SWANSON, JOHN AUGUST, 1938-.
John August Swanson papers and artwork, 1968-2018

Emory University
Pitts Theology Library
1531 Dickey Drive, Suite 560
Atlanta, GA 30322
404-727-4166

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) Audiovisual 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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<td>Artist's Biographies</td>
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<td>1</td>
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**Series 2: Printed Media about John August Swanson, Arranged by Date**

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<td>2</td>
<td>22</td>
<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
4  4  The Great Circus
4  5  The Inventor
4  6  Jacob's Dream
4  7  Jester
4  8  Jonah
4  9  Journey through the Wilderness
4 10  The Last Supper
4 11  Lazarus
4 12  Loaves and Fishes
4 13  Madonna of the Harvest
4 14  Martin Luther King
4 15  Mexican Picnic
4 16  The Minstrel
4 17  Morning Suite
4 18  Nativity
4 19  The Opera
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
5  5  Schoolroom
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

Select Acquisitions Correspondence with Museums and Institutions
Correspondence with Institutions, Churches, and Organizations, A
Correspondence with Institutions, Churches, and Organizations, B
Correspondence with Institutions, Churches, and Organizations, C-D
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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
7 6  Correspondence with Loyola Marymount University
7 7  Correspondence with Sisters of Social Service
7 8  Correspondence with Sisters of St. Joseph of Orange
7 9  Correspondence with St. Peter's School
7 10 Correspondence with The Other Side
7 11 Correspondence with Whitworth College
7 12 Correspondence related to the Who Is My Neighbor Exhibit, April 2014

Series 5: Personal Correspondence, Arranged Alphabetically
8 1  Personal Correspondence, A
8 2  Personal Correspondence, Ba-Be
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8 4  Personal Correspondence, Br-By
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8 13 Personal Correspondence, K
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8 25 Personal Correspondence, Stanley Johnson
8 26 Personal Correspondence, Jim Kantor
8 27 Personal Correspondence, Janaan Manternach
8 28 Personal Correspondence, Panchita Seyssel
8 29 Personal Correspondence, Tatyana Warren

Series 6: Telephone Journals
John August Swanson Papers and Artwork, 1968-2018  
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8 30 2007 Phone Journal, Part 1
8 31 2007 Phone Journal, Part 2
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

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
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<th>Page</th>
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<td><em>Acrobats</em> (1986); etching; background color proof</td>
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<tr>
<td>13</td>
<td><em>Acrobats</em> (1986); etching; color proof</td>
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<td>13</td>
<td><em>Acrobats</em> (1986); etching; first step etching of main drawing</td>
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<td>13</td>
<td><em>Acrobats</em> (1986); etching; line work proof</td>
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<td><em>Acrobats</em> (1986); etching; second step etched with aquatint</td>
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<tr>
<td>29</td>
<td><em>Adam and Eve</em> (2016); giclée; archival proof</td>
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<td>29</td>
<td><em>Adam and Eve</em> (2015); giclée; early proof</td>
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<tr>
<td>29</td>
<td><em>Adam and Eve</em> (2016); giclée; ink drawings and studies on Mylar and vellum</td>
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<tr>
<td>29</td>
<td><em>Adam and Eve</em> (2015); giclée; studio proofs of line work and lettering</td>
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<td>29</td>
<td><em>Amazing Dog Trio</em> (2015); giclée; proof with handwork (gold paint)</td>
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<td><em>Amazing Dog Trio</em> (2015); Studies and drawings for the production of the Giclée</td>
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<td><em>Annunciation</em> (2017 Jun); giclée; archival proof I/II</td>
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<td>37</td>
<td><em>The Ascent</em> (2011); serigraph; drawings for the production of a never-printed serigraph, which later became a giclée in 2014.</td>
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<td><em>The Ascent</em> (2014); giclée; archival print</td>
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<td>12</td>
<td><em>The Ascent</em> (2014); Postcard; advertisement for the giclée print; printed on 13”x19” stock</td>
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<td>12</td>
<td><em>Balancing Act</em> (1995); drawing study in pencil</td>
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<td><em>Balancing Act</em> (1995); pencil drawing for enhancements</td>
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<td>28</td>
<td><em>Balancing Act</em> (1995); serigraph; archival proof</td>
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<td>28</td>
<td><em>Balancing Act</em> (1995); serigraph; progressive proof with additional test painting</td>
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<td><em>Big Buck</em> (1970); serigraph; edition of 50</td>
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<td>14</td>
<td><em>Big Buck</em> (1970); serigraph; proof</td>
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<tr>
<td>14</td>
<td><em>Celebration</em> (1997); photograph of the original acrylic on paper painting used as a guide in printing the serigraph</td>
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<td>15</td>
<td><em>Celebration</em> (1997); serigraph; archival proof</td>
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<td>14</td>
<td><em>Celebration</em> (1997); serigraph; near complete registration proof</td>
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<td>35</td>
<td><em>Celebration</em> (1997); serigraph; progressive proof with 13 colors printed</td>
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<td><em>Celebration</em> (1997); serigraph; progressive proof with 5 colors printed with additional test painting</td>
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<td><em>Circus Bicyclist</em> (1979); lithograph; front: color proof #1; reverse: Peaceable Kingdom (1994); serigraph; color proof #6 transparent night blue</td>
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<td><em>Circus Bicyclist</em> (1982); serigraph; archival proof</td>
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<td>13</td>
<td><em>Circus Gallop</em> (1986); etching; edition 1 of 100</td>
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<td><em>Circus Gallop</em> (1986); etching; edition 77 of 150 — The Charles Tipton and David Bowman Collection</td>
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<td>14</td>
<td><em>Circus Horses</em> (1982); lithograph; artist's proof</td>
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<td><em>Circus Horses</em> (1982); lithograph with color pencil study</td>
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<td>12</td>
<td><em>Circus Parade</em> (1986); pen drawing</td>
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<td>27</td>
<td><em>City Walk</em> suite (1977); reproduction of pencil drawings</td>
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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

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

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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

*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
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<td>Daniel (1983); etching; plate B proof</td>
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<td>Daniel (1983); etching; plate C proof (blue)</td>
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<td>Daniel (1983); etching; plate C proof (dark brown)</td>
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<td>Daniel (1983); etching; progressive proof plates A and B</td>
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<td>13</td>
<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>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; progressive proof with 20 colors printed and additional color tests; color proof with colors ##27 and 32 printed</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>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>23</td>
<td>Dvorák’s Quartet (1984); etching; plate A color proof</td>
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<tr>
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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

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

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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

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)

34  **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
13  
*Tumblers* (1986); etching

28  
*Unemployed Man* (circa 1972); serigraph; edition 49 of 50

12  
Untitled (1968); Lettering; original hand-printed work from the artist's own carved alphabet

36  
8  
Untitled and incomplete engraving (undated) clown/circus print, copper plate

32  
*A Visit* (1995); serigraph; near complete progressive proof on tag board, 1995

32  
*A Visit* (1995); serigraph; incomplete progressive proof and early painting on tag board, 1995

32  
*A Visit* (1995); serigraph; front: progressive proof (15 colors printed); reverse: color proof (10 colors printed)

32  
*A Visit* (1995); serigraph; front: progressive proof (35 colors printed); reverse: color proof (10 colors printed)

32  
*A Visit* (1995); serigraph; front: progressive proof (40 colors printed); reverse: color proof (6 colors printed)

31  
*Washing of the Feet* (2000); serigraph; archival print

35  
*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

31  
*Washing of the Feet* (2000); serigraph; color proof #27 (transparent medium paynes gray #1)

31  
*Washing of the Feet* (2000); serigraph; color proof #6 (transparent golden ochre)

15  
*Washing of the Feet* (2000); serigraph; front: completed proof on damaged paper; reverse: *Daniel* (2000); serigraph; color proof with color #31 printed

31  
*Washing of the Feet* (2000); serigraph; front: progressive proof (8 colors printed with color tests); reverse: color proof #15 (lilac)

35  
*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

31  
*Washing of the Feet* (2000); serigraph; front: progressive proof (12 colors printed); reverse: color proof #13 (Turquoise)

35  
*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

35  
*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

31  
*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.
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.