

# Overview

## Dear Friends

Crown Point's New York Gallery, at 568 Broadway, will be permanently closed October 15, after the current exhibition: "Crown Point Press, New York: 10 Years." Karen McCready plans to work independently in a new location in New York, and will be the East Coast Representative of Crown Point Press, as well as dealing with secondary market and other material. Our San Francisco gallery, with Valerie Wade as director, remains the same.

Crown Point Press, which I founded in 1962, is now in its fourth decade, and our history has been defined by our staff members and by the buildings that have contained us. Within the decade just past, 1984-1994, Crown Point moved from Oakland to San Francisco, and the San Francisco earthquake caused another move to our present building at 657 Howard Street. But a large part of our history during that decade surely is the New York Gallery and Karen McCready's direction, not only of it but, overall, of the approach and philosophy of our sales program. Karen began working with me in 1982 when she left Pace Editions, where she was director. At the time, Pace Editions and Castelli Graphics, both associated with powerful painting galleries, were the main places to see contemporary prints in New York. None of the printer-publishers like ourselves had galleries there.

Karen's idea was to have a beautiful, accessible space where prints would be shown in exhibitions, framed and generally treated with respect. It was a daring idea. Print prices are much lower than those of unique works, and artists don't bear the production costs as they do with unique works. So in the print market

(continued on page 2)

## A Message from Karen McCready

### Dear Friends and Colleagues



During the past ten years it has been a great pleasure to show in the New York Gallery the etchings and woodcuts that artists

have made at Crown Point Press. Some of the highlights of our exhibition schedule that I remember most fondly include theme shows that emphasized the aesthetic thread running through a group of prints, such as: "Not So Plain Geometry," "Photo Finish," "Idea/Image" (curated by Constance Lewallen), "Bay Area Tradition in Prints," and "The Still Life: Three Perspectives." We also mounted group shows that revealed some aspects of art uniquely related to printmaking, such as "Altered States." The recent show of John Cage's series, *On the Surface*, was among my favorites, both for its revelations about the creative process itself, and for the startling nature of its meditative visual presence. Viewed together, the 35 prints in this series reveal the complexity of idea, process, and image that can be achieved in etching. But the ability to facilitate an artist's desire to make such complex images is not an accident. It

comes directly from the virtuoso technical skill and sensitivity of Crown Point Press master printers—today comprised of Renée Bott, Larry Hamlin, and Daria Sywulak.

The prints shipped to us from the studio in California arrived very regularly like wonderful gifts. There was always a sense of expectation and excitement as Kim and I opened the tubes to see the latest projects by Christopher Brown, Al Held, Bryan Hunt, Alex Katz, Robert Kushner, Tom Marioni, Judy Pfaff, Pat Steir, Wayne Thiebaud, Richard Tuttle, et al. It was a privilege to share our excitement with our friends, colleagues and clients—often helping them, by way of that act of faith called purchase, to enrich the aesthetic side of their lives.

My colleagues at Crown Point Press, most especially Kathan, Kim



Crown Point's New York gallery, June, 1994 with John Cage's *On the Surface* series of etchings.

Schmidt and Valerie Wade, have provided the support and enthusiasm necessary to make things happen. Robert Seidler has advised me over the years on myriad subjects, and Mari Andrews and Stacie Scammel have

(continued on back page)

(Dear Friends continued)

there is comparatively little money available for presentation. It takes guts and hard work to sustain a "real" gallery in New York exclusively for prints. We did it for a decade, but only because of the effort and creativity of Karen McCready and Kim Schmidt, her associate for the past seven years.

The decade of our New York gallery was a good period for art in general, a period which seems now to be over. It's time to get small again, and bring out the shoestrings and the bootstraps. Artist Richard Tuttle, in a lecture I heard recently at the University Art Museum, Berkeley, made a comment that has stuck with me. "Art has flourished only in some periods of history," he said. "It is under threat all the time. That something can be done is what's interesting."

We have shown what could be done, and we will continue to do that. Crown Point, and the approach to printmaking we've taken, is viable in the 1990s, but not at the scale we reached in the 1980s. So we are focusing at home in San Francisco, and eastward to China, with our woodcut program. In San Francisco we continue to do etching projects, though fewer of them, and also we offer workshops and classes. Our San Francisco gallery, adjacent to the studios, attracts many enthusiastic visitors. And I am very pleased that, in New York, Karen McCready will continue to represent us for the east coast.

Now, from San Francisco, some good news. We have leased the ground floor of our building on Howard Street to

a restaurant corporation made up of Anne and David Gingrass and Richard Coraine, the co-executive chefs and the manager of a celebrated San Francisco restaurant, Postrio. Before coming to San Francisco in 1986, Anne was head chef at Spago, Wolfgang Puck's famous Los Angeles restaurant, and David was responsible for bread and sausage making there and for the kitchen's overall technical operation. The couple opened Postrio for Puck, and—with Coraine—have run it for five years with unprecedented success. Postrio was named the best restaurant in San Francisco this year, and the past two years as well, by a readers' poll conducted by *San Francisco Focus* magazine. The *New York Times's* restaurant critic Bryan Miller called its cooking "the most inventive and sure handed" he encountered on a 1993 culinary tour of San Francisco. He also pointed out that Postrio is "perpetually packed."

The new restaurant in the Crown Point building will have a large bar/cafe area and a quiet separate dining room. It will be one of the best places to eat in a town known for its restaurants. And Crown Point will help make the dining experience unique by providing changing art for the walls and a graceful building to begin with. We are all looking forward to the restaurant's opening in May, 1995.

"Art dances around things you don't understand, and you can apply all your forces and all the forces of anybody

(continued on page 3)



Valerie Wade continues to direct the San Francisco gallery.



Left to right: Kim Schmidt, Valerie Wade and Karen McCready, 1992.

(Dear Friends continued)

interested in order to come to an understanding," Tuttle said in his Berkeley lecture. Does it seem odd that I have chosen a print made in China, Tuttle's *Trans Asian*, shown below, to illustrate my discussion about changing Crown Point's focus away from New York and into our San Francisco building? I have done it because the building seems to me a central point to swing from. In *Trans Asian* the image swings from a point, and Tuttle signed the print across that point. As the image swings, it appears ready to turn in its rather narrow space, its marks providing for us a ladder or a path. Tuttle says although Western art since the Greeks has concerned itself with frontality, his own recent



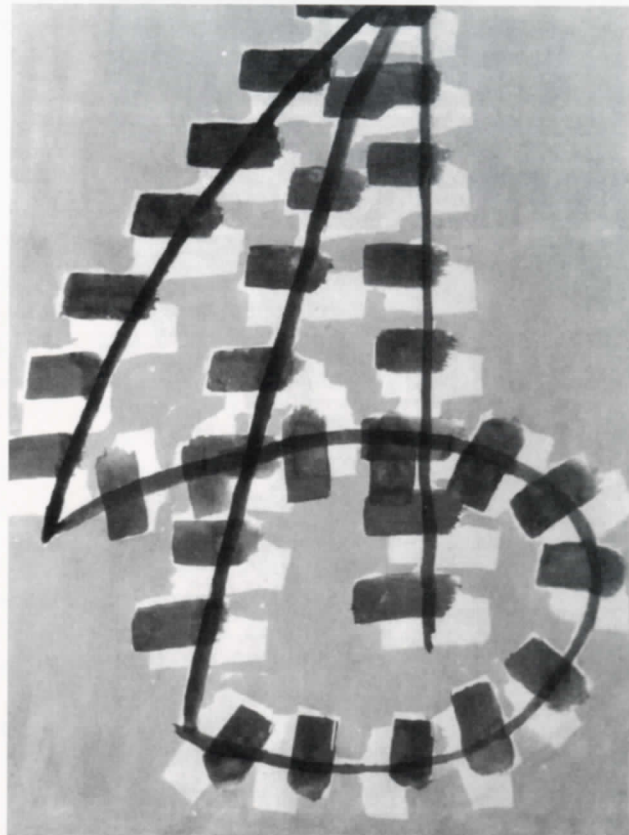
works are dead when seen frontally. "But at the slightest angle to the left or to the right they are alive." I think Western art, perhaps our Western frame of mind in general, is in the middle of profound changes and, to me, Tuttle's print, with its oblique rather than frontal orientation, is a metaphor for being open to change.

You, the readers of this newsletter, are Crown Point's biggest supporters and you form the core group of our clients. I hope you will all stay in touch, or get back in touch if you have drifted a little from our orbit. Let's stick together, and, as Tuttle suggested, see what can be done in the coming years.

With all best regards,

*Kathan Brown*

Kathan Brown



Richard Tuttle, *Trans Asian*, 1993, Watercolor woodcut on silk chine collé; paper size: 21 3/4 x 16 7/8"; image size: 21 3/4 x 16 7/8", edition 30.

(Karen McCready continued)

answered thousands of questions about our inventory and financial matters over the years. Thanks to all for everything.

My new venture, Karen McCready Fine Art, is just taking shape, and the cornerstone of it is my continuing relationship with Crown Point Press as East Coast Representative. In addition, I will be the exclusive representative of Pamplemousse Press, and will also seek to buy and sell prints in the secondary market. Please be assured that however we meet in the future, my excitement for sharing contemporary art with you continues full speed ahead.

All my best wishes,



Karen McCready

Design: Brent A. Jones  
© 1994 Point Publications

## Calendar of Events and Exhibitions

### San Francisco

September 8 - October 22, 1994  
New Etchings - **Christopher Brown**

### New York

September 8 - October 15, 1994  
**Crown Point Press, New York: 10 Years**

This will be the final exhibition at the Crown Point Press New York Gallery.

November 10 - November 13, 1994  
Opening November 10, 5-10 PM

### International Fine Print Dealers Association Print Fair

The Armory, New York



Christopher Brown, *Under the Flag*, 1991, spit bite aquatint and soft ground etching; paper size: 42 x 41"; image size: 30 x 30", edition 25.

## Notes

**Jannis Kounellis** will be showing at the Jean Bernier gallery in Athens, Greece, October through November.

**Markus Raetz** is showing at the Musee Rath in Geneva, Switzerland through September 11.

**Richard Tuttle** is showing at the Annemarie Verna gallery in Zurich, Switzerland, September through October.

**William T. Wiley** will have a show of recent work at the Rena Bransten Gallery, San Francisco, October.

**Tom Marioni** is part of a group show, "Lasting Concepts", at Artists Space in New York, October 29 - November 30.

**John Baldessari** is showing recent work at the Sonnabend Gallery in New York, September 15 through October 17.



20 Hawthorne  
San Francisco, CA 94105  
415.974.6273  
FAX 415.495.4220

568 Broadway  
New York, NY 10012  
212.226.5476  
FAX 212.966.7042

First Class  
U.S. Postage  
**PAID**  
San Francisco, CA  
Permit No. 1642