

Finding aid for the Antonio Ruíz papers

2023.M.74

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Description is in English.

Special Collections

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Summary Information

Repository:	Special Collections
Creator:	Ruiz, Antonio, 1892?-1964
Title:	Antonio Ruíz papers
ID:	2023.M.74
Dates:	1894-2014, 1894-1964
Extent:	22.54 Linear Feet (19 boxes, 3 flatfiles)
Request Materials:	Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy .
Language:	Collection material is in Spanish, with some English.
Abstract:	This collection documents the work and life of Mexican modern artist Antonio Ruíz. The materials include his sketches, architectural drawings, and scenography work, as well as documentation of his participation in the Seminario de Cultura Mexicana (Mexican Culture Seminar) and directorial role at the Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" (School of Painting and Sculpture) in Mexico City. The materials also offer insight into his personal life through correspondence, including extensive letters between him and his wife, Mercedes Perez. Formats in the collection include artworks, clippings, correspondence, drawings, black-and-white negatives, periodicals, photographs and photograph albums, postcards, and personal and professional papers.

Preferred Citation

Antonio Ruíz papers, 1894-2014 (bulk 1894-1964), Getty Research Institute, Los Angeles, Accession no. 2023.M.74.

<http://hdl.handle.net/10020/archives2023m74>

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Biographical Note

Antonio Ruíz (1892-1964), known as "El Corcito" or "El Corzo," was a Mexican modern artist of the twentieth century. Ruíz primarily produced easel paintings, and his works were distinguished by their small scale, attention to detail, and focus on everyday life, capturing the transformation and modernization of Mexico. Ruíz studied at the Escuela Nacional de Bellas Artes (National School of Fine Arts), now known as the Academy of San Carlos, where he enrolled in 1916, and studied alongside artists like Agustín Lazo, Gabriel Fernández Ledesma, and Rufino Tamayo. For two years, he studied under Germán Gedovius and Saturnino Herrán. The three disciplines that Ruíz focused on, painting, drawing, and architecture, formed the foundations for his career as a painter, scenographer, and educator.

Ruíz traveled to Los Angeles, California, in January 1926, where he began his career as a set and costume designer, first by studying set design and then working as an assistant at Universal Studios. This experience allowed him to work as a scenographer in Mexico for dance, theater, and film productions. He helped produce set designs for a variety of films, including *Gran Hotel* (1944), directed by Miguel M. Delgado. Later in his career, he worked as a scenographer on two plays by Mexican dramatist Rodolfo Usigli, *El gesticulador* (1947) and *Un día estos* (1954), and produced set and costume designs for La Paloma Azul and the Mexico City Ballet. Ruíz also worked on the sets of *Don Lindo de Almería* and *Lluvia de toros*, both by José Bergamín and choreographed by American dancer and choreographer Anna Sokolow as part of La Paloma Azul (Ballet Mexicano), the modern dance company formed by Sokolow, Bergamín, and Ernesto Halffter with Ruíz and Manuel Rodríguez Lozano as artistic collaborators. In 1939, Ruíz was involved with the Golden Gate International Exposition as an assistant to Miguel Covarrubias. Together, they painted six mobile murals titled *Pageant of the Pacific*.

Along with his painting and scenography, Ruíz was also involved in education beginning in the early 1920s. He worked at a variety of schools, including elementary schools in Mexico City, the Escuela Superior de Ingeniería y Arquitectura in 1932, the Academy of San Carlos in 1938, and the Escuela Nacional de Pintura, Escultura y Grabado (National School of Painting and Sculpture), or "La Esmeralda," in 1942. Ruíz was named director at La Esmeralda that same year, during which he became more visible among the public once he began interacting more with officials from the Instituto Nacional de Bellas Artes y Literatura, other colleges, and peers. Ruíz's contributions included developing the first curriculum, redesigning the building, and reforming it to become the Secretaría de Educación Pública's official art school. While at La Esmeralda, he hired already established artists who were his friends and colleagues, including Federico Cantú, Frida Kahlo, Agustín Lazo, Luis Ortiz Monasterio, Diego Rivera, and Francisco Zúñiga.

Ruíz was born in Texcoco, Mexico, in 1892, and lived most of his life in Mexico City. He met his wife, Mercedes Perez, in 1925, and they married in 1927. Ruíz had two daughters with Perez, Marcela Ruíz and Vilma Ruíz. Ruíz died in 1964 in Mexico City.

Sources consulted:

Alonso, Idurre. "Acquisition Approval Form for 'Antonio Ruiz "El Corcito" (Mexican, 1892-1964), Papers, ca. 1911-1964,'" accession number 2023.M.74, May 22, 2023.

Cruz Porchini, Dafne and Luis Vargas Santiago. *Antonio Ruíz El Corcito: montajes y escenas del México moderno*. Museo Amparo / UNAM, Instituto de Investigaciones Estéticas, 2025.

Gabriel Gómez-Llata Cázares, Enrique. "Vida y Obra de Antonio Ruiz (1892-1968)." Bachelor's thesis, Universidad Nacional Autónoma de México. <https://repositorio.unam.mx/contenidos/142927>.

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Scope and Content of Collection

This collection documents the work and life of Mexican modern artist Antonio Ruíz. The materials include his sketches, scenography work, and architectural drawings, as well as documentation of his participation in the Seminario de Cultura Mexicana (Mexican Culture Seminar) and directorial role at the Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" (School of Painting and Sculpture) in Mexico City. The materials also offer insight into Ruíz's personal life through correspondence, including extensive letters between him and his wife, Mercedes Perez. Formats in the collection include artworks, clippings, correspondence, drawings, black-and-white negatives, periodicals, photographs and photograph albums, postcards, and personal and professional papers.

Ruíz's connections to prominent Mexican artists of the time are represented in the materials, including correspondence with Dr. Atl, Miguel Covarrubias, Frida Kahlo, Roberto Montenegro, and Diego Rivera. These artists and others are depicted in the photographs and black-and-white negatives in this collection. These photographic files also document Ruíz's life in Mexico City and his scenography work, as well as other locations and events.

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Arrangement

Organized into two series: Series I. Papers and printed materials, 1894-2014, undated; Series II. Visual materials, 1904-1961, undated.

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Administrative Information

Access

Open for use by qualified researchers.

Publication Rights

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Immediate Source of Acquisition

Acquired in 2023.

Appraisal

Following institutional guidelines, duplicates of printed material exceeding three copies were not retained.

Processing Information

2025-2026 Graduate Intern Guadalupe Rodriguez processed the collection and wrote the finding aid in 2025 under the supervision of Sarah Lerner.

Custodial History

All of the materials in the collection were kept in the possession of the artist's family, and remained in the possession of Luisa Barrios, Ruíz's granddaughter, until their transfer to the Getty Research Institute in 2023.

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Related Materials

Related Materials

David Alfaro Siqueiros papers, 1921-1991, bulk 1930-1936, The Getty Research Institute, Los Angeles, Accession no. 960094.

[Album and booklet related to the murals painted by Los Fridos at pulquería La Rosita], 1943, Getty Research Institute, Accession no. 2023.R.12.

[Photographs of murals painted by Los Fridos at pulquería "La Rosita" in honor of Diego Rivera], 1943-1952, Getty Research Institute, Accession no. 2022.R.20.

Gunther Gerszo drawings and ephemera from the Thomas Ireland Collection, 1935-1941, Getty Research Institute, Accession no. 2021.M.13.

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Controlled Access Headings

Contributor(s)

- Atl, Dr., 1875-1964
- Covarrubias, Miguel, 1904-1957
- Hiler, Hilaire, 1898-1966
- Kahlo, Frida (Magdalena Carmen Frida Kahlo y Calderón) (1907-1954)
- Montenegro, Roberto, 1887-1968
- Perez, Mercedes
- Rivera, Diego, 1886-1957
- Usigli, Rodolfo, 1905-1979

Subjects - People

- Perez, Mercedes
- Ruiz, Antonio, 1892?-1964 -- Archives

Subjects - Corporate Bodies

- Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" (Mexico)
- Golden Gate International Exposition ((1939-1940 :)) (San Francisco, Calif.)
- Seminario de Cultura Mexicana (Mexico City, Mexico)

Subjects - Topics

- Art, Mexican -- 20th century
- Artists -- Archives
- Artists -- Correspondence
- Artists -- Mexico -- 20th century
- Arts, Latin American -- 20th century
- Ballet -- Stage-setting and scenery
- Mural painting and decoration, Mexican
- Scene painting -- Mexico
- Set designers

- Theaters -- Stage-setting and scenery

Subjects - Places

- Mexico City (Mexico)

Genres and Forms of Materials

- Architectural drawings (visual works)
- Black-and-white negatives -- 20th century
- Correspondence -- 20th century
- Gelatin silver prints -- Mexico -- 20th century
- Photograph albums -- Mexico -- 20th century
- Photographs, Original
- Postcards -- Mexico -- 20th century
- Sketches

Collection Inventory

Series I. Papers and printed materials, 1894-2014, undated 13.83 Linear Feet (14 boxes, 1 flatfile)

Scope and Contents: Series I consists of correspondence, personal and professional papers, periodicals, and clippings. The materials provide insight into Ruíz's professional life as an artist, including correspondence with artists like Miguel Covarrubias, Frida Kahlo, and Diego Rivera. The series also documents Ruíz's role as director at La Esmeralda (1942-1952), his work with the Seminario de Cultura Mexicana and Escuela Superior de Ingeniería y Arquitectura, and his scenography work with La Paloma Azul. A small amount of material relates to the 1939 Golden Gate International Exposition.

Arrangement: Organized into four subseries: I.A. Correspondence, 1894-1964; I.B. Personal papers, 1892-1955, undated; I.C. Professional papers, 1931-2014, undated; I.D. Publications, 1922-2010, undated.

Subseries I.A. Correspondence, 1894-1964 5.85 Linear Feet (10 boxes)

Scope and Contents: Subseries I.A comprises correspondence between Ruíz and artists such as Miguel Covarrubias, Frida Kahlo, and Diego Rivera, as well as Mexican playwright Rodolfo Usigli. There is extensive correspondence between Ruíz and his wife, Mercedes Perez, and other family members, including his daughter, Marcela Ruíz, and sister Dolores Ruíz. Correspondence with Pardee Lowe and Philip N. Youtz concerns the 1939 Golden Gate International Exposition's Pacific House.

Correspondence relating to La Esmeralda can be found in Subseries I.C. Professional papers.

Arrangement: Ruíz family correspondence is filed first, followed by other correspondents arranged alphabetically by surname.

Title/Description	Containers
Ruíz family, 1925-1952	

Perez, Mercedes, 1925-1945		
1924-1925	Box 6	Folder 2
1926 January-May	Box 6	Folder 3-7
1926 June-December	Box 7	Folder 1-4
1927	Box 7	Folder 5-6
	Box 8	Folder 1-2
1938-1945	Box 8	Folder 3-6
	Box 15	Folder 4
Ruíz, Antonio (outgoing), 1925-1952		
1925-1952	Box 2	Folder 10-12
	Box 3	Folder 1-2
	Box 15	Folder 3
1926 January-March	Box 3	Folder 3-5
1926 April-June	Box 3	Folder 6
	Box 4	Folder 1-2
1926 July-December	Box 4	Folder 3-6
	Box 14	Folder 1
1927	Box 4	Folder 7
	Box 5	Folder 1-3
	Box 15	Folder 1-2
Ruíz, Dolores, 1926-1940	Box 5	Folder 4-6
Ruíz, Marcela, 1927-1938	Box 5	Folder 7
	Box 6	Folder 1
Alvarez Acosta, Miguel (Instituto Nacional de Bellas Artes), 1955	Box 1	Folder 1
Antonio Campero, Luis, 1912-1914	Box 1	Folder 2
"A" general, 1941-1963	Box 1	Folder 3
Bejarano de Ajuria, Elena, 1912-1914	Box 1	Folder 4
"B" general, 1938-1950	Box 1	Folder 5
Cornadó, Gerardo Murillo (Dr. Atl), 1943-1950	Box 1	Folder 6
Covarrubias, Miguel, 1925-1939	Box 1	Folder 7
"C" general, 1895-1961	Box 1	Folder 8
"D-F" general, 1937-1950	Box 1	Folder 9
"G-H" general, 1928-1954	Box 1	Folder 10

Hernández, Andrés, 1934-1944	Box 1	Folder 11
Hiler, Hilaire, 1939-1944	Box 1	Folder 12
"I-L" general, 1894-1964	Box 1	Folder 13
	Box 14	Folder 3
"Joyce", 1939 <i>Scope and Contents:</i> Sent to Ruíz while traveling with Hilaire Hiler.	Box 1	Folder 14
Kahlo, Frida, 1943 June 22, 1947 February 20	Box 15	Folder 5
Lowe, Pardee, 1939-1940	Box 1	Folder 15
Martinez del Rio, Amelia, 1927	Box 1	Folder 16
Montenegro, Roberto, 1928-1939	Box 1	Folder 17
"M" general, 1927-1949	Box 1	Folder 18
"N-P" general, 1905-1962	Box 1	Folder 19
Rivera, Diego, 1942-1963 <i>Scope and Contents:</i> Includes an annotated typescript draft of Rivera's statement on Ruíz for an exhibition of his works.	Box 1	Folder 20
Rockefeller, Nelson A., 1945 <i>Scope and Contents:</i> Holiday cards.	Box 1	Folder 21
"R-S" general, 1927-1963	Box 1	Folder 22
Teresa B. de Campero, Maria, 1912-1920	Box 1	Folder 23
Torres Bodet, Jaime, 1945	Box 1	Folder 24
"T-U" general, 1909-1963	Box 1	Folder 25
Usigli, Rodolfo, 1956-1961 <i>Scope and Contents:</i> Includes Usigli's typescript article on Ruíz for an unidentified 1960 monograph.	Box 2	Folder 1
Velázquez Chávez, Agustín (<i>Ars</i> magazine), 1943	Box 2	Folder 2
"V-Z" general, 1927-1952	Box 2	Folder 3
Weber, Kem, 1927-1953	Box 2	Folder 4
Wheeler, Monroe (Museum of Modern Art, New York), 1940-1960	Box 2	Folder 3
Yañez, Augustin, 1953-1958	Box 2	Folder 6
Youtz, Philip N., 1938-1939	Box 2	Folder 7
General correspondence, Unidentified, 1937-1942	Box 2	Folder 8

Subseries I.B. Personal papers, 1909-1955, undated 3.44 Linear Feet (1 box, 1 flatfile)

Scope and Contents: Subseries I.B consists of material relating to Ruíz's personal life: a photocopy of his birth certificate, certificate of admission to Instituto del Sagrado Corazón de Jesús, schoolwork, employment documents with job descriptions and income, and retirement paperwork.

Arrangement: Arranged alphabetically by format or topic.

Title/Description	Containers	
Birth certificate, undated <i>Scope and Contents:</i> Xerox reproduction of birth certificate.	Box 9	Folder 4
Employment documents, 1923-1946 <i>Scope and Contents:</i> Documents of various job acceptances with some responsibilities and salaries.	Box 9	Folder 1
Instituto del Sagrado Corazón de Jesús documents, 1909 <i>Scope and Contents:</i> Includes a certificate of admission and two workbooks titled Algebra and Arithmetic.	Box 9	Folder 5
Junta Patriótica program, 1929 May <i>Scope and Contents:</i> Large poster with program schedule, including session names and speakers.	Flatfile 3	
Retirement documents, 1947-1955	Box 9	Folder 2-3

Subseries I.C. Professional papers, 1931-2014, undated 5.48 Linear Feet (6 boxes)

Scope and Contents: Subseries I.C documents Ruíz's professional activities including his role as director of La Esmeralda, his participation as a founding member of Seminario de Cultura Mexicana, and his scenography work, including that with La Paloma Azul. Also documented are a number of Ruíz's conference speeches and materials pertaining to his model-making workshop at Escuela Superior de Ingeniería y Arquitectura. Present is a book dummy for an unrealized publication about Ruíz.

Arrangement: Arranged in alphabetical order by topic or format. Posthumous materials are filed at the end.

Title/Description	Containers	
Book dummy, after 1956 <i>Scope and Contents:</i> Includes pencil annotations, black-and-white photographs of Ruíz's artworks, and printed statements in English about Ruíz by José Bergamín and	Box 14	Folder 7

others clipped from a pamphlet created for a 1956 exhibition of his paintings at the University of Texas.

Conferences, approximately 1943-1963	Box 2	Folder 9
<p><i>Scope and Contents:</i> Typescript speeches, some annotated, that Ruíz delivered at various conferences. Speeches include "A proposito de la exposición de Saturnino Herran, maestro otros tiempos" (1949), "La pintura al fresco en el Mexico Colonial" (1955), "Nota acerca del Dr. Atl y su obra" (1950), "La historia y los primitivos," and "El arte en el Antiguo Oriente."</p> <p>Also included are typescript drafts, some annotated, of José Bergamín's 1943 article "La pintura de Antonio Ruíz."</p>		
La Esmeralda, 1942-2013, undated		
Correspondence, 1943-1963, undated	Box 9	Folder 6-9
Programs, 1943-1944	Box 9	Folder 10
Administrative documents, 1942-1946	Box 9	Folder 11-12
	Box 14	Folder 4
Clippings, 1942-1953	Box 10	Folder 2
	Oversize box 19	Folder 4
Posthumous materials, 2003-2013	Box 10	Folder 3
Seminario de Cultura Mexicana, 1943-1963, undated		
Papers, 1943-1958	Box 10	Folder 4
<p><i>Boletin de Informacion Seminario de Cultura Mexicana</i>, 1958-1963</p> <p><i>Scope and Contents:</i> Volumes 5-7, 10-12, and 25.</p>	Box 15	Folder 6
Clippings, 1944	Box 10	Folder 5
	Oversize box 19	Folder 3
Scenography work, 1931-1950, undated		
<p>Ballet, 1940-1947, undated</p> <p><i>Scope and Contents:</i> Includes a poem Bergamín wrote for Ruíz titled "Toro de chispa."</p>	Box 10	Folder 6-7
Theater, 1931-1950, undated	Box 10	Folder 8-9
	Box 15	Folder 7
Golden Gate International Exposition, 1938-1939	Box 10	Folder 10
<i>Scope and Contents:</i> Printed materials only.		

	Oversize box 19	Folder 5
El Taller de Maquetas, 1942-1948	Box 10	Folder 11
<i>Scope and Contents:</i> Materials relating to a model-making workshop Ruíz taught at Escuela Superior de Ingeniería y Arquitectura.		

Posthumous materials, 2013-2014	Box 10	Folder 12
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Subseries I.D. Publications, 1922-2010, undated 3.52 Linear Feet (3 boxes)

Scope and Contents: Subseries I.D includes clippings and periodicals covering Ruíz's artistic work and his role at La Esmeralda, among other topics. Represented publications include *Excélsior*, *La Jornada*, *El Nacional*, and *El Universal*.

Arrangement: Organized into two groupings: Clippings and Periodicals.

Title/Description	Containers	
Clippings, 1928-2010, undated		
1928	Oversize box 18	Folder 1
1930-1939	Box 11	Folder 1
	Oversize box 18	Folder 2
1940-1949	Box 11	Folder 2
	Oversize box 18	Folder 3
1952-1958	Box 11	Folder 3
	Oversize box 18	Folder 4
1963-1977	Box 11	Folder 4
	Oversize box 18	Folder 5-7
1985-1989	Box 11	Folder 5
	Oversize box 18	Folder 8
1994	Box 11	Folder 6
	Oversize box 18	Folder 9
2001-2010	Box 11	Folder 7

	Oversize box 18	Folder 10
undated	Box 11	Folder 8
	Oversize box 18	Folder 11
Periodicals, 1922-1964		
<i>Al servicio de la plastica americana</i> , 1946	Box 11	Folder 9
<i>Castalida</i> 1, no. 1, 1994	Box 11	Folder 10
<i>Chapultepec: su leyenda y su historia</i> , 1922 <i>Scope and Contents:</i> Front cover only.	Box 11	Folder 11
<i>El cid campeador</i> , undated <i>Scope and Contents:</i> Mix of handwritten and printed pages; book is incomplete.	Box 11	Folder 12
<i>Forma revista de artes plasticas</i> 4, no. 1, 1927	Box 11	Folder 13
<i>Galeria de arte departamentio de accion Social, 2a exposicion pintores mexicanos contemporaneos</i> , 1938 February 23-March 31	Box 11	Folder 14
<i>Hojas de sal</i> 3, no. 4, 1995 January-March	Box 11	Folder 15
<i>International Water Color Exhibition, 12th Biennial, Brooklyn Museum</i> , 1943	Box 11	Folder 16
<i>Jueves de excelsior</i> 35, no. 1787, 1956	Box 11	Folder 17
<i>Mensual de cultura popular</i> 3, no. 17, 1937 June	Box 11	Folder 18
<i>Museum of Modern Art Bulletin</i> 13, 18, no. 1, 1946-1950	Box 11	Folder 19
<i>Nuevos trenes del aguila azteca</i> , undated	Box 11	Folder 20
<i>Siempre! presencia de Mexico</i> , 1964 October 28	Box 14	Folder 9

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Series II. Visual materials, 1904-1961, undated 13.1 Linear Feet (8 boxes, 2 flatfiles)

Scope and Contents: Series II contains visual materials documenting Ruíz's professional and personal life, including loose photographs, photograph albums, and black-and-white negatives of himself, his family, and fellow artists such as Miguel Covarrubias, Frida Kahlo, and Diego Rivera. The series also documents La Esmeralda, La Paloma Azul, Escuela Superior de Ingeniería y Arquitectura's model-making workshop, Seminario de Cultura Mexicana, and scenes of life in Mexico City. The artworks primarily consist of sketches, a small amount of which are by other artists. Architectural drawings and one map provide further insight into Ruíz's varying skills and interests.

Arrangement: Organized into four subseries: II.A. Photographs, 1904-1961, undated; II.B. Black-and-white negatives, 1943, undated; II.C. Artwork, 1909-1940, undated; II.D. Architectural drawings and map, 1919-1937, undated.

Subseries II.A. Photographs, 1904-1961, undated 3.13 Linear Feet (4 boxes)

Scope and Contents: Subseries II.A comprises photographs of Ruíz's personal and professional life, including portraits of himself and others, as well as scenic views taken by Ruíz himself in Mexico City and other locations. Photographs include his family (Mercedes Perez, Dolores Ruíz, and Vilma Ruíz), professional circles, and architecture. Loose photographs relating to La Esmeralda and a photograph album relating to Seminario de Cultura Mexicana are also present.

Posthumous copies of images are present throughout.

Photographs of Ruíz's artwork can be found in Subseries II.C. Artwork.

Arrangement: Photographs of and by Ruíz, as well as identified family members, filed first, followed by other photographs.

Title/Description	Containers	
Snapshots and portraits of Ruíz, undated <i>Scope and Contents:</i> Includes one photograph contemporary to Ruíz. The remainder are posthumous prints.	Box 12	Folder 1
Photographs of Mercedes Perez, Dolores Ruíz, and Vilma Ruíz, 1920-1940	Box 12	Folder 2
Photographs of individuals, groups, and street scenes, 1942-1961, undated <i>Scope and Contents:</i> Includes photographs of Ruíz in various social and professional groups.	Box 12	Folder 3-4
Photograph album, approximately 1920	Box 16	Item 2
Photographs of architecture, 1904-1936, undated	Box 12	Folder 5
La Esmeralda photographs and drawing, undated <i>Scope and Contents:</i> Three photographs of students contemporary to Ruíz and one later print (also of students).	Box 10 Box 14	Folder 1 Folder 5
Seminario de Cultura Mexicana photograph album, undated	Box 16	Item 1
Blank photographic postcards, undated <i>Scope and Contents:</i> From Guanajuato and Cuba.	Box 12	Folder 7

Subseries II.B. Black-and-white negatives, 1943, undated 1.44 Linear Feet (2 boxes)

Scope and Contents: Subseries II.B consists of black-and-white negatives depicting a range of locations, individuals, and Ruíz's professional activities including those at La Esmeralda, Escuela Superior de Ingeniería y Arquitectura, Seminario de Cultura Mexicana, and La Paloma Azul. Present are negatives of Ruíz, Miguel Covarrubias, Frida Kahlo, Diego Rivera, Anna Sokolow, and others.

Contact prints from a portion the negatives are included at the end of this subseries—these prints postdate Ruíz. Most of the negatives are not replicated elsewhere in the collection.

Arrangement: Arranged in original order.

Title/Description	Containers	
Proyecto para la Escuela de Pintura y Esculturo, undated	Box 17	
Escuela de Pintura y Esculturo, undated	Box 17	
La Rosita, undated <i>Scope and Contents:</i> Negatives are of Frida Kahlo's students—known as "Los Fridos"—painting murals on the exterior walls of the La Rosita pulquería in Coyoaca#n, as well as the inauguration of the murals on June 19, 1943.	Box 17	
Diego Rivera, Miguel Covarrubias, and others, undated	Box 17	
Antonio Ruíz, undated	Box 17	
Marqueta Nochistlan Escenografía, undated	Box 17	
Ballet, undated	Box 17	
La Paloma Azul, undated	Box 17	
Theatre, undated	Box 17	
<i>Don Lindo de Almería</i> , undated	Box 17	
Escuela de Ingenieros y Constructores, undated	Box 17	
Ciudad de México parade, undated	Box 17	
Seminario de Cultura Mexicana, undated	Box 17	
Scenography work, undated	Box 17	
Unidentified, undated <i>Scope and Contents:</i> An assortment of negatives largely providing additional documentation of the identified subjects in this subseries. Includes Ruíz's business card: Anton Ruiz / Artist / Painting and Decorating / Hollywood.	Box 17	
Contact prints, undated	Box 12	Folder 8-9
Clipped copies of contact prints, undated	Box 12	Folder 10

Subseries II.C. Artwork, 1909-1940, undated 6.04 Linear Feet (6 boxes)

Scope and Contents: Subseries II.C consists primarily of Ruíz's sketches of architecture, theater and ballet, and other subjects, as well as black-and-white photographs documenting his paintings and scenographic work.

Included are caricatures by José Bergamín, Ernesto García Cabral, Miguel Covarrubias, Manuel Rodríguez Lozano and others.

Arrangement: Arranged alphabetically by subject with assorted sketches, documentation of artworks, and artworks by others filed at the end.

Title/Description	Containers	
Alphabet, undated	Box 13	Folder 1
Architecture, undated	Box 13	Folder 2
<i>Scope and Contents:</i> Includes maquette: Perspectiva de portal con bóveda de pañuelo y elementos para Maqueta A.M. Ruíz (Box 15, folder 9).	Box 15	Folder 9
	Oversize box 19	Folder 6
Grauman's Egyptian and Chinese Theatres, 1909-1926, undated	Box 13	Folder 5
<i>Scope and Contents:</i> Includes scenography work.	Box 14	Folder 6
Human figures, undated	Box 13	Folder 6
Objects and plants, undated	Box 13	Folder 7
Scenography, undated	Box 13	Folder 8
Theater and ballet costumes, undated	Box 13	Folder 10
Assorted sketches, undated	Box 13	Folder 9
<i>Scope and Contents:</i> Includes sketches of furniture with measurements as part of perspective studies.		
Documentation of artworks, undated		
<i>Scope and Contents:</i> Black-and-white photographs, some with annotations on the verso.		
Paintings, undated	Box 12	Folder 11
	Box 15	Folder 8
Scenography, undated	Box 12	Folder 6
Assorted, undated	Box 13	Folder 4
<i>Scope and Contents:</i> A mix of paintings and other works.		
<i>Las Changuitas</i> (1943), undated	Box 17	
<i>Scope and Contents:</i> One color negative of the painting. Label reads: Antonio Ruíz El Corzo, Las Changuitas, 1943, Oleo sobre tela col. Acervo Patrimonial SHCP.		
Artworks by others, 1938-1940, undated	Box 13	Folder 3
<i>Scope and Contents:</i> Caricatures by José Bergamín, Ernesto García Cabral, Miguel Covarrubias, Manuel Rodríguez Lozano and others.		

Subseries II.D. Architectural drawings and map, 1919-1937, undated

8.91 Linear Feet (2 boxes, 2 flatfiles)

Scope and Contents: Subseries II.D consists of ten architectural drawings and one map done by Ruíz.

Arrangement: Arranged alphabetically by transcribed title.

Title/Description	Containers	
Casa carlos hutich [Carlos Hutich House], undated	Oversize box 19	Folder 2
Defensa que proyecta construir al Cia. Consolidad Oilwell S.A., en la margen izquierda del Rio Pánuco, plano de localización [Defense structure that Consolidad Oilwell S.A. plans to build on the left bank of the Pánuco River, location map], undated <i>Scope and Contents:</i> Luis Jiménez Cañedo listed as the engineer.	Flatfile 2	
Detalle de puerta posterior Secretaría de Gobernación [Detail of the back door of the Ministry of the Interior], 1928	Flatfile 1	
Edificio de la Secretaría de Comunicaciones y Obras Públicas [Ministry of Communications and Public Works building], 1927	Flatfile 1	
Edificio de la suprema corte de justicia sotano, planta baja 2° piso, 3er piso, 4° piso [Supreme Court building: basement, ground floor, 2nd floor, 3rd floor, 4th floor], undated	Flatfile 1	
Escuela de Pintura y Escultura de la Secretaría de Educación Pública [School of Painting and Sculpture of the Ministry of Public Education] ["La Esmeralda"], undated	Box 14	Folder 8
Plano de una parte de los sistemas de riego en Alto Río Lerma Guanajuato [Map of a portion of the irrigation systems in Alto Río Lerma, Guanajuato], 1937 July	Oversize box 19	Folder 1
Planta de casa de insurgentes 377 de Francisco Mujica 3er piso [House plan of Insurgentes 377 of Francisco Mujica, 3rd floor], 1919-1928	Flatfile 1	
	Flatfile 2	
Plantas de jardines del teatro nacional [Plants from the gardens of the National Theatre], undated	Flatfile 1	
Proyecto y edificio de correos y telégrafos en la Ciudad de Puebla [Project and building for the post office and telegraph office in the City of Puebla], undated	Flatfile 1	
Talleres gráficos de la nación: sección transversal, sección longitudinal, azotea, vista al gran vestibulo, detalle de puerta lateral [National Printing Workshops: cross-section, longitudinal section, rooftop, view of the main vestibule, detail of side door], undated	Flatfile 1	

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