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NINA CULLINAN PAPERS

Filmed by the Archives of American Art,
Smithsonian Institution. Lent for filming
by Miss Nina Cullinan, Houston, Texas in
March, 1979.

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NINA CULLINAN PAPERS

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Words and Music

Architecture Can Be Too Beautiful, Says Visitor

By LOUIS R. GUZZO

WHEN asked how he would define good contemporary architecture, John Entenza of San Francisco thought a moment, smiled and said: "On so controversial a subject, words have little use and opinions even less influence, even when they're spoken on the convivial luncheon circuit."

But Entenza's words and opinions on the subject are of considerable interest, regardless of his own appraisal of their merit. He is the editor of Arts and Architecture magazine, an important national publication in its field.



JOHN ENTENZA

Entenza was here earlier in the week to serve as overall juror in the Henry Gallery's annual Northwest Craftsmen's Exhibition, which will run at the gallery March 8 through April 8.

Pressed for a more definite answer concerning a yardstick for good architecture, Entenza replied:

"Probably no one can say with validity what successful architecture should be, but I think I know what it should not be. It should not interfere with the activities for which it is creating facilities.

"I recognize that may be a purely negative approach, but let's examine it further. A building should not intrude upon those who work in it or those who use the equipment or properties it houses.

"If, at every turn, a man collides with beauty of design and is constantly interrupted and forced to remind himself, 'My God, how beautiful this is,' the building becomes an imposition and its architecture obnoxious."

Forgetful Architect

ENTENZA doesn't hold with the contention that "this building is an artistic masterpiece, and it matters little that the architect forgot the restrooms."

The editor believes architecture can be artistic without going beyond specific needs, and he deplored design for design's sake. He added:

"Perhaps the most important development in the field today is the great amount of new materials the architect has at his disposal. He can accomplish wonders if he is not extravagant in their use, but I must say some of our designers have gone overboard in that respect."

Entenza was reluctant, understandably, to cite specific overboard cases, but he didn't mind making a general reference to a good example:

"There is a new museum in Houston that demonstrates what can be done with new

\$7,500 Paid For Musical Composition

TORONTO, Feb. 13.—(A.P.)—Morton Gould, composer, received \$7,500 for a piece of music played at the opening of the St. Lawrence Power Project at Cornwall last fall, an Ontario official has reported.

The music is "The St. Lawrence Suite." James Duncan, chairman of the Ontario Hydro Commission, described it as "very nice" and said his group paid \$3,500 of the cost. He said the work was commissioned at the suggestion of Robert Moses, head of New York State's Power Authority, which paid \$4,000.

Gould denied he personally received \$7,500 and added: "They may be including the cost of the band at the Cornwall performance."

Gould did not disclose how much he received. He conducted a Canadian band at the celebration.

The composer described the suite as a ten-minute piece he took two months to compose.

that a building should be a work of art in itself, that it should require no superimposed paintings or sculptures and that the designer should be an architect, artist and decorator rolled into one.

"That is not only impossible," the editor commented, "but impractical and irresponsible, as well. Architecture is not a free art. The architect is bound by innumerable restrictions — zoning ordinances, cost estimates, availability of materials, the needs of the client and a host of other things.

"It's fine to say that the world's first great architects were essentially artists, but the conditions of the art are totally different today. The contemporary architect is not free to spend all he wishes from the treasury of a nobleman of unlimited resources.

"But that is not to say, on the other hand, that the architect cannot exercise artistic taste in his plans. My own feeling is that the architect should be something of an artist himself, retaining authority in total design but implementing it to make a place for other arts."

And how many architect-

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Entenza was reluctant, understandably, to cite specific overboard cases, but he didn't mind making a general reference to a good example:

"There is a new museum in Houston that demonstrates what can be done with new materials by an architect who is not trying to force his talent on others. The primary materials are structural steel and glass—and the very important element of space. And the result is a clever, restrained repository for works of art.

"Visitors to the museum can move around easily without bumping into reminders of the building's elegance. The glass work is not overdone. Light is good, and so is ventilation. It's a handsome, simple, completely serviceable building."

Tradition Important

ENTENZA said there are two or three areas "in which the architect cannot help but honor the restrictions of tradition or custom." He explained:

"Consider a new church, for example. If it cannot be recognized inside and out as a holy place, the architect has failed, no matter what other marks of artistic beauty he has achieved.

"This principle doesn't apply necessarily to most other public buildings. The concept of a church structure is frozen to great extent. On the other hand, who can say with certainty what a library should look like, or a concert hall, or an office building?"

Entenza was reminded of a prominent artist's assertion

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"But that is not to say, on the other hand, that the architect cannot exercise artistic taste in his plans. My own feeling is that the architect should be something of an artist himself, retaining authority in total design but implementing it to make a place for other arts."

And how many architectural masterpieces are recorded today?

"My estimate," Entenza declared, "is that we are fortunate to get about ten truly great pieces of architecture among the thousands of structures that go up annually."

Audrey Hepburn Recovering

HOLLYWOOD, Feb. 10 (A.P.) — Audrey Hepburn is recovering from a two-month stay in a hospital after a fall from a horse. She is expected to return to work in a few days.

The actress fractured her right wrist on Feb. 28 on a horse. She is expected to return to work in a few days.

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Art Circles: Surreal Beginning for the Van der Rohe Wing

A SURREAL staircase leads off Mies van der Rohe's Cullinan Hall at the Museum of Fine Arts, leading up to

plain air and a jumping off place.

The new Mies addition, which will eventually double the size of the museum, is

well under construction. And the side stairs that once led from the Cullinan Wing to the upper landings of the Main Street and Montrose wings are stripped of the walls as a steel superstructure begins to rise on the new gallery-office-auditorium wing.

Already, if you are an official visitor guided through by Director Philippe de Montebello, you may stand precariously outside the now-closed Cullinan Hall, and look down in the giant hole behind Bissonnet Street barricades. And behold, there, already visible, its tiers poured is the amphitheatre. This will be the 500-seat theatre where the museum will have lectures, concerts, films, plays.

Underneath and veering off like catacombs, burrow the corridors which will lead to library and administrative offices.

With the closing of Cullinan Hall for the duration of construction, exhibition space has been severely cut back. But in the South Garden Gallery hang works which gain new values by virtue of their different surroundings and sense of comparative scale. The huge Motherwell and its companion Franz Kline, bold abstract expressionist pieces, gain impact.

The murals on the blue construction barricades painted in the spring by 420 Houston area school children have now been removed and taken to local hospitals where they will be on permanent exhibition in the children's wards. The subject matter is Houston and the child artists created vivid panoramas of the Goodyear blimp, the San Jacinto Monument, astronauts, the Astro-dome and other landmarks.

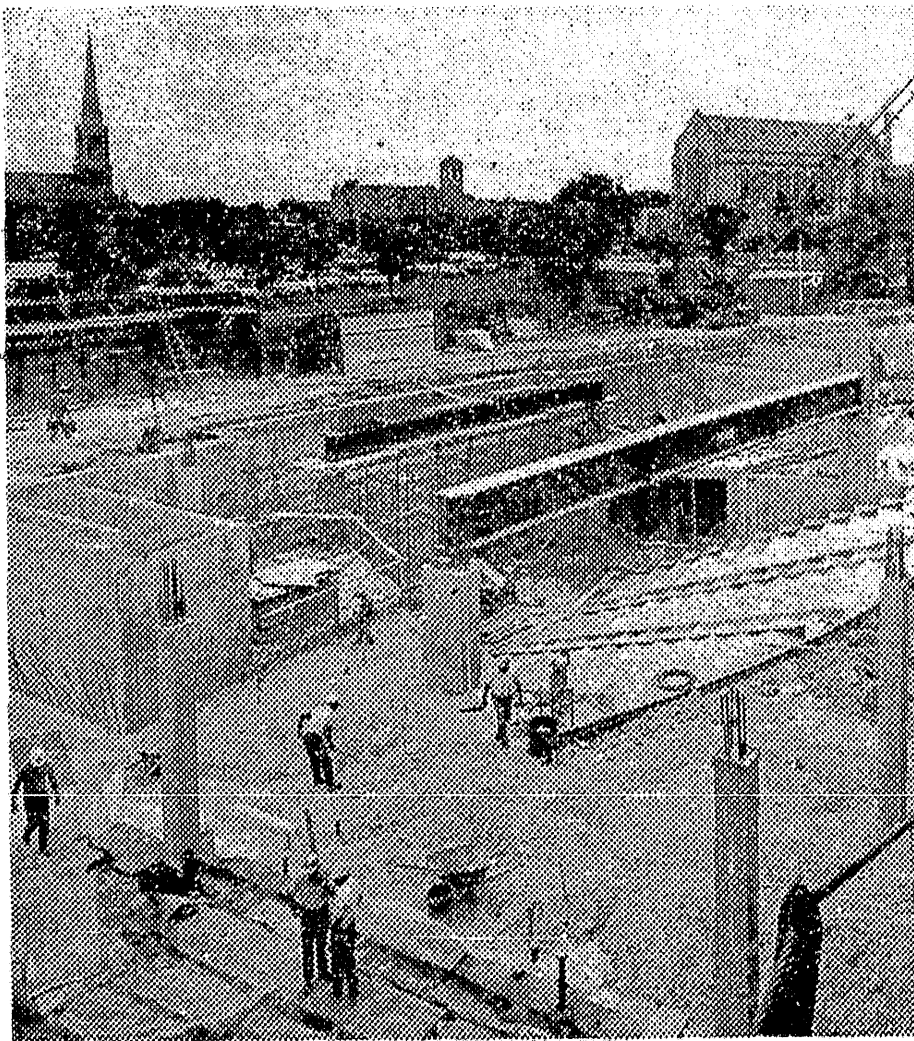
With construction due to take fully another year, the museum's program will be concentrated in those available galleries with major efforts underway already for a major opening exhibition late in 1973 or early 1974 "of international importance," de Montebello promises.

While unwilling to publicize the exact subject of the exhibition, the director says that it will involve works of historical significance, that color and size and certain landmark works are implicit in its realization. "It will not be an exhibition on a specific subject ever covered by other museums," de Montebello said.

Meanwhile the museum has three summer exhibitions which will remain through September 3. The Calder-Miro (see article on page 12), French paintings from the Museum's collection in the Jones Galleries; and American paintings from the Museum's collections in Jones Galleries and upstairs corridors.

The fall and winter schedule is varied. A huge exhibition — 83 prints — from the Los Angeles Gemini Workshop will bring print and construction pieces from top American artists, Sept. 8-Oct. 22; and in the Junior Gallery a quiz show will pop "Twenty Questions." Visitors will be given clues including photographic details and asked to search

Contract Graphics opens multi-man show of multiples as a last fling before closing for the summer.



The 500-seat amphitheatre in the Museum of Fine Arts' new Mies van der Rohe wing, takes on a profile as the construction has progressed five months into a projected 17-month construction period.

through the museum and come up with the name of the picture and artist, Sept. 14 to Nov. 22.

The collages of Robert Motherwell will be the big winter show, with 50 works, spanning the period 1943 to the present. Assembled here the exhibition will have a catalogue with chronology, selected writings and text by Museum associate curator E. A. Carmean Jr., a detailed essay now being completed. The show runs from Nov. 15 to Jan. 14.

Winter and spring brings: "Looking at Renaissance Painting," Jan. 15 — Feb. 25, an educational exhibition

based upon six works from the museum's Strauss collection and making use of panels from the Metropolitan Museum in New York; "French Sketches from an English Collection" Feb. 1 to April 1, and Henry Moore's "Elephant Skull," 28 etchings and one sculpture March 17 through April 15—ANN HOLMES

For its last fling before closing for the summer, Contract Graphics is displaying a multi-man show of multiples: Engravings, lithographs and silk-screens.

Although the gallery had planned to have the works of six artists exhibited, the "Electric Chairs" of Warhol

and some extremely weird etchings by Bruce Conner, a young San Francisco artist have not been framed yet.

What is on the walls is a mixture ranging from the minimal etchings of Brice Marden to the Richard Haas portfolio of detailed drawings of Galveston homes.

Instigated by Contract Graphics Associates, Haas (who shows at Hundred Acres in New York) went to Galveston to study the homes and, if he liked them, to draw them. He did, and the result is a sensitive portfolio which contains views of the stately residences through Haas' style of precisely drawing every column and curlicue. It's the shading which articulates a lushness in the shadows, under the window or in a stairwell.

Ed Ruscha, one of the best known Los Angeles artists, is represented by two portfolios: "Insects" and "Suds." Ruscha's quiet humor, slick Californian sensibility and artistic eye come through loud and clearly in these understated and handsomely executed silk-screens.

In "Insects," lifesize roaches and ants inhabit the space. Ruscha depicts them, not perfectly in every unsightly hair, but with a sweet, loving hand almost caressing them in the light.

"Suds," well, are suds.

Minimalist Marden misses with his portfolio "Ten Days," a series of etchings concerned with the relationship of white and black within a rectangle. Because of the medium the gentle modulations of color, often a concern of this school of painting, aren't positively defined, and the idea of dividing a rectangle isn't particularly new or (because it's old) stimulating.

On the periphery, a few Roy Lichtenstein prints are real knockouts, especially the white head: An Art Deco concept in striking black and white.

The show continues to the end of July at 5116 Morningside.—SUSAN L. BUTLER.



Richard Haas sensitively portrays Galveston homes in his new etching portfolio on exhibit at Contract Graphics, 5116 Morningside.

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Miss M...

Fine Arts

The Spotlight

Was She Right? Is It A Shame About Houston?

BY ANN HOLMES
Fine Arts Editor

A WOMAN of national prominence—and a very rich one—made a remark to a group including myself, at an out-of-town gathering the other night.

She said, "Isn't it a shame Houston has so little support for its arts."

There was a moment of stunned silence from the group — all from Houston — culturally the most important city in the South and Southwest today.

She was in turn of course put right about the extraordinary support for the arts from the people as a whole.

More than 25,000 gave to the Alley Theatre's drive for a million dollars for its new building.

The Symphony's support comes from 4000 people whereas in many other cities it would be closer to 400.

But the Rich?

"Ah, but the rich people... they don't give," protested the lady who is herself a patron of the arts.

The matter has come up. It is interesting to see what has been given in Houston and if there is justice in her remarks.

The land on which the Museum of Fine Arts stands was the gift in 1927 by the late Mr. and Mrs. J. S. Cullinan and the Hermann Estate—2 and 3/4 acres (less a strip to the city when Bissonnet was widened)—is today evaluated at more than \$1 million.

Later, their daughter Nina Cullinan gave a \$750,000 Cullinan Wing designed by Mies van der Rohe—and the money to operate it.

The family of Robert Lee Blaffer, a Humble Oil Co. founder, gave a \$200,000 Blaffer Wing as a memorial. Mrs. H. C. Wiess gave \$100,000 for remodelling of an older wing in memory of her late husband. The late Jesse H. and Mrs. Jones gave \$100,000 for remodelling another part of the building. Mr. and Mrs. Harris Masterson gave money for the creation of the Frank Pryor Sterling Children's Gallery—a salute to her father.

Museum's List

In the museum is a collection valued at more than \$4 million—much of it given by interested people:

The great Edith A. and Percy S. Straus Collection of Renaissance art is worth more than \$1,125,000.

The Annette Finnegan collection of Egyptian and Greek Art and Spanish furniture;

Remington Collection of western art—second largest Remington collection—given by the Hogg brothers;

The Bayou Bend Collection of Indian Art, given anonymously;

The Blaffer Collection of Impressionist and Post-Impressionist art.

Miss Ima Hogg, longtime patroness of art and music, in 1956 deeded her River Oaks Latin colonial mansion Bayou Bend, to the museum to be used as a decorative arts wing—like Winterthur in Delaware. And with it \$750,000 in stocks to cover its maintenance.

Elsewhere in town, the handsome little fine arts building and amphitheatre at University of St. Thomas, designed by Philip Johnson, is the result of a \$250,000 gift from Houston Endowment.

Other auditoriums in constant use by the arts are gifts from patrons. The late Mr. and Mrs. H. R. Cullen gave Ezekial Cullen Bldg. at University of Houston, a \$5 million structure containing 1600-seat Cullen Auditorium.

On the Rice campus, Hamman Hall, built

at \$700,000 was the final result of a gift of \$350,000 from Mrs. George Hamman. Much of the city's chamber music is played here.

Even the concert shell, Miller Outdoor Theatre in Hermann Park, now pretty much outmoded, was the timely gift in the early 20s of cotton broker Jess Wright Miller.

Houston Endowment, in a spectacular week in the summer of 1962, gave the Alley Theatre one half block of downtown land valued at \$380,000 as a site for its new building.

Five days later, the same foundation—established by the late Jesse H. Jones and Mrs. Jones—gave \$6 million for a hall for the Performing Arts in the heart of downtown. It is now rising in steel at Texas and Louisiana.

The city itself dedicated the \$1 million block of land for the building.

City fathers give small amounts annually to the arts: \$50,000 to the Symphony, \$30,000 to the Museum—not as much as many major cities elsewhere which publicly announce their indebtedness to the arts.

Within the Symphony and opera and ballet organizations, there are gifts of varying sizes.

Silent Angels

Though the "angels" prefer to remain silent about it, it can be said that certain prominent symphony leaders give very large sums to the orchestra's needs with surprising frequency.

The \$30,000 check is not unknown in the Symphony offices.

Behind the scenes in Houston's theatre world, there are examples of extraordinary generosity from men whose names you'd recognize, but who are not expected names, either.

When a Houston arts organization of proven value is in a scrape, it finds it has friends, often not the ones most obvious. For good reasons of their own, some givers' deeds are never known to the public.

When major arts personalities are brought to Houston to head our organizations, it is not unusual that a "pot" will be made up by generous patrons outside the regular budgeting to make possible the big man's coming. For reasons of discretion, these sums are never made public.

Foundations have become increasingly significant in support of the arts.

From outside, the Ford Foundation of course, has been superb in its encouragement of the artists of Houston. It has poured millions into Houston backing up its belief in the quality of Houston's arts and the genuineness of its goals.

But unexpected foundations, like Anderson Foundation, are giving, too—\$100,000 to the Alley drive.

The Farish Foundation, the Hobby Foundation and many others are important to the arts structure here.

What's Missing

Missing in support to the arts in any measurable way has been the church, the great patron of past centuries.

We have no Ludwig II, no Esterhazy, no Medici. The names are different.

Then may we suppose Houston properly supports its arts? Or was the lady correct?

As the city grows, the arts grow. As taste becomes more refined, demands for excellence must be met. The people DO support the arts—at every level.

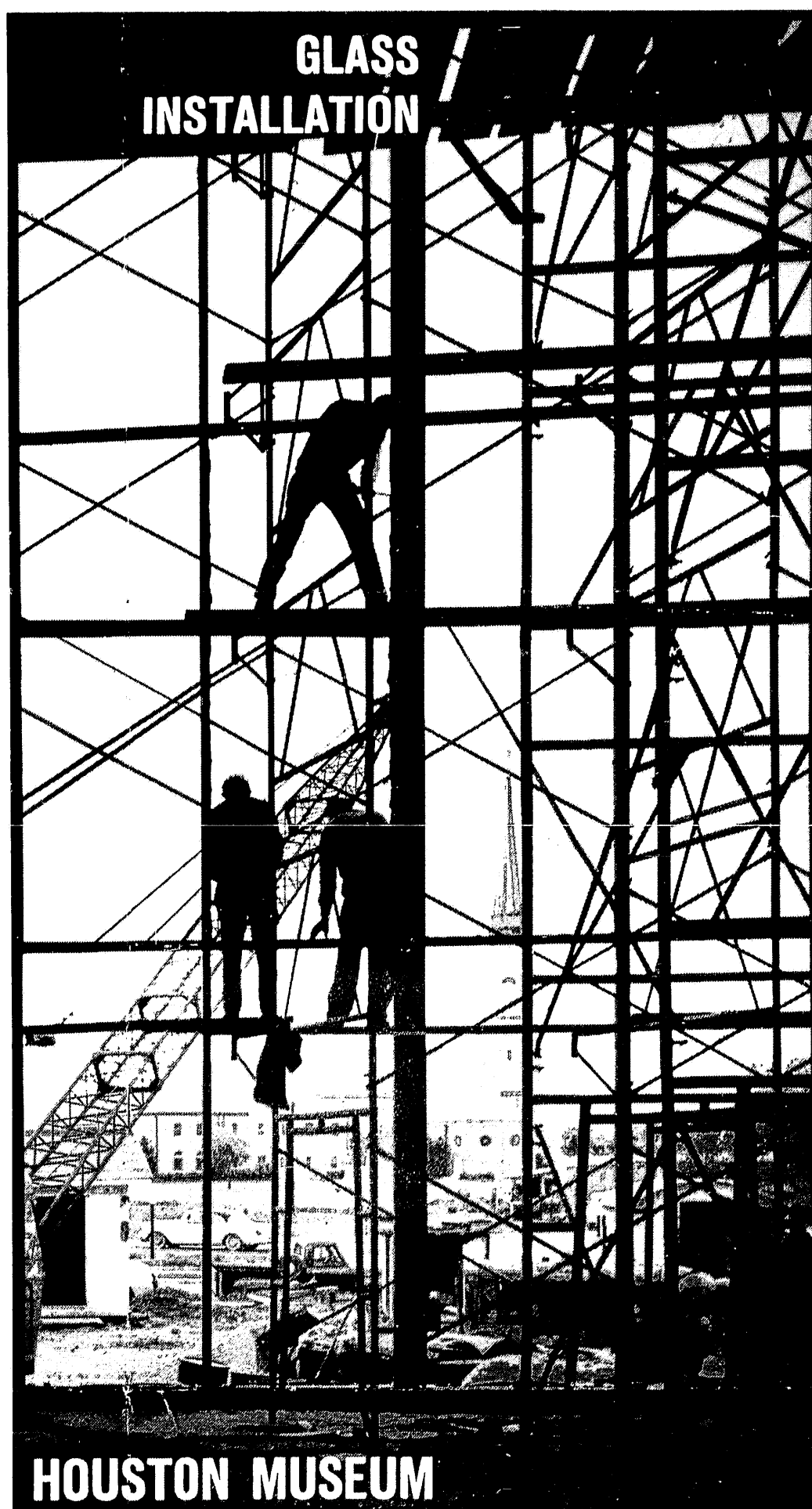
But the Symphony Fund drive still lags dangerously behind its \$380,000 goal. The Ballet Foundation is still short \$5000 which must be found somewhere between now and Saturday if it is to raise a needed \$40,000 to meet a Ford grant.

Need more be said?

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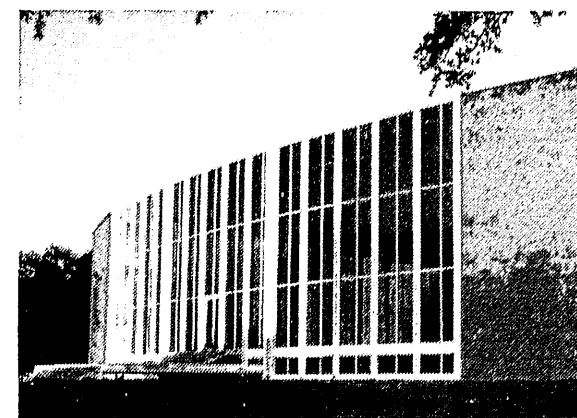
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*We don't like to brag,
but we're mighty
proud of this job!
S. M. H.*



*. . . Top quality, expert
installation, prompt service*

The gray tinted plate glass blanketing the Cullinan Hall Addition to the Houston Museum of Fine Arts creates a unique open feeling, yet eliminates harsh glare and excess heat. Whether it's repairing a broken window or glazing a skyscraper, there is nothing more rewarding than GLASS INSTALLED BY DIXIE.



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MIES WING FOR MUSEUM

THE MUSEUM OF FINE ARTS will have a magnificent new wing designed by Ludwig Mies van der Rohe, if plans now under way materialize.

The celebrated German-born Mies, hailed in the current issue of Time magazine as "the greatest living architect," had been commissioned in March 1964 to draw up plans to extend Cullinan Hall out toward Bissonnet St. Mies designed the original Cullinan Wing, which was completed in 1958, and at that time doubled the gallery space.

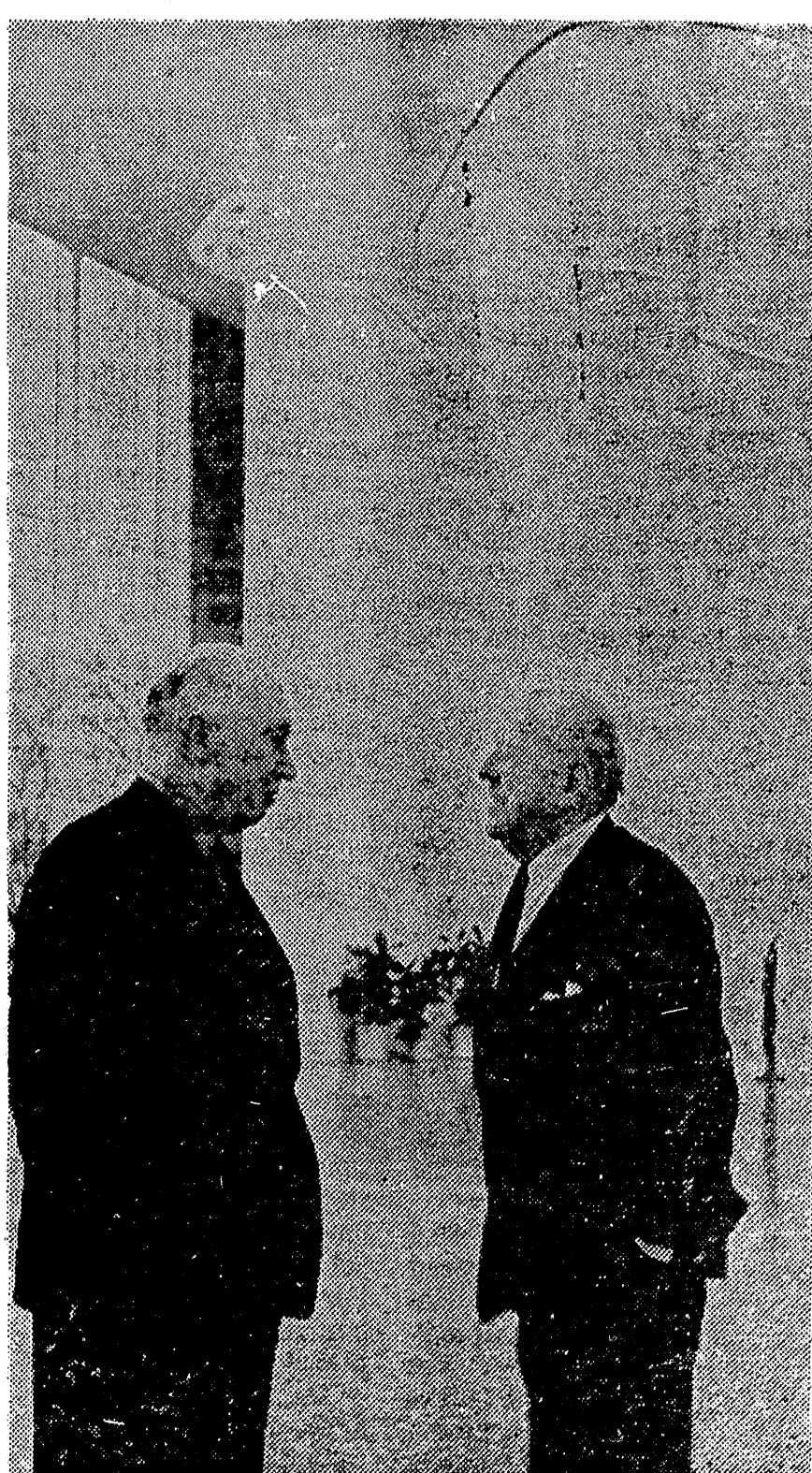
Though Mies today approaches 80, he is one of the busiest of architects. Plans for the new addition to Houston's Museum of Fine Arts arrive this weekend, and a model is due shortly. He is doing a number of buildings in this country and Canada, and the much publicized new Museum of the 20th Century now under construction in Berlin. He is the architect of the Seagram Building in New York, the bronze sheathed shaft which is Manhattan's most expensive skyscraper and one of its most beautiful. Philip Johnson collaborated with him on the building, before his break with the Miesian discipline.

Houston's Cullinan Hall fanning across the northern facade, has a proportion and serenity that has won praise from visiting critics over the last decade, and has been written about in American and European journals.

The hall, 39 feet tall, was created originally as a sculpture court, though it has been used in the meantime for pictures and sculptures. It was the longtime plan of trustees to complete the wing when possible, moving the facade out closer to the street.

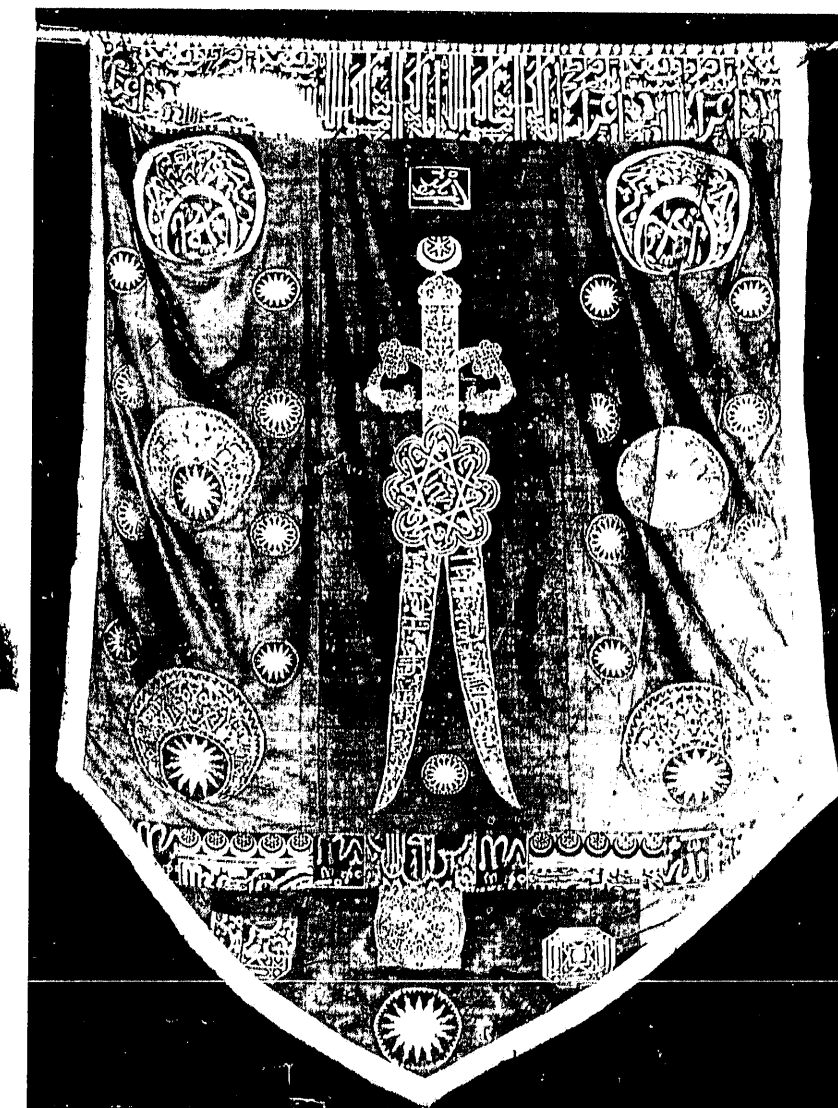
A major fund-raising effort is expected to be announced.

Gallery attendance has jumped in the past years, and exhibitions have excited international comment.



Ludwig Mies van der Rohe talked to Museum Director James Johnson Sweeney, in the vastness of Cullinan Hall in 1964 when he was commissioned to complete plans for the addition.

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If You Like To Be WHERE THE ACTION IS...

Your Museum of Fine Arts should be a "must" on your list of where to go and what-to-see in Houston throughout 1967.

A happening in the world of art is always on the ever changing calendar of events here. The Museum's growing permanent collection is, of course, of enduring interest. But throughout the year, month after month, exhibitions and activities of great variety and rare excellence are scheduled for people of all tastes, interests and ages.

This month, for example, a priceless collection of art treasures from Turkey are on view in Cullinan Hall. They have never before been seen outside Turkey. Here are art objects dating back to the Bronze Age. They march you through tens of centuries of man's cultural growth. Gold jewelry from ancient Troy . . . a pottery goose used as a grave offering for a child who died 2,600 years ago . . . treasures from the storied cities of Midas and Croesus . . . portraits of great men of history -- Emperor Trajan and Sultan Suleyman the Magnificent . . . a Koran cover of gold set with diamonds, emeralds and rubies.

It will be here through January 29th -- 275 archaeological and Islamic art objects of memorable interest and beauty.

In the Jones Galleries, starting January 12th, a rare collection of photographs, the Hampton Album, offers a change of pace which typifies the variety of artistic action awaiting you at the Museum. This collection, originally made for the 1900 Paris Exposition to demonstrate contemporary life of the American Negro, won several Grand Prix medals and world acclaim. They are the work of Frances B. Johnston, mistress of the art of photographic story telling long before LIFE. This topical exhibit is on loan from the New York Museum of Modern Art.

A "first" in the history of the Museum is the unusual exhibit for children

opening January 21 in the Junior Gallery. It is called "Touch Me", and the Museum's usual "do not touch" regulation is down for the duration. It will display art objects in bronze, wood, glass, marble and ceramics with labels printed in braille and in letters, for the sighted as well as for the blind. Also, there will be an 18 volume History of Art in braille, loaned from the Library of Congress.

Important artistic exhibitions frequently are originated here and then go on to other important U. S. Museums. Such a show was the retrospective exhibition of the works of Eduardo Chillida, presented in the Fall in conjunction with the unveiling of the Spanish artist's monumental sculpture *Abesti Gogora V*, in the South Garden.

Two exhibitions to be seen for the first time in Houston are on the schedule for early Spring. They are a comprehensive collection of the works of Andre Kertesz, the eminent European photographer, and a major exhibition of the monumental drawings of Pierre Alechinsky.

MUSEUM HOURS Tuesday Saturday, 9:30 am 5 pm
Wednesday, 9:30 am 10 pm
Closed Mondays

"Built by the People for the Use of the People". These words are carved on the stone facade of the Museum. They serve as a reminder that more than half the funds required to operate and maintain your Museum must come from the annual Operating Fund Campaign. That campaign starts in February. When a volunteer worker contacts you, please assess carefully what you can do for your Museum and respond as generously as possible.



LEFT: From the Permanent Collections -- (Top-to-Bottom): Remington's "A New Year on the Cimarron", 1903; Primitive Crocodile, 19th Century from New Guinea, 23 ft. long; Canaletto (Antonio Canale, 1697-1768) oil on canvas; "Scene from the Life of St. Anthony", (Fra Angelico, 1387-1455) tempera on wood.

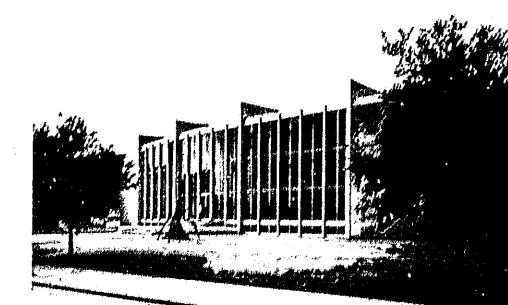
TOP: From the current exhibition, "Art Treasures of Turkey" -- (Left to Right) Miniature portrait of Mustafa II, Ottoman, ca. 1700; Fragment of bronze statue of Demeter, 4th c. B.C., from the sea-bottom, off Bozburun; Banner of Selim I, early 16th c., red silk; Marble Idol, Beycesultan, 3rd millennium B.C.; (Right) Gold dagger with enamel and jewels, Ottoman, 17th c.

THE MUSEUM OF FINE ARTS

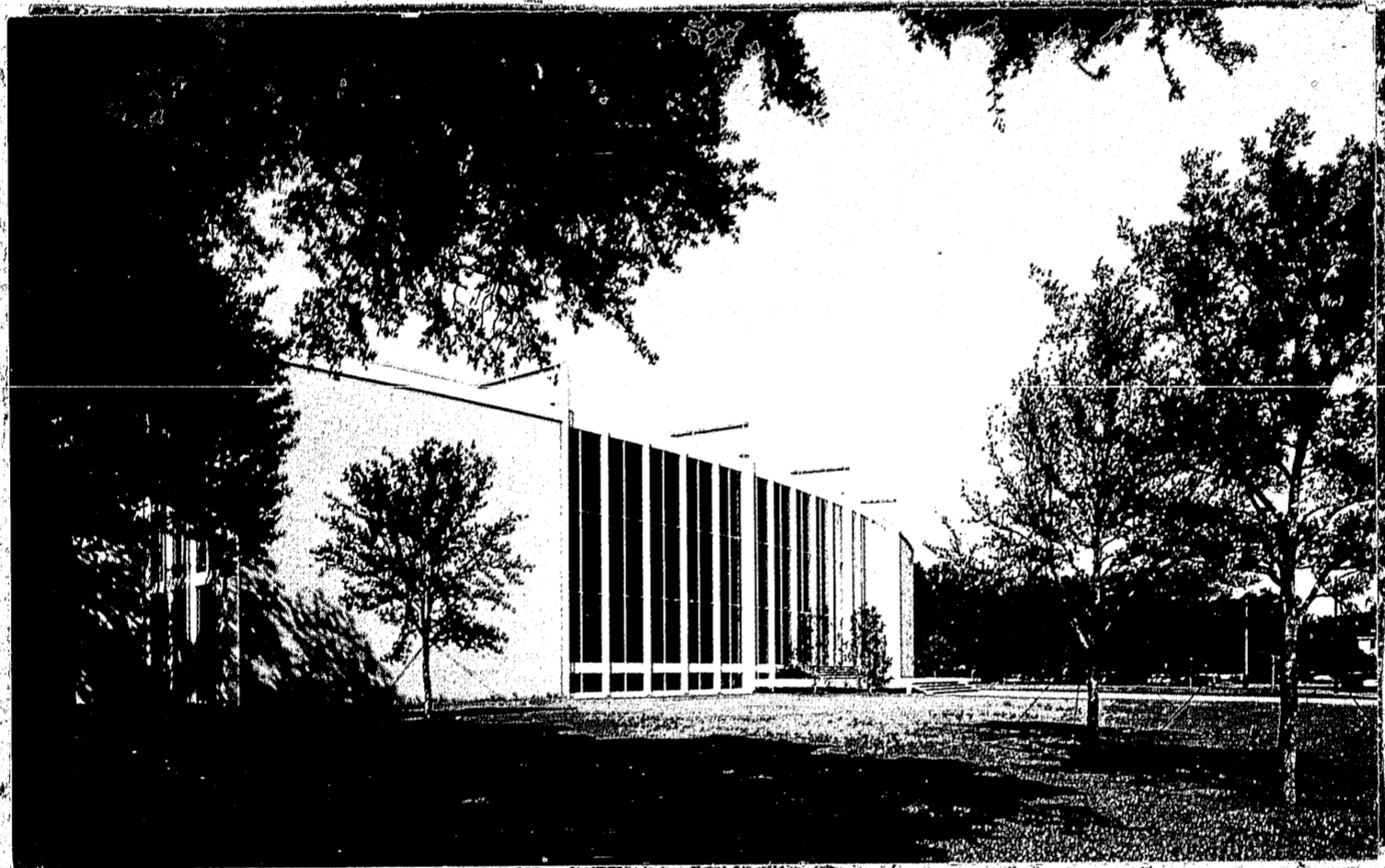
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Post Card



By **GEORGE FUERMANN**

● **NEVER UNDERESTIMATE THE SUBTLETY OF A GIRL**—Since publication recently of her second children's book, "Painted Pony Runs Away," Jesse McGaw has been making talks to school children, many of whom afterward write to her. As a rule Mrs McGaw begins her talks by showing photos of her own children, Miriam, 15, and Vernon, 12.

After one such talk she got a letter from a girl in the fourth grade. The letter, which follows, shows that books have a place, all right, but that there are Other Things:

Dear Mrs McGaw:

The fourth grade is very pleased about your coming today. I think that you should write a horse book. I think your books are very good.

I like you and your son. I thought he was very cute and looked like a very smart boy. You tell him that if he likes Indians to write me a letter. Tell him soon.

With all my love,
Eunice.

● **CALLING NAMES**—Ralph L. Watts lives on Watts Street ("I looked at the house, liked it, and bought it before I knew what street it was on.") and O. T. Goldsmith lives on Goldsmith Street, but imagine the confusion in the Westwood Addition—two Bob Browns, both of whose wives are named Audrey (W. Robert Brown and Bob Diggs Brown).

● **THE TASTE OF ANGELS:**

★ Mies van der Rohe, perhaps the foremost living architect, gave Nina Cullinan a solid gold key to the Museum of Fine Arts' new Cullinan Hall when the building was dedicated. It was only the third such key that Mies has presented in his long career. It was Miss Cullinan's gift of money, and her stipulation that a distinguished architect be employed, that resulted in the city's most beautiful building.

★ Dominique and John de Menil sponsor the English-language edition of Diogenes, a little-known but important quarterly journal of philosophy and humanistic studies, published by the University of Chicago (and also published throughout much of the world in four other languages)—an important philanthropy by two gifted Houstonians.

★ The Rev William G. Pollard, who got his PhD at Rice and was a physics teacher there, is the author of "Change and Providence," published by Scribner. The book is sub-titled "God's Action in a World Governed by Scientific Thought." The Rev Mr Pollard, an Episcopal minister since 1952, is now head of the Oak Ridge Institute of Nuclear Studies.

● **BEFORE ALASKA**—John Marshall, editor of the Texas State Gazette, in a letter from Richmond, Va, to his newspaper, in Austin, in June, 1861 (quoted from an article by Larry Jay Gage in the October issue of the Southwestern Historical Quarterly): "Let me say that on every hand I heard that Texas is wanted here (in the Confederate Army), if but for the moral effect of her fearful name."

● **SNOW, FUZZ, SOMETHING'S FISHY**—Miss Rosebud Matisse says a young girl and her mother were looking at paintings at the Contemporary Arts Museum the other day. The girl was attracted to a painting by one of the French Impressionists.

The pastel colors and the hazy, dream-like quality of the painting seemed to bewitch the child. At length her mother suggested that they move on to another painting.

"That one's my favorite," the girl said, "but it certainly needs to be tuned in better."

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Society Today

Madrid V

New Generation

By BETTY EWING
Press Society Editor

Sunshine peeked through leaden, rain-filled skies at a propitious moment for the trim lady wearing a charcoal grey suit and a magnificent green orchid.



nificent green orchid.

Between showers Miss Nina Cullinan put her foot, shod in slightly mud-speckled black patent leather, on a silver-plated shovel and turned the earth for the

new Cullinan wing at the Museum of Fine Arts.

The \$250,000 given by Miss Cullinan to the museum is in memory of her parents, Joseph S. and Lucie H. Cullinan, who donated the ground on which the museum stands at the apex of Main, Bissonnet and Montrose.

It was also sentimentally significant that one of the guests at the ground-breaking ceremonies on Tuesday was the distinguished Dr. Walter Starkie of Madrid, Spain, en route to his post at the University of Texas as visiting professor of Romance Languages.

Dr. Starkie, an authority on Spanish life, drama and literature, has not been in Houston since 1929 and at that time the late Mr. Cullinan was among those instrumental in his coming here.

* * *

A Cultural Spirit

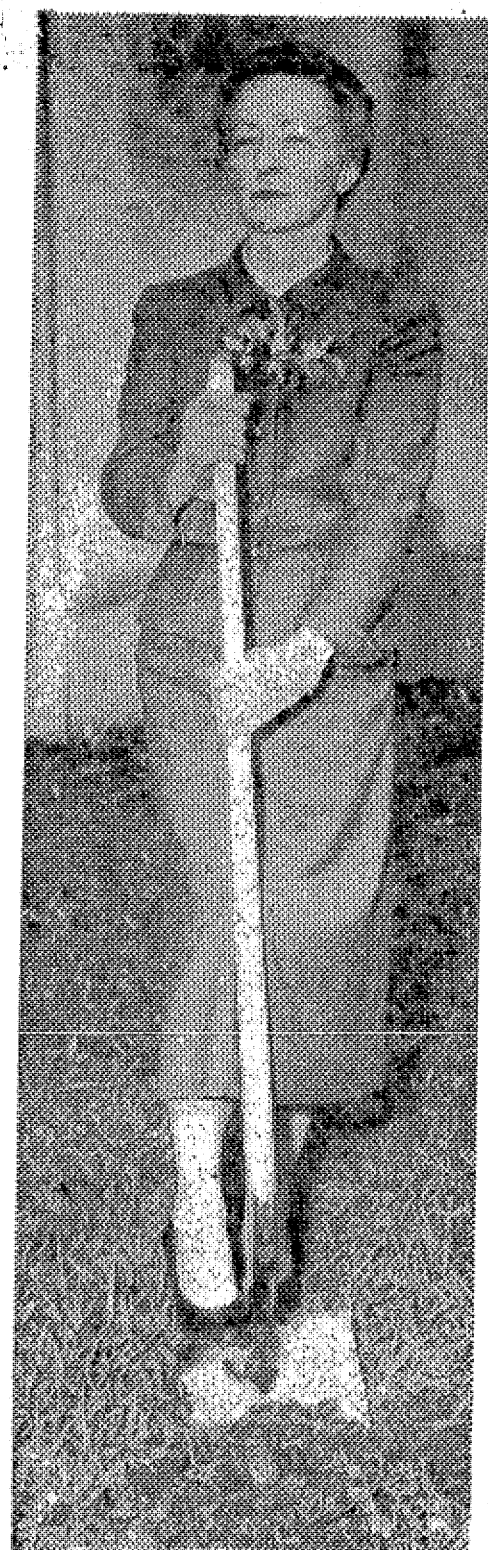
Dr. Starkie, who has been lecturing in this country all fall under the auspices of the International Institute of Education, said the spirit of cultural advancement was apparent in Houston when he was here before. He is director of the British Institute in Madrid.

He and Mrs. Starkie, an attractive strawberry blond, also will attend the performance tonight of Rossini's "La Cenerentola" presented by the Houston Grand Opera Assn.

A former director of the famous Abbey Players in Dublin, he is tremendously impressed with the local Alley group. He dropped by for a rehearsal of "A View From the Bridge," which Director Nina Vance opens on Feb. 5, and returned in the evening for a performance of "The Anniversary Waltz."

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Also at the ground-breaking ceremonies for Cullinan Hall



MISS NINA CULLINAN

The rains stopped.

were Miss Cullinan's sisters, Mrs. Andrew Jackson Wray, the former Margaret Cullinan, and Mrs. J. Rorick Cravens, the former Mary Cullinan.

Francis G. Coates, president of the museum board, spoke on the program which was held indoors because of the inclement weather. Also there was Mrs. Henry C. Wiess who is making considerable gifts to the building program.

Also at the museum were Mrs. Kenneth Dale Owen, Mr. and Mrs. James Chillman, Mr. and Mrs. Arthur Jago, Mrs. Lloyd Hilton Smith, Mrs. Richard W. Neff, Mr. and Mrs. McClelland Wallace, Mrs. Walter Walne, Mrs. Bruno Bagnoli, Mrs. Max Levine, Mr. and Mrs. Whitfield Marshall, Mrs. Jean de Menil, Mr. and Mrs. Anderson Todd, Mrs. Joseph S. Cullinan II, and Mrs. H. G. Safford.

* * *

Bassinet Set

From Boulder, Colo., comes news that Merrick and Marie Phelps of 218 Pine Hollow are grandparents.

Merrick Phelps Kane, named for her proud grandfather, made her debut on Tuesday weighing seven pounds and six ounces. She is the daughter of John W. Kane and the former Maria Phelps.

Great-grandparents are Mr. and Mrs. Gabriel J. Lee of 2722

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0115



PICASSO'S 'THE MOTHER' IN SAINT LOUIS
City Tax Gives Security to Art Museum

ART MUSEUMS

Continued From Page 1
Arts, just as it is true of museums practically everywhere.

To find what institutions in other cities are doing to keep art flourishing and their publics interested — and, most important, how they are getting the money to do it — The Houston Post made a survey.

It chose the museums in Denver, Kansas City, Saint Louis, Dallas, Cleveland and Cincinnati, cities comparable with Houston, either in population, in resources or in culture.

These days, just displaying art, while certainly the major purpose, is only one of a dozen museum functions.

Said a Cleveland Museum of Art spokesman, for example:

"THE MUSEUM believes that it should not merely exhibit art in a passive manner for a few interested spectators but serve as an active educational agent for all members of the community, interpreting the collections and developing aesthetic taste."

So Cleveland "carries on an extensive program of art education for children and adults, including courses in applied art, classes in art appreciation, lectures, films, music programs. All programs are open free to the public, although there is a small fee for courses."

The same thing could be said by Dallas or Denver, Kansas City and, emphatically, by Houston, where just this past week end more than 10,000 turned out in a two-day period for the opening of the Museum of Fine Arts' Junior Gallery.

But no matter how varied its functions, no matter how impressive its permanent collections, no matter how numerous its gratified visitors, no matter how elaborate its plant, inevitably and all too frequently a museum is confronted with the classic problem: Need for money.

NOTABLE EXCEPTIONS are Kansas City's William Rockhill Nelson Gallery of Art, which draws upon a \$12 Million endowment left to the museum by Nelson, late publisher of the Kansas City Star, and the Cleveland Museum of Art, which just last month inherited \$20 Million from

the late Leonard Hanna Jr., Cleveland industrialist, who also left the museum his own art collection, valued at \$1.5 Million.

Well-off too, are the City Art Museum of Saint Louis and the Cincinnati Art Museum. Saint Louis rounds out its annual \$665,085 budget with a substantial \$341,846 that comes from city taxes. In Cincinnati a unique United Fine Arts Fund gives \$60,000 to the museum and similar amounts from its \$330,000 "cultural community chest" to the city's symphony orchestra, summer opera, music conservatory and an art school.

Denver and Dallas, with more modest annual budgets, get large percentages of their operating funds in city subsidies, a situation with both good and questionable aspects. The latter was exemplified in Denver recently when the museum had to close down a half-day's operation because of a cut-back in the city's budget.

HOUSTON'S MUSEUM of Fine Arts, neither the youngest nor the oldest among museums, the richest nor the poorest, might be placed in the middle-class bracket, a fairly healthy status: That is, if its current \$125,000 operating fund campaign is an all-out success.

The museum's budget is \$266,029. Forty-five per cent of it comes from other sources, including what the museum can earn for itself and a \$20,000 city subsidy. The other 55 per cent, or that \$125,000, must come in the form of public contributions.

Every museum operates under a different financial structure, each tailored to fit its own situation, its own city. All museums have to have maintenance and administrative funds, money to buy new art works, money to expand, money to stay alive.

Next: Cleveland and \$20,000,000.

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Page 13/A



JAMES JOHNSON SWEENEY

New art pavilion praised

By CHARLOTTE PHELAN
Post Reporter

The new Brown Pavilion and its happy marriage to the established areas of the Museum of Fine Arts have the wholehearted admiration of one of the museum's former directors and world-respected art authority.

James Johnson Sweeney, director here from 1961 to 1967 and in more recent years consultant to such widely distant art institutions as those in Israel and Australia, was among the several hundred out-of-town guests taking part in the pavilion's opening festivities this week.

"You know how I felt from the beginning," Sweeney said in a chat at his hotel Wednesday. "I have been looking forward to the completion of Mies' (the late architect, Ludwig Mies van der Rohe) overall plan for this museum for a long time.

"I am not disappointed one bit.

"I was afraid that the new wing might have eclipsed Cullinan Hall, but it didn't. Cullinan Hall is there.

"I looked at the new space

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bit.

"I was afraid that the new wing might have eclipsed Cullinan Hall, but it didn't. Cullinan Hall is there.

"I looked at the new space last night from Cullinan Hall—which I knew very well—and then I looked down from the Brown Pavilion. Now there seem to be three halls in one.

"With that change of ceiling height between the new and old that open space is the greatest I have ever known. No, you didn't lose Cullinan Hall..."

Sweeney came to Houston after eight years as director of the Solomon R. Guggenheim Museum in New York, some three years after the Mies-designed Cullinan Hall with its 33-foot-high ceiling and curved glass facade opened. He staged some of Houston's most dramatic and memorable exhibitions there.

The opening of the Brown Pavilion brought him back for the first time since his departure in 1967.

He said he found Mies' "handsome proportions" not only exciting but in a sense informative.

"The spaciousness and the up and down and across rhythm guide you, and—if you have the humility to let him take the lead he offers, like the orchestra conductor's baton you will have no trouble in installing an exhibition. You have this flow of space from two levels and three ceiling heights, unless I am mistaken."

Meanwhile, Sweeney, seemingly with undiminished energies at 73, said he had spent "four years and maybe five going back and forth" between his home in New York and Canberra, Australia, serving as consultant on the new national museum there, now under construction.

"This past year I went four times to Jerusalem to work with the Israel Museum there. They have eight pavilions functioning and are planning three more. It is a colony of museums on top of a hill overlooking the old city."

Sweeney interrupted his conversation with a chuckle.

"I have tried to encourage the mayor to slow down a little on the addition of more pavilions and to concentrate on increasing the collections for the pavilions they already have."

He said the October Israeli-Arab flareup forced his departure and the curtailment of progress at the museum when 600 members of the staff went into the Army.

"If things clear up, I hope to go back in April or May."

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0118



Houston hustles for art these days, and openings at the Museum of Fine Arts get dressed-up attention. Spritely among the spiky sculpture, Mrs. John H. Blaffer promenades in a silk-satin cloque gown created by her Paris dressmaker.

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That Poet's Face

By **DIANA HOBBY**

"The Heroic Years," James Johnson Sweeney calls the magnificent collection of the work of hands at the Museum of Fine Arts.

Paris 1908-1914 was not just heroic in retrospect, it was filled with heroes who celebrated their strength in a carnival of co-operative talent. Mr Sweeney calls this mixing of poets, painters, designers, composers, dancers, and showmen who crowded the ateliers and cafes, "the cross-pollination of the arts."

Standing in Cullinan Hall, the paintings indeed seem to echo each other, like fugal voices, bouncing music and movement with the play of light and shadow from space to space about the room.

AMONG THE pictures one face appears repeatedly: In a drawing by Louis Marcoussis, in a group portrait by Marie Laurencin, in a drawing and a painting by Chirico, in a sketch by Larionov. It is Guillaume Apollinaire, the first modern French poet, spokesman for the cubists and the surrealists, who



HARE BY RAOUL DUFY
From Apollinaire's 'Le Bestiaire au Cortège d'Orphee'
—Post Photos

moved among all the artists in Paris in the heroic years.

In a case at the back of Cullinan Hall is a collection of books and magazines dominated by his name.

Here is Apollinaire's first book, a legendary "sant" (1909), illustrated with woodcuts by Andre Derain. Here, published two years later, is Apollinaire's "Le Bestiaire au Cortège d'Orphee," decorated with woodcuts by Raoul Dufy. Here is Max Jacob's first book, "Saint Matorel" (1911), which was the first book illustrated by Picasso. A later book, Jacob's "Siege of Jerusalem" (1914), is also shown, also illustrated by Picasso etchings.

COPIES OF two of the literary magazines which Apollinaire edited are here. "Les Soirees de Paris," which ran a Rousseau commemorative issue in 1914, and "Les Marges," two magazines with everyone writing in Paris

in them. In 1909 Apollinaire took over a column on women writers for "Les Marges," and wrote so convincingly as a woman named Louise Lalanne that the editors had to abduct the lady to call off the joke.

Here is the catalogue of an exhibit of paintings by Robert Delaunay (1913) who called his paintings "windows by simultaneous contrasts." In 1912 he had pushed his color-compositions over the frontier of completely non-figurative painting with his "formes colorees." For this collection, Apollinaire wrote the poem which begins the catalogue, "Les Fenetres," beginning with the line, "Du rouge au vert tout le jaune se meurt..."

AT THE same time, this was happening in the paintings of Kandinsky in Germany, Mondrian in Holland, and the Czech Kupka in Paris. Delaunay's work, which was often exhibited to music or to recited poetry, became known as simultanism, and several simultaneous performances are included in the pro-

gram of a poetic evening which is the most remarkable piece in this collection.

This is the text of a program put on by the 24th Exposition des artistes independants, "L'Après-Midi des Poetes," which was held at 4 PM April 25, 1908, in the greenhouses of the city of Paris.

"Les Temps Heroiques," the program was called, just as this show is titled. This program was the third of three, called "Trois Entretiens sur le Temps Heroique," representing the symbolist movement. Two programs on the course of symbolism had come first, and this third one was Apollinaire's, in which he was to define "La Phalange Nouvelle," the new poets who were the heirs of the symbolists.

APOLLINAIRE READ his introductory speech, and then there were readings of individual poems by many poets, read by many persons, through a long evening. As Mr Sweeney

Continued on Page 7

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Poet's Face

Continued from Page 6
ney says, they liked their poetry in large doses.

Here in the exhibit is the marvelous manuscript of this program, put together by Apollinaire, beginning with his speech, which he wrote out on the backs of letterhead stationery from the bank where

he worked, and followed by the poems, copied out by many hands, clipped from proof-sheets, and pasted up with corrections by their authors. Apollinaire notes in the margins who read what poems, or declaimed them, for several have musical accompaniments indicated, and were de-

livered in "simultaneous" style. Jacques Barzun's father was involved in these simultaneous performances, and a work by Jules Romain, "L'Eglise," is described as a "poeme polyphonique," and was sung by a quartet.

THIS WAS Apollinaire's first public lecture on his ideas of poetry and art. In 1909, when Apollinaire was hard up, as usual, a publisher named Briffault offered him a job as editor of a series of general pornography called "Les Maitres de l'Amour." The series began in 1909 with de Sade and ended in 1917 with Baudelaire's "Fleurs de Mal," and to each of the volumes Apollinaire contributed a scholarly and spirited introduction.

Searching for Apollinaire material, Mr Sweeney found two first editions of this series at the University of Texas, and they are displayed in the show: "La Fin de Babylone" and, who else but "Fanny Hill." Apollinaire's introduction to John Cleland's classic includes a guide to the best houses of London for certain kinds of entertainment, which Apollinaire probably made up and passed off with as great authority as he did stock market tips, dispensing them with such a knowing air that few of his friends suspected his total ignorance of all matters financial.

The first book on cubism, a theoretical work by two painters, Albert Gleizes and Jean Metzinger, called "Le Cubism," appeared in 1912, and in the next year Apollinaire's first book of criticism, "Les Peintres Cubistes," was published. Both books are shown at the Museum. In the same year, Apollinaire's principal collection of poems, "Alcools," was published, with a cubist portrait of the author by Picasso.

IT WAS Cezanne's death in

1906, and his memorial exhibition in 1907, together with the publication of his letters, Mr Sweeney points out, that underlies the whole family resemblance in this show. Cezanne wrote to his friend Emile Bernard that the basis of a painting's organization is cubes, cones, and spheres. The family resemblance, Mr Sweeney says, is the transition, from 1908 on, from fauve violence to the ordered experiments of cubism. Picasso's "Les Demoiselles D'Avignon" (1907), which Apollinaire called the first cubist painting, is the bridge from fauvism to cubism.

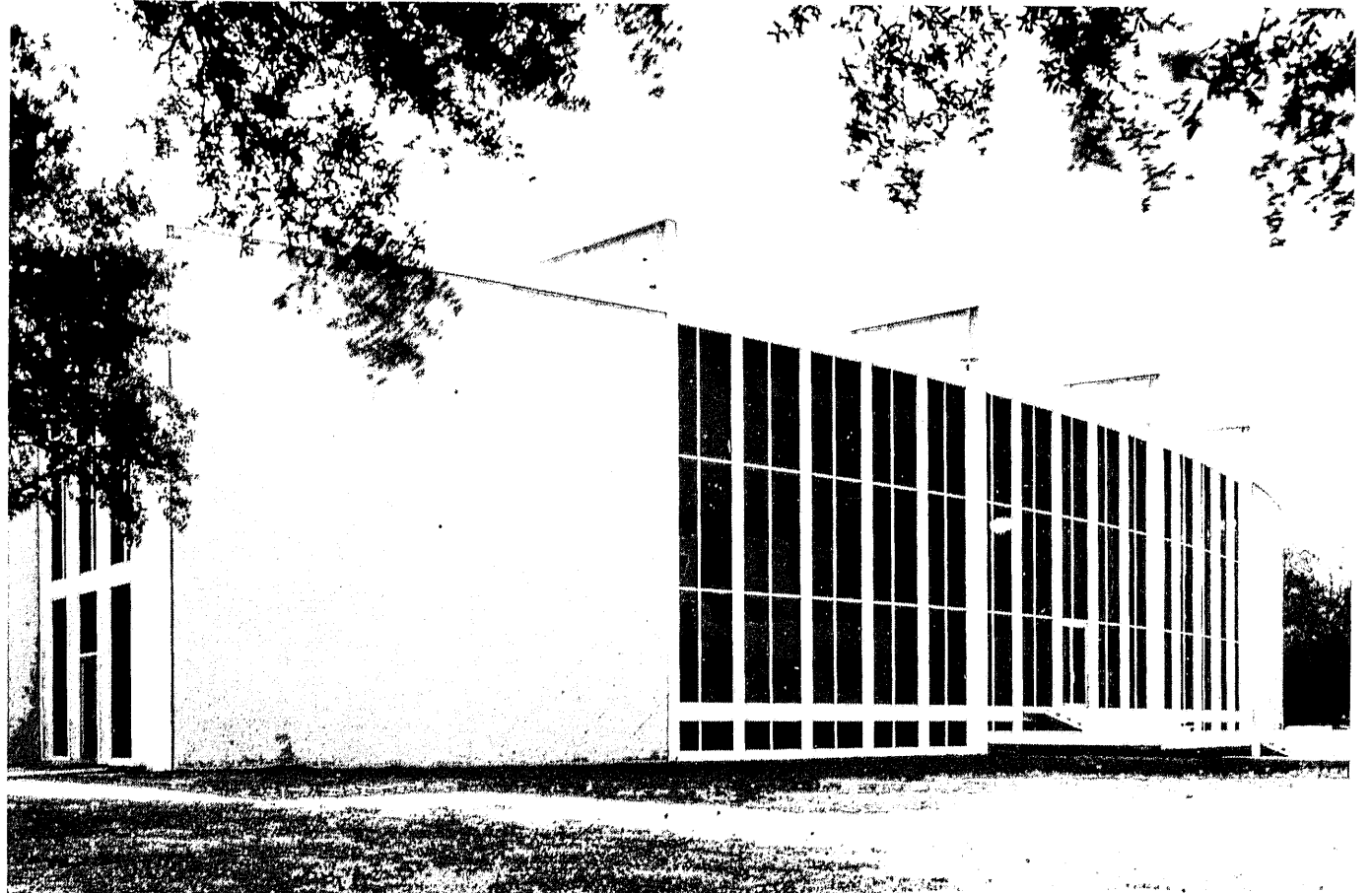
From 1907 on, Apollinaire was a working critic of the arts, living first in Montmartre near Picasso, Braque, and Max Jacob, and seeing other groups including Vlaminck, Salmon and Derain.

PICASSO INTRODUCED Apollinaire to Marie Laurencin in 1907, and she remained his mistress until 1912. Her portrait of herself with Picasso and Apollinaire hangs in this show. Rousseau called her Apollinaire's muse, and the "fauves" called her the "fauvette." Apollinaire's best-loved poem, "Le Pont Mirabeau," was written for her.

The circle of artists expands in never ending ripples as the show unfolds. Here is a picture of Mme Robert Delaunay wearing the gown in which she read poetry at the "simultaneous" gatherings, and the poet Blaise Cendrars wrote a poem about her wearing this Harlequinesque jump-suit. Here is a wall-hanging painted on cloth by Dufy, with a border printed from the woodblock designs of Paul Poiret, the great coutourier and designer. Here is a roomful of drawings and programs of the Ballet Russe in its first Paris seasons, whose director, Diaghilev, was to produce in 1919 Cocteau's ballet "Parade," with designs by Picasso, music by Erik Satie, and a text by Guillaume Apollinaire. Those were heroic years.

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0121



Cullinan Hall of the Museum of Fine Arts, 1001 Bissonnet is a marvellous exhibition hall with a ceiling of 30 feet high. Designed by architect Mies van der Rohe, it was first opened in 1958. The hall serves as a showplace for many fine exhibits, and is open to all area residents and visitors to Houston.

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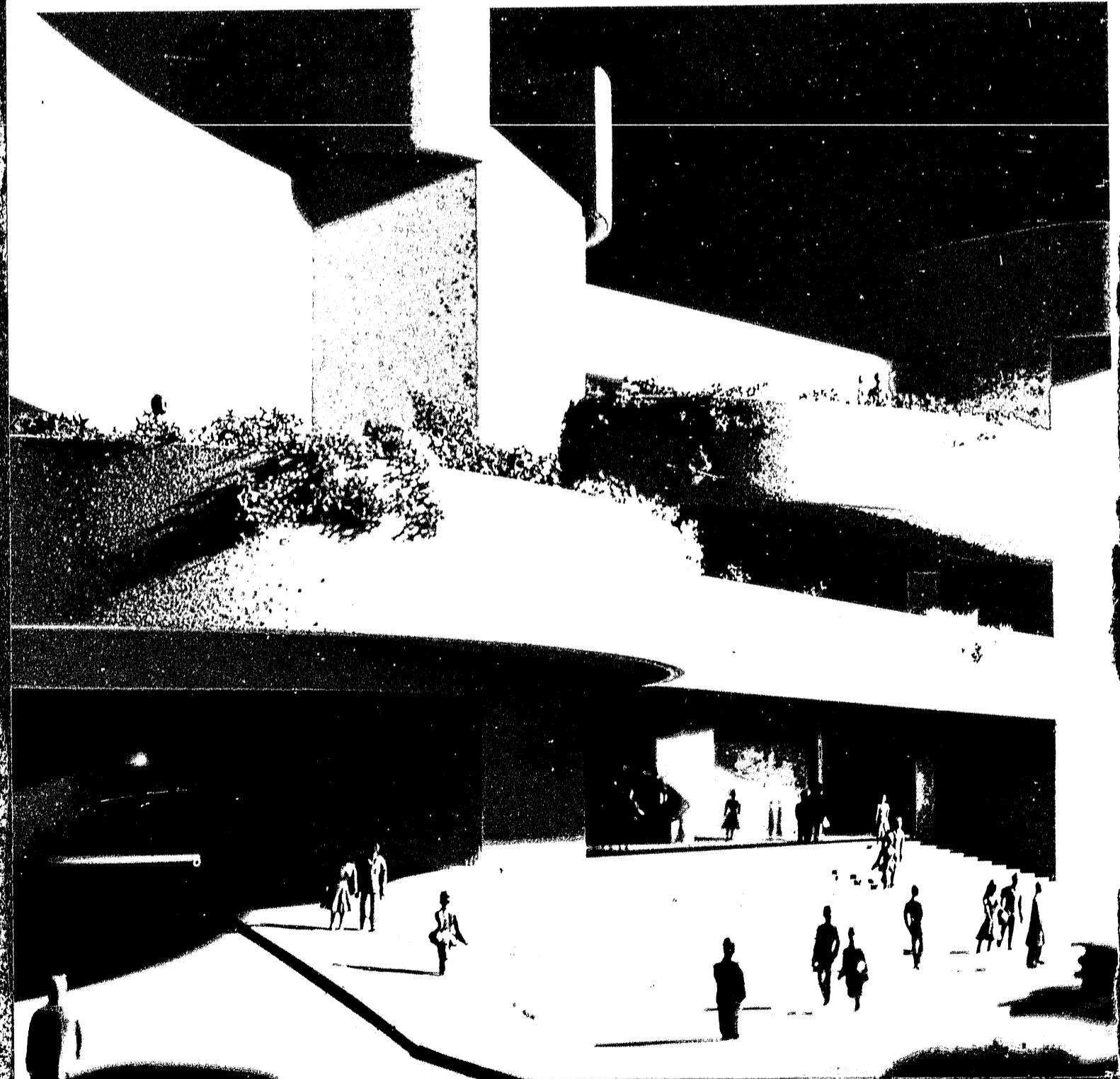
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Nina Vance

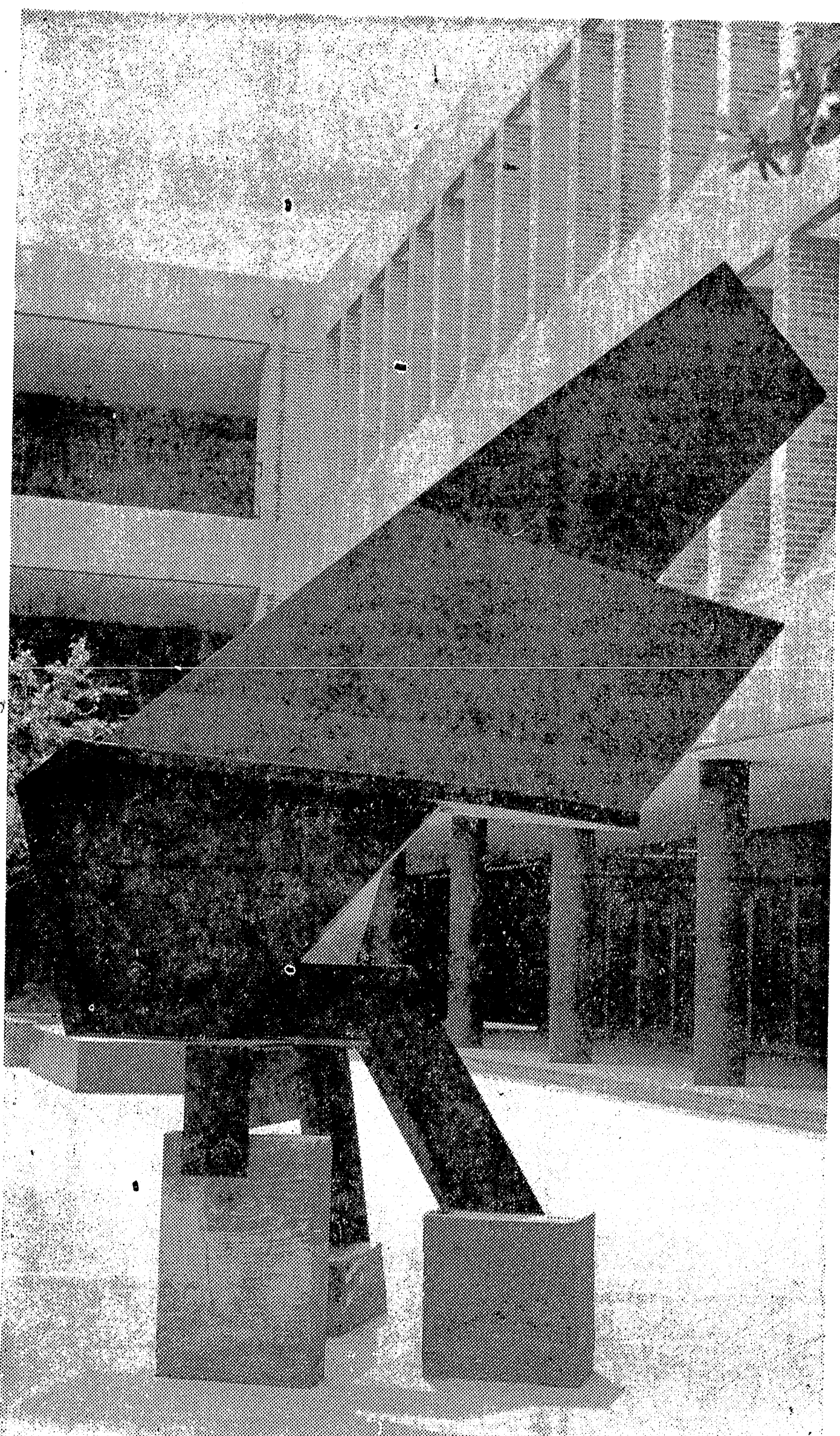


Ulrich Franzen



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Houston sculptor Robert Fowler's nine-foot, 1100-pound steel sculpture with interior construction "similar to an airplane" will be dedicated at Abraham Lincoln High School Sunday at 3 p.m. Commissioned by Miss

Nina Cullinan, the work is designed as a counterpoint to the building and the court where it will sit. The un-tilted work is already the subject of active discussion among the students, Fowler says.

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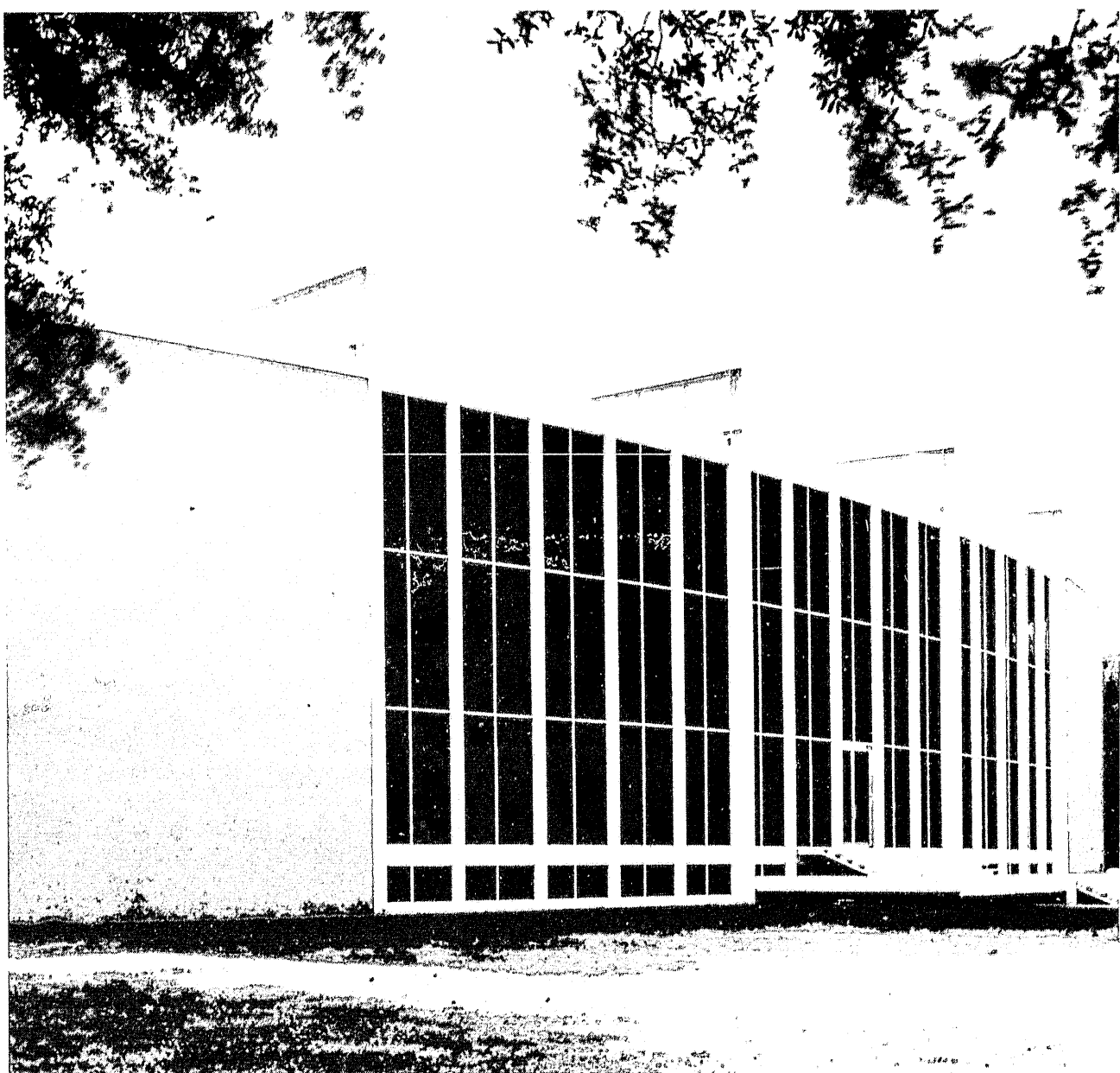
0124

THE WEEKLY JOURNAL OF WHAT'S GOING ON IN THE SOUTH'S LARGEST CITY

week of september 16

THIS WEEK IN HOUSTON

the magazine of space city, USA



Cullinan Hall of the Museum of Fine Arts, 1001 Bissonnet is a marvellous exhibition hall with a ceiling of 30 feet high. Designed by architect Mies van der Rohe, it was first opened in 1958. The hall serves as a showplace for many fine exhibits, and is open to all area residents and visitors to Houston.

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MUSEUM OF FINE ARTS OF HOUSTON
NOVEMBER NEWSLETTER

-EXHIBITIONS-

October 10 - November 23
October 9 - December 3

September 27 - November 23
December 3 - December 31

December 6 - December 31

The HUMAN IMAGE exhibit in Cullinan Hall.
Japanese prints from Museum collection in the lower level of Cullinan Hall.
TEXAS HEROES exhibit in the Junior Gallery.
33rd ANNUAL HOUSTON ARTISTS exhibit in Cullinan Hall.
TOYS - PAST AND FUTURE in Junior Gallery.

-ACTIVITIES-

November

1	noon until 10 p.m.	CARNIVAL inside and outside the Museum. Booths, rides, food and entertainment for the whole family.
2	4 p.m.	Concert by the Tuesday Musical Club in the Jones Lecture Hall.
5	8 p.m.	Films for public in Jones Lecture Hall - "World of Mosaic" and "Understanding Modern Art".
8	2 - 4 p.m.	Drama of early Texas, "Pecos Bill", presented by Kinkaid Preparatory School in the Jones Lecture Hall. Public invited.
9	2 - 4 p.m.	Wood carving demonstration by Carter Howard. In Junior Gallery. Public invited.
9	4 p.m.	Lecture on "The Renaissance and the Individual" by James Chillman, Jr., in the Jones Lecture Hall.
12	10:30 a.m.	Museum study group meets in Jones Lecture Hall to hear talk on Bellini by Mrs. James Chadwick.
12	8 p.m.	Repeat of members' film "As You Like It," starring Laurence Olivier and Elizabeth Bergner. In Jones Lecture Hall.
15	5 - 7 p.m.	Houston artists to meet jury of 33rd ANNUAL HOUSTON ARTISTS exhibition at the Museum.
15	2 - 4 p.m.	Puppet show "How the Blue Bonnets Got Their Name" by the Junior League in the Junior Gallery. Public invited.
16	2 - 4 p.m.	Leatherwork demonstration by Joe Bowman in the Junior Gallery. Public invited.
16	4 p.m.	Lecture on "The Human Outlook in Contemporary Art" by David Goode Parsons in the Jones Lecture Hall.

-NOTES-

The Museum will be closed Thanksgiving Day and there will be no classes Friday and Saturday of that week.

Each Sunday afternoon at 3 o'clock there will be gallery tours of the Museum. The public is invited to attend.

The first of the Blaffer Series of Southwestern Art - EVERETT SPRUCE: A PORTFOLIO OF EIGHT PAINTINGS - published by the University of Texas Press on November 3 is available at the Museum Sales Desk. Christmas cards, art books and art reproductions are also for sale. Do your Christmas shopping early!

Thanks to Mr. E. J. Hudson for his donation of flood lights which now illuminate the building from Montrose to Main street.

#

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BISSONNET

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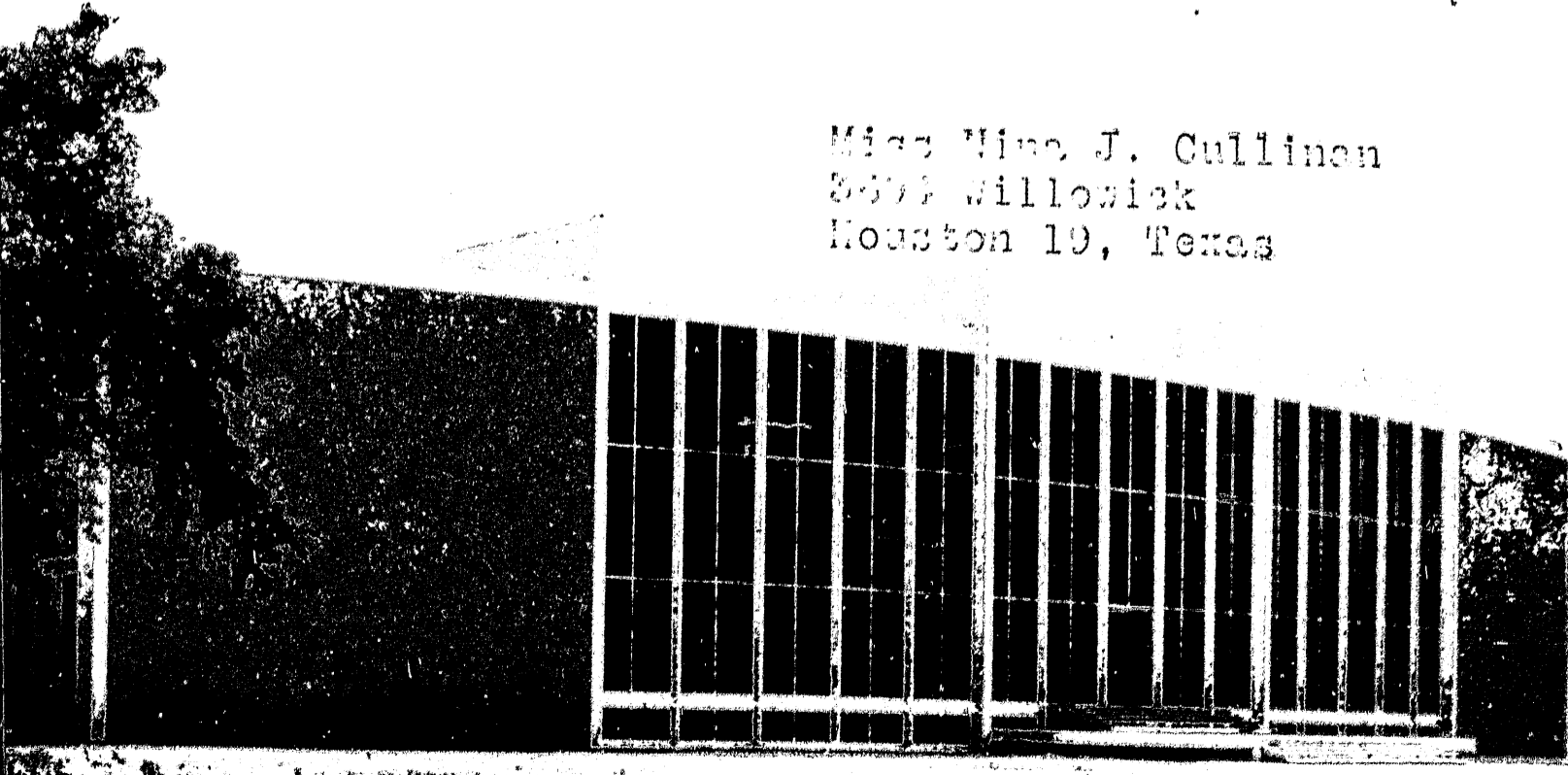
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NINA CULLINAN PAPERS

Filmed by the Archives of American Art, Smithsonian Institution. Lent for filming by Miss Nina Cullinan, Houston, Texas in March, 1979.

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NINA CULLINAN PAPERS

Contents in order of filming:

1. Correspondence
2. Scrapbook and Clippings
3. Photographs

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SECOND SECTION

The Houston Press

SECOND SECTION

HOUSTON, TEXAS OCTOBER 1927

TEA, MUSIC AND TALK—When Bankers Wives Were Guests at the A.B.A. Lawn Party Given By Mr. and Mrs. J. S. Cullinan



Guests were greeted by Mrs. Fred N. Shepherd of New York and Mrs. Guy D. Brown, Chairman of the Gardenfest Committee.

When Chairman met other important persons and visitors of distinction.

Glimpses of smart Houston in the Cullinan Garden.

Mrs. Cullinan as she appeared in the receiving line.

Below is Mrs. Nelson Drayton and seated to the left Mrs. S. F. Carter.

Mrs. W. S. Cochrane

Mrs. W. S. Cochrane

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Mrs. Cullinan as she appeared in the receiving line—

Below is Mrs. Melvin Traylor and seated to the left Mrs. S. F. Carter—

SOUTHERN SKY SMILES ON GARDEN PARTY FOR VISITORS FROM AFAR

Soft skies and balmy air accentuated the charm of garden and terrace and gave a delicious Southern languor to the garden party and concert with which Houston hostesses entertained the wives of members of the American Bankers' Association Tuesday afternoon.

The extensive grounds of the home of Mr. and Mrs. J. S. Cullinan were turned over to the entertainment committee for the occasion.

Miss Mary Cullinan and Miss Nina Cullinan greeted callers, directing them to the terrace where they were received by Mrs. Cullinan, Mrs. W. D. Cleveland, Mrs. Guy M. Bryan, Mrs. Melvin Traylor of Chicago, Mrs. F. M. Law, Mrs. Fred Shepherd of New York, Mrs. T. R. Preston of Chattanooga and other members of the garden party committee, of which Mrs. Bryan was chairman.

Semi-formal landscaping and agreeable perspectives of the grounds were given a bright autumn note by zinnia-bordered walks and large baskets of chrysanthemums on the tables where punch, sandwiches, decorated little cakes, nuts, and bonbons were served in green and white. A bevy of pretty girls assisted hostesses at each of the tables.

Leisure Note
In a week crowded beyond measure with dinners, luncheons, teas, and drives for the visitors, the garden party struck a leisurely note and guests loitered in unhurried enjoyment of the relaxation of the moment.

"They do these things so charmingly in the South," a handsome visitor from the North remarked, noting the forming, breaking, and regrouping of old and new friends, all recipients of cordial hospitality from omnipresent members of the hostess committee. Throughout the afternoon these groups recurrently ebbed forward at the appearance of the young Houston singer, Miss Katharine Hume Seymour, descendant of a fine old Texas family of Scotch ancestry, who made her Houston debut in this gracious environment.

Miss Seymour's Gown
Miss Seymour made an enchanting appearance in a gown of rich American beauty velvet with gold passementerie and heavy gold lace at the uneven hemline. Her luxuriant brown hair was parted and drawn back in soft waves to a low coil that framed the proud beauty of her face and enhanced the impassioned coloring and temperament of her features.

Mrs. George Howard, chairman of the program committee, is responsible for the coup by which Miss Seymour was brought from the Pacific Coast, following her recent debut in opera, to sing in her home town as representative of Houston talent and for the entertainment of the distinguished visitors. With the instincts of a true appreciator of music, Mrs. Howard also engaged Patricio Gutierrez for Miss Seymour's piano accompaniment, and Paul Berge's orchestra as assisting artists.

100 Women

More than 100 women comprised the committee assisting Mrs. Bryan, who asked Mrs. E. F. Bonner, Mrs. James A. Baker, Mrs. J. T. Scott, Mrs. S. F. Carter, Mrs. E. A. Peden, Mrs. Benjamin Clayton, Mrs. Daniel Ripley, Mrs. Robert E. Campbell, Mrs. Ralph Cooley, Mrs. W. W. Fonden, Mrs. W. K. Morrow, Mrs. J. E. Elkins, Mrs. Horace Wilkins, Mrs. Don Hall, Mrs. Craig Cullinan, Mrs. J. H. Tallichet, Mrs. R. M. Farrar, Mrs. A. D. Simpson, Mrs. S. R. Lawder, Mrs. Stuart Giraud, Mrs. Lula Bryan Rambaud, Mrs. C. M. Malone, Mrs. W. W. Moore, Mrs. Emma Rouff, Mrs. Phil Stillman, Mrs. A. L. Carter, Mrs. J. W. Evans, Mrs. J. A. Wilkins, Mrs. R. S. Sterling, Mrs. E. L. Neville, Mrs. J. Allen Kyle, Mrs. Frank Andrews and Miss Lydia Cage to assist at the punch table.

Girls at Tables

The following girls were appointed on committees to assist at the tables: Miss Frances Patton, Miss Kathryn Johnson, Miss Virginia Chew, Miss Mary Carroll, Miss Catherine Fondren, Miss Mary Edna Wilkins, Miss Mary Tallichet, Miss Anne Heyck, Miss Tina Cleveland, Miss Elizabeth Law, Miss Elsie Townes, Miss Stella Peden, Miss Laura Kirkland, Miss Josephine Morrow, Miss Bess Parker Dunn, Miss Lila Godwin, Miss St. Clair Evans, Miss Lennie Estelle Hunt, Miss Lucy Catherine Hunt, Miss Chaille Cage, and Miss Dorothy Scott.

Among many modishly gowned women seen at the garden party for wives of visiting bankers Tuesday afternoon, several were sketched in various groups about the grounds.

Mrs. Fred N. Shepherd of New York and Mrs. Guy M. Bryan, chairman of the garden party committee, are at the upper left.

Mrs. Shepherd is a tall, handsome woman. She wore a stunning gown in the mode, with touches of lace and distinctive costume jewelry. Her hat was a small black satin caught with a jeweled pin at the center front.

The influence of the new sports lines in afternoon costumes was noted in Mrs. Bryan's gown. The blouse effect was of metal weave in many colors, with the brilliant hue of the velvet skirt repeated. Her hat was of blue velvet and metal cloth and she wore costume jewelry of blue.

At the top right, Mrs. W. S. Cochran is sketched in a graceful pose when she stopped for a moment's rest. She wore a gown in two-piece effect with cream lace and black chiffon velvet, the lace joining the skirt at a low waistline. Her hat was of pansy blue velvet and metal cloth and she wore long ear pendants of blue.

The graceful group at the lower left is comprised of Mrs. George Howard, Mrs. H. R. Safford, and Mrs. Henry James of Abilene.

Mrs. Howard's hat and gown, in a shade of magenta, struck an agreeable bright note as she moved about the grounds. Both the style and the color were extremely becoming.

A gown of soft gray that fell in svelte lines was worn by Mrs. Safford, whose hat, with narrow drooping brim, set off the delicate charm of her aristocratic face. Mrs. Henry James of Abilene, wore a sports model white and black afternoon costume, with gold embroidery and a hat of white and gold.

A distant glimpse is shown of one of the punch tables, where Mrs. Gavin Hamilton, Mrs. Walter Walne and Mrs. W. K. Morrow were serving.

Mrs. Hamilton wore a frock of Burgundy satin with a small biege felt hat with a novel and very chic lace insets. A smart black and white creation with a low waist line below a banding of black, and a hat of black velvet with narrow poke brim, were worn by Mrs. Walter Walne.

Mrs. Morrow wore a black chiffon velvet gown with lace jabot and black velvet hat.

In the center are Mrs. J. S. Cullinan, who lent her garden for the party and who received the guests in a black chiffon velvet gown with lace sleeves and lace adjustment, and Mrs. S. F. Carter, who was sketched when she stopped to rest a few moments. Mrs. Carter wore a mauve and lavender gown of flowing lines, with one of the new long furs in mauve, and a hat of the same shades.

The beautiful wife of Melvin Traylor, president, American Bankers Association, lower right, wore an artistically decorated crepe blouse effect of green joined to a velvet skirt of much darker green. Her hat was of dark green felt, with a feather ornament in a graceful sweep at the side.

PEPYS AT A.B.A. MEET

TUESDAY—Awake early befuddled in mind for yesternight I in my best to the Follies to see comely girls, disappointingly arrayed, dance this way and that. And there, too, was My Lord T. Shawn, disprover of all tales that point to youth only as imbued with the spirit of the dance.

And there, also, was disproved the other story about how that special showing of the Follies would be as carefree as the Bankers wished.

But methinks the only vice of our Financial Guests is singing, and that is natural, withal.

For, what with saying "No" so decisively and continually think what relief it must be to warble to one heart's content of the charms of Mistress Laurie, and My Lady Bonnie who lies somewhere over an ambiguous ocean.

I, with my nickels a-jingling, and in my best black silk and hose, to the General Session.

And there, by the Auditorium door, was a brat hawking his papers, and to him I said, "Brat, are thy

papers popular?" And he answered "No." "Why Not?" asked I—for I, you perceive, must interest myself in such things so not to lose the common touch.

"Are the Bankers buying?" I queried, and to that he said:

"Sire, they know only one short word. Methinks I best had ditch these sheets and—"

"And what would you be a-doing?" I asked.

"I'd sell hotdogs," the brat replied; "Bankers, I know, would buy them—they're a whole lot for a nickel, you see."

And so to the General Session, there to hear and see the well-groomed Bankers smile self-complacently at their singing, and frown with interest as My Lords M. Traylor and J. Burke spoke of money and money laws and money combinations and money, money, money.

And methinks the best thing of all—and most appropriate—was what Traylor said when he declared that "this, then, is my hope for the future, that we may be powerful with-

TO TRY AGED NEWSBOY

Sending of Anonymous Letters in Galveston Is Charged

Galveston, Oct. 26.—An aged newsboy is to be given a hearing on a charge of lunacy in the county court Thursday afternoon following his arrest by Police Sergeant S. L. Diagne. He is believed to have been responsible for numerous anonymous letters and anonymous telephone messages to prominent Galveston families in which injury to children of the households has been threatened.

out being offensively proud; that we may live in a world of fact without surrendering our faith."

The General Session over, I to various rooms everywhere in many hotels, there to meet congenial fellows, and very powerful and robust.

And so, tucking the Lawn Party, I to my home there to read (paradoxically) of a desert.

Not Houston—nay, nay! But the Gobi, where roamed The Scourge and his Mongols.

Repenting of my sins, and vowing to be more temperate and spending, I to sleep.—MCL

SCORES IN CONTEST

Press Sketch Artist Popular With Artists

It's Thursday or never!

The Contest Editor for The Press was wringing his hands and tearing his hair as sketches of Rod D'Arcy, who appears with Ramon Navarro in The Road To Romance at Loew's State Theater this week, continued to pour in from Houston artists.

He said he was looking for hundreds of ocher sketches before the contest closes at 6 p.m.

Sketches are novel, unusual, interesting, funny and otherwise. The Contest Editor expects to have a hard time picking the winner because so many sketches are good. He wants to see how many more good ones he can get before the contest ends.

There's \$10 in gold for the winner. Then there is a drawing set and Loew's State theater tickets for other winning sketches.

"Bring 'em on!" the Contest Editor requests.

YOUNG SINGER MAKES BRILLIANT DEBUT AT FETE FOR VISITORS

BY ELLEN DOUGLAS MacCORQUODALE

A golden voice of carrying power and sustaining qualities for graphic interpretation was heard Tuesday afternoon when Miss Katharine Seymour was presented in recital at the garden party given at the home of Mr. and Mrs. J. S. Cullinan for the wives of visiting bankers. Miss Seymour was assisted by Patricio Gutierrez, pianist, and by Paul Berge's orchestra.

Miss Seymour's voice is lyric and she has acquired the brilliant coloratura that are the prerogative of the high soprano voice. But her interpretations, even of concert songs, show a strong feeling for the dramatic, which makes it easy to understand her penchant for opera. Her voice has a clear, odd timbre quite its own, and she has a personality of pleasing refinement. She sings with dash, color, and spontaneity, fluency of phrase, and smooth legato.

Arias and Songs
The strikingly appropriate songs chosen for the program followed and preceded scintillating arias, the first the Ballatella from Pagliacci and the closing number the brilliantly executed second aria of the Queen of the Night, from The Magic Flute, Mozart.

Miss Seymour's songs were La Parida, Alvarez; Malaguenas, Paganini; Tes Yeux, Rabey; Tarantella, Rossini; Floods of Spring, Rachmaninoff; Shepherd's Song, Edward; Lullaby, Gretchaninoff; Tallyho, Leoni; Moon Marketing, Weaver; and My Laddie, which was sung as an encore in a rolling Scotch that was captivating. By request the singer repeated Tes Yeux, a song she gave with exquisite tone quality and the light and graceful phrasing that is one of its charms.

Artists Assist
Mr. Gutierrez always plays with good taste, a knowledge of his subject, and discernment of the singer's purpose that supplies good tonal balance and sensitive blending of voice and instrument. His fleet fingers evoke tenderness, delicacy of shading, power and passion, and intelligently emphasized rhythms. He is master of abundant technical resources and never fails to give a performance of gentle grace.

For such a program no more fitting arrangement could have been made than the engagement of Paul Berge's orchestra. Mr. Berge is a violinist of virtuoso potentialities and a conductor of experience and high standards. In his interpretation he is poetic and imaginative and his orchestra has played together long enough to become "rightful heir of a musical tradition—a harmonious ensemble wrought by skill and sympathy." Such a state of agreement and understanding is achieved only by hours spent with unanimity of purpose.

Six-Piece Ensemble
The musical calibre of the conductor is indicated in the excellent selections he made for the orchestra's contributions to the program. They played arrangements for six pieces of Liebestraut, Kreisler; Three Dances from Nell Gwyn, Edward German; On Wings of Song, Mendelssohn; Autumn, Chamade; Old Refrain, Kreisler; and L'Autonne, Glazounoff.

Mr. Berge himself played first violin. Members of the orchestra are Enrique Raspolo, first violin; Cliff Drescher, flute; W. R. Wakelield, clarinet; Patricio Gutierrez, piano; and J. Gutierrez, bass.

TICKETS NECESSARY
Law and Hamman Say Fetes for Visitors

If you haven't a ticket book for the American Bankers ball to be given at the City Auditorium Wednesday night—then stay away.

F. M. Law, general chairman of the convention learned his lesson Monday night when several thousand delegates stood in the aisles.

So Wednesday night it'll take a badge and a ticket to get in. Thursday it's going to take more than that for any local persons to go on the trip down the Ship Channel with the bankers, according to George Hamman, chairman of the committee in charge. Just a few Houston bankers will be permitted on the boats, it was stated. So don't feel hurt.

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Mies designing for Houston and New York

Announcement of final plans for a new wing for the Houston Museum of Fine Arts is coupled with confirmation of a contract with the architect Ludwig Mies van der Rohe as designer of the structure. Lee Malone, Director of the Museum, who made the announcement, also said that the museum hopes to break ground for the addition this coming spring. The wing is a gift of Miss Nina J. Cullinan in memory of her parents, the late Joseph Stephen and Lucie Halm Cullinan who were early benefactors of the museum.

Although the internationally known architect has designed other exhibition buildings, the Cullinan Wing will be his first museum plan. Director of the Bauhaus in Dessau and Berlin from 1930 to 1933, and Director of Architecture at the Illinois Institute of Technology since 1938, Mies has also recently been commissioned as architect of the new Seagram building to be built at 53rd St. and Park Avenue, New York, with Philip C. Johnson and the architectural firm of Kahn & Jacobs of this city as associates.

Jan. '55 N.Y. News

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NINA CULLINAN PAPERS

Filed by the Archives of American Art,
Smithsonian Institution. Lent for filming
by Miss Nina Cullinan, Houston, Texas in
March, 1979.

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NINA CULLINAN PAPERS

Contents in order of filming:

1. Correspondence
2. Scrapbook and Clippings
3. Photographs

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1 3 6

\$860,000 Fine Arts Museum Improvement Contract Let

Trustees of the Museum of Fine Arts authorized Thursday the letting of a contract for construction and improvements which, with architects' fees, will cost more than \$860,000.

Francis G. Coates, president of the trustees, said the Farnsworth and Chambers Company, Inc, will get the contract for building Cullinan Hall and modernizing the older part of the existing structure. Air conditioning and modern lighting will be installed.

Ludwig Mies van der Rohe of Chicago is the architect for Cullinan Hall with Staub, Rather and Howze of Houston as associate architects. For the modernization of the existing structure the Houstonians are the architects and the Chicagoan is consultant.

The time of starting work is uncertain because of the present shortage in the supply of structural steel.

Lee Malone, director of the museum, said its functioning will be interrupted as little as possible while the construction is going on.

When the work is finished the museum will be one of the few such institutions in the world to be completely air conditioned.

Funds for the Cullinan Hall were a gift from Miss Nina Cullinan in memory of her parents, Joseph Stephen and Lucie Halm Cullinan. Those for modernizing the present structure were given by Mrs Harry C. Wiess as a memorial to her late husband and by the late Jesse H. Jones and Mrs Jones.

6-22-56

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TITLED TEXAN

July 1956

Nina J. Cullinan Believes Arts Give Meaning to Life

By ELLEN MIDDLEBROOK

A magazine editor recently found 70-year-old Architect Ludwig Mies van der Rohe seated before a small table in his Chicago apartment arranging matchsticks.

Asked what he was doing, the eminent architect said he was working.

"And it's got to be perfect because I'm planning the lighting for Cullinan Hall in Houston," he said.

WHEN THE imposing new addition to the Museum of Fine Arts is completed it will honor the parents of one of Houston's outstanding patronesses of the arts, Nina J. Cullinan, who is giving it in their memory.

So modest is Nina Cullinan that she is unwilling to admit that she has much to do with anything important and a term like "patroness of the arts" amuses her no end. Of all the things she thinks she's not, that's it. But she really is.

There is no better way to describe a person who has contributed so much to the art circles in Houston.

As a trustee of the museum for a number of years, she helped direct its work. She is

now on the advisory committee.

SHE IS ALSO on the board of the Contemporary Arts Museum, having been a moving force, friend and one of its financiers since it was started eight years ago. Incidentally, she is also a board member of the American Federation of Art.

"She has given generous financial support and has done a great many other things for the Contemporary Arts Museum—always in a quiet sort of way," Preston Bolton, former president, said.

"As our first membership chairman, she brought in charter members. She is now chairman of the accessions committee which accepts works for the permanent collection.

"Fortunately her monetary gifts are never earmarked. The money goes for a variety of things — where needed most. She has done a tremendous lot for both museums, but quietly."

Architect Only Specified Item

Miss Cullinan's \$250,000 gift for Cullinan Hall contained no specifications except that an outstanding architect be hired.

The museum selected the Chicagoan, whose plans for the new hall promise a dramatic spectacle for Houstonians.

To be built of non-glare glass and steel beams, it will be so lighted that its interior can be viewed from the street. It will fill up the courtyard area on the Bissonnet Avenue side and provide a new main entrance of modern design.

The interior will be 30 feet high, roughly the height of three floors, and will present endless possibilities for display. Its lighting and design will permit showing many works or only one—as many or as few as desired.

GIVEN IN memory of Joseph S. and Lucie Halm Cullinan, the hall is scheduled to go up in the near future. The contract for it and museum improvements made possible by other

gifts has been let to Farnsworth and Chambers Company, Inc, but there is a delay caused by a steel shortage.

Miss Cullinan, who has also provided a \$100,000 endowment for the operation of the hall, recently expressed satisfaction with the plans for it. It seems geared to the future and is therefore a proper memorial to her parents, she said.

Joseph S. Cullinan, one of the organizers of the Texas Company, was a collector who was especially interested in works of the Hudson River School, American landscape artists of the late 19th and early 20th centuries.

AMONG HIS paintings given to the museum is a landscape by Albert Bierstadt of that school; also a Benjamin West painting, a marble portrait bust by Homer Saint Gaudens, a Ralph Blakelock painting, a series of historical medals and five American drawings and engravings of the 1920s.

4,000-Year-Old Clay Cones

Another interesting contribution from Mr Cullinan is two clay cones from Mesopotamia. About 4,000 years old, the five-inch-long cone-shaped objects contain examples of cuneiform

school gentleman who was quite deliberate in all of his actions—in walking, talking or even in just sitting in a chair. He was fastidious and discriminating and had very pro-

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About 4,000 years old, the five-inch-long cone-shaped objects contain examples of cuneiform writing, inscriptions made by a wedge-shaped pen. The writing has never been translated. The cones arouse considerable interest in children when used in lectures.

Mr Cullinan was a native of Pennsylvania and built the first oil refinery in Texas—at Corsicana. He, along with the George H. Hermann estate, gave the triangular lot on which the museum is built. One of Texas' earliest oilmen, he had diverse interests. He laid out the enclosed residential area between the museum and the Rice Institute. The Cullinan home, since sold to the William P. Hobbys, was completed there in 1919.

"MY FATHER was a man of great imagination and great drive," Miss Cullinan said. "He was full of oats as far as temperament was concerned. But he also was very dignified."

Miss Cullinan agreed he was a lot like Author Clarence Day's famous father, an old-

even in just sitting in a chair. He was fastidious and discriminating and had very pronounced tastes.

"And he really was a romantic about America, in a way the second generation couldn't be," she said. "He was one of eight children whose parents were born in Ireland."

"He was always passing out copies of the Bill of Rights and the Constitution to people. He never ran for office, but he was always promoting causes or opposing anything he felt would hurt the machinery of democracy. He felt passionately about the injustices of the Ku Klux Klan."

NEITHER OF Miss Cullinan's parents ever had time for superficialities. When she and her two brothers and two sisters were growing up, they were scarcely aware that other families had fewer comforts than they.

"Mother and father had broad interests and sound values," Miss Cullinan said. "We never heard business discussed
See TITLED on Page 19



MISS NINA J. CULLINAN AT HOME
Her Influence Is Wide, Her Gifts Made Quietly

—Post Photo by Dan Hardy

TITLED TEXAN

Continued From Page 9
in our home and never heard dollars mentioned. Nor did I ever hear them gossip or say anything about other people.

"Their standards were high—almost puritanical. I suppose we had more taboos than positive things."

The children all finished public school before being sent away to complete their education. They traveled and had other advantages but were never indulged in things the elder Cullinans considered non-essentials.

MISS CULLINAN, whose own tastes reflect a lifelong association with the arts, recalls that her father never cared for abstractions. She thinks he probably thought they were a sign of decadence or something.

Artist Gutzon Borglum, who chiseled the faces on Mount Rushmore in South Dakota, was her father's friend. Her father had rather catholic tastes and on one trip abroad bought some Irish works.

An interesting Irish painting dominates the study of Miss Cullinan's modern, compact home at 3694 Willowick Drive. By Jack Yeats, the indistinct oil of a sort of Bohemian outdoor café includes a figure that she thinks is probably George Bernard Shaw. Anyway, the possibility amuses her. She has a number of things by Irish Painter David Addicks.

Over the living room fireplace is an individualistic painting of Saint Mark's Square, done with a palette knife in gray tones and a suggestion of gold by William Congdon. In no way arty, Miss Cullinan's new home is a showplace. One completely glassed-in side of the house contains rooms that look out on tranquil woods, giving the viewer a sense of the outdoors. The living room is in this group.

A WALL PANEL of grass cloth covers speakers for a high-fidelity phonograph system, recordings for which are selected not carefully, Miss Cullinan insists, but hit or miss. Her approach to any art appears to be casual. A lot of the furnishings in her new home she already had and she dislikes "fixy houses."

There is probably nowhere a list of civic movements in which Miss Cullinan has had a part. Certainly she would be the last to make such a list, orally or written.

"I am interested in the big field of the arts," she said. "Certainly human welfare is more important than art. I mean hospitals and other welfare considerations come first. But after you have cared for the essentials and after a person is rolling, he has to have some reason for existing."

"The arts — painting, music or reading — give meaning to life; they offer the justification." And that is why she works for Houston's museums.

MISS CULLINAN is one of the founding directors of the Houston Foundation for Ballet, a longtime supporter of the Houston Symphony Orchestra and a former vice president of the Community Chest. These are things one finds by checking old records.

From Miss Cullinan herself, one learns only that she is "interested" in mental health and the arts.

She recently returned to the board of the Child Guidance Center, a psychiatric clinic offering diagnosis and treatment to children with emotional problems, along with counseling to parents, and which engages in the training of professional personnel and research.

She is also on the board of the Houston Mental Health Society, an organization she said has enlarged its goals in recent months and which is preparing to "dig in" to meet some pressing problems in this area.

FOR ONE THING, "we have a committee working on finances, another looking for quarters and one looking for an executive secretary," she said.

"We are going to set up an information center, a much-needed service that will be available to anyone who calls in with problems on mental health."

Though her latest gift to Houston is intended only as a memorial to her parents, the new Cullinan Hall will remind many of her friends and associates for years to come of her own many contributions to the community's welfare.

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Generosity of Many Houstonians Gives City Splendid Art Museum

4-22-56
Houston, with its \$4,000,000 collection of oil paintings, water colors, sculpture and other sundry forms of the graphic arts, is already recognized one of the major art centers of the Southwest. And the home of these works, the Museum of Fine Arts, located where Montrose meets Main, has long been one of the show places of our city.

The museum directors were elated last year when they were informed by Miss Nina Cullinan that she was prepared to donate the \$250,000 to \$300,000 needed for construction of a new wing to give space for the priceless treasures housed there.

Plans have now been made public for this new wing, to be named Cullinan Hall in memory of Miss Cullinan's parents, and we discover the architect has created not only a new wing but

a new entrance. The Cullinan wing will attach to the north end of the museum and front on Bissonnet with a face of glass and stainless steel. It will make an imposing new entrance and, at the same time, blend with the design of the present structure as did the Blaffer wing of a few years ago.

Houston has every right to be proud of its museum, as it now is and as it will appear upon completion of the latest addition. We also have cause to be grateful for the generosity of those who have contributed to the wealth of art works we possess there and to the many others who have, from time to time, provided the funds for improvement of the plant. Among these are Mr. and Mrs. Jesse H. Jones and Mrs. Harry C. Wiess, who are underwriting costs of air-conditioning the museum.

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THE RECORD REPORTS MEETINGS AND MISCELLANY

(Continued from page 24)

Arts and the Union

The National Council of the Arts and Government, an organization founded last year to promote "sound legislation affecting the arts," recently adopted a "statement of principles and purposes" to guide its future activities. "In view of the increasing importance of the arts in our national life," the statement said, "we believe that they deserve adequate recognition by the Federal Government of the United States, by the States, and by municipalities." The statement also urged that the arts "be fully utilized in international cultural exchanges." "We believe," it concluded, "that the Federal Government, the States and municipalities, in their activities connected with the arts, should draw upon the best professional knowledge and judgment; that any advisory bodies for the arts should be professional rather than political; and that the various fields of the arts should be represented on such bodies relating to their field and should have a voice in nominating the members of such bodies." The council, of which Clarence Derwent is the chairman, was formed, independently of the government, as a result of the President's 1955 State of the Union message, in which he requested more governmental recognition of the arts. The membership, consisting mostly of "professional practitioners" of the arts, totals 39 at the present, including architects Pietro Bel-luschi, John Wellborn Root, Ralph Walker and William W. Wurster, but vice chairman Harold Weston indicates that the council does not consider its membership complete yet. Currently, the council is concentrating on promoting three bills now before Congress proposing the formation of a Federal Advisory Commission on the Arts. To that end, the Council last month sent to Congress a petition signed by 318 artists, among them 37 architects.

For the Centennial

Early plans for the 1957 celebration of the American Institute of Architects' 100th anniversary include an architectural exhibition at the National Gallery of Art. The exhibition, which will open May 14 as the A.I.A. meets in Washington for its national convention, will be the first on architecture in the gallery's history. Alexander S. Cochrane, A.I.A., Baltimore, is chairman of the exhibition

committee, and Frederick Gutheim, A.I.A., has been retained to direct it. The exhibit, Mr. Gutheim says, will "stress the element of continuity in American architecture. . . . Themes to be developed in the exhibition include the roots of American architecture in the engineering works and constituent architecture of the 19th century as well as in the tradition of the fine arts. . . ."

With the A.I.A.

Two appointments to the headquarters staff of the American Institute of Architects have been announced by the Octagon. Reporting at the beginning of July: Joseph Watterson, A.I.A., of Mineola, Long Island, to serve as director of publications; and Theodore W. Dominick, A.I.A., Washington, D. C., to assist Walter A. Taylor, director of education and research. Mr. Dominick will be concerned wholly with general research.

The Institute has also announced plans for its second exhibition of architectural photography. All professional photographers are eligible to submit entries, which are due at the A.I.A. Gallery on October 16. Information can be obtained from Mrs. Alice G. Korff, Curator of Gallery, The American Institute of Architects, 1735 New York Avenue N.W., Washington 6, D. C.

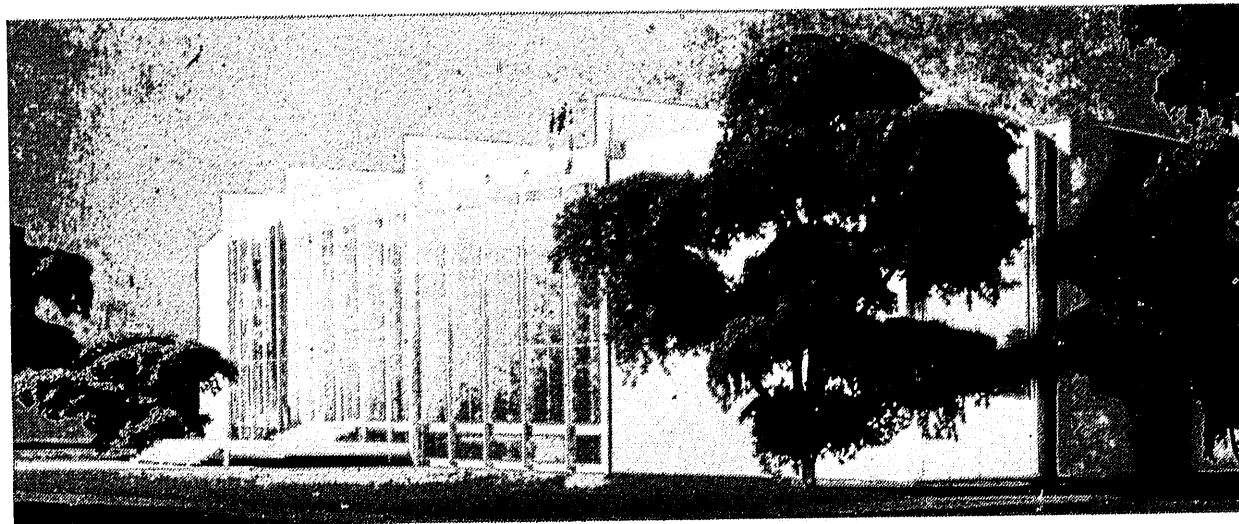
Designs for Living

A group of more than 25 architect-designed builder houses has been commissioned by the magazine *Living for Young Homemakers* in what is described as the largest magazine-sponsored build-

ing promotion ever undertaken. The "Electri-Living" home program, co-sponsored by utility companies and home builders locally, will be shown in the September issue of *Living*. A key requirement of the program, on which *Living* had the advice of an architectural panel including four deans of architecture, is for houses designed to reflect regional influences as well as the cost bracket most readily marketable in their respective areas. All must meet "living conditioning" standards set up by *Living* "for sight, sound, safety, space, color and climate." For *Living*, according to editor-in-chief Edith Brazwell Evans, this year's program is another round in the magazine's long-term effort to educate readers and builders in the values of good design. With builders, Mrs. Evans believes the battle has been won; if architects would learn as much about builder problems, she implies, a very much larger proportion of houses would be architect-designed and the general level of house design would be a good deal higher. Readers also have responded to the magazine's consistent emphasis on design, and on the architect as designer (Mrs. Evans guesses that ten per cent of reader mail asks for names of local architects). But Mrs. Evans also observes a recent trend of reader interest toward "traditional" design; this she sees as reaction to what she calls the "static" state of contemporary design. With programs like the current one, Mrs. Evans hopes to encourage emergence of varied regional expressions of better designs for living.

(More news on page 32)

MIES VAN DER ROHE DESIGNS A MUSEUM FOR HOUSTON



For the Cullinan Hall addition to the Houston Museum of Fine Arts, needed by the museum to expand its exhibition space, architect Ludwig Mies van der Rohe, in a solution that is bound to recall the new Crown Hall at Illinois Institute of Technology (see cover and pp. 133-139), offers 10,000 sq ft of unobstructed display space. The roof will hang from four steel girders; floors and basement will be reinforced concrete, walls brick and gray-lead glass. Studios for the museum's school, as well as storage and working space, will be located below the main floor. Yes, the facade is curved!

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NINA CULLINAN PAPERS

Filmed by the Archives of American Art,
Smithsonian Institution. Lent for filming
by Miss Nina Cullinan, Houston, Texas in
March, 1979.

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NINA CULLINAN PAPERS

Contents in order of filming:

1. Correspondence
2. Scrapbook and Clippings
3. Photographs

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1 4 3

Two lines

upside

pen

5

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THE TRUSTEES AND THE DIRECTOR

OF

THE MUSEUM OF FINE ARTS OF HOUSTON

HAVE THE PLEASURE TO INVITE

Mrs. Nina Cullinan

FOR

The Grand Opening Ceremony

Joe Cullinan Hall

ON

Sunday, January 22

AT

5 O'CLOCK

5700 SOUTH MAIN STREET

ADMITS TWO

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THE MUSEUM OF FINE ARTS OF HOUSTON

Ground Breaking - Cullinan Hall -
Modernization - January 22, 1957.

We are here to take another significant step in the life of our Museum. This step consists of:

1. The construction of Cullinan Hall with the magnificent gift of Miss Nina Cullinan in memory of her parents, Mr. and Mrs. J. S. Cullinan.
2. Modernization of the original museum structure by air conditioning, redecoration and a new lighting system made possible by the gift of Mrs. Olga Wiess in memory of her husband, Harry Caruthers Wiess and the gift as a memorial to Mr. and Mrs. Jesse H. Jones.
3. The Children's Gallery, which is a gift of Mr. and Mrs. Harris Masterson, in memory of Mrs. Masterson's father, Frank Prior Sterling.
4. An outside floodlighting system, which is the gift of Mr. Ed Hudson.

Before touching on what these gifts will mean to the cultural life of our community, it might be well very briefly to mention the past.

The Museum was organized in 1913 by Mrs. Gentry Waldo, Mrs. James W. Lockett and Mrs. John A. ~~McClennan~~ ^{McClellan} ~~McClennan~~.

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as the Houston Art League, to maintain a library, and to promote painting, music and other fine arts. The first Board consisted of the three organizers and the following:

Mrs. Fannie W. Volck	Mrs. Wm. Abbey
Mrs. Joseph Mullen	Mrs. J. B. Bowles
Mrs. Thomas M. Taylor	Mrs. H. H. Lummis
Mrs. Lockhart H. Wallis	Mrs. C. C. Wenzel
Mrs. A. S. Cleveland	Miss Pearl D. Rucker
Mrs. James L. Autry	E. A. Peden
Mrs. Ed Kiam	Jesse H. Jones
Mrs. Will E. Jones	Dr. Henry Barnston

The block of ground on which the Museum stands was conveyed to the Museum by Mr. and Mrs. J. S. Cullinan and the George Hermann Estate in 1916.

The original Museum structure was completed and opened in 1924, largely through the fund raising efforts of the late, great Will Hogg.

The name was changed to the Museum of Fine Arts of Houston in ~~1929~~ 1925.

The Blaffer Wing, given by Mr. and Mrs. John Blaffer in memory of Mr. Blaffer's father, Mr. Lee Blaffer, and the Sterling Gallery, a memorial to Mr. Frank ^{Prior} Sterling, were both opened in 1953.

The new construction and modernization work will cost a good many hundred thousand dollars, and the money is either in hand or securely pledged, so that there will be no drive for funds to do or complete any of this work. The construction and modernization will be under the supervision of the same architects, to the end that the completed work will harmonize.

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When finished, the Museum will have in the Cullinan Hall a very large and beautiful exhibition space, which, by the use of movable panels, can be used as one large hall, or can be subdivided so that several completely separate exhibitions may be shown at the same time. Under the terms of Miss Cullinan's gift, this Hall is to be available to the Contemporary Arts Association as well as the Museum.

The Blaffer Wing and Sterling Galleries are already air conditioned, so that when this work is done, we will have under one roof, so I am told, one of the few completely air conditioned museums in the world. This will enable us not only to have gatherings of people in the Museum in complete comfort and without reaching the steaming temperatures of the past, but will also protect paintings and other objects of art that are subject to deterioration from heat or humidity. Soon the brow mopping that has been typical of past meetings at the Museum will be at an end.

This is a solemn, momentous occasion, and brings us one step closer to the millennium, and I hope I will not be thought to consider it any less momentous or solemn if I describe in a somewhat lighter vein what the millennium may mean to some of us connected with the Museum.

To all of us, I am sure, it means the time when our expenses of running the Museum are fully provided

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for by memberships and endowments, and when we will never, never again have a drive for operating funds.

To some, it could mean the time when all Trustees come to all meetings promptly and act and think in complete harmony with each other and the staff.

To others, I am sure the millennium will come when we have Trustees meeting where Frank Coates, Bob Eikel and John Blaffer don't do all the talking.

To many, it will mean the time when every member of the public will like all our art exhibitions and when we can bring to Houston all the really famous collections of the world.

To quite a few of us who, like I am, are still a little hot under the collar, it will mean the time when certain well known novelists who have partaken of Texas hospitality and certain self-styled smart-chat writers for such magazines as Esquire and Holiday, ^{who} ~~remember to~~ ^{will remember to mention} mention, after they have pointed out the crudities of certain Texans in tiresome, monotonous repetition, what Texans have done for institutions like this and for humanities generally.

And last, but by no means least, it ^{may} ~~will~~ mean the time when all schools of art and groups of artists, the contemporary and the classic, the representational and the non-representational and abstract, the local

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artists and those from out of town, those whose media are paint or stone and those who^{se} media may be reclaimed line pipe and second-hand plumbing fixtures, sit down together and sweetly sing the Beatitudes, so that Art, in its highest form, will reign triumphant.

With much love
to our wonderful Nina.
Frank Coates.

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Society Today

Persian Gardens Beckon to CAA Museum Exhibit ... Valentine Portieres... Drafts Social Plan

By BETTY EWING
Press Society Editor

This world and at least three others are revolving in the faint mist of Persian Garden perfume and magical swatches of cornflower blue.

An unusual artistic solar system is at the Contemporary Arts Museum where members are invited to "enter the magical worlds of Redon, Klee and Baziotes" at a preview from 8 until 1 p.m. tomorrow.

Out at Lakewood Yacht Club portieres of red satin will frame the look-seaward dining room in an old-fashioned Valentine setting Friday.

And on Thursday the most extensive social architecture since plans for the debutante season will be drafted at the home of Miss Nina Cullinan at 3694 Willowick.

Now for the details:

Entertain Celebrities

One of the most important confabs of the art and social world—the convention of the American Federation of Arts—is scheduled for Houston April 3-6.

And one of the city's most vital responsibilities of playing host to any such important organization is seeing that the celebrities are properly entertained.

The chairmanship of this committee is in the capable hands of Miss Nina Cullinan, art patroness and personable hostess. At 3 p.m. on Thursday she will meet with her committee members to plan the social schedule, of luncheons, dinners, cocktail parties, dances, tours, etc., for the visitors.

The committee is composed of Miss Ina Hogg and Mesdames Walter Browne Baker, George Brown, Herman Brown, Maurice Lazarus, Whitfield Marshall, Robert D. Straus, John de Memil, J. Rorick Cravens, Lee Malone, Percy S. Straus Jr., John Blaffer, Harris Masterson, Edward Marcus, Stanley Shipnes, Lloyd Hilton Smith, J. O. Winston, Mark Edwin Andrews, Hugo Neuhaus Jr., Maurice McAshan, A. L. Selig, John T. Jones, George A. Hill Jr., and C. Pharr Duson.

Hearts and Cupids

Lakewood Yacht Club will be wearing its heart on the tables at lunch time Friday.



MRS. FRANK FREED

ELLEN SHARP

Step into the magic world at Contemporary Arts Museum.

C. Paul Harris, Edgar Younger and M. E. Maule.

Mrs. Maule, who is president of the Women's Assn., soon will welcome her sister, Mrs. M. J. Stuart, who arrives from Albuquerque, N. M., on Thursday.

On Feb. 15 the Maules will go to Albuquerque for the wedding of their nephew, Bob Stuart, and Mary Ellen Derbyshire, a Mills College student and daughter of a prominent Albuquerque heart specialist.

ago Ellen and Eleanor started preparing for this unusual exhibit by dreaming up an unusual invitation. Recipients of the dainty cornflower blue missives were to have floated from their mailboxes in a cloud of room-rocking perfume.

Alas, the pungency was dissipated in transit and only a faint whiff remained. But there will be a little "Persian Garden" opening in the exhibit which is divided into two sections—flora and fauna and fan-

Miller of Trinity Episcopal Church have announced the engagement of their daughter, Searcy Lou, to William Lee Dunn, Jr.

The prospective bridegroom, a student at the University of Miami, is the son of Mrs. Evert Foster of Grove, Okla., and the late William Lee Dunn Sr.

The bride-elect, a graduate of Hollins College, Virginia, is a Pan American World Airways stewardess.

The wedding will be in June.



Photo by Roulande

CLARE SUZANNE SEAMAN

Engaged to Phi Beta Kappa.

of Houston, meets Friday at the home of Mrs. R. E. Bain with Mrs. Roy Rountree and Mrs. W. W. Bland leading discussions of members of the Pied Pipers Dance Club gathered for coffee at the home of Mrs. H. W. Strickland with Mrs. H. C. Jackson as co-hostess. Mrs. E. F. Luckel is president and activities for the year include two dances, a skating party and a swimming party. . . . May Del Flagg, club editor of "Women Over 40" at a meeting of the Quota Club at 12:30 p.m. Thursday.

To Wed Physician

Clare Suzanne Seaman, who will graduate from Newcomb College in New Orleans this

iversity of Alabama and Tulane Medical School and is a member of Phi Beta Kappa and AOA.

The wedding will be at St. John the Divine Episcopal Church.

Weds Next Month

Feb. 25 is the wedding date selected by Yvonne Marlene Pratt and Thomas Patrick Lamb.

She is the daughter of Mr. and Mrs. Carlos Henry Pratt of 4731 Shetland Lane and his parents are Mr. and Mrs. Arthur Vincent Lamb of 2243 San Felipe Road.

The wedding will be at St. Anne's Catholic Church.

Houston Revisited

Popular Mrs. Max E. Higgins of Stamford, Conn., formerly



SEARCY LOU MILLER

Minister's daughter plans June wedding.



YVONNE PRATT

February wedding date.



Photo by Roulande

PERRY SUE HAMILTON

To wed physician.

Morris. Here from Marble Falls, Texas, Mrs. Malcolm Stewart, former principal at Woodrow Wilson.

Curtis Cook, managing editor of the Wichita Falls Record News and former vice president

announced the engagement of their daughter, Perry Sue, to Lt. James Edward Mathis, U. S. Navy physician.

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COUNTING THE ENTRIES—Many of the entries in the Jaycee Port Bond slogan contest—with a 1957 Mercury at stake as the prize—are displayed above by Murray Greenberg, head of the Jaycee contest committee, and Miss Sonia Ibarra, Miss Mercury of the auto show.

MISS CULLINAN TURNS SOD

Excavation Begins For Museum Addition

Large scale excavation was underway Wednesday on the back grounds of the Museum of Fine Arts where the new Cullinan Hall will be constructed.

Though groundbreaking ceremonies Tuesday afternoon were threatened by mid afternoon showers, the sky suddenly turned a clement eye upon the forward strides of art. The rains stopped, the heavens cleared.

Miss Nina Cullinan, donor of the funds for the new steel and glass wing, turned the green sod with a silver plated shovel as a small group of museum patrons and friends looked on.

The new hall will be a memorial to Miss Cullinan's late parents, Mr. and Mrs. Joseph S. Cullinan.

James Chillman, Jr., director emeritus of the Museum of Fine Arts and for many years its guiding spirit, recalled that "It was another rainy day when the very first groundbreaking was held." It was April 12, 1924.

Since that time three new wings have been added.

The fourth addition, the Cullinan Hall, will be a giant arc of glass and steel, designed by famed contemporary-minded architect, Miles van der Rohe.

Tuesday ceremonies heralded the start also of remodeling and air conditioning of older portions of the museum.

Funds for this were given by the late Jesse H. Jones and Mrs. Jones, and Mrs. Harry C. Wiess.

In addition, two large galleries in the Main St. lower wing will be converted into a Children's Museum as a result of funds given by Mr. and Mrs. Harris Masterson III.

Francis G. Coates, museum board president, hailed the improvements and additions as "another significant step in the life of the museum."

The invocation was said by Episcopal Bishop John E. Hines.

Reminiscences of a visit here with the late benefactor Cullinan were given by Dr. Walter Starkie, eminent British writer and lecturer who by coincidence was in Houston for Tuesday's ceremony.

THE HOUSTON CHRONICLE

Local News
Radio--Television

Section B

HOUSTON, TEXAS, WEDNESDAY, JANUARY 23, 1957

Page One

PORT BOND CONTEST

Ride to Polls In New Car

Heed these words, Citizen, and you may be riding to the polls in a new Mercury Jan. 31 to cast your ballot for the \$7,000,000 Port Bond issue.

It's possible. You can do it by entering and winning the Jaycee port bond slogan contest.

And the way things stand now, you won't have too much competition. The contest closes at midnight Sunday—and only slightly more than 600 entries have been received so far.

The rules are simple and the stakes are high. All you have to do is get an official entry blank from either Greater Houston Motor Co., 3535 Main, or the Jaycee office.

Then in 50 words or less, complete the following statement: "I think the Port Bond issue should be passed Jan. 31 because . . ."

That's a statement every voter should be able to complete before casting his ballot in the election.

Dick Davies, Jaycee president, said the prize for the contest is a fully-equipped Mercury, valued at \$4000. Jaycees and their immediate families are barred from participating in the contest.

Entries, he said, have to be postmarked by midnight this Sunday, Jan. 27, and should be mailed to Post Office Box 710.



IN HEART DRIVE—David C. Leavell, publisher of the Galveston News and Tribune, has been named chairman of the public education committee of the 1957 Texas Heart Fund. A drive will be held in February.

U.F., Council Groups Slate Meet Tonight

When stockholders of the United Fund and Community Council gather at 8 p.m. tonight in the Prudential Auditorium for their annual meeting, they will get a speaker's-eye view of the Texas welfare scene, take a review glance at 1956, and vote on some important people.

Rev. Robert S. Tate, Jr., pastor of the Alamo Heights Methodist Church of San Antonio and president of the Texas Social Welfare Assn., will be the principal speaker.

Reviews of the past year will be given by Charles Fleetwood, chairman of the U.F. board of trustees; Max Levine, U.F. president; Harry W. Ferguson, chairman of the 1957 U.F. campaign, and Robert A. Childers, chairman of the community council board of directors.

The stockholders will ballot on 48 positions on the U.F. board of trustees, the U.F. budget committee and the council board of directors. They will also elect two new council officers.

On Friday, at the first board of trustees meeting of the new year, an additional 25 trustees will be appointed to the board, and new U.F. officers will be elected.

Schools Will Be Inspected

Officials of the Education Agency, which checks local schools to see if they meet state standards for accreditation, will visit four Harris County schools Feb. 4, 5, 6, and 7.

They will look at schools of the East and Mount Houston Independent School District, the Sheldon schools, the Aldine schools and St. Nicholas High School, a Catholic high school in Houston.

IN HOUSTON

Peacock, Anybody?

Anybody lost a peacock?

Sheriff's Clerk Bill Isbell, Jr., of 6820½ Elbert, has a young bird, which feeds from his hand. Isbell says the peacock wandered into his garage several days ago and refused to leave. It apparently is someone's pet. The owner can have it by calling at Isbell's home.

The Nerve of Those Yanks

Sheriff's Capt. J. D. Walters doesn't mind being called a rebel—from a distance of more than 2000 miles.

When a policeman in a car at Everett, Wash., talking with cops in another unit there, exclaimed: "Those rebels in Texas are knocking us off the air," Walters, who was in his own patrol car here, came back with: "You Yanks aren't doing so bad yourselves."

"Hey," said the Washington officer, "those rebels can hear us."

Freak weather conditions was given as the cause of the lengthy transmissions.

Radio Silence

Radio Free Europe spares nothing to get its words of truth through the iron curtain, despite censorship and jamming of its radio stations.

But it imposes its own curtain upon telling the story of its efforts to the folks at home who contribute the money.

A technical worker for the R.F.E. station in Portugal came home recently for a month's vacation with his family in La Porte.

He declined courteously to talk to a Chronicle reporter about his life or his experiences over there, explaining that the New York headquarters of Radio Free Europe had instructed him not to talk for publication.

The Texas Way

Rev. James P. Courneen, Maryknoll Missioner who left here in 1955 for work in the Bolivian mountains, recently found himself following an Indian driving an ancient auto with familiar license plates.

Father Courneen was a little startled when he looked closely at the car tags. They were 1952 Texas licenses. But his 10 years here made a Texan out of the good, Father for sure.

"Anything issued in Texas is good for life," he commented.

This Is 'Zony'

One reason the suburban municipalities like zoning ordinances is they feel it gives them control of the variety and sizes of business and homes built in each portion of the municipality.

While most municipalities single out just a business and a residential zone, Jersey Village has really put the zoning principle to work.

The zoning ordinance adopted by the Jersey Village council specifies 10 different kinds of zones.



TURNING SOD FOR NEW CULLINAN HALL AT MUSEUM
Dr. Walter Starkie Miss Nina Cullinan Francis G. Coates

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GADABOUT

BY MAURINE PARKHURST, Society-Club Editor

Ground Breaking Attracts Visitor Going to Austin

Interested spectators at the Museum of Fine Arts ground-breaking were Dr. Walter Starkie, author and lecturer, and Mrs. Starkie, who are en route to Austin, where he will be a guest professor in romance languages. Doctor Starkie, for many years director of the British Institute in Madrid, told after the ceremonies of his visit to Houston in 1929 when he lectured at Rice Institute, and was guest of the late J. S. Cullinan. He paid tribute to Texans and Houstonians, and said it was interesting to note that many of the aims Cullinan had for his fellow citizens were being fulfilled. Read a notice of the proposed ground-breaking in the paper, so he decided to attend.

Mary Elizabeth LeBleu, a freshman art major at Texas State College for Women in Denton, is \$25 "richer." She won that amount as a prize in the third annual Pollock folding carton design contest for college students, sponsored to stimulate creative interest among college students in designing cartons and packages.

Houstonians should be plenty safety-conscious Friday, when the Texas Safety Assn. board meets at the Rice. Coming here for the event will be Miss Eudora Hawkins of Abilene, safety chairman for the Texas Federation of Women's Clubs, and of course J. O. Music of Austin, executive secretary of the association.

There are big smiles on the faces of four Houstonians, all because of the arrival of a daughter, Merrick Phelps, to Mr. and Mrs. John Kane of Boulder, Colo., Tuesday. The localities are Mr. and Mrs. Merrick Phelps, parents of Mrs. Kane and Mr. and Mrs. Gabriel Lee, her grandparents. The baby's other grandparents are Ohioans, Mr. and

Mrs. Walter F. Phelps of Dayton.

Houston coed at the University of Texas, Diane Doherty won first place in women's intramural archery. A sophomore arts and sciences student, she is the daughter of Mr. and Mrs. W. T. Doherty. She's a member of Delta Gamma Sorority and Canter Club.

Among the guests at the



dinner party in the Crescendo Club hosted by Dr. and Mrs. Morey Campbell for Rosanette Saragusa and fiancée, Harry H. Cullen, were the engaged couple's parents, Mr. and Mrs. Joseph A. Saragusa, and Mr. and Mrs. Ludwig P. Lesser.

German phrases like "guten

tag" and "wie gehts" resounded in The Chronicle's city room recently when former reporter Leeland Estes dropped by for a visit and women's section copy editor Gloria Wilson wandered through. The two were correspondents for The Chronicle during their college days. A couple of years ago they learned they were just a few miles apart in Germany. . . . Lee as a quartermaster lieutenant in Frankfurt and Gloria as society editor of Stars and Stripes in Darmstadt. . . . They often enjoyed "kaffee klatches" with his wife, Rita, and exchanged news on their friends in Houston.

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THE HOUSTON POST

EDITORIAL PAGE

PAGE 2, SECTION 3

MONDAY, JAN 28, 1957

Nationwide Campaign Will Seek To End Poliomyelitis This Year

Houston's second poliomyelitis death of the year should remind all residents of Harris County that failure to take the Salk vaccine may be extremely serious. Poliomyelitis, although known also as infantile paralysis, is not a disease of childhood alone. Adults, too, may become victims of it, and frequently do.

In this connection, the American Medical Association has announced it will launch an all-out campaign to end poliomyelitis in the United States once and for all.

AMA officials apparently are convinced it can be done. Their chief obstacle seems to be public inertia and apathy.

For some months supplies of the vaccine have been piling up in warehouses. Parents who a year ago could not wait to have their children vaccinated have become indifferent to the risk they run by failing to be vaccinated themselves.

The campaign to be conducted by the AMA will be aimed chiefly at eliminating this public indifference.

"We have won battles against the dread

crippler, polio," Dr Dwight H. Murray, AMA president said, "but we may lose the war if the public isn't shaken out of its apathy. The public, especially those under 40, must be alerted to take advantage of the available vaccine now before the disease gets a chance to strike in 1957."

AMA officials reiterated that the Salk vaccine is safe, effective and in plentiful supply. It will call on all state and local medical societies to devote their full efforts to promoting its use.

It is a strange quirk of human nature that people have to be begged to take a simple precaution against a terrible disease. Many years of research and vast sums of money raised by public subscription went into the development of the Salk vaccine. It has been available for all Americans for several months. And yet millions remain indifferent.

Salk vaccine in the warehouse will not prevent a single case of polio. It must be used and there is no better time than now to start using it.

Cullinan Hall Advances Houston Culture

The vision of a great center for all schools and media of art in Houston will be advanced a step toward reality by the addition of Cullinan Hall to the Museum of Fine Arts. Excavation work is now under way for this, the fourth wing to be added to the museum since it was built in 1924.

Miss Nina Cullinan's generosity made possible the big ultra-modern arc of glass and steel, which will occupy the museum's back grounds, facing on Bissonnet. It is part of an \$860,000 building program, to include remodeling and air-conditioning of older portions of the museum, and the conversion of two galleries in the Main Street lower wing into a children's museum. Funds for these improvements were donated by the late Jesse H. Jones and Mrs Jones, Mrs Harry C. Wiess, and Mr and Mrs Harris Masterson III.

These splendid gifts are evidence of the cultural spirit that is alive in Houston, and will stimulate its continued growth. At the groundbreaking for the new wing, Francis G. Coates, president of the museum's board, envisioned the bringing together by the Fine Arts Museum of all "schools of art and groups of artists, the contemporary and the classic . . . so that art, in its highest form, will reign triumphant."

As Mr Coates indicated, these fine gifts to the museum give answer to aspersions cast upon Texas' culture by some magazine and book writers. Their writings challenge Houstonians to support and encourage the development of the arts and humanities. A more important challenge is the value of the cultural benefits which their development will bring to the community.

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private art collections in the country, turned the Winter Palace into a massive, 1,000-room art gallery and office building, and opened the Hermitage to the public. (Admission: 3 rubles, or 75¢.)

"They Hang Everything." During World War II, while Nazi armies besieged Leningrad, Soviet technicians huddled in bomb shelters deep beneath the Hermitage, patiently picked away at the staggering task of cataloguing the museum's 2,000,000 objects. The job is still going on. Today the collection sprawls through 322 halls and galleries that stretch some 15 miles. Strangely, the museum has no Russian paintings, which are housed in other Leningrad museums. But three of its six departments display only Russian objects ranging from Stone-Age relics to 20th century silverware. Under heavy guard in a basement vault is the Hermitage's prize display: a dazzling collection of Scythian and ancient Greek gold objects that may well be the finest in the world.

Massed tier on tier in the galleries are the canvases of dozens of topflight artists from 13th century Italians to 19th century French impressionists. Sample wholesale lots: 27 Rembrandts (including *The Return of the Prodigal Son*, often called his best work), 40 Rubens, at least a dozen each of Cézanne and Picasso.* The walls are magnificently cluttered. "The emphasis in Russia is not on art as we know it," explains Callisen, "but on culture and the history of culture. So where we would put some things in storage, they hang everything."

Deep in the Hearts of Texans

With a proud and somewhat hurt air, a group of Texas oillionaires gathered last week at a ground-breaking ceremony for the Houston Museum of Fine Arts' \$860,000 building-expansion program. There to wield a special silver shovel were Donors Nina Cullinan (daughter of Texas Co. Founder Joseph S. Cullinan), who is putting up more than \$430,000 for a new, ultramodern, Mies van der Rohe-designed museum wing, and Mrs. Olga Wiess (widow of Humble Oil Co. Co-Founder Harry Wiess), who with other Texans, including the Jesse Jones family, contributed enough for remodeling and air-conditioning the present galleries.

It was Museum President Francis Coates who spoke what was deep in the hearts of the Texans. Said Coates: "To quite a few of us who are still a little hot under the collar, this program may mean the time when certain well-known novelists who have partaken of Texas hospitality [e.g., Edna Ferber, author of *Giant*] and certain self-styled smart-chat writers for such magazines as *Esquire* and *Holiday* [e.g., Author Cleveland Amory] who have pointed out the crudities of certain Texans in tiresome, monotonous repetition, will remember to mention what Texans have done for institutions like this and for the humanities generally."

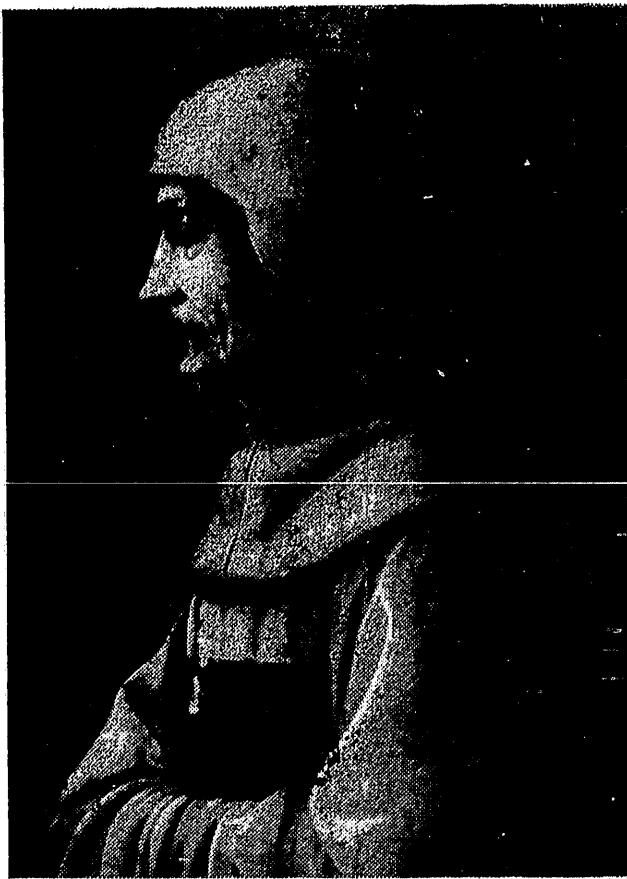
* For color reproductions of outstanding works from the Hermitage's collection of modern masters, see next week's TIME.

RELIGION

Saint of the Hard Sell

Advertising men with Trendex troubles, placement problems or sagging sales now have somebody up there who likes them; the Vatican last week named St. Bernardino of Siena as patron saint of advertisers.

For months the prelates of the Sacred Congregation of Rites had pondered the choice. The saint they chose, it was decided, should be one who had broken through the mists of medieval ignorance with the learning that the Church had preserved in its monasteries. But St.



Bettmann Archive
ST. BERNARDINO OF SIENA
He got the big picture.

Thomas Aquinas was clearly too rarefied for advertisers, and St. Francis of Assisi too poor. St. Dominic was out of the question; he had recommended that people wear the same set of clothes both winter and summer.

But St. Bernardino filled the bill. Born to the noble Sienese family of the Albizeschi in 1380, he was ordained a priest in the Franciscans of the Strict Observance at 24, spent 30 years inspiring crowds all over Italy with his oratory. His dynamic and holy hard sell frequently persuaded gamblers to throw away their dice and tear up their cards. Famed for his preaching, St. Bernardino nevertheless refused three bishoprics; such modesty, one Vatican monsignor slyly suggested last week, especially recommended him to advertisers. Another fact might recommend him even more warmly. Once, when a playing-card maker complained that Bernardino's antigambling crusade was ruining his business, the saint suggested that he switch to making cards bearing the Greek monogram of Jesus Christ. IHS. Bernardino plugged the symbol in his sermons, and the card manufacturer waxed richer than ever.

Zen

In the centuries since the death of its founder in 483 B.C., Buddhism has had little direct impact on the Christian West. Today, however, a Buddhist boomlet is under way in the U.S. Increasing numbers of intellectuals—both faddists and serious students—are becoming interested in a form of Japanese Buddhism called Zen.*

In San Francisco and Los Angeles, Westerners turn out to hear lectures on Zen by Alan W. Watts, a former Anglican priest and now a professor at the American Academy of Asian Studies. In Manhattan, the First Zen Institute of America is holding three meetings a week for some 100 members. In an aromatic garden in Kyoto, the first Zen study center in Japan for Westerners was formally opened this month. Last week its builder, Ruth Fuller Everett Sasaki, Chicago-born widow of a Zen teacher, announced that enough new U.S. students were expected so that a new meditation hall would have to be built to accommodate them. And the current issue of *Vogue* tips off its readers that People Are Talking About "the Columbia University classes of the great Zen Buddhist teacher, Dr. Daisetz Suzuki, who sits in the center of a mound of books, waving his spectacles with ceremonial elegance while mingling the philosophical abstract with the familiar concrete."

Yes & No. Zen (meditation) is the form of Buddhism that is at the same time most appealing and appalling to the Western mind. It claims to be as practical as a Mack truck; it is certainly as anti-intellectual as a hooky-playing school-boy, and often as humorous as a well-timed pratfall. But it also insists on the disconcerting necessity of saying yes and no at the same time.

Zen's legendary founder is Bodhi-Dharma, "the blue-eyed monk," who came to China from India in the 6th century A.D. Imported to Japan in the 12th century, Zen flourished so mightily that it eventually modified most phases of Japanese life, notably in the elaborate code of conduct called *Bushido* and in the arts of poetry, spinning, flower-arranging, swordplay, archery, and the famed, highly stylized tea ceremony.

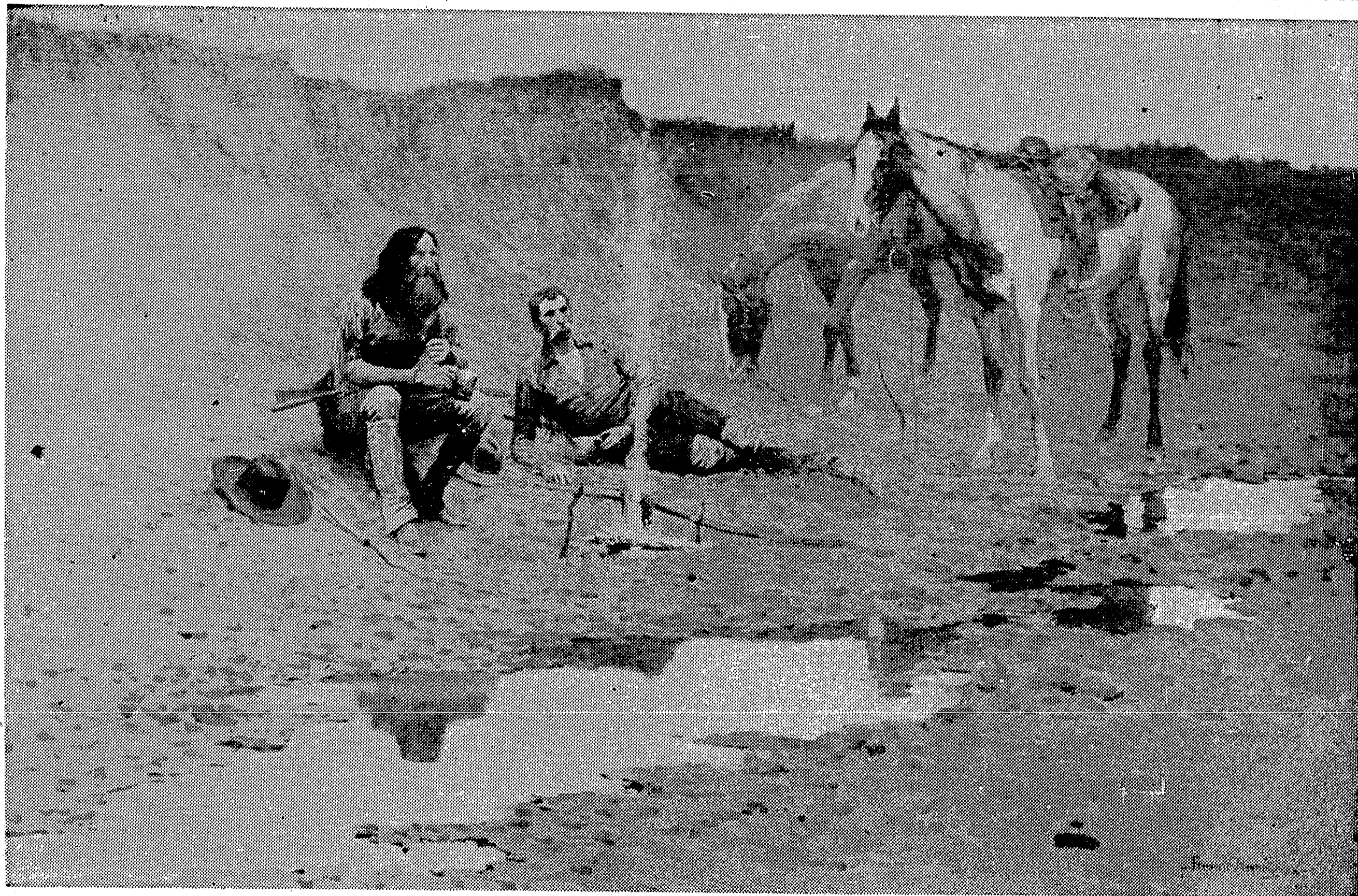
In Zen the here-and-now moment is everything. Scriptures are snares for the mind's entanglement—a favorite Zen picture shows a Zen monk tearing up a Buddhist scroll. Even concepts are to be shunned as far as possible. "Emptiness" is looked upon by the Zen Buddhist as the closest thing to truth.

Zen has no theology—the existence of God is neither affirmed nor denied—nor liturgy, beyond the act of meditation itself. Hence there are no Zen churches or

* Not to be confused with Shin Buddhism, a liberal, elastic sect which comprises most of the 60,000 Buddhists in the U.S., a majority of them West Coast Nisei.

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CAPITAL FOR CULTURE

Houston Museum on Edge of New Epoch

By Charlotte Phelan

Houston's Museum of Fine Arts is poised on the threshold of a new and exciting epoch.

Nearing the climax of an exuberantly extensive expansion and renovation program, the organization is already accelerating its other functions to keep pace with what can only be described as phenomenal progress.

The upsurge began in 1955, when the museum became the recipient of three gifts.

Miss Nina Cullinan gave the money for a much-needed new wing, named in honor of her mother and father, the late Joseph S. and Lucie Halm Cullinan, and which will be opened this next fall. Miss Cullinan also provided a \$100,000 endowment for Cullinan Hall maintenance. The new hall will be used principally for exhibits.

Mrs Harry C. Wiess gave the museum \$100,000, as did Mrs Jesse H. Jones and the late Mr Jones, for the modernization and air conditioning of the existing museum plant, for more compatible consolidation with the new wing.

THE NEW Wiess Gallery, which is now the home of the Straus Collection, opened Jan 13. The Jones Lecture Hall opened Jan 15 and the Jones Galleries will be opened in March.

Meanwhile, Mr and Mrs Harris Masterson gave the museum \$35,000 to pay for the conversion of old studios into an already bustling Junior Gallery, which opened Jan 26.

So now, building-wise, the Museum of Fine Arts compares handsomely with those of other cities in Houston's population and economic class.

What is the next step?

Money.

IT'S AS simple as that: Money for expanded maintenance, money to add new treasures to the permanent collections, money

for special exhibits, which are the vitality of any successful art program, money for local shows, to stimulate the production of local art, money for the art school, money to keep the Junior Gallery bustling, money to increase tours for children — from last year's 17,000 ever upward.

The Houston museum does not have Kansas City's Col William Rockhill Nelson's \$12 Million, nor Cleveland's Leonard Hanna Jr's \$20 Million. (The Houston museum's endowment fund is less than \$200,000.) Nor does it have an art museum tax worth \$340,000 annually as Saint Louis has. There is no "cultural community chest" here, as there is in Cincinnati, to give the museum \$60,000.

It doesn't have Denver's annual city subsidy of \$132,600, nor even Dallas' \$65,365. The Houston's appropriation from the city is \$20,000, and it is grateful for it.

TO FULFILL all the possibilities of its expanded status the museum needs \$125,000 in public contributions, for which it is now campaigning.

A successful drive will put the museum on a comparatively modest \$226,029 annual budget, which is dwarfed by the \$655,670 greater Cleveland's 1,668,000 inhabitants provided its museum in 1957, the year before the Hanna windfall.

And, while the Houston museum shows its youth (the Saint Louis was founded in 1879, the Houston in 1924) and economic limitations in certain areas, it could make some of the older and wealthier ones look to their laurels in certain others.

IN THE REALM of special exhibitions, for example, Houston

sings.

Director Lee Malone and his colleagues have shown resourcefulness and energies in conceiving and assembling special shows here that surely cannot have escaped the attention of, say, Cleveland. A preponderance of the Ohio museum's exhibitions last year were circulating shows which had been assembled elsewhere—and most of which, incidentally, have been seen in Houston, too.

But Houston also had the "Three Brothers" Show, works of the Duchamp-Villon family, shown during the American Federation of Arts convention last

spring. The exhibition was Houston's idea and it was shared with the Guggenheim Museum in New York at the suggestion of Marcel Duchamp, one of "the brothers," who assembled it.

THE GULF Caribbean Show of 1956, a survey of the works of artists in countries and states abutting the Gulf of Mexico and Caribbean Sea, was a Houston idea and assemblage that was so successful that it later toured five other museums and will now become a biennial affair. Brown and Root was the sponsor.

Then, there have been "Paul Gauguin: His Place in the Meet-

ing of East and West," which borrowed from the Louvre itself, "Chagall and de Chirico: Masters of Modern Symbolism" and "75 Years of Sculpture."

The Houston MFA nurtures precinct and regional art with tenderness and enthusiasm. A \$300 purchase prize sponsor of the Texas Show (Texas Painting and Sculpture Annual), the museum also sends along \$100 awards from Foley's and Schlumberger and two \$100 awards from Humble.

IT PAYS another \$100 in expenses for the annual show, which now originates at the Dallas Museum of Fine Arts in order to coincide with the State Fair of Texas and to reap the Fair's resultant \$1,000 first prize contribution.

The museum also stages the Houston Artists Exhibit every year, which offers some \$1,300 in purchase prizes and cash awards, and the annual Easter Art Exhibit, which is underwritten by The Houston Post, who gives approximately \$500 for purchases and awards.

In any of its local shows, incidentally, the Houston museum does not charge the usual commission for the sale of works of Houston artists. Others, it does.

DONORS HAVE been almost wholly responsible for the distinguished permanent collections of the museum.

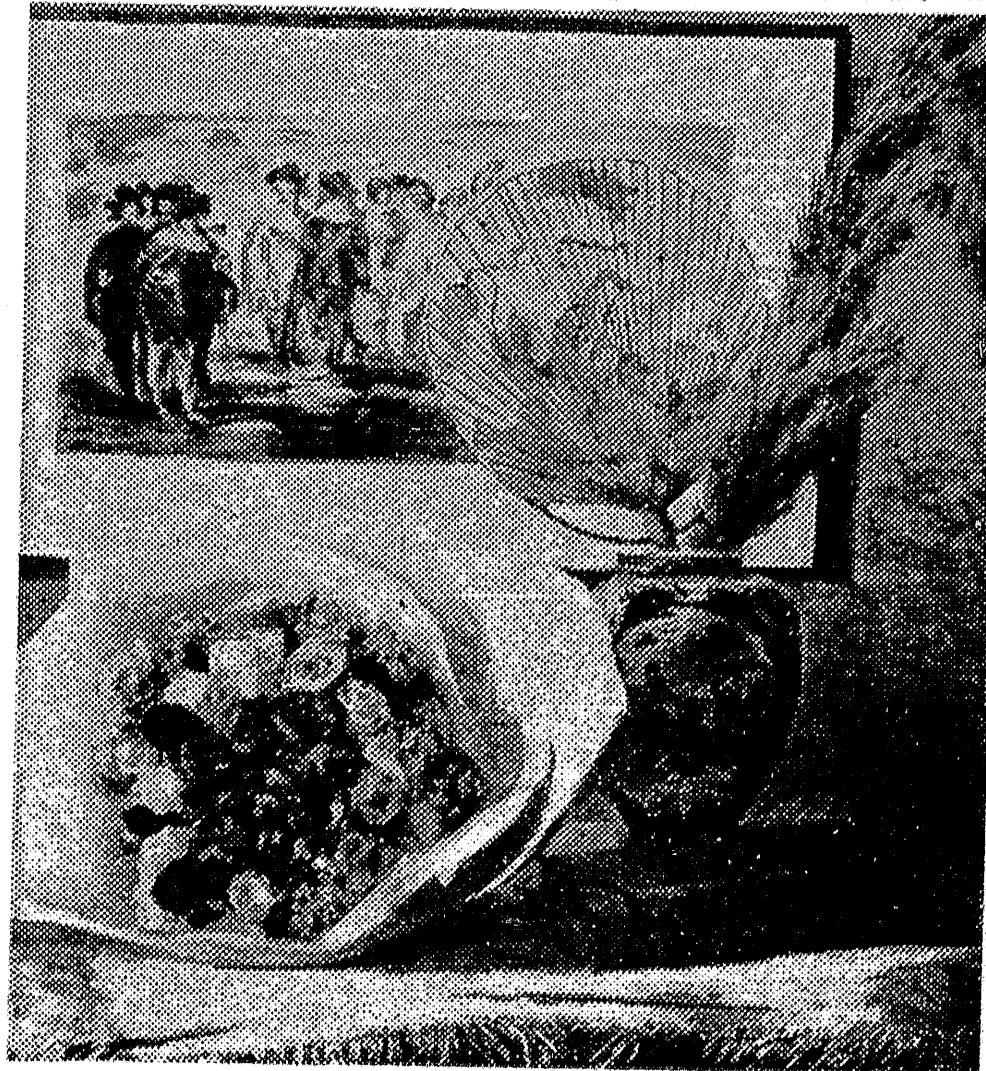
They include the Annette Finigan Collection of Egyptian, Greek, Roman and Byzantine artifacts, Persian and Indian textiles and brasses and a lace exhibit.

The Remington Collection, given by the late Will and Mike Hogg, and consisting of 67 paintings and drawings and one bronze, is the finest public collection of the celebrated interpreter of the American West anywhere.

THE BAYOU Bend Collection

Continued on Page 8

NOW—PAGE 5



RENOIR'S 'NATURE MORTE AU BOUQUET'
'Still Life with Bouquet'

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BLUE CEZANNE—'Madame Cezanne en Bleu,' by Paul Cezanne (1839-1906), hangs in the Museum of Fine Arts' Robert Lee Blaffer Memorial collection. The collection, the gift of Mrs Blaffer and

other members of the family, is housed in the museum's Blaffer wing, given by Mr and Mrs John H. Blaffer in 1951. The Blaffer collection also includes works by Renoir, Frans Hals and others.

Fine Arts

Continued From Page 5 of prints and drawings includes those by Picasso, Matisse and Maillol, while the Bayou Bend Southwestern Indian Arts group has pottery, jewelry, Kachinas and paintings. The collections were the gift of Miss Ima Hogg, whose home with its outstanding collection of Early Americana, will eventually become a branch of the museum.

PAGE 8—NOW

The Edith A. and Percy S. Straus Collection, now housed in the new Wiess Gallery, gives the museum solid representation in Italian Renaissance paintings and bronzes, and Flemish, German, English and French paintings.

The Robert Lee Blaffer Memorial Collection was begun by Mrs Blaffer in 1947 and has been added to by her family. Its works are primarily modern French, with the addition of Goya, Frans Hals and Van Dyke.

A Samuel H. Kress Collection

of later Spanish and Italian Renaissance treasures has been on long-term loan to the museum from the Kress Foundation. It will be rehung in the Jones Galleries when they are opened next month.

The museum's collections are valued at \$5 Million.

THE HOUSTON museum has a strong membership, which has 2,330 names of contributors on its roster, a roster which puts something approaching \$35,000 into the museum's operating fund. This sounds good until one

remembers the \$87,391 and the 7,394 members in Cleveland, or the 750 members in Kansas City, who put up \$15,000, or Saint Louis' 2,493 Friends, who give \$63,901 to its City Museum.

The museum's education department has flourished under the direction of Ruth Uhler, who now is curator of the Junior Gallery.

Like other museums, Houston's has its quiet gifts and givers, who see to it that art objects are systematically and continuously being added to the collec-

tions. They see to it that the accessions program is never stagnant, nor even static.

As a consequence artworks valued at \$170,000 went into the museum's various departments in 1955; \$183,575's worth in 1956, and, in 1957, a whopping \$223,675 accounted for acquisitions.

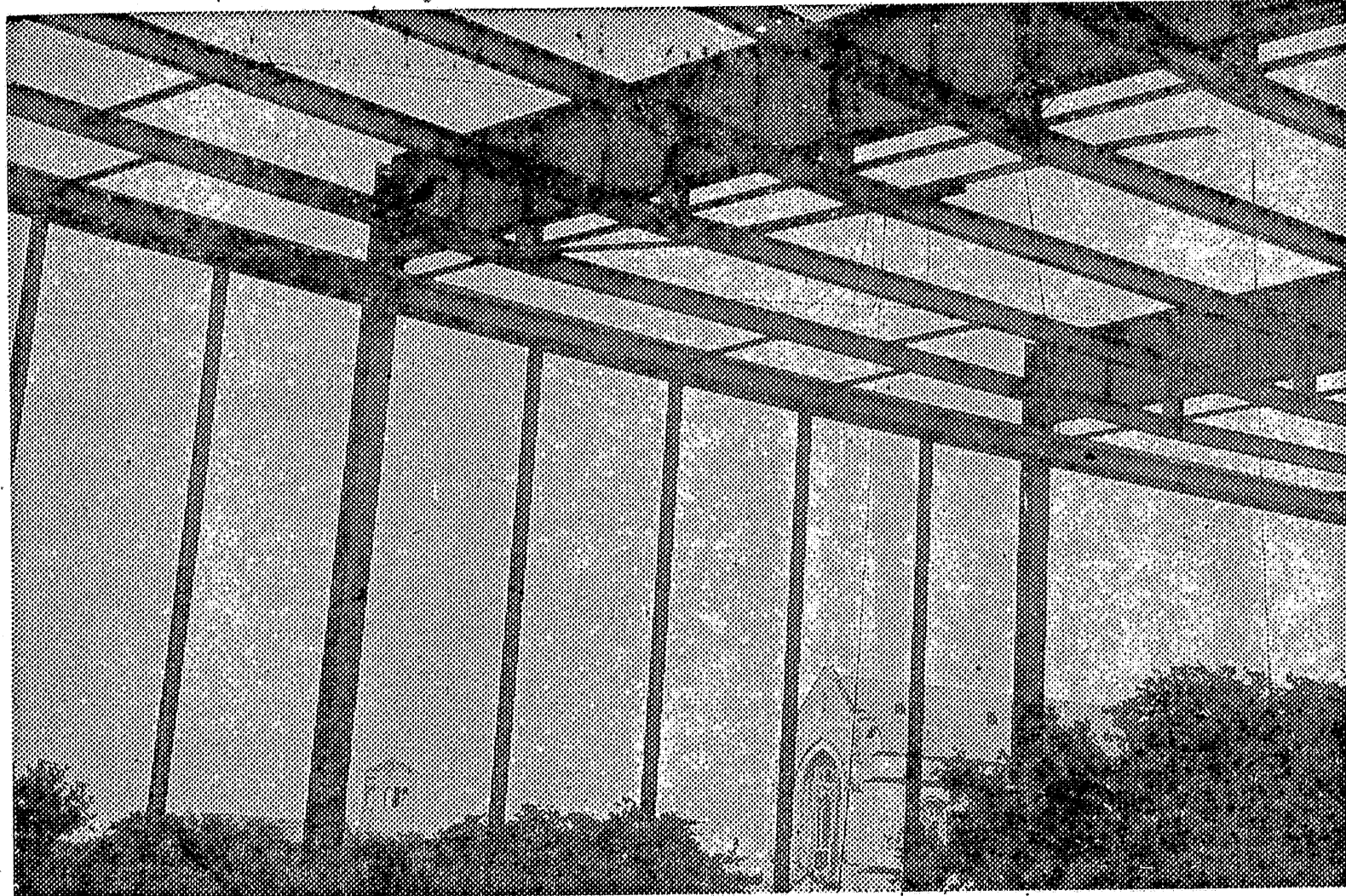
Which must have been gratifying for the 100,000 callers at Houston Museum of Fine Arts last year and which might be more emphatically so next year, and the next, and the next.

End of Series

THE HOUSTON POST

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BEAMS RISE FOR NEW CULLINAN HALL
To Change Shape of Museum

THE SPOTLIGHT

Expect Major Changes When Museum Opens

BY ANN HOLMES
Fine Arts Editor

In a mere eight weeks the apparent long snooze of the Museum of Fine Arts will be over.

The museum's galleries—closed to the public since last spring—will throw open their doors again and a bright program of year-round activities will be under way.

The giant Mies van derRohe structure on the Bissonnet St. side, called Cullinan Hall, will continue under construction until July and is expected to be opened at formal ceremonies next October with a major and significant exhibition.

However the central gallery of the museum and other facilities will open in mid-January and will trigger a series of openings which will con-



tinue for 10 months until all parts of the air-conditioned museum are open.

On Jan. 13 the refurbished downstairs main foyer will contain an exhibition of paintings by Francesco Gardi, 18th Century Venetian artist famed for his canal scenes.

This main foyer has been simplified and refloored with terrazzo. Its Milles fountain has been removed and will be placed in a sculpture court now being designed by Mies

van der Rohe for the triangular south part of the museum grounds.

A brilliant social event is being planned in connection with the Guardi show—a masked Venetian party in the spirit of the memorable fetes held in the famed palazzi along the Grand Canal. Tentative date for the affair is Jan. 13 in the Wiess Gallery, former Gallery A, directly above the museum's central foyer.

Mrs. Harry C. Wiess gave \$100,000 toward the remodeling of the museum's older portions as did the late Jesse H. Jones and Mrs. Jones.

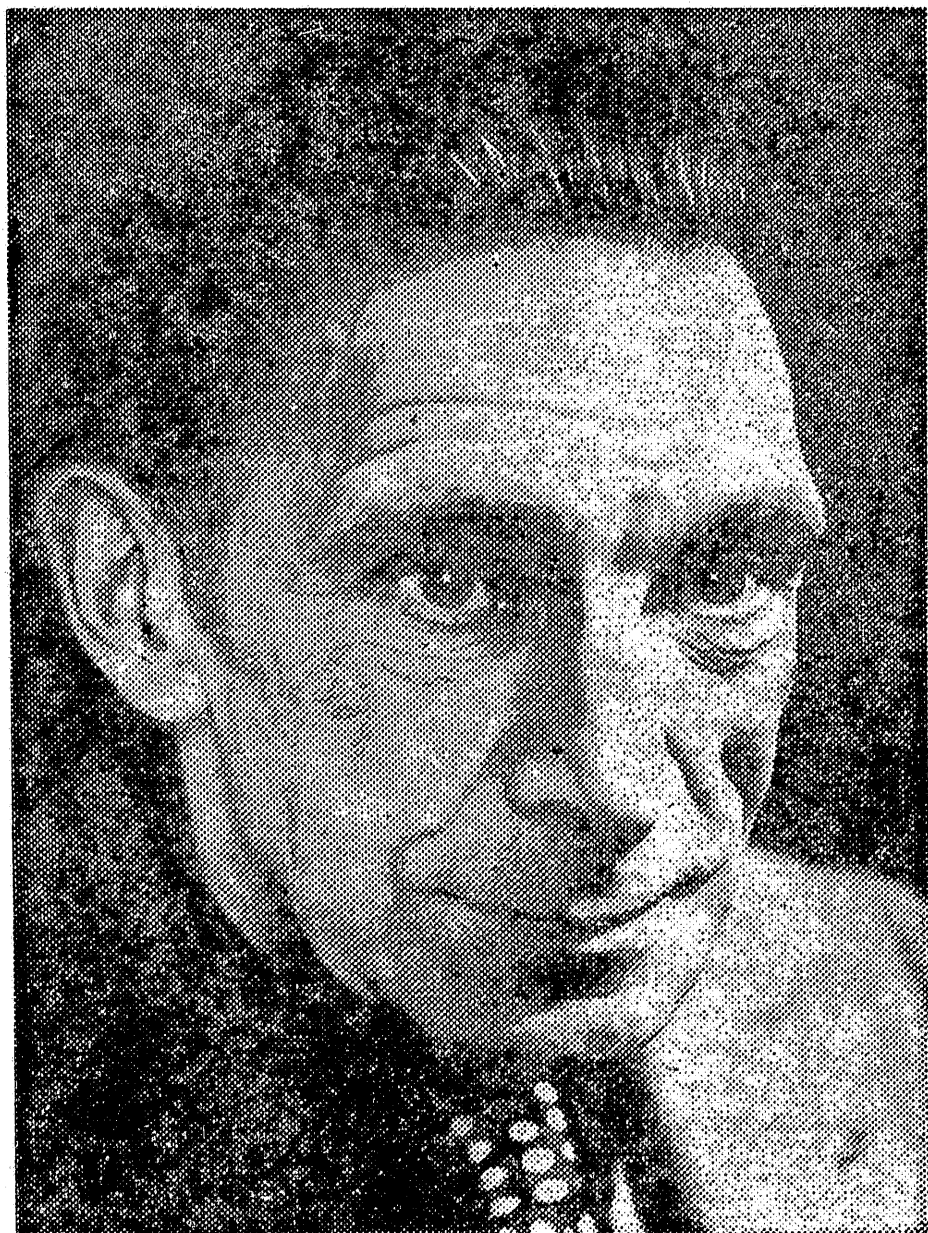
A much-needed new facility in the museum will be the Jones Lecture Hall, a tiny theater in the museum's west wing downstairs. Handsomely appointed with blue carpeting, mahogany paneled walls, it has recessed lighting and a small stage. The Jones Lecture Hall will be initiated by a noted authority, Eric Newton, art critic of the London Times. He will speak on Venetian art Jan. 14 at 8:30 p.m.

ITALIAN FILMS

Two special films will be shown at the museum to mark the celebration, too. On Jan. 15 at 8:30 the films will feature the famed Palio of Sienna, annual running of the horses in the public square with participants wearing medieval costumes, and "Streets of Venice." These are to be open to the public, and will be shown in the lecture hall.

The upstairs galleries, on the Montrose side of the museum, will reopen March 2, and will be known as the Jones Galleries. Though the new lighting has been installed, the Jones Galleries final decor is being held up pending the arrival here of raw silk being especially woven in India for the galleries.

The Wiess Gallery will be a handsomely formal room, its walls covered with off-white



ERIC NEWTON
Critic to Initiate Jones Lecture Hall

HOUSTON SCENE

Local Groups Set Musicale, Opera, Play, Concerts

The Jewish Community Center Music Series will present Fredell Lack Eichhorn, violinist; Albert Hirsh, pianist; and Marion Davies Bottler, cellist, in a concert at 8:15 p.m. today.

The concert will be played at the center, 2020 Hermann Dr.

On the program are a Beethoven Sonata, a Shostakovich sonata, and a Trio in C Major, Opus 87, by Brahms.

'Portrait'

The Country Playhouse will present "Family Portrait" Dec. 3, 4 and 5 at the Memorial Drive Elementary School.

Mrs. Robert T. Williams will direct. Talmage Sands is cast in the leading role.

Band Concert

The University of Houston Band will give a concert at

8:15 p.m. Thursday in Cullen Auditorium.

They will play an excerpt from Wagner's "Parsifal," Rossini's Overture to "La Cenerentola," Grainger's "Lincolnshire Posy," Holst's "The Planets," and Jacob's "Flag of Stars."

Musicale

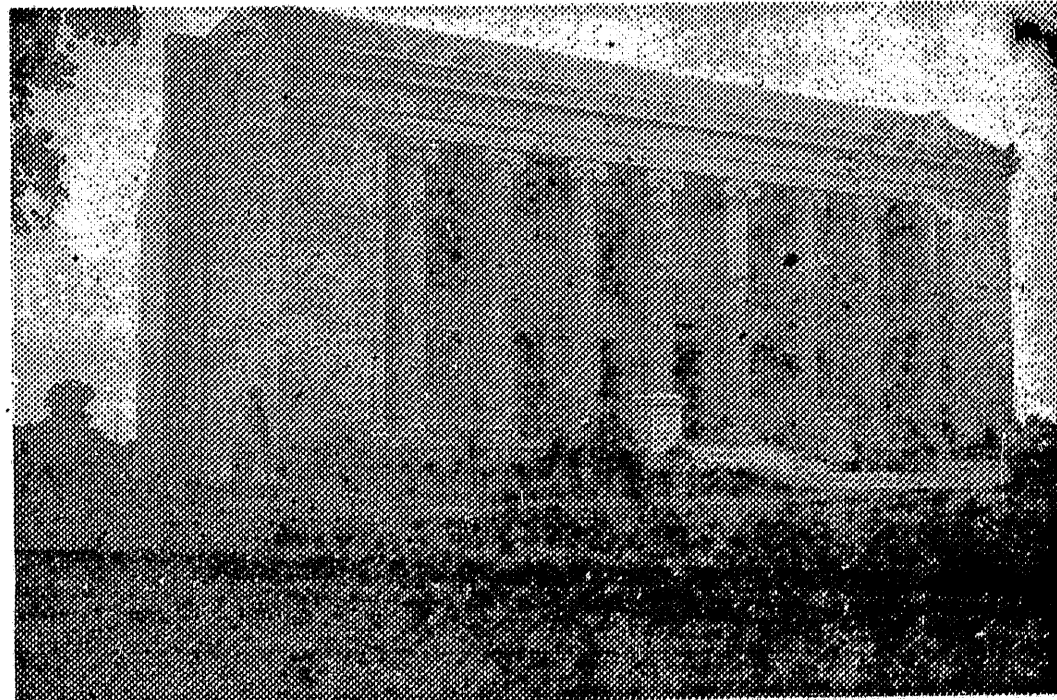
The music department of St. Agnes Academy will present a fall musicale Monday in the school auditorium, Cleburne at San Jacinto, at 8 p.m. The program will include selections by the Pius X Schola, the St. Agnes Glee Club.

Opera

Dorothy Reed Mullen, mezzo-soprano, will sing the mother role in "Amahl and the Night Visitors" in the University of Houston opera department's presentation, beginning Dec. 6, for five performances.

'Messiah'

A 115-voice chorus will perform Handel's "Messiah" at 3:30 p.m. and 7:30 p.m. Dec. 1 at the First Methodist Church.



MUSEUM'S FIRST SECTION
Early Pride of the City

damask. The floors have all been newly laid, an intricate hardwood design in parquetry.

A Children's Gallery will open in the Main St. wing on Jan. 25 and 26, featuring an Indian Festival showing the arts of Indians of three different parts of the country. Famed Indian dancers will be on hand as will silversmiths, weavers, sandpainters to demonstrate the lore of the Indians.

When the new Cullinan Hall opens next Fall, it will be the setting, along with the central foyer of most visiting and temporary exhibitions.

A new arrangement of the other galleries will make possible the following specialized displays on a permanent basis: the fine dark Italian Renaissance paintings presented against the light damask walls of the Wiess Galleries, with the famed bronzes—Cellini, and Michelangelo works—on tables in the sparsely furnished Wiess room.

JONES GALLERIES

The Kress Collection will be shown in the Jones Galleries, with the Remingtons on view in the back Jones Gallery, formerly gallery E. The Blaffer Collection will remain in the Blaffer Room, while Contemporary exhibitions will be seen in the two galleries

near the Blaffer Room where the Kress Collection was previously seen.

Corridors and special exhibit corners have been worked out to make possible separate and specialized displays of Egyptian, Oriental-Byzantine, Flemish-Dutch, Spanish and Pre-Columbian works in the permanent collection.

NEW PHILOSOPHY

By the new plan when all parts of the museum are complete and opened, Director Malone indicates a new philosophy—bigger and more significant shows to remain here for longer times, and thus fewer in number.

With all the museum air conditioned, it is planned to operate all year with activities to interest art lovers during the summer months, too.

David Haid, assistant to Mies Van der Rohe, has said the new wing is proceeding on schedule and that it is, in its skeletal form, "everything Mies hoped it would be." The perpendicular beams bisecting the great walls of glass, ideally carry out the classic line denoted by the Doric and Ionic uprights of the older building and the splendid edifice on the green island where Main flows into Montrose is due to be one of the busiest and most interesting buildings in Houston very soon now.

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ABOUT ART

Museum Move Begins

By CAMPBELL GEESLIN

The staff of the Museum of Fine Arts has begun the transfer of its permanent collections from temporary storage quarters to the museum's newly refinished permanent rooms.

The floors in the Blaffer corridor are being scraped and finished. The Wiess Gallery, in which the Straus collection will be exhibited, has its lighting equipment installed and next week the white brocade goes up on the walls.

The schedule of openings begins soon after the new year with the preview, Jan 13, of the Wiess Gallery. A Venetian mask party for members will be held there to open the Guardi exhibition in the downstairs foyer which has received new floor and walls. The marble staircases were being scrubbed and bleached out last week.

On Jan 14, a lecture by Eric Newton will open the Jones Lecture Lounge, formerly the library. That room is complete except for the installation of the carpeting and chairs.

The Junior Gallery, made possible by a gift of Mr and Mrs Harris Masterson, will open with an Indian Festival, sponsored by the Junior League, Jan 25.

Exhibits in Austin

On display in the Laguna Gloria Art Gallery in Austin is an exhibit of paintings — totally abstract — by Jeanne Boardman and Lester Knorr. It will continue to Jan 2 of next year.

Also at Laguna Gloria are paintings by five Dallas women: Ethel Broadnax, Dorothy Poulos, Ruth Tears, Bitty Winn and Mildred Warlick. In the craft gallery is a loan collection from the School for American Craftsmen of Rochester, NY.

At the Elisabet Ney Museum in Austin is a collection of paintings and pastels by Bruno Beran.

In the Driskill Gallery are paintings by Maude Folmar, Elizabeth Keefer Boatright, P. Ganter West and Griffith Gates.

For Children

In New York City at Museum of Modern Art is the Children's Holiday Carnival which combines a play area equipped with toys designed by artists with a creative workshop furnished with various media for making paintings, collages and mobiles.

Stravinsky Art

Vera Stravinsky, wife of the composer-conductor, Igor Stravinsky, who will be in Houston next month to conduct the Houston Symphony Orchestra, will be recognized at the same time by an exhibition of her paintings.

Mrs Stravinsky has only recently turned to painting. Prior to her marriage she was a Parisian fashion designer. She has had exhibits of her work in Athens, Rome, Paris, New York, Santa Barbara and Santa Fe.

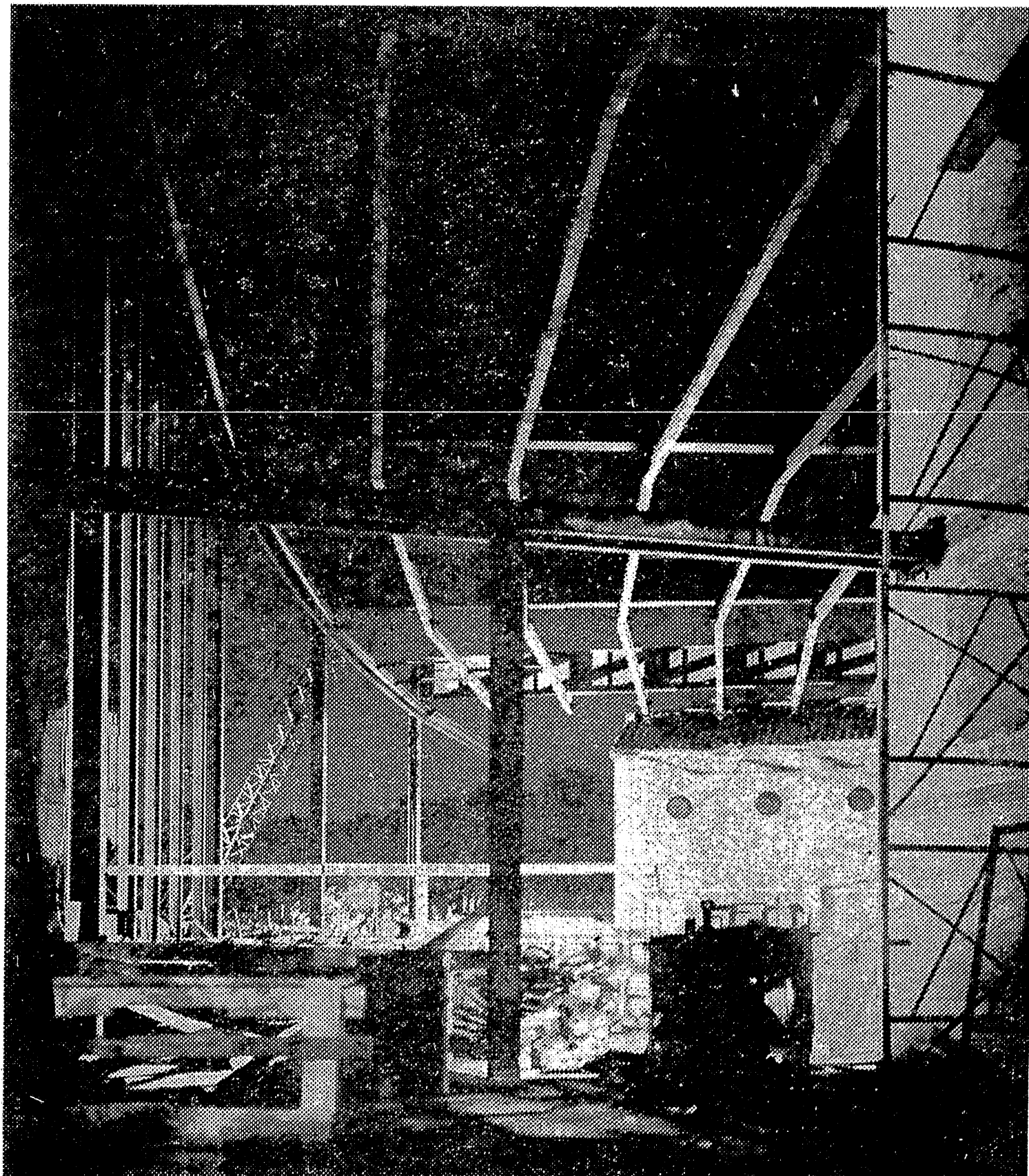
Sharing gallery space with her, in the exhibit that will open in the Cushman Jan 5, will be the work of the French Expressionist Claude Venard.

Taubes To Lecture

Frederick Taubes, artist, lecturer and art writer, will conduct classes at the Art League from Jan 20 through Jan 26.

There will be both morning classes and evening classes.

To make your reservations or for further information concerning the session next month call Mrs Inez Lewis at HOMestead-5-3752.



CULLINAN WING CONSTRUCTION AT MUSEUM OF FINE ARTS
Photographer Don Haydu Took Structure at Night With Existing Flood Lights Only

SUNDAY, DECEMBER 15, 1957.

NOW—PAGE 9

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NINA CULLINAN PAPERS

Filmed by the Archives of American Art,
Smithsonian Institution. Lent for filming
by Miss Nina Cullinan, Houston, Texas in
March, 1979.

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NINA CULLINAN PAPERS

Contents in order of filming:

1. Correspondence
2. Scrapbook and Clippings
3. Photographs

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Lina Wilson

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1912

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THE BOARD OF TRUSTEES OF THE MUSEUM OF FINE
ARTS OF HOUSTON CORDIALLY INVITES YOU TO THE
OPENING OF
CULLINAN HALL
GIVEN IN MEMORY OF
JOSEPH STEPHEN AND LUCIE HALM CULLINAN
AND THE EXHIBITION "THE HUMAN IMAGE"

Friday, October 10
Entrance on Bissonnet

8:30 o'clock
Dress Optional

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ADDRESS BY

PERRY T. RATHBONE, DIRECTOR
BOSTON MUSEUM OF FINE ARTS

4:00 o'clock
Jones Auditorium

Saturday, October 11
Admit two

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Introductory remarks made by
Frank Wells (then president of Museum
of Fine Arts) before introducing Miss Van der Roste
(at the dedication of Cullinan Hall) October 1958

MISS CULLINAN, MR. CHAIRMAN, MR. VAN DER ROHE, YOUR HONOR
THE COUNTY JUDGE, AND OTHER FRIENDS OF THE MUSEUM OF FINE
ARTS HERE ASSEMBLED:

One of the problems that has plagued all republics
and many lesser institutions is what in the wide world to
do with ex-presidents.

I suspect that one of the most effective methods
of disposing of them is by assassination brought on by
permitting them to make long-winded speeches at gatherings
like this.

Therefore, as a matter of self preservation, I
shall be brief.

Moreover, we are here to do honor to what fills
and pleases the eye, and not what jangles the ear.

To those of us who have known about the magnificent
structure we are soon to enter ever since it was a vision
of Miss Cullinan, this occasion has a heartwarming personal
significance. As a worthy descendent of one of the strong
pioneer families that built Texas, Miss Cullinan has combined
wisdom with generosity, but she has done it in such a
captivating, modest, sweet-spirited way as to convince us
that there is no other person in the world quite ~~like her~~.
equal to her.

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And to the smart-chat writers who caricature Texans, I say that she is the kind of Texan that they have not only never known, but never even dreamed of.

However, this occasion has more than a delightful personal significance. In opening Cullinan Hall, we are taking an important step in bringing about a Golden Age, for the lasting benefit of the humanities, for increased wisdom and for culture. This city and area have grown and prospered, through industry, hard work, natural resources and, if you will, good luck. Fortunes have been made. And they have been channelled first of all, as is mete and right, to acute human needs, to hospitals, churches, and educational institutions. Now they are entering the field of culture, of music, form and color, in donations to museums, symphonies, grand opera and local theatres.

In this connection, I think there is an acknowledgment that should be made to the citizens of this community who pay most of our taxes and support our civic institutions. I have had a good deal of experience in raising money. One of my children had and was miraculously saved from the effects of paralytic polio, and after that raising money to fight polio became a sacred mission. And, of course, the presidency of any institution like this Museum is a money-raising job.

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I have never been to a worthwhile citizen of this community to raise money for a public cause that I didn't get in and receive careful, courteous attention. And I have rarely come away without getting about as much as that person really ought to have given. I didn't always get it the first time, especially from those who came up the hard way and made it themselves. But in the end, you can count on the monied people of Houston to do the right thing. They are not the haughty darlings of long inherited wealth and entrenched privileges. They are humble and open handed in the present of their personal good fortune.

So now we find these people recognizing that to make and preserve the things that please the eye are ingrained human pursuits, older than the written history of the human race. They date back to the images of bison and deer scratched by prehistoric man on the stone walls of caves, and colored by crude pigments dug from the earth.

I have spoken of Miss Cullinan's combination of wisdom with generosity. When she came to do something for this Museum, she did not want to create a cave or mausoleum in which to store objects of art. She wanted exhibition space that would really show what the artists

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had created. So we have this hall with its breathtaking height, space and lighting. To make sure she got the best, Miss Cullinan specified that the architect should be one of international reputation. Such an architect was chosen by a committee of architects and engineers after thoroughly canvassing the field.

It is now my pleasure to present the creator of this Hall, this man of international repute, Mr. Mies van der Rohe.

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Christ Church Cathedral Parish

1117 TEXAS AVENUE
Houston, 2, Texas

October 30, 1958

Miss Nina Cullinan
3694 Willowick Road
Houston 19, Texas

Dear Miss Cullinan:

I highly appreciated your gracious note and am indeed grateful for your thought of me in writing. It was a great privilege and high honor to have part in the dedication of Cullinan Hall. Because of my friendship with so many of your family, I was doubly grateful to have this opportunity.

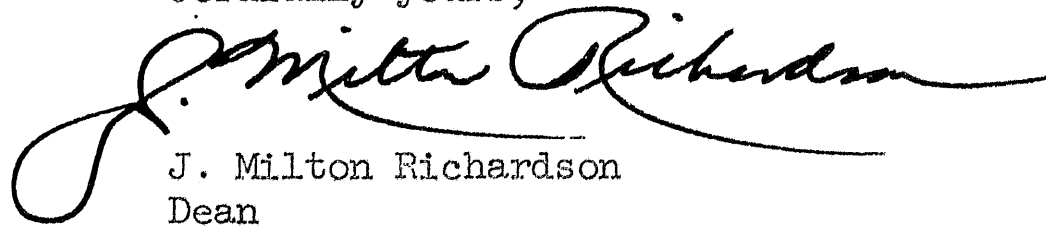
I am glad that you felt the invocation appropriate and meaningful and am so glad to find that I still had the notes that I had made where I think I have been able to reconstruct the prayer almost exactly as I gave it. In the rather too hurried way I normally have to do things, this would usually have not been possible but I am particularly glad that I kept these notes and am able to give you a copy of the prayer since you wish to have it. I am enclosing it and am delighted to let you have it.

Please let me tell you again how highly I admired Cullinan Hall. I think literally everyone was thrilled with it and everyone was grateful for your insight and generosity in providing this magnificent addition to Houston's cultural life.

The occasion of writing this letter affords me an opportunity to say how much it means to me to see you so frequently in the congregation of Christ Church Cathedral. To see you, Mrs. Wray, Mrs. Cravens, and Mrs. Craig Cullinan, Jr. here so frequently means a great deal to me. I just wanted to express my appreciation for having all of you so often in the Cathedral.

With warm regards, I am

Cordially yours,



J. Milton Richardson
Dean

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Christ Church Cathedral Parish

1117 TEXAS AVENUE
Houston 2, Texas

O God of unchanging power and eternal light, from whom every good thing hath its beginning and receiveth life and growth, we pray Thee to send Thy blessing upon this building and all who shall use and enjoy it.

Grant that all who enter here to learn and to work and to love that which is beautiful may be ennobled by the beauty of this place and bound together in the fellowship of Thy love.

We thank Thee, O God, that Thou didst puttest into the heart of Thy servant, Nina Cullinan, to build and dedicate this building. Let Thy blessing be upon her and accept her offering and grant that all they who shall enjoy the benefit of this gift may show forth their thankfulness by using it for the purposes for which it is intended.

And we would remember before Thee, O Lord, Thy servants, Joseph, Stephen and Lucie Halm Cullinan. We praise and bless Thee for all that was good and fine in their lives commemorated this day and we pray Thee that having opened to them the gates of larger life Thou wilt receive them more and more into Thy joyful service.

Bless us in this meeting and grant that the words of our mouths and the meditations of our hearts may be always acceptable in Thy sight, O Lord, our strength and our Redeemer.

Amen

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Honored Guests.

This is a very happy day for me. It was a great honor to be asked to design this addition to your museum. Now that Cullinan Hall is finished, I am delighted to have this opportunity to express my appreciation for the help and support I have received from so many of you.

I want particularly to thank Mr. Coates and Mr. Hudson for their understanding and valuable cooperation at the beginning of this project. And all the way through, for more than four years, the faithful support of Mr. Malone and the members of the Building Committee, particularly Mr. Neuhaus and Mr. Todd. I have always said that a building could be no better than the client.

I want to thank my Houston Associates for their splendid cooperation--especially Mr. Howze, who was in charge of this building.

To Mr. David Haid, my assistant, I wish to express my warm appreciation for work that was certainly above and beyond the call of duty.

And now--most important of all--I come to Miss Nina Cullinan, whose generous gift made this building possible.

In older times it was the custom, when a building was completed, for the architect to present to the donor the key to the building. Since I have always liked this custom, I have ordered a golden key for Miss Cullinan. I have chosen gold not for its brightness, but for the more hidden qualities of this metal--purity and durability. It is my hope that these qualities may find expression in the meaning this hall may have for the community through the years--and in the work that will be done in it.

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If these qualities do find expression here, then this Hall will be indeed a noble memorial to your parents.

Miss Cullinan, may I give you the key to Cullinan Hall?

Speech by Mies van der Rohe
Dedication of Cullinan Hall
Museum of Fine Arts of Houston
Houston, Texas
October 10, 1958

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NINA CULLINAN PAPERS

Filmed by the Archives of American Art, Smithsonian Institution. Lent for filming by Miss Nina Cullinan, Houston, Texas in March, 1979.

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NINA CULLINAN PAPERS

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2. Scrapbook and Clippings
3. Photographs

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Miss [illegible]

Clippings

1930

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0176

\$625,000 Museum Wing Honors J. S. Cullinan, Former Limaite

The new \$625,000 Cullinan wing on the Houston Museum of Fine Arts, pictured and described in the Feb. 2 Time Magazine art section, is the result of a donation by Miss Nina Cullinan, daughter of the late Texas oilman, Joseph Stephen Cullinan who lived in Lima in the 1890s and married Lucy Halm, a Lima native.

C. L. (Mac) McCray, 430 S. Rosedale Ave., visited the Cullinan family at their estate in Houston in 1926. His father, the late Michael McCray, one-time superintendent of the Buckeye Pipe Line Co., went to Texas at Cullinan's invitation and worked for a short period as head of Cullinan's Texas Co. Pipe Line, until illness forced McCray's resignation.

Nina was named after her mother's best friend in Lima, the late Mrs. Nina Purtscher Stueber, whose daughter, Mrs. Martha Stueber Fisher, now living in the southwest, still visits here in the summer.

Time Magazine's article pointed out that one of the world's most famous architects, Chicago's Ludwig Mies van der Rohe, 72, whom fellow architects rank with Frank Lloyd Wright and Le Corbusier, designed the Cullinan wing for the museum, based on Mies' unique principles of what a museum should be—a floor slab, columns and a roof plate.

The new hall is supported by four 82-foot girders above the roof, leaving 10,000 square feet of column-free space beneath a 30-foot

ceiling. Opening to the north is a curving facade of gray-tinted glass which has become the main museum's entrance.

There are a few touches of elegance, the article points out: Roman travertine on the entrance stairs and terrace; green Venetian terrazzo floors.

Museum director Lee Malone says: "All this space is so majestic, so flexible." The first exhibition of 60 ultra-modern paintings was hung from the ceiling on picture wire to provide an installation as nearly invisible as the museum's own structure.

McCray, who has done consider-

able research on the life of Nina's father, adds that Cullinan and his own father were best of friends, having worked in Pennsylvania together before coming to the Ohio oil fields in the late 1880s. They roomed together in Findlay in the 1890's.

The late A. T. MacDonell, father of James A. and A. D. MacDonell of Lima, also was a good friend of Cullinan and the two men courted their future wives together in Lima.

He and his family left Ohio in 1895 for Texas, where Cullinan formed first the J. S. Cullinan & Co., then the Corsicana Petroleum Co., then the Texas Fuel Co. and Producers Oil Co. With several other financiers, he organized the Texas Co. (Texaco), later resigned and on his own formed the

American Republics Corp. and headed Galena Signal Oil Co. until his death in 1937, at the age of 77.

Findlay Pair Fined For Theft Of Auto

Two 17-year-old Findlay youths were found to be juvenile delinquents after a hearing on charges of auto theft in Allen County Juvenile Court.

Judge Paul J. Rockey ordered Harold Eugene Ritter and Raymond Carl Thomas to pay fines of \$50 each. The fines were suspended, providing each make restitution for damages to the car.

The two still face charges in Hancock County. The boys admitted stealing a car belonging to Margaret F. Singlar from in front of 687½ S. Main St. Jan. 25.



JOSEPH S. CULLINAN

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0177

ART

The Big Room

What form should a museum take in mid-century? There is the palace—a grand gallery with lofty, vaulted skylights. There is the closed box—an exhibition space sealed off from outside light and divided into cubicles where displays can be lighted with the calculated drama of a stage set. Chicago's Ludwig Mies van der Rohe, 72, whom fellow architects rank with Le Corbusier and Frank Lloyd Wright, accepts neither form. In Mies's view, a museum should be composed only of "three basic elements—a floor slab, columns and a roof plate."

In essence, Mies's concept goes back to the Japanese house, in which anonymous space can serve as living room, dining room or bedroom, depending on what furniture is brought forth. In the same way, Mies's museum area can be divided by partitions to take on the character of whatever is displayed within it.

Mies put his principles into classic but temporary form at the 1929 Barcelona International Exposition with his German Pavilion, a building that proved to be one of the most influential structures of modern times. But for a long time Mies found no time or opportunity to build a permanent museum. His opportunity came when Nina Cullinan, daughter of Texas Oilman Joseph Stephen Cullinan, offered the Houston Museum of Fine Arts \$625,000 to build a new wing.

Last week Texans walking through the new Cullinan Hall found it good. The building is supported by four 82-ft.-long girders above the roof, leaving 10,000 sq. ft. of column-free space beneath a 30-ft. ceiling. Opening to the north is a curving façade of grey-tinted glass which has become the main museum entrance. In such stark simplicity, the touches of elegance—Roman travertine on the entrance stairs and terrace, green Venetian terrazzo floors—take on a rich but restrained resonance.

Museum Director Lee Malone says: "All this space is so majestic, so flexible." To prove it last week Director Malone put on a display of 60 ultramodern paint-

ings (e.g., France's Hans Hartung and Manhattan's Mark Rothki), hung each picture from the ceiling on picture wire to provide an installation as nearly invisible as the museum's own structure. Donor Cullinan said happily: "The new wing is like a great stage which faces the city. Another might have built a nice, safe building. I wanted something that would be contemporary for generations to come." Touring the building in a wheelchair to spare an ailing hip, Mies agrees: "Buildings last so much longer than any function, and you must design with that in mind. Good design does not grow old."

The Corcoran's Century

For a century, Washington's Corcoran Gallery has been a staunch patron of American art. This week it marks its rooth birthday with a two-city celebration: a loan exhibition at Manhattan's Wildenstein Gallery of outstanding pictures drawn from its collection and its regular biennial roundup of contemporary U.S. paintings in Washington. Founder William Wilson Corcoran was a Washington banker so rich and so well connected financially that he could and did underwrite much of the cost of the Mexican War (1846-48). While new-rich American collectors of the 19th century were turning almost exclusively to European art, Corcoran himself chose to concentrate on the new American painters. Stabs and grabs at Europe by later benefactors have filled the Corcoran (on Washington's 17th Street, near the White House) with surprise items ranging from Siense altar panels to French impressionists. Yet the heart of the Corcoran is its American collection, to which it adds every year.

The changes those years have wrought in American painting were made dramatically clear by the shows. In Manhattan, the standout exhibits were Seth Eastman's *Lacrosse Playing Among the Sioux Indians* and Albert Bierstadt's *The Last of the Buffalo*—both brown, spacious, romantic and unabashedly illustrative. The Washington show was long on flat, bright abstractions that would have meant no



"GIRLS FROM FLEUGEL STREET"

more to Eastman and Bierstadt than so many Indian blankets. First prize of \$2,000 and a gold medal went to Walter Plate, 33, for *Hot House*, a big, lush bouquet of thick colors, which thus became the Corcoran's latest acquisition. An ex-marine who studied painting in Paris under the G.I. bill, Plate thinks of himself as "a strictly American painter," by which he means an abstract expressionist. The \$1,500 second prize went, oddly enough, to a bouncy figure painting: Jack Levine's lighthearted *Girls from Fleugel Street*.

Weeding through 1,600 entries, Corcoran Director Hermann Warner Williams concluded that the pendulum may at last be swinging back to Levine's (and Bierstadt's) way. So far, Williams finds this trend toward more representative subjects only partially successful. Says he: "There is a more or less lost generation of young painters who turned up their noses at the basic disciplines of draftsmanship and just jumped into abstraction. Although they are now trying to use figures, they can't make the switch because they haven't had those early disciplines."

MIES VAN DER ROHE'S NEW CULLINAN WING AT THE HOUSTON MUSEUM OF FINE ARTS



Owen Johnson

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THE HOUSTON POST
WEDNESDAY, MARCH 25, 1959

WOMEN

SOCIETY

FEATURES

SEC 2



ROOM WITH A VIEW—Mrs Ben Yeager throws the first shovel load of dirt on one of the six oak trees presented to the Museum of Fine Arts by the Garden Club of Houston. The trees will add distinction to the landscaping outside the museum's Cullinan Wing, and Mrs Yeager will get full enjoyment from the planting, herself, since her home is across the street from the museum.

Junior League, Press Club Parties To Be Zany

By BOBBE LENTZ, Post Women's Editor

Disregarding the adage, March is guaranteed to go out like a lion instead of a lamb—noisily Monday night at the Junior League's talent party, roaringly Tuesday night at the Press Club's gridiron dinner.

And April will take it from there, kicking up her heels indoors and out at dances and luncheons, golf tournaments and swimming parties.

The league members will let their hair down and don zany costumes Monday night, gathering at the Junior League clubhouse to invent the skits they'll present April 18 at their annual Charity Ball. They will be minus their bee-busy information chairman, Mrs C. Pharr Duson. She, Mr Duson and daughters Betty and Molly will spend the Easter holidays in Hunt, returning April 2.

AS FOR THE gridiron dinner, the Standing Room Only sign could go up any minute as an avalanche of table reservations is pouring in for the Press Club's annual fun-poking Tuesday night in the Rice Hotel's new ballroom.

The patrons' list includes the Harris Mastersons, Howard Tellepsens, Oscar Holcombes, E. D. Cummings, Gus Worthams, R. E. Smiths, R. H. Abercrombies, Earl Stoneciphers, Les Tarrant, E. J. Corleys, the Roger Daileys and their guests, the Emmett Mattsons.

Entertaining large groups of guests at the show will be Mr and Mrs R. L. Biggins, the

and Mrs Clarke Polk. They will be hosts for a buffet supper in Memorial Drive Country Club and a theatre party at Theatre Inc.

Two parties will end the month for the Ed Rose family. Son George and his fiance, Sharon Smith, will be honored Sunday evening with a cocktail supper given by Mr and Mrs Howard Stafford in their home. And on Tuesday, Mrs Rose will entertain with a luncheon at The Mayfair honoring Debutante Mary Lou Green.

ANOTHER BRIDE-ELECT, Carol Ann Allen, will be honored Saturday at two parties.

Mrs R. L. Harper and her daughter, Ann, will be hostesses at a Briar Club luncheon, and Mrs Rex Meador and her daughter,

Lynn, will honor Carole Ann with a kitchen shower that afternoon in their home.

The bride-elect, whose marriage to Robert Evans Dailey will be April 3, has named their wedding attendants.

Her sister, Beth Allen, will be the maid of honor, and her brother, Donald Allen, will be a groomsman. The intended groom's brothers, Jack Dailey Jr and Jim Dailey, will be best man and groomsman, respectively.

Their attendants also include Mrs Bradford Crowley, Ann Harper, Mrs Jack Dailey Jr, Mr and Mrs Harold Kingery and Jim Boyles.

Mrs J. W. Dailey Sr of Ripley, Tenn, the groom-elect's mother, will honor the pair with a dinner party at Memorial Drive Country Club April 2 following the wedding rehearsals.

Mrs Dailey Jr and Mrs Kingery will be hostesses for the bridesmaids luncheon April 3 at the Shamrock Hilton.

Old Kentucky Home To Be Southern Museum

LEXINGTON, Ky — (AP) — Ever wish you could turn back the clock and live in the Kentucky of 100 years ago?

Dr Hambleton Tapp will help you do it.

will be labeled and placed in its proper setting in the old house.

Dr Tapp hopes to complete the house by summer. Then he plans to restore slave quarters behind the mansion.

After that, he says, various

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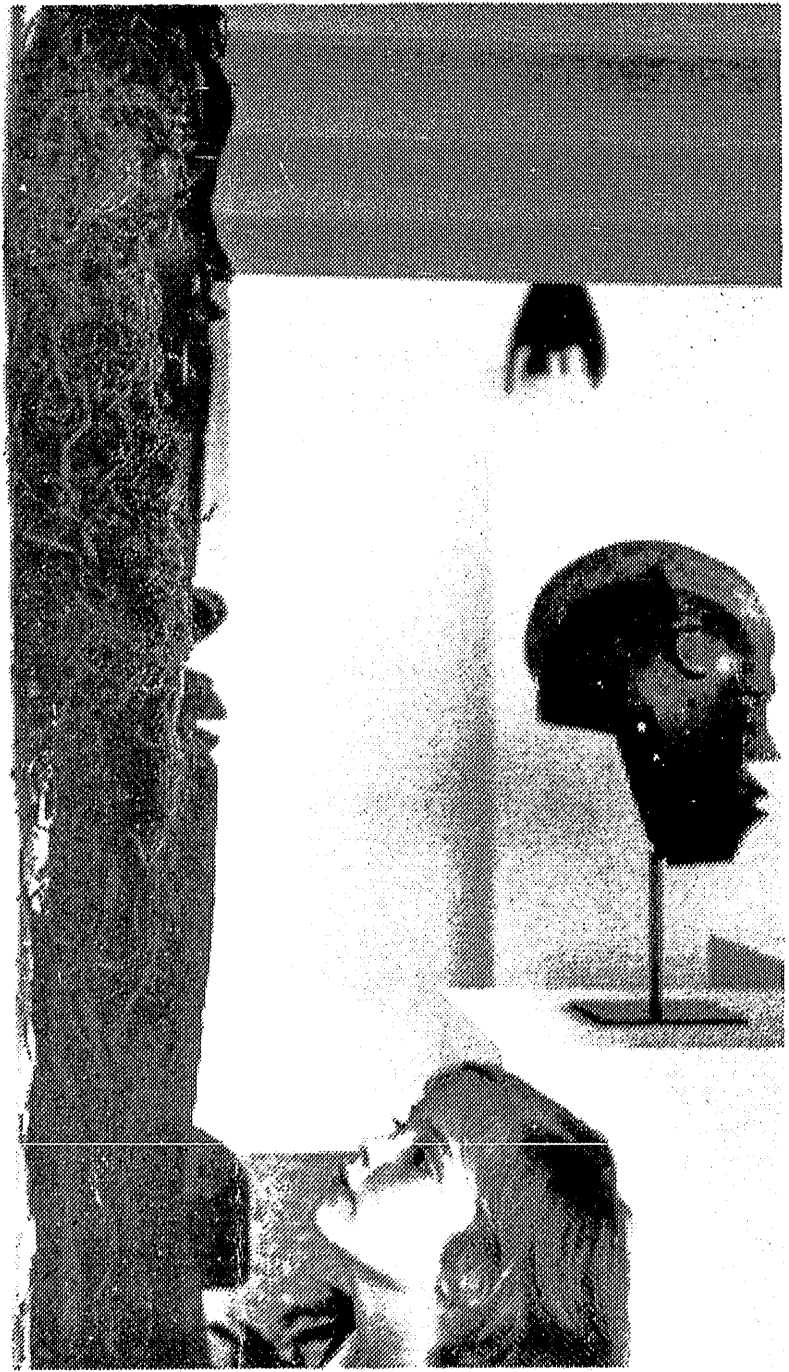
0179

Opening Of "Totems Not Taboo"



CAA Show
In Cullinan Hall

Miss Ima Hogg and Rene d'Harnencourt, director of the Museum of Modern Art in New York attend the opening.



"It's so-o-o-o tall—"



Miss Nina Cullinan studies the catalogue.

All Photos By Eve Arnold of Magnum Photos, New York

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THE LADY AND THE HALL

In a rare photograph Nina Cullinan is seen poised at the foot of the stairs which lead up to a second level in the handsome exhibit, "Totems Not Taboo," on current view in Cullinan Hall at the Museum of Fine Arts. Miss Cullinan gave the hall as a memorial to her late parents, Mr. and Mrs. Joseph S.

Cullinan. The exhibition, which will continue on daily view through next Sunday, has been a notable success and has attracted hundreds of gallery viewers. It was staged there by Dr. Jermayne MacAgy of the Contemporary Arts Museum, which has an invitation to use the hall from time to time.

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TOTEMS NOT TABOO FOR 5,000

The Contemporary Arts Association's "Totems Not Taboo" exhibit had its 5,000th visitor Wednesday in the Museum of Fine Arts Cullinan Hall. Pushing the visitor list to 5,000 were three Galena Park High School students, Jimmy Thompson, left, a junior; Mallery Hubbard, a senior, and Bob Summers, a sophomore. This is the largest group to attend an exhibit in the gallery which opened last October. The exhibit of primitive art from all over the world opened last Thursday night.—Post Photo

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Nov. 7, 1959

Architecturally Successful But the Paintings Died

By Katharine Kuh, Art Editor, *Saturday Review*

THOUGH the phrase "form follows function" appears often in connection with contemporary architecture and design, two controversial new buildings by two renowned modern architects firmly deny this credo. I refer to the late Frank Lloyd Wright's Solomon R. Guggenheim Museum in New York and to Ludwig Miës van der Rohe's soaring Cullinan Hall, an addition to the Museum of Fine Arts in Houston. Both structures, competing frankly with the works of art that they house, pose a familiar dilemma. The question is clear, the answer uncertain—for where is that tenuous line to be drawn between legitimate architectural requirements and the designer's personal signature?

Despite the sheer beauty, the invention and vaulting rhythm of their conceptions, both architects tend blithely to disregard certain fundamental museum needs. For example, in Houston walls forty feet high support a dazzling open structure where scale and space defy the most powerful works of art, even when smaller supplementary partitions are used as installation backgrounds. At the Guggenheim, conversely, hanging areas are sometimes little more than five feet high, creating perplexing problems in an expressly mod-

ern museum at precisely the time that painters have turned to extravagant dimensions.

In each case, despite or because of the functional liberties taken, architecture of unique excitement results. The buildings themselves become works of art and monuments to their distinguished designers. But paintings and sculpture often demand submissive surroundings where introspection and privacy are possible, where the process of looking is more important than the experience of seeing.

Both buildings, based on bold projections of space and dramatic juxtapositions of scale, curiously recall but in no way resemble the overpowering palace architecture which familiarly enshrined art museums of the past. What one misses perhaps is a human dimension, an intimacy sympathetic to personal and poignant visual experiences. If the towering scale and imaginative daring of the two plans are similar, their motivating designs are diametrically opposed, as one might expect from architects of such divergent philosophies. For while Miës characteristically depended on a rectilinear structure of classical and impeccable purity, Wright based his intensely romantic architecture on a succession of undulating curves. Indeed, his concrete building itself becomes a vast molded sculpture where clean intersecting planes play

against sensuously rounded walls. Wright claimed that "here for first time architecture appears plastic"—an attribute usually reserved for the arts of sculpture and painting.

The main section of the new Guggenheim Museum is predicated on six storeys of spiral ramps leading from a spacious lobby and culminating in a great glass dome (which one could only wish had been less obtrusively led). A smaller connecting building devoted to administration is based on the same principle, both structures recalling the architecture of ancient ziggurats. With the exception of one large gallery and the entrance lobby (the latter almost too imposing for works of art) exhibition space is limited to the central ramp, an incline of about one-third mile divided into numerous bays. However, elevators are readily accessible.

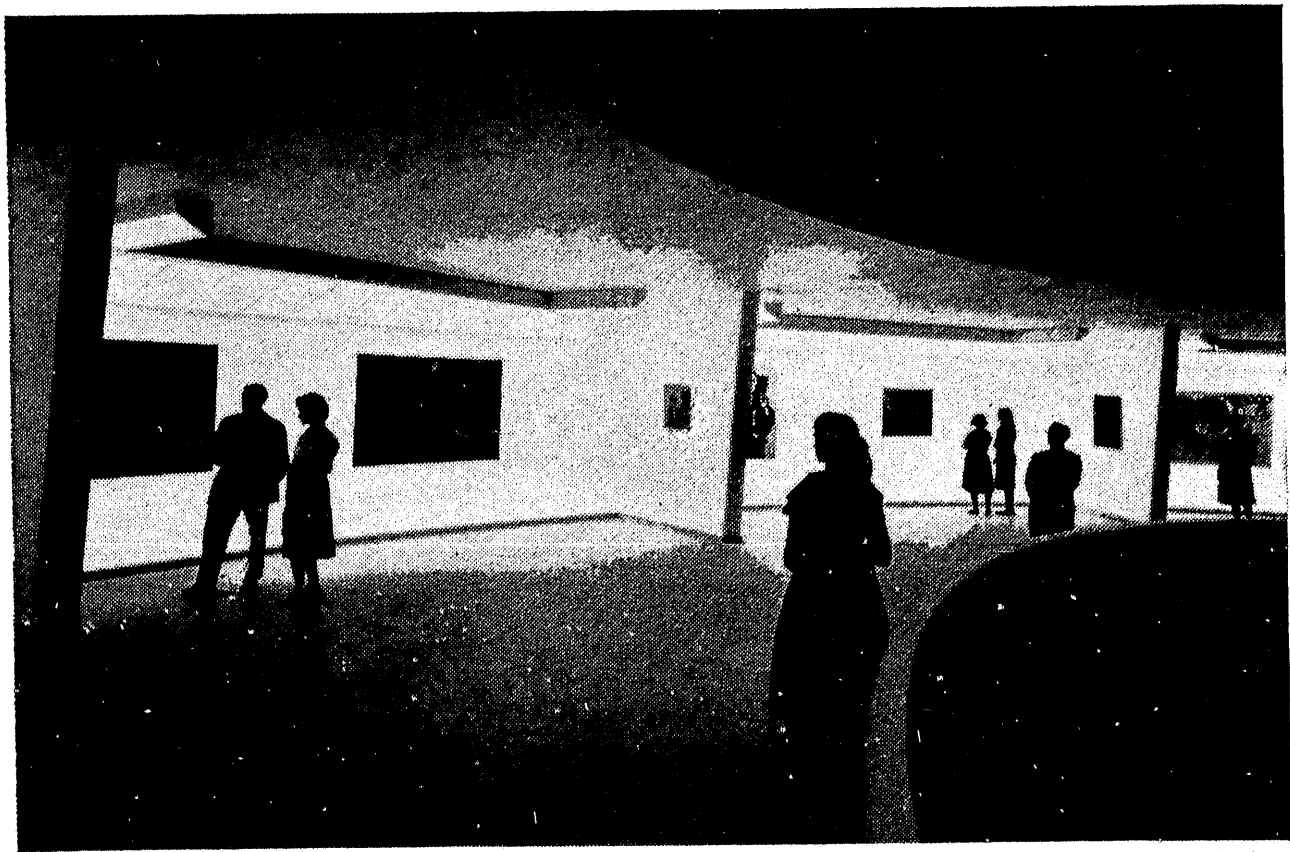
Like an obstacle race with endless hurdles, the architecture presents an implacable challenge to the museum's director, James Johnson Sweeney. Circumventing five-foot walls, most of which are either tilted or curved, he designed an effective free-hanging installation where paintings projected on iron rods seem to float in unrestricted space. Other practical problems relating to light, adequate storage areas, and possibilities for future expansion were likewise provocative. But it is only fair to point out that Wright's original plans called for free-standing screens to augment exhibition areas and vary spatial relationships. With these mobile units, which for some reason were never built, he hoped to provide more flexible installation facilities. Alterations in his original design may have resulted, of course, in serious dislocations throughout. But though the device of uninterrupted ramps around a vast hollow core fires the imagination and beguiles the eye, as the basis for an art museum it seems exceptionally wasteful and frustrating. For what could be more disturbing than pedestals wedged on continuous inclines (if sculpture is occasionally to be related to paintings) or rectangular canvases cut by a profusion of sloping angles and curves? A sense of uneasiness results, and unnerving insecurity, though, as Wright predicted, the structure has "great repose, like the atmosphere of an unbroken wave" when seen *without* those objects of art for which it was built.

With an eye to quality, Mr. Sweeney

chose 134 outstanding works from the Guggenheim collection of approximately 2,000. These he installed with infinite care, tirelessly relating each work to its complicated surroundings. The result is often brilliant, especially where objects of great strength are concerned. Looking across the abyss from ramp to ramp, one feels that the more structural the painting, the better its chance to survive. Assertive canvases based on bold color and shapes (by artists like Léger, Kandinsky, and Mondrian) seem less affected by aggressive surroundings than recessive paintings, which suffer sadly from lack of seclusion.

So here is the age-old quandary. Can architecture invent for the future and still provide for the present? Should functional problems be permitted to interfere with new conceptions? And is it heresy to find fault with museum architecture that flatly denies museum needs but still has far-reaching validity? For Wright's whole idea of uninterrupted ramps extends the possibilities of architecture and suggests numerous modern applications. For instance, where large groups of people in motion are concerned—in department stores, fairs, or at certain types of educational exhibitions—the very openness of the structure, the very flow of its spirals could increase mobility and provide an exhilarating new sense of freedom.

But for an art museum all that is really needed are walls scaled to the works of art, adequate and flexible space, good light, and an architectural design so discreet as humbly to protect and make comfortable both the treasures on exhibition and the visitors who come to see them.



—Ezra Stoller.

View of ramp gallery of the Solomon R. Guggenheim Museum.

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NINA CULLINAN PAPERS

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by Miss Nina Cullinan, Houston, Texas in
March, 1979.

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Charlotte Phelan July 3 '60
Houston

HEREABOUTS

As in Aig?

By Charlotte Phelan

CHICAGO and New York representatives of Time Magazine collected at the Museum of Fine Arts this past week to participate in activities opening the current architecture exhibition, which the magazine and the American Federation of Arts are co-sponsoring.

Elaine Pritchett, museum publicist, and the Time people were having lunch and talk naturally got around to the impressiveness of Cullinan Hall, where the exhibit is housed. And it seems one can't talk long about the hall without talking about David Haid, the architect who recently moved to Houston from Chicago.

Haid was an associate of Architect Mies van der Rohe, who designed the Cullinan wing. Haid installed the opening exhibit in the hall and has installed the architecture show.

"Haid?" one of the Time people said finally. "How do you spell it?"

"H-A-I-D," Mrs Pritchett said.

"Oh," the visitor replied. "I thought it was H-E-A-D, and you were just giving it the Southern treatment."

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The Trustees and Advisory Board
of the Museum of Fine Arts
and Mr. Bernhard M. Auer, Publisher
TIME, The Weekly Newsmagazine
request the pleasure of your company
at a private reception and preview
of an architecture exhibition

FORM GIVERS AT MID-CENTURY

sponsored by TIME
with the cooperation of
The American Federation of Arts
Houston Museum of Fine Arts
1001 Bissonnet
Thursday, June thirtieth • 6:30-8:00 • Cocktails

Please reply on enclosed card

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ART

'Stand Up Close . . .'

A big, rumped man in brown shirt and baggy trousers, Mark Rothko stood in the middle of a roped-off gallery on the ground floor of New York's Museum of Modern Art, while the walls around him filled up with his gigantic pictures. A steady drizzle of ashes from his gesticulating cigarette fell unnoticed as the artist directed the installation of his first one-man show at the museum, opening this week. "I've been doing this for years and I'm still no expert," he confided jovially, as he helped a workman transpose two pictures. "You just keep moving them around until they look right."

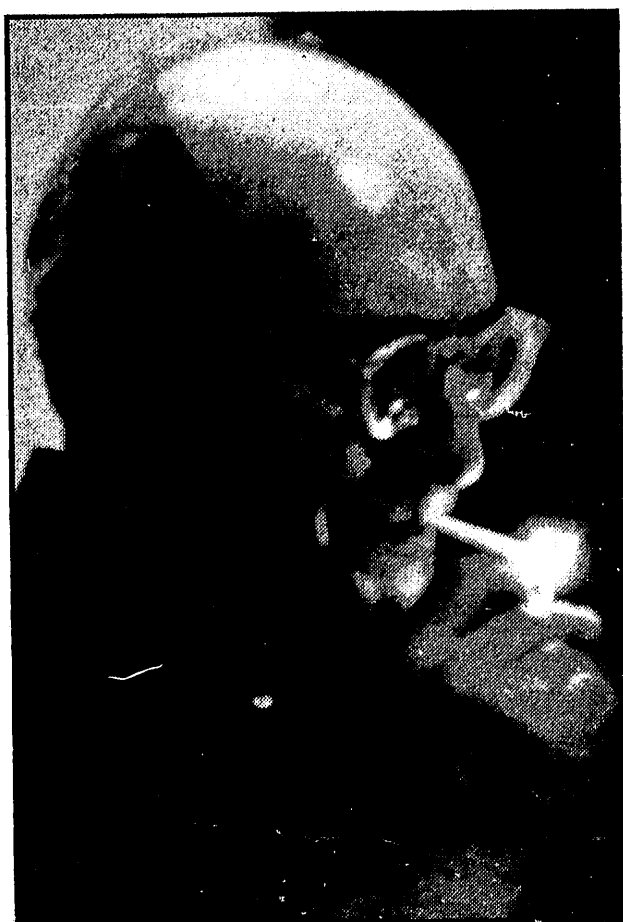
A painting in a raw wooden frame caught his eye. "Good God," he said, clutching the sleeve of museum curator Peter Selz. "They've put it in a coffin."

"No, no, Mark," Selz said soothingly. "That's just for traveling, it comes off."

"Amazing," murmured Rothko's wife, a handsome brunette in a yellow dress. "They look so much bigger at home."

Rothko and Selz moved into another room, where several canvases of his great mural series for the glossy new Four Seasons restaurant blanketed the walls. Commissioned in 1958, these dark brooding colossi—some 20 feet long—had never before been shown publicly. After spending nearly a year working on them, in his enormous loft studio in Manhattan's Bowery, the artist decided they were not appropriate to the setting and withheld delivery. How long had he spent on the largest panel? "I'm 57 years old," Rothko said, "and it took me all that time to paint this picture."

At 57, Rothko is considered one of



Newsweek—Bernard Gotfryd

Rothko: The human scale is vast

the leaders of the dominant abstract expressionist movement in U.S. painting. But the truth is that this Russian-born, largely self-taught artist paints like no one else, living or dead.

His canvases are enormous, 10 feet by 12 feet or larger. ("They have a human scale," says Selz. "Stand up close, and you are drawn into them.") The emotional impact of his pure, glowing color—applied in rectangular shapes that seem to float mysteriously in light—evokes powerful and often contradictory reactions. Rothko himself has seen people break into tears on seeing his work.

'No Sides': "If people want sacred experiences they will find them here," he says. "If they want profane experiences, they'll find those too. I take no sides."

The painter and his wife went for coffee. A workman called out plaintively: "Make sure everything's right side up—we get here ahead of you tomorrow!"

Rothko waved a hand over his bald head, scattering more ashes. "I'll be back," he said.

'Just What I Like'

Since James Johnson Sweeney resigned as director of New York's Solomon R. Guggenheim Memorial Museum last July, the international art world has been trying to guess where he would settle next. Last week, the guessing game was over as Houston's Museum of Fine Arts announced the appointment of the 60-year-old Sweeney as its director.

The museum's trustees (it has been without a director for two years) said that in hiring the distinguished art critic and museum director they were initiating "a five-year plan toward building the [museum] into an art center of vitality and pioneering character . . . which will be worthy of the city's enterprise. It is to direct this vigorous program that the board has turned to Mr. Sweeney."

After tackling the insoluble problems which Frank Lloyd Wright bequeathed him in the massive Guggenheim Museum with its curved walls and spiraling ramp, Sweeney should find the Houston Museum, with its new Mies van der Rohe wing, an open and spacious place. Looking forward to his new job in the Southwest, which he will begin next March, he said: "It will be a great challenge. The trustees and I agree that I should keep moving and see the country. I'll haunt the artists' studios all over the world. They want to find younger artists who will be great tomorrow, and to explore in the older field for works of art that aren't prohibitively overpriced. They want an exploratory business, an international and national collection, not just a regional museum. They want to reach out to the Orient and to Europe. That's just what I like."

SPACE AND ATOM

NEW ADMINISTRATION:

Mr. Kennedy's Scientist

No one was surprised that Dr. Jerome B. Wiesner was on the fly last week when John F. Kennedy chose him to be his Special Assistant for Science and Technology. Far away from his office at the Massachusetts Institute of Technology in Cambridge, Mass., he was heading for a symposium on disarmament at the California Institute of Technology in Pasadena.

Officially, Wiesner, an affable, brilliant, and vastly energetic engineer, is head of MIT's Research Laboratory of Electronics. But for years his varied interests have kept pulling him away from the campus. Not only is he well known at the many meetings which are a part of a scientist's life these days, but he is a familiar face in Washington, where he has been one of President Eisenhower's science advisers since 1957, and in Moscow, too, where he has met twice with his opposite numbers to talk about arms control. His most recent assignment was to lead the team that reported to Mr. Kennedy on the nation's space program (see next page) even while he was on the Eisenhower staff. When asked about his peripatetic career, all Wiesner could say was: "You embarrass me, but I guess I do lead a busy life."

Educated at the University of Michigan, Wiesner has made substantial contributions in a number of crucial fields. During the war he helped perfect radar, then solved some sticky electronics problems for the A-bomb project. Since then he has led MIT's quest for ever-smarter computers and thinking machines. As Dr. Jerrold Zacharias, his admiring colleague at MIT put it: "Jerry is unique. By that I mean, it would be very hard to pick a man with such complete understanding of the scientific problems which face the President."

Soft Spots: If Wiesner seems pre-eminently qualified to cope with the incredibly diverse problems which will arise in his new job, he (and his wife and four children) show a normal anxiety at the prospect of transferring to Washington. But they will not be without friends there. Thinking of the troops of MIT and Harvard men Kennedy has picked, his wife said: "There will be a lot of Cambridge people there. And the children are getting used to the idea."

To his new job Wiesner brings a passionate concern for the problem of national security with its two seemingly contradictory facets—military strength and arms control. "It is not really incongruous," he explained. "They both have the same goal—national security." Having participated in compiling the still secret, much discussed Gaither Report, Wiesner is acutely aware of the soft spots

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NEWS and Notes

the writing of a book on these surveys.

Miss Holmes began her journalistic career as a copy girl on the Chronicle. She has reported on military events, welfare work and the federal court.

Last fall Miss Holmes added television scripting to her repertoire by writing a series on "Expedition Houston." This spring she prepared the television script for the Festival of Fine Arts.



ANN HOLMES
Receives Award

Miss Holmes Honored

Ann Holmes, fine arts editor of the Houston Chronicle, was presented with the 1961 "Headliner" award for achievement in the field of journalism at the 11th annual Ladies of the Press Breakfast Sunday in the Shamrock Hilton.

She was introduced by Mrs Henry Pritchett, chairman for the affair, which was sponsored by Theta Sigma Phi, professional fraternity for women in journalism.

Four Houston women were

honored for their contributions in other fields. They are Mrs Edna Saunders, the arts; Miss Nina Cullinan, civic endeavors; Miss Billye Russell, the professions, and Mrs Alice Reynolds Pratt, education. The Matrix awards were presented by Mrs Jergen Strobel and Miss Terry McKenzie.

In naming achievement for Miss Holmes, Mrs Pritchett listed previous awards and grants, which included an Ogden Reed fellowship of \$5,000 in 1953 to survey the arts in Europe, the Guggenheim award in 1960 to survey the arts in the United States and a grant to allow for

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Monday, May 8, 1961



Chronicle Photo

CHRONICLE STAFFER HONORED FOR JOURNALISM
Ann Holmes, left, With Mrs. Henry Pritchett

Ann Holmes Receives Theta Sigma Phi Award

Ann Holmes, fine arts editor of The Houston Chronicle, has received Theta Sigma Phi local alumni chapter's Headliner Award in Journalism "for outstanding achievement."

Miss Holmes and four other Houston women were honored at the national honorary journalism fraternity's Ladies of the Press breakfast Sunday in the Shamrock Hilton Hotel.

The other honorees given Matrix Awards:

Miss Billye Russell, 1741 Portsmouth, an attorney active in business and professional women's clubs, professional award.

Miss Nina Cullinan, 3694 Willowick Dr., civic and cultural leader, civic endeavor award.

Mrs. Edna Saunders, 3506 Audubon, celebrating her 43d year as a theater and music impressario, fine arts award.

Mrs. Alice Pratt, 1811 Kipling, regional director of Institute of International Education, education award.

Miss Holmes, 1835 Bissonnet, has received numerous honors during her 19 years with The Chronicle.

She was an Ogden Reid fellow in 1953, entitling her to a year's study of the arts in Europe. And she is a 1960-1961 Guggenheim fellow, with a year's grant for exploration of the arts in America.

She has an honorary doctor of music degree from Southern College of Fine Arts.

In 1957 she received the national journalism award, honorable mention, from the American Institute of Architects.

She is the author of a nine-part documentary series on Houston appearing on KTRK-TV.

Mrs. Henry Pritchett, 11610 Taylorcrest, next year's chapter president, was breakfast chairman.

Charles Ferguson, a senior editor of Reader's Digest, was principal speaker.

Mary Laswell, Chronicle columnist and author of "I'll Take Texas," received the "Texas Newspaper Woman of the Year" award from the University of Houston chapter of the journalism sorority. It was presented at a dinner Saturday night at Ellington Air Force Base.

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Washington on a war-time appointment as an attorney with



Mrs. Saunders Miss Cullinan

the Federal Security Administration.

She has received many honorary awards and recognitions, among them a citation from the governor of Colorado for meritorious service as treasurer of the Pilot Club International in 1952, a commission as a Kentucky Colonel by the governor of Kentucky in 1956, appointment as a colonel on the honorary staff of the governor of West Virginia in 1957, and similar honors from the governors of Texas and Louisiana.

She served as president of the Pilot Club of Houston in 1940-42 and as president of Pilot Club International in 1957-58.

In 44th Year

Mrs. Saunders will begin her 44th year of bringing the world's great artists to Houston next fall.

Her career as an impresario began in 1918 when she opened her own office in Houston. She considers the greatest achievement of her early years the bringing of Enrico Caruso to Houston.

Mrs. Saunders later booked the Metropolitan Opera for 10 successive seasons.

One of her first honors came eight years after she went into business here. She was named the "first torch bearer" for her contribution as concert manager to culture in Houston. Since then she has received many such honors.

Among the groups Miss Cullinan has helped are the Houston Mental Health Center, the Museum of Fine Arts, the contemporary Arts Association, the Institute of International Education, Alley Theater and many others.

As one of the original organ-

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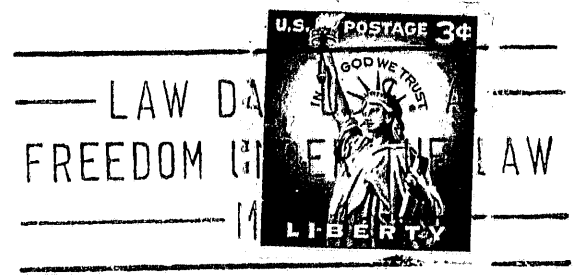
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MRS. W. T. COLLINS
7431 DEARBORN, HOUSTON 24, TEXAS
Here's my check for \$ _____ payable to the Theta Sigma Phi for _____ reservations at \$3.50 per person for breakfast.
NAME _____
ADDRESS _____

(Please make reservation and enclose check with this stub)

MRS. COLLINS • OV 2-7783
MRS. BOONE • MA 3-8252

(Reservations close Friday, May 5, 1961)



Miss Nina J. Collins
3674 Willowick Drive
Houston, Texas

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THETA SIGMA PHI PRESENTS
LADIES OF THE PRESS BREAKFAST

Speaker: Charles Ferguson, Senior Editor, Reader's Digest
Presentation of Theta Sigma Phi's Matrix Awards honoring
Miss Billye Russell, Professional;
Miss Nina Cullinan, Civic Endeavor; Mrs. Edna Saunders, Fine Arts;
Mrs. Alice Pratt, Education; and the annual Headliner Award,
Journalism, to be announced. Time: 10:30 A.M. Tickets \$3.50

THETA SIGMA PHI PRESENTS

LADIES OF

THE PRESS

BREAKFAST

MAY 7, 1961

EMERALD ROOM • SHAMROCK HILTON

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Theta Sigma Phi

MATRIX
AWARD

1961

NINA CULLINAN

For outstanding contribution
to the field of Civic Endeavor

. . .

presented by
Houston Professional Chapter

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bill roberts

Diary of a Man About Town . . .

DIARY: There were some things missing at this year's art museum gala ball, and since I may have been the only one to notice, let me happily hurry to tell you what they were. I was enjoying myself so I knew it was all wrong somehow. And then I discovered what was missing: Movie stars were missing, and all the officious little ladies who fall over themselves trying to look as if they are with the movie stars were missing, and boredom was missing.

I do not believe there is a ball in Houston where the celebrants are as gay, as pretty, as sociable and as gracious.

The success of the art gala is that the room is filled with interesting people who are the motivating forces behind almost everything that is done in our city.

Why, look, they are everywhere!

There is **Percy Foreman**, the famous criminal defense attorney with the leonine head. He actually is wearing patent leather dancing slippers this night (and if you watch closely you will see that after each dance, after he gallantly seats his lady, he slips them off under the table. They hurt his feet).

There is the distinguished president of the Houston Symphony, **Gen Maurice Hirsch**, who has just returned from around the world to introduce **Sir John Barbirolli** to Houston. Standing alone at the edge of the hall, observing the pageantry through eyes which have seen the splendor of the Aegean Sea. And **J. J. Sweeney**, new head of the art museum.

That pert little brunette lady there is **Mrs Dudley Daugherty**, wife of the Beeville millionaire who once ran for senator, and she is being stared at by wealth-inured photographers who can't believe the heavy diamond-and-sapphire necklace she is wearing is real. It is real.

There's **Jack Harris**, the KPRC-TV head who has had a tingling thrill: An emergency landing at Idlewild Airport on a foam-cushioned runway. And KTRK's **Bill Waldbridge** walks by, being humorously uncouth: "I think this culture stuff is here to stay."

There shines **Marian Rubey**, who still looks like a debutante (as she was yesteryear) and surely as pretty as her daughter, **Marian Rubey**, who was only that day named a debutante of this year.

There is the beautiful **Millie Hurley**, who gathered so many of the prizes for the ball — displaying a ruby ring which she won. She's gone now around the world with her sophisticated husband, **J. Collier Hurley**.

And there you see the mayor, **Lewis Cutrer**, deep in politics, but airily dancing (with bated breath?) with his **Cathrine . . .** and **Mrs Harry C. Weiss**, regal widow of the Humble fortune, dancing to **Henry King's** rhythms with the name who has the name to end all social names: **Veazey Rainwater Jr.**

There's **Titi Blaffer Hudson**, of society, of wealth, of patronage of the arts. Titi, who is generally so formally proper at most public affairs, is really a delightful imp, and on this night she scintillates with fun and mischievousness.

There is **Gus Wortham**, the tycoon, enjoying it all, and **Harmon Whittington**, another tycoon, leaving finally at about midnight. There's **Natasha Rawson**, **Che Moody**, **Flo Dean** (in a fantastic red sequined gown — the most outstanding at the ball), **County Judge Bill Elliott** (who always seems to be carrying something somewhere for somebody), banker **Leslie Coleman** (who stepped to the back of the hall to view the whole pageant — and then wryly observed he couldn't see that far), **Ray Southworth** carrying a chair through the crowded aisles, baseball's **Craig Cullinan** looming large at the edge of the dance floor, **Peggy Southworth**, **Miss Ima Hogg**, **Carolyn McCormick**, the **Jay Links**, the **Porter Parrises**, lovely **Cornelia O'Leary**, bachelors **Bill Kilroy**, **Jack Valenti**, **John Stevens** — everybody whose name is action in one way or another.

And coming in at midnight, Maxim's food maestro **Camille Bermann**, to join the Houston Club's **Henry Barbour** — the town's two leading experts on food and wines — to prepare crepes suzette for the crowd.

And, of course, **Police Capt Tom Sawyer** on the door.

Really, I am impressed, and I can't get over it: No movie stars — and yet a successful, sparkling, triumphant party.

And they said it couldn't be done.