

Rare and antiquarian books and printed material
Antiquarian Booksellers' Association of America
February 2014



ABAA BOOK FAIR 2014 Catalogue 875

1. **450 AÑOS DE LUCHA HOMENAJE AL PUEBLO MEXICANO.** México, Taller de Gráfica Popular, 1960, 146 loose plates printed on various colors in folio with 10 page index and prologue. *146 plates by stars of the TGP: Aguirre, Alvarez Amaya, Arenal, Beltrán, Bracho, Calderón, Castro Pacheco, Catlett, Escobedo, García Bustos, Huerta, Iñiguez, Jiménez, Martín, Méndez, Mora, Morales, Ocampo, O'Higgins, Pujol, Quinteros, Ramirez, Ventura, Yampolsky y Zalce. The album contains 65 graphics from the 1947 portfolio "Estampas de la Revolución Mexicana". 82 of the graphics were done in 1960. (Prignitz, 888-967). One of the classics of 20th century Mexican graphic arts as well as one of the most significant portfolios produced by the Taller de Grafica Popular* (40481) \$1,200.00

2. Aguirre, Ing. **ALBUM OBRAS DE LA CIUDAD DE MEXICO. 1938. FOTOGRAFIAS, 16 X 11 CM. INCLUYE: A) OBRAS DE AGUAS: COLECTORES, CONSTRUCCION DE TANQUES Y ALMACENAMIENTOS E INSTALACION DE TUBERIAS EN COLONIAS DE LA CIUDAD. VISTA DE LAS COLONIAS DE LA EPOCA COMO LA PORTALES, DEL VALLE, CONDESA, ETC. B) LIMPIA DEL RIO CONSULADO PARA EVITAR INUNDACIONES. C) OBRAS EN LA PENITENCIARIA. D) OBRAS TRIBUNAL DE MENORES. E) MERCADO DE ALVARO OBREGON. F) PARQUE DEPORTIVO GUSTAVO A. MADERO. G) ARREGLO DE LOS TIRADEROS Y CAMINOS EN LA MAGDALENA MIXHUCA Y BALBUENA. ENTRE OTRAS.** 171 original black and white photographs. *171 original photographs of public works in Mexico in 1938 during the economic and industrialization of the Cardenas presidency. Photographs tipped-in with typed headings/description. Assumption that photographs were of projects done by the engineer* (102757) \$1,500.00

3. Álvarez Bravo, Fernando (Dir). **BOLETÍN DEL CLUB FOTOGRAFÍCO DE MÉXICO, VOLUMEN III, NÚMERO 10 (OCTUBRE DE 1951; VOLUMEN III, NÚMERO 11 (NOVIEMBRE DE 1951); VOLUMEN VII, NÚMERO 5 (MAYO DE 1955); VOLUMEN VII, NÚMERO 5 (MAYO DE 1955); VOLUMEN VII, NÚMERO 8 (AGOSTO DE 1955); VOLUMEN VIII, NÚMERO 1 (ENERO DE 1956); VOLUMEN VIII, NÚMERO 2 (FEBRERO DE 1956) DUPLICATED; VOLUMEN VIII, NÚMERO 3 (MARZO DE 1956); VOLUMEN VIII, NÚMERO 4 (ABRIL DE 1956); VOLUMEN VIII, NÚMERO 6 (JUNIO 1956) DUPLICATE; VOLUMEN VIII, NÚMERO 9 (SEPTIEMBRE 1956); VOLUMEN VIII, NÚMERO 11 (NOVIEMBRE DE 1957); VOLUMEN XI, NÚMERO 7 (ENERO 1957); VOLUMEN XI, NÚMERO 7 (JULIO 1959); VOLUMEN XII, NÚMERO 12 (DICIEMBRE 1960); VOLUMEN XII, NÚMERO 12 (DICIEMBRE 1960).** Afiliado a la Photographic Society of America (PSA) y Federation Internationale de L'Art Photographique (FIAP). México, D.F, Club Fotográfico de México, Octubre 1951 - Diciembre 1960, 16 issues: 58 pages ea. b/w plates., ports., tpls., graphs., diags., advts., duo tone wrps. (general marginal wear and foxing, vol. 3, #11 with water stains in margin of first 4 pages; vol. 3, #10 with water stains in upper section of pages, and minimal damage in front wrapper affecting front photograph, o/w a good and solid collection). *Bulletin (monthly) of the Club Fotográfico de México (CFM). The club was founded in 1949 and is the oldest photographic association in México and Latin America.*
Contents:
Volumen III, Número 10 (Octubre de 1951) SALON MENSUAL IX CONCURSO: Editorial / por Manuel Ampudia -- La evolución de la fotografía de colores / por A. Lopez Aguado -- Ultima excursión / por AGE - - Foto galería / por Rev. Lador -- Sección interclubes / por F. Vives -- Del cercado ajeno / por J. Fernández -- Ecos de la reunión anterior / por Carlos -- Calendario de Salones Internacionales -- Crítica sana / por f/6.3 -- Sección internacional / por B. Muntzing -- Sección femenil / por Srita. Elodia Portal -- Recortes / por Saúl Bironi -- Seccion técnica / por A. López Aguado -- Chismo-flash / por el Marques del Gran Angular -- Consultas / por E. Segarra -- Cuadro de honor -- Secretaria -- Noticiero / por Visor. Volumen III, Número 11 (Noviembre de 1951) SALON MENSUAL X CONCURSO: Editorial / por José Turu -- Consultas / por E. Segarra -- La evolución de la fotografía en colores / por A. López Aguado -- Ultima excursión / por Truchimán -- Foto galería / por Rev. Lador -- Nuestro Boletín premiado -- Del cercado ajeno / por J. Fernández -- Sección técnica / por A. López Aguado -- Ecos de la reunión anterior / por Carlos --

Critica sana / por f/6.3 -- Sección internacional -- Próximos salones internacionales -- Baile de mi foto favorita -- Próxima excursión -- Recortes / por Saúl Bironi -- Sección femenil / por M.P. de Figueroa -- Chismo-flash / por el Marques del Gran Angular -- Exposición de José Turu Carol -- El maquillaje de la fotografía / por Armando Meyer -- Sección médica / por Dr. F. Sarvide -- Cuadro de honor -- Secretaria -- Noticiero / por Visor -- Nuestro México / por Marilú Pease

Volumen VII, Número 5 (Mayo de 1955): Editorial / por Arturo Vives S. -- Sección de color / por el Ing. Reinaldo Frese -- Técnica fotográfica / por Omar D'Alonso -- Sección internacional / por Emese -- Última excursión / por Víctor M. Noriega -- Del cercado ajeno / por René Cacheaux -- Ecos / por L.Z.G. -- Critica sana / por f/6.3 -- Temas y bases -- Chismo Flash / por Truchimán -- Orientación fotográfica / por Enrique Galindo L. -Cuadro de honor

Volumen VII, Número 5 (Mayo de 1955): Editorial / por Arturo Vives S. -- Sección de color / por el Ing. Reinaldo Frese -- Técnica fotográfica / por Omar D'Alonso -- Sección internacional / por Emese -- Nuestra ciudad / por Turu Carol -- Temas y bases -- Chismo Flash / por Truchimán -- Ecos / por el Dr. José Escamilla -- Critica sana / por f/6.3 -- Orientación fotográfica / por Enrique Galindo L. -Del cercado ajeno -- Consultas / por Enrique Segarra -- Cuadro de honor -- Última excursión / por Prof. Guillermo Enrique Schulz

Volumen VII, Número 8 (Agosto de 1955): Editorial / por Arturo Vives S. -- Nuestra ciudad / por Turu Carol -- Sección internacional / por Emese -- Sección de color / por el Ing. Reinaldo Frese -- Técnica fotográfica / por Omar D'Alonso -- Actividades del Club -- Chismo Flash / por el Duque de Otrotonto -- Del cercado ajeno / por René Cacheaux -- Ecos / por R.C. -- Critica sana / por f/6.3 -- Los principios fundamentales de la composición pictórica y la crítica fotográfica / por W. Lensen -- Última excursión / por el Ing. José Lorenzo Zakany -- Orientación fotográfica / por Enrique Galindo L. -Cuadro de honor -- Salón Nacional / por Mirón -- Baile de fachas / por Nane

Volumen VIII, Número 1 (Enero de 1956): Editorial / por Arturo Vives S. -- Nuestra ciudad / por Turu Carol -- Sección de color / por el Ing. Reinaldo Frese -- Sección internacional / por Emese -- Técnica fotográfica / por Omar D'Alonso -- Actividades del Club -- Chismo Flash / por el Duque de Otrotonto -- Ecos / por Oportuno -- Critica sana / por f/6.3 -Orientación fotográfica / por Enrique Galindo L. -- Temas y bases -- Del cercado ajeno / por René Cacheaux -- Cuadro de honor -- Envíos de transparencias a Salones Internacionales / por el Ing. José Lorenzo Zakany

Volumen VIII, Número 2 (Febrero de 1956) DUPLICATED : Editorial / por Arturo Vives S. -- Nuestra ciudad / por Turu Carol -- Sección internacional / por Emese -- Sección de color / por el Ing. Reinaldo Frese -- Técnica fotográfica / por Omar D'Alonso -- Actividades del Club -- Chismo Flash / por el Duque de Otrotonto -- Última excursión / por Chelito -- Ecos / por Ago -- Critica sana / por f/6.3 -Orientación fotográfica / por Enrique Galindo L. -- Asamblea anual / por Remiso -- Informe anual / por Arturo Vives S. -- Balance -- Cuadro de honor -- Envíos de transparencias a Salones Internacionales / por el Ing. José Lorenzo Zakany

Volumen VIII, Número 3 (Marzo de 1956): Editorial / por Arturo Vives S. -- Nuestra ciudad / por Turu Carol -- Sección internacional / por Emese -- Sección de color / por el Ing. Reinaldo Frese -- Técnica fotográfica / por Omar D'Alonso -- Actividades del Club -- Chismo Flash / por el Duque de Otrotonto -- Última excursión / por el Ing. Juan José Cadena -- Ecos / por Licacherrea -- Critica sana / por f/6.3 -Orientación fotográfica / por Enrique Galindo L. -- Consultas / por Enrique Segarra L. -- Del cercado ajeno / por Dn. Biggs -- Cuadro de honor -- Temas y bases -- Bibliografía -- Anecdotario / por el Lic. Hernán Reza Alas.

Volumen VIII, Número 4 (Abril de 1956): Editorial / por Arturo Vives S. -- Nuestra ciudad / por Turu Carol -- Sección internacional / por Emese -- Sección de color / por el Ing. Reinaldo Frese -- Técnica fotográfica / por Omar D'Alonso -- Cámara Reflex de un solo lente / por el Ing. José Lorenzo Zakany -- Excursión a Necaxa / (1er Grupo) por M. del Canal (2do Grupo) por Camilo R. López -- Ecos / por M.X. -- Critica sana / por f/6.3 -- Orientación fotográfica / por Enrique Galindo L. -- Chismo Flash / por el Duque de Otrotonto -- Del cercado ajeno / por René Cacheaux -- Cuadro de honor -- Concurso Fotografico sobre "Manos"

Volumen VIII, Número 6 (Junio 1956) DUPLICATE: Editorial / por Arturo Vives S. -- Nuestra ciudad / por Turu Carol -- Sección internacional / por Emese -- Sección de color / por el Ing. Reinaldo Frese -- Técnica fotográfica / por Omar D'Alonso -- La fotografía de la naturaleza / por el Ing. José Lorenzo Zakany -- Excursión a Tepoztlán / por A. Pesquera -- Temas y bases -- Ecos / por Ebe -- Critica sana / por f/6.3 -- Anecdotario / por el Lic. Hernán Reza Alas -- Orientación fotográfica / por Enrique Galindo L. -- Baile de aniversario / por Obligado -- Chismo Flash / por el Duque de Otrotonto -- Del cercado ajeno / por René Cacheaux -- Cuadro de honor -- Actividades del Club

Volumen VIII, Número 9 (Septiembre 1956): Editorial / por Arturo Vives S. -- Nuestra ciudad / por Turu Carol -- Sección internacional / por Emese -- Sección de color / por el Ing. Reinaldo Frese -- Técnica fotográfica / por Omar D'Alonso -- La reproducción de transparencias de color / por el Ing. José Lorenzo

Zakany -- Excursión a Miraflores y San Lorenzo / por Ferri -- Ecos / por Mister X -- Critica sana / por Escorpio -- Cuadro de honor -- Temas y bases -- Actividades del Club -- Orientación fotográfica / por Enrique Galindo L. -- Chismo Flash / por el Duque de Otrouto -- Biblioteca
 Volumen VIII, Número 11 (Noviembre de 1957): Editorial / por Arturo Vives S. -- Nuestra ciudad / por Turu Carol -- Actividades del Club -- Sección internacional / por Emese -- Orientación fotográfica / por Enrique Galindo L. -- Sección de color / por el Ing. Reinaldo Frese -- Técnica fotográfica / por Omar D'Alonso -- Excursión a Acapulco / por Mimosa -- Ecos / por Telefoto -- Critica sana / por Escorpio -- Temas y bases -- Chismo Flash / por el Duque de Otrouto -- Cuadro de honor -- Quinto Salon Internacional de Arte Fotografico / por el Lic. Hernán Reza Alas -- La importancia de las nuevas películas para todos los fotógrafos / por Roberto Artasanchez
 Volumen XI, Número 7 (Enero 1957): Editorial / por Arturo Vives S. -- Nuestra ciudad / por Turu Carol -- Sección internacional / por Emese -- Sección de color / por el Ing. Reinaldo Frese -- Como terminamos en blanco y negro y color -- Posada del Club / por Juan Cortés Solís -- Técnica fotográfica / por Omar D'Alonso -- Actividades del Club -- Chismo Flash / por el Duque de Otrouto -- Ecos / por f/6.3 -- Honor -- Critica sana / por f/6.3 -- Temas y bases -- Cuadro de honor -- Convención P.S.A. en Denver / por René Cacheaux -- Orientación fotográfica / por Enrique Galindo L. -- Del mercado ajeno / por Bob Schwalgberg
 Volumen XI, Número 7 (Julio 1959): Editorial / por Fernando Álvarez Bravo -- Colaboración de nuestros socios / por Manuel Carrillo -- Sección internacional / por Emese -- Sección de color / por el Ing. Reinaldo Frese -- Como vamos en blanco y negro y color -- Consultas / por el Lic. Juan Martínez Rogel -- Del mercado ajeno / por E. L'Acoste -- Temas y bases -- Ecos de la reunión anterior / por Suplente -- Critica sana / por f/6.3 -- Desde una butaca / por Víctor Núñez -- La Secretaria informa / por Fernando Lopez Alvarez -- Una visita a la provincia -- Ultima excursión a Tlaxcala / por Emerre -- Cuadro de Honor -- Técnica fotográfica / por Omar D'Alonso -- Orientación fotográfica / por Enrique Galindo L.
 Volumen XII, Número 12 (Diciembre 1960): Pagina del Presidente del CFM -- Temas sobre color / por Alberto Benavides Notario y Efrain Ruiz Tinajero -- Técnica fotográfica / por Omar D'Alonso -- Sección de color / por el Ing. Reinaldo Frese -- Comentarios sobre la Comisión de Orientación Artística / por Ago -- Ultima excursión a Tepozotlán / por Enrique Bostelman -- Del mercado ajeno / por Claire Webster -- La Secretaria informa / por Mario Ceres Arrieta -- Ecos de la reunión anterior / por Dosaté -- Critica sana / por f/6.3 -- Como vamos en blanco y negro y color -- Sección internacional / por J.I.Z. -- Cuadro de honor -- Orientación fotográfica / por Enrique Galindo L. -- Temas y bases
 Volumen XII, Número 12 (Diciembre 1960): Pagina del Presidente del CFM -- Variaciones sobre un retrato / por H. Tappe -- Fotonoticias -- Temas sobre color / por Alberto Benavides Notario -- Orientación fotográfica / por Enrique Galindo L. -- Técnica fotográfica / por Omar D'Alonso -- Sección internacional / por L.L.Z. -- Cuadro de Honor -- Critica sana / por f/6.3 -- Ultima excursión a Villa del Carbón / por Don Popas -- Del mercado ajeno / por Bertha Koch -- Comentarios sobre la Comisión de Orientación Artística / por Ago -- Como vamos en blanco y negro y color -- La Secretaria informa / por Mario Ceres Arrieta -- Sección de color / por el Ing. Reinaldo Frese

(103119)

\$600.00

4. [Arias Bernal, Antonio]. **ORIGINAL DRAWINGS (17) BY ANTONIO ARIAS BERNAL** Contents:
- Ya lo sabia, ya lo sabia: Acepto Nixon ser candidato. Ink drawing in white cardstock (28 x 17.5 cm)
 - Se acaba el mercado exterior, nuestro cine: El fantasma (protective rice paper with title "Caricatura de la 7ª Plana") Ink drawing in white cardstock (29.5 x 21.5 cm)
 - Casa Blanca? Ink drawing in white cardboard (32 x 23.5 cm)
 - Sin embargo, protesta: De ahí no pasan! (protective rice paper) Ink drawing in white cardstock (30.5 x 26.5 cm)
 - Este disco es muy popular, se llama "bajara todo" #686 (protective rice paper with title "Caricatura de la 7ª Plana"). Ink drawing in white cardstock (30 x 22 cm) tipped-in cardstock support 31 x 26.5 cm). Marginal foxing; not affecting drawing or text
 - Y ni presumimos... Fijate viejito, en Suecia creen haber visto un robot ruso -- #670 (protective brown paper (partly detached) with title "Caricatura de la 7ª Plana, 3 cols."). Color illuminated ink drawing in cardstock (34 x 24.5 cm). Marginal water stains and foxing; not affecting drawing or text
 - Lentes rojos: moros con tranchetes (protective rice paper with title "Caricatura de la 7ª Plana"). Ink drawing in white cardstock (35 x 26 cm). Marginal foxing; not affecting text
 - Con honor: Dien Bien Phu -10- (sin pie) Ink drawing in white cardstock (36.5 x 29 cm) Marginal water stains; not affecting drawing or text

- Feculas...Tiene sus ventajas, si le pones azúcar, es café y si le pones sal, es consome...3 cols. Ink drawing in white cardstock with protective rice paper (36.5 x 29 cm). Marginal foxing; not affecting drawing or text
- Jurisdicción...Pero eso es alla. (protective rice paper with title "Caricatura de la 7ª Plana"). Color illuminated ink drawing in white cardstock (35 x 26 cm). Marginal water stains and foxing; not affecting text
- Sí hubo fraude en Hacienda...Y cuando digo que la burra es parda es porque tengo los pelos en la mano. (protective rice paper with title "Caricatura de la 7ª Plana"). Collage of color illuminated ink drawing with tipped-in newspaper clips in white cardstock (35 x 26 cm). Marginal water stains and foxing; not affecting text
- Gasolina: trabajadores petroleros. Ink drawing in white cardboard (31.5 x 23.5 cm). Tipped in verso upper section of missing protective brown paper
- Buen viaje: -Respiro Caryl Chessman... -Y yo también... #70. Ink drawing in white cardstock (29 x 33 cm)
- A.Gromyko. Ink drawing in white cardstock (30.5 x 24.5 cm)
- Asunto espinoso: Admisión de Alemania Occidental en la OTAS #676. (protective rice paper). Ink drawing with white crayon in white cardstock (32 x 24.5 cm)
- Matanzas esta en Cuba, Señor?, Que pregunta! #630. Color illuminated ink drawing in white cardstock (33 x 25 cm)
- Ley Federal de Responsabilidad: zzzzzz #620. Ink drawing with white crayon in white cardstock (36 x 28 cm). México, N.p, c1950-1960, 17 cardstock and cardboard folios (different sizes) with ink drawings..(some colored) pencil manuscript annotations and diagrams. Some are tipped-in larger cardboard supports, and some have a sheet of protective rice paper tipped in front. (marginal foxing, some with marginal water stains and pencil mrks., one drawing is missing protective page, none affecting drawings or text; overall clean and strong drawings).

A collection of splendid original drawings by Antonio Arias Bernal. Printer markings on margins was probably for newspaper or magazine production. Antonio Arias Bernal (b. Aguascalientes, México 1913-1960) better known as the "El Brigadier", was along with Abel Quezada and Ernesto "El Chango" García Cabral one of the three most important Mexican caricaturists of the second half of the 20th century. Arias Bernal was a well-renowned political cartoonist that worked for the newspaper "Excelsior" and the magazines "Hoy", "Tiempo" and "Siempre!" to mention a few. He is best remembered for his artistic and humorous rendering of the social and political events during and after the IIWW

(103127)

\$850.00

5. [Banier, François-Marie]. **BANIER BRESIL**. París, Gallimard, 2001, 220p. b/w plates, cat., bio/chron., b/w pict. d.j. ISBN: 2-070-11713-8.

PRESENTATION COPY WITH FELT TIP DOUBLE PAGE ORIGINAL DRAWING AND SIGNED, DATED BY THE PHOTOGRAPHER. Handsome presentation of photography of life in Brazil by noted French-born photographer François-Marie Banier. Marginality in street and beach scenes from primarily Salvador but also São Paulo and Rio de Janeiro. Extensive large b/w plates. "Brazil, to which François-Marie Banier has devoted an impressive book. This Brazil is a country of flesh and of sunlight, of luminous faces lit by joie de vivre, and of supple, sensual bodies which invite us to physical contact. The different races which make up its population – and which in the United States are in conflict – fuse in Brazil into one single type whose main characteristic is a love of life in common. "Blacks, whites, masks: who or what is shadow, who or what is light?" asks Banier. "In this kingdom of music and dance that is Brazil, even shapes have the ability to love and to be loved." Poverty is greater here than in India, for example, but it is experienced differently. Indians may have wonderful faces, but there no bodies beneath their tunics. Their spirituality shines out, but in a strangely bloodless way. In Calcutta, poverty assails and traumatises the visitor, who can never manage to shake off the ever-present beggars. On the other hand, the Brazilians always seem eager to give and seduce. They are beautiful, well-dressed, smiling and welcoming. And always in the background there is the carnival of Rio de Janeiro for which they save up throughout the year. It is a fact that the richer a country is, the more miserable are its pageants, while the poorer a country is, the more splendid are its festivities. Samba, carioca fever, rumba, the fantastic tumble of extravagant costumes and sumptuous naked flesh : all of this is splendidly flaunted in just one special night. " (Michel Fournier) PORTUGUESE AND FRENCH TEXT.

(67362)

\$700.00

6. **CALAVERAS DE LA VOZ DE TLANEPANTLA, NUM. 219.** Tlanepantla, Mex., La Voz de Tlanepantla, 1 de Noviembre de 1958, [8] pages. b/w plates, draws., wrps, unbound. *Special "Day of the Dead" edition printed in the town of Tlanepantla (Estado de Mexico). Many "calaveras" (satirical drawings and poems) dedicated to national and international post-war political figures* (103123) \$90.00
7. Camacho, Denise. **WHAT THE HELL IS A HOLE?: A VISUAL REFLECTION OF KURT TUCHOLSKY'S "THE PHILOSOPHIC SOCIOLOGY OF THE HOLE"**. Guadalajara, México, Lía Libro de Artista, 2013, 3 separate folded folios: [10] pages ea. folded accordion style, color plates, some pages with tipped-in color plates and holes, inside box, top has central irregular hole that shows title of book, sig. *NUMBERED, LIMITED EDITION AND SIGNED OF 4/4 COPIES. A selection of texts from the book of German-Jewish journalist/writer Kurt Tucholsky inspired artist Denise Camacho to create her unique book-object. Contents: What the hell is a hole? -- Disturbances - A hole is primary* (103146) \$675.00
8. Castañeda, Esther. **COCINA Y REPOSTERIA.** Moderno Manual con las Formulas más Experimentadas. México, D.F, Imprenta Londres, 1938, 153 pages. recipes plus b/w and tinted plates, ind., pictorial boards. (Weak hinges). *Scarce cook book devoted to Mexican recipes* (38489) \$200.00
9. [Catlett, Elizabeth]. **THE SHARECROPPER: ORIGINAL PRINTERS' BLOCK** Initials "e.c." in plate at l.r. México, circa 1945, (wood backing separated from plate). *Smaller version of original larger version (9x9.5 inches, 1945). This was probably done for a book or smaller portfolio. See: Elizabeth Catlett, Works on Paper, 1944-1992.* (67120) \$900.00
10. **COLONIALST PICTURES PRESENTA: "LO QUE EL VIENTO SE LLEVO"**. El Explosivo amor anglosajón para la "autodeterminación" de los Kelpers. Director: Alexander Haig; Assitente: Francis Pym; Camarografo: John Nott; Iluminación: Satelites de U.S.A.,...Cine Malvinas Argentinas. Buenos Aires, Arupación Nacional de Reservistas Argentinos, N.d., (circa 1982), 1 black and white poster, framed. (103164) \$500.00
11. **DECORACIÓN DE EXTERIORES + EXCUSADO PRINTSYSTEM. STENCIL/GRAFFITI: GRÁFICA DE INTERVENCIÓN: EDICIÓN ESPECIAL.** Diseño, dirección de arte y concepción editorial; Andrés Fresneda y Juan Pablo Fajardo. Bogotá, La Silueta Ediciones, 2007, (45)p plus (118)p. color plates, florescent inks, illus. endpapers, hand-bound embossed green cloth boards. ISBN: 9789589841105. *LIMITED AND NUMBERED EDITION OF 100 Inaugural hand-bound publication of the editorial "La Silueta". To a great extent it defines the publishers' proposal for future books: books on the world of the image, design, art, photography and other subjects related to culture that can be printed. For their first book the work of the Colombian print group "EXCUSADO PRINTSYSTEM", was chosen. Excusado has developed a project of public/street graphical interventions in Bogota using techniques such as: graffiti, stencil, posters, fanzine and transfers. The publications are like special objects with developed technical characteristics for each, for example, special inks, generating transparencies and superimpositions so and as they are produced the stencil on the walls. The Excusado collective has been working since 2003 constructing and intervening in public spaces. In 2007 they had their first exhibit outside of Colombia, traveling to Mexico and Spain. This book is a compilation of about 200 images produced during the first five years of the collective. This is the first important documentation of their work. "Es el proyecto con el que se inaugura el sello de LA SILUETA EDICIONES. En gran medida define el concepto editorial que proponemos: libros sobre el mundo de la imagen, diseño, arte, fotografía y otros temas relacionados con la cultura tendrán un espacio para materializarse en papel impreso. Para este primer libro se escogió el trabajo del colectivo EXCUSADO PRINT SYSTEM, quienes han desarrollado un proyecto de intervención gráfica callejera en Bogotá utilizando técnicas como el grafiti, el estencil, los afiches, el fanzine y la calcomanía. Las publicaciones están pensadas como objetos especiales con características técnicas desarrolladas para cada contenido. El libro sobre EXCUSADO, por ejemplo, ha sido impreso con tintas especiales, generando transparencias y superposiciones tal y como son producidos los estencil sobre las paredes, esta vez casi*

directamente sobre las páginas del libro. Aunque se trata de publicaciones de alta calidad (tapa dura, tintas especiales, etc.)."

(87205) \$185.00

12. **DI PEN [LA PLUMA] REVISTA MENSUAL ISRAELITA. REVISTA MENSUAL ISRAELITA** Año I, 1925: No. 1 January; No. 2 February; No. 3 March; No. 4 April; No. 5 May; No. 7 July; No.8 August; No. 9 September. Buenos Aires, 1925, 8 issues, v.p. Bound in marbled boards and pigskin. Various articles, photos and adverts pertaining to Jewish population in Argentina, especially in Buenos Aires. Very Good. *Very scarce. Not in OCLC.*

(87730) \$500.00

13. Downes, Penélope; Jorge Esquinca. **CANIJOS CANES**. Guadalajara, México, Lía Libro de Artista, 2013, (40) pages. artisan handmade book comprising 2 fldg. folio accordion style, tipped-in separately on each sides of color pict. embossed boards, each folio with tipped-in red bookmark ribbon inside handmade box with (black plastic) toggle button closure, black embossed title on other side, sig.

LIMITED EDITION 15 COPIES, SIGNED BY AUTHORS. A collection of morning reflections illustrated with their own photographs and illuminated serigraphy by artists Penélope Downes (b. London 1967, lives in Guadalajara since 1980) and Jorge Esquinca (b. Mexico City, 1957, lives in Guadalajara). "A lo largo del mes de junio, con el comienzo de las lluvias, Penélope Downes y Jorge Esquinca proyectaron y llevaron a cabo el libro con el título "Canijos Canes" que tiene ahora en sus manos. Durante el proceso, ambos aportaron textos, grabados y fotografías. Penélope Downes hizo el diseño y la encuadernación, contando con el apoyo de Mónica Cárdenas en la Editorial LIA."--Colophon. ENGLISH AND SPANISH TEXTS

(103139) \$750.00

14. Ehrenberg, Felipe. **CODEX AEROSCRIPTUS EHRENBERGENSIS**. Atlanta, Nexus Press, 1990, large 4-color fldg. codex style with stencils drawn and hand-cut by author reduced to size and intervened on a photocopier, printed on Mohawk Poseidon Basis 100 text, harbound in cloth, hand sprayed title. Catalogue in pocket on verso of frt. cover. 17"x18" in.

SIGNED, NUMBERED EDITION of 40. Scarce special edition by the "daddy" of contemporary artists' books in Mexico. By means of manipulating stencils that were hand-cut for over a period of 20 years, Ehrenberg creates a codex of the glyphs of contemporary life and culture. The result is a highly visual pre-Columbian, hard-boiled detective story.

(44655) \$4,900.00

15. [Ehrenberg, Felipe]. **LUCHA LIBRE: TERCERA CAÍDA: LIBRO OBRA DE FELIPE EHRENBERG**. Córdoba, Ediciones España; Beau Geste Press Brasil MMXI; , 2012, (26)pages. color illustrations, spiral bound, sig., color pict. wrps. Cover title.

LIMITED AND NUMBERED EDITION OF 30, SIGNED BY THE ARTIST. Artist book comprising digital photographic collages and interventions created by Felipe Ehrenberg (b. Mexico 1943) where he uses Mexican professional wrestling as a metaphor for drugs and urban violence. "It must have been in 1955 or 1956 when I skipped classes and went to a wrestling match. Irma Gonzalez was the queen of the Arena and the "Road roller" PRI was in charge of the rest of Mexico. Since then, wrestling matches have served me as metaphors of life and as a working model. In 1989 the cover of the then powerful magazine "Revista de la Universidad" published one of my lunatic drawings and in 1973 I was able to bring -nobody knows how- a wrestling match to Mexico City's Palacio de Bellas Artes, as part of the exhibition "Chicles, Chocolates, Cacahuates, y al que no le guste que se chi...cles (...). This book-object is the first I dedicate entirely to wrestling. Better said, it is a refuge of my anxieties, seen through the lens of wrestling" (Our translation) --P. [2]. Published in collaboration with Beau Geste Press Brasil

(101824) \$400.00

16. **FOLDING TABLETOP STEREO PHOTO VIEWER / STEREOVIEWER / GRAPHSCOPE**. 19th Century Original Stereoview & Cabinet Photo Viewer.

(101609) \$400.00

17. Garcia Márquez, Gabriel. **LOVE IN THE TIME OF CHOLERA**. Translated from the Spanish by Edith Grossman. New York, Alfred A. Knopf, 1988, 348p. boards, in yellow decorated slipcase. Still sealed

in publisher's shrink wrap.

SPECIAL SIGNED, LIMITED EDITION of 350. First American edition of modern classic. Translation of: "El amor en los tiempos del cólera"

(29117)

\$2,800.00

18. Guanajuato. Gobierno Manuel Doblado. **DECRETOS EXPEDIDOS POR EL EXCELENTISIMO SEÑOR GOBERNADOR DON MANUEL DOBLADO EN LOS AÑOS DE 1846 Y 1847; BOUND WITH DECRETOS EXPEDIDOS POR EL SEXTO CONGRESO CONSTITUCIONAL DEL ESTADO DE GUANAJUATO EN LOS AÑOS 1846, 1847 Y 1848; BOUND WITH DECRETOS EXPEDIDOS POR EL EXCELENTISIMO SEÑOR GOBERNADOR D. LORENZO ARELLANO EN LOS AÑOS DE 1847 Y 1848.**

Guanajuato, Felix Conejo, 1851, 3 Vols. in 1: 79;186;68p. illus., indices, marbled endpapers, full leather bound. (some water stains in last pages and rear endpaper, pencil mrks. in index section; not affecting text; wear to leather bound boards).

Decrees of Guanajuato during years 1846-1848 with some pertaining to War with US.

Very scarce.

(85748)

\$750.00

19. Gurrola, Martha. **¿CALDO? : SAZONADO CON REFRANES POPULARES.** Impresión Sergio Garibay. Guadalajara, México, Lía Libro de Artista, 2013, digital photographs and recipes printed in five cotton round cardbound folios (different sizes), with magnets inside, organized by size inside one plastic soup bowl plus one metallic soup spoon, loose as issued, sig.

NUMBERED, LIMITED EDITION AND SIGNED OF 10 COPIES. The fundamental concept in the artist's book "Soup?" by Martha Gurrola is to combine the experience of reading while eating hot soup (Read by spoonful) Soup? Is an invitation to read by spoonful, to add onion, lemon, and pepper to the letters and once mixed, to discover in between lines the condiments that have seasoned our lives. To perceive this relation, subtle as the smoke from the stock, between a scent and the memory that takes us to other places and time. A good stock not only nourishes the body, and from mere food it becomes a balsam, a pretext. From the pleasure of eating with company to the personal pleasure of enjoying it. Savor the reading and feel satisfied, happy to be alive. How many memories can fit in a spoonful of broth? "Todos los caldos aquí presentados, fueron consumidos de manera gozosa y atendiendo más al ritual que a las normas de etiqueta. Actualmente forman parte del acervo corporal de la autora." --Inside bowl

(103135)

\$300.00

20. Gutiérrez de Estrada, José María. **VIVA EL IMPERIO MEXICANO!! VIVA S.M. EL EMPERADOR FERNANDO MAXIMILIANO I. VIA LA REGENCIA DEL IMPERIO!!** Orizaba, Enero 29 de 1864, Broadside.

Jose Maria Gutierrez de Estrada was probably the most prominent Mexican monarchist of the era after the establishment of the republic who was never a military commander. His position was entirely a diplomatic one and yet few if any other Mexican did more to bring about the reestablishment of monarchy in Mexico under the doomed Hapsburg Archduke Maximilian. He was born in 1800 in San Francisco de Campeche in the Captaincy General of Yucatan. Coming from a well-to-do family he was sent to Mexico City for the best possible education and though few today might realize it, in the Spanish colonial period, New Spain (mostly modern day Mexico) was by far the most well established educational center in North America. As a young man he lived through all of the traumatic events that ultimately led to the independence of Mexico in 1821, the short lived empire of Iturbide and finally the establishment of the republic under President Guadalupe Victoria. By that time his intelligence gained him some notice and he was dispatched by the President on the first Mexican diplomatic mission to Europe which was led by Don Lucas Alamán (another noted Mexican monarchist) to establish friendly relations, first with the Kingdom of the Netherlands. Gutierrez made no secret of his opinion that monarchy was the answer for the ills of Mexico and this made him a primary target of republicans and the liberal party. He had, during his many years of exile lobbying, suggested numerous princes for the Mexican throne, one of them being the Archduke Ferdinand Maximilian. When the French Emperor Napoleon III finally came around to the idea, he enlisted Gutierrez in persuading the young Hapsburg to accept the Mexican Crown. This Gutierrez did with his usual determination, pleading, promising and impressing upon the Archduke that he was the only man who could save Mexico from total ruin and disaster. With the victory of the liberal party in Mexico Gutierrez was joined by other Mexican monarchists such as the venerable General Juan Almonte who joined in the chorus. When Maximilian at last let it be known that he would consent it was Jose Maria Gutierrez de Estrada that

spoke for the Mexican delegation that came to Miramar to formally offer him the throne. His words were intense and powerful: As we know, Maximilian said he would accept if a referendum showed that the Mexican people truly desired him and this the French forces quickly organized. Once that was done Gutierrez again led the formal delegation in offering Maximilian the crown, which he finally accepted. Gutierrez was the first to drop to his knees, take the hand of the Archduke and shout, "God save His Majesty Maximilian!! God save Her Majesty Charlotte, Empress of Mexico!" The others quickly joined in the cheer. On their way to Mexico the Imperial couple stopped in at Rome to call on Pope Pius IX and stayed at the palace which was Gutierrez' home in exile. When the Pontiff returned the visit Gutierrez had tears running down his face as Pius IX stepped inside his home. The loyal Mexican did not accompany his new sovereign back to his homeland, saying that with the establishment of the monarchy the great work of his life was accomplished and that he wished to retire. This broadside announcing the arrival of Maximilian to Mexico. No records show in OCLC.

(103155)

\$800.00

21. [Hanhausen Albert, José]. **ARCHITECTURE ARCHIVE OF ARCHITECT JOSÉ HANHAUSEN.**

Contents:

Books/Booklets

Reglamento del control escolar de la Escuela Superior de Ingeniería y Arquitectura. México, D.F. IPN (Instituto Politécnico Nacional), 1951. [wrps.] (ink and water mrks. In cover and upper right section of all pages, ink writings in last page, not affecting text; o/w very good copy). 27, (i) pages, 13 cm.

Medel Martinez, Vicente. Ciudades nuevas. (Suplemento de Ciudad, revista mexicana de urbanismo -- Verso Cover) [b/w and color plates, facs., plans, maps, color pict. wrps., Errata slip inserted]. (México, D.F.: Ciudad, Enero, 1960). [b/w plates, facs., maps, plans, elevations, meas. draws., tpls., wrps.], (marginal wear, water mrks. in covers and some pages, not affecting text or plates; o/w good copy) 31 pages 27.5 cm.

Thesis:

Hanhausen Albert, José. Proyecto de un aeropuerto para la ciudad de México. UNAM, México, DF. : Escuela Nacional de Arquitectura, Noviembre 1944. [tbls.] (water mrks. In upper edge of pages, not affecting text or plates; o/w very good). 32 pages 27 cm.

Mutzenbecher Z., Federico. Distrito de Riego de Rio Frio, Tamps. Tesis Profesional. México, D.F. : Universidad Nacional Autónoma, Escuela de Ingenieros, 1945. Presentation copy signed and dated by the author. [b/w plates, facs., maps, graphs, tpls., bibliographical references, wrps.]. (marginal wear, water mrks. In lower section of pages, not affecting text or plates; o/w very good copy). 105, (iii) pages. 27 cm.

Christlieb Y., Jorge. Estación para un monorriel en la C. de México (Tesis Profesional). México, DF. : UNAM, Escuela Nacional de Arquitectura, Agosto 1956. [b/w plates, facs., maps (some fldg.), plans, elevations, meas. draws., tpls., wrps.] (water marks in front and verso cover and all fore-edges, not affecting text or plates; o/w very good copy) 29 folios, plus 13 fldg. folios with plans 23.5 cm

Arozarena y Esteva, Rafael M. El problema de la habitación en Huasca de Ocampo, Hgo. (Tesis Profesional). México, DF. : UNAM, Escuela Nacional de Arquitectura, 1957. [b/w plates, facs., maps, plans, elevations, meas. draws., tpls., wrps.] (piece of scotch tape added to spine; marginal wear on covers, o/w v.g. and clean copy). 24, (iii) folios. 20.5 x 27.5 cm

Castillo Zavala, Carlos. Yaxcopoil. Población Ejidal en la zona henequenera. Casa-Habitación. (Tesis Profesional). México, DF. : UNAM, Escuela Nacional de Arquitectura, 1956. [b/w plates, facs., diags., maps, plans, elevations, meas. draws., tpls., spineless stapled bound wrps.] (marginal wear on covers, water and ink mrks., in covers, handwritten ink annotations, not affecting text or plates, o/w v.g. and clean copy). 16 folios. 21 x 33 cm.

Morales del B., José Ma. Almacén de Mayoreo y Sistema Vial en Saltillo, Coahuila. (Tesis Profesional). México, DF. : UNAM, Escuela Nacional de Arquitectura, 1956. [b/w plates, facs., maps, plans, elevations, meas. draws., tbls., wrps., front cover with cut-out square, spineless spiral bound] (marginal wear on covers, water and ink mrks., in covers, handwritten ink annotations, not affecting text or plates, o/w v.g. and clean copy). (31) folios, plus 4 card separation folios, plus 14 yellow paper folios with plans and elevations. 22.5 x 31 cm

Arguelles B., Armando. Clínica Medica en la Ciudad de Puebla C. M. C. P. (Tesis Profesional). México, DF. : UNAM, Escuela Nacional de Arquitectura, 1958. [b/w plates, facs., maps, plans, elevations, meas. draws., tbls., wrps., spineless bound w/two metal screws] (marginal wear on covers, water and ink mrks., in covers, handwritten ink annotations, not affecting text or plates, o/w v.g. and clean copy). (34) folios, plus 14 plans. 23.5 x 32 cm

Pérez Infante, Carlos. Granja de Rehabilitación para Enfermos Mentales en el Valle de México. Examen Profesional. México, DF. : UNAM, Escuela Nacional de Arquitectura, Agosto 1962. Presentetion copy signed and dated by the author. [b/w plates, facs., plans (some fldg.), maps, graphs, tbls., bibliographical references, wrps.]. (marginal wear, not affecting text or plates; o/w very good and clean copy). (110) folios 21 x 21.5 cm.

Escalera Diaz, Jose. Centro Turístico Ejidal en el Municipio de Puerto Vallarta, Jalisco. México : E.N.A., 1964. Ink notation on cover "El Ejido Turístico. Usufructo para la comunidad Ej(idal). Años del Convenio" [b/w plates, facs., maps, plans, elevations, meas. draws., tbls., wrps.]. (ink mrks., in diverse pages; water marks in front and verso cover and all fore-edges, not affecting text or plates; o/w very good copy). (232) pages 17x23 cm

Projects

-

Reports

Unidad de Habitación Para Generales, Jefes y Oficiales del Ejército y Armada. Toluca. (México, D.F.) : Banco Nacional Hipotecario Urbano y de O.P.S.A., 1963. [b/w, duo tone and color plates, facs., plans, maps, color pict. wrps.]. (marginal wear on covers, o/w v.g. and clean copy) (44) pages 21 x 28 cm.

CAM Colegio de Arquitectos de México - SAM Sociedad de Arquitectos de México. Informe 1968-1970 Projects. [b/w plates, rice paper, wrps.] (water mrks. in verso cover, not affecting text or plates; o/w very good and clean copy) (66) pages (one fldg.) 20x20.5cm

Hidalgo. Grande irrigación: Presa Endó. Obras en el vertidor de excedencias. México, D.F. : Secretaria de Recursos Hidráulicos (SRH), Marzo 1961. [b/w plates, facs., plans, color pict. wrps.]. (Marginal wear; o/w v.g. and clean copy). (16) pages 13.5 x 23 cm.

Rice paper hand painted ink architectural plans and watercolors drawings. Inside manila folder:

Watercolor and ink. (Building front). Location or date not stated. (size 18 x 28 cm., inside plastic protective slip)

Watercolor. Un pueblo en pisos. Signed and Dated (1963). (size 21 x 26.5 cm., marginal wear, inside plastic protective slip)

Watercolor. Estancia de San Miguel, Mimiahuapan, Sr. Luis Barroso. Dining room with fireplace (front). Measurement drawings (verso). (size 23.5 x 31.5 cm., inside plastic protective slip)

Facsimile copy of plan, elevations and architectural drawings for unknown location or date. Red ink stamp of "Jose Hanhausen, arquitecto." (size 32 x 21.5 cm., inside plastic protective slip)

Loose:

Plan. 4. Corte esquemático. Hotel de Paso en C. Victoria. Prop. Mr. Turner. Arq. J. Hanhausen. Ink elevations. (marginal wear) Unknown date. (size 36.5 x 45 cm)

Anteproyecto para un Hotel de Paso en C. Victoria. Prop. Mr. Turner. Arquitecto. J. Hanhausen. 3 folios of rice paper hand painted ink architectural plans and 1 watercolors drawing in rice paper, stapled in soft white cardboard folios and stapled together. Unknown date Inside plastic bag:

Transmisora SCOP. 1953. Ink drawing accompanied with b/w photograph tipped-in soft cardboard paper. Embossing stamp upper left corner "Hanhausen arquitectos, Mexico, D.F." (size 13.5 x 24cm. (photo), 34 x 49 cm (folio), inside plastic protective slip)

Casa Habitación 1955 and Casa Habitación 1956. Two drawings accompanied with two b/w photographs (one mounted in cardboard 13 x 14 cm), both tipped-in soft cardboard paper. Embossing stamp lower left corner "Hanhausen arquitectos, Mexico, D.F." (size 8 x 11 cm. and 6.5 x 6.5 cm (photos), 34 x 49 cm (folio), inside plastic protective slip)

Academia Merici. 1958. Edificio 1956. Two drawings accompanied with one b/w photograph and one color photograph, both tipped-in orange soft cardboard paper. Embossing stamp in upper central section "Hanhausen arquitectos, Mexico, D.F." (size 8 x 12 cm. and 8 x 6 cm (photos), 34 x 49 cm (folio), inside plastic protective slip)

Edificio Seguros Azteca. 1957. Ink drawing accompanied with b/w photograph tipped-in soft cardboard paper. Red ink stamp of "Jose Hanhausen, arquitecto." (size 24 x 16 cm. (photo), 34 x 49 cm (folio), inside plastic protective slip)

Edificio Oficinas. 1970. Ink drawing accompanied with b/w photograph tipped-in soft cardboard paper. Embossing stamp in upper right section "Hanhausen arquitectos, Mexico, D.F." (size 24 x 14.5 cm. (photo), 34 x 49 cm (folio), inside plastic protective slip)

Liverpool 65. Hanhausen arquitectos. Architectural ink and watercolor drawing of perspective of building (front and side) in thick illustration cardboard folio. (size 38 x 50 cm.). México, [n.p.], 1944-1970, 2 booklets, 9 thesis, 3 reports, 4 watercolors, 4 hand painted ink plans, 8 ink drawings with 8 photographs.

Personal archive of Architect and Professor José Hanhausen Albert (b. Mexico 1918-2005). Of his whole career as an architect, José Hanhausen (1918-2005) will be remembered in the history of XXth century Mexican Architecture for being one of the young architects who contributed to the project of the campus for the Universidad Autonoma de Mexico (UNAM) in Pedregal de San Angel, México City in 1952. He designed the building for the Economy and Law Faculties[1]. Even though religious architecture attracted him, he was able to do very few projects, where he practiced the basic principles of functionalism, such as making shape follow function and achieving a sound harmony between light and space, using material that were common and durable, yet non expensive. He avoided imposing his own personal ideas to his clients, managing to interpret their desires in the most beautiful and functional way. He thrived to create a harmonic space where every aspect would highlight the purpose of it made for prayer and meditation. Has to be recalled that circumstances made ephemeral most of his religious buildings. In the fifties he built a chapel for the rural town of Zoquiapan, Estado de México, and the all- purpose space for auditorium and chapel at Merici Academy in Cuajimalpa, Mexico City. In the sixties he projected and built the domestic chapel for a nunnery in Condesa, Mexico City, but because of the reorganizing project that built a highway –the Patriotismo Ave.- cutting through that neighborhood, the convent was demolished just a few years after the chapel was consecrated. In the seventies he reconditioned a private residence in the upscale neighborhood of Chapultepec Heights, Mexico City to build a meditation chapel for Misión Alpes. At the turn of the century the house was sold and the chapel was demolished. The reconstruction made of a severely damaged church in Colonia Roma, close to downtown Mexico City after the 1985 earthquake is the only one survivor of his religious architecture projects. José Hanhausen was also a professor in the Architecture Faculty of the National University of Mexico. He devoted more than 30 years to teach several generations of Mexican and Latin American architects in subjects as project composition, Art History and History of Architecture. He was also a gifted draughtsman and that activity, pursued with a virtuoso technique of watercolor on paper, was his sole distraction in the last years of his life, long time after he had abandoned the practice of building and projecting. His first paintings were made at the end of the thirties, when he started his studies to become an architect. He had the gift of endowing with life his drawings, using well-disposed lines and

value shadowing, showing none of the lack of spontaneity of those obsessed with artificial perfection. His colleague and fellow school mate in the Architecture Faculty, Arq. Ernesto Gómez Gallardo, referred that once when they were both working in the architectural firm of Arq. Del Moral, he had turned in a careless quick perspective sketch for a project just before leaving for a vacation. When he returned, he found his perspective different: it looked finished and more attractive, full of life, were his words. He was told that Arq. Del Moral had asked young José Hanhausen to fix it up.

References:

[1] Iván San Martín. "José Hanhausen: las bondades del funcionalismo" in *Arquitectónica*, N.4 año.2, México: 2003 Pp.69-86

[2] Margarita Hanhausen. Interview made to Arq. Ernesto Gómez Gallardo Argüelles Contreras, México City. Autumn 2004

(101855)

\$2,500.00

22. Humboldt, Friedrich Heinrich Alexander, von. **ESSAI POLITIQUE SUR LE ROYAUME DE LA NOUVELLE-ESPAGNE. [WITH]: ATLAS GEOGRAPHIQUE ET PHYSIQUE DU ROYAUME DE LA NOUVELLE-ESPAGNE.** Paris, H. Stône for F. Schoell;G. Dufour et Cie, 1811, Atlas: 1812): , 2 vols in one: xiv), xcii.iv,350,(vi); (viii), pp. 351-904;(i); plus Atlas. half morocco with marbled boards; Atlas: 20 engraved maps and plates on heavy rag paper (many double-page, some with several maps per sheet, most of the plates in sepia tone). quarter calf with marbled boards and tipped-in label on front cover.

Humboldt spent five years in the Spanish dominion of the New World, from 1799 to 1804 accompanied by the French botanist Aimé Bonpland, and recorded his experiences in a series of works stretching over decades after his return to Europe. Humboldt undertook to publish the results of his study in the monumental 29-volume "Voyage aux regions equinoxiales du Nouveau Continent". The present work is the third part of this series, consisting of two text volumes and an atlas of maps relating to New Spain, including much of present-day southwestern United States.

While all copies of this landmark atlas for the Southwest and Mexico are rare, this with the title page by Dufour is even less frequently seen. "Fundamentally, there is only one Humboldt atlas."All of the seven fascicles were printed between 1808 and 1811. As different publishers assembled these segments (under Humboldt's direction) they added their own title page. The present copy is dated 1811 in the text volumes, but is actually made up of the text as printed in 1808, including the suppressed dedication leaf to Charles IV of Spain. This copy, with the same format and pagination but with the suppressed dedication, shows that the 1811 edition was actually made from the sheets of the 1808 printing, with the dedication removed and the 1811 titles inserted. This edition has generally been overlooked by bibliographers (although Thomas Streeter correctly described the accompanying atlas and surmised this text might exist.

This is the first scientific description of the American Southwest and includes a wealth of new information on California and Texas. The atlas includes plates on volcanoes, land profiles, a map of the southern part of North America, maps of Mexico and many of its parts, and most importantly, Humboldt's two-sheet "Carte Generale du Royaume de la Nouvelle Espagne." This map contained the most up-to-date geographic depiction of Texas, California and the rest of Mexico, and it became the prototype rendering for much of the region for the next several decades.

Bibliography Reference: Palau 116974; Reese & Miles Creating America 23; Graff 2009-10. Howes H786; Streeter 1042 (rating Humboldt's map as one of the six most important maps for a Texas collection; see p. 329 in Streeter) and Streeter Sale 195; Sabin 33713.

(101611)

\$40,000.00

23. Kendall, George and Carl Nebel. **GENERAL SCOTT'S ENTRANCE INTO MEXICO. FROM THE ALBUM: THE WAR BETWEEN THE UNITED STATES AND MEXICO.** New York;Philadelphia, D. Appleton; George S. Appleton, 1851, (22 4/8 x 17 2/8 inches). . Hand colored print (1), matted and framed with conservation glass.

Hand-colored lithograph and elaborated by Adolphe Jean-Baptiste Bayot (b. France 1810-1866) based on paintings by Carl Nebel (b. Germany 1805-1855). Heightened with gum arabic by Adolphe Jean-Baptiste Bayot after Carl Nebel): "Nebel's version of Scott's entrance sticks closer to the truth and is packed with psychological drama. There is no doubt here that the war is still on. Loaded cannons are posted to sweep the streets, while a body of dragoons in the foreground gathers tensely with drawn sabers near General Scott and his staff. In a particularly effective narrative detail, one of the dragoon officers, on a white horse in the center foreground, glares at a lepero on the left who is preparing to throw a stone. From the street or

from doorways and partially closed windows, other citizens watch with fear, curiosity, apprehension, indignation, and in the case of the lepero with the stone and the armed men on the roof, open hostility, an allusion to the violence that broke out shortly thereafter." In the introduction to the 1994 TSHA reprint of the Kendall-Nebel portfolio (pp. xxiv), Tyler comments: "Nebel's picture of the grand plaza of Mexico, with the cathedral in the center and the National Palace at the right, is almost identical to his earlier print" [in *Voyage Pittoresque*; see Item 435 herein]. References: Bennett, *American-Nineteenth Century Color Plate Books*, p. 65: "The very best American battle scenes in existence." Christensen, *The U.S.-Mexican War*, p. 181. Garrett & Goodwin, *The Mexican-American War of 1846-1848*, p. 31. Haferkorn, p. 47. Palau 188868. Peters, *America on Stone*, p. 295. Raines, p. 132: A great work." Sabin 37362. Sandweiss, Stewart & Huseman, *Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848*, p. 36: "The eyewitness prints that must be compared against all others are those produced under the direction of George Wilkins Kendall for his book *The War Between the United States and Mexico Illustrated*." Tyler, *The Mexican War, a Lithographic Record*, p. 11: "Magnificently produced portfolio by...the first modern war correspondent"; p. 18: "Of all the Mexican War lithographs, perhaps the dozen by Kendall and Nebel are the most popular." Tyler, *Prints of the American West*, p. 78. .

(103163) \$2,000.00

24. Lagarde, Patricia. **UNA CASA PARA YUAN QUIAO YUN.** Guadalajara, México, Lía Libro de Artista, Ediciones Escarabajo Gris, 2013, [20] one-side printed pages in one folio. folded accordion style with b/w and duo tone plates, ports, facs., inside orange cloth clamshell box with two b/w plate printed in cardboard tipped in bottom and top of inner sides of opening side, white silk ribbons as hinges. Title in cover of box.

NUMBERED, LIMITED EDITION AND SIGNED 5 COPIES. A large folded folio inside a handmade clamshell box, inspired in vintage artisan oriental boxes. "I found several years ago in China a red identification document. The only information I had was the photograph of its owner, a young school girl. I kept it for a long time without knowing what it was. Years later I sent it to be translated. Today I know that it is a school id card, the owner's name was Yuan Quiao Yun and studied nursing at the time of the Great Proletarian Cultural Revolution in China during the 1966 social-political movement. I assumed that that as so many people at that time, she had lost her house. I made this book for Yuan Quia Yun." --The author

(103143) \$2,600.00

25. León y Gama, Antonio. **DESCRIPCION HISTORICA Y CRONOLOGICA DE LAS DOS PIEDRAS.** Que Con Ocasión Del Nuevo Empedrado Que Se Esta Formando En La Plaza Principal Del México, Se Hallarán En Ella El Año De 1790, Explícate el sistema de los calendarios de los indios, el método que tenían de dividir el tiempo, y la corrección que hacian de él para igualar el año civil, de que usaban, con el año solar trópico. Noticia muy necesaria para la perfecta inteligencia de la segunda piedra: que se añaden otras curiosas, instructivas sobre la mitología de los mexicanos, sobre su astronomía, y sobre los ritos y ceremonias que acostumbraban en tiempo de su gentilidad. México, Alejandro Valdés, 1832, viii, 114;148p. plus 5 fldg. b/w plates, illus., diags., tbls., bibls., quarter calf with gold stamping, marbled boards. (fldg. plates repaired, some marginal pencil notations in front endpaper and margins, ex-libris stamp "Alberto Mascareñas", o/w v.g. copy).

SECOND EDITION. The author was a leading Enlightenment savant of colonial Mexico, producing various works on lunar and solar eclipses, the aurora borealis, and Mexican antiquities. The main text and illustrations deal with the discovery of the so-called Aztec Calendar Stone and of the massive and frightening statue of the earth goddess, Coatlicue, during a street paving project in 1790. The first edition was by Felipe de Zúñiga y Ontiveros in 1792. This 2nd edition includes notes by Carlos Maria Bustamante and a biography of the author and is augmented with unpublished texts by Gama in response to scientist José Antonio Alzate y Ramirez whose severe criticism challenging and discrediting the author's archaeological findings and descriptions were published in the "Gaceta de México" on the 26 of June, 1792. Palau, 135588

(50479) \$1,000.00

26. López Márquez, José. **TRATADO DE NADA.** Impresión Sergio Garibay. Guadalajara, México, Lía Libro de Artista, 2013, [6] fold pages. plus [24] pages of rice paper (taped two folios as one) in handmade book created with artisan paper and boards, with engraved texts and b/w plates over rice paper, black embossed boards with (Japanese bookbinding), exposed stitched binding with beige thread, embossed in

cover are two Chinese signs, protected with a large piece of orange silk fabric, sig.
NUMBERED, LIMITED EDITION AND SIGNED 1/3 COPIES. "Treaty of Nothing", is a comparison of the conceptualization of nothing we have in the Eastern and Western thought. Through the use of photographs and Haiku (Japanese poems) author López Márquez recreated some of the meanings that are assigned in both lines of thought to the word 'nothing' (emptiness)
(103141) \$800.00

27. M. de Olagaray, Maria Antonieta. **LA COCINA PRÁCTICA AL ALCANCE DE LAS MASAS PROLETARIAS.** Por la profesora... Tuxtla Gutiérrez, Chiapas, Talleres Linotipográficos del Gobierno del Estado, 1939, 171 pages. recipes, ind., wrps. (marginal wear and foxing, some water stains, not affecting text; o/w good copy).
Close to 300 traditional Mexican recipes. Includes sections on broths, soups, eggs, meat, chicken and fish, salads, varied dishes (Pozole, Mondongo Mole, Chiles en nogada, Tamales, Enchiladas, Molotes, etc.), sauces, side dishes, desserts, ice creams, cocktails, liquors and pastry. Contents: Consomés -- Sopas -- Huevos -- Pescados -- Pollos -- Legumbres -- Carnes -- Ensaladas -- Platillos variados (Pozole, Mole Mondongo, Chiles en nogada, Tamales, Molotes, Enchiladas, etc.) -- Salsas - Guarniciones -- Postres -- Helados -- Cocktails y licores -- Repostería. No copies show in OCLC.
(103043) \$225.00

28. Manilla, Manuel. **CALAVERA TAPATIA.** A. Vanegas Arroyo, Matted and framed.
(103162) \$750.00

29. **MANUAL DE LA COCINERA: NUEVO TRATADO DE COCINA, REPOSTERÍA Y PASTELERÍA PRACTICAS: CON GRABADOS INTERCALADOS EN EL TEXTO.** Contiene nociones del arte de trinchar, y todo lo referente a la cocina, así Española como extranjera; fórmulas de fácil ejecución para la preparación de los manjares; un pequeño tratado de pastelería y repostería; interesantes observaciones de economía doméstica, y varios otros conocimientos útiles. Madrid; México, Saturnino Calleja; Herrero y Benavides, 1889, 190p. lithograph illustrations, color pict, boards. (marginal wear and chipping in boards and some pages, some pages with water stains; o/w good copy).
According to the library bibliographic note for the 1911 version in the Spanish National Library this title was published in several editions by the same publisher between 1876-1915. However this edition or any earlier editions do not appear in the National Library of Spain, the only editions that appears are 1901 and 1915. There is documentation of an 1895 edition with pictorial boards and a 1896 edition with a place of publication as being Madrid and Mexico. No copies of earlier editions were located
(103047) \$450.00

30. [Manuscript --Nicaragua]. Villarreal, Pedro de. **MANUSCRIPT LETTER: DOCTOR DON PEDRO DE VILLARREAL, OBISPO DE NICARAGUA AL SEÑOR DN. PEDRO DE CASTRO, ARZOBISPO DE GRANADA.** Nicaragua, N.p., 8 de mayo de 1607 años, (4)p. MS., sigs., with two colonial embossed wax seals, fldg. folio. (light toning, creases, small portion at base seems to be cut-away, not affecting text; o.w. very good).
Signed and sealed 17th century manuscript letter written by doctor don Pedro de Villarreal, Bishop of Nicaragua complaining to the Archbishop of Granadas about the Spaniards, the natural Indians and the priests of Nicaragua and asking the him to consider his requests to be changed to another "empty" bishopry or church in what is now Mexico, Peru or Colombia. The letter is addressed to "Illustrious and Revered Señor Don Pedro de (Vaca) Castro (y Quiñones) Arzobispo de Granada el Consejo de su Majestad Ma. (Granada). "Lo que da dolor es que los Españoles que aca estan son papelista, pleitistas y almas amatadas, que como no tratan de juntar hazienda, no conocen a Dios los hijos de Españoles aca nacidos son varios; varios instantes, mentirosos y embusteros, tienen por malogrado el dia que no hacen algún embuste o maraña. Los Indios naturales unas almas de cantaro, tan presto que Nstra Sra. esta en el cielo, como en el infierno, no ay mal discurrir, remédielo Dios. Los Obispos de Indias Señor J. no pretenden su promoción como los de España, sino que ande pedir la Yglesia a que pretenden ser promovidos, an de dar memorial de sus meritos, como los dan en la Camara de Castilla los que pretenden dignidades y prebendas de su arzobispado. (...) Cambio con esta poder al Licenciado Justino Antolinez, y al doctor Herrera y al licenciado Manrique para que puedan sustituirlo en la persona a la Ud. pareciere para que se pudiera suplicar a su Mg. que me haga merced de una de las Iglesias que en el van declaradas. con las

que ahora están vacías son el arzobispado de Michoacán, y el de Tlaxcala, que llaman de Puebla de los Angeles. En el Arzobispado de de Lima que llaman de los Reyes, el de Cuzco, el de las Charcas que quedo con la Yglesia catedral que solía ser antes de que se destruyese(?) la catedral del Nuevo Reyno de Granada (Colombia)".

Pedro de Villarreal elected Bishop of the year 1603 (Catedral la Iglesia Parroquial de Ntra. Sra. de la Asunción de la Ciudad de León, founded in 1522), expressed his zeal irreproachable in rights of his miter: he died in the town of Masaya, Granada, Nicaragua (one of the most important colonial cities in Central America) and was buried in, year 1619, at which time was promoted to the Bishopric of Guatemala. We cannot locate any other correspondence by this early bishop in U.S. archives

(101624)

\$3,500.00

31. [Mayórova, L.]. **LA MADRE URRACA: CONSEJA RUSA.** Dibujos de L. Mayórova. Traducido del ruso por Sara González. Moscú, URSS, Editorial "Malysh", 1974, (12)p. color plates, 3D pop-up fold pages with cut-in windows, color pict. boards. (very good and solid copy).

Spanish translation of popup Russian folk and fairy tale "The Mother Magpie" with a learning lesson on working

(103091)

\$45.00

32. [Mayórova, L.]. Mijalkov, Serguei. **AL ATARDECER.** Dibujos de L. Mayórova. Traducido del ruso. Moscú, URSS, Editorial "Malysh", 1983, (12)p. color plates, 3D pop-up fold pages with cut-in windows, color pict. boards. (very good and solid copy).

Spanish translation of the pop-up Russian poem on working mothers. Author Sergey Vladimirovich Mikhalkov (b. USSR 1913 - 2009) was a Soviet and Russian highly decorated poet, musician and author of children's books and satirical fables who had the opportunity to write the lyrics of the national anthem on three different occasions, spanning almost 60 years. He was decorated with three Stalin Prizes (1941, 1942, 1950), the 2nd class Order For Service to Fatherland in 2003 for his contributions to culture of Russia, declared a Hero of Socialist Labor and the Order of Lenin, among others, for his outstanding contributions to the development of national culture and literature

(103092)

\$50.00

33. [Mérida, Carlos]. **ESTAMPAS DEL POPOL VUH.** 10 Litografías a Color = 10 Color Lithographs. Trans.: Leah Brenner. México, Graphic Art Publications, 1943, 2p. (folio sized-- text) plus 10 color lithos (app. 9" by 10", directly on matting), with 10 excerpts from POPOL VUH on thin paper. Loose in folio. Each plate is a lithograph in five colors, signed in the plate. Loose in portfolio. (Slightly soiled covers, o/w very good copy).

NUMBERED AND LIMITED EDITION 178/1000. Signed in ink by Carlos Merida in the colophon Fragments of the text that serve as theme for the drawings were taken from the version of Abbe Brasseur translated into Spanish by Gavarrete. Translated from the Spanish by Leah Brenner. Spanish and English Text. Rare.

(83584)

\$1,900.00

34. **MEXICAN COOKING MANUSCRIPT: [NO TITLE].** [México], Author, c1900, (192) pages (first 138 pages with recipes, last 54 pages blank). handwritten recipes, marbled boards, marble boards with black cloth spine and corners, Ex-libris "Papelería El Lapiz del Aguila. Fabrica de Sobres y de Libros en Blanco. Serie No. 118" glued to upper corner of inner front endpage. (marginal wear in marbled covers; last recipe written in pencil, apparently from different hand; not affecting text; o/w nice fine copy).

Early 20th century small manuscript cookbook with recipes written in in a beautiful Pamer method calligraphy for: Sopa de leche, Sopa de garbanzo, Sopa de huevo, Globos, Pulpitines, Galambina, Albondigas de papa, Chiles polcos, Cesinas en perejil, Chiles rellenos en frio, Panque de arroz, Cajeta de chirimolla, Conserva de higos, Guallavate, Sopa de tortilla, and many more

(103048)

\$500.00

35. **MEXICAN COOKING MANUSCRIPT: [NO TITLE].** N.p., Author, c1900, [52] pages. handwritten recipes. (missing wrappers, some water stains in pages and marginal wear in wrps. and pages).

Handwritten cookbook in a notebook with traditional 20th century Mexican recipies such as: Postre de mango, Jaletina de leche, Dulce de chirimoya, Cajeta de leche envinada, Niño envuelto, Pastel de cocoa, Tamales de queso, Pastel pardo, and many more. Includes some ink drawings probably by the author

(103046) \$350.00

36. Nervo, Amado. **EL EXODO Y LAS FLORES DEL CAMINO, 1900-1902.** México, D.F, Tip. de la Oficina Impresora de Estampillas, Palacio Nacional, 1902 [Front cover reads: "1903"], 167 p. b/w illustrations, rebound in half calf and marbled boards with original wrappers bound in. (Light sun fading along spine).

First edition of one the most sought after titles by Nervo with illustrations by Julio Ruelas, Angel Zárraga. The book was a result of Nervo's two year stay in Paris. The great quality of the two artists combined with Nervo's texts converted "El Exodo y las Flores del Camino" into the best lyrical work by Nervo. The relation between text and image is distinguished in number and quality in 19th century Mexico. The romanticism of the period was fertile ground. Julio Ruelas was a dominant force in illustrated books and magazines. The "Revista Moderna" was a major showcase for Ruelas along with Zarraga and other members of the Ateneo de la Jueventud that included Diego Rivera, Joaquin Clausel, Dr. Atl., and Roberto Monetenegro. SCARCE. Only 10 copies show in OCLC

(97122) \$600.00

37. [Neto, Coelho e Delgado de Carvalho]. **HOSTIA (MANUSCRIPT). BALLADA EM PROSA RITMICA [LIBRETO DE COELHO NETO], MÚSICA DE DELGADO DE CARVALHO, POSTA EM SCENA AO THEATRO S. PEDRO DE ALCANTARA, POR INICIATIVA DO CENTRO ARTÍSTICA, EM 1 DE NOVEMBRE DE 1898.** Rio de Janeiro, 1 novembre 1898, 27 pages. 17 sheets loosed as issued.

Manuscript of prose from a little play with words by Coelho Neto (b. Brazil 1864, d. 1934) and music by Joaquim Torres Delgado de Carvalho (b. Brazil 1872, d. 1921). Coelho was a noted romanticist, novelist and poet in late 19th and early 20th century Brazil. Delgado de Carvalho was a leading composer in turn of the century Brazil who is noted for producing some of the first "Brazilian" musical compositions. The manuscript is in a neat script; could be original but probably a copy contemporaneous with the production. The Biblioteca Nacional in Rio de Janeiro has 1 copy of Hostia in its inventory.

(68755) \$250.00

38. Olin, Nahui-(Pseud). [Ne: Carmen Mondargón Valseca]. **NAHUI-OLIN.** México, n.p., 1927, 8 pages. port., pict. wrps. (Light stain to lower right margins, not affecting text; 3 small pinholes l.r. corner of front cover; o/w vg+).

Photogravure of Nahui by Edward Weston. Very rare item.

(69903) \$1,500.00

39. Olivares, José de Jesús. **VARIACIONES.** Guadalajara, México, Lía Libro de Artista, [2013], 9 separate small folios: [8] pages ea. folded accordion style, bound with two cardboard covers, each inside different small cigars metal boxes, labeled "20 Wilde Miniaturas. Tabaco la Paz Primeros. Cigarros Auténticos", stacked and fitted inside specially made black cloth box of geometric design.

LIMITED, NUMBERED AND SIGNED EDITION 2/2. "One of the characteristics of our era is undoubtedly, the large amount of waste that is generated. Garbage that the majority of the time is not so, and that could well be used in different ways: in the field of visual arts we are presented with multiple possibilities of the use of these materials, and the production of artist's books is one of them". With a formation in architecture, artist José de Jesús Olivares had developed a career in art, graphic art, ceramics and painting. He has participated in many exhibitions and his work was selected to participate in the 12° Catálogo de Ilustradores de Publicaciones Infantiles y Juveniles (DGP-Conaculta) in 2002 and won second place in the 17°catálogo in 2007. He won second place in the Concurso de Pintura José Atanasio Monroy organized by the UdeG in 2005. He has illustrated several children and poetry books; was director of Stoa Galería for many years and is a member of the Comité para la celebración de los 100 Años de Abstracción

(103140) \$775.00

40. **ORIGINAL WINE LABELS: URUGUAY COLLECTION OF BOTTLE AND BARREL LABELS FROM DIFFERENT WINE CELLARS.** Uruguay, [n.p.], (1900?), (190)pages. handwritten catalogue, with calligraphy numbers and annotations, tipped-in duo tone and color labels (some fldg.), facs., cat., bound in marbled boards, black embossed board corners and spine, central label with hand written calligraphy title. Front label reads: Facsimiles de las Marcas, Libro 1. (ex-libris stamp "Al Libro Ingles" in front paste down end-paper; pages shaded yellow; foxing and chipping in pages; some tipped-in labels with some water

stains; marginal wear in marbled covers; detached section in marbled right side; not affecting text; all labels mostly clean and complete).

Catalogue of an unique collection of more than 600 Uruguayan bottle and barrel labels from early 20th century wine cellars located in diverse districts of Montevideo. Although Montevideo was one of the smallest departments, it had the largest number of wine centers, and where some of the strongest networks of wineries were developed. Fluvial-maritime front districts of the city of Montevideo like Villa del Cerro, Manga, Barrio Krüger, Maroñas, Miguelete, Puente de Mendoza, Colon, Peñarol, to name a few, account for the strong experimental wine activity []. Names like Juan Valdi, Sexto Bonomi, Angel Viscardi, José Bessio, Antnio Bonilla, Bartolome Ferreri, Carlos Sbarbaro, Francisco and Federico Vidiella, Barolome Savina, Jose Parodi, Lorenzo Pastorino, Bartolo Botta, and others who were local references in the winemaking industry. The present inventory album comprises original and facsimile reproductions of the bottle and barrel labels, organized by file numbers from Granja Vidiella, Vino Marca Perdiguero. Bodega Imperial, Granja Vidiella, Colon, Bodega de la Curva, Bodega de Miguelete, Granja Ida Pantanoso, Granja Las Rosas, Bodega de Rodda y Sanguinetti, to mention a few. [*] See: Alcides Beretta Curi (coord.). Del nacimiento de la vitivinicultura a las organizaciones gremiales: La constitución del Centro de Bodegueros del Uruguay. Montevideo : Trilce, 2008, p. 28 (ISBN 9789974324831)*

(101978)

\$3,800.00

41. Orozco, Francisco. **LIBRO NO. 1 (CAJA NEGRA)**. Guadalajara, México, Lía Libro de Artista, 2013, one black painted wood box, with one orange with three white stripes painted wood panel attached to upper side with four screws; box has two black painted stainless steel metal piano hinges with three-screw holes mounted with screws on one side and two metal latches on the other side as closure, when opened, left side has a button with the legend "Presione aqui" in vintage Dymo black label and on the other side is a 3-ring binder with two plastic buckles straps that close 28 pages (digital impression over Fabriano paper, photography and digital collage, Aquaforte colored engraving, object) and in a smaller cabinet closed with an acrylic transparent cover with red legend "[Usese solamente en caso de emergencia]" comprising 1 small parachute and three color small paper squares with instruction drawings tipped-in in bottom side, sig. *NUMBERED. LIMITED AND SIGNED EDITION 3/3 COPIES. The popularly referred to as a "black box" in airplanes is in reality not black, but bright orange, a flashy color easier to find among the remains of a damaged plane, like a phosphorescent island in the middle of a huge steel grey sea. The terrifying and revelatory recording that keeps inside is indestructible, is a chronicle of the why of a tragic story happening moments before falling. A journey that ended badly, where the expectations were not met, a dream cut short, unexpectedly fallen curtains, windows closed, light went out. What is the end?, the last memory, the last remorse last or the last hope. What words were trapped in our mouth?, What ideas were trapped in our minds?, What is left? ... Unfortunately it is only a small box lost between blinking lights, non-existent cries and infinite scrap metal. "Diseño y elaboración por el autor. Con el apoyo de francisco Orozco García, Jazmín Cortez Avila y Seminario Lía."*--Colophon

(103138)

\$1,800.00

42. **PAPELES KODAK**. Apuntes fototécnicos. Rochester (New York), Eastman Kodak Company, [1948], 48 pages. b/w plates, graphs., diags., tpls., color pict wrps.

Mid-20th century technical manual of differnt types of photographic paper produced by Eastman Kodak Co. in Mexico. Types of paper examined include: Opal, Azo, Athena, Resisto, Velox, Platino, Koda Bromide, Roya Bromide, and Papeles Eko Contents: Características de los papeles Kodak -- Características fotográficas -- Características físicas -- La calidad de la copia -- Defectuosa en las copias -- Montado de las copias -- Trabajos para exhibición -- Papeles Kodak para usos especiales - Materiales para usos industriales -- Hojas de datos

(103120)

\$48.00

43. Pecanins, Yani. **SOÑAR EL RIO (UN LIBRO)**. México, the artist, 1994, cloth child's bed with 8 antique linens with art work and hand written, plus pillow and head rest.

BOOK AS OBJECT. EDITION OF ONE by noted Mexican book artist.

(44658)

\$4,900.00

44. **PHOTO-SCULPTURE, MEXICO.** México, D.F, c. 1940s, Material: wood, paint, photograph, oval carved wood frame.

The photo-sculpture technique exemplified in the work offered here is uniquely Mexican. The craft began in the Distrito Federal during the 1930s to commemorate significant events in the lives of Mexican families. Images of individuals are captured, cut and shaped to fit onto a thin wooden sculpture with a dimensional impact that is very lifelike. The sculptures are generally housed in simple wooden frames between two panes of glass and incorporate the mediums of photography, painting, and sculpture.

Housed in a simple, oddly shaped wooden frame, this photo sculpture commemorates a Mexican gentleman dressed in a handsome suit, white collared shirt and red tie. The presence of a knob that remains attached to the wood used to construct the frame and several odd rivets indicate that the materials may have been recycled from a drawer or cabinet.

The condition of the frame is consistent with this supposition that its wood had a prior use. The finish is scraped and cracked in places, particularly around the base. The original condition of the photo-sculpture itself has, for the most part, been maintained. Unprotected by the twin panes of glass that are often features of these pieces, the photograph has faded near the top of the sculpture. The wear is consistent with the age and importance of the piece to the family that commissioned it.

(103165)

\$450.00

45. Pliego y Garcia, Nicolas. **ESCUELA DE ARTES Y OFICIOS / TALLER DE ARTES MANUALES: PORTFOLIO WITH A COLLECTION OF ARTISTIC COLLAGES FROM THE ARCHIVES OF PROFESSOR N. PLIEGO.** Contents;

Tema N°. 14. Frisos. Lam 36

1 Fldg. folio (35 x 101 cm) with black crayon handmade drawings and tipped-in protective rice paper. Folded in four

Diciembre 1914. 2°. Proyectos decorativos en negro.

Folding folder containing 3 folios (A, B and C) with tipped-in collage cut-out central paper with handmade black crayon drawings

N. Pliego 1915.

Folding folder containing 8 numbered handmade illuminated collage brown paper folders with tipped in different color cut-out figures and letters that make title, plus 1 white cardboard used as protection:

1. Nicolas Pliego (size 35 x 21 cm)
2. Nicolas Pliego (size 21.5 x 28 cm)
3. Nicolas Pliego (size 18 x 28 cm)
4. [Untitled] (size 25 x 14.5 cm)
5. [Untitled] (size 25 x 20 cm)
6. Recortes (size 32 x 18 cm)
7. Apuntes (size 16.5 x 29 cm)
8. Geografia (size 24 x 21 cm)

6 handmade illuminated collage brown paper folders with tipped in different color cut-out figures and letters that make title:

- Geometria. E. (size 35 x 21.5 cm)
- Botanica. D. (size 35 x 19.5 cm)
- Repties. C. (size 31 x 15.5 cm)
- Dibujo. A. (size 29 x 27.5 cm)
- Historia. N. Pliego. B. (size 25 x 20 cm)
- Frutos. D. (size 19.5 x 18 cm)

8 handmade files containing loose folios with tipped-in collage cut-out central paper with handmade pencil drawings, held together with metal triangular paper clips:

2ª. Parte. Flora: Las Hojas en 18 Laminas.

18 loose folios with tipped-in hand illuminated collage cut-out central paper with watercolor and color pencil drawings, held together with metal triangular paper clip. pp 20-37.

3ª. Parte. Flora: Aquí Las Flores en 20 Laminas.

20 loose folios with tipped-in hand illuminated collage cut-out central paper with pencil drawings, held together with metal triangular paper clip. pp 38-57.

4ª. Parte. Flora: Los Frutos en 7 Laminas.

7 loose folios with tipped-in hand illuminated collage cut-out central paper with color pencil drawings, held together with metal triangular paper clip. pp 58-64.

5ª. Parte. Flora: Con Pincelada Libre en 10 Laminas.

10 loose folios with tipped-in hand illuminated collage cut-out central paper with watercolor and color pencil drawings, held together with metal triangular paper clip. pp 65-74.

6ª. Parte. Perspectiva: Teoria Grafica en 8 Laminas.

8 loose folios with tipped-in hand illuminated collage cut-out central paper with watercolor and color pencil drawings and designs, held together with metal triangular paper clip. pp 75-82.

7ª. Parte. Objetos Visuales: En 22 Laminas.

22 loose folios with tipped-in hand illuminated collage cut-out central paper with black ink drawings, held together with metal triangular paper clip. pp 83-104.

9ª. Parte. Figura Humana: Grado Elemental en 8 Laminas.

8 loose folios with tipped-in hand illuminated collage cut-out central paper with color pencil drawings, held together with metal triangular paper clip. pp 113-118.

10ª. Variedad. En 5 Hojas y 2 Cartones.

5 loose folios with tipped-in hand illuminated collage cut-out central paper with color pencil drawings of capital letters and objects, held together with metal triangular paper clip. pp 119-123.

Números por N. Pliego. 49.

1 envelope dated 1923 with tipped-in hand illuminated collage cut-out pieces of paper with color pencil drawings and numbers containing 6 fldg. sheets of white paper with handmade pencil drawings (size 22 x 17 cm). One drawing is signed S.G. Romo.

Envelope detached on one side.

México, D.F, The author, 1914-1923, 1 large fldg. folio; 14 folders; 1 envelope. (Marginal wear and foxing not affecting drawings or texts, envelope detached on one side; o/w all material in very clean and good condition).

With antecedents from the colonial period, the Escuela de Artes y Oficios (School of Arts and Crafts) arose in Mexico in the mid-19th century from the rural workshops led by accomplished artisans from which came the bulk of domestic production of consumer goods. That produced by manual methods or unsophisticated nearly everything that was needed: tools, furniture, books, art, candy, candles, toys, textiles, shoes, sandals, clothing, shawls, hats, blankets, pottery, glass, toys, bread, carts, religious items, crafts, etc. The students gave daily practice, and most came to be master in that trade. Eventually many of them broke away to establish his own workshop. Owning a shop was the dream of many young people. The Mexican government began to open schools in some cities called Arts and Crafts (Escuela de Artes y Oficios). These small campuses had a double function. Along with teaching basic subjects as reading, writing, arithmetic or geometry, and it also taught crafts such as printing and lithography, sewing, ceramics, glass work, wood carving, etc., or in relevant skills such as baking, carpentry, blacksmithing, etc. These training centers mark the beginning of the technological development in Mexico and eventually led to technological colleges and universities. Starting in 1927 Vasconcelos promoted and opened more such schools. Many famous printers, lithographers, artists and sculptors came through these schools. (e.g. Francisco Toledo, Mathías Goeritz,

This portfolio of school projects is an example of the work of the schools in relation to art and crafts that spans a long range of time from 1914 to 1946. It is an important archive for the study of art, education, crafts and cultural development in Mexico during the early to mid-20th century

(100281)

\$1,100.00

46. **POESIA EN VOZ ALTA. 4 ILLUSTRATED PROGRAMS:** 1) Primer Programa; Juan José Arreola; Escenografía: Juan Soriano y Héctor Xavier, Dibujos: Juan Soriano, Héctor Xavier, Director: Héctor Mendoza. Repertory: Egloga IV de Jan del Encina; Farsa de las Casta Susaña, Diego Sánchez de Badajoz; Escena de la Boda de Peribáñez, de Lope de Vega; Canciones Españoles del Renacimiento. Teatro Breve, Federico García Lorca: La Doncella, el Marinero y el Estudiante; El Paseo de Buster Keaton, Quimera; Escena del Niño y el Gato, de "Así que Pasen Cinco Años".

2) Segundo Programa [estreno el 17 de julio]. La Hija de Rappaccini, pieza en un acto de Octavio Paz; escenografía y vestuario: Leonora Carrington; Dirección: Héctor Mendoza. (Introducción: Carlos Fuentes). Repertory: El Canario de George Neveux; Osvaldo y Zenaida Los Apartes, Jean Tardieu; El Salón del Automóvil, Eugene Ionesco; La Hija de Rapaccini, Octavio Paz

3) Tercer Programa, Octavio Paz; Escenografía y vestuario: Juan Soriano, Música: Leonardo Velázquez, Director: Héctor Mendoza. Repertory: La Cena del Rey Baltasar, auto sacramental de Calderón de la Barca; El Bueno Amor, un espectáculo creado con fragmentos de la poesía de Juan Ruíz, Arcipreste de Hita.

4) Cuarto Programa, Octavio Paz; Escenografía y vestuario: Juan Soriano; Director: Héctor Mendoza. Repertory: (Introduction: Diego de Mesa); Andarse pr las Ramas, Los Pilares de Doña Blanca, Elena Garro; La Vida Airada (Selección y arreglo de Octavio Paz y Héctor Mendoza; Un Hogar Solido, Elena Garro. México, D.F, Universidad Nacional Autónoma de México, (1956), 4 pieces: (4) pages each. b/w illustrations, illustrated wrappers.

4 illustrated programs from the Poetry Aloud Project (Poesia en Voz Alta) directed by Hector Mendoza (Apaseo, Guanajuato, 1932-2010) who has been considered a precursor of Mexican avant-garde theater. One of his many disciples [Sergio Jimenez] , described him: " Hector Mendoza is the spearhead of theatrical developments in Mexico..." In 1956 participated as director of the Poetry Project , in which participated Octavio Paz and Juan José Arreola , in creative writing , and Juan Soriano and Leonora Carrington in the scenic creation. This series inspired the national college scene for defending freedom of expression. Duration and number of readings unknown. -No records show in OCLC. RARE.

(103154)

\$1,000.00

47. [Rabel, Fanny]. **FANNY RABEL ORIGINAL SKETCHBOOK, 1956-1959.** 6 of 10 signed (one double sided only signed on one side), some dated, pencil (one pencil and ink) sketches 25x31.5cm. 2 sketches are double sided for a total of 10 sketches on 8 separate pages, plus one loose drawing.

Major 20th century woman painter (b. 1922) who moved with her family to Mexico in 1937.

(57881)

\$500.00

48. Rosti, Pál. **UTI EMLÉKEZETEK AMERIKÁBÓL.** Budapest, Gusztáv Heckenast, 1861, [4] [9] 198 [2] pp. (printed in double columns), 17 lithograph/engraved plates on 16 leaves, one of which is an illustrated title, 2 in full original color, tipped-in. Remainder on maize backgrounds (views, costume groups, archaeology, natural history, volcanoes), some after photographs, numerous text engravings, one of which is full page and two of which are maps, gilded edges, untrimmed. Blue cloth binding with decorated gold stamping. (Ex-Libris Book Plate of Manuel Alcala and label: Erzherzogliche Bibliothek, both on verso of front cover. Erzherzogliche Bibliothek Wallsee stamp on first free flyleaf. Binding rubbed at spine edges and scuffed at head and foot of spine. Inside front cover hinge tender. Some very light foxing, not affecting the plates. A superb copy).

One of the rarest Latin American plate books, with beautiful lithographs and engravings of Mexico (including Veracruz, Popocatepetl, Pachuca), Cuba, Trinidad, and Venezuela. Rosti (1830-1874), Hungarian naturalist and pioneer photographer in Latin America, studied photography in Paris with Le Grey in order to illustrate his travels in America (Rosti's original photographs from America are in the Hungarian National Museum), following the tracks left by Alexander Humboldt. Lithographs made by Reiffenstein Rösch in Vienna. Some of the plates appear to be from photographs, but others are clearly drawn from the work of others, e.g. the plates of Puebla and Orizaba are the same plates as found in Sartorius, even retaining the captions. In any case, the plates are wonderful and unusual. First edition. Palau 279201.

Rosti visited America from 1856 to 1858. The section on Mexico is lengthy (pp. 105-192). The author's observations of his experiences in America contain useful documentation on social history, natural sciences, and ethnology. Rosti's visit to Venezuela was the first photographic register of the country. Humboldt visited Rosti to see the first photograph taken of the Samán de Güere (p. 71) and exclaimed that the tree was the same as when he and Bonpland had seen it some sixty years before in 1800. Humboldt died a few days later. Reprints of the work (or portions thereof) appeared in 1968, 1992, and 1998. OCLC: Univ. Minnesota, Columbia, New York Public Lib., George Eastman House, Columbia University, Library of Congress, Oxford, University of Toronto, University of Minnesota, California State College Fresno, Hamilton College. Auction records: Only one copy since the 1970s. Sotheby's, Sept 21, 1984

(92611)

\$5,000.00

49. Rudiger, Rodolf (Ed). **FOTO. REVISTA TÉCNICA DE FOTOGRAFÍA.** Editor y administrador... Director Enrique Galindo L. México, D.F, Club Fotográfico de México, Octubre 1949 - Octubre 15 de 1959, 3 issues: 40, 41, 48 pages. b/w plates., ports., tpls., graphs., diags., advts., duo tone wrps. (marginal wear, ink mrks., t. 3 # 6 with weak hinges and chipping in verso wrp.; t. 6 # 23 w/ ink mrks. in front wrp.; o/w very good copies).

Monthly Mexican serial devoted to technical issues in photography.

Contents:

Tomo III, numero 6 (Diciembre de 1949): Aberraciones en lentes fotográficos -- Los lentes suplementarios -- Química del proceso de revelación -- Fotografía de lo invisible -- Manchas de gotas de agua -- Las películas sensibles y su fabricación -- Películas para televisión - El nuevo sistema "T" para numeración de diafragmas.

Tomo VI, numero 23 (Julio 15 de 1959): Clubes fotográficos y exposiciones -- Fotografía de máquinas y aparatos / Enrique Galindo L. - Estudios de naturaleza muerta / Omar D'Alonso -- Análisis de la fotografías -- En la técnica y en la ciencia. La fotogeología -- Datos históricos y biográficos. Baush & Lomb -- Conceptos de arte / Bernard Berenson -- Revista de fórmulas. Baños fijadores -- Foto-Noticiero

Tomo IV, numero 28 (Octubre 15 de 1959): El complejo de la cámara barata -- Estudios de manos / Rene de Alba C. -- Profundidad y efecto tridimensional / Omar D'Alonso -- Películas, reveladores y granulación / Enrique Galindo L. -- Análisis de la fotografías -- En la técnica y en la ciencia. Radiología industrial con rayos gama -- Revista de fórmulas. Entonaciones de color por el sistema de mordentado -- Datos históricos y biográficos. El fotógrafo Nadar -- Conceptos de arte / Agustín Aragón Leyva -- Foto-Noticiero

(103121)

\$135.00

50. Saint-Hilaire, Augustin Francois César Prouvencal de, 1799-1853; Adrien de Jussieu, 1797-1853; J. (Jacques) Cambessèdes, 1799-1863. **PLANTES USUELLES DES BRASILIENS.** Paris, Grimbert (printed by Casimir), 1824-1828, 14 installments. 70 hand colored lithographed botanical plates (by Langlumé), original publishers blue printed wrappers, stab-sewn, bound together in paper covered boards; front wrapper with the title in a border of cast fleurons (grapevine design); back wrapper with same border and other publication list by author; handwritten part number on t.p. of each part; deckled edges; Laid-in MS (2 p.) index of plants for each of the 14 installments. (Ex-libris plate on verso of front cover (Rubén J. Dussaut); untrimmed; deckled edges with some staining, wear; .

The French botanist Auguste de Saint-Hilaire, born in Orleans in 1799, had the opportunity to come to Brazil in the company of the Duke of Luxembourg and was appointed to ambassador in Rio de Janeiro. He arrived in 1816 and returned to Europe in 1822. During this period, he explored the province of Minas Gerais and then headed south, crossing the provinces of Rio de Janeiro, Sao Paulo, Santa Catarina, Rio Grande do Sul and Uruguay. In addition to observing the collection of botanical material, he never failed to record the habits and customs of the habitants. He was very concerned about the deforestation leading to grazing and other activities occurring at that time. He returned to France carrying 7000 plants, 2500 birds, 16000 insects, 129 quadrupeds, 35 reptiles, 58 fish and shellfish and various minerals to contribute to the Museum of Paris. Saint-Hilaire dedicated the rest of his life to the study of the material collected during these trips and to teaching as a professor of botany at the School of Sciences in Paris. He suggested several improved ways to use the natural resources, criticizing the destructive manner used by the Portuguese, and followed by the Brazilians. The use of several medicinal species is described and his thoughts regarding them in this book (1824a) and in "Systema Materiae Medicae Vegetabilis Brasiliensis" (1843). He significantly contributed to the knowledge of the utility of native Brazilian plants and those commonly used in Europe. The value he contributed to the understanding of Brazilian flora is incalculable. Borba de Moraes, p. 762; Nissen, BBI 1717; Pritzel 7987

(103144)

\$20,000.00

51. Schomburgk, Robert H. **TWELVE VIEWS IN THE INTERIOR OF GUIANA. FROM DRAWINGS EXECUTED BY MR. CHARLES BENTLEY, AFTER SKETCHES TAKEN DURING THE EXPEDITION CARRIED ON IN THE YEARS 1835 TO 1839, UNDER THE DIRECTION OF THE ROYAL GEOGRAPHICAL SOCIETY OF LONDON, AND AIDED BY HER MAJESTY'S GOVERNMENT.** With Descriptive Letter Press by Robert H. Schomburgk Accompanied by Illustrations on Wood. London, Ackermann and Co. 96, Strand, 1841, 38p. color plates, map, pict. boards with quarter blue leatherette. (2 inch crack at front edge of spine leather binding, text tight; Some scuffing/chipping , staining to binding; foxing to a few margins; overall a v.g. copy with clean, bright plates).

Classic album of Robert Schomburgk's (1804-1865) expedition to Guiana in search of Raleigh's 'El Dorado'. The English sponsored expedition to the British colony contains lavish full-page color plates of hand-colored lithographs by Charles Bentley with accompanying wood prints by Charles Blunt and engraved by G.P. Nicholls. The beautiful plates are views of the landscapes of Guiana and figures of natives. Includes map of the expedition. A. Von Humboldt is among the names of the subscribers of this work found in the preface. Very scarce work.
(103142) \$12,000.00

52. Singer, Max. **LA TINTORERIA MODERNA. LA TINTORERIA PRACTICA.** Barcelona, (Tintoreria Moderna), 1888-1889, 2 vols in 1: 342.126pp. Two lithographs of plants, and 11 pages each with 4 different colored wool threads tipped-in. Full tree calf with gold stamping on spine and label. (Near fine). Highly detailed technical manual on color dyeing. Considerable data relates to South American processes. Scarce with only 3 libraries in OCLC showing copies
(98718) \$1,000.00

53. [Tamayo, Rufino]. **APOCALYPSE DE SAINT JEAN: LITOGRAFIES ORIGINALES DE RUFINO TAMAYO.** Paris, Club International de Bibliophilie Jaspard, Polus & Cie; Monaco, 1959, 142, iv p. (fldg. leaves). with 15 original color lithographs (33 x 26 cm / 13.0 x 10.2 in), unbound, plus 1 color lithography signed, loose as issued, all inside blue publisher's box, protected in elegant clam-shell box, Quarter blue Morocco and blue buckram with spine with 6 raised bands, gilt titles. (original box with marginal wear and some marginal scratches, not affecting text or prints; o/w this is a very good and clean copy). LIMITED EDITION NUMBER 240 OF 255. INCLUDES AND 1 EXTRA LITHOGRAPHY, SIGNED BY THE ARTIST. Considered one of the most important "Livre D'Artiste" by the Mexican great artist specifically produced for this project. VERY SCARCE. "Le texte de la presente edition reproduit integrelement la version de Lemaisure de Sacy, publiée pour la premi?re fois à Paris, en 1672"-Verso T.p. "Cet ouvrage, le premier de la collection "Livres de Peintres Contemporains" édité par le Club International de Bibliophilie, a été tiré a deux cent soixante dix exemplaires: 15 exemplaires sur papier d'Auverange du Moulin Richard de Bas, comprenant une suite sur Chine et une esquisse originale de Rufino Tamayo, numérotés Auverbng 1 à Auverbng 15; 255 exemplaires sur Vélin pur fil à la forme de Rives, numérotés Rives 1 a Rives 255. Il a été tire en outre trente exemplaires Hors-Commerce sur Vélin pur fil à la forme de Rives, numérotés H-CI á H-CXXX. Exempleire Rives 240. Après tirage des lithographies, les pierres ont été poncées." (This book, the first of the "Books of Contemporary Painters" series published by the International Club Bibliophile, was shot in two hundred and seventy copies: 15 copies on paper Auverange Moulin Richard de Bas, that included a series on China ink and an original sketch by Rufino Tamayo, numbered Auverbng 1 to Auverbng 15, 255 copies on vellum over the pure form of Rives, numbered Rives 1 to Rives 255. thirty extra copies were published out-of-commerce on Vellum over the pure form of Rives, numbered H-CI to H-CXXX. This is copy number 240. After printing the lithographs, the stones were sanded, Our translation) --Colophon
(32462) \$7,500.00

54. **EL TENDEDERO DE OTOÑO 1983. EL TENDEDERO DE INVIERNO 1984.** Silva, Carmen ; Alicia Garcia Bergua (Eds). Viñetas Rossana Durán. [México], La Tinta Morada, Impresores Alternativo; Editorial Penélope, Enero de 1984; Octubre de 1985, 2 numbers: 31p. b/w plates, some pages have tipped-in stickers in diverse colors and shapes (stars, moons, etc.), diverse ink stamps all over pages, string bound color wrps. (orange) with tipped-in white paper tag with string attached and stamped with title "El Tendedero"
Complete set of artist book serial. In 1982 Carmen Silva and Alicia Garcia Bergua met at the restaurant "La Veiga" in Mexico City to create a magazine with intimate and calligraphic texts by artists and authors. "El Tendedero (clothes line) is created in collaboration with La Tinta Morada, Impresores Alternativos (Purple Ink, Alternative Printers) under the responsibility of Carmen Silva and Alicia Garcia Bergua"—P. 2. Includes a numbered and signed color photograph by R Figueroa Flores (1984). Contents 1984: Del departamento de lencería / Alicia García Bergua -- Un recuerdo / Adriana Sandoval -- Color de ojos azules / Anaclea Morones Prieto -- Muestra fraternidad / Isabel Quiñones -- Fragmentos para mariana / Christopher Domínguez Michael -- De estos recuerdos palabras / Hernán Lara Zavala -- Amarimantima foémica / Jose Antonio Robles -- Trabajo manual / Rafael Barajas (El Fisgon) y Alicia García. 1984: Includes a numbered and signed color photograph by R Figueroa Flores (1984). Contents 1985: Editorial -- Parte de los

Fragmentos completos / Leticia Hülsz Piccone – Lamentación de Doña Blanca / Marcela Fuentes Berain – Plaza / Elena Milan – Color de ojos azules (continuación) Anacleta Morones – Recado / Raúl Peñaloza – Texto / Hugo Heriart – La sortija / Hugo Heriart – Cuerpos ausentes / Margarita Mancilla – Los empolvados, los del armario / Alicia García Bergua – Un encargo de viaje / Ilse Gradwohl – Trabajo manual / Agustín Estrada, Gabriel Figueroa y Jorge Vertiz. LIMITED EDITION OF 200

(99251)

\$1,600.00

55. [Torres García, Joaquín]. **(30) TREINTA DIBUJOS CONSTRUCTIVOS. 12 REPRODUCCIONES EN NEGRO Y 18 EN COLOR.** Cuadernos del Taller Torres-García, 1. Montevideo, Taller Torres-García, 1952, b/w and color plates, wrps.

NUMBERED EDITION OF 400. Publication of the Taller of the students, many who have become noted artists. Scarce work, with only one copy in OCLC

(95038)

\$2,500.00

56. [Torres García, Joaquín]. Castillo, Guido (Ed). **REMOVEDOR: REVISTA DEL TALLER TORRES GARCÍA.**

Contents: N° 2 Febrero 1945 -- N° 3 Marzo 1945 -- N° 4 Abril-Mayo 1945 -- N° 6. Julio-Agosto 1945 -- N° 7 Setiembre 1945 -- N° 8 Oct.-Nov. 1945 -- N° 9 Diciembre 194 -- N° 10 Enero-Febrero 1946 -- N° 11 Marzo 1946 -- N° 12 Abril-Mayo 1945 -- N° 13 Junio-Julio 1946 -- N° 14 Ago.-Sep.- Oct. 1946 -- N° 15 Nov.-Dic. 1946 -- N° 16 Enero-Feb. 1947 -- N° 17 Marzo- Abril-Mayo 1947 - N° 18 Junio-Julio-Agosto 1947 -- N° 19 Setiembre 1947 -- N° 20 Octubre-Nov. 1947 - Número Especial Año 4, N° 22 Setiembre 1948 (Joaquín Torres García. Número especial dedicado a su 74° aniversario) -- Año 5, N° 24 Mayo 1949 -- Año 6, N° 25 Febrero 1950 -- Año 6, N° 26 Mayo 1950 -- N° 27 Diciembre de 1950 (Este número especial de Removedor está dedicado al maestro Joaquín Torres García). Montevideo, Taller Torres-García, 1945-1950, 24 issues, v.p. b/w and color plates and illus., some tipped-in color plates, wrps. (marginal wear, some foxing and chipping, not affecting texts or plates).

A tabloid size magazine put out by students of the Taller (Workshop), which Torres-García established with the concept of a medieval guild. The announced intention of the magazine was to remove all former systems and vestiges, as with paint remover. Even after his death, it continued to be published under this title until 1951, and then appears as "Escuela del Sur" until 1961. "Removedor" was the official publication of the Taller Torres-García. Its first number was published in January of 1945. Its frequency was originally monthly, then sometimes six or four times a year until its number 27 (Dec. 1950) when it became irregular. After two and a half years of silence, the last number, number 28 (July-August 1953) was published. The magazine comprises, in a large part of its numbers, of four pages, tabloid format (although the format varied for numbers 22, 27 and 28). Editor was Guido Castillo started in this publication his career as art critic and polemic author. A warning included since the first number states that the magazine is published exclusively by members of the Taller Torres García. In number 3, and more emphatically in number 5, the editor clarifies that Torres García does not intervene in the edition of the magazine. This repeated warning has to do with the combative tone or more precisely fighting character that Castillo and Sarandy Cabrera (who are, except for the last numbers, along with Torres García, practically his only collaborators) impose into the magazine. The illustrations, except for the last numbers and in number 16 (Jan.-Feb. 1947) that graphically documents the 35° exhibition of the Taller Torres-García, is reduced to the first page that is also the cover in which generally appears a lineal drawing of a disciple of the workshop or of Torres García himself (except on number 21 dedicated to V. Huidiboro with a portrait by Hans Arp). Number 16 includes an inedited article by Van Doesburg on Torres García. Special editions September 1948 and December of 1950 were published in a different format and style: smaller size, wrappers and glossy paper. Complete collection is VERY scarce

(102633)

\$15,000.00

57. [Torres García, Joaquín]. **NUEVA ESCUELA DE ARTE DEL URUGUAY: PINTURA Y ARTE CONSTRUCTIVO: CONTRIBUCIÓN AL ARTE DE LAS TRES AMÉRICAS = THE NEW ART SCHOOL OF URUGUAY: PAINTING AND CONSTRUCTIVE ART: CONTRIBUTION TO THE ART OF THE THREE AMERICAS = NOUVELLE ECOLE D'ART DEL URUGUAY: PEINTURE ET ART CONSTRICITIF: CONTRIBUTION A L'ART DES TROIS AMERIQUES.** Montevideo, Publicaciones de la Asociación de Arte Constructivo, 1946, (64)p. b/w and color plates, wrps. (Some chipping on spine with 1/2 inch piece missing at bottom of spine; o/w fine).

Scarce work that includes the first printing of "La Regla Abstracta" ("The Abstract Rule") that he hand-lettered and illustrated. Mostly works of Torres García. SPANISH, ENGLISH AND FRENCH TEXT.
(95034) \$1,500.00

58. [Torres García, Joaquín]. Torres-García, Joaquín. **LO APARENTE Y LO CONCRETO EN EL ARTE, 1-5.** Montevideo, Asociación de Arte Constructivo y Taller Torres-García, 1947-8, 5 vols in one:45;45;40;40;64p. plus b/w plates, illus., color pict. boards. (Spine Rebound; bound without original cover; scuffing to boards with some missing color; o/w almost fine).
FIRST EDITION. Compilation of his lectures given at the Facultad de Humanidades Ciencias de Montevideo in 1947. Complete. Originally issued in individual parts during 1947-1948. In 1948 they were published for the first time in a very limited edition of all 5 volumes. Much expression of the last major change in his continuing search to resolve his artistic feelings and ideas. This was his last publication before he died in 1949. See Palau 336968.
(26434) \$2,500.00

59. Torres-García, Joaquín. **HISTORIA DE MI VIDA.** Montevideo, Asociación de Arte Constructivo, 1939, 303p., (ii). b/w illus., plus b/w port. frontis, illust. wrps.
FIRST EDITION. Written in 1934, but not published until 1939. This is an autobiography which covers his life until he moved to Montevideo (1934).
(26432) \$2,400.00

60. Torres-García, Joaquín. **TRADICIÓN DEL HOMBRE ABSTRACTO (DOCTRINA CONSTRUCTIVISTA).** Montevideo, Asociación de Arte Constructivo; La Caño Hnos. Impresores, 1938, (80)p. illus, wrps.
FIRST EDITION. RARE. In 1938 Torres-García finished the famous "Monumento Cósmico" in the Parque Rodó and published this title, which he originally created a manuscript illustrated by hand and which suggests that the Abstract Man is on the margins of all time and represents the universal civilizations most admired by him. The Cosmos lies in the conflict between man and the individual. "In 1938, when Torres-García wrote "The Tradition of Abstract Man" he had been living in Uruguay for four years. He had returned from Europe to his native country after an absence of forty-five years. In Montevideo he soon realized that the artistic atmosphere was conservative and provincial but that young artist were eager to learn about the latest art developments in Paris. He formed AAC (Association of Constructivist Art) in 1935, and in 1944, the Taller Torres-García. There, constructivist art as well as traditional methods of drawing and painting from the model were taught and studied. 'The Tradition of Abstract Man' is the result of the teaching and lecturing that Torres-García did during this period. It is a condensed account of his essential ideas...Torres-García's concept of Abstract Man, spiritual man, derived from Hellenism, which, for him embodied the highest human ideals in all the arts as well as philosophy...It was published in a facsimile of his own handwriting; the size of words and the use of capital letters are evidence of the importance he gave to a particular word or idea" (Ceclia Buzio de Torres; Hayward Gallery: Torres-García: Grid-Pattern Sign. London, 1985. pp 103-111)
(94199) \$4,900.00

61. **TRATADO DE PAZ, AMISTAD, LIMITES Y ARREGLO DEFINITIVO ENTRE LA REPUBLICA MEXICANA Y LOS ESTADOS UNIDOS DE AMERICA.** Concluido por los Plenipotenciarios en Guadalupe Hidalgo el 2 de Febrero, Ratificado en Washington el 10 de Marzo, y en Querétaro el 30 de Mayo de 1848. México, D.F, Imprenta de Ignacio Cumplido, 1848, 55p. illus., wrps. (Very good condition).
The official Mexican printing of the final text of the Treaty of Guadalupe-Hidalgo, ending the Mexican war and ceding to the United States the Southwest. The printing closely follows the Querétaro edition produced just a few months earlier, but contains added protocols excluded from the earlier printing. The full text appears here in both English and Spanish, on facing pages. Pages 46-49 contain the text of amendments made to the treaty by the United States Senate, followed by a statement of México's President Manuel de la Peña y Peña, dated May 30, 1848, accepting the modifications, and concluded by a Protocol dated May 28 attempting to put the best light on the treaty from the Mexican point of view. The Treaty of Guadalupe-Hidalgo which ended the war between the United States and Mexico, resulted in the formal cession of the entire Southwest and California to the United States. Agreements were reached for the withdrawal of American troops from Mexico, the payment of Mexican claims, and the formal cession of the territory (The

U.S. had already occupied all the land). The theoretical boundaries were set out and arrangements for boundary commissioners were made. STREETER SALE 282. PALAU 339389. GARRETT, p. 91. COWAN, p. 252. HOWES M565, "aa." EBERSTADT 162:847. MALLOY, p. 1107. ENGLISH AND SPANISH TEXT (83912) \$3,900.00

62. Vargas de la Maza, Armando (Dir). **NUESTRA CIUDAD, TOMO I, NO. 1.** Organo de la Direccion Civica del Departamento del Distrito Federal. México, D.F, Departamento del Distrito Federal; Talleres Gráficos de la Nación, Abril 1930, 80 pages. color and b/w plates, ports., facs., cutt-out large central square in front wrps, with gold embossed vignettes. (partially detached wrappers and lower section of spine, 2 ½ in. tear in left side of tipped-in plate in front cover; slight tears on backstrip; marginal wear and chipping; o/w good copy).

First number of periodical "aimed at promoting, developing, and to maintain the civic spirit of the inhabitants of the Distrito Federal, and to contribute to the improvement of the social conditions and their lives of relation, and for the first time create a publication that will be the reflection of all the activities of the capital of the Republic." (Our translation) --Page 3.. Collaborators include Montenegro, Best Maugard, Leal, Mérida, Orozco Romero, etc. Each issue usually has short essays on historic architecture or art. Contents: Nuestra Ciudad: el propósito de nuestra revista -- Estatuas y monumentos: el Monumento a la Independencia -- Descubriendo a la Ciudad de los Palacios -- Las artes y las industrias populares mexicanas -- Como era México antes de la conquista -- Los grandes edificios de nuestra ciudad : el Palacio Municipal -- Las fiestas de carnaval de 1930 -- Desfile de carros y carrozas -- Las hermosas reinas del carnaval -- El Carnaval de Huejotzingo / María Luisa Ocampo -- Del México que desaparece: "El volador" -- El teatro al aire libre en el Parque Obrero: varias escenas de "Liberación" y "El Laborillo" -- La misión del maestro -- La prensa y el Departamento del Distrito Federal: el arte vivo -- Nichos artísticos de México -- San Miguel de Belén / por Jacobo Dalevuelta - Historias y leyendas de las calles de México -- Una silueta del Gral. Obregón -- Los teatros antiguos de México / por Alberto Michel -- Sera honrada la muy noble y leal Ciudad de México / por José de J. Núñez y Domínguez -- Mi Valle (poem) / Samuel Ruiz Cabañas -- Cultura física -- Psicología de la mujer Mexicana / Guadalupe Gutiérrez de Joseph -- Ultimas exposiciones de arte mexicanas -- Las labores sociales femeninas en las cárceles -- México como centro aeronáutico - - El aspecto pedagógico del folklore -- El Comité de las Artes Populares (102844) \$300.00

63. Vargas de la Maza, Armando (Dir). **NUESTRA CIUDAD, TOMO I, NOS. 2, 5, TOMO II, NO. 6.** Órgano de la Dirección Cívica del Departamento del Distrito Federal. México, D.F, Departamento del Distrito Federal; Talleres Gráficos de la Nación, Mayo 1930; Agosto 1930; Septiembre 1930, 3 issues: 80; 63; 88 pages. color and b/w plates, ports., facs., tipped-in color plates on wrps, with gold embossed vignettes. (marginal wear and chipping; some marginal water stains; t. 1 #5 rebound; o/w good copies).

Of much artistic interest. Collaborators include Montenegro, Best Maugard, Leal, Mérida, Orozco Romero, etc. Each issue usually has short essays on historic architecture or art.

Contents:

Tomo I, No. 2 (Mayo 1930) El tema del momento -- Estatuas y monumentos -- Porque y en que extensión faltan servicios de urbanización en el Distrito Federal -- La Ave. Bucarelli -- Los grandes edificios de nuestra ciudad: La Catedral -- El aspecto pedagógico del folklore / por el Lic. Genaro V. Vásquez -- El Sitio de Tenochtitlan -- El 5 de mayo de 1862 -- Tipos populares metropolitanos / por Gómez de Alba -- El cilindrero / por Jacobo Dalevuelta -- Diego Rivera / por Agustín Aragón Leiva -- Carlos Orozco Romero y su reciente exposición -- El Observatorio Astronómico de Tacubaya -- Las Fiestas de la Primavera -- De la exposición de encuadernaciones en el Museo Cívico -- El Dr. At en la Galería de Arte Moderno -- Carlos Mérida y la crítica americana -- La iluminación de México.

Tomo I, No. 5 (Agosto 1930) Paisaje de la grandeza Mexicana -- Mascaras mexicanas -- Que hacer los domingos! / Salvador Novo -- Paneles y azulejos policromos -- Sonido 13 / por Julián Carrillo -- La danza / ensayos estéticos de Samuel Ramos -- El paisaje mexicano -- La exposición Mexicana en los Estados Unidos -- Pinturas murales mexicanas -- Las casas coloniales de México -- La labor mexicanista de Adolfo Best Maugard -- Fantasía / por Adolfo Best Maugard -- Jesús Urueta: el príncipe de la palabra -- La misión social de las plazas de deportes -- Por las calzadas y los caminos -- De donde viene la palabra "México" a nuestra ciudad? - Mexicanos en el extranjero: Alfredo Ximenez -- El ultimo día de Álvaro Obregón / por Jesús S. Soto -- Protección a la infancia / por Loreley -- Taxco de Montenegro -- El arte mexicano de la colonia -- Día de tianguis / por A. Pena -- Los nuevos dibujantes: A. X. Pena -- Paginas de la aviación

Mexicana / por Carlos Paniagua Noriega Hope -- Algunos aspectos del corrido mexicano / por Jacobo Delevuelta -- El caudillo suriano D. Vicente Guerrero: 10 de agosto de 1783-25 de agosto de 1823 -- Esculturas policromadas de Juan Olaguibel -- La Orquesta Sinfónica Nacional -- Siria. La genial bailarina Mexicana -- La Rotonda de los Hombres Ilustres: tres tumbas gloriosas -- Algo sobre el Ballet Nacional / por el Prof. Manuel Castro Padilla -- Roberto Soto / por Roberto "el Diablo" -- Lo que se opina de "Nuestra Ciudad" -- Poetas Revolucionarios / Carlos Gutiérrez Cruz -- Poetisas mexicanas -- Silueta de Amado Nervo -- La música trágica de Manuel Acuna -- Ángela Peralta -- D. Juan Ruiz de Alarcón: 4 de agosto de 1639 -- D. Joaquín García Icazbalceca: 21 de agosto de 1825 -- Como llego la vacuna a México / por Artemio del Valle Arizpe -- La temporada de aguas en el México de antaño / José de J. Núñez y Domínguez -- El paseo del pendón / Timiji Kitawa -- "Si hubiera parque, no estaría Ud. aquí" 20 de agosto de 1847. Photographs by Mantel, Hugo Brehme. Illustrations by Adolfo Best Maugard, Roberto Montenegro, A. X. Peña, Juan Olaguibel.

Tomo II, No 6 (Septiembre 1930) El Padre: Miguel Hidalgo y Costilla -- Independencia del pueblo mexicano -- Actuación económica de Hidalgo -- La toma de la Alhóndiga de Granaditas -- Cuiclahuatzin, el soberbio guerrero -- La pintura precortesiana -- La caída de Calleja / por Artemio del Valle Arizpe -- Vida y obra de Alejandro de Humboldt -- Mensaje del presidente a las Cámaras -- Futuro de la nación Mexicana -- El segundo informe presidencial objetivo -- Centenario de Facundo (José Tomas de Cuellar) -- Dos jóvenes pintores mexicanos (Salvador Villagrán y J. González Camarena) -- Los pintores nacionalistas: Ricardo X. Arias y Erasto Cortes -- Homenaje a dos profesionales -- Proceso del Cura Hidalgo -- Instalación del Congreso de Chilpancingo y nombramiento del Generalísimo Don José María y Pavón, 1813 -- Don Francisco Javier Clavijero: historiador mexicano -- Un libro de Rafael Muñoz -- Fernando Leal -- Bordados Mexicanos -- 8 de Septiembre: defensa de Chapultepec -- Don Carlos María de Bustamante -- Diego Rivera y sus nuevos frescos -- Julio Ruelas -- El indio mexicano / por el Lic. Alfonso Francisco Ramírez -- Prometeo el fresco de Pomona -- Nuevo edificio de los Talleres Gráficos de la Nación -- La abolición de la esclavitud en México -- Poetas jóvenes de México-Cenizas de nuestros héroes -- La pintura de Tamiji Kita-gawa -- Xicotencatl el joven derrota a Cortes -- Lorenzana, protector de la infancia -- Pasion de Leona Vicario - El brazo derecho de Morelos / por Vicente Riva Palacio -- Excursion mexicana a la isla de Cuba -- Nuestra ciudad en el Teatro Lirico. Illustrations by A. X. Pena, Tamiji Kita-gawa, Salvador Villagra y J. Gonzalez Camarena, Fernando Leal

(103125)

\$600.00

64. Velázquez de León, Josefina. **PLATILLOS DE VERDURAS.** El Tesoro de la Cocina. Colección Económica. Mex. México, Academia de Cocina Velázquez de León, n.d. (c. 1950s), 30, (4) p. ind., recipes, 2 leaves of b/w plates, pictorial stiff paper wrps.

30 recipes for cooking vegetables.

(102956)

\$75.00

65. Viñals Carsi, Luis (Dir). **DEFENSA: REVISTA DE CULTURA MILITAR, AÑO III, NÚMERO 23.** Edicion extraordinaria, 28 de mayo de 1942 - 28 de mayo de 1943. México, D.F, Defena, Mayo de 1943, 192 pages. b/w plates, draws., ports., maps, advts., b/w pict wrps . (some chipping and and marginal wear; not affecting text; o/w very good).

Mexican military serial devoted to IWW and historic military and war issues with drawings by Arias (Front cover) and portraits of President M. Avila Camacho by Armando Drechsler, and other historic personalities drawn by Lizarraga, and J. Orcajo, (president F.D. Roosevelt, General Lazaro Cárdenas, General Montgomery, General Mc Arthur, Carlo Sforza, etc.)

(103122)

\$300.00

66. **VINTAGE MEXICAN PHOTOGRAPH: PANCHO VILLA AND HIS ARMY. HORSEBACK.** México, D.F, c1914, one b/w vintage photograph, framed in a 19th century or early 20th century contemporary to the period beautifully hand carved wood frame, decorated with the Mexican coat of arms on top depicting a front view open winged Mexican golden eagle standing atop of a nopal plant and devouring a snake.

Vintage photograph of Pancho Villa on horseback dressed in general uniform using a charro saddle with other horsemen (General Rodolfo Fierro at his right-hand side?). An important historic and graphic reference as it is rare photograph of Villa and his army riding through Chapultepec park during their historic visit to Mexico City for the Gran Convención de Jefes militares con mando de fuerzas y gobernadores de los Estados ("Great Convention of Commanding Military Chiefs and State Governors"), issued by

Venustiano Carranza, the commander of the División del Norte (North Division) and where Villa reconciled with Emiliano Zapata, after defeating the Government of Victoriano Huerta during the Revolution. Other photographs document the two popular leaders in Palacio Nacional
(103166) \$1,300.00