

Jean Charlot Collection

LYNTON R. KISTLER

PAPERS

Finding Aid



Compiled by Valancy Rasmussen

Mālama i ka 'ike
Caring for Knowledge

University of Hawai'i at Mānoa Library

Honolulu
May 2011

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Cover image: Lynton R. Kistler's printer's mark is a stylization of his initials, LRK, in a circle. The version shown is a color lithograph by Jean Charlot, created for the colophon of his portfolio of prints, *Picture Book II*, Honolulu, 1973 (See Morse, p. 415, M695)

Introductory Information

Collection Name:	Lynton R. Kistler Papers
File Name:	JCC: A&M: Lynton R. Kistler Papers
Dates:	1933-1993
Size of Collection:	Four 5-inch document cases. 2 linear feet
Creators of Papers:	Lynton Kistler, Jean Charlot, Zomah Charlot and others.

Abstract:

Lynton R. Kistler (1897-1993) was a lithographer from California who worked with many artists, including Jean Charlot, producing their prints. Contents include the correspondence between Kistler and Charlot as well as sales and account information for Charlot's prints done by Kistler.

Administrative Information

Repository Information:	Jean Charlot Collection University of Hawai'i at Mānoa Library 2550 McCarthy Mall Honolulu, Hawai'i 96822 Phone: (808) 956-2849 Fax: (808) 956-5968 Email: charcoll@hawaii.edu URL: http://libweb.hawaii.edu/libdept/charlotcoll/charlot.html
Provenance:	Initial gift by Lynton R. Kistler in 1983.
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Biographical Sketch

Lynton R. Kistler (1897-1993) was born in Los Angeles, California on August 30 1897. He was a lithographer who printed works of many artists including those of Jean Charlot. Merle Armitage, an art collector, author and friend of Kistler's introduced him to Charlot and Edward Weston as well as other artists. Kistler worked with Charlot until the artist's death in 1979. During their long collaboration Kistler produced more than 250 lithographs of Charlot's work; Charlot preferred to work with him. The first print produced with Charlot was "Mother With Child on Back", a color lithograph, (M113). He began his career in the print shop of his father, Will Kistler, where he printed Charlot's *Picture Book* in 1933. *Picture Book* was one of Kistler's most memorable achievements as a printer. Kistler worked with many other artists, over 400 during his career, including, Henrietta Shore, Millard Sheets, Pablo O'Higgins, Joe Mugnaini, John Kelly, June Wayne, Clinton Adams, Everett Gee Jackson, and Edward Weston. He produced around 3,000 lithographs of art works.

Kistler published his book, *How to make a lithograph: The art of stone lithography- drawing on, and printing from stone with detailed instructions and complete formulas. A visual aid for universities, art schools, museums, and libraries*, in 1950. He also taught lithography at the UCLA extension. There is a collection of artist's work in which Kistler was the printer at the Smithsonian Institution.

See also the Appendix for list of Charlot lithographs printed by Kistler with Morse catalog information.

Scope & Content Note

The papers are organized into three main series and a set of photocopies that were made in 1985, at Kistler's request, for the Archives of American Art at the Smithsonian Institution. The series include Correspondence, Jean Charlot Account and Sales of Charlot Prints. The Correspondence series is the largest and is comprised of three subseries.

Documents include correspondence about prints being made, sales of prints, requests for prints as well as difficulties involved with the work and letters sent from abroad during travels. The bulk of the correspondence occurs from Jean Charlot in Hawai'i and Lynton Kistler in California. Peter Morse stated, in a letter to Kistler, that this "correspondence is of unparalleled importance in the history of printmaking. It records the 45-year collaboration between a major artist and a major lithographic printer". The papers are arranged chronologically.

Series Descriptions (see also the Inventory)

Correspondence:

The correspondence includes letters between Kistler and Jean Charlot that begin in 1933. These letters include details about the work being done. Some include drawings by Charlot. The correspondence also includes letters from Zomah Charlot and these continue after Jean Charlot's death in 1979 until Kistler's death in 1993. There are no holdings for 1936-1946, or 1968.

There are three subseries. Correspondence, arranged by year and including undated material, is the largest. The bulk is from the 1970s. Included are two letters from Charlot to Kistler from 1934 and 1935 handwritten on Charlot's personal stationery sheets with the rare Charlot lithograph 'Seated Indian' (M226). Much of the content refers to prints being produced, the sending and receiving of stones or plates used for lithography as well

as questions on corrections in color or shading or other changes needed for a particular print.

The second subseries *Kei Viti* (1976-1978) contains documents relating to work on the *Kei Viti* portfolio of prints. It includes a final proof, on ivory paper, of print number 2, "Yagona Ceremony" (M726). It also contains the final draft on the accompanying text, as well as earlier copies showing various stages of editing. There are also notes on the printing process. *Kei Viti* has two sub-subseries; *Kei Viti Agreement*, and *Kei Viti Finance*. *Kei Viti Agreement* (1978) contains the 'memorandum of understanding' on the portfolio production signed by Kistler and Charlot. *Kei Viti Finance* (1978) includes documents related to production costs.

The third subseries *First Book* includes two book dummies as well as documents related to the costs incurred.

Sales of Charlot Prints: (1953-1982)

There are no documents for the following years: 1954, 1963-1969, 1972-1975, 1977, 1980-1981. They include letters to Kistler from potential buyers and Kistler's responses. There are also lists of Charlot's prints for sale that include prices and other information.

Jean Charlot Account: (1930s-1950s)

This series contains sales records for Charlot prints sold, including the amount paid to Charlot. It includes early statements from Kistler to Charlot (1930's) that are printed on 'Will A. Kistler' statement forms. It appears Lynton Kistler had a statement form with his own name by December 1935; there are however no others of this type in the rest of the accounts.

References:

Peter Morse, *Jean Charlot's Prints: A Catalogue Raisonné*, (Honolulu: University Press of Hawai'i, 1976). And Supplement (1983). [NE539.C47 M67 1976]

Lynton R. Kistler, *How to Make a Lithograph: The Art of Stone Lithography—drawing on, and printing from stone with detailed instructions and complete formulas. A Visual Aid for Universities, Art Schools, Museums, and Libraries*, (Los Angeles: Kistler, 1950). [NE2425 .K5 1950] - Issued in two formats: (1) with loose plates mounted on board and with separately bound text (19p. 29 cm.) inserted into slipcase, and (2) text and photographs bound in a single volume.

Internet Archive- UCLA Library Center for Oral History Research, "The fine arts and lithography in Los Angeles oral history transcript, 1988-89: Lynton Kistler (1993)", <http://www.archive.org/details/fineartslithogra00kist>

JCC: A&M: Persons: Kistler, Lynton R., 1897–1993.

JCC: A&M: Exhibition Record: 1933 (Oct 9-21), 1975 (Apr 25- June 15), 1981 (Fall), 1981 (Nov 8-30)

JCC: A&M: Clippings: 2/22, 2/29, 2/30

"Lithography: the Art of Drawing on receptive surfaces to make printing plates for the creation of Original Works of Art", Kistler Litho Studio brochure. [see 03/16 in Correspondence]

Lynton R. Kistler Printer-Lithographer: A description of the books he has printed during the years from 1927–1974, (Northridge: Santa Susana Press, 1976). [Z232.K47 T36]

Jean Charlot, *Picture Book: 32 original lithographs*, (New York: John Becker, 1933).
[NE2521.C5 1933]

Peter Morse, "Lynton Kistler: 'the happy printer'", *Art News*, (March 1978), 90-93. [In
Morse, Peter. Writings.]