Jean Charlot’s Southwest-themed paintings result from his personal and professional experiences as well as his acute skill of observation. Stemming from his early experiences in Mexico, where indigenous images are imprinted in his work, his Southwest inspirations technically and geographically begin in the late 1940s in Southern Colorado, erupt in his articulation of a fresco mural in Arizona in 1951, and continue to surface throughout his fascinating career. Born in Paris in 1898, his father was Russian; his mother of Mexican ancestry (Thompson 1990:5). He identified himself, culturally, as French, yet he had the unique ability to connect himself and his art with many other cultures (Charlot 1990:34 & 42). Charlot’s experiences in Mexico help explain his interests and influences. He had Mexico in his blood and in his memory before he lived and worked in Colorado Springs, and he expanded his knowledge of the southwest in his time in Arizona.

*Charlot documenting reliefs at Chichén Itzá, 1926.*
Used by permission, the Georgia Museum of Art. First Published Fall, 1976.
Mexico in the 1920’s was a showplace for murals and public art. Charlot was a participant witness. In anthropological circles, Charlot would be called a participant observer. It is sometimes difficult measure his work against other Mexican muralists because, after all, he is idyllically European, in fact “French,” but definitely an “international” muralist whose contributions to Mexican art production and history are significant. Of paramount importance is his work with Diego Rivera, his credit of having painted the first true contemporary “fresco” in Mexico, and research on the lithographer José Guadalupe Posada. His greatest influences in work produced in the Southwestern U.S. originate in the shapes, images, and colors dominating Mexican history as well as in his exciting experiences with art and scholarship in the sociopolitical, cultural context of post-revolutionary Mexico.

Massacre at the Main Temple – Massacre en el Templo Mayor – Escuela Preparatoria, Mexico, D.F. Stairway, West Court, 1922-23 – Photograph by Egmont Contreras. (14’ x 26’
While studying and working at the Open Air Arts School of the Academy of San Carlos in Coyoacán, Charlot made connections with some of the most important artists and scholars of the last Century and joined the Mexican popular art “revolution”. *The Massacre in the Main Temple* the first work of the twentieth century mural movement completed in true fresco (Thompson 1990:13 & Kiser 1991:40). It is Charlot’s conception of the story of Spain’s conquest of Mexico, and his interpretation is bold, diagonal and dynamic, emphasizing, in layers and orbs of color, the brutality of both Spain’s assault on the Empire and the Aztec legacy of violence. The mural is 14’ x 16’ and is located in the west court stairway of the National Preparatory School in Mexico City.

At the Secretaria de Educación, in Mexico City, Charlot completed three murals in the fresco form in the second court, first floor. Two intact frescos are titled *Cargadores* (Burden Bearers), and *Lavanderas* (Washing Women). In *Lavanderas*, Charlot has succeeded in capturing the activity of the mundane in the daily event of village women washing clothes and men carrying bundles. Each of these murals, approximately 16’ x 7 ½’, were also completed in the 1920s. The third mural was painted over by Diego Rivera. Although, having Rivera replace your mural with his is not exactly a total loss. Charlot, through his personal experiences and observations of the activities of *Los Tres Grandes*, became the commentator on and recorder of the muralist movement in Mexico (Kiser 1991:42).

In 1926, Charlot received the assignment of staff artist to the Carnegie Institution’s Chichén Itzá archaeological site excavation. For two years he worked with the Carnegie group, copying Maya reliefs found as buildings were excavated. Themes from the eight-hundred-year-old Maya frescos are continually incorporated into Charlot’s work (Thompson 1990:16). *Three Pyramid Builders* depicts a bas relief looking like
a portrait of a live work. Charlot commented to Morse in his Catalog Raisonné, “The Classical Maya molding is a beautiful thing. It translates into time the primitive elements of wood architecture” (Morse 1976:122). Through his work with at the archaeological site, Charlot encountered some of the earliest mural and fresco work in Mexico.

Charlot painted small oils (10” x 14”) of Mexican subjects. Many of the works in this category are of a Mexican-Indian woman, Luciana (Luz) Jiménez, his friend and favorite model. In addition to being a model, Dona Luz was a teacher of Nahuatl language. It was through Luz that Charlot learned local tradition and Nahuatl culture (Villanueva 1997:3). Luz became an important resource for anthropologists and worked with linguist Benjamin Lee Whorf in the 1930s (Villanueva 1997:4). Her image appears in the work of many artists working in the area during this era. Charlot’s renditions of Luz are characterized by roundness, fullness and a heavy earthiness (Jensen 1990:69). He considered Luz a prototype of the nude mother figure, and later became the Godfather to her child. She represented the mother-goddess, fertility, and abundance (Jensen 1990:70-71). Luz’s proportions permeate Charlot’s work of in the 1940s and 50s. Her likeness appears in one of the Colorado Springs frescos discussed later.

Charlot’s associates in Mexico included Edward Weston and Tina Modotti, writer Anita Brenner; other important artists such as Frida Kahlo and her husband Diego Rivera as well as their colleagues, muralists David Alfaro Siqueiros, and Jose Clemente Orozco. Charlot’s drawings were partially influenced by Edward Weston’s photographic style (Jensen 1990:61). The Mexican muralists, so often moving in similar social circles, greatly influenced his personal work and did spark the interest in murals in the U.S.
The public mural movement in the United States in the 1930s and 1940s, as well as the emphasis on printmaking exemplified through the Association of American Artists publications, can largely be traced to the influence of experiences of the variety of artists, particularly American artists, which lived and worked in Mexico during and after the Mexican Revolution. Jonathan Kandell describes the Bohemian society artists found in Mexico City during the 1920s, “They drew sketches on the walls and tablecloths of their favorite restaurants and cafes as payment for bills that mounted over weeks and months” (Kandell 1988:452). Charlot’s experiences with many other important artists became subjects of his scholarship and work. Direct evidence of the influence of Mexican experiences on Charlot is found in his Colorado frescos. Both of his successful frescos are of Mexican themes. He also completed several lithographs depicting familiar Mexican themes, attempted to complete a large, regionally focused mural in Colorado
Springs, and eventually traveled to Arizona to complete murals at the Arizona State University administration building in Tempe.

In 1940, Charlot added U.S. citizenship to French citizenship and in 1941 he became an artist-in-residence at the University of Georgia. In 1942 was an instructor of art history at the University of California at Berkeley where he had several exhibits and did periodical and book illustrations and color lithographs. In 1944 he was artist-in-residence at Smith College in Massachusetts, and in 1945 he returned to Mexico on a Guggenheim Research Fellowship (Thompson 1990:22).

In 1947, Charlot moved to Colorado Springs to begin his tenures as Director of the School of Art (the Broadmoor Art Academy) at The Colorado Springs Fine Arts Center, and the Art Program at The Fountain Valley School (for Boys). At The Fountain Valley School, Charlot completed several projects currently in the school’s collection: A Patio Fountain and a tiled coffee table for the adobe-style Hacienda’s multi-purpose building are still at the school.

_Tortillera – 1948 Fresco. Charlot’s Colorado Springs Residence. Photograph by Glenda Carne. (33” x 40.5”)_
Several of Charlot’s art works are in private collections in Colorado Springs. At least two of these works were completed in the fresco tradition. A small fresco, *Tortillera*, was originally located in the mud/storage room off the kitchen of a modest downtown home which was once the residence of the Charlot family. In the tradition of true fresco, a technique perfected by Charlot in Mexico requiring the introduction of pigments and lime into wet plaster, the painting is in surprisingly good condition, having survived over 50 years of remodeling and tenants. The approximately 3’ x 4’ fresco in depicts a woman preparing tortillas, her infant strapped to her back and cradled in the rich, blue traditional Mexican *rebozo* (shawl). Its simplicity is characteristic of Charlot’s works of similar subjects. The subtle elegance of the small piece is testimony to Charlot’s unique ability to portray everyday life with emotion and grace. The fresco has recently been removed from the home and will soon be added to the collection at the Colorado Springs Fine Arts Center.

Charlot was fascinated with culture. The image of the simple tortilla maker is one continually reflected in the many pieces Charlot created of similar subjects. This particular piece also has some writing in the upper right hand portion of the fresco. One can only speculate on what it is, as the writing is not fully visible and appears to be intentionally blended into the background of the work, but I propose that Charlot’s interest in a Nahuatl verse is reflected in this piece. In a 1949 recording, Charlot discusses a verse developing themes that Charlot’s son, John, says were always on his mind when painting certain subjects.

*Mother dear, when I die, bury me under the beaten earth of the kitchen*
*And when you do the tortillas, and thinking of me, you cry—*
*If somebody asks you, ‘Why do you cry?’*
*Answer, ‘The wood that I put in the fire is green, and it is the smoke that chokes me.’*

http://www2.hawaii.edu/~pingl/ics691/charlot-orig/uhunix/charlotescritos.html
A second fresco installed in a home in 1949 in Colorado Springs is of a Mexican woman. The piece, approximately 3’ x 5’, was painted by Charlot on Celotex in 1931 and then gifted to the homeowner’s upon completion of their new home, the first “modern” style home built in Colorado Springs. Terra-cotta, mustard, and gray shades dominate the full-bodied depiction of an indigenous woman. Her eyes are almond-shaped and highly detailed. Incising of the fresco is apparent around the outline of her body and head. The owner and still-occupant of the home remembers Charlot carrying the piece into the near-complete home and choosing its location. “Charlot brought it into the room. The house wasn’t quite finished and we were worried we wouldn’t have glass in the windows at that time. With help, Charlot proceeded to put it up in the exact location it remains” (Martha Tilley 2005). Edgar Britton painted the black block of color which acts as a pedestal of the standing woman. “We call her Maria, the name of our maid when we were living in San Miguel de Allende Mexico,” the owner told me. But, she is Luz. Charlot Curator Bronwen Solyom confirms the piece is listed as a painting of “Luz” in Charlot’s records (Solyom 2005).
Charlot practiced mural painting in Colorado Springs in private residences and with students at the school. Those frescos painted at the school have since been removed or over-painted and nobody really even quite remembers where they were located. Charlot and many other important artists clashed with the Administrator of the Fine Arts Center. Information on Charlot’s tribulations in Colorado is recorded in correspondence found in the Collection of the Colorado Springs Fine Arts Center. The seemingly hundreds of letters and minutes documenting meetings and personal discussions tell us little about what really happened. Stories of students and others involved in the art world in Colorado Springs during the 1940s are equally valid and present an alternative view of Charlot’s tenure and appropriate exit from his position (Frost, Tilley, Glass, Tierney, 2005). Contrary to the belief of several of Charlot’s colleagues still living in Colorado, who commented on how calmly Charlot handled his
“situation” at the CSFAC, Charlot was not a trained as a priest, as some long-time residents of Colorado Springs believe. He simply maintained a composed and observant character throughout his life. He could likely foresee the demise of the once-famous art school on the horizon. In 1949 the school was floundering and Charlot had a family to support. His inability to complete a fresco in Colorado Springs is likely a result of his persecution by the FAC Administrator of this time. The Mexican artist, Alfredo Zalce in a 1971 interview with John Charlot said, “Jean was...serene, quiet, 'equanime.’ But with a very nice sense of humor, very sharp...The objects of his humor were commands, pretentious people” (John Charlot 1971). His actions in Colorado Springs were typical of his character. Jean Charlot had asked Zalce to come to Colorado to teach, but he declined (John Charlot 1971).

Charlot never painted a public mural in Colorado, as he did in almost every other venue he lived or worked in, but he did complete several carefully executed lithographs. In these small works, Charlot was undoubtedly influenced by the colorful illustrations of the Aztec codices, Posada’s woodblocks and the folk art he experienced in Mexico (Charlot 1990:54), and the simplicity of classic Santos of the Southwest. The basic characteristics of his work include dramatic diagonals, geometric composition, and geometric designs, all of which are clearly visible in his 1948 lithographs completed with Lawrence Barrett and a particular painting, Los Malinches, in the collection of The Colorado Springs Fine Arts Center. Los Malinches (The Malinches, a folk dance depicting Spanish and Indian contact), is an active composition of costumed figures in the Mexican mural style. Figures in the painting are performing Los Matachines, a popular folk dance representing a mock battle. The somewhat stylized painting is a creation of
geometric shapes combined with intense and colorful hues. The painting uses little perspective, yet it manages to achieve extraordinary depth and movement.

Charlot at work at the Colorado Springs Fine Arts Center, 1948.
Photograph by Bill Bowers.

Charlot’s work is collected by major museums throughout the world in addition to local private collections. Charlot’s work is included in the Collections of the Colorado Springs Fine Arts Center (CSFAC), The University of Colorado at Boulder (UCB), and the Fremont Center for the Arts in Cañon City. UCB owns a copy of another Mexican Kitchen scene called “The Distaff Side or Mexican Kitchen.” According to Morse, this particular piece was completed in Arizona and printed in Los Angeles. Charlot writes in letters to his wife in 1951 that is particularly pleased with the Association of American Artists (AAA) piece (Letters Charlot Collection 1951). The CSFAC and Fremont Center own copies of the 1948 lithograph, Mexican Mother. Charlot completed the lithograph in Colorado Springs and he was photographed by the late William Bowers (Bill Bowers) in
1948 as he began the layout preparations for the lithograph. Approximately 160-180 copies of the lithograph were offered as a membership premium in 1948 (Morse 1976).

Christmas 1948 “The Stallings” 6½ x 5” Printed Buff, red, green, black (approx. 100?) Lewis and Martha Tilley and JC. Photograph by Garrett Solyom, Honolulu, HI, 2005.


Although Charlot’s tenure in Colorado Springs was short, he was able to complete several lithographs with the great printer Lawrence Barrett, who he describes as “a very nice man” (Morse 1976:275). These pieces are of Mexican subjects and were produced in quantities of 250. “The Procession at Chalma” and “El Volador” are examples of the collaboration of Barrett and Charlot. In addition, he completed at least two holiday cards in 1948 that reflected the Taylor Museum’s collection of New Mexican Santos. In describing the regional morphing of the colonial introduction of images of saints Charlot writes, “Those who dismiss Colonial Hispanic art as merely an import from Spain fail to realise (sic) how tenaciously it transformed itself, and how well it governed its American growth to fit changed conditions (Charlot, 1972:266).” He goes
on to say, “Humble as the santos may be, they hold for us a lesson of imperative actuality...” (Charlot, 1972:266). Charlot’s two small lithographs, designed as Christmas cards, seek to reflect the simplicity and calligraphy employed by early Santeros.

Charlot’s greatest disappointment in Colorado, and perhaps an impetus for his departure from a permanent residence in the greater Southwest, was his inability to convince Colorado Springs’ arts leaders that his design for a mural depicting movement to settlers to the west would be appropriate in the community. Charlot’s plan for a mural included a large fresco showing wagon trains and early settlers moving against the backdrop of Pikes Peak. Charlot was a muralist. And, according to his son John, Charlot believed, “mural painting can alone quench the need of the mural painter, and then only while in the making” (John Charlot, 1999: 116). Charlot never realized his mural commemorating Colorado Springs’ pioneers.
Pioneer Mural from Photos taken in 1951 of original drawings in the Charlot Collection. Original drawings are Images provided by UHM Library Access Services Department.

The mural was to be located in Monument Valley Park in Central Colorado Springs (Musick 1971:110). Charlot’s objective was to depict the inside of a circle of covered wagons. Colorado Springs, over fifty years later, a highly populated community of over 361,000 (2000 U.S. Census), with vistas of blue sky, snow-capped Pikes Peak, as well as and surrounding mountains that continue to be easily seen from many locations throughout the city. In the late 40s Charlot would have viewed a more pristine background, the natural background of the mountain range fronted by his earthy images of pioneer settlers with their oxen struggling to pull wagons in the foreground would have been a fine tribute to western culture.
Although unable to complete the Colorado mural project, during the same period in his life Charlot was able to realize a 1951 mural depicting the dichotomy of the Hopi Snake Dance and the discovery of anti-venom at the University of Arizona. “While in Arizona,” his son John writes, “Charlot was a guest of Fred Kabotie, the famous Hopi painter and illustrator of Indian subjects (Charlot, John 1976:30).” Charlot wrote in several letters to his wife, that he believed Kabotie would have been the best choice for this particular venue, as he had followed and admired Kabotie’s work since the 1930s. Charlot’s impression of the Hopi Snake Dancers is reflected in the upper section of the mural. The Snake Dance ceremonial held to bring rain for crops. Charlot depicts a priest taking snakes from participants; the snakes will later be released into the desert to carry prayers for rain. Charlot’s dancers are similar to Kabotie’s, possessing remarkable detail in the kilts, head wear, and necklaces. The faces of the participants, however, are
executed with a distinctively Charlot chisel, emphasizing the indigenous eyes, noses, and jaw lines of the dancers. Beneath the Hopi mural, a mural commemorating the venom research of Herbert Stahnke, is a strong comment on the cultural dichotomy of the area. His wife, in a 1964 article in Christian Art, tells that Charlot used live snakes as models for the mural. But, in 1951 Charlot worried that viewers might be offended by the snakes. The composition appears to have succeeded with both Stahnke, after a change to the number of sections in the scorpion’s tail, and University administration (Letters Charlot Collection 1951) despite the snakes. In addition, A small lithograph, *Hopi Snake Dance*, was completed in Arizona and printed in Los Angeles. It depicts a vignette of one of the pairs of dancers from the mural in Tempe.

*Preparing the Anti-venom serum*. Commenting on Herbert Stahnke’s research at ASU. Charlot Collection, University of Hawaii.

In a home in Tempe, Charlot painted a small 5’ x 3’ fresco above the fireplace entitled, “The Procession at Chalma.” The painting is currently protected and preserved
under some vintage 1970’s dark brown paneling, in a leased home near the ASU campus. It is a larger version of his “Chalma” lithograph completed with Barrett in Colorado Springs. A photograph of the completed work is not currently available. As it was completed with the remaining colors used for the ASU Mural, its hues are gold and maroon, colors of the Arizona desert sunset. Charlot was paid by the home’s owner with a squash blossom necklace which was sent to his wife, Zohmah in Hawaii (Charlot’s Personal Letters 1951).

Charlot also painted *Homage to la Virgen Morena* for the Mount Carmel Catholic church in Tempe, now the Newman Center at ASU. This oil appears to have disappeared. I checked several sources in Tempe including the Newman Center at ASU and the new Mount Carmel Parish. One may view, however, the image of the Virgin of Guadalupe, reflecting Charlot’s Mexican experiences, in his successful incorporation of Mexican-Indian and Christian syncretism evident in his illustrative work, *Our Lady of Guadalupe*, a 1955 children’s book. The story of Guadalupe involves an encounter between an Indian man and the Catholic Virgin Mary. The use of dark skin tones and rich, earthy colors combines with chiseled, block-like shapes to successfully illustrate the story of the miraculous appearance of the Virgin to a Mexican Indian. Charlot also realized the Guadalupe images in the fresco decorating a small chapel in Kansas. This image of Guadalupe is more traditional, with a relief of Juan Diego opening his tilma filled with roses as its base. Charlot has a strong personal interest in the miracle of the Virgin of Guadalupe. He studied many accounts of it in both Spanish and the native Nahuatl language (Morse 1998:7). Charlot understood of the dynamics of combining Catholic/European and indigenous culture. This is evidenced his works depicting the
Virgin of Guadalupe and in his appreciation for indigenous cultures and their ceremonies proved beneficial during his tenure in the Southwest.

After 1949, Charlot made his permanent home in Hawaii, where he continues to be revered. In Hawaii, he thrived as an artist and scholar, publishing, producing easel paintings and lithography, completing numerous murals in churches, public, and private buildings in Hawaii and the South Pacific. He provided illustrations for many books, writing, and teaching. Charlot joined the art faculty at the University of Hawaii in 1949. He studied the native cultures in the area, and painted his trademark frescos in churches and other institutions. From Hawaii, he continued to maintain strong relationships with friends in Colorado Springs. Several private collectors in the area have examples of wonderful hand-printed Christmas cards Charlot traditionally distributed to his friends throughout his life.
In addition to the projects previously discussed, Charlot’s extensive creative work includes hundreds of articles on art and art criticism. As an art critic and writer, he published several books on art and artists. He produced ceramic tiles, sculpture, and mosaics while continuing his interest in murals in the fresco form. In addition to the frescos Charlot completed and planned in Colorado Springs and at ASU, he also completed murals at Notre Dame and Syracuse University. The Syracuse fresco, painted in the summer of 1960, is a 45 x 9 foot mural on the east wall of the Shaw Dormitory dining hall. In remarks made to students at the dedication ceremonies in June, 1960, Charlot describes the Village Fiesta. Charlot’s description of this fresco helps to understand his thoughts when composing a mural. “The subject of the mural is the Village Fiesta. It is neither altogether Spanish, nor Indian, but a fusion of both in a spirit...” (Charlot 1960) emphasizing, again, Charlot’s ability to understand the syncretism that occurs in fused cultures such as those found in the Southwest.

Village Fiesta. Shaw Dormitory, Syracuse University 1960. Photo courtesy of Syracuse University.
Charlot goes on to describe the fresco technique:

“The painting is done in the fresco technique, one of the most ancient methods of painting, Fresco, of course, means “fresh,” and every morning, if you have a mason, he puts an area of fresh lime-mortar on the wall... What holds the pigment to the wall is the lime... After each piece is completed, you trim the edges... so that the wall accumulates these pieces as a sort of jig-saw puzzle.”

Throughout his personal life and artistic career, Charlot managed to synthesize ideas that appear to be in direct opposition, a concept important to understanding the layering of cultures present in the southwestern United States. He understood how the “pieces” of this culturally complex “jig-saw puzzle” fit together defining a unique heritage. Although Charlot was a devout Catholic and created a vast amount of liturgical art during his lifetime, while in Mexico he socialized with a group of people who were clearly and openly Marxist (Weaver 1990:82). He felt it better to interact with a group of Communist artists whom he considered geniuses than with mediocre Christian artists (Weaver 1990:84). He understood the syncretization that occurred when Western European culture overlapped with indigenous culture, and was able to reconcile his traditional arts and European background with his knowledge of the indigenous in all of the areas in which he lived and worked. This knowledge proved valuable in his depictions of cultures of the southwestern United States.

When he moved to Hawaii, he incorporated the jagged angles of the coastal cliffs and rocks into the indigenous faces he produced in his frescos and illustrations on the island and learned native languages. While his images of Mexico were earth-toned and rounded, his Hawaiian images are equally organic. They manage to capture deep ocean colors and introduce mineral-like faceted angular shapes.

Charlot’s small frescos in Colorado are of Mexican subjects, but his plan for a mural on the struggle of pioneers would have been distinctively “western”. In Arizona,
Native American influence dominates the ASU fresco, while the small mural painted in a Tempe home was again of a familiar Mexican subject - a procession at Chalma. His attention to the thematic importance of the Virgin of Guadalupe in Southwest culture is noteworthy. Although Hawaii became Charlot’s home for the duration of his life, his experiences in Mexico and the Southwest U.S. are imprinted in the designs he left in Arizona and Colorado. Later, his veneration of Hawaii and admiration for its indigenous customs become evident.

Although Charlot was diagnosed with cancer in 1974, he continued to work completing murals in Hawaii until shortly before his death in 1979. He is one of the few non-Mexican artists who participated in the fascinating muralist movement in 1920s Mexico. His ideas and knowledge have been passed to his students who speak of him with admiration and respect. His experiences in Europe and Mexico are imprinted in the work he created in each of the communities he visited or lived in, including the greater southwest and the communities of Tempe, Arizona, and Colorado Springs, Colorado.

James W. Lane wrote, “The Work of Jean Charlot has a soul. He is a man obviously to whom ideas, as well as the manner of expressing those ideas, mean much, simple, unconfounded, is his wise vision of humanity” (Lane 1936:106). Gilberto Cardenas of Notre Dame calls Charlot a “visionary” (Cardenas 2003:78-81). Throughout his career, in the Southwest, and other places along his life’s path, Charlot was a purveyor of art and culture. I use the term purveyor because it is my belief that Charlot would have appreciated the analogy. Perhaps these are reasons that Charlot was able to transition and transform from being a part of one of the great artistic movements of the twentieth century in Mexico, to the Northeast and Deep South, to The Fountain Valley School on the southeastern plains of Colorado, and later to reflect on Hopi
ceremonialism in Arizona. His talents and appreciation of humanity were diverse.

When considering the artistic history of Southwest art, Charlot’s short tenure is more than worthy of acknowledgement and study.

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- Personal Correspondence, Bronwyn Solom, Honolulu, 2005-Present

*Letters from Arizona written by Jean Charlot to Zohmah Charlot from the University of Hawaii, Charlot Collection, used by permission of John Charlot.*

Internet:
- Jean Charlot Collection, University of Hawaii-Hamilton Library, 2550, The Mall, Hamilton 112, Honolulu, HI 96822-2233.
  - [http://libweb.hawaii.edu/libdept/charlotcoll/charlot.html#AboutCollection](http://libweb.hawaii.edu/libdept/charlotcoll/charlot.html#AboutCollection)
- Jean Charlot Foundation, [www.jeancharlot.org](http://www.jeancharlot.org)