

TRADICIÓN

MARCH 2013

REVISTA

TEDXABQ

STUPID IS . . .

HOME COUNTRY

CLYDE TOMBAUGH

MONSTERS IN THE ROCKS

DUKE CITY DIAMONDS: BASEBALL IN ALBUQUERQUE

CHARLIE CARRILLO



SANTO BY CHARLIE CARRILLO
AND
POTTERY BY DEBBIE CARRILLO

STUDIO BY APPOINTMENT

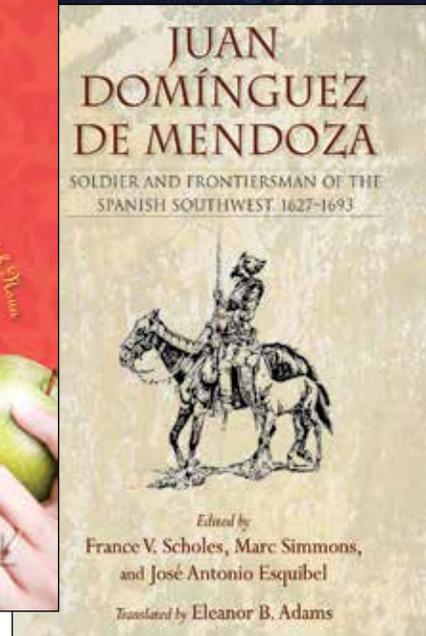
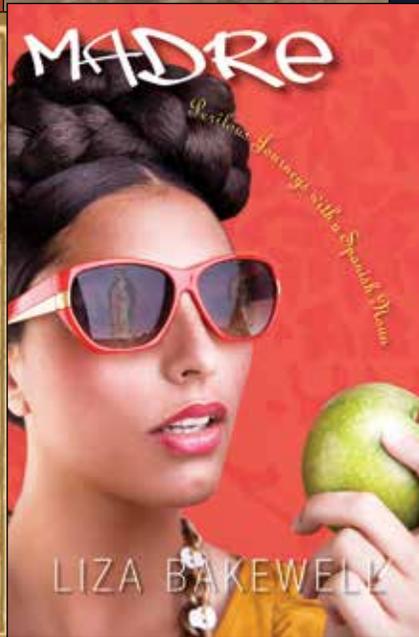
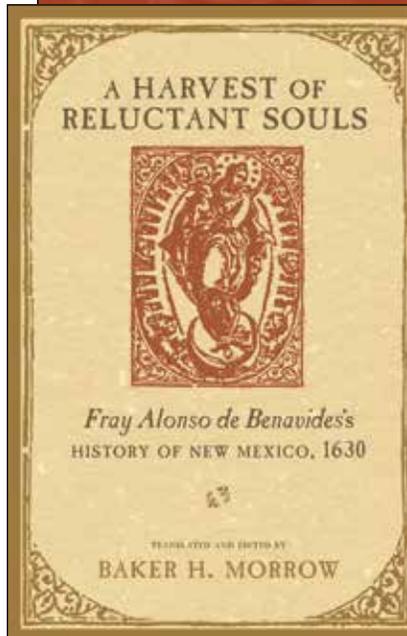
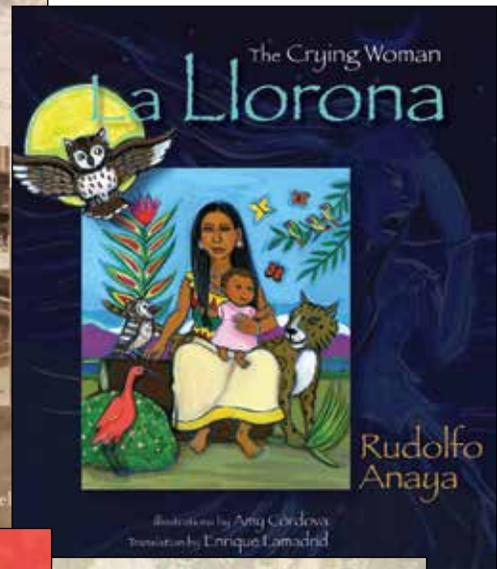
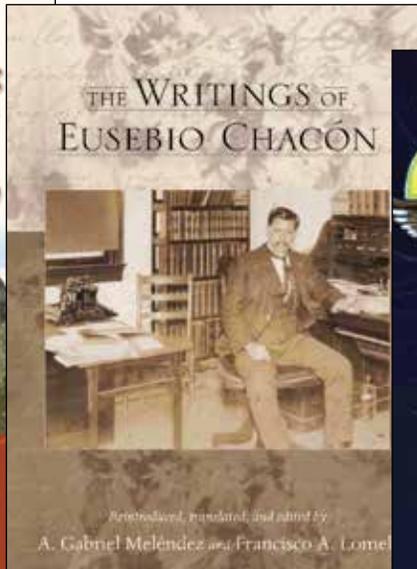
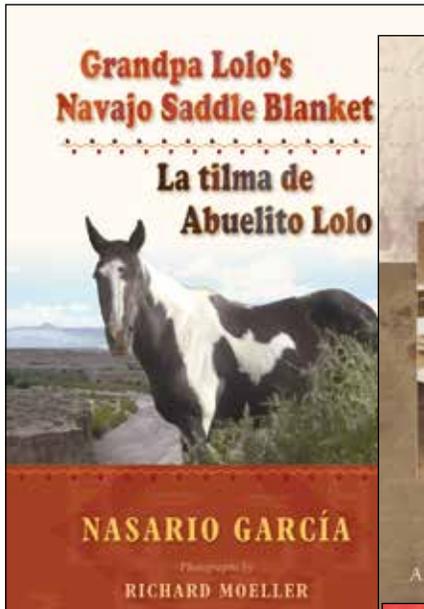
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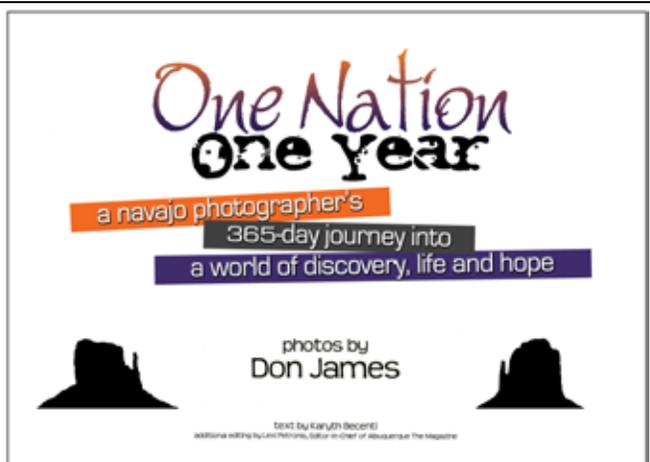


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One Nation One Year

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

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

**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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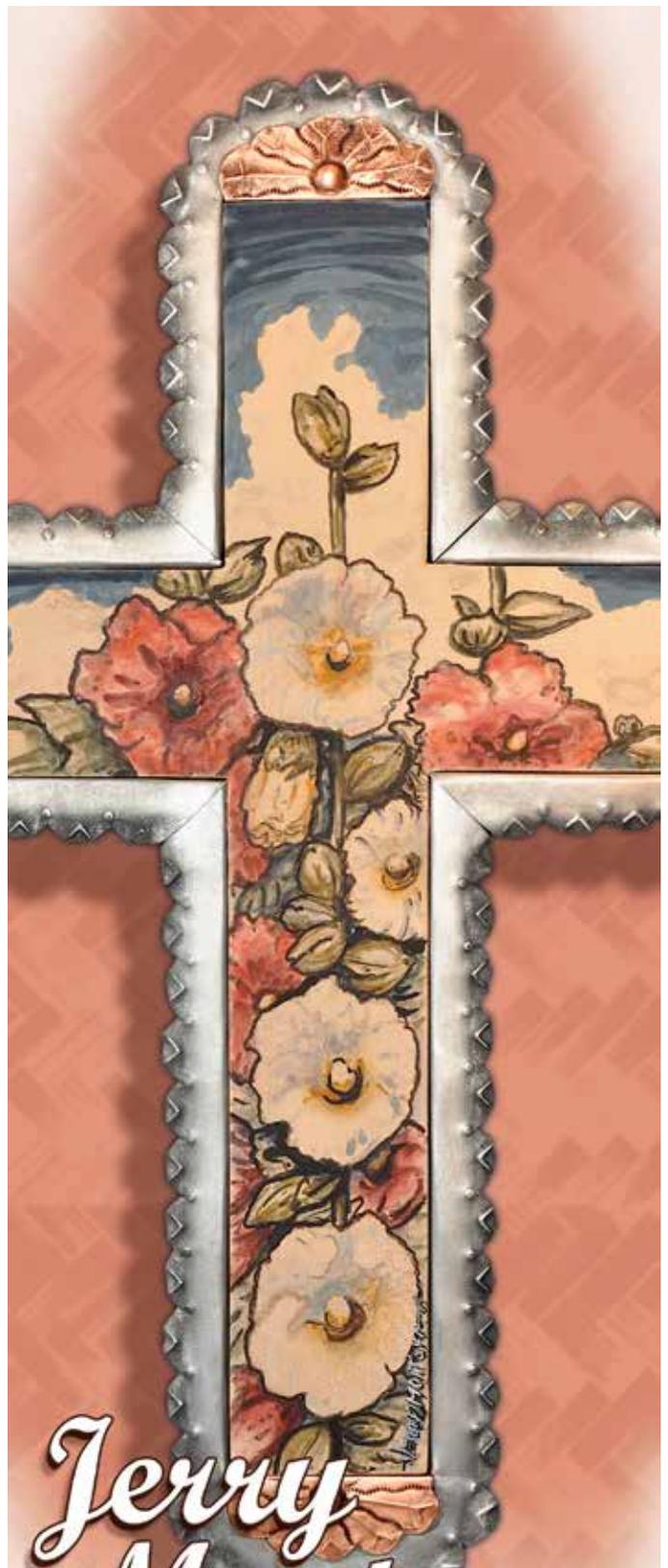
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TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

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PUBLISHERS/MANAGING EDITORS

Barbe Awalt Paul Rhetts

CONTRIBUTORS

Loretta Hall Gary Herron
Slim Randles Claude Stephenson

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FRONT COVER: Detail of María Martínez plate, courtesy of Medicine Man Gallery, Tucson, AZ.

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FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

MARCH 2013 VOLUME XVIII, No. 1 (#60)

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Nicholas Herrera has many of his works on display at the Heinley Fine Arts gallery in Taos. See page 24.



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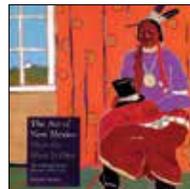
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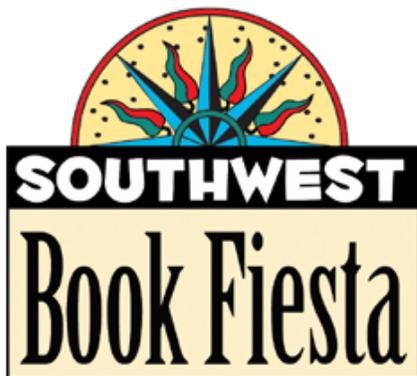
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www.worldfolkart.org



**Albuquerque Convention Center
Albuquerque, New Mexico
May 10-12, 2013**

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.

Proceeds of the Book Fiesta will be donated to the New Mexico Library Foundation, the New Mexico Coalition for Literacy, and a yet-to-be-named organization in Arizona and will be used to promote literacy and reading programs in the region.

Features

- 20,000+ attendees (projected)
- Over 300 author/publisher vendors
- Book talks with local and national authors
- Book-signings
- Family-oriented activities
- Workshops on writing & publishing
- Native American and Hispanic books
- Children's books
- Poetry
- Electronic books
- Hands-on demonstrations
- Celebrity chefs & cooking demonstrations
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Importance of books

- over \$16 billion are spent on books every year in the U.S.
- at least 35% of the U.S. population visits a bookstore at least once a month. In fact, Americans visit bookstores more often than any other type of store, except for the mass market chains such as Wal-Mart, Target, and Kmart.
- According to a Gallup poll, during any given week, 22% of American adults bought at least one book.
- e-book sales have been growing exponentially by as much as 177% per year.
- 53% of e-book readers say they now read more books than before.
- Based on Census data, almost 50% of New Mexicans and Arizonans could benefit from literacy programs.
- Usage of libraries in Arizona and New Mexico has been increasing by as much as 10% per year.
- Patrons of the Albuquerque Public Library checked out over 4.5 million books and magazines last year.
- Libraries in Tucson, Phoenix, and Albuquerque were visited over 21.6 million times last year!

Other Book Festivals

- Baltimore Book Festival — 40,000 attendees, 100 exhibitors
- Texas Book Festival — 40,000 attendees, 200 author events
- Tucson Book Festival — 100,000 attendees, 250 exhibitors
- Los Angeles Book Festival — 140,000 attendees, 150 exhibitors
- Miami Book Festival — 200,000 attendees, 200 exhibitors

La Fiesta de Colores

A Celebration

of our

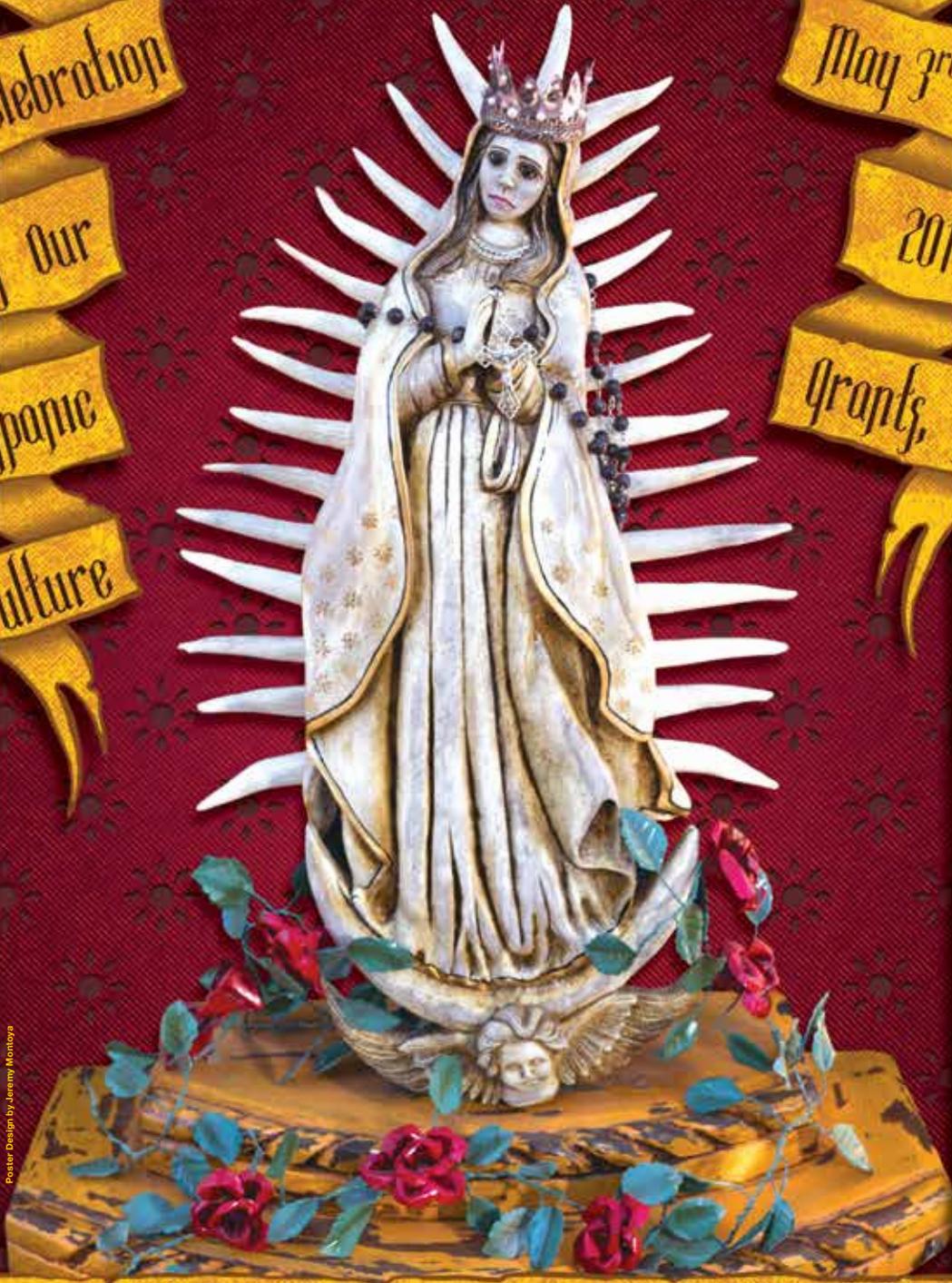
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Poster Design by Jeremy Montoya

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*This project is made possible in part by New Mexico Arts,
a division of the Department of Cultural Affairs, and the National Endowment for the Arts.*



Publishers' Message

This will be an interesting year. Are we in recovery mode? Will arts groups fail or begin to prosper? Will artists fall by the road because people are not buying? Who knows! I do know that as I and the population grows older that we don't need as much, don't run out to participate as much, and priorities have changed. Organizations have to understand their potential customers. The good will and the bad not so much and they may die off.

Resignation

Donna Pedace, Executive Director of the Spanish Colonial Arts Society, has resigned! This is a major development! It might now allow for someone who knows New Mexican Hispanic art to be in charge. You say why? Well they can't do any worse!

When Pedace got the job handed to her by then President of the SCAS Board Jim Long, she had none of the pre-advertised qualifications. She had no college that anyone can find or that she is willing to share, no love or knowledge of Hispanic New Mexican art, no book publishing experience, could not speak or write Spanish and much more. She got the job because she was a former Jim Long employee in the ill-fated Traditions strip mall and was a yes person. Simple. Though Carrillo and Nun were finalists for the job Pedace got it. In three years she did a really good job chasing benefactors and members away and having public meltdowns. She also increased the animosity between Contemporary Hispanic Market and Traditional Spanish Market. If the two markets worked together in harmony, they could get more people to the markets who could buy art and save a lot of money. Both are not priorities of the SCAS Board. Good riddance to Donna and may the SCAS Board do something smart. We are not holding our breath! This will likely make the SCAS Gala in late March a very interesting event.

Winter Spanish Market

An artist emailed us and said the 2013 Winter Spanish Market will be in Albuquerque in November in one of Jim Long's hotels. Is this the most bizarre thing you have heard in a long time? We just can't process this.

There are pros and cons for this idea:

Pros

Santa Fe does not support Winter Market so finding a new location might be a fix.

The Santa Fe Convention Center is expensive and hard to work with so move. There are many other venues and they cost a lot less. Santa Fe should be working to keep and promote ALL the Winter Markets but they don't.

Artists live all over – Taos, Santa Fe, Albuquerque, Las Cruces, and elsewhere. Having an event in Santa Fe and Albuquerque might show compassion for travel. Frankly, Albuquerque is only an hour from Santa Fe not in another world like some people think.

Albuquerque has more people and theoretically more money to buy art. But they need to know about the art and the event.

Cons

Winter Market has always been in Santa Fe so you better start NOW putting the word out that the location has changed.

The National Hispanic Cultural Center wanted it and that would have been logical and they have a way to get the word out but the former President of the SCAS Board got it for one of his hotels. Hum – let's think about that!

Hotels can be really bad for art shows and parking can be terrible. Timing is everything

SCAS has done a terrible job of pr and marketing in Albuquerque – they are a Santa Fe organization and have felt the world revolves around Santa Fe. It doesn't.

We will see what happens and if they can pull it off!

New Mexico Magazine

It was fun to see the picture of Ruben Archuleta and Rudolfo Anaya in the February *New Mexico Magazine*. They are both great guys!

A final note about all of the country's financial problems: it affects all of us and especially the arts. Of course it is easy to throw stones at the absolute dummies in Washington D.C. – both parties and EVERYONE! But we are also to blame because we elected people who are unable to function and then we re-elect sub-par people. We ought to be saying enough is enough but we keep asking for the dummies to take vacations and raking in the money. We ought to be really angry. We ought to be saying, "We are mad as hell and we are not going to take it anymore!" But we are weenies!

Southwest Book Fiesta

The Southwest Book Fiesta will be held May 10-12 at the Albuquerque Convention Center. This will be a great opportunity to see some great books, outstanding authors, and have a lot of fun. Hope to see you there!



Oil base monotype/pastel/litho crayon

"Tiernitos"

23½" x 19¼"

AnaMaria Samaniego

"A sense of place, to remember to enjoy"

Participant at Summer Contemporary Hispanic Market

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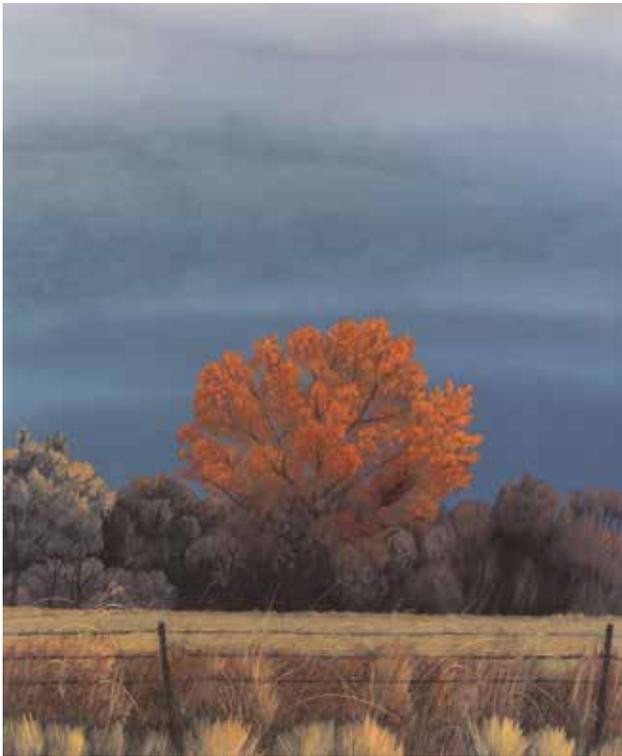
AnaMaria Samaniego

Winner of the prestigious
2011 Contemporary Hispanic Market
"Tradicion Revista Excellence in the Arts" award.
For "Bosque"

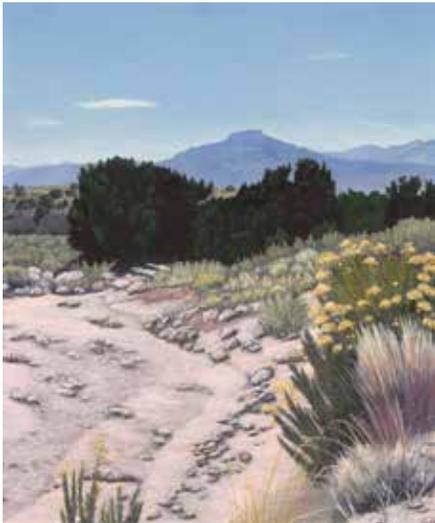
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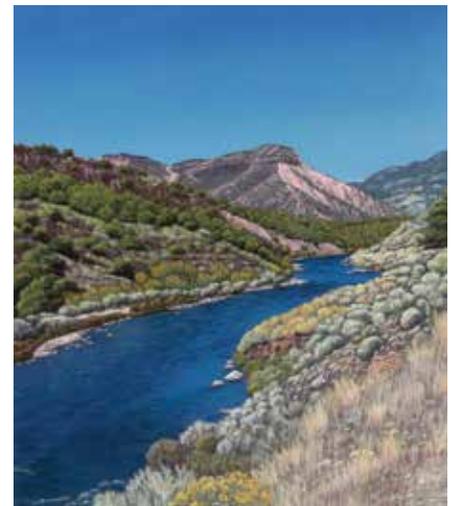


Oil base monotype "Bosque" 23½" x 19½"



"Siempre Azul"
Oil base Monotype
& Pastel
23½" x 19½"

"Ri Grande"
Oil base Monotype
& Pastel
23½" x 19½"



"Bosque", "Siempre Azul", "Rio Grande", and "Tiernitos" available as an Archival Pigment Print on 100% rag paper. Call for sizes and prices.



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"Calabacitas"

6" x 16" edition of 20

Stupid Is ...

by BARBE AWALT

NOTE: The original column, "Stupid Factor," was a regular part of New Mexico Breeze newspaper for many years. The Breeze has stopped publishing but the idea is still good so we are including it in TR but with another name in respect to New Mexico Breeze. Hope you enjoy it.

Milk Prison Riot

A Farmington prison recently experienced a riot among inmates because they couldn't get second helpings of milk. First of all, they were getting food and drink so a second helping of milk was above and beyond. It is prison so don't you get what you get? And lastly, you are going to have a riot with possible charges over milk? Milk is good but really?

Booze for Arts

At a recent meeting of arts groups in New Mexico it was proposed that arts groups sell liquor to fund arts' programs. Now I will be the first to say in this bad economy that arts are not being funded adequately but selling booze? Isn't this the wrong message to kids? Are they aware of all the regulations, rules, and laws governing liquor – including the label and it's art. Isn't there a better way to fund arts in New Mexico? This is a effort by the Catalyst Club and ArtBar. I appreciate the effort and thinking outside the box but doesn't New Mexico have enough problems with drinking and driving even if it is after the theater?

Rude Behavior

This past Christmas we gave gifts to people that didn't even say thank-you. I personally delivered a gift to a household that was the gathering place for six adults and two young children. The person who answered the door and took the gifts was not

one of those people so I don't even know if they got the gifts. This has happened before. With no thanks offered or even in a timely fashion. All of the adults were capable of saying thank-you. So my resolution for 2013 – anyone who does not bother to say thank-you doesn't get anything the following Christmas. It also means I have to be diligent to say thank-you too! Are we getting too rude to say a simple thank-you?

How About That Congress

The approval rating for Congress is less than cockroaches – seriously! Someone did a survey. Congress is also less favorable than Ebola Virus, head lice, NFL replacement referees, and Donald Trump! You have to work pretty hard to be that bad but Congress doesn't work at all so this is a major question!

It Doesn't Make Any Difference

It doesn't matter if a politician is democrat or republican – they are all stupid and crooked. It has exploded on New Mexico that for six plus years they sort of forgot to balance the New Mexico checkbook. As a result no one knows how much New Mexico spent or has. The problem started under Bill Richardson – a Democrat- and went on with Susana Martinez – a Republican. She knew about it when she assumed the governorship but didn't tell the unwashed masses. They all hide things, they are crooked, and they lie. Why do we vote for them again? It doesn't matter, they are all alike.

Paralyzed Vets of America

We got an expensive solicitation in the mail from the Paralyzed Veterans of America. Let's be clear – I respect ALL veterans. But this mailing

was strange. A nickel was attached and the envelope read, "This nickel can help provide life-saving assistance to paralyzed veterans!" So if the nickel provided so much help why we they sending it out to thousands of people? Could all of those nickels provide help to a lot of people?

Café Cups

I had bought a pack of Café Cups for my Mother at Walgreens's for about \$10. I saw them on TV and you could get two packs for about \$10 but pay \$13.99 in shipping and handling fees. Does that make sense? You are paying more to get the cups to you than the cups. Just go to Walgreens's!

Gas

I love gas prices – there is no rhyme or reason. In one block the prices was \$.20 difference a gallon between two gas stations! Is one gas better than the other?

Vacation – Really?

While the government was teetering on a big financial crisis the Congress went on vacation. WHY? Could doing their job with less than two months in D.C. be too much? Could I go on vacation every two months. I guess those in Congress haven't heard the expression – lead by example.

Postal Wear

The U.S. Postal Service – those folks who misplace the mail and want to discontinue Saturday deliveries – is coming out with a new line of clothing – why? Don't you want to wear clothing of achievers and not an organization that goes in the hole billions of dollars?

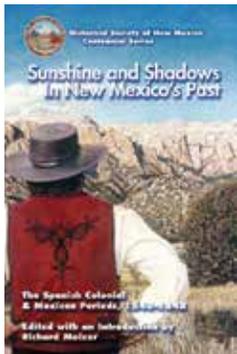
Best T-Shirt Ever – Not Stupid

Seen in Whole Foods – "I Work To Save Your Ass" – an official Albuquerque Fire Department shirt. I want one!

Sunshine & Shadows in NM's Past
Volume I: Spanish Colonial & Mexican Periods
 by **Historical Society of New Mexico**

This series has one main goal: to reveal the sharp contrasts in New Mexico history. As with all states, New Mexico has had its share of admirable as well as deplorable moments, neither of which should be ignored or exaggerated at the other's expense. New Mexico's true character can only be understood and appreciated by acknowledging its varied history, blemishes and all. There are three volumes in this series.

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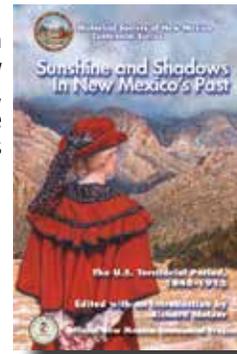


17 illustrations - 364 pages \$18.95/PB
 (978-1-890689-24-7) 2010

Finalist, 2010 New Mexico Book Awards

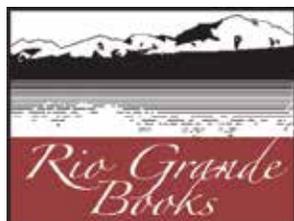
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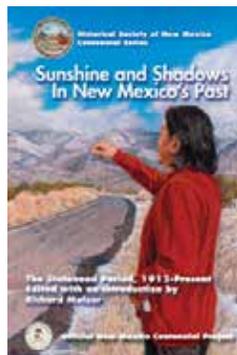
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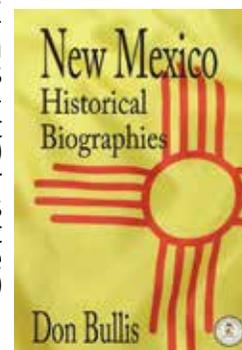
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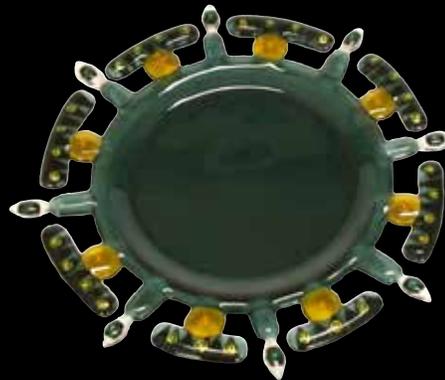
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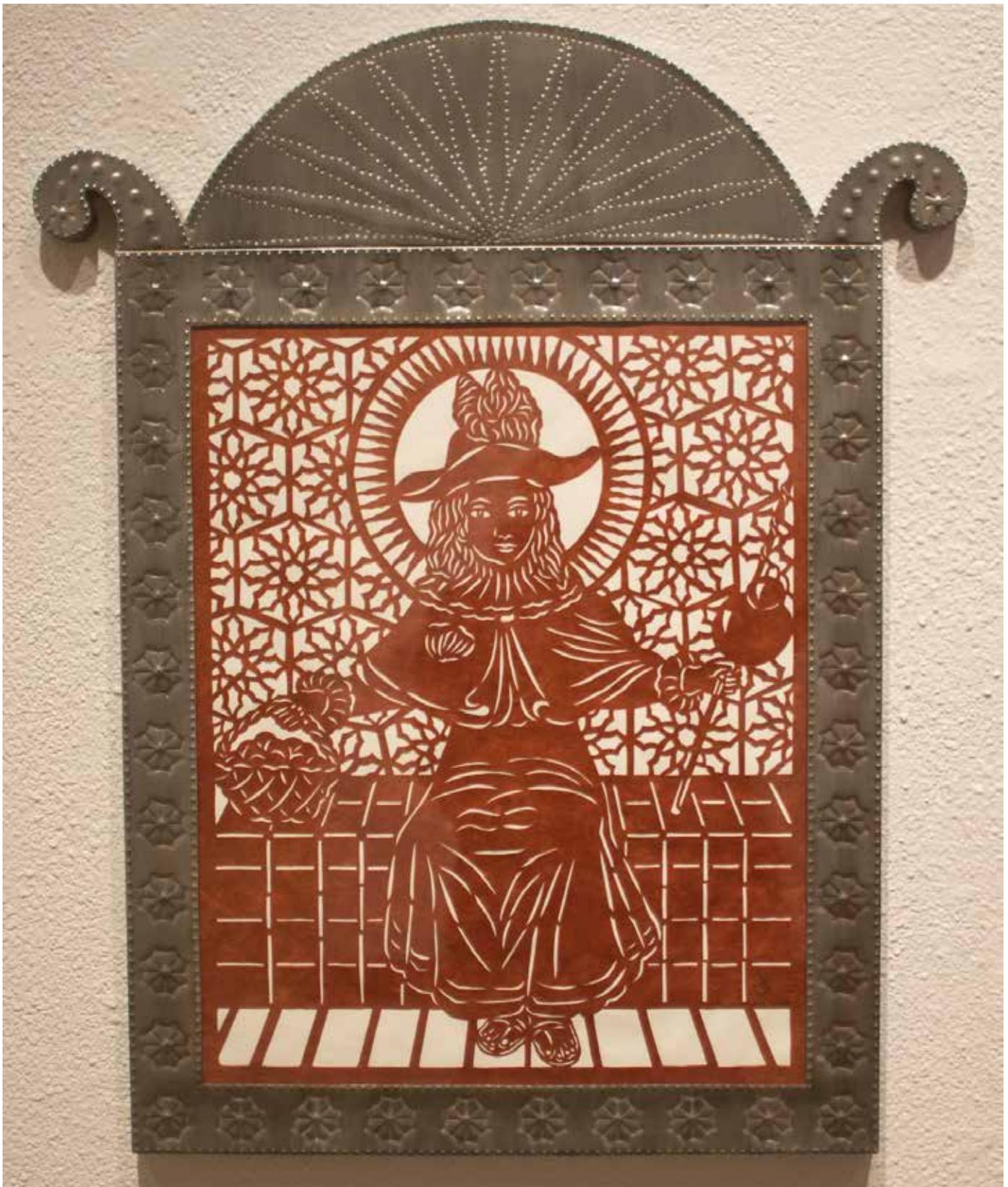
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albuquerque

New Mexico Tinwork at Kimo





Tin art is a distinct New Mexico tradition. Both Hispanics and Native Americans do tin and this exhibit shows traditional and Contemporary tin in all forms.

Kevin Burgess de Chavez is a native New Mexican and an art teacher. Drew Coduti, like Kevin, has restored historic tin objects. Christina Hernandez Feldewert is a tinsmith of over 17 years. She is one of the practitioners of reverse glass painting and straw appliqué. Jerry Montoya came about probably with rubbing elbows with a lot of artists in developing the Fiesta de Colores in Grants and other shows. Tin came to him later in life and he has excelled. Featured in the show is a paper-cut or papel picado by artist Catalina Delgado Trunk framed in tin.

New Mexico Tin, February 7 to March 7, 2013. The Gallery is open 11am to 3pm and for more info: www.KiMo-Abq.org.

Photographs courtesy of Jeremy Montoya











New Mexico Tin

Featuring:

Jerry Montoya

Cristina Hernandez Feldewert

Kevin Burgess de Chavez

Drew Coduti



KiMo Theatre Gallery
February 2nd - March 24th 2013
Reception February 7th (6-8pm)

Governor's Centennial Awards for Arts

Established in 1974 by Governor Bruce King and First Lady Alice King, the Governor's Arts Awards celebrate the role that artists, craftspeople, and arts supporters play in the cultural and economic life of New Mexico. The awards are given to living artists and arts supporters who have demonstrated lifetime achievement in their art form or contributions to the arts in New Mexico. During its thirty-year existence, a diverse and prestigious list of painters, weavers, sculptors, dancers, musicians, storytellers, poets, actors, playwrights, potters, and other outstanding individuals and organizations have been honored. The Governor's Awards for Excellence in the Arts continue to evolve with the ever-changing arts world so that the impact and relevance of the awards persist.

Artist Tony Abeyta of Santa Fe is considered one of the finest contemporary painters in New Mexico and beyond. Growing up in Gallup surrounded by the Navajo and Zuni reservations, his modernist painting style pays homage to native culture and place. His translation of traditional designs and themes into contemporary expressions highlights his talent and innovation among a generation of Native American artists. Abeyta continues to work in different artistic media, and has recently started making jewelry. Abeyta left home at 16 to study at the Institute of American Indian Arts in Santa Fe, and received a masters in fine art from New York University. A large mural by Abeyta graces the Museum of Indian Arts & Culture's (MIAC) gathering space, and one of his paintings served as the official illustration for the opening of the National Museum of the American Indian in Washington DC. Abeyta's work is also in museum collections including the Heard Museum of Art, Millicent Rogers Museum, National Museum of the American Indian, Museum of Indian Arts and Culture, and Wheelwright Museum of the Ameri-

can Indian. Abeyta was honored this year with the Native Treasures Living Treasure award. The artist generously donates artwork to local and national charities. He also served on the Museum of Indian Arts & Culture's development committee, and is represented by Blue Rain Gallery.

Artist Michael Berman of San Lorenzo has photographed the desert southwest for over three decades and captured its dramatic surroundings in compelling landscape prints. Born in 1956 in New York City, Berman came west to study biology at Colorado College. He later received his masters of fine arts from Arizona State University. Berman has lived for 34 years in San Lorenzo on the edge of the Gila National Forest, the focus of his next book, currently in production at the Museum of New Mexico Press. As part of his commitment to the Gila wilderness, Berman took part in the New Mexico BLM Wilderness Photography Survey in 1996, and became a founding board member of the Gila Resource Information Project in 1997. His landscape photography reflects his strong interest in ecology developed through his early studies, and his images call attention to wild places that are under threat. He donates his time and artwork to conservation organizations, including the Gila Conservation Coalition. His work is represented in the permanent collections of many museums, including the New Mexico Museum of Art, Santa Fe; Metropolitan Museum of Art, New York; the Amon Carter Museum in Fort Worth, Texas; the Denver Art Museum; the Cleveland Museum of Art; and the Yale University Art Gallery. In 2008, Berman received a prestigious fellowship from the John Simon Guggenheim Memorial Foundation for his work *Grasslands: The Chihuahuan Desert Project*.

Musician Lonnie Klein of Las Cruces serves as the conductor and music

director of the Las Cruces Symphony Orchestra at New Mexico State University. His unyielding passion for the arts has led the orchestra to new levels of artistic excellence, with rave reviews, and ten consecutive sold out seasons. With a career as a conductor that has spanned over three decades, Klein holds a doctorate in performance from the University of Illinois. Klein has led the orchestra for 13 years, and in his work as a guest artist both nationally and internationally, he serves as an artistic ambassador for the Las Cruces Symphony. Each season the 70-member orchestra presents six programs of classical music, a Pops concert, and chamber orchestra concert. Klein has introduced his community to new composers through the presentation of world-renowned guest artist soloists and commissions of world-premieres by acclaimed composers, and innovative repertory. Klein is committed to arts education and community outreach. More than 15,000 area children benefit from school tours and other opportunities to experience the orchestra in concert, and audiences benefit from pre-concert lectures. Since Klein took the helm, the orchestra's budget has grown by four times its original size and now reaches more than 23,000 people. The orchestra has been featured on National Public Radio's Performance Today.

Taos artist Ed Sandoval's depictions of rural Hispanic New Mexican life have ensured that he is one of the most popular contemporary artists in northern New Mexico. His canvases use bold color and texture to portray the people, places, and architecture of his surroundings. Born in Nambe, Sandoval lived in various northern New Mexico communities before settling in Taos. He received a bachelor of fine arts from Eastern New Mexico University, and masters in psychology from the University of Utah. In Taos, he operates his own gallery Studio de Colores. His classic style has been

compared to the Taos art colony artists. Sandoval finds inspiration in the old life of New Mexico. His work sets a mood and conveys movement and translates the connection of the people to the land. Sandoval has an interest in custom adobe home design and construction. He built his own adobe house and chapel, featured in the book *Artists at Home: Inspired Ideas from New Mexico Artists*. Sandoval has inspired young artists through his work as a public school art teacher. He is active in his community and supports numerous charities and events with his art and posters. Sandoval's paintings enhance countless private homes, businesses, galleries and museums. His work has been featured in many prominent publications including *New Mexico Magazine*, *Cowboys and Indians Magazine*, and *Southwest Art Magazine*.

Thomas B. Catron III of Santa Fe has made significant contributions to the cultural life of New Mexico through his support of the local museums and performing arts organizations. Catron is recognized for his efforts to shape the state's reputation as a cultural hub and was the driving force behind the Museum of New Mexico Foundation, the Santa Fe Opera board, and the Museum of Spanish Colonial Art/Spanish Colonial Arts Society. A third-generation New Mexican, the grandson of New Mexico's first U.S. Senator, Catron is president of the state's oldest law firm, Catron, Catron and Pottow. An avid opera lover, Catron was a founding director of the Santa Fe Opera, serving as board president and chairman for many years, and helped to establish the Santa Fe Opera Foundation. Catron is a founder of the Museum of New Mexico Foundation (MNMF) and served on the board of trustees for over 25 years -- the foundation celebrates 50 years in 2012. Catron also helped in the early launch of the Museum of Spanish Colonial Art, and serves as vice president. His work has inspired countless others to make philanthropic gifts in support of arts and culture in New Mexico. His vision has helped to steer

important financial contributions and countless donations of art and historical artifacts to the state. Catron worked with Will Shuster, one of the famed Cinco Pintores, to give work to the New Mexico Museum of Art. Catron also suggested that Alexander and Susan Girard, donate their 100,000-piece folk art collection to the Museum of International Folk Art, which now houses one of the largest folk art collections in the world. Catron has supported arts and service nonprofits for over 60 years. He was named a Santa Fe Living Treasure in 2007.

J. F Maddox Foundation of Hobbs was established in 1963 by Jack and Mabel Maddox to serve the residents of southeastern New Mexico. The foundation has played an important role in funding the arts in Lea County, supporting many arts organizations, events, education, and community development initiatives. The foundation gave approximately \$426,000 to arts and culture projects and events in Lea County in 2011. Ten years ago, the foundation granted \$1.5 million to fund the establishment of the CORE Knowledge curriculum in the Hobbs Municipal Schools which included principles in teaching liberal arts, with emphasis on visual arts and music. The foundation has been a longtime supporter of organizations such as the New Western Heritage Museum Lea County Cowboy Hall of Fame at New Mexico Junior College, Southwest Symphony, and Lea County Commission for the Arts. Maddox Foundation funding has helped bring children to the Western Heritage Museum; supported projects that bring performances to children; and funded after school and summer programs at the Lea County Center for the Arts, ensuring that children have access to the arts in Lea County. Though Jack Maddox died in 1978 and Mabel Maddox in 1987, their family legacy continues through the work of their nephews, retired District Judge Don Maddox and James Maddox, who serve on the foundation board, which Don Maddox chairs. The foundation's support of the arts impacts the lives of thousands of

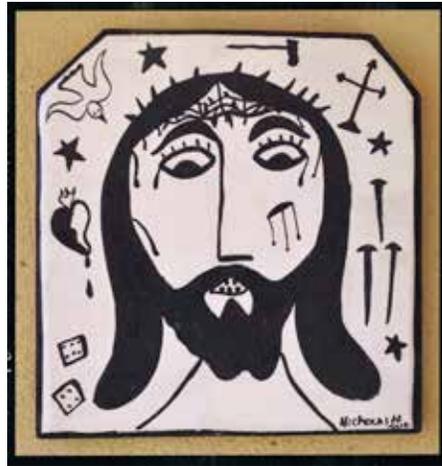
people each year in their community.

Catherine Oppenheimer of Santa Fe is recognized as a major contributor to the arts for her work supporting strong arts education programs in New Mexico. She co-founded the National Dance Institute of New Mexico in 1994 (NDI-NM) and is past chair. NDI is recognized for "Teaching Children Excellence," and has introduced thousands of New Mexico children to dance training and performance experiences as an effective catalyst for character development and artistic expression. Oppenheimer was also the driving force behind the creation of the New Mexico School for the Arts, New Mexico's first chartered residential high school for the performing and visual arts. The charter school is dedicated to arts mastery and academic excellence assisting passionate young artists in developing their full potential. An impressive artist in her own right, Oppenheimer danced with the New York City Ballet under the leadership of choreographers George Balanchine and Jerome Robbins, and with the Twyla Tharp Dance Company. Oppenheimer came to New Mexico to teach residencies with NDI in Santa Fe and in selected rural communities. NDI provides classes at its Dance Barns to all children who desire to study the performing arts regardless of financial capabilities. In 2008, Oppenheimer was honored by the MS Society of New Mexico with its Award of Distinction and by the New Mexico Committee of the National Museum of Women in the Arts for her dedication to the arts. In 2005, the readers of *The Santa Fe New Mexican* named Oppenheimer to its annual "Ten Who Made a Difference" list. Under Oppenheimer's leadership, NDI received a prestigious Coming Up Taller Award from the President's Committee on the Arts and the Humanities, which was awarded by then First Lady Laura Bush.

Heinley Fine Arts Features Nick Herrera



Photographs courtesy of Heinley Fine Arts, 119C Bent Street, Taos, New Mexico.



Monsters in the Rocks:

The Hero Twins of the Navajo Creation Story

by CLAUDE STEPHENSON, Folk Arts Coordinator, NM Arts

In their own story of how the five-fingered people became the Diné, or Navajo as the Bilagáana (white men) call them, the world was populated with fierce monsters (Naayéé) that chased and devoured the people almost to extinction. In desperation, First Man surrounded himself with song for protection and followed a vision to a mountain covered in clouds where he was given a figurine, carved of turquoise, and asked to care for it as his own baby. He was told to bring it back to the mountain in twelve days, which he did.

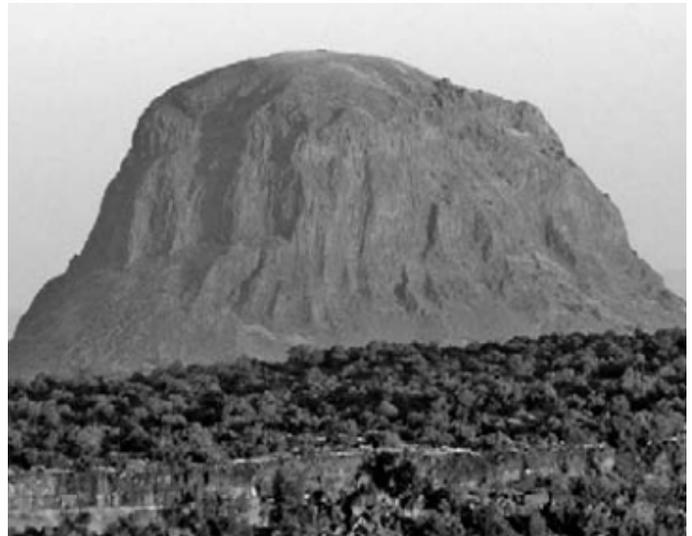
On the mountain, the gods added another figurine of white shell to the turquoise one and brought both figurines to life. One became Changing Woman and the other became White Shell Woman. One day, when they had reached maidenhood, Changing Woman was impregnated by the Sun, and White Shell Woman by water. They bore sons who became known as the Hero Twins. In some versions of the story, Changing Woman bore them both, but no matter: their heroic deeds remain the same.

When they had reached adulthood, the Hero Twins departed on a quest to rid the world of all monsters. The story is long and their exploits are too numerous to be related in this short article, but the story has many highlights.

The Hero Twins first set out to meet their father, the Sun. On the way, they met Spider Woman, who gave them talismans, chants, and magical weapons to allow them to traverse the treacherous holy path to the house of the Sun. There were valleys of reeds and valleys of cacti that came to life and tried to rip their flesh to shreds, but the Hero Twins prevailed. There were cliffs that opened up as paths only to close like vises on them, and yet they tricked and enchanted these rocks into free passage. At the house of their father the Sun, they were given supernatural weapons to aid them in slaying the monsters they sought.

In the Hero Twins' first quest, they pursued the most formidable of monsters, Yé'itsoh, the Big Giant. After he drank up the waters of a lake, they confronted him and challenged him with taunts. In the ensuing battle, they subdued him and chopped off his head and cast it far away where it can still be seen today. Some say it is the tall volcanic neck now known as Cabezón, or big head, which rises about thirty miles west of San Isidro in the Rio Puerco Valley. Other versions place it as a butte closer to Mt. Taylor.

Monster Slayer is the lead hero of the saga and often tackled the monsters alone while his brother stayed behind to protect their mothers. He destroyed many monsters but allowed others to live. Some he changed into useful creatures, such as eagle and owl. Others were killed outright. Some monsters, such as age, hunger, and poverty, were al-



Cabezón peak, northwest New Mexico

lowed to live after they eloquently pleaded their cases and convinced Monster Slayer of their usefulness to the peace, prosperity, and well-being of the Diné.

Thinking that their work was done, the Hero Twins finally gave up monster slaying and retired to a peaceful life of raising a family. However, other monsters that were unknown or missed by Monster Slayer continued to haunt the landscape that is the land of the Diné to this day. Pieces of bones and claws of the monsters that were slain still reside in the rock formations that rise dramatically across the Navajo topography. Rock formations that are simply striking and majestic to the Bilagáana are often sacred sites to the Diné, as in "that place where Monster Slayer killed Kicking Monster, who kicks people off cliffs."

Today, Cliffs That Swallow People can be seen on the way to Standing Rock, near Crownpoint. There are many other silent rock spires strewn across the desolate stretches of the lands of the Diné, and each has a place in the stories of the people who live in this remote and stark region. In traveling through this remarkable and visually stunning corner of our world, those who know the history of the people who live here cannot help but sense the eerie yet vibrant life beneath the deathly silence that pervades the quiet rock masses dominating the horizon.

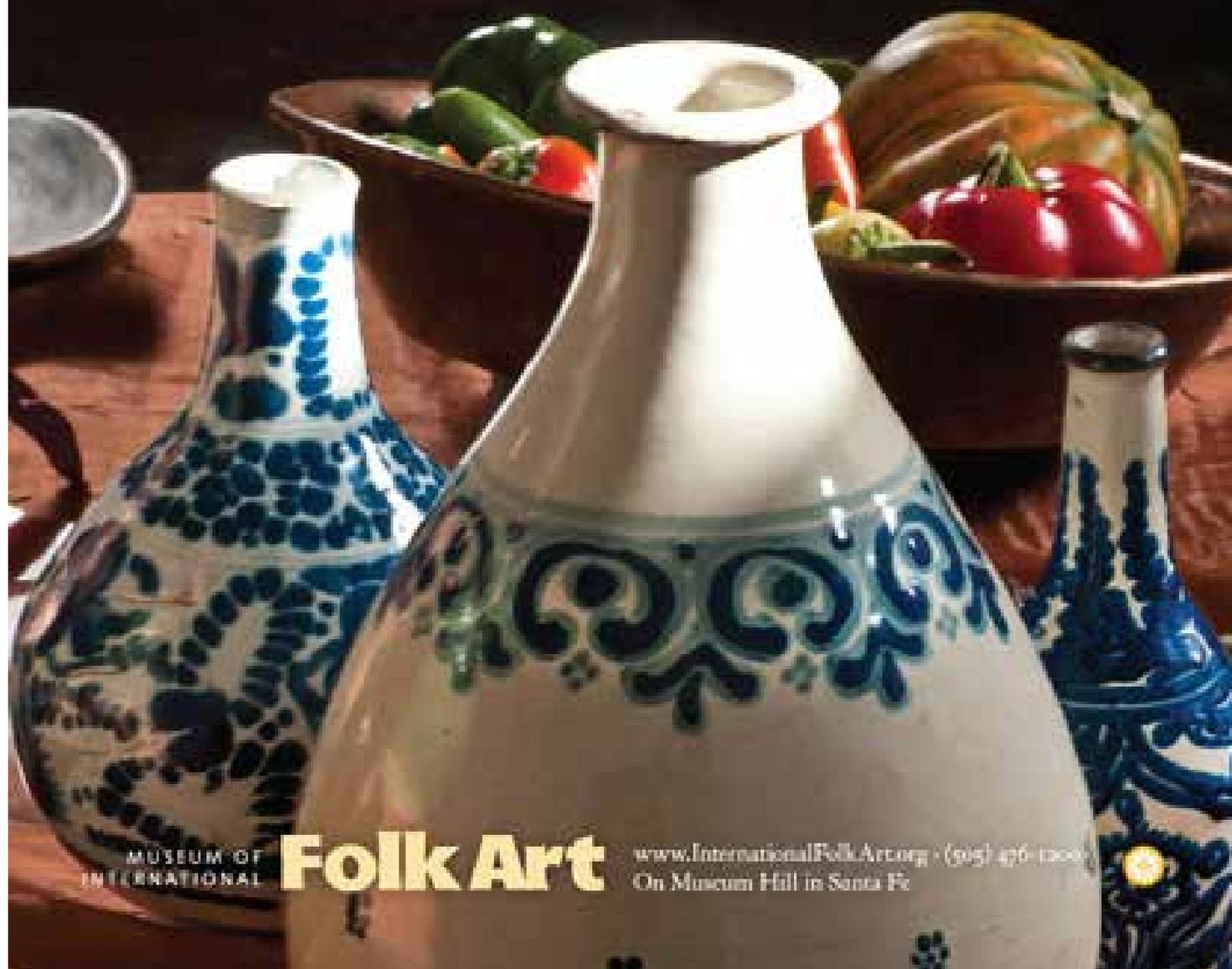
Claude Stephensen is the Folk Arts Coordinator for New Mexico Arts, a division of the New Mexico Department of Cultural Affairs. Reprinted with permission from ART-Speak, New Mexico Arts.

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TEDxABQ

by BARBE AWALT

I was always interested in TEDx. It has been on 60 Minutes and countless other TV shows and TED has always had interesting and thought provoking topics. The opportunity came up to see the TEDxABQ event and I was free so I checked it out. TEDx are locally and independently organized events.

TED stands for - Technology Entertainment Design and their motto is "Ideas Worth Spreading." They have an international conference, local events, prize, blogs, websites, and a list of speakers like: Steve Jobs, Bobby McFerrin, Jamie Oliver, Tony Robbins, and Al Gore among many others. You may not recognize the names of speakers but many will bring on an ah-hah moment. They talk about world problems, food, art, music, technology, new inventions, business, and ideas that everyone should at least think about.

Through a flu outbreak, dipping temperatures, and a lot of wind, I attended my first TEDx experience. It was a TEDxABQED about education. The TEDx was held at the African American Performing Arts Center at the New Mexico State Fairgrounds. This newish building is truly wonderful and the large gallery in it is worth taking time to see.

Checking in the TEDx people was very organized. You had an email ticket for the event and when you presented it they gave you a pre-printed name-tag. There was a program and all sorts of other materials. The TEDx volunteers and staff have on TEDx shirts and they are easily identified.

They don't let you go into the auditorium until about 20 minutes before the event starts. This makes for a cattle call for everyone going in



and looking for seats at almost the same time. This practice is to encourage people to meet new attendees. Some people were really "getting seats challenged." It didn't help that about 15 minutes before the event all the lights went out in the auditorium making getting a seat a dangerous task especially for handicapped and the elderly. It is probably against the law too but.

TED has another practice, when the presentations start, the doors are closed and you can't get in except at breaks in the program. That is a good idea because some rude people, especially a person I know from Santa Fe, came almost an hour late. They don't want people disrupting the presentations and the door closing is put on all communications. The auditorium was sold out with hundreds of people attending. I asked and the cost was \$50 a head to attend

but legislators got in free – it seems they are financially challenged or want free stuff. The other problem I had because it happened in the rows right behind me was that people who settled in those seats were asked to move so that those rows could be "reserved" for late arrivals. That was rude and the rows should have been taped off in advance.

The presentations are short – 5 to 10 minutes. The speakers included Hakim Bellamy – the new poet laureate of Albuquerque – to fire up the attendees, Jami Grindatto from Intel, Maria Venegas a special education teacher from APS, Natalie Klein from Bosque School, Ann Lyn Hall from CNM, Kevin Gant from nex-Gen Academy, and many others. The program was led by Lisa Harris and Bill Meador. There were state of the art technologies to help the presentations but sometimes they didn't work.



Also the sound system was bad at times.

All the speakers talked about education. They came on the stage and stood in a predetermined place and talked – sometimes stilted. It is very theatrical. Distracting from the presentations was the herd of photographers and filmers constantly moving to take a picture – why?

The whole program had the feel of a 70s talk-in. Yes, some of us can remember the 70s. The ideas from the speakers were great and thought provoking like “children are people.” All the speakers, in essence, said the education system is broken and most had alternative ideas to make it work. If the education system is broken why wasn't the New Mexico Education Secretary in attendance? Why were school superintendents not in attendance? The other problem I had were the speakers were talking to the audience. It says in the emails you are sent that this is an opportunity to “engage your passion for education” but the only engaging you do is put up sticky notes on the walls at breaks. Is that engaging? Certainly at the mixer, after the presentations, you might be able to have a conversation with a speaker but if it is a good idea only a limited number may hear it and you may get a very short time to engage. The process seems to be flawed.

I enjoyed hearing the Intel problems with getting qualified applicants. I enjoyed hearing about cognitive education and teaching up to the handicapped but wasn't one of the primary focuses of education missing – students? There were senior citizens in the audience down to college students. I think it is a given to listen to students but the people in charge, who dictate standardized testing, don't really understand that notion and again should have been there.

The next TEDx is in September and rumored to be at Popejoy because of crowds. It will be a general TEDx covering all topics. I really enjoyed hearing concepts and topics that are different and unusual. We don't usually have the opportunity to hear them. I wonder who has

\$50 to spend on an afternoon of talks? I also wondered who has a Friday afternoon free to go to talks? Sure, there were great refreshments at breaks and at the mixer and a lovely parting coffee cup to go. But are they preaching to the choir and having tax-payers foot the bill? I wondered about all of it.

I don't know about being talked at. Doesn't that defeat the purpose of idea exchange? Dialog is two ways. I also hope they do a better job of communicating who is a speaker and when events are so everybody can come if they want to. I also think that a general TEDx, a TEDx-women in December 2012, and an education TEDx is missing the point. We have so many problems and ideas that need to be explored: books/literary, local, art, politics, media, technology, the economy, to name a few. The TED idea is wonderful but it needs to be constantly changing and evolving. I am not very good at being talked at.

Check out the TEDxABQ.com website. On the TEDx website in February is a call for presenters. The next big event is the general TEDx at Popejoy, Saturday, September 7. TEDx will also be at a Shared Knowledge event at the Student Union Center – UNM, April 16-18. KANW radio has the TED Radio Hour on Thursdays at 9am.

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Journeys to New Worlds

The Philadelphia Museum of Art has opened an exhibition of paintings, furniture, and works in silver and ivory from Roberta and Richard Huber's collection of Spanish and Portuguese colonial art. *Journeys to New Worlds* offers compelling evidence of the new visual culture created by the global empires of these two nations in the seventeenth and eighteenth centuries. Including elegant religious sculptures, ornate silverwork, and vibrant paintings of Catholic saints and South American aristocrats, this exhibition offers rare insight into a world of dramatic change and converging cultures.

Journeys to New Worlds: Spanish and Portuguese Colonial Art, which runs through May 19, 2013, illuminates the enormous variety and complexity of art made during the Iberian colonial period. It contains several paintings by the Andean master Melchor Pérez Holguín (Bolivian, c. 1665–after 1724) including *Pietà* (c. 1720), an inventive interpretation of Catholic iconography. The exhibition also explores the adaptation of European imagery into local idioms, for example the presence of Asiatic features on ivory sculptures produced in the Portuguese colonies in Goa and the Spanish colonies in the Philippines. The enormous wealth generated by Spain's colonial possessions in South America and the sophisticated lifestyle it supported can be seen in the *Portrait of Rosa de Salazar y Gabiño, Countess of Monteblanco and Montemar* (c. 1764–71, by an unknown Peruvian artist), which depicts one of the richest aristocrats of Peru at that time. The *House at Nazareth* (late eighteenth century, by an unknown Bolivian artist) takes a scene venerated in high religious culture and translates it into a familiar domestic scene replete with lively details and vibrant color. The combination of these hybrid visual traditions—European, American, and Asian—provide viewers with a glimpse of the new and increasingly complex cultural world forged in the making of

these global empires.

During the seventeenth and eighteenth centuries, the development of a vast network of trade routes created the conditions for an unparalleled artistic exchange within the Spanish and Portuguese colonial empires. Works of art traveled between these two European countries and their colonies in Latin America and Asia, and the

burgeoning trade in this field led to the development of new visual traditions. Emblematic of their time and place, the works created in the Spanish and Portuguese colonies of Latin America and Asia are often distinctive in style and content, yet they also reflect a shared heritage of culture, religion, and artistic practice that ranged geographically from Peru to Sri Lanka.



Pietà, c. 1720. Melchor Pérez Holguín, Bolivian, b. Cochabamba, c. 1665- d. Potosí, after 1724. Oil on canvas, Image: 42 15/16 x 30 5/16 inches (109 x 77 cm) Framed: 50 7/8 x 39 1/4 x 2 1/4 inches (129.2 x 99.7 x 5.7 cm). Promised gift of the Roberta and Richard Huber Collection.



Our Lady of Mount Carmel with Bishop Saints, 1764. Gaspar Miguel de Berrío, Bolivia, Potosí 1706 - after 1764. Oil on canvas, Image: 38 3/4 x 33 1/16 inches (98.5 x 84 cm). Framed: 45 1/2 x 39 3/8 x 3 1/4 inches (115.6 x 100 x 8.3 cm). Promised gift of the Roberta and Richard Huber Collection.



Rosa de Salazar y Gabiño, Countess of Monteblanco and Montemar; c. 1764-1771. Artist/maker unknown, Peruvian. Oil on canvas, Image: 37 13/16 x 29 3/4 inches (96 x 75.5 cm). Framed: 43 3/4 x 35 3/4 x 2 1/4 inches (111.1 x 90.8 x 5.7 cm). Roberta and Richard Huber Collection.



Saint Michael the Archangel, 18th century. Artist/maker unknown, Peruvian. Oil on canvas, Image: 79 1/8 x 61 inches (201 x 155 cm). Framed: 83 1/2 x 64 3/4 x 3 1/4 inches (212.1 x 164.5 x 8.3 cm). Promised gift of the Roberta and Richard Huber Collection.



Top: Plaque from an Altar Frontal, 1700-1750. Artist/maker unknown, Bolivian. Silver, repoussé, chased, engraved, and burnished, 10 1/2 x 21 1/8 x 1 1/4 inches (26.7 x 53.7 x 3.2 cm). Roberta and Richard Huber Collection.

Bottom: *The House at Nazareth*, Late 18th century. Artist/maker unknown, Bolivian. Oil on canvas, Image: 24 x 31 3/4 inches (61 x 80.6 cm). Framed: 29 1/4 x 37 3/8 x 2 inches (74.3 x 94.9 x 5.1 cm). Promised gift of the Roberta and Richard Huber Collection.



Top left: Tray, 1700-1725. Artist/maker unknown, Peruvian. Silver, repoussé, chased and engraved, 12 5/8 x 17 1/2 x 3/4 inches (32 x 44.5 x 1.9 cm). Roberta and Richard Huber Collection.

Middle left: Christ Child as the Good Shepherd, 17th century. Artist/maker unknown, Ceylon-Portuguese. Ivory with polychromy, 2 1/4 x 11 x 2 3/4 inches (5.7 x 27.9 x 7 cm). Roberta and Richard Huber Collection.

Bottom left: Contador (Cabinet), Mid- 18th century. Artist/maker unknown, Peruvian. Wood, mother-of-pearl, tortoiseshell, ivory, and silver, 39 3/8 x 20 7/8 x 13 inches (100 x 53 x 33 cm). Roberta and Richard Huber Collection.

Above: Virgin Mary, 18th century. Artist/maker unknown, Hispano-Philippine. Ivory, mounted on a wood base, covered with repoussé and chased silver, 14 15/16 x 6 1/4 x 5 inches (37.9 x 15.9 x 12.7 cm). Base: 4 3/4 x 13 inches (12.1 x 33 cm). Roberta and Richard Huber Collection.

Art Updates



HISTORIC ARTIFACT STOLEN FROM OAKLAND MUSEUM OF CALIFORNIA

On Monday, January 9, 2013, a historical 19th century, Pioneer-era quartz and gold jewelry box was stolen from the Oakland Museum of California's permanent collection.

A reward of \$12,000 is offered for the safe recovery of the stolen artifact. The reward is subject to certain terms and conditions required by the insurer, including that the reward claimant not have any involvement in the theft or any previous or post theft complicity.

The historic jewelry box, was made between 1869 and 1878 by A. Andrews, a San Francisco goldsmith, and is signed. It is made of California gold, and features a rectangular moulded top and base that rests on four feet formed of four miniature female figures depicting allegorical California. The artifact is seven inches in height; nine inches on length; and seven inches in depth. The top pilasters and mouldings are of veined gold quartz in tones of grey and cream with veining of gold. The interior of the top is recessed and engraved in full relief with scene of the early days of the Union and Central Pacific Railroads, mounted Native Americans, herds of buffalo, and a train of cars. The gold quartz is cut and set in mosaic fashion in the top of the lid, exterior and the sides are gold veined quartz.

The investigation is ongoing and anyone with information is asked to contact the Oakland Police Department's Major Crimes Section at (510) 238-3951 or the TIP LINE at 777-2805.

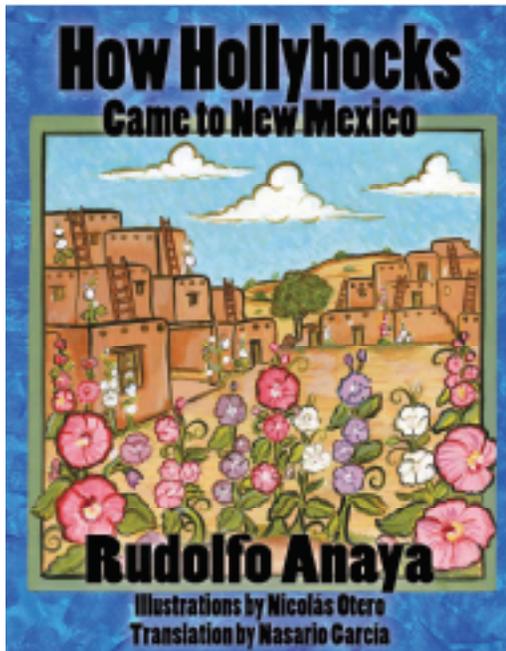
See more at: <http://www.museumca.org/reward#sthash.Ax41o2ma.dpuf>

How Hollyhocks Came to New Mexico

NEW!

by **Rudolfo Anaya**

with illustrations by **Nicolás Otero** and translation by **Nasario García**



How Hollyhocks Came to New Mexico is a fanciful folk tale that helps explain the beautiful flowers that can be seen in all parts of New Mexico in the summer and fall. Escaping Herod's wrath, Sueño, the angel, by mistake takes the Holy Family to New Mexico. Acclaimed author and teacher Rudolfo Anaya blends history in this tale that shows how different cultures can work together peacefully and respect the land we all need.

Rudolfo Anaya, the premiere Hispanic author, has won many awards including the National Endowment for the Arts Medal of the Arts Lifetime Achievement Award for his writing. He is a native New Mexican and has written many books for adults and children including: *The Santero's Miracle*, *The Farabitos of Christmas*, *The First Tortilla*, and the book that started it all, *Bless Me Ultima*.

Nicolás Otero, an award-winning santero (a painter and carver of religious art in New Mexico), exhibits in Traditional Spanish Market in Santa Fe as well as the Heard Museum Spanish Market in Phoenix. He teaches middle school art and lives in Los Lunas with his wife and new baby. This is the first book that he has illustrated.

Nasario García, an award-winning author and teacher, documents oral histories of New Mexico. His latest books include *Fe y Tragedias* and *An Indelible Imprint*. He is a longtime friend of Rudolfo and lives in Santa Fe with his wife.

Reviews

"... a charming new children's book." — *Albuquerque Journal*, December 2, 2012

"I think they have a winner with this one!" — *Corrales Comment*, November 23, 2012

"...nailed it in terms of presenting a very New Mexico feel ..." *Santa Fe New Mexican*, November 2012

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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 with over 2.2 millions readers every week 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.



"I believe I'll write some Celtic music," said Dud one morning at the world dilemma think tank down at the coffee shop. "I've been studying it."

"I didn't know you were Celtic," Steve said.

"I'm not, but I do get occasional bouts of depression and that qualifies me. I've thought about it a lot. Maybe they sing that way because they don't have sunsets like we do, or because the horses run around the racetrack the wrong direction. All I know is, after two hours of Celtic music, circus clowns would look at each other and say 'Why bother?'"

"But writing Celtic music should be fairly easy. To start with, just find a girl who has a voice like a mouse caught in an echo chamber or empty septic tank, then you add in some stringed instruments and a flute played by someone whose dog just died. You start out by having the singer say how much she loves the guy despite her condition, and we know what condition that is, right? Those Celts are trying to outnumber the sheep again.

"Then she wails that her father was depressed one day and ran the young man off. He was told not to return until he either had more sheep than the old man or had done something worthwhile, like whittling down the House of Lords or starting a distillery."

"Isn't that kinda depressing, Dud?" Doc asked.

"Of course. That's the whole

point. Then she wails that Mr. Wonderful became an outlaw and wandered freely, thinking only of her until he was either shot by some English guy or inflicted on Australia. And that's why, as soon as she finishes this little ditty, she's off to drown herself in a loch."

The gang shook their heads.

"There is some variety, though," Dud said. "Sometimes she's expecting twins. Sometimes her beau is attacked by sheep. Sometimes he sails away to darkest Cleveland to escape her singing.

But in this depression there is at least a key to the entire culture."

"How do you have that figured?" said Steve.

"It's obvious," Dud said, grinning. "The application of single-malt whisky is to kill the pain, and they raise sheep so they can stick wool in their ears."

Do you feel that itch coming on? It's time, you know. See the kids out flying kites? That's a sign. See little green bladelets in the lawn. That's a sign, too.

It's almost full spring, and that itch tells us it's time to do something. This is when we need to forget almost all our sensible resolutions about self-improvement and just concentrate on fun. List your favorite things and then take it one ridiculous step further and there you have it, a renewal of hope and fun and insanity to celebrate the return of the sun.

You enjoy fly fishing? Okay, build your own pirogue to fish from. Racing cars is your hobby? Go race them across a mountain range. Are you a seamstress or a seamster? Sew a flag the size of a circus tent and hang it from a giant sequoia.

Spring is the trampoline of the entire year. Our thoughts and plans are now unfettered by trying to stay warm and we can emerge from our caves, scratch ourselves, and grunt something like, "Public teevee good! Tell me go library. Study individual applications of medieval chemical experiments."

Buy some oil paints and some brushes and try to make a blank piece of canvas look pretty. Buy some house paint and try to make the house look pretty. Buy some makeup and try to make the dog look pretty. This last is just for four-year-olds, and if you tell your mom I suggested it, I'll swear I don't know you.

The transition from winter to spring can almost be summed up by calling it a change from "Why bother?" to "Why not!?"

Spring is the reward we get for having cut all that firewood.

It occurred to me the other day just what a blessing it is to be a grandfather. The children think we're all powerful, a fount of knowledge and wisdom. Then they turn three ...

We could all use coot lessons.

Yes, the enigmatic old coot in every small town like ours has wisdom corralled, knowledge tucked away for a rainy day, and is especially mysterious. So here are some coot lessons.

Lesson One: Look colorful.

Wear a hat that was found buried at Gettysburg or Thermopylae. Don't clean it up. Wear boots that aren't polished with anything not provided by horses and cows. Red suspenders are called for. Extra points for stains.

Lesson Two: Learn a coot skill. These include whittling, rope tricks, sharpening pocket knives and sleight of hand. You get extra points for playing something recognizable on the harmonica. A jaw harp is good. All you have to do is twang it, because no one can recognize a tune on it anyway. If you play piano, deduct 10 points.

As to the whittling, you just keep your knife sharp and shave sticks thinner and thinner. Hold it up to the light and turn it. Extra points for a notch or two carved in it. Then you hand it to a kid to keep.

"What is it?" a rude kid might ask.

That's when you screw up your grizzled face, wink at the kid, and say, "I'm sure you must recognize that, kid. You look pretty smart to me."

And now the all-important Lesson Three: Never let them pin you down on ideas. Oh, we know they're right. The problem is, some college-trained punk will pepper us with facts and make us look bad.

Here's an example of Coot Tact.

Young punk – "The world's heading for catastrophe."

Coot – "Son, that's what they want you to think."

Then snap your red suspenders and tip him a conspiratorial wink.

(Never, upon pain of root canal, explain who "they" are)

The word will spread and you will be credited with bringing civilization to the world, inventing the solenoid, rescuing fair maidens and discovering fire.

And if you do this long enough, you'll outlive anyone who can call you a liar.

We buried Marshall Sprack last Saturday, and we will miss him. Ol' Marsh was the cheerful old-timer who could be seen each day walking his two tiny dogs around the neighborhood. He always had a smile and wave for everyone.

He was a very private guy, however. We all knew him, but didn't really know him, if you get my drift.

He'd been retired for more years

than some young married folks here had been alive. And he wasn't the kind of guy who needed to come down to the Mule Barn coffee shop and settle the world's troubles like the rest of us do. He stayed home and he walked the dogs.

We didn't really know Marshall Sprack until Saturday, really. On Saturday, as we gathered to say goodbye to him, the military honor guard showed up. He was buried in his dress uniform from a war most of us can't remember. His medals were on display next to the casket. The honor guard carried his flag-draped coffin to the gravesite, and other honor guards fired a three-volley salute to Marsh. Then the flag was folded carefully into a tight triangle and presented to Marshall's daughter.

When the chaplain rose to speak to us, it was about Master Sergeant Sprack. It turned out that Marsh did things in combat that none of us could imagine him, or anyone else, doing. Later, we said the miracle of Marsh's life was that he made it home. Now, at last, we understood the reason for his slight limp. And we can also understand a bit more why he didn't go in for the shallow, flippant conversation we practice daily. He had things he could have said, but he didn't have to because he knew them.

Well, we started out on Saturday thinking we were burying our old pal Marsh, the morning dog walker. But by the time that bugler played "Taps," we realized that we didn't bury him at all. His country showed up to bury him and say goodbye.

Marsh ... thank you.

The bonafide members of the Mule Barn truck stop's philosophy counter and world dilemma think tank adjourned early Saturday to reconvene at the top of Geezer Hill. That wasn't its real name, of course. It didn't have a real name. It wasn't much of a hill, either. More like a twenty-foot elevation. The youngsters called it Geezer Hill because several members of the think tank, being in possession of gray hair and semi-wis-

dom, had smoothed out a sled run that featured style rather than speed.

Each winter since, when the moon was right, nothing good was on television, and the joints didn't ache more than usual, the aforementioned geezers slid down the hill.

Herb and Doc and Marvin stood at the top and got the toboggan ready, while Steve just watched. He was younger, quite a bit younger, than the other three, but this cold weather got his hurt parts riled up and he was sitting this one out.

"I keep looking around for someone young enough to make the first run and kinda top it off for us," Doc said, "and we don't have anyone."

"I'd go first," Herb said, "if I hadn't promised my wife I wouldn't."

"Can't be that hard to do, I mean, just to go first," Marvin said. "Where's your pioneering spirit?"

"So you're going first, Marvin?"

"Not today. Today is ... something ... can't remember what. But if it was tomorrow, I'd go first."

"Tomorrow that run will be all smooth and packed down and old ladies could go down it," Herb said. "Tomorrow, we'll have been over it dozens of times."

"Got any old ladies around?"

Doc asked.

Steve did a couple of squats, and swung his arms around. He took the toboggan rope from Doc's hand, sat down, put both boots over the front curl of it, and pushed off.

"Yeehaw!" he yelled as the toboggan slid in slow-motion along its gentle path to the bottom. Both he and the toboggan arrived at the bottom together, and the three oldsters applauded as Steve walked back up.

Doc grabbed the toboggan's rope. "I'll go next."

And as he sat down in it, he grinned up at the tall cowboy with the walrus moustache. "Steve, I believe that's the first time I ever saw anyone spur a sled to the bottom of a hill."

"Doc," he said, "I can ride anything with hair. Or ... wood."

In the week before Valentine's Day, Marvin Pincus had two new customers for his (free of charge, of course) love advice and fly-tying consultation services. He tied up a midge for one client, a salmon streamer wrapped in lead for another, and wished them well. This was his busy time, of course. He knew another would come in mid-May, in desperate anticipation of June weddings.

"Marge," he said, sipping coffee and looking out at the snow, "I think we need a vacation."

Marjorie Pincus smiled. They'd both been retired and on permanent "vacation" for years now.

"I'll go if it means I don't have to make the beds or do the dishes," she

said.

"The only thing is, what if someone needs the fly tying love advice service while we're gone?"

This bothered Marvin. A man who spent more than 40 years being dependable every day can't be expected to just turn it off like a faucet.

"Honey," Marge said, "maybe you could designate someone to be on call? Like a doctor does? You know?"

Marvin thought about that and buttered some toast. "Only one I can think of who could tie flies well enough would be Delbert McLean, our chamber of commerce. Knowing him, instead of

giving love advice, he'd talk them into starting a business here."

"You have a point," Marjorie said, laughing. "But what would be wrong with just going away for a week and letting people figure out their own love lives for a while?"

Marvin sat quietly and Marjorie looked at him and thought how maybe she should be his customer. She was under no illusion about her looks. She was old. Old and wrinkled. She was hoping Marvin wasn't just married to her because he was used to it. She studied his face, and strangely, didn't really notice his wrinkles.

Marvin smiled at Marjorie then. "Any vacation ideas?"

She shook her head. He saw in her the years of love and friendship, and he saw, right in front of him, the same gorgeous, sexy young woman he was once ready to kill for. She hadn't changed a bit.

He took her hand. "How about we drive for a hundred miles, get a motel room, watch old movies and eat take-out pizza?"

"You're on!"

When Windy walked into the Mule Barn during that cold snap last week, we knew he was getting frantic for an audience. He has a hard time getting us to listen to his version of history, his notions of what was going on now, and his prognostications of the future of mankind.

But it was cold, and sitting out on the bench and ambushing listeners didn't work too well right now for Windy Wilson, so here he came. We gave each other the wink and dragged out a chair for him.

"What d'you know, Windy? Cold enough for ya?"

"Cold? You think this is cold? Why, one time up on the high line, I was disappropriating firewood for the crew on the railroad, and it come over me, then and there ..."

"We weren't talking about the cold this morning, Windy," said Doc. "We were discussing the future of microbes."

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.

Slim Randles brings a lot to the table when he talks about America's heartland. A veteran outdoorsman and journalist, Slim shares the drama, dreams, and laughter we all feel in our everyday lives. All along the way, Slim uses his highly evolved sense of humor and seems to find a way to poke fun at his own daily life. This book is a collection of the best of Slim's wit and wisdom. Over 2 million readers of hometown newspapers in 42 states follow Slim on a weekly basis.

Just where is Home Country?

Home Country is not just a place, but a state of mind. It is a place where few doors are locked and laughter can be heard at all hours.

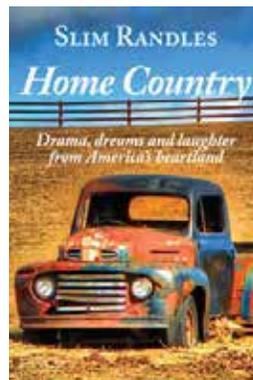
Home Country is the friendly philosophy counter down at the Mule Barn truck stop, where Doc and Bert and Dud and the rest of the world-dilemma-think-tank gather each morning over coffee to solve the world's problems and plan mischief.

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.*



ABOUT THE AUTHOR

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 Cabal. He learned humility from the mules of the eastern High Sierras. For the last 40 years or so, he's written a lot of stuff, too.

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"Microbes? Ain't they like choir robes? Why, this one time I was singing barleytone in the Presbytoolian church, and there was this guy named Mike all right, and ..."

"Now Doc," said Steve, twitching his walrus mustache, "Don't you remember? We'd finished with the microbes and went sailing on into February. Sorry, Windy, Doc didn't mean to disrupticate your dissemination of events, but he'd just forgot. It was February."

"February? You mean like Leap Year kinda February paraphernalium where you only get olden on one day every four years? That kinda February?"

Dud and Herb were trying hard not to laugh.

"No, Alphonse," Doc said. He sometimes got formal with our friend. "We were discussing whether or not to leave out the first r in February. No one uses it ..."

"But just because something isn't used," Windy said, waving his empty coffee cup at Mavis, "doesn't mean we have to completely immolify it, does it? If we occasionally sloop over the top of a letter, that doesn't bragandize it. That doesn't codify its lesserness, does it?"

"So you're saying we should keep the first r in February, is that it?" asked Steve.

"Absotively," said Windy.

"OK, now," Doc said, "who will stand up for the h in school?"

Some people think we're just having coffee each morning there in the truck stop.

The weather warmed up the other day. On the weekend, where it would do the most good. And Dud Campbell dressed warmly and went out for a walk. His eyes saw our town, the old, dead, brick drugstore on the corner with the clock that hadn't worked since the invention of daylight savings time, and the spread white fields and frozen trees.

But his mind was in Europe, but there at the base of the big hill where the duchess's castle stood. Dud had

figured out how to cut out most of the murders in his book "Murder in the Soggy Bottoms," (which everyone else called "The Duchess and the Truck Driver") but there was still so much to do. Truth be known, there were many times when Dud thought how easy it would be to just give up on the novel and concentrate on living.

It wasn't the writing that was so hard for him. In fact, he kinda liked it. It gave him an excuse to sit up late with the radio playing quietly so as not to awaken Anita, and play with people in a book the way he had played with small tin soldiers when he was a child. No, the hard part was to figure out what the story should do. It isn't easy.

For instance, we know we want the duchess and the American truck driver to be happy together and kill off their enemies by the end of the book. So this means finding out why we should kill the three people, and which three people we should kill. The guys at the Mule Barn told him several years ago to kill off no more than three unless it was a war novel.

And then, there was the love story. The duchess, you see, didn't realize that the truck driver had been her lover 20 years ago and the trucker didn't know he was the father of a daughter. He just thought he had a son by his late wife. Well, she wasn't late when she had the son, of course. She had a ... malady of some sort. We can ask Doc for a surefire malady that'll do in a trucker's first wife.

And then, as the duchess and the truck driver fall in love for the second time, not realizing they'd already done it once, the trucker's boy comes over and falls in love with the duchess's daughter. And there has to be a way of making the duchess and the truck driver realize they'd actually re-found each other, and head off a disastrous romance between semi-siblings...

Or maybe we could just walk down to the Mule Barn and have coffee with the guys.

When it's cold, build a fire in the fireplace, or the woodburning heater, or maybe just light a candle and look in the flames, look deep in the flames for the answers.

I've always believed they are there, and this time of year is a time for questions. It is a time to weigh the events of the past year and toss them around and ask why.

It has been a good year for each of us in some respects, and a bad year in others. Just like every year.

A few of our young people died this year. Others were born. Some precious old-timers left us, too, but at least they'd had the chance to hang and rattle and turn gray. It was the young ones that make us ask the tough questions.

But there were also the beautiful things that happened this last year. People went out of their way to help others. People tried valiantly to better themselves. Some did it by studying a foreign language. Some did it by taking wood shop at the community college. Dud practiced hard all year and it worked. His accordion playing sounds much better.

The old Miller dairy got pulled down. Many of us were worried about kids playing in there and getting hurt. It really wasn't safe any more. And while we'll miss seeing it out there, with that big tobacco ad painted on its roof, we'd miss having those kids around even more. You make decisions and hope for the best.

There were some new homes built this year, and Steve has started adding on to his cabin up in the mountains not too far from Jasper Blankenship's mining claim. Steve just needed a hole-up spot. A place where a cowboy can go and no one can kick him out.

And so our world says goodbye to another year and we'll hope the next one is better, and it probably will be. Life brings the good and the bad together at this time of year and helps us wash our lives with a laugh and a tear and a dollop of forgiveness.



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DUKE CITY DIAMONDS

BASEBALL IN ALBUQUERQUE

by GARY HERRON

Baseball has been played in Albuquerque for a long time, as the game that gained popularity in Civil War days spread across the country. In 1885, in fact, a team called the El Paso Blues thought it was pretty good at the game and challenged Albuquerque to face it in a three-game series at Traction Park, basically a rough baseball field within a horse-racing track at the territorial fairgrounds, near Old Town.

The Albuquerque Browns accepted the challenge and a handsome silver cup crafted in New York City, costing \$25, was made to be presented to the winner. Wouldn't you know it, the underdog Browns beat the Blues 17-7 in the "opener," on July 4. As it turned out, a third game wasn't necessary after the Browns eked out a 20-16 victory on July 5. Apparently, good pitching was at a premium then, too.

Although the "finale" wasn't necessary, the teams played a practice game for fun on July 6, with the same outcome, Albuquerque winning this time, 36-12.

Kenneth Balcomb (1891-1979) recalled in his book *A Boy's Albu-*



1932 Albuquerque Dons: The short-lived Dons team of 1932 posed with Clyde Tingley, then the chairman of the Albuquerque City Commission and later the state's governor. (Courtesy of Albuquerque Museum.)

querque, 1898-1912 that Dan Padilla organized a local baseball team, the Grays, and how "it took him only half a day to raise the necessary \$15,000 by visiting the saloons along Railroad Avenue."

Balcomb recalled the annual Territorial Fair (New Mexico didn't become a state until 1912), held at Traction Park, which included a half-mile race track and, within that, a baseball diamond.

"A baseball game was held every day of the fair," Balcomb wrote. "Since fair week occurred after the national baseball series was over, big-league players were recruited to play with the local team, the Browns, and this provided two good teams and creditable baseball. The umpire seemed always to be Tom Hubbell, the sheriff."

Some hearty Atchison Topeka & Santa Fe Railroad men later built

a wooden ballpark from surplus freight cars in the 1920s at “Stover Field,” and later named it Rio Grande Park. The ATSF team called itself the Broncos; newspaper accounts noted the best players were brothers Bill and Vince Devine.

Baseball soon took off once Rio Grande Park’s diamond and grandstand were built enhanced by a governmental WPA project in the 1930s. An adobe wall circled the outfield and in 1932, two weeks into the short-lived Arizona-Texas League season, a worker tacked up a sign that read “Tingley Field.”

Renamed in honor of the flamboyant mayor and soon-to-be governor, Clyde Tingley, that cozy ballpark in the Barelás neighborhood, a short walk from the Rio Grande Zoo, was home for pro teams through the end of the 1968 season. The ballpark had an adobe façade and a cramped press box, although the late Herman Schuler wasn’t one to complain – it’s estimated he watched more than 3,000 games played there and later compared the “new” Albuquerque Sports Stadium to the old Polo Grounds. Schuler remembered watching John McGraw’s teams play there from his vantage point on Coogan’s Bluff, of which the Sports Stadium’s famed drive-in area reminded him.

Through the years, Albuquerque teams have been affiliates for a handful of Major League teams: the St. Louis Cardinals (1937-40), the Kansas City Athletics (1960-62), the New York Giants (1956), the Cincinnati Reds (1958) the Florida Marlins (2003-08) and, of course, the Los Angeles Dodgers (1964-2000, 2009-). The team was even an

affiliate of the Pacific Coast League’s Oakland Oaks in 1953.

But we’re getting ahead of ourselves.

It may be hard to believe, but Albuquerque – New Mexico’s largest city – wasn’t the first to have a professional baseball team. That honor goes to the mining towns of Dawson and Raton; each had a team for a season in the Rocky Mountain League in 1912, the same year New Mexico became a state.

Strangely, it was the first and only year for that league, and both teams began the season elsewhere. Only four teams began the season, with the Canon City Swastikas moving to Raton on June 4, while the Colorado Springs Millionaires moved to Dawson, changing their moniker to the Stags, 11 days later.

The Class D league disbanded on July 5. The first-place team at the time the league ended, the Cheyenne Indians, had begun the season in Pueblo and then moved to Trinidad on June 8, then relocated north to Cheyenne on June 28. The last-place La Junta Railroaders were the only team to begin and end the short-lived season in the same place.

Now, let’s delve into professional baseball in Albuquerque.

1915: There was baseball almost everywhere one looked before World War I, with three “major leagues:” the National League, the American League and the short-lived Federal League. Plus, three Class AA leagues, two Class A leagues, five Class B leagues, five in Class C, 14 Class D leagues – and two independent leagues, the

Buckeye League and the Colonial League.

It was the year Albuquerque got its first professional team in the brand-new Rio Grande Association (Class D), along with the Phoenix Senators, El Paso Mackmen, Tucson Old Pueblos, Douglas (Ariz.) Miners and Las Cruces Farmers.

On May 1, Las Cruces opened the season in El Paso, taking an 8-5 victory. Three days later, Douglas visited Albuquerque and lost the first official game played in New Mexico, 9-6, to the Dukes.

Before the season was one month old – on May 24 – Douglas (5-13) and Las Cruces (4-14) disbanded, with the *El Paso Times* citing insufficient capital and lack of fan support as reasons for the teams’ demise. Las Cruces was simply too small, while fans in Douglas “did not even make an attempt to help the club, according to reliable reports.” Those two teams dropped out, with their players going to the four remaining teams, and the schedule was reworked.

The league itself disbanded on July 5, after El Paso and Albuquerque split a July 4 doubleheader, El Paso’s Mackmen winning the opener, 6-0, and the Dukes taking the second game, 5-1. El Paso led the league with a 24-15 record, followed by Phoenix (23-16), Albuquerque (19-20) and Tucson (12-27).

The *El Paso Times* also reported that the team in that city was the only one not losing money, but wasn’t exactly in the black, either. Phoenix and Albuquerque, the *Times* stated, had exceeded the league salary cap by spending as much as \$2,000 a month.

The *Sporting News* reported transportation was a cause for the league's failure, charging the teams an exorbitant four cents a mile. Nonetheless, the league got the OK from the National Association to try again in 1916 – but organized baseball did not return to the Southwest until 1928, when Bisbee, Miami, Phoenix and Tucson formed the Arizona League. El Paso joined that league in 1930 and Albuquerque entered what was then called the Arizona-Texas League in 1932.

Albuquerque's Frank Huelsman led the short-lived league with 10 home runs. George Reed was the team's manager, putting the cap on a 20-season managerial career that had begun in 1895 in Portsmouth. Reed played seven professional seasons (1892-99), spending time at second base, third base and in the outfield, for Class B Altoona, Portsmouth and Roanoke, plus Class C Houston in the Texas League and Shreveport in the Southern Association.

Not much exists at baseball-reference.com on this league, but plenty is available on Huelsman – the only player on the roster listed in baseball-reference.com.

Huelsman, born June 5, 1874, in St. Louis, played in seven games for his hometown Browns in 1897 at the age of 23. He was then out of the majors for six seasons, then played for four teams in 1904. He never played in the majors again, a virtual baseball nomad: Montreal (1906), Kansas City (1907), Harrisburg (1908), New Orleans (1909), Harrisburg and Mobile (1910), Great Falls (1911-12), Salt Lake City (1913-14), and then 53 games in Al-

buquerque in 1915, followed by 42 games with Sherman, Wash., and 10 more in Omaha after the Duke City franchise and the Rio Grande Association folded. Back at Great Falls in 1916, he finished his pro career by appearing in only 11 games. Huelsman won five batting crowns, which included a career-high .434 average at Salt Lake City in 1914 – at the age of 40. He slugged 10 homers, stole 10 bases and batted .385 while playing in Albuquerque.

Research conducted by Bob Hoie and Vern Luse for the *Arizona Baseball Journal* in 1997 noted the full names of a few other players: Fred Carmen, Earl Fleharty, Red Herriott (.317 batting average), Bob Irion, J. Humphreys, Andy McNeill, Walker

Jordan, Lee Raedel, Charles French, Carl Zamloch, Lefty Russell and Henry Terkell, plus the surnames Dale, Waldschmidt, Davis and Stevens.

1932: Seventeen years after its first pro team's league folded, Albuquerque's second pro team league would suffer a similar fate. This time, it was the Class D Arizona-Texas League (1931-32), which would fold in just its second year of existence. In 1931, teams in El Paso, Tucson, Phoenix, Bisbee and Globe, plus Nogales, Mexico, comprised that league. In 1932, with Globe and Nogales gone, the Albuquerque Dons joined the league.

On opening day, April 7, the



Pete Domenici: Longtime U.S. Senator Pete Domenici was quite a hurler back in the day, pitching for St. Mary's High School (state high school champions in 1949), St. Joseph's College and the University of New Mexico, teams in the Greater Albuquerque Baseball League, and briefly with the Albuquerque Dukes in 1954. "He was a better than average pitcher," said Jim Hulsman, the manager for a local semipro ball team at the time. (Photo courtesy of J.D. Kailer.)

Dons clobbered El Paso, 43-15. The total of 58 runs is believed to be the most in one game in modern baseball history. It was a cold and very windy day at Rio Grande Park and the conditions led to what is believed to be another record for one game: 13 triples, 11 by the Dons. One report said that “the high wind made it impossible for the pitchers to control the ball or the fielders to judge it.” In addition to rapping out 31 hits, Albuquerque benefited from 14 walks, three hit batsmen and eight El Paso errors. Incredibly, only one home run was hit, by Dons right fielder Cal Lahman, who went 6-for-6, including two triples and a double. After five innings, the Dons had a comfortable 39-13 lead.

The winds had been so bad on April 6, the day before the opener, that a dozen baseball boosters showed up early the morning of Opening Day to rebuild the blown-down outfield fence.

The winds calmed down the next day (April 8) and Albuquerque won the second game, 14-13. The Dons led the league all the way, going 57-42, until the league disbanded because of money problems on July 24. It was in the cards, apparently: On May 9, the Phoenix Senators disbanded after just 21 games. When the '32 season crashed, the Dons held a seven-game lead over the second-place Bisbee Bees.

Bobby Coltrin, who was Tucson's manager in 1931, when Dick Gyselman was his second baseman, was the Dons' skipper. Gyselman, with the Dons in 1932, led the league in batting average (.392), runs scored (104) and hits (165). Bill Chamberlain, who started the season with

Phoenix and wound up with the Dons, led the league in wins, with 15. Vince DiMaggio, brother of Joltin' Joe, who would later gain fame as the Yankee Clipper, played for Tucson and led the league with 25 home runs. On April 30, the Dons' Italo Chelini, only 17 years old, threw pro baseball's first no-hitter of the season, shutting out Bisbee, 4-0, in seven innings. A southpaw, Chelini later made it to “The Show,” appearing in 24 games and going 4-4 with the Chicago White Sox (1935-37).

Keep in mind, the Great Depression was going on; after 19 minor leagues in 1932, only 14 leagues opened the 1933 season. The WPA made possible construction, which began October 22, 1936, of a new stadium, first called Rio Grande Park and built on the site of old Stover Field, at a cost of \$10,900, those funds coming from a Public Works Administration grant. The new park, later dubbed Tingley Field in honor of the city's bombastic mayor, seated 3,180. There was no grass at the park when it opened. That would come later.

1937: Finally, after five years, there was an Albuquerque professional team in a league that would last! This was the third Albuquerque team, each of which had a different nickname, in three different leagues, including the short-timers in 1915 and again in 1932. And the economy had gotten much better, if pro baseball leagues were an indication – up from 14 just a few seasons ago to more than three-dozen. Sam Mincez, dubbed the “godfather of pro baseball here,” worked

out a working agreement with the St. Louis Cardinals to place a team in Albuquerque. The population at that time was only about 30,000.

The fledgling Arizona-Texas League (Class D) began in 1937 with four teams: the Bisbee Bees, El Paso Texans, Tucson Cowboys and the Albuquerque Cardinals. Albuquerque, managed by former Gas-house Gang catcher Bill DeLancey, was one of 33(!) farm teams for the St. Louis Cardinals under the direction of Cardinals General Manager Branch Rickey.

DeLancey was helped by St. Louis scouts Joe Schultz and Jay Kelchner during a 10-day camp to select the roster; all but 17 of the hopefuls were sent to the Cardinals' farm club in Midland.

Branch Rickey had encouraged DeLancey, saddled with only one lung after incurring tuberculosis, to manage the new team playing at Tingley Field (still referred to as Rio Grande Park in an *Albuquerque Journal* account of the team's 9-8 victory over Midland on the afternoon of April 11), with the light poles located on the field of play, in foul territory, in left and right field, making navigating for foul pop-ups difficult. The dimensions were 360 feet to left, 420 to dead center, 350 to right and 385 to the power alleys.

DeLancey, 25, on the receiving end of 42 Dizzy Dean starts for St. Louis, and catching six of Ol' Diz's 26 shutouts, led the Albuquerque Cardinals to the league championship, despite an overall record of 56-59.

In 1936, another WPA grant had allowed the park to be restructured with steel throughout and the seat-

ing capacity was expanded to 5,000.

Rickey, of course, was the genius behind a minor-league explosion – “Moneyball” before it was fashionable. He realized the Cardinals, the team located the farthest west in the National League, wouldn’t be able to compete financially to be able to buy the best-talented players that teams in New York, Boston, Chicago and Philadelphia could. So he opted for a minor-league system to prepare young, less-paid players, to advance to his big-league club, where he was not only the general manager but also the field manager. Rickey and Cardinals owner Sam Breadon began by purchasing half the stock of the International League team that played in Syracuse, N.Y., in 1921, and then they added a Texas League team in Houston. In 1923, they add-

ed two more affiliates: Sioux City, Iowa, and Fort Smith, Ark. In 1937, the Cardinals’ system amounted to 33 teams; no other big-league team had more than 14. In 1926, only Detroit in the American League, with three minor-league affiliates, and the Boston Braves of the N.L., with one, also had a farm system of sorts.

Shortstop Bobby Sturgeon was 17 when he was signed to a \$75-a-month contract to play for the Cardinals, recalling in a 1999 *Albuquerque Tribune* story that the hopefuls stayed in the El Fidel Hotel. If they made the team, though, they couldn’t afford the hotel’s rates and looked for lodging elsewhere.

“This is one of the finest minor league ballparks in the country,” Branch Rickey was quoted in the local newspapers when Rio Grande

Park was dedicated on April 7, 1937.

The Cardinals opened the ’37 campaign on April 15 in El Paso, winning an 8-3 contest behind southpaw Ralph Sutherland, who scattered six hits and allowed just one earned run. Sutherland, just 20, also had two hits in the game. Bob Stoner, coming off his two-triple outing in the exhibition game, had four of the Cards’ 14 hits. The Cardinals were far from perfect, committing five errors in the game, including two by Sturgeon at short.

There wouldn’t be a perfect season, of course: El Paso won the second game of the season, 8-6.

The Cardinals opened their home season on April 27 against Bisbee, and Gov. Clyde Tingley was there to throw out the ceremonial first pitch. Before the game, a parade took



1955 Dukes: A team photo of the 1955 team was provided by former batboy Mike Corcoran, seen at right in the front row. Here are, in the back row, starting at left, Robert Flores, Gene Howard, Ted Shandor, Ken Menkel, Ernie Choukalos, Jack Martin, Ernest Bartolome and Felix Guzman. In the next row are Dennis Elsasser, Henry Overtin, Larry Segovia, Bud Bauhofer, Gil Valentin, Larry Segura, Pedro Santiago and manager Eddie Bockman. The trio of batboys are Leo Nuanes, Gil Mares and Mike Corcoran. Bockman was the only member of this team to get to the majors, playing third base and the outfield for four teams from 1946-49. (Courtesy of Pat Corcoran.)

place. It began on the 400 block of South First, headed to Central Avenue, went west to Seventh Street, and from there to the ballpark. On a cold Opening Night, Sutherland again got the start for the Cardinals, while 19-year-old Johnny Lund started for the Bees. Sutherland gets help in relief from Bernard Brewer in an 18-8 Albuquerque victory. The ballpark was about half finished; there were an estimated 3,000 seats available for the game, and the park was sold out to fans wearing overcoats to see it.

Another cold day greeted the Cardinals and Bees for their second game, and the *Albuquerque Tribune* noted only a “handful” of fans on hand to see the Cards’ 7-4 victory. Homer Bick and Charley Dumbler combined on a three-hitter.

According to SABR researcher/writer John Morrison, “In the summer of 1937, Bobby began his career in pro ball with the Cardinals’ Class D Albuquerque affiliate in the Arizona-Texas League, having been signed by St. Louis scout Bob Hughes – who was also his American Legion Juniors coach in Long Beach. Turning 18 that summer and receiving \$75 a month, Sturgeon excelled as a lanky right-handed-hitting shortstop, batting .298 with 148 hits and 82 RBIs – results that earned him a first-team all-star selection. ... Sturgeon’s strong rookie performance earned him a promotion in 1938 to a solid Sacramento Solons team of the talent-laden Pacific Coast League.”

Game 7 of the 1937 WT-NM playoffs was played at Tingley Field, where El Paso had won Game 6, 4-1, but the home team came back to

excite the fans with a win in the finale in what was Albuquerque’s first postseason.

Oddly, Albuquerque had beaten El Paso in a single-game playoff for the second-half title (Keep in mind, it was only a four-team league.) and then faced El Paso in the best-of-seven championship series.

(Manager of the Year Jimmy Zinn was the El Paso skipper; he’d be in Albuquerque in 1941 and again in ‘46 as the manager of the Dukes. Zinn lived to the age of 96.) As if that wasn’t enough for DeLancey, in his first season of three here, the Cardinals defeated the Wink Spudgers, two games to none, in the postseason Arizona-Texas vs. West Texas-New Mexico postseason series.

Lee Zamora became the first Albuquerque ballplayer married at home plate, which he did in 1937. Total attendance through the turnstiles at Tingley Field amounted to 30,110. Richard Lang came close to a triple crown, leading the league in batting average (.374) and RBIs (109). Third baseman Hubert Singer led the league in runs scored (122). Lang, an outfielder, joined Sturgeon on the postseason all-star team.

And here’s an interesting story of perseverance by one of those 1937 Cardinals. 18-year-old Bill Endicott, an outfielder, played in 14 games for the team that season, then slowly progressed through the St. Louis system: Class D Albany (1937-38), Class B Mobile and Class A1 Houston (1939-40), Class AA Sacramento and, after the war years (1942-45), he made his debut in the majors with the St. Louis Cardinals on April 21, 1946 – and played in just

20 games. He was back in Houston in 1947 and out of baseball the next year. (attd: 30,110)

1938: With DeLancey back in the fold, the Cardinals (67-65) finished third in the league, but a few players had good years: third baseman William Reyes, Sturgeon played in 52 games before a promotion to the Cardinals’ affiliate in the PCL, Sacramento, and utility player John Burleson, dealt to Tucson before the season ended, were named to the all-star team. Ed Morris was tied for the league lead in runs scored (120).

In a story similar to that of Bill Endicott (see 1937 entry), 17-year-old Eddie Malone was signed by the St. Louis Cardinals and played in 116 games with the Albuquerque Cardinals, making 65 errors at second base. He played in the St. Louis organization through 1946, after his lone season in Albuquerque, and was dealt to the Cubs by St. Louis before the 1947 season. He played for the Cubs’ affiliate in the Pacific Coast League, Los Angeles, from 1947-49, and then was purchased from the Cubs by the White Sox on July 13, 1949, and made his MLB debut for the Pale Hose four days later. It began a short, 86-game big-league career over the 1949-50 seasons, and he wound up his pro career in the PCL with Oakland (1951) and Hollywood (1951-54). (attd: 60,000)

1939: After attendance pegged at about 60,000 in 1938, DeLancey proved an old adage: Winners put fannies in the seats, this time to the tune of an approximate 100,000. Maybe that’s because the Cardinals

(70-60), who finished 2.5 games behind regular-season champ Bisbee, which moved to Douglas, beat the Bees, four games to two in the playoffs.

Willie Reyes, with a league-record 26 sacrifices, made the all-star team again, as did outfielders Bob Joratz and Donald White – and DeLancey was named the league's Manager of the Year. Another highlight in 1939: Bill Caplinger chucked a nine-inning, 10-0 no-hitter at El Paso on August 23. Warren Lill led the staff with a record of 21-7, Bill Caplinger (16-14) and Gilbert Archuleta (11-9) also had double-digit wins.

Archuleta, 24 that season and a native of the Espanola Valley area and El Rito High standout basketball player, had been 2-3 in 1938 and seemingly had a promising career – until the Japanese bombed Pearl Harbor two years later. He soon joined the Navy but was injured while serving at Guadalcanal when a bomb blew him into a palm tree. He suffered from hearing loss and lymphatic disorder as a result of that, yet still came back to play baseball with the Dukes in 1946-47. In his "Sports After Hours" column in the *Albuquerque Tribune* (July 23, 1990), Carlos Salazar noted that Rickey "made a special trip to Albuquerque on the Santa Fe Chief in 1939 to sign Archuleta." Archuleta had earlier pitched for the Terrero Miners of the Central New Mexico League.

Bob Joratz led the league in hitting (.348) and runs scored (126), while Reyes drove in a league-high 124 runs. Reyes, Joratz and outfielder Donald White were named to the postseason all-star team. (attd: 100,000)

1940: DeLancey decided he still had some good baseball left in him and headed to the big-league club, playing in 15 games. 27-year-old right-handed pitcher Jack Farmer (12-7) became the skipper, leading the Cardinals to a 60-64 mark, only 4.5 games out of first place but a third-place finish nonetheless. Second baseman Elwood Curtis led the league, now a Class C league, in runs scored (118) and was the team's lone postseason all-star selection. RHP Luther French (10-11) had the league's best ERA, 3.50. (attd: not available)

1941: Jimmy Zinn was the new manager of the Albuquerque Cardinals, although the team was no longer a part of the St. Louis Cardinals' organization; St. Louis cut back its farm teams from 31 in 1940 to 25 in 1941 and then, with the U.S. then fighting in World War II, reduced further, to 22, in 1942.

The 1941 season would be the last for the Arizona-Texas League until 1947, mainly due to the war and its aftermath. The Dukes improved on their 1940 performance, finishing second to the Tucson Cowboys and winning two more games (63-65), but still finished a distant 21 games out of first. No postseason playoffs were held.

Right-hander Harry Parks (24-9) led the league in wins. Shortstop James Estrada, outfielder Paul Dyke and 19-year-old pitcher John Hetki (16-10) made the postseason all-star team. Hetki was the only player on that team to play in the majors: 18-26 in eight seasons following WW2. (attd: not available)

1942: With the Arizona-Texas League on a hiatus of sorts, Albuquerque joined the nearby Class D West Texas-New Mexico League – but not for long.

The WT-NM league began operations in 1937 and continued as a Class D league until shortly after the United States entered World War II. In 1946, after a three-plus year hiatus, the league returned as a Class C league. It remained in Class C until 1955, its final year of existence, when it was a Class B league.

The WT-NM League, for the most part, didn't have affiliations for its teams with big-league teams. Franchises were operated as business ventures for their owners, not intended to supply talent for big leagues, but rather to provide entertainment for local baseball fans. It was a transitory league – managers and players often shifted, or jumped, from one team to another, as you'll read in the pages to come.

Baseball sabermetrician Bill James, no less, noted that most of the towns with WT-NM teams were at an elevation of at least 3,000 feet, and Albuquerque, of course, is well above 5,000 feet. Ballparks were not exactly enormous, and big home run seasons were commonplace for many hitters, especially Joe Bauman.

According to James, the WT-NM league was among those leagues considered to be "hitters leagues; they had lots of people who hit .380, hit 50 home runs."

Tingley Field actually had a home run fence far enough away to make it more of a pitcher's park: 348 feet down the left-field line, 425 feet to dead center, and 348 feet down

the right-field line. (Disch Field in Austin, for example, was just 300 feet down the left-field line and Tulsa's Oiler Park was only 381 feet from the plate to dead center.) The league's other teams were in Clovis, Lamesa, Amarillo, Amarillo, Pampa, Borger, Lubbock and Wichita Falls which relocated to Big Spring on May 22, and then "turned back to the league" in June. What a season for Clovis hurler Kenneth Wyatt, who had a record of 17-0, an ERA of 2.09, and 129 strikeouts – all league highs.

Dixie Howell, who spent 13 seasons bouncing around the minor leagues but never made it to the majors, was only 22 when he started the season as the skipper for the Dukes, the "new" team name chosen from all submitted; local bartender I.A. Cavolo came up with "Dukes;" he got a season pass to see the home games. ("Thunderbirds" came close to being selected.) The team had a record of 25-30 when it dropped out on June 23. (The league itself disbanded on July 8.) E. Miller assumed the reins from Howell, who batted .338 while playing in 53 games, most of them at first base, before the Dukes dropped out. Howell headed back to Class AA Montreal, where he'd been the previous season, in the Dodgers' chain. In one 1942 game, marred by a brawl, Howell was clobbered over the head by a fan wielding a chair. (attd: not available)

1943-44: Only 11 minor leagues are in operation during this war year, with none of them having a team in Albuquerque.

1945: Minor leagues number 13 now, including the Independent Mexican League. Albuquerque is a year away from seeing baseball back at Tingley Field.

1946: With the war over, pro baseball returned to the Duke City, and again it was the Class C West Texas-New Mexico League, which had been in existence from 1937-42 as a Class D league, then disbanded because of World War II. There were some familiar faces (er, teams), besides the Dukes: the Amarillo Gold Sox, Clovis Pioneers, Borger Gassers and the Pampa Oilers; the newcomers were the Lamesa Lobos, last known as the Dodgers. Gone were the Wichita Falls/Big Springs Pirates. The league would endure few changes through 1955, when it was a Class B league for one season.

And there was, literally, one familiar face – that of Joe Behl, the former Lobo who'd gone off to World War II and had played in 17 games as a 22-year-old in the 1942 season. Behl would be back with the team through the 1948 season as a player, and later as a coach.

Manager Jimmy Zinn led the Dukes to a record of 55-85, 30 games under .500 and mired in sixth place in the eight-team league. 18-year-old first baseman Gordon Goldsberry is the team's lone postseason all-star, after batting .372. He'd later find his way to the American League, playing in a total of 217 games for the Chicago White Sox (1949-51) and St. Louis Browns (1952). And Buck Fausett, 38, arrives in Albuquerque and plays in 19 games for the Dukes. (You'll hear more about that name in the sea-

sons that come.) Second baseman Wilbur Dixon turned in his first of three consecutive .300-plus seasons for the Dukes, as he hit .310 in 106 games.

Besides Fausett, there are two players who have – or will have in the future – big-league experience: catcher John Bottarini (26 games with the '37 Cubs) and 18-year-old future first baseman Goldsberry (White Sox 1949-51, Browns 1952). (attd: unavailable)

1947: Fausett takes over as the manager for Harry Lamprich, who began the season as the skipper. Fausett played himself in 136 games, batting .409 – a mere .001 lower than WT-NM batting champ Leon Cato, of Borger. Players made \$300 a month, plus \$3 daily meal money. The team went 74-64 and finished in third place, 24 games behind the regular-season champion Lubbock Hubbers. Gilbert Archuleta led the staff with a record of 174 at the age of 32. Fausett was named to the postseason all-star team, as was catcher Don Moore, who hit a team-high 27 homers and batted .345, and also played with Clovis that season. Wilbur Dixon batted .343 in 93 games. (attd: 101,623)

1948: 38-year-old former big-leaguer Hershel Martin arrives in the Duke City and takes the managerial reins, which he'll hold for four seasons.

Grass was planted in the outfield, lessening somewhat the blowing sand problem faced by outfielders.

Martin led the Dukes to an 88-52 record, good enough for the regular-season title – the first for an

Albuquerque team in a league that lasts a full season, but the Dukes fell to Pampa, four games to two, in the first round of the playoffs. The team had a potent offense: Martin even played in 132 games in the outfield and led the WT-NM in batting (.425) and doubles (61); former outfielder Frank Shone, turned into an effective pitcher, won the triple crown in his department, with 21 wins, 223 strikeouts and an ERA of 3.85. Ron Bowen led the league in hits (185). RHP Don Cantrell went 18-12 as a 28-year-old in his second season of pro baseball and was about to show it's not a fluke.

Astute fans got out to the ballpark whenever Amarillo played here in '48: Outfielder Bobby Crues was tearing up the league, batting .404 and clouting 69 home runs, while driving in a minor-league record of 254 runs in just 140 games.

Second baseman Wilbur Dixon had his third of three .300-plus seasons, hitting .377 in 136 games at second base for the Dukes. It was his third and final season of pro baseball.

Former Duke John Bottarini (1946-47), who played in 26 games for the 1937 Cubs and later had been a fan favorite in his days with the Dukes, was named manager at Clovis before the 1947 season ended, but didn't last the season with the Pioneers. He played in 45 games with the 1947 Dukes and after playing the 1949 season at Class B Temple of the Big State League, played in 76 games as the playing manager for Sweetwater in the Longhorn League. (Bottarini died at the age of 68 in Jemez Springs, N.M., in 1976.) (attd: 116, 930)

1949: Martin didn't win the batting title, but led the Dukes (83-56) to the regular-season title, 10 games ahead of second-place Abilene, and then playoff victories over Lamesa (4-3) and Amarillo (4-1), respectively, for the league crown.

Before the season ended, Buck Fausett had taken over as the skipper in Amarillo. Third baseman Len Attyd, catcher Les Mulcahy, pitchers Don Ferrarese (20 years old, with a 14-11 record), and Frank Shone (17-7, 3.02 ERA), plus outfielder Martin – who batted .376 the age of 39, were named to the post-season all-star team. Atty rapped out a league-record 22 triples.

During the season, infielder Frank Okrie was stricken with polio

for the second time in his life and found himself in an iron lung in a Lamesa hospital in mid-August, after complaining about a headache during a road trip there with the Dukes.

Dick Gyselman, who played with the Albuquerque Dons in 1932, was back for his final pro season, and responds by hitting .386 in 32 games, mostly as a second baseman. Last-place Clovis, which attracted a league-low 47,696 fans, had Paul Dean – Dizzy Dean's brother – as its skipper, and he was followed by three other managers the next season.

Grief hit the city in early December, when Frank Shone was killed in an auto accident west of Ft. Sumner



Clyde Tingley on mound: *The colorful former mayor of Albuquerque and governor of New Mexico didn't mind throwing out a ceremonial first pitch at the ballpark named after him. (Gary Herron collection.)*

on Dec. 2 at the age of 32, when he may have fallen asleep and crashed his 1948 DeSoto into an arroyo. He also pitched for Oakland in the PCL that fine season, going 1-4 for the Oaks. After the season ended, he was purchased by the Boston Braves. (attd: 107,911)

1950: Martin was back again as player/manager for this team, which went 89-58 and finished four games behind first-place Pampa. In the playoffs, the Dukes beat Lubbock (4-1) and then Lamesa (4-1, with a tie) for the championship. Martin was no slouch at the plate, batting .389. Don Cantrell led the pitching staff with a 20-6 record, Robert Spence went 16-10 and Fred Besana, only 19 and compiling a record of 15-11 on the mound, was the lone Dukes hurler to get to the big leagues: He played in seven games for the 1956 Baltimore Orioles.

Other than Martin, only 19-year-old infielder Jim Marshall wound up in the majors; he went on to see action with five teams from 1958-62 and later managed the Chicago Cubs. Back in Albuquerque after playing the 1949 season at Texarkana in the Big State League, Don Cantrell went 20-6 on the mound and Lyle Palmer scored a league-high 164 runs. Named to the all-star team were Cantrell and Martin. (attd: 85,605)

1951: Martin was back for his fourth and final season as the manager and he led it to an 82-60 record and a second-place finish; the team bowed out in the first round of the playoffs, falling to Lamesa (4-2). No Dukes made the postseason all-star

team, but pitcher Jesse Priest (19-3) won his first 17 games and finished with a 19-4 mark and 3.25 ERA, both of which led the league. Don Cantrell in his third and final season with the Dukes, and his last in pro ball, went 17-14. And Pedro Santiago led the WT-NM in runs scored (163). It's the season Lamesa Lobos owner Cy Fausett, brother of Buck, announced plans to integrate the WT-NM.

Here's an interesting tidbit from that 1951 season: Ed Carnett, dubbed "Mr. Five Jobs" because he had been the G.M. and manager, pitched, played first base and drove the team bus, played in 111 games for the Dukes, after 20 with the Gassers. Then 34, Carnett batted a healthy .314, played first base and in the outfield, and was 9-7 in 23 games on the mound, with 14 starts. (attd: 93,177)

1952: Look who's back: Buck Fausett returned to the Duke City and became the skipper, after starting the 1951 season as manager in Amarillo, although he didn't finish out the season there.

Before the opener, a new 250,000-watt lighting system was unveiled.

The team won 11 exhibition games, including a benefit game played against Simon's Department Store (14-2 Dukes' win), a 17-12 win over the Denver Bears, and a 10-0 win over a Sandia Base team. Jerry Folkman went 3-0 in exhibition games, while Steve Lagomarsino was 2-0.

The Dukes open the '52 campaign in Lamesa, traveling there on a bus. Seventeen players are on the roster with Fausett, and Folkman got the

starting assignment. The Dukes won it, 10-6, with Art Cuitti hitting a homer for the visitors.

The home opener, after two road games each at Lamesa, Abilene and Lubbock, is on April 29, when Jesse Priest tossed a seven-hitter in a 10-1 victory in front of 2,500 fans on a chilly night. Cuitti homered again, this time on an inside-the-park round-tripper.

Fausett led the team to a second-place finish, a distant 17.5 games behind first-place Clovis, but Borg-er eliminated the Dukes in the first round of the playoffs, four games to two. Pitchers Jesse Priest, who led the WT-NM in ERA (3.06) again, 21-year-old southpaw Lenny "Joe" Hinchman (16-12) and Ed Flanagan, who spent part of the season with Borger, were named to the all-star team.

Priest got married at home plate before the game of July 12, and then went out and hurled a complete-game 16-1 victory over Pampa. The ceremony was Fausett's idea and more than 3,000 fans showed up, with Priest and his wife Barbara (Wages) getting a percentage of the gate.

At another home game that season, a valve in a water fountain near the Dukes' third-base dugout broke and sent a 20-foot geyser into the air, forcing an evacuation of the dugout and a portion of the grandstand. After 10 minutes, thanks to the help of a fan with plumbing knowledge, the flow was stopped – and the plumber/fan got two free tickets to the next ballgame. (attd: 85,125)

The 1952 season marked the debut here of 24-year-old Herb Simpson, the first African-American to

play for Albuquerque, who became the third player to be married at home plate. After the Dukes beat Lubbock (4-2) in the first round, they beat Clovis, 4-3, in the championship series. Despite the run to the title, only pitcher Lenny Hinchman (24-10), in his best season as a pro, was named to the all-star team. Somehow, pitchers George Socha, who compiled a record of 14-0, and ERA leader Grover Blackshear (2.82) were overlooked. 48-year-old pitcher Lloyd "Gimpy" Brown, who began his 12-year big-league career with the Brooklyn Dodgers in 1925 and was a teammate of Hall of Famers Zack Wheat and Dazzy Vance (and then had another Hall of Famer, Walter Johnson, as his manager at Washington in the

late 1920s), compiled a record of 13-9 and batted .299. (Interestingly, Brown didn't play in the 1954 season, then pitched at the age of 50 for Cordele, going 4-5, in the Georgia-Florida League in 1955 before retiring.) Hershel Martin spent time in managerial roles in Borger and Abilene, after managing and playing for Bartlesville (which moved to Pittsburg, Kans., before the season ended) in the Kansas-Oklahoma-Missouri League in 1952. (attd: 92,605)

1953: The Dukes, who had a one-year agreement to serve as a farm team of the Oakland Oaks of the PCL, get another manager, Tom Jordan, who led them to the regular-season championship with a record

of 87-55. The former big-leaguer, who went on to hit a healthy .332 in 132 games, many of them behind the plate, was no stranger to the WT-NM, having been a player/manager at Roswell in 1950, before spending the 1951-52 seasons with Austin in the Big State League. He wound up in Artesia in 1955, then in the Longhorn League, and back in Roswell in 1956, the year his son, Tommy Jr., led the Roswell Lions Little League team to the championship in Williamsport, Pa. His final season as a player was with Carlsbad in 1957.

1954: Tom Jordan was back as the skipper, batting .338 in 119 games, many at first base, and the team finished in fifth place with a record of 62-74. The Dukes' "keystone com-



Texas League champs: This 1965 Albuquerque Dodgers team had a future Hall of Fame pitcher, Don Sutton (second from right, second row), who helped the team at Tingley win the Texas League title that season. Sutton played in 21 games for Albuquerque, all starts, and wound up with a 15-6 record and a 2.78 ERA. In 1966, he was in the big leagues to stay. (Herron collection)

bo,” second baseman Robert Westfall and shortstop Gilberto Valentin, were named to the all-star team. Future U.S. Senator Pete Domenici, a graduate of nearby St. Mary’s High School, got into three games and went 0-1 on the mound. (Naturally, the Republican was a right-hander.) George Socha, 14-0 in 1953, became a .500 pitcher, with an incredible 21-21 record in 36 starts and 46 games altogether (according to baseball-reference.com).

The WT-NM League lost Borger, managed by Hersh Martin, which had a 36-50 record when it disbanded. (attd: 83,446)

In October 1954, “Save the Dukes” became the battle cry in town, as baseball’s “boom days” faded. Owner Cy Fausett blamed home air-conditioning (swamp coolers, of course), drive-in movies and TV for the drop in attendance – he and his wife Birdie opted to move to Arkansas, where they became Realtors. Before that, on Dec. 6 that year, 20 area businessmen held an emergency meeting in the old Chamber of Commerce building and these “Loyal 20” wrote a check for \$25,000 to Fausett, and found themselves owners of a Class B team.

1955: The WT-NM League, now advanced into Class B, began what turned out to be its final season of existence. Former big-league (1946-49) third baseman Eddie Bockman was the player/manager (getting 504 at-bats and hitting .345 at the age of 34) and he led the Dukes to a second-place finish at 79-60, a mere half-game behind the regular-season champs, the Amarillo Gold Sox. Third-place Pampa eliminated the

Dukes in the first round of the playoffs, 4-2. Bockman, Gilberto Valentin, earning his second straight nod as the league’s all-star shortstop, pitcher Ted Shandor (23-12, 3.73 ERA) and catcher Ernie Choukalos made the postseason all-star team. Despite the team battling for the championship and winning 19 more games than the season before, attendance fell by more than 5,000. (attd: 78,432)

1956: After being asked by the “Loyal 20” if he would like to buy their team, Farmington oil man Tom Bolack said, “If Albuquerque businesses won’t support their team, why should I?” He suggested that each of the 20 could put up \$1,000, and then he’d pay off the team debts, helped along by another drop in attendance in 1955. The \$20,000 was raised, everyone shook hands and Bolack became the new owner.

The team joined the new Class A Western League, after the demise of the WT-NM League. Also in the league were Amarillo, the only other former WT-NM member, plus Colorado Springs, Des Moines, Lincoln, Pueblo, Sioux City and Topeka. Clovis, Pampa, Plainview and El Paso moved from the WT-NM to the Class B Southwestern League; Abilene and Lubbock fled to the Big State League. Road games – taking 25 hours for the bus to get to Lincoln and Des Moines – were aired on KGGM-AM, with Gene Osborn describing the action. The Dukes were a farm team of the New York Giants for this season only.

Former big-league catcher Bob Swift was the Dukes’ manager and the team finished with a record of

59-81, leaving the Dukes in seventh place of the eight-team loop. Swift played eight games behind the plate, while future big-league skipper John McNamara played in 29 games at catcher. First baseman Lynn Van de Hey led the league in hits (197). Pitcher Reggie Lee (11-9) was the lone postseason all-star, although teammate Dick Drilling (14-10) led the team in wins.

Disaster struck the team when a bus crash in Colorado in August injured 19 players. According to an *Albuquerque Journal* story by J.D. Kailer many years later, “Dawn was breaking over the Colorado Rockies on Monday, Aug. 27, along a two-lane highway 11 miles west of Walsenburg. The 19 Dukes players were sound asleep. Manager Swift, a former all-star catcher with the Detroit Tigers and later their manager, was sitting behind the driver, who was negotiating a curve along a detour road. That’s when the bus hit a patch of loose gravel and flipped on its side.”

In a 1956 story, Swift was quoted as saying, “The players and luggage on one side of the bus were thrown on top of the players across the aisle.”

Ambulances and private cars were dispatched from Walsenburg and Pueblo to carry Swift and his players to a hospital in Pueblo. Pitchers Dick Drilling and Al Osorio were airlifted to an Albuquerque hospital, their baseball careers effectively over.

Despite the mishap and depleted roster, Western League President O’Neal M. Hobbs insisted the team keep playing, and the Dukes dropped two games to league-lead-

ing Amarillo. Two scheduled games with Pueblo were moved to Albuquerque for a Labor Day triple-header: one game in the afternoon and two at night.

First baseman Hal Toso took over as skipper for the injured Swift. The Dukes lost the afternoon game but bolstered by two pitchers called up from Class B, swept the night games, 10-3 and 8-1.

One of the most-celebrated promotions of that season, attributed to G.M. William "Perk" Purnhage, occurred when Purnhage offered to give away a live baby at Tingley Field. The night of the game, a nurse wheeled a baby buggy onto the field. When the lucky number was called out, "Perk" reached into the buggy and pulled out the prize – a baby piglet. The promotion made national news.

Attendance climbed by almost 16,000. (attd: 94,176)

1957: Toso, nearing the end of his diamond career despite being only 28, batted .254 in 24 games as player/manager before being succeeded by Henry "Nick" Cullop, nicknamed "Tomato Face." The Dukes were 66-88 and finished sixth in the Western League.

Cullop was a big-league journeyman, playing in 173 MLB games from 1926-31. He made his MLB debut as a pinch-hitter – getting a single – at Fenway Park on April 14, 1926, for the New York Yankees, who had Babe Ruth and Lou Gehrig in their lineup that day. Cullop had a huge 1930 season at Minneapolis of the American Association, where he batted .359, socked 54 homers and drove in 154 runs. (In 1934, he was the final strikeout victim of Satchel

Paige in Columbus, Ohio, in a barnstorming game after the Cardinals won the World Series; Cullop was a teammate of the Dean brothers, Dizzy and Paul). Former skipper Eddie Bockman, who was here in 1955, took the Amarillo Gold Sox to second place in the league and was named Manager of the Year, and another former Dukes manager, Herschel Martin, spent time as skipper of the last-place Des Moines Bruins.

Outfielder Chuck Coles played in all 154 games and leads the league in hits (208) and is the Dukes' lone all-star. Coles was with the Cincinnati Reds the next season, getting into five games in his short big-league stint. (attd: 92,236)

1958: In one season as a Cincinnati Reds' farm team, one-year skipper Jimmy (71-75) Brown took the

Dukes (71-75) to a fifth-place finish.

A minor-league player from 1933-36 and 1947-48, Brown's minor-league managerial career lasted from 1947-64. Pedro Carrillo went 17-6 as the team's ace and led the league in strikeouts (177), tying Hal DeMars of Topeka, and was the team's only all-star. According to legend, on July 16, 1958, 22-year-old slugger Haven Schmidt hit the longest foul ball ever recorded – 560 feet. (attd: 81,702)

Unfortunately, the Western league fell on hard times and Albuquerque went without a professional baseball team in 1959. Wealthy oilman Tom Bolack assumed control of the franchise and absorbed the club's debts, and spent 1959 reorganizing. In 1960, it was time to join the Class D Sophomore League.



1931 team: This photo, supposedly of the 1931 Albuquerque Dukes, appeared in the Dukes' 1979 season program. Because the city did not have a team in organized baseball that year, this is probably a team that played the Madrid Miners and other teams in the area. Maybe you're related to someone in this photo. In the back row, from left, are Everett Gurula, Lelo Jaramillo, Polo Chavez, manager Orlando Ullivarri Sr., Hample Perea, Billy Devine, George Bray, and assistant manager Premitivo Anaya. In the front row are Tony Romero, Felix Armijo, Manuel Chavez, Phil Baca, Mat Ortiz, Felix Deblassie, Syder Morales and Max Ortiz. In front is batboy Orlando Ullivarri Jr. According to baseball-reference.com, Devine played for Roswell in 1937 and Gurula was 4-4 in 12 games with Hobbs in 1937. (Photo from Dick Moots collection.)

1959: A sign at Tingley Field stated, "Sorry, Fans ... No Baseball This Year."

1960: The Kansas City Athletics brought their Class D team here after the year without baseball, and the "new" Dukes played in the Sophomore League.

Of course, team owner Tom Bolack was the team president; former Duke Joe "Punchy" Behl was the team's secretary-treasurer; Dallas White was the VP and Harlan "Hinnie" Aglese served as the general manager. The team went on road trips on a new Trailways Vista-Liner 100.

It was a weird season: Jose Santiago fired a no-hitter at Hobbs on June 13, but the Dukes were later no-hit by Artesia's Ignacio Martinez on Aug. 9 and Odessa's Conrad Gasper 16 days later. Bert Thiel, a minor-league pitcher from 1947-59 – and again in 1961 at Pocatello in the Pioneer League, made his managerial debut and the team went 57-72, finishing in fifth place of the six-team league.

Former big-leaguer Dalton Jones would always remember his pro debut. After signing with the Red Sox for a hefty bonus, Jones got his first taste of pro ball while playing for the Alpine Cowboys, managed by Mel Parnell, in Albuquerque. In his first professional game, he socked two triples off the fence, 425 feet away, the latter starting a two-out, ninth-inning rally that beat the Dukes, 4-3.

Then 19, Santiago went 15-6 and led the league in strikeouts (217) and ERA (3.30). John Hanes (9-7, 2.97 ERA) recorded four shutouts,

most ever in the four-year league's history (1959-62). Second baseman Hector Martinez was the lone all-star. (attd: 44,526)

1961: Grady Wilson became the latest skipper in what seemed like a revolving door for managers. Perk Purnhage became the new G.M. Robert L. Byrd Jr. was his assistant. Four men were on the team's board of directors: John McMullan, Coda Roberson, Frank Sei and Richard Zanotti.

The Dukes were in their second and final season in the four-year Sophomore League, the successor to the short-lived Southwestern League. Finishing one game over .500 (64-63) and a distant 14 games out of first place, the Dukes fell in the playoffs to first-place Hobbs, three games to none.

The pitching trio of Bernie "Gig" Brummell, Ed Millerstrom and Aurelio Monteagudo combined to win 25 games, including 21 in the second half. Outfielder Luis Rodriguez and 17-year-old Monteagudo (11-4, 4.03 ERA) were named to the all-star team. Outfielder Mike Maloney hit a team-high 19 home runs and led the league in RBIs, with 109. (attd: 50,760)

1962: Albuquerque began a decade in the Texas League after New Mexico businessman Tom Bolack bought the Class AA franchise that finished the 1961 TL season in Ardmore, Oklahoma, where it had moved in June from Victoria, for \$35,000. (Fortunately, Bolack didn't keep the team's nickname, the Rosebuds!)

More than 133,000 fans turned

out to see their new Texas League team that first season, when the Dukes (70-70), managed by Bobby Hofman – who many people said reminded them of the fiery nature of Leo Durocher – in the final year of affiliation with Kansas City, finished third and made the playoffs, going three-and-out in their series with Tulsa. Hofman, by the way, was credited by Hall of Famer Lawrence Berra for dubbing him "Yogi." Hofman played much of 1949-57 with the New York Giants.

On a sunny day in April, Hofman led a small tour of the newly remodeled ballpark, showing Dukes President Tom Bolack, the state's lieutenant governor; city commissioners Archie Westfall and Sam Brown, Texas League President Dick Butler, and Gov. Ed Mechem the new dugouts, restrooms, box seats, dressing rooms, bleachers and added lighting.

Jose Santiago (16-9) led the league in victories. The Dukes (70-70) finished third in Texas League; swept in three games by champion Tulsa in playoffs. It was the third and final season of affiliation with Kansas City Athletics.

Here's a real deal of the time: Kids 14 and under could join the Knot-hole Gang for just \$2.50 and get in to all 70 home games that season. Santiago led the TL in victories, with 16. OF Jim Small was named to postseason all-star team. (attd: 133,670)

1963: After Kansas City dropped its affiliation with Albuquerque following the 1962 season, the Los Angeles Dodgers moved in and struck up a relationship – one that would be a lasting one. The Dodgers had a

team in Omaha playing in the Class AAA American Association, which disbanded after the 1962 season, and sent its franchise to Albuquerque.

The new team went 67-73 with a handful of players who'd make their mark in the "biggs:" Wes Parker, Bill Singer, Jeff Torborg and future manager Bobby Cox. Clay Bryant, a veteran of six seasons with the Chicago Cubs – for whom he won 19 games in 1938 and pitched in the World Series that year – was the manager. Bryant had been in the Dodgers' system for a few years, managing the triple-A clubs for nine years, and then coaching third base for Walter Alston before spending the 1962 campaign as a special assignment scout for the Dodgers. 75,973 fans turned out to see them finish fifth in the six-team league.

Perk Purnhage did the play-by-play for all of the games as KGGM Radio's sports director.

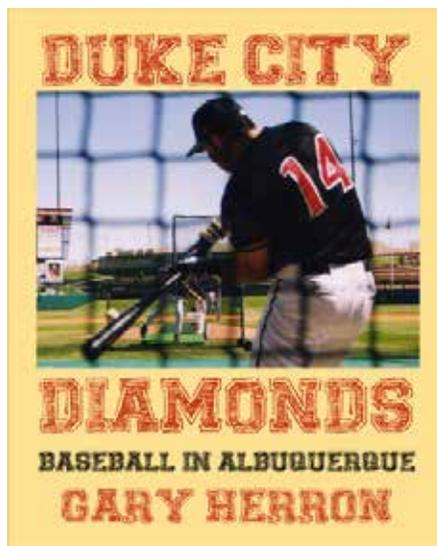
Third baseman Derrell Griffith made the postseason all-star team, as did Pitcher of the Year Camilo Estevis, who led TL in victories (16) and strikeouts (196). (attd: 75,973)

1964: Team owner Tom Bolack sold the franchise outright to the Dodgers for \$35,000 (at least one report said the price was \$20,000). The Dodgers owned the franchise until 1979. Former Dodgers outfielder Pete Reiser worked with the team's young outfielders in spring training in Vero Beach, Fla.

Still going with the Dukes moniker, the team finished third (75-65) under Clay Bryant and was ousted by Tulsa in the TL playoffs. Mel Corbo led the league in batting (.339); pitcher Jim Ward led the

TL in wins (17) and tied teammate Charles Spell in strikeouts (224).

The Dukes that season included a young outfielder, Roy Gleason, 21, who batted .242 in 15 games. On Sept. 3, 1963, he'd made his big-league debut with the Dodgers, getting a double in what turned out to be his only MLB at-bat. Gleason also played with the Albuquerque Dodgers in 1966, getting into 45 games but batted just .173, with three homers. In 1967, he got a letter from Uncle Sam, and found himself in Vietnam, where he was wounded by an enemy shell on July 24, 1968. He didn't give up the baseball dream, although shrapnel in his leg slowed him down ... and he was back with the Albuquerque Dodgers in 1969, his final season in baseball, getting into 27 games and batting .121, with one homer. He has the distinction of being the only Los Angeles Dodger player with a lifetime 1.000 batting average, the only Dodger with a Purple Heart, and he



This essay is excerpted from Duke City Diamonds: Baseball in Albuquerque, by Gary Herron. The book can be ordered from Rio Grande Books or online at Amazon.com.

is believed to be the only ballplayer with major league experience to serve in Vietnam.

Outfielder Brandon Bailey led TL in hits (174). First baseman Corbo and Bailey were named to the post-season all-star team; as were third baseman Don LeJohn, catcher Hector Valle and Ward. (attd: 85,597)

1965: The Texas League split into two three-team divisions; Albuquerque (77-63), playing as the Albuquerque Dodgers, won the West Division under Roy Hartsfield.

The team won half of its 82 victories in the final three innings. The "new" Albuquerque Dodgers defeated Tulsa 3 games to 1 for the TL title. Raymor Youngdahl batted .295 and whacked 20 homers. Future Hall-of-Famer Don Sutton (15-6) led the league in winning percentage (.714), while 1b Clarence Jones, 2b Don Williams, utility player Dick McLaughlin (.307) made the post-season all-star team. Relievers Jack Billingham (7-3 in 39 relief appearances) and lefty Kenny Page (10-4 in 56 relief appearances) gave the Dodgers a solid righty-lefty bullpen.

By now, Tingley Field had been expanded to seat 5,315 fans and was the largest park in the Texas League. There was an unusual promotion for the season, sponsored by Gibson Auto Sales: The fan who came the closest to guessing the season's attendance won a 1959 Ford Courier station wagon. No, that's not a typo – a '59 auto given away in 1965. (attd: 83,280)

1966: Back to a six-team, one division league, the Dodgers (74-66) finished third under Bob Kennedy,

whose son, Terry, would 30 or so years later be the manager of PCL teams that played in Albuquerque. Tommy Hutton led the TL in batting average (.340) and RBIs (81), while Bill Larkin led the league in wins, with 20. Willie Crawford led the TL in runs scored (94), to go with his TL-record 186 whiffs.

Albuquerque knocked off Amarillo, two games to one, in the first round of the playoffs, and then lost to fourth-place Austin, one game to none, in a rain-shortened series. 1b Hutton and OF Crawford were named to the postseason all-star team. Hutton was the league's MVP. (attd: 82,083)

1967: Duke Snider, who'd played for Ft. Worth in the Texas League in 1946, one year before his glorious Hall of Fame career began in Brooklyn, told the *Albuquerque Journal* in its pre-season tabloid that the only memory he had of Albuquerque, before visiting in February as the new manager to meet businessmen and fans, had been on April 2, 1963, when he learned he'd been sold by the Dodgers to the New York Mets.

"The Duke of Flatbush" made better memories of Albuquerque as the season went by as he guided the Dodgers to 78-62 record and a first-place finish in the six-team league, which didn't hold a playoff series, and the Dodgers won the Texas League pennant. One season earlier, Snider had been at the helm of Tri-Cities when it won the championship of the Northwest League.

The season began in El Paso, with the home opener at Tingley Field taking place on April 16. Gov. Dave Cargo threw out the ceremonial

first pitch, and the crowd of 2,163 saw El Paso beat their Dodgers, 6-5. John Duffie made his Dodgers debut, after going 13-8 with a 3.18 ERA at Jamestown in 1966.

One league highlight had the Dodgers as the "victims," as El Paso's Felipe Leal threw an 8-0 no-hitter at the Dodgers on May 3; it was one of two T.L. no-hitters in '67.

Luis Alcaraz won the league batting title (.328) and led the league in hits (156), Crawford led it in runs (93), 6-foot, 7-inch right-hander Duffie led the TL in wins (16), and Leon "Ed" Everitt (15-13) led the TL in strikeouts (200).

Second baseman Alcaraz, third baseman Bill Sudakis, outfielder Crawford and Duffie – the TL's Pitcher of the Year – and pitcher Mike Kekich (14-4, 3.24 ERA) were named to all-star team. The Texas League All-Star Game was played at Turnpike Stadium in Arlington, Texas, and matched the TL stars vs. the Houston Astros. Houston won the game, 8-2, in front of 9,024 fans. Duffie was the losing pitcher and Sudakis had an RBI for the TL stars. The Dodgers were full 10 games behind first-place Amarillo and two games behind second-place El Paso, but by season's end, the Dodgers finish three games ahead of the Amarillo Sonics and five ahead of El Paso's Sun Kings.

Kekich, who had pitched in six games with Albuquerque in 1966, went on to an eight-year career in the majors, winning 31 games in four-plus seasons with the N.Y. Yankees – where he and teammate Fritz Peterson gained notoriety when they traded families.

Infielder Ted Sizemore went on

to win the NL's Rookie of the Year award two years later (1969).

Because of the paltry attendance at the 1966 TL playoffs, there wasn't a postseason playoff. (attd: 73,283)

1968: Roger Craig led the team to 70-69 record and second-place finish in the TL's four-team West Division. Arkansas won the four-team East Division, but lost, three games to one, to El Paso in championship series.

Sudakis, shortstop Bill Grabarke-witz, who broke his ankle at Tingley Field on Aug. 1; and utility player Jim Barfield were named to the postseason all-star team, while Sudakis shared MVP honors with El Paso's Jim Spencer.

Sudakis even toed the rubber in a game when Craig needed some innings eaten up; he was ripped and had an ERA of 81.00 by the time he was done. On May 2, Dick Armstrong threw a no-hitter at Dallas-Ft. Worth team.

Manager Craig, a former Brooklyn Dodgers pitcher, was asked by Albuquerque Dodgers GM Peter Bavasi to be the starting pitcher to build the gate for the finale at Tingley Field. So he did. (attd: 100,093)

And that marked the end of the Albuquerque Dons/Cardinals/Dodgers/Dukes' tenure at Tingley Field. A brand-new stadium awaited them by the time the 1969 Texas League season rolled in.

Tingley Field was razed in 1969 and the grandstand was moved to Raceway Park in the South Valley.

Gary Herron is a reporter for the Rio Rancho Observer and the Albuquerque Journal.

Clyde Tombaugh:

Character of New Mexico

by Loretta Hall

Clyde Tombaugh was quite a character. A shy astronomer more attuned to solitary research than frivolous small talk, he nevertheless tried to be personable. More than fifteen years before the first man flew into space, Tombaugh was at a party when he decided to perform an impromptu experiment to see whether an astronaut would be able to swallow food in zero gravity. “Proved it by standing on my head and eating a cracker!” he said.

Throughout his life, he tried to lighten the mood of his serious work by telling coworkers crow jokes. For example: What makes crows black? Their crowmosomes. Where do the crows go to drink? To the crow bar, of course. What happens if a crow goes insane? It becomes a raven maniac.

But it is Tombaugh’s professional accomplishments that embody the character of New Mexico. Already famous for having discovered the planet Pluto in 1930, Tombaugh came to White Sands Proving Ground in 1946 thinking his career in astronomy might be finished. Lack of funding at the Lowell Observatory in Arizona led to the termination of his job, despite a productive thirteen-year career. “I discovered new star clusters, clusters of galaxies and one great super cluster of galaxies,” he later said. “Hundreds and hundreds of new variable stars, hundreds of new asteroids, two comets. I had learned a lot about the distribution of galaxies in the sky. I counted over 29,000 galaxies.”

The job in New Mexico offered him a different direction and a chance to contribute to the new challenge of space exploration. Rather than studying celestial objects, he applied his skills of designing and building specialized telescopes to observing and filming rockets that were launched at White Sands. The most spectacular of those rockets were the V-2 missiles that were turned over to the US Army by the German engineers who had designed them as war weapons for Hitler’s use. More than 100 of the Germans, including Wernher von Braun, surrendered to America in order to help build this country’s manned space program.

As head of the Optical Measurements Branch at the Proving Ground, Tombaugh selected, modified, and de-



Clyde Tombaugh

signed telescopes capable of tracking the powerful missiles that reached speeds of 3,500 miles per hour and flew as high as 130 miles. He had to train observers to operate movable telescopes that took two people to maneuver—one to control the vertical alignment and one to control the horizontal alignment—when following a missile’s path. Tombaugh also had the responsibility of finding the best vantage points to install telescopes. “It was just a matter of bumping around in jeeps for several thousand miles in order to find the best locations for the greatest advantage and accuracy,” he said.

As fulfilling as the work was for Tombaugh, it was also exciting, sometimes to the point of danger. In one instance, he was filming a just-launched missile passing overhead. The rocket engine misbehaved, and Tombaugh later recalled, “The shock wave was so intense it

knocked me right to the ground on my knees!” And the dangers were not limited to missile firings. Before dawn one morning, Tombaugh and an assistant were loading a camera attached to one of the tracking telescopes. They loaded the film in the dark to protect it from accidental exposure. As the sky lightened, they saw a rattlesnake coiled in the equipment close to where their hands had been feeling around as they loaded the camera by touch.

Like many people who were involved in the early days of space research in New Mexico, Tombaugh dreamed of the day when rockets would be powerful enough to carry people on excursions to other celestial bodies. He was particularly fascinated with Mars, which he had been studying since his childhood. A coworker at White Sands said Tombaugh once told him that “if a manned rocket were to be launched for Mars right now—even if it could carry only enough fuel to reach an orbit some 3,000 miles from the surface of that alien world, with no hope of landing there or of returning the Earth—then he, Tombaugh, would still go along on the trip, just to be able to observe the Red Planet close up, his telescope unhampered by the Earth’s heavy atmosphere.” He wasn’t sure how serious Tombaugh might have been.

Not long after that comment, an interviewer asked Tombaugh what his purpose would be if he went to Mars or Venus. Tombaugh replied, “Oh, partly curiosity. To see another world. To see if what we now observe there through our telescopes might not be some kind of life, in the way of lower plants. We used to

suppose that Mars was inhabited by intelligent beings. But I think that many of us feel obliged to belittle the idea, as we know more about the conditions of the planet and find it quite untenable for that manner of life to exist.”

By 1953, manned spaceflight was beginning to seem possible, though a number of potential obstacles needed to be investigated. One that interested Tombaugh was the possibility that the Earth was surrounded by many small, natural objects that could collide with and damage a spaceship. No one knew whether the clutter of miniature moons existed. Telescopes that were designed to view very distant objects could not see such small objects between the Earth and the Moon.

Tombaugh designed a camera-equipped telescope that could search for any near-Earth objects. The system was powerful enough to be able to see a 45-foot-long V-2 rocket as far away as the Moon. Search procedures were as important as the equipment itself. “It only works in the late evening, early night, or just before dawn,” Tombaugh explained. “You see, it is impossible to use it around midnight because all such small bodies would be in shadow and therefore invisible. It’s got to be done while the bodies are still in sunlight, although the sky over Earth is dark.” After four years of searching, Tombaugh found no natural satellites that might threaten a spaceship.

The experiment’s results came at an opportune time. In 1957, the Soviet Union launched the world’s first artificial satellite, Sputnik I. Tombaugh extended his observa-

tions to track it and produced some of the earliest photographs of the two-foot-diameter object, which orbited the Earth at a distance that varied between 155 miles and 560 miles.

The New Mexico character of Tombaugh’s interest in space travel was enhanced by his openness to the possibility of extraterrestrial visitors. He prided himself on being a skilled, objective observer of the sky, and he reported seeing several UFOs—flying objects that he could not identify or explain. For example, sightings of green fireballs were fairly common in southern New Mexico beginning in 1948. Tombaugh reported seeing “three green fireballs which were unusual in behavior from normal green fireballs.”

The most dramatic UFO sighting Tombaugh made was in his backyard in Las Cruces on a clear night in August 1949. Along with his wife and her mother, he was relaxing and looking at the beautiful display of stars when they all saw something strange. “Suddenly I spied a geometrical group of faint bluish-green rectangles of light,” he reported. “The group moved south-southeasterly, the individual rectangles became foreshortened, their space of formation smaller, (at first about one degree across) and the intensity duller, fading from view at about 35 degrees above the horizon. Total time of visibility was about three seconds. . . . There was no sound. I have done thousands of hours of night sky watching, but never saw a sight as strange as this.”

Tombaugh was a rational observer, though, and identified natural explanations for unusual sightings

when he could. In 1948, he was working with a crew preparing to monitor a rocket launch at White Sands Proving Ground on a moonless night, and the sky suddenly became as bright as day. The crew, who remembered Orson Wells' radio broadcast of War of the Worlds only ten years earlier, were excited to think they might be seeing an alien arrival. "Tombaugh calmed us down," one of the crew reported. "It's a rare aurora borealis event," he said. "Enjoy it!"

Another time, his crew sighted a white, cigar-shaped object flying through the sky, and Tombaugh gave them permission to photograph it through their telescopes. When they examined the photos, they realized the object was a long, fabric balloon being towed by an airplane as a target for artillery practice.

Tombaugh left White Sands Proving Ground in 1955 to join the faculty of the New Mexico College of Agriculture and Mechanic Arts, which later changed its name to New Mexico State University, in Las Cruces. By the time he retired in 1973, he had helped establish a separate Astronomy Department at the school, and designed and obtained funding for the school's Tortugas Mountain Observatory.

In his later years, Tombaugh reflected on his productive career. "Everyone thinks the greatest thing I did was to discover Pluto," he said. "This was somewhat disappointing because I did things that were fully equal to Pluto. The work out there [at White Sands], the study of Mars, finding the supercluster of galaxies. But all they think of is Pluto. This

is a disappointment in that the public did not attach importance to the other things that I did. They didn't seem to understand that. From the standpoint of a real contribution to science, it isn't always the flashy stuff that really counts."

Rather than becoming bitter about that perception, Tombaugh used it to his advantage. "People want autographs by the thousands," he said in 1991. "They want to talk to me. I gave a series of lectures for four years, traveling over the United States and Canada to raise money for the Tombaugh scholarship for post-docs in astronomy here at New Mexico State University. We raised close to half a million dollars."

By the time he died at the age of ninety in January 1997, Tombaugh had earned the respect and admiration of friends as well as professional colleagues. He and his wife were founding members of the Unitarian

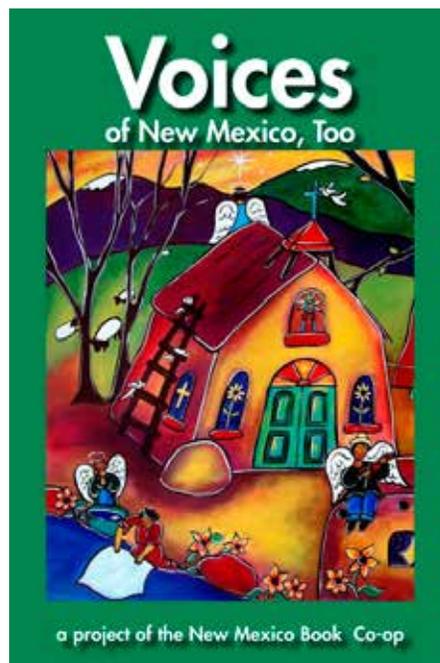
Universalist Church of Las Cruces in 1955 and continued as active members of the congregation throughout their lives. In 2001, the church installed an eighteen-foot-wide, eight-foot-tall stained glass window depicting important events in Tombaugh's life.

In 2006, nine years after Tombaugh's death, the International Astronomical Union adopted a definition of *planet* that Pluto did not satisfy. It was reclassified as a dwarf or minor planet. His widow told a reporter that Tombaugh might have been disappointed by the reclassification, but as a scientist he would have understood the rationale behind it.

In a typically New Mexican way, the state legislature came to the defense of its highly accomplished, adopted son. In March 2007, it passed a joint memorial declaring, "Now, therefore, be it resolved by the Legislature of the State of New Mexico that, as Pluto passes overhead through New Mexico's excellent night skies, it be declared a planet."

Perhaps the greatest tribute to Clyde Tombaugh is that a portion of his cremains are being carried on the New Horizons spacecraft. The unmanned vehicle, launched in 2006, will pass within 6,200 miles of Pluto in July 2015.

Bon voyage, Clyde.



This essay is excerpted from Voices of New Mexico, Too. The book can be ordered from Rio Grande Books or online at Amazon.com.

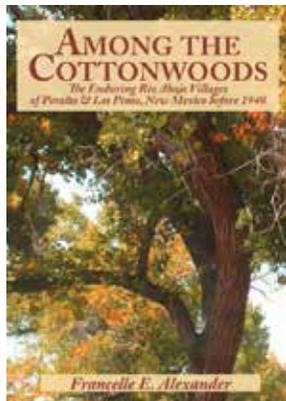
Loretta Hall, author of the award-winning book Out of this World: New Mexico's Contributions to Space Travel, has lived in Albuquerque for nearly four decades. She is a Space Ambassador for the National Space Society and a member of the Historical Society of New Mexico's Speakers Bureau.

Among the Cottonwoods

The Enduring Rio Abajo Villages of Peralta and Los Pinos, New Mexico before 1940 by Francelle E. Alexander

400 pages, 89 illustrations/maps/charts, 7 x 10

ISBN 978-1-890689-83-4 (\$29.95) (pbk.,alk.paper)



In New Mexico, people have a keen interest in the villages of their ancestors and derive part of their identity from their villages. Although the villages of the lower Rio Grande, the Rio Abajo, have been a significant part of New Mexico, they have not been studied as often as villages in the upper Rio Grande, the Rio Arriba. This book is an effort to begin to fill a gap that has long existed in scholarly studies and histories. It is also intended to appeal to an audience that enjoys local New Mexico history and has a keen interest in the Rio Abajo region, especially the people and the politics of Valencia County. Covered in this work are some of the notable people of the area, i.e., Col. J. Francisco Chaves, Henry Connelly and the Oteros, who had significant roles in the history of nineteenth century New Mexico. Rarely have their lives been covered in this detail, especially in the context of their region and villages.

Winner, 2012 NM-AZ Book Awards

ABOUT THE AUTHOR

Francelle Alexander is a native New Mexican, having grown up in Albuquerque, both the South Valley and the North Valley. She attended UNM where she earned her B.A. and M.A. After a career in the Albuquerque Public Schools, she lived and worked overseas. For almost ten years, she was able to travel and study villages in Asia and Europe. Upon returning from abroad, she began extensive research on the villages of Peralta and Los Pinos (now Bosque Farms).

COMMENTS ON THE BOOK

This book is the first that I have read that has put my family stories in the context of the history and geography of the region, linking everything together. It has answered so many questions and connected me to more of my family's history, which reinforces my love of family traditions and culture. This book will be invaluable to anyone studying New Mexico history.—Maria Toledo-Ifill, descendant of many families in Valencia County.

New Mexico is well known for its cities and its science, but the real heart of the state can be found in the little towns and villages that dot the landscape along the many "roads less traveled." It is in these communities that the vibrant traditions that define the New Mexico culture continue to thrive. Peralta and Los Pinos (now Bosque Farms) are two of these villages with rich histories that date back to the early nineteenth century. This landmark book is a must read for anyone who wants to experience New Mexico village life first hand and should be on every serious historian's bookshelf.—John Taylor, noted New Mexico historian and author.

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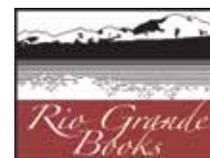
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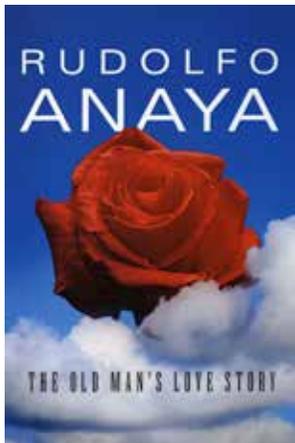
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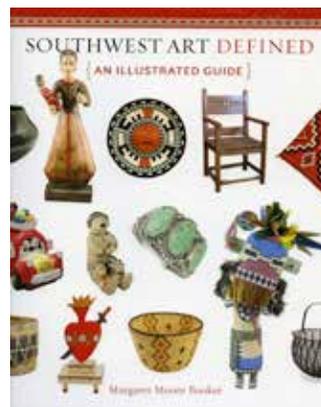
The Old Man's Love Story by Rudolfo Anaya. Published 2013 by Univ. of Oklahoma Press, 176 pages, softback, \$19.95, B&W, ISBN 978-0-8061-4357-6.

Rudolfo Anaya is one of our authors, and, frankly, he is a nice guy. This is the story of the passing of Rudolfo's wife, Pat, and what Rudy still feels for her. Yes, it is a fictitious person who grieves loss but it is Rudy. The book is sad and funny and it is New Mexico. Rudy has so many fans and they will want this book because it is a piece of Rudolfo Anaya. It will make you cry! I am not sure you want to read this on a plane because people will look at you and wonder what's wrong.



Georgia O'Keeffe in New Mexico by Barbara Buhler Lynes & Carolyn Kastner. Published 2012 by Museum of New Mexico Press, paperback, \$34.95, 144 pages, 80 color plates, ISBN 978-089013-574-1.

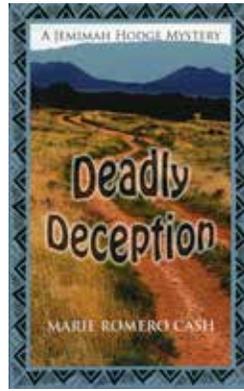
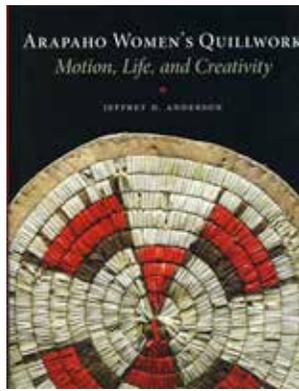
Everybody wants more and more Georgia! This book explores Georgia's fascination with Hopi kachinas or katsina tithu from 1931 to 1986. The book accompanies a touring exhibit of 53 works by O'Keeffe. It is an interesting idea and look into two cultures. There are also contributions by others that make this book very informative and not the usual art book. Great reading for an art person.



Southwest Art Defined by Margaret Moore Booker. Published 2013 by Rio Nuevo Publishers, hardback, 204 pages, full color with many photos, ISBN 978-1-933855-75-2.

This is as beautiful book and a great resource to know what you are talking about when you refer to the different types of Southwestern Art. The book is organized into brief definitions of various art forms and usually there are one or more pictures to illustrate it. Some of the pictures are full page and they are stunning and that is where my first problem comes – I want to see all of the pictures large or the small ones larger. My second problem is that I wanted to see where the art was or the picture

was taken. You have to go in the back for the list. Both of these things would make the book longer and more expensive but that is me and what I like. I also hated the “graffiti” cover with a bunch of art forms scattered about. The suggested read is missing a lot of great books by Gloria Fraser Giffords, Father Tom Steele, Charlie Carrillo, Kathy Flynn, Lane Coulter, E Boyd, and many more. I am not being territorial! Some of the greatest books were not published by us. The book shows Native American, Hispanic and even Mexican art but no cowboy art and weren't they in the Southwest? This is the problem with setting yourself up to be an authority and leaving out



an influence that did have importance. That being said it is a nice book with a lot of good information. It would be very helpful to a beginning collector.

NOTE: We are mentioned for our Charlie Carrillo book that we wrote and New Mexican Hispanic Pottery & Navajo & Pueblo Earrings books we published. In addition, a number of our friends – Native American and Hispanic – are included in the book.

Arapaho Women's Quillwork: Motion, Life, and Creativity by Jeffrey D. Anderson. Published 2013 by University of Oklahoma Press, hardback, \$39.95, 216 pages, 14 color & 41 B&W plates, ISBN 978-0-8061-4283-8.

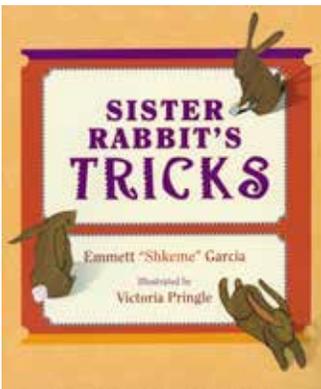
Not a lot has been written about this distinctly female art form. Arapaho Quillwork appears on cradles, robes, moccasins, pillows, tipis, and much more. It has a deeper meaning in the religion and culture of Arapahos than just art. This book takes a look at museum collections, early writings, and the sacred patterns of the quillwork to draw conclusions about the importance of the art to the people. An interesting study for students of Native American art.

Deadly Deception: A Jemimah Hodge Mystery by Marie Romero Cash. Published 2013 by Camel Press, paperback, 189 pages, B&W, \$12.95, ISBN 978-1-60381-893-3.

Right in the front of this book was a blurb from a review I did for *Tradicion Revista*, of *Shadows Among The Ruins*. Let's be clear, I love Marie Cash doing this writing because her voice is a different voice and she has lots of experiences to draw on. This is not a book that is heavy but rather a simple mystery and who-done-it. That is what I love about the series. Sometimes you just need escapism! It is well written and a great gift for stockings, travelers, beach people, or commuters. It is kinda good for anyone! Also see Marie's art too! She is multi-talented!

The Plazas of New Mexico edited by Chris Wilson & Stefanos Polyoides with photography by Miguel Gandert. Published 2011 by Trinity University Press, hardback, 100 archival & color pictures, 352 pages, \$45, ISBN 978-1-59534-083-2.

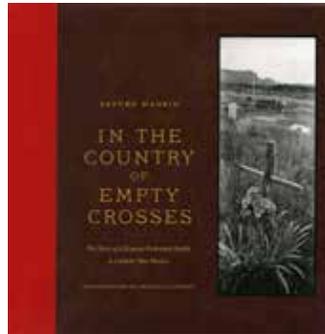
The plaza in New Mexico is a throwback to European plazas. They are a place to gather, for business, for a town to make a statement, and for people to relax and celebrate. *The Plazas of New Mexico* is a book that documents plazas and how they might be the "new" solution to urban planning. There are site plans, photos, elevation drawings, histories, and many contributors to the book that point out the value of plazas. This is a fascinating view of something we take for granted and may be the next, big idea. My one criticism is the use of yellow-green on the cover. The light color makes it hard to read



text on the back cover and flaps. It is a great gift for someone who studies architecture and plazas.

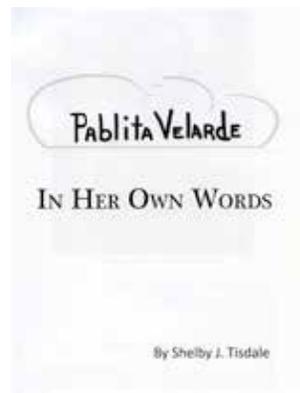
Sister Rabbit's Tracks by Emmett "Shkeme" Garcia and illustrated by Victoria Pringle. Published 2013 by UNM Press, softback, 40 pages, full color, \$18.95, ISBN 978-0-8263-5268-2.

You can never have enough New Mexican Pueblo stories committed to paper. They teach and kids love them. This is another tale passed down through generations. Sister Rabbit teaches children a valuable life story with a positive ending. The papercutting technique of illustrating the book will lend ideas to have kids do their own papercuts. Kids never have enough books and this is no exception.



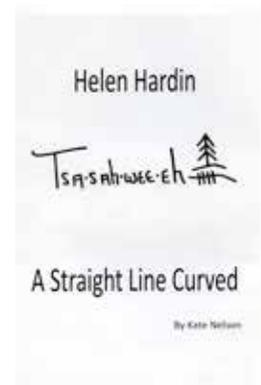
In the Country of Empty Crosses: The Story of a Hispano Protestant Family in Catholic New Mexico by Arturo Madrid with photos by Miguel Gandert. Published 2012 by Trinity University Press, softback, \$24.95, many B&W photos, 218 pages, ISBN 978-159534131-0.

I was prepared to not like this book. The author says it is a memoir and those can be deadly but instead it really is a history. It is a very artsy, a beautiful book. That being said the photos are wonderful and I would have liked them a little larger and with the captions with the picture so I could see what they were rather than going to the back of the book. It is wonderfully written and gives a real feeling for New Mexico. The little stories make it easy reading and a good gift for someone interested in families in New Mexico.



Pablita Velarde: In Her Own Words by Shelby Tisdale. Published 2012 by Little Standing Spruce Publishing, hardcover, 319 pages, B&W and color with many archival photos, \$85 for ALL three books (other below), ISBN 978-0-9857636-0-2.

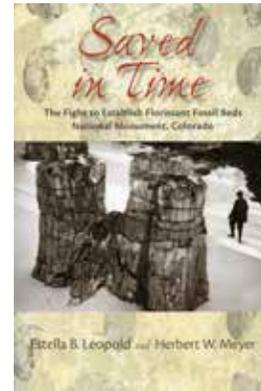
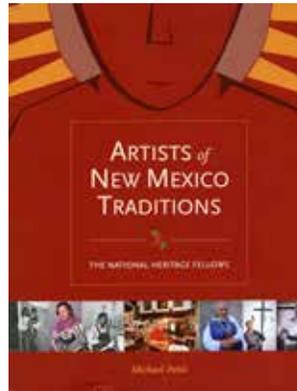
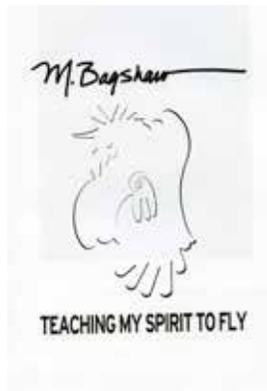
I had a few problems with this series of books. My first problem is I hate books with nothing on the cover except the embossed title. If you are going to all that trouble to get a huge series of books printed in Korea why not do a cover that will sell the book and advertise what is in the book? My second problem was when I opened this book to start reading it, the book fell apart – literally. The binding was a crime. That being said there are a few things right about the book. The text was large and easy to read. This is the ultimate collection of Pablita Velarde photos, facts, and information. There is art, family photos, list of



exhibits, footnotes, and it is a brilliant work and necessary for anyone who is interested in Native American art. It is a shame that this book had to be hindered by technical problems that could have been avoided.

Helen Hardin: A Straight Line Curved by Kate Nelson. Published 2012 by Little Standing Spruce Publishing, hardback, color and B&W photos, 288 pages, \$85 for the set of 3 books, ISBN 978-0-9857636-1-9.

This book did not fall apart –yea! Helen Hardin was the daughter of Pablita Velarde and an abstract painter of unusual vigor and fame though she died early at age 41. She was a Santa Clara legend. She had many “hippie” tendencies and was a true free spirit. This book is easy to read and again the be-all of her life, art, and family. Again, it is a must have for anyone who studies, teaches, or



is interested in Native American art. Who knows what she could have accomplished had she lived to be a senior.

Margarete Bagshaw: Teaching My Spirit to Fly by Margarete Bagshaw. Published 2012 by Little Standing Spruce Publishing, hardback, 266 pages, color and B&W photos, \$85 for set of 3 books, ISBN 978-0-9857636-2-6.

Again, this is a wonderful collection of photos history, art and fast about Margarete Bagshaw and her family. There is truly something in the genes because all three women are gifted. Margaret is the daughter of Helen and granddaughter of Pablita. The book has some obvious design problems as does the series but it is again the encyclopedia on Margarete. These are such good books with great information and you want someone knowledgeable on books to sit down with them. But in any case,

again, if you are in the field or want the information this is the book to get.

NOTE: The new museum, Pablita Velarde Museum of Indian Women in the Arts is located at 213 Cathedral Place in Santa Fe near the Cathedral. Golden Dawn Gallery that previously was the sole executor of the estates of Hardin and Velarde is transferring art over and Little Standing Spruce Publishing is being transferred to the Museum from Golden Dawn Gallery. There is a website at <http://pvmiwa.org/>

Artists of New Mexico Traditions: National Heritage Fellows by Michael Pettit. Published 2012 by Museum of New Mexico Press, hardback, color & B&W photos and one map, \$29.95, 176 pages, ISBN 978-0-89013-575-4.

I was prepared to hate this book. I had heard the horror stories that came with its

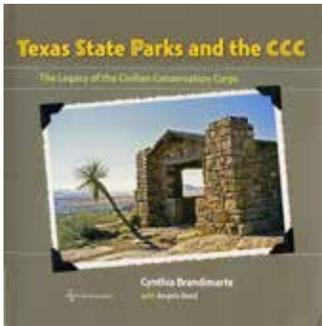
creation and since we published and helped with the first book on the New Mexico National Heritage Fellows and the exhibit, *A Century of Masters*, we wondered – a lot. But it is a good book. There are omissions in the index and Bibliography and in some cases the author has blinders on. It took us 22 years to be sort of knowledgeable with the New Mexico artists. We attended Esther Martinez' funeral and probably know more about Charlie Carrillo than we care to know. We know Ramon, Irvin, and the late Eliseo and Paula. There is a lot of good information about these artists that New Mexicans need to know and be proud of. I wish there were more photos. I hope every school and library in New Mexico has a copy of this book to know the people and why they are great.

NOTE: There are a number of LPD Press/

Rio Grande Books mentioned, a photo by Paul Rhett's in the book, and Charlie Carrillo is wearing the car shirt we gave him so we are a little biased.

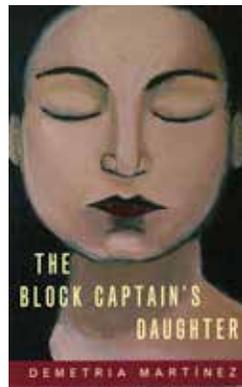
Saved in Time: The Fight to Establish Florissant Fossil Beds National Monument, Colorado by Estella Leopold and Herbert Meyer. Published 2012 by UNM Press, paperback, \$24.95, 176 pages, B&W photos – maps – charts – tables, ISBN 978-0-8263-5236-1.

I didn't know the significance of the Florissant fossil beds – they were the center of the nation's first environmental case and the Ute tribe lived and hunted in them. When developers swooped in to buy land the national park issue became very clear. This would be a must have for people interested in environmental issue, Colorado, fossils, and science students.



Texas State Parks and the CCC: The Legacy of the Civilian Conservation Corps by Cynthia Brandimarte with Angela Reed. Published 2013 by Texas A&M University Press, hardback, \$25, many color & B&W photos, 167 pages, ISBN 978-1-60344-819-2.

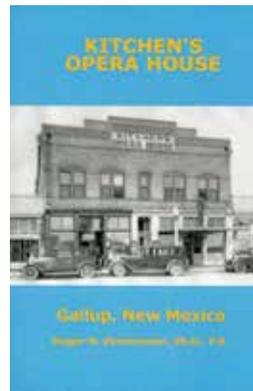
This is a beautiful book. It was funded by Texas Parks and Wildlife Department. The CCC built Texas parks between 1933 and 1944. The pictures are varnished so they pop. The history and write up is great. The archival photos are wonderful. Again, I sound like a broken record but every state needs to document the help they got from CCC and their state parks. On the back cover of the book Andrew Sansom says it is hard to imagine that Texas would have a state park system without CCC and that sums it all up. My one criticism is the "CCC" in the first title is bad and should be switched with the



second title where it is spelled out. A minor thing but.....

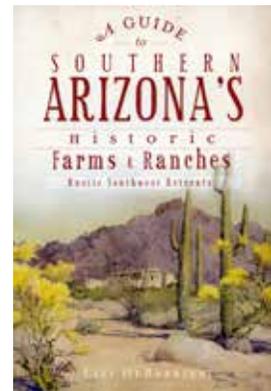
The Block Captain's Daughter by Demetria Martinez. Published 2012 by University of Oklahoma Press, paperback, 104 pages, \$14.95, ISBN 978-0-8061-4291-3.

Demetria Martinez is a force of nature! She is great. This book is small but a perfect read for plane, train, beach, beside the bed, or on a cold winter night. This is the story of Guadalupe Anaya, a pregnant waitress and new block captain. This is a collection of letters she writes to the unborn baby, Destiny. It gives the flavor of Albuquerque, the people, and the hard times of undocumented aliens. A good read and a good gift.



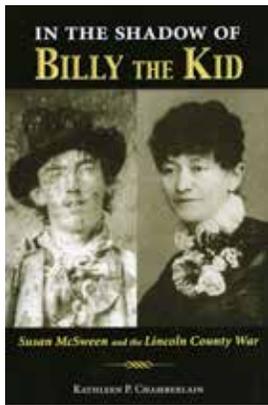
Kitchen's Opera House: Gallup, New Mexico by Roger Zimmerman. Published 2012 by Digital 1 Presentations, paperback, 193 pages, many B&W photos, ISBN 978-0-9727395-0-4.

It is unfortunate that it was not more attractively laid out or the type feels dated. But, it is valuable information about Gallup, its history, and the buildings. Gallup is a truly interesting place because of the buildings and the information has to be preserved. This is the whole story of one building's renovation. While in many parts of the book it is very academic and technical it does share the history of Gallup. I, for one, think every major renovation needs to be documented and this is good to pass on to students of architecture and Gallup.



A Guide to Southern Arizona's Historic Farms & Ranches: Rustic Southwest Retreats by Lili DeBarbieri. Published 2012 by The History Press, paperback many B&W photos, \$19.99, 157 pages, ISBN 978-1-60949-460-5.

I have book envy over this. It is a very good idea with history, recipes, historic pictures, what is included is accommodations, and contact information. Every state ought to do a book like this. I was left a little cold by the cover but I can go beyond the "tell a book by its cover." A great book for people who want to explore or to know a little about their state.



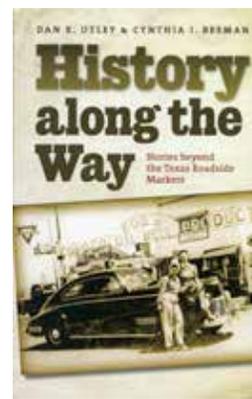
In The Shadow of Billy The Kid: Susan McSween and the Lincoln County War by Kathleen P. Chamberlain. Published 2013 by UNM Press, paperback, \$27.95, 312 pages, 22 B&W photos and 4 maps, ISBN 978-0-8263-5279-8.

If there is anything I hate it is another Billy the Kid book- there must be hundreds written with varying facts. But this book is about Susan McSween and that is a different matter. Not a lot has been written about her. Susan and her husband opened a competing mercantile to challenge the Murphy-Dolan store and the Lincoln County War began. Susan survived the battles, began very wealthy, and was a person who directly viewed history being made. A good read that shows woman do play an important part in history.



A Harvest of Reluctant Souls: Fray Alonso de Benavides's History of New Mexico, 1630 translated & edited by Baker H. Morrow. Published 2012 by UNM Press, paperback, \$19.95, 144 pages, 27 B&W photos and 1 map, ISBN 978-0-8263-5157-9.

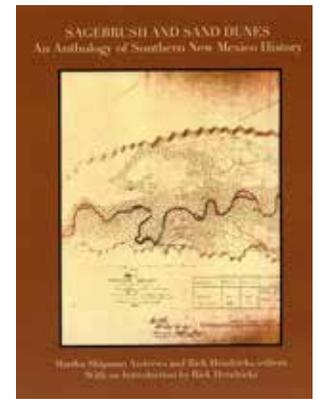
Granted, this is very esoteric, but if you are a history buff or student of history this is essential. According to UNM Press, "It is the most thorough account ever written of New Mexico's early Spanish period, providing a portrait of the Pueblos, the Apaches, and the Navajos at a time of fundamental change, and the first full picture of European colonial life in the southern Rockies, southwestern deserts, and the Great Plains." This book was written during the 1625 walk of Fray Alonso de Benavides from Mexico City to New Mexico. This Portuguese priest was elected to serve as



the third custodian of the mission churches of New Mexico. This is a good little book to give the student or the teacher a view of local culture.

History Along The Way: Stories Beyond the Texas Roadside Markers by Dan Utley & Cynthia Beeman. Published 2013 by Texas A & M University Press, flexbound (paperback with flaps), 335 pages, color and B&W photos, \$23, ISBN 978-1-60344-769-0.

This book is a great idea and, yes, it came from Texas. How many times have you driven by a roadside marker and wished you knew the story behind it? Or, if you have had kids in the car and they yelled, "What is that about?" In a fun way the book looks at the markers, gives the back story, maybe a sidebar on a related place or event, and the result is a travel book for people who care about Texas. Every state that has roadside



markers should do this. If you have kids you need a book like this in your car. Why don't we have a book like this in New Mexico? Because we do – in 2004, by David Pike, *Roadside New Mexico*. BUT Pike's book does not have the 64 markers dedicated to women.

Sagebrush and Sand Dunes: An Anthology of Southern New Mexico History edited by Martha Shipman Andrews & Rick Hendricks. Published 2012 by the Doña Ana County Historical Society, paperback, \$15, 257 pages, B&W historical pictures, ISBN 978-1470091941.

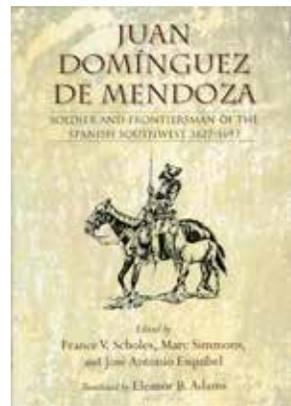
First of all, Martha and Rick are award-winning authors of ours and very nice people. They both have a passion for getting history of Southern New Mexico out and shared. Not all New Mexico history is about Santa Fe. This book is a selection of the articles in the *Southern New Mexico Historical Re-*



view. They are a fascinating mix that will help people doing historical research. The article I liked best was the "History of Stahmann Farms, 1926-1990" by Theresa Hanley. This may be the largest pecan farm in the United States and a true Las Cruces mainstay. This book is something historians and students of New Mexican history will love. My one criticism is that some of the pages are text oriented and might get tiring but the information is wonderful!

The Secret of a Long Journey by Sandra Shwayder Sánchez. Published 2012 by Floricanto Press, paperback 184 pages, \$22.95, B&W, ISBN 978-1-888205-35-0.

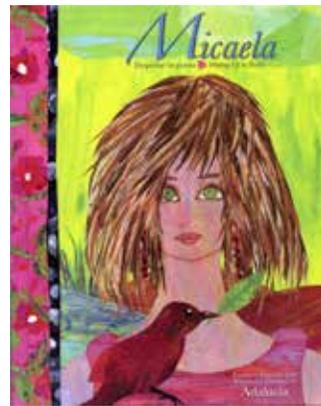
This is a beach book or a plane book. Read it to relax and space out. It is the story of a secret that goes to generations through Spain, Flanders, Mexico and finally to New Mexico. Catherine Robles Shaw has a sweet santo on the cov-



er. What really turned me off to the text was it looked like there were a set number of pages and the text was shoved in. There is no air. The back cover is particularly bad with text shoved right up to the edge. This is a beginner's design mistake.

Juan Domínguez de Mendoza: Soldier and Frontiersman of the Spanish Southwest, 1627-1693 edited by France Scholes, Marc Simmons, & José Antonio Esquibel and translated by Eleanor Adams. Published 2012 by UNM Press, hardback, \$65, 488 pages, 5 B&W photos – 3 maps – 6 charts, ISBN 978-0-8263-5115-9.

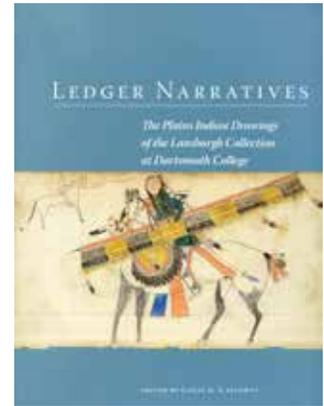
This is the final edition in the Coronado Historical Series. It features the life of a soldier/colonist in New Mexico from age 13 to 56. This is not light reading but invaluable to students who want a first-hand telling of the events between Spaniards and the Pueblo Indians and the 1680



Pueblo Revolt. It is a frank look at a person, the environment, the people, and the times with a new understanding. He was no angel but would you be if you had to make a place for yourself in a strange world? A great book for historians and students.

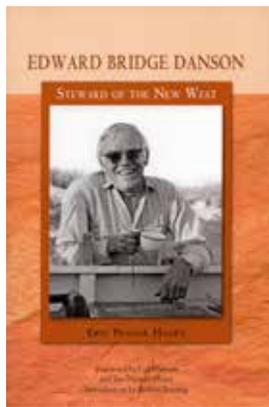
Micaela: Waking Up To Poetry by Adalucía. Published 2013 by Cholita Prints & Publishing Co., hardback, 32 pages, \$19.95, all in color, ISBN 978-0-9742956-5-7.

This seems to be a new company and artist in Santa Fe who was born in Peru. I actually went on the website and there was a lot to see. This is a bilingual book for kids. It is bright and kids will probably like it. It has a Glossary for help with words. A great gift for kids that will mean something!



Ledger Narratives: The Plains Indian Drawings of the Lansburgh Collection at Dartmouth College edited by Colin Calloway. Published 2012 by University of Oklahoma Press, paperback, many color photos, \$29.95, 283 pages, ISBN 978-0-8061-4298-2.

This book is a result of the exhibit of the ledger drawings at Hood Museum of Art at Dartmouth College. It is a massive collection that anyone interested in or studying ledger drawings will have to have. Each drawing is pictured, has materials used in the drawing, when and where it was purchased, and shows the way of life many Plains Indians were a part of. This is one of the largest and most in-depth collections of ledger drawings and is remarkable. An art person needs to know that Native Americans drew to express themselves.



Edward Bridge Danson: Steward of the New West by Eric Penner Haudry. Published 2011 by the Museum of Northern Arizona, paperback, 211 pages, B&W with photos, \$16.50, ISBN 978-0-89734-150-9.

I had no idea that the driving force behind the Museum of Northern Arizona was Ted Dan-

son's father. And isn't that what a book is supposed to do. I have been to the Museum and it is very nice and a part of Northern Arizona. The book is written by Ted Danson's nephew and it gives the reader insights into the way things were in Northern Arizona in the 1950s, the art world, the museum world, a special family, and how the Museum of Northern Arizona came to be what it is today. It is a fascinating part of history and it is the epitome of what I always say - you have to put oral history in a book to preserve it. Bravo!

16th Annual Fiesta de Colores

The 16th Annual Fiesta de Colores will be held May 3rd to 5th at the St. Teresa Community Center in Grants, NM. This show, with over thirty artists, features some of the finest traditional and contemporary Hispanic art in the region. This year several authors and illustrators have been added to the festival to show some of the best books from the region:

Friday/Saturday/Sunday -- all day

Nicolas Otero - *How Hollyhocks Came to New Mexico* by Rudolfo Anaya

Jerry & Cherie Montoya - *Three Dog Night*

Charlie Carrillo - *Shoes for the Santo Niño*

Saturday

11am -- Carla Aragon - *Dance of the Eggshells*

11am -- Sabra Brown Steinsiek - *The Tale of the Pronghorned Cantaloupe*

12noon -- Slim Randles - *Home Country* and *A Cowboy's Guide to Growing Up Right*

1pm -- Travelin' Jack and Jill Lane - *Terrie Q & Travelin' Jack's Pet Friends* and *From Shelter to Star*.

Stop by & talk with these great authors/illustrators.

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A Moment in Time

The Odyssey of New Mexico's Segesser Hide Paintings

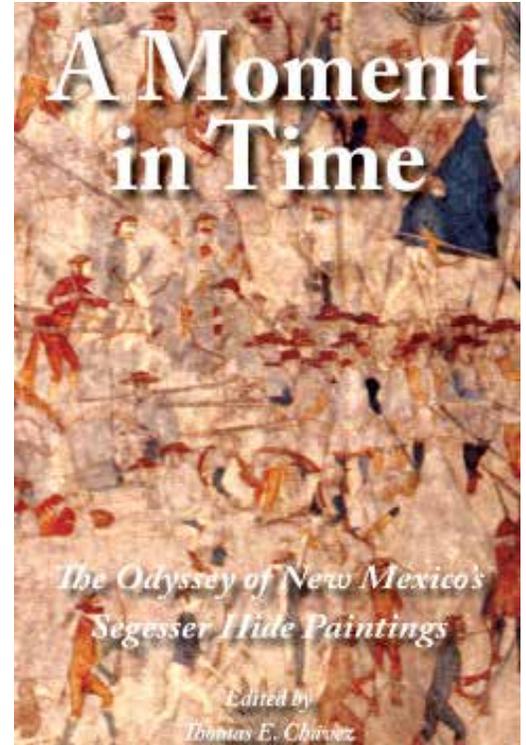
edited by Thomas E. Chávez

Painted in New Mexico sometime in the first half of the eighteenth century, the two large works of art that have become known as the Segesser Hide Paintings were sent to Lucerne, Switzerland in 1758 by a Jesuit missionary. Rediscovered after World War II by a Swiss ethno-historian, the paintings returned to New Mexico in 1986.

As works of art they are unique. As historical documents they are revealing. They are the most novel and important artifacts, if not works of art, of New Mexico's Colonial history. The history, intrigue, and inherent value of the Paintings has no bounds. Scholars have marveled over them.

This book is an anthology that brings together a sampling of those scholars who have seen and studied the Paintings. The information gleaned from the Paintings inspired them to think about history and art in different ways. Five of this book's authors have passed away, others continue to learn and share. The true value of the Segesser Paintings is that knowledge continues to radiate from them. This book is but a example of that benefit, an important contribution to New Mexico's Centennial.

352 pages 87 illustrations; 6 x 9
ISBN 978-1-936744-04-6 (\$21.95 pb)



ABOUT THE EDITOR

THOMAS E. CHÁVEZ received his Ph. D. in History from the University of New Mexico. He served for twenty-one years as director of the Palace of the Governors in Santa Fe, New Mexico and retired as Executive Director of the National Hispanic Cultural Center. He has published nine books and many articles of history. He is a recipient of a Fulbright Research Fellowship and was recently awarded the Premio Fundación Xavier de Salas in Spain for his work promoting "understanding" between Spain and the United States.

The Segesser Hides are on permanent display at the Museum of New Mexico History in Santa Fe, New Mexico.

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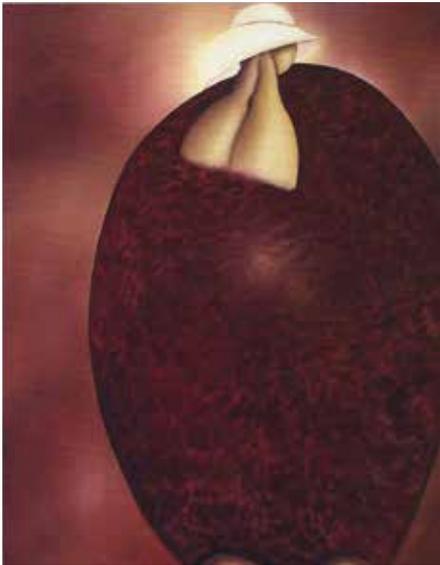


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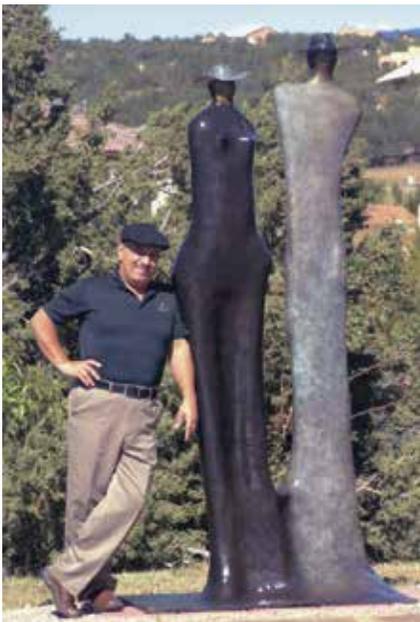
Contemporary Hispanic Market Artists

The annual Contemporary Hispanic 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 in December. Featured here are six of the artists you can meet at the Market.



GUILLOUME

Guilloume's subjects are purposely devoid of recognizable facial features to show the viewers that people are all the same and not different. He also puts two or more people in his work to show that people are social beings. People are most happy when they are with family and friends. He believes art to be one of the universal languages and his work seeks beauty that speaks to all people.



LEROY E. FRESQUEZ, JR.

Leroy makes recycled art. He endeavors to create a work that uses the remains of an industrial environment and he puts it together with care and respect for its past use. By working with scrap and found metal he taps into a source of abundant material. This discarded material tells a story that he translates into an abstract, present-day reality. His technique is a result of his mastery of welding which he has perfected through years of practice.



MARK JIMENEZ

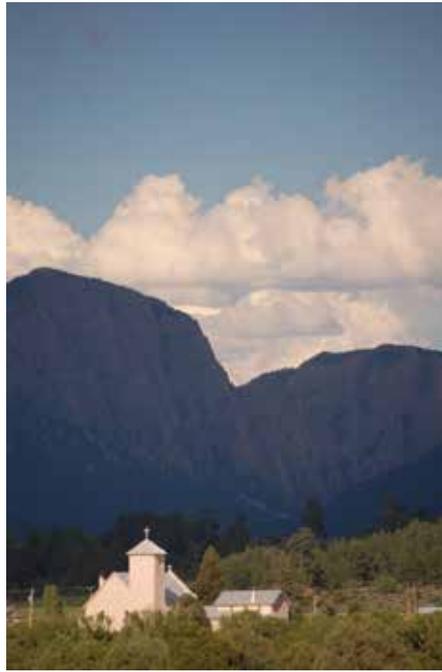
Mark Jimenez is from Santa Fe, New Mexico, and has been making jewelry for 38 years. He is documented as the tenth generation New Mexican artist and craftsman dating back to 1732. Mark's mother is from Chimayo, New Mexico, and comes from eight generations of weavers. Mark's father is from Hot Springs and Animas, New Mexico, and they are known for their stone carvings and print making. Mark's jewelry represents the "Past, Present, and Future." Each piece of jewelry has symbolism that reminds us of the blessings from family and friends and their efforts in life. We are the breath of the people that have come before us.





CAROLYN D. BARELA MABERRY

Vibrant, lively colors invite you to share the delightful vision of native New Mexico artist Carolyn D. Barela Maberry. Inspired by things that she loves Carolyn shares her New Mexico in colors that sing and sway across her oil paintings. Over a quarter century involved in the art business has increased her ability and skills in providing outstanding pieces. She is always seeking new experiences to broaden her techniques and appeal of her work.



CHRISTOPHER MARTINEZ

Christopher has a drive and passion to achieve the ultimate artistic expression. He is the owner of Nativo Design, a small graphic design firm in Albuquerque. Christopher is a graphic designer by trade and specializes in all aspects of marketing including web design and multipage publications. His photography is focused on the details and beauty of New Mexico's natural landscapes and the distinctive cultures of northern New Mexico.



MARION C. MARTINEZ

Marion's work was cutting edge before computers and recycling were in vogue. She takes discarded parts from computers and other electronics and turns them into jewelry, wall art, and sculpture that fascinates and makes you laugh. She calls it Mixed-Tech Media Circuit Board Art. She has won countless awards and is respected by her peers. Traditional art icons have a base in everything Marion does even though the result is very new and modern. She is truly an original in her art.



Becoming a Part of My History

Through Images & Stories of My Ancestors

by Andrés Armijo

68 pages 137 illustrations; 8½ x 11
ISBN 978-1-890689-75-9 (\$29.95) (Trade paper)

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

ABOUT THE AUTHOR:

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

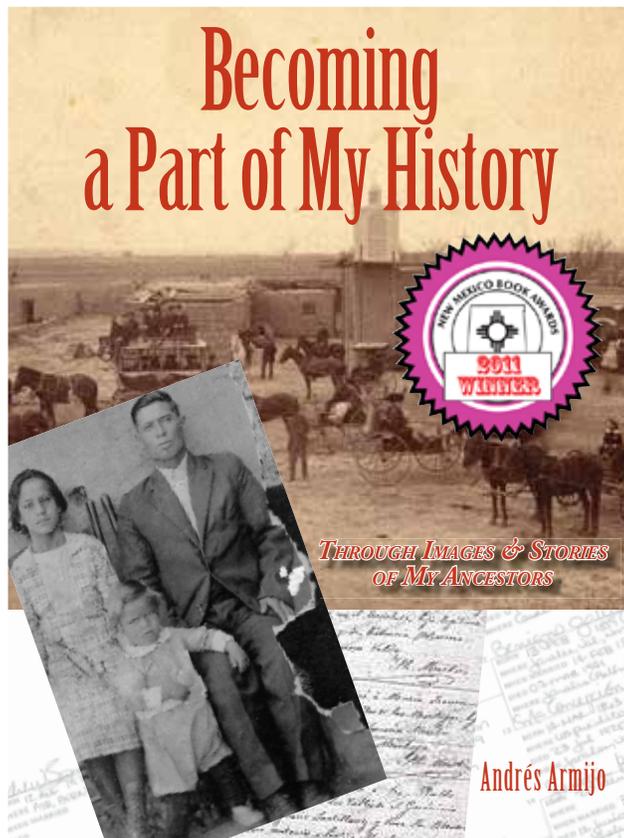
COMMENTS ON THE BOOK:

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

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

BOOK REVIEW:

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



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Out of the Shadows

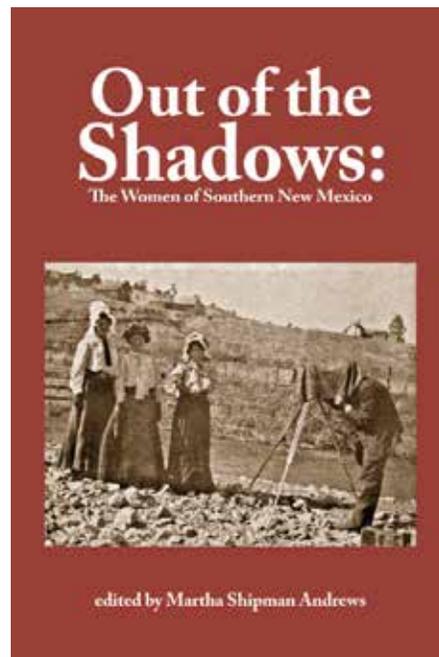
The Women of Southern New Mexico
edited by Martha Shipman Andrews

218 pages; 6 x 9 pb ISBN 978-1-890689-82-7 \$17.95

Winner, 2012
New Mexico-Arizona
Book Awards

The Wild West of New Mexico, with Billy the Kid, Pat Garrett, Geronimo, and the U. S. Cavalry center stage, is so powerful and entertaining a myth in the popular imagination that the lives and contributions of New Mexico's women — especially those of Southern New Mexico — have been largely overlooked.

Visual images provide a particularly evocative means of examining the dark spaces behind the overshadowing Western myths so dominated by the concerns and exploits of men. The extensive photograph collections of the Rio Grande Historical Collections and the Hobson-Huntsinger University Archives of the New Mexico State University Library's Archives and Special Collections Department give witness to the experiences of women as they helped to settle the mountains and deserts of New Mexico between 1880 and 1920. Photographs from these collections capture the unexpected: the self-reliance of women ranchers, the craftsmanship and industry of Native American women, the comfortable lives of a prominent Hispanic mercantile family, and the opportunities for women created by educational institutions. The accompanying essays by noted scholars and archivists have found the lives of women in southern New Mexico to be not full of endless toil and deprivation but rather, in the words of young Mildred Barnes from the mining community of Lake Valley, "delightful, exciting, and filled with a sense of abundance."



ABOUT THE EDITOR

Martha Shipman Andrews is University Archivist and associate professor at New Mexico State University, Las Cruces. She is current editor of the *Southern New Mexico Historical Review*. She edited *The Whole Damned World: New Mexico Aggies at War: 1941-1945*, recipient of two 2009 New Mexico Book Awards and the Centennial Award as one of the "100 Best Books of New Mexico."

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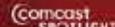


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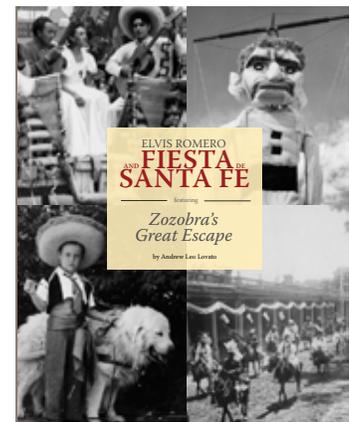
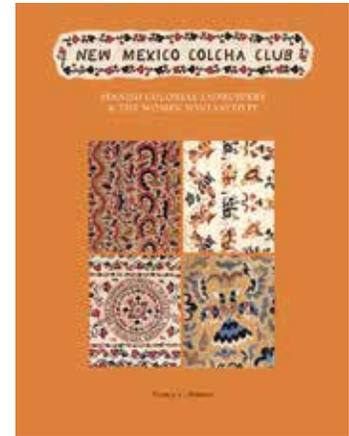
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Mirror, Peru, ca.1750, wood and gold leaf, 39.5 inches by 24.5 inches. Photography: Norberto Zamudio

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