

TRADICIÓN

APRIL 2010

REVISTA



LA FIESTA DE COLORES
TREASURE TALES OF NEW MEXICO
SURVIVING FIERY FOODS



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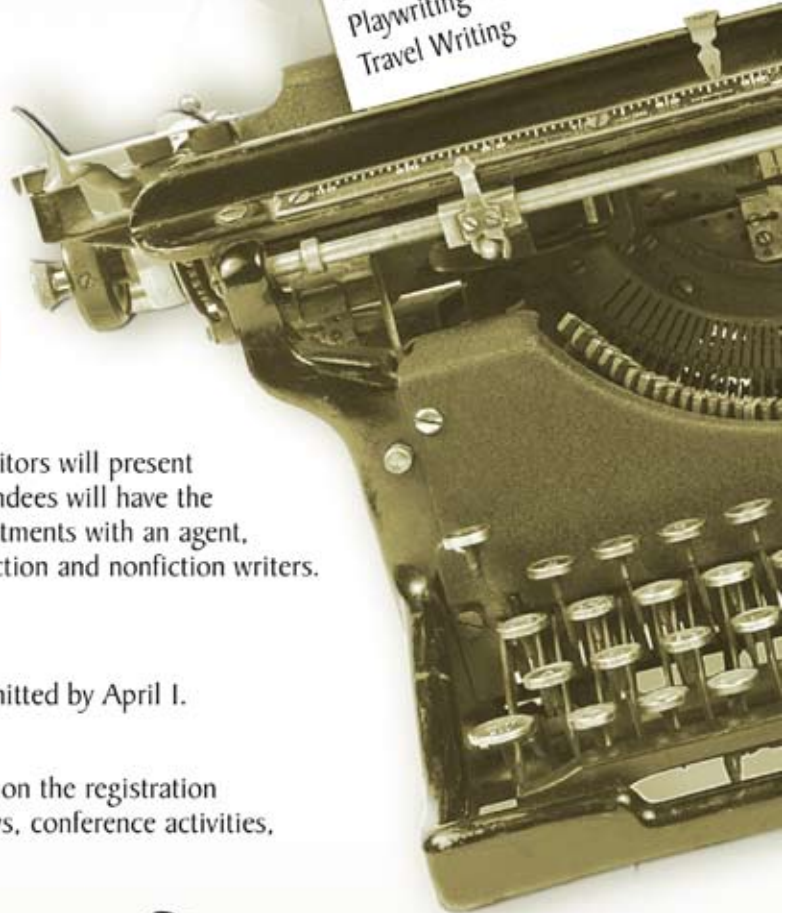
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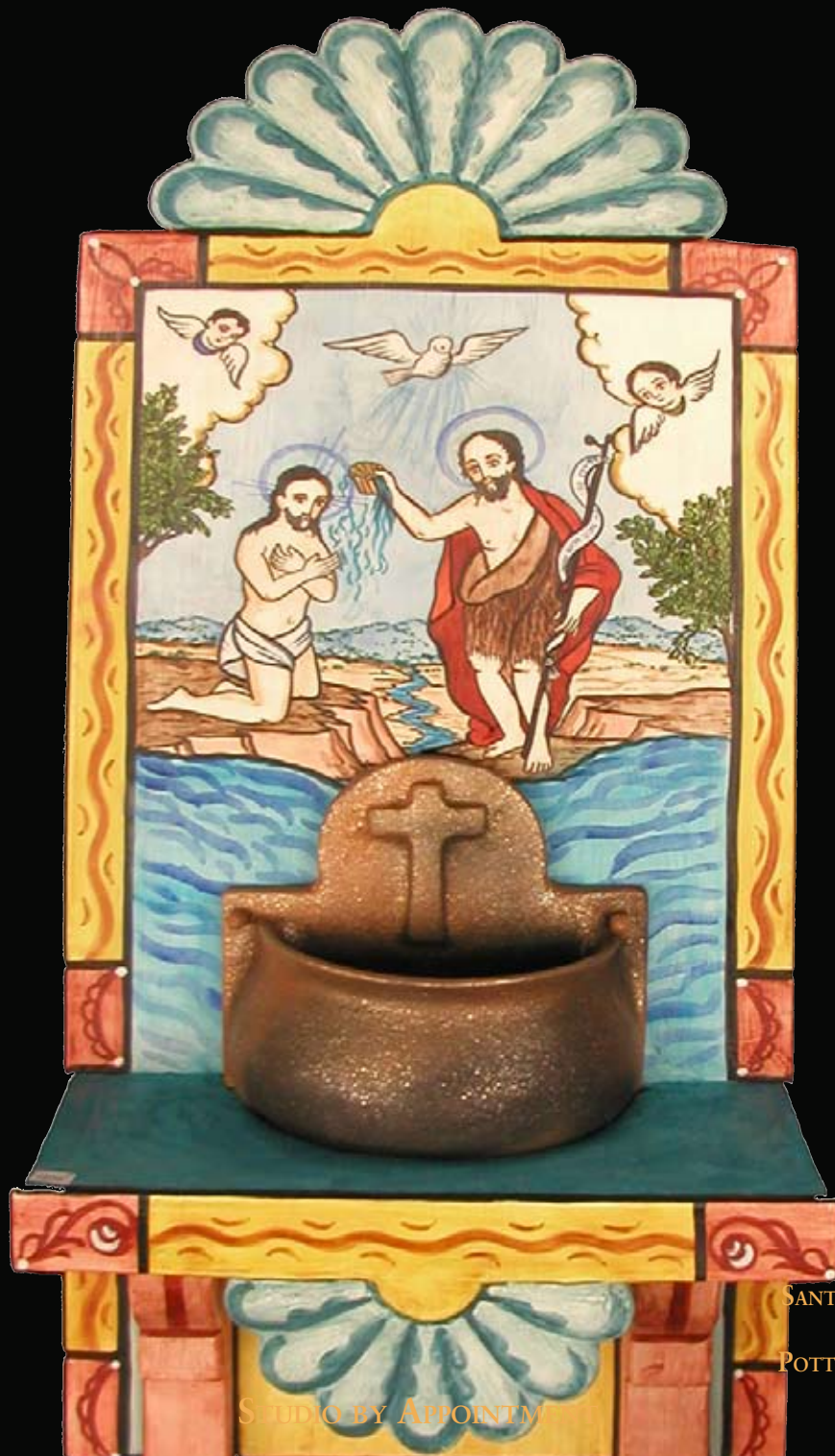


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One Nation One Year



a navajo photographer's 365-day journey into a world of discovery, life and hope
Photographs by Don James with text by Karyth Becenti

128 pages 213 illustrations; 14 x 10 ISBN 978-1-890689-99-5 (\$24.99) (Trade paper)

"One Nation, One Year" is a photographic journey that transcends borders, languages, distance, time, and cultural barriers. For one year, Navajo photographer Don James drove from one side of the Navajo Nation to the other documenting arts, traditions, sports, and people. He travelled by dirt road, horseback, on foot—even as a hitchhiker—for more than 10,000 miles and took over 105,000 photographs. The Navajo Nation and its people have been extensively photographed over the last century, but never from the eye of one of its own. Because he's native, and knows the land and people, James embarks on a journey to show the world a different view of his culture, through his eyes and his Nikon lens. His understanding of the Navajo gives us a glimpse at a people previously off-limits to outsiders.



ABOUT THE EDITOR:

Edited by Navajo writer Karyth Becenti, the narrative that accompanies the images are succinct and enlightening, offering the viewer the chance to at once see the Navajo people and feel a small piece of their lives.

This book is published by Rio Grande Books in collaboration with *Albuquerque The Magazine*.

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TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

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The *nmsantos.com* website contains information on both the current issue of *TRADICIÓN REVISTA* as well as all back issues, a comprehensive index of articles, and information on the book list from LPD Press. The website also contains a variety of information on santos/saints, their identification and artists.

The subscription rate is \$15 a year (2 issues) or \$30 for two years (4 issues) within the U.S. All other countries \$20 per year plus appropriate airmail postage; U.S. currency only.

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FRONT COVER: *Northern New Mexico*. Photograph by John T. Denne.

TRADICIÓN April 2010

TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

APRIL 2010 VOLUME XV, No. 2

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The Sacred Made Real runs through May 31 at the National Gallery of Art in Washington, DC. More information is on page 36.



*Jerry
Montoya*

505.720.6716 - www.jerrymontoya.com

Letters to the Editor

Love your online issue!

Your piece on the bronze sculpture and its patina reminds me of a funny event that happened several years ago in Magdalena, Sonora.

One of three larger-than-life bronze castings of an equestrian statue featuring Father Eusebio Francisco Kino, S.J., stands next to the fee station on the toll road (Mexico Highway 15) just east of the town. (The others are in Tucson, Arizona, and Segno, Italy, Kino's birthplace).

I was on a tour bus returning from a three-day visit to missions that had been founded by Father Kino in the late 17th century, and the driver had chosen to take the faster toll road instead of driving through the congested and narrow streets of Magdalena (where Kino lies buried). As we approached the toll booth, there was Father Kino astride his horse, both resplendent in fresh gold paint! Their green patina had competely disappeared from sight.

One of the tour guides, a Mexican American woman, was outraged by the sight. She got out of the bus and went shouting into the toll station, demanding to know who had painted the statue gold.

A male attendant looked at her, shrugged his shoulders, and replied, "Un pintor."—Bunny Fontana, Tucson, AZ



Now this is a bulto!!! Made from a 12-foot, 2-ton tree!!!! – Mike and Cathy Shaw, Nederlands, CO

SURVIVAL ALONG THE CONTINENTAL DIVIDE

by Jack Loeffler

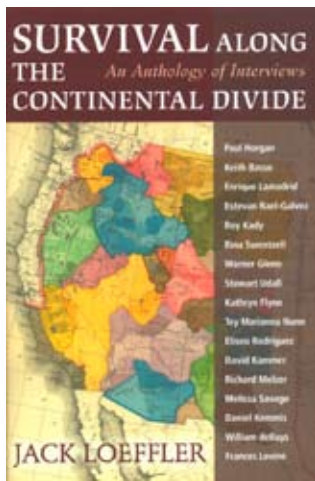
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Jack Loeffler has written a number of books, including "La Musica de los Viejitos: The Hispanic Folk Music of the Rio Grande del Norte" and "Adventures with Ed: A Portrait of Ed Abbey."

Available from New Mexico Humanities Council and UNM Press

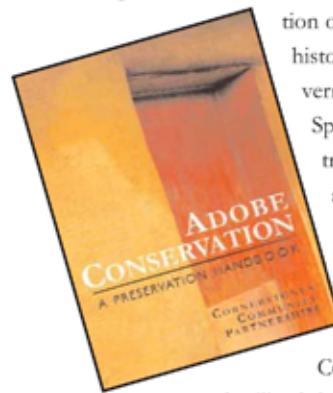


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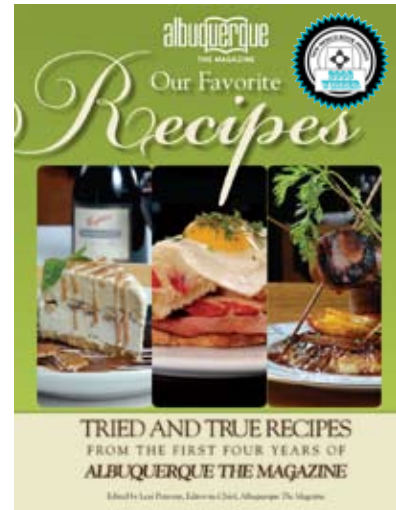
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MANUAL for the SOUL

A Guide to the Energies of Life



**How Sacred Mesoamerican Calendrics
Reveal Patterns of Destiny**

Marguerite Paquin

Publishers' Message

The new electronic magazine met with great success. People liked that it was longer, still had great pictures, came out four times a year, and advertisers liked the reduced rates! Only three people had trouble getting it and we worked with them until they could.

After the last issue, a Market artist called to tell us that the story on her belt wasn't exactly right. In Winter Market the belt had a new name and was mounted on a wood board. But it was the same art as Summer Market. In Winter Market the belt won an award. Now to some eyes it was different but to us it was the same piece of art. If the name was a problem, and obviously it was, change it. And she did. She mounted the belt on board because of the constant handling of the piece was getting the belt

damaged. This calls out a larger issue and it is that artists can't grow, artists are afraid, and artists, especially in Colorado, fear they will be asked to leave Market at any time. It is a bad atmosphere for creating art. The belt was a beautiful piece and should be recognized for that. It is strange that a piece of art in Summer Market is thrown out but five months later it wins an award—faulty judging.

Colorado was part of Mexico as was New Mexico. It was all Spanish Colonial so for artists in Colorado to feel lesser is wrong. Maybe some people don't know the history but it would stand up in court. It is fact. Taking an idea and building on it is what artists do. Again, maybe some people don't know that but it is also true. If the name of a piece is wrong then change it. We could be wrong

but art names are not a criteria in judging. If you are staying within the rules with materials then fine.

Finally, fear is an ugly thing. Artists should NEVER fear that they will be asked to leave Market for stupid reasons. But part of the blame goes to artists themselves. They need to fight together and take possession of their own traditions. To have someone do anything to them out of ignorance is wrong. There are more artists than the SCAS Board or staff. The artists have the power and they have just never used it.

It always seems a bit strange that in a faith based art form and with supposed faith based people - artists, and not all artists, are bent on finding fault. In a perfect world, artists should be supportive of other artists. And if SCAS is not offering the



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(l-r) Juan Bautista Lucero, Lupita Guadalupe, Marcelina Lucero, Predicanda Lucero, and Francisco Lucero with children in front of the J.B. Lucero Store, ca. 1900. Courtesy of J.D. Lucero.

TIME EXPOSURES

A PHOTOGRAPHIC HISTORY OF
ISLETA PUEBLO
IN THE 19TH CENTURY

THROUGH APRIL 25, 2010

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The Albuquerque Museum is a Division of the Cultural Services Department of the City of Albuquerque.
Richard J. Berry, Mayor

services needed artists are smart enough to provide them for themselves. Let's not be hypocrites—if you are going to slice and dice your fellowman do it. But don't say you are Catholic or Christian or your work is holy! If your work is saintly then start to act like it. And frankly in a really bad economy people need to work together out of necessity.

Pat Price left SCAS the end of March. Besides another SCAS person leaving and corporate memory being lost, what education is now going on at SCAS? SCAS needs to have as much knowledge as they can latch on to. Throwing everyone out means huge mistakes are going to be made and who is going to be hurt the most? The artists! How do kids know what is acceptable in materials, prices, techniques, and their own tradition? How do adults know how far they can go? The situation at SCAS is sad! We have heard that other longtime volunteers at SCAS have also been told to take a hike. They are not wanted.

On a better note—we got a SCAS Newsletter in February! It was good. Not fancy but it had a lot more information than we have gotten since we were members 15 years ago. Media has not gotten a newsletter from SCAS ever—at least we never got one. Maybe they are doing things differently? Good or bad we like to point it out!

We heard that SCAS is trying to figure out how Contemporary Market can help them do their public relations. They fired their pr person after Summer Market – money issues we are told. SCAS has done a very poor job of pr outside of Santa Fe and some say bad in Santa Fe as well. The artistic tradition is all of the Spanish Colonial, United States world not just Santa Fe. This is sad too!

And talk about sad—on the www.johnisaaccolonialarts.com website home page he signs his name as a SCAS Board member so the website must be endorsed by SCAS? Certainly it is not illegal to put your board affiliation on your website but it is tacky! So on ours should we put Former Board Members Maxwell Museum Association, Former Board Member New Mexico Humanities Council, Former New Mexico Book Association Board Member, Former Board Member American Business Women's Association, Former Board Member Howard County Education Association, Former Board Member Salamanca Property Owners Association, and on and on? Maybe SCAS was paid for the honor?

On another dumb idea, the New Mexico State Fair is going to be closed for two days a week DURING the State Fair. They go by EXPO New Mexico but let's face it they are the State Fair and it was also dumb to change the name. Anyway, on Mondays and Tuesdays during the Fair they are not going to open. Surely there is another choice that can be better!

Congrats!

Rick Hendricks was appointed in March as the new New Mexico State Historian. Rick is one of our authors so we are a little prejudiced but he is a good choice and dedicated to spreading the word about New Mexico History. He is one of the featured essayists in the new book

Sunshine & Shadows In New Mexico's Past by the Historical Society of New Mexico.

Santo Domingo Pueblo has changed their name quietly to "Kewa". It is the traditional name and they have quietly changed the seal and names on businesses. Rail-Runner just opened a train station called Kewa Pueblo Station.

Mary & Titos Restaurant on 4th Street in Albuquerque, received the coveted James Beard Award. We have eaten there and it is good! It is not a major place and in fact it is a little out of the way but locals know this is a really good place to eat.

Myra Lewis of New Orleans won the HGTV Dream Home, the \$500,000, the furnishings, and the car. Talk about lucky for this Katrina survivor.

Toothing Our Horn

Besides Visions Underground tying for Best Book in the 2009 New Mexico Book Awards it was one of eight books to win the Border Regional Library Association Award in February. It also was a winner in the New Mexico Press Women's Association Awards in March. Sacred Feminine also was a winner in the New Mexico Press Women's Awards and The Whole Damned World won 2nd place! Tradicion Revista also won a 2nd place in the New Mexico Press Women Awards.

Out & About

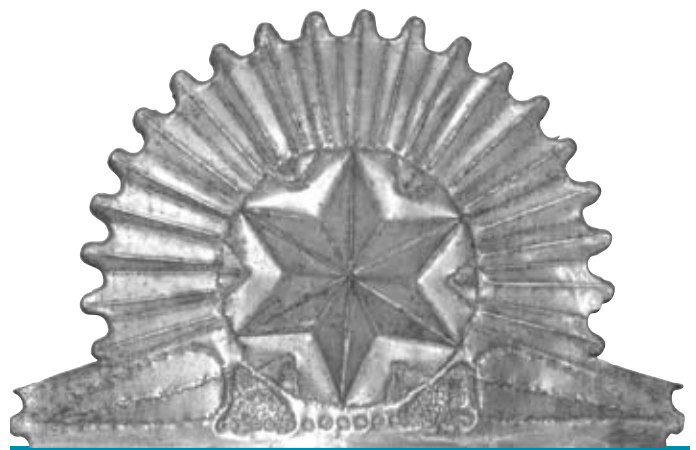
We are off to Grants to debut Los Chilitos by Viola Peña and illustrated by Jerry Montoya, the History Society Convention to debut their new book, to see the work at St. John's in Albuquerque, the Gathering of Nations to debut One Nation One Year, and we have a ton of new books. We are very busy. To complicate our lives even further is the Director for UNM Press job. Read about it on page 17.

Our next issue will be right before Spanish Traditional, Contemporary, and Indian Markets! And if we aren't busy enough we have a new book coming out for both Markets!!

Input sought on Latino museum

The National Museum of American Latino Commission is hosting a series of national public outreach sessions through May 22 to get input and feedback from the public on the development and design of the museum, planned for Washington, D.C. The Commission also is looking for feedback on the general interest in such a museum as well as input from the public on American Latino art, history and culture and the impact such a museum would have on regional Latino museums. The museum would provide a home for the historical artifacts, images, and personal stories documenting over 500 years of American Latino contributions to the United States.

For more information go to <http://www.americanlatinomuseum.gov/feedback.cfm>



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Art Updates



State Historian

State Records Administrator Sandra Jaramillo has announced the selection of Rick Hendricks, Ph.D., as the new State Historian. Dr. Hendricks joined the staff of the New Mexico State Records Center and Archives on March 22, 2010.

Dr. Hendricks attended the Universidad de Sevilla in Seville, Spain, and received his B.A. in Latin American History from the University of North Carolina in 1977. He earned his Ph.D. in Ibero-American Studies from the University of New Mexico in 1985. He is a former editor of the Vargas Project at the University of New Mexico and is currently employed in the Archives and Special Collections Department at New Mexico State University (NMSU) Library. He also teaches Latin American History in the History Department at NMSU. At NMSU he worked on the microfilm projects of the Archivos del Arzobispado de Durango and the Archivos Históricos de Sombrerete and edited the guides to those collections. He has written or collaborated on more than 16 books and 70 articles on the Spanish colonial period in the American Southwest and Mexico. His most recent book, *New Mexico in 1801: The Priests Report*, was published in June 2008 by Rio Grande Books. He is currently

writing biographies of Mesilla Valley pioneer Thomas Casad and Spanish-Mexican patriot Father Antonio Severo Borrajo.

Dr. Hendricks, commenting on his selection, stated, "I have been privileged to know all of the New Mexico State historians and consider it an honor to now be among their company. I have also been fortunate to live in Albuquerque and Las Cruces and work at two of our state's outstanding institutions, the University of New Mexico and New Mexico State University. I am looking forward to working in Santa Fe at another of the state's most important institutions, the New Mexico State Records Center and Archives."

The State Historian serves as New Mexico state government's primary authority on New Mexico history and is director of the Office of the State Historian, a division within the State Records Center and Archives. The overall purpose of the Division is to promote an understanding and appreciation of New Mexico history. It provides consultation and research assistance to state agencies, scholars, elected officials and the public. The State Historian also sits as a statutory member of the Cultural Properties Review Committee, the primary function of which is to review proposals for the preservation of cultural properties throughout New Mexico.

Milagro At Los Luceros

Robert Redford and Governor Bill Richardson announced Milagro at Los Luceros. This is a collaboration that will expand training opportunities for Native Americans and Hispanics interested in filmmaking, arts, and the environment. The project will take place at Los Luceros, just north of Española, New Mexico, and use \$750,000 of federal stimulus money to building eco-friendly lodges for aspiring filmmakers to stay while attending workshops. Milagros is a work-study program. Redford compared Milagro to the beginnings of his Sundance Film Festival and Institute in Utah.



Festival Flamenco

The National Institute of Flamenco has announced the return of Festival Flamenco Internacional de Albuquerque (FFI) June 9-13, 2010! Postponed in 2009 due to the state of the economy, the festival's suspension greatly disappointed students and constituents from across the nation. As the festival has become a destination event, it was the loss of nearly 1.5 million tourism dollars for the City of Albuquerque and the State of New Mexico that was greatly felt. However, the reinstatement of Festival Flamenco in 2010 is not without its own difficulty. The Institute was recently advised that the National Hispanic Cultural Center would be unable to provide the level of sponsorship they have provided over the last four years. Similarly, since 2006, the Institute had a \$50,000 contract for services agreement with the City of Albuquerque's Cultural Services Department that has been eliminated. Despite the loss of those two key sponsors and an abbreviated programming schedule, the production remains committed to quality, and will resume its position as the most highly regarded flamenco festival in the Western hemisphere!

The Festival has been the catalyst for the development of the incredible and thriving flamenco community in Albuquerque, fostering programs such as: the Flamenco Dance Empha-

sis Program at the University of New Mexico—the only university to offer an undergraduate and graduate program in flamenco studies anywhere in the country; the National Conservatory of Flamenco Arts, Yjastros: The American Flamenco Repertory Company, Alma Flamenca, and Niños Flamencos. For more information contact the National Institute of Flamenco at (505) 242-7600 or visit www.nationalinstituteofflamenco.org.



Spanish Documents Debut

The New Mexico History Museum and Department of Cultural Affairs proudly announce that El Archivo General de Indias (the General Archive of the Indies) in Seville, Spain, has chosen Santa Fe for the American debut of *El Hilo de la Memoria* (“The Threads of Memory”) an exhibit of rare documents, illustrations and maps detailing Spain’s early presence in North America.

The exhibit – nearly 140 documents spanning Ponce de León’s first contact in Florida through New Mexico’s incorporation as a U.S. Territory – will premiere in the museum’s Albert and Ethel Herzstein Gallery from Oct. 17, 2010 to Jan. 9, 2011, before traveling to the El Paso Museum of History and the Historic New Orleans Collection. The exhibition is sponsored by the Fundación Rafael del Pino.

“As Santa Fe celebrates its 400th anniversary this year, this exhibit underscores a part of American history too often overlooked in our classrooms,” said Dr. Frances Levine, director of the New Mexico History Museum. “Before Jamestown was settled and long before Western Ex-

pansion defined us, Spanish explorers began documenting and colonizing the nation. They gave Europeans some of their first glimpses of a far-away land and planted the seeds of a culture that flourishes today.”

“It is fitting that this singular and historically significant exhibition from Spain debut in New Mexico’s high-profile new state History Museum,” said Department of Cultural Affairs Secretary Stuart Ashman. “What better place to further understand Spain’s impact in North America than in the shadow of the venerable Palace of the Governors, where much of Spain’s influence in our nation began.”

Most of the documents have never been seen in North America. Their journey to Santa Fe began when Tom Aageson, director of the Museum of New Mexico Foundation, was visiting museums in Spain in 2008 as a guest of the Spanish Embassy. After seeing *El Hilo*, he urged Dr. Levine to see it, too. Equally impressed, she and Secretary Ashman joined Aageson in conversations with Spanish officials, who were considering which U.S. museums to display the exhibit and liked the idea of staging it during Santa Fe’s 400th anniversary celebration.

Along with the General Archive of the Indies, the exhibit is supported by the Sociedad Estatal para la Acción Cultural Exterior (SEACEX), in collaboration with Spain’s Ministries for Foreign Affairs and Cooperation and Culture.

The exhibit, which will be presented in Spanish and English and includes a newly published catalogue, features such documents as Pedro de Peralta’s orders to establish Santa Fe, a letter signed by Francisco Vázquez de Coronado detailing his travels through the Tiguex province, and documents that detail the aid given by Spain to the United States during the Revolutionary War. A small illustration of a buffalo, drawn in 1598 by Vicente Zaldivar, introduced Europeans to an animal whose herds then covered hundreds of miles.



Top Museum

Recently the National Hispanic Cultural Center (NHCC) was listed as one of Nine Must-See Museums in the World by Frommer’s Travel Guide. Frommer’s is a travel guidebook series and one of the bestselling travel guides in America. The series began in 1957 with the publication of Arthur Frommer’s book, *Europe on \$5 a Day*. Frommer’s has expanded to include over 350 guidebooks across 14 series, as well as other media including the award winning Frommers.com website which covers over 3,500 destinations.

The piece was written by Charis Atlas Heelan and included the following museums and art centers: National Hispanic Cultural Center Museum (USA), San Francisco Museum of Modern Art (USA), Museo Nacional d’Art de Catalunya (Spain), Tate Britain (England), Museum of Contemporary Art, Sydney Opera House (Australia), Hamburger Kunsthalle (Germany), Modern Art Museum of Fort Worth (USA), Centre Pompidou (France), MAXXI (Italy). NHCC Executive Director Dr. Estevan Rael-Gálvez states, “We are honored to be mentioned alongside these other prestigious museums from throughout the world. This is a testament to the work that we do at the local, national and international levels. It is also speaks volumes to the work and activity taking place in Albuquerque and New Mexico and places the NHCC, the city and the state in global context in regard to the world of arts and culture.”

IAIA Opens New Buildings

The Institute of American Indian Arts unveiled two new buildings on its Santa Fe campus. The new buildings represent \$8.65 million worth of construction. The new sculpture and foundry building will enable students to study woodworking, welding, forging, casting, ceramics, and large-scale metal, stone and glass sculpture.

Women Authors' Book Festival

The third annual New Mexico Women Authors' Book Festival will be held Saturday, October 2, 2010, and Sunday, October 3, 2010, at the New Mexico History Museum campus in Santa Fe. This is a change of location and date for the festival. During the event over 100 New Mexico women authors will be talking about their work and craft in eight different presentation pavilions. There will also be a Special Topic pavilion for presentations. Authors will also have a book signing immediately after their presentations. Some presentations will be panels.

There will also be an Authors Education Day on Friday, October 1, 2010, with presentations of interest.

For more information and an application contact John Stafford at john@museumfoundation.org. The period for applications is through May 7, 2010.

VOTE NOW!

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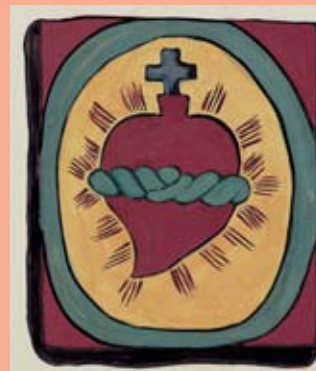


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Message to Subscribers

Some of you might have heard but we have applied to be the Director of UNM Press. Yup, two people for one job. This whole idea may blow the powers to be at UNM away. But we didn't do it to be flip but rather the mess is so deep and extensive that at least two people might have to tackle it. The mess is financial, too big an inventory, personnel or lack of it, a terrible website, promotion is just about gone, office hours, a two location existence, and bad overall atmosphere. Some of it is bad economy but the problem developed long before the economy made a nosedive.

Some people may also be raising their collective eyebrows and asking why are we so public about applying for a new job. A few reasons, first this may become public and nothing we do is a secret so we want to just put it out there. Second if we get the job we want everyone to understand the problems and the task at hand to fix them all. Third, by going public we have laid down the gauntlet so that people with no qualifications need not apply and only the best is considered. With two of us and our different strengths, we in effect dare someone to do better than us. Finally, if we don't get the position or if the deal is not to our liking we can walk away because we still have jobs.

Which brings us to the future. Nothing is going to change. We have worked too hard to get this far and we are not giving it up. If we get the job we will have to make some accommodations – not you. We will still have our books and the magazine. But we are also smart enough to know the most qualified candidate doesn't necessarily get the job. Enough said and more on this in the next issue.

The Indians of Arizona & New Mexico

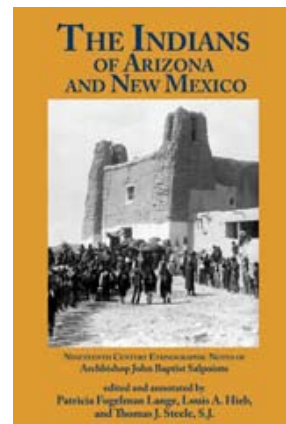


Nineteenth Century Ethnographic Notes of Archbishop John Baptiste Salpointe

Edited and Annotated by Patricia Fogelman Lange, Louis A. Hieb, and Thomas J. Steele, S.J.

392 pages 26 illustrations; 6 x 9 ISBN 978-1-890689-57-5 (\$19.95) (Trade paper)

This volume describes the little-known world of John Baptist Salpointe, successor to Archbishop Lamy and the second Archbishop of Santa Fe, who worked among Indian tribes in both Arizona and New Mexico during the tumultuous final years of the frontier between 1860-1898. All of his impressions and accumulated knowledge of Indian/White relations over this thirty-plus-year period are vividly described in his varied vignettes enhanced by the editors through extensive annotations contributing to a broader historical background for the reader. Portrayed here is the growth of this church dignitary from a young French priest who volunteered to live in the desolate Southwest to a resourceful man of strong will and determination as he encouraged the expansion of parishes, created religious schools, hospitals, and parishes, attended Indian ceremonies, and collected tribal statistics, tribal history, and folk tales from informants. This book will have special historical appeal to those readers interested in the frontier, Church philosophy, and Indian tribes of Arizona and New Mexico.



ABOUT THE EDITORS

PATRICIA FOGELMAN LANGE, a Research Associate at the Laboratory of Anthropology Museum of Indian Art and Culture, Santa Fe, is the author of *Pueblo Pottery Figurines: The Expression of Cultural Perceptions in Clay* as well as a number of articles on Southwestern art and culture. LOUIS A. HIEB, a specialist in Hopi studies, vernacular architecture, comparative historiography and the history of photography in the Southwest, was head of Special Collections in The University of Arizona Library and director of the Center for Southwest Research at the University of New Mexico. THOMAS J. STEELE, S. J., a professor at Regis University and the University of New Mexico, has been active researcher of the religious culture of the people of the Southwest and is the author of numerous books on the religious art of New Mexico.

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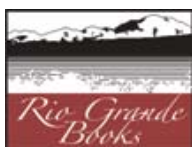
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the truth is stranger than fiction

Stupid Things

Lucy Lu Designs & the Saints of the Pueblos

All books are covered by copyright laws. That is a fact. Anything printed—magazines, tabloids, newspapers, pamphlets, and fliers—have a copyright. Whether they say it in print or not Federal Law does cover them. Many books have the copyright notice in the front of the book. Copyright is boring until someone infringes on it. At the same time photographs in the book have a copyright by the photographer and art has a copyright by the artist. The author also has a copyright on the work itself. So one book can have multiple copyrights that are all inter-related. The publisher has a copyright on the finished product and how it looks. Everyone else has a copyright on the pieces.

That said the Lucy Lu Design company of Watsonville, California, stole nine images from “Saints of the Pueblos” by Dr. Charlie Carrillo. They made nine mini-magnets, two boxes, and one necklace in their line of 15,000 images. Lucy Lu Designs did not publish “Saints of the Pueblos.” LPD Press/Rio Grande Books of New Mexico published the book.

The items were discovered innocently when books were dropped off at Bookworks in the North Valley of Albuquerque. Bookworks did nothing wrong selling and ordering the items. They ordered in good faith and they had no way to know if the items had stolen images. In fact they ordered a number of designs from Lucy Lu Design and they were right at their register. In further checking, Lucy Lu Design has stock at many different stores and museum shops including Collected Works in Santa Fe, the Heard Museum in Phoenix, and many airport stores.

A quick look on the internet saw the images right on Lucy Luís website. The owner was contacted and imme-



diately owner Cheryl Suess said that she thought they were vintage santos. She obviously had not read the book because it clearly states that Charlie Carrillo recently made the retablos and their significance. She said sometimes these things happen and sorry. She also thought it was one image in question—not nine. The images had been for sale since August, 2009. LPD Press/Rio Grande Books demanded that the images be taken off Lucy Luís website since they did not have permission to use them. After much stalling the images were taken off.

Ms. Suess told artist Carrillo, “a little old lady in Taos said the images were vintage and copyright free.” If you believe that I have a bridge you can buy. Again, lack of reading the book may have played a part in the stupidity. Most companies in the business dealing with images have copyright permissions in writing. Apparently Lucy Lu Designs doesn’t believe in that. You cannot take anything you want from any book, period.

Cheryl Suess didn’t like the attitude of LPD Press/Rio Grande Books. The images were stolen from their book and Suess thought they should just accept her say so and go on their merry way. Stealing a copyright image has a monetary cost and it is a misdemeanor. LPD Press/Rio Grande Books wanted to be compensated for the theft and the income Lucy Lu Design realized. You see LPD Press/Rio Grande Books had the website on disk even though Suess kept saying

is was going to be pulled down, had pictures of the display for sale, and had bought the magnets and boxes. LPD Press/Rio Grande Books had also dealt successfully with stolen images before. A few years before a PBS production company in Texas stole three images from their Nick Herrera book and put them in a TV show. They were not taking “no” for an answer and were preparing to file for damages in a New Mexico court.

At the same time Carrillo had contacted an attorney and he was aware his art had been stolen for profit. His case was much stronger than LPD Press/Rio Grande Books. Each image stolen could be worth \$100,000 each with a misdemeanor also attached. Tack on expenses and he had a \$1,000,000 case. Carrillo and LPD Press/Rio Grande Books were also talking daily.

LPD Press/Rio Grande Books sent Cheryl Suess a nice settlement. At that time they found that Suess lived outside the country—maybe Sweden or Switzerland. Suess finally called Carrillo and LPD Press. After a meeting with Carrillo, who wanted both stock for his own use and Lucy Lu Designs to move forward with placing his designs in museum stores, LPD Press/Rio Grande Books made Lucy Lu another offer. Instead of money they wanted stuff too and for Suess/Lucy Lu to sign an agreement. Suess contacted LPD Press/Rio Grande Books and signed an agreement. After a little prodding with a lawsuit for not sending stock Suess finally did.

Carrillo hopes that Lucy Lu Designs will report sales on a regular basis and he won’t have to take them to court. It might be a cold day in hell before they report sales. LPD Press/Rio Grande Books asked for a sales report on their images and it took a week for those figures to be emailed. LPD Press/Rio Grande Books wants

Santa Fe Hosts a Variety of Markets

Carrillo to profit from his images but they don't have much faith in Lucy Lu Designs. They feel that shining a spotlight on Lucy Lu Designs might also cause other publishers to look at the 15,000 images that Lucy Lu says they have permission to use and see if there are other copyright infringements. You see if Lucy Lu Designs took from LPD Press/Rio Grande Books then the odds are pretty good that they have a problem with other images. They never noticed that they lacked permission to use images from "Saints of the Pueblos?"

Besides LPD Press/Rio Grande Books wanting to give Carrillo every opportunity to use the images that he made, the fact that Cheryl Suess may live out of the U.S. may pose a problem. Though it is still easy to take a hard look at Lucy Lu Designs, serving Suess with court papers, having her appear in court, and if she was a no-show in court and the lawsuits were won by default would make it difficult to collect a settlement. Not impossible; just difficult. Of course Suess' lack of supervision could account for some of the problems at Lucy Lu Designs too.

This is a cautionary tale for people who take photos from sources and don't think anyone will care. They do. In some cases publishers have spent large sums of money to get images that they can use. If the photo is not yours and you want to use it then cover yourself and get it in writing that you can use it. If a company like Lucy Lu Designs takes what they want there are legal recourses to the theft. It is a compliment that the images were appealing—appealing enough to steal—but it is still wrong. It is also evident that if companies who commit a wrong have to be hounded because it is to their advantage to stall or be very slow. Unfortunately this happens all the time and companies just hope it is too much trouble to react or an artist or publisher won't notice that images have been stolen.

This is part of a regular column in TR.



2010 marks Santa Fe's 400th Anniversary, making it the second oldest city and the oldest capital in the U.S. The Native Americans first called this spot by a river home thousands of years before the Spanish discovered the area. America's expansion west brought more influences as East-Coast artists came to town in search of new inspiration. Today the city is an international art market filled with the work of artists of every type including American Indian, Spanish Colonial, and contemporary.

New shows have come to Santa Fe recently, contrasting with some of the oldest markets of their kind. For 2010, SOFA West's second annual expo of contemporary decorative arts and design in Santa Fe takes place on the same weekend as the seventh annual Santa Fe International Folk Art Market, the largest folk art market in the world. SOFA begins July 8 and the Folk Art Market starts on July 9 then, on the following weekend, ART Santa Fe celebrates its 10th Anniversary, July 15-18, making for one remarkable time to be in Santa Fe.

Here are the markets taking place for 2010 in Santa Fe, a City of Art Markets.

May 22-23, 2010: Native Treasures Indian Arts Festival

– Presented by the Museum of Indian Arts and Culture, Native Treasures now features over 180 Native American artists who are specially invited by the museum to represent the best and brightest of the Indian art world. At the Santa Fe Convention Center. www.nativetreasures-santafe.org

July 8-11, 2010: SOFA West: Santa Fe

– Prominent international galleries and dealers present masterworks bridging the worlds of design, decorative, and fine arts, showcasing the rich visual heritage of the decora-



tive arts alongside new, innovative expressions. Long heralded as the nation's premier fair for outstanding contemporary decorative arts and design, this is the second year for SOFA West: Santa Fe after a very successful start in 2009. At the Santa Fe Convention Center. www.sofaexpo.com

July 9-11, 2010: Santa Fe International Folk Art Market – The largest international folk art market in the world, this annual two-day event connects international cultures as folk artists from across the globe come together for a 2 day show and sale of remarkable art plus international music, food, and community. This market makes a true difference as sales from the show positively affect thousands of lives in dozens of countries. It is also one of the key reasons Santa Fe was designated a UNESCO Creative City in Folk Art. On Museum Hill. www.folkartmarket.org

July 15-18, 2010: 10th Annual Art Santa Fe – International galleries mix with U.S. galleries to create a powerful collection of art from around the world featuring the work of hundreds of artists. The salon-booth format, artist-styled VIP lounge, grand concourse, prestigious ART Santa Fe presents lecture series, and numerous cultural and educational events make the annual fair a highlight of the summer arts calendar. For 2010 the fair moves back to the Santa Fe Convention Center and will feature more galleries and cutting edge installations. www.artsantafe.com



July 24-25, 2010: Traditional Spanish & Contemporary Hispanic Markets – These popular annual events include handmade traditional, Spanish Colonial arts and contemporary Hispanic art made by over 350 local and regional artists. Together they are the most significant markets of their kind in the country and a cultural immersion with continuous live music and dance, art demonstrations, and regional foods. On and around the Santa Fe Plaza. www.spanishmarket.org and www.contemporaryhispanicmarket.com

August 12-14, 2010: Whitehawk Ethnographic Art Show – An annual show with over 150 dealers, featuring Oceanic, Pre-Columbian, Spanish Colonial, African, Oriental, Indonesian, and other ethnographic art from around the world. At the Santa Fe Convention Center. <http://www.whitehawkshows.com>

August 15-17, 2010: 32nd Annual Whitehawk Invitational Antique Indian Art Show – One of the largest and longest running shows for historic antique Indian art, featuring a wide range of indigenous art treasures. At the Santa Fe Convention Center. <http://www.whitehawkshows.com>

August 21-22, 2010: Santa Fe Indian Market – Over 1,000 of the most gifted Native American artists from across North America showcase their work in this year's 89th annual market. Time-honored forms, innovative contemporary art, fashion, music, dance, and food are all part of the largest Native Ameri-



can art show and sale in the world. On the Santa Fe Plaza and side streets. www.swaia.org

November 26-28, 2010: Santa Fe Indian Market Winter Showcase – The 5th Annual winter version of the summer's largest Native American art market, with at least 200 artists and the same high quality work. At the Santa Fe Convention Center. www.swaia.org

December 4-5, 2010: Winter Spanish Market & December 11-12: Winter Hispanic Market – A winter version of the Spanish and Hispanic Markets which are held in the summer. The work of hundreds of artists in traditional Spanish Colonial and contemporary Hispanic forms is showcased including pieces in straw appliqué, tin work, and retablos. This is artwork not found anywhere else in the country in this quantity or quality except at the summer Spanish Market. At the Santa Fe Convention Center. www.spanishmarket.org



Fray Angélico Chávez

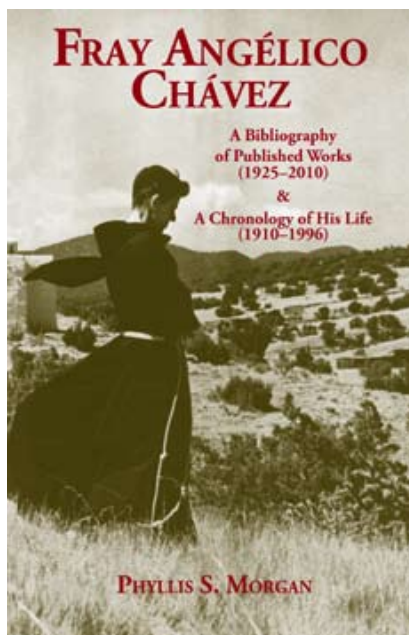
A Bibliography of Published Works (1925-2010) & A Chronology of His Life (1910-1996)

by Phyllis S. Morgan

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New Mexico's first native-born Franciscan priest, Fray Angélico Chávez (1910-1996) was known as a prolific poet and historian, a literary and artistic figure, and an intellectual who played a vital role in Santa Fe's community of writers. Chávez is considered to be the most prolific U.S. Hispanic writer of the twentieth century. His knowledge of many aspects of New Mexico's history, the history of the Catholic Church in New Mexico, and related archival documents was unsurpassed. This is a bio-bibliography of his published works and works about him from 1925 to 2010 and a chronology of his life. This work is written, edited, and compiled by award-winning author Phyllis S. Morgan of Albuquerque.

ABOUT THE AUTHOR: Retired from a 40-year career as a reference and research librarian, educator, and information specialist, Phyllis S. Morgan is now an independent researcher and writer. She is the author of the award-winning bio-bibliographies *Marc Simmons of New Mexico: Maverick Historian* and *A Sense of Place: Rudolfo A. Anaya* (co-authored with Cesar A. González-T.). Morgan is also the author of an earlier bibliography (1980) of Fray Angélico's works.

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Treasure Tales of New Mexico

by CLAUDE STEPHENSON, PH.D; NEW MEXICO STATE FOLKLORIST

From the time Fray Marcos de Niza preceded Coronado in his search for the Seven Cities of Gold, New Mexico has been a magnet for treasure seekers and a hotbed of treasure tales, no matter that the treasure has often been elusive or non-existent.

While it is true that there have been a few significant finds of gold and silver in our state, they are fairly insignificant in global terms of output and overall volume. Most of the scarce valuable ores that have been mined in our state are fairly well documented and accounted for. However, there have always been riches that escaped detection or were stolen and never recovered, and these have served as great fodder for inventive fabulists.

Most New Mexican treasure tales follow predictable patterns common to the genre. Typically, treasure is peripherally known or heard about, or discovered by someone who had lost access to it. Directions to its recovery were precise to a crucial point and then choices or ambiguity prevailed. There are, however, some differences between the early Hispanic colonist tales and those of the later Anglo immigrants.

In the early colonial Hispanic tales there were three common types of treasure stories. The first included a secret mine where ore was smelted and cast into an object: cross, bell, or ingot; that was temporarily buried because an event like an Indian attack, discovery by tax officials, or fight among miners, and the exact location is lost. The second was the secretive *rico* (rich) merchant who, not trusting banks, buried his profits either behind or beneath his house or sealed them up in a *nicho* in the wall and died before he could alert his heirs to their whereabouts. The third was the story of the church or house that had been destroyed by a flood where a gold object or bag of gold coins now laid buried, or its variation, where Indians looted the place and buried the treasure.

I had a good friend who bought an old adobe house in Contreras where gold coins had supposedly been hidden by a rich Hispanic merchant over a hundred years before. At least once a week, someone would stop by and ask for permission to dig up the place. Many times he awoke to the sound of people digging up his yard in the dead of night. Whether there was any truth to the story behind the gold (none was ever found), the persistence of the tale and the sheer number of determined treasure seekers who still pursued it was impressive.

Like the Hispanic tales, Anglo treasure stories often involve lost mines and Indian attacks, but after that, they diverge. If anything is found in an old adobe building it is typically an "old Spanish document" that either details specific if vague directions to the treasure or provides an ambiguous map. These documents are commonly referred to in treasure tales as "waybills."

The most common treasure stories of the Anglo settlers were those of cached riches taken in various robberies, from bandits along the Camino Real to train robbers who temporarily stash their loot to aid their getaway. They are either killed or upon return are unable to recognize the surroundings and find the loot. Either way, the valuables remain lost and could be found by a persistent and lucky treasure seeker.

The most fertile ground for hidden treasure stories in New Mexico are in areas that have historically produced the least riches. South central New Mexico, home to the Jornada del Muerte, is one area. The Caballo Mountains southeast of Truth or Consequences that separate the Jornada from the Rio Grande section of the Camino Real, have a long history of treasure tales. According to many of them, the mountains are hollow underneath and have hidden shafts that lead from both the east and west sides to a large cavern with a river flowing through it. The cavern is, of course, stacked with bars of silver and gold and guarded by the skeletons of other treasure seekers.

Then there is the treasure of Padre La Rue in the Organ Mountains. In 1797, La Rue was told by dying Spanish soldier about a rich gold vein in the third peak north of the Paso del Norte (El Paso). He recruited Indians to mine and smelt it. When the Spanish found out, they came for the gold and the good Padre had the Indians hide it in the mine and seal up and disguise the entrance. Of course they all died and the gold has been lost ever since.

Perhaps the most famous treasure tale from the Jornada area is the more recent one of Milton "Doc" Noss and Victorio Peak. Doc claims to have discovered cached gold bars in a cavern beneath the remote peak in 1937, and claims to have brought some of them out of the ground. Unfortunately, according to Noss, in an attempt to enlarge the opening with dynamite to better transport the gold, he collapsed the entire shaft. Further compounding his efforts to recover the treasure, the U.S. Army appropriated the land a few years later for White Sands Missile Range. Doc was murdered in 1949. Since then, several attempts have been made to find the treasure. Elaborate seismic techniques and ground penetrating radar have revealed hidden shafts and chambers, but no gold has ever been found.

There is also an old, persistent, and unconfirmed account that purports that Montezuma (presumably heir of the Aztec slain by Cortez) came north in the 1520s and stashed Aztec riches in a large cave in the seventh mountain north of the Paso del Norte, which is coincidentally close to the Padre La Rue mine.

To learn more about the hidden treasures of New Mexico and how you too can waste time chasing chimeras in the sand, there is a good collection of the Caballo stories by Ruth Tolman in the *Journal of Western Folklore*, Vol. 29, No. 3, (July 1961), pp. 153-174; J. Frank Dobie's *Coronado's Children*, Literary Guild of America, 1931; and Mark Simmons' *Treasure Trails of the Southwest* are both great sources of a broad variety of lost treasure stories.

Claude Stephenson is the Folk Arts Coordinator for New Mexico Arts, a division of the New Mexico Department of Cultural Affairs. Reprinted with permission from ART-Speak, New Mexico Arts.

Not Just New Mexico's Senator

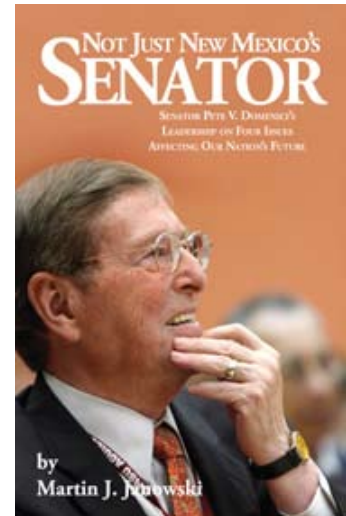
Senator Pete V. Domenici's Leadership on Four Issues Affecting Our Nation's Future by Martin J. Janowski



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PUBLISHED IN COLLABORATION WITH DOMENICI PUBLIC POLICY INSTITUTE, NMSU

Many New Mexicans knew of Senator Pete V. Domenici during times when he worked on behalf of their specific interest or concern. That number grew substantially through his accomplishments over a 36-year Senate career, so much so that nearly everyone in the state proudly referred to him as "their Senator in Washington." This book takes a more focused path, discussing four complex and critical issues of national and international importance where Senator Domenici took a leadership role developing solutions to long-standing problems. The author developed each chapter from information gathered through interviews with Senator Domenici and key staff members who worked for the Senator on the specific issue. The material presented allows the reader a firsthand look at the Senator's perseverance and willingness to work with both Republicans and Democrats to achieve the results he believed to be in America's best interest. Much of what is written here received little media attention at the time. Each topic is self-contained, so pick the chapter that interests you the most. The book addresses only four subjects, a small sample of a long Senate career, but provides clear evidence that Senator Pete V. Domenici was "not just New Mexico's Senator."



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A Tribute in Memory of Gil Florence

Gil Florence was a Santero most of his life starting as a young boy accompanying our father, Alfonso, on trips where they acquired Santos from villagers in Northern New Mexico. I sometimes tagged along. I remember dozens of Santos in our house in various stages of repair; they remain embedded in my mind's eye. Many of the originals shown in books, magazines, museums and private collections passed through our father's hands. Many needed repairs, some had been painted over with enamels and some dressed in cloth. They would restore the bultos, retablos and rederos replacing missing arms, legs, heads or whatever. Enamels were removed with paint remover, which would not harm the water based pigments. They would bury the replacement parts in ashes for months for aging and paint them with homemade pigments using the same methods as our ancestors, the Spanish Colonials. Sometimes they would create their own Santos. They would sell the Santos to museums, galleries and collectors, mainly in Santa Fe and Taos. Gil continued his Santo work, shown below, after retiring from the Federal Government in Washington, D.C. and moving back to New Mexico. His work was primitive and folksy much like the original Santeros who had little or no formal art training and that is what makes them unique and quaint. His work was displayed in various galleries in Santa Fe and Albuquerque. We lost Gil April 13, 2008.

— Al Florence



Los Chilitos

a bi-lingual children's story

by Viola Peña with illustrations by Jerry Montoya

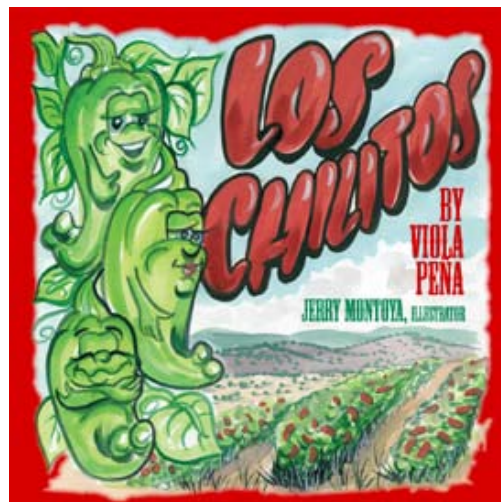
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Los Chilitos is a very New Mexican story for children about the Little Chile Peppers by Viola Peña of Grants, New Mexico. The bright pictures of Salcita, Paula, Cía, Pepita, Chilito, Mona, Dormilón, and Marco chile peppers make an appealing story of New Mexico's favorite crop. The illustrator is Jerry Montoya, also from Grants. This is all about how chile grow and what they can be used for; and all with Grandfather's help. This is a great way for kid's to learn all about chiles in the field!



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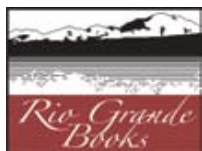
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Exhibitions & Events

ACOMA, NM

Through April 16, 2011
ACOMA OLLAS, FORM, FUNCTION & BEAUTY
Haaku Museum. 800/747-0181.

Through November 30, 2010
RESTORATION OF SAN ESTEBAN DEL REY MISSION
Haaku Museum. 800/747-0181.

ALBUQUERQUE, NM

Through April 25, 2010
BLESS ME ULTIMA BY RUDOLFO ANAYA
Vortex Theatre. 505/247-8600.

Through April 25, 2010
TIME EXPOSURES: A PHOTOGRAPHIC HISTORY OF ISLETA PUEBLO IN THE 19TH CENTURY

Albuquerque Museum of Art and History. 505/243-7255.

Through May 16, 2010

CONFLUENCIAS II: INSIDE ARTE CUBANO CONTEMPORÁNEO
National Hispanic Cultural Center. 505/246-2261.

Through May 31, 2010

SANTERO SHOW
St. John's Cathedral. 505/281-1966.

Through May 30, 2010

MY PENITENTE LAND: LOS HERMANOS DE LA LUZ
National Hispanic Cultural Center. 505/246-2261.

June 18, 2010-2011

NEW MEXICAN FURNITURE AS ART
National Hispanic Cultural Center. 505/246-2261.

Through June, 2010

SACRED STEPS: THE ROAD TO SANTIAGO DE COMPOSTELA
UNM Zimmerman Library. 505/277-8637.

AMARILLO, TX

Through July 31, 2010
ART OF THE WESTERN SADDLE
American Quarter Horse Hall of Fame. 806/376-5181.

BEND, OR

Through Sept. 26, 2010
SIN IN THE SAGEBRUSH
High Desert Museum. 541/382-4754.

CAMUY, PR

December 4, 2010
3RD. CONVERSATORIO DE COLECCIONISTAS Y AMIGOS DE LOS SANTOS DE PALO DE PUERTO RICO

CODY, WY

May 1-Sept. 6, 2010
SPLENDID HERITAGE: PERSPECTIVES ON AMERICAN INDIAN ART
Buffalo Bill Historical Center, 307/587-4771.

DENVER, CO

Through May 15, 2011
HOME LANDS: HOW WOMEN MADE THE WEST
Colorado Historical Society Museum, 303/866-4686.

FORT WORTH, TX

Through May 16, 2010
EDWARD CURTIS—NORTH AMERICAN INDIAN
Carter Museum, 817/738-1933.

FORT SUMNER, NM

Through May 11, 2010
FREE AT LAST
Fort Sumner State Monument, 575/355-2573.

LOS ANGELES, CA

Through August 22, 2010
HOME LANDS: HOW WOMEN MADE THE WEST
Museum of the American West. 323/667-2000.

Through November 7, 2010

THE ART OF NATIVE AMERICAN BASKETRY: A LIVING TRADITION
Museum of the American West. 323/667-2000.

INDIANAPOLIS, IN

May 22-Aug. 8, 2010
GENERATIONS
Eiteljorg Museum, 317/636-9378.

June 26-27, 2010

18TH ANNUAL INDIAN MARKET
Eiteljorg Museum, 317/636-9378.

NEW YORK, NY

Through July 7, 2011
A SONG FOR THE HORSE NATION
George Gustav Heye Center/ National Museum of the American Indian, 212/514-3700.

Through August 1, 2011

HIDE: SKIN AS MATERIAL AND METAPHOR, PART I
George Gustav Heye Center/ National Museum of the American Indian, 212/514-3700.

September 4, 2010-January 16, 2011

HIDE: SKIN AS MATERIAL AND METAPHOR, PART II
George Gustav Heye Center/ National Museum of the American Indian, 212/514-3700.

OHKAY OWINGEH, NM

July 17-18, 2010
38TH ANNUAL EIGHT NORTHERN PUEBLOS ARTS & CRAFTS SHOW
505/747-1593.

OKLAHOMA CITY, OK

Through May 9, 2010
THE GUITAR: ART, ARTISTS & ARTISANS
National Cowboy Museum, 405/478-2250.

OROCOVIS, PR

December 19, 2010
27TH ENCUENTRO NACIONAL DE SANTEROS
Museo Orocoveñas Celestino Avilés.

PHOENIX, AZ

Through August 22, 2010
ALLAN HOUSER: TRADITION TO ABSTRACTION
Heard Museum. 602/252-8848.

PUEBLO, CO

Through May 15, 2010
PUEBLO TO PLAINS
Sangre de Cristo Arts Center, 719/295-7200.

Through April 24, 2010

CHARLES M. RUSSELL: MASTER OF WESTERN ART
Sangre de Cristo Arts Center, 719/295-7200

Through May 15, 2010

PUEBLO TO PLAINS
Sangre de Cristo Arts Center, 719/295-7200

RUIDOSO DOWNS, NM

Through Oct. 3, 2010
ANCIENT NEW MEXICO
Hubbard Museum of the American West. 575/378-4142.

ST. LOUIS, MO

Oct. 15, 2010-Jan. 15, 2011
HOME LANDS: HOW WOMEN MADE THE WEST
Missouri Historical Society Museum, 314/746-4599.

SAN ANTONIO, TX

Through May 2, 2010
ARTE EN LA CHARRERIA: THE ARTISANSHIP OF MEXICAN EQUESTRIAN CULTURE
The Museum Alameda. 210/299-4300.

Through August 1, 2010
BITTERSWEET HARVEST: THE BRACERO PROGRAM, 1942-1964
The Museum Alameda. 210/299-4300.

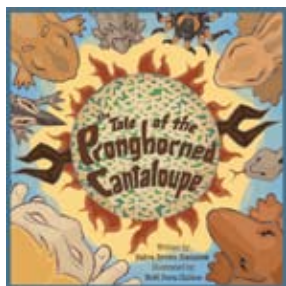
SAN ELIZARIO, TX

June 11-13, 2010
BILLY THE KID FESTIVAL

SAN JUAN, PR

April 29, 2010
3RD. INTERNATIONAL FOLK ART FAIR AT THE PLAZA COLON AND PLAZA DE ARMAS IN THE OLD CITY OF SAN JUAN

New Bilingual Children's Book!



THE TALE OF THE PRONGHORNED CANTALOUPE

by Sabra Brown Steinsiek

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TRADICIÓN April 2010

June 24-30, 2010

28TH ARTISANS FAIR AT PLAZA LAS AMERICAS SHOPPING CENTER

November 19, 2010

CERTAMEN DE LA VIRGEN DE LA PROVIDENCIA AT PLAZA LAS AMERICAS

December 11-12, 2010

2ND. FERIA DE ARTESANIAS DE PUERTO RICO AT THE PARQUE MUÑOZ RIVERA IN THE ENTRANCE TO THE OLD CITY OF SAN JUAN

SANTA FE, NM

Through March 6, 2011

HUICHOLO ART AND CULTURE: BALANCING THE WORLD

Museum of Indian Art/Culture. 505/476-1269.

April 30-June 26, 2010

VISUAL POTERY: PHOTOGRAPHS BY NANCY WOOD

Gerald Peters Gallery. 505/954-5700.

April 30-June 19, 2010

ANSEL ADAMS LANDSCAPE AND LIGHT

Gerald Peters Gallery. 505/954-5700.

May 1-2, 2010

CIVIL WAR WEEKEND

El Rancho de las Golondrinas. 505/471-2261.

May 22-23, 2010

NATIVE TREASURES INDIAN ARTS FESTIVAL

Santa Fe Community Convention Center. 505/476-1250.

May 15-Sept. 5, 2010

SOUL MATES

Museum of Art. 505/476-5072.

Through May 16, 2010

SUSAN ROTHENBERG: PERSPECTIVE

Georgia O'Keeffe Museum. 505/946-1000.

Through May 21, 2011

SANTA FE FOUND: FRAGMENTS OF TIME

New Mexico History Museum. 505/476-5100.

July 8-11, 2010

SCULPTURE OBJECTS & FUNCTIONAL ART FAIR

SofaWest. 800/563-7632.

May 23, 2010-May 15, 2011

ERNEST THOMPSON SETON

New Mexico History Museum. 505/476-5200.

May 28-Sept. 12, 2010

GEORGIA O'KEEFFE: ABSTRACTION

Georgia O'Keeffe Museum. 505/946-1000.

Through June 6, 2010

A RIVER APART: THE POTTERY OF COCHITI AND SANTO DOMINGO PUEBLOS

Museum of Indian Art/Culture. 505/476-1269.

July 10-11, 2010

SANTA FE INTERNATIONAL FOLK ART MARKET

Museum Hill. 505/476-1197.

July 13-4, 2010

SANTA FE WINE FESTIVAL

El Rancho de las Golondrinas. 505/471-2261.

July 24-25, 2010

CONTEMPORARY HISPANIC MARKET & TRADITIONAL SPANISH MARKET

Santa Fe Plaza. 505/438-4367 & 505/982-2226.

August 21-22, 2010

SANTA FE INDIAN MARKET

Santa Fe Plaza. 505/983-5220.

Through Sept. 9, 2010

GEORGIA O'KEEFFE'S LEGACY IN NM

New Mexico Museum of Art, 505-476-5072.

Through Sept. 9, 2010

GUSTAVE BAUMANN: A SANTA FE LEGEND

New Mexico Museum of Art, 505-476-5072.

September 9, 2010

BURNING OF ZOZOBRA

Fort Marcy Park. 505/660-1965.

September 10-12, 2010

FIESTAS DE SANTA FE

Santa Fe Plaza. 505/988-7575.

September 25, 2010

NEW MEXICO WOMEN AUTHORS BOOK FESTIVAL

Milner Plaza at Museum Hill. 877-567-7380.

October 2-3, 2010

HARVEST FESTIVAL

El Rancho de las Golondrinas. 505/471-2261.

November 27-28, 2010

WINTER INDIAN MARKET

Santa Fe Community Convention Center. 505/983-5220.

December 4-5, 2010

WINTER SPANISH MARKET

Santa Fe Community Convention Center. 505/982-2226.

Through September 11, 2011

MATERIAL WORLD: TEXTILES AND DRESS FROM THE COLLECTION

Museum of International Folk Art. 505/476-1200.

Through Sept. 26, 2010

CONVERGING STREAMS, ART OF THE HISPANIC AND NATIVE AMERICAN SOUTHWEST

Museum of Spanish Colonial Art. 505/982-2226.

Through May 22, 2011

A CENTURY OF MASTERS: NEA NAT'L HERITAGE FELLOWS OF NEW MEXICO

Museum of International Folk Art. 505/476-1200.

June 11, 2011-Sept. 11, 2011

HOME LANDS: HOW WOMEN MADE THE WEST

New Mexico History Museum, 505/476-5100.



SofaWest is featuring new Southwestern Native Pottery July 8-1 at the Santa Fe Community Center.

Oct. 21, 2011-Jan. 22, 2012

ST. JOHN'S BIBLE

New Mexico History Museum. 505/476-5100.

TAOS, NM

Through May 10, 2010

REMNANTS OF A HIDDEN PAST

Taos Historic Museums/Hacienda de los Martinez. 575/758-0505

Through May 31, 2010

TREASURES FROM THE VAULT

Taos Historic Museums/E.L. Blumenschein Home and Museum. 575/758-0505



SHOES FOR THE SANTO NIÑO Zapatitos para el Santo Niño A Bilingual Tale

by Peggy Pond Church
with illustrations by Charles M. Carrillo

64 pages 50 illustrations; 8 ½ x 8 ½
ISBN 978-1-890689-64-3 (\$19.95) (Trade paper)

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May 14-January 2011

RECUERDOS: PHOTOGRAPHS OF NORTHERN NEW MEXICO IN THE 1930s

Taos Historic Museums/Hacienda de los Martinez. 575/758-0505

June 1-September 30, 2010

50TH ANNIVERSARY E.L.

BLUMENSCHHEIN SHOW

Taos Historic Museums/E.L. Blumenschein Home and Museum. 575/758-0505

WASHINGTON, DC

Through May 31, 2010

INDIVISIBLE: AFRICAN-NATIVE AMERICAN LIVES IN THE AMERICAS

National Museum of the American Indian. 202/633-6985.

Through May 31, 2010

THE SACRED MADE REAL: SPANISH PAINTING AND SCULPTURE, 1600-1700

National Gallery of Art. 202/737-4215.

Through May 9, 2010

FRAMING THE WEST: THE SURVEY PHOTOGRAPHS OF TIMOTHY H.

O'SULLIVAN

Smithsonian American Art Museum. 202/633-1000.

New Mexico's Finest

Peace Officers Killed in the Line of Duty 1847-2010

by Don Bullis



364 pages 112 illustrations; 6 x 9 ISBN 978-1-890689-69-8 (\$19.95) (Trade paper)

Nearly 200 men and women have died while working as peace officers in New Mexico since 1846, the year that New Mexico became a part of the United States. This book tells each officer's story.

A number of these law officers died in the violent days of New Mexico's frontier in the years between the end of the U. S. Civil War and the turn of the century in 1901. Among them were sheriffs, their deputies, town marshals and members of posses. Outlaws far outnumbered the forces of law and order, and lawlessness was a significant factor in keeping New Mexico a territory for two-thirds of a century (1846-1912). Since the beginning of the 20th century, officers have been assassinated, shot down in gunfights, and murdered in cold blood. Others have died in motor vehicle accidents of one kind or another (and one was run down by a cowboy on a horse), and while accidents are not as dramatic as gun-battles, they are equally as important.

Sheriffs and their deputies have suffered the greatest number of fatalities at 70; the New Mexico State Police Division of the Department of Public Safety is next with 30 officers killed in the line of duty since 1937. Among municipal police departments, Albuquerque is the largest, and has suffered the most on-duty casualties at 14 since 1886.

No matter the details, each of these officers is deserving of recognition, and commendation for offering up the ultimate sacrifice: his or her life.



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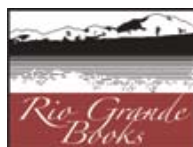
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One Nation One Year

“One Nation, One Year” is a photographic journey that transcends borders, languages, distance, time, and cultural barriers. For one year, Navajo photographer Don James drove from one side of the Navajo Nation to the other documenting arts, traditions, sports, and people. He travelled by dirt road, horseback, on foot—even as a hitch-hiker— for more than 10,000 miles and took over 105,000 photographs. The Navajo Nation and its people have been extensively photographed over the last century, but never from the eye of one of its own. Because he’s native, and knows the land and people, James embarks on a journey to show the world a different view of his culture, through his eyes and his Nikon lens. His understanding of the Navajo gives us a glimpse at a people previously off-limits to outsiders.

A companion exhibit opens this summer at the Indian Pueblo Cultural Center in Albuquerque.



The book will be released starting on April 26. It is 132 pages with 213 color illustrations. The retail price is \$24.99. To order email info@nmsantos.com.

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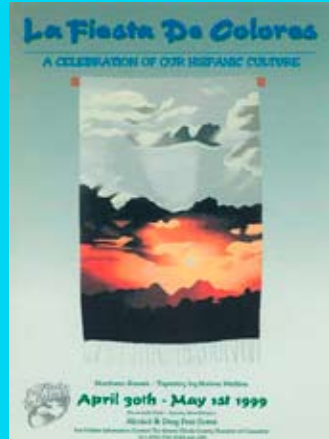
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**Ricardo Salazar,
1998**



**Norma Medina,
1999**



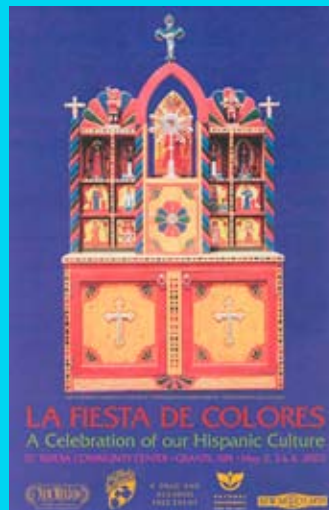
**Charlie Carrillo,
2000**



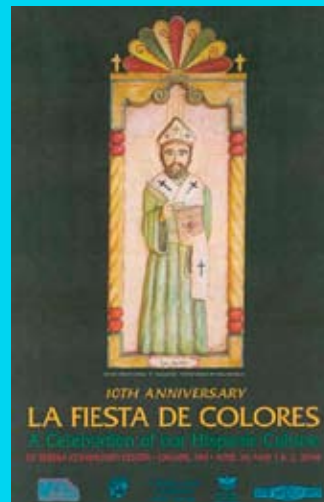
**Arlene Cisneros
Sena, 2001**



**Arturo Montaña,
2002**



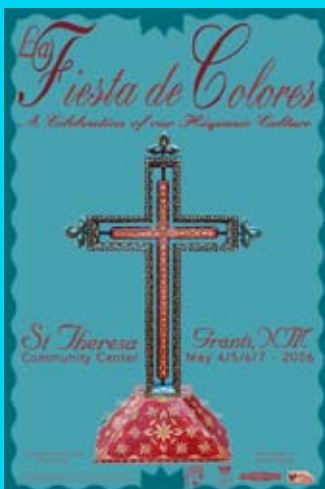
**Roberto Gonzales
& Ralph Sena, 2003**



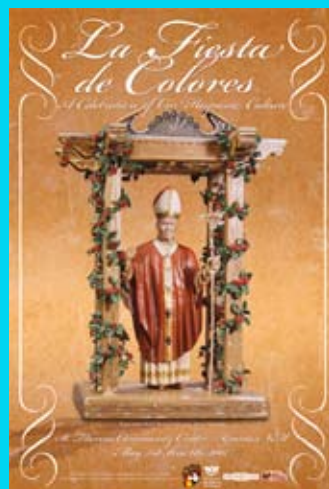
**Carlos Otero,
2004**



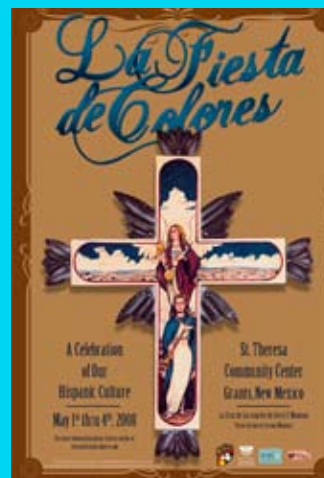
**Martha Varoz
Ewing, 2005**



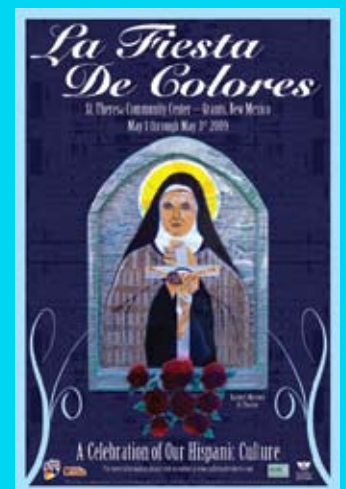
**Jimmy Trujillo,
2006**



**Arturo Montaña,
2007**



**Jerry Montoya,
2008**



**Marion Martínez,
2009**

grants, new mexico

14th Annual Fiesta de Colores

by BARBE AWALT

La Fiesta de Colores in Grants and 13 Years of Posters

La Fiesta de Colores has celebrated their annual event by the thirteen beautiful posters that display the winning art for each year. This year, La Fiesta takes place Friday, April 30 to Sunday May 2, in the Community Center of St. Theresa Catholic School at 400 East High Street in Grants. Grants is just east of Gallup on I-40. The poster this year is the Virgin Mary with the Christ Child, a painting by artist Jan Oliver.

There is history to the posters. In 2000, the poster selected was of the Christ Child on a sunflower by Charlie Carrillo of Santa Fe. A similar piece is on the cover of the *Century of Masters* book that accompanies the exhibit at the Museum of International Folk Art in Santa Fe. The exhibit, on display until 2011, shows the work of the fifteen National Endowment for the Arts Heritage Award winners from New Mexico—artists, musicians, weavers, storytellers, and linguists.

The 2003 poster is the altar screen of Roberto Gonzales of Albuquerque and Ralph Sena of Bosque. This large piece of furniture was a tribute to the 9/11 tragedy and the people who died in addition to the firemen and police. The altar screen features St. Florin patron saint of firefighters. It also has St. Michael Archangel, patron of police officers. In the center of the altar screen is a monstrance, which holds the host celebrated at mass; the monstrance by Sena is made of sterling silver. St. Francis is behind the monstrance looking through. He normally wears a red robe but instead wears red to symbolize the lives lost on 9/11. Roberto Gonzales was so moved by the tragedy that he made the massive altar screen and asked friend Ralph Sena to participate.

Norma Medina was featured in the second poster in 1999 for her tapestry, Northern Sunset. The first poster in 1998 was a San Francisco by Ricardo Salazar. The unpainted bulto was natural and very indicative of Northern New Mexico. The 2004 poster was the 10th anniversary of La Fiesta de Colores. The poster was the art of Carlos Otero of Albuquerque.

The 2001 poster was a beautifully painted retablo by Arlene Cisneros Sena of Santa Fe. The image is of the Virgin. The 2005 poster is the straw art with twelve different images of Martha Ewing of Santa Fe. Last year, 2009, was a modern twist with the computer circuit board art of Marion Martinez of Galisteo. Jimmy Trujillo of Albuquerque,



revisited straw art again with the 2006 poster of a cross. 2002 was an unusual bone art cross by Arturo Montaña. Montaña uses only “sheds”, antlers naturally cast off from deer and found. Montaña was poster boy again with the 2007 bone bulto in a niche of Pope John Paul II.

La Fiesta de Colores co-founder Jerry Montoya of Grants had his work featured on a poster in 2008. His painted, retablo cross is striking and metal “rays” make it pop. Montoya and co-founder Paul Milan have made it a mission to bring this weekend of culture, heritage, and art to Grants. The posters have become very popular and are decided by a group of judges and then given away at

La Fiesta de Colores. Many people frame them for the art and as keepsakes.

La Fiesta de Colores is a “Celebration of Our Hispanic Culture.” It is a drug free and alcohol free event. Local residents are honored for their volunteer time. Local children are also celebrated by crowning them kings and queens based on essays written. There is a procession, mass, dancing, food, music, burning of Old Man Lummis, and much more in this family event. Art includes: jewelry, batiks, retablos, bultos, straw, furniture, tin, carvings, paintings, prints, wearable art, and books about the art and culture of New Mexico. La Fiesta de Colores is one of the first art shows of the season and a chance to get art from Spanish Market artists without standing in line. La Fiesta is a much more relaxed atmosphere.

La Fiesta de Colores also features booksignings by Viola Peña of Grants and illustrator Jerry Montoya in Peña’s first children’s book, *Los Chilitos*. Montoya collaborated with his wife Cheryl on *Three Dog Night* which debuted last year. Also signing is Abe Peña, Charlie Carrillo, and Cheryl Montoya who will make an appearance with husband Jerry.

Grants also has the Mining Museum, Badlands Burgers home of the winner of the 2009 Green Chile Cheeseburger Challenge at Expo New Mexico, early golf, and a old time community feel. It is the kind of place where a family can enjoy the day and feel safe. La Fiesta de Colores begins Friday night – 5:30 to 9pm, April 30, and continues all day Saturday May 1, 10:30am to 6pm, and ends with a mass Sunday, May 2 – 10am to 1pm. It is a step back in time to see how communities celebrate their history.

To find out more or to see all of the posters go to: www.lafiestadecolores.com.

DECOLORES GALLERIA

112 Rio Grande Blvd., Albuquerque, NM 87104 (505) 246-9257

PRESENTS

The Masters

"Old Town Treasure" – Dallas
Morning News



Sculpture Garden

Participating Artists
Gary Sanchez



Oils

Roberto Gonzales



Santos, Tin & Furniture

Ricardo Hooper



New Mexican Tin

Charlie Carrillo



Santos & Paintings

Ernesto Salazar



Cedar Carvings

Other artists include: Ted Roybal, David McCoy, Robert Gonzales,
Steve Lucero, William Cabrara, Jerry Montoya, and youth artists Adriana & Liberty Gonzales

P.O. Box 7453, Albuquerque, NM 87194 ☺ www.decolorsgalleria.com

Fe y tragedias

Faith and Tragedies in Hispanic Villages of New Mexico by Nasario García

170 pages 26 photographs; 6 x 9 ISBN 978-1-890689-56-8 (\$16.95) (Trade paper)



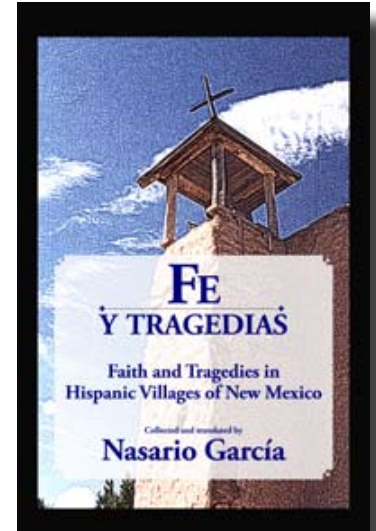
The stories of tragedy and sadness shared by old-timers (viejitos) in *Fe y tragedias: Faith and Tragedy in Hispanic Villages of New Mexico* are as diverse as the voices behind them. Each bilingual (Spanish and English) account personifies faith, fortitude, compassion, and buoyancy. Without these human attributes, people beset with tragedy would have succumbed to tragedy itself.

The high point of interest in this book is not to promote or engage in doom and gloom. Rather, it is to acquaint and educate readers on how humble but strong and devout folks living in isolation—in most cases far removed geographically from an urban environment—coped with tragedy and despair. The net and psychological effect of murder, drowning, the Rangers' indiscriminate and callous slaughtering of poor people's cattle, bewitchment, or the quirks of nature (e. g. , baby born with frog features) on the human psyche was profound but not daunting. Tom Chávez's eloquent words in his Preface summed up best the old-timers' poignant past when he said, "These are real people talking about real lives. They are witnesses to their own history."

If the victims of misfortune became heroes in their community, then the aggrieved surely could be categorized as tragic heroes. A more praiseworthy tribute could not be accorded these courageous and remarkable men and women who believed in redemption.

Nasario García was born in Bernalillo, New Mexico and grew up in the Río Puerco Valley southeast of Chaco Canyon. He received his BA and MA degrees in Spanish and Portuguese from the University of New Mexico. While a doctoral student at the University of Granada, Spain he studied under the eminent linguist Dr. Manuel Alvar. García was awarded his Ph. D. in XIX century Spanish literature from the University of Pittsburgh. He began his teaching career at Chatham College in Pittsburgh and subsequently taught in Illinois, New Mexico and Colorado. At the University of Southern Colorado, he served as Assistant Vice President for Academic and Student Affairs as well as Dean of the School of Arts and Sciences.

For the past 30-plus years García has devoted his life to the preservation of Hispanic language, culture and folklore of New Mexico. He has authored/co-authored 21 books. Among them are — *Old Las Vegas: Hispanic Memories from the New Mexico Meadowlands* (Texas Tech University Press, 2005), winner of the Southwest Book Award; and *Brujerías: Stories of Witchcraft and the Supernatural in the American Southwest and Beyond* (Texas Tech University, 2007), Southwest Books of the Year and a 2008 finalist for the New Mexico Book Awards.



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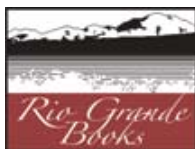
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THE SACRED MADE REAL



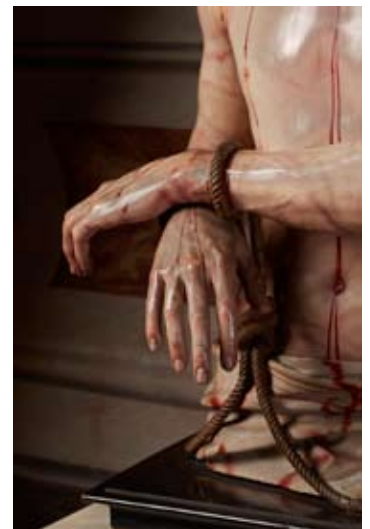
After Pedro de Mena
Mary Magdalene meditating on the Crucifixion, late 1660s
polychromed wood
height: 64 3/16 in. (163 cm)
Church of San Miguel, Valladolid
© Copyright Photo Andrés Alvarez Vicente and Julio César García Rodríguez

Masterpieces created to shock the senses and stir the soul are spotlighted in *The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700*, on view at the exhibition's only U.S. venue—the National Gallery of Art—from February 28 through May 31, 2010. This landmark reappraisal of religious art from the Spanish Golden Age includes 11 paintings by Diego Velázquez, Francisco de Zurbarán, and others, displayed for the very first time alongside 11 of Spain's remarkable polychromed (painted) sculptures, many of which have never before left Spain and are still passionately venerated across the Iberian Peninsula in monasteries, churches, and processions.

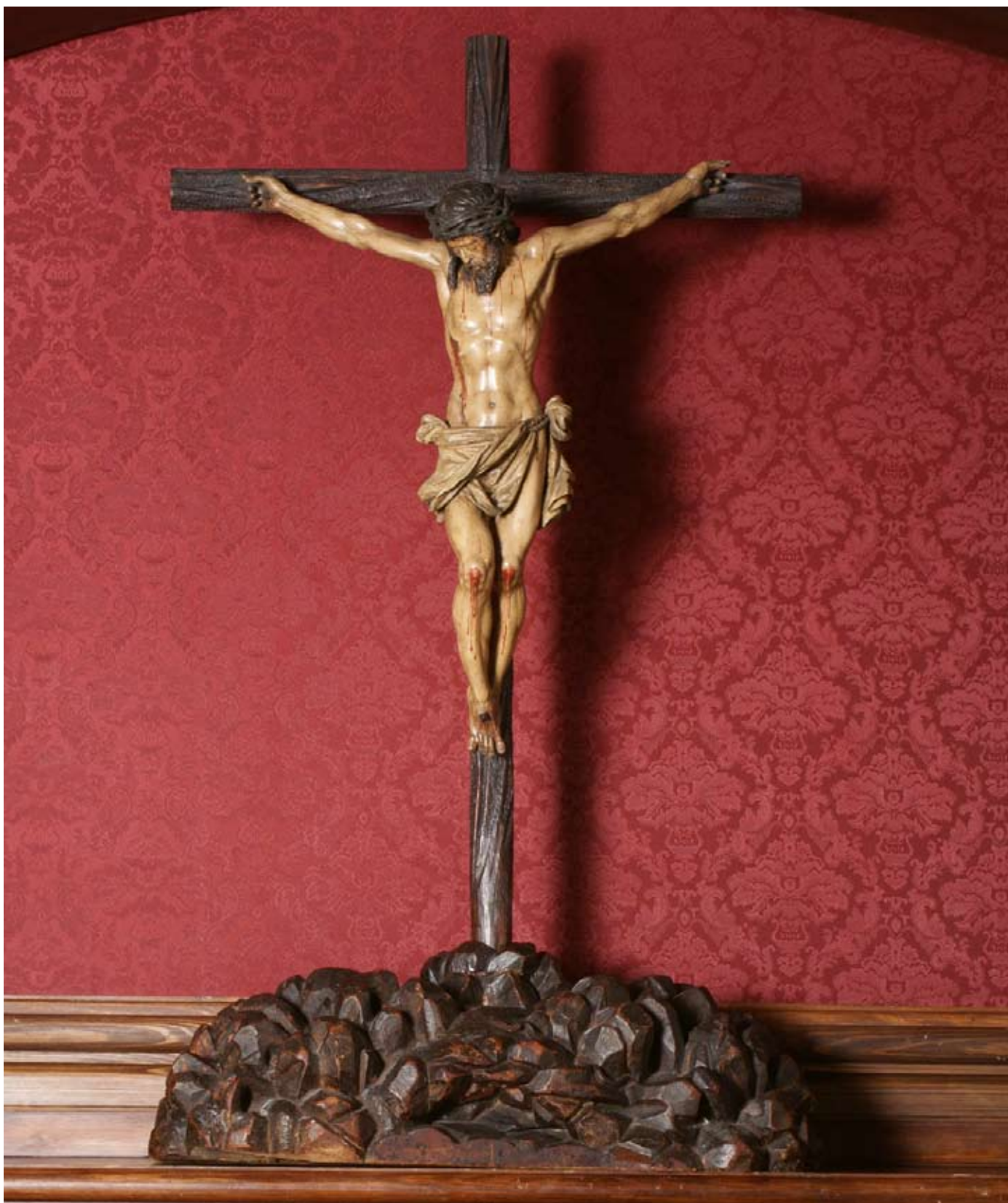
During the Spanish Counter-Reformation, religious patrons, particularly the Dominican, Carthusian and Franciscan orders, challenged painters and sculptors to bring the sacred to life, to inspire both devotion and emulation of the saints. The exhibition brings together some of the finest depictions of key Christian themes including the Passion of Christ, the Immaculate Conception and the portrayal of saints, notably Pedro de Mena's austere Saint Francis Standing in Ecstasy (1663), which has never before left the sacristy of Toledo cathedral.

By installing polychromed sculptures and paintings side by side, the exhibition shows how the hyperrealistic approach of painters such as Velázquez and Zurbarán was clearly informed by the artists' familiarity—and in some cases direct involvement—with sculpture. During this period, sculptors worked very closely with painters, who were taught the art of polychroming sculpture as a part of their training.

The *Sacred Made Real* is organized by the National Gallery of Art, Washington, and the National Gallery, London, where it was on view from October 21, 2009, through January 24, 2010.



Pedro de Mena
Christ as the Man of Sorrows (Ecce Homo), 1673
polychromed wood, human hair, ivory, and glass
98 x 50 x 41 cm (38 9/16 x 19 11/16 x 16 1/8 in.)
Real Monasterio de las Descalzas Reales, Patrimonio Nacional, Madrid
© Copyright 2009 Photo Gonzalo de la Serna



Juan de Mesa
Christ on the Cross, about 1618-1620
polychromed wood
100 x 65 x 22 cm (39 3/8 x 25 9/16 x 8 11/16 in.)
Archicofradía del Santísimo Cristo del Amor, Collegiate Church of El Salvador, Seville



Francisco de Zurbarán
Saint Luke Contemplating the Crucifixion, 1630s oil on canvas
unframed: 105 x 89 cm (41 5/16 x 35 1/16 in.)
Museo Nacional del Prado, Madrid © Copyright Museo Nacional del Prado, Madrid

Top: Diego Velázquez
Christ after the Flagellation, contemplated by the Christian Soul, probably 1628-1629
oil on canvas overall: 165.1 x 206.4 cm (65 x 81 1/4 in.) The National Gallery, London,
Presented by John Savile Lumley (later Baron Savile), 1883 © Copyright The National Gallery, London

Bottom: *Spanish Pietà*, c. 1680-1700
polychromed plaster, macerated linen fibers, gesso- or glue-soaked fabric, wood, papier-mâché, glass and other materials
45 1/4 x 44 1/2 x 33 1/16 in.

Los Angeles County Museum of Art, purchased with funds provided by Eugene V. Klein and Mary Jones-Gaston in memory of her parents, Mr. and Mrs. Charles Stone Jones, by exchange





Diego Velázquez

The Immaculate Conception, 1618-1619 oil on canvas

135 x 101.6 cm (53 1/8 x 40 in.)

framed: 159 x 126 x 8 cm (62 5/8 x 49 5/8 x 3 1/8 in.)

The National Gallery, London, Bought with the aid of The Art Fund, 1974 © Copyright The National Gallery, London

TRADICIÓN April 2010



Gregorio Fernández and unknown polychromer, *Ecce Homo*, before 1621
 polychromed wood, glass, and cloth
 71 5/8 x 21 5/8 x 14 15/16 in.
 Museo Diocesano y Catedralicio, Valladolid
 © Copyright Fototeca de Obras Restauradas. Instituto del Patrimonio Cultural de España/Ministerio de Cultura.



Attributed to Juan Martínez Montañés and unknown painter, *The Virgin of the Immaculate Conception*, about 1628, painted and gilded wood, 56 11/16 x 19 5/16 x 20 7/8 in.,
 Church of the Anunciación, Seville University © Copyright Photo Imagen M.A.S. Reproduction courtesy of Universidad de Sevilla



*Francisco Antonio Gijón and unknown painter (possibly Domingo Mejías), Saint John of the Cross, about 1675
painted and gilded wood, height: 168 cm (66 1/8 in.)
National Gallery of Art, Washington, Patrons' Permanent Fund, 2003.124.1*

A Century of Masters—santa fe

The Museum of International Folk Art is honoring the fifteen New Mexicans who have received the NEA National Heritage Fellows Award since 1982. This is one of the highest honors an artist can receive in this country. A “Century of Masters” represents a wide range of New Mexican traditions including some that began before and during the Spanish colonial period, the revival arts during the early twentieth century and the Works Progress Administration, as well as newer innovations, including fiber arts, Santa Clara and Cochiti pottery, and classic New Mexican music and storytelling. These artists are largely responsible for preserving and contributing to the proliferation of each tradition while paving the way for New Mexican arts in the twenty-first century. The exhibit runs through May 2011 in Santa Fe.



Frances Varos Graves 1994

Arroyo Seco, NM (1910–1999)
Colcha Embroiderer

A self-taught artist Frances Varos Graves learned the colcha stitch by practicing the designs of older colcha embroideries. In her early pieces she reused or recycled deteriorating pieces of naturally-dyed wool from aging Río Grande weavings. In her early stitching techniques and patterns she copied those of the late 18th and early/mid 19th century colchas, which were decorated with all-over patterns of floral and leaf motifs.

Graves was one of the first to add figurative motifs that depicted village scenes and daily life in New Mexico, images of saints, and biblical scenes. Her earliest patterns were drawn onto paper grocery bags and she used these to teach colcha to other members of her family.

Frances and her husband homesteaded in Carson, New Mexico. The embroidery style of Frances and her family came to be known as the Carson Colcha. The NEA honored her in 1994.



Frances Varos Graves, photo by Carol Burns

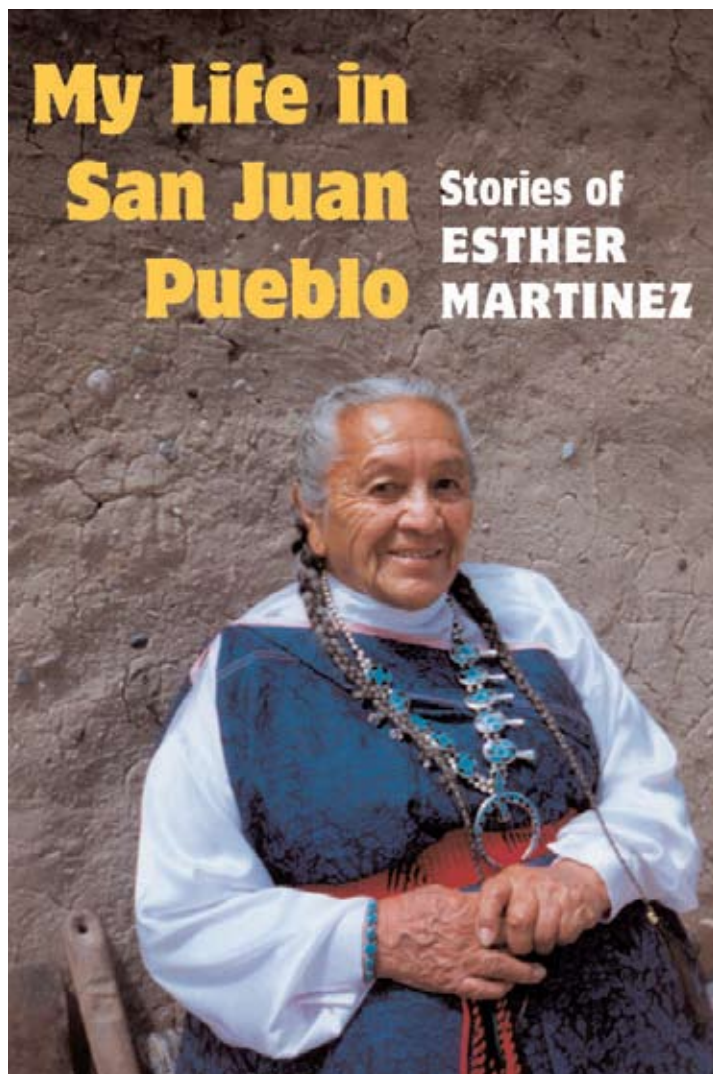
Untitled Colcha, by Frances Varos Graves, International Folk Art Foundation Collection. Museum of International Folk Art, photo by Blair Clark

Esther Martínez 2006

Ohkay Owingeh Pueblo, NM (1912– 2006)
Linguist, Teacher and Storyteller

Also known as *P'oe Tsáwä* (Blue Water), storyteller Esther Martínez of *Ohkay Owingeh* (San Juan Pueblo) documented and carried on the oral traditions of her native land. After raising a family of 10 children, Martínez became a linguist, teacher, and a major conservator of the Tewa language. She taught the Tewa language and was director of Bilingual Education in the San Juan Day School from 1974-1989.

Martínez compiled a Tewa dictionary that has since been modeled by other Tewa-speaking villages to reflect their distinct dialects. She worked with the Wycliffe Bible translators to translate the New Testament into the Tewa



language. She also told stories for the National Park Service and Storytellers International. Martínez authored a children's book, *The Naughty Little Rabbit*, and a collection of stories in *My Life in San Juan Pueblo*. For her efforts in language preservation, the Esther Martínez Native American Languages Preservation Act was signed in 2006, to insure the survival and continuing vitality of Native American languages.

A widely-respected storyteller in both English and Tewa, Martínez was honored with the Teacher of the Year Award from the National Council of American Indians in 1997 and the Governor's Award for Excellence in the Arts in 1998. The NEA honored her in 2006.

Esther Martínez, photo by Alan Govenar, 2006
My Life in San Juan Pueblo by Esther Martínez, University of Illinois Press, 2004, courtesy of the publisher

Surviving the Fiery Foods & BBQ Show

by BARBE AWALT

The Fiery Foods & Barbecue Show at Sandia Casino in Albuquerque is the largest show of chiles and BBQ anywhere! There are so many people who come that the aisles are blocked during the public hours. Many people work their year around the show and make plans to come to Albuquerque in March. Is it big? You Betcha! This was the 22nd year of Fiery Foods.

This is our third year for doing the show. We do books—not chiles, which makes us stand apart. There are two other book publishers at the show. Our first year we were in the breakout rooms. Not as much traffic but it did give us a chance to get used to the madness. We liked watching the food inspectors and were very thankful we didn't have to deal with that.

The second year, show co-founder and Pope of Peppers, Dave Dewitt said come on the main floor. What-ever Dave wants, Dave gets. AND WE WERE SMACK IN THE MIDDLE OF THE MAIN FLOOR! That means we could see everything and everybody could see us. The week before the Fiery Foods Show Dave Dewitt was everywhere—radio interviews, articles in the papers, vendors

on TV, free tickets given out on media, his web page, and his Tweet-in at El Pinto! All Dave, all the time.

The first day of four is set-up time for our booth. We have learned to come early and the traffic jam at the Sandia loading dock isn't as bad as it is going to get. We are set up in two hours after checking in and getting our passes. The guards from Sandia and the Disco staff are very helpful and pleasant. Not like a lot of other shows we do. The carpet at the Sandia Ballroom has to be covered entirely with plastic to protect it from salsa. It makes walking interesting. We saw a lot of women with 4 inch heels trying to negotiate.

On Friday at 9am the Fiery Foods Show opens to the Trade—that is stores, wholesalers, media, bloggers, distributors, and of course other vendors in the Show. The Trade visits from 9am to 4pm and that also gives us time to visit with people and get ready for the public. The public arrives at 4pm until 7pm and they want hot. But many people remembered us from last year and also bought books.

On Friday, Saturday, and Sunday Dave Dewitt signed his new Compete Chile Pepper book and

his many other books. On Saturday George Hensler of Street, Maryland, signed his new Startin' The Fire book on competition BBQ teams. His book debuted at the Fiery Foods & BBQ Show and the book was at #24 for BBQ books on Amazon. Another of our authors, Lois Manno, was in the Sunbelt booth nearby and came over to sell her book too. We sold a lot of books!

Jill Lane was also in the booth and she was promoting her new bilingual book for OsoBear. At one point Charlie Carrillo came in and we had his books and his art including a brand new chile car. Roberto Gonzales of Old Town and Jerry Montoya of Grants, also had chile themed art for sale. Cheryl Montoya also promoted her book in the booth. We also found Tupperware chile keepers and chile keychains made in Mexico that were a hit. Why Tupperware doesn't sell them at Fiery Foods is beyond us because it would sell.

People watching was unbelievable. Every color of hair came through—blue, red, orange, green, and of course black. There were many chile shirts, costumes, and this year we saw ton of tattoos. There were people wearing suits, dressed up, and dressed down. There were also many people who didn't have the sense to not eat really hot stuff and they were sweating. One person did pass out in the German Chile Police booth two down from us. And guys who drink to excess must think this is an attractive look. It's not. There were a lot of them.

There was chile flavored candy, chile popcorn, margaritas, and of course salsas. This could be a lesson for other shows—salsas and sauces were in booths next to each other. Next to us was mustard and directly across from them were more mustards. It didn't matter. All mustards, salsas, and sauces tasted differently. That is the whole idea. And everyone gets along.



Saturday night is a party for vendors at El Pinto, a Show Sponsor. It is nice that vendors can relax and have great food. El Pinto also has a booth in the Show and their salsa is always one of our favorites. The Show also has many of the entrants in the Scoville Awards competition. The Scovies commemorate Willbur Scoville who in 1912 developed the Scoville Heat Scale for peppers.

You can't be at the Fiery Foods Show for that many days and not buy. Apple Canyon had a super blood orange margarita mix that we loved. They are New Mexican so we really didn't have to think about it. They were mobbed. Melanie's Fine Foods had some yummy mango peach chile salsa we had to have. Cervantes had some BBQ sauce to die for. The Amour chocolate candy was great but also combated the heat. Barbara Magnun had delicious chile products. Church Street Café in Old Town had some great products too. TJ Trout and 94 Rock radio were giving out Blue Belle ice cream. Do you know how good that was?

One of my favorite booths was the Chile Pepper Institute at New Mexico State University. They were selling plants, seeds, and posters. Getting the right seeds is very important and they had a lot. The New Mexico State Library and The Farm & Ranch Museum in Las Cruces also had booths. New Mexico State Tourism also had a booth that was very popular giving out tons of information.

Sunday the Trade comes from 9 to 11 am like Saturday, and then the public arrives. Saturday was wall to wall people. When the Show opened Saturday the line to get in was out of the Casino and up the parking lot. Sunday was a little better but people actually bought better on Sunday. Over 15,000 people came—breaking all records. Everyone hates strollers and baby carriages but what are you going to do? This year there were certainly more bloggers and internet media and a social network area was set aside for them. Every TV crew around came—PBS, all three local networks, BBQ channels, and NPR. There were media taking pictures and my chile bopper head gear was photogenic. If I had more of them I could have sold a million. One of these days the company that makes them will figure out that the Fiery Foods Show is big.

To say we were dog-tired at the end of the Show at 6pm on Sunday is an understatement. But it is not the end. You have to pack away your booth and move out immediately. It is like a mob of stampeding cattle going out the same exit with boxes, flatbeds, and dollies. And the exit is steep, downhill and it was raining. It was greasy, slippery, and strenuous.

Would we do it again? In a heartbeat! The fun, craziness, and good products make this a show with lots of traffic and lots to sample. Our thanks go to everyone who have found it is so nice to be pleasant and run a SOLD OUT Show that everyone enjoys. A special thanks go to Emily, Max, and Ned, who made our life easier. Dave and his wife MJ say it is like being mayor of a small town for four days and it is. It is truly New Mexican!

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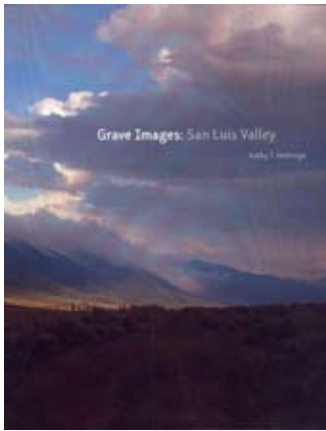


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Southwest Books

by BARBE AWALT

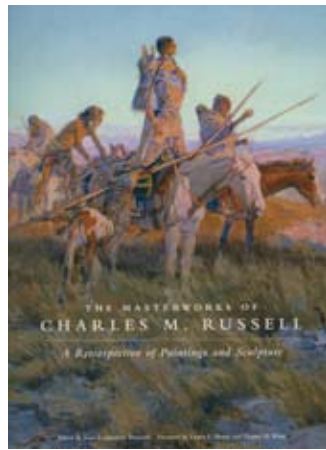


Grave Images: San Luis Valley by Kathy T. Hettings. Published in 2009 by Museum of New Mexico Press, hardback, \$45, 180 pages, 220 color photos, ISBN 978-0-89013-561-3.

Good pictures, especially of New Mexico, are hard to put down. This book is the result of a fourteen-year project that shows churches, grave markers, cemeteries, landscapes, and the San Luis Valley. It is beautiful. It is a book on dying in Northern New Mexico but it is not sad. In many ways it documents a lifestyle that may be vanishing. A very nice gift for an artist or historian.

The Masterworks of Charles M. Russell: A Retrospective of Paintings & Sculpture edited by Joan Carpenter Troccoli. Published in 2009 by University of Oklahoma Press, hardcover \$65 or softcover \$39.95, 304 pages, 214 color and B&W photos, PB ISBN 978-0-8061-4097-1.

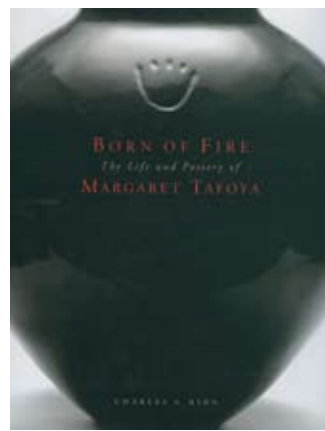
For a student of Western Art or Charles Russell



this book is a must have. The pictures in this book will have you saying, "Oh, I remember this painting." They are iconic and familiar. The pictures are large and well done. There is an Exhibition List and many essays. This book is Volume 6 in the Charles M. Russell Center Series on art and photography of the American West.

Born of Fire: The Pottery of Margaret Tafoya by Charles S. King. Published in 2008 by Museum of New Mexico Press, hardback, \$45, 160 pages, 98 color and B & W photos, ISBN 978-0-89013-509-9.

Margaret Tafoya lived from 1904-2001. She is a New Mexican treasure earning the NEA Heritage Fellowship award among many others. This book has interviews with family who are recognized, award winning potters themselves. It also shows seventy-five pieces of her work in large photos. This is a must for galleries, libraries, museums, and lovers of Native American pottery.



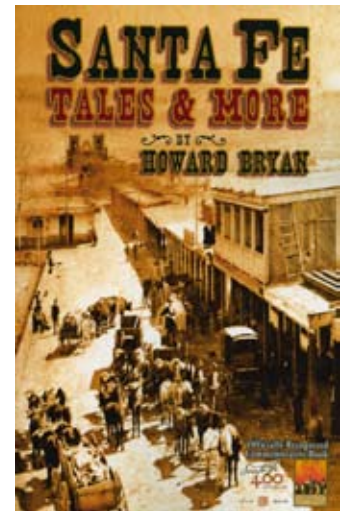
This book accompanied an exhibition at the Carnegie Museum of Natural History in Pittsburg.

Santa Fe Tales & More by Howard Bryan. Published in 2010 by Clear Light Publishers, 196 pages, paperback, \$16.95, many B&W photos, ISBN 978-15741609-5-6.

Howard Bryan is a loved former Spur Award winner and former Albuquerque Tribune reporter. He knows New Mexico and writes about it. This is a fun book, not heavy, and it will help mark the Santa Fe 400th Anniversary—it is an official commemorative book. The tales and archival photos will help us remember New Mexico of old and how things were funny and certainly not at all like today.

New Mexico Cuisine: Recipes From the Land of Enchantment by Clyde Casey. Published in 2009 by Clear Light Publishers, paperback, B&W, 224 pages, \$16.95, ISBN 978-1-57416-096-3.

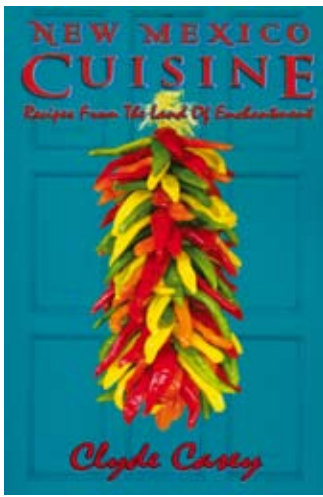
The Red or Green New



Mexico Cuisine books by Clyde Casey are staples and now this one will be too for a cook or to give a gift. The recipes are easy and make you think what else can I put in green chile? There is an appendix with information about ingredients and a High-Altitude Adjustment. Everything from soups, to main courses, to desserts is included. Send it along with some chiles for the perfect gift!

Pueblos, Spaniards, and the Kingdom of New Mexico by John L. Kessell. Published in 2010, by the University of Oklahoma Press, 240 pages, paperback, 23 B&W illustrations and a map, \$19.95, ISBN 978-0-8061-4122-0-.

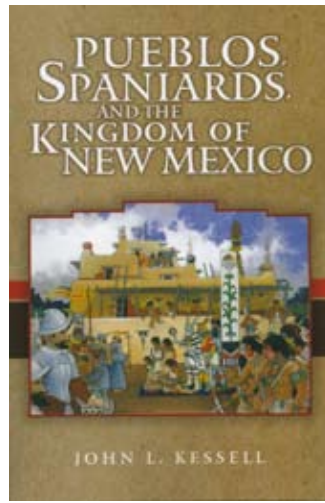
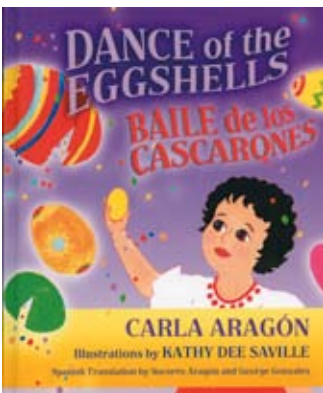
This book brings a clearer understanding of how the Pueblo Indians and the Spaniards in New Mexico lived and worked together. The emphasis on their relationship is together and apart. And why did this happen? From the first settlement in 1598 the relationship among



the two is complicated and complex. A great book for history addicts.

Dance of the Eggshells by Carla Aragón, illustrations by Kathy Dee Saville, translation by Socorro Aragón & George Gonzales. Published in 2010 by UNM Press, hardback, 32 pages, \$18.95, 36 color illustrations, ISBN 978-0-8263-4770-1.

It isn't often that a book is written by an Emmy Award-winning journalist who has spent thirty-five years on TV. But Carla Aragón has worked in Albuquerque and LA. This bilingual book is perfect for Easter because it explains the Baile de Cascarones tradition in New Mexico (specifically Santa Fe) to two, small children. The Baile de la Esoba, Baile del Paño, and La Cuna dances are also explained as part



of this fun book. Children will love it and it is a great gift to help kids understand their State. This cute Easter egg tradition gives us all the answer—what to do with all those Easter eggs!

Thomas Gilcrease. Published by University of Oklahoma Press in 2010, paperback, \$24.95, 192 pages, 262 color & B&W illustrations, ISBN 978-0-9725657-7-6.

If you are a fan of American Art you need this book to learn all the stories behind the Gilcrease Collection and the Gilcrease Museum on Tulsa. As a citizen of the Creek Nation, Gilcrease received 160 acres of land that had oil and the money from that formed the Gilcrease Foundation in 1931. Gilcrease said, "Every man must leave a track, and it might as well be a good



Catherine Robles-Shaw

Award-winning Artist

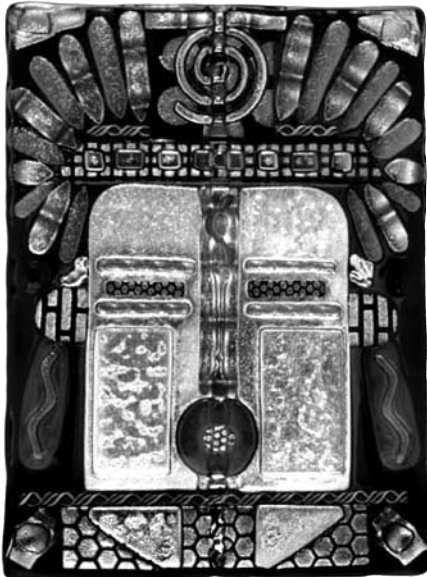
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Held outdoors on Lincoln Ave, next to the Santa Fe Plaza,
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Friday December 10, 2010

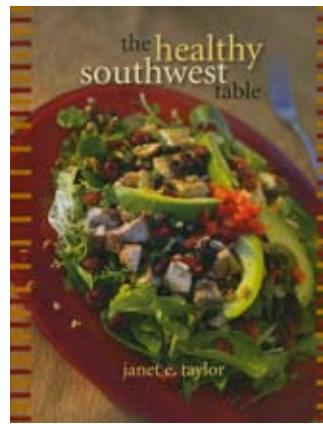
Saturday December 11, 2010

Time (to be announced)

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For more information contact,
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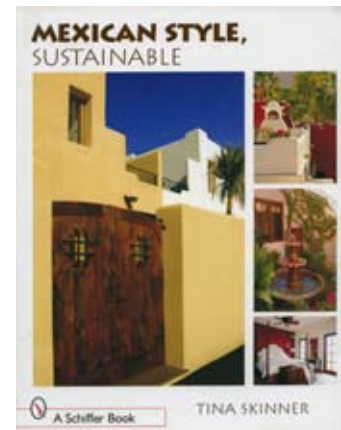
one.” We are fortunate that he wanted to leave something of value to the world. A great museum deserves a great book and this book is one.

The Healthy Southwest Table by Janet Taylor. Published in 2007 by Rio Nuevo Publishers, paperback, 224 pages, many color photos, \$24.95, ISBN 978-1-933855-01-1.

Southwest foods can be a bit fattening with refried beans, sour cream, cheese, and flour tortillas but the trend is healthy and this book shows you it can be done. This book will give you ideas and recipes for eating to watch cholesterol and fat intake. Again, do not look at this book when you are hungry. The essays in the back on recent studies and choices is especially good to read and use.

Mexican Style, Sustainable by Tina Skinner. Published in 2007 by Skinner, paperback, \$19.95, many color photos, ISBN 978-0-7643-2743-8.

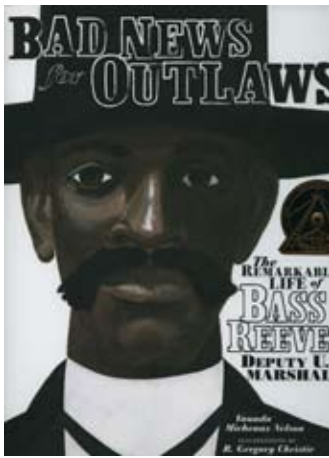
This is the perfect gift for someone going to Mexico. This book is about the planned community in Loreto Bay on the Sea of Cortez and how sustain-



able building and planning may be the wave of the future. The pictures are beautiful and make you want to learn more about the community. This whole question of developing and building smarter is done in a way that anybody will appreciate. NOTE: Due to the bad economy all construction has been halted. Read more on the Loreto Bay website.

Bad News for Outlaws by Vaunda Micheaux Nelson and illustrated by R. Gregory Christie. Published in 2009 by Carolrhoda Books, hardback, 38 pages, full color, \$17.95, ISBN 978-0-8225-6764-6.

This book was the winner of the Coretta Scott King Award—very prestigious. This is the story of Bass Reeve, African American, lawman, former slave, and part of the Old West. The author lives in Rio Rancho and is one of our own in New Mexico. This is a seldom seen side of the Old West. Boys will love this book and so often there isn't much around for them. This is a big story in a big book. This is a true, historical character,

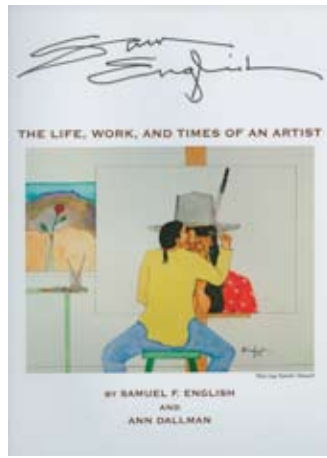


The back of the book has a glossary of Western Words, a Timeline, and suggested readings. Do someone a favor and gift them the book as a gift!

Sam English: The Life, Work, and Times of an Artist by Samuel F. English & Ann Dallman. Published by the artist, hardback, full color, \$40, ISBN 978-0-615-27261-0.

Any book about an artist is a good thing. What got me a little was that some of the book “things” that should be in it like the Library of Congress Cataloging, title page, layout, type, were not what is expected. That being said, if this book is primarily sold in a gallery or at the artist’s workshop who cares? As a collection of the artist’s work for collectors, museums, galleries this does serve a purpose. I just wished that someone would have seen what other books have so that Amazon or Ingram won’t ignore it. It is unconventional like the art but that also makes the book stand out. It is a cool book like the artist.

Huichol Art and Culture: Balancing the World edited by Melissa S. Powell & C. Jill Grady. Published



in 2010 by Museum of New Mexico Press, paperback, \$39.95. 176 pages, 134 color and 70 B&W photos, ISBN 978-089013-563-1.

This book is part of an exhibit at the Museum of Indian Arts & Culture in Santa Fe opening April 11. This is a collections of work from Robert M. Zingg, the first American anthropologist to conduct extensive fieldwork among the Huichol Indians from 1934 to 1935. The Zingg Collection at the Museum of Indian Arts & Culture includes textiles, prayer arrows, gourd bowls, featherwork, and beaded jewelry. The book contains a Glossary, Bibliography, and many archival photos. The book is beautiful and a must for museums, libraries, and collectors of Latin American art.

Ranch Gates of the Southwest by Daniel M. Olsen & Henk Van Assen. Published in 2009 by Trinity University Press, hardback 225 color photos, 144 pages, \$45, ISBN 978-1-59534-038-2.

What a good idea! What a great book! We have all passed by ranch gates so many times and all of them are different. In many ways ranch gates are



HISPANIAE folk art of the americas



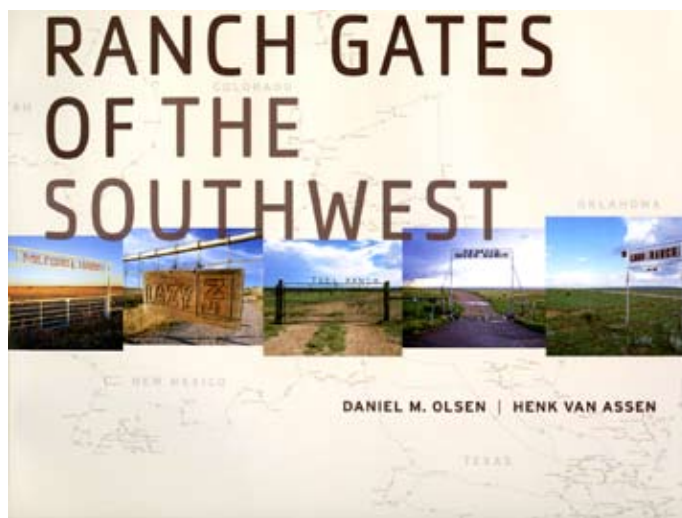
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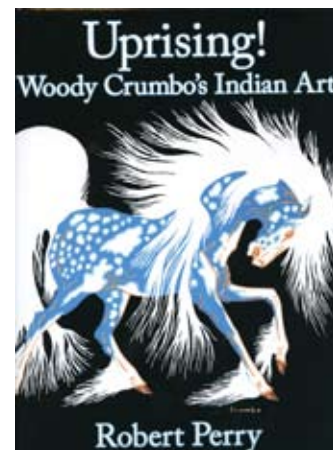
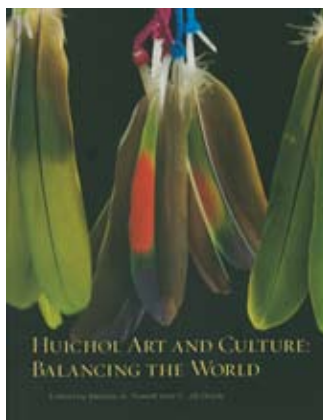
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 505.296-2749 email ramonave@swcp.com



one of the American symbols that reflects culture, history, and sometimes a sense of humor. Lucy Lipard writes the Introduction with text by Kenneth Helphand. The pictures are large. They show either panoramas or details. There are also maps to aid in the discovery of the ranch gates. It is a beautiful book that will leave the reader never looking at ranch gates the same again. It is a book that anyone will love and want to take more pictures.

Uprising! Woody Crumbo's Indian Art by Robert Perry. Published in 2009 by Chickasaw Press, hardback, \$29.95, 317 pages, color and B&W photos, ISBN 978-0-9797858-5-6.

This is a wonderful way to document the life of an artist and collector. Max Evans clued me into the book and the art. Max has a number of essays in the book and is passionate about Woody. The Native American artist was also a dancer, musician, poet, jeweler, storyteller, and curator. Crumbo did a lot to get Native American contemporary art into major museum collections and on display so that everyone could enjoy it. This is a way to revisit the oil paintings and silkscreens of Woody Crumbo. Anyone who goes against the grain to get his point across is OK in my book.



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"At the Harvest" painting by Javier Mendez; photographer Chris Hereford

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Sunshine & Shadows in New Mexico's Past

The Spanish Colonial & Mexican Periods (1540-1848)
edited with an introduction by Richard Melzer

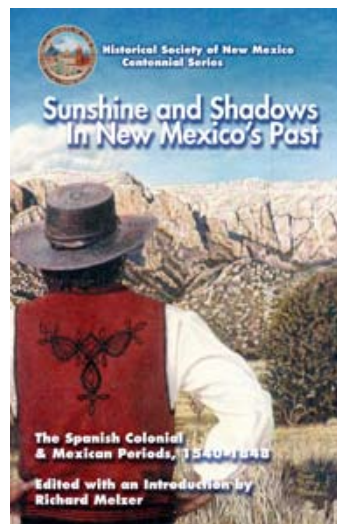
364 pages 17 illustrations; 6 x 9 ISBN 978-1-890689-24-7 (\$18.95) (Trade paper)



Sunshine and Shadows in New Mexico's Past, edited with an introduction by Richard Melzer, has one main goal: to reveal the sharp contrasts in New Mexico history. As with all states, New Mexico has had its share of admirable as well as deplorable moments, neither of which should be ignored or exaggerated at the other's expense. New Mexico's true character can only be understood and appreciated by acknowledging its varied history, blemishes and all.

The first of three volumes, *Sunshine and Shadows in New Mexico's Past: The Spanish Colonial and Mexican Periods* represents the New Mexico Historical Society's gift as New Mexico celebrates its centennial year of statehood in 2012.

Iam excited to see this Historical Society of New Mexico publication. Most of us understand that there is much good research and historical writing that never gets published, especially in book form. This lack is especially true of New Mexico, where there will never be a lack of history to uncover and share. For over three decades the Historical Society of New Mexico through its *La Crónica de Nuevo México* has provided a key outlet of well-researched historical articles. The result is a treasure-trove of information that is important, intriguing, entertaining, and well worth preserving in this permanent form. Without question, HSNM's centennial gift to the state is both welcome and appropriate. — Dr. Thomas E. Chávez, former Director, Palace of the Governors and National Hispanic Cultural Center



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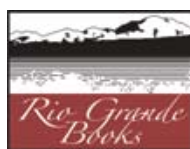
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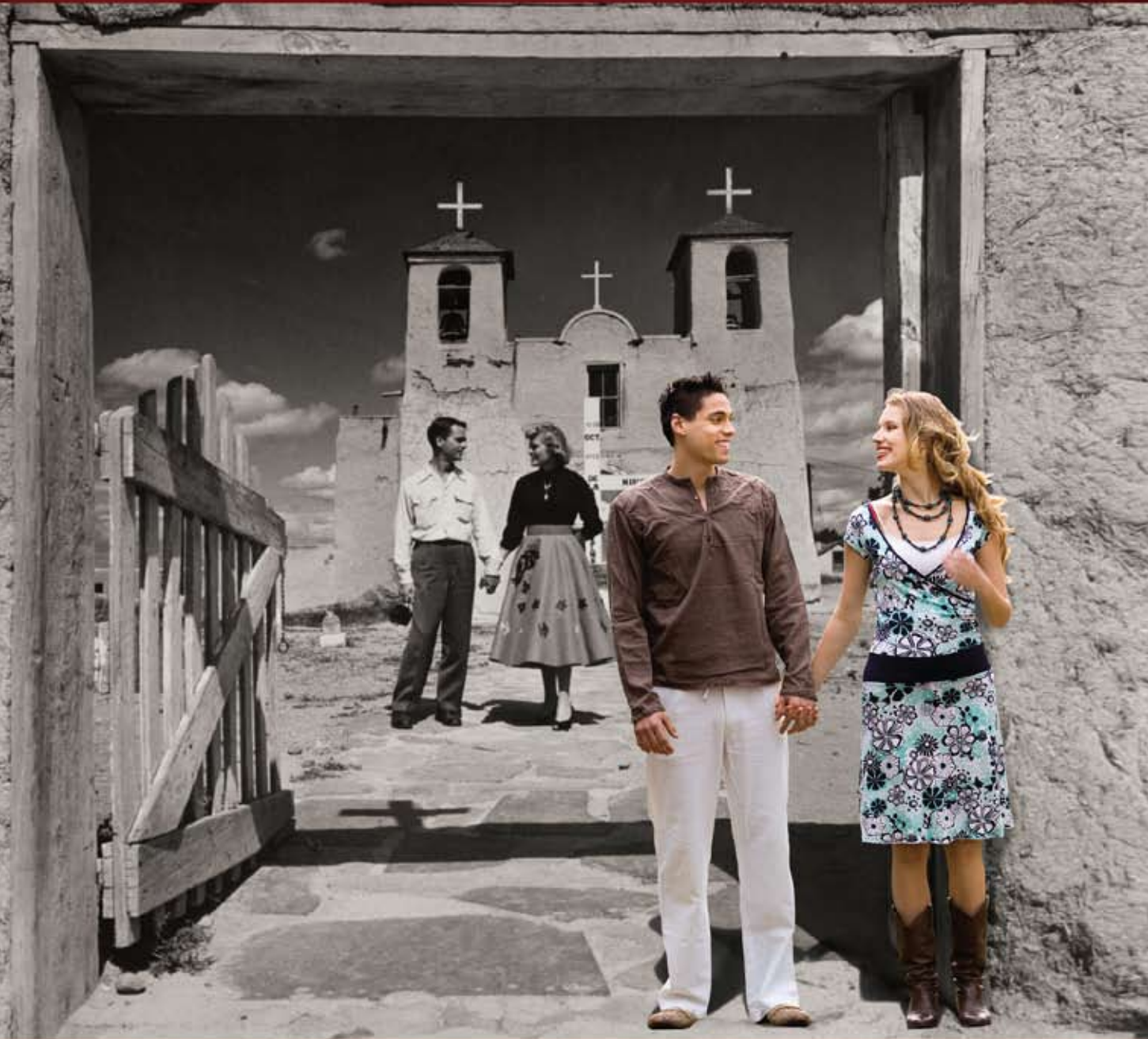


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