

NINA CULLINAN PAPERS

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NINA CULLINAN PAPERS

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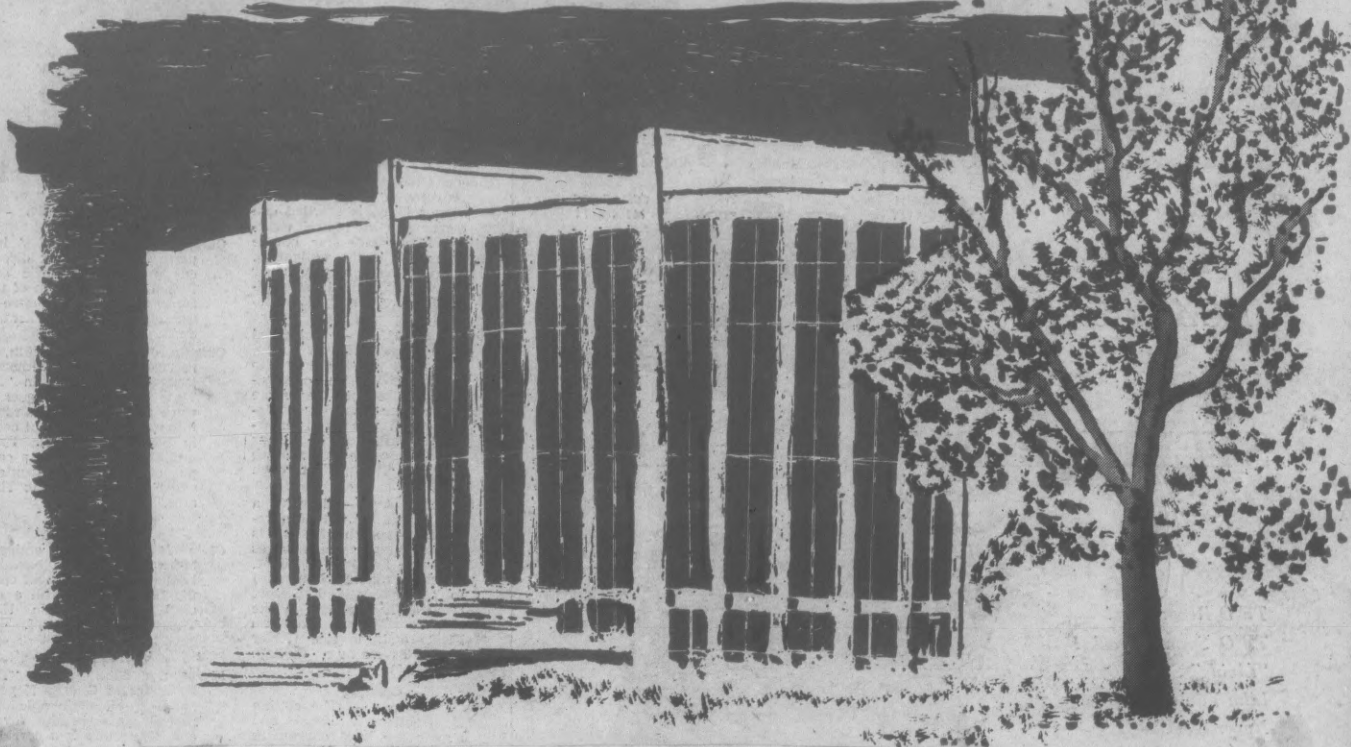
CULLINAN HALL

Miss Nina Cullinan
cordially invites you to a
Private Preview of
Cullinan Hall

on Thursday evening
9 October, 1958, at 8.30 o'clock

HOUSTON NOW

THE HOUSTON POST'S SUNDAY FEATURE MAGAZINE SUPPLEMENT FOR OCT. 10, 1954



What Cullinan Hall Means to the Museum

When Miss Nina Cullinan first made known this splendid gift as a tribute to her parents, Joseph Stephen and Lucie Halm Cullinan, her action caused both a high standard of fulfillment for the existing museum and a challenging precedent for future growth.

It was her express wish that the new building should be the work of an architect of international recognition, and the Building Committee appointed by Frank G. Coates, president at the time, unanimously chose Mies van der Rohe to design the plans. In these plans Cullinan Hall was conceived as a great enclosed court, filling in the entire area between the three wings of the original building designed as a hexagon around a patio. On his arrival in Houston on a hot summer day, Mr van der Rohe remarked: "But in this climate you cannot want an open patio." He has, therefore, designed a vast covered space, 30 feet high, with sweeping staircases that lead into the other galleries, both above and below. All this great area is open and flexible, to be used for changing exhibits in the heart of the museum.

Mies had written in the Architectural Forum in 1943 of his ideal museum "as one large area, allowing complete flexibility . . . the type of structure which permits the creation of a building with only three basic elements—a floor slab, columns and a roof plate."

It is such a structure he has realized here. The roof is supported by four plate girders of welded steel, 82 feet long and 5 feet deep. These radiate in an ample fan shape to allow a free space below in the main hall of approximately 10,000 square feet. The whole new building, enclosed with brick and neutral grey plate

By **LEE MALONE, Director**

of the Museum of Fine Arts

glass secures a high angle of north light comparable to an immense studio and perfectly calculated for the presentation of works of art. It is like a great stage, presenting its new entrance towards the city.

All this majestic design grows out of the original structure, using the same basic proportions so that the new becomes a part of the old, yet each preserves its own integrity. Each is an outgrowth of its own time. This calls to mind other famous buildings that were finished at later periods and in different styles, such as the Louvre, and especially the new museums at Yale and Cleveland.

Cullinan Hall also completes a period of other major construction and reorganization. These building years began with the Robert Lee Blaffer Memorial Wing, given by Mr and Mrs John H. Blaffer in 1951, designed by Kenneth Franzheim, under the directorship of Mr James Chillman Jr. This impetus was continued in the handsome gifts of Mrs Harry C. Wiess, Mrs Jesse H. Jones and the late Mr Jones, the family of Mr Frank Prior Sterling and Mr and Mrs Harris Masterson. The firm of Staub, Rather Howze has carried out the remodeling plans for the original parts of the building to

fulfill a wide reorganization of our museum functions.

The vast new Cullinan Hall itself allows us to plan exhibitions of the highest possible variety and scope. But many additional and collateral gains derive from the new use of former spaces hitherto reserved for temporary exhibits. The museum's permanent collections can now be displayed with greater latitude and logical order as befits their growing quality.

The Kress Collection has been very generously enhanced after many talks with the Kress Foundation, so that it now stands as one of the two most distinguished Kress gifts outside of the National Gallery in Washington.

We now have a large permanent area to devote to the contemporary arts, which we would like to see become a collection of leading importance.

We have gained the large Sterling Gallery for our famous Remington Collection and adjacent to it, we will display the Pre-Columbian arts which include many splendid recent gifts.

In the lower level of Cullinan Hall, four new studios and ample new storage and service rooms are reached by wide galleries where we look forward to selective displays of contemporary artists, both regional and national. The artists who are working for us today deserve the encouragement of museum recognition. The new Cullinan studios have in turn released a large area for the Junior Museum activities, so much needed by Miss Ruth Uhler's famous educational program, and in the new Jones Lecture Hall we now have a permanent

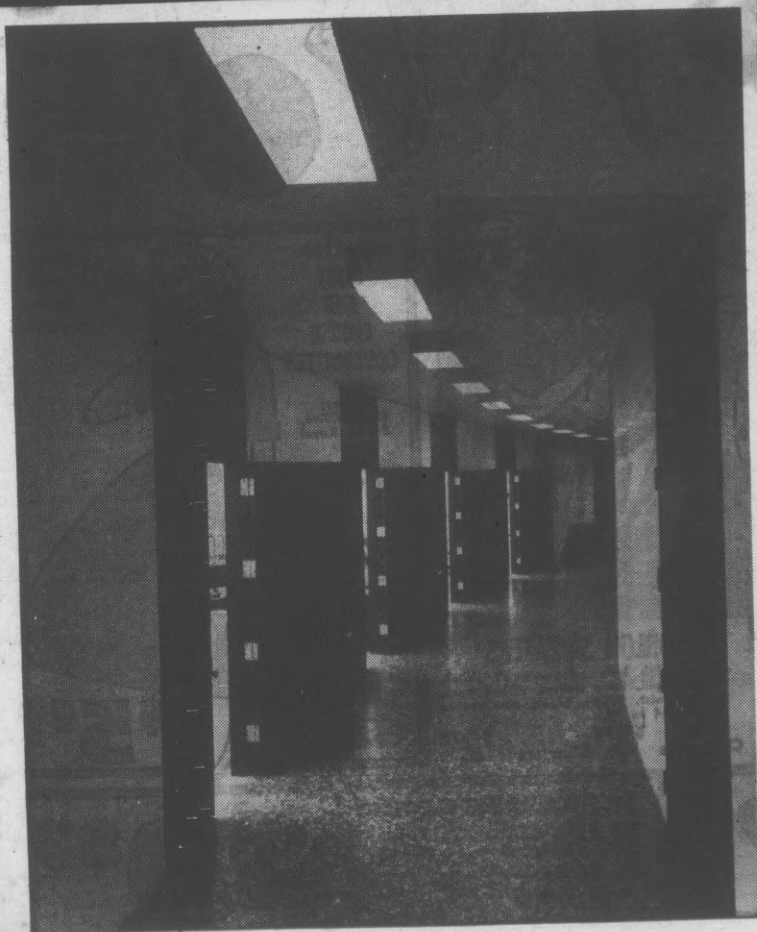
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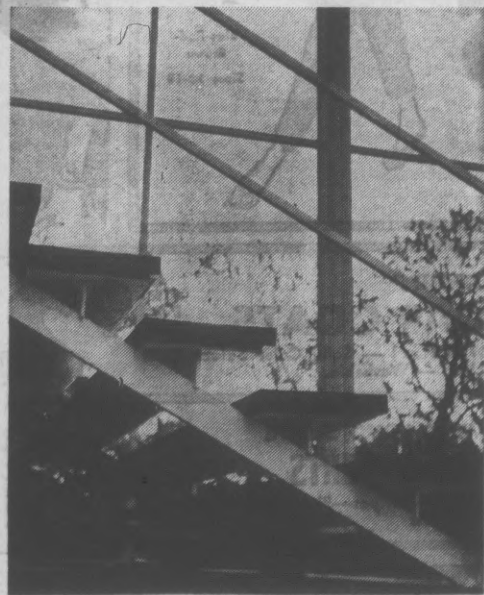
EAST ENTRANCE—This entrance on the east side of Cullinan Hall is for students in the new lower level classrooms. The oak tree silhouetted in the foreground was saved from the previous landscape plan.



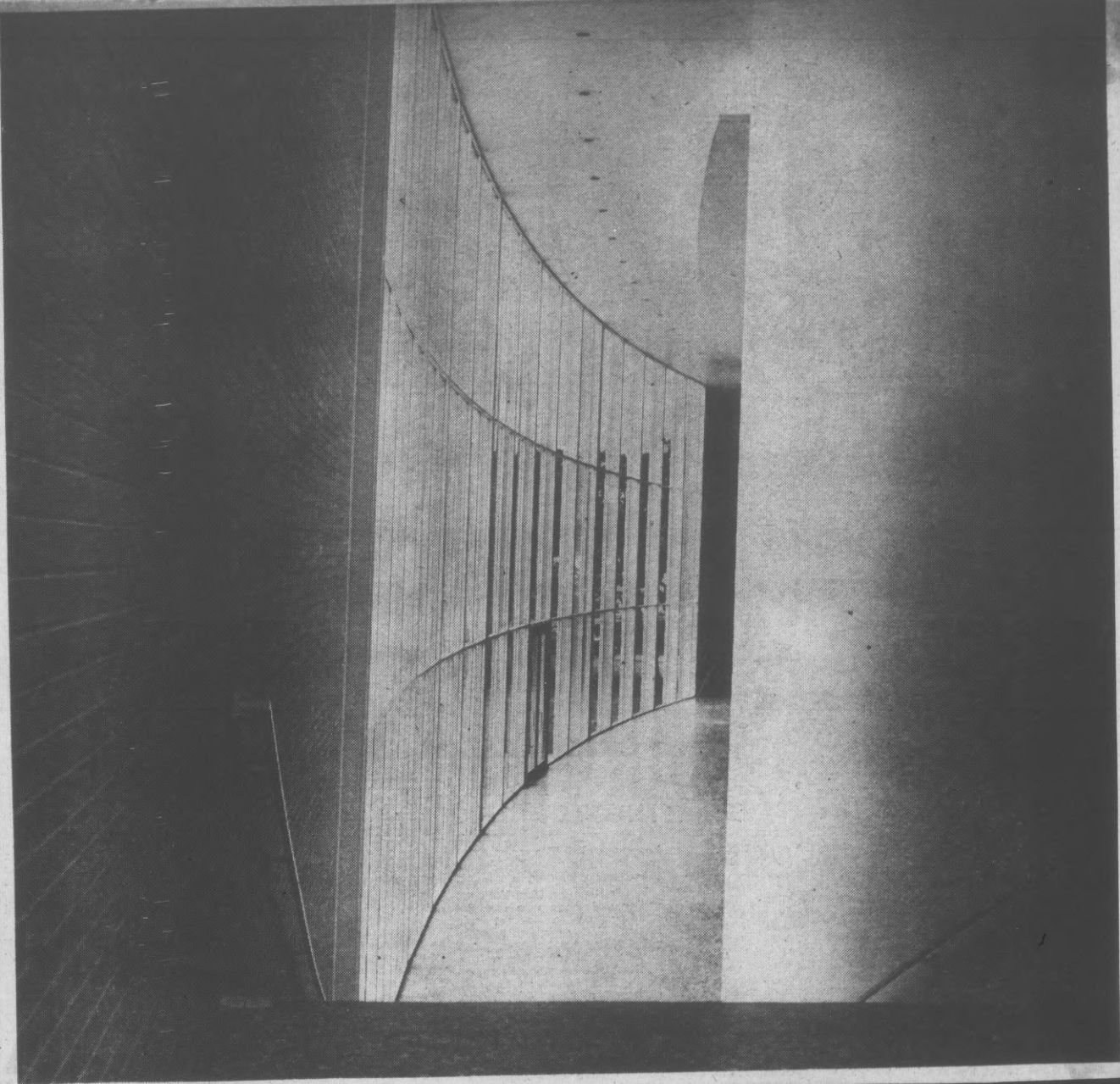
THE DIRECTOR—Lee Malone, Director of the Museum of Fine Arts, looks over some photographs of paintings and sculptures which he has selected for the first exhibition in Cullinan Hall.—Post Photo by Bob Verlin



CORRIDOR TO CLASSES—White walls with doors in a dull black flank the corridor to the classrooms on the lower level below the major gallery. The curving walls are used as display areas for student and faculty work.



STAIR DETAIL—Slabs of dark, fine-grained walnut mounted on white-painted steel make up the floating stairs that lead into one of the side galleries.



Continued From Page 1

location for programs which were formerly limited to available exhibition galleries.

In planning the future growth of our museum collections, we are most fortunate to begin with the recognition that these have already reached a level of quality from which it is possible to attain a very high rank in certain specific fields of art. At the present time, our collections represent the finest educational resources within a radius of approximately a thousand miles. Looking to the future under these conditions, it seems imperative that the museum should make every effort to strengthen this position by emphasizing a broad cultural and educational approach to art, including fine representative collections of every major civilization.

It is with this in mind that our opening exhibition is in a sense a summing up of an ideal museum, embracing as it does most of the world's highest periods of artistic achievement. Although in this instance these are selected to illustrate the theme of "The Human

INTERIOR VIEW—The curve of brick, glass and steel is even more striking when viewed from the inside than it is from the out. Post Photographer Dan Hardy took this photograph before the installation of the first exhibition was begun.

What

Cullinan Hall

Means

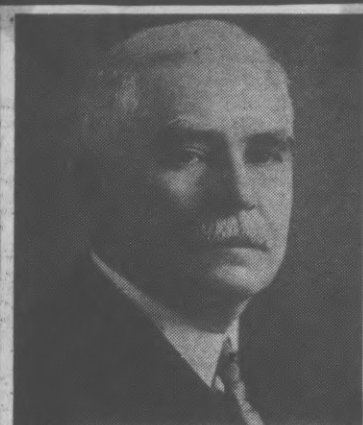
Image," a deeply challenging one for the contemporary artist, they do include some of the chief triumphs of art and crucial turning points of style which any major museum would be proud to possess. In Houston it is now within our grasp to create such a major museum, both as a sign and a prophecy of the great economic leadership of our city.

Finally, the opening of Cullinan Hall brings the satisfaction and pleasure of completing the long period of major construction that the museum has been undergoing for the past few years. This has been a period of trial which the staff has endured with great humor and patience, even when electric drills would unexpectedly penetrate the walls behind their desks. All those who enjoy the museum will share our own feeling of grateful enthusiasm for the completion of these building years without damage to our collections, and without debt.

Thanks to all of our generous benefactors, the whole fabric of the museum now presents a new and finished appearance, ready in every way for the future that lies ahead.



LUCIE HALM CULLINAN
Named in Memorial Gift



JOSEPH STEPHEN CULLINAN
Gave Part of Museum Site.



DONOR—Miss Nina J. Cullinan gave the funds which built the Museum's new hall in honor of her parents, Joseph Stephen and Lucie Halm Cullinan.—
Post Photo by Dan Hardy

Cullinan Hall as a Memorial

On a plaque mounted in a new alcove in the Museum of Fine Arts is printed:

CULLINAN HALL

1958

Dedicated to the Memory of Joseph Stephen and Lucie Halm Cullinan

In an informal conversation with Miss Nina Cullinan, who gave the new structure to the museum, it became clear right away that she is pleased with the building which will be dedicated at 4 PM next Friday.

She did not select the architect — a building committee did that — but she had asked in the beginning that he should be an architect who built for the future, not for the present, not from the past.

THE ORIGINAL site for the Museum of Fine Arts came to the city as a gift from Miss Cullinan's parents and the Hermann Estate. The addition of the much-needed space seemed a fitting memorial to them.

"I have always felt," Miss Cullinan said, "that there are agencies which will take care of the physical needs of people. It is the other aspects of man's needs that have interested me . . ."

Miss Cullinan talked about the features of the museum building that she has found impressive: About the glass facade which exposes the contents of the hall to the street and which should be the most positive kind of invitation to everyone to come into the museum.

MIES VAN der Rohe, the architect, wrote with the same kind of thing in mind: "The first problem is to establish the museum as a center for the enjoyment, not the interment of art . . ."

Van der Rohe, who is perhaps the greatest living architect, has been considering museums and their particular prob-

lems since the early 1920s.

The design for the Houston building is not completely unprecedented. The Architecture and Design Building on the campus of Chicago's Illinois Institute of Technology is similar in certain ways.

THE GIANT steel girders from which the glass cage is suspended were used there. The floating platform of an entrance with the light, open steps is similar to Cullinan Hall's.

And yet there are major differences: Cullinan Hall's facade is curving, which adds a quality of graciousness to the rigid, formal arrangement of steel and glass. Cullinan Hall also has brick walls flanking the enormous glass areas — brick to match in color the older Museum of Fine Arts building on which the fan-shaped hall has

been appended. The construction metal here is painted white, in the Chicago building it's black.

Emily Genauer, New York art writer and critic who saw the building on a recent trip through Houston, asked how the people liked the building. When no one could offer her a firm testimonial concerning its reception, Mrs. Genauer smiled, shrugged a New York shrug, and said, "But, of course, no one could possibly object. The whole thing is simple and classic."

THE MATERIALS used in the building have been reduced to painted steel, smoke-tinted glass, muted green terrazzo floors, white walls and ceiling and, in the wings which lead to other galleries and offices in the older parts of the building, are beautiful steps made of heavy walnut

slabs. Meticulous attention to all the details of design, materials and construction give this building its great elegance and simplicity.

As to the function of a museum, van der Rohe wrote: "The museum for a small city should not emulate its metropolitan counterparts. The value of such a museum depends upon the quality of its works of art and the manner in which they are exhibited . . ."

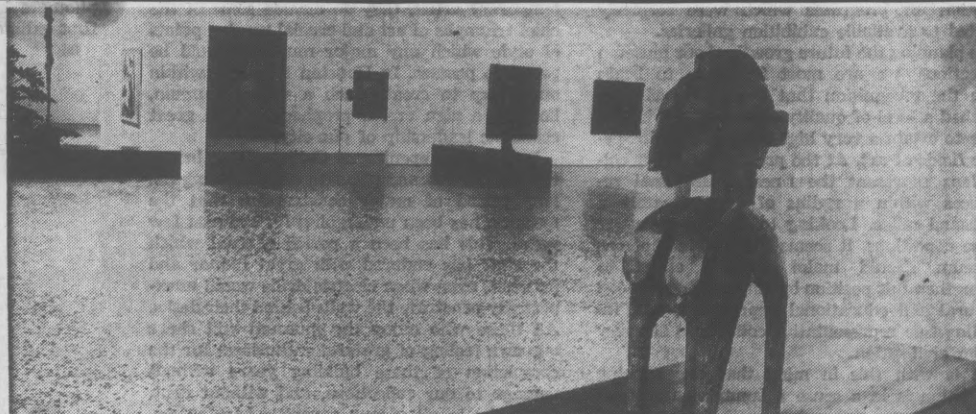
"THE BUILDING, conceived as one large area, allows complete flexibility. The type of structure which permits this is the steel frame . . ."

"Small pictures would be exhibited on free-standing walls. The entire building space would be available for larger groups, encouraging a more representative use of the museum than is

customary today, and creating a noble background for the civic and cultural life of the whole community."

Van der Rohe has designed the installation for the first exhibit in Cullinan Hall, a show entitled, "The Image of Man." Architect Philip C. Johnson, who has worked with van der Rohe on several projects, including the notable bronze Seagram Building recently completed in New York, has written this about van der Rohe:

"As in architecture, he has always been guided by his personal motto, 'Less is more.' The sparseness of his installations focuses attention on each object and makes the arrangement of the objects all-important. Mies is a master at placing things in space . . ."

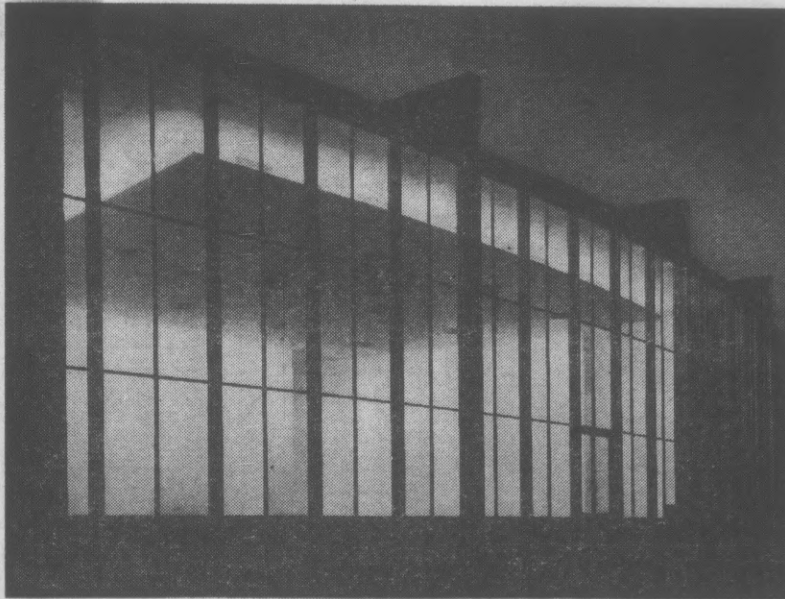


FIRST EXHIBITION—A striking African sculpture is in the foreground on the dark walnut platform. Background flats are simple and white in keeping with

the philosophy of Architect Mies van der Rohe, who with his associates, designed the installation.—Post Photo by Dan Hardy

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THE HOUSTON POST



THE MAN AND HIS CREATION

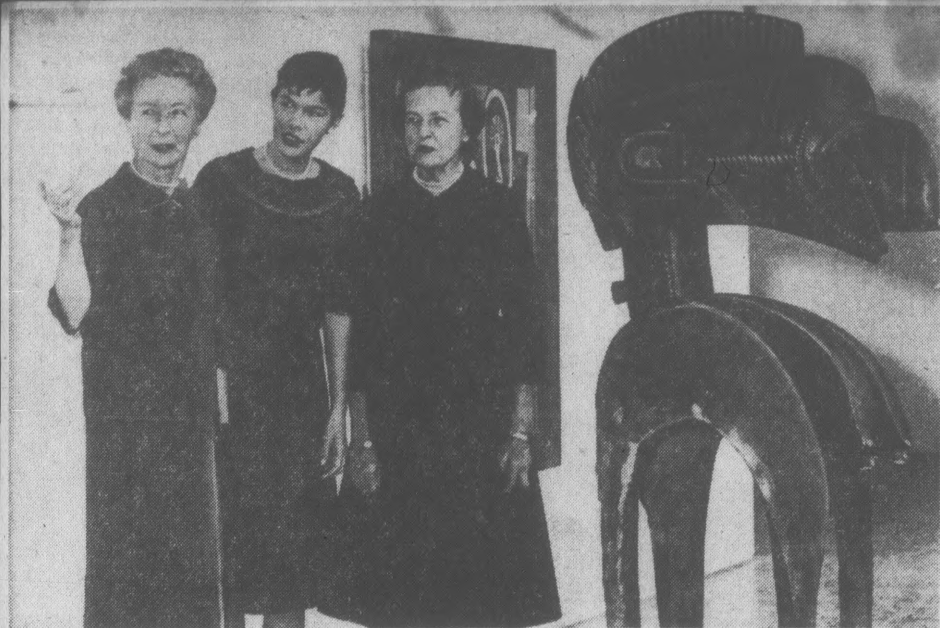
Renowned architect Mies van der Rohe, right, will come to Houston this week to see his only museum structure, Cullinan Hall at the Museum of Fine Arts, above, opened in a series of special programs. Funds for the striking steel and glass building were given by Miss Nina Cullinan who wished to erect a memorial to her late parents, Mr. and Mrs. J. S. Cullinan, early benefactors of the museum. The giant

gallery houses as its first exhibition "The Human Image," master works showing how man has delineated the human form through the ages. The Cullinan Hall, which doubles the museum's previous exhibition space, is attracting much national attention and will be viewed here Thursday in private by Miss Cullinan's friends, Friday by members of the museum and Saturday by the general public.



MIES VAN DER ROHE
Cullinan Hall Designer

FINE



Chronicle Photos by Gunnar I. Jequist, Jr.
MEMBERS OF CULLINAN FAMILY PREVIEW OPENING EXHIBITION IN NEW WING
Miss Nina Cullinan, Left, With Miss Patsy Cravens and Mrs. A. J. Wray

ARTS

SOCIAL ACTIVITIES

Cullinan Hall at Museum To Open With Festivities

A significant chapter in the cultural history of Houston will be written this week with the exciting opening of the new Cullinan Hall at the Museum of Fine Arts.

Festivities begin with Thursday's private preview for Miss Nina Cullinan, who donated the \$625,000 wing in memory

of her parents, Joseph and Lucie Halm Cullinan. Her sisters, Mrs. A. J. Wray and Mrs. J. Rorieck Cravens, will be among family members at the late afternoon reception.

A former Houstonian, Mrs. Frederick H. Hill of Tucson, Ariz., will be Miss Cullinan's houseguest for the opening celebrations.

Thursday and Friday events have been rescheduled to 4 to 6 p.m. so that visitors may see the building by daylight.

Ribbon Cutting

On the reviewing stand at Friday's ribbon-cutting ceremony for the official member opening will be Miss Cullinan, Mies van der Rohe, Mayor Lewis Cutrer, Dean J. Milton Richardson, two of the founders of the museum—Mrs. Fannie W. Volck and Mrs. J. W. Lockett, current and past presidents Theodore Swigart and Francis G. Coates.

Plus Lee Malone, museum director; James Chillman, Jr., director emeritus; John Staub, Albert House, Otis Brigman and David Hald. The Contemporary Arts museum will be represented by Dr. Jermaine MacAgy, director, and Mrs. Robert D. Straus, C.A.A. president.

Following the Friday reception, the Lee Malones will honor out-of-town guests at a 6-to-9 p.m. open house in their home, 2122 Del Monte.

THE HOUSTON POST

EDITORIAL PAGE

PAGE 2, SECTION 6

SUNDAY, OCTOBER 5, 1958

Cullinan Addition to Art Museum Fills Real Need of Community

Houston, a city most publicized for its material progress and achievements, long has been proud of its Museum of Fine Arts. It has reason to be even prouder now that the strikingly beautiful addition to be known as Cullinan Hall has been completed. Made possible by the gift of Miss Nina Cullinan in memory of her parents, Joseph Stephen and Lucie Halm Cullinan, donors with the Hermann Estate of the original museum site, the new structure will be dedicated Friday. Its initial exhibition will have as its theme "The Image of Man."

Cullinan Hall commands interest both for the beauty of its architectural design and for the expanded program of activity its additional space will permit. It represents a sharp departure from the old idea that a museum should be a sort of mausoleum where zealously guarded art treasures should be collected and preserved. The new concept, which recognizes the universality of the appeal of the beautiful, is that a museum should be a place where people—and that includes everybody in the community—can enjoy themselves, where they can have ready access to those things which sustain the spirit and the mind and where much of the cultural life of the community can be centered.

Cullinan Hall, designed by the internationally famous architect, Mies van der Rohe, definitely carries out and implements this modern concept of the proper role and function of a museum of fine arts. Its glass facade, which permits a view of the interior from the street, invites all who pass to pause, to enter and to enjoy the creations assembled there for just that purpose. Those who accept this invitation

will find much to interest them for, through the generosity of some of the city's most outstanding citizens, the museum and its collections rank with the best in the Southwest.

The growing interest in art among people of all social and economic levels has been a phenomenon of modern American life which has incited much attention and comment, but it should not be surprising to those who recall the biblical observation that man does not live by bread alone. The day is gone when art was popularly regarded as a luxury activity reserved for the enjoyment and participation of a select few. Basic facts which always have been true are coming to be understood more and more, that love of the beautiful and the yearning for it are shared by everyone, that art is inseparable from the culture of any people, that it represents in concrete form some of mankind's highest and noblest aspirations and that there are no limitations on either the desire to create things of enduring beauty or the desire to enjoy them.

When Miss Cullinan undertook to explain her decision to make her memorial gift to the city in the form that she did, she said: "I have always felt that there are agencies which will take care of the physical needs of people. It is the other aspects of man's needs that have interested me. . . ." The addition to the Museum of Fine Arts may not be as spectacular as a skyscraper or a smoke-belching industrial plant, but it will fill a need of the community that is just as real and just as important. The entire city will benefit and is grateful to her as it is to those other citizens who have helped to make the present museum possible.



NO, EMILY, THAT'S NO DOGGIE!

African sculpture in the handsome new Cullinan Hall at the Museum of Fine Arts is "doggie" to one of the youngest members of the Cullinan clan. Amused at Emily's curatorial approach are (left to right) her pretty mother, Mrs. Anderson Todd, her aunt, Miss Nina Cullinan, and her father, Rice's Associate Professor in Architecture Anderson Todd.

HE DESIGNED IT

Cullinan Hall Draws Praise Of Architect

"I think it is a good building," said renowned architect Mies van der Rohe in Houston Thursday, after seeing the Cullinan Wing he designed for the Museum of Fine Arts here. "Don't tell anyone I said that," he added with a twinkle in his brown eyes.

The 73-year-old architect in brown suit and blue shirt, unwrapping his inevitable cigar, said he feels his new steel and glass structure joins "very well" with the older parts of the building which are neo-classic in style.

"No one quite knows what a museum should be," he said, "but we tried to make this part flexible, and I think we have."

Complimented on the fine details of design in the building, Mies said, "I believe everything fits, and that within the museum there seems to be better circulation or communication."

He will attend receptions Saturday marking the formal opening of the hall.

He will remain in Houston through Saturday, as honor guest at several receptions. The entire museum, including Cullinan Hall will be open to the public beginning at 9:30 a.m. Saturday, when the front door of the building is automatically changed from the south side of the building where it formerly was to the Bissonnet entrance.

Perry T. Rathbone, director of the Boston Museum of Fine Arts will speak to the public at 4 p.m. Saturday on "Why Museums," in the Jones-lecture hall at the museum. A gallery tour is scheduled for 3 p.m. Sunday.

Society Today

New Cullinan Hall ... London Art Sale ... Date for Ex-Deb

By BETTY EWING
Press Society Editor

An adorable little girl in a pink frock blinked her smoky gray eyes and affectionately addressed a four-foot ebony fertility sculpture from the Baga tribe of French Equatorial Africa:

"Doggie!"

The self-styled curator was 18-month-old Emily Todd and the scene was the handsome new Cullinan Hall, a memorial at the Museum of Fine Arts to her great-grandparents—Lucie Halm Cullinan and Joseph Steven Cullinan.

Yesterday Emily's great-aunt, art patroness Nina Cullinan, graciously presided at a private preview of the cultural chancery she has given to Houston.

Gowned in emerald green, the silver-haired socialite was hostess later in the evening at a small dinner party for the family and architects, internationally famous Mies van der Rohe, and David Haid and Mrs. Haid, all of Chicago.

The family includes Emily's pretty mother, the former debutante Lucie Wray, namesake of Lucie Halm Cullinan, and now wife of Anderson Todd, associate professor of architecture at Rice Institute.



EWING

The Right Rev. J. Milton Richardson, dean of Christ Church Cathedral, will read the invocation and Judge Bob Casey will cut the ribbons.

Honored guests will be Miss Cullinan, Mrs. Fannie W. Volck and Mrs. J. W. Lockett—representatives of the early Museum—Mrs. Robert D. Straus and Dr. Jermaine Mac-Agy of the Contemporary Arts Museum, Theodore E. Swigart, Francis G. Coates, James Chillman Jr., director emeritus of the Museum, Architects van der Rohe and Haid, John T. Staub, Albert Howze, Otis H. Beigman and Lee Malone, director of the Museum.

Tonight the Malones will have an open house for out-of-town guests.

On Saturday at 4 p.m. Perry T. Rathbone, director of the Museum of Fine Arts in Boston, will speak to the public on "Why Museums?" Other out-of-town guests here for the gala opening ceremonies include Jerry Bywaters, director of the Dallas Museum of Fine Arts, Milton Samuels of French and Company, New York.

York; Thomas C. Howe, director of the California Palace of Legion of Honor and Lloyd Stewart of Fort Worth.

Red Cockscombs

Following the reception at Cullinan Hall several other small dinner parties honored out-of-town guests.

Red cockscombs and red roses decorated the buffet at the lovely home of Mr. and Mrs. Whitfield H. Marshall who entertained Russell A. Plimpton, director of the Society of Four Arts at Palm Beach, Fla., and Dr. and Mrs. Donald L. Weismann from the University of Texas.

Mr. and Mrs. Herman Brown honored Mr. and Mrs. George L. Stout (he's director of the Isabella Stewart Gardner Museum in Boston), E. Coe Kerr Jr., president of Knoedler & Co. of New York and Charles Rosekrans, formerly of San Francisco and now of Houston.

Mr. and Mrs. S. I. Morris had Ross Newhouse of the Newhouse Galleries in New York to dinner and Mrs. I. H. Kempner entertained Harry Brooks of New York.

Tomorrow Museum President Theodore E. Swigart and Mrs. Swigart will have a luncheon at the Bayou Club for out-of-town guests. The formal dedication will be at 4 p.m. in the plaza in front of the new building.

Women

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Section C THE HOUSTON CHRONICLE Page 1
HOUSTON, TEXAS, FRIDAY, OCTOBER 10, 1956



JOSEPH S. CULLINAN II SHOWS TINY QUARTET A PIECE OF SCULPTURE IN NEW WING'S EXHIBIT
Chaille Cullinan, Left, With Cousins Kathleen, Laura and Carolyn at Preview Party



MUSEUM FOUNDER AT RECEPTION
Mrs. J. W. Lockett Craig Cullinan, Jr.

SOCIAL ACTIVITIES

Family Preview Marks Cullinan Hall Opening

BY LIZ BRANDT
Society Editor

The late afternoon sun cast a warm glow across new, strikingly modern Cullinan Hall Thursday, where a small, select group of Houstonians gathered for Miss Nina Cullinan's private preview party for longtime friends of her family.

The warm, wonderful reception at the Museum of Fine Arts was marked by the appearance of such early cultural leaders of the community as Mrs. F. W. Volck, Mrs. J. W. Lockett and Mrs. E. A. Peden. They were among the first women to organize an Art League at the turn of the

century from which the museum grew.

Petite Quartet

The younger generation was represented by four petite members of the family, all dressed in their prettiest pastels: Laura, Carolyn and Kathleen Cullinan—ages, 5, 6 and 7—who came with their father, J. S. Cullinan II, and 5-year-old Chaille Cullinan, daughter of the Craig F. Cullinans, Jr.

They had been especially invited by their aunt so that they, too, would remember the moment when Cullinan Hall became reality.

Thoroughly enjoying a reunion with many Houston friends was Mrs. Frederick

Hill (the former Mrs. Henry Stude), who is en route from her summer place in Roaring Gap, N.C., to her winter home in Tucson. She's a house guest of Miss Cullinan during the opening festivities.

Guest Book

Invited through kinship or friendship, the group also included Mrs. Robert Lee Blaffer, the John Bluffers, Mr. and Mrs. James Elkins, Jr., Miss Ima Hogg, Dr. and Mrs. Robert A. Johnston, Mrs. Edward W. Kelley, Miss Allie Kelley, Mr. and Mrs. John T. Jones, Jr., Mrs. Charles McRae and Mrs. R. C. Meysenberg, Miss Helena Wilson, the Herman

(See PREVIEW, Page 2-C)



Chronicle Photos by Pete Vazquez

MISS NINA CULLINAN, CENTER, WITH GUESTS AT PRIVATE OPENING
Judge J. Y. Powell and Mrs. E. A. Peden

FAMILY PREVIEW--

(Continued From Page 1-C)

and George Browns and Ashley Weaver of Beaumont.

Mrs. J. Y. Powell was with her husband, Judge Powell, who for many years served as general counsel of the American Republic Corp., the company founded by the late Joseph S. Cullinan.

Family members also included Mr. and Mrs. Rorick Cravens, their daughter, Patty, son, Rorick, Jr., another daughter—Mrs. Anderson Todd—and her husband, and Mr. and Mrs. Andrew J. Wray.

Among distinguished visitors at the reception was the "man of the hour" himself, architect Mies van der Rohe, designer of the new wing, who flew from Chicago for the opening festivities.

Here 'n' There

Mrs. Allan Lloyd of New York City, whose son—Alan J. Lerner—wrote the lyrics for "My Fair Lady," is in town for a stay with her good

friends, Mrs. Ria Gable and Mrs. Harry Hanszen . . . Mrs. Lloyd and Mrs. Hanszen were together for the show's memorable opening earlier this year in London, along with Mrs. Hanszen's stepson, producer Jimmy Gardiner.

John Daugherty, Jr., flies home from Cascia Hall in Tulsa tonight to attend Saturday's Hi-Fi Dance Club formal in River Oaks Country Club . . . John and his parents, Mr. and Mrs. John Daugherty, will entertain with a dessert party for junior board members before the dance.

Also on tomorrow's calendar is Mrs. Terry Pyle's afternoon shower for Nov. 15 bride-elect Jean Smith. Jean and her fiance, Paul S. Wakefield, also will be honored at a cocktail buffet that evening by his mother, Mrs. Eleanor Wakefield.

OUR CITY

Fine Arts Get Encouragement

TO GRASP the mood of an era in a community, state or nation, one can not limit himself to the records and literature of the period. The fine arts, painting and sculpture especially, often reveal more than the history books.

The Houston area long has needed talented artists, familiar with the local color, to portray the patterns of life which exist now, but may change within a few years in the rapidly advancing world. This city has not yet lost entirely its frontier heritage, although it is moving toward the type of cosmopolitan metropolis which can be found in other places.

The Houston area of today, with some of yesterday's flavor remaining, is an apt subject to be preserved on canvas.

HOUSTON HAS been so busy growing that it is only recently that interest in cultivation of the fine arts has broadened to encompass a large segment of the public.

Artists have not had the facilities or the atmosphere to stimulate creative work.

In recent years, however, the fine arts have received real impetus. One of the major phases has been the expansion and remodeling of the Museum of Fine Arts.

MAJOR ITEM in the most recent improvement program of the museum is the beautiful \$625,000 Cullinan Wing, which will be formally opened Friday for members and from

Saturday on to the general public.

It is especially fitting that the wing was donated by Miss Nina Cullinan in memory of her father and mother, Joseph Stephen and Lucie Halm Cullinan. Cullinan, an oilman, was one of the symbols of a great era of Houston's growth.

The Cullinan Wing affords 10,000 square feet of fine exhibition space. In the lower level of the wing are four spacious new studios. At this level also are wide galleries where worthwhile regional paintings may be displayed. This especially is encouraging to local artists.

THE MUSEUM'S improvement program started with the construction of the Robert Lee Blaffer Memorial Wing, donated by Mr. and Mrs. John H. Blaffer in 1951.

The older building has been remodeled and air-conditioned through the generosity of the late Jesse H. Jones and Mrs. Jones, Mrs. Harry C. Wiess, the family of Frank Prior Sterling and Mr. and Mrs. Harris Masterson.

The over-all program has doubled the size of the museum and made it much more appealing to the public. It has made possible an expansion in the museum's activities for children and adults, a vital part of the type of program necessary to encourage the development of fine arts in this area.

THE OPENING of the Cullinan Wing is a milestone in the cultural progress of Houston and the city's growing recognition of the value of the arts.

Parties To Mark Museum Event

By ANNA BETH MORRIS, Post Society Editor

A party in Austin, a football game in Dallas, and Museum receptions here in town have Houstonians going at a busy pace these October days.

At the Museum of Fine Arts, Miss Nina Cullinan will be hostess to a group of her friends for a private preview of new Cullinan Hall from 4 to 6 PM Thursday.

Afterwards, out-of-town guests will be honored at several small dinner parties around town.

Mr and Mrs Herman Brown will entertain George L. Stout, director of the Isabella Stewart Gardner Museum in Boston, and Mrs Stout; E. Coe Kerr Jr, president of Knoedler and Co of New York, and Charles Rosekrans, formerly of San Francisco and now of Houston.

Mr and Mrs Whitfield H. Marshall will entertain Russell A. Plimpton, director of the Society of Four Arts of Palm Beach, Fla., and Dr and Mrs Donald L. Weismann from the University of Texas.

Ross Newhouse of the Newhouse Galleries in New York will be the dinner guest of Mr and Mrs S. I. Morris, and Mrs I. H. Kempner Jr will entertain Harry Brooks of M. Knoedler and Company.

OUT-OF-TOWN guests will be honored at luncheon Friday at the Bayou Club by Mr and Mrs Theodore E. Swigart. Mr Swigart is president of the Museum.

Friday afternoon brings the formal dedication of Cullinan Hall, with the ceremonies to take place at 4 PM in the plaza in front of Cullinan Hall.

Honored guests will include Miss Cullinan; Mrs Fannie W. Volck and Mrs J. W. Lockett, representing the early Museum; Mrs Robert D. Straus and Dr Jermaine MacAgay of the Contemporary Arts Association; Mr Swigart; Frank G. Coates; James Chillum Jr, director emeritus of the Museum; Mies van der Rohe, architect who designed the new building; David Hald, his assistant; John T. Staub, Albert Howze, Otis H. Brigman, and Lee Malone, master of ceremonies.

Dean J. Milton Richardson of Christ Church Cathedral will give the invocation, and County Judge Robert Casey will cut the ribbon.

Friday evening the Malones will be at home to out of town guests.

Other out-of-town guests ex-

pected include Jerry Bywaters, director of the Dallas Museum of Fine Arts; Milton Samuels of French and Company, New York; Thomas C. Howe, director of the California Palace of the Legion of Honor, and Lloyd Stewart of Fort Worth.

BETWEEN THE LINES

BY PHILIP HALL, Chronicle Staff

Johnson Here Thursday

Flying in Thursday for dedication ceremonies at St. Thomas University is architect Philip Johnson.

Johnson and Mies Van Der Rohe, who designed the Cullinan Wing of the Museum of Fine Arts, to be opened Oct. 10, both loaned paintings by Klee for the exhibit "Islands Beyond" being shown in conjunction with the opening festivities of Jones Hall.



AT MUSEUM PREVIEW—Miss Nina Cullinan was hostess Thursday to members of her family, Museum officials, and family friends for a preview of new Cullinan Hall at the Museum of Fine Arts. Here she chats with her nephew, Craig Cullinan Jr., and Mrs J. W. Lockett, left, active in Museum work for many years. Miss Cullinan gave the new building in memory of her parents, the late Joseph Stephen and Lucie Halm Cullinan.



A TALK WITH THE ARCHITECT—Mies van der Rohe, center, architect who designed Cullinan Hall, discusses the Museum addition with Mrs Anderson Todd, left, and Mr Todd. Mrs Todd is a granddaughter of the late Mr and Mrs Joseph S. Cullinan. The new building will be formally dedicated at a member preview from 4 to 6 PM Friday. Dedication ceremonies will be at the Bissonnet Avenue entrance. —Post Photos by Bob Verlin



AMONG GUESTS—Mr and Mrs W. Browne Baker were among the group previewing new Cullinan Hall Thursday. The new structure will be opened to the public on Saturday. Marking the opening will be a public lecture at 4 PM by Perry T. Rathbone, director of the Boston Museum of Fine Arts.

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THE HOUSTON POST
THURSDAY, OCTOBER 9, 1958

THE HOUSTON CHRONICLE

Thursday, October 9, 1958



PERRY T. RATHBONE
—Boston Museum Official

**DIRECTOR TO
BE SPEAKER**

Perry T. Rathbone, director of the Boston Museum of Fine Arts, will speak to the public at 4 PM Saturday in the Jones Lecture Hall of the Museum of Fine Arts of Houston, 5700 South Main St.

The talk will be part of the dedication ceremonies which will mark the opening of Cullinan Hall and of the "Human Image" exhibit. The speech will be entitled "Why Museums?"

Before being appointed director of the Boston museum, Rathbone served in a similar capacity at the City Art Museum of Saint Louis. From 1939 until 1940 he was assistant to the director general, Dr W. R. Valentiner, and director of the Masterpieces of Art Exhibition at the New York World's Fair.

He is a graduate of Harvard and of the Graduate School of Arts and Sciences where he studied museum work. He received an honorary doctor's degree from Washington University, Saint Louis, in 1958.

SOCIAL ACTIVITIES

**Dinner Parties Set
After Hall Preview**

BY LIZ BRANDT
Society Editor

A round of small, intimate dinner parties will follow this afternoon's private preview of the new Cullinan Hall for friends of Miss Nina Cullinan and distinguished visitors here for the opening festivities.

Dinner guests of the Herman Browns will include George Stout, director of Boston's Isabella Stewart Gardner Museum. Mrs. Stout, E. Coe

Kerr, Jr., president of the Knoedler Gallery in New York, and Charles Rosekrans, formerly of San Francisco and now of Houston.

The Whitfield Marshalls will entertain Russell Plimpton, director of the Society of Four Arts, Palm Beach, Fla., and Dr. and Mrs. Donald L. Weismann of the University of Texas.

Mr. and Mrs. S. I. Morris will have Ross Newhouse of

New York's Newhouse Galleries, as their guest and Mrs. I. H. will have Harry Brooks, also of New York, in her party.

Tomorrow the out-of-towners will be honored at a Bayou Club luncheon by museum president Theodore E. Swigart and his wife.



Press Staff Photo by William Cooksey

LEE MALONE MAKES LAST MINUTE INSPECTION

Before new Cullinan-Wing is dedicated.



Driving over from Beaumont for the opening of the new wing was Ashley Weaver, pictured with Miss Allie Autry Kelley. A public tour of Cullinan Hall is scheduled for 4 p.m. today.

CULLINAN

Continued From Page One

comprise the paintings and sculpture of the world's leading artistic epochs—from the Egyptians to the 20th Century."

Formal opening ceremonies are set for 4 to 6 p.m., when Mayor Cutrer, Miss Nina Cullinan, who contributed the new wing in the name of her parents, Joseph Stephen and Lucie Hara Cullinan, Mr. van der Rohe and museum officials dedicate the new building.

The hall is the first construction stage in a proposed master plan for the museum.

Into the Future

The Museum sees for the future a two-storied glass wing of galleries looking into Cullinan Hall, which then would serve as an enclosed sculpture court.

Materials in the new wing include buff brick, grey-tinted plate glass and white plaster for the walls, and Roman Venetian marble and green Venetian terrazzo for the floors.

Cullinan Hall Opens

Culture Takes a Big Step Forward Today

By LOUIS BLACKBURN
Press Staff Writer

The Houston Museum of Fine Arts will unveil its proud new Cullinan Hall, a monument to a family that has made a lion's share of contributions to Houston's culture, with a membership preview tonight that will be one of the top social events of the season and a milestone in Houston's cultural history.

The preview will take the wraps off the smart, modernistic wing of the fine arts center—a \$625,000 architectural masterpiece from the hand of Ludwig Mies van der Rohe, who rates along with Frank Lloyd Wright as one of the great architects of the century.

Facing on Bissonnet

Cullinan Hall, representative of the simplicity of form which won for the master his worldwide renown as an architect, gives the home of the Museum of Fine Arts a fascinating double personality, with the original wings of classic design and the Cullinan wing ultra-modern.

It does an about-face for the Museum, putting the new front

on Bissonnet and changing the address from 5700 S. Main to 1001 Bissonnet.

First Show of Season

The preview, a dressy affair that will be attended by most of Houston's more affluent and more cultured gentry, will unveil both the refurbished and enlarged Museum of Fine Arts, and the Museum's first major show of the season. — Director Lee Molane's special show, "The Human Image."

This is how Mr. Malone describes the show:

"It will trace man's changing attitudes and ideals in the images he has made of himself through the ages. Including many important loans from museums and private collections, the show will

See CULLINAN, Page 8

THE HOUSTON CHRONICLE

SOCIAL ACTIVITIES



Miss Louisa Stude, left, and Mrs. Frederick Hill of Roaring Gap, N.C., and Tucson, Ariz., enjoy a chat during the opening festivities of the new Cullinan Hall at the Museum of Fine Arts. (Chronicle Photos by Pete Vasquez)

*Museum Dedicates
New Cullinan Hall*



MISS NINA CULLINAN, LEFT, TALKS WITH FRIENDS AT MUSEUM DEDICATION
David Haid and Mrs Haid, Seated; Mrs Jack Brannon, Mrs J. Newton Wray, Standing

What Cullinan Hall Means to the Museum



MUSEUM OFFICIALS DISCUSS ART WORKS IN CULLINAN HALL:
Theodore Swigart, Mrs Swigart, Mrs Lee Malone, James Chillman Jr

—Post Photos by Dan Hardy

By ANNA BETH MORRIS, Post Society Editor

Members of the Museum of Fine Arts turned out Friday afternoon, several hundred strong, to see new Cullinan Hall dedicated and to preview the new facilities at a reception following the brief dedication ceremonies.

Museum Director Lee Malone was master of ceremonies for the dedication, with Dean J. Milton Richardson of Christ Church Cathedral giving the invocation.

Honored guests for the ceremonies included Miss Nina Cullinan, donor of the hall; Mrs Fannie W. Volck and Mrs J. W. Lockett, representing the early Museum; Mrs Robert D. Straus and Dr Jermyne MacAgy of the Contemporary Arts Association; Museum Board President Theodore E. Swigart; James Chillman Jr, director emeritus of the Museum; Mies van der Rohe, architect who designed the building, David Haid, his assistant; Francis G. Coates, John T. Staub, Albert Howze and Otis H. Brigman.

After these ceremonies, Museum members viewed the striking new Cullinan Hall and its first exhibit, "The Human Image."

Mrs W. Burris Head and Mrs Shirley Helm were chairmen of hostesses for the event. Assisting them were wives of Museum trustees. Greeting guests at the door during the reception hours were Mrs. S. I. Morris, Mrs Thomas D. Anderson, Mrs William W. Bland and Mrs. Max Levine.

Alternating at coffee services in the foyer and in the Blaffer Room were Mrs Whitfield Marshall, Mrs James L. Britton, Mrs Harmon Whittington, Mrs Isaac Arnold, Mrs R. H. Goodrich, Mrs Browne Baker, Mrs Harris Masterson, Mrs Virgil Childress, Mrs Corbin Robertson, Mrs John de Menil, Mrs Stanley Shipnes and Mrs Arthur Jago.

Among those at the event were Mr and Mrs Ernest Thompson, Mrs Dixon Cain, Mrs Browne Rice Jr, Mrs Howard Hoover, Mrs John Dawson, Mrs William T. Keenan, Mrs James T. Noel.

Also, Mrs Fred Buxton, Miss Mary Lib Vick, Gen and Mrs R. C. Kuldell, Mr and Mrs William Ballew, Mr and Mrs Wayne Ankenman, Mr and Mrs Dolph Briscoe, Mrs Burle Daviss, Mrs Brady Cole, Mrs Mary K. Logan.

Also, Mrs Perry Olcott, Mrs Louis Stevenson, Mr and Mrs Robin Elverson, Mr and Mrs Malcolm Lovett, Mrs Edward W. Kelley, Mr and Mrs Ardon Judd, Mrs Irwin N. Nelms.

Mr and Mrs John Bigham were there, as was Mrs Henry Stude. Mrs Lafayette Herring, just back from a trip to Europe, was among those previewing the new hall and its exhibit.

Others in the group included Mrs Jack Brannon, Mrs J. Newton Wray, Mrs O. S. Van De Mark, Mr and Mrs James L. Abney, Mrs Junius Estill Jr, the A. J. Wrays, Mrs Rorick Cravens, and Miss Patsy Cravens, Mr and Mrs Gus Wortham and Mr and Mrs Anderson Todd.

Also touring the galleries were Mrs J. Milton Richardson, Mrs Theodore Swigart, Mrs James Chillman Jr, Mrs Lee Malone and County Judge and Mrs Robert Casey.

Others seen in the preview throng were Thomas D. Anderson, Arthur Jago, Lowell Collins and Mr and Mrs Lee Marsters Jr.

Here from Bryan for the event were Mrs George Adams and Mrs Tom Lyne.

Other out-of-town guests here for the Museum festivities, in addition to Mr Van der Rohe, David Haid and Mrs Haid, were George L. Stout, director of the Isabella Stewart Gardner Museum in Boston, and Mrs Stout; E. Coe Kerr Jr of New York; Russell A. Plimpton, director of the Society of Four Arts in Palm Beach, Fla; Dr and Mrs Donald L. Weismann of the University of Texas; Ross Newhouse and Harry Brooks of New York; Jerry Bywaters, director of the Dallas Museum of Fine Arts; Milton Samuels of New York; Perry T. Rathbone, director of the Museum of Fine Arts in Boston; Thomas C. Howe, director of the California Palace of the Legion of Honor, and Miss Lloyd Stewart of Fort Worth.

The serving tables were decorated with tall arrangements of bird of paradise blossoms and croton leaves in autumn hues. Silver containers held the colorful arrangements.

As striking as the art on exhibition were the costumes worn by the women attending the gathering. Miss Cullinan's dress was a rosy red and black print, with which she wore a small flower hat. Mrs Malone chose a suit in tones of brown, and Mrs Bland's choice for the day was a black silk suit. Mrs Lovett was gowned in taupe tones, the dress designed along Empire lines. With it she wore a small black velvet hat.

Mrs Anderson wore mulberry silk with
See NEWS on Page 5.

Continued From Page 1
a high neckline and three-quarter length sleeves. The collar was of velvet. Mrs. Wortham's dress was in tones of blue, green and violet. Mrs. Newton Wray and her sister, Mrs. Brannon, wore simple dark suits. Mrs. Cole's black dress was accented by a small hat adorned with red and white feathers.

THE MUSEUM reception wasn't the only event occupying Houstonians' attention Friday.

Cullinan Hall
Museum of Fine Arts

THE SPOTLIGHT

Cullinan Show Short on Impact



BY ANN HOLMES
Fine Arts Editor

IN THE opening this weekend of the new Cullinan Hall at the Museum of Fine Arts, the door has moved from the south side of the building to the north.

This means more than a physical change-around inside the museum building itself.

It means that in the future, museum visitors will get their first impression of this enlarged and renovated museum by passing through a striking contemporary gallery.

Cullinan Hall wears its structural skeleton on the outside, and in this sense belongs almost in the category of those crustaceans wearing their bones outside themselves.

Hallmark

THIS is a hallmark of designer-architect Mies van der Rohe, whose devotion to artistic integrity has brought about his emphasis upon exposing the structural details. There is not a curlicue in this building, not a detail which was not established first to serve a real purpose. That in the end Mies had turned functionalism to beauty is no surprise, it is the genius of this man.

Someone at one of the openings observed that his new Cullinan Hall is as perfect as a martini. And that was a compliment. The man meant it had a perfect blend, potency and proportion.

Cullinan Hall as the work of one of the stalwarts of the 20th century is our most important structure. But more than that it is a building which all on its own has drama, basic beauty and implications of big things.

Courageous

IT IS WITH just that phrase, "implications of big things," that we find ourselves caught today.

The opening exhibition in that hall is called "The Human Image." On paper it sounds fine. Individually, the 75 paintings and sculptures which compose the show are excellent examples of the ways in which man, through the centuries, has depicted his fellow men. In this sense, the display is almost a history of art, told in the faces of the very people who saw the succeeding chapters pass.

But "The Human Image" is no show to have opened Mies van der Rohe's mighty, courageous, contemporary Cullinan Hall.

From a distance, which is one good way to evaluate this new museum wing, the paintings inside look about like something you'd expect to find in some obscure old gallery in Munich or somewhere.

The paintings are mostly of average size, and do nothing to exploit the vastness of this hall. They are conservative and in a sense too prettified for a building which wears its very guts on the outside.

Needs Fireworks

WHY NOT an explosive show of colors and abstractions and suspended mobiles to bring into focus the impressive loft of that room?

Here is a gallery capable of containing Picasso's "Guernica," the eye-riveting works of Tchelitchev, the explosive works of Matta Echauren, the brilliant fireworks of some of the Kadinskys.

Even Chagall, in one of those gigantic, colorful "flying" canvases, might do something to bring floor and ceiling into the grasp of the gallery-goer.

This does not mean that every exhibition in Cullinan Hall must be extreme in its contemporary expression.

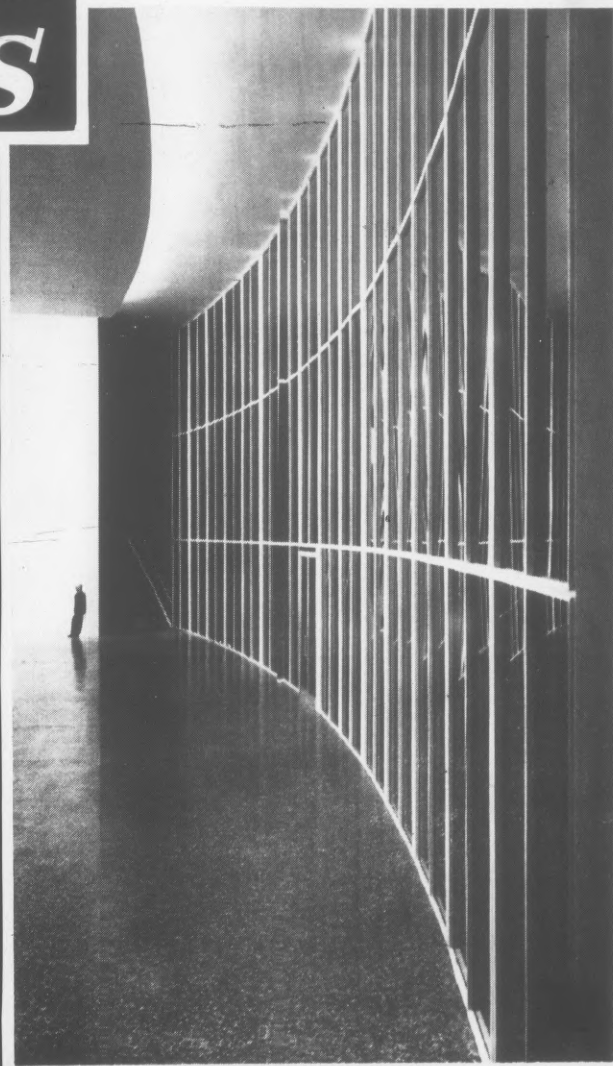
But the hall is going to demand a more dramatic approach to exhibitions than any museum in these parts has been allowed to consider before.

Impressive

THE PROBLEMS which face the museum director may not be traced back to any impractical ideas of the architect himself. Recall that in the museum's over-all plan, Cullinan Hall is designated as a great inner sculpture court. The future plans for the museum are the ones Mies van der Rohe regards as its great plan, moving the facade all the way to the sidewalk of Bissonnet St. That future wing would contain two levels for galleries, and would overlook the present Cullinan Hall.

Those are impressive plans and the museum is naturally looking to the day when they, like the present dream of Cullinan Hall, can be realized.

In the meantime, fine as the individual paintings of "The Human Image" show may be—with some truly masterful works included—we will have to see more heroic displays in order to really appreciate the dimensions of Mies' remarkable new gallery.



WHAT TO WEAR

To the Museum

By VIRGINIA DRANE McCALLON, Post Fashion Editor
Since the opening of Cullinan Hall for members of the Museum of Fine Arts will be from 4 to 6 PM Friday, clothes worn by guests will be afternoon types. Miss

Nina Cullinan, daughter of Joseph Stephen and Lucie Halm Cullinan, in whose memory the new wing of the museum is dedicated, will wear a black silk print dress printed with scattered pink and red floral motifs. Her hat echoes the lightest tones in massed pink petals. The dress is designed with a black obi and a brief bolero.

Another fine arts enthusiast, Mrs Mark Edwin Andrews, will wear black silk designed on modified Empire lines. The full-skirted dress has three-quarter sleeves and a plunging neckline. A head veil is trimmed with black velvet.

Mrs John H. Blaffer plans to wear Howard Greer's birdcage design in brown crepe. Styled with bracelet-length sleeves and a high neckline, the dress has long, slim panels of the fabric attached at the top and looped under the hemline.

Mrs Shirley Helm and Mrs W. B. Head, co-chairmen of the hostess committee for the opening, will also wear afternoon types. Mrs Head's black crepe dress is accented with a faille peplum and red roses brighten her black velvet hat. Toast pesante in a sheath with three-quarter sleeves and a lowish neckline will be contrasted with a dark green velvet pillbox for Mrs Helm's costume.



MAN LOOKS AT MAN



Sixth Century, B.C.
Etruscan Head



First Century, A.D.
Roman Emperor Caracalla



Eighteenth Century
Portrait by John Copley



Twentieth Century
Portrait by Modigliani



Botticelli's luminous circular panel is a 15th century work depicting the Madonna and the infant St. John adoring the Christ Child, a feature work in the Museum of Fine Arts' "Human Image" show, which opens next month.

Van Gogh's "Postman Roulin" is a fine example of the style of this 19th century artist whose work explodes with energy.

Matisse's "White Plumes" is a delicate 20th century canvas.



BY ANN HOLMES

THE human image has been called the soul of art.

And because art has been away a long time from the human image, exploring the latitudes of abstractions, the Museum of Fine Arts will focus upon man's image of himself when it opens Cullinan Hall, Oct. 9.

Arranged carefully inside the hall will be a striking exhibition of more than 70 paintings and sculptures—many by august masters—illustrating how from the earliest times man has turned ever again to picturing his own fellows.

The way man has chosen to depict himself through the ages has varied in techniques and in art style. But those attending the big show when it opens next month will note, too, the modernness of some of the early works.

Images of man and his gods were done way back before Christ. This show begins with examples from the Egyptian, Greek and Roman times, and continues up through the Middle Ages, the early and late Renaissance, and finally into the modern period.

An Etruscan mask, dating from the 6th century B.C., and a Fayum Portrait of a Man dating from the 11th century, look strikingly contemporary.

The flowering of art in the Renaissance periods provides some of the invaluable examples in this Human Image exposition.

A Donatello bust of St. John the Baptist is a delicate-colored plaster piece. A Botticelli tondo, a circular panel luminous in its tasteful colors, is a fine example of incisive draftsmanship and poetical realism of the 15th century.

In Spain in the 16th century, El Greco developed a style marked by dramatic contrasts and elongated figures as his "St. Francis in Prayer," in the museum's show, will demonstrate. Some 200 years later, Goya painted the Spanish scene with candor and style, and in America in the same 18th century John Copley depicted the dour-looking folks of high discipline and colonial importance.

Then painters turned to new ways of picturing mankind. Cezanne, Degas, Renoir and others exerted their own personalities and began the breakup of academic styles that was to lead to the revolution called modern art.

Among the master individualists of the 19th century was Van Gogh, whose Postman Roulin is a fine example of his work. Matisse's "White Plums," an exquisite sample of this 20th century artist's inimitable style, is also to be seen in the exhibition.

Among the most distinctive modern styles is that of Modigliani, who evoked impressions of his subjects with the simplest strokes. His "Girl With Blue Eyes" in the museum display amply illustrates the distillation technique of Modigliani.



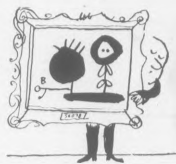
Still astonishing the moderns who recognize much of their own technique in his efforts is El Greco, whose 16th century work, "St. Francis in Prayer," is in the coming exhibit.

THE HOUSTON CHRONICLE MAGAZINE

Art

THE CURTAIN RISES ON A NEW ART SEASON

By Emily Genauer



The sheer volume of exhibitions opening in New York City museums and galleries after the long, quiet summer carries an excitement as intense as that attending the arrival in quick succession of many new plays, the rising tempo of musical events, the presentation of new ballets. But art events can and do flower as brilliantly and profusely all over the rest of the country as they do in the traditional art capital. An advance list of exhibitions scheduled for opening in October indicates that New York presentations may, indeed, warrant lesser billing than those coming up elsewhere.

For instance, the *National Gallery of Art*, in Washington, D. C., opens its season grandly on October 5th with what promises to be a magnificent collection of 150 original drawings by Dutch masters from Bosch to Van Gogh, loaned principally by the celebrated Rijksmuseum in Amsterdam along with other top Dutch museums. These are the bits of paper from the hands of Rembrandt (no less than 12), Frans Hals, Jacob van Ruysdael, Hobbema, and others which countless art lovers have traveled thousands of miles to see, and which now will swing into Mountain-to-Mohamet action. From the National Gallery the drawings will be shipped to New York for showing at the *Morgan Library* beginning November 8, move to the *De Young Museum* in San Francisco for display there beginning December 11, and then proceed to Boston, Cleveland and Chicago.

More works of art have been swinging around the country like old-time theatrical troupers. Headed for Boston, where they'll go on view in a special exhibition at the *Museum of Fine Arts*, opening October 16th, are gems of primitive art from many countries and cultures belonging to top private and public collections all over America. African, Mexican, Peruvian, American Indian, Australian, and South Pacific objects will be represented. They'll include masks, totems, ritual objects, all manner of things calculated to prove that the production

of art is not confined to what we think of as civilized man. This collection is evidence that, as Captain Cook observed on his travels in Tierra del Fuego back in the 18th century, even savages who "are content to be naked, are ambitious to be fine"—and that many of our allegedly newest esthetic notions have been practiced for centuries and have their origin in man's deepest instincts. New England, we're assured by the Boston Museum, has never seen anything like this before.

If the Brahmins are giving way in Boston, in Cleveland they're taking over. The art of one of the world's oldest and most sophisticated cultures, India during the reign of the Rajput princes, is going to make a very different kind of exhibition during the month of October at the *Cleveland Museum*. It will consist of 17th and 18th century paintings executed in India to illustrate that country's famous poems of love. They're extraordinarily subtle works expressing the love theme with figures that are more symbols than flesh-and-blood men and women, and move in an exotic world of gardens full of peacocks and fawns. The paintings deal with Hindu gods, myths, legends, demons. Color is intense, line vigorous and expressive. These are the exquisite originals of the works we've seen used in watered-down versions as Indian-Persian motifs on poorly designed wallpaper, china and fabrics.

After a few years when art was abstract all the way, people, it would seem from a survey of this season's exhibition themes, are becoming fashionable again. The *Art Institute of Chicago* sends word that its big fall show (opening November 13th) will be called "The Artist Looks at People." The works to be shown, all drawn from the Institute's permanent collections, will date from the 15th through the 20th centuries. They'll be divided among several rooms, devoted respectively to artists' friends, artists' wives, artists' relatives, self-portraits. It all sounds enormously interesting and alive, and either terribly, terribly *avant*

HOUSE & GARDEN

garde, or just old-fashioned, depending on your point of view. Even more important than quality in a show of this type can be its effect. Who knows but that, after seeing it, artists (invariably influenced by great exhibitions) may change the whole direction of American painting?

It's hard to know which comes first in cases like this, the chicken or the egg. Maybe the direction is already changing and the Chicago Art Institute show is simply a weathervane registering the change. The *Museum of Fine Arts* in Houston, Texas, for instance, announces that the first exhibition to be held in its stunning new building designed by Mies van der Rohe (the first museum the famous architect has ever designed) will be called "The Human Image." Building and show will open on October 11th, with the exhibition consisting of about 80 paintings and sculptures borrowed from top collections all over America. Some date back about 3,000 years; some are contemporary. And all were chosen to illustrate "man's major formal expressions of himself in various cultures—past and present."

Man's image of himself, the show indicates, has changed a lot in that time. It's been full of dignity (as in several handsome Egyptian heads), pride (some Roman busts), tenderness (Gothic figures), mystery (Indian and Chinese sculptures), cruelty (Mexican stone carvings), elegance (Renaissance portraits), sadness (Rembrandt's studies), vigor (Rodin's bronzes), earthiness (Renoir's "Shepherd Boy").

How does man see himself today? He's lost and alone (Giacometti's stringy metal thin man), monstrous (a de Kooning figure piece), a robot (Smith's steel "Sentinel"), a figure in a nightmare (Dali's "Apparition of Face"). The interesting thing is that man, through his spokesman, the artist, even when he denies it—as in an abstraction—gives himself away all the time.

The museums of New York are not exactly letting the season go by default. Nevertheless, this season in what's supposed to be the center of the American art world will be relatively tame compared with what it will be in other parts of the country.

Continued on next page

TIME, FEBRUARY 4, 1957

Deep in the Hearts of Texans

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

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

A NEW ART SEASON

continued

The *Metropolitan Museum*, for instance, has drawn on the American pictures in its own permanent collection for an exhibition (opening October 16th) called "Fourteen American Masters from Colonial Times to the Present." The museum is being very careful to explain that the fourteen artists included aren't the *only* figures it regards as masters. They're just those who happen to be particularly well represented in its own collections. Anyway, the very safe selection includes Copley, Stuart, Sargent, Whistler, Inness, Cassatt, Eastman, Johnson, Walt Kuhn, Georgia O'Keeffe, Edward Hopper, John Marin, Thomas Eakins, Bellows and Hassam. The museum hastens to add that even this list isn't absolutely fixed and probably won't be until the last minute.

The *Museum of Modern Art* will be reopening to the public on October 8th for the first time since its tragic fire of last spring. Along with pictures from its permanent collection will be seen two special shows: a large retrospective of sculpture and drawings by the Alsatian-born pioneer of abstract and surrealist art, Hans Arp, and one called "Doomed, Delivered and Destroyed." The latter ought to be particularly interesting, since it will consist of photographs of buildings all over the United States which the museum's architecture department thinks are or were worth saving. In the face of the enormous amount of construction about the country right now, and the great deal of destruction, in the name of progress, of beautiful old buildings counted inadequate or outmoded, the show ought to be valuable. Among the buildings represented are "Bellegrove," a stately Louisiana plantation house already gone; New York's Grand Central Terminal, which the museum says is being destroyed in essence although not in physical substance by the huge advertising signs erected in its interior; Frank Lloyd Wright's 1908 Robie House, in Chicago, which was for some time threatened and has recently

been bought for preservation; Pennsylvania Station in New York, the interior of which, says the museum, was unnecessarily hurt by badly planned new ticket facilities; and Pittsburgh's Court House and Jail (designed in 1886 by H. H. Richardson), which is right now slated for destruction.

This is only a slim sampling of the art exhibitions enlivening museums and galleries all over the country. If none are in your neighborhood, perhaps you'll find some on the following list that are: *St. Louis City Art Museum*: a show of original color lithographs by such internationally famous artists as Italy's Afro, Austria's Kokoschka, France's Buffet and Chagall, Spain's Clavé, England's Stanley Hayter, Switzerland's Hans Erni, America's Stuart Davis. Not the least satisfying aspect of this exhibition is the fact that many of the prints included can be bought for as low as \$40, for delivery after the exhibition. *The Syracuse University Museum*, Syracuse, N. Y.: "Painting in Post-War Italy," including examples by many of that country's brightest stars like Scialoja, Casorati, Carrà, Birolli, Capogrossi, Campigli, Severini, Cagli, Afro, Music, Morandi, Santomaso, Casinari.

Texas Women's University Museum, Denton, Texas: "The Figure in Contemporary Drawing, Italian and American Interpretations," indicating once more that man is here to stay—assaults by abstractionists notwithstanding. *Layton Art School Gallery*, Milwaukee, Wisconsin: "New Talent in the U.S.A. 1958," consisting of paintings, drawings and sculpture by artists for the most part in their thirties. (A few are over forty and five are still in their twenties.) "No major new directions are indicated," says the show catalogue. (How many new directions can there be when another new exhibition in this series is assembled each year?) Still, even if the works are not very different from last year's, the show organizers think they're good. END

THE HOUSTON

World-Wide Service of Associated Press, United Press: Houston's

ON 1, TEXAS, WEDNESDAY, JANUARY 23, 1957 TELEPHONE



GROUND IS BROKEN FOR NEW WING FOR MUSEUM

From Left, Miss Nina Cullinan, Mrs Harry C. Wiess and Francis G. Coates

—FOOT PHOTO BY DAN HARDY

AT FINE ARTS MUSEUM

\$860,000 Building Program Started

By BOB GRAY

Houston's Museum of Fine Arts kicked off an ambitious \$860,000 building program Tuesday with a traditional groundbreaking and some contemporary criticism of national magazines which harp on "the crudities of some Texans" and overlook the state's cultural assets.

Miss Nina Cullinan did the groundbreaking with a silver-plated shovel, officially starting work on Cullinan Hall.

IT WILL BE an ultramodern new wing of the museum, for which Miss Cullinan donated \$250,000, given in memory of her parents, Joseph S. and Lucie Halm Cullinan. They donated the ground on which the museum now stands.

Francis G. Coates, president of the museum's board, verbally backhanded the national magazines in the middle of some tongue-in-cheek remarks about what the future will mean for the expanded museum.

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

COATES WAS referring to recent articles and books which have tended to spoof the antics or habits of some well-known Texans.

Coates said too that the future Fine Arts Museum may one day bring together all "schools of art and groups of artists, the contemporary and

the classic . . . those whose media are paint or stone and those whose media may be reclaimed line pipe and second-hand plumbing fixtures . . . so that art, in its highest form, will reign triumphant."

The museum's building program will, as a matter of fact, give it an unprecedented flexibility for all kinds of exhibits and gatherings.

Cullinan Hall will virtually fill up the museum's present back yard, fronting on Bissonet Avenue. This will eventually be the museum entrance.

BUT THE building program also will include remodeling and air conditioning of the present large central gallery on the second floor, and of exhibition galleries, office and classroom space—this made possible by gifts of Mrs Harry C. Wiess

and the Jesse H. Jones family. The second floor central gallery will be named the Wiess gallery. The Jones library and galleries will include four smaller exhibition areas in the west wing of the second floor and a lecture lounge seating 140 persons on the ground floor.

A new children's gallery will be created from conversion of the east wing of the ground

See MUSEUM on Page 8

MUSEUM

Continued From Page 1

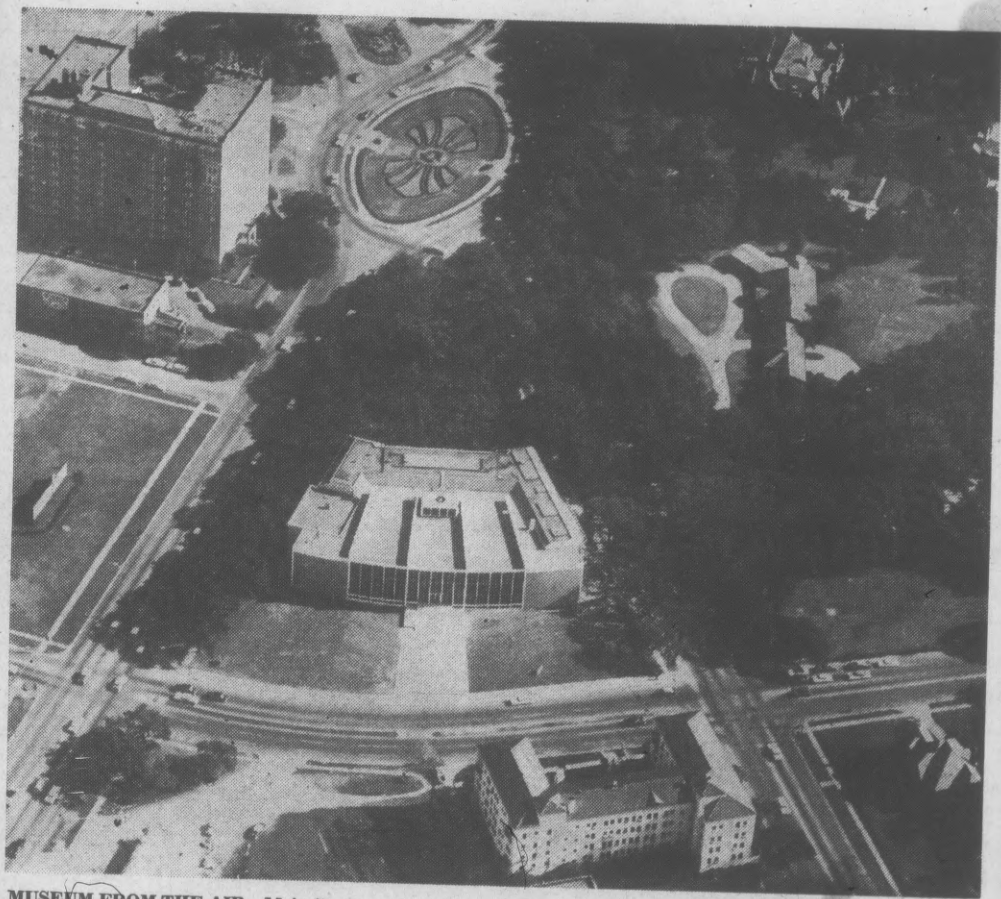
floor, a gift made possible through donations from Mr and Mrs Harris Masterson III.

ARCHITECT FOR the project is the Internationally-known Ludwig Mies van der Rohe of Chicago.

Staub, Rather and Howze are associate architects in Houston. Farnsworth and Chambers Company, Inc, will do the building.

Construction and remodeling will be handled in stages so that the museum can carry on its exhibition schedules, programs and classes. Museum officials hope the children's gallery may be open in time for the American Federation of Arts convention to be held in Houston in April.





MUSEUM FROM THE AIR—Main Street on the left and Montrose Boulevard on the right meet at the circle of flowers in the upper part of the photograph to form the triangle that determined the shape of the new Cullinan Hall of the Museum of Fine Arts of

Houston, now nearing completion. The structure of brick, an enormous expanse of glass and white-painted steel, designed by famed Architect Mies Van der Rohe, will open early in October.—Post Aerial Photo by Dan Hardy

May 5, 1958

Post Card



By **GEORGE FUERMANN**

● **GOTHAM** — We have just returned from New York, a trip we make every 10 years or so and one we'd like to make twice a year. New York and Houston are alike in some ways. Both are growing like sixty. New Yorkers seem dismayed by their city's growth. Houstonians, taking Houston's growth as a matter of course, are pleased by it. Their pleasure is apt to turn vinegary as time goes on.

It is said that New York has more people than Houston. Houston, however covers more ground. One New York building, the Empire State, seemed to us to be nearly as tall as the Gulf Building. New Yorkers call hot dogs "Texas hots," Houstonians call them "Coney Islands."

Both cities have things designed by Ludwig Mies van der Rohe, a genius. In New York it's the Seagram Building, which ought to have some other name, and in Houston it's the Cullinan wing of the Museum of Fine Arts. Each is the most beautiful new structure in its city.

A magazine once quoted a Houstonian as saying that New York would never be a success because it is too far from Houston. The impression we got is that Houston is a success because it is 2,000 miles from New York. Put Houston 200 miles from New York and you would have a place in Jersey. A city needs to get away from New York to make a go of it.

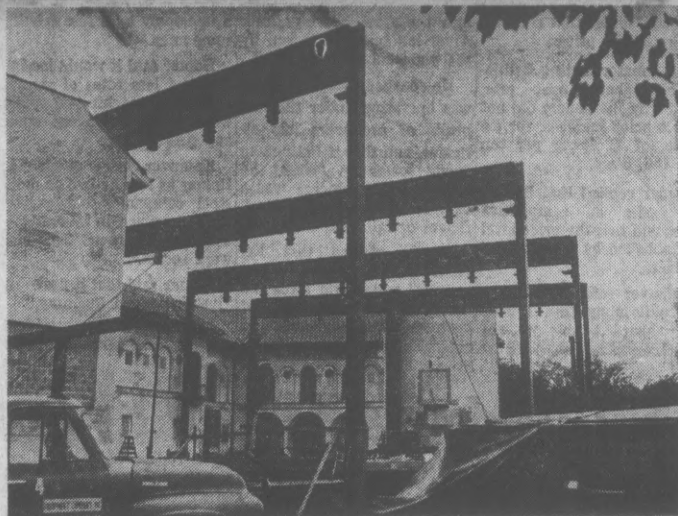
HOUSTON, TEXAS, WEDNESDAY, JANUARY 15, 1958



MUSEUM WING TAKES SHAPE—As the older portions of the Museum of Fine Arts reopened this week with much ado, after being closed nine months for remodeling, the huge new Mies van

derRohe designed Cullinan Wing begins to take shape. The glass, steel and masonry structure, which faces Bissonnet, is slated to have its grand opening next fall. (Chronicle Photo)

per Miss Classified, CA 4-6868



Chronicle Photo by Tom Colburn
GIANT GIRDERS OF MUSEUM'S NEW CULLINAN HALL
Trademark of Architect Mies

THE SPOTLIGHT

Big Beams Now Aloft at Museum



BY **ANN HOLMES**
Fine Arts Editor

The great steel girders have been raised now over the skeleton of the Museum of Fine Arts' new Cullinan Hall.

After a delay of about six weeks on the delivery of the special-order steel required for the building, the giant beams—so much a trademark of the celebrated architect Mies van der Rohe—are now visible.

To many, eager to see the museum's new wing completed and to visit its newly remodeled interior, the job has seemed to go slowly.

There have been, in fact, several unexpected hold-ups in the building plans.

One was the delay of the steel as mentioned. The rain has made further delays, according to Albert Howes of Staub, Rather and Howes, who are architects on the remodeling job and associate architects with van der Rohe on the Cullinan Hall.

Even in the remodeling there have been unexpected problems.

"Early in the work, we noticed that the older portions of the building on the Montrose side began to settle heavily, as the other side of the building had done before," Howes stated. He said additional shoring up of the Montrose side of the building was done, and that some of the work of remodeling the older parts had to be held up so that it could be done concurrently with construction of the new building.

"Air conditioning, for instance, could not be done sep-

arately in the two parts of the building," he explained.

The remodeled portions were originally to have opened this month with the showing of the Pierpont Morgan Treasures. The exhibit was placed instead at Rice Institute's Fendren Library, when the remodeling was not finished in time.

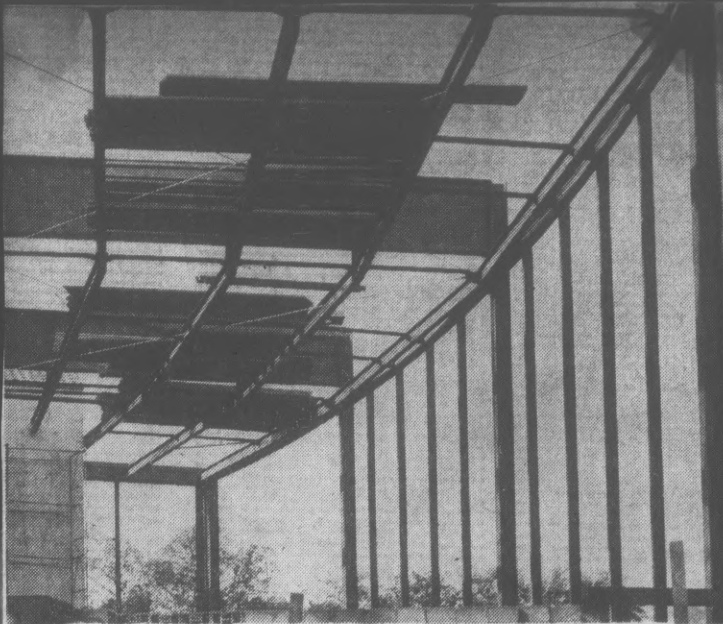
Now the revised building program calls for completion of the renovated portions in January with a special showing of the paintings of the Venetian artist Guardi.

The Cullinan Hall, whose five-foot-tall girders stretch some 82 feet out in a huge fan shape toward Bissonnet, is now scheduled for completion in late July, Howes said. The facade of the new wing will be glass.

The museum is planning a gala opening of all its galleries next fall.

In the meantime, there is much activity behind the closed doors of the museum. Not only are workmen busy but the museum staff is moving this week into new offices in the Montrose wing. Artists galore are bringing in their canvases for the Houston Artists show.

Friday is deadline for artists in the 50-mile radius of Houston city limits to submit their works. The jury will meet next week and the show will be on display in November at the Art League Bldg., 906 Tuam.



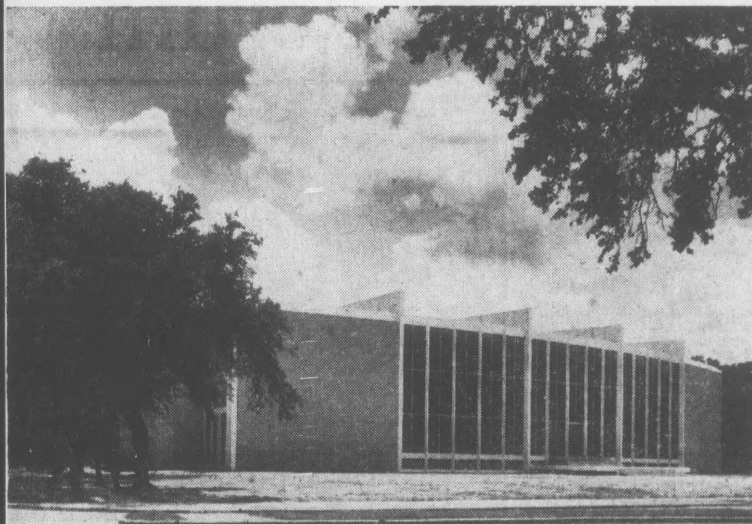
NEW CULLINAN WING TAKES FORM AT HOUSTON MUSEUM
Section Is Three Stories High, Will House New Galleries

—Post Photo by Andy Hanson

GEORGE
FUERMANN 3 Hacienda Lane HOUSTON 24
TEXAS

October 24, 1958

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, SEPTEMBER 22, 1958



Maurice Miller

CULLINAN HALL: On Oct. 11 the Museum of Fine Arts of Houston will open this \$625,000 addition. A gift of Miss Nina Cullinan, it is part of a long-range master building plan. Filling the area between wings of the present museum,

the new hall adds 10,000 square feet of exhibit space. It is constructed of buff-colored brick and gray tinted glass, with white plaster walls and Roman travertine marble and green Venetian terrazzo for the floors.

Dear Nina:

From one of the nation's
leading newspapers.

How I love the Cullinan
wing!

Best regards,

CULLINAN HALL

The Cullinan addition to the art museum fills a real need,
And the giver of the gift did a very noble deed.
To it every Houstonian can point with pride,
Visitors will admire it from far and wide.

Without art and books, what would one do?
An uninteresting world would be, 'tis true;
In years past these were enjoyed only by few;
Now thru them, man's interest is kindled anew.

Love of beauty is in every man's heart,
But from many lives 'twas a thing apart;
Now thru Miss Nina's generosity,
Beauty is displayed that all might see.

ART:

For Art's Sake

Since the spring of 1924 when the Museum of Fine Arts first opened its doors to the public (when it had almost no permanent collection), it has grown and expanded and now houses a permanent collection valued at \$5,000,000.

Returning to service this month: remodeled portions of the building. To open this fall: Cullinan Hall (pictured), designed by Ludwig Mies van der Rohe with Staub, Rather & Howze as consultants.

In a little more than a quarter of a century Houston's Museum has become the finest in the Southwest and ranks as one of the ten best art institutions in the U. S. providing (in addition to its galleries of paintings), free educational tours, free sketch classes for school-age children, lectures, demonstrations and films.

Through the generosity of Mrs. Harry C. Wiess and Mrs. Jesse H. Jones and the late Mr. Jones, the second-floor gallery and first-floor lecture lounge were remodeled, air-conditioned and refurnished.

However, meeting the cultural needs of Metropolitan Houston costs money as does every enterprise, so next month (February 3) Senior Vice President Kline McGee of the Texas National Bank will head a committee to raise \$125,000 in operating funds (representing 44.6% of the annual budget) for the Museum.

"Through the support of a smaller number of generous and farsighted patrons, the Museum has made great strides in keeping pace with Houston's cultural needs, but the more than 100,000 people who each year enjoy the Museum's numerous (activities)

'Tis a gift that will down thru the ages go,
And all who visit there will know,
That someone for love and beauty did care,
And that mankind might in it have a share.

- F. N. Bono
Friday, Oct. 10, 1958

(H.H.S. Class
of 1914)

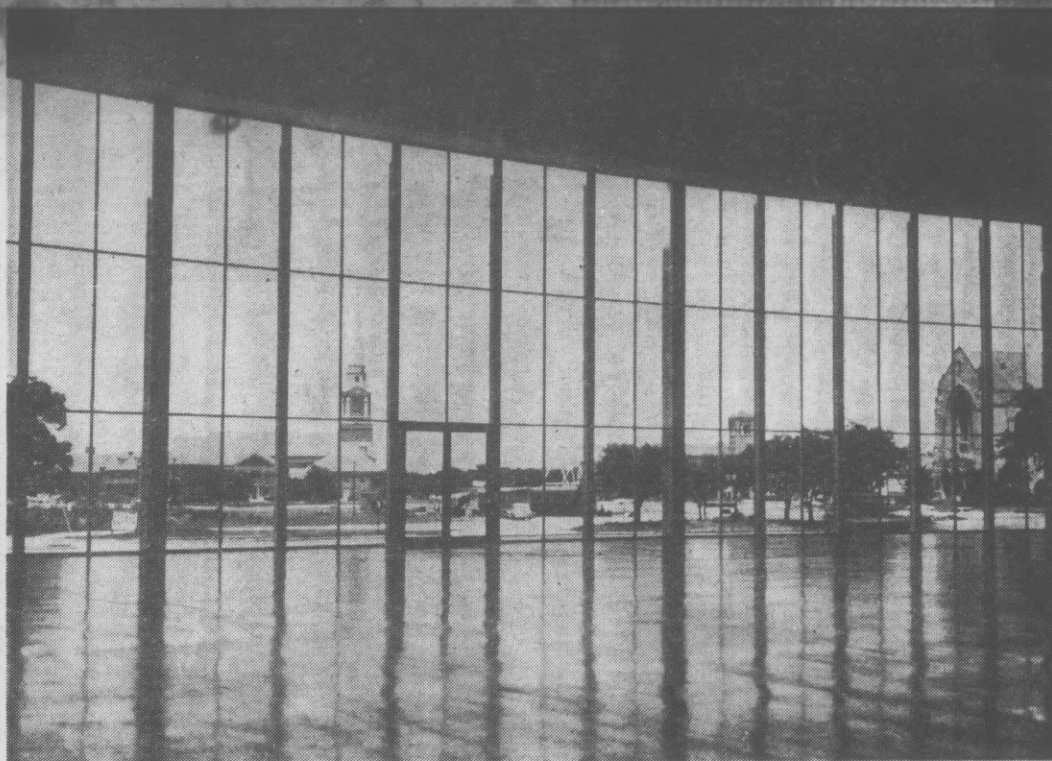
F. N. Bono.

—all free of charge—should now take some responsibility for its continuous service to the community," Fund-Raiser McGee said.

Arts & Sciences



OPENING THIS FALL: CULLINAN HALL
Houston's Museum of Fine Arts becomes finer and more artful.

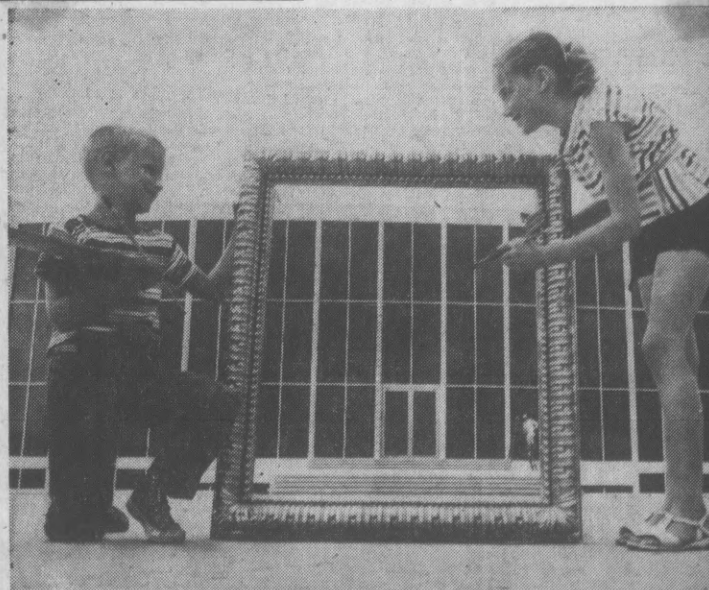


FIRST VIEW FROM CULLINAN HALL

This is the first picture to be taken from the center of Cullinan Hall, the new wing completed last week at the Museum of Fine Arts. Its vastness has excited visitors, who can readily believe that the exhibition

space in this one room equals the entire exhibition space of all other museum galleries. (Chronicle Photo by Larry Evans)

PAGE 12, SECTION 1 THE HOUSTON POST
WEDNESDAY, JULY 2, 1958



OUTSIDE CULLINAN HALL AT MUSEUM

Things are hardly what they seem in this picture. Henry Kastner, 7, and Crispin James, 8, pose with an empty picture frame some distance in front of the now completed Cullinan Hall at the Museum of Fine Arts. Cullinan Hall will be opened in October. Inside the frame is a workman on his ladder. Clouds, the Warwick Hotel and utility poles are reflected by the glass walls. Henry is the son of Mr and Mrs R. P. Kastner of 3206 Castlewood St. Crispin is the daughter of Mr and Mrs Ralph James of 15811 Ridlon St in Channelview.—Post Photo by Dan Hardy

THE SPOTLIGHT

Museum A-bloom,
But Funds FailBY ANN HOLMES
Fine Arts Editor

The Museum of Fine Arts fund drive has fallen shockingly shy of success.

On Tuesday, a day after the drive was to have ended and victory celebrations should have been in order, only \$56,589 had been raised, against the needed \$125,000.

The drive has been extended, of course, with what results we shall have to wait and see.

The amount pledged at the present is not even half the amount Houstonians are being asked for, and this is the money with which the museum had planned to keep its museum lighted and either air-conditioned or heated the year round.

It is a little ironic that this shortage in contributions should come up in the very year when the Museum of Fine Arts has grown so dramatically in its physical plant and has extended its program to appeal to many more people of all ages and in every month of the year—not just the winter season, as in the past.

The Houston Museum of Fine Arts can take its place among the 10 great museums of this country. It is one of the few to boast a major wing by an internationally revered architect of the calibre of Mies van der Rohe. Such will be the new Cullinan Wing when it is opened here in October.

The Wiess Galleries, the new foyer, the Jones Lecture Lounge, the Children Gallery, the Blaffer Wing are all open now. Since the recent reopening of the museum following the remodelling of older parts, attendance has been remarkable.

On recent weekends crowds have ranged from 1500 to 10,000.

Even when operating on its smaller basis as it did before the new wings were opened, the Museum of Fine Arts had well over 100,000 persons attending events there each year. This figure is expected to increase dramatically as the Jones Galleries open in April and the Cullinan Hall opens in the fall. Enlarged activity and exhibition programs have been planned.

It is a big program to which the public will be invited free of charge.

The museum's overall budget is \$226,000 which cuts costs about as low as a major arts entity can manage. The Houston Symphony, by comparison, has a \$500,000 budget.

The Museum has at the present only \$200,000 in endowment funds, and interest from this can go only so far in



fraying operating costs, as can the membership fees.

With its vast program for school children, its own museum school, the series of exhibitions, lectures, and crafts demonstrations, films and other events, the museum is a fine cultural center in a convenient location. To see it cut back its offerings at a time when it should be going forward in its new building would be unreasonable and very unlike Houston.

THE SPOTLIGHT

Developments Due
In Museum AffairsBY ANN HOLMES
Fine Arts Editor

Two major items of unfinished business face the Museum of Fine Arts now that its stunning glass and steel Cullinan Hall is complete:

- 1) How to display the art inside this vast airy room with its vaulting 40-foot ceiling;
- 2) How to treat the apex of the Museum's triangular tract, when the entrance is changed from the south side to the north side, on Bissonnet.

Both problems are being solved by Mies van der Rohe, the master architect who designed the graceful glass sweep of Cullinan Hall.

For the answer to the problem of hanging pictures in a giant room, at least three times higher than most museum galleries, we may have to wait until the first show is unveiled October 10.

knows whether this may wind up looking a little like stalactites and stalagmites, or perhaps even the incisors of a giant lion's mouth?

It will be a pretty problem. As to the triangular court at the point of the museum's tract, expect a sculpture garden there, when the funds can be raised.

The plans have already been drawn by Mies' office in Chicago, and a drawing of the finished idea hangs all framed and under glass in the office

Curiously, this aesthetic problem of display in the vast cubic footage of Cullinan Hall has become a topic of conversation in many circles around town.

Some feel that a method of hanging works from the ceiling downward, used in conjunction with flats projecting upward from the floor, might bring together the twain of ceiling and floor. But

of museum director Lee Malone.

The sculpture court would feature a decking of travertine blocks, like those which form the deck entrance to the new Cullinan wing on the north.

Paul Manship's Hercules at the point would remain the symbol of art it has been since the museum acquired it in 1939. There would be a reflection pool just this side of

and a system of free standing marble walls against which special sculptures could be displayed. The entire grounds on the south side would be contained within travertine walling. The sculpture garden is a striking concept on paper, I will tell you, and does much to bring the two period parts of the museum together. As to when the money will be forthcoming, who knows?



THE

HOUSTON

CHRONICLE

Friday, June 27, 1958

Section A

Page 11

THE SPOTLIGHT

Cullinan Hall Is Done;
C.A.A. Show OpensBY ANN HOLMES
Fine Arts Editor

Cullinan Hall stands today an accomplished fact.

The keys to this striking looking modern addition to the Museum of Fine Arts were to be handed over to the museum before this week ends.

Workmen Thursday afternoon completed their job of adjusting the upper lights recessed in the ceiling of this 40-foot-high two-story room.

The tall curving wall of glass windows on the north side, paralleling Bissonnet, have been laboriously washed. Their grey tint visible from the outside is not noticeable to the gallery visitor who only knows the tint has cut the glare.

The heavy steel beams exposed on the roof and the facade are glistening white.

The terrazzo floor is gleaming in its new polish.

Mahogany planks which form modern stair treads from Cullinan Hall into the older portions at both sides of the hall have been stained a wanut color and have been oiled.

Miss Nina Cullinan, who gave the funds for the impressive structure designed by internationally acclaimed architect Mies van der Rohe, Wednesday toured the building with David Haid, assistant to Mies on the job. She was pleased at the outcome.

Inside the hall, empty of furnishings or any works of art, the vastness of this huge



room strikes the visitor. Its white walls abet the impression that this hall is as big as the interior of the Music Hall.

A memorial from Miss Cullinan to her late parents, Mr. and Mrs. Joseph S. Cullinan, the new wing doubles the exhibition space of the Museum of Fine Arts.

The visitor may note how much this airy wing suggests a theater. There seems little doubt that with the lights on inside, it will, at night, be an excellent stage or showcase for the art on display there.

The grass and the trees will be planted later, but inside, the staff is in a frenzy of activity arranging the first show in this hall, set for formal public opening Oct. 11. The show will be "The Human Image," and will include not only some rare early stone sculptures but some prize works by many artists including Van Gogh, Modigliani and Brueghel.

AT THE Contemporary Arts Museum, Dr. Jermyne Mac Agy is busy firing off letters to arrange for her upcoming season—to be the 10th

anniversary year at the C.A.A.

The present summer show which opened to the public Thursday is called Modern Abstract Calligraphy, and is in a sense a play on words—Japanese words. The characters used for ordinary Japanese communication have been given a personalized twist, making the most of their pictorial aspects by contemporary Japanese artists.

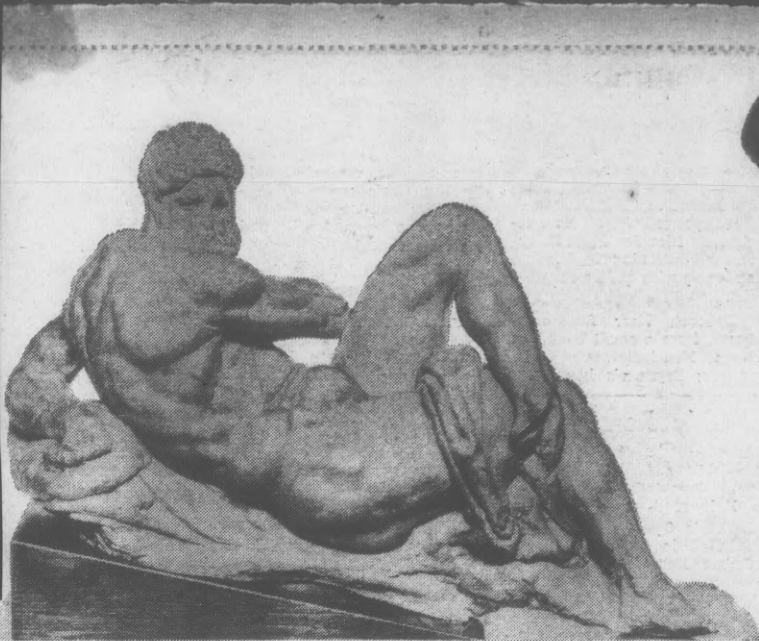
The designs are inevitably interesting and the colorful titles that go with some of the curious black and white designs are amusing. "Getting Madly Drunk Out of an Earthenware Goblet" is one of

these. "Stepping Madly and Wildly Dancing" seems to be just that. Call these Japanese hand writing pictures "char-

acter stuff" if you will, but they are not too far away from our own Western ab-

stract expressionism.

The show will remain up all summer.



RECLINING NUDE
Attributed to Michaelangelo



CELLINI'S GANYMEDE
In Bronze Group

THE SPOTLIGHT

Museum Trip Will Surprise You

A VISIT to Houston's Museum of Fine Arts today is a revelation.

It would take you a good half day to tour the galleries and to really see the collections which have now been presented in their proper perspective for the first time in the museum's history.

All the months that have gone before we have written of the addition of wings, of future plans for sculpture gardens, of enlargement of staff, of efforts to increase studio space and enlarge the school's facilities of fund drives and all sorts of organized doings out there.

Somehow, in spite of all this, we were not prepared for the impact the museum's galleries have upon the visitor today.

Striking Effect

WHAT a striking, clean-cut presentation is to be seen in the main downstairs gallery of the museum, just after you go in the door between the Greek colonnades:

It is no longer enough to merely announce that for the summer the staff has brought out some contemporary works from the permanent collection.

What you see in dramatic staging there in that stark white, perfectly lighted gallery now is a group of abstractions so aptly mounted that they take on a new importance. Here is no jumble of pictures in a row, but a calculated artistic effect you'll remember.



BY ANN HOLMES
Fine Arts Editor

THE HOUSTON CHRONICLE

EACH of the museum's rooms, in fact, generates its own dynamic appeal.

Go into the Children's Gallery on the main floor and note the display—so simple and so right—describing the tools of the sculptor and the ceramic artist.

Go up the stairs, step through the elegant, tall walnut doors of the long Wiess Gallery. You will be impressed with the richness and the importance of these works of the Italian Renaissance. This is the gallery whose white brocaded walls offer contrast to the aging oils of Memling, and Fra Angelico, and where simple glass cases contain the powerfully molded clay sketch of a reclining figure attributed to Michelangelo, and the gleaming little bronze statue of Ganymede by Benvenuto Cellini.

It is luxurious to walk on those handsomely parqueted floors, to pause beside a huge walnut table, or to rest on a stool of polished leather.

Kress Works

PASS from this room into the three connected Jones galleries, and catch your breath at the sight of Ribera's serene "Immaculate Conception" at the far end, a prize work in the Kress collection shown to excellent advantage in these tasteful galleries.

Find a Tiepolo, a Goya, a Canaletto, and many other

works of great value and lasting repute on those walls.

On the other side of the Wiess Gallery stretches the Blaffer wing. In one room, the museum's best Remingtons are on view, Western and illustrative, excellent examples of their kind.

Impressionists

MOVE ON beyond to the Blaffer Gallery itself, and blink your eyes at some extraordinary examples of impressionist and postimpressionist art, as well as a few cautiously selected earlier works.

You may see the illustrious Cezanne "Madame Cezanne in Blue," a Goya "Portrait of a Gentleman," the Ambrogio de Predis "Portrait of a Young Man," and the Van Dyck portrait of an Antwerp scion. Spot the names: Frans Hals, Rubens, Toulouse-Lautrec, Vuillard, Degas, Renoir and others.

The corridors upstairs contain several selective little shows. One is a collection of George Bellows sketches, brawny and realistic in the prizefighter tradition for which he is famed but equally expressionistic in the capturing of human suffering in lesser known works.

Another collection is in the central upstairs corridor: Valued specimens of Greek vases and Etruscan sculptures.

NOT YET open to the public is Cullinan Hall, a proud, uncompromising colossus of a gallery a signature piece by the master architect Mies van der Rohe. Even without the art, it will hold when its first exhibition is set up in October, the Cullinan Hall is, in the words of one close to the building, an architectural statement of purity. It is a room to create awe.

On the lower level of Cullinan Hall, hidden from the

eyes of the surface passerby, a whole stretch of studios is being completed with new kilns and potters' wheels, new life class facilities, an art shop where students may purchase supplies, and a research library. There is more exhibition space in the corridors there, too.

At the front desk, before you go out, you might pause and inspect an array of art books, small art reproductions, and unusual items created by artists. All of these are for sale.

The Museum of Fine Arts today is a long way beyond two summers ago, when it was small, dark, cramped and without air conditioning.

Today it is a major institution well worth visiting.

THE SPOTLIGHT

Is Cullinan Art Such a Snap?

BY ANN HOLMES
Fine Arts Editor

For some reason we can't quite understand why museum director Lee Malone sounds short tempered when we press him for answers about how the paintings will be hung in new Cullinan Hall.

This column has made several references earlier to the interest being shown in this subject in circles in which your humble reporter moves.

Malone vows nobody he knows has shown any particular interest in the matter, seems to suggest we have stirred up more talk than is warranted.

Now this seems odd, with Cullinan Hall offering an experiment in art presentation which will doubtless attract the notice of a good segment of the American art world.

Mies van der Rohe's design

for a museum is no everyday plan. He is one of the few master architects in the world today, and as anyone who follows his books can tell you, he has been thinking for a long time of the day when he would build a museum.

He has built Cullinan Hall in line with his own special concept of an art museum.

And with that came several problems such as: 1) How to screen out the glare from the wall of glass, 2) How to hang the pictures in a two-storied gallery.

He has solved the glare problem with custom ordered grey-tinted glass.

He may have solved the art hanging problem by designing movable flats that will break up the space on the floor level.

Malone says with a snap of

the fingers "there is no problem at all." He explains that Mies' panels will be about 11 feet tall and that they may be moved around to break up the space in various ways at different times. They will all

be uniformly 11 feet tall, Malone reports.

But the room is 40 feet high, we protested. What happens to the space above the "water line" of 11 feet? Malone doesn't feel that is a problem. "It will just give a sense of spaciousness," he re-

marks. Considering the building cost, \$625,000, that sense of spaciousness is pretty expensive.

The building was, of course, a gift to the museum and a wonderfully welcome addition from anyone's viewpoint.

Houston's Entertainment

Apathy

Is Curious in City of Enterprise

BY ANN HOLMES
Fine Arts Editor

ALL THE world is reveling in the arts this summer, except us.

We don't like art in the summer. We just turn on the TV and let it go at that.

Cowboys have overwhelmed our culture. Rock 'n' roll is what you hear on your car radio, and anybody who's lucky is away attending an arts festival in some other place where people do like the arts. Oh, there's not much wrong with our symphony, opera and art activity once the fodder's in the shock and the winter season's on.

But why must we have to go to Colorado's Central City to see "La Perichole," or "Pag and Cav," in the summer? Or to Red Rocks, outside Denver, to see a striking outdoor staging of Wagner's "Die Walkure"?

Why should we have to go to Dallas, St. Louis, Kansas City to see those big outdoor entertainments?

The combined capacity audiences of the St. Louis Muny Opera and the Kansas City Starlight Opera would equal around 20,000—more than ordinarily attend Broadway shows in a whole week in summer, according to the outdoor impresarios.

ALL OVER America, people are coming together under informal circumstances to hear music, see shows, attend ballet performances, even to hear chamber music and contemporary scores. They don't seem to be running from culture like scared rabbits the moment the final curtain

THE HOUSTON CHRONICLE

rest, and Harper urges new writers to submit their work. In 1956 the award was given to Frank Norris, author of "Tower in the West."

Entries and inquiries about the contest should be addressed to Harper Prize Novel Contest, Harper and Brothers, 49 East 33rd Street, New York City. The prize novel will be published early in 1959.

A San Antonio resident, Dr Lucia Trent, was elected First Vice President of the American Poetry League last week. Clarence O. Adams, of Gary, Ind., was elected president. They will take office next year. The announcement was made by the present president, Dr Van Chandler, who is also the editor of the League Bulletin, published by the Kingsville Publishing Company of Kingsville, Texas.



sweeps down on the season just past.

On the very edge of the desert at Santa Fe, N.M., they're staging an uproariously successful season of outdoor opera and concerts, the yucca influence being hardly noticeable.

At Grant Park in Chicago, they're staging the 24th season of free concerts in an outdoor auditorium with Joseph Rosenstock and Morton Gould as conductors and a whole bevy of bright young artists.

At the Berkshire Festival in Tanglewood, Mass., you can hear everything from Bach to Stravinsky played by ensembles of all sizes from chamber groups to the whole Boston Symphony Orchestra under its celebrated Charles Munch.

In Aspen, Colo., devotees of music listen at nights to jazz or more serious work—sometimes modern music written by young composers at work there. Shakespeare festivals hold forth at Ashland, Ore., and at San Diego, Cal., and the East Coast sprouts summer music tents, all playing musicals and other attractive summer entertainments.

EUROPE'S interest in festivals is not new, either, in this late year. But to the usual festivals like those at

Edinburgh, Salzburg, Bayreuth, Florence and Bregenz, the cultural trotters could add a new festival this year—at Spoleto, outside Rome.

The Spoleto Festival is the brainchild of Gian-Carlo Menotti, American opera conductor whose interest in serving this new gala as entrepreneur, was surprising and refreshing.

Some of these towns and cities all have their own natural attractions to lure tourists in the first place. But others are making the most of their own particular faces and features and adding a fes-

tival to stir up attention—and business.

HOUSTON, of course, does not.

I'm a little tired of listening with envy to friends tell of the shows they're seeing in Dallas, of the wind band concerts played on barges in the river at Pittsburgh, fireboats standing by shooting their hoses, as the ensemble plays "The Water Music," of exciting opera on the desert in Santa Fe.

What's the matter with Houston? Have we no ideas, no money, no interest? It has come to be a pretty dull burg.

A YOUNG Fort Worth Navy veteran is the author of a new novel of Navy life in World War II, called "Collision Course," which will be published by the Vantage Press on April 25 (\$2.95). John Chollar Berry was a radioman in the U. S. Navy and served in the Pacific in World War II. He is in the automobile and insurance business in Fort Worth.

Paperbacks

Scientific works and translations of foreign classics dominate the list of new paperbacks published in March and April. Penguin Books has published "The Brothers Karamazov," by Dostoyevski, translated by David Magarshack, in two volumes. A less-known classic among Russian novels, "A Hero of Our Own Time," by Mikhail Lermontov, has been published as an Anchor book.

A particularly attractive Pen-

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BETWEEN THE LINES

BY PHILIP HALL, Chronicle Staff

Art Hanging, Still in Air

The question of how the Museum of Fine Arts will display art in the new Cullinan Hall may soon be resolved.

Research associate Edmund Nielsen leaves this week for a vacation which includes a stop at the Mies Van der Rohe office in Chicago to discuss this question. However, we won't know the answer for three weeks, as he travels to Appleton, Wis., to see his parents, to Mackinac Island and New Orleans before returning to Houston.

Apr. 13 '58
Report On
Room Near
Completion

By CAMPBELL GEESLIN

The scaffolding is down from the ceiling of the Cullinan Hall, still under construction at the Museum of Fine Arts of Houston. Last week, the rust-red structural steel beams were getting a coat of white. The glass, enormous vertical panes of it, has been in place for some time now.

And, although there are still many important things to happen construction-wise, the building gives a startling preview of the quality it may ultimately have.

AMONG THE new books that arrived in the office last week is a thought-provoking one entitled "Architecture You and Me" by S. Giedion (Harvard, \$5). I think some of the author's words may be of special interest in connection with the new Cullinan wing:

"People desire buildings that represent their social, ceremonial, and community life. They want these buildings to be more than functional fulfillment. They seek the expression of their aspirations in monumentality, for joy and for excitement."

THE RIVER OAKS Times

Peter Brown

"The Human Image"

In the 17th century Pope Urban VII instituted the College of Propaganda, for the purpose of educating priests for missionary work. These priests were to plunge into primitive areas and make known the truth of the Western World. This meant the unrooting of the conventions and customs of these primitive peoples and the inculcation of new



customs, ideas, and mores, a job which required great courage, knowledge, foresight, and conviction. Today, the word propaganda is in common usage, and usually means the willful distortion of the facts so as to control mass thinking. Therefore we speak of the propaganda of the press and of advertising. Yet in the original sense of the word, propaganda is present in most every work of art, and

Peter Brown . . .

(Continued from page 11)

which in themselves have no ultimate meaning.

It is thus evident that all art manifests some sort of propaganda. In classical periods, it seems least concerned with voicing a message, protesting, affirming, and condemning. But regardless of epoch, art is ultimately grounded within the framework of history. It is the sounding board of man's deepest emotion, his most fanciful dreams, longings and imaginations. It is the means by which he looks at and interprets reality. So often this philosophic aspect is forgotten by those who think that the artist should be a chronicler, a narrator, or an antiquated camera. This exhibition clearly demonstrates the role that the artist plays in the development of our civilization; and if only that, it is a successful project.

Much deprecatory criticism has been thrown in the direction

most artists are ardent propagandists.

I bring this up in regard to the magnificent exhibition at the Museum of Fine Arts entitled, "The Human Image," in which the subject is man himself, the human figure. The purpose is, as Lee-Malone says, to show "the artistic kinship that exists between ourselves and the men and women of widely different times and nations. More than this obvious kinship, however, the exhibition reveals clearly what each artist of a particular period thought about the people and the world about him."

Thus we realize that art is indisputably grounded in the philosophy and culture of the time. Therefore concerned with ideas, interpretations, and criticisms, art is always propagandistic, to a greater or lesser degree of course. This is true because art is motivated by a conflict in the consciousness of the artist himself, and he feels the desperate need to uproot old, worn-out ideas and replace them with new ones. He is compelled to reveal the world as he sees it, whether or not this corresponds to the accepted definition at the time.

In this exhibition, chronologically arranged, we first encounter the Egyptian head of Amun. This sculpture is highly propagandistic, as the sculptor's concern is with immortality and self-preservation. The austere, monumental, immutable features of this King of old reveals a determined and perpetual longing to exist forever. In the stylized and idealized Greek head, the element of propaganda is not as strong, as the Greeks were most interested in a classed form for its own sake; yet we must not forget their feeling that man was a creature worthy of the Gods, and in a sense, this head is propaganda designed to show the Gods that man is the epitome of beauty.

The Roman head of Caracalla, is plainly not a realistic portrayal, but rather an emphasis on the militant, virile, sensual characteristics of an individual. Roman art fails to penetrate into the inner psychological character of the figure, but was one of the first to represent an individual as such.

In the art of Eastern peoples, the human image is lost in the emphasis upon the illusory sense of nature, the spiritual content of natural phenomena. Rather than propaganda, this is the mystical joy of the artistic

THE SPOTLIGHT

Museum Puzzler: Paintings in Mid-air?

BY ANN HOLMES
Fine Arts Editor

While the exterior glass walls and enormous steel beams of the new Cullinan Hall at the Museum of Fine Arts fetch many an interested comment from the folks on the street, a giant question mark hangs in the air inside the new wing.

What manner of exhibition can a museum director stage on glass walls or on air?

Such is the problem that faces Director Lee Malone this summer as he plans for the opening of the Mies van der Rohe-designed wing in October.

Consider what you find inside the new wing:

Impressive Cubic Mass

A phenomenally impressive cubic mass that seems to the single visitor, standing on the terrazzo floor, to be as huge as the inside of the Music Hall without seats.

It is a vast oblong room, two lofty stories tall, with a panoramic vista of Houston, visible through the vaulting glass windows.

There will be three masonry walls reaching, as it seems, to Heaven.

Where in this airy space is one to hang a picture?

In planning the Museum wing as he did, Architect Mies van der Rohe knew these problems would arise, as museums do indeed have a prime purpose of hanging pictures.

Along with Malone, he has drawn up some ideas and one cannot know yet how they will appear to the eye.

New Approach

This much is known: in the new Cullinan Hall at the museum, a whole new approach to art presentation will be seen.

If use is made of panels erected from the floor upward, how far up would they go? To the usual eight or 10 foot height? That hardly seems reasonable as it would divide the upper and the lower masses, leaving the upper space abandoned to nothingness. At the considerable cost of cubic footage these days, such a wasted upper area would be prodigal.

Will they use flats brought down from the ceiling, suspended perhaps from overhead like stage settings, suspended from the flies?

Who knows? But close observers know that the problem

of imagination. Byzantine and pre-Renaissance art was completely devoted to the religious theme, and the human image was greatly idealized and romanticized, even deified. During the height of the Renaissance, however, art became highly classical, stylized, and strangely dehumanized, and only the later work of Michaelangelo and Titian brought back the subjective humanization of man, and with it, the element of propaganda. The Baroque artists, Rembrandt, El Greco, and Caravaggio carried even further this subjective approach and interpretation.

Thus the Romanticists, the Realists, the Impressionists, and the Expressionists all have their particular kind of propaganda, which in turn reveals what each

thought about the world as it confronted them. It is curious, however, that much of the abstract art of today seems to lack forceful propaganda. Modern artists are more concerned with man's abstract psychological depths, with the problem of pure form and composition, art for its own sake. Yet this too is a propagandistic protest, a protest against materialism and man's pre-occupation with concrete tangible things, things

(Continued on page 13)



is one of the interesting aesthetic exercises we may have around here in a while. In its own way, it is man against space, man manipulating space, and with luck and right planning, it will be man making space work to fine advantage for the showing of paintings and sculptures. We shall see.

ROUNDING THE SQUARE

Expect ballet luminaries Mme. Vera Nemtchinova and Anatole Oboukhoff to arrive this week-end to begin their summer teaching stint at the Academy, Houston Foundation for Ballet.

. . . Friday night Stokowski leads the Moscow Philharmonic and there's much stir about it over there, he being the first American conductor to lead a Russian orchestra. . . In Houston Friday, the Hi Fi show starts a weekend stint at the Shamrock-Hilton and should be significant in this moment of stereo-threshold. . . also during the weekend at the Contemporary Arts museum, items to be auctioned Monday night at 8 o'clock may be seen in advance. . .

of the Cullinan Hall and this current exhibition. Although I prefer a more sculptural and organic architecture than the rigid, economized, depersonalized classicism of Mies, the Cullinan Hall is one of the few buildings in Houston that shows the power and potential of truly creative architecture. Besides being a work of art itself, it is a fine background for paintings and sculpture, and in the ultimate plan of the Museum, it will become a unique interior patio. As for the exhibition itself, this is the finest survey of great art that Houston has seen in a long time. If anything is amiss, it is only that the uniqueness and scope of this show has been de-emphasized, poorly publicized, and unduly criticized.

Museum Takes Wing

The \$625,000 addition to the Museum of Fine Arts of Houston will open its doors with more than 10,000 square feet of exhibit space on October 11. Cullinan Hall, an outstanding example of simplicity of form and refinement of proportion for which Chicago Architect Ludwig Mies van der Roche is famous, is a gift of Miss Nina Cullinan in memory of her parents, the late Joseph Stephen and Lucie Halm Cullinan.

Opening ceremonies for the first completed stage in a proposed master plan for the museum will be held October 10 when Mayor Lewis Cutrer, Architect van der Rohe, Miss Cullinan and museum officials dedicate the new building (which almost doubles the size of the existing museum).

Museum Director Lee Malone has planned a special show entitled "The Human Image" for the opening exhibit of the Hall and subsequent display (October 11-November 23).

Filling in the area between the wings of the existing structure, the lower level of Cullinan Hall houses four studios, a research library, storage and utility rooms.

Future plans include a two-storied glass wing of galleries looking into Cullinan Hall, which will then serve as an enclosed sculpture court.



OUTSTANDING EXAMPLE OF SIMPLICITY & REFINEMENT
\$625,000 Cullinan Hall (to open October 11) is first step of a master museum plan

HOUSTON • October, 1958



The Case Of Missing Ingredient

By CAMPBELL GEESLIN

It would seem that a foolproof recipe for a brilliant, splendid art exhibition would be to take one large measure of new architectural space, gather a number of works by accepted master artists, add a poetic title such as "The Human Image," and have your installation done by the greatest architect and designer in the world.

How could it miss being a sensation?

Well, in spite of the new Cullinan Hall, in spite of the most appropriate, understated kind of display, the opening exhibition lacks an ingredient that would give it some punch — imagination is missing.

ALL THE respectable names have been included:

Botticelli, Veronese, Breughel, Cranach, Titian, Donatello, Memling, Bosch, El Greco, Velasquez, Goya, Rubens, Rembrandt, Boucher, Watteau, Copley, David, Coubet, Renoir, DEGAS, Cezanne, Van Gogh, Gauguin, Redon, Rodin, Pissarro, Picasso, Leger, Matisse, Klee, Kirchner, Rouault, Shahh, Miro, Giacometti, Dali and still more.

With work by all those people at one's disposal, how is it that the result, when all are put together, is somehow flat?

In the first place, the theme for the show is so broad as to be practically useless for anything more than a title for a literary-type essay in the catalogue. It is not strong enough—the human image—to create any kind of real link between these works of art, and the result is disappointing.

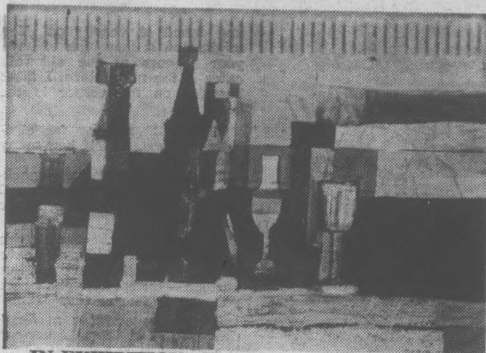
OR PERHAPS contrast is the intention, and what I'm really disappointed in is that in a show where every single painting and piece of sculpture should be a gem—the best available objects brought together—some of the things aren't especially interesting.

Because of the exceptional display, the works are widely separated enough so that those that are memorable and vital in their own right are wonderfully rewarding.

To come upon Thomas Eakins' "The Concert Singer" and have her standing there, alive in her pink formal gown, larger and more familiar than anyone in life, is a rare treat.

THE LITTLE portrait, "Girl With Blue Eyes," by Modigliani is arresting in its quality of uniqueness that Modigliani created—a whole beautiful world peopled by creatures of his skill and nearsightedness.

Leger's "The Great Julie" compels attention and admiration as does Kirchner's "Tight



IN EXHIBITION—This still life by Herbert Mears is one of the new paintings in an exhibition which opens Monday on the Handmakers' Terrace at 3813 Main St. The show, arranged by the Houston Artists Gallery next door opens to the public at a preview Monday from 11 AM until 9 PM.—Post Photo

Rope Dancers" with its char- treuse - skinned girls in dark green tights against pink and orange and red and yellow blotches of color.

Cranach's "The Mocking of Christ" should amaze and delight anyone with the cartoon quality of its exaggeration—as willful and convincing as the distortions in the Picasso.

DONATELLO'S "John the Baptist" is unusually beautiful, but with the exception of the Lembruck "Torso" the rest of the sculpture barely requires a second look.

I firmly believe that the most important work of art at the Museum of Fine Arts today is Cullinan Hall itself. And for this first exhibition I hope you will go to see the hall as much as the articles in it.

As a space for exhibitions, its possibilities should stimulate and challenge the imagination. The possibilities have certainly not been exhausted by "The Human Image." They have scarcely been scratched.

I GUESS for the first exhibition everyone has his own ideas about what would have made the perfect show. I've heard quite a few people say that the place should have been empty of art, but full of people.

I would like to see that, and I would like for there to have been fireworks and music and something so splendid that everyone in the United States would feel cheated that they missed so great an event.

The Master

The interview is a formal, uncomfortable kind of thing, but Mr van der Rohe was more than equal to his, last week. He was extremely polite, soft-spoken, gentle and willing to discuss Cullinan Hall and any of his other many projects. He looked right at home on one of the luxurious chromium-plated steel and leather chairs he designed more than 30 years ago.

HE EXPLAINED briefly how the present Cullinan Hall grew from the older Museum of Fine

Arts and how it can continue to expand when the time comes.

He stressed again and again the need for flexibility in a museum. He quoted Louis Sullivan as the originator of the school of thought that "form follows function"—a statement that Mr van der Rohe was firm in denying. "Function changes all the time. A building that cannot adapt itself to new purposes is soon useless."

And walking back out of Cullinan Hall, looking out through the glass facade and back up at the ceiling 30 feet above, I suddenly remembered how I felt when I saw the Parthenon in Athens and understood, for the first time, why it is considered one of the world's most beautiful buildings. The Parthenon is enormous and grand, an awe-inspiring sight.

Mies van der Rohe's Cullinan Hall is the closest thing to the Parthenon that Houston has.

FROM HOUSTON, TEXAS, comes word of the splendid gift Miss Nina Cullinan, summer resident of Estes Park, has made to the Museum of Fine Arts in that city. The gift is "Cullinan Hall," a vast new addition to the museum which will be used for display of contemporary art, Junior Museum activities, new studios and programs which were formerly limited to exhibition galleries. Miss Cullinan has made the gift as a tribute to her parents, Joseph Stephen and Lucie Halm Cullinan, who, with the Hermann Estate, presented the original site for the museum to the city. Miss Cullinan's Estes Park home is on Rock Ridge Road.

ESTES PARK TRAIL
Friday October 31, 1958

SUNDAY, OCTOBER 12, 1958

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Bill Robert

HOUSTON TOWN

The Journal of Interesting Events In The World's Most Dynamic Village

● Cullinan Hall
Opens at
The Museum
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