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

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10 Presentation
10 Procession (two booklets)
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10 Psalm 85
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<td><em>Acrobats</em> (1986)</td>
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<td><em>Acrobats</em> (1986)</td>
<td>Etching</td>
<td>First step etching of main drawing</td>
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<td><em>Acrobats</em> (1986)</td>
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<td><em>Acrobats</em> (1986)</td>
<td>Etching</td>
<td>Second step etched with aquatint</td>
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<td>Giclée</td>
<td>Archival proof</td>
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<td>29</td>
<td><em>Adam and Eve</em> (2015)</td>
<td>Giclée</td>
<td>Early proof</td>
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<td>29</td>
<td><em>Adam and Eve</em> (2016)</td>
<td>Giclée</td>
<td>Ink drawings and studies on Mylar and vellum</td>
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<td>Giclée</td>
<td>Studio proofs of line work and lettering</td>
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<td><em>Celebration</em> (1997)</td>
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<td><em>Celebration</em> (1997)</td>
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<td><em>Circus Bicyclist</em> (1979)</td>
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<td>Front: color proof #1; reverse: Peaceable Kingdom (1994); color proof #6 transparent night blue</td>
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City Walk suite (1977); The Window or alternatively Looking at the City — Etching; display proof
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The Concert (1977); serigraph; edition 82 of 115
The Conductor (1987); serigraph; artist's proof
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Daniel (1983); early pencil sketch to be used for etching
Daniel (1983); etching; color proof
Daniel (1983); etching; out of register proof
Daniel (1983); etching; plate A proof
Daniel (1983); etching; plate B proof
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Daniel (1983); etching; plate C proof (dark brown)
Daniel (1983); etching; printer's proof — The Charles Tipton and David Bowman Collection
Daniel (1983); etching; progressive proof plates A and B
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Daniel (1983); etching; ruined proof (torn in two) with problems on plate C, registration of color plate, poor inking
Daniel (1983); etching; trial color proof
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Daniel (2000); serigraph; progressive proof with 20 colors printed and additional color tests; color proof with colors #27 and 32 printed
Daniel (2000); stencils for serigraph production
David and Goliath (2005); serigraph; archival print
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Dvorák’s Quartet (1984); etching; progressive proof for color testing
Dvorák’s Quartet (1984); etching; progressive proof plates A and B
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Each Saw Us in His Own Way (circa 1970); silkscreen print; edition 4 of 12
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22  *Goose with the Golden Egg* (2009); serigraph; artist's proof I/I
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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
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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
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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
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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
The Morning Suite (1978/1979); Alarm Clock; etching with aqua-tints, copper plate

The Morning Suite (1978/1979); Dressing Up — Etching; edition 96 of 100

The Morning Suite (1978/1979); Dressing Up; etching with aqua-tints, copper plate

The Morning Suite (1978/1979); Ironing Clothes — Serigraph; edition 96 of 100

The Morning Suite (1978/1979); Let the Sun Shine In — Engraving; edition 96 of 100

The Morning Suite (1978/1979); Let the Sunshine In; engraving, copper plate

The Morning Suite (1978/1979); Milkman — Engraving; edition 96 of 100

The Morning Suite (1978/1979); Milkman; engraving, copper plate

The Morning Suite (1978/1979); Morning Coffee — Lithograph; edition 13 of 50

The Morning Suite (1978/1979); Morning News — Serigraph; edition 96 of 100

The Morning Suite (1978/1979); Morning Post — Etching; edition 96 of 100

The Morning Suite (1978/1979); Morning Post; etching with aqua-tints, copper plate

The Morning Suite (1978/1979); Morning Scenes — Engraving; edition 96 of 100

The Morning Suite (1978/1979); Morning Scenes; engraving, copper plate

The Morning Suite (1978/1979); Morning Shave — Etching; edition 96 of 100

The Morning Suite (1978/1979); Morning Shave; etching with aqua-tints, copper plate

The Morning Suite (1978/1979); Sunny Side Up — Lithograph; edition 96 of 100

Nativity (2017); giclée; archival proof

Nativity (1988); serigraph; artist's proof

Nativity (1988); serigraph: front: working proof with 14 colors printed; reverse: color proof of magenta

Nativity (1988); serigraph: front: working proof; reverse: color proof of warm grey glaze

Nativity (1988); serigraph; color blend proof (on reverse side is a progression proof of Epiphany with 16 colors)

Nebuchadnezzar (1983); lithograph; edition 19 of 40 — The Charles Tipton and David Bowman Collection

One Together (1970); serigraph; edition of 60

One Together (1970); serigraph; proof

The Opera (1991); serigraph; artist's proof

The Orchestra (1979); serigraph; edition 21 of 200

Papageno (2008); serigraph; special proof

Papageno (2008); serigraph; special proof

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Papageno (2008); serigraph; progressive proof with twenty-seven colors printed and additional color testing added
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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; remarqee 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
The Restaurant (1974); serigraph; incomplete proof out of registration
The Restaurant (1974); serigraph; incomplete proof out of registration; hand drawn details with pen
The Ride Through Town (1972); serigraph; color proof (not part of edition)
The Ride Through Town (1972); serigraph; outline proof (black)
Saint Michael (1983); etching; archival proof
Saint Michael (1983); etching; outline proof A
Saint Michael (1983); etching; outline proof B
Saint Michael (1983); etching; outline proof C
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Saint Michael (1983); etching; plate B proof (red ink)
Saint Michael (1983); etching; plate C proof (blue ink)
Saint Michael (1983); etching; print of beginning drawing etched on plate C
Saint Michael (1983); etching; printer's proof — The Charles Tipton and David Bowman Collection
Saint Michael (1983); etching; progressive proof plates A and B
Saint Michael (1983); etching; progressive proof plates B and C
Saint Michael and the Archangels (2006); serigraph; archival print
Saint Michael and the Archangels (2006); serigraph; negative of outline drawing
Saint Michael and the Archangels (2006); stencils for serigraph production
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Sand Castle (1969); silkscreen; outline drawing, printed with dark blue ink
Simon and Garfunkel (1969); silkscreen; edition of 15
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Shepherds (2017 Nov 22); giclée; working proof, hand-painted border.
Shepherds (2018 Jan 10); giclée; working proof, gold and light blue border.
Shepherds (2018 Jan 16); giclée; working proof, multi-color border.
Shepherds (2018 Jan 26); giclée; archival proof, unvarnished.
The Shepherds (1985); serigraph; artist's proof
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Spaceman suite (1977/1978); Destination: The Stars or alternatively The Official Send-Off — Etching; display proof
Spaceman suite (1977/1978); Destination: The Stars or alternatively The Official Send-Off — Etching; plate
Spaceman suite (1977/1978); Entering the Spaceship — Etching; edition 32 of 50
Spaceman suite (1977/1978); Entering the Spaceship — Etching; display proof
Spaceman suite (1977/1978); Entering the Spaceship — Etching; plate
Spaceman suite (1977/1978); Blast-Off — Etching; edition 32 of 50
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Spaceman suite (1977/1978); At the Controls — Etching; display proof
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Spaceman suite (1977/1978); At the Controls — Etching; study for possible color enhancement for suite
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Spaceman suite (1977/1978); Startled at the Beauty of the Galaxy or alternatively Amazed by the Galaxy — Etching; edition 32 of 50
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Spaceman suite (1977/1978); Startled at the Beauty of the Galaxy or alternatively Amazed by the Galaxy — Etching; display proof
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Spaceman suite (1977/1978); Startled at the Beauty of the Galaxy or alternatively Amazed by the Galaxy — Etching; plate
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Spaceman suite (1977/1978); Raptured View or alternatively Ecstatic View — Etching; display proof
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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
Star Clown (2008); giclée proof from a scanned image of a 4x5 painting; used for creating the serigraph

Star Clown (2008); Photocopy of sketch

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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); early Study, Pen and pencil sketch, 2003.

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

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

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

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

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

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

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

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

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

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

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

**Story of the Prodigal Son** (2004); serigraph; collage painting over printed framework

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

**Story of the Prodigal Son** (2004); serigraph; progressive proof (15 colors printed with additional color testing)
33  *Story of the Prodigal Son* (2004); serigraph; progressive proof (20 colors printed with additional color testing)
33  *Story of the Prodigal Son* (2004); serigraph; progressive proof (30 colors printed with additional color testing)
33  *Story of the Prodigal Son* (2004); serigraph; progressive proof (34 colors printed with additional color testing)
33  *Story of the Prodigal Son* (2004); serigraph; progressive proof (37 colors printed with additional color testing)
33  *Story of the Prodigal Son* (2004); serigraph; progressive proof (40 colors printed with additional color testing)
33  *Story of the Prodigal Son* (2004); serigraph; progressive proof (42 colors printed with additional color testing)
33  *Story of the Prodigal Son* (2004); serigraph; progressive proof (47 colors printed with additional color testing)
33  *Story of the Prodigal Son* (2004); serigraph; progressive proof (49 colors printed with additional color testing)
33  *Story of the Prodigal Son* (2004); stencils for serigraph production, colors #41-58.
14  *Story of Ruth* (1991); serigraph; artist's proof
12  *Supper* (1972); pencil drawing
12  *The Swimmers* (1969); silkscreen; edition of 12
12  *The Swimmers* (1969); silkscreen; printed proof of outline
14  *Take Away the Stone* (2005); serigraph; archival print
19  *Take Away the Stone* (2005); serigraph; color proofs on Mylar
35  *Take Away the Stone* (2005); serigraph; negative stencil
34  *Take Away the Stone* (2005); serigraph; planning proofs, sketches, and work product used in the development of the serigraph
19  *Take Away the Stone* (2005); serigraph; stencils for serigraph production
15  *Tales of Hoffmann* (2001); serigraph; archival proof
37  *Tales of Hoffmann* (2001); serigraph; color proof containing colors #22 and #31.
35  *Tales of Hoffmann* (2001); serigraph; front: out-of-registration proof with painting tests; reverse: *Francis and the Wolf*; serigraph; color proof #24
35  *Tales of Hoffmann* (2001); serigraph; front: out-of-registration proof; reverse: *Francis and the Wolf*; serigraph; color proof ##6-7
14  *Tales of Hoffmann* (2001); serigraph; front: progressive proof with 34 colors printed; reverse: color proof with six colors printed
17  *Tales of Hoffmann* (2001); stencils for serigraph production
29  *Time to Heal* (2016); giclée; artist's proof
29  *Time to Heal* (2015); giclée; working proof
31  *The Train Station* (1975); serigraph; artist's proof
14  *Tree Planting* (1974); serigraph; 15 colors; edition 19 of 40
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  "And Who Is My Neighbor?" featuring Good Samaritan, 2017
20  By your Spirit You Move Human Hearts — peace poster 1, 2014.
20  By your Spirit You Move Human Hearts — peace poster 2, 2014.
20  Classroom (Spending on Nuclear Weapons), 2015.
20  Classroom (Spending on Nuclear Weapons) test proofs, 2015.
20  Entry into the City (Nuclear Weapons Are Banned Once and For All), 2015.
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  Hunger poster featuring *Bakers*, 2014.
20  Hunger poster featuring black and white version of *Bakery*, 2014.
20  Hunger poster featuring monochrome version of *Bakery*, 2014.
20  "If We Don't End War, War Will End Us" featuring *Bomb Factory*, 2017.
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.
14  *Power to the People* adapted poster, 2009.
20  *Praised Bee - Protect the Bees*, 2017.
15  *Seeds of Brotherhood* black and white poster (1973/2012.
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.
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.