

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

Emory University
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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.

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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

Box	Folder	Content
1	1	Artist's Biographies
1	2	Catalogs of Artwork
1	3	Papers and Lectures on Swanson's Work
1	4	Printmaking and Serigraphy
1	5	Art Dealer Publications
1	6	Awards
1	7	Miscellaneous Exhibits and Events
1	8	The Art of John August Swanson, Candler School of Theology
1	9	Exhibit, St. James by the Sea
1	10	Exhibit, Sinsinawa Art Gallery
1	11	A Millennium Day Book Featuring Swanson's Art

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

2	1	1983
2	2	1986
2	3	1987
2	4	1988
2	5	1989
2	6	1990
2	7	1991
2	8	1992
2	9	1993
2	10	1994
2	11	1995
2	12	1996
2	13	1997
2	14	1998
2	15	2000
2	16	2004
2	17	2006
2	18	2008
2	19	2009
2	20	2010
2	21	2011
2	22	2012

2 23 2013

2 24 2014

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	Psalms 23
4	34	Psalms 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

5	9	Star Clown
5	10	Star Mountain
5	11	Steeplechase
5	12	Die Sternstunde
5	13	The Story of Joseph
5	14	Story of Ruth
5	15	The Story of the Prodigal Son
5	16	The Street Singer
5	17	Struggle for Justice
5	18	Take Away the Stone
5	19	Tales of Hoffmann
5	20	Time to Heal
5	21	The Train Station
5	22	Triptych: Shepherds, Nativity, Epiphany
5	23	A Visit
5	24	Waltz of the Clowns
5	25	Washing Dishes
5	26	Washing of the Feet
5	27	Wedding Feast
5	28	Adult Life of Christ to His Death; An Image Collection Compiled by the Artist
21		Larger Image Reproductions

Series 4: Correspondence with Institutions, Churches, and Organizations

6	1	Select Acquisitions Correspondence with Museums and Institutions
6	2	Correspondence with Institutions, Churches, and Organizations, A
6	3	Correspondence with Institutions, Churches, and Organizations, B
6	4	Correspondence with Institutions, Churches, and Organizations, C-D
6	5	Correspondence with Institutions, Churches, and Organizations, F-G
6	6	Correspondence with Institutions, Churches, and Organizations, H-J
6	7	Correspondence with Institutions, Churches, and Organizations, K-L
6	8	Correspondence with Institutions, Churches, and Organizations, M-N
6	9	Correspondence with Institutions, Churches, and Organizations, O
6	10	Correspondence with Institutions, Churches, and Organizations, S-T
6	11	Correspondence with Institutions, Churches, and Organizations, U-V
6	12	Correspondence with Institutions, Churches, and Organizations, W
7	1	Correspondence with American Martyrs Church
7	2	Correspondence with Artworks
7	3	Correspondence with Casa Rutilio Grande
7	4	Correspondence with Continental Graphics
7	5	Correspondence with Gallerie Julian

7	6	Correspondence with Loyala 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
8	3	Personal Correspondence, Bi-Bo
8	4	Personal Correspondence, Br-By
8	5	Personal Correspondence, C
8	6	Personal Correspondence, D
8	7	Personal Correspondence, E
8	8	Personal Correspondence, F
8	9	Personal Correspondence, G
8	10	Personal Correspondence, H
8	11	Personal Correspondence, I
8	12	Personal Correspondence, J
8	13	Personal Correspondence, K
8	14	Personal Correspondence, L
8	15	Personal Correspondence, M
8	16	Personal Correspondence, N
8	17	Personal Correspondence, O
8	18	Personal Correspondence, P
8	19	Personal Correspondence, R
8	20	Personal Correspondence, S
8	21	Personal Correspondence, T
8	22	Personal Correspondence, V
8	23	Personal Correspondence, W
8	24	Personal Correspondence, Y-Z
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

- | | | |
|---|----|----------------------------|
| 8 | 30 | 2007 Phone Journal, Part 1 |
| 8 | 31 | 2007 Phone Journal, Part 2 |
| 8 | 32 | 2008 Phone Journal, Part 1 |
| 8 | 33 | 2008 Phone Journal, Part 2 |

Series 7: Audio-visual Material

- | | |
|---|-----------------------|
| 9 | Audio-visual Material |
|---|-----------------------|

Series 8: Photographs

- | | |
|----|---|
| 10 | Photographs of Swanson, His Artwork, Exhibits, and Studio |
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Series 9: Printing Sample Booklets

- | | |
|----|----------------------------------|
| 10 | Celebration |
| 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

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|----|--|
| 32 | <i>Abraham and Isaac</i> (1976); serigraph; artist's proof |
| 13 | <i>Acrobats</i> (1986); etching; archival proof |

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

- 27 *City Walk* suite (1977); *On the Street* — Etching; edition 69 of 70
- 27 *City Walk* suite (1977); *On the Street* — Etching; display proof
- 24 *City Walk* suite (1977); *On the Street* — Etching; plate
- 27 *City Walk* suite (1977); *Danceland* — Etching; edition 69 of 70
- 27 *City Walk* suite (1977); *Danceland* — Etching; display proof
- 24 *City Walk* suite (1977); *Danceland* — Etching; plate
- 27 *City Walk* suite (1977); *Cafe* or alternately *Coffee Shop* — Etching; edition 69 of 70
- 24 *City Walk* suite (1977); *Cafe* or alternately *Coffee Shop* — Etching; plate
- 27 *City Walk* suite (1977); *Movies* — Etching; edition 69 of 70
- 27 *City Walk* suite (1977); *Movies* — Etching; display proof
- 24 *City Walk* suite (1977); *Movies* — Etching; plate
- 27 *City Walk* suite (1977); *Street Fight* — Etching; edition 69 of 70
- 27 *City Walk* suite (1977); *Street Fight* — Etching; display proof
- 24 *City Walk* suite (1977); *Street Fight* — Etching; plate
- 27 *City Walk* suite (1977); *Alley* — Etching; edition 69 of 70
- 27 *City Walk* suite (1977); *Alley* — Etching; display proof
- 24 *City Walk* suite (1977); *Alley* — Etching; plate
- 27 *City Walk* suite (1977); *Apartment House* — Etching; edition 69 of 70
- 27 *City Walk* suite (1977); *Apartment House* — Etching; display proof
- 24 *City Walk* suite (1977); *Apartment House* — Etching; plate
- 27 *City Walk* suite (1977); *The Hallway* or alternatively *Opening the Door* — Etching; edition 69 of 70
- 27 *City Walk* suite (1977); *The Hallway* or alternatively *Opening the Door* — Etching; display proof
- 24 *City Walk* suite (1977); *The Hallway* or alternatively *Opening the Door* — Etching; plate
- 27 *City Walk* suite (1977); *The Window* or alternatively *Looking at the City* — Etching; edition 69 of 70
- 27 *City Walk* suite (1977); *The Window* or alternatively *Looking at the City* — Etching; display proof
- 24 *City Walk* suite (1977); *The Window* or alternatively *Looking at the City* — Etching; plate
- 14 *The Concert* (1977); serigraph; edition 82 of 115
- 28 *The Conductor* (1987); serigraph; artist's proof
- 35 *Daniel* (1980); serigraph; color proof testing color combinations in a print that was never completed
- 23 *Daniel* (1983); early pencil sketch to be used for etching
- 23 *Daniel* (1983); etching; color proof
- 23 *Daniel* (1983); etching; out of register proof

- 23 *Daniel* (1983); etching; plate A proof
- 23 *Daniel* (1983); etching; plate B proof
- 23 *Daniel* (1983); etching; plate C proof (blue)
- 23 *Daniel* (1983); etching; plate C proof (dark brown)
- 13 *Daniel* (1983); etching; printer's proof — The Charles Tipton and David Bowman Collection
- 23 *Daniel* (1983); etching; progressive proof plates A and B
- 23 *Daniel* (1983); etching; progressive proof plates B and C
- 13 *Daniel* (1983); etching; progressive proof of colors 2 and 3
- 23 *Daniel* (1983); etching; ruined proof (torn in two) with problems on plate C, registration of color plate, poor inking
- 23 *Daniel* (1983); etching; trial color proof
- 12 *Daniel* (2000); drawings on Mylar
- 15 *Daniel* (2000); serigraph; archival proof
- 35 *Daniel* (2000); serigraph; progressive proof with 20 colors printed and additional color tests; color proof with colors ##27 and 32 printed
- 16 *Daniel* (2000); stencils for serigraph production
- 14 *David and Goliath* (2005); serigraph; archival print
- 17 *David and Goliath* (2005); stencils for serigraph production
- 29 *Dvorák's Quartet* (1984); etching; artist's proof — The Charles Tipton and David Bowman Collection
- 25 3 *Dvorák's Quartet* (1984); etching, Copper Plate A (orange-yellow)
- 25 4 *Dvorák's Quartet* (1984); etching, Copper Plate B (cadmium red with thalo red)
- 25 5 *Dvorák's Quartet* (1984); etching, Copper Plate C (sepia and brown)
- 23 *Dvorák's Quartet* (1984); etching; main plate with drawing etched
- 23 *Dvorák's Quartet* (1984); etching; painted proof
- 23 *Dvorák's Quartet* (1984); etching; plate A color proof
- 23 *Dvorák's Quartet* (1984); etching; plate B color proof
- 23 *Dvorák's Quartet* (1984); etching; plate C color proof
- 23 *Dvorák's Quartet* (1984); etching; plate C with basic etching outline
- 23 *Dvorák's Quartet* (1984); etching; progressive proof for color testing
- 23 *Dvorák's Quartet* (1984); etching; progressive proof plates A and B
- 23 *Dvorák's Quartet* (1984); etching; progressive proof plates B and C
- 23 *Dvorák's Quartet* (1984); etching; progressive proof
- 23 *Dvorák's Quartet* (1984); etching; proof submitted for approval
- 23 *Dvorák's Quartet* (1984); water color proposal for etching
- 28 *Each Saw Us in His Own Way* (circa 1970); silkscreen print; edition 4 of 12
- 14 *Ecclesiastes* (1969); silkscreen; working-stage (progressive) proof
- 14 *Ecclesiastes* (1989); serigraph; artist's proof
- 28 *Elijah* (2008); pencil sketch for production of Giclée

- 29 *Elijah* (2008); Ink drawings on frosted vellum for production of Giclée
 37 *Entry into the City* (2008); giclée; color photocopies of the original used in the
 production of the giclée.
 32 *Epiphany* (1988); serigraph; artist's proof
 28 *Epiphany* (1988); serigraph; front: early proof with 16 colors (reverse side has
 color blend proof of Nativity)
 29 *Family Picnic* (2014) adapted from *Mexican Picnic* (1972); pen and paint
 drawings on Mylar and Vellum for production of Giclée
 29 *Family Picnic* (2014) adapted from *Mexican Picnic* (1972); Hand-painting added
 to print for production of Giclée
 15 *Festival of Lights* (2000); serigraph; archival proof
 31 *Festival of Lights* (2000); serigraph; front: completed print (out of register);
 reverse: *Washing of the Feet* color proof #9 (transparent geranium)
 37 *Festival of Lights* (2000); serigraph; photograph of the original painting (1991)
 used in the production of the serigraph.
 37 *Festival of Lights* (2000); serigraph; progressive proof containing 33 colors and
 additional color testing.
 14 *The Fisherman*; serigraph; edition 37 of 50, 1973
 12 *The Fisherman*; Copy of acrylic painting, 1990
 14 *Five Dollar Gold Piece* (1972); serigraph; edition 20 of 20; "red, white, and
 blue" version
 14 *Five Dollar Gold Piece* (1972); serigraph; edition 36 of 36; "purples" version
 12 *Flight into Egypt* (2002); drawing study in pencil
 28 *Flight into Egypt* (2002); drawing study in pencil and pen
 13 *Flowers Never Bend with Rainfall* (circa 1970); silkscreen; artist's proof
 13 *Flying Trapeze* (1986); etching; edition 4 of 150 — The Charles Tipton and
 David Bowman Collection
 13 *Flying Trapeze* (1986); etching; edition 99 of 150
 12 *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
 37 *Francis and the Wolf* (2002); serigraph; large photograph of the original scraffito
 painting (1985) used in the production of the serigraph.
 37 *Francis and the Wolf* (2002); serigraph; photograph of the original scraffito
 painting (1985) used in the production of the serigraph.
 28 *Francis and the Wolf* (2002); serigraph; progressive proof with 17 colors printed
 28 *Francis and the Wolf* (2002); serigraph; progressive proof with 8 colors printed
 with additional painting tests; reverse: color proof #14
 17 *Francis and the Wolf* (2002); stencils for serigraph production
 28 *Francis and the Birds* (2015); giclée; archival proof
 29 *Francis and the Birds* (2015); Studio proof

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

- 37 *Last Supper* (2009); serigraph; front: color proof containing color #17; back: color proof containing color #18.
- 35 *Last Supper* (2009); serigraph; front: color proof containing colors #17, #30, and #33; back: color proof with colors #26 and #30 printed
- 37 *Last Supper* (2009); serigraph; front: progressive proof containing 14 colors; back: color proof containing colors #39 and #40.
- 37 *Last Supper* (2009); serigraph; front: progressive proof containing 25 colors; back: color proof containing colors #33 and #34.
- 37 *Last Supper* (2009); serigraph; front: progressive proof containing 35 colors and additional color testing; back: color proof containing colors #38 and #41.
- 15 *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)
- 37 *Last Supper* (2009); serigraph; preliminary sketch of figures for final drawing.
- 37 *Last Supper* (2009); serigraph; progressive proof printed on canvas, missing colors ##1-7.
- 16 *Last Supper* (2009); stencils for serigraph production
- 13 *Lion Tamer* (1986); etching; color proof A, 1986
- 13 *Lion Tamer* (1986); etching; color proof B, 1986
- 13 *Lion Tamer* (1986); etching; color proof C with hand coloring, 1986
- 13 *Lion Tamer* (1986); etching; color proof D with pencil sketches, 1986
- 13 *Lion Tamer* (1986); etching; edition 23 of 100
- 13 *Lion Tamer* (1986); etching; line work proof of plate 1
- 13 *Lion Tamer* (1986); etching; two plates printed; red and orange color proof
- 31 *Loaves and Fishes* (2003); serigraph; archival print
- 23 *Loaves and Fishes* (2003); serigraph; stencil color proof #7
- 38 *Loaves and Fishes* (2003); serigraph; studies on mylar and paper used for serigraph production
- 38 *Loaves and Fishes* (2003); stencils for serigraph production
- 28 *Madonna of the Harvest* (2010); serigraph; archival proof
- 35 *Madonna 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
- 18 *Madonna of the Harvest* (2010); stencils for serigraph production
- 15 *The Magic Flute* (2012); giclée; archival print
- 28 *The Magic Flute* (2012); giclée; working Proof with hand painting
- 13 *Minstrel* (1975); drawing study (on reverse side is drawings of birds in pencil and color pencils)
- 27 *The Morning Suite* (1978/1979); *Alarm Clock* — Etching; edition 96 of 100

- 36 1 *The Morning Suite* (1978/1979); *Alarm Clock*; etching with aqua-tints, copper plate
- 27 *The Morning Suite* (1978/1979); *Dressing Up* — Etching; edition 96 of 100
- 36 2 *The Morning Suite* (1978/1979); *Dressing Up*; etching with aqua-tints, copper plate
- 27 *The Morning Suite* (1978/1979); *Ironing Clothes* — Serigraph; edition 96 of 100
- 27 *The Morning Suite* (1978/1979); *Let the Sun Shine In* — Engraving; edition 96 of 100
- 36 3 *The Morning Suite* (1978/1979); *Let the Sunshine In*; engraving, copper plate
- 27 *The Morning Suite* (1978/1979); *Milkman* — Engraving; edition 96 of 100
- 36 4 *The Morning Suite* (1978/1979); *Milkman*; engraving, copper plate
- 27 *The Morning Suite* (1978/1979); *Morning Coffee* — Lithograph; edition 13 of 50
- 27 *The Morning Suite* (1978/1979); *Morning News* — Serigraph; edition 96 of 100
- 27 *The Morning Suite* (1978/1979); *Morning Post* — Etching; edition 96 of 100
- 36 5 *The Morning Suite* (1978/1979); *Morning Post*; etching with aqua-tints, copper plate
- 27 *The Morning Suite* (1978/1979); *Morning Scenes* — Engraving; edition 96 of 100
- 36 6 *The Morning Suite* (1978/1979); *Morning Scenes*; engraving, copper plate
- 27 *The Morning Suite* (1978/1979); *Morning Shave* — Etching; edition 96 of 100
- 36 7 *The Morning Suite* (1978/1979); *Morning Shave*; etching with aqua-tints, copper plate
- 27 *The Morning Suite* (1978/1979); *Sunny Side Up* — Lithograph; edition 96 of 100
- 32 *Nativity* (2017); giclée; archival proof
- 32 *Nativity* (1988); serigraph; artist's proof
- 28 *Nativity* (1988); serigraph: front: working proof with 14 colors printed; reverse: color proof of magenta
- 28 *Nativity* (1988); serigraph; front: working proof; reverse: color proof of warm grey glaze
- 28 *Nativity* (1988); serigraph; color blend proof (on reverse side is a progression proof of Epiphany with 16 colors)
- 29 *Nebuchadnezzar* (1983); lithograph; edition 19 of 40 — The Charles Tipton and David Bowman Collection
- 14 *One Together* (1970); serigraph; edition of 60
- 14 *One Together* (1970); serigraph; proof
- 14 *The Opera* (1991); serigraph; artist's proof
- 14 *The Orchestra* (1979); serigraph; edition 21 of 200
- 22 *Papageno* (2008); serigraph; special proof
- 18 *Papageno* (2008); serigraph; special proof
- 22 *Papageno* (2008); Color photocopy of giclée print; enlarged; used for creating the serigraph

- 22 *Papageno* (2008); Color photocopy of giclée print; used for creating the serigraph
- 22 *Papageno* (2008); Photocopy of line drawing with additions in red pen; used for creating the serigraph
- 22 *Papageno* (2008); Sketches of Birds for "Papageno" (Pen sketches on canvas testing various pens)
- 22 *Papageno* (2008); giclée proof from a scanned image of a 4x5 painting; used for creating the serigraph
- 22 *Papageno* (2008); Color photocopy of giclée print; actual size of serigraph; used for creating the serigraph
- 22 *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)
- 22 *Papageno* (2008); serigraph; front: color proof #6 (transparent yellow oxide); reverse: color proof #1 (white) and #2 (transparent burnt yellow ochre)
- 22 *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)
- 22 *Papageno* (2008); serigraph; front: progressive proof with eleven colors printed; reverse: color proof #30 (transparent azo nickel yellow) and #19 (transparent red orange)
- 22 *Papageno* (2008); serigraph; color proof #26 (white)
- 22 *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)
- 22 *Papageno* (2008); serigraph; progressive proof with nine colors printed
- 22 *Papageno* (2008); serigraph; color proof #24 (transparent amazonite green)
- 22 *Papageno* (2008); serigraph; front: progressive proof with six colors printed with color testing; reverse: color proof #17 (quinacridone pink) and #19 (transparent red orange)
- 22 *Papageno* (2008); serigraph; front: progressive proof with color testing; reverse: color proof #20 (transparent paynes gray)
- 22 *Papageno* (2008); serigraph; color proof #27 (transparent sap green)
- 22 *Papageno* (2008); serigraph; color proof #23 (light cadmium yellow)
- 22 *Papageno* (2008); serigraph; color proof #21 (transparent quinacridone violet)
- 22 *Papageno* (2008); serigraph; color proof #29 (transparent maganese blue)
- 22 *Papageno* (2008); serigraph; color proof #9 (red orange)
- 22 *Papageno* (2008); serigraph; color proof #22 (light green turquoise)
- 22 *Papageno* (2008); serigraph; progressive proof with twenty-seven colors printed and additional color testing added
- 22 *Papageno* (2008); serigraph; progressive proof with twenty-seven colors printed and additional color testing added

- 22 *Papageno* (2008); serigraph; front: progressive proof with twenty-seven colors printed and additional color testing added; reverse: color proof #31 (transparent asphaltum)
- 22 *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 bown line)
- 22 *Papageno* (2008); serigraph; color proof #25 (red orange); reverse side has a late-stage progressive proof of Star Clown with painted color testing
- 35 *Peaceable Kingdom* (1990); photography of the original acrylic on canvas painting used as a guide in printing the serigraph
- 15 *Peaceable Kingdom* (1994); serigraph; archival proof
- 14 *Peaceable Kingdom* (1972); serigraph; edition 14 of 45
- 35 *Peaceable Kingdom* (1994); serigraph; front: color proof containing color #5 transparent yellow; reverse: contains print by Melanie Taylor Kent: Christopher Columbus 500th Anniversary (1992)
- 14 *Peaceable Kingdom* (1994); serigraph; front: progressive proof with 35 colors printed; reverse: color proof (cadmium orange and bright red mix)
- 35 *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
- 35 *Peaceable Kingdom* (1994); serigraph; color proof containing colors ##21-24, 26-30, 43-44, and 46-47
- 35 *Peaceable Kingdom* (1994); serigraph; progressive proof containing 30 colors
- 14 *Pennies* (1971); serigraph; edition 34 of 36
- 13 *Pentecost* (1983); crayon sketch
- 13 *Pentecost* (1983); drawing study in crayon
- 25 1 *Pentecost* (1983); etching, Copper Plate A (orange)
- 25 2 *Pentecost* (1983); etching, Copper Plate B (burgundy)
- 23 *Pentecost* (1983); etching; early hand-painted progressive proof
- 23 *Pentecost* (1983); etching; plate B color proof
- 23 *Pentecost* (1983); etching; plate B early proof
- 23 *Pentecost* (1983); etching; plate B trial color proof
- 23 *Pentecost* (1983); etching; plates A and B trial color proof
- 23 *Pentecost* (1983); etching; printer's proof
- 23 *Pentecost* (1983); etching; progressive proof
- 23 *Pentecost* (1983); etching; progressive trial proof 1
- 23 *Pentecost* (1983); etching; progressive trial proof 2
- 15 *Pentecost* (2013); giclée; archival print
- 28 *Pentecost* (2013); giclée; partial proof featuring the right side of image (varnished)

- 28 *Pentecost* (2013); giclée; partial proof featuring the right side of image with color adjustments (varnished)
- 15 *Pentecost* (2013); giclée; print from scan with added color work
- 28 *Pentecost* (2013); giclée; unaltered print from scan of 1985 work
- 15 *Pentecost* (2013); giclée; working proof near completion (varnished)
- 15 *Pentecost* (2013); giclée; working proof with brightness/contrast turned up (unvarnished)
- 15 *Pentecost* (2013); giclée; working proof with color work
- 28 *Pentecost* (2013); giclée; working proof with darkening and added contrast
- 28 *Pentecost* (2013); giclée; working proof with hand painting
- 28 *Pentecost* (2013); giclée; working proof with hand painting
- 15 *Pentecost* (2013); giclée; working proof; new scan from previous proof with hand painting and drawing
- 28 *Pictures of Us in a Circle Sun* (1969); serigraph; edition 1 of 11
- 37 *Presentation in the Temple* (2004); serigraph; monochrome photograph of the original painting used in the production of the serigraph.
- 23 *Presentation in the Temple* (2004); serigraph; stencil color proof
- 19 *Presentation in the Temple* (2004); stencils for serigraph production
- 35 Printing sheets (undated); used at the beginning of printing to get ink printing (2 doubled-sided sheets)
- 31 *The Procession* (2007); serigraph; archival print
- 35 *The Procession* (2007); serigraph; progressive proof containing 8 colors also used for testing inks by hand; reverse: color proof containing colors ##35-36
- 38 *The Procession* (2007); stencils for serigraph production
- 23 *Prodigal Leaving Home* (1971/1972); serigraph; edition 20 of 30
- 34 *Prodigal Son* (1971); reproductions of each panel in order to aid in planning for *Story of the Prodigal Son*.
- 34 *Prodigal Son* (1971); serigraph; first panel from the original, black and white serigraph.
- 31 *Prodigal Son* (1984); serigraph; artist's proof edition 14 of 18
- 12 *Prodigal Son* (1984); pen and pencil drawing on graph paper; remarquee studies; enhancement drawings for border and lettering
- 28 *Psalm 23* (2000); serigraph; archival proof
- 29 *Psalm 67* (2015); giclée; archival print (second from last version; pen marking on reverse)
- RR *Psalm 85* (2003); serigraph; archival print
- 35 *Psalm 85* (2003); serigraph; front: proof used to test colors (incomplete); reverse: *David and Goliath* (2005); serigraph; proof used to print color cards for reference
- 12 *Rainy Day* (1981); drawing study in Pencil
- 15 *Rainy Day* (1981); serigraph; edition 31 of 150

- 14 *The Restaurant* (1974); serigraph; incomplete proof out of registration
- 14 *The Restaurant* (1974); serigraph; incomplete proof out of registration; hand drawn details with pen
- 14 *The Ride Through Town* (1972); serigraph; color proof (not part of edition)
- 14 *The Ride Through Town* (1972); serigraph; outline proof (black)
- 23 *Saint Michael* (1983); etching; archival proof
- 23 *Saint Michael* (1983); etching; outline proof A
- 23 *Saint Michael* (1983); etching; outline proof B
- 23 *Saint Michael* (1983); etching; outline proof C
- 23 *Saint Michael* (1983); etching; plate A proof (yellow ink)
- 23 *Saint Michael* (1983); etching; plate B proof (red ink)
- 23 *Saint Michael* (1983); etching; plate C proof (blue ink)
- 23 *Saint Michael* (1983); etching; print of beginning drawing etched on plate C
- 12 *Saint Michael* (1983); etching; printer's proof — The Charles Tipton and David Bowman Collection
- 23 *Saint Michael* (1983); etching; progressive proof plates A and B
- 23 *Saint Michael* (1983); etching; progressive proof plates B and C
- 14 *Saint Michael and the Archangels* (2006); serigraph; archival print
- 35 *Saint Michael and the Archangels* (2006); serigraph; negative of outline drawing
- 38 *Saint Michael and the Archangels* (2006); stencils for serigraph production
- 28 *Sand Castle* (1969); silkscreen; "working copy"; edition of 20
- 28 *Sand Castle* (1969); silkscreen; outline drawing, printed with dark blue ink
- 12 *Simon and Garfunkel* (1969); silkscreen; edition of 15
- 12 *Simon and Garfunkel* (1969); silkscreen; progressive proof
- 28 *Shepherds* (2017 Nov 22); giclée; working proof, hand-painted border.
- 28 *Shepherds* (2018 Jan 10); giclée; working proof, gold and light blue border.
- 15 *Shepherds* (2018 Jan 16); giclée; working proof, multi-color border.
- 28 *Shepherds* (2018 Jan 26); giclée; archival proof, unvarnished.
- 32 *The Shepherds* (1985); serigraph; artist's proof
- 11 *Spaceman suite* (1977/1978); *Destination: The Stars* or alternatively *The Official Send-Off* — Etching; edition 32 of 50
- 11 *Spaceman suite* (1977/1978); *Destination: The Stars* or alternatively *The Official Send-Off* — Etching; display proof
- 24 *Spaceman suite* (1977/1978); *Destination: The Stars* or alternatively *The Official Send-Off* — Etching; plate
- 11 *Spaceman suite* (1977/1978); *Entering the Spaceship* — Etching; edition 32 of 50
- 11 *Spaceman suite* (1977/1978); *Entering the Spaceship* — Etching; display proof
- 24 *Spaceman suite* (1977/1978); *Entering the Spaceship* — Etching; plate
- 11 *Spaceman suite* (1977/1978); *Blast-Off* — Etching; edition 32 of 50

- 11 *Spaceman suite* (1977/1978); *Blast-Off* — Etching; display proof
- 24 *Spaceman suite* (1977/1978); *Blast-Off* — Etching; plate
- 11 *Spaceman suite* (1977/1978); *View of Earth and Moon* — Etching; edition 32 of 50
- 11 *Spaceman suite* (1977/1978); *View of Earth and Moon* — Etching; display proof
- 24 *Spaceman suite* (1977/1978); *View of Earth and Moon* — Etching; plate
- 11 *Spaceman suite* (1977/1978); *At the Controls* — Etching; edition 32 of 50
- 11 *Spaceman suite* (1977/1978); *At the Controls* — Etching; display proof
- 24 *Spaceman suite* (1977/1978); *At the Controls* — Etching; plate
- 11 *Spaceman suite* (1977/1978); *At the Controls* — Etching; study for possible color enhancement for suite
- 11 *Spaceman suite* (1977/1978); *Startled at the Beauty of the Galaxy* or alternatively *Amazed by the Galaxy* — Etching; edition 32 of 50
- 11 *Spaceman suite* (1977/1978); *Startled at the Beauty of the Galaxy* or alternatively *Amazed by the Galaxy* — Etching; display proof
- 24 *Spaceman suite* (1977/1978); *Startled at the Beauty of the Galaxy* or alternatively *Amazed by the Galaxy* — Etching; plate
- 11 *Spaceman suite* (1977/1978); *Ground Control* — Etching; edition 32 of 50
- 11 *Spaceman suite* (1977/1978); *Ground Control* — Etching; display proof
- 24 *Spaceman suite* (1977/1978); *Ground Control* — Etching; plate
- 11 *Spaceman suite* (1977/1978); *Raptured View* or alternatively *Ecstatic View* — Etching; edition 32 of 50
- 11 *Spaceman suite* (1977/1978); *Raptured View* or alternatively *Ecstatic View* — Etching; display proof
- 24 *Spaceman suite* (1977/1978); *Raptured View* or alternatively *Ecstatic View* — Etching; plate
- 11 *Spaceman suite* (1977/1978); *Into the Stars* — Etching; edition 32 of 50
- 11 *Spaceman suite* (1977/1978); *Into the Stars* — Etching; display proof
- 24 *Spaceman suite* (1977/1978); *Into the Stars* — Etching; plate
- 11 *Spaceman suite* (1977/1978); *Opening the Door* — Etching; edition 32 of 50
- 11 *Spaceman suite* (1977/1978); *Opening the Door* — Etching; display proof
- 24 *Spaceman suite* (1977/1978); *Opening the Door* — Etching; plate
- 11 *Spaceman suite* (1977/1978); *Leap into the New — Exploration* — Etching; edition 32 of 50
- 24 *Spaceman suite* (1977/1978); *Leap into the New — Exploration* — Etching; plate
- 22 *Star Clown* (2008); serigraph; printer's proof
- 16 *Star Clown* (2008); stencils for serigraph production
- 22 *Star Clown* (2008); Photocopy of line drawing; used for creating the serigraph
- 22 *Star Clown* (2008); Photocopy of line drawing with additions in pencil; used for creating the serigraph

- 22 *Star Clown* (2008); giclée proof from a scanned image of a 4x5 painting; used for creating the serigraph
- 13 *Star Clown* (2008); Photocopy of sketch
- 22 *Star Clown* (2008); serigraph; progressive proof with 12 colors printed
- 22 *Star Clown* (2008); serigraph; front: color proof #28 (transparent cobalt violet); reverse: color proof #29 (light cadmium yellow) and #30 (transparent burnt yellow ochre)
- 22 *Star Clown* (2008); serigraph; working proof with 28 colors printed
- 22 *Star Clown* (2008); serigraph; front: color proof #17 (metallic gold); reverse: color proof (out of registration) of colors #10 - #14 with color testing
- 22 *Star Clown* (2008); serigraph; front: color proof #7 (ultra blue); reverse: color proof #27 (transparent quinacridone magenta 2)
- 22 *Star Clown* (2008); serigraph; front: color proof #9 (cadmium orange); reverse: color proof (out of registration) of colors #1-#3 and #5-#6
- 22 *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)
- 22 *Star Clown* (2008); serigraph; color proof #29 (light cadmium yellow)
- 22 *Star Clown* (2008); serigraph; color proof #26 (white)
- 22 *Star Clown* (2008); serigraph; color proof #19 (quinacridone pink tint)
- 22 *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)
- 22 *Star Clown* (2008); serigraph; front: color proof #11 (transparent red orange); reverse: color proof #27 (transparent quinacridone magenta 2)
- 22 *Star Clown* (2008); serigraph; front: color proof #14 (transparent quinacridone magenta 1); reverse: color proof of several colors (out of register) with color testing
- 22 *Star Clown* (2008); serigraph; front: progressive proof with six colors printed and additional painted color testing; reverse: color proof #10 (light ultra blue)
- 22 *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)
- 22 *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)
- 22 *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
- 33 *Story of the Prodigal Son* (2004); serigraph; progressive proof (10 colors printed with additional color testing)
- 33 *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)
- 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)

- 31 *Washing of the Feet* (2000); serigraph; front: progressive proof (20 colors printed); reverse: color proof #21 (orange ochre)
- 35 *Washing of the Feet* (2000); serigraph; front: progressive proof (33 colors printed) out of registration; reverse: color proof with #18 printed; overlay with *Daniel* (2000); serigraph; color proof with color #33 printed
- 35 *Washing of the Feet* (2000); serigraph; front: progressive proof near complete with additional test painting; reverse: color proof with colors ##27-30 printed
- 35 *Washing of the Feet* (2000); serigraph; front: proof with colors that were changed; reverse: *Daniel* (2000); serigraph; color proof #18 (transparent dioxazine purple)
- 17 *Washing of the Feet* (2000); Photocopy of ink drawing for stencil color #12 (transparent sepia)
- 17 *Washing of the Feet* (2000); Registration proof #9 (transparent geranium) on Mylar
- 17 *Washing of the Feet* (2000); stencils for serigraph production
- 13 *Washing of the Feet* (2000); drawings on Mylar
- 31 *Washing of the Feet* (2000); serigraph; color proof #9 (transparent geranium) (on reverse side is Festival of Lights print, out of register)
- 28 *Wedding Feast* (1996); serigraph; printer's proof V/V
- 28 *William Kunstler* (2017); mixed media collage.
- 14 *Within You and Without You* (1969); serigraph; printed on German etching paper; edition of 20
- 12 *Workers and Protest* (1971); pen, pencil, and crayon drawing
- 12 Miscellaneous Drawings; drawing montage in pen (1969)
- 13 Miscellaneous Drawings; drawings of birds in pencil and color pencils (on reverse side is a drawing study for *Minstrel* (1975)
- 12 Miscellaneous Drawings; drawing of Good Samaritan Scenes in ink (1992)
- 27 Miscellaneous Drawings; Facsimile Sketchbook (1998-2004)

Poster Collection

- 20 Access to Safe Drinkable Water poster featuring *Moses* painting, 2016.
- 20 "And Who Is My Neighbor?" featuring *Good Samaritan*, 2017
- 20 Building Our Common Home, 2015.
- 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.
- 20 *Entry into the City* (Nuclear Weapons Are Banned Once and For All) test proofs, 2015.
- 20 *Family Picnic* poster, 2014.

- 20 *Family Picnic* poster test proofs, 2014.
- 20 *Festival of Lights* (Ensure that nuclear weapons are banned once and for all), 2015
- 20 *Festival of Lights* (Ensure that nuclear weapons are banned once and for all) test proofs, 2015
- 20 *Five Dollar Gold Piece* (Rainbow), 2015.
- 20 *Five Dollar Gold Piece* (White), 2015.
- 20 Francis canticle poster, 2014.
- 20 "Health Is Not a Consumer Good" featuring *Time to Heal*, 2017.
- 20 Healthcare poster featuring *Time to Heal*, 2017.
- 20 *Healthcare is a Human Right*, 2017.
- 20 Hunger poster featuring *Bakers*, 2014.
- 20 Hunger poster featuring *Mexican Picnic*, 2014.
- 20 Hunger poster featuring black and white version of *Bakery*, 2014.
- 20 Hunger poster featuring monochrome version of *Bakery*, 2014.
- 20 *Immigration* poster, 2014.
- 20 "If We Don't End War, War Will End Us" featuring *Bomb Factory*, 2017.
- 12 *Immigration* notes, proofs, and drawings, 2014.
- 20 *Immigration* (Family), 2015.
- 20 *Immigration* (Family) test proofs, 2015.
- 20 *Journey through the Wilderness*, 2015.
- 20 *Leap Into the New* poster, 2014.
- 12 *Leap Into the New* proofs, concepts, and development pieces, 2014.
- 20 "Listen to the Earth Crying" featuring *Francis Listens to the Fish*, 2018.
- 20 Living Wage featuring quotations by Martin Luther King, Jr, Pope Francis, and Elizabeth Warren, 2018.
- 36 *Martin Luther King, Jr.* poster development materials, 2012.
- 20 *Mexican Picnic* early proof, 2014.
- 14 *Power to the People* adapted poster, 2009.
- 20 *Praised Bee - Protect the Bees*, 2017.
- 20 *Rainbow Runners*, 2015.
- 20 *Rainbow Runners* test proofs, 2015.
- 15 *Seeds of Brotherhood* black and white poster (1973/2012).
- 20 *Sister Water* poster, 2016.
- 20 St. James-by-the-Sea exhibition posters, 2013.
- 20 *Stanford Street*, 2015.
- 20 *Stanford Street* test proofs, 2015.
- 20 *Stew Kitchen* poster, 2014.
- 20 *Stew Kitchen* poster test proofs, 2014.
- 15 *Struggle for Justice* larger format, 1972/2012.

- 20 *Struggle for Justice* smaller format, 2015.
- 20 *Struggle for Justice* smaller format test proofs, 2015.
- 20 "This will be our reply to violence: to make music" featuring *The Orchestra* (1979), 2018.
- 15 United Farm Workers Fund Raiser poster, 1972.
- 20 *Washing of the Feet* poster, 2000.
- 20 "We Need More Money for Jobs, Education, Healthcare, and Infrastructure" featuring *Library*, horizontal design, 2017.
- 20 "We Need More Money for Jobs, Education, Healthcare, and Infrastructure" featuring *Library*, vertical design, 2017.
- 20 "We need to strengthen the conviction that we are one single human family" featuring *The Restaurant* (1974), 2018.
- 20 A World without Nuclear Weapons, 2015.
- 20 *Who Is My Neighbor?* poster featuring *Good Samaritan*, 2017.
- 20 *Workers* minimum wage poster, 2014.
- 20 Yes on Proposition 34 poster featuring *Crucifixion*; version 1, 2012.
- 20 Yes on Proposition 34 poster featuring *Crucifixion*; version 2, 2012.
- 20 Yes on Proposition 34 poster featuring *Crucifixion*; version 3, 2012.
- 20 Yes on Proposition 34 poster featuring *Crucifixion*; version 4, 2012.
- 20 Yes on Proposition 57 poster, version 1, 2016.
- 20 Yes on Proposition 57 poster, version 2, 2016.
- 20 Yes on Proposition 62 poster, English, version 3 featuring *Story of Three Young Men*, 2016.
- 20 Yes on Proposition 62 poster, version 1 (English), 2016.
- 20 Yes on Proposition 62 poster, version 1 (Spanish), 2016.
- 20 Yes on Proposition 62 poster, version 2 (English), 2016.
- 20 Yes on Proposition 62 poster, version 2 (Spanish), 2016.
- 20 "You really can change the world if you care enough" featuring *The Inventor* (1975), 2018.
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