

Printmaker records experiences in own style

By CORINNE ABATT

Two expert printmakers joined their creative forces in Bloomfield Hills last week to produce some very unusual works of art.

Norman Stewart, who has his printmaking studio in a house at the corner of Quanton and Wing Lake roads, invited his good friend Kieko Hara to work with him for a week on her choice of projects. Stewart teaches art part-time at Lahser High School because he likes it, is co-owner of Stewart & Stewart advertising, graphic design and fine art, and is a nationally recognized studio artist.

He and Ms. Hara were graduate students at Cranbrook Academy of Art in 1976. Both completed their work in printmaking there in record time because both had graduate degrees in art going in.

In explaining this week long working relationship, Stewart said, "I've been very, very fond of Kieko's things for a long time. When I saw some of her work at a recent Meadow Brook Gallery show, I invited her to come to the studio and work for a week. We're going to do more of this with printmakers we really feel strongly about."

MS. HARA, BORN AND raised in Ja-

pan, studied at Mississippi State University for Women and had completed a masters in art at the University of Wisconsin before attending Cranbrook. She now lives in Milwaukee. There's an exhibit of her work on handmade paper at Benjamin Galleries Ltd. in Chicago through July 31 and she will have two one-woman shows next year, in Hamburg, Germany, and Racine, Wis. She is presently working on a commission for the Johnson Wax Co. When completed, the dozen seven-foot-high mixed media prints will be considerably taller than she is.

Stewart sent invitations to a select group of collectors and museum people to see the culmination of their efforts.

Ms. Hara stood in the living-dining area, turned studio in the midst of many examples of her work. There was an edition of lithographs, each in a different combination of colors carefully laid out on the coffee table. There were several more series of lithographs on the studio floor and black and white working drawings attached to the walls.

She stood in the midst of all this and said, "This is a wonderful opportunity for me — to be able to concentrate just on the image."

She talked about paper and how im-

portant it is to suit the image to the quality of the paper. She picked up one of the color lithographs from the coffee table, each about seven by nine inches.

"This is Japanese paper," she said. "see how translucent it is. Japanese pa-

per looks like a tissue, but it isn't. It's very strong and can produce very sensitive lines.

BECAUSE OF THIS CLARITY, she said she planned to have additional silk

Alan E. Schwartz family makes major art gift

A \$500,000 gift from Mr. and Mrs. Alan E. Schwartz of Bloomfield Hills and their family to the Founders Society of the Detroit Institute of Arts was recently announced by Frederick J. Cummings, museum director.

The pledge establishes the Schwartz Graphic Arts Galleries in a new wing scheduled to open on two floors of the main building on July 13. A portion of the gift, \$100,000, has been reserved for the acquisition of graphic arts.

Dedicated to the Schwartz family, including the three children, Marc, Kurt and Ruthanne, the graphic arts galleries will include over 3,500 square feet of display space designed to accommo-

date a variety of graphics, from outside contemporary work to more traditional and intimate Old Master prints and drawings.

The main center has been designed to reflect the style of the 53-year-old

main building. It is finished with oak molding, linen wall coverings and polished oak floors. John Hilberry and Associates of Detroit were the architects.

Mr. and Mrs. Schwartz are longtime patrons of the Detroit Institute of Arts. Their previous gifts raised them to Benefactors. They are now Major Benefactors.

Schwartz, a Detroit civic and philanthropic leader, is a senior partner in the law firm of Honigman, Miller, Schwartz and Olin.

Mrs. Schwartz serves as secretary and member of the executive committee of the board of trustees of the Founders Society.

The first exhibition in the Schwartz Graphic Arts Galleries will be the pioneering "Cliche-Verre: Hand-Drawn, Light-Printed — A Survey from 1839 to the Present." It is scheduled to open in July.

screening done on the back side of the paper. That was one of the week's projects. Another was, a very limited edition of large silk screens from the black and white drawings on the walls. Ms. Hara said she likes to combine many different mediums and use both Eastern and Western papers, which she makes herself, in the same print. In these instances, the prints are one of a kind.

A single print may include silk screen, lithograph and intaglio processes on both Eastern and Western papers. "I am very fascinated to use three different media for my image purpose," Ms. Hara said. "When I was a painter I couldn't satisfy myself, now I feel I am more successful in forming my own image."

STEWART, WHO DESIGNED all of his studio equipment, will be doing the silk screens. For these Ms. Hara will make a film positive on a clear sheet of Mylar. The image she makes is imprinted on the screen which is covered

with a light-sensitive emulsion. Once this process is completed, the screen becomes a stencil to lay down the print on the paper. The screen can be cleaned after the color is used so another can be substituted, allowing the same print to be made in different colors.

"This process is very close to painting," said Stewart, "because you are actually laying down colors."

At the beginning of the seven days, Stewart was still finding out about all the projects Ms. Hara in mind to complete.

He said with a ring of excitement in his voice, "It sounds as though we will have to work 24 hours a day to do it all."

She countered, "No, we will be working 48 hours a day, there are two of us."

Both emphasized that it was a rare opportunity, they work well together, and they intended to make the most of it.

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