAFETY-SERVICE DIRECTOR
J. M. POWELL
CITY ENGINEER
N. J. HUMASON
SUPT. OF PUMPING
AND FILTRATION
JAMES R. COLLIER
SUPT. SEWAGE TREAT. WKS.

use *DAD,* *50.* *2* *3* *more* *the* *toward.*

Oct 17, 1950

Dear Sir;

I have written before concerning the house that you had in the "Woman's Home Companion" the June issue.

Gregory Ain was the Architect. "The house with the view to the future". I have received the information that I wanted but I

would like to know if you could tell me a store that would carry the furniture shown in the house? If their is one near Kansas City, Missouri and the name.

I do certainly appreciate your kindness and help.

Yours Sincerely,

Mrs. Bessley

The M *4 Mo* *New* *USA* *Dear* *some* *picture* *your* *of the* *great*

design. it was to be constructed in the museum garden.
Yours truly,
G. H. Wildreth Jr.

3-22-
sent me
graphed letter
my

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HENRY W. AULT
MAYOR
RICHARD
SOLIC
ELLSWO
AUDI
DAN B.
CLER
W. H. G
TREA

air
H
D. W. KOTHE
SAFETY-SERVICE DIRECTOR
J. M. POWELL
ENGINEER

*air house
Collins*

40 McCULLOCH ROAD,
TAMAKI,
AUCKLAND S.E.B.,
NEW ZEALAND.

22nd September 1950.

The Museum of Modern Art,
4 West Fifty-fourth Street,
New York City,
U.S.A.

*put catalog
referred letter
air 10-3-50*

Dear Sirs,

I have just seen in the June issue of the *Home Companion* a pictorial record of the house built by yourselves.

As I wish to build, and approve of the plan very much, I would be grateful for any literature you could forward.

Yours faithfully,

Devon Collins.

*res-
letter
A good nig*

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	MoMA Exhs.	447.8

HENRY W. AULT
MAYOR
RICHARD E. BAIRD
SOLICITOR
ELLSWORTH J. ALHEIT
AUDITOR
DAN B. SYMONS
CLERK OF COUNCIL
W. H. GASTON
TREASURER

ain
H
D. W. KOTHE
SAFETY-SERVICE DIRECTOR
J. M. POWELL
ENGINEER
SON
PUMPING
TRATION
COLLIER
EWAGE TREAT. WKS.
CKASON
IG INSPECTOR

H1
Route 2 Box 164
Wadesboro, N.C.
April 11, 1951

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

Gentlemen,

I would like to know where I can secure plans for "The Museum of Modern Art Companion House" shown in the June 1950 issue of "Woman's Home Companion." Gregory Ain designed the house and it was to be constructed in the museum garden.

Yours truly,
G. H. Wildreth Jr.

sent from letter 4-17-51

*sent 4-51
mines-
graphed letter
nj*

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HENRY W. AULT
MAYOR
RICHARD E. BAIRD
SOLICITOR
ELLSWORTH J. ALHEIT
AUDITOR
DAN B. SYMONS
CLERK OF COUNCIL
W. H. GASTON
TREASURER

The City of Elyria

ELYRIA, OHIO

Ain
H
D. W. KOTHE
SAFETY-SERVICE DIRECTOR
J. M. POWELL
CITY ENGINEER
N. J. HUMASON
SUPT. OF PUMPING
AND FILTRATION
JAMES R. COLLIER
SUPT. SEWAGE TREAT. WKS.
HART A. DICKASON
BUILDING INSPECTOR

March 19, 1951

The Womens Home Companion Magazine,
640 Fifth Ave.,
New York 19, New York.

Gentlemen:

In the June, 1950 issue page 65 to 72 of the Womens Home Companion Magazine there appeared an article called "Our Home". The house was constructed and shown to the public by the Museum of Modern Art from mid May to October, and was designed by Architect Gregory Ain.

I am very much interested in the house and wondered if construction plans are available. All information regarding this house will be greatly appreciated.

Sincerely,

William J. Huber

William J. Huber
503 Lodi St.,
Elyria, Ohio.

*3-22-51
sent mimeo-
graphed letter
nj*

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S

Ain House
K

HEADQUARTERS
SIGNAL CORPS ENGINEERING LABORATORIES
FORT MONMOUTH, NEW JERSEY

REFER TO:

ADDRESS REPLY TO:

31 Cedar Avenue
Long Branch, N.J.

9 March 1951

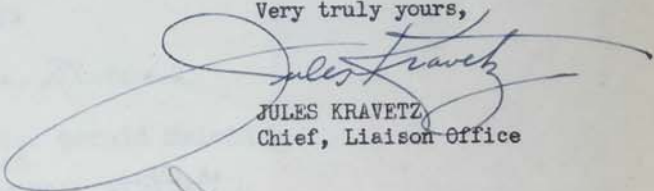
The Museum of Modern Art
4 West 54th Street
New York City, N.Y.

Gentlemen:

Reference is made to the Museum of Modern Art-Companion House exhibited in the garden of the Museum during the period May-October 1950.

Information as to whom the undersigned could contact for a complete set of detailed drawings, specifications, etc. covering this home would be greatly appreciated.

Very truly yours,


JULES KRAVETZ
Chief, Liaison Office

JK/ad

sent mimeographed
sheet
3-14-51

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Ain House

Ain House
M

November 29, 1950

Museum of Modern Art
New York, New York

Mis:
The
New

Gentlemen:

Dear

In the June-July Issue of "Home Building in Canada" were pictures and a description of the Three-bedroom Exhibition House designed by Gregory Ain which was open to the public the past summer at your Museum grounds.

I wa
shee
incr
Depe

We are very interested in this plan and wondered if it is possible to get building blueprints and outline specifications through the Museum. We would certainly appreciate hearing if we can obtain any further information on this house.

Thar

Thank you very much.

er

Sincerely,

Mrs. Evelyn Melchin

(Mr. & Mrs. Gerald Melchin)
Box 142
Raymond, Alberta
Canada

Enclosed is a self-addressed envelope for your reply

*sent from letter
12-17-50*

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U.S. ARMY AIR FORCES

14 September 1950

Miss Margaret Jennings
The Museum of Modern Art
New York 19, New York

Dear Miss Jennings

I was very happy to receive your letter today with the tear sheet illustrating the House in the Garden. The information increased my interest and I have written to your Publications Department and Mr. Ain for further data.

Thank you very much for your assistance.

Yours truly

Frank M. Schneker

FRANK M. SCHNEKER
Capt., USAF

A in House
S

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S

cc.: Miss Ulrich

7-14-50

Museum of Modern Art

July 18, 1950

Mr. J. W. Schuchardt
Prairie View,
Illinois

one additional

Dear Mr. Schuchardt:

for the Gregory

I am returning herewith your check for \$10 as the Museum of Modern Art does not sell plans for the Gregory Ain Exhibition House. I enclose a form letter which gives information about procurement of plans and about the house itself.

Sincerely yours,

* 10.00 is enclosed

Natalie Hoyt
Coordinator for the
Exhibition House

J. W. SCHUCHARDT
PRAIRIE VIEW, ILLINOIS

NH:PW
Enc.

Could I have a copy

16

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7-12-50

Museum of Modern Art

Please send me additional
set of plans for the Gregory
Air house. My check for
\$10.00 is enclosed.

J.W. SCHUCHARDT
PRAIRIE VIEW, ILLINOIS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	447.8

Ain House
December 6, 1950
Terrill

The Museum of Modern Art
4 West 54th Street
New York, New York

Gentlemen:

I saw pictures of the
modern house, which you
built in your garden this
past summer, in the
Woman's Home Companion.

Can you tell me where I
can obtain working plans
for this house - or any
additional information.

Sincerely

John Terrill
953 Summer Street
Hammond, Indiana

sent
form letter
12-12-50

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Museum of Modern Art
New York

New York

Gentlemen:

I am very interested in
the model house pictured
with the General Electric
Textolite ad in the January
issue of Better Homes &
Gardens. This is the Home's
Home Companion Exhibition
house.

Please advise how I can
get the plans for this
house.

Thank you for any help
you can give me.

sent from
letter
1-23-51

Mrs. G. B. Hority
2836 Edwards
Butte, Mont.