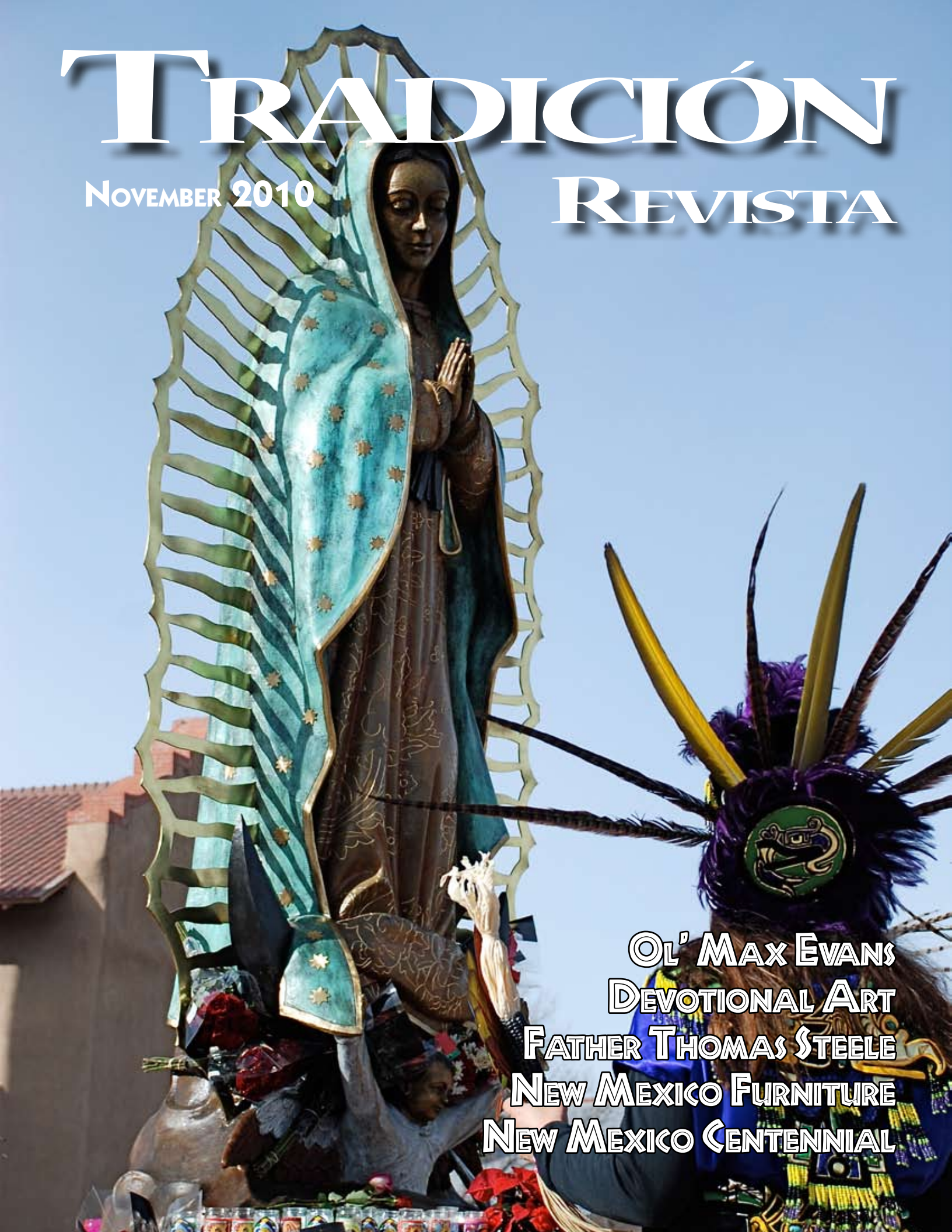


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NOVEMBER 2010

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TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

NOVEMBER 2010 VOLUME XV, No. 4
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FRONT COVER: La Guadalupana by John Denne

TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

NOVEMBER 2010 VOLUME XV, No. 4

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*Jerry
Montoya*

505.720.6716 - www.jerrymontoya.com

Sunshine & Shadows in New Mexico's Past

The Spanish Colonial & Mexican Periods (1540-1848)

edited with an introduction by Richard Melzer

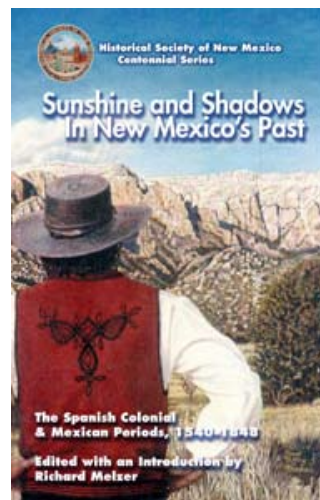
364 pages 17 illustrations; 6 x 9 ISBN 978-1-890689-24-7 (\$18.95) (Trade paper)



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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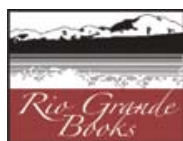
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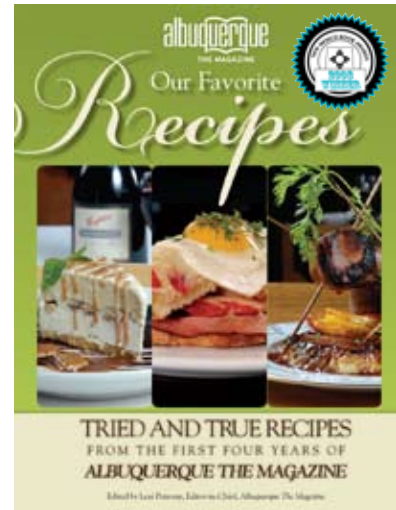


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pensamientos de los editores

Publishers' Message

Nasty & Ill Informed

There was a Santa Fe New Mexican article by Anne Constable on Thursday, July 22, 2010, "Headed to the Plaza This Weekend? An Expert Offers Spanish Market Tips". This was an article about what Bill Field, former Executive Director of the Spanish Colonial Arts Society, suggests as an expert. And if this is what an expert suggests you now have the crux of the problem. In the article Bill Field talks about Felix Lopez, the potter. Felix Lopez is not a potter. It also talks about how Charlie Carrillo "gets away" with having his "bultos shaped like old trucks" in Summer Market. First of all they aren't bultos but retablos. Charlie doesn't have them at Summer Market but at Winter Market but now that they have been in the article maybe he should have them. And Charlie doesn't get away with anything because frankly he is watched like a hawk. The article never said all the artists that got away with illegal things was when Bill Field was in charge. This is nasty and uncalled for. It is the whole reason why Market is "them V.S. us". It is why there is so much bad information out there. Bill Field should know the difference between a bulto and a retablo and that Felix Lopez is not a potter. Sad.

Sad, Wet, and Slow Market But a Great Party!

The Market Gods Were Not Happy! It rained both days of Market and at the Preview.

The glory days of Traditional Market are over. Contemporary Market is going great guns. You would think that someone at SCAS would notice but they are too busy trying to grab money and cozying up to Albuquerque businessmen so they can't take the time. It had to be pointed out to Donna Pedace that almost no Hispanics came to the SCAS Converging Streams symposium right before Market. The year-late book has many errors. Hispanics need to realize that SCAS is not catering to Hispanics, not even the artists in Market. When asked we tell artists to jury into Contemporary Market. It is run by artists with artists in mind. There they have a voice. And they throw a great Preview Party! Hats off to Ramona Vigil-Eastwood again.

TRADICIÓN November 2010



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Traditional Market artists complained that the judging looked fixed, the booth fees are getting too high, no advertising, reduced numbers of art at the Preview, reduced attendance at Preview by all kinds of people, artists and sponsors didn't mix at the Preview, artists had to stay by their phone at 4pm Friday to get a phone call—guess their time isn't valuable!, standards were not followed when pieces were accepted at Preview, capricious removal of pieces at Market by SCASites, and a whole lot of artists were missing from Market. We wish they would complain to Donna Pedace and the Artist Liaison Committee and not us. We can't fix the problems and there are so many.

There was no Market picture or story in the Sunday *Albuquerque Journal*. It was front page in the *Journal North* and *Santa Fe New Mexican* including front page stories on our *Faces of Market* book. There was very little or no coverage on the various TV stations. Which shows this is a Santa Fe event NOT a New Mexican event. The rest of New Mexico doesn't care or doesn't know.

Barbe Was Thrown Out Of Preview after 15 Years!!!!

For 15 years Barbe has been taking pictures at the Traditional Market Preview and running them in TR and recently in other papers as well. In the last few years she has been going before the event opens to the public to take pictures of the art – it is easier and faster. She goes AFTER the *Santa Fe New Mexican* and the *Journal North* and sometimes after Associated Press and other media. The Preview for the last two years is in a City of Santa Fe Building—the Santa Fe Community Convention Center.

Also at Traditional Market was a mariachi piece that won an award, a grandfather clock, and a muerte was thrown out and straw art was thrown out. We have no problem with pieces being in Market but mariachis aren't traditional as is a grandfather clock. What are they thinking?

Do You Have A Good Idea Why?

For the life of us we can't figure out why an organization that promotes Catholic/Christian art is so non-Christian to so many people. If you have any idea why email us and the best idea why will be published in the next TR and receive a full year's subscription. We are serious about this and you should be too.

Bud Redding

It was coming but Bud Redding was let go by SCAS. We are torn about this. Bud was not our favorite person but he did do some good things for us notable the sign-

ing for *Shoes for the Santo Niño* last year at Winter Market. With his leaving also goes the corporate memory of SCAS because no one is left. Maybe Maggie Magalnick from St. John's College who has taken his place can turn things around. We do know you can't say anything negative about SCAS even if it is true!

Father Tom Steele

Father Tom loved New Mexico and in August he was moved to Denver to a care facility by the Jesuits. He had Alzheimers and hated the loss of independence and control he was experiencing in his life. He died on October 25, 2010 of bone cancer and shingles. Read more on page 22. We are a little surprised that Santa Fe artists did not come to his memorial service in Albuquerque and no SCASites came. But in all fairness we have to say that SCASites probably couldn't find Albuquerque and probably don't know why Tom Steele was important or even who Tom Steele was. Sad!

Bob Russell

Bob had nothing to do with New Mexico. Bob died August 19, at 66 of cancer and he was a good friend of ours in Columbia, Maryland. We created the *Next America* game with him. He was very involved with the Family Life Center and we designed our first auction with him. We learned from him that if you don't ask—you don't get and if they say no it is no big deal. He was very involved with Longfellow Elementary and Harper's Choice Middle. We think Bob was born making deals. He was a college instructor, loved the arts, actor, and financial guru. His passing make you think about the past and your own end. He will be missed! We learned many things from Bob.

Congrats

Arlene Cisneros Sena, Anthony E. Martinez & Martha Varoz Ewing were in the September *New Mexico Magazine*. Along with a review of our *One Nation One Year* book and it was quite a good issue!

Charlie Carrillo was a judge at Indian Market in the pottery category. Do you know that they had 120 judges at Indian Market? We now know Indian Market has Spanish Market judges but Spanish Market can't seem to use any of their own artists as judges.

One Nation One Year won Best New Mexico Book tied with Dave Dewitt's *The Complete Chile Pepper Book*. Our congrats to photographer Don James and writer Karyth Becenti.

Also our book winners were: *The Indians of Arizona & New Mexico* by Louis Hieb, Patricia Fogelman Lange, and the late Father Tom Steele; *Not Just New Mexico's Senator* by

Martin Janowski; *Shoes for the Santo Niño* by Peggy Pond Church and illustrated by Charlie Carrillo; *The Tale of the Pronghorned Cantaloupe* by Sabra Brown Steinsiek and illustrated by Noel Chilton. We also congratulate our Finalists: *Fray Angelico Chavez, New Mexico's Finest, Los Chilitos, Fe y Tragedias, They Who Laugh Win, Senator Pete Domenici's Legacy II, Sunshine & Shadows, and Startin' The Fire.*

Look for the Silver Anniversary book of Contemporary Hispanic Market to be released in July, the new *Rio Arriba* by Robert Torrez and Robert Trapp, *Becoming Part of My History* by Andres Armijo (both out now), *Voices of New Mexico* in spring, *A Cowboy Guide to Growing Up Right* by Slim Randles, *From Mexico City to Santa Fe* by Joseph Sanchez & Bruce Erickson, *The World Comes to Albuquerque – the 40th Anniversary of Balloon Fiesta*, and *Sunshine & Shadows II* from the Historical Society of New Mexico.

The next issue of TR will have photos from the Heard Museum Spanish Market and much more.

news from our subscribers

Letters to the Editor

The service [for Father Steele] was at the Chapel at Regis College in Denver. Only 3 of us Santeros attended as well as Holly Arnold and Ed and Hope Connors. Many of the University staff as well—about 75 people.

He looked relieved. Cathy placed a small retablo in his casket as he looked lonely in there. We thanked him for all of his light. We prayed for him and prayed for us as we have lost one of our most knowledgeable supporters.

We have lost many of our roots in the last few years and we all will need to redouble our efforts to keep this art alive.

Regis is holding its Santos show now through December 11th which runs every 3 years and started by Father Tom. The show looked good. He was a friend. We are sorry to see him pass.

As you can tell we loved his books. ... Signed first ed... looking a little dog eared!



Art Updates

Taos Arts Trading Cards



54 prominent, living and working Taos artists are pictured in new trading cards. The project is being presented by Taos icon/Silverhawk. This is an opportunity to collect them all

while learning about the Taos art scene. Each card costs \$1 or a 9 card started pack is \$10 or the complete set of 54 cards is \$54. Get the deluxe padded album for \$14 and you are all set.

The creators say you can collect the cards directly from the artists or the galleries that represent them. The cards can also be purchased online at Taosicons. The artists share in the proceeds of sales of cards. The goal is to promote the outstanding artists of Taos and also promote Taos as the great art center it has always been. The website of Taos Icons/Silverhawk also displays each of the artists and promotes them and their galleries/art forms.



There are some big names in the set: Carlos Barela, Alyce Frank, Malcolm Furlow, Victor Goler, Ed Sandoval, Bernadette Pino, Miguel Martinez, Ray Vinella, Jim Wagner, Doug West, and many more. Each artist has their work on a card and on the reverse a short biography. The cards represent Anglo, Hispanic, painters, folk artists, craftspeople, santeros, and sculptors.

The Cans Are Here!

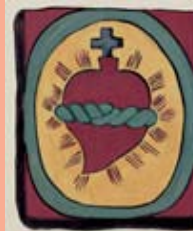
The Santa Fe Brewing Company is launching "The first New Mexico canned beer ever." The two varieties in cans are: Happy Camper IPA with a red Zia sun symbol on a yellow background; and Freestyle Pilsner – a green can with two hops, one with devil horns and one with a halo. Brian Locke, Santa Fe Brewing Company's owner says this is a chance to take crafts beers hunting, fishing, camping, and bike riding. He also makes craft beers in bottles and all benefit from 100% well water with no chemicals like municipal water. Santa Fe Brewing has been in business for 20 years.



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Vámonos Con Pancho Villa

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(in Spanish with English subtitles)

Tina Modotti, Camana, Maíz y Guitarra, 1928.



VÁMONOS CON PANCHO VILLA (México, 1935)

This classic movie by one of Mexico's most respected directors, Fernando de Fuentes offers an unsentimental and unromantic portrayal of the 1910 Mexican Revolution. Made during the presidency of Lázaro Cárdenas

(1934-40), the film was ignored or vilified for years until it was resurrected in the 1990s. It is the third of a trilogy on the Revolution and had an important impact on Mexico's movie industry despite its rocky history.

This is a collaboration between the NHCC and the Mexican Consulate in Albuquerque. Deputy Consul Daniel Dominguez will introduce the film.

Door prizes will include bottles of Mexican Tequila and books on the Mexican Revolution.

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BEST BOOKS OF 2010

NEW MEXICO BOOK AWARDS

PULITZER, ONE NATION, COMPLETE CHILE PEPPER BOOK

The Winners and Best Books were announced in the 2010 New Mexico Book Awards competition. The overall Best Book was *Pulitzer: A Life In Politics, Print & Power* by James McGrath Morris of Tesuque. The Best New Mexico Book was a tie: *One Nation One Year* by Don James & Karyth Becenti of Albuquerque and the Navajo Nation, and *The Complete Chile Pepper Book* by Dave DeWitt of Albuquerque & Paul Bosland of Las Cruces.

38 other books won their categories including Carla Aragon—tied in Best First Book, Howard Bryan—Best Other Nonfiction, Martha Eagan—Best Other Fiction, Clyde Casey—Best Cookbook, Vaunda Nelson—tied in Best Children’s Picture Book, Margaret Moore Booker—Best Arts Book, and Rudolfo Anaya—Best Anthology. The full results are on the New Mexico Book Awards website—www.nmbookaward.com. Rio Grande Books of Los Ranchos

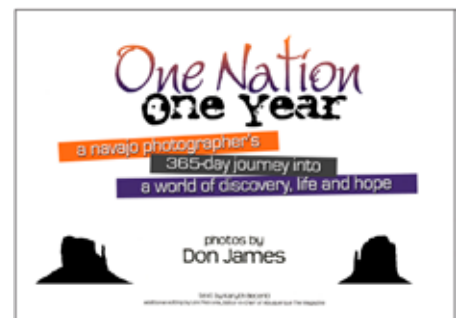
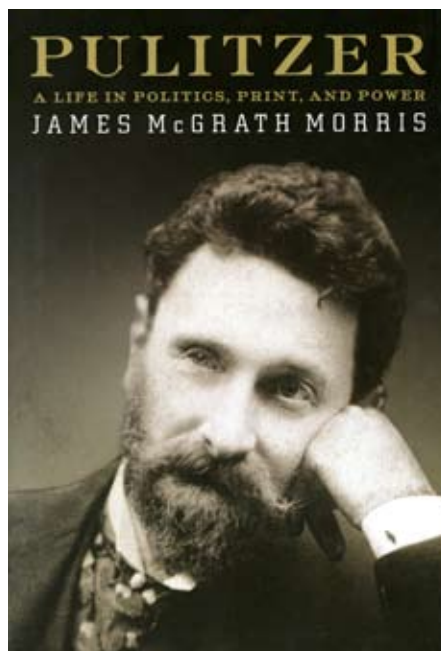
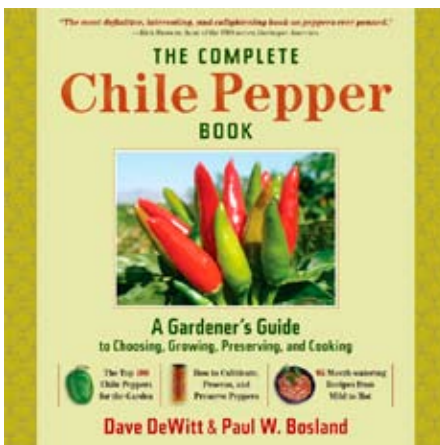


won seven awards, UNM Press won 2 awards, Clearlight Publishers won 2 awards, Harper Collins won 2 awards, Timber Press won 2 awards, and many other publishers won one award.

Books were judged by book-

sellors, teachers, librarians, and consultants across New Mexico. This is the 4th year for the New Mexico Book Awards and a full set of the winners was donated to the Rio Rancho Libraries and the Albuquerque Public Libraries. The results were announced at a banquet at the MCM Elegante Hotel in November. There were many finalists in the New Mexico Book Awards that are also listed on the New Mexico Book Awards website.

Also honored at the banquet were Demetria Martinez and Nasario Garcia as winners of the 2010 Friends of New Mexico Books Award and Derek Buschman as the 2010 Friend of New Mexico Authors Award. Martinez and Garcia have a long history of mentoring New Mexico authors. Buschman promoted many New Mexico books for signings when he was a manager at Borders and Borders was a sponsor of the New Mexico Book Awards. He now works for the Santa Fe Public Schools.



2010 WINNERS

NEW MEXICO BOOK AWARDS

Children's Picture Book

Nelson, Vaunda Micheaux & R. Gregory Christie
Bad News for Outlaws
Steinsiek, Sabra Brown & Noel Chilton
Tale of the Pronghorned Cantaloupe

Children's Activity Book

Habiger, Geoff
Dinosaur Learning Activity Book

Young Readers Book

Church, Peggy Pond & Charlie Carrillo
Shoes for Santo Nino
McKerley, Jennifer
Amazing Armadillos

Juvenile Book

Eboch, Chris
The Knight in the Shadows

Anthropology/Science

Lekson, Stephen
A History of the Ancient Southwest
Price, L. Greer
Geology of Northern New Mexico's Parks

Anthology

Anaya, Rudolfo
The Essays

Arts Book

Booker, Margaret Moore
The Santa Fe House

Biography

Morris, James McGrath
Pulitzer: A Life in Politics, Print, and Power

Business Book

Rivera, Roxanne
There's No Crying in Business: How to Succeed in Male-Dominated Industries

Cookbook

Casey, Clyde
New Mexico Cuisine

Crafts/Hobby/How-to Book

Olmstead, Carol
Feng Shui Quick Guide for Home & Office

Gardening Book

DeWitt, Dave
Complete Chile Pepper Book

Gay/Lesbian Book

Bjorkman, Lauren
My Invented Life

Health Book

Hirschl, Meta Chaya
Vital Yoga: A Sourcebook for Students & Teachers

History Book – New Mexico

Pat Lange, Lou Hieb, and Thomas Steele
The Indians of Arizona & New Mexico

Multi-cultural Subject

James, Don & Karyth Becenti
One Nation One Year

New Age Book

Lightwater, Rheanni
Gifts from the Rainforest

Nonfiction, Other

Bryan, Howard
Santa Fe Tales & More

Novel – adventure or drama

Summer, Melanie
The Ghost of Milagro Creek

Novel – historical fiction

Norton, Hana Samek
The Sixth Surrender
Weinberg, Florence Byham
Sonora Wind

Novel – mystery/suspense

Orenduff, J. Michael
The Pot Thief Who Studied Pythagoras

Novel - romance

Steinsiek, Sabra Brown
Timing Is Everything

Science Fiction & Fantasy

Hickman, Kirt
Venus Rain

Fiction, Other

Egan, Martha
La Ranfla & Other New Mexico Stories

Poetry Book

Gatuskin, Zelda Leah
But Who's Counting?
Johnson, Michael
Sky Land: A Southwestern Cycle
Stablein, Marilyn
Splitting Hard Ground

Political Book

Janowski, Martin
Not Just New Mexico's Senator

Reference Book

Longa, Ernesto
Anarchist Periodicals in English

Religious Book

Shaia, Alexander
The Hidden Power of the Gospels

Self-help Book

Hickman, Kirt
Revising Fiction: Making Sense of the Madness

Travel Book

Parhad, Elisa
New Mexico: A Guide for the Eyes

First Book

Aragon, Carla & Kathy Dee Saville
Dance of the Eggshells
Coggeshall, Nancy
Gila Country Legend: Life & Times of Quentin Hulse
Green, Canny & Maureen Burdock
Trail Writer's Guide

Best New Mexico Book

DeWitt, Dave & Paul Bosland
The Complete Chile Pepper Book
James, Don & Karyth Becenti
One Nation One Year

Best of Show

Morris, James McGrath
Pulitzer: A Life in Politics, Print & Power

2010 NEW MEXICO STATE FAIR



2010 WINNERS NEW MEXICO STATE FAIR

The winners in the 2010 New Mexico State Fair Hispanic Arts categories are:

Best of Show – Martha Varoz Ewing, NS de la Paz	Pastels 1 st – Steve Reyes, The Reader 2 nd – Sylvia Ortiz Domney, Folklorico Dancer 3 rd – Nathan Maldonado, The Suffering of Christ	3 rd – Richard Martinez, San Pasqual
Oils/Acrylics 1 st - Gregorio Baca, La Llorona 2 nd – Edward Gonzales, Village Boy 3 rd – Josh Ybarra, Apache Creek	Photography 1 st – Oscar Lozoya, La Suegra 2 nd – Benny Montoya, Holy Water 3 rd – Christina Prudencio, Amor de Mi Vida	Woodworking/Furniture 1 st – Andrew Garcia, Floral Cabinet 2 nd – Lee Valdez, Palma de Matachine 3 rd – Michael Martinez, Woodwork Bench
Watercolor 1 st – David Vega Chavez, Church at Rowe, NM 2 nd – David Vega Chavez, Church at Tecolote 3 rd – David Vega Chavez, Shack & Boiler Stack, NM	Fine Craft 1 st – Leah Henriquez Ready, La Catrina 2 nd – Pablo Tello, Red & Green Tea Pot 3 rd – Chris Delgado, Iron Fire	Traditional Sculpture 1 st – Ernesto Salazar, St. Francis & Birds
Sculpture 1 st – Raymond Sandoval, Ash Box 2 nd – Omar Ulises Rodriguez, Victory 3 rd – H Cordova, Berendo Shaman	Tinwork 1 st – Gregory Lucero, Infinity Mirror 2 nd – Verne Lucero, San Isidro Chandelier 3 rd – Fred Ray Lopez, Sunset on NM	Bas Relief 1 st – Julian Romero, El Sueno
Mixed Media 1 st – Cynthia Marquez, Mother 2 nd – Jerry Montoya, San Isidro Labrador 3 rd – Fabian Chavarria, Get Your Rio Grande Sun	Retablos 1 st – Marie Antoinette Luna, Lord of Earthquakes & Saints 2 nd – Marie Antoinette Luna, NS de Refugia 3 rd – Marie Antoinette Luna, La Virgen Apocalipsis	Straw Appliqué 1 st – Craig & Jean Anaya Moya, Mother of our Savior 2 nd – Mel Rivera, Hummingbirds 3 rd – Jimmy Trujillo, Los Siete Dolores
Drawings 1 st – Filomeno Martinez, Cuba, NM 2 nd – Jorge Fernandez, Cuidad de Albuquerque 3 rd – Filomeno Martinez, Chimayo, NM	Bultos 1 st – Lorrie Garcia, Musica del Cielo 2 nd – Mark Garcia, Santo Nino de Atocha	Colcha 1 st – Irene Brandtner Martinez, Peacock in a Garden
		Jewelry 1 st – Felipe Rivera, Filigree Cristo 2 nd – Joe Roybal, Te Amo
		Tradicion Revista Awards Traditional Award, Jose Barela Contemporary Award, Sylvia Ortiz Domney

What Trouble You Can Get Into When You Aren't Looking

by BARBE AWALT

I had no intention of writing an article on Spanish Market. The people running Traditional Market are not worth my time. I am increasingly in love with Contemporary Market but it makes me sad that Traditional Market artists aren't willing to take matters in their own hands. Things have gotten bad and the economy doesn't help. Market weekend was so bizarre for me that I had to document it.

Thursday I looked on the *Santa Fe New Mexican* website and saw a front page article about our new book, *Faces of Market*, was there next to an article by Anne Constable on Bill Field advising people what to do at Market from an expert's viewpoint. Bill Field was the former Executive Director of the Spanish Colonial Arts Society (SCAS) and probably should know a few things about how Traditional Market works.

So I read it and started laughing. Bill Field said to buy Felix Lopez' pots early because he is a potter who only brings about eight pots to Market. The problem is Felix Lopez is not a potter. He is an accomplished bulito carver and painter.

It gets better. Bill Field says that Charlie Carrillo "gets away" with having bultos of trucks at Market. Charlie knows the trucks are illegal in the summer and has them at Winter Market where they are legal. The other problem is they are retablos—2D not bultos—3D. Charlie doesn't get away with anything because art is juried and Charlie is watched like a hawk. Bill Field should understand this.

I called Charlie and asked what is

going on? He gave excuses for everyone but said they were dead wrong. I emailed the *Santa Fe New Mexican* and Anne Constable and still no reply, they got caught red-faced. Charlie said he did talk to her and she was surprised. Now to some people this may seem like a petty thing but to artists this is a big deal and the former Executive Director of SCAS should know better. In many ways this article set SCAS back ten years.

Friday came and I was scheduled to sign copies of the *Faces of Market* book at the Contemporary Market Preview at 5:30pm at the Santa Fe Community Convention Center—the new version of the Sweeney Center. Contemporary Market has their free Preview on the top floor and Traditional Market has theirs on the first floor for \$40 if you join SCAS. Guess who has the better party?

We found a parking space, unloaded, set up and it was almost 5pm and I decided to go down to the first floor and take pictures of the prize winning art. I have done it for 15 years and as a journalist who writes for many publications this is not a major deal. I arrived at the door of the Ballroom and five security guards asked me what I wanted and I explained I was Press and here to take pictures. Why you need five guards standing around a door is beyond me but I didn't think much about it.

The head guard went in to clear me and asked if I was Katherine. I said not today. And I was invited in to take pictures. I immediately asked the SCAS volunteer at the door where was the Best of Show piece be-

cause I wanted to make sure I took a picture of it. She didn't know and ran off. I took pictures confident I would find it. She ran back and said it was a magnificent piece of colcha by Julia Gomez. And I took pictures.

Another SCAS volunteer came up and said, "Barbe you can't be here." I don't know who she was but I said Press comes in and takes pictures and since there has already been other Press in there is no problem. I also said that Press can go into City of Santa Fe buildings and the Santa Fe Community Center was one. She said the City of Santa Fe doesn't own the Community Convention Center. Probably aliens do—I just left it. She was too dumb to talk too. She said she had things to do. I said don't mind me—I have a few pictures to take and I will be gone.

I took more pictures noticing that there was far fewer pieces of art than previous years. The Youth Art was almost non-visible. A SCAS volunteer guy ran up and said you can't be here. I told him I can and even offered him a business card to see that I was a real Press person. He didn't take it—probably couldn't read—and ran off.

The fourth person who came up was the head guard and said you have to leave. The SCAS volunteers got him because they were powerless. Now at this point you have two choices—say no and trust he will do something that you can deal with or just go. I hadn't taken all my photos but I opted to go. He was bigger than me and I just couldn't trust a rent-a-cop.

On my way out the first SCAS

volunteer said you aren't going to write a bad article are you? What planet is she on! I said no, I was going to write at least two bad articles. She said we don't like you because you write bad articles about SCAS. I told her I write good articles on artists and bad articles on SCAS because they are so clueless. She said get out and never come back. Never come back to a public building? The last time I looked she didn't own the Santa Fe Community Convention Center either.

After that incident I went to the Contemporary Market party and it really was a party with awards until lightning shut it down. I told everyone about the incident and they all agree—four people bothered you?

Bright and early Saturday morning it was cool and threatened more rain. Our book was on the front page of *Journal North* and the article was very to the point—though the book had pictures of artists in both Markets the thing we decry most is the people who run SCAS particularly won't work with Contemporary Market. The artists are forgotten by the frenzy to make money, the art suffers, and both organizations waste money by not working together and buying in bulk. We had three book signings in the History Museum of New Mexico—SCAS had done away with the Spanish Market Book Tent two years ago. The signings were at the Palace of the Governors Book Store and everyone was wonderful but it rained like no one's business. The artists at both Markets were experiencing a bad economy and bad weather.

Sunday was no different. We had more authors signing at the Palace Bookstore. The crowds were down due to the rain. But it was nice to visit with old friends while we had our copy of the *Faces of Market* book signed by those in it. The *Faces* book was like a yearbook—pictures and signatures.

Sunday night I was tired and sad. Things look bad for Traditional Market. Artists griped about the standards for judging, the judges picked—we still don't know who one of the judges was, pieces capriciously removed by SCAS-ites, artists being told this year to sit by their phones at 4pm to get a call to come to Preview so they can be available, sponsors to Traditional Market not willing to mingle with artists at Preview, and the booth fees skyrocketing. I didn't hear any problems from Contemporary Market artists.

Spanish Market is a great tradition but all of this is not. Changes have to be made and fast.

Barbe Awalt has covered Spanish Market for more than 15 years but this is her last taking pictures at Traditional Market Preview.

SYLVIA MARTÍNEZ ★
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NEW MEXICO FOLKART ORIGINALS

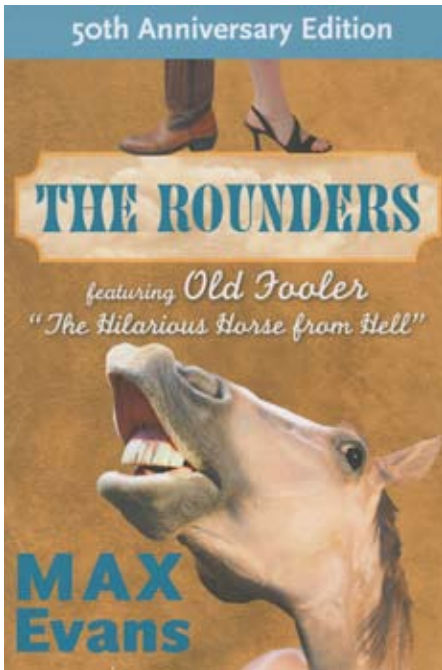


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An Afternoon With Ol' Max Evans

by BARBE AWALT



I am not easily impressed with a “celebrity.” I don’t hang out with Western writers even though I do like a few. But after an afternoon with Max Evans I can understand why he is an icon of New Mexico books. The first thing you notice in his house in Albuquerque is the tons of books. They are neatly shelved and Max says there are another 2,000 books in the basement. He says he reads all of the time and has read almost all of the books he has. A small library would be envious. One thing Max and I agree on is that when we went to school a student had to read—now they don’t.

Max immediately talked about his friend and artist Woody Crumbo. A new book on Woody was published in 2009—*Uprising! Woody Crumbo’s Indian Art*. The book will coincide with two retrospectives of his work and life. Max has written a few remembrances and essays for the book. Max couldn’t have talked more about Woody and what Woody meant to

him. That is unusual in an author—it is mostly me, me, me.

Max talked about *The Rounders*; how it was written and why, the process for the film, and the release of the UNM Press 50th anniversary book for *The Rounders*. It seems that everything about *The Rounders* benefitted from a much gentler time and really good luck. The book and the film also benefitted from people who believed in them like Fess Parker.

Parker has just died the week before and Max Evans was noticeably sad about it. Fess Parker at one time, was the greatest actor ever because he starred in *Davy Crockett*. Every child had a coonskin hat and hummed the song. Parker called up Evans out of the blue and told him to come to Santa Barbara and move his wife and the two children because they needed to work on the book and make it into a film. Parker gave Evans his casita to live in and wanted to drive him around in Los Angeles.

The film took 5 ½ years to come together and Fess Parker had dropped out by then. But it was great, differ-



ent, and authentic. The money that Max Evans got for the book and the film paid off a \$87,000 debt he had when uranium mining went bust. He and a partner filed claims and eventually did their own speculation. When uranium was big many Questa miners had a job. It is that background that is the foundation for the characters Max writes about. The people Max knew growing up had a focus and they were a different breed than today’s folks.

Since the *Rounders* Ol’ Max has had a number of books including the new *War & Music* that won a Finalist in the New Mexico Book Awards. He is still kicking and though he has had some health problems he continues to create, stay in touch with friends, and enjoy life. And we still communicate—Max does not do the internet so we use good, old fashioned telephones. Max is a true star in the New Mexico book world and simply a nice guy.

Los Chilitos

a bi-lingual children's story

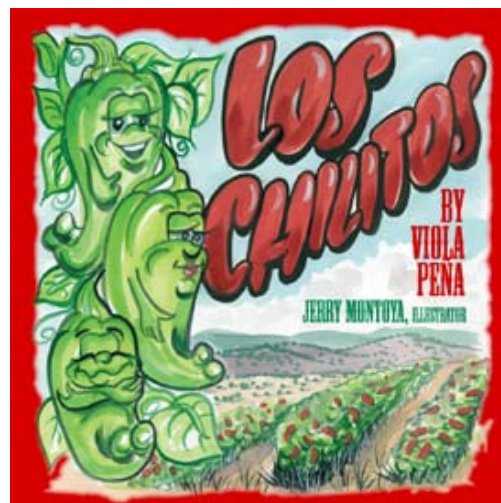
by Viola Peña with illustrations by Jerry Montoya

48 pages 33 illustrations; 8½ x 8½

ISBN 978-1-890689-68-1 (\$16.95) (Trade paper)



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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The Passing...



Father Thomas J. Steele died in Denver in late October. He had a brilliant mind. He had written over twenty books and countless articles mostly on New Mexico history, culture, and theology. He had taught at Regis University in Denver and UNM in Albuquerque. He was Professor Emeritus of English at Regis. He had a Ph.D. from UNM. He had curated the New Mexico Hispanic Collection and the New Mexico Native American Collection at Regis University and had put together many exhibits. Father Tom had lived for the past few years at Immaculate Conception Parish in Albuquerque

and had judged many art competitions in the area. He was sent by the Jesuit community to Denver to a retirement home—Xavier Jesuit Community—next the Regis University campus.

Father Tom loved everything about New Mexico—the food, the art, the traditions, the history, and the people. His early relationships with Hispanic artists was the subject of the book *The Regis Santos*. The book chronicles the collection and how the collection was put together.

Father Tom is probably known best for one of his early books, *Santos & Saints*. The book has been reprinted

twice with additions to the scholarship it contains. It is still referred to by many as the “bible” of New Mexican santos. The reference is appropriate. It was one of the projects he wanted to revise and reissue but he never got around to it. There was never enough time.

One of Tom Steele’s biggest projects was to find all of the sermons of Archbishop Lamy. This was no easy task and the sermons were in Spanish, French, and English. All of them had to be translated after they were found both in France, St. Louis, and in Santa Fe. As the first Bishop in Santa Fe, Lamy was the subject of

Willa Cather's prize-winning book, *Death Comes To The Archbishop*. But she took great liberties with his history. Tom wrote *Archbishop Lamy In His Own Words* to find the true Lamy by studying his sermons and his psychological make up.

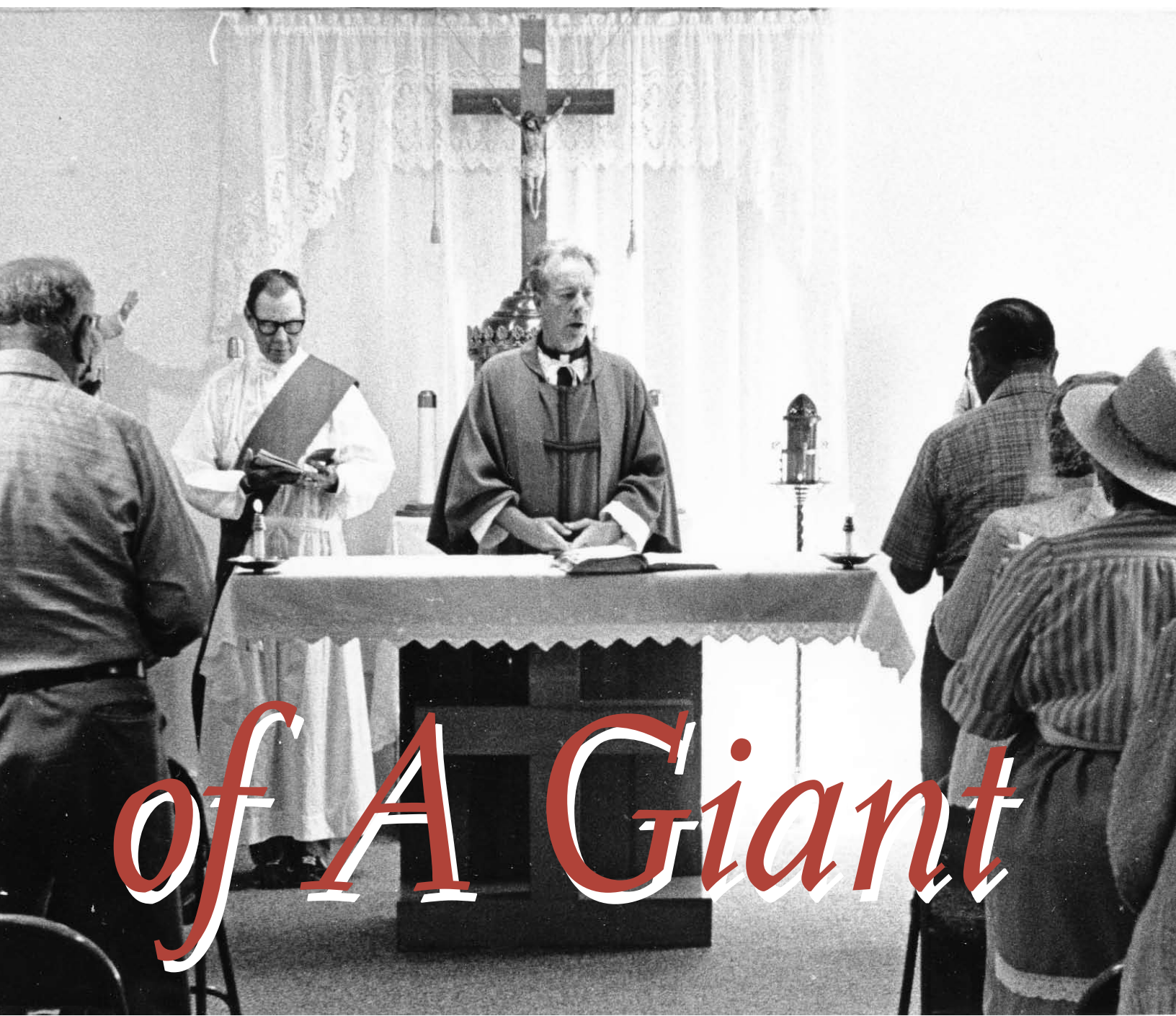
An outgrowth of finding all of his writings was the CD that contained all of his sermons. It was the first electronic book in New Mexico. The CD is searchable on both Mac and PC platforms. But the technology was of no interest to Tom: he has no internet, only recently stated using a computer for writing, and the differences in platforms were beyond him.

Tom was very prolific. He wrote *Religious Architecture of Hispano New Mexico* with Tom Lucero and *Penitente Self Government* with Rowena Rivera. The papers of the Catholic Church celebration in New Mexico were edited by Steele in *Seeds of Struggle*. He also contributed to a second *Seeds of Struggle* that profiled all the parishes in the Santa Fe Archdiocese in New Mexico. He wrote with Charlie Carrillo, *A Century of Retablos* that looked through a microscope, figuratively, at the historic retablo collection of the Lyons in Phoenix. The little booklet, *Santos: Sacred Art of Colorado* accompanied an exhibit by the same name in

Denver.

Father Tom contributed essays in many books among them *Faces of Faith* (which includes a picture of him). He was also a penitente—an honor for an Anglo. He knew all of the Hispanic songs which probably contributed to his *Alabados of New Mexico*. He is contributing his binders of alabados to UNM. But Tom was also a cowboy and enjoyed digging holes for fences and riding the range. He was also an artist in the early days and his art is prized by collectors.

His latest book, *The Indians of Arizona & New Mexico* which was published





in the spring of 2010, was authored with Louis Heib and Patricia Lange. It is a Winner in category in the New Mexico Book Awards for 2010. Tom was working on a long anticipated book about Padre Martinez with Father Juan Romero and now former State Historian Robert Torrez has been passed the boxes of research. Father Tom is also pictured signing a book at the Spanish Market Book Tent in the new book *Faces of Market*.

In many ways Tom didn't care much about book sales. The joy he felt was researching and writing the book. He didn't care for book signings but enjoyed talking to people though

he did have a hearing problem. He wanted to get hidden information out for people to use. After that his job was done.

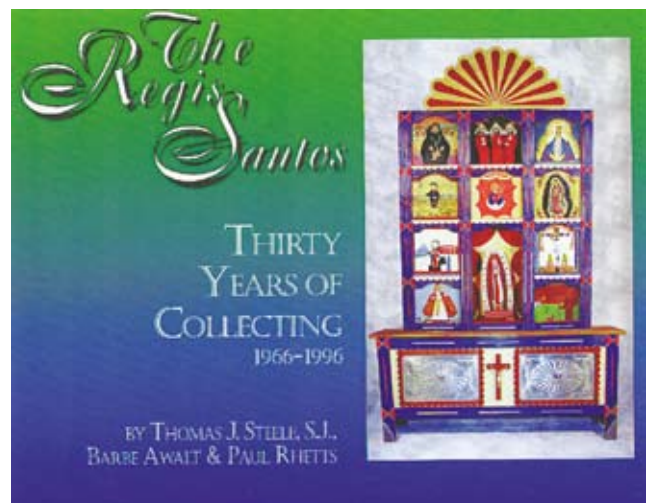
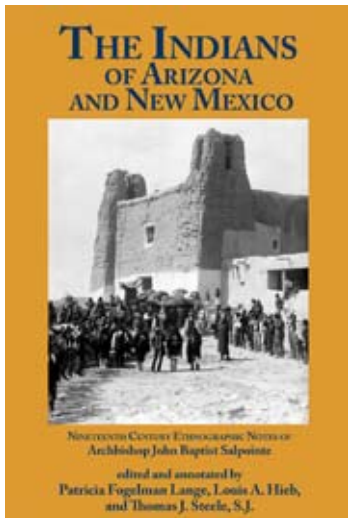
Father Tom Steele was honored by the University of New Mexico's Alumni with the Zia Award. His treasured library was donated to the Regis University Library and to UNM. He loved books and they were constant friends.

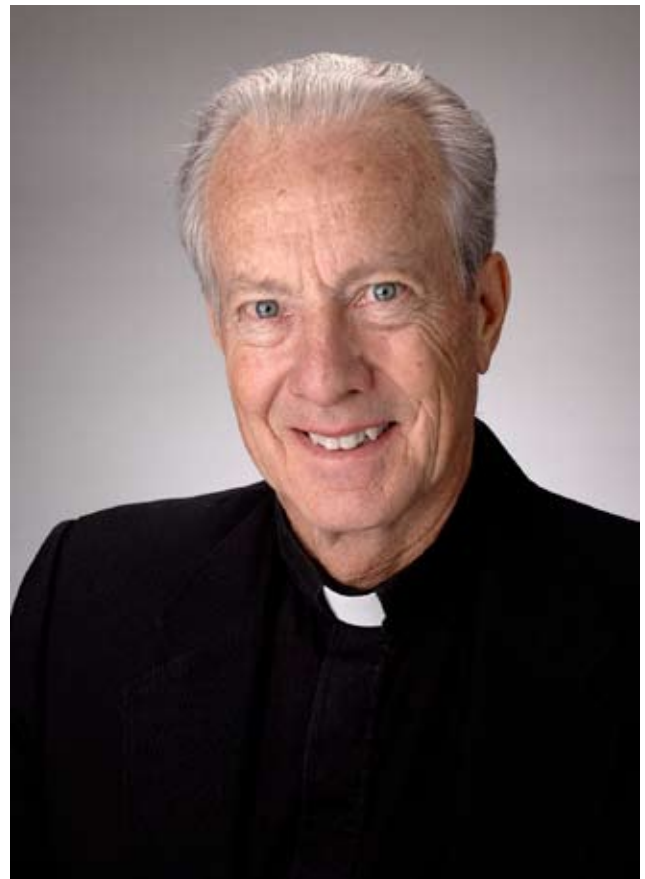
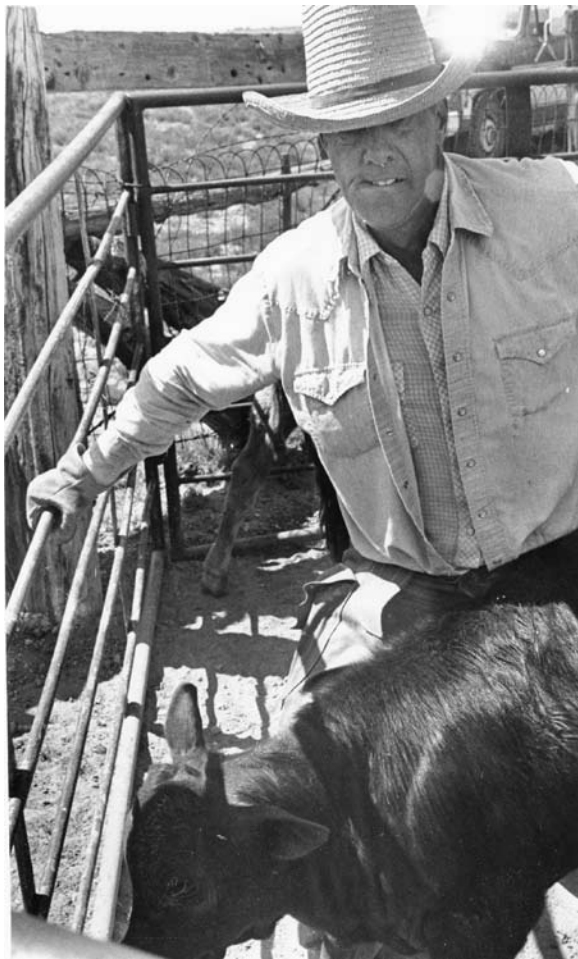
Father Steele had many things he was comfortable with but the one thing he hated was tuna in a can. When Fridays had a strict no meat policy, he ate his fill of tuna sandwiches. He also hated disagreement

of any kind and wanted to stay out of any spotlight. He also hated anything on top of his green chile chicken enchiladas. He was a man of simple tastes.

Tom got very upset when he couldn't find the right word or forgot something. He didn't realize that people loved him no matter what—literally. Father Tom died October 23, 2010, in Denver. He is survived by three sisters and a lot of scholarship.

Goodbye Tom! An end to an era of research has come upon us.





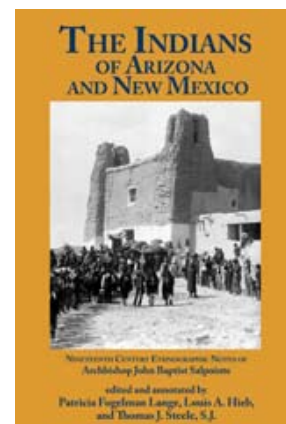
Thomas J. Steele, S.J. – 1933-2010



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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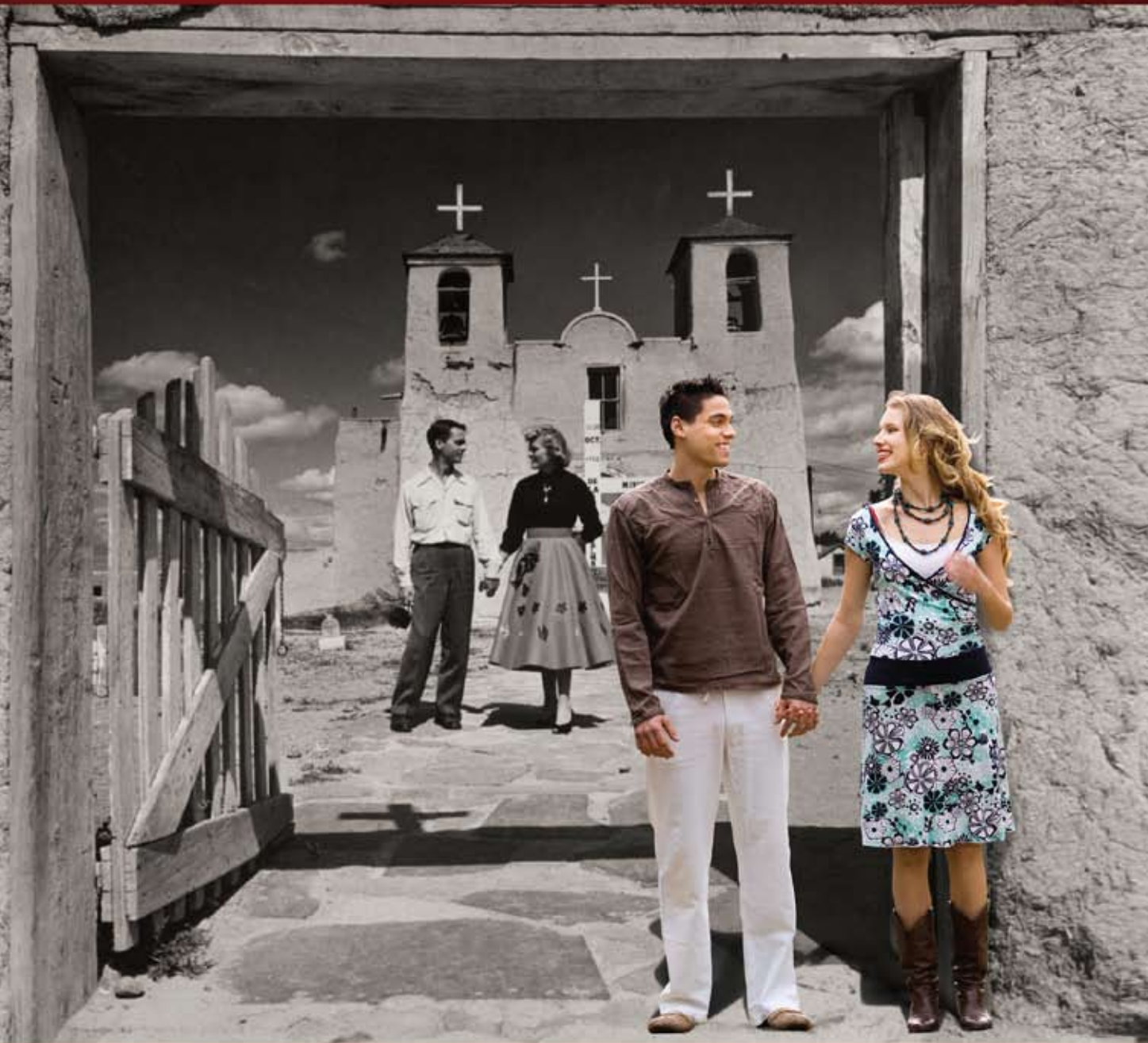


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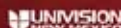


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Fonseca at Indian Arts & Culture

The exhibition *Harry Fonseca: In the Silence of Dusk* is at the Museum of Indian Arts and Culture in Santa Fe through January 2, 2011.



Seton at History Museum

Ernest Thompson Seton's impact on America's conservation movement was immeasurable but, today, is largely forgotten. *Wild at Heart: Ernest Thompson Seton* sets out to change that. The exhibit runs through May 8, 2011 at the New Mexico History Museum in Santa Fe.



Huichol Art at Folk Art Museum

The Museum of Indian Arts and Culture/Laboratory of Anthropology displays a significant collection of Huichol art from the early part of the last century in *Huichol Art and Culture: Balancing the World*. The exhibition runs through March 6, 2011 at the Museum of Indian Arts and Culture in Santa Fe.



Silver at Folk Art Museum

Nearly two hundred examples of Pineda's acclaimed silver work will be displayed in *Silver Seduction: The Art of Mexican Modernist Antonio Pineda*, a traveling exhibition at the Museum of International Folk Art in Santa Fe through January 2, 2011.



Fresco Unveiled

Mundos de mestizaje: A Vision of History through Fresco by Frederico Vigil opened to the public October 10, 2010, at the National Hispanic Cultural Center in Albuquerque.

Born and raised in Santa Fe, New Mexico, Frederico Vigil grew up inspired by the rich history that has become the trademark of his art. He has spent close to a decade on this monumental 4,000 square foot work, the largest concave fresco in North America. Over 3,000 years of Hispanic history are depicted in the broadest sense, from Europe to Mesoamerica and into the American Southwest, illustrating the complexities and diversity of the Hispanic experience. The Torreón is open and free to the public on Sundays beginning October 10 from noon to 4 pm through December 31, 2010. Additional hours will be announced in 2011.



New Mexico Furniture



New Mexico is fortunate that it has a rich furniture history by not only Hispanics but Native Americans and Anglos. The *New Mexico Furniture Is Art* exhibit at the National Hispanic Cultural Center focuses on furniture made by Hispanics through New Mexican history. But never fear—the furniture is traditional or modern. It is a nice display of whimsical furniture to very utilitarian. And there is furniture made of wood and metal. There is color as well as very polished wood.

New Mexicans made furniture in the 1600s. Carpenteros fashioned pieces using the “vara” the Spanish form of measurement. The Works Progress Administration—WPA, supported local furniture making and those pieces today are pricey and collectible.

The star of the exhibit is the chair. There are heavy, armed chairs and simple, modernistic chairs with everything in between. Some chairs have cushions or decorations.

Many other chairs are mounted on the wall. This does two things: you can’t sit in the chairs and it shows the chair as an art form rather than furniture. The huge group of chairs on the walls are wonderful and there are all kinds of different chairs in the group. The new way of looking at a chair does give you a new perspective on the details.

The exhibit doesn’t have screaming colors on the walls so the furniture is the focal point. The groupings are a visual treat and one favorite is the saints, large table and chairs by Roberto Gonzales and his sons. There are many other pieces by Roberto, Robert, and Desmond in the exhibit. The three piece grouping by Matthew Garcia, Rik Gonzales, and Jason Mossman is worth a lingering look.

Standing out is the furniture by Verne Lucero. This tin artist is well respected for his command of the medium and he exhibits at Expo New Mexico and Traditional Span-

ish Market. His writing desk and chair is something you would want to have but never use because you don’t want to put a scratch on it. Federico Prudencio’s writing desk is also a piece of art not to be used.

The mesh, metal furniture and modern design makes Damian Velasquez’ pieces stand out. In a sea of traditional or almost traditional chairs the mesh, metal chair screams look at me. And if that weren’t enough there is also a mesh, metal table. The color is very different from the natural colors of the wood around it.

Another nice placement is the contemporary Blanket Chest by Chris Sandoval next to the more traditional pieces by David C’De Baca and Jason Mossman. It allows the viewer to compare all the aspects of a simple blanket chest.

A favorite piece in the exhibit is a “Tarima,” a low, backless bench. It is so practical and could be used in any home. There are some very funky, painted chairs with skulls, a “Bor-



racho Perdido,” and Zozobra. Chris Sandoval has a very unusual animal, embellished chest. He also has a beautiful “Trastero” in the exhibit. All by itself in a room is a really big, purple chair by Damian Velasquez. You would never want to sit in it but as an art form it is spectacular.

You can also view *New Mexico Kids Furniture Is Art* next to the main exhibit. This smaller show has smaller furniture that was really used by kids and a lot of times built by their fathers like Cori’s Chair by Desmond Gonzales.

There are multiple “potty chairs.” This is not to be funny but rather a sweet way that kids learned to use the toilet and range from one used in the 1940s to present. The potties are worn and show a lot of use. There is also doll furniture for the popular American Doll Josefina. Damian Velasquez has another modern piece in this exhibit—Alejandro’s Green Chair. No kids show would be complete without a cradle, rocking chair, and high chair. Kids will love this part of the exhibit and see they were excluded and are in fact part of the tradition. Everything is much smaller for smaller bodies.

New Mexicans are very fortu-

nate to have this tradition of simple but stunning furniture ranging from modern and whimsical pieces that will cause discussion and envy. It would have been nice to see pictures of the makers and to have all of this put in a booklet. With the new book technology this would have been easy. The exhibit makes one go to their own home to polish the furniture they have and think of furniture in a new way. It also gives one a more educated eye when they see furniture maybe with a new point of view.

New Mexico Furniture Is Art runs until January 23, 2011, at the National Hispanic Cultural Center. There is a fee to the museum.



Artists' Work Displayed

George Sandoval	Anthony Martinez
Abad Eloy Lucero	Jason Mossman
Verne Lucero	Federico Prudencio
Matthew Duran	Richard Prudencio
David C'De Baca	Chris Sandoval
Toma C'De Baca	Daniel Tafoya
Miguel Chavez	Damian Velasquez
Andrew Garcia	Rene Zamora
Matthew Garcia	David Vargas
Eloy Gonzales	Juvenquito Duran
Rik Gonzales	
Desmond Gonzales	Collaborating Artists
Jonathan Gonzales	José Armijo
Robert Gonzales	Lorrie Garcia
Roberto Gonzales	Juventio Jimenez
Priscilla Hibner	Arturo Montano
Andres Martinez	Pete Tafoya

Gold



Top: Inca Necklace—An Inca necklace of 13 hollow gold beads, each made of two hemispheres, found in Cajamarca, Peru. © Craig Chesek/AMNH

Bottom: Gold Box—This gold box, recovered from the 1715 shipwreck of the *San Roman* off the coast of Florida looks much the same as it did before it was lost to the sea. © C. Chesek/AMNH, Courtesy of the Florida Division of Historical Resources, Bureau of Archaeological Research

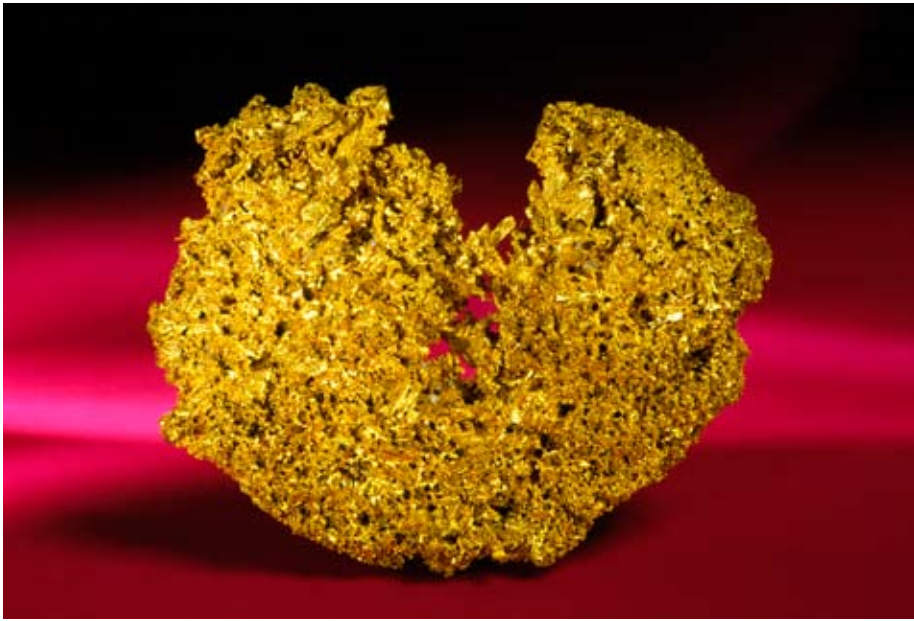
One of the rarest and most highly prized minerals in the world is on display in a dazzling, comprehensive exhibition at The Field Museum in Chicago (through March 6, 2011). *Gold*, the exhibition, explores the historical fascination with this enduring symbol of wealth, beauty, and power.

One of the most wide-ranging exhibitions ever on this valued mineral, *Gold* features a dramatic array of 560 extraordinary geological specimens and cherished objects from around the world – 57 natural specimens, 147 culture-based pieces, 329 coins, and 28 gold bars and ingots – and presents the intriguing scientific and societal story behind this cherished metal. In one gallery, visitors step into a 300-square-foot room completely covered in a mere three-ounce piece of gold—flattened to exquisite thinness.

Gold objects holding great significance to Chicagoans will also be on display including the White Sox championship trophy.

The exhibition follows the path of gold—from its origins deep in the Earth, to glittering examples of jewelry and artifacts that captivated ancient civilizations. Visitors will learn about the gold rushes of ancient times that literally shaped our world, as well as modern pop-culture baubles that mesmerize younger generations. Experience firsthand the attraction and splendor of some of the finest gold specimens on Earth, and learn how gold has been found, mined, processed, and turned into objects both beautiful and useful.

Exhibition highlights include large nuggets of gold, and specimens of rare crystallized gold. More treasures on display include the first gold coins minted in ancient Lydia and Ionia (now Turkey), gleaming pre-Columbian jewelry, and rare doubloons retrieved from sunken Spanish galleons. Compelling modern objects in the exhibition include Susan Sarandon's Academy Award Oscar®, Harrison Ford's Golden Globe®, and Emmy® awards for both Walter Cronkite and Tom Brokaw.



Above: Colorado Gold (top): This delicate, crystallized gold specimen was found in Leadville, Colorado. Formed from superheated gold-bearing water, crystallized gold specimens like this are extremely rare in nature. © Denis Finnin/AMNH

Frog Ornament (bottom): This Mixtec gold ornament is in the form of a frog (c. 1200-1521 AD). © C. Cheseck/AMNH

Right: Baby Rattle (top): A Tiffany baby rattle with mother-of-pearl handle, manufactured around 1890, features 18-karat “chased” gold, a technique that involves pushing and pulling the metal with chisels and hammers to create a high-relief decoration. © Tiffany & Co. Archives
 Inca Figure (middle): A hollow gold Inca figurine from Peru was probably used as an offering and was originally wrapped in cloth. © Denis Finnin/AMNH

Mixtec Bell (bottom): This elaborate gold bell, crafted more than 500 years ago, is thought to depict the patron of fire—Xiutecuhtli. Bearded with two fangs, the deity wears an elaborate headdress and carries a shield. © Craig Cheseck/AMNH

Devotional Art



"La Virgen Inmaculada"
Diego Quispe Tito attr. (1611-1681)
oil on canvas
ca. 1675
93" x 64"

Peyton Wright Gallery is featuring its 18th Annual *Art of Devotion*, an exhibition of historic and devotional art and objects from the Spanish Colonial Americas and Europe.

The exhibition commences with an opening reception on Friday, December 3rd from 5:00 to 8:00 p.m., and continues through March 2011.

This exhibition showcases perhaps the largest and most significant collection of Historical Art of the Americas in the world, featuring Spanish Colonial Viceregal paintings, sculpture, furniture, silverwork, and objects from the former Spanish and Portuguese colonies—New Mexico, Mexico, Guatemala, Ecuador, Argentina, Brazil, Bolivia, Peru, and the Philippines. Internationally, interest in the Historic Art of the Americas is burgeoning; institutions, museums, private collections, scholars, and auction houses, are simultaneously acknowledging this field with exhibition catalogues, books, forums, and scholarly letters, attention anew in an all-too-long overlooked field. In the past decade, important exhibitions in major museums have been held around North America and Europe. Recently, and most notably, the Prado Museum and The Royal Palace of Spain are holding a joint exhibition "Painting from the Viceroyalties. Shared Identities in the Hispanic World" through January 30, 2011.

The Spanish Colonial collection showcases a distinctive artistic genre that arose during the period between 1520 and 1820, when a large swath of the Americas was under Spanish rule. During this time, European monastics traveled to the New World to evangelize the indigenous people, bringing with them thousands of devotional images to help communicate points of Catholic doctrine. By learning to reproduce European stylistic elements and iconography, while simultaneously incorporating some of their own materials, meth-

ods, and subject matter, native artists created a style of art which is unique to the history of the Americas. These works speak of the fusion of disparate worlds, and poignantly illustrate the swift mobility of visual culture during a transformative epoch of the history of the "New World".

In 17th century New Mexico, similarly, Catholic devotional images were brought to the native people by the Spanish Franciscans. In the following centuries, the New Mexican *santeros* produced distinctive images of Christ, the Virgin, and the saints. Many of these images were made for churches, but the majority of them were kept in homes where individuals incorporated them into their lives, forming relationships with them like members of the family. Works by master *Santeros* José Rafael Aragón, Pedro Antonio Fresquí, Frey Andrés García and others will be on display. The exhibition also includes paintings by renowned European Old Masters, Russian icons, and a significant collection of *bultos*, *cristos*, and *retablos* by classic period New Mexican *Santeros*.

The collection showcased in the Art of Devotion exhibition is without equal in a commercial venue in the United States. These works speak not only of a history of devotional art, but of the individuals who kept these objects and lived with them every day, for whom these images wove together the sacred and the earthly, blending devotion into the fabric of everyday life.

Peyton Wright Gallery specializes in diverse exhibitions, juxtaposing modern works with an extensive collection of antiquities. During this exhibition, the second floor gallery will feature significant works of American Modernism from the estates of Herbert Bayer, Stanton Macdonald-Wright, Raymond Jonson, Paul Burlin, William Lumpkins and Clinton Adams, as well as works from the gallery's collection.



"Jacob's Ladder"
Spain
oil on canvas
ca. 1640
80" x 64"



Middle: Studio of Zurbarán
"San Miguel"
Oil on canvas
ca. 1650
71" x 41"



Top left: "Virgen del Rosario"
Bolivia
oil on canvas
ca. 1700
72" x 52"
79" x 59" (OD)

Above: Mexico
"Virgin of the Light"
Oil on canvas
ca. 1725
61 7/8" x 39"

Bottom left: "The Immaculate Virgin"
Circle of Vicente Juan Masip
oil on panel
ca. 1550
34" x 31"



Santiago Matamoros
"Peru"
oil on canvas, ca. 1800
55" x 44"

Contemporary Hispanic Market





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Indian Market





Traditional Spanish Market





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.



**Winner, Best Multi-Cultural Book
& Best New Mexico Book**

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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For Warmth & Beauty

The current exhibit at El Rancho de Las Golondrinas is *For Warmth And Beauty: Hispanic Textiles of the Upper Rio Grande Valley*. This is part of the collection of Mark Winter noted textile collector. There are colcha and woven serapes and textiles on display.



Imagining Mexico

In 1519, Hernán Cortés and a small group of Spanish soldiers made first contact with the Aztecs. The stories they sent back to Europe detailing the wealth and sophistication of the Aztec empire astonished their countrymen—and fed 300 years of efforts to write and re-write the story of the Mexican Conquest.

Through Jan. 23, 2011, the History Museum's Triangle Gallery will present *Imagining Mexico: From the Aztec Empire to Colonial New Spain*, an original exhibit featuring books, prints and maps from the Fray Angélico Chávez History Library's John Bourne Collection of Meso-Americana, the Rare Books Collection, and the Map Collection. Created mainly for people who would never cross the Atlantic but live their adventures vicariously, the works formed perceptions—fictitious at times—of the land of Cortés, Moctezuma, amazing temples and important battles.

“Beginning shortly after the fall of the Aztec capital Tenochtitlan, the story of the Conquest of Mexico has been told and retold countless times, in both word and image,” said Khristaan D. Villela, scholar-in-residence at the museum and a curator of *Imagining Mexico*. “Each version built upon and elaborated those before, resulting in a range of imaginations of the Conquest and ancient Mexico that are reflections, and sometimes refractions.”

The players in the conquest and European colonization of Mexico had direct ties to what would later be called New Mexico. Juan de Oñate married a woman who was Cortés' granddaughter and the great-granddaughter of Moctezuma II, the Aztec emperor. Cortés' most steadfast allies, the Tlaxcalans, are reputed to have accompanied the first colonizers of New Mexico as mercenaries who settled near the San Miguel church in the Barrio of Analco. (In Nahuatl, Analco means “near the water.”)



New Mexico's history parallels Mexico's in its cycles of conquest and colonization. Descendants of both Native peoples and colonizers continue to inhabit both places in large numbers, and we do not agree on our history. The books, prints, and maps in this exhibition show that history is in flux, and that one generation's image of the Aztecs was, in the next, deemed inaccurate and fanciful.



Threads of Memory



From a 1602 field drawing of a buffalo to portraits of President George Washington, Spanish explorers, colonists and diplomats have played key roles in American culture for five centuries. An exhibit at the New Mexico History Museum from Spain explores the first 300 years of those encounters—from the friars who made first contact with Native peoples through Spain’s timely assistance to American forces in the Revolutionary War.

The Threads of Memory: Spain and the United States (El Hilo de la Memoria: España y los Estados Unidos) marks the start of the *Threads of Memory* Lecture Series, with keynote speaker Luis Laorden of Madrid, Spain. The series includes lectures, musical performances, panel discussions and more that further explore the role Spain has played in shaping America as it is.

The exhibition is sponsored by the Fundación Rafael del Pino and is co-organized by the Archivo General de Indias (General Archive of the Indies) and the State Corporation for the Spanish Cultural Action Abroad (Sociedad Estatal para la Acción Cultural Exterior, or SEACEX), in collaboration with Spain’s Ministries for Foreign Affairs and Cooperation and Culture.



Many Mexicos



An exhibition at Arizona State Museum, open through November 17, 2012, strives to interpret the broad sweep of Mexican history from the Pre-Columbian period to today's political shouting matches, all from the perspective of Arizona and the borderlands.

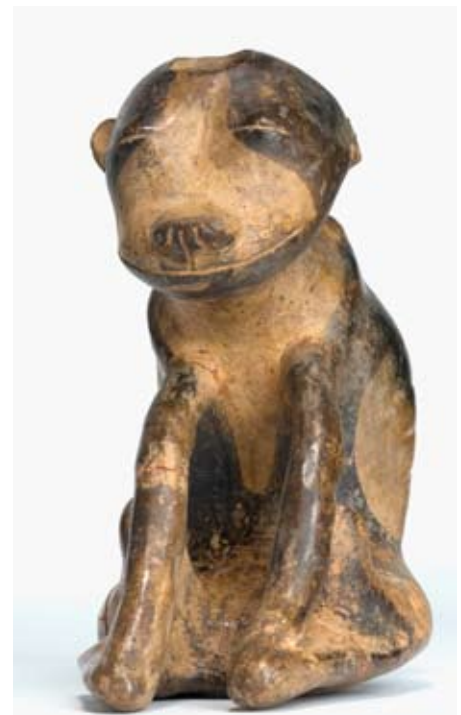
"So important right now, visitors will make connections between the many histories of Mexico, seeing how our own backyard reflects the Mexican historical experience," said Dr. Michael Brescia, exhibit curator. "In so many ways, the history of Arizona reflects off the mirror of the Mexican past."

Arizona's borderlands—that vast, contested space—was the outer rim of Mesoamerica in the Pre-Columbian period and later evolved into the northern frontier of Spanish-Indian relations following the conquest of Mexico. Moreover, the establishment of the international border between the United States and Mexico in the midnineteenth century set the tone for subsequent cross-cultural contact and commercial exchange between individuals, local communities, and nation-states that continue today despite the debates currently raging over immigration.

Indigenous and European, Asian and African, newcomers and those

here for a long time, all form part of the cultural fabric that constitutes Mexico and, by extension, Arizona.

Brescia believes examining Mexico from the perspective of Arizona and the borderlands is relevant to all of us living in this state. "Now more than ever we can all benefit from a little historical perspective to temper political passions and illuminate the political and economic issues we face today with Mexico." Indeed those interested in better understanding the United States' relationship with Mexico will gain much from walking through the many Mexicos presented in this overview, from the complex societies of the Mayas and Aztecs to the arrival of Spanish conquistadors and missionaries to the drama of forging a nation-state during the 1800s in the face of foreign invasions and civil discord to the revolutionary call to arms from icons such as Pancho Villa and Emiliano Zapata. Examples of the compelling objects and artwork that illustrate the varied Mexican histories include a Maya ritual corn vessel, Spanish colonial retablos, Santa Anna's sword and uniform, Maximilian's ring and Carlota's brooch, and a sombrero that may well have belonged to Pancho Villa.



Top: Santa Anna's Sword. The sword is of English manufacture by the noted Henry Wilkinson, Pall Mall, London, bearing an inscription presenting this piece"...to Su Alteza Serenissima Gen. A.L. de S. J.L.R. 1854 to His Serene Highness General A. L. Santa Anna by J. P. R. 1854" accompanied with saber straps.

Above right: Crouching Dog with protruding spine, shoulder blades and ribs Lagunillas ("Chinesco") style bichrome ceramic. Late Formative Period, c. 300 BCE-200 CE Ixtlan del Rio, Nayarit.



Top: Majólica Flower Urn (Macetón), c. 1850, Puebla, Mexico



Top: (quite possibly) Poncho Villa's Sombrero, c. 1900
The Arizona Historical Society received this sombrero in 1965 from a Tucsonan who identified it as being owned by Pancho Villa.



Bottom: Smiling face ("sonriente") ceramic figurine, c. 300-600 CE. Classic Veracruz/ Gulf Coast Classic Culture, Remojadas Superior II, Early Classic Period, Veracruz, locality unknown



Bottom: Archduke Ferdinand Maximilian's Gold Ring and Stick Pin . Ring is gold and enamel. The top of the ring has scalloped edge with "C" scroll designs. Center has blue enamel with Maximilian's crest studded with diamond chips. Each side of the ring is the Mexican eagle in gold. Stick pin matches ring with same crest.

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Missouri Historical Society
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Peyton Wright Gallery. 505/989-9888.

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Harwood Museum. (See page
16)

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Taos Historic Museums/E.L.



"Return of the Holy Family to Nazareth," Cuzco, Peru. Oil on canvas, ca. 1700. (75 3/8" x 53 1/8") on display as part of "Art of Devotion" at Peyton Wright Gallery, Santa Fe, NM.

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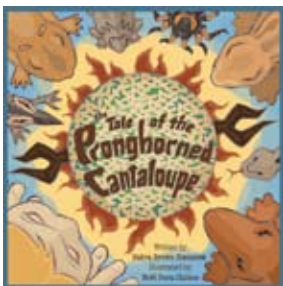
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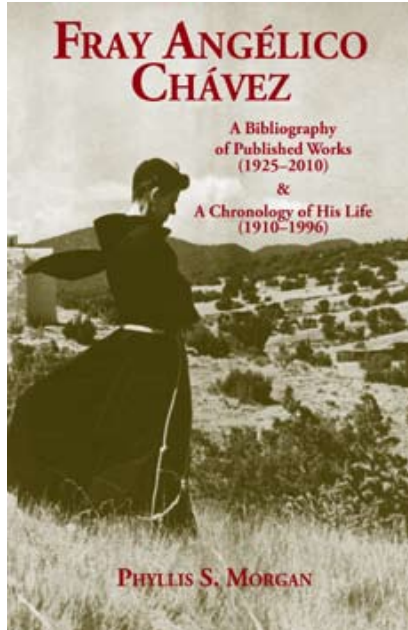
Fray Angélico Chávez

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

by Phyllis S. Morgan

149 pages 6 illustrations; 6 x 9

ISBN 978-1-890689-15-5 (\$16.95) (Trade paper)



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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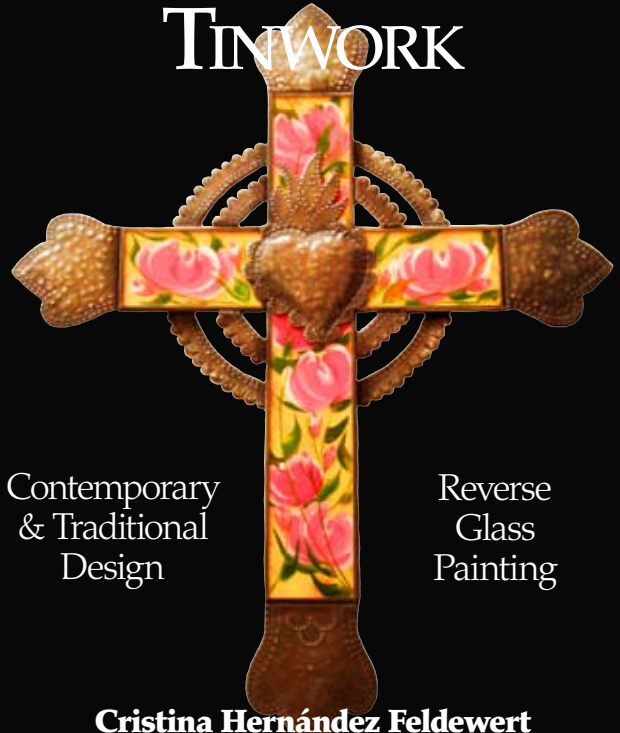
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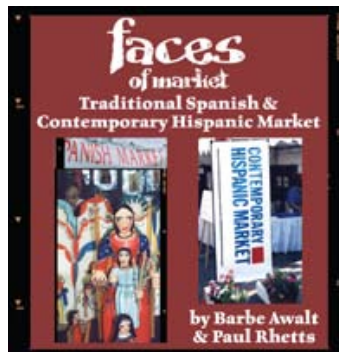
Traditional Spanish & Contemporary Hispanic Market

by Barbe Awalt & Paul Rhetts

64 pages 170 illustrations; 8½ x 8½ ISBN 978-1-890689-94-0 (\$19.95) (Trade paper)



This is the first time both Spanish and Hispanic Markets in Santa Fe have been featured together in a single book. It is appropriate that the tradition be celebrated and remembered for New Mexico's Statehood Centennial in 2012. Pictures of Market from twenty years are presented like a scrapbook. In addition, this is the first time Best of Show winners of both Markets and the Masters Awards for Lifetime Achievement for Traditional Market are compiled. There are resource listings with books on traditional Hispanic art of New Mexico, museums with Hispanic art collections, videos, newspapers, and magazines. The history on both Markets is explored—how they came to be and what is involved in both Markets. It is also a record of people who have passed or left Market over the years.



The *Santa Fe New Mexican* says “Unafraid to share their views on the politics of the New Mexico art scene, Awalt and Rhetts waste no time in their new book calling out the problems they see in and between the traditional and contemporary Spanish markets in Santa Fe. Whether you agree or disagree with the couple's opinions, the photos offer a colorful peck at markets past and immortalize market award winners.”

ABOUT THE AUTHORS: Awalt and Rhetts, authors of a dozen books on the Hispanic art of New Mexico, are the publishers of *Tradición Revista* magazine, the only magazine that focuses on the art and culture of the Southwest. They have also published over 100 books on the art, culture, and history of New Mexico.

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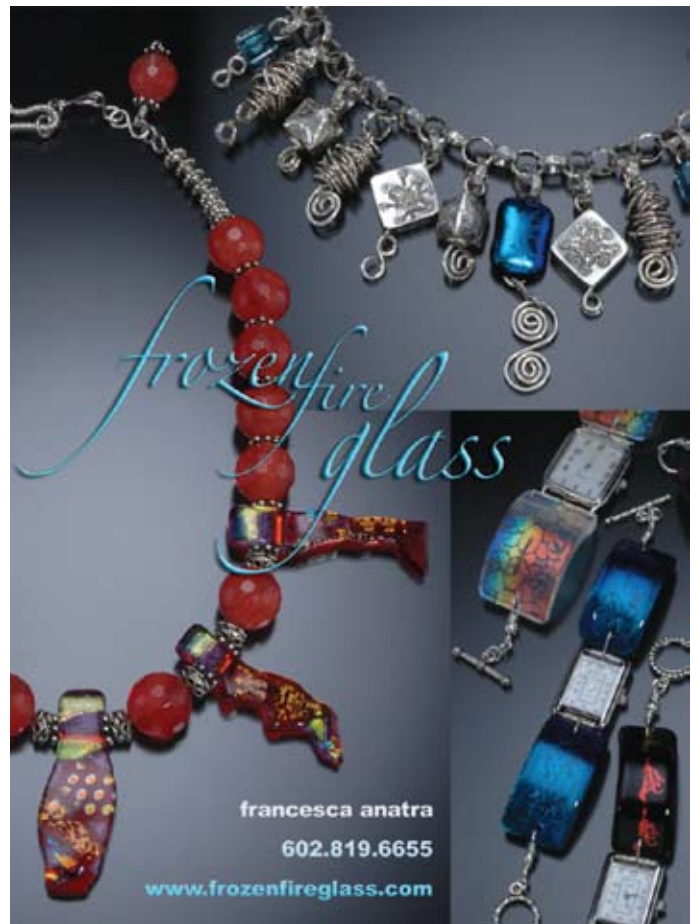
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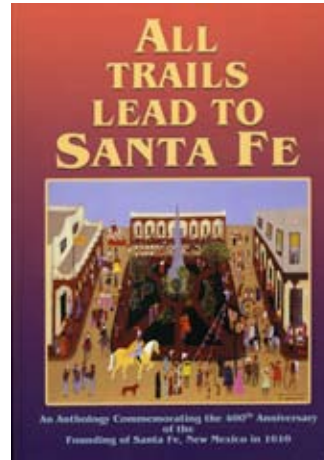
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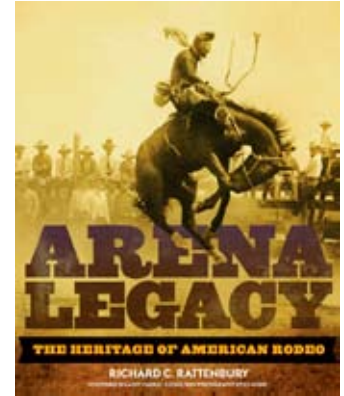
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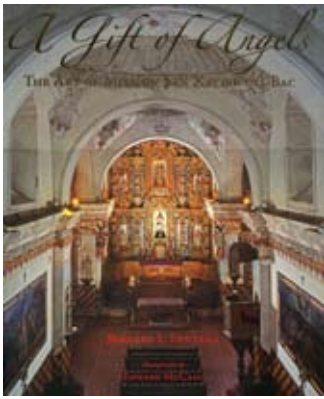
All Trails Lead To Santa Fe: An Anthology Commemorating the 400th Anniversary of the Founding of Santa Fe, New Mexico. Published in 2010 by Sunstone Press, paperback, \$35, black and white photos/maps, 538 pages, ISBN 978-0-86534-761-8.

In full disclosure mode we were offered this book to publish a year ago but there was so much confusion and problems with the essays that we passed on it. We have also NEVER seen in the front of a book a “Note To Readers” reporting all the errors by the publisher. Does that mean there are a lot of them? The “official” book is very Hispanic-oriented and that has been a criticism from the beginning—before there were essays. To our knowledge Anglos



and Native Americans played an important part in the founding and growth of Santa Fe but not in this book. A lot of really big names submitted essays to this book: Marc Simmons, Orlando Romero, José Antonio Esquibel, John Kessel, William Wrott, Stan Hordes, Cordelia Snow, Fran Levine, Malcolm Ebright, James Ivey, and many more. An anniversary should not go un-marked so it is good to have this as a reference but..... The book made possible by Reynolds Insurance, the oldest insurance company in New Mexico.

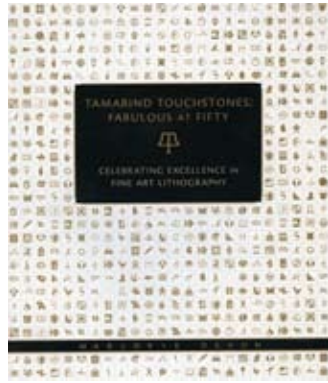
Arena Legacy: The Heritage of American Rodeo by Richard C, Rattenbury, photography by Ed Munro and Foreword by Larry Mahan. Published in 2010 by University of Oklahoma Press, hard-back, \$65, 620 color



and B&W photos, 432 pages, volume 8 in the series, ISBN 978-0-8061-4084-1.

A two handed book! Anyone who likes or does rodeo on any level would love this book. *Arena Legacy* showcases the collection of the National Cowboy & Western Heritage Museum in Oklahoma City. This is the history of rodeo from the first recorded competition in Colorado in 1869, to its national prominence. Larry Mahan has earned his reputation in rodeo. The photos are large and lush. The photos are of trophies, chaps, buckles, hats, posters, and much more. This is an extraordinary book. You don't have to be a rodeo groupie to appreciate the blood, sweat, and tears that went into this effort. Put it under your Christmas tree with a pony!

A Gift of Angels: The Art of Mission San Xavier Del Bac by Bernard L. Fontana and photographs by Edward McCain. Published in 2010 by University of Arizona Press, hardback, full col-



or, \$75, 376 pages, ISBN 978-0-8165-2840-0.

This is the biggest book I have gotten to review and it might be the one of the most attractive. The White Dove of the Desert and the Sistine Chapel of the New World—Mission San Xavier Del Bac, attracts 200,000 visitors each year to the Tucson area. The mission was built in the 18th century and the book chronicles its art, architecture, and history in glorious photos and really detailed text. Bernard Fontana lives one mile from the mission and his children celebrated their First Holy Communions there. Edward McCain was married there. They both have an intimate knowledge of the mission. Both men have a long history in documenting history. Yes, the book costs but if you have someone who loves history, architecture, art, or photography this is a gift that will last and will be appreciated. This is truly a monumental book!

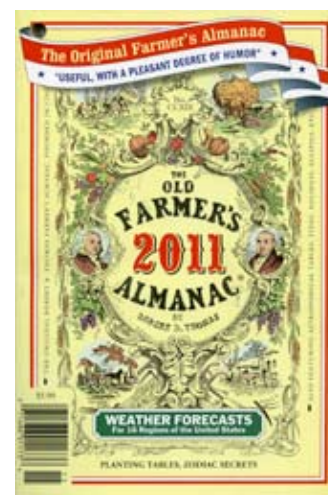
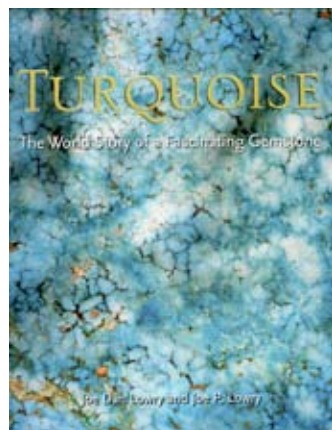
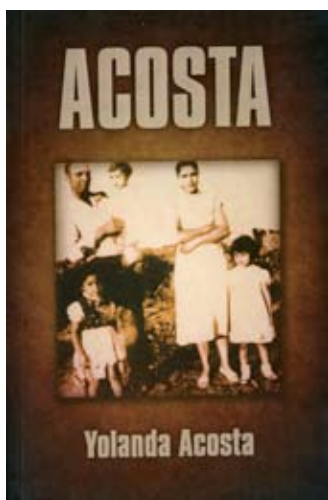
NOTE: The references in the back are very extensive and I was surprised to see I was in them!

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Tamarind Touchstones: Fabulous At Fifty by Margorie Devon. Published in 2010 by UNM Press, 200 pages, 138 color photos and 3 B&W, paperback, \$29.95 (also available in hardback), ISBN 978-0-8263-4740-4.

It has been a long time since I have enjoyed an art book so much because it contained a diverse collection of art – abstract, representational, cutting edge, realistic. The Tamarind Institute at UNM is a little gem that most people don't know anything about. It has had major artists doing lithographs with printers in-residence for fifty years and the book documents all of the people that have worked at the Tamarind. The process usually takes a week for a print and the artists live at the Tamarind. It is a whole experience with beautiful art as the outcome. I have two problems with the book: first I would like to know how many New Mexicans were part of the Tamarind

and I really want to know why no Hispanic New Mexican traditional artists made the cut of prints pictured and only one Native American artist is pictured. I know Hispanic artists did prints there because I have the Tamarind Invites: Lithographs Of New Mexican Santeros portfolio and Victor Goler made many prints there. These has no mention but the artists are listed. Lithographs do not get the respect or admiration they should. All of the Tamarind lithographs should be on display in a massive exhibit and the question is why isn't it done?

Acosta by Yolanda Acosta. Published in 2009 by O Books, paperback, \$22.95, B&W, 258 pages, B&W pictures, ISBN 978-1-84694-333-1.

This is a New Mexico story, a family story, a political story, a survival story, and a baseball story all in one. This is the story of Yolanda and Oscar Acosta who were

the children of Mexican immigrants and grew up in Elida, New Mexico. Oscar was a major league pitcher who after an injury finds himself a pitching coach and helps turn around the Chicago Cubs and Texas Rangers. Yolanda has a colorful life with romances and politics. For history buffs this is a perfect – little known story. For baseball people—they never heard this story! A good gift for the holidays.

Turquoise: The World Story of a Fascinating Gemstone by Joe Dan Lowry & Joe P. Lowry. Published in 2010 by Gibbs Smith, hardcover, \$75, full color, 256 pages, ISBN 978-1-4236-0289-7.

Let's get it out of the way first—the book is expensive but worth every penny. It is large, a great gift, and if you combine it with REAL turquoise jewelry or tickets to the Turquoise Museum you have a handsome holiday present. This book cov-

ers everything you need to know about turquoise: fakes, mines, cuts, place in history, grading gems, and the international flavor of turquoise. Turquoise also comes in many different colors. Some of the photos are breathtaking. We in New Mexico are very proud of our turquoise and the Native Americans have treasured and used it for thousands of years. The father and son Lowry's are the owners of the Turquoise Museum in Old Town Albuquerque and Joe Dan owns a turquoise mine. They know their stuff and appraise, are skilled lapidary designers, lecture, interview, and educators. Their first book: Turquoise Unearthed sold 50,000 copies. www.turquoisemuseum.com

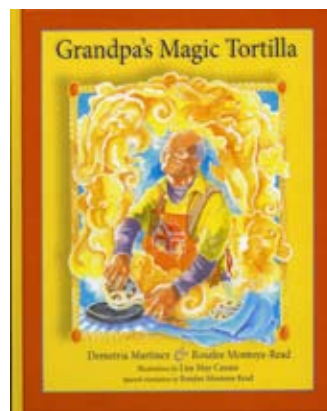
The First-Timer's Cookbook: Your First Steps to Great Cooking by Chef Shawn Bucher. Published in 2008 by Book Wise Publishing, hardcover, \$12.95, 84 pages, full color, ISBN

978-1-60645-008-6.

A million years ago when we grew-up, you learned how to cook from you mother or grandmother. Now kids are getting their first apartment or house and have no idea how to cook because they never learned. They also don't have time to research the process. The book covers tools, knife skills, and cooking procedures. It also covers how to cook poultry, lamb, beef, pork, fish, vegetables, pasta, potatoes, rice, soups, sauces, fruits, and how to season. The book starts out, "You will have to learn to think for yourself if you're going to read this book," and that is the truth! Visit www.firsttimer-scookbook.com

The Old Farmer's 2011 Almanac by Robert Thomas. Published in 2010, softback, 256 pages, \$5.99.

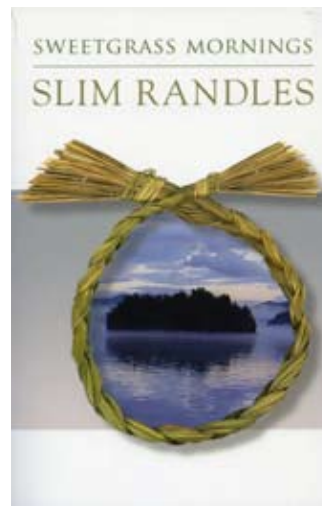
"Useful, with a pleasant degree of humor." It has been a long time since I looked at the Farmer's Almanac and frankly there is a lot more in the book than weather, garden plantings, and zodiac secrets. The little stories and tips are fun for anyone and there are some good and helpful hints. If I had middle-school and teen-aged kids in the house, I would leave the Almanac out and I bet they would pick it up to read. I have also seen it in the bath-



room as reading matter. Combine it with their calendars or garden guide and you have a great and useful gift. It is available at all bookstores and at the checks outs in many grocery stores.

Grandpa's Magic Tortilla by Demetria Martinez & Rosalee Montoya-Read with illustrations by Lisa May Casaus. Published in 2010 by UNM Press, \$18.95, color illustrations, 32 pages, hardback, ISBN 978-0-8263-4862-3.

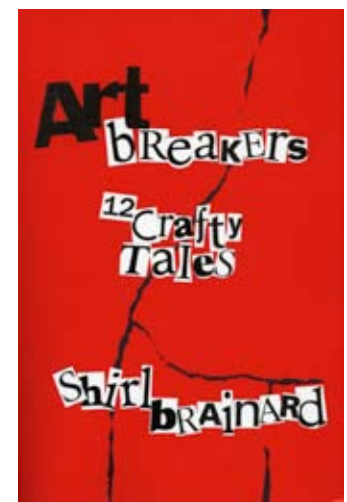
Demetria Martinez is an award-winning author of poetry, fiction, and essays and this is her first children's book. She is being honored this November by the New Mexico Book Awards for her contributions to New Mexico Books. Her mentor for children's books was Rudolfo Anaya. This is a cute story about Grandpa's tortillas in Chimayo. It keeps changing into animal images in his tortilla and the kids want to see it. This would be a great gift for the holidays—you always need something for



a kid on your list. And it is bilingual so it can be used by people learning a second language too.

Sweetgrass Mornings by Slim Randles. Published in 2010 by UNM Press, softback, 242 pages, \$21.95, ISBN 978-0-8263-4926-2.

Slim Randles is a New Mexico staple and used to write his monthly escape into nature for New Mexico Magazine. Now he is a national newspaper columnist and has many books to his credit including *Ol' Max Evans* and *Ol' Slim's Views from the Porch*. Sweetgrass Mornings comes from the Ojibway ritual of burning braided sweetgrass for purity of mind and spirit. This book is a collection of Ol' Slim's tales – folk, tall, or true over 40 years. He is a funny, straight talking guy and this might make the perfect gift for guys who want to have an adventure from their easy chairs.



Contact Slim at www.slimrandles.com

Art Breakers: 12 Crafty Tales by Shirl Brainard. Published in 2010 by Outskirts Press, B&W, 349 pages, softcover, \$20.95, ISBN 978-1-4327-6157-8.

The stories in *Art Breakers* have two common threads—New Mexico and art. Shirl does have a long background in art and knows the players. This is not her first book project. The characters are all different from World War II soldiers to painters, pothunters to foodies. This would be the perfect book for an airplane flight or a commuter on the Rail Runner. The stories are fun, different, suspenseful, and because they are short stories you can bite off just a little at a time. This is also the perfect gift for a traveler to pack in their baggage. Visit <http://outskirtspress.com/art-breakers>

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Friday November 26

11am Anne Hillerman & Don
Strel

1pm Robert Torrez

3pm Jim Hammond & Jane
Butel

Saturday November 27

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Noon Sabra Brown Steinsiek

1pm Don Bullis

3pm Cynthia Davis

Sunday November 28

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3pm Marianne Powers

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New Mexico State Centennial 1912-2012

by CLAUDE STEPHENSON, Ph. D.

A little more than a year from now, New Mexico will mark a major milestone, one hundred years of statehood. On January 6, 1912, after more than sixty years of petitioning, New Mexico was finally admitted into the union of the United States of America. The story of how New Mexico became the forty-seventh state in the Union is an interesting one.

Though history has lost to us what New Mexico was called by its early residents, when Coronado visited the area in the 1540s he referred to the land as Tiguex, from the Tiwa-speaking Pueblo Indians he met near present day Bernalillo. After Hernán Cortés conquered the Aztecs and destroyed their capital of Tenochtitlán in 1521, he rebuilt the city and named it after the Aztec, or Mexica as they called themselves.

The country was initially called New Spain, and its capital was Mexico City. Most of the emerging provinces north of Mexico City were given regional names from Spain, such as Nuevo Leon and Nuevo Galicia. As many ships laden with gold and jewels from the New World reached Europe, the word Mexico became synonymous with great riches.

Francisco de Ibarra is credited by some historians as being the first to refer to the lands north of the Rio del Norte as Nuevo Mexico. Ibarra, a gold-seeking adventurer, came northward about twenty years after Coronado in search of the legendary cities of Cibola. It is said that Ibarra, having been told by his scouts that Indians in a large village he encountered were dressed in colored clothing like the Aztecs, thought he had discovered another land of fabulous wealth. He told people on his return he had discovered a "new" Mexico. Others credit Antonio Espejo, whose visit in 1583 was featured in a chap-



ter entitled "Of New Mexico and how it was discovered" in Padre Juan Gonzales de Mendoza's book *The Great Kingdom of China*. Whatever the truth, the name stuck for good in 1610 after it was published in Gaspar Perez de Villagr a's classic chronicle of the O ate Expedition, *The History of New Mexico*.

In a stop in Santa Fe in 1846, on his way to California during the Mexican-American War, U.S. Brigadier General Stephen Watts Kearney proclaimed that the land was the United States Territory of New Mexico. This proclamation by occupation was later ratified under Article IX of the 1848 Treaty of Guadalupe Hidalgo that ended the Mexican-American War.

The people of New Mexico went to work to establish their new government and Governor Donaciano Vigil called a Convention in October of 1848 in Santa Fe. A formal Petition was drawn up and sent to Washington requesting the United States

Congress "for the speedy organization of a territorial civil government" and "respectfully, but firmly," protesting "against the dismemberment of our territory in favor of Texas or from any cause." Among other requests in the short Petition was one that emphasized the new territory's desire not to allow domestic slavery. This had major repercussions in Washington where the slave issue was under intense debate. Proslavery senators were reportedly astounded at the insolence of the Petition and the request was not acted upon, and New Mexico remained under military rule.

New Mexico was caught between the South's struggle to adhere to the Missouri Compromise and maintain a balance between pro- and anti-slavery states in Congress. California was under consideration for statehood and would be admitted as an anti-slavery state, and it appeared that the only way to keep the balance was to admit New Mexico as a slave state.

Undeterred, New Mexicans held another Convention in 1849, and in 1850 ratified a Constitution requesting Congress to immediately approve statehood as an anti-slave state. California was admitted in the Compromise of 1850, but New Mexico remained a territory.

In 1869, a movement outside of the state attempted to have the New Mexico Territory become the State of Lincoln, but this move was defeated in the Senate. Then in 1873, Territorial Delegate Stephen B. Elkins introduced an Enabling Act for statehood in parallel with a similar bill to admit Colorado. The New Mexico Statehood bill passed the House and Senate, and returned to the House because of Senate amendments. However, in order to act on the bill, the House would have to suspend the rules, and this required a two-thirds vote. The possibility appeared achievable until fate stepped in. Representative Julius Burroughs of Michigan gave a powerful speech in support of protecting the civil rights of freed Negroes and chastised his southern colleagues. The gregarious and affable Elkins, who had not heard a word of the speech, walked in as Burroughs was being congratulated by supporters. In his characteristic fashion, Elkins walked up and vigorously shook the speaker's hand. Several south-

ern members who observed Elkins were angered by his action and were determined to thwart the delegate's efforts on behalf of New Mexico. This now infamous handshake cost Elkins his two-thirds majority and set back statehood for another thirty years.

Another impediment to New Mexico's inclusion in the union of states was its significant Hispanic and Native population. There was a lot of prejudice in the late 19th century and this did not serve the newly acquired western states. The prevailing attitude at the time was summed up by one politician, name unknown, who stated that, "Utah has too many Mormons, Oklahoma too many Indians, New Mexico too many Catholics and Mexicans, and Arizona, not enough of anyone." Many well-intentioned but misguided proponents of statehood believed that the name New Mexico was an impediment in and of itself, evoking confusing echoes of our southern neighbor. In 1889, there was an attempt to rename the state Montezuma, although Lincoln was the preferred alternative to New Mexico. One B.S. Rodey championed the name Acoma since this would place our state first in the alphabetical roster, but the people of New Mexico consistently looked with disfavor on attempts to meddle with our long established identity. In 1906, there was a move to combine New Mexico and Arizona into one state with Arizona as its official name. President Roosevelt even supported the effort. However, Arizonans were adamantly opposed to being joined. New Mexicans were very anxious to achieve statehood and although not thrilled by the name change, they held their noses and voted in favor, knowing full well the proposal would be resoundingly defeated in Arizona.

In spite of continual setbacks, New Mexico's persistence finally paid off in 1910, when Congress passed and President Taft signed an Enabling Act allowing the state to hold a constitutional convention. The resulting Constitution was ratified in January of 1911, and finally at 1:35 p.m. on January 6, 1912, President Taft signed the proclamation admitting New Mexico as the forty-seventh state in the union. After signing, Taft is reported to have said, "Well, it is all over. I am glad to give you life. I hope you will be healthy." And so we find ourselves today, ninety-eight years later, alive and healthy, albeit still equally feisty, proud, and uncompromisingly different from our neighbors. As I like to explain it to folks, New Mexico's not really "new" and not really "Mexico."

To learn more about New Mexico's efforts at statehood, read Territorial Governor L. Bradford Prince's seminal *New Mexico's Struggle for Statehood*, first published in 1910. To learn more about our upcoming Centennial events, visit the state's official website at: <http://www.newmexicocentennial.org/>

Claude Stephensen 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.

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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)



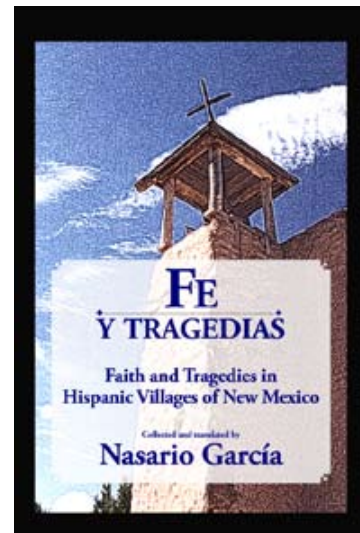
The stories of tragedy and sadness shared by old-timers (viejitos) in *Fe y tragedias: Faith and Tragedy in Hispanic Villages of New Mexico* are as diverse as the voices behind them. Each bilingual (Spanish and English) account personifies faith, fortitude, compassion, and buoyancy. Without these human 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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Not Just New Mexico's Senator

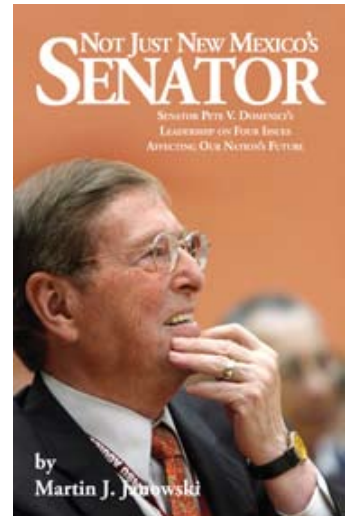
Senator Pete V. Domenici's Leadership on Four Issues Affecting Our Nation's Future by Martin J. Janowski

120 pages 12 illustrations; 6 x 9
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 ISBN 978-1-890689-73-5 (\$28.95) (Trade hardcover)



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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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

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