

NINA CULLINAN PAPERS

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NINA CULLINAN PAPERS

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Uma Sullivan

Supper

1077

THE TRUSTEES AND THE DIRECTOR
OF
THE MUSEUM OF FINE ARTS OF HOUSTON

HAVE THE PLEASURE TO INVITE

Miss Nina Cullinan
FOR The Grant-Lushbery Ceremony
Joe
Cullinan Hall

ON Sunday, January 22 AT 3 O'CLOCK

5700 SOUTH MAIN STREET

ADMITS TWO

THE MUSEUM OF FINE ARTS OF HOUSTON

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

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

1. The construction of Cullinan Hall with the magnificent gift of Miss Nina Cullinan in memory of her parents, Mr. and Mrs. J. S. Cullinan.

2. Modernization of the original museum structure by air conditioning, redecoration and a new lighting system made possible by the gift of Mrs. Olga Wiess in memory of her husband, Harry Caruthers Wiess and the gift as a memorial to Mr. and Mrs. Jesse H. Jones.

3. The Children's Gallery, which is a gift of Mr. and Mrs. Harris Masterson, in memory of Mrs. Masterson's father, Frank Prior Sterling.

4. An outside floodlighting system, which is the gift of Mr. Ed Hudson.

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

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

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

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

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

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

The name was changed to the Museum of Fine Arts of Houston in ~~1924~~ 1925.

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

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

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

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

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

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

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

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

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

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

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

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

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

With much love
to our wonderful Nina.
Frank Coates:

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

By BETTY EWING
Press Society Editor

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

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

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

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

Now for the details:

Entertain Celebrities

One of the most important confabs of the art and social world—the convention of the American Federation of Arts—is scheduled for Houston April 2-6.

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

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

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

Hearts and Cupids

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



Press Staff Photo by James Morgan

MRS. FRANK FREED

ELLEN SHARP

Step into the magic world at Contemporary Arts Museum.

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

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

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

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

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

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

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

The wedding will be in June.



Photo by Roulande

CLARE SUZANNE SEAMAN

Engaged to Phi Beta Kappa.

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

To Wed Physician

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

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

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

Weds Next Month

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

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

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

Houston Revisited

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



SEARCY LOU MILLER

Minister's daughter plans June wedding.



YVONNE PRATT

February wedding date.



Photo by Roulande

PERRY SUE HAMILTON

To wed physician.

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

Curtis Cook, managing editor of the Wichita Falls Record News and former Elia Institute

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



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

PORT BOND CONTEST

Ride to Polls In New Car

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

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

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

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

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

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

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

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



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

U.F., Council Groups Slate Meet Tonight

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

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

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

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

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

IN HOUSTON

Peacock, Anybody?

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

The Nerve of Those Yanks

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

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

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

Radio Silence

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

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

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

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

The Texas Way

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

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

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

This Is 'Zony'

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

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

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

MISS CULLINAN TURNS SOD

Excavation Begins For Museum Addition

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

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

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

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

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

Since that time three new wings have been added.

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

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

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

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

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

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

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



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

GADABOUT

BY MAURINE PARKHURST, Society-Club Editor

Ground Breaking Attracts Visitor Going to Austin

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

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

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

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

Mrs. Walter F. Phelps of Dayton.

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

Among the guests at the



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

German phrases like "guten

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

THE HOUSTON POST

EDITORIAL PAGE

PAGE 2, SECTION 3

MONDAY, JAN 28, 1957

Nationwide Campaign Will Seek To End Poliomyelitis This Year

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

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

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

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

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

"We have won battles against the dread

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

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

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

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

Cullinan Hall Advances Houston Culture

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

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

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

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

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

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

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

Deep in the Hearts of Texans

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

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

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

Saint of the Hard Sell

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

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



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

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

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

Zen

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

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

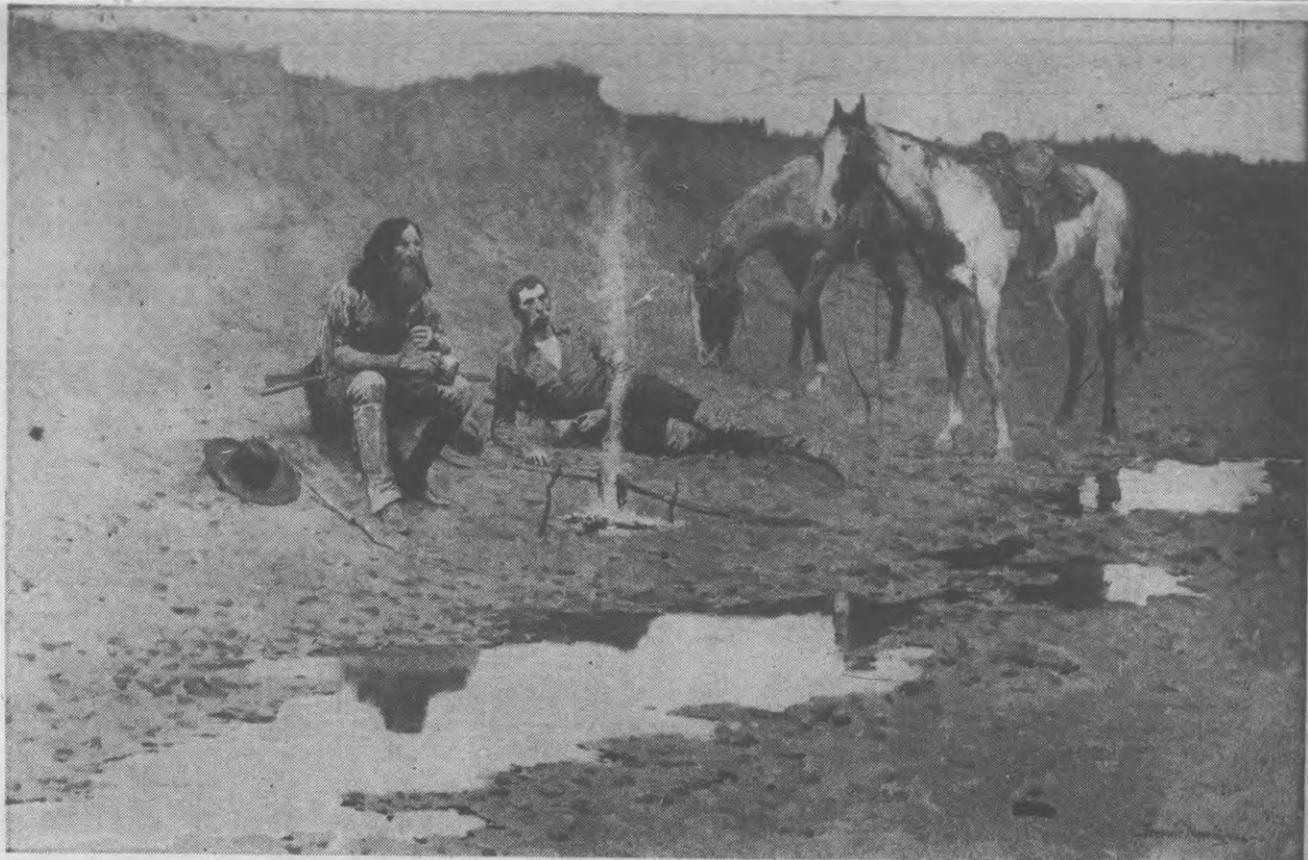
Yes & No. Zen (meditation) is the form of Buddhism that is at the same time most appealing and appalling to the Western mind. It claims to be as practical as a Mack truck; it is certainly as anti-intellectual as a hooky-playing schoolboy, and often as humorous as a well-timed pratfall. But it also insists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

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

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

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

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



CAPITAL FOR CULTURE

Houston Museum on Edge of New Epoch

By Charlotte Phelan.

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

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

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

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

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

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

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

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

What is the next step?

Money.

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

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

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

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

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

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

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

IN THE REALM of special exhibitions, Houston

sings.

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

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

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

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

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

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

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

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

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

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

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

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

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

THE BAYOU Bend Collection

Continued on Page 2

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



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

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

Fine Arts

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

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

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

A Samuel H. Kress Collection

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

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

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

remembers the \$87,331 and the 7,394 members in Cleveland, or the 750 members in Kansas City, who put up \$15,000, or Saint Louis' 2,493 Friends, who give \$83,901 to its City Museum.

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

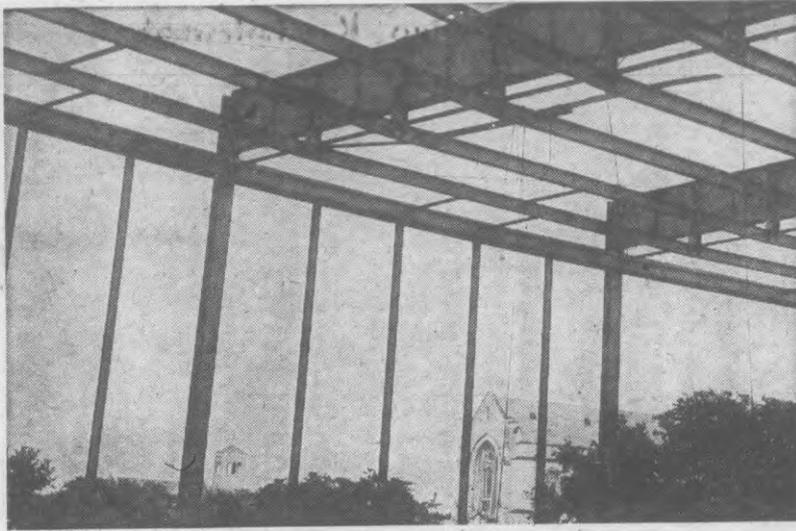
Like other museums, Houston's has its quiet gifts and givers, who see to it that art objects are systematically and continuously being added to the collec-

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

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

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

End of Series



BEAMS RISE FOR NEW CULLINAN HALL
To Change Shape of Museum

THE SPOTLIGHT

Expect Major Changes When Museum Opens

BY ANN HOLMES
Fine Arts Editor

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

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

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

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



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

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

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

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

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

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

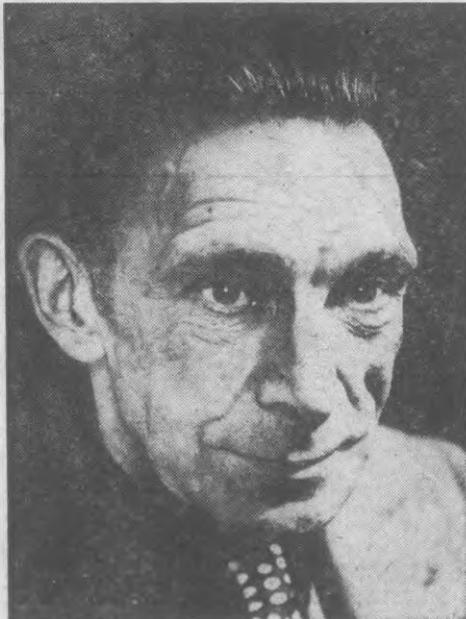
A much-needed new facility in the museum will be the Jones Lecture Hall, a tiny theater in the museum's west wing downstairs. Handsomely appointed with blue carpeting, mahogany paneled walls, it has recessed lighting and a small stage. The Jones Lecture Hall will be initiated by a noted authority, Eric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

ITALIAN FILMS

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

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

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



ERIC NEWTON
Critic to Initiate Jones Lecture Hall

HOUSTON SCENE

Local Groups Set Musical, Opera, Play, Concerts

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

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

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

'Portrait'

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

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

Band Concert

The University of Houston Band will give a concert at

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

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

Musical

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

Opera

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

'Messiah'

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



MUSEUM'S FIRST SECTION
Early Pride of the City

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

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

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

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

JONES GALLERIES

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

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

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

NEW PHILOSOPHY

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

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

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

ABOUT ART

Museum Move Begins

By CAMPBELL GEESLIN

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

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

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

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

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

Exhibits in Austin

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

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

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

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

For Children

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

Stravinsky Art

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

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

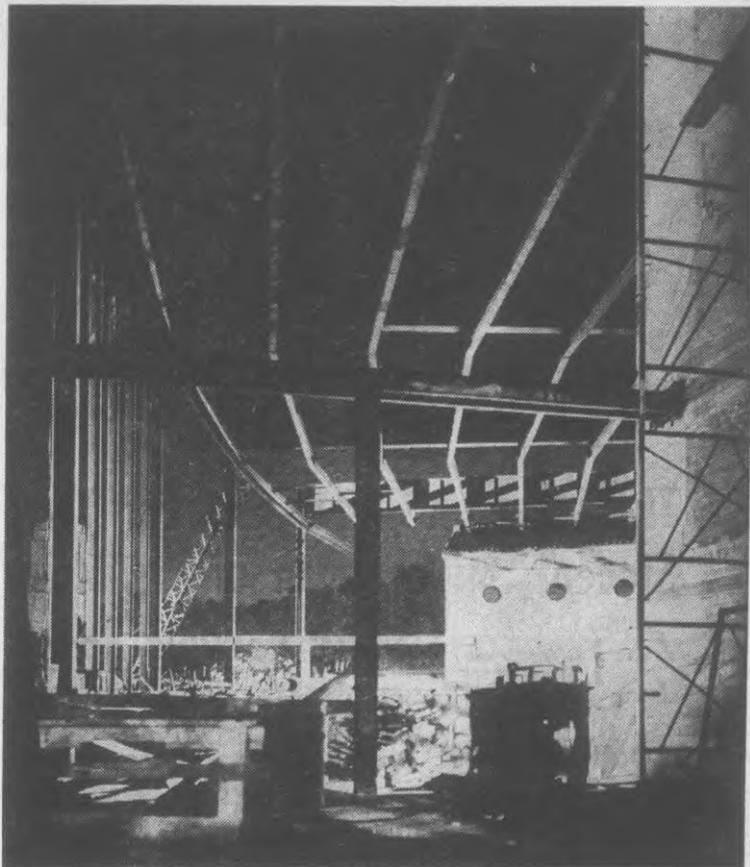
Sharing gallery space with her, in the exhibit that will open in the Cushman Jan 5, will be the work of the French Expressionist Claude Venard.

Taubes To Lecture

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

There will be both morning classes and evening classes.

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



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

SUNDAY, DECEMBER 15, 1957

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