

THE MUSEUM OF MODERN ART  
11 WEST 53RD STREET, NEW YORK

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FOR RELEASE Saturday afternoon or  
Sunday morning, September 8 or 9,  
1934

The Museum of Modern Art, 11 West 53 Street, announces an Exhibition on "The Making of a Museum Publication" to open to the public Tuesday, September 11, at 2:00 P. M. The Publications Department of the Museum will display in the Architecture Room the entire process, step by step, involved in the production of its publications, from authors' copy to finished book. The Museum's latest publication, The Lillie P. Bliss Collection, 1934, just off the press, will serve as the model. The original manuscript of this book, photographs of the type-setting machines, a die case from which the type was cast, a galley of actual type, galley proofs, page proofs with authors' corrections, a form locked up for press, a 16-page press sheet, and a photograph of a cylinder press will illustrate one series of operations. The engraving process will be shown by a display of one of the original photographs, a negative of the photograph that has been exposed through an engraver's screen which contains 150 lines per inch, a print from the negative on sensitized copper, a few unfinished copper plates showing the intermediate steps of etching, and a finished printing plate. Through a magnifying glass the varying size of the dots on this plate which determine the light or shade of the printed illustration may be seen.

A set of sheets folded into signatures, a photograph of the folding machine, the inside signatures sewed, a photograph of the sewing machine, and a photograph of the cutting machine will show the binding process. The finished product will be illustrated not only by the newly published The Lillie P. Bliss Collection, 1934, but in the Museum's previous publications, 27 in number, 4 of which are out of print. These publications form a concise library of modern art, containing material not readily available elsewhere. The majority of them have been edited and largely written by Alfred H. Barr, Jr., Director of The Museum of Modern Art. In commenting on them in a lecture not long ago, Professor Paul J. Sachs of Harvard University said that they "are the best appraisal of modern art in English thus far produced by any American."

The publication, The Lillie P. Bliss Collection, 1934 is the

story of how one of the great collections of modern art was assembled. Its most important section is composed of twenty-six works by Cézanne, which illustrate the development of the artist with remarkable completeness. This is the subject of a special article in the book by Jerome Klein. In addition to Mr. Klein's article, the book contains an introduction by A. Conger Goodyear, President of the Museum, a survey of the Collection by Mr. Barr, and a short biography of each artist represented. A feature of great interest and value is the minutely detailed history of every painting, drawing or other work in the Collection. Not only are the circumstances under which the painting was made described, wherever possible, but its progress is traced from the artist, through the hands of one or many purchasers, to its final place in the Collection. Bibliographies of each work are also given.

Months of scholarly research have been spent in the preparation of The Lillie P. Bliss Collection, 1934, as a tribute to the late Miss Bliss. She left her Collection to The Museum of Modern Art as a provisional bequest, the terms of which were fulfilled by the Museum last Spring when it raised an endowment fund of over \$600,000. Miss Bliss was one of the founders of the Museum in 1929, and its first Vice-President. Her attitude toward modern art and modern artists is best illustrated by the following letter which she wrote to a member of the National Academy:

"We are not so far apart as you seem to think in our ideas on art for I yield to no one in my love, reverence and admiration for the beautiful things which have already been created in painting, sculpture and music. But you are an artist, absorbed in your own production, with scant leisure and inclination to examine patiently and judge fairly the work of the hosts of revolutionists, innovators and modernists in this widespread movement thro' the whole domain of art or to discriminate between what is false and bad and what is, sometimes crude, perhaps, but full of power and promise for the enrichment of the art which the majority of them serve with a devotion as pure and honest as your own. There are not yet many great men among them, but great men are scarce---even among academicians.

"The truth is you older men seem intolerant and supercilious, a state of mind incomprehensible to a philosopher who looks on and enjoys watching for and finding the new man in music, painting and literature who have something to say worth saying and claim for themselves only the freedom

