Descriptive Summary

Creator: Swanson, John August, 1938-.
Title: John August Swanson papers and artwork, 1968-2018
Call Number: Manuscript Collection No. 388
Extent: 33.4 cubic feet (38 boxes)
Abstract: Consists of the artwork, correspondence, and papers of artist John August Swanson.
Language: Materials entirely in English.

Administrative Information

Restrictions on Access
Unrestricted access.

Terms Governing Use and Reproduction
All requests subject to limitations noted in departmental policies on reproduction.

Citation
[after identification of item(s)], John August Swanson Papers and Artwork, Archives and Manuscript Dept., Pitts Theology Library, Emory University.

Processing
Processed by Brandon Wason, 2015-2018.

Collection Description

Biographical Note
John August Swanson is a Los Angeles-based artist specializing in the portrayal of biblical stories and scenes from everyday life. He was born on January 11, 1938, in Los Angeles. Both of his parents were recent immigrants to California when he was born; his mother was from Mexico and his father from Sweden.
Swanson’s art takes many shapes. He paints in oil, watercolor, acrylic as well mixed media, and is an experienced printmaker. *The Morning Suite* (1979) aptly demonstrates his printmaking versatility as it contains etchings, engravings, lithographs, and serigraphs (screen prints). Many of Swanson’s paintings have been adapted into limited-edition serigraphs, a medium he has championed. These serigraphs necessitate an advanced level of technical acumen and typically feature 30 to 60 separate colors, each of which require a separate stencil drawn by the artist. Swanson’s elaborate serigraph process results in pieces that have unique textures and colors that are characteristic of his mastery of this medium. *The Procession* (2007) is the most elaborate of Swanson’s serigraphs; it contains 89 separate colors. Swanson worked closely with master printer James F. Butterfield II of Aurora Serigraphics to produce many of his serigraphs, but with Butterfield’s passing in January of 2011, Swanson no longer makes serigraphs. Many of the pieces he produces now are paintings that have been modified into limited-edition giclées (high-quality, fine art prints produced on professional-grade inkjet printers).

While Swanson’s serigraphs are often intricately developed and are quite sophisticated in their design, they convey stories that are meant to be easily understood. In November of 1971, Swanson traveled to Mexico for five weeks and was inspired by the art and the people there. At this moment, he decided to use his art to tell stories in a linear approach. Overall his style is rather eclectic. He attributes as his influences the “imagery of Islamic and medieval miniatures, Russian iconography, the color of Latin American folk art, and the tradition of Mexican muralists” (artist’s biography; box 1, folder 1).

The subject matters that Swanson treats most often in his art are biblical stories, scenes from live performances (e.g., circus or theatre), and scenes from everyday life. He draws inspiration from both Old and New Testaments, but has a particular interest in retelling events in the life of Christ. He also portrays many mundane or menial tasks as serious and positive actions. In his art, Swanson praises the virtue of doing one’s best, regardless of their position. He writes, “The woman who irons her family’s clothes has as much dignity and worth as the statesman” (artist's biography; box 1, folder 1). There is also a strong social component to Swanson’s art; he has repeatedly stated that his art is his most social act.

Swanson has received considerable recognition for his art, including the Doctor of Humane Letters degree from California Lutheran University (1996), the Mother Teresa Award (2005), the Dean’s Medal from Emory University, and the Immaculate Heart of Mary Award (2012). His art is held in a number of prestigious collections, including the Smithsonian’s National Museum of American History, National Museum of American Art, National Air and Space Museum, as well as the Art Institute of Chicago, Harvard University’s Fogg Museum, the Tate Gallery, the Victoria and Albert Museum, the Bibliothèque Nationale, and the Vatican Museum’s Collection of Modern Religious Art. Candler School of Theology, Emory University, has the largest collection of his work on public display.

**Scope and Content Note**
The John August Swanson papers and artwork consist of biographical papers on the artist and his work; correspondence; printed material by or about the artist; reproductions and descriptions of his art; audio-visual material; telephone journals; photographs; and original artwork, prints and proofs. Notable items within the correspondence is a postcard that Swanson wrote to his mother while in England (1976), a transcribed email written for “Lewis” (undated) on the
subject of Christianity and the arts, and extended correspondence with individuals such as Janaan Manternach, Stanley Johnson, and Panchita Seyssel. The correspondence also shows how Swanson's art is discovered, used, understood, displayed, and appreciated by individuals as well as organizations. In terms of artwork, the collection contains art representing all stages of the artist’s career. There are a number of pieces dating from 1969 through the early 1970s that demonstrate the early evolution of the artist’s technique and style. While most of the prints in the collection are serigraphs, there are some etchings, engravings, and lithographs as well. The oldest piece of artwork in the collection is an *Untitled* work (August 1968) containing a quotation from Rainer Maria Rilke’s *Letters to a Young Poet*, which features printed text from the artist’s hand-carved alphabet. One of the strengths of this collection are the various working proofs that the artist used in developing the serigraphs as well as many of the hand drawn stencils used for making individual color layers of the serigraphs.

**Arrangement Note**

Organized into ten series: (1) Artist's background; (2) Printed media about John August Swanson; (3) Artwork reproductions and descriptions; (4) Correspondence with institutions, churches, and organizations; (5) Personal correspondence, (6) Telephone journals, (7) Audio-visual material, (8) Photographs, (9) Printing sample booklets; and (10) Original artwork, prints, and proofs.
## Container List

### Series 1: Artist's Background

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

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3  4  Agony in the Garden
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3  6  The Ascent of Elijah
3  7  The Bakery
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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
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4 21 Pagliacci
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4 25 Piano Duet
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4 30 Proposition 34
4 31 Proposition 36
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10 Jester
10 Last Supper
10 Loaves and Fishes
10 Madonna of the Harvest
10 Papageno
10 Presentation
10 Procession (two booklets)
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10 Psalm 85
10 Rainbow City
10 Saint Michael and the Archangels
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Acrobats (1986); etching; color proof
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Adam and Eve (2016); giclée; archival proof
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Adam and Eve (2016); giclée; ink drawings and studies on Mylar and vellum
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Amazing Dog Trio (2015); giclée; proof with handwork (gold paint)
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Annunciation (2017 Jun); giclée; archival proof I/II
The Ascent (2011); serigraph; drawings for the production of a never-printed serigraph, which later became a giclée in 2014.
The Ascent (2014); giclée; archival print
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Balancing Act (1995); pencil drawing for enhancements
Balancing Act (1995); serigraph; archival proof
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Big Buck (1970); serigraph; proof
Celebration (1997); photograph of the original acrylic on paper painting used as a guide in printing the serigraph
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Celebration (1997); serigraph; near complete registration proof
Celebration (1997); serigraph; progressive proof with 13 colors printed
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Circus Bicyclist (1979); lithograph; front: color proof #1; reverse: Peaceable Kingdom (1994); serigraph; color proof #6 transparent night blue
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City Walk suite (1977); On the Street — Etching; display proof
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City Walk suite (1977); Street Fight — Etching; plate
City Walk suite (1977); Alley — Etching; edition 69 of 70
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City Walk suite (1977); Apartment House — Etching; display proof
City Walk suite (1977); Apartment House — Etching; plate
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Daniel (1983); etching; color proof
Daniel (1983); etching; out of register proof
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<td><em>Daniel</em> (1983); etching; plate C proof (blue)</td>
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<td><em>Daniel</em> (1983); etching; plate C proof (dark brown)</td>
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<td><em>Daniel</em> (1983); etching; ruined proof (torn in two) with problems on plate C, registration of color plate, poor inking</td>
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<td><em>Daniel</em> (1983); etching; trial color proof</td>
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29  Family Picnic (2014) adapted from Mexican Picnic (1972); Hand-painting added to print for production of Giclée
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31  Festival of Lights (2000); serigraph; front: completed print (out of register); reverse: Washing of the Feet color proof #9 (transparent geranium)
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37  Festival of Lights (2000); serigraph; progressive proof containing 33 colors and additional color testing.
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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.
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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
Francis and the Birds (2015); Ink drawing on Mylar
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Gift of Life (2017 Oct); giclée; edition 12 of 100
Gift of Sight (2017 Oct); giclée; edition 12 of 100
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Good Samaritan (2002); Photocopy proof with ink adaptation
Good Samaritan (2002); stencils for serigraph production
Goose with the Golden Egg (2009); serigraph; artist's proof I/I
Goose with the Golden Egg (2009); serigraph; progressive proof with 30 colors printed; reverse: color proof with colors 31 (cadmium red orange) and 32 transparent paynes gray printed.
Goose with the Golden Egg (2009); stencils for serigraph production
The Great Catch (1993); serigraph; archival proof
The Great Catch (1993); serigraph; progressive proof containing approximately 14 colors with additional painting tests; reverse: color proof used for testing
The Great Catch (1993); serigraph; progressive proof containing approximately 21 colors with additional painting tests; reverse: color proof containing colors #22, 24-27, 30-35
The Great Catch (1993); serigraph; progressive proof containing approximately 29 colors; reverse: color proof containing random colors between #30 and #47
Gus, Dick, and Red (1971); serigraph; edition 1 of 20
Holiday in the Park (1972); color proof with transparent black ink
The Hungry Eye (1971); offset lithograph; edition 89 of 130
The Inventor; serigraph; artist's proof, 1975
The Jester (1989); color print of the watercolor painting used as an aid for producing the serigraph.
The Jester (2001); serigraph; archival print
The Jester (2001); serigraph; front: registration proof; reverse: Tales of Hoffmann (2001); serigraph; color proof with color #2 printed
The Jester (2001); stencils for serigraph production
The Jester (2001); small drawings on paper and polyester
Jonah (1983); lithograph; edition 39 of 60 — The Charles Tipton and David Bowman Collection
Last Supper (2009); serigraph; archival print
Last Supper (2009); serigraph; border drawing test negative on film
Last Supper (2009); serigraph; card print.
Last Supper (2009); serigraph; color proof containing colors #17, #21, and #22.
Last Supper (2009); serigraph; color proof containing colors #32 and #17.
Last Supper (2009); serigraph; enlarged photocopy of Last Supper painted in Procession (2007) used as an aid for producing the Last Supper serigraph.
Last Supper (2009); serigraph; front: color proof containing color #17; back: color proof containing color #18.

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

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

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

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

Last Supper (2009); serigraph; front: registration proof; reverse: Madonna of the Harvest (2010); serigraph; color proof with colors #3, 6, and 11 printed (not in alignment).

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

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

Last Supper (2009); stencils for serigraph production.

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

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

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

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

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

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

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

Loaves and Fishes (2003); serigraph; archival print

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

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

Loaves and Fishes (2003); stencils for serigraph production

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

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

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

The Magic Flute (2012); giclée; archival print

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

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

The Morning Suite (1978/1979); Alarm Clock — Etching; edition 96 of 100
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Papageno (2008); Color photocopy of giclée print; used for creating the serigraph

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Peaceable Kingdom** (1994); serigraph; archival proof

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

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

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

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

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

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

**Pennies** (1971); serigraph; edition 34 of 36

**Pentecost** (1983); crayon sketch

**Pentecost** (1983); drawing study in crayon

1. **Pentecost** (1983); etching, Copper Plate A (orange)
2. **Pentecost** (1983); etching, Copper Plate B (burgundy)

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

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

**Pentecost** (1983); etching; plate B early proof

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

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

**Pentecost** (1983); etching; printer's proof

**Pentecost** (1983); etching; progressive proof

**Pentecost** (1983); etching; progressive trial proof 1

**Pentecost** (1983); etching; progressive trial proof 2

**Pentecost** (2013); giclée; archival print

**Pentecost** (2013); giclée; partial proof featuring the right side of image (varnished)
Pentecost (2013); giclée; partial proof featuring the right side of image with color adjustments (varnished)

Pentecost (2013); giclée; print from scan with added color work

Pentecost (2013); giclée; unaltered print from scan of 1985 work

Pentecost (2013); giclée; working proof near completion (varnished)

Pentecost (2013); giclée; working proof with brightness/contrast turned up (unvarnished)

Pentecost (2013); giclée; working proof with color work

Pentecost (2013); giclée; working proof with darkening and added contrast

Pentecost (2013); giclée; working proof with hand painting

Pentecost (2013); giclée; working proof with hand painting

Pentecost (2013); giclée; working proof; new scan from previous proof with hand painting and drawing

Pictures of Us in a Circle Sun (1969); serigraph; edition 1 of 11

Presentation in the Temple (2004); serigraph; monochrome photograph of the original painting used in the production of the serigraph.

Presentation in the Temple (2004); serigraph; stencil color proof

Presentation in the Temple (2004); stencils for serigraph production

Printing sheets (undated); used at the beginning of printing to get ink printing (2 doubled-sided sheets)

The Procession (2007); serigraph; archival print

The Procession (2007); serigraph; progressive proof containing 8 colors also used for testing inks by hand; reverse: color proof containing colors ##35-36

The Procession (2007); stencils for serigraph production

Prodigal Leaving Home (1971/1972); serigraph; edition 20 of 30

Prodigal Son (1971); reproductions of each panel in order to aid in planning for Story of the Prodigal Son.

Prodigal Son (1971); serigraph; first panel from the original, black and white serigraph.

Prodigal Son (1984); serigraph; artist's proof edition 14 of 18

Prodigal Son (1984); pen and pencil drawing on graph paper; remarque studies; enhancement drawings for border and lettering

Psalm 23 (2000); serigraph; archival proof

Psalm 67 (2015); giclée; archival print (second from last version; pen marking on reverse)

RR

Psalm 85 (2003); serigraph; archival print

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

Rainy Day (1981); drawing study in Pencil

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

Saint Michael (1983); etching; plate A proof (yellow ink)

Saint Michael (1983); etching; plate B proof (red ink)

Saint Michael (1983); etching; plate C proof (blue ink)

Saint Michael (1983); etching; print of beginning drawing etched on plate C

Saint Michael (1983); etching; printer's proof — The Charles Tipton and David Bowman Collection

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

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

Saint Michael and the Archangels (2006); serigraph; archival print

Saint Michael and the Archangels (2006); serigraph; negative of outline drawing

Saint Michael and the Archangels (2006); stencils for serigraph production

Sand Castle (1969); silkscreen; "working copy"; edition of 20

Sand Castle (1969); silkscreen; outline drawing, printed with dark blue ink

Simon and Garfunkel (1969); silkscreen; edition of 15

Simon and Garfunkel (1969); silkscreen; progressive proof

Shepherds (2017 Nov 22); giclée; working proof, hand-painted border.

Shepherds (2018 Jan 10); giclée; working proof, gold and light blue border.

Shepherds (2018 Jan 16); giclée; working proof, multi-color border.

Shepherds (2018 Jan 26); giclée; archival proof, unvarnished.

The Shepherds (1985); serigraph; artist's proof

Spaceman suite (1977/1978); Destination: The Stars or alternatively The Official Send-Off — Etching; edition 32 of 50

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

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

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

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

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

Spaceman suite (1977/1978); Blast-Off — Etching; edition 32 of 50
Spaceman suite (1977/1978); Blast-Off — Etching; display proof
Spaceman suite (1977/1978); Blast-Off — Etching; plate
Spaceman suite (1977/1978); View of Earth and Moon — Etching; edition 32 of 50
Spaceman suite (1977/1978); View of Earth and Moon — Etching; display proof
Spaceman suite (1977/1978); View of Earth and Moon — Etching; plate
Spaceman suite (1977/1978); At the Controls — Etching; edition 32 of 50
Spaceman suite (1977/1978); At the Controls — Etching; display proof
Spaceman suite (1977/1978); At the Controls — Etching; plate
Spaceman suite (1977/1978); At the Controls — Etching; study for possible color enhancement for suite
Spaceman suite (1977/1978); Startled at the Beauty of the Galaxy or alternatively Amazed by the Galaxy — Etching; edition 32 of 50
Spaceman suite (1977/1978); Startled at the Beauty of the Galaxy or alternatively Amazed by the Galaxy — Etching; display proof
Spaceman suite (1977/1978); Startled at the Beauty of the Galaxy or alternatively Amazed by the Galaxy — Etching; plate
Spaceman suite (1977/1978); Ground Control — Etching; edition 32 of 50
Spaceman suite (1977/1978); Ground Control — Etching; display proof
Spaceman suite (1977/1978); Ground Control — Etching; plate
Spaceman suite (1977/1978); Raptured View or alternatively Ecstatic View — Etching; edition 32 of 50
Spaceman suite (1977/1978); Raptured View or alternatively Ecstatic View — Etching; display proof
Spaceman suite (1977/1978); Raptured View or alternatively Ecstatic View — Etching; plate
Spaceman suite (1977/1978); Into the Stars — Etching; edition 32 of 50
Spaceman suite (1977/1978); Into the Stars — Etching; display proof
Spaceman suite (1977/1978); Into the Stars — Etching; plate
Spaceman suite (1977/1978); Opening the Door — Etching; edition 32 of 50
Spaceman suite (1977/1978); Opening the Door — Etching; display proof
Spaceman suite (1977/1978); Opening the Door — Etching; plate
Spaceman suite (1977/1978); Leap into the New — Exploration — Etching; edition 32 of 50
Spaceman suite (1977/1978); Leap into the New — Exploration — Etching; plate
Star Clown (2008); serigraph; printer's proof
Star Clown (2008); stencils for serigraph production
Star Clown (2008); Photocopy of line drawing; used for creating the serigraph
Star Clown (2008); Photocopy of line drawing with additions in pencil; used for creating the serigraph
Star Clown (2008); giclée proof from a scanned image of a 4x5 painting; used for creating the serigraph

Star Clown (2008); Photocopy of sketch

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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 ultramarine), #14 (transparent quinacridone magenta), and #16 (transparent indigo blue); reverse side has a color proof on an unrelated piece of artwork

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

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

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

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

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

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

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

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


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

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

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

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

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

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

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

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

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

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

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

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

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

Story of the Prodigal Son (2004); serigraph; progressive proof (15 colors printed with additional color testing)
Story of the Prodigal Son (2004); serigraph; progressive proof (20 colors printed with additional color testing)

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

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

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

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

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

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

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

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

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

Supper (1972); pencil drawing

The Swimmers (1969); silkscreen; edition of 12

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

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

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

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

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

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

Tales of Hoffmann (2001); serigraph; archival proof

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

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

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

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

Tales of Hoffmann (2001); stencils for serigraph production

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

Time to Heal (2015); giclée; working proof

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

Tree Planting (1974); serigraph; 15 colors; edition 19 of 40
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Medium</th>
<th>Notes</th>
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<tr>
<td>13</td>
<td><em>Tumblers</em> (1986); etching</td>
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<td>28</td>
<td><em>Unemployed Man</em> (circa 1972); serigraph; edition 49 of 50</td>
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<td>12</td>
<td>Untitled (1968); Lettering; original hand-printed work from the artist's own carved alphabet</td>
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<td>36</td>
<td>Untitled and incomplete engraving (undated) clown/circus print, copper plate</td>
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<tr>
<td>32</td>
<td><em>A Visit</em> (1995); serigraph; near complete progressive proof on tag board, 1995</td>
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<tr>
<td>32</td>
<td><em>A Visit</em> (1995); serigraph; incomplete progressive proof and early painting on tag board, 1995</td>
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<tr>
<td>32</td>
<td><em>A Visit</em> (1995); serigraph; front: progressive proof (15 colors printed); reverse: color proof (10 colors printed)</td>
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<tr>
<td>32</td>
<td><em>A Visit</em> (1995); serigraph; front: progressive proof (35 colors printed); reverse: color proof (10 colors printed)</td>
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<tr>
<td>32</td>
<td><em>A Visit</em> (1995); serigraph; front: progressive proof (40 colors printed); reverse: color proof (6 colors printed)</td>
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<td>31</td>
<td><em>Washing of the Feet</em> (2000); serigraph; archival print</td>
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<td>35</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: cancelled proof with all the colors printed, discarded due to printing flaws; reverse: <em>Daniel</em> (2000); serigraph; color proof with colors #13, 15, and 18 printed</td>
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<td>31</td>
<td><em>Washing of the Feet</em> (2000); serigraph; color proof #27 (transparent medium paynes gray #1)</td>
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<tr>
<td>31</td>
<td><em>Washing of the Feet</em> (2000); serigraph; color proof #6 (transparent golden ochre)</td>
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<tr>
<td>15</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: completed proof on damaged paper; reverse: <em>Daniel</em> (2000); serigraph; color proof with color #31 printed</td>
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<tr>
<td>31</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: progressive proof (8 colors printed with color tests); reverse: color proof #15 (lilac)</td>
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<tr>
<td>35</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: progressive proof (9 colors printed with additional test painting); reverse: color proof with colors #14, 19, and 20 printed overlay with <em>Daniel</em> (2000); serigraph; color proof with colors #25 and 26 printed</td>
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<td>31</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: progressive proof (12 colors printed); reverse: color proof #13 (Turquoise)</td>
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<td>35</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: progressive proof (13 colors printed used for registration); reverse: color proof with color #24 printed overlay with <em>Daniel</em> (2000); serigraph; color proof with colors #2-5 printed</td>
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<tr>
<td>35</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: progressive proof (13 colors printed with additional test painting); reverse: <em>Tales of Hoffman</em> (2001); serigraph; color proof with colors #5 and 6 printed overlay with <em>Jester</em> (2000); serigraph; color proof with color #22 printed</td>
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<tr>
<td>31</td>
<td><em>Washing of the Feet</em> (2000); serigraph; front: progressive proof (17 colors printed); reverse: color proof #17 and 19 (cobalt blue and transparent turquoise)</td>
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</table>
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.
Family Picnic poster test proofs, 2014.

Festival of Lights (Ensure that nuclear weapons are banned once and for all), 2015

Festival of Lights (Ensure that nuclear weapons are banned once and for all) test proofs, 2015

Five Dollar Gold Piece (Rainbow), 2015.

Five Dollar Gold Piece (White), 2015.

Francis canticle poster, 2014.


Healthcare is a Human Right, 2017.

Hunger poster featuring Bakers, 2014.

Hunger poster featuring Mexican Picnic, 2014.

Hunger poster featuring black and white version of Bakery, 2014.

Hunger poster featuring monochrome version of Bakery, 2014.

Immigration poster, 2014.

"If We Don't End War, War Will End Us" featuring Bomb Factory, 2017.

Immigration notes, proofs, and drawings, 2014.

Immigration (Family), 2015.

Immigration (Family) test proofs, 2015.

Journey through the Wilderness, 2015.

Leap Into the New poster, 2014.

Leap Into the New proofs, concepts, and development pieces, 2014.

"Listen to the Earth Crying" featuring Francis Listens to the Fish, 2018.

Living Wage featuring quotations by Martin Luther King, Jr, Pope Francis, and Elizabeth Warren, 2018.

Martin Luther King, Jr. poster development materials, 2012.

Mexican Picnic early proof, 2014.

Power to the People adapted poster, 2009.

Praised Bee - Protect the Bees, 2017.

Rainbow Runners, 2015.

Rainbow Runners test proofs, 2015.

Seeds of Brotherhood black and white poster (1973/2012.


Stanford Street, 2015.


Struggle for Justice larger format, 1972/2012.
Struggle for Justice smaller format, 2015.
Struggle for Justice smaller format test proofs, 2015.
"This will be our reply to violence: to make music" featuring The Orchestra (1979), 2018.
United Farm Workers Fund Raiser poster, 1972.
"We need to strengthen the conviction that we are one single human family" featuring The Restaurant (1974), 2018.
Workers minimum wage poster, 2014.
Yes on Proposition 34 poster featuring Crucifixion; version 1, 2012.
Yes on Proposition 34 poster featuring Crucifixion; version 2, 2012.
Yes on Proposition 34 poster featuring Crucifixion; version 3, 2012.
Yes on Proposition 34 poster featuring Crucifixion; version 4, 2012.
Yes on Proposition 57 poster, version 1, 2016.
Yes on Proposition 57 poster, version 2, 2016.
Yes on Proposition 62 poster, version 1 (English), 2016.
Yes on Proposition 62 poster, version 1 (Spanish), 2016.
Yes on Proposition 62 poster, version 2 (English), 2016.
Yes on Proposition 62 poster, version 2 (Spanish), 2016.
"You really can change the world if you care enough" featuring The Inventor (1975), 2018.