

NINA CULLINAN PAPERS

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

NINA CULLINAN PAPERS

Contents in order of filming:

1. Correspondence
2. Scrapbook and Clippings
3. Photographs

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Mr. Kennedy's Scientist

'Stand Up Close . . .'

A big, rumpled 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 blonde 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

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."



Newsweek—Bernard Gotfrid

Rothko: The human scale is vast

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

As I Put May 8, 1961

News and Notes



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

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.



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, [redacted], 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, [redacted], celebrating her 43d year as a theater and music impresario, fine arts award.

Mrs. Alice Pratt, [redacted], regional director of Institute of International Education, education award.

Miss Holmes, [redacted], 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, [redacted], 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.

Their Achievements Win Honors For 4 Top Houston Women

Four outstanding Houston women will be honored by the Theta Sigma Phi, national honorary fraternity for women in journalism at their annual Ladies of the Press breakfast May 7 at the Shamrock Hilton.

The women, and the work for which they will receive recognition, are:

ALICE REYNOLDS PRATT, education.

EDNA SAUNDERS, fine arts.

BILLYE RUSSELL, professional.

NINA CULLINAN, civic endeavor.

Mrs. Pratt, director of the Institute of International Education, is a journalist by training. She was graduated from the University of Oklahoma in 1944, starting on a weekly in Louisiana and working on New Mexico dailies during World War II. She spent a year in Mexico City.

Joined in 1952

She joined the Institute in 1952 when the Southwest office, serving Texas, Louisiana, Arkansas

members of the Mental Health Center, Miss Cullinan is in her sixth year as a board member.

Miss Cullinan is on the board

of trustees and advisory board of the Museum of Fine Arts. The new wing of the Museum of

Fine Arts, Cullinan Hall, is a

gift in memory of her parents, Mr. and Mrs. Joseph S. Cullinan. She is a member of the art committee of the Institute of International Education.



Mrs. Pratt Miss Russell



and Oklahoma, was established here. She was named assistant director two years later and became director in 1958.

Mrs. Pratt was named "Woman of the Year" in 1959 by the Business and Professional Women's Club, and received a citation from the San Antonio Council for outstanding work.

Last year she spent six weeks in Europe visiting academic institutions and contacting former students.

Private Practice

Miss Russell has been engaged in private law practice here since 1933. In 1945 she served in 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 1932, a commission as a Kentucky Colonel by the governor of Kentucky in 1936, 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

Washington on a war-time appointment as an attorney with



Mrs. Saunder



MISS COLUMBIA

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 1940-41 and as president of Pilot Club International in 1957-58.

Founders will

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

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 in 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 Culinan 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 organi-

(Please make reservation and enclose check with this stub)

MRS. W. T. COLLINS

, HOUSTON 24, TEXAS

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

Here's my check for \$ payable to the Theta Sigma Phi for
reservations at \$3.50 per person for breakfast.

NAME _____

ADDRESS _____



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

Theta Sigma Phi

MATRIX
AWARD

1961

NINA CULLINAN

For outstanding contribution
to the field of Civic Endeavor

presented by
Houston Professional Chapter

Wednesday, Oct. 23, 1961



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 Walbridge** 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.

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THE MUSEUM OF FINE ARTS

1001 BISSONNET HOUSTON 5 TEXAS

NEWSLETTER

THE MUSEUM OF FINE ARTS

1001 BISSONNET HOUSTON 5 JA 9-4907

NEWSLETTER

NOVEMBER 1961

EXHIBITIONS

Opening Nov. 5 PRINTS AND DRAWINGS FROM PERMANENT COLLECTION
Through Nov. 19 BUDDHAS BELLS AND BAMBOO
Nov. 30 to Jan. 14 ANDRE DERAIN BEFORE 1915

L. L. Cullinan
Junior Gallery
Cullinan Hall

ACTIVITIES

Nov. 4	3 pm	"Puppets-East and West" told by Mrs. Rena Prim, Secretary, Puppeteers of America	Junior Gallery
Nov. 5	3 pm	Demonstration—Wax-resist Painting—Students Davis Senior High School	1st Floor Studio
Nov. 5	4 pm	Concert arranged by Tuesday Musical Club	Jones Lecture Hall
Nov. 7	2-3 pm	Gallery Lecture: "Definitions of Contemporary Expression", Lowell Collins	1st Floor Gallery
Nov. 8	3 & 8 pm	MEMBERS FILM: "Il Tetto"	Jones Lecture Hall
Nov. 11 & 12	3 pm	Special Presentation by The Playhouse Children's Theatre	Jones Lecture Hall
Nov. 15	10:30 am	MEMBERS STUDY GROUP: "Drawings Through the Ages", Edward R. De Zurko, Rice University	Jones Lecture Hall
Nov. 21	2-3 pm	Part II, "Definitions of Contemporary Expression", Lowell Collins	Blaffer Gallery
Nov. 29	8:30 pm	PREVIEW: "Andre Derain Before 1915"	Cullinan Hall

THE GRAND GALA BALL has passed into Museum history and at the time this Newsletter goes to press it is too early to give a financial report except to say that it far exceeded all expectations. The Director and the Trustees of the Museum wish to thank the many donors, committee chairmen, Mrs. Dargan Southworth and Mrs. John O'Leary, and the committee workers who have labored endless hours to make this Ball a success.

Members must make reservations for the Megibens Film Series at least 24 hours before the day of showing. "Il Tetto" or "The Roof" the second film in the International series is in Italian with English subtitles. Directed by Vittorio de Sica, whose compassion and candor come through in this film—a story of young people in postwar Italy, who have hope and belief in the future. Gabrielle Pallotti, a school girl without former acting experience, who plays so perceptively here was awarded with Anna Magnani, the Italian Oscar for her performance, one of the two best performances in 1957.

No reservations are required for the films "Flanders in the 15th Century" and "Portrait of Holland", filmed by the Detroit Institute of Art. Commentator on the Flemish painting film is John Morse and the music is of the 15th century. The second film takes us into the Golden Age of Dutch painting—the 17th century, and the musical score is arranged from Dutch music composed during this period. November 15 at 8 pm.

Following his successful series of last season, Lowell Collins, Dean of the Museum School, will give Fall and Spring groups of lectures on contemporary painting, prints, drawings and sculpture in gallery talks, supplemented with color slides.

DERAIN BEFORE 1915

One of the enigmas of twentieth century has been the French painter, Andre Derain (1880-1954).

How was it that Derain whose work after 1919 stirred so little interest among the younger artists of the 'twenties, 'thirties, and 'forties (with rare exceptions) was regarded in the decade before the outbreak of World War I as one of the boldest picture makers of this period, respected and admired by such leaders among his fellow painters as Picasso, Braque, Vlaminck, Matisse, and by the critic, Guillaume Apollinaire?

The answer is evident in a selective showing of Derain's work of these years: the work of the youthful enthusiast who with Vlaminck, first among French painters recognized the qualities of African sculpture; the disciple of Matisse in his adaptation of Cross' pointillisme; the leader of the fauve painters with Matisse, Vlaminck, and Braque; the admirer of Van Gogh, Gauguin, and Cézanne, when their influence first widely stirred the younger generation; the friend of Picasso in his cubist years—the innate traditionalist, always the explorer.

MUSEUM HOURS

Tuesday-Saturday 9:30 am-5:00 pm

Wednesday 9:30 am-5:00 pm and 7:00-10:00 pm

Sunday noon to 6:00 pm

Closed Monday

Closed Thanksgiving Day

The Board of Trustees and the Director of

The Museum of Fine Arts of Houston

cordially invite you to a preview of

DERAIN : BEFORE 1915

Wednesday, November 29, 1961 Cullinan Hall 8:30 P.M.

DERAIN BEFORE 1915

NOVEMBER 30, 1961 — JANUARY 14, 1962

Vert (day) au contraire



29-xi-61

SELF PORTRAIT. 1902. Oil on Canvas, 13 $\frac{3}{4}$ x 9 $\frac{1}{2}$ ".
Lent by Mrs. André Derain, Chambourcy, France.

AT THE SURESNE BALL. 1903. Oil on Canvas, 69 $\frac{3}{8}$ x 66 $\frac{3}{8}$ ".
Lent by City Art Museum of St. Louis.

FATHER OF ARTIST. 1904. Oil on Canvas, 11 x 9 $\frac{1}{2}$ ".
Lent by Mrs. André Derain, Chambourcy, France.

RED SAILS. 1904. Oil on Canvas, 32 x 39".
Lent by Mrs. Cecil Blauffer Hudson, Houston.

TREES. 1904. Oil on Canvas, 30 x 25 $\frac{1}{2}$ ".
Lent by Galerie Beyeler, Basel.

VASE. Circa 1906. Ceramic, 11".
Lent by Mrs. André Derain, Chambourcy, France.

VASE. Circa 1906. Ceramic, 11".
Lent by Mrs. André Derain, Chambourcy, France.

LONDON SKETCH BOOK. 1905-1906. Drawings and Color Notes.
Lent by Denys Sutton, Esq., London.

COMPOSITION. 1905. Watercolor, 21 x 14 $\frac{1}{4}$ ".
Collection of Mr. and Mrs. Pierre Levy, Troyes.

THE DANCE. Circa 1905-1906. Oil on Canvas, 72 $\frac{3}{4}$ x 90 $\frac{1}{2}$ ".
Lent by Pedro Vallenilla Echeverria, Caracas.

TWO FIGURES ON A BEACH. 1905. Watercolor, 19 x 23".
Lent by Denys Sutton, Esq., London.

PORTRAIT OF A MAN. Circa 1905. Oil on Canvas, 32 x 23".
Lent by the Marquise de la Bégaissière, Paris.

CHARING CROSS BRIDGE. 1905-1906. Oil on Canvas, 39 $\frac{3}{8}$ x 32".
Private Collection, New York.

STILL LIFE WITH APPLES. 1905 ?. Oil on Canvas, 18 x 15".
Collection of Mr. and Mrs. Pierre Levy, Troyes.

THE HOUSES OF PARLIAMENT ("Big Ben"). Oil on Canvas, 31 x 33 $\frac{3}{4}$ ".
Collection of Mr. and Mrs. Pierre Levy, Troyes.

ON THE BANKS OF THE SEINE. 1905. Oil on Canvas, 20 $\frac{3}{8}$ x 26 $\frac{3}{4}$ ".
Lent by Mr. and Mrs. Charles Goldman, New York.

THE DANCE #1. 1905. Woodcarving, 23 x 45 $\frac{1}{2}$ ".
Private Collection, Paris.

THE DANCE #2. 1905. Woodcarving, 23 x 45 $\frac{1}{2}$ ".
Private Collection, Paris.

SAILBOATS AT COLLIOURE. 1905. Oil on Canvas, 25 $\frac{3}{8}$ x 32".
Lent by Galerie Beyeler, Basel.

LANDSCAPE WITH THREE TREES. 1906. Oil on Canvas, 38 x 30 $\frac{1}{2}$ ".
Lent by Mr. and Mrs. S. J. Zacks, Toronto.

THE POOL OF LONDON. 1906. Oil on Canvas, 25 $\frac{3}{8}$ x 39".
Lent by The Trustees of the Tate Gallery, London.

PLATE—TWO NUDE WOMEN. 1906. Ceramic, 10 $\frac{1}{4}$ ".
Lent by Mrs. André Derain, Chambourcy, France.

PLATE—THREE NUDE WOMEN. 1906. Ceramic, 10 $\frac{1}{4}$ ".
Lent by Mrs. André Derain, Chambourcy, France.

PLATE—BLUE DECORATION. 1906. Ceramic, 10 $\frac{1}{4}$ ".
Lent by Mrs. André Derain, Chambourcy, France.

SCULPTURE—CROUCHING FIGURE. 1907. Stone, 13 x 11".
Lent by Galerie Louise Leiris, Paris.

SCULPTURE—STANDING FIGURE. 1907. Stone, 38 x 12 $\frac{1}{4}$ ".
Lent by Mrs. André Derain, Chambourcy, France.

SCULPTURE. 1907. Stone, 9 $\frac{3}{4}$ x 6 $\frac{1}{4}$ ".
Lent by Mrs. André Derain, Chambourcy, France.

THE HARBOR. 1907. Oil on Canvas, 28 $\frac{3}{8}$ x 36 $\frac{3}{8}$ ".
Lent by Galerie Beyeler, Basel.

BATHERS. 1908 ?. Oil on Canvas, 16 $\frac{1}{4}$ x 13 $\frac{1}{4}$ ".
Lent by Galerie Wisselingh, Amsterdam.

MARTIGUES. 1908. Oil on Canvas, 28 $\frac{3}{4}$ x 36".
Lent by Kunsthaus, Zürich.

LANDSCAPE WITH CYPRESS. Circa 1908. Oil on Canvas, 25 $\frac{1}{2}$ x 18".
Lent by Fernando Graindorge, Basel.

SEINE AT MONTREUIL. 1909. Oil on Canvas, 29 x 36".
Lent by Robert Mayer, Winnetka, Illinois.

L'ENCHANTEUR POURRISSANT. By Guillaume Apollinaire. Illustrated Book. Henry Kahnweiler, Paris, 1909.
Anonymous Loan.

TWO JUGS. 1909-1910. Red Chalk on Paper, 6 $\frac{1}{2}$ x 4 $\frac{1}{2}$ ".
Lent by Mr. and Mrs. S. J. Zacks, Toronto.

LANDSCAPE IN PROVENCE. Circa 1910.
Lent by Mr. and Mrs. John H. Blauffer, Houston.

SELF PORTRAIT. 1910 ?. Drawing, 24 x 19".
Collection of Mr. and Mrs. Pierre Levy, Troyes.

CAGNES. 1910. Oil on Canvas, 25 $\frac{3}{8}$ x 36 $\frac{3}{8}$ ".
Museum of Fine Arts, Houston, Gift of Mrs. R. H. Goodrich.

BATHERS. 1910-1912. Crayon and Pastel, 5 $\frac{1}{2}$ x 4 $\frac{1}{4}$ ".
Lent by Dr. Willi Raeber, Basel.

HEAD OF A WOMAN. 1910. Oil on Canvas, 13 x 11 $\frac{3}{8}$ ".
Collection of Mr. and Mrs. Pierre Levy, Troyes.

HEAD OF A ROMAN EMPEROR. 1910 ?. Ink Drawing, 21 $\frac{1}{4}$ x 16 $\frac{1}{4}$ ".
Collection of Mr. and Mrs. Pierre Levy, Troyes.

FIGURES & LANDSCAPE. 1910 ?. Pastel & Pencil, 17 x 22".
Lent by Eric Estorick, London.

CAGNES. 1910. Oil on Canvas, 21 $\frac{1}{4}$ x 30".
Lent by The Art Institute of Chicago. Worcester Sketch Fund.

GREEN LANDSCAPE. 1911. Oil on Canvas, 25 $\frac{1}{2}$ x 21 $\frac{1}{4}$ ".
Lent by Mr. and Mrs. S. J. Zacks, Toronto.

THE BEAUVAIS ROAD. 1911. Oil on Canvas, 20 x 24".
Lent by Hermann Rupf, Berne.

THE WINDOW ON THE PARK. 1912. Oil on Canvas, 51 $\frac{1}{2}$ x 35 $\frac{3}{4}$ ".
Collection, Museum of Modern Art, New York.

TWO NUDES—? 1912. Oil on Canvas, 42 x 30".
Lent by National Gallery, Prague.

STILL LIFE—("Tabac"). 1912 ?. Oil on Canvas, 14 $\frac{1}{2}$ x 19 $\frac{3}{4}$ ".
Lent by Dr. E. Ganz, Zürich.

CAGNES, LA MONTEE. 1912 ?. Oil on Canvas, 23 $\frac{3}{8}$ x 28 $\frac{3}{4}$ ".
Lent by Dr. E. Ganz, Zürich.

LES OEUVRES BURLESQUES ET MYSTIQUES DE FRERE MATEREL MORT AU COUVENT.
By Max Jacob. Illustrated Book. Henry Kahnweiler, Paris, (1912). Anonymous Loan.

LANDSCAPE, CASSIS. 1913. Oil on Canvas, 21 $\frac{1}{4}$ x 25 $\frac{1}{2}$ ".
Collection of Mr. and Mrs. Pierre Levy, Troyes.

ITALIAN WOMAN. 1913. Chalk on Paper, 20 $\frac{1}{2}$ x 15 $\frac{1}{4}$ ".
Lent by Mr. and Mrs. S. J. Zacks, Toronto.

TWO SISTERS. 1913-1914. Oil on Canvas, 31 $\frac{1}{2}$ x 39".
Lent by Denys Sutton, Esq., London.

THE INKSTAND. 1913. 7 $\frac{1}{2}$ x 10 $\frac{1}{4}$ ".
Lent by Hermann Rupf, Berne.

PORTRAIT OF YOUNG MAN. 1913. Oil on Canvas, 36 x 28 $\frac{3}{4}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.

SELF PORTRAIT. 1913-1914. Oil on Canvas, 21 $\frac{1}{2}$ x 14".
Lent by Eric Estorick, London.

THE DESSERT. 1914. Oil on Canvas, 42" x 35 $\frac{1}{2}$ ".
Private Collection, Switzerland.

MUSEUM OF FINE ARTS OF HOUSTON

1001 BISSONNET

CULLINAN HALL

Ho-Pat Dec-17 '61



MUSEUM LUNCHEON—James Johnson Sweeney and Whitfield Marshall, foreground, of the Museum of Fine Arts entertained members of the Contemporary Arts Association and the director of the Contemporary Arts Museum at a luncheon Tuesday. Mrs. Alvin

Owsley and Mrs. L. G. Marsters Jr., background, are members of the association's board of directors. Mr. Sweeney is director of the Museum of Fine Arts. Mr. Marshall is a member of the museum's board of directors.—Post Photo by Dan Hardy