



CENTER STREET STUDIO
RECENT PROJECTS

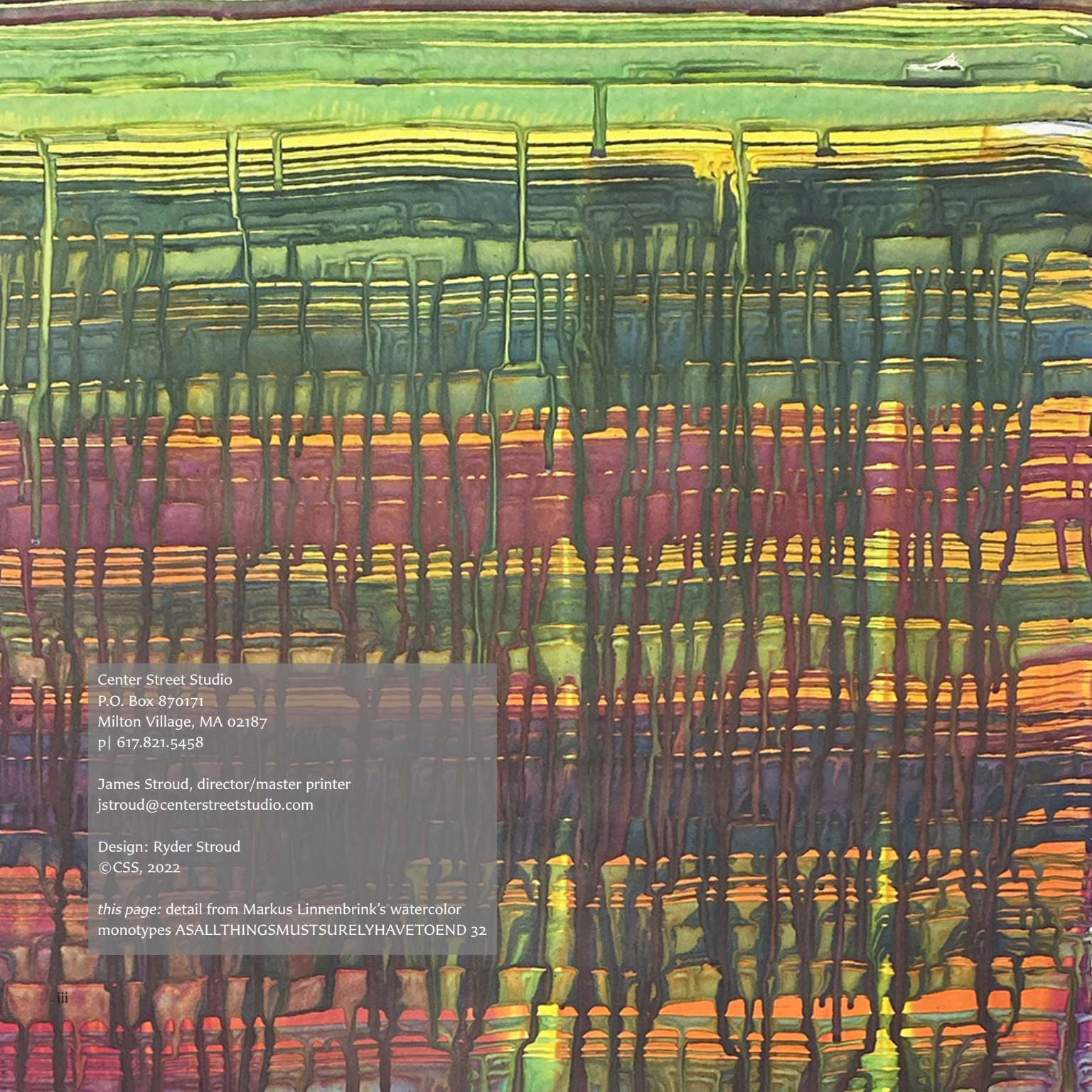
cover: detail from Markus Linnenbrink's ALLEYESABLAZETHEDAYYOUBREAKYOURMOLD 11

CENTER STREET STUDIO RECENT PROJECTS



with works from Matthew Carter, Cyrus Highsmith, Markus Linnenbrink, Eva Lundsager, Eva Mueller, Jeff Perrott, Laurel Sparks, William Steiger, Bill Thompson, Roger Tibbetts, and George Whitman

*above: James Stroud and Markus Linnenbrink pose in front of Linnenbrink's new monotypes:
ALLEYESABLAZETHEDAYYOUBREAKYOURMOLD.*



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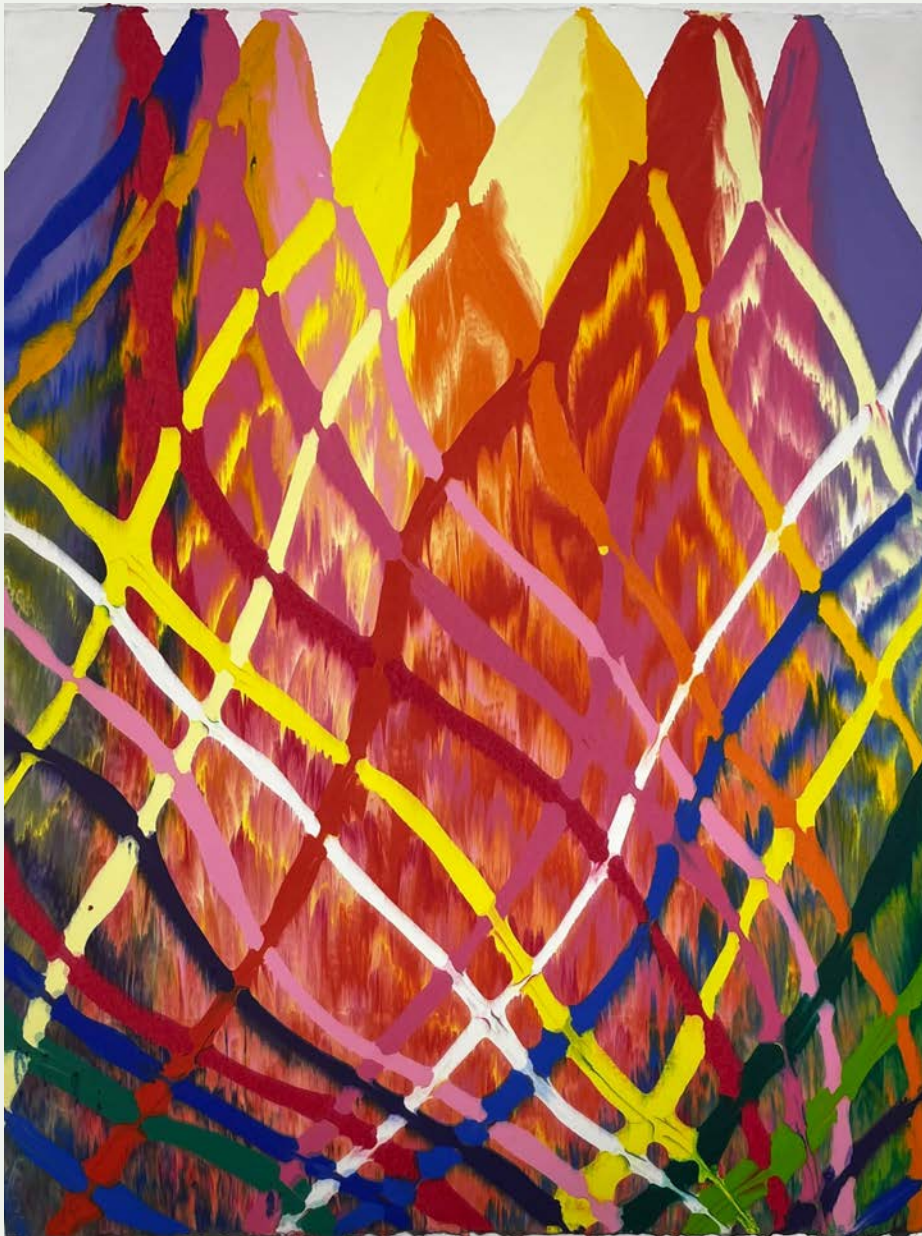
James Stroud, director/master printer
jstroud@centerstreetstudio.com

Design: Ryder Stroud
© CSS, 2022

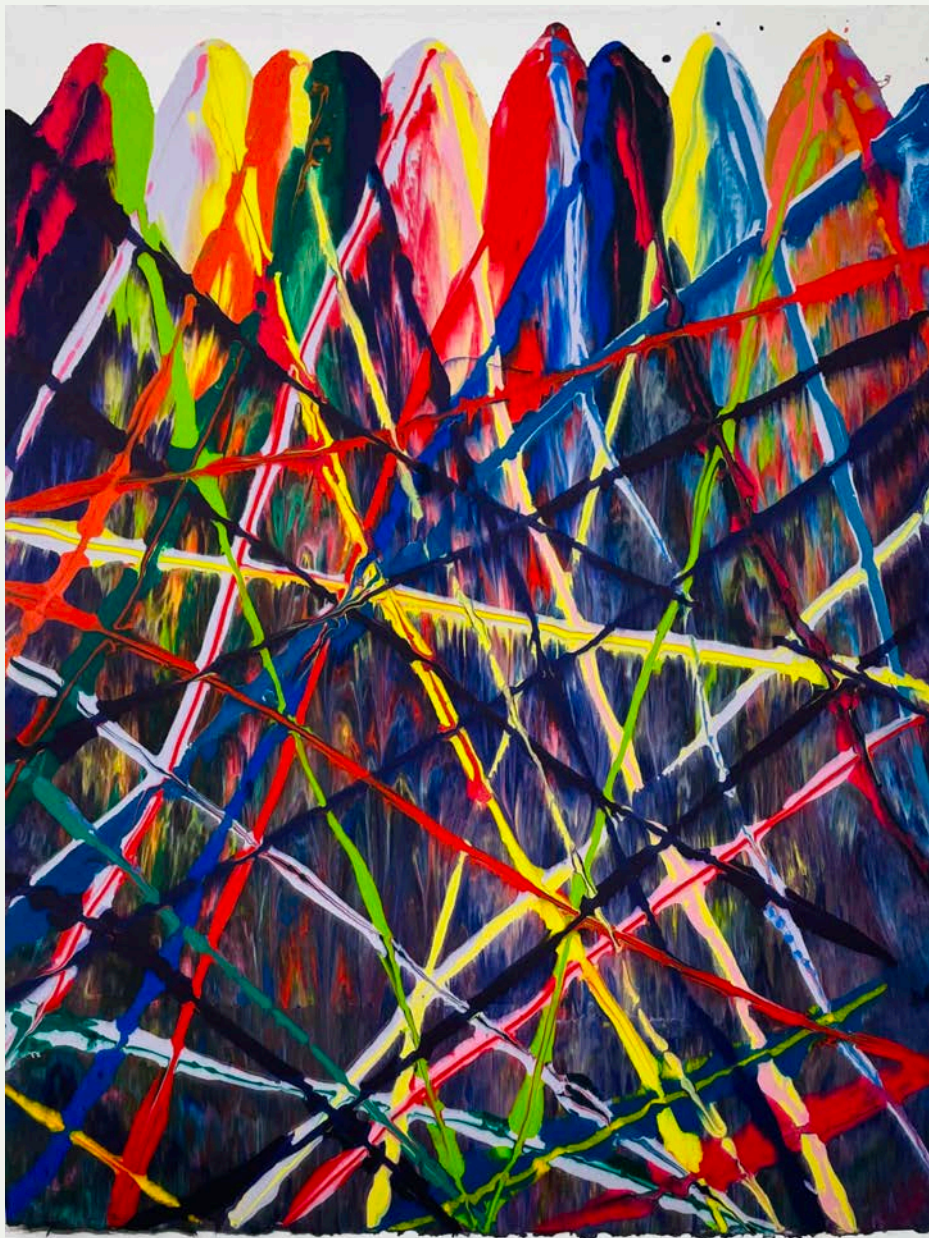
this page: detail from Markus Linnenbrink's watercolor
monotypes ASALLTHINGSMUSTSURELYHAVETOEND 32

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 38th 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.



Markus Linnenbrink
ALLEYESABLAZETHEDAYYOUBREAKYOURMOLD 11
monotype
52 x 39.5 inches (image/sheet)
2022



Markus Linnenbrink
ALLEYESABLAZETHEDAYYOUBREAKYOURMOLD 21
monotype
52 x 39.5 inches (image/sheet)
2022



Installing Markus Linnenbrink's painting, GIVEMEABEAUTIFULAUDIENCE, next to his monotypes, ALLEYESABLAZETHEDAYYOU-BREAKYOURMOLD (left), and his watercolor monotypes, ASALLTHINGSMUSTSURELYHAVETOEND (right), at the Baltimore Print Fair, spring 2022.



James Stroud prepares to show a portfolio of Markus Linnenbrink's new monotypes, ALLEYESABLAZETHEDAYYOUBREAKYOURMOLD, at the Baltimore Print Fair, spring 2022.



Markus Linnenbrink
AS ALL THINGS MUST SURELY HAVE TO END 30
watercolor monotype
24 x 19 inches (image)
29 x 22 inches (sheet)
2021



Markus Linnenbrink 2021

Markus Linnenbrink
AS ALL THINGS MUST SURELY HAVE TO END 33
watercolor monotype
24 x 19 inches (image)
29 x 22 inches (sheet)
2021



It is an extremely rare occurrence at CSS that an edition is not completed when the artist first brings a plate or woodblock into the shop. Richard Ryan's *nine blue poppies* was one of those rare works that, because of the enormous scale of the block, the meticulous process of inking it, and the requirements of pulling a single print, still needed its edition completed. James Stroud and his son, Ryder, finished the edition of 25 in January of 2022.

left: Ryder Stroud and James Stroud transfer the freshly inked woodblock from inking stand onto the press. Woodblock prints almost never attain this scale because of the limitations imposed by most presses. CSS is one of the few shops to run a Brand Press of the size capable of accommodating a block like this one.

right: James Stroud and artist Richard Ryan sign the final print of the *nine blue poppies* edition.



above: Ryder Stroud and James Stroud stand in front of the long-awaited complete edition of *nine blue poppies* hanging to dry from the rafters of the shop.



Richard Ryan
nine blue poppies
color woodcut
54 x 40 inches (image)
60 x 43 inches (sheet)
edition 25
2007



Richard Ryan
nine blue poppies
color woodcut
54 x 40 inches (image)
60 x 43 inches (sheet)
edition 25
2007



George Whitman
Untitled (Chimp and Croc)
etching with chine collé
18.75 x 19.75 inches (image)
25.25 x 25.5 inches (sheet)
2022
edition 30



above: Whitman's drawing that served as the basis for his etching *Untitled (Chimp and Croc)*.



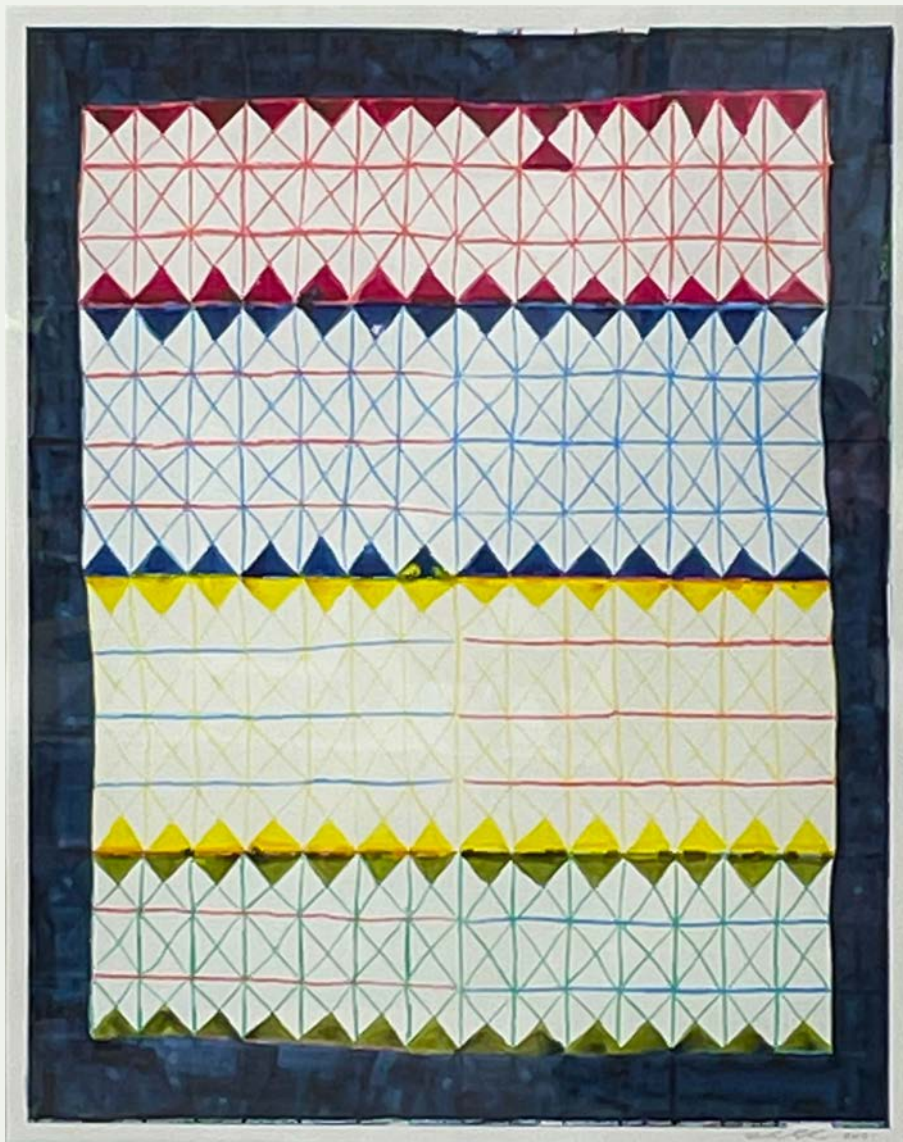
James Stroud, artist George Whitman, and Richard Waller—director of the Harnett Museum of Art at the University of Richmond—at the signing of Whitman’s most recent etching, *Untitled (Chimp and Croc)* in the spring of 2022.

George Whitman and a close-up detail of his most recent etching, *Untitled (Chimp and Croc)*, showing the meticulous line work and detail the artist incorporates into his drawings and prints.





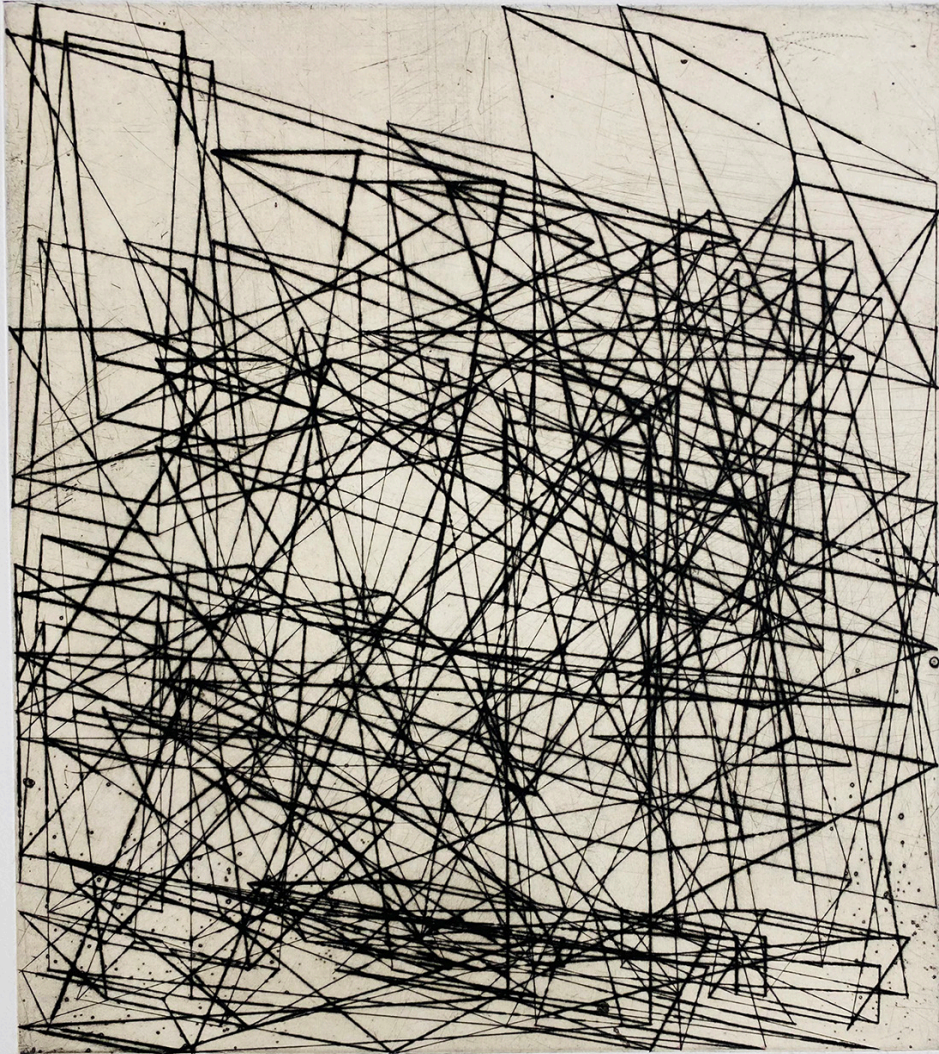
Laurel Sparks
Book of Days 1
watercolor monotype
24 x 18 inches (image)
29 x 22 inches (sheet)
2022



Laurel Sparks
Book of Days 2
watercolor monotype
24 x 18 inches (image)
29 x 22 inches (sheet)
2022



Jeff Perrott
Construction 1
drypoint with graphite surface roll
16 x 17.75 inches (image)
22 x 23.25 inches (sheet)
2021
edition 20



Jeff Perrott
Construction 2
drypoint with chine collé
17.75 x 16 inches (image)
24.5 x 22 inches (sheet)
2021
edition 20



CSS collaborated with event space Merge in Stone Ridge, NY to organize an exhibition of the the studio's recent works during the summer of 2021.



Visitors to the exhibition at Merge viewing works from Markus Linnenbrink (left), Eltono (middle), and James Ovid Mustin III (right).



The second exhibition space at Merge showed the of the large-scale woodcuts that James Stroud produced with artist Richard Ryan.



James Stroud prepares for the opening of the CSS exhibition at Merge in Stone Ridge, NY during the summer of 2021.



Eva Lundsager
Constellation 32
watercolor monotype
23.75 x 18.75 (image)
32.75 x 27 inches (sheet)
2017



Eva Lundsager
Constellation 35
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.

Eva Lundsager



Eva Lundsager
Constellation 41
watercolor monotype
23.75 x 18.75 (image)
32.75 x 27 inches (sheet)
2017



When art and its viewer align. A visitor to the CSS booth at the 2022 Baltimore Print Fair surveys the installation of Bill Thompson's prints and primary work.



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



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



William Steiger signs his new edition, *Parachute Jump*, at his studio in New York in 2021.



William Steiger
Parachute Jump
aquatint with chine collé
20.5 x 17.75 inches (image)
26 x 22 inches (sheet)
2021
edition 25



Eva Mueller suite of four photogravures installed next to her continuous loop video sculpture.

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



James Stroud inks one of the plates for Eva Mueller's photo-gravures, *Un-Titled*, during the summer of 2019.





Matthew Carter

a-z

portfolio of 26 prints; aquatint with chine collé

14 x 14 inches (sheet)

2016

edition 52

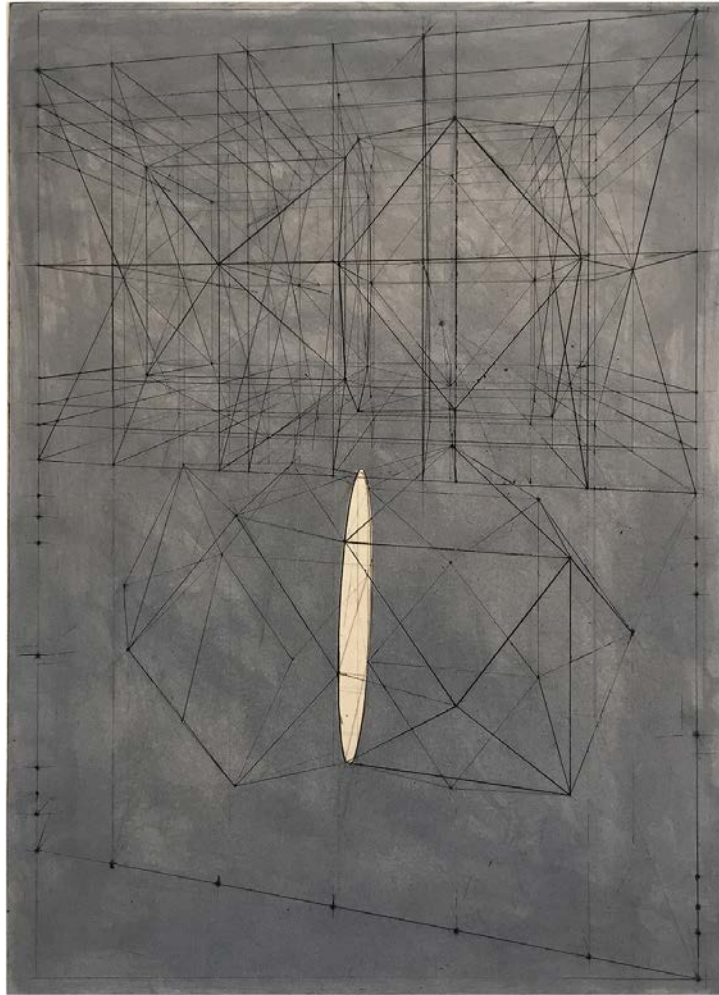




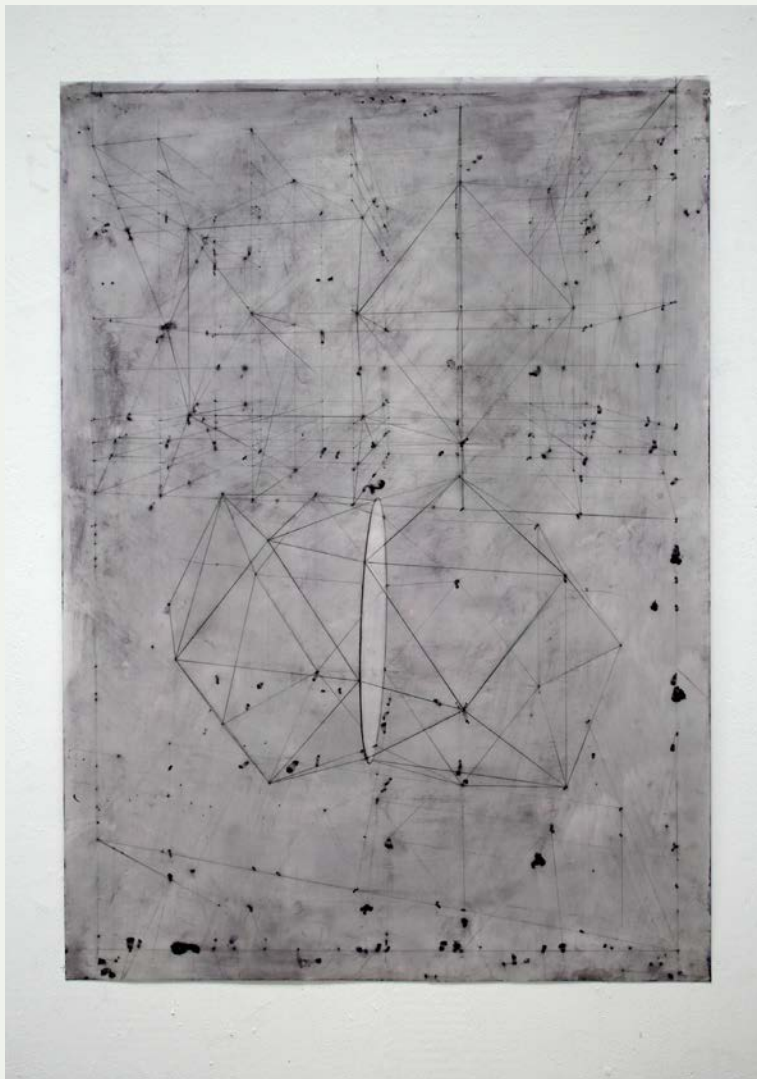
James Stroud and type designer Matthew Carter show the “a” plate from Carter’s a-z portfolio during an opening at the Book and Design Gallery in Tokyo, Japan. September 2019.



Visitors to Matthew Carter's a-z exhibition in Tokyo, Japan viewing Carter's a-z portfolio. Each of the 26 prints in the series represents a unique font that Carter designed during his career, spanning over six decades.



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



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

"The creative process everywhere evident in Roger Tibbett'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 Tibbett: Making and Meaning (January 2015)

#12S & 13S
CENTER STREET STUDIO (MA)

