

NINA CULLINAN PAPERS

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NINA CULLINAN PAPERS

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Nina Cullinan

Clippings

1971

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HOUSTON MUSEUM ANNOUNCES EXPANSION PROGRAM

Mies van der Rohe Wing to be Built

The Board of Trustees of the Museum of Fine Arts, Houston, announces a \$15 million campaign for new endowment and capital gifts: its paramount objectives are funds to complete the Mies van der Rohe wing of the Museum, and the raising of an acquisitions endowment which will assure the Museum a competitive position in the world art market. The financial goal of the program is one of the largest ever set for a capital campaign by an art museum.

Working drawings for the Mies structure were completed and delivered to the Trustees only weeks before the architect's death in August 1969. The architectural legacy will more than double the Museum's present 70,750 square feet, at a cost of \$4 million. It will also give Houston the only art museum structure in the Americas designed by Mies van der Rohe, one of the greatest architects of this century.

Mies was first associated with the Houston museum in 1954 when commissioned to design the initial phase of the Museum's new wing. The addition was offered to the city by Nina Cullinan as a memorial to her parents with only one stipulation: that the design be done by an architect of international reputation. Mies van der Rohe was chosen unanimously by the Houston museum committee. He was then 68 years old, and had been known as one of the greatest living architects in Europe for 30 years. He had been director of the Bauhaus, the famous German school of design, and had closed it down rather

than give in to Nazi control of art and architecture. But he was almost unknown in the United States except among architects. Today, of course, Mies' boldly rectangular architecture, skeletons of steel sheathed in sheets of glass, is the paradigm for America's tall buildings.

When Cullinan Hall was completed in 1958, it was the first art gallery Mies van der Rohe had ever designed. Casting an appreciative eye at the giant 36-foot high room, a totally flexible space because it is hung from its girders and freed of internal support, critic Henry Seldis called it "perhaps the very best exhibition space in the country." The second and final phase of the Museum building will extend beyond and enclose Cullinan Hall. Visitors will enter on the street level through what will become the Museum's main entrance. That level, which will open into enclosed courtyards at each end, will be given over to office space, the museum library, a members' room, and a book and sales shop. Floating above will be the enormous new gallery, a large open area broken only by two slim service shafts. From a balcony stretching across the back of the new gallery, visitors will look down into Cullinan Hall. A lower level, beneath the ground, will house the auditorium and the Museum's storage area.

Ground will be broken for the addition in October 1971; completion will take $1\frac{1}{2}$ to 2 years.

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Arts museum launches \$15 million drive

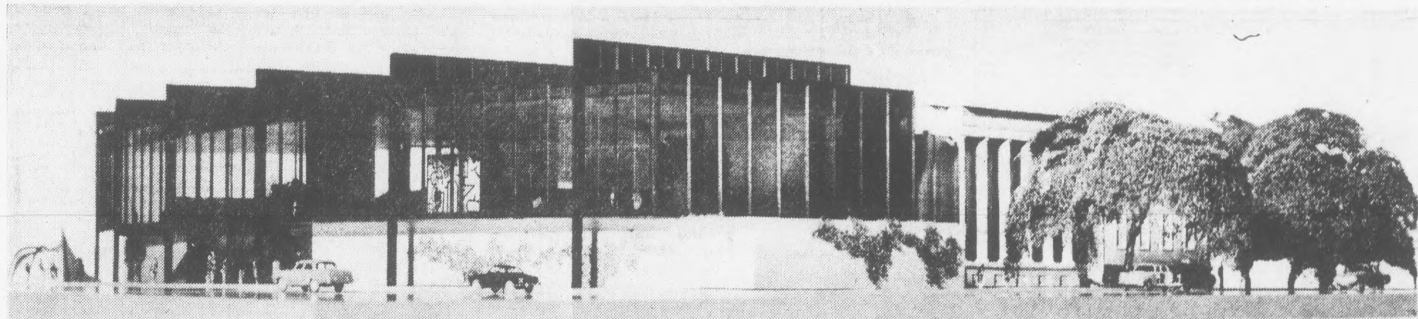
Officials of the Museum of Fine Arts, Houston, announced Wednesday the start of a \$15 million campaign for endowment and capital funds to expand the museum's present facilities and programs, and improve existing ones.

In announcing the drive, Alexander K. McLanahan, president of the museum's board of trustees, said the aim of the program is to develop a museum in Houston "which matches the potential of the city."

Benjamin N. Woodson, president of the American General Insurance Company, has been named chairman of the campaign.

Woodson said solicitation among the trustees of the museum has resulted in pledges of slightly more than \$8 million.

"Committees will be named soon to solicit contributions



Architect's model of the Mies van der Rohe wing of the Museum of Fine Arts, Houston

from corporations, foundations and the general public," he said.

The main goals of the campaign are funds to complete the Mies van der Rohe wing

of the museum building and to augment the acquisitions endowment so the museum can compete in the world art market.

Van der Rohe designed the

Cullinan Hall addition to the museum in the 1950's. He completed designs for the new wing to be named after him a few weeks before his death in August, 1969.

The addition of the \$4 million new wing will more than double the museum's present space.

Five million dollars have been allocated for the acquisi-

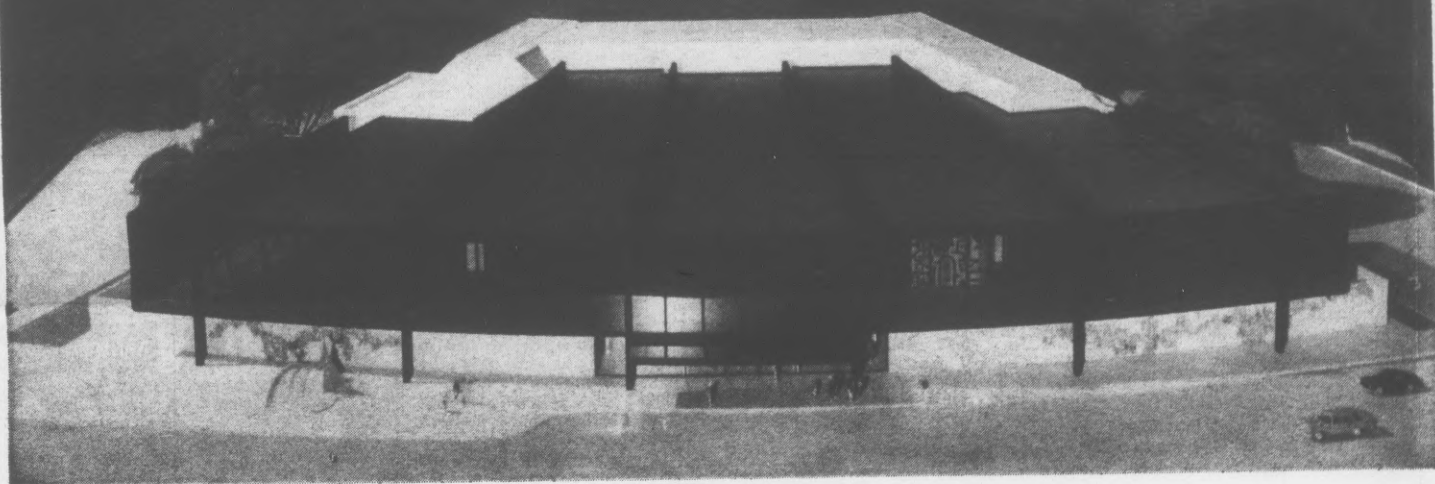
tions program endowment.

The remainder will be devoted to upgrading and expanding present programs and adding new ones, to improving the Bayou Bend facil-

ity and to the school of art program.

McLanahan said the museum expects to reach the \$15 million goal in mid-1972.

MORE IS BETTER



Mies van der Rohe's famous dictum 'less is more' may be true in architecture, but it doesn't quite apply to his grand design for the Museum of Fine Arts. Here's what the Mies plan is all about.

By MARGUERITE JOHNSTON

If one vast, beautiful, serene room by Mies van der Rohe is good — then an even vaster, beautiful, serene room which envelops and transforms the entire Museum of Fine Arts will be better.

On this highly promising theory, the Museum board commissioned the late Mies van der Rohe to complete the master design he had sketched for the future when Cullinan Hall was first opened in 1958.

Cullinan Hall was the first art mu-

seum Mies ever designed. The last working days of his life went to the final drawings for the ultimate Houston Museum of Fine Arts. When it is done, it will be the only art museum in the United States designed by Mies, one of the three or four greatest architects of the 20th century.

When in 1954 Nina Cullinan offered a new wing to the Houston Museum of Fine Arts as a memorial to her parents, she stipulated that the design be done by an architect of international reputation.

Mies had long been known in Europe

as one of the greatest living architects. He had been director of the Bauhaus in Germany and had closed it down rather than to give in to Nazi control of art and architecture.

Except among architects, he was — at 68 — almost unknown in the United States. But his ideas had influenced the work of countless younger architects in this country and abroad.

Within two years — by 1956 — Mies van der Rohe had suddenly exploded upon the consciousness of the American public — building soaring apartment

houses in Chicago, a skyscraper in New York, a 76-acre housing project in Detroit. He was the subject of color spreads in national magazines which called him "one of the great architects of the 20th century."

The recognition of the late 1950s came after a lifetime of concentration on the essence of architecture. Son of a stone mason, reared amid the beautiful medieval architecture of his native Aachen, Ludwig Mies van der Rohe began in 1919 to look to the materials of the 20th cen-

tury to shape the buildings of the 20th century.

"All around me," he once wrote, "profound changes were taking place in technology. New materials and means and processes were emerging, but they were not thought to have any relation to the arts. I came to believe it should be possible to make architecture with these new means and materials . . . that the means being developed by science and technology were the unique means for the art of architecture of my time."

He built in great beauty. The main concept was always simple.

Philip Johnson, who as a college student first discovered Mies for America and later became his colleague on the Seagram Building in New York, has written, "Mies purifies and purifies until, as at Seagram's, he makes the paradigm for America's tall buildings."

Walter Gropius, himself a giant of 20th century architecture, said, "Capable of thinking in principles, Mies steadily pursued his aim to reach ever greater simplicity and purity of design, reduced to the essentials of structure and envelopment of 'skin and bones,' as he calls it. His new approach to the function of the wall reveals how his imagination works: By juxtaposition of wall slabs and large glassed apertures he tends to let indoors and outdoors float into each other. His conception of 'universal space' creates new horizons for flexibility."

Mies himself insisted that "Less is more."

His logic, his principles, his philosophy are typified first in Cullinan Hall and now in the master plan. But between 1958 and 1970, he had by his designs demanded of technology and industry better and ever better materials with which to create his skin and bones.

By his designs, the aluminum industry was impelled to fabricate aluminum beams long, straight and strong enough to hold and brace the expanses of glass. Glass manufacturers developed subtly-tinted glass for his transparent walls.

It is thanks to his demanding and challenging design that such a building as the new Houston Museum of Fine Arts is technologically possible.

Mies envisioned Cullinan Hall as the nucleus from which an ultimate Museum of Fine Arts would grow. Cullinan Hall would be — he felt from the beginning — the enclosed sculpture garden for the master plan. To house heroic sculpture, he gave the great room a 30-foot-high ceiling and a 90-foot breadth without interior walls or supporting columns.

Instinctively, a Houston youngster walking into the newly opened hall murmured, "It's like walking from the inside outside."

That great hall will stay where it is and as it is — but its glass front wall will be removed.

The enlarged museum will fan out

from Cullinan Hall to a new glass-fronted room 300 feet across and 70 feet deep.

This will be the major exhibition hall for current and changing exhibitions.

The new room with its sweep of glass from Main Street to Montrose Boulevard along Bissonnet will rest like a great glass jewel box at what is now the upper two-thirds or the upper 20 feet of the present Cullinan Hall elevation.

The lower one-third will be walled in, with administrative offices on one side, with library and dining room on the other.

A new entrance and entrance corridor at sidewalk level will slice between the ground floor offices and under the new wing directly into Cullinan Hall.

At present, staircases — one on each side of the great front facade — lead up into the galleries of the oldest section of the museum. In the future, a visitor will climb one of those stairs, turn back toward Bissonnet, and enter the new exhibition hall high above street level.

The new hall — some 300 by 70 feet — will look out across Bissonnet to the museum gardens, and will look inward over Cullinan Hall.

Berlin's New National Gallery — the only other art museum Mies ever designed — gives an idea of what the new museum will be like. It is a square glass box on top of a high, enclosed base which rises in the center of a large plaza.

The upper box is entirely of glass without walls and used for current exhibitions. The enclosed lower section is filled with Berlin's permanent collection of old and middle-aged art.

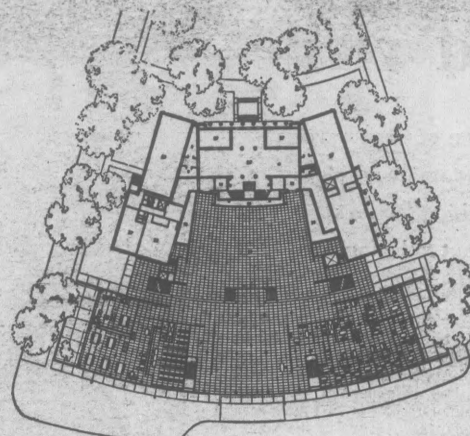
The building successfully separates Berlin's permanent collection from its current exhibitions.

The master plan of the art museum not only does this, but gives a greatly expanded space in the original building for the permanent collection. By moving the administrative offices, library and auditorium to the new basement level, by moving the museum school to a building of its own on the far side of the garden where the old church and drug store buildings now stand, the museum will pick up hundreds of square feet of new gallery and exhibitions space for the growing permanent collection.

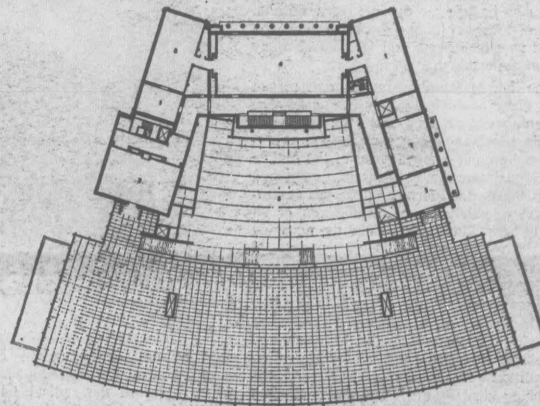
Last Wednesday, the museum leadership launched a campaign for \$15 million not only to double the size of the present museum on the Mies van der Rohe master plan, but to buy great works of art for the permanent collection and add new programs and services.

Ludwig Mies van der Rohe saw the museum "as a center for the enjoyment, not the interment of art."

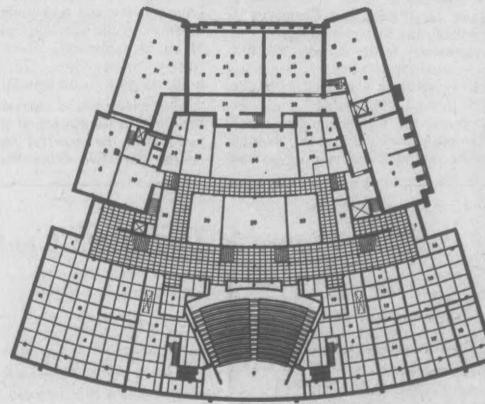
He left the design. Now Houston must raise the money to make design and enjoyment become real.



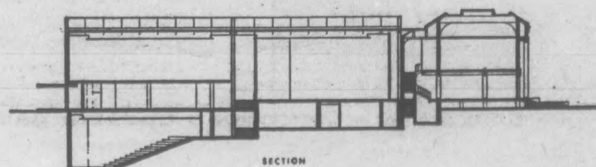
GROUND FLOOR PLAN



SECOND FLOOR PLAN



BASEMENT FLOOR PLAN



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★ Britons 'make do' in crisis

Continued from Page 1

Gas and electric-power bills pile up unpaid.

In general the effect of the liquidity squeeze is multiplied for many firms. Those among them who survive will find they have changed their way of business.

The country, all the same, makes do somehow. But for how long this can continue, without discomfort turning to catastrophe, nobody knows.

Meanwhile, the power-workers' dispute, which led to the terms of a settlement being outlined by a committee under Lord Wilberforce, nevertheless still remains unsettled.

More inconvenience

The possibility of more inconvenience, again this side catastrophe, rises anew.

People half expect a railway strike as well. Railwaymen are claiming pay in-

creases of around 25 percent which have no chance of being granted them. Again, this will of itself not bring about a crash. But it will put people to a great deal more trouble.

Meanwhile, unemployment increases savagely. Yet even this produces no great pressures of its own.

The level of unemployment and the rate of wages used to be quite closely linked in other times. That link has shattered.

To be out of work is itself a shattering experience. But nobody these days is reduced by it to sheer desperate poverty, which may be one more strange factor in the sum of the nation's new experience.

Government blamed

In present circumstances, though, one particularly significant thing is that the unemployed do not blame their unions—even though large pay increases for small pro-

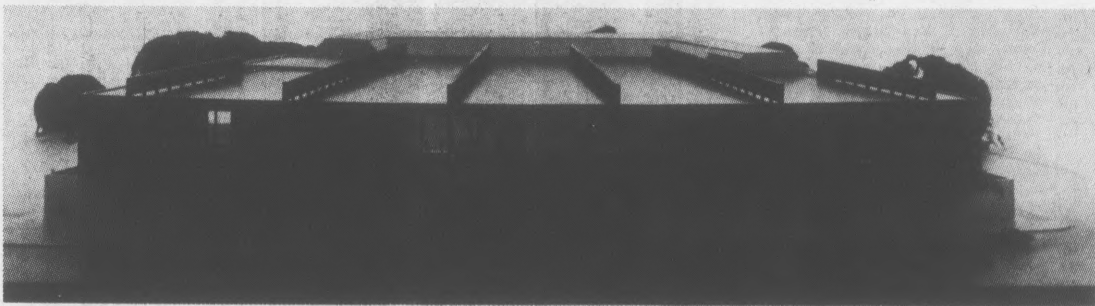
ductivity increases inevitably throw thousands of people out of work. Although they know this, people, wage earners, unionists, still blame the government.

The cumulative effect of all these troubles will not show in the balance of payments. That is safe. The huge pristine surplus is locked away, untouched.

The effect will, however, show soon in the nation's daily life, in the standard of living, and in the level of business.

The shock may bring strikers and others to their senses. Old illusions may be shattered. Workable policies based on a more realistic assessment of a fair day's work for a fair day's pay may then supervene.

But the refusal of the government yet to give any words of command—for that is the situation — itself seems to be becoming dangerous. Left to themselves the Guards in the funny story would have marched right over the cliff. And this story from Britain today isn't at all funny.



Mies museum for Houston

The Houston Museum in Houston, Texas, has announced a funding drive to finance the Mies van der Rohe wing of its art museum. The giant hall is the only art museum structure in the Americas designed by the former Bauhaus director. The model here shows the new gallery floating above the museum's street-level and below-ground space.

Accent on architecture

The new Contemporary Arts Museum skeleton is already visible and across the street the Museum of Fine Arts is preparing to make Mies van der Roh's dream come true

By ELEANOR FREED

The extraordinary excitement for Houston in 1972 will be found in the dimension of architecture.

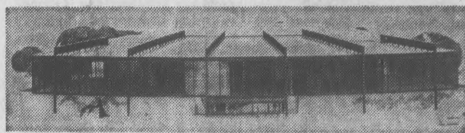
In the field of art it is the two museum buildings which deservedly command principal attention. The Museum of Fine Arts optimistically hopes to open the stunning Mies van der Rohe wing a year from the late October groundbreaking while the smashing new Contemporary Arts Museum designed by Gunnar Birkerts and Associates already shows its bones vis-a-vis the senior museum and is firmly scheduling an official opening Feb. 20 with an exhibition called simply "Ten".

Mies' curving sweep of glass supported by exposed steel girders will wrap around Cullinan Hall and move right out to the Bissonnet sidewalk between Montrose and Main. Meanwhile a ribbed polished stainless steel parallelogram, superbly sited on the diagonal at Montrose and Bissonnet, acknowledges the thrust of the street pattern and the pulse of the Main-Montrose circle while tilting its metal clad facade to the semi-circular transparency of its neighbor.

ONE OF the really great art adventures of our time will be provided by the juxtaposition of Mies and Birkerts and the interacting stimuli of these two buildings. In diametrically different ways they will represent Andre Malraux's "Museum Without Walls." The MFA will magnetize people to step within a structure that seems dramatically open to all through the



Adler shows model of new Contemporary Arts Museum



Model of new Mies wing at Museum of Fine Arts

structure there will be a new auditorium, an expanded research library, flexible facilities for receptions and food service. When the present glass wall is removed the visitor will enter from street level on Bissonnet, walk up to Cullinan Hall and then proceed by the existing steps from either left or right to the new exhibit hall where one can look down on the entire drama below, initially conceived by Mies as a sculpture court.

The new upper hall is a formidable 300' long by 70' wide and again will be rimmed in

shackled however it does indeed present basic problems in installation. De Montebello envisions the museum collecting works of excellence in all fields in the varying periods of art. Mies considered Cullinan Hall as a sculpture court and the completed wing as a masterpiece for special exhibitions.

As I review the purchases and accessions for the Museum of Fine Arts during the past two years the scope of the architectural challenge does not seem to have been met head on. Interior hanging space will always be at a pre-

we will never be a Metropolitan, a Boston, Detroit, Cleveland, Chicago or Philadelphia. The Houston Museum of Fine Arts could acquire a strength of character of its own. For example, the forerunners of abstraction, the American painters pre-1950 can still be secured without breaking the budget. Selected purchases in contemporary sculpture could be made on a regular basis to fill the voids in our Mies sculpture halls. The text book ideal of presenting all periods of world art seems to be anachronistic for our museum at this stage of the game.

DURING A RECENT conversation with the Latvian-born architect Gunnar Birkerts I mentioned that Mies must be smiling in his own special Valhalla knowing that the new CAM building would be encompassed in a single glance with the Mies-designed MFA. Birkerts laughed and said, "It would be nice to think so."

In discussing the reasoning behind his bold and severe structure Birkerts said: "I tried to fit my building very sensitively into the city fabric. You know the city grid shifts at this point. The inclined plane, one side of the parallelogram, respects the street pattern and receives Bissonnet broadside instead of hitting it head on with corners. This relationship to the MFA is a sloping plane, not a sharp corner. It then turns and creates a small forecourt, a triangular kind of space which forms a transition to the MFA itself and its foreground.

"I chose the parallelogram

board of trustees, advisers, certain key individuals and the foundations they represent.

And the resilient, sometimes down but never out (except for far out) Contemporary Arts Museum has money in the bank for its \$650,000 building plus additional operating funds. During the coming year it hopes to raise an additional \$100,000 to complete interior facilities and for increased staff.

THE MUSEUM will be defi-

nately handicapped during the construction period with Cullinan Hall closed. The final exhibition in the hall until the building is completed will be the liquid transparencies of color field painter Paul Jenkins which open to the public Oct. 12. Simultaneously Carman has assembled an exhibi-

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position of Mies and Birkerts and the interacting stimuli of these two buildings. In diametrically different ways they will represent Andre Malraux's "Museum Without Walls." The MFA will magnetize people to step within a structure that seems dramatically open to all through the alluring transparency of its facades while the CAM will use its structure as the nerve center out of which will radiate happenings and exhibitions on premises other than its own.

When Mies designed Cullinan Hall in the early 50's he had conceived a schematic drawing for the completed structure, with the second part being an encirclement of the north side of the building. Shortly after James Johnson Sweeney became director he stressed the need for completing the plans while Mies was alive. A few farsighted trustees gave funds amounting to about \$200,000 in the mid 60's to secure detailed plans and a three-dimensional model.

Since Sweeney and Mies were old friends, the director worked with the architect on the allocation of space. There have been certain modifications recently.

DIRECTOR PHILIPPE de Montebello has recruited a necessarily expanded staff, and administration spaces have been rejuggled and enlarged. When the Jones Hall auditorium opens up into former office space there will be vitally needed gallery space. Despite the ostensible doubling in size, from 80,000 to 160,000 square feet as one examines the verticality and free unwallied monumental scale there is not that much added wall space.

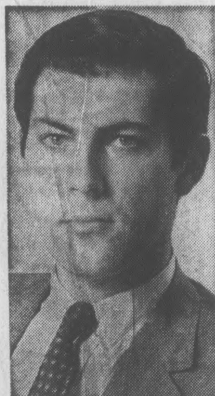
In the projected \$4 million

ceid by the existing steps from either left or right to the new exhibit hall where one can look down on the entire drama below, initially conceived by Mies as a sculpture court.

The new upper hall is a formidable 300' long by 70' wide and again will be rimmed in semicircular vaulting glass.

AS MIES van der Rohe pioneered his architectural concepts to adapt to the changing potential presented by advanced technology, "Less is more" became the philosophical guide line for an era. The stark simplicity of his planning and the meticulousness of detailing show up to unparalleled advantage in the total master planning. According to Anderson Todd, architect and trustee, Mies was told to give exhibition space the overriding priority because of the recognition of limitation of the collections.

Monumentality of scale helps our souls to soar and our vision to become un-



De MONTEBELLO

masterpiece for special exhibitions.

As I review the purchases and accessions for the Museum of Fine Arts during the past two years the scope of the architectural challenge does not seem to have been met head on. Interior hanging space will always be at a premium even with total flexibility of panels. The great and unique opportunity of the Mies architecture, both the existing Cullinan Hall and the new wing, seems to lie in the idyllic visual space provided for sculpture.

UNFORTUNATELY SCULPTURE does not happen to be a long suit in our museum nor is there evidence of it becoming one. All during the 50's and 60's before prices became astronomical no one at the helm of the museum had sought out works by Henry Moore, Barbara Hepworth, Alberto Giacometti, David Smith etc. There is a splendid if limited nucleus for building upon; The fine cast of Rodin's "Walking Man", two Chillidas, two Calder, a Picasso, Brancusi's ever popular "Mlle. Pogany", a superb Louise Nevelson and a few others. It was a wise decision of the trustees jointly to present the museum with the very important Duchamp-Villon "Le Cheval Majeur" which synthesizes Cubism and Futurism.

Philippe de Montebello foresees in his master planning the development and acquisition of excellent representation in all periods. Despite the fact that this museum will be 50 years old in 1974 it has started out too late in the day for other than token representation in many major areas. I wish there could be concentration in a selected few fields acknowledging that

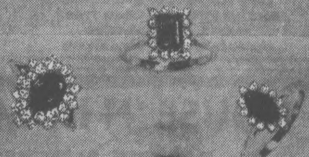
or fitting it head on with corners. This relationship to the MFA is a sloping plane, not a sharp corner. It then turns and creates a small forecourt, a triangular kind of space which forms a transition to the MFA itself and its foreground.

"I chose the parallelogram because it allows me to create space with much more accommodating dimensions. We have the same square footage but by racking the building, going from a square to a parallelogram you create an extra long dimension which can accommodate special situations or events requiring more space. At the same time, the perimeter remains the same without any diminished wall space. There is a continual space frame ceiling where one can hang partitions or whatever is needed. The floor provides power, even drainage in event of water sculpture or happenings. Then there are fastenings so we can put in partitions or any kind of suspension system between floor and ceiling."

The Main Hall at the CAM contains 8000 square feet, with a diagonal space of 200'.

WHILE MUSEUMS across the country are singing the blues with balance sheets in the red (the Museum of Modern Art's current deficit is \$1,300,000), while some are curtailing operations, dismissing staff, eliminating or postponing publications the museums in Houston are forging ahead. None of this deficit financing here! During the present capital fund campaign for \$15 million, an incredible \$9 million, has already been pledged by in-house commitments of the

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For museums accent's on architecture

Continued from Page 3/GG

tion "Toward Color and Field" which will be one of a projected series of exhibits exploring the visual process. Pollock, Louis, Frankenthaler, Rothko, Bradley etc. will be included in the Master's Gallery show. The educational curator has innovated a bilingual three es-

say accompaniment geared to children, the lay viewer and the more initiated viewer. He has projected this appeal to separate audiences feeling that compromise essays geared for the "average" visitor are either watered down or boring and too esoteric.

All of the remaining exhibits will be circulating package shows with the exception of a

retrospective in the spring of 1972 for the American painter Ary Stillman who painted in Paris for many years and for whom Houston was home towards the end of his life.

When I have asked for proposed exhibitions during the interim period of construction and even afterwards everything seems very vague. More and more museums are pooling their resources for important exhibitions and the circuits are booked way in advance, sometimes two and three years. It is none too soon for our museum to get a firm commitment for some of these shows. There are many bank lobbies and other places with adequate security that could be used for displays until the museum is in full operation again.

What's the Contemporary Arts Museum doing before the building opens? No exhibitions, that's for sure. And for that matter there have been precious few sponsored by the museum while they have had

no home base. The director has been pressured with growing pains that have accompanied a successful push for, at long last, a permanent building and ground which the museum can call its very own.

ADLER TRAVELS consistently seeking out the new and experimental and currently is scouting for a curator. The museum traditionally has had a skeletal staff and limited budget. One of the most successful programs of the CAM is "Art After School," in which 2000 children are currently enrolled. The program so far has had to be self-supporting. However, Adler indicates he would like to get a subsidy in order to take this program into disadvantaged areas. A program is underway in a little rented house in the Montrose area where 50 children learn the rudiments of film. Most recently Adler has set up a program with superin-

tendents and student representatives of the area schools to learn how the CAM may be most helpful within the primary and secondary educational system. He has also initiated free seminars for high school art teachers to bring them up to date on new developments in art. Meanwhile assistant director Margaret Prince has held down the fort in a succession of inadequate temporary offices.

For his opening in the dramatic new exhibition area of the Contemporary Arts Museum, "Ten" will assault the senses with a multimedia extravaganza. Vera Simons who received her initial serious recognition from Adler and the CAM will be floating several thousand tetrahedrons. Nancy Graves will do a feather thing and Richard Van Beuren will work with different colored layers of plastic. John Alberty (for whom Adler has given exhibitions both in Wichita and here) is presenting an expendable work of art, a sort of time piece. Newton Harrison's expendable art form will be a portable survival farm where museum visitors can actually harvest organic food fresh.

William Wegman will put on closed circuit T.V. shows in each terminal at the airport portraying unprogrammed body movements.

Adler has talked Goodyear into reprogramming their blimp for opening night. First it will hover over the museum. And then it will do what Adler is always keen to challenge, taking new visual experiences out in the overall community.

While the national American Institute of Architects is meeting in Houston during May the CAM will present an environmental challenge with architect Bob Sobel as guest curator. "The Invisible River" will tackle the problems of the bayou and show the destructiveness of earlier programs as well as valid approaches and the way other countries have dealt with similar waterways.

In the small downstairs gallery at this time there will be an exhibition of Jim Love's sculpture, while in the same area later in 1972, Adler is scheduling an exhibition of Bob Camblin's drawings and watercolors.

Larry Foster already has a fan club

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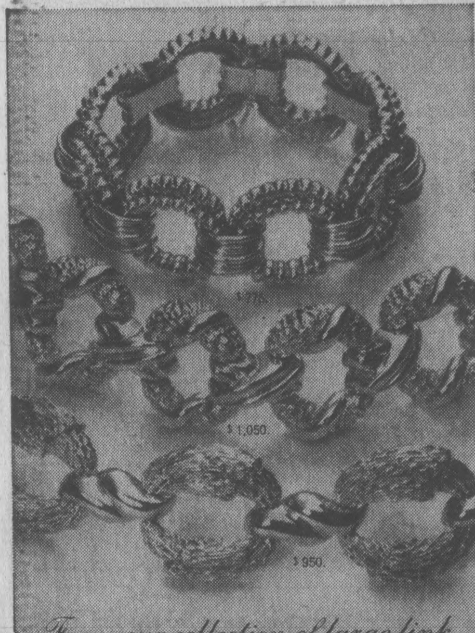
this popularity is no small feat. All of a sudden there he was, a total unknown as far as Houston was concerned, conducting Britain's Royal Philharmonic Orchestra in a touring appearance on the Jones Hall stage in the fall of 1969. He conducted Liszt and Ives back to back and the

ances had suddenly been infused into our own band of players. More than that, Foster was admired for his forthright and democratic, but diplomatic way of dealing with touchy matters affecting policy and personnel. He seemed ever willing to cooperate, minded his business efficiently and was not afraid to stand up and be the boss,

had to be scheduled prior to the time of his engagement. Next year, he will assume the title of musical director and take full responsibility for the selection of music on all programs, the choice of solo artists and other matters relating to the orchestra's artistic policy.

But even this season, Foster is the central figure in a most attractive lineup of art

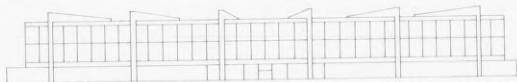
Bishop and Peter Frank. Violinists Kyung Wha Chung, Wanda Wildomirska, Michael Rabin and Pinchas Zukerman, guitarist Christopher Parkening and Houston Symphony principal cellist all promise to lend luster to the lineup of string soloists this season. Soprano Roberta Peters will sing with the orchestra in one of its late spring programs and oboist Evelyn



\$1,050.

\$950.

Foster's own collection of large-scale



*"Architecture is the will of an epoch
translated into space; living, changing, new."*

Ludwig Mies van der Rohe
1886-1969

RESERVE Seating

The Board of Trustees and the Director of The Museum of Fine Arts, Houston

invite you to attend

A GROUND BREAKING CEREMONY

for

the new addition to the Museum

Cullinan Hall Lawn
1001 Bissonnet

Sunday, December 5, 1971
four o'clock P.M.

Museum of Fine Arts Breaks Ground Today for 2nd Mies Wing

Ceremonies mark the beginning of two major projects -- the new addition which will double the museum's space, and a \$15 million capital drive for arts funds, of which half is already committed 'in the family.'

BY ANN HOLMES
Fine Arts Editor

WITH A PUBLIC groundbreaking set for 4 p.m. today, the Museum of Fine Arts launches a spectacular program designed, hopefully, to double your pleasure, double your fun.

This will be the ritual beginning of construction of the museum's new addition -- a wing designed before his death by that august spirit of Germany's Bauhaus, Ludwig Mies van der Rohe. The new addition which will move outward from the giant glass arc of the now-existing Mies-designed Cullinan Hall, to the sidewalk of Bissonnet Street, and reach east to west more or less from Main to Montrose, will cost about \$4 million and will double the museum's existing 70,750 square feet of space.

The building funds are part of a total of \$8.9 million already given "within the museum's own family," according to Board President Alexander McLanahan, toward the projected \$15 million capital fund drive underway.

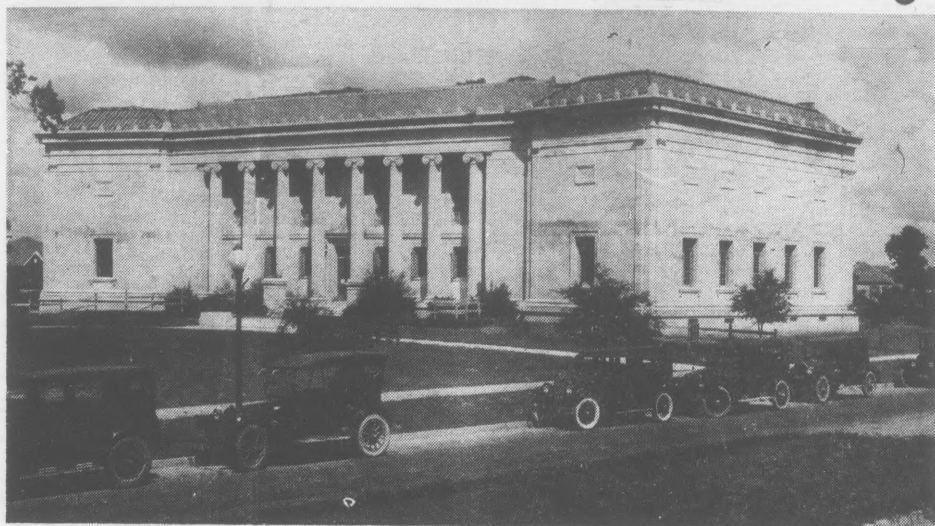
Present today on the rostrum at the North entrance of Cullinan Hall will be Mayor Louie Welch, Norman Hackerman, president of Rice University; President of the board of trustees McLanahan, S. I. Morris, chairman of the trustees' architectural committee; Director Philippe de Montebello; and members of the present board of trustees as well as past presidents and members. Donors to the museum from past years will also be honored in the ceremonies.

Anderson Todd, director of the School of Architecture at Rice, a member of the museum's board and a friend of the late Mies, will speak briefly about the celebrated architect whose only American museum exists in Houston.

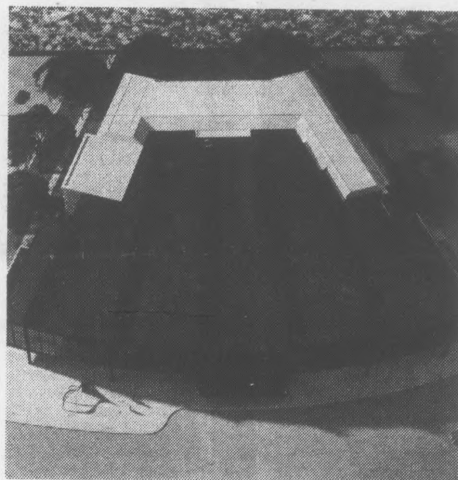
The groundbreaking today coincides with the opening of the museum's popular annual Christmas Show. "A Child's Christmas" and the public has been invited to attend both, McLanahan said.

Plans for this building were completed by the renowned architect in his Chicago offices just months before his death at 83, two years ago. Combined grants from Houston Endowment and the Hobby Foundation made possible the working drawings for what was Phase Two of the great Mies concept, put into motion some 17 years ago by Nina Cullinan.

Seeking a fitting memorial to her late parents, J. S. and Lucie Halm Cullinan, who had been early patrons of the museum (Cullinan joined with the Hermann Family in giving the land on which the museum stands), Nina Cullinan gave a wing to the museum with supportive maintenance funds. With the advice of an architectural committee, she chose



Two views of the Museum of Fine Arts, past and future, show appearance of the building in the late 1920's, above, and another view of a scale model of the new facility to be built, below.



van der Rohe, often regarded as the greatest and most influential architect of the 20th century. Cullinan Hall spread like an elegant fan to the north of the

museum's older neo-classic structure, itself the result of a series of additions. Its upright steel members repeated the perpendicular motif of the classic columns to the south. The roof was literally suspended on giant horizontal beams.

The proportioning was perfect, the lines clean, the brickwork an unbroken simple statement, the detailing a sheer delight to those who examine architecture. Cullinan Hall with its 36 foot height inside, and unbroken sweep was Part One -- the sculpture court.

The thought of a second Mies wing was in everyone's mind, but seemed, at that time, an impossible dream. The problem at hand was to adapt Cullinan Hall for the showing of sculptures AND pictures. James Johnson Sweeney, at one time the director, devised a system of suspending pictures on long wires -- a plan which mightily pleased Mies and made possible, in fact, the later creation by Mies, of his great square of glass--his Berlin National Museum with no solid walls.

Now, 12 years after the opening the Phase One, comes the ground breaking for the final two-story addition--as yet unnamed. Within it will be a number of new picture galleries, making possible, according to De Montebello, the permanent exhibition of important works in the collection as well as special exhibitions.

A 450-seat auditorium, two courtyards, a members' room, director's office, cloak room, enlarged gift shop and library open to the public also will occupy the new structure.

Proposed for the existing museum, once the new wing is completed, are the open Cullinan Hall, a Remington Room, a Greek Room, an African Room, a pre-Columbian Room, and smaller rooms and corridors for exhibition space.

A small restaurant, or tearoom may be established in the new portions, though the financial practicality of the idea is still being discussed, de Montebello said.

The first wing of the museum opened in 1924, a proud little dream come true through the longtime efforts of a group of patrons banded together as the Houston Art League, (founded in 1900), the forerunner of the present board.

Subsequent additions, have sprouted over the middle 50 years of the century. Today the museum operates on an annual budget of between \$700,000 and \$800,000--an amount which will increase with the completion of the new north section.

Funds from the \$15 million capital drive will be used not only for the new building but for a number of other projects, De Montebello pointed out.

These are the major objectives, besides the building: \$5 million, in endowment, for acquisitions of important works of art; \$4 million, in endowment, to yield needed extra funds for more staff and more services; endowment at \$500,000 to enhance the school; and a \$1.5 million endowment to provide funds for Bayou Bend's operation.

Under the general chairmanship of Benjamin N. Woodson, the capital fund drive will be continued into the new year.

With the prospect of a magnificent monument designed by Mies van der Rohe on the south side of Bissonnet--and a 1.8 acre Fine Arts Park extending to the north--the gift of the Brown Foundation--museum planners have voiced the hope that the City of Houston will consider once again the possibility of taking Bissonnet Street below grade, thus making possible the extension of the museum's activities across Bissonnet Street. This would provide greater space as well as more safety for the hundreds of thousands who use the museum each year, the director believes.

Notes on Music: The Symphony Redeems a Raincheck

THE HOUSTON Symphony redeems a literal raincheck this week as it moves to Brazosport for an 8 p.m. Tuesday concert at Brazosport High School.

The program was originally scheduled for performance last Sept. 9th but Hurricane Fern turned out to have little concern for symphony itineraries.

Under the baton of resident conductor Dr. A. Clyde Roller, the orchestra will play Glinka's Overture to "Russian and Ludmilla," Dvorak's Symphony No. 9 in E Minor ("From the New World"), Tchaikovsky's "Capriccio Italien," Vaughan-Williams' Fantasy on "Green-sleeves," and excerpts from Meredith Wilson's "The Music Man."

Woodwinds of Houston, a five-member chamber group, will perform in concert Friday at 8:30 p.m. in Hamman Hall on the Rice University campus.

Composed of Byron Hester on flute, Raymond Weaver on oboe, Jeffrey Lerner on clarinet, James Tankersley on French horn and Paul Tucci on bassoon, the group will play selections by Anton

Reicha, Villa-Lobos, Samuel Barber and Gunther Schuller.

Hester and Tucci will be soloists in Villa-Lobos' "Bachianas Brasileiras," a duet for flute and bassoon.

Sponsored by the city Parks and Recreation Department, the Houston Youth Symphony will present a free concert today at 3 p.m. in the Garden Center at Hermann Park.

Conducted by William Wilson, the youth group will perform Christmas music by Greig, Mozart and Victor Herbert.

Part of a special series of concerts presented by the Houston Public Library, a chamber concert will be played Thursday, 7:30 p.m., at the Carnegie Branch of the library at 1209 Henry.

Violinist Betty Rubin, violist Shirley Wexler, cellist Alex Pancheri and Cody Lilly, a baritone who teaches at Cullen Junior High, will perform compositions by Haydn, Mozart, Schubert, Bach, Dohnanyi, Charles, Dvorak, Beethoven and Hindemith.

The program will be free to the public

through a grant from the Music Performance Trust Funds.

A choir concert at the University of Houston, performed by 150 members of the UH Concert Choir and 50 UH Symphony players, will be presented in Cullen Auditorium on the UH campus Friday at 8:30 p.m.

Dr. Merrills Lewis will conduct the two groups in Saint-Saens' "Christmas Oratorio" and Paul Creston's "Isaiah Prophecy."

Harp fans will have a chance to hear 11 of them in joint concert today at 3 p.m. in the UH Religion Center.

Beatrice Schroeder Rose will direct the ensemble in a program of Christmas music, with soprano Plesha Carter and violinist Sharman Plesner as guest soloists.

For those who lean more to organ music, Bob Landes will play a concert of music composed for that instrument tonight at 7 at St. Mark's Methodist Church, 600 Pecora.

The Spotlight

Museum of Fine Arts to Break Ground on \$4 Million Wing

A new \$4 million wing which will double the existing space has been given the Museum of Fine Arts by Mr. and Mrs. George R. Brown through a grant from the Brown Foundation.

Groundbreaking ceremonies are set for 4 p.m. today at the north entrance to the museum on Bissonnet between Main and Montrose. The public is invited.

The gift from the Brown Foundation is the latest in a series of such donations. In November, 1964, the foundation gave the museum an endowment fund of \$1 million and in October, 1968, gave \$1

For related story see Ann Holmes' Spotlight column, Zest Magazine.

million to buy a parcel of land north of the building.

In 1963 the foundation gave a heroic bronze Rodin sculpture, "Walking Man," and followed that several years later with a major Louise Nevelson work, "Mirror Image I."

The gift of the new wing will insure exhibition of the museum's important permanent collections and will provide space for new acquisitions and for important special exhibitions.

Construction of the new

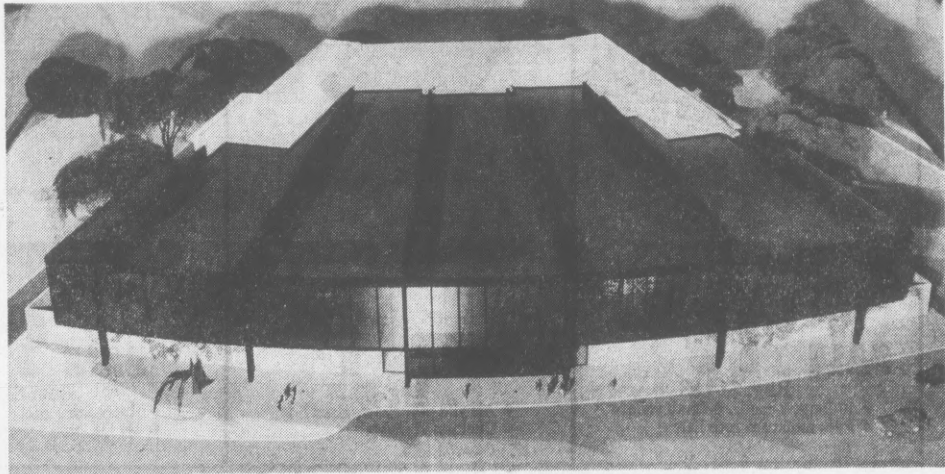
wing, with more than 70,000 square feet, is a key project in the museum's \$15 million development program, now under way.

The Brown gift is part of a total \$8.9 million raised through gifts from the museum's trustees alone. A major drive is now being conducted through the community as a whole.

The striking new wing, which carries the hallmark of its celebrated architect, Ludwig Mies van der Rohe—eloquent simplicity along with structural boldness—is the lat-

(See NEW, Page 20)

Ho. Chronicle
12/5/1971



MODEL OF NEW MUSEUM WING GIVEN BY THE BROWNS
View Shows How It Will Join the Older Section

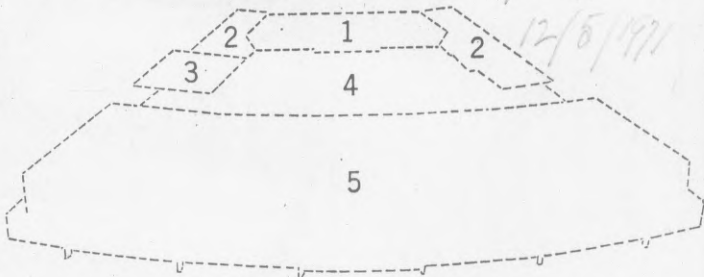
New Wing Has Boldness And Simplicity

FROM PAGE 1

est addition to the museum, but its trustees point to a long record of support and patronage dating back to the museum's origins in 1900.

The first museum structure was at the old Eckhardt residence at 1806 Main St., where the first two paintings acquired in 1911 were shown—works by Charles Curran and Charles Warren Eaton.

The first wing on the present grounds was "dedicated"



Ho. Chronicle
12/5/1971

How the Museum of Fine Arts has grown, wing by wing through the years, is indicated by this artist's sketch, numbering the additions. The first section (1) was completed in 1924; the side wings (2) on Montrose and on Main came two years later. The Blaffer

family gave the Blaffer wing (3) in 1957 and Nina Cullinan gave Cullinan Hall (4) which opened in 1958. The wide arc of the new wing announced today (5) completes Phase II of the two-part Mies plan in 1954, and doubles the already existing space.

in 1917, but construction wasn't completed until 1924. Two new wings were added in 1926.

The Robert Lee Blaffer Memorial Wing was added in

1957; and the first Mies Wing—Cullinan Hall—opened in 1958. Interior galleries have been refurbished from time to time, through gifts from donors.

The museum's collections have grown and increased in value from an estimated \$50,000 in 1924 to a probable \$13 million today.

Museum fete set for today

The Museum of Fine Arts of Houston will move toward an expanded new era Sunday with ground breaking ceremonies for a \$4 million new wing even as it continues its \$15 million program of more art for more people.

Museum officials and patrons and civic leaders will participate in the ground breaking ceremonies on the Cullinan Hall lawn at 4 p.m. Sunday.

The new wing, an addition to Cullinan Hall, is made possible by a \$4 million gift from Mr. and Mrs. George R. Brown through the Brown Foundation. Mrs. Brown, a well known art patron and enthusiast, will turn the ceremonial shovel of dirt on the building site.

Alexander K. McLanahan, president of the museum's board of trustees, will act as master of ceremonies for the event, and Dr. Norman Hackerman, president of Rice University, will be principal speaker.

Mayor Louie Welch, members of the City Council, past presidents of the museum and some of the institution's outstanding patrons were expected to participate.

The public is invited to join the museum's 3,000 members and other guests for the event on the Bissonnet Street side of the building.

The addition to the present structure will complete the design by the late famed architect Mies van der Rohe, and will be extended out from Cullinan Hall to Bissonnet.

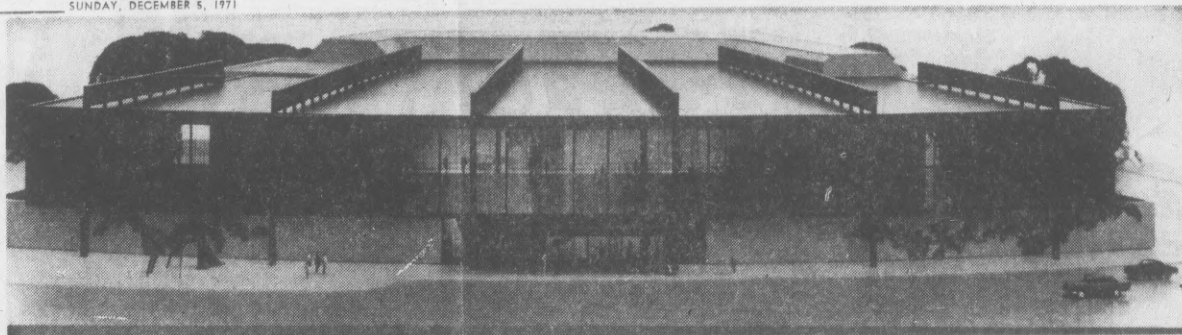
The new wing, as yet unnamed, will more than double the present size of the museum, providing more than 140,000 square feet of exhibition and service space, a museum spokesman said.

Cullinan Hall, the first phase of the total project designed by Mies van der Rohe, was the gift of Miss Nina Cullinan in 1958. It was made in memory of her parents, Mr. and Mrs. Joseph S. Cullinan.

The new structure will make it possible for the present collections of the museum to be on permanent display and provide space for new acquisitions.

The architect's office estimates the wing will be open to the public by mid-1973.

Important future accessions are included in the museum's overall \$15 million funding effort, which has achieved a total of \$9.25 million, including the grant from the Brown Foundation for the new wing.



Artist's conception of building to house Museum of Fine Arts

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The new wing continues a long tradition of expansion by the museum of Fine Arts since its establishment in 1900 in a former residence on Main Street.

The original building at the intersection of Main and Montrose is the one with which most Houstonians are well acquainted. Although it was dedicated in 1917, the structure could not be built until after World War I, and, finally, the central unit was opened in 1924.

The Houston Public School Art League reincorporated itself as the Museum of Fine Arts in 1925 and added two wings the following year. The Robert Lee Blaffer Memorial wing was added in 1953, and then, Cullinan Hall five years later.

The museum's collections, including that of American decorative art at Bayou Bend — the gift of Miss Ima Hogg — is now valued at \$13 million. This compares with an evaluation of \$50,000 in 1924 and \$300,000 in 1942.



McLanahan introduces speakers before Museum ceremony

—Post photo by Roger Powers

Museum's new wing started

Houston's cultural establishment turned out despite cold, drizzling weather Sunday for ground-breaking ceremonies for the Museum of Fine Arts' \$4 million new wing.

The new wing, an addition to Cullinan Hall, is made possible by a \$4 million gift from

Post Commentary/page 2F

Mr. and Mrs. George R. Brown through the Brown Foundation.

Mrs. Brown, well known as a patron of the arts, had planned to turn the ceremonial shovel, but declined at the last moment.

In her stead, several male dignitaries manned the shovels.

SPEECHES praising the new wing, the donors and the late architect, Mies Van der Rohe, were given prior to the actual ground-breaking by presidents and past presidents of the museum board.

Professor Anderson Todd, director of the Rice School of Architecture, and close friend to the architect, said the museum's new wing is the last thing the world famous architect designed in the U.S.

Alexander K. McLanahan, president of the museum board of trustees, was master of ceremonies.

Cullinan Hall, the first phase of the project, was the gift of Miss Nina Cullinan in 1958 in memory of her parents, Mr. and Mrs. Joseph S. Cullinan.

OTHER SPEAKERS included Museum Director Philippe de Montebello, Rice University President Dr. Norman Hackerman, Mayor Louie Welch and Ben Woodson, president of American General Life Insurance Co. and head of the museum's fund raising drive.

Congratulatory telegrams were sent by U.S. Sen. Lloyd Bentsen and U.S. Rep. Bill Archer.

The new wing, which will be opened to the public by mid-1973, will more than double the museum's size so the permanent collections can be on display as well as providing room for new acquisitions.

A living gift

Houston Post 12-6-71

Rather like the chambered nautilus, the Houston Museum of Fine Arts has grown—section by section—since it opened on its shady triangle in 1924. Sunday's groundbreaking began months of construction chaos on the peaceful lawn of Cullinan Hall, but a chaos leading to even greater beauty.

The design for the enlargement, which will double the capacity of the museum, was the last work of Mies van der Rohe. The Cullinan Hall was the first art museum he had ever designed, the Berlin museum his only other.

Few Houstonians remember the museum as it looked in 1924—a small but lovely building facing Hermann Park. The Houston Public School Art League, which had opened its first museum in 1911 with two oil paintings and a gallery in the old Eckhardt house on Main Street, incorporated as the Museum of Fine Arts in 1925 and, the following year, added two wings. The Robert Lee Blaffer Memorial wing was added in 1952, Cullinan Hall in 1958.

Now on the gift of Mr. and Mrs. George R. Brown through the Brown Foundation, a great glass box will stretch from Montrose to Main Street on Bissonnet, serving as a vast showcase for the permanent collection. The collection has grown in value from \$300,000 to \$13 million since 1942.

Generations of Houstonians have grown up with the museum, thanks to the generosity of Houstonians past and present. Future generations will enjoy all that is now there—plus the new wing and the treasures it will house. Mr. and Mrs. Brown have given a living gift to the city, one which will become more important to the community as time goes on.

Don Ch...
12/6/77

The Spotlight

Weather Didn't Dim Museum Groundbreaking

BY ANN HOLMES

Fine Arts Editor

Wrathful skies outside did not dim the lustre of groundbreaking ceremonies at the Museum of Fine Arts Sunday afternoon, (though the affair was transferred inside) and the occasion was greeted widely as a moment of happy portent for the museum.

With the gift of \$4 million for a wing designed by Mies van der Rohe already announced, the 4 p.m. gathering of museum past presidents and board members, together with current officers and the public, saw the ritual start of construction of a new building to double the size of the present one.

Brown Contribution

The large gift was from Mr. and Mrs. George R. Brown, through the Brown Foundation.

Wielding the shovel to lift the soggy sod was James Chillman Jr., the museum's first director, now director emeritus and lifetime trustee.

Ringed behind him were George R. Brown (Mrs. Brown, in her tall black velvet hat, declined the "raindrops falling-on-my head" part of the ceremony), and past presidents of the museum, including J. W. Link, Thomas Anderson, T. E. Swigert, S. I. Morris Jr. and Edward Rotan, and others connected with the current capital fund drive and the Mies project.

Indoor Ceremonies

Only the hastily executed earth-piercing was done in the drizzle outside, as a highpoint of indoor ceremonies. The crowd witnessed the scene from inside the huge glass walls of the existing Mies-designed Cullinan Hall.

Chairs scheduled for the north museum lawn were arranged inside and the museum's past officers and board members heard dedicatory remarks from seats inside "the ribbons."

It was a gathering of some of the city's important cultural leaders, some of the women in sleek, long, long skirts, some of the men nattily attired, too, one with leopard fur on his lapels of a sharply tailored topcoat.

Ima Hogg There

Ima Hogg, at 86, the city's long-time doyenne who in 1956 deeded to the museum her mansion home Bayou Bend for a decorative arts wing, was present in an ecru silk coat and matching hat.

"How could anyone help but like the new plans for the museum?" she asked friends who lined up after the ceremonies to greet her.

Presiding, Alexander Mc-

Lanahan, museum president, hailed the Brown gift for making possible the start "of an exciting new era for the museum," and thanked the Browns for "an act of magnificent generosity." To the Browns, at the end of the digging, McLanahan presented a miniature shovel bearing an inscription expressing "the gratitude and affection of the people of Houston" for the gift of the new wing.

'Museum Teaches'

Mayor Louie Welch declared he looks back "upon many fine things that have taken place in this city in these eight years." He named the momentum within the museum that has made possible the plan to double the museum's space, serving many more people more fully as one of these. "Such a gift as this," he said "contributes importantly to the long-range quality of life in our city."

From Rice University, which has itself been a recipient of largesse from the Brown Foundation, Dr. Norman Hackerman summarized the Browns' concern for educational and civic needs. "The museum teaches, too — It teaches by what it shows and how it shows it, and this new building by Mies van der Rohe will be a distinguished one."

'One of a Handful'

Completion of the new addition by mid-1973, hopefully, "will make this museum one of a handful in the world to occupy outstanding architecture," said Philippe de Montebello, director of the Houston museum. He promised that the new facilities will mean the showing, on a permanent basis, of the permanent collection, much of which now reposes in the basement when other exhibitions are up.

De Montebello called the total Mies design at the museum — incorporating two phases — "a brainchild of one of the creative geniuses of our time." Phase One began in 1955 when Nina Cullinan gave Cullinan Hall to the museum to honor her family and commissioned Mies to design it. It opened in 1958. The Brown gift makes possible the undertaking of the second and final part.

More Speakers

Others on the formal program were Anderson Todd, director of Rice University's School of Architecture and a friend of the late architect, who noted that this wing will be the last work from the drawing board of the internationally admired Mies, and his only American museum; and Benjamin Woodson, president of American General Insur-



Photos by Blair Pittman, Chronicle Staff

Director Emeritus of the Museum James Chillman Jr. digs in to start construction of the new Mies wing given by Mr. and Mrs. George R. Brown as Alexander McLanahan, museum president, looks on in the drizzle. Shovel is the same one that turned soil for the earlier Cullinan Hall and the Contemporary Arts Museum across the street.



Stashing rainy day paraphernalia near the museum door were Mrs. George R. Brown, right and Mrs. Ted Law, the former Caroline Wiess for whose family the Wiess Gallery is named.

...in on his lapels of a sharply tailored topcoat.

Ima Hogg There

Ima Hogg, at 86, the city's long-time doyenne who in 1956 deeded to the museum her mansion home Bayou Bend for a decorative arts wing, was present in an ecru silk coat and matching hat.

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More Speakers

Others on the formal program were Anderson Todd, director of Rice University's School of Architecture and a friend of the late architect, who noted that this wing will be the last work from the drawing board of the internationally admired Mies, and his only American museum; and Benjamin Woodson, president of American General Insurance Co. Woodson, who is general chairman of the museum's current \$15 million capital fund drive, acknowledged the enduring aspects of the Brown gift and its timeliness in the opening months of the drive, in setting an example.

The Brown gift represents a substantial portion of the \$8.9 million already raised in the drive from among the trustees alone.

Dr. John Lancaster, pastor of the First Presbyterian Church, across Bissonnet from the museum, offered a blessing for the enterprise.

Notebook

Violinist Classes

Violinist Michael Rabin will conduct master classes in the violin Saturday at the University of Houston.

Rabin, who has been a concert tour performer for 20 years, will hold classes from 10 a.m. to 12:30 p.m. and from 2 p.m. to 4:30 p.m. in the El Paso, San Antonio and Dallas rooms of the University Center.

The Houston Symphony has received a \$50,000 grant from the National Endowment for the Arts to support its 1971-1972 season's student concerts.

The symphony, which received an identical grant last year, plans to hold 22 concerts for students this year.

Louisiana Gallery will be holding an art auction beginning at 7:30 p.m. Thursday in the Houstonaire Motor Inn, 2929 Southwest Freeway.

Included in the sale are pre-Columbian, Oceanic, Mexican, modern masters and old American art. The works can be seen 11 a.m. to 5:30 p.m. Tuesday and Wednesday and 11 a.m. to 7:30 p.m. the day of the auction.

Stashing rainy day paraphernalia near the museum door were Mrs. George R. Brown, right and Mrs. Ted Law, the former Caroline Wiess for whose family the Wiess Gallery is named.



GEORGE R. BROWN TALKS MUSEUM FUTURE WITH ART PATRON MRS. W. MARSHALL



MISS IMA HOGG, WHO GAVE MUSEUM BAYOU BEND, GREETES A FRIEND

No. Pat 12/17/71

Dorothy Lamour visits

DOROTHY LAMOUR, looking movie-star beautiful in a full-length gold lame pleated Grecian gown, was one of several Californians who flew in late Monday to be present at the River Oaks home of Margaret and Red Harris to talk about the Dec. 14 dinner in LA honoring Bob Hope to raise \$1 million for that city's USO. Dorothy's tall and slender and adoring husband Bill Howard never was far from her side. Margaret Harris, together with Lovice Brown, Suzanne Fisher and Fred Nahas, composed the welcoming committee for the houseful of guests who included Denton's Rex and Josephine Cauble (she was grand in a red coat ensemble and he reports cast comes off his broken leg in only 48 days), Denton bank president Bob Cochran and LA's Kirchy Prescott. Kirchy's father Robert Prescott had to miss the party because the flu got the better of him. His board chairman of the Flying Tigers Airline, Wayne Hoffman and wife Laura, came to represent him. Prescott is general chairman of the dinner. Tickets are \$500 a plate.

ON THE SCENE — Eldorado Golf Club manager Pat Ginther attended the annual Houston Club Managers party without his wife Barbara. She suddenly came down with pneumonia and was taken to Rosewood Hospital. ✓ Fannin Bank has gone all out for Christmas trees. There are 12 in the lobby, a grove. Fannin

is on a green kick and has underwritten a \$25,000 tree-planting program on Main Street. ✓ Luling High School's good-looking girl singers, the Madrigals, entertained at the Seaman's Center and were heard by men from 13 ships and seven countries. Capt. Kau Lam, of the Chinese ship Eastern Wave, invited the singers and their director Cathy Carroll aboard for a ship's tour and dining.

HAIR has such great crowds: even Art Squires has been pressed into service on the door. Downfront at the opening performance we saw Foley's Lee DuBow and his wife Phyllis and Jack and Kate Guryell. And we really mean downfront. The audience filled every seat including two special rows built out over the orchestra pit. HAIR performer George Berger is an extremely talented guy. There isn't a moment in the production when he isn't jumping and dancing and singing and leaping all over the stage. ✓ FUN AND GAMES — The preliminary hearing is coming up in court on a well-known local man who got into an after-dark fracas with three other guys

The morning after

by
Marge
Crumbaker



who tried to rough him up. The man became so mad he gave a Karate kick against the car of one of the other three which really put a dent in the car's side. Then the man's dog Ronald jumped in to help his owner and both dog and the well-known guy were booked. Ronald spent the night in the pound, his master in the pokey.

NORTH POLE FLASH — Holiday Dinner Theatre owner Dean Goss will make an appearance on Dec. 12 and 19 with the Houston Pops Orchestra in Miller Outdoor Theatre. If they can find a red suit of the proper size, Goss will play the role of Santa. Joyce Webb is set to do vocals with the orchestra.

SUNDOWN TO SUNUP — Nina Cullinan would have

been one of the most honored guests at the Museum of Fine Arts' ground-breaking for the new wing but she was unable to get out of her country place near Weimar because of high water. She started the Mies Van der Rohe design with the Cullinan Hall. ✓ The Print Club had its final sale. The club began through the efforts of Dominique De Menil, director of the Institute for the Arts to acquaint us with the value of prints, etchings, lithos, posters and all printed art. The club emissaries bought antique and modern prints at world-famous galleries and sold them at cost to the local membership. A lot of galleries can thank Dominique for the current local popularity of prints.

A NEW home for Goodwin, Dannenbaum, Littman & Wingfield's Jack and Charlotte Sheridan. They selected Country Club Terrace. ✓ After a series of cancellations due to weather, Figaro's Doris Lohse, Graham Hinde and Harry Helmie finally made their parachute jumps. They all landed upright and intact, collected their bets and probably will never jump again.