Descriptive Summary

Creator: Swanson, John August, 1938-.
Title: John August Swanson papers and artwork, 1968-2021
Call Number: Manuscript Collection No. 388
Extent: 33.4 cubic feet (38 boxes)
Abstract: Consists of the artwork, correspondence, and papers of artist John August Swanson.
Language: Materials entirely in English.

Administrative Information

Restrictions on Access
Unrestricted access.

Terms Governing Use and Reproduction
All requests subject to limitations noted in departmental policies on reproduction.

Citation
[after identification of item(s)], John August Swanson Papers and Artwork, Archives and Manuscript Dept., Pitts Theology Library, Emory University.

Processing
Processed by Brandon Wason, 2015-2021.

Collection Description

Biographical Note
John August Swanson is a Los Angeles-based artist specializing in the portrayal of biblical stories and scenes from everyday life. He was born on January 11, 1938, in Los Angeles. Both of his parents were recent immigrants to California when he was born; his mother was from Mexico and his father from Sweden.
Swanson’s art takes many shapes. He paints in oil, watercolor, acrylic as well mixed media, and is an experienced printmaker. The Morning Suite (1979) aptly demonstrates his printmaking versatility as it contains etchings, engravings, lithographs, and serigraphs (screen prints). Many of Swanson’s paintings have been adapted into limited-edition serigraphs, a medium he has championed. These serigraphs necessitate an advanced level of technical acumen and typically feature 30 to 60 separate colors, each of which require a separate stencil drawn by the artist. Swanson’s elaborate serigraph process results in pieces that have unique textures and colors that are characteristic of his mastery of this medium. The Procession (2007) is the most elaborate of Swanson’s serigraphs; it contains 89 separate colors. Swanson worked closely with master printer James F. Butterfield II of Aurora Serigraphs to produce many of his serigraphs, but with Butterfield’s passing in January of 2011, Swanson no longer makes serigraphs. Many of the pieces he produces now are paintings that have been modified into limited-edition giclées (high-quality, fine art prints produced on professional-grade inkjet printers).

While Swanson’s serigraphs are often intricately developed and are quite sophisticated in their design, they convey stories that are meant to be easily understood. In November of 1971, Swanson traveled to Mexico for five weeks and was inspired by the art and the people there. At this moment, he decided to use his art to tell stories in a linear approach. Overall his style is rather eclectic. He attributes as his influences the "imagery of Islamic and medieval miniatures, Russian iconography, the color of Latin American folk art, and the tradition of Mexican muralists" (artist's biography; box 1, folder 1). The subject matters that Swanson treats most often in his art are biblical stories, scenes from live performances (e.g., circus or theatre), and scenes from everyday life. He draws inspiration from both Old and New Testaments, but has a particular interest in retelling events in the life of Christ. He also portrays many mundane or menial tasks as serious and positive actions. In his art, Swanson praises the virtue of doing one’s best, regardless of their position. He writes, “The woman who irons her family’s clothes has as much dignity and worth as the statesman” (artist's biography; box 1, folder 1). There is also a strong social component to Swanson’s art; he has repeatedly stated that his art is his most social act.

Swanson has received considerable recognition for his art, including the Doctor of Humane Letters degree from California Lutheran University (1996), the Mother Teresa Award (2005), the Dean's Medal from Emory University, and the Immaculate Heart of Mary Award (2012). His art is held in a number of prestigious collections, including the Smithsonian’s National Museum of American History, National Museum of American Art, National Air and Space Museum, as well as the Art Institute of Chicago, Harvard University’s Fogg Museum, the Tate Gallery, the Victoria and Albert Museum, the Bibliothèque Nationale, and the Vatican Museum’s Collection of Modern Religious Art. Candler School of Theology, Emory University, has the largest collection of his work on public display.

Scope and Content Note
The John August Swanson papers and artwork consist of biographical papers on the artist and his work; correspondence; printed material by or about the artist; reproductions and descriptions of his art; audio-visual material; telephone journals; photographs; and original artwork, prints and proofs. Notable items within the correspondence is a postcard that Swanson wrote to his mother while in England (1976), a transcribed email written for “Lewis” (undated) on the
subject of Christianity and the arts, and extended correspondence with individuals such as
Janaan Manternach, Stanley Johnson, and Panchita Seyssel. The correspondence also shows
how Swanson's art is discovered, used, understood, displayed, and appreciated by individuals
as well as organizations. In terms of artwork, the collection contains art representing all stages
of the artist’s career. There are a number of pieces dating from 1969 through the early 1970s
that demonstrate the early evolution of the artist’s technique and style. While most of the prints
in the collection are serigraphs, there are some etchings, engravings, and lithographs as well.
The oldest piece of artwork in the collection is an *Untitled* work (August 1968) containing
a quotation from Rainer Maria Rilke’s *Letters to a Young Poet*, which features printed text
from the artist’s hand-carved alphabet. One of the strengths of this collection are the various
working proofs that the artist used in developing the serigraphs as well as many of the hand
drawn stencils used for making individual color layers of the serigraphs.

**Arrangement Note**
Organized into ten series: (1) Artist's background; (2) Printed media about John August
Swanson; (3) Artwork reproductions and descriptions; (4) Correspondence with institutions,
churches, and organizations; (5) Personal correspondence, (6) Telephone journals, (7) Audio-
visual material, (8) Photographs, (9) Printing sample booklets; and (10) Original artwork, prints,
and proofs.
## Container List

### Series 1: Artist's Background

<table>
<thead>
<tr>
<th>Box</th>
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<th>Content</th>
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<tbody>
<tr>
<td>1</td>
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<td>Artist's Biographies</td>
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<td>1</td>
<td>2</td>
<td>Catalogs of Artwork</td>
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<td>1</td>
<td>3</td>
<td>Papers and Lectures on Swanson's Work</td>
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<td>1</td>
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<td>Awards</td>
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<td>1</td>
<td>7</td>
<td>Miscellaneous Exhibits and Events</td>
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<td>1</td>
<td>8</td>
<td>The Art of John August Swanson, Candler School of Theology</td>
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<td>1</td>
<td>9</td>
<td>Exhibit, St. James by the Sea</td>
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<td>Exhibit, Sinsinawa Art Gallery</td>
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<td>A Millennium Day Book Featuring Swanson's Art</td>
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### Series 2: Printed Media about John August Swanson, Arranged by Date

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<td>2012</td>
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Series 3: Artwork Reproductions and Descriptions, Arranged by Title

3 1  Abraham and Isaac
3 2  Acrobats
3 3  Adam and Eve
3 4  Agony in the Garden
3 5  Andean Procession (aka Encuentro)
3 6  The Ascent of Elijah
3 7  The Bakery
3 8  Balancing Act (aka Circus)
3 9  The Bridge
3 10  The Bus Ride
3 11  The Carousel
3 12  Celebration
3 13  Cello Recital
3 14  Circus Gallop
3 15  Circus Horses
3 16  City Walk
3 17  The Classroom
3 18  The Conductor
3 19  Daniel
3 20  David and Goliath
3 21  Dream of Jacob
3 22  Ecclesiastes
3 23  Elijah
3 24  Entry into the City
3 25  Epiphany
3 26  Festival of Lights
3 27  The Fiery Furnace
3 28  The Fishermen
3 29  Flight into Egypt
3 30  Flying Trapeze
3 31  The Flood
3 32  Francis and the Wolf
3 33  Francis of Assisi
4 1  Gardeners
4 2  Good Samaritan
4 3  The Great Catch
The Great Circus
The Inventor
Jacob's Dream
Jester
Jonah
Journey through the Wilderness
The Last Supper
Lazarus
Loaves and Fishes
Madonna of the Harvest
Martin Luther King
Mexican Picnic
The Minstrel
Morning Suite
Nativity
The Opera
Orchestra
Pagliacci
Papageno
Peaceable Kingdom
Pentecost
Piano Duet
Power to the People
Prayer E. E. Cummings
Presentation in the Temple
The Procession
Proposition 34
Proposition 36
The Prodigal Son
Psalm 23
Psalm 85
Rainy Day/Rainbow City
Restaurant
The River
Saint Michael and the Archangels
Schoolroom
Seeds of Brotherhood
The Shepherds
Spaceman
5  9  Star Clown
5 10  Star Mountain
5 11  Steeplechase
5 12  Die Sternstunde
5 13  The Story of Joseph
5 14  Story of Ruth
5 15  The Story of the Prodigal Son
5 16  The Street Singer
5 17  Struggle for Justice
5 18  Take Away the Stone
5 19  Tales of Hoffmann
5 20  Time to Heal
5 21  The Train Station
5 22  Triptych: Shepherds, Nativity, Epiphany
5 23  A Visit
5 24  Waltz of the Clowns
5 25  Washing Dishes
5 26  Washing of the Feet
5 27  Wedding Feast
5 28  Adult Life of Christ to His Death; An Image Collection Compiled by the Artist
21  Larger Image Reproductions

Series 4: Correspondence with Institutions, Churches, and Organizations
6  1  Select Acquisitions Correspondence with Museums and Institutions
6  2  Correspondence with Institutions, Churches, and Organizations, A
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6  5  Correspondence with Institutions, Churches, and Organizations, F-G
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7  1  Correspondence with American Martyrs Church
7  2  Correspondence with Artworks
7  3  Correspondence with Casa Rutilio Grande
7  4  Correspondence with Continental Graphics
7  5  Correspondence with Gallerie Julian
Correspondence with Loyala Marymount University
Correspondence with Sisters of Social Service
Correspondence with Sisters of St. Joseph of Orange
Correspondence with St. Peter's School
Correspondence with The Other Side
Correspondence with Whitworth College
Correspondence related to the Who Is My Neighbor Exhibit, April 2014

Series 5: Personal Correspondence, Arranged Alphabetically

Personal Correspondence, A
Personal Correspondence, Ba-Be
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Personal Correspondence, Br-By
Personal Correspondence, C
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Personal Correspondence, F
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Personal Correspondence, H
Personal Correspondence, I
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Personal Correspondence, K
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Personal Correspondence, M
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Personal Correspondence, R
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Personal Correspondence, T
Personal Correspondence, V
Personal Correspondence, W
Personal Correspondence, Y-Z
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Personal Correspondence, Janaan Manternach
Personal Correspondence, Panchita Seyssel
Personal Correspondence, Tatyana Warren

Series 6: Telephone Journals
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8 32  2008 Phone Journal, Part 1
8 33  2008 Phone Journal, Part 2

Series 7: Audio-visual Material
9  Audio-visual Material

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10  Photographs of Swanson, His Artwork, Exhibits, and Studio

Series 9: Printing Sample Booklets
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10  Daniel
10  David and Goliath
10  Festival of Lights
10  Flight into Egypt
10  Francis and the Wolf
10  Goose with the Golden Egg
10  Jester
10  Last Supper
10  Loaves and Fishes
10  Madonna of the Harvest
10  Papageno
10  Presentation
10  Procession (two booklets)
10  Psalm 23
10  Psalm 85
10  Rainbow City
10  Saint Michael and the Archangels
10  Star Clown
10  Story of the Prodigal Son
10  Take Away the Stone
10  Tales of Hoffmann
10  The Good Samaritan
10  Washing of the Feet
10  Wedding Feast

Series 10: Original Artwork, Prints, and Proofs; Arranged by Title
32  *Abraham and Isaac* (1976); serigraph; artist's proof
13  *Acrobats* (1986); etching; archival proof
Acrobats (1986); etching; background color proof
Acrobats (1986); etching; color proof
Acrobats (1986); etching; first step etching of main drawing
Acrobats (1986); etching; line work proof
Acrobats (1986); etching; second step etched with aquatint
Adam and Eve (2016); giclée; archival proof
Adam and Eve (2015); giclée; early proof
Adam and Eve (2016); giclée; ink drawings and studies on Mylar and vellum
Adam and Eve (2015); giclée; studio proofs of line work and lettering
Amazing Dog Trio (2015); giclée; proof with handwork (gold paint)
Amazing Dog Trio (2015); Studies and drawings for the production of the Giclée
Annunciation (2017 Jun); giclée; archival proof I/II
The Ascent (2011); serigraph; drawings for the production of a never-printed serigraph, which later became a giclée in 2014.
The Ascent (2014); giclée; archival print
The Ascent (2014); Postcard; advertisement for the giclée print; printed on 13"x19" stock
Balancing Act (1995); drawing study in pencil
Balancing Act (1995); pencil drawing for enhancements
Balancing Act (1995); serigraph; archival proof
Balancing Act (1995); serigraph; progressive proof with additional test painting
Big Buck (1970); serigraph; edition of 50
Big Buck (1970); serigraph; proof
Brahms Piano Quintet (2013); giclée; archival proof
Brahms Piano Quintet (2012); giclée; edition 1 of 50
Brahms Piano Quintet (2012-2013); proofs and studies (3 pieces)
Celebration (1997); photograph of the original acrylic on paper painting used as a guide in printing the serigraph
Celebration (1997); serigraph; archival proof
Celebration (1997); serigraph; near complete registration proof
Celebration (1997); serigraph; progressive proof with 13 colors printed
Celebration (1997); serigraph; progressive proof with 5 colors printed with additional test painting
Circus Bicyclist (1979); lithograph; front: color proof #1; reverse: Peaceable Kingdom (1994); serigraph; color proof #6 transparent night blue
Circus Bicyclist (1982); serigraph; archival proof
Circus Gallop (1986); etching; edition 1 of 100
Circus Gallop (1986); etching; edition 77 of 150 — The Charles Tipton and David Bowman Collection
Circus Horses (1982); lithograph; artist's proof
Circus Horses (1982); lithograph with color pencil study

Circus Parade (1986); pen drawing

City Walk suite (1977); reproduction of pencil drawings

City Walk suite (1977); On the Street — Etching; edition 69 of 70

City Walk suite (1977); On the Street — Etching; display proof

City Walk suite (1977); On the Street — Etching; plate

City Walk suite (1977); Danceland — Etching; edition 69 of 70

City Walk suite (1977); Danceland — Etching; display proof

City Walk suite (1977); Danceland — Etching; plate

City Walk suite (1977); Cafe or alternately Coffee Shop — Etching; edition 69 of 70

City Walk suite (1977); Cafe or alternately Coffee Shop — Etching; plate

City Walk suite (1977); Movies — Etching; edition 69 of 70

City Walk suite (1977); Movies — Etching; display proof

City Walk suite (1977); Movies — Etching; plate

City Walk suite (1977); Street Fight — Etching; edition 69 of 70

City Walk suite (1977); Street Fight — Etching; display proof

City Walk suite (1977); Street Fight — Etching; plate

City Walk suite (1977); Alley — Etching; edition 69 of 70

City Walk suite (1977); Alley — Etching; display proof

City Walk suite (1977); Alley — Etching; plate

City Walk suite (1977); Apartment House — Etching; edition 69 of 70

City Walk suite (1977); Apartment House — Etching; display proof

City Walk suite (1977); Apartment House — Etching; plate

City Walk suite (1977); The Hallway or alternatively Opening the Door — Etching; edition 69 of 70

City Walk suite (1977); The Hallway or alternatively Opening the Door — Etching; display proof

City Walk suite (1977); The Hallway or alternatively Opening the Door — Etching; plate

City Walk suite (1977); The Window or alternatively Looking at the City — Etching; edition 69 of 70

City Walk suite (1977); The Window or alternatively Looking at the City — Etching; display proof

City Walk suite (1977); The Window or alternatively Looking at the City — Etching; plate

The Concert (1977); serigraph; edition 82 of 115

The Conductor (1987); serigraph; artist's proof

Crucifixion III (2012-2013); proof with white washes of acrylic paint and added drawing
<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
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<tr>
<td>35</td>
<td>Daniel (1980); serigraph; color proof testing color combinations in a print that was never completed</td>
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<tr>
<td>23</td>
<td>Daniel (1983); early pencil sketch to be used for etching</td>
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<td>23</td>
<td>Daniel (1983); etching; color proof</td>
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<td>23</td>
<td>Daniel (1983); etching; out of register proof</td>
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<td>Daniel (1983); etching; plate A proof</td>
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<td>23</td>
<td>Daniel (1983); etching; plate B proof</td>
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<tr>
<td>23</td>
<td>Daniel (1983); etching; plate C proof (blue)</td>
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<td>13</td>
<td>Daniel (1983); etching; printer's proof — The Charles Tipton and David Bowman Collection</td>
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<td>23</td>
<td>Daniel (1983); etching; progressive proof plates A and B</td>
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<td>23</td>
<td>Daniel (1983); etching; progressive proof plates B and C</td>
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<tr>
<td>13</td>
<td>Daniel (1983); etching; progressive proof of colors 2 and 3</td>
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<td>23</td>
<td>Daniel (1983); etching; ruined proof (torn in two) with problems on plate C, registration of color plate, poor inking</td>
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<td>Daniel (1983); etching; trial color proof</td>
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<td>Daniel (2000); drawings on Mylar</td>
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<td>Daniel (2000); serigraph; archival proof</td>
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<td>Daniel (2000); serigraph; progressive proof with 20 colors printed and additional color tests; color proof with colors ##27 and 32 printed</td>
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<td>Daniel (2000); stencils for serigraph production</td>
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<td>David and Goliath (2005); serigraph; archival print</td>
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<td>David and Goliath (2005); stencils for serigraph production</td>
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<td>Dvorák’s Quartet (1984); etching; artist's proof — The Charles Tipton and David Bowman Collection</td>
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<td>3 Dvorák’s Quartet (1984); etching, Copper Plate A (orange-yellow)</td>
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<td>4 Dvorák’s Quartet (1984); etching, Copper Plate B (cadmium red with thalo red)</td>
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<td>5 Dvorák’s Quartet (1984); etching, Copper Plate C (sepia and brown)</td>
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<td>Dvorák’s Quartet (1984); etching; main plate with drawing etched</td>
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<td>Dvorák’s Quartet (1984); etching; plate A color proof</td>
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<td>Dvorák’s Quartet (1984); etching; plate B color proof</td>
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<td>Dvorák’s Quartet (1984); etching; plate C color proof</td>
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<td>Dvorák’s Quartet (1984); etching; plate C with basic etching outline</td>
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<td>Each Saw Us in His Own Way (circa 1970)</td>
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<td>Ecclesiastes (1969)</td>
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<td>Elijah (2008)</td>
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<td>Entry into the City (2008)</td>
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<td>Epiphany (1988)</td>
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<td>The Fisherman</td>
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<td>Five Dollar Gold Piece (1972)</td>
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<td>Flight into Egypt (2002)</td>
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<td>13</td>
<td>Flowers Never Bend with Rainfall (circa 1970)</td>
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<td>Flying Trapeze (1986)</td>
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The Inventor; serigraph; artist's proof, 1975

The Jester (1989); color print of the watercolor painting used as an aid for producing the serigraph.

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Last Supper (2009); serigraph; front: color proof containing color #17; back: color proof containing color #18.

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Last Supper (2009); serigraph; front: registration proof; reverse: Madonna of the Harvest (2010); serigraph; color proof with colors #3, 6, and 11 printed (not in alignment)

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Loaves and Fishes (2003); serigraph; studies on mylar and paper used for serigraph production

Loaves and Fishes (2003); stencils for serigraph production

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The Ride Through Town (1972); serigraph; color proof (not part of edition)

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Saint Michael (1983); etching; outline proof C

Saint Michael (1983); etching; plate A proof (yellow ink)

Saint Michael (1983); etching; plate B proof (red ink)

Saint Michael (1983); etching; plate C proof (blue ink)

Saint Michael (1983); etching; print of beginning drawing etched on plate C

Saint Michael (1983); etching; printer's proof — The Charles Tipton and David Bowman Collection

Saint Michael (1983); etching; progressive proof plates A and B

Saint Michael (1983); etching; progressive proof plates B and C

Saint Michael and the Archangels (2006); serigraph; archival print

Saint Michael and the Archangels (2006); serigraph; negative of outline drawing

Saint Michael and the Archangels (2006); stencils for serigraph production

Sand Castle (1969); silkscreen; "working copy"; edition of 20

Sand Castle (1969); silkscreen; outline drawing, printed with dark blue ink

Simon and Garfunkel (1969); silkscreen; edition of 15

Simon and Garfunkel (1969); silkscreen; progressive proof

Shepherds (2017 Nov 22); giclée; working proof, hand-painted border.

Shepherds (2018 Jan 10); giclée; working proof, gold and light blue border.

Shepherds (2018 Jan 16); giclée; working proof, multi-color border.

Shepherds (2018 Jan 26); giclée; archival proof, unvarnished.

The Shepherds (1985); serigraph; artist's proof

Spaceman suite (1977/1978); Destination: The Stars or alternatively The Official Send-Off — Etching; edition 32 of 50

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| Spaceman suite (1977/1978); Startled at the Beauty of the Galaxy or alternatively Amazed by the Galaxy — Etching; edition 32 of 50 |
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| Spaceman suite (1977/1978); Raptured View or alternatively Ecstatic View — Etching; edition 32 of 50 |
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| Spaceman suite (1977/1978); Into the Stars — Etching; edition 32 of 50 |
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| Spaceman suite (1977/1978); Opening the Door — Etching; edition 32 of 50 |
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*Star Clown* (2008); Photocopy of line drawing; used for creating the serigraph

*Star Clown* (2008); Photocopy of line drawing with additions in pencil; used for creating the serigraph

*Star Clown* (2008); giclée proof from a scanned image of a 4x5 painting; used for creating the serigraph

*Star Clown* (2008); Photocopy of sketch

*Star Clown* (2008); serigraph; progressive proof with 12 colors printed

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*Star Clown* (2008); serigraph; front: color proof #17 (metallic gold); reverse: color proof (out of registration) of colors #10 - #14 with color testing

*Star Clown* (2008); serigraph; front: color proof #7 (ultra blue); reverse: color proof #27 (transparent quinacridone magenta 2)

*Star Clown* (2008); serigraph; front: color proof #9 (cadmium orange); reverse: color proof (out of registration) of colors #1-#3 and #5-#6

*Star Clown* (2008); serigraph; front: progressive proof with color testing; reverse: color proof #24 (transparent brown orange), #25 (cadmium yellow), and #27 (transparent quinacridone magenta 2)

*Star Clown* (2008); serigraph; color proof #29 (light cadmium yellow)

*Star Clown* (2008); serigraph; color proof #26 (white)

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*Star Clown* (2008); serigraph; front: color proof #11 (transparent red orange); reverse: color proof #27 (transparent quinacridone magenta 2)

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*Star Clown* (2008); serigraph; front: progressive proof with twelve colors printed and additional painted color testing; reverse: color proof #15 (flesh tint), #16 (transparent indigo blue) and #18 (transparent hooks green)

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28  
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34  
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34  
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34  
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34  
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34  
*Story of the Prodigal Son* (2004); early Study, Pen and pencil sketch, 2003.

34  
*Story of the Prodigal Son* (2004); negative of Original Drawing. This provided a sharp, opaque stencil to be used in printing of each panel.

34  
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34  
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34  
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34  
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34  
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34  
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34  
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34  
*Story of the Prodigal Son* (2004); reproduced images of the 1971 serigraph Prodigal Son, used for planning the new serigraph.

33  
*Story of the Prodigal Son* (2004); serigraph; collage painting over printed framework
Story of the Prodigal Son (2004); serigraph; progressive proof (10 colors printed with additional color testing)

Story of the Prodigal Son (2004); serigraph; progressive proof (15 colors printed with additional color testing)

Story of the Prodigal Son (2004); serigraph; progressive proof (20 colors printed with additional color testing)

Story of the Prodigal Son (2004); serigraph; progressive proof (30 colors printed with additional color testing)

Story of the Prodigal Son (2004); serigraph; progressive proof (34 colors printed with additional color testing)

Story of the Prodigal Son (2004); serigraph; progressive proof (37 colors printed with additional color testing)

Story of the Prodigal Son (2004); serigraph; progressive proof (40 colors printed with additional color testing)

Story of the Prodigal Son (2004); serigraph; progressive proof (42 colors printed with additional color testing)

Story of the Prodigal Son (2004); serigraph; progressive proof (47 colors printed with additional color testing)

Story of the Prodigal Son (2004); serigraph; progressive proof (49 colors printed with additional color testing)

Story of the Prodigal Son (2004); stencils for serigraph production, colors #41-58.

Story of Ruth (1991); serigraph; artist's proof

Supper (1972); pencil drawing

The Swimmers (1969); silkscreen; edition of 12

The Swimmers (1969); silkscreen; printed proof of outline

Take Away the Stone (2005); serigraph; archival print

Take Away the Stone (2005); serigraph; color proofs on Mylar

Take Away the Stone (2005); serigraph; negative stencil

Take Away the Stone (2005); serigraph; planning proofs, sketches, and work product used in the development of the serigraph

Take Away the Stone (2005); serigraph; stencils for serigraph production

Tales of Hoffmann (2001); serigraph; archival proof

Tales of Hoffmann (2001); serigraph; color proof containing colors #22 and #31.

Tales of Hoffmann (2001); serigraph; front: out-of-registration proof with painting tests; reverse: Francis and the Wolf; serigraph; color proof #24

Tales of Hoffmann (2001); serigraph; front: out-of-registration proof; reverse: Francis and the Wolf; serigraph; color proof ##6-7

Tales of Hoffmann (2001); serigraph; front: progressive proof with 34 colors printed; reverse: color proof with six colors printed

Tales of Hoffmann (2001); stencils for serigraph production
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<td><em>Unemployed Man</em> (circa 1972); serigraph; edition 49 of 50</td>
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<td><em>A Visit</em> (1995); serigraph; front: progressive proof (40 colors printed); reverse: color proof (6 colors printed)</td>
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<td><em>Washing of the Feet</em> (2000); serigraph; archival print</td>
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<td><em>Washing of the Feet</em> (2000); serigraph; front: cancelled proof with all the colors printed, discarded due to printing flaws; reverse: <em>Daniel</em> (2000); serigraph; color proof with colors ##13, 15, and 18 printed</td>
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<td><em>Washing of the Feet</em> (2000); serigraph; color proof #27 (transparent medium paynes gray #1)</td>
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<td>31</td>
<td><em>Washing of the Feet</em> (2000); serigraph; color proof #6 (transparent golden ochre)</td>
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<td>15</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: completed proof on damaged paper; reverse: <em>Daniel</em> (2000); serigraph; color proof with color #31 printed</td>
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<td><em>Washing of the Feet</em> (2000); serigraph; front: progressive proof (8 colors printed with color tests); reverse: color proof #15 (lilac)</td>
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<td>35</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: progressive proof (9 colors printed with additional test painting); reverse: color proof with colors ##14, 19, and 20 printed overlay with <em>Daniel</em> (2000); serigraph; color proof with colors ##25 and 26 printed</td>
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<td>31</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: progressive proof (12 colors printed); reverse: color proof #13 (Turquoise)</td>
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<td>35</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: progressive proof (13 colors printed used for registration); reverse: color proof with color #24 printed overlay with <em>Daniel</em> (2000); serigraph; color proof with colors ##2-5 printed</td>
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<td>35</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: progressive proof (13 colors printed with additional test painting); reverse: <em>Tales of Hoffman</em> (2001); serigraph; color proof with colors ##5 and 6 printed overlay with <em>Jester</em> (2000); serigraph; color proof with color #22 printed</td>
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31  *Washing of the Feet* (2000); serigraph; front: progressive proof (17 colors printed); reverse: color proof #17 and 19 (cobalt blue and transparent turquoise)

31  *Washing of the Feet* (2000); serigraph; front: progressive proof (20 colors printed); reverse: color proof #21 (orange ochre)

35  *Washing of the Feet* (2000); serigraph; front: progressive proof (33 colors printed) out of registration; reverse: color proof with #18 printed; overlay with *Daniel* (2000); serigraph; color proof with color #33 printed

35  *Washing of the Feet* (2000); serigraph; front: proof with colors that were changed; reverse: *Daniel* (2000); serigraph; color proof #18 (transparent dioxazine purple)

17  *Washing of the Feet* (2000); Photocopy of ink drawing for stencil color #12 (transparent sepia)

17  *Washing of the Feet* (2000); Registration proof #9 (transparent geranium) on Mylar

17  *Washing of the Feet* (2000); stencils for serigraph production

13  *Washing of the Feet* (2000); drawings on Mylar

31  *Washing of the Feet* (2000); serigraph; color proof #9 (transparent geranium) (on reverse side is Festival of Lights print, out of register)

28  *Wedding Feast* (1996); serigraph; printer's proof V/V

28  *William Kunstler* (2017); mixed media collage.

14  *Within You and Without You* (1969); serigraph; printed on German etching paper; edition of 20

12  *Workers and Protest* (1971); pen, pencil, and crayon drawing

12  Miscellaneous Drawings; drawing montage in pen (1969)

13  Miscellaneous Drawings; drawings of birds in pencil and color pencils (on reverse side is a drawing study for Minstrel (1975)

12  Miscellaneous Drawings; drawing of Good Samaritan Scenes in ink (1992)

27  Miscellaneous Drawings; Facsimile Sketchbook (1998-2004)

**Poster Collection**


20  "And Who Is My Neighbor?" featuring *Good Samaritan*, 2017


20  *By your Spirit You Move Human Hearts* — peace poster 1, 2014.

20  *By your Spirit You Move Human Hearts* — peace poster 2, 2014.

20  *Classroom* (Spending on Nuclear Weapons), 2015.

20  *Classroom* (Spending on Nuclear Weapons) test proofs, 2015.

20  *Entry into the City* (Nuclear Weapons Are Banned Once and For All), 2015.
Entry into the City (Nuclear Weapons Are Banned Once and For All) test proofs, 2015.
Family Picnic poster, 2014.
Family Picnic poster test proofs, 2014.
Festival of Lights (Ensure that nuclear weapons are banned once and for all), 2015
Festival of Lights (Ensure that nuclear weapons are banned once and for all) test proofs, 2015
Five Dollar Gold Piece (Rainbow), 2015.
Five Dollar Gold Piece (White), 2015.
Francis canticle poster, 2014.
Healthcare is a Human Right, 2017.
Hunger poster featuring Bakers, 2014.
Hunger poster featuring Mexican Picnic, 2014.
Hunger poster featuring black and white version of Bakery, 2014.
Hunger poster featuring monochrome version of Bakery, 2014.
Immigration poster, 2014.
"If We Don't End War, War Will End Us" featuring Bomb Factory, 2017.
Immigration notes, proofs, and drawings, 2014.
Reading poster, 2015.
Immigration (Family) test proofs, 2015.
Journey through the Wilderness, 2015.
Leap Into the New poster, 2014.
Leap Into the New proofs, concepts, and development pieces, 2014.
"Listen to the Earth Crying" featuring Francis Listens to the Fish, 2018.
Living Wage featuring quotations by Martin Luther King, Jr, Pope Francis, and Elizabeth Warren, 2018.
Martin Luther King, Jr. poster development materials, 2012.
Mexican Picnic early proof, 2014.
Power to the People adapted poster, 2009.
Praised Bee - Protect the Bees, 2017.
Rainbow Runners, 2015.
Rainbow Runners test proofs, 2015.
Seeds of Brotherhood black and white poster (1973/2012.
Stanford Street, 2015.
Struggle for Justice larger format, 1972/2012.
Struggle for Justice smaller format, 2015.
Struggle for Justice smaller format test proofs, 2015.
"This will be our reply to violence: to make music" featuring The Orchestra (1979), 2018.
United Farm Workers Fund Raiser poster, 1972.
"We need to strengthen the conviction that we are one single human family" featuring The Restaurant (1974), 2018.
Workers minimum wage poster, 2014.
Yes on Proposition 34 poster featuring Crucifixion; version 1, 2012.
Yes on Proposition 34 poster featuring Crucifixion; version 2, 2012.
Yes on Proposition 34 poster featuring Crucifixion; version 3, 2012.
Yes on Proposition 34 poster featuring Crucifixion; version 4, 2012.
Yes on Proposition 57 poster, version 1, 2016.
Yes on Proposition 57 poster, version 2, 2016.
Yes on Proposition 62 poster, version 1 (English), 2016.
Yes on Proposition 62 poster, version 1 (Spanish), 2016.
Yes on Proposition 62 poster, version 2 (English), 2016.
Yes on Proposition 62 poster, version 2 (Spanish), 2016.
"You really can change the world if you care enough" featuring The Inventor (1975), 2018.