

LITHOGRAPHS FROM THE WORKSHOP OF LYNTON KISTLER, PIONEER FINE ARTS PRINTER

August 4 through September 19, 1987

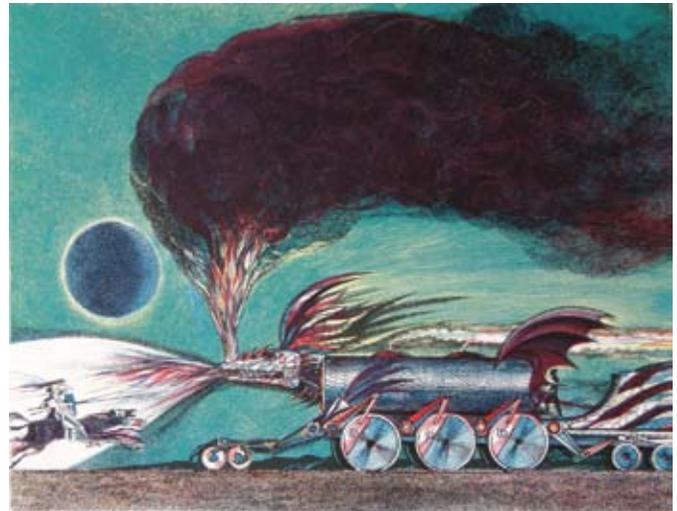
Lynton Kistler (1897-1993) made an indelible contribution to Los Angeles, sparking interest in lithography among the area's artists. In 1928, Kistler and his father expanded their letterpress to include fine art lithography. Kistler enthusiastically tested methods of printing on the stone, promoting the medium with passion. Kistler joined us at the gallery on September 9, 1987, to share his experiences. He opened a window onto the mid-century Los Angeles art print scene.



Jean Charlot 1898-1979
Woman Standing, Child on Back Color lithograph 1933
Ed:500 Morse 209
9 x 7 inches (23.1 x 17.9cm)

Jean Charlot (1898-1979) was introduced to Lynton Kistler by Merle Armitage about 1931, beginning a lifelong collaboration. Kistler's first color lithograph was Charlot's monumental *Mother and Child on Back* (1933), a truly historical print. Only thirteen impressions were made before the image spread. Charlot enjoyed exploring the mother/child relationship, both in paintings and prints. *Woman Standing, Child on Back* (1933), printed later that same year, also addresses this theme.

Grayscale lithographs from the workshop are equally intriguing. As printer of **Warren Newcombe's** (1894-1960) *Las Tulas Corral* (1933), Kistler captures the subtle shades and delicate scratches, contributing to the richness of the picturesque scene.



Joseph A. Mugnaini 1912-1992
The Dragon Color lithograph 1981 Ed:150
From "Ten Views of the Moon"
16 x 20 1/2 inches (40.6 x 52.1cm)

Joseph Mugnaini (1912-1992) and **Ray Bradbury** (b.1920) joined vivid words with vivid images to create the portfolio of ten color lithographs for "Ten Views of the Moon."

Clinton Adams (1918-2002) entered Kistler's studio in the late 1940s. He found that drawing on the grainy stone was similar to drawing on the toothy paper he preferred. *The Still Life Triptych* (1954) was one of Clinton's earliest and most successful color lithographs. The artist "plays" with arbitrary borders between the segments, changing perspectives and palettes.



Warren Newcombe 1894-1960
Las Tulas Corral Lithograph 1933 Ed:31
7 1/2 x 9 1/4 inches (19.1 x 23.5cm)



Clinton Adams 1918-2002
Still Life Triptych Color lithograph 1954 Ed:20
11 3/4 x 15 7/8 inches (29.8 x 40.3cm)