



CENTER STREET STUDIO  
RECENT PROJECTS

## CENTER STREET STUDIO RECENT PROJECTS



With works from Matthew Carter, Eltono, Raúl Gonzalez, Markus Linnenbrink, Eva Lundsager, Carrie Moyer, Bill Thompson, Roger Tibbetts, Brian Andrew Whiteley, George Whitman, and Janine Wong

above: Markus Linnenbrink and James Stroud pull a MUDHONEY(NOV15) from the press.



## Center Street Studio

Artist and Master Printer James Stroud studied printmaking with legendary printmaker Stanley William Hayter at Atelier 17, Paris in 1980-81. He received his MFA in painting and printmaking from the Yale School of Art in 1984, after which he established Center Street Studio at its original location at 1 Center Street in Gloucester, MA. Now located in a post-and-beam barn in Milton, MA, Center Street Studio is in its 34th year publishing print projects with artists of national and international reputation. Stroud is particularly respected for actively seeking out emerging talent and pursuing projects with young artists. The Studio specializes in intaglio techniques and produces woodcut and monotype projects as well.

Center Street Studio  
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Milton Village, MA 02187  
p| 617.821.5458

James Stroud, director/master printer  
jstroud@centerstreetstudio.com

Design: Ryder Stroud  
©CSS, 2020

ii this page: detail from Eva Lundsager's  
watercolor monotype, *Constellation 14*



Matthew Carter  
a  
from the portfolio of 26 prints; aquatint with chine collé  
14 x 14 inches (sheet)  
2016  
edition 52



Matthew Carter  
z  
from the portfolio of 26 prints; aquatint with chine collé  
14 x 14 inches (sheet)  
2016  
edition 52



Center Street Studio is pleased to announce the publication of a print portfolio by the type designer Matthew Carter. The portfolio contains the 26 letters of the alphabet, all lowercase, etched into copper plates with aquatint. They are being printed by master printer James Stroud. The 26 letters are Carter's own favorites from typefaces he designed in a wide variety of styles, both historically derived and contemporary. Some are from existing typefaces, and some from type designs still in-development.

Matthew Carter has been working with type since leaving school 60 years ago. Among his most familiar designs are the screen fonts Verdana and Georgia. Seven of his typefaces are in the collection of the Museum of Modern Art in New York. He was made a MacArthur Foundation Fellow in 2010.



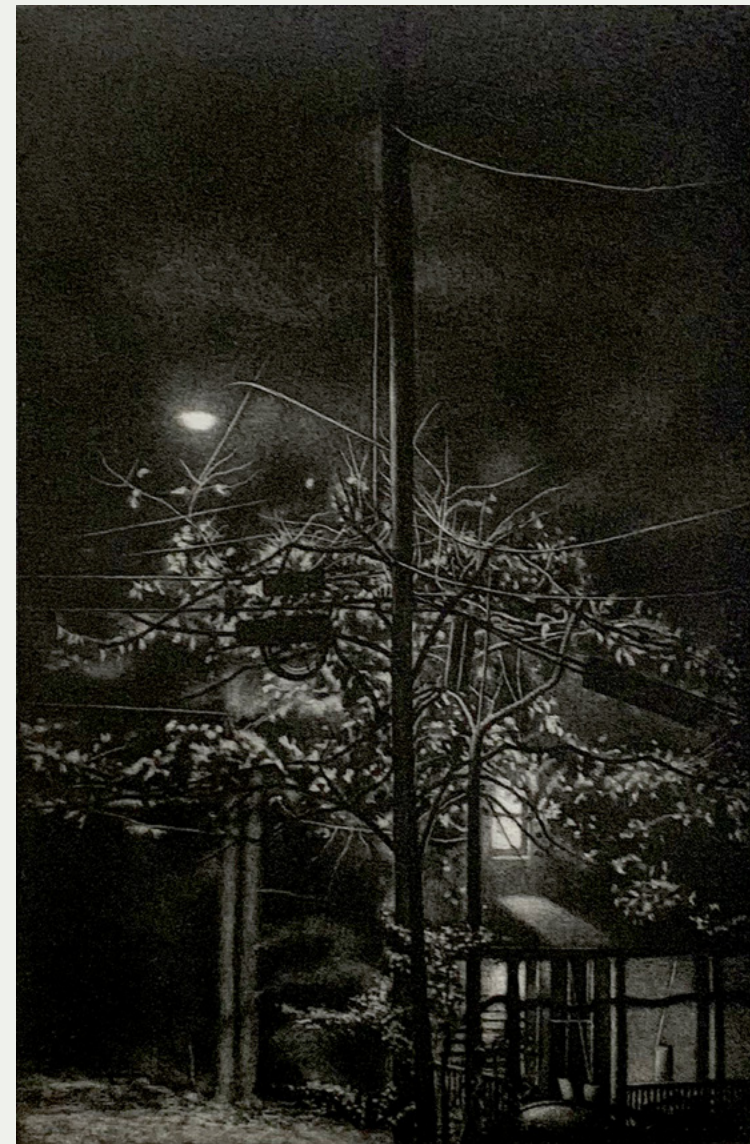
a panel discussion with Matthew Carter, master printer and publisher James Stroud, and book designer Janine Wong at the Book & Design Gallery in Tokyo, Japan. September 2019.



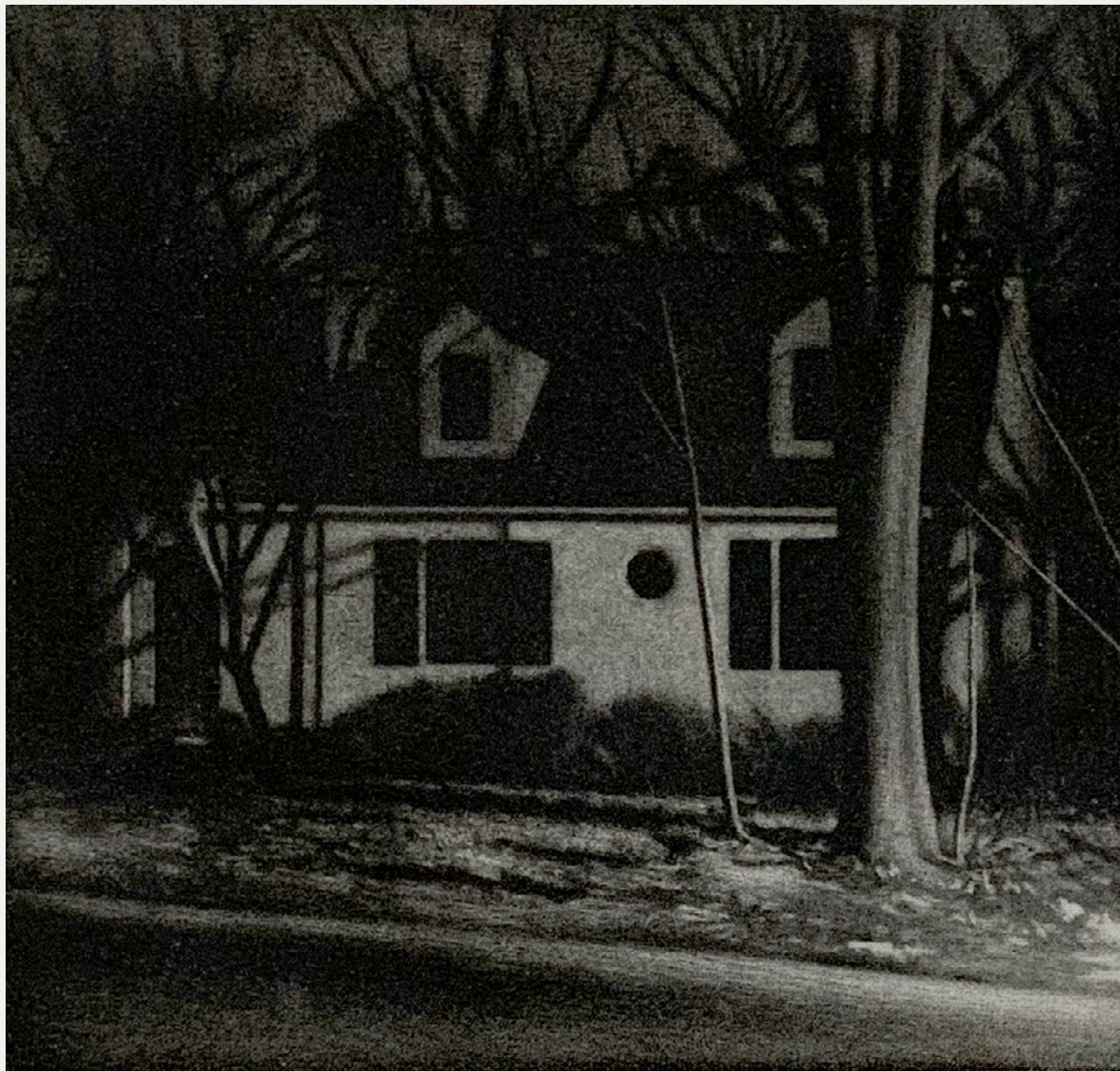
Matthew Carter reviews work from young typographers during his show at Book & Design Gallery in Tokyo, Japan. September 2019.



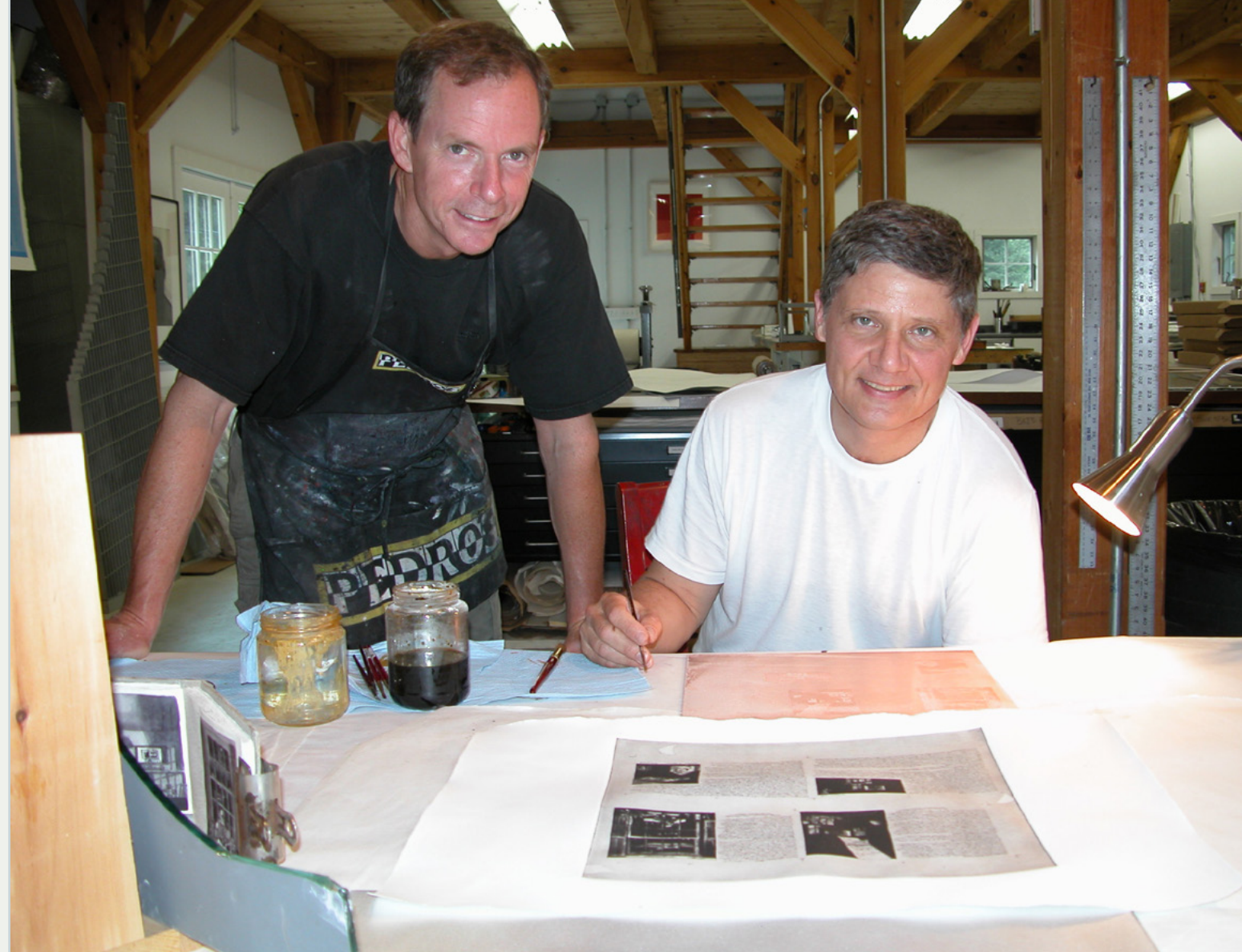
Charles Ritchie  
*House I*  
mezzotint  
4 x 4 inches (image)  
11.25 x 10.25 inches (sheet)  
edition 30  
2018



Charles Ritchie  
*House II*  
mezzotint  
6 x 4 inches (image)  
13.5 x 10 inches (sheet)  
edition 30  
2018



Charles Ritchie  
*House III*  
Mezzotint  
4.25 x 4.25 inches (image)  
10.5 x 10.25 inches (sheet)  
Edition 30  
2018



James Stroud and Charles Ritchie at work in the studio

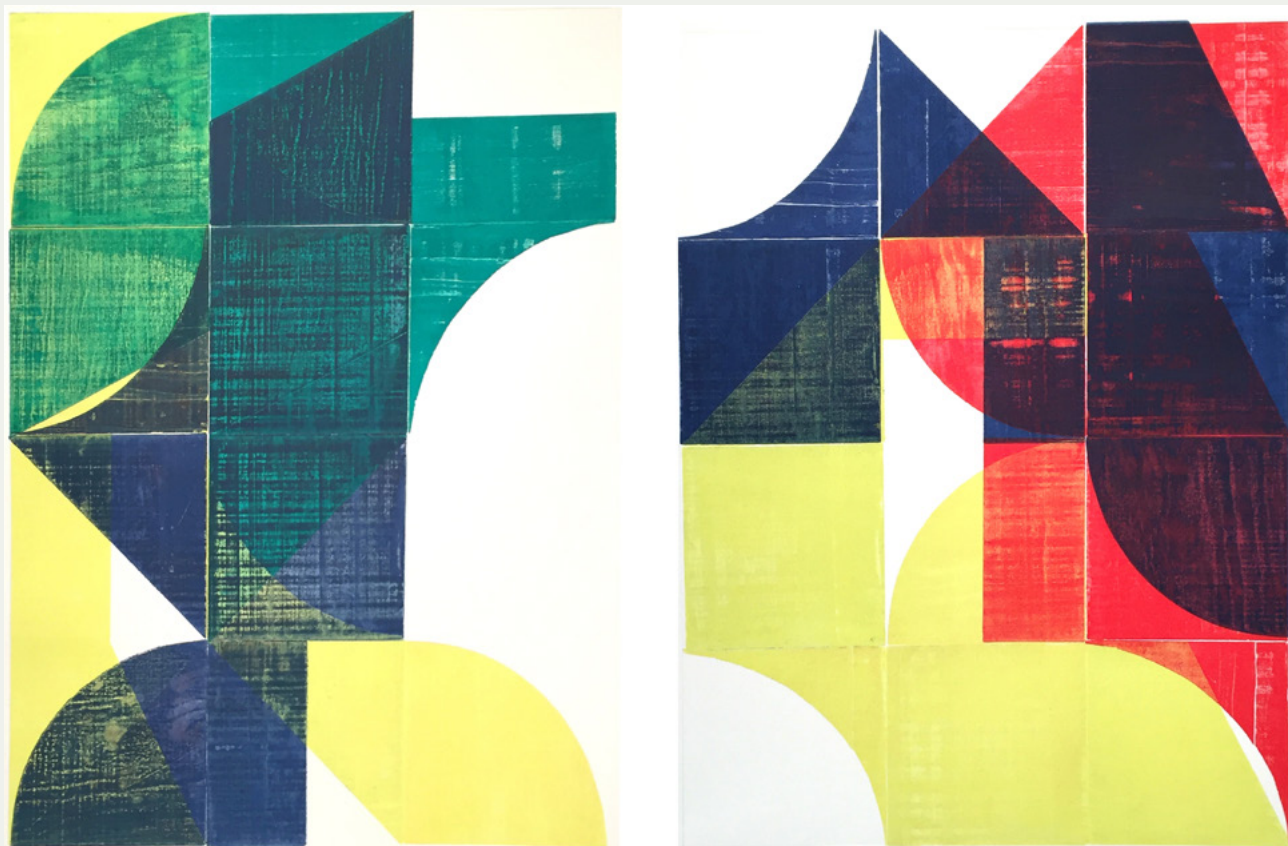




Cyrus Highsmith  
*Standing Crow, Pecking Crow, Calling Crow, Turning Crow*  
suite of four aquatints with chine collé  
12 x 18 inches (each image)  
17.5 x 22.5 inches (each sheet)  
2020  
edition 30



Cyrus Highsmith  
*Turning Crow*  
suite of four aquatints with chine collé  
12 x 18 inches (each image)  
17.5 x 22.5 inches (each sheet)  
2020  
edition 30



Eltono  
*7Y7G7B I + 7Y7R7B I*  
woodblock monoprint, diptych  
32 x 24 inches (each image)  
41 x 30 inches (each sheet)  
2017



Eltono  
*7Y7G7B II + 7Y7R7B II*  
woodblock monoprint, diptych  
32 x 24 inches (each sheet)  
41 x 30 inches (each sheet)  
2017



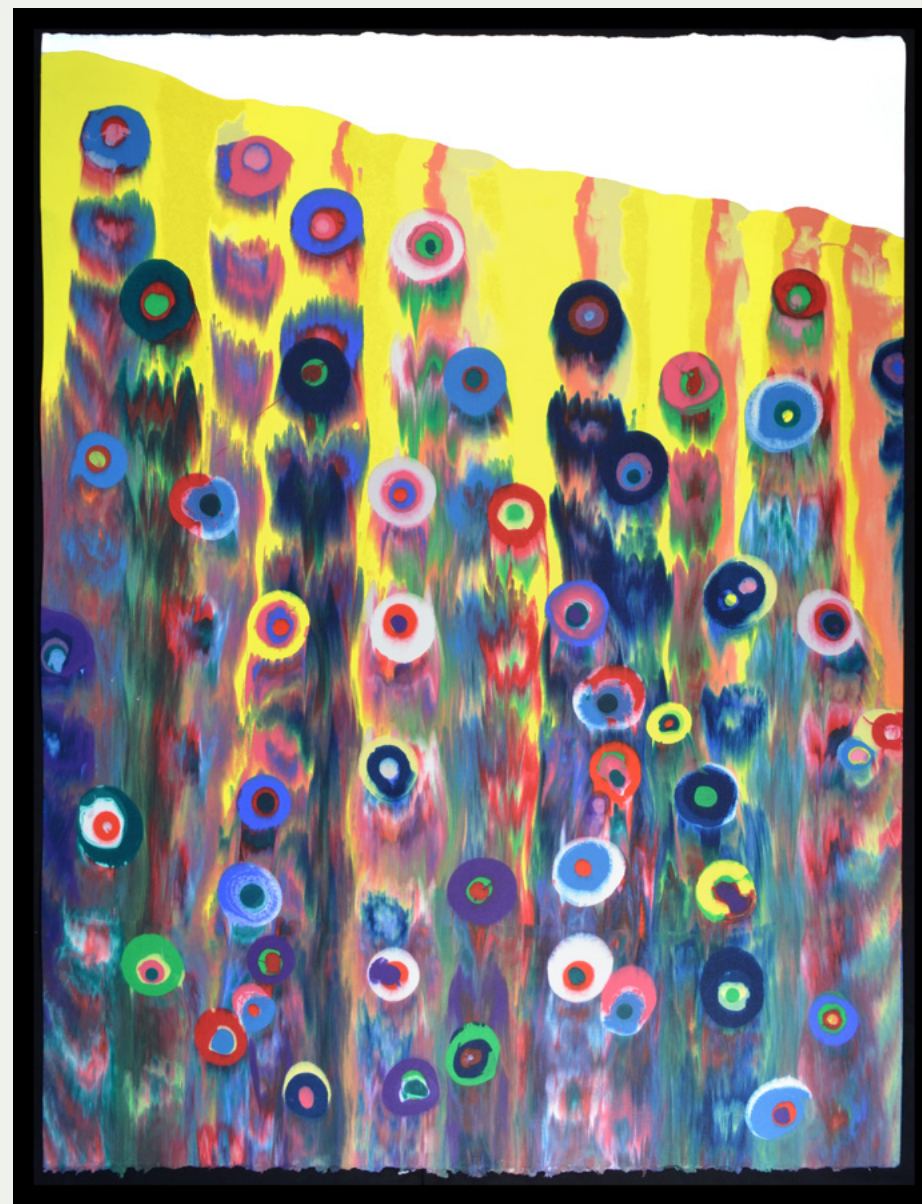
left: 'After hours' printing sessions at CSS. Eltono was commissioned by Cambridge, MA-based design and consulting company IDEO to paint one of his signature large-scale, graffiti-inspired murals over the company's headquarters. Once he finished work on the mural for the day, he dropped by the studio to make a series of woodblock monoprints based on his project. He and master printer James Stroud kept their printing sessions going into the early morning hours.



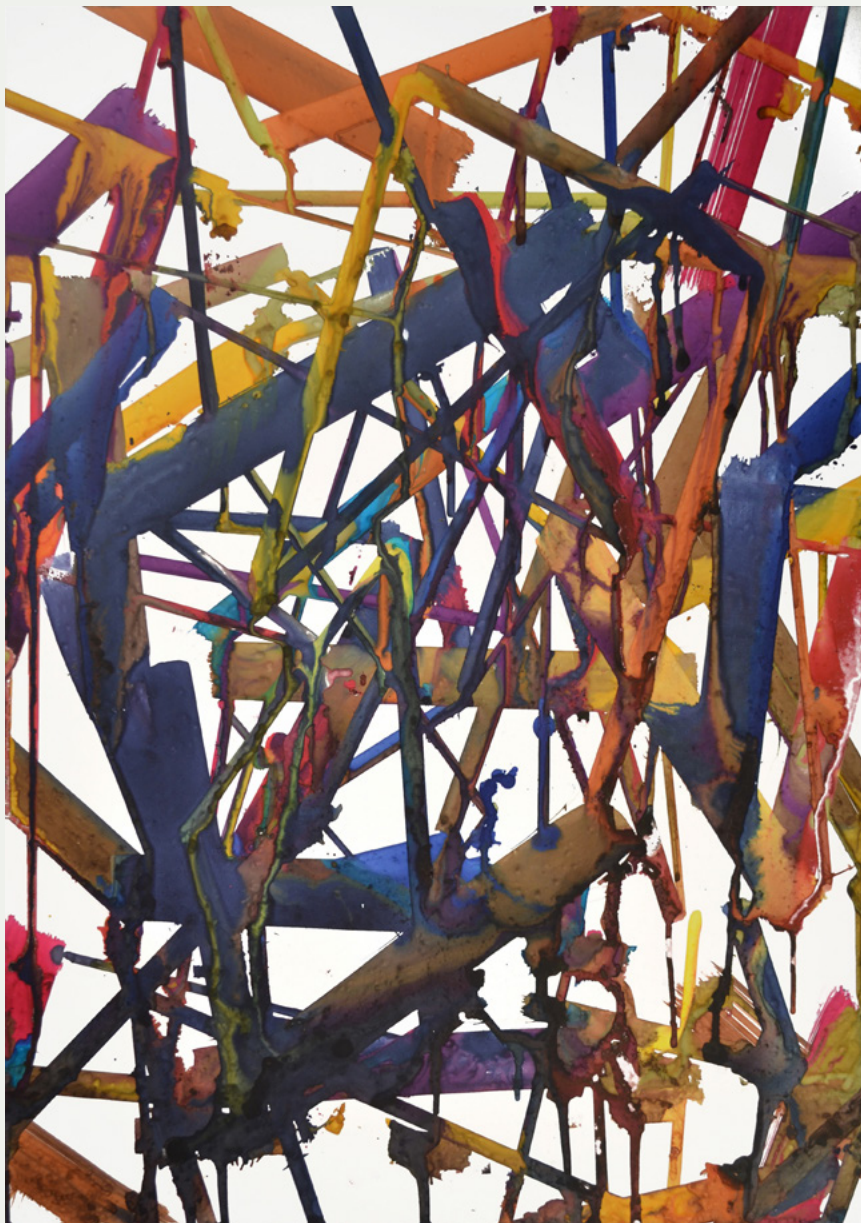
above: The source material. Eltono's signature mural covers the exterior of IDEO's headquarters. 80 Prospect Street, Cambridge, MA.



Markus Linnenbrink  
*I HEARD YOU LOOKING (SCHRÄG) 1*  
monotype  
52 x 39.5 inches (image/sheet)  
2015



Markus Linnenbrink,  
*I HEARD YOU LOOKING (SCHRÄG) 2*  
monotype  
52 x 39.5 inches (image/sheet)  
2015



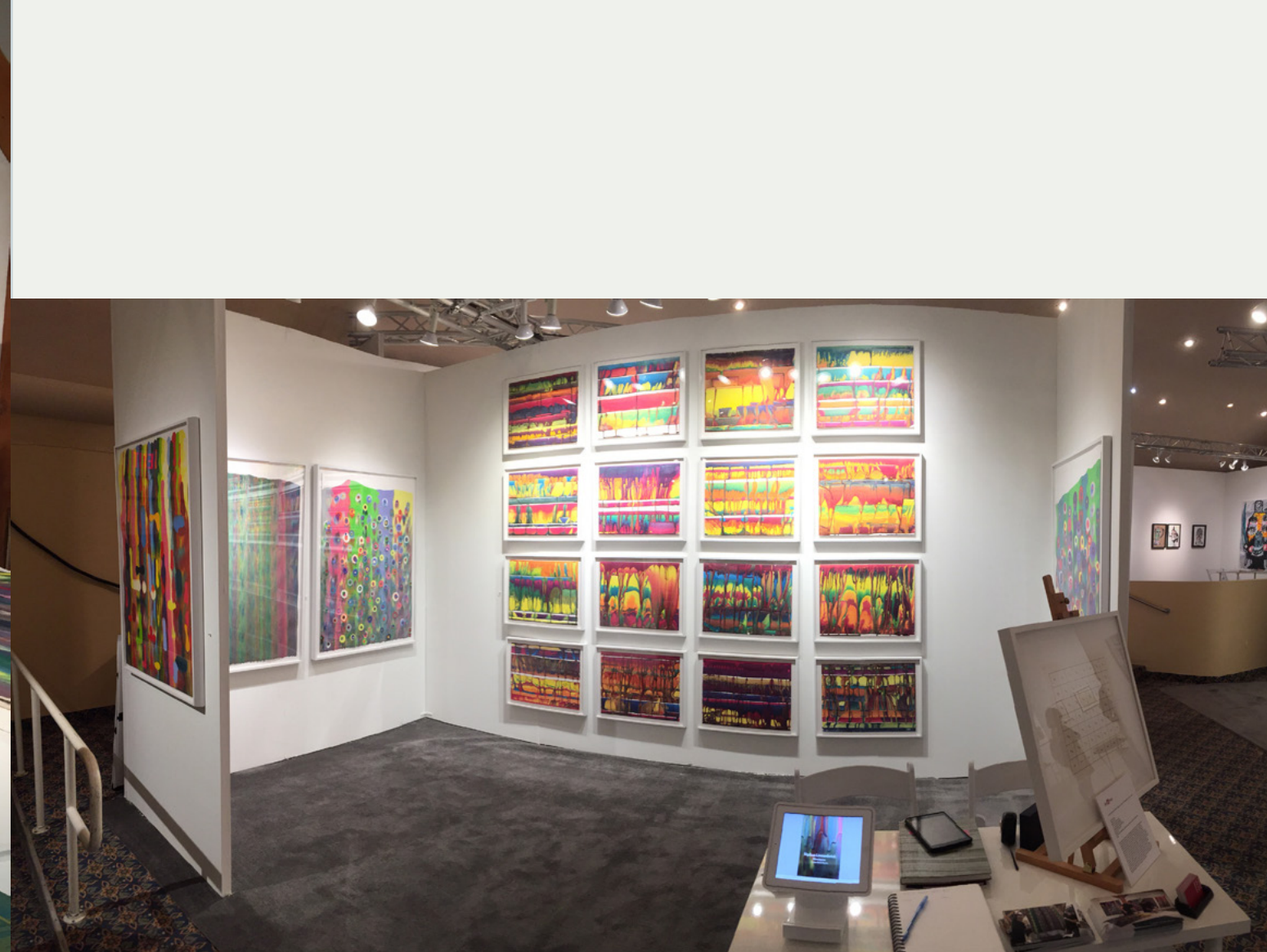
Jeff Perrott  
*Structure 1*  
watercolor monotype  
34 x 24 inches (image/sheet)  
2018



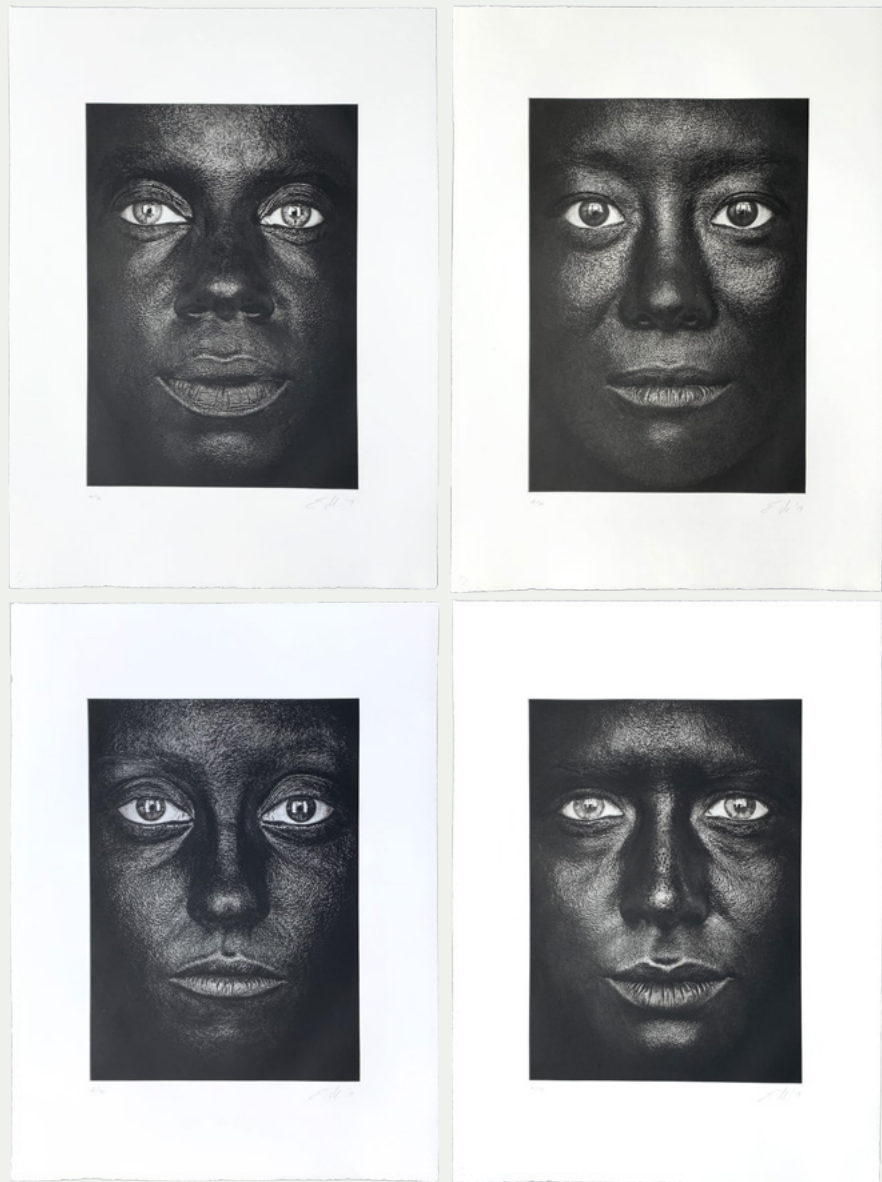
Jeff Perrott  
*Structure 1*  
watercolor monotype  
34 x 24 inches (image/sheet)  
2018



James Stroud and Markus Linnenbrink survey one of Linnenbrink's new monotypes, *I HEARD YOU LOOKING (SCHRÄG)*.



Markus Linnenbrink's *EVENTHOUGHYOUHAVETOGO* watercolor monotypes installed at the Art on Paper fair in Miami, winter 2015.



Eva Mueller  
*Un-Titled*  
suite of four photogravures  
20 x 14.5 inches (each image)  
30 x 22.5 inches (each sheet)  
2019  
edition 30



Eva Mueller and James  
Stroud signing Mueller's  
*Un-Titled* photogravures in  
New York. Summer 2019.



Eva Lundsager  
*Constellation 1*  
 watercolor monotype  
 23.75 x 18.75 (image)  
 32.75 x 27 inches (sheet)  
 2017



Eva Lundsager  
*Constellation 18*  
 watercolor monotype  
 23.75 x 18.75 (image)  
 32.75 x 27 inches (sheet)  
 2017

These are constellations of paint that become multiple animated puddles, creatures, beings, stars and planets, accumulations of paint growing out of a process that combines the accidental with the controlled, deliberate mark. It was a joy making these, hard fought at first, slow to figure out how to work with the materials, eventually building in ease and flow, one after the other. While planning and working on these, I thought of Miro's Constellations, which I saw in 1993 at MoMA, and as I finished them I thought of this summer of the eclipse, when we all looked up at the same time.

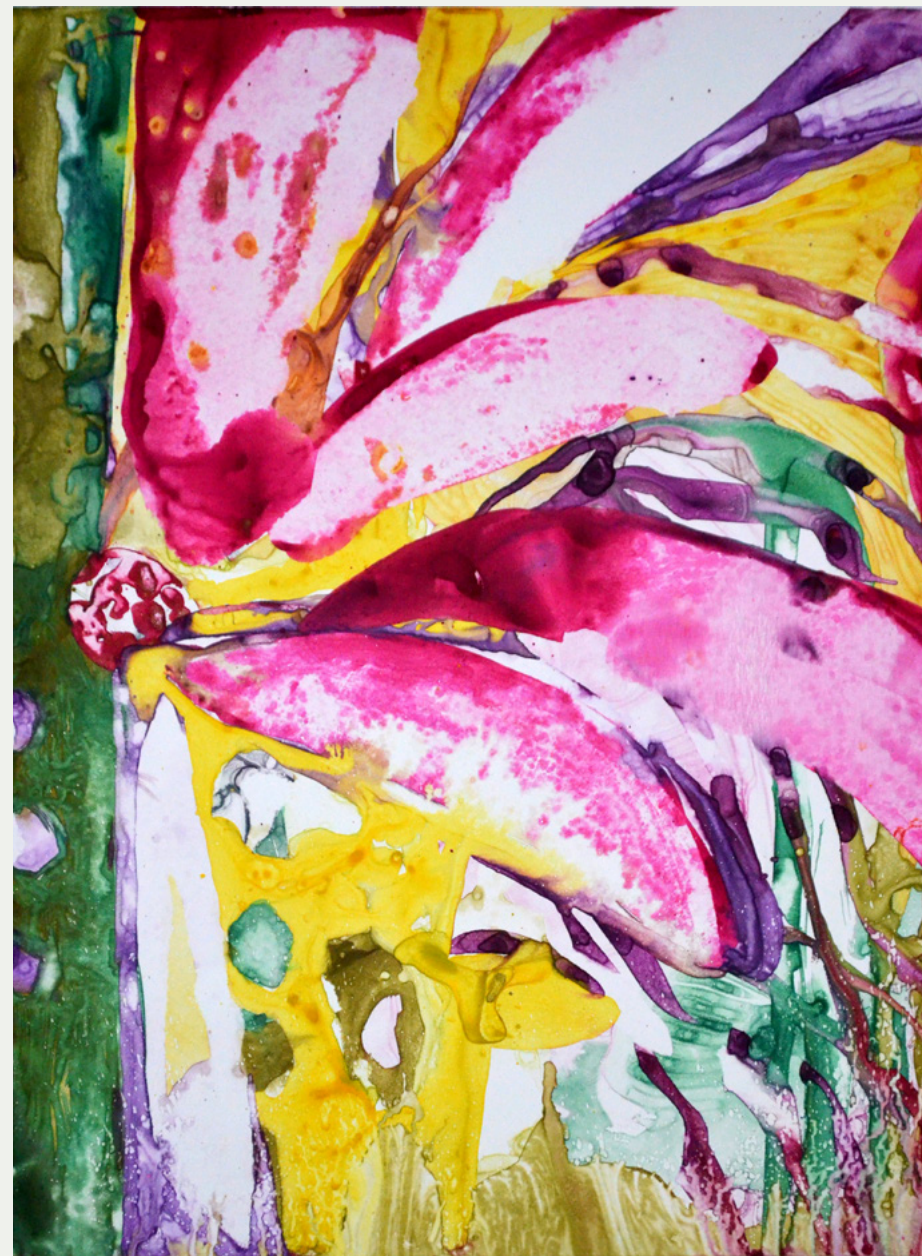
Our viewpoint is somehow part of above and below. We are rooted even as we move through the atmosphere, part of the ground and part of the space surrounding it. The constellation seems to move between the two as well. We see it above our world, multiple animations moving in space, sometimes coming back down towards the ground, sometimes moving into the ground.

I'm stuck to the ground, but I'm always looking up into another space, to the sky, the stars and planets, and seeing this as a vehicle for imagination, imagining other worlds, other lives, other possibilities, other ways of existence. Imagination, putting yourself into an experience you haven't literally had, is the start of empathy. We could use more empathy right now.

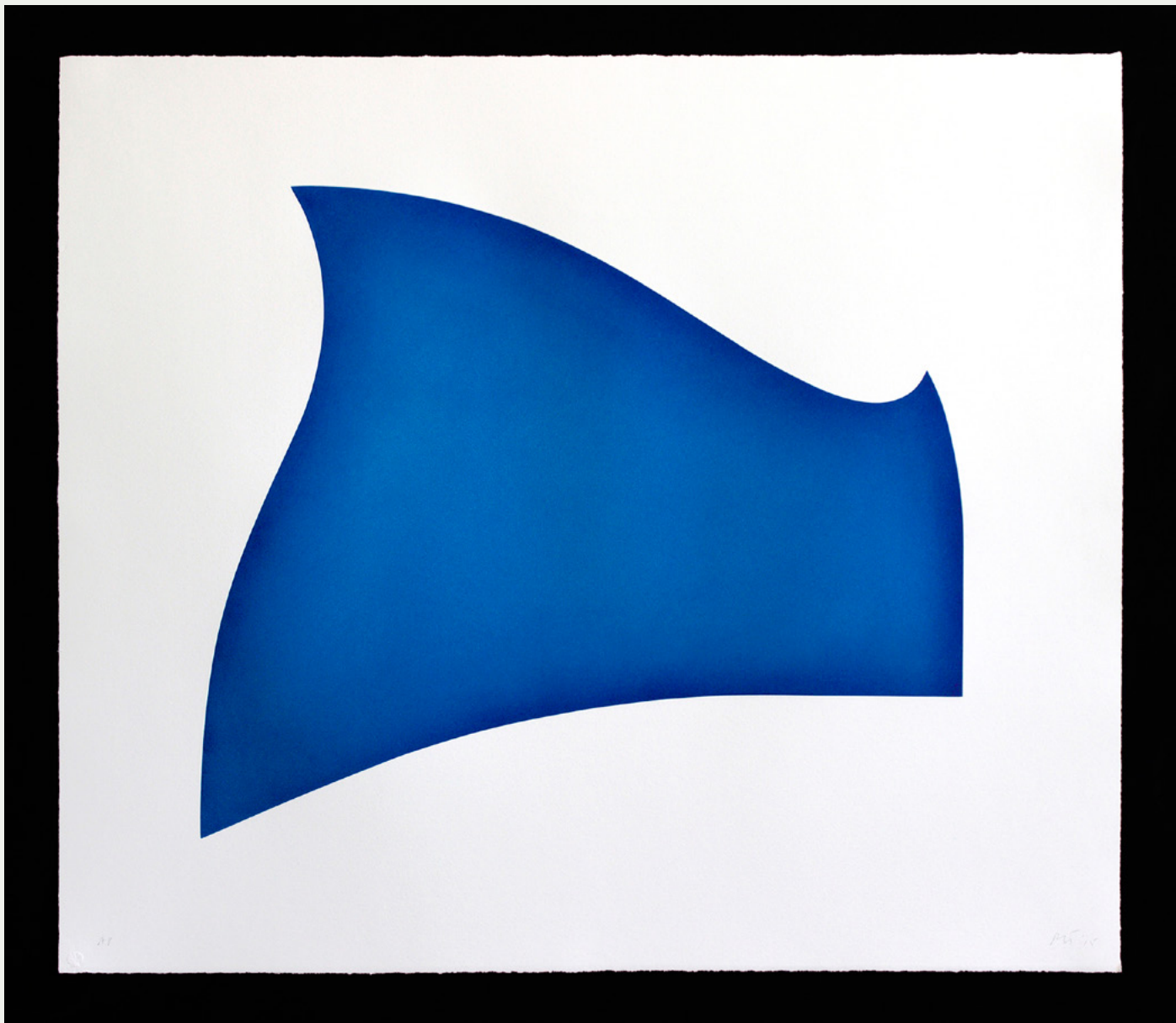




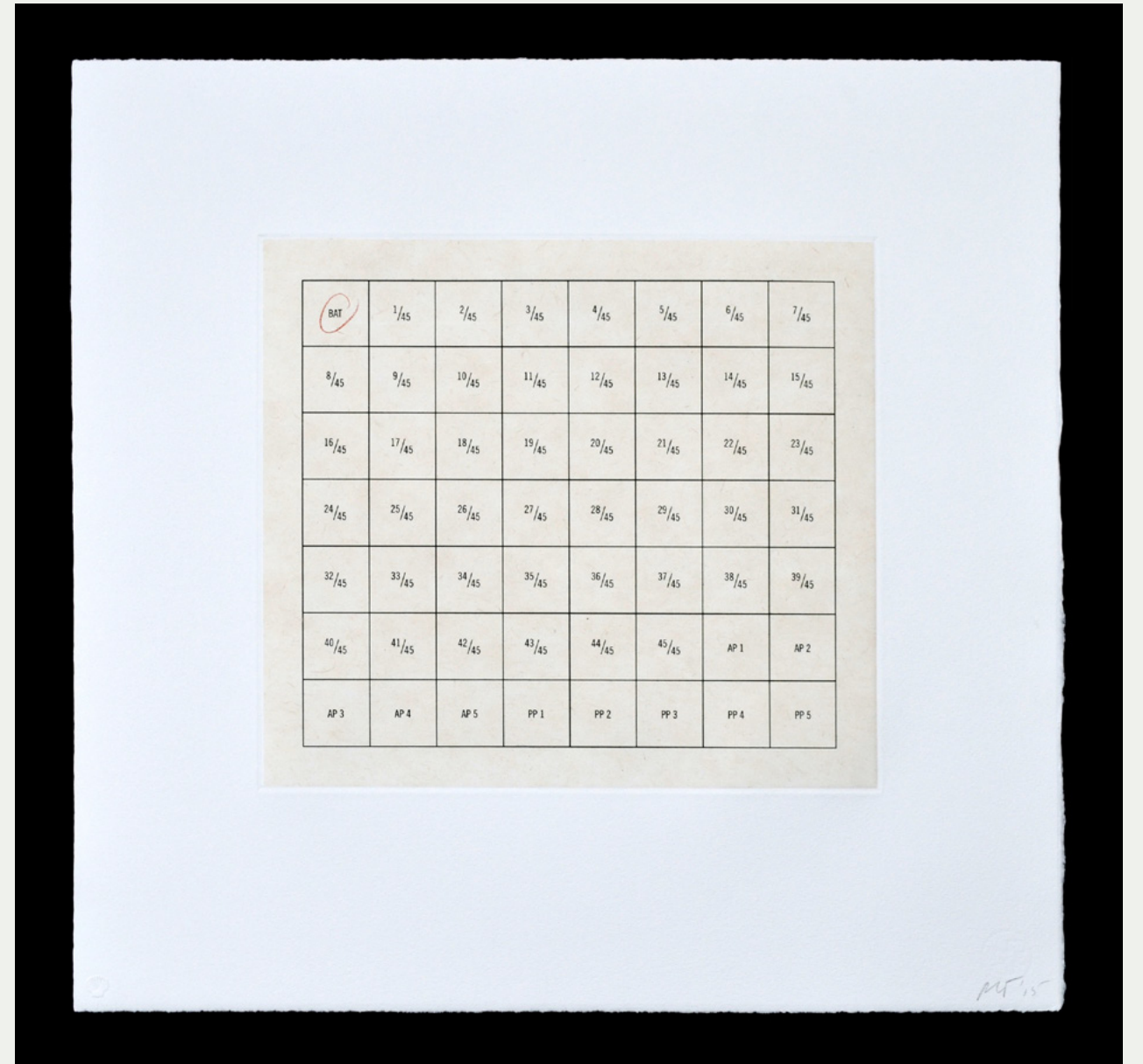
Carrie Moyer  
*Swash 7*  
watercolor monotype  
24 x 18 (image)  
29.5 x 22.5 inches (sheet)  
2014



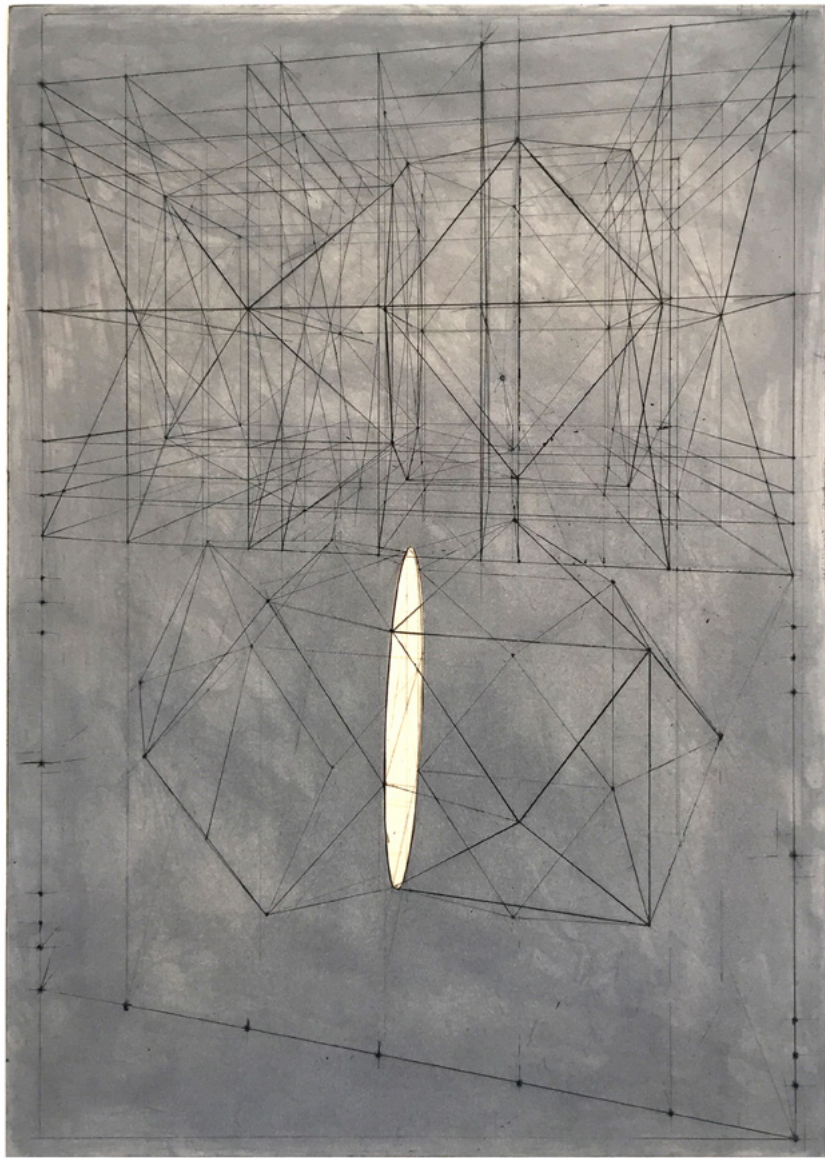
Carrie Moyer  
*Soft Cells 2*  
watercolor monotype  
24 x 18 inches (image)  
29.5 x 22.5 inches (sheet)  
2014



Bill Thompson  
*Crest*  
 aquatint with surface roll on shaped copper plate  
 30 x 35 inches (sheet)  
 2015  
 edition 30



Bill Thompson  
*Edition*  
 aquatint with surface roll on shaped copper plate  
 12.5 x 14 inches (image)  
 21.5 x 22.25 inches (sheet)  
 2015  
 edition 45

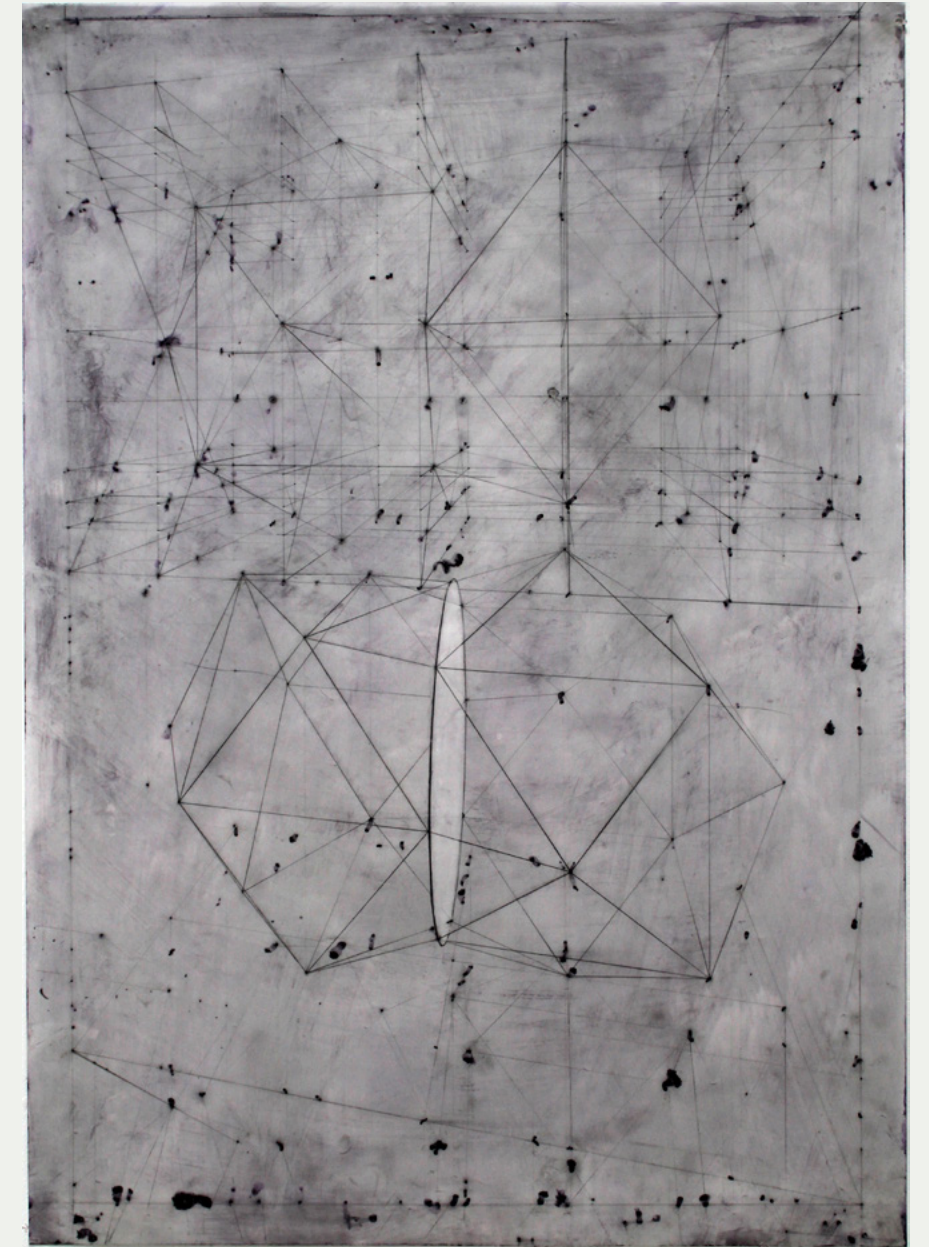


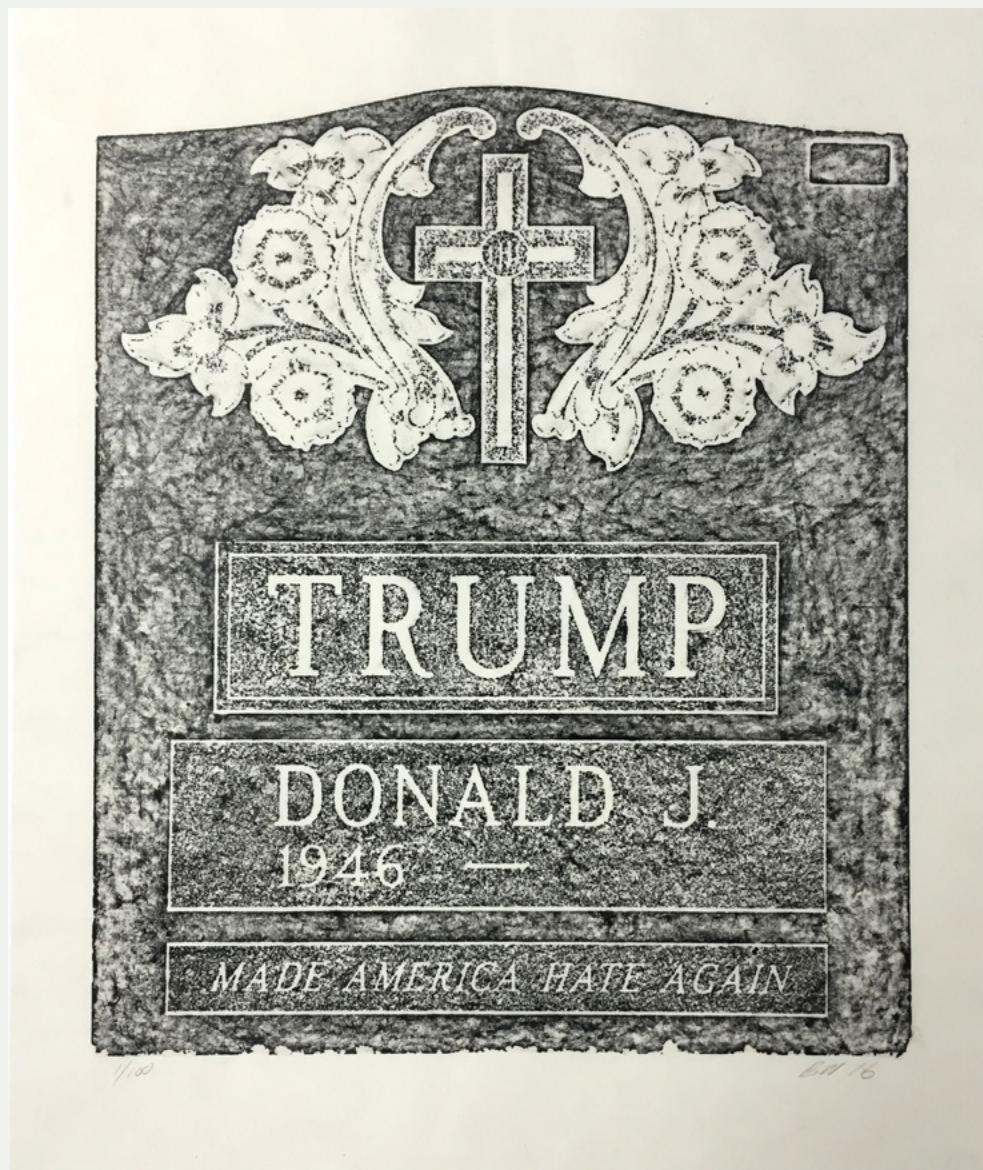
Roger Tibbetts  
*Recto*  
etching and aquatint with  
chine collé and surface roll  
24 x 17 (image)  
30 x 22.5 inches (sheet)  
2017  
edition 40

right: Roger Tibbett's original drawing, which he used as the basis for creating *Recto*.

"The creative process everywhere evident in Roger Tibbetts's pictures is appealing in its visual richness and variety—its evocations of the links between making marks and making meaning, and particularly in the wide range of its embrace, which articulates, and thereby acknowledges, each picture's individuality by allowing each to glimpse for us its gestation and resolution, as if revealing each in the fullness of its evolution from becoming to being."

Carl Belz, Roger Tibbetts:  
*Making and Meaning*  
(January 2015)





Brian Andrew Whiteley  
*Trump Legacy Tombstone*  
 tombstone rubbing in pigmented wax on Niyodo Kozo paper  
 24 x 20 inches (image)  
 29 x 24 inches (sheet)  
 2016  
 edition 100

On Easter Sunday 2016, Brooklyn-based performance artist Brian Andrew Whiteley placed in the Sheep's Meadow section of New York's Central Park a tombstone he had made for then-presidential candidate Donald Trump. It was quickly confiscated by the police and put into an evidence locker in Queens but not before going viral on the internet by those who saw it Easter morning. The artist was eventually tracked down by the police, FBI, and Secret Service and questioned but not arrested. The tombstone was eventually returned to the artist. Master printer James Stroud then made a series of rubbings in pigmented wax on Japanese paper directly from the stone as an edition of prints.



top: James Stroud makes one of the first rubbings from Whiteley's Trump Legacy Tombstone in a storage facility in Queens, NY.

bottom: Whiteley's original Trump tombstone out in the Sheep's Meadow section of Central Park.





George Whitman  
*untitled (dragonfly)*  
Etching with chine collé  
25 x 23 inches (image)  
33 x 30 inches (sheet)  
2020  
edition 30



George Whitman  
*Tucker*  
etching with chine collé  
26 x 32 inches (image)  
32 x 37.5 inches (sheet)  
2017  
edition 35



3/25

George Whitman 16

George Whitman  
*untitled (butterfly 1)*  
etching with chine collé  
12 x 12 inches (image)  
22.5 x 21.5 inches (sheet)  
2016  
edition 25



3/25

George Whitman 16

George Whitman  
*untitled (butterfly 2)*  
etching with chine collé  
12 x 12 inches (image)  
22.5 x 21.5 inches (sheet)  
2016  
edition 25



3/25

George Whitman 16

George Whitman  
*untitled (butterfly 3)*  
etching with chine collé  
12 x 12 inches (image)  
22.5 x 21.5 inches (sheet)  
2016  
edition 25



3/25

George Whitman 16

George Whitman  
*untitled (butterfly 4)*  
etching with chine collé  
12 x 12 inches (image)  
22.5 x 21.5 inches (sheet)  
2016  
edition 25

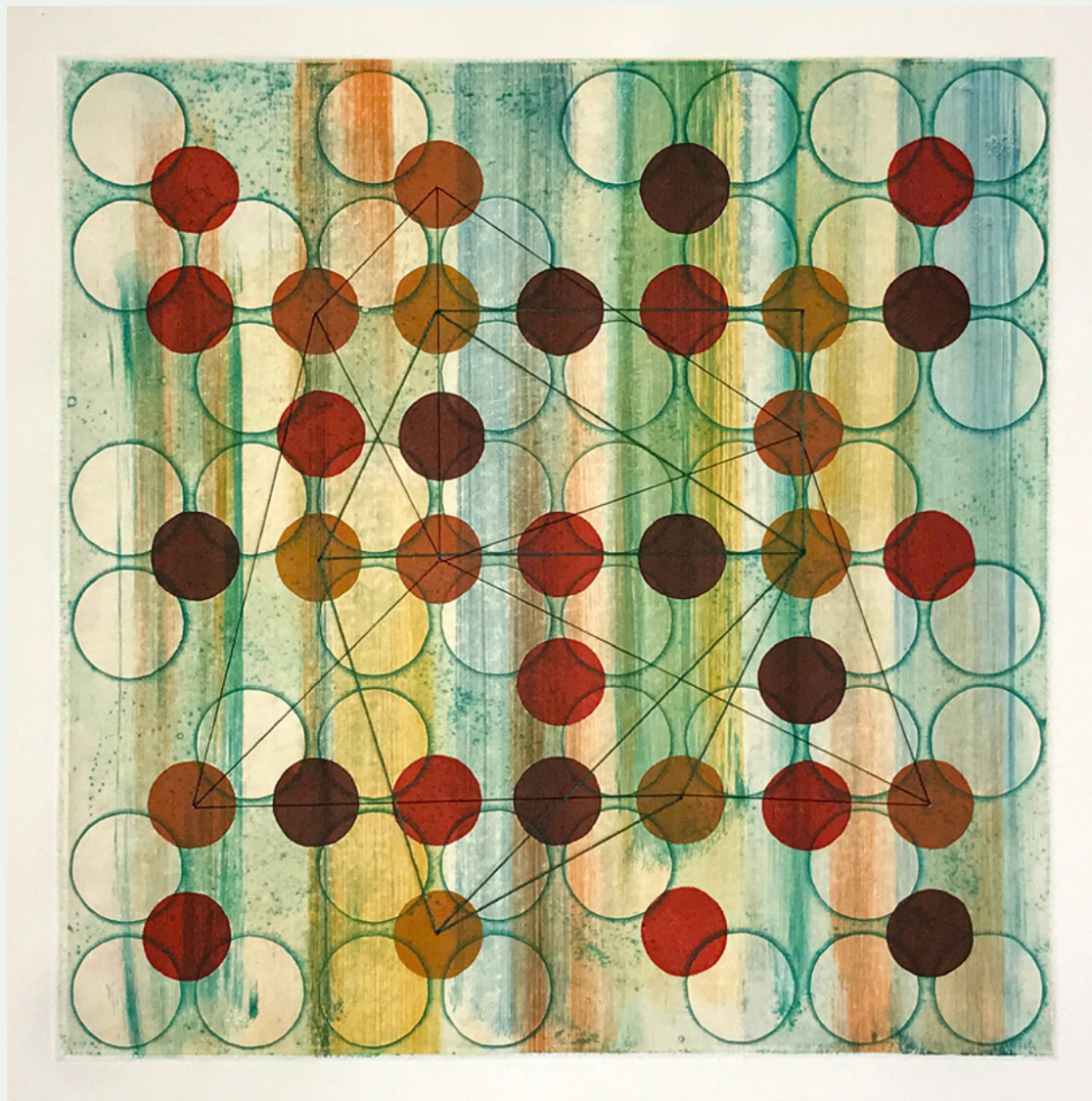


James Stroud and George Whitman in the shop printing Tucker during the summer of 2017.

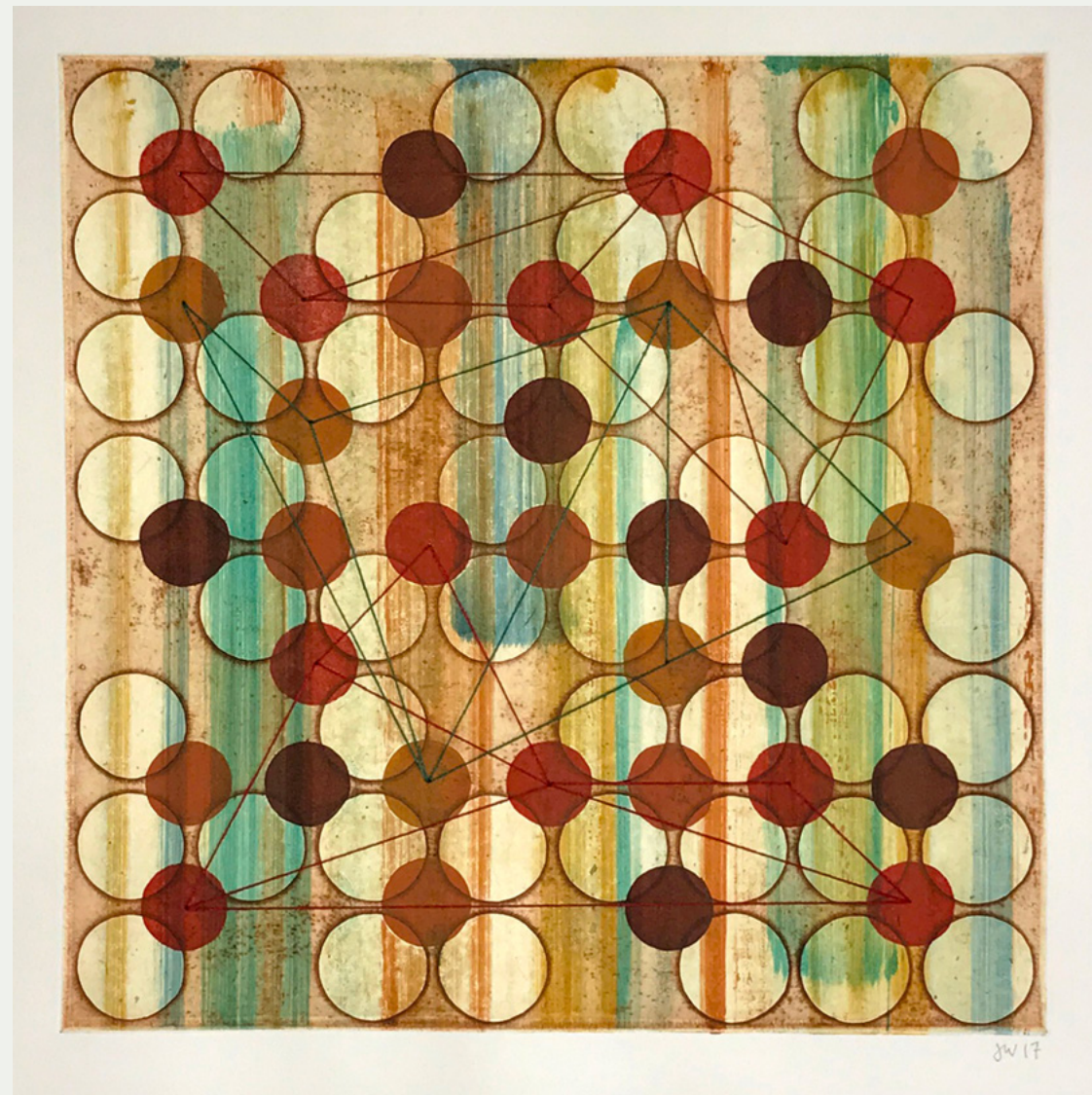


James Stroud and Walker Stroud printing George Whitman's etching untitled (dragonfly) during the summer of 2020.





Janine Wong  
*Color Equation 4*  
etching, monotype, and hand sewing  
16 x 16 inches (image)  
21 x 20 inches (sheet)  
2017



Janine Wong  
*Color Equation 6*  
etching, monotype, and hand sewing  
16 x 16 inches (image)  
21 x 20 inches (sheet)  
2017



left: Eva Lundsager signs her *Constellations* watercolor monotypes in 2017.

opposite: All installed. Ryder Stroud and James Stroud stand in the CSS AD 20/21 booth at Boston's Cyclorama building in 2014.



For the most recent project announcements, updates, photos, and videos, visit:

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