Descriptive Summary

Creator: Swanson, John August, 1938-.
Title: John August Swanson papers and artwork, 1968-2018
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, 2015-2018.

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 Serigraphics 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

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### Series 2: Printed Media about John August Swanson, Arranged by Date

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4  5  The Inventor
4  6  Jacob's Dream
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4 13  Madonna of the Harvest
4 14  Martin Luther King
4 15  Mexican Picnic
4 16  The Minstrel
4 17  Morning Suite
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4 20  Orchestra
4 21  Pagliacci
4 22  Papageno
4 23  Peaceable Kingdom
4 24  Pentecost
4 25  Piano Duet
4 26  Power to the People
4 27  Prayer E. E. Cummings
4 28  Presentation in the Temple
4 29  The Procession
4 30  Proposition 34
4 31  Proposition 36
4 32  The Prodigal Son
4 33  Psalm 23
4 34  Psalm 85
5  1  Rainy Day/Rainbow City
5  2  Restaurant
5  3  The River
5  4  Saint Michael and the Archangels
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5  6  Seeds of Brotherhood
5  7  The Shepherds
5  8  Spaceman
Star Clown
Star Mountain
Steeplechase
Die Sternstunde
The Story of Joseph
Story of Ruth
The Story of the Prodigal Son
The Street Singer
Struggle for Justice
Take Away the Stone
Tales of Hoffmann
Time to Heal
The Train Station
Triptych: Shepherds, Nativity, Epiphany
A Visit
Waltz of the Clowns
Washing Dishes
Washing of the Feet
Wedding Feast
Adult Life of Christ to His Death; An Image Collection Compiled by the Artist

Series 4: Correspondence with Institutions, Churches, and Organizations
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Correspondence with Institutions, Churches, and Organizations, A
Correspondence with Institutions, Churches, and Organizations, B
Correspondence with Institutions, Churches, and Organizations, C-D
Correspondence with Institutions, Churches, and Organizations, F-G
Correspondence with Institutions, Churches, and Organizations, H-J
Correspondence with Institutions, Churches, and Organizations, K-L
Correspondence with Institutions, Churches, and Organizations, M-N
Correspondence with Institutions, Churches, and Organizations, O
Correspondence with Institutions, Churches, and Organizations, S-T
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Correspondence with American Martyrs Church
Correspondence with Artworks
Correspondence with Casa Rutilio Grande
Correspondence with Continental Graphics
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

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3  Personal Correspondence, Bi-Bo
4  Personal Correspondence, Br-By
5  Personal Correspondence, C
6  Personal Correspondence, D
7  Personal Correspondence, E
8  Personal Correspondence, F
9  Personal Correspondence, G
10  Personal Correspondence, H
11  Personal Correspondence, I
12  Personal Correspondence, J
13  Personal Correspondence, K
14  Personal Correspondence, L
15  Personal Correspondence, M
16  Personal Correspondence, N
17  Personal Correspondence, O
18  Personal Correspondence, P
19  Personal Correspondence, R
20  Personal Correspondence, S
21  Personal Correspondence, T
22  Personal Correspondence, V
23  Personal Correspondence, W
24  Personal Correspondence, Y-Z
25  Personal Correspondence, Stanley Johnson
26  Personal Correspondence, Jim Kantor
27  Personal Correspondence, Janaan Manternach
28  Personal Correspondence, Panchita Seyssel
29  Personal Correspondence, Tatyana Warren

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8  32  2008 Phone Journal, Part 1
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**Series 7: Audio-visual Material**
9  Audio-visual Material

**Series 8: Photographs**
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

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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 (2016); 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
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
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<tr>
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<td><em>City Walk</em> suite (1977); <em>Apartment House</em> — Etching</td>
<td>plate</td>
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<td>27</td>
<td><em>City Walk</em> suite (1977); <em>The Hallway</em> or alternatively <em>Opening the Door</em> — Etching</td>
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<td>27</td>
<td><em>City Walk</em> suite (1977); <em>The Hallway</em> or alternatively <em>Opening the Door</em> — Etching</td>
<td>display proof</td>
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<td><em>City Walk</em> suite (1977); <em>The Hallway</em> or alternatively <em>Opening the Door</em> — Etching</td>
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<td>27</td>
<td><em>City Walk</em> suite (1977); <em>The Window</em> or alternatively <em>Looking at the City</em> — Etching</td>
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<td><em>City Walk</em> suite (1977); <em>The Window</em> or alternatively <em>Looking at the City</em> — Etching</td>
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<td><em>City Walk</em> suite (1977); <em>The Window</em> or alternatively <em>Looking at the City</em> — Etching</td>
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<td><em>The Conductor</em> (1987); serigraph</td>
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<td><em>Daniel</em> (1980); serigraph</td>
<td>color proof testing color combinations in a print that was never completed</td>
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<td><em>Daniel</em> (1983); early pencil sketch to be used for etching</td>
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<td>Daniel (1983); etching; plate C proof (dark brown)</td>
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<td>Daniel (1983); etching; printer's proof — The Charles Tipton and David Bowman Collection</td>
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<td>13</td>
<td>Daniel (1983); etching; progressive proof plates A and B</td>
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<td>Daniel (1983); etching; progressive proof plates B and C</td>
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<td>Daniel (1983); etching; progressive proof of colors 2 and 3</td>
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<td>13</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>13</td>
<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; 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>29</td>
<td>Dvorák’s Quartet (1984); etching; artist’s proof — The Charles Tipton and David Bowman Collection</td>
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<td>Dvorák’s Quartet (1984); etching, Copper Plate A (orange-yellow)</td>
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<td>Dvorák’s Quartet (1984); etching, Copper Plate B (cadmium red with thalo red)</td>
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<td>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; painted proof</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>23</td>
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<td>Dvorák’s Quartet (1984); etching; plate C with basic etching outline</td>
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<td>Dvorák’s Quartet (1984); etching; progressive proof for color testing</td>
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<td>Dvorák’s Quartet (1984); etching; progressive proof plates A and B</td>
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<td>23</td>
<td>Dvorák’s Quartet (1984); etching; progressive proof plates B and C</td>
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<td>Dvorák’s Quartet (1984); etching; progressive proof</td>
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<td>Dvorák’s Quartet (1984); etching; proof submitted for approval</td>
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<td>Dvorák’s Quartet (1984); water color proposal for etching</td>
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<td>28</td>
<td>Each Saw Us in His Own Way (circa 1970); silkscreen print; edition 4 of 12</td>
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<td>Ecclesiastes (1969); silkscreen; working-stage (progressive) proof</td>
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<td>Ecclesiastes (1989); serigraph; artist’s proof</td>
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Elijah (2008); Ink drawings on frosted vellum for production of Giclée

Entry into the City (2008); giclée; color photocopies of the original used in the production of the giclée.

Epiphany (1988); serigraph; artist's proof

Epiphany (1988); serigraph; front: early proof with 16 colors (reverse side has color blend proof of Nativity)

Family Picnic (2014) adapted from Mexican Picnic (1972); pen and paint drawings on Mylar and Vellum for production of Giclée

Family Picnic (2014) adapted from Mexican Picnic (1972); Hand-painting added to print for production of Giclée

Festival of Lights (2000); serigraph; archival proof

Festival of Lights (2000); serigraph; front: completed print (out of register); reverse: Washing of the Feet color proof #9 (transparent geranium)

Festival of Lights (2000); serigraph; photograph of the original painting (1991) used in the production of the serigraph.

Festival of Lights (2000); serigraph; progressive proof containing 33 colors and additional color testing.

The Fisherman; serigraph; edition 37 of 50, 1973

The Fisherman; Copy of acrylic painting, 1990

Five Dollar Gold Piece (1972); serigraph; edition 20 of 20; "red, white, and blue" version

Five Dollar Gold Piece (1972); serigraph; edition 36 of 36; "purples" version

Flight into Egypt (2002); drawing study in pencil

Flight into Egypt (2002); drawing study in pencil and pen

Flowers Never Bend with Rainfall (circa 1970); silkscreen; artist's proof

Flying Trapeze (1986); etching; edition 4 of 150 — The Charles Tipton and David Bowman Collection

Flying Trapeze (1986); etching; edition 99 of 150

Four Circus Acts (c. 1986); Hand painted with opaque and transparent watercolors (study for Lion Tamer, Acrobats, and Flying Trapeze) — The Charles Tipton and David Bowman Collection

Francis and the Wolf (2002); serigraph; large photograph of the original scraffito painting (1985) used in the production of the serigraph.

Francis and the Wolf (2002); serigraph; photograph of the original scraffito painting (1985) used in the production of the serigraph.

Francis and the Wolf (2002); serigraph; progressive proof with 17 colors printed

Francis and the Wolf (2002); serigraph; progressive proof with 8 colors printed with additional painting tests; reverse: color proof #14

Francis and the Wolf (2002); stencils for serigraph production

Francis and the Birds (2015); giclée; archival proof

Francis and the Birds (2015); Studio proof
Francis and the Birds (2015); Ink drawing on Mylar
Francis of Assisi (1985); lithograph; edition 60 of 100
Gift of Life (2017 Oct); giclée; edition 12 of 100
Gift of Sight (2017 Oct); giclée; edition 12 of 100
Gift of Water (2017 Oct); giclée; edition 12 of 100
Good Samaritan (2002); Photocopy proof with ink adaptation
Good Samaritan (2002); stencils for serigraph production
Goose with the Golden Egg (2009); serigraph; artist's proof I/I
Goose with the Golden Egg (2009); serigraph; progressive proof with 30 colors printed; reverse: color proof with colors 31 (cadmium red orange) and 32 transparent paynes gray printed.
Goose with the Golden Egg (2009); stencils for serigraph production
The Great Catch (1993); serigraph; archival proof
The Great Catch (1993); serigraph; progressive proof containing approximately 14 colors with additional painting tests; reverse: color proof used for testing
The Great Catch (1993); serigraph; progressive proof containing approximately 21 colors with additional painting tests; reverse: color proof containing colors ##22, 24-27, 30-35
The Great Catch (1993); serigraph; progressive proof containing approximately 29 colors; reverse: color proof containing random colors between #30 and #47
Gus, Dick, and Red (1971); serigraph; edition 1 of 20
Holiday in the Park (1972); color proof with transparent black ink
The Hungry Eye (1971); offset lithograph; edition 89 of 130
The Inventor; serigraph; artist's proof, 1975
The Jester (1989); color print of the watercolor painting used as an aid for producing the serigraph.
The Jester (2001); serigraph; archival print
The Jester (2001); serigraph; front: registration proof; reverse: Tales of Hoffmann (2001); serigraph; color proof with color #2 printed
The Jester (2001); stencils for serigraph production
The Jester (2001); small drawings on paper and polyester
Jonah (1983); lithograph; edition 39 of 60 — The Charles Tipton and David Bowman Collection
Last Supper (2009); serigraph; archival print
Last Supper (2009); serigraph; border drawing test negative on film
Last Supper (2009); serigraph; card print.
Last Supper (2009); serigraph; color proof containing colors #17, #21, and #22.
Last Supper (2009); serigraph; color proof containing colors #32 and #17.
Last Supper (2009); serigraph; enlarged photocopy of Last Supper painted in Procession (2007) used as an aid for producing the Last Supper serigraph.
Last Supper (2009); serigraph; front: color proof containing color #17; back: color proof containing color #18.

Last Supper (2009); serigraph; front: color proof containing colors #17, #30, and #33; back: color proof with colors #26 and #30 printed

Last Supper (2009); serigraph; front: progressive proof containing 14 colors; back: color proof containing colors #39 and #40.

Last Supper (2009); serigraph; front: progressive proof containing 25 colors; back: color proof containing colors #33 and #34.

Last Supper (2009); serigraph; front: progressive proof containing 35 colors and additional color testing; back: color proof containing colors #38 and #41.

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)

Last Supper (2009); serigraph; preliminary sketch of figures for final drawing.

Last Supper (2009); serigraph; progressive proof printed on canvas, missing colors #1-7.

Last Supper (2009); stencils for serigraph production

Lion Tamer (1986); etching; color proof A, 1986

Lion Tamer (1986); etching; color proof B, 1986

Lion Tamer (1986); etching; color proof C with hand coloring, 1986

Lion Tamer (1986); etching; color proof D with pencil sketches, 1986

Lion Tamer (1986); etching; edition 23 of 100

Lion Tamer (1986); etching; line work proof of plate 1

Lion Tamer (1986); etching; two plates printed; red and orange color proof

Loaves and Fishes (2003); serigraph; archival print

Loaves and Fishes (2003); serigraph; stencil color proof #7

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

Loaves and Fishes (2003); stencils for serigraph production

Madonna of the Harvest (2010); serigraph; archival proof

Modonna of the Harvest (2010); serigraph; front: color proof #16 overlay of Last Supper (2009); serigraph; color proof #20; reverse: Psalm 23 (2010); serigraph; color proof #25 overlay of St. Michael (2006); serigraph; color proof of metallic gold

Madonna of the Harvest (2010); stencils for serigraph production

The Magic Flute (2012); giclée; archival print

The Magic Flute (2012); giclée; working Proof with hand painting

Minstrel (1975); drawing study (on reverse side is drawings of birds in pencil and color pencils)

The Morning Suite (1978/1979); Alarm Clock — Etching; edition 96 of 100
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<td><em>The Morning Suite</em> (1978/1979); <em>Dressing Up</em> — Etching; edition 96 of 100</td>
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<td><em>The Morning Suite</em> (1978/1979); <em>Morning Post</em> — Etching; edition 96 of 100</td>
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<td><em>The Morning Suite</em> (1978/1979); <em>Morning Post</em>; etching with aqua-tints, copper plate</td>
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Papageno (2008); Color photocopy of giclée print; used for creating the serigraph

Papageno (2008); Photocopy of line drawing with additions in red pen; used for creating the serigraph

Papageno (2008); Sketches of Birds for "Papageno" (Pen sketches on canvas testing various pens)

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

Papageno (2008); Color photocopy of giclée print; actual size of serigraph; used for creating the serigraph

Papageno (2008); serigraph; front: color proof #6 (transparent yellow oxide), #7 (transparent brown oxide), #8 (cadmium green gold), and #9 (red orange); reverse: color proof #1 (white) and #2 (transparent burnt yellow ochre)

Papageno (2008); serigraph; front: color proof #6 (transparent yellow oxide); reverse: color proof #1 (white) and #2 (transparent burnt yellow ochre)

Papageno (2008); serigraph; front: color proof #11 (metallic gold) and #15 (cadmium yellow deep hue); reverse: color proof #1 (white) and #2 (transparent burnt yellow ochre)

Papageno (2008); serigraph; front: progressive proof with eleven colors printed; reverse: color proof #30 (transparent azo nickel yellow) and #19 (transparent red orange)

Papageno (2008); serigraph; color proof #26 (white)

Papageno (2008); serigraph; front: progressive proof with eleven colors printed; reverse: color proof #12 (cobalt blue), #14 (transparent prussian green), and #16 (transparent quinacridone rose)

Papageno (2008); serigraph; progressive proof with nine colors printed

Papageno (2008); serigraph; color proof #24 (transparent amazonite green)

Papageno (2008); serigraph; front: progressive proof with six colors printed with color testing; reverse: color proof #17 (quinacridone pink) and #19 (transparent red orange)

Papageno (2008); serigraph; front: progressive proof with color testing; reverse: color proof #20 (transparent paynes gray)

Papageno (2008); serigraph; color proof #27 (transparent sap green)

Papageno (2008); serigraph; color proof #23 (light cadmium yellow)

Papageno (2008); serigraph; color proof #21 (transparent quinacridone violet)

Papageno (2008); serigraph; color proof #29 (transparent maganese blue)

Papageno (2008); serigraph; color proof #9 (red orange)

Papageno (2008); serigraph; color proof #22 (light green turquoise)

Papageno (2008); serigraph; progressive proof with twenty-seven colors printed and additional color testing added

Papageno (2008); serigraph; progressive proof with twenty-seven colors printed and additional color testing added
Papageno (2008); serigraph; front: progressive proof with twenty-seven colors printed and additional color testing added; reverse: color proof #31 (transparent asphaltum)

Papageno (2008); serigraph; front: progressive proof with two colors printed and additional color testing added; reverse: color proof #10 (burnt umber), #13 (transparent orange), and #18 (red brown line)

Papageno (2008); serigraph; color proof #25 (red orange); reverse side has a late-stage progressive proof of Star Clown with painted color testing

Peaceable Kingdom (1990); photography of the original acrylic on canvas painting used as a guide in printing the serigraph

Peaceable Kingdom (1994); serigraph; archival proof

Peaceable Kingdom (1972); serigraph; edition 14 of 45

Peaceable Kingdom (1994); serigraph; front: color proof containing color #5 transparent yellow; reverse: contains print by Melanie Taylor Kent: Christopher Columbus 500th Anniversary (1992)

Peaceable Kingdom (1994); serigraph; front: progressive proof with 35 colors printed; reverse: color proof (cadmium orange and bright red mix)

Peaceable Kingdom (1994); serigraph; front: progressive proof containing approximately 23 colors; reverse: color proof containing colors #24, 26-30, 33-35, 37, 39-43, 46-47

Peaceable Kingdom (1994); serigraph; color proof containing colors #21-24, 26-30, 43-44, and 46-47

Peaceable Kingdom (1994); serigraph; progressive proof containing 30 colors

Pennies (1971); serigraph; edition 34 of 36

Pentecost (1983); crayon sketch

Pentecost (1983); drawing study in crayon

1 Pentecost (1983); etching, Copper Plate A (orange)

2 Pentecost (1983); etching, Copper Plate B (burgundy)

Pentecost (1983); etching; early hand-painted progressive proof

Pentecost (1983); etching; plate B color proof

Pentecost (1983); etching; plate B early proof

Pentecost (1983); etching; plate B trial color proof

Pentecost (1983); etching; plates A and B trial color proof

Pentecost (1983); etching; printer's proof

Pentecost (1983); etching; progressive proof

Pentecost (1983); etching; progressive trial proof 1

Pentecost (1983); etching; progressive trial proof 2

Pentecost (2013); giclée; archival print

Pentecost (2013); giclée; partial proof featuring the right side of image (varnished)
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The Ride Through Town (1972); serigraph; color proof (not part of edition)

The Ride Through Town (1972); serigraph; outline proof (black)

Saint Michael (1983); etching; archival proof

Saint Michael (1983); etching; outline proof A

Saint Michael (1983); etching; outline proof B

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

Spaceman suite (1977/1978); Destination: The Stars or alternatively The Official Send-Off — Etching; display proof

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

Spaceman suite (1977/1978); Entering the Spaceship — Etching; edition 32 of 50

Spaceman suite (1977/1978); Entering the Spaceship — Etching; display proof

Spaceman suite (1977/1978); Entering the Spaceship — Etching; plate

Spaceman suite (1977/1978); Blast-Off — Etching; edition 32 of 50
Spaceman suite (1977/1978); Blast-Off — Etching; display proof

Spaceman suite (1977/1978); Blast-Off — Etching; plate

Spaceman suite (1977/1978); View of Earth and Moon — Etching; edition 32 of 50

Spaceman suite (1977/1978); View of Earth and Moon — Etching; display proof

Spaceman suite (1977/1978); View of Earth and Moon — Etching; plate

Spaceman suite (1977/1978); At the Controls — Etching; edition 32 of 50

Spaceman suite (1977/1978); At the Controls — Etching; display proof

Spaceman suite (1977/1978); At the Controls — Etching; plate

Spaceman suite (1977/1978); At the Controls — Etching; study for possible color enhancement for suite

Spaceman suite (1977/1978); Startled at the Beauty of the Galaxy or alternatively Amazed by the Galaxy — Etching; edition 32 of 50

Spaceman suite (1977/1978); Startled at the Beauty of the Galaxy or alternatively Amazed by the Galaxy — Etching; display proof

Spaceman suite (1977/1978); Startled at the Beauty of the Galaxy or alternatively Amazed by the Galaxy — Etching; plate

Spaceman suite (1977/1978); Ground Control — Etching; edition 32 of 50

Spaceman suite (1977/1978); Ground Control — Etching; display proof

Spaceman suite (1977/1978); Ground Control — Etching; plate

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Spaceman suite (1977/1978); Raptured View or alternatively Ecstatic View — Etching; display proof

Spaceman suite (1977/1978); Raptured View or alternatively Ecstatic View — Etching; plate

Spaceman suite (1977/1978); Into the Stars — Etching; edition 32 of 50

Spaceman suite (1977/1978); Into the Stars — Etching; display proof

Spaceman suite (1977/1978); Into the Stars — Etching; plate

Spaceman suite (1977/1978); Opening the Door — Etching; edition 32 of 50

Spaceman suite (1977/1978); Opening the Door — Etching; display proof

Spaceman suite (1977/1978); Opening the Door — Etching; plate

Spaceman suite (1977/1978); Leap into the New — Exploration — Etching; edition 32 of 50

Spaceman suite (1977/1978); Leap into the New — Exploration — Etching; plate

Star Clown (2008); serigraph; printer’s proof

Star Clown (2008); stencils for serigraph production

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

"Star Clown" (2008); serigraph; front: color proof #28 (transparent cobalt violet); reverse: color proof #29 (light cadmium yellow) and #30 (transparent burnt yellow ochre)

"Star Clown" (2008); serigraph; working proof with 28 colors printed

"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)

"Star Clown" (2008); serigraph; color proof #19 (quinacridone pink tint)

"Star Clown" (2008); serigraph; front: color proof #21 (red brown), #22 (light blue tint), and #23 (transparent ruby red); reverse: color proof #11 (transparent red orange)

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

"Star Clown" (2008); serigraph; front: color proof #14 (transparent quinacridone magenta 1); reverse: color proof of several colors (out of register) with color testing

"Star Clown" (2008); serigraph; front: progressive proof with six colors printed and additional painted color testing; reverse: color proof #10 (light ultra blue)

"Star Clown" (2008); serigraph; front: progressive proof with nine colors printed and additional painted color testing; reverse: color proof #12 (light cadmium yellow green), #13 (quinacridone rose tint), and #28 (transparent cobalt violet)

"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 hook green)

"Star Clown" (2008); serigraph; front: color proof #7 (ultra blue), #8 (transparent quinacridone rose), #9 (cadmium orange), #10 (light ultra blue), #14 (transparent quinacridone magenta), and #16 (transparent indigo blue); reverse side has a color proof on an unrelated piece of artwork

"Star Clown" (2008); serigraph; late progressive proof with painted color testing (on reverse side is a color proof of Papageno #25)
Story of Joseph (1986); serigraph; artist’s proof

Story of the Prodigal Son (2004); serigraph; archival print

Story of the Prodigal Son (2004); color Proofs on mylar, colors #41-58.

Story of the Prodigal Son (2004); color proof on mylar Used for framing the individual panels.

Story of the Prodigal Son (2004); development concept drawings—later revised—for each panel.

Story of the Prodigal Son (2004); drawing of text, in pen, on mylar; excessive ink was scratched off.

Story of the Prodigal Son (2004); early Study, Colored pencil drawing on reproduction of panel #2, 2003.

Story of the Prodigal Son (2004); early Study, Colored pencil drawing on reproduction of panel #5, 2003.


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

Story of the Prodigal Son (2004); pen and ink on frosted acetate for each panel, completed in 2003.

Story of the Prodigal Son (2004); photocopy (at size) of color study on mylar in preparation for the third panel.

Story of the Prodigal Son (2004); photocopy (at size) of pen and ink study sketch of second panel.

Story of the Prodigal Son (2004); photocopy (at size) of pen and pencil preparatory sketch of pigs.

Story of the Prodigal Son (2004); photocopy (enlarged and digitally enhanced) of color study on mylar in preparation for the third panel.

Story of the Prodigal Son (2004); photocopy (enlarged and digitally enhanced) of pen and ink study sketch of second panel.

Story of the Prodigal Son (2004); photocopy (enlarged) of pen and ink study sketch of pigs.

Story of the Prodigal Son (2004); photonegative of the text.

Story of the Prodigal Son (2004); planning sketch of lettering used in the serigraph (both sides of the paper used).

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

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

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

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

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

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

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

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

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

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

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

12 Supper (1972); pencil drawing

12 The Swimmers (1969); silkscreen; edition of 12

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

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

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

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

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

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

15 Tales of Hoffmann (2001); serigraph; archival proof

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

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

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

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

17 Tales of Hoffmann (2001); stencils for serigraph production

29 Time to Heal (2016); giclée; artist's proof

29 Time to Heal (2015); giclée; working proof

31 The Train Station (1975); serigraph; artist's proof

14 Tree Planting (1974); serigraph; 15 colors; edition 19 of 40
Tumblers (1986); etching

Unemployed Man (circa 1972); serigraph; edition 49 of 50

Untitled (1968); Lettering; original hand-printed work from the artist's own carved alphabet

Untitled and incomplete engraving (undated) clown/circus print, copper plate

A Visit (1995); serigraph; near complete progressive proof on tag board, 1995

A Visit (1995); serigraph; incomplete progressive proof and early painting on tag board, 1995

A Visit (1995); serigraph; front: progressive proof (15 colors printed); reverse: color proof (10 colors printed)

A Visit (1995); serigraph; front: progressive proof (35 colors printed); reverse: color proof (10 colors printed)

A Visit (1995); serigraph; front: progressive proof (40 colors printed); reverse: color proof (6 colors printed)

Washing of the Feet (2000); serigraph; archival print

Washing of the Feet (2000); serigraph; front: cancelled proof with all the colors printed, discarded due to printing flaws; reverse: Daniel (2000); serigraph; color proof with colors ##13, 15, and 18 printed

Washing of the Feet (2000); serigraph; color proof #27 (transparent medium paynes gray #1)

Washing of the Feet (2000); serigraph; color proof #6 (transparent golden ochre)

Washing of the Feet (2000); serigraph; front: completed proof on damaged paper; reverse: Daniel (2000); serigraph; color proof with color #31 printed

Washing of the Feet (2000); serigraph; front: progressive proof (8 colors printed with color tests); reverse: color proof #15 (lilac)

Washing of the Feet (2000); serigraph; front: progressive proof (9 colors printed with additional test painting); reverse: color proof with colors ##14, 19, and 20 printed overlay with Daniel (2000); serigraph; color proof with colors ##25 and 26 printed

Washing of the Feet (2000); serigraph; front: progressive proof (12 colors printed); reverse: color proof #13 (Turquoise)

Washing of the Feet (2000); serigraph; front: progressive proof (13 colors printed used for registration); reverse: color proof with color #24 printed overlay with Daniel (2000); serigraph; color proof with colors ##2-5 printed

Washing of the Feet (2000); serigraph; front: progressive proof (13 colors printed with additional test painting); reverse: Tales of Hoffman (2001); serigraph; color proof with colors ##5 and 6 printed overlay with Jester (2000); serigraph; color proof with color #22 printed

Washing of the Feet (2000); serigraph; front: progressive proof (17 colors printed); reverse: color proof #17 and 19 (cobalt blue and transparent turquoise)
Washing of the Feet (2000); serigraph; front: progressive proof (20 colors printed); reverse: color proof #21 (orange ochre)

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

Washing of the Feet (2000); serigraph; front: progressive proof near complete with additional test painting; reverse: color proof with colors #27-30 printed

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

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

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

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

Washing of the Feet (2000); drawings on Mylar

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

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

William Kunstler (2017); mixed media collage.

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

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

Miscellaneous Drawings; drawing montage in pen (1969)

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

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

Miscellaneous Drawings; Facsimile Sketchbook (1998-2004)

Poster Collection


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

Building Our Common Home, 2015.

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

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

Classroom (Spending on Nuclear Weapons), 2015.

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

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.
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<td>Festival of Lights (Ensure that nuclear weapons are banned once and for all) test proofs, 2015</td>
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<td>&quot;Listen to the Earth Crying&quot; featuring Francis Listens to the Fish, 2018.</td>
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<td>Living Wage featuring quotations by Martin Luther King, Jr, Pope Francis, and Elizabeth Warren, 2018.</td>
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<td>Power to the People adapted poster, 2009.</td>
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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.