LAND WATER PEOPLE TIME

NORTHERN NEW MEXICO’S 2016 CULTURAL GUIDE

Complimentary publication in collaboration with the Northern Rio Grande National Heritage Area representing the counties of Santa Fe, Rio Arriba and Taos.
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El Rancho de Las Golondrinas—as portrayed in this lovely painting of the same name by artist Kathleen Frank—is a special place to visit for its annual Fall Harvest Festival.

—Daniel Gibson, editor
ddbgibson@newmexico.com

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Luis Barela, wood carver, taken at the Martinez Hacienda. Photo by Jeff Caven.

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Find the entire Land Water People Time publication online at taosnews.com/LWPT
FOR KIT CARSON ELECTRIC, 2014 WAS AN INCREDIBLE YEAR, marked by many accomplishments and milestones. We received many awards and recognitions for the advancements in technology and infrastructure we made to the quality of life on behalf of our members.

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The states that surround New Mexico in the greater Southwest — California, Nevada, Utah, Colorado, Texas and Arizona — share New Mexico’s developmental history as part of the Spanish Empire and Mexican territory. Much of these lands were ceded to the United States by Mexico as part of the 1848 Treaty of Guadalupe Hidalgo, but New Mexico came into the United States as a conquered land — taken by military force — at the start of the Mexican-American War. And only New Mexico among these states is still referenced in other parts of the country as a foreign place.

New Mexico, especially in the northern region surrounding the Río Grande, contains Pueblo Indian homelands, some more than a 1,000 years old, and settlements of the early Spanish colonists, some more than 400 years old. Perhaps the centuries of settlement by these different cultures, and the preservation of their languages and customs, have created the unique mind-set and lifeways that set the region apart from most of the United States.

CREATION OF THE NATIONAL HERITAGE AREA
On October 12, 2006, Congress recognized the distinct nature of the region by creating the Northern Río Grande National Heritage Area, one of 49 designated heritage areas. The heritage area’s 10,000 square miles include the counties of Taos, Río Arriba and Santa Fe and contain historic centers of Pueblo and Spanish settlements. The area contains eight pueblos (Taos, Picurís, Ohkay Owingeh, Santa Clara, San Ildefonso, Nambé, Pojoaque and Tesuque) and the Jicarilla Apache Nation. Numerous traditional communities, designated monuments and historic landmarks, and an abundance of cultural and natural resources — including the cultural offerings of Santa Fe, Taos and Española — are found here.

continues on page 8
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The Río Grande flows through the center of the heritage area, but the region is also strongly defined by its mountains, mesas and high-desert terrain. It extends from the Colorado border to the center of the state and includes the Sangre de Cristo mountain range, many other smaller ranges and the Continental Divide. Within its boundaries lie a variety of cultural and recreational resources, and its residents and visitors spend time in cherished places for recreation and to connect with nature, culture and history.

The work done by the Northern Río Grande National Heritage Area is known to the communities and organizations that we have helped through our grants programs and technical assistance provided for community development. Others know of the heritage area through the documentary film Land Water People Time, with major funding provided by our nonprofit organization. The film premiered in 2012 and earned several film festival awards, including “Best Documentary” New Mexico Filmmakers Showcase.

The film, produced by Water in Motion, was created to showcase the complex cultural mosaic of the national heritage area. It presents stories culled from interviews with Pueblo, Apache, Hispanic and Anglo residents. The interviewees are descendants of generations whose histories involve tribal, international and civil wars, droughts and intercultural raiding. The film was directed by David Lindblom, and produced by Cynthia Jeanette Gomez and Daniel Valerio, with music created and performed by Ronald Roybal and Veronica Ortiz.

With permission, we also titled our publication Land Water People Time to continue to highlight the elements that give the heritage area its unique place within the history of the United States.

It is part of our efforts to invite visitors and residents to learn about the cultural treasures of Northern New Mexico and its people.

**Preserving Distinct Ways of Life**

*Land Water People Time* is an educational journey. A national heritage area is a place recognized by Congress for its unique contribution to the American experience. In a national heritage area, natural, cultural, historical and recreational resources combine to form a cohesive, nationally distinctive landscape arising from patterns of human activity shaped by geography. The purpose of a heritage area is to preserve not just sites but a way of life. The Northern Río Grande National Heritage Area is dedicated to developing and sustaining the distinct cultures, values and history of northern New Mexico.

From ancient Native cultures to Spanish exploration and colonization to Mexican independence and U.S. statehood, Northern New Mexico’s history is complex and intensely interesting. The combination of cultures, languages, folk arts, customs and architecture that emerged from these multifaceted interactions continues to shape the heritage area today, giving it a flavor all its own. We add the current experience of Mexican immigrants and Anglo migrations to the mix, and the region becomes a place like no other.

The Northern Río Grande National Heritage Area tells the often turbulent story of these diverse cultures — of their interactions with the landscape and with each other — and of the rich traditions that have created what today is a living mosaic of history and culture. Traditions go to the heart of the heritage area. They not only define its past but also continue to provide sustenance, inspiration and cultural identity for residents today.

The heritage area is rich in cultural and natural resources: it is home to 16 national historic landmarks and 270 listings on the National Register of Historic Places. Its geologic history and wealth of natural resources are no less vivid. Water is the starting point, the lifeblood of this semiarid to arid land, where one river, the Río Grande, occupies center stage. The Río Grande and its major tributary, the Río Chama, are part of the national wild and scenic rivers system. The heritage area also counts nine national scenic byways and a new national monument.

Two national forests cover vast acres in the three-county area, which is also home to a half dozen wilderness areas and two listings on the National Registry of Natural Landmarks. Long-standing Bandelier National Monument skirts the western edge of the heritage area, and Pecos National Historical Park the eastern edge.

Cultural resources of the heritage area are extensive and varied. They include archaeological sites; extensive petroglyph collections; historic Native and Hispanic villages and buildings, plazas, churches and cemeteries; farms and acequias; and cultural events and activities. Taos Pueblo is recognized as a world heritage site. Santa Fe’s Palace of the Governors is the nation’s oldest government building, dating to the founding of Santa Fe around 1610.

**Our Gifts to the World**

For all the changes wrought by centuries of human habitation and environmental change, the Northern Río Grande National Heritage Area retains a recognizable feeling and identity. Older ways of making a living continue to hold meaning and value. Communities dating to the 11th and 12th centuries continue to be inhabited today, while archaeological sites document human occupation in the region as far back as 12,000 years ago.
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The history of the heritage area is a long and fascinating unfolding of human activities: the development of early agriculture, the complex architecture of the earliest inhabitants, the movement of peoples as a result of environmental and societal pressures, the arrival of new inhabitants, and the relations between all the varied groups moving across and into the landscape. Descendants of the Pueblo peoples retain much of their ancient lands and continue to speak their respective Native languages and practice their religions. Similarly, descendants of Spanish explorers (the conquistadores) and settlers retain their cultural practices, a strong religious identity and a dialect of the Spanish language dating to the 16th and 17th centuries.

Music, dance, ceremonies, fairs and traditional arts and crafts — such as weaving, pottery, basketry and carved and painted religious art — are found not only in local museums but also at local arts markets that draw visitors from all over world. The historic and cultural continuity of the region is our inheritance and also our gift to the world. What makes the Northern Río Grande National Heritage Area unique is that so much of its past is still alive and vital. The lifeways and relationships of ancestors continue to echo in lives being lived today. The Northern Río Grande National Heritage Area intends to ensure that this distinctive nexus of cultures and landscapes is preserved and celebrated. Land Water People Time expresses our celebration.

Thomas A. Romero is the executive director of the Northern Río Grande National Heritage Area. He was born in Santa Rosa, New Mexico, and has lived a good part of his life in Santa Fe. His family traces its heritage to the early 17th century Spanish settlers. He’s been on the board of El Museo Cultural since 1998, and has served on the boards of Creative Santa Fe, the Río Teguas Land Alliance, the Arthur Haddock Foundation, and the Santa Fe Community College GROW Foundation.
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Bienvenidos! al país especial en el Estado de Nuevo Méjico designado el Área Nacional de la Herencia del Río Grande del Norte (Northern Rio Grande National Heritage Area). Esperamos que su visita por acá en las montañas y en los valles, y en los pueblos y comunidades, sea muy agradable.

Estas tierras norteñas—incluyendo el área en los condados de Taos, Rio Arriba y Santa Fe—han sido y siguen siendo el patrimonio y la herencia de las civilizaciones antiguas Indígenas, y de los descendientes de los colonizadores Españoles desde el siglo 16.

Esta área—que incluye la capital del estado, la ciudad de Santa Fe, establecida en 1610—representa una población única en el mundo por estar compuesta de nativos del ‘mundo nuevo’ a un lado de los descendientes de los primeros Españoles en una tradición y relación singular. La relación entre estas gentes refleja un modo raro entre vecinos con sus diferentes culturas y lenguajes. Se expresa en el mantenimiento de sus culturas particulares y lenguajes respectivos, y a la vez con un entendimiento común nacido por las experiencias compartidas a través de los siglos.

La historia de este país es singular en sus detalles. Ha sido el terreno de la gente Indígena por más de mil años. Cuando llegaron los Españoles en 1598 con su fe Cristiana y sus modos nuevos de gobernar y establecer derechos, los dos mundos—el ‘viejo’ y el ‘nuevo’—choquearon. Al principio, los Españoles dominaron por fuerza y supresión de las religiones y estructuras nativas. Aun creyendo en ‘El Triunfo de la Cruz’, la práctica de la religión nativa y de los costumbres nativos continuaron discretamente. En 1680 los Españoles fueron rechazados del territorio por la gente Indígena colaborando entre todos los pueblos durante la gran Rebelión. Los Españoles volvieron en 1692 y, después de varios años, la ‘Reconquista’ y el re-establecimiento de derechos nativos, los ‘dos mundos’ alcanzaron nuevos entendimientos.

La República de Méjico ganó su independencia de España en 1821 y el territorio abrió sus fronteras al comercio de afuera. En 1846, el ejército Americano estableció su ocupación del país, pero no fue hasta el 1912 que Nuevo Méjico, se aceptó como uno de los Estados Unidos de América.

No se puede olvidar o negar que este antiguo país alrededor del Río Grande del Norte todavía mantiene raíces muy profundas que se manifiestan en el uso continuo de los lenguajes nativos y en el uso del español, así como en las tradiciones vivas que se celebran en los pueblos nativos y en las comunidades mexicanas, así como en los meros rostros de mestizaje, a pesar del acepto de los modos ‘modernos’. Representan una grande y rica variedad de costumbres y tradiciones que reflejan unicamente la vida y el patrimonio del Río Grande.

Por eso, el trabajo y la misión del Northern Río Grande National Heritage Area, es de suma importancia, es decir, de preservar los merecedores particulares de la herencia de este país y su tradición, sea por su forma física o su forma intangible. La cultura de este país es rica, única e incomparable.

Hay un dicho, o proverbio, del Nórte que dice, “El que a buen árbol se arrima, buena sombra lo cobra.” Demos gracias entonces por el buen árbol de la cultura Norteña y por la buena sombra que nos guarda; y por los valores fuertes que vienen de allí, y por la luz y el espíritu del país Norteño del Río Grande.

Entonces, se les invita a todos los visitantes y los peregrinos que pasen por aquí, de ser preparados para una experiencia alegre y edificante por los terrenos y las aldeas físicas de nuestro país, tanto como por los terrenos intangibles de sus tradiciones culturales. Se les invita también que nos den saber poco del resultado de su pasaje por aquí.

Nuevo Méjico tiene su Canción Oficial en Español, compuesta por Amadeo Lucero del pueblito de Embuido, o Dixon, en el condado de Río Arriba. La canción es, “Así Es Nuevo Méjico”. Un verso va así:

“El Río del Norte, que es el Río Grande; Sus aguas corrientes fluyen hasta el mar; Y riegan tus campos; Mi tierra encantada; De lindas mujeres; Que no tiene igual.
Así es Nuevo Méjico; Así es esta tierra del sol; De sierras y valles, de tierras frutales; Así es Nuevo Méjico.”
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Diversity is a good definition of New Mexico’s geography and people. This diversity has created a unique cultural mosaic that transcends boundaries and time. Over the course of millennia, Pueblo people have developed an intimate connection to this place and to their homes along the Rio Grande and within the valleys encompassed by the Jemez and Sangre de Cristo Mountains. Subsequent immigrants traveled the centuries-old trails to this realm to find their place and to plant their roots, both literally and metaphorically.

These explorers founded the capital of Santa Fe more than a century ahead of the American Revolution, establishing commercial and trading relationships with the indigenous people while relying on the Natives’ knowledge of local resources to survive.

The Northern Rio Grande National Heritage Area was founded in the same spirit of cultural adaptation and sharing, which are the trademarks of this area’s peoples. The heritage area’s human diversity has created a melding of cultures and traditions that accepts and embraces biological, ecological and cultural diversity.

Only in north-central New Mexico can you witness the Matachines Dance — a dance of Moorish origin — which reflects unique musical adaptations and traditions in both Hispanic and Pueblo communities. Here you can taste ancient foods developed by the indigenous peoples and known as the “three sisters” (beans, corn and squash), with their complement of green or red chile brought by the Spanish explorers.

It took millennia to develop an intimate relationship between the Pueblo people and the land upon which we live, a land that provides the means and sustenance for our lives. Just as we cultivate our crops, we cultivate our relationships to this land to better understand who we are and how we came to be in this unique place. There are rhymes and reasons, and it takes time to figure out what they are and how to live harmoniously within this structure.

I am amazed that despite the remoteness of some locations I travel to in the region, there is a name for all of them, whether in Tiwa, Tewa, Towa, Keres (the four Pueblo languages), Apache or Diné. This reveals that our Native ancestors traveled to these places and bestowed recognition on them. This intimate knowledge helps us find food and water, materials for our homes and places in which to find solace.

Two other greetings in the region are Bienvenidos (Spanish) and Daanzho (Apache). The greetings reflect the “New Mexico lifestyle,” but further study of the actual words reveals the complexity of meaning behind each welcoming phrase. For example, the Spanish greeting is derived from the words “well” (bien) and “to come” (venir). Both the Tewa and Tiwa greetings found at the beginning of this article are actually questions about your well-being, or “How are you?” These genuine greetings are intended to inquire about a person’s state of being. This sincerity has prevailed over the centuries, creating a deep reverence for person and place.

“Bepowave aiäbi Owinge, hewoning ansa bín mite bing aigehi. Wowasti wng whun stawikedi.” (Welcome to this land. Treat it with respect and an open mind, and it will reward you).

Vernon G. Lujan’s ancestry includes links to the pueblos of Teto and Téuque. Growing up in Teto, he speaks Tewa fluently. He has extensive cultural resource management experience, having worked for numerous tribal, state and national museums. He serves on many local and state cultural, educational and philanthropic boards. He is also a proud husband of Carmen Reyna, father of Audrey and Julian and grandfather of Jacob Jeremy Flores.
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Welcome to “Art Characters,” a tellingly titled series of short profiles featuring three contemporary artists of greatly varying disciplines connected by the shared experience of place and time — namely, Northern New Mexico, right now.

Living on the shores of both youth and years, the artists featured in the series traverse a half century at their widest point of chronological separation. But the channel narrows considerably when talent is the only measure of concern, and each is a contender of equal creative fortitude.

Whether translated through glass, embroidery, dance, weaving or paint, or undertaken as an act of social consciousness, the work of these well-celebrated artists is representative of the region’s finest creative talents. It reflects the diversity of cultural perspective and creative vision that has sustained so many of our art traditions for generations and has supported the transitions into newer, more contemporary forms in recent years. See pages 18, 32, 36, 40 and 48.

RoseMary Diaz (Santa Clara Pueblo Tewa) of Santa Fe is an award winning, anthologized poet and freelance writer. Her work has appeared in Beadwork, Collector’s Guide, Edible Santa Fe, First American Art, Native Peoples, New Mexico Magazine, North Dakota Quarterly and The Santa Fean. She writes “Native Foodways: New Seasons” for Indian Country Today.
Michele Chrisman, "Stairway to the Studio" Oil  20 x 16
Stephen Day, "Taos Evening Color" Oil  8 x 10

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For more than five decades, Chicago-born, San Fernando Valley–raised and longtime Taos resident contemporary sculptor Larry Bell has been exploring the relationships between various material surfaces and their respective manners of reflecting, transmitting and absorbing light.

From the “California minimalism” approach by which he produced his earliest and best-known works — coated-glass cubes with appropriately simple titles such as Cube 15 — to later pieces (such as The Iceberg and Its Shadow, which consisted of 56 individual panels and was too large to ever be assembled in a single location) and recent, more generously indulged endeavors that include mirrors, chrome, aluminum- and silicon-monoxide-brushed polyester film, Mylar sculptural forms and considerably sized installations of same-shaped standing units of opaque gray and transparent glass panels (Standing Walls), Bell has been chasing and catching light with remarkable success for quite some time. “I love surfaces,” the artist explained when asked to comment on his relationships with his materials of choice. “I am not a conceptualist. I like the way things feel; I like the feeling of seeing. I like the weight of the light on my works. It completes them.”

While studying at Chouinard Art Institute, where he was enrolled from 1957 to 1959 because of its affiliation with Disney and his intention to become an animator for Disney Studios, Bell became acquainted with several artists who were also interested in working with alternative materials associated with the just-beginning-to-prosper aerospace industry of southern California. Along with Billy Al Bengston, Robert Irwin and Ken Price (who also later found an artistic home in New Mexico), Bell laid the foundation for what would eventually become known as the Light and Space and Finish Fetish schools. The terms were not enthusiastically received by the artists themselves, but they nonetheless reflected the importance of the expanding design aesthetics under way at the time and that continued due largely to the collective pushing away of long-accepted, genre-specific norms.

Bell, who if granted the wish to collaborate with any artist from any time in history would chose writer H.G. Wells, because “I liked the way he thought,” cites cartoonist Rowland Emett, creator of the beloved Punch character among his early inspirations. Bell’s work has been included in exhibits at the fabled Huysman and Ferus galleries in Los Angeles, New York’s PACE and Museum of Modern Art, the Albuquerque Museum and, most recently, at Chinati Foundation in Marfa, Texas. In addition to his work space in Taos, where visitors are welcome, Bell keeps a studio in Venice, California, where, it has been reported, his Mylar Light Knots hang overhead and sway in the gentle, ocean breezes, reflecting the light just so. And why Taos? Because “I can control my distractions here.”

Larry Bell can be reached at bell@larrybell.com.
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LEIGH GUSTERSON has been painting "plein air" the Northern New Mexico landscape since 1990, and is well known for her dynamic, boldly colored, downright joyful depictions of the land, animals, people and traditions of historic Taos and its outlying villages.

Leigh’s new gallery (built in 1890) is located in the historic village of Peñasco, NM on the High Road to Taos. Only a 35 minute drive from Taos, up into the Sangre de Cristo mountains, see for yourself the enchanting old world scenery that inspires Leigh’s paintings. See reverse side of this flyer for map and directions.

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Northern New Mexico’s history, culture and natural beauty invite travelers to seek authentic and real experiences. A common excursion is to drive N.M. 68 between Santa Fe and Taos. At first glance, there seems little reason to explore Española as one passes through the modern, urban clutter of Riverside Drive. However, the curious, persistent traveler will be rewarded by taking time to seek out some of the people and places of this historic, ancient valley.

ROOTS
The city of Española lies in the Rio
Grande Rift of north-central New Mexico. It straddles the Rio Grande River and is nestled between the Jemez range to the west and Sangre de Cristo mountains to the east. Some 30 miles north of Santa Fe, it is bordered by ancient Santa Clara and Ohkay Owingeh pueblos. Pueblo Indians have lived in the area since the 1200s, maybe longer. The ancestors of today’s Tewa-speaking Natives lived in villages along the Chama River and in the Jemez mountains. They hunted abundant game, fished the streams and rivers and foraged for herbs, fruits and nuts. Eventually they built permanent settlements along and near the Rio Grande where their villages are today.

The first Spanish settlement occurred with the arrival of Juan de Oñate in 1598 at Ohkay Owingeh Pueblo. Oñate established the first successful European colony, San Gabriel, in what is now the United States—nine years before the settlement of Jamestown, Virginia. For numerous reasons, the contingent of soldiers, settlers and Franciscan friars chose to establish a new capital in Santa Fe circa 1609. Following the Pueblo Revolt of 1680, Mexican and Spanish settlers returned to the Española area to establish farming villages throughout the valley. Mexican and Anglo immigrants brought further change in the 1800s, creating the current mix of culture that’s unique to the area.

The 1880s saw the arrival of the railroad from Colorado through Española on the “Chile Line” to Santa Fe, and a village sprang up around its depot on the west bank of the river. La Española, the nickname of a woman who ran a small restaurant near the railway on Oñate Street, was applied to the village, which slowly began to grow. While farming had been the economic mainstay, the railroad brought new jobs related to timber, sheep and the trading of goods and supplies. The Manhattan Project, which built the first atomic weapons in nearby Los Alamos in the 1940s, provided an additional economic boost to the area. With a city population today of more than 10,000, Española serves as a hub for 60,000 area residents and their shopping, medical care and other needs. An economic revival is slowly taking shape with development of a Main Street program supporting local entrepreneurs.

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State Representative Roberto "Bobby" J. Gonzales District 42, Democrat

PAID FOR BY THE COMMITTEE TO RE-ELECT ROBERTO "BOBBY" J. GONZALES, MARCOS GONZALES TREASURER
Here visitors will discover a one-of-a-kind mix of cultures—Pueblo, Spanish, Mexican, Chicano, Anglo, Jewish and others—who proudly make Española their home. Native Pueblo and Hispanic Catholic religious traditions are seen in historic churches, arts, festivals and cultural events. Here’s a brief guide to the area’s top attractions and destinations.

PLAZA AREA
Plaza
(505) 747-8535,
www.PlazadeEspanola.com
Begin your Española tour at the plaza, located on the west bank of the Rio Grande at the intersection of Paseo de Oñate and U.S. 84. Built in the 1990s, this plaza is not a typical city center as in Santa Fe or Taos. Rather, it lies along the old mercantile and train district for which the town was created. A number of interesting sites await you at the plaza.

Misión Museum y Convento
This is a beautiful replica of the Spanish church built in 1598 at nearby San Gabriel. The structure consists of squared vigas and ornate corbels with a latilla ceiling in Spanish Colonial style. Its decorative flourishes include beautiful wood and tin works, colcha embroidery, impressive paintings by area artists, and dramatic reredos (altar screens) common to Northern New Mexico churches. It is open only by appointment or request.

To request a visit, enter the adjoining New Mexico Regional Art Center’s Convento Gallery and Gift Shop (505-500-7126). The shop features a terrific selection of affordable, locally made paintings, prints, sculpture, jewelry and bultos, plus cards, CDs and other items. The gallery, overseen by John Werenko, hosts changing exhibitions. The compound also houses restrooms.

Vietnam Memorial & Arches of the Alhambra
Stroll to the bandstand and along the walkway past a series of fountains to the Vietnam Memorial and its imposing arches that commemorate Spain’s defeat of the Moors and the Columbus voyage in 1492.

Bond House Museum & Gallery
706 Bond St., (505) 747-8535
Overlooking the plaza on a slight rise to the west is a historic home, which today houses a small but informative and interesting museum. Built in 1887 as the home of Frank Bond, one of the most successful Anglo merchants of the Territorial period, it features Victorian craftsmanship: exhibits of early Española’s history, the local pueblos and pottery; and changing art exhibitions. Also based here is the San Gabriel Historical Society. It is open Tuesday through Friday from noon to 4 p.m. Free admission.

Paseo de Oñate—Main Street
Here you might wish to return to your car and drive or make the 10-minute walk to the next stop. Head east from the plaza on Paseo de Oñate and cross the city’s historic bridge over the Rio Grande to the intersection with N.M. 68. Turn left into the dirt parking lot of the Chimayo Trading Post. This stretch of Paseo de Oñate is still considered by many to be Española’s “downtown,” as it contained many businesses during the 1900s. Currently it is the site of Española’s Main Street Program, which is steadily working to revitalize the area.

Chimayo Trading Post
110 Sandia Drive,
(505) 753-9414
This is an authentic, old-style trading post with dark wood throughout. It’s a great stop to browse for Pueblo pottery, world famous “Chimayo-style” weaving works, Southwestern books, antiques and memorabilia. Owner Leopoldo Trujillo will treat you to free coffee and colorful stories.

Española Valley Fiber Arts Center
325 Paseo de Oñate,
(505) 747-3577,
www.evfac.org
Retrace your route across the Rio Grande to find the lively Fiber Arts Center on your right. The facility is a friendly, excellent resource for weavers, fiber artists and textile enthusiasts. Walk-in weaving sessions are common.

Hunter Arts & Agricultural Center
Corner of Paseo de Oñate, Railroad Avenue and Los Alamos Highway, across the street from the plaza.

This building, splashed with a set of striking murals, is also home to a local dance company called Moving Arts Española, the Food Hub and other community-minded programs.

FARTHER AFIELD
Española Farmers Market & Cultural Center
1005 Railroad Ave.,
(505) 685-4842,
www.espanolafarmersmarket.org
The farmers market offers a wonderful chance to mingle with area farm families and to purchase the freshest fruits and vegetables (including chile), fresh and dried herbs, horno-roasted chicos, lamb and more. Open Mondays from October through June, and Fridays from July through September.

continues from page 23

A 19th-century view of San Juan Pueblo, the native village of Pope, whose residents organized and led the Pueblo Revolt of 1680.
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continues from page 26

Sostenga Center for Sustainable Food, Agriculture & Environment 1027 Railroad Ave., (505) 747-2256
This project of Northern New Mexico Community College includes a commercial kitchen; a small store, La Tiendita; and a demonstration farm. It also hosts the Annual Garlic Festival in June and other events. Call to arrange a tour.

DRIVE TO SANTA CRUZ
Get a feel for the larger Española community on this 10-minute drive. Continue north on Railroad Avenue from Sostenga, turn right at Fairview Lane and continue across the intersection with N.M. 68. Turn right on McCurdy Lane and head south along the rural lane until you reach the village of Santa Cruz and its outstanding church.

Santa Cruz/Holy Cross Catholic Church
126 S. McCurdy Road, (505) 753-3345 for tours
Your visit will be enriched with this stop. The area, bordering the Santa Cruz River, was home to several Pueblo villages in the 1200s. Spanish settlers established small ranches and farms along its fertile banks in the early 1600s. The area was abandoned following the Pueblo Revolt of 1680, then re-established as the Santa Cruz Land Grant in 1695. Many important and dramatic events in New Mexico history occurred in Santa Cruz. The church was built between 1773 and 1748 and contains beautiful examples of paintings, woodwork, metal craft, and statues by New Mexico santeros. It is a beautiful example of New Mexico mission church architecture and still serves as a primary source of Catholic faith, education and cultural tradition.

NEARBY DESTINATIONS
Santa Clara Pueblo/Kha P’o – “Valley of the Wild Roses”
Located along N.M. 30 a few miles south of Española; park near the church; (505) 753-7330
Santa Clara offers a chance for visitors to experience Pueblo culture from ancient to modern. Tribal members are especially known for their fine pottery, as well as jewelry and other arts, and there are many studios and galleries within the pueblo where one can buy such goods. If you can catch a ceremonial dance held in the central plaza, you are in for a treat.

Major public dances are held annually on June 13 (San Antonio Feast Day with Comanche Dances) and on Aug. 12 (Santa Clara Feast Day with Harvest & Corn Dances). Admission to the pueblo is free. Photography permits cost $5. For inquiries, contact or visit the Governor’s Office.

Ohkay Owingeh Pueblo – “Village of the Strong People”
Located just north of Española off N.M 68; turn left on N.M. 74 and proceed one mile to the plaza area and park; (505) 852-4400.
Ohkay Owingeh, formerly known as San Juan Pueblo, is the largest of the Tewa pueblos and the site of the earliest permanent Spanish settlement in 1598. The village is home to many artisans who excel in pottery, weaving, embroidery, jewelry and sculpture. The main plaza features two churches, several tourist shops and the Governor’s Office. Admission is free, but photography is not allowed.

Ceremonial dances open to visitors include Christmas events, King’s Day on Jan. 6 and San Juan Feast Day on June 24.

Puye Cliff Dwellings
(505) 927-6650, www.puyecliffs.com
Santa Clara Pueblo also oversees and manages these remarkable, ancient cliff and mesa-top dwellings located near the pueblo. The National Historic Landmark site also includes an original Harvey House and a small museum. Tribal members provide guided tours. It is open daily, weather permitting, except the week before Easter, June 13, Aug. 12 and Dec. 25. Photography is allowed.

Mesa Prieta Petroglyph Project
(505) 852-2055, www.mesaprietapetroglyphs.org
This long mesa northwest of Española running just west of the Rio Grande shelters more than 45,000 petroglyphs (rock inscriptions) made by early Puebloans. Public and private tours on this private preserve are offered at various times of the year.

Black Mesa Golf Club
115 N.M. 399, just a mile southeast of the city off U.S. 285/84; (505) 747-8946
Launched in 2003, this Baxter Spann-designed course with dramatic views is one of America’s most affordable public-access courses. Each green is distinct, framed by natural ridgelines and arroyos. Open daily, weather permitting. Pro shop, instruction, driving range.

ACCOMMODATIONS
There are many options for overnight stays in Española, from inexpensive motels to B&Bs and the following hotels.

Santa Claran Hotel & Casino
460 N. Riverside Drive; (505) 852-4400 or 877-505-4949; www.santaclaran.com
This full-service hotel—including suites, meeting services, restaurants, bar, indoor pool, bowling center and adjoining casino—is owned by Santa Clara Pueblo in the heart of Española.

Ohkay Casino & Resort
Located just one mile north of town at 291 N.M. 68; (505) 747-1668; www.ohkay.com
Another full-service hotel and casino complex, with a seasonal outdoor pool; owned by Ohkay Owingeh Pueblo.

Inn at the Delta
304 Paseo de Oñate; (505) 753-9466; www.innatthedelta.biz
Noted for its Pueblo Revival architecture and Spanish Colonial decorative theme, this small hotel/B&B is owned and operated by the local Garcia family. Two rooms have wood-burning fireplaces.

ADDITIONAL INFORMATION
For more details on visiting Española, call (505) 747-6100; or visit www.cityofespanola.org.

Tom Gallegos is a Taos native and provides cultural tours throughout New Mexico. He is awaiting publication of his first novel, Secrets to Tell, about the early years of the Manhattan Project in Los Alamos.
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For the past 36 years, Santa Fe native Monica Sosaya Halford has been showing her bright, colorful colchas (fabric coverlets embroidered with the colcha stitch) and elegant retablos (religious devotional paintings, usually on wood or tin panels) at Santa Fe’s annual Spanish Market, organized by the Spanish Colonial Arts Society. As the recipient of numerous awards, including the market’s prestigious Lifetime Achievement Award, she is among an elite collective of artists to be recognized not only for her beautiful creations but also for her efforts in preserving the centuries-old, endangered art forms of Santa Fe’s Spanish colonial heritage.

Yet even with coveted awards and honors, Halford does not see herself as a single force but rather as “one grain of sand among many, like the Egyptians believed,” each one supported by another. Halford descends from one of the city’s original families, tracing her ancestors’ Santa Fe residency back to 1598. “My father owned land in the area [near the acequia] and built several of the houses on the block,” she remembers fondly. “So the street became [known as] Sosaya Lane.”

Halford, a Santa Fe High School graduate who “always liked to draw from the second grade on” and whose work over time has “expanded into a larger field, which now includes reredos (reverse glass etchings) and painting on leather, tin and gourds,” muses on the healing power of her art in this way: “When I [make] a retablo, I want it to comfort the person [who is going to have it], to have a meaning to them.”

Monica Sosaya Halford can be reached at rhalford41@msn.com.
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As is true with all contemporary Native American art and performance, dance has its share of shining stars, and new ones are rising all the time. Among the brightest of those stars, with one of the most recognizable names in the Indian dance universe, is seven-time world champion hoop dancer Nakotah LaRance, whose first steps through the hoop at just 5 years of age were under the guidance of seven-time world titlist Derrick Suwaima Davis.

LaRance, for whom the hoop dance represents “the beauty of the world … balance … and Mother Earth,” excelled at the art form, to understate things just a bit, and was soon winning virtually every competition he entered. Through Davis’ instruction, LaRance refined his technique. His dance skills were plain to see, but something else was equally apparent: LaRance possessed a Creator-given gift, one that explained his ability to soar effortlessly through the air, with a dozen or more hoops in various degrees of possession, some aloft and some encircling him, and then land surefootedly as if he had been standing motionless the entire time.

To no one’s surprise, LaRance, a resident of Ohkay Owingeh (formerly San Juan) Pueblo, who is of Hopi, Navajo, Tewa and Assiniboine descent, was soon discovered by a talent scout for Cirque de Soleil. In a quick and much deserved sweep of fate and reward, young LaRance was sought out by the world-renowned circus and became one of its premier dancers. This in turn inspired his 2004 appearance on the Tonight Show with Jay Leno, where he was billed as “The Most Interesting Person in Arizona.” Several acting engagements were soon to follow, most memorably in Three Wise Guys (USA Network), Not Like Everyone Else: The True Story of Brandi Blackbear (Lifetime), and Bury My Heart at Wounded Knee (HBO).

Earlier this year, LaRance equaled his former mentor, taking his seventh title as world champion at the Heard Museum’s 25th World Hoop Dance Competitions in Phoenix, Arizona. It seems things have come full circle there.

To contact LaRance, his address is dlfineart@aol.com.
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It's no big surprise to learn that Santa Fe painter Robb Rael has always been creative. “I used to draw and paint on anything in front of me — skateboards, school desks, tennis shoes, sketchbooks,” he recently related. As is the case with most members of multigenerational art families, his earliest creative leanings were nurtured from the start, and he is well acquainted with the covenants of tradition. Drawing heavily from iconic Hispanic symbology as well as from contemporary social and cultural influences, he finds that his work “appeals to young people as well as to a much older audience.”

Also of no surprise, given his family’s long history in the arts, is Rael’s commitment to keep contemporary Hispanic art time-relevant and moving forward while simultaneously observing the time-honored principles of cultural heritage at the center of Santa Fe’s art universe. “I have volunteered for the Contemporary Hispanic Market since before I was an exhibiting artist,” he explains. “In 2006 I took over my mother’s position as public relations manager of the Hispanic Market, which I held until 2014. My mother, Judy Ortiz, is an oil painter and the longest-showing artist in the Contemporary Hispanic Market. I would help her with shows when I was young, before I could enter myself. I’ve been around art since I can remember. To be an inspiration to future generations is the legacy I would like to leave.”

During a visit to the artist’s booth at 2015’s Contemporary Hispanic Market, Rael agreed that the word “fluid” was a good descriptive choice for his work, which he feels has become “more thought out and developed” over the course of his career. Executed primarily in gouache, an opaque, water-based medium that lends itself well to the artist’s fun and vibrant signature style, Rael’s canvases have been well received and are collected both locally and nationally. His accolades are many, including commissions as selected poster artist for the Santa Fe Wine Festival in 2006, Zozobra in 2009 and 2010 and Contemporary Hispanic Market in 2006 and 2010, as well as inclusion in the National Hispanic Cultural Center’s exhibition Where I’m From: Three Emerging Artists, which he considers among the milestones of his career.

Musing on the possibility of collaboration with any artist of his choosing, Rael exclaims, “Da Vinci, Dalí, Michelangelo, Picasso! But I would probably have to choose Jimi Hendrix — that way we could jam!”

Robb Rael can be reached at raelrobb@gmail.com.
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He is a parciante of the El Llano community ditch association and has a deep understanding of the pressures facing the acequias—water transfers, changing land use, and aging infrastructure.

Senator Carlos R. Cisneros —

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Improvement of small dams and reservoirs is an aspect of water supply that interests Cisneros. Through his role on the Senate Finance Committee, he has been instrumental in acquiring $15 million in state-wide capital outlay funds for dredging and raising the elevation of Santa Cruz Dam. He also obtained $800,000 for renovation and restoration of Cabresto Dam.

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ART CHARACTER

ROGER MONTOYA
MULTIPLE-DISCIPLINE ARTIST, ARTISTIC DIRECTOR OF MOVING ARTS ESPAÑOLA

When Velarde-based artist Roger Montoya gets creative, great things happen. Case in point: Moving Arts Española, a nonprofit, after-school arts program he founded that is “committed to providing the children and youth of the Española Valley with vibrant activities in the arts, culture and agriculture” in an effort to improve health and wellness, facilitate creative expression and reinforce a “sense of connection to local culture and traditions.”

Guided by a philosophy that supports “access to superior arts education” and residing in a spacious, even-big-enough-to-dance-in, former bingo hall next to Ohkay Owingeh Casino, the program is off to a fruitful start.

“There’s a sacredness to the land here that is the undercurrent of our culture,” Montoya said in a recent conversation. “This is a culturally relevant and richly dynamic place, and it’s important to create opportunities for young people to find and nurture those connections. Success is achieved through opportunity.”

Also the co-founder of La Tierra Montessori School for the Arts and Sciences, which opened in 2012, Montoya is unwaveringly dedicated to providing quality education incorporating the creative arts as a fundamental part of every childhood in Northern New Mexico. “I guess I knew art was my calling by the time I was five or six years old,” says Montoya of his earliest artistic inclinations. “It was clear to my parents that I was creative, and they supported me from a very early age.”

Following his scholarship at the Alvin Ailey American Dance Center, an apprenticeship with the Paul Taylor Dance Company and a successful run as a dancer with the Parsons Dance Company, Montoya set his sights on learning to work with acrylics and oils. A self-taught landscape painter, he has long been a familiar presence at the Spanish Colonial Arts Society’s Contemporary Hispanic Market, where many of his vibrant and inviting canvases have begun their journey to collections around the globe. At 2015’s July Spanish Market, Montoya’s booth was filled to near capacity with indisputable evidence of his prolific hand: more than 75 individual paintings. Nearly as impressive was the number of people waiting their turn to get a glimpse of the artist’s work. Thankfully, we got in just in time to hear him say, “It’s part of our DNA, the capacity and drive to create. Life is my canvas.”

Roger Montoya can be reached at rogermontoya@gmail.com.
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It can be said that not a day goes by in north-central New Mexico without some kind of religious ceremony or celebration at some town, village, city or pueblo; in a church, mosque, synagogue or other sacred site.

Among the Pueblo people of north-central New Mexico, we find the guarded ritual and ceremony of pre-Christian spiritual practices held in ancient sacred sites and at feast days open to the public, such as San Geronimo Feast Day at Taos. There is a solemn ceremony on Christmas Eve at the Cathedral Basilica of St. Francis of Assisi in Santa Fe and a massive pilgrimage at Chimayo Santuario during Holy Week. New Mexicans celebrate saints’ days in many northern towns and ceremonies in Islamic, Jewish, Buddhist, Sikh, Zen and Hindu religious communities. There is celebration and prayer, the marking of the seasons in a holy fashion and paying respects to the forces greater than humanity. This is the presentation of faith in this special place.

People come from all over the world to witness, participate in and be moved and inspired by the transcending spirit in the ceremonies, songs, drumming, sacred dances and devotional rituals observed by the region’s peoples. Such rituals are a defining aspect of the region’s life and history.

continues on page 54

Cindy Miller
Buffalo dancers at the Pueblo of Pojoaque celebrate All Kings Day with a Buffalo Dance.
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continues from page 52

There are ancient mystery plays and cross-cultural dance pageants like the Matachines Dance at Alcalde and community faith narratives like Las Posadas and Los Pastores at Christmas on the Santa Fe Plaza and in other communities. There is the Chanukah menorah lighting on the plazas in Santa Fe and Taos and community seders for Jewish Passover. The public is welcome at Islamic observances at Dar al-Islam in Abiquiú and at events at Hindu ashrams, Buddhist and Zen centers, the Sikh Center in Santa Cruz near Española and more.

North-central New Mexico is a region imbued with a very exceptional spiritual life and wisdom, which have shaped and influenced the ancient cultures and the modern peoples who live here. The region’s immense petroglyph fields are said to express deeply religious elements in the lives of our early Indian inhabitants and their descendants who live here today in the various pueblos.

Some ceremonies reveal how seemingly diverse sacred traditions can be joined, in this case as a combination of ancient Native religious spirituality and Catholic Christianity. They are a gift, a triumph of the most common essential spirituality in humanity — no matter how different their origins — involving the Great Spirit, the Holy Spirit, the Most High.

The Pueblo ceremonies held at Christmas, Epiphany, Easter and each pueblo’s particular feast day, honoring its patron Catholic saint, are notable for their elaborately costumed dances. In some cases, hundreds of pueblo members of all ages participate, creating an indelible and inspiring impression.

Taos Pueblo’s San Geronimo Feast is a fine example. On September 29, San Geronimo Church holds an evening vespers service, which is joined by the arrival of a group of Pueblo drummers and dancers. September 30 begins with early morning Catholic mass, followed by the Procession of the Saints to the Aspen Shrine. Next up are traditional footraces. Then there is time for visiting, meals and perusing the market booths. The afternoon brings the daring and spectacular climbing of a 50- to 60-foot greased pole, topped by a butchered sheep, fruits and vegetables. They are retrieved and lowered to the earth by the man who succeeds in climbing the pole. Everyone feels relieved when that is accomplished, and it is as if the next cycle of the natural and supernatural year begins.

There is a traditional Native area expression: “There is nothing the human hand has made. The lake is our church. The mountain is our tabernacle. The evergreen trees are our living saints. We pray to the water, the sun, the clouds, the sky, the deer. Without them we could not exist. They give us food, drink, physical power and knowledge.” Join us in these expressions of the divine.

David Fernández de Taos is a writer, journalist and newspaper columnist who writes in Spanish and English. He is a native of Taos and descended from Spanish and Navajo families going back many generations.

Pueblo Feast Days in the Region

Jan. 23:
San Ildefonso at San Ildefonso Pueblo
(505) 455-3549

June 24:
St. John the Baptist at Ohkay Owingeh
(505) 852-4400

Aug. 10:
San Lorenzo at Picurís Pueblo
(575) 587-2519

Aug. 12:
St. Clare at Santa Clara Pueblo
(505) 753-7326

Sept. 29–30:
San Geronimo at Taos Pueblo
(575) 758-1028

Oct. 4:
San Francisco de Asís at Nambe Pueblo
(505) 455-2036

Nov. 12:
San Diego at Tesuque Pueblo
(505) 983-2667

Dec. 12:
Our Lady of Guadalupe at Pojoaque Pueblo
(505) 455-3460

Etiquette for Pueblo Celebrations

Remember that even though feast day celebrations may be exceptional and to some even spectacular, they are fundamentally religious and sacred ceremonials to be respected. Photography and recording of dances are generally forbidden. Dancing, singing, drumming and other activities are a form of prayer and should be treated like services in churches, mosques and synagogues. Everyone is always welcome at Pueblo feast days; all that is requested in return are courtesy and an open mind and heart.

Always call ahead or check with the main tribal office to confirm the event being held and to ask about restrictions on photography and recordings.

Hand clapping and demonstrations of approval are not condoned. Do not accost participants with questions or comments. Do not interrupt or walk across the dance area or between dancers, singers or drummers. Be courteous.

For example, if seating or space is limited, offer one’s place to elders or tribal members. Do not bring pets. (Check ahead about tribal policy regarding service animals.)

Never bring drugs or alcohol to dances. Do not remove, pick up or otherwise disturb anything on the ground, such as a dropped feather or pine bough. Be aware of where you are and obey “Restricted Area” signs.

Pueblo houses are family homes. Courtesy is the rule. Don’t peer into windows or enter buildings unless invited. An invitation to eat or visit in a home is a good thing, to be accepted politely. But don’t stay too long, as many people cycle in and out of homes during the day.
Northern New Mexico has enjoyed a wet summer, but that doesn’t change our desert status. “The lakes and rivers of New Mexico make up only 0.002 percent of the state’s total surface area,” says Reginald Bourgeois, strategic planner at the Army Corps of Engineers. “This is the lowest water-to-land ratio of all 50 states.”

Which makes New Mexico’s lakes—a.k.a. its 15 man-made reservoirs and their respective watersheds—crucial to the environment and the economy. “They are important ecosystems that, when developed and protected, can sustain a healthy balance of river life and provide us with recreation while supporting our socioeconomic needs,” says Bourgeois, noting that the benefits of lakes include easing the impact of floods and droughts, replenishing groundwater, providing drinking water and irrigating crops.

It’s the recreational aspects, though, that attracts most people to lakes. So, whether you’re a boater, angler, swimmer or camper, here’s how you can take advantage of Northern New Mexico’s four largest bodies of water.

OUR GREAT LAKES

By Whitney Spivey

Four desert oases
in north-central New Mexico

Whitney Spivey
Abiquiu Lake
ABIQUIÚ
Located about 55 miles northwest of Santa Fe, Abiquiú Dam—the tallest earthen dam in New Mexico—holds approximately 122,000 acre-feet of water that flows in from the Rio Chama. “We were built for flood control,” explains park ranger Austin Kuhlman. “You know Riverside Street in Española? That’s not named so by coincidence.” Nowadays, in addition to protecting the region from runoff and monsoon flooding, Abiquiú—as part of the San Juan-Chama Project—also stores drinking water for Albuquerque.

During the summer and fall, swimming, camping and boating are among the most popular activities at the lake. Two ramps make loading and unloading watercraft fast and easy; just make sure to stop by the boat inspection station first to be checked for aquatic hitchhikers—and to pick up a life jacket, which you can borrow at no cost.

If you prefer land over water, Abiquiú’s intermediate trail system accommodates hikers, runners and mountain bikers—as well as leashed dogs. “We probably only have three miles of trail, but because it’s a stacked loop design, you can ride or run or hike to your heart’s content,” says Kuhlman of the International Mountain Bicycling Association-standard singletrack. “There’s enough loops to wear anybody out here.”

And although fishing is an option year-round, Kuhlman says angling is particularly popular during colder months. “In the wintertime, most of our visitors are probably trout fishing down on the river below the dam. It’s one of the best winter fisheries in the state.”

If you go:
Daily admission: Free
Overnight camping: $7-$16
Group shelter: $50-$80
Boat launch: $3
Restrictions: No cliff jumping or alcohol consumption

Of note: The trailhead to flat-topped Cerro Pedernal, one of the area’s most recognizable landmarks, is about a 14-mile drive south from the lake’s visitors center. The super adventurous can climb the 9,866-foot mountain and cool off at the reservoir after the hike.

Details: (505) 685-4371 or www.spa.usace.army.mil/Missions/CivilWorks/Recreation/AbiquiuLake.aspx

EL VADO
Another 55 miles northwest of Abiquiú is El Vado reservoir, part of El Vado Lake State Park. “I’m kind of partial to El Vado,” says park manager John Rector, who has lived in the area for 17 years. “Every day I get people saying I’ve got one of the most beautiful parks in the whole state.”

And, this year, Rector also has one of the fullest reservoirs. “We are way up on our water levels,” Rector says. “We’re higher up than we’ve been in four years and 30 feet higher than last year.” That’s due to area runoff and rain in the Albuquerque area; if farmers there don’t need water for irrigation, it stays in El Vado until they do. “If water levels stay up, we’re going to be full next year,” Rector says, and that is great news for outdoor enthusiasts who want to enjoy the lake’s current 114,493 acre-feet of water.

If you go:
Daily admission: $5 per vehicle (7 a.m.-9 p.m.)
Overnight camping: $8-$18
Group shelter: $60
Boat launch: Free with a day use or camping pass

Of note: A 5.5-mile hiking trail crosses the Rio Chama Gorge via a pedestrian suspension bridge and runs through wooded terrain to Heron Lake State Park.

Details: (575) 588-7247 or www.emnrd.state.nm.us/SPD/elvadolakestatepark.html

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At Heron Lake State Park, an impressive 81,652 acre-foot reservoir sits at 7,000 feet among tall pine trees. The designated quiet lake is a favorite of sailors; canoe and kayak paddlers, as well as larger boats, are required to operate at no-wake speeds. Perhaps the low-key atmosphere also appeals to the resident fish population, many of which grow to record size. In February 1999, for example, Paul Casias of El Prado caught a 31.4-pound, 41.5 inch-long lake trout. "It took three of us to catch that laker," Casias told the Amarillo Globe. "It had scars [from other attempts]."

If you go:
Daily admission: $5 per vehicle (6 a.m.-9 p.m.)
Overnight camping: $8-$18
Group shelter: $30-$60
Boat launch: Free with a day use or camping pass

Of note: The lake, dam and state park were named for Kenneth A. Heron, an engineer in the early 1900s who realized that water could be diverted from wetter areas in the northern part of the state to benefit more arid regions to the south.

Details: (575) 588-7470 or www.emnrd.state.nm.us/SPD/heronlakesestatepark.html

NAVOJO
Abutting the Colorado border, roughly 200 miles northwest of Santa Fe, Navajo is the second-largest lake in the state (only Elephant Butte is larger). The 1,465,110 acre-foot reservoir on the San Juan River boasts two marinas (Navajo Lake and Sims) and offers "great boating activities such as jet skiing, wake boarding, water skiing, and fly boarding," according to manager Allen Adkins, who notes that all types of watercraft are available for rent if you don’t own your own.

Year-round fishing is also a big attraction—go on your own, or participate in one of the many tournaments that take place, which offers “great boating activities such as jet skiing, wake boarding, water skiing, and fly boarding,” according to manager Allen Adkins, who notes that all types of watercraft are available for rent if you don’t own your own.

Year-round fishing is also a big attraction—go on your own, or participate in one of the many tournaments that take place, such as Cast for Kids, which offers children with disabilities the opportunity to fish with experts each May. "Fishing at Navajo Lake State Park will take you through all of the seasons, with the northern pike starting the battle along with some brown trout trolling action, then we start the crappie spawn," Adkins explains. "Then the small mouth and large mouth bass start hitting; the kokanee salmon can be caught anytime of the year if you find the right depth to fish for them; they constantly move to find their perfect temperature.”

If you go:
Daily admission: $5 per vehicle (6 a.m.-9 p.m.)
Overnight camping: $8-$18
Group shelter: $30-$60
Boat launch: Free with a day use or camping pass

Of note: Navajo Lake offers seven campgrounds with 244 developed campsites, most of which have water and electricity. Reserve a campsite online (www.newmexicostateparks.reserveamerica.com) in advance of your visit to Navajo, as well as Heron or El Vado.

Details: (505) 632-2278 or www.emnrd.state.nm.us/SPD/navajolakesestatepark.html

Although summer is high season for swimming and boating, autumn provides more favorable temperatures and scenery at these four lakes. "In the fall, the trees are turning colors, the wildlife is moving around, and the cool chill in the air makes everything seem all right," Adkins says. "The bald and golden eagles agree with me, as they start showing up to stay for the winter." And you should, too.

When she’s not exploring our national parks, Whitney Spivey is writing about her adventures. Her work has appeared in Outside, Runner’s World and locally in Santa Fean Now and numerous annual magazines of The Santa Fe New Mexican.
White Water Rafting, Family Adventure, Mellow and Scenic
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The heartland of Northern New Mexico is the domain of many notable churches and shrines that embody the history of the region and the deep and abiding spiritual callings of its people. Though dating from significantly different historical periods, two Catholic churches in particular, located within five miles of each other in the greater Española Valley — the Iglesia de Santa Cruz de la Cañada in Santa Cruz, and the Church of St. John the Baptist at Ohkay Owingeh Pueblo — are among the region's most important religious, cultural and historical landmarks.

These two living structures are part of a local constellation of venerable houses of worship that includes the Santuario de Chimayó (site of the annual mass pilgrimage at Easter), the Iglesia de San Antonio in Cordova and the Iglesia de Nuestra Señora del Rosario in Las Truchas. All are located in the Santa Cruz watershed to the east of the Iglesia de Santa Cruz. In the opposite direction along the Chama River, just beyond Ohkay Owingeh Pueblo, are found the Santo Tomás Church in Abiquiú and the Christ in the Desert Monastery with its modernistic chapel, visitor's center, shop and overnight accommodations. Located close by on Chama tributaries are the old historic churches of Ojo Caliente and El Rito.

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(505) 500-6424
A typical adobe church of the region serves its faithful parishioners through the centuries and in all weather.

any of these can be visited in a single morning or afternoon. But what may begin as just a visit could, with each stop, turn into an extended, insightful journey through time and space, multiple cultures and glowing but contrasting expressions of the 2,000-year-old faith that was transplanted to New Mexico from distant Spain, Mexico, the eastern United States and even France across a span of four centuries.

IGLESIA DE SANTA CRUZ DE LA CAÑADA
The Iglesia de Santa Cruz de la Cañada, a much beloved parish church and active house of worship to thousands of faithful, is Northern New Mexico’s largest surviving adobe church from the Spanish colonial period. It is also one of the most artistically rich and architecturally well-preserved churches in all of New Mexico. The tall, monumental church, which contains two side chapels in addition to an enormous nave and a spacious central altar, was built in 1734. In 1733 a church dating to before the Pueblo Revolt, the community in its present location did not coalesce until after the reconquest of 1692. In return for service in his army of reconquest, Don Diego de Vargas awarded much of the fertile land along the nearby Río de Santa Cruz to his soldiers and their families. Many of these lands had to be reclaimed from the San Lazaro and San Cristóbal people who had migrated to Santa Cruz from the Galisteo Basin after the retreat of the Spanish during the revolt. Present-day Santa Cruz remains home to the descendants of many of the families awarded land — the Atencio, Borrego, Velarde, Alarid and Lucero clans, among many others. Surely, these original families, as well as others, were part of the legion of people required to assemble so enormous a structure during the 15 years that it took to build.

Santa Cruz’s strategic and considerable distance upstream from Santo Domingo Pueblo, the ecclesiastic hub of the Río Abajo — the lower Río Grande region — ensured that it would develop into the dominant religious center for the Río Arriba — the upper Río Grande region — during colonial times. From Santa Cruz, for more than a century, many Franciscan priests made their way on foot or by burro to the numerous encircling Tewa-speaking Pueblo communities. There they spread the gospel of Christ and administered the sacraments to the recently converted Indian populations. From Santa Cruz too, the cofradía de Nuestro Padre Jesús Nazareno, also known as the Hermanos Penitentes, fanned out across the mountain villages of Northern New Mexico and southern Colorado to found their own moradas (lay religious houses), where the Catholic faith was kept alive for generations in the absence of resident priests.

The importance of Santa Cruz as the second of three royal villas (towns) decreed by the provincial Spanish government in Santa Fe during the colonial period, as well as its role as a powerful ecclesiastical center for the Río Arriba, guaranteed that few efforts were spared to make its church a most imposing and magnificent one for its time.

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VISITING REGIONAL CHURCHES
St. John the Baptist Church at Ohkay Owingeh Pueblo holds masses on Sundays at 8 a.m., 11:30 a.m. and 5 p.m.; on Mondays, Wednesdays and Fridays at 7 a.m.; on Tuesdays and Thursdays at 6 p.m.; and on Saturdays at 5:30 p.m. Oftentimes, its large and talented Tewa Women’s Choir can be heard singing in their native Tewa.

The Holy Cross Church at Santa Cruz hosts masses on Sundays at 7 a.m., 8:30 a.m. (in Spanish), 10:30 a.m. and 12:30 p.m.; and on Saturdays at 5:30 p.m.

For people wishing to extend their visits to regional churches, Taos County is home to San Gerónimo de Taos in Taos Pueblo (built circa 1850), San Francisco de Asís Church in Ranchos de Taos (with its graceful exterior, it’s perhaps the nation’s most photographed church), San Lorenzo Church at Picuris Pueblo and San José de Gracia Church in Las Trampas (built circa 1760). In the vicinity of Santa Fe are the Catholic churches of San Ildefonso, Nambe, Pojoaque and Tesuque pueblos, each a gem in its own right. In addition, there is the commanding Nambé village church and, in Santa Fe itself, Cristo Rey Church (designed by noted architect John Gaw Meem, with an impressive stone reredo), San Miguel Mission (often referred to as the oldest church in the nation due to its original foundations), St. Francis Cathedral, San Isidro Village Church of Agua Fria Village and the relatively new Santa María de la Paz. The adobe church at the town of Galisteo, southeast of Santa Fe, is yet another worthy example of Northern New Mexico’s architectural and religious heritage.

Because the churches are very much centers of devotion for local residents rather than tourist attractions per se, visitors are asked to be respectful in manner and dress. Photography during services is generally prohibited. Donations for entry are always appreciated.

WHAT MAY BEGIN AS JUST A VISIT COULD TURN INTO AN INSIGHTFUL JOURNEY THROUGH MULTIPLE CULTURES OF THE 2,000-YEAR-OLD FAITH THAT WAS TRANSPPLANTED TO NEW MEXICO FROM DISTANT SPAIN, MEXICO, THE EASTERN UNITED STATES AND EVEN FRANCE.
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In many places, the walls of this monumental structure are more than six feet thick. Gigantic adobe buttresses fortify and hold in place its soaring walls and belfries, now capped with a shiny hipped tin roof — itself a tour de force. Its ceiling is nothing less than a forest of trees. One can only surmise how the men of the village succeeded in harvesting and moving these immense, heavy timbers from the high sierras located more than 20 miles away with nothing more than the simplest of tools and methods of transport. But then, one must remember that their Catholic faith lay at the center of their lives and impelled them to undertake enormous feats and sacrifices in its service.

The interior of the church is spellbinding in its vastness, simplicity and palpable sense of sanctity. No doubt, the way in which this building manipulates the light, which filters in through opaque stained-glass windows, adds to the effect; so does the profusion of artistic treasures from the past and present. The commanding front altar, in addition to harboring a crucifix by José Rafael Aragón (a prolific New Mexican santero, or maker of religious imagery, of the early 19th century), features six large oil paintings devoted to the lives of saints and the Holy Family. The canvases were painted by Mexican painters of the period and brought overland to Santa Cruz in ox-drawn carts along the Camino Real, or Royal Road. This tortuous and precarious road, fraught with perils of every kind, connected Mexico City to Taos, 1,500 miles apart.

A massive old reredo (an altar screen of carved stone or, more commonly, painted wood panels, as found here), also created by José Rafael Aragón, occupies a portion of the north wall of the nave. St. Joseph, St. Rita, St. Rosalía, St. Lawrence and the Virgin of Guadalupe are all featured prominently in it. On the south wall, ensconced in an alcove, lies the Santo Entierro, or Holy Sepulcher, with a reclining Cristo by Fray Andrés García rendered in painted wood. Next to it stands a small exquisite bulto (painted wooden statue) of a sorrowful Virgin Mary, and on the opposite side, one of a standing robed and bound Christ. Elsewhere in the church are examples of the work of nearly all the master santeros from the 18th and 19th centuries, as well as of local contemporary masters.

For nearly a century, this parish church and its parishioners have been served predominantly by clergy originating in Catalonia in northeastern Spain. They belong to the order the Sons of the Holy Family.
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CHURCH OF ST. JOHN THE BAPTIST
Each year without fail, on June 24, the pueblo of Ohkay Owingeh, located just a few miles north of Española, celebrates the feast of St. John the Baptist with a Christian mass and spectacular Native dances. Ohkay Owingeh Pueblo, whose name means “Place of the Strong People,” has enjoyed the same location, not far from the Río Grande, since at least 1200 C.E., when the Tewa ancestors of this community, now numbering approximately 6,000 people, are thought to have migrated southward from Colorado along the Chama River to this choice spot. On June 24, the neat redbrick church, with a single central tower of decidedly French origin, provides a dramatic, if somewhat incongruous European backdrop to what otherwise would be a totally Native scene.

When one considers the enormously challenging task of diplomatically integrating into one’s own culture powerful foreign influences such as Catholicism, while retaining one’s religious faith, the descriptive “Place of the Strong People” rings with even greater significance. For it was at Yunque, a pueblo complex on the other side of the river from Ohkay Owingeh, that in 1598 the Spanish, under Juan de Oñate, chose to found the first capital of New Mexico. The proselytizing and conversion of the Tewa people began in the wake of this colonization. The Parish of St. John the Baptist, the oldest in the nation, dates from this founding period of history.

Until the early 1900s, on the same spot as the current church, there stood an imposing ancient adobe church of beautiful proportions and design, built hundreds of years before by Pueblo people under the direction of the practical-minded Franciscan priests who served the region. It held a great many religious paintings done on buffalo hides, illustrating biblical scenes intended to drive home many of the key points of the new faith.

Not long after the U.S. occupation of New Mexico in 1846, the Mexican clergy serving New Mexico’s faithful was replaced by a contingent of French-born clergy, who were summoned to serve in New Mexico by Archbishop Jean Baptiste Lamy, a Frenchman who oversaw the Archdiocese of Santa Fe beginning in 1850.

beautifully in an enclosed garden courtyard. Above the doorway to the church one encounters a depiction of St. John the Baptist baptizing Christ in the River Jordan. This work of art was designed by one of the parish’s priests not long ago and was carved in wood by one of the parishioners.

On the inside, the large doors hold many fine examples of small, carved wooden religious icons created by local, mainly Nuevo Mexican artists. Upon entering this hallowed space, one is overcome by a sensation of complete otherworldliness. The pure white walls, pierced by stained-glass windows and bordered by delicate lace-like wooden ornamentation, seem almost weightless and insubstantial. The altar is dazzlingly beautiful. Unlike the Iglesia de Santa Cruz, where all items have been wrought by hand, the statuary in this bastion of French ecclesiastical culture is made of flawless plaster of Paris casts painted in realistic colors. They include large, magnificently attired and blissfully ecstatic angels, saints and Madonnas of a kind totally unlike those of Santa Cruz.

The real treasure of this church, however, is found in the smallish north chapel, which harbors a modern altar screen depicting several dramatic scenes from the life of St. Kateri Tekakwitha, the first Native American to be declared a saint. A Mohawk from upper New York State, she was a product of French Catholicism and her own unbreakable will and courage in the face of great odds. Regardless of her distant origins, what is most significant to the people of this community is that she was Native American and that she capably, even brilliantly, succeeded in spanning the two cultural and spiritual worlds that the people of Ohkay Owingeh have also been asked to bridge.

Indeed, the altar screen serves as a kind of touchstone that seems to communicate to the faithful and visitors alike the fact that somehow opposite worlds can be reconciled, particularly if one keeps one’s eye on what is universal and transcendent, which, after all, is the point of religious faith.

Alejandro López — a Northern New Mexico photographer, writer and translator — is from Santa Cruz de la Cañada. He is the author of Folk Arts and the Environment of the Río Grande and the translator from Spanish to English of the poetry of Higinio V. Gonzalez, a 19th-century novelist and poet, for a forthcoming book on Gonzalez’s life by Maurice Dixon.
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Fire-roasted chile, a hallmark of Northern New Mexican cuisine.
Perhaps nothing defines a specific geographic and cultural region as much as the food (la comida) its people eat. Northern New Mexico is blessed to have developed a distinct diet based on the fusion of its Native peoples, its Spanish/Mexican/Hispanic culture and its last-to-the-table Anglo residents.

Here’s a brief guide to some of the region’s most renowned and cherished places to eat, which reflect our unique foods and ways to prepare them.

**ESPAÑOLA**

One of the true treasures of north-central New Mexico is *El Paragua* (505-753-3211, www.elparagua.com) of Española. Founded in 1958 and still operated by the Atencio family, it features authentic local cuisine, from the luscious Enchiladas Atencio swimming in sour cream and green chile to excellent steaks and even some seafood. It is the place in the area to go to celebrate a special event, and the bar serves up excellent margaritas (ask for the Silver Coin), beers and wine.

Its adjoining “taco shack,” *El Parasol*, serves up what might be the best tacos in the state, the stewed chicken tacos in a crispy handmade shell, plus other notable dishes, including a surprising range of vegetarian offerings.

Another popular dining option in Española, opened in 1970, is *La Cocina* (505-753-3016 or Facebook). With its river rock walls, wood corbels and vigas and outdoor patio, it’s a pleasant place to eat, and the New Mexican and American fare is reasonably priced. For breakfast, served all day, try the excellent blue corn pancakes.

For some of the best lamb you’ll ever chomp into, visit *Angelina’s* (505-753-8543, www.angelinasnm.com), a family-owned endeavor also noted for its fine chile dishes. Also noteworthy is *Blue Heron Tap Room* (505-747-4076, www.blueheronbrews.com), the town’s leading such establishment, with pizza, salads pasta and lighter options. The taproom faces the plaza.

**SANTA FE**

Santa Fe is a food lover’s paradise, with daring award-winning chefs serving up a wide array of ethic foods and dishes that take their cues from a variety of creative global sources. Locally grown and organic are also strong trends here. Thus it’s extremely difficult to suggest just a few places to eat, and one might check out the local newspaper and magazines to find additional options.

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Café Pascual’s (505-471-0043, www.drfieldgoods.com) features wines and cocktails. Its bar boasts a menu running from rattlesnake to rabbit but obtains its fresh ingredients — including farm-fresh eggs and chicken, buffalo, beef and game — used to create home-style but fine meals. Chow down on buttermilk yellow cornbread, lamb meatballs, grilled trout, antelope loin or homemade baked tamales. Open only for dinner; closed Mondays; cash and checks only.

Dr. Fieldgoods’ pizza oven continues from page 71

That said, I might direct visitors to four places. La Casa Sena (505-988-9232, www.lacasasena.com) is a real treat if you can splurge. Its adobe walls covered with fine regional art and in summer its shady patio are sure to charm, and the food is sure to satisfy. Elk tenderloin and other game are specialties, but there is also fresh fish, New Mexican dishes and excellent salads on the menu, plus a great selection of fine wines and cocktails.

At the other end of the price scale is Dr. Fieldgoods (505-471-0043, www.drfieldgoods.com), where the young owner and staff bang out innovative entrées, sandwiches, soups and desserts focused on organics and fresh-picked produce. Try the quinoa salad, carne adovada egg roll or pork con/fit with fresh kale, house-pickled red onions and local mear. The restaurant is open for lunch and dinner daily.

Perhaps the best New Mexican food in town is found at The Shed (505-982-9030, www.theshed.com). Opened in 1953, it serves a delicious red chile on many of its favorite plates, and its mocha cake is to die for. Its bar on buttermilk yellow cornbread, lamb meatballs, grilled trout, antelope loin or homemade baked tamales. Open only for dinner; closed Mondays; cash and checks only.

A long-standing local fave is Doc Martin’s (575-758-1977, www.taosinn.com) in the historic Taos Inn. It boasts a menu running from rattlesnake to rabbit but also more mainstream and extremely well-prepared entrées. The chile relleno with goat cheese and pumpkin seeds is exceptional, as are the clams and chorizo and the braised local lamb shack. Open for lunch and dinner.

Taos Ski Valley has a handful of good to excellent options. Dinner reservations are hard to come by at the Hotel St. Bernard (575-208-2521) under its famed owner-chef Jean Mayer, but if you can snag one, you are in for a rare dining experience. The Bavarian (575-776-8020, www.thebavarian.com) serves up delicious German-inspired dishes, while right in the heart of the community is locals’ favorite and always dependable Tim’s Stray Dog Cantina (575-776-2894, www.straydogtsv.com).

Daniel Gibson (www.dbgibson.com) of Santa Fe grew up in Northern New Mexico and has written extensively about the region for almost four decades. He is the author of The Pueblos of the Rio Grande: A Visitors Guide, the biography Kevin Red Star: Crow Indian Artist and other books, and is the editor of this and other annual magazines of The Santa Fe New Mexican.

MORE OPTIONS

The religious pilgrimage village of Chimayo is the setting for Rancho de Chimayo. This very popular stop along the High Road to Taos is set in a charming old adobe home, with crackling fires in many rooms in winter and outdoor patios for summer dining. It focuses on New Mexico comidas such as chile rellenos, tamales and enchiladas but also has dishes for the spicy-challenged. In 2015 it marked its 50th anniversary.

The famed hot springs retreat town of Ojo Caliente has several quality options, from the upscale and inventive fare at the hotel restaurant of the hot springs itself, The Artesian, under chef Paul Novak (505-583-2233, www.ojocopa.com), to the mom-and-pop roadside Mesa Vista diner (505-583-2245) with its standard but well-done New Mexican fare.

The town of Peñasco is home to the remarkable Sugar Nymphs Bistro (575-587-0311, www.sugarnymphs.com), which makes all its own desserts, breads and pizza dough. It is open daily in summer for lunch and dinner and Sunday for brunch, with reduced winter hours.

Just east of Abiquiú on US 84 is a small hotel, the Abiquiú Inn, with a surprisingly good restaurant, Café Abiquiú (505-685-4378, www.abiquiuin.com), which serves both standard popular American dishes and regional specialties. It’s open for breakfast, lunch and dinner daily.

CHAMA CHOICES

Boxcar Café (575) 756-2706 Excellent New Mexican fare with award-winning chile, plus standard American plates and surprisingly good coffee; no alcohol. Owned and operated by Chama native Herb Sanchez.

High Country Restaurant & Saloon (575) 756-2384 Notable steaks and New Mexican dishes. Western-style ambience, with live music in the bar on weekends.

Fina’s Diner (575) 756-9195 Friendly staff and fast service of New Mexican and American food.

Elk Horn Café (575) 756-2229 Home to a great elk burger and carne adovada, plus more standard American fare, this classic roadside joint is the type of place where the waitresses call you Hon.
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Appreciation of Northern New Mexico’s landscape and agricultural traditions comes with a spiritual acknowledgement of place, of land that has been prayed to since time immemorial. Here there are people who talk to plants, who fluently nurture the engineering of their ancestral acequias and waterways and act as organic caretakers of fields of sustainable knowledge while reclaiming traditional foods and medicines. It is a land where you must follow the waters and traverse dusty back roads to find the lush diversity that has nurtured countless generations of indigenous and land-based peoples, coexisting within this beautifully fragile high desert. The open doors of respectful relationship and reciprocity with Mother Earth and each other are basic to gaining an understanding of the sacred, seasonal time that exists in the northern Río Grande region.

Small-scale Organic Farming Revival

By Beata Tsosie-Peña

A field worker, Jason Neel, at Boxcar Farm near Penasco tends to a vigorous patch of cabbages.

continues on page 76
LIVING CULTURE & TRADITIONS IN ESPAÑOLA

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In this manner, small-scale farming in north-central New Mexico is undergoing a renaissance, as Hispanics, Indian tribes and Anglo cultivators are drawn to reviving and strengthening the region’s deep farming roots.

TESUQUE PUEBLO FARM
At Tesuque Pueblo, located just north of Santa Fe, the tribe has been working on a restorative agricultural initiative for more than 10 years. Helping them do this is Emigdio Ballon, director of Tesuque Pueblo’s agricultural program. Ballon is a renowned plant geneticist of Bolivian Quechua ancestry and an expert farmer. Known to the Pueblo people he works with as Brother, Ballon is always willing to share knowledge and give tours.

The farm spans more than 70 acres and houses solar-powered greenhouses; fruit orchards of apple, peach and apricot trees interplanted with medicinal herbs; community fields; and a solar-powered native/heirloom seed bank and processing house made of recycled and natural materials. Crops include traditional corn, beans and squash; strawberries; and asparagus. Beehives provide honey and beeswax.

The Tesuque Pueblo projects are an example of the importance of taking into account what Ballon describes as the integrated “social, infrastructural, economical and ecological impacts” that foster sustainability. He speaks about traditional values mixed with science. There is “one god, one language — the Earth,” he says. “Water is the tears of the Creator, and we kiss the ground because we get everything from Mother Nature and we need to show her love.”

Volunteers on the farm help community members with their plots, balance plant and seed production and provide free food for the pueblo’s senior centers and schools. Ballon speaks of generations to come and notes, “Whatever we’re doing here is going to be the future for our children; this food we’re growing is going to be the most important thing. The future is sustainable, if nothing gets wasted, where we follow traditional ways of using water.” To learn more from Ballon and to visit Tesuque Pueblo Farm, call (505) 699-6408.

SANTA CRUZ FARM
Along the Rio Grande — called Poh Songeh by the Tewa Pueblo people — in the Española Valley are networks of ditches, each connected to their acequia madres (mother ditches), diverting the Rio’s life-giving waters into a place rich in agricultural traditions. Here the pueblos of Santa Clara and Ohkay Owingeh have evolved to coexist with the multicultural communities that today share the river’s resources. If you follow these arteries of water, they will take you into pockets of ancient agriculture. Liquid networks create pathways to places you would otherwise miss.

One example is Don Bustos’ farm in Santa Cruz. Located at 830 El Llano Road, it is open for visitation daily from 8 a.m. to 5 p.m. You can purchase produce directly from the farm — including chile tomatoes, cucumbers, salad greens, spinach and asparagus — and if you get there late in the summer, you can help harvest fresh raspberries and blackberries. Bustos’ farm is a lush, buzzing strip that extends from the roadsides beneath desert hills toward the nearby Santa Cruz River. A singing acequia rushes through the upper portion, watering grandmother cottonwoods watching over the farm.
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The farm also serves as a training ground for eight aspiring farmers every year, with hands-on, paid positions. The trainees work here and at other community demonstration sites, becoming “seed scholars.” In the winter they learn about farm business planning. A lasting impact comes from helping the local community build its capacity for farmers. “More people who are struggling can be given support; you need family and friends to support you,” notes Bustos. The support network created among participants weaves a social fabric, strengthening the region’s farming heritage and resiliency. “This has always been happening: small-scale organic farming has never gone away.” To set up a tour, contact Bustos at (505) 514-1662.

OTHER ESPATHOLA FARMING OPERATIONS
Also located in the Española Valley is Northern New Mexico University’s ¡Sostenga! Center for Sustainable Food, Agriculture and Environment. Found at 1027 Railroad Avenue, ¡Sostenga! is a farm and commercial kitchen, where students are learning and developing a local, student-based food collaborative.

The center hosts an annual Garlic Harvest Festival in late June or early July. Here you can compete on a team for the biggest ajo harvest, taste creative garlic-based dishes and products and otherwise participate in this fun food celebration. Among the crops one can purchase here during harvest Wednesdays are blue corn, mixed salad greens, chard, kale, garlic and garlic powder. Call manager Charles Talachy at (505) 927-9449 for details or see the group’s Facebook page.

Just another field down from ¡Sostenga! is the Española Farmers Market, which is celebrating its 20th season this year. In peak summer season, the market is open every Monday from 10 a.m. to 5 p.m. and Fridays from 2 to 7 p.m.

continues on page 80
Serving colonists and commuters

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10TH ANNIVERSARY CELEBRATION:
FESTIVAL OF THE TRAIL
Saturday, November 21st, 10am–4pm

NEW MEXICO HISTORIC SITES
nmhistoricsites.org
Water is life for Northern New Mexican peoples...

TIWA FARMS OF TAOS
Continuing upstream on the Poh Songeh (Río Grande), you find the vast mountains and sprawling landscapes of Taos and Taos Pueblo. Here, Taos Pueblo musician Robert Mirabal is helping reclaim the growing of traditional crops through his Tiwa Farms program. Tiwa Farms provides free tractor work for pueblo members and preserves heirloom seeds. Mirabal performs fundraising concerts benefiting the project and local farm-to-school programs. Through an alliance with Micah Roseberry of the Farmhouse Café & Bakery, Tiwa Farms also provides community education projects and hosts evening family cooking classes. The Farmhouse Café buys from many local farmers, including Tiwa Farms, which provides the café with blue popcorn and cornmeal. Tiwa Farms can be reached at www.tiwafarms.blogspot.com. To learn more about the Farmhouse Café, call (575) 758-LOVE, visit www.farmhousecafeandbakery.com or stop by any day from 10 a.m. to 5 p.m. at 1405 Paseo del Norte in El Prado, three miles north of Taos Plaza.

RED WILLOW FARMS MARKET
Located in Taos Pueblo, at 885 Star Road, surrounded by summer fields of purple flowers, is Red Willow Farmers Market. This summer the market sponsored two programs that employed Taos Pueblo tribal members and hosted the Summer Farm Internship Program for teens ages 14 to 18 and the Entrepreneurial Incubation Program for people ages 18 to 30. The farmers market is open year-round 10 a.m. to 5 p.m. every Wednesday (indoors in winter) and boasts renewable-energy-heated greenhouses and state-of-the-art eco-friendly facilities. For details call (575) 770-8688 or visit www.redwillowcooperative.com.

LA MADERA’S OWL PEAK FARM
The small town of La Madera — an old, mostly Hispanic land-grant community — is now home to Owl Peak Farm, owned by C.C. Culver and managed by Yesika Medina. Owl Peak is a 10-acre demonstration farm specializing in agro-ecology in the floodplain of the Río Tusas and Río Vallecitos. In summer and fall, Owl Peak hosts a communal meal and farmers market on Fridays from 4 to 7 p.m. at Apache Drums in La Madera, less than a mile from the farm. Farm staff members teach and practice permaculture techniques, such as soil building and watershed restoration, use of hugelkultur beds, beaver conservation, compost tea making, no-till cover cropping, passive rainwater harvesting and earthworks construction. They also provide the local community with compost, seeds, space to grow and farming education. Owl Peak is located at 24-B NM 519; call (505) 927-9345 for details.

Water is life for Northern New Mexican peoples; follow the waters and contribute however you can to the ancestral, life-affirming energy of this special place and learn about the true meaning of existence from those who are a part of its unique farming heritage.

Beata Tsosie-Peña is from Santa Clara Pueblo and El Rito, New Mexico. She is a poet, educator, seed saver, permaculture designer, mother and gardener. She currently works for Tewa Women United’s Environmental Health and Justice Program and can be reached at beata@tewawomenunited.org.

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The Northern Rio Grande National Heritage Area is one of 49 cultural regions in the nation designated by the federal government for protection and support. The nonprofit’s mission is to sustain the communities, heritages, languages, cultures, traditions, and environment of northern New Mexico through partnerships, education and interpretation. For details, see page 6 or the NRGNHA’s web site.
rio Arriba, Taos and Santa Fe counties are jam-packed year-round with special events spanning a broad spectrum of activities and interests. It is impractical to produce a calendar of all such events, and both The Santa Fe New Mexican and The Taos News produce summer and winter magazines that contain such information. So herein we provide a guide to select events in the three counties, with an emphasis on Río Arriba. Additional events are also noted in the article on page 54. Enjoy!

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JANUARY

LAST WEEKEND:

FEBRUARY

FEB. 21–28:
Santa Fe Restaurant Week, with special meals, edible art tours and more, www.santaferestaurantweeknm.com.

APRIL

LATE APRIL:
Tierra Wools Spring Harvest Festival in Los Ojos, with demonstration shearing, wool carding, weaving and dying, plus music and more, (575) 588-7231 or www.handweavers.com

MAY

LATE MAY:

MAY 28–29:

MEMORIAL DAY WEEKEND:

JUNE

EARLY JUNE:
Spring Festival & Fiber Arts Fair, El Rancho de las Golindrinas, just south of Santa Fe; $8 adults, $6 teens and seniors, www.golindrinas.com

MID-JUNE:

THIRD WEEK IN JUNE:

LATE JUNE:

LATE JUNE:
Rodeo de Santa Fe, the region’s largest such gathering, www.rodeodesantafe.org

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annual calendar
of northern new mexico events

continues from page 83

July
Early July:
Annual launch of the world-famous repertory-style Santa Fe Opera. It usually closes about the third week of August, www.santafeopera.org.

Early July:
International Folk Art Market returns to Santa Fe for the largest event of its type in the world, www.folkartalliance.org.

July 4:

Mid-July:

Mid-July:

Mid-July:
Start of annual, world-class Santa Fe Chamber Music Festival, which runs through mid- to late August, www.santafechambermusic.com.

Late July:

July 30–31
(Last Full Weekend in July):
Spanish Market in Santa Fe, the nation's largest and most renowned festival of its kind, www.spanishcolonial.org.

August
Third Weekend of the Month and Days Preceding:
Santa Fe Indian Market sets up shop. It is the world's largest and most prestigious event of its kind, www.swaia.org.

September
Labor Day Weekend:
Fiestas de Santa Fe, including the annual burning of Zozobra on Friday night, followed a week later by parades, music on the Plaza, arts and other events, www.santafefiesta.org.

Labor Day Weekend:

Mid-September:

Two Weekends in Mid- to Late September:
High Road Studio Tours along NM 76 and NM 518 between Nambe and Taos, (866) 343-5381 or www.highroadnewmexico.com.

Mid-September:

Late September:
Española Valley Arts Festival on the Española plaza with a focus on regional visual artists, www.cityofespanola.org.

Late September:
3rd annual The Paseo, a free festival on Taos streets featuring performance art, installations and interactive arts from 1-10 p.m.

Fourth Weekend in September:
RÍO ARRIBA, TAOS AND SANTA FE COUNTIES ARE JAM-PACKED YEAR-ROUND WITH SPECIAL EVENTS SPANNING A BROAD SPECTRUM OF ACTIVITIES AND INTERESTS.

OCTOBER

EARLY OCTOBER

EARLY OCTOBER
Octoberfest in Red River, with fall color tours, microbrews, music and more, www.redriver.org.

FIRST WEEKEND IN OCTOBER
Harvest Festival, El Rancho de las Golindrinás, just south of Santa Fe; $8 adults, $6 teens and seniors, www.golindrinas.org.

MID-OCTOBER
Abiquiú Studio Tour, with more than 50 participating artists, www.abiquiusstudiotour.org.

MID-OCTOBER
Opening of numerous high-mountain Santa Fe and Carson National Forest campgrounds in the many mountain ranges of the three north-central counties.

LATE OCTOBER
Taos Fall Arts Festival, www.taosfallarts.com

NOVEMBER

NOV. 1 – 2
Dixon Studio Tour, (505) 579-4671 or www.dixonarts.org.

NOV. 20 – 22

THANKSGIVING WEEKEND
Typical opening of regional ski areas, which remain open through Easter, www.skinewmexico.com.

DECEMBER

DEC. 13

CHRISTMAS EVE
Taos Pueblo activities including bonfires, traditional dancing and midnight mass, (505) 758-1028 or www.taospueblo.com.

CHRISTMAS EVE

FARMERS MARKETS
One of the nation’s oldest and most successful such venues is the Santa Fe Farmers Market (in the Railyard District, (505) 983-4098), but the region has growing markets in Taos (at 400 Camino de la Placita, (575) 751-7575), Taos Pueblo (575) 758-5990), Española (1005 N. Railroad, (505) 685-4842), Dixon (505) 579-9199), Pojoaque Valley (at the Poeh Center, 505-455-9086) and Eldorado (505) 920-5660). They all run from early June through September, with the Santa Fe and Taos Pueblo markets moving indoors for the winter.

Native crops

Farolitos on Canyon Road, Santa Fe, Christmas Eve.

J. Phillips

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CHRISTMAS EVE

Farolitos on Canyon Road, Santa Fe, Christmas Eve.

J. Phillips
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