Crown Point Press
Newsletter
Spring 1993

Overview

Richard Diebenkorn
(1922-1993)

This is the first chapter of the book I'm working on. The saddest task I've ever faced was revising it into the past tense. I print it here to share my memories with you.
Kathan Brown, 4/10/93

The Earliest Days of Crown Point Press

One afternoon in late 1962 Richard Diebenkorn telephoned me. He hated the telephone and was always reticent with people who were not close friends. Now, thirty years later, I marvel that he called. But fortunately for me, he did.

Richard Diebenkorn, *#26 from 41 Etchings and Drypoints*, 1964, hard ground and aquatint with drypoint, paper size: 17 ¾ x 14 ¾"; image size: 10 ⅞ x 8 ⅜", edition 25.

He had heard I had a printmaking workshop. On a guest teaching stint in Los Angeles, he had been introduced to drypoint by a graduate student. He liked using it as "a way of drawing." Now that he had returned to Berkeley, he said, he wanted to do more drypoints, but needed a place to print them.

My workshop, which I had founded earlier that year and named Crown Point Press, was in a storefront in Richmond, California, an industrial suburb north of Berkeley. I invited Diebenkorn to a regular Thursday evening drawing group where a live model posed and a group of artists drew directly on plates, printed, and drew again. He came several times. But much as he liked drawing directly on the plate, he hated printing. Soon he began to bring plates to afternoon workshop sessions so I could print for him.

In mid-1963 I moved to a Berkeley house with a big basement for the press. The press was open in the afternoons to artists who paid an hourly fee to use the studio and more for my time if I printed for them.

Diebenkorn kept a stack of zinc plates in his studio and when he'd get stuck with his painting he'd turn to working on the plates with a drypoint needle. Drypoint is the simplest of techniques—just scratching the metal is all it involves. Diebenkorn would draw things that were handy: a coffee cup or cigarette box on a table, his wife, his daughter, the view out the window. By "handy" I mean available, present, and also I mean capable of being used as a handle. The handle was something he would see—a curve in a figure, a line in a landscape. It would be a way to begin which might lead to a painting or print that could work. Once he walked into the studio and picked up a blank plate. "I saw something on the way over here," he said, and walked out.

Sometimes if he was really stuck he'd draw on the plate the image he was currently painting. He did this with doggedness, saying he hoped by the exercise to see what was wrong with it. One print done this way, a picture of a woman on a porch, is built up by using a fine irregular grid. The picture is very horizontal in feeling. "When I was working abstractly," he told me, "everything kept reducing itself to a horizon line." I can quote this remark, made so long ago, because I thought of it again and again a decade later when I was working with Minimal artists.

Printmaking and the Unseen Forces

In 1992, Diebenkorn remarked to his daughter when she visited him in the print studio, "I'm making my drawing in spite of the metal. There are unseen forces there, and it's always a competition with them. I think I'm going to make a straight line, and it says, 'Oh, no you don't!'" His tone suggested delight, not complaint. He liked the minds-of-their-own printmaking materials seem to have. The difficulties would make the work unpredictable, so that sometimes he would "see something."

Diebenkorn always kept a small mirror with him when he was working in the etching studio. In printmaking this is common, as the plate prints backwards from the way it's being drawn. I learned, however, in 1987 from a *New Yorker* profile titled "Almost Free of the Mirror" that Diebenkorn also used the mirror when he painted. Then I understood his reason for using it. He told Dan Hofstadter, the *New Yorker* writer, that he was trying to give up the mirror as "a nervous habit." But, he went on to explain, "by looking at a picture's mirror image, I could see it as something foreign, unfamiliar, and so address myself to its previously hidden flaws."

Richard Diebenkorn with Kathan Brown and printers at the Crown Point Press Oakland studio, 1981, photograph by Leo Holub.

Diebenkorn never became free of the mirror, because his use of it was connected to his doubting, which was fundamental to

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New Editions

Crown Point Press is pleased to announce new releases by **Wayne Thiebaud**, **Christopher Brown** and **Robert Bechtle**. *Chocolates*, a new hard ground etching with drypoint by **Wayne Thiebaud**, is a jaunty and engaging portrayal of chocolate petits-fours. Four different varieties are neatly lined up, five deep and four across the page. These delectable cakes are the newest addition to Thiebaud's long line of paintings, drawings and prints that have as their subject repeated rows of sweets, from pies to parfaits, as they might be displayed in a bakery, candy store or cafeteria. In *Chocolates* Thiebaud limited himself to burnt sienna and black lines—hard ground and drypoint are both linear techniques—and created tone by cross-hatching, tight in the back-ground and more open on the counter top. The diagonal hatch lines are a dynamic counterpoint to the strict horizontal/vertical arrangement of the objects.

If Thiebaud isn't making a still life like *Chocolates*, he is likely working on an urban or rural landscape marked by a precipitous hill. These scenes, always unpeopled, are composites of several sites. Thiebaud began working on the landscape *Valley Farm* in 1989 but only completed it during his recent residency at Crown Point. He habitually returns to a plate he began working on during a previous working session and, seeing in it new possibilities, brings it to resolution. Thiebaud combined soft ground, aquatint and spit bite aquatint in warm tonalities to create this tranquil, rural scene. Under a light yellow aquatint sky, a lone pink tree clings to a steep precipice, just below a somewhat oversized tall, blue farmhouse. A zig-zag road runs down the shaded face of the hill to a bright orange field composed of soft ground crayon-like lines of yellow, red and black. In the middle ground, a tiny red cow stands aside an ellipitical white pond. Separated from the orange field by a row of trees and a rivulet is a green expanse of land that forms a rectangular strip along the lower left of the print. Formal qualities are inseparable from subject-matter in Thiebaud's way of thinking. *Valley Farm* can be appreciated for the clear divisions of the composition and the play of roughly geometric areas—the fields, the pond, the house—with irregular, organic shapes—the hill, the trees.

Thiebaud is a realist who has the rare ability to quicken his subjects with a light but sure touch. Thiebaud's realism, as these two prints demonstrate, is balanced with a keen sense of abstraction. As Bill Berkson (paraphrasing an earlier remark by Fairfield Porter) observed in Thiebaud's 1991 catalogue *Vision and Revision*, "...what counts in abstract painting is the subject matter, while in realism a picture's abstract, formal qualities often deepen our interest past what the obvious subject matter seems to intend."

Christopher Brown's five new color etchings, which combine the techniques of soft ground, aquatint and spit bite aquatint, depict people ascending and descending a wide, shallow outdoor stair. At first glance, the four small etchings might be details of the larger *Station*. But a second look reveals that, while thematically and compositionally related, each print is a separate scene (although one particular figure is recognizable in two of the prints). All of the images are cropped, however, and so appear to be fragments of a larger, unseen whole.

As in Brown's first series of etchings made for Crown Point Press in the fall of 1991, and in his contemporaneous paintings, these figure groups are depicted from a high vantage point, an "omniscient place above," and, judging by their clothing, appear to be historical figures from the late nineteenth- or early twentieth-century. *Station*, the largest and most colorful print in the series, contains 15 colors on six plates. The densest concentration of figures, primarily men in black coats and hats, is on the left. Only one thinly silhouetted figure in this group, his orange-colored torso cut off at the lower edge of the print, provides a colorful accent. As you move away from the dark group, ultramarine blue-suited men scurry along, a man with white pants and red shirt and hat stands in the foreground and bits of vermillion, lavender and blue dot the scene. Most of the figures are slightly blurred and some are dematerializing on the page. Occasionally, only their hats remain, floating above a transparent veil of color—a yellow hat in the upper left, a red hat next to a lone, pensive figure to the right. As if to emphasize the abstract qualities of the image, Brown has merged two black figures at the lower right, providing no surface detail, so that together they read equally as irregular black shapes and as figures. Brown has commented on Degas' use of a similar device in a painting of a shop girl handing a hat to a customer. "The large black hat that exists between the the two of them is really just a weird abstract, black, flat shape," he noted. "I love it and I know that Degas loved it, too, because if you isolate the 'hat' from the rest of the drawing, you have no idea what it is. It just floats in space."

Brown focuses on smaller figure groups in the four small etchings. While *Station* is organized along quasidiagonal lines, *Eighty-second Street* is viewed straight on, the steps nearly perpendicular to the lateral borders of the 10-inch-square image area. In this work, the red-shirted figure seen in *Station*, is the focal point. Again, figures walk and stand on the wide stairs in what here seems to be the midday bright sun. A woman in a blue coat to the left of the man in the red shirt sits, leaning back on one arm, her face hidden by her bonnet. The faces of Brown's figures are never seen. Most wear hats which hide their faces. Others are viewed from behind or turn away or are simply blurred. Obscuration is one method Brown employs to convey the notion that our understanding of events, even as we live them, is always incomplete. As he said in a recent interview, human beings "operate on a certain amount of information, but not the full story...As we look at history, looking down on it, so to speak...we have a better view of it, a broader perspective," although, he adds, we can never know what it was like to have been there at the moment.

The figures in *1929* and *Malaga* are viewed from approximately the same distance. In both etchings, only a few full figures appear; most are cut off by the borders of the prints. Two blue-clad men descending the stairs dominate *1929*. Their long, grey shadows extending to the right, along with the grey tonality of the stairs, denote late afternoon. The dominant colors—blue and black—are enlivened by yellow sleeves on one figure, an orange cravat and shirt on others. Two mysterious pairs of legs and feet are all that remain of two men on the left.

Malaga, like *1929*, is composed along a vertical/horizontal axis and is the simplest print in the series, portraying only two large figures and details of two others. It features the backs of a bulky figure in black and a blue-robed cleric climbing up the stairs leaving a shadowy blue and aquamarine trail behind.

Brown split the edition of *Flight* into two different color versions. Dominant on the prints are two clerics in shimmering vestments walking diagonally down the

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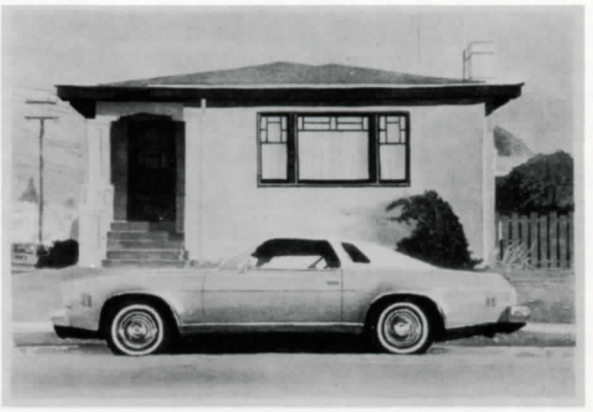
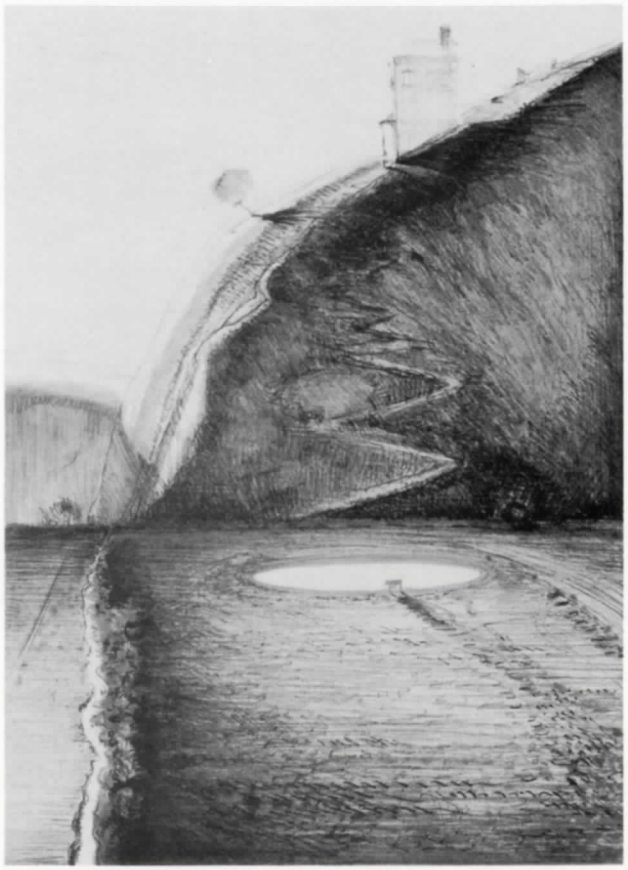
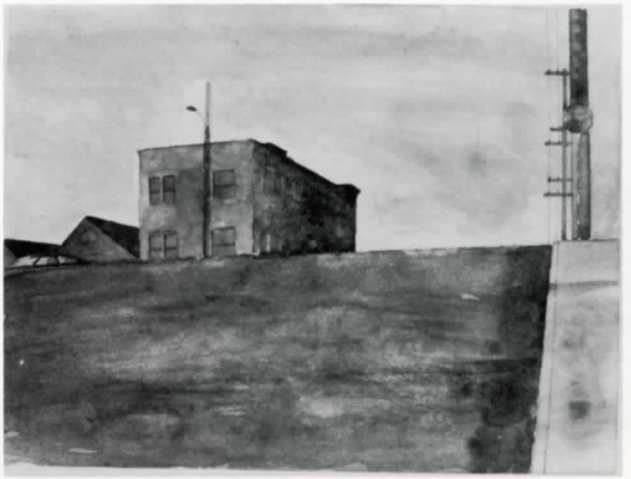
Robert Bechtle, *Potrero Honda 1*, 1993, from a series of 3 watercolor monotypes, paper size: 21 ¾ x 24 ½"; image size: 11 ½ x 13 ½".



Robert Bechtle, *Albany Monte Carlo*, 1990, watercolor woodcut on silk, paper size: 26 x 25 ¼"; image size: 10 x 14 ¾", edition 50.



Wayne Thiebaud, *Valley Farm*, 1993, soft ground, spit bite and aquatint with drypoint, paper size: 30 x 23"; image size: 22 x 16"; edition 50.



Robert Bechtle, *20th and Mississippi 4*, 1993, from a series of 4 watercolor monotypes, paper size: 22 ¾ x 27 ¼"; image size: 11 ⅞ x 15 ⅜".

Christopher Brown, *Station*, 1993, soft ground, spit bite and aquatint, paper size: 30 ½ x 30"; image size: 20 x 20", edition 65.

Christopher Brown, *1929*, 1993, soft ground, spit bite and aquatint, paper size: 18 x 17"; image size: 10 x 10", edition 35.

Christopher Brown, *Eighty-second Street*, 1993, soft ground, spit bite and aquatint, paper size: 18 x 17"; image size: 10 x 10", edition 25.

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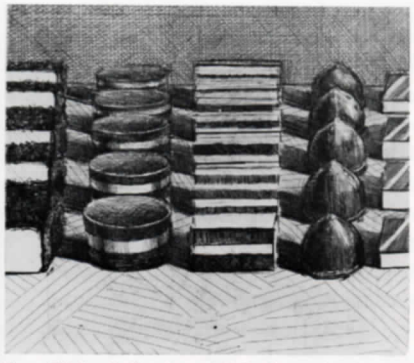
broad stairs, their shadows stetching to the right edge of the image. In the first version, the vestments are crimson. In the second, the red has been replaced by ultramarine blue. Most of the other figures are walking up the stairs, including a sketchily drawn yellow figure and two ghostly forms which dissolve into dark shadow at the left.

Brown derives his subjects from photographs, but they are always composites; Brown's paintings and prints never end up looking like any single photographic source. Sometimes Brown's crowd scenes (he often depicts figure groupings) seem to be gathering at a momentous though unspecified historical event. But in these new etchings, little real information is revealed, either about place, time or activity. Instead, these frankly beautiful images create a generalized sense of the past. Brown is, however, less concerned with history than with the way memory functions. If Brown's scenes are fragmentary, they are true to the way events are remembered—not whole, as they occurred, but as bits of images, colors, faint sounds.

The previous quotations are from a newly published interview with Christopher Brown in *VIEW*. See *Notes* on page 8 for information on how to obtain this and other of our publications.



Wayne Thiebaud, *Chocolates*, 1993, hard ground with drypoint, paper size: 15 ¼ x 16"; image size: 9 x 10 ½", edition 50.

San Francisco painter **Robert Bechtle** has created several series of monotypes using watercolors and water soluble crayons and pencils. Bechtle noted that the monotype technique is halfway between painting and printmaking with aspects of both but without the "control factor" of either. He found the lack of predictability inherent in the medium both "fascinating and frustrating" but ultimately liberating. In the monotype process, the artist draws or paints an image onto a flat surface, in Bechtle's case either a copper plate with a heavy aquatint, a sanded plastic sheet or a rough mylar sheet glued to Plexiglas. The image is then transferred onto paper by running it through the etching press. A second run through the press will yield a ghost image, but after a few passes, all of the color will have been lifted from the plate. Bechtle reworked the drawing after each pass through the press, changing the color or the medium (from crayon to paint, for example) or slightly altering the image. This produced a series of images from each initial drawing. Bechtle hadn't worked in series previously and found that going back over the same image was useful, noting that since the first drawing was preserved and also was "in his head," he could "loosen up."

The three versions of *Rockridge House* exemplify the kind of shifts that take place from one monotype to the next in a series. A small yellow bungalow, seen straight on, is bordered by a driveway on the left and a few steps leading to a walkway on the right. There is a lawn in front and a section of the neighboring house cropped by the left border. In the first version, the eaves of the peaked roof are pink and the driveway and walkway are a pinky brown. The loosely painted tree, shrubs and lawn are green and the house on the left, light brown. The sky is a mottled blue. Shadows cast by the shrubbery are lavendar. In the second version, the sky is an even blue, the house a deeper yellow, the eaves browner. The driveway and path are flatly colored and the bushes are darker and more defined, and their shadows deeper. In the third print in the series, the sky is very pale blue and the house is dark blue/grey. The trees are loosely brushed in dark green but the house on the left has been lightened to a creamy brown. There is a sense of change in time of day and atmospheric conditions, from clear and sunny to cloudy and dark, as the series progresses.

In another series, *Potrero Honda*, Bechtle shifted from pencil to watercolor paint, demonstrating the dramatic flexibility of the medium. In the initial version, Bechtle covered the plate with short pencil strokes, color over color. The blue of the Honda is composed of lavendar and blue lines, while its large shadow is pink, blue and green. The wide street has an all over pink tone, though it is actually made up of light brown and red lines. The linear quality of this print gives way to the fluid washes of the subsequent two images. The second is the lightest; in sections of the street, the white paper is left unprinted. In the final print in the series the house on the right is a darker brown than it is in the previous two.

Albany Monte Carlo is a recently released woodcut Bechtle made in China in 1990. Pastel color predominates in this image of a Chevrolet parked directly in front of a one-story California bungalow. The robin's egg blue of the car, the beige of the stucco house, the light green of the lawn and the light blue of the sky are all depicted in an even, midday light. Purple shadows (like the Impressionists, Bechtle never creates a black shadow) are seen along the lower half of the car, in the recessed porch and, cast by the lone shrub, on the facade of the house. The car is just about as long as the house is wide, and both are shown head-on and up-close. The atmosphere is calm—no diagonal lines, no human presence disturbs the tranquility of the suburban scene.

Soft color and edges are characteristic of the Chinese woodcut process and the silk material on which it is printed, but it also signals the shift in Bechtle's vision in recent years. Bechtle made his reputation in the 1960s as a photorealist. That is, like contemporaries Richard Estes and Ralph Goings, he worked from photographs, faithfully rendering what the camera recorded. Bechtle has stayed with his original subject matter—mostly unpeopled street scenes in and around San Francisco—and still uses a photograph as a starting point, but has gradually combined photographic replication with direct observation. This is particularly evident in his recent watercolors and his new monotypes.

These new works by Thiebaud, Brown and Bechtle will be on view in our San Francisco and New York galleries from April 22 through June 5.

Constance Lewallen

(Diebenkorn continued from front page)

his way of working. When I asked him about the word "flaws" in the article, he said it wasn't the right word to describe what he was looking for. He accepted lots of flaws —in fact, he enjoyed them. Dan Hofstadter uses a phrase, "the overlapping and interpenetration of the forms," which reasonably describes what Diebenkorn looked at when he studied a painting in the mirror, but I will add something more general. I think the content of Diebenkorn's work concerns the flow of things in the universe. When he fixed a moment of that flow in a painting, drawing or print, he would say, "That's o.k. Now it's working." And the art creates, in people studying it, a little eddy of energy, a shiver of both recognition and strangeness that delights us. Since Diebenkorn's art is essentially a pause in movement and change, the mirror helped him see where things were stuck.

Diebenkorn made prints for the same reason he looked at his paintings in the mirror: to search for another view. Printmaking doesn't allow the work to be fully seen until it is printed. As printers, we know this is frustrating and try to bend the medium to fit each artist, but finally if the artist is successful he must work on a kind of wavelength. It's mostly a matter of

Richard Diebenkorn, Crown Point Press, San Francisco, 1991

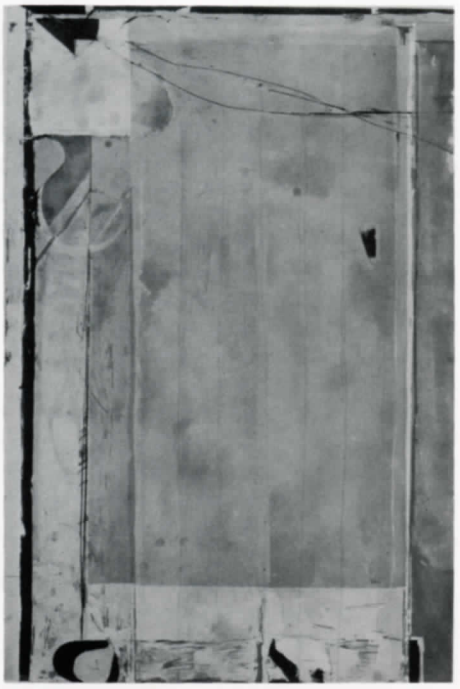
touch—what else is there to do if you can't see what you're doing? If everything goes well, the print—or at least some part of the print—becomes a surprise, looking as if it simply had grown that way. Diebenkorn loved the surprises, but always found his prints needed nudging, changing, correcting to make them finally work.

In the 1960s, Diebenkorn stayed with drypoint for a long time. I couldn't convince him to try anything else, as he mistrusted the "technical." "What I want is to be doing something, not making something," he said. (More than anything else, Crown Point is built on the idea that this is what artists want.) Then one day he brought in a plate on which he had painstakingly ruled lines close together around the image of a woman in a hat, so the figure would stand out against a black background. "There's a better way to get a solid black," I told him, and explained aquatint, a printing method of creating tones by preparing the plate with powdered rosin and submerging it in acid.

The next time he wanted a solid black he was willing to try aquatint. He indicated that this print was not a simple, one-shot drawing by adding numerals to the plate each time it went back into the acid, crossing out the numbers when each state was supplanted by another. Although he lost interest in the device after using it on one print, it shows how seriously he took the step into more technically complex printmaking.

Diebenkorn moved to Los Angeles in 1966 where he began his *Ocean Park* paintings, airy, abstract works full of what Diebenkorn, himself, described as "space, mood and light." These were named for the Ocean Park section of Santa Monica where he had his studio. Between 1966 and 1977 he did very little print-making, just a few lithographs. In 1977, when he came back to Crown Point Press, he started out, again, with drypoint. He called the series he made that year "the bones of Ocean Park." In 1980, he took another step and worked for the first time in color, making prints which were generally *Ocean Park* in style.

The following year Diebenkorn did the *Clubs* and *Spades* series, of which *Tri-Color*, illustrated here, is a part. The *Clubs* and *Spades* prints are eccentric and daring compared to the mostly angular *Ocean Park* paintings and prints. They are Diebenkorn's most explicit statement of the origin of the sensuous curves he began about that time to use in his paintings and drawings. Printmaking was clearly a way for him to do some visual thinking.



Richard Diebenkorn, *Touched Red*, 1991, soft ground, spitbite and aquatint with drypoint, paper size: 35 ¾ x 26 ½"; image size: 24 x 16 ⅜", edition 85.

A Modest Independence

Richard Diebenkorn was born in 1922 in Portland, Oregon. He grew up in San Francisco, and lived most of his life in California. He served as a cartographer in the Marines in World War II and began his art career in the late 1940s. At first his work was categorized with the second-generation Abstract Expressionists. At the time most contemporary artists were either working with Abstract Expressionism or revolting against it. But Diebenkorn did neither. He absorbed Abstract Expressionism and developed it into something else.

Abstract Expressionism evolved in New York just after the war. Hans Hofmann, a precursor of the movement, came to New York from Germany by way of Berkeley, where he taught at the University of California in the early 1930s. Diebenkorn studied briefly at Berkeley in 1943, and was exposed to Hofmann's ideas there. Although Hofmann had left, his theories of painting's

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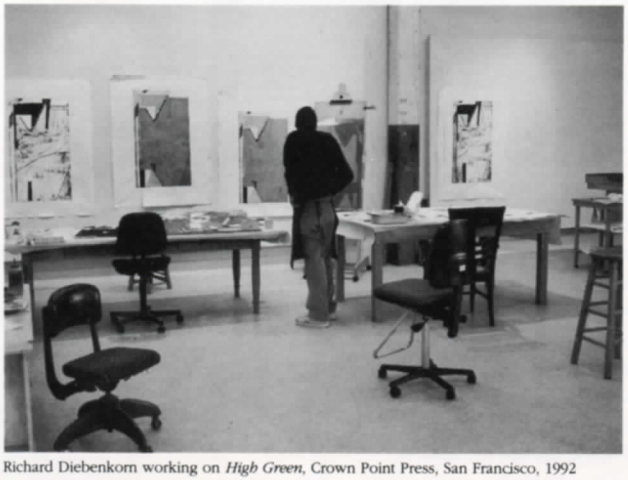
(Diebenkorn continued from page 6)

elemental "push-pull" within a shallow picture-plane had continued to be influential. In New York, these theories, along with those of Surrealism, formed a basis for the art movement which was to influence, in one way or another, the rest of twentieth-century art.

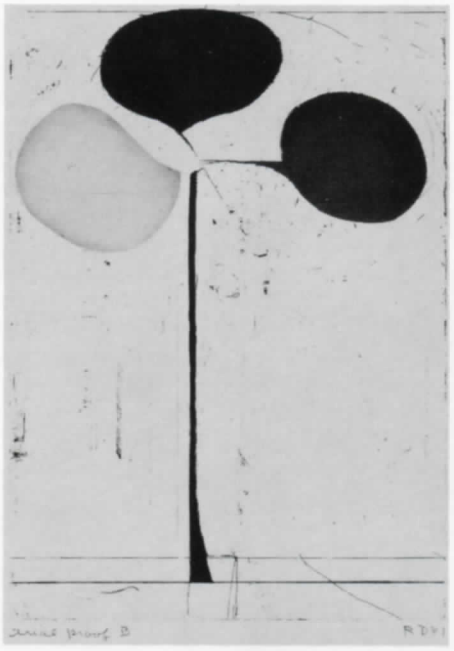
The artists of Abstract Expressionism generally are characterized by one of two approaches: the spiritual-psychological (Mark Rothko, Barnett Newman, Clyfford Still) or the action-based (Jackson Pollock, Willem deKooning). Diebenkorn took something from each. DeKooning's paintings particularly affected him. He was also influenced by Still, who was a fellow teacher in the early 1950s at the California School of Fine Arts (now the San Francisco Art Institute). Diebenkorn appreciated Still's dedication to art and his flat, rather static picture plane. But he saw no point in Still's vigorous rejection of the art of the past.

Matisse's influence, especially in letting "mistakes" show, was very important to Diebenkorn, as was other art of surprising diversity. He listed among his favorite things, for example, both the eleventh century Bayeux Tapestry and an early modern painting of Edward Hopper. When he traveled, he focused almost entirely on museums. I know this from talking with his wife, Phyllis, and also from having traveled with him twice to Japan for his participation in Crown Point's woodcut project there. He liked the gardens and temples, but it was the museums which gave him sustenance.



Richard Diebenkorn working on *High Green*, Crown Point Press, San Francisco, 1992

He would emerge from them looking as if he had just eaten a meal in a fantastic restaurant. Art was like food to him, and visually he would take a taste of anything. He liked much of what he tasted, even the work of some Conceptual artists seemingly far from his own sensual approach. If he saw art he didn't like, he didn't disparage it but tried to find what supporters saw in it.



Richard Diebenkorn, *Tri-Color*, 1981, hardground and aquatint with drypoint, paper size: 30 ½ x 22"; image size: 13 ½ x 9 ½", edition 35.

Balanced and harmonious yet gritty and in flux, Diebenkorn's work is truly his own. He was never obsessed with originality and didn't press forward with the huge confidence of some of the New York painters. His modest independence—both in his person and in his art—kept his work from being easily labeled and promoted in New York or in Europe. Acclaim came slowly in those places, though he is world-reknowned now. For as long as I can remember, Diebenkorn's work has been respected by virtually all the artists I admire. And it has the near-adulation of many people who find in it something which matters personally to them. Perhaps when we can distance ourselves from the violence and turmoil which plague our lives, we will find Diebenkorn's subtlety of tension, his doubt and the restrained beauty in his work to be characteristic of our age. I am grateful to have worked with Diebenkorn not only in the early nineteen sixties but also every year but one from 1977 until his death.

He and his wife moved from Los Angeles to Healdsburg, in the vineyards north of San Francisco, in 1988. He remodeled a barn for a studio, but barely worked there before suffering a heart attack in 1989. After surgery he seemed to be recovering and did a rich series of drawings in gouache, all titled Healdsburg, and a number of delicate black and white etchings. Another surgery, this time for a small malignant spot on his lung, weakened him further in 1991, but, again, he seemed slowly to be mending. In 1991 and 1992 he made two of his most beautiful and complex color etchings, Touched Red and High Green, as well as several black and white prints. Around Christmastime, 1992, he began to decline, having great difficulty breathing. He died of respiratory failure on March 30, 1993.

Kathan Brown

Notes:

Two new *VIEW* interviews, with **Christopher Brown** and **John Baldessari**, are now available. You may buy issues of *VIEW* in either of our galleries for $5 each or order them by mail from Stacie at our San Francisco address for $6 each. Stacie can also send you information about all of our publications and how to order them for resale.

Please note: There are still some openings in our **summer etching workshops**. The workshops are being offered July 5-10, July 12-17, August 23-28, August 30 - September 4. Please write or call Kyle at our San Francisco office for details.

Francesco Clemente showed paintings, sculpture and works on paper from India at Anthony d'Offay Gallery in London. **Robert Kushner**'s handmade books made in collaboration with Jonathan Hammer were on view at the University Art Museum, UC Berkeley, from February 10 through April 18. Several of his paintings were included in a concurrent exhibition at John Berggruen Gallery in San Francisco. **Anish Kapoor** is showing new sculpture and works related to stage design at Lisson Gallery, London, through May 23. **Alex Katz**'s exhibition at Rubenstein/Diacono, New York, will be on view through May 12. **Bertrand Lavier**'s first one-person exhibition in Austria took place at the Museum Modernerkunst. **Pat Steir** and Ross Bleckner will open an exhibition at Guild Hall, East Hampton, New York, on June 19,1993.

Seasons Club

You may have heard that two years ago Crown Point Press initiated a Seasons Club. Our clients have enjoyed the club so much that we are extending into our third year starting in July 1993. Members may join or renew only in July 1993. On receipt of the $50 membership fee, we will send you a free boxed volume of our interview magazine, *VIEW*. And new members may purchase an introductory Club print before August 1 at half-price. In addition, each season, or four times a year, members may purchase two prints, with the second print at half-price provided it is of equal or lesser value than the first. As a member, you will receive advance notification of new releases and invitations to artists' lectures and etching workshops when offered.

Crown Point's San Francisco Gallery to Move Upstairs

Our first exhibition in the smaller, upstairs space will be *Richard Diebenkorn Prints and Proofs*, opening June 15, 1993. In cooperation with the Achenbach Foundation for Graphic Art which owns our Crown Point Press archive we will be showing a group of unique and rare working proofs as well as a sampling of Diebenkorn's prints done over thirty years. Although the new gallery is in the same building, the entrance is around the corner at 20 Hawthorne. There is an elevator to the second floor, shared by our studios. Our New York gallery remains the same.

Calendar of Exhibitions and Events

April 22 - June 5, 1993
San Francisco and **New York**:
Bay Area Tradition: **Robert Bechtle**, **Christopher Brown** and **Wayne Thiebaud**

May 6 - 9, 1993
Art Chicago, Merchandise Mart
Opening reception, May 6, 6 - 10pm

June 15 - July 31, 1993
San Francisco: **Richard Diebenkorn** Prints and Proofs

June 10 - July 31
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