

# CENTER STREET STUDIO

30 YEARS  
OF PRINT PUBLISHING

1984-2014





Center Street Studio

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# CENTER STREET STUDIO

**30** YEARS  
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Highlights from the past thirty years of print publishing at Center Street Studio.

opposite: James Stroud printing at Center Street Studio's first location in Gloucester, MA in 1984.

below: James Stroud with Stanley William Hayter, Atelier 17 in Paris, 1980.







## 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 in its original location at 1 Center Street, Gloucester, MA. Now located in a post-and-beam barn in Milton, MA, Center Street Studio is in its 30th 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, woodcut, and monotype projects.



Michael Beatty, *Plato's Chalkboard 11*, 1999  
monotype  
18 x 14 (image), 27.5 x 22 inches (sheet)





Gerry Bergstein, *Apex*, 1995  
etching, aquatint, and drypoint with chine collé  
29.25 x 17 inches (image), 34 x 22.5 inches (sheet), edition 30



Nell Blaine, *Gloucester Winter*, 1986  
lift ground with aquatint  
10.75 x 18 inches (image), 18 x 24 inches (sheet), edition 50





Bernard Chaet, *Strawberries*, 1985  
color etching  
18 x 24 inches (image), 24 x 30 inches (sheet), edition 20



James Stroud at the press in Center Street Studio's second location, the Distillery Building in South Boston.



Lester Johnson and James Stroud signing the edition of Johnson's *City* etching in 1990.

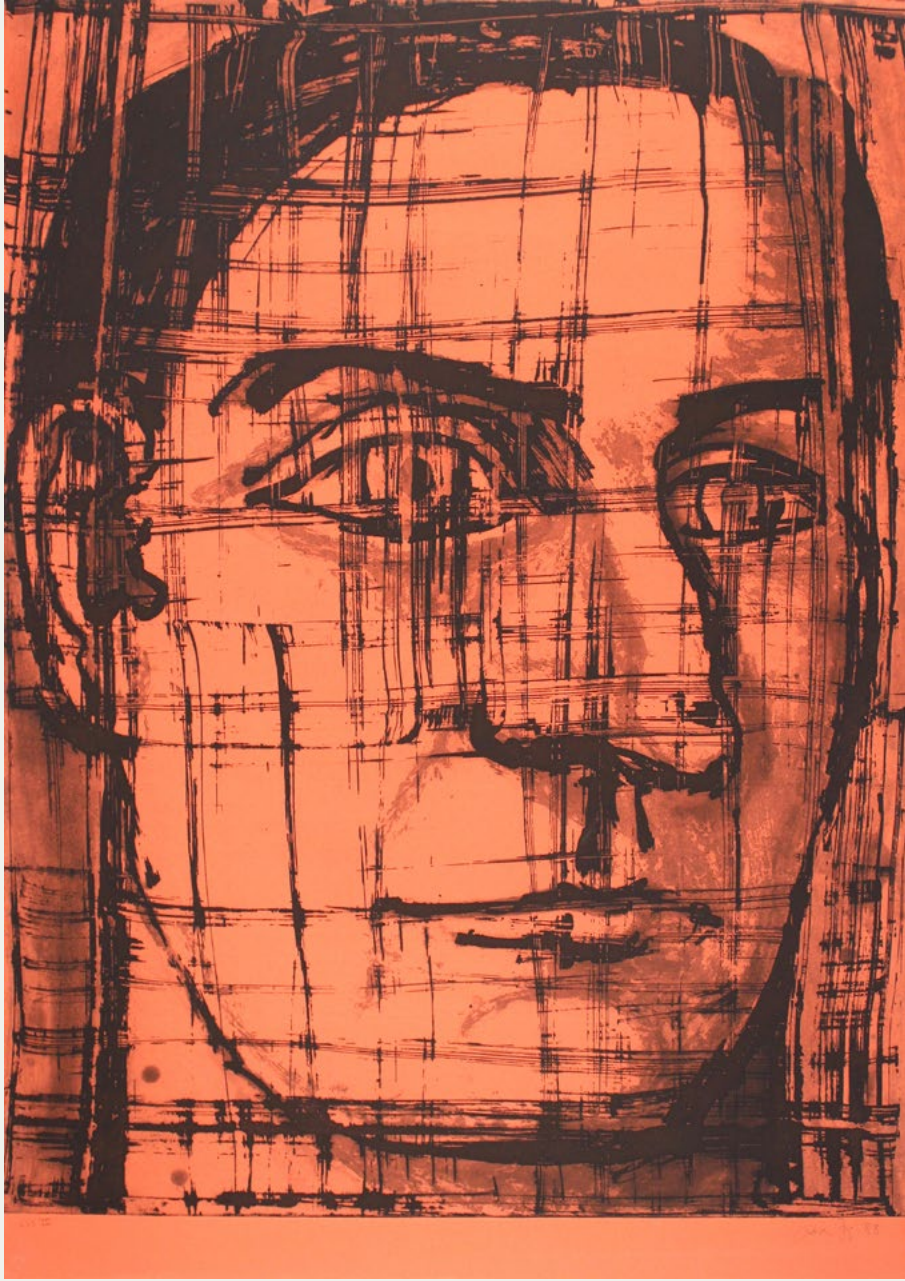


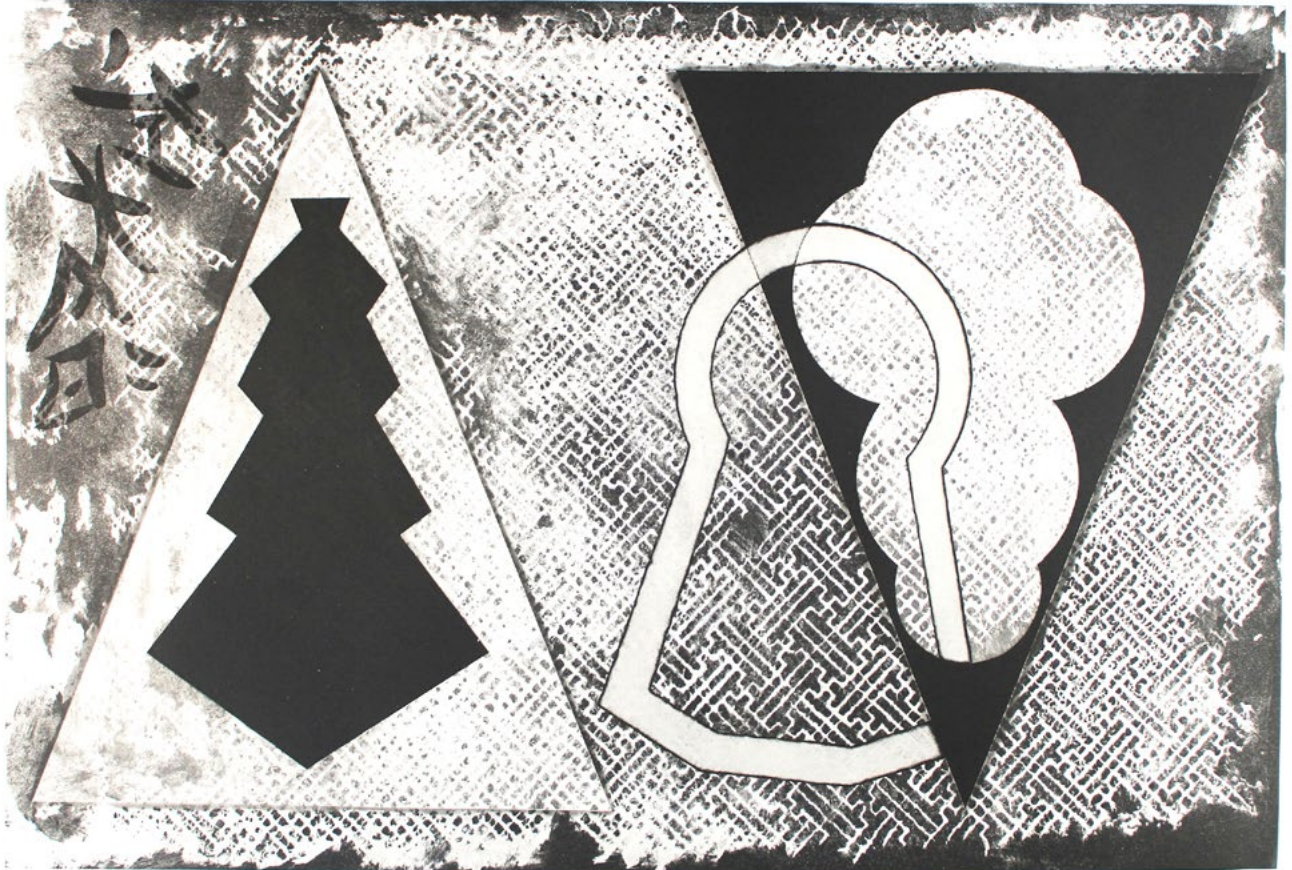


Mark Cooper, *Lulu Blue 9*, 2013  
watercolor monotype  
30 x 24 inches (image/sheet)



Aaron Fink, *Large Head*, 1988  
aquatint on hand-colored paper  
40 x 29 inches (image/sheet), edition 35





Mary Fisher, *Vision*, 1992  
etching and aquatint  
24 x 35.5 inches (image), 29.5 x 41.5 inches (sheet), edition 20



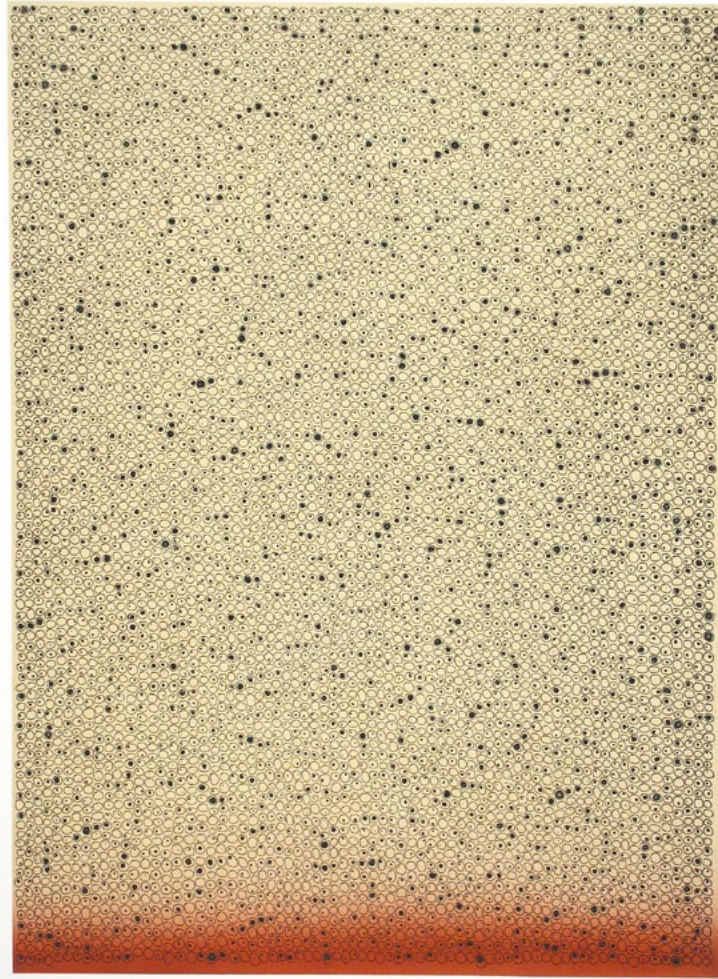


Andy Freeberg, *Antonius Pius, Youth, and Caryatid - Hermitage Museum*, 2010  
photogravure  
16 x 22 inches (image), 22.5 x 31 inches (sheet), edition 45

Raúl González 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







Teo González, *Etching II*, 2014  
etching with hand-colored chine collé  
24 x 18 inches (image), 30 x 22.5 inches (sheet), edition 40



James Stroud and the late James Hansen at Hansen's exhibition of new monotypes at the Distillery Building in South Boston circa 1991.



Artists Bernard Chaet and Arthur Polonsky with James Stroud and studio assistant Jeff Morin discuss the *Boston Portrait Project* prints in 1998.



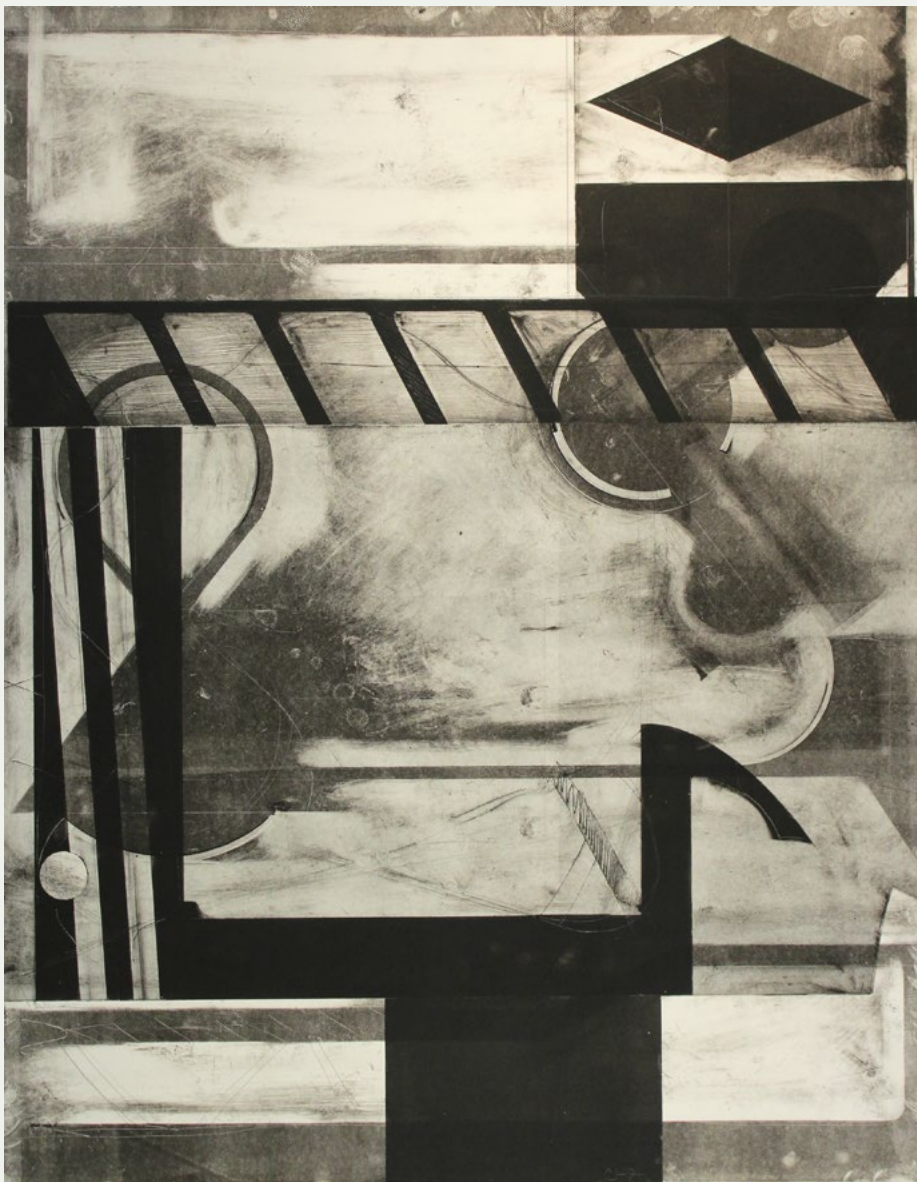


James Hansen, *In This Our Life*, 1994  
color aquatint  
29.75 x 23.75 inches (image), 36.5 x 29.75 inches (sheet), edition 30



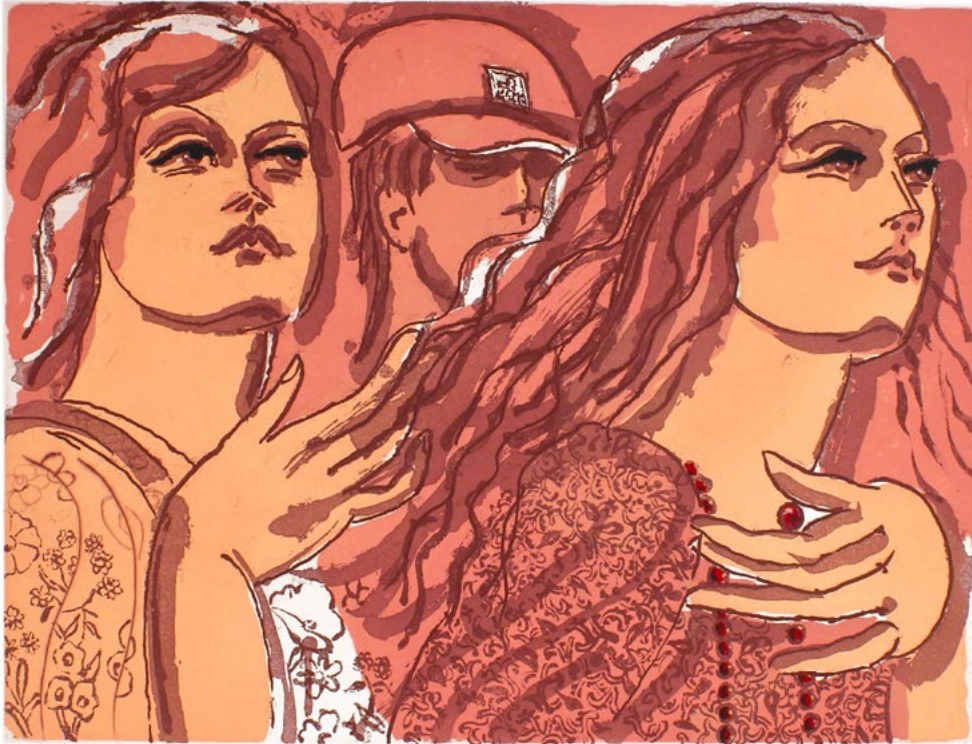


Anne Harris, untitled (large baby), 1999  
drypoint and etching with chine collé  
17 x 15 inches (image), 26 x 22.25 inches (sheet), edition 20



Chuck Holtzman, untitled, 1994  
monotype  
30 x 22 inches (image/sheet)





Lester Johnson, *Springtime 87*, 1986-1987  
color etching and aquatint with hand coloring  
18 x 23.5 inches (image), 29.25 x 35 inches (sheet), edition 40







above: Construction of Center Street Studio at its present location in Milton, MA in 2001. The Shelter Institute from Woolwich, Maine built the studio in traditional post-and-beam construction.

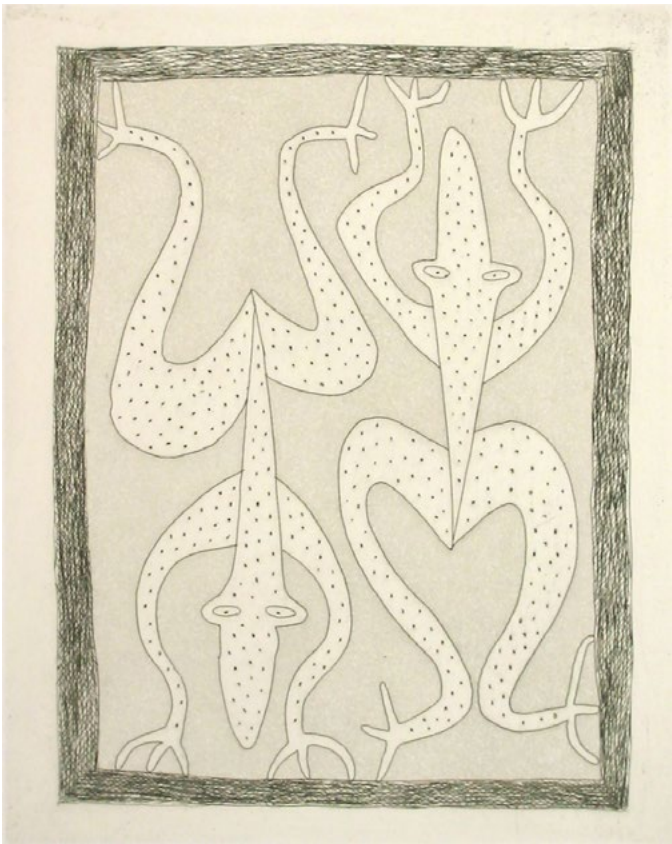
opposite: Jeff Morin and James Stroud pull a proof of John Walker's etching *Passing Bells V* during Center Street Studio's days in the Fort Point Channel section of Boston in 2000.



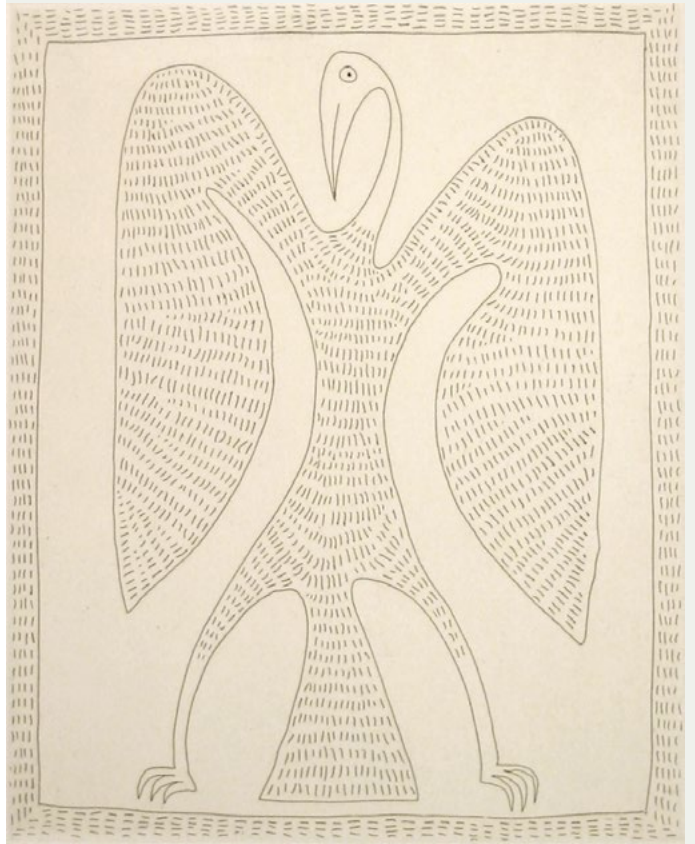


Markus Linnenbrink, *I HEARD YOU LOOKING 16*, 2013  
monotype  
52 x 39.5 inches (image/sheet)





Judy Kensley McKie, *Leap Frogs*, 1996  
etching with chine collé  
10 x 8 inches (image), 15 x 12 inches (sheet), edition 20

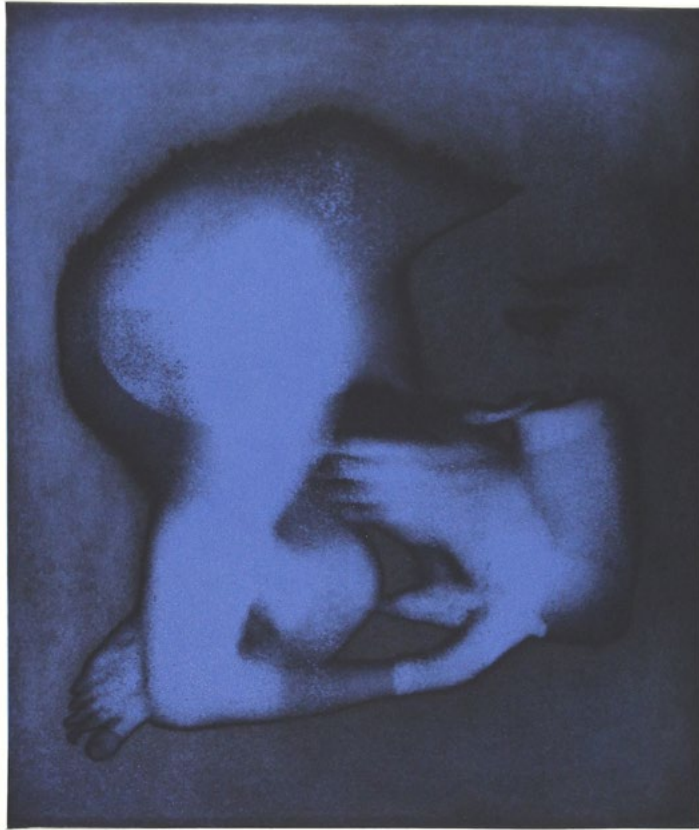


Judy Kensley McKie, *Proud Bird*, 1996  
etching with chine collé  
10 x 8 inches (image), 15 x 12 inches (sheet), edition 20

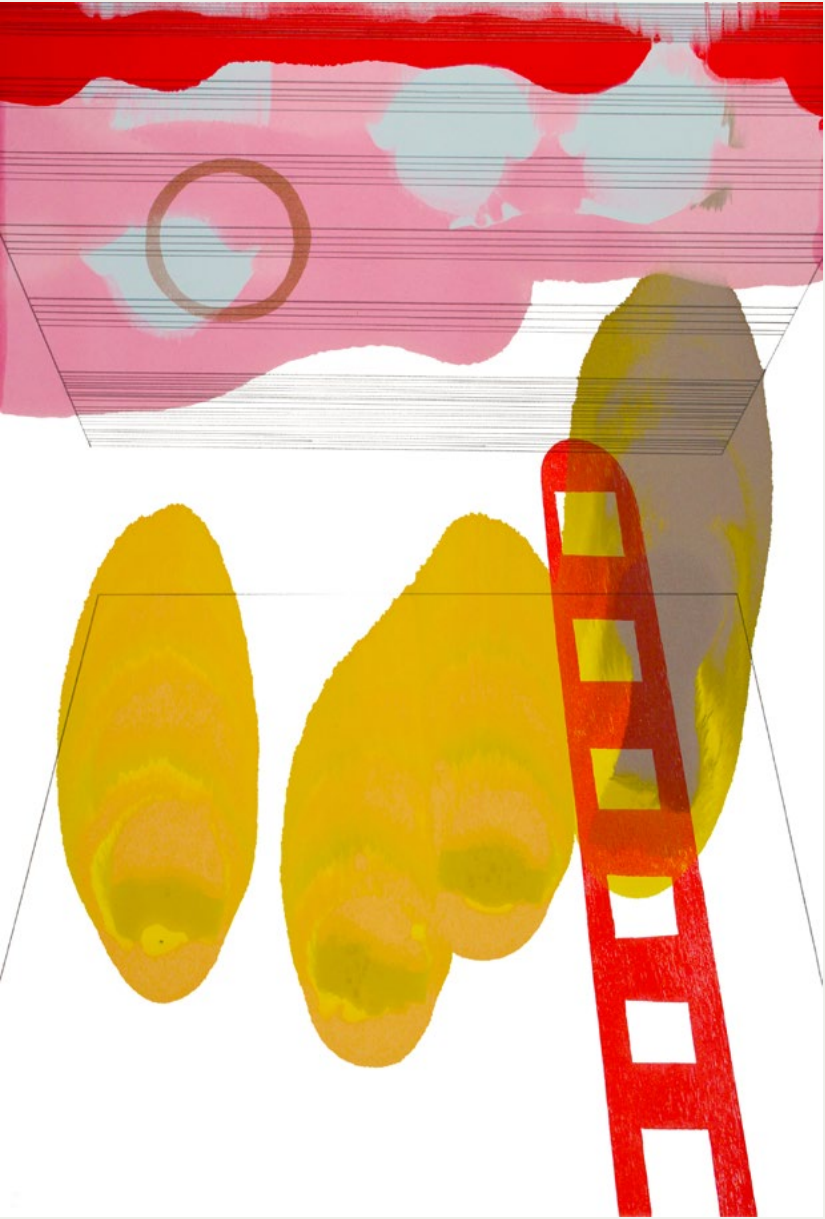


Todd McKie, *Another Perfect Rose*, 1997  
monotype  
26.5 x 34 inches (image), 29.5 x 40 inches (sheet)





Kieth Monda, untitled, 2001  
color photoetching  
17.75 inches x 15 inches (image), 26 x 23 inches (sheet), edition 20



Carrie Moyer, *Rush and Roll 3*, 2006  
monotype with graphite drawing and woodcut  
35.5 x 24 inches (image/sheet)





James Ovid Mustin III, *O<sup>3</sup> / V*, 2007  
drypoint w/hand coloring via Montana spray paint  
35.5 x 48 inches (image/sheet)  
edition 20 unique impressions



James Stroud and Kelly Sherman working on one of the wood blocks for the *Brides* suite.





Janine Wong working on her Pointarray (series II) monotypes in 2010.

David Ortins, untitled, 1999  
spit bite aquatint  
13.5 x 9.75 inches (image), 24 x 18 inches (sheet), edition 10







Robert ParkeHarrison, *The Flying Lesson*, 2000  
color photogravure with chine collé coated with beeswax  
20.25 x 18 inches (image), 26.5 x 23 inches (sheet), edition 40



Artist and mentor George Ball with James Stroud at the artist's exhibition at the Distillery Building in 1990.





George Ball and James Stroud installing their work for the Salon de Mai at the Grand Palais in Paris circa 1989.

Jeff Perrott, *Larva/Assemblage 3*, 2014  
watercolor monotype  
34 x 24 inches (image/sheet)







Rachel Perry-Welty, *None of these things is quite like the other*, 2012  
photoetching with aquatint and chine collé  
24 x 18 inches (image), 30 x 23 inches (sheet), edition 30

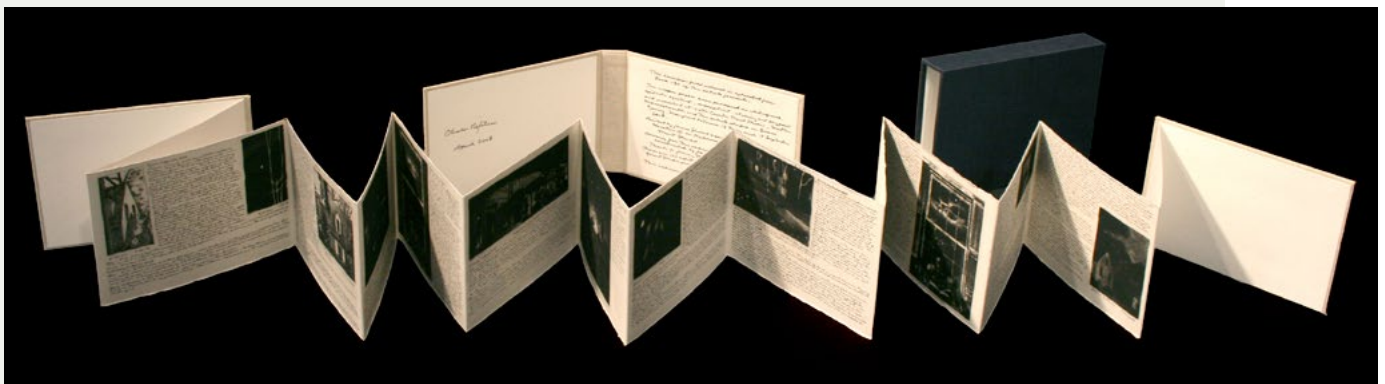




Bill Thompson and James Stroud at work on Thompson's plate for *Locus* in 2003.



Charles Ritchie, *April 2008, 2009*  
 artist book with etching, aquatint, soap ground, mezzotint, and drypoint  
 4 x 6 inches (closed), 4 x 48 inches (open), edition 100







Richard Ryan, *nine black poppies*, 2008  
woodcut  
54 x 40 (image), 60 x 43 inches (sheet), edition 25





above: James Stroud and Markus Linnenbrink pull a new *IHEARDYOULOOKING* monotype from the press.

opposite: James Stroud and Raúl González III signing the edition for Gonzalez's new etchings *Curios de las Americas*.





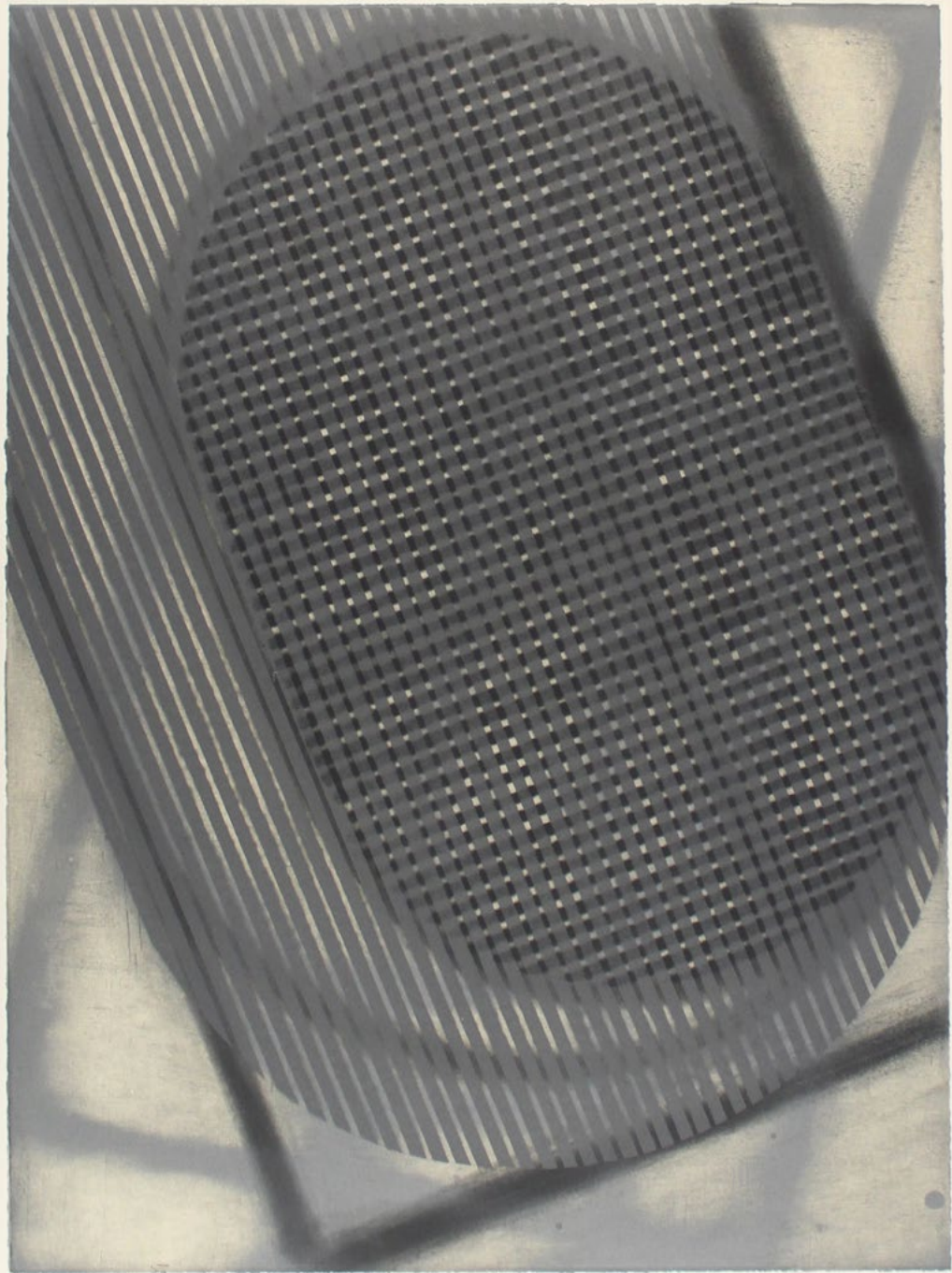


Kelly Sherman, *Brides*, 2007  
suite of 5 reduction woodcuts  
29.75 x 29.75 inches (each image/sheet), edition 5 each



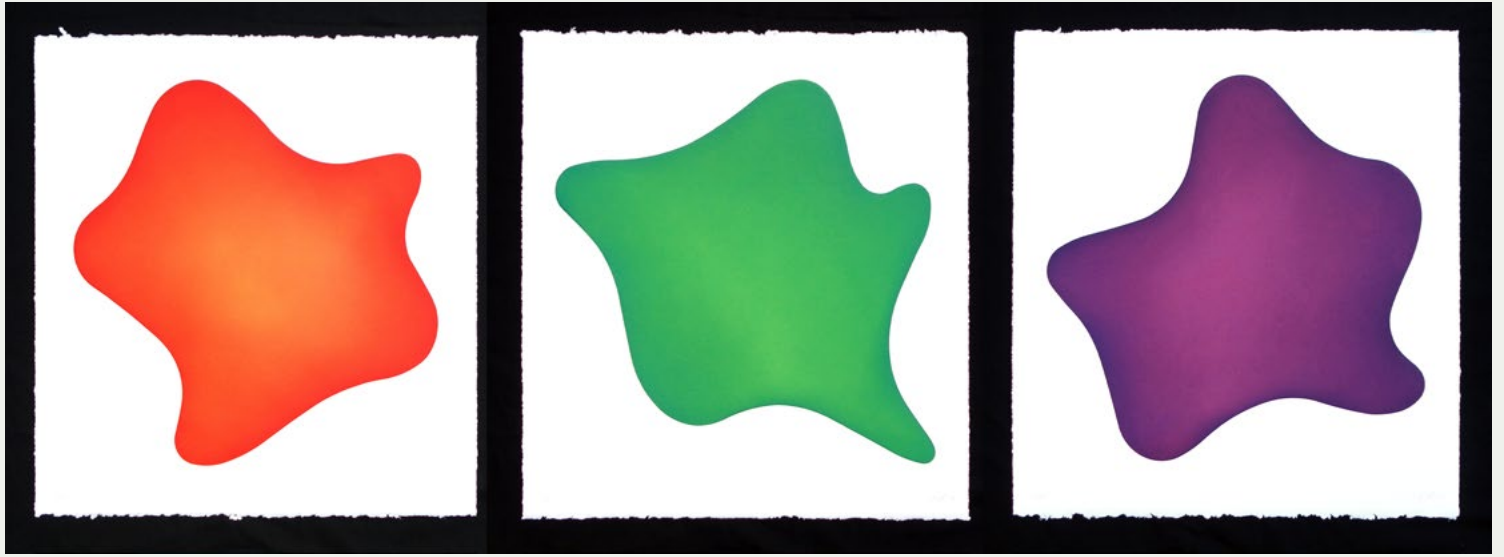
Laurel Sparks, *Luminous Procureess*, 2011  
three-plate copper etching and aquatint with chine collé and hand additions  
27 x 22 inches (image), 37 x 30 inches (sheet), edition 20





James Stroud, *Archetype IV*, 1989  
etching with chine collé  
24 x 18 inches (image/sheet), edition 20





Bill Thompson, *GYRO*, 2009  
suite of three color aquatints with surface roll  
23 x 22.5 inches (single sheet), 69 x 22.5 inches (triptych), edition 25



The “Justice League of Printmakers:” (from left to right) Andrew Mockler (Jungle Press), Jonathan Higgins (Manneken Editions), Sue Oehme (Oehme Graphics), James Stroud, Peter Pettengill (Wingate Studio), and Cole Rogers (Highpoint Press) at the Center Street Studio booth during SELECT Fair in New York City in May 2014.

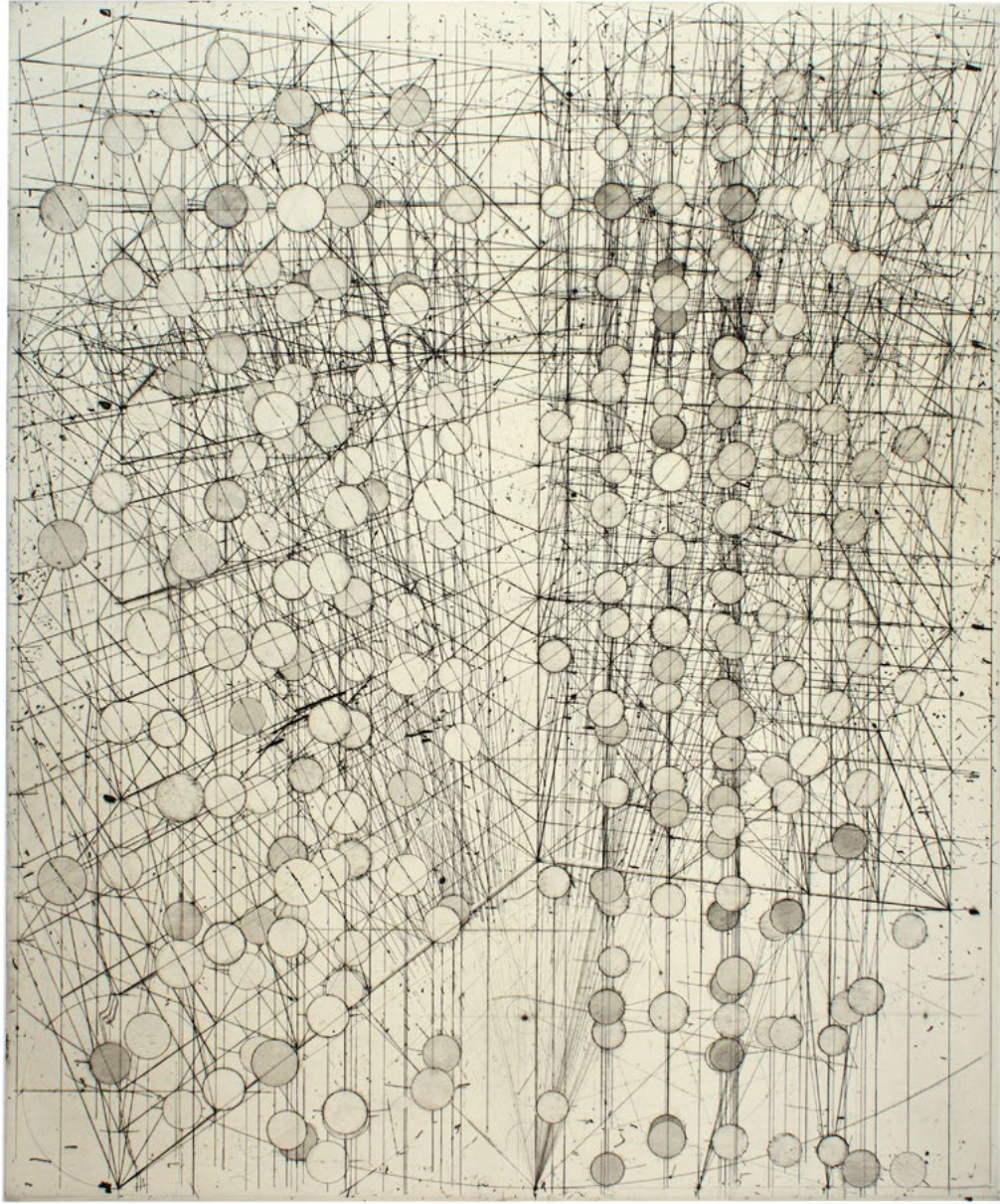




James Stroud and John Walker look over working proofs of Walker's *Huangshan (Yellow Mountain)* project during the summer of 2014.



Roger Tibbetts, *Symmetry*, 2003  
etching with chine colle  
29.75 x 35.5 inches (image), 34.75 x 43 inches (sheet), edition 30





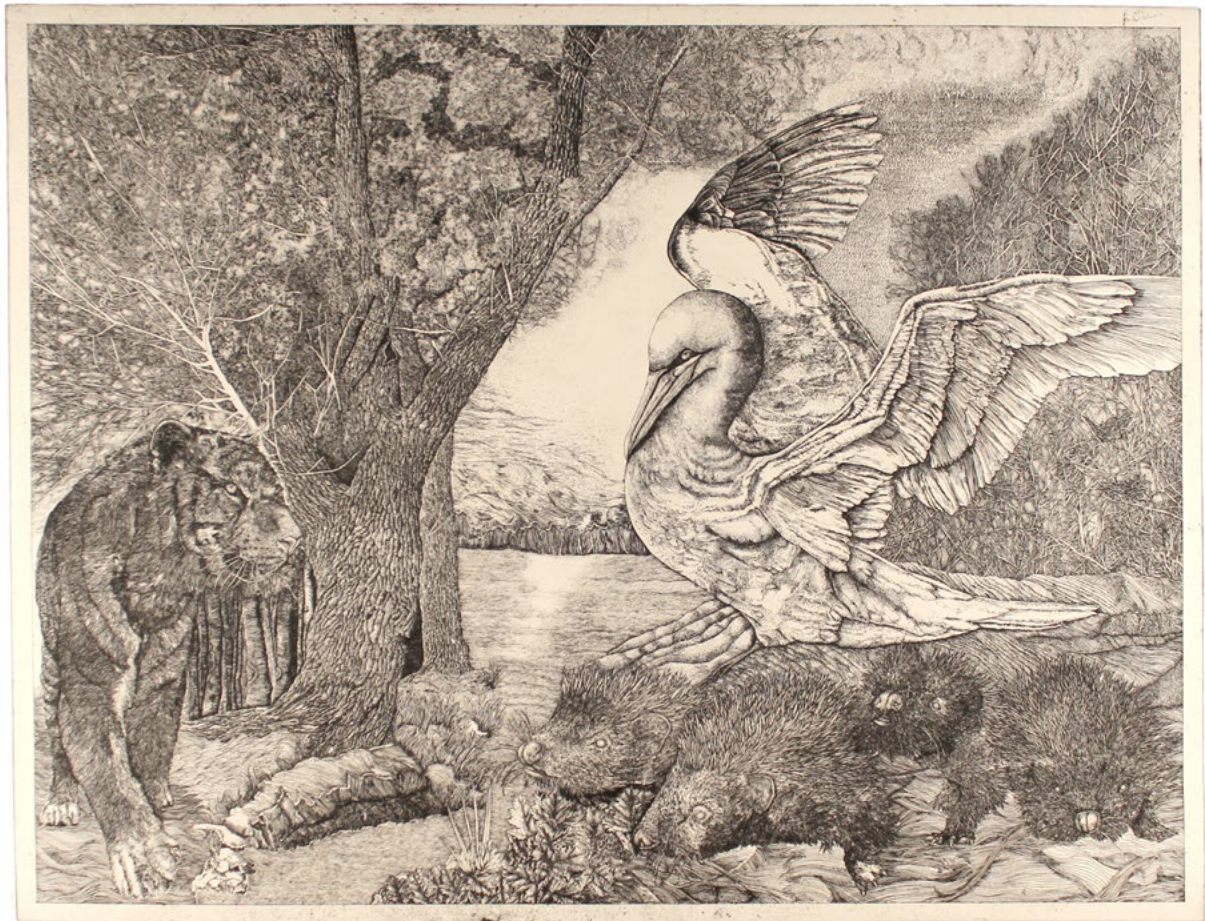


John Walker, *Passing Bells V*, 2000  
color etching and aquatint  
24 x 30 inches (image), 31.5 x 37 inches (sheet), edition 20

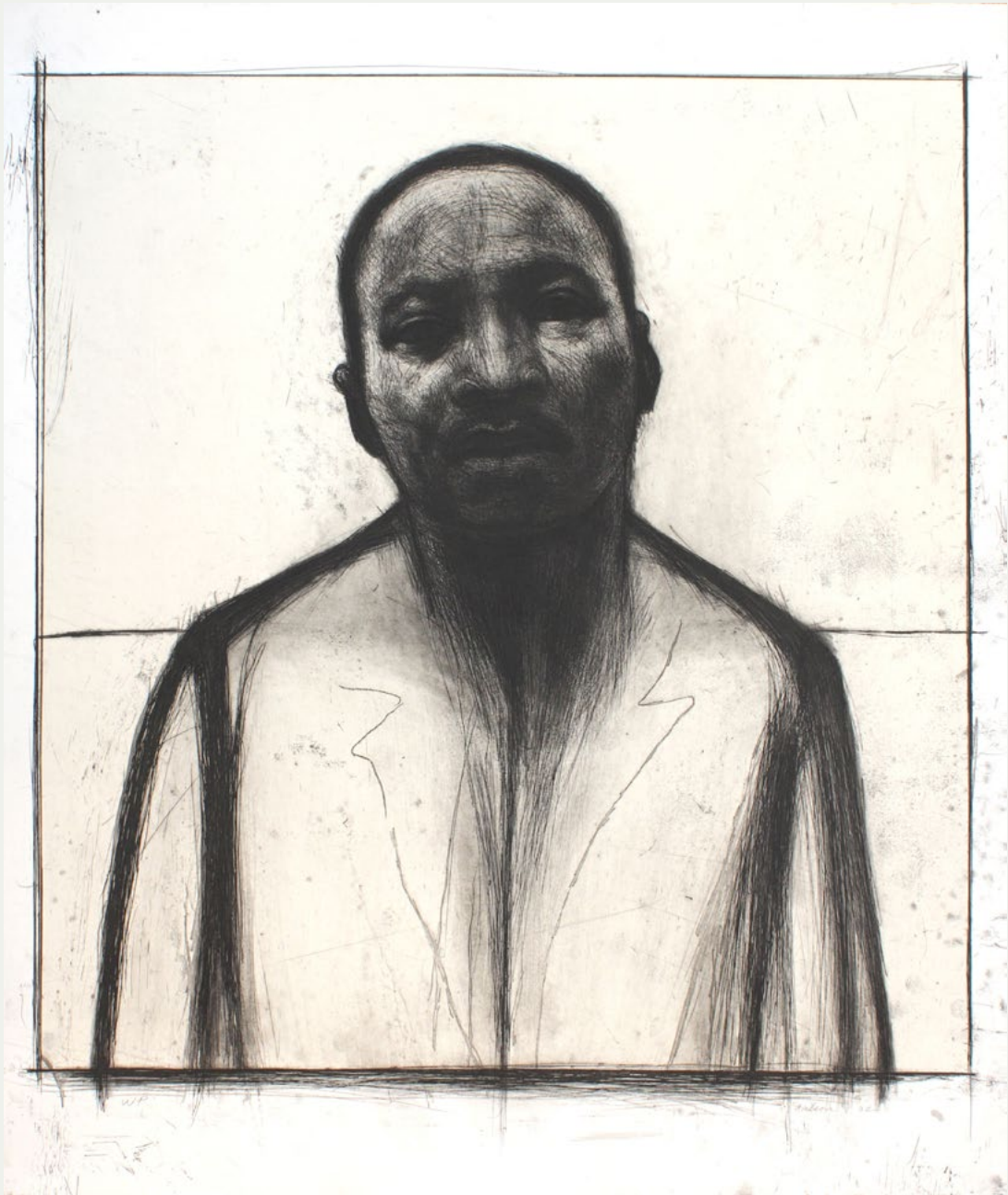
Bill Wheelock, *Quantum Gray*, 1995-1996  
plate 2 from a portfolio of 16 etchings  
3.75 x 5.5 inches (image), 9.25 x 11.25 inches (sheet), edition 20







George Whitman, *Untitled (Landscape II)*, 2014  
etching with chine collé  
22 x 28 inches (image), 30 x 35 inches (sheet), edition 35



John Wilson, *Martin Luther King, Jr.*, 2002  
etching and aquatint with chine collé  
36 x 30 inches (image/sheet), edition 50





Janine Wong, *Bloom*, 2013  
 3 accordion artist books with etching and lithography  
 8 x 10 x 1.75 inches (each book), unique

James Stroud works on his *Open City* paintings, which are informed by abstracted urban landscapes, in the Center Street Studio barn in Milton, 2013.







Ryder and James Stroud in front of the Center Street Studio booth during the Boston Print Fair at the Cyclorama, Boston Center for the Arts in March 2014.



A gathering of Center Street Studio artists, summer 2013 (from left to right):

Janine Wong, Judy Kensley-McKie, Kelly Sherman, Jeff Perrott, Rachel Perry-Welty, Charles Ritchie, Gerry Bergstein, Todd McKie, Bill Thompson, and James Stroud



Many thanks to all of the artists who have worked with Center Street Studio over the past 30 years:

Michael Beatty  
Gerry Bergstein  
Nell Blaine  
Bernard Chaet  
Mark Cooper  
Aaron Fink  
Mary Fisher  
Andy Freeberg  
Raúl González III  
Teo González  
James Hansen  
Anne Harris  
Chuck Holtzman  
Lester Johnson  
Markus Linnenbrink  
Judy Kensley McKie  
Todd McKie  
Keith Monda  
Carrie Moyer  
James Ovid Mustin III  
David Ortins  
Robert Parkeharrison  
Jeff Perrott  
Rachel Perry-Welty  
Charles Ritchie  
Richard Ryan  
Kelly Sherman  
Laurel Sparks  
Bill Thompson  
Roger Tibbetts  
John Walker  
George Whitman  
John Wilson  
Janine Wong

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