

# TRADICIÓN

## NOVEMBER 2011

# REVISTA



## LAS VEGAS OPTIC

EXCLUSIVE ASSOCIATED PRESS LEASED WIRE TELEGRAPH SERVICE

WEATHER FORECAST  
 FROM  
 THE DAILY OPTIC  
 1000 North Main  
 LAS VEGAS

THE DAILY OPTIC  
 The Forty-Sixth Star  
 Looks Good  
 To Us

VOL. XXXIII, NO. 24

LAS VEGAS DAILY OPTIC, SATURDAY, JANUARY 6, 1912.

CITY EDITION.

# New Mexico Has Ceased to Be A Dependent and Is a Sovereign State

## PRESIDENT TAFT SIGNED THE STATEHOOD PROCLAMATION AT 1.35 O'CLOCK THIS AFTERNOON

**AFTER YEARS OF WAITING AND VEXATIOUS DELAYS FOND HOPE IS REALIZED WHISTLES SOUNDED NOISY GREETING**

Fraternization Breaks Loose in Las Vegas When News Came That Executive's Signature Had Been Appended to Nominations Document—Forty-Sixth Star is Added to the Flag Under Auspicious Circumstances.

The treaty of Guadalupe Hidalgo, signed February 2, 1848. From today at noon it takes its place in the annals of the Union. It has two representative lives in Congress and, after the first signature was made, after the first session concluded. We now have a solemn act a part of the annals of the government of one of the United States on the face of the earth.

This change from a territorial form of government which with its numerous difficulties that we had will be at no time changed, therefore we will be our own masters, not as such we will have laws and order that we have had as a territory. As a part of the United States, we represent, there is no longer any doubt that our citizens will have a voice and a vote in choosing the domestic and foreign policy of the great nation. We have already chosen our representatives to Congress, and it behooves us to select with care those who will represent us in the United States.

### RICHESON ADMITS HE COMMITTED MURDER

PARTOR ACCUSED OF POISONING A FORMER SWEETHEART, NAMES CONFESSOR.

### SUFFERED UNTOLD TORTURES

HIS CONSCIENCE WOULD NOT ALLOW HIM TO REMAIN SILENT ANY LONGER.

### WILL NOT STOP THE TRIAL

DISTRICT ATTORNEY SAYS HEARING WILL BE HELD IN SPIRE OF STATEMENT.

### MANCHUS TO GET EQUALITY OF RIGHTS

THE NEW CHINESE REPUBLIC TO DO THE RIGHT THING BY DEPOSED RULING CLASS.

### MAY HOLD PUBLIC OFFICES

THEY ARE TO HAVE PENNSYLVANIA FOR LIFE AND FREE GRANT TO FORBIDDEN CITY.

### THE IMPERIAL TROOPERS

WILL JOIN FORCES WITH THE REPUBLICANS IN THE NEAR FUTURE.

### PACKER'S CONTEST GOVERNMENT'S EVIDENCE

THEIR ATTORNEYS SEEK TO EXCLUDE IDENTIFICATION OF MILLIONAIRE'S WRITING.

### IS OF SUPREME IMPORTANCE

IF ADMITTED THIS TESTIMONY WILL PROVE EXISTENCE OF A GORRINE.

### JUDGE RESERVES HIS DECISION

WILL ANNOUNCE HIS RULING TO THE COURT EARLY MONDAY MORNING.

### BLIZZARD SWEEPS THE EASTERN STATES

STORM THAT FROZE MIDDLE WEST SWEEPS DOWN ON NEW YORK CITY.

### MANY RECORDS ARE BROKEN

SUPERIOR WIND REPORTS IN SE. LOW, WHILE CHICAGO ENDURED TO BENEATH CLOUDS.

### FOUR DEATHS HAVE RESULTED

IN ALL THE LARGE CITIES THE POOR ARE SUFFERING FOR LACK OF SHELTER.

Washington, Jan. 6.—New Mexico, MEXA, Chief Justice W. H. Freeman and the forty-sixth star to enter the other states and territories of the United States.





# Robb Rael

Artist

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SEPTEMBER 18, 2011 - JANUARY 8, 2012

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Cultural Services Department, City of Albuquerque, Richard J. Berry, Mayor • [www.cabq.gov/museum](http://www.cabq.gov/museum)



Funding to support this exhibition provided by:



# CHARLIE CARRILLO



SANTO BY CHARLIE CARRILLO  
AND  
POTTERY BY DEBBIE CARRILLO

STUDIO BY APPOINTMENT

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# TRADICIÓN

**FEATURING SOUTHWEST TRADITIONS,  
ART & CULTURE**

**DECEMBER 2011 VOLUME XVI, No. 4  
ISSN 1093-0973**

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

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*FRONT COVER: Teddy Roosevelt and Las Cruces Mayor Young, 1912, and Las Vegas Optic newspaper January 6, 1912.*

**TRADICIÓN November 2011**

# TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,  
ART & CULTURE

DECEMBER 2011 VOLUME XVI, No. 4

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Matanzeros work on butchering a pig for Bizarre Foods tv show.. See page 18 for more info.



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# HISTORY GET INTO IT!

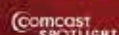


*Familia y Fe.* Family and faith. The pillars of Spanish colonial life formed our past and support our present — as strong as adobe, centuries old. Get into the story at New Mexico's newest museum.

## NEW MEXICO HISTORY MUSEUM

NOW OPEN ~ SANTA FE PLAZA

113 Lincoln Avenue, Santa Fe 505-476-5200 [www.nmhistorymuseum.org](http://www.nmhistorymuseum.org)



**pensamientos de los editores**

# Publishers' Message

We are very saddened by the news that authors Howard Bryan and Joe Sando are no longer with us. Both gave us many books on the culture of New Mexico. They will be missed. Also, we heard that Irene Martinez Yates, Traditional Spanish Market artist, has also passed. She was a funny breath of fresh air. We bought Irene's work when we moved to New Mexico from Maryland.

We are also saddened by the news about Arturo Olivas, another Traditional Spanish Market artist. Arturo has been diagnosed with lung, spine and brain cancer. Arturo is a good friend and loved by many. A number of artists have banded together to hold a benefit for him and help pay his medical bills: Edward Gonzales, Clare Villa, Michelle Tapia, Catalina Delgado Trunk, Mary Jo Madrid, Charlie Carrillo, Nick Otero, Nick Herrera, Marie Romero Cash, and many, many more. We all get by with a little help from our friends. Thanks to all who have helped!

We have also heard that Richard Sandoval in Contemporary Hispanic Market has cancer. These are all very sad and our prayers go out to them and their families.

## **What Artists Need To Do NOW!**

The economy is limping along and you have to make it happen!!! You need to be the masters of your own destiny and not depend on someone else to maybe make things happen. You have talent. Get your work in front of people and find unusual venues. We all remember the art themed parties at Jerome Lujan's house and maybe things have to go back to the way things were. Some of the best art was created then and artists sold.

## **Sad News From the Heard**

We heard many artists and members thought this might be the last Spanish Market at the Heard Museum. It was not due to a lack of interest or a bad economy but rather a new Director who doesn't seem to want Hispanics and would rather concentrate on Native Americans. That has been tried before and didn't work. Many members were also

# shop



## **MNMF Shops**

Museum of New Mexico Foundation

ON THE PLAZA:

**New Mexico Museum of Art Shop  
Palace of the Governors Shop**

ON MUSEUM HILL:

**Museum of International Folk Art Shop  
Colleen Cloney Duncan Museum Shop  
at the Museum of Indian Arts & Culture**

ON THE WEB:

**[www.shopmuseum.com](http://www.shopmuseum.com)  
[www.newmexicocreates.org](http://www.newmexicocreates.org)  
[www.worldfolkart.org](http://www.worldfolkart.org)**

AWARD WINNING ARTIST  
**Ramona Vigil Eastwood**



Showing at  
Contemporary Hispanic  
Winter Market  
Santa Fe, NM  
\* December 9-10 \*

PO Box 23455, Albuquerque, NM 87192  
505.296-2749 email [ramonave@swcp.com](mailto:ramonave@swcp.com)

negative on the new feeling at the Heard. They will show their displeasure by walking. Maybe you want to rethink this attitude and try to get people into a museum every way you can.

**Joe Leaphorn**

We thank everyone at WordHarvest for the Leaphorn Award. We were thrilled. Tony Hillerman showed us all that many cultures can make us great. We are honored to promote New Mexico books to the world.

**Books & More Books**

We were thrilled when the new 25<sup>th</sup> Anniversary Contemporary Hispanic Market book was virtually sold out at Market in July. After re-ordering it is back on the road. You will find it featured at Bookworks on Rio Grande Blvd. in Albuquerque on December 4, from 3-4pm with a talk and signing and, of course, at Contemporary Hispanic Winter Market at the Santa Fe Convention Center, December 9 & 10, (Friday 1-8pm and Saturday 9am – 5pm).

We also advise celebrating New Mexico's Centennial on January 6, 2012, with coming to Treasure House in Old Town Albuquerque for two good titles – *New Mexico Historical Biographies* by Don Bullis on Saturday, January 7, 1-3pm or on Sunday, January 8, 1-3pm *A Year in So In The Life of New Mexico* edited by Rick Carver. *A Year or So* is also going to be at Bookworks on Saturday, January 21, at 3pm. NOTE: *A Year or So In The Life of New Mexico* sales benefit Esperanza Shelter in Santa Fe – a good cause.

Needless to say we are thrilled that our book, *The World Comes To Albuquerque* is among the two books that received a Best of Show at this year's New Mexico Book Awards. Though it is hard to find this book because it sold like no one had predicted, it is still available at the Balloon Fiesta Office/Store, Bookworks, Treasure House, or by calling or emailing us. Complete list is on page 66. Books make a great holiday gift!

Remember you can buy things made in China but also augment your gift purchases with local art, foods, books, and crafts. We all need support in this economy! Have a happy and safe holiday!

# Why I Am Having Nothing To Do With SCAS: An Editorial

By BARBE AWALT

After twenty years of being interested in and studying Spanish Colonial art in Traditional Spanish Market we are done. We haven't tired of traditional Hispanic art of New Mexico but frankly we are done with the drama, the in-fighting, the cluelessness, money-grabbing, the self-promoting, and total ignorance of the traditions. We still have many friends who are artists in Traditional Market but they are scared and are not having a good time of it. We feel for them.

Many people are asking us what is going on. They have asked can we help them have a coop and get back Traditional Market for the artists and we have said no. It is obvious that artists, if they banded together, have more strength in sheer numbers but they just don't want to rock the boat or get involved. We are not going to do the work for them. They all gripe about the Anglos that have no idea about the art and the traditions of Market but we feel the artists have got to have skin in the game and they don't.

We have heard angry voices for months about removing people from Winter Market for teas and home tours. Unfortunately, this is the way the powers that be promote themselves and get the ever-shrinking dollar. They don't want people coming to Winter Market and buying art and visiting with artists. They want people to meet at the Santa Fe Convention Center and go off and spend money not with artists. They are ending Winter Market early on Sunday to the protests of artists who spend money for a booth and may not make it back. A smart person would have more activities to attract people to Winter Market and not take them away but the artists are not their primary concern.

The Spanish Colonial Arts Society has always been a private club for primarily well-to-do Anglos to make decisions that affect other people's lives and art. When Bud Redding left SCAS it was asserted that he trashed all of the awards, minutes, documents, and standards so that the people taking over had no idea what was done. The lack of knowledge didn't stop them because frankly they didn't care. Donna Pedace, the new Executive Director of SCAS told an artist she didn't really know the art or like it. Well maybe it is about time to start learning!

We have seen SCAS calling in artists for meetings and there is a disrespect for their time. We suppose the artists have nothing better to do than do SCAS' job for them. The traditions going back more than 400 years say exactly what should be allowed but everyone has to fight over it. We are tired the Hispanics don't know what is in their traditions and the Anglos would have dayglo-glitter retablos if it could make them a buck. SCAS Executive Director Donna Pedace gets a cut of all money she brings

in and frankly it is distasteful. We will have no part of that!

We feel for the artists. But when SCAS decides who is going to run the organization not on their merits or background or what is advertised as the requirements for the job but on who they can control, it is time to move on. The primary goal of SCAS right now is not the artists and not the art traditions of New Mexico but how much money they can grab before everything comes tumbling down. We don't want to be anywhere near the chaos when it happens – and it will.

We keep thinking that the purpose of SCAS is to promote devotional art of New Mexico. This is religious art and to date we have not seen any saints stabbing people in the back to get ahead. We have seen the new crop of SCASites acting in a non-Christian way and we say enough! This is not the way a tradition lives.

## Los Chilitos

a bi-lingual children's story

(Ages 3-8)

FINALIST, 2010 NM Book Awards

by Viola Peña with illustrations by  
Jerry Montoya

*Los Chilitos* is a very New Mexican story for children about the Little Chile Peppers by Viola Peña of Grants, New Mexico. The bright pictures of Salcita, Paula, Cía, Pepita, Chilito, Mona, Dormilón, and Marco Chile peppers make an appealing story of New Mexico's favorite crop. The illustrator is Jerry Montoya, also from Grants. This is

all about how Chile grow and what they can be used for; and all with Grandfather's help. This is a great way for kid's to learn all about Chiles in the field!



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925 Salamanca NW Los Ranchos, NM 87107  
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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:

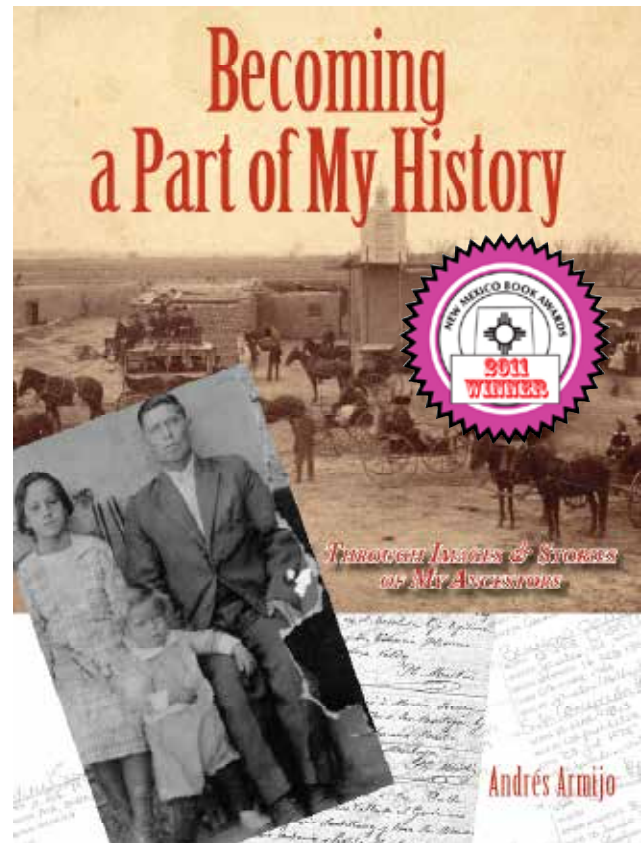
**ARMIJO'S BOOK IS A NEW TAKE ON THE STORY OF PHOTOGRAPHY IN NUEVO MÉXICO, THE IMPORTANCE OF FAMILIA.** His critical exploration takes us beyond the snapshot to more fully understand it. The family album, and the shoeboxes of pictures, become a

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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**in the art world**  
**current exhibitions and shows**

# Exhibits & Events

## **ALBUQUERQUE, NM**

**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.

## **LAS CRUCES, NEM**

**Through Sept. 16, 2012**

### **LAND OF ENCHANTMENT: COMMEMORATING THE CENTENNIAL OF NEW MEXICO STATEHOOD**

New Mexico Farm & Ranch Museum.  
575/522-4100.

## **LOS ANGELES, CA**

**Through Jan. 8, 2012**

### **ART ALONG THE HYPHEN**

Autry Museum. 323/667.2000.

## **ROSWELL, NM**

**Jan. 6, 2012 to Jan. 6, 2013**

### **ROSWELL: DIAMOND OF THE PECOS**

Roswell Museum & Art Center. 575/624-6744.

## **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.

**Through Jan. 22, 2012**

### **ST. JOHN'S BIBLE**

New Mexico History Museum. 505/476-5100.

**Through May 1, 2014**

### **WOVEN IDENTITIES**

Museum of Indian Arts & Culture. 505/476-1269.

**Through March 2012**

### **HISTORIC ARTS OF THE AMERICAS**


Peyton Wright Gallery. 505/989-9889.

## **TAOS, NM**

**Through November 30, 2011**

### **THE TRADITION CONTINUES: BARELA FAMILY CARVERS**

Millicent Rogers Museum, 575/758-2462.



**¡FABULOSO!**

**FIGURES IN CLAY  
FROM THE VAN DEREN  
AND JOAN COKE COLLECTION**

**National Hispanic Cultural Center Art Museum**  
1701 4th Street SW, Albuquerque, NM 87102  
Museum hours: Tuesday – Sunday, 10 am – 5 pm  
505-246-2261 | [www.nationalhispaniccenter.org](http://www.nationalhispaniccenter.org)

*On exhibit through September 16, 2012*

# Treasure Tales of New Mexico

by CLAUDE STEPHENSON, Ph.D; NEW MEXICO STATE Folklorist

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

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

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

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

house that had been destroyed by a flood where a gold object or bag of gold coins now laid buried, or its variation, where Indians looted the place and buried the treasure.

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

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

The most common treasure stories of the Anglo settlers were those of cached riches taken in various robberies, from bandits along the Camino Real to train robbers who temporarily stash their loot to aid their getaway.

They are either killed or upon return are unable to recognize the surroundings and find the loot. Either way, the valuables remain lost and could be found by a persistent and lucky treasure seeker.

The most fertile ground for hidden treasure stories in New Mexico are in areas that have historically produced the least riches. South central New Mexico, home to the

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

Then there is the treasure of Padre La Rue in the Organ Mountains. In 1797, La Rue was told by dying Spanish soldier about a rich gold vein in the third peak north of the Paso del Norte (El Paso). He recruited Indians to mine and smelt it. When the Spanish found out, they came for the gold and the good Padre had the Indians hide it in the mine and seal up and disguise the entrance. Of course they all died and the gold has been lost ever since. Perhaps the most famous treasure tale from the Jornada area is the more recent one of Milton "Doc" Noss and Victorio Peak. Doc claims to have discovered cached gold bars in a cavern beneath the remote peak in 1937, and claims to have brought some of them out of the ground. Unfortunately, according to Noss, in an attempt to enlarge the opening with dynamite to better transport the gold, he collapsed the entire shaft. Further compounding his efforts to recover the treasure, the U.S. Army appropriated the land a few years later for White Sands Missile Range. Doc was murdered in 1949. Since then, several attempts have been made to find the treasure. Elaborate seismic techniques and ground penetrating radar have revealed hidden shafts and chambers, but no gold has ever been found.

There is also an old, persistent,

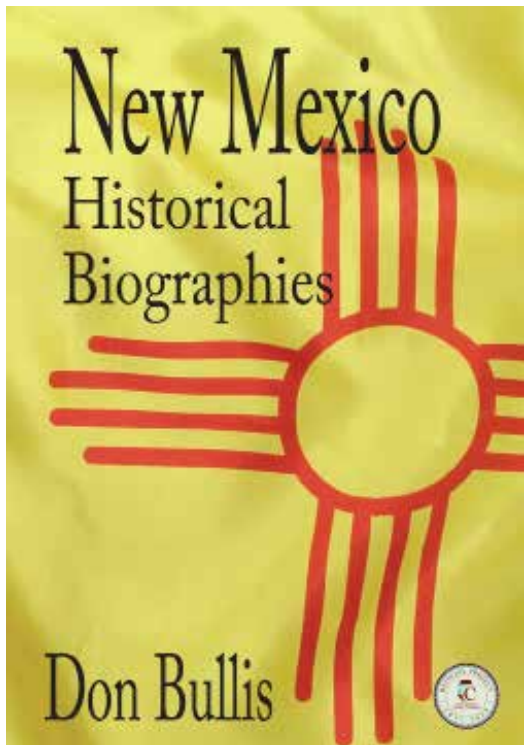
and unconfirmed account that purports that Montezuma (presumably heir of the Aztec slain by Cortez) came north in the 1520s and stashed Aztec riches in a large cave in the seventh mountain north of the Paso del Norte, which is coincidentally

close to the Padre La Rue mine.

To learn more about the hidden treasures of New Mexico and how you too can waste time chasing chimeras in the sand, there is a good collection of the Caballo stories by Ruth Tolman in the Journal of

Western Folklore, Vol. 29, No. 3, (July 1961), pp. 153-174; J. Frank Dobie's *Coronado's Children*, Literary Guild of America, 1931; and Mark Simmons' *Treasure Trails of the Southwest* are both great sources of a broad variety of lost treasure stories.

## NEW MEXICO HISTORICAL BIOGRAPHIES FOR LIBRARIES, UNIVERSITIES, & HISTORY SOCIETIES



**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 1:35 p.m., President Taft signed a proclamation making New Mexico the 47<sup>th</sup> State of the Union. He said upon that occasion, "Well, it is all over. I am glad to give you life. 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.

*Depoguin, The President*

*Mohr, Service Treasurer*

*New Mexico Star Book, 2003-2004*



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

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 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.

Don Bullis will have two book signings and talks on the Statehood Period. The first is at Treasure House Books, in Albuquerque's Old Town on Saturday, January 7 from 1-3pm. The second is with the Albuquerque-Corrales-Sandoval County Historical Societies on Sunday, January 8 at the Old San Ysidro Church in Corrales, New Mexico, from 2-4pm. Both programs are free and open to the public.

# Historic Arts of the Americas



Peyton Wright Gallery is holding its 19th Annual “Historic Art of the Americas”, an exhibition of art and objects from the Spanish Colonial Americas featuring works from the Collection of Dr. Jose Neistein. The exhibition commences with an opening reception on Friday, December 2nd from 5:00 to 8:00 p.m., and continues through March, 2012.

The exhibit consists of Spanish Colonial Viceregal paintings, sculpture, furniture, silverwork, and objects from the former Spanish and Portuguese colonies – New Mexico, Mexico, Guatemala, Ecuador, Argentina, Brazil, Bolivia, Peru, and the Philippines. Internationally, interest in the Historic Art of the Americas is burgeoning; institutions, museums, private collections, scholars, and auction houses, are simultaneously acknowledging this field with exhibition catalogues, books, forums, and scholarly letters, attention anew in an all-too-long overlooked field. In the past decade, important exhibitions in major museums have been held around North America and Europe. Significant works from the collection

of Dr. Jose Neistein will be exhibited and offered for the first time.

The Collection focuses on a distinctive artistic genre that arose during the period between 1520 and 1820, when a large swath of the Americas was under Spanish rule.

During this time, European monastics traveled to the New World to evangelize the indigenous people, bringing with them thousands of devotional images to help communicate points of Catholic doctrine. By learning to reproduce European stylistic elements and iconography, while simultaneously incorporating some of their own materials, methods, and subject matter, native artists created a style of art which is unique to the history of the Americas. These works speak of the fusion of disparate worlds, and poignantly illustrate the swift mobility of visual culture during a transformative epoch of the history of the “New World.”

In 17th century New Mexico, similarly, Catholic devotional images were brought to the native people by the Spanish Franciscans. In the fol-

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

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





# A New Mexican Matanza & Bizarre Foods

by BARBE AWALT & PAUL RHETTS



Why are so many things in New Mexico held when it is still dark or at the crack of dawn? We were called by our good friend Steve Otero, that Andrew Zimmern, host of *Bizarre Foods* on the Travel Channel, was going to be filming a traditional, New Mexican matanza and we were invited. We watch *Bizarre Foods* and frankly wouldn't miss a matanza so the invitation was a done deal. On a cold November morning, we drove down to Los Lunas to watch a huge pig get killed and eaten. It was also a chance to breathe all the smoke we could take.

Andrew Zimmern was born in New York City and now resides in Minneapolis. Among hosting the series, *Bizarre Foods*, he is also a teacher, writer, contributing editor to the *Minneapolis-St. Paul Magazine*, blogger, chef, TV guest, and he recently won the James Beard Award as Outstand-

ing Television Food Personality. He is very low key, personable, low maintenance, and knows his food. He knew exactly what parts of the pig were being used where and sampled everything with gusto. If he hadn't been wearing an orange parka and hat he would have blended into the crowd. Zimmern puts a lot of truly disgusting things in his mouth and most of the time swallows them. He loves to travel and sample unusual foods.

The morning started off with Andrew Zimmern killing the 400 pound pig. He stepped into the horse trailer where the pig was being housed – waiting for the perfect moment – and shot the pig. One shot. The pig thrashed around for a while then a group of men moved the pig to a table to start de-hairing him. Zimmern was intently watching the process and couldn't help exclaim-

ing that the pit for the water and hot, soaked, burlap bags were so practical. He compared this, New Mexican process to the flame-thrower in Sardinia or the caking process in the far East and this was more to his taste. Zimmern tried his hand at de-hairing the pig and thought it was funny that a Jewish boy from New York City was dealing with pork.

In fact, Zimmern compared the matanza to pig roasts all over the world. Almost every village and every culture has a pig roast to bring people together and celebrate. Each has nuances and regional differences. The main New Mexican touches are red chile, tortillas, and music. Matanzas are usually held when it is cold because it pre-dated refrigeration and cold weather insures the pork won't spoil. Matanzas are very low tech. In other parts of the world Matanzas can be fish or shrimp instead of pork.

In many ways Steve Otero has brought back the whole process of the matanza from the brink. Otero was very involved with getting the Valencia County Hispano Chamber of Commerce to host the Matanza event in the early spring. He now





stages a number of matanzas each year for charity. Otero and his group of very merry men and women, butcher the pig, cook the meat, feed the masses, and share the correct way to hold a matanza. In the last few years Matanzas are now accessible to everyone who wants to learn about this New Mexico tradition. In the past no one thought Matanzas were an event to be shared.

The TV crew consisted of four cameras, a sound person, still photographers, and producers. The matanza crew was at least twenty people and maybe more. According to Nick Otero, Steve's son and an award winning santero, the New Mexico Tourism Department was the source for the TV contact. In addition to filming the actual matanza, the crew also

filmed various other footage picking chiles, preparing homemade tortillas, and were slated to make another appearance at El Pinto for another, horno matanza. Andrew Zimmern and the crew explained that at every meal in New Mexico they were trying both red and green chile.

Matanzas in New Mexico are very social and part of the Hispanic culture. Zimmern understood that the event celebrated different types of people and a way of life. In a matanza almost every bit of the pig is consumed. Zimmern had a chance to sample fresh tortillas, old-style chile rellenos, biscochitos, and red chile ribs. He seemed genuinely happy with the blend of people and the whole process.

Yes, it is way too early – 7am – to

think about pork products. But this is the New Mexico way. It is nice to see someone who you have enjoyed on TV and find that they are actually better in person. How many hosts would climb in a horse trailer and kill a huge pig? Andrew Zimmern ran around taking pictures of the whole process with his iPhone probably for his blog. He loves food and enjoys finding new ideas out about local foods. The show about the New Mexico matanza will be broadcast in the spring. The one problem I have is that a matanza is not a Bizarre Food! But to yuppies on the East Coast this all may be a bit foreign. It is a wonderful opportunity to enjoy friends, foods, and hopefully good weather.





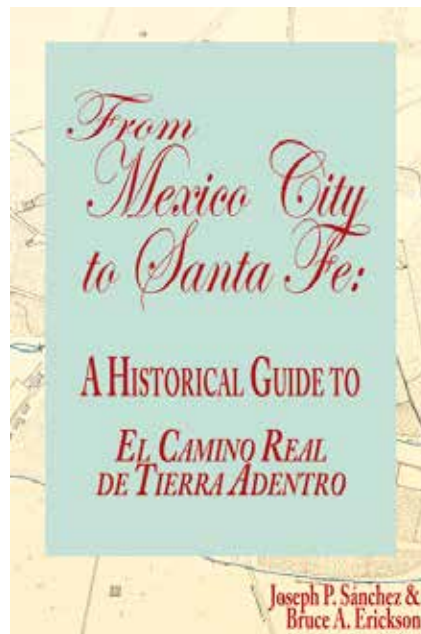
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by Joseph Sánchez & Bruce Erickson



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As of 2000, El Camino Real de Tierra Adentro National Historic Trail entered the pantheon of national historic trails that have forged our nation's history, which is equally shared with Spain and Mexico. About 1,200 miles of the trail are located between Mexico City and Juarez and another 400 miles in this country. This book is a reference guide for the rich heritage evident in the many place names that align with El Camino Real de Tierra Adentro, or Royal Road.

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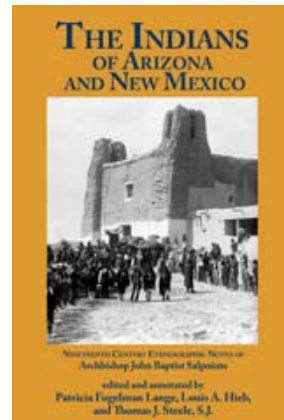


**Nineteenth Century Ethnographic Notes of Archbishop John Baptiste Salpointe**

**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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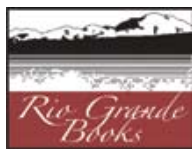
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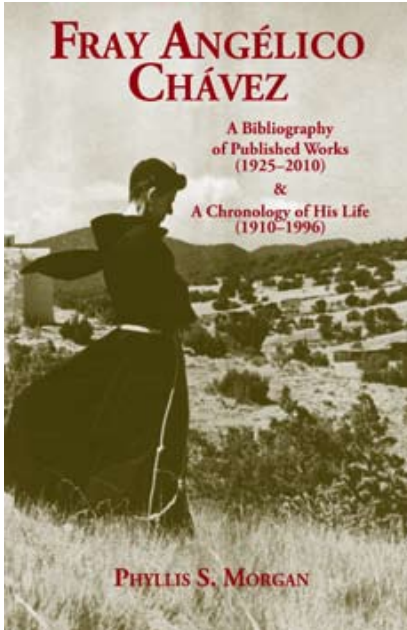
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# Fray Angélico Chávez

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

by Phyllis S. Morgan

149 pages 6 illustrations; 6 x 9  
ISBN 978-1-890689-15-5 (\$16.95) (Trade paper)



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

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

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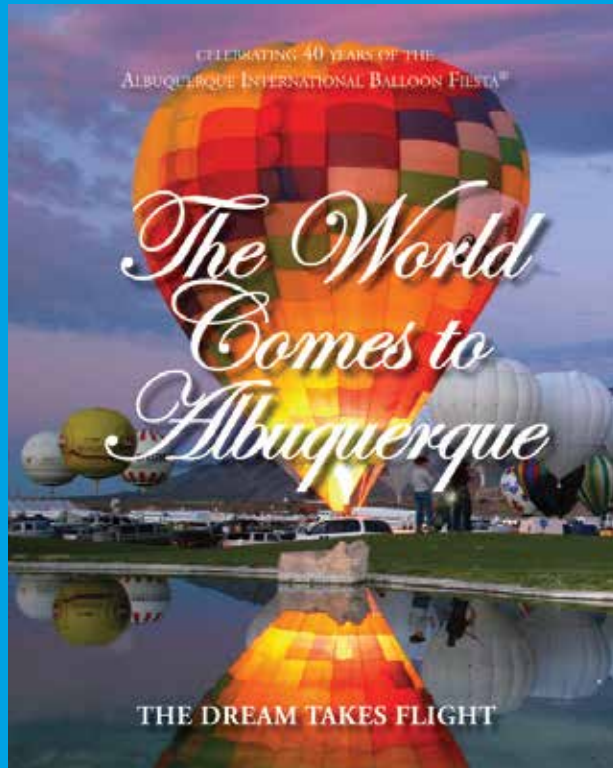
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## Looking Back:

# New Mexico on the Eve of Statehood

New Mexico and Arizona are celebrating the Centennial of their Statehood in 2012. New Mexico became the 47th State of the Union on January 6, 1912 at 1:35 p.m., when President William Howard Taft signed a proclamation making New Mexico a State. He said upon that occasion, "Well, it is all over. I am glad to give you life. I hope you will be healthy." Six weeks later, Taft signed the order making Arizona the 48th State on February 14, 1912. Few, if any, of us remember what New Mexico looked like on the eve of Statehood. With the help of the Rio Grande Photographic Archives at New Mexico State University in Las Cruces and the Library of Congress that may change. Here is a look at Main Street New Mexico around the time of Statehood. In the next issue of *Tradición*, other aspects of New Mexico's early life will be explored.



Las Cruces, Main St, 1912, RGHC10319. Photo courtesy of the Rio Grande Photographic Archives, New Mexico State University







Las Cruces, Masons Parade 1910, RGHC40376. Photo courtesy of the Rio Grande Photographic Archives, New Mexico State University



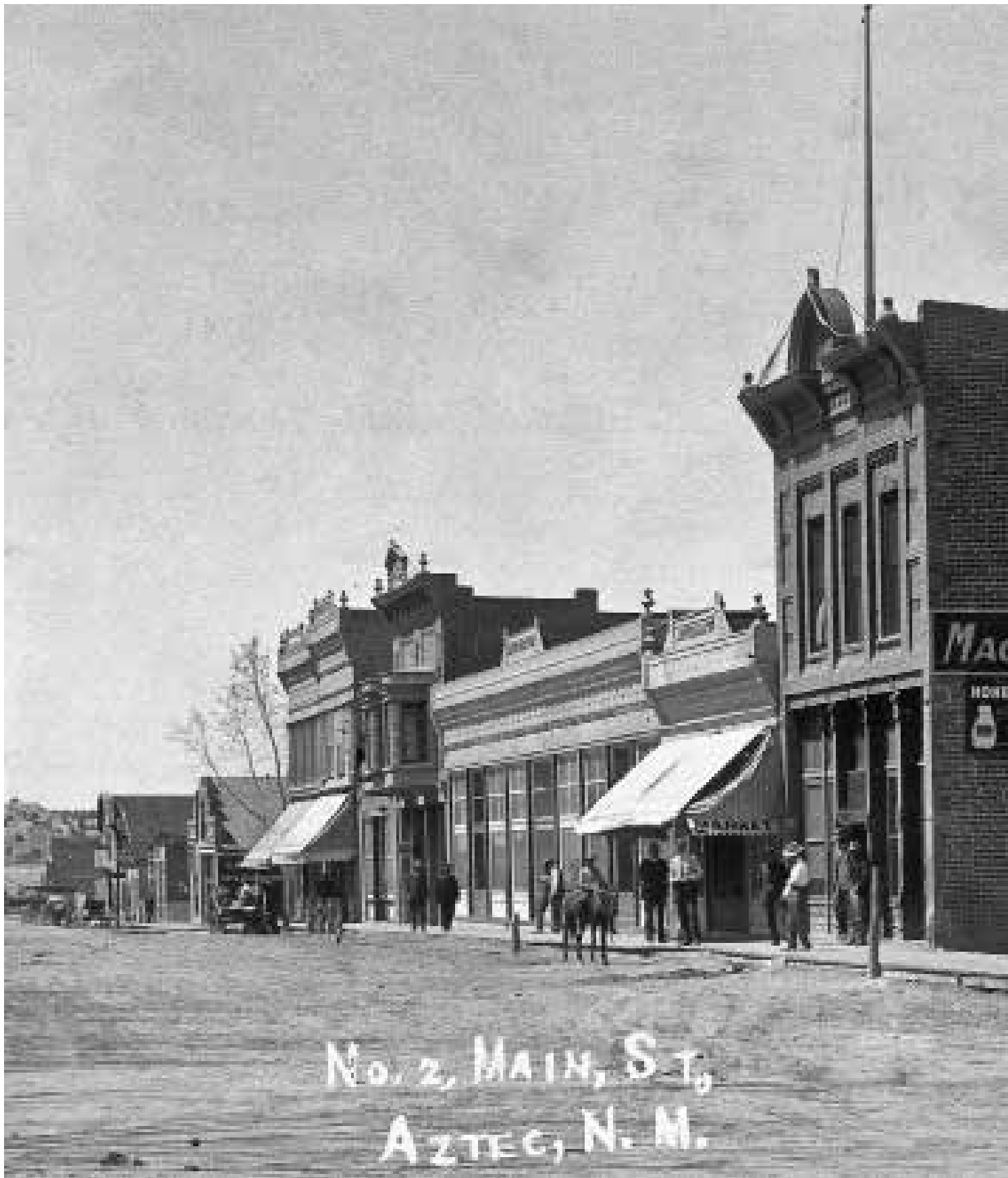


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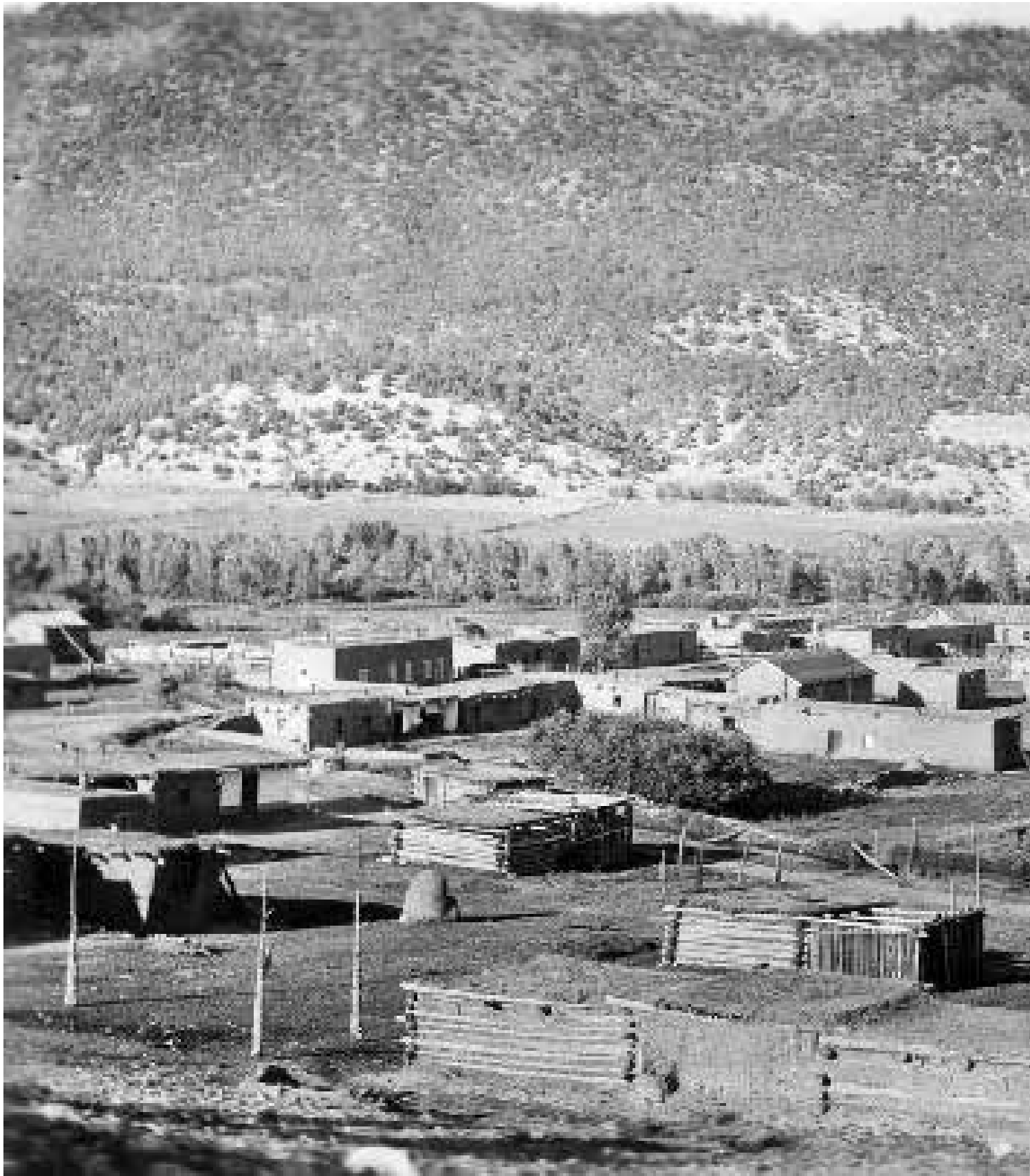


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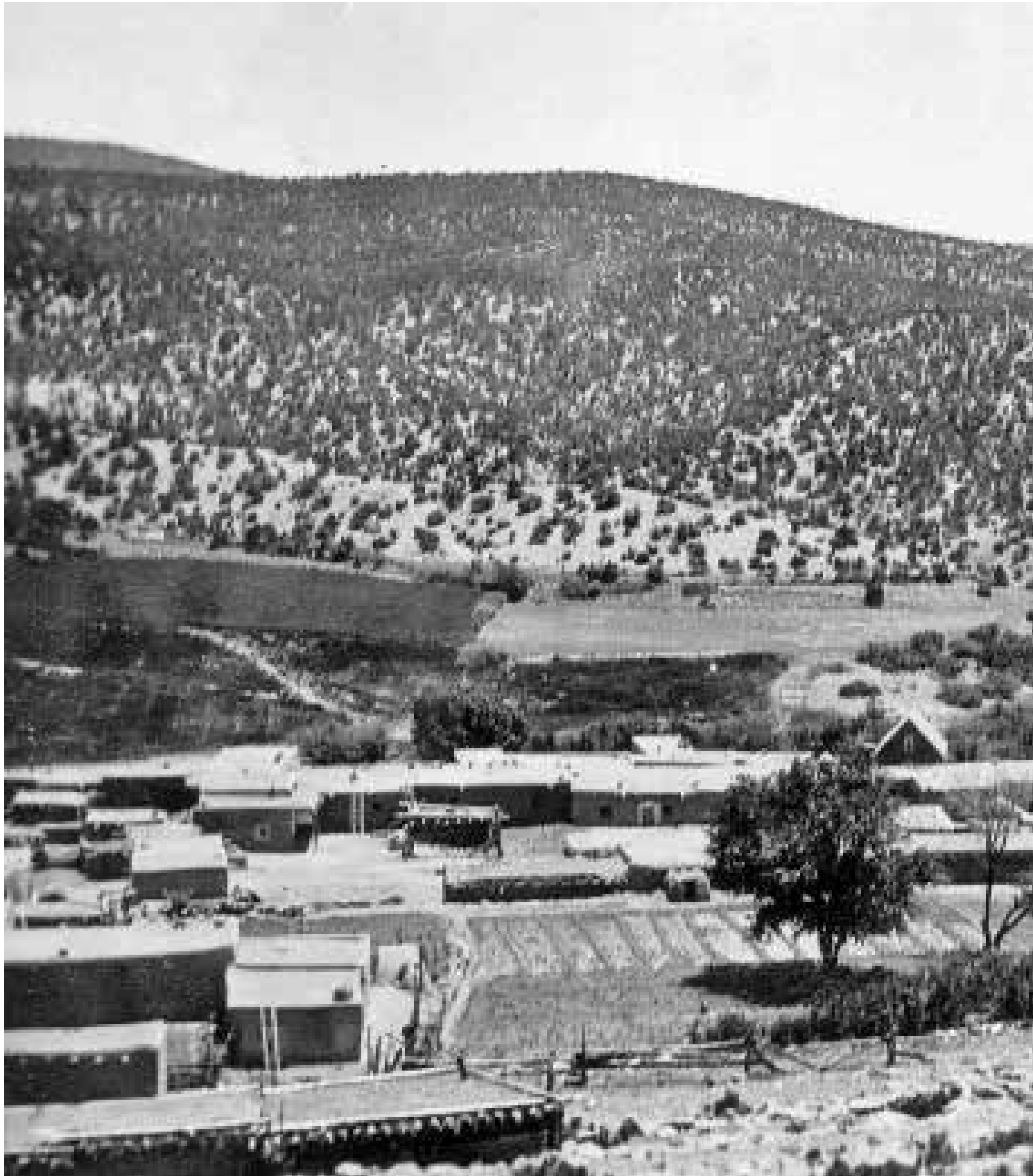


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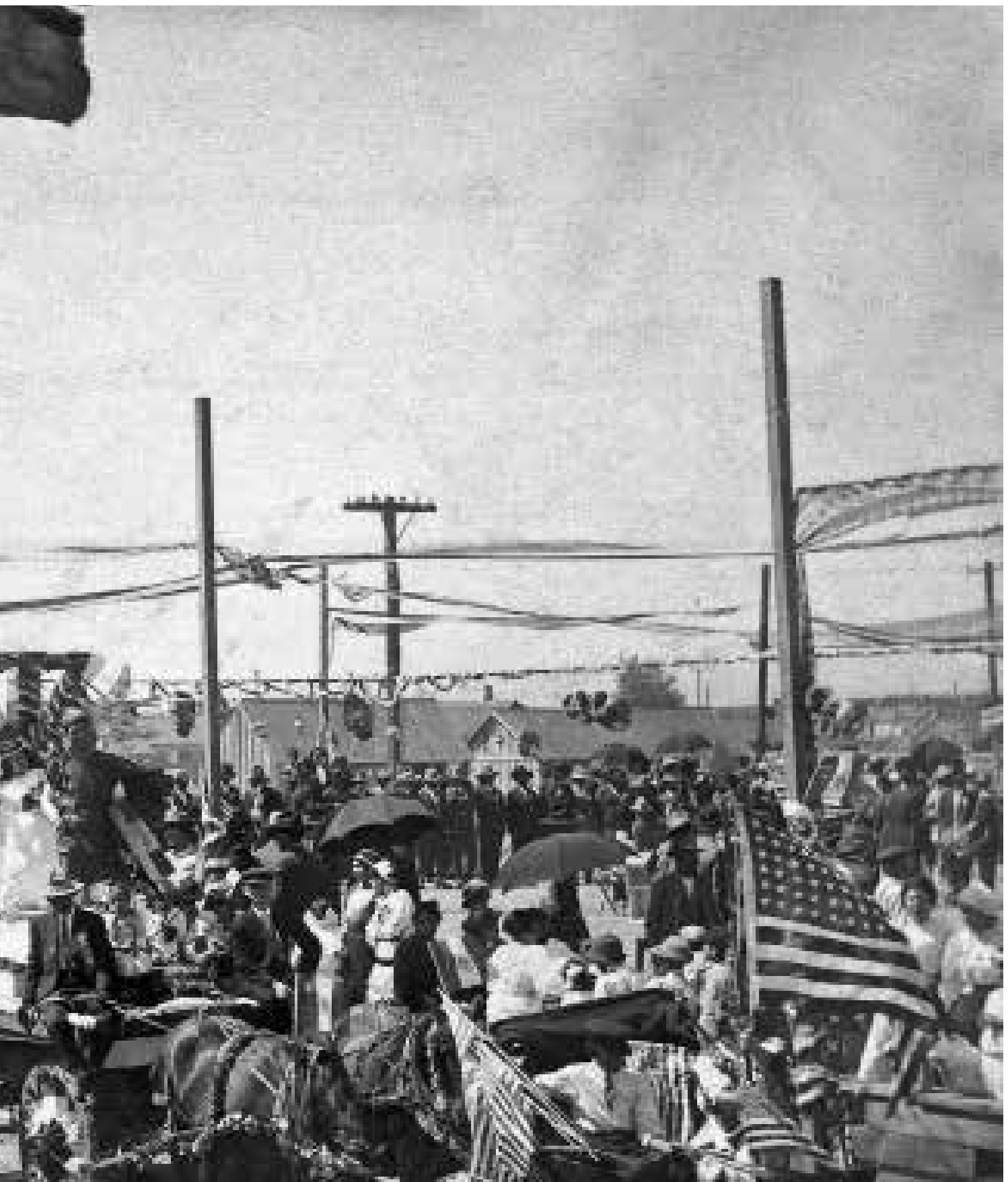
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Mogollon Cinco de Mayo Parade,  
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Roswell wool wagons, 1909. Photo courtesy of Library of Congress.





Old Town Albuquerque Plaza, 1908.  
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# Voices of New Mexico

edited with a Foreword by Ruthie Francis

234 pages 17 illustrations; 6 x 9 ISBN 978-1-890689-67-4 (\$17.95) (Trade paper)

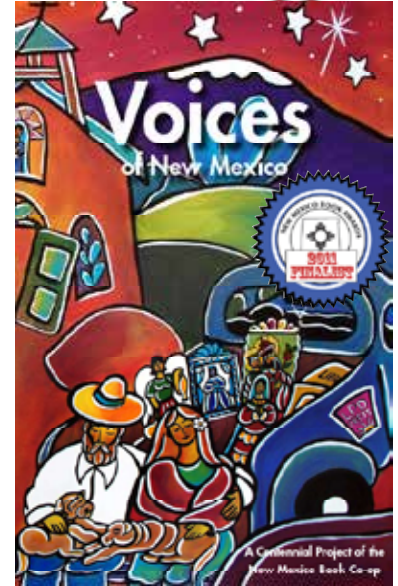


Thirty-four authors from all over New Mexico, explore what it means to be in New Mexico—the traditions, history, quirks, landscape, and people. New Mexico artists also illustrate the book. The essays are on all subjects and give the reader a wide range of ideas and topics. This is the first book published 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.

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*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

Description of books available at NMSantos.com

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## Teresa May Duran



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# Contemporary Hispanic Market Artists

Contemporary Hispanic Market celebrated its 25th year last 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 and a Winter Market which is held at the Santa Fe Convention Center on December 9-10. Featured here are six of the artists you can meet at the market.



**VICTORIA DE ALMEIDA**

Victoria de Almeida was born and raised in the beautiful state of New Mexico and her family has been in northern New Mexico for over 10 generations. Her work comes from memories of growing up in a large extended family and her favorite subjects to paint are the people and traditions of northern New Mexico. De Almeida explains, "My Grandma always had a pot simmering on the stove and open arms ready for her children and grandchildren. Family meant everything to my grandparents, and they instilled that in the rest of us. I hope that through my work I convey what I believe to be true of the Hispanic culture: generosity of spirit and home, love of family and traditions, and pride in who you are and where you came from."



**DOLORES M. ARAGON**

Remember when life was simple? Dolores' art inspires her to paint pictures that tell a story. The simplicity of her lifestyle has given her the opportunity to cherish the traditions of her ancestors. Dolores tries to capture the happier times of the past bringing memories to all that have experienced this way of life. She left the fashion business to concentrate on her art, her true passion. Dolores still watches her father farm the land and her mother make tortillas.



**DOÑA CALLES**

Doña shows her copper repoussé wall pieces with her own heat patinas and vivid translucent dyes. She says, "I see my art as an expression of spirit, consciousness, and the beauty of life through art. My intention is to evoke a stirring of the inner and higher self, to bring it into the every day environment so we are reminded who we really are." She starts with a big sheet of copper and cuts and hammers it by hand. She applies her special torch patina and then builds up layers of translucent dyes. She then polishes the figures to a high shine and seals everything with a clear acrylic.





## KENNETH MANUEL CHAVEZ

Kenny is one of the champions of recycled art or Rasquache in funky Spanish. His work is nostalgic and whimsical. He also promotes folk art and is an active supporter of the art scene in Albuquerque. His store "In Crowd" (19 years) is now Masks y Mas that sells furniture besides sculptures, signage, portraits, religious icons, retablos, and pop icons – fun stuff!



## JOSEPH MARK CHAVEZ

Mark Chavez is one of the people you want to come running if you are in trouble. But he is also a celebrated chainsaw wood carver. He has loved and been involved with art all of his life. He started with charcoal drawings and murals but 12 years ago he changed to chainsaw carving and hasn't looked back. He put down the paint brushes and pencils and picked up Dremmels, sanders, and grinders. Mark likes to do more realistic expressions than folk art usually seen in chainsaw carving.



## HORACIO CORDOVA

Horacio uses primitive-fired hand-molded clay, using natural clay slips and stains for color, natural patinas from firing with wood, straw, and horse dung.

His work is inspired by primitive art. Horacio makes the accessories for his pieces using brass, copper, steel, and various other materials.



# 2011 New Mexico Book Award Winners

The 5th Annual New Mexico Book Awards have been announced. There were over 300 entries this year in 37 categories.



## Children's Picture Book

Ana Baca  
Tia's Tamales  
University of NM Press

## Children's Activity Book (Tie)

Bruce, Hank and Tomi Jill Folk  
Stasha Dog's Secret Dream  
Petals & Pages Press

Lane, Jill  
Travelin' Jack  
Enchantment Lane Pubs

## Young Readers (Tie)

Wright, Sandi  
The Adventures of Santa Fe  
Sam  
Art Academy de los Ninos

Martinez, Demeteria &  
Rosalee Montoya-Read  
Grandpa's Magic Tortilla  
University of NM Press

## Juvenile (Tie)

Cervantes, Jennifer  
Tortilla Sun  
Chronicle Books

Hauth, Katherine  
What's for Dinner?  
Charlesbridge

## Young Adult (high school)

Avasthi, Swati  
Split  
Knopf Books

## Poetry (Tie)

Golos, Veronica  
Vocabulary of Silence  
Red Hen Press

Renee Gregorio, Joan Logghe,  
& Miriam Sagan  
Love & Death  
Tres Chicas Books

## Fiction, Adventure/drama (Tie)

Anaya, Rudolfo  
Randy Lopez Goes Home  
University of Oklahoma Press

Hinton, Lynne  
Pie Town  
William Morrow

## Fiction, Historical

McDuffie, Susan  
The Faerie Hills  
Five Star Publishing

## Fiction, Mystery/suspense

Barber, Christine  
The Bone Fire  
Minotaur Books

## Fiction, Romance

Jones, Darynda  
First Grave on the Right  
St. Martin's Press

## Fiction, Sci Fi & Fantasy

Corwell, David  
Daily Flash 2011  
Pill Hill Press

## Fiction, Other

Campbell, Liza  
The Dissemblers  
Permanent Press

## Anthology

Torrez, Robert  
Rio Arriba: A NM County  
Rio Grande Books

## Anthropology/Archaeology

Margaret Nelson & Michelle  
Hegmon  
Mimbres Lives and Landscapes  
SAR Press

## Art & Photography

Kim Vesely, Dick Brown, Tom  
McConnell & Paul Rhetts  
The World Comes to  
Albuquerque  
Rio Grande Books

## Biography (Tie)

Miller, Darlis  
Open Range  
University of Oklahoma Press

Remley, David  
Kit Carson  
University of Oklahoma Press

Randles, Slim  
Sweetgrass Mornings  
University of NM Press

## Business (includes career)

Powers, Marianne  
Doing the Right Thing  
Quillrunner Publishing

## Cooking (Tie)

DeWitt, Dave  
The Southwest Table  
Globe Pequot

DeWitt, Dave  
1001 Best Hot & Spicy Recipes  
Surrey Books

## Gardening

Hillerman, Anne & Don Strel

Gardens of Santa Fe  
Gibbs Smith

## Gay/Lesbian (GLBT)

Bodin, Joanne  
Walking Fish  
Outskirts Press

## Health

Dubois, William  
Beyond Fingersticks  
Red Blood Cell Books

## History, New Mexico subject

Hall, Loretta  
Out of this World: New  
Mexico & Space Travel  
Rio Grande Books

## Multi-cultural Subject

Shaphard, Bud  
Chief Loco  
University of Oklahoma Press

## Nature/Environment (Tie)

Bello, Kyce  
The Return of the River  
Sunstone Press

Cartron, Jean-Luc  
Raptors of New Mexico  
University of NM Press

## New Age

Chernoff, Seth David  
Manual for Living  
Spirit Scope Publishing

## New Mexico Centennial

Melzer, Richard  
Sunshine & Shadows II  
Rio Grande Books

## Parenting/Family Issues

Rubin, Gail  
A Good Goodbye: Funeral  
Planning for Those Who Do  
Not Plan to Die  
Light Tree Press

## Philosophy

Burch, Jack  
The New Trinity  
DeVorss & Company

## Political/current events

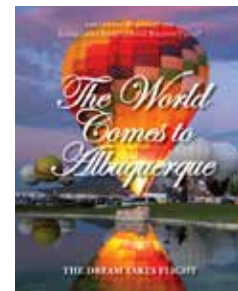
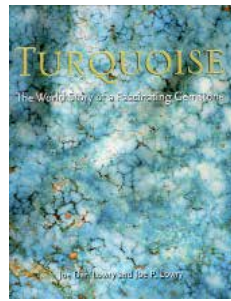
Taggart, Vicki  
Senator Pete Domenici's  
Legacy 2010  
Rio Grande Books

## Reference

Lowry, Joe Dan and Joe P.  
Turquoise  
Gibbs Smith

## Religious (in honor of Father Thomas J. Steele, S.J.)

Sandlin, Lisa & Catherine  
Ferguson  
You Who Make the Sky Bend  
Pinyon Publishing



**Best New Mexico Books (Tie)**

Loretta Hall — *Out of this World: New Mexico's Contributions to Space Travel*  
 Lowry, Joe Dan and Joe P.— *Turquoise*

**Best of Show (Tie)**

Rubin, Gail— *A Good Goodbye: Funeral Planning for Those Who Do Not Plan to Die*

Kim Vesely, Dick Brown, Tom McConnell & Paul Rhett  
*The World Comes to Albuquerque: Celebrating 40 Years of the Albuquerque International Balloon Fiesta*

**Science & Math**

Kandasamy & Smarandache  
 Algebraic Structures Using  
 Natural Class of Intervals  
 The Educational Publisher

**Travel**

Groves, Melody  
 Hoist a Cold One: Historic  
 Bars of the Southwest  
 University of NM Press

**Self-help (Tie)**

Guyette, Susan  
 Zen Birding  
 O-Books

**Nonfiction, Other**

Herron, Gary  
 Baseball in Albuquerque  
 Arcadia Publishing

Randles, Slim  
 A Cowboy's Guide  
 Rio Grande Books

**First Book**

Armijo, Andres  
 Becoming a Part of My History  
 Rio Grande Books

**Joe Sando Western History Award (Tie)**

Phyllis Morgan  
 N. Scott Momaday

**Howard Bryan Western History Award**

Santa Fe 400<sup>th</sup> Anniversary  
 All Trails Lead to Santa Fe

Marcia Keegan  
 Taos Pueblo & Its Sacred Blue  
 Lake

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 November 13-December 20, 2011

**Artistas Tradicionales:**  
 Ray John de Aragon  
 Rosa Maria Calles  
 Ramon Juan Carlos de Aragon

# Southwest Books

by BARBE AWALT

**Contemporary Hispanic Market: 25 Years**

**Editors: Rhett, Paul and Awalt, Barbe**

**Publisher: LPD Press, ISBN 978-1-890689-98-8**

**Price: \$39.95 178 pages**

Wait! You went to Contemporary Hispanic Market and you can't remember all the artists and their work? You must want to remind yourself of what you saw and which artist was which? What to do?

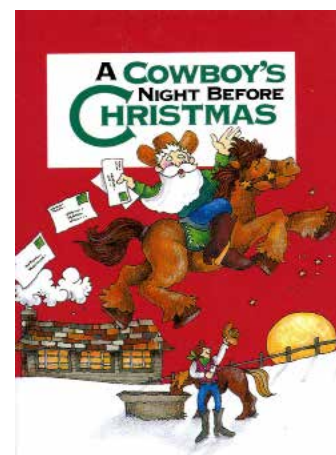
You buy this book cataloguing many of the artists you saw on your walk through the venue. Here are beautiful color photos of the artists themselves and their work. Each entry lists some biographical information and examples of each artist's medium. I was tempted to remove some of the pages featuring individual works, frame them, and hang them in my office. This delightful gathering of artists in between the book's covers range from Victoria de Almeida to Joshua Felix Ybarra, both painters. Almeida is a folk artist focusing on hearth and home. Ybarra is a multi-subject painter focusing on what he feels. And gathered with them are jewelers, sculptors, weavers, potters, carvers, designers, mixed media artists, and more. Their art all beautifully displayed on the pages, creativity shining, hard work evident, joy in presenting their vision of beauty.

I am thankful to have this book to remind me of the superb artists working in New Mexico today. I can even see more of their work on their listed web-sites and find the galleries listed that carry their work.

Annual events have their own history, participants, and impact on their audience and setting. Art events in New Mexico have a long past with venues both outdoors and in, artist produced or privately produced, all a feast for the eyes. This book contains stunning photographs of the art work being done by Hispanic artists living in New Mexico and showing at the two Contemporary Hispanic Market venues: Summer (last week-end in July) and Winter (in November) in Santa Fe, New Mexico.

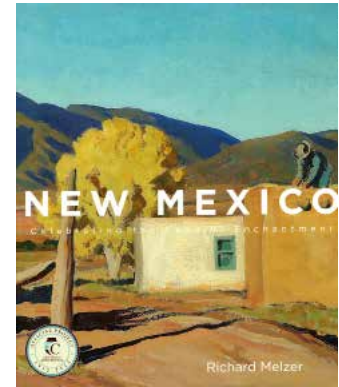
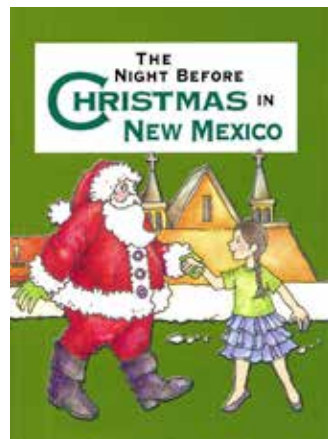
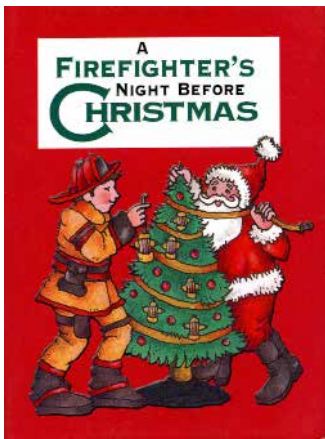
Edward Gonzales, Secretary of Contemporary Hispanic Market, contributes a short history of the organization, its trials and tribulations to its start in 1990, and the successful culmination of hundreds of people working together to showcase non-traditional Hispanic art. There had been a struggle to have the Contemporary Hispanic Market accepted and separate from the Traditional Spanish Market run by the Spanish Colonial Art Society. Now 25 years later, and under the leadership of Ramona Vigil-Eastwood, President of Contemporary Hispanic Market, this beautiful book was born.

I heartily recommend that you purchase this book because it documents over 150 working artist in New Mexico today. Its color photographs of the art works are breathtaking in a volume which costs less than forty dollars. And if you couldn't get to the Market this summer, this book is the next best thing. – Ruth E. Francis



**The series: Night Before Christmas in New Mexico, A Firefighter's Night Before Christmas, A Cowboy's Night Before Christmas, and more. Published by Gibbs Smith, hardback, \$5.99, green & white.**

These cute, little books have multiple titles for just about everyone on your Christmas list and would make great stocking stuffers. They are a little thought gift in a title specific occupation or if you are sending a load of salsa, the New Mexico book would be great to throw in the box. On the Gibbs Smith website there are books for teachers, Grandpas & Grandmas, military, cats, police people, golfers, and even other states and cities. Anything you can think of. They are the kind of book that a child would keep year after year. Checkout what you need and any bookstore can order them for you or go directly to the Gibbs Smith website for the holidays.



**A Year or So in the Life of New Mexico: An Uncensored Look At Life In the Land of Enchantment edited by Rick Carver. Published in 2011 by Fresco Fine Art (distributed by UNM Press), softback, full color, 223 pages, ISBN 978-193449133-1. Sale of book benefits Esperanza Shelter for Battered Families, INC.**

This is a collection of 475 photos that say NEW MEXICO. There are all kinds of subjects: landscapes, people, animals, balloons, Native Americans, heroes, but also DWI, abandoned buildings, and the very unusual that makes New Mexico unique. The photos are not the same-old and might initiate discussion and thought. For the Centennial of New Mexico this would make the perfect gift for someone who is interested in photography but also someone who wanted to remember all the things that makes New Mexico different. There will be a lot of people lauding New Mexico and portraying it as all good. New Mexico

is flawed but still great and this book show the real New Mexico.

**New Mexico: Celebrating the Land of Enchantment by Richard Melzer. Published in 2011 by Gibbs Smith, hardback, 336 pages,**

**many color and B&W photos, \$40, ISBN 978-1-4236-1633-7.**

New Mexico's Centennial only comes around once. New Mexicans need to know their history and all the quirky facts that have made us what we are today. As much his-

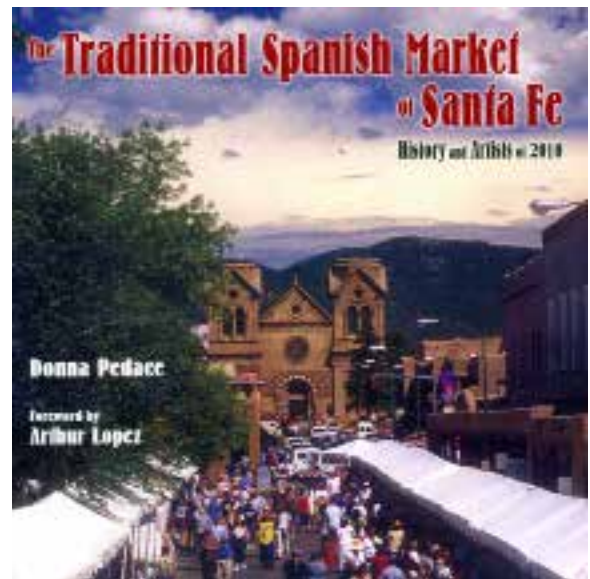
tory of New Mexico that I have learned, I found this book filled with tidbits I didn't realize, such as the famous folk who have visited, some of the photos and the historic postcards I have never seen before. This is a fun book and one that every school and

**The Traditional Spanish Market of Santa Fe: History and Artists of 2010, by Donna Pedace. Published in 2011 by Sunstone Press, paperback, 110 pages, \$35, full color, ISBN 978-0-86534-821-9.**

This book is a good start to the many artists who have been in Traditional Spanish Market but why only the artists of 2010? There have been many artists in Traditional Spanish Market who were legends and have passed. We need to remember who they were and their contributions to Market. Yes, this book celebrates 60 years of TSM but so many of the artists were ground-breakers.

The individual artists in the book are very uneven. Some pictures are poor and some artists do not have a picture. Some artists don't want their picture in a book but the author could have made sure that each artist in TSM in 2011 had their picture taken at Market – the book is about that Market. There is no contact information for a number of artists and awards are missing – doesn't SCAS have that information? There are also no pictures of the actual TSM in the book. It is like someone decided after the Market – “Hey, let's write a book.”

This book is a good start and long overdue. These artists need the recognition they don't get but normally but a little more thought should have gone into the book. The copy I had to review was also uneven in printing. – Barbe Awalt



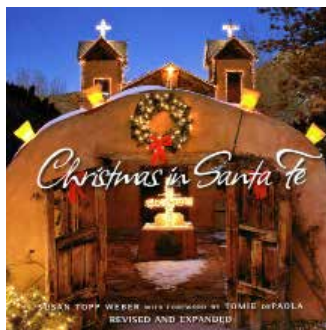
285 Broken Dreams



library should have and promote for the Centennial. It would make a valuable gift to celebrate a once-in-a-lifetime year. Has anyone thought of Trivial Pursuit New Mexico style?

**285 Broken Dreams: Photographs Southeast New Mexico to Texas by Chris Enos (photos) with essay by Elvis Fleming. Published in 2011 by Museum of New Mexico Press, hardback, 103 pages, full color, \$34.95, ISBN 978-0-89013-535-8.**

I love pictures of abandoned buildings. I think they have character and a hidden story to tell. The pictures in this book are wonderful. That being said what bothered me about this book is that the buildings are not identified near the picture but you have to go to the back of the book to see what they were and where they are. There is lots of white space on pages so a small listing would not be a hardship. This is also a road trip book and it would have been fun to capitalize on the map concept and group pictures according to the location. On one page you can have pictures of Pecos, Texas: Artesia, New Mexico: and



Vaughn, New Mexico. I liked the book but I was frustrated by the book.

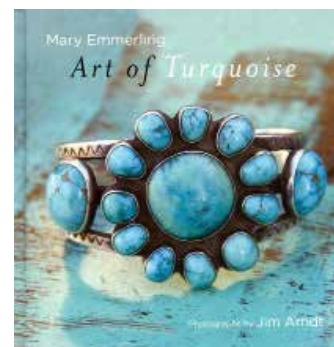
**Christmas in Santa Fe by Susan Topp Weber with Foreword by Tommie DePaola. Published by Gibbs Smith, 2011, hardback, \$19.99, 104 pages, full color, ISBN 978-1-4236-2338-0.**

There is something magical when it snows in Santa Fe. If you are lucky enough to be in the City Different when the crowds leave and it is silent on the Plaza. It is wonderful. This would be a great gift for someone who spent the holidays in Santa Fe but is having trouble getting back. New Mexico has so many cultures and they are all represented in this book. I do take exception that Traditional Spanish Winter Market is mentioned and there is no mention of Contemporary Winter Market but maybe the author isn't aware that there are two different Winter Markets. That being said the book would make a nice present for a traveler. The book is revised and expanded.



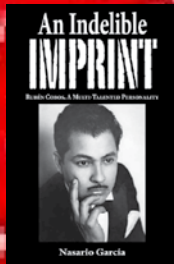
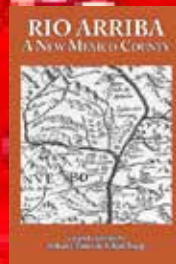
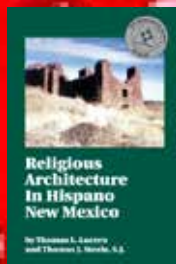
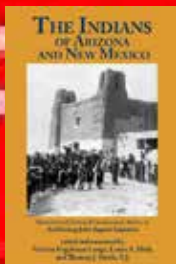
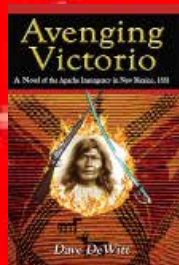
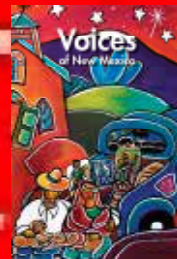
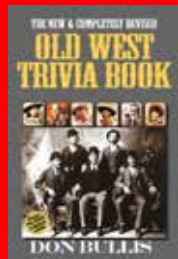
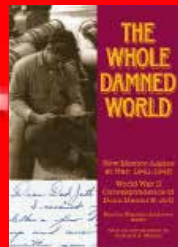
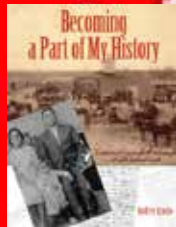
**Light in the Desert: Photographs from the Monastery of Christ in the Desert by Tony O'Brien (photos) with an essay by Christopher Merritt. Published by Museum of New Mexico Press, 2011, hardback, black & white, 109 pages, \$50, ISBN 978-0-89013-533-4.**

There has always been mystery attached to the Monastery of Christ in the Desert near Abiquiu. Photographer Tony O'Brien was given rare access to record what he witnessed as a practicing member of the Monastery. The photos are of members praying, the land, architecture, services, every day life, and a view into the Monastery. The photos are black and white and give the feeling of a place without modern conveniences. One of the pictures I found fascinating is one of the monks working at computers. The Monastery does a big business in hi-tech. For someone interested in the Abiquiu area this would make an unusual gift. It would also appeal to anyone with spiritual aspirations and certainly a person wanting to visit the Monastery.



**Art of Turquoise by Mary Emmerling and photos by Jim Arndt. Published in 2011 by Gibbs Smith, hardback, \$19.99, 112 pages, full color, ISBN 978-1-4236-1630-6.**

There is no denying it – I love turquoise – turquoise jewelry, turquoise trim on clothes, turquoise ceramics, and anything turquoise. This book celebrates turquoise in every form. The photos are wonderful. Living in the Southwest we are used to turquoise trim on doors and windows, wearing turquoise, and even turquoise furniture. For a person who loves turquoise or born in December (it is the birthstone of December with the gem blue topaz) this is a perfect gift. Turquoise is the official gem of New Mexico. Pair it with a nice piece of jewelry and you are golden or rather turquoise.



Books for everyone on your holiday list



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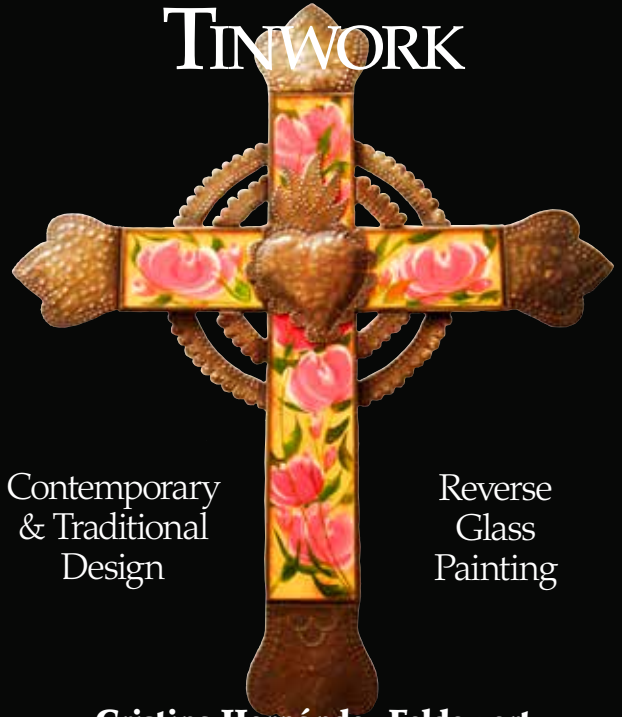
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# Goddard's Rockets

by LORETTA HALL

Excerpted from "Out of This World," *Rio Grande Books*, by Loretta Hall, 2011.

Effie Ward's neighbors were frightened and furious. Bob Goddard had set off another one of his confounded rockets from the cabbage patch on his Aunt Effie's farm. This time, it was more than annoying, it was downright dangerous. They were not about to let him continue disrupting their peace and risking damage to their property. Massachusetts was not a proper place for these shenanigans.

He'd shot off the first one back in March of 1926. The rudimentary device—two liquid fuel tanks and a combustion chamber connected by a 10-foot-long, spindly skeleton of metal fuel lines—climbed 40 feet into the air and came down 2½ seconds later, 184 feet away from where it took off. A second rocket, launched a month later, stayed in the air for more than 4 seconds. Those were OK. After all, Bob—Dr. Robert Goddard—was a physics professor at Clark University in nearby Worcester, Massachusetts, so he must know what he was doing.

Goddard spent the next couple of years redesigning his rockets and testing them, without a successful liftoff. Sometimes the failures literally exploded in the launch tower, a modified windmill frame. Undaunted by the failures, which Goddard said provided valuable negative information, he kept tinkering. Then, the day after Christmas 1928, he had a successful firing, with the rocket reaching a speed of 60 miles an hour before hitting the ground 205 feet from the tower.

But it was the next successful launch, on the afternoon of July 17, 1929, that infuriated the neighbors. The 11-foot-tall contraption

The first flight of a liquid-fuel rocket was as monumental as the first airplane flight had been, twenty-three years earlier. Goddard's rocket took 9½ seconds less to fly 11 feet higher and 85 feet farther. But the Wright Brothers' plane carried a person, and it flew a distance of 852 feet in 59 seconds later that same day. Maximum speeds: 60 miles an hour for the rocket and 34 miles an hour for the plane.

rumbled in the tower for 13 seconds before starting to move upward. The exhaust flame grew to 20 feet as the rocket roared skyward. The rocket climbed for another 4 seconds, reaching a height of 90 feet before plummeting to the ground. When it crashed 170 feet from the tower, one of the fuel tanks exploded, setting the grass on fire.

That was more than enough to get the neighbors' attention. An article in the November 1929 issue of *Modern Mechanix* magazine put it this way: "His latest experiments caused a sensation around Worcester, where a group of villagers in the neighborhood of Goddard's experiment station observed what appeared to be a flaming meteor which hurtled through space at breathtaking gait, lighting up the landscape and finally bursting with a thunderous roar."

People as far as 2 miles away noticed the frightful event and called the police to report an airplane crash. As Goddard and his assistants finished retrieving their equipment, two ambulances and several cars rushed onto Aunt Effie's field to rescue victims of the supposed crash. In the days that followed, newspapers across the country carried the story with headlines like "Man in the Moon Scared Green" and "Moon Rocket Misses Target by 238,799½ Miles."

Citizen pressure and safety concerns led the State Fire Marshal to forbid Goddard from conducting any

more rocket tests in Massachusetts.

## Robert Goddard, the Man

Massachusetts was the only home Goddard had ever known. He was born in Worcester in 1882, but within a few months his family moved east to a suburb of Boston. When he was fifteen, his mother came down with tuberculosis and the family returned to Worcester in the center of the state. He went to college and graduate school in his hometown, earning a BS from Worcester Polytechnic Institute, and MA and PhD degrees in physics at Clark University. Other than a year as a research instructor at Princeton University, he worked in Worcester, teaching and doing research at Clark.

As a teenager, Goddard read a new novel that not only captured his imagination but held it hostage the rest of his life. The book, *The War of the Worlds* by H.G. Wells, vividly described an invasion of Earth by Martians. Many years later, following a successful launch that proved a new technology, he sent a letter to Wells. In it he wrote, "In 1898 I read your *War of the Worlds*. I was sixteen years old, and the new viewpoints of scientific applications, as well as the compelling realism of the thing, made a deep impression. The spell was complete about a year afterward, and I decided that what might conservatively be called 'high-altitude research' was the most fascinating problem in existence."

Aunt Effie's farm became a golf course in 1931. The Pakachoag Golf Course is now owned by the town of Auburn, Massachusetts. Midway between the tee and the green on the ninth fairway, a small granite obelisk marks the site of the world's first liquid-fuel rocket launch. It rests at the center of a 200-foot-radius circle designated as a National Historic Landmark.

The event that made the spell complete started as an ordinary task. He climbed up into a cherry tree outside his family's house. Pausing from cutting dead branches, he looked out across the fields, and a magical idea came to his mind. "I imagined how wonderful it would be to make some device which had even the *possibility* of ascending to Mars, and how it would look on a small scale, if sent up from the meadow at my feet," he wrote in a 1927 autobiographical essay. That daydream became the compulsion that defined the rest of his life.

Eight years after his vision in the cherry tree, Goddard wrote an essay, "On the Possibility of Navigating Interplanetary Space," for his English class at Worcester Polytechnic Institute. In it, he wrote, "The discussion

falls naturally into three divisions: the sustaining of life in space, the protection against accident during transit, and the means of propulsion." Addressing the first point, he noted that the problems of food storage, renewal of air in a closed space, and retention of warmth had already been solved. He found the protection issue troublesome, primarily because the British astronomer Sir Norman Lockyer predicted that meteors densely populated outer space—averaging separations of only 250 miles. Yet Goddard dismissed this problem with a paragraph, suggesting a fanciful notion of shielding the spaceship by having it travel within a meteor swarm headed in the desired direction. The swarm would deflect conflicting meteors, and any incidental contact with meteors within the

storm would be minor because of the small relative velocities.

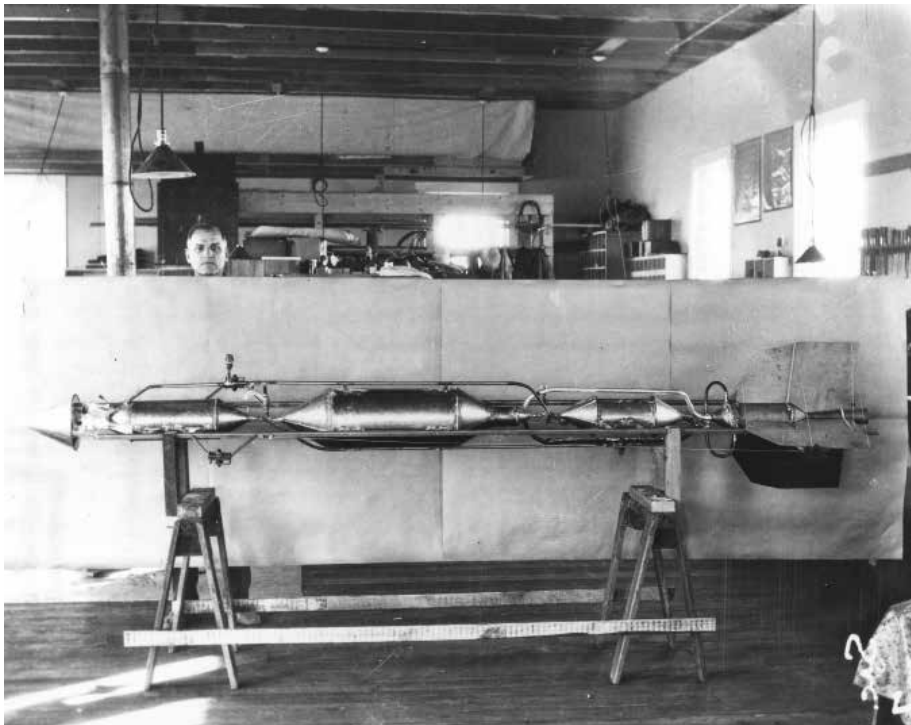
What really captured Goddard's attention was the third issue—the means of propulsion. In a dozen paragraphs, he expounded on the potentials of various energy sources—solar, chemical, and radioactive disintegration. By 1919, he was able to publish theoretical and experimental evidence that "with a rocket of high efficiency, consisting chiefly of propellant material, it should be possible to send small masses even to such great distances as to escape the earth's attraction."

Though his quest began with the notion of space travel, he learned not to talk about it in those terms. For one thing, it drew ridicule like the nickname "Moon Man." But from a more practical standpoint, he knew that developing a vehicle capable of reaching even the upper limits of the atmosphere was a monumental task. "How many more years I shall be able to work on the problem, I do not know; I hope, as long as I live," he wrote in his 1932 letter to Wells. "There can be no thought of finishing, for 'aiming at the stars,' both literally and figuratively, is a problem to occupy generations, so that no matter how much progress one makes, there is always the thrill of just beginning."

### A Suitable Site

With his rocket tests banned from the entire Commonwealth of Massachusetts, Goddard had to either give up or relocate. Developing a vehicle that could reach space was a mission—perhaps compulsion—that Goddard could not abandon. He would have to leave his home state and move to a more suitable place to continue his work. The question was, where?

The cloud of extravagant publicity about the July 1929 launch turned out to have a silver lining. Among the people who read newspaper and magazine accounts of the event were Charles Lindbergh and his friend, Harry Guggenheim. Lindbergh, whose unprecedented trans-Atlantic airplane flight in 1927 had made



Goddard's first rocket launched in Roswell was the last to lack a streamlining shell. Henry Sachs, a machinist who came to Roswell with Goddard, held a backdrop for photographing the rocket.

him a national icon, thought Goddard's inventions could revolutionize flight. Guggenheim, who had been a US Navy pilot during World War I, was president of the Daniel Guggenheim Fund for the Promotion of Aeronautics. Grants from individuals and foundations associated with the Guggenheim fortune would be a major source of funding for the rest of Goddard's career.

With a personal grant from Harry's father, Daniel Guggenheim, along with smaller ones from the Smithsonian and Carnegie Institutions, Goddard was financially able to move from Massachusetts and devote his full attention to his research. He prepared for the move by applying his usual scientific analysis to the selection of an appropriate location. First, he asked Lindbergh's opinion as a pilot with extensive experience flying over the entire country. Then he consulted a Clark University colleague, meteorology professor Charles Brooks.

"We sat down together and methodically combed over the weather statistics of various sections of the country," Goddard wrote in an unpublished article now held in the Clark University archives. "We wanted a relatively high region with a minimum of rain and snowfall, a minimum of cloudiness, and freedom from fog. We looked, too, for a place without extremes of heat and cold where we could count on considerable periods without wind. In other words, we wanted good outdoor working weather the year round, and good visibility on every score. With these conditions overhead and surrounding us, our final need was for good, level ground underfoot, and a great deal of it. Above all, we wanted ground with a minimum of people and houses on it, where rockets could rise, or crash, or even explode without wear and tear on neighbors' nerves. . . . The best answer to our needs were the high plains of east central New Mexico. A map of the region showed that the town of Roswell was situated near the center of the favorable area."

## New Home: New Mexico

Robert Goddard and his wife, Esther, drove into Roswell on July 25, 1930. Within days, they rented—and eventually bought—Mescalero Ranch, an agricultural estate with a comfortable adobe house and several outbuildings. For ten of the next twelve years, this would be their home. The only interruption would be in 1932–1934, when their funding was suspended because of the economic realities of the Great Depression as well as the death of Daniel Guggenheim and a restructuring of his family's charitable foundations.

Four assistants followed Goddard to Roswell: Larry Mansur and his brother Charles, Albert Kisk (Esther's brother), and Henry Sachs. As soon as they arrived, they set to work unloading the railroad freight car that was loaded with household goods, machinery, and rocket paraphernalia. A comfortable distance from the house, they had a 30-foot by 55-foot machine shop built. Two

hundred feet farther away, they set up a 20-foot-tall tower for static tests of rocket engines (in which the engine was fired but restrained from moving).

Goddard designed a concrete base under the tower to divert the exhaust flame without kicking up a cloud of dust that would obscure the view of the rocket. He built a 3-foot-thick block of concrete encasing a 10-inch-diameter tube that bent from vertical to horizontal to channel exhaust blasting out of the combustion chamber in a direction away from the observation shelter, which was 55 feet away.

Among the equipment Goddard brought from Massachusetts was the 60-foot-tall launch tower from Aunt Effie's farm, although bringing a windmill frame to rural New Mexico was like bringing ice to Alaska. The launch tower was not destined for Mescalero Ranch, however. The headquarters location, only 2 miles from the center of Roswell, was too close to town for rocket launches.



*Robert Goddard reads pressure and lift gauges at the tower through a telescope. At his fingertips are three telegraph keys used to trigger launch events.*

Over a period of years, a number of people from around the world volunteered to ride one of Goddard's rockets, even all the way to the moon. For example, one person wrote in April 1924 (even before the first successful liquid-fuel rocket launch), "I am willing to undertake the first trial journey in that machine into the Universe, and am ready for all kinds of events that may occur. I am thirty years of age, healthy, single, my parents are dead, no relatives, by birth Czechoslovak, my profession, reporter."

Goddard did not want to annoy or endanger the 11,000 local residents. Cattle rancher Cort Marley gave him permission to build a control shelter on his land, about 10 miles west of Mescalero Ranch. Marley's neighbor, Oscar White, let Goddard set up the launch tower on his adjacent property, in a hollow known as Eden Valley. Again, the crew built a concrete trough beneath the tower to deflect the fiery exhaust.

### **Becoming New Mexican**

The Goddards found the people in Roswell to be friendly and helpful. Neither Marley nor White charged him anything for using their land, for example. They only asked that he close the gates when entering or leaving their properties.

Goddard and his wife soon felt more at home in the West than they did in the East. They loved the open spaces, and on weekends they could enjoy the forests, lakes, and cool air of the mountains only 70 miles west of town. The desert's low humidity was good for his health; he had lingering lung problems from a struggle with tuberculosis.

While still in Massachusetts, Goddard had taken up painting as a hobby. Now, captivated by the scenery in New Mexico, he sometimes wrote descriptions in his diary of cloud formations or the sky's colors at sunset. For example, an October 1934 entry included a simple sketch with this description: "Capitan [Mountain] pretty just after sunset. Ground dark brown. Mountain pale blue purple. Sky low down, to *A* [a point marked on the sketch], an apricot yellow (cadmium yellow and white) bright-

est at horizon. *A* to *B*, pale uncertain pink above *B*, dark gray blue, darker overhead. White Mountains also a pale blue purple, a very little paler than Capitan. All the angles on the mountains showed out sharply."

One of the Goddards' new friends was Harold Hurd, an Easterner who had come to Roswell for his health. Coincidentally, Hurd's son, Peter, was an accomplished painter who had been a student of Andrew Wyeth's father. Peter lived in San Patricio, but became a friend of Goddard's during visits with his parents in Roswell. After dinner on the evening they first met, Goddard, Harold, and Peter went outside and looked at the starry sky. "Dr. Goddard began pointing out the principal constellations and identifying by name their component stars—the ones of greater magnitude," Peter Hurd said in a 1970 Senate committee session honoring Goddard. "I recognized for the first time the glittering belt of Orion and learned that his left foot was the brilliant star Rigel. I saw the Great Bear with its pointer stars that aid in locating the Polar Star. So it was that on that evening began a continuing and to me most rewarding interest [in astronomy]."

In late October 1939, Goddard drove to Peter's home to sketch the landscape. "I don't recall what we talked about," Hurd told the Senate committee. "One basic thing I do remember: beneath a superficial shyness was a warm, friendly, unaffected personality. I think often of him, especially and poignantly when I delve into my books on astronomy."

Many Roswell-area residents liked the Goddards. Paul Horgan was

a two-time Pulitzer Prize winning author who worked as the librarian at the New Mexico Military Institute in Roswell. Biographer David Clary quoted Horgan as saying, "[Goddard's] own dignity and his own nature were so appealing and winning that he was taken just as a fellow and liked very much, and Esther was popular and in a lot of things in town. . . . Aside from his work, I would say he was probably the most conventional human being I've ever known in my life. He was absolutely indistinguishable from a man who owned a lumber yard or a lawyer or a vice-president of a bank, highly conservative in everything except his wild interstellar obsession."

The townsfolk enjoyed the excitement of famous visitors like Lindbergh, but they respected the privacy Goddard wanted for his work. "Through the years, people would ask us where the Goddard [launch] tower was and we'd tell them stories," Marley's wife, May, told another Goddard biographer, Milton Lehman. "I told so many lies, I guess I'll never get to Heaven. We'd send them south of Roswell, usually. If anybody heard a rocket shoot and asked about the noise, we'd say it was the Indians up in the Capitan mountains, shooting cowboys, or we'd tell them it was the cowboys shooting the coyotes, or we'd say, if it was cloudy, that the noise was thunder—anything that popped into our heads."

### **Flying in the Face of Nature**

Roswell's climate was what Goddard had sought, but Mother Nature could be cantankerous. Arriving in July, Goddard quickly noticed southeastern New Mexico's intense summer heat. His September 19, 1930, diary entry noted that the temperature in his office was 100 degrees. And heat was not the only challenge the Chihuahuan Desert offered. Another diary entry mentions that he "killed a tarantula who had made a hole near the base of the [launch] tower." Preparing for one launch, his assis-

tants found black widow spiders and scorpions in one of the observation stations at the launch site—a 4-foot-deep concrete-lined pit with a heavy, iron-covered door that tilted up to shield the observer.

Larger critters could cause problems too. The crew learned to inspect the tower for obstructions after an unnoticed hawk's nest, constructed partly with several pounds of wire, ruined a launch. Sometimes, they got the rocket ready in the tower one day before launching it the next day. One of the assistants would stay at the launch site overnight to watch over the rocket and shoo away animals. In the quiet of the night, a mouse or prairie dog might decide to take up residence in the tower.

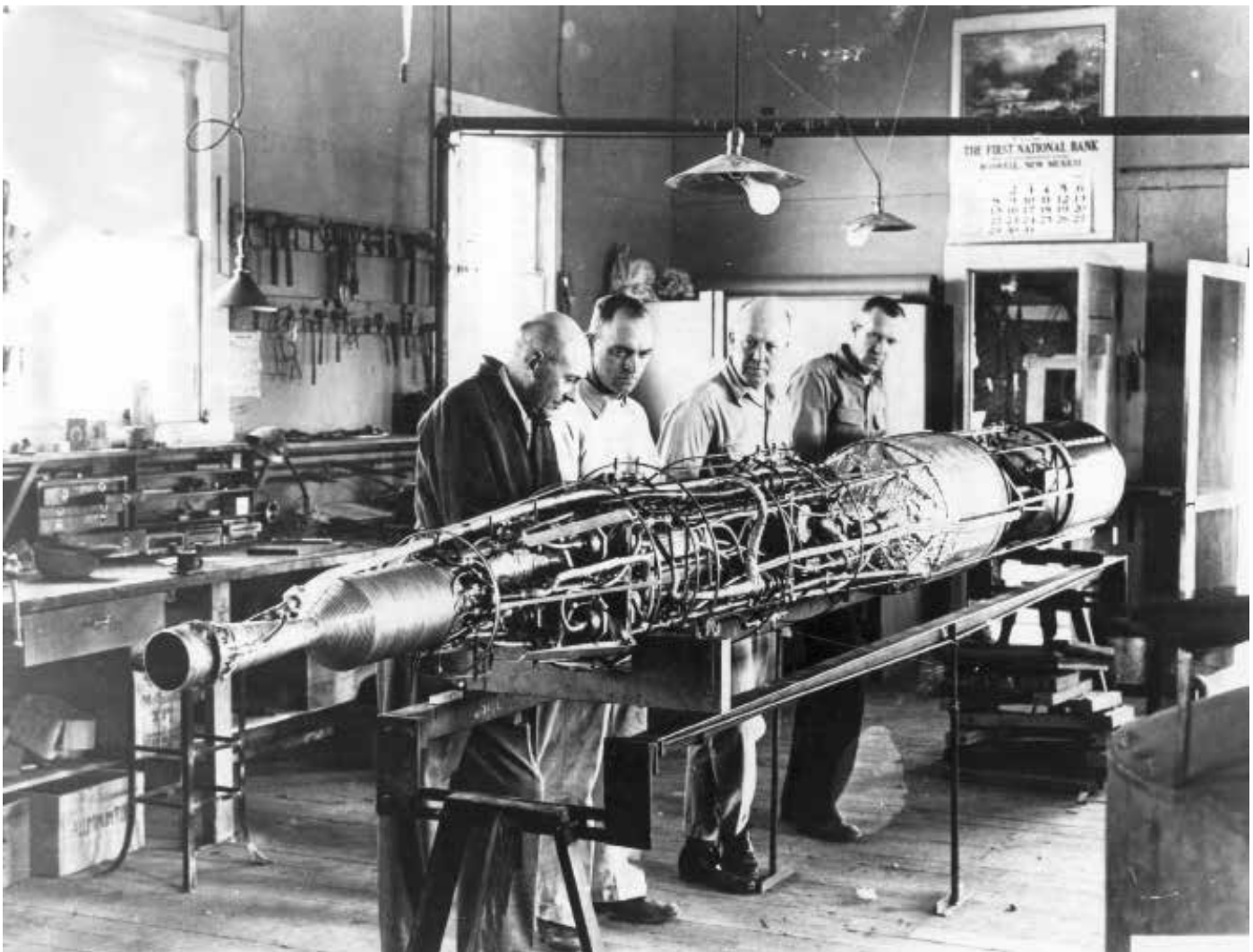
Even in the desert, there were

Goddard and several assistants conducted static and flight tests of rockets over a period of twenty-four years. None of them ever suffered an injury that caused lost work time.

rainstorms. Goddard's diary entry for August 8, 1940, read in part, "Went out with the men at 6:30 in morning. Got stuck in the mud near the Pine Lodge road for an hour and a half. Got things set up and E. [Esther] came with the Aldens at 1 p.m. Waited till 5 p.m. for the wind to go down. Tower struck by lightning last night with rocket in it. Tony [Ornelas, a Goddard crew member] sat in seat of truck 75 feet from tower, and saw the flame at the top of the upper guy [wire] on the left front, and a noise

so loud he 'thought the rocket had exploded.'"

Mother Nature had created even greater havoc two years earlier. "At 3:15 [a.m.] a twister [tornado] had hit the tower, and made it a pile of rods and bent angles," Goddard wrote. "Truck and trailer 30 ft away OK. Charles [Mansur] was putting cover around lower part of rocket, and was therefore able to run from the tower. He heard a roar and saw a cloud of dust, and came to against one of the iron pipes supporting a guy wire. By



Goddard (left), Nils Ljungquist, Al Kisk, and Charles Mansur at work in Roswell. The rocket motor is at the left in the photo.

this time it had passed.” Goddard and the other assistants drove up at day-break and saw the pile of rubble, but they did not see Charles. He was out of sight because he had just chased a rattlesnake under the trailer and shot it.

### Flames in the Desert

By the time Goddard set up shop in New Mexico, it had been more than a year since his last rocket launch in Massachusetts. He had managed to conduct a few static tests on federal land since then, but he was anxious to get back to full activity. Now free of his teaching duties and able to work on rocketry full time, he made up his mind to conduct a launch before 1930 ended.

He just made it, with a launch on December 30. This rocket—still a skeletal structure—consisted of, from top to bottom, a parachute packed in a nose cone, a gasoline tank, a nitrogen tank, a liquid oxygen tank, and a combustion chamber and exhaust nozzle. The nitrogen was used to force the oxygen and gasoline into the combustion chamber. The nose cone and the three tanks were each capped with a sixty-degree cone, which could easily be formed by connecting the ends of a semicircle of metal sheeting. At the bottom of the 11-foot-long rocket were four metal fins designed to provide stability during flight. Four sets of rollers mounted on the rocket’s sides fit into rails on the tower to guide the vehicle directly upward.

After ignition, the rocket blasted skyward for 7 seconds before beginning its descent. It landed 1,000 feet away from the tower after reaching a height of 2,000 feet—ten times as high as any of Goddard’s previous launches. The rocket reached a speed of 500 miles an hour. Certainly, technological changes he had made during the past year and a half were a major factor in the improvement. The launch’s location gave it a small boost as well. Eden Valley’s elevation was 3,000 feet higher than Aunt Effie’s farm, so the air density was 9 percent lower.

The raw power of the rocket coupled with the possibility of an erratic flight path or an explosive failure led Goddard to devise a remote control system before attempting the next launch. At the control shelter, 1,000 feet from the tower, one member of the team peered through a telescope to read gauges at the tower and operated a sequence of switches that pressurized the combustion chamber, started the ignitor, and released the rocket restraints when full thrust was achieved. Another man timed the flight duration with a stopwatch. A third observer watched through binoculars to note any rotation about the rocket’s long axis. The fourth person was stationed 3,000 feet away from the tower with a recording telescope, which Goddard described this way: “Two pencils attached to this telescope gave a record of the altitude and azimuth [horizontal displacement], respectively, of the rocket,

the records being made on a paper strip, moved at a constant speed by clockwork. The sights at the front and rear of the telescope, similar to those on a rifle, were used in following the rocket when the speed was high.”

Goddard’s wife, Esther, was also a vital member of the team. In order to document his work, she had learned to be a photographer, not only taking pictures but developing the films in her own darkroom. As components were redesigned and assembled into a new rocket, she photographed each part, the assembled vehicle, and the test setup. At the launch site, she was responsible for filming the entire flight with a movie camera and for putting out the scrub-brush fire touched off by the launch.

The second rocket flight in New Mexico took place on September 29, 1931. Not only did it use the new remote control launch system, but it marked a distinctive change in the rocket structure. To improve the vehicle’s aerodynamic performance, the entire rocket was enclosed in a thin metal shell. The rocket was 10 feet long and 12 inches in diameter; with its tanks empty, it weighed 37 pounds—3½ pounds more than the previous version. It spent 9½ seconds in the air, reaching a maximum height of 180 feet. During the next four weeks, however, revised rockets reached heights of 1,700 feet and 1,330 feet.

### The Complex Problems of Rocketry

Goddard knew that he had three essential problems to solve. The first, which he was currently focused on, was propulsion—getting the engine to develop and maintain enough thrust to push the rocket into the sky. Only after achieving that would it be appropriate to work on making the rocket fly in a smooth, stable path. Once that was accomplished, he could find ways to reduce the rocket’s weight so it could be propelled higher.

Almost as important was a fourth problem: vehicle recovery. Develop-

The flight test of March 8, 1935, showed how powerful the rocket engines were. The motor fired for 12 seconds, producing a white flame only 8–12 inches long. The 75-pound, 14½-foot long rocket rose to a height of about 1,000 feet before it veered off course and traveled nearly horizontally. Just after the engine stopped firing, the parachute was released. But the rocket was traveling so fast, the ½-inch steel cable connecting the parachute to the rocket broke. The rocket finally landed about 9,000 feet from the launch tower. “From the distance covered during the last 6 seconds of the flight,” Goddard wrote, “the top speed is estimated as about 700 miles per hour.” This was the first liquid-fuel rocket to travel faster than the speed of sound.

ing a parachute system that would bring the rocket down to the ground without crashing would save the time and expense of repairing or replacing damaged components. Recovering undamaged components would also help with the analysis of how the components performed during flight. Furthermore, once rockets were reliable enough to carry experiments or passengers aloft, effective parachute operation would be necessary to recover instruments or occupants unharmed.

As a scientist, Goddard was well equipped to understand the physical principles needed to solve those problems. However, his compulsion to solve all of them sometimes led him astray from the principles of the scientific method. When he revised a rocket design after a static firing or a launch, he often changed several components before the next test. For example, he might refine the fuel injection system, adjust pressures in the propellant tanks, change the size and weight of the tanks, and modify the guidance system. As a result, the effect caused by any one change could not be isolated.

To the disconnect between scientific knowledge and the scientific method, Goddard added the tinkering of a hands-on inventor. The son of a talented machinist, he had always been fascinated by tools and mechanisms, and he seemed to think in three dimensions. When he needed to redesign a rocket component, he would sometimes sit in his shop, cut strips of metal from empty coffee cans, bend them into shape, and solder them together. Clary quoted Charles Mansur, one of Goddard's assistants, as recalling, "He'd cobble up some of the craziest looking monstrosities—nothing against him, he was a wonderful man—but he couldn't solder, he couldn't weld, he couldn't run a machine, but he did all of it, though. He'd get a big chunk of a thing set together and then it would all fall to pieces." Fortunately, Mansur and other team members had the necessary fabrication skills.

## Propulsion

The motor, or combustion chamber, is the heart of a rocket. By the end of his first two years in New Mexico, Goddard had developed a reliable engine design. It was a cylinder,  $5\frac{3}{4}$  inches in diameter and 11 inches long, made of sheet nickel. The top of the cylinder was closed with an insulated, shallow cone. The chamber bottom was a 120-degree cone, truncated to leave an opening about  $1\frac{3}{4}$  inches in diameter. At this point was attached a 14-inch-long nozzle that flared to a diameter of  $3\frac{1}{2}$  inches at the far end. The combustion chamber proved to be so durable that it could be reused in repeated static tests and rocket launches.

Figuring out how to inject the oxygen and gasoline in the correct proportions, pressures, and patterns was more difficult than settling on the overall chamber design. Goddard tried injecting them in opposing streams, injecting the gasoline through the center of the top and the oxygen from the sides of the chamber, injecting the oxygen from the top and the gasoline from the sides, and injecting both from multiple nozzles. A supplementary feature he used consistently was a "cooling curtain" of additional gasoline injected from tangential tubes on opposite sides of the chamber so that it flowed along the chamber wall before vaporizing. This kept the chamber wall cool enough to keep it from melting or burning through from the motor's sustained firing.

Moving the propellants from their tanks into the combustion chamber was another difficult challenge. For most of his work in New Mexico, Goddard used a tank of liquid nitrogen in the rocket. It would be vaporized in a controlled manner and fed into the gasoline and oxygen tanks to push the propellants into tubes leading to the motor. He designed the special valves, spray nozzles, gas pressure regulators, and propellant flow meters he needed to monitor and distribute the propellants and pressurizing gas.

Even the tanks were complex

devices with custom-designed internal baffles to minimize sloshing of the liquids. Sometimes, wire or metal straps were wrapped around the tanks to strengthen them against the high pressure of their contents. At one point, Goddard even experimented with mounting the liquid nitrogen tank inside the liquid oxygen tank.

Igniting the propellant mixture in the combustion chamber was also part of the engine operation. The ignition system for Goddard's first successful rocket at Aunt Effie's farm was a blowtorch attached to the end of a pole. His assistant, Henry Sachs, standing next to the rocket's skeletal launch frame, had applied the torch to a combination of black powder and match heads. Later, Goddard used charges of explosive powder suspended in the combustion chamber and set off with a burning fuse. Eventually, he developed an electrical igniter similar to a spark plug.

## Power Trips

For a while, Goddard tried to increase the rocket's power by making the combustion chamber a few inches longer and nearly doubling its diameter. After a series of unsuccessful tests, he tried something else. He built a rocket with four of the smaller motors clustered at the tail. One of the chambers burned through during the launch. Goddard thought this might have been caused by unequal flows of oxygen to the four chambers. He believed the multiple-engine rocket showed promise, but making it work would introduce a new set of problems to solve. He returned to the single, small motor model.

In an August 1937 launch, Goddard tried to boost the rocket's initial propulsion by catapulting it out of the tower. The rocket sat in a cradle of steel tubing. Rollers on the cradle, rather than the rocket itself, guided the vehicle straight up the tower. Two cables attached to opposite sides of the cradle rose to the top of the launch tower and passed through a system of pulleys that tripled the effect of two 40-pound concrete

One of Goddard's students at Clark University was Edwin Aldrin, Sr., the father of astronaut "Buzz" Aldrin, the second man to walk on the moon.

cylinders as they fell to the ground. In this way, some 240 pounds of push was added to the 200 pounds of thrust generated by the rocket's engine. "The rocket rose through the tower more rapidly than usual," Goddard wrote. "After the test the vertical ½-in. square tube supports of the cradle were found to have become somewhat bent." He concluded that the distortion of the cradle was "due either to inertia on stopping or to the fact that the 40-lb weights moved somewhat into the ground, thus pulling on the cradle after it had engaged the bumpers" that were designed to gradually reduce the speed of the cradle. The bending of the cradle apparently "caused the rocket to oscillate more strongly than usual."

### On the Move

Rocket flights like the ones in March 1935 and August 1937 highlight the importance of stability in flight. If those rockets had not veered off their vertical paths, they would have reached much higher altitudes. In the first several Roswell launches, Goddard stabilized each rocket with metal fins at the tail, much like the feathers on an arrow. All of them veered significantly off their vertical paths.

Goddard came up with a new idea: movable vanes to steer the rocket back on course when it started to veer off. The system was based on a gyroscope, a device consisting of a disk attached to the center of a perpendicular rod, all of which is mounted inside two perpendicular rings that are attached to a frame in such a way that the disk and rod can spin and the rings can rotate within the frame. The important characteristic of a gyroscope is that while the disk is spinning rapidly, the rod will continue to point in the same direction even when the frame is tilted. Goddard's idea, then, was to mount a gyroscope in the rocket with the rod

lined up with the rocket's long axis. If the rocket tilted away from vertical, the gyroscope would tilt with respect to the rocket. When that happened to a large enough degree, the gyroscope would make an electrical contact that would operate a system of levers to move the vanes in a direction that would steer the rocket back toward vertical.

In addition to four fixed vanes, the rocket now had four blast vanes that could move into the exhaust plume and four air vanes that could move out into the air stream surrounding the rocket. The vanes operated in pairs, with a blast vane moving inward at the same time the opposite air vane moved outward.

Goddard launched the first gyro-controlled rocket in April 1932. By this time, he had automated the launch control system so it required pressing only one switch. For this launch, starting the gyroscope spinning had to be added to the sequence. Four 5-pound weights were each attached to 4-foot lengths of fishline that had been wound so that dropping the weights unwound the lines and got the gyroscope spinning. When the control key was pressed, the weights dropped. This set off a Rube Goldberg-type operation that not only set the gyroscope spinning but also activated the entire launch sequence.

The rocket rose slowly out of the tower and reached a height of 135 feet before it turned downward and crashed into the ground under full thrust. Had the gyroscope idea fallen flat? Goddard rushed to the wreckage to feel the movable vanes. "The two vanes which, by entering the rocket blast, should have moved the rocket back to the vertical position were found to be warmer than the others," he wrote. He also noted that "the initial inclination of the rocket from the vertical appeared to take place more slowly than in preceding flight tests."

Goddard's first thought was that the blast vanes were too small to quickly correct the rocket's path. Later, he decided that they were so close to the nozzle opening that they partially blocked the exhaust flow and reduced the thrust. A noticeable bulge in the upper end of the combustion chamber after the test supported this conclusion.

Modifying the size and shape of the vanes became an ongoing effort, particularly since the rocket sizes kept changing. For example, during the next series of eight launch tests in 1934–1935, the rocket lengths varied between 13 feet 6 inches and 15 feet 3 inches, and their weights ranged from 58 to 85 pounds.

Ultimately, the system did help stabilize flights. In a March 1937 launch, for example, the rocket tilted into the wind shortly after leaving the tower but quickly returned to the vertical. Similar inclinations and corrections continued throughout the 22 seconds of propulsion, after which the corrections ceased and the rocket began to fall. Because of dust in the air and mechanical limitations of the tracking instruments, no accurate record could be made of its maximum altitude. However, the observers were able to watch the entire flight and estimated it reached a height between 8,000 and 9,000 feet. This was the highest launch Goddard ever achieved.

The rocket used for the next launch, in April 1937, was more than a foot longer and weighed 13 pounds more. Goddard redesigned the air vanes, nearly doubling them in size. The rocket quickly veered off course and flew horizontally under propulsion before crashing. The launch after that, in mid-May, used a rocket that was similar in length but 24 pounds lighter. Goddard again redesigned the air vanes. This time, the rocket effectively corrected its path throughout the 29 seconds of propulsion and even for a while after that. It reached a height of 3,250 feet.

Trying to correct the blast and air vane designs for each rocket was troublesome, so Goddard came up

with another idea: a movable tail-piece. The combustion chamber was placed inside a conical tail section that could be swivelled. This would change the direction of the exhaust plume and alter the rocket's path.

The first launch using a movable tailpiece took place in late July 1937. According to Goddard, "the rocket rose rapidly with but little motion from side to side except at about half the maximum height reached, when it deviated about 30 deg[rees] on one side and immediately afterward to the same angle on the other side, thereafter proceeding vertically. After propulsion ceased, the rocket moved gradually toward the left and soon began to descend." The rocket reached a height of 2,055 feet.

A month later, in August 1937, Goddard launched another rocket with a movable tailpiece, this time assisted by a catapult. As described earlier, the catapult cradle hit the top of the tower and bent, tilting the rocket as it left the tower. The rocket corrected its path seven times, each time by a larger amount, until it stopped correcting at a height of 2,000 feet. The erratic flight caused the parachute to open too soon, and the rocket was torn apart.

### Parachute Problems

Parachutes were standard parts of the Roswell rockets. The less damage a rocket suffered when landing, the more Goddard could learn about how each component had functioned during the launch and flight. Even badly damaged parts could be scrapped and the metal used to build new parts. Better yet, being able to reuse undamaged parts of the rocket saved time, effort, and money for the next test. At least once, he was even able to launch the same rocket twice.

Unfortunately, it was hard to get the parachutes to work effectively. One problem was deciding where to place the parachute. Goddard tried packing it in the nose cone or placing it below the gasoline tank, which was just beneath the nose cone. Once, he even put the parachute in a tin box that wrapped around the

middle of the combustion chamber at the tail of the rocket.

Figuring out how and when to release the parachute was an even more difficult problem. Goddard tried several methods. First, he used a timer made from the inner works of a watch. At a preset number of seconds after launch, the mechanism ignited a small charge of black powder using the power from two small batteries. The explosion blew off a small section of the rocket's shell, and a spring forced the lid off the box containing the parachute. Predicting how long the rocket's engine would fire was difficult, though, particularly if the engine malfunctioned during flight.

For a couple of launches, he tried using an aluminum tube with a freely moving weight inside. The weight stayed at the bottom of the tube as long as the rocket was heading upward, but as the rocket turned downward, the weight moved to the other end of the tube and completed an electrical circuit that opened the parachute compartment. This ap-

parently worked as planned in a March 1935 flight, releasing the parachute shortly after the exhaust flame stopped. However, the rocket was moving so fast that the steel cable connecting the parachute to the rocket broke and the parachute floated away uselessly.

Equipping rockets with a gyroscope for flight stabilization gave Goddard a better way to release parachutes. The same gyroscope that operated the movable steering vanes could be used to trigger parachute ejection. Steering corrections were activated when the rocket veered 5 or 10 degrees from the vertical, but a different mechanism released the parachute when the deviation was 90 or 130 degrees from vertical. This method was not foolproof, either. If an ineffective steering system let the rocket veer too far off course, the parachute could be released while the engine was still firing. In later tests, release was triggered by a decrease of pressure in either the oxygen tank or the nitrogen tank. Sometimes, release depended on a

## Out of this World

New Mexico's Contribution to Space Travel by Loretta Hall

### What People are Saying about this Book

"We must rekindle the sense of adventure and the irresistible urge for exploration beyond this planet that took us to the Moon and, I hope, will take us to Mars. In her entertaining, inspiring *Out of this World*, Loretta Hall reveals the grit, determination, daring, and down-to-earth humanness of adventurers who brought us to the verge of making space travel available to everyone." — Buzz Aldrin, Gemini and Apollo astronaut

"I knew Spaceport America was an extension of important New Mexico space history. I had heard the names and I knew the basic storylines: Goddard, von Braun, Stapp and Ham. But I didn't know, in detail, the drama, the intrigue, and the level of risk and passion until I read Loretta Hall's *Out of this World: New Mexico's Contributions to Space Travel*. I know it's a cliché, but here goes: I couldn't put this book down. I was absolutely riveted by the very human stories. Most importantly, this book truly establishes New Mexico's vital role in the history of space travel. It makes me very proud to be a New Mexican and honored to help carry on the state's leading role through our work at Spaceport America." — Rick Homans, Founding Chairman, New Mexico Spaceport Authority

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After Goddard's death, Charles Mansur went to work at the White Sands Proving Ground and became the Chief of the Design and Preparation Section of its Propulsion Branch.

combination of low tank pressure and deviation from the vertical.

### Lighter Tanks

The sponsors of Goddard's research were anxious for him to achieve greater flight heights, so he turned his attention to reducing the weight of the rockets as well as continuing to improve engines.

In 1938 James Doolittle, the renowned aviator who would later become a World War II hero, visited Goddard in Roswell. In his notes about the visit Doolittle wrote, "almost everything used in connection with these experiments, including all rocket parts, was fabricated in Dr. Goddard's shop." He also described the current rocket design, noting that "The cylindrical part of the tanks is used as rocket surface in order to save weight."

One way of reducing a rocket's weight was to use thinner metal for the propellant tanks. In late 1936, the gasoline and liquid oxygen tanks were made of sheet nickel. Because of the high pressure it had to contain, the nitrogen tank used slightly thicker sheet nickel and also had a 4-inch-wide band of much thicker nickel wrapped around its middle. The nitrogen tank weighed 22 pounds. The following spring, Goddard made the cylindrical nitrogen tank out of sheet nickel that was only half the previous thickness. He strengthened it by wrapping it with piano wire, both longitudinally and transversely. The wrapped tank weighed a little less than 11 pounds.

Wrapping the tank was tricky. The wire windings were spaced an average of a sixth of an inch apart and had to be done carefully to keep from deforming the tank. Goddard tested various metals and combinations of metal and wire thicknesses, many of which exploded under pres-

sure. Once, after spending most of the day doing those tests, he received a phone call from a lawyer regarding a patent the rocket researcher held. "I had some trouble in hearing him," Goddard wrote in his diary. "His clients are Heinz and Kaufman, and I couldn't tell the first name until he said (yelled) 'pickles.' Afterward, E. [Esther] noticed cotton in my ears. I had stuffed them in because of the loud report, when the aluminum diaphragms I was testing burst, and I had had them in my ears while the man in San Francisco had been trying to talk with me. As a matter of fact, they were not cotton but pieces of rags."

The oxygen and gasoline tanks were not wire wrapped because they were smaller and more difficult to wrap successfully. Eventually, when a larger-capacity gasoline tank was used, the wrapping technique was used on it. The 20-inch-long tank was made of the same thin sheet nickel as the nitrogen tank and weighed 9 pounds. It was wrapped with a pound and a half of wire. "As an indication of the thinness of the tank wall, which withstood 460 psi when wired," Goddard wrote, "it may be mentioned that in the course of repairs made after the test the conical ends were cut off with an ordinary can opener."

### Pump It Up

The other approach Goddard used to make the rockets lighter was to get rid of the nitrogen tank entirely. If he could pump the propellants into the combustion chamber, he would not need the pressurizing gas. Also, the propellant tanks would not be subjected to high pressures, so they could be made of thinner, lighter material. No commercially available pumps could handle the capacity and pressures the rockets needed,

and none were capable of pumping liquid nitrogen. Over a period of years, Goddard invented, tested, and refined the pumps he needed.

The pumps Goddard designed and built functioned well when tested in the laboratory, delivering the pressures and flow rates he wanted. But when they were installed in rockets, none of the tests were successful, although the system did show promise.

In late 1941, Goddard put his pump development program on hold when he was hired by the Navy and the Army to apply his rocketry knowledge to aircraft modifications for World War II. After several months of preliminary work in Roswell, the Navy required him to move to Annapolis, Maryland, to continue the development. He was never to return to New Mexico. He died of throat cancer on August 10, 1945—four days before Japan announced its surrender, ending the war.

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# 50<sup>th</sup> Anniversary of the First New Mexican in Orbit



*Ed Dittmer, left, had worked with Ham for about a year before strapping him in to his biopack container for the Mercury flight.*

Fifty years ago, on November 29, 1961, a chimpanzee named Enos flew in the first occupied orbital mission of NASA's Mercury program. Ten months earlier, a chimpanzee named Ham had taken this country's first occupied suborbital flight. Classmates Enos and Ham lived and trained Holloman Air Force Base's Aeromedical Field Laboratory in Alamogordo, where they learned several complex tasks that they performed on their historic flights. Their success demonstrated that it was possible not only to survive a trip into space, but also to perform necessary duties despite the distractions of launch, microgravity, re-entry, and splashdown at sea.

During two earth orbits, Enos did his jobs well. Six-minute rest periods alternated with 12-minute work

sessions during which he had to perform one of his assigned tasks. For example, when a green light came on, he had to wait 20 seconds before pulling the lever beneath it. A yellow light meant he had to pull another lever exactly 50 times. In another task, three shapes appeared on screens above the lever, and Enos had to pull the lever under the shape that did not match the other two.

The alternating pattern of rest and doing various tasks continued through Enos's three-hour, 21 minute flight. Enos kept working, but the equipment did not. During two sessions of the matching shapes task, the middle lever stopped responding to his pulls. As a result, the machine determined he had failed to pull the lever, and it delivered mild electric

shocks to the soles of his feet. He endured 79 undeserved shocks during those two sessions. An onboard movie camera recorded him randomly pulling the other levers in frustration.

"The shocks were not harmful, but they were certainly irritating," said Loretta Hall, author of "Out of this World: New Mexico's Contributions to Space Travel." "Enos had a reputation for being cantankerous, but it's too bad he had to endure that malfunction."

After splashdown in the Atlantic Ocean, Enos was released from the Mercury capsule aboard the recovery ship. He reportedly ran around shaking hands and then jumped into the arms of his trainer.

# Awalt & Rhett's Honored With Inaugural Leaphorn Award



Barbe Awalt and husband Paul Rhett's of Los Ranchos, New Mexico, received the inaugural Leaphorn Award at the Tony Hillerman Writers Conference in Santa Fe this fall. The Award is named after Tony Hillerman's legendary Navajo detective, Joe Leaphorn.

"We are honored to present the first Leaphorn Award to Awalt and Rhett's for their generous efforts to call attention to the world of literary talent in New Mexico," Anne Hillerman said. "Just as Joe Leaphorn never gave up on a case, Paul and Barbe continue to work tirelessly to help our state's writers and publishers receive the recognition they deserve."

Awalt and Rhett's are the owners of LPD Press/Rio Grande Books and founder the New Mexico Book Co-op with over 1,000 members. LPD Press/Rio Grande Books is a regional publisher and one of the biggest independent publishers in New Mexico. They specialize in New Mexico titles and authors. Awalt and Rhett's have won many awards for their books and work including the 2006 Laureates for the Mother Teresa Award. That year the Mormon Tabernacle Choir and the Dalai Lama were also recognized.

Awalt and Rhett's have also received awards for their magazine *Tradicion Revista* now available online. They have also received awards from the Public Relations Society of America and the National School Public Relations Association. Their books have received awards from the Border Regional Library Association, Pima/Tucson Library Association, New Mexico Press Women, and the New Mexico Book Awards. They annually present awards for New Mexican Hispanic art at the New Mexico State Fair and Contemporary Hispanic Market.

The New Mexico Book Co-op formed the New Mexico Book Awards five years ago and recognizes New Mexico books published each

year. The New Mexico Book Co-op, the largest book advocacy organization in New Mexico, has promoted literacy projects, libraries, schools, New Mexico magazines and newspapers, as well as New Mexico books and New Mexico authors. Activities have included book fairs, a store in Cottonwood Mall, special events, and workshops, while the Book Co-op survives and grows with no dues.

Awalt and Rhett's are particularly pleased with the Award because the books of Tony Hillerman helped them make the decision to move from Maryland to New Mexico, 22 years ago. Joe Leaphorn has always been one of their favorite characters and epitomizes the drive of New Mexicans.

## Hillerman Mystery Prize



Andrew Hunt, a professor of history at the University of Waterloo in Waterloo, Ontario, Canada, is the winner of the 2011 Tony Hillerman Prize for best first mystery novel. (He is pictured, center, with Anne Hillerman and Peter Joseph, of St. Martin's.)

Hunt sets his book, *City of Saints*, in Salt Lake City in 1930. He based the story on a true yet largely forgotten Utah crime. The book introduces a Mormon sleuth with a heart full of goodness and a determination to discover the truth, regardless of the price. The plot includes the murder of

a socialite, a cowardly sheriff and rumors of an affair between the murder victim and an elusive Persian prince.

Hunt is the author of two works of nonfiction, *The Turning: A History of Vietnam Veterans Against the War* and *David Dellinger: The Life and Times of a Nonviolent Revolutionary*. He also coauthored *The 1980s: A Social History*, and has written reviews for *The Globe & Mail* and *The National Post*. He grew up in Salt Lake City, where his novel *City of Saints* is set. He is a specialist in post-1945 U.S. History, the Civil Rights Movement, the Vietnam War, and the American West.

The Tony Hillerman Prize competition is open to any professional or non-professional writer who has never been the author of a published mystery. Murder or another serious crime or crimes should be at the heart of the story, which must be set in the American Southwest. The contest is co-sponsored by St. Martin's Press and WORD-HARVEST. The winner receives publication of his manuscript and a \$10,000 advance.

## Hillerman Short Story Prize



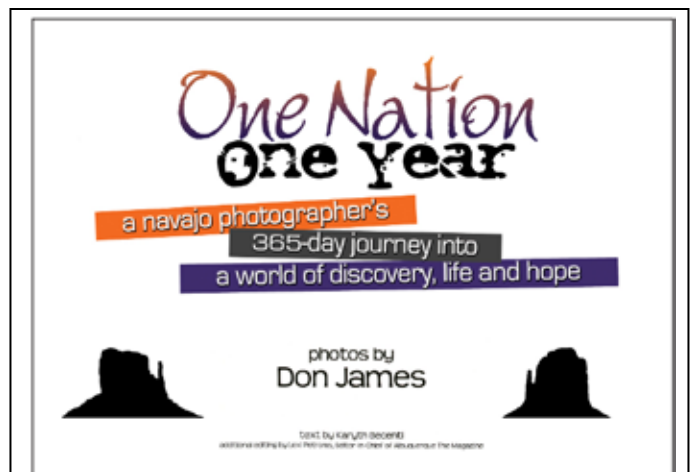
Sherida Stewart of Farmington, New Mexico, is the winner of the 2011 Tony Hillerman Mystery Short Story Contest for her mystery "Turquoise Remembrance."

Stewart's story was selected from among more than 100 entries by a panel of judges and will be published in the February issue of *New Mexico Magazine*. Stewart received a \$1000 publication fee.

"We were delighted to have a winner in our first year of collaboration with *New Mexico Magazine*," WORD-HARVEST spokesperson Jean Schaumberg said. "It's even sweeter to us that our winner lives in the Four Corners area, the country that Tony Hillerman, whom the contest honors, wrote about so vividly."

Stewart's writing has never been published before. Her story was inspired by an Amtrak trip from Gallup to La Junta, Colorado, and a glimpse of the Castaneda Hotel in Las Vegas, New Mexico.

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# One Nation One Year

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

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



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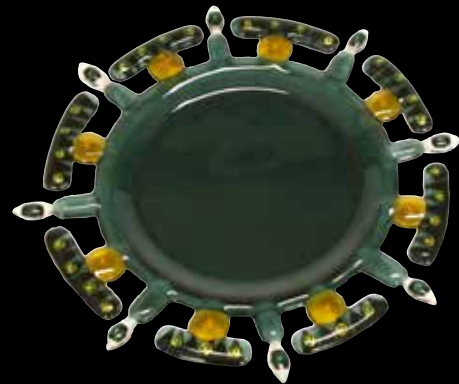
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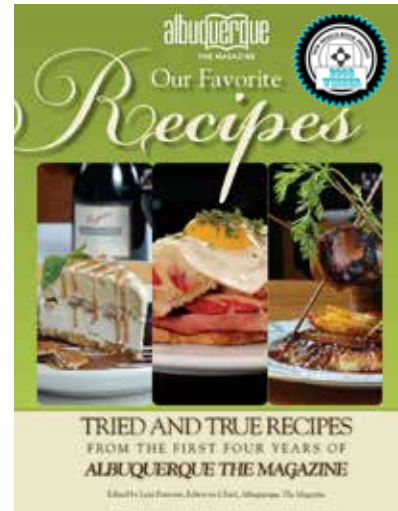


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