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ART & CULTURE**

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FRONT COVER: Tiles by Debra Duran-Geiger. Featured in Contemporary Hispanic Market: 25 Years, which will be released at the Market Preview at the Santa Fe Convention Center on July 29.

TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

JULY 2011 VOLUME XVI, No. 2

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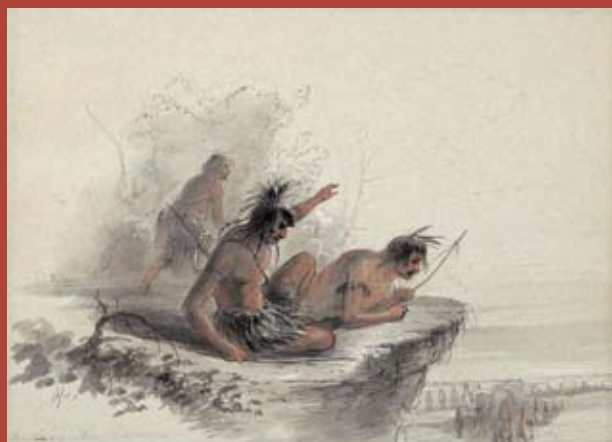
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Watching the Caravan. Alfred J. Miller, American, 1810 - 1874. Watercolor, wash and pencil with white gouache highlights on mid-tone blue paper, 7 3/4 x 10 5/8 inches (19.7 x 27 cm) Framed: 13 x 16 inches (33 x 40.6 cm). From "Romancing the West" at the Philadelphia Museum of Art through September 18, 2011.

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Publishers' Message

Summer Markets

Barbe Awalt IS NOT going to take pictures at the Traditional Spanish Market Preview. As you know last year she was asked to leave after doing it for about 15 years. She is simply done with it! The artists will suffer but frankly we can take pictures at Market on the Plaza. After that incident Barbe wrote a particularly nasty letter to the Mayor of Santa Fe with copy to the Director of the Convention Center. She also sent them the article she wrote on the incident. Nothing was done. This year when the Convention Center told Contemporary Hispanic Market that Traditional Market really didn't want them around at the Convention Center they brought it to the Mayor's attention and the Director of the Convention Center was fired. Good riddance to bad rubbish. Didn't he know you can't discriminate when an organization has money in hand to rent a room? DUH! Lesson to be learned when SCAS tells you to do something – don't. It may be against the law.

Speaking of better things – the new book, Contemporary Hispanic Market to commemorate the 25th Anniversary of CHM. There are 87 artists in the book! It is the premier record of CHM and its artists. We had always said with artists there is no Market and this is printed evidence. We were very impressed with the drive, ability, backgrounds, and stories of these people. See some of these artists in this magazine.

Kathy & Sid

We were very saddened to witness the passing of a friend and the "Father of Ballooning." Both had a link to ballooning in New Mexico. Our friend Kathy Hart passed in the spring as did Sid Cutter. Both will be missed.

Yea It's Hot & Dry

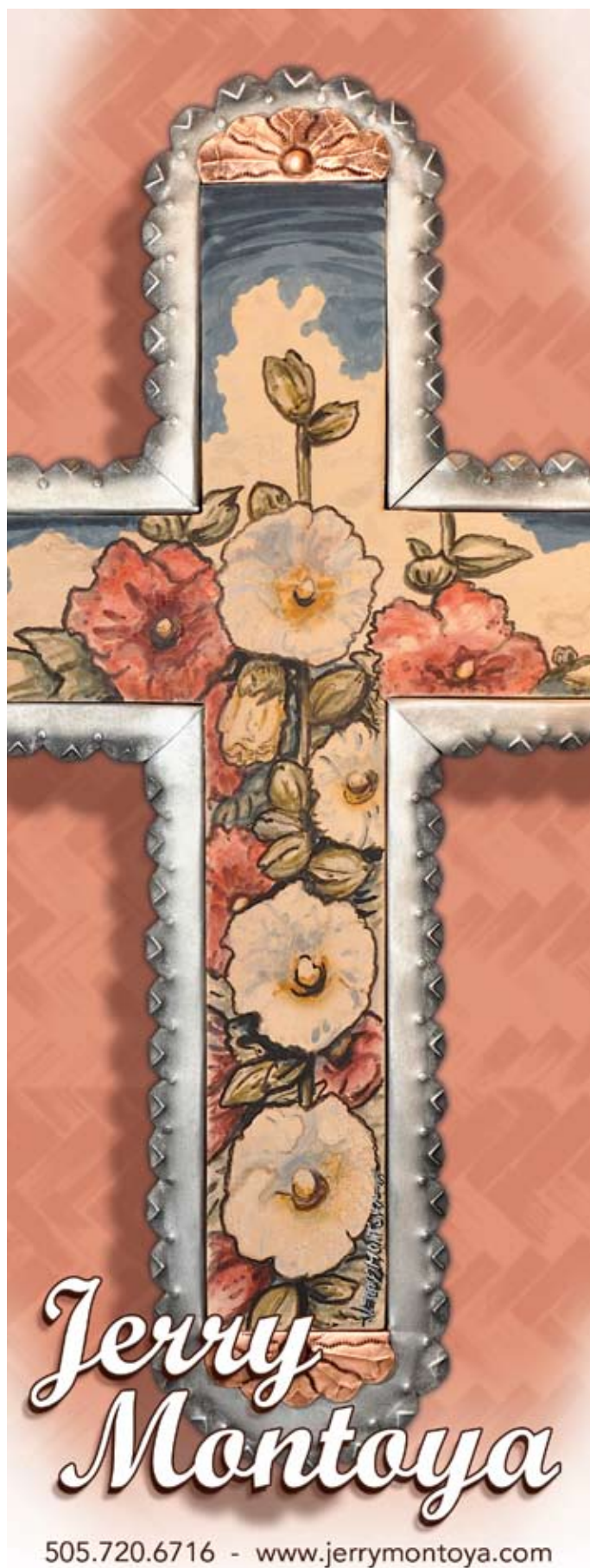
It is hot and dry, we have fires, and no one is buying art. We remember last Market and it poured all weekend – how we wish we had some of that rain.

Don't Forget

International Literacy Day is September 8. It will be celebrated at the Albuquerque Library Main Branch downtown with all-day activities and local authors.

The New Mexico State Fair (Expo) is September 9-25, 2011. Remember the Fair is closed Mondays and Tuesday due to money problems.

Indian Market in Santa Fe is August 20 & 21, with the week of activities starting August 15. The New Mexico Women Authors Book Festival is September 30 to October 9 at the Museum of New Mexico History in Santa Fe (go to www.newmexicocreates.org for the complete schedule). The Heard Museum in Phoenix Spanish Market is November 12 & 13.





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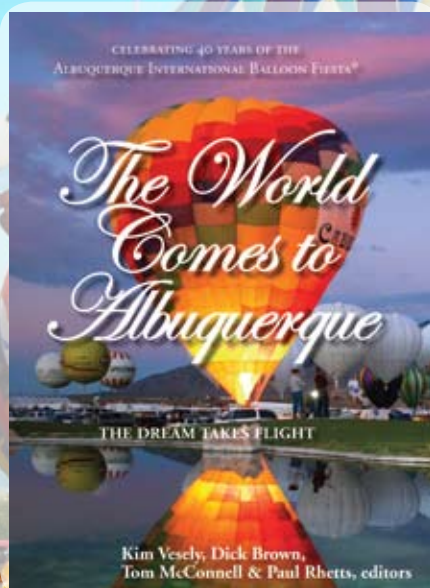
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Charles Lummis at Isleta Pueblo, 1888-1892

by RICHARD MELZER



Charles Lummis and Isleta Pueblo Indians in California

A small, muscular stranger entered Isleta Pueblo in December 1884. Twenty-five-year-old Charles Fletcher Lummis was in no particular hurry in his travels, but he was hardly on a casual stroll through the New Mexico countryside. A journalist born in Massachusetts and educated at Harvard, Lummis had set a personal goal to hike no less than 3,507 miles from Cincinnati, Ohio, to Los Angeles, California, writing short newspaper reports about the people and places he observed along the way.

His newspaper columns were later compiled in his most famous book, *A Tramp Across the Continent*, published in 1892.¹

Charles Lummis's first visit to Isleta was brief. He entered the pueblo about sunset simply to buy tobacco. According to the newspaper column he wrote about the experience, he "walked around pretty extensively," finding the Indian village "tolerably interesting." At the St. Augustine Catholic Church Lummis watched a man climb a ladder to the east

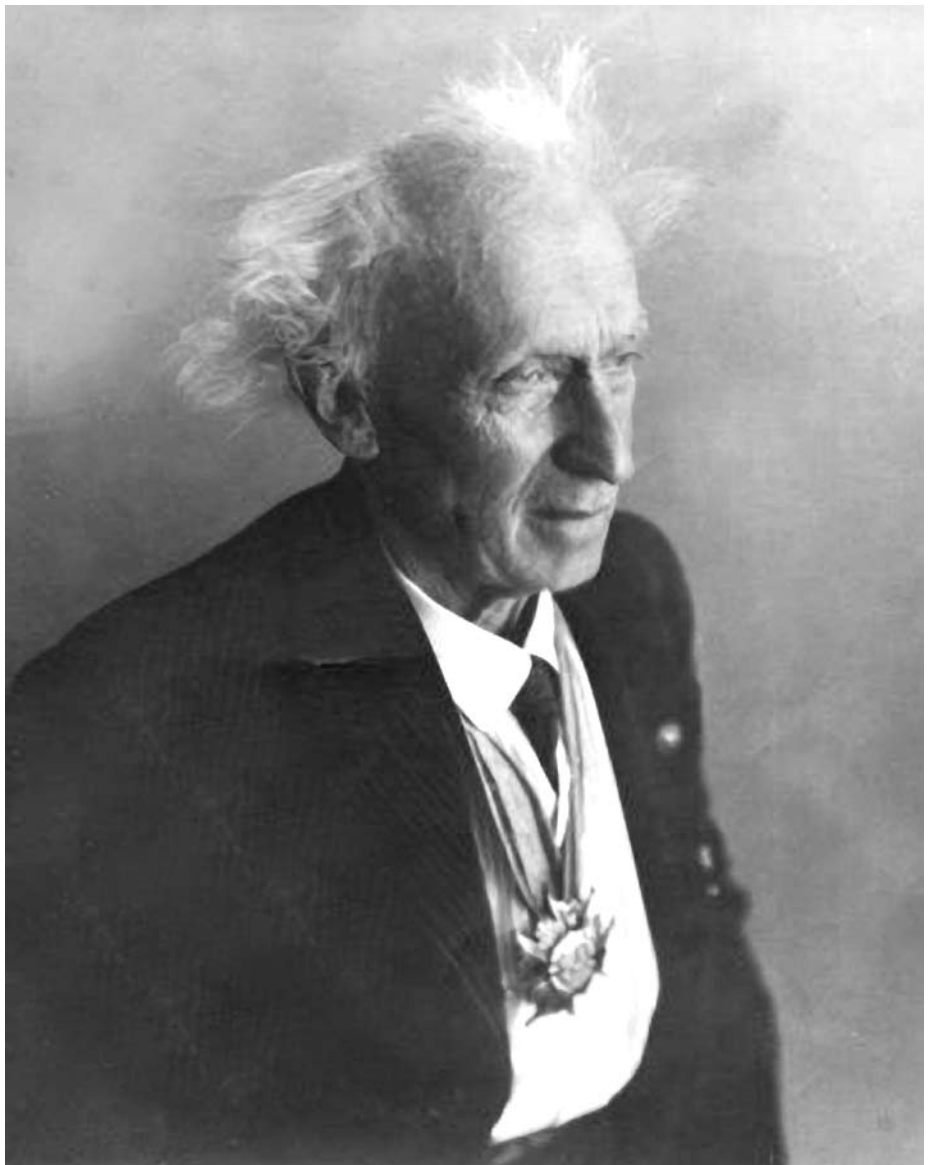
tower to ring the church bell with rapid blows of a hammer. After dark, two teams of youths staged a "grand firefight," pelting each other with "blazing brands, a pretty sight in the darkness."

And that was all that Lummis wrote of Isleta. After his few hours in the pueblo, Lummis continued west. He had no way to predict what impact the small village would have on the rest of his life. Nor could the villagers have imagined the impact this stranger would have on their's.

On February 1, 1885, Lummis reached his destination in California and began work as the city editor of the *Los Angeles Times*. He remained at his job for nearly three years, working day and night, with little time for rest. But the stress and demands of newspaper work soon caught up with him. In late 1887 Charles Lummis suffered a stroke that left his left arm paralyzed.

Like thousands of healthseekers of his generation, Lummis thought of New Mexico as an ideal place to recover. Lummis spent several months with Don Amado Chaves at the Chaves hacienda in San Mateo, renewing a friendship that had begun on Lummis's earlier trek across the country. Interested in Hispanic culture, Lummis became particularly curious about the rituals and beliefs of the Brothers of Our Father Jesus, better known as the Penitentes. As part of an extremely secretive Catholic organization, Penitente brothers frowned on Lummis's inquiries and especially on his attempts to photograph their activities during Holy Week. Lummis drew additional wrath from the powerful Baca family of western Valencia County. Having written scathing articles about the family's corrupt influence in the election of November 1888, Lummis was said to be on the Baca's "hit list" to be killed. Lummis recalled the sound of more than one bullet whizzing by his head as he rode on isolated trails.

No longer welcomed in San Mateo, Lummis sought refuge in the Rio Grande Valley and, specifically, in Isleta Pueblo by late 1888. The village he had visited with little comment in 1884 was about to become his home and the center of his growing interest in Indian culture for the next four years. At first Isleta citizens were less than enthusiastic about Lummis's arrival and residence. After centuries of uneven relations with outsiders, few Anglos were welcomed as residents of Isleta unless they played specific roles, such as schoolteachers, trading post operators, or parish priests. Pueblo elders ordered Lummis to leave, but he managed to ignore them and



Charles Lummis

remain.

Lummis's relations with his new neighbors soon improved. An honored pueblo leader had recently died after suffering from paralysis during the last years of his life. Many pueblo residents saw a spiritual significance in the arrival of the similarly afflicted Lummis. Many called the newcomer Kha-Tay-Deh, or withered arm or branch. Lummis was also eventually welcomed into the community because he was so generous. Sharing candy with children and tobacco with adults, Lummis's second nickname became "Por Todos," meaning "for everyone" in Spanish. Finally,

this unusual Anglo was accepted in Isleta because of the friendship of one family in particular, the Abeitas. The Abeitas were among the most influential, progressive families in the village, owning flocks of sheep, a herd of cattle, a horse-powered thrashing machine, and a thriving store.

Juan Rey Abeita, his wife Marcelina, and their son Pablo were especially kind and helpful to Lummis. For \$2.50 a month, the newcomer rented a room in their large adobe house, located northwest of the pueblo's plaza. Lummis repaid the Abeitas' kindness with more than cash. Juan

Rey had sent three of his young sons off to a government boarding school in Albuquerque, but had regretted his decision when the boys were not allowed to return home, even for holidays or in the summer months. Juan Rey could not even visit his sons at the Indian school; he was thrown off the school's grounds with such force that he suffered bruises on both arms.

It was increasingly clear what the government was attempting to do in its boarding schools: destroy Indian culture and values by teaching Indian children white culture and values from an early age. As a Taos Pueblo boy said, "They told us that the Indian ways were bad; they said we must get civilized. I remember that word. It means 'be like the white man.' After a while we also began to say Indians are bad. We laughed at our own people and their blankets and cooking pots." Fearing a similar transformation of his children, Juan Rey had resisted sending his youngest son, Tuyo, to the government school in Albuquerque. But the boy had been forced from his home before he was four years old. And Tuyo was not alone. Dozens of other Isleta children, and thousands from other tribes, suffered the same fate.

Although he had originally favored Indian boarding schools, Lummis now recognized that they did more harm than good. Offering to help the Abeitas, Lummis secured a lawyer and filed a writ of habeas corpus, charging the government school in Albuquerque with kidnapping and abduction. The former *Los Angeles Times* editor also wrote letters to newspapers across the country to rally public support for the Indians' cause.

Lummis's efforts bore fruit in July 1892. Not only were the Abeita children freed from the boarding school; three days later another thirty-five boys and girls were released to their parents who led them home to Isleta in triumph and joy. It was said to be the first successful rescue of Indian children from a government boarding school in the United States. Over

a thousand pueblo residents greeted the *cautivos* (captives) in a celebration held in the village plaza. "There wasn't a dry eye in the crowd," wrote Lummis. Forever grateful, Tuyo, Juan Rey's youngest liberated son, went so far as to name his own son after Lummis when he later married and had a family of his own.²

Now accepted by the pueblo, Lummis lived much like other members of his adopted community. When not eating wild fruits that he gathered or ducks that he shot along the Rio Grande, he ate with the Abeitas, enjoying a steady diet of chile, beans, and mutton stew. He even dressed much as adult males did in Isleta, with moccasins on his feet and a red sash around his waist. Lummis was also allowed to participate in most social events and was even permitted to enter the pueblo's kivas. Few, if any, Anglos had ever been granted permission to enter these sacred religious centers.

The athletic white man ran with the pueblo's young men in their annual spring race, although his physical condition caused him to collapse after one lap around the village. In the winter, he listened as village elders told their ancient tales to the tribe's children, passing on important values the Indian schools had tried to replace. Eager to learn more about his neighbors and their ways, Lummis attempted to learn the Isleta language. For 25 cents an hour, Domingo Jiron, a young graduate of the famous Indian school in Carlisle, Pennsylvania, taught the inquisitive Lummis, starting in March 1890. Although more traditional members of Isleta believed that their spirits would be lost if their images were taken in photographs, others granted Lummis permission to photograph them performing everyday tasks. Lummis took hundreds of photos; at least one "progressive" pueblo leader later wrote to Lummis, asking for a photo of his father.³

Lummis had finally settled into his new home and surroundings when his past suddenly caught up with him in a life-threatening

episode. Accustomed to writing late into the night, Lummis had left his room for a breath of fresh air at about 1:00 a.m. on February 14, 1889. While Lummis stood near his door, a lone assassin shot from behind a low adobe wall about twenty yards away. Wounded in his hand, scalp, and cheek, the ambushed victim fell to the ground. Struggling to his feet, Lummis tried to pursue his attacker, but collapsed after a short distance. Hearing the gun shot, Lummis' neighbors rushed outside and carried their wounded friend to his room. Lummis almost died from a loss of blood. Only a small book of poetry in his shirt pocket had stopped a potentially lethal buckshot's path to his heart.

Lummis's would-be assassin was never discovered, no less arrested and brought to justice. But most agreed that the powerful leaders Lummis had alienated in San Mateo were behind the violence that nearly took the writer's life. Some suspected that the shooter had been brought all the way from Mexico to commit the crime.

Lummis refused to go to Albuquerque for medical attention, preferring the care of his friends in Isleta. He received particular attention from a young woman who had come to teach at the village's day school while living with her sister and brother-in-law, who operated a local trading post. Twelve years Lummis's junior, Eva "Eve" Frances Douglas of Lime Rock, Connecticut, was nevertheless attracted by his kindness and talents. Although still married to his first wife, Dorothea, who lived in Los Angeles, Lummis reciprocated Eve's attention. It came as no surprise when Lummis divorced Dorothea and announced his engagement to Eve.

The couple married on March 27, 1891. Ten days later Lummis wrote in his diary, "*Estoy enteramente feliz por la primera vez.*" ("I am entirely happy for the first time.") The newlyweds set up housekeeping in two rooms Lummis rented from the Abeitas and remodeled for his bride. With little income, they hardly had enough

for their next meal. But they did not seem to mind. As Lummis later wrote, "The less Eve and I had, the more we valued." A new part-time job as Isleta's postmaster and compensation for his poems and articles, published in various magazines and newspapers, helped the couple survive. To supplement their earnings, "Charlie" and Eve sold thousands of the photographs Lummis had taken in New Mexico, including in Isleta. They also sold Indian handicrafts to a curio dealer in Los Angeles.

Lummis valued not only his new marriage, but also the many lasting friendships he made in New Mexico. His circle of friends widened to include Isleta's French priest, Father Anton Docher, the Huning merchant family of Los Lunas and the most famous early anthropologist in New Mexico history, Adolph Bandelier. Lummis visited these and other New Mexicans for days at a time.

Despite the paralysis in his left arm, Lummis enjoyed many outdoor activities. He rode his favorite horse, hunted, trapped, fished, and even rolled his own cigarettes with his good right hand. He often hiked for miles, carrying his heavy camera and other photographic equipment. It was after one such trip with Eve that "the great thing happened" on July 5, 1891. As Eve knelt beside him, Lummis began stroking her hair—with his formerly paralyzed left hand. The couple and their friends were overcome with joy. Many in Isleta were convinced that Lummis must have paid a *bruja* (witch) because he had healed so suddenly.

A second "great thing" happened to the Lummis family a year later when Charles and Eve's first child was born on June 8, 1892. They named the infant girl Dorothea, after Charles' first wife. Neighbors brought gifts of silver, pottery, calico, and chocolate. Doña Marcelina Abeita asked to be the child's *madrina* (godmother), an offer the new parents accepted readily. In Isleta a *madrina* fasted for four days while she prayed to be shown her godchild's true Indian name. On the fifth day, the

godmother would rise and watch for a sign to indicate what the child's name should be. After praying for four days, Doña Marcelina awoke on her fifth day of fasting and, seeing the sun rise over the Manzano Mountains, decided that Charles and Eve's daughter should be named Turbesé, meaning sunburst or "sun halo."

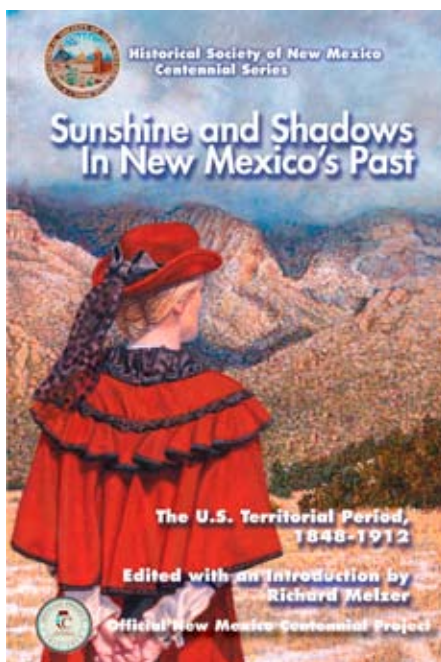
Meanwhile, the newborn's father had a large responsibility of his own. A father had to be sure to keep the fire in his fireplace burning for four days and nights. The Isleta Indians believed that if a father let his fire die out at any time during these four days and nights, his child would die before his or her first birthday. Lummis successfully kept his fire burning the required number of days and nights. Turbesé survived her first year and, in fact, lived an additional seventy-four.

Eight years after his first visit to Isleta in 1884 and four years after he

had first made it his home in 1888, Charles Lummis left the pueblo on October 2, 1892. Lummis had accepted an offer to accompany Adolph Bandelier on an archeological expedition to Bolivia and Peru. Ever the adventurer, Lummis traveled with Bandelier for nearly a year. Lummis never returned to Isleta to live, but remained in touch with many of his former *vecinos* (neighbors). After returning from South America and settling with his family in Los Angeles, he recruited several Isletans to help build his large new house, called El Alisal, and serve in various roles, from nannies to house boys. At Lummis's request, Isleta dancers also performed at annual fiestas held in Los Angeles.

But Lummis' ties to Isleta were strained by two tragic events. First, traditionalists at Isleta resented Lummis' inclusion of their ancient stories in many of his books and articles. They had shared these stories with a trusted friend in the privacy of their adobe homes. They accused Lummis of violating their sacred trust. As a result, several of Lummis' sources in Isleta were summoned by the pueblo's council to explain their indiscretions. Largely based on this experience with Lummis, the council no longer permitted outsiders to rent rooms in the pueblo.

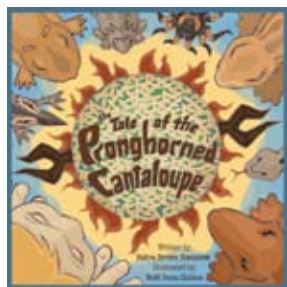
Great tragedy also struck when an older house servant at El Alisal murdered a youth from Isleta named Procopio in August 1907. The two men had been good friends, but violence ensued following a brief argument. The older man, Francisco Amate, never forgave himself for Procopio's death; Amate soon died of stomach cancer. Few Isletans came to work for Lummis after Procopio's murder. And Lummis did not return to Isleta for many years. Working as an editor, librarian, and author, Lummis became nationally famous, although his life was marred with controversy, including a bitter divorce from Eve in 1912 and a disastrous third marriage, to his secretary Gertrude Redit, that began in 1915 and ended in 1923.⁴



This essay is excerpted from Sunshine and Shadows in New Mexico's Past: The U.S. Territorial Period 1848-1912, published in collaboration with the Historical Society of New Mexico. The book can be ordered from Rio Grande Books or online at Amazon.com.

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But Lummis renewed his ties to Isleta later in his life, visiting the pueblo in 1919 and staying in the community for short periods on his last two visits to New Mexico, in 1926 and 1927. As Lummis wrote to his old friend Amado Chaves, "Every year makes Los Angeles crazier and more crowded, but New Mexico is a bit of God's Grace in making a land so spacious (and so dry) that the hand of man shall never destroy it, nor much disfigure."

Lummis's escape from California's craziness in 1927 was to be his last. Diagnosed with brain cancer in November 1927, doctors told him that he had less than a year to live. His health grew steadily worse. Lummis' friends in Isleta and throughout New Mexico learned the sad news of his death on November 25, 1928. He was 69 years old.

Years later, old wounds had healed and mostly fond memories of Lummis at Isleta remained. Pablo Abeita summarized Lummis' life in the pueblo, writing, "He was so well liked here that he was allowed to set his camera any place he chose. No man can write enough of his good standing in the pueblo of Isleta, and I say elsewhere too." Charles Lummis could not have asked for a finer epitaph by the people he loved and admired most in New Mexico.

Sources

Information about Charles Lummis' life in Isleta is largely based on Charles Lummis's journals and memoirs, housed in the Braun Research Library at the Southwest Museum in Pasadena, California. Sixteen reels of Lummis's journals are also housed in the University of New Mexico-Valencia Campus library. The best biography on Lummis is Mark Thompson, *American Character* (New York: Arcade Publishing, 2001). Other valuable works include Turbese Lummis Fiske and Keith Lummis, *Charles F. Lummis: The Man and His West* (Norman: University of Oklahoma Press, 1975); Patrick and Betsy Houlihan, *Lummis in the Pueblos* (Flagstaff, Arizona: Northland Press, 1986); and an unpublished manuscript by Ted Jojola, "Charles F. Lummis and Isleta Pueblo," found in the Southwest Museum. The most recent book about Lummis is Marc Simmons, *Charles F. Lummis: Author and Adventurer* (Santa Fe: Sunstone Press, 2008).

Endnotes

- 1 Charles F. Lummis, *A Tramp Across the Continent* (New York: Scribner's Sons, 1892).
- 2 Later generations of Isleta children returned to the Albuquerque Indian School when its rules and policies changed. In 1925, 139 children from the pueblo attended, representing thirty percent of the school's enrollment. Only Laguna had a higher percentage of students at A.I.S., with thirty-eight percent.
- 3 Many of Lummis's photos still exist in Western archives and libraries, including at the University of New Mexico.
- 4 See Mary A. Sarber, *Charles F. Lummis: A Bibliography*, (Tucson: University of Arizona Press, 1977).



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Sunshine & Shadows in New Mexico's Past, Volume II

The U.S. Territorial Period (1848-1912)

edited with an introduction by Richard Melzer

364 pages 17 illustrations; 6 x 9 ISBN 978-1-890689-54-4 (\$18.95) (Trade paper)



Sunshine and Shadows in New Mexico's Past, edited with an introduction by Richard Melzer, has one main goal: to reveal the sharp contrasts in New Mexico history. As with all states, New Mexico has had its share of admirable as well as deplorable moments, neither of which should be ignored or exaggerated at the other's expense. New Mexico's true character can only be understood and appreciated by acknowledging its varied history, blemishes and all.

The second of three volumes, *Sunshine and Shadows in New Mexico's Past: The U.S. Territorial Period, 1848-1912* represents the New Mexico Historical Society's gift as New Mexico celebrates its centennial year of statehood in 2012.

Sunshine and Shadows in New Mexico's Past, Volume I, The Spanish Colonial and Mexican Periods, 1540-1848 is also available. Volume I was a finalist in the 2010 New Mexico Book Awards.



A third volume is scheduled for release next year at the annual meeting and it will cover the Statehood Period, 1912 to present.

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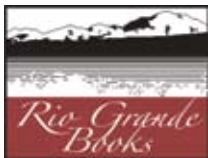
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Los Chilitos

a bi-lingual children's story

by Viola Peña with illustrations by Jerry Montoya

48 pages 33 illustrations; 8½ x 8½

ISBN 978-1-890689-68-1 (\$16.95) (Trade paper)



Los Chilitos is a very New Mexican story for children about the Little Chile Peppers by Viola Peña of Grants, New Mexico. The bright pictures of Salcita, Paula, Cía, Pepita, Chilito, Mona, Dormilón, and Marco chile peppers make an appealing story of New Mexico's favorite crop. The illustrator is Jerry Montoya, also from Grants. This is all about how chile grow and what they can be used for; and all with Grandfather's help. This is a great way for kid's to learn all about chiles in the field!



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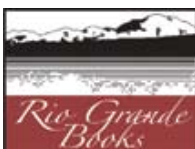
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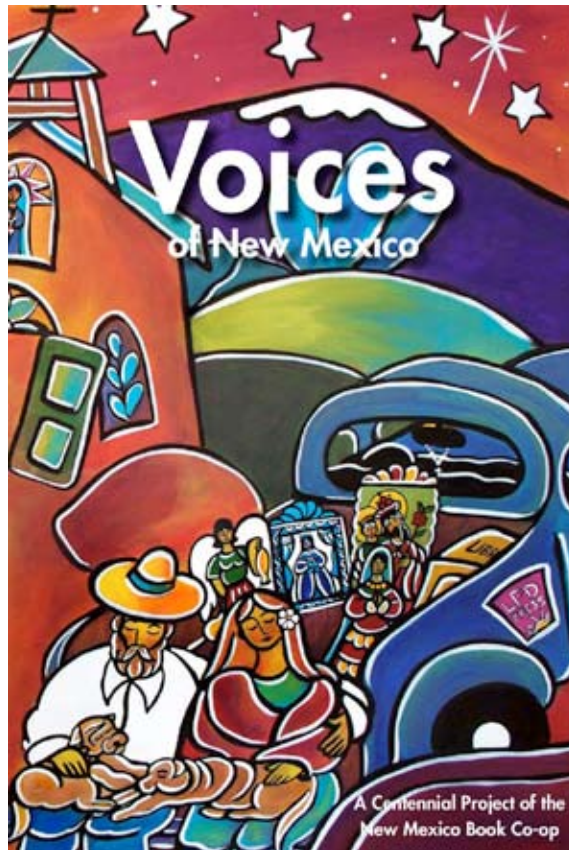
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Hispanic Traditional Art in New Mexico

Since its founding in 1967, The Albuquerque Museum of Art and History has quietly built an impressive and diverse collection of Hispanic Traditional Art from across the state. This exhibition, celebrating masterworks and little known gems from the permanent collection of The Albuquerque Museum, will provide a broad reaching exploration of the historical development and contemporary new directions in Hispanic traditional art.

From the colonial era to the present, Hispanic artists in New Mexico have contributed significantly to all art forms. Traditions such as religious image-making, weaving and colcha embroidery, furniture making, silverwork, straw appliqué, and tinwork have been practiced in New Mexico in some cases for more than four hundred years, and artists continue to create innovative interpretations using historical techniques. By modifying and adding their personal visions, contemporary artists keep the early aesthetics, traditional utility, subject matter, and materials alive. Providing a bold and compelling introduction to the continuing impact of the state's rich Hispanic visual heritage, this exhibition will place historic objects from the 19th and early 20th centuries beside passionate and dynamic recent examples of the art form.

The exhibition will include masterworks from the traditions of religious image making, weaving, colcha embroidery, and filigree jewelry and will also include examples of tinwork and straw appliqué. Many additional important objects in these traditions as well as furniture and architectural woodworking can be seen in the Museum's history exhibition, *Four Centuries: A History of Albuquerque*, and at the Museum's historic site, Casa San Ysidro, the Gutiérrez/Minge House, located in Corrales.

In addition to historic objects, the



exhibition includes works of art by many contemporary artists. The Museum's collection is remarkably broad in scope; it was developed as a celebration of both adherence to historic precedent and innovation within the revival of tradition. From the beginning the museum purchased work by artists who broke new ground within the revival movement in the 1970s and thus the collection contains some very surprising and unexpected early work by artists who later became masters of the tradition.

Some of the many contemporary santeros represented in the exhibition include Charlie Carrillo, Felix López, Marie Romero Cash, Monica Sosaya Halford, and Horacio Valdez. The exhibition will include colcha embroidery by artists including Julia R. Gómez, Frances Varos Graves, Irene Lopez, and many others, and contemporary weaving by Teresa Archuleta-Segal, Agueda Martínez,

Irvin Trujillo, Maria Vergara Wilson, and others. Artists in precious metals include Juan López, Ramon José López, and Luis Mojica.

The public opening will take place on Sunday, September 18 at 1 p.m. and will include a panel discussion by artists in the exhibition. When finalized, a listing of public programs will be found at: www.cabq.gov/museum.

Editors Note: The exhibit opens September 18, so we haven't seen the finished project yet but we did see the art thanks to Andrew Connors and it is spectacular. Knowing what the Albuquerque Museum does to mount a show we have no doubt that it will be a pre-Centennial exhibit that will put on display part of New Mexico's history. We urge everyone to see it. It runs until January and it is something you have never seen before. To tease you we have a statement from Andrew and Cathy Wright, as well as some photos. There will be more to come!



Opposite page: *San Ysidro*, 1987, by Félix López. Carved and painted wood with leather and gourd. 65" x 35.5" x 90.25". Museum Purchase, 1993 General Obligation Bonds. Above: *Reredo* (altarscreen), 1982, Mónica Sosaya-Halford. Acrylic on gesso and pine. 80" x 60" x 2". Gift of Anheuser-Busch Companies, Inc.



Left top: Our Lady of Talpa, 1982, Horacio Valdéz. Carved and painted wood. 28.5". Albuquerque Hispano Chamber of Commerce. Left middle: Tin Nicho with Print of the Immaculate Conception, ca. 1900. Tin and glass with printed paper. 18" x 17.625". The James R. and Elizabeth A. Bennett Collection. Left bottom: Necklace/collar, unidentified date or artist. Gold. 25". Museum Purchase, 1995 General Obligation Bonds. Above: Desert Diamond Saltillo, 1983, Teresa Archuleta-Segal. Dyed and woven wool. 61.5" x 42.75". Museum Purchase, 1981 General Obligation Bonds. Opposite page top: Silver box with filagree top, 2009, Luis Mojica. Sterling and fine silver. 1.75" x 3" x 2". Museum Purchase, 2005 General Obligation Bonds. Opposite page bottom: Arca de Noe (Noah's Ark), 1984. Marco Oviedo. 16.5". Museum Purchase, 1983 General Obligation Bonds.





Contemporary Hispanic Market

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next to the Historic Santa Fe Plaza

Preview Show

Friday, July 29, 5:30 to 8pm
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Light hors d'oeuvres and entertainment

www.contemporaryhispanicmarket.com
for additional information call 505-424-6996



Poster art designed by Arturo Cisneros

A New Light on Tiffany

Think of American stained glass and you think of Tiffany. But it is now thought that lamps, windows, and other items were not designed by Tiffany but rather designed by a group of women who worked for Tiffany at the turn of the 20th century. The Albuquerque Museum of Art & History has a new exhibit to highlight these remarkable women: A New Light on Tiffany. For once we are the only other venue for the exhibit besides New York City. The exhibit was also in Munich and Amsterdam.

The "Tiffany Girls" worked for Louis Comfort Tiffany in the Women's Glass Cutting Department of Tiffany Studios along with their department head, Clara Driscoll from Ohio. The idea of a Women's Glass Cutting Department is unheard of today and probably illegal. The objects on display were conceived by Driscoll and executed by her staff of young women. The correspondence in the exhibit backs these new ideas up. Tiffany wanted his name alone to be associated with the things coming out of his studio.

Over 70 lamps, windows, mosaics, enamels, and ceramics are in the exhibit along with documents written by Driscoll. The exhibit opened in 2007 at the New York Historical Society in New York City and it was curated by Margaret K. Hofer. Hofer stated that other companies did the same things as Tiffany but Tiffany did stand up for the women, recognized their skills, and paid them on the same scale as men. The men resented Tiffany for employing women and the unionized men went on strike in 1903. The strike resulted in some changes at Tiffany. This exhibit does give a view into another era and things were very different then.

When you walk into the exhibit it is dark to emphasize the light coming from the beautiful Tiffany glass.

They are grouped to let you compare and contrast. The Variations on a Poppy shows what black lead does on top of the design or under the design – two very different feels. If you like Christmas in May the collection of pointsettia Tiffany lamps was cheery and very holiday feeling. To my tastes the most powerful display was the wisteria collection of lamps. They were all by themselves and truly wonderful. The ceramics and mosaics pale by comparison to the glass. The Tiffany glass windows are spectacular and have a three dimensionality to see the textured glass.

Deb Slaney is the Albuquerque Museum curator for the exhibit. Slaney explained that Driscoll worked three separate times at Tif-

fany probably because she was good at what she did and invented many of the processes that made Tiffany famous. Having Driscoll's letters in the exhibit shows her sketches and thoughts on different pieces.

At the back of the exhibit there are New York photos and history including two period dresses. You can see the house Driscoll lived in including her stained glass front door panels. The Albuquerque Museum added a small display of Bob Stamm's mother's opera glass and other objects bought in New York City at the time. Children have their own room where they can make stained glass. A grant from Wells Fargo provided activities for families and a family guide to the exhibit. The big question was answered by Deb Slaney – were there any problems or breakage transporting all that historic glass from New York to New Mexico? The answer is, "Not a bit!"

Don't miss the Museum Store with three different books on the Tiffany exhibit, scarves, jewelry, lamps, night lights, and even umbrellas. Make it a day with a meal at the Slate At The Museum Café.

There are many other events planned – concerts, trips, dramatic presentations, and a Family Day. For information on all the events go to www.cabq.gov/museum. All events except where noted are free with admission and open to the public. The exhibit runs through August 21, 2011. Admission: members free, non-members \$4 for adults (\$1 discount to New Mexico residents with ID), Seniors (65+) \$2, children (4-12) \$2. Free on the first Wednesday of the month and every Sunday from 9am to 1pm. The exhibit is sponsored by REDW and Garcia Infinity.

This is a once in a lifetime experience for people who love the name Tiffany. Go to see the real story of the glass and be captivated by the beauty.

Events

July 24, 1pm

Virginia Scharff, history professor and director of the Center for the Southwest at UNM talks about the "New Women of the Century."

August 4, 6:30pm

Andrew Connors, Curator of Art at the Albuquerque Museum, talks about "Art Nouveau, Search of a Universal Aesthetic Part 1."

August 7, 1pm

Deb Slaney Curator of History at the Albuquerque Museum talks about "A Visual History of Stained Glass in Albuquerque."

August 18, 6:30pm

Part 2 of Andrew Connors' talk on Art Nouveau.



Top: Tiffany Studios Girls on the roof of Tiffany Studios, 4th Ave and 25th St., New York City, 1904-05. The Charles Hosmer Morse Museum of American Art, Winter Park, FL. Copyright The Charles Hosmer Morse Foundation, Inc. Bottom left: Detail from Winter from the Four Seasons, probably designed by Lydia Emmet, c. 1890. 29 x 25 x 10 in. Jason McCoy Gallery, New York Bottom right: Peony shade. Designed by Clara Driscoll, c. 1900-1904. Base designed pre-1906. New-York Historical Society. Gift of Dr. Egon Neustadt.





Opposite page: San Andres, mosaic sample panel for The Last Supper, c. 1896. 49 x 30 in. Courtesy Lillian Nassau LLC. Above: Wisteria Lamp, designed by Clara Driscoll, c. 1901. 18 ½ in. diam. New-York Historical Society, Gift of Dr. Egon Neustadt.

New Mexico Historical Biographies

An Official New Mexico Centennial Project

supported by The New Mexico Department of Cultural Affairs

by Don Bullis

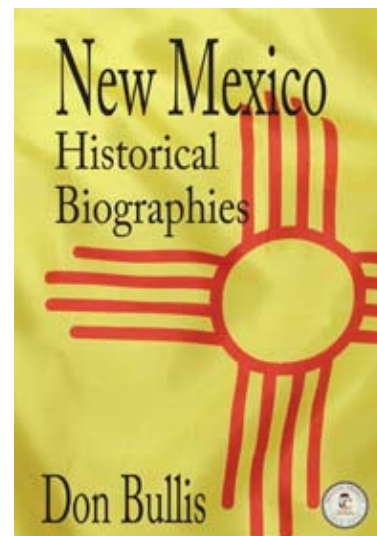


846 pages 845 illustrations; 7 x 10
ISBN 978-1-890689-62-9 (\$48.95 pb)
978-1-890689-87-2 (\$62.95 hb)

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

What People are Saying about this Book

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



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

BOOK SIGNINGS & PRESENTATIONS

July 9, 2011, Fort Stanton, NM

August 5, 2011, Fort Stanton, NM

September 22, Albuquerque Kiwanis, Albuquerque,
NM

September 23, New Mexico Book Co-op, Albuquerque,
NM

October 20, Central New Mexico Corral, Westerners,
Albuquerque, NM

January 8, 2012, Corrales Historical Society, Corrales,
NM

May 3-5, 2012, Historical Society of New Mexico, Santa
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A Cowboy's Guide to Growing Up Right

by Slim Randles

68 pages 14 illustrations; 6 x 9

ISBN 978-1-890689-91-9 (\$8.95) (Trade paper)

NEW!

Every cowboy knows there is a great deal more to being a grown-up than getting tall and inheriting the ability to reproduce. A cowboy (and by this we're including girls, too) is simply the pinnacle of evolution, the nadir of American culture. You'll find there are the right ways to do something, the wrong ways, and the cowboy ways. And this little book will help you become an adult cowboy, a grown-up able to spit in the eye of evil and sloth and be respected—perhaps revered—for your independent thought and kindness to others. These steps are simple and learnable, whether we have had the privilege of growing up with a full loving family or not. You can do nothing good about your past except to learn from it. So take what you have been given, roll up your sleeves, and get ready for a wonderful future.

Growing up right is never easy, even if all the stars line up and you win the parent lottery. If you don't, it's even tougher. Since a cowboy is the pinnacle of human evolution (just ask one) he has certain values and responsibilities and attitudes to pass along to help others, even if they are in the city, and regardless of age or gender.

Told with the frank humor of the range and mountains by a master storyteller whose column is read by nearly two million people each week, this book gives unique advice straight from the shoulder for those who would aspire to have a great life.

Looking for work? Work for free. Do the right thing, even when no one's looking. Courtesy makes the homeliest of us beautiful. And lots more ...

Remember: the saddest thing is not that someone dies, but that some people never quite live.

WHAT PEOPLE ARE SAYING ABOUT HIS BOOK

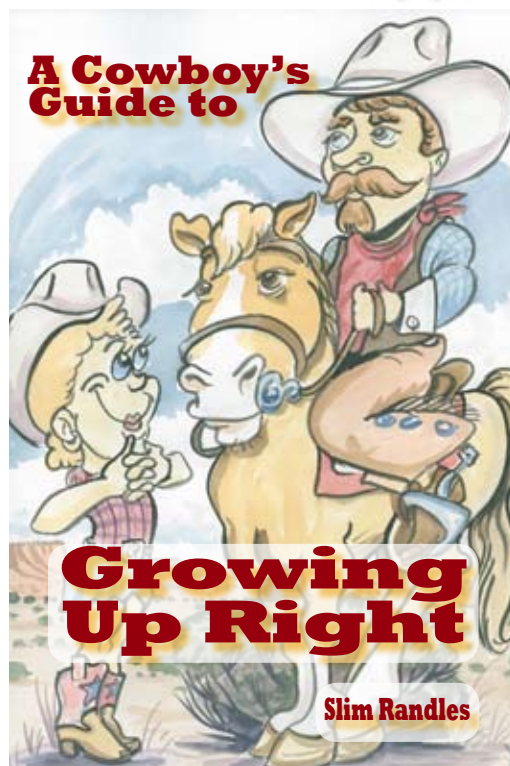
(Slim is) the master at taking a page and letting 'er rip. — Grem Lee, New Mexico cowboy, artist and cowboy artist.

The only thing wrong with this book is, I didn't write it. — Steve Doornbos, Montana cowboy and farrier.

ABOUT THE AUTHOR

Slim Randles learned mule packing from Gene Burkhart and Slim Nivens. He learned mustanging and wild burro catching from Hap Pierce. He learned horse shoeing from Rocky Earick. He learned horse training from Dick Johnson and Joe Cabral. He learned humility from the mules of the eastern High Sierra. Randles lives in Albuquerque.

Randles has written newspaper stories, magazine articles and book, both fiction and nonfiction. His column appeared in *New Mexico Magazine* for many years and was a popular columnist for the *Anchorage Daily News* and the *Albuquerque Journal*, and now writes a nationally syndicated column, "Home Country," which appears in several hundred newspapers across the country.



BOOK REVIEWS

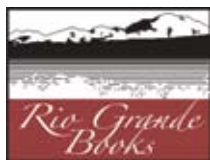
"This cowboy has a hit on his hands...I can say this book is a beacon of hope in troubled times." — *Daily Sun News, Sunnyside (Yakima), WA*

"Slim Randles' advice about living life comes from someone who has endured the rigors of the outdoors and stuck with the discipline of writing. Randles hammers the point with humor." — *The Graham (TX) Leader*

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Honoring the Arts

The recipients of the 2011 Creative Bravos Awards for the 26th year have been announced by Creative Albuquerque. They will be presented on April 30, 2011, at the Albuquerque Museum of Art & History.

The winners are:

Fusion Theater Company

John Crawford

Marjorie Devon

Norbert Fresquez

Patricia Dickinson

President's Choice Award for
ReelzChannel & CEO Stan Hubbard

Fusion Theater Company is New Mexico's only all-Actors' Equity Association theater and acting troupe. It is in its 10th year bringing professional theater to New Mexico and acts as a nation ambassador. Fusion dedicates itself to great American plays and plays with universally human themes. Fusion holds a contest every year in June for playwrights – *The Seven: New Works Fest*. This year submissions were received from 43 states, 11 countries on 5 continents.

John Crawford has been the pub-

lisher of West End Press for the past 30 years. West End Press is an independent publishing house specializing in feminist, multi-cultural, and new writers. West End and Crawford have published hundreds of books and many are award-winning. Crawford recognized the talents of Levi Romero (named in December as New Mexico's Centennial Poet), Jim Sagel, Luci Tapahonso, Jason Yurcic, and many others. Crawford is a Professor Emeritus at the University of New Mexico.

Marjorie Devon has been the driving force behind the Tamarind Institute as Director for the past 25 years. New Mexico's premier print-making facility moved to a new home in 2010 near UNM. Devon was the author of Tamarind Forty Years and re-wrote Tamarind Techniques for Fine Art Lithography as well as curating the Tamarind's 50 year retrospective exhibit. A number of New Mexican as well as internationally recognized artists have been artists-in-residence at the Tamarind.

Norberta Fresquez is the creator and producer of the annual Mariachi Spectacular, Mariachi Christmas, and the Viva New Mexico shows. Norberta furthers culture through music, dance, and theater. Students are given an opportunity to study mariachi in workshops with masters of many instruments. Viva New Mexico is produced with the National Hispanic Cultural Center. Norberta has also coordinated the Hispanic Heritage Day show in Tingley Coliseum and established the Mariachi Hall of Fame.

Patricia Dickinson is the founder and artistic director of Festival Ballet Albuquerque. Dickinson has been the artistic director or founder of four other dance companies since coming to Albuquerque in 1990. She has also taught master classes in dance in Canada, Mexico, Europe, and other parts of the U.S. She has developed original ballets including *Dracula* and *The Firebird*. For 19 years she has brought dance to public school children.

The President's Choice Award is being given to the ReelzChannel and CEO Stan Hubbard. Reelz is an independent cable channel broadcasting to over 60 million homes nationwide. In 2009 they moved most of their operations to Albuquerque. Reelz is owned by the Hubbard Media Group and is dedicated to everything about movies. Recently they were in the news for broadcasting "The Kennedys." Reelz move to Albuquerque meant 100 new jobs and solidified New Mexico's place in the movie, television, and the film industry. The President of the Board of Creative Albuquerque is Brian Morris, Executive Director of the Downtown Action Team.

The People's Choice Award will be announced at the April 30, 2011, Creative Bravos Ceremony. The public was able to vote on organizations,





Marjorie Devon of the Tamarind Institute

individuals, or groups for the month of March.

For 26 years the Bravos Awards have honored artistic excellence in the area. Formerly the Bravos Awards were a part of Arts Alliance. In 2010 the Arts Alliance changed to Creative Albuquerque and this year moved to its new space in Downtown Albuquerque.

The nominees were reviewed by

a large panel of judges in the New Mexico arts community. Information on tickets to the April 30, event is on the Creative Albuquerque website – www.creativeABQ.org. The Gala Celebration features the food of Slate Street Café and a champagne and dessert reception with the Bravos Awards Honorees. A portion of each ticket is tax deductible and supports Creative Albuquerque's programs.

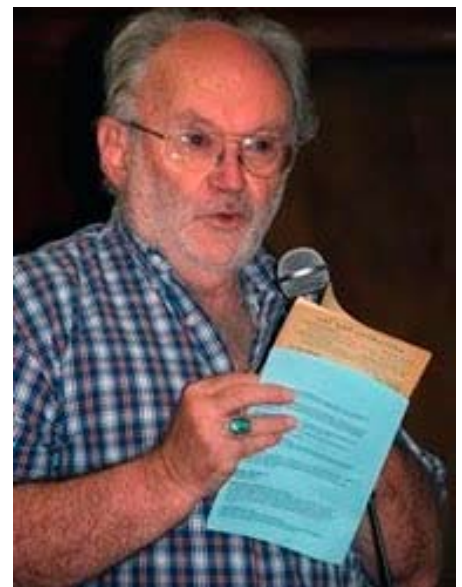
For more information on the Bravos Awards call Creative Albuquerque at 505/268-1920. The Bravos Awards are sponsored by Garcia Subaru, New Mexico Business Weekly, ClearChannel Outdoor, KHFM, The Albuquerque Museum, The Bank of Albuquerque, Agile Group, Geer Wissel & Levy PA, and Solid State Designs.



Patricia Dickinson of Festival Ballet Albuquerque



Norberta Fresquez of the Mariachi Spectacular



John Crawford of West End Press

Three Emerging Artists

A new exhibition in the National Hispanic Cultural Center's Art Museum—*This Place Where I'm From: 3 Emerging NM Artists*—runs until February 26, 2012. The exhibition features work from three emerging New Mexico artists whose work ranges from images of super-hero saints to vibrating landscapes on skateboards. *This Place Where I'm From: 3 Emerging NM Artists*, features the artwork of artists, Robb Rael, Jocelyn Lorena Salaz, and Vicente Telles all of whom move tradition into transition.

The Community Art Gallery was established to showcase the work of New Mexico artists. Robb Rael, Jocelyn Lorena Salaz and Vicente Telles deliver traditional themes such as, a sense of place, family, and religion with their own creative twist. The exhibition looks at how old ventures into new, maintain-

ing its roots while sprouting new limbs. Landscapes come alive with movement, old family photos tell a new story through paint and pencil and religious iconography becomes interactive and accessible.

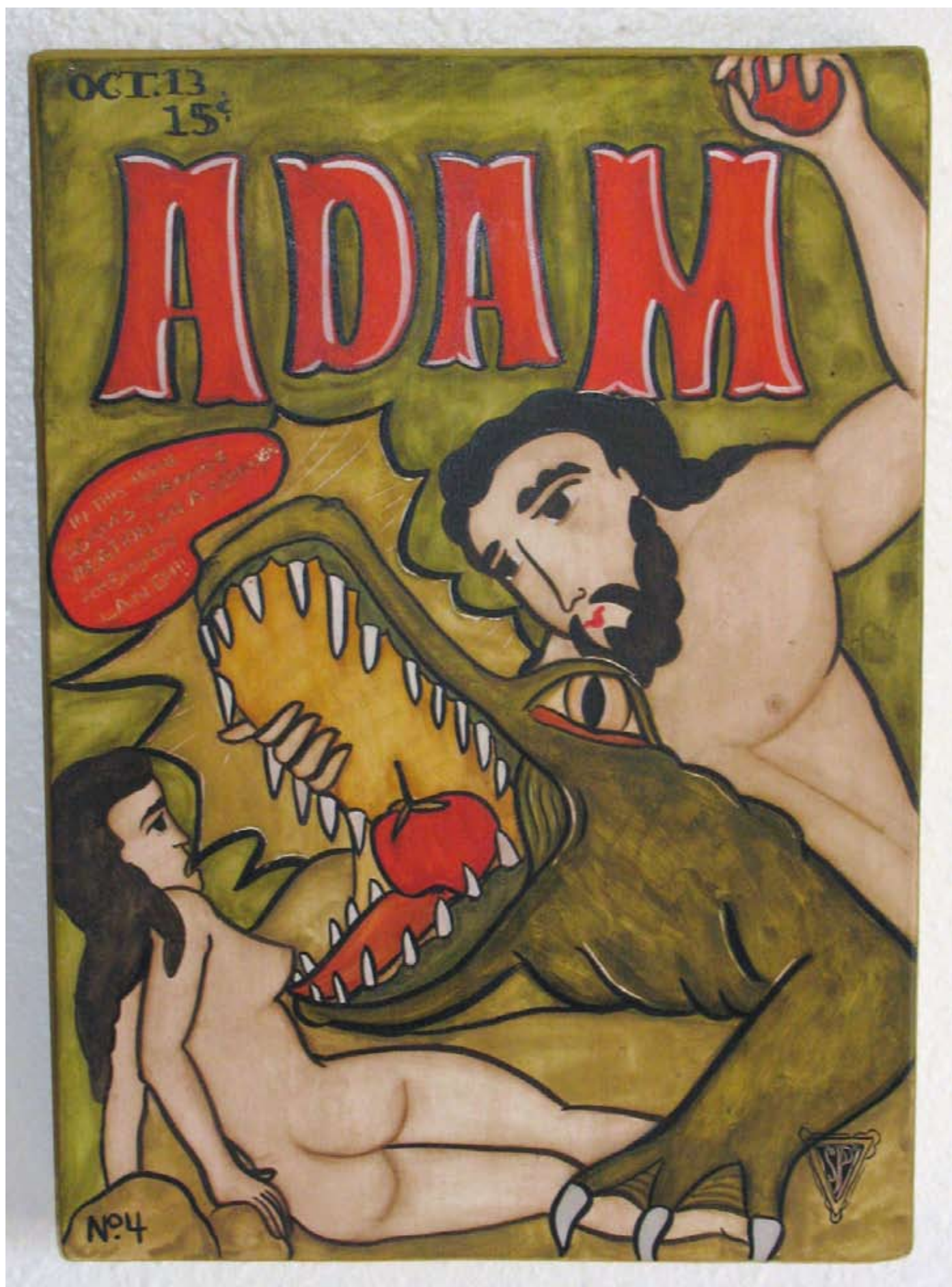
Robb Rael does not just see the New Mexican landscape, he feels it. The distortion in his work, from landscape to portrait, comes alive with a sense of vibration. Jocelyn Lorena Salaz mixes personal memories and old photographs to create portraits of her loved ones. In her drawings and paintings, the landscape is often a reflection on the person in the portrait. Vicente Telles is pushing religious imagery into a new realm. Whether it be saints in capes or revolving retablos, interaction is a key component of Telles' work.

"Though all of these artists are mov-

ing forward in unique ways, each work maintains a feeling of home, a trace of the New Mexican aesthetic, and a piece of the place where they are from" says Jadira Gurulé, a native New Mexican and recent UNM Graduate, who is the curator of the exhibition.



Top: Robb Rael, *Eventida*, 2008, gouache on paper, Collection of the Artist. Bottom: Jocelyn Lorena Salaz, *Bendicion*, 2009, oil on panel, Collection of the Artist. Opposite page: Vicente Telles, *Adam and Eve*, 2010, homemade gesso, natural pigment, pinon varnish, beeswax coating, Private Collection.



Cities of Splendor

Cities of Splendor: A Journey Through Renaissance Italy invites visitors to explore more than 50 paintings, textiles and decorative arts that defined the style that became known as the Italian Renaissance. The artworks and sumptuously designed settings create a “passport to travel” to Italy during the late 15th and early 16th centuries. Visitors have the chance to experience the distinctive creative contribution of each featured city to the birth of the Renaissance style.

Coming from the museum’s own collection and select loans, the exhibition is on view at the Denver Art Museum through July 31, 2011.

“We want to transport our visitors to Renaissance Italy, where cities such as Florence, Venice and Milan played a major role in the development of a new artistic style,” said Angelica Daneo, associate curator of painting and sculpture at the DAM. “During the 1400s and 1500s,



Vincenzo Foppa, *Saint Christopher*, about 1460. Tempera and oil paint on panel; 22-13/16 x 14-1/2 in. Denver Art Museum: Gift of the Samuel H. Kress Foundation.



Domenico Ghirlandaio and Workshop (1448/49–1494), *The Coronation of the Virgin with Saint John the Baptist and Saint John the Evangelist*, ca. 1478–79. Panel, 42-7/8 x 60-7/8 in. Denver Art Museum: Gift of the Samuel H. Kress Foundation.

Italy was not a unified country, but rather a group of independent states with different characters and artistic backgrounds. The exhibition will show how local styles merged with the innovative ideas coming from Tuscany, resulting in unique artistic expressions and lasting examples of Renaissance art.”

Cities of Splendor guides visitors through Florence, Siena, Mantua, Venice and Milan and across the Italian Alps, enabling them to discover and enjoy the richness of the Italian Renaissance – such as the Florentine love for rational perspective and drawing, the Mantuan passion for classical antiquity and the Venetian taste for color and tonalities. The gallery is a fully immersive experience with Renaissance sights, fabrics and decorative elements.

“I hope our visitors will leave the exhibition with a deeper understanding of the complexity and variety of the Renaissance style,” said Daneo.

Cities of Splendor is a celebration

of the 50 years since the arrival of the Kress Collection at the DAM – a trove of paintings and sculptures gifted to the museum by the Samuel H. Kress Foundation. Thirty years after the gift of Defendente Ferrari’s Christ in the House of Martha and Mary Magdalene, the foundation donated 32 paintings and four sculptures to the DAM.

“*Cities of Splendor* brings a fresh format to the presentation of Italian Renaissance art, taking visitors on a virtual tour of Italian cities to learn about their artists and contributions,” said Christoph Heinrich, Frederick and Jan Mayer Director of the DAM. “Combining creativity and scholarship, we are happy to be celebrating the 50th anniversary of the arrival of the Kress Collection to the Denver Art Museum with this exhibition.”



Follower of Leonardo da Vinci, Madonna and Child with Columbines, about 1490. Oil paint on panel; 19-3/8 x 14-7/8 in. Denver Art Museum: Gift of the Samuel H. Kress Foundation.



Out of this World

New Mexico's Contribution to Space Travel

by Loretta Hall

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

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

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



What People are Saying about this Book

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

Buzz Aldrin, Gemini and Apollo astronaut

"I knew Spaceport America was an extension of important New Mexico space history. I had heard the names and I knew the basic storylines: Goddard, von Braun, Stapp and Ham. But I didn't know, in detail, the drama, the intrigue, and the level of risk and passion until I read Loretta Hall's *Out of this World: New Mexico's Contributions to Space Travel*. I know it's a cliché, but here goes: I couldn't put this book down. I was absolutely riveted by the very human stories. Goddard battling tarantulas and rattlesnakes in Roswell. Kittinger's parachute line wrapping his neck on his first jump. Ham dodging the reporters and cameras after his successful launch, flight and recovery. And Stapp's eyes filled with blood after his record-breaking rocket-sled ride. Most importantly, this book truly establishes New Mexico's vital role in the history of space travel. It makes me very proud to be a New Mexican and honored to help carry on the state's leading role through our work at Spaceport America."

Rick Homans, Founding Chairman, New Mexico Spaceport Authority

BOOK SIGNINGS

October 2 — New Mexico Women Authors Book Festival, 2pm to 3pm, NM History Museum Auditorium, 107 W Palace Ave, Santa Fe, NM

October 9 — Treasure House Books, 1-3pm, 2012 South Plaza St, NW, Albuquerque, NM

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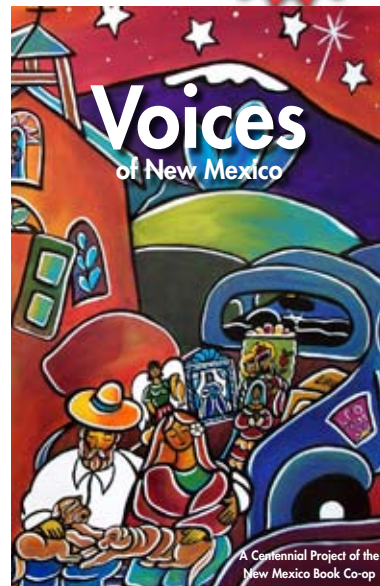
Voices of New Mexico

edited with a Foreword by Ruthie Francis

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



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



The book includes works from:

Anastasia Andersen - Albuquerque

Nancy R. Bartlit - Los Alamos

John Bartlit - Los Alamos

Ashley Biggers - Albuquerque

Hank Bruce - Albuquerque

Antoinette Claypoole - Taos

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LelaBelle Wolfert - Albuquerque

Barbara Rockman - Santa Fe

Robin Kennedy - Albuquerque

Connie Gotsch - Farmington

Irene Blea - Rio Rancho

Sharleen Daugherty - Silver City

Linda Michel-Cassidy - Arroyo Seco

Ruth E. Francis - Albuquerque

Artists/Photographers

Jan Oliver - Albuquerque & Colorado

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Art Along the Hyphen: The Mexican-American Generation

The Autry National Center, in partnership with the UCLA Chicano Studies Research Center (CSRC), will present a collection of works by a virtually unknown generation of Mexican American artists whose rarely seen works will be exhibited to the public in Art Along the Hyphen: The Mexican-American Generation, opening October 14, 2011.

This exhibition is part of a collaboration with CSRC called L.A. Xicano, which examines crucial dimensions of this history through four interrelated exhibitions at the Autry, the Fowler Museum at UCLA, and the Los Angeles County Museum of Art. L.A. Xicano is curated by Chon A. Noriega, Terezita Romo, and Pilar Tompkins Rivas. Romo is the lead curator for Art Along the Hyphen: The Mexican-American Generation. The exhibition is also part of Pacific Standard Time. This unprecedented collaboration, initiated by the Getty, brings together more than sixty cultural institutions from across Southern California for six months, beginning in October 2011, to tell the story of the birth of the L.A. art scene. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

"The history of art in Southern California is incomplete without a full consideration of the contributions made by Mexican American and Chicano artists," said Daniel Finley, Autry President and CEO. "Therefore, the Autry is proud to present this exhibition that brings to light the works of these extraordinary Mexican American artists thanks to our collaboration with the UCLA Chicano Studies Research Center (CSRC) and the Getty initiative, Pacific Standard Time."

Between 1945 and 1965, Mexican



American artists contributed to the emerging California iconography and its connections to the national imagery, whether as part of the American West, Spanish California, or Hollywood. Documenting an overlooked yet significant tributary within the emergence of modern art in Los Angeles, the exhibition combines the work of Hernando Villa (1881–1952), Alberto Valdés (1918–1998), Domingo Ulloa (1919–1997), Roberto Chavez (born 1932), Dora De Larios (born 1933), and Eduardo Carrillo (1937–1997) to explore each artist's dialogue with various art movements of the twentieth century as refracted through cultural heritage, artistic influences, and social commentary. The exhibition also documents the

fluid transition by some artists into the Chicano art movement activism of the 1970s.

"Art Along the Hyphen opens up an entirely new vein of American artistic production, one that was in intimate dialogue with the major styles and issues of its time period," says L.A. Xicano organizer and CSRC Director Chon Noriega. "But it is also one that introduced a new aesthetic approach grounded in dynamic space between two national cultures."

Prior to the Chicano civil rights movement, which began in 1965 and brought national visibility to the community, artists of Mexican descent such as Villa forged paths that followed traditional artistic trajectories, yet countered stylistic conventions with their "bicultural aesthetic synthesis." The majority of these Mexican American artists have, however, been neglected by the mainstream art canon, ignored by art institutions, and absent from the art school curricula.

Against the backdrop of post-WWII social and political change in Los Angeles, from the Zoot suit riots to "white flight" and freeway construction, Mexican American artists created work that responded to aesthetic developments in New York as well as artistic and cultural influences from their Mexican heritage. This marks the beginning of a synthesis that would define them as artists and provide a foundation for the emergent Chicano art movement of the late 1960s. The careers of Carrillo, Chavez, De Larios, Ulloa, Valdés, and Villa constitute individual stories of struggle and achievement, and together illustrate the multiplicity of aesthetic responses present within the Mexican American community.

**Art Along
the Hyphen:
The Mexican-American
Generation Featuring
Rarely Seen Art From
Six Extraordinary Los
Angeles Artists From
1945 to 1965**

**Oct. 14, 2011 to
Jan. 8, 2012**

Rembrandt and the Face of Jesus

The Philadelphia Museum of Art, the Detroit Institute of Arts, and the Musée du Louvre in Paris have organized *Rembrandt and the Face of Jesus*, an exhibition that explores the remarkable change in Rembrandt's treatment of Jesus that occurred during the middle of the artist's career. It will be on display in Philadelphia from August 3-October 30, 2011.



Above: *Head of Christ*, c. 1648-54, Attributed to Rembrandt Harmensz. van Rijn (1606-1669), Oil on oak panel, Image: 9 5/8 x 8 3/8 inches (24.5 x 21.3 cm), Framed: 23 x 21 1/16 x 2 3/4 inches (58.4 x 53.5 x 7 cm), Detroit Institute of Arts. Right: *The Supper at Emmaus*, 1648, Rembrandt Harmensz. van Rijn (1606-1669), Oil on mahogany panel, 26 3/4 x 25 9/16 inches (68 x 65 cm), Musée du Louvre.



The exhibition features more than 50 works, including paintings, drawings, and prints assembled from public and private collections in Europe and the United States and marks the first time an exhibition including a substantial group of paintings by Rembrandt is seen in Philadelphia. Major loans include the Musée du Louvre's *Supper at Emmaus* (1648), not seen in the United States since 1936, and *Christ and the Woman Taken into Adultery* (1644), which The National Gallery in London will send to the United States for the first time. The exhibition assembles seven of an original group of eight oil portraits found in Rembrandt's home and studio that depict the face of Jesus, three of which have never been on view in the United States. The exhibition explores issues of attribution as well, drawing upon the examinations of conservators and scientists. Many of the selected drawings that will be shown in Philadelphia have rarely been exhibited or loaned. In the United States, Rembrandt and the Face of Jesus will be seen first in Philadelphia, the only east Coast venue, following its presentation at the Louvre (April 20-July 18, 2011).

Romancing the West: Visions of Life on the American Frontier

The American West was a source of great fascination for Easterners and visitors to this country alike during the 19th century. Novelists such as James Fenimore Cooper and Charles Bird King capitalized on this fascination with books such as his *Young Omaha*, *War Eagle*, *Little Missouri*, and *Pawnees*, featuring descriptions of wild mountain men and Native Americans that incited the public's imagination about life on the frontier.

Alfred Jacob Miller (1810–1874) was one of the first American artists to paint the American West, producing beautiful watercolors of the remarkable landscape, exotic wildlife, and Native American peoples that he encountered during the trips he made through the Great Plains and into the Rocky Mountains during the late 1830s.

Romancing the West presents a selection of 30 rarely seen watercolors from Miller's most important body of work: the images he created in 1837 when traveling with the Scottish adventurer Captain William Drummond Stewart west from St. Louis to Wyoming's Wind River Mountains, along what would become known as the Oregon Trail. The exhibit is at the Philadelphia Museum of Art through September 18.



War Path. Alfred J. Miller, American, 1810 - 1874. Oil and glazes over graphite, ink and possibly watercolor on cream, wove paper, 9 x 12 1/4 inches (22.9 x 31.1 cm) Framed: 16 x 19 inches (40.6 x 48.3 cm).



Grizzly Bear Hunt. Alfred J. Miller, American, 1810 - 1874. Watercolor, gouache, iron gall ink, blue or gray ink and pencil on tissue mounted to thin card, 7 1/8 x 10 7/8 inches (18.1 x 27.6 cm) Framed: 13 x 16 inches (33 x 40.6 cm).



The Indian Guide. Alfred J. Miller, American, 1810 - 1874. Oil over white ground and graphite with patches of glossy coating on dark tan paper, 7 15/16 x 10 inches (20.2 x 25.4 cm)
Framed: 16 x 18 inches (40.6 x 45.7 cm).



Snake Female Reposing. Alfred J. Miller, American, 1810 - 1874. Watercolor, gouache, ink and gum glazes on Whatman drawing board, 6 1/4 x 10 3/8 inches (15.9 x 26.4 cm)
Framed: 11 1/2 x 15 1/2 inches (29.2 x 39.4 cm).

Rio Arriba:

A New Mexico County

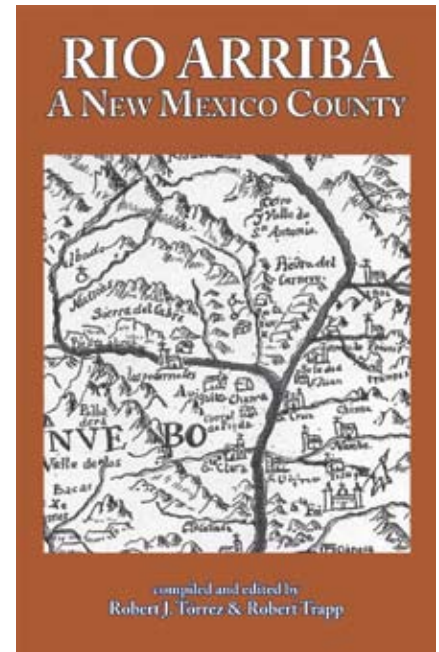
by Robert J. Tórrez and Robert Trapp
408 pages 68 illustrations; 6 x 9
ISBN 978-1-890689-65-0 (\$19.95) (Trade paper)

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

ABOUT THE AUTHORS/EDITORS:

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

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



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Art of the Andes

The Museum of International Folk Art has a major exhibition, Folk Art of the Andes, through February 2012. This will be the first exhibit in the United States to feature a broad range of folk art from the Andean region of South America, showcasing more than 850 works of art primarily dating from the nineteenth and twentieth centuries.

The creative accomplishments of the Andean people of the highland region of South America are prominent among the folk art legacies of the world. The curator for the exhibition, Dr. Barbara Mauldin, states "the Folk Art of the Andes exhibit

explores the influence of Spanish arts and cultural introduced during the colonial period and shows how much of the work produced after independence in 1829 reflects the interweaving of indigenous craft traditions with European art forms and techniques."

The collection of Andean folk art in the Museum of International Folk Art was started with an initial gift from the museum's founder Florence Dibell Bartlett and has grown to more than 6,000 objects. Drawing from this renowned collection and other private and public collections

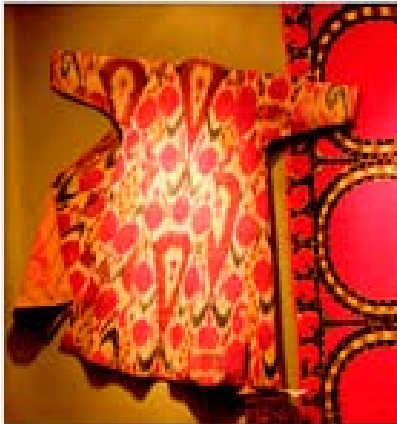
in the United States, Folk Art of the Andes includes religious paintings, sculptures, portable altars, milagros, amulets, and ritual offerings. Traditional hand woven ponchos, mantles, belts, and bags are shown, along with women's skirts, hats, and shawls adapted from the Spanish. Jewelry, wooden trunks, silverwork, majolica ceramics, carved gourds, house blessing ornaments, and toys reveal not only the craftsmanship of the work, but the ways the objects function in everyday life. Also explored are Andean festival cycles with lavish costumes and a variety of masks.





Opposite page: Julio Villalobos, *Group of Musicians*. Cuzco, Peru, ca. 1960. Pasta, paint. Gift of the Girard Foundation Collection. Above top: *Coca Bag*. Ingavi Province, La Paz, Bolivia, mid-20th century. Wool. Gift of Florence Dibell Bartlett. Above bottom: José Olmos Workshop, *Market Vendors*. Pujilí, Cotopaxi, Ecuador, ca. 1950. Plaster, paint. Collection of Bob and Gay Sinclair. Right top: *Portable Altar with Santiago*. La Paz, Bolivia, early 20th century. Maguey, gesso, wood, paint, fabric, metal. International Folk Art Foundation Collection. Right middle: *Portable Altar with Virgen de los Remedios*. La Paz, Bolivia, late 19th century. Maguey, gesso, wood, paint, fabric, metal. Gift of Mr. and Mrs. David R. Thornburg, International Folk Art Foundation Collection. Right bottom: *Animal Collar*. Ayacucho region, Peru, early 20th century. Wool. Gift of Florence Dibell Bartlett. Next page: Jesús Urbano Rojas, *Holy Cross*. Huamanga, Ayacucho, Peru, ca. 1960. Wood, gesso, paint, glass, fabric, gourd. Gift of the Girard Foundation Collection.





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How the West Was Made

The storybook history of the American West is a male-dominated narrative of drifters, dreamers, hucksters, and heroes—a tale that relegates women, assuming they appear at all, to the distant background. *Home Lands: How Women Made the West* upends this view to remember the West as a place of homes and habitations brought into being by the women who lived there. This exhibit is at the Museum of History in Santa Fe through September 11, 2011.

From ancient pueblos to modern suburbs, women have shaped the Western landscape through choices about how to sustain home, family, and community. *Home Lands*, organized by the Autry National Center of Los Angeles, brings together women's history, Western history, and environmental history to show how women have been at the heart of the Western enterprise across cultures and over time. Historical artifacts, art, photographs, and biographies of individual women will lead visitors through three distinctive Western environments created and inhabited by women.



Justina Ford, the first African American woman to be licensed as a physician in Colorado, holding an infant. Photographer and date unknown. Denver Public Library, Western History Collection



Above: Gloria López Cordova, Untitled (Nuestra Señora de Los Dolores), 1990, cedar and cottonwood. Museum of the American West, Autry National Center. Next page: Spanish American woman plastering, Chamisal, N.M. Photograph by Russell Lee, 1940. Library of Congress, Prints and Photographs Division, LC-USF33-012823-M5. Courtesy of the Autry National Center, Los Angeles.



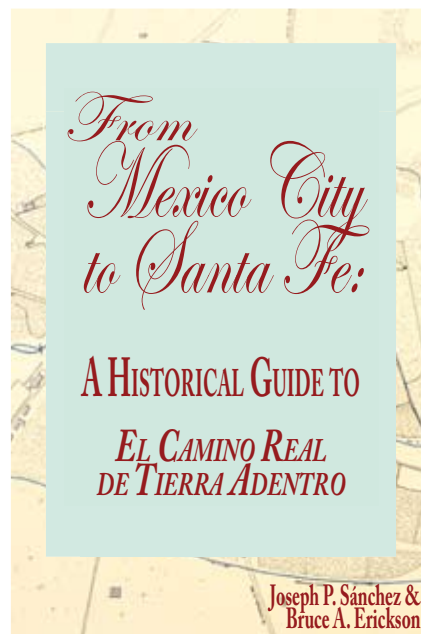
From Mexico City to Santa Fe

A Historical Guide to El Camino Real de Tierra Adentro

by Joseph Sánchez & Bruce Erickson



290 pages 13 maps; 6 x 9
ISBN 978-1-890689-89-6 (\$18.95 pb)-



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

To that end, this book, both a travel guide and a place name sourcebook, is aimed at recounting the history of the Camino Real and its significance to our national story as well as the associated histories of Spain and Mexico.

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Contemporary Hispanic Market: 25 Years

by Paul Rhett and Barbe Awalt

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

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

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

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



WHAT PEOPLE ARE SAYING...

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

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

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

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Art of Taos Pueblo

Taos Pueblo has been continually inhabited for over 1,000 years and, in that time, generations of Pueblo artists have endowed those that followed with invaluable works of art reflecting Taos Pueblo culture – many pieces with which will be on display at the Millicent Rogers Museum for the “Art of Taos Pueblo” multi-media exhibit, July 1 through September 11, 2011.

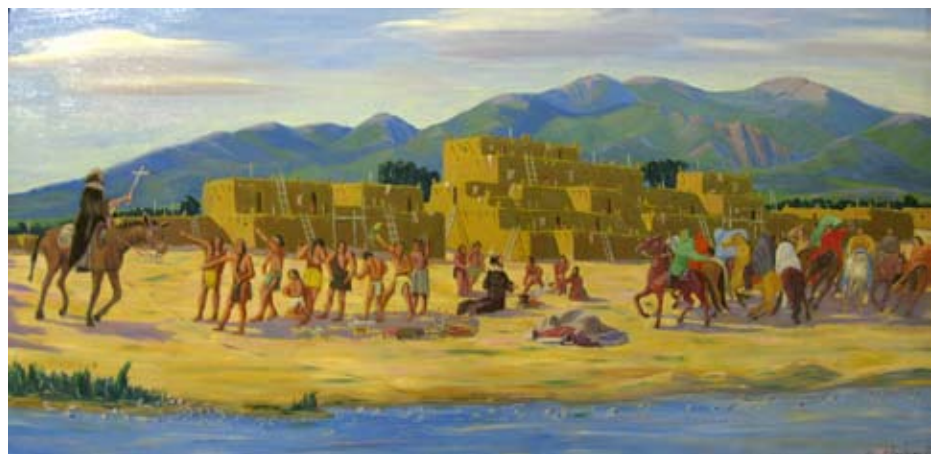
The Art of Taos Pueblo will solely highlight locally produced artwork from the Taos Pueblo that has become a part of the permanent collection at the Museum. The art will include: watercolors, pen and ink, woodblock prints, pencil drawings, silver and turquoise jewelry, textiles, and oil on canvas paintings.

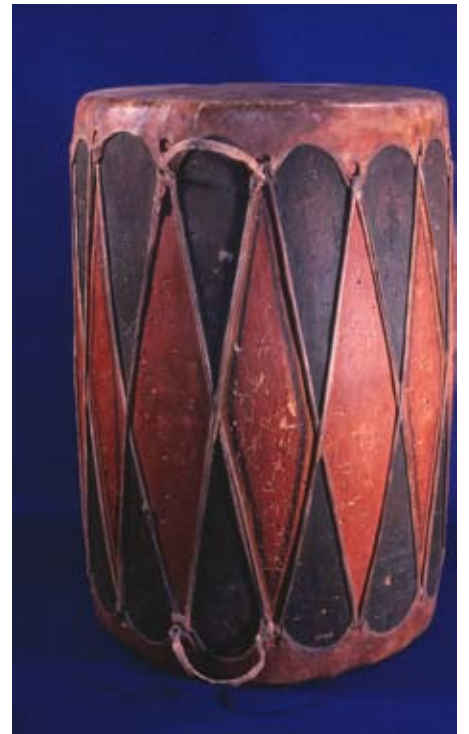
The Millicent Rogers Museum serves as a repository for the culture and art of Northern New Mexico. The museum preserves traditional artwork from this region and presents it to the public through generic exhibitions or thematic showcases

such as the Art of Taos Pueblo.

Taos Pueblo is located at a unique geographic location, and has been influenced by a myriad of cultures, creating its own unique melting pot in the Southwest. There are ele-

ments of Plains Indian and Hispanic cultures mixed with the Pueblo base of Taos. The artwork produced here serves as a creative outlet and record of the intermingling and mixing of these three diverse cultures.



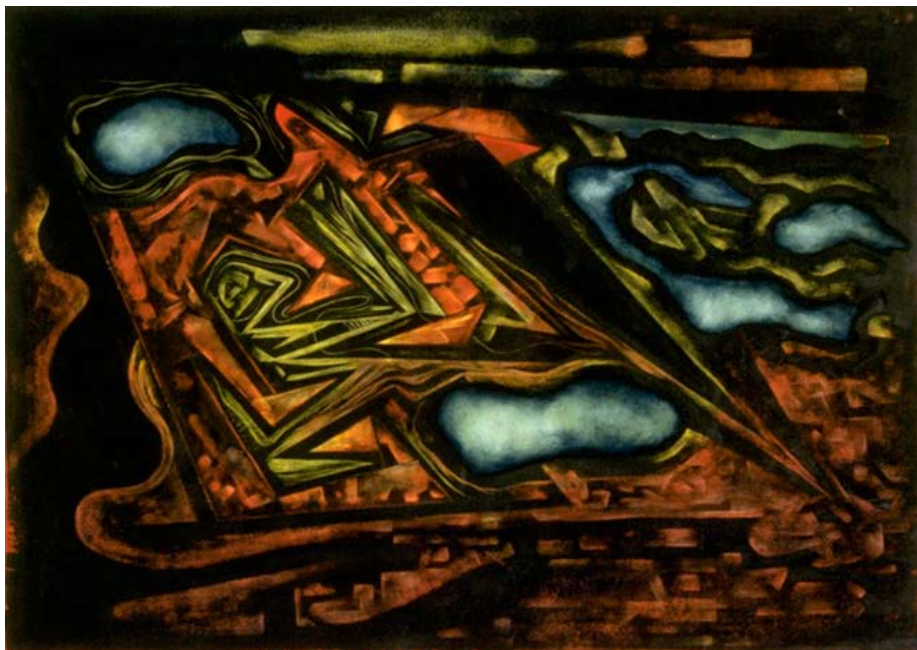


Under the Skin of New Mexico

Cady Wells was one of the most innovative modern artists working within the Santa Fe and Taos milieu in the 1930s and 1940s, if not one of this country's most accomplished watercolorists in any period. In the 1940s he was included in important contemporary watercolor exhibitions including the Whitney Museum of American Art, and in seminal exhibitions such as the 1947 "Abstract and Surrealist Art" exhibition at the Art Institute of Chicago that were influential in defining the nature of the new American avant-garde. Wells was regularly touted in the media alongside critical reviews of new abstraction by Jackson Pollock, Mark Tobey, Morris Graves, and Adolph Gottlieb.

Although his earliest paintings were greatly influenced by the plein air landscapes of Andrew Dasburg and John Marin, Wells relied upon his own imagination, fueled by Hispano religious art, the ominous world of the Los Alamos atomic laboratories, and his mutually inspirational friendship with the modern American dance choreographer, Martha Graham. Organized by the University of New Mexico Art Museum and guest curated by Lois P. Rudnick, Professor Emerita, University of Massachusetts, *Under the Skin of New Mexico* traces Wells' brief but intense two decades as a New Mexico modernist who attempted like no other artist in the Southwest to tap the expressive power of the land and its cultures that lay beneath the surface.

Under The Skin Of New Mexico: The Art Of Cady Wells, 1933-53 is on exhibit at Joyce and Sherman Scott Gallery and Peter & Madeleine Martin Gallery through September 5.





Craft in America

***Craft In America* by Jo Lauria & Steve Fenton with prologue by President Jimmie Carter. Published in 2007 by Crown Publishing a division of Random House, hardback, \$60, color & historic photos, 320 pages, ISBN 978-0-307-34647-6.**

I was interested in this book because Charlie Carrillo is in the PBS TV show that aired this spring. Charlie has been a good friend of ours for almost 20 years and he is one of the four craftspeople on the TV show. So began the process of running the book down.

When the book arrived I was both happy and sad. Happy because it is a beautiful book tracing crafts across time and the entire country. The pictures are great. Sad because Hispanics in New Mexico are not part of this book. If Charlie was good enough to be in their TV show why aren't Hispanics in New Mexico good enough to be in the book?

This started me having a conversation with myself on why Hispanics are often forgotten. Sure there are Native Americans in the book in addition to Indian Market in Santa Fe. The pictures of Native American baskets, pottery, jewelry, weavings, and even glass are breathtaking. The Alaskan Native American Indians are also part of this book.

Are Hispanics not making crafts? There has been an argument for a long time if devotional art of New Mexico is fine art or crafts. And even if you believe it shouldn't be in this book, Hispanics are making and have made beautiful jewelry, baskets, furniture, clothing, weavings, pottery, and much more. So the question is, "What is the problem?"

I think two things are the cause. First, Hispanic art was not widely available and there is not a lot of it. So the audience/buyers are small



and have to actually know what they are seeing. As recently as thirty years ago you could get historic santos for a song and can still find them. There was not a lot published on the history of the Hispanic people in New Mexico so the craft history was untouched. Unfortunately some artists think that jumping from too cheap to too expensive solves the problem and it doesn't. There is a fine line to walk and when Hispanic arts were in their prime about seven years ago a lot of art was way too expensive. It turned off a lot of art buyers.

But the second problem is far more important. Hispanic art has not had good "public relations" like Native American art has had over years. *Craft In America* is not the first time Hispanics in New Mexico have been "left out." I have said it for years – the definitive this or that excludes

Hispanics. How many museums in comparison to museums that have Native American art have Hispanic art? How many books on New Mexico history sort of forget that Hispanics have an important part to play in our history and don't mention it? In *Craft In America*, Indian Market in Santa Fe is prominent but Spanish Market and Contemporary Hispanic Market are not listed. They are in fact the largest Hispanic art markets in the world but who cares?

Traditional Spanish Market (SCAS) has not been well publicized in New Mexico let alone the country. Most people do not know the Contemporary Hispanic Market is not a part of Traditional Market. They assume that since it is the same time and almost the same location that they are the same and they aren't.

Powers to be have seen the decline in people attending Traditional Spanish Market. Many people are visiting Contemporary Hispanic Market because there is new stuff – new crafts – and in these harsh times things that make them smile. Museums have had their money cut and are not buying like they once were. Galleries want a sure thing with their limited money and if clients don't come in saying they want Hispanic then they are not going to buy it. People who have disposable income have full houses.

I have loved craft more than fine arts all of my life because crafts make me smile and are so much more cutting edge. We in New Mexico (and you in whatever state you are in) need to celebrate local crafts. This book is a good start to local crafts and their history but it is obvious we need to look further. *Craft In America* also doesn't have cowboy crafts – there are some and what is more American than cowboys? Take it upon yourself to visit local fairs, craft festivals, and events and buy local. We all need to.

Also available:

Craft In America – Video from PBS, 2007

Craft In America Season Two – Video from PBS, 2009

Craft In America Messages – Video from PBS, 2011 (The one with Charlie Carrillo)



Preston Singletary (Tlingit), Killer Whale Hat, 2004, Russell Johnson Photograph.

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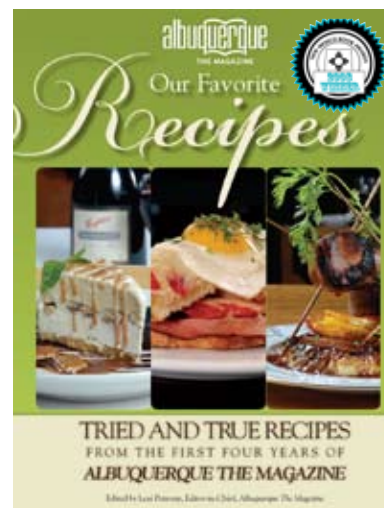
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Friday, August 12 8 AM–10 AM • Santa Fe Convention Center

U.S. Fish and Game agent Dan Brooks will speak to our members about what he and other Federal agents are looking for at Tribal and American Indian art shows. Brooks will be attending both Whitehawk shows, and requested specifically that he speak to exhibitors before the shows open, as the information in his talk may inform show exhibitors what not to exhibit and sell.

Saturday, August 13 8 AM–10 AM • Santa Fe Convention Center

Attorneys/collectors/ATADA members Roger Fry and Len Weakley present a 2011 Update of Laws Affecting the Sales and Collecting of American Indian and Tribal Art.

Monday, August 15 8 AM – 10 AM • Santa Fe Convention Center

A round table discussion led by attorney/ATADA Associate Jim Owens on archaeological resources laws and their use by the Federal government in the 2009 raids; the ensuing court cases; and the aftermath: the results of the cases.

Tuesday, August 16 8 AM –10 AM • Santa Fe Convention Center

Annual ATADA General Meeting • Members and friends welcome

All sessions are open to the public at no charge.

EDWARD GONZALES PAINTINGS



House of Prayer 2011 oil on linen 36 x 48"



Young Water Carrier 2010 oil on linen 44 x 64"

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Rosa pastel on paper 19 x 26"



Desert Stallion monotype 20 x 15"



Taos Horses monotype 24 x 20"



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Booth #1 Cotemporary Hispanic Market, Santa Fe July 30-31 2011
corner of Lincoln Ave. and the Plaza

artist's portfolios



Mike Walsh

Mike Walsh has worked as a studio potter in Santa Fe, New Mexico since 1978. He specializes in functional, wheel-thrown stoneware, including lamps, dinnerware, teapots, cremation urns and accessories. Born in Bennington, Vermont, Walsh earned a degree in art education from Mansfield State College in Pennsylvania. His studies there included photography, graphics, ceramics, painting, jewelry, sculpture, crafts and textiles.

The careful sense of design he brings to his pottery today reflects his varied background in the arts and the many mediums he has studied. Walsh's work is characterized by the strength and warmth both of form and surface detail. His thoughtful simplicity of line makes his pottery equally at home in rustic and contemporary settings. The rich colors and textures of his "Iron and Ash" series are achieved by fusing ashes and iron-rich red clay. The dramatic result is reminiscent of deeply shaded forests.



Judy Toya Waquie

Judy was taught to work clay by her mother, Mary E. Toya, almost 4 decades ago. She specializes in storyteller figures and is known for her love of designing the children on her storytellers.

Using traditional techniques, she finds clay in the hills around the Jemez Pueblo, makes her own natural slips and paints and fires her pottery traditionally outdoors. She has won many awards and has a First Place ribbon in the Nativities category from the Southwestern Association for Indian Arts Indian Market. Judy lives at the Jemez Pueblo with her family and is a member of the Water Clan.



Colin Coonsis

Colin Coonsis is the son of Rolanda Haloo and Harlan Coonsis. His parents are both recognized as being among the best Zuni artisans in the Southwest. Colin has been influenced, as well as encouraged, by his parents. His interest in contemporary art and his travels in the Navy inspired him to move forward with his work. His intricate and detailed inlaid jewelry preserves the work of his past predecessors and reflects the legacy that his family has preserved through past generations.

Colin won 1st place awards 3 years in a row at the Heard Museum Student Art Show and 1st place at the Museum of Northern Arizona Zuni show in 2004. In the last two years he has also won Fellowship awards from the Wheelwright Museum and Southwestern Association for Indian Arts and Crafts, as well as emerging artist awards at numerous shows in the southwest. Today he is living in Santa Fe and making jewelry full time.



Allen Aragon

Allen Aragon makes miniature pottery that is highly regarded. He has taken his intricate pottery painting and put sherds of pottery into sterling silver jewelry. Allen is a skillful artist who has taken traditional Navajo and Pueblo themes and used them in a fresh and innovative approach.

Born and raised in Ganado, Arizona, Allen would go to monthly weaving auctions with his mother, who was an accomplished weaver and silversmith. Surrounded by art he became fascinated with the pottery that the Acoma women were bringing to sell. His passion turned into miniature pots and silversmithing. He creates miniature pots in the traditional ways but soon developed his own style, combining ideals from Navajo, Hopi, and Acoma art. His innovative ideas and passions led him to the union of pottery and jewelry, creating a whole new genre of works.



Alvina Yepa

Jemez Pueblo potter Alvina Yepa, is the daughter of Nick and Felipita Yepa. Her mother was her mentor. Alvina's work consists of redware melon and sgraffito bowls, ollas and jars. She often combines the two styles and makes melon pots with sgraffito designs.

Alvina has been a recognized Jemez potter for more than 30 years and she has been awarded many prize ribbons at the Southwestern Association for Indian Arts market, in Santa Fe and other major arts and crafts shows like the Eight Northern Pueblos Show, Heard Museum Show, and the Inter-tribal Indian Ceremonial in Gallup. She lives with her family at the Jemez Pueblo and is a member of the Sun Clan.



Virginia Maria Romero

Virginia Maria Romero is an award winning artist whose works reflect original contemporary designs that express the distinctive voice of their creator. The style, color, and composition of her acrylics as well as her retablos continue to exhibit her uniqueness and creative quality. Romero's works consisting of contemporary religious retablos inspired by the culture of New Mexico and her Polish/Irish heritage are just as strongly driven by her own experiences, setting her works apart from others of that genre.



Delbert Buck

Delbert Buck is a self taught folk artist from Shiprock, New Mexico. Delbert was born in 1976 and has been carving since he was nine years old. He likes to carve airplanes, wagons, cowboys, horses, bulls and various zoo and farm animals. After Delbert carves and paints his pieces, his mother and sisters help him dress the figures with fabrics and paper hats. They also attach wool to the sheep. Delbert's whimsical sculptures denote fun and humor for the viewer. His combination of characters in typical and un-typical situations makes each sculpture a great addition for a Navajo Folk Art collector.



Valverde Nevayaktewa

Valverde Nevayaktewa is a young and talented kachina carver. He is recognized for his two figure dolls, in which he carves two images that are opposites of each other in one piece. The kachina doll shown is of the Shalako Taka and the Shalako Mana, representing the male and female Shalako. The usual distinguishing differences between the two figures are; the male has a pink face, eagle plume earrings and turquoise moccasins and the female has a white face, square turquoise earrings and high white boots. Valverde also carves one piece dolls that are finely painted and detailed.

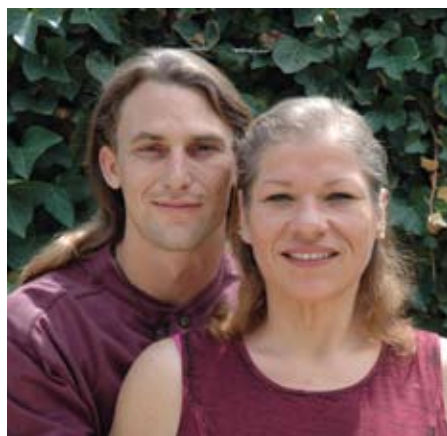
Contemporary Hispanic Market Artists

Contemporary Hispanic Market celebrates its 25th year this summer and almost 90 artists are participating in a new book honoring this anniversary. The annual market, July 30-31, is held each year on Lincoln Street just off the Plaza in Santa Fe. Featured here are six of the artists you can meet at the market.



VILIS

Vilis was introduced to micaceous (mica) clay by acclaimed artist Felipe Ortega in 1995. To learn from Felipe you live with him, learning to dig clay, shape and surface each piece, the traditions of ceramics in New Mexico, and experiencing firing techniques. Five years later Vilis began his formal ceramic education at UNM under Michael Ceshiat. Vilis has studied Western and Eastern ceramic traditions and styles. What is produced is traditional culinary ware – you should cook in them as did Hispanics in New Mexico. His designs have a contemporary flair. These are pieces of timeless ceramic art that you can be proud of on your stove.



CLAUDIA CHAVEZ

Claudia is a Santa Fe native and teaches beadwork classes at Santa Fe Community College. She is a self-taught bead artist and has been creating original, delicate designs since 1992. Her Flower Garden Necklace is her top seller, a conversation piece, and makes customers happy! Claudia's highest compliment is their repeat business. Her pieces are one-of-a-kind originals using high quality materials like natural stones, sterling silver, and pearls. She is inspired by nature and shares her skills with others. Claudia aims to explore new techniques, designs, and ideas.



DEBORA DURAN-GEIGER

Debora designs and hand paints ceramic tiles using the cuerda seca method – multiple glaze techniques are used to create depth, dimension, and texture. Her tile art is a fired functional painting that can be inlaid to adorn walls, nichos, furniture, and even burial tombs. She is self-taught in the glazing techniques she uses. After researching ancient and contemporary ceramic tile glazing from countries around the world, she combines techniques and experiments constantly to create her own unique style.





EDWARD GONZALES

Edward Gonzales is one of the Founders of Contemporary Hispanic Market and a current board member. He should be proud of what it has become – how it has grown and stood the tests of time. He is also an award-winning painter of stature and has illustrated *The Farolitos of Christmas* and *The Farolitos for Abuelo* by Rudolfo Anaya. His bright colors and free depiction shows the best of New Mexico. His work is in his gallery in Corrales. Gonzales is the award-winning, co-author of *Spirit Ascendant: The Art and Life of Patrociño Barela*. He is also a Hispanic arts activist spearheading the drive for a Hispanic Art Building at New Mexico State Fair (Expo).



ALEX CHAVEZ

Alex is on the cutting edge of new technology with a New Mexico flair. His images are based in the traditions of New Mexico but are very contemporary. A graduate of fine arts from Cal. State Fullerton, Alex has painted for most of his career. He uses acrylic and watercolor to paint portraits and murals. After moving to Taos in 1997 he started working in collage and mixed media to accurately describe what he saw in his mind's eye. His images are "Mash-ups;" recombining, cutting, pasting, and altering his images to create new myths, icons, saints and sinners, gods and goddesses for these modern times. He uses acrylic paint, gold leaf, and traditional collage methods to create unique, fantastic individual works of art.



DAMIAN VELASQUEZ

Damian's furniture has won numerous design awards and several pieces are in the permanent collections of the National Hispanic Cultural Center Art Museum and the Albuquerque Museum of Art and History. Damian's exposure to design started at a young age when he learned to make silver jewelry from his father. He continued exploring different mediums and furniture design became his passion. His furniture has evolved from stark, geometric all-steel forms to designs incorporating steel and richly hued wood. In 2011, he returns to his furniture design roots with his new collection of all-steel, sculptural, outdoor furniture.



Faces of Market

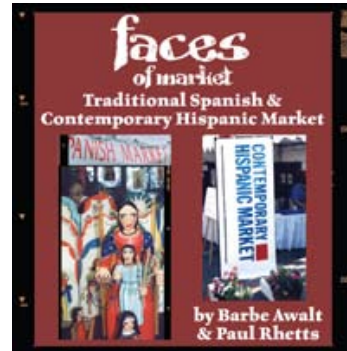
Traditional Spanish & Contemporary Hispanic Market by Barbe Awalt & Paul Rhetts

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



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

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



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

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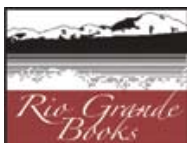
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Becoming a Part of My History

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:

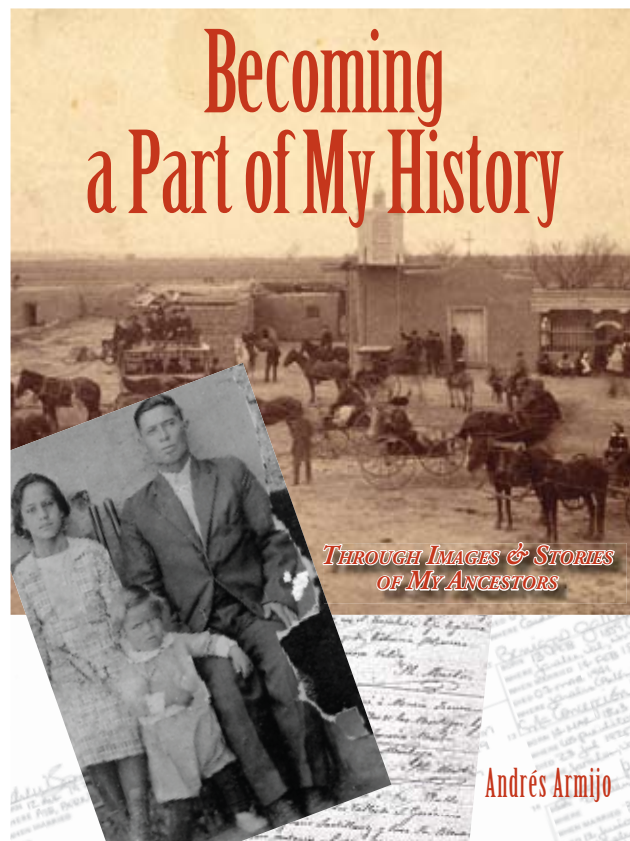
ARMIJO'S BOOK IS A NEW TAKE ON THE STORY OF PHOTOGRAPHY IN NUEVO MÉXICO, THE IMPORTANCE OF FAMILIA. His critical

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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INHERITED AND SHAPED INFLUENCES & EXPERIENCES

Self-portrait,
January 2007.
"On the day of
my Uncle
Anselmo's burial"
I am holding his
16 mm movie
camera that he
gifted me. He is
shown filming my
parents after their
marriage in
February 1958 in
the photo behind
me.



It's interesting that I have several family members who are published writers. The earliest is a direct ancestor, Juan de la Candelaria who published a history of Albuquerque in 1776. When I was quite young I became very interested in asking my Mom questions about her family, their traditions, and their backgrounds.

I was quite young when my parents divorced. What's more is that my Dad died when I was sixteen years old. However, it wasn't until I was about 25 years old, that a heavy, yet relieving feeling came over me - I was able to articulate that indeed, I never had a relationship with my Dad.

I remember events about when he lived at home with us, but I don't ever really remember him living there. Then, the times that I remember him picking me and my brother up on Saturday afternoons were short lived.

When I began making my family tree, my Mom remarked that I had forgotten to include my Dad and his family. Unfortunately, this is how impressed my Dad was in my mind, at the time. I asked my Mom questions, looked at the family tree my Mom had made in my "baby book" and continued to ask even more questions about my Dad. She had told me about

cousins of my Dad that were older than him, and still alive, and would know a lot about my Dad and his upbringing. My Mom has certainly been the one to tell me the most about my Dad, but she also knew that his cousins and surviving aunt and uncle, would be the only ones who could relate to me, how he grew up, who he was as a young boy, and what his interactions were with his large, and extended family.

When my Mom took me to visit Peter Griego, my Dad's oldest cousin, and god-brother, he shared photos with me, told me about their grandmother, and proudly told me about another

there is a time and place for everything. we do things in response.

cousin of theirs who was a famous writer. Peter told me that Nash Candelaria was a *primo hermano* (first-cousin) of his, and of my Dad. He said that Nash had written several books and short stories, and one in particular, a historical novel, Memories of the Alhambra. This novel is considered a seminal novel in the canon of Chicano Literature.

Since my first inquiries to my Mom about my family tree, the old photographs in her black photo album, and my unions with my Dad's cousins, I have researched, studied and compiled my family history. I was interested in all aspects of the research, but I found myself magnetized to the old, historical photos that I was recovering. My focus was pushed towards the photos with everything else around it. Not marginalized, nor ignored, but rather integrated with the photos. In fact, I had always written. I loved to write, and I could write a lot, and very quickly. I was in graduate school at UNM from 1995-1997 and I was stimulated by and occupied with my studies in Southwest Hispanic language and culture. I was very ready for an outlet for my writing and knew about the recently formed publication called La Herencia del Norte published by Ana Pacheco in Santa Fe, New Mexico. I contacted her, and the eagerness for me to contribute to her quarterly publication about my family history was mutual. At the same time, I had told her that my Mom wrote poetry and painted in water colors. Ana was fascinated about this and I put her in touch with my Mom. I had continued working on my genealogy throughout graduate school, as I had since I was in high school. Though, I found out that either I just wasn't ready to publish any of my musings about my family tree, or I was too busy with my graduate work and teaching Spanish classes at UNM. I had let Ana know this and since then she had always instilled in me this encouragement "Andrés, when you are ready for La Herencia, La Herencia will be ready for you." This warm and confident response made me realize that my work would be published in its own time and space.

Since that time, it was quite interesting, and natural that my Mom and Ana nurtured a very close publisher-author relationship, and friendship. My Mom had already been writing memoirs, short stories and poems while painting in water colors. My Mom's paintings and writings inspired one another. When she had a concept for a painting, that would prompt her to write something about it, and that previously written material, inspired a painting. My Mom wrote a great deal of material, and offered much of it to La Herencia for publication. Many of her poems, biographies and memoirs that were not already published in her book became part of the vernacular, and opus that is La Herencia del Norte.

There were many times that I wanted to send things in to La Herencia and other publishing houses, but after reading one short story of mine to a very close friend, I really felt that my writing was too personal to me to offer it for publication. In fact if I didn't feel comfortable reading it to a friend, I certainly

wouldn't feel comfortable having it published. But, I continued to write and do my research out of passion. It was for me, and I knew that someday I would be ready to share it with everyone else. What's more, I had always felt that my genealogy was not to be shared for commercial purposes. I didn't know exactly which forms my research would take, or in which medium I would fit it into, but I knew the value of it.

I held off on any impulses of publication for the time being and continued on with my career at UNM while continuing my family tree research. You see, my genealogy wasn't a project I would start and stop, it was ongoing. Whether I put it aside for several weeks, or several months, I knew that it was not a hobby, or a project for any time being. I knew that it would be something that I would continue to do for an undetermined amount of time. In fact, visiting relatives, spending time in the archives and writing was quite a major part of who I was (am) and what I did (do).

My Mom published her book in 2000 with a great success and many readings, community lectures and signings. She wrote in the preface of her book that my inquisitiveness about my history caused her to think about hers and therefore influenced what became to be her body of writing. In late winter 2008, I planned to sit down and put together some particular aspects of my genealogy in a written form. I decided to put aside my Christmas vacation from UNM for the purpose of looking at three essays that I had previously written. It doesn't seem that I accomplished a great deal during that winter, but between January and March of 2009, I focused whole heartedly on what became a photo essay. I decided to present this to Ana and ask her if she would be able to publish it. I had worked for three months, on material that I had previously taken the majority of my life to put together. Ana was satisfied with it and published it in the fall 2009 issue of La Herencia del Norte.

When I received my copy of the issue late that August, I was overwhelmed and excited. I called and wrote to Ana to thank her, for after all these years, waiting for me to present something to her, and for publishing what I never necessarily intended to publish at large. At the same time, and I write quite candidly and honestly about this, that I was a bit disappointed. About what? I don't know. But I think what I recall was my feeling was that my photo essay that was published in La Herencia had such an energy and effect on me, and that I needed to do more. The disappointment came from nothing having to do with Ana, the editing, the final published version - in fact it was all a synergy and force of energy that had made me realize that it was time for me to expound on this idea that had taken me quite literally all my life to work on, and most certainly a solid three months for its publication in La Herencia.

I decided to admit to myself, to recognize, and to shun the reluctance that I think I had been suppressing for quite some



These two snapshot photos, both at our home in Valencia, New Mexico, is me with each of my parents. They are particularly special to me because of the affection that the photos evoke. My sister's friend spontaneously shot the photograph of me and my Mom on a Saturday afternoon in our living room, and the photo with my Dad was shot by my Mom as they took turns taking pictures with me.

time - that indeed I was a writer, an independent scholar, and I wanted to share my genealogy with more people. It's not a wonder that I couldn't do all of this before, because I was studying and working at the University, dancing flamenco for 12 years, and taking the lead on many family matters. Just before the photo essay had been published in *La Herencia*, I told my Mom I had finally completed an aspect of my work and presented it to Ana. She simply told me "Gee, mi hijito, I'm so proud of you." My Mom, who knows me the best, always knew what a passionate endeavor my genealogy was to me. And, when I saw my article in publication, I knew it was time to bring to light my genealogy in a larger, wider and in-depth manner in which I had already started to form it.

I think my Dad would be very proud of everything I have accomplished in my life if he were alive today. I also know that he must have regretted not being a part of my life. But, this influenced my curiosity about my history. Nonetheless, my Mom gave me everything I needed, including teaching me about who he was. I think the way my Mom let us form our

own ideas, interests, ways of life and careers was in a way that has been incredibly productive, not only for myself, but also for what I am actually able to share with other people.

So, creative writing I do inherit: from Juan de la Candelaria, and Nash Candelaria. But I also share with my Mom and perhaps, because of my Dad, a necessary expression. Now then, to the purpose of why I originally sat down tonight to write in the first place: In the spirit of, and because of my inquisitiveness of my family history, about five years ago, I asked my Mom to write a poem based on a photo of her, her father and my uncle. It was in addition to what I had already asked her about the photo, and I thought she might expand on it in a poem. My Mom's knowledge and inspiration isn't short of concepts, but I asked her to write something about this photo because but I wanted to evoke a sentiment, an atmosphere and an impression of her memories of the context of this photo, and so she wrote...

SPANISH SUN

My Uncle
Anselmo
Gallegos, my
Mom Rosemary
Gallegos, and
My Grandfather
Juan Barreras
Gallegos
seated at their
home at 1428
Williams St SE,
Albuquerque,
New Mexico,
circa 1955.



by Rosemary G. Armijo

April 2006. Title by Andrés Armijo

As the sun sets
Neighbors sit in the resolana
of their front porches
They visit back and forth
My Dad walks across the
street visiting con
El vecino Andrés y la vecina
Elizaria
Sometimes I walk across the
street with him
Everyone is just hanging out

A huge STOP sign is placed
on the corner of Williams &
Trumbull
Marcella and I sit on the
open porch and wave
As cars pass by

If they're friends we chat a
while
But, otherwise
We're just hanging out

The sun beams over Los
Santiago's store
Youngsters gather outdoors
Drinking RC cola and eating
peanuts
Taking turns telling jokes
Talking about the latest news
that happened throughout
the neighborhood
Other wise
They're just hanging out

Raymond and Josito take
turns

Pushing the Studebaker down
the ditch road
while the other one jumps in
to steer
"Paramos a echar gas,"
Josito says
"Gimme a dime worse of
Esel"
it wasn't enough
Now, they too are just
Just hanging out

Exhibits & Events

ABIQUIU, NM

July 16, 2011

VOICES OF NM

READING & BOOK SIGNING

Abiquiu Inn. 505/685-0638.

ALBUQUERQUE, NM

Through August 21, 2011

A NEW LIGHT ON TIFFANY

Albuquerque Museum of Art & History. 505/243-7255.

Sept. 2, 2011-Jan. 8, 2012

HISPANIC TRADITIONAL ART

Albuquerque Museum of Art & History. 505/243-7255.

October 1, 2011

BOOK SIGNING-BALLOON FIESTA

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

DENVER, CO

Through July 31, 2011

CITIES OF SPLENDOR

Denver Art Museum. 720/865-5000.

FLAGSTAFF, AZ

Through Sept. 6, 2011

FULL MEASURE: BRUCE AIKEN

Museum of Northern Arizona. 928/774-5213

LOS ANGELES, CA

Oct. 14, 2011-Jan. 8, 2012

ART ALONG THE HYPHEN

Autry National Center & Museum. 323/667.2000.

NEW YORK, NY

Through Aug. 1, 2011

HIDE: SKIN AS MATERIAL/METAPHOR

George Gustav Heye Center/National Museum of the American Indian. 212/514-3700.

PHILADELPHIA, PA

Through Sept. 18, 2011

ROMANCING THE WEST: ALFRED JACOB MILLER IN THE BANK OF AMERICA COLLECTION

Philadelphia Museum of Art. 215/763-8100.

Aug. 3-Oct. 30, 2011

REMBRANDT AND THE FACE OF JESUS

Philadelphia Museum of Art. 215/763-8100.

PHOENIX, AZ

November 12 & 13, 2011

SPANISH MARKET

Heard Museum. 602/252-8848.

SANTA FE, NM

July 30-31, 2011

25TH ANNUAL CONTEMPORARY HISPANIC MARKET

Lincoln Avenue next to Plaza. 505/424-6996.

July 30-31, 2011

TRADITIONAL SPANISH MARKET

Plaza. 505/983-4038.

Through Sept. 11, 2011

HOME LANDS: HOW WOMEN MADE THE WEST

New Mexico History Museum, 505/476-5100.

Through Sept. 11, 2011

MATERIAL WORLD: TEXTILES AND DRESS FROM THE COLLECTION

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

Through Feb. 2012

FOLK ART OF THE ANDIES

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

Aug. 12-15 & 18-21, 2011

THE SANTA FE SHOW

El Museo Cultural. 505/660-4701.

Oct. 21-Jan. 22, 2012

ST. JOHN'S BIBLE

New Mexico History Museum. 505/476-5100.

Aug. 12-Sept. 3, 2011

HOPI CANTEEN

COLLECTION

Steve Elmore Gallery. 505/995-9677.

TAOS, NM

August 6, 2011

COUSE/SHARP STUDIO OPEN HOUSE

Couse Foundation, 5-7pm at 146 Kit Carson Road. hollylapin@aol.com or (575) 776-2885.

Through Sept. 5, 2011

UNDER THE SKIN OF NEW MEXICO: THE ART OF CADY WELLS, 1933-53

Joyce and Sherman Scott Gallery and Peter & Madeleine Martin Gallery. 303-960-3773.

Through Sept. 11, 2011

ART OF TAOS PUEBLO

Millicent Roegrs Museum. 575/758 2462.

TUCSON, AZ

Through Nov. 17, 2012

MANY MEXICOS

Arizona State Museum. 520/626-8381.



Contemporary Hispanic Market is the largest market in the country featuring contemporary arts by Hispanic artists and this year they are celebrating their 25th year. It will be held just off the Santa Fe Plaza on July 30 and July 31.

Full Measure—The Artistic Legacy of Bruce Aiken

Through September 6 at the Museum of Northern Arizona in Flagstaff

Exhibit presents Aiken's Canyon paintings, along with works from trips to Mexico, France, and Italy; paintings from his artist-in-residency at NASA; and his most recent up close portraits of Grand Canyon rocks. MNA Curator of Fine Art Alan Petersen stated, "This exhibit will provide the most comprehensive overview, yet, of Aiken's life and work, including fifty oil paintings, drawings, and prints. Aiken's passion for Earth's landscapes and rocks will be seen in his most recent body of work, which examines in rich and detailed, microscopic views the rocks of the Canyon." Aiken's first experience with the interior landscape of Grand Canyon came during a 1970 hike to Phantom Ranch. Captivated by the Canyon's spell, Aiken spent two seasons working on a trail crew. Three years later he left his art studies behind and moved to the North Rim. Within a year he had landed a job as a water plant operator for the National Park Service's pump house near Roaring Springs in Bright Angel Canyon, five miles down the North Kaibab Trail. This new position allowed him to explore the Canyon from the inside out in the 33 years that he and his family lived in its inner depths.



The Hopi Canteen Collection

August 12th through September 3rd, 2011 at Steve Elmore Gallery in Santa Fe.

The show features a great collection of over twenty historic Hopi polychrome ceramic canteens, many made by the famous Hopi potter artist, Nampeyo and her family between 1890-1930. All were collected over the past 15 years by Steve Elmore, the gallery owner. "Canteens are difficult to mold and to paint on a rounded surface, and each of these pieces has its own personality. Canteens are an original prehistoric form and have come down in many versions over the centuries. These Hopi canteens represent some of the best that have ever been made, and many feature Nampeyo's original compositions inspired by prehistoric Sikyatki pottery from Hopiland in northern Arizona. All of these are made of indigenous clay and pit fired out of doors traditionally. I have really enjoyed collecting the canteens and living with them," said Steve recently, "but it's time to let other people enjoy these great examples of Hopi Pueblo pottery. And of course, I'll feature a couple of contemporary examples of Hopi pottery canteens to complete the show."

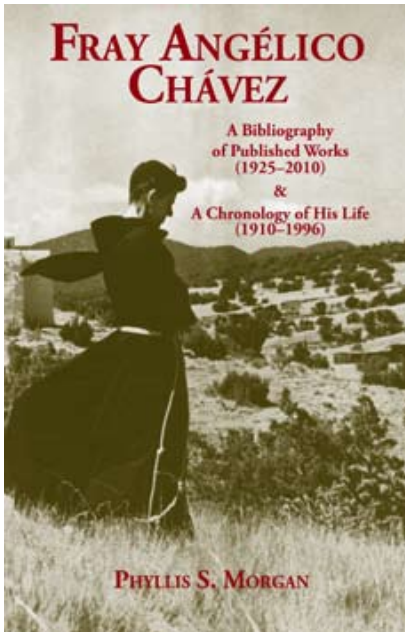
Fray Angélico Chávez

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

by Phyllis S. Morgan

149 pages 6 illustrations; 6 x 9

ISBN 978-1-890689-15-5 (\$16.95) (Trade paper)



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

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

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FRAY ANGÉLICO CHÁVEZ: A BIBLIOGRAPHY

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Jones Benally, Diné historian and world champion hoop dancer. Photo by Michele Mountain.

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Detail, painting by Randall Wilson



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Fe y tragedias

Faith and Tragedies in Hispanic Villages of New Mexico by Nasario García

170 pages 26 photographs; 6 x 9 ISBN 978-1-890689-56-8 (\$16.95) (Trade paper)



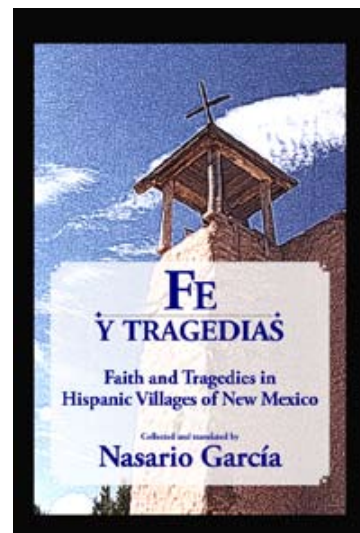
The stories of tragedy and sadness shared by old-timers (viejitos) in *Fe y tragedias*: Faith and Tragedy in Hispanic Villages of New Mexico are as diverse as the voices behind them. Each bilingual (Spanish and English) account personifies faith, fortitude, compassion, and buoyancy. Without these human attributes, people beset with tragedy would have succumbed to tragedy itself.

The high point of interest in this book is not to promote or engage in doom and gloom. Rather, it is to acquaint and educate readers on how humble but strong and devout folks living in isolation—in most cases far removed geographically from an urban environment—coped with tragedy and despair. The net and psychological effect of murder, drowning, the Rangers' indiscriminate and callous slaughtering of poor people's cattle, bewitchment, or the quirks of nature (e. g. , baby born with frog features) on the human psyche was profound but not daunting. Tom Chávez's eloquent words in his Preface summed up best the old-timers' poignant past when he said, "These are real people talking about real lives. They are witnesses to their own history."

If the victims of misfortune became heroes in their community, then the aggrieved surely could be categorized as tragic heroes. A more praiseworthy tribute could not be accorded these courageous and remarkable men and women who believed in redemption.

Nasario García was born in Bernalillo, New Mexico and grew up in the Río Puerco Valley southeast of Chaco Canyon. He received his BA and MA degrees in Spanish and Portuguese from the University of New Mexico. While a doctoral student at the University of Granada, Spain he studied under the eminent linguist Dr. Manuel Alvar. García was awarded his Ph. D. in XIX century Spanish literature from the University of Pittsburgh. He began his teaching career at Chatham College in Pittsburgh and subsequently taught in Illinois, New Mexico and Colorado. At the University of Southern Colorado, he served as Assistant Vice President for Academic and Student Affairs as well as Dean of the School of Arts and Sciences.

For the past 30-plus years García has devoted his life to the preservation of Hispanic language, culture and folklore of New Mexico. He has authored/co-authored 21 books. Among them are — *Old Las Vegas: Hispanic Memories from the New Mexico Meadowlands* (Texas Tech University Press, 2005), winner of the Southwest Book Award; and *Brujerías: Stories of Witchcraft and the Supernatural in the American Southwest and Beyond* (Texas Tech University, 2007), Southwest Books of the Year and a 2008 finalist for the New Mexico Book Awards.



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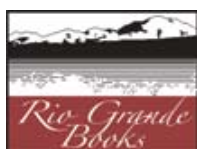
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Blessing The Fields – May 15

San Isidro Feast Day



One of New Mexico's long traditions is Blessing the Fields on San Isidro's (Ysidro) Feast Day on May 15. There are many celebrations at churches named Isidro to celebrate the day but New Mexican farmers didn't celebrate the Feast Day by having parties but rather used the day to signal the beginning of the growing season. It was and is taken very seriously.

By May 15, in most areas in New Mexico, the seeds have been planted and the local priest is called on to bless the fields. This insures good growing, plentiful rains, and that the acequia system through the farms and communities works. Water was the life-blood of farms and New Mexico. People depended on water. In this year especially, rain is a big factor and farmers are looking for natural water

from the heavens to help their crops grow. Cleaning out the acequias and preparing for run-off and water flows in the ditches is an important part of spring chores. Without water you can not farm.

And water is used to bless the fields. Holy water is sprinkled or thrown on crops, animals, acequias, workers, machinery, vineyards, and then the representation of San Isidro. The blessing also protects against insects and other catastrophes. By May 15, freezes are over and good weather for the growing season is a must. Farming is important to New Mexicans no matter how big the field may be. Farming is also ingrained into the culture from chiles, to grains, vegetables, and animals. Native Americans and Hispanics respect the fields.

Blessings are not unusual. The

fleet and fishermen are blessed.

Animals are blessed on St. Francis' Feast Day. After a successful balloon ride, first timers are initiated with an Irish blessing before champagne is dumped on their heads. New airplanes and boats are also blessed for a safe journey. Even builders use a blessing to "top-off" a building.

In some places a San Isidro mass is celebrated and then a procession is walked with a santo of San Isidro through the newly planted fields. In Spain and the Philippines, celebrations on May 15, are reported to be the biggest feast day celebrated all year – we are talking huge crowds. In Spain huge, life-sized San Isidros on litters are carried through crowds by many men. The patron saint of Madrid, Spain, is San Isidro. The San Isidro Museum is also a popular des-



Opposite page: Lavender fields at Los Poblanos in Los Ranchos, NM. Above: San Isidro statue at Los Poblanos Farm. Top right: Father Thomas Steele blessing the fields in 2009. Bottom right: Barn complex at Los Poblanos.



is named for the saint a weekend celebration with vendor booths, carnival rides, baked goods, and games might take place. This is a big event for the entire village.

In North Albuquerque, Los Poblanos has had the fields of lavender and the vegetables blessed by Father Tom Steele. Father Steele died this past fall but his knowledge of the traditional prayers made him essential to the annual task. Friends and family gathered to have him throw holy water on the fields and animals. He ended with a prayer by the statue of San Isidro. After the ceremony everyone gathered for refreshments and to catch up with a visit.

Go to www.NCRLC.com for "official" blessings. Corrales, New Mexico, has a large celebration. Other blessings like Los Poblanos, the South Valley of Albuquerque, and communities in Santa Fe are private but if you call first you may receive an invitation in time to attend. Ceremonies can be scheduled by the organizers all day. Remember, you don't have to be Catholic or religious to be a part of the Blessing of the Fields. You just have to be interested in a part of New Mexico's history and be aware of how important farming is to our culture. And if it is a beautiful day enjoy the sunshine and the outdoors.

tinuation during the Fiesta in Madrid.

San Isidore Labrador or the laborer, was married to Maria Torribia. He was born in 1070 or 1082 in Madrid, Spain, and died on May 15, 1130 or 1172 (years are in dispute). Isidore was a daily mass attendee and went before he worked the fields. His fellow laborers complained that he was always late to his fields. The legend goes that an angel did his work while Isidore prayed. His wife was canonized Santa Maria de Cabeza (head) because her head is carried in processions during times of drought. Miracles attributed to Isidro are bringing water to fields by banging

on the ground, saving his son who fell in a well by praying, and Prince Felipe drinking water from the same well and being brought back to good health.

The South Valley of Albuquerque celebrates with a procession that starts at Isleta and Arenal then travels to La Plazita Gardens of Sanchez Farm. At the destination the acequias are blessed.

In Northern New Mexico, small village churches celebrate the feast day and many times the people gather to break bread. This is a joyous occasion with big hopes for the coming growing season. If the church



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The Albuquerque Museum/Casa San Ysidro is a Division of
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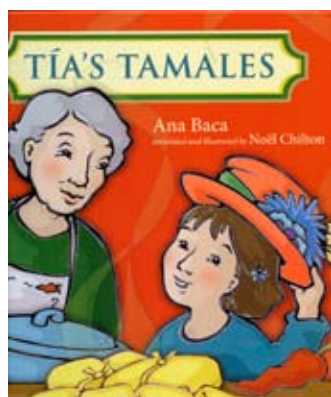


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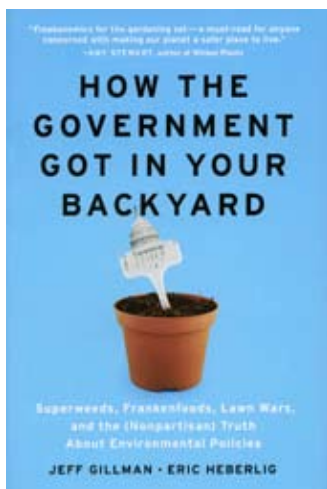
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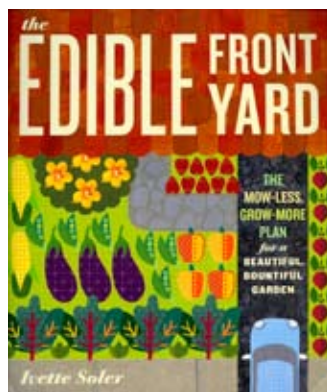
Tia's Tamales by Ana Baca & illustrated by Noel Chilton. Published by UNM Press, hard-back, 32 pages, \$16.95, full color, ISBN 978-0-8263-5026-8.

Let's get it out of the way, Ana Baca is a friend and Noel Chilton illustrated one of our books. But this still doesn't cloud the fact this is a great book for children about New Mexico and tamales. The illustrations are wonderful and kids will love them. Ana comes from the Bueno Foods family so she knows tamales. She has written other award-winning books. The book is about Luz and her adventure in learning about tamales on her day off from school. Besides the story the book has a Glossary, recipes, and a "did you know about tamales." This would be a great holiday gift for a child and throw in Bueno's tamales and you are set!



How The Government Got In Your Backyard: Superweeds, Frankenfoods, Lawn Wars, and the (Nonpartisan) Truth About Environmental Policies by Jeff Gillman & Eric Heberlig. Published in 2011 by Timber Press, hard-back, 256 pages, B&W, \$23.95, ISBN 978-1-60469-001-9.

Freakonomics is a really big deal especially when the book came out. Now we have something that will hit close to home or specifically, the garden. Is organic food healthier? Are renewable foods good for the earth? Plant patenting – good for the environment or a way to rake in bucks? Biotechnology – the wave of the future or a disaster in the making? Be prepared to be surprised, saddened, and say a lot, "I didn't know!"



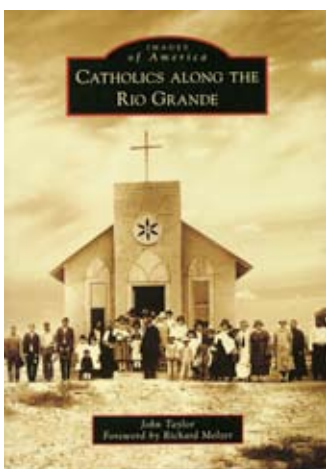
The Edible Front Yard by Ivette Soler. Published in 2011 by Timber Press, softback, \$19.95, 214 pages, full color, ISBN 978-4-60469-3.

The idea of a edible front yard is really interesting. I would like it. The premise behind this book is to plant edibles with curb-appeal. Wouldn't it be great to step outside and hack off what you need for dinner? Herbs, grapes, cactus, flowers, plants, trellis planting, ground covers, junipers, lavenders, beans, and much more is all discussed. When you are thinking about what to plant and where this might be a good book to read BEFORE you plant! Especially in New Mexico, lawns are so much effort and water for little return.



The Handbook of Natural Plant Dyes by Sasha Duerr. Published in 2010 by Timber Press, softback, \$19.95, full color, 172 pages, ISBN 978-1-60469-071-2.

For crafters this is a must have book. Simple things from the garden or even coffee, mint, onion skins, and berries can provide vibrant colors that are earth friendly. New Mexican weavers have been dying their wool for 400 years so they know the value of simple and no commercial dyes. There are all kinds of instructions, ideas, and photos. If you need a new idea for a project this may be the place to get it!



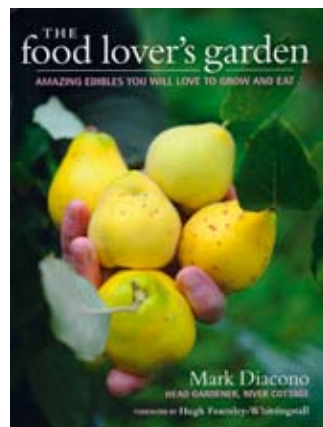
Catholics Along The Rio Grande: Images of America by John Taylor, Foreword by Richard Melzer. Published 2011 by Arcadia Publishing, paperback, 128 pp, \$21.99. B&W, many photos, maps, & drawings, ISBN 978-0-7385-7975-7.

This is a brand new book from two authors who have written many history books. John Taylor knows the area because he lives in it. This book is one of many in the Arcadia series and it has many photos that have had little exposure and some brand new drawings. The Rio Abajo area has had little published on it and for those who want information and history this is a very good start. Yes, there are a lot of church pictures but there are also family histories. The churches were the center of the community and depository of birth, death, and marriage information. Some of the churches are gone and the area near them is no longer a vibrant part of Rio Abajo life. This is a good way to see how New Mexico was and in the year before the Centennial we must be proud of all areas of New Mexico.



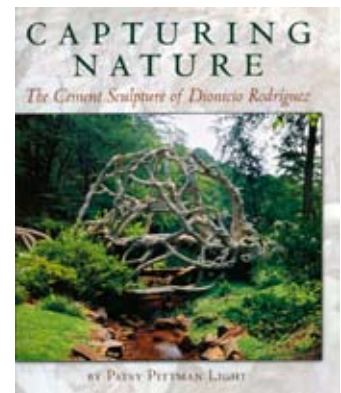
My El Mochito Sephardim From North-ern New Mexico by Jo Roybal Izay. Published in 2009 by Book Surge, paperback, 238 pages, \$15, B&W, ISBN 978-1439261934.

Yes, this book is about Hispanic Jews in Northern New Mexico. Did you know that many Hispanic Jews emigrated to New Mexico and either did not know they were Jewish or hid it very deeply? Only recently has it come to light that New Mexico was home to many people who survived the Spanish Inquisition in the Mora area. This book is a tale told by a young girl and her friend about an old man and shows the settings and people of New Mexico. Besides this being a good book for adults it would also be a good read for high and middle school students. There is some fantasy that they will like. Libraries should also buy this book for giving a balanced view of New Mexicans for the Centennial.



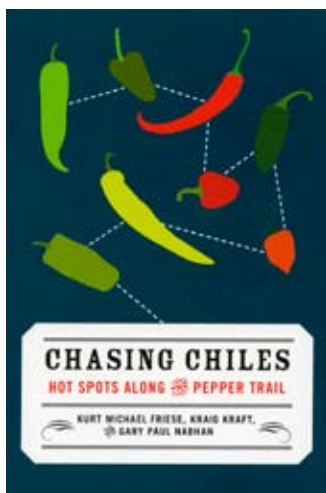
The Food Lover's Garden: Amazing Edibles You Will Love To Grow And Eat by Mark Diacono. Published, 2010 Timber Press, hard-back, full color, 191 pages, \$27.95, ISBN 978-1-60469-229-7.

In spring a young person's fancy drifts toward planting and working in the garden. This new book is a cookbook but it is also a garden book. Mark Diacono is head gardener for the famed River Cottage in Devon, Great Britain. This is not his first book and in it are unusual species to grow. The book's motto is "Life is too short to grow ordinary food." There are fruit, nuts, veggies, herbs, and flowers. The interesting thing about this book is the species that are not here now but are probably coming and ambitious gardeners can find seeds on the internet. This is a very "British" book and you will have to find out what some words mean both in recipes and planting but it does give one ideas and isn't that what spring is about?



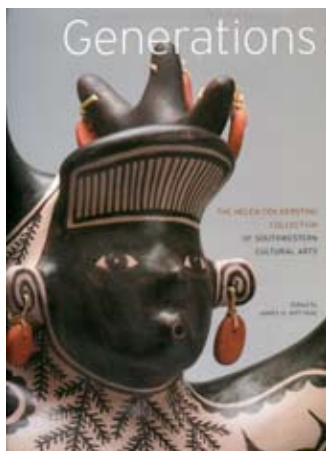
Capturing Nature: The Cement Sculpture of Dionicio Rodriguez by Patsy Pittman Light. Published 2008 by Texas A&M Press, hard-back, \$30, 152 pp, 125 color photos & 20 B&W photos, 1 map, ISBN 978-1-58544-610-6.

Dionicio Rodriguez was a folk artist who died in 1955, in San Antonio, Texas. He was quietly making concrete sculptures for 20 years in eight states. His work is called "rustic" or "faux bois." More than a dozen of his pieces are on the National Register of Historic Places. Many of his works are gone but the people who lived with them now find that they are gems that need to be protected. There are stairs, benches, tables, bridges, gates, waiting areas, and mini-houses. This book is truly interesting and the art is wonderful. Hats off to the author for recognizing that this art is worth saving.



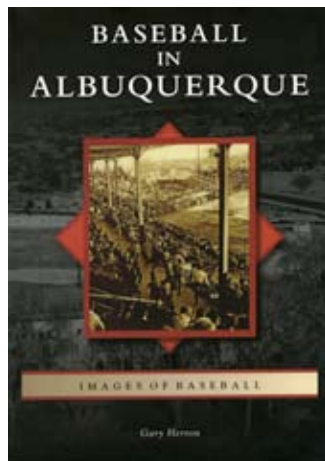
Chasing Chiles: Hot Spots Along the Chile Trail by Kurt Michael Friese, Kraig Kraft, & Gary Paul Nabhan. Published in 2011 by Chelsea Green Publishing, paperback, 193 pages, \$17.95, B&W, ISBN 978-1-60358-250-6.

This book is a journey about chiles. The trio follows chiles in Florida, Mexico, Louisiana, New Mexico, and many more locations. The book has recipes but also has thought provoking questions about climate, land, and the future. Chiles have many more uses than just as a food additive. The book is also a wake-up call that something is changing and we all need to notice because it will impact chiles and many other things and crops. Visit www.ChasingChiles.com for more information. Kraig Kraft had a wild weekend with signings at the Santa Fe Growers Market, the Fiery Foods Show, and Bookworks.



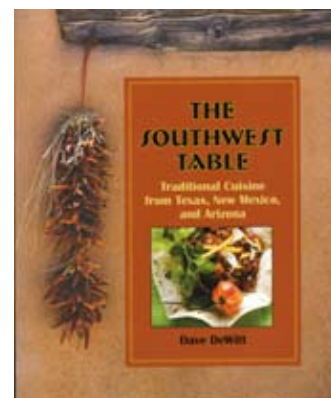
Generations: The Helen Cox Kersting Collection of Southwestern Cultural Arts edited by James Nottage. Published, 2011 by University of Oklahoma Press, hardback, \$75, 549 color & 11 B&W photos, 460 pages, ISBN 978-0-9798495-1-0.

This is really a beautiful book of nearly 800 works of Native American art donated to the Eiteljorg Museum in Indiana. The one and only problem I have is the title should be Native American – Southwestern. There are other cultures in the Southwest. The book shows lavishly Native American tiles, baskets, jewelry, pottery, figural sculptures, weavings, and paintings. It is wonderfully done and makes you look at the work for a long time. The big names are in the book: Maria Martinez, Margaret Tafoya, Grace Medicine Flower, Les Namingha, Lucy Lewis, and many others. Score major points by giving this book along with something inspired by the book to get a collector started.



Baseball in Albuquerque by Gary Herron. Published by Arcadia Publishing in 2011, softback, \$21.99, 128 pages, many pictures, B&W, ISBN 978-0-7385-7964-1.

Baseball, summer nights, and hot dogs – what could be better! Some book snobs say the formulaic, Arcadia Publishing way of doing books is not history. I say without their careful attention to smallish audiences, villages, towns, and subjects, a good chunk of our history would not have had the attention it deserves. That being said, this is a wonderful book of archival/historical photos of baseball in Albuquerque. Gary Herron, who works at the Rio Rancho Observer, obviously loves baseball and put in this book facts that any baseball fan or Albuquerque fan would love. This is a great gift for the hard-to-buy-for father, son, or brother, on your list. Baseball is part of Albuquerque's past and future.



The Southwest Table: Traditional Cuisine from Texas, New Mexico, & Arizona by Dave DeWitt. Published in 2011 by Lyons Press, hardback, 276 pages, full color, \$29.95, ISBN 978-0-7627-6392-4.

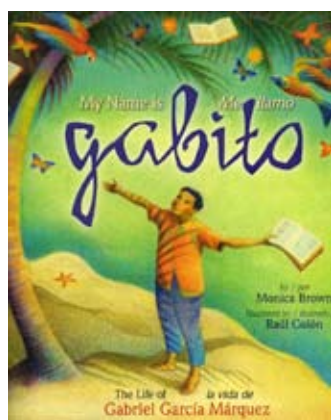
This is yet another book from the "Pope of Peppers" and this is mighty tasty. Dave DeWitt is an Albuquerque icon and Founder of the Fiery Foods Show at Sandia Casino every March. The recipes are great but beyond that the history and facts also in the book make it something more than a cookbook. There is every type of food you need for summer entertaining: appetizers, chiles, salads, seafood, meats, desserts, and of course, drinks. There is a "Pepper Primer", Resources in different states, and Recommended Restaurants. Albuquerque recommendations are: The Golden Crown Panaderia, Chama River Brewing Company, Cervantes, Garcia's Kitchen, El Pinto, and many more. We are so lucky! Come to think



of it, this book would be good for someone visiting New Mexico. I can't stress enough how great this book would be as a hostess gift or combined with some really good New Mexico food products as something that will be talked about for years. You are going to be hard pressed to need another Southwestern cookbook after this one! And the usual warning – don't look at this book if you are hungry.

Hello Night – Hola Noche by Amy Costales and illustrated by Mercedes McDonald. Published in 2007 by Luna Rising, hardback, \$14.95, 24 pages, full color, ISBN 978-0-87358-927-7.

This is a bilingual lullaby great for new parents or for young children to take to bed. It is a simple, bright book that is a rhyming picture book. A mother and her child go for a stroller walk and greet everything they pass by. This might be a favorite book for a young child.



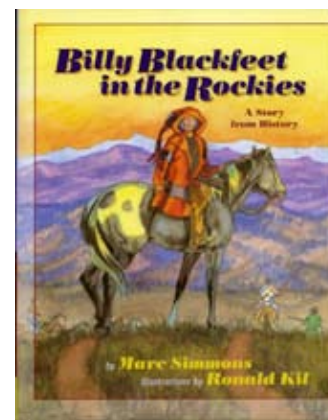
My Name Is Gabito: The Life of Gabriel García Márquez by Monica Brown and illustrated by Raúl Colón. Published in 2007 by Luna Rising, hardback, 32 pages, \$15.95, bilingual, full color, ISBN 978-0-87358-908-6.

This is the story for kids about Gabriel García Márquez, an author from Columbia who has written thirty books. He won the Nobel Prize for literature in 1982. He wrote primarily about the rights of banana workers. This book is about his childhood in northern Columbia. This story also brings into play his novels and helps children understand through a light story his importance. It would be fun to combine this book with one of his novels for later or for the adults in their life to have a powerful read.



The Gum Chewing Rattler by Joe Hayes and illustrated by Antonio Castro L. Published in 2006 by Cinco Puntos Press, hardback, \$16.95, 30 pages, full color, ISBN 978-0-938317-99-9.

This is an unusual book because Joe Hayes is in it. Joe was named in December as New Mexico's Centennial Storyteller. This simple book for beginning readers is about a boy, bubblegum, and a snake! The story is based on Joe's childhood and how angry his mother got at his gum chewing. Kids will love the pictures and it is often hard to find a book that boys will like. They will love this one. I suggest putting a plush snake with the book so they can cuddle up with a good book and a toy.



Billy Blackfeet in the Rockies: A Story From History by Marc Simmons and illustrated by Ronald Kil. Published in 2006 by UNM Press, hardback, 56 pages, \$18.95, full color and a map, ISBN 0-8263-4015-5.

This is the fifth book in the Children of the West Series. Historian Marc Simmons usually writes for adults but this is a book for children to find out about Hugh Monroe and his grandson Billy. They learn about bravery, the Blackfeet Native Americans, and the ways of the West. Billy was a real army scout in the 1800s. Boys will like this story. I did have a few problems with the illustrations. Kids can be harsh judges. This may be the way to get kids interested in western history.

High Riders, Saints and Death Cars:

A Life Saved By Art - Nicholas Herrera

High Riders, Saints and Death Cars: A Life Saved By Art – Nicholas Herrera by Elisa Amado & photos by John T. Denne. Published in 2011 by Groundwood Books, hardback, \$24.95, full color, 56 pages, ISBN 978-0-88899-854-5.

Nick Herrera is a good friend and in fact we wrote the first book on him. John Denne is also a good friend and we have had many of his pictures in TR and other books. The disclaimers are out of the way!

Boys especially and young adults will love the fact there is someone who has made it in spite of many obstacles. When I read this book I hoped that kids had a chance to find out about Nick and how someone who has had a rocky start can live a good life. The book shows a lot of pictures of Nick's art, his family, and even archival pictures. The layout of the book would appeal more to kids than adults because it is a very non-traditional way of presenting a story.

I did have a problem that Nick's story was not more developed. It could have been done without increasing the page count of the book. Many events that had a big impact on Nick and his life were not explored. Missing was the story behind his art-casting, where is Nick represented in a gallery now and the influence of

galleries in his art life, the boost Lesley Muth and her gallery gave to Nick, his trip to Spain with other santeros and collectors, his trips to New York City and the gallery there that had a big impact on his life, The Outsider Art Fair in New York City, The Chicago art scene, the LA art scene, the videos/CDs Nick and his art were featured in, and I have to be selfish – the impact that our book made on Nick's life.

I know our book made a big difference but it is not to be found and not even a mention at the back of the book in case a kid wanted to learn more. There are other books that should have been there too. If a student is really impacted by Nick's story and wants to learn more they have no idea that he has really been written about in a lot of publications. It is like the author didn't do her homework in flushing out Nick's story.

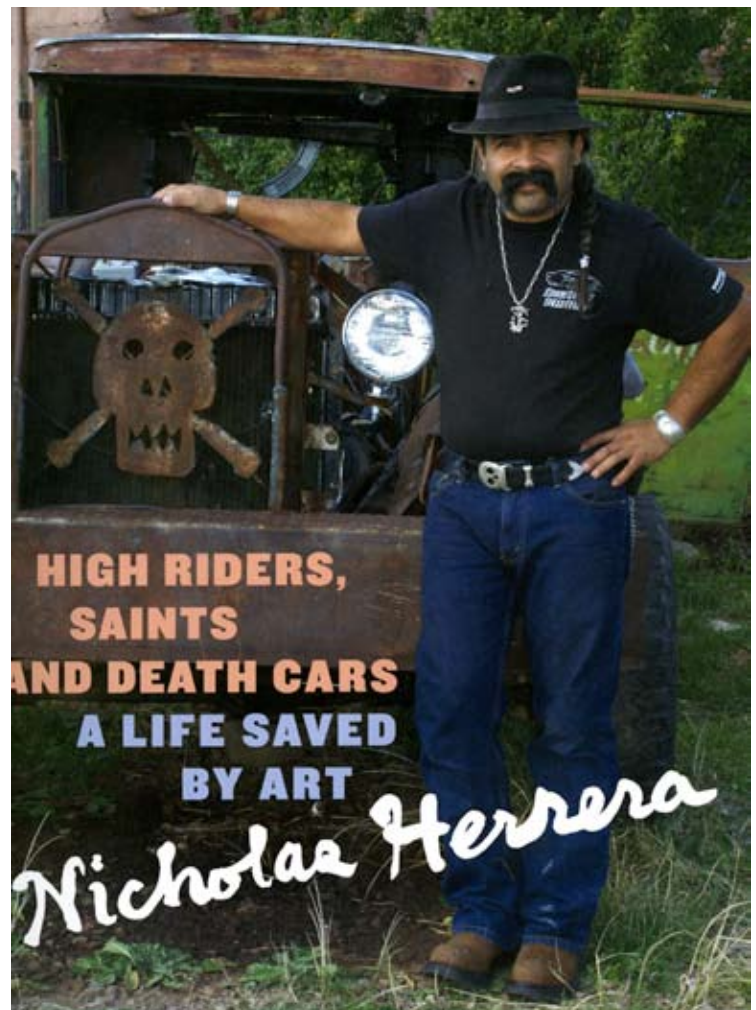
There is also the story of how the art locations had an influence on Nick and his work. He does not create in a vacuum in El Rito. In his later years Nick has gone to many places and keeps coming back to El Rito. He has been very fortunate. Also missing from the book is the atmosphere in

New Mexico for Hispanics. This is a very important part of Nick's makeup.

John Denne's pictures are great but we expect that of John. He has had great access to Nick for 20 years. The pictures are not just Nick's art but a combination of family, Nick working, and art. Many of John's pictures are not static.

I also had a problem with part of the title – we know Low Riders but what does High Riders refer too? It is not explained. Maybe I

know too much. I do think that if this book helps kids avoid the problems of drugs and booze then it is a total success. What Nick and the publisher need to do now is go to schools and get the word out. It would be a shame if this book was only bought by adults who collect Nick's work and never shared the story with kids who need it. It should be in libraries in New Mexico so it will be read. Hats off to Nick for getting in another book – he deserves it!



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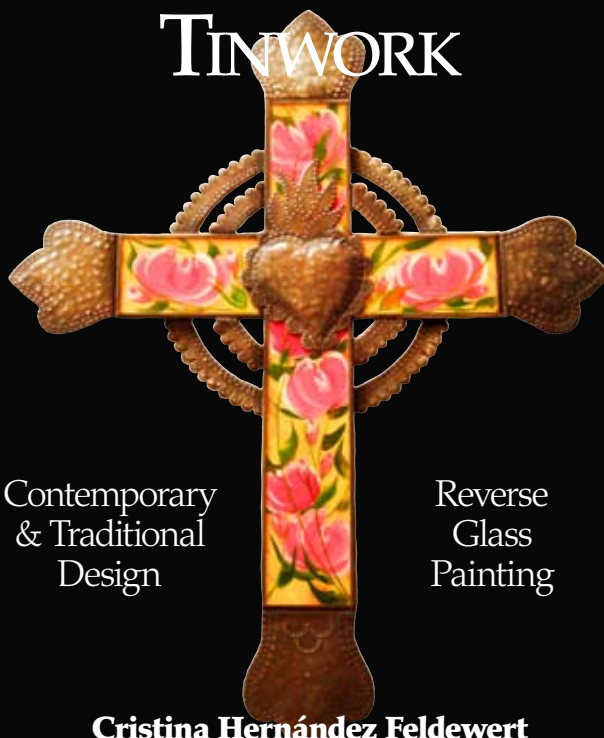
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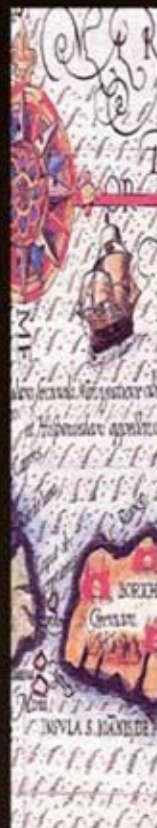
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New Mexico's Long Journey to Statehood, 1850-1912

by SHERRY ROBINSON

New Mexico's road to statehood was a rutted, hazardous trail. For sixty-two long years, through generations of elected officials and a succession of campaigns and constitutions, Congress denied New Mexico the same rights and privileges it bestowed on other territories. New Mexico was too often on the wrong side of the political fence or the day's issues. Or powerful eastern Congressmen, fearing the growing influence of the West, were reluctant to admit more Western states. Or New Mexicans themselves were divided on the issue. Even when all signs were favorable, a freak collision of events would remove statehood from its citizens' eager grasp. "Perhaps nowhere in history is there such a series of failures, in what at the time seemed almost certainty, through unlooked for and often insignificant causes," wrote former Governor L. Bradford Prince in 1910.

Through the years, New Mexico's congressional delegates championed the cause energetically. They or New Mexico's friends in Congress introduced more than fifty bills that usually passed the House and sometimes the Senate. But speeches in opposition were all too often insulting to New Mexico and New Mexicans. The Eastern press engaged in attacks that were racist, malicious, and misinformed. At times Congress asked for a resolution, a visit by public officials, or a new constitution, and each time New Mexicans obliged, quickly and cheerfully. "No Territory ever framed so many constitutions; no Territory ever framed them so well," wrote Prince. And each year, the bill would die, not in an up-or-down vote but through inaction. After each defeat, hope would rise anew for the following year. "Statehood has constantly been on the eve of being realized," Prince lamented.

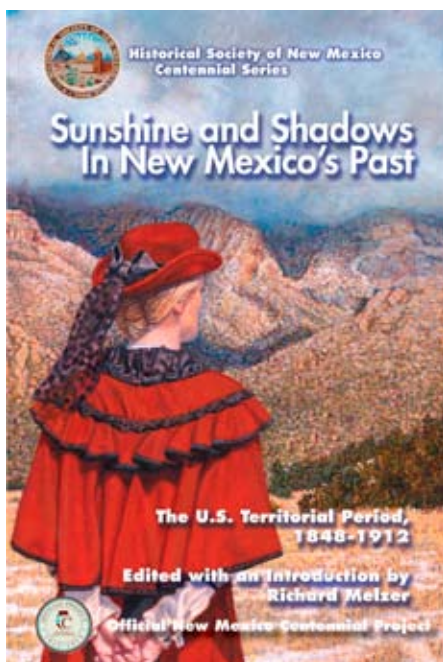
Intrigue and Division

In 1846 the United States conquered New Mexico, and two years later the Treaty of Guadalupe Hidalgo promised that New Mexico "shall be admitted [as a state] at the proper time (to be judged of by the Congress of the United States)." Initially, New Mexico was under military rule, but New Mexicans soon questioned the wisdom of that rule when there were capable citizens who could run their own government.

In 1848 Thomas Hart Benton, an influential Missouri Democrat, took an interest in New Mexico and stepped up as its protector. He advised New Mexicans to hold a convention, organize a local government,

and then ask Congress for admission as a state. During a convention on October 10, 1848, participants drafted a memorial asking Congress to quickly organize a civil government. They also stated their opposition to slavery, which rankled pro-slavery Congressmen, and protested the dismemberment of the territory "in favor of Texas." Texas had claimed territory east of the Rio Grande, which meant everything on the east side of the Rio Grande—including Santa Fe, Albuquerque, and Taos—would be part of Texas. The claim, which dated from the Lone Star State's days as a republic, had no foundation in law or history but had gained some credibility in Congress. When New Mexico's vehement petition in protest was read in the Senate, some pro-slavery senators found it insolent. Despite Senator Benton's support, the first efforts at statehood came to naught.

When General Zachary Taylor became president in March 1849, he was anxious for California and New Mexico to be admitted as states. The federal government then expected people of the territories to take the initiative, instead of waiting for an enabling act from Congress. New Mexico's political leaders were divided: One camp supported (and profited by) the presence of the military, while the other demanded civil government. Instead of seeking statehood, delegates of another convention drew up a plan for territorial government. California, on the other hand, knew what it wanted. Its delegates acted quickly and decisively. On a single day, they ratified a constitution that prohibited slavery and chose state officials and representatives to Congress, which forced Congress to act. Even though its stand on slavery was a sticking point, the discovery of gold and resulting stampede of emigrants outweighed



This essay is excerpted from Sunshine and Shadows in New Mexico's Past: The U.S. Territorial Period 1848-1912, published in collaboration with the Historical Society of New Mexico. The book can be ordered from Rio Grande Books or online at Amazon.com.

any objections.

President Taylor still supported statehood for New Mexico and apparently sent secret emissaries here to move the process along: James Calhoun, an Indian agent, and Lt. Col. George A. McCall. Secretary of War George Crawford wanted to get the army out of the business of governing, which he believed was beyond its “appropriate spheres of action.” He instructed McCall to advance any efforts toward statehood, but McCall found deep disagreements among New Mexico political leaders. There was a vocal statehood group, led by Richard T. Weightman and Manuel Alvarez. Those who espoused territorial status were led by men close to the military.

In May 1850 convention delegates took another strong stand against slavery and placed New Mexico’s eastern boundary on the 100th parallel, taking in the Texas and Oklahoma panhandles, pieces of present southeastern Kansas and Colorado. The western boundary included portions of Utah and Arizona. The 1850 constitution was a marvel, said Prince. “When we remember that it was written less than four years after the American occupation by a convention, over nine-tenths of whose membership was of Spanish descent and very brief experience in the American government system... it is almost a miracle of excellence...” Voters approved the constitution and chose a governor, lieutenant governor, and congressmen. The statehood party gained control of the proposed state legislature, but the military governor declared that the new state government would be inoperative until New Mexico was admitted as a state.

Meanwhile, Texas had created Santa Fe County, which extended from present southwestern Texas north along the Rio Grande to Wyoming, and instructed residents to choose representatives to the Texas legislature. The *Santa Fe Republican* advised Texas to send a large force with its civil officers to assure that they returned home safely. “Oh Texas, do show some little sense and drop this question, and not have it pub-

licly announced that Texas’ smartest men were tarred and feathered by attempting to fill the office assigned them!” President Taylor decided to not interfere. When Texas held an election for the new county on August 5, 1850, no New Mexicans showed up at the polls.

The Territory of New Mexico

From the outset, New Mexico’s admission was the subject of heated debate in Congress. The North and South were then at loggerheads over whether Congress could ban slavery in the Western territories. On May 8, 1850, as New Mexico’s convention was making other plans, a congressional committee proposed a compromise: California would be admitted as a free state; New Mexico and Utah would be territories with no determination on the slavery issue.

On August 5, 1850, Senator James A. Pearce of Maryland introduced a measure later dubbed the Compromise of 1850: The Texas-New Mexico boundary would be drawn along the meridian of 103 degrees west longitude, and Texas would receive \$10 million for its “loss.” The measure passed both houses. On September 9, 1850, President Fillmore signed the new boundary into law. He also signed the California statehood measure, which made New Mexico and Utah territories.

James Calhoun, who became territorial governor in 1851, formed a territorial government, despite deep factions. He tried hard to include Hispanic citizens among his appointed positions, provoking resentment among Anglos, who felt they were deprived of opportunities.

The first territorial legislature met on June 3, 1851. The first census, taken in April that year, showed a population of 56,984—largely Indian and Hispanic, with a few thousand newly arrived Anglo immigrants and army troops. Richard Weightman became New Mexico’s representative in Congress. His stance on slavery was one of determined neutrality; he was careful to not antagonize either the North or the South.

William Carr Lane, who became

governor in 1852 on Calhoun’s death, provided a snapshot of the territory based on visits to six of the nine counties. Lane reported that New Mexico was “over-run with Red and White thieves and robbers.” Agriculture and stock raising were depressed, mines were nearly abandoned, and roads were in bad shape. Tax revenues were inadequate to provide basic services. A schoolmaster “is rarely seen amongst you.” He objected to the use of two languages to conduct business. On the bright side, he said, “Your country is one of the very healthiest on the globe.” And with the use of irrigation, there were great opportunities. He applauded the dignified manners and family life of native New Mexicans and encouraged them to continue using their “beautiful language” in daily matters.

Compared to others, Lane was downright upbeat. Secretary of War Charles M. Conrad argued that the annual cost of maintaining a large military force to protect New Mexico from Indian attack equaled half the total value of real estate. He suggested reimbursing residents and abandoning the country, “which seems hardly fit for inhabitation of the civilized.”

Under Lane, New Mexico gained more turf. The 1847 map used to negotiate the Treaty of Guadalupe Hidalgo was inaccurate, and, after a joint boundary commission and a near military standoff, President Franklin Pierce sent James Gadsden to Mexico to buy as much land as the Mexican government would sell. In December 1853, under the Gadsden Purchase, the United States bought 45,000 square miles between the Colorado and Rio Grande for \$10 million and added it to New Mexico Territory.

In 1855, the territorial legislature heard a proposal to create a new territory called Pimeria in the south. The following year, there were proposals to divide New Mexico in half from east to west, and create Arizona out of the southern half.

Question of Slavery

In 1859 the territorial legislature

enacted a slave code, basically as a courtesy to new residents from southern states. It didn't create or legalize slavery in New Mexico but simply regulated the two or three dozen slaves brought here from the outside. New Mexico still had a peonage system of voluntary servitude that allowed the worker to pay off a debt. The peon had voting and other civil rights. The new slave code, which seemed harmless enough, proved to be another obstacle to statehood.

Congress was then preoccupied with keeping the United States united. One measure in 1860 would admit New Mexico without specifying whether it was a free or slave state; citizens could choose when they drafted their constitution. The measure was instantly controversial. Free staters feared that New Mexico, as a slave state, would open the way for the South to conquer Mexico. Southerners saw the bill as a trick to add a new free state to the Union.

In the *New York Tribune*, Horace Greeley, who in 1850 supported statehood for New Mexico and argued against the Texas land claims, attacked the measure as an attempt to admit New Mexico as a slave state. In fiery language, Greeley denounced New Mexico as unworthy of statehood and labeled its inhabitants a "hybrid race" of Spanish and Indians who were "ignorant and degraded, demoralized and priest-ridden." Its slave code drew particular venom. New Mexico congressional delegate Miguel Antonio Otero passionately rebutted Greeley's accusations as "calumnies" and "unscrupulous exaggerations" and called Greeley himself a "slanderer" and "an unscrupulous demagogue." But because his wife was a southern belle, he defended southern rights while supporting the Union.

Congress in February 1850 made Colorado a territory and placed its southern boundary along the 37th parallel, which lopped off the northeastern corner, or notch, that New Mexico claimed. Despite Otero's objections to losing this region, President Buchanan signed the Colorado bill.

New Mexico statehood got another chance when Congressman Henry Winter Davis of Maryland proposed admitting the country south of the Missouri Compromise line all the way to the Pacific Ocean as a slave state. Otero indicated that New Mexico would accept inclusion, but partisans refused the compromise, and in April 1861 the Civil War began. "New Mexico statehood was a pawn in the Congressional chess game of last-ditch efforts to achieve a Union-saving compromise during the bleak secession winter before Abraham Lincoln took office. The match ended in a stalemate with no practical resolution of the issues dividing the two sections," wrote historian Mark Stegmaier.

The first major action of the territorial legislature after the Civil War began was to repeal the territory's slave code. The only other significant action during the war was to create the Territory of Arizona in 1863 from New Mexico Territory's western half, with a north-south boundary along the 109th meridian.

Post-War Movement

When the Civil War ended in 1865, New Mexico Governor Henry Connelly led a new movement seeking statehood. He was hoping to capitalize on the territory's unwavering loyalty to the Union and also believed it was the only way to keep surrounding states and territories from continuing to whittle down New Mexico's size. His efforts bogged down in internal division, which dominated the remaining years of the decade. During a riot between Democrats and Republicans in Mesilla, for example, nine men were killed and forty or fifty wounded. Eastern newspapers used such incidents as proof that New Mexicans were barbarians. Santa Fe was "the heart of our worst civilization" and Albuquerque was "younger but with all the signs of ignorance and sloth," said the *New York Times*.

Colorado and Nebraska were then pursuing statehood vigorously, but President Andrew Johnson was adamant that no territory be admitted into the Union until the eleven

southern states were returned to the fold. In 1869 an effort to admit New Mexico as the state of Lincoln failed.

Governor Marsh Giddings brought a new enthusiasm to the statehood movement in 1872, and Congress appeared to be in a mood to pass a statehood bill. A convention in New Mexico produced another constitution, modeled after that of the state of Illinois. It would protect citizens from the abuses of railroads, offer free public schools for all children, and provide for the expenses of government operations. The constitution of 1872 was comprehensive, creditable, and "fully abreast of the times and in every respect in advance of many of the Constitutions existing in 1872," wrote Prince.

Opponents argued that statehood would cost nearly \$100,000, and New Mexico's population wasn't large enough. "The people are willing enough to be taxed to support schools, but not a State government," opined one territorial newspaper. Public apathy and lack of interest were widespread, in part because people believed Congress would not admit New Mexico. A flawed election was held, to a chorus of accusations about election fraud, and no official count was ever announced. Only one-third of eligible voters even cast a ballot.

Elkins' Handshake

In Washington, the statehood movement sprang to life again with the election of Stephen B. Elkins as New Mexico's congressional delegate. Elkins pursued statehood with such energy that Congress had to pay attention to New Mexico. Introducing a bill on March 9, 1874, he argued that New Mexico now had the population required (well over 100,000) and the capacity to support a state government, even after losing land to Arizona and Colorado. He reminded Congress of the faithful service of Hispanics during the Civil War and pointed out that New Mexico now funded public schools. Five railroads were under construction toward the territory, and three were within ninety miles of the border. He enthusiastically described New Mexico's

healthful climate, its fine grazing and productive stock raisers, its superior mineral resources, and even its excellent wines.

A New York Democrat argued that the last census showed only 91,470, and most of the people didn't speak English. A Massachusetts Republican attacked New Mexico's schools. Still, New Mexico's statehood bill passed the House, as did one from Colorado. The Senate approved both bills. New Mexico only needed House concurrence on amendments.

Lame duck Republicans, who supported statehood, then controlled Congress. To take advantage of their support, the friends of New Mexico and Colorado sent the bills directly to the speaker rather than refer them to the House Committee on Territories, where they might die before the session ended. It required a two-thirds majority vote to remove a bill from the Speaker's desk for a vote. The Republicans didn't have a two-thirds majority, but New Mexico and Colorado's delegates lobbied feverishly to gain support among Democrats. Thanks to his personal charm, Elkins secured support from Georgia and Alabama congressmen.

As it happened, the House was having a heated debate over civil rights legislation. Julius Caesar Burrows, of Michigan, defended a controversial bill and pilloried the South in a lengthy, impassioned speech. The gregarious Elkins was chatting with friends in the lobby and didn't hear the speech but entered the chamber as Burrows was wrapping up. Elkins rushed over to shake Burrows' hand. The southerners who intended to support New Mexico witnessed Elkins' handshake and changed their minds. Elkins wasn't able to undo the damage. The Colorado bill passed. New Mexico's bill failed.

For the remainder of the 1870s, New Mexico didn't get another good chance. The two parties were evenly balanced in Congress, so there was reluctance to consider new states. The weightier factors were New Mexico's corruption and the Indian wars, both well publicized in the East. New Mexico Governor Samuel B. Axtell became deeply enmeshed in the

territory's political factions – on the wrong side. The Lincoln County War and the Colfax County War festered on his watch. It was impossible to claim that New Mexico could govern itself.

Land Grabbers

When Edmund G. Ross became governor in 1885, he wrote, "The curse of this Territory is rings." At that time, a wealthy and powerful group of landowners called the Santa Fe Ring controlled much of the territory's political and economic activity. Some of its members were unscrupulous Anglo lawyers who took advantage of some Spanish-speaking New Mexicans' ignorance of law and taxes to acquire land and enrich themselves. Reportedly, their ring-leader was Thomas Catron. Statehood was a priority to all ring members, especially Catron and Elkins, who believed it would improve their land values. Territorial status, the ring believed, was a form of second-class citizenship. Governor Ross understood the power of the ring and threw in with the opposition, which wasn't necessarily against statehood but resisted anything the "land grabbers" wanted.

Throughout this period, the territory's political parties shifted back and forth in their support for statehood, depending on which party was advancing the cause. And powerful Hispanics like Solomon Luna and J. Francisco Chaves voiced the fear that an influx of Anglo settlers would exert too much influence and change their way of life. Luna, in particular, was concerned that statehood would force him to list his vast herds of sheep on the tax rolls.

On March 13, 1888, William Springer of Illinois, a Democrat and chairman of the House Committee on the Territories, introduced an omnibus bill to enable Dakota, Montana, Washington, and New Mexico to write constitutions, form state governments and be admitted to the Union. Once again, the press launched tirades against New Mexico. New Mexicans were "not American, but 'Greaser,' persons ignorant of our laws, manners, customs, lan-

guage, and institutions." They were lazy, shiftless and "grossly illiterate and superstitious." In a letter to the *New York Tribune*, Bradford Prince argued that the territory's population was 180,000, larger than any other state on admission. Illiteracy was being reduced. The Spanish-speaking people were conservative and settled. Just when it appeared that Congress might listen, a number of prominent New Mexico business people sent to both houses a petition objecting to statehood. There followed a second petition insisting that the protest petition didn't represent popular sentiment.

One provision of Springer's bill called for a name change to Montezuma because some congressmen thought the name New Mexico could be confused with the Republic of Mexico. New Mexicans angrily objected. Citizens meeting in Santa Fe passed a strongly worded resolution that "the name of New Mexico has been for more than three hundred years applied to this Territory, and the inhabitants have for generations held that name in veneration and desire to perpetuate it in their history as the name of a sovereign State..." Republicans dropped New Mexico from the omnibus bill, saying New Mexicans must not want statehood because they didn't submit a constitution. On February 22, 1889, the other territories, minus New Mexico, became states.

New Mexicans quickly organized a constitutional convention. The 1889 constitution included a strong provision for public schools, but that aggravated fears of destroying the territory's Catholic schools, which had been the bedrock of education in New Mexico. Republican domination of the convention provoked criticism that it was a partisan document and that it served the "land grabbers." New Mexico's congressional delegate, Antonio Joseph, a Democrat, told Congress that admitting New Mexico under this constitution would offend all Democratic voters and three-fourths of Republicans. Voters rejected it soundly on October 7, 1889, which further fueled suspicions

that New Mexicans didn't really want statehood.

In December 1889 Joseph introduced another statehood bill. He reported 342 public schools in operation with an enrollment of 16,803 pupils. More than \$1 million had been invested in new irrigation companies, an answer to the claim that the territory was too arid to be an important agricultural region. New Mexico was second only to Utah and Colorado in acres planted to wheat and outranked both in corn. Ranches were "crowded with cattle, sheep, and horses." The territory possessed diverse mineral resources.

Springer introduced another omnibus bill, this one admitting Arizona, Idaho, New Mexico, and Wyoming. Congress in 1890 admitted only Wyoming and Idaho.

American Soil

In March 1892 a bill was introduced to admit New Mexico, Utah, Arizona, and Oklahoma. Governor Bradford Prince summarized for the Committee on Territories New Mexico's fitness for statehood: "New Mexico is endowed with greater natural resources, and in greater variety, than any other State or Territory of the Union. No Territory has ever erected so many public buildings or possessed so much public property as New Mexico." The territory had built a beautiful capitol, a substantial penitentiary, an insane asylum, a university, an agricultural college, and a school of mines—and paid for them out of taxes without incurring debt. More than half of New Mexico's counties had large, elegant courthouses built of stone or brick in the previous ten years.

As to allegations that its population was foreign, he said, "It is strange that this objection should arise in a land which absorbs half a million of foreigners every year, and which manages to assimilate the very worst elements of continental Europe... New Mexico was acquired in 1846... [A]ll of its inhabitants except the oldest were born on American soil, and its people belonged to a sister republic with institutions similar to ours..." People of Spanish descent, he added, provided stability. He noted that during the Civil War, New Mexico, with a population of 93,567, sent 6,561 troops, more than Nebraska, Oregon, and Nevada together and five times that of the combined totals of the new states of North and South Dakota, Washington, Montana, Idaho, and Wyoming. Between 1880 and 1890, the population increased 28 percent, while the number of children in schools increased 283 percent—ten times faster. "The sole obstacle to rapid advancement is the continued Territorial condition. It is impossible to obtain money for needed development in a Territory." It wasn't to be. Powerful congressmen opposed the admissions, saying these territories were not prepared for self-government.

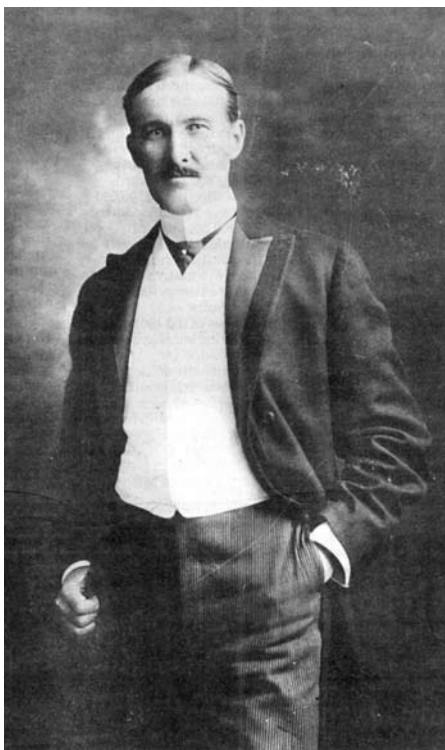
That year, the Santa Fe Ring suffered a major political blow when President William McKinley unexpectedly appointed Miguel A. Otero as governor, launching a bitter power struggle in New Mexico. Otero drew the support of up and coming young leaders and, not surprisingly, the criticism of the old guard. Catron and his allies maintained a steady barrage of slander and innuendo



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Bernard Shandon Rodey

and even accused Otero of having his own ring.

In 1893 two bills were introduced—one to admit New Mexico, the other to admit New Mexico, Utah, Arizona, and Oklahoma. Prospects looked good that year. President Grover Cleveland thought it was high time that the nation honor the pledge made under the Treaty of Guadalupe Hidalgo. Alas, delegate Antonio Joseph, suffering from a malarial attack, returned briefly to New Mexico. The New Mexico bill died.

Gold Standard

In 1895, New Mexico voters elected Thomas Catron, the territory's leading Republican and largest taxpayer, as congressional delegate. He arrived in Washington just in time for a divisive debate over gold and silver. One side wanted the nation's money to be backed by gold; the other favored unlimited coinage of silver. Like most of the West, New Mexicans favored a silver standard, but Catron was determined to prevent New Mexico's statehood from being caught up in the rancor. He leaned on Republicans in the legislature to downplay the cause and prevent any resolution from being

passed favoring silver. Governor Otero managed to achieve moderation and even guided the party in endorsing the gold platform. The repeal of the Silver Purchase Act closed every silver and lead mine in New Mexico, depressing the territory's economy.

No matter. New Mexico was again passed over.

It didn't help that Catron's fellow Republicans wrote Republicans in Congress charging that Catron and Elkins were land robbers. Elkins by then had left the state, but he had publicly supported New Mexico statehood. When Catron tried to get a bill through the House, he was accused of wanting statehood for his own benefit and that of his "political puppets."

In 1896 the popular Harvey Fergusson, a Democrat, defeated Catron. The *Las Vegas Optic* wrote, "The day is past when men like T.B. Catron may expect to hold the respect of the people of the great Territory of New Mexico. It was possible in the days of the Santa Fe Ring but not now."

Fergusson worked vigorously for statehood, but Republicans controlled Congress. Despite its actions New Mexico was still closely associated with the Free Silver movement and with Populism, and easterners considered both radical causes. That year Utah became a state, despite prejudice in Congress against Mormonism. Fergusson did manage to pass a famous land law, called the Fergusson Act, which awarded the territory four sections of every township for educational purposes. It probably did more than any other single act to promote education and prepare New Mexico for statehood.

"Star of Progress"

Statehood got a shot in the arm in 1902 when Bernard S. Rodey, an Albuquerque lawyer, became New Mexico's delegate to Congress. For four years, Otero and Rodey worked together to silence the opposition to statehood. Rodey declared that "every man who doesn't want statehood is our enemy." Anyone who opposed them was unpatriotic. Rodey campaigned so fiercely that anti-statehood opinions were expressed only



Matthew Stanley Quay

in private. Otero called him Bernard "Statehood" Rodey. "In Washington and New Mexico, in hotels and on railroad trains, in public speech and in conversation, in season and out of season, this was his one great theme; and nothing could weary him so long as there was an argument to answer or an auditor to convince," wrote Prince.

Rodey persuaded delegates from New Mexico, Arizona, and Oklahoma to make a statehood bid together, and it was introduced in 1902 by William S. Knox of Massachusetts, chairman of the House Committee on the Territories. That year, Senator Matthew S. Quay, of Pennsylvania, became a champion of New Mexico. He admitted that his friends owned property in the state, but New Mexicans were so grateful they named a county for him.

Senator Albert J. Beveridge, R-Indiana, chairman of the Committee on Territories, opposed the measure. He was suspicious of Quay's interest, and the issue turned into a contest between the two men. Beveridge decided to hold field hearings, ostensibly to gain more information. During perfunctory visits to the three territories, the committee heard testimony

only from pre-selected individuals, one at a time, behind closed doors. It avoided calling leading citizens and wasn't interested in the territory's finances, resources, or industries. Biased members were very interested, however, in the use of Spanish in the courts, schools, and daily commerce. Beveridge himself was disturbed that nearly all the signs in Las Vegas were in Spanish.

Beveridge recommended that Oklahoma and Indian Territory be admitted as one state. Statehood for New Mexico and Arizona should be withheld indefinitely, he maintained, because the populations were too small, the majority of people in New Mexico were Spanish and could only speak that language, illiteracy was high, and the arid climate would limit agriculture. By sufficient population, he meant 1,530,000. Even Beveridge's home-state newspaper attacked the logic of his report.

Quay's minority report strongly disagreed. Population was not a consideration for any other territories, and foreigners were seen less in New Mexico than in other states. New Mexico's inhabitants were entitled to the rights and privileges of being citizens. The territory had made great strides in education. Just five months earlier, the Interior Secretary had reported that New Mexico's illiteracy was less than 18 percent, 3,000 miles of irrigation ditches were operating and more were being developed, and the livestock industry was flourishing.

President Theodore Roosevelt waffled, even though he owed New Mexico a debt for its spirited response to his call for Rough Riders in the Spanish-American War of 1898. Rodey was tireless, and Quay attempted various parliamentary moves before conceding. Statehood was denied to New Mexico, Arizona, and Oklahoma. Congress rejected a proposal to admit Arizona and New Mexico as one state to be called Montezuma. The East, intent on retaining its power in Congress, would always be an obstacle to the admission of new Western states, said the *Kansas City Journal*.

Two months after the vote, Roosevelt visited Albuquerque, and the city seized the opportunity to be in the national limelight. Across Railroad Avenue (now Central), the city erected a huge floral arch that proclaimed "Roosevelt-Statehood." The president gave a speech from a stage built at the entrance of the Alvarado Hotel. On this stage forty-five girls dressed in white, each representing a state, stood within a fence. Another child, representing the Territory of New Mexico, stood outside the gate, pleading to be allowed inside. "New Mexico's star of progress has risen. Statehood will be its sun that will cover the Territory with the liberty of the light of day," Roosevelt said ingenuously. "If we all pull together this, our fondest hope, will be realized."

Jointure

In 1904 a new statehood bill called again for the combination of New Mexico and Arizona territories as a state called Arizona, with its capitol in Santa Fe. Both governors and their legislatures again protested. Rodey, however, was convinced it was the only way New Mexico could ever gain statehood, and this difference of

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opinion broke his relationship with Otero, who dropped his support of Rodey as a delegate in favor of William "Bull" Andrews, a Pennsylvania promoter and friend of Quay. In 1905 Andrews won the election. Unlike Rodey, Andrews wasn't given to speech making but worked effectively behind the scenes, helped by his close ties to Quay and the Pennsylvania delegation. For the next six years, Andrews would be a principal mover in the statehood campaign.

The movement to join New Mexico and Arizona, called "jointure," continued for another four years, championed by Beveridge, who had Roosevelt's ear. Jointure solved two problems: It would assuage powerful easterners who were leery of the West's growing political power, and it would combine two populations. The problem was that New Mexico and Arizona didn't want to be joined. There was no ill feeling between the two—they simply had little in common. "How President Roosevelt could have been induced to favor it, with his general knowledge of western conditions, is one of those mysterious things past ordinary comprehension; but he certainly did give the project the entire weight of his great influence," Prince wrote.

Rodey suggested to Beveridge, who had become his friend, that if he were appointed governor, he could deliver jointure in a month. President Roosevelt asked for Otero's resignation because he had become politically controversial but chose instead Herbert J. Hagerman, whose father J.J. Hagerman, was a railroad builder and reclamation promoter in the Pecos Valley. Young Hagerman was refreshingly untouched by New Mexico's hot political stew. The president gave him total freedom to clean house.

In December 1905 Roosevelt recommended jointure and called for the admission of the two combined states. A bill was introduced, but a minority report called it "oppressive, tyrannous, and vindictive" and said the proposed union was obnoxious to both territories. Andrews introduced a measure calling for separate statehood. After a series of parlia-

mentary moves, it was decided that each territory should vote on jointure, choose candidates for a constitutional convention, and elect officials of the proposed state. Roosevelt signed the bill in June 1906. "I'm particularly interested in seeing New Mexico and Arizona admitted to statehood while I'm president," he said.

New Mexico's leaders of both parties urged support of jointure. New Mexicans hadn't softened their opposition, but they knew Arizona would soundly reject the proposal, and New Mexico's cooperation might bode well for a separate statehood bill. On November 6, 1906, Arizonans voted down jointure, and New Mexicans passed it. The vote stifled all further talk of jointure. However, Oklahoma and the Indian Territory submitted a constitution for a consolidated state, which was approved, and Roosevelt declared Oklahoma a state in 1907.

Through 1907 a land fraud scandal in New Mexico jeopardized the case for statehood. Roosevelt told an investigator from the Department of Justice that "the factional feeling in the Territory is very bitter, and... Hagerman as well as his predecessor, Otero, and their friends will do all they can to prejudice you against every man who they think is not of their crowd." Roosevelt removed Hagerman and appointed George Curry as governor on April 1, 1907. As a fellow Rough Rider, Curry's personal friendship with Roosevelt seemed to brighten the prospects for statehood. Roosevelt told Curry, "Captain, I know your ambition is to have New Mexico made a state, but before you can get statehood you must clean house in New Mexico and show to Congress that the people of New Mexico are capable of governing themselves."

In December 1907 Senator Henry M. Teller of Colorado introduced a bill for separate statehood. That year at the Republican National Convention, New Mexican Holm O. Bursum, a member of the Resolutions Committee, orchestrated a plank in the party platform: "We favor the immediate admission of the Territories of

New Mexico and Arizona as separate States in the Union."

"[I]t was the most important forward step toward statehood for New Mexico in modern times, as it bound many of the Republican senators from Eastern states who were bitter opponents of statehood; it meant that with proper effort on our part, the long fight could be won," Curry wrote. "It was a masterful job of convention strategy. Without its adoption, statehood for New Mexico might have been delayed for years."

Roosevelt addressed the National Irrigation Congress meeting in Albuquerque that September and said he hoped to sign statehood bills for New Mexico and Arizona that winter. He finally stood up to Beveridge, telling him it would be "mere folly" to hold out against the territories any longer. "[B]y keeping them out, you merely irritate the people there against the Republican party." In his message to the U.S. Congress on December 8, 1908, he said, "I advocate the immediate admission of New Mexico and Arizona as States."

Curry called upon President-elect William Howard Taft, and Taft said he favored admission. Bills were introduced again to admit New Mexico and Arizona separately, and the only opposition seemed to be Beveridge. But the fallout from Hagerman's dismissal and the lingering taint of scandal did their damage. The statehood bills were tabled. Roosevelt, the so-called Friend of the West, lost his chance to sign them into law.

"Sovereign State of the Union at Last"

From the time he entered office, President Taft's support of New Mexico statehood never wavered, and he wasn't listening to Beveridge's tiresome arguments. Taft was determined to fulfill the pledge in the Republican National Platform. There was now little overt opposition to New Mexico statehood, but one careless comment might have jeopardized the momentum.

In 1909 Taft was a guest of honor at the Alvarado Hotel. Albert Fall, who was supposed to give a flattering speech, instead publicly ques-

tioned the president's sincerity on the statehood issue. Shocked New Mexico leaders in the audience feared the remarks would alienate the president. Taft was gracious. "I have heard your argument and am for your cause in spite of it," he said.

In 1910 a statehood bill was introduced, but Beveridge, saying he was concerned about corporate influences in territorial affairs, added an amendment that slashed land provisions and required the proposed constitutions of Arizona and New Mexico to have the approval of both Congress and the president. Andrews believed it was better to accept the Senate amendments, however onerous, than take a chance of failure because the houses disagreed. New Mexico's new governor, William Mills, agreed. On June 18, after some tense discussion and to shouts of "Vote! Vote!" the House concurred unanimously. "The deal was done! The long conflict of sixty years was over! Members crowded around Andrews to offer their congratulations," wrote Prince.

After the good news was telegraphed to Santa Fe, the nation's flag was unfurled at the Palace of Governors, and all the buildings on the plaza were soon covered with red, white, and blue. In Albuquerque, the *Evening Herald* announced in a seven-column banner headline, "New Mexico is Sovereign State of the Union At Last." Downtown, many flags fluttered in the breeze. When the fire station blew its whistle, every other whistle in town joined in, "and for several moments, there was pretty much of a din," the newspaper reported.

The following Monday, June 20, 1910, Taft signed the bill, using a solid gold pen presented by the Postmaster General and Andrews's gold-banded quill, taken from an American eagle captured in Taos. The time was 1:40 p.m.

But that wasn't the story's end. It was an enabling bill. New Mexicans needed, yet again, to draw up a constitution.

The constitutional convention that met on October 3, 1910, was intended

to be nonpartisan, but of the hundred delegates elected, seventy-one were Republicans, twenty-eight were Democrats, and one was a Socialist. "From start to finish, it was a rough-and-tumble political fight," Curry wrote. "With the Republicans in overwhelming majority, the Democrats could not do much but argue and vote 'no,' which they did on issue after issue." The parties did agree that the constitution should be conservative in order to pass the scrutiny of a conservative administration and Congress. "In some respects, it was too conservative, especially in its provisions for future amendment. These provisions were so strongly drawn that amendment was practically impossible," Curry wrote. "On the whole, however, the constitution there written was a good one, in my opinion."

Spanish-speaking people, concerned with their rights, succeeded in getting constitutional protections and even a bill of rights. However, women attempting to be heard on the issues of voting and prohibition, were largely ignored by both parties. Voters approved the constitution, even though prominent Democrat Harvey Fergusson urged them to defeat a document "made by the gang which has corruptly governed New Mexico for the past twenty years."

On February 24, 1911, President Taft approved the New Mexico constitution and sent it to Congress. At the last minute an Oklahoma senator insisted that the constitutions of both New Mexico and Arizona be adopted. As a result, neither was approved when the 61st Congress came to an end.

During a special session, Congress took up a joint resolution calling for admission of Arizona and New Mexico. Democrats, including Fergusson, condemned the constitution for its obstacles to amendment, partisan apportionment, and weak corporation laws. Taft vetoed the resolution because of a controversial provision in Arizona's constitution.

In New Mexico, Democrats took control and created an amendment

that would make it easier to amend the constitution. Congress required New Mexicans to vote on the amendment. Republicans opposed the amendment, a major political mistake, in Curry's view. "The fact is that the rigid provisions in the constitution, making amendment almost impossible, had been written into it by powerful corporate interests for entirely selfish ends," Curry wrote. "The people knew this and resented it. The Democrats took full advantage of this popular feeling in the ensuing campaign." After dominating New Mexico politics for years, Republicans divided on the amendment question. A fusion ticket of Democrats and "Independent Republicans" chose William C. McDonald, of Lincoln County, as the first governor and elected Curry and Fergusson to the House of Representatives. However, the Republican-dominated legislature subsequently chose Albert Fall and Thomas Catron as the state's first senators.

On January 6, 1912, Taft signed the proclamation making New Mexico the 47th state of the Union. He told the New Mexicans present, "Well, it is all over. I am glad to give you life. I hope you will be healthy."

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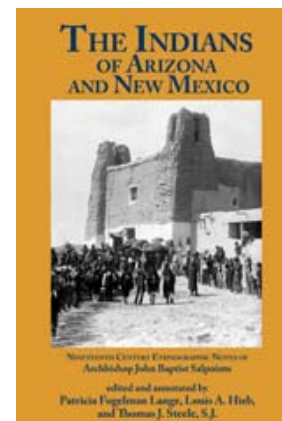
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