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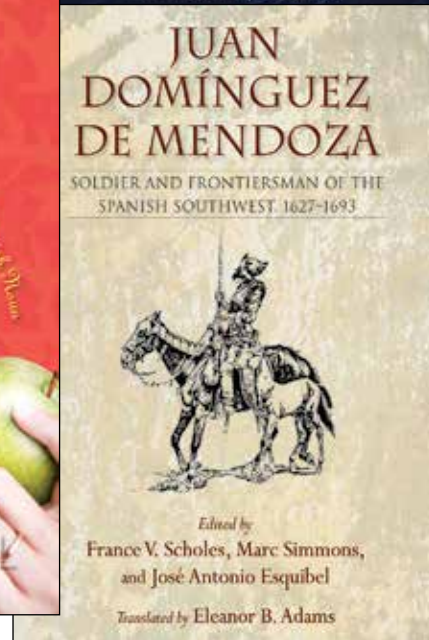
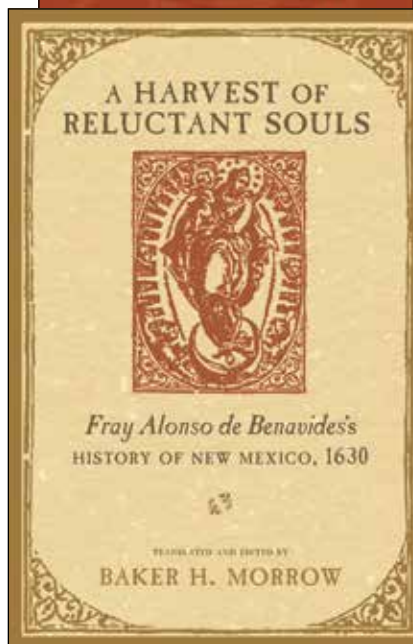
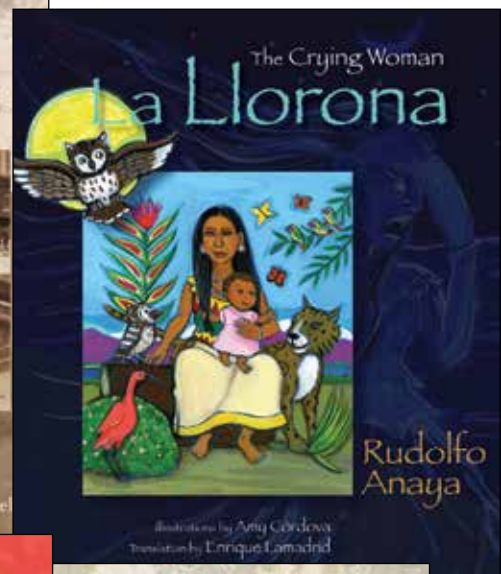
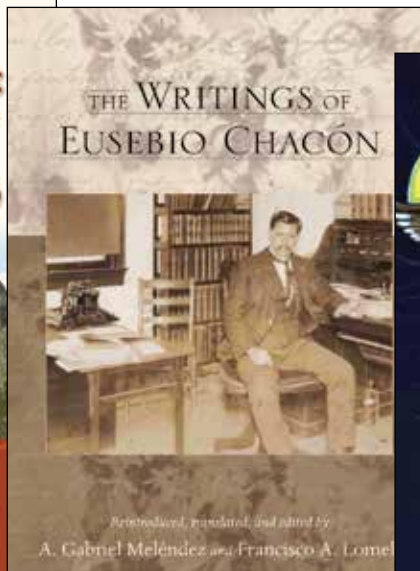
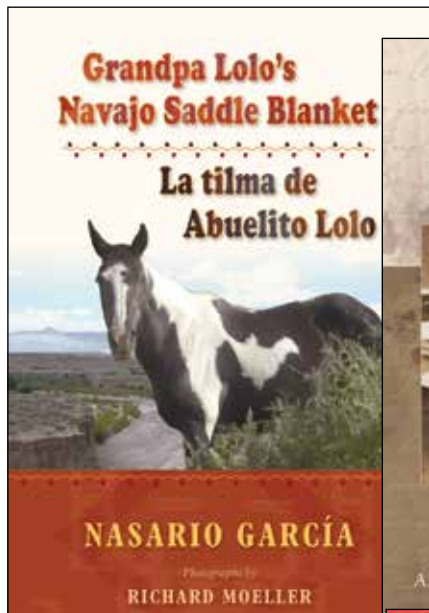
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JULY 2012 VOLUME XVII, No. 2 (#58)

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HISPANIAE folk art of the americas

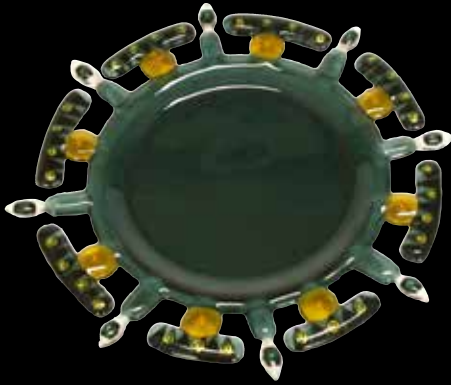


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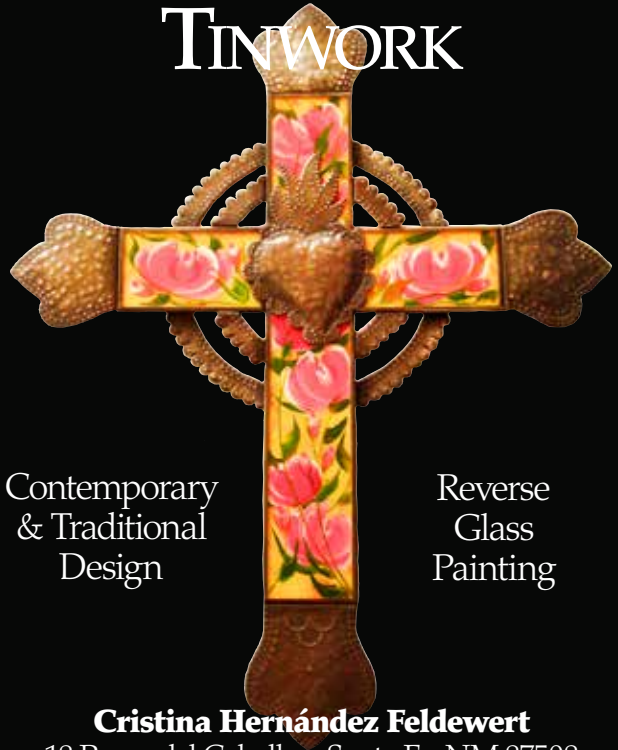


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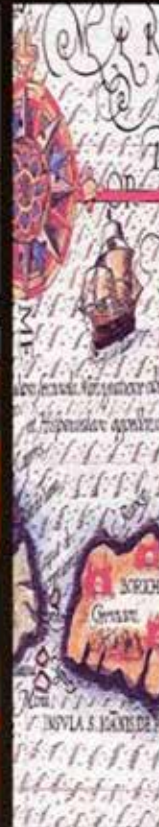


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Publishers' Message

We are still here!!!

The fires are uncomfortably close with one just in Corrales not 5 minutes away from us. Of course we have the largest fire in New Mexico history still burning and a large fire in Ruidoso. Things are dry and hot. We need all the rain we can get!

With not having any money to go on vacation, this may be a sad art fair season. Add in fires, heat, and road construction and this may be the summer to stay home. We have seen some very bad shows with no attendance but we have also seen attendance high with no buyers. This being said, we have done well in a number of shows. We have heard from artists that business is down. We continue to preach – make your own opportunities!

We are having trouble understanding the Peruvian art at the MOSCA Museum. We would like the MOSCA/SCASites to understand and promote New Mexican Hispanic art first but what do we know? Maybe Peruvian art is easier to understand? We can look forward to Peruvian art in Traditional Spanish Market?

It is a tacky thing but on the SCAS website they have Georgia O'Keefe – it is really Georgia O'Keeffe. Maybe they should find out? It is also tacky that SCAS President, Jim Long's company owes \$200,000 for Santa Fe Lodger's Tax fees collected monthly. Heritage Hotels hasn't paid since July, 2011. Nice example for artists to follow!

Lavender in the Village

Lavender in the Village made a great return mid-July in Los Ranchos de Albuquerque. They were off for a year and came back to a new venue. It is one of the best events in New Mexico. Now if we could just do something about the HEAT!

Bless Me Ultima

The movie is great! We have seen it and it should be used in classrooms for a long time. The movie is scheduled to be released at the end of September in EL PASO!! We don't want to take anything away from El Paso but can't we have a premier on the sooner side in Albuquerque? The author of Bless Me Ultima is the noted Albuquerque writer Rudolfo Anaya, most of the actors are from New Mexico, the film is set in Northern

New Mexico, and we want it! There are no plans for the movie, so far, to come to New Mexico. The pr company is talking about California. What?

Awards

In one week we won 10 awards for us, our authors, or their books. Unbelievable! Don Bullis won a Bronze Medal for his New Mexico Historical Biographies. The four editors of The World Comes to Albuquerque won a Silver Medal – both in the Ippy Awards. Don Bullis – again – won a Dominguez Award from the Historical Society of New Mexico while Nasario Garcia won a Lifetime Achievement Award. In the New Mexico Press Women Book Awards The World Comes to Albuquerque won two first place awards, Out of this World by Loretta Hall won a 1st and 2nd, Slim Randles won a 1st for A Cowboy's Guide to Growing Up Right. Voices of New Mexico won a 2nd Place. LPD Press/Rio Grande Books won a 3rd Place for points accumulated on all the wins and we were tied with a radio station.

We - Paul and Barbe – won the Millie Santillanes Education Award from the New Mexico Preservation Society. A Cowboy's Guide to Growing Up Right won 1st Place from the National Federation of Press Women and Out of This World won a 3rd.

We know book awards are beauty contests and may be very political and capricious but, we and our authors, like them anyway!

Stan & Connie

We were very sad to hear about the passing of one of our authors, Stanford Lehmborg. He died in Santa Fe after an illness. He wrote Holy Faith of Santa Fe and many other books with other publishers.

Our friend, Connie Gotsch of Farmington, died in late July. She was a great friend to authors and artists. She supported all the arts in San Juan County. Many authors and artists were featured on the two radio shows she hosted. She will be missed.

Look for the Matanza on Bizarre Foods America on the Travel Channel. Steve Otero has already been featured in commercials for the show. It will be late July or August. You might see artist Nick Otero at the Matanza also! Fun, good times, and a New Mexico tradition making prime time.

Keep your head covered, ice nearby, and experience early - Contemporary Hispanic Market and the artists at Traditional Spanish Market in Santa Fe, July 28 & 29. Then go to the Hispanic Gallery at New Mexico State Fair/Expo a month later. There is a lot of good art out there – enjoy it!

Faces of Market

Traditional Spanish & Contemporary Hispanic Market

by Barbe Awalt & Paul Rhett

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



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



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

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

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Rio Arriba:

A New Mexico County

by Robert J. Tórrrez and Robert Trapp

408 pages 68 illustrations; 6 x 9

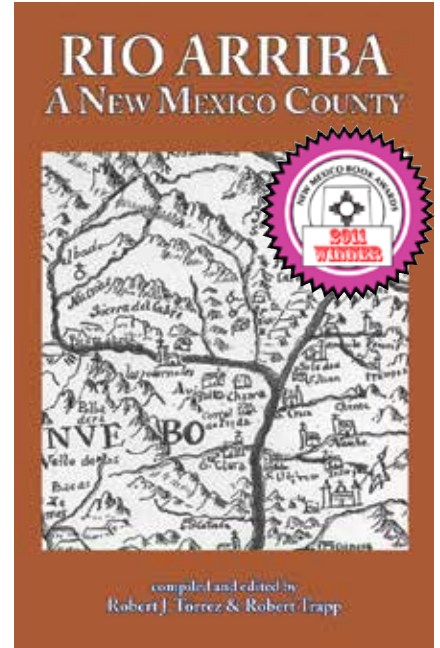
ISBN 978-1-890689-65-0 (\$19.95) (Trade paper)

This book has been a long time coming. Of the thousands of books published on New Mexico's long and varied history, none have attempted to tell the history of Rio Arriba County. Rio Arriba County was formally established January 9, 1852, one of seven original counties organized when New Mexico became a United States territory. It is a vast land mass nearly twice the size of the combined states of Delaware and Rhode Island. But its history predates 1852. It is a story of good times and hard times; of land grants, violence and yes, corruption in a remote area where the family was all-important as was the feeding of that family.

ABOUT THE AUTHORS/EDITORS:

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

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



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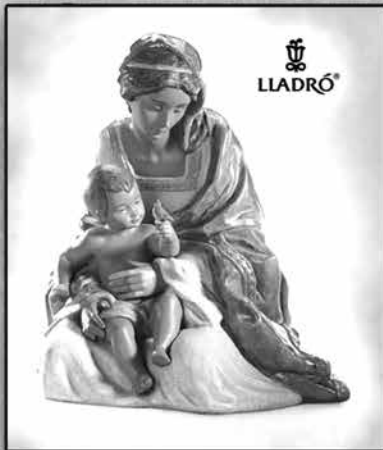
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Contemporary Hispanic Market: 25 Years

by Paul Rhett and Barbe Awalt

182 pages 280 illustrations; 8½ x 8½ ISBN 978-1-890689-98-8 (\$39.95 pb)

From humble beginnings with a few artists in the Palace of the Governor's courtyard in Santa Fe to the biggest contemporary Hispanic art show in the country, Contemporary Hispanic Market is celebrating its 25th Anniversary. Contemporary Hispanic Market is held on the last full weekend in July on Santa Fe's Lincoln Avenue, just off the historic Plaza and in December at the Santa Fe Community Convention Center. Contemporary Hispanic Market is run by artists for artists. As collectors attest, they have had beautiful results.

Contemporary Hispanic Market gives Hispanic artists a statewide public venue to show and sell their art. This is also a time for collectors, museum curators, or the newly curious to talk with the artist and find out more about them and their work. All kinds of art is displayed: furniture, paintings, jewelry, sculpture, mixed media, ceramics, devotional art, tinwork, drawing & pastels, photography, printmaking, fiber arts, and surprises like skateboards, tiles, glass art, Day of the Dead, recycled art, computer art, and much more. Contemporary Hispanic Market is changing quickly with customer's desires.

This is a collection of some of the artists of Contemporary Hispanic Market and their media. They want you to know who they are and the different things they are doing in the art world. They also want to celebrate what Contemporary Hispanic Market has grown into. Here is to twenty-five more colorful years!



WHAT PEOPLE ARE SAYING...

Since its inception 25 years ago, Contemporary Hispanic Market has provided a venue for the Hispano artists of New Mexico to present their work to a wide public demonstrating the cultural richness and diversity of expression that is so abundant in this community. Through this handsome volume we can all celebrate the accomplishment of its founders and recognize the immensity of talent that exists in our state. We offer kudos to the Market, the generations of artists and the editors of this book for enriching us with their efforts.—**Stuart A. Ashman**, former Director of the New Mexico Museum of Art, the Museum of Spanish Colonial Art, and Cabinet Secretary for the New Mexico Department of Cultural Affairs

Contemporary Hispanic Market in Santa Fe is a terrific opportunity every year to get to meet new voices with new visions, as well as check in with numerous acknowledged masters of contemporary art in the Southwest. This handy book is a great visual reference to many of these artists.—**Andrew Connors**, Curator of Art, The Albuquerque Museum of Art and History

This is the first all-inclusive book of Hispano/a artists who participate in Santa Fe's annual Contemporary Hispanic Market. It fills in a much overlooked void in the realm of contemporary Hispanic artists in New Mexico. Including background and current information on each artist (sometimes down to how many pets they live with), and color images, this book is a delight. Veteran collectors and newcomers alike will enjoy the insightful, reader-friendly format.—**Nicolasa Chávez**, Curator of Contemporary Hispanic Art, Museum of International Folk Art

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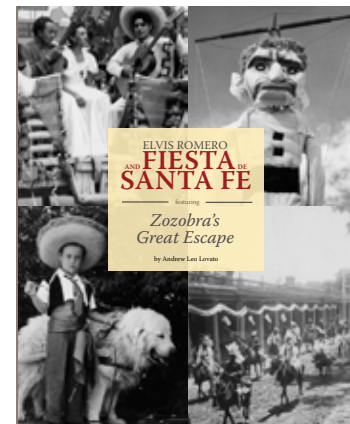
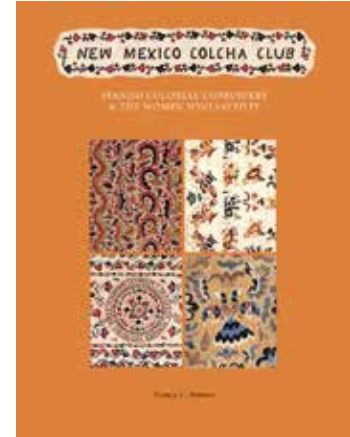
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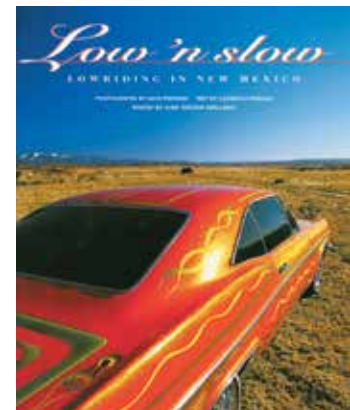
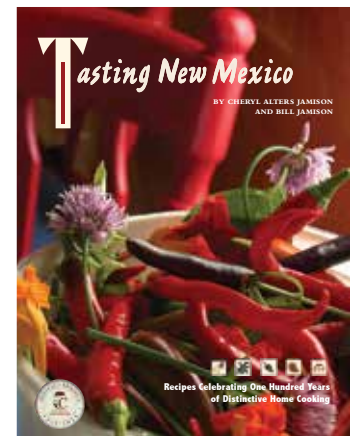
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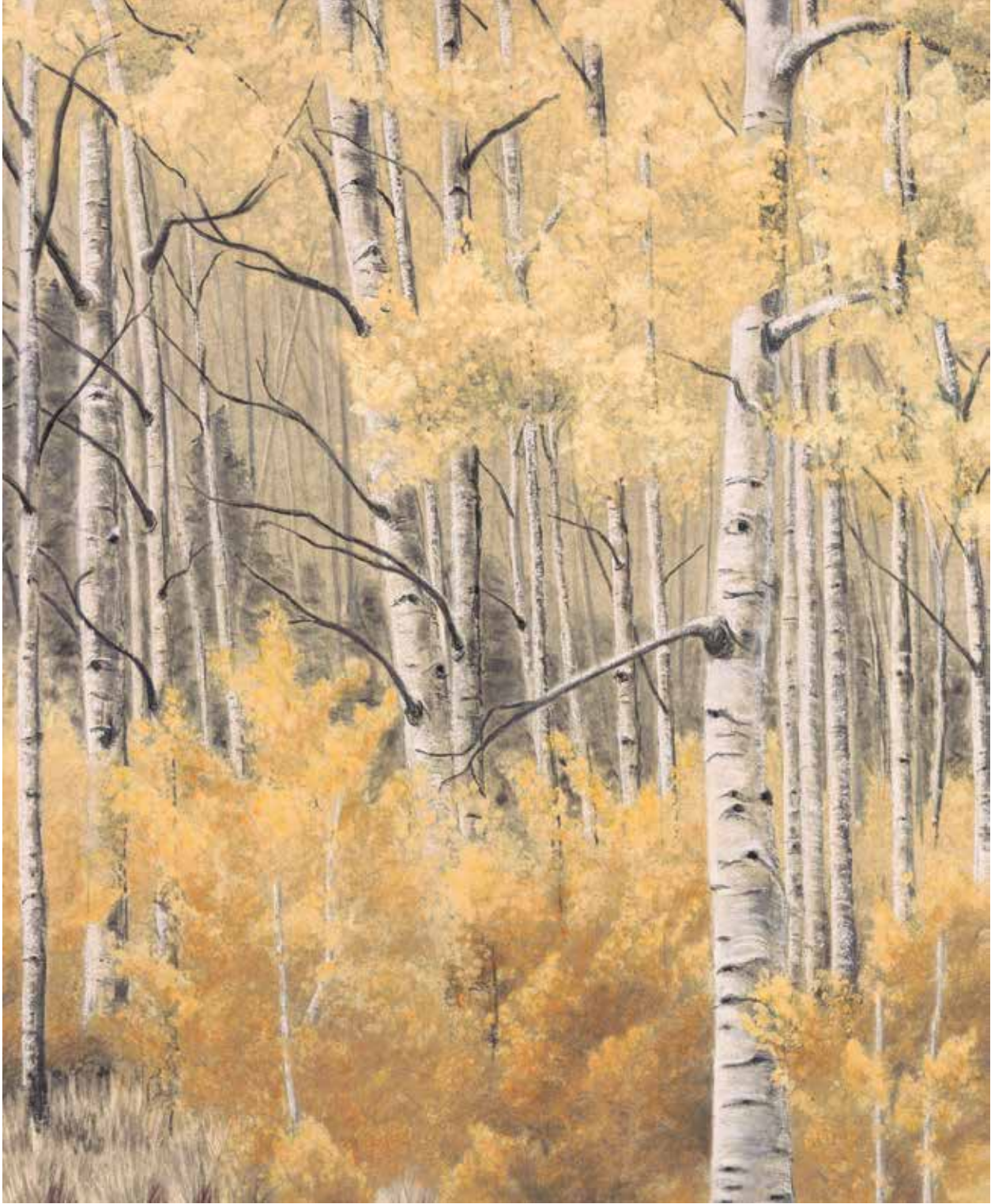
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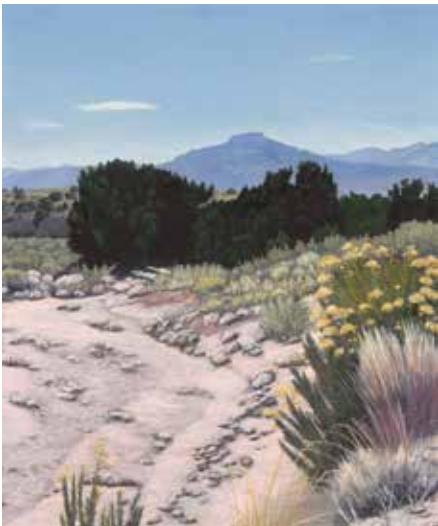
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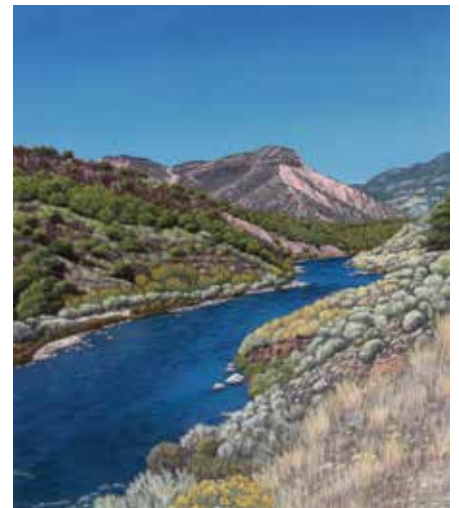


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A Room of Her Own

Sandra Cisneros, acclaimed author of *The House on Mango Street* and *Caramelo*, has created an art installation in the tradition of Día de Muertos ofrendas in the NHCC Art Museum. The work, titled “A Room of Her Own: My Mother’s Altar,” honors Cisneros’ mother, Elvira Cordero Cisneros and runs through November 2012.

Cisneros was assisted by Texas artist Irma Carolina Rubio. Commenting on this work, a version of which they installed two years ago at the National Museum of Mexican Art in Chicago, Cisneros writes: “My Mother never had a room of her own until the last 10 years of her life. She relished her room and often locked the door when the grandkids came so they wouldn’t touch and destroy her things. She was a gardener, and loved her flowers. So I have tried to incorporate a garden bedroom in

my installation with items from my mother’s room and books from her bedside. She had a knack for find-

ing antiques, and putting odd things together.”



albuquerque

Fabuloso: Figures in Clay

The ceramic artists of Mexico create pottery that reflects familial traditions but is rich in individual expression. Using clay dug from local pits and fired in local kilns, these artists infuse the simplest of materials – mud – with creative force. They call forth forms of animals and vegetation from the natural world as well as recreating creatures from the dream world such as mermaids (sireñas) and guardian spirits (naguales). Their subjects are drawn from politics, popular culture, religion, family, and community and their approaches are often humorous or irreverent. Using familiar techniques and ever-changing subject matter, these artists not only convey their artistic vision, they tell the complex stories of identity and place. This exhibition, ¡FABULOSO!: Figures in Clay from the Van Deren and Joan Coke Collection, offers a glimpse into the diversity of figural clay works that arise from artists of selected regions of the central section of Mexico. On display at the National Hispanic Cultural Center until September 16, 2012.



Chaco Culture ATB Quarter

Chaco Culture America the Beautiful Quarter

Released as the second of 2012-dated strike of the US Mint's America the Beautiful Quarters® Program will be the 2012 Chaco Culture America the Beautiful Quarter. This strike also represents the twelfth strike overall in the series which debuted in 2010 and will see a total of fifty-six new quarters issued as part of it before the program ends in 2021.

The 2012 Chaco Culture America the Beautiful Quarter showcases a reverse emblematic of the Chaco Culture National Historical Park located in the state of New Mexico. The other four 2012-dated strikes of the series (the El Yunque Quarter, the Acadia Quarter, the Hawaii Volcanoes Quarter and the Denali Quarter) all honor different sites of national interest.

Sites of national interest were chosen from around the United States and its territories. One site was chosen from each state as well as the District of Columbia and the five US Territories for a total of the aforementioned fifty six new quarters.

Chaco Culture National Historical Park was originally created as a national monument in 1907. It gradually grew in size over the years and was redesignated a national historical park in 1980 and today encompasses a total of almost 34,000 acres.

In 2012, the US Mint will also release the Chaco Culture ATB 5 Oz Silver Coins. These silver coins are struck from five ounces of silver and contain the same basic obverse and reverse designs as found on the circulating quarter dollars.



Out of this World

New Mexico's Contribution to Space Travel

by Loretta Hall

175 pages 30 illustrations; 7 x 10
ISBN 978-1-890689-79-7 (\$19.95 pb)
978-1-890689-86-5 (\$27.95 hb)

People have dreamed of traveling into space for thousands of years, but atmospheric flight by balloon was not achieved until the late eighteenth century. Powered flight took another 120 years to become a reality. Progress toward space travel accelerated rapidly during the twentieth century, with manned orbital flights being achieved less than sixty years after the Wright Brothers' first airplane flight. The amazingly quick development of the United States' space program resulted from the efforts of thousands of people scattered throughout the country. Many crucial experiments took place in New Mexico.

Out of this World tells the stories—ranging from hair raising to humorous—of people and animals who worked to develop powerful liquid-fuel rockets, determine the hazards of cosmic radiation, examine the physical and psychological effects of weightlessness, test spacecraft components and safety equipment, devise and implement procedures to evaluate astronaut candidates, search the skies for destinations, scrutinize UFO appearances and possible alien landings on Earth, train astronauts for Moon missions, and—ultimately—construct the first purpose-built spaceport for recreational and commercial flights. From Goddard's early flights to today's Virgin Galactic's pioneering commercial flights, New Mexico has provided fertile soil for cultivating space travel for fun and profit.



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. Goddard battling tarantulas and rattlesnakes in Roswell. Kittinger's parachute line wrapping his neck on his first jump. Ham dodging the reporters and cameras after his successful launch, flight and recovery. And Stapp's eyes filled with blood after his record-breaking rocket-sled ride. 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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One Nation
One Year

a navajo photographer's

365-day journey into

a world of discovery, life and hope



photos by
Don James



TEXT BY KARYTH BECENTI
Additional editing by Linda Peterson, Editor-in-Chief of Albuquerque The Magazine

One Nation One Year

a navajo photographer's
365-day journey
into a world of discovery, life and hope

Photographs by Don James
with text by Karyth Becenti

128 pages 213 illustrations; 14 x 10

ISBN 978-1-890689-99-5 (\$24.99) (Trade paper)

**2010 Best New Mexico Book,
New Mexico Book Awards**

“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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santa fe

San Ysidro Labrador

The Museum of Spanish Colonial Art recently installed an exhibition of 21 images—including bultos, retablos, a straw appliqué panel and a painting on tin—of this popular Saint. Most of the images of San Ysidro created in New Mexico depict him with oxen and an angel guiding the plow. He is most frequently depicted wearing the basic red-and-blue bayeta (lightweight wool) uniform of the frontier soldier and settler, with a broad-brimmed hat and knee-length breeches, holding a spade, ox goad or crescent-shaped hocking knife (used to cut the hamstring of an oxen to bring it down for butchering). The artworks in this exhibit illustrate the range in style used to depict San Ysidro from the early 19th century to today. From the towering Saint standing amidst the stories of his life and miracles by Catherine Robles Shaw, to the intricate straw appliqué scenes by Diana Moya Lujan, each artist finds a unique perspective to illustrate their personal connection to this Saint. While James Córdova emphasizes the Saint's importance to agriculture through delicately carved and painted cornstalks, Belarmino Esquibel focuses on his piety, the Saint's head bent in prayer.

Complimenting contemporary interpretations of the Saint are colonial and 19th century objects from both Mexico and New Mexico. Perhaps the most stunning of these is a rare 19th century image collected in Socorro, NM—a 4 foot tall bulto of the Saint, carved of wood with molded gesso details, a jacket edged in gold paint and a jaunty velvet hat flanked by two angels guiding two pair of oxen. The anonymous artist of this piece may have been from the Mesilla Valley of southern New Mexico where the use of molded gesso was a more common artistic technique than in the north. Truly an imposing figure, he must have been all the more so when carried in procession, towering over the heads of the participants. A lámina, or Mexican painting on tin, showing the Saint kneeling in the fields, and a small sculpture from Querétaro, Mexico, illustrate the widespread popularity of the devotion to this particular Saint.

Another historic work, attributed to the anonymous Arroyo Hondo Carver,

still stands in his processional niche, ready to be carried across the fields. On May 15, his annual feast day, many communities in New Mexico would carry his image in procession through the fields, praying to the Saint for a plentiful crop. Anthropologist Charles Briggs

describes an all-night community wake (velorio) that used to be held in the town of Córdova in honor of the Saint. Residents of the town would sing hymns and recite prayers throughout the night, led by the rezador or prayer leader. At dawn a procession formed, and every

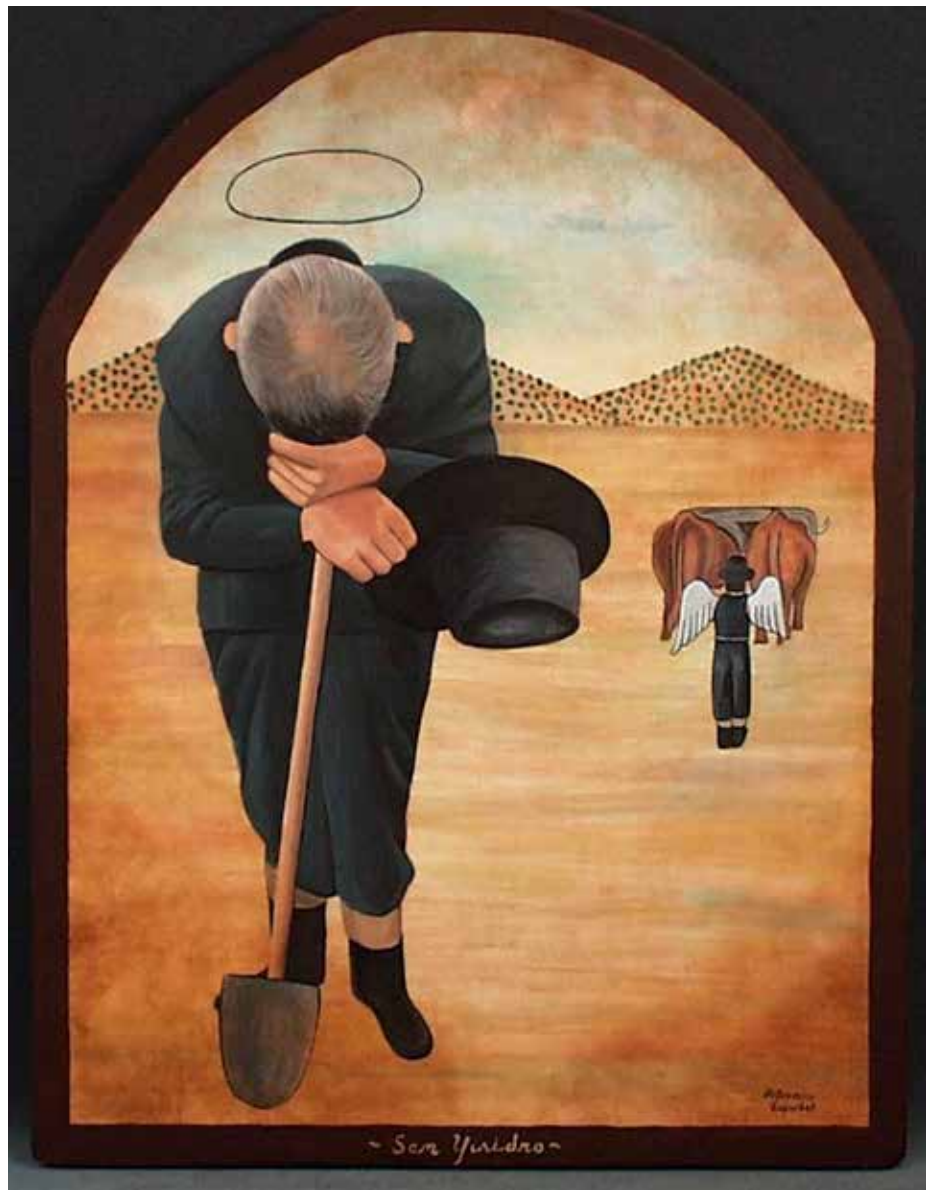


field in the community was visited so that San Ysidro might confer his blessing for a good harvest. Members of the community would take turns hosting the wake and building the bower in which the Saint was placed during the *velorio*. Although these processions are less common now, the *alabanza* (hymn) to San Ysidro is still sung and passed on from one generation to the next, as much a symbol of community life and ethnic identity as a hymn of praise.

The patron saint of Madrid and of farmers, San Ysidro was born to a poor family in 1070. While young, Isidore's devout parents instilled in him a strong work ethic and deep Christian faith. This was reflected in his life as a farmer on the estate of the wealthy Vargas family (ancestors of Don Diego de Vargas, governor of New Mexico in 1691-1697 and 1703-1704) outside of Madrid, where he was renowned for the hours he prayed each day while still managing to complete all his farming tasks. According to legend, another laborer on the estate complained that Isidore was taking too much time off to pray and was not doing his share of the work. When the overseer investigated this complaint, however, he did indeed find Isidore praying—and an angel taking his place behind the plow.

Although quite poor all his life, Isidore was known for his generosity to both his fellow humans and to animals. It is said that once when he was returning home with a coveted sack of grain he saw some birds foraging for scarce food. He punctured the sack and allowed the grain to escape, but when he arrived home it was full again. Another legend recounts that his wife, María, insisted that he work one Sunday rather than attend Mass. Isidore agreed and the Lord subsequently threatened him, first with torrential rains, then with a plague of locusts, but was not successful in getting him to go to church. In the end, it was the threat of a bad neighbor that got him to abandon his plow and attend Mass. When he returned home, however, his wife was not angry because an angel had guided the plow in his stead.

Isidore was canonized as San Ysidro Labrador in 1622 for the many miracles associated with him. His wife, to whom miracles are also attributed, was canonized soon after as Santa María de la Cabeza. Devotion to San Ysidro spread to the Americas, and in New Mexico, the Saint became an important part of local lore and agrarian life.



Abad Lucero: A Quiet Artist Who Speaks Through His Art

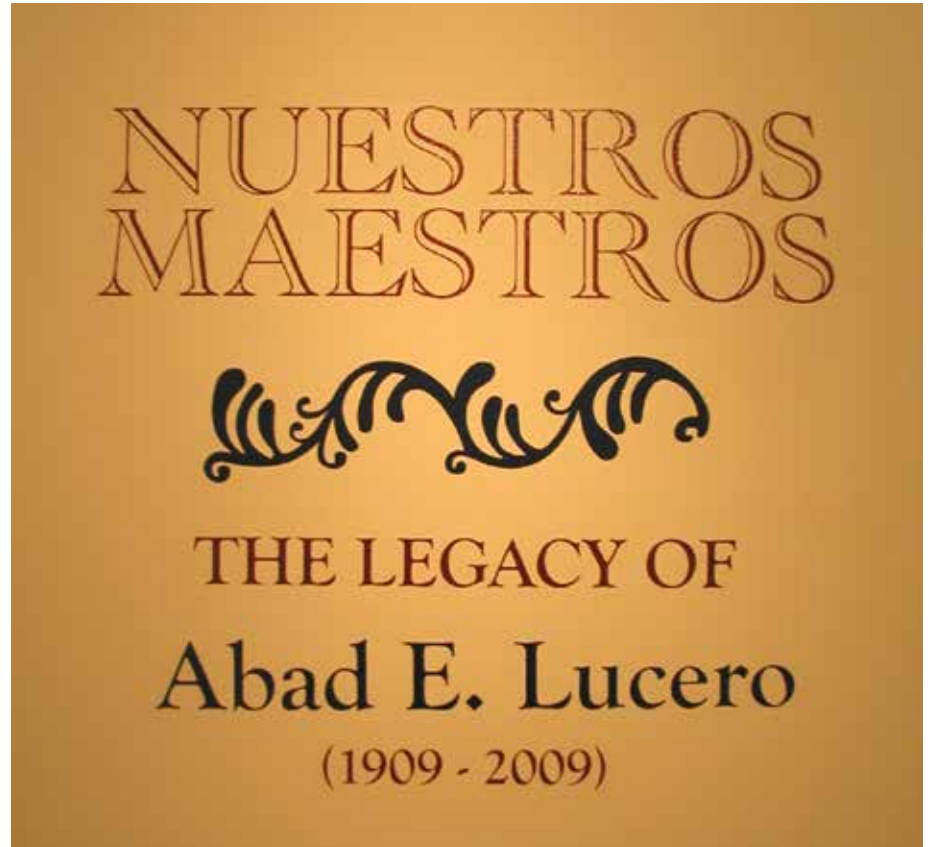
by BARBE AWALT

The works of Abad Eloy Lucero are featured at the National Hispanic Cultural Center in the Community Art Gallery until January, 2013. The exhibit, *Nuestros Maestros: The Legacy of Abad E. Lucero*, does show beautiful furniture of all types, santos, and paintings but is a love story to an exceptional artist who lived his later life in the North Valley. There is obvious love that Abad put in his pieces of art and love from his family in lending most of the pieces.

Abad Lucero was born in 1909, in Cerrillos, New Mexico. He worked in mining and coal and Cerrillos certainly had those things going on then. He apprenticed in Santa Fe and then worked for Leonora Curtin, of El Rancho de Las Golondrinas, and she also owned the Native Market Store in Santa Fe. In the 1930s the Native Market Store sold Hispanic New Mexican arts and crafts Abad was hired to manage the furniture department of the Native Market Store that also had a mail-order business and branch store in Tucson.

Abad's next job was in the Works Progress Administration (WPA) and taught hundreds of students, furniture making through the federal and state funded program. In 1934, Abad was hired for the Taos Vocational School as an instructor. He helped construct the Harwood Art Center. His students also made furniture for the Albuquerque Hilton Hotel (now the Hotel Andaluz), the Zimmerman Library at the University of New Mexico, and other buildings. He also began programs in Mora, Puerto de Luna, and Tucumcari.

In World War II he was stationed in Los Angeles, Ohio, and New Guinea. He and his wife Emma returned to New Mexico after the war



to raise their three children. Abad worked for the U.S. Forest Service and carved signs including those for the Grand Canyon. He also managed a stint at the Springer Boy's School. In 1995, Abad Lucero received the State of New Mexico's Governor's Award for Excellence and was named a Santa Fe Living Legend in 2001.

When Abad moved to the North Valley of Albuquerque, he resumed painting in his eighties. He attended classes at the North Valley Senior Center and Vi Quick was his teacher. He began painting in the 1930s in Taos, New Mexico, and knew many of the "Taos Artists." You have to realize during that time he was working at the WPA and probably knew many people like Eliseo Rodriguez who was also working on the WPA

Portfolio of Spanish Colonial Design began by EBoyd. Abad Lucero also briefly worked in Winslow, Arizona, at La Posada, a Fred Harvey hotel. You had to wonder if he designed with Verne Lucero, the award-winning tin artist who also worked there.

But Abad's real expertise was his relationship with wood. He made furniture that was strong, utilitarian, basic, and with ornamentation that made sense. His designs stand up to many years of change and his "modern" chair on display in the exhibit shows he had an eye toward functional. In the exhibit there are: chairs, trasteros, tables, a coffee table, chest of drawers, an entrada/cupboard, benches, chests, bellows, and many frames. Abad never used glue and constructed hand-carved mortise and

tenon joints or hand-carved pegs. He made his own hardware for his furniture. Usually at an exhibit you can't touch or sit in the items displayed but Abad's two benches made for a doctor's office in Santa Fe are available to actually sit in and enjoy.

The paintings of churches and places like the Alamo are Abad's autobiographical statement. His church in Cerrillos marked where he was baptized, confirmed, and married to Emma Roybal.

A number of his retablos, bultos, and one large crucifix are in the exhibit. Abad's bultos were featured in the exhibits at the Albuquerque Museum, *The Santero Experience*, July – September, 1977, and *One Space/Three Visions*, August – November, 1979. In his nineties Abad taught retablo painting in Albuquerque and his students won awards at State Fair and Feria Artística.

The exhibit, *Nuestros Maestros: The Legacy of Abad E. Lucero* is the second in the series in the Community Art Gallery at the National Hispanic Cultural Center. It is not a flashy exhibit or a large exhibit but it was put together with love for an artist who did not call attention to his work or himself. He is an artist who helped the New Mexico style become what it is today. Abad died in 2009, but he has a loving family who uses and enjoys his furniture and it helps them remember this ultimate craftsman. Abad may have been one artist who was not recognized for his work while living but we can all appreciate his work since his passing. One of Abad's legacies is passing on his knowledge of art to his students and family. I, for one, am honored to have met him.

The National Hispanic Cultural Center is located at 4th and Bridge (Avenida Cesar Chavez) and there is free parking. It is open Tuesday through Sunday from 10am until 5pm. Admission is \$3 for adults and \$2 for children. While there also see: Fabulosa until the summer, Sandra Cisneros – My Mother's Altar until November, and Barel as A Traves.



Profile: A Crafting Legacy – A Lifetime of Wood

The following article appeared in the first issue of Tradición Revista in 1995.

Over 60 years ago, Abad Eloy Lucero wrote “Spanish Colonial Furniture may not be elaborate in details, but it meets the requirements for durability and comfort.” Abad Lucero has proven himself to be almost as durable as the traditional Spanish Colonial furniture itself. Lucero is one of the last remaining participants from the Revival Period of furniture-making which started in the 1920s.

Working as an apprentice cabinetmaker in George Gormley’s Tile & Pine Shop in Santa Fe in the late 1920s, Abad Lucero learned furniture-making the traditional way. Inspired first by Benjamin Sandoval of Cerrillos, Abad has been making furniture ever since. In his free time, he studied drawings he received from his friend, architect Bill Lumpkins. After Gormley left New Mexico to pursue his acting career, Abad joined with other young artisans to help resurrect Spanish Colonial arts under the auspices of Leonora Curtain’s Native Market. Abad was also one of the first artisans in furniture-making to participate in the Native Market back in the late 1920s and early 1930s. The Native Market went on to become what we know today as Spanish Market.

As one of the first instructors at the Taos County Vocational School for the State Department of Trades and Industries headed by Brice Sewell, Abad helped to shape Spanish Colonial furniture as we know it today. Abad also served as an instructor in Mora, Puerto de Luna, Springer and Tucumcari. Abad returned to Taos in the 1940s to set up a woodworking shop in conjunction with the Harwood Foundation.

In the first issue of Trade Industrial News in December 1935, Abad wrote that “Iron for iron, and wood for wood, a principle taught to me and I am passing it to my pupils. Nails and screws are not suited for

holding together soft pine, which is used for Colonial Furniture, hence the use of mortise and tenon joints. This is a practice we do not advocate discontinuing.”

When the Great Depression led to the collapse of New Mexico’s rural subsistence economy, Brice Sewell,

as head of the State Vocation Education Program, came to the aid of the struggling Hispanic villages with monies pooled through the Works Progress Administration (later called the Works Projects Program), the National Youth Administration, and the Federal Relief Administration,



The above trastero by Abad Lucero was recently on exhibit in the Governor’s Gallery at the State Capitol Building in Santa Fe. Abad was one of the recipients of the 1995 Governor’s Awards in the Arts. A complicated piece of this type can take several weeks to complete.

among others. Sewell created furniture-making programs all across the state, beginning with pilot projects in Santa Fe, Rio Arriba, and Taos counties. These programs emphasized using local resources to create saleable products, and taught business management and sales skills.

Training with well-known Taos artist Regina Cook in the 1940s, Abad has developed a painting style that realistically portrays mostly traditional New Mexican churches on canvas. He is also a santero, making large, dramatic bultos of San Miguel, Our Lady of Solitude, and Cristo Crucificado and retablos of San Juan Nepomuceno, San Ramon Nonato and San Francisco.

A native New Mexican, born in Cerrillos in 1909, Abad has dedicated much of his life to woodworking, sculpting and teaching. Made from ponderosa pine, his furniture uses no nails but follows the Spanish Colonial tradition of blind mortise and tenon joints. Although each piece is finished differently, some dark stained, some antiqued, he hand buffs each one to a luminous sheen.

Although he retired from civil service in 1971, Abad Lucero continues to make his beautiful furniture in his North Valley, Albuquerque workshop under the watchful eye his wife Emma Roybal. The only difference in his work today is that he only builds pieces on commission or for his family.

This past fall, Abad Eloy Lucero was honored as one of the recipients of the New Mexico Governor's Awards for Excellence in the Arts. First Lady Dee Johnson said in her presentation "Master woodworker Abad Eloy Lucero of Albuquerque can be credited, more than anyone, with keeping the art of Spanish Colonial furniture making alive. He began his work as a cabinetmaker during the Great Depression and continues to create his masterworks to this day."



Abad holding one of his bultos, San Miguel, which he made in the early 1980s.

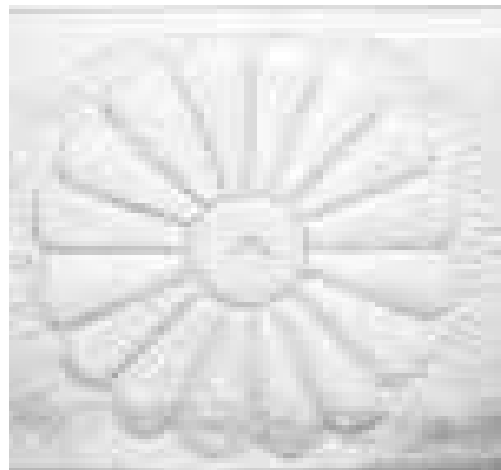
Traditional Spanish Colonial Furniture Design

To provide visual relief on the pine boards used in traditional New Mexican furniture, carpinteros developed a number of different design details. Some have their roots in the

sacred symbolism of Spain and Europe, while others are drawn from the striking New Mexican landscape and Native American culture. The sunburst is one of the predominant

details. It is adapted from the rosette design, a scallop shell motif popular in the Renaissance. In ancient Spain, the rosette symbolized one's Christianity and allegiance to the faith. The shell is frequently associated with Santiago, the patron saint of Spain.

The rosette detail became popular during the New Mexican revival period spurred by the W.P.A. in the 1930s and 1940s. It is frequently seen in full form as a circle or oval, in half form as a sunburst, or in quarters to decorate the corners of boxes and trunks. Rosettes are either carved into the pine or left standing in relief.



A rosette pattern carved by Abad Lucero.

“That’s My Mountain!”

by DARLIS A. MILLER

The following essay is adapted from Out of the Shadows: The Women of Southern New Mexico.

“That’s *my* mountain! . . . That’s my cañon,” screamed ten-year-old Agnes Morley in 1885 after catching her first glimpse of her new home in Datil Canyon and surveying the surrounding countryside.¹ Located in what was then western Socorro County in west-central New Mexico, the strikingly beautiful landscape seemingly mesmerized the young girl. It would continue to tug on her heartstrings for the remaining seventy-three years of her life.

Agnes Morley Cleaveland, the writer, captured her memories of living and working on this land in her prize-winning book, *No Life for a Lady*, published in 1941. A family tragedy – the death of her father when she was eight years old – started Agnes on the path to becoming a rancher in the Datil Mountains. The eldest child of Ada McPherson and William Raymond Morley, Agnes was born in 1874 in Cimarron, New Mexico, where her father was manager of the Maxwell Land Grant Company. A civil engineer by training, Morley helped to locate and construct the Santa Fe Railroad over Raton Pass and into New Mexico, 1877-78. Later he took his family, which now included William Raymond, Jr. [Ray], and baby Loraine [Lora], to live in Mexico, where he built a railroad connecting Guaymas, Mexico (a small fishing village on the Gulf of California), with Nogales, Arizona.²

On January 3, 1883, shortly after the railroad was completed, the senior Morley lay dead from an accidental gunshot. Later the widow fell under the influence of “a southern gentleman”; they married, and on



Agnes Morley on a grizzly bear hunt, 1895. RGHC: 00250048

his advice, she invested her considerable assets in a ranch in the Datil Mountains, this at a time when cattle ranching in the West was touted as a sure-fire money-making enterprise. The family’s trip to their new home in 1885 remained forever etched in Agnes’s memory. It entailed a train ride to Magdalena, New Mexico, the region’s cattle shipping center, followed by a thirty-seven-mile trek in a horse-drawn wagon to Baldwin’s, a combination stage station, store, and hotel. The site of Baldwin’s complex shortly was named Datil. On a crisp February morning they

set out for the remaining ten miles, much of it through Datil Canyon, its slopes covered in piñon, juniper, and ponderosa pine trees, its lateral valleys carpeted with clover and grama grass.³

In her memoirs, Agnes vividly described the children’s exuberance as they approached their new home – a two-room log cabin situated on the canyon floor at an elevation of 8,300 feet at the base of a steep mountain. Almost immediately construction began on a ten-room house built from logs felled on nearby mountain slopes. Once the structure was



Levi Baldwin Place, original Datil post office. RGHC: 00250041

finished, Agnes's mother covered its floors with deep piled carpets and hung lace curtains at the high windows and oil paintings on the walls. Walnut bookcases overflowed with books, and a Steinway reposed in one room. Since the outside doors, window frames, and veranda pillars were painted white, locals began calling the Morley place "the White House"; and Datil Canyon today appears on maps as White House Canyon.⁴

Not long after moving to the canyon, Ada Morley realized that her second marriage had been a "tragic" mistake. As Agnes later recalled: "My stepfather vanished . . . [mother] found herself marooned with three young children on a desert island of cultural barrenness, with no means of escape that would not sacrifice her entire investment. We became a sort of Swiss family Robinson without a

Father Robinson."⁵

In her sixties, Cleaveland sought to document on paper what transpired when Ada and her three children, assisted by Ada's cousin Orrin McPherson and various hired hands, worked to save the ranch.⁶ By the time she began her memoirs, Agnes already was a published author. Her western short stories had appeared in such popular journals as *Munsey's*, *Cosmopolitan*, *Metropolitan*, and the *Overland Monthly*. She also had become friends with two other western writers, Eugene Manlove Rhodes and Conrad Richter, and shared with them many colorful tales centering on her life in the Datils. Rhodes so enjoyed one story that he persuaded her to co-author "The Prodigal Calf" (1916), based on her remembrances.⁷ And Richter credited Agnes with supplying the background for his first published novel, *The Sea of Grass*

(1937).⁸ Both authors encouraged her to stop sharing her material and write it up herself.

So she did just that. In *No Life for a Lady*, Cleaveland depicted her life growing up on an isolated ranch in the Datils as one great adventure. Although she wrote to entertain, her knowledge of ranch life is evident on nearly every page. This combination of realism and humor assured the success of her book.

Soon after the family moved to Datil Canyon, Agnes learned to ride horses, to shoot, and to round up cattle. Like other ranch children, she assumed responsibilities commensurate to her physical abilities. One of her earliest chores was to ride into Datil once a week to collect the mail at Baldwin's – a twenty-mile-round trip, which she often made in inclement weather, returning home in the dark. She and Ray both became



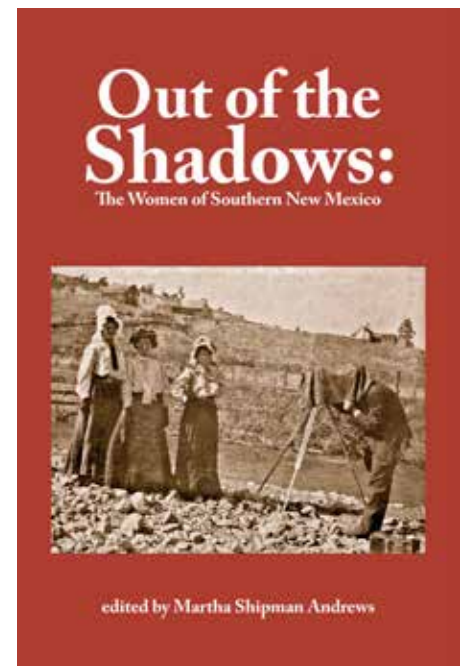
Agnes Morley Cleaveland and son Norman on Ada Morley's Swinging W Ranch, 1903. RGHC: 00250073



Agnes Morley Cleaveland contemplating rabbit brush on Jack Howard Flat. RGHC: 00250015

adept at driving horse-drawn wagons into Magdalena for supplies, a journey that usually required them to spend a night in the open. They performed many other errands on horseback as well. "Put a kid on a horse" was the usual method of sending messages between ranch houses or carrying supplies to subsidiary camps.⁹

Some tasks that ranch children assumed were exhausting and not without danger. Agnes recalled a time in her teens when she had the job of delivering a horse to a cowhand who had lost one of his string. Starting before daybreak, she soon discovered a large pack of coyotes following her. When the cowboy failed to appear at the rendezvous site, she was forced to ride all the way into Magdalena leading the extra horse with the coyotes following her most of the way. Although she knew in her heart that coyotes never attacked a rider, their howling nearly unnerved her, sounding to her "like the wailing of all



This essay is excerpted from Out of the Shadows: The Women of Southern New Mexico, published in collaboration with the New Mexico State University Library. The book can be ordered from Rio Grande Books or online at Amazon.com.



Agnes Morley, "A Jekyll-Hyde Life." (Photographs taken while attending college in Ann Arbor, Michigan.) RGHC: 00250009

the tormented in hell.”¹⁰ In facing such daily challenges, Agnes and other ranch children developed an independence and resourcefulness that astounds modern day readers – traits fostered by necessity and parents who did not overly worry when their youngsters failed to return home by nightfall.

As Cleaveland makes clear, the focus of the ranch centered on cattle. They became “the circumference of our universe and their behavior absorbed our waking hours.” She learned to recognize characteristics of individual cattle, their brands and markings, and to know where the Morley cattle were grazing, a task

made difficult by the lack of fencing. All ranch children, in fact, contributed to the ranching enterprise once they mastered horseback riding. Especially valued were their observational skills. They learned early on to report the presence of a maverick. Finding one of these unmarked calves was “like finding a gold nugget” – they were free for the taking. And they hurried also to report a cow that had bogged down in mud, a calamity that might claim the victim if not pulled out in time. “Pulling bog,” a job Agnes later performed, was all in a day’s work during the rainy season.¹¹

Sometime in her teens, Agnes started helping out at roundups. Two

were held annually, one in the spring to brand the new calf crop and the other in the fall to segregate cattle to be shipped east. Although she “rode sidesaddle like a lady,” she later recalled, “the double standard did not exist on the ranch.” She worked “side by side with the men, receiving the same praise or same censure for like undertakings.” Although she did not rope or brand, or do “the harder and harsher part of the cow business,” there was usually someplace where she “could function profitably.” She did her share of “brush-breaking,” riding fast into the pines after run-away cattle, breaking off branches with the momentum of her body.¹²

On occasion she was sent to “work the herd,” which entailed picking out Morley cattle from a large herd that had been moved across their range. She long remembered the time she was assigned to “hold the cut,” keeping Morley cattle that were cut from the main herd from rushing back to the larger herd. Seasoned cowboys on the job decided to play a practical joke on Agnes by sending the most fractious animals cut from the herd first (instead of gentler animals – the usual practice) to see what Agnes and the ten-year-old boy assisting her would do. With some difficulty she held the cut, a feat that added to her growing reputation as an expert horsewoman.¹³

At age fourteen, Agnes was “banished” to eastern schools. And thus began her “Jekyll and Hyde” existence, as she called it. During the school term, she immersed herself in the stuff of world history, tennis with friends, and lady-like clothes; in the summers she returned to the ranch, donned a five-gallon Stetson, and in time wore a split skirt and rode astride a horse on a man’s saddle. The Morley children all attended college. Agnes graduated from Stanford University (in 1900) and Ray, from Columbia. Lora also studied at Stanford but dropped out for health reasons. During the months Agnes spent “in exile,” the ranch always remained a place of excitement and the home to which



Agnes Morley Cleaveland, portrait accompanying publicity for *No Life for a Lady*.
RGHC: MS0025

she longed to return.¹⁴

In her memoirs, Agnes singled out to describe in detail a grizzly bear hunt that took place in the fall of 1895, the year she chose to stay in the Datils to help her mother run the ranch while Ray went to college. At age twenty-one, she persuaded a reluctant Montague Stevens, a transplanted Englishman who lived west of the Morley ranch, to take her along on the hunt—after she promised to show him the largest bear-track anybody had ever seen. She carried no firearms and went along “as supercargo, merely collecting in excitement my pay for contributing the first and biggest bear.” On the ten-day hunt, conducted from the Morley ranch as a base of operations, Stevens and his friend Dan Gatlin shot and killed two grizzlies, one black bear, and “jumped” four others. And Ag-

nes collected sufficient excitement to last most people a life-time.¹⁵

A superb storyteller, Agnes recreated for her readers the sense of danger and excitement involved when the three hunters set out after a grizzly at a dead run across rugged terrain and then, finding themselves marooned on a narrow shelf, lowered their horses by rope down a steep cliff. When one horse was injured, Agnes urged the two men to continue the chase while she staggered home on foot with the horse in tow, arriving about one o’clock in the morning, “benumbed with cold, my clothing in tatters.” Danger also lurked the day Montague fired into a bear den while Agnes perched in a nearby tree. Dan chivalrously gave Agnes the opportunity to fire his rifle when the bear emerged. She did not kill the bear but feared she had

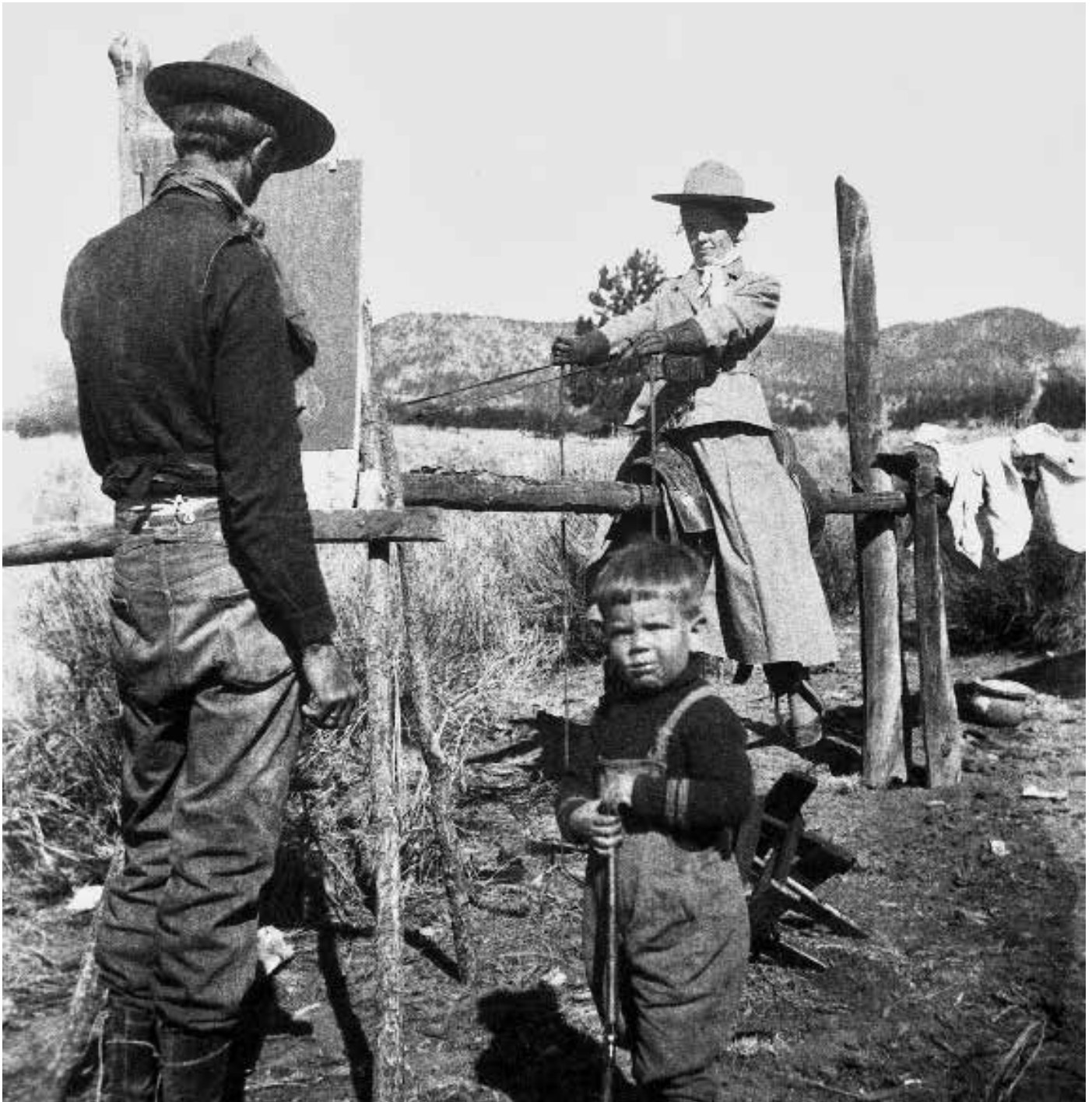
shot Montague when he tripped and fell at the exact moment she fired.

The Jekyll-Hyde schism in Agnes’s life became permanent in 1899 when she married Newton Cleaveland, a Stanford graduate who was to become a well-known mining engineer. For a short period, Newton tried living in Datil, but, as Agnes recorded, the experiment did not work; the couple returned to California. Still, from then on, she became (in her words) “a visiting Californian – for New Mexico always remained ‘home’ to me.” Rarely did a span of two years go by without Agnes finding an excuse for “going home” – to assume her “other” identity.¹⁶

The Morley ranch became Ray’s sometime after the turn of the twentieth century, and he developed it into one of the largest open-range cattle enterprises in the region. When the



Agnes Morley Cleaveland’s ranch at Jack Howard Flat. RGHC: 00250110



Fred Winn, local artist, painting Agnes Morley Cleaveland's portrait, Norman in foreground. RGHC: 00250023

United States entered World War I in 1917, most of his ranch hands enlisted. To help run the ranch, he promptly organized his "Kindergarten Outfit," a handful of teenagers, including Agnes's son Norman and Lora's son Billy, with Lora's soon-to-be husband Tom Reynolds as foreman. At the close of the war, Ray had the

White House moved log by log and rebuilt in Datil to capitalize on the rapidly growing tourist trade. Renamed the Navajo Lodge, it became a popular resort for both hunters and travelers.¹⁷

On her frequent visits to the Datils after her marriage, Agnes continued to help on the ranch and also at

the Lodge. But Ray suffered financial reversals in the 1920s – which Agnes attributed to drought, government grazing regulations, and the coming of homesteaders – and he finally sold the ranch in 1930, two years before he died of heart disease. Later in the 30s, Agnes and Newton began building a cabin on "Jack Howard Flat," an



Agnes Morley Cleaveland operating a hay rake on the Swinging W Ranch. RGHC: 00250057

old preemption claim (which they had purchased in 1903), located three miles from where the White House once stood in Datil Canyon. Agnes moved to this location permanently following Newton's death in 1944.¹⁸

Agnes wrote the manuscript for *No Life for a Lady* while living in California. Some two months after submitting it to Houghton Mifflin Company in 1940, she received word that its editors "were tremendously interested" in her material. They advised her to put more of herself into the story, however, rather than making New Mexico "the hero." She headed to Datil to make revisions—to be free of telephone interruptions. When the editors wrote that they wished to make further revisions in

their office, Agnes rushed to Boston to consult. "Imagine Boston editors trying to revise a manuscript on New Mexico life," she would later chuckle.¹⁹

Published in the summer of 1941, Cleaveland's book was an immediate success and quickly appeared on best-selling lists across the country. Houghton Mifflin awarded it a prize of \$2,500 in its new "Life in America" series. And Agnes soon became a much sought after speaker – at book fairs, luncheons, and other social gatherings. A witty and accomplished speaker, she regaled her audiences with stories about ranch life. As a climax to one anecdote, she whipped out a harmonica and "literally brought down the house as she

played an old-time jig."²⁰

The reviews were all that an author could desire. Fanny Butcher of the *Chicago Daily Tribune* advised her readers: "Before we say another word about it, get out your notebook and jot down this admonition: Fanny Butcher says to run, not walk, to the nearest bookshop and hop onto a copy of 'No Life for a Lady.'"²¹ J. Frank Dobie in his review avowed that *No Life for a Lady* was "not only the best book about frontier life on the range ever written by a woman, but one of the best books concerning range lands and range people written by anybody."²² Fan letters poured in from all parts of the country, many from people with their own stories to tell about life on western ranches.

Most poignant was a letter written in December 1944 by a serviceman stationed “somewhere in Holland.” A buddy had given him a copy of Agnes’s book, knowing that he had grown up on a ranch in New Mexico. After only a few moments of reading, the soldier told Agnes, the story “made me so darn homesick I pretty near cried.” *A Reader’s Digest* abridged version also found its way into a POW camp in the Philippines. A New Mexico prisoner who survived the Bataan Death March, later credited Agnes’s memoirs “with helping him through [his three-year] ordeal of horror.”²³

No Life for a Lady’s stunning success prompted Houghton Mifflin editors to urge Agnes to continue writing. In 1952 the firm published her *Satan’s Paradise*, a book that focused on the Cimarron country of northern New Mexico. It lacked the vigor, exuberance, and humor of her first book, however, and failed to garner rave reviews. No matter. Still as feisty in her eighties as she ever was – and with her eyesight severely impaired – she began another book of reminiscences entitled “Post Mortem.” It was incomplete at the time she died at her Datil home in 1958 at the age of eighty-three. *No Life for a Lady* is still in print and continues to provide enjoyment to countless readers. Agnes would be pleased.²⁴

Endnotes

- 1 Agnes Morley Cleaveland, *No Life for a Lady* (1941; Lincoln: University of Nebraska Press, 1977), 27. Cleaveland states that the family arrived in Datil Canyon in 1886. Evidence strongly suggests, however, that the correct date is 1885. For a more extensive biography of Cleaveland, see Darlis A. Miller’s *Open Range: The Life of Agnes Morley Cleaveland* (Norman: University of Oklahoma Press, 2010).
- 2 *Ibid.*, 5-17; Norman Cleaveland, *The Morleys: Young Upstarts on the Southwest Frontier* (Albuquerque: C. Horn, 1971), 198-214. Morley’s work

- for the Santa Fe Railroad is described in Keith L. Bryant, Jr., *History of the Atchison, Topeka and Santa Fe Railway* (Lincoln: University of Nebraska Press, 1974). See especially pages 43-46, 58-63.
- 3 Cleaveland, *No Life for a Lady*, 17, 21-26. For clover in the canyons, see “Historical Sketch of Datil,” undated clipping, Magdalena News, Agnes Morley Cleaveland Papers, MS 25, Box OS 26, item 15, Rio Grande Historical Collections, New Mexico State University [hereafter AMC Papers].
- 4 Cleaveland, *No Life for a Lady*, 26-28, 34-35; Agnes Morley Cleaveland, “I Remember Ray,” AMC Papers, Box 11, folder 18.
- 5 Cleaveland, *No Life for a Lady*, 36-37.
- 6 Agnes made no mention of Orrin McPherson in *No Life for a Lady*, but she wrote about him, and his clashes with her brother Ray, in her unpublished and unfinished “I Remember Ray.” See AMC Papers, Box 11, folder 19.
- 7 Agnes Morley Cleaveland and Eugene Manlove Rhodes, “The Prodigal Calf,” *Silhouette* (April 1916): 25-29.
- 8 Conrad Richter to Agnes Morley Cleaveland, August 13, 1942, AMC Papers, Box 5, folder 26. See also David R. Johnson, *Conrad Richter, A Writer’s Life* (University Park: Pennsylvania State University Press, 2001), 168.
- 9 Cleaveland, *No Life for a Lady*, 46-76.
- 10 *Ibid.*, 87-88.
- 11 *Ibid.*, 103-110.
- 12 *Ibid.*, 110, 127-28.
- 13 *Ibid.*, 129-32.
- 14 *Ibid.*, 90-98, 242-46; Norman Cleaveland, *The Morleys*, 219.
- 15 On Agnes and the grizzly bear hunt, see *No Life for a Lady*, 203-19. Montague Stevens is best known for his *Meet Mr. Grizzly: A Saga of the Passing of the Grizzly* (Albuquerque: University of New Mexico Press, 1943). Montague Stevens hunted grizzlies in the 1880s and 1890s,

- when they regularly killed his cattle. Later, he worked to preserve grizzlies before they became extinct.
- 16 Cleaveland, *No Life for a Lady*, 246-47.
- 17 *Ibid.*, 247, 252-53, 299-300, 308-14; Norman Cleaveland, *The Morleys*, 28, 239-43.
- 18 Cleaveland, *No Life for a Lady*, 299, 309-11, 320-21, 331-38; Norman Cleaveland, *The Morleys*, 258. For the year Ray Morley sold his ranch, see Ray Morley to Agnes Morley Cleaveland, January 31, 1930, AMC Papers, Box 1, folder 19; for the date of his death, see Magdalena News, June 2, 1932. [These two dates are listed incorrectly in *No Life for a Lady*.]
- 19 Undated clippings from the Albuquerque Tribune and a Santa Fe newspaper, AMC Papers, Box 13, folder 9.
- 20 *Ibid.*
- 21 Quoted in Paul Brooks (editor, Houghton Mifflin Company) to Agnes Morley Cleaveland, August 13, 1941, AMC Papers, Box 4, folder 20.
- 22 J. Frank Dobie, “No Life for a Lady,” *Southwest Review* 27 (Autumn 1941): 161-63.
- 23 Chandler Elkins to Agnes Morley Cleaveland, December 15, 1944, AMC Papers, Box 4, folder 7; Santa Fe New Mexican, December 24, 1999.
- 24 Agnes Morley Cleaveland, *Satan’s Paradise*, From Lucien Maxwell to Fred Lambert (Boston: Houghton Mifflin, 1952); Agnes Morley Cleaveland, “Post Mortem,” AMC Papers, Box 14, folder 7; Daily Santa Fe New Mexican, March 9, 1958.

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Potato Patriotism:

Women & the Home Front in New Mexico During World War I

by David V. Holtby

The following essay is adapted from Sunshine & Shadows in New Mexico's Past: The Statehood Period, 1912-Present.

In his “Appeal to the American People” at the outset of World War I in mid-April 1917, President Woodrow Wilson called all citizens to wartime duty and sacrifice. About one-quarter of his remarks were addressed to “the farmers of the country and to all who work on the farms.” A singular responsibility fell to them: “Upon the farmers of this country, therefore, in large measure rests the fate of the war and the fate of the nations... The time is short. It is of the most imperative importance that everything possible be done, and done immediately, to make sure of large harvests.” Besides urging American farmers to produce more, he also called upon all citizens to eat less, especially of beef, pork, sugar, and wheat. The combination of these efforts would ensure sufficient food for American soldiers as well as feed the hungry in France and Great Britain.¹

New Mexico, a predominantly rural state, heeded the president’s appeal. Much land previously used for grazing came under the plow as dry land farming extended throughout the state. The results exceeded expectations: for example, wheat expanded from 2.1 million bushels on 113,000 acres in 1916 to 6.1 million bushels on 283,000 acres by the war’s end in November 1918. Overall, the state’s total crop value rose nearly 56 percent between 1918 and 1919, reaching a value of \$58.4 million dollars in 1919. Prior to the war, New Mexicans grew only about half of the food they consumed, but by the summer of 1918 the state was able to supply all its needs and had a surplus for export.²

Women in New Mexico played

important roles in expanding the food supply, including abiding by mandated rationing, planting private and public gardens to meet local needs, acquiring new habits in food preparation, and participating in a campaign known as the Woman’s Land Army to harvest crops when men were unavailable. But their efforts on the home front went well beyond these efforts. They also served in such other key war-related activities as selling war bonds in the nation’s final three of four Liberty Bond drives and recruiting nursing candidates. In this chapter the role of Euro-American females and Nuevomexicanas are considered, and the first section on women and food is followed by a discussion of their other contributions.

“The attitude of the woman with soldier spirit is ‘stand at attention, receive government orders, obey.’” This prescription circulated widely in New Mexico shortly after President Wilson’s April 15 appeal to the home front to volunteer in the country’s “Service Army.” Addressing women specifically, Wilson said, “every housewife who practices strict economy puts herself in the ranks of those who serve the nation.” While Wilson waffled on the issue of suffrage for women, the war prompted him to rally women – and men – to aid their country as “a public duty, as a dictate of patriotism.” Wilson’s call for a domestic “Service Army” opened up many roles for women, which in many instances subverted their traditional roles as housewives.³

Wartime mobilization tapped into the campaigns unleashed by Progressivism after 1900 and seamlessly channeled civic commitment into crusades promoting shared sacrifice in 1917 and 1918. This shift from Progressivism to mobilization is abundantly evident in how women served at the behest of the federal government. But such service was not one-sided. Women expanded

their options. The war coincided with women’s growing awareness of their potential. Across the nation, women sought fulfillment through education, work, and politics. Whereas Progressivism had introduced them to activism, wartime mobilization afforded opportunities to test themselves and take on new roles given official sanction through government-set goals.⁴

During World War I the federal government empowered women on an unprecedented scale to exercise and hone their skills of administration, management, and leadership. Focusing women’s talent and providing them organizational experience commenced in mid-April 1917 with the creation of the Woman’s Committee of the Council of National Defense [WCCND]. Under the national direction of Dr. Anna Howard Shaw, a world-recognized activist for causes of temperance, women’s suffrage, and peace, the WCCND mobilized America’s women to “supply a new and direct channel of communication and cooperation between women and governmental departments.” By September 1918, “15,732 units, which the Woman’s Committee has built up throughout the U.S.,” mobilized eleven million American women to comply with regulations and restrictions imposed on the home front by the federal government.⁵

Telegrams sent from Washington, D.C., in early May 1917 appointed a prominent woman as each state’s chair, often a governor’s wife, as in New Mexico, where Governor Washington E. Lindsey’s spouse, the often ailing Amanda C. [Houghton] Lindsey served with her co-chair Maude H. Prichard, married to a politically prominent lawyer and one-time attorney general of the Territory of New Mexico. They held their first meeting on May 5, 1917, in Santa Fe, becoming “one of the first – if not the first – to mobilize its women for war service.” New Mexico’s women aligned themselves with the national

goal, announced in a flyer dated May 15, 1917 “to bring together in friendly and efficient cooperation all of the women’s organization in the country now doing or desiring to do patriotic work.” Nationwide over ninety women’s organizations actively participated, including civic, religious, temperance, suffrage, peace, and educational associations. In New Mexico, at least eleven different women’s groups provided volunteers in addition to those already serving in hospitals, schools, girls’ clubs, and churches.⁶

Herbert C. Hoover, the National Food Administrator, delegated to women their primary task on June 19, 1917. He called upon the WCCND to enlist women in a first-ever, nationwide food-conservation campaign. The call reflected an urgent need: America’s allies in Europe had less than a two-month food supply, and the United States needed to become their pantry. New Mexican women responded enthusiastically. Blanche Bailey, San Juan County’s Home Extension worker, informed Amanda Lindsey on July 18, 1917, that around Aztec women “will dry fruits and vegetables to donate to the government. They have chosen this in place of the Red Cross sewing, feeling that adding to the food supply is more in their line.” In this choice, women in New Mexico followed the example of British women, who, since 1915, had made food their first priority despite the government’s goals for their service.⁷

What occurred in Aztec – participatory decision-making and opportunity for independent action – also took place state-wide. It found expression in communities and groups planting war gardens, in school children raising chickens and other edible small animals, and in towns creating public markets to sell locally grown produce and canned goods. Reports about such projects consistently linked two themes: self-sacrifice flowed freely and decision-making resided locally. The most vocal advocate of local initiative, Mrs. Isabella M. Ferguson of Tyrone, spoke

for many New Mexicans when she said, “This war means real, individual work, in other lines than knitting socks and making surgical dressing, not that I would lessen the importance of that work by the least bit, but there are other things of importance.” Chief among her priorities was what she called “potato patriotism,” or the various wartime food projects.⁸

Compelling examples abound of “bottom up” initiatives by New Mexico women, but one name consistently recurs: Isabella M. Ferguson, wife of Robert Ferguson, who had served as an officer in Theodore Roosevelt’s Rough Riders, but whose tuberculosis brought him and Isabella to New Mexico in November 1910. Isabella had her own links to the Roosevelt family, corresponding for decades with Eleanor Roosevelt, wife of future president Franklin D. Roosevelt.⁹

Starting in 1916 Isabella began sharing with Eleanor Roosevelt ideas she had about roles women might fulfill in what she believed to be an increasingly urgent national need to build grassroots support for defensive efforts in case of war. Her foresight enabled her to begin organizing in late May 1917, prior to any direction by the WCCND. She began contacting communities statewide to urge planting war gardens in vacant lands. Her goal paralleled the requests made by President Wilson and Herbert Hoover to spur food production. Soon Santa Fe, Albuquerque, and Roswell reported such undertakings, but none rivaled Isabella Ferguson’s success in Tyrone. Rather quickly she converted 140 acres of unused land owned by the Phelps Dodge Company into a large community garden. The company even loaned her \$700 to match money for seed and implements.¹⁰

But such gardens were only her first step, as she explained in mid-June 1917: “As soon as we have planted all we can this season we will concentrate on a campaign for economics and conservation of food.” Once again her plans anticipated a nationwide drive – this time a food

conservation program vigorously pushed by the government beginning in July 1917. Women signed a Hoover Pledge card promising to use substitutes for wheat, prepare meatless meals several days a week, and in general cut back on consumption and avoid waste. In New Mexico in the summer and fall of 1917, women, including Ferguson, canvassed door-to-door in towns and rural areas to secure card pledges. About 34 percent of New Mexico women – a proportion well above the nation’s average – committed themselves. But Ferguson also recognized – and resented – that many of the more well-to-do Euro-American women, often employing maids, volunteered less than did women struggling to maintain large families. In contrast, in Roswell a Euro-American woman reported to Amanda Lindsey that “you would be delighted at the interest and enthusiasm they [Nuevomexicanas] are showing.”¹¹

Isabella Ferguson also worked to ensure that no crop was left unpicked, and in late summer 1917 she organized women in southwest New Mexico to harvest a cornfield near Tyrone. From this spontaneous initiative, she soon tapped into an idea that New York women adapted in the fall of 1917, one based on the example of British and Canadian women beginning in 1915 – self-supervised crews of women harvesting crops. In the United States such efforts were directly by the Woman’s Land Army. A year after Ferguson initiated these efforts in New Mexico, she headed the state’s Woman’s Land Army activities.¹²

Over 500 New Mexico women joined harvest crews in the summer and fall of 1918. The largest was one of the last: 250 women, working under a contract Isabella Ferguson negotiated with an El Paso grower, picked crops in October 1918. Each woman earned \$2 a day plus board and room. Other women, for example Mrs. Harry V. Whitehill of Deming, dispatched her Land Army crew to pick tomatoes. Soon her crew joined

others in the Mesilla Valley to pick pears. Near Cloudcroft a crew of fifty Women's Land Army, representing ten counties and laboring ten hours a day, picked, graded, and packed about 8,600 boxes of apples. The Land Army mobilized young and middle-aged women into a proto-sisterhood of laborers, one that set a precedent tapped again after 1941. But in tracing the origins of the Woman's Land Army in World War I, attention must be given to the important contributions made by New Mexico women in general, and Isabella Ferguson specifically.¹³

"Everything is being done even in all Spanish populations to carry out Uncle Sam's instructions to the letter," reported Kate Hall of Chama to Maude H. Prichard early in the summer of 1918. What were "Uncle Sam's instructions" to the WCCND in New Mexico? Kate Hall mentioned "strictly adhering to all food laws." But she also discussed the latest request from the federal government – recruiting ninety young women from throughout New Mexico to train as "reserve nurses." The call originated in Washington, D.C., when planners looked at the possibility of a protracted war, lasting into 1919 and maybe beyond, which would mean more sick and wounded soldiers requiring medical care. Each state received its quota to reach the nationwide goal of 25,000, and Kate Hall headed recruitment in New Mexico.¹⁴

Throughout the late summer and early fall of 1918, WCCND volunteers assisted Hall in recruiting reserve nurse candidates. The WCCND coordinator for San Juan County had an Anglo and a "Mexican" applicant, and she thought both merited the opportunity presented by nurses training. But the WCCND coordinator in Las Vegas opposed selecting Nuevomexicanas because they lacked "adequate education," even though the program's rules said to accept young woman without a high school diploma.¹⁵

The National Headquarters of

the WCCND printed materials only in English; however, another government agency, the Department of Educational Propaganda, provided literature in Spanish to the WCCND, including for the reserve nurse program. While WCCND administrators in Washington, D.C., allowed states to pay for translations as needed, New Mexico lacked the money to do so during the drive to recruit reserve nurses. Early in the war, though, New Mexico had regularly printed Spanish-language materials, with the greatest quantities being Hoover pledge cards and a separate registration form collecting data on volunteers' skills. Both of these forms were repeatedly distributed throughout 1918, with the goal of reaching more Nuevomexicanas with each registration.¹⁶

Eventually seventy-seven New Mexico women signed up as reserve nurse candidates and awaited their school assignment. But then the war ended, and in mid-December 1918 the government cancelled all training. But in other ways New Mexico contributed significantly to the medical recovery of soldiers – through the Army hospital for tuberculosis at Fort Bayard, which had opened in 1901, and another for merchant marines as well as Navy and Marine personnel suffering from tuberculosis at the federal hospital at Fort Stanton, which had also opened at the turn of the twentieth century. Both facilities grew considerably during W. W. I, but Fort Bayard's patient load showed a dramatic rise: from 300 TB patients in 1912 to over 1,200 at the end of the war.¹⁷

The efforts to recruit Nuevomexicanas into the reserve nurse program show how, at the level of individual contact, ethnic bias based on differences in language, class, and education persisted in New Mexico. This is not a surprising finding for that period, but an important situational distinction must be made. As the government's urgency for Nuevomexicana support increased, the likelihood of discrimination diminished.

Early in 1918 the WCCND in New Mexico initiated a full-scale reorganization aimed to draw in more Nuevomexicanas. State chair Amanda Lindsey requested each county's leaders to recruit more Nuevomexicanas at the local level. The WCCND actively sought more grass roots participation and, in doing so, offered more women opportunities for meaningful experience as administrators, managers, and even leaders. For its first eight months, leadership of the WCCND in New Mexico had minimal Nuevomexicana representation. At the state level, twelve of thirteen leaders were Euro-American women. While county-level organizational records are scattered and fragmentary, it is possible to say that in the late summer of 1917 seventeen counties (out of twenty-seven) had reported recruiting women to fill committee chairs, which varied in number from thirteen to sixteen. Of these county-level leaders, 199 were Euro-American women and 13 (or 6.5 percent) were Nuevomexicanas. Only in Taos County were the two top leaders Hispanic women, and in San Miguel County the number two position also went to a Nuevomexicana. Otherwise, though, Euro-American women dominated leadership positions at both the country and state levels.¹⁸

New Mexico's WCCND leadership, like chapters nationwide, typically came from among women already active in Progressive-era movements. Moreover, New Mexico's leadership mirrored an educational and class bias evident across the country. As one survey of the WCCND reported, "In every state in the Union women of the highest type, experienced in dealing with people and skilled in leadership, have given of themselves freely as volunteer workers in America's great army of women."¹⁹

But at the beginning of 1918, Lindsey realized that more had to be done in New Mexico to mobilize Nuevomexicanas, who represented the largest number of females in the

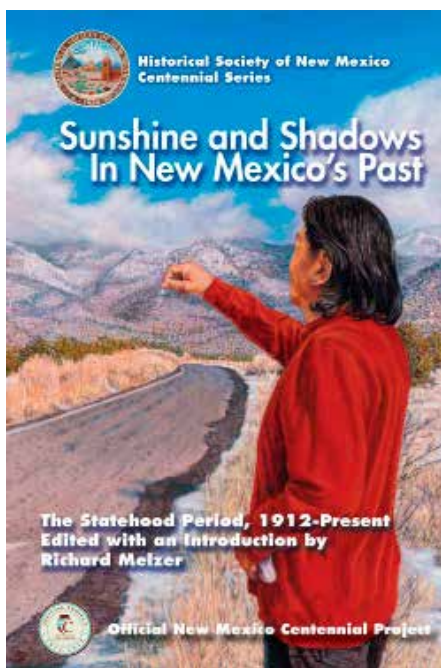
state. The new emphasis clearly led to change. Based on scattered reports received by state co-chairs Lindsay and Prichard early in the spring of 1918, eight counties reported twenty-six Hispano women now served as committee chairs. But not everyone embraced change. The coordinator of San Juan County informed the governor's wife, "There are not enough Spanish Americans in this county to mention – and none of those few capable of holding a chairmanship." Similarly, the WCCND coordinator in Carlsbad summarized her efforts to draw in more Nuevomexicanas in response to Amanda Lindsey's request: "You speak of the Spanish-American population. In this county they are largely renters, and it will be difficult to find a Spanish woman of education to name for this position, but I will endeavor to find such a woman."²⁰

Unquestionably the outreach encountered some local resistance, but equally evident is the expansion of the number of Spanish-speaking women active in the WCCND. These were likely the elite of their community, but in tapping into the human capital available in the state, their inclusion was significant. Why the sudden interest in improved outreach? The third Liberty Bond sales began in the spring of 1918 – seeking to raise six billion dollars. To achieve New Mexico's allotment of just over 3.6 million dollars, sales needed to expand statewide. The state chair of the Women's Liberty Loan Committee, Mrs. Howard Huey, notified all county and city Liberty drive leaders on April 6, 1918, of the forthcoming appeal she was launching among Spanish-speakers:

I am today mailing to all county chairmen a number of Spanish dodgers [flyers] addressed particularly to Spanish-American women.... Women are to sell [Liberty bonds] to anybody they can – men, women, corporations, societies of all kinds, but with particular emphasis laid on sales to other women.²¹

The third bond drive occasioned

a visit to Albuquerque by Secretary of the Treasury William McAdoo on Wednesday April 24, 1918. An estimated 5,000 men, women, and children heard his address, and Bernalillo County's purchase of \$905,000 in bonds exceeded its goal by nearly \$200,000. Throughout New Mexico, Spanish-language newspapers enthusiastically repeated the government's appeal for bond purchases. Under the headline "The Country Calls," *La Voz del Pueblo* ["The Voice of the People"] in Las Vegas appealed to women to remember "the country asks of its sons total sacrifice, [and] the flower of our youth . . . are ready to give their lives in the fight for liberty." To match the soldier's sacrifice, the Las Vegas paper reminded its readers the home front had a duty to buy bonds. The response by the men and women of New Mexico – Euro-American and Nuevomexicano alike – to the third bond drive exceeded the state's quota by 65 percent. They purchased \$6 million dollars in



This essay is excerpted from Sunshine and Shadows in New Mexico's Past: The Statehood Period 1912-Present, published in collaboration with the Historical Society of New Mexico. The book can be ordered from Rio Grande Books or online at Amazon.com.

bonds.²²

In the push to sell bonds to Spanish-speaking women, the government's urgent need for more money trumped gender and ethnic stereotypes. From the war's start and throughout each bond drive, advertising repeated the same refrain: "If you are worthy of the great name of 'American' you will respond and – BUY A LIBERTY BOND." The sales pitch always came heavily wrapped in the flag, and doing so promoted awareness of citizenship and its duties, appeals surely aimed especially at Nuevomexicanos, about whose loyalty and fitness for the full rights of citizens had been repeatedly challenged in the long quest for statehood. In important ways for Nuevomexicanos, World War I became a test of civic commitment, a call to demonstrate their citizenship through acts of patriotism.²³

Nuevomexicanos were called upon to exhibit true citizenship in the bond drives, and the same appeal was particularly pronounced in food conservation efforts. The state's largest circulating Spanish-language newspaper, *La Bandera Americana* ["The American Flag"], endorsed wheat-less baking in strident terms: "The selling of wheat is not patriotic and aids the enemy. There will not be a lack of food, but wheat has to go to the soldiers." The newspaper's readers quickly learned that the kitchen became a new front in the war: "Three times a day [Nuevomexicano] women have an opportunity to serve their country: by using half the sugar regularly consumed; cooking and consuming less meat than is usual; and using other substitutes in place of wheat flour." The newspaper similarly reminded Nuevomexicanos in a headline, "Each Bushel of Wheat Is Equivalent to A Soldier," and the accompanying article, that "The number of men we can send into battle depends on the number of men we can feed at the front." Such comments echoed in the starkest terms possible the government's message of sacrifice to win the war. Similar calls

were heard throughout New Mexico's Spanish-speaking communities. For example, the Spanish-language newspaper of Wagon Mound, under the headline "It is necessary to sacrifice," echoed Nuevomexicano pride tinged with defensiveness over the need to prove their worthiness:

Our sons and brothers have joined the army to fight, to protect their country and their state. The least you can do to help is give them food – they are the ones who need to eat bread made from wheat. Do not allow anyone to say the people of New Mexico are less patriotic than those of other states.²⁴

Nationwide World War I transformed the home front in numerous ways. For American women, a new set of responsibilities and opportunities emerged, which President Woodrow Wilson acknowledged and praised in his open letter, "Tribute to the Women of America," in mid-August 1918. He began by lauding women in America for having "risen to this great occasion." He continued: "They have not only done what they have been asked to do, and done it with ardor and efficiency, but they have shown a power to organize for doing things on their own initiative, which is quite a different thing and a very much more difficult thing." An immediate dividend of this "power to organize" was success after more than fifty years of suffrage agitation with ratification of the Nineteenth Amendment on August 26, 1920, allowing women to vote in their first presidential election ten weeks later. Longer term advances, as measured by securing women's equality, were much more slowly realized, of course.²⁵

That the First World War had been an apprenticeship in what President Wilson called "the power to organize," was evident over the next twenty years in the careers of two women prominent in this essay – Maude Prichard and Isabella (Ferguson) Greenway. Each contributed her talents to promoting national political parties – Prichard at the state Re-

publican level and Greenway on the national Democratic stage as the first woman sent from Arizona to the U.S. House of Representatives (1932-36). But all women from the W.W. I era created an enduring legacy in their hardship, sacrifice, and empowerment. The nation would again draw on these qualities during World War II.

Endnotes

- 1 Arthur S. Link, editor, *The Papers of Woodrow Wilson*, V. 42 (Princeton: Princeton University Press, 1983): 73. Two especially good accounts of home front activities are, respectively, David M. Kennedy, *Over Here: The First World War and American Society* (twenty-fifth anniversary edition; New York: Oxford University Press, 2004) and Christopher Capozzola, *Uncle Sam Wants You: World War I and the Making of the Modern American Citizen* (New York: Oxford University Press, 2008).
- 2 Lansing B. Bloom, editor, *New Mexico in the Great War* (Santa Fe: Historical Society of New Mexico, 1927): 31-33.
- 3 First quotation: Undated circular, George W. Prichard Family Papers, (MSS 187 BC, box 12, fld. 7), Center for Southwest Research, University Libraries, University of New Mexico [hereafter GWPPF / CSWR, UL, UNM]. Second and third quotations: Link, ed., *The Papers of Woodrow Wilson*, vol. 42, p. 75.
- 4 A feminist re-interpretation of women's roles in W.W. I is, Jennifer Haytock, *At Home, At War: Domesticity and World War I in American Literature* (Columbus: The Ohio State University Press, 2003): especially 1-30. Capozzola, *Uncle Sam Wants You*, 83-116, offers a critique of government power and coercion against which women asserted themselves during the war. For an insightful case study on the ways a woman in New Mexico seized the day in her personal and public life during the war, see, Kristie Miller, *Isabella Greenway: An Enterprising Woman* (Tucson: University of Arizona Press, 2004): 84-109.
- 5 First quotation: Ida Clyde Gallagher Clarke, *American Women and the World War* (New York: D. Appleton & Company, 1918): 19. Second quotation: Woman's Committee of the Council of National Defense [hereafter WCCND] press release, September 18, 1918 (GWPPF MSS 187 BC, box 13, fld 4), CSWR, UL, UNM. On other data reported, see, press release, September 1, 1918 (GWPPF, MSS 187 BC, box 12, fld 2), *ibid*.
- 6 Women's correspondence in that era typically used "Mrs." followed by the husband's first name or initials. In those instances where I could find it, I have used women's first names. First quotation: Bloom, ed., *New Mexico in the Great War*, 55. Second quotation: WCCND flyer, May 15, 1917 (GWPPF, MSS 187 BC, box 13, fld 1), CSWR, UL, UNM. Tabulation of organizations, n.d. (GWPPF, MSS 187 BC, box 12, fld 1), *ibid*.
- 7 Bailey to Lindsey, July 18, 1917 (GWPPF, MSS 187 BC, box 13, fld 5), CSWR, UL, UNM. On British women's initiatives, see, Elaine F. Weiss, *Fruits of Victory: The Woman's Land Army of America in the Great War* (Washington, D.C.: Potomac Books, 2008): 6-12.
- 8 Ferguson to Prichard, July 9, 1918 (GWPPF, MSS 187 BC, box 12 fld 12), CSWR, UL, UNM. On "potato patriotism," see, Miller, *Isabella Greenway*, 84-88, 93-97. I am indebted to Kristie Miller for gently reminding me of this phase of Isabella [Ferguson] Greenway's life in New Mexico prior to moving to Arizona and marrying John Greenway, which occurred after the death of her first husband, Robert Ferguson, in October 1922. I also borrowed her use of "potato patriotism" as a chapter title since none better

- emerged in my research.
- 9 For their wartime letters, see, Kristie Miller and Robert H. McGinnis, editors, *A Volume of Friendship: The Letters of Eleanor Roosevelt and Isabella Greenway, 1904-1953* (Tucson: Arizona Historical Society, 2009): 98-158, and especially 145-58 for the years 1917-18.
 - 10 Ibid., 81. Ferguson to Myers, June 12, 1917 (GWPPF, MSS 187 BC, box 12, fld 1), CSWR, UL, UNM.
 - 11 Ibid. On the Hoover Pledge cards, see, Bloom, ed., *New Mexico in the Great War*, 58. On Ferguson's reaction, see, Miller, *Isabella Greenway*, 87-88. For Roswell's Nuevomexicanas and Hoover Pledge cards, see, Lathrop to Lindsey, August 3, 1917 (GWPPF, MSS 187 BC, box 12, fld 1), CSWR, UL, UNM.
 - 12 For a first-rate history of the movement, but one skewed to the East, Midwest, and South, see, Weiss, *Fruits of Victory*, passim. On Ferguson's appointment, see, Ferguson to Prichard, 9 July 1918 (GWPPF, MSS 187 BC, box 12, fld 12), CSWR, UL, UNM.
 - 13 Trumbull to Ferguson, August 3, 1918 (GWPPF, MSS 187 BC, box 12, fld 1), CSWR, UL, UNM and U.S. Department of Agriculture, Farm Help Specialist to Prichard, July 8, 1918, *ibid*; Whitehall to Prichard, n.d. [summer 1918], *ibid*.
 - 14 First quotation: Hall to Prichard, July 17, 1918 (GWPPF, MSS 187 BC, box 12, fld 1), CSWR, UL, UNM. Second quotation: *ibid*. For a summary of the program's goals, see, Patterson to State Chairmen, June 25, 1918 (GWPPF, MSS 187 BC, box 13, fld 4), CSWR, UL, UNM. For a brief history of the reserve nurses program nationwide, see, Emily Newell Blair, *The Woman's Committee of the United States Council of National Defense: An Interpretive Report, April 21, 1917 to February 27, 1919* (Washington, D.C: Government Printing Office, 1920): 93-97.
 - 15 Palmer to Prichard, August 19, 1918 (GWPPF, MSS 187 BC, box 12, fld 1), CSWR, UL, UNM.
 - 16 Roberts to Prichard, August 12, 1918, *ibid*.
 - 17 On Spanish-language reserve nurse cards, see Martin to Prichard, June 26, 1918 (GWPPF, MSS 187 BC, box 13, fld 4), CSWR, UL, UNM and Peixotto to Nordhaus, July 26, 1918 (GWPPF, MSS 187 BC, box 12, fld 1), *ibid*.
 - 18 On ending the reserve nurse program, see, Patterson to State Chairmen, December 17, 1918 (GWPPF, MSS 187 BC, box 13 fld 4), CSWR, UL, UNM. On the Army's nursing corps nationally prior to W. W. I, see, Isabel McIsaac, "The Army Nurse Corps," *The American Journal of Nursing*, vol. 13 (December 1912): 172-76. For the patient load and other wartime and peacetime activities at Fort Bayard, see, Office of the Surgeon General, Record Group 112, General Hospital, Fort Bayard, Boxes 1234-1238, National Archives and Records Administration [NARA] II, College Park, MD.
 - 19 County-by-county leadership forms, undated [c. September 1917] (GWPPF, MSS 187 BC, box 12, fld 1), CSWR, UL, UNM.
 - 20 Clarke, *American Women and the World War*, 14.
 - 21 County-by-county reports, undated [c. spring 1918], (GWPPF, MSS 187 BC, box 13, flds 3,7,8), CSWR, UL, UNM. San Juan Country report, March 1, 1918 (GWPPF, MSS 187 BC, box 13 fld 3), *ibid*. On Eddy County, see, Report to Lindsey, February 23, 1918, *ibid*. By way of comparison, the WCCND in ten southern states and the District of Columbia rarely mentioned outreach to the black community. Where such occurred, as in Georgia, it conformed to segregation. In the South, black women remained distinctly second-class citizens in WCCND activities, but no such societal division or widespread discrimination can be seen in New Mexico. For Georgia, see Clarke, *American Women and the World War*, 250.
 - 22 Huey to Lindsey, April 6, 1918 (GWPPF, MSS 187 BC, box 13 fld 8), CSWR, UL, UNM.
 - 23 *La Voz del Pueblo* article reproduced in *La Bandera Americana*, 3 de mayo de 1918, p. 2. On the total sales, see, Bloom, ed, *New Mexico in the Great War*, 44.
 - 24 The *Albuquerque Morning Journal*, June 2, 1917, p. 1.
 - 25 First quotation: *La Bandera Americana*, 19 de abril de 1918, p. 2. Second quotation: *La Bandera Americana*, 16 de agosto de 1918, p. 1. Third and fourth quotations: *La Bandera Americana*, 21 de junio de 1918, p. 2. Fifth quotation, from *El Centinela* ["The Sentry"] reproduced in *La Bandera Americana*, 31 de mayo de 1918, p. 2. On doubts over Nuevomexicano patriotism during the war, see Phillip Gonzales and Ann Massmann, "Loyalty Questioned: Nuevomexicanos in the Great War," *Pacific Historical Review*, vol. 75 (November 2006): 629-66.
 - 26 President Wilson's letter appeared in newspapers nationwide, including the *Albuquerque Morning Journal*, [Sunday] August 11, 1918, p. 3. On women during W. W. II reviving organizational experiences and projects from W. W. I, see, Weiss, *Fruits of Victory*, 272-74.

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The Southwest Book Fiesta will bring together authors, publishers and the reading public in a family-friendly community event at the Albuquerque Convention Center on May 10-12, 2013. The Book Fiesta focuses on both nationally-recognized as well as local Southwest authors. The mission is to recognize and encourage the literary accomplishments all across the Southwest, especially of authors in New Mexico and Arizona. The show is being organized by Sunbelt Shows, producer of the National Fiery Foods and Barbecue Show, with support from the largest book publishers in New Mexico and the New Mexico Book Co-op. In addition to over 200 vendors, readings and special author events will feature some of the best books and authors from the region.

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- Miami Book Festival — 200,000 attendees, 200 exhibitors

Home Country

Slim Randles is one of our authors, having penned the award-winning A Cowboy's Guide to Growing Up Right and Home Country. Slim also writes a nationally syndicated column every week in over 250 newspapers across the country. We are proud to be able to include some of his humor and inspirational ramblin's. Hope you like his take on things.

There's something to be said for the brightness of day, of course, when the energies of the world improve our lot in life. But for a special time, give me the night. Give me the soft, velvety quiet of a country evening and its own sounds and flavors and scents.

It's good to hear the night shift take over the part of our world we call home. The coyote yaps off in the brush, calling his family to the hunt, the quail have a soft cluck and rustle down by the creek. The crickets set up the background music for all this in a spooky kind of harmony.

It's a resting time for most, but for those who will postpone sleep, there is the secret of another world, where we slow down a little and take a bit more time with our lives. A time when we can hear the world heal a little before it goes back into daily battle again. A time when we can smile and sit and just say thanks for bringing us to another evening like this.

If we like, we can do a little mental planning for the next day.

Or not.

A country evening is what we get for being good all day.

It started out as one of those mid-June, lazy kind of Sunday mornings ... the kind where you wish the Valley Weekly Miracle had a Sunday edition just so you could read the funnies. At the Fly Tying Love Center, also known as Marvin and Marjorie Pincus's house, it was a time for toast and coffee.



They don't put as much butter or jelly on the toast as they used to, for health's sake, you know, but somehow if you're together at the kitchen table, looking out on a fresh new world embracing summer, it doesn't matter.

"Marvin," Marjorie said, "this is Father's Day. Happy Father's Day."

He smiled. "Thanks, Hon, but unless you've forgotten, we never had any kids."

"You would've been a great dad, though, Marvin. A great dad. You care so much about others. And, hey, look at the advice you've given people, huh? That's right. And that's something a dad does."

"And we managed to bypass diapers and tantrums and homework and boyfriends coming over that we couldn't stand, right?"

Marjorie laughed. "And we can spend as much time around kids as we want to, and send them home any time we like."

"Amen to that," Marvin said.

The fertilizer king, Dewey Decker, pulled up to the curb outside and parked. He went around and opened the door for Emily Stickle, the county lady with the incredible cheekbones and Dewey's heart. They were invited in and coffeed.

"Mr. Pincus?"

"Just Marvin, Emily."

"Marvin? I owe you an apology for trying to shut down your counseling business. Without that, Dewey and I might not have found each other."

Dewey stepped forward. "This is for you, Marvin. Happy Father's Day!"

Marvin took the card, but had a hard time seeing it somehow, so he handed it to Marjorie for now.

Just as Dewey and Emily left, two horses stopped outside, and Randy Jones and Katie Burchell walked hand-in-hand toward the front door, carrying a card.

"Happy Father's Day, Sweetheart," Marjorie whispered in her husband's ear.

"It's June, by golly!" said Doc. "Isn't it great? I mean, all the summer to look forward to. Fishing, swimming, camping, heat stroke, dehydration, skateboard accidents and the occasional case of appendicitis."

"That's what we like about you, Doc," Steve said, "always looking on the bright side of things."

"You know what June is, don't you?" said Bert. Bert is usually quiet, so when he does speak up, we tend to listen. We were listening. He started off kinda low and slow, like a revival preacher just getting warmed up on sin by starting with jaywalking.

"June is the annual man trap," he said quietly. He looked at each of us in turn. "How many of us wouldn't like to relive a particular June in our lives when we were led to the slaughter, er, the altar, that is? To have that chance once again, before the organist even warmed up . . . to survey life in the past and prognosticate life in the future and to perhaps amend a decision? Oh yes. Many of us.

"MULTITUDES of us." He stood and waved his coffee spoon as we in the orchestra sat in awe.

"Was man created just to live in bondage? Does free will mean NOTHING? Were we designed to wear SHACKLES?"

It was Doc who finally caught Bert's eye, flat in the middle of his best sermon ever. It was Doc who flipped his eyes to Bert's left and gave a quick shake of his head. Bert glanced that way in mid speech and saw his wife, Maizie, standing with her hands on her hips.

"What man among us," Bert said, "would consider the holy sacrament of marriage to be shackles? Not a real man, I say. Not a man who is a real American. Not a man who understands the precious relationship between a man and that certain special woman. Do I get an amen on that?"

"Amen!" we all chimed in.

"Well," Bert said, sitting again, "that's all I have to say about June."

"Amazing," Dud said out at the corrals the other day.

Bill and I looked at him a bit strangely, because there were just two horses in the corral and neither one of them had been amazing since Ronald Reagan moved to Washington.

"What's amazing, Dud?"

"Kids. What they're doing today is just amazing, compared to what we did as kids."

"Like those computer game deals?"

"No ... not that. I mean ... well you just take that nephew of mine ... my sister's boy. He does five hours of homework every night. In high school. Did you ever do five hours of homework in high school?"

"Sure," I said, "but it took me the best part of a month."

"That's what I mean. These kids today are just smarter than we were and they work harder, and you know, they seem to know what they want to do."

Dud whistled in appreciation of his own words as he shook his head in wonder.

"My grandson's like that," Bill said. "Smart as a whip. He's only seven, you know. He and I went for a walk the other day to appreciate springtime. I asked him what he was studying these days and he said he knew all about birds. Told me he knew the name of every bird in the forest. Every one."

"Well, I thought I'd test him, so I pointed to a grackle and said, 'Tell me the name of that bird right there.' He looked at it carefully and then bright-

ened up. Then he said, 'Why, Grandpa, that's Fred. Hi Fred... how you doing?'

Slim Randles learned mule packing from Gene Burkhart and Slim Nivens. He learned mustanging and wild burro catching from Hap Pierce. He learned horse shoeing from Rocky Earick. He learned horse training from Dick Johnson and Joe Cabral. He learned humility from the mules of the eastern High Sierra. For the last 40 years or so, he's written a lot of stuff, too, especially in his Home Country column, which is syndicated all across this country. He lives in Albuquerque, New Mexico, and in a small cabin in the middle of nowhere at the foot of the Manzano Mountains.

Slim Randles

Home Country: Drama, dreams, and laughter from America's heartland

200 pages; 6 x 9 pb ISBN 978-1-936744-03-9 \$17.95

Home Country is not a place, but a state of mind. In this place Slim Randles is the recorder of everything – good and bad. Slim is a down home kinda guy with a sense of humor that often makes fun of himself. Slim would no sooner land a really big fish, or track a bear than tell a really great tale of his friends in the outdoors. Over 2 million people in 42 states read his Home Country weekly column in big and small newspapers.

Slim is an award-winning author and journalist who has seen it all and then some more. These are tales of real people with stories that will make you cry, laugh, and say, "I never thought of that!" Home Country is your home no matter where it is. Kick back and read the best stories of five years of Slim's Home Country columns. Take a minute to sip a lemonade, sit in the old rocker with your dog by your side, relax, and watch the sunset – you are home.

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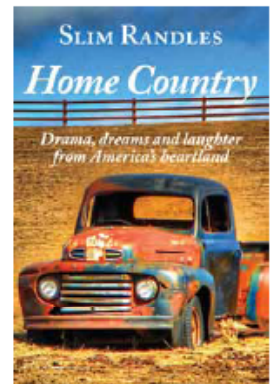
Home Country is the friendly philosophy counter down at the Mule Barn truck stop, where Doc and Bert and Dud and the rest of the world-dilemma-think-tank gather each morning over coffee to solve the world's problems and plan mischief.

Home Country is that swimming hole on Lewis Creek, where the children drop from the tire swing into the pool, making wet diamonds flash in the sun. And it is the old movie theater that has reverted to showing silent movies just to try to stay afloat in this age of DVD players.

Home Country is where young guys get moon-eyed over young girls who can't see them for sour grapes, but they all manage to live through it, and it is the place where Dewey the Accident Prone tries many different ways of earning a living to see if he can find one that doesn't cause too much harm.

Home Country is where Sarah runs the Read Me Now bookstore and has one special category called "Love and Other Fiction." It's the place where stories travel faster than electricity and laughter outruns the stories. It's a place where a potluck supper is a major and much-anticipated social event and where a stolen garden hose is reported in the local newspaper.

So just where is *Home Country*? It is here, in our hearts. It's a warm summer evening, a place by the fire in winter, a place of hope and love and sometimes tears, too. It's a place where we can be ourselves and kick off the shoes of care any time we want to – *It's home.*



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From Six-Guns & Horses to Helicopters & Computers: New Mexico Law Enforcement, 1912-2012

by Don Bullis

The following essay is adapted from Sunshine & Shadows in New Mexico's Past: The Statehood Period, 1912-Present.

By the time New Mexico gained statehood status in January 1912, several governmental agencies, and some private organizations, provided law enforcement services to the residents of the Sunshine Territory. None of them required legal education or training for those they employed to work as lawmen, even the highest ranking among law enforcement administrators.¹ In some cases, even literacy was not a minimum standard.

At the top of the lawman pecking order in 1912 was the United States Marshal for New Mexico: Creighton Foraker (1861-1917) at statehood. The marshal was responsible for serving federal court papers (writs, warrants, subpoenas, criminal complaints, etc.), and for enforcing federal laws anywhere in the territory. That was not as simple as it seems. Federal law did not include the most common of territorial crimes, such as cattle rustling and murder, leaving marshals and their deputies without authority to act in such cases. In theory, marshals and county sheriffs worked together in solving these crimes.

Marshals, were, and still are, appointed by the President of the United States, and confirmed by the United States Senate. They were appointed to four-year terms. The only requirement for the job was good political connections. New Mexico Marshal John Sherman (c.1850-1894), appointed in 1876, epitomized the practice: his business partner in Washington, D.C., was the son of

President Ulysses S. Grant; one of his uncles was congressman and Treasury Secretary John Sherman, Sr.; and another was famed Civil War General William Tecumseh Sherman. One of his brothers-in-law was General Nelson A. Miles and another was Pennsylvania U.S. Senator James D. Cameron. A pedigree like that did not assure competence as a lawman; indeed most historians of the day discuss Sherman in only the most derisive terms.²

Creighton Foraker served as marshal for the territory from 1897 to 1912 and he had no law enforcement credentials, either. He had previously worked as a miner and rancher. He got the job with the help of his older brother, Joseph, a United States Senator from Ohio who had nominated William McKinley for President of the United States at the 1896 Republican National Convention in St. Louis. And while Foraker's law enforcement service was well-regarded – Governor Miguel Otero said “[Foraker was] a most excellent official” – he lost his job when President William Howard Taft made a deal with some of the marshal's political enemies, led by Solomon Luna of Valencia County and Holm O. Bursum of Socorro County. The president felt the need to protect New Mexico support in his reelection campaign against Theodore Roosevelt and Woodrow Wilson in the 1912 presidential election. It didn't matter: Taft finished a distant third and garnered only eight electoral votes.

Organizationally, a U.S. Marshal in the years leading up to statehood was expected to serve as a law enforcement *administrator* and not as a

pistol-packing lawman who actually chased down outlaws like TV's fictional Marshal Matt Dillon of Dodge City, Kansas. Part of a marshal's job was hiring deputies to do the field work. A marshal was free to appoint whomever he chose, again without regard to education, training, or experience (Marshal John Sherman, noted above, actually appointed as deputies a couple of known outlaws: “Mysterious Dave” Mather and “Pecos Bob” Olinger.) Until the Foraker term late in the nineteenth century, deputy U.S. Marshals were not even employees of the federal government, but worked for the marshal himself. Pay was on a piece-work basis: from two dollars for the execution of a warrant to fifty cents for the service of a subpoena; and six cents per mile for normal travel to ten cents per mile when escorting a prisoner.

Even though Marshal Foraker did a creditable job as New Mexico became a state in 1912, residents had little reason to believe that a United States Marshal would contribute much to maintaining law and order, and indeed Foraker fell victim to political chicanery and was replaced only a few months later.

One step down, in terms of its breadth of jurisdiction at statehood, came New Mexico's territory-wide law enforcement agency; the Mounted Police. Captain Fred Fornoff (1859-1935) commanded the organization at statehood. Fornoff and his officers had “... full power to make arrests of criminals in any part of the Territory, and upon the arrest of any criminal, deliver[ed] the same over to some peace officer in the county where the crime [was] committed.”³

Very often, that peace officer was the sheriff. Much of the focus of Mounted Police work was the arrest of cattle rustlers and the recovery of stolen livestock; indeed, the territorial legislator who authored the bill that created the Mounties was himself a cattleman.

The New Mexico Mounted Police was created by the territorial legislature in 1905, and began operations later the same year with John Fullerton (1856-1928) of Socorro as its first captain. The organization's gray-clad officers were appointed by the governor, and answered to him directly. While it is true that rustling was a significant problem in New Mexico, and the "Mounties" were expected to take steps to reduce cattle thefts, it is also true that supporters of statehood for the territory could point to the group as a serious effort toward law and order in what many termed the "Wild West," the popular perception of which had impeded New Mexico's chances for statehood for many years. The seriousness of the overall effort is questionable since the original Mounted Police complement was only a captain and ten men (one lieutenant, one sergeant, and eight privates); to patrol the entire territory, more than 121,500 square miles. A budget of \$13,000 was appropriated for agency operations, including salaries. It is to the Mounties' credit that they made a dent in rustling and recovered a significant number of stolen cattle.

No law enforcement agency operates in a void, however, and the Mounties were no exception. Almost from the beginning, New Mexico sheriffs resented the territorial officers. For one thing, Mounted Police officers could go into any county and function as peace officers without so much as a by-your-leave to the local sheriff. Sheriffs, as *elected* officials, believed their jurisdiction was

superior to that of Mounted Police privates. Mounties also tapped into the funds available in the fee system, as noted above. These problems were exacerbated in early 1907 when Captain Fornoff charged Torrance County Sheriff Manuel Sanchez with misconduct and extortion while in office.⁴

That the New Mexico Mounted Police was intended to be window dressing for politicians seeking statehood as much as it was meant to be a functional law enforcement agency is supported by the fact that the year following statehood – 1913 – the legislative budget allocation for the group was exactly zero, even though the Mounties continued to officially exist until 1921 when, by an act of the legislature, they were abolished altogether. New Mexico was without a statewide law enforcement agency until the New Mexico Motor Patrol was created in 1933.

One more step down on the law enforcement ladder were sheriffs who held as their primary duties the enforcement of the law within territorial counties.⁵ What set sheriffs apart from U.S. Marshals and Mounted Police captains was that they were elected by the citizens of each respective jurisdiction. There were twenty-six New Mexico counties in 1912 (and thirty-three in 2012). Sheriffs were officers of the district court which meant they served legal process in much the same way the marshal did, except they did so in a much smaller jurisdiction. Constables,⁶ like sheriffs, were usually – but not always – elected by the citizens they served, which was the jurisdiction of the Justice of the Peace (JP) courts, of which there were several in each county. Often constables also served as municipal police officers.

Sheriffs and most constables were political positions which re-

quired candidates to run for office in exactly the same way that all politicians gain office, with all that implies. Secundino Romero (1869-1929), a Republican and a member of a politically influential family, served as sheriff of San Miguel County at statehood in 1912. He had been appointed in 1910 to replace his brother, Cleofes, who had been elected to the office in 1899, and who resigned to become superintendent of the New Mexico territorial prison. President Taft soon appointed Secundino to succeed Creighton Foraker as territorial U.S. Marshal, but he didn't serve as marshal for long before he went in search of other political opportunities. He ran for State Corporation Commission, the State House of Representatives, and governor. It should be noted that while Secundino Romero had no training in law enforcement – indeed sheriffs were not even required to be peace officers⁷ – he was college-educated and had experience as a merchant.

New Mexico's best-known sheriff, Patrick Floyd Garrett (1850-1908), actually served but little more than six years in that office (two years in Lincoln County and four years in Doña Ana County). He had worked primarily as a buffalo hunter and storekeeper before he was elected to office in 1880. He too ran unsuccessfully for higher office; New Mexico territorial council (akin to the modern state senate) in 1882. He also ran for sheriff of Chaves County in 1890 and lost.

Garrett is best known as the sheriff who killed noted outlaw Billy the Kid (William H. Bonney) at Fort Sumner on July 14, 1881. It was he, as Doña Ana County sheriff, who conducted the investigation into the 1896 disappearance of Col. Albert Fountain and his young son, Henry. Garrett did not live to see New Mexico statehood; he was murdered

near Las Cruces in 1908. No one was ever convicted of that crime.

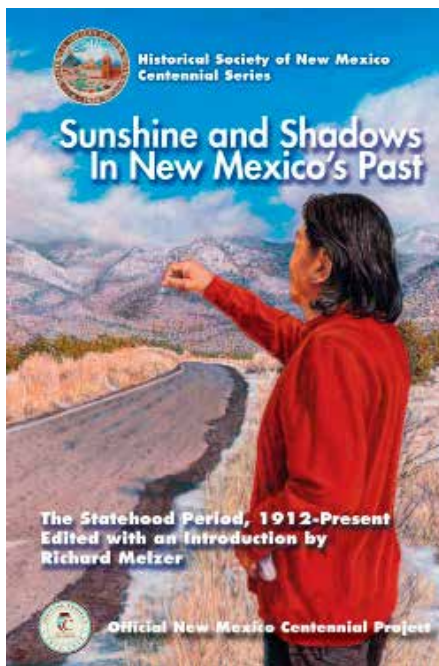
Peace officers with the least jurisdiction, geographically, were municipal lawmen: police chiefs and town marshals. They had the primary responsibility for enforcement of local ordinances which often paralleled territorial statutes. In some cases town marshals were elected, but more often than not they were hired by the local merchants association or town council. In cases where they were hired by private organizations, the county sheriff would be expected to make them deputies. Jurisdiction of town marshals was limited to the community which paid them.

Town marshals were a mixed bag in the law enforcement community as New Mexico achieved statehood in 1912. Albuquerque's first marshal was Milt Yarberry (c. 1844-1883). His brief career is a good example of the problems faced by New Mexico communities as they tried to maintain law and order on their dusty streets. Yarberry was an illiterate bully with a questionable background (Yarberry was certainly an alias), but the fact that he was good with a gun seems to have carried the day and he was named to the office by the Albuquerque merchants association in early 1881, not long after the arrival of the railroad. He may have been deputized by Bernalillo County Sheriff Perfecto Armijo. Problems came quickly. In a three month period from March to June 1881, Yarberry killed two innocent men – Harry Brown and Charles Campbell – both said to have been unarmed. He was acquitted of Brown's killing upon a questionable plea of self-defense, but he could contrive no such defense in Campbell's killing. He was convicted of that crime, and Sheriff Armijo hanged him in February 1883.⁸

That the job of town marshal, at least in Albuquerque, was far from

desirable is supported by the fact that in the thirty-one years from 1881, when Yarberry was hired, until statehood in 1912, twenty-eight men held the job, some for only a few weeks, or less, and others for only a few months. By comparison, only seventeen men held the office of Albuquerque police chief in the hundred years between 1912 and 2012.⁹

None of these lawmen received any law enforcement training beyond what the local District Attorney might offer them on an *ad hoc* basis. What muddies these waters further is the fact that peace officers often served two or more agencies; as mentioned above, a town marshal, or his deputies, might also work for the county sheriff, the Mounted Police, or the United States Marshal, or two, if not all three. This was true because salaries for lawmen were notoriously low. In some cases, no regular wage was paid and officers



This essay is excerpted from Sunshine and Shadows in New Mexico's Past: The Statehood Period 1912-Present, published in collaboration with the Historical Society of New Mexico. The book can be ordered from Rio Grande Books or online at Amazon.com.

earned what they could on a piece-work basis. U.S. Marshals and sheriffs used similar fee schedules. This was not as onerous as it might seem; deputies could easily make as much, or more, than they might as cowboys, who generally made \$30 to \$40 per month. Cowboys, as a rule, did not face the prospect of meeting a violent death on a regular basis and deputies did; at least fifty peace officers were killed in the line of duty between 1847 and 1912. All of them died of gunshot wounds.

From the time that the New Mexico Mounted Police force was abolished in 1921 until 1933, New Mexico was without a statewide law enforcement agency. By the early 1930s, as automobile travel became popular and affordable, and paved road mileage increased,¹⁰ it became clear that New Mexico needed traffic enforcement officers. To respond to this need, the New Mexico Motor Patrol was created in March 1933 when the legislature passed a bill creating the organization. Governor Arthur Seligman (1871-1933) signed the bill into law. The original complement was ten officers, including a chief patrolman, all mounted on motorcycles. Again, one wonders at how serious the politicians of the day were. Remember that the Mounted Police, nearly thirty years earlier, were also authorized only ten officers.

The first chief of the Motor Patrol was Earl Irish, but he only lasted from August until October 1933 when a new governor, A. W. "Andy" Hockenull (1877-1974) took office upon the death of Governor Seligman. Irish was replaced by E. J. House. One historian notes that in spite of its brief tenure, "[T]he Motor Patrol proved its success by generating enough revenue to more than pay for itself."¹¹

Chief House, something of a

governmental empire builder, envisioned a much larger organization; reorganized along paramilitary lines, with greater police powers and more men. That became a reality when the legislature passed a bill which created the New Mexico State Police in February 1935. The bill was signed into law by Governor Clyde Tingley (1881-1960). Manpower was to be increased to thirty officers. The department's ten motorcycles were augmented by seven Chevrolet sedans. The State Police was the first New Mexico law enforcement agency to require officers to undergo a training program, and to meet minimum standards.¹²

The State Police Department existed as an independent agency, answerable only to a State Police Board appointed by the governor until the administration of Governor Jerry Apodaca in the 1970s. Apodaca (1934-) placed the State Police under the purview of a new Criminal Justice Department, along with the Department of Corrections. When Governor Bruce King (1924-2009) came to office in 1979, he returned the State Police to its former independent status. In 1987, however, in the administration of Governor Gary Carruthers (1939-), the State Police was placed under the supervisory umbrella of the New Mexico Department of Public Safety which also included the Special Investigations Division (alcohol and gaming enforcement, organized crime, and State Crime Stoppers), the Motor Transportation Division (enforcement of motor carrier statutes), and the Technical and Emergency Support Division. This organizational structure continued to exist at the time of the statehood centennial in 2012, except that the State Police imposed their will on the Department of Public Safety and abolished both the organized crime investigative

unit and State Crime Stoppers.

One other law enforcement organization deserves inclusion here: the Governor's Organized Crime Prevention Commission (GOCPC). In the early 1970s, New Mexico newspapers made much of speculation that Organized Crime organizations had made in-roads to the state's business community. As a result, two State Police officers – Manuel Aragon and James L. Wilson – were assigned to discover whether or not there was anything to worry about from that quarter. Aragon and Wilson determined that there was indeed. In August 1972, Governor Bruce King signed an executive order which created an organized crime prevention council. With a small staff, the council served as an advisory group for Governor King. As a result of the council's early work, the legislature was called upon to create a statutory group to contend with the problem. The GOCPC was created in 1973 when Governor King signed Senate Bill 302. The commission was made up of seven members appointed by the governor and with the consent of the state senate. Members were obliged to undergo background checks. The first executive director was Sam Papich, a retired Federal Bureau of Investigations agent, who managed six GOCPC investigators and a support staff of five.

Among the areas investigated by the GOCPC were drug trafficking, organized crime infiltration of legitimate business, fencing of stolen goods, illegal gambling, prostitution, pornography, labor racketeering, public corruption, and waste hauling operations, among others. Numerous reports were issued and distributed to appropriate authorities. There was, however, opposition to the commission by some members of the New Mexico legislature,¹³ and over the years appropriations for its

operations diminished. By 1995, the GOCPC was defunct with a zero appropriation. It is of passing interest that in the same year, the State of New Mexico and Governor Gary Johnson (1953-) began negotiating for the legalization of tribal gaming. The gaming compacts were approved two years later.

In modern New Mexico there are numerous other federal law enforcement agencies that provide services to citizens, including the Bureau of Indian Affairs and its police department, and several individual tribal police departments. To suggest that there are frequent jurisdictional disputes would be an understatement.

So, finally, law enforcement in New Mexico over the hundred years from 1912 to 2012 has moved from a few men on horseback to hundreds of men and women riding in air-conditioned automobiles and even helicopters and planes. Certainly, all things considered, citizens are far better served today than they were in 1912.

Endnotes

- 1 The term *lawmen* is used advisedly. Throughout the territorial period and for most of the twentieth century, all law enforcement personnel in New Mexico were men. Linnie Thomas of Curry County was probably the first female peace officer in New Mexico. She was appointed sheriff to serve out her husband's term when R. L. Thomas died in office in April 1938. Women did not serve as fully certified police officers in New Mexico, doing all phases of police work, until the last quarter of the twentieth century. The University of New Mexico police department hired a female officer—Patricia Caristo—in 1974. The New Mexico State Police commissioned the department's first female officers—two of them—in 1976.
- 2 Historian Larry Ball believes that Sherman deserved more credit than he got. Ball wrote, "By rising above

political considerations, Sherman set a healthy precedent for his successors." Larry D. Ball, *The United States Marshals of New Mexico & Arizona Territories 1846-1912* (Albuquerque: University of New Mexico Press, 1992). Others disagreed strongly and some indicated that Sherman had a drinking problem. Historian Leon Metz referred to Sherman as "...the alcoholic United States Marshal at Santa Fe." Leon Metz, *Pat Garrett: The Story of a Western Lawman* (Norman: University of Oklahoma Press, 1983). Newspapers of the day reported on the marshal's frequent absences from the territory, and the tardiness with which he paid his bills, including his bar tabs.

- 3 This quote is taken from New Mexico Council Bill No. 26, "An Act to organize and equip a company of mounted police for the Territory of New Mexico," as printed by the *Santa Fe New Mexican*, February 11, 1905.
- 4 Historian Chuck Hornung mentioned the charges Fornoff filed against Sheriff Sanchez. Hornung, however, cites no source of that information. Chuck Hornung, *The Thin Gray Line: The New Mexico Mounted Police* (Ft. Worth: Western Heritage Press, 1971). Ball in *Desert Lawman* reported that Governor Herbert J. Hagerman removed Sheriff Sanchez from office. A newspaper in late 1907 referred to Sanchez as "...a well known citizen of Estancia..." which would indicate that he was not sheriff at that time. It is interesting that no newspaper so far located makes mention of this entire affair.
- 5 Ball in *Desert Lawmen* compiled lists of county sheriffs for the territorial period. It included about 360 names (an exact count is difficult because many individuals served consecutive terms, and others served non-consecutive terms). More than two hundred of New Mexico's territorial sheriffs had Hispanic surnames. This is important because sheriffs were elected by the people they served, while the territorial judiciary—marshals, prosecutors, and judges—were appointed by Washington, D.C., poli-

ticians led by the President of the United States and the vast majority of them had no previous ties to New Mexico.

- 6 Constables were not particularly notable in the New Mexico law enforcement community, but it is significant that during the Lincoln County War (1878-1881), the so-called "Regulators" held law enforcement commissions as deputy constables. Justice of the Peace John B. "Green" Wilson named Dick Brewer his constable and the other Regulators were Brewer's deputies. One of them was Billy the Kid (William H. Bonney [1859-1881]).
- 7 That remains true in New Mexico a hundred years after statehood. Sheriffs were expected to be administrators and tax collectors while their deputies went into the field and performed law enforcement services. There were exceptions, of course. Sheriffs Pat Garrett and Perfecto Armijo certainly did hands-on law enforcement work.
- 8 Details of Yarberry's career may be found in Don Bullis, *99 New Mexicans...and a few other folks* (Chesterfield, Missouri: Science and Humanities Press, 2005) and Marc Simmons, *Albuquerque: A Narrative History* (Albuquerque: University of New Mexico Press, 1982).
- 9 Of the seventeen men who held the office of Albuquerque police chief during the first hundred years of statehood, three were on a temporary or interim basis. Even so, the average tenure of Duke City police chiefs approached six years. According to a study conducted by the New Mexico Department of Public Safety in the late 1990s, the average tenure of New Mexico police chiefs, statewide, was just over two years, even factoring in Silver City Police Chief Thomas J. Ryan who served in that position for thirty-five years. New Mexico State Police chiefs—twenty of them from 1935 to 2012—averaged a little less than four years, even including Martin Vigil who served in that position for thirteen years, more years than anyone else.
- 10 U.S. Route 66, originally established

in 1926, was completed in its more direct route across New Mexico by 1938.

- 11 *New Mexico State Police 60th Anniversary 1935-1995* yearbook. In 1953 the State Police academy amounted to thirty days of uninterrupted training. Candidates were required to complete the so-called recruit school without pay, and thus the State of New Mexico had almost no investment in cadets until they were qualified for appointment to the State Police. In 2012, State Police Recruit School is five months long. The course of instruction is not, however, done seven days per week.
- 12 Ibid.
- 13 The GOCPC was subject to oversight by a committee of legislators made up of the Speaker of the House of Representatives, the President Pro Tempore of the State Senate, and the Minority Leader of the Senate. These legislators rarely attended commission meetings.

Don Bullis has been a student of New Mexico and Southwest history for nearly a half century. He has a background in newspaper work and his column, "Ellos Pasaron Por Aqui," ran from 1987 until 2007. His work has also appeared in New Mexico Magazine, New Mexico Stockman, and Tradición Revista. He serves as an officer of the Historical Society of New Mexico and as sheriff/president of the Central New Mexico Corral of Westerners. He is editor of the New Mexico Historical Notebook, and he was named New Mexico's Centennial Author by the State Library in 2010 and will serve in that capacity through New Mexico's 2012 centennial year. Bullis is also an active member of the Western Writers of America. He is the award-winning author of eight non-fiction books and two novels. His most recent book, New Mexico Historical Biographies, was published in 2011. He lives with his wife Gloria in Rio Rancho, New Mexico.

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.

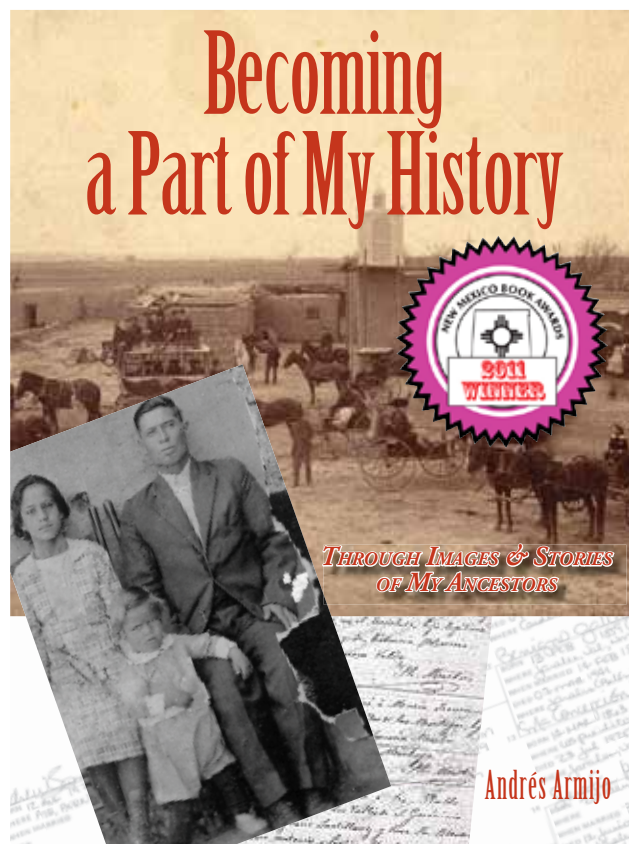
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ARMIJO'S BOOK IS A NEW TAKE ON THE STORY OF PHOTOGRAPHY IN NUEVO MÉXICO, THE IMPORTANCE OF FAMILIA. His critical exploration takes us beyond the snapshot to more fully understand it. The family album, and the shoeboxes of pictures, become a place where deep and compelling meanings can be found and recovered. Photographs that have been generally forgotten provide a unique window into the past. Armijo's book leads us into those images and helps us find new ways to examine the deeper meaning of New Mexico's rich visual history.—Miguel Gandert, Photographer and Professor of Communication and Journalism, University of New Mexico

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

BOOK REVIEW:

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



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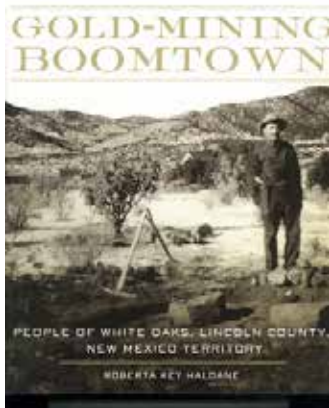
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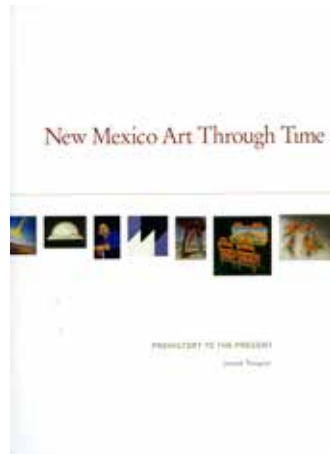
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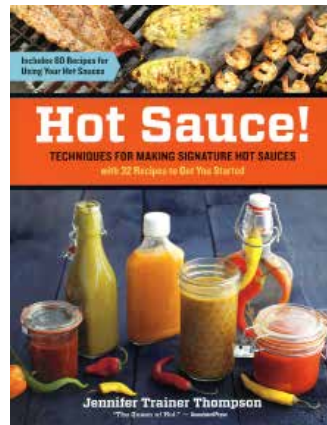
Gold-Mining Boomtown: People of White Oaks, Lincoln County, New Mexico Territory by Roberta Key Haldane. Published in 2012, by the Arthur H. Clark Company an imprint of the University of Oklahoma Press, hardback, \$45, 336 pages, 274 B&W photos and 1 map, ISBN 978-0-87062-410-0.

This is a beautiful book that historians will love because it documents a long-gone era. It is filled with archival pictures and tons of little known facts that are fun and useful. There is gold mining, Billy the Kid, Pat Garrett, the Lincoln County War, goat cheese, a Samoan princess, a sea captain, a Black businessman, Chinese miners, ghost towns, and a lot more. The author is a native of Lincoln County.

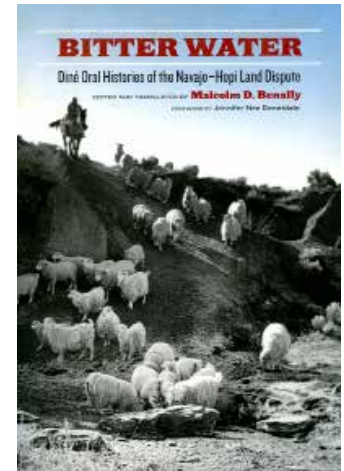


New Mexico Art Through Time by Joseph Traugott. Published in 2012, by Museum of New Mexico Press in association with New Mexico Museum of Art, 244 pages, full color with many photos, \$50 (but Amazon has it for \$36), hardcover, ISBN 978-0-89013-545-7.

This is a must for anyone who is interested in New Mexico's rich art history. The book coincides with an exhibit at the New Mexico Art Museum, *It's About Time* – May, 2012 to January, 2013. (In researching this review on the Museum of Art website they thought the book had the same name as the exhibit and had the wrong page count but whatever!) Artists range in the book from historic – School of the Laguna Santero, Jose

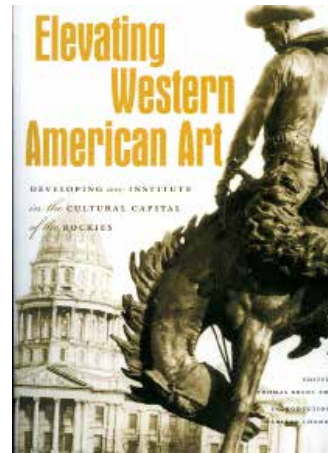
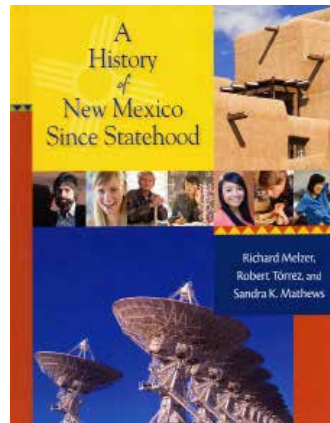
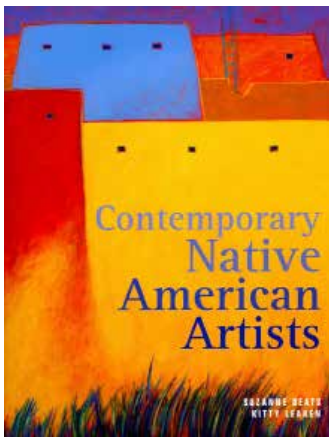


Rafael Aragon, many Native American pots and Folsom and Clovis points, John S. Candelario, William Lumpkins, Charlie Carrillo, Luis Tapia, Richard Diebenkorn, Agnes Martin, Miguel Gandert, Juane Quick-To-See Smith, and many, many more. There is contemporary, Hispanic, Native American, cowboy, crafts, sculpture, drawings, applied straw, tin, paintings, ceramics, woodwork, weaving, prints and photography. There is one omission and that is jewelry. New Mexicans make fine jewelry and if other crafts were included so jewelry should be too. One other criticism the Bibliography is it is a little lacking on a number of fronts but.... Everyone should see the exhibit and buy the book and be proud to be a New Mexican.



Hot Sauce! Techniques for Making Signature Hot Sauces by Jennifer Trainer Thompson. Published in 2012, by Storey Publishing, paperback, color photos throughout, 192 pages, \$14.95, ISBN 978-1-60342-816-3.

It is no secret I like hot sauces but I like hot that has flavor. I don't like hot that blows the top of your head off - hot for the sake of hot. This book has 32 recipes for making your own sauces. It also has another 60 recipes with ideas to use your new sauces. There are recipes from deviled eggs to drinks, or BBQ to chili. The nice thing about this book is the explanations for types of chiles, storage, uses, different types of foods, but most of all – how to get started and be successful in the food business. This is the



kind of book a chilehead will like and combine it with some sauces and they will go ape. Jennifer Trainer Thompson has been called the “Queen of Hot” by the Associated Press.

Bitter Water: Diné Oral Histories of the Navajo – Hopi Land Dispute edited and translated by Malcolm D. Benally. Published in 2011, by The University of Arizona Press, paperback, 176 pages, \$19.95, B&W with pictures, ISBN 978-0-8165-2898-1.

Oral histories need to be done – period. The book spans events of three decades. The book is the transcribed conversations of four elders: Mae Tso of Mosquito Springs, Roberta Blackgoat of Thin Rock Mesa, Pauline Whitesinger and Ruth Benally both of Big Mountain. The book has both the natural tongue and English. It is a must for anyone studying Navajo issues and gives a deep and clear view.

Contemporary Native American Artists by Suzanne Deats & Kitty Leaken. Published in 2012, by Gibbs Smith, hardback, \$50, many color photos, 184 pages, ISBN 978-1-4236-0559.

This is a coffee-table book that you would love to show off. It doesn't feature every Native American contemporary artist but it does show many of the movers and shakers. The photos are not static but rather pictures of artists creating, their work, at Indian Market in Santa Fe, their family, and really unusual artists' pictures doing family things. Every type of art is shown: ceramics, jewelry, painting, sculpture, fashions, glass, and beadwork. Artists include: Malcolm Furlow, Rhett Lynch, Jody Naranjo, Kevin Red Star, and many more. For someone who studies Native American art or contemporary art this is a must. When I went to college and studied art there was no mention of

Native American artists and there should have been. The book is beautiful.

A History of New Mexico Since Statehood by Richard Melzer, Robert Tórréz, and Sandra Mathews. Published in 2011, by UNM Press, hardback, 346 pages, \$45 fixed price, full color, ISBN 978-0-8263-4219-5.

First of all this is a textbook so it isn't in stores but I think you can get it from the UNM website and every library should, hopefully, have it. With text-books there is a premium page count so not everything is in the book or is it explored fully. That being said, this is a great resource for teachers and students to discover and study New Mexico. There are some omissions: the influence of art on the economy is recent years especially Native American, Hispanic, contemporary; contemporary artists of all races, and the WPA

Portfolio of Hispanic New Mexican Art. The WPA Writer's Project is included but not the Portfolio and they both had equal influence and their own stories which are interesting. Books like these may be lost on the young. Adults would enjoy them too and things like the “Letters to the Editor” brought back memories. This book received an award from the Historical Society of New Mexico. There is also a Teacher's Guide (\$10@) and it is included free with orders of 25 books. A bookstore should do the unheard of and have a signing with this book.

Elevating Western American Art: Developing and Institute in the Cultural Capital of the Rockies edited by Thomas Brent Smith and introduction by Marlene Chambers. Published in 2012, by University of Oklahoma Press, 320 pages, 300 color photos, soft-back (also hardback),

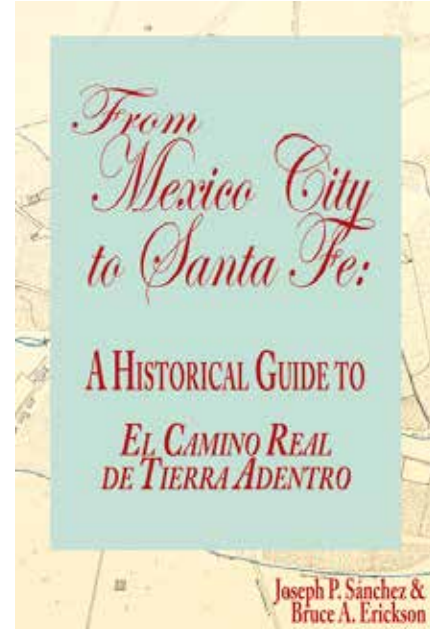
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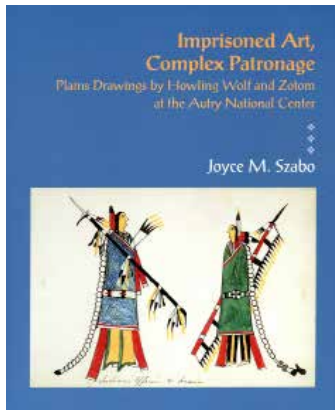
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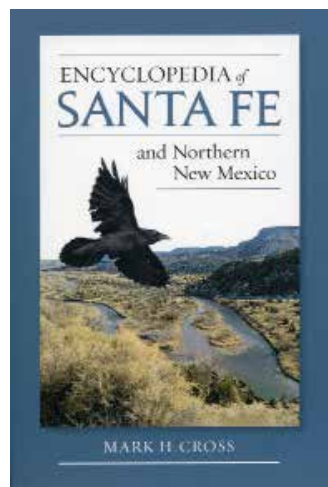
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\$24.95, ISBN 978-0-914738-71-8.

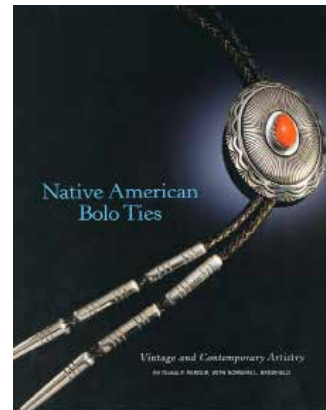
This book is a special issue of *Western Passages* and it marks the 10th Anniversary of the Petrie Institute of Western American Art at the Denver Art Museum. Thomas Brent Smith is the Director of the Petrie Institute. The book is oversized and is a collection of essays by curators at the Denver Art Museum using items from Petrie and other collections in the Denver Art Museum to make a point and to show how other cultures contributed to western art. I was prepared to raise my voice but Donna Pierce, in her essay, shows Hispanic New Mexican art – so many curators forget that Hispanic New Mexican art was a part of the Southwest. There is, however, a lack of Pueblo Indian Art in the Petrie Collection and the book. Maybe they can go after future acquisitions in this area and contemporary



Hispanic and Anglo art. It is a beautiful book that anyone interested in western art, or the Southwest, or art in general will want. I especially liked seeing the work of James Bama – one of my favorites.

La Conquistadora by Sue Houser. Published in 2011, by Sunstone Press, 93 pages, paperback, color and black & white photos, \$30, ISBN 978-0-86534-830-1.

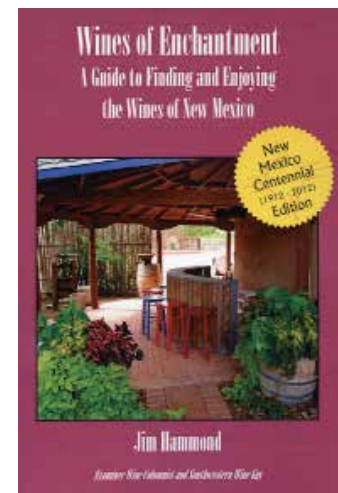
La Conquistadora is the oldest image of the Virgin Mary in the United States. She is a small, wooden statue, in her own basilica in Santa Fe with a wardrobe of over 200 pieces. She was kidnapped, rescued from a burning church, rode to battle and in processions, and has been written about extensively. This is a great souvenir to take home or if you want a really complete version of La Conquistadora, this is the book. After all she is



a symbol of New Mexico so what better in the Centennial year.

Imprisoned Art, Complex Patronage: Plains Drawings by Howling Wolf and Zotom at the Autry National Center by Joyce M. Szabo. Published in 2011, by SAR Press, paperback. Full color, 210 pages, ISBN 978-1-934691-46-5.

The book has resulted from two books commissioned by the Grandmother of Leonora Curtin Paloheimo of Las Golondrinas fame. The drawings are about 100 years old and give us an insight into the Southern Cheyenne mind. The drawings were made at Fort Marion in Florida when the two Native American artists were imprisoned. This book is also a view of the Southwest Museum and its combination with the Autry Museum in Los Angeles. All fascinating. Dr. Szabo is a UNM teacher and expert on the



Plains Indians. It is all a part of our history and I keep remembering that I had none of this when I was going to school. I should have.

Encyclopedia of Santa Fe and Northern New Mexico by Mark H. Cross. Published in 2012, by Caminito Publishing, 415 pages, B&W, many photos, \$26.95, softback, ISBN 978-098341942-6.

This is a good resource book for high school and for writers. The people included are incomplete – but where do you stop? It seems a little capricious on who was included and who was not. The NEA Heritage Awardees for the area aren't listed, many prominent authors like Peggy Pond Church, and Dr. Tom Chavez are missing (Tom was the head of the Palace of the Governor's Museum and a player with SCAS so...). The book also refers to Mayor Martin

New Mexico Historical Biographies

An Official New Mexico Centennial Project

supported by The New Mexico Department of Cultural Affairs

by Don Bullis



846 pages 845 Illustrations, 7 x 10

ISBN 978-1-890689-62-9 (\$48.95 pb) 978-1-890689-87-2 (\$62.95 hb)

New Mexico Historical Biographies is an encyclopedia of the people of New Mexico—the 47th State in the Union. It is a cross-section of people who have had an influence on life—and sometimes death—in the Land of Enchantment, from the time before the first Europeans arrived around 1540 until today. There are entries for over 1,500 people in New Mexico's history.

Possibly the most important book on New Mexico history since Ralph Emerson Twitchell — 100 years ago.

What People are Saying about this Book . . .

The starting place for many people seeking to make the acquaintance of New Mexicans of yesteryear. I am almost certain everyone who reads it will learn something new about New Mexico history and enjoy immensely themselves in the bargain. — Rick Hendricks, *New Mexico State Historian*

This comprehensive anthology will prove to be invaluable to historians, history writers, and readers of all sorts. More than just biographies, it offers great reading for anyone interested in New Mexico history. One can turn to any page and find a great story, and it will be a rare reader or historian who can claim to have already known about all those represented. — Mike Stevenson, *President, Historical Society of New Mexico*

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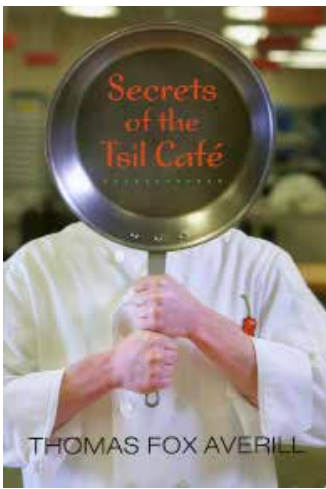
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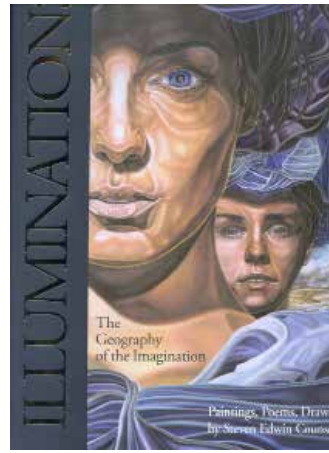
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Chavez as “Marty”. That is not good for a book. There are also a good number of very prominent and award-winning artists missing. The book also would have benefited from a bibliography or a suggested reading list of valuable books that helped with this book. The collection of small explanations of each entry are very good for a beginner. A good gift.

Native American Bolo Ties: Vintage and Contemporary Artistry by Diana Pardue with Norman L. Sandfield. Published in 2011, by Museum of New Mexico Press and the Heard Museum, softback, 155 pages, \$29.95, full color, ISBN 978-0-89013-534-1.

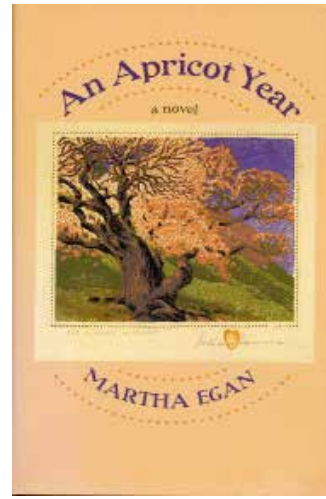
This is a beautiful book to go with the exhibit at the Heard Museum. The thing that makes this book so good is the historic ads and bolos to go with contemporary bolos. Most of the bolos



in this book are made by Native American jewelers and you can get a bolo for every job and hobby under the sun. It is the necktie of the West and with Arizona and New Mexico celebrating Centennials it is very appropriate. There is more to bolos that just silver and a pretty stone and this book explores the history, designs, and the types of bolos. Combine this book with a bolo and you have got a great gift for a lucky person.

Wines of Enchantment: A Guide To Finding and Enjoying the Wines if New Mexico by Jim Hammond. Published in 2012, by Breakthru Communications, paperback, \$? 185 pages, B&W, photos in B&W, ISBN 978-1-466453432.

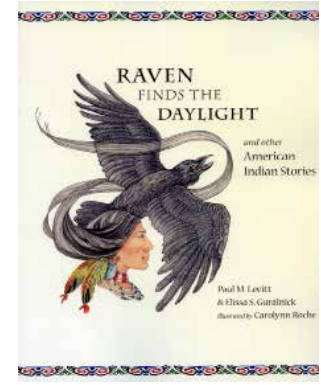
I swear by New Mexico wines. I think they are as good as California, New York or anywhere else. I use them for birthdays, events, Christmas, New



Year's, and Thanksgiving. The wines from St. Clair's and Gruet are my favorite and Jim Hammond agrees that they are great. There are many things I didn't know about wines or winemaking in New Mexico. This is the perfect souvenir to take back to someone who loves wines and let them know about New Mexico. Pair it with a New Mexico wine and you are golden!

Secrets of the Tsil Café by Thomas Fox Averill. Published in 2012, by UNM Press, paperback, 240 pages, \$19.95, B&W, ISBN 978-0-8263-5112-8.

Chef and owner Robert Hingler invites diners to experience the ingredients of the New World cooked New Mexico style. With a Chef father, Wes Tito Hingler's mother owns Buen AppeTito Catering Service. This book is both cookbook and novel tracing Wes' adventures in the food world. The author also



has the award-winning rode out almost simultaneously. This is a look into the world of dining with recipes. A foodie will love this book.

Illuminations: The Geography of the Imagination, Paintings, Poems, Drawings by Steven Edwin Counsell. Published in 2012, by Black Swan Editions, hardback, 202 pages, full color & B&W, \$50, ISBN 978-098350230-2.

I must confess, I have never heard of Steven Edwin Counsell. I probably don't run in that circle. But I will also say that this book is a masterpiece. This is truly the way to show off your art. The art is contemporary, fantasy, geographic, dreamlike, and stylized. The book itself is oversized and would look nice on anyone's coffee table. It is enjoying the art without making a major commitment but after seeing the work you may want to. Yes, it is a

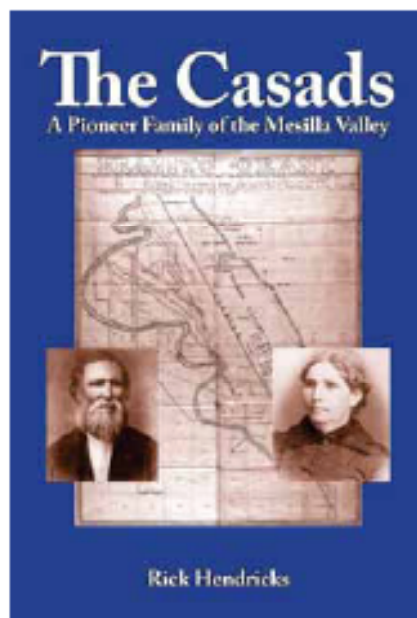
The Casads

A Pioneer Family of the Mesilla Valley

by Rick Hendricks

218 pages; 6 x 9 pb 20 Illustrations

ISBN 978-1-936744-02-2 \$17.95



This book is a history of the Casad family that traces its movement from Ohio to New Mexico by way of Illinois, Missouri, Kansas, and California. The principal family members are Thomas Casad and his second wife, Sarah Van Winkle Casad, along with their numerous children. The book relates one family's experience with agriculture, coal mining, and milling on the Illinois prairie, where Thomas founded the town of Sommerfield in St. Clair County, and its migration west as far as Kansas. There, Thomas Casad killed a man and became a fugitive from justice fleeing with his family to southern California by way of the Isthmus of Panama. This rash act also cost him a considerable fortune. After settling near Santa Ana, Casad built the first two-story home in Orange County. As he had been everywhere he lived, Thomas Casad was a very active Mason in California. Trouble with a neighbor led to a precipitous flight to the southwest where a snowstorm halted the family in New Mexico. His hasty departure also resulted in the loss of another substantial fortune.

The Casads settled in Mesilla and, in short order, Thomas Casad was recognized as one of the leading agriculturalists in southern New Mexico. Casad is credited with the introduction of large-scale production of alfalfa in the region and improving local livestock. He was a newspaper editor and columnist specializing in spreading innovative agricultural techniques. He also was a noted miller in Doña Ana and Chamberlain. His purchase of almost 10,000 acres of the Brazito made him one of the largest landowners in the Mesilla Valley. Because he died intestate, his estate became embroiled in a twenty-year struggle to settle title to this Spanish land grant.

ABOUT THE AUTHOR

Rick Hendricks received a B.A. in Latin American History from the University of North Carolina-Chapel Hill and a Ph.D. in Ibero American History from the University of New Mexico where he was an editor on the Vargas Project, a long-term, historical editing project dedicated to the transcription, translation, annotation, and publication of the papers of Governor Diego de Vargas. Hendricks then worked in the Archives and Special Collections Department at New Mexican State University and taught classes in Latin American history in the History Department. He is currently the New Mexico State Historian in Santa Fe, New Mexico.

The author or co-author of numerous books, articles, and book chapters, Hendricks' most recent published projects include *New Mexico in 1801: The Priests Report* (Rio Grande Books, 2008) and *The Witches of Abiquiá: The Governor, the Priest, the Geronimo Indians, and the Devil* (University of New Mexico Press, 2006) with Malcolm Elright. He is currently at work on two projects related to Church history: a biography of Antonio Severo Barriojo, a Spanish priest from Galicia who accompanied Bishop Jean Baptiste Lamy to New Mexico and later settled in the El Paso del Norte area, and a study of the ecclesiastical visitation of Juan Bautista Ladrón del Niño de Guaymas to New Mexico in the second decade of the nineteenth century.

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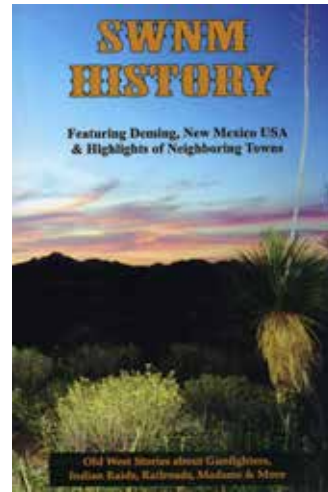
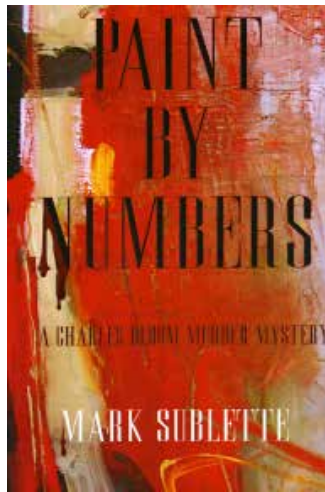
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An Apricot Year by Martha Egan. Published in 2012, by Papalote Press, hardback, B&W, 282 pages, \$25.95, ISBN 978-097558816-1.

Any book with a Gustave Bauman on the cover has to be interesting. Martha has a number of best books including *La Ranfla* and owns Pachamama in Santa Fe. This would be the perfect book to slip in your carry-on for any trip or take to the beach. This is a true New Mexico and Santa Fe story. It is also a story about human nature, family, friends, and a beautiful land! Combine it with a watercolor set and you have a perfect gift.

Raven Finds the Daylight and other American Indian Stories by Paul M. Levitt & Elissa S. Guralnik illustrated

by Carolynn Roche. Published in 2012, by Clearlight Publishers, softback, \$24.95, color & B&W, 95 pages. ISBN 978-1574161007.

When I was a child, many years ago, we never were aware of Native Americans. The only thing we knew about Native Americans was what we saw on TV. This is a perfect way to help kids learn about Native Americans through their stories. It also will start the conversation on the different Native American tribes. This book is about the tribes of the Pacific Northwest and tales deal with sorcery, the land, animals, and Native Americans.

Big Horns Don't Honk by Stephen Lester & illustrated by Nathaniel P. Jensen. Published in 2010, by Bobolink Media, full color, paperback, \$6.95, 31 pages, ISBN 978-1891795-602-2.

This is a cute book for

young kids. It helps them learn about Big Horn Sheep and their habitat. For those of you who have to read a book before the kids go to sleep, this is a good one. If you can find a stuffed Big Horn Sheep to go with the book you are a hero!

Paint By Numbers: A Charles Bloom Murder Mystery by Mark Sublette. Published in 2012, by Just Me Publishing, hardback, 258 pages, B&W with B&W photos, \$24.95, ISBN 978-0-9855448-0-5.

We have seen Mark Sublette for many years especially at Indian Market time. He owns Medicine Man Gallery in Tucson. He has been in the world of Native American art for a long-time and knows the business. The book will appeal to Tony Hillerman fans. It is the story of a gallery on Canyon Road in Santa Fe and the intrigue of a death and the mystery involved. Go to

his website www.mark-sublette.com to see his photos and learn more.

SWNM History: Featuring Deming, New Mexico USA & Highlights of Neighboring Towns. Published in 2012, by JReynolds Photo & Computer Works, softback, 483 pages, B&W, many B&W photos, \$38.95, ISBN 978-0-9852954-0-0.

First of all, SWNM? SPELL IT OUT!!!! This book is a little rough in the niceties of book publishing but it has in it some killer history of an area that not much has been documented. If you are a historian this will fill in a lot of holes in your notebook of New Mexico history. Appropriate it came out in the Centennial.

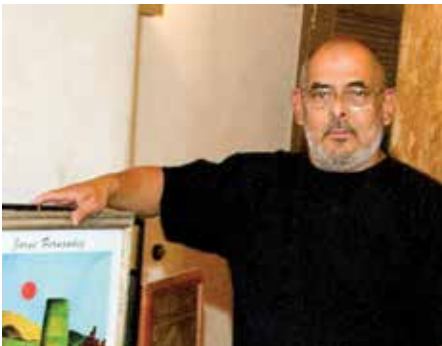
Contemporary Hispanic Market Artists

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.



JORGE FERNANDEZ

Jorge was the Chair for the Marta Abreu High School Art Department in Cuba overseeing music, arts, theater, and dance. Detained for a year in Guantanamo Bay, he didn't have access to art supplies and an artist friend suggested he paint—point by point. He drew based on the reality of captivity and the value of lost freedom. Since then Jorge has created numerous drawings and paintings and he has participated in art exhibitions with reknown artists including Sonny Rivera, Luis Jimenez, and Ricardo Chavez-Mendez.



GARY HARTZOG

Gary is a survivor. On the verge of a promising career in racing dirt bikes and other extreme sports he suffered a terrible accident breaking his neck and back along with shattering his skull. He had to relearn everything. Now he is a skin/tattooing artists and also does his art on walls, vehicles, clothing, wood with acrylics, oils, nail polish, and ink. He lets the art speak for itself.



MATTHEW E. GONZALES

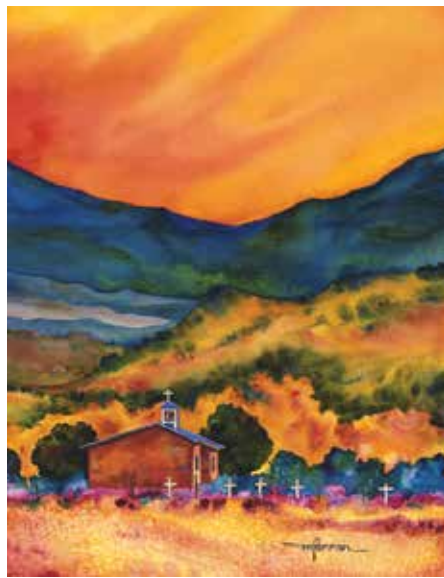
Matthew does bronze sculptures of the human form, emphasizing movement, beauty, and harmony of life. All bronzes start with drawings and Matthew captures a moment in time before sculpting and then casting. He has been creating for more than 20 years. Matthew also teaches figure drawing/sculpture, and portraiture classes. Matthew is a member of the Board of Directors of Contemporary Hispanic Market.





TERESA M. GUTIERREZ

Born in Cuba, Teresa's love of art and color was influenced not just by her Caribbean roots, but also her yearly summer vacations in Mexico. The folk art of Mexico and its vibrant use of color left an indelible impression that found its way into Teresa's artistic expression. In Santa Fe, Teresa continues to split her love and time between providing hand therapy at an outpatient facility and using her own hands daily to cut, sand, and paint her art.



MICHELLE FERRAN

Michelle grew up in the Española Valley. Her extended family of farmers, ranchers, artists, and craftspeople influenced her style and approach to art. Michelle loves the free flow and vibrant colors of the watercolor medium that allows her to capture and express her love for Northern New Mexico; she dreams of a time when her stylized interpretations become the images people envision when thinking of her home. Michelle is a Board member of Contemporary Hispanic Market.



LEAH HENRÍQUEZ-READY

Leah is always a crowd favorite with her jewelry. Her love of beads and fibers began when she was a child – having artistic parents who influenced her certainly helped. Her work is detailed, repetitive, and time-consuming. Each piece is one-of-a-kind, with its own character that tells a story. Leah loves creating jewelry that causes people to stop and stare, to reach out, to touch. Wearable art!



A Reception at the New Mexico Governor's Mansion

by BARBE AWALT

The Historical Society of New Mexico had a reception at the Governor's Mansion in Santa Fe, with their awards ceremony – I was excited to go and check out the house. I had never been in this Mansion before and going in the Centennial year was fantastic. We were told there would be tight security, you had to be on the list to get in, and no guns. So, on a windy and warm, spring Saturday, we were off to see the Governor's Mansion.

The Governor's Mansion is the official residence of the Governor of New Mexico and is the third residence and welcomed inhabitants in 1954. The second home, built in 1870, was next to the New Mexico Capitol on Garcia Street and was made to look like the White House or Tara but it was light tan. The first home was in the Palace of the Governors, built about 1610, making it the oldest, continuously-occupied, public building in the United States. The third Mansion is probably the only one in the United States with a dirt road a half a block away. The Mansion also has a big parking lot and heli-pad.

The Mansion has one of the best locations and views in Santa Fe. You can see the Ski Basin, Downtown Santa Fe, sunsets, and the lights. It must be a spectacular view in a snow-storm. It is 12,000 square feet with a tennis court and stables. It is on 30 acres with large trees and many gardens. The original donation of land was from former Governor



John Dempsey (1943-1947) and we have been told that the School for Advanced Research (SAR) in Santa Fe has a deed and when the Mansion is vacated the land reverts back to them. The Mansion was opened to the public for tours by former First Lady Dee Johnson.

The guest area and dining room has seen the likes of Princess Grace of Monaco, Jeff Bridges, Robert Redford, Archbishop Sheehan, Jessica Simpson, George Clooney, Robert Duvall, Ted Nugent, and many others. Harrison Ford and Calista Flockhart got married there but regular people can't. It made all the papers and a big deal was made of it.

When you drive in the gate with the big Zia's you notice right away the New Mexico State Police cars – high security and the police have their own office at the Mansion. When you go into the Mansion, past the gardens, sculpture by award-winning artist Allan Houser, and rocking chairs, you notice the rug with the State Seal of New Mexico donated by former Governor Jerry and Claire Apodaca (1975-1979). There are really nice and valuable paintings, sculpture, and other art rotated

by the Museums of New Mexico and their collections.

You are really struck by the fact the Mansion is comfortable and it doesn't feel large and imposing. It is casual and homey but still a nice house. It feels like a family lives there. I sat in a big, over-stuffed chair in the den and it was comfy. There is a group of personal Governor Martinez pictures in the living room. You are told **DO NOT TAKE ANY PICTURES** of just the art. They are copyright enforced and other issues. Looking at the art is like going to a museum – one of the perks of being the Governor.

The Private Residence is just that – private and where the Governor and her family relax. There are big, loud dogs guarding the Private Residence outside and you don't want to mess with them. There are security cameras everywhere and a security fence around the entire property.

I was particularly taken by the painted beams in the dining room. You just don't see that a lot anymore. The large table, we were told, was commissioned by Former Governor Bill Richardson because he had large groups come to dinner – it seats



22. Remember when those Korean delegates were there? It made international news. In July, 2011, a bear walked around the Mansion and that made national news.

The back area and patio is for groups (501.c.3's) and features spectacular views as well as another

sculpture by Allan Houser. Our reception had tables and chairs that blew in the New Mexico winds along with the tent. There are big trees for shade and large planters of geraniums. Groups can book the Mansion – Monday through Thursday. Our reception was on a Saturday

evening and we were told it was very unusual because the Governor likes to relax with family on the weekends. The Governor was supposedly dancing to Marvin Gaye at the National Dance Institute of Santa Fe fundraiser at the Dance Barn in Santa Fe, so the Albuquerque Journal said.

The Historical Society of New Mexico gave awards to the following:

Chris Wilson, Stefanos Polyzoides, Neta Pope, Andres Jaquez, Richard Melzer, Robert Torrez, Sandra Mathews, Don Bullis, Enrique Lama-drid, Emerita Romero-Anderson, Uyles Black, Sandra Schackel, Sharon Snyder, Christoph Laucht, Ronald Kil, Mary Davis, Frank Gonzales, David Caffey, David Townsend, and a rare Lifetime Achievement Award to Nasario Garcia. He wrote this poem for just that occasion:

OBSEQUIO

By Nasario Garcia
 El honor que aquí me rinden,
 en este dichoso día,
 es música que proviene de una
 alegre sinfonía.
 Todo cariñoso obsequio
 en nuestras vidas,
 ya sea grande o pequeño, es como un
 sueño ya que los sueños, sueños son.

GRATITUDE

The honor you have bestowed upon
 me, on this benevolent evening,
 is like music born from
 a jovial symphony.
 Every surprising gratitude
 in our lives,
 regardless of its size or magnitude,
 is like a dream because dreams, after-
 all, is what our lives are all about.

¡GRACIAS!

Anyone can take a free, no reservations, guided tour of the Mansion: the second and fourth Tuesday of the month from 1pm to 3pm. For parties over 6 people call 505/476-2800. The Mansion is located at 1 Mansion Drive in North Santa Fe. It is, after all, your house too!



Nasario Garcia was presented with the Lifetime Achievement Award from the Historical Society of New Mexico at the 2012 Conference. Nasario, center; is flanked by HSNM President Mike Stevenson (left) and HSNM Vice President Don Bullis (right).

Dave DeWitt's Chile Trivia

Weird, Wacky Factoids for Curious Chileheads

by Dave DeWitt & Lois Manno

176 pages; 6 x 9 ph
70 Illustrations
ISBN 978-1-936744-00-8
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The world of the "Pope of Peppers" – Dave DeWitt, is hot, spicy, and filled with wacky trivia that those who worship peppers must know. Besides quizzes, resources, and many funny and informative factoids, there are also insights into Dave's travels and his encounters with celebrities like Martha Stewart, Paul Prochmanne, Ted Nugent, Kinky Friedman, Bobby Flay, Joe Perry, Gary Collins, Bryant Gumbel, Mark Miller, Alice Cooper, and even Zubin Mehta. There are chapters of anecdotes about the various regions all over the world where chile is used and enjoyed.

The 'Trinidad Scorpion' and the 'Blut Jolokia the ghost pepper' are the two hottest peppers in the world and Dave and Lois tell the amusing tales about them. People can't get enough of hot and that is why Dave's National Fiery Foods & Barbecue Show has, for 24 years, been the greatest trade show in New Mexico.

The Chilehead Resources section has a Chile Chronology from 1493 to present. The Scoville Heat Scale is shown as well as the Pungency Values of Superhot Chiles.

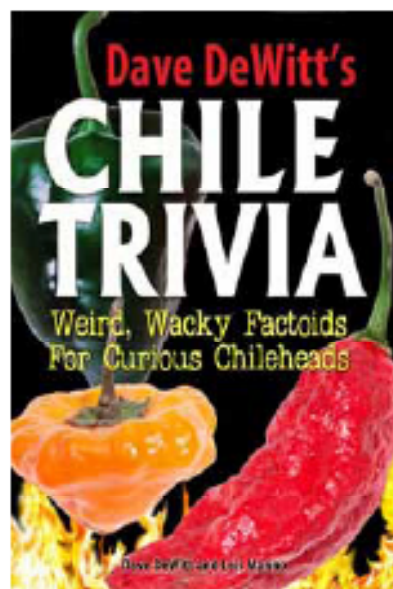
This is the one book of chiles you need to get the facts. It is filled with laughs and sarcasm and that signature Dave DeWitt sense of curiosity and humor. Dave DeWitt has written more than 40 books on gardening, cuisine, recipes, barbecue, cooking, and chiles. He is an award-winning author and most recently tied with himself for First Place in the Cooking Category of the New Mexico Book Awards.

The new book will debut at:

March 2-4, 2012 — The National Fiery Foods & Barbecue Show, Samaha Casino, Albuquerque, NM

March 11-13, 2012 — New England International Food Show, Convention Center, Boston, MA

March 14-18, 2012 — Boston Flower & Garden Show, Seaport World Trade Center, Boston, MA



Are you a chilehead?

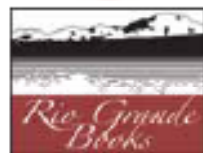
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The Western Saddle in New Mexico

CLAUDE STEPHENSON PH.D; NEW MEXICO STATE FOLKLORIST

The image of the American cowboy on horseback on the distinctive “western saddle” is famous worldwide; but few are aware of New Mexico’s role in the creation of this important piece of horse equipment.

Saddles have been in use for thousands of years. Their creation and evolution in Asia and around the Mediterranean Sea are fairly well documented, but few examples of ancient saddles remain today. It is commonly accepted that stirrups first appeared on saddles in Asia Minor several hundred years before the birth of Jesus. Some historians credit a cultural group called the Sarmatians, who lived in the Black Sea region, with this innovation. No matter the source, stirrups provided stability and enabled riders to better wield weapons from atop their horses. The infamous Huns are considered to be the conduit that brought stirrups to Europe.

At the time of the colonization of New Mexico in 1598, there were two major types of saddles in use in Spain. One, of Moorish origin, was a light cavalry saddle called a *jineta*, and the other was a heavier more stable war saddle that evolved from knights and jousting traditions called an *estradiota*. In most depictions of Coronado, he is shown atop an *estradiota*, with its distinctive high crowned back (or cantle) and humped front (saddle bow). While the *estradiota* was fine for travel on the Camino Real, it was impractical for working with cattle. The *jineta* did not have the stability of the *estradiota*, and so it too was a poor choice for the early New Mexican caballero.

Somewhere along the line, some innovative caballeros – no one knows exactly who, but most historians agree that they were likely New Mexicans – got the idea to combine different aspects of these two Spanish saddles into something new that could be used for their unique occupation. While keeping the stable platform (saddle tree) of the *estradiota*, they eliminated the high saddle bow and cantle, incorporating those of the *jineta* instead. While this saddle was a great improvement, it was still a work in progress. Keeping the cow at the end of the rope was a challenge. The first hybrid saddles



Detail of saddle carving by Alan Purselley

employed “D” rings to tie the cow to the horse. It was the next innovation that created the true prototype of the western saddle as we know it today: the introduction of the saddlehorn (also known as an apple) on the front of the saddle. The addition of this horn allowed the rider to quickly tie a roped cow to his horse with one hand.

Although there were many variations on the theme, this remained as the basic foundation of the “Spanish saddle” that Anglo-Americans encountered as they settled into Texas and New Mexico in the mid-nineteenth century. The Anglo-Americans are credited by some historians with increasing the size of the saddle skirts in the later part of the century, but aside from that, the basic design remained even though the name was changed to the “western” saddle.

The late nineteenth and twentieth centuries saw more innovations to the design including ornamental carving on the leather skirts and longer fenders that reached elaborate lengths on parade and show saddles. Different and lighter woods were experimented with for saddle trees. Fiberglass was also

employed and “treeless” saddles have been tried. The sport of rodeo has also been responsible for many variations and innovations, creating specialty saddles for each event, such as bronco riding, roping, cutting, or barrel racing.

Today, there are still many custom saddle makers plying their trade in New Mexico, too many to name here, but one retired maker, Slim Green, formerly of Tesuque and now residing in Las Cruces, deserves a special mention. Renowned as one of the best saddle makers on the planet, Slim was a recipient of the prestigious New Mexico’s Governor’s Award for Excellence in the Arts among many other awards and honors. For over twenty-five years, Slim made the parade saddles that were awarded annually to the winner of the New Mexico State Fair Rodeo Queen crown.

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



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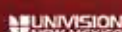


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