

Crown Point Press
Newsletter
Fall 2018

Overview

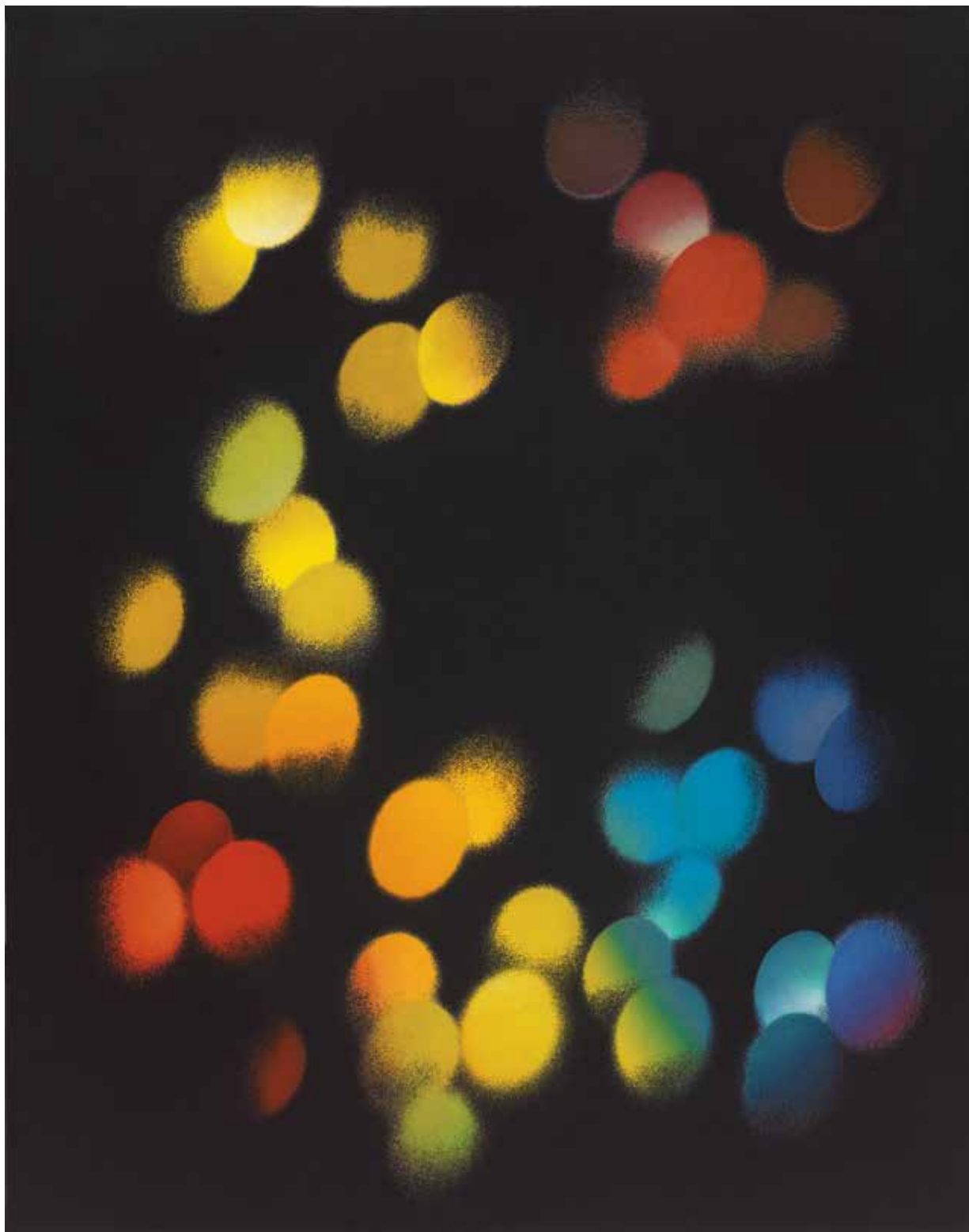
DARREN ALMOND



Amalfi Sketchbook, 2018. A portfolio of four photogravures on gampi paper chine collé. Each image measures 12½-x-10-inches on a 23-x-15-inch sheet in an edition of 20. All images printed by Courtney Sennish. Visit crownpoint.com for prices and information.

*I**II**III**IV*

Refractive Index I-IV, 2018. A series of four color aquatints. Each image measures 13-x-10¾-inches on a 18¾-x-16-inch sheet and is printed in an edition of 25.



V

Refractive Index V, 2018. Color aquatint. 25¾-x-21¼-inch image on 34-x-29-inch sheet, edition 25.

*I**II**III**IV*

Foci I-IV, 2018. A series of four color aquatints. *Foci I, II, and III* measure 15 $\frac{3}{4}$ -x-13 $\frac{3}{4}$ -inches on a 21 $\frac{1}{4}$ -x-19-inch sheet. *Foci IV* measures 13 $\frac{3}{4}$ -x-15 $\frac{3}{4}$ -inch image on 19 $\frac{1}{4}$ -x-21-inch sheet. Each image is printed in an edition of 15.



Darren Almond in the Crown Point studio, 2018.

British artist Darren Almond flew from London to San Francisco this year to spend two weeks at Crown Point Press creating the etchings illustrated in this newsletter. Courtney Sennish is the printer in charge, backed-up by Emily York and Sam Carr-Prindle.

Almond's first project at Crown Point, published in 2010, contains five black and white photogravures titled *Civil Dawn*, and four larger works in color, titled *Fullmoon*, also photogravures. Now, in 2018, we have a portfolio of four black-and-white photogravures, titled *Amalfi Sketchbook*, and nine abstract, colorful, images (*Refractive Index I-V* and *Foci I-IV*) that don't use photography but are created in much the same way.

All Almond's works made at Crown Point, including the photo images, are aquatint-based. To use this printing process, the printers begin by grinding rosin chunks into powder. Then they dust the powder onto copper plates, heat the plates to make the powder stay in place, and finally use acid to bite the texture deeply into them. At Crown Point, we use aquatint in nearly all the tonal images we print, photographic or not.

Aquatint not only supplies the ink-holding texture for the photographs in the *Amalfi Sketchbook*, it also creates the glowing colors and deep rich blacks in the *Refractive Index* and *Foci* series, shown on the inner pages of this newsletter. Ink comes not from the surface of a plate, but from depths within it. This type of printing, called intaglio, is unique in the way it embeds ink into the paper.



Master printer Courtney Sennish with Darren Almond.

Now that we've thought about how these prints are made, the next step, surely, is to think about what they mean. Since titles are generally a clue to an artist's thinking about particular works, I consulted a dictionary for the words *index* and *refractive*. An index is an organized list, as you find at the end of a book. For *refractive* the first dictionary description uses the example of a light ray "passing from one medium (as air) into another (as glass) in which its velocity is different." *Refraction* can also mean "the change in the apparent position of a celestial body due to bending of the light rays emanating from it as they pass through the atmosphere" (*Webster's*). So, it is reasonable (as well as rewarding) to look at these beautiful, glowing, energetic balls as standing in for cosmic forces.

The dashes (*Foci I-IV*) seem to me to have appeared in four views of a night sky at its darkest moment, with no sign of stars or moon. They are darting across the sky—or (an alternative thought) across the void.

—Kathan Brown

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In the Crown Point Gallery

Darren Almond: *The Light of Time*

September - November 2018

In New York

The International Fine Print Dealers Association Print Fair

Jacob Javits Center, Booth #104

October 25-28

FROM THE CROWN POINT BOOKSTORE

Browse in our gallery bookstore or online for artist catalogs, books about art, and our Magical Secrets series on etching techniques. We also sell printmaking supplies, one-of-a-kind handmade sketchbooks, and iPad covers.



*Darren Almond
Carl Blechen
Landscapten/Landscapes*

In 1828 Carl Blechen (1798–1840) made hundreds of drawings during a trip to Italy. In 2014 Almond followed Blechen's footsteps over the same alpine passes. He photographed night landscapes and also took daytime shots directly inspired by Blechen's earlier works. This book contains beautiful reproductions of work by both artists. Published by Galerie Max Hetzler, 2015. \$60



John Chiara: California

The *New York Times* magazine, July 15, 2018, featured eight pages of photographs of the Pacific coast by John Chiara. Chiara creates his own cameras and chemical processes in order to make photographs using the direct exposure of light onto photographic paper. This book includes many of the surreal and dramatic landscape and architectural images for which the artist has become known. Essay by Virginia Heckert. Published by Aperture, 2017. *Special price* \$45.