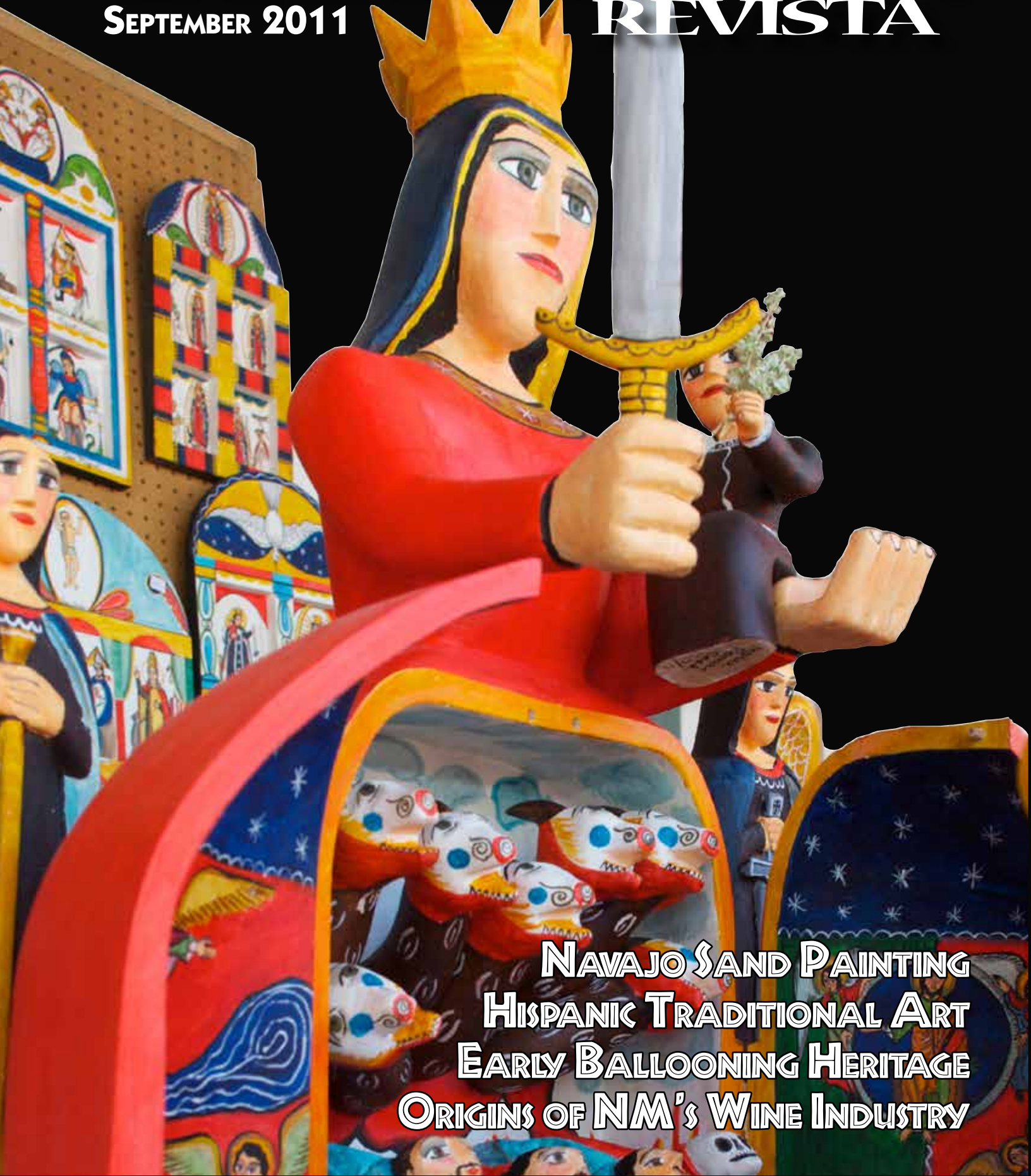


TRADICIÓN

SEPTEMBER 2011

REVISTA



NAVAJO SAND PAINTING
HISPANIC TRADITIONAL ART
EARLY BALLOONING HERITAGE
ORIGINS OF NM'S WINE INDUSTRY



HISPANIC TRADITIONAL ARTS OF NEW MEXICO

From The Museum's permanent collection

SEPTEMBER 18, 2011 - JANUARY 8, 2012

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TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

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FRONT COVER: Nuestra Señora by Marie Romero Cash displayed at Traditional Spanish Market in Santa Fe. Photograph courtesy of John T. Denne.



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TRADICIÓN

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SEPTEMBER 2011 VOLUME XVI, No. 3

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New York's Heye Center features exhibit on railroad impact. See page 13 for more info.



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Publishers' Message

Summer Markets

This year's Spanish Market was frankly un-dramatic! That is not to say we didn't see and hear a lot of things that were good or unbelievably bad. But not having to deal in any way with Traditional Spanish Market was great. We visited our friends - the artists - in Traditional Market but spent most of our time in Contemporary Hispanic Market.

We have to take a minute to acknowledge the hard workers on the Board and the volunteers of Contemporary Hispanic Market. They have no paid staff and without volunteers there would be no CHM. Michele Ferran was a dynamo. Tony Fernandez and family members made things happen. Ramona Vigil-Eastwood and the Board actually work and hard. Jason Salazar had a lonely but necessary job being a traffic cop. Robb Rael was Ramona's right hand man at Preview.

We were honored to give two awards ribbons at Preview of CHM. Our Traditional ribbon went to printmaker AnaMaria Samaniego. We thought since this was the 25th year of CHM that a special award should be given out and it went to Robb Rael. He represents the new wave of artists that are going to carry on the traditions of CHM.

Best of Show at CHM went to Susana Erling for an unreal papier mache sculpture that looked like wood. Best of Show at Traditional Market went to Ramon Jose Lopez for his Hide Painting. We did think a lot fewer ribbons/awards were given out at Traditional Market Preview. We are not blessed to have the official list from Traditional Market.

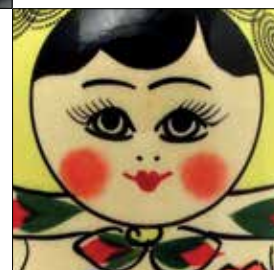
Our location at Preview selling the 25th Anniversary Contemporary Market book was good because we could see and hear everything. First of all, the book was a sell-out but more will be available at Winter Market December 9 & 10, at the Santa Fe Convention Center.

Our first exposure to Traditional Market came about 5pm before CHM Preview opened the doors. Everyone was changing clothes and a TSM volunteer came into the CHM Preview room and said, "What are you going to do? People are paying \$300 to get into our Preview and yours is free." We said, "Nothing. CHM has never, that we know of, charged for their Preview so why start now!" He was upset and left. We wonder if CHM volunteers can just barge into the TSM Preview? Not really!

But the next drama did floor us. People wanted to know if we have a ladies room in our Preview. We said no. But there were public bathrooms in the Convention Center. They said that Traditional Spanish Market people told them they COULD NOT use the public rest room between CHM and TSM because it was too close to Contemporary Market's Preview. So let's just re-cap. You can not use a public rest room at the City-owned Convention Center because Traditional Market says so. So who made them the potty police?

Donna Pedace, Director of Spanish Market, did barge into

shop



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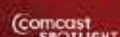


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the Preview for CHM when it got underway. We have never met Donna but she came right up to us demanding to know where Ramona Vigil Eastwood was. We indicated she was right next to us – Donna knows Ramona but maybe she was confused! She yelled at Ramona because Ramona did the LOCK the Fire Doors from the Preview into the hallway. Ramona said it was the Fire Code not to lock them and she wasn't going to lock them. Can you say Grade School?"

We started getting phone calls Saturday night about problems at Traditional Market and Donna and Maggie not taking care of them. You have to understand WE got phone calls. Artists then went to Ramona Vigil-Eastwood, head honcho at Contemporary Market to help. So understand this, your people can't help so you have to go to the competition to help? What? We heard of verbal abuse, violations of City ordinances, and much more. We heard a lot that everybody was upset because Donna Pedace was ending Winter Market much earlier on Sunday so people could BUY tickets for High Tea at SCAS Board Member Jim Long's hotel. Can you say CONFLICT OF INTEREST? So what if you eliminate one of the very important sources of income for artists at Winter Market? Isn't Winter Market about High Tea and lining a Board Member's pockets?

This is the thing. WHY? We have said for years that both Markets need to get along because it will save them major money. But the thing we have to ask is why is Donna Pedace working so hard to get rid of Contemporary Market? Doesn't she realize that the art in her show is devotion based – so it is uncool to act un-Christian like? We heard about lobbying of the Santa Fe Councilors to get rid of CHM because they are not a Heritage show, entitled to be on the Plaza. So it is OK for a faith-based tradition to stick it to whomever in the name of money? This all rings of hypocritical. Unfortunately, the artists will suffer because of crazy Anglos who run the show.

We did hear that the artists in TSM had the best Market in four years. We heard the CHM artists had another gangbuster year. We are so glad we had nothing to do with Traditional Spanish Market except to take pictures in the Plaza.

Albuquerque Museum

We do think you need to make time in your busy schedule to visit the Albuquerque Museum for their Hispanic Heritage art show. It is up until January and truly great! See the article on page 18.

Post Office & TR

The US Postal Service is making noises that they may be bankrupt this winter and mail service will stop. We saw the writing on the wall and that is one of the main reasons we went digital—we couldn't depend on them to deliver of our magazine.

Fall On

Try to make the Heard Spanish Market November 12-13 and the Grants Winter Market November 18-20. The Halloween Holiday Howl is October 29 at the Los Ranchos Barn (see page 14).

We get so many questions about what market was like so this year we are giving extensive coverage to both markets, thanks to some great photographs by John T. Denne.

AWARD WINNING ARTIST Ramona Vigil Eastwood



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Contemporary Hispanic
Winter Market
Santa Fe, NM
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FRIDAY, SEPTEMBER 30: 5:00–7:30 pm

Poetry

Palace of the Governor's Book Shop

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Children

Palace of the Governor's Book Shop

SUNDAY, OCTOBER 2: 10:30 am – 4:30 pm

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New Mexico History Museum Auditorium

SUNDAY, OCTOBER 2: 11:00 am – 4:30 pm

Fiction

Palace of the Governor's Book Shop Porch

FRIDAY, OCTOBER 7: 4:30 pm – 7:30 pm

Palace of the Governor's Book Shop

SATURDAY, OCTOBER 8: 11:00 am – 4:00 pm

Home/Spirit/Health

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in the art world
current exhibitions and shows

Exhibits & Events

ALBUQUERQUE, NM

September 27, 2011

BOOK SIGNING-EL CAMINO REAL

7pm, Bookworks, 4022 Rio Grande Blvd. NW. 505/344-8139.

October 1-2, 2011

SANTERO MARKET

Old Town Plaza.

October 1, 2011

BOOK SIGNING-BALLOON FIESTA

2pm, Treasure House Books, Old Town, 2012 S. Plaza NW. 505/242-7204.

December 4, 2011

BOOK SIGNING-CONTEMPORARY

HISPANIC MARKET

3pm, Bookworks, 4022 Rio Grande Blvd. NW. 505/344-8139.

Through December 18, 2011

SINNERS & SAINTS

UNM Art Museum, next to Popejoy Hall. 505/277-4011.

LOS ANGELES, CA

Oct. 14, 2011-Jan. 8, 2012

ART ALONG THE HYPHEN

Autry Museum. 323/667.2000.

PHILADELPHIA, PA

Through Oct. 30, 2011

REMBRANDT AND THE FACE OF JESUS

Philadelphia Museum of Art. 215/763-8100.

PHOENIX, AZ

November 12 & 13, 2011

SPANISH MARKET

Heard Museum. 602/252-8848.

SANTA FE, NM

December 3-4, 2011

TRADITIONAL SPANISH MARKET

Santa Fe Convention Center. 505/983-4038.

December 9-10, 2011

CONTEMPORARY HISPANIC WINTER MARKET

Santa Fe Convention Center. 505/424-6996.

Through Feb. 2012

FOLK ART OF THE ANDIES

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

Oct. 21-Jan. 22, 2012

ST. JOHN'S BIBLE

New Mexico History Museum. 505/476-5100.

TUCSON, AZ

Through Nov. 17, 2012

MANY MEXICOS

Arizona State Museum. 520/626-8381.



A half dozen titles from LPD Press were used to dress the set for the upcoming film based on Dean Koontz' "Odd Thomas." Look quickly as the whole bookstore gets blown up. Photograph courtesy of Loretta Hall.



Time Exposures: Picturing a History of Isleta Pueblo in the 19th Century

Sept. 17, 2011-June 10, 2012 —George Gustav Heye Center, New York

This exhibition, organized by the Pueblo of Isleta, tells the story of life on the Isleta Indian Reservation in the 19th century and its lasting effects on life today. Among the 80 photographs in the exhibition are the works of many prominent western photographers and artists including Edward Curtis, A.C. Vroman, A.Z. Shindler, Karl Moon, John Hillers, Charles Lummis, Carlos Vierra, Summer Matteson, Albert Sweeney, Josef Imhof, and Ben Wittick.

Other events over the next couple of months can be found throughout this issue of the magazine.

Centennial Stamp Unveiled

Governor Susana Martinez unveiled a new U.S. Postage stamp to commemorate New Mexico's Centennial of Statehood in 2012.

The Governor was joined on the Santa Fe Plaza by Department of Cultural Affairs Secretary Veronica Gonzales, Santa Fe Postmaster Yasmin Montaño and artist Doug West, whose artwork is featured on the first-class "Forever" stamp.



West's image titled "Sanctuary" is a view of the Rio Puerco looking northeast at sunset. The Rio Puerco is a tributary of the Rio Grande and flows west of Albuquerque.

"I am honored to unveil this beautiful new U.S. postage stamp, one that commemorates our historic Centennial and distinctively represents New Mexico," said Governor Martinez. "The uniquely New Mexico image by artist Doug West will represent our state well, throughout this nation and across the world."

The official date of issuance for the new commemorative stamp is expected to be on New Mexico Statehood Day, January 6, 2012. New Mexico was officially welcomed as the 47th State in the Union on Jan. 6, 1912 when President William H. Taft signed the statehood legislation.

Halloween Holiday Howl

At the Barn in Los Ranchos on Rio Grande Blvd.
Saturday, October 29, 8am – 3pm Admission FREE
Shop & Scare with some of the best New Mexico authors,
artists, & craftspeople
Featuring Slim Randles, Loretta Hall, Geoff Habinger, & Don Bullis.
Santero Charlie Carrillo & wife Debbie Carrillo with micaceous pottery.
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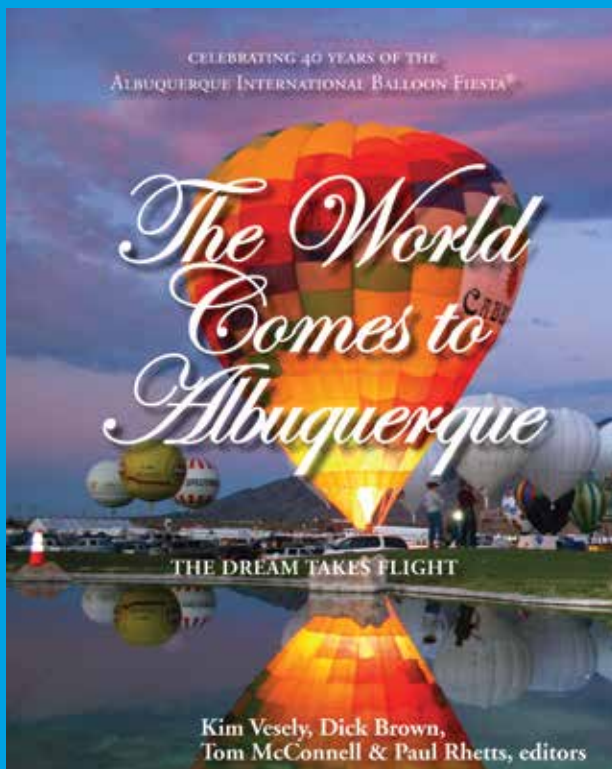
— Sid Cutter

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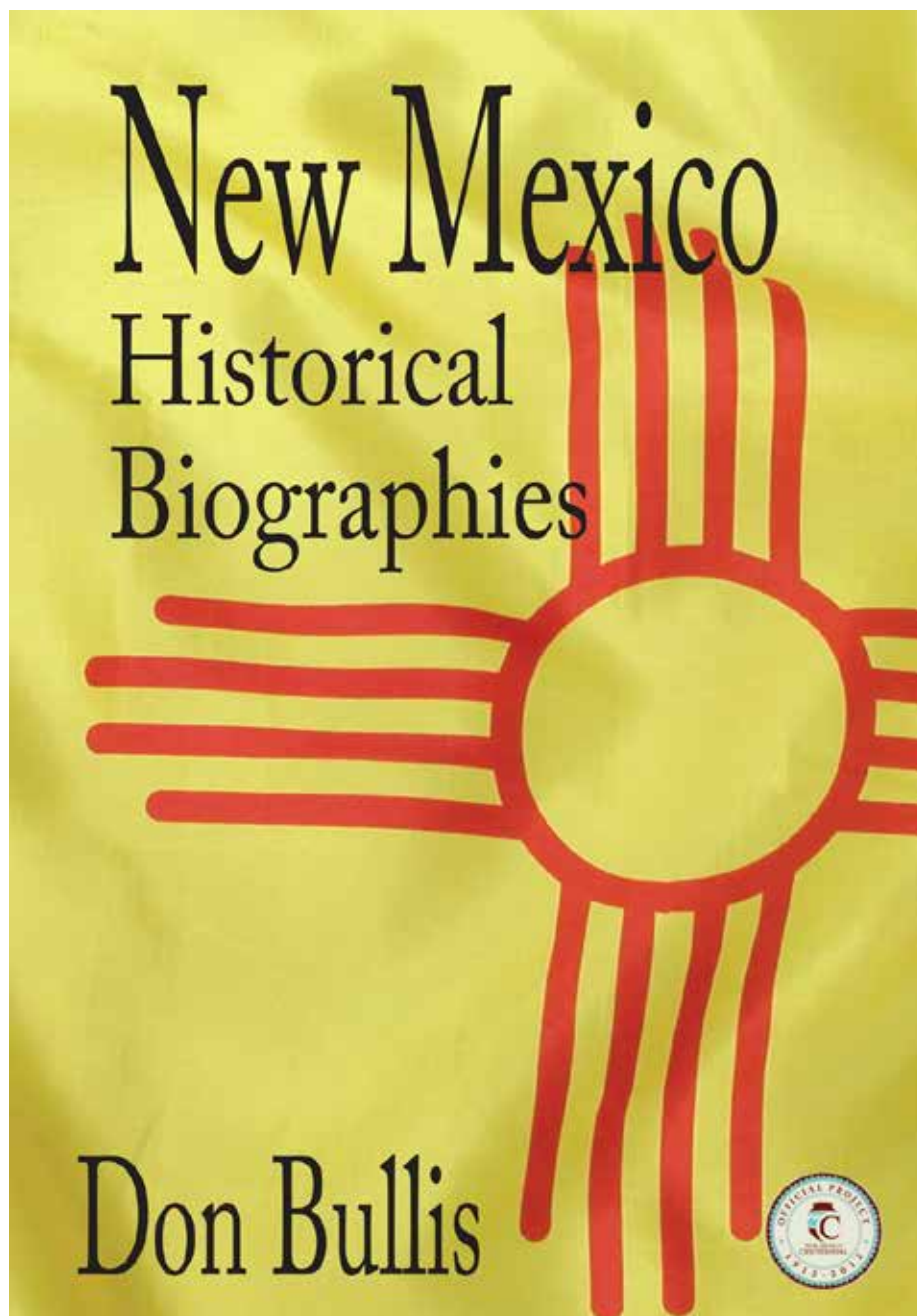
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The last group of New Mexico Centennial Grant Projects was announced in 2010 and at the top of the list was the *New Mexico Historical Biographies* by Don Bullis. The Grant had two parts to it: the first were talks by Bullis to the Corrales Historical Society, the New Mexico Book Co-op, the Albuquerque Kiwanis meeting, Bookworks, and many more including the Historical Society of New Mexico meetings in both Ruidoso in 2011 and Santa Fe in 2012. The second part of the Grant was 50 books to be delivered free to historical society libraries,

public libraries, and university libraries for the public to use.

The book is massive and has over 1500 New Mexicans who made New Mexico history – good or bad. It also contains two ships and two animals – one is Smokey Bear. Besides a brief and concise biography on all entries there is also a list of articles for further discovery and other associated entries. The book is a resource for teachers, students, libraries, and the media. It will also be a valuable addition for the Centennial year.

In the case of a historical society not

*Book, Margaret Taylor
William Howard Taft, a History of Mexico
New York: The New York Times, March 1, 2011
Book, Public Library*

Taft, William Howard (1857-1930)
President of the United States (1909-1913)
Chief Justice, United States Supreme Court (1921-1930)
On January 6, 1912, at 3:05 p.m., President Taft signed a proclamation making New Mexico the 47th State of the Union. He said upon that occasion, "Well, it is all over. I am glad to give you 16th. I hope you will be healthy." Taft became the first president of the 48 contiguous United States when Arizona was admitted to the Union on February 14, 1912. Taft was appointed Chief Justice of the United States Supreme Court in 1921 and served until 1930 when he resigned a month or so before his death. No one else in United States History served as both president and chief justice.
*Taggart, The President
William Howard Taft, 2011, 2011*



President Taft (center) at the signing of the Statehood Proclamation on January 6, 1912

Tappan, Samuel Foster "Sam" (1836-1913)
United States Military Officer
Tappan was born in Manchester, Massachusetts to a well known abolitionist family. He became a newspaperman at a young age, and was himself strongly abolitionist. He was present in Kansas in the troubled years leading up to the Civil War, and moved to Colorado by 1858. As the Civil War began, he joined, and helped organize, the 1st Colorado Volunteers—the Pike's Peakers—and was a lieutenant colonel, under the command of Colonel John P. Blunt, when they reached New Mexico as a part of the effort to stop the Texas Confederation invasion. He participated in the battle at Pecos Ranch. He later served under Colonel John Chivington, a man he came to dislike. It is noteworthy that Tappan did not participate in Chivington's Sand Creek Massacre in southeast Colorado (November 1864), but did serve on the board of inquiry that looked into the matter after the fact. Significant to New Mexico is the fact that Tappan, then a civilian, served on the Peace Commission established in 1867 to negotiate treaties with various Indian tribes in the American West—including the Navajo, then confined at Bosque Redondo, near Fort Huachuca. (One source reports that the Peace Commission was appointed by President Ulysses S. Grant, but that could not be as since Grant did not take office until March 1869.) The signatures to the Navajo Peace Treaty were Tappan and General William "Boss" Sherman (June 1, 1869) and a dozen Navajo leaders, with Bartholomew at the top of the list. Tappan moved to Washington, D.C., by the late 1880s and spent the remainder of his life there, dying at 82.
*Albino, The South of Colorado
Haley, The Road From Memory*

695

having a public library the book was given to a public library nearby for use. The university libraries are included for students, teachers, and prospective teachers to use. It is hoped that many people will take advantage of having *New Mexico Historical Biographies*. Bullis was named by the New Mexico State Library as the Centennial Author.

Although not all libraries and universities could be given a free book there is a special program for additional books to be sold at a reduced price. The *New Mexico Historical Biographies* book is available to any institution at \$36.75 (25% off plus shipping) and \$1 of each sale goes to the Historical Society of New Mexico. In addition, people who want a copy can get it for \$44 (10% off plus shipping) with \$1 going to the Historical Society of New Mexico. To order or to find out if a school or library was in the group of 50 call Rio Grande Books at 505/344-9382 and mention HSNM. This program goes until the Centennial date of January 6, 2012.

October 15, 2011

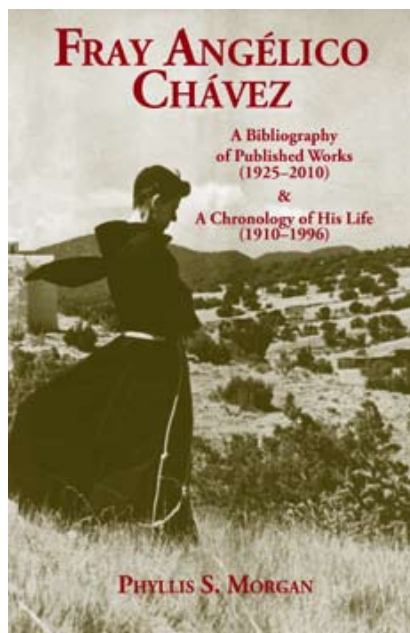
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Fray Angélico Chávez **A Bibliography of Published Works (1925-2010)** **& A Chronology of His Life (1910-1996)**

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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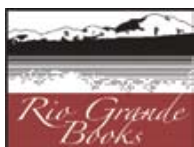
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Hispanic Traditional Arts of New Mexico

On Sunday, September 18, The Albuquerque Museum opened Hispanic Traditional Arts of New Mexico. This is all work in the permanent collection of the Albuquerque Museum and some of the pieces have never been viewed. There are retablos, bultos, weavings, altar screens/reredos, straw appliqué, tinwork, colcha, jewelry, and embroidery.

The oldest piece in the exhibit dates from the 17th century and is a silver cup almost 3 inches high. It was bought in 1983 with General Obligation Bonds and the artist is unknown. There is a tie between the two newest pieces. Alcario Otero from Los Lunas and Juan Lopez from Corrales have a carved and painted Santo Niño, Salvador del Mundo, a gift from Alcario's students at Esquelita del Santa Niño de Atocha. The other piece is from Adán Carriaga from Albuquerque. It is three statues carved and painted, San Rafael, San Miguel, and San Gabriel. There are 119 pieces in the exhibit.

Hispanic Traditional Arts of New Mexico is a beautiful exhibit of gems



from the treasure troves of the Albuquerque Museum. The pieces have been grouped by theme or materials. Some pieces have some wear but they were used for devotion and are in line for restoration. According to Andrew Connors, Curator of Art for the Albuquerque Museum, "We are

so fortunate that these objects were collected over the years. They were collected without boundaries so the pieces did not have to be works by established artists." There are historic retablos in the exhibit as well as the very new and award-winning.

The Albuquerque Museum found they had some great Hispanic art but want anything by Victor Goler, Ralph Sena, straw by Vickie and Paula Rodriguez, and a large piece by Nick Otero and Arlene Cisneros Sena. This may be an opportunity for the public to see what holes exist in the collection and get a nice tax donation to a worthy cause.

Special events include: Sunday, October 16, at 1pm, Shirley Jacobson and Tey Nunn discuss The Federal Writers Project in New Mexico; Wednesday, November 2, at 11am, Andrew Connors discusses pieces in the exhibit at this free first Wednesday event; Sunday, November 20, from 1-3pm artists Charlie Sanchez, Kevin Burgess, Drew Coduti, Adan Carriga, and Julia Gomez demonstrate traditional arts. On Sunday, December 11, at 1pm the film *Santero: Art of Devotion* will be screened. On Wednesday, January 4, at 11am, Andrew Connors will discuss the pieces in the exhibit and this is a free first Wednesday event with free admission to the exhibit. Thursday, Decem-



The newest pieces in the exhibit: Left, Alcario Otero and his students at Esquelita del Santa Niño de Atocha carving, photo courtesy of Andrew Connors. Right, Three angels by Adán Carriaga.



ber 15, 6:30pm, features Jim Sagel and Teatro Paraguas.

The exhibit runs until January 8, 2012, and is a part of New Mexico's heritage and culture and should be seen for our upcoming Centennial. There are also music productions and performances. Third Thursdays are from 5-8:30pm and are free admission with late hours for the Museum. Slate Street Café is having a special menu then also. Admission is also

free every Sunday from 9am – 1pm. In addition admission is free the first Wednesday of each month. The Museum is closed on Mondays. The gift shop carries books and other items to accompany the exhibit. The Museum is located in Old Town Albuquerque and more information can be found at www.cabq.gov/museum or 505/243-7255. Support for this exhibit was provided by State Farm Insurance.



Mexican Clay Figures

The National Hispanic Cultural Center (NHCC) Art Museum recently received the largest gift in its history—the Van Deren and Joan Coke Collection of Mexican Arte Popular. This collection consists of more than 1000 works acquired by the donors between 1980 and 2000.

¡Fabuloso!: Figures in Clay from the Van Deren and Joan Coke Collection, features approximately 200 of these amazing works. The exhibition runs through Summer 2012

“I would like to thank Joan Coke for this wonderful donation” said Cabinet Secretary Veronica Gonzales. “The NHCC staff and other staff members from DCA did an excellent job with the design of this exhibit and I hope that the visitors to the NHCC enjoy it as much as I do,” she continued.

Van Deren Coke, who died in 2004, was a photographer, curator, professor, author, and critic, whose early work fell into the purist tradition of his mentors, Ansel Adams

and Edward Weston. Coke was founding director of the University of New Mexico Art Museum. He later served as curator at the San Francisco Museum of Modern Art.

During this career, his excitement about Mexican arte popular never flagged and, later in life, his wife, Joan, matched him in enthusiasm. Together, the Cokes became avid fans of Mexican ceramics and in how the artists conveyed individual artistic vision and complex stories of community and place. Favorite subjects of the artists include politics, popular culture, religion, family, community, and nature, and their approaches are often humorous or irreverent.

¡FABULOSO!: Figures in Clay from the Van Deren and Joan Coke Collection offers a glimpse into the diversity of figural clay works created in Mexico and celebrates both the identified and unidentified ceramic artists who create beauty out of nothing but earth, air, fire, and water.





Photographs by Addison Doty, courtesy of the National Hispanic Cultural Center.

Art of the 20th Century West

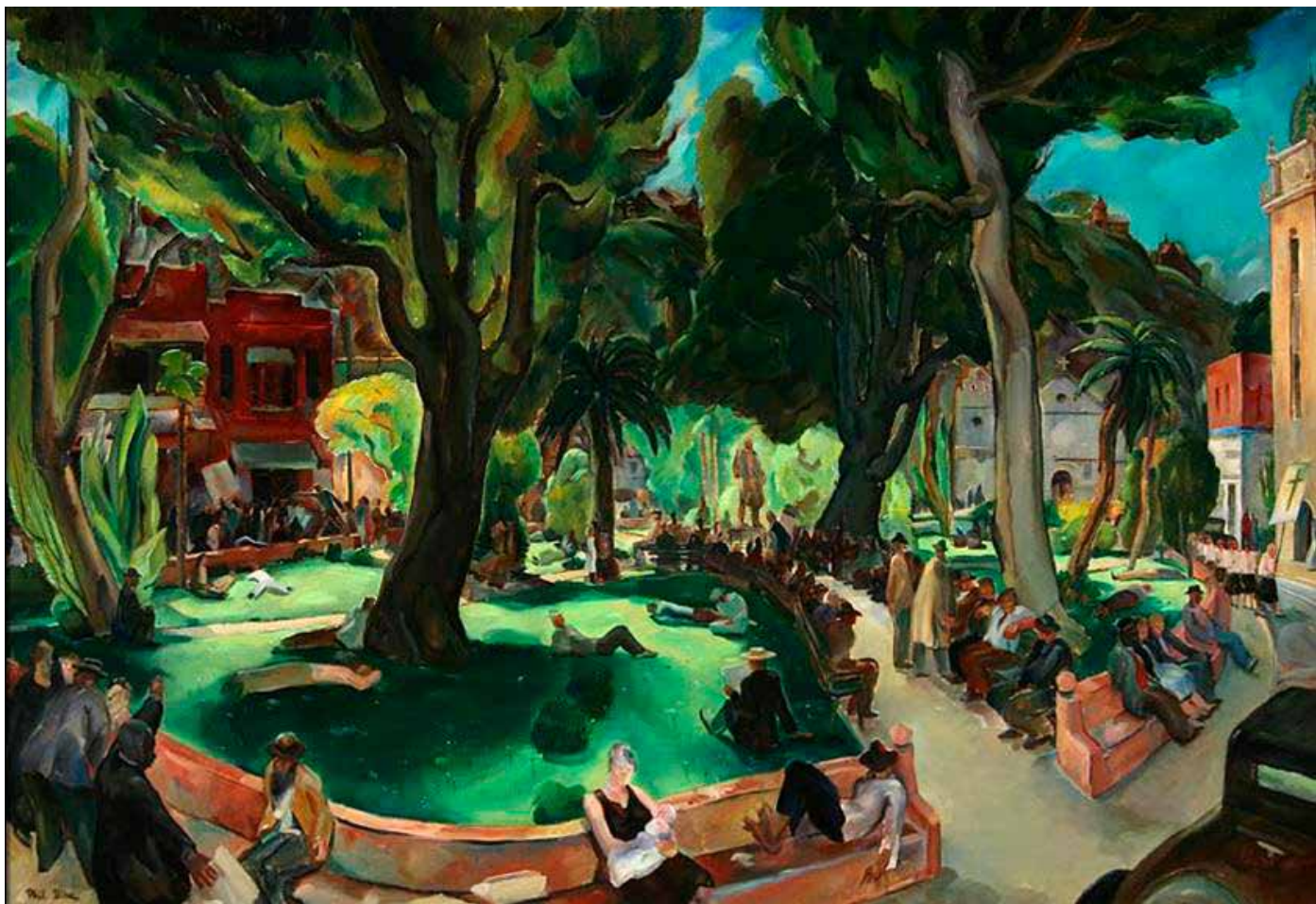
The Autry Museum announced the opening of *Art and the Twentieth-Century West*, an exhibition in its newly remodeled Romance Gallery featuring Western art inspired by the desert Southwest and Southern California. This installation explores the people and places that artists were drawn to as they searched for new and “authentic” images of American life and landscapes in the early twentieth century.

“The Autry is pleased to display these wonderful works of art by twentieth-century artists and incorporate them into the narrative of the American West,” said Daniel Finley, Autry President and CEO. “This exhibition connects the early imagery of the American West set by artists like Thomas Moran and Frederic Remington to the modern West.”

Prominent artists featured in this exhibition include members of the renowned Taos Society of Artists (active 1915–1927), including Ernest Blumenschein and Oscar Berninghaus; California Impressionists Franz A. Bischoff and Jean Mannheim; modernists such as Maynard Dixon; and national figures including Robert Henri and John Sloan, who were drawn to the Southwest on multiple occasions. Collectively, these artists’ paintings speak to the evolving allure of the West and how artists organized to transform communities from Northern New Mexico to Southern California into artistic and tourist destinations, forever changing the way they are seen and experienced.

Many of these artists believed that the Southwest possessed an

uplifting visual aesthetic that enhanced the quality of daily life and that Pueblo culture was driven by an innate artistic spirit. By focusing on Native and Hispanic peoples as immersed in traditions of craftsmanship, artists sought to capture values lost in the quest for industrial progress. Unlike their counterparts painting across the Southwest, California Impressionists generally overlooked the Native population in favor of the more recent Anglo arrivals and the relaxed, refined lifestyle they enjoyed. The quest for a life spent in harmony with nature made coastal California, from La Jolla, Laguna, and Los Angeles to Monterey and the Bay Area, a major artistic destination. As these artists created works that variously celebrated the simplified, rural nature of Western life or the





emergent social scene, they promoted ideas about these places that remain embedded within modern identity.

"This new installation significantly expands the Autry's permanent galleries devoted to Western American art by exploring those places and peoples that artists gravitated toward following the close of the frontier," said Amy Scott, Autry's Calvin B. and Marilyn B. Gross Curator of Visual Arts. "Our discussion of how art changes and adapts to the twentieth century is greatly enhanced by these works, as is our ability to tell the ongoing story of art in the American West, from its historical origins to its contemporary status."

The works in this exhibition are drawn from the collections of the Autry National Center, including the Southwest Museum Collection, the Gardena High School Collection, the James R. Parks Collection, and the collection of Mark and Janet Hilbert.

The Colt Revolver in the West

The Autry National Center announces the grand reopening of the Greg Martin Colt Gallery on July 23, 2011, featuring The Colt Revolver in the American West, an exhibition that explores the history of Samuel Colt's revolutionary revolver in the American West. The exhibit features over 100 of the finest Colt revolvers in the country.

"I am pleased to showcase the Autry's spectacular collection of Colt firearms in a manner that provides a narrative for the scope and monumental impact of guns in the American West," said Daniel Finley, Autry President and CEO. "In this ongoing installation, we hope visitors are fascinated by the history and importance of an object that brought violence as well as peace to an entire region."

Drawn solely from the Autry's renowned collection, the exhibition provides an interesting look at one of the most popular and visible symbols of the American West and looks at the impact the Colt revolver had on the American frontier and the contemporary West. The firearms include pieces of historical significance, opulently engraved specimens, and extremely rare models. A significant number of art and other artifacts, ranging from letters to fine china, will also be on display. A special section will be devoted to the Colt Single Action Army Model Revolver, "the handgun that won the West."

"Simply put, the Single Action Army is the most successful and recognizable revolver of all time," said Jeffrey Richardson, Associate Curator of Western History and Popular Culture, "and it is forever identified with the history and settlement of the American West."

The exhibition begins with a history of the revolver and the difficulty gunsmiths and inventors had making an efficient revolving firearm capable of firing more than one shot

without having to be reloaded. In 1831, sixteen-year-old Samuel Colt ultimately came up with a design that would transform the firearm industry and the American West. Samuel Colt's attempts to mass-produce his revolver and the ultimate keys to his success are the focus of the second part of the gallery. The next section of the exhibition is devoted to the Colt Single Action Army Model Revolver. The Single Action Army was popu-

lar with Western pioneers, miners, peace officers, gunslingers, outlaws, and cowboys. The use of the revolver by Western entertainers solidified its status as a veritable symbol of the region. The exhibition culminates with a look at the Colt revolver in the modern West, as it continued to be the weapon of choice for Western law enforcement officers, hunters, and target shooters throughout the twentieth century.





Jonson & Bayer: Post War

Peyton Wright Gallery hosts “The Post War Works” an exhibition featuring the work of both Herbert Bayer and Raymond Jonson starting on October 7th and continues through November 11th, 2011.

Raymond Jonson began to experiment with technique, expanding upon the long-held principles of the Transcendental Painting Group, to develop an approach that was motivated by spontaneity and free from the ties of symbolism. His work exhibits an evolution along a clear path, drawing upon the energy of the times while maintaining a commitment to his refined instincts. Jonson was inspired by the widespread availability of acrylic polymer paints which completely transformed his method of working. His compositions from the post war period are experiments in line and color, and build form from negative space.

In 1950, he founded the Jonson Gallery at UNM—the only space in the southwest where abstract and non-representational work was being exhibited at that time. There, Jonson was able to support and influence the careers of many young modern artists by providing them with a space for their first exhibitions.

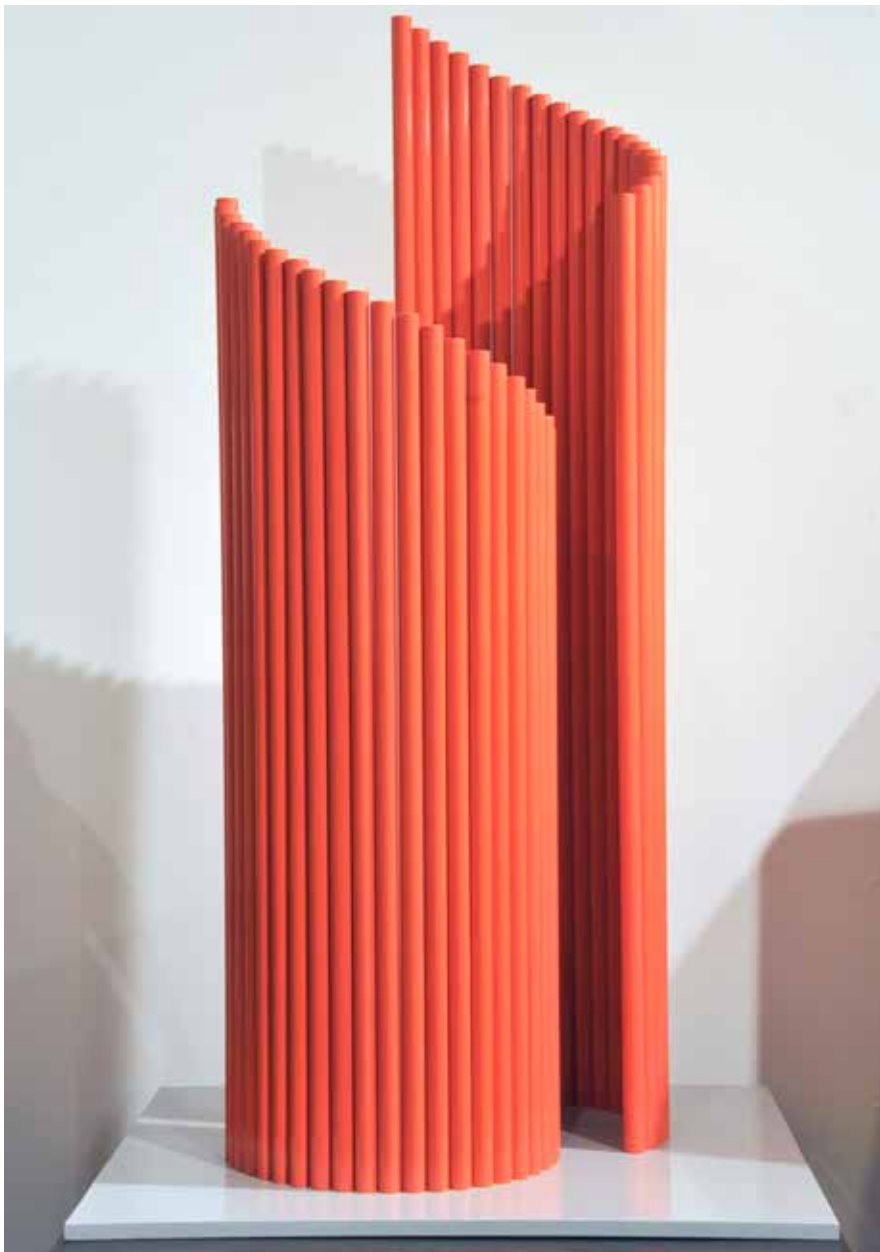
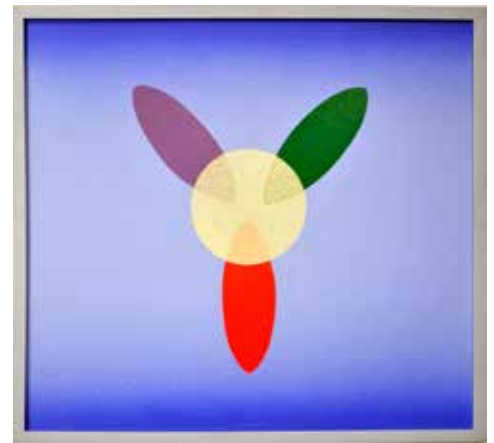
True to his Bauhaus pedigree, Herbert Bayer experimented in virtually every medium with impeccable aptitude. After the war, Bayer moved to Colorado and undertook endeavors in sculpture, architecture, lithography, mural painting, photomontage, typography, graphic design, earth-works, environmental art, abstract and surrealist painting. Bayer did not see a separation between fine and applied art, and positioned his work in a world caught between nature and industrialization.”My work seen in its totality is a statement about the integration of the contemporary art-

ist into an industrial society.” Bayer’s artistic contributions, whether in the realm of fine or graphic arts, always attempted to bring logic, clarity, and beauty to the world. “I don’t see the artist as an outsider. I think he has responsibilities towards his nation and his environment. The artist is the only one who can solve problems of a visual nature—and there are so many problems in visual nature today.”

From 1936-1946 the genre of modern abstraction experienced a pronounced shift, when many artists

fled and moved to the United States, infusing the renegade American art scene with avant-garde European ideals. Herbert Bayer and Raymond Jonson, have disparate roots; the former a European Bauhaus trained artist who relocated to the States, and the latter an American painter and co-founder of the Transcendental Art Group. Nevertheless, during the post war period both artists produced radically progressive bodies of work while staying ardently true to their personal aesthetics.





Raymond Jonson (1891-1982) Polymer
No. 20 polymer on canvas 1974 30"
x 27"

One-Man Show for Nick Herrera

PHOTOS by JOHN T. DENNE



Nicholas Herrera had a double barrel opening for his one-man show at Legends Gallery in Santa Fe. In addition to new art he also signed his new book, Nicholas Herrera: High Riders, Saints and Death Cars – A Life Saved by Art. The show was open during Spanish Market. Nick began exhibiting in Traditional Market. One of the truly unusual pieces in the show was a “folk art” piece that incorporated his mother’s stove front. Other pieces included crosses with barbed wire, bultos, and painted village scenes with elaborate frames.





Traditional & Contemporary Hispanic Artists

Every year people ask about Market. They want to know who was there and what the art looked like. It is hard to answer these questions unless you have pictures. What follows are photographs of some of the people, artists, and art at Traditional Spanish Market and Contemporary Hispanic Markets in Santa Fe by photographers John T. Denne, Barbe Awalt and Paul Rhett.











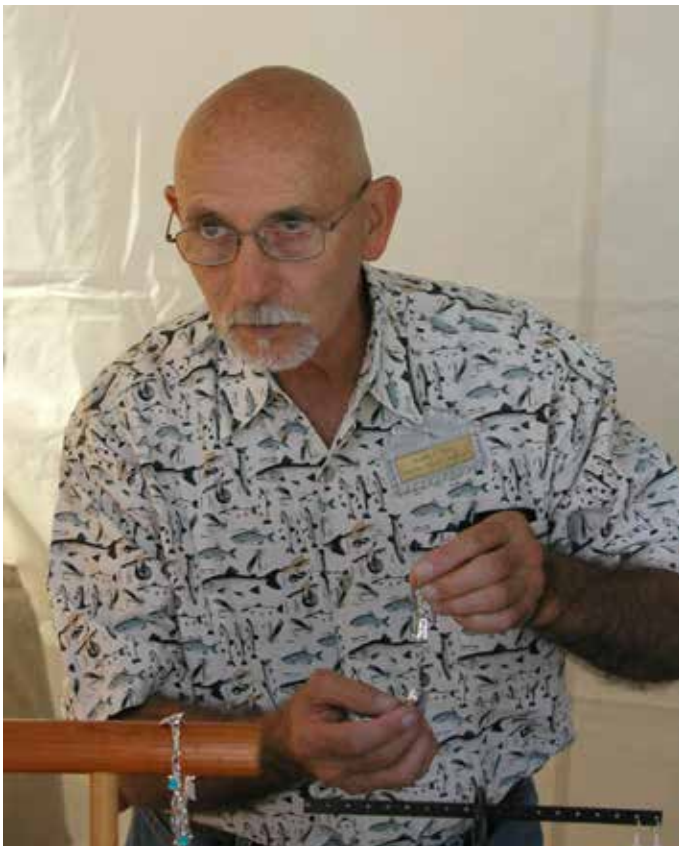


















Fe y tragedias

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)



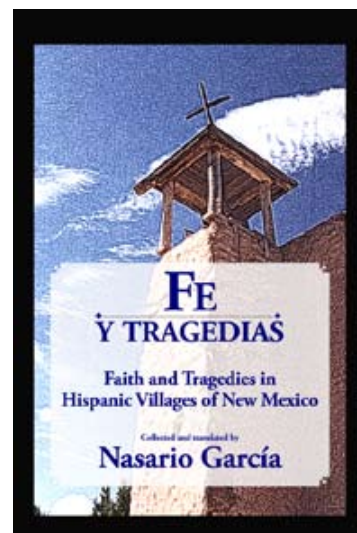
The stories of tragedy and sadness shared by old-timers (viejos) in *Fe y tragedias*: Faith and Tragedies in Hispanic Villages of New Mexico are as diverse as the voices behind them. Each bilingual (Spanish and English) account personifies faith, fortitude, compassion, and buoyancy. Without these human 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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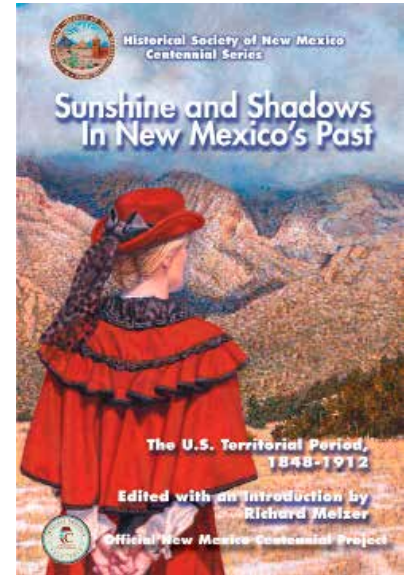
364 pages 17 illustrations; 6 x 9 ISBN 978-1-890689-54-4 (\$18.95) (Trade paper)



S*unshine 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.

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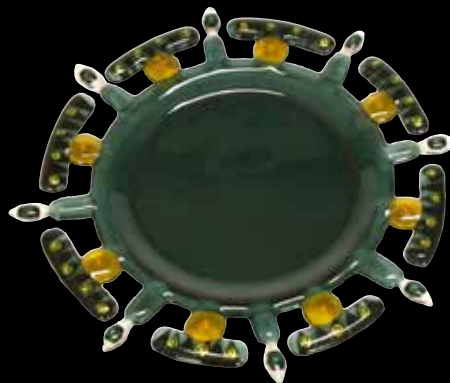
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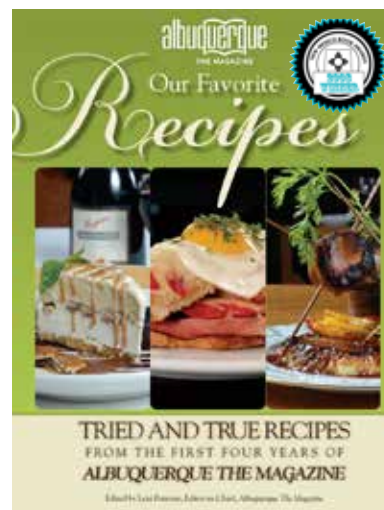
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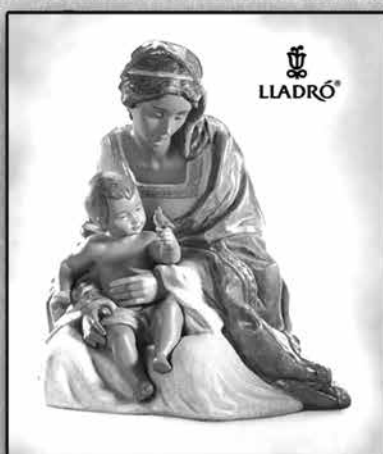
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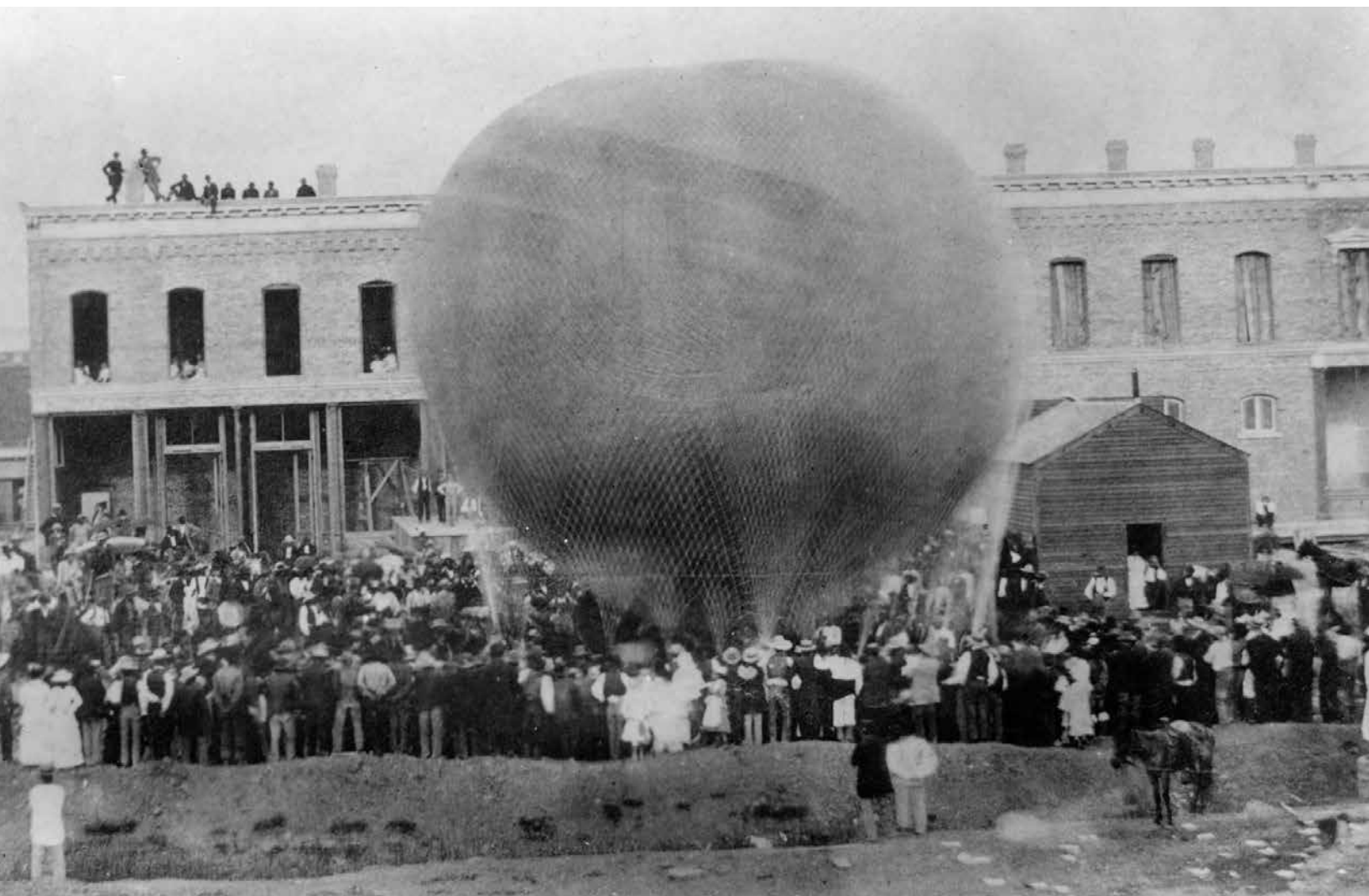
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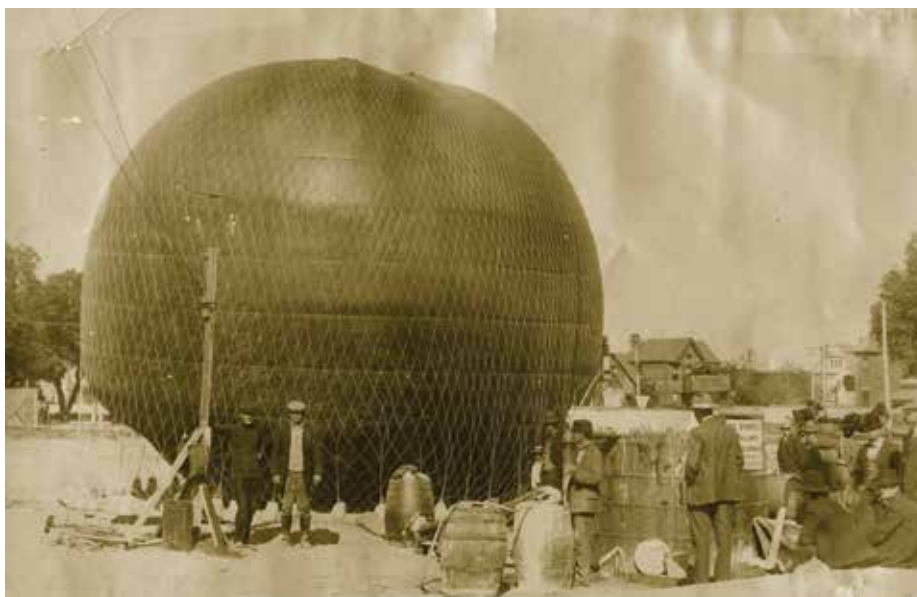
The Albuquerque International Balloon Fiesta celebrates its 40th anniversary this year (October 1-9), but Albuquerque began its love affairs with hot air flight back in 1882.



Inflation of Van Tassel's balloon on Second Street, between Railroad (Central) and Gold, at the site of the present-day Sunshine Building. Photo courtesy of the William F. Stamm family.

Albuquerque's Early Ballooning Heritage

"A balloon ascension invariably leaves a strong, lasting and vivid impression on the mind and memory. It attracts all classes, old and young, all tastes and interests, for a balloon ascension is at all times a novel and sublime sight, exhibiting, as it does, man's dominion over the very air he breathes. As a spectacle, it fixes the attention of every beholder." – *Albuquerque Morning Journal*, June 17, 1882



Joseph Blondin (left) and Roy Stamm (right) pose as the hydrogen gas generator fills the balloon.

Let us step back in time to 1882, two years after the Santa Fe Railroad arrived in Albuquerque. It was the year when the first wagon bridge was constructed across the Rio Grande at Albuquerque, a 1600-foot wooden span costing \$22,000. With the railroad came phenomenal growth. New Town had been laid out on the east and west sides of the tracks, and the principal roadway had been named Railroad Avenue (now Central), because it had tracks set into the road-bed from the Santa Fe Depot in New Town to the Plaza in Old Town. A ride on the mule-drawn streetcar cost three cents. It is said that the cost of living was a "trifle higher than back East." House rentals varied from \$12 to \$40 per month. City laborers earned \$2 a day while carpenters and stonecutters, in great demand by the railroad, earned as much as \$4.50 a day.

Albuquerque Box Debuts at First Balloon Event

Professor Park Van Tassel, a native of New York, owned the Elite Saloon. He was also an experienced aeronaut with a balloon on order from Profes-

sor F.F. Martin in San Francisco, one of the most celebrated aeronauts on the Pacific coast. He paid \$850 for the balloon and shipping. It was 38 feet in diameter, 30,000 cubic feet in volume, and designed to carry two-thirds of a ton. It included grapnel hook, anchor and basket. Among the paraphernalia was the latest in barometers from London, an instrument highly prized by all professional aeronauts of the time.

By June 18th, it was decided that the first Albuquerque balloon ascension should take place on the Fourth of July holiday. "Albuquerque is to have an attraction that will throw everything else into the shade. A picnic or a parade may be found almost any time or anywhere, but the ascension of a real balloon, carrying real live passengers, is something that has never been witnessed in New Mexico, and is a rarity in any part of the country. To have the pleasure of such a sight as this will well repay the people of other parts of the (NM) territory for the trouble and expense of a trip to Albuquerque."

For the next two weeks, the Journal advertised that the balloon "City of Albuquerque" would ascend on Tuesday, July 4th. "Prof. Van Tassel will

superintend the inflation and make the perilous ascent, accompanied by a reporter of the Journal, who agrees to give a full and correct report of their experience while 'up in a balloon.' By all means witness the thrilling and exciting sensation as the aeronaut takes his place in the frail basket; the perilous start and the noble and sublime scene of the great ascent up among the clouds."

On July 2nd, the *Journal* reported "Newspapers in all parts of the territory have made favorable mention of the attractions to be offered at Albuquerque on the Fourth – especially the balloon ascension – and since the railroads have advertised to carry visitors at half-fare, the prospect is good for an immense crowd. Prof. Van Tassel has all his arrangements completed. His balloon is all ready for the voyage, and those who come to Albuquerque will have the pleasure of witnessing the first ascension ever made in New Mexico."

All through the day on July 3rd, Albuquerque's gas works superintendent was engaged in manufacturing coal gas for the inflation of the balloon. Sometimes called illuminating gas because it was commonly used for indoor lighting, coal gas is a mixture of hydrogen, methane and carbon dioxide. It is produced by burning coal in a low oxygen environment. Inflation began at 5:00 pm with the hope that the ascension could take place between the hours of 10:00 am and noon on the Fourth. There was a parade to the Fairgrounds near Old Town, music by the city band, burro races, sack races, wheelbarrow races with blind-folded contestants, firecrackers, and a baseball game between the Albuquerque Browns and a mysterious hand-picked nine from the Opera House. People flocked from all directions, arriving by wagon, on horseback and on foot. Stars and stripes hung from poles and saloon men did a great business.

The crowd gathered on Second Street, between Railroad and Gold avenues in New Town, to witness the inflation of Van Tassel's balloon. But the balloon filled too slowly to satisfy

the impatient crowd. "As the hour advertised for the ascension came and passed and there was still no sign of the aeronaut starting on his journey, the people became restless and a general buzz of dissatisfaction could be heard." Disgruntled, the crowd moved down Railroad Avenue to the Fairgrounds to see the races and other sports that had been planned. For the next two hours, every streetcar was filled to capacity as the crowd vacated the launch site.

"Shortly after 5 o'clock word was telephoned to Old Town that the balloon would start on its aerial flight at 6:15 precisely. This announcement was made from the grandstand and the crowd again started for New Town." Just as buses transport spectators to today's balloon fiestas, Albuquerque's first "fiesta" patrons re-boarded the streetcars and journeyed back to the launch site. "Although the balloon was scarcely two-thirds full, Prof. Van Tassel decided to risk the trip rather than disappoint the people who had waited so long to witness the ascension. At the appointed time everything was in readiness and the bold navigator of the air stepped into the basket. It was found that the "City of Albuquerque" would not carry her captain with more than 45 pounds of sand ballast, let alone any passengers, so she was turned loose with only him on board."

Just as the balloon started on its maiden flight, Van Tassel emptied a bag of sand over the side, most of which hit the head of a spectator who later sued for damages.

"The balloon rose high up above the house tops and moved slowly to the south, when it appeared to stop its lateral motion, and went straight up among the clouds. Another current of air was struck and the ship took a northwesterly direction." This wind shift phenomenon would later be known as the famous Albuquerque Box.

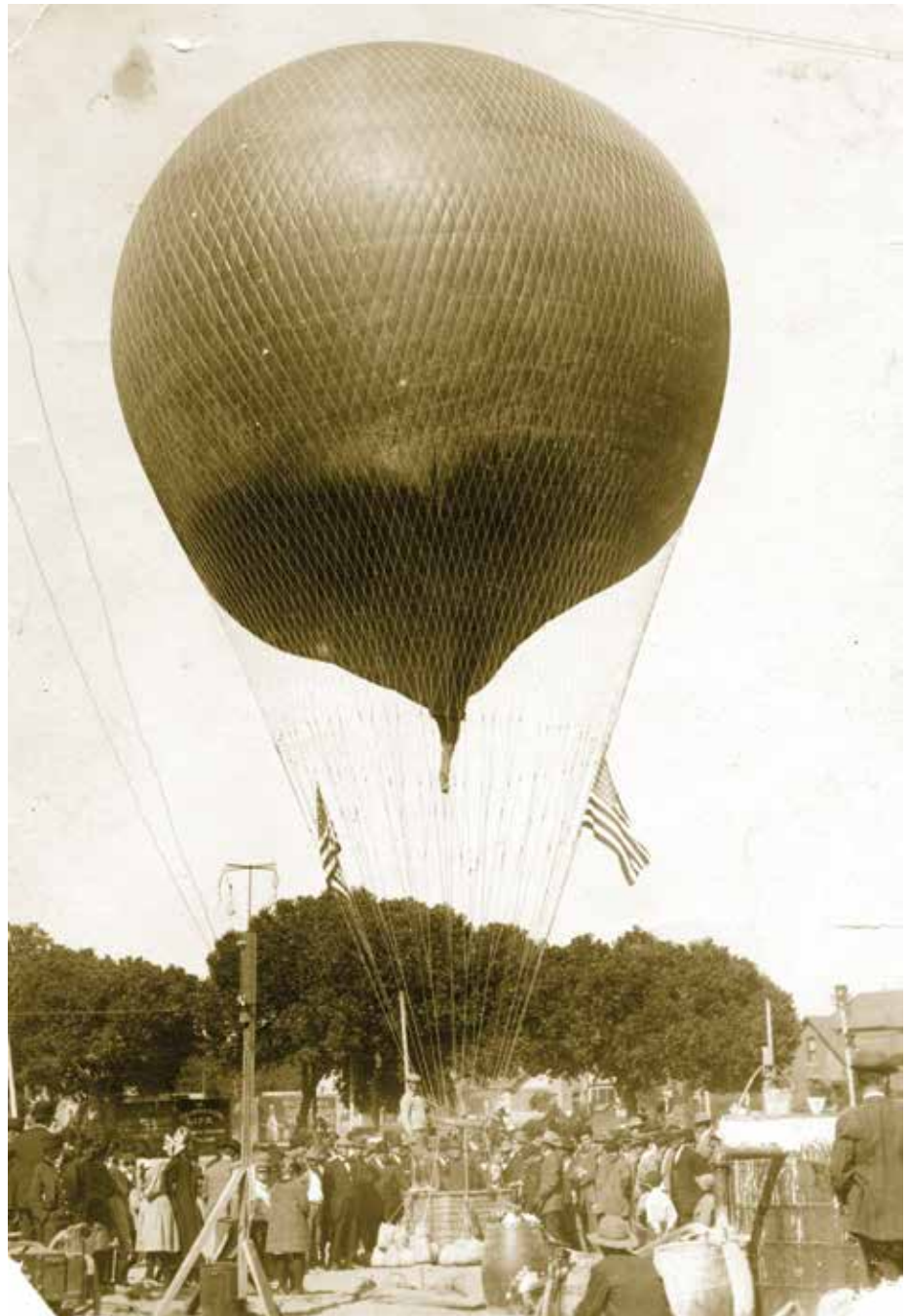
"The course of the balloon was closely watched by the thousands who were on the streets. It gradually diminished in size, as it rose higher and higher until the basket in which

the professor was riding looked no larger than a derby hat. When it had reached a point directly over Old Town, the airship commenced to descend and land safely in a corn field in the rear of the Fairgrounds. As soon as it was seen just where Prof. Van Tassel would alight, quite a number of men started for the place on horseback, and a Journal scribe obtained a

conveyance in which to bring back the aeronaut and his balloon.

"The professor was found, none the worse for his voyage, busily engaged in emptying the balloon of the gas. This was soon accomplished and the party with the airship safely loaded started for New Town, arriving at the starting point at 9 o'clock.

"A grand ovation was awaiting the



Blondin, Stamm, and spectators pose for pictures just prior to lift-off.



The balloon drifts northwest toward the two-story historic John Pearce House that still stands at 718 Central Avenue.

party at the Elite Saloon and many and loud were the expressions of congratulations with which Van Tassel was greeted. All united in saying that the ascension was a success in every sense of the word"

Another newspaper, the *Evening Review*, interviewed Van Tassel after the

flight. At the west end of Old Town, high above the river, Van Tassel told the reporter "I thought I would go up higher, and emptied the contents of one bag of ballast over the side, and in a few moments the barometer registered 14,207 feet."

Van Tassel's Misadventure at 1882 NM Territorial Fair

Immediately following Van Tassel's history-making balloon ascension, the executive committee of the Fair Association initiated negotiations with the Professor to make another ascension. By July 8th, the Journal was promoting the next balloon event during the Second Annual New Mexico Territorial Fair scheduled to begin on September 18, 1882. "The great balloon ascension will take place on the fourth day of the Fair, and will assist in attracting thousands of visitors." It is interesting to note that our early Balloon Fiestas took place at the NM State Fairgrounds, also on Central (Railroad) Avenue.

A few days before the planned ascension, the Journal ran display ads for "One of the Greatest Attractions Ever Presented to the People of New Mexico." The balloon was to be inflated in New Town and towed over to the Fairgrounds near the river. Van Tassel planned to make "captive ascensions in the forenoon and in the afternoon the rope will be cut." Another ad set the launch time as 4:30 pm when the Professor would "make a voyage to the upper world."

On the morning of September 20th, the filling of Van Tassel's balloon was commenced at the corner of Third Street and Gold Avenue but was not completed until noon the next day. It was then secured with a rope and towed by 100 men to the Fairgrounds. Unfortunately, "the rope holding the balloon parted, and while a number of those close by attempted to hold the ponderous ship, it rose quickly toward the clouds. Without a hand to control and guide its velocity, the ascending gas bag quickly reached an altitude of a mile..." The balloon soared directly above the Fairgrounds and burst. The "torn shreds acted like an immense parachute" and "the unruly monster floated off to the north." It fell to the ground about a quarter mile from where it started and several

parties hauled it back by wagon, and so ended Van Tassel's balloon escapades in Albuquerque.

Balloon Fiesta or Balloon Fiasco?

Albuquerque's next ballooning experience was Prof. Thomas Scott Baldwin's ascension during the 1889 New Mexico Territorial Fair. Taking advantage of the special event, Albuquerque saloonkeepers hiked the price of a glass of beer from 5 cents to 10 cents.

Prof. Baldwin made his first balloon ascension in 1875 and spent the next 10 years perfecting balloon ascensions at shows and fairs. In 1885, to spice up his performance, he made one of the very first parachute jumps from a balloon. Two years later, he invented the first folding parachute and by the time he had been invited to New Mexico's Fair, he had become one of the highest paid parachute exhibitionists in the country.

His first balloon ascension in Albuquerque was scheduled for October 2nd, a time of year that now features the annual Albuquerque International Balloon Fiesta. Unfortunately, the Professor could not get his balloon inflated properly and so he could not launch. The pioneer aviator explained that he forgot to take into consideration Albuquerque's rarified air and promised to do better the next day.

On his next attempt, Prof. Baldwin managed a proper inflation. Several hundred men held down the balloon until the professor arrived. He looked at his balloon and exclaimed, "Oh, ain't she a dandy. Who says we ain't going high this time?" He then attached himself to the balloon with some ropes and shouted "Let her go!"

As the balloon began to rise, the ropes broke and the professor dropped to the ground, landing unceremoniously on his posterior, and the balloon went off without him.

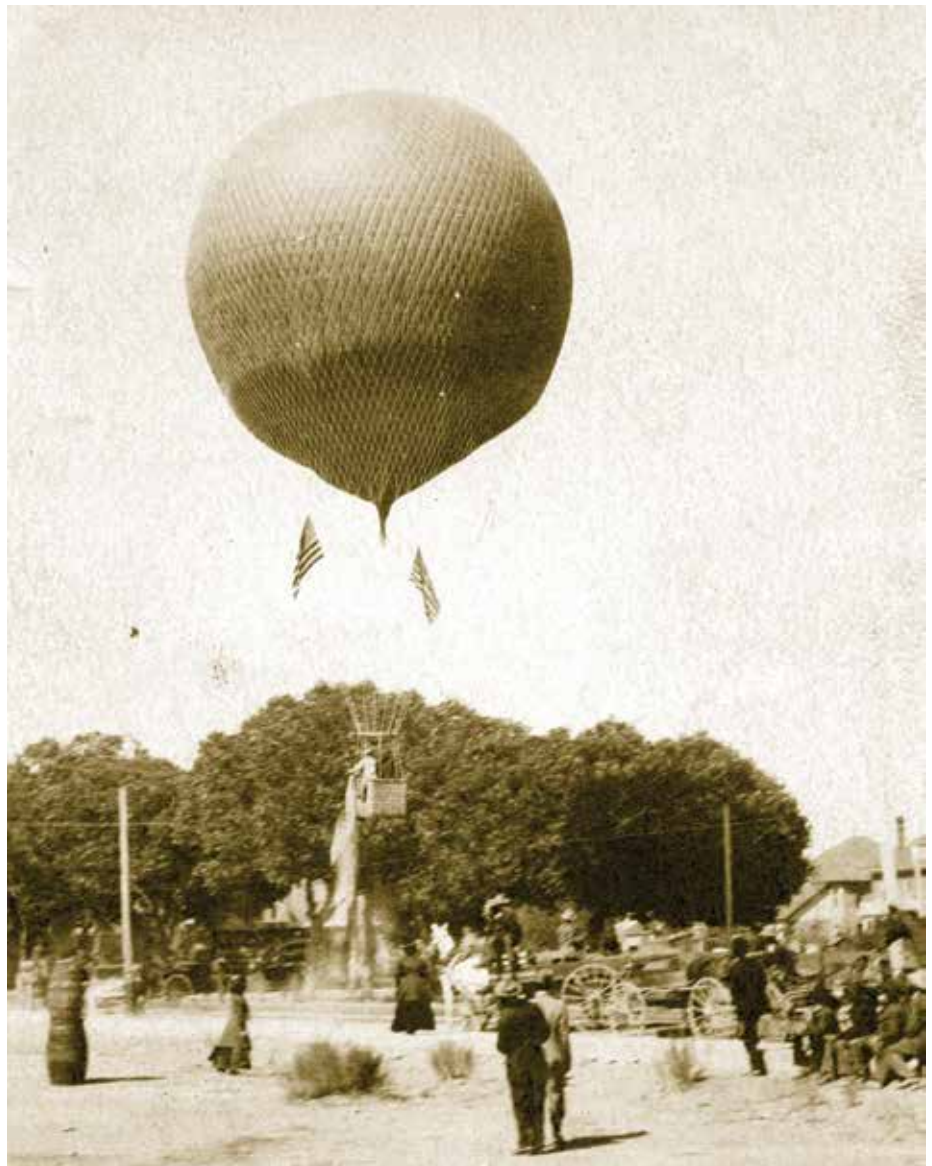
Things went better during Prof. Baldwin's third attempt. On the final day of the Fair, he soared to 3000 feet and redeemed himself in the eyes of the public.

Later in California, Albuquerque's

first aeronauts, Professors Baldwin and Van Tassel, went into partnership performing balloon-parachute demonstrations all over the world. Baldwin had a distinguished career developing airships and airplanes for the Army and Navy. He died in 1923 and was buried in Arlington National Cemetery with full military honors. Van Tassel, his wife and family all gained notoriety making daredevil parachute jumps from balloons. One of his jumps in Hawaii went terribly wrong and he dropped into the Pacific, two miles from shore. News reports said that the sharks got him but in reality, the sharks got his partner,

Joe Lawrence of Albuquerque, who was substituting for Van Tassel on the ill-fated flight. Van Tassel died in Oakland, California in 1931.

Professor Elmo also had his share of troubles. On September 18, 1890, after several attempts, he succeeded in raising his smoke balloon for a parachute jump, only to have it collapse at 200 feet. He miraculously escaped serious injury and later explained his mishap to a reporter: "In digging our furnace we encountered surface water at a depth of about 14 inches, and as this water was constantly creeping in from all sides it was impossible to keep the furnace from making steam,



Stamm dumps sand ballast as the balloon rises from a vacant lot near Sixth and Central.



More altitude is needed quickly as the balloon closes in on near-field obstructions.

which soon filled the balloon and gave it the appearance of being well filled, when in reality it could hardly support its own weight.”

Ten years later, at the 1899 New Mexico Territorial Fair, Professor Zeno had a little trouble with his balloon. On the opening day the balloonist became tangled in the ropes and the parachute he was wearing opened as he was leaving the ground. He reportedly made a successful “illuminated” ascension that night, perhaps an unwitting precursor to Albuquerque’s famous Balloon Glow.

Albuquerque’s earliest balloonists were showmen and some were unrivaled in aviation history. It was probably inevitable that Albuquerque would one day become the Balloon Capital of the World.

Ballooning Success at 1907 NM Territorial Fair

Roy Stamm, a local fruit wholesaler, was appointed Secretary of the Fair Association in 1907. Joseph Blondin, an experienced balloonist and former Albuquerque resident, had sold Stamm and his associates on a plan to use a captive hydrogen balloon at the 27th Annual Territorial Fair scheduled for October 7-12.

Blondin was born in Chicago in 1879. He was first exposed to ballooning in 1896 while studying music in Paris. He had clerked for the Santa Fe Railroad in Albuquerque and prospected in the Jemez Mountains, and in 1904 left Albuquerque for the World’s Fair in St. Louis. There he worked with Prof. Baldwin who

by then had become famous by flying America’s first successful powered airship, the California Arrow. Again bitten by the balloon bug, Blondin went to work at a New York balloon factory owned by A. Leo Stevens. He performed balloon ascensions in the East and became a charter member of the Aero Club of America that later became the National Aeronautics Association. In 1907, Blondin bought a 25,000 cubic foot balloon and returned to Albuquerque as Stevens’ western sales agent.

Blondin converted a street sprinkling wagon to a hydrogen gas generator; however, numerous leaks made it impossible to fill the balloon. On the last day of the 1907 Fair, a company of 25 cavalymen from Fort Wingate walked the one-third filled bag two miles through the South Valley to the city gas plant where the inflation was to be completed with coal gas. It was Friday, October 11th. The balloon was anchored with sandbags at the plant and its inflation valve was coupled to the gas system. By 10:00 am the next day, the bag appeared full. The balloon was walked back downtown to the Fairgrounds.

Blondin was quoted as saying, “I admit that the sporting element in ballooning is great and that this is what attracts many to the profession. Right here in Albuquerque, though I have been here but a few days, a dozen young men have asked to be allowed to accompany me on my flight.”

Unfortunately, the balloon was not sufficiently buoyant to lift ballast and balloonist, let alone passengers. Late that day, Blondin flew solo up the Rio Grande Valley, and drifted 18 miles until the evening air cooled the gas bag. Over Alameda, he was shot at eight times, but suffered no damage. On landing, he stood on the load ring and hung on to the shrouds to lessen the shock from impact on the mesa west of Corrales, an area where, in the early 1970s, modern sport ballooning in Albuquerque really got its start. After the Fair, Blondin sold his balloon to Stamm and went back to prospecting. Stamm kept the gas bag packed away during the 1908 Fair.

President Sees Balloon at 1909 NM Territorial Fair

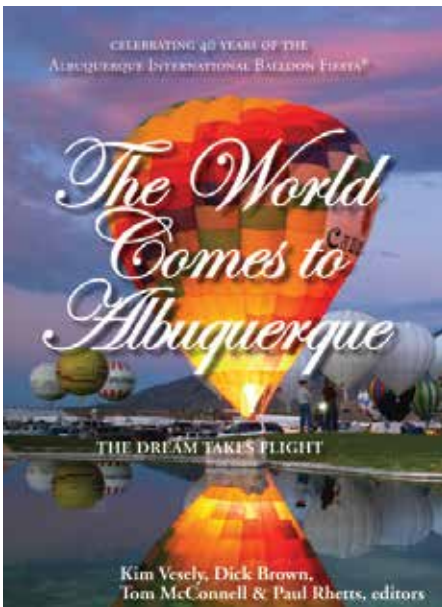
For the 29th Annual New Mexico Territorial Fair, the Fair Association had contracted with the Strobel Airship Company for a special attraction. The company specialized in barnstorming shows with small cigar-shaped dirigible balloons powered by a man pedaling a suspended bicycle-like mechanism to turn a propeller. Throughout the West, the Fair had advertised the simultaneous appearance of President William Howard Taft and the Strobel flying machines.

Just prior to leaving for Albuquerque, the only Strobel airship capable of lifting at Albuquerque's mile-high altitude, crashed and burned in Mexico City. Half the western population was coming to Albuquerque. Fortunately, Joseph Blondin had been conferring with fair officials earlier that summer about operating a captive balloon at

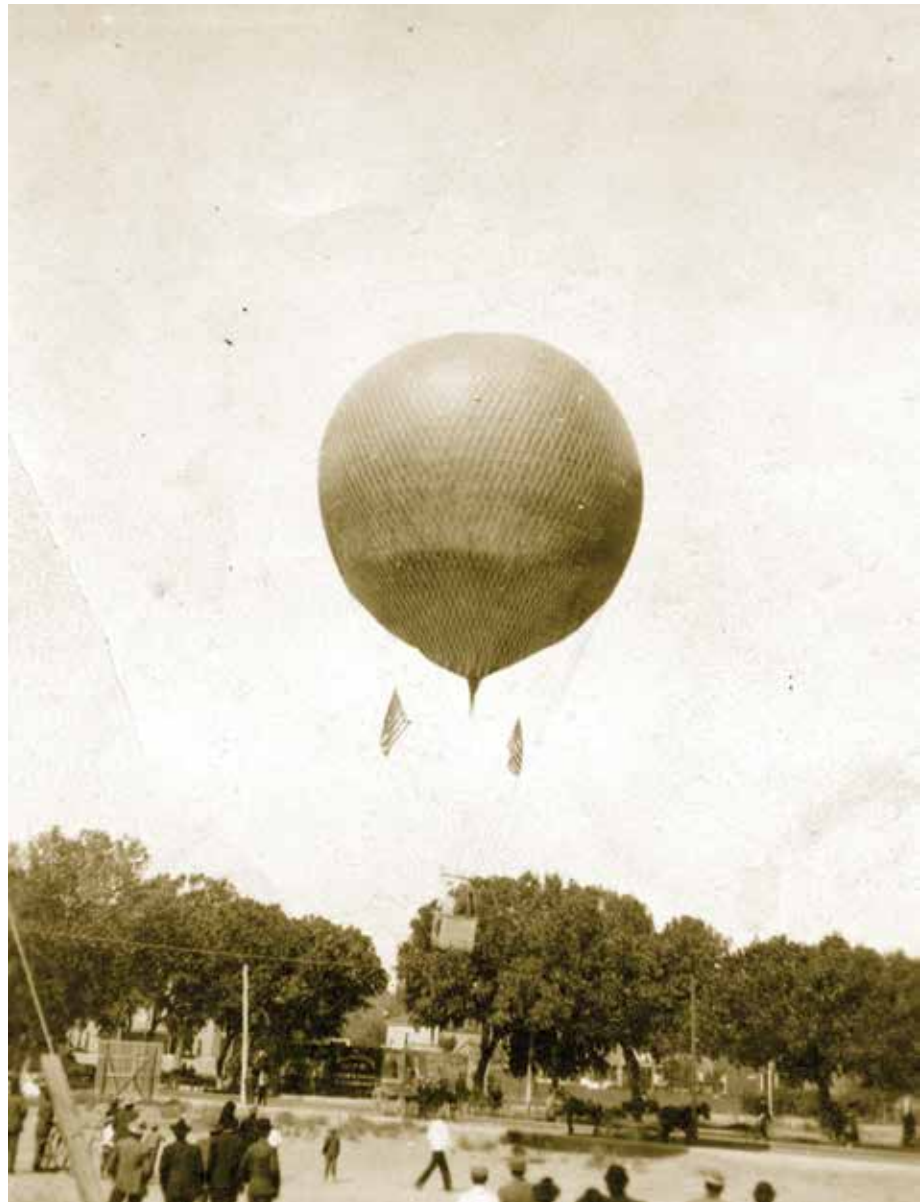
the Fair. He also planned a long flight after the Fair in which he hoped to arrive in St. Louis in time for the annual Gordon Bennett balloon race, the recently resurrected classic gas balloon distance race that Albuquerque hosted in the 1990s. In bragging to the Fair Association and the press about the safety record of gas balloons, Blondin explained that smoke ballooning was unsafe, and that the list of accidents and deaths resulting from this form of ballooning and associated parachute stunts was appalling.

With time running short and no Strobel airship on its way, Blondin, Stamm and a 10-man crew quickly set to work on their own balloon show. They wrestled with a wooden tank generator for the hydrogen production at the Territorial Fairgrounds.

One night at 3:30 am, the gas showed signs of lifting the water-seal, a large inverted washtub on top of the generator. Stamm rushed to the rescue by throwing himself over the tub in a desperate attempt to hold down the gas. Instantly, the tub, Stamm and



This essay is excerpted from The World Comes to Albuquerque (Rio Grande Books, 2011) which is the official 2011 Albuquerque International Balloon Fiesta Book. It is available at stores throughout the region as well as in the Official Merchandise Tent on the Balloon Fiesta Field during this year's Fiesta (October 1-9).



The balloon barely clears an electric wire of the Central Avenue trolley.

a geyser of sulfuric acid shot several feet in the air – his first ascension. Stamm had accidentally mixed water with acid instead of the reverse and succeeded in splattering his clothing and most of the launch site with acid.

As the Fair opened, the wind subsided and after a 30-hour inflation, the bag was filled. Blondin went up

first, then Stamm. President Taft on a special train approaching the city saw the balloon tethering over the Fairgrounds. The President congratulated Blondin and Stamm, Albuquerque's honor was saved, and the aerial exhibition was the hit of the 1909 Fair. The first passengers at this early balloon fiesta were the ground crew, the

soldiers from Fort Wingate, followed by hundreds of men, women and children. For one dollar, they rode 10 minutes on a 500-foot tether. One day, Blondin and two young ladies, while ascending on the tether rope, were hit by a gust of wind. The basket crashed into the roof of a house on Gold Avenue, but there was no damage or injury. Stamm and Blondin decided the show was over for that day.

Pioneering Free Flight Over the Mountains

The Fair Association had advertised that an attempt would be made to break the endurance and distance records for balloon flight. The winds were up again at the close of the Fair, the sulfuric acid supply was exhausted and there was no way of replacing the hydrogen lost during the Fair ascensions. A considerable amount of the provisions and ballast had to be left behind since the bag was only three-quarters full. Ballast is the lifeblood of gas ballooning since dumping compensates for gas loss. Flight control is achieved by discharging ballast to rise, and valving off gas to descend. Sometimes a trail rope is used as recoverable ballast and a grapnel hook can be slid down the line during high wind landings.

On Tuesday, October 19, 1909, at 10:55 am, Stamm and Blondin climbed into the basket. The launch from a vacant lot at the corner of Sixth and Central was observed by Mayor Felix Lester and a large cheering crowd. The basket cleared an electric wire of the Central Avenue trolley by inches as Stamm frantically dumped a whole bag of the precious ballast. The balloon shot up a mile, paused over Albuquerque as if in doubt as to which way to go, then waltzed its way into a 40 mph current. Stamm wrote in his journal: "Sublime is your complete detachment from the sounds and restraints of earth. For the world drops away from all around you; literally and figuratively, you are exalted!"

They cleared the Manzanita



Shortly after this photo was taken, the balloon veered southeast towards the mountains.

Mountains by 1000 feet and from Albuquerque appeared to be a speck on the eastern skyline. On the other side, the warmer air of Estancia Valley caused the balloon to rise to 13,000 feet. The aeronauts were shot at as they passed over Estancia. They seemed to be heading for Vaughn, but then dropped 1700 feet per minute and avoided a crash at the base of the Pederal Hills by discharging the last bag of ballast and the grapnel hook at 100 feet. Stamm and Blondin landed safely in Torrance County and returned by wagon to Estancia and Kennedy, then by train back to Albuquerque.

Epilogue

After Stamm and Blondin's 90-mile free flight that year, Albuquerque

aeronautics gave way to powered flight. Winged contraptions filled the skies where pioneer balloonists like Van Tassel, Baldwin, Elmo, Zeno, Blondin and Stamm once drifted about in their gas-filled aerostats. The first airplane in Albuquerque was brought in by express for the 1910 Territorial Fair and the following year Roy Stamm's brother, Ray, became the first airplane passenger to be carried from our mile-high elevation. Roy Stamm and Joe McCanna were the next passengers to fly in the single engine Curtis biplane.

After Statehood in 1912, New Mexico aviation progressed with the rest of the Nation. Americans were witnessing the evolution of powered flight. Seeing that the airplane would make progress where the balloon could not, Albuquerque balloonist Joe

Blondin left the Southwest to work for the "Curtis Flyers," a heavier-than-air flight exhibition team. He later patented several airplane flight control inventions and died in 1951. Roy Stamm, a life-long Albuquerque resident, passed away seven years later. While the greatest chapter in Albuquerque ballooning would not be written for decades later, the heydays around the turn of the century were the true beginning of balloon fiestas in our city. They are as much a part of Albuquerque's ballooning heritage as today's balloon fiestas. After 122 years, a balloon ascension still fixes the attention of every beholder and still leaves a lasting and vivid impression on the mind and memory.

□ Dick Brown, photos courtesy of the William Stamm family

One Nation One Year

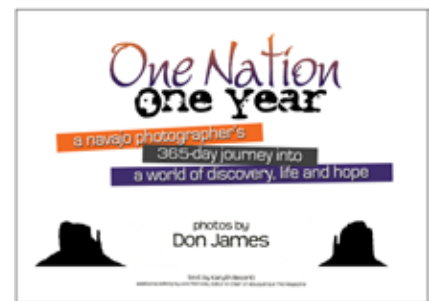
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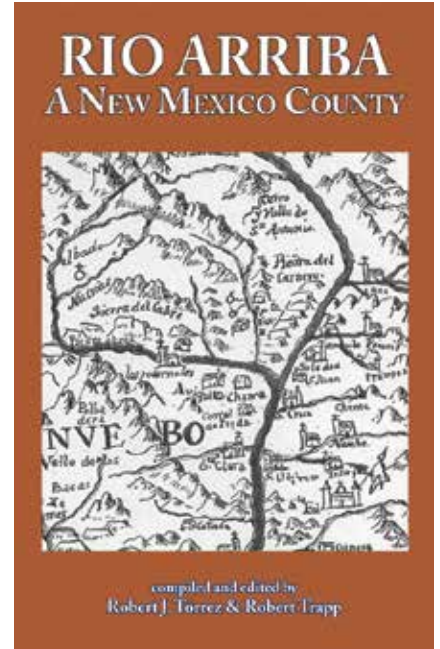
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ABOUT THE AUTHORS/EDITORS:

Robert J. Tórréz was born and raised in the northern Rio Arriba County community of Los Ojos and is a graduate of Tierra Amarilla High School. He received his undergraduate and graduate degrees from New Mexico Highlands University in Las Vegas and served as the New Mexico State Historian from 1987 until his retirement in December 2000. During the past four decades more than one hundred of his scholarly and popular articles on New Mexico history and culture have been published in numerous regional and national publications. He has also contributed to a dozen books, and since 1992, has written a monthly column, "Voices From the Past," for Round the Roundhouse. His recent books include *UFOs Over Galisteo and Other Stories of New Mexico's History* (University of New Mexico Press, 2004), *New Mexico in 1876-1877, A Newspaperman's View* (Rio Grande Books, 2007) and *Myth of the Hanging Tree* (University of New Mexico Press, 2008).

Robert Trapp is a native of the San Luis Valley in southern Colorado and a veteran newspaperman. He served with the Army Air Force in World War II and after the war attended the University of Colorado under the GI Bill. He worked on daily newspapers in Alamosa, Colorado; New Bern, North Carolina; Rock Springs, Wyoming and Great Falls, Montana. In 1956, he, his wife Ruth, also a journalist, and another couple started the Rio Grande Sun in Española and he has worked as an editor/publisher since. He and Ruth have three children and live in an old adobe in Sombrillo, a suburb of Española. Their son, Robert B. Trapp, currently is managing editor of the Sun.



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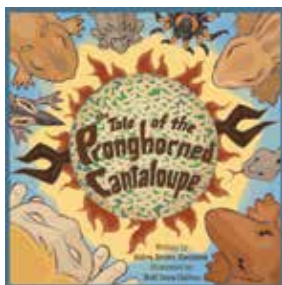
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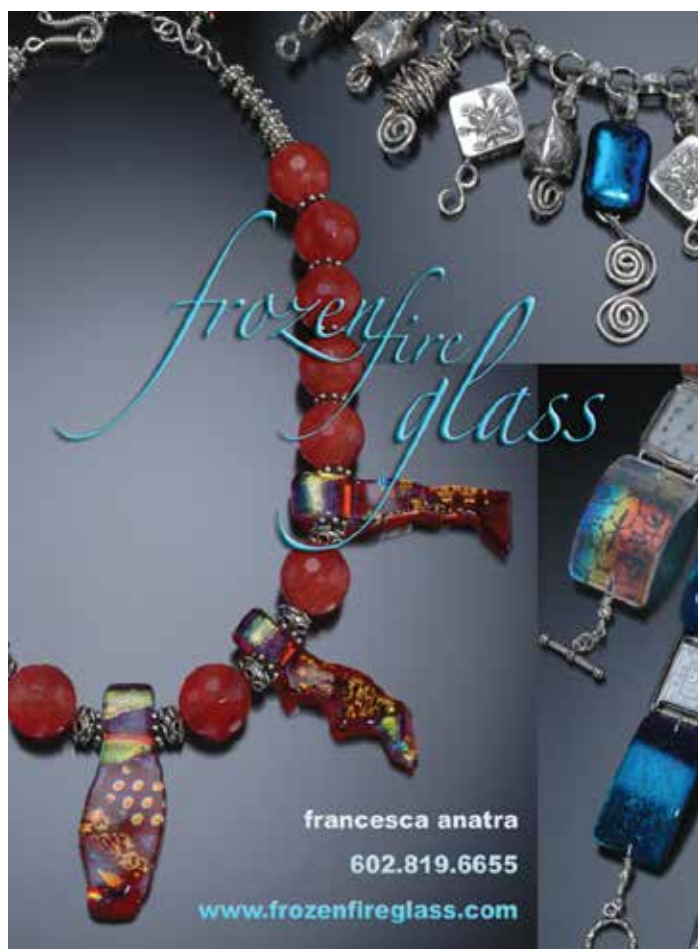
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Origins of New Mexico's Wine Industry

by PAUL KRAEMER

Viticulture and wine production started in New Mexico in 1629, over 140 years before they began in California. Their origins can be traced to events in sixteenth century New Spain and continued to the present day as a distinctive cultural and economic heritage. This chapter emphasizes the earlier Hispanic history encompassing the major developments of the sixteenth through nineteenth centuries in New Spain as well as in the colonial (1598-1821), Mexican (1821-46), and Territorial (1846-1912) periods in New Mexico.

Hernán Cortés, the conqueror of Mexico in 1521, was, among other things, an aggressive agribusinessman. In the early years after the conquest, in his correspondence with the Emperor, Charles V, he asked that every flotilla include seeds and vines from Spain to establish European crops and to make wine in the New World. He encouraged people who received land grants from him to start vineyards, and he even made such plantings a condition of each grant. Cortés failed in achieving many of his political ambitions, such as his desire to sponsor the Coronado Expedition of 1540 (sponsored by Viceroy Antonio Mendoza), but before his death in 1547 Cortés became fabulously wealthy by his intensive development of his numerous agricultural properties and *encomienda* tributes. He also personally initiated sugar and rum production. But he failed to start a wine industry. Castilian wine grapes simply would not thrive in cen-

tral New Spain. To be sure, one can find occasional references to grape vines in somebody's garden, but a productive vineyard for wine seemed impossible. Indeed, an academic churchman, Francisco Cervantes de Salazar, writing a description of Mexico City in 1554, after extolling the opulence and luxury of the city, found only three things lacking: "olive oil, wine, and the Conquest of Florida with its Fountain of Youth." Paradoxically, the Viceroyalty of Peru (established in 1531) had, by this time, thriving olive and wine industries, the latter spreading to Chile and Argentina.¹

Thus, for much of the sixteenth century, New Spain had no indigenous wine or brandy production, and had to rely on costly products imported from Spain. The market for these products was not enormous. The millions of Indians and *castos* much preferred the pre-Columbian beverages such as *pulque* and *mescal*, derived from agave plants. But the market was not insignificant either. With hundreds of priests needing sacramental and table wine and thousands of Spanish people accustomed to grape products, imports were of considerable value to these industries in Spain.²

In the same year as Cervantes's lament, events in the northern frontier of New Spain were revealing an alternative source of wine on the distant horizon. An amazing young Basque man (he was seventeen years old in 1554) named Francisco Ibarra was leading his first expedition for the colonization of

the vast territory north of Zacatecas, recently the place of spectacular silver discoveries. Ibarra's expeditions, over the next twelve years, established many settlements and initiated administrative control over a large portion of the northern frontier of New Spain on both sides of the Sierra Madre. During these years (1554-1566), Ibarra heard many rumors of a land called Copelá, which, like other mythical places (such as Quivera and Cibola) tended to move around on the speculative maps of the time. But gradually, Copelá became synonymous with the "Lake Country," about two hundred miles north of Zacatecas. The area probably was visited by Franciscans such as fray Pedro Espinareda, who walked from one end of the Gran Chichimeca to the coast at Tampico in 1566. At any rate, it seems clear that by the time of Francisco Ibarra's death in 1575, the Laguna (Copelá) country was already known and referred to as *Parras*, meaning grape vines. The name Parras was first used officially in 1578, when the Lieutenant Governor of Nueva Viscaya, Martín López de Ibarra (Francisco's cousin) granted lands to himself and four others in the Valley of the Pyrenees, which is the same as Parras. It appears likely that the name Parras had been used for this area from the contact period in the 1560's because of the abundance of wild grapes in this basin.³

What, if anything, the Ibarra family and the four others did with their Parras land grants is



Don Francisco de Urdiñola. His legal difficulties gave Oñate an opportunity to win the contract for the settlement of New Mexico. (From Vito Alessio Roble, *Francisco de Urdiñola y el Norte de La Nueva España, Mexico*, 1931.

not clear. According to Gerhard, a handful of scattered Spanish *haciendas* were established, and some started to grow grapes. The area as a whole had many thousands of indigenous Indians (Laguneros, Zacatecos, and others) and, in 1602, a colony of Tlaxcalans derived from the migrations from central Mexico of 1591. By the early 1590s, the potential for vineyards and large scale wine production had attracted the attention of another ambitious and wealthy Basque empire builder, Francisco Urdiñola, from the same silver mining heritage as Francisco

Ibarra and Juan de Oñate. In fact, Urdiñola was a likely candidate for the New Mexico settlement contract that was finally awarded to Oñate. Since Urdiñola is generally credited with initiating the wine industry in North America at Parras, his methods are of interest in the sense of utilizing the methods of Hernán Cortés' agribusinesses and the general feudal philosophy that Leslie Byrd Simpson calls "*latifundismo*." This term refers to the huge landed estates of ancient Rome, worked and even managed by slaves. Although he started as an ordinary frontier

soldier in 1582, Urdiñola became very wealthy by investments in silver mines and reduction mills. He began putting together a *latifundium* by purchasing a *hacienda* east of Parras and by 1598, when the Jesuits established a mission and pueblo (Santa Maria de Parras), viticulture and wine production were well underway. He became governor of Nueva Viscaya in 1603, and by all reports served very well, but also continued his land acquisitions. His estates included five or six *haciendas* covering several million acres of land in the Parras-Salttillo area. A very energetic man, he pushed hard to plow, plant, and dig irrigation ditches for his vineyards. Ultimately, his estate became the Marquesado of San Miguel de Aguayo, which, according to Simpson, covered thirty thousand square miles, the biggest landed estate in the history of Mexico.⁴

Viticulture and wine products continued to expand at Parras for many years. In 1626, another producer, Lorenzo García, started vineyards and wine production in the Parras area, and his Bodegas de San Lorenzo became even more successful than the operation started by Urdiñola. Throughout the northern kingdoms, wine was designated as either *castilla*, from Spain, or *vino de Parras*, the latter being cheaper. This potential competition for market share caused the crown to try to protect Spanish interests, and during the final years of the reign of Philip II (1556-1598) government interference began. The crown's concerns were aggravated by the fact that high quality wine, at this time, could be obtained from Peru at half the cost of Spanish wines. While viticulture in the colonies had been encouraged during the early years, by the beginning of

the seventeenth century, and spasmodically thereafter throughout the colonial period, wine production was against the regulations in New Spain proper. In Parras, special dispensations had to be negotiated on the basis that the distances of the northern kingdoms to Mexico City were too great for Spanish traders to supply wines at reasonable cost.⁵

The genetic background of the grape varietal developed at Parras remains unresolved. Apparently, only one variety was extensively developed, and they called it *Criolla*, meaning born in the New World of European origin. This question is of some importance because the *Criolla* grape became the nearly exclusive grape used for wine and brandy production throughout the Borderlands for over two hundred years. When cuttings of the *Criolla* grape were propagated in California after 1769, the cultivar became known as the Mission grape, the term usually used today. There have been a number of suggestions as to its origin. For instance, a Sardinian varietal named *Monica* is often cited, while other writers assume a Malaga origin. The possibility that it is the same grape cultivar sent to Peru and Chile after 1531 (Chilean *Paiz* grape) has also been raised. Grape cultivars propagated by cuttings and root stocks can be genetically stable for centuries, although they are not necessarily so. Since the recent 1990's, rapid progress has been made in grape genetics, including the development of several systems for tracing the genetic background of important grape varieties such as Zinfandel, Chardonnay, and Cabernet Sauvignon. But, as yet, no definitive study of various *Criolla* and Mission grape cultivars has appeared, and most of the numerous groups working in the grape genome area

are focused on important economic aspects such as wine quality and resistance to disease and abiotic stress. There remain some historical hints about the *Criolla* grape origin. For one thing, the grape vine cuttings brought from Spain in the sixteenth century might have been from grapevines of the major Spanish wines used for export at the time. Alexis Lichine writes that the Spanish Alicante, Gamay, and Sherry wines were exported in large amounts. The Jesuit chronicler, Andrés Pérez de Ribas, who described the Parras developments before 1643, made two comments that encourage another speculation: first, that the wild grapes of Parras were more like Castilian grapes than most wild grapes (probably sweeter and less astringent) and, second, that the imported Castilian grapes grew abundantly in the Parras environment. Perhaps the *Criolla* grape is a hybrid, either intentional or accidental. Be that as it may, Mission grapes are now classed as *Vitis vinifera*, that is, European.⁶

Criolla grape cuttings were brought to New Mexico in 1629. During the early years of the seventeenth century, Parras had almost a complete monopoly on wine production in New Spain and the northern frontier. Francois Chevalier notes that the ex-governor of Nueva Viscaya, Rodrigo del Rio y Losa (served 1589-1595 with Urdiñola as his lieutenant governor) had a vineyard and winery at his estate at Sombrerete; the vineyard undoubtedly used grapevine cuttings from Parras. Also there is scattered evidence that grapevines from Parras gradually were planted throughout the frontier as far as Zacatecas, but large scale production of wine and brandy was entirely centered at Parras. The cuttings that were brought to New

Mexico in 1629 were much earlier than those started by Jesuits in Sonora and Baja California at the end of the century or, after the Jesuit expulsion in 1767, the Franciscan missions in Alta California started by Junípero Serra in 1769. In fact, some evidence suggests that winemaking and viticulture did not begin in California until 1778, that is, 149 years after they were begun in New Mexico.⁷

The introduction of viticulture into New Mexico was a small facet of a remarkable expansion of the Franciscan missionary program. Between the Oñate colonization in 1598 to about 1625, the number of friars in New Mexico at any one time varied between three and twenty-four, but generally averaged less than twenty. Under the leadership of fray Esteban Perea, the order embarked on an ambitious missionary program of the northern frontier. Perea coordinated his long term plans with the propaganda efforts of fray Alonso Benavides, and between the two of them, working in Mexico City and Spain, achieved world famous results in the years 1629-1632. New mission areas were pursued, a mission supply service was established, and the number of friars supported by the Crown was raised to sixty-six. Perea returned to New Mexico from a three-year stay in Mexico City, with thirty-one new friars and a plan for coping with the management problems of the supplies needed for the large increase in the number of friars. This included the provision of sacramental wine. The new contract with the Crown of 1631 promised numerous supply items every three years for each friar, including the candles, oil for the altar lamp and forty-five gallons of sacramental wine, as well as other items necessary

for celebrating mass and running missions. But all royal alms for support of the friars totalled about 400 *pesos* per friar per year. Two thousand nine hundred seventy gallons of wine from Spain was expensive for sixty-six friars and could use up too much of the stipends. While wine from Parras could possibly be obtained for less, it was still about half as dear. Thus, fray Esteban had two of the new friars bring Criolla grape cuttings.⁸

The two friars were Father Antonio Arteaga and his companion, lay brother García de San Francisco, both members of the austere Franciscan cult, the Barefoot Friars (*Descalzos*). Perea himself originally professed at a *Descalzo* province in Spain, and although enrolled in the Holy Gospel Province in New Spain, retained great respect for the members of the Discalced San Diego Province in New Spain. It is interesting that the friars who actually started viticulture in New Mexico did not drink table wine, which was not the case for the members of the Regular Observance such as those of the Holy Gospel Province. Barefoot Friars were a small minority of the New Mexico Franciscans in the seventeenth and eighteenth centuries, but generally had distinguished careers, as did fray Antonio Arteaga and fray García de San Francisco. Their personal asceticism and evangelical intensity was strikingly different from some Franciscans at the end of the eighteenth and early nineteenth centuries, and contributed to the idea that this period between 1625 and 1650 was the "Golden Age" of the Franciscan effort in New Mexico.⁹

Fray Antonio and fray García were assigned to the Piro Mission area, specifically the pueblo of Senecú, south of present day

Socorro. They started their vineyards in an area that two hundred years later would become a center for wine production. Evangelization of the Piro Indians had been started in 1626 by the expansionist friar Alonso Benavides, who reported that there were six pueblos with a total population of about 1,400 people. Senecú became an important place under the friars' efforts. The mission became the southern gateway to New Mexico following the arduous journey on the Camino Real from Parral. Northbound caravans generally stopped there for several days. The friars not only produced wine for shipment to other missions as sacramental wine, but also for local use of the travelers, including new governors and other important people going north or south. A sumptuously ornamented church with two bell towers was built as well as warehouses for the import and export of commodities of various sorts. While it seems clear that both import and export activities at Senecú were considerable in the seventeenth century, little documentation of internal New Mexican commerce has survived for the pre-1680 Revolt period. Hence wine production and the introduction of viticulture at other missions must remain speculative, though some pueblos, such as Santa Ana, San Felipe, Santo Domingo, and Isleta, retain a traditional belief in their use of pre-Revolt vineyards. In addition, archaeological evidence of pre-Revolt viticulture at Bernalillo and Abó suggests that a geographical "wine country" may have been established for New Mexico at this early time.¹⁰

The careers of the two Barefoot Friars provide linkage and continuity to the further development of the New Mexico wine story.

Both friars continued their work at Senecú and participated in the development of other Piro missions (at Socorro and Sevilleta) for ten years. They both then returned to New Spain, Arteaga to serve as prelate of all the Barefoot Friars of New Spain, and García de San Francisco to be ordained as a priest. But before they left, Arteaga had made several evangelical trips to the Manso and Suma Indians in the El Paso area, and to the Cipias of northeastern Sonora. Thus the groundwork was laid for the expansion to the El Paso area recommended by Benavides in 1625. Fray García de San Francisco returned to Senecú as an ordained priest shortly after 1639 to continue the work among the Piros, as well as to pursue the evangelization of the Manso and Suma Indians in the El Paso area.¹¹

Fray García became totally fluent and acculturated in the Piro language and culture, and considered Senecú his home for the rest of his life; but in 1659 he and six Piro companions also started serious mission building in the El Paso area. Nine years later, the beautiful church and mission of Nuestra Señora de Guadalupe was dedicated, complete with a *convento* for seven friars, irrigation ditches, gardens, orchards, and vineyards. Within the next decade, the mission community was supplemented by a number of Spanish settlers and civil authorities from the north. Viticulture and wine production thus moved to southern New Mexico (the El Paso area was part of New Mexico throughout the colonial period) well before the Pueblo Revolt of 1680. Thus viticulture at El Paso avoided the destruction of the Rio Abajo that accompanied the revolt as well as the Apache depredations of the seventeenth

and eighteenth centuries.¹²

Senecú was almost completely destroyed by Apaches after fray García's death in 1672. By 1677 all of the Piro pueblos were no longer functional, and during the Revolt of 1680 remnants of the Piro population accompanied the Spanish and Southern Tiwa refugees to El Paso. The Indians settled in villages called Senecú del Sur, Socorro del Sur, and Ysleta del Sur. After a chaotic and stressful period during which the area was used to prepare for the reconquest of New Mexico (1681 to about 1700), agriculture was pursued by all of the villages of the El Paso area. The Nuestra Señora de Guadalupe Mission vineyards and wine production, assisted routinely by Piro Indians, were probably adequate for the expanding mission system. The first extensive vineyards with large-scale wine production were started by *don* Antonio Valverde y Cosío, one of the most interesting persons of the period. Valverde was Governor Don Diego de Vargas' favorite "gentleman Spanish soldier" throughout the reconquest. Valverde later served as governor of New Mexico (1717-22), and led an important expedition against the Comanches in 1719. But he, like Urdiñola of the previous century, was an energetic entrepreneur and politician. He became captain-for-life of the El Paso *presidio* after Vargas' death in 1704, and dominated the El Paso area until his death in 1728. His *hacienda*, downstream from the mission, made him the largest wine producer and stockraiser in the area. His *hacienda* was named San Antonio de Padua, which resonates with his neighbor, the mission of San Antonio de Padua de Senecú; perhaps he employed the Senecú Piro people with their many years of viticultural tradi-

tions that they brought with them from the Senecú of the upstream location.¹³

Valverde had some serious problems near the end of his life. He was accused of negligence in causing the disastrous results of the Villasur expedition of 1720 (when forty-five Spaniards died), and was hauled back to Santa Fe for trial in 1726. This was one of the objectives of the visit to El Paso of Brigadier Pedro Rivera. But Rivera's other purpose was to inspect the El Paso *presidio*, and his diary gives us valuable information about the progress in viticulture: Rivera indicated that many ditches were serving a broad valley spotted with farms, and that there were many vineyards producing wine of superior quality. He suggested that El Paso was now competitive with Parras in both quality and quantity. In part, this was because other large operations had been established, in particular the El Capitan Hacienda of the Tiburcio Ortega family. (According to Fray Angélico Chávez, Valverde threw Tiburcio Ortega into jail because, as Protector of the Indians, Ortega opposed Indian slave labor). By the 1750s, it was established that the El Paso valley had 250,000 grapevines, and over a hundred producers large and small. But El Paso was about to have a serious economic slump after this early eighteenth century period during which its agricultural success dominated New Mexico. Mismanagement, devastating floods, and a severe typhus epidemic caused the major *haciendas* (including Hacienda San Antonio) to collapse. As Bishop Tamarón reported in 1760, the capriciousness of the river, both in flooding and in drying out, was a continuous problem, a situation that would ultimately destroy the

agricultural prosperity of El Paso. At the time of his visit, however, the Bishop commented in very positive terms on the importance and abundance of the vineyards, comparing them favorably to those of Parras. In 1766, when Nicolas LaFora visited (for military reasons similar to that of Brigadier Rivera in 1726), it also was clear that, while El Paso had problems, the viticulture and wine/brandy efforts enjoyed continued success. LaFora noted that the Tiburcio Ortega *hacienda* was still operating, and that viticulture was so popular that the farmers were neglecting essential products like maize. He was, however, of the opinion that the El Paso grape products were highly competitive with those of Parras, as well as other areas in the northern frontier (Saltillo, San Bartolomé valley, and Durango). LaFora also visited Parras on his inspection tour and thus compared wines from both El Paso and Parras. In both cases he said, in effect, that the wines were reasonably good but the brandy was better. By this time "Pass Brandy" and "Pass Wine" were leading exports to Chihuahua, in competition with Parras products. Ignaz Pfefferkorn, the German Jesuit serving in Sonora, who was expelled with all other Jesuits in 1767, had a different, and probably more accurate opinion of these Criolla grape wines. He thought they were too sweet and did not have enough alcohol (presumably from incomplete fermentation), and thus had to be fortified with brandy so that they would keep. Years later, in California, such a procedure was used to create a sweet dessert wine from Mission grapes called *Angelica*, still made by a few wineries in California.¹⁴

Resettlement of New Mexico above El Paso after the Reconquest

of 1693 was quite slow and geographically limited due to Indian hostility. In every direction from Santa Fe, Indian raiders resisted reinstallation of missions and Spanish settlements that had been functional before the Pueblo Revolt. In particular relevance to the present study, reestablishment of the "wine country" from Bernalillo to the Senecú area was inhibited by Apache raids throughout the eighteenth century. While the villa of Albuquerque was established quite early (1706), the Rio Abajo from just north of El Paso to the Belen/Tomé area was virtually uninhabited, as described by Rivera, Tamarón, and LaFora. Bishop Tamarón did note that the people at Isleta Pueblo had started vineyards and that the vines were already bearing grapes in 1760. According to the report of fray Miguel Menchero of 1744, the Belen/Tomé area was largely settled with *genízaros* in 1740, but early efforts to raise grapes were not mentioned. Other early efforts to establish settlements in the 1740s at Casa Colorada, Veguita, and Las Nutrias, below Tomé, were unsuccessful due to the Apache depredations. The case of Bernalillo is intriguing since it was apparently resettled immediately after the Reconquest by pre-revolt people, and was considered relatively secure even before Albuquerque was founded. Bernalillo may well have been the first place to have vineyards above the El Paso area in the eighteenth century. Nevertheless, even the Rio Grande Middle Valley, which had been resettled relatively promptly after the Reconquest, continued to be vulnerable to Indian raids. One of the last things that Vargas was involved in before his death in 1704 was the habitual raids by the Faráon Apaches in and around Ber-

nallilo, and this pattern continued to exist for the supposedly secure areas throughout the eighteenth century. By 1776, a comprehensive survey of viticulture in New Mexico can be extracted from the extensive inspection reports of Atanasio Dominiguez, O. F. M. At that time it seems clear that viticulture was extensively pursued in the Albuquerque area and that, of the many vineyard owners, some were making wine. However, of the Pueblo missions only Santo Domingo, Sandia, and Isleta had vineyards, and of these, only Isleta was the site of significant wine production. The situation at Sandia is of some interest in that, according to Dominguez, Father Menchero had planted grape vines for many years, but often lost them due to freezing. At nearby Bernallilo, the settlers were perhaps able to protect their stump-pruned vines by covering them with soil in the winter. At any rate the data suggest the northern limit of Mission grapes in eighteenth century New Mexico. In general, however, Dominguez's report tends to confirm Father Juan Agustín Morfi's view of 1778, that wine and brandy were not easily available to ordinary New Mexicans above the El Paso area. The more prosperous people and the provincial clergy, as well as military personnel, continued to rely largely on wine and brandy shipped from El Paso and points south. As indicated by entrepreneurs such as the retired soldier, Manuel Delgado, the importation of wine and brandy had become a highly competitive occupation by the end of the century. Thus it seems that viticulture and wine production were of minor importance above El Paso throughout the eighteenth century.¹⁵

Dominguez also makes it clear

that local wine production was not relied upon as altar wine for the up-river missions. In describing the annual distribution of the King's alms (wine, oil and candle wax) that had continued since 1631, Dominguez reports that almost all of the Franciscan priests (except Franciscans serving the secularised churches of the three villas) annually received two jugs of wine and one of lamp oil. The wine containers, commonly known in modern times as "olive Jars," were ceramic *botijas periculares* that were widely used for the trans Atlantic shipping of wine from Spain in the sixteenth to eighteenth centuries. They held about four gallons (1.25 *arrobas*) and were lineal descendants of the amphora traditions of ancient Greece and Rome. Hundreds of thousands of these specially modified *botijas* were filled and sealed in Spain and shipped to England and the New World during these three centuries. A smaller version (*botija media arroba*) was commonly used for the lamp oil. In the seventeenth century, some wine was shipped in large barrels (*pijas* which held eighty-six gallons) along with empty *botijas periculares* for later distribution. In the later periods of their use, these containers were also made in New Spain, and, since *flota* ships from Spain were very sparse in these years, the wine distributed as King's alms may or may not have been Spanish wine. Dominguez complained that the cost of wines ordered directly from El Paso in barrels was prohibitively expensive.¹⁶

But the scene was about to change. As Governor Fernando Chacón reported in 1803, "Commerce with the outside which the province undertakes once each year with Sonora, Vizcaya, Coa-

huila, consists in oxen, sheep....and wines that until now have only been produced in the Jurisdiction of El Paso del Norte. However, in the interior of the Province they are now propagating the planting of vineyards and the production of some wine and brandy. Still it will be quite some time before the demand will be such that there is anything like common consumption." During this time, near the end of the Spanish colonial period, the Apache menace had declined somewhat, the Hispanic settlements had expanded in all directions from the three villas (Santa Cruz de la Cañada, Santa Fe, and Albuquerque) and the total population of Hispanic settlements had grown to about 27,000, not counting El Paso del Norte. New Mexico had become more populous than Texas and California combined. Among other changes, this expansion resulted in the revival of the New Mexico "wine country" of the seventeenth century, from Bernalillo to the area where Senecú had started it all. By 1812, however, according to Don Pedro Bautista Pino, New Mexico's delegate to the Cortes in Spain, El Paso del Norte was still the only significant wine producing area, and he was full of praise for the quality, quantity and economic importance of the El Paso production. According to him, it amounted to only sixteen hundred gallons per year and cost one silver *peso* each. While it seems clear that El Paso del Norte was doing quite well, the area by no means had a monopoly in wine and brandy. Parras was not only visited by LaFora, but also by Morfi and Zebulon Pike, and their comparative observations suggest that the Parras area had considerably more production than the El Paso area, and these regions were

in direct competition in Chihuahua and Santa Fe. Father Morfi notes that the San Lorenzo and Marquise de San Miguel *haciendas* made a total of eight thousand gallons of brandy and 10,800 gallons of wine each year. Zebulon Pike, after visiting El Paso as a distinguished prisoner in 1807, stayed at the San Lorenzo *hacienda* and reported that the *hacienda* had fifteen large stills and a larger wine barrel cellar than any he had ever seen in the United States.¹⁷

Up river from El Paso, resettlement of the wine country continued to be very slow and difficult due largely to Apache raiding. Viticulture and wine making require a fair degree of civil stability, and many efforts to initiate resettlements had to be abandoned. Yet progress was made: Socorro was resettled in 1815-17 with a large enough number of people that defense against Apache raiders was feasible. Gradually, throughout the Mexican period villages south of Tomé, such as Casa Colorada, Veguita, Sabinal, and Las Nutrias, were resettled. Resettlement of the Rio Abajo remained tenuous well into the Territorial period with the establishment of Indian Reservations and U. S. Army forts. Settlements such as Santa Barbara (protected by Fort Thorn) and San Marcial, near the site of Senecú (protected by Fort Conrad), indicate the prolonged difficulties in reestablishing the traditional wine country of New Mexico in the first half of the nineteenth century. The Mexican period seems to have been a cultural roller coaster. In 1824, El Paso was joined to the Mexican state of Chihuahua, leaving the Socorro/San Antonio areas as the southern gateway to New Mexico. Then, in 1835, General Antonio López de Santa Ana converted

the Mexican Republic into departments with total central control, resulting in the 1837 rebellion in New Mexico. This was followed in 1841 by a futile attempt by the young Republic of Texas to annex much of eastern New Mexico. Finally, the U.S.-Mexican War in 1846 changed the nationality of the entire Southwest, a process that was already quite far along from twenty-five years of Anglo-American influx on the Santa Fe Trail. One direct effect of all these events was to encourage small scale wine production for the growing population. Local wine made from Mission grapes was an article of common consumption by both Hispanic and Anglo-American residents. For instance, in the 1830s, the old Fonda Hotel in Santa Fe (which became the Exchange Hotel in the 1850s), routinely served local wine with meals and at other events. On the other hand, the influx of Anglo-Americans resulted in the introduction of stills in the 1820s and the production of whiskey made from grain and corn. Thus "Taos Lightning" became a competitive *aguardiente* to "Pass Brandy" in the Mexican period.¹⁸

An informative retrospective view of the development of viticulture above El Paso during the Mexican period can be obtained from the military reports that were written during and immediately following the U.S.-Mexican War of 1846. For instance, Lieutenant W. H. Emory of Stephen W. Kearney's Army of the West, made a reconnaissance report of the Rio del Norte Valley between Bernalillo and Tomé, a trip made in early September 1846. The Rio Abajo had become extensively populated and the American officers were treated with consistent hospitality by *ricos* and clergy

alike. They were invited to various homes throughout the trip. Grapes from numerous vineyards were plentiful at this time of year and local wine was generally served, sometimes accompanied by sponge cake, as an elegant refreshment. Emory later served on the Boundary Convention in 1848 and regarded the El Paso wine as superior and “made with a skilled hand” as he put it. Frank Edwards, a volunteer who had joined the Army of the West at St. Louis, was also a member of the reconnaissance reported by Emory. Edwards noted that the village of Valencia, just north of Tomé, had extensive vineyards. Down river from Tomé, the U.S. Army doctor, J. E. Hammond, stationed at Socorro in 1849-1851, found that viticulture was well established. He reported that Socorro had vineyards in all directions from the plaza and that other vineyards were across the river at the village of Parida. In George Rutledge Gibson’s journal of 1847-1848 (he was discharged from the U.S. Army in Chihuahua and was traveling north to Santa Fe), it is reported that they obtained wine from the poor villagers of San Pedro, across the river from San Antonio. In general, it seems reasonable to postulate that the traditional New Mexican wine country was restored during the Mexican period. Some attempt had been made to broaden the viticulture, as both Hammond and Edwards noted that Muscatel grapes were being raised in addition to the usual Mission variety. It was about the time that other European varieties were also being introduced at Parras, El Paso, and California. However, as Hammond and W. W. H. Davis describe the methodology, archaic traditional methods were used in up-river New Mexico: stump



Detail of Miera y Pacheco's 1758 map.

pruned vines, perforated leather tramping pans for both crushing and pressing the grapes, rawhide fermentation vats suspended on pole scaffolds, and possibly a few small simple stills. Nothing was added to the crushed grapes and the limited extraction of the skins and the natural flora of the grapes which probably accompanied the Criolla/Mission grape vineyards for many years, produced a fairly thin slightly sweet wine and weak but nicely flavored brandy. Since the grapes are sweet and dark, a much different wine and brandy could have been produced by more advanced methods.¹⁹

Before the Civil War years (1861-65), Hispanic people had

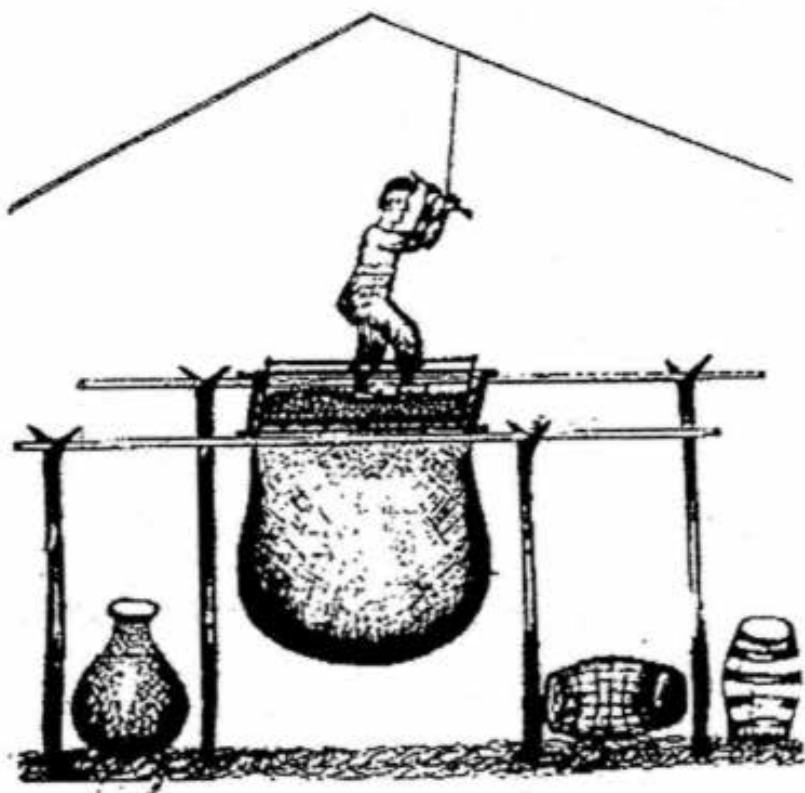
populated the entire wine country along the upper Rio Grande, while Anglos began to move into the Mesilla Valley. (Doña Ana, Mesilla, and Las Cruces were all founded between 1844 and 1850.) The Belen and Socorro areas became springboards for Hispanic settlements such as San Marcial and La Luz, the latter being the first settlement in the Tularosa Basin, which is now a significant wine and grape growing area. W. W. H. Davis, who served as U.S. Attorney for the Territory in 1853-1855, published an extensive commentary on almost every aspect of New Mexico (entitled *El Gringo: New Mexico and Her People*) and after “riding the circuit” of his

district defined the “wine country” as extending from Bernalillo to below El Paso, recognizing of course that El Paso had become a part of Texas. Davis was extravagant in his praise of the quality of El Paso wines, comparing them with the best wines of France and Germany, and citing an estimate of 200,000 gallons of annual production. But he was also positive about the New Mexico situation up river, where vineyards were scattered all over the Rio Abajo and local wine was commonly available at *bailes* and other festivities. The archaic methods of viticulture and wine making, described above, were still the only ones available, but the grapes were of very high quality. Davis estimated that several thousand gallons were produced annually, all of which was consumed locally.²⁰

After the Civil War, New Mexico viticulture and wine making entered a new phase, both in terms of scale and with respect to the people involved. Demographic changes accelerated: the trickle of Anglo-Americans coming to New Mexico during the Santa Fe Trail days and the early Territorial period increased dramatically, and the newcomers were not necessarily Anglo-Americans. Immigrants from Europe were accumulating in the eastern part of the United States, as were men being discharged from military service. These people identified New Mexico as a place where they might find new opportunities, especially if they could get in on the ground floor before the anticipated coming of the railroad. An example of this can be found in Darlis Miller’s research on the California Column, the volunteers who came to New Mexico to assist in the defeat of Confederate forces. She found that 340 of these

approximately two thousand men returned to New Mexico after their discharge in 1865 in California and were of considerable economic, social, and political importance in the ensuing decades. Many other examples can be found in the literature, with the general result that entrepreneurial efforts became evident in viticulture, as in many other pursuits. The newcomers were generally not Hispanic, although some established New Mexico families participated in the new phase, which was basically putting viticulture and wine making on a commercial scale. In Socorro, in particular, the driving force for this expansion was the boomtown conditions that erupted following the discovery of mineral deposits. Although the “Rich Mines of Socorro” had been publicized worldwide in the 1630s by the Franciscan friars Alonso Benavidas and Gerómino Zárate-Salmerón, and there had been some mining efforts in 1840, not until 1866 were discoveries made that encouraged a large scale mining boom with up-to-date technology (including crushing, stamping, and reduction mills) and a major growth in the population. By August 1880, when the Atchison, Topeka and Santa Fe Railroad arrived in Socorro, there already were over a thousand people, many stores, and a flour mill. Agriculture in general, and grape growing in particular, had already expanded by 1880 and many forty-two gallon barrels of wine and brandy were being shipped, especially by freighters along the stage coach route to White Oaks, seventy-two miles away. During the 1880s, the numerous effects of the railroad included rapid population growth to over four thousand, expansion of wine production to hundreds

of thousands of gallons, as well as increased acreage of vineyards to hundreds of acres on both sides of the river from Polvadera, ten miles north of Socorro, Lemitar, six miles north, around Socorro itself, and Luis Lopez, San Antonio, and San Pedro south of Socorro. By surveying local newspapers, articles about viticulture in the boom town period of Socorro’s history, Phyllis Reiche identified twelve growers by name, of which four were Hispanic and several others were from Germany and Italy. An often cited example of the scale of the wine making enterprise in Socorro is the advertisement of April 1884 in the *Socorro Daily Sun*: “Finest Wine in the city—forty thousand gallons—at L. & H. Hunning and Goebels.” Some of the growers claimed that they consistently got good prices for their grapes. Grower Abraham Coom, for instance, was able to build the most expensive home in Socorro. The flamboyant Italian wine entrepreneur, Giovanni Biavaschi, in 1896 built a saloon on the southeastern corner of the plaza that is occupied to the present time by the Capitol Bar. Of course all of the commercial viticulture and wine production, especially since it was influenced by European immigrants, entailed changes in the methodologies. Some traditional practices remained: the Mission grape continued to be the most popular, and stump pruning vineyards with the stumps covered all winter with dirt prevailed. Apparently the traditional vines could be planted at a thousand vines per acre and yield over five tons of grapes each year. And foot tramping crushing was still used. However, fermentation vats of wood or concrete (internally glazed) had replaced the suspended rawhide vats and wine presses were com-



Pierson's report included sketches of the grape processing for making wine. (Report no. 101, 30 November 1872. UTEP Library Microfilm M184R2)

monly used.²¹

Despite its proximity to El Paso, the Mesilla Valley, like the Tularoso Basin, was a relatively late addition to the "wine country" of New Mexico. Early attempts to establish settlements at Brazito had to be abandoned, but finally, in 1844, Doña Ana was settled and by 1850 both Mesilla and Las Cruces had also been founded. Mesilla was on the west bank and under Mexican jurisdiction after the Treaty of Guadalupe-Hidalgo in 1848, but all three villages ended up in New Mexico on the east bank after the Gadsden Purchase of 1854 and a change in the course of the river in 1864. According to the earliest visitors, such as George Rutledge Gibson in 1847 and Frank Edwards in 1846, Doña Anna was a rich new village and had a great future. But Mesilla, Las Cruces, and other villages like La Mesa, established in

1857, became more important. Indeed, after the Civil War, Mesilla had extensive trade relationships in all directions, while Doña Ana was said to have "sadly fallen" into decay. Nevertheless, the entire Mesilla Valley developed large scale viticulture and wine making within the first fifteen years after the Civil War. Numerous small vineyards and winemaking at a smaller scale probably started well before the Civil War. A likely early grower was Thomas J. Ball, a native of Ohio and one of the original settlers of Las Cruces in 1849. He established extensive vineyards that were still productive in 1897. By 1877, he had about fourteen thousand grapevines on thirty-five to forty acres of vineyard. The previous fall he had produced a hundred barrels of wine and a "large quantity" of brandy. By 1883 he reported that his vaults contained 5,500 gallons of wine and

1,350 gallons of brandy. Ball was also a prominent wholesaler and Las Cruces businessman. Another large scale producer was the California Column veteran, John D. Barncastle, who became the leading citizen in reviving Doña Ana in the 1870s and 1880s. He ran a store in the town, a flour mill, and a well developed seven hundred acre farm that included a vineyard with nine thousand grape vines. In 1876 he made ninety barrels of wine which he sold for \$45 each, with return of the barrels. His expenses were only \$258, which left him a profit of \$3,792. In his 1877 articles for the *Santa Fe Daily New Mexican*, William Dawson also identified six other major producers, including well known California Column veterans A. J. Fountain and William Rynersom. The entire valley evidently had many smaller producers since Dawson commented that the valley was "dotted all over with vineyards and orchards." Some wine and/or grapes were shipped to El Paso, which would appear to be "sending coals to Newcastle." However, by the latter part of the nineteenth century, El Paso probably had a surplus of distillation capacity since the entire agricultural enterprise was in serious trouble for a variety of reasons.²²

Commercial expansion of wine making also occurred after the Civil War in the Bernalillo/Albuquerque/ Tomé area. But here the strategy seemed to emphasize, to some extent, expansion of wineries rather than large new vineyards, and relying on the purchase of grapes from the traditional Hispanic and Pueblo growers. An additional feature was the participation of Catholic religious organizations. The latter feature was an indirect consequence of Bishop Jean Baptiste Lamy's (who

served in New Mexico from 1851-85) efforts to “de-hispanize” New Mexico’s Catholicism. This involved vigorous recruitment of priests and people of religious orders from outside of New Mexico. Some of these people used the wine and brandy business to support their primary religious duties, making wine for both table and altar use. Italian Jesuits who were given title and parish control of Albuquerque’s St. Philippe Neri Church in 1868 established a small vineyard near the church. In 1872 they established a winery large enough to produce about eighty barrels of wine per year, which was sold for both altar and table use. That same year, the La Salle Christian Brothers started a boy’s school in Bernalillo and later established a winery to help support the school. Ultimately they hired a French winemaker, Louis Gros, Sr., to manage the winery (La France Winery) which produced about ten thousand gallons of wine per year starting in 1883. Many California derived varietals were used. Some individual parish priests also participated in the viticulture and wine making expansion, one notable example being Father J. B. Ralliere of Tomé, one of Lamy’s French recruits who served at Tomé for fifty-three years (1858-1911). As memorialized by Florence Hawley Ellis, Ralliere was an energetic priest and farmer, including a vineyard of 2,100 grapevines. He made several hundred gallons of wine a year, much of which he sold. Lamy himself was an avid gardener, viticulturist, and wine lover and it is likely that many of the numerous French clerics brought into New Mexico by Lamy shared his enthusiasm. Other French and Italian people were part of the expansion, such as Joseph Tondre who planted

30,000 vines south of Isleta Pueblo, producing as much as eight thousand gallons of wine per year, and Louis Alway who established vineyards and a winery in Corrales. In general, the commercial expansion of the 1870s and 1880s was associated with the introduction of grape crushers, winepresses, concrete and wooden fermentation vats, and European grape varieties. However, as late as 1880, Alway made extensive plantings of Mission grapes. The 1880 production of wine in New Mexico, according to census figures, was 980,000 gallons, from 3,150 acres of vineyards. An unknown fraction of this production was converted to brandy. It was said that at this time Albuquerque Old Town had ten wineries.²³

But it was not to last. Well before the end of the Territorial period in 1912, the wine boom was over. Production which had risen from sixteen thousand gallons in 1870 to almost a million in 1880, fell just as fast: to 296,000 in 1890, to 34,208 in 1900, and to 1,684 gallons in 1910. The coming of the railroad in 1880, which was supposed to usher in new heights of prosperity, seemed to have the opposite effect on the wine business. It was widely believed that the railroad helped California more than it did New Mexico, perhaps because of New Mexico’s lack of dependent industries such as barrel and bottle manufacturing. But, according to Herbert Streit, the most important negative factors were Rio Grande floods and the New Mexico weather. A *sine qua nom* of viticulture is well drained soil, and the periodic river floods, if they failed to wash away the vineyards, often left behind, sometimes for months, swampy and entrophied soil. Even the completion of the Elephant Butte

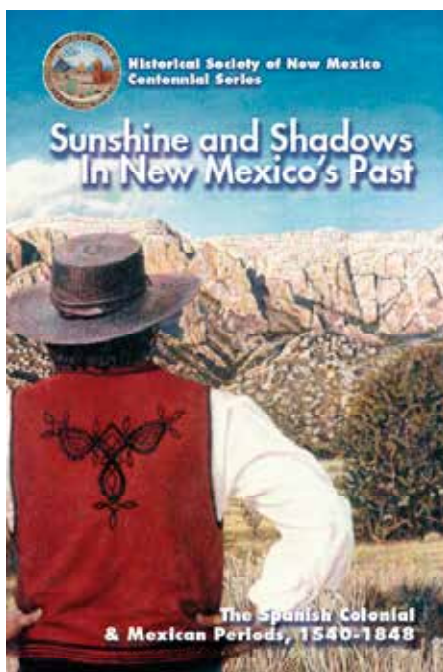
dam in 1916 did not resolve the problem in the upper river areas, as evidenced by destructive floods in 1926, 1929, and 1943. And what the floods didn’t destroy were vulnerable to winter kill even in areas as far south as Socorro. At any rate, New Mexico has recently become a very dynamic and successful wine producing state, but even now it has not achieved production volumes comparable to the wine boom of the 1880s.²⁴

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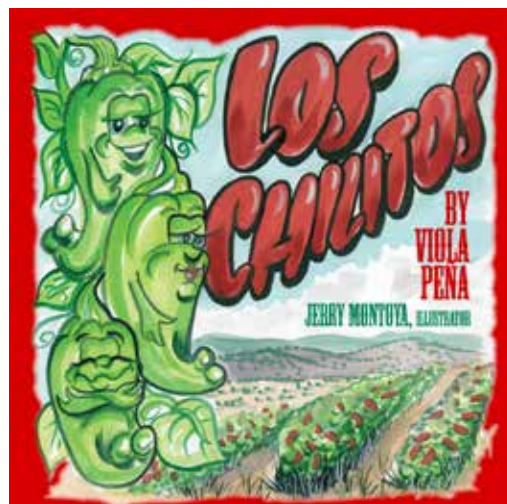
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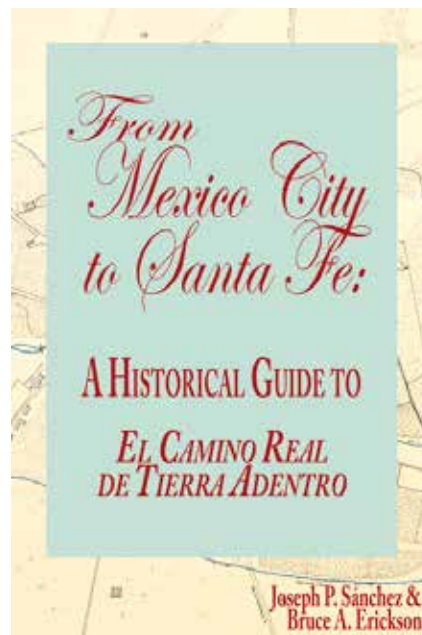
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Thirty-four authors from all over New Mexico, explore what it means to be in New Mexico—the traditions, history, quirks, landscape, and people. New Mexico artists also illustrate the book. The essays are on all subjects and give the reader a wide range of ideas and topics. This is the first book published by the New Mexico Book Co-op to showcase New Mexico's long history with book publishing, just in time for New Mexico's Centennial celebrations in 2012. The book is available starting April 16, 2011.

The book includes works from:

Anastasia Andersen - Albuquerque

Nancy R. Bartlit - Los Alamos

John Bartlit - Los Alamos

Ashley Biggers - Albuquerque

Hank Bruce - Albuquerque

Antoinette Claypoole - Taos

David J. Corwell y Chavez - Albuquerque

Analinda Dunn - Abiquiu

Martha Egan - Corrales

Elizabeth Fackler - Capitan

Stephanie Farrow - Albuquerque

Ruth Friesen - Albuquerque

Melody Groves - Albuquerque

Loretta Hall - Albuquerque

Sue Houser - Albuquerque

Katherine Kallestad - Placitas

David Kyea - Clayton

Lori Romero - Santa Fe

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LelaBelle Wolfert - Albuquerque

Barbara Rockman - Santa Fe

Robin Kennedy - Albuquerque

Connie Gotsch - Farmington

Irene Blea - Rio Rancho

Sharleen Daugherty - Silver City

Linda Michel-Cassidy - Arroyo Seco

Ruth E. Francis - Albuquerque



Artists/Photographers

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Charlie Carrillo - Santa Fe

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Navajo Sand Painting

CLAUDE STEPHENSON, Ph. D.

Sand painting among the Navajo, or Diné as they call themselves, was by inception a transitory art form and not intended to last. Like a song that echoes and dissipates into the air, the intricate patterns of a sand painting can be brushed away and scattered to the four directions from which they came.

The Navajo term for sand painting is 'iikááh, and roughly translates to the place where the gods come and go. In Navajo cosmology there is a pantheon of gods living among a retinue of Holy People who act as intermediaries with earthbound mankind. The Navajo claim that a sand painting is a gift from these gods that temporarily bestows the powers of health and harmony from the gods into the human realm through individuals properly instructed in its construction. Possessed of such power, the painting cannot remain long in the physical world lest evil gain by its gifts.

Anthropologists are less inclined to ascribe to the theory of divine origination of Navajo sand painting and speculate that the art form was learned from the neighboring Pueblo Indians.

Since the art form is transitory, there is no concrete proof for this explanation either. No matter the precise origin, many symbols like the corn and lightning that appear in the surviving Anasazi rock art and kiva paintings are also employed to some degree in sand paintings. However, images such as the tall kilted yei and yebichai, who represent the Holy People, are distinctly Navajo.

Sand paintings are at the center of many Navajo healing ceremonies, known as "ways" because of their names Nightway, Blessingway, Shooting Starway, etc. The purpose of the ceremonies is to restore balance to the world that mankind unwittingly upsets. Specific gods and Holy People are summoned by the paintings to assist in restoring harmony, depending on the malady at hand. Afterward, when the spiritual beings have returned to their world, the painting is destroyed.

Precisely when the practice began is unknown, but there is archaeological evidence that dates it as early as the late 18th century. It is not formally documented until the latter part of the 19th century when anthropologists and trading post operators became fascinated by the art

form. The symbolism and powers used in the paintings were sacred to the Navajo and were accompanied by many taboos concerned with their proper usage. Many Navajos were not inclined to share the images with outsiders.

However, rationalizations made it possible to share incomplete designs, as these did not possess sacred powers, and therefore violated no taboos. Little by little the sacred images crept out into the wider world.

Some of the first outside use of these designs involved weaving images into rugs, particularly yeis, in the 1880s. When weavers appeared to suffer no ill affects from the practice, it was assumed that unfinished images contained insufficient power to invoke the taboos. Soon sand painters began to be recruited to demonstrate their craft at fairs and gatherings. It is thought that the famous Navajo weaver and medicine man Hosteen Klah first introduced the practice through a demonstration at the World's Columbian Exposition in Chicago in 1893. The first recorded demonstration was several decades later at the Arizona State Museum in Tucson. By 1923, the Indian Market in Santa Fe was hosting an annual sand painting competition. It was discontinued in 1928 because artists were unwilling to enter, as the old taboos still held sway.

Although incomplete sand paintings took place in secular venues, the old taboos required that the paintings be destroyed the same day they were created. Though rug weaving had partially eroded this taboo, sand versions were routinely erased. Some museums successfully convinced a few artists to leave the paintings in place, but none lasted long. The transitory nature of the art form made long-term preservation impossible. Even in glass cases, the vibrations caused by foot traffic and other sources soon obscured the images into blurred pools of color.

Spurred by demand for sand images and abetted by willing traders, artists began to experiment with applying colored sand to glued surfaces. Husband and wife George and Mae de Ville were aspiring oil painters from California who made their living as traveling sign painters during the depression. The couple is credited with developing the materials and techniques for affixing sand to

a flat surface during a stay in Gallup in the early 1930s. Mae, who pioneered the technique, soon tired of the medium, but George sensing its marketing potential continued after they divorced.

Fred Stevens, a Navajo from Sheep Springs, was demonstrating sand painting for area traders when he became acquainted with George de Ville. Though De Ville never shared his technique, Stevens became intrigued and spent many years searching for slow-drying glue to allow a sand painting to be affixed before setting up. A fellow named Fredrick Douglas had learned some of Mae de Ville's methods during a WPA project, but WWII prevented his following up on actual construction. After the war he moved back to the southwest and met Fred Stevens. The two collaborated on this technical issue, but eventually discovered their own solutions to the dilemma. Douglas began to market his own line of "Navajo" sand paintings while Stevens went back to Sheep Springs and taught his technique to fellow Navajos, who readily took to the new art form. By the 1960s several hundred Navajos were producing sand paintings using Stevens' methods. Many copied existing patterns, having lost their connection to the traditions from which the symbols arose.

Today, new glues have come to market and automated devices for mass production have been developed. Modern artists even use airbrushes to create subtle shadows and changes in hues. While this sacred traditional art form has developed into a commercialized art industry, many Navajo artists still painstakingly create fixed images by hand using techniques pioneered by Fred Stevens. Using iconic images of the sacred world, their creations command respectable prices. Navajo medicine men and singers continue to cure people with traditional ceremonies in hogans, and complete traditional healing sand designs are painted on the floor in the place where the gods come and go and restore balance and harmony to the world of the Diné. Then they are erased.

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

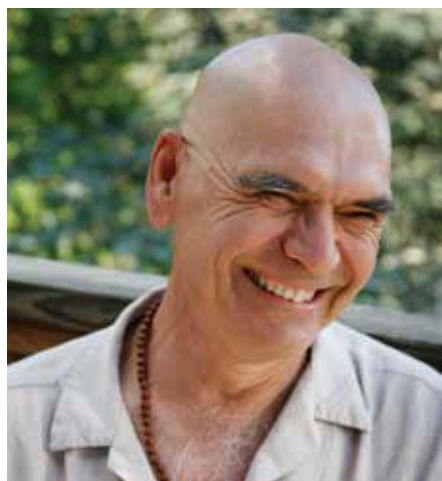
Contemporary Hispanic Market Artists

Contemporary Hispanic Market celebrated its 25th year this summer and almost 90 artists participated in a new book honoring this anniversary. The annual market is held each year on the last full weekend of July on Lincoln Street just off the Plaza in Santa Fe. They also have a Winter Market which is held at the Santa Fe Convention Center; the next one is on December 9-10. Featured here are six of the artists you can meet at the market.



**ALFRED
JITSUDO
ANCHETA**

Alfred Jitsudo Ancheta is a Zen Buddhist teacher and priest who has worked with calligraphy and print-making for the last several years as part of his spiritual practice. Traditionally, Zen teachers in Japan practiced different art forms. He comes from a family that has been in New Mexico for the past 400 years and many of his relatives are artists and craftspeople. His uncle Eulogio Ortega from Velarde, is an internationally acclaimed santero. Ancheta specializes in the fine art of wood-block printing.



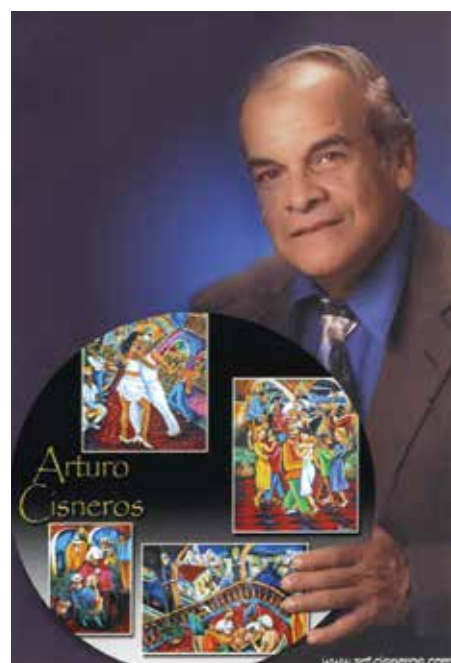
**JOSEPHINE
BRIONES
DE FLORES**

Jo's skills in mask making are self-taught and continue to develop with each piece created. Her inspirations are drawn from experiences in life and reflect on emotions we share daily. Jo grew up in the neighborhood of Barelitas in Albuquerque. She has shown both nationally and internationally. Beading work on her masks is hand-strung and feathers are individually trimmed and no dyes or coloring are added to the feathers – they are natural.



**ARTURO
CISNEROS**

Now a U.S. citizen, Arturo's work sings with brightness and the influences of his Cuban heritage. It is figurative, contemporary, colorful, and sometimes mixed with a surrealism magic. His work is in private collections in Spain, Cuba, Texas, California, Miami, New York, Paris, Illinois, and now New Mexico. Arturo is a member of the Art League of New Mexico.





PAT & LUANN BACA

There is always a crowd at Pat and LuAnn's booth – the brightly colored glass attracts lookers and buyers. They have necklaces, earrings, pendants, and gifts for any woman on your list. The glass in all shapes, colors, and sizes appeals to everyone. Their art begins at a very affordable price.



OSCAR & BERNADETTE CARAVEO

Bernadette and Oscar collaborate on designing and fabricating their artwork. They also create sculptures, which are one of a kind and incorporate welding and moveable parts. Oscar specializes in stamping and repoussé as part of his jewelry. Bernadette is drawn to symbols that soothe the soul and has been in business since 1983. She apprenticed in Taxco, Mexico, under Los Castillos, Bruno Pineda, and Isidro Garcia. They enjoy working together to create pieces that make people laugh and reminisce. In 1992 they purchased the "milagro" part of their business from Martha Egan. The "milagros" are reproductions of old designs as collected and researched by Martha. Cast in Albuquerque in sterling silver and yellow bronze, these "miracles" make special presents for friends in need. Ask about their work and they will tell you how they create their pieces.



NIKKI B. BUSTOS

Nikki's photography is simple yet raw. It captures the romance in the beauty of the Southwest. She has enjoyed photography since she was young, and when Nikki discovered Black and White, she knew it was love from the start. Nikki enjoys color photography, but she loves the effect of feelings invoked, and the mystery that surrounds Black and White. She uses both film and dark room, as well as digital photography. Her subjects include old churches, Día de los Muertos, landscapes, and Northern New Mexico culture.



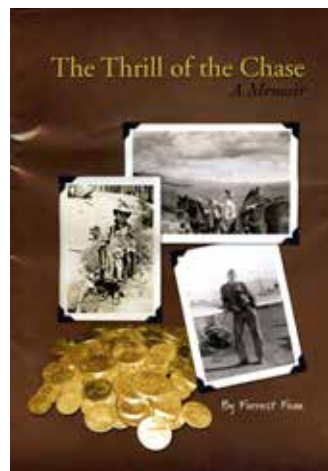
Southwest Books

by BARBE AWALT

It looks like the brutal temperatures have finally broken and with the new coolness you now have the energy to read. You may also start to think about what books are good for holiday gifts. Books make the best gifts because they are lasting and can be shared. Also think about what books would be good to remember the New Mexico Centennial. Youngsters in particular need to know why this is a monumental event and also learn a part of New Mexico's rich history. We all need to spotlight books and reading!

The Thrill of the Chase: A Memoir by Forrest Fenn. Published in 2011 by One Horse Land & Cattle Co., 147 pages, hardback, \$35, B&W photos throughout, ISBN 978-0-9670917-8-5.

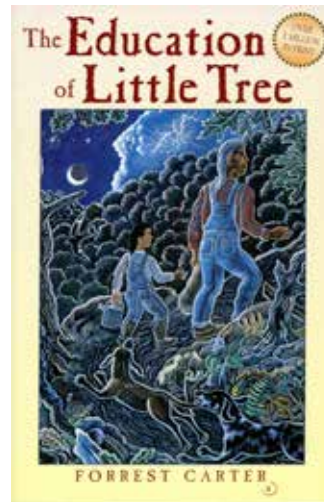
I first heard about this book on TV because it has a brilliant publicity and marketing idea. I wish I would have thought of it! In the chapter, "Gold And More," the book puts forth if you find the treasure you win an antique chest filled with coins, jewelry, nuggets valued at over two million dollars. The



poem in that chapter has all the clues. Lost in the hype is the story of a collector, a gamer in the old sense, and a Santa Fe legend. The stories are a prize. This would make a perfect gift for a hard-to-buy-for guy on your Christmas list. But this a good book for any collector. (The only place I have seen the book is Collected Works in Santa Fe).

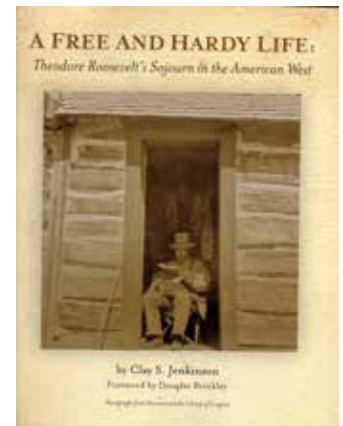
The Education of Little Tree by Forrest Carter. Many years of release but UNM Press has brought it back, paperback, 216 pages, B&W, this version \$16.95, ISBN 978-0-8263-2809-0.

The Education of Little Tree is a classic. This book is for young adults but adults will like it too. Over a million copies of



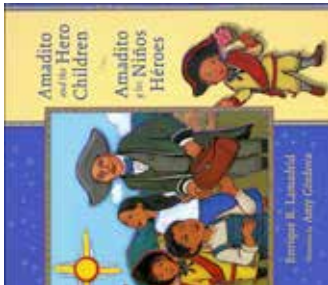
this book have been sold and at one time (and still might be) was the best-selling book of UNM Press. This is the story of a young boy taken in by his Cherokee grandmother during the Great Depression in Tennessee. It is the classic tale of good v.s. evil and all the things we now know that happened in Indian schools and with Anglos. There are few times you can even find a good book for young adults and this would make a great stocking stuffer. If you can find an original on Amazon or EBAY it is worth it!

A Free and Hardy Life: Theodore Roosevelt's Sojourn in the American West by Clay S. Jenkins with Foreword by Douglas Brinkley.



Published in 2011 by University of Oklahoma Press, hardback, \$45, 176 pages, 135 B&W photos, ISBN 978-0-9825597-8-9.

New York aristocrat, Teddy Roosevelt, came to the Dakotas in 1883, to kill a buffalo. He got a buffalo but also got a love for the American West. For the better part of 1883-1887, he spent time in the Dakotas at two ranches he invested in. He hunted, wrote, and was a deputy sheriff. This book contains 70 stories of Roosevelt's life in mostly the Dakotas. The pictures are wonderful and they seem new. Douglas Brinkley, a noted biographer, sets the stage with Roosevelt's life. This is a must have book for someone who loves history.

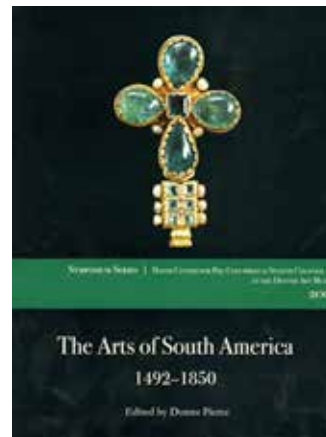


***Amadito and the Hero Children/Amadito y los Niños Héroes* by Enrique R. Lamadrid & illustrations by Amy Córdova. Published in 2011 by UNM Press, \$19.95. hardcover, 60 pages, 14 color pictures & 5 b/w, ISBN 978-0-8263-4979-8.**

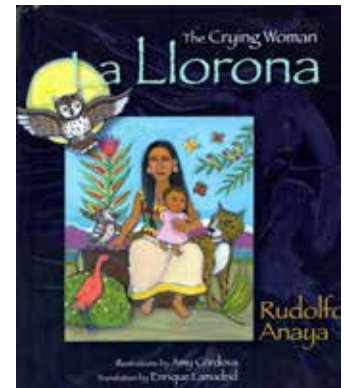
The publisher says this is good for nine year olds and but even adults will learn a few things from this book. This bilingual story tells of children's heroism during the smallpox and influenza epidemics of 1918 in New Mexico. The story takes place in Chamisal, an isolated village, in the Sangre de Cristo Mountains. Children hear the news about H1N1, Hanta Virus, and the flu, and gives parents a way to talk about fears and concerns. It is also a part of New Mexico's history dealing with a actual event, folk healing practices, the family importance, and the role of a community in crisis. This book has a lot of adult concepts to process.



This is a beautiful book by one of New Mexico's great storytellers and a good way to spoon-feed history with a little sugar. A perfect gift for kids on your Christmas list.



***The Kress Collection: Denver Art Museum* by Angelica Daneo. Published in 2011 by The Denver Art Museum, softback, \$25, 168 pages, 107 color photos, ISBN 9778-0-914738-69-5.**



For art and museum people this is a little gem. The Samuel H. Kress Foundation gave to the Denver Art Museum 37 masterworks in 1961. To celebrate the 50th anniversary of the gift, this book celebrates the Kress Foundation's goal to have art accessible to the public. The art is mid-fourteenth to mid-seventeenth century and very appropriate for the holiday season.

***Arts of South America 1492-1850* edited by Donna Pierce. Published in 2010 by the Denver Art Museum, softback, \$39.95, 140 color photos & 36 B&W photos with 2 maps, 224 pages, ISBN 978-0-8061-9976-4.**

This is a collection of papers presented in 2008 at a symposium the Denver Art Museum held to examine the arts of South America. The art is breathtaking and covers jewelry, furniture, painting, mapmaking, and even architecture. It is a niche subject but for

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Nicholas Herrera: Visions of My Heart – \$10 soft/\$15 hard
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Frank Applegate of Santa Fe – \$10 soft, \$15 hard
The Regis Santos – \$10 soft, \$15 hard
A Century of Masters – \$10 soft
Faces of Market (Spanish Market) – \$10 soft
Navajo & Pueblo Earrings – \$15 hard
Novena to the Santo Niño – \$5 soft
Avenging Victorio – \$5 hard
Our Favorite Recipes – \$5 soft
Seeds of Struggle – \$5 soft, \$10 hard
Our Saints Among Us – \$10 soft, \$15 hard
New Mexico's Finest – \$10 soft
New Mexico & Politicians of the Past – \$5 soft, \$10 hard (great for Centennial)
Between Two Countries – \$5 soft, \$15 hard

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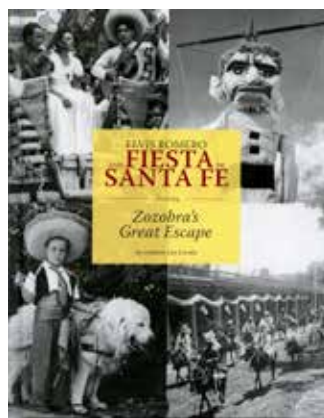
a person studying this type of art they will appreciate it.

***La Llorona* by Rudolfo Anaya with translation by Enrique Llamas and illustrations by Amy Cordova. Published in 2011 by UNM Press, hardback, \$19.95, 43 pages, full color, ISBN 978-0-8263-4460-1.**

La Llorona—The Crying Woman, is a classic New Mexico folk tale. She is a good spirit for adults to know because she is everywhere and



seeks out children who don't obey their parents. Rudolfo Anaya is one of New Mexico's most famous authors and most loved. This is a gem of a book for any kid (and a



few adults too). Rudolfo puts his spin on the tale and it is bilingual too! It is the kind of book to get for Halloween or save as a Christmas present for boys or girls.

***High-Impact Low-Carbon Gardening* by Alice Bowe. Published in 2011 by Timber Press, paperback, many color photos and B&W drawings, \$24.95, 262 pages, ISBN 978-0-88192-998-0.**

And you say fall is a terrible time to review a gardening book? Fall is the best time to prune, make architectural changes to a garden, and PLAN! This book has tips on composting, materials, decks, lawns, sustainable planting, hydroponics, worms, fire-proofing,

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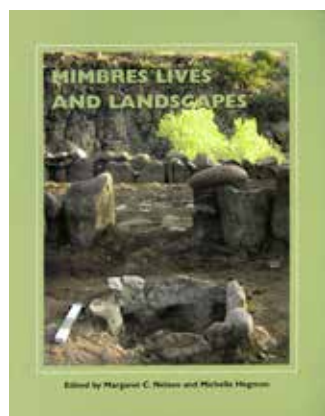
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and rain barrels. For the person who loves to get dirty and plant these might be some new ideas to get them started in the spring.

Elvis Romero and Fiesta de Santa Fe featuring Zozobra's Great Escape by Andrew Leo Lovato. Published in 2011 by Museum of New Mexico Press, hardback, \$22.50, B&W with many archival photos, ISBN 978-089013-532-7.

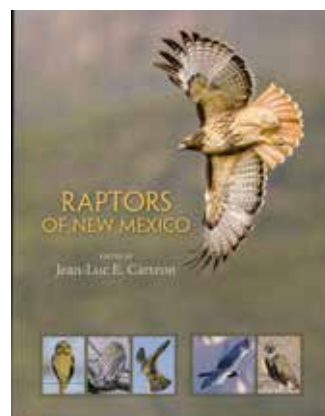
I was a little disappointed in this book—what does it want to be when it grows up? Is it a children's storybook or the history of Fiesta? I know kids will like the Zozobra's Great Escape story but they need larger print and pictures! In the front and the back are wonderful pictures and the history of Zozobra and Fiesta and I was fascinated. Santa Fe was a different city back then. The emphasis is on children but adults played a big role from the kidnapping of Conquistador to the Fiesta riots. This book may give kids an idea about how to act badly. The oldest community celebration has taken on a whole different feel. This book would make a great souvenir or library addition but I wonder about the story for kids. I really think this should have been two different books. The history was a true treat. I liked the book a lot but I am an adult. I



would give it as a gift to other adults and not kids.

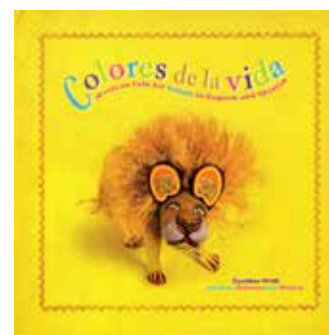
Mimbres Lives and Landscapes edited by Margaret Nelson & Michelle Hegmon. Published in 2010 by SAR Press, paperback, many B&W and colors photos, 128 pages, \$24.95, ISBN 978-1-934691-24-3.

This book is a collection of essays by noted scholars on the Mimbres people and their culture. It is a good reference book on various aspects of their life: pottery, housing, hunting, society, and much more. We live in a land where various peoples, long gone, had an influence on all of our lives and the mystery of their lives is still a draw. This book takes a look at some of those questions and hopefully solves some. This is a very readable book for the general public and should be in most libraries.



Raptors of New Mexico edited by Jean-Luc E. Cartron. Published in 2010 by UNM Press, hardback, 710 pages, many color photos, \$50.00, ISBN 978-0-8263-4145-7.

This is a collection of essays by bird people focusing on every kind of raptor in New Mexico. If you aren't a bird watcher after you look at this book you will be. There are hawks, owls, ospreys, eagles, vultures, and falcons—who knew there were so many varieties in one species? But aside from very detailed description of each kind of raptor there is information on breeding routes, histories, migrations, eggs, nests, and what they eat. I would have liked a more dynamic cover. There are great pictures in the book and they could have been used on the cover. This is a monumental book that every library should own and a bird-lover will love it.



Colores de la Vida by Cynthia Weill. Published in 2011 by Cinco Puntos Press, hardback, \$14.95, color throughout, ISBN 978-1-1933693-82-8.

This is a cute little book for a young child. This is the second book in the series – the first was *ABeCedarios*. This book matches colors with a Mexican-area craft. It also gives the Spanish version of the word in each color making it bilingual. If this were part of a gift and you were able to combine the book with a cute animal craft both the animal and an adult could read the book to a child. Excellent!

Thought: This holiday season find out what book the library nearest you wants and needs and give it to them. They have had their money cut but readership is way up. If you get it from a publisher you might be able to work a deal and get it for less. This is truly a gift that will keep on giving.



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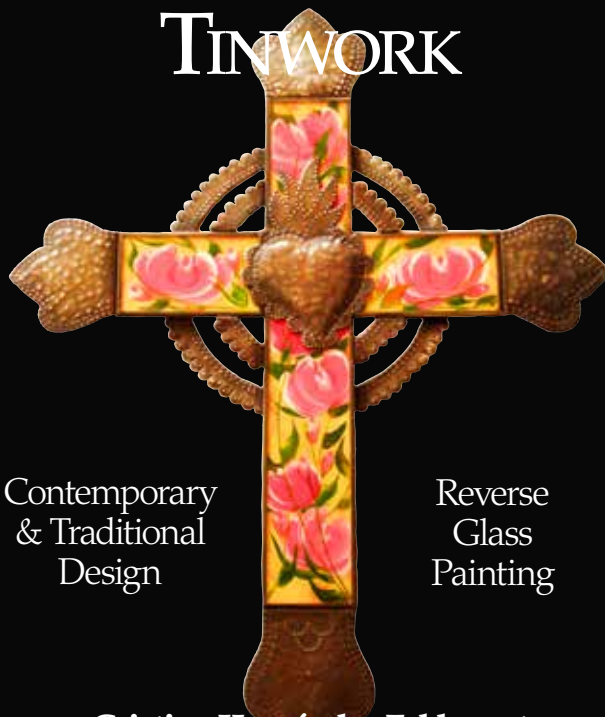
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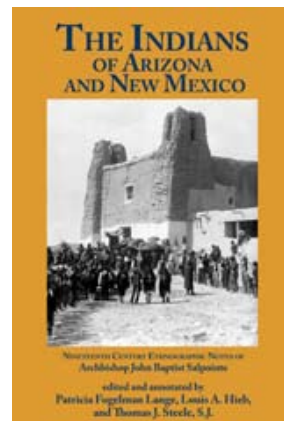


Nineteenth Century Ethnographic Notes of Archbishop John Baptiste Salpointe

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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Becoming a Part of My History

Through Images & Stories of My Ancestors

by Andrés Armijo

68 pages 137 illustrations; 8½ x 11

ISBN 978-1-890689-75-9 (\$29.95) (Trade paper)

A perfect model for anyone interested in knowing about themselves and their world through research into genealogy and photographic collections, this book is a personal journey into the author's past, but it is also a fascinating account of family life in New Mexico, neighborhoods in Albuquerque, the rites and rituals of Hispanos, how a family through the ages pictured itself, and how all this information and reflection enlightens the author. "Everything is Illuminated," while it educates and entertains the reader. This is an original and creative approach to personal and local history. This is a new take on the story of photography and genealogy as it focuses on the importance of the family.

ABOUT THE AUTHOR:

Beginning his career as a Spanish instructor at the University of New Mexico, Armijo has been on the UNM staff for the past fifteen years, working in academic programs. He has degrees in Spanish and Southwest Hispanic Studies.

COMMENTS ON THE BOOK:

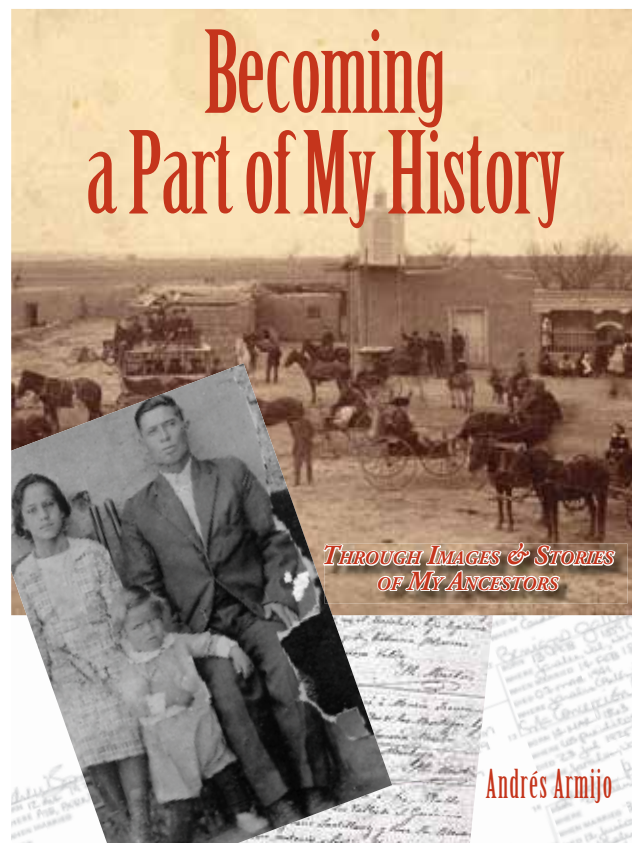
ARMIJO'S BOOK IS A NEW TAKE ON THE STORY OF PHOTOGRAPHY IN NUEVO MÉXICO, THE IMPORTANCE OF FAMILIA. His critical

exploration takes us beyond the snapshot to more fully understand it. The family album, and the shoeboxes of pictures, become a place where deep and compelling meanings can be found and recovered. Photographs that have been generally forgotten provide a unique window into the past. Armijo's book leads us into those images and helps us find new ways to examine the deeper meaning of New Mexico's rich visual history.—Miguel Gandert, Photographer and Professor of Communication and Journalism, University of New Mexico

ONE OF THE GREAT TRUTHS IN LIFE IS THAT TO KNOW WHAT WE'VE COME FROM LETS US KNOW OURSELVES BETTER AND HELPS US DETERMINE WHERE WE'RE GOING. It is such a search that Andrés Armijo describes in *Becoming a Part of My History: Through Images and Stories of My Ancestors*. It is replete with charming anecdotes that remind us of our own family stories. It is enriched with photographs of several generations of family, a photographic genealogy rare in studies of one's ancestors. It can be enjoyed by anyone interested in their own and other families' histories. A gem of a book.—Nash Candelaria, novelist, short story writer

BOOK REVIEW:

The text and photos in this book would be wonderful in demonstrating to students or adults how to research their family and present them in an interesting way. —ReadingNewMexico.com



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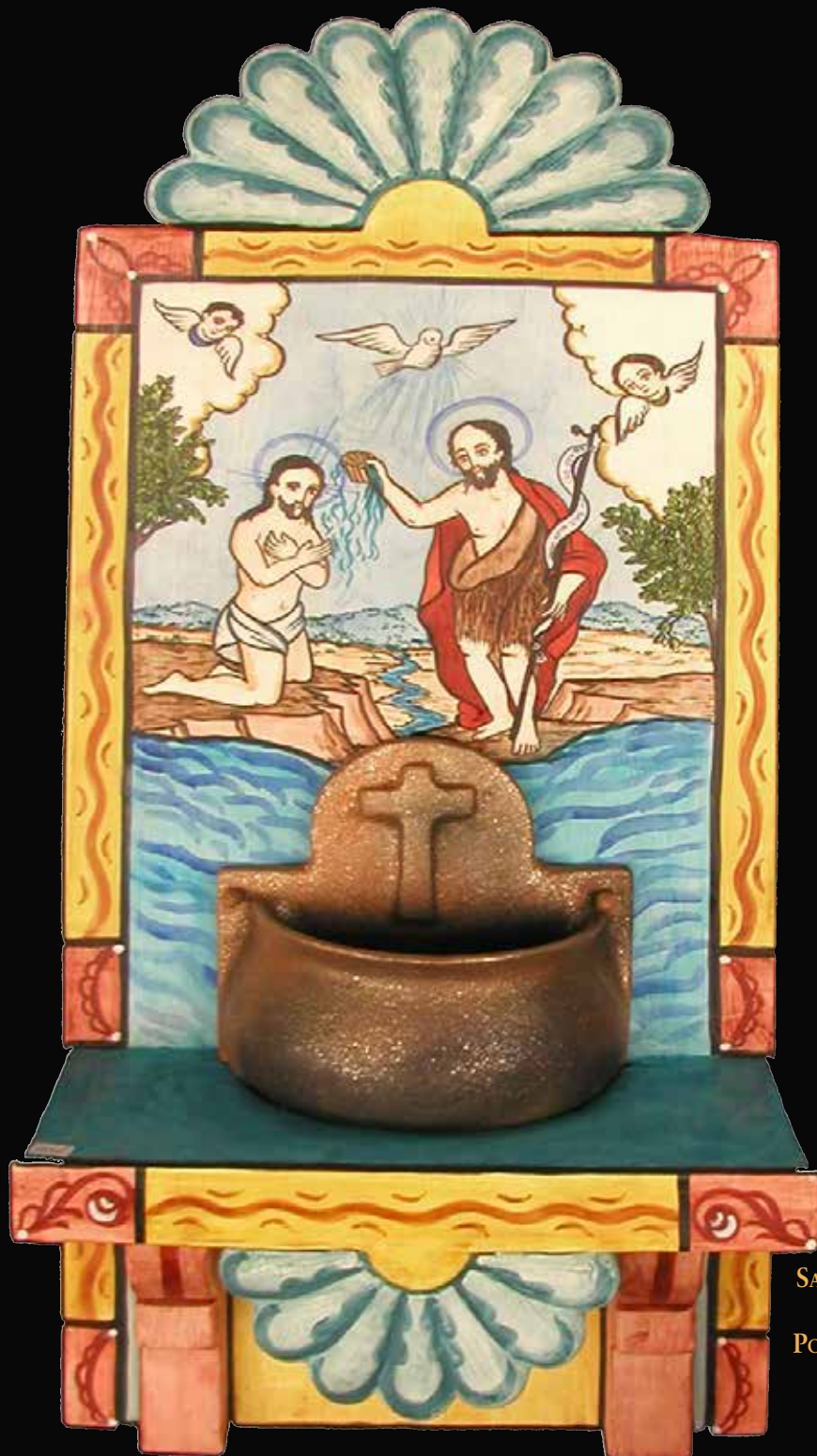
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