

NINA CULLINAN PAPERS

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

NINA CULLINAN PAPERS

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Pino Sullivan

Clipping

nd.

Words and Music

Architecture Can Be Too Beautiful, Says Visitor

By LOUIS R. GUZZO

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

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

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

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

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

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

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

Forgetful Architect

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

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

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

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

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



JOHN ENTENZA

\$7,500 Paid For Musical Composition

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

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

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

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

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

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

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

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

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

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

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

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

Tradition Important

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

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

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

Entenza was reminded of a prominent artist's assertion

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And how many architectural masterpieces are recorded today?

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

Audrey Hepburn Recovering

HOLLYWOOD, E (A.P.) — Audrey Hepburn is recovering from a month from return to work, a spokesman said.

The 31-year-old actress fractured her right leg on Oct. 28 on the set of the picture. She is expected to be cast in the picture.

Art Circles: Surreal Beginning for the Van der Rohe Wing

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

plain air and a jumping off place.

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

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

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

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

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

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

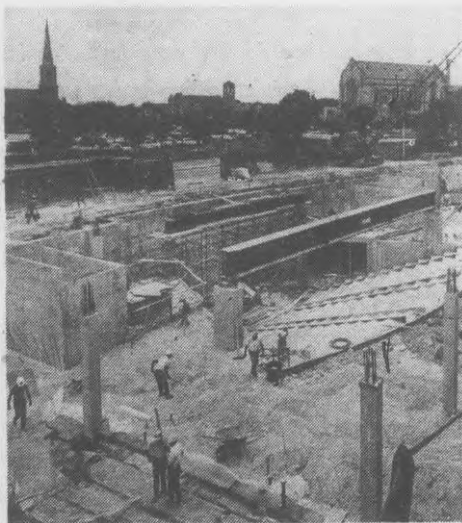
With construction due to take fully another year, the museum's program will be concentrated in those available galleries with major efforts underway already for a major opening exhibition late in 1973 or early 1974 "of international importance," de Montebello promises.

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

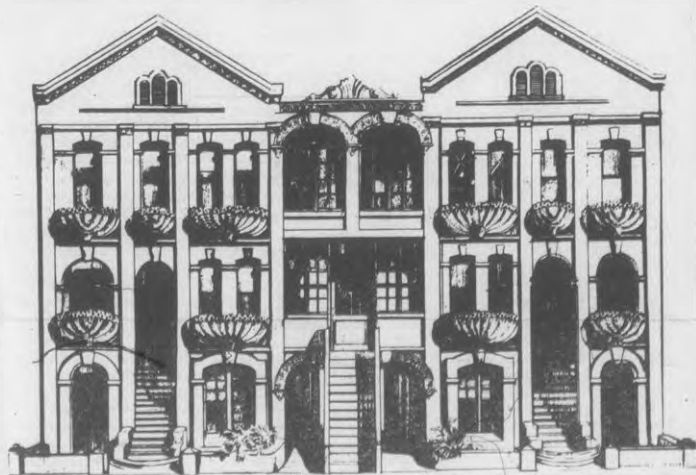
In "Insects," lifesize roaches and ants inhabit the space. Ruscha depicts them, not perfectly in every unsightly hair, but with a sweet, loving hand almost caressing them in the light.

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

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

The show continues to the end of July at

—SUSAN L. BUTLER.



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

Fine Arts

The Spotlight

Was She Right? Is It A Shame About Houston?

BY ANN HOLMES
Fine Arts Editor

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

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

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

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

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

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

But the Rich?

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

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

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

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

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

Museum's List

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

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

The Annette Finnegan collection of Egyptian and Greek Art and Spanish furniture; Remington Collection of western art—second largest Remington collection—given by the Hogg brothers;

The Bayou Bend Collection of Indian Art, given anonymously;

The Blaffer Collection of Impressionist and Post-Impressionist art.

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

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

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

On the Rice campus, Hamman Hall, built

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

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

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

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

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

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

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

Silent Angels

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

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

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

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

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

Foundations have become increasingly significant in support of the arts.

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

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

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

What's Missing

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

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

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

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

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

Need more be said?

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



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

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



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MIES WING FOR MUSEUM

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

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

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

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

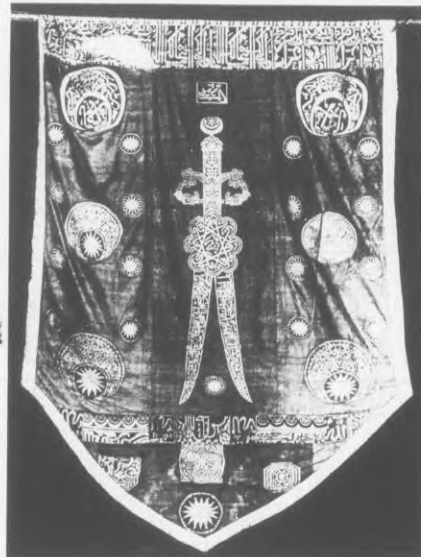
The hall, 39 feet tall, was created originally as a sculpture court, though it has been used in the meantime for pictures and sculptures. It was the longtime plan of trustees to complete the wing when possible, moving the facade out closer to the street.

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

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



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



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

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

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

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

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

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

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

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

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

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

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

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



LEFT: From the Permanent Collections — (Top to Bottom): Remington's "A New Year on the Cimarron", 1903; Primitive Crocodile, 13th Century, from New Guinea, 23 ft. long, Canaletto (Antonio Canale, 1697-1768) oil on canvas; "Scene from the Life of St. Anthony", (Fra Angelico, 1387-1455) tempera on wood.

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

THE MUSEUM OF FINE ARTS

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Post Card



By **GEORGE FUERMANN**

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

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

Dear Mrs McGaw:

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

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

With all my love,
Eunice.

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

● **THE TASTE OF ANGELS:**

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

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

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

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

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

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

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

Society To

Madrid V New Gen

By BETTY EWING
Press Society Editor

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



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

EWING wing at the Museum of Fine Arts.

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

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

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

A Cultural Spirit

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

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

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

Also at the ground-breaking ceremonies for Cullinan Hall



MISS NINA CULLINAN.

The rains stopped.

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

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

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

* * *

Bassinet Set

From Boulder, Colo., comes news that Merrick and Marie Phelps of [redacted] are grandparents.

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

Great-grandparents are Mr. and Mrs. Gabriel J. Lee of [redacted]



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

ART MUSEUMS

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

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

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

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

Said a Cleveland Museum of Art spokesman, for example:

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

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

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

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

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

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

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

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

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

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

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

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



JAMES JOHNSON SWEENEY

New art pavilion praised

By CHARLOTTE PHELAN
Post Reporter

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

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

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

"I am not disappointed one bit.

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

"I looked at the new

bit.

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

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

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

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

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

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

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

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

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

Sweeney interrupted his conversation with a chuckle.

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

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

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



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

That Poet's Face

By **DIANA HOBBY**

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

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

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

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



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



WOODCUT FIGURE BY DERAINE
From Max Jacob's 'Saint Matorel'

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

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

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

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

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

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

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

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

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

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

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

Continued on Page 7

Poet's Face

Continued from Page 8
ney says, they liked their poetry in large doses.

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

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

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

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

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

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

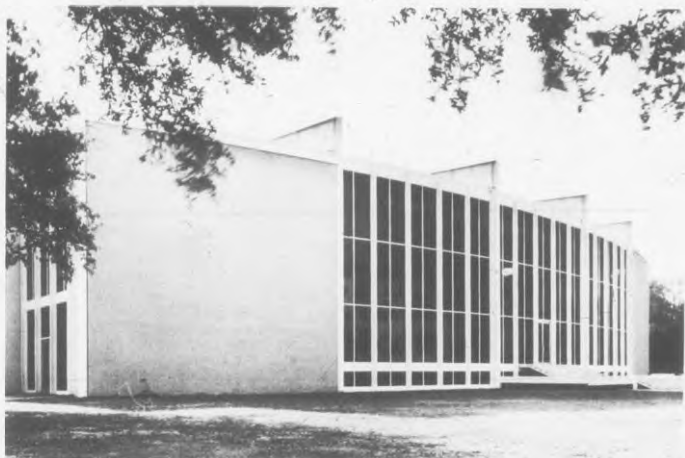
IT WAS Cezanne's death in

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

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

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

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



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

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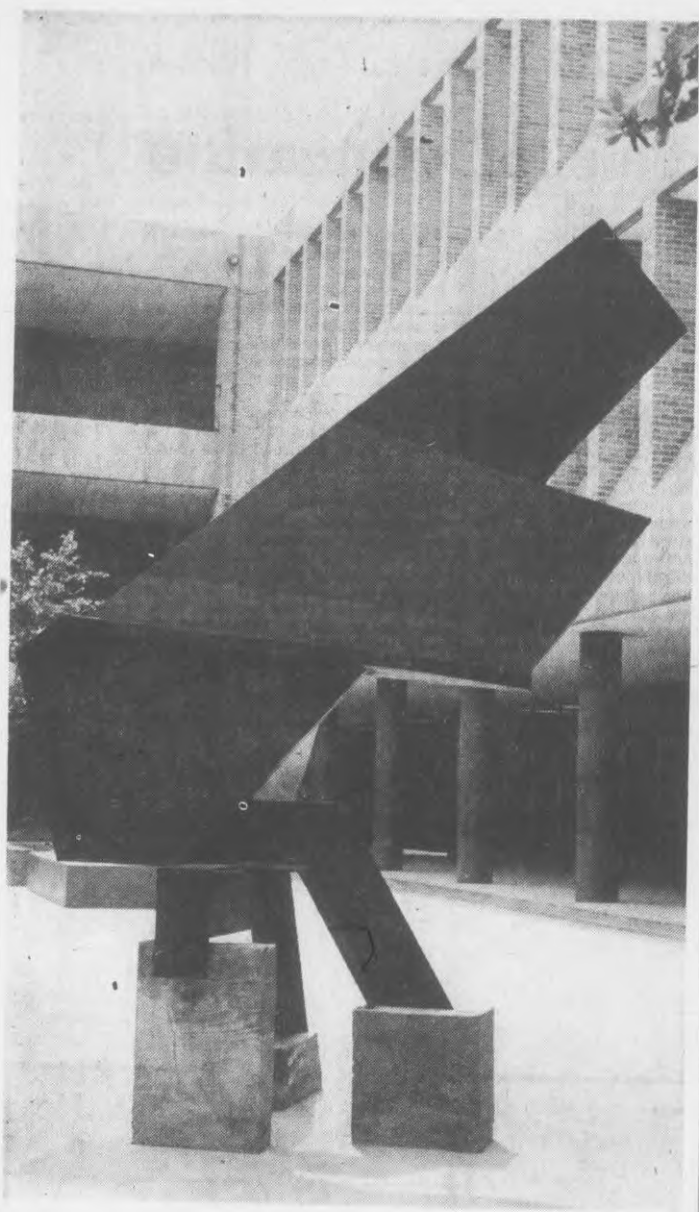


Nina Vance



Ulrich Franzen





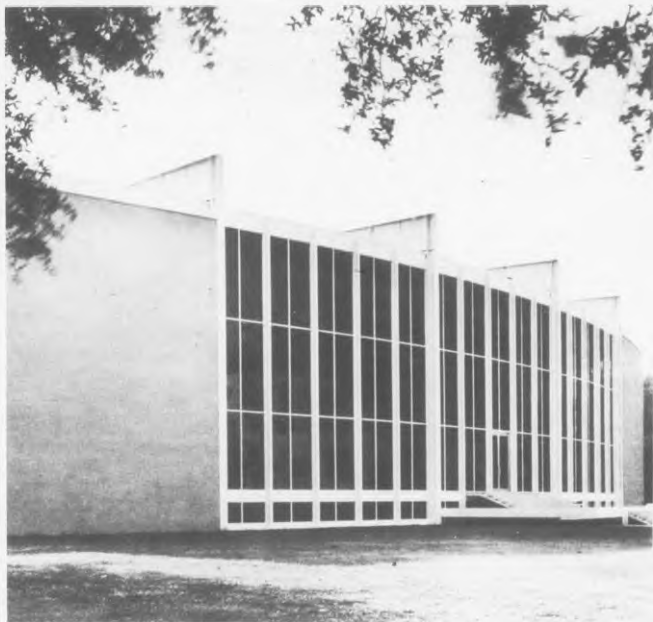
Houston sculptor Robert Fowler's nine-foot, 1100-pound steel sculpture with interior construction "similar to an airplane" will be dedicated at Abraham Lincoln High School Sunday at 3 p.m. Commissioned by Miss

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

week of september 16

THIS WEEK IN HOUSTON

the magazine of space city, USA



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MUSEUM OF FINE ARTS OF HOUSTON
NOVEMBER NEWSLETTER

-EXHIBITIONS-

October 10 - November 23
October 9 - December 3
September 27 - November 23
December 3 - December 31
December 6 - December 31

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

November

-ACTIVITIES-

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

-NOTES-

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

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

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

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

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