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 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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<th>Folder</th>
<th>Content</th>
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<td>Artist's Biographies</td>
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<td>1</td>
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<td>The Art of John August Swanson, Candler School of Theology</td>
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<td>Exhibit, St. James by the Sea</td>
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Series 2: Printed Media about John August Swanson, Arranged by Date

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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
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The Prodigal Son
Psalm 23
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Rainy Day/Rainbow City
Restaurant
The River
Saint Michael and the Archangels
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Seeds of Brotherhood
The Shepherds
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5  9  Star Clown
5 10  Star Mountain
5 11  Steeplechase
5 12  Die Sternstunde
5 13  The Story of Joseph
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5 17  Struggle for Justice
5 18  Take Away the Stone
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10  David and Goliath
10  Festival of Lights
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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)
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10  Psalm 85
10  Rainbow City
10  Saint Michael and the Archangels
10  Star Clown
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10  Take Away the Stone
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<th>Medium</th>
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<td>Acrobats (1986); etching; color proof</td>
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<td>13</td>
<td>Acrobats (1986); etching; first step etching of main drawing</td>
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<td>Acrobats (1986); etching; line work proof</td>
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<td>13</td>
<td>Acrobats (1986); etching; second step etched with aquatint</td>
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<td>Adam and Eve (2016); giclée; archival proof</td>
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<td>29</td>
<td>Adam and Eve (2015); giclée; early proof</td>
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<td>29</td>
<td>Adam and Eve (2016); giclée; ink drawings and studies on Mylar and vellum</td>
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<td>29</td>
<td>Adam and Eve (2015); giclée; studio proofs of line work and lettering</td>
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<td>Amazing Dog Trio (2015); giclée; proof with handwork (gold paint)</td>
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<td>Amazing Dog Trio (2015); Studies and drawings for the production of the Giclée</td>
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<td>Annunciation (2017 Jun); giclée; archival proof I/II</td>
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<td>The Ascent (2011); serigraph; drawings for the production of a never-printed serigraph, which later became a giclée in 2014.</td>
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<td>The Ascent (2014); giclée; archival print</td>
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<td>The Ascent (2014); Postcard; advertisement for the giclée print; printed on 13&quot;x19&quot; stock</td>
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<td>Balancing Act (1995); drawing study in pencil</td>
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<td>Balancing Act (1995); pencil drawing for enhancements</td>
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<td>Balancing Act (1995); serigraph; archival proof</td>
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<td>28</td>
<td>Balancing Act (1995); serigraph; progressive proof with additional test painting</td>
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<td>Big Buck (1970); serigraph; edition of 50</td>
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<td>Big Buck (1970); serigraph; proof</td>
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<td>Brahms Piano Quintet (2013); giclée; archival proof</td>
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<td>Brahms Piano Quintet (2012); giclée; edition 1 of 50</td>
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<td>Brahms Piano Quintet (2012-2013); proofs and studies (3 pieces)</td>
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<td>Celebration (1997); photograph of the original acrylic on paper painting used as a guide in printing the serigraph</td>
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<td>Celebration (1997); serigraph; archival proof</td>
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<td>Celebration (1997); serigraph; near complete registration proof</td>
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<td>35</td>
<td>Celebration (1997); serigraph; progressive proof with 13 colors printed</td>
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<td>Celebration (1997); serigraph; progressive proof with 5 colors printed with additional test painting</td>
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<td>Circus Bicyclist (1979); lithograph; front: color proof #1; reverse: Peaceable Kingdom (1994); serigraph; color proof #6 transparent night blue</td>
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<td>Circus Gallop (1986); etching; edition 1 of 100</td>
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<td>Circus Gallop (1986); etching; edition 77 of 150 — The Charles Tipton and David Bowman Collection</td>
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<td>Circus Horses (1982); lithograph; artist's proof</td>
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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
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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
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Daniel (1980); serigraph; color proof testing color combinations in a print that was never completed

Daniel (1983); early pencil sketch to be used for etching
Daniel (1983); etching; color proof
Daniel (1983); etching; out of register proof
Daniel (1983); etching; plate A proof
Daniel (1983); etching; plate B proof
Daniel (1983); etching; plate C proof (blue)
Daniel (1983); etching; plate C proof (dark brown)
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David and Goliath (2005); stencils for serigraph production
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Dvorák’s Quartet (1984); etching, Copper Plate C (sepia and brown)
Dvorák’s Quartet (1984); etching; main plate with drawing etched
Dvorák’s Quartet (1984); etching; painted proof
Dvorák’s Quartet (1984); etching; plate A color proof
Dvorák’s Quartet (1984); etching; plate B color proof
Dvorák’s Quartet (1984); etching; plate C color proof
Dvorák’s Quartet (1984); etching; plate C with basic etching outline
Dvorák’s Quartet (1984); etching; progressive proof for color testing
Dvorák’s Quartet (1984); etching; progressive proof plates A and B
Dvorák’s Quartet (1984); etching; progressive proof plates B and C
Dvorák’s Quartet (1984); etching; progressive proof
Dvorák’s Quartet (1984); etching; proof submitted for approval
Dvorák’s Quartet (1984); water color proposal for etching
Each Saw Us in His Own Way (circa 1970); silkscreen print; edition 4 of 12
Ecclesiastes (1969); silkscreen; working-stage (progressive) proof
Ecclesiastes (1989); serigraph; artist's proof
Elijah (2008); pencil sketch for production of Giclée
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.
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Loaves and Fishes (2003); serigraph; archival print

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

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Prodigal Son (1971); serigraph; first panel from the original, black and white serigraph.
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Saint Michael (1983); etching; printer's proof — The Charles Tipton and David Bowman Collection

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

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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

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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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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 hooks 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

22 *Star Clown* (2008); serigraph; late progressive proof with painted color testing (on reverse side is a color proof of Papageno #25)

28 *Story of Joseph* (1986); serigraph; artist's proof

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Immigration (Family), 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.