

- 1900** (March 17 & 24) Houston Public School Art League founded by 5 women: Mrs. Dillon Brook Cherry (Emma Richardson Cherry, a well known Houston artist who would exhibit at the Art League and the museum many times in the years to come), Mrs. Robert S. Lovett (Lavinia Abercrombie), Miss Lydia Adkisson, Miss Roberta Lavender, and Miss Cara Redwood. Purpose is the encouragement of art and culture in the public school system, which was to be accomplished through the installation of “good graphics” in the public schools.
- 1913** (April 16) Houston Public School Art League chartered by the state as the Houston Art League. Organizers at that time are Mrs. Gentry Waldo (husband is manager of a local freight company), Mrs. James Lockett (Ida W., husband is an attorney and vice president of Telephone and Electric Company), and Mrs. John A. McClellan. The organization had broadened its scope to serve the entire municipality, not just the school system. A small art collection is formed and displayed in the mayor’s office and city council offices, as well as the homes of some League members. The League organizes and sponsors art exhibitions, musical evenings, and other cultural events in Houston.
- 1913** City of Houston gives the League its first tract of land on which to build an art museum. The lease to the proposed museum site, which was located at the intersection of Holman and Austin Streets, was unacceptable for legal reasons, and the offer was withdrawn.
- 1917** (April 12) Dedication of stone monument marking the site of the future Museum of Fine Arts, Houston. The deed stipulates that a museum costing no less than \$20,000 be erected within 10 years. Dr. R. A. Tsanoff recalled in a 4/12/37 radio speech the following: “To supplement the funds needed for the cleaning up of the site and for the laying of sidewalks, we had been obliged to sell our piano.” (MFA, Bulletin February 1940.)
- The site is given by the estate of George Hermann (8/6/1843-10/21/1914), a Houston native born of Swiss immigrant parents who became wealthy through various cattle, land and oil holdings. Hermann promised the land to League officials in May 1914, a few months before his death. The land was made available by his estate, but it became the Art League’s with the financial help of Houstonian Joseph S. Cullinan (12/31/1860-1937) who paid the \$3,300 required to purchase it legally. Cullinan was one of eight children, born in Pennsylvania of Irish immigrant parents. He is credited with building the first oil refinery in Texas at Corsicana. He founded Magnolia Petroleum Co. and was one of the founders of the Texas Co. (Texaco). He was

remembered by his daughter, Nina, as having a patriotic nature. She recalled that he frequently handed out copies of the Bill of Rights and the Constitution to people on the street when she was a child.

1919 (February)

Houstonian George M. Dickson (3/29/1865-12/12/1918) bequests his art collection to the Houston Art League. Dickson was born in Chicago, son of John F. Dickson. His Irish immigrant parents lived in Chicago for a time after the Civil War. His father was general superintendent of the Texas and Pacific Railway and he moved his family to Marshall, Texas in 1875. The family moved to Houston, Texas in 1886, and the following year John Dickson founded the Dickson Car Wheel Co. with \$75,000 capital stock. The business was family operated with George M. Dickson employed as superintendent, sales agent, and sales manager over the years. The railroad wheels produced by this company were sold throughout the U.S. and in Mexico. George Dickson lived in Mexico City for many years, most certainly as the sales representative for the Dickson Car Wheel Co. He never married and lived with his sister, Belle, in Houston at 1216 Main Street upon his return to this country. Important artists represented include Anton Mauve, J. Leon Gerome, and William Merritt Chase.

1923 (February 22)

Ground is broken on construction of the central block section of the museum building. The architect is William Ward Watkin (1886-1952), head of the Architecture Department at Rice Institute (University). Watkin was born in Boston, MA and studied architecture at the University of Pennsylvania, where he graduated in 1908. After studying and traveling in Europe for one year, he returned to join the Boston firm of Cram, Goodhue and Ferguson. In 1910 Watkin was sent to Houston to supervise the construction of Rice, at which time he was asked to join the faculty. He headed the Architecture Department until his death in 1952. During the 1920s and 1930s Watkin designed many churches, schools, and large homes in the Houston area.

1924 (April 12)

Museum opens, 7 years after the dedication of the museum site and is called the Museum of Fine Arts of Houston. Homer St. Gaudens, director of the Carnegie Institute in Pittsburgh and son of sculptor Augustus St. Gaudens, is the guest speaker. Approximately 700 guests heard Gaudens speak at the opening ceremonies. Estimates were that about 1,000 people had to be turned away. The hundreds of guests who visited the museum wore the varnish off the floor in four hours.

James H. Chillman, Jr. (12/24/1891-5/13/72) is appointed director. Chillman was born in Philadelphia and received his bachelor's and master's degrees from the University of Pennsylvania. He began teaching architecture at Rice University in 1916 and was affiliated with the school for the rest of his life. Chillman was director of the MFAH for the years 1924-53/4 and interim director from 7/1959-12/1960. He was given the honorary title, Director Emeritus, upon his retirement in 1954.

Chillman's directorship was meant to be a part-time pursuit, but he gave generously to the museum of his time and talents. He is credited with having brought the Blaffer Collection, the Straus Collection, the Kress Collection, and the Hogg Indian Collection into the museum, to name some of the most important. In addition, Chillman began the Annual Exhibition of Works by Houston Artists (1925-60), the Annual Exhibition of Works by Texas Artists (1940-61), and the Annual Texas Photographers (1926-53) exhibitions at the museum. His devotion to the museum is legendary. During portions of the Depression of the 1930s, Chillman took no salary so that other bills, such as the janitor's salary, could be paid.

1926 (January 9)

The east and west wings of the building are opened to the public. Architect Watkin completes his design for the building, although the interior of the east wing remains unfinished for many years. The museum school of art will use this space for classrooms and studios.

Houston businessman William C. Hogg (1/1/1875-9/12/1930) is credited with raising the funds necessary to complete the museum. Hogg ran Hogg Brothers Inc. along with his brother, Mike (1885-1940). Will Hogg managed and enlarged the family financial interests in oil, cotton and real estate from the Hogg Building in downtown Houston. Three men: Hogg, William L. Clayton, and Joseph S. Cullinan, gave \$40,000, \$30,000 and \$25,000 respectively toward completing the museum structure. Hogg arranged for approximately \$200,000 more to be pledged through a subscription list he began circulating among the Houston business community. Pledges from \$100 to \$10,000 were received.

1926 (May 17)

The museum struggled to meet operating expenses during its first years. The director and trustees made a public appeal through the newspapers to increase museum membership in 1926, a year in which an additional \$6,500 had to be raised to meet expenses.

The Houston Friends of Art (also known as Friends of Art Society) is formed to help purchase works of art, pay operating expenses and establish an endowment fund. Members give \$100 annually for 5 years. For twenty-five years, the Friends contribute funds to the museum until, in the Spring of 1951, new membership options are introduced.

1927 (September)

Museum School of Art opens with a modest program of six courses in painting and drawing taught by four instructors, one of whom is James Chillman. The program offers "any student over 16 years of age ... training in the fundamentals of design, drawing and painting, at rates consistent with professional tuition." Students are given an annual student show in the

museum once each spring, beginning in May 1928. A special scholarship class for talented children is begun in 1929. The museum adds a Junior School for younger students in 1937.

1929 (May 29)

Houston Art League charter with the state of Texas is officially amended so that the organization's legal name is the Museum of Fine Arts of Houston. The League had unofficially made this change when the museum opened in 1924, but its members did not file the amendment until 1929.

1930-31

Garden Club of Houston begins caring for the museum grounds. (The Houston Park Service has maintained them until this time.) The Club members see to the care and beautification of the museum grounds, in accordance with a plan by Ruth London, a gift to the museum by club member Mrs. W.B. Sharp. Annual club flower shows are held each spring in the museum for many years, beginning in the late 1920s. The Club was organized in 1924.

1931

Miss Annette Finnigan (1873-7/17/1940) begins donating a series of gifts to the museum which continue until her death. Works include art objects from Egypt, Greece, Rome, Byzantium, Spain, and textiles and laces. Finnigan was born in West Columbia, but moved to Houston with her family when she was three. Her father, Capt. John C. Finnigan, established a successful hide company in Houston. She attended Wellesley College and, after living in New York, returned to Houston in 1905/06. Her father died in 1909 and Miss Finnigan took over active management of the family business interests at that time. She was active in the women's suffrage movement, serving as president of the Woman's Political Union as well as the State Suffrage League. In 1916 she was stricken with a serious illness which was not disclosed, but museum officials speculated years later she had a stroke or polio. Finnigan moved back east and travelled extensively throughout Europe and the Mediterranean, always with the assistance of a wheelchair or a cane. She often spent her winters in Houston.

James Chillman remembered her as a generous, modest, and serious donor to the museum "...she was the ideal museum collector in many ways, but in modest ways, because she would always ask me what I would want or whether I would want a certain thing, rather than imposing her ideas on the museum—a situation which might have been embarrassing to both parties."

1932

Junior League begins its affiliation with the museum as volunteer workers.

1934

An Endowment Collection (permanent collection) of the museum is begun in earnest. Artists, art dealers and collectors are asked to contribute works of art.

- 1938-39** Museum begins sponsoring a film series from the Museum of Modern Art. Films are shown at the Sidney Lanier Junior High School auditorium and the San Jacinto High School auditorium. The program is very popular with Houston audiences.
- 1939** Miss Ima Hogg (7/10/1882-8/19/1975) donates over 100 works on paper. Artists include Sargent, Cezanne, Picasso, Emil Nolde, Lyonel Feininger, and Paul Klee.
- Born in Mineola, Texas, Miss Ima is the only daughter of James Stephen Hogg (1851-1906), the first native-born governor of Texas. (Other children are Will C., Michael, and Tom.) She was raised in Austin and started studying piano when she was 5. She went to New York in 1901 to study piano and music theory at the National Conservatory of Music, and continued her studies for a brief period in Berlin in 1907. She returned to Houston in 1909 where she lived until her death.
- In 1913 she was a founder of the Houston Symphony Society and served as its President until 1956. She started collecting antiques at a early age and by 1920 her interest centered on American Decorative Arts. Miss Ima worked closely with Houston architect John Staub in designing the family home in River Oaks, Bayou Bend.
- 1939 (Spring)** The Art Museum Guild is established to arrange for “the volunteer assistance of women interested in the promotion and furtherance of museum activities and art education.” Guild members were assigned to work on various committees which focused on specific volunteer tasks within the museum: radio, library, publicity, public relations, and curatorial. The Executive Committee, which was made up of the museum director, curator, Guild president, and committee chairwomen, established policies and procedures and developed the organization’s annual program of activities. The Guild focused primarily on hostess activities at museum receptions and openings throughout the late 1940s and early 1950s. The Guild was superseded by the Museum Volunteer Organization in 1954.
- 1943** Miss Ima Hogg donates the Remington Collection to the museum: 53 oils, 10 watercolors, and 1 bronze. The collection is given in the name of her brothers, Will and Mike.
- 1943-44** The Junior League Docent Program begins at the museum. Trained League volunteers conduct tours for public school children. This first year 318 sixth grade classes were given tours of the museum.
- 1944** Edith A. and Percy S. Straus Collection is given to the museum. Collection consists of 83 works of art and features Italian bronzes, Northern Renaissance paintings, and 18th century works.

Percy S. Straus (1877-4/6/1944), an 1897 graduate of Harvard University, had been affiliated with R.H. Macy & Co., the New York-based department store, since finishing college. Straus was Macy's chairman of the Board when he died. The announcement of the gift was made 12/7/1941, but under the terms of the gift, the collection was to be retained by the Straus family during Mr. Straus' lifetime, then transferred permanently to Houston. Anticipation of the future development of the Southwest, the desire to stimulate the growth of art centers in other parts of the country besides New York and Washington so that the fine arts of the world might be within everyone's reach, and the fact that one of their sons, Percy S. Straus, Jr., and his family lived in Houston, were all contributing factors in the Straus' decision to give their collection to the museum.

- 1944** Ima Hogg donates her collection of North American Indian Art Collection to the museum.
- 1947** Robert Lee Blaffer Memorial Collection is begun at the museum by his widow, Sarah Campbell Blaffer. Additions are routinely made to the Blaffer Collection from 1947-64 (bulk dates are the 1950s).
- Robert Lee Blaffer (1875-1942), was one of the founders of Humble Oil Co., where he served first as its treasurer and later president. He married Sarah Jane Campbell (1884-5/11/1975) whose father, William Thomas Campbell, signed the original charter for the Texas Co. Children are John H. Blaffer, Jane Blaffer Owen, and Mrs. Edward J. Hudson.
- 1948 (March)** Land and home located at 1505 South Boulevard in Broadacres is given to the museum as a memorial to Frank Prior Sterling (10/26/1869-1938). Property is given by his widow, Mrs. P.E. Turner, his son Lewis B. Sterling, and his daughter Carroll Cowan (later Carroll Masterson). Property is sold on 3/15/1950. These monies were used in 1953 to renovate the interior of an older portion of the museum, thereafter called the Sterling Gallery.
- 1948** Contemporary Arts Association chartered, funded by membership dues and run by volunteers. The organization is formed to highlight contemporary art, which its members felt was not being addressed adequately by the MFAH. CAA holds its first exhibition, This Is Contemporary Art, at the MFAH in October 1948.
- 1948** Art League of Houston formed; holds meetings in the Museum of Fine Arts, Houston.
- 1952** First Museum Ball held, called the "Beaux Arts" Ball. Organizers of the event are Mrs. Mark Edwin Andrews, Mrs. John H. (Camilla) Blaffer, and Mrs. Glenn H. McCarthy. Kenneth Franzheim and Jane Blaffer Owen are also among the organizers through their involvement with Houston's new Allied Arts Association. The Ball is held intermittently until 1960 when it becomes an annual museum event.

1953 (October)

The Kress Collection opens on permanent loan at the museum. As early as 1930 Samuel Henry Kress presented the museum with a painting by Lorenzo Lotto. In 1934 two panels of the Lombard School were also given to the museum by Mr. Kress, and the “Madonna and Child” by Veneto in 1939. These gifts did a great deal to encourage other gifts to the museum. They were our first major examples of the old masters.

Portions of the Kress Collection had been first exhibited at the MFAH in March-April 1933 as part of an eight city, seven month tour. The fifty-two Italian Renaissance works selected from art patron Kress’ private gallery travelled to Atlanta, Memphis, Birmingham, New Orleans, Houston, Dallas, Denver, and Colorado Springs from October 1932-July 1933. The first announcement of the permanent loan of about 30 of the Kress paintings to the museum was made in April 1951. The museum trustees had been informed of the proposed gift as early as 1949.

The Kress Collection was installed in the newly renovated Sterling Wing of the MFAH, located in the 1926 building addition bordering on Main Street. This was the location in which the museum school of art held studio classes beginning with its opening in 1927. Funds to renovate the unfinished interior of the wing came from the 1950 sale of the Frank Prior Sterling House. The museum received the Kress works as gifts (rather than permanently loaned items) in 1961.

1953 (October)

Robert Lee Blaffer Memorial Wing opens to the public. Monies to construct the wing are donated by Mr. John Hepburn Blaffer (1913-9/7/1973) and his wife, Camilla Davis Blaffer (now Camilla Trammell), in memory of Blaffer’s father. The wing is constructed to house the Blaffer Art Collection which Robert Blaffer’s widow began to donate to the museum in 1947. John H. Blaffer was born in Houston and graduated from the University of Virginia in 1936. He was in the oil business for almost 40 years and had a broad business background. At the time of his death Blaffer was a director of several Texas banks, a former director of the Panama Canal Co., and a co-organizer of Texas Fund, Inc. The funds to begin construction were donated in the spring of 1952.

The Blaffer Wing completed William Ward Watkin’s original 1924 design for the museum by finishing the Main Street side of the structure. The Wing was designed by architect Kenneth Franzheim (1890-1959). Franzheim was born in Wheeling, West Virginia and graduated from MIT in 1913. He worked in New York where he opened an office in 1920 with partner C. Howard Crane. The Franzheim-Crane firm focused on the design of large commercial buildings and expanded with branches in Boston and Chicago. Franzheim married Bessie Simms, the daughter of Houston industrialist Edward F. Simms, and in 1927 was commissioned by Jesse H. Jones to design the Gulf Building, in association with Alfred C. Finn.

Franzheim moved his practice to Houston in 1937, and was associated with John F. Staub for many years. After completing a wartime post with the National Board for Defense Housing located in Washington, D.C., he returned to Houston and became one of the city's leading architects. He designed a large number of the high-rise office buildings completed downtown in the 1950s. Foley Brothers downtown store is Franzheim's most well-known building, completed in 1947. It became a much-copied prototype for modern department store architecture.

1953 (December 28)

Miss Nina Cullinan (1898-2/22/1983) gives funds for the construction of an addition to the museum, to be known as Cullinan Hall. The Hall is named in memory of her parents, Lucie Halm and Joseph Stephen Cullinan (see 1917 entry). Miss Cullinan established an Endowment Fund for the operation and enhancement of the Hall in 1955. [For more detailed information concerning the construction of the Hall, see attached label copy from current Hirsch Library display.]

Nina Cullinan was one of five children of Joseph S. and Lucie Halm Cullinan. She never married. Cullinan served on the MFAH Board of Trustees for approximately 50 years, beginning in May 1933, and was elected a lifetime trustee in 1982. She also served on the Contemporary Arts Association Board of Directors and was a moving force behind its establishment in 1948. Cullinan is remembered as a modest philanthropist who shunned descriptions of herself as a patroness of the arts and a benefactress.

1955

Donations by Olga Keith Wiess (-8/7/1978), in memory of her husband Harry Carothers Wiess (1888-1948), and Jesse Holman Jones (-1956) and his wife, Mary Gibbs Jones. Funds will be used to renovate the older portions of the museum, including air conditioning these galleries for the first time. The renovated spaces will be named in honor of these donors, the Wiess Gallery and the Jones Galleries.

Harry Carothers Wiess was the son of William Wiess, a Texas oilman who helped form the Texas Company. The young Wiess saw first-hand the oil strike at Spindletop in 1901 at the age of 13. He graduated with an engineering degree from Princeton and returned to Texas to work in the oil business. In 1917 he pooled his resources and experience with others to form Humble Oil Company. He became president of Humble in 1937 and Chairman of the Board in 1948. He and his wife were long-time museum supporters. Olga Wiess was elected a lifetime museum trustee in 1970.

Jesse Holman Jones was the publisher of the Houston Chronicle, head of one of the city's largest banks, a leading real estate operator, and builder of the biggest hotel (the Lamarr Hotel) and some of the tallest office buildings in

the state. During the Franklin Roosevelt presidency, Jones served as chairman of the Reconstruction Finance Corporation (RFC) and later as Secretary of Commerce. He was nominated for President of the U.S. by the Texas delegation during the 1928 Democratic national convention, as thanks for his having brought the convention to Houston that year. He has been called Houston's entrepreneur par excellence for the years 1910s until his death.

1956 (January 17)

Permanent Endowment Fund established. Principal is to be used to help defray operating costs, including salaries, building maintenance, and furnishings and fixtures.

1957

Miss Ima Hogg donates her home, Bayou Bend, to the museum. The gift was originally made in 1956, but the museum trustees cannot accept the property officially until 1959, after all questions regarding River Oaks property restrictions have been addressed and an endowment fund has been established. The house is located on Buffalo Bayou (hence its name) approximately five miles from the museum. It has 28 rooms and was designed by well-known Houston architect John F. Staub (9/12/1892-4/13/1981) in 1927. In addition, Miss Hogg establishes the Bayou Bend Trust on 8/10/1959. The sole purpose of the Trust is the payment of costs and expenses of maintenance, improvement, preservation and operation of Bayou Bend. And finally, Miss Hogg donates her collection of American Decorative Arts to the museum in 1962.

1958 (January)

Wiess Memorial Gallery and the Jones Memorial Galleries open to the public.

1958 (January)

Masterson Junior Gallery opens to the public. The Gallery is established through a gift from Mr. Harris Masterson III and his wife Carroll (Sterling) Masterson. The cash gift was made in 1956.

1958 (October)

Cullinan Hall opens to the public. The groundbreaking ceremony for construction took place on 1/22/1957. The museum closes from April through October 1957 due to construction of Cullinan and renovation to the Wiess and Jones Galleries. Exhibitions are held in the public areas of Texas National Bank (downtown branch), the Alley Theatre, and the Music Hall during this period. Early construction efforts for Cullinan Hall were hampered by poor weather in the spring of 1957 and a steel shortage in the U.S.

The commission for construction of Cullinan Hall was awarded to Ludwig Mies van der Rohe (1886-8/17/1969), acknowledged as one of the most important architects of this century. Mies began working on the design in April 1954: a formal contract was signed in December of that year. The Houston firm of Staub, Rather & Howze was selected as Associate Architects for the project. This firm also oversaw the renovation of the Wiess and Jones Galleries, with Mies as architectural consultant.

A few interesting anecdotes concerning Mies and the design and construction of the hall: apparently Mies did not think that the museum could expand properly given its needs and the plot of land on which it was situated. He initially thought it would be best to move the museum to another site before designing any additions for it. After visiting Houston in the spring of 1954, however, he changed his mind. Early designs for the museum from the 1920s had called for an exterior courtyard in the center of the museum building surrounded on all four sides by its various wings, and Mies was familiar with these designs. However, he found them impractical upon experiencing the city's hot and humid weather. "But in this climate, you cannot want a patio!" is a paraphrased quote attributed to Mies during his first visit to Houston and the museum. Mies designed an interior exhibition hall where the courtyard traditionally had been planned, thereby eliminating space problems and using the plot of land available to him.

Cullinan Hall's structural steel was painted white, an unusual feature for a Mies design, since he preferred black. The color was a concession to the classical character of the original building, pressed upon Mies by the museum trustees.

During the Cullinan Hall planning process, a magazine editor visited Mies in his Chicago apartment and found the architect seated before a small table meticulously arranging matchsticks. Asked what he was doing, the architect said he was working. "And it's got to be perfect because I'm planning the lighting for Cullinan Hall in Houston," he said.

1959 (February)

The Contemporary Arts Association (CAA) installs its first exhibition in Cullinan Hall entitled, Totems Not Taboo. The exhibition is curated by CAA's legendary director Dr. Jermayne MacAgy and is a great success. CAA uses Cullinan Hall the following year to install a second and final exhibition, Architectural Graphics.

1964 (November 4)

Alice Pratt Brown Museum Fund is established by the trustees of the Brown Foundation.

Alice Pratt Brown (3/4/1902-4/12/1984) was born in Siloam Springs, Arkansas to Minot Tully Pratt and Lillian Nelson Pratt. She graduated from Southwestern University in Georgetown, Texas and married George R. Brown on 11/25/1925. George R. (1898-1983) and his brother, Herman (11/10/1892-11/15/1962), were the founders and owners of the construction firm Brown & Root, Inc. George and Alice Pratt Brown had three children: Nancy Nelson (Mrs. Alfred Negley), Alice Maconda (Mrs. Ralph O'Connor), and Isabel Anne Mathis (married Wallace S. Wilson in 1971). Mrs. Brown served as a board of trustees member for over 25 years. She also served as a trustee of the Brown Foundation, along with her husband, and a trustee of the Kennedy Center for the Performing Arts.

- 1965** Alice Hanszen (1901-5/22/1977) donates 150-200 pre-Columbian objects to the museum, forming the core of the collection in this area.
- Alice Nicholson was a native of Dallas and moved to Houston in 1929 after marrying Houston oilman Mike Hogg. Hogg died in 1941, and she subsequently married independent oil operator Harry C. Hanszen in 1948. Hanszen died sometime in the early 1950s. Mrs. Hanszen was a museum trustee for many years, and was elected a lifetime trustee in 1971. She was survived by a sister, Mrs. W.S. Simkins of Dallas, and her niece, Miss Alice Simkins, has been an active museum trustee for many years.
- 1965** Harry C. Wiess Memorial Endowment Fund is established. Income from the principal is used to help defray the cost of operating the museum, including wages and salaries of employees, and maintaining the building and its furnishings and fixtures.
- 1965-67** Museum trustees commission Mies van der Rohe to complete his master plan for the MFAH by designing an addition which will become known as Brown Pavilion. Funds for this contract are provided by Oveta Culp Hobby and the Houston Endowment, Inc.
- 1966 (March 6)** Bayou Bend Collection of American Decorative Arts opens to an eagerly awaiting public. The museum and Miss Hogg were busy preparing the collection's opening since 1959, when the museum officially accepted Miss Hogg's gift. In 1961 the first class of Bayou Bend docents is selected and receives instruction from Jonathon Fairbanks of the Winterthur Museum. During 1965 the museum hires Bayou Bend's first curator, David B. Warren, a recent graduate of the Winterthur program. That same year, Miss Hogg moves out of Bayou Bend and the River Oaks Garden Club begins its official affiliation with the museum by agreeing to maintain the Bayou Bend Gardens. In 1966 the Club establishes the Bayou Bend Gardens Endowment which is dedicated solely to the maintenance and improvement of the gardens at Bayou Bend. In addition, 1966 saw the formation of the Friends of Bayou Bend organization. On 9/16/1973 Bayou Bend receives an official State of Texas Historical Marker under the auspices of the Harris County Historical Survey Committee.
- The dedication ceremony takes place on March 5, 1966 and is attended by luminaries such as Texas Governor and Mrs. John Connally, Mayor Louie Welch, Charles F. Montgomery, Director of the Winterthur Museum, who delivers an address, and Dr. Harry Ransom, Chancellor of the University of Texas, who is the keynote speaker.
- 1968-69** The museum receives its first acquisition fund from the estate of Laurence H. Favrot (-5/25/1964). The funds allow the museum to purchase several major works of art from 1969-72, including the reliquary monstrance from the

Guelph Treasure, Mattia Preti's The Decollation of St. Paul, a 17th century French bronze, Sleeping Venus, and a fifth-century B.C. Greek relief with a symposium scene.

1968-69

Brown Foundation gives the museum \$1 million to purchase land known as the Montrose Property, located across Bissonnet just north of the museum. The property is made up of 3 parcels as follows:

1) vacant lot known as Mount Roseland property/Montrose Apartments property located at the corner of Bissonnet and Montrose. It includes all of lots 4,5,6 & 7 and parts of lots 3 & 8 in block 7 of the city's Turner addition. The museum purchases the Montrose Apartments located on this site on 9/30/68 with additional funds provided by the Brown Foundation. The apartments are demolished in May-June 1969 with \$30,000 provided by the Foundation.

sq. ft. = 22,750

1968 value = \$272,680

2) church lot known as the Cowling property. The museum purchases the land but leases space in the church for school use, 1971-73. The property is directly adjacent to the Mount Roseland lot (# 1) on its north side. It includes lots 1,2,9 & 10 and half of lots 3 & 8 in block 7 of the Turner Addition.

sq. ft. = 20,930

1968 value = \$250,866

3) vacant lot known as the clinic property because there was a clinic there at one time. It is located between the church property (# 2) and the Jett Pharmacy property (where the school parking lot is now located). It includes all of lots 3,4,5,6,7 & 8 and south half of lots 2 & 9 in block 16 of the Turner addition.

sq. ft. = 31,850

1968 value = \$381,754

Total land purchased by the museum is 1.8 acres.

1970

Cullen Foundation establishes the Agnes Cullen Arnold Endowment Fund with a \$2 million gift to the museum. This gift honors the memory of Mrs. Isaac Arnold, Sr., a museum trustee of many years and daughter of Hugh Roy Cullen. It is the first endowment fund for the purchase of art works at the MFAH. Income from the principal is used by the museum to acquire paintings and other art works.

1970-71

Capital Campaign begins. Goal is to raise \$15 million for 1) the completion of Mies van der Rohe's design for expansion of the museum building, 2) the establishment of an accessions endowment fund, 3) additional funds for maintenance of the museum and Bayou Bend, and 4) additional funds for the museum school of art. The Brown Foundation pledges \$4 million toward the campaign in November 1970. These funds are used to construct Brown Pavilion. Over \$9 million of the \$15 million sought comes from the museum board of trustees, an unprecedented total in museum fundraising. The campaign is chaired by Benjamin Woodson and the campaign's steering committee includes Alice Pratt Brown, John Beck, S.I. Morris, and Edward Rotan. Donors of over \$100,000 include Mr. and Mrs. John Beck, Mr. and Mrs. George R. Brown, Mr. and Mrs. John de Menil, Mrs. William S. Farish, Alfred Glassell, Jr., Mrs. Harry C. Hanzsen, Mrs. William P. Hobby, Miss Ima Hogg, Mr. and Mrs. Theodore Law, Mr. and Mrs. Harris Masterson, and Mrs. Harry C. Wiess. The campaign enlists over 800 volunteers to work the various campaign divisions.

On February 23, 1972 a kick-off party is held to initiate the community division of the campaign. At the party a smoked lucite time capsule is filled with various objects and buried three weeks later at the entrance to the new wing, then under construction. Objects put in the Museum of Fine Arts, Houston time capsule include panty hose, a heart valve from Dr. Denton Cooley, a copy of TIME magazine with Clifford Irving on the cover, a Frito Bandito ring, a Nixon button, a Sears Roebuck catalog, neckties, a book of Dow-Jones quotations, a map of Houston, a vial of polluted water from Buffalo Bayou, a bottle of nose spray for allergies, and photos of objects the museum wanted to purchase that year but was unable to because of lack of funding. The time capsule is scheduled to be reopened on February 23, 2000.

1974 (January 14)

Brown Pavilion opens to the public. Very few changes were made to the wing as it had been designed originally in 1954 by Mies van der Rohe. Revisions include the addition of enclosed garden courts on the east and west wings, the elimination of an entrance canopy, and some modifications to storage and service areas. Groundbreaking ceremony takes place on 12/5/1971 with the museum's first director, James Chillman, participating. Architects for construction of Brown Pavilion are S.I. Morris Associates. On 12/10/1973 the Alice Pratt Brown Museum Fund "Brown Wing" is created by the Board of Trustees of Brown Foundation, Inc. The \$4 million endowment provides funds for the maintenance and care of Brown Pavilion.

Brown Pavilion more than doubled the museum's gallery space from 26,033 sq. ft. to 75,331 sq. ft., with total footage for the entire structure equaling 135,522 sq. ft. The Pavilion consists of three floors, the most striking of which is the main gallery on the upper level which measures 25,000 sq. ft. The gallery measures 300 feet long and 83 feet wide with a ceiling height of 20 feet and features a 270 foot stretch of window wall.

Brown Pavilion also includes galleries on the lower level on the east side of the structure. These galleries feature traditional painted plaster walls and green Italian Terrazzo floors and house the museum's collections of pre-Columbian art, American Indian art, and African and Oceanic art. The new Alvin Romansky gallery for prints and drawings also is located in this area of the museum. In addition to galleries and office space, the new structure includes an auditorium, a library, and a small restaurant.

The museum converts and renovates much of the older building during Brown Pavilion construction. The former Jones Lecture Hall is converted into the Masterson Decorative Arts Gallery through a gift from Harris and Carroll Masterson. Other spaces formerly used for staff office space are remodelled into storage areas and the staff is moved into the administrative office spaces in Brown Pavilion.

The museum engages in a week-long celebration of opening activities. The inaugural opening is attended by art patrons, collectors, businessmen, statesmen, dealers, historians, and artists. There are 300 invited guests from art centers in the US, Canada, and Europe who attend the inaugural opening on 1/14/74 along with museum members, trustees, and benefactors. Attending the inaugural opening and the public opening the following evening (1/15/74) are notables such as Frank Stanton, former president of CBS, who is the guest speaker at the public opening; Senator and Mrs. Lloyd Bentsen, Mr. and Mrs. Joseph Hirshhorn, Ima Hogg, Nina Cullinan, Lady Bird Johnson, Mr. and Mrs. James Johnson Sweeney, Mr. and Mrs. John Connally, Mr. and Mrs. George R. Brown (Alice Brown is part of the official ribbon-cutting ceremony along with mayor Roy Hofheinz), Lt. Governor and Mrs. William Hobby, Truman Capote, Irving Blum, Tibor de Nagy, John Marion (Sotheby's), Lawrence Rubin (Knoedler's, NY), Dirk Lohan, grandson of architect Mies van der Rohe; and museum directors Harry Parker (Dallas), Martin Friedman (Walker Art Center), and Tom Armstrong (Whitney Museum of American Art).

1973-74

Mr. and Mrs. John A. and Audrey Jones Beck establish the John A. and Audrey Jones Beck Fund. The purpose of the fund is to purchase works of art in the Impressionist field using the entire principal and/or the accumulated income as necessary. The Becks have absolute control over these funds during their lifetimes. The agreement undergoes revisions after John Beck's death in 1973—revisions dating from 1974, 1977, and 1987 by Audrey Beck. Mrs. Beck changes the name of this accessions fund to the Audrey Jones Beck Fund in 1987.

At the same time the Becks begin placing certain works of art from their private collection on long-term loan to the MFAH. They donate nine of these works in the Fall of 1974, and periodically add to the collection which is known as the John A. and Audrey Jones Beck Collection.

John A. Beck (1920-9/6/1973) was raised in Milwaukee and attended the University of Wisconsin. He married Audrey Jones in 1942. She is the granddaughter of Jesse H. Jones. John Beck worked in the heavy industrial equipment business for many years. He was a trustee of Houston Endowment, Inc., one of the state's largest charitable foundations.

- 1975** The museum receives accreditation from the American Association of Museums. The museum is reaccredited in 1986.
- 1975** The annual Beck Memorial Lecture and the annual Ruth Shartle Symposium are established.
- 1976** Brown Foundation announces a 10 year challenge grant for museum operations and acquisitions for 1/1/76-12/31/85. In November 1981 the Foundation extends its Matching Funds Program through 1995. The terms of the grant state that if funds, as defined, are raised annually, matching funds will be contributed subject to the limitations imposed under terms of the grant. From 1983 through the final year of the grant, the museum qualifies for matching funds up to a maximum of \$1,615,000 per year provided it raises \$1,330,000 per year in the designated categories.
- 1976** Museum receives the first in a series of donations from the Dayton-Hudson Foundation on behalf of the Target Stores, Inc. to begin the Target Collection of American Photography. First curator of photography is hired, Anne Tucker.
- 1978** A Capital Campaign is organized to raise \$10 million for a new museum school of art, land, renovations, and improvements at Bayou Bend, sculpture garden, and additional endowment funds. During 1980, the goal of the Campaign is increased to \$11.5 million to provide for additional costs for construction of the sculpture garden. During fiscal year 1985/86 the projects sponsored by the Capital Campaign are completed and remaining assets and liabilities are transferred to the Permanent Fund.
- 1979** (January 12) The Alfred C. Glassell, Jr. School of Art opens. The new building at 5101 Montrose is designed by Eugene Aubry of S.I. Morris Associates. Groundbreaking ceremonies take place on 10/23/77. Alfred Glassell donates funds from 1972-78 (as a part of his 1970 Capital Campaign contribution) for this building, and this is instrumental in launching a museum campaign to construct a school of art building.
- The new two-story structure contains 41,669 square feet, more than tripling the size of the existing school building. The building is made of 8" x 8" glass blocks with a solar gray reflective coating. The glass blocks form the outer walls of the classrooms, admitting natural light. Sheetrock inner walls are painted white, and the floors consist of exposed concrete, in keeping with the

functional design of the building. The school features a concourse covered with a 33-foot-high barrel vault ceiling. The concourse measures 38' at its widest point and contains 362 feet of wall space for exhibitions.

- 1979** Museum receives tax revenues from the city to help with operating costs—1% of the hotel/motel tax. Until this time the museum had received an annual cash donation from the City of Houston. We had been receiving this donation since 1924.
- 1979** The Museum Collectors group is formed with 85 members its first year. The monies collected by the club are used to purchase works of art for the museum's permanent collection.
- 1979** The Long American Art Endowment Fund is established with a \$100,000 gift from Mr. and Mrs. Meredith and Cornelia Long. The Longs have been serving alternate terms on the museum's board of trustees since the early 1970s. Income is to be used to purchase American Art accessions for the permanent collection. Cornelia Long is a descendant of Hugh Roy Cullen; Agnes Cullen Arnold was her aunt.
- 1979** The Jesse H. and Mary Gibbs Jones Exhibition Endowment is established with a \$500,000 gift from Houston Endowment, Inc. The foundation makes substantial additions to the principal over the following years. Accumulated income is to be used to help defray exhibition costs.
- 1981** The Museum of Fine Arts, Houston: A Guide to the Collection is published. Museum staff had been working periodically on the guide since the early 1970s, a Philippe de Montebello project initiated during his directorship of the museum.
- 1981** Hirsch Library Endowment is established with a gift from General Maurice and Winifred Hirsch. Income is to be used for the maintenance, repair, and embellishment of the present or subsequent premises of the museum library, and for the purchase of fixtures, furnishings, books, manuscripts, book illustrations, periodicals, appropriate art objects and any other uses pertinent to a museum library.

Maurice Hirsch (1890-8/5/1983) was widely admired as a lawyer, civic servant, philanthropist, and guiding spirit of the arts. He was a native of Houston, son of Mr. and Mrs. Jules Hirsch. He graduated from Central High School in 1906 (president of his class and valedictorian) and attended the University of Virginia where he earned bachelor's and master's degrees in 4 years. He then attended Harvard Law School, where he served as case editor

of the Harvard Law Review and received his degree in 1913. He took a Master of Laws degree from the University of Texas the following year and returned to Houston to found his own law firm, Hirsch, Westheimer, Block & Wilk. He practiced law in this city since that time, with brief interruptions during WW I and WW II.

In 1942 Hirsch was called to Washington D.C. to work in the War Department's renegotiation effort created to eliminate excessive profits from war-related work without damaging incentives in the private sector. By 1944 Hirsch had become chairman of the Joint Renegotiation Board. The Board is credited with having saved the federal government in excess of \$11 billion over the course of the war. Hirsch was promoted from Colonel to Brigadier General in 1946 and awarded the Distinguished Service Medal.

In 1947 Hirsch married Winifred Busby of Washington and New York, daughter of Mrs. Robert Wesley Busby of Murfreesboro, Arkansas. The Hirsches returned to Houston where the General resumed his law practice. The couple began a life together organized around mutual interests: devotion to the arts, philanthropy, and voracious travel. When the General died in 1983, the Hirsches were making their 27th world trip.

The Hirsches began taking an active interest in the museum in the 1950s. The General sat on various committees and Mrs. Hirsch became active in the museum's volunteer group and organized its "Art Cart" program. General Hirsch was made a museum trustee in 1960 and voted a lifetime trustee in 1976. He served as President of the Houston Symphony Society from 1956-70.

- 1983** Museum hires a curator to write a book on the museum's collection of Renaissance Art. The ensuing research is the first extensive analysis of these objects conducted at the museum.
- 1983** Wortham Endowment Fund established with a gift from Gus and Lyndall Wortham. The purpose of the fund is to create the Gus and Lyndall Wortham Curatorial chair. Income from the principal is to be used to pay for the curator's salary and related expenses. Anne Tucker is appointed the first Wortham Curator in May 1984.
- 1984** Museum hires new curators in 20th Century Art, and 18th and 19th Century European Painting and Sculpture. In 1986 the museum adds a curator of Pre-Columbian and Tribal art.
- 1984** Alice Pratt Brown passes away. Her estate bequests \$4 million to the museum to create the Alice Pratt Brown Endowment Fund for Accessions.
- 1985 (June-July)** The museum acquires land bordering on Main and Bissonnet/Binz on which a new museum wing will be built.

1985 (September 17) The museum opens a new installation of its permanent collection of European art in the upper level of Brown Pavilion. The project involves 18 months of work in design, construction, conservation, analysis, and installation. The reinstallation includes over 400 art works which are arranged chronologically in approximately 22,000 square feet—the entire span of Brown Pavilion’s upper gallery. Project coordinator is Celeste Adams. The Designgroup of New York acted as consultant for the installation’s design. Donors to the reinstallation effort include Brown Foundation, Inc., Mr. and Mrs. Theodore Law, Mr. and Mrs. Meredith J. Long, Mr. and Mrs. Alfred C. Glassell, Jr., Mr. William James Hill, Mrs. Wesley West, and Mr. and Mrs. Wallace S. Wilson.

1986 (February 1) Effective this date the museum charges admission of \$2.00 to adults and \$1.00 to senior citizens and college students, and children under 18 and members free. Thursdays are free from 10 am to 9 pm due to a grant from Shell Companies Foundation.

1986 (April 5) The Lillie and Hugh Roy Cullen Sculpture Garden opens with an opening day crowd in excess of 6,500. The garden is designed by Isamu Noguchi, one of America’s foremost artists. The garden measures 43,560 square feet and is situated between the museum and the Glassell School of Art, creating a dramatic link between the two structures. The facility is comprised of concrete walls of varying heights and curving islands of grass and trees, which are interspersed with walking paths of red carnelian granite. The garden is designed to hold as many as 30 works of art, including loan pieces and special traveling exhibitions.

Isamu Noguchi was commissioned to create the garden in 1978. Alice Pratt Brown was a long-time advocate of the garden concept—the Browns had donated the funds to purchase the land on which it is located in 1968. Her visit in the 1970s to Noguchi’s Billy Rose Garden in Jerusalem was a great influence on the selection of Noguchi for Houston’s garden. Alterations to his original design were made in 1983 and ground broken in early 1985.

Noguchi (1904-1989) was born in California of mixed Japanese and American parentage. His education included early schooling in Japan, fine arts study in New York, and 3 years of pre-med work at Columbia. He began his career in the early 1930s and is known first and foremost for his sculpture work. Collaborating architects for the Sculpture Garden is the firm Fuller & Sadao of New York.

The garden costs approximately \$3.2 million to build. The facility represents a partnership between the museum and the City of Houston and is made possible by generous contributions from The Cullen Foundation, The Brown Foundation, Inc., Antonette and Isaac Arnold, Jr., The River Oaks Garden Club, William James Hill, Mr. and Mrs. Meredith J. Long, Mr. and Mrs. Theodore N. Law, Mr. Douglas B. Marshall, Mr. and Mrs. M.S. Stude, and The Garden Club of Houston.

Hugh Roy Cullen (7/3/1881-1957), well known oil operator and philanthropist, was born in Denton County, Texas. At the age of 17 he entered the cotton business and acquired a seat on the Houston Cotton Exchange. Cullen married his wife, Lillie, on 12/29/1903. They had five children. He continued in cotton and real estate until 1917, when he became an independent oil operator. His associates included Humble Oil and Refining and Gulf Refining Co. In 1932 Cullen founded and served as president of Quintana Petroleum Co. which subsequently became the Quintana Petroleum Corporation. He served as president of the corporation until his death.

Cullen gave generously to civic and cultural organizations. The University of Houston received \$35 million. Other recipients of \$1 million gifts include 4 Houston hospitals: Memorial, Hermann, Methodist, and Episcopal. The museum received a \$2 million gift in 1970 to establish the Agnes Cullen Arnold Accessions Endowment Fund from the Cullen Foundation, established in 1947.

- 1986** Annual Lorenzini Lecture established.

- 1986** Museum publishes the second edition of the John A. and Audrey Jones Beck Collection catalogue. Mrs. Beck compiles the catalogue with staff assistance. The publication wins a design award from the AAM.

- 1986** Costume Institute is founded by a core of 51 contributors known as the Founders. Funds from the Founders enable the museum to purchase a core collection of costumes dating 1912-1970. The Institute's membership support group is known as the Colleagues.

- 1986** (September) NEA awards the museum a challenge grant of \$500,000 to complete payment on the Mecom land purchased in 1985. The award is a 3-to-1 matching grant with the museum obligated to raise \$1.5 million to receive the award. The trustees raise the necessary funds in 3 months, under the direction of Mrs. Theodore Law.

- 1987** The Hirsch Library is selected for special membership in the Research Libraries Group, allowing it to participate with other art libraries in the Research Libraries Information Network (RLIN). The Hirsch Library is one of only two art repositories in the entire southwestern US asked to join this important network. Mrs. Winifred Hirsch provided the funds necessary to join the data network and purchase computer equipment.

- 1988** MFAH ranks 9th nationally in size of membership and 10th in attendance.

- 1988** (Fall) A complete conservation survey of Bayou Bend was begun, funded by grants from the Getty Foundation, the NEA, and the Texas Commission on the Arts.

- 1988** (November) The MFAH is awarded a \$35,000 grant from the William Randolph Hearst Foundation to establish an endowment for educational outreach programs.
- 1989** (April) MFAH kicks off a \$5 million capital campaign for the renovation, preservation, and conservation of Bayou Bend. The capital campaign, entitled “In Trust for the Future,” is the first in Bayou Bend’s history. Through advance gifts the executive committee has raised \$2.3 million toward the goal, including a \$1 million grant from Houston Endowment, Inc.
- 1989** (May) The museum purchases a 74,624 square foot tract, the city block bounded by Fannin, San Jacinto, Binz and Ewing. Funds for the purchase, approximately \$3.25 million, are a gift of Theodore N. and Caroline Wiess Law. The tract, to be used for future expansion, currently is occupied by a six-story office building and parking lot.
- Theodore Newton Law (12/3/1910-9/29/1989) was born in Pennsylvania. He moved to Tulsa, Oklahoma in 1935, where he founded Falcon Seaboard Drilling Company. He and the company’s headquarters moved to Houston in 1960. He and his wife Caroline donated Pablo Picasso’s Two Women in Front of A Window (1927) to the museum in 1964.
- Caroline Wiess Law, daughter of Harry and Olga Wiess, was elected a life trustee of the MFAH in 1984. Her family has played a leading role in the growth of the museum, with her parents contributing to the original museum building fund. Her sisters Margaret Wiess Elkins and the late Elizabeth Wiess Smith continued the family tradition of museum support.
- 1989** (September) The main building is closed for repairs to the roof and windows, to install a new cooling system, to renovate work and storage facilities, and expand space for the design and production shops. The \$1 million cost is partially funded by a \$350,000 grant from the Wortham Foundation.
- 1989** (October) The Museum District is officially recognized by the City of Houston.
- 1989** (November) Museum publishes A Permanent Legacy, the first full-color book featuring highlights of the museum’s collection.
- 1989** (December) The NEA awards a \$250,000 challenge grant for an MFA pilot program called “Learning Through Art,” a four-year project with the Clear Creek Independent School District. The grant must be matched by \$750,000 in private contributions.
- 1990** (January) MFA chooses Denise Scott Brown of Venturi, Rauch and Scott Brown as master planner of the museum’s 12-acre campus.

- 1990** (March) Museum establishes a Minority Internship Program to attract minorities to museum professions.
- 1990** (July) The Museum of Fine Arts, Houston and Bayou Bend are sites of the official dinner and the official working dinner for delegation heads at the 1990 Economic Summit of Industrialized Nations.
- 1990** The architectural firm of Venturi, Scott Brown and Associates complete a master plan to guide the future expansion of the museum. The plan calls for the construction of several buildings over the next ten years as part of a clearly defined and beautifully articulated museum campus.
- 1991** (January) Barry Walker is named the first curator of prints and drawings at the MFAH. The Print and Drawing Curator Fund goal of \$200,000 was raised by Dr. Ira Jackson and Dr. Marjorie Horning.
- 1991** (February) Carlos Jimenez Design Studio is chosen to develop plans for a new building for administrative offices and the Junior School of the Glassell School of Art on Montrose Boulevard, across from the Glassell School of Art. The new building will have 40,000 square feet, with 2/3 devoted to administration and 1/3 to classrooms.
- 1991** (May) A record 730,000 visited the MFAH during fiscal 1991, with over 29,000 members, making the museum sixth or seventh in the nation in terms of attendance.
- 1991** (June 2) Bayou Bend closes for a two-year renovation, including: window and plaster repair; addition of a new roof; painting, plumbing and electrical improvements; new lighting, climate and security systems; upgrading of the drainage system; and conservation and refurbishing of the collection's upholstery, floor and window coverings.
- 1991** (June) A major collection of over 950 contemporary photographs is donated by Allan Chasanoff. The collection was assembled over a 12-year period by the former businessman and photographer, who resides in New York City.
- 1991** (September 22) Bayou Bend Museum of Americana at Tenneco opens. During the renovation of Bayou Bend, the collection is on view at the Tenneco Building at 1010 Milam. The 21,000 square-foot exhibition space is provided by Tenneco, Inc.
- 1991** (November) Harris and Carroll Sterling Masterson give their home, Rienzi, to be used as a decorative arts museum. The Mastersons previously donated collections of English porcelain to the MFAH, and the house is to be used as the museum's center for European decorative arts, a counterpoint to the American focus of neighboring Bayou Bend. Rienzi, named after Mr. Masterson's maternal grandfather, Rienzi Melville Johnson, is a 4.3 acre parcel sold to the Mastersons in 1952 by Miss Ima Hogg.

- 1991** (December) The Museum opened an off-site, 41,000-square-foot, conservation and storage facility which it acquired and renovated using 1987 capital campaign funds.
- 1992** (April) After a two-year international search, Rafael Moneo is chosen to design a major new building for the Museum. Plans are announced that the new building will add 125,000-150,000 square feet at a cost of \$40 to \$50 million. It will allow the museum to permanently display its collections of photography, twentieth-century art, American art, Houston and Texas art, prints and drawings, textiles and costume, decorative arts, and sculpture. Less than 10% of the permanent collection is now on view.
- Rafael Moneo is an internationally renowned architect currently based in Madrid, Spain. Born in 1937, he received a doctorate in architecture in 1963 and was a fellow at the Spanish Academy in Rome from 1963 to 1965. From 1985 to 1990 he served as chairman of the architecture department of the Harvard University School of Design. His work includes designs for the National Museum of Roman Art, Merida, Spain (1984), the Miró Museum and Gardens, Palma de Mallorca, Spain (1991), the Thyssen-Bornemisza Collection Museum in Madrid (1992) and was commissioned to design the Museum of Modern Art in Stockholm, Sweden and the Davis Art Museum at Wellesley College, Massachusetts. He is the recipient of the 1996 Prizker Architecture Prize.
- 1993** (January) The Lila Wallace-Reader's Digest Fund makes a \$1.5 million grant to the museum to encourage culturally diverse communities to become more actively involved in the museum. The five-year grant is to be used to target three neighborhoods near the museum whose residents are Hispanic Americans, African-Americans, and European-Americans.
- 1993** (September) Bayou Bend reopens after renovation.
- 1993** The African American Art Advisory Association (Five-A) is formed by community members interested in expanding the museum's African-American permanent collection and in educating the community about African-American art. It also promotes and supports local artists by providing an opportunity for them to showcase their works to a larger audience. Dues are used to purchase art for the museum's collection.
- 1994** (Mar. 17) The new administrative and Junior School building on Montrose Boulevard is dedicated.
- 1994** (Nov. 17) The Museum receives a major gift of photography, the 150 works in Songs of My People, a landmark collection of contemporary photographs documenting the national experiences of African-Americans and their contributions to American culture. The gifts were made by New African Visions, Inc., Time

Warner Inc., and Warner Cable of Houston. Also included in the gift are an extensive archive containing contact prints, work photographs, video tapes, press clippings, and correspondence.

- 1995** (January) The MFA is selected to participate in a national pilot project to address the use of computer-generated art images. The two-year initiative, known as the Museum Educational Site Licensing Project (MESLP), was organized by the Getty Art History Information Program (AHIP) and MUSE Educational Media. It is designed to develop methods and guidelines for the academic use of digitized museum images at colleges and universities and continues through June 1997. The pilot project will enable museum and educational communities to develop common solutions to problems that currently inhibit the use of computer-based tools for the study of art and culture. Participating institutions will resolve issues of ownership, copyright, credit lines, image quality, and resolution level, among other topics. The venture will also demonstrate the value of digital media in the study of art and culture.
- 1995** (February) The Glassell School of Art and The Fundación Antorchas inaugurate an exchange of residents between Glassell's Core Residency Program and Taller de Barracas, a similar residency program in Buenos Aires, Argentina. The International Core Exchange is a two-year exchange program.
- 1995** Houston City Council awards a \$429,500 Community Development Block Grant to the museum to build a photography laboratory, a 100-seat auditorium and a slide library at the Glassell School of Art. An additional \$500,000 of museum funds are to be used for the construction.
- 1995** (May) Plan for the new gallery building designed by Rafael Moneo is unveiled. The building will be named the Audrey Jones Beck Building after the native Houstonian, philanthropist, and museum patron. Increased from the originally planned space, the new 185,000-square-foot building will more than double the museum's exhibition and program space, raising the museum's rank among art museums in square footage of exhibition space to seventh in the nation—up from thirtieth.
- 1996** (April) The MFA announces a \$100 million capital campaign for construction and an operating endowment for the new Audrey Jones Beck Building. According to the AAMD, the fundraising goal for the building is the largest ever for an art museum expansion project outside of New York City. The goal is raised to \$115 million in 1997.
- 1996** (September) Mr. and Mrs. Joe Jamail give \$3 million to \$100 million capital campaign, raising the total raised to \$75 million. The Upper Atrium Sculpture Court in the new Beck Building will be dedicated to "Lee Hage Jamail."

- 1996** (October) The museum establishes a Conservation Department with Wynne Phelan as the first Conservation Director. The new department will be responsible for all conservation issues for the museum, including Bayou Bend, Rienzi, and the Glassell School.
- 1996** (November) MFAH publishes *Italian Paintings XIV-XVI Centuries* in *The Museum of Fine Arts, Houston*, the first catalogue covering the collection's Renaissance masters. Written by Carolyn Wilson after 15 years of research, it won the Vasari Award and the 1997 Roland H. Baiton Book Prize for Art History.
- 1997** (January 30) The groundbreaking ceremony for the Audrey Jones Beck Building is held.
- 1997** (September) Glassell School of Art and the University of St. Thomas announce a collaborative effort to offer course credit for students enrolled at the university.
- 1997** (December) Alfred Glassell, Jr. transfers ownership of the Glassell Collection of African Gold to the museum. The collection has been on long-term loan since 1990.
- 1998** (June 10) The board of trustees dedicate the museum building at 1001 Bissonnet in honor of Caroline Wiess Law. The Caroline Wiess Law Building honors her many contributions to the museum, including major support of the current capital campaign and a generous challenge grant for the 1998 annual fund drive.
- 1998** (December) Audrey Jones Beck gives the remainder of her collection to the museum. The gift of 47 paintings include many which were on long-term loan to the museum for many years.
- 1999** (May 1) The Rienzi Collection opens to the public. The house was a gift of Harris and Carroll Masterson in 1991. Their collection of porcelain, paintings, furniture, and sculpture was deeded to the museum in April 1997.
- 2000** (March 25) Public opening of Audrey Jones Beck building.
- 2000** (October) The MFAH and the State Pushkin Museum of Fine Arts in Moscow announce a long-term alliance, which involves major exhibitions, loans of art and joint scholarship. The MFAH will translate and publish the Pushkin's collection catalogs in English.
- 2001** (May 15) The newly renovated Hirsch Library, the art history research center reopens to the public. The library closed in September 2000 for a \$1.5 million expansion project that more than doubled its size to 8,389 square feet and allowed it to upgrade its services. The two-level facility offers a broad range of art books and related materials, and is one of the few non-university

affiliated art libraries in the country open to the public. The expansion was undertaken with the assistance of Kendall/Heaton Associates, Inc., architects; Burns Delatte & McCoy, Inc., MEP, and W.S. Bellows Construction Corp., contractors. Brand+Allen Architects designed the furniture for the reading room and office spaces.