

# TRADICIÓN

DECEMBER 2013

## REVISTA


HOME COUNTRY  
WOMEN ON RANCHES  
WINTER SPANISH MARKET  
NEW MEXICO'S SALT TRADE  
COLORFUL LOOK AT BALLOON FIESTA  
AN EVENING WITH ANNE HILLERMAN



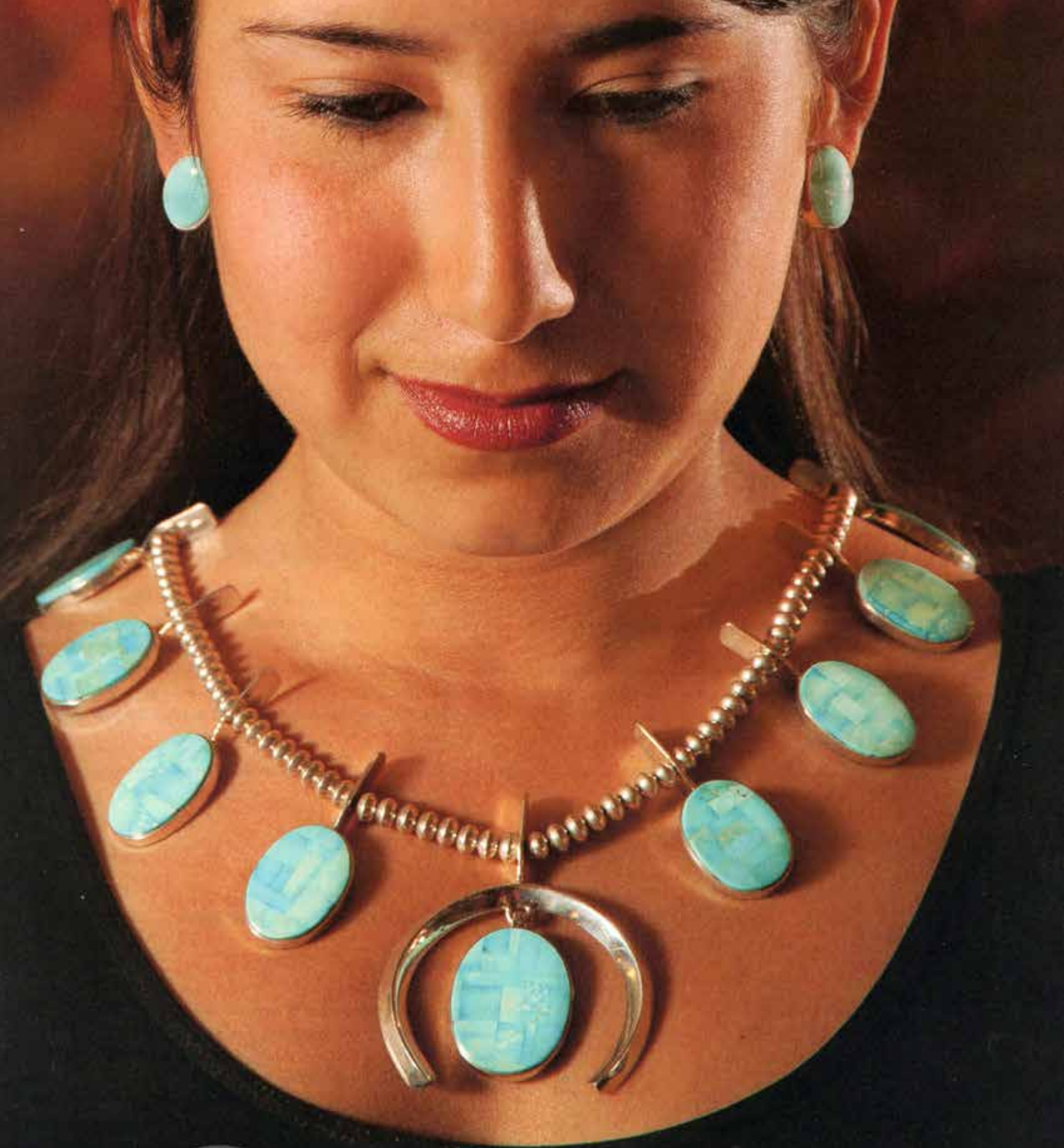
WHAT'S NEW  
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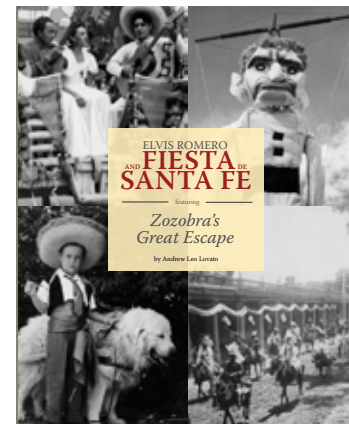
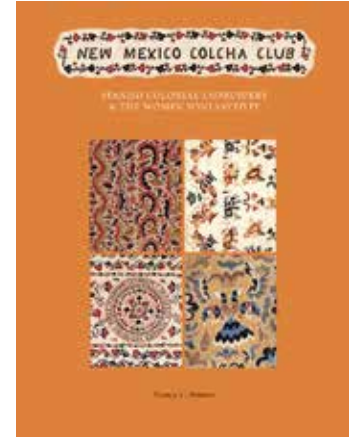


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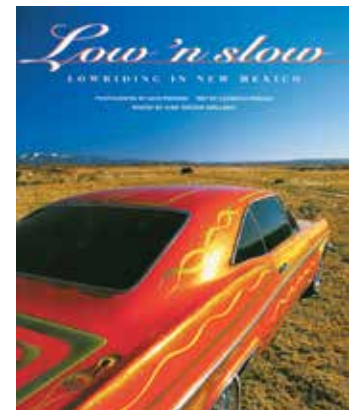
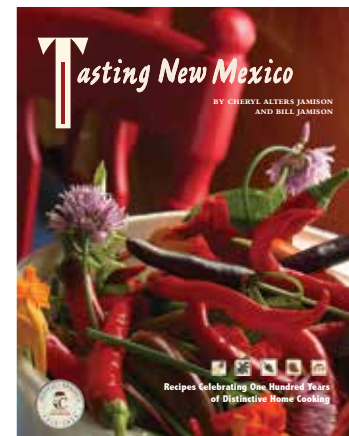
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# TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,  
ART & CULTURE

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FRONT COVER: *Winter scene* by John T. Denne, 2011

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# TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,  
ART & CULTURE

DECEMBER 2013 VOLUME XVIII, No. 4 (#63)

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"Visions of the Heart: Images from the Road" features works by Nicholas Herrera, Susan Guevara, and David Michael Kennedy at the Bond House in Española, New Mexico, through late December. For more see page 64.



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# Publishers' Message

## **Throw the bums OUT!**

It isn't Southwestern Art but it certainly touched every aspect of our lives. Museums were closed, artists and everyone else was hurt, businesses large and small suffered, and we have to go through this whole mess again.

We were in Taos and people couldn't get firewood in National Forests because of the shut down. People couldn't hunt. To some people this is a real necessity. Book publishers couldn't put new books into the Library of Congress to get the needed LOC number. People could not pay bills because they got no salary check. Kids in school could not go to museums and really ill patients couldn't get needed care.

This is what we say – vote out every politician in power regardless of party. No one made a difference. No politicians have the voters in mind when they make brainless decisions. The politicians only think, "What is in it for me?" This voter revolt should be all the way down through the ranks. Whatever goes on has not worked so let us all get rid of all the politicians and start over. Maybe the new elected officials will rule with the fear of God in the back of their minds.

What they did cost the American taxpayers BILLIONS of dollars. In addition, the bill included tons of pork, extra monies allocated to special projects like a dam in Kentucky. We don't care about a dam in Kentucky – we wanted government open again. What kind of leadership is that? We can't do any worse! We did like Mitch McConnell on *Face the Nation*. He was saying the Congress can't spend money. So why is that dam money for his Kentucky dam in the bill? It is beyond us.

Let's also talk for a minute about affordable care or Obamacare. The jury is out but we know Barbe's health insurance went up over 400%. Nice! Also the federal government's website is so poorly done that people still can't get on and hackers abound. That is what you get when you use a Canadian company. Don't we have website designers who are good in the USA? And the cost in dollars. This all may be the downfall of our economy. Don't they know that the Feds are unable to give out free lunches much less handle health care?

## **SCAS Continues Down The Path of Stupid**

SCAS has not had an Executive Director since February. Sure there has been an Interim Director but she has no real experience running an organization like SCAS. Read UPDATE to find out what is going on now. The bottomline is that SCAS is going downhill fast and the clueless people who run it are like politicians. They need to be thrown out and start over. There also needs to be on the SCAS Board people who have an interest in making SCAS work and not people that make noises about giving SCAS tons of money but never do.

Buy art from local artists who need the patronage but cut off any arts organization that doesn't know its head from a hole in the ground.

## **Going To Winter Market**

It is a very good idea to have Winter Traditional Market somewhere, other than the Santa Fe Convention Center. So Albuquerque was a good idea. That is where it ended. It couldn't be on a worse two days – Black Friday and Saturday. So far we have seen little promotion that it is in Albuquerque and not Santa Fe. There is admission at the door! We have gotten the postcard and seen the poorly designed ads but ALL carefully don't have that there is admission at the door. Yes, we have the money BUT after twenty years of promoting the art and the artists – no Winter Market artist has given us a pass to get. It is the thought that counts – and there is no thought. Artists said that they were promised 200 free passes to get in. Now to be fair, maybe SCAS didn't get around to giving artists free passes but real shows do that and that was the reasoning behind an admission fee – real shows charge a fee.

So, if no artists sent us a pass then we were not going. But a solitary member who is not going to Winter Market sent us passes – we now have to go. Haven't gotten a pass from a single artist who we have spent years promoting and featuring in shows or our magazine and books. TAKE, TAKE, TAKE. It does put friends in a new light. It didn't cost us anything to be gracious and spread

the wealth and it doesn't cost artists anything to invite people who might come to Winter Market. Make a note on a New Year's resolution. It always makes us remember this is religious art and the people who make it may not be the best practitioners of "Goodwill To Men or Women."

Maybe SCAS needs the door receipts? Seeing is believing on how many people show up. Bookworks is selling books, hopefully in the hall outside so we MIGHT go over and check on our authors. SCAS doesn't think we are important enough to get a pass even though we are media and actually write about the art and we do have a traveling art exhibit of Hispanic art in New Mexico. Sad! You do need a track record to charge a door fee. Just saying. And is it worth all the hard feelings – who gets a pass and who doesn't?

By the way, as one of the only publications in the country that features Hispanic art in every issue, one might think we would be sent notices about upcoming events that involved Hispanic artists and art. To a certain degree you would be right, but . . . We have not received a single notice of a single event connected to SCAS or Spanish Market for years. We did get an invite to come to the Preview before Summer Market this year, but we did not get a single notice about Spanish Winter Market even when they moved it to our backyard in Old Town Albuquerque. Seems to us that when one makes a big change in where or when one holds the second biggest event an organization has that they would try and contact every media outlet they can find to get the word out. We check the media very carefully and saw only one story in the *Albuquerque Journal*. That hardly got the word out for people to come to a new venue on a new date. Oh, well ...

## Albuquerque Airport Art Collection

Albuquerque Airport's Art Collection was up against 19 other airports in the 10 Best Readers' Choice chosen by readers of *USA Today* and 10 Best. We are partial to the art collection and in fact wrote an article on it years ago for *TR*. It has art from Wilson Hurley, Charlie Carrillo, Marie Romero Cash, Pop Chalee, Luis Tapia, Dayton Molzen, John Nieto, Horacio Valdez, Patrocinio Barela, RC Gorman, Betty Hahn, Robert Tenorio, Malcolm Furlow, among many others, and pieces on loan from the Albuquerque Museum and the Navajo Nation. The Albuquerque Airport was up against the Denver Airport, BWI Airport, Boston Logan, Chicago O'Hare, and 15 more. The next time you go to the Albuquerque Airport check out the art or go on the website – cabq Terminal Art Col-

lection. By the way, the voting is over and Albuquerque came in second to Denver. #2 tries harder!

Also vote on the Prettiest State Flag. New Mexico is one and leading!

## Nick Herrera

We saw Nick Herrera's piece on the brochure cover of the Northern New Mexico Regional Arts Center at the Bond House in Espanola. It is a show up until December 20. The piece looked fantastic! Nick is one of a few artists there in many styles. We are always very proud of Nick!

## Breaking Bad & The Albuquerque Journal

I loved *Breaking Bad* but it is over. The last episode of *Breaking Bad* was almost two months ago but the *Albuquerque Journal* put out a supplement on October 29. Talk about SLOW! If they are in that mood how about a supplement on Mork and Mindy or Gunsmoke? 12 pages does not make a supplement!

Speaking of lame, Walgreens was supposed to carry the Breaking Bad Balloon Pin – it sold out twice (in hours) at the Balloon Fiesta. Corporate Walgreens said no one would buy it. So all the non-people need to order at the Plano website. Talk about out-of-touch. Maybe they need to be politicians.

## Regis University

Regis in Denver, has named the gallery in the library the Thomas J. Steele, S.J. Santo Gallery. He would like that! Bravo!

## The Dumbest Thing Ever!

The Deming Police pulled over a man who did not come to a full stop at a STOP sign. Their drug dog Leo, alerted officers to the drugs that were on the driver's seat. The Deming Police got a search warrant for their county and it was signed by a judge. So the incredibly intelligent Deming Police took the motorist to the local hospital. The doctors said anything involuntary involving medical procedures would be unethical – duh! So the Deming Police took the motorist to the Silver City hospital and the guy underwent 8 procedures to find drugs including an X-ray, rectal exams, and a colonoscopy. Result – no drugs. And it seems the doctors had no ethics problems in addition to not knowing the hospital was in a different county where the warrant didn't cover. Since the report was aired on KOB 4 TV another motorist came forward with the same story because he didn't use his blinkers.

The drug dog Leo, also had a alert but now we find out the dog hasn't been certified in New Mexico and had no sniffing courses for years. The original motorist filed a Federal lawsuit for millions – go for it! Come to a full stop and use your blinkers!

## One Of The Dumbest People Ever – Winston Brooks

The Albuquerque Public Schools Superintendent Winston Brooks TWEETED that the Education Secretary Designate Hanna Skandera was a farm animal and in a second TWEET he wrote farm animal sounds. Beside the fact you should not TWEET that another person is a farm animal and he, the School Superintendent, should be an example to kids. Would he like it if every kid in APS TWEETED that he was a farm animal? We are not Skandera fans but this was pretty dumb and as an adult Brooks should have known better.

## Congrats!

We had to blow our own horns a little. *How Hollyhocks Came To New Mexico* won three awards from the New Mexico & Arizona Book Awards: Best Cover Large Format for Nick Otero and Paul Rhett, Best Bilingual Book, and tied for Best Book for Nick, Rudolfo Anaya, and Nasario Garcia.

Our other books that got "Bests" were: *Murder, Mystery, and Mayhem* by Richard Melzer and John Taylor, *Pet Friends* by Terrie Q. Sayre and Tavelin' Jack with Jill Lane, *Duke City Diamonds* by Gary Herron. Our own Don Bullis won the Literary Award.

## Last Minute SCAS News!

It was announced November 21, Interim Executive Director Jane Bradley is leaving SCAS on December 3, 2013. At this time we don't know the circumstances or if there is a replacement. We did a feature on Bradley in the Summer Issue of *TR*. This new announcement is in time for Winter Market.

Have a happy holiday and please buy local! Artists and businesses need to sell to survive. Oh, and don't be stupid!

# shop



## MNMF Shops

Museum of New Mexico Foundation

ON THE PLAZA:

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

ON MUSEUM HILL:

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*at the Museum of Indian Arts & Culture*

ON THE WEB:

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

# Update: SCAS Executive Director Search

by BARBE AWALT

The closing date for Letters of Interest and Resumes was the end of August according to job websites – not SCAS. On the Spanish Colonial Arts Society website it was never stated that the deadline was August 31, but my letter was in before the end of August.

After weeks of not hearing, on September 23, Diane Martinez from the Search Committee, sent a general email saying materials were being considered. Obviously SCAS was not in a hurry! I had heard that very few people had applied for the job. I had asked five people to apply for the job and none would. I also didn't know at that time that the search had been extended from end of August to October 1. It happens all the time but most places tell applicants so they don't panic and apply again. The search was again extended again to December 28. Again, they didn't tell anyone. All of the advertising was on job websites.

Nothing had changed on the job description – the same old vague generalities were listed and the typos were there too. It didn't say if the job was full time, part-time, salaried and what it was, or benefits if they existed. Definitely the kind of job people are flocking to– NOT! Did anyone besides me apply?

On October 20, Diane Martinez again, sent an email that thanks but no thanks. Even though the stated dead-

line is December 28, on other job websites, SCAS wanted me gone ASAP.

This highlights the herd mentality – we – the SCAS Board – will rubberstamp whatever, even if it kills SCAS. Isn't that also the mindset in Washington DC? Many members of the SCAS Board know better but they are afraid – why is that? No one is willing to speak up when they know it is wrong. Wouldn't you want the most qualified person for any job not the most inexperienced?

I knew going in that I would never get the job but it was an opportunity for me to say the things the others were afraid to voice. Artists are very unhappy with SCAS. They don't understand why one artist is on the Board and that was a big fight. They are also afraid they will be kicked out of Market. We will all wait and see who SCAS picks and if that person has no or little qualifications we know they didn't learn from the Donna Pedace episode and are willing to try the same mistakes again. Meanwhile SCAS continues to fail in interest, leadership, and finances.

PS. The website qualifications for the Executive Director job at SCAS have been cleaned up. It has only been months. Hopefully the kid putting the info up has been fired!

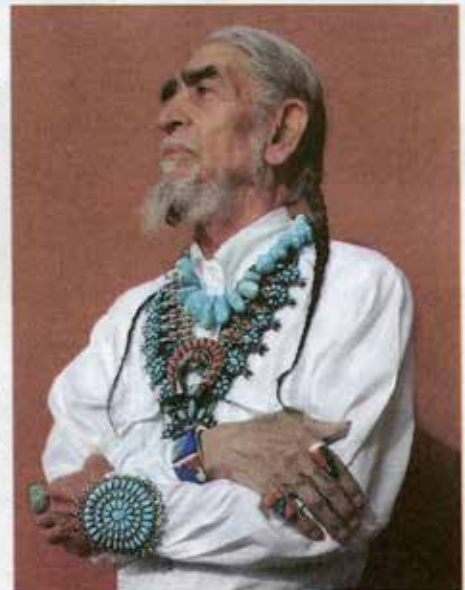
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# One Nation One Year

a navajo photographer's

365-day journey into  
a world of discovery, life and hope



photos by  
Don James



text by Karyth Becenti  
additional editing by Lisa Peterson, Editor in Chief of Albuquerque The Magazine

# One Nation One Year

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

Photographs by Don James  
with text by Karyth Becenti

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

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

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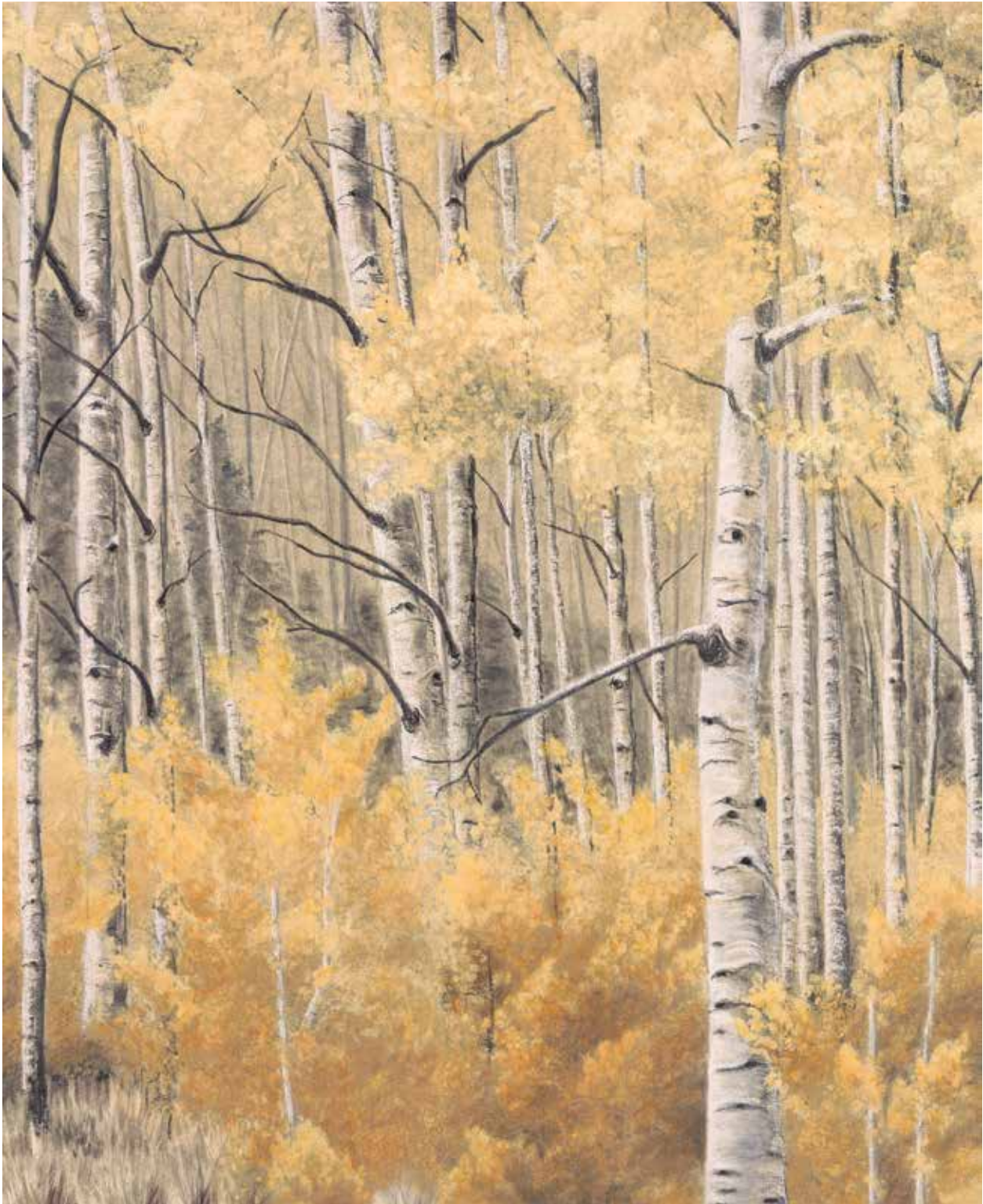
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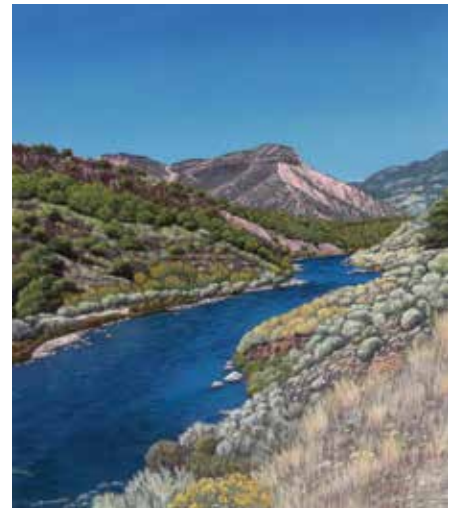


Oil base monotype "Bosque" 23½" x 19½"



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# Don Bullis Has Had A Very Good Fall: Johnny Boggs Has As Well

by BARBE AWALT

Author, historian, and lecturer Don Bullis has had a very eventful fall. He was recognized in October as an outstanding alumni at Eastern New Mexico University. This is Don's alma mater and the honor meant a lot to him. He was nominated by fellow authors and that was memorable.

November 14, Don was recognized for receiving the Rounder's Award by the New Mexico Agriculture Department. He was nominated by Max Evans who the award is named after – Max's iconic book and movie. Also awarded was Johnny Boggs, noted author. Being responsible, Denise Chavez was named for the honor but there was an altercation over immigration and her name was pulled. It is a shame that politics enters into literary awards.

The award recognizes those who promote the Western way of life. Bullis has been a teacher, policeman, lobbyist, and now a speaker, historian, author, and journalist. Bullis was the Centennial Author for the New Mexico Centennial and has won many awards for his books including the Eric Hoffer Award.

Others who have gotten the Rounders Award are: Grem Lee –illustrator, Forrest Fenn – author and collector, Slim Randles – author and sportsman, Denny Gentry – founder of the US Team Roping Association, Howard Bryan – author and journalist, and Alvin David - cowboy poet.

But wait – that isn't all! Don was awarded the Literary Award at the New Mexico & Arizona Book Awards Banquet November 15, at the Hotel Albuquerque. Bullis was honored for his promotion of New Mex-



*Don Bullis (center) with Max Evans and Secretary Jeff Witte, New Mexico Department of Agriculture on the back patio at the Governor's Mansion.*

ico books in the Historical Society of New Mexico Notebook that goes to thousands of online subscribers, as well of his use of authors when he was Sheriff (President) of the Corral of Westerners, at the Sandoval Historical Society, and as Vice President of the Historical Society of New Mexico. Don has also been active in First Fridays – with the iconic writers like Tony Hillerman, Howard Bryan, and Slim Randles. He was surprised!

On top of everything, Don managed to have talks and signings for his newest book – released in Octo-

ber – UNSOLVED: New Mexico's American Valley Ranch Murders & Other Mysteries. This is book #8 on New Mexico.

Bullis has made a name for himself and someone who loves New Mexico and finds every historical fact that he can. Years from now, historians, teachers, and students will be very grateful that Bullis took the time to document the people, places, and events that made New Mexico great. Oh, look for another HUGE volume of the events in New Mexico's history coming out in 2015.

# MURDER, MYSTERY & MAYHEM

## IN THE RIO ABAJO

by Richard Melzer & John Taylor

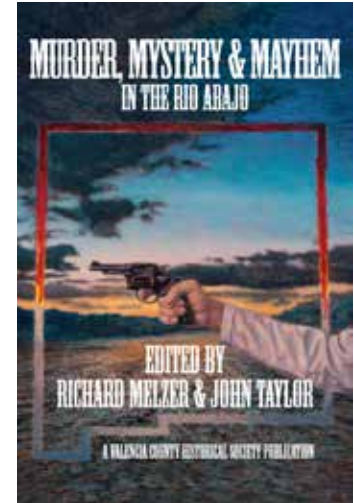
386 pages; 6 x 9 pb (89 photos) ISBN 978-1-936744-14-5 \$24.95

These are but a few of the incidents of murder, mystery, and mayhem that make the Rio Abajo such a treasure trove of intriguing history for local residents and historians alike. This volume is an attempt to preserve some of the most interesting of these many cases of murder, mystery, and mayhem — ranging from heinous murders to bold train robberies, from religious miracles to unsolved mysteries, and from accounts of earthquakes to reports of terrible disease. All took place in the Rio Abajo, defined as Valencia and Socorro counties in north-central New Mexico.

So, put on your deerslayer cap and join us as we explore some of the most famous and least-well-known history of New Mexico's most colorful region, the Rio Abajo.

**2013 Best Anthology,  
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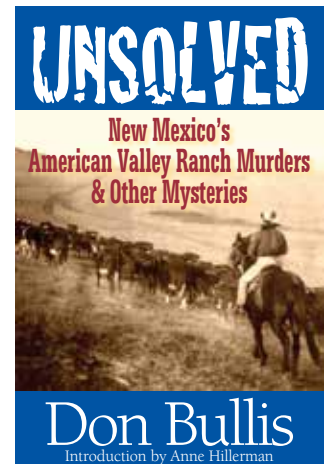


# NEW MEXICO'S AMERICAN VALLEY RANCH MURDERS & OTHER MYSTERIES

by Don Bullis

220 pages; 6 x 9 pb (26 photos) ISBN 978-1-936744-07-7 \$19.95

There are few subjects that fascinate people as much as New Mexico and a good mystery. New Mexico has always been an enigmatic place, filled with rich history. This book explores and examines forty-four of New Mexico's most baffling mysteries, which lure the curious and beg for investigation even though their solutions have eluded experts, many for decades. Many relate to the death or disappearance of some of the best-known lawmen and outlaws in history — Sheriffs Pat Garrett, Les Dow, and William Brady, as well as Jesse Evans, Russian Bill Tethenborn, Bronco Bill Walters, and Mysterious Dave Mather, while others involve mysterious tales and legends of lost mines and treasures. And who can forget the UFO incident at Roswell? All this told by a former lawman and journalist who is one of the region's leading historians, Don Bullis; Bullis also happens to be an award-winning author of over a dozen best-selling books on New Mexico's past.



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# An Evening With Anne Hillerman: The Release of "Spider Woman's Daughter"

by BARBE AWALT

We have been honored to know Anne Hillerman and her husband Don Strel for sometime. Anne is one of the nicest people on earth and all of this adulation about her new book, *The Spider Woman's Daughter*, is well deserved. This book is in the Tony Hillerman legacy of Joe Leaphorn and Jim Chee with the cover of the new book following the design of the famous, *New York Times* best-seller books by her father.

To say this book has been anticipated by the book community and Tony Hillerman followers is an understatement. Tony died in 2008, and we remember his funeral was standing room only. With him the book series died or so we thought. His daughter, Anne, now takes the series and explores the roll of Bernadette (Bernie) Manuelito. Bernie is a police officer who, until now, had to be rescued and now she takes the starring roll. Bernie is also married to Jim Chee. The story starts with Bernie seeing Joe Leaphorn shot and the novel takes off. Anne said she asked her mother, Marie, for permission to move forward with the project.

Aside from the plot twists there is also the beautiful Southwestern landscape and Navajo traditions. Readers can't get enough of the Southwestern themed mysteries. Proceeding the book release, fantastic reviews of the book were in the Santa Fe New Mexico, Albuquerque Journal, Publishers Weekly, The Library Journal, and the Costco Connection. In other words a zillion people read about the book and were ready to buy.

The book was released on October 1, in Albuquerque at the Kimo Theater. The event was a benefit for the

new Albuquerque Library Foundation, a cause near and dear to both Hillerman's hearts. The crowd bought books to be signed and heard stories

about the Hillerman family. It was the perfect venue for the release with the 17 skulls above the stage with flaming red eyes. The whole theater

Mayor Richard J. Berry Invites You to Experience  
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*Spider Woman's Daughter*

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DATE: October 1, 2013 (Tue)  
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**Anne Hillerman**  
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 October 1, 2013 (Tue) - 7:00 pm - 9:30 pm  
 GENERAL ADMISSION  
 KiMo Theatre - Albuquerque, NM  
 ZONE GA ROW GA SEAT GA

**ANNE HILLERMAN**



**SPIDER WOMAN'S DAUGHTER**

**A LEAPHORN & CHEE NOVEL**

was decorated with Native American symbols and old Albuquerque woodwork.

The crowd was a who's who of the literary community: Thelma Domenici, Joe Sabatini - retired of Special Collections Library, Bob Kresgee, Ashley Biggers, Tom Rutherford, Margaret Tessler, Judith Van Gesson, Sabra Brown Steinsiek, Sherry Burr, Kathy Barco, and many librarians from the Albuquerque Main Library including Library Director Dean Smith. The events featured a welcome by Steve Spitz, the Chairman of the Albuquerque Public Library Foundation, readings from Serafina Ridgley and Gabe Tessler from the New Mexico School for the Arts, and wonderful photos from Anne's husband Don Strel.

Harper Collins is the publisher of the *Spider Woman's Daughter*. Why do you ask would another publisher promote a book by Anne Hillerman? It is easy for two reasons. Libraries are ALWAYS a great cause and if someone buys Spider Woman's Daughter and gets turned on to reading or New Mexico then it is a very good reason to promote the book. The book is available at Bookworks, Treasure House, Amazon.com, Costco, and many other stores.

# albuquerque A Colorful Look Back at Balloon Fiesta

by BARBE AWALT

Those of us who live in Albuquerque make fun of the Balloon Fiesta and when the first two weekends in October come, we are out on the balloon field taking pictures like nobody's business saying it is a beautiful event. And Balloon Fiesta is beautiful. We, in Albuquerque, just need to embrace the largest event in New Mexico that has put us on the ballooning map and has been very good to Albuquerque.

We came to Albuquerque for our first trip because Kathy Hart was marrying Dave Smoker during the Balloon Fiesta. Kathy was the designer of the Fiesta program and did pr for the Fiesta. We knew Dave for years from school pr. We said on that trip, "This is really cool and we are coming back!" and we did. Of course there were the obligatory trips to Mass Ascension and we froze our buns off – was it colder then? Or were we wimps? In any case it was wonderful.

We eventually moved to Albuquerque, 23 years ago during Balloon Fiesta – fitting. We joined a balloon crew and now it is the Sunflyer balloon. The first balloon we crewed on was After Midnight. We have had an event studded-history with our crew: kidnapping the Archbishop – giving him his first balloon ride andf nearly killing him in the process, watching a number of people die during Fiesta in balloons, winning awards – yes, we even managed to win with our motley crew! – adventures, our balloon pins, food, yearly-themed t-shirts, weather, and, through it all, we still love our crew. We now lend the effort our art trailer that magically becomes a balloon trailer for ten days



*Sunflyer inflates at the first Mass Ascension at the Albuquerque International Balloon Fiesta.*

every year.

A new development in the last few years was organized by pilot and crew member Scott Ebell, who mounts a GoPro camera on our balloon and films the entire Balloon Fiesta. Each day the balloon flies, the whole flight is recorded and this year he made a compilation of the entire Fiesta. The films are stunning – <http://www.youtube.com/user/srebell21>.

For a number of Fiestas lately, I have had to work selling books or taking pictures of art events around Albuquerque during Fiesta. That gives me a perspective of seeing the event with a detached feel. The best view is from the Balloon Museum - their hill overlooking the field has the best sight in town of the balloons.

The high point of our Balloon Fiesta history was *The World Comes To*

*Albuquerque*, the official book for the 40<sup>th</sup> anniversary of Balloon Fiesta. The book was jointly authored by Kim Vesely, Dick Brown, Tom McConnell, and Paul Rhetts. It won many awards including Best Book from the New Mexico Book Awards. It is a beautiful, coffee-table book.

To say there were highs and lows in the months after the book was released is an understatement. The book sold out in a short time, with a printing of over seven thousand books. It was a true success but without support from the Balloon Fiesta, which that makes no sense. You would think Fiesta would have been proud of the book but it constantly had arguments and the entire Fiesta Board knew how to make and market the book better than us with our 30 years of experience, even though the Fiesta Board had no experience.



*The first stages of Mass Ascension as seen from the Balloon Museum.*

Were they ashamed of the book or did they suffer from book envy and thought they could have done it? Cooperation and playing together was unheard of.

The “gang of four” authors were a gifted group and they had a respected history with balloons. Tom McConnell was on the Balloon Fiesta board and flew the Zia balloon. Since the book he won the Balloon Fiesta Heritage Award as one of the original pilots of the Fiesta. Kim Vesely was a reporter for KOB TV and still does on-air for the Fiesta as well as blogging for the Gas Balloon race. She is the pr person for the Rio Rancho Schools and is a balloon pilot. Dick Brown is also a balloon pilot and has brought Navy personnel to Fiesta from the U.S. Submarine New Mexico. Paul Rhettts has crewed for a Los Ranchos balloon for over twenty years. The gang also enjoyed each

other’s company and has remained friends.

Balloon Fiesta changes each year with many new balloons and new activities. There is something for



*Sunflyer does a splash-and-dash in the Rio Grande during Balloon Fiesta.*

everyone. It stays fresh while honoring the history of ballooning. But the Fiesta faces the same problem that many organizations deal with - some with little success. Ballooning is a very expensive sport and young pilots are not coming into the sport. We have been blessed that young pilots, Josh Bacon and Scott Ebell, have taken over because our original pilots, Bill Douglas and Frank Bacon, are not able to fly like they once did. The ten days of Fiesta are grueling and taxing with naps very necessary. I think a rain blow-out day toward the end of Fiesta, is a good thing. People can rest and sleep in a little.

Fiesta and ballooning need to have a long-term view of what is coming and have we seen the best. Albuquerque is the best place for Balloon Fiesta and the whole city needs to embrace to event - ballooning and chile have put us on the map.

## recent exhibits



*San Ildefonso Feast Day Dance Procession* by J. D. Roybal (1922-1978) Oquwa - Rain God

Adobe Gallery in Santa Fe presented an exhibit and sale of art by early 20th century Native American artists—Pueblo, Navajo, Apache and others—who attended the Santa Fe Indian School in the 1930s and 40s under the tutelage of art teachers Dorothy Dunn and Geronimo Cruz Montoya in October. A few of the early 20th century painters represented were Allan Houser, Joe Herrera, Quincy

Tahoma, Harrison Begay, Beatien Yazz, Fred Kabotie, Jose Rey Toledo, Jose Encarnacion Pena, Romando Vigil, Julian Martinez, Tonita Pena, Pablita Velarde and Guadalupito Sanchez. A few of the mid- to late-20th century artists included in the exhibit are Bob Hazous, Tony Abeyta, Helen Hardin, J. D. Roybal, Tony Da, Maria Martinez, Margaret Tafoya, Helen Cordero and others.



*Hopi Mongwa (Great Horned Owl) Katsina Doll* by Otto Pentewa (1886-1961) Siko-vaya - Pumpkin Flower

Two prominent collections of Hopi and Zuni Pueblos Katsina dolls were combined at the Adobe Gallery in Santa Fe for an exhibit and sale in October. The collection consisted of katsina dolls from the two pueblos—some from the early 20th century (circa 1900) and others from the late 20th century (circa 1980s) and most periods in-between.



*Victoria de Almeida of Santa Fe, an artist at Contemporary Hispanic Market since 2010, was chosen by Barnes & Noble as the 2013 Hispanic Heritage Tote Bag Artist! They were available throughout September at over 700 Barnes & Noble locations nationwide!*

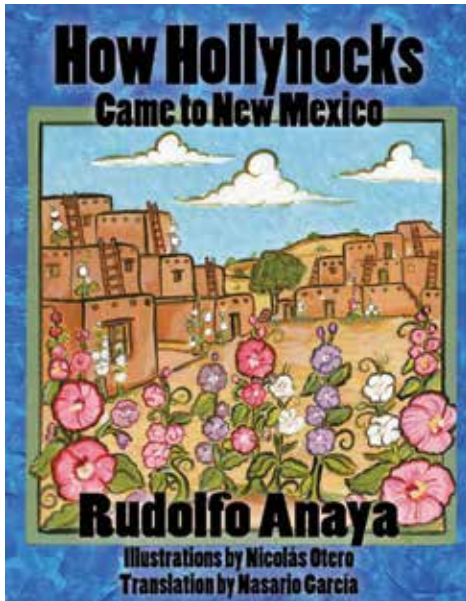




# How Hollyhocks Came to New Mexico

## 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 in the U.S., 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 Farolitos 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.

**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

47 pages 45 color illustrations; 8 x 10  
ISBN 978-1-936744-12-1 (\$24.95 hb)



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TRADICIÓN December 2013

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- Winner, Children's Fiction, National Federation of Press Women, 2013
- First Place, Children's Fiction, New Mexico Press Women, 2013
- Winner, Children's Book, Southwest Book Design & Production Award, 2013
- Pablita Velarde Award, Outstanding Children's Book, Historical Society of NM, 2013
- Silver Finalist Cover Design, Children's/Young Adult, Ben Franklin Book Awards, 2013
- Finalist, Children's Picture Book, Hardcover Fiction, 2013 International Book Awards
- Finalist, Best Interior Design, International Book Awards, 2013
- Silver Medal Children's Illustrated Book (Grades 3-6), Nautilus Book Awards, 2013
- Finalist, Best Latino Children's Picture Book, Intern'l Latino Book Awards, 2013
- Runner Up Children's Picture Book, Great Southwest Book Festival, 2013

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## albuquerque Miniatures Show

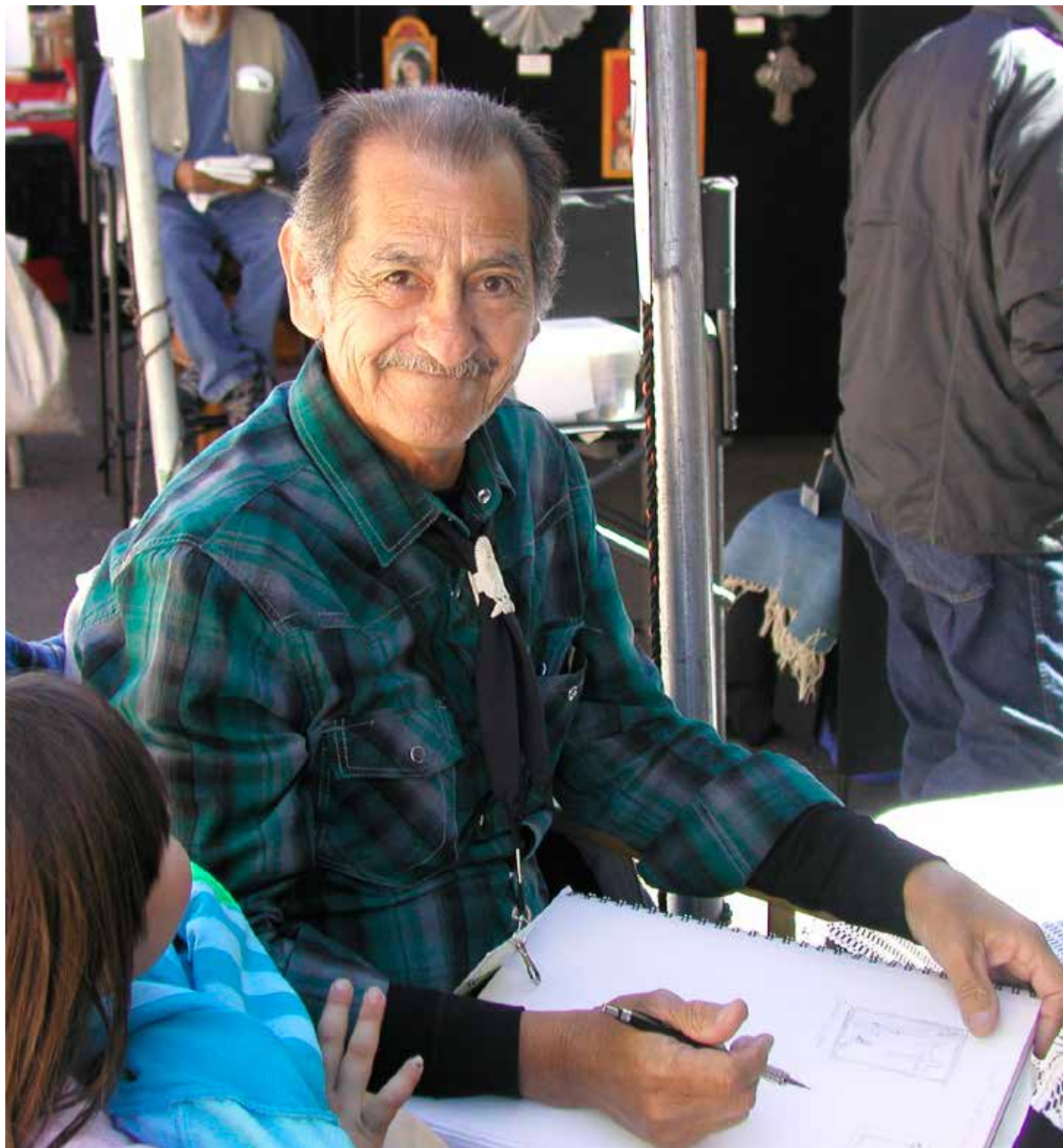
For the past 22 years the Albuquerque Museum Foundation has produced *Miniatures & More*, a juried invitational exhibit and sale of small paintings, photographs, prints, sculptures and fine art at The Albuquerque Museum of Art & History. In 2013 the event showcases 123 artists and exhibits over 290 works of art. *Miniatures & More* has a significant reputation in the art collecting community and it is attended by gallery owners, established patrons and new collectors. Its overall scope is very diverse, representing a wide range of subject matter, styles and media. The show runs to early December.





## albuquerque **Santero Market**

12th Annual Santero Market at San Felipe de Neri Parish was held in early October. It is an entertaining and fun filled public event held in Historic Old Town. This year's market features 40 artists from throughout New Mexico and Colorado, showcasing primarily traditional Spanish religious art.





























SPANISH MARKET # 90  
EST. 1976  
**Leonardo Gregorio Salazar**  
*Unpainted Bultos, Woodcarving*





# albuquerque Winter Spanish Market

Historic Old Town welcomed the traditional Spanish art and artists at the 25th anniversary of the Traditional Winter Spanish Market. The Winter Spanish Market was held in Albuquerque for the first time in its history. The Market featured over 100 artists. Many of the unique, handmade art pieces had a Holiday theme and were perfect for the collector, for the home, or as great holiday gifts.









# BEHIND CLOSED DOORS

Albuquerque Museum  
February 15 – May 18, 2014



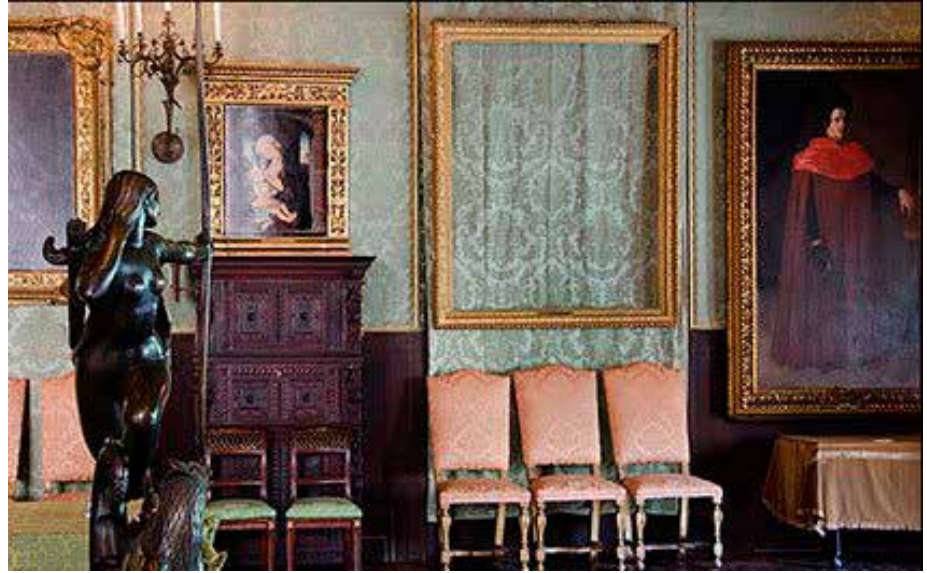
## boston

# The Biggest Art Theft in American History

The Isabella Stewart Gardner Museum in Boston is home to many works painted by Sargent, Whistler, Zorn and others. The museum buildings consist of Mrs. Gardner's fabulous mansion and a newer, modern glass addition blended together. It is worth the trip to the museum just to see and walk around in her wonderful house, which features a three-story garden atrium at the center. Designed by William T. Sears and completed in 1903, Fenway Court, as it was called during Mrs. Gardner's day, is in the style of a 15th-century Venetian palazzo, and was built specifically to house Mrs. Gardner's remarkable collection of art, furniture, and artifacts from all over the world. Except that, there are empty frames on some of the walls.

Mrs. Gardner was devoted to the idea that art was powerfully redemptive and stipulated in her will that no changes could be made in the galleries. Nothing in the original house could be added or taken away, not even a bamboo window shade. Even the dim lighting in the galleries has remained the same. Any changes would require that the entire collection be sold off and the proceeds donated to Harvard University!

March 18, 1990 was the night two thieves dressed as policemen talked their way in to the museum after hours, overpowered the two guards and stole 13 of some of the world's most valuable oil paintings by Vermeer, Rembrandt, Degas, Manet and



*An empty frame at the Gardner Museum. Opposite page, one of the 13 paintings that were stolen from the museum; this one is by Rembrandt.*

Flinck—estimated to be worth \$500 million dollars today. The F.B.I. has been chasing leads on this theft for over two decades, and until recently, no one who knew anything about the thieves or the whereabouts of the paintings would talk about it.

Just this last March, new leads came in that led the F.B.I. to report that they now know who the thieves are, but the statute of limitations prevents them from making any arrests. But, where are the paintings? Over the years since, rumors have circulated that the paintings were moved to Philadelphia and Connecticut through organized crime circles, but so far none have turned up in police raids on suspects' residences. Like so many high-profile art robberies, famous paintings are difficult to resell because the buyer runs the risk of being discovered by anyone who recognizes the work.

Today, despite a \$5 million

dollar reward, believed to be the largest ever offered by a private institution, these priceless works of art remain missing. The real worry is that they either have deteriorated badly or have been destroyed. To keep them in good condition, whoever has them would have had to take pains to store them out of the light at no more than 70 degrees Fahrenheit and 50% humidity for 23 years. Still, there is hope that one day they may refill those empty frames on the walls of the Gardner Museum. Although the F.B.I. doesn't want to "hinder its investigation" by exposing the names of the men they believe stole the paintings, there are tantalizing hints that they may be close to finding the art as well. In the words of Carmen Ortiz, the U.S. Attorney for Massachusetts, "I think we're all optimistic that one day soon the paintings will be returned to their rightful place."

## corrales

# Harvest Market

The Harvest Festival weekend in October is always a great time to get out and see the Village of Corrales, New Mexico. It's great in that people of all ages can find something to enjoy at the event – the Growers' Market, hay rides, arts and crafts, the corn maze and a giant turkey leg all in the same day! The Mercado Antiguo (Old Market) is held at the historic Old San Ysidro Church which is all decked out for festival fun. The Mercado featured 2013 Santa Fe Spanish Market artists who love to talk about their art and share their stories. It is always a great place to shop for tin work, retalbos, bultos, silver jewelry, straw appliqué, weavings, baskets and more!



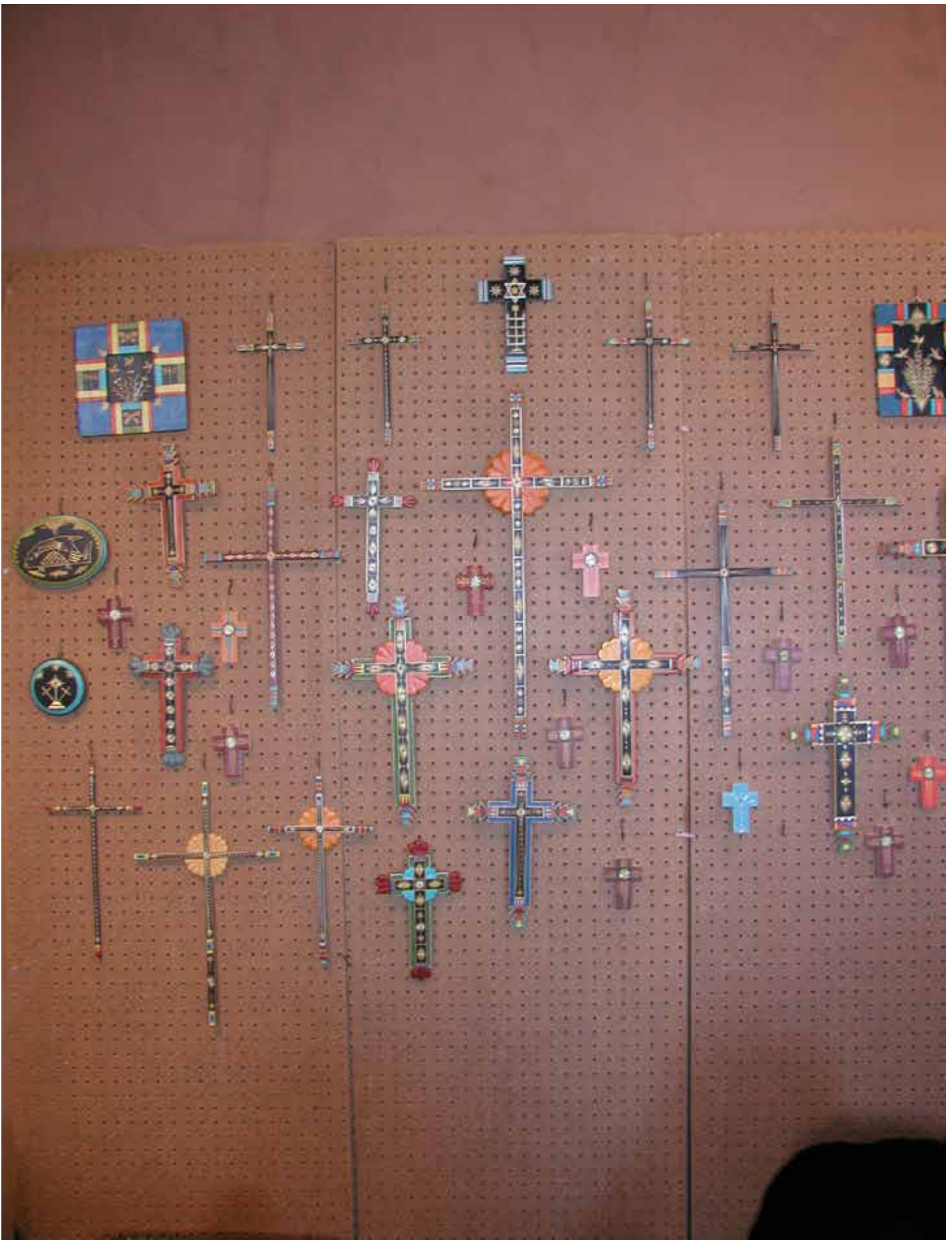












dallas

# Meadows Museum Acquires New Paintings

Southern Methodist University's Meadows Museum announced the acquisition of six new paintings and drawings, including important works by influential Spanish artists Alonso Cano, Miguel Jacinto Meléndez and Juan de Valdés Leal.

"We are thrilled to add six extraordinary works by artists who are so central to the history of Spanish art," said Mark A. Roglán, the Linda P. and William A. Custard Director of the Meadows Museum and Centennial Chair, Meadows School of the Arts, SMU. "We are particularly excited to acquire such exquisite paintings by Cano and Meléndez as the first examples of works by these two prominent artists to enter the Meadows' collection."

The six new works are Alonso Cano's painting *Christ Child* (c. 1636-38); pendant paintings by Miguel Jacinto Meléndez, *Portraits of Philip V, King of Spain, and his first wife, María Luisa Gabriela of Savoy* (c. 1701-03); a sanguine and black chalk drawing by Juan de Valdés Leal, *Apparition of Christ to Saint Ignatius on his Way to Rome* (c. 1662); a chalk drawing by Zacarías González Velázquez, *Mary Magdalene and Head of a Moor* (1793); and a pencil drawing by Antonio Carnicero, *María Luisa of Parma, Queen of Spain* (1789).



*Alonso Cano (Spanish, 1601-1667), Christ Child (Ego dormio, et cor meum vigilat), c. 1628-29. Oil on panel. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Friends and Supporters of the Meadows Museum, MM.2013.03.*



Miguel Jacinto Meléndez (Spanish, 1679-1734), *Portrait of Philip V, King of Spain*, c. 1701-03. Oil on copper. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Richard and Gwen Irwin and The McDermott Foundation, MM.2013.04a. Photo by Michael Bodycomb



Miguel Jacinto Meléndez (Spanish, 1679-1734), *Portrait of María Luisa Gabriela of Savoy*, c. 1701-03. Oil on copper. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Richard and Gwen Irwin and The McDermott Foundation, MM.2013.04b. Photo by Michael Bodycomb

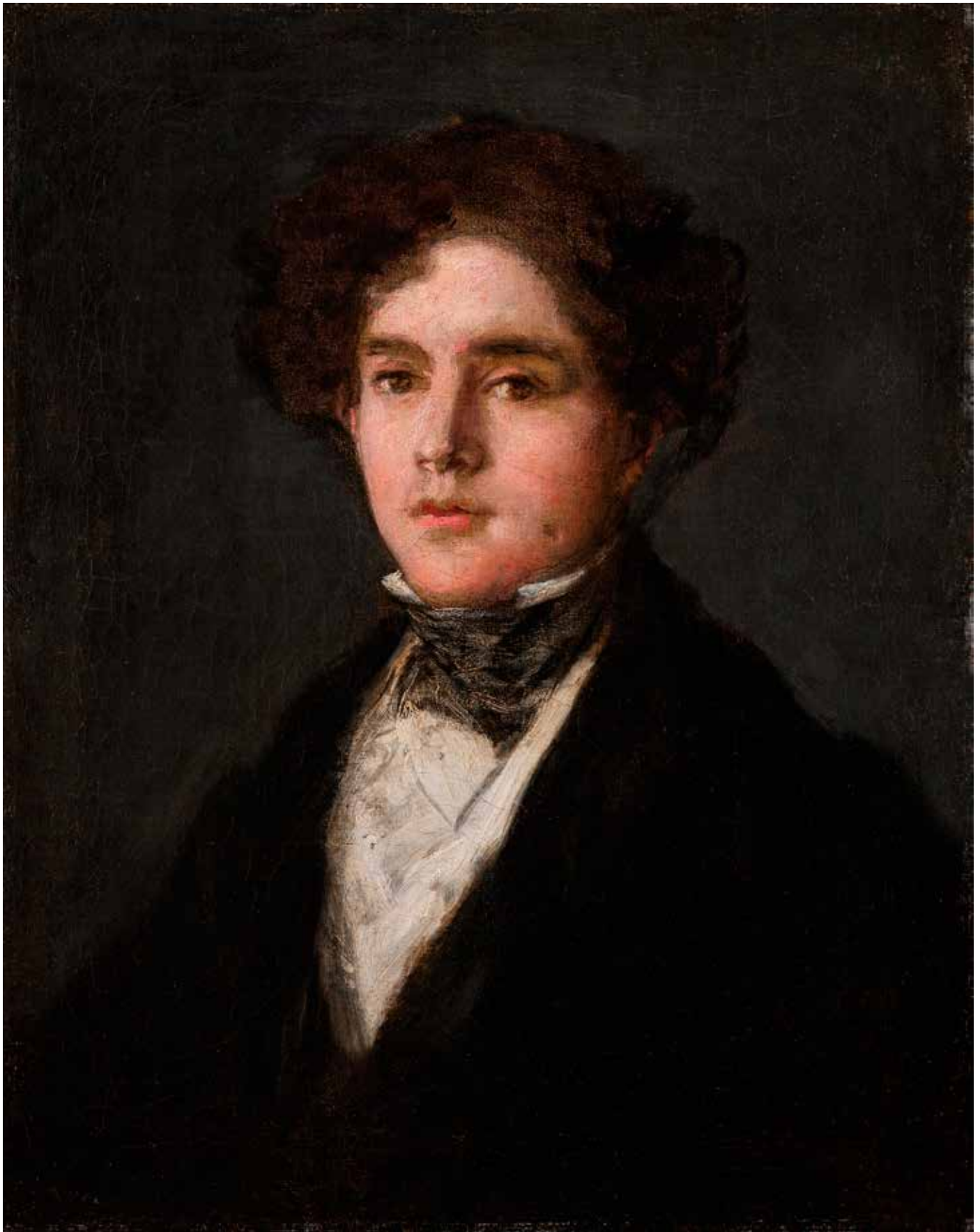




*Antonio Carnicero (Spanish, 1748-1814), María Luisa de Parma, Queen of Spain, 1789. Chalk on paper. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by a Challenge Grant by the Gill Family in honor of their daughter, Anju Gill, MM.2013.07*



Juan Valdés Leal (Spanish, 1622-1690), *Apparition of Christ to Saint Ignatius on the Road to Rome*, 1660-64. Black and red chalk on paper. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Friends and Supporters of the Meadows Museum, MM.2013.05



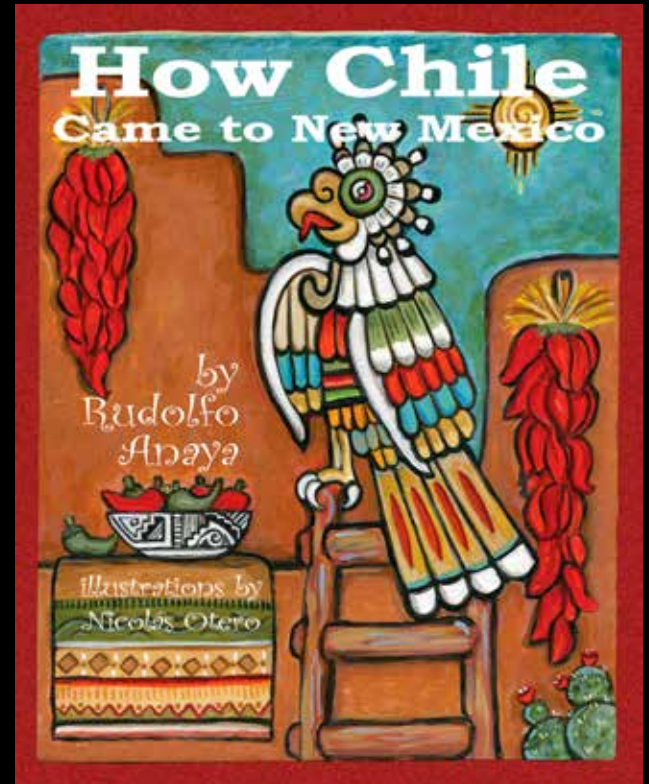
*Francisco José de Goya y Lucientes (1746-1828), Portrait of Mariano Goya, the Artist's Grandson, 1827, oil on canvas. Meadows Museum, SMU, Dallas. Museum Purchase with Funds Donated by The Meadows Foundation and a Gift from Mrs. Eugene McDermott, in honor of the Meadows Museum's 50th Anniversary, MM.2013.08. Photo by Dimitris Skliris*



*Zacarías González Velázquez (Spanish, 1763-1834), Mary Magdalene and Head of a Moor, 1793. Black chalk, wash and white chalk highlights on grey tinted paper. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by a Challenge Grant by the Gill Family in honor of their daughter, Anju Gill, MM.2013.06*



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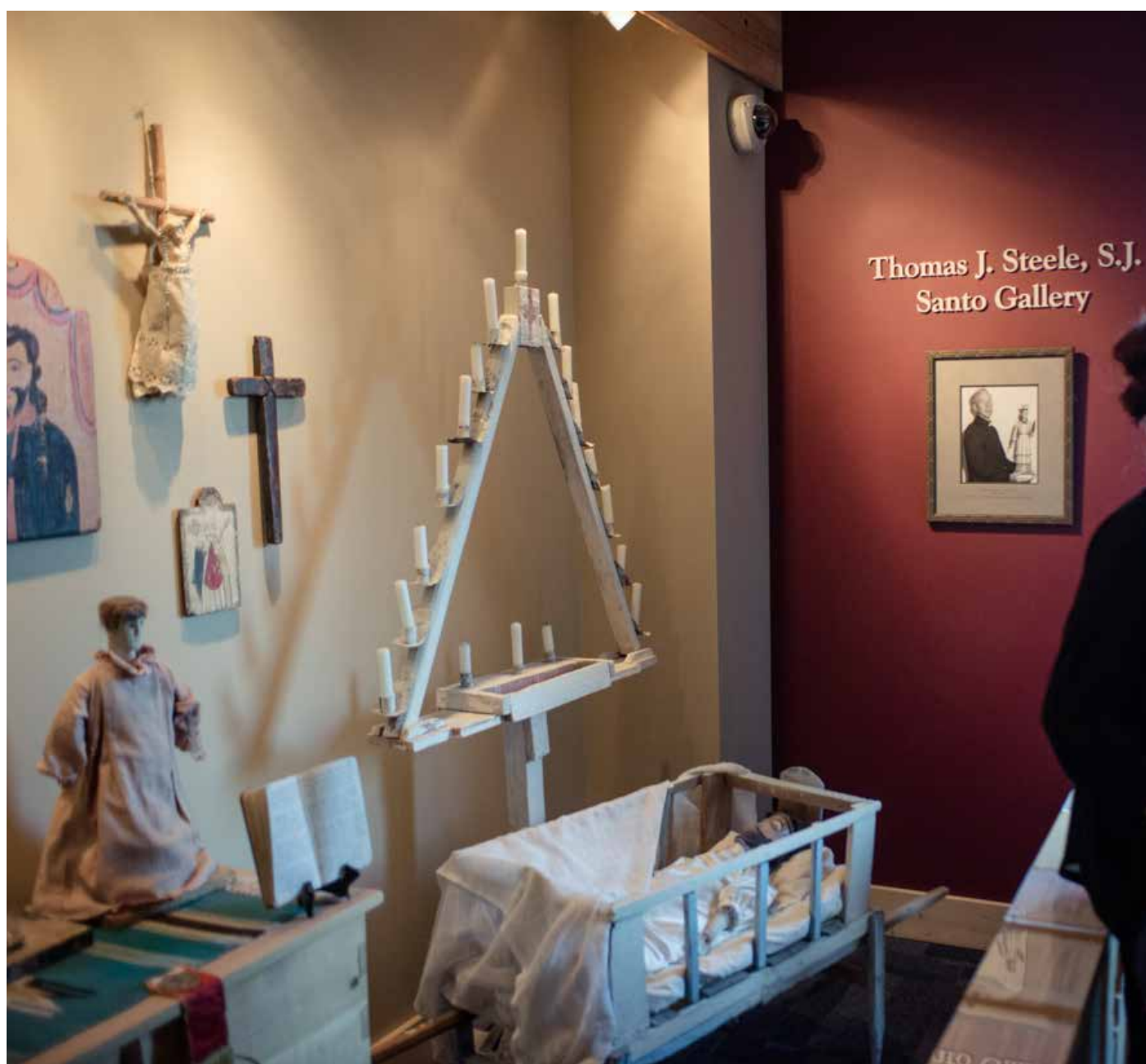
# denver Santo Gallery

Regis University in Denver has renamed the gallery at the Dayton Memorial Library as the Thomas J. Steele, S.J. Santo Gallery. The gallery was dedicated on October 24th. The Santo Collection at Regis University is the largest teaching collection of New Mexican santos in the world. It includes nearly

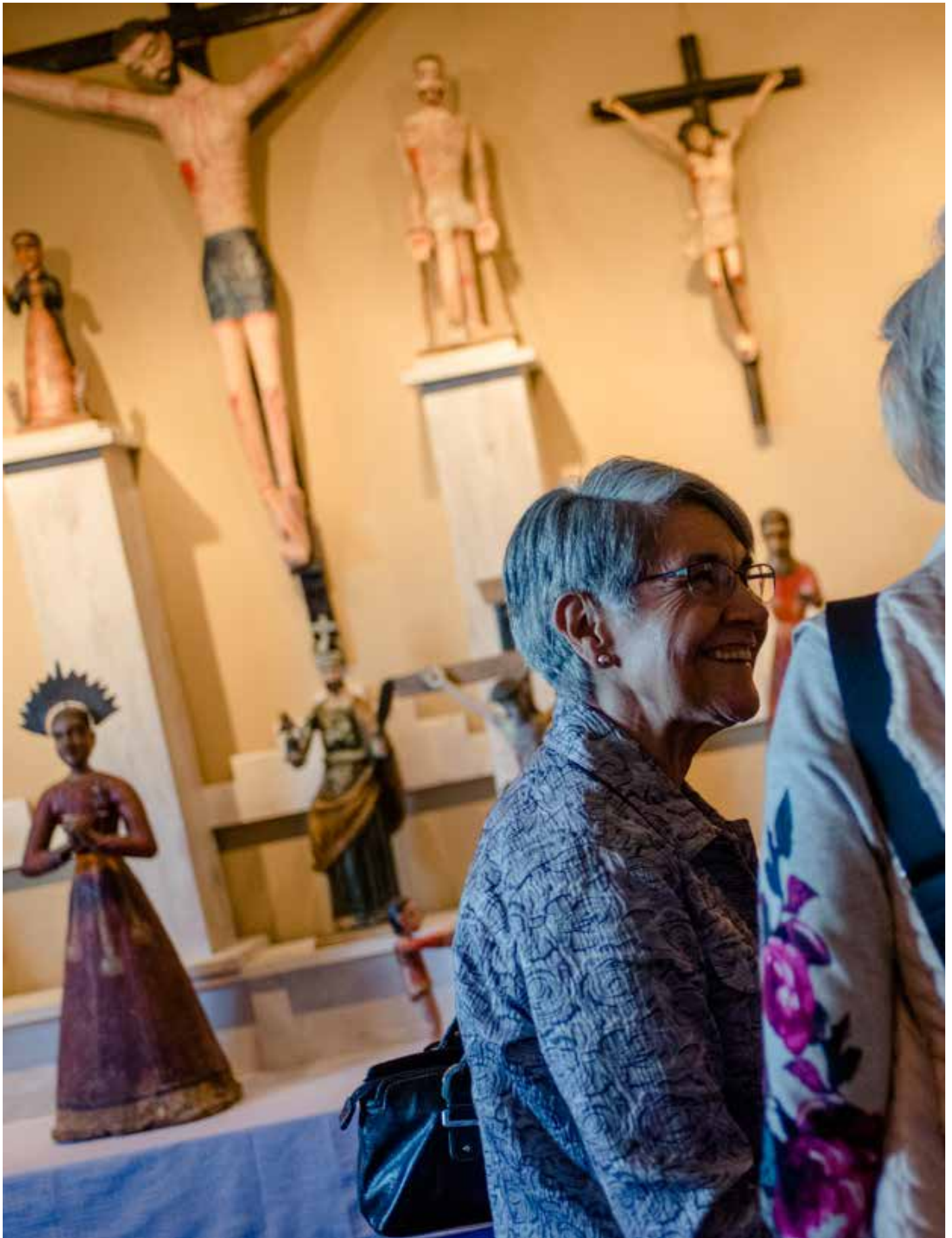
900 items and is housed at the Dayton Memorial Library. Father Thomas J. Steele, who retired as a Regis College faculty member in 1997, assembled the collection from the mid-1960s until his death in 2010, and the collection continues to grow. A selection of santos from the collection is on display in the library's third floor

gallery whenever the library is open.

Individual objects in the collection are cataloged in the Regis University Digital Repository with extensive information and images. The online catalog can be found at <http://rudr.coalliance.org/fedora/repository/codr%3A57>.

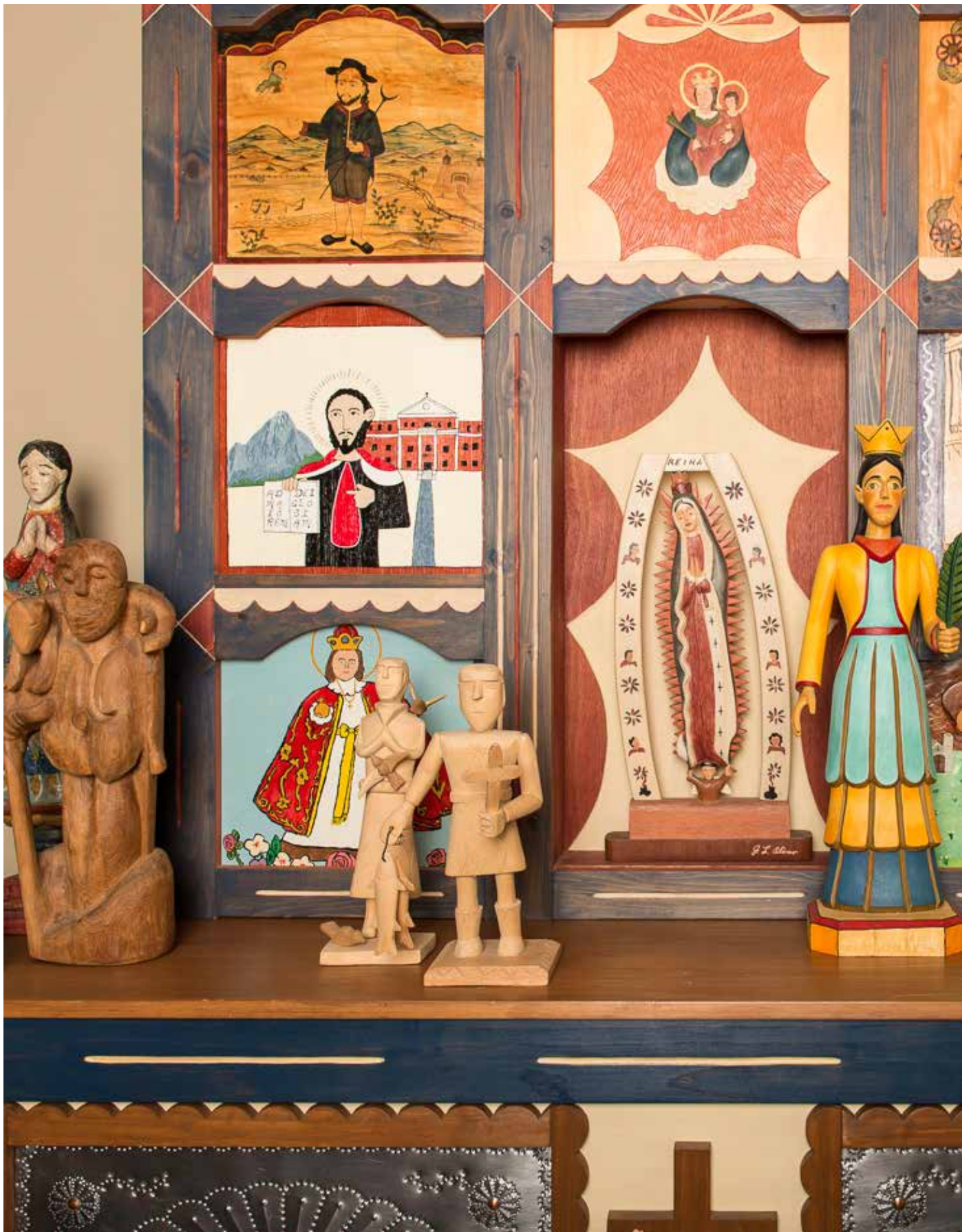














# española Visions of the Heart

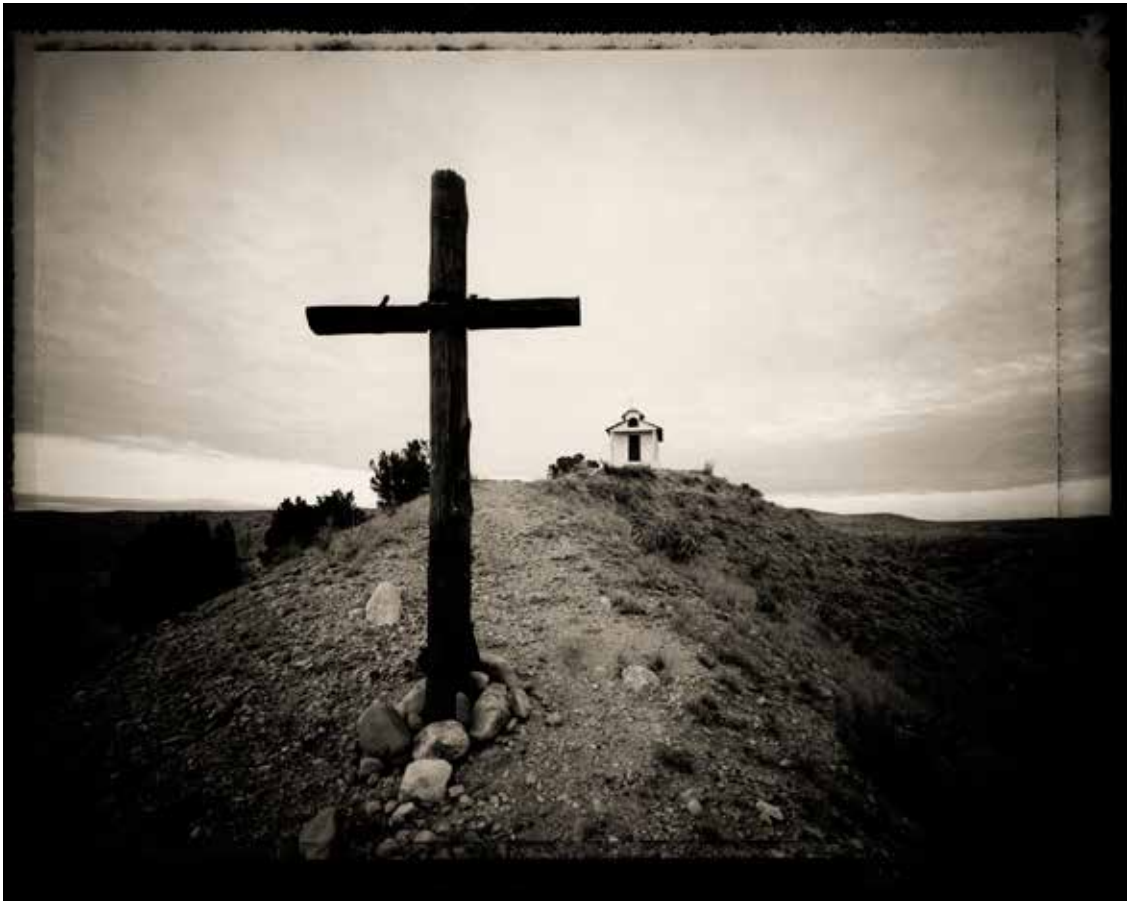
*Visions of the Heart: Images from the Road: Three Views from El Rito* (Nicholas Herrera, Susan Guevara and David Michael Kennedy) is on exhibit at the Bond House in Española, New Mexico through December 20, 2013.

















# Perfect Crystals & Valuable Ores

## Perspectives on New Mexico History

by Paul Kraemer

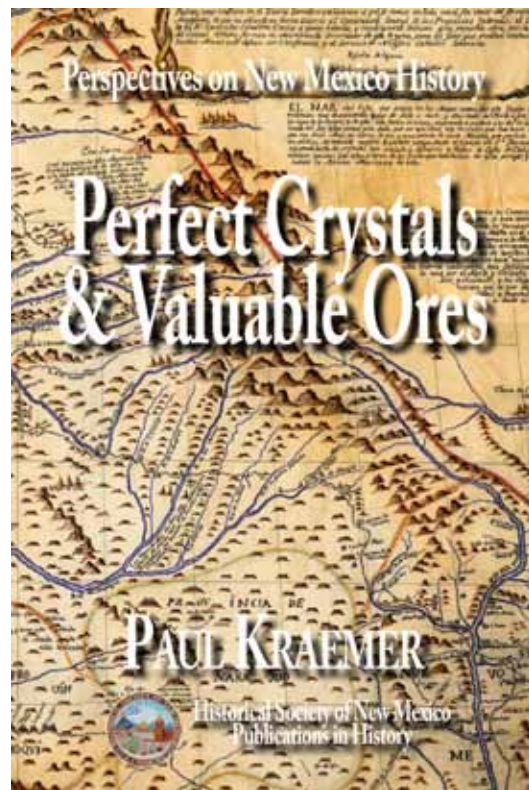
340 pages; 6 x 9 pb (65 photos) ISBN 978-1-936744-18-3 \$19.95

**P**erfect Crystals and Valuable Ores: Perspectives on New Mexico History references an 1882 address by Adolph Bandelier to the Historical Society of New Mexico in which he said that unearthing the “perfect crystals and sometimes the most valuable ores” in our historical studies is “the task of the Society.” This volume contains 20 articles by Paul M. Kraemer done over a period of more than three decades of historical research and writings in which he always sought to unearth “valuable ores” even when he found many less than perfect crystals.

As these articles show, Paul Kraemer has a deep and passionate interest in New Mexico history, particularly its Spanish Colonial and Mexican periods. His love of history is mirrored by his equally deep interest in science, particularly cell biology and cancer research, the focus of his long career as a leading scientist at Los Alamos National Laboratory. He holds doctoral degrees in both microbiology and public health and has published more than 90 scientific papers.

This Historical Society of New Mexico Publications in History continues the Society’s long-standing publication efforts, begun in 1881, along with the recent award-winning three-volume Centennial Series, *Sunshine and Shadows in New Mexico’s Past*.

Having proven his genius as a Los Alamos National Laboratory scientist, Paul Kraemer has now proven his mettle as one of New Mexico’s most accomplished historians. Not willing to simply rehash what others have thought and written, his book includes both new topics and new interpretations in essays that add fresh perspectives to our knowledge of the past. The result is a provocative book sure to be valued by all who study New Mexico history from the Spanish colonial period to the late nineteenth century. — Richard Melzer, former President, Historical Society of New Mexico



### ABOUT THE AUTHOR

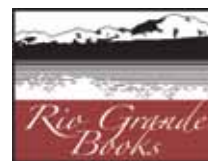
Paul M. Kraemer holds doctoral degrees in both Microbiology and Public Health. Now retired, he served as a Group Leader at Los Alamos National Laboratory where he published more than ninety papers in microbiology, cell biology, biochemistry, and genetics. In addition, he has maintained an active interest in New Mexico history. He is a former trustee of the Museum of New Mexico Foundation and a member of the Friends of the Palace of the Governors. He is also a former treasurer of the Historical Society of New Mexico. He contributed three chapters to *Sunshine and Shadows in New Mexico’s Past*, vol. 1 and one chapter to *Sunshine and Shadows in New Mexico’s Past*, vol. 2.

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# santa fe

## 2013 Traditional Market Winners

### SPANISH MARKET ADULT AWARDS 2013

#### GRAND PRIZE/BEST OF SHOW

Recipient: Ramón José López  
 From: Santa Fe  
 Art Form: Hide Painting  
 Title of Piece: "Un Sueño de Santa Fe"  
 Agosto 1680

#### MASTERS AWARD FOR LIFETIME ACHIEVEMENT AWARD

Recipient: Jimmy Trujillo  
 From: Albuquerque  
 Art Form: Straw Appliqué  
 Title of Piece: n/a

#### ALTAR SCREENS

Recipient: Catherine Robles-Shaw  
 From: Nederland, CO  
 Art Form: Retablo  
 Title of Piece: Nuestra Señora de Conquistadora

#### BULTOS EN NICHOS AWARD

Recipient: Charles M. Carrillo  
 From: Santa Fe  
 Art Form: Bulto en Nicho  
 Title of Piece: Señor San José

#### MARIA HESCH MEMORIAL AWARD FOR COLCHA EMBROIDERY

First Place  
 Recipient: Nina Arroyo Wood  
 From: Santa Fe  
 Art Form: Colcha Embroidery  
 Title of Piece: Path of Flowers

Second Place  
 Recipient: Nina Arroyo Wood  
 From: Santa Fe  
 Art Form: Colcha Embroidery  
 Title of Piece: Bread of Life, Blood of the Vine

Honorable Mention  
 Recipient: Irene Brandtner de Martínez  
 From: Santa Fe  
 Art Form: Colcha Embroidery  
 Title of Piece: Canción de Primavera (Sprint Song)

#### LEONORA CURTIN PALOHEIMO AWARD FOR EXCELLENCE IN TRADITIONAL FURNITURE

First Place  
 Recipient: Andrew C. Garcia



From: Penasco  
 Art Form: Furniture  
 Title of Piece: Gabinete de Tres Arcos

Second Place  
 Recipient: Andrew C. Garcia  
 From: Penasco  
 Art Form: Furniture  
 Title of Piece: Dining Table with Six Chairs

Honorable Mention  
 Recipient: Matthew Duran  
 From: Fairview, NM  
 Art Form: Furniture  
 Title of Piece: Corazones y Rosas

**GESSO RELIEF AWARD**  
 Recipient: Charles M. Carrillo  
 From: Santa Fe  
 Art Form: Gesso Relief  
 Title of Piece: Cristo Crucificado

**LARGE RETABLOS AWARD**  
 First Place  
 Recipient: Nicolas R. Otero  
 From: Las Lunas

Art Form: Retablos  
 Title of Piece: Nuestra Señora Virgen de la Fuencisla

Second Place  
 Recipient: James M. Cordova  
 From: Santa Fe  
 Art Form: Retablo  
 Title of Piece: Desposorio de la Virgen

Honorable Mention  
 Recipient: John M. Gallegos  
 From: San Jose  
 Art Form: Retablos  
 Title of Piece: San Isidro Labrador

**MIXED MEDIA AWARD**  
 Recipient: Martha Varoz Ewing  
 From: Santa Fe  
 Art Form: Straw Appliqué and Tinwork  
 Title of Piece: Nuestra Señora de la Paz

**PAINTED BULTOS AWARD**  
 First Place  
 Recipient: Jacob Martinez  
 From: Rio Rancho

Art Form: Painted Bultos  
Title of Piece: Kateri Tekakwitha

Second Place  
Recipient: Jacob Martinez  
From: Rio Rancho  
Art Form: Painted Bultos  
Title of Piece: Nuestra Señora del Rosario

Honorable Mention  
Recipient: Gustavo Victor Goler  
From: Taos  
Art Form: Painted Bultos  
Title of Piece: Nuestra Señora de Loreto

### **POTTERY AWARD**

First Place  
Recipient: Alfred Blea  
From: Albuquerque  
Art Form: Pottery  
Title of Piece: La Pausa de Creation

Second Place  
Recipient: Jacobo de la Serna  
From: Albuquerque  
Art Form: Pottery  
Title of Piece: Colander

Honorable Mention  
Recipient: Alfred Blea  
From: Albuquerque  
Art Form: Pottery  
Title of Piece: La Flora

### **PAULA AND ELISEO RODRIGUEZ MEMORIAL AWARD FOR STRAW APPLIQUÉ**

First Place  
Recipient: Vicki Rodriguez  
From: Santa Fe  
Art Form: Straw Appliqué  
Title of Piece: El Ojo de Dios en la Mente de la Alma

Second Place  
Recipient: Craig Moya  
From: Santa Fe  
Art Form: Straw Appliqué  
Title of Piece: Illusions

Honorable Mention  
Recipient: Martha Varoz Ewing  
From: Santa Fe  
Art Form: Straw Appliqué  
Title of Piece: Oracion a San José

### **PRECIOUS METALS AWARD**

First Place  
Recipient: Gregory Segura  
From: Santa Fe  
Art Form: Precious Metals  
Title of Piece: Ruby Rosary

Second Place  
Recipient: Racheal Roybal-Montoya  
From: Espanola  
Art Form: Precious Metals  
Title of Piece: Coquetas

Honorable Mention  
Recipient: Racheal Roybal-Montoya  
From: Espanola  
Art Form: Precious Metals  
Title of Piece: Cruz del Corazon

### **RAFAEL ARAGON AWARD**

For retablos that embrace the style of the 19th century tradition of retablo painting in New Mexico  
First Place  
Recipient: Marie Antoinette Luna  
From: Los Lunas  
Art Form: Retablos  
Title of Piece: Christo Crucificado

Second Place  
Recipient: Adan Carriaga  
From: Albuquerque  
Art Form: Retablos  
Title of Piece: San Miguel Arcangel

Honorable Mention  
Recipient: Ellen Chávez de Leitner  
From: Chimayó  
Art Form: Retablos  
Title of Piece: Nuestra Señora de la Asunción

### **REVIVAL ARTS AWARD: Hide Painting, Bone Carving, Ramlletes, Leather/Rawhide, Basketry**

First Place  
Recipient: Ramón José López  
From: Santa Fe  
Art Form: Hide Painting  
Title of Piece: "Un Sueños de Santa Fe" Agosto 1680

Second Place  
Recipient: Arturo Montañó  
From: Abiquiu  
Art Form: Bonecarving  
Title of Piece: Santo Niño

Honorable Mention  
Recipient: Jimmy Trujillo  
From: Albuquerque  
Art Form: Bonecarving  
Title of Piece: Our Lady of Guadalupe Rosary

### **SMALL RETABLOS AWARD**

First Place  
Recipient: Nicolas R. Otero  
From: Los Lunas  
Art Form: Retablos  
Title of Piece: Santo Niño de Atocha Relicario

Second Place  
Recipient: Ruben M. Gallegos  
From: Albuquerque  
Art Form: Retablos  
Title of Piece: San Isidoro

Honorable Mention  
Recipient: Ellen Chávez de Leitner  
From: Cimayó  
Art Form: Retablo  
Title of Piece: Nuestra Señora de la Asunción

### **EL RANCHO DE LAS GOLONDRI-NAS AWARD FOR EXCELLENCE IN TRADITIONAL TINWORK**

First Place  
Recipient: Kevin Burgess-Chavez  
From: Albuquerque  
Art Form: Tinwork  
Title of Piece: Espejo de luto (Mirror of Mourning)

Second Place  
Recipient: Nicolas Madrid  
From: Española  
Art Form: Tinwork  
Title of Piece: Octagonal Mirror

Honorable Mention  
Recipient: Eugencio "Gene" Gurulé  
From: Las Vegas, NM  
Art Form: Tinwork  
Title of Piece: Octagonal Mirror with Vintage Wallpaper

### **LEO SALAZAR MEMORIAL AWARD FOR UNPAINTED BULTOS**

First Place  
Recipient: Peter Ortega  
From: Santa Fe  
Art Form: Unpainted Bulto  
Title of Piece: Nativity Scene

Second Place  
Recipient: Gloria Lopez Cordova  
From: Cordova  
Art Form: Unpainted Bultos  
Title of Piece: Nuestra Señora de la Luz

Honorable Mention  
Recipient: Patricio Chavez

From: Unpainted Bulto  
Art Form: Chimayó  
Title of Piece: La Muerte

### **WEAVING AWARD FOR EXCELLENCE IN RIO GRANDE WEAVING**

First Place  
Recipient: Irvin L. Trujillo  
From: Chimayó  
Art Form: Weaving  
Title of Piece: Rio Grande Frasada

Second Place  
Recipient: Yvonne Ortiz-Ebelacker  
From: Española  
Art Form: Weaving  
Title of Piece: Sunset

Honorable Mention  
Recipient: Yvonne Ortiz-Ebelacker  
From: Española  
Art Form: Weaving  
Title of Piece: Sunset

### **JAKE O. TRUJILLO AWARD FOR EXCELLENCE IN WEAVING**

For excellence in weaving  
Recipient: Irvin L. Trujillo  
From: Chimayó  
Art Form: Weaving  
Title of Piece: Rio Grande Frasada

### **LA LANA WEAVING AWARD**

For innovative use of color and design in Rio Grande weaving  
Recipient: Yvonne Ortiz Ebelacker  
From: Española  
Art Form: Weaving  
Title of Piece: Sunset

### **PAINTED RELIEF AWARD**

Recipient: Joseph Ascensión López  
From: Española  
Art Form: Painted Relief  
Title of Piece: San Pedro de Alcantara

### **UNPAINTED RELIEF AWARD**

Recipient: Patricio Chavez  
From: Chimayó  
Art Form: Unpainted Relief  
Title of Piece: St. Francis

### **WOODCARVING AWARD**

Recipient: Carlos Santistevan Sr.  
From: Denver, CO  
Art Form: Woodcarving  
Title of Piece: En Mi Jardín

### **ALAN AND ANN VEDDER AWARD**

For proficiency in the use of traditional materials and technique  
Recipient: Vicki Rodriguez  
From: Santa Fe  
Art Form: Straw Appliqué  
Title of Piece: El Ojo de Dios en la Mente de la Alma

### **ARCHBISHOP'S AWARD**

Art that portrays a religious theme in a traditional NM style  
Recipient: James M. Córdova  
From: Santa Fe, NM  
Art Form: Retablo  
Title of Piece: Desposorio de la Virgen

### **ARTIST COLLABORATION AWARD**

For the best collaborative work by two or more artists  
Recipient: Onofre E. Lucero and Felipe Rivera  
From: Albuquerque  
Art Form: Retablos / Precious Metal  
Title of Piece: La Sagrada Familia

### **BOECKMAN HONORARY AWARD FOR NEW DIRECTION**

Recipient: Kevin Burgess-Chavez  
From: Albuquerque  
Art Form: Tinwork  
Title of Piece: Espejo de Luto (Mirror of Mourning)

### **JOSÉ DOLORES LÓPEZ MEMORIAL AWARD FOR CÓRDOVA STYLE CARVING**

Sponsored by: Orcilia Z. Forbes  
Recipient: Rafael López Córdova  
From: Córdova  
Art Form: Woodcarving  
Title of Piece: Creche / Nativity

### **CURATOR'S AWARD**

Recipient: Jacob Martinez  
From: Rio Rancho  
Art Form: Painted Bulto  
Title of Piece: Kateri Tekakeitha

### **DESIGN AWARD**

To help an artist of exceptional vision advance his/her technical ability  
Recipient: Alfred Blea  
From: Albuquerque  
Art Form: Pottery  
Title of Piece: La Oausa De Creation

### **E. BOYD MEMORIAL AWARD**

For originality and expressive design  
Recipient: Jerry Montoya  
From: Grants, NM  
Art Form: Tinwork, Retablos  
Title of Piece: La Familia Sagrada

### **BIENVENIDOS AWARD**

Recipient: Gigi Mitchell  
From: Santa Fe  
Art Form: Precious Metals  
Title of Piece: Tobacco Canteen

### **HISPANIC HERITAGE AWARD**

For indepth research  
Recipient: Ramon José López  
From: Santa Fe  
Art Form: Hide Painting  
Title of Piece: "Un Sueño de Santa Fe"  
Agosto 1680

### **INNOVATION WITHIN TRADITION**

Recipient: Marie Romero Cash  
From: Santa Fe  
Art Form: Painted Bulto  
Title of Piece: Bad Boys and Bad Girls of the Bible

### **MUSEUM PURCHASE AWARD**

Recipient: Vicki Rodriguez  
From: Santa Fe  
Art Form: Straw Appliqué  
Title of Piece: Ascension de los Espiritus

### **OUR LADY OF GUADALUPE AWARD**

For the best depiction of Our Lady of Guadalupe in any traditional art form  
Recipient: Sabinita Lopez Ortiz  
From: Cordova  
Art Form: Unpainted Bultos  
Title of Piece: Our Lady of Guadalupe

### **UTILITARIAN AWARD**

Objects used for domestic, agricultural, ranching purposes (Excluding furniture and weaving)  
Recipient: Alfred Blea  
From: Albuquerque  
Art Form: Pottery  
Title of Piece: La Pausa de Creation

### **SPANISH MARKET POSTER AWARD**

For the 2014 Market Poster image  
Recipient: Martha Varoz Ewing  
From: Santa Fe  
Art Form: Straw Appliqué  
Title of Piece: Nuestra Señora de la Paz

## **YOUTH AWARDS 2013**

### **GRAND PRIZE BEST OF SHOW -**

Emilio & Senaida Romero Mem. Award  
Recipient: Joshua Perea Otero  
From: Albuquerque, NM  
Art Form: Wood Carving  
Title of Piece: Cristo Crucifado

### **BEST AGES 7 - 10 AWARD**

Recipient: Joshua Perea Otero  
From: Albuquerque, NM  
Art Form: Wood Carving  
Title of Piece: Cristo Crucifado

### **BEST AGES 11 - 14 AWARD**

Recipient: Mai Ly Torres Baker  
From: Albuquerque, NM  
Art Form: Retablos  
Title of Piece: The Holy Family

### **BEST AGES 15 - 17 AWARD**

Recipient: Micaiela Cordova  
From: El Prado, NM  
Art Form: Tinwork  
Title of Piece: Cruz de Jesus

### **PRECIOUS METALS AWARD**

Recipient: Emily Baca  
From: Santa Fe, NM  
Art Form: Precious Metals  
Title of Piece: Sangre de Cristo Rosario

### **RETABLOS AWARD**

#### First Place

Recipient: Mai Ly Torres Baker  
From: Albuquerque, NM  
Art Form: Retablo  
Title of Piece: The Holy Family

#### Second Place

Recipient: Sydney Halford de Sosaya  
From: Santa Fe, NM  
Art Form: Retablos  
Title of Piece: Reredo

#### Honorable Mention

Recipient: Domonic Zamora  
From: Commerce City, CO  
Art Form: Retablos  
Title of Piece: La Virgen y Su Burro

### **STRAW APPLIQUÉ AWARD**

#### First Place

Recipient: Matthew Flores  
From: Santa Fe, NM  
Art Form: Straw Appliqué  
Title of Piece: Santos del Verano

#### Second Place

Recipient: Matthew Flores  
From: Santa Fe, NM  
Art Form: Straw Appliqué  
Title of Piece: Pacificadores

#### Honorable Mention

Recipient: Andrea Lee Torres  
From: Albuquerque, NM  
Art Form: Straw Appliqué  
Title of Piece: St. Francis y St. Clair Amigos Para Siempre

### **TINWORK AWARD**

Recipient: Micaiela Cordova  
From: El Prado, NM  
Art Form: Tinwork  
Title of Piece: Cruz de Jesus

### **WEAVING & COLCHA EMBROIDERY AWARD**

Recipient: Megan Vigil  
From: Cundiyo, NM  
Art Form: Weaving  
Title of Piece: Color Rosa

### **WOODCARVING AWARD**

Recipient: Salvador Carriaga-Lambert  
From: Albuquerque, NM  
Art Form: Woodcarving  
Title of Piece: Santo Niño de Atocha

### **BIENVENIDOS AWARD**

For a first time youth exhibitor showing exceptional promise  
Recipient: Sariana Peter Martinez  
From: Chimayó, NM  
Art Form: Weaving  
Title of Piece: Mi Familia

### **CRAFTSMAN AWARD**

Recognizes careful, detailed craftsmanship in the execution or innovation in theme, design or content  
Recipient: Joshua Perea Otero  
From: Albuquerque, NM  
Art Form: Woodcarving  
Title of Piece: Cristo Crucifado

### **CREATIVITY AWARD**

For pieces that show exceptional creativity or innovation in theme, design or content  
Recipient: Joseph Lujan  
From: Santa Fe, NM  
Art Form: Woodcarving  
Title of Piece: Nuestra Senora de los Dolores "El Quinto Dolor"

### **MAKES ME SMILE AWARD**

Recipient: Isabel Rodriguez  
From: Santa Fe, NM  
Art Form: Retablos  
Title of Piece: San Francisco de Asis

### **THE SAINT FRANCIS CATHEDRAL BASILICA YOUTH AWARD**

For excellence in religious artwork  
Recipient: Mai Ly Torres Baker  
From: Albuquerque  
Art Form: Retablo  
Title of Piece: San Pascual

### **UTILITARIAN AWARD**

For notable pieces made for utilitarian purposes including colcha, furniture, pottery, weaving or other items for household or farm use  
Recipient: Gabriel Duran  
From: Fairview, NM  
Art Form: Woodcarving  
Title of Piece: Cajita de Cruces

### **WINTER MARKET POSTER AWARD**

For a piece selected to be used as the Winter Market Poster for that year  
Recipient: Emma Juliana Lujan y Davis, age 9  
From: Stanley, NM  
Art Form: Retablo  
Title of Piece: Jacob's Ladder



## tucson

# Curtis Reframed

Arizona State Museum's newest exhibit explores the work of Edward S. Curtis in Arizona from 1903-1928. *Curtis Reframed: The Arizona Portfolios* opens November 9, 2013 and will run through July 2015.

Edward S. Curtis (1868-1952), famed photographer of the American West, created iconic images of Native peoples at the start of the 20th century. Lauded and decried, Curtis's sepia-toned portraits have fascinated generations of audiences and, for better or worse, continue to influence how the world thinks of American Indians.

*Curtis Reframed: The Arizona Portfolios* explores the photographer's work specifically in Arizona with thirteen tribes, featuring images and narratives from his life's work, *The North American Indian*, a twentyvolume set. Photogravures are from the permanent collections of the Arizona State Museum and examples of the copper plates are from the Center for Creative Photography.

Twenty images will be exhibited at one time, then rotated after six months, for a total of sixty over the life of the exhibit.

About Edward S. Curtis

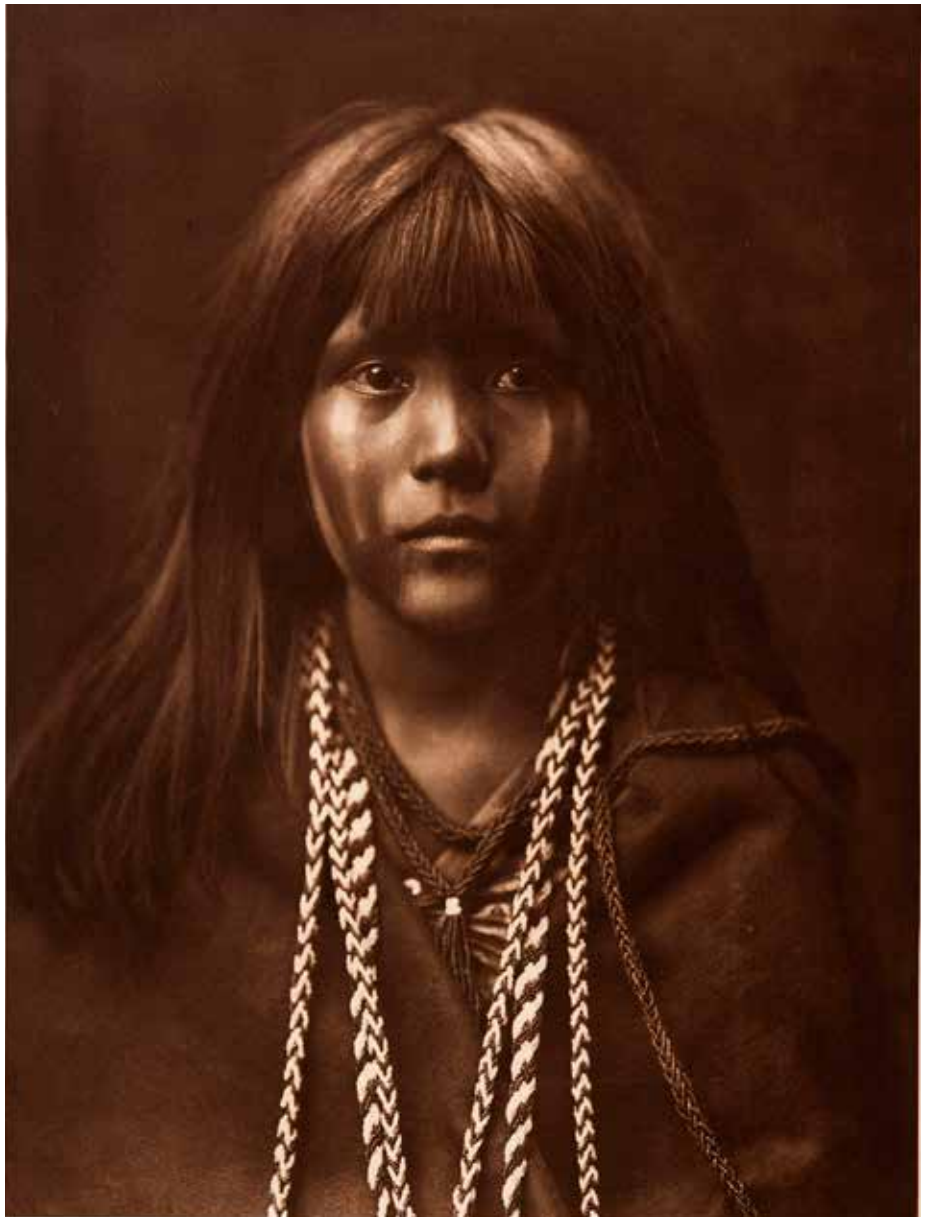
Born near Whitewater, Wisconsin in 1868, the son of a minister and farmer, Curtis strove to record the waning "authentic" lifeways of Native peoples. The task consumed him.

Curtis underestimated the scope of the entire project, believing he could document more

than eighty indigenous groups west of the Mississippi River in 15 years. Instead, the project lasted 30 years. He also miscalculated the number of photographs he would produce. Instead of 10,000 images, he created more

than 40,000 glass-plate negatives.

At the outset, financier and philanthropist J.P. Morgan provided \$75,000 to support the project, but because of its enormous scope, Curtis continually struggled to secure additional



*Mósá – Mohave, 1903. Photogravures by Edward S. Curtis, from the permanent collections of Arizona State Museum, courtesy Arizona State Museum*



funding. He did this by lecturing, selling individual framed prints, and selling interviews about his experiences.

Curtis produced *The North American Indian*, a limited edition of twenty volumes with illustrated text that was accompanied by twenty unbound port-

folios of photogravures. Printed between 1907 and 1930, and sold by subscription for \$3,000 per set, its high cost meant that only large museums, libraries, and wealthy collectors could acquire it. Five hundred complete sets were produced, about half were actually sold. Arizona State

Museum holds a complete set, though not an actual “subscription” set.

Ultimately, the project destroyed his family life and left him bankrupt. On October 19, 1952, at the age of 84, Curtis died of a heart attack in Whittier, California at the home of his daughter, Beth.

#### Curtis in Arizona

Accompanied by assistants, translators, cooks, guides, and even family at times, Curtis made several trips to Arizona between 1903 and 1928, photographing individuals from thirteen tribes and documenting the cultural practices and religious beliefs of each group.

On these peoples, he produced four volumes of ethnographic text, each one accompanied by a portfolio of photogravures. The Arizona-specific volumes are:

Volume One: Apache and Navajo

Volume Two: Pima (Akimel O’odham), Mojave, Papago (Tohono O’odham), Qahatika (Tohono

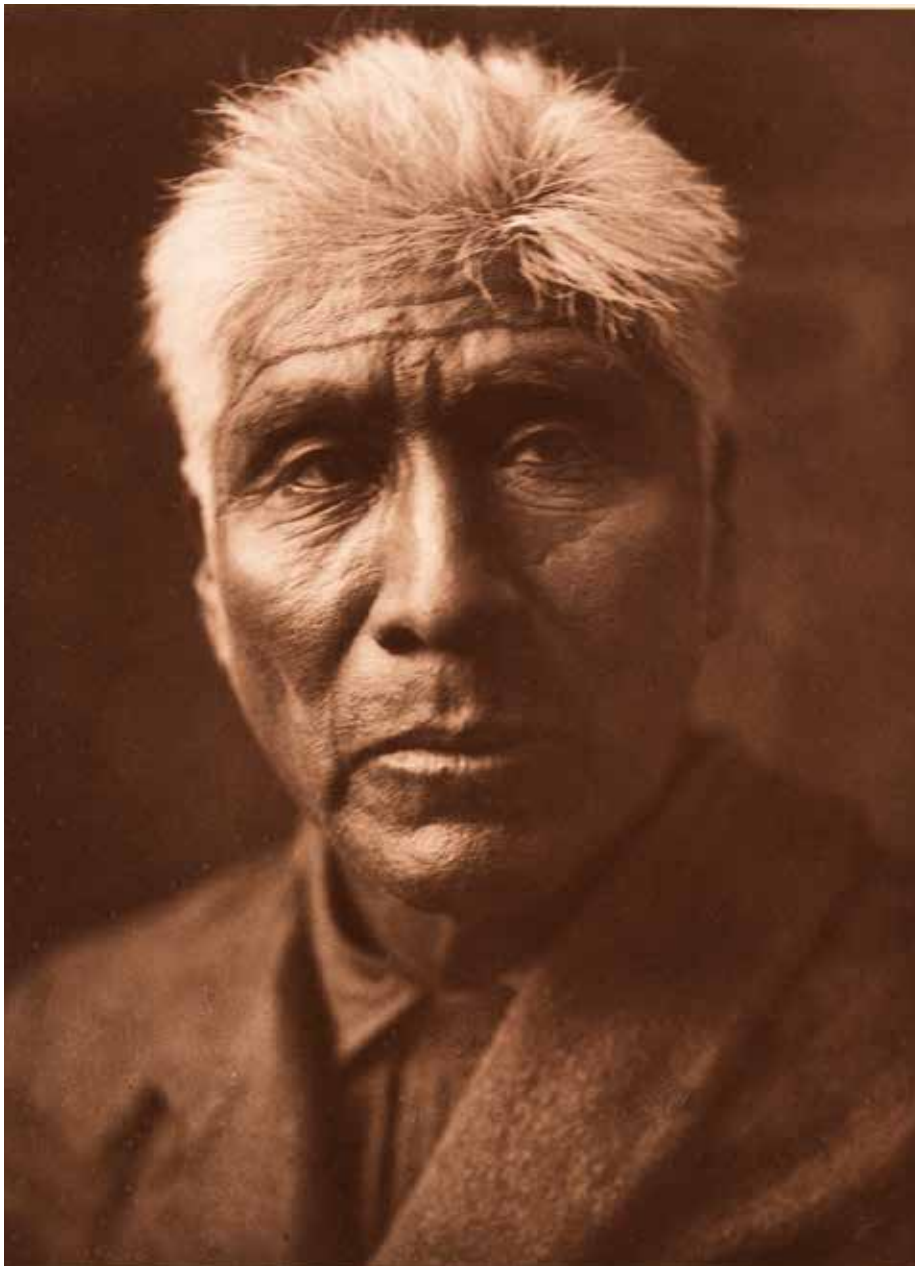
O’odham), Yuma (Quechan), Maricopa (Pee Posh), Hualapai, Havasupai, and Yavapai

Volume Twelve: Hopi

Volume Seventeen: Zuni (A:shiwí)

#### The Curtis Controversy

Curtis’s photogravures remain provocative, evoking strong reactions from the public and scholars alike. Critics—often ignoring historical context—condemn Curtis’s work for perceived racial stereotypes, reconstructed scenes that conceal traces of the



*Above: Káviu Pima, 1907; Next page: The Pima Woman, 1907; Gathering Hánamh – Papago, 1907. Photogravures by Edward S. Curtis, from the permanent collections of Arizona State Museum, courtesy Arizona State Museum*

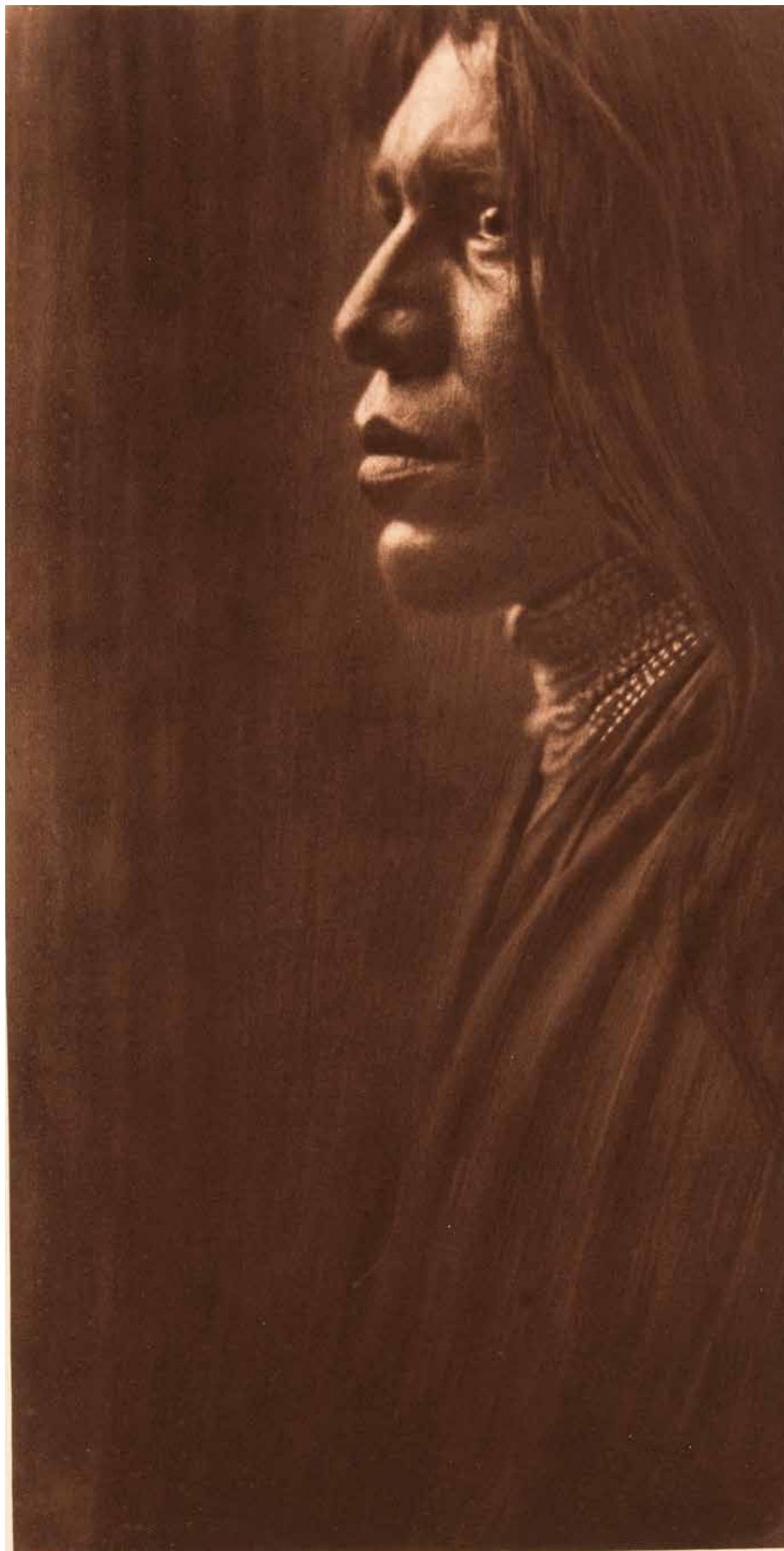




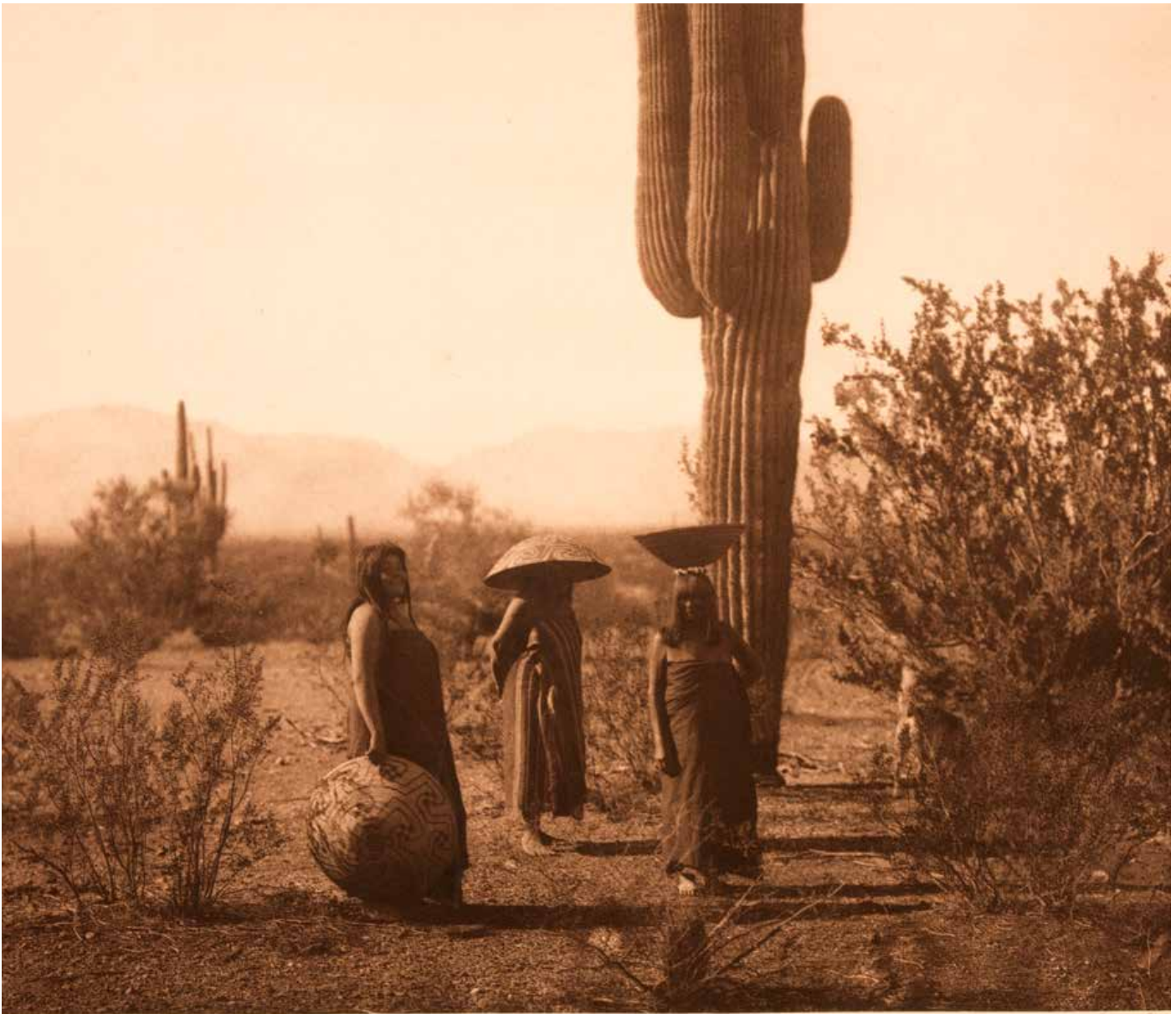


*Left: Qahátika Girl, 1907; Below: Resting in the Harvest Field – Qahátika, 1907. Opposite page: The Yuma, 1907. Photogravures by Edward S. Curtis, from the permanent collections of Arizona State Museum, courtesy Arizona State Museum*









*Opposite page: By the Canal – Maricopa, 1907; Above: Saguaro Fruit Gatherers – Maricopa, 1907. Photogravures by Edward S. Curtis, from the permanent collections of Arizona State Museum, courtesy Arizona State Museum*

modern world, and his focus on posed subjects in tribal regalia. That Curtis attempted to record a 'vanishing race' is often cited as his greatest fault, yet such criticism fails to acknowledge the precipitous drop in Native populations since European contact, the reality of life under the U.S.-imposed reservation system, and the pressure on individuals and communities to assimilate.

Curtis was a product of his time. His methods and his style of printing, in many ways, were typical of the period. He differed from most contemporary commercial photographers, however, in maintaining exacting standards that extended to the authentic clothing worn by sitters. He avoided costuming subjects with garments of other tribal groups.

The North American Indian is an exceptional record of Curtis's ability to combine art and science. Theodore Roosevelt called Curtis's work, "a service not only to our own people, but to the world of scholarship everywhere."

# washington, dc Our America

“Our America: The Latino Presence in American Art” is featuring the rich and varied contributions of Latino artists in the United States since the mid-20th century, when the concept of a collective Latino identity began to emerge. The exhibition, through March 2, 2014, is drawn entirely from the Smithsonian American Art Museum’s pioneering collection of Latino art. It explores how Latino artists shaped the artistic movements of their day and recalibrated key themes in American art and

culture. The exhibition presents works in all media by 72 leading modern and contemporary artists. Of the 92 artworks featured in the exhibition, 63 have been acquired by the museum since 2011, representing its deep and continuing commitment to collecting Latino art. Following its presentation in Washington, D.C., the exhibition will travel to six cities across the United States.

The exhibition includes works by artists who participated in all the various artistic styles and movements, including abstract

expressionism; activist, conceptual and performance art; and classic American genres such as landscape, portraiture and scenes of everyday life. Latino artists across the United States were galvanized by the civil rights movement of the 1960s and 1970s. They created new images of their communities and examined bicultural experiences. Many critically probed American history and popular culture, revealing the possibilities and tensions of expansionism, migration and settlement. Other Latino

*Below: Oscar R. Castillo, ‘47 Chevy in Wilmington, California, 1972, printed 2012, inkjet print, Smithsonian American Art Museum, Museum purchase through the Luisita L. and Franz H. Denghausen Endowment. © 2012, Oscar R. Castillo. Opposite page: Luis Jiménez, Man on Fire, 1969, fiberglass and acrylic urethane with painted fiberboard base, Smithsonian American Art Museum, Gift of Philip Morris Incorporated. © 1969, Luis Jiménez*





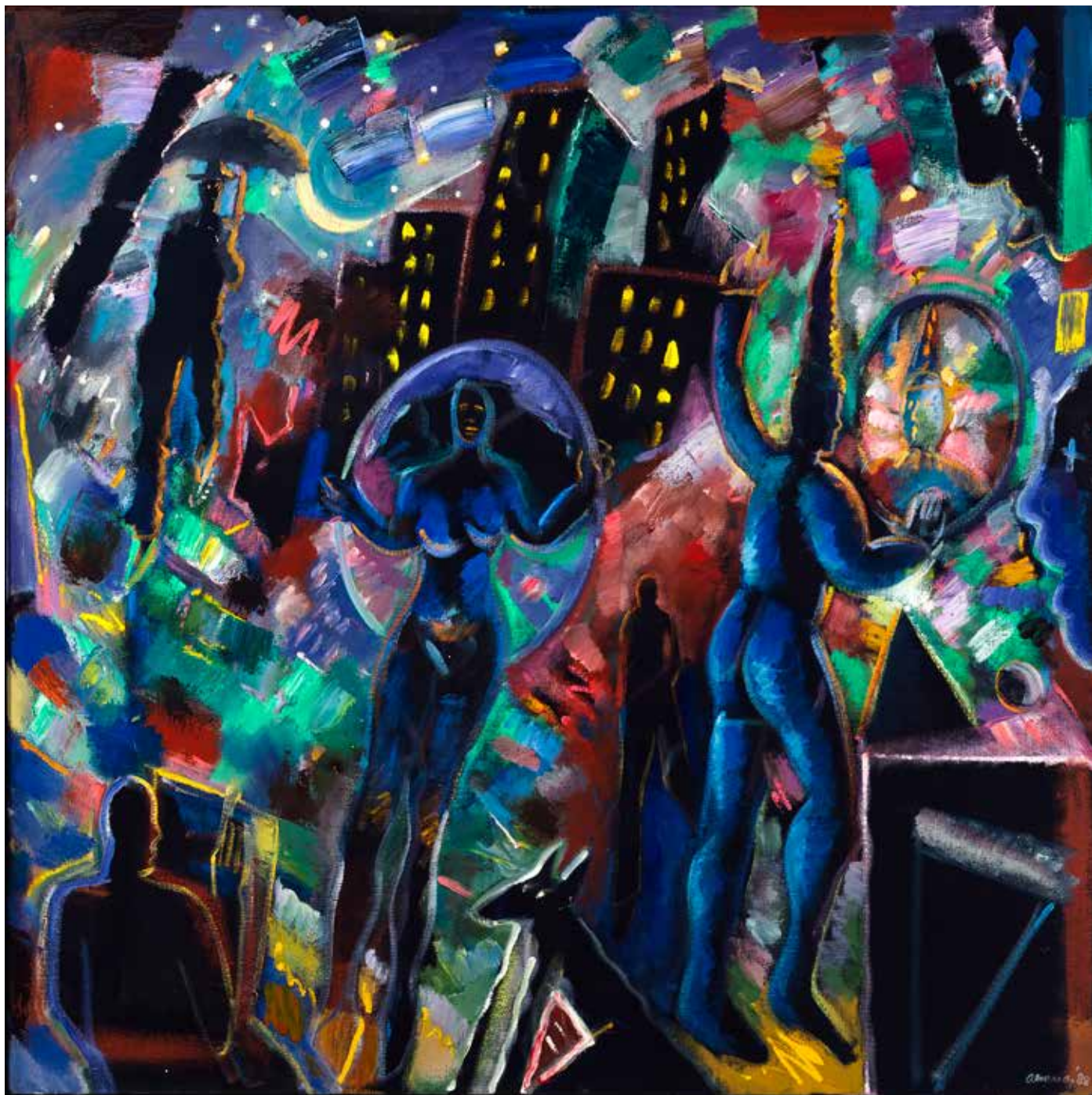


artists in the exhibition devoted themselves to experimentation, pushing the limits of their chosen medium. "Our America" presents a picture of an evolving national culture that challenges expectations of what is meant by

"American" and "Latino."

"The relationship between Latino art and the larger world of American art in the post-War period is not simple or clear cut," said Ramos. "Some artists, influenced by the activism of

Latino civil rights movements, turned away from pure formalist discourse to tackle the pressing issues of the day. Others artists wholeheartedly embraced abstraction. An even larger group inhabited multiple worlds, in-



Above: Carlos Almaraz, *Night Magic (Blue Jester)*, 1988, oil, Smithsonian American Art Museum, Gift of Gloria Werner. © 1988, Carlos Almaraz Estate. Opposite page: Amalia Mesa-Bains, *An Ofrenda for Dolores del Rio*, 1984, revised 1991, mixed media installation including plywood, mirrors, fabric, framed photographs, found objects, dried flowers and glitter, Smithsonian American Art Museum, Museum purchase through the Smithsonian Institution Collections Acquisition Program © 1991, Amalia Mesa-Bains





Above: Muriel Hasbun, *El altar de mi bisabuelo/ My Great Grandfather's Altar*, from the series *Santos y sombras/ Saints and Shadows*, 1997, gelatin silver print, Smithsonian American Art Museum, Gift of Mr. and Mrs. Charles H. Moore © 1997, Muriel Hasbun. Opposite page: Emilio Sánchez, *Untitled, Bronx Storefront, "La Rumba Supermarket,"* late 1980s, watercolor on paper, Smithsonian American Art Museum, Gift of the Emilio Sánchez Foundation. © Emilio Sánchez Foundation



fusing avant-garde modes with politically and culturally engaged themes.”

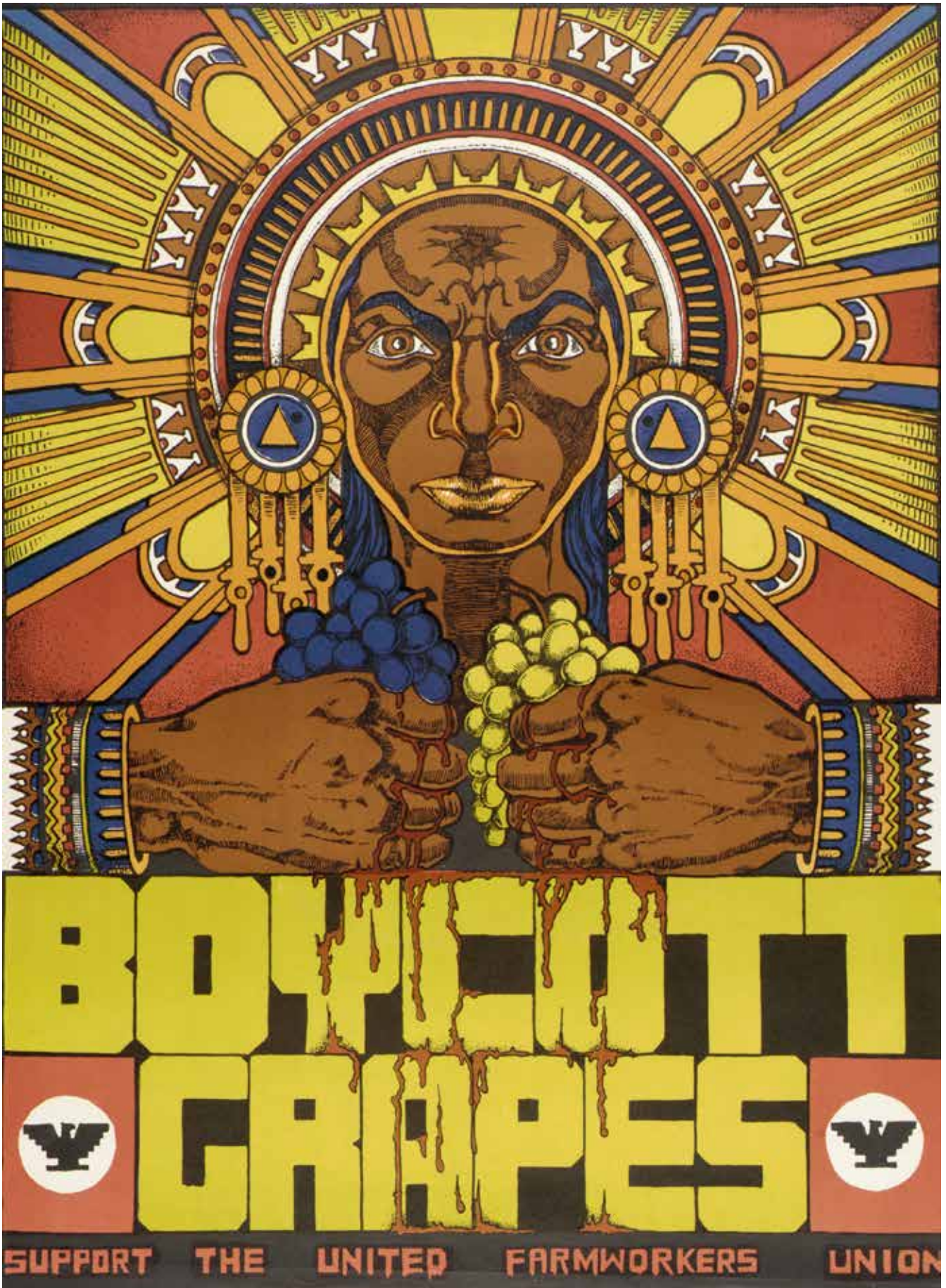
Artists featured in the exhibition reflect the rich diversity of Latino communities in the United States. “Our America” showcases artists of Mexican, Puerto Rican, Cuban and Dominican descent, as well as other Latin American groups with deep roots in the United States. By presenting works by artists of different generations and regions, the exhibition reveals recurring themes among artists working across the country.

Artists featured in the exhibition are ADÁL, Manuel Acevedo, Elia Alba, Olga Albizu, Carlos Almaraz, Jesse Amado, Asco (Harry Gamboa Jr., Gronk, Wil-

lie Herrón and Patssi Valdez), Luis Cruz Azaceta, Myrna Báez, Guillermo Bejarano, Charles “Chaz” Bojórquez, María Brito, Margarita Cabrera, María Magdalena Campos-Pons, Melesio “Mel” Casas, Leonard Castellanos, Oscar R. Castillo, José Cervantes, Enrique Chagoya, Roberto Chavez, Carlos A. Cortéz, Marcos Dimas, Ricardo Favela, Christina Fernandez, Teresita Fernández, Iliana Emilia García, Rupert García, Scherezade García, Carmen Lomas Garza, Ignacio Gomez, Ken Gonzales-Day, Hector González, Luis C. “Louie the Foot” González, Muriel Hasbun, Ester Hernandez, Judith Hernández, Carmen Herrera, Carlos Irizarry, Luis Jiménez, Miguel Luciano, Emanuel Martinez, María Martínez-Cañas,

Antonio Martorell, Ana Mendieta, Amalia Mesa-Bains, Franco Mondini-Ruiz, Delilah Montoya, Malaquias Montoya, Abelardo Morell, Jesús Moroles, Raphael Montañez Ortiz, Pepón Osorio, Amado M. Peña Jr., Chuck Ramirez, Paul Henry Ramirez, Sophie Rivera, Arturo Rodríguez, Freddy Rodríguez, Joseph Rodríguez, Frank Romero, Emilio Sánchez, Juan Sánchez, Jorge Soto Sánchez, Rafael Soriano, Ruben Trejo, Jesse Treviño, John M. Valadez, Alberto Valdés and Xavier Viramontes.

*Next page: Xavier Viramontes, Boycott Grapes, Support the United Farm Workers Union, 1973, offset lithograph, Smithsonian American Art Museum, Gift of Tomás Ybarra-Frausto © 1973, Xavier Viramontes*



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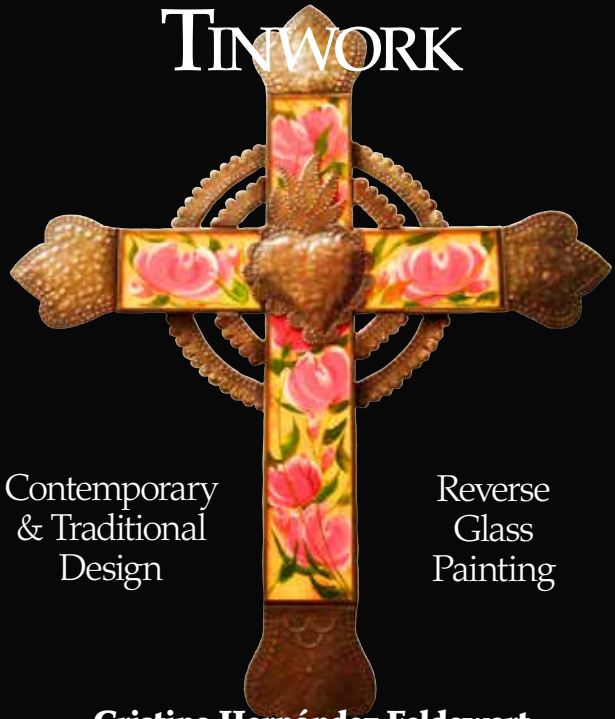
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# “It’s not the work that bothers me, but it’s the chores”

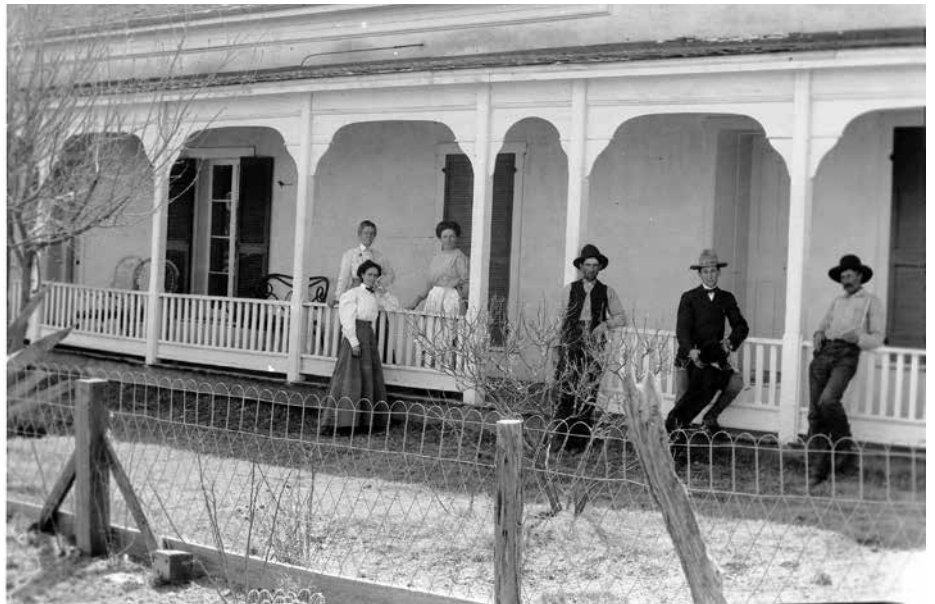
## Women on ranches, through primary sources

by Charles Stanford and Maura Kenny

Throughout history, the work of women has been integral to the operations of farming and livestock raising, encompassing a variety of tasks as circumstances required. In New Mexico in the late nineteenth and early twentieth centuries women worked on ranches throughout the southern part of the territory. They came from a culture that promoted domestic roles for women to an environment that encouraged individual autonomy and demanded hard work from women along with men.

Although the cattle industry in New Mexico grew mightily in the late nineteenth century with Anglo settlement and the expansion of railroads, it did not document itself consciously until 1914, when the New Mexico Cattle Growers Association was founded. By then the territory had become a state and the romance of the wild frontier had passed into an enduring myth, while men and women continued to work on real-life ranches. Before and after, ranching activity was documented mainly through the official records of the men who ran the ranches: account ledgers, business correspondence; later on, the association’s minutes, reports and bulletins.

The Rio Grande Historical Col-



*Fig. 1. Group portrait at the Cox Ranch in Organ. This was one of southern New Mexico’s most prosperous ranches. Left to right: Mrs. Sweezey, Harriet Bentley (on ground), Mrs. W. W. Cox, W. W. Cox’s nephew (Ed Cox), C. R. Piquero, and Jim Hestor (Cox Ranch foreman). RGHC: 00140178 (Louis B. Bentley Papers)*

lections (RGHC) holds twenty processed collections of ranch records and photographs from New Mexico’s territorial and early statehood periods. Of these, seven include significant contributions by women. These include journals, letters, and records of volunteer activity in the community. Women who settled in New Mexico in the late nineteenth century, especially the more highly-educated women from the eastern states, brought with them a cultural emphasis on literacy. For the middle class this included the practices of keeping journals and writing let-

ters. In situations of prosperity, they might be able to write their own accounts of their lives as they were living them. As the establishment of statehood brought more stability and more opportunities for social engagement, women began making their marks in records of the organizations they formed or joined.

Keeping a daily record is a practice inherently prone to neglect as it is. The nature of ranch life, however, with the hard work it demanded of men and women, presented especial challenges to journal writing, and it might have taken a remarkable will



to even write one or two sentences every day. Besides the will, a woman needed the time and resources. The two selections of journals considered here come from well-educated and prosperous women: the famous Sallie Chisum Robert and three women of the wealthy Chase family which lived near Cimarron (although in the northern part of the state, we may presume that life on the Chase ranch resembled life on prosperous southern ranches in many ways).

The RGHC holds copied transcripts of Sallie Chisum Roberts' journals from 1878-1879 and from 1909-1929 (the originals are housed at the Artesia Historical Museum and Art Center).<sup>1</sup> Sallie was one of the founders of Artesia and served as its first postmistress – a typical example of educated women's work in frontier regions. Her position brought her in contact with some of the more prominent figures in the region's history, and a statue of her stands on Main Street in the heart of Artesia.

Sallie's journal entries were consistent and short. Like those of the Chase women, they refer to friends, acquaintances and household members in a way that suggests that this may have been intended mostly as a personal record, rather than for the benefit of posterity. Her journal entry for April 23<sup>rd</sup>, 1908 reminds us of some of the conditions that journal writers had to face in remote areas, besides possible shortages of paper, ink and pens: "in the evening I read. The candle flies were so bad I had to go to bed soon as I could not have light".

Manley M. and Theresa W. Chase



Fig. 2. Another group portrait t the Cox Ranch. Left to right: Caesar Piquero, Mrs. W. W. Cox, Mrs. Sweezy, Harriet Bentley, (George or Jim) Hester (Cox Ranch foreman), Charles Bentley, W. W. Cox's nephew Ed Cox. RGHC: 00140165 (Louis B. Bentley Papers)

began ranching on the Vermejo River near Cimarron in 1866. Over time the family acquired interests in Socorro and Lincoln counties also. A semi-fictionalized biography, *The Chases of Cimarron*, by Ruth W. Armstrong, portrays Ada, Manley's cousin, as a genteel eastern woman who came out to New Mexico to help the accountant with his sophisticated new bookkeeping system and teach the children of the ranch.<sup>2</sup> Ada began the practice of keeping journals of daily events and chores in 1886, which was carried on by Manley and Theresa's daughter Laura and their daughter-in-law Henrietta (Nettie) through 1919.

The accounting of the labor done on the ranch, either by the men or women, indoors or out is a fascinating record of the wide range of work required to run a large operation such as the Chases had: plums preserved, cattle branded, children

taught, and letters written.

For a woman living on a ranch, time limitations (and likely uncertainty of motives for journal writing) would have encouraged her to use what time she did have to herself for corresponding with friends and family rather than recording for posterity. The letters that ranch women received from friends and relatives near and far help us understand the context in which these women lived their lives. Letters might mention work, economic or weather conditions, or family or personal problems; all which women faced as they took part in the ranching enterprise. All these help to show not only the work that women did on ranches in New Mexico, but also some of their diversions and amusements which brightened their lives, and sometimes their thoughts and feelings about their work. Letters can give a



Fig. 3. An unidentified woman with her modern transportation through the desert. RGHC 03630693 (Socorro County Historical Society Photograph Collection).

wider picture because one individual may have received and kept letters from many others, giving more voices than hers alone.

Some of the most informative sources considered in this chapter consist of letters received between 1900 and 1911 by Laura Weatherby, who lived near Silver City.<sup>3</sup> Laura participated in a lively correspondence with family and friends, many of whom were involved in ranching and mining in the Mogollon and Silver City area. The letters document myriad topics, including cattle, the weather, vegetable gardens and boxes of groceries being brought up into the mountains. The letters show the many ways in which these women were involved in the life on the land and the work they did.

Women's wish to leave behind a record of their lives beyond the official accounts motivated later enterprises such as oral histories or memoirs. They sought to preserve memories of the events and round out those memories with details

which were not written about as they happened. We have already considered *The Chases of Cimarron*, and there are several first-hand accounts as well, such as Elizabeth Fulghum Rea's "Spell of the Black Range." One of the most famous examples of a ranch woman's memoir is of course Agnes Morley Cleveland's *No Life For a Lady*. Cleveland's papers from her adult life are also housed in the RGHC. The writings and correspondence therein almost all date from after her marriage and move to California in 1899, giving further testament to the limitations of primary documentation of women's ranch experiences; *No Life For a Lady* was in fact not published until 1941.<sup>4</sup>

Photography was a popular secondary form of documentation, capturing immediate and evocative imagery and detail which nobody might think to write about until later in the form of fiction or memoir, or ever. Snapping a picture or posing for one were not as time-consuming as writing, and could

be a welcome diversion. Often, photographs are the only record of a woman's ranch experience that survived, and this must have been apparent to those who took care to write the names of the subjects on them for future identification.

## "Work" and "Chores"

There were tasks that women did on ranches that were more in keeping with the eastern domestic ideals and not as strenuous, although still demanding. These included tending gardens, managing the production of food and fiber, raising families and maintaining a household. Sallie Chisum's diaries show the demanding nature of household work at the time through their brief entries.

Monday, November 16, 1908: We got up early and washed until 2 ½ then I came in, made a fire and went to ironing. Ironed half past 8 then sprinkled clothes

Tuesday, November 17: I ironed all day. Mr. Barnes brought in the rest of my clothes.

Wednesday, November 18: I ironed all day. Mrs. Temple came to see me tonight. Mr. Allen got home tonight. I got through ironing today.

In her journal, Ada Chase mentions a variety of men's and women's work on the ranch: beef slaughtered for food, new cattle sent to the pasture, food prepared, and cows branded. Since Ada's work included teaching the children of Manly and Theresa Chase, many of the entries deal with this, but she also records

the kitchen activities, cleaning, and other housework. Her journal includes mentions of Manly's business activities, and her role in helping with the clerical work:

Tuesday, December 7<sup>th</sup>, 1886:

Manly + Therese went to Vermijo this morning to carry papers for Ed Dane to sign. I have put in my strong-box to-night four Conveyances from the Danes to me. Of one-third of the Land, Water, etc. deeded to them by J. B. Dawson – also the Contract of the Agreement between J. B. Dawson + the Danes. Manly had from Henry the old Red River notes. + Transcript of Title to Vermijo. Lease of Vermijo Land + Map. Letter from C. Springer calling Manly to Springer early in morning to ship Red River cattle.

Thursday, December 9<sup>th</sup>, 1886:

received letter from Charles Dane today containing statement of Emily's a/c + checks for amount due each of the heirs. He has made a mistake in my private account of \$562.00 + I have spent the evening at Mr. Cooke's looking over accounts

Sunday, March 11<sup>th</sup>, 1888:

I wrote Henry this evening for Manly on the subject of the arbitration of the Dutchess Co. Maxwell + Cimarron affairs ...

Tuesday, March 13<sup>th</sup>, 1888:



*Fig. 4. Mrs. Henry A. Schmidt in a hammock in their first home, Lake Valley, New Mexico, 1889. Henry Schmidt was a miner, as were some of Laura Weatherby's family and friends. Schmidt also pursued photography as a hobby and a commercial venture, operating a studio in Chloride. RGHC: 03330077 (Henry A. Schmidt Photographs)*

Manly wrote to Henry this morning + sent him the arbitration papers. Frank Springer's letter from Denver relative to the sale of Max. bonds. Statement of the C.C. Co.'s report corrected. John Green bought 11 hogs here to-day in the shop this afternoon. It has been a warm + lovely spring day

Ada's entries in her own diary provide a glimpse into the busy lives of the family beyond their business transactions. She often records what work is done by whom, covering a variety of work and personages within an entry. Most often the entries mention different family members, or workers on the ranch. Weather might be mentioned as well, and who went into town, or who was ill. She records on Thurs-

day, September 2<sup>nd</sup>, 1886:

Amelia still in bed. Laura out of school all day. Therese made peach marmalade and pickles. Mr. Hudson peddler, a carpenter, came this evening to begin repairs of the cottage for Mr. Cooke. Ned went to the mountains this morning with Steve's man.

The household work conducted by the women is immense and varied within the entries. Some contain passing details that give tantalizing hints to relationships among the family and the hired help.

Friday, September 9<sup>th</sup>, 1886:

Therese in the kitchen all day making plum jelly. Gertie objected to her presence there + received her discharge.

Saturday the 10<sup>th</sup>:

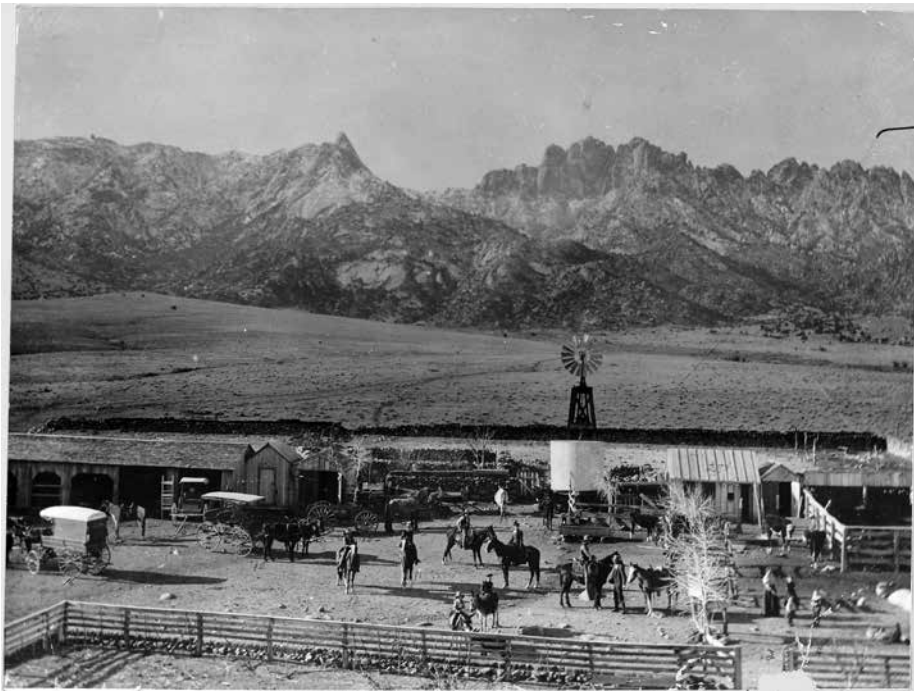


Fig. 5. A view of the Cox Ranch in Organ. Women can be seen on horses in the center and tending the children on the right. RGHC: 00140765 (Louis B. Bentley Papers)

Amelia still sick + Gertie sulking in her room. Therese cooking. Laura making butter + I looking after the house. Cath came this afternoon. Cut and basted 21 pairs of pillow-cases, with Amelia's help made 10 pairs.

Monday the 13<sup>th</sup>:

Cath here all day with all her children. Makes everything about the house clean + tidy. Gertie returned to her post.

The plum and butter processing continued through the week. Saturday 18<sup>th</sup>: "preserving plums all day in milk-room, put up nineteen jars of jelly and butter"

As in Roberts' journals, little detail is included about the people mentioned. However, the diary reveals the amount of work that need-

ed to be done by the whole family. The children, most of them under fifteen at this time, are the only ones not named with tasks, but Ada often mentions their schooling or their whereabouts.

Cattle movement and branding drew their share of attention in Ada's journal too. The reader may imagine a genteel woman from the east rather fascinated with the central tasks of ranching work as she observed it. Tuesday, September 21<sup>st</sup>, 1886:

After school rode down to Ed's to see him and Ned brand - they branded four AFS's + four VA4's.

Thursday, November 10<sup>th</sup>, 1887:

Left Laura in charge of the school to-day + went with Therese, Harry + Stanley up to the rock fence where the A.F.S. Cows were driv-

en last night. To-day they separated the calves from their mothers + drove them down here to be weaned, + drove the mother cows up into Chase Canon. Manly had besides Ed + Tom to help him Si, Mr. Martin, Mr. Gale, and for a part of the afternoon Mat Crosby. Tuesday, November 30<sup>th</sup>, 1887:

Manly killed a pig this evening + I let the children out of school early to see it dressed, but the preparations for scalding, etc. were so incomplete that it was after dark before it was dressed.

Wednesday, November 31<sup>st</sup>: the men were all day busy cutting up lard + pork.

While there is no mention of the women aiding in the pig butchering mentioned above, in territorial New Mexico women also took on strenuous tasks that were traditionally assigned to men. In 1907, Mollie Metcalfe writes to Laura Weatherby of the different types of work she is engaged in. While little is known of Mollie apart from her letters, she was a prolific correspondent with "Dear Miss Laura." She often discusses the work she did on the land she and her father lived on.

My, wasn't July hot? I thought I would shorely expire, and I had to just waltz around to keep in sight of work. Do wish you were here to help mend fence, but I am pretty sure you wouldn't enjoy it a tiny bit. I have to cut brush as well

as set posts and string wire. There is a red headed Circle cow that comes in no matter what I do to make things hard for her. I think she must fly up the bank to get in to the alfalfa. If it will rain the cattle won't be so bad, and I won't have such a hard time of it. It's not the work that bothers me, but it's the chores. And Mollie is going to live in town next winter, sure as you are born. I'll sell my White Leghorns, they are too wild for town, and range too far, and I'll keep just the Rhode Island Reds. My fowls will make Papa and me a living anywhere. And I really do mean to get away from the ranch.

Mollie often shared details of her work and advice on household chores as part of her letters to Laura. In a letter dated March 17<sup>th</sup>, 1903, she writes:

Did quite a lot of things today – among others, I set 16 turkey eggs. We buy them from people who live on the Gila and are green enough to keep turkeys. We will raise a nice flock, or hope to, and then sell them Thanksgiving and Christmas. The chickens will be up in the yard and the turkeys can have the whole ranch. ... Worked until half past four, and then went riding. Nellie, my pony, paces nicely but I very much prefer a trotting horse. ... I made cider today, which was wicked but had to be done; and I

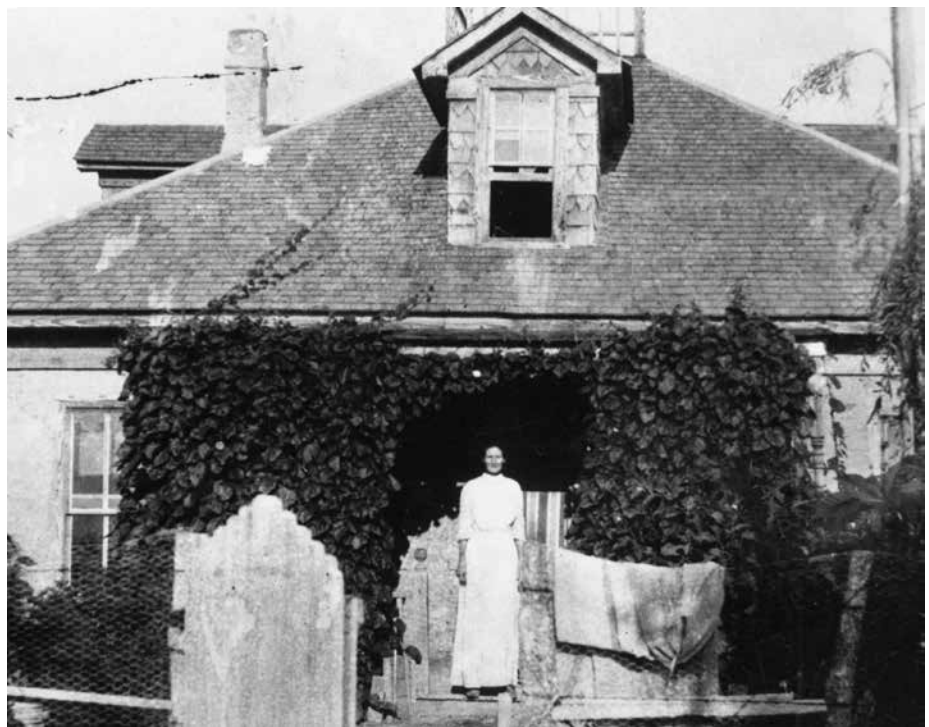
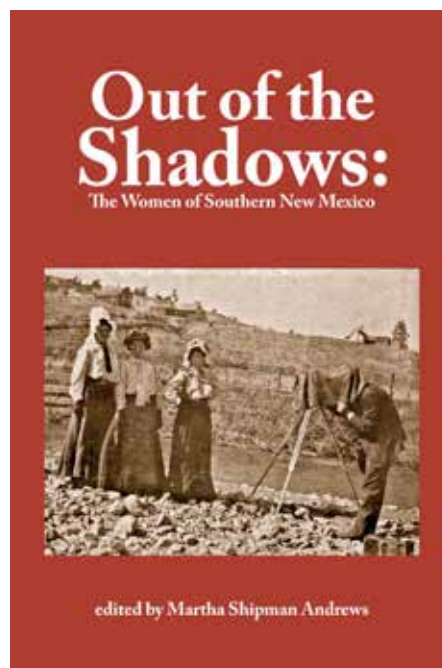


Fig. 6. "Grandma Jones (home at Orange, New Mexico) 1915." The Jones family raised goats in Otero County. RGHC: RG98-020-030 (Bob and Panzy Jones Photographs and Interviews)



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

put up a ½ gallon jar of asparagus. More wickedness, but asparagus will grow on Sunday. And I sorted and washed the last of the Pearman (sic) apples. Two more weeks sees us apple-less. We are holding our breaths through this spell of cool weather but the 18th is over and still no freeze, so we may have some fruit. ... By the way, I have discovered the soap Fels-Naptha. It is the finest thing I ever saw. Last week I did an immense washing with it ... I used pretty warm water, not cold or lukewarm, as advertisement called for.

Her sharing of tasks performed and daily activities as well as favored products seem to lighten her burden of them. She expresses great



Fig. 7. Turkeys in a farmyard at Mimbres Hot Springs, near Laura Weatherby's home. RGHC: 01940047 (Leslie K. Goforth Photographs)

pride in her garden and hens, which could be a helpful source of income. April 26<sup>th</sup>, 1907:

A beast of a hawk got one of my dear little white chickens this afternoon: the first one to be caught. I took the incubator through once, 153 chicks, 130 living and a fine bunch of fowls. . . . Charlie is putting up my garden fence for me, out by the well. I'm going to raise the finest tomatoes in the country. And cabbage! Why, don't you want to buy a barrel of kraut next winter? My garden is to be watered by hand, you know . . .

25 cents a dozen [eggs] is not enough with corn \$1.65 and probably going higher.

The work she describes here is more 'traditionally' those done by women than those she speaks of in the previous letter, but her narrative of them provides wonderful insight into what it was like to be a woman and live on a ranch in New Mexico.

Laura Weatherby's aunt, Helen Franks, writes from Santarita on April 12<sup>th</sup>, 1904:

It is dreadful dry + dusty, water is scarce + no grass, cattle are very poor, nothing but oak brush to live on, they have to feed some that have young calves to keep them alive. I guess there will be a good many die before grass comes

The rest of the letter is filled with remarks about friends and new gloves but the underlying concern of the cattle and their importance is not forgotten. Too many dead cattle without profit could mean the end of a family's ranch.

Laura Weatherby's own work in her farm gardens is documented through a number of letters. She was involved in providing vegetables for a number of people living Cooney, NM, farther in the mountains. Her garden work fed not just her own family but others as well. Effie Wiley writes the following letter to her in 1904:

Dear Mrs. W - . Box and sack recd. all right. Goods delivered and some cooking. Dr. was here and paid me 1.00 for his share. 50¢ beans, 25 beets, 25 for 5 cucumbers. Now there were only 6 cucumbers so Mrs. Martin only got one.

The Dr. asked me to let you know that he would like with ours next week 1 cabbage, 1 bunch beets, 1 bunch carrots and 50¢ beans. I would like 1 bunch each beets, carrots, 1 cabbage and 50¢ beans and 10¢ lettuce. Will see what my neighbors wish before this is sent. . . .

Mrs. Bisbee would like --  
1 bunch carrots  
1 " beets  
1 cabbage & 10¢ lettuce  
Mrs. Martin  
1 bunch beets  
1 " carrots  
Beans 25  
lettuce 10

I do not care for lettuce this time must get to town now so good bye.

Oh, heard you had a flood yesterday hope it did no damage to your farms.

Effie Wiley

Please send on stage Saturday, he brought it to the house

Many thanks to you for it,  
E - -

Mollie Metcalfe also received vegetables and fruit from Laura Weatherby. She writes in an undated letter:

Dear Miss Laura: Strawber-

ries came Saturday afternoon and we had them for supper. Surely was a treat. Papa says thank you very much + that he hasn't eaten any before for 20 years. But don't pull the stems off, my dear, I'll do that, and glad of the chance! So, when you send me a 'mess' send stems and all."

## Other Women's Work

Women who were married to prosperous ranchers or farmers were not only the ones who generally wrote, they were also more likely to leave their mark in the larger community through social, religious or service organizations. One of these was Lillian Hinkle, the wife of James Fielding Hinkle, a Pecos Valley cattleman, banker, and public official. Coming to New Mexico in 1885, he worked for several cattle operations before marrying Lillian in 1892 in Lincoln. Hinkle later served as mayor of Roswell, state senator for Chaves County, and state governor.

Lillian was active in the Daughters of the American Revolution, the local Methodist church, the Order of the Eastern Star and the P.E.O. Sisterhood.<sup>5</sup> This is a rather typical range of activity for many New Mexico women, especially of the middle and upper classes, who would often belong to several organizations.

Besides various church groups, the Order of the Eastern Star was one of the earliest organizations established for women in New Mexico. Its first chapter, Queen Esther 1, was founded in Raton in 1888, with the Grand Chapter of New Mexico established in 1902. It has flourished throughout the state since, currently counting thirty-three chapters. The P.E.O. Sisterhood, dedicated to giving scholarships to women, established its first chapter in New Mexico in 1909 and currently has seventy-two in the state.

Groups such as these and many others, such as the federated women's clubs, gave opportunities to socialize, share the burden of work, and expand the scope of their work beyond the immediate household. They also established a milieu where women could and did rise to positions of prominence and influence, drawing on their frontier work ethic and independence as well as the popular feminine ideal of guarding the morals of society.

Agnes Morley Cleaveland certainly felt a duty to

work for the good of society. In 1931, ten years before publishing the famous memoir of her childhood in New Mexico she wrote the *American Primer*, a pamphlet designed to educate Americans in patriotism and good citizenship, which she distributed to members of Congress in 1948. Besides her literary output, she wrote numerous articles on political questions, gave lectures, and took part in debates. As part of her political engagement she served as head of her local chapter of Pro America and in the National Organization of Republican Women. She also was a member of the Alameda County Federation of Women's Clubs.



Fig. 8. A woman in her garden featuring corn, squash, and cabbages. RGHC 02231650 (Thomas K. Todsén Photographs)



Fig. 9. A woman feeds chickens. RGHC: 00040315 (*Amador Family Papers*)

## Personal Details

We have seen how women expressed themselves in personal letters, often more freely and thus inviting more sympathetic interest than in journals. In the daily life of a ranch, the monotony of “work” and “chores” would give little encouragement to write detailed descriptions either of work or individual feelings. Ranch women’s writings are more likely to show their feelings in communications with friends and family – i.e., letters – or in recording some extraordinary event of joy or sadness, such as a vacation or a death in the family.

Along with the time, resources and inclination to write, the women on prosperous ranches also had opportunities for recreation, travel, visiting friends and other enjoyments. In August 1901 several members of the Chase family

went on a camping trip with friends and relatives. Nettie Chase brought her journal along and recorded the events. Her enthusiasm and enjoyment are evident in her descriptions, filling whole pages in a single day’s entry as opposed to her customary one to five-line entries.

Wednesday, August 15, 1901:

Left the Chase Ranch 10:30 A.M. Mr and Mrs Charles Springer’s camping party – consisted of nine in number. Mrs C.B. Kohlhausen and son Mr Mrs Chase Misses Maud Lurhune [?]; Liddie and Dolly England. And Poor lone Stanly Chase, with three girls to look after. We had one wagon, one hack. 5 saddle horse. And two Mexicans, “boy, and man.”

August 24:

Mr. Twity, Liddie, Norman, Dollie, Stanly, Maud, and I left camp 6 [?] a.m. for top of Culabra Mt in Colorado. “Don’t forget the Coffee-pot”,!!! Mr Twity Freddie [?] were our guides. But they went up the canon and we took the divide – after shouting till our throats nearly burst trying to make them hear us. But no answer – so we elected Norman and Dollie for guide – on we went feeling blue. For they had all the dinner, coffee pot and all! But just as we were parling over where the trail could be and thinking there was no hope of seeing our first appointed guides – Why! They came up to us. But had lost a part of lunch. “Chickety,” we gave up looking for trail – and did the best we could with out one. Just as we reached the divide Dollie gave a scream of pain & her horse began to rear & fight with his front ft. when low & behold! She had stured up a wasp nest, but luckily we had a bottle of Brandy with us – which served to lessen the pain some that she & horse had received from the stings. That delayed us for some minutes then after ½ hours ride we came to a quaknasp [presumably quaking aspen] thicket: the only thing was to go on as none but our guide would have given up & gone back. After an



hour and half slow riding  
 we came out of it with torn  
 dresses – scratched faces.  
 But all happy, laughing &  
 joking . . .

Shortly after getting home it  
 was back to the normal rhythm of  
 ranch life. She spent September 3<sup>rd</sup>  
 through 6<sup>th</sup> “putting up fruit.”

Sallie Chisum Roberts’ journal  
 entries are mostly brief, record-  
 ing the weather, domestic tasks,  
 family concerns and the visits of  
 friends and relatives. Expression of  
 thoughts or feelings is minimal ex-  
 cept for events such as the death of  
 her father in March 1908, which af-  
 fected her for a long time after:

Tuesday, March 24<sup>th</sup>, 1908:

We washed today. Just one  
 week ago Pa’s spirit left. this  
 one day I could scarcely go.  
 I washed all Pa’s clothes for  
 the last time today. God be  
 with me give me strength.

Friday, April 17<sup>th</sup>, 1908:

The sad sad day. One mo  
 ago today my dear father  
 passed over to the great be-  
 yond. The dear old father  
 had but little of this world’s  
 goods. In later days he was  
 always contented. Mr. and  
 Mrs. Cleveland came in on  
 the train from the south to-  
 night. Mrs. Blackmare and  
 all of us had a very pleasant  
 time in the parlor talking  
 over all our sorrows none of  
 us escapes sorrow.

Sallie mentioned the anniversary  
 of her father’s death for the next two  
 years.

Women’s adaptability and resil-  
 ience have been essential to the suc-



Fig. 10. Henrietta Clay Curtis “Nettie” Chase, wife of Mason Chase, poses with a bagged black bear. RGHC: RG2001-032 (Nettie Curtis Chase, Album: Family, Audrey Alpers Photographs)

cess of ranching operations in New  
 Mexico. Despite scarce document-  
 ation of their lives, we are able to  
 catch glimpses of the diverse tasks  
 they took on, which included not  
 only domestic concerns but any  
 work that had to be done. These  
 glimpses help us understand how  
 much of New Mexico’s – and Amer-  
 ica’s – economic and civic develop-  
 ment depended on them.

## Endnotes

- 1 The copies in the RGHC are now part of its Information File.
- 2 Ruth W. Armstrong, *The Chases of Cimarron*, 89-90. The book was published by the *New Mexico Stockman* in 1981. The finding aid for the Chase Ranch records (Ms 0025) mentions the new system that C.A. Westcott began in June 1883; Ada arrived later that year.
- 3 William J. Weatherby Family Papers. Ms 0070. New Mexico State University Library, Archives and Special Collections Department.

- 4 Agnes Morley Cleaveland papers. Ms 0025. New Mexico State University Library, Archives and Special Collections Department.
- 5 James Fielding Hinkle papers. Ms 0182. New Mexico State University Library, Archives and Special Collections Department.

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Charles B. Stanford joined the New Mexico State University Library’s Archives and Special Collections Department in January 2007 as assistant professor and processing archivist for the Rio Grande Historical Collections, a repository which focuses on the history of New Mexico during the late nineteenth century through the present day. Maura Kenny served as assistant professor and processing archivist for the Rio Grande Historical Collections from 2003-2006. She has been Technical Services/Processing Archivist and Assistant Professor at Seton Hall University. Currently, she is a graduate student assistant at the Renaissance Society of America and doctoral candidate at the Graduate Center of the City University of New York.

# New Mexico's Ancient Salt Trade

by Paul Kraemer

Northeast from Mountainair on U.S. 60, about an hour's drive from Albuquerque, the highway passes among a series of small lakes, glistening white in the sun. Nearly seventy lakes of various sizes are arranged in a roughly circular pattern over an area in excess of one hundred square miles. These are the famous salines of the Estancia Basin, which for hundreds of years were the main source of salt for the peoples of New Mexico.

The story of these salt lakes begins in remote geological time and concerns, in turn, an Indian people now extinct, Spanish conquistadores, a remarkable Franciscan missionary effort, a period dominated by Apaches, an influx of settlers during the Mexican period, and finally, venturesome Anglos seeking commercial development. Such a sequence is, of course, characteristic of many interesting areas of New Mexico. However, the salines evoke a special appeal to the visitor because even today one can see clear evidence of each and every period of the long story.

The salt lakes are actually the last traces of a much larger body of water that long ago filled the Estancia Valley, a closed basin with no outlet. As the large lake dried up, all of the particulate matter settled to form a smooth level floor of layered materials, while the soluble material became more and more concentrated until it too crystallized out of the brine.

A brief drive through the Estancia Valley clearly shows, however, that the drying up of the larger lake cannot be the whole story. If it were, then one would expect the salt deposits to be evenly distributed over the entire basin floor, which is an area 25 by 40 miles, ten times as big as the area spotted with the relic lakes. Since the bulk of the Estancia Valley is very successfully devoted to crops irrigated from local freshwater wells, there can be no general salt deposition at the present time.

In 1911, O. E. Meinzer, a geologist, deduced the answer to this riddle by merely observing what can still be clearly seen from U.S. 60. Meinzer noted two things: first, that each individual salt lake had a smooth, flat bottom which was depressed five, ten or more feet below the adjacent smooth flat basin floor. Second, he saw that each salt lake was accompanied by its own crescent shaped hill and that each hill was always curled around the eastern shore of its lake.

From these observations, Meinzer deduced that the salt lakes had formed as a result of the combined action of "wind-scour" by the prevailing winds from the west, and the seasonal cycle of snow run-off and summer drying. During the dry season, the wind scoured out silt and salt, dumping them to the east, while during the wet season, the salt from the adjacent hill as well as from the valley as a whole, redissolved and the brine refilled

the depressed salt lakes, to be concentrated again and again.

This process continues even today. During much of the year the lake bed is very flat with very little if any water on the surface. Homer Berkshire, who owns the ranch west of the largest salt lake (Laguna Perro), commented that the lake bed was so flat he could cover it with a bucket of water. As the surface dries, salt appears as a thin white sheet. This seasonal redeposition follows the redissolving of salt from the deeper mixture of mud and salt that occurs during the wet season.

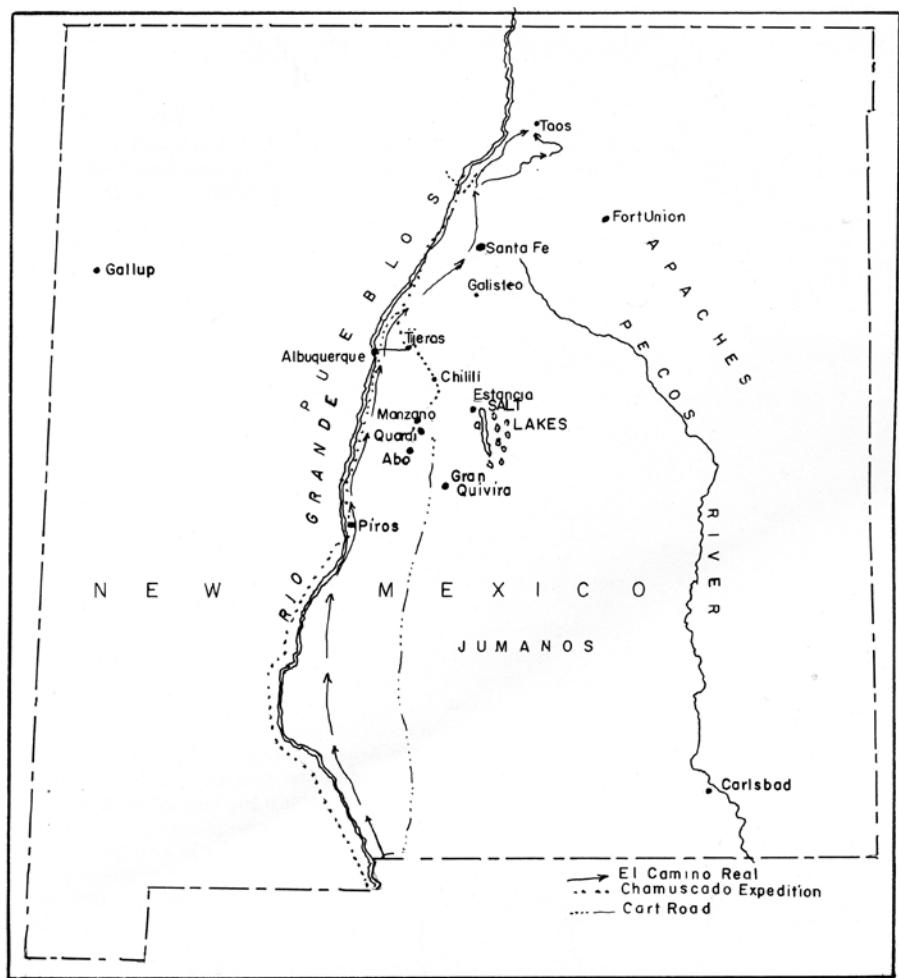
In any general sense, salt is not a rare mineral. Even in New Mexico, vast beds of salt up to a half mile in thickness underlie the southeastern portion of the state. However, edible salt readily obtainable at the surface is a different story entirely. Since salt is a necessity rather than an amenity, its value can assume a critical state. For instance, in 1877 attempts to deny public access to surface salt deposits in West Texas resulted in a very bloody "Salt War".

The value of the Estancia salines was recognized by Indians long before Columbus discovered America. During the 13th century these salines attracted Indians of at least three separate groups. Pueblo Indians came from the west, Plains Indians from the east and Jumanos Indians from the south. Consequently, the area served as a crossroads for cultural contact between these groups. At the site of the pres-

ent town of Estancia, a freshwater spring served an ancient north-south trail. The spring is still there, now feeding a small pond and stocked for children to fish.

Some trading took place between these Indian groups and, to some extent, a state of truce was observed to allow access to the salt lakes. It is during this period in the 13th century that a salt trade pattern can be first recognized. That is, small amounts of Estancia salt began to enter the general trade patterns of the Indians of this period.

These early patterns of trade are of particular interest because of their resemblance to the wandering Jewish peddler of the 19th century (the New Mexico version of the latter is described in Harvey Ferguson's novel, *The Conquest of Don Pedro*). The Indians, and especially the Pueblo groups, then as now, had a society and culture that did not encourage private individualistic enterprise. In particular, individuals did not travel for long distances except when on missions concerned with tribal affairs. Nevertheless, a tiny minority of Indian men did not belong to any cohesive tribal group. They traveled alone from group to group, carrying trade goods on their backs. No one trader covered a very large area. However, the itinerant traders as a whole served a relay function so that items such as parrot feathers from Yucatan and sea shells from the California or Gulf coasts were, in effect, exchanged for items such as turquoise from the mines south of Santa Fe. In the same way, baskets of salt from the salines of Estancia were dispersed over a wide area.



Map shows the Saline Lakes region of central New Mexico, historic trails and their relationship to modern locales.

During the 14th century, one group of Indians assumed a semi-proprietary role over the salines. These were the Pueblo Indians from the lower Rio Grande who spoke the Piro language. Recognizing that salt alone could not provide a viable base for their economy, they settled on the western and southern rim of the Estancia basin. Here they found reliable water sources and could combine their usual agricultural pursuits with increased efforts to harvest and trade salt.

The Saline Pueblos, as these Piro settlements came to be known, did not attempt any exclusive claim to the salt lakes. However, they learned

to harvest high quality salt and were energetic in transport and trade. It is said that their salt traveled as far as Chihuahua to the south and Taos to the north. Accordingly, the saline people prospered, so that by the 16th century, when the area was first seen by Europeans, there were 10 Saline Pueblos with several thousand people in all. They occupied the area between present day Chilili at the north and Pueblo de los Jumanos (Gran Quivira National Monument) about 60 miles to the south.

The Coronado expedition of 1540 missed the salines entirely. This is somewhat surprising because that



*Recent analyses of the salt from these lakes show minor components such as lithium, strontium, boron, bromine, etc., that closely resemble the composition of ocean water.*

expedition saw a great deal of New Mexico. It was therefore left to the much smaller Chamuscado expedition of 1581 the honor of discovering the Saline Pueblos and the Estancia salt lakes.

The Chamuscado expedition included eight soldiers, seven Indian servants and three Franciscans. They visited five pueblos in the area now served by State Road 14 south of Tijeras, and reported that these five pueblos had a total of 575 rooms all arranged as two- and three-story buildings. They wrote that the salines were the best ever discovered by Christians and dutifully took a salt sample back to the Viceroy in Mexico City.

The years following the colonization of New Mexico under Oñate in 1598 were to see profound changes in the salt trade and crucial events for the Saline Pueblos. Within a very few years the impact of the Spanish on the Saline Indians changed from that of a rare disturbing intrusion to a state of total military, religious

and civil control.

The initiation of the Saline Pueblos to this process was swift and definitive: during the summer of 1600, the Governor's nephew stopped by and demanded maize and beans to supply his troop, which was heading west. The Indians were apparently in a salty mood and gave him stones instead. In their selection of a man to harass, one can hardly imagine a poorer choice. The Governor's nephew was Sargento-Mayor Vicente de Zaldívar, a combat soldier in the same class as Horatio or Achilles, and the only man to ever take Acoma by force.

However, on this first provocative occasion, Zaldívar merely proceeded on his trip, sending word of his irritation back to his uncle's capital at San Juan. Oñate then rode down with about fifty soldiers for the purpose of applying discipline. He hanged two Indians and burned a portion of the pueblo "but in a manner tactful and gentle," as he later reported.

Again in 1601, further lessons were applied. Indians of Quarai had caught two soldiers alone and killed them. This time Zaldívar himself administered the lesson: the battle lasted five days and left 900 Indians dead and 200 more as prisoners. On the Spanish side, 40 were wounded and Zaldívar suffered a broken arm.

The military phase was rapidly followed by the religious phase. During Oñate's time, the mission areas were promptly assigned by the Franciscan prelate, Alonso Martinez. The Saline Pueblos were considered part of the Pecos Province under fray Francisco de San Miguel. Shortly after the capital was moved to Santa Fe (1610), fray Alonso Peinado converted the pueblo of Chilibi and established a mission called Nuestra Señora de la Navidad. In 1629, three more churches were started at Abó, Tenabo and Gran Quivira by fray Francisco de Azevedo. Ultimately, six churches served the Saline Pueblos; the ruins of three of these remain today. Thus, within a few years all of the Saline Pueblo people were under the benevolent but firm leadership of the Franciscan Fathers who, in turn, were supported by the military.

Fray Alonso Benavides, in his memorial of 1630, was highly amused at the rebuttal of the chief of Gran Quivira to the argument for conversion to Christianity: "Spanish and Christian crazy and want Indian to be crazy too. You Christians are so crazy you go all together flogging yourself in the street like crazy people." The chief had apparently witnessed Holy Week ceremonies similar to the Penitente rites of

more recent times.

The changes resulting from Spanish rule had a profound effect on the salt trade. For one thing, Spanish colonization increased by orders of magnitude the amount of salt required. This was because the Spanish not only required salt for table use, but also needed large quantities for stock, for curing leather and later, for mining purposes.

In addition, the reduction of the Indians through military control and religious organization was antecedent to civil exploitation by the governors or their favorites. The mission function was not merely to provide Sunday services for Indians who otherwise were left to their normal pursuits. On the contrary, the mission Indian was regulated and supervised in every aspect of his daily life. In exchange for the promise of salvation, he worked the land for the support of the mission and labored further to build the great church and friary buildings. One has only to look at the impressive remains of these structures at Gran Quivira, Quarai and Abo to understand the organizational and regulatory rigor to which the Saline Indians were subjected. Thus the civil authority found a ready-made disciplined work force that would be used to harvest and transport the increasing amounts of needed salt. Civil officials were placed in charge of Indians and the salt lakes and *encomiendas* (land plus Indians in peonage) assigned to Spanish settlers.

As far as the Padres were concerned, exploitation for the Church was one thing, while exploitation by the civil authority was quite another. As early as 1630, they com-



*The Abó Mission, built in 1646, had extensive friary and support buildings, a fine organ and choir, and supervised the lives of 300 Indian families. The Indians were also used as beasts of burden by the civil authorities for the transport of salt.*

plained that the Governor forced natives to be beasts of burden to carry salt, which left many permanently damaged. As the 17th century progressed, disputes between church and state became more and more virulent. For their part, the Franciscans did not hesitate to use their position as designated officers of the Inquisition for the Americas. In fact, Quarai served as Inquisition headquarters for the entire province in the 1630s and 1640s.

The Governors, in turn, responded with harassment of church projects and sometimes with troops. They also conceived further refinements for exploitation. Perhaps the most thorough and systematic exploitation took place under the regime of Bernardo López de Mendizábal (1659-1661). Governor López organized almost the entire Pueblo population of New Mexico into a complex of cottage industries, and entirely for personal profit. Some Pueblos were used for the manufacture of stockings, others for leather, shoes and even wagons. Many Indians were used

for transporting piñon nuts and salt. The salt was carried from the salines and placed in depots at intervals along the settled portions of the Rio Grande Valley. From here, local estancias and missions could purchase salt from the Governor.

Governor López was a very aggressive businessman and placed great reliance on a small number of key underlings who were noted for their tough-minded devotion to his interests. Nicolas de Aguilar, his boss of the salines, was the most notorious of all. Aguilar persecuted the missionaries with devilish fury and humor and was known to the Padres as "Attila". However, he and his salt mine superintendent, Antonio de Avalos, were so good at increasing salt production that Governor López was able to broaden the trade. In 1660, he started the practice of sending wagon caravans of salt to the silver mines of Parral, Mexico, a distance of 700 miles.

This venture was to take advantage of a method of silver ore reduction that required a great deal of salt. The method, called the "patio"

process, had been earlier invented at Pachuco, Mexico, by Bartolome de Medina. In this process, the silver sulphide ore was mixed with salt and mercury, ground thoroughly in the old donkey-powered *arrastras*, then spread on patios to be heated by the sun for four to six weeks with occasional turning. The salt aided the amalgamation process by converting the silver sulphide to silver chloride, the latter compound being reduced to elemental silver by the sunlight (as in photography).

After this time, everything went wrong for the Saline people. A prolonged drought seriously reduced food production and as the drought persisted, the Apaches became more demanding. In 1668 more than 450 people died of hunger at the Gran Quivira pueblo. A friar writing in 1669 said, "the whole land is at war with the widespread heathen nations of Apache Indians, who kill all the Christian Indians they can find ... Apaches cook and eat Christian Indians." The year 1671 saw a great epidemic that hit both people and cattle, and in 1672 there were almost continuous Apache raids. Shortly thereafter, all of the Saline Pueblos were abandoned, the survivors going to pueblos at Galisteo and along the Rio Grande, and leaving behind the largest and most ambitious stone churches in the entire province. The survivors apparently became totally merged with other Indian groups because today no Piro-speaking people exist.

Thus the salines were abandoned to the Apaches well before the Pueblo Rebellion of 1680. And they remained abandoned for almost 150 years. Unlike the rest of the

province, which was recolonized under Diego de Vargas in 1693, the Apaches simply did not permit resettlement of this basin that was so exposed and indefensible. Even the Tijeras Canyon area north of Chilili, and lying in the outskirts of Albuquerque, could not be resettled in the late 18th century.

However, the salt was still a necessity. So, throughout this period the Spanish sent wagons under armed escort to the salt lakes once or twice a year. The governmental mechanism for these trips is indicated by archives of an announcement that was delivered by town crier from Governor Juan Domingo de Bustamante on June 1, 1730 "announcing that on June 9, the escort would leave Galisteo for the salt lakes and that those who proposed going for salt should be ready at Galisteo on that day." In other words, the Governor (unlike some of his predecessors like López de Mendizábal) was providing a free governmental service to all who desired it. The route taken approximated the present State Road 41.

Not until the Mexican period, which began in 1821, did resettlement of the salines begin. And when the Spanish settlers returned to the mission and *encomienda* lands of Quarai, they found orchards that had somehow survived since the 1600s. They called the town Manzano (Spanish for apple tree).

Vestiges of these orchards are present and alive to this day. They have been a source of puzzlement for many years. In 1853, the area was visited by Major James Henry Carleton who as a general later led the California Column during the

Civil War. He saw the trees some twenty-four years after the Spanish town was resettled and believed that the trees appeared as if they were two hundred years old. However, recently Dr. F. H. Ellis of the University of New Mexico concluded from tree ring studies that the trees could date to no earlier than 1800.

One has only to look at the orchard remnant on the west side of the road that passes through town (State Road 14) to visualize an explanation for this paradox. The trees are still evenly spaced in straight rows, thus eliminating the possibility of self-sowing. However, in several places where trees have recently died, new growth is starting again from the moribund stump. Hence, it seems likely that the ancient apple trees of Manzano represent cycles of above-the-ground growth, senescence and death, from root stocks that are actually the same trees that were planted over three hundred years ago.

The salt trade during the Mexican period is beautifully described in Ruth Laughlin's novel, *The Wind Leaves No Shadow*, about the life of *La Tules*, the famous lady gambler of Santa Fe. Manzano served as headquarters and the *carreteros* (wagoneers) came when the apple trees were in blossom and again when the apples were ripe. The *carretas* were lined with oxhide and returned from the lakes heavy with dripping salt. An armed escort was still needed for protection from Apaches (in 1847, Manzano settlers still maintained a fort for shelter against these raiders). Many of the visitors bought salt from the local settlers, which saved them the

trouble of harvesting, grading and processing.

There were three grades of salt recognized: the lowest grade was coarse and heavy with admixed red clay and was used to salt cattle and cure hides. The middle grade was sulfur-tinged and was primarily loaded on burro trains for miners north and south. It cost 5 pesos for 300 pounds. The highest grade was glistening white, and was used after boiling up in huge copper cauldrons, followed by skimming and redrying. It was sold to *ricos* for table use.

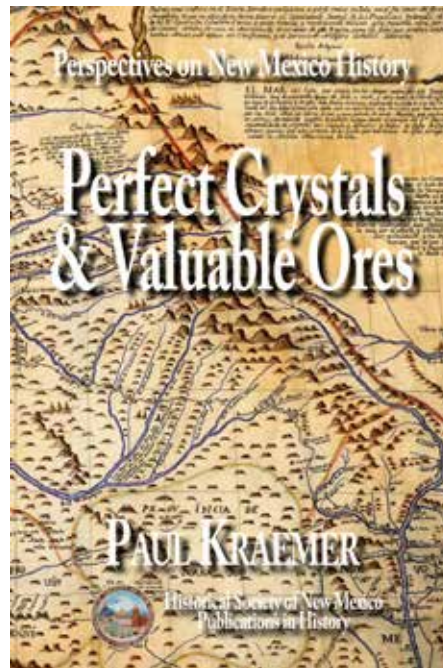
In addition, salt harvested during cold weather was known to be chemically different since it was called *sal drastica*. It was sold for treating bloated cattle. Presumably this salt had a high content of Epsom (magnesium sulfate) and Glauber (sodium sulfate) salt.

Most of the salt lakes continued to be public domain during the Mexican period (1821-1846). This resulted in criticism by a lawyer from Mexico City. In his report of 1832, Barreiro stated that the salt beds were not being properly used to provide income for the government. He suggested that the Governor should lease salt rights as they were doing in Mexico, and that this would yield 2000-3000 pesos each year. Instead, Governor Armijo chose to give away a part of the salt deposits (for political reasons) in the form of a grant (La Salina Grant) to Antonio Sandoval.

The salt trade continued on the same casual "come and get it" basis through much of the 19th century. After the American takeover in 1846, additional people came,

and during the Civil War, wagons were sent from Fort Union for salt for Army stock. The coming of the railroad after 1879 essentially ended the use of this salt for human consumption. In addition, the village of Manzano came to have a reputation as a *plaza de ladrones*, i.e., a place called home by thieves and outlaws. It was widely believed that people of such towns represented a network with an affiliation to the politically powerful Penitentes.

The use of the Estancia salt for stock, however, continued well into the 20th century. From 1915 until the early 1930s, the Salina Grant was worked with brine pumps and evaporating vats. The unrefined salt was shipped by truck to ranchers within a radius of 150 miles, and by rail to Arlington, Texas, Gal-



*This essay is excerpted from Perspectives on New Mexico History: Perfect Crystals & Valuable Ores, published in collaboration with the Historical Society of New Mexico and written by Paul Kraemer. The book can be ordered from Rio Grande Books or online at Amazon.com.*

lup, New Mexico, and Dolores, Colorado. During the summer of 1932, 11,000 pounds a week were shipped to Dolores and then sacked for muleback transport to remote sheep operations.

The opening of the Carlsbad potash district in 1931 put an end to the Estancia salt trade, since the potash operation, then as now, produced vast amounts of salt as a cheap by-product. One last attempt at commercial exploitation occurred after World War II, when Bart Clarke organized the Southwestern Chemical Co. for the purpose of mining salts useful as a fertilizer supplement. This venture apparently collapsed because the same thing could also be done cheaper in the potash district. So after more than 600 years of service to humans, the salt lakes remain for dreamers in a land that still evokes the image of the Indian trader, the friar and the creaking *carretas*.

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*Paul M. Kraemer holds doctoral degrees in both Microbiology and Public Health. Now retired, he served as a Group Leader at Los Alamos National Laboratory where he published more than ninety papers in microbiology, cell biology, biochemistry, and genetics. In addition, he has maintained an active interest in New Mexico history. He is a former trustee of the Museum of New Mexico Foundation and a member of the Friends of the Palace of the Governors. He is also a former treasurer of the Historical Society of New Mexico. He contributed three chapters to Sunshine and Shadows in New Mexico's Past, vol. 1 and one chapter to Sunshine and Shadows in New Mexico's Past, vol. 2.*

# 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.*

Janice Thomas hasn't been the valley's most innovative art teacher since the invention of dirt for nothing, you know.

One of her goals has always been to get the community involved in the art scene. She's gone so far as to invite several well-known artists from the city to come and give demonstrations here. So when Janice once again waltzed into the Mule Barn coffee shop and tacked up a poster, we almost had a foot race to check it out.

This year, she's having a sale and show of her students' work, but with a difference.

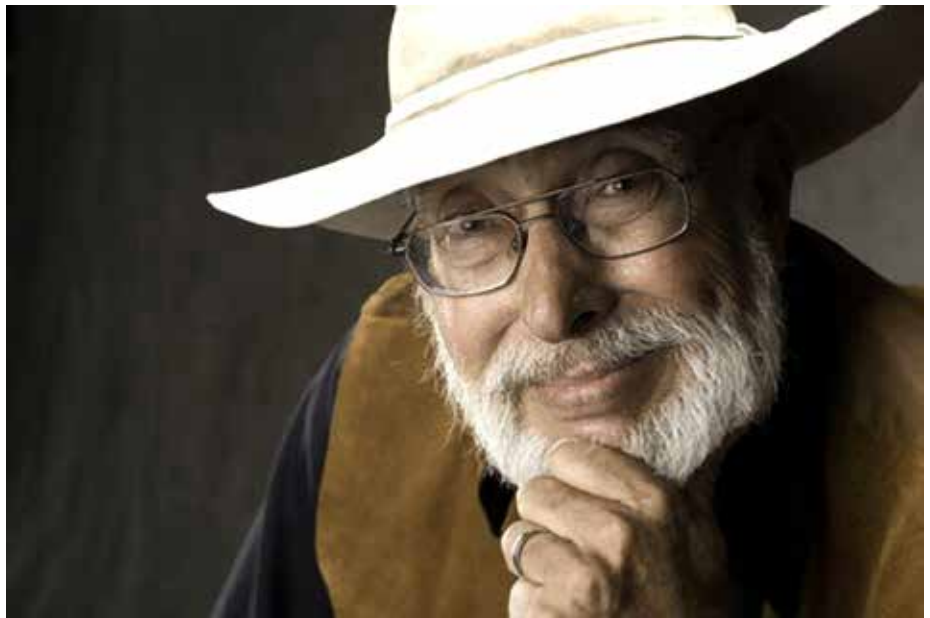
"The way I see it," she said, "these kids need some Christmas money, right?"

Coffee-sipping nods all around.

"And they need to take pride in their art work, too," she said. "So I kinda put it all together and came up with the 'Faces of Love' Christmas art show."

"Faces of Love?" said Dud.

"Oh yeah," Janice said, smiling. "You see, the paintings are all portraits of people the students love. You know, Mom and Dad,



grandparents, the guy down the street who volunteers at band practice, that kind of thing."

"Sounds good," Doc said.

"And nothing at the art show will cost more than ten bucks. I figure we'll sell all of them, too."

"You sound pretty sure of that," said Doc. "Are they that good?"

"Frankly no," Janice said. "But hey, it's Christmas and they're only ten bucks."

"Still, selling all of them will be quite a trick," Doc said.

"Not really," Janice said. "I have a secret weapon."

We looked at her.

"I got the Valley Weekly Miracle to promise they'd print whatever portraits didn't sell."

Doc laughed and slapped his knee. "That's great! That oughta get 'em all right. Those poor folks don't have a chance."

"Wait until you see the portrait two of the kids did of you, Doc," Janice said.

Doc looked around sheepishly while we laughed.

"Hey, any you guys got twenty bucks on you?"

-----

There is a secret selfish longing we all share this time of year. It is traditional to give gifts at Christmas, of course, but there's always the chance that those who adore us for our sterling qualities won't give us what we really want or unquestioningly deserve. Therefore ... we are allowed to have Christmas present dreams.

Just take Doc. He knows he'll be getting neckties from the grandkids and socks and underwear from Mrs. Doc. His daughters? Well, they're the wild cards. They work hard each year to get Doc something different and special. But for Doc, when he sits quietly and dreams, there's just that nine-foot Sage fly rod. Oh yes. With that, he'll be able to feel the fish *breathe* down in Lewis Creek.

Anita Campbell knows Dud will give her clothes that look really good to him but are either the wrong size or the wrong color,



or they are a style she wouldn't wear to the grand opening of a septic tank. But she always wears them for one day, anyway, and it's a day when Dud is home and she knows she doesn't have to go anywhere.

Her secret Christmas dream has a lot to do with warm, sandy beaches, a tall, fruity adult beverage with an umbrella in it, and surfing lessons. She's willing to compromise, of course, because of the expense. It doesn't *have* to have an umbrella.

Steve, like many cowboys, has been gratifying his secret Christmas dreams in the well-worn pages of catalogs. His *compadres* in the bunkhouse will shower him with snooze, of course, as that is his drug of choice, but for himself, there's that pair of Tony Lama boots. Oh yes, the ones with the filigree-looking tops. He knows he'll just naturally ride Ol' Snort better if he's wearing them.

You know, every bride has this registry thingie she uses so Aunt Mims won't get her a butter dish that doesn't match the sugar bowl, so why doesn't someone come up with a Christmas dream registry? You're welcome. No charge.

-----

Herb tried on the Santa suit this morning. Couldn't button the middle button on the jacket, but fortunately the pants had a drawstring that made allowances for yet another year of good living and fine food. To fix the unclosed button situation, Herb thought this Christmas Eve he'd wear this red vest he has under the jacket, and

maybe the kids won't notice.

They always seemed to pay more attention to his face, anyway, during these annual pilgrimages to that spot on the highway in front of the convenience store. Each Christmas Eve now for how many years? Well, I guess Cindy was maybe six when she first became Dad's head elf and wore the green outfit. And now? Cindy will be there again, of course, even though she has some elves of her own now. Will she be 30 this spring? Whaddya know...

Cindy could've passed this job along to others, but she always

insists. Says it's a "daddy/daughter thing." Herb's awfully glad about that, too.

Looking at himself in the mirror now with the beard and cap, he thought he knew at least part of why actors get hooked on their profession. For a time, one small time each year, Herb gets to be someone else. He gets to play someone loved by everyone, someone who does only good things for others all year.

He wouldn't miss out on this couple of hours in his year. He gets to be part of something special, something based in love,

## 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

**H**ome 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.

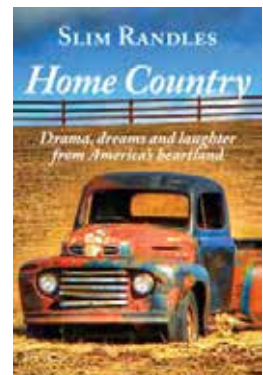
*Home Country* is the friendly philosophy counter down at the Mule Barn truck stop, where Doc and Bert and Dud and the rest of the world-dilemma-think-tank gather each morning over coffee to solve the world's problems and plan mischief.

*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.*



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# Teresa May Duran

something ... *magic* in the eyes of children.

And that's worth a Ho! Ho! Ho! in anyone's book.

-----

You have to look for the schism, Jasper said to himself out at the woodpile. He put another chunk of firewood up on the splitting block and took a look at the checking cracks that ran part way through the circles of age rings.

If I hit it right there, he said to himself, it should cleave.

"What do you think, Arthur? If I hit it right there...?"

Arthur looked up from his end of the woodpile and wagged his tail. The old guy's talking to me again. Sure is cold out here. When are we going back in the cabin? Isn't it almost time for supper? Oops, gotta scratch an itch...

"Always good to have your opinion, old timer," Jasper Blankenship said.

He picked up the double-bit cruiser ax, made sure the splitting edge of the ax was in the downward position, and swung. Half a century and more of splitting firewood took that ax blade to that crack in the block, and there was a welcoming ka-chunk as part of the block was surgically cloven from the rest.

Well done, Dr. Blankenship, Jasper thought. Now for this remaining chunk. One more split and it'll fit the firebox quite nicely.

He sized it up. This second swing wasn't as difficult to figure out as that first one. There is less wood to cut through, for one thing.

Ka-chunk. Three pieces of firewood in two swings of the ax. Not bad for an old guy.

Jasper could've bought a splitting maul, of course. Only Arthur would know. But that's like shooting flies with a thirty ought-six. Overkill. This way a guy has to know what he's doing to hit the schism on the first swing.

Just take this next block here. Just to the left of that knot, I think.

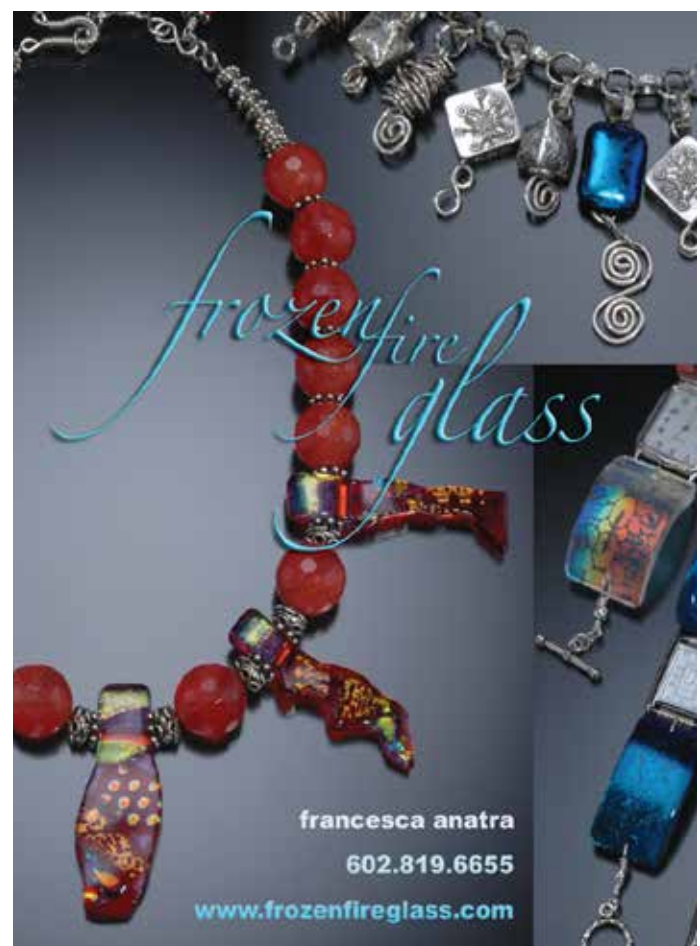
"Arthur, we should have been diamond cutters, you know?"

I think it's time to feed the dog, Boss. And it's getting cold out here.



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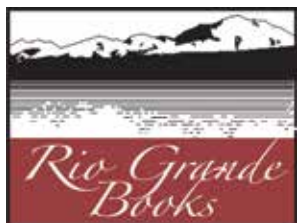
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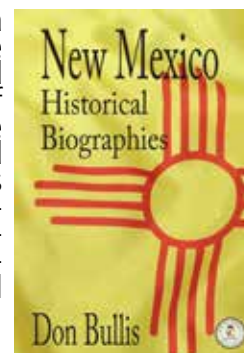
**New Mexico Historical Biographies**  
 by **Don Bullis**

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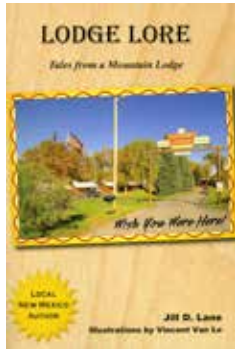
"Invaluable to historians, history writers, and readers of all sorts." — **Mike Stevenson, President, Historical Society of New Mexico**

852 pages 856 illustrations; 7 x 10  
 ISBN 978-1-890689-62-9 (\$48.95 pb)  
 978-1-890689-87-2 (\$62.95 hb) 2011



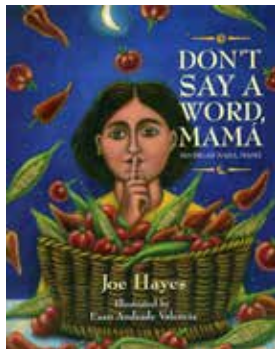
# Southwest Books

by BARBE AWALT



**Lodge Lore: Tales From a Mountain Lodge** by Jill Lane. Published in 2013 by Enchantment Lane Publications, paperback, 95 pages, B&W with pictures & illustrations, \$14.99, ISBN 978-0989-88460-2.

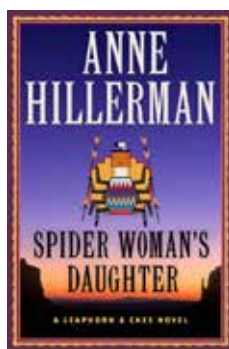
In full disclosure, Jill Lane is a friend of ours. Yes, publishers can be friends. This book was produced in two days to make a point. It was designed, printed, and bound and brought to Chama for a book event. LithExcel did a great job! This is a series of short stories to show what a lodge in Northern New Mexico is like. It is fun, sad, and uplifting. This would make a nice gift and if you can combine with a gift certificate to the Elkhorn Lodge or the Chama train that is golden!



**Don't Say A Word, Mamá** by Joe Hayes. Published in 2013 by Cinco Puntos Press, paperback, bilingual, 40 pages, \$8.95, full color, ISBN 978-1-935955-450.

It is a beautiful book and great for kids. Everyone loves chile and their Mamá so the book is wonderful! It is the kind of story that you will see the child carrying around the book afterward. The story is about family, sisters, chile, and love. Joe Hayes has a long, distinguished history of being the perfect storyteller. A perfect gift for the holidays!

**Spider Woman's Daughter** by Anne Hillerman. Published in 2013 by Harper-Collins, hardback, B&W, 305 pages, \$28.99, ISBN 978-

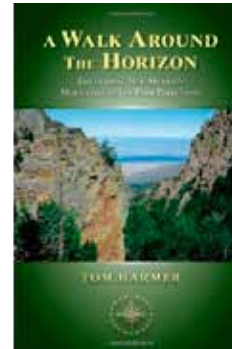


0062270-481.

Anne Hillerman is a good friend and this book follows in the steps of her father with Joe Leaphorn, Jim Chee, and Bernie Manu-elito. This story has the female touch (see article on p. 20) It is a fun gift for someone who wants to escape to the Southwest as they relax – wherever they are - in the middle of winter.

**The Pancake Stories: Cuentos del Panqueque** by Peggy Pond Church, translated by Noel Chilton. Published in 2013 by UNM Press, hardback, 17 drawings, 104 pages, \$19.95, B&W, ISBN 978-0-8263-5387-0.

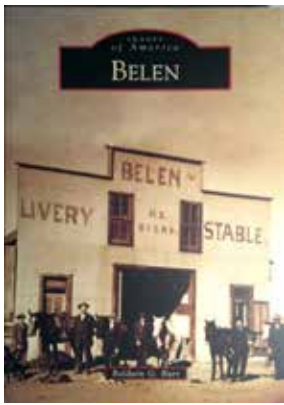
In the spirit of a big disclaimer: Noel is one of our illustrators and Peggy Pond Church is one of our authors.



Peggy Pond Church is known for her *The House at Otowi Bridge* among many others. She died in 1986 but since then at least two of her manuscripts have been turned into books. *The Pancake Stories* are tales from her boys in the late 1930s. Her daughter-in-law, Elizabeth Church did the drawings. This is a bilingual book that will be a great collector piece for people who want New Mexico literature. A nice holiday book to give or get.

**A Walk Around the Horizon: Discovering New Mexico's Mountains of the Four Directions** by Tom Hermer. Published in 2013 by UNM Press, paperback, 216 pages, B&W, ISBN 978-0-8263-5364-1.

New Mexico is framed by four moun-

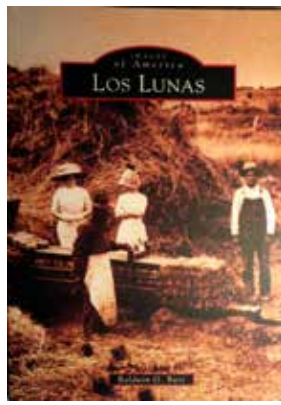


tains: Sandia, Chicoma, Canjilon, and Truchas. They are sacred to the Tewa Pueblo. One summer, Tom Harmer climbed all four, and talks about their similarities and differences. A great gift for a backpacker, ecologist, or adventurers - together with a map. Truly a unique experience.

**Los Lunas: Images of America by Baldwin Burr. Published in 2012 by Arcadia Publishing, paperback, 127 pages, B&W, many historic photos, \$21.99, ISBN 978-0-7385-9534-4.**

**Belen: Images of America by Baldwin Burr. Published in 2013 by Arcadia Publishing, paperback, 127 pages, B&W, many historical photos, \$21.99, ISBN 978-1-4671-3053-0.**

First of all, BG is a friend and he has many ties to the Los Lunas



Museum of Heritage & Arts, The Historical Society of New Mexico, the Sandoval Historical Society, and the West-erners Corral in Albuquerque. We have said it many times, without Arcadia doing these books the local histories and pictures would be gone. Los Lunas and Belen are just south of Albuquerque, next to each other and they have their beginnings in the early 1700s. They are important for their own histories but also the development of Albuquerque and New Mexico. Everyone in the two communities should have a copy of their town history. The pictures alone are wonderful but the facts that were pulled together are priceless. We have heard through the grapevine that BG is doing Socorro next then Hatch. Great! Every time I look at any Arcadia books I learn something new. And great gifts! BG has done a first-class job.

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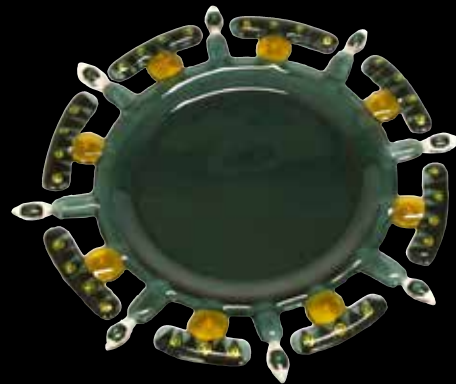
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# Duke City Diamonds

## Baseball in Albuquerque

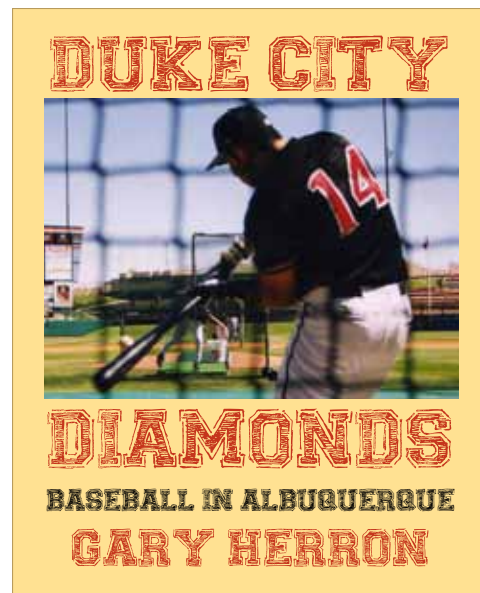
by Gary Herron

282 pages; 7.5 x 9.25 pb ISBN 978-1-936744-05-3 \$24.95

Duke City Diamonds is the definitive depiction of baseball that's been played in Albuquerque, going back to the short-lived 1915 pro team to the playoff-bound exploits of the 2012 Albuquerque Isotopes.

Capsule summaries on every pro team, highlights, the team records and managers and photos highlight the first three chapters, while the rest are dedicated to the managers and coaches of the professional teams that played here, exhibitions and all-star games, the top high school players of the past few decades in the metro area, the all-time best Lobos and an exhaustive chapter on the 100-best pro ballplayers of all-time. Did you know old "Gashouse Gang" catcher Bill DeLancey managed the Albuquerque Cardinals for a few seasons?

If you like baseball, and especially if you follow the game in the Duke City - and probably have fond memories of the old Sports Stadium - this is the book for you!



### ABOUT THE AUTHOR

Author Gary Herron is a lifelong baseball fan, from his earliest memories of following the Detroit Tigers when he was growing up in the suburbs of Detroit. That love for the national pastime came with him when he moved to New Mexico in 1975 and adopted the Albuquerque Dukes as the team to follow ... and, thanks to his knowledge of the game and its rules, began filling in as an Official Scorer for the Pacific Coast league at the Albuquerque Sports Stadium in 1983. He became the full-time O.S. for the Dukes at the mid-point of the 1985 season, and just about "scored" every Dukes home game through the 1999 season - more than 1,000 games. When the Isotopes began playing at brand-new Isotopes Park in 2003, Herron was the O.S. for their debut and although others share the O.S. duties, he had worked 360 Isotopes' games by the end of the 2012 season.

### CONTENTS

- Tingley Field Days, 1932-68
- Sports Stadium Years, 1969-2000
- Isotopes Park, 2003-Today
- Managers & Coaches
- New Mexicans love high school baseball
- UNM baseball through the years
- Exhibitions, all-star games, and more played here
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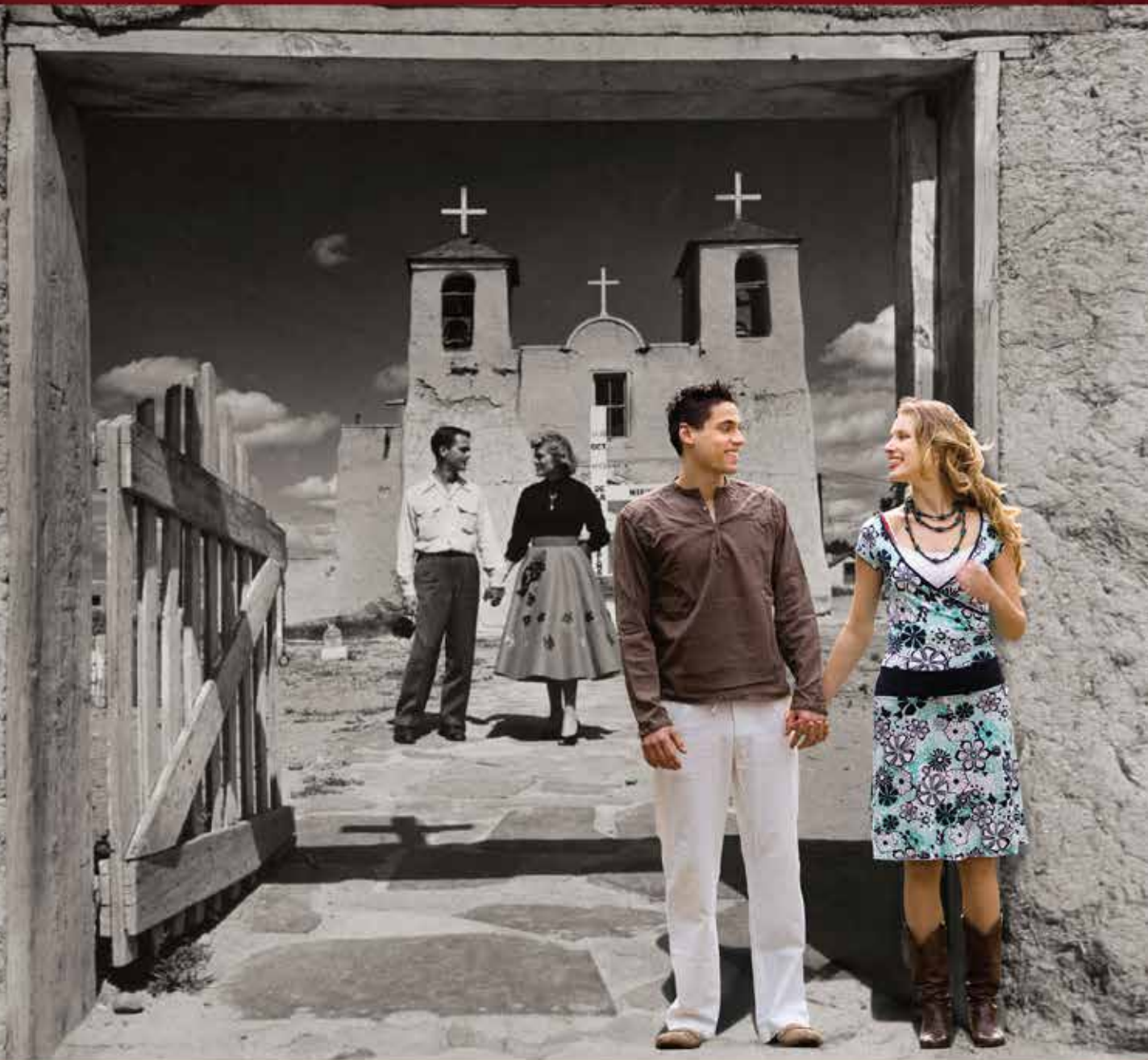
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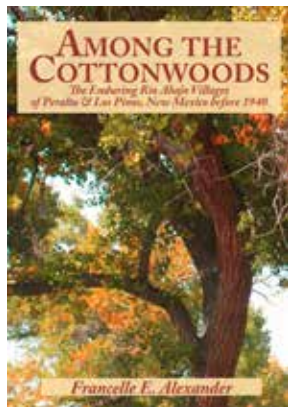
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# Among the Cottonwoods

## 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.

### 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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# Jason Salazar



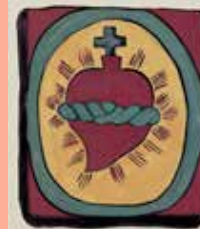
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# A Moment in Time

## 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.

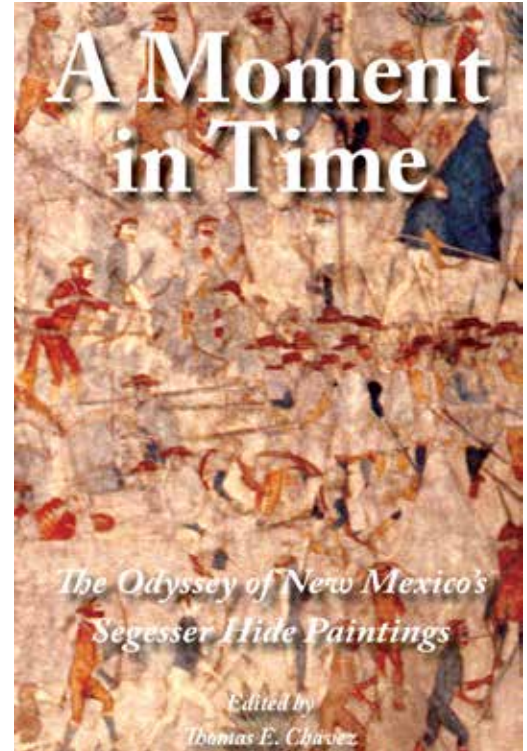
As works of art they are unique. As historical documents they are revealing. They are the most novel and important artifacts, if not works of art, of New Mexico's Colonial history. The history, intrigue, and inherent value of the Paintings has no bounds. Scholars have marveled over them.

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.

### 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.

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



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

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**2013 Finalist, New Mexico-Arizona Book Awards**

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 Some Comments on the Weapons in the Segesser Paintings by Howard D. Rodee  
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# Becoming a Part of My History

Through Images & Stories of My Ancestors

by Andrés Armijo

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

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

## ABOUT THE AUTHOR:

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

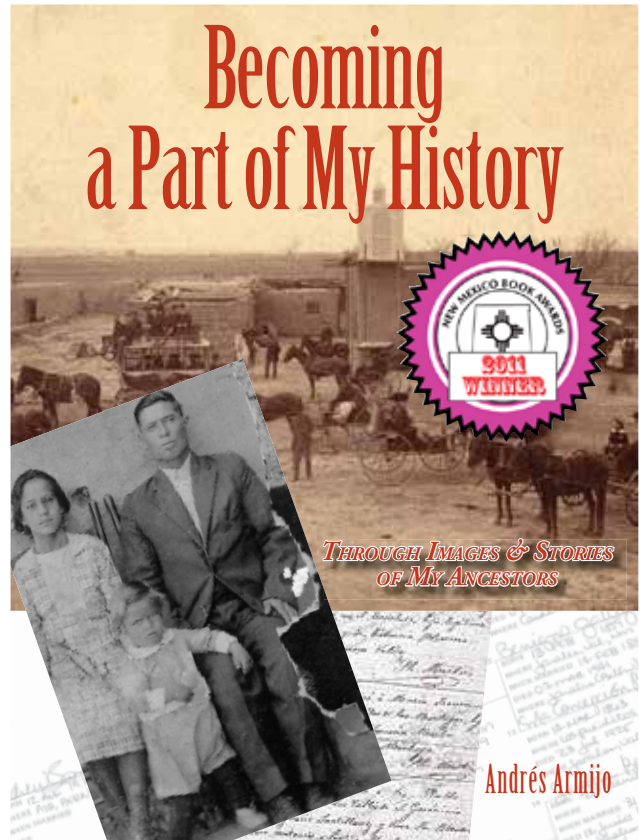
## COMMENTS ON THE BOOK:

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

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

## BOOK REVIEW:

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



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# Out of the Shadows

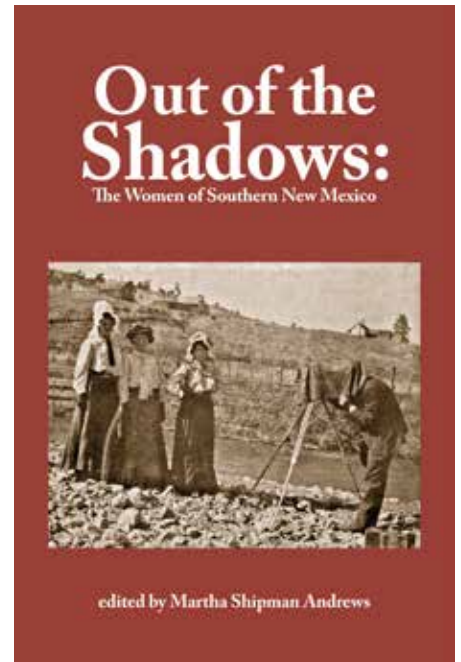
## The Women of Southern New Mexico edited by Martha Shipman Andrews

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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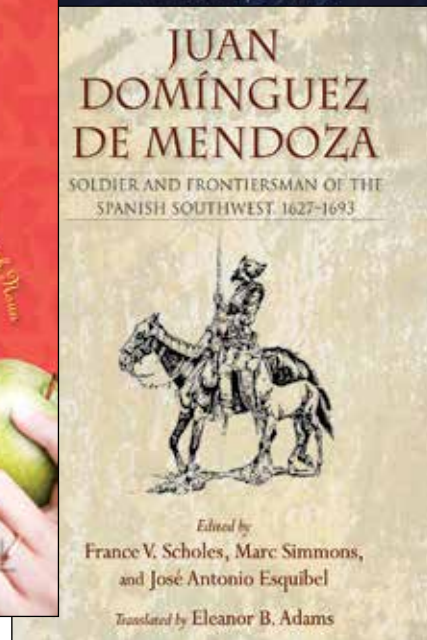
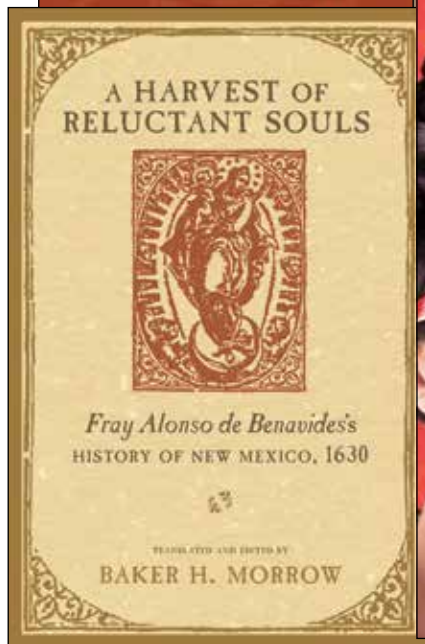
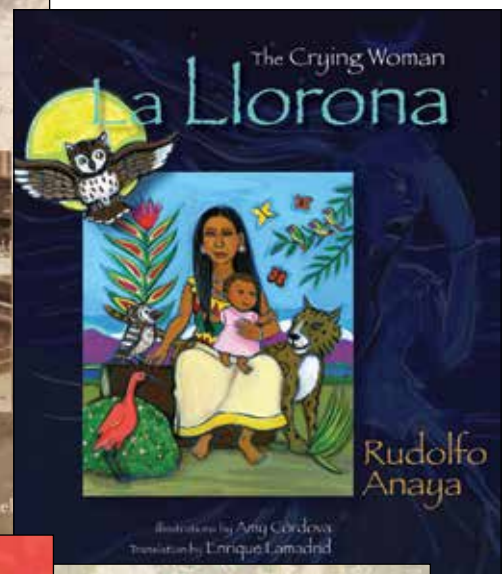
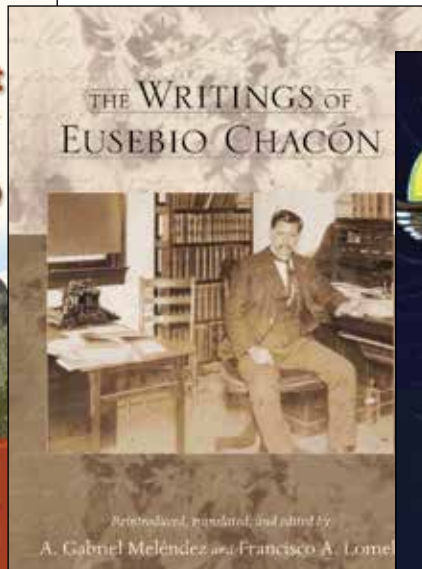
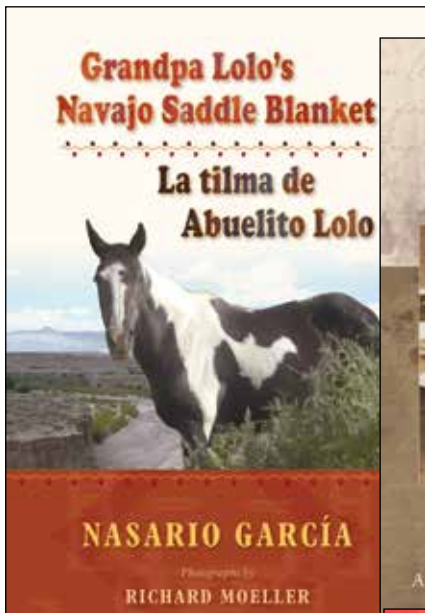




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*Immaculada*, Mexico, ca.1800, wood, polychrome and silver, 40.5 inches by 14.5 inches by 13.5 inches  
Mirror, Peru, ca.1750, wood and gold leaf, 39.5 inches by 24.5 inches. Photography: Norberto Zamudio