

TEAMWORKS @ STEWART & STEWART

Not far from the noise and rush of Telegraph Road, one of the main arteries to Detroit's northwestern suburbs, is the print workshop of Stewart & Stewart. In 1980, this small white bungalow, at one time the gardener's residence of the Book Family summer estate (later owned by Ford Motor Company president and philanthropist, Edsel Ford) was converted by Norman and Susan Stewart into a workshop specializing in screenprinting. In their renovation, they included living quarters to house visiting artists.



One of the attractions for an artist invited to create prints at Stewart & Stewart is the opportunity not only to work intensively on a printmaking project, but also to relax in the country setting of the workshop and, in summer, perhaps to enjoy a swim in nearby Wing Lake.

In this idyllic setting, Stewart & Stewart has followed the finest printmaking traditions and in 2015 is celebrating its 35th year of operation in Bloomfield Hills, Michigan. Masterprinter Norman Stewart and his partner, graphic designer, and spouse, Susan Stewart, have created impressions born of the close collaboration between exceptional artists and master printmakers. The paramount ingredient in each Stewart & Stewart publication is the invited artist's vision and the team work in realizing that vision.

From the artist's hand-drawn color separations to the detailed print documentation, each print edition reflects a maximum effort in bringing the artist's concepts to reality. The natural technique of building a painting is echoed in the way screenprinted images can be developed in layers of transparent inks providing images rivaling the artist's unique work in painting. The method of "painting a print," using layer upon layer of transparent colors printed through stencils made from the artist's hand drawings, brings life to the printed image equal to that of paint.

This method of image development is not characteristic of the image development of early screenprinting that used opaque inks with image generation using hand-cut stencils. Screenprinting from stencils created from the artist's progressive drawings (a separate drawing for each printed color) yields images and print surfaces absent of a recognizable "look" of a particular printing process. It does, however, show the true "hand" of each artist who has worked at Stewart & Stewart. The application of progressive layers of transparent ink (as many as 32) results in an expansive spectrum of color possibilities. The process of formulating the color and transparency of the printing inks and determining the printing sequence of the developmental image layers are two of the most critical parts of the collaboration between the artist and the masterprinter.

After World War II, various agencies of the United States government mounted exhibitions of screenprints (then referred to as silkscreens or serigraphs) and sent them on tour to countries in Europe, South America, and the Far East. One of the traveling exhibitions shown in Germany had an important affect on the future of the process, when seen by the German graphic designer Luitpold Domberger. Domberger began experimenting with screenprinting and in the 1950's, substituting nylon for silk, produced the first artistic screenprints in Germany.

In the 1960's and 1970's Edition Domberger became one of the most prominent screenprinters and publishers of works by artists associated with the pop and op movements. Domberger's son, Michael continued the tradition and today is one of the world's most respected screenprinters, having collaborated with artists such as Josef Albers, Christo, Richard Estes, Milton Glaser, Keith Haring, Robert Indiana, Sol LeWitt, Roy Lichtenstein, Robert Mangold, Si Twombly, and Andy Warhol among many others.

Ives-Sillman Publications of New Haven, Connecticut also influenced the screenprint renaissance in the 1960's. Fellow Yale University students, Norman Ives and Sewell Sillman, headed the Ives-Sillman team. In the 1970s, Norman Stewart studied color theory with Sewell Sillman at the University of Michigan as the liaison representing Cranbrook Academy of Art in Bloomfield Hills. Sillman's influence on color remains significant today. As a student of Josef Albers, turned Albers' collaborator, Sillman provided many of the solutions to visual color problems and exercises Albers presented in his classes at Yale.

Many of the color studies Albers' students created, including Sillman's own,

Stewart & Stewart

Celebrating 35 Years of Printing/Publishing Fine Prints
www.StewartStewart.com

Cleveland Print Fair

24-27 September 2015 • Cleveland Museum of Art • Cleveland OH

IFPDA Print Fair

4-8 November 2015 • Park Avenue Armory • New York NY



Janet Fish (American, b. 1938), *Waimea*, 13-color screenprint, sheet: 41" x 28.5"

became part of Albers' seminal text on color, *Interaction of Color*, published by Ives-Sillman with screenprinted examples in its first edition in 1963. The Ives-Sillman team continued to publish some of the most important 20th century fine prints by Josef Albers, Romare Bearden, Stuart Davis, Jean Dubuffet, Walker Evans, Jacob Lawrence, Piet Mondrian, Robert Motherwell, Ad Reinhardt, and among others. Artists' use of transparent inks in screenprinting at Stewart & Stewart, parallels the basis of color theories Albers pioneered and that have influenced legions of artists since.

After earning his B.F.A. degree with a triple major (photography, sculpture and industrial design) from the University of Michigan 1969, Norman Stewart returned to the University and began an in-depth investigation of screenprinting, earning an M.A. in printmaking in 1972. At about the same time, Irwin Hollander became Department Chairperson of Cranbrook's Printmaking Department. Hollander (one of the first masterprinters of June Wayne's original Tamarind Lithography Workshop) invited Stewart to join the Department to establish the first comprehensive screenprinting facility at the Academy. Stewart graduated as a teaching assistant from Cranbrook with an M.F.A. in 1977. Stewart organized the Cranbrook Suite, the Academy's first collaborative student publication, that he and his nine graduating classmates produced as a representative record of each student's work during their shared time together. This was the spark to Stewart's interest in combining his knowledge of printmaking (specifically screenprinting) and the allure of collaborating with other artists in creating fine print editions.

High school and University of Michigan classmates, Norman and Susan Stewart, filed for a DBA, as Stewart & Stewart in 1980, with Norman handling print projects with artists invited to create fine prints at their Wing Lake Road studio, and Susan heading the advertising and graphic design portion of the business. Susan brings exceptional organizational and creative skills to the business and is in charge of finance, advertising and graphic design. While at the University of Michigan, she earned a Bachelor of Science in Advertising Design under Professor Chauncey F. Korten (formerly vice president and creative director of Kenyon & Eckhart in New York, NY) working with a diverse list of clients that included General Motors, Kodak, Drexel Heritage Furniture, Triumph Motorcycles, and an internship with Campbell-Ewald before graduating with honors in 1970.

The team effort of Norman and Susan Stewart and the spirited artists who have come to Michigan to create fine prints, earned Stewart & Stewart membership in the International Fine Print Dealers Association in New York in 1994. Since then, Stewart & Stewart has showcased its fine prints at the IFPDA's annual Print Fairs in New York City nearly every fall since its induction. Artists who have created fine print *continued on page 20*

editions at Stewart & Stewart include Jack Beal, Richard Bosman, Nancy Campbell, Susan Crile, Martha Diamond, Connor Everts, Janet Fish, Sondra Freckelton, John Glick, Jane E. Goldman, C.Dennis Guastella, Keiko Hara,

printing will be an adventure to enjoy watching. What definitely can be said is that for all it has achieved, screenprinting in the most creative hands remains a medium with room to continue growing as the accomplishments of Stewart & Stewart testify."

Stewart & Stewart's inventory of published prints and consigned prints are accessible online at www.StewartStewart.com



Hunt Slonem, "Lunas on Blue," 2001, 8-c screenprint, 28.5" x 41," ed. 26
Courtesy of Stewart & Stewart

John Himmelfarb, Sue Hirtzel, Yvonne Jacquette, Hugh Kepets, Catherine Kernan, Clinton Kuopus, Daniel Lang, Ann Mikolowski, Jim Nawara, Lucille Procter, Don Nice, Mel Rosas, Jonathan Santlofer, Hunt Slonem, Steven Sorman, Norman Stewart, Paul Stewart, and Richard Treaster.



Jane E. Goldman signing prints from her Audubon June screenprint edition, one of the ten (10) Audubon editions Jane created at Stewart & Stewart.

Stewart & Stewart's fine print editions, and now its most recent editions and mono-prints (hand painted archival pigment prints) by Richard Bosman, Jane E. Goldman, Yvonne Jacquette, and Hunt Slonem, have been acquired by museum, corporate and private collections across America and Europe.

Nancy Sojka, writing in 2005, Curator of Prints, Drawings, and Photographs, The Detroit Institute of Arts, 2002-present, "Printmaking at Stewart & Stewart is a truly collaborative process. To visit the Wing Lake (Road) studio is an exercise in learning how art mirrors life or perhaps better said – how life can mirror art. Everything about the property is organized to facilitate creative flow from the peaceful and very green landscape to the full residential facilities for the visiting artists to the efficient workshop set-up. Around-the-clock access to the studio with ease masks the strenuous work, complex technical skill, and long hours that actually define the activities of the artists Norm Stewart and his assistants as they bring (and have brought) new editions into being since 1980."

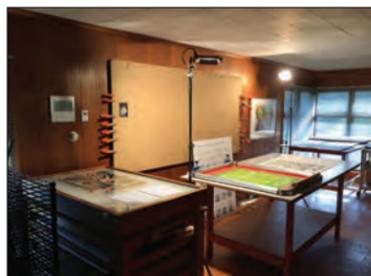


Janet Fish, "Daffodils,"
1995, 13-c screenprint, 41" x 28.5," ed. 58
Courtesy of Stewart & Stewart



Wing Lake (Road) Studio

She continues, "Indeed, we all stand at an interesting juncture in the history of art having seen how a medium such as screenprinting can evolve and adapt. Contemporary technical advances in our world such as our love of computers suggest monumental changes on the horizon on how we define and react to visual imagery. What effects these changes will have on screen-



Wing Lake (Road) Studio, Interior