Abraham Ortelius's
FIRST EDITION WORLD MAP

The present map is a depiction of the world from the Age of Discovery and the earliest edition of Abraham Ortelius’s famous world map rendered in magnificent color. Ortelius was a great compiler of newly discovered geographical facts and information. His New World mapping is also a study in early conjecture, including a generous northwest passage below the Terra Septentrionalis Incognita, and a projection of the St. Lawrence reaching to the middle of the continent. Ortelius’s map includes Terra Australis Nondum Cognita, reflecting the misconception held at the time of a massive southern continent, that incorporates Tierra del Fuego in this southern polar region rather than in South America. The relatively unknown regions across Northeast Asia distort the outline of Japan considerably. In the North Atlantic, the outline of Scandinavia is skewed, and Greenland appears very close to North America. Ortelius published his world maps in his Theatrum Orbis Terrarum, considered to be the first modern atlas, with 70 copper engravings and descriptive text in one volume.

Abraham Ortelius's Classic
MAP of ASIA


Abraham Ortelius’s map shows the extent of the Asian continent and its peripheral regions in either direction. In the 16th century, the Red Sea and the Indian Ocean were active regions of maritime trade and exploration after sea routes superseded the well-traveled and historic Silk Roads. To the left is a view showing a portion of the archipelago of Greece in the Mediterranean Sea, Cyprus and East Africa. Anatolia (Turkey) and the Arabian Peninsula here are projected in a distended form. The historic port city Aden that bridged trade between Europe and Asia, located on the Red Sea (formerly the Gulf of Aden), is shown here correctly as an isthmus and not an island. Ortelius mapped numerous islands and port cities, which were vital to the Indian Ocean trade network that brought many Europeans to India and Southeast Asia. This rare and beautiful map of Asia by one of the most important cartographers of all time, Abraham Ortelius, presents the continent with remarkable accuracy.
Pieter Van Der Aa's Superior
MAP of the WORLD DURING the AGE
of DISCOVERY

Pieter Van Der Aa’s superior double hemispheric world map shows the state of the art understanding of the globe at the beginning of the major century of European discovery and colonization. This map of the world contains long-journey explorations, which were made both by sea and by land in all parts of the world from the year 1246 to 1696. These routes were compiled and mapped according to the new observations of members of the Royal Academy of Sciences, as noted in the title cartouche. Though remarkably accurate for its period, there are areas of the globe largely undiscovered and left blank. Pieter Van der Aa was a master engraver, and this map shows the superiority of his work through lovely characteristics of the Age of Discovery containing allegorical figures and vignettes of cities and landscapes in its pictorial borders.


Frederick De Wit’s
CLASSICAL BAROQUE WORLD MAP

This stunning and rare map of the world by Frederick De Wit is representative of the baroque style popularized in seventeenth century European cartography. Europe and Asia are shown in remarkable accuracy, though Northeast Asia has been greatly reduced. Japan is shown too far north. Within central Asia, Mare de Sale or Caspian Sea as it is known today is portrayed inaccurately, and major Silk Road cities like Samarkand are established, but mapped too far to the west. De Wit has not included parts of Western North America and its depiction of the Great Lakes is still not correct. California here is depicted as an island, not an uncommon feature on a map of its time period. The West Indies, South America and Africa are shown in relative accuracy perhaps due to the precision of the equator line. Areas of New Zealand, Australia and the South Pacific though are largely absent, as well as a missing Antarctica. The double hemisphere map contains many decorative elements and is much less commonly found than De Wit’s maps of later dates.

Frederick De Wit (c.1629–1706). “Nova Totius Terrarum Orbis Tabula Auctore F. De Wit,” [A New Map of the Whole World...]. Published in Zee-Atlas, (Doncker, Amsterdam: 1660). Enscribed at bottom “Frederick De Wit in de Calverstraat inde Witte Pascartaat 1660”. Copper engraving with hand color. 17 1/2 x 22 7/16” at neatline. Sheet: 17 13/16 x 22 15/16”. Strong impression on heavy paper; light marginal staining top and bottom; two fox marks center l. and l.l.; minor transference; top centerfold repair on verso. Excellent condition. $12,000.
Mercator’s Influential
WORLD MAP of the SEVENTEENTH CENTURY

The present map by Gerard’s son, Rumold Mercator, is a reduced version based on his father’s landmark world map, which is considered an unobtainable rarity. Though this double hemisphere world map does not employ Mercator’s projection, it does include input from Gerard Mercator. This map is interesting both for its impressive accuracy of what was known, as well as for what it shows as unknown. Europe, Africa, and Asia appear in their familiar outline, and are portrayed richly with cities and nation states, regions and rivers, as well as mountain ranges shown in dense detail. South America is shown with a prominent bulge, a characteristic introduced by Gerard Mercator. Tierra Del Fuego forms part of a gigantic southern continent that continues to the eastern hemisphere. Here the eastern coast of North America is depicted with relatively accurate eastern and southern shorelines, while the western and northwest portions of the continent are missing and in some places still conjectural – namely the locations of Quivera in present-day California, and Anian in present-day Alaska.

Ortelius’s Iconic
MAP of IRELAND

Abraham Ortelius’s iconic map is considered one of the earliest obtainable separate maps of Ireland. Prior to this, Ireland was depicted alongside a map of England or in the larger expanse of Europe. This Western oriented map is a delightful representation of Ireland’s surrounding bodies of water, with the Atlantic Ocean to the west at the top of the sheet, and the Irish Sea to the east. A portion of Scotland is portrayed in the lower right corner. Topographical and geographical features such as mountains and cities are beautifully rendered in profile. Numerous well-known lakes are also drawn here, like Lacus Erno (Lower Lough Erne) and Lacus Rye (Lough Ree) though not represented entirely accurately. Topographical accuracy in this map was based on Mercator’s 1564 map of the British Isles. Well-established cities like Dublin, Belfast and Galway are shown prominently.

Ortelius’s Gorgeous Map of Italy
in the SIXTEENTH CENTURY

This very attractive map of Italy by Abraham Ortelius shows the extent of the country’s peninsula, the Alps region to the north that are now in Switzerland and Austria, and the outer islands including Corsica, and parts of Sardinia and Sicily. This map was based on a previous map by Giacomo Gastaldi (c.1500-1566), the famous early Italian cartographer and publisher, from Villafranca in the Piedmont region. Sixteenth century Italy was unlike any other place in Europe. It was divided into different city-states, each with its own unique form of government. During this time, the wealthy elite of these republics became occupied with travelling around Italy, visiting its famous ruins, and unearthing Roman and Greek mythology. This present map shows many major cities in Italy, typically capitolis of the republics and city-states, like Milano (Milan), Roma (Rome), Napoli (Naples), Genua (Genoa), Venetia (Venice) and Fiorenza (Florence), amongst others.

This map by Johannes De Laët is a rare double-page engraved work dedicated to the continents of North and South America, known at the time as the Americas. De Laët’s description of the Americas in his atlas called Nieuwe Wereldt ofte Beschrijvinghe van West-Indien (The New World or the Description of the West Indies), which included this formidable map, is arguably the finest of the 17th Century. This map was published at a time when the Dutch colonial interest shifted from South America to North America, specifically to New Amsterdam (New York), leading to better projections of present day America. Though the outline of North America is distorted, this map was the most accurate available at the time. De Laët was the director of the Dutch West India Company in charge of Dutch interests in America and Africa, and had direct access to the latest geographic knowledge.

Nicolas de Fer’s map of the Mississippi region and the Gulf of Mexico reflects the politics of exploration, along with the legitimate demand for scientific information at the time. As Martin and Martin affirm, “because of its magnitude and location, both geographically and politically, the Mississippi River played a significant role in the mapping of the continent.” The map’s title cartouche contains a depiction of the assassination of La Salle by his own men. La Salle had returned in 1684 via the Gulf with 300 settlers to establish a colony at the mouth of the Mississippi. However, he missed the mouth of the Mississippi and instead landed at Matagorda Bay in present-day Texas, where his ships and provisions were destroyed in a hurricane.

Nicolas De Fer’s beautiful map of New Spain and the Gulf of Mexico is a fine example of French cartography at the turn of the eighteenth century. Encompassing a wide area from the southern portion of what is now the United States through Central America, the map contains multiple interesting components of both human and physical geography. The names and locations of Pascobula (Pascagoula), Biloky (Biloxi), La Mobila (Mobile), and Apalachicoly (Apalachicola) are shown, and the map extends to Santa Fe at its most northern point. Governmental divisions are likewise delineated, and Nouveau Mexique (New Mexico) is noted in the region above New Spain. This map also has a delicate and lovely title cartouche that is embellished with two figures in indigenous attire, next to which appears the geographical coordinates of Panama, Acapulco, Mexico, and the Mississippi River.
MAP of the OHIO RIVER VALLEY BEFORE the TREATY of PARIS

Gilles Robert de Vaugondy created this map in 1755 before the Treaty of Paris established new political boundaries in 1783 and before the first 13 states agreed to the first confederation of states after the United States Declaration of Independence of 1776. The name Louisiana is used to define the area of the Ohio River Valley. The adjacent colonies of Virginia and Pennsylvania only extend west to the Allegheny Mountain range. The map shows the American colonies in a transitional configuration, with particularly unfamiliar borders for New York and a general area referring to New England known as Angleterre. On the other hand, the map shows a highly detailed depiction of the Trans-Appalachian and Great Lakes regions.


Henri A. Chatelain illustrates the relationships of the French, English, and Spanish claims in 18th century North America, as well as Mexico and Central America. This detailed map of the inhabited parts of the Americas is based on Delisle’s landmark map L’Amerique Septentrionale... first published in 1700 in Atlas de Géographie. Chatelain’s Nouvelle Carte de L’Amerique... is a superb example of his cartographic skills, and his attention to historical and cultural observations. Here Chatelain shows the extent of North America from Baffin Bay to northern South America by way of peninsular California and the Caribbean. This map was first published in Chatelain’s famous Atlas Historique in Amsterdam from 1705 to 1720. The Atlas Historique was one of the most expansive encyclopedias of its time, which focused on geography as well as textual historical, political, and genealogical information.


FIRST MAP DISPROVING CALIFORNIA as an ISLAND THEORY

Father Kino’s small, but very influential, map is the uncommon English version of his famous document showing the land passage from the Sonora Valley to California, thus disproving the long-held cartographic supposition that California was an island. This map is an English translation after the first French edition published in 1705. Probably included in a copy of Padre Kino’s Curious and Edifying Letters ..., the four pages of text included with this map make mention of the Jesuits’ adventurous discovery of the Indians in the Baja region and an enumeration of the missions established by the confreres Padre Kino and Padre de Salvatierra, as well as an extensive description of California and its animal, vegetable and mineral resources. Carl Wheat states, “Kino’s map exerted a great influence on contemporary cartography, especially after the French mapmaker Guillaume Delisle adopted the redoubtable missionary’s thesis.”

Bonne and Delamarche's

LOVELY MAP of the WESTERN HEMISPHERE

This beautiful map offered here by Rigobert Bonne and Charles Delamarche, depicting North and South America, the Caribbean and the South Pacific, is highly regarded for its detail and accuracy. Towns, forts, rivers, lakes and mountains are shown throughout North and South America. Delamarche offers a distorted view of the Southeast and Northwest of North America. The coastline of Florida and the Carolinas here are too small, and the main river flowing south is labeled St. George instead of St. John’s River. In the Northwest corner of North America, Delamarche labels the entrance to the Juan de Fuca Strait, referred to on the map as the Strait of Jean, with some accuracy although much of British Columbia here is missing. The geographic depiction of the Great Lakes region in the United States is remarkably correct probably owing to Bonne’s earlier maps of the Great Lakes regions from the 1780s, and to the French explorations of this region that would have been accounted for by both Bonne and Delamarche.

**IMPORTANT 1748 MAP of the SOUTHEAST**

Emmanuel Bowen’s map of Georgia was among the first to focus on the English claims for its 13th colony. His use of first hand information from the English settlements distinguishes this map from others of its time. “A New Map of Georgia” shows the greater Southeast extending from “Charles Town” to the Mississippi, with the greater part claimed by the English, and southern areas designated as “Part of Louisiana” west of the Mobile River, and “Part of Florida” east of the Mobile River. “Part of Carolina” also appears. The large scale and beautifully engraved quality of this piece makes it an excellent study map as well as an important addition to any collection of Southeastern cartography. The authority of Bowen’s map of Georgia was revisited in 1981 when, in a Supreme Court battle over the location of the boundary between Georgia and South Carolina, an example of the map was given as evidence of Georgia’s claim that its boundary lies on the northern bank of the Savannah River.

CAREY’S EXCELLENT 1814 MAP of NEW SPAIN

Mathew Carey produced one of the earliest atlases in America known as, Carey’s General Atlas. It was first issued in 1795, and enjoyed a long and distinguished publishing history. Included in the 1814 edition was this beautifully engraved map by Carey focusing on the Spanish Possessions in America—the first regional map of the Southwest and Mexico to be published in an American atlas. The map provides excellent detail throughout the Intendancies and Internal Provinces of Mexico, including Mexico, but also El Salvador, Guatemala, Honduras, Nicaragua, and Costa Rica. The Texas region, which is part of the Intendancy of San Luis Potosi, bears the name “Provincia de Texas.” The New Mexico region is limited to the Rio Grande Corridor, a few Indian pueblos, Santa Fe, and Albuquerque. However, the northern boundary extends well beyond Taos, while the eastern boundary is located at the Sabine River. Mathew Carey is generally considered the founder of serious map-making in the United States.

Mathew Carey (1760-1839). “Mexico or New Spain;” (Philadelphia: M. Carey, 1814). Published in Carey’s General Atlas, Improved and Enlarged. Copperplate engraving with gorgeous original outline hand color. 17 1/4 x 15 1/8” to neat line. Black with gold tone lip, distressed frame: 26 7/8 x 24 9/16”. Inset of Central America at u. r. Nice dark impression. Very minor wrinkling (l.l and l.r.). Minor fox marks (u.c. and l.c.), minor stains (c.r.). Overall, superb condition. SOLD.

Detailed Map of the Spanish Dominions in EARLY NINETEENTH CENTURY NORTH AMERICA

This large-scale and richly detailed map by John Pinkerton of Spanish holdings west of New Orleans to just north of the Great Salt Lake is from Pinkerton’s Modern Atlas. “Spanish Dominions” is based on the Humboldt map of the same year titled “Carte Du Mexique”, but is narrowed in focus. The Pinkerton map offered here seems to have been conceived as a veritable frontier map, with travel and settlement tips and geographical information. Pinkerton includes a variety of information about the Spanish Intendancies, as well as facts about Native American tribes and nations. This wealth of specifics, in addition to a very clear delineation of the Rio Bravo or del Norte (Rio Grande), provides an especially abundant portrait of New Mexico, the northernmost domain of New Spain. This is also one of the earliest maps to name Texas. El Paso in present day Texas is noted with its early name, Presidio del Paso del Norte and San Antonio, the capital of the province of Texas, is mentioned with its early name, Presidio de Bejar. This map is a fine example on heavy paper with superb original hand color.

An OUTSTANDING MAP of ARIZONA TERRITORY

This extraordinary map of Arizona Territory by Emil A. Eckhoff and Paul P. Reicker on a graphic scale of about 13 miles to the inch is, as Streeter notes, “an excellent large scale map of Arizona as it was at about 1880, when the total population of the Territory was only 40,000 and the Southern Pacific had been built to the east only as far as Tucson. It is perhaps the largest scale map of the Territory which has been published.” Rumsey calls it “one of the best maps of Arizona as a territory.” Drawn by the civil engineers Eckhoff and Reicker in 1880, the map documents the flourishing mining industry that brought throngs of prospectors into the territory with the discovery of silver at Tombstone in 1877. The map was likely produced to accommodate the miners, settlers, ranchers, and investors who were pouring into the region in the early 1880s. Eckhoff and Reicker’s map captures this period of transition in the history of Arizona.


Sitgreaves’s Celebrated Report and Map of the ZUÑI and COLORADO RIVERS

In 1851, Topographical Engineer Lorenzo Sitgreaves detailed to the Department of New Mexico, and began a reconnaissance west of Zuñi Pueblo with several objectives. The first was to find the wagon route described by Lt. James Simpson in 1849. The second was to examine the course of the Zuñi and Colorado Rivers and to provide observations on the character of the adjacent lands. Sitgreaves’s party embarked from Santa Domingo Pueblo and followed the Zuñi River to its confluence with the Little Colorado. From the expedition, Sitgreaves produced the present report, published by the U.S. Senate in 1854, which was accompanied by a map illustrating the expedition route through southwestern New Mexico, southern Arizona, and southern California (then mostly New Mexico territory). The report also provided important observations and contributions to the geography, cartography, ethnology, and natural history of this largely unexplored region. The report consists of Sitgreaves’s daily journal describing the terrain, Indian settlements, the presence of water and supplies, and various encounters with the Zuñi, Mojaves, Cosinos, Yuma, and Yampais. Also included is one of the earliest depictions of the Buffalo Dance. It also contains illustrations by Richard H. Kern and appendices on natural history by the scientist S. W. Woodhouse, both of whom accompanied Sitgreaves on the expedition.

Lorenzo Sitgreaves (1811-1888). “Report of an Expedition Down the Zuni and Colorado Rivers,” (Washington, D.C.: Beverly Tucker, Senate Printer, 1854). Second printing (Sen. Ex. Doc. No. 59, 33rd Cong., 1st sess.). 8vo in original purple blind-stamped cloth with gilt spine title. Ex-libris with call number on spine. Embossed stamp on 2nd title page, “Michigan Military Academy- Seal” Upper right corner slightly bumped. 198 pp. Complete with 78 plates (including tinted scenes of Indian domestic activities and ceremonies; one folding scene of the “Buffalo Dance of the Zuñi”) and one large lithographed folding map: “Reconnaissance of the Zuñi, Little Colorado and Colorado Rivers” (sheet size: 27 1/2 x 47 3/4”). Plates are incorrectly numbered or inserted (see Graff, 3809). Contains 22 plates of Indians and scenery, 6 of mammals, 6 of birds, 6 of reptiles, 3 of fish, and 21 of plants. The book is in excellent to fine condition with sound hinges and tight binding. Spine is sunned. With interesting provenance: Inscribed in ink “A.C. Baldwin/From Gen Cass (1854?)” on front-end flyleaf. Contents, including plates, are clean and without foxing. One natural history plate is browned. Map has a tear at the binding tab and through the left corner, professionally repaired; a few tiny fold separations at intersections. Book and contents are excellent, especially as the complete document is scarce. SOLD.
Historic Texian Loan
SIGNED by STEPHEN F. AUSTIN

This Texian Loan certificate is a piece of the financial history behind the birth of the Republic of Texas. Issued to raise funds for the Texas Revolution, this particular certificate, number 345, was issued to Thomas D. Carneal and is signed by S[tephen]. F. Austin, B[rank]. T. Archer, and W[illiam]. H. Wharton as “Commissioners on the Part of Texas.” In January of 1836, following an appeal for the Texas cause in New Orleans, Carneal, along with Robert Trippett, prepared a plan for a loan of $200,000 to a “Government of Texas” that had yet to declare its independence. The first certificates, of which this is one, are from less than two months before that took place on March 2, 1836 at Washington-on-the-Brazos. A superb addition to any Texana collection, as James P. Bevil states in his book *Paper Republic…*, “The surviving Texian loan certificates bearing the original signatures of the provisional government’s three earliest statesmen represent a glimpse into the early finances of Texas in the infancy of the Republic.”


Strong impression; horizontal folds, mostly pressed out; some oxidation of signatures; center triangular clip; signature on verso. Very good condition. $8,500.

William Kemble. *Texas. In 1836,* (New York: Harper & Brothers, 1846). Published in John Monette’s *History of the Discovery and Settlement of the Valley of the Mississippi, by the Three Great European Powers, Spain, France, and Great Britain, and the Subsequent Occupation, Settlement, and Extension of Civil Government by the United States, Until the Year 1846. Vol. II.* Copperplate engraving with original hand color. 8 1/2 x 9 1/2” to neatline. Sheet: 9 x 11 1/8". Even toning; some burning at edges; slight marginal printer’s wrinkle, r.c.; minor spotting; small ink spot; stain on u.c. Very good condition. $2,500.

NOTABLE MAP of REVOLUTIONARY ERA TEXAS

This compelling map of Texas by William Kemble depicts a decisive era, and was released during a significant time in American history, and is itself part of an important cartographic lineage. The map portrays the region in 1836, at the time of the Texas Declaration of Independence. It was originally released in 1846, the year the U.S.-Mexican War began, and one year after the annexation of Texas by the United States. And Kemble’s map is likely based on Thomas Gamaliel Bradford’s notable 1835 (although probably published later) map of Texas which, in turn was itself largely derived from Stephen F. Austin’s immensely significant map of 1830. Mexican states are noted to the south, extending up to the Nueces River (R. de las Nueces) – the border recognized by that country. The southern boundary of Texas, however, is depicted as overlapping these Mexican states, extending south to the Rio Grande (noted as “Río del Norte called also Río Grande & Río Bravo”) – the border claimed by Texas.
Colton’s Large Pocket Map  
SHOWING RAILROADS in the  
UNITED STATES and CANADA

The Colton firm first published this handsome map showing the railroads throughout the United States and Canada in 1871 in New York City. Dated to 1881, this map also includes three insets copyrighted by J.H. Goldthwait. The map is quite attractive and well executed in the manner for which the Colton Company was known. It shows the railroad lines of the Southern Pacific, the Atlantic and Pacific, the Central Pacific, the Northern Pacific in the Western territories, and a well-established network of rail lines connecting the Great Lakes and Midwest states to and from the East Coast. The details of the Western states are numerous and include relief shown by hachures, drainage, cities and towns, Indian reservations, and military posts. This map is folded into dark brown cloth covers with “Colton’s Railroad Map Of The United States G.W. & C.B. Colton & Co” in gilt. A great example of the late Colton style of cartography and a superb map for the Railroad system as it appeared in the late nineteenth century.

Page’s Impressive Map of  
NEW MEXICO TERRITORY

This map by H.R. Page was published in a time in New Mexico’s history that represented transition from Wild West to civilization, as we know it. The decade began with the Lincoln County War, a rivalry between two economic groups that erupted into violence with the killing of John H. Tunstall in 1878 and marked the beginning of the end for Billy the Kid as well as for the territorial governor. The issue of claims to Spanish and Mexican land grants made under the previous governments remained one of the most significant controversies of the territorial period. Less than half of the territory has been divided into township grids, giving some idea of the progress of the government’s survey at the time. Page’s map shows completed railroads, including its section of the Southern Pacific line. Other fascinating details include Indian ruins and pueblos, as well as towns, roads, railroads, and mountains rendered in a distinctive cloud-like topographical style.

EARLY EDITION of the GLO NEW MEXICO

This excellent map of New Mexico Territory is the official survey prepared by the General Land Office under the supervision of Frank Bond, chief of the drafting division in 1903, and revised by Charles J. Heim published nine years before New Mexico was entered into the union. The GLO issued individual territorial and state maps as accompaniments to annual reports showing the disposition of Federal lands in the public domain. The present map is a highly graphic edition, with Forest Reserves, Indian Reserves, Military Reserves, and Private Land Grants distinguished in bright colors. Some highlights of this map include the success of the transcontinental railroad construction. By the late 1800s, railroads throughout parts of New Mexico connected the territory with the rest of the Union and southward to the Rio Grande Valley, beginning a new era of rapid communication with other parts of the country.


Pre-War Map of the Southwestern United States

ISSUED by the NATIONAL GEOGRAPHIC MAGAZINE

National Geographic Magazine issued this fascinating and fun pictorial map of Southwestern United States on June 6, 1940. This map shows the extent of the U.S. from the Pacific coast of California, Nevada, the Four Corner Southwest states, parts of the Baja peninsula, Texas, Kansas, Nebraska and Wyoming. Maps issued by the National Geographic Society were supplemental to the magazine issue, and had been included since the very first issue published in October 1888. Though many maps were outsourced by the Society, beginning in 1918 they were created in-house to obtain more control of the cartography, typeface and graphic design as exemplified in this present map. Maps such as this one would have been created first by hand, and on many occasions by a team who would drive the newly built roads to assure utmost accuracy. In homage to the iconography of the Southwest region, this map is beautifully decorated with typical Southwest imagery, as well as the insets at the bottom and top of the map, which depict state seals and major monuments in each state.

Gene Kloss was a master of design, working primarily from her mental impressions rather than from sketches or photographs. She described what guided her art as follows: “I want the finished print to enable the viewer to see the design, the subject matter from across the room, at arm’s length or under a magnifying glass—also upside-down for satisfactory abstract design.” In “Penitente Easter,” Kloss summons the spiritual quality of this event with sunlight bursting from clouds and illuminating a procession at this Penitente morada, likely in Taos. The Penitentes of northern New Mexico and southern Colorado is a Christian lay confraternity whose foundation dates to Mexican independence in 1821, when Spanish missionaries left the area. In the mid-nineteenth century, the region became an American territory and Penitentes were driven “underground,” practicing in secrecy until the mid-twentieth century when they were reconciled with the church.

Penitentes by Moonlight

“Penitentes by Moonlight,” by Gene Kloss summons the spiritual quality of this event with moonlight radiating from clouds and illuminating a procession at this Penitente morada. Born Alice Geneva Glaiser, the artist took her husband’s last name and used “Gene” as her first. She and Phillips Kloss were native to California and first visited New Mexico on their honeymoon in 1925, where, as she states, “We entered the Magdalena plain at sunset—one of those incredible ones that was made of color. I was a New Mexican from then on.” For many years, the couple lived part-time in Taos and spent winters in Berkeley, then moved permanently to Taos after World War II. Kloss’s artworks are held in a number of important collections, including the Carnegie Institute, the Dallas Museum of Art, the Denver Art Museum, the Library of Congress, the Metropolitan Museum, the Museum of New Mexico, the San Diego Museum of Art, the Smithsonian American Art Museum, and the San Francisco Art Museum.

A Dramatic Scene of the Southwest by an American Master Printmaker

Presenting a southwestern canyon, valley, and mesa scene with approaching rain, this lithograph typifies Alexandre Hogue’s captivation with nature as well as his style. Sharp contrasts and richness in tone create a well-textured landscape that draws the eye towards a rugged horizon. Created in 1941, Sage and Cedar is representative of Hogue’s earlier works at a time when his own career was about to change with the start of World War II. It was exhibited through the Lone Star Printmakers, a group of which Hogue was one of the founders, and an example of this work is currently held by the Dallas Art Museum. This scarce print is one of only fifty made. In the 1930s, Hogue was a leader in the Dallas Nine. Hogue’s artworks are held in a number of important collections, including the Smithsonian American Art Museum, Dallas Museum of Art, Museum of Fine Arts, Houston, and others.


A SENSUAL WOOD ENGRAVING
by PAUL LANDACRE

Paul Landacre emerged as one of the preeminent printmakers of the twentieth century. Born in Columbus, Ohio, he relocated for health reasons to the milder climate of southern California in 1916, eventually settling in Los Angeles. Once described by Rockwell Kent as “the best American wood engraver working,” Landacre studied sporadically at the Otis Art Institute where he experimented with various media. He finally focused on the demanding art of wood engraving at a time when few American printmakers were pursuing it, ultimately teaching himself the process through trial and error. Sultry Day is a superb example of the refined style of wood engraving that Landacre developed using only black and white. The subject is ostensibly a quiet one—a nude woman lazily reading a book in the afternoon light—but graphically it is quite powerful in its sensitive manipulation of the nuances of black and white. The result is an image both sensual and abstract.


A SUBTLE ABSTRACT LANDSCAPE
of TAOS VALLEY

Earl Stroh was born in Buffalo, New York, and studied at the Art Institute of Buffalo, the Art Students League of New York, the University of New Mexico, and the Atelier Friedlander in Paris. In 1947 he moved to Taos, New Mexico, where he worked with Andrew Dasburg and Tom Benrimo. He began making original lithographs in 1970 and was chosen several times as a guest artist at the University of New Mexico’s Tamarind Institute. Stroh’s monumental “Makimono Suite”, which this print was part of, is an intricate play of soft colors representing the undulating hill tops and mountains of Taos. His artworks are held in a number of important collections, including the Art Institute of Chicago, the Cincinnati Art Museum, the Colorado Springs Fine Arts Center, the Dallas Art Museum, the Denver Art Museum, the Fort Worth Arts Center, the Harwood Museum of Art, the Metropolitan Museum of Art and the Roswell Museum and Art Center.

An Innovative and Modernist Screen Print
by MORRIS BLACKBURN

Premier printmaker Morris Blackburn was well known for being a pioneer of the silkscreen technique, in addition to other mediums he worked with, beginning in the 1940s and extending throughout his career. Blackburn, like many other American artists of this time period, represented a transitional movement between traditional European art and the new American art. While still incorporating European influences, American artists like Blackburn in the mid 20th century were influenced more by abstract expressionist art that combined patterns, color, perspective, and collage. “Cloud Planes” by Morris Blackburn is a perfect example of these ideas applied in silkscreen. He was a legendary teacher at the Philadelphia Museum School of Industrial Art and the Pennsylvania Academy of Fine Arts, inspiring a host of students in the arts of painting and printmaking. Though most of his career was based in Philadelphia, he was also active in Taos, New Mexico. His work is held in numerous collections, namely the British Museum, the Brooklyn Museum, the Museum of Modern Art (MOMA), the Museum of New Mexico and the National Gallery of Art in Washington, D.C.


A Delightful Frieze of Antelope
by ILA McAFEE

“Passing Parade” by Ila McAfee is a charming and rather unusual image of prong-horned antelope galloping in a stylized frieze across a desert valley surrounded by flat-topped mesas and sharp-peaked mountains. The print is unusual because McAfee has strikingly combined a realistic rendering of the antelope with a decorative patterning of landscape elements in the arrowhead designs of the valley floor and the fracturing of three-dimensional space into flat planes of landforms and cloud masses. McAfee’s emphasis on two-dimensional design suggests that the lithograph may even have been a study for a mural painting, for which the artist frequently received commissions. The sophisticated abstract interplay of elements reflects the impact of modernism on McAfee’s work after she moved to Taos in the 1920s. Although McAfee would never be called a modernist per se, she nonetheless embarked on bold experiments with color and geometric form after being exposed to its ideas.

Ila McAfee’s Bold Vision
of RANCHOS DE TAOS CHURCH

The sophisticated abstract interplay of elements in the present painting reflects the impact of modernism on Ila McAfee’s work after she moved to Taos in the 1920s. The present work depicts San Francisco de Asis Mission Church located in Ranchos De Taos. The church was built between 1772 and 1816. As with all mud structures, maintenance of the church is continual. With over two centuries of community hands having affected the form of the building, it is, in a poetic sense, a living entity. For over a century, this church has attracted visitors and inspired countless artists. As Georgia O’Keeffe once noted, “most artists who spend any time in Taos have to paint it, I suppose, just as they have to paint a self-portrait.” McAfee’s rendering here is bold, full of expression, and captures a scene just after heavy rain.


An Intimate Scene of an Indian Encampment
by MICHAEL B. COLEMAN

Michael Coleman’s painting of an Indian encampment on open grassland conveys the hazy atmosphere of a summer day, contrasted with tepees, figures, and grazing horses. A bird in flight and rising smoke are the only indication of movement in this otherwise placid scene, while overall there is a sense of timelessness. The subject matter of “Indian Camp” is akin to other paintings done by Coleman from the mid-1970s to early 1980s. The technique in this work is characteristic of the artist’s work of the early 1970s, where his use of a subtle tonalist palette creates a harmonious chord. Coleman’s artworks are included in a number of important collections, including the Anschutz Collection, the Buffalo Bill Historical Center, the Charles M. Russell Museum, the Corning Museum, the National Museum of Dubai, the National Wildlife Art Museum, the Springville Museum of Art, and the White House.

A Complicated and Iconic Work by a GREAT SANTA FE FOLK ARTIST

Ford Ruthling was an artist treasured by the Santa Fe community throughout his life. Ruthling was raised outside of Santa Fe, New Mexico in rural Tesuque. Tinwork defined a large part of his embossed paintings, a style he developed in the late 1980s and early 1990s. “The Unending Succession of the Seasons” is a perfect example of Ruthling’s embossed painting style. Using tinwork was homage to both his upbringing, and to a greater extent the New Mexican folk art tradition. Between 1961 and 1964, Ruthling worked at the International Folk Art Museum in Santa Fe as the Curator of Exhibitions under Alexander Girard. In 1977 the U.S. government commissioned him to design postage stamps featuring New Mexico pottery and in 1993 he was honored as a living treasure in Santa Fe. Ruthling’s artwork is found in a number of important collections, including the Smithsonian Institution in Washington, D.C., the Dallas Museum of Fine Art and the New Mexico Museum of Art.


Stunning Print of Woody Gwyn’s PACIFIC COAST HIGHWAY

This serigraph by master printmaker Peter Igo is of a section of Woody Gwyn’s notable work, “Pacific Coast Highway” – a painting that embodies all that makes Gwyn a current master artist of realist landscapes. His are creations of great clarity and vivid detail. They can shine with the brightness of southwestern light, or gleam with the color contrasts of California. Often his paintings are of highways, road cuts, and, as here, guardrails along the highways of the Pacific coast, with grand, all-encompassing views of the ocean beyond, that can be the most intriguing of his works. Woody Gwyn was born in 1944 in San Antonio, Texas. Based in Santa Fe, New Mexico, Woody Gwyn’s works have been shown in approximately 120 exhibitions. His paintings are held in such collections as the Denver Art Museum, New Mexico Museum of Art, McNay Art Museum, Museum of Fine Arts, Houston, and the Pennsylvania Academy of Fine Art.

Woody Gwyn (1944 –), Printed by Peter Igo. “Pacific Coast Highway,” 1990. Serigraph print on MDF (Medium-Density Fiberboard). 8 x 44 1/16.” Signed and numbered l.l. 44/50. Signed by the printer “I GO” l.r. Floated in aluminum frame: 9 1/8 x 45.” Excellent condition. $6,500.

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