

CENTER STREET STUDIO
RECENT PROJECTS

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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.



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James Stroud, director/master printer
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Design: Ryder Stroud
©CSS, 2018

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

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.



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



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

a

b

c

d

e

f

g

n

o

p

q

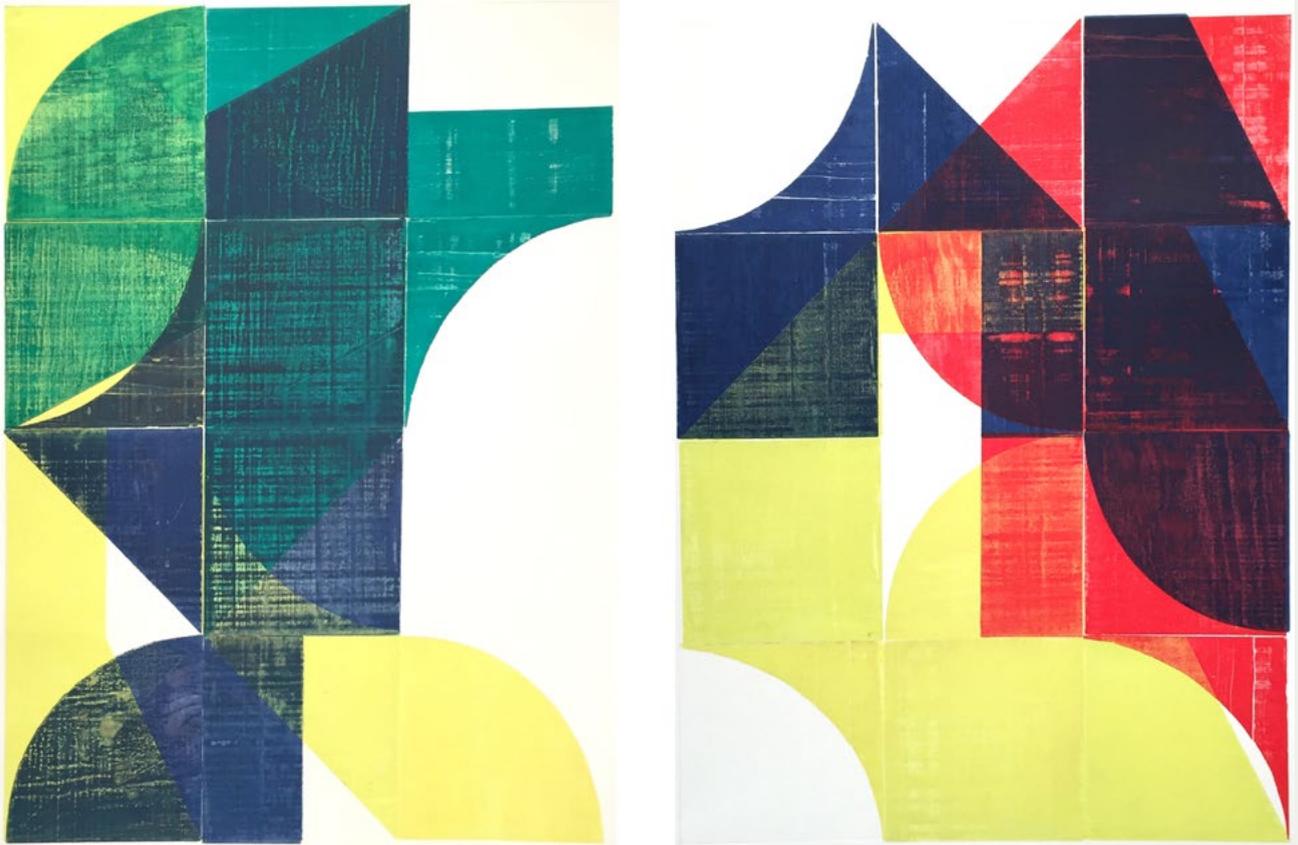
r

s



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.



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



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



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.



Raúl Gonzalez III

Curios de las Americas, 2013

etching and aquatint with chine collé stained with coffee

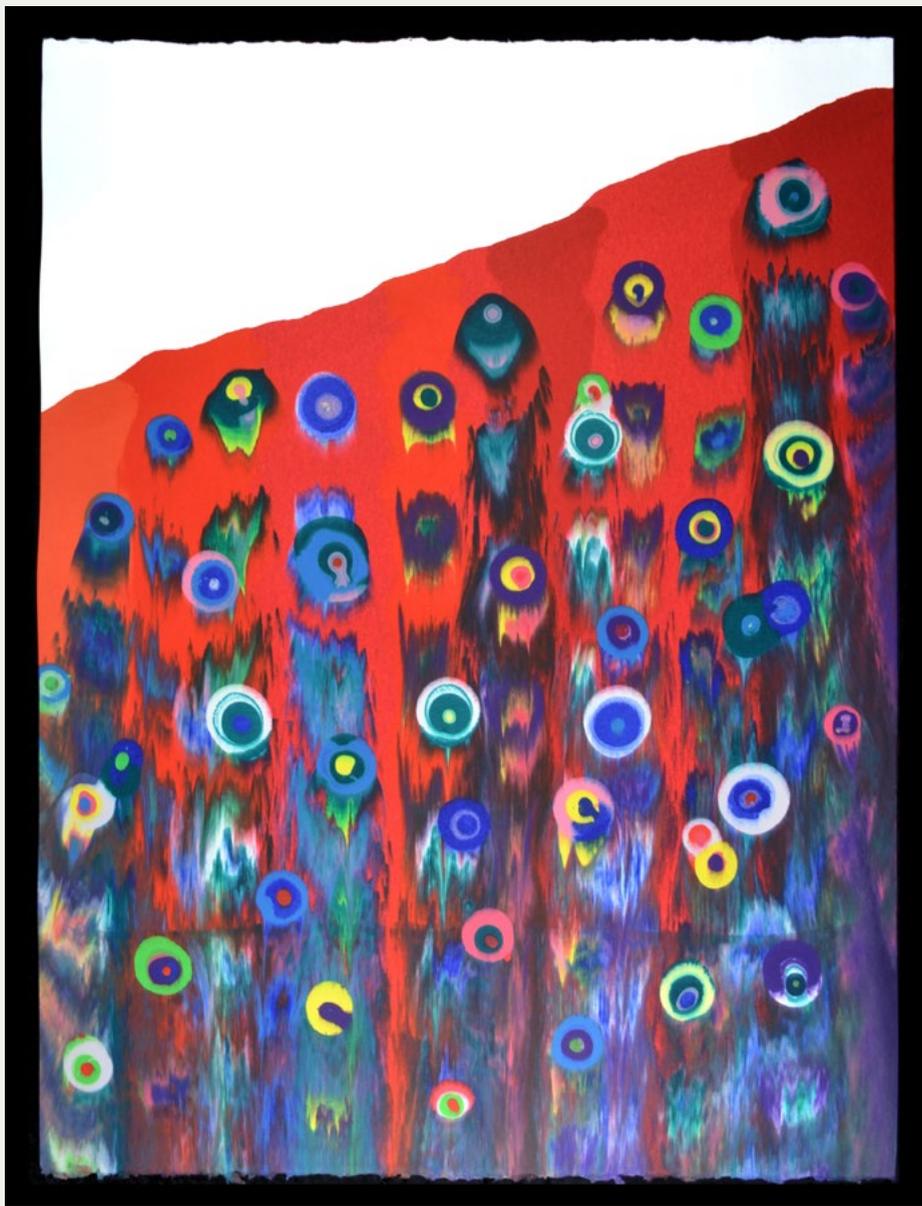
24 x 18 inches (image)

30 x 22.5 inches (sheet)

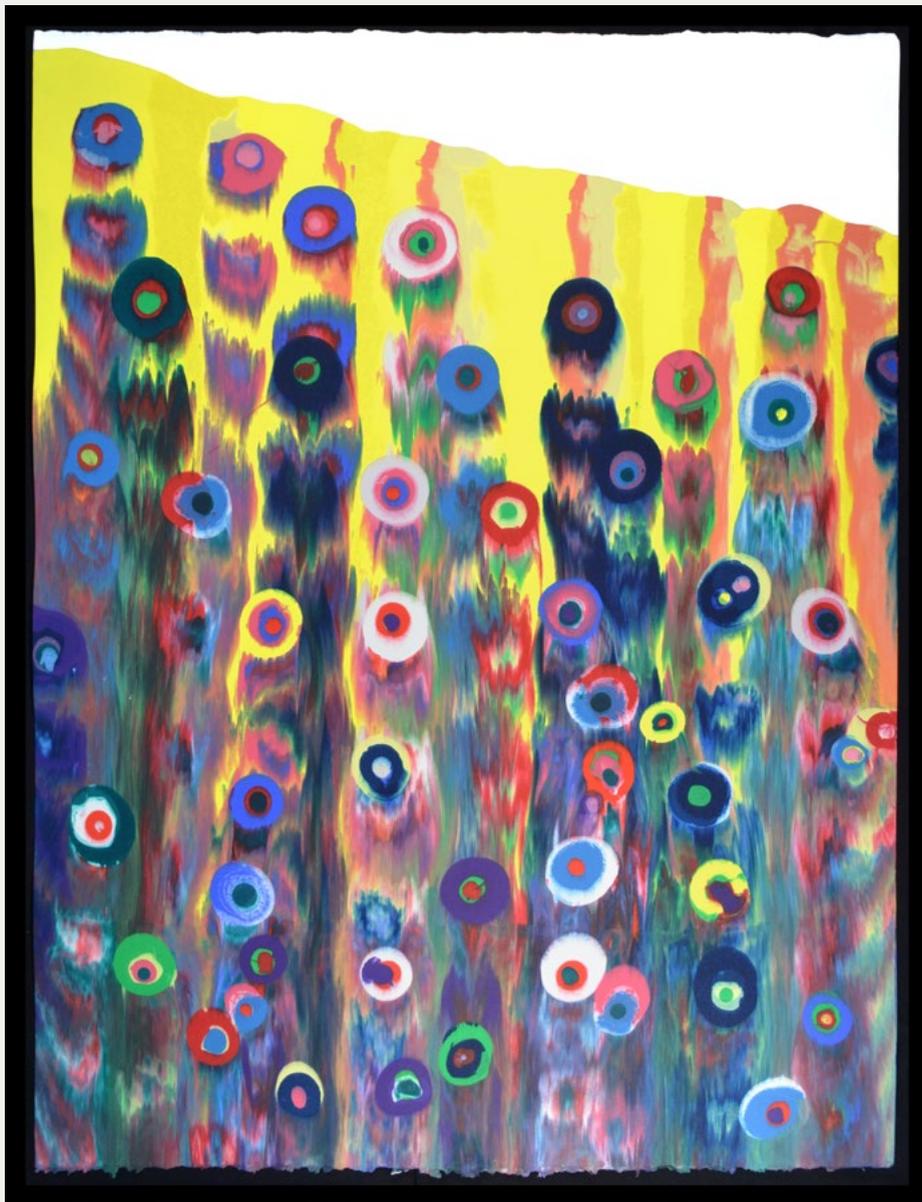
edition 25



Raúl Gonzalez III
Curious about America, 2013
etching and aquatint with chine collé stained with coffee
24 x 18 inches (image)
30 x 22.5 inches (sheet)
edition 25



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

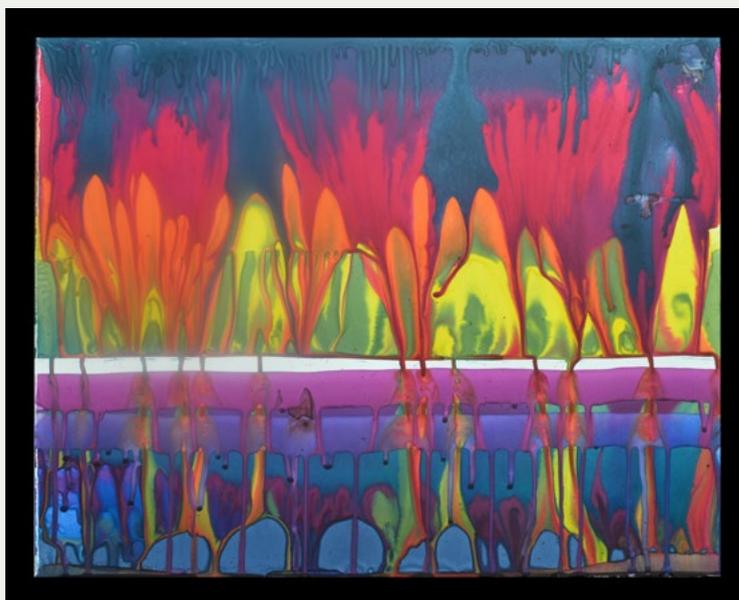


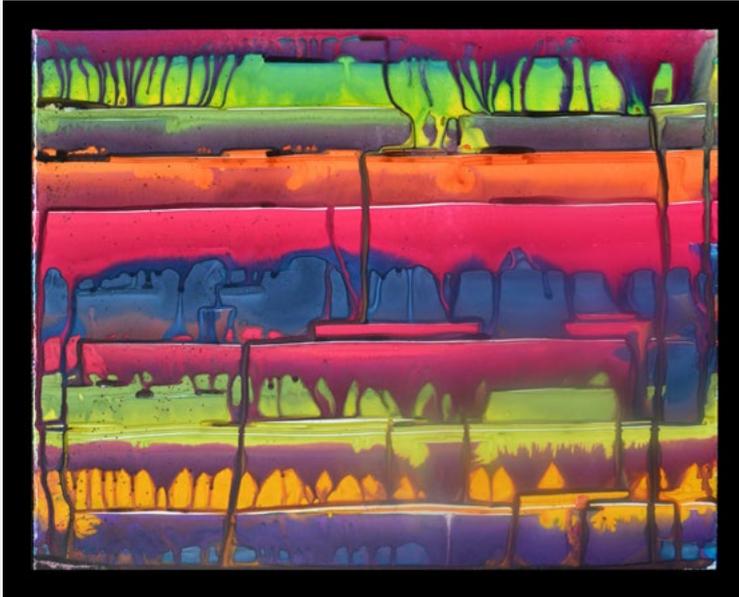
Markus Linnenbrink,
I HEARD YOU LOOKING (SCHRÄG) 2, 2015
monotype
52 x 39.5 inches (image/sheet)

Markus Linnenbrink
EVENTHOUGHYOUHAVETOGO 2, 2015
watercolor monotype
18 x 24 inches (image/sheet)

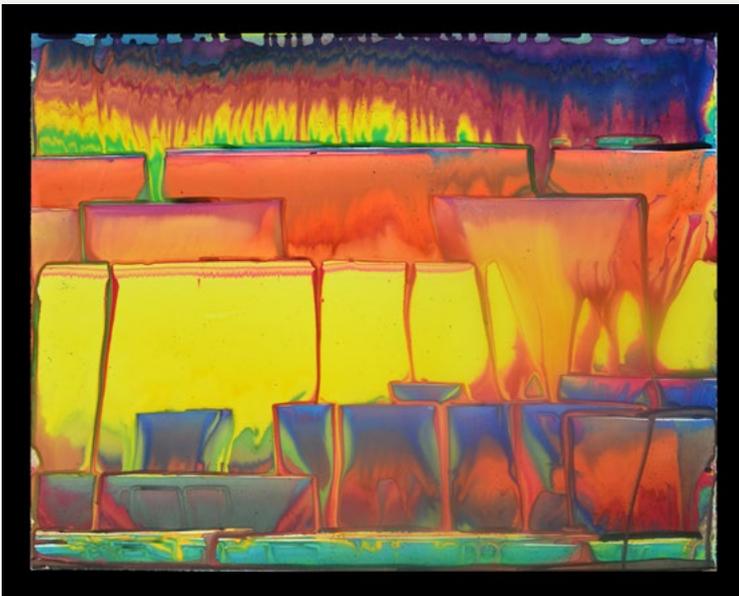


Markus Linnenbrink
EVENTHOUGHYOUHAVETOGO 10, 2015
watercolor monotype
18 x 24 inches (image/sheet)





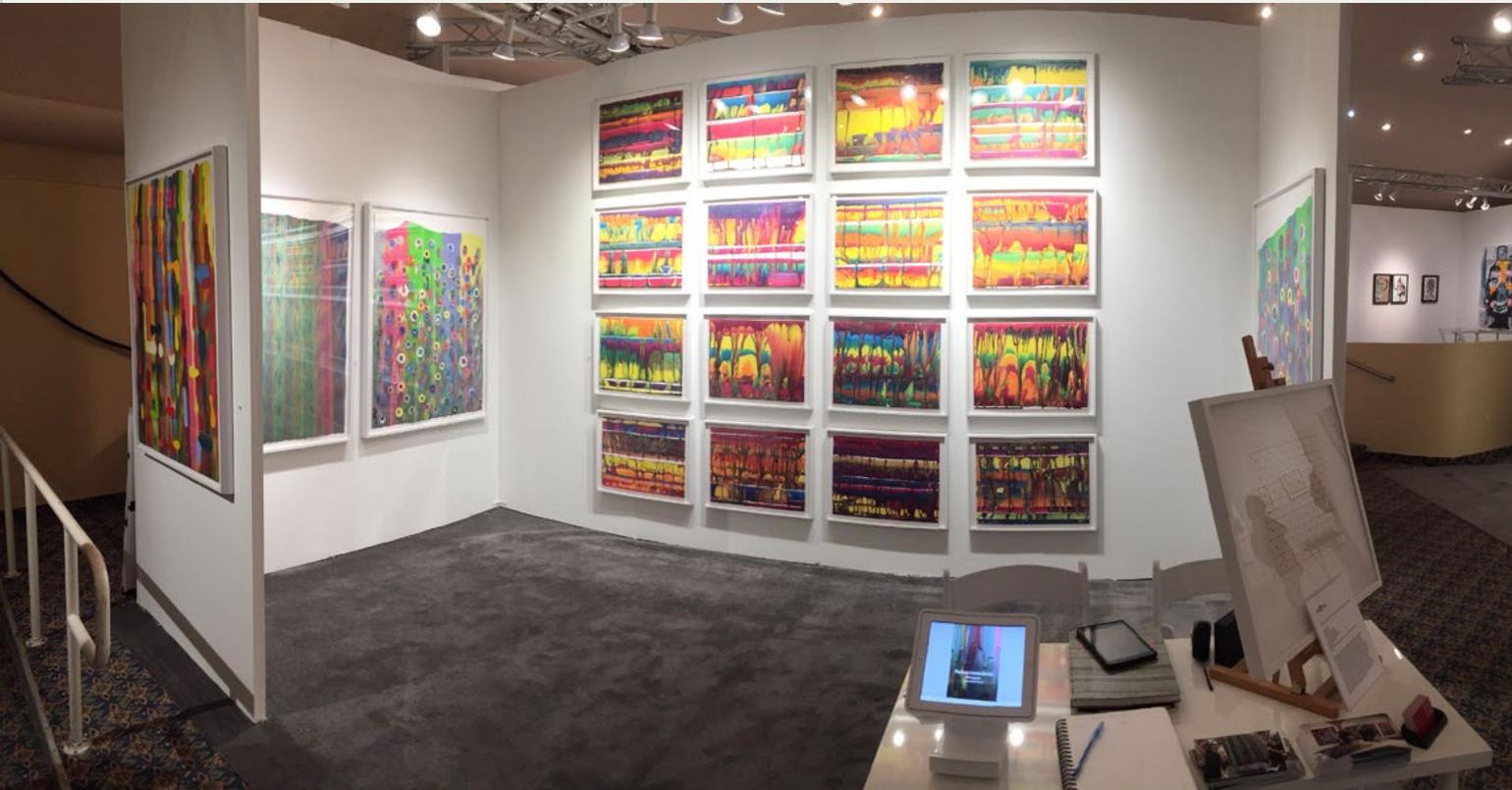
Markus Linnenbrink
EVENTHOUGHYOUHAVETOGO 6, 2015
watercolor monotype
18 x 24 inches (image/sheet)



Markus Linnenbrink
EVENTHOUGHYOUHAVETOGO 12, 2015
watercolor monotype
18 x 24 inches (image/sheet)



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



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

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.

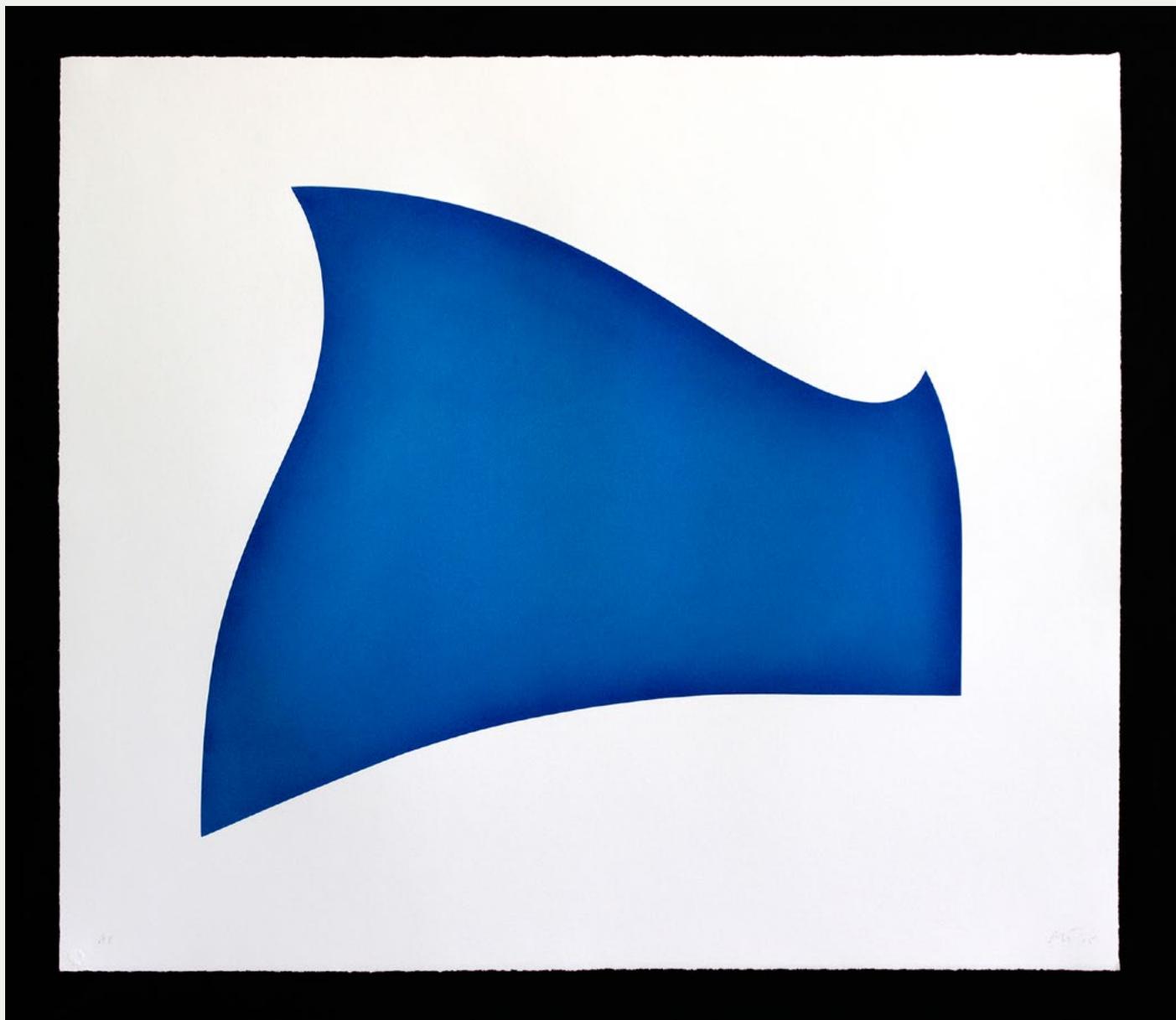
Eva Lundsager



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



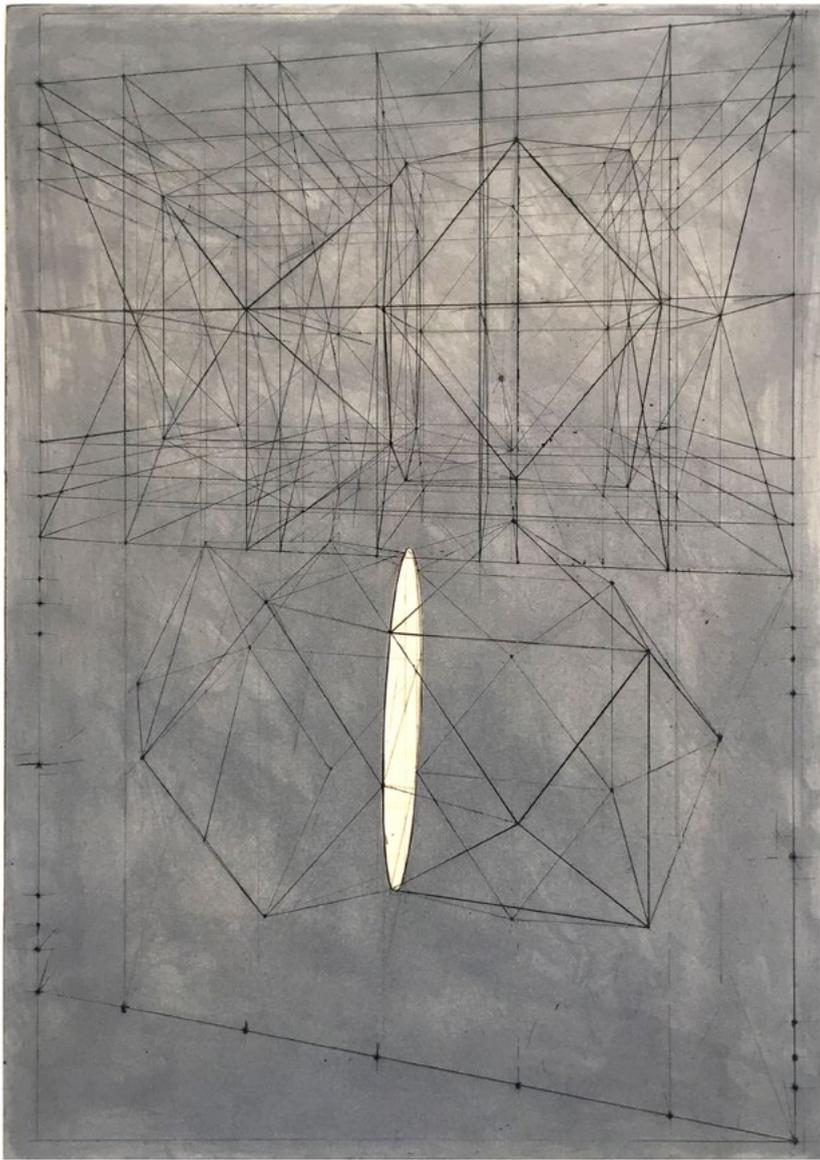
Carrie Moyer
Soft Cells 2, 2014
watercolor monotype
24 x 18 inches (image)
29.5 x 22.5 inches (sheet)



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

BAT	1/45	2/45	3/45	4/45	5/45	6/45	7/45
8/45	9/45	10/45	11/45	12/45	13/45	14/45	15/45
16/45	17/45	18/45	19/45	20/45	21/45	22/45	23/45
24/45	25/45	26/45	27/45	28/45	29/45	30/45	31/45
32/45	33/45	34/45	35/45	36/45	37/45	38/45	39/45
40/45	41/45	42/45	43/45	44/45	45/45	AP 1	AP 2
AP 3	AP 4	AP 5	PP 1	PP 2	PP 3	PP 4	PP 5

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

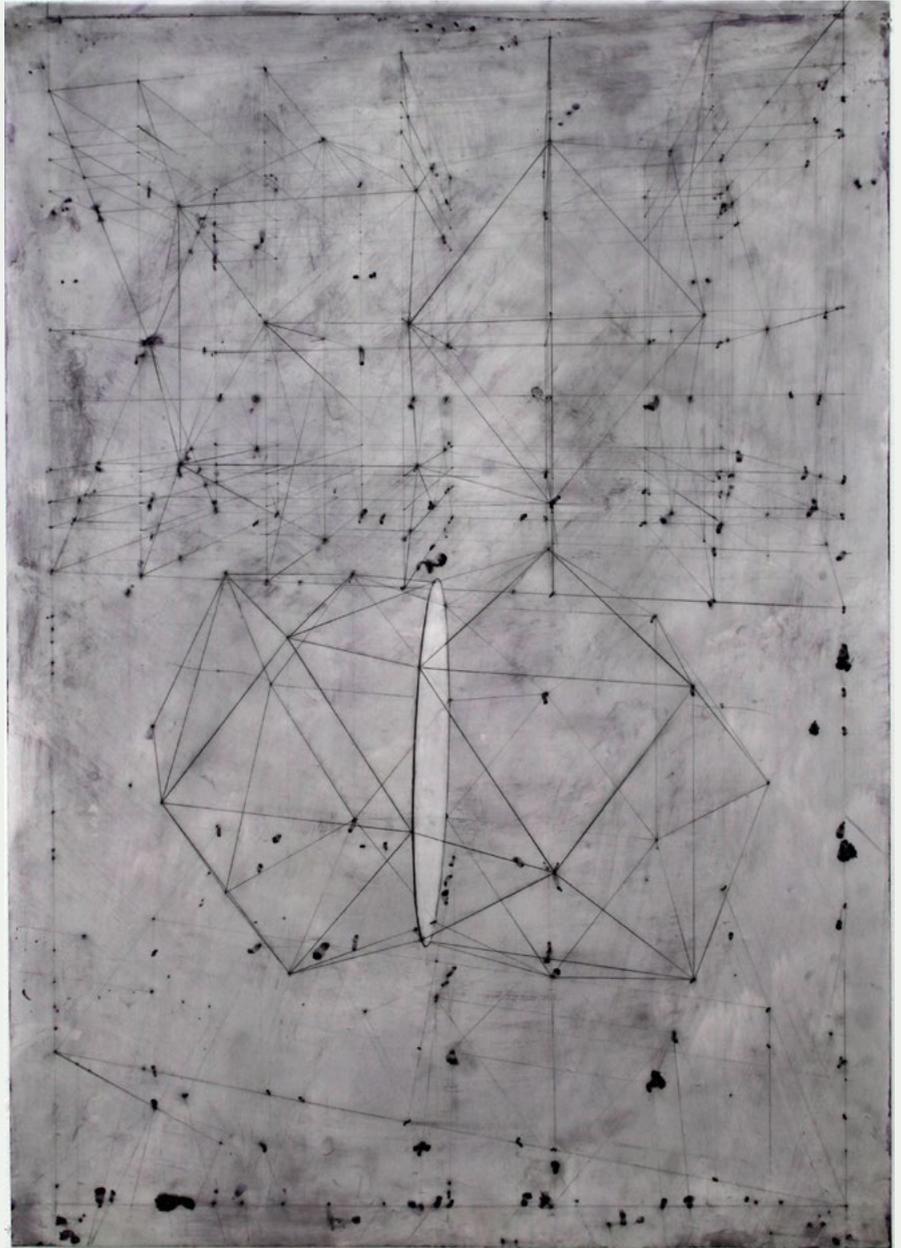


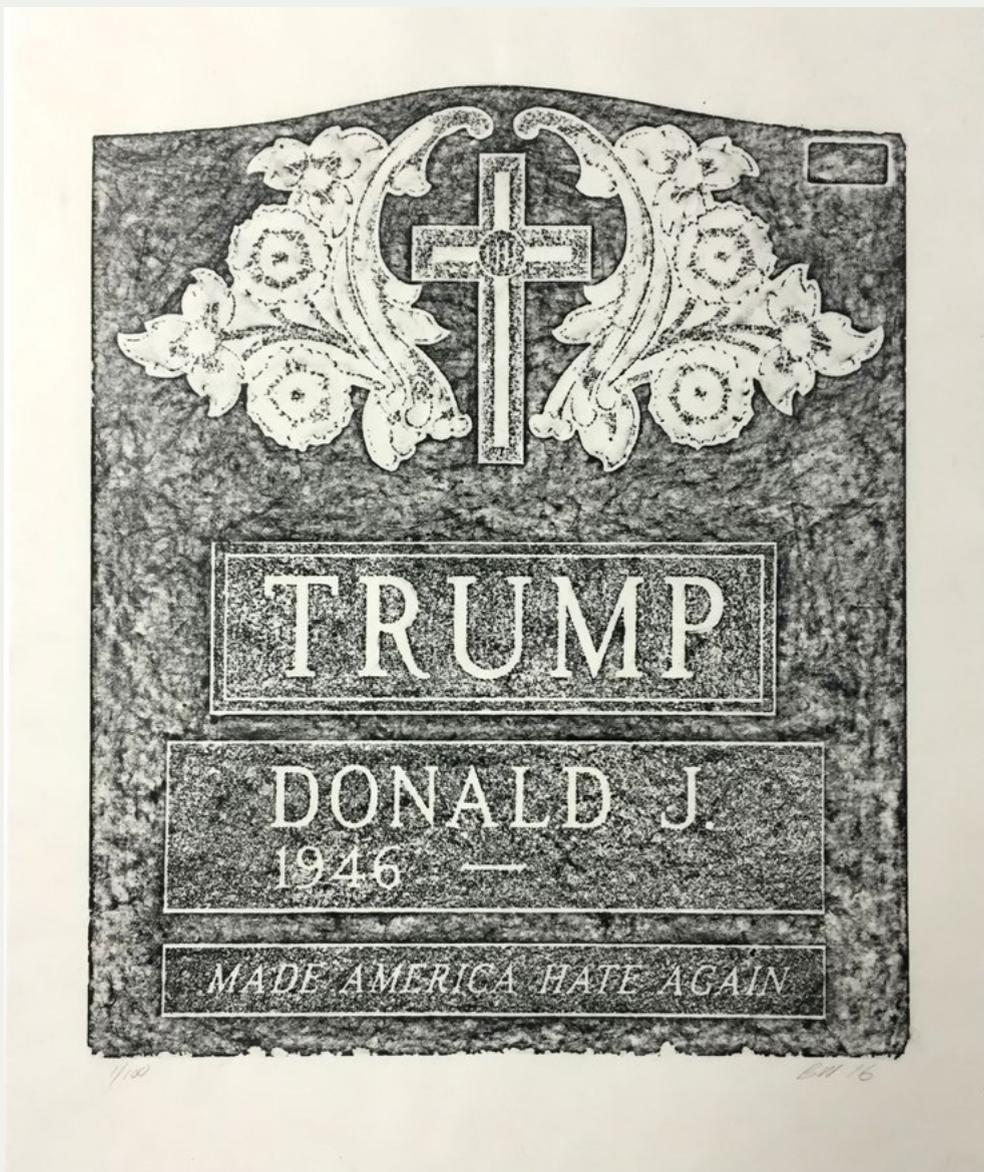
Roger Tibbetts
Recto, 2017
etching and aquatint with
chine collé and surface roll
24 x 17 (image)
30 x 22.5 inches (sheet)

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)





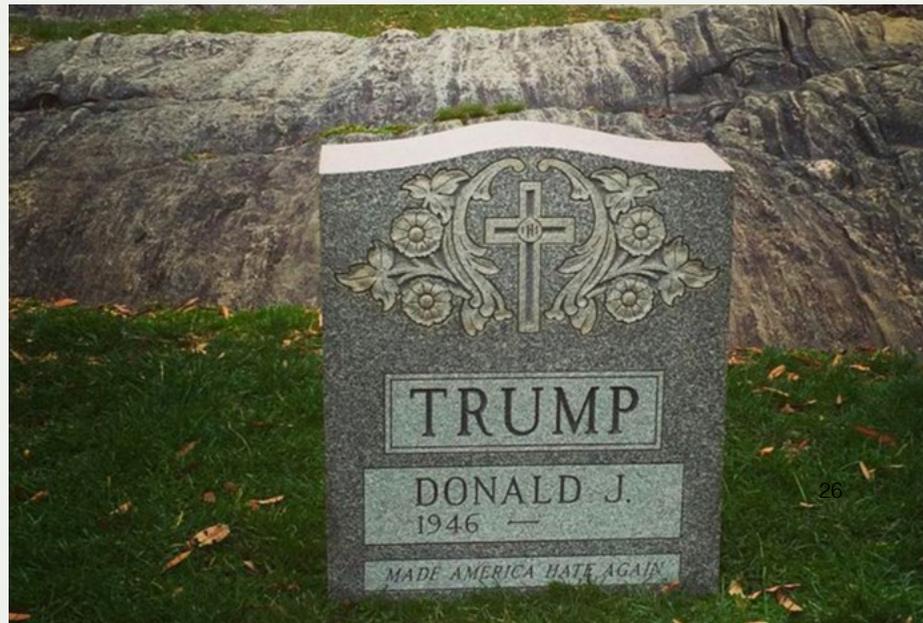
Brian Andrew Whiteley
Trump Legacy Tombstone, 2016
tombstone rubbing in pigmented wax on Niyodo Kozo paper
24 x 20 inches (image)
29 x 24 inches (sheet)
edition 100

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.





3/25

George Whitman 16

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



3/25

George Whitman 16

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



3/25

George Whitman 16

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



3/25

George Whitman 16

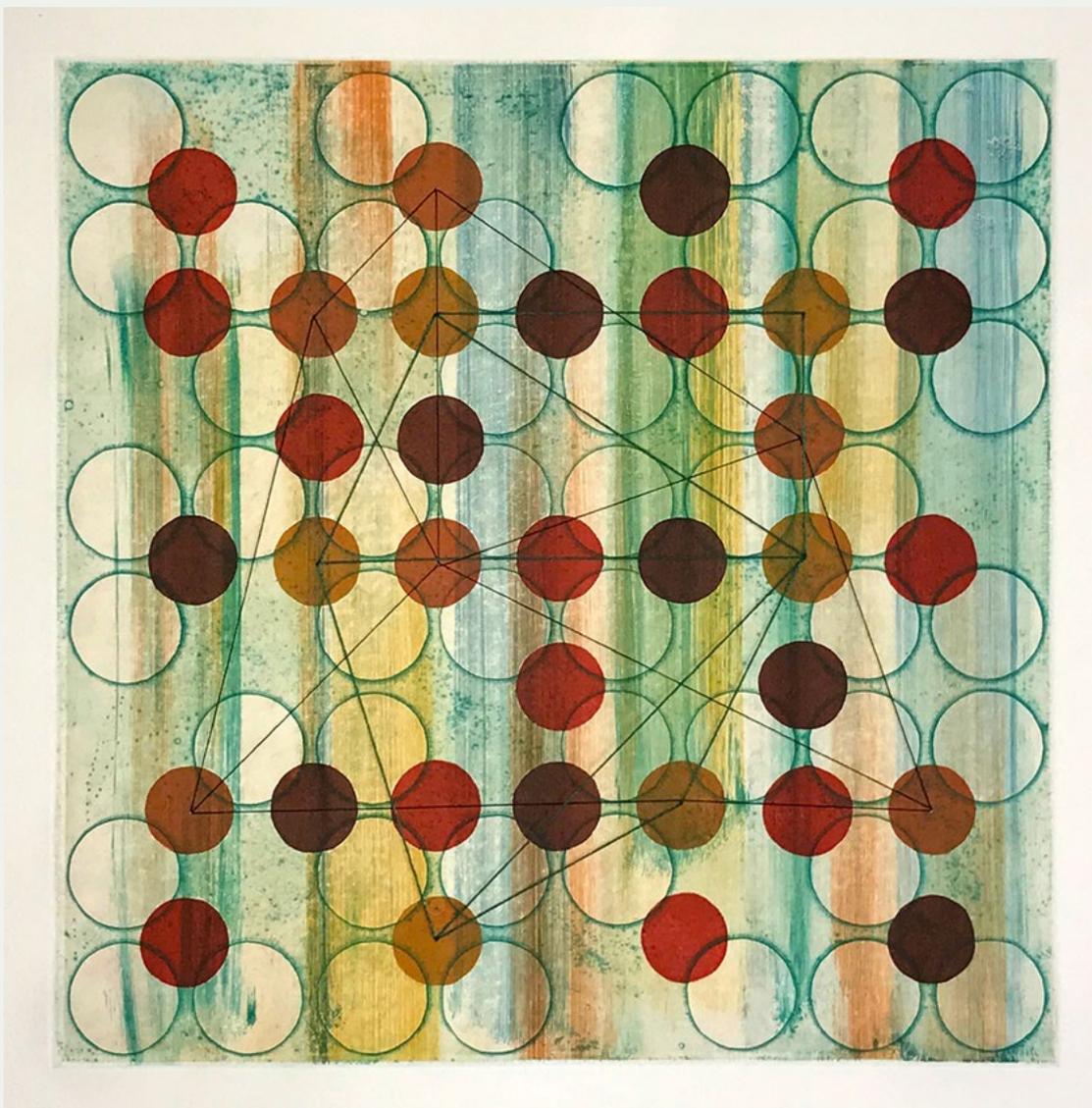
George Whitman
untitled (butterfly 4), 2016
etching with chine collé
12 x 12 inches (image)
22.5 x 21.5 inches (sheet)
edition 25



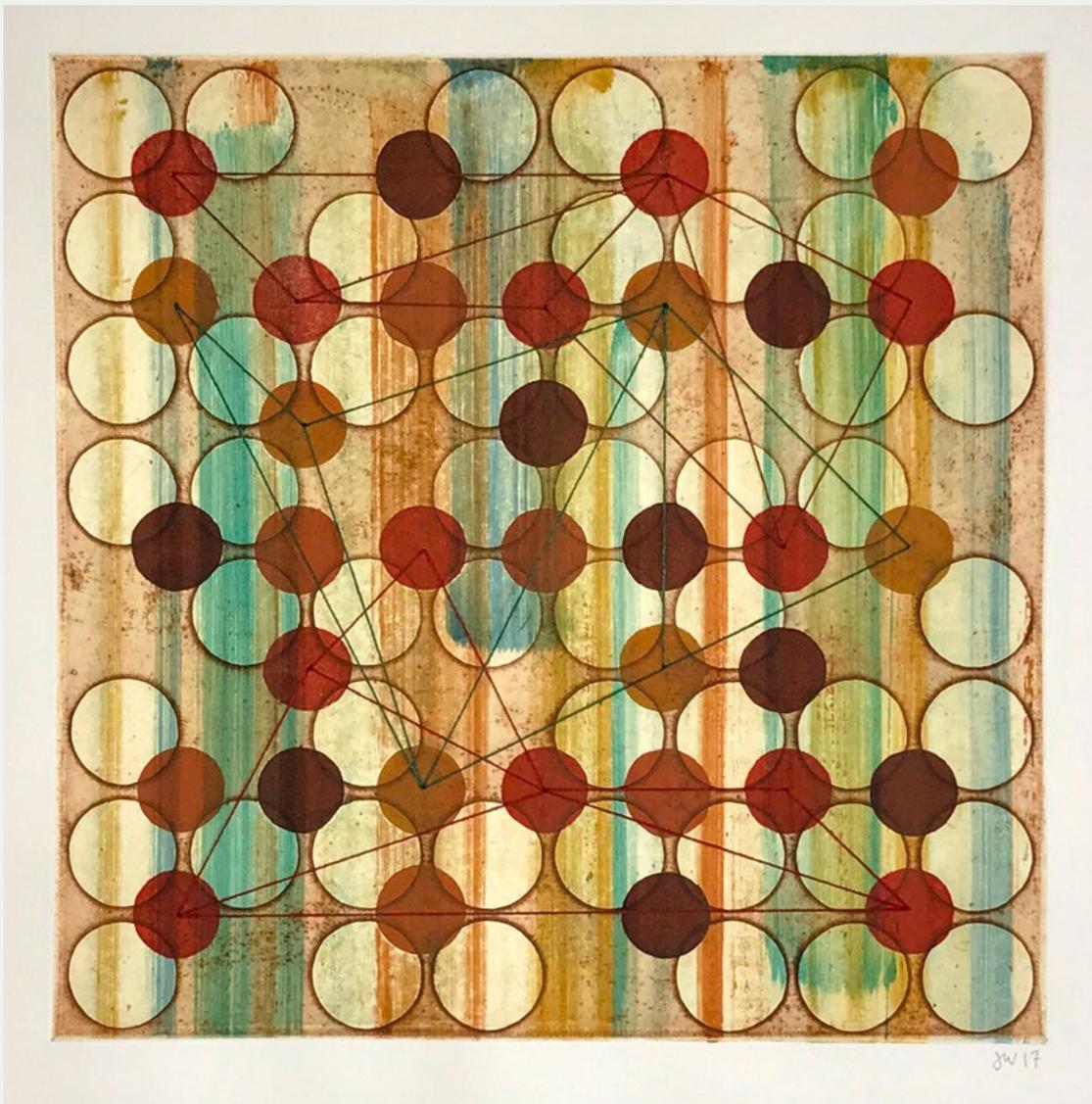
George Whitman
Tucker, 2017
etching with chine collé
26 x 32 inches (image)
32 x 37.5 inches (sheet)
edition 35



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



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



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



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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