When my inquisitive Spanish ancestors asked Pueblo people about the names of local geographic landmarks, the Tewa-language speakers provided names for features throughout the land. One phrase described a river called Po Ping Po (P’a p’in p’oe) meaning “Water Red Water” or “Red River Water” of generous but turbulent red-orange flow through a valley of vast, rugged features. However, the Spanish had learned the name of another notable local feature and applied it to the river, calling it the Río de Chama or Río Chama, and even “Río Zama.”

continues on page 12
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A
n early mention of this name comes in the writings of Fray Gerónimo Zárate Salmerón, who served as a missionary in New Mexico between 1621 and 1626. In his 1629 report, the friar expounded on the mineral deposits of New Mexico, mentioning places as diverse as the mountains of Socorro, the ranges of the Hemex (Jemez) and a region called Zama. “At all this the Spanish who are there laugh,” Fray Gerónimo wrote, “as they have a good crop of tobacco to smoke, they are very content, and wish no more riches. It seems as if they had taken the vow of poverty—which is saying much for Spaniards, who out of greed for silver and gold would enter Hell itself.” What Fray Gerónimo interpreted as a lack of ambition among the Spanish settlers perhaps actually comes from a firmer grounding in the reality that relatively few of the deposits were worth exploiting. Extraction of wealth from any deposit required capital that the settlers did not have. Back then, the pragmatic way of earning a living in Nuevo México rested on being a herdsman, farmer or manufacturer of finished wool products.

During the resettlement of New Mexico by the Spanish, Governor Diego de Vargas led a foraging expedition to Taos Pueblo in July 1694. To avoid confrontation with the Pueblo people and their Apache allies, he directed his force to return to the Villa de Santa Fé by a circuitous route, and he describes passing down Río Ojo Caliente (Hot Spring River) to the mouth of the “Río de Zama” and on to the capital.

The growing Hispanic population along the lower Río Chama in the 18th century applied names to churches and villages such as San Francisco de Chama (or El Duende, meaning The Sprite), San Antonio de Chama (today’s El Guache, from a Tewa word meaning “long house row”) and San José del Chama (today’s Hernandez Post Office). These grew upon a grant of land issued in 1707 by the New Mexico governor to Bartolomé Sanchez embracing the locality of “Chama” as it was known then. In addition, the villages of San Pedro de Chamita and Placita Río Chama (today’s Medanales Post Office) bear the name.
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Populations in the early 19th century migrated upriver beyond Abiquiu to establish the hamlet of San Joaquin del Rio de Chama in 1814 in the Cañon del Chama near today’s Christ in the Desert Monastery. This area later came to be known as Chama Arriba (upper Chama), while Chama Abajo (lower Chama) was applied to the river valley around today’s Hernandez. The two locales are more than 30 miles apart from each other, and their names imply connection of kin as well as association with the river, for the river was a conduit of expansive energy and pioneering spirit over the past two centuries.

Because it has no obvious meaning in Spanish, the question is: What does Chama mean? The simple answer is that it is a Tewa name applied to a pueblo ruin about six and a quarter miles downstream from Abiquiu, near the union of the Rito Colorado and Rio Chama. This pueblo had been abandoned before the arrival of the Spanish. The meaning of its name was obtained by Smithsonian Institution scholar John Peabody Harrington, who came to study the Tewa people from 1907 to 1910. His work culminated in an 1916 publication called *Ethnogeography of the Tewa*. Harrington learned that the name actually was a mispronunciation of the Tewa word “T sama” (TS-ah-mah). “Ts” in Tewa often became a “z” in Spanish and evolved into a “ch” by the 1700s.

A further breakdown of this word is ti’a, meaning “wrestle” or “fight,” and a verb helper maá in past tense meaning “did.” Harrington presented its use in a contextual phrase as divi tama or “they have wrestled with each other.” Another assessment is “many wrestled or fought.” Although the name implies an origin during a time of warfare, Harrington’s informants thought there may have been wrestling contests at the former Tewa pueblo. They also noted the name was applied to other features near the ruins, including the bench it sits upon, and a marsh and floodplain below. Immediately to the northwest the name ‘T sama P’ing was also applied to a flat-topped hill that Harrington was believed might be a possible focus of the place-name Tsama. Locals today call it Cerro Redondo (Little Round Hill) or La Loma (The Hill).

We might thus conclude that a ruin named after wrestling contests once held upon a hill at a time immemorial gave rise to the word Chama.

Roberto H. Valdez is a native of New Mexico whose ancestors settled here in 1598 and whose extended family roots are tied to Española, El Coyote and environs. Roberto holds a master’s degree in geography from the University of New Mexico with an emphasis on human-environment interaction, and he is currently a history instructor at Northern New Mexico College in Española.

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Welcome to Art Characters, Part Two. *Land Water People Time* is proud to present a second round of introductions to another handful of respected and colorful New Mexico artists.

Once again the selection of artists profiled reflects a great diversity of media. Each has achieved success through his or her respective muse and is rightfully considered to be a master of his or her craft. And though their individual work could not vary more, together they compose a quintet whose high notes rest on the shared experience of being enchanted by this land they call home.

See profiles as follows: Musician Cipriano Vigil, p. 18-19; Weaver Irvin Trujillo, p. 30-31; Photographer Jon Vigil: P. 36-37; Painter Kathleen Frank, p. 40-41; Santera Lydia Garcia, p. 46-47

RoseMary Diaz is a Santa Fe-based freelance writer. Having spent most of her childhood in Santa Clara Pueblo and northern New Mexico, RoseMary has been surrounded by characters of the artistic persuasion all her life. Writing this year’s “Art Characters” profiles brought back many fond memories.

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Folklorio’s living legend Cipriano Vigil began learning to play musical instruments at the age of 8. By the time he was 14, he knew a life in music was his calling. “As a musician, being able to play several instruments” was helpful, he modestly notes. “Several” was 320 at last count.

Born in the small northern village of Chamisal, New Mexico, Cipriano’s earliest years were filled with the songs of tradition. Many of these songs reached back to New Mexico’s territorial era and would have been lost to time had it not been for the somewhat mischievous efforts of the then-aspiring musician.

In the days before television, local dances were a popular form of entertainment. Their accompanying musicians offered a temptation too important to resist. “I would wait until my mother was asleep, then I’d creep out the window and run to the dance to learn the music,” notes Cipriano in a bilingual biography that features his story (New Mexican Folk Music: Treasures of a People/Cancionero del Folklor Nuevomexico: El Tesoro del Pueblo, 2014). “I watched, I observed, I took notes, and I learned. I practiced what I had seen and taught myself how to play [the guitar].” Not surprisingly, upon returning home and “climbing back through the window as quietly as possible, there stood my mother waiting for me with a belt!”

But Cipriano would not be deterred from music’s gravitational pull, and those early lessons continued. Later, though, as he performed on some of the world’s most celebrated stages, he realized that being entirely self-taught had its limitations. He decided to challenge his “weakness,” earning several advanced degrees, including a Ph.D. in ethnomusicology. His childhood infractions forgiven, he eventually received Mother Vigil’s blessing.

Cipriano’s four-volume set of traditional folk songs and accompanying recordings have brought much of the state’s earliest music out of the past to enrich the repertoire of today’s cancionero del folklore Neuvo Mexicano (New Mexican folk music). “The great legends left a wealth of information floating around,” he explains. “But since the music was only passed down orally, the information had to be found amongst the people themselves.” He stresses the importance of those music traditions being preserved for posterity: “I would like the music to evoke a sense of pride in heritage and identity in the listener, a sense of who they are and where they come from. When they hear the music that was played by their ancestors, it should bring the beauty of our culture to life.” Cipriano envisions the future bringing “a full awareness of all the traditions that have made a comeback.”

Cipriano’s many recognitions include a New Mexico Governor’s Award for Excellence in the Arts, a New Mexico Endowment for the Humanities Award and the distinction of being formally recognized as a New Mexico Living Treasure. And though his work has led him to places far from Chamisal, it has always led him back to what matters most. “This is who I am,” he says. “The music is in my DNA.”

For more on musician Cipriano Vigil, visit newmexicofolkmusictreasure.com/. He can be reached at cipriano505@windstream.net.
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For those who enjoy exploring the “blue highways” on your travel maps, this is a perfect two- or three-day loop into the heart of beautiful north-central New Mexico. Your adventure will take you to Chama and “La Tierra Amarilla” (the Yellow Earth) country of northern Rio Arriba County. You will encounter very little traffic as you explore the village communities and dramatic landscape of the northern Chama River region. A ride on the Cumbres & Toltec Scenic Railroad, the nation’s longest, highest and oldest steam-driven narrow gauge rail line, will highlight your outing.

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Spring brings the opening of the Cumbres/Toltec Railroad. Wildlife spotting and wildflowers abound. Summer is highlighted by the annual Fourth of July fireworks and Chama Days in August, as well as some of the state’s finest fishing and hiking opportunities. Fall ushers in the golden blush of aspens and

By Tom Gallegos
cottonwoods and top-notch hunting days. Winter is the season for cross-country skiing, snowshoeing and snowmobiling. The lands along the Chama were a natural route for trade and communication by Ancestral Pueblos, Navajos, Utes and Jicarilla Apaches. Spanish explorers followed these same trails in the 1700s, seeking a trade route to connect Santa Fe with Los Angeles. This is a land of strong Spanish and Anglo rancher traditions, home to early frontier settlements characteristic of the Wild West. Today, a strong spirit of community cooperation is coupled with determined self-reliance and a pride in the local heritage that’s obvious to visitors. A distinctive local culture persists, and over time the trinity of land, water and people continues to adapt to the modern.

CHAMA
Chama was established in 1880 as a service center for the Denver & Rio Grande Railroad. This was the first Anglo-American settlement in the area and allowed for the export of lumber and wool and the import of household goods and building supplies to nearby frontier communities. Chama was a rowdy, exciting town populated by characters associated with logging, mining and sheep and cattle ranching who frequented its many saloons and gambling houses. Today, Chama is still a bustling gathering point and a gateway for travelers heading north to Colorado and to destinations farther west in the Four Corners area.

From Santa Fe: 110 miles, drive north on U.S. 285/84 to Española and then along U.S. 84 through scenic Abiquiú, past Ghost Ranch to Chama. From Taos: 95 miles west on U.S. 64 across the Rio Grande Gorge Bridge and across the Brazos peaks to the village of Tierra Amarilla, then north to Chama via U.S. 84.

Most summer visitors are here to ride the famous Cumbres & Toltec Scenic Railroad (May 23-Oct. 23, 2016; 888-286-2737 or 575-741-3126, CumbresToltec.com). This is an ideal family excursion with the authentic feel of the Wild West. Built in 1880, the railroad was designated a National Historic Landmark in 2012. Before boarding the coal-fired, steam-operated train, you can take a self-guided tour of the rail yard. There are various daily excursions and types of railroad cars, including the open-air gondola. Docents will share history as you wind over high mountain trestles and breathtaking canyons. The train continues on page 26.
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continues from page 23

features snack and beverage cars and makes a lunch stop at Osier. The scenery is unforgettable.

Be sure to stroll the quaint shops, galleries and studios in the historical district next to the railroad, or stop for breakfast, lunch or dinner at one of its many restaurants.

The Edward Sargent Wildlife Area is another popular and memorable attraction (head north on Pine Avenue/N.M. 29 for a few miles to its parking lot, state.wildlife.nm.us). Visitors can experience a wide range of outdoor pleasures in this 20,000-plus-acre wildlife area just north of Chama. Wildlife viewing, photography, hiking, horseback riding, cross-country skiing, bicycling, hunting, fishing and camping are just a few of the activities to be enjoyed in the high aspen and oak meadows. Certain permits may be required for hunting or fishing, so check with the state Department of Game & Fish office at the Los Ojos Fish Hatchery (575-588-7307).

Though a bit farther away, the W.A. “Bill” Humphries Wildlife Area (10 miles west of Chama on U.S. 64/84, state.wildlife.nm.us) is also worth a visit. A variety of wildlife, including elk, deer and turkey, may be viewed and photographed in this pinion/juniper and mixed-conifer habitat along the Continental Divide. Hiking, bicycling, horseback riding and primitive camping are allowed. Certain permits may be required for hunting or fishing, so check with Game & Fish officials at the Los Ojos Fish Hatchery (575-588-7307).

You should spend at least one night in Chama, which offers a wide range of lodging choices to fit every budget, including B&Bs, lodges, cabins, hotels, motels, RV parks and guesthouses.

The Chama Valley Chamber of Commerce (intersection of U.S. 64/84 and N.M. 17; 800-477-0149, chamavalley.com or chamavb.com) can provide suggestions and should be your first stop in Chama to inquire about current activities and details on lodging, dining, entertainment and more.

La Tierra Amarilla

Ten miles south of Chama along U.S. 64/84 you'll find

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an area of scenic villages, lakes, streams, farms and ranches of the upper Chama River valley. It is well worth the time to explore this hidden, historical gem of Northern New Mexico.

For several thousand years, Ancestral Pueblos hunted, traded and gathered yellow clay along and near the northern watershed of the Chama River. Franciscan friars seeking a practical trade route between Santa Fe and California also explored the area in a 1776 expedition. By 1832, a community land grant was issued by the Mexican government to formally settle La Tierra Amarilla for grazing of sheep and as a buffer settlement between enemy tribes and Santa Fe. The area was permanently settled in 1860 with the development of five main villages that were formed as linear settlements along farming corridors rather than being clustered around a central plaza, the more common arrangement in the Spanish villages to the south. This area was home to subsistence farming, sheep herding, timber harvesting and eventually cattle grazing. Gold and silver miners flooded through the area along the Spanish Trail to Colorado in the late 1800s. The arrival of the railroad in Chama in 1880 signaled major changes in the mix of people and land use.

The Town of Tierra Amarilla (originally Las Nutritas or Little Otters) is the county seat of Rio Arriba County. “TA,” as locals know it, is the largest village in the immediate area. A short drive along the roads will find cattle and sheep grazing on numerous small farms strung along acequias (irrigation ditches). A scenic drive in the immediate area should include the smaller villages of Ensenada and Los Brazos.

In TA visit the Rio Arriba County Courthouse (7 Main St.). Built in 1907 in neoclassical style, it is on the National Register of Historic Places. This was the site of a dramatic raid in 1967 by activist Reies Tijerina, who led an effort to reclaim Spanish land grants from Anglo settlers. A shootout resulted in several injuries and the largest manhunt in New Mexico history before Tijerina surrendered and served three years in prison. Next to the courthouse is Three Ravens Coffeehouse (575-588-9086, threeravenscoffeehouse.com). Korean-born Paul Namkung rebuilt the former Jose Martinez Mercantile Building some 15 years ago to create this coffee house, restaurant and outlet for his handmade drums. The food is varied and delicious and the ambiance warm, a place where living history embraces you. In summer it also sports a dazzling wildflower garden.

Not far from TA, just off U.S. 64, is another notable Hispanic village, Los Ojos (“The Springs”). It is home to the beautiful San Jose Church, the Los Ojos Grotto (a folk shrine dedicated to Saint Bernadette) and Canudos del Valle—a community cooperative devoted to economic development and the wool weaving tradition. The cooperative operates Tierra Woolds (9 Main St., 575-588-\ Continued on page 28
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7231, tierrawools.com), carrying forth an exquisite wool tradition as a weaving studio and showroom. Many of the weavers are descendants of early New Mexico settlers who developed the Rio Grande style of weaving, which features stripes, bands, diamond patterns and six-pointed stars. In addition to selling quality wool artworks, the cooperative hosts weaving classes and operates a guesthouse with several casitas for overnight visitors. Be sure to ask for directions to the Los Ojos Grotto.

Located close to Tierra Wools is the state-operated Los Ojos Fish Hatchery (N.M. 340, 575-588-7307), where you can take a self-guided tour or try the fishing from April to October each year at its Laguna del Campo.

Also in the vicinity is El Vado Lake State Park (on N.M. 112, 575-588-7247, enmrd.state.nm.us). It offers excellent fishing, boating, camping, hiking, winter cross-country skiing and snowshoeing. A 5.5-mile scenic trail along the Rio Chama connects El Vado with nearby Heron Lake.

Quiet coves around the lake are great places to catch trout and kokanee salmon. The lake and surrounding area are a major wintering ground for bald eagles and other birds.

Just below the El Vado Dam on the Chama you’ll find Cooper’s El Vado Ranch (575-588-7354, elvado.com), a rustic lodge and ranch with nine cabins. From this base you can fish the lake or the river, go white-water rafting or take a hike along the rio and across its swinging bridge. The state record brown trout, weighing 20.5 pounds, was caught on the Chama here in 1946. Bait, tackle and supplies are available at the ranch store.

Just a short drive away is another major water body, Heron Lake State Park (on N.M. 95, 575-588-7470, enmrd.state.nm.us). A “no wake lake,” it is popular with sailors, windsurfers and paddle boarders. Its many scenic campgrounds draw families, and trout and salmon attract many visitors in the summer and fall. An excellent hike along the Rio Chama Trail winds to nearby El Vado Lake. Water levels in the lake have been low in recent years, so check with the park office for current conditions.

One of the region’s most spectacular sights, in an area brimming with them, is the Brazos Cliffs (east of Tierra Amarilla, along N.M. 512 from Los Brazos village). The purple cliffs provide a dramatic backdrop visible throughout the area. Rising to over 11,000 feet, they overlook the Chama River Valley and beckon the hiker, rock climber, mountain biker, hunter and trout fisherman. There are designated public fishing access points along the beautiful Brazos River, which runs past the foot of the cliffs and out into a wide valley.

A novel option for lodging very near the Brazos Cliffs is Fishtail Ranch (off N.M. 512, 575-588-7884, campchama.com), which provides a hybrid experience of glamorous accommodations and camping (called “glamping”), along with horsecback riding, trail rides, guided fishing, wildlife viewing and premier guided fall elk hunts.

New Mexico’s reputation as the Land of Enchantment is evident in this historical land of high-country adventure. The soul is enriched by the natural beauty of the landscape, the abundant wildlife and the proud people who call this area home.

Tom Gallegos, born and raised in Northern New Mexico, provides cultural tours throughout the state. He can be reached at truenewmexico.com.
Chimayó weaver Irvin Trujillo has been spinning true tales of New Mexico’s history for more than four decades. Woven in fine, hand-dyed yarns made from churro wool, merino wool, Swedish silk, gold metallic thread or combinations thereof, those tales reflect the rich history of the Rio Grande Valley’s important textile traditions. Trujillo’s family has been part of that history for seven generations.

Incorporating his personal aesthetic by “combining old ideas with my own vision,” Trujillo creates pieces that at once embody an important cultural legacy and reflect modern ideas and experiences. This highly interpretive style evolved as Trujillo stepped deeply into the historical prefaces of his work.

“At first I made small Rio Grande stripes and Chimayó cognitas, similar to the early styles—Frasadas, Saltillo, Vallerò, Jerya and Old Chimayó,” explains the artist. Now it’s “adding modern forms into the older styles. Weaving is an art form that draws from traditional materials and methods but also allows for new ideas.”

Though Trujillo produced his earliest works as a 10-year-old, there were a few detours along the way to today. He worked for Sandia Laboratories and for the U.S. Corps of Engineers. He earned an engineer’s license. But a career in technology wasn’t his passion. He sensed that something else lay ahead and awaited. “I hated working in a small cubicle,” he says of those less inspiring times. “I was on the seventh floor where my view was another building. I couldn’t see myself working like that for 30 years.” He was pulled back to the loom and started weaving again.

“When my father’s help, we established Centinela Traditional Arts, built on family land in Chimayó,” says Trujillo. “I loved working in the sunlight and fresh air, away from the noise of a freeway full of cars.” But success wasn’t a given: “I didn’t know if I would be able to weave full time until the gallery was open for two years and I was making enough money to quit the day job.” A National Endowment for the Arts Heritage Fellowship, a Governor’s Award for Excellence in the Arts and a Spanish Market Lifetime Achievement Award would follow.

Quitting the day job may have taken Trujillo out of the high-tech life, but it did not lead him away from technology entirely. Weaving, he says, makes “the creative process and the execution of ideas inseparable” and requires the discovery of new solutions to problems and the overcoming of “limitations imposed by traditional processes.”

“It’s lengthy and progress is slow,” says Trujillo of the weft and warp. But “that lack of speed is very nurturing and helpful to me on a day-to-day basis.”

Irvin Trujillo’s work can be seen at chimayoweavers.com. He can be reached at centinela@newmexico.com.
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A

In the early 1940s, renowned photographer John Collier Jr. visited Las Trampas, New Mexico, to document traditional farming practices and lifestyles for the U.S. Farm Securities Administration. During that assignment he produced some of the most iconic images ever of New Mexico. Those black-and-white photographs, housed in the Library of Congress, also came to represent “so much of my influence,” says photographer and videographer Jon Vigil of Trampas, whose great-grandfather was the subject of much of Collier’s work.

Like Collier’s work, Vigil’s black-and-white and color portraits are honest, visceral and rich in nuance. And while celluloid may be the most democratic of mediums, the work is certainly not politically silent: Its inherent lack of pretense or promise equalizes everyone. “The camera allows everyone to be equal,” explains Vigil. “There are no popularity contests, no fashion agendas or beauty contests within the imagery, no socioeconomic political factors on exhibit. The images are a representation of the people at the core of who they are.”

Vigil finds inspiration not just in the people of Northern New Mexico but also in the land that sustains them, which he describes as “truly one of the most amazing places on Earth.” It provides “not only beauty but many of the necessities we need to survive, from vegetable gardens to hay for our animals to firewood for our homes. My work is about capturing the diversity of the people of New Mexico and showcasing the rural elegance of the communities we inhabit.”

When asked what he hopes his work will represent in the archives of the future, Vigil’s response was predictably unpretentious: “Photography allows us to look backward and also inward to understand our own mortality and what it means to be part of a culture and a community. I can only hope that one day someone will look back on something I captured and maybe that will feed a spark and create a new stream of imagination.”

Jon Vigil can be reached at adobehousemedia@gmail.com.
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LAND WATER PEOPLE TIME

ISSUE 2, JULY 2016

This publication is a cooperative venture between The Taos News and the Northern Rio Grande National Heritage Area, with assistance from the Rio Arriba County Department of Community & Economic Development. This is the second issue of the annual magazine—the 2015 issue is found online. Please let us know what you think of it and how we can improve upon it.

—Daniel Gibson, editor
(DanielGibsonNM@gmail.com)

The title, Land Water People Time, is used by permission of Water in Motion, LLC.

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ON THE COVER
Village Belle, Taos, a photo taken circa 1880-1890 at Taos Pueblo by an unknown photographer. Image courtesy Denver Public Library, Western History Collection, X-30053.
During a recent visit to the home and studio of Santa Fe-based impressionist painter Kathleen Frank, a thousand bees swirled about the full and fragrant apple blossoms bursting from a family of trees in the walled-in patio.

A few steps beyond the trees, a second greeting. This one from the artist herself—warm and gracious. And upon stepping into a spacious entryway, the visitor gets a third and fourth nod from two 10-foot-tall, painted, canvas-covered figures looming on either side of the threshold to an invitingly appointed great room. The result of a project that inspired her and a group of friends to render portraits of each other, the sentinel-like pieces “ended up here because I was the only one with walls high enough to hang them,” said Frank as she walked through the maze of color that is her current body of work. “They’ve grown on me over time.”

Frank’s childhood was filled with color and colorful people. Born and raised in San Rafael, California, she was surrounded by artists and teachers, her own parents among the latter. This allowed for summertime travel, and Frank spent many of her young seasons in their southbound tow, soaking up even more color through the richly hued experience that was Mexico.

While appreciating the progress she’s made over the course of her career, Frank also notes the urgency of getting things done now. “When I started painting, it was just accidental,” she said. “Now I paint with intention! The older I get, the more frantic I feel about work. As soon as I finish one painting, I have to have another ready and drawn on the canvas. I think most creators are driven to produce. It’s like a hunger when you are away from your work.”

That hunger has been well-served. In 1993 Frank earned a Master of Arts in printmaking from Pennsylvania State University. From then onward, her work has been included in dozens of exhibits and been the subject of installations, lectures and performances. She presently shows at The Madeline in Telluride, Colorado, and La Posada de Santa Fe.

When pressed for further musings on her work, Frank offered this: “I’m creating objects that capture the joy I feel in the landscape. I paint what I see, yet I’m not painting what I see. I intensify it and celebrate it. It’s like everyone dressing up for a party to make it more special than an ordinary dinner.”

Kathleen Frank’s can be seen at kathleenfrankart.com. She can be reached at kathleenfrankart@gmail.com.
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Senator Cisneros is a champion of the traditional acequia organizations in the state.

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.

Fighting for Northern New Mexico
It’s difficult to imagine a more disarming person than Taos-born and -bred Lydia Garcia, a santera (a woman who carves and paints wooden Catholic religious figures). She begins the conversation with a gentle education on a centuries-old art form, then moves into New Mexico history, Garcia’s proud nortena (Northern New Mexican) story and the importance of cultural heritage and preservation, wound down through the groves of her childhood memories, and closes with an endearing “Adios, mija.” This was a good start.

Good starts have been a consistent theme in Garcia’s life. Born into a prominent family in a small village near present-day Ranchos de Taos eight decades ago this September, she learned from her parents the many skills required to support a home. Her parents Guadalupe and Maria Vigil were also artists. They hand-carved small crosses and santos and embroidered colcha, respectively. Garcia remembers her father preparing roots and berries “to make paint” for the carvings he gifted to friends and family on special occasions and to lift their spirits during spiritually trying times. “Way back then it wasn’t art,” Garcia said. “It was part of our religion.”

In the early 1940s, landscape painters Andrew Dasburg and Ward Lockwood purchased homes in Talpa. Both artists befriended the Vigils and hired Guadalupe to build their art studios. The friendship led both painters to support the young artist-to-be. Lockwood supplied brushes and paints and Dasburg an invitation: Garcia would be allowed to observe him at his easel as long as she agreed to also observe utter silence. Both artists became important influences for Garcia; she notes even today, “Watching them bring the familiar landscapes of Taos to life was magical!”

Though Garcia never intended to become an artist by professional measure, it seems art had intentions for her. In the mid-1960s, her eldest son was attending law school in Salt Lake City. One afternoon he telephoned with a confession of sorts: He had sold his entire collection of her art to pay for dental work! “Praise the Lord!” Garcia exclaimed. That call, made a half-century ago by a nervous son far from home, marked the beginning of a long and successful career that shows no sign of downshifting. And, though Garcia continues to attract collectors and receive commissions from virtually every part of the globe, she still finds her success a little hard to believe. “I never imagined I could make a living from my art,” she says with a tone of surprise. “But all of a sudden, after those first sales, I really started selling.” At the suggestion of colleagues Larry Bell (Art Characters, 2015) and Jim Wagner, she eventually opened a studio and gallery in her home. Galleria Elias y Ines was an immediate success and “pretty soon I had more work than I ever thought possible.”

Among her dearest achievements Garcia counts 15 years of teaching at the Taos Institute of Art and a 2000 solo exhibition at the Millicent Rogers Museum. Drawing from her deeply spiritual beliefs, she credits God and love as having played the greatest roles in her success. “To me, my work is about love. When a person sees themselves in the work, they become part of the love. And nobody comes to see the work unless God wants them there.”

Many examples of Lydia Garcia’s work can be found for sale in the gift shop of The Millicent Rogers Museum of Taos. She can be reached at 575-758-1486.
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The great sweep of history and the cyclonic winds of cultural, governmental and spiritual changes in our profound and expansive lands of El Rio Grande del Nórte continue to inspire all who are the living heirs of this tremendous story, as well as those who visit or come on pilgrimage.

One sustaining strength is that of enduring and timeless faith, manifested in three Northern New Mexico spiritual centers: San Miguel Mission Chapel in Santa Fe; La Iglesia de Santo Tomás Apóstol in Abiquiú; and Christ in the Desert Monastery of the Benedictine Brothers. Join us now as we visit these distinctive centers of religious devotion.

MONASTERY OF CHRIST IN THE DESERT
Hidden away in the arid but breathtakingly beautiful Chama River wilderness of Rio Arriba country is one of the most simply magnificent abbeys in the world, the Monastery of Christ in the Desert. Renowned for its architectural beauty and setting, it was described by famed monk and author Thomas Merton (The Seven Story Mountain) as the most perfect monastic chapel he ever visited.

Merton observed that the monastic church fits perfectly with its setting, gazing out over irrigated fields, and he likened its soaring bell tower to a watchman looking out for a something or a someone of whom it does not speak. It is a true spiritual masterpiece in its construction and living function as a cenobitic (a religious tradition that stresses community life) Benedictine monastery following the “rule of Saint Benedict.”

This abbey is a most worthy and meaningful destination and sanctuary that rewards and fulfills those who successfully negotiate its narrow dirt road. All are greeted according to the rule: “Let all guests who arrive be received as Christ; let all kindness be shown to them.” Visitors have arrived to gain the silence, the solitude, the peace and the wisdom of the desert.

The chapel, built in 1964, is a synthesis of the local earth forms, made of adobe, stone and wood. It was designed by the renowned architect George Nakashima and reflects the vision of the abbey’s founder, Father Aelred Wall.

Its chapel is the form of a Greek cross, with four low arms and an octagonal crossing that rises 30 feet. Four expansive windows that illuminate the crossing are faceted into planes at oblique angles to form two sides of the octagon. Between the windows, corner piers repeat the angle with an arris extending from ground to roof. A belfry rising from the southwest pier offsets the chapel’s symmetry. The great ceiling is of lattice wood, and the huge windows give views of the surrounding cliffs. The altar is a stone slab set on a hewn wood column. The chapel also houses a large, carved wood crucifix and a bell, originally from Spain, obtained in Questa, New Mexico.

Abiquiú area people volunteered the adobe, viga and latilla work; Father Aelred’s mother, Helen Wall, donated $25,000 toward the cost. The result is beyond price and is a timeless testament to Benedictine monasticism.

The abbey is self-sufficient and solar-powered. It operates both an on-site and online gift shop for the products it creates, including leather sandals and belts, soaps, candles, body-care products, handmade journals and even a tasty beer called Monk’s Ale.

To get there, take U.S. 84 north through Abiquiú. Two miles past the entrance to Ghost Ranch, turn left (west) onto Forest Road 151 at the “Monastery” sign; follow this dirt road 13 scenic miles to the abbey.

continues on page 52
The Monastery of Christ in the Desert welcomes day visitors between 8 a.m. and 6 p.m. It also encourages overnight visitors for retreats of a night, a few days or longer. For details, call 575-613-4233, email cidguestmaster@christdesert.org, visit christdesert.org or write to P.O. Box 270, Abiquiú, N.M., 87510.

SAN MIGUEL MISSION CHAPEL
This three-story adobe and stone structure, located close to the Santa Fe Plaza on Old Santa Fe Trail between Alameda Street and Paseo de Peralta, is one of seven remaining buildings constructed early in the 17th century in a part of the city known as El Barrio de Análico.

The chapel, called “the Oldest Church in the USA,” was constructed around 1610 by the Tláxcala Indians from Mexico, who accompanied the Spanish colonists to Nuevo Mexico in 1598. Originally named the Hermiña de San Miguel Arcángel, it was built on the site of an even older Pueblo Indian ruin.

This church survived cataclysmic historical events: the apocalyptic 1680 Pueblo Revolt that forced all Spanish into a retreat from the region; the burning and destruction of the church's roof; the subsequent repair and reconstruction by General Don Diego de Vargas in 1692 after the Spanish returned to the area.

Today’s visitors to the chapel marvel at this site of faith and survival. Its beloved altar screen, created by the “Laguna Santero,” dates from 1798 and is the oldest wooden reredo in New Mexico. It also holds a mid-1700s oil painting of San Miguel, flanked by two impressive twisted and painted “Solomonic columns” of wood; a 1709 wooden santo (statue) of San Miguel standing in the altar niche; a powerful painting of Jesus the Nazarene from the mid-1700s; and carved wooden Stations of the Cross. These are some of our most sublime New Mexico devotional works.

Its bell, which no longer hangs from its tower due to concerns about its weight, dates from the 1300s and was laboriously brought up the Camino Real centuries ago from central Mexico. On Oct. 23, 2014, the bell was rung ceremoniously for the first time since 1872.

A three-tiered tower was added to the church around 1830, then redone in 1887 with a stone tower and buttresses. A complete restoration was done by artist, archeologist and preservationist Elizabeth Boyd in 1955, when the original dirt floor and steps were uncovered and human remains and pottery were found buried under the floor.

The chapel is open to the public daily. Roman Catholic Mass is celebrated on Sundays. Old Latin Tridentine Mass is at 2 p.m.; another, general Mass is celebrated at 5 p.m. On every third Sunday of the month, a Gregorian Chant Mass is said at 4 p.m.

San Miguel Mission Chapel is at 401 Old Santa Fe Trail; 505-983-3974; sanmiguelchapel.org.

LA IGLESIA DE SANTO TOMÁS APÓSTOL DE ABIQUIÚ
The Church of Saint Thomas the Apostle in Abiquiú, Rio Arriba County, is prominent for its architectural excellence, its setting and its status as a historical jewel of traditional Catholic faith.

The church is on the north side of the centuries-old Abiquiú village plaza and surrounded by piñon- and cactus-covered hills, multicolored sandstone cliffs, volcanic intrusions and fertile
Chama River bottomlands.
It rests on the site of an older church erected in 1754 in this Genízaro (detribalized and Hispanicized Indians) village then named Santo Tomás. The pueblo was a buffer settlement against Comanche, Ute and Navajo attacks that had already forced the evacuation of the nearby Santa Rosa de Lima. Life here was very perilous. The original church burned in 1867 and was rebuilt by the Abiquiú people.
The current Santo Tomás Church was built in 1935 and was designed by famous New Mexico architect John Gaw Meem, under commission by Archbishop Rudolph Gerken of the Santa Fe Archdiocese. It is the epitome of Meem's Spanish-Pueblo Revival architecture, with its thick adobe walls and great vigas spanning its ceiling and spacious interior. The finely detailed craftwork was done by trainees from the Works Project Administration, and the magnificent ornate woodwork was done by students from the El Rito Normal School.
Master wood craftsman Tim Roybal made the altar, Stations of the Cross and lectern. In 2013, santero John Juanito Jiménez and designer Rik Gonzales created an octagonal baptismal font that expresses the essence of the Santo Tomás community, honoring the Genízaro people. Renowned potter Felipe Ortega of La Madera fashioned the baptismal basin from special micaceous clay.
Abiquiú families and their Genízaro bloodlines survived the ferocious challenges of life here on the dangerous edge of the Spanish Empire. Santo Tomás Church truly unites the varied spiritual elements of this remarkable region and its strong, resilient and faithful people.
This brilliant church stands solidly rooted on its ancient site. It is crowned with a cloud-terrace rampart. Its heavy, carved wood doors exude a confident, welcoming strength. Its looming silent form simultaneously conveys the remarkable impression of both an above-ground kiva and a Penitente morada, like a great, tight prayer drum in synchrony with a timeless and sacred beating heart.
Santo Tomás is an active Roman Catholic church. It is in the jurisdiction of the Archdiocese of Santa Fe and is the parish seat, with mission churches in Coyóte, Cañones, Youngsville, Capulín, Mesa de Poléo, Gallina and Medañales. Sunday mass is at 8 a.m. For details, call 505-685-4462.
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. He profiled local religious feasts, ceremonies and celebrations in Issue 1.
ESCRITORES (WRITERS)

Stanley Crawford
Wordsmith with a Plow

By Lynn Cline

When winter comes to Northern New Mexico’s Embudo Valley, Dixon farmer Stanley Crawford takes a break from tending his fields of garlic, shallots, beets, squash and more at El Bosque Garlic Farm. But that doesn’t mean he’s not hard at work. For it’s during the season’s short, cold days and long, colder nights that he trades in his plow for a pen to produce award-winning novels and nonfiction books, including the acclaimed A Garlic Testament: Seasons on a Small New Mexico Farm.

“I write my fiction for the most part in the winter, when I’m not doing much else. The farming is sufficiently all-consuming that when I’m doing that, I don’t think of much else,” says Crawford, adding that his dual careers are inextricably connected. “What farming does for me in terms of writing is it enables me to observe all kinds of things. Working in the field, sowing and on the tractor, I see things out in the field that I don’t see sitting at my desk.”

Crawford began as a young writer in the 1960s publishing with major presses, including Alfred A. Knopf and Simon & Schuster. He has become a cult author, a sort of writer’s writer. Author and literary editor Ben Marcus has described him as “rigorously inventive” and “attuned to the most potent, and timeless, possibilities in literary fiction.”

In Village, his new novel, Crawford continues his exploration of the world around him with a story that chronicles a single day from the point of view of many characters in the life of a fictional Northern New Mexico village. “Several threads keep the story together,” Crawford says. “It takes place on the day the ditch opens and water comes down through the village. There’s a meeting about water scheduled in the evening, so there’s a lawyer who pokes around the town. It’s also the day that the town’s oldest resident has died.”

Other threads include a group of Jehovah’s Witnesses and the various reactions of the people whose houses they visit; an undertaker; an Anglo couple who own a nursery in the village and a landscaping business in Santa Fe; and the town’s mayordomo. “He is probably the most prominent character,” Crawford says. “He’s a sweet guy.” For fans of Crawford’s books, this character will recall Mayorodomo: Chronicle of an Acequia in Northern New Mexico, his outstanding nonfiction book about community water rights in Dixon, where he first settled in the early 1970s, and his own stint as “ditch boss.”

In Village’s varying cast of characters, there is one who looms largest. “In a sense the protagonist is the village itself, and that includes the flora and fauna, the geography and so forth,” Crawford says. And although the novel explores many issues, it’s predominantly about “a place having a sense of place, because the village is relatively isolated. The place is seen both through the eyes of those who have lived there forever and through a few newcomers. Everyone who’s there has come there to take refuge from the larger world for various reasons, so they understand the value of a place that’s isolated, eccentric, at times crazy, at times generous. But everybody knows where they live, which you might say is very difficult if you live in a big city.”

For Crawford, dividing his year between farming and writing offers the ideal balance. “I use writing to make sense of my life, even through fiction. As Annie Dillard said, writing is an exercise in sensory deprivation. Farming, though, is a fully dimensional exercise, including the way it connects with people at the farmers market.” This integrative life is the life of writer and farmer Stanley Crawford.

Learn more about Stanley Crawford at stanleycrawford.net. Contact him at crawfordstanley@gmail.com. An excerpt from Crawford’s forthcoming book follows on P. 56.

Lynn Cline is the author of the new award-winning book, The Maverick Cookbook: Iconic Recipes and Tales From New Mexico, as well as Literary Pilgrims: The Santa Fe and Taos Writers’ Colonies. She lives in Santa Fe and has written articles for The New York Times, Sunset, New Mexico Magazine and numerous other publications. She’s the host of the weekly Friday afternoon radio show, Cline’s Corner, on KSFR 101.1 FM and leads the Maverick Cookbook Walking Tour with the Santa Fe School of Cooking.
Explore the remarkable career of Georgia O’Keeffe through her artwork, the objects, homes, and places that were meaningful to her, and the experiences that defined her life. Tour O’Keeffe’s Home and Studio in Abiquiu by reservation on the website. On view at the galleries in Santa Fe through October 30, 2016: Georgia O’Keeffe’s Far Wide Texas, an installation of the formative watercolors O’Keeffe painted in Canyon, Texas, in 1916–1918.

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From Village, a novel by Stanley Crawford, to be published by Leaf Storm Press (leafstormpress.com), Santa Fe, March 2017.

A day in the life of a northern New Mexico village, San Marcos, makes up the action of Village. The time is the early 1990s. The main character, other than the village itself, is Lazaro Quintana, mayordomo of one of the village’s two acequias. In this chapter he reflects on the disturbing events of the day before.

For more on Stanley Crawford, see our profile on him on page 54.

PISTOL, PRUNING SHEARS

While putting on his last pair of clean levis, Lazaro Quintana remembered the bridge. It was a small wooden bridge, just wide enough for a tractor, which led across the acequia from the fields to the west to the rocky slopes to the east where people used to drive wagons and later tractors up into the hills to cut juniper for fence posts and pinón for firewood. The log and plank structure had settled over the years, and deposits of silt and gravel had raised the ditch bed. In any case, when the water finally got there, it would wash against the underside of the sagging logs.

The bridge was a cramp in Lazaro’s right calf that had grabbed him sharply last night in bed. After he finally quieted the spasm and turned on the light to look at the clock, which said three a.m., he lay back and saw it all again, under the milky sky of last Tuesday afternoon. The old puentecita with its rotating planks, the barbed wire gate overgrown with gray strands of creeper not yet in leaf, the windless sky fast losing its blue. And the dark shapes of the low green juniper trees up on the gravelly hills, which always invited him to put aside his shovel and climb up and lie down in their dusty fragrant shade and gaze out across the valley, which he hadn’t done since he was a boy. And then there were, the two muchachos, the troublemakers standing there, and the black shape of a small pistol gripped in an outstretched hand.

Their eyes locked briefly on his. The gun slipped away into a pocket of a leather jacket Leandro Salcedo had carried with him all afternoon despite the warmth of the day, and in one of those other zippered pockets there was probably a pint of Four Roses. Eyes cast rigidly down the two young men walked past Lazaro to join the others, both panting faintly, with a hiss of rubbed denim, boots creaking. Lazaro’s dulled nose scented their acrid sweat. A chill ran down his spine. Nothing else happened. But the incident opened up searing memories of shootings and knifings and killings that passed beyond even the memory of Lazaro’s own father. There were those at the cantina before it finally burned down last year, and on the highway at night, at the old dance hall up in Los Martinez, in the plaza, and on the ditch banks, one every three or four years, generation after generation. He didn’t know how close Leandro Salcedo had been to shooting Benji Guerrero. Hey, man, pull the trigger, see what happens next. There were always fights. But if somebody had a gun or a knife, then somebody got shot or got stuck in the ribs. Con armas, that’s the way it’s going to happen, siempre. Guns. Que bárbaro.

He peered through the screen door at the little red car out in front, rake handle sticking out of its rear quarter window. He checked all the buttons on his levis and patted himself to make sure wallet, change, keys, and comb were all in the right pockets. The levis felt fresh and stiff. They would hold him up and keep him going no matter how tired he was. He pressed his gray felt hat firmly onto his head.

Forget about that, he said to himself as he headed out the front door toward the rusty Nissan. Forget about those old things. This acequia is giving me too much aches and pains.

“Una hora, maybe dos,” he called back toward the bedroom where Carmencita lay.

He listened absent for her “Don’t be too long,” but the only reply that came from the small adobe house was the shot-like report of the screen door slamming.

AND THEN THERE THEY WERE, THE TWO MUCHACHOS, THE TROUBLEMAKERS STANDING THERE, AND THE BLACK SHAPE OF A SMALL PISTOL GRIPPED IN AN OUTSTRETCHED HAND.
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LA COMIDA

Eremita of the familia Campos still tends the soil by hand, carefully sowing into an ancient partnership with the ultimate forces of nature and human ingenuity.
In late summer the farmlands of Comida de Campos are a visual feast of rich green foliage, coffee-colored soil and silvery trunks of trees accentuated with red chiles, plump blackberries and eggplant purples. Days along the banks of the Rio Grande are ripe and flourishing with life. A functioning horno (beehive-shaped adobe oven heated with wood) evokes the spirits of ancestors with its aromas of smoky applewood, freshly roasted corn and baked bread. Farm-to-table starts here.

For those of us born of a Spanish or Indian land-based heritage, the Campos family—Eremita, her daughter Margaret and Margaret’s children, Joaquin and Analisa—keeps cherished tradition alive. Preparation of certified organic foods grown on site, combined with marketable production, has encouraged these traditions to stay alive for future generations.

The practices sown by la familia Campos are a portal to the farms and kitchens of my ancestral grandparents, mis visitabuehlos, and their spirits seem within reach.

It’s only in the past decade that farming along the Rio Grande and living off the land as in old times could be considered sexy. Many people have come and gone after learning, through experience, that work on a family farm is hard labor. For Margaret and her mother, this is an endeavor that secures their identity as land-based people. Though young, both are already proving to be good cooks. Analisa, a high school senior, makes tortillas, and Joaquin, in his early 20s, has mastered a hearty traditional red chile that Margaret prefers to her own. In his first year away at college, Joaquin called home and told Mom he missed … the stove. This year Joaquin took the lead in planting, and it looks like he may be a better farmer than she is, says Margaret. Together they follow terrestrial laws in hallowed ground, planting with the phases of the moon to assure the best harvests.

IF YOU GO
Comida de Campos is located near Dixon, about 60 minutes north of Santa Fe and 30 minutes south of Taos. Its summer/fall 2016 schedule will include cooking classes (with meal) held on weekends only by reservation. The fee runs $65 per person with a minimum of five people. Smaller groups can be combined, so call or email for details.

Its online shop, La Tendita, sells the farm’s red chile, jams, jellies and other foods. For further information or reservations, call 505-852-0017 or visit comidadecampos.com.

The connection between the farm and the kitchen is seamless. The planting tradition, as handed down via la sangre de los antipasados (the blood of ancestors), extends to the species that share the land with the family. “Para vos. Para nos. Para las animalitos de Dios,” says Margaret (For them, for us, for the animals of God). In fact, the family plants extra crops for the skunk, deer and bear, among other wildlife, that visit their farm. The infrastructure of the farm includes a multigenerational roost for Joaquin and Analisa. Though young, both are already proving to be good cooks. Analisa, a high school senior, makes tortillas, and Joaquin, in his early 20s, has mastered a hearty traditional red chile that Margaret prefers to her own. In his first year away at college, Joaquin called home and told Mom he missed … the stove. This year Joaquin took the lead in planting, and it looks like he may be a better farmer than she is, says Margaret. Together they follow terrestrial laws in hallowed ground, planting with the phases of the moon to assure the best harvests.

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Improving regional life heritage area works on many fronts

By Thomas A. Romero

Last night, there was a large and beautiful crescent moon over Los Alamos. As I looked to the west, the moon slowly descended over the lights of the “Atomic City,” home of the Manhattan Project, then disappeared over the darkened horizon. In my breast, the emotion of belonging pulled me again into the embrace of la naturaleza. It reminded anew of the connections we share with the natural environment and the abundance of moments in which we are blessed to experience those connections. The Northern Rio Grande National Heritage Area extends over 10,000 square miles, encompassing all of the land area of Taos, Rio Arriba and Santa Fe counties. It is a vast area, with many geologic features and a wealth of natural resources. We are indeed fortunate to share this land.

In this second issue of Land Water People Time, we explore points of interest along the corridors of the Rio Grande and the Rio Chama and in other parts of the heritage area. There are places to visit, stories to be heard about curanderas, the dancers of Abiquiu and place names. There’s a guide to interesting and lesser-known regional museums, a new cast of “Art Characters,” and a profile of writer and farmer Stanley Crawford, plus many more illuminating articles. In all, we hope you will find this issue as stimulating as the first.

continues on page 8
...A SKINNY DIP AFTER A HOT SUMMER DAY OF PRUNING AND HARVESTING MAKES FOR A GOOD NIGHT’S SLEEP.

REGIONAL SPECIALTIES
Farming along the upper Rio Grande requires alignment with the seasons, with planting, harvest and canning tasked in a succession to assure food is available year-round. In late winter, the fields are prepared for the rows of vegetables to be neatly planted in succession. Early spring kale, winter greens and lettuce proliferate; awaiting are corn and pea seeds planted in April. Just after the late frost in mid-May, squash and cucumbers are planted, along with early starts of eggplant, tomato and annual herbs. A first stand of corn is planted early in the season, with subsequent stands planted throughout the summer to provide a continued harvest, except for the chicos (a rare form of small, hominy-like corn), which are planted in one large stand. The harvest is either sold fresh at local farmers markets or canned for later home use.

Cooking classes in traditional foods at Comidas de Campos use the onsite harvest, which means the teachings follow the growing season of a menu’s ingredients. Midsummer to early fall is prime time, as well as during the October Dixon Studio Tour and at Christmas. The cooking is done in the horno and an outdoor (but covered) summer kitchen and in an indoor, commercial-grade kitchen. The menus include chile in many forms, tortillas, tamales and beans. Ingredients include the wildly abundant and indigenous quelites, also known as purslane, an annual succulent that is abundant in Northern New Mexico and is rich with omega-3 fatty acids and other minerals and vitamins. Eremita likes the lemony flavor the raw plants give her salads.

Another abundant indigenous plant enjoyed at Comidas de Campos are the quelites (pronounced keh-LEE-tays). The tasty and fragrant quelites are often considered a wild spinach and are found all over New Mexico. Quelites can be stewed, stir-fried with chopped onion or prepared like any hearty green. In Northern New Mexico, they are most traditionally served with another local and healthy crop, pinto beans. For a short period, the family grew verdolaga for a restaurant that used it in a number of dishes.

When you visit, if verdolaga and quelites are not part of your homemade vegetarian tamale, the calabacitas y maiz (squash and corn) with green chile and Monterey jack might be. Toss freshly grown bok choy, mustard greens, beet tops or chard into a burrito and the distance between farm and kitchen is closed.

For more than 17 years blackberries and strawberries have been grown here, primarily for home use, but visitors occasionally get to sample their sweet treats. Their apricots, choke cherries, blackberry jam and pickled beets are also really popular with visitors and at the Taos and Los Alamos farmers markets, where Margaret and Eremita also sell onions, kale, carrots, beets, radishes and canned peaches used to make a simple compote. Though they can most of their tomatoes to make the best home salsa year-round, they also dry some to sell at market.

“Maintaining a farm depletes you. It takes a commitment,” Margaret says. But she’s found that a skinny dip after a hot summer day of pruning and harvesting makes for a good night’s sleep. The farm that was a gift from Grandpa and the kitchen that was a gift from Grandma continue to guide, nurture and support her family.

Camilla Bustamante lives in La Cienega, New Mexico, where multiple generations of her family have lived since the 1700s. She obtained her Master of Public Health and Ph.D. from the University of New Mexico in 2005 and today is the board president of the Northern Rio Grande National Heritage Area. Bustamante is employed by Santa Fe Community College and places high value on environmentally healthy, community-based education and economic development.

OTHER DINING OPTIONS
Martys Steakhouse
With a mid- to high-priced menu, this classy restaurant in a renovated historic adobe offers a diverse range of lunch and dinner options, including a delicious lobster bisque, seasonal seafood, locally raised leg of lamb and, of course, excellent steaks and to-die-for desserts. Dishes for vegetarians, an outdoor patio and a full service bar increase its popularity.

146 Paseo del Pueblo Norte, Taos
575-751-3020
martys-steakhouse.com

Radish and Rye
Radish and Rye’s farm-inspired cuisine using locally sourced ingredients from various farm partners is guaranteed to stimulate one’s appetite, as is the restaurant’s custom of pairing various bourbons to specific menu items. A cozy atmosphere, small plate options and attentive staff are other hallmarks of this unusual restaurant.

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A MAN OF THE PEOPLE & LAND

By Liddie Martinez

When I think of Estevan Arellano, I think of acequias. Like water, he quenched our thirst for knowledge. He was an artist, sculpting poetry from words, inspiration from gardens and hope from students. When I miss him, I venture to Embudo to stand on the banks of the river and hope that wherever he now resides, he also is remembering me. He was born in Embudo, New Mexico, on Sept. 17, 1947, and made his life there with his wife, Elena, and their three children. The only thing he loved more than his community and his culture was his family.

Estevan was a resounding voice, always fighting for our gente (people), terrenos (lands), el agua (the water) y cultura (and culture). It was what drew me to him. For 10 years we worked side by side on El Camino Real de Tierra Adentro National Historic Trail, developing exchange programs, conducting research and transforming a rigid bureaucratic system into an inclusive grassroots program focused on community engagement and cultural exchange.

At Estevan’s urging, we engaged colleges along the trail to identify students who were interested in history, arts, culture, literature, archaeology and anthropology, and we recruited them to begin El Camino Real International Youth Ambassadors program. Estevan was an inspiration to youth.

We met when he was director of the Oñate Center. Already he was a celebrated writer, having won El Premio de Las Américas for his book Inocencio: Ni Pica Ni Escarda Pero Siempre Se Come El Mejor Elote (Innocent: He Doesn’t Hoe or Weed but Always Eats the Best Corn). Years later, I had the incredible honor of assisting him as he conducted his research on the mountaintops of Las Alpujarras in Andalucía, Spain. Estevan conducted extensive studies of the acequias and terracing systems of this area that allowed for farming on steep slopes, research he used for his last book, Enduring Acequias, published just before he died on Oct. 29, 2014. His method was to interview the oldest community members and document their stories, a technique that he and his compadres (comrades) Tomas Atencio and Facundo Valdez perfected during their years with La Academia de la Nueva Raza as they reinstituted the age-old practice of la resolana (gathering in a sunny spot to talk).

At his best, he was a scholar and a teacher. Estevan always drew crowds for his lectures. He never put on airs despite his lengthy accomplishments, and when he was asked what he did for a living, he always responded that he was a farmer. I admired his unbelievable ability to speak for hours at a time, giving lectures on history, gastronomy, heirloom seeds, acequias, language and cultural preservation—citing research, historical dates and quoting authors and philosophers—all without a need for notes or even an outline. His devotion to culture and community is one I had never encountered before and one we will likely never see again. We are all better people because of Estevan. He often called me hermanita (my little sister) and, if I’d been privileged enough to have had a brother, I would have wanted him to be Estevan.

Liddie Martinez is a freelance writer and poet residing in Española with her husband, Rick, on their family farm. She raises chickens and grows dahlias. She is also the executive director of the Regional Development Corporation of Española.
Juan “Estevan” Arellano (1947-2014)—Nuevo Mexicano (New Mexican), heir to the Embudo Land Grant, acequia expert and regionally acclaimed journalist—took his last breath on the land he loved. The respected author and scholar’s mastery of archaic Spanish allowed him to extract the meaning of ancient words and integrate this hidden knowledge into his writing. Always focused on the paisaje (landscape) that “anchored” his huesos (bones) to la nacioncita (“Little Nation,” or Northern New Mexico), Estevan infused his narratives with a deep appreciation of la tierra (the land) shaped by the memories of his antepasados (ancestors). Nurtured by the history of generations of Nuevo Mexicanos, his sense of place was woven into his identity. Estevan and his wife, Elena, raised three children in a homestead he named Mi Almunyah (Place of Desire). The centerpiece of Estevan’s almunyah was his humble adobe home surrounded by a jardin (garden) and arbolerradas (orchards), watered by the Acequia Junta y un cienega (spring). The simple earthen ditch that coursed through Estevan’s land linked vecinos (neighbors) in the Embudo Valley to the many village farms and ranches along the Rio Grande and to communities that depend on acequia systems in arid areas throughout the world. Estevan’s mastery of words and use of potent symbols from New Mexico history in his editorials, academic essays and poetry was of profound significance to his work. Armed with a degree from New Mexico State University and a fellowship to the Washington Journalism Center, Estevan was transformed into a contemporary periodiquero (journalist). Estevan’s journalistic experiences emerged during the “Embudo Renaissance.” As the creative energy from this distinct time flourished, Estevan edited La Academia de la Nueva Raza Publications (1971-1976), El Cuaderno: De Ves en Cuando (A Little Booklet: Once in a While), and Entre Verde y Seco (Between Green and Dry). Later, he became a regular contributor to The Taos News’ “El Crepusculo”; at the time of his death, he was a columnist for Green Fire Times and an avid blogger. Estevan was a prophetic writer, and his novel Incencio won Mexico’s Premio Nacional de Literatura Award in 1994, followed by his translation of Gabriel Alonso de Herrera’s 1513 Obra de Agricultura, republished as Ancient Agriculture: Roots and Application of Sustainable Farming (2006). His final master literary achievement, Enduring Landscape: Wisdom of the Land, Knowledge of the Water, was published in 2014. Notwithstanding this impressive and partial list of achievements and honors, one of Estevan’s nearly forgotten legacies was Arellano magazine. Published from 1992 to 1994, Arellano featured editorials, academic articles and lyrical obituaries interwoven with contemporary and historical photos, art and poetry. Eventually, the magazine became a platform for activists involved with acequias, environmental disputes and land grant issues. The final issue included Cuaderno, an anthology focused on agriculture, architecture, culture and alternative energy. Estevan’s wisdom infused his writing, leaving future generations with reliable guides to navigating life in an arid landscape. As he wrote in Enduring Landscape, “La tierra dirije al agua, y el agua guia la tierra” (The land directs the water and the water guides the land). Maria Mondragon Valdez’s family has resided for many generations in San Luis, Colorado. She received a Ph. D. in American Studies from the University of New Mexico and published numerous articles in Arellano and Cuaderno. She began collaborating with Arellano in the 1980s when they both served on the Regional Development Planning Group to address environmental concerns impacting Rio Arriba County.

A Man of Words

By Maria Mondragon-Valdez

Maria Mondragon Valdez's family has resided for many generations in San Luis, Colorado. She received a Ph. D. in American Studies from the University of New Mexico and published numerous articles in Arellano and Cuaderno. She began collaborating with Arellano in the 1980s when they both served on the Regional Development Planning Group to address environmental concerns impacting Rio Arriba County.
SOMETHING TO BELIEVE IN

NORTHERN NEW MEXICO’S TRADITIONS OF CURANDERISMO AND HERBAL HEALING

By Patricia Marina Trujillo

As someone who grew up in Northern New Mexico, anytime I would fall and scrape a knee or get a knock on the head, the nearest adult would soothe me, wipe my tears and say the following incantation: “Sana sana colita de rana si no sana hoy sana mañana.” When translated into English, it doesn’t make much sense: “Heal, heal, little tail of a frog, if it doesn’t heal today, tomorrow it will.” Some might shrug it off as a charming dicho (folk saying), but for anyone who has been sana sana, you know that the words and collected actions have the power to heal sprained ankles, sore throats and even broken hearts.

We believe in those words to heal us. We believe in the breath that propels the intentions from our mom’s mouth to heal us. We believe that soothing, light touch offered with cariño (caring) will heal us. We believe. To understand healing in the context of this region, you must understand that all healing is directly connected to the spiritualty of land. Faith is a key ingredient. One must be spiritually involved in the curative practices that will heal him or her, and one must understand the connection between self, healing and the sacredness of place.

Enter our traditional healers—our grandmas, our moms and our tías (aunts)—whose houses smell of the pungent healing agents they can expertly boil, grind or turn into a salve. When you walk in, you might see bundles of Indian tea hanging from a viga, open a comoda (drawer) and find a Ziploc bag filled with this year’s harvest of osha, or find sachets of lavender and manzanilla waiting to freshen a closet. Our traditional healers can look at plants on highway shoulders and see an entire pharmacy. It’s a gift and a talent that takes years to develop.

The most famous curandera (traditional healer) in New Mexico may very well be fictional. Ultima, the central figure in Rudolfo Anaya’s 1979 novel Blaue Me, Ultima is an elder in the community who is simultaneously respected and trusted, yet questioned and feared. Her healing powers are based in traditional women’s knowledge of spirituality, land, people, animals and plants. As the quintessential curandera figure in New Mexico literature, she introduces us to the healing spectrum that includes physical ailments, emotional turmoil, historical grief, survival of trauma and the intersecting spiritualties that inform our healing practices. Her depiction encapsulates the living tradition of curanderismo and herbal healing that continues in many Northern New Mexico communities today.

“Both my grandmas were healers,” Ana X Malinalli Gutiérrez Sisneros reflects. “My maternal grandma was a partera (midwife); she delivered babies in her time. I never saw that; I just saw her as an herbalist in my days. She would always have the right herb to give you or the right cure. The other one, my paternal grandmother, used herbs too. She used herbs, but you know what else she used? Atole.”

Gutiérrez Sisneros has worked in health care and nursing for 34 years. She is a mental health counselor at Northern New Mexico College in Española and a Ph.D. candidate in New Mexico State University’s Nursing Health Disparities at the Border program. She is also a médica, a traditional healer, who refrains from identifying as a curandera because she learned that the title is “reserved for elders or people who have been practicing healing for at least 20 years. I’m not there until 2017.”

Herbs are one way that people heal, but there are other popular beliefs that people believe bring relief. “If it makes you feel better, it can be a simple thing like hot tea or hot milk. When you can’t sleep, they say to you, ‘yerba leche, jito.’ Elders also drink hot milk with atole. Why do they want that milk hot and boiled? Believe it or not, this is a source of tryptophan, which is a precursor to the neurotransmitter serotonin. Serotonin is the medicine—helps the brain balance—so you won’t be depressed.” This does not surprise the veteran nurse. “They are actually treating you with an antidepressant when they give you that hot milk! But, maybe it’s not just the milk but the fact that your grandma gave you that milk that helps you feel better. Maybe she gave you a little cruz (blessing) so you can sleep better.”

This is part of the cultura cura paradigm of healing that Gutiérrez Sisneros practices—the concept that within the culture lies the cure. This approach is used by the Hoy Recovery Program, an inpatient and outpatient substance abuse treatment center in Northern New Mexico. Hoy Recovery approaches substance abuse treatment from a balance of evidenced-based/best-practice models and traditional healing.
I DON’T BELIEVE IN A LOT, BUT I BELIEVE IN PLANTS.’
—JESSICA RIGGS
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that provides a holistic approach rooted in regional culture. They have a garden where clients grow much of their own food. Clients are introduced to a curandera who leads them through meditation, relaxation, exercise and renazul (sweat lodge).

According to Veronica Iglesias Ramos, who works with Hoy clients, being a curandera is not a role to be taken lightly. “Many people don’t realize that to be a curandera means sacrifice; it means opening your life to helping your community, and that comes with certain agreements that you have to make in your own life with your spouse and your family.”

Some curanderas are recognized in communities as having a don divino, or a divine gift, for being a healer and spiritual guide. Others, including Gutiérrez Sisneros, feel called to the work and find teachers, like the late Elena Avila (Women Who Glow in the Dark, 2002) to guide them in the practice. The services of curanderas are often sought out by people who grew up in the tradition or by those who have exhausted other avenues of treatment, but in all cases curanderas work within a holistic paradigm that connects spirituality to healing practices.

Curandererismo includes a broad spectrum of healing modalities. Parteras/midwives, bonesetters, sobadoras/massage therapists, curanderas/healers and yierberas/herbalists were all historically part of a spectrum of healers one could find throughout the region. Gutiérrez Sisneros asserts, “Curanderismo is intuitive medicine. When you’re a nurse and a curandera together, it’s helpful, because healing is not necessarily a process. It can be a sound, a prayer, a smell. You know how your grandma smells? That comfort, it’s part of the healing.”

This holistic approach to curing is founded on the concept that everything is connected and in relationship. Though herbs are commercially available from environmentally responsible businesses, one must consider that the practice of gathering herbs from the wild creates a relationship with the plant. Taking time to walk out into the forest or along the acequias (ditches) to find capulin, chimayó or garambullo is part of how herbal healing works. The process holds memories and traditions that often have been passed down from generation to generation. Land holds our stories, creates geographies between times and space and connects us to our ancestors.

It is a meditation on the practices of land-based people, summed up in a dicho: Para nos, para vos, y para los animalitos de Dios (For us, for the community, and for the animals of God). We should never take more than we need. We cannot own the medicine; rather it is part of our community and must be cared for. If someone finds a cache of osha and yanks out the entire root rapaciously, the plant will cease to be. However, if we only take a few secondary roots and leave the primary root intact, we take care of the plant and ourselves while ensuring there is medicine for the future. This is a cultural practice that is based on respeto y permiso, respect and permission.

Jessica Riggs, Indigenous Women’s Health and Reproductive Justice Program manager at Tewa Women United, describes herself as a ‘doula (prenatal/birth/postpartum care specialist), herbalist, mama, activist and breast-feeding educator.” She was raised with Western medicine and didn’t find her way to herbal healing until she got really sick in college. After going to the doctor time and time again when the antibiotics stopped working, she was willing to try a different path. She found herself at the commercial herb shop Herbs Etc. Upon an employee’s recommendation, she bought some herbs and began what would become an ongoing relationship with healing plants. “It worked. It just worked in ways that the doctors and the medicine did not,” she said. Riggs was convinced that she needed to better understand herbs, and she began a 10-year study with books, talking to people (especially to grandmothers) and talking to plants. Eventually she received a B.A. in integrative health at Northern New Mexico College.

One of the most significant differences between the medical industrial complex and herbal healing, Riggs observes, is that herbal healing views health in terms of wellness. What foods do we need to eat to stay healthy? What herbs can we use to cultivate a wellness environment? What plants are we in relationship with? What plants bring us joy? Make us feel safe? Encourage laughter?

Now in her position as a doula and health-care administrator dedicated to Native women’s health initiatives, Riggs creates gentle learning and teaching opportunities for sharing traditional practices. “What I see with new mamas and families is that their power has been taken away; the traditional knowledge has been lost.” Riggs laments that fear develops with this loss and that common problems with traditional treatments, like stomachaches or fevers, now seem out of the realm of control in a household. Working with individual families, she helps reintroduce the use of herbs slowly by building trust and openness to working with plants. “It’s believed the knowledge of herbs is lost, and in some cases it has been, but each community has someone who talks to plants—grandmas, aunts, uncles. So talk and ask questions,” Riggs suggests. “Start with one plant, get to know it. How does it grow? What does it need? Smell it. Taste it. Touch it. Talk to the plant. It will tell you what it needs. Build relationships with plants. Even just one plant knows so much.”

This return to herbal healing is part of the larger spectrum of reclaiming indigenous and land-based knowledge, which includes our traditional birth wisdom and wellness practices. Ceremonies and rituals were part of healthy, caring communities in Northern New Mexico. Organizations such as Tewa Women United, the New Mexico Acquia Association and Honoring Our Pueblo Existence are working to revive and, in some cases, reinvent these practices. Our seeds, plants and water connect traditional Pueblo and Hispano villages through the recognition that healing and well-being are a story that our peoples must collectively tell. Where we might find fault in one another, our communities place faith in our relationships to the larger earthly collective. She reflects, “I don’t believe in a lot, but I believe in plants.”

Patricia Marina Trujillo, Ph.D., is the director of equity and diversity and an associate professor of English and Chicano/a Studies at Northern New Mexico College. Trujillo is invested in community-based action research like the work she does as faculty adviser for the American Friends Service Committee@sostenga Farm, and she serves on the boards of the Northern Rio Grande National Heritage Area and Tewa Women United. She was recently named the creative writing editor of the Journal of Chicanito and Latina Studies, a national journal housed at Arizona State University.
SAVOR A JAMES BEARD FOUNDATION AWARD WINNER

If you’re passionate about authentic tastes, then you’ll love Rancho de Chimayó, winner of the prestigious 2016 James Beard Foundation America’s Classic award. According to the Foundation, this is a restaurant “treasured for quality food, local character, and lasting appeal.” For the best in local flavors, this is one delicious destination.
LOOKING BACK

THE CIVIL WAR IN NEW MEXICO & THE BATTLE OF GLORIETA PASS — THE REST OF THE STORY

By Andres Romero

The Civil War in the West began, and ended, here.

It was a cold, miserable March morning in 1862 as a band of Union soldiers silently and cautiously made their way through deep arroyos and gullies of Apache Canyon in Northern New Mexico. They slowly moved forward in a crouch, their weapons loaded. At any moment they could encounter the enemy, the Confederates, who were somewhere ahead of them. It had snowed the previous week and patches of snow stubbornly held the snow on the ground. Patches of snow had been dispatched to meet the Texas Brigade had already won a number of skirmishes and a major battle at Valverde near Socorro, and had taken the towns of Socorro, Albuquerque and Santa Fe. The only obstacle that lay before them was Fort Union, some 80 miles northwest of Santa Fe via the strategic Glorieta Pass. It was the last major Union stronghold in the entire West. The fort was fortified with Union regulars and Colorado and New Mexico volunteers; a portion had been dispatched to meet the enemy in the canyon and block their advance.

In the ensuing few days, both sides jockeyed for position and engaged in a number of skirmishes throughout Apache Canyon, culminating in a pitched battle on March 26 and 28. This battle took a heavy toll on both sides, though the Confederates ultimately seemed to win the field.

NEW MEXICO VOLUNTEERS TURN THE TIDE

But the “victory” came at a high cost. Many of the Rebel’s horses and mules were destroyed and their supply wagons—loaded with weapons, ammunition, medical supplies, food, blankets and other essential goods—had been burned by a contingent of men guided by Lt. Col. Manuel Chaves and a Comanche scout named Duran. They’d made a rough, exhaustive and brilliant passage up, over and back down the steep flanks of 1,000-foot-high Glorieta Mesa to surprise the Texans’ supply train from the rear. The action forced the Confederates to retreat back to Santa Fe and soon after, to flee New Mexico back to Texas, ending their dream of a Confederate West.

Both Chavez and Duran were from the New Mexico Volunteers, a complement of 4,000 men that had been activated by Territorial Gov. Henry Connelly to thwart the Confederate invasion. More than 90 percent of the New Mexico volunteers were Hispanics from Northern New Mexico. At the Battle of Valverde a few weeks earlier they fought alongside regular Union troops, suffering a 53 percent casualty rate as the Confederate troops swept the field.

They were vilified for this loss, and in the same vein credit for the victory at the Battle of Glorieta went to Chivington, and not Chaves and Duran. If one simply follows military protocol, it is also hard to understand why a major was put in charge of a Union contingent instead of a lieutenant colonel.

More than 700 men were killed or wounded in the battles of Valverde and Glorieta. A great many were Hispanics from Northern New Mexico. Little credit was originally given to them for their heroic and patriotic sacrifices. Currently an effort by the Friends of the Pecos National Historical Park and the National Park Service is underway to recognize their contribution by erecting a monument to these Hispanic patriots at the Glorieta Battlefield site. It is expected to be dedicated in the fall of 2016, and will be located right along NM 50 between Pecos and Glorieta.

In the number of men killed, wounded or missing, the battles of Valverde and Glorieta were minuscule in comparison to the carnage of the Civil War battles fought in the East and South. However, this does not diminish the importance and significance of the ultimate outcome of these two battles in New Mexico, for they held the Union together and assured its survival as the United States of America.

Andres Romero is the vice-president of the organization Friends of the Pecos National Historical Park. He is also involved in six other nonprofit organizations in Santa Fe. A lifelong resident of Santa Fe, he calls himself an amateur historian of Southwest history.
42ND ANNUAL TAOS FALL ARTS FESTIVAL

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THE TAOS ENVIRONMENTAL FILM FESTIVAL
SEPT 29 - OCT 1
Includes a tribute to Native American (Pueblo) arts, environmental climate change issues and contemporary dance. Funded in part by Northern Rio Grande National Heritage Area.

CALABASH BASH! OCTOBER 2
The closing event of Fall Arts is a silent auction of hand painted gourds by well known artists at the Sagebrush Conference Center. All proceeds benefit Stray Hearts Animal Shelter, Taos Coalition to End Homelessness, and H.E.A.R.T. of Taos.

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Dexter Trujillo and the Dance Traditions of Abiquiu

By Rick Hendricks

In the 18th century, a new ethnic identity, Genízaro, emerged in New Mexico from the blending of Native Americans from various tribal groups such as Utes, Kiowas and Comanches. Individuals from such groups were brought to New Mexico as captives. They were distributed as servants among the Hispano population, from whom they absorbed elements of Spanish culture. Eventually, the Genizaros gained their freedom and settled in places such as the village of Abiquiu.

Many observers have commented that the people of Abiquiu express their Hispanidad (Hispanic identity) at the feast of Santa Rosa and their Genízaro identity at the feast of Santo Tomás. One of the individuals most actively involved in the dances performed at these celebrations, Dexter Trujillo, says that is incorrect. "It is both. It is always both."

For the people of Abiquiu, the dances for Santo Tomás are both a cultural and religious event, characterized by a rich tradition of dance and drumming unique to the region. The survival of this tradition owes much to Trujillo, the village's undisputed cultural leader and reservoir of community traditions.

He notes, "The dances that we do here focus on the Native American or Indian part of us. We dance on the feast of Santo Tomás here in Abiquiu. We always celebrate it on the weekend of Thanksgiving—even though the feast of Santo Tomás is really July three."

Trujillo learned the traditional dances from his grandparents and village elders. Performing them correctly "requires a lot of work, especially training and discipline," he says. "Today the dancers are children, often young girls. My grandfather used to say, 'one hundred years ago it was the adults.'"

The most popular dance is called the Naluile. Specific to Abiquiu, it is an initiation and welcoming dance of a Genízaro into the community. According to Trujillo, "One of the dancers draws a newcomer or stranger out of the crowd and 'dances' them. The dancer shakes the newcomer and bounces him up and down. Someone shouts, '¿Quién conoce a este Indio?' (Who knows this Indian?). Eventually, someone will say, 'Yo lo tomé por mazo.' (I will take him as a servant.) Some money is slipped in the pocket of the dancer—Trujillo—symbolizing the exchange of a ransom payment. The person who pays the ransom then dances with the new Genízaro resident of Abiquiu.

The Coyote (person of mixed blood), another friendship dance, is the second-most-popular dance here. It is a boy-girl dance with clearly defined gender roles. The boys skip and jump, accompanied by spontaneous whooping. The girls quietly take slow baby steps with a hand on one hip. The young dancers' elegant movements do not happen by chance; rather, they are the result of many hours of practice. The performers' regalia includes feathers, maracas, bells, shells and black powder guns called yogues.

Also performed in Abiquiu are the Águila (Eagle) Dance, the Toro (Bull) Dance, the Redondo (Round Up) and the Valse (Waltz). Another dance is El Borracho, in which the dancers pass around a bottle and imitate drunken behavior. The dance is all in good fun, but it also serves a didactic purpose: It instructs community members, especially the youth, how not to act.

The Saturday procession to the church begins in the upper part of Abiquiu called Moqui, and the procession arrives in time for 10 o'clock Mass. After the service, the priest blesses the dancers and they perform inside the church for 15 minutes to half an hour. A rosary is said, and the participants retire to a reception. There, people "throw verses" at each other, a kind of singing poetry slam with lyrics in Spanish and "Indian." By noon, participants and spectators withdraw for refreshments.

Indian ancestry is important to Trujillo, and he notes that his great-grandmother, Mamá Regina Herrera, was a Navajo who was living in San Ildefonso when she married Bartolo Herrera, Trujillo's grandfather. Trujillo notes that every year Pueblo Indians come to Abiquiu for the feast of Santo Tomás. Sunday's events, basically a repeat of Saturday's schedule, begin much earlier because Mass is at 8 a.m. and runs at a much faster pace.

DRUMMING IS VITAL

Throughout the weekend of celebration, there is drumming. Before Trujillo became Abiquiu's drummer, his father, Floyd, drummed during the ceremonials. He remembers the exact moment when he knew he wanted to be a drummer. His Uncle Leandro Martínez was inside the home of Gilberto Benito Cordova, who had set up loudspeakers in his yard. "The desire to drum and dance comes from the heart and cannot be forced. Customs must be learned from the village elders, from aunts and uncles with knowledge of their Indian ancestry, because it is important for the next generation to know of its Genízaro past."

Trujillo has two round drums, one large (about 2 feet in diameter) and a smaller one. His drums came from Taos and are made of cottonwood with a rawhide head. In the past, the drums were typically made from the large cans that held black powder. The drums are played with a wooden mallet that has a leather-covered head.

Trujillo believes "the spirit of the celebration of Santo Tomás's day in Abiquiu will live on forever, but I fear the traditions will one day die." For now, he is passing them on to the youth of Abiquiu. His message for the young people he teaches to dance is simple: "Follow this way, and you will have a beautiful life."

Rick Hendricks is the New Mexico state historian and an ex officio board member of the Rio Grande National Heritage Area. He received a BA in history from the University of North Carolina at Chapel Hill and a doctorate in Ibero American Studies from the University of New Mexico. He has published extensively on the history of the American Southwest and Mexico.
A young Abiquiu dancer.
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Native American Owned
Little-Known Regional Museums Tell Tall Tales

By Arin McKenna

The Poeh Cultural Center of Pojoaque Pueblo includes a rare example of a defensive torreon (tower) in adobe, and a terrific small museum and gift shop.
Museums are like windows into the heart and mind of a community. Visitors flock to Santa Fe's New Mexico History Museum/Palace of the Governors, Museum of Indian Arts & Culture, Museum of International Folk Art and New Mexico Museum of Art — and to Taos' Harwood Museum of Art and Millicent Rogers Museum — to learn more about New Mexico's rich history and art.

But smaller, less-known museums scattered throughout the region provide more intimate portraits of their communities and the people who helped to shape them. View Northern New Mexico through the eyes of locals by touring these little gems. Several have restricted hours, so check with them before visiting.

SANTA FE

El Museo Cultural de Santa Fe

El Museo Cultural de Santa Fe is one of the liveliest museums in the area. The cultural center is devoted to showcasing, promoting and nurturing the continuation of New Mexico’s Hispanic culture, art and traditions. Programming includes contemporary art exhibitions, performing arts events, educational activities and community and school events. One of the highlights is the Dia de los Muertos (Day of the Dead) celebration in the fall. Exhibits rotate monthly. July’s exhibit, Daughter of Rooms, features the work of Susan Ferguson—the sole female student in Frida Kahlo’s all-male class in the 1940s at Escuela de Pinturas y Escultura in Mexico—and Ferguson’s daughter Catherine.

elmuseocultural.org; 505-992-0591
555 Camino de la Familia
Admission by donation

IAIA Museum of Contemporary Native Art

The IAIA Museum of Contemporary Native Art is dedicated to increasing public understanding of—and appreciation for—contemporary Native art, Native history and culture and the cultivation of cross-cultural dialogue. The museum’s collection of more than 7,500 objects—most created in the last 40 years—will be featured in its new permanent collection gallery.

iaia.edu/iaia-museum-of-contemporary-native-arts/museum; 505-983-1777; 108 Cathedral Place
Admission charge

New Mexico State Capitol

The New Mexico State Capitol showcases the largest collection of New Mexico art on permanent display, as well as rotating exhibits in the rotunda and in Governor’s Galley. The collection is augmented by the architectural beauty of the “Roundhouse,” constructed from New Mexico travertine marble with a stained glass skylight over the rotunda.

nmcapitolart.org; 505-986-4589
411 State Capitol,
Admission free

The Museum of Spanish Colonial Art

The Museum of Spanish Colonial Art is the country’s only museum dedicated to exhibiting Spanish colonial art of New Mexico and around the world. Rotating exhibits feature both historically significant and contemporary works from the museum’s 3,700-piece collection.

The only permanent exhibit, The Delgado Room, illustrates the lifestyle of Spanish colonial trader and merchant Don Manuel Delgado, based on his 1815 will and estate inventory. Another gallery rotates pieces from The Behrán-Kropp Collection of Peruvian Colonial Art. This year’s feature exhibit is dedicated to the 200th anniversary of the Santuario de Chimayó and Chimayo’s weaving heritage.

spanishcolonial.org; 505-982-2226
750 Camino Lejo
Admission charge

continues on page 76
POJOAQUE

Poh Cultural Center and Museum
The Poh Cultural Center and Museum is dedicated to the preservation and revitalization of northern Rio Grande Valley Puebloan culture, with a primary focus on Northern New Mexico’s six Tewa-speaking pueblos. The museum’s permanent exhibit, *Nah Poeh Meng* (Tewa for “Along the Continuous Path”), portrays Pueblo history from within the Pueblo world-view using contemporary work by renowned Puebloan artists, historic reproductions and both traditional and contemporary stories. The dioramas include figurative sculptures by Roxanne Swentzell (Santa Clara Pueblo) and painted murals by Marcellus Medina (Zia Pueblo).

*poehmuseum.com; 505-455-5041*

Pueblo of Pojoaque Poeh Center Complex, U.S. 84/285 north of Santa Fe
Admission by donation

ESPAÑOLA

Bond House
The Bond House is the anchor for Española’s Plaza de Española. This Victorian home—completed in 1910 and added to the National Register of Historic Places in 1980—still has its original woodwork, parquet floors, fireplace, chandeliers and brass fixtures. Rotating exhibits featuring historical artifacts and photographs depict Española’s transition from frontier outpost to commercial center with the arrival of the railroad in 1880. One gallery features work from contemporary local artists.

Also at Plaza de Española, the *Misión Museo y Convento* is a charming replica of the San Gabriel Church, built by the Spanish in 1598, based on excavations of the site. The lovely mission is outfitted with work by local artists, including traditional church decoration from the past four centuries and portrayals of both ancient history and the modern establishment of the Española Valley. Admission by donation.

*plazadeespanola.com/bond.php; 505-747-8535, 706 Bond St.*

Admission by donation

PUEBLO OF SAN ILDEFONSO

Maria Poveka Martinez Museum
The Maria Poveka Martinez Museum showcases San Ildefonso’s cultural heritage, particularly the work of its many famous potters. Foremost among those was Maria Martinez, creator of the pueblo’s distinctive black-on-black pottery. The museum features work by Martinez and her husband, Julian, her daughter-in-law Santana and son Adam Martinez, as well as other Martinez descendants. Other potters featured include Blue Corn Calabaza and Carmelita Dunlap and her son Carlos Sunrise. The pueblo’s legacy is also told through photos, paintings and examples of embroidery, leatherwork and jewelry.

*455-3549, six miles west of U.S. 84/285 off N.M. 502. Stop at the visitor center upon entering the pueblo.*

Entry charge for the pueblo

ABIQUIU

Ghost Ranch
The Ruth Hall Museum of Paleontology’s curator, paleontologist Alex Downs, calls Ghost Ranch a “hotbed” for paleontology. The museum highlights the many discoveries that have made Ghost Ranch world-famous in that arena. At the heart of the museum sits an 8-ton chunk of rock filled with Triassic Era dinosaur fossils from the same quarry where a host of Coelophysis fossils were discovered in 1947.

The oldest complete skeleton of a North American dinosaur, *Tawa hallae*, was unearthed here in 2009. The Florence Hawley Ellis Museum of Anthropology highlights Ellis’ groundbreaking work on the pre-Puebloan and little-known Gallina culture, as well as other discoveries made through Ghost Ranch’s archaeology seminars. The museum also contains both historical and contemporary artworks from the area’s American Indian and Spanish colonial cultures. A new exhibit opening in October, *Ladies of the Canyon*, highlights the influence of women in Ghost Ranch’s early years.

*ghostranch.org/explore/museums; 505-685-1000, Ext. 4118; 40 miles west of Española on U.S. 84 between mile markers 224 and 225. Free with admission to Ghost Ranch.*
DULCE

Jicarilla Apache Culture Center
The Jicarilla Apache Culture Center was undergoing an expansion earlier this year but was expected to reopen by the first week in June. The museum relates Jicarilla Apache history, from its emergence story to its migration to Northern New Mexico and the establishment of the Dulce reservation. Several displays feature Jicarilla arts and crafts, including basketry, pottery, traditional attire and bows and arrows. A new gallery featuring work by contemporary Jicarilla artists will rotate monthly.

La Hacienda de los Martinez
La Hacienda de los Martinez provides a glimpse of Northern New Mexico frontier life in the early 1800s. This Spanish colonial “Great House,” on the National Register of Historic Places, was both a working ranch and an important trade center for the Spanish empire’s northern boundary. The 21 rooms surrounding two defensive plazitas (courtyards) include living quarters, a mercantile, a chapel and a kitchen with a shepherd’s bed adjacent to the fireplace. Programs include traditional arts and crafts, demonstrations.

TAOS

Blumenschein Home and Museum
The Blumenschein Home and Museum is maintained much as it was when Ernest L. Blumenschein—co-founder of the Taos Society of Artists with Bert G. Phillips—lived there with his family, and it provides a fascinating look into the lifestyle of early 20th century Taos artists. The collection includes the Blumenschein family’s art, as well as works by other famous Taos artists. Furnishings include European and Spanish colonial antiques and the family’s personal possessions.

Taos Art Museum
This newish museum is housed in the home built by renowned Russian artist Nicolai Fechin. Fechin himself adorned the home with intricately carved furniture and architectural features, and designed every aspect, right down to the hardware and light fixtures. The art collection features paintings by the Taos Society of Artists and their followers. The house, studio and garden are on the National Register of Historic Places.

Chimayó Museum
The tiny Chimayó Museum preserves this little community’s deep history. Highlights include a series of vintage photographs portraying life in Chimayó in the early 20th century and contemporary images by photographer Don Usner. The town’s fame as a weaving center is illustrated through historic looms, weavings, spinning wheels and weaving tools.

EDGEOOD

Pinto Bean Museum/Wildlife West Nature Park
Head south to visit the Pinto Bean Museum in Edgewood; it’s dedicated to the history of one of New Mexico’s state vegetables (the other is chile). Nearby Mountainair was once called the Pinto Bean Capital of the World. The museum, located in the Wildlife West Nature Park, is housed in a barn once used for processing pinto beans that was taken apart and reconstructed at the park.

Exhibits include a diorama of pinto bean farming, with models of tractors, farming equipment and a train that carried beans to market. Period artifacts such as cobblers’ tools, an old anvil and forge, a windmill and an antique hay bale are also on display, some along the walking trail to the museum.

Argentina McKenna is an award-winning journalist who has freelanced for The Santa Fe New Mexican and other publications since 2004. She is currently county reporter for the Los Alamos Monitor.
MORE THAN JUST A RIVER—A CRADLE OF SETTLEMENT  

By Thomas Romero

The distance from Santa Fe to the Colorado border is a little more than 100 miles, following the most direct route through the towns of Española, Taos, Questa and Costilla. But the relatively compact course encapsulates centuries of history, waves of settlement and an almost endless assortment of things to see and do. By taking time to slow down, make frequent stops and take side tours to villages and points of interest, the one-and-a-half-hour trip can become an adventure of several days.

GEOLOGY OF THE RIVER  

Millions of years ago, a geological rift during the Cenozoic Era formed the bed where the Rio Grande now flows. The Rio Grande Rift, as it is known, is a massive rent in the Earth’s crust, 20 miles wide and several miles deep. It forms Colorado’s San Luis Valley and slashes New Mexico in two. In Northern New Mexico, the rift resembles a plowed furrow with raised shoulders. The shoulders are the high peaks of the Sangre de Cristo Mountains on the east and the Precambrian volcanic rocks of the Tulas Mountains on the west.

Within this rift, the Rio Grande courses south, cutting through the Taos Plateau and the Española Basin. The river originates in the San Juan Mountains of southern Colorado, crosses the border into New Mexico’s Taos County, and slices through the center of the state on its 1,900-mile journey to the Gulf of Mexico. In Northern New Mexico, the river has gouged out the 800-foot-deep Rio Grande Gorge.

RECREATIONAL OPPORTUNITIES  

The Rio Grande Gorge Bridge, about 13 miles northwest of Taos on U.S. 64, provides spectacular views into this impressive canyon. Parking areas on the west side of the bridge provide access to the structure and the opportunity to gaze down at the narrow ribbon of water far below. The bridge is among the highest in the United States. It was completed in 1965 and in 1966 was named the country’s “Most Beautiful Steel Bridge—Long Span” by the American Institute of Steel Construction.

Two national recreation areas managed by the Bureau of Land Management are situated along the 78-mile-long Rio Grande Gorge. Wild Rivers Recreation Area, 35 miles north of...
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A key part of the mission of the Northern Rio Grande National Heritage Area is the creation of partnerships with local entities to promote preservation of local culture and resources. Through our grants program and other collaborations, we provide support to many efforts undertaken by other communities and organizations, and in turn we receive support that enables us to complete our own initiatives within the Heritage Area. These partnerships are important and special, and we wish to highlight a few of them and invite and encourage your support for these organizations.

The Fiber Rocks collaboration is an excellent example of these partnerships. It involved the participation of five different organizations, including the Española Valley Fiber Arts Center and Mesa Prieta Petroglyphs Project (see page 80), which organized a juried exhibition, and the participating venues that housed the actual exhibitions: the Misión y Convento in Española, El Museo Cultural in Santa Fe and the Hacienda Martínez in Taos. The collaboration enabled artists to work creatively, inspired by the imagery of the ancient settlers of this land and expressed in woven threads that tied together history, weaving traditions and contemporary expression. Other work with these partners has resulted in videos on churro sheep and digital documentation by interns of the Mesa Prieta petroglyphs.

Some of our partnership work results in imagery that illustrates the land and history of the area. Working with the Old Spanish Trail Association and Taos Public Schools, we funded a school-based student project to research and create a mural of the Old Spanish Trail. Students also learned to observe field features of the trail and to pack donkeys. A collaboration with Moving Arts Española led to the creation of murals on the Hunter Ford Building in Española, stimulating public interest in a project to create a new Food Hub for the region. In Dixon, we helped fund creation of a wall of ceramic tiles depicting the landscape and historical features of the Embudo Valley. We also funded the Site Steward Foundation to create an instructional video, A Gift From the Earth, a guide to making utensils with clay for distribution to schools.

Other partnerships are oriented toward restoration of historical buildings, such as the replastering of the grand sala (living room) at Hacienda Martínez in Taos with tierra blanca (gypsum/white wash) plaster and restoration of La Sala de Galisteo—the community center in the village of Galisteo. Newly approved projects include upgrading lighting for the Old Taos County Courthouse with Taos County to illuminate its priceless Works Progress Administration murals, and mud plaster maintenance of the residences around the plaza at Ohkay Owingeh Pueblo. We also supported creation of the Pinto Bean Museum in Edgewood and funded construction of hornos (traditional outdoor adobe ovens) at the Española Farmers Market and the Santa Fe Botanical Gardens.

Major partnerships with the three counties within the Heritage Area are also part of our efforts. With Santa Fe County we have created a marketing function on our website, riograndenha.org, where we encourage individual artists to post a profile of themselves and their work. This is accessible by type of art, by name, by location and by organizational affiliation to assist tourists and local art patrons in finding artists’ work. With Río Arriba County, we have launched this publication and are now embarking on a major collaboration to assume operation of the facility on N.M. 68 between Española and Taos known as the Oñate Center. This will become our central location and a multicultural interpretive and technology center.

Our work is diverse and in many ways reflects the energy and inspiration that is present in the many organizations that call the Northern Rio Grande National Heritage Area home. It is our hope that this publication, Land Water People Time, will contribute to the growing awareness of the people, the talent, and the natural and expressed beauty of this cradle of settlement.

Thomas A. Romero
Executive Director
Northern Rio Grande Natural Heritage Area
Taos, and Orilla Verde Recreation Area, 16 miles south of Taos, offer myriad recreational activities and views of geological rock formations and flora and fauna characteristic of the Rio Grande Valley. The Wild Rivers Recreation Area includes a scenic drive 800 feet above the Rio Grande, as well as trails winding through sagebrush plains and pinyon-juniper forests. The Rio Grande Gorge Visitors Center on N.M. 68 in Pilar is open year-round. Orilla Verde, just upriver from Pilar, snakes along the waterway, providing easy access for fishermen, whitewater rafters and campers. Some 22 miles of canyon rim and river trails are open to hikers and bikers here, where remnants of old lava flows, tumbled into rockslides of dark basalt, are visible.

ANCIENT RUINS

Ancient ruins of cultures that preceded the current-day Pueblo Indian communities of the region lie alongside the river corridor. The Puye Cliff Dwellings just south of Española in Rio Arriba County preserves one of the largest of the prehistoric Indian settlements of the Pajarito Plateau. The settlement was established in the late 1200s or early 1300s and abandoned by about 1600. The ruins, on the ancestral lands of Santa Clara Pueblo, show a variety of architectural forms and building techniques. Daily tours are available on a walk-up basis or by reservation.

Bandelier National Monument is the major prehistoric ruin of the region. Located southwest of Española and not far from Los Alamos, it is managed by the National Park Service. Another notable ruin, though not directly in the Rio Grande corridor, is Pecos National Historical Park, located about 20 miles southeast of Santa Fe.

Mesa Prieta is an elongated mesa covering 36 square miles above the confluence of the Rio Grande and the Rio Chama. It shelters as many as 70,000 petroglyphs and other archaeological features that provide a visual record from the Archaic period of hunter-gatherers and early Pueblos to the current period. The rock art is a record of impressions by multiple cultures, including Native, Hispanic and Anglo. Most of the land is privately owned, but the Mesa Prieta Petroglyph Project is a private nonprofit venture that is recording and preserving these stone images while providing educational opportunities for visitors through tours, internships and summer programs. Access is through the village of Leyden, on the west side of the Rio Grande near Alcalde.

LIVING PUEBLOS

The region’s Pueblo Indian communities are found on ancestral lands occupied for hundreds of years before the coming of the Spaniards. Contemporary Pueblo people are descendants of the Ancestral Puebloans who lived throughout the area. Each pueblo operates under its own government and establishes all rules and regulations for its own individual village. Tribal lands are open to the public for tours or attendance at least days and dances (barring specific closed periods).

At six of the region’s pueblos—Tresque, Pojoaque, Nambe, San Ildefonso, Santa Clara and Ohkay Owingeh—Tewa is the common spoken language. Visitors are invited to attend many ceremonies and religious events at the pueblos, such as the June Feast Day at Santa Clara and the January Deer Dance at San Ildefonso.

Tresque Pueblo is one of the most traditional of the Tewa-speaking pueblos in observing ceremonies and preserving culture. Tewa dances are known for the excellence of the costumes and the authenticity of the execution of dances and rituals. Pojoaque Pueblo’s Poch Museum exhibits Tewa cultural history in dioramas and rotating Native arts and crafts exhibitions. The torreon (tower) houses collections of the work of nationally acclaimed sculptor Roxanne Swentzell. Nambe Pueblo was a primary cultural and religious center at the time Spanish colonists arrived. The name means “People of the Round Earth.” San Ildefonso Pueblo is famous for its matte and polished black-on-black pottery popularized in the early 20th century by Maria and Julian Martinez, and it has numerous artist studios and shops open to visitors, as well as a small museum. Santa Clara Pueblo offers tours of the prehistoric cliff dwellings of Puye, as well as numerous art studios.

The region also harbors two Tiwa-speaking pueblos, Taos Pueblo, which is a National Historic Landmark and a World Heritage Site, located just north of Taos, and Picuris Pueblo, which is located on the High Road to Taos near Peñasco. Taos Pueblo provides hourly guided tours for visitors. Its San Geronimo Feast Day in September features buffalo, Comanche and corn dances, in addition to a trade fair, ceremonial foot races and a pole climb. Picuris Pueblo is also listed on the National Register of Historic Places.

COMMUNITIES ALONG THE RIVER

A number of communities on or near the river between Española and Taos are worth exploring. Just north of Española is the community of Alcalde. Two points of interest here include Historic Rancho de Los Luceros, a working farm with a grand hacienda that once served as the county seat, and the Oñate Monument, which will soon become an interpretive center operated by the Northern Rio Grande National Heritage Area. Just north of Alcalde lies the community of Velarde, with large, irrigated family farms, orchards and roadside fruit and vegetable stands on N.M. 68. At the mouth of the Rio Grande Gorge in Velarde, stop for a visit at Black Mesa Winery and sample its excellent selection of wines created on site.

Farther up the highway, N.M. 75 cuts off to Dixon, home of Chiripada and Vivac wineries and numerous family farms, including the garlic farm of writer Stanley Crawford. At the Dixon Cooperative Market check out the fascinating student-made 3-D mural made of ceramic tiles that portrays the entire Embudo Valley.

Back on N.M. 78 continue north through Rinconada to Pilar, where rafters and kayakers take to the river to begin or end their water journeys. There is a visitor center in Pilar and there are places to enjoy refreshments before leaving the canyon and making the long climb to the top of Taos Mesa. Remember to stop at the top at the horsehoe curve and take in the panorama of the mesa, the distant Sangre de Cristos and the Rio Grande Gorge. It is a magnificent sight!

Finally, proceed to Ranchos de Taos, a historical community and home of the iconic San Francisco de Asis Church, before continuing to Taos a few hours or days late.
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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. Additional events are also noted in various articles.

**JANUARY**

**LAST WEEKEND**
Taos Winter Wine Festival in town and at Taos Ski Valley taoswinterwinefest.com

**FEBRUARY**

**LATE FEBRUARY**
Santa Fe Restaurant Week, with special meals, edible art tours and more santafe.restaurantweeknm.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; handweavers.com

**MAY**

**LATE MAY**
Annual launch of Cumbres & Toltec Narrow Gauge Railroad operations between Chama and Antonito, Colorado. The train runs through mid-October 888-286-2737 cumbrestoltec.com

**MEMORIAL DAY WEEKEND**
Native Treasures Art Festival, with some 200 juried Indian artists nativetreasures.org

**MEMORIAL DAY WEEKEND**
Red River Motorcycle Rally for gearheads nationwide redivider.org

**MAY-SEPTEMBER**
Taos Plaza Live, a series of free music shows on Taos Plaza on Thursdays from 6-8 p.m. taos.org/visit/taos-plaza-live

**JUNE**

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

**MID-JUNE**
Santa Fe International New Media Festival currentnewmedia.org

**JUNE 17-19**
Red River Art & Wine Festival redivider.org

continues on page 84
THIRD WEEK IN JUNE
Peace Prayer Day/Solstice Retreat, hosted near Española by the American Sikh community 3ho.org

LATE JUNE
Taos Solar Music Fest, with national and regional bands solarmusicfest.com

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

JULY
EARLY JULY
Annual launch of the world-famous repertory-style Santa Fe Opera. It usually closes about the third week of August santafeopera.org

EARLY JULY
International Folk Art Market returns to Santa Fe for the largest event of its type in the world folkartalliance.org

JULY 4
Chama Fireworks Train & Show chamavalley.com

JULY 8-10, 2016
Taos Pueblo Pow Wow taospueblopowwow.com

JULY 8-10
Española Valley Fiesta on the Espanola plaza cityofespanola.org

MID-JULY
Start of annual, world-class Santa Fe Chamber Music Festival, which runs through mid- to late August santafechambermusic.com

JULY 22-24
Fiestas de Taos fiestasdeTaos.com

JULY 30-31
(last full weekend in July)
65th annual Spanish Market in Santa Fe, the nation’s largest and most renowned festival of its kind spanishcolonial.org

AUGUST
AUG. 20-21
(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 swaia.org

SEPTEMBER
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 santafefiesta.org

LABOR DAY WEEKEND
Chama Valley Studio Tour visitchama.com

SEPT. 11
Enchanted Circle Century Tour, a major bicycle road race beginning and ending in Red River redriverenchantedcirclecenturytour.com

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 Red Willow (575-758-5900), 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.
Río Arriba, Taos and Santa Fe counties are jam-packed year-round with special events spanning a broad spectrum of activities and interests.

SEPT. 9-11
Río Costilla Valley Studio Tour
riocostillaart.com

SEPT. 17-18 AND 24-25
High Road Studio Tours along NM 76 and NM 518 between Nambé and Taos
866-343-5381
highroadnewmexico.com

LATE SEPTEMBER
Española Valley Arts Festival on the Española plaza with a focus on regional visual artists
cityofespanola.org

SEPT. 21-25
(4th weekend of September)
26th annual Santa Fe Wine & Chile Fiesta, the city’s major event of its kind
santafewineandchile.org

SEPT. 23-24
Third annual The Paseo, a free festival on Taos streets featuring performance art, installations, interactive arts, live music and more from 1-10 p.m.
paseotaos.org

SEPT. 23-OCT. 2
Taos Fall Arts Festival with exhibitions, talks, live music and more
taofallarts.com

SEPT. 26-OCT. 1
2nd annual Santa Fe Street Fashion Week with Southwestern and Western emphasis

taofallarts.com

OCTOBER

OCT. 1-2
El Rito Studio Tour
elritostudiotour.org

OCT. 1-2
Harvest Festival, El Rancho de las Golindrinias, in La Cienega just south of Santa Fe; $8 adults, $6 teens and seniors
golindrinias.com

OCT. 7-9
Octoberfest in Red River, with fall color tours, microbrews, music and more
redriver.org

NOVEMBER

NOV. 5-6
Dixon Studio Tour
505-579-4671
ixonarts.org

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

DECEMBER

DEC. 2-4
Recycle Santa Fe Art Festival
recyclesantafe.org

DEC. 7-11
Santa Fe Film Festival
santafefilmfestival.com

CHRISTMAS EVE
Taos Pueblo activities including bonfires, traditional dancing and midnight mass
575-758-1028
taospueblo.com

CHRISTMAS EVE
Farolito Walk in Santa Fe’s Canyon Road neighborhood
santafe.org

— compiled by Daniel Gibson

A crowd gathers Saturday on Lincoln Avenue for the annual Indian Market.

The 90th annual burning of Zozobra at Fort Marcy park Aug. 29, 2014.

The annual November Dixon Studio Tour presents a wide array of art, including fine pottery, like this work by Betsy Williams.

New Mexico file photos
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