

**Slide 1: The Publisher Carolina Amor de Fournier:  
Publisher and pioneer in teaching the history of the book and typography in Mexico**

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Carolina Amor de Fournier (Mexico City; 1908–1993) was a Mexican publisher, writer, and translator, specifically of scientific and medical works, but she also has another facet. She had a brief but pioneering role in teaching the history of books and typography in Mexico, as well as in the recognition of women in the publishing world. I did this research because I believe that she embodies some of the key elements that allow us to think about the role that women have had in the history of books and publishing in Latin America and Mexico. I also believe that she is a figure who can inspire many of the young students and academia, for this reason it is worth learning a bit more about her life and other aspects. For my research I have drawn upon published documentation that has been kept about her, also through interviews, and queries, some by me and some by other people, and also some newspaper articles, this work has a facet of brief biographical study and will also seek to summarize her bibliographic production.

**Slide 2:** In her 2005 article, Elena Urrutia highlighted her discovery of Carolina Amor and her surprise at the invisibility to which Amor had been cast by some records and previous studies of Mexican life because of the unintentional shadow cast over her and her professional career by two of her sisters: Guadalupe Amor, better known as "Pita" (1918-2000) and Inés Amor (1912-1980). The first sister Pita, the youngest of the family, was born in Mexico in 1920 and achieved recognition for her poetic work, her "free spirit" comportment flaunting the canon standards of her time and having been an inspirational muse to Roberto Montenegro and Diego Rivera, both of whom dedicated some portraits to her. Inés, the other sister, inherited the Gallery of Mexican Art which Carolina had begun, and managed to transform it as one of the most important spaces for the diffusion of local painting, at a decisive moment in the discussion of the political role of art and the expansion of the visual canon criteria in Mexico. Apparently the beginnings of the Art Gallery were physically located at Carolina's home before moving into the Zona Rosa, where it had its more memorable locations.

**3FOTO** Carolina was beginning her journalistic work, when she had to prepare a report on the famed conductor Carlos Chavez, who appeared in *Magazine of Magazine*, in 1929. This casual deed allowed her to actively collaborate with him, first at the National Conservatory of Music and later in the Department of Fine Arts in the production of programs and press coverage. This Department, in 1946, would become the National Institute of Fine Arts. It was a moment of very rich cultural effervescence: in which notable figures participated with Chávez, figures such as Rufino Tamayo in the head of Visual Arts, Celestino Gorostiza in the theater office, and Rodolfo Usigli in the classical theater radio programs.

**4FOTO** There, Carolina met Gabriel Fernández Ledesma and Francisco Díaz de León, the most relevant duo of the post-revolutionary Mexican design and editing, and it is possible that link played an important role so that later Carolina entered the School of Book Arts. Carolina oversaw

the organization and promotion of artistic activities of the Department of Fine Arts, such as painting exhibitions. Her time in the Department allowed her to meet and deal with most of the visual artists of the time, which allowed her to identify a need to create a space parallel to that of the government so that said artists could show and sell their works.

**5FOTO** When Carolina resigned from the Department of Fine Arts in 1934, this was the moment in which she decided to start promoting the artists and it was thus that in March 1935 she opened *The Mexican Art Gallery*, a project that, in December of that same year, she left in the hands of her sister Inés.

**6FOTO** Avendaño and Urrutia agree that, after marrying and having a long stay in Europe, Carolina began her interest in the arts of the book in Paris, although they do not point to any data that allows us to place that formative period. According to the consulted sources, it was upon her return to Mexico, in 1939, when Amor was in charge of the management of the magazine *Mexican Medical Press* which her medical husband had founded that, some years later, she decided to enter the School of Book Arts, of the Secretariat of Public Education founded by Francisco Díaz de León. She entered in 1943 to pursue the Master of Publishing Degree. Apparently a year later she joined the teaching staff first as a teacher and later as director.

**7FOTO** When Carolina entered the school, it reorganized around four career degrees: Publishing Director, Engraver, Bookbinder and Typographer. Just 3 years later, in 1946, the school closed but after intense efforts by its director, it reopened under the name of the National School of Book Arts (ENAL), but now offering only with three career degrees: Bookbinding, Publishing and Engraving. In 1958, The ENAL became the National School of Graphic Arts.

**8FOTO** While the school student body was mostly male, references of several women who passed through the school appear in the school magazine. Regarding Carolina, we find her EAL student ID card, which indicates that she is 32 years old and her profession is a journalist. The document is dated February 1943, in other words, the same year in which the institution's curriculum had been reorganized.

**9FOTO** In the magazine, one can read the following review about Amor:

"Carolina Amor de Fournier. A lady of integrity, devoted to the learning of editorial subjects in our School not only with an unparallel fervor, but later she imparted magnificent lessons in Book History, English and French. Director of "the Mexican Medical Press", her daily dealings with books and her devotion to typography prompted her to found Editorial Fournier S.A. publishing house and to hold a prominent position at the Mexican Book Institute. One can't imagine Mrs. Amor de Fournier apart from the framework of her work chosen through her most personal selection: the printed page, the beautiful editions, the continuous incitement of art, and finesse in everything and for everything."

**10FOTO** In several issues of the magazine, in the section "Books in Antiquity", signed by Pablo G. Macías (one of the Professors of History of the Book), at the beginning is the following warning: "The material of these articles belongs for the most part to the collection accumulated

by the teachers Francisco Orozco Muñoz, Carolina Amor de Fournier and Francisco Díaz de León for the History of the Book class , which serves as the basis for the teaching that is taught on this interesting subject in the National School Of the Arts of the Book."

**11FOTO** Perhaps because of her history classes, Carolina became interested in female Mexican printers. The first evidence of this was the lecture she gave in the Ponce Room of the Palace of Fine Arts on March 4, 1963, titled: "Notes on Women in Mexican Typography", and has a portrait of Carolina, a drawing signed by "De Trinidad". Amor drew upon the main bibliographies existing up to that point for the study of books from the colonial period: she read García Icazbalceta, Medina, Andrade, León, Valton and also González de Cossío. To these classical studies, she added Millares Carlo's monographs on Juan Pablos and Stols' monograph on Ocharte.

**12FOTO** Nearly a decade later, Carolina published *Women in Mexican Typography*, " edition in homage to her collaborators and suppliers on the occasion of her twenty-five years of constant and transcendent publishing work at the helm of the *La Prensa Médica* (Mexican Medical Press)". In this monograph Carolina recalls widows and some other women appearing in the footnotes of colonial printing, systematically forgotten by history. The text is illustrated with several covers of those antique books.

**13FOTO** In 1935, Carolina married Dr. Raoul Fournier, a prominent gastroenterologist and director of the School of Medicine at the National Autonomous University of Mexico (1954 and 1962). It was he who invited Carolina to take over the management of *The Mexican Medical Press Magazine* and it was precisely that publication which would lead to the creation of the publishing company of *The Mexican Medical Press* later established by Carolina.

**14FOTO** In 1987, when Perla Schwartz interviewed Carolina, it is noted that the publishing house's catalog had "more than 300 titles divided into 45 different specialties". As time went on, the publishing line expanded and included aspects of hospital administration and care, public health, sports medicine, and even veterinary works, among many other subjects, aimed at students, nurses and many professionals with scarce resources.

**15FOTO** Although Amor will be remembered mainly for her work around Mexican scientific publishing, not only did she make technical books, but also other publications combining her love of the art of the book. In this context it should be noted that the oldest book in which she participated was *The New History of Europe*, by Gustave Herve, published in Mexico in 1944, which she translated from French together with Ignacio Amor. The publishing label is CAF, which makes me think it is a Carolina Amor De Fournier company.

**16FOTO** Apparently Amor soon acknowledged that a better and more equipped typographic workshop was needed, motivation that prompted her to establish her own which had everything necessary. Because of that, she asked the Catalan typographer Juan B. Climent for advice, and with the new team she founded Fournier Publishers that later would become Copilco Publishers, alluding to the southern zone of Mexico City where the publishing house *La Prensa Médica*

*Mexicana* had been originally established since 1953, directly across the street from the College of Medicine of UNAM.

**17FOTO** From those books of Amor, it is possible to mention several artistic, botanical and zoological themes, some more of poetry and others that we could consider of general themes or of a more undefined line. From the second group of themes we find Norman Pelham's book *Orchids of Mexico*, whose first edition came out in 1958.

**18FOTO** From same author, one of the most beautiful books undertaken by Amor would also be published:

**19FOTO** *Hummingbirds and orchids of Mexico*, which, in addition to the publishing care, she wrote the foreword. It came out in 1963.

**20FOTO** In 1980 she published *Daytime Butterflies of the Valley of Mexico* by Carlos, and four years later *Butterflies of Mexico*.

**21FOTO** Along the literary line, she published three books by her sister Pita: *Black Flight y Like the Queen of a Card Deck*, illustrated by Antonio Paláez, and in 1975 *Tenths to God*, whose first edition had come out in Tezontle in 1953.

**22FOTO** However, in Fournier she also published several titles along the medical line such as *Dynamics of Human Behavior: The Psychology of Man in Relation to Instinctive Life*, and *Mexico's Ancient and Native Remedies*. Apparently, the last book published in 1987 in Fournier Publishers was *To the Memory of Dr. Raoul Fournier Villada (1900-1984)*, her husband.

**23FOTO** Aware of her important role in the field of the art of the book, Carolina was active in trade union affairs. She was appointed president of the Mexican Book Institute in 1954 and re-elected for a second term in 1957. She participated in the organization of two national book fairs, in several exhibitions of Mexican books abroad, and in the publication of two catalog editions of books printed in Mexico. She also represented Mexico at the first Festival of the American Book, in Venezuela, in 1956. In 1980 already with an established track record, she was the first woman to receive the Juan Pablos Award for Printing Merit, which is awarded by the National Chamber of the Mexican Publishing Industry.

**24FOTO**. Mrs. Carolina Amor de Fournier suffered an embolism stroke in 1983 and died 10 years later, on September 11, 1993.

**25FOTO** Thank you.