

# Overview

## Dear Friends,

1987 is Crown Point Press' 25th anniversary year; since landmark birthdays encourage self analysis, I've been doing a bit of that lately. In a recent staff meeting I was comparing this past year to 1980; that was the first year we made a profit (we went to Ponape to celebrate). Our sales have tripled since then (so has our staff), but that year we tried to produce almost as many projects with fewer printers. Editioning was running six months behind and 1981 production was cut short because we spent half of it catching up. "I remember 1980," a printer said in the meeting, "We were all exhausted. Things are so much better managed now."

And it's true. Somewhere along the way I started managing, consciously managing as an interest and a challenge. I schedule 11 or 12 artists to work in our San Francisco studio in a year, one at a time, two weeks each, and 3 or 4 two week projects in Japan; although I don't print anymore, I'm always around during projects. We have 6 full time printers at Crown Point, and two former employees, now with their own shops, whom I call on occasionally to work with us in San Francisco, then take the plates home to edition. I schedule all of these people's time, plus that of our Japanese printer (and the carver and the coordinator-translator) to fit in with our artists' wishes about when they work and what and how much they do. Edition sizes, which I decide, are my wild card.

I try very hard, and mostly I succeed in this, to have only the printers who worked with an artist edition the work. And lately I've set myself another goal (not always met) that the printers should edition the work immediately after the artist leaves and should continue editioning until finished, not break in the middle for another project. This is for efficiency and continuity in production; it also helps our sales staff to know, and let you know, when work will be ready.

Now that we have two galleries (we had none in 1980), our sales staff is up to five, with an Assistant Director, a Regis-



Al Held (*far right*) working in the studio with printers Mark Callen, Lawrence Hamlin and Renée Bott.

trar, a Bookkeeper and a Shipping and Facilities Manager bringing the support staff to 8. The printing staff is also 8 (including Japan). So we are 16 people, besides me (I'm in the middle between support and printing). Averaging things out, we could say that for each two weeks an artist works, a printer works half a year, a support person works half a year and I work a little over 3 weeks.

We don't have (or need) a lot of equipment, because we work traditionally and we don't do many different things (just etching and the Japanese woodblocks). We work with artists of many styles, and we try to make the process suit them and the way they normally approach their work, so we have made some innovations as we've needed to, though we haven't ever set out to be innovative. Our main strength is that we have a lot of skilled people, all of whom work hard and care a lot about the work.

When an artist works with us in San

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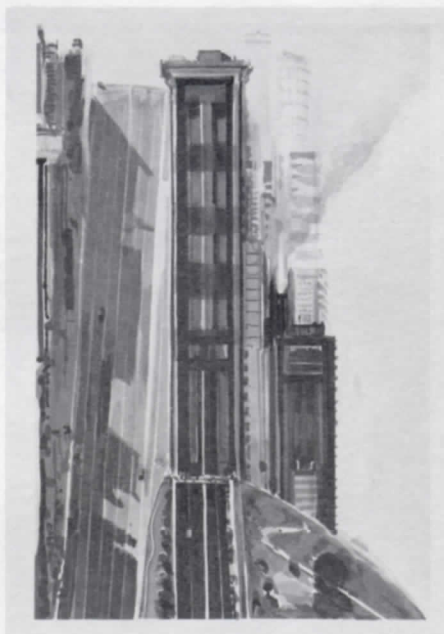
A view down the hall into the studio.



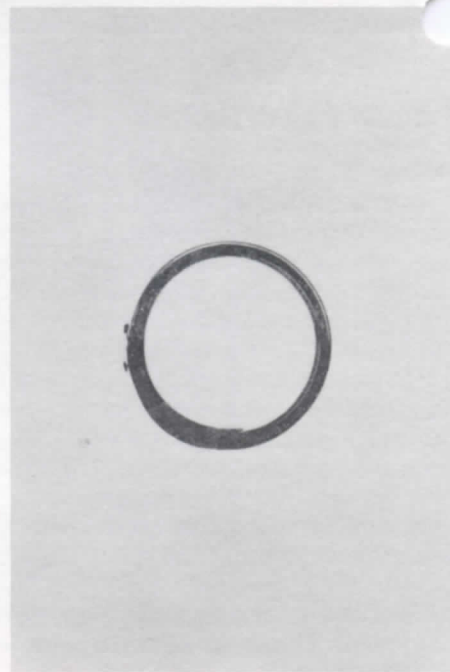
## New Editions

As you can see from this sampling of recently published prints, we have been very busy since we moved to San Francisco last September. Tom Holland, Shoichi Ida, Al Held, and Tom Marioni have worked with us before, but this was Robert Hudson's first project with Crown Point. Likewise in the woodblock program, Pat Steir and Wayne Thiebaud have worked with printer Tadashi Toda before, and their prints illustrated here represent their second experience in printmaking in the Japanese tradition. Sol LeWitt and Chuck Close have both worked with us in making etchings, but these are their first woodblock prints with us. We look forward to an exciting year, with many new projects in etching and woodblock printing, and hope you'll visit us in our New York and San Francisco galleries.

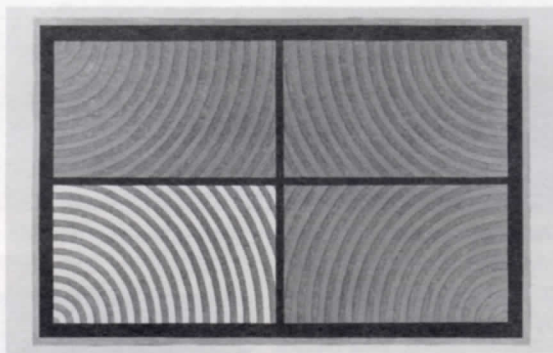
*Please inquire about prices and availability.*



Wayne Thiebaud, *Hill Street*, 1987.  
Woodblock print, 30 × 20 inches, edition 200.



Tom Marioni, *Feather Circle*, 1986. Color  
aquatint etching, 44 × 30 1/2 inches, edition 20.



Sol LeWitt, *Arcs from Four Corners*, 1986. Woodblock  
print with 12 blocks and 5 colors, 21 × 32 1/2 inches,  
edition 200.



Chuck Close, *Leslie*, 1986. Woodblock print with  
51 blocks and 19 colors, 30 × 25 inches, edition 150.



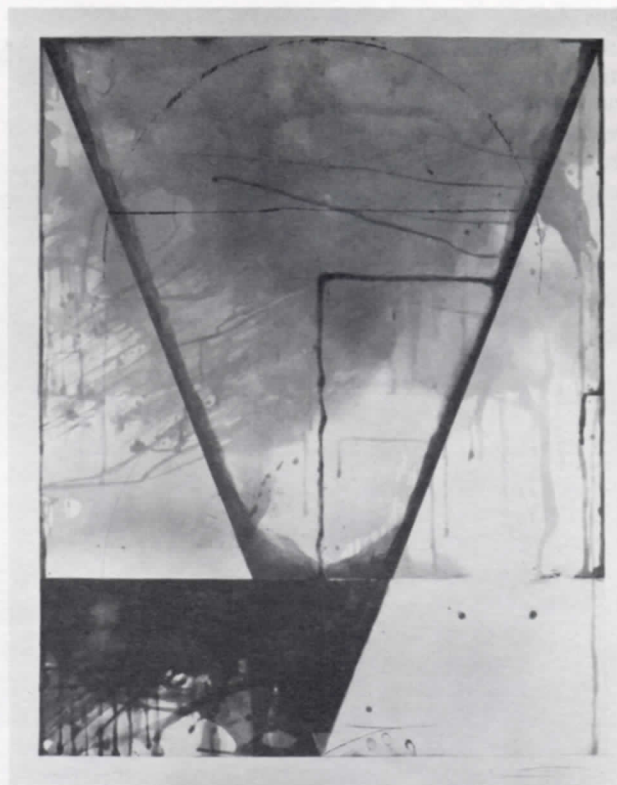
Robert Hudson, *River*, 1986. Soapground etching with aquatint,  
52 × 41 1/2 inches, edition 35.



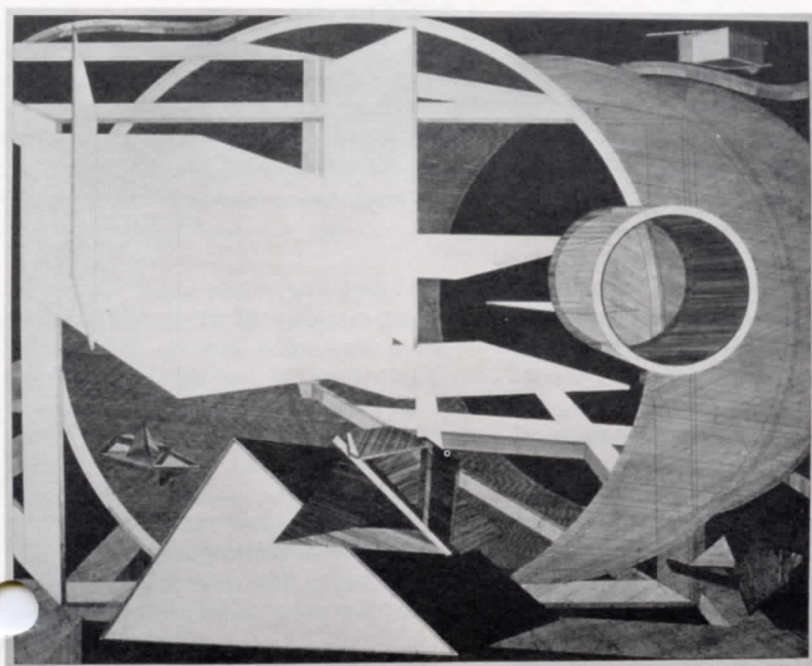
Pat Steir, *Sunflower*, 1986. Woodblock print with 26 blocks and 16 colors, 26 3/4 x 39 3/4 inches, edition 100.



Tom Holland, *Pont*, 1986. Color etching with aquatint, softground and drypoint, 33 x 47 inches, edition 38.



Shoichi Ida, *Between Vertical and Horizon-Descended Triangle-Triangle*, 1987. Color etching with spitbite aquatint, softground, and drypoint, 50 x 42 inches, edition 40.



Al Held, *Straits of Magellan*, 1986. Hardground etching, 41 1/2 x 51 1/2 inches, edition 50.

## New Books

We also have added two new books to our book program. The Tate Gallery has published a beautiful catalog of Sol LeWitt's prints in conjunction with their survey show in 1986. The essay by Jeremy Lewison is a very thorough examination of the role of printmaking in LeWitt's work. Our woodblock print, *Arcs from Four Corners*, is featured on the cover. The price is \$11.95.

*Pat Steir Paintings* is another book we are very excited about. The reproductions are excellent, as in most books published by Harry N. Abrams, and the introductory essay and interview by Carter Ratcliff is informative and interesting. The price is \$14.95.

Books are available at both gallery locations, or by mail from the San Francisco gallery. We'd also be happy to send you a list of all the books we carry.



## Friends...

(continued from page 1)

Francisco he or she works with two, three, sometimes four printers and this keeps the work moving along; a lot can be accomplished in two weeks and it is a focused time for the artist, not fragmented as printmaking can so easily be because of the time the process takes. I'm happiest when artists get ideas in their work with us that they can use in their other work; this often happens—not because we give them the ideas but because they discover them in working with an unfamiliar medium and in the intensity of the overall experience.

Since we stopped printing for other publishers in 1977, Crown Point Press has published 44 different artists. Each year we work with one or two artists new to us, often new to printmaking.

A question often asked me is how I choose artists, and I still don't have a clear answer. Usually I've seen a show and felt an excitement about it—not necessarily loving the work, sometimes not even liking it, but knowing there's something there I can learn, that intimacy will not be disappointing. I take seriously recommendations from my co-workers, especially Karen McCready, and from others in the field, especially artists. And I like to meet (casually) the person I'm considering, in order to find out if it's someone we want to be with for a couple of weeks and to give the artist a chance to make the same kind of judgment about me. If an artist I'm interested in turns out also to be interested in us, I'm honored and pleased and excited about the probability of a long and fruitful relationship.



The gallery and office areas before construction.

I've already mentioned 1980 as a landmark year for Crown Point Press. An earlier one, after 1962 when we began, was 1971 when Bob Feldman of Parasol Press began sending New York artists to work with us in California. In the next year, 1972, we moved out of my basement to the studio in Oakland which we kept until we moved last summer to San Francisco. Probably the most crucial year was ten years ago, 1977, when we started seriously publishing for ourselves. And 1982 was important; that's when we started the Japan program, and when Karen McCready, our Sales Director, joined our staff. We opened our New York Gallery in 1984. And now, here's 1987 and a new studio and gallery in San



The gallery at 871 Folsom Street.

Francisco! One foot in front of the other, I always say. Thanks to all of you—staff, artists, clients, supporters—for making it possible.

Very best regards,

*Kathan Brown*

Kathan Brown  
Director, Crown Point Press

## Overview

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