

NINA CULLINAN PAPERS

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

NINA CULLINAN PAPERS

Contents in order of filming:

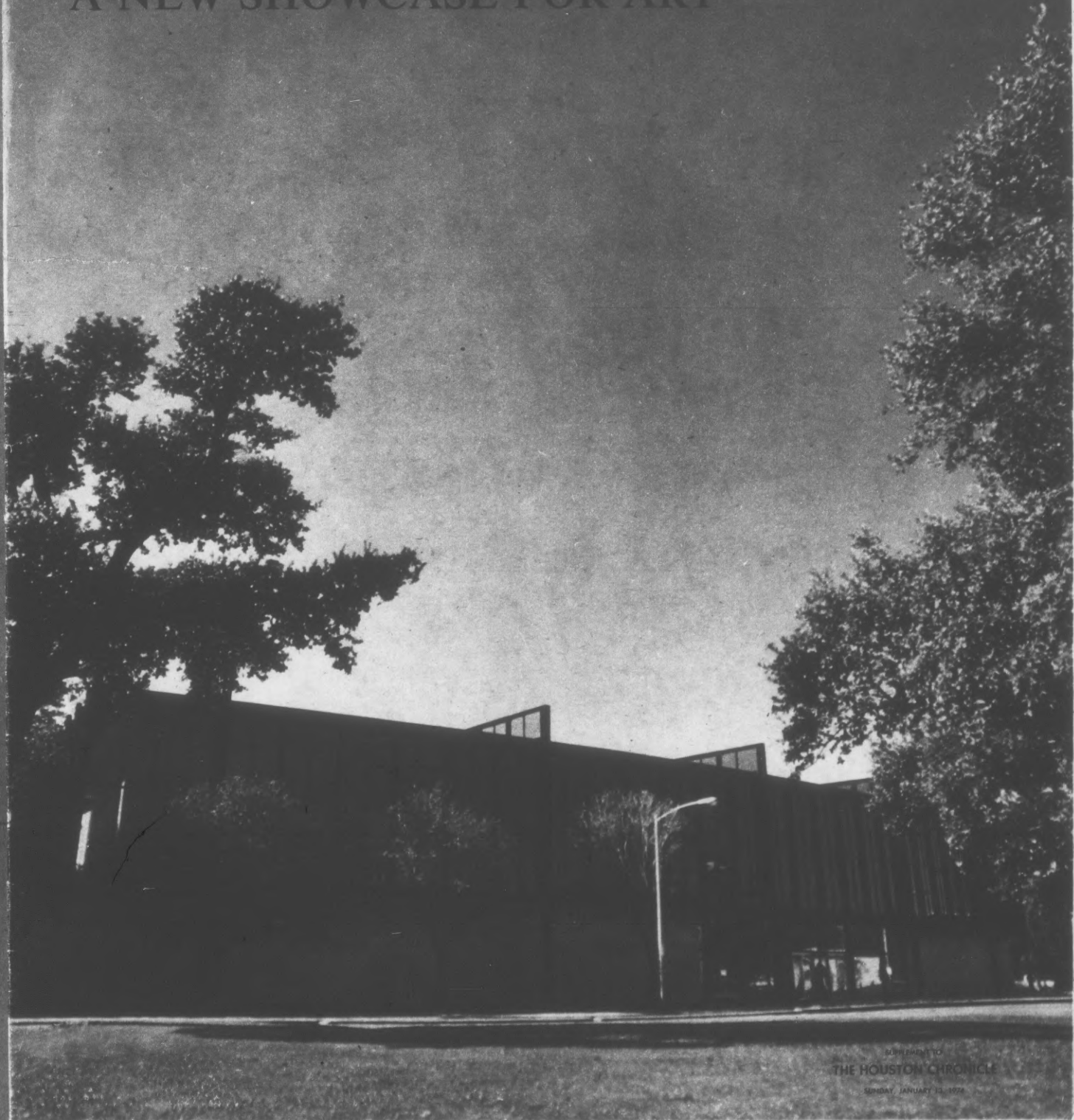
1. Correspondence
2. Scrapbook and Clippings
3. Photographs

Nina Cullinan

Cupings

1974

THE MUSEUM OF FINE ARTS, HOUSTON: A NEW SHOWCASE FOR ART



ADVERTISEMENT TO
THE HOUSTON CHRONICLE
SUNDAY, JANUARY 13, 1974

Brown Pavilion Highlights Museum's Inauguration

By Anne Feltus

From its formal opening on April 12, 1924, climaxing the efforts of the Houston Art League to provide permanent housing for its collection, The Museum of Fine Arts, Houston has matured to a highly respected position among art institutions across the country. On January 15, nearly fifty years from its genesis, the Museum reopens to the public with vastly expanded facilities, crowned by the four million dollar Brown Pavilion.

Funded by a gift from the Brown Foundation, the 75 thousand square-foot structure was the final phase of a master plan conceived by the international architect Mies van der Rohe during construction of an earlier addition, Cullinan Hall, which was dedicated in 1958. Following this original plan, the new wing encloses the 33-foot high Cullinan Hall, converting it into an indoor courtyard and opening onto it on both the ground floor and upper level.

"The ideal museum is one large area, allowing complete flexibility. Architectural space achieved in such a museum becomes a defining rather than confining space," said the designer Mies, and on this premise he based the plans for the pavilion's upper gallery, a mammoth, broadly curving area, 300 feet long and 83 feet wide with a ceiling height of 20 feet. Encased on three sides with glass panels joined with black steel mullions, the new façade overlooks an area which, according to long-range goals, will someday be turned into a city park.

Conventional methods of displaying works of art will of necessity be abandoned in the new van der Rohe wing; in this wall-less expanse, art will be displayed on freestanding, movable partitions. The first test comes this week when the inaugural exhibition, *The Great Decade of American Abstraction: Modernist Art 1960 to 1970*, opens to the public. Organized by E. A. Carmean, Jr., Curator of Twentieth-Century Art, *The Great Decade* includes paintings whose large dimensions are equal to the challenge of the gallery's gigantic proportions (the largest painting is 30 feet wide; the tallest is

17 feet in height).

In addition to the spacious upper gallery, the Brown Pavilion also contains a cluster of more conventionally designed galleries on the lower level on the east side of the wing. These galleries this summer housed such monumental loan exhibitions as *Masterpieces from Five Centuries: Forty-Eight Paintings and Sculpture from the Norton Simon Foundation* and *French Oil Sketches from an English Collection* and now contains the Museum's collection of pre-Columbian, American Indian, African and Oceanic art, as well as works by Frederic Remington from the Hogg Brothers Collection. Located in the same area is the new Alvin Romansky gallery for prints and drawings.

The walls along the corridor of the lower Brown Pavilion provide space for the Museum's collection of modern European paintings and sculpture, with twentieth-century American paintings and sculpture on display in Cullinan Hall and the North Foyer.

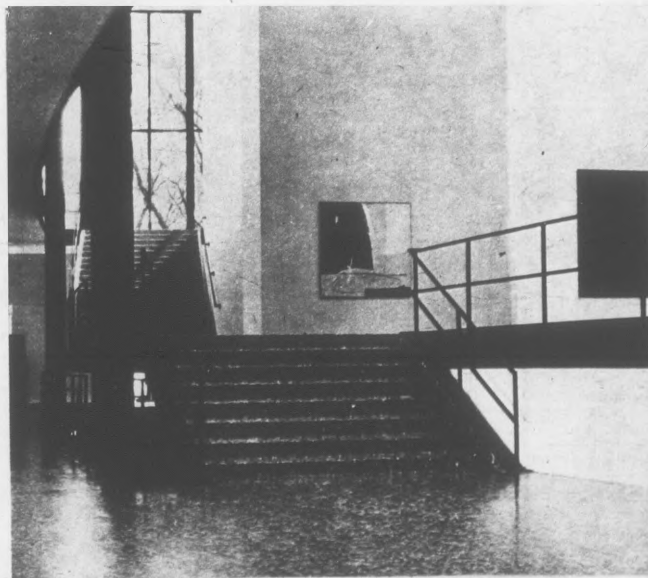
A unique feature of the Brown Pavilion that was widely used last summer for lectures and films is the new 321-seat Brown Auditorium, which is equipped with two 35mm projectors. Having been selected as a regional theatre for the American Film Institute, the Museum will be able to show outstanding films following their premieres at the John F. Kennedy Center for the Performing Arts in Washington, D. C.

Other features of the Brown Pavilion include a restaurant adjacent to a landscaped courtyard and a 15,000-volume fine arts library adjoining a gallery for the display of rare and illustrated books.

While the bulk of public attention is focused on construction of the new addition, remodeling of the older structure has been undertaken through extensive interior renovation and conversion of the former offices and lecture hall into additional gallery space. Galleries on the lower floor of the Museum include the Gladys Madigin Andrews Galleries for temporary loan exhibitions; the Lovett Gallery for antiquities and Oriental

art; the Masterson Decorative Arts Galleries; and the Jones Galleries, in which the Impressionist and Post-Impressionist paintings from the collection of John A. and Audrey Jones Beck are displayed. Located on the second floor are the Blaffer Room, housing the Blaffer Collection of fifteenth to twentieth-century European painting and sculpture; the

Frank Prior Sterling Galleries, the Harry Carothers Wiess Gallery, and the Jesse H. Jones Galleries, in which the collection of Western art from the Medieval period to the early twentieth century is on display. Nineteenth-century American painting is exhibited in the corridor adjoining the Wiess and the Jones Galleries.



Main Inaugural Show Features Modernist Art of the 1960s

The contemporary exhibition, *The Great Decade of American Abstraction: Modernist Art 1960 to 1970*, heads the list of major shows opening at The Museum of Fine Arts, Houston. The exhibition is supported by major grants from the Tenneco Foundation on behalf of the Tenneco family of companies and from the National Endowment for the Arts.

Organized over a two-year period by E. A. Carmean, Jr., Curator of Twentieth-Century Art at the Museum, this exhibition of 60 works is the most comprehensive examination yet undertaken of the development of modernist art in the last decade. Paintings included are by Walter Darby Bannard, Jack Bush, Friedel Dzubas, Helen Frankenthaler, Adolph Gottlieb, Hans Hoffman, Morris Louis, Robert Motherwell, Barnett Newman, Kenneth Noland, Jules Olitski, Larry Poons, Mark Rothko, Frank Stella, and Clyfford Still, and sculpture by David Smith and American works by Anthony Caro.

"The exhibition will afford a unique opportunity to trace the full and rich development of abstraction over one of its greatest periods," said Philippe de Montebello, Director of the Museum. "This direction in recent art, with its interest in a wholly

modern tradition, and in quality, is a most appropriate subject for the opening of a classically modern addition to a fine arts museum."

The complex tradition of modernist painting and sculpture, and the pressures of maintaining "high art" are the subject of the catalogue essay "Modernist Art 1960 to 1970" by Mr. Carmean. The catalogue also includes reports of major critical writings by Walter Darby Bannard, Kermit Champa, Jane Harrison Cone, Michael Fried, Clement Greenberg, Rosalind Krauss, Kenneth Moffett, Barbara Rose, and William Rubin. An additional section will include writings on the conservation of these works by Dr. Albert Brenner and by Margaret Wathers-ton, with a general introduction.

The research, organization, and assembly of *The Great Decade of American Abstraction: Modernist Art 1960 to 1970* was made possible by a grant, made in 1972, from the National Endowment for the Arts, a Federal agency in Washington, D. C., and by a grant, made in 1973, by the Tenneco Foundation of Houston.

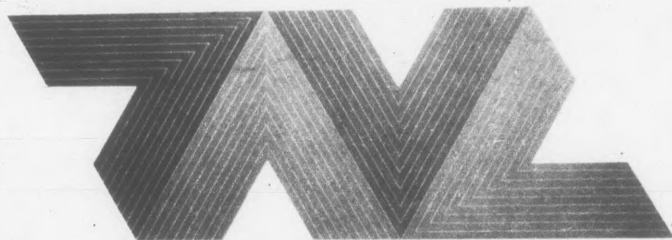
Mr. N. W. Freeman, Chairman of the Board of Tenneco, Inc., said in announcing the grant: "The Tenneco Foundation and the Tenneco family of companies are proud to help make possible this exhibition of important American art and to assist the vital scholarship that is necessary behind so complex a project."

Lenders to the exhibition include private collectors and galleries in the United States and Canada, and major art museums in America: the Albright-Knox Art Gallery, Buffalo; the Museum of Fine Arts, Boston; the Art Institute of Chicago; the Cleveland Museum of Art; the Dallas Museum of Fine Arts; the Dayton Art Institute; the Des Moines Art Center; The Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art, New York; the Milwaukee Art Center; the Museum of Modern Art, New York; the San Francisco Museum of Art; the Michener Collection, The University of Texas at Austin; and the Walker Art Center, Minneapolis.

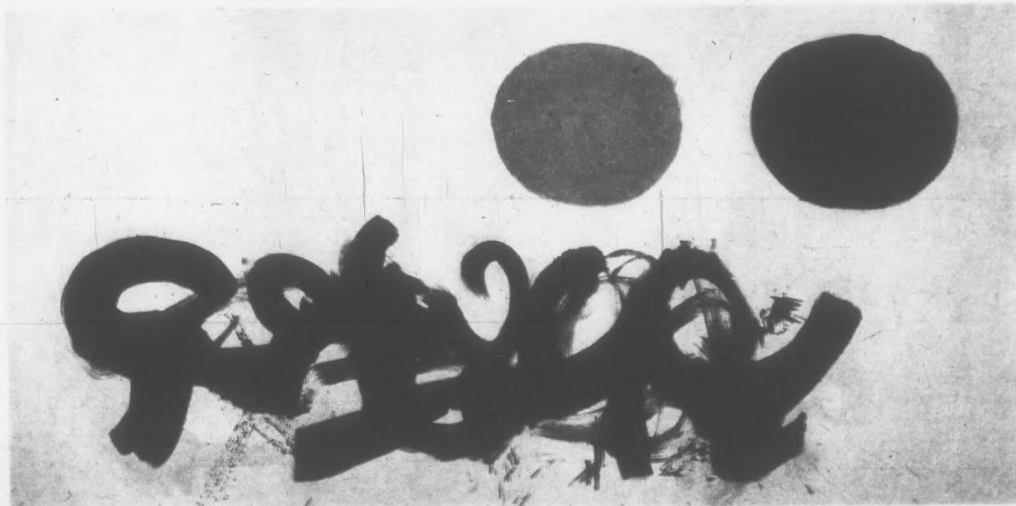
This contemporary exhibition will be on view at The Museum of Fine Arts, Houston through March 10.



Tangerine by Helen Frankenthaler (on loan from Andre Emmerich Gallery of New York).



Empress of India by Frank Stella (on loan from Irving Blum of Los Angeles).



Dialogue I by Adolph Gottlieb (on loan from the Albert-Knox Art Gallery, Buffalo, New York).

Renaissance Show Focuses on Works by Luca Cambiaso

An exhibition of works by the Genoese Renaissance artist Luca Cambiaso from the Suida-Manning Collection, New York, is featured at the inauguration of the Brown Pavilion Tuesday.

This outstanding exhibition of eight paintings and 45 drawings represents the first complete showing of Cambiaso works from this collection and is strengthened further by the major role played by Mr. and Mrs. Robert Manning in the publication of the great exhibition catalogue, *Genoese masters. Cambiaso to Magnasco* of Dayton and Sarasota. An authority on the Genoese painter Bertina Suida Manning together with her father wrote the highly important monograph on Cambiaso published in 1959 in addition to numerous articles on Genoese painting.

Genoese Renaissance, Grace and Geometry: Paintings and Drawings by Luca Cambiaso from the Suida-Manning Collection, New York represents "a rare combination of scholarship and connoisseurship," according to Assistant Curator Thomas P. Lee. "Amongst the paintings are some of Cambiaso's beautiful nocturnal scenes, graceful representations of the Madonna and Child, and the drawings cover the full range of his artistic production from individual spontaneous studies to preparatory drawings for large-scale decorative projects in Genoese palaces and churches. Included in this major exhibition is the painting *Lucrezia*, never before exhibited in North America.

The works of Luca Cambiaso, also known as Luchetto da Genova, are characterized by a remarkable transparency of coloring and graceful pose. An artist who often worked with both hands at once, Cambiaso counted among his major accomplishments the decoration of the ceiling of the choir of the Escorial in Spain, where he died in 1585.

The exhibition, which will remain on display in the Gladys Madigin Andrews Gallery through March 10, is accompanied by a fully illustrated catalogue.



Among the paintings in the Beck Collection of Impressionist and Post-Impressionist art is Caillebotte's *Garden in the Sunshine*.

Beck Show of Impressionist, Post-Impressionist Art Opens

A collection of over 40 Impressionist and Post-Impressionist paintings, shown for the first time in its entirety, goes on view in the Museum's Jones Galleries this week. This collection, which includes many artists not previously exhibited in the Museum's Collection, was acquired as a lifetime project of John A. and Audrey Jones Beck.

"It is rare that you find a collection composed not only of works of tremendous beauty and high quality but also of such great historical importance because it covers every important Impressionist and Post-Impressionist artist," explained Assistant Curator Thomas P. Lee. "It is interesting to note that there are few duplicates, each artist represented by the most superlative of his works."

"We are grateful to the Becks, whose civic pride and interest in this

Museum has enabled us to present Houstonians this opportunity to see works of such range, variety, and richness that they show in full span the Impressionists' and Post-Impressionists' contributions to the history of art."

Included in the show are masterpieces such as *Les Rochers* by van Gogh; Henri Matisse's *La Femme au Manteau Violet*; Georg Seurat's *Study for "Jeune femme se poudrant"*; Edgar Degas' *Danseuses Russes*; Henri Toulouse-Lautrec's *A Table Chez Natanson*; works by Braque, Marquet, and Mary Cassatt; and Andre Derain's *L'Estaque*, possibly the greatest *fauve* painting in a private collection.

An exhibition catalogue, fully illustrated in color, accompanies the show, which will be on view through October.

Decorative Arts Show Includes Lace, Glassware, Silver

An exhibition of decorative arts from the permanent Collection of The Museum of Fine Arts, Houston, supplemented by a major loan of English seventeenth and eighteenth-century silver, opens at the Museum Tuesday.

A display of art glass, given to the Museum by J. Brian and Varina Eby and shown for the first time, dominates the selections from the permanent Collection. This group includes about 60 pieces, mostly vases, executed by the French glassmaker Emile Gallé, a prime initiator of the Art Nouveau movement in glassware. These vases are representative of Gallé's techniques of superimposing transparent layers of different colors in order to obtain finely cut decorations in relief. The exhibition also includes several vases by the Daum brothers, French art glass makers from Nancy, as well as glassware by Louis Comfort Tiffany and three works by Stueben.

Also in the decorative arts show are several pieces of porcelain and faience, mostly of the eighteenth century, gifts of Mr. and Mrs. Harris Masterson.

A display of lace from the collection given to the Museum by Miss Annette Finnigan in 1940 completes the selections from the Museum's holdings.

A loan exhibition of Georgian silver from an anonymous collector will accompany the decorative arts show, which will be held in the Masterson Decorative Arts Gallery through March 10. Composed mainly of larger pieces, this group contains many of the finest examples of London silver over a 150-year span during a period in which the best silver in the world was being manufactured in London. The collection of about 30 pieces is representative of silver styles from the late Stuart to the English Regency period.

Museum Reveals Full Scope of Magnificent Permanent Collection

With the opening of the Brown Pavilion and consequent expansion of gallery space, The Museum of Fine Arts, Houston for the first time exhibits in whole the magnificent permanent Collection which has brought the Museum to the attention of art experts throughout the country. In line with the axiom that a museum is judged first and foremost by its permanent Collection, the Museum has worked to increase its holdings to the point where today it boasts a comprehensive Collection representing almost every major period in the history of art. Historic and contemporary paintings, sculpture and graphic art, Egyptian antiquities, Greek and Roman art objects, pre-Columbian artifacts, American Indian art, and decorative arts such as textiles, laces, furniture, ceramics, and jewelry will all be on view when the Museum reopens this week.

Beginning with a small group of early twentieth-century American paintings gathered by the founding

organization, the Houston Art League, the Collection received its first sizable gift in 1919 from the George Dickinson Bequest Fund. Between 1930 and 1940 the Museum acquired from Miss Annette Finigan an important group of artifacts from Egypt, Greece, and Rome, notably representative of their style and period, and an assortment of fine lace. The Collection grew further in 1939 through a gift of Miss Ima Hogg of over 100 prints, watercolors, and drawings—works by John Singer Sargent, Lyonel Feininger, Paul Klee, Pablo Picasso, Emil Nolde, and others. In 1943 the Museum received close to 70 works by Frederic Remington, one of the finest Remington collections in the country, acquired over a number of years by William Clifford Hogg and bequeathed to the Museum by his sister Miss Ima Hogg and brother Tom Hogg.

It was in 1944, however, that the Museum established itself among its peers as a mature institution through one outstanding acquisition: the Edith A. and Percy S. Straus Collection, consisting mostly of Italian bronzes, fourteenth and fifteenth-century Netherlandish paintings, and various eighteenth-century works. Among the Straus masterpieces are a fifteenth-century Florentine painting by the Master of the Straus Madonna; a wood panel by Fra Angelico, *Temptation of St. Anthony, Abbot*; a superb marriage tondo, *Meeting of Solomon and the Queen of Sheba*, and many bronzes of the highest quality—*Hercules Resting After the Fight with the Lion* by L'Antico, several pieces by Riccio, *The Virgin and Child* by Giovanni Bologna, and others.

Also in 1944 the Museum received the Bayou Bend Collection of Indian art from the Southwest, one of the finest collections of its kind. A gift of Miss Ima Hogg, this large and diversified addition includes prehistoric and historic Pueblo pottery from New Mexico, a complete group of the sacred Kachina dolls of the Hopi and Zuni tribes, Navajo sandcast silver, and paintings from the Pueblo Indians of New Mexico and Arizona.

Expansion of the Collection continued in 1947 when Mrs. Robert Lee Blaffer made known her intention of forming an art collection in memory of her husband. This outstanding contribution brought to the Museum

such masterpieces as *Saint Catherine* and *John the Baptist* by Giovanni di Paolo, *Portrait of Elizabeth van der Meeren* by Frans Hals, and two scenes from the Grand Canal by Canaletto, as well as more recent compositions—*Madame Cézanne in Blue* by Paul Cézanne, *Still Life Bouquet* by Renoir, and Edouard Vuillard's *La Promenade*.

Another major gain was made in 1953 when the Museum received the title to several paintings from the Samuel H. Kress Collection. These works, many of which had been on loan to the Museum, marked the epoch of the High Italian and Spanish Renaissance and included such recognized masters as Gentileschi, Cavallino, Bellotto, and Murillo.

A vital boost to the Collection, paralleled only by the Straus bequest in 1944, came in 1966 when Miss Ima Hogg gave the Museum her house—Bayou Bend—and its furnishings, a gift which was systematically added to over the years, primarily by Miss Hogg herself. The Bayou Bend Collection, one of the best collections of American furniture and decorative arts in the nation, is one of the Museum's greatest assets.

Another great addition to the Museum's rapidly growing holdings came in 1966, when Mrs. Harry C. Hanszen gave the Fabacher-Griffith Collection of over 150 examples of pre-Columbian art, forming the core of the Collection in this field.

Among the more recent bequests to the Museum are the Laurence H. Favrot Bequest Fund and the Agnes Cullen Arnold Endowment Fund. Resources from the Favrot fund, established in 1968, enabled the Museum to purchase nineteen major works, amongst which are several outstanding examples of medieval art—Mattia Preti's *The Decollation of St. Paul* and a unique French seventeenth-century bronze, *Sleeping Venus*. Income from the Agnes Cullen Arnold Endowment Fund allowed the Museum to buy such important pieces as *The Penitent Magdalen* by Philippe de Champaigne; the tenth-century Indian stela of Vishnu; a Benin bronze warrior plaque; a landscape by the acknowledged chief of the Barbizon school, Théodore Rousseau; and, finally, the dazzling *Pastoral Landscape* by Claude Lorraine—the most important single acquisition made by the Museum.

Recent emphasis has been on acquiring paintings and sculpture by

twentieth-century artists, both American and European. The reinstallation of the permanent Collection brings to public view important works such as Anthony Caro's *Night Road*; a shaped canvas by Frank Stella, *Moultonville I*; Julio Gonzalez' *Homme Cactus No. 2*; and the steel structure by James Wolfe, *Slope*—all on display for the first time. Through a grant from the National Endowment for the Arts, matched in whole by the Board of Trustees, the Museum purchased four works by living American artists—Peter Bradley, Friedel Dzubas, Helen Frankenthaler, and Larry Poons—all of whom will be represented in the inaugural exhibition, *The Great Decade*.

During the past several years, stress has been placed on filling the gaps in the permanent Collection through a systematic acquisition program, broadening its scope to include every major area of art. The graphic arts collection was vastly increased through several important acquisitions—contemporary European and American graphics, gifts of Mr. and Mrs. Alvin Romansky of Houston and Mr. and Mrs. Charles Clark of McAllen, Texas, as well as a series of silk screens by Walter Darby Bannard, examples by Winslow Homer, and several Old Master prints, including Robetta, Golzius, and others. Several Old Master drawings have also been added during this time, including works by Guercino and Salvator Rosa.

The decorative arts collection was enhanced by a gift of a number of Western European works from Mr. and Mrs. Harris Masterson, including two rare and precious William and Mary crewel embroidered panels of circa 1690. A gift of Dr. and Mrs. J. Brian Eby of some 40 pieces of art glass—and a beautiful Sèvres urn by the French eighteenth-century sculptor Edme Bouchardon—further served to round out the decorative arts collection.

The arts from the Far East grew recently through the addition of a marvelous Oriental collection given by Mr. and Mrs. Robert Straus, including a bronze vessel (Tsun) from the Chou Dynasty dating around 1000 B.C., a T'ang prancing horse in terra cotta, a unique set of T'ang figurines of a lady and attendants, a Japanese fourth-century Haniwa horse, and a pair of rare late sixteenth-century Chinese blue lacquered cabinets.

Other major recent acquisitions include classical antiquities—a sixth-century life-size Cypriot head and a Coptic textile of the early Christian era—as well as a monumental mid-seventeenth-century Italian marble baroque bust, the delightful *Adoration of the Shepherds* by the Venetian eighteenth-century painter Fontebasso, and a still life by William Merritt Chase.

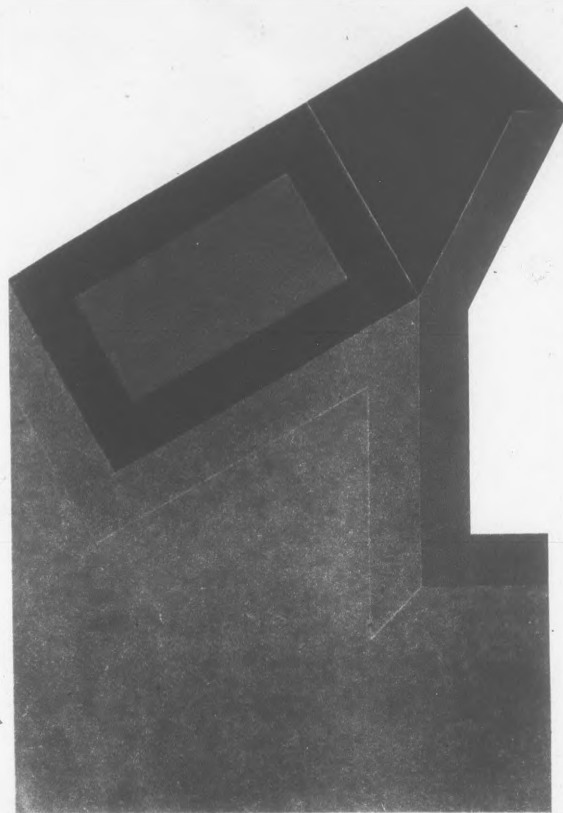
Through generous gifts, and through a carefully planned acquisitions program, The Museum of Fine Arts, Houston has now developed a permanent Collection that has the depth, variety, and quality to establish it as a leading art institution in America. Evolving a collection of superior quality and magnitude represents the major goal of every museum, and the success of The Museum of Fine Arts, Houston toward achieving this goal will be evident when it reopens to the public this week.



Reliquary Monstrance from the Guelph Treasure



Mattia Preti's *The Decollation of St. Paul*



Moultonville I by Frank Stella



Pastoral Landscape by Claude Lorraine

Activity Schedule Expands Museum Services to Community

The Museum of Fine Arts, Houston offers a broad program of activities and services designed to strengthen its contact with the community.

The bulk of the Museum's involvement, of course, is carried out through the exhibition of fine works of art, both from the permanent Collection and through temporary loan exhibitions. But the Museum strives to reach the public in many other ways as well.

- A new 321-seat auditorium with two 35mm projectors enables the Museum to offer a varied program of films, a preview of which was presented this summer with series such as *Renoir: Four Classic French Films*, *Recent European Cinema*, and *The Films of Alfred Hitchcock*. This year's activities schedule includes a wide selection of equally outstanding films, both American and European, recent and classic.

- In addition to movies for adult viewers, the Museum will continue its program of children's shows, including *Calder's Circus* and *The Red Balloon* so popularly received

by children in recent years. These films, ranging from cartoons to educational features, are available free of charge.

- The Brown Auditorium also provides the setting for another of the Museum's major educational activities—lecture series on various aspects of art history presented by members of the curatorial staff as well as well-known speakers from other prominent art centers. Accompanying their talks with slide presentations, the lecturers encourage interaction with the audiences and are generally available for further discussion following the lecture sessions.

- Through its excellent publications program, the Museum has succeeded in gaining recognition as a leading institution in the field of art scholarship. Foremost among these publications is the illustrated *Bulletin*, published quarterly, which provides in-depth background information on important works from the Collection. In addition, major exhibitions are accompanied by illustrated catalogues, such as *The Collages of Robert Motherwell*, written by the

Curator of Twentieth-Century Art, E. A. Carmean, Jr., which was an entry in the National Book Award Competition for the best book design award in 1973. Several of the inaugural exhibitions—*The Great Decade*, *The Beck Collection*, and *The Suida-Manning Collection*—have exhibition catalogues, all prepared by the Museum curatorial staff.

Other publications, all available at the Museum shop, are the 1974 *Engagement Calendar*, which contains 12 colorplates of modern art from the Collection; the quarterly *Calendar* a schedule of upcoming activities; and the *Annual Report*.

- Plans for the coming year also call for several musical events, including symphony concerts, as well as a jazz concert in the South Garden, tentatively scheduled for this spring.

- The Museum's docents, under the guidance of Mrs. Braxton Thompson, Docent Coordinator, and organized by the Junior League of Houston, will continue the very successful program of tours for

sixth-grade Houston school children. To further the effectiveness of the program, the docents provide slide-illustrated lectures in the schools, giving the students an overall view of the Museum and its Collection before they take their tour.

- A similar organization, the gallery guides, was organized last October for the purpose of assisting visitors in the galleries. Volunteers were trained for the gallery guide program through a tri-weekly program conducted by the Museum curators.

- Another dimension of the Museum's services can be found in its Fine Arts Library. The library, expected to be completed soon, contains over 15,000 volumes, including books, periodicals, and auction and exhibition catalogues.

- Museum-sponsored tours—from one-day trips to week-long excursions—are available to Museum members. A winter tour to Central America is scheduled for March 9-17, and the itinerary covers Merida, Uxmal, Kabah, Chichen Itza, and Mexico City.

Corporate Financing Vital to the Arts

As in the past, The Museum of Fine Arts, Houston continues to depend for its survival upon support from outside sources, and one such vital source is the corporate community. Studies show that business involvement in the arts is increasing at a substantial rate, not only through support from larger companies but from smaller ones as well.

"However deeply a corporation is committed to finance, technology or science, it cannot be purely financial or technological or scientific. For a corporation involves people, and it is, therefore, a social entity with definite and inherent social responsibilities," explained Monroe E. Spaght of the Shell Companies Foundation. Cultural and corporate interests, then, go hand in hand—to attract and hold key personnel, industry must seek to create and maintain a desirable environment for its employees. Helping the community to flourish through the improvement of its cultural resources, then, helps the corporate community in turn by enriching the society of which businesses and their employees are a part.

In anticipation of this upswing in corporate financing, the cultural

affairs committee of the Houston Chamber of Commerce has proposed the formation of a United Arts Fund, involving one large solicitation of the corporations and subsequent distribution of funds to the art organizations involved. This united fund, which is still in the organizational stage, involves participation by seven key cultural institutions—the Symphony, the Opera, the Alley Theatre, Contemporary Arts Museum, the Houston Ballet, and the Society for the Performing Arts, as well as The Museum of Fine Arts, Houston. Headed by Dr. Charles Jones of the University of Houston, the plan, if approved, will go into effect in 1974.

A vital capital fund drive, established to build the Museum into an institution comparable to the region it serves, began in 1971 and was recently completed, providing the Museum with additional assets of \$15 million. The success of this campaign, due in part to contributions from the Houston business community, enabled The Museum of Fine Arts, Houston to open to the public this week its new, improved facilities and to place on view for the first time in whole its impressive, enlarged permanent Collection.



An educational exhibition, *A Child's Summer with Calder and Miro*, provided children an opportunity to explore works by Calder and Miro and to create their own artwork at an "in-gallery" workshop.

Bayou Bend — Showcase for the Decorative Arts

One of the most outstanding collections of American decorative arts in the United States, the Bayou Bend Collection of The Museum of Fine Arts, Houston merits recognition not only for its great artistic value but also for the major role it plays in stimulating keener interest in American social and economic history. A gift of Miss Ima Hogg, the only daughter of Texas' first native-born governor James Stephen Hogg, the Collection spans two hundred years, from the Pilgrim era of the seventeenth century to the early Victorian period of the mid-nineteenth century.

The decorative arts collection is housed in Bayou Bend, the former home of Miss Hogg. Surrounded by beautifully landscaped gardens and located in a wooden area adjacent to Buffalo Bayou, the house was dedicated in September as a State of Texas Historical Site.

Miss Hogg purchased her first antique in 1920, and soon thereafter, with her brother William Clifford Hogg, conceived the idea of forming a collection of early American furniture with the intention of eventually giving it to a Texas Museum. Bayou Bend—the house itself—was completed in 1928 as a residence for Miss Hogg and her brothers, Will and Mike.

During the ensuing years, Miss Hogg continued to add to her collection, and soon she realized that it had grown too large to be housed in a conventional museum. Consequently, in 1957 she began a series of gifts designed to vest in The Museum of Fine Arts, Houston the title to the entire property, furnishings, and grounds. Following modest alterations needed to convert the building to public use, the Collection was formally dedicated in early 1966.

Since this time, Bayou Bend has grown through acquisitions and building renovations, and the Collection now consists of 22 room settings. The newest addition is Belter Parlor, furnished with Rococo revival furniture of the early Victorian era of New York, including an English chandelier and carpet, both circa 1850. The earliest period styles are lodged in the Murphy Room, which is

decorated in the styles of the seventeenth-century William and Mary period. A setting unique to the Bayou Bend Collection can be found in the Texas Room, which has cedar paneling and Gothic arches designed after a house built in the 1850's near the east Texas town of Liberty. Southern furniture from Tennessee, Kentucky, and Louisiana of the kind brought to the state by early settlers decorates the room. On display is a collection of Texian Campaign china made at Mercy Pottery in Burslem, Staffordshire, England, to commemorate the war between the United States and Mexico, and this Mexican-American war theme is

further carried out by lithographs on the walls, predominantly made by Nathaniel Currier.

Built in 1927, the house Bayou Bend is constructed with a pleasant mixing of English Regency and Spanish Southwest colonial styles. John Staub, a noted Houston architect at that time, designed the building. Bayou Bend's famous fourteen-acre gardens, cared for by the River Oaks Garden Club, combine small formal garden settings with natural woodland. They contain many native species of trees and plants which will be used for study purposes by university and college classes.

A fully illustrated catalogue of the Bayou Bend Collection, prepared by the Bayou Bend staff, is now in progress and is scheduled for completion next spring.

Tours of the Collection are available by reservation from 1:15 until 2:30 Tuesday through Friday, and from 10 until 11:15 Wednesday through Saturday. A select group of docents, trained through an extensive six-month program, conduct the two-hour tours. The Collection is also open without reservations on the second Sunday of each month except March and August. Bayou Bend is closed during the entire month of August.



The oldest period settings at Bayou Bend can be found in the Murphy Room, which houses decorative arts from the seventeenth-century William and Mary period.

Children's Color Show Completes Exhibition List

A didactic exhibition designed for children goes on view at The Museum of Fine Arts, Houston when the Museum reopens to the public Tuesday.

Funded by the Junior League of Houston, *Color: An Educational Exhibition* is intended to "make the children aware of the basic laws of color as well as the many other aspects of this fundamental topic by breaking down the subject into different individual discoveries," explained Curatorial Assistant Alvia Wardlaw Short, organizer of the show. Located in the Masterson Junior Gallery, the exhibition will incorporate approximately fifteen paintings which reflect methods in which painters throughout the history of art have used color and how they have solved the problems associated with the color phenomenon.

Supplementing the paintings is a series of mini-exhibits displayed within a maze of platform seating.

These exhibits will progress from a presentation of the raw materials used for making paints to a demonstration of the type of techniques which an artist may use for various color effects. The splitting of white light into its various components is demonstrated by projecting an intense beam of white light through a prism onto a screen.

A continuous slide presentation, illustrating the color experience by juxtaposing scenes from life with details from the paintings included in the exhibition, culminates this exhibition.

A children's workshop will be held every weekend with various activities in which the children can participate, such as the construction of color wheels and projects demonstrating the emotional qualities of color.

Color: An Educational Exhibition will be on view through April 22.



Museum Plans Multi-Subject Colloquium

A colloquium on various areas of art represented in the opening exhibitions at The Museum of Fine Arts, Houston begins Thursday as an extension of this week's inauguration activities. Events for this four-day colloquium to be held in the Brown Auditorium, are scheduled as follows:

Thursday - 2:30 p.m. Panel: Modern Architecture in Texas.

Five architects open the colloquium with this panel discussion, sponsored jointly by the Museum and the School of Architecture at Rice University. Admission will be charged for this event.

Thursday - 8 p.m. Lecture: Luca Cambiaso.

A scholar on the Renaissance period will deliver this talk on the Genoese artist Luca Cambiaso, whose works are the subject of a loan exhibition from the Suida-Manning Collection of New York. A slide presentation accompanies the lecture.

Friday - 8 p.m. Lecture: Modernist Art.

This lecture covers the period of art represented in the major inaugural exhibition, *The Great Decade of American Abstraction: Modernist Art 1960 to 1970*.

Saturday - 11 a.m. Panel: Modernist Art.

A discussion of the subject introduced through the Friday lecture is planned, with a panel composed of five art experts.

Sunday - 2 p.m. Lecture: Impressionism and Post-Impressionism.

This lecture is scheduled in conjunction with the Beck Collection of Impressionist and Post-Impressionist paintings, one of the major opening shows.

Throughout this week, films on these subjects will be shown. Information on these films is available at the Museum.

School of Art Provides Creative Environment

The Museum's School of Art was established to provide professional training in the visual arts. Founded in 1926, the history and growth of the school has paralleled that of its parent organization, The Museum of Fine Arts, Houston.

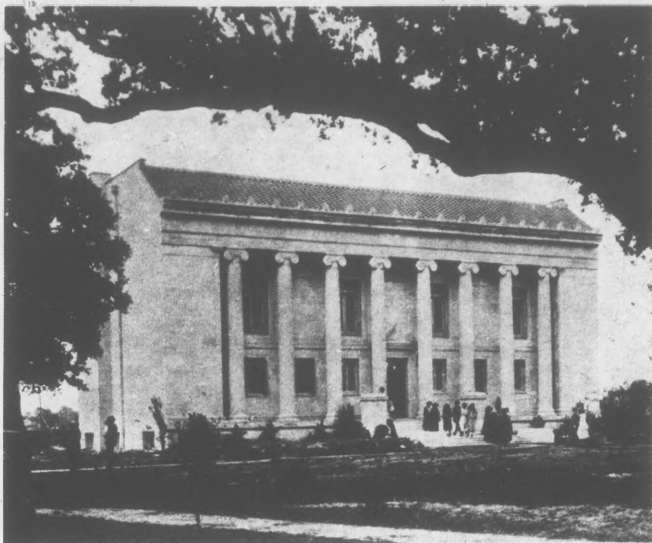
In the Adult School, the curriculum has been expanded to offer a complete fine arts program of studio and art history courses. Students may elect to work towards a diploma, and they may enroll on a full-time or part-time basis. Students without previous training are encouraged to follow a planned program of development; experienced pupils may enroll in courses of their own special interests. The school offers specialized classes in painting, printmaking, ceramics, sculpture, and jewelry.

Professional artists and art historians on the school's distinguished faculty encourage individual interpretation and expression. As they continue to explore, they motivate their students to study new techniques, current trends, and fully experience the creative environment of a professional art school. Effective learning and teaching result from this

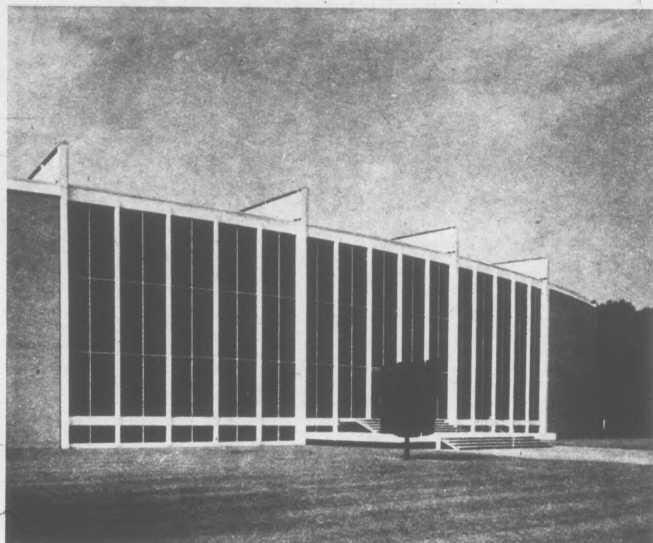
attitude — the exchange of ideas between students and faculty in an atmosphere where classes are small and there is freedom to experiment and time for individual instruction.

Junior School classes are offered for pre-kindergarten through high school ages. The curriculum for each age group is planned for his own level so that the student receives instruction in all media, promoting ever-broadening understanding and accomplishment. Individual expression and creativity are encouraged and use of the Museum Collection and exhibitions give frequent and regular exposure to some of the best in past and present art. The Museum becomes a stimulating workshop wherein the student uses the material exhibited to observe, draw, study, and enjoy.

The school is temporarily located at 3815 Garrott. Future expansion plans of The Museum of Fine Arts, Houston include a new school building in the immediate Museum area, and upon its completion the school will have a fully equipped physical structure allowing for future growth and expansion of Houston's truly professional art school.



Original building — 1924



Cullinan Hall — 1958

Brown Pavilion Represents Fifty Years of Museum Growth

This year, The Museum of Fine Arts, Houston commemorates its fiftieth anniversary, distinguishing the institution as the oldest art museum in Texas.

An outgrowth of the Houston Art League, whose gradual expansion necessitated the construction of a museum building, the Museum officially opened to the public on April 12, 1924. The ground on which the building stands was made available jointly by the George Hermann Estate and by Mr. and Mrs. Joseph S. Cullinan.

Designed by a Boston architect,

William Ward Watkin, the wing incorporated a neoclassical design with a colonnaded south facade overlooking a garden. The east and west sides of the building ran parallel to Montrose Boulevard and Bissonnet Street.

Two additional wings were completed in January of 1926, made possible through the fund-raising efforts of William Clifford Hogg and Mrs. Henry B. Fall. Also created by the architect Watkin, the new units expanded the Museum's gallery space and provided room for a school of art.

The next step in this architectural

progression took place in the fall of 1953 when the Museum opened the Robert Lee Blaffer Memorial Wing, a gift of Mr. and Mrs. John H. Blaffer. The plan of a Houston architect, Kenneth Franzheim, this square, two-story addition was built onto the east side of the building and served to balance the asymmetrical units added in 1926.

Also in 1953, the Museum opened the remodeled Frank Prior Sterling Wing, a gift of Mrs. Harris Masterson and her family in memory of her father. On the ground floor of the Sterling Wing is located the Master-

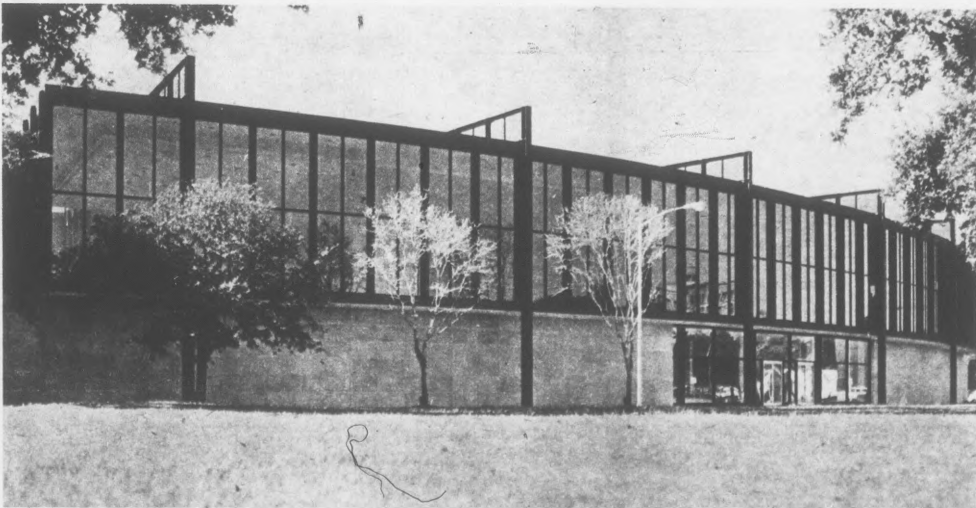
son Junior Gallery, given by the Mastersons to the children of Houston in 1958.

Expansion continued in 1957 and 1958 when Mrs. Harry C. Wiess and Mr. and Mrs. Jesse H. Jones provided funds for remodeling and air-conditioning the remaining older portions of the Museum.

The greatest boost to the building expansion program, however, came in 1954 when Miss Nina Cullinan gave to the Museum funds for an addition to the Museum in memory of her parents, Joseph S. and Lucie Halm Cullinan, early benefactors to the Museum. Miss Cullinan, in providing the funds, stipulated that an international architect be chosen to design the new wing, and Ludwig Mies van der Rohe was appointed for the task. The result—Cullinan Hall—was completed in 1958.

In designing Cullinan Hall, Mies deved a master plan calling for the later addition of a glass-encased wing that would enclose Cullinan Hall, making it into an indoor court, and from this master plan the Brown Pavilion was evolved, thanks to the generosity of the Brown Foundation.

The inauguration of the Brown Pavilion, then, represents the culmination of half a century of building growth. In touring The Museum of Fine Arts, Houston, visitors can readily appreciate the transition from the small neoclassical building of 1924 to the 150,000 square-foot International Style structure completed this year.



Brown Pavilion — 1974