LANDWATER PEOPLE

Northern New Mexico's 2017-2018 Cultural Guide

Complimentary publication in collaboration with the Northern Rio Grande National Heritage Area representing the counties of Santa Fe, Rio Arriba and Taos.
Introducing Mattress Mary and Sharon. Your local experts at getting a great night’s sleep.

When it comes to sleeping better, these two ladies know their stuff. With over four combined decades in the mattress business, they really are Santa Fe’s sleep experts.

510 West Cordova Road Santa Fe, NM 87505 | mysleepanddream.com | 505.988.9195
Substance of Taos

CLOTHING | SKIN | HAIR

102 Doña Luz Taos, New Mexico 87571  substanceoftaos.com  575.751.0992
10 CULTURAL GEOGRAPHY: THE GALISTEO BASIN
Explanation of regional place-names in Spanish, Tewa and English; the focus this issue is on the Galisteo Basin south of Santa Fe. BY ROBERTO VALDEZ

20 VACATION DESTINATION: THE SOUTHERN LOOP
A look at many possible activities in and around the Galisteo Basin, along the Turquoise Trail and in Cerrillos, Madrid and the La Cienega Valley — scenic drives, activities, places to eat and rest. BY TOM GALLEGOS

54 HEIRLOOM CULTIVARS
A look at some of the region’s tasty and unique local food plants, including Chimayó chile, corn, beans, melons and squash strains, plus a few regional “seed savers.” BY KRISTEN DAVENPORT

72 COMMUNITY SPIRIT: QUESTA CHURCH PROJECT
The small town of Questa pulls in one direction to reraise its cherished church. BY SCOTT GERDES

76 THE CAMINO REAL/CARTA
Brief notes on the Camino Real de Tierra Adentro and the nonprofit Camino Real Trail Association (CARTA). BY JULIANNE BURTON-CARVAJAL

80 FAITH
A look into the little-known crypto-Jewish experience of Northern New Mexico. BY SETH KUNIN

86 COMIDA
We visit with two homegrown chefs — Socorro Herrera of Herrera’s and Rocky Durham of the Blue Heron — and a locally sourced executive chef, Christina Martinez of El Monte Sagrado. BY TANTRI WIJA

94 LA BAJADA: WHERE HOPE SPRINGS ETERNAL
The steep escarpment known as La Bajada stands as a barrier and portal to times past and present. BY CAMILLA BUSTAMANTE

100 ANNUAL CALENDAR OF MAJOR EVENTS

106 LAND WATER PEOPLE TIME
ISSUE 3 / SEPTEMBER 2017
This publication is a cooperative venture between The Taos News, The Santa Fe New Mexican, and the Northern Rio Grande National Heritage Area, with assistance from Taos, Santa Fe, and Rio Arriba Counties. This is the third annual issue. Please let us know what you think of it and how we can improve it. Previous issues can be found online at the websites of the three entities noted above.

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

The title, Land Water People Time, is used by permission of Water in Motion, LLC, and Northern Rio Grande NHA.

CONTENTS
Explore History Where it Happened for the Holidays

join us!

Wednesday, December 6th   4:30–6:30 pm
CHRISTMAS AT THE BOSQUE
FORT SUMNER HISTORIC SITE/
BOSQUE REDONDO MEMORIAL
Listen to history unfold with December Letters from the Reservation, including supper and refreshments.

Saturday, December 9th   5–9 pm
LIGHT AMONG THE RUINS
JEMEZ HISTORIC SITE
Hundreds of farolitos, music, dances, bonfires, and horse drawn wagon rides.

Saturday, December 9th   6–9 pm
LAS NOCHES
DE LAS LUMINARIAS
FORT SELDEN HISTORIC SITE
Lighting of over 800 luminarias, holiday music, a cozy campfire, refreshments, and fun for the whole family.

Saturday, December 24th
LUMINARIAS IN LINCOLN
LINCOLN HISTORIC SITE
Luminarias, Santa arrives on a longhorn steer, and hot chocolate.
By Thomas A. Romero

About 14 miles north of Española, at Velarde, the Río Grande emerges from its massive gorge, then flows south along the foot of Mesa Prieta for some 12 miles until it converges with the Río Chama. The confluence of the two rivers marks the center of Tewa Pueblo settlements, often referred to as the Tewa Homelands. In the present day, Ohkay Owingeh, some 25 miles north of Santa Fe — one of six Tewa-speaking pueblos in the region — occupies this confluence area. The other pueblos are Santa Clara, San Ildefonso, Nambe, Pojoaque and Tesuque. All are living homelands.

Over the centuries, generations of people have arrived and settled in this land. Some remained; some went away; all left a mark on history. The earliest inhabitants settled in villages that clung to cliffs or were situated atop mesas, seabeds of ancient oceans that once covered most of Northern New Mexico. To the north and west of Española, near Abiquiú, are the remains of Poshuouinge, a large Tewa settlement. Just south of Española, on Santa Clara land, the Puye Cliff Dwellings provide a glimpse into the prehistoric past. Just a few miles farther south, near San Ildefonso, one can visit the ruins of another prehistoric Tewa settlement, Tsankawi — a part of Bandelier National Monument.

South of Santa Fe in the Galisteo Basin, the Tano peoples lived and then ultimately disappeared, but not before encountering the earliest incursions by the Spaniards in the mid- to late 1500s. Finally, in 1598 at San Gabriel (now Ohkay Owingeh), a Spanish colony was established by Juan de Oñate, which led to the settling of Santa Fe in 1607-1610.

In this third issue of Land Water People Time, we consider some of the pathways our ancestors traveled, bringing and creating their stories as they settled into this new terrain. The ancients left their mark in the ruins that once housed their families, in the artifacts they left and in the stone writings (petroglyphs) found in abundance on Mesa Prieta and other locales. The Spaniards traveled along ancient trails, shaping new roads, such as the Camino Real de la Tierra Adentro, which connected central Mexico to the northern settlements of Nuevo Mejico. They brought livestock that was new to the area, such as horses, cattle and sheep. They brought new crops and new ways of speaking, writing and praying to the inhabitants of this ancient land. The life of the Native inhabitants changed with this first interruption. The subsequent burdens of subservience to Spanish and Catholic Church rule led eventually to the Pueblo Revolt of 1680 and the expulsion of the Spanish from Northern New Mexico.

The reconquest of the north in 1692 reestablished Spanish rule, but with concessions from the Spanish Crown that permitted a measure of self-determination for Pueblo peoples. Many of

continues on page 12

Thomas A. Romero is executive director of the Northern Rio Grande Natural Heritage Area. Related to early 17th century Spanish settlers, he was born in Santa Rosa, raised in Santa Fe and resides today in Tesuque. He has worked as a management consultant throughout the U.S. and in Latin America; has been on the board of El Museo Cultural since 1998; and engaged in numerous community planning and service organizations since that time.
Furniture as dramatic as your surroundings...

GRAYSTONE FURNITURE
the sofa gallery

Ph: 575.751.1266 • www.graystonefurniture.com • Located at 815 Paseo del Pueblo Sur • Taos, NM 87571
continues from page 10

the strictures imposed by Oñate were relaxed, but resentments continued. Through the 18th century, need for survival forged working bonds among Pueblo and Spanish inhabitants, permitting expansion of settlements into the northern rural reaches and giving rise to genízaro communities such as Abiquiú, where the Old Spanish Trail to California was launched. The term genízaro (derived from the Turkish janizary) denoted individuals of non-Pueblo tribal blood. They were mostly Plains Indians captured by other tribes and then sold to Spaniards as indentured servants. As they completed their indentures, genízaro families agreed to forge new settlements led by Spanish landowners.

Each migration in and out brought further connection to a foreign world, plus change and interruption of established ways of living. Mexican independence in 1821 led to relations and trade with the United States along the Santa Fe Trail, and the introduction of new languages and bloodlines — particularly French and English. The U.S. military occupation in 1846 subjected New Mexicans to new laws, languages, standards of measure and forms of governance. The railroads that followed in the late 1800s furthered commerce but led to a loss of land and natural resources to outside interests. In the 20th century, migrations came by railroad, automobiles and planes — and by digital communications in the 21st century. Each influx has brought change to Northern New Mexico and has accelerated the loss of traditional languages and traditions.

The journeys of the past have created a multicultural, complex society in the Northern Rio Grande National Heritage Area (NRGNHA), composed of Santa Fe, Río Arriba and Taos Counties. Some segments of the society are directly linked to the area’s racial and ethnic ancestry. Others arrived via a more circuitous route or as products of multiple pathways. These diversities are part of the strength and beauty of our people.

In the summer of 2017, we celebrated events captured in images of two doorways. In July we marked completion of a Venetian glass mosaic mural surrounding the main entrance of El Museo Cultural in Santa Fe. The mural was created by artist Sam Leyba with Mariel Garcia and is titled Homenaje a la Cultura. It was funded by a grant from NRGNHA. One central figure in the mural is Vicente Romero, a noted flamenco dancer from Santa Fe. The other primary figure is Tewaxcallontzi, the Aztec goddess of healing waters. As the mural suggests, an homage to the cultural legacy of Northern New Mexico should include Spanish lineage and cultural traditions as well as indigenous myths and connections to the natural world.

In August we celebrated the grand opening of the National Heritage Center in Alcalde. The new multicultural center similarly honors and presents the mix of Northern New Mexico cultures. The National Heritage Center is housed in the facility formerly known as the Oñate Monument and Visitor Center, which opened in 1994 and featured a statue of Juan de Oñate on horseback. The presence of the statue so close to the Tewa Homelands and Ohkay Owingeh, though historically accurate, created a severe clash between local Pueblo and Hispanic residents, and in time the facility fell into disuse — though the statue still stands.

The reopening ceremony included the Native dancers Los Comanches de Taos, genízaro dancers from Abiquiú, a blessing from Penitente hermanos from Taos and a cleansing to the four directions by a Mexican curandera. With permission of the Ohkay Owingeh Pueblo Council, the pueblo’s flag was flown alongside the flags of the United States and New Mexico. I am reminded that every gateway, every door, encompasses the journey in and opens to the story on the other side. We offer continuance of the story and our shared cultural heritage con permiso y respeto.
Discover a place between Earth and Sky

Experience a journey of personal and spiritual enlightenment,
Discover the ancient ancestral home of the Santa Clara Pueblo people.

PUYE CLIFF DWELLINGS
505-917-6650 • www.puyecliffs.com

Discover all we are
460 N. Riverside Drive • Española, New Mexico 87532
866.244.7625 • 505.367.4500 • www.santaclaran.com
When my inquisitive Spanish ancestors asked the Tewa Pueblo people about the geography south of today’s Santa Fe, responses described what was plainly obvious — a plain (pun intended). The Tewa word for “south” is akong píye (“direction of the plains”) and is applied to a region that was populated by their brethren, a people that archaeologists today call the Tanos. They are also called the Southern Tewas because their language was similar to that of the Tewa.

The Tewa name for the Tanos was Thaa Nuuge Ing Towa (the words mean “live,” “below over at,” “there” and “people”) or Thaanu Towa (“Living below People”). The closely related Tano, Pecos and Keres peoples, who lived in multistoried adobe villages (called pueblos by the Spanish) and farmed the land south of Santa Fe, were all “Living Down Country People” to the Tewas.

Today this approximately 300-square-mile area is called the Galisteo Basin. Galisteo is a Spanish name derived from kálistos, a Greek word meaning “very beautiful.” It was bestowed by members of the Rodríguez-Chamuscado Expedition in the fall of 1581, during a naming spree that included saint names, descriptive names and names evocative of locations in today’s Spain and Mexico reapplied to numerous pueblos and geographic features encountered in New Mexico.

The basin is within a larger watershed primarily drained by the Río Galisteo. The region features broad llanos (plains) and flat-topped mesas bordered by sierras (mountain ranges). It is an ancient seabed thrust upward and broken by uplifts of rock formed deep within the earth’s crust, marked by layers of flat sandstone that the Tano Indians used as building material. In some locations, beds of gypsum contain alabaster (called jaspe in New Mexico Spanish), which was roasted in hearths. The resulting powder was applied as whitewash to the interior of rooms. At certain locations in the basin, molten lava broke through the surface or was

continues on page 12
Gateway to the Enchanted Circle
pushed up through cracks. It solidified into curious walls called crestones (crest-like intrusive dikes), parts of which have been exposed through erosion.

The lure of the Galisteo Basin is water draining from the southern slopes and foothills of the Sierra Nevada, the traditional name for the Sangre de Cristo Mountains. For 53 miles, the Río Galisteo has several sections of active flow interrupted by dry spots. The area is warm enough for at least a four-and-a-half-month growing season, with plentiful wood for building homes and keeping them warm during the winter.

The basin has numerous archaeological sites that after A.D. 1300 underwent major development into massive multistoried room-block pueblos with plazas. During the Coronado Expedition of 1541-1542, Galisteo Pueblo was called Ximena (he-MEN-ah), but this name did not stick. A party of Spanish led by Antonio de Espejo passed through the area at the beginning of July 1583, and thereafter the Spanish used the name La Provincia de los Tanos. Its inhabitants were described at the time as being more bellicose than the area’s other cultural groups.

After European contact, the Tanos fell into difficulties caused by climate change, raids by marauding Indians and burdensome obligations to the church and state of the Spanish. The decline began in earnest with the Pueblo Revolt of 1680 and continued steadily in ensuing years, despite efforts by the Spanish to support the Tanos continuing habitation of the area.

At the west side of the basin, near the town of Cerrillos (“Little Hills”), are the remains of San Marcos Pueblo. This pueblo may once have been called Ya-tze in the Keres language or Kua-kaa in the Tano language, but more certainly it was known as Kuunyae Ongwi Keji (“Turquoise Pueblo”) in Tewa. The village site was likely chosen due to its proximity to Ojo de San Marcos, a spring near the Río Galisteo. On Feb. 18, 1591, a group of Spanish making the first attempt at establishing a colony in New Mexico bestowed the name San Marcos (St. Mark). The site was also near deposits of kalaite (green to pale-blue turquoise), which residents extracted from irregular holes hammered out of bedrock with stone mauls. They also mined lead, used in pottery glazes, and otherwise enjoyed their resource-rich locale.

But the blessing of location also proved the undoing of the Tanos of the Galisteo Basin. In the 18th century they bore the brunt of many attacks from the Apaches and later the Comanches, who roamed a vast area to the east as a horse culture upon the llanuras (Great Plains).

continues from page 10

continues on page 14
This is more than hinted at by the name of a rim and downslope (bajada) bounding the south of the Galisteo Basin: Bajada de los Comanches. This prominent feature is crossed today by the highway to Stanley and Moriarty. Another place-name portending the marauders of yesteryear is the scenic Cañoncito del Apache, which bounds the basin on the east. Here the railroad and Interstate 25 pass through a narrows formed by massive sandstone walls along the Río Galisteo. The railroad stop of Lamy lies at the mouth of the cañoncito.

The rail juncture was named after Roman Catholic archbishop Jean Baptiste Lamy, who served as the first archbishop of New Mexico, from 1875 to 1885. This is an example of a commemorative place-name, in contrast to so many others in the basin that wax descriptive.

Throughout the 18th and 19th centuries, the Galisteo Basin saw a growing population of Hispano sheep and cattle ranchers, resulting in many Spanish geographic names. Examples include the Real de los Dolores (“Our Lady of Sorrows”) mining camp in the Sierra de Ortiz, which attracted gambusinos (gold panners). The Sierra de Ortiz is a massive uplift of metamorphic rock holding veins of metallic ore. These low mountains were once called the Sierra de San Lázaro after the nearby Tano Pueblo but became “de Ortiz” when shepherd José Francisco Ortiz discovered gold there in 1828.

Pueblo Blancho (“White Pueblo”), perhaps originally named Khayay Pu (“Rabbit Shrine”), is named for its light-colored soil. Another local pueblo was named Shé (or maybe Ché) — a mysterious name possibly related to the Tewa word for “ladder” (she’ay). Ladders were important appliances for all pueblos, which lacked floor-level doors — to foil raiders, residents retreated to rooftops and pulled up the ladders.

San Cristóbal Pueblo was given its Spanish name in 1591 by the Castaño de Sosa party. The Franciscan order had established mission churches at both San Cristóbal and Galisteo by 1639. A remnant of the church at San Cristóbal, built of flat rocks, is still visible from the highway. Galisteo and San Cristóbal were important waypoints south of Santa Fe for Hispano settlers en route to obtain salt from the remnants of a paleo-lake in the Estancia Valley. Salt was necessary for preserving food and hides and was exported to Chihuahua for the processing of silver ore.

We can thus conclude that the Galisteo Basin, or what the Tewas called Thaa Nuu Ge Akong (“Live Down Country Plain”), is a borderland cultural landscape, with names linked to its many ethnicities. It is on the edge of arid terrain along the lush Río Grande corridor, interrupted by streams of water from the mountains. These streams were availed of by an agriculturally opportunistic people. The basin is also bordered by wide, open plains, once roamed by nomads and thereafter by sheep and cattle pastoralists. Many of the place-names arising there from time immemorial reflect the connections between people, their sources of food and the landscape they settled on.
Welcome to the third round of Art Characters, an original Land Water People Time annual series that profiles a handful of Northern New Mexico’s most notable and colorful artists.

In this beautiful state that we call home or visit in quest of its many enchantments, culture, community and creativity are fed by ancient connections to the land itself. There has always been a wealth of the creatively gifted here, and this year’s lineup of featured talents — working in mediums that couldn’t be more diverse, from wood carving to clay sculpture, photography to flamenco — is no exception. Each artist’s curriculum vitae has been illuminated by the common experience of place and by the muses who also reside in the mountains, valleys, plains and mesas of our region.

See pages 18, 42, 68, 86 and 90.

Santa Fe-based freelance writer RoseMary Diaz believes “there’s no such thing as an artist without character.” Working with this year’s selection of creative visionaries “reaffirmed what I have long-known: Character is the very soul of great art.”
Nicholas Herrera  
santero

When Nicholas Herrera was a child, he spent many summer afternoons exploring the riverbanks of El Rito with his mother. Together they walked through the tall, fragrant grasses that lined the edges of the dancing water. She gathered plants and flowers to make healing teas and tonics, and pointed out sources from which to harvest natural pigments. He collected pieces of driftwood that held particular appeal in shape or texture and carved them into animal figures or into tiny boats to toss into the currents.

Even then, Herrera’s inherited gift for art making, and for working with whatever abounds, was evident. “Both of my parents were creative,” said Herrera in a recent interview. “My dad was a furniture maker before he started working at Los Alamos [National Laboratory], and my mom painted. She used whatever she found. She painted on old pieces of wood; she even used red chile for paint. Maybe that’s where I get it … I can use whatever I find for something. Mica for the eyes, dry boards and branches for the carts, old oil cans, engine parts, rusted pieces and shovels for the choppers. I use whatever’s around.” Clearly, those early explorations nourished Herrera’s aptitude for transforming the simplest of nature’s offerings and the discards of an ever-consuming culture into politically and socially weighted artworks that press commentary on “the big issues.”

Herrera’s work, while well-trained on important matters of the here and now, also draws heavily from the centuries-old traditions of his 13-generation New Mexican heritage and from his strong spiritual connection to his Catholic faith. His individual works — always provocative and often controversial — range from small santos and altarpieces to large-scale, carretas de muerto (carts driven by Death figures) and colorful, detail-rich dioramas.

With objects and characters that some may find out of place in the genre of religion-inspired art, Herrera’s autobiographic, sociopolitical, art-manifested narrative is translated by a variety of unusual subjects: Rainbow People busing into the summer solstice, high on free love; Los Alamos “death trucks” loaded with barrels of radioactive waste, trolling their lethal cargo to some secret site; corrupt authorities banking cash-stuffed briefcases in exchange for looking the other way; Jesus and the devil cavorting in cameo to contribute to the discourse. Alcoholism, drug addiction and other “hard realities” are also of topic in Herrera’s work, for which he can add “ethnohistorian” to an already impressive résumé.

Of course, such bold expression is rarely met without some voice of opposition, especially where religious iconography is concerned. Herrera appreciates “where they’re coming from” but is unapologetic about his up-close-and-personal examination of the human condition — spiritual and otherwise — and the temptations and shortcomings that shadow its brightest points: greed, hypocrisy, irresponsible stewardship of the environment. “When I put Jesus in the back of a cop car, with the devil holding a briefcase full of money … a lot of people really tripped out on that one,” says the artist. “They said it was sacrilege, but I think what we’re doing to the planet is more sacrilege than what I’m trying to say through my art.”

Among those who have welcomed Herrera’s message: the American Folk Art Museum, New York City; the Autry Museum of the American West, Los Angeles; and the Terra Foundation of American Art, Paris. Other close listeners include the National Folk Art Society of America, headquartered in Richmond, Virginia, and the New Mexico Governor’s Arts Committee, from which he received a National Award of Distinction in 2006 and an Award for Excellence in the Arts in 2016.

Nicholas Herrera’s life as an artist, his abundant sense of humor, and his love of his pastoral roots and care for the acequia system that literally feeds his family’s century-old property in El Rito has recently been documented in a lovely 18-minute film titled Recuerdo: Nicholas Herrera Land, Water, Art. The film is part of a series produced by a nonprofit group called The Wisdom Archive dedicated to preserving traditional cultures around the world through films posted for free viewing on YouTube.

So far, eight movies have been released from Emmy-award winning filmmakers Scott Andrews and Christopher Beaver. In addition to Recuerdo, other films focusing on New Mexico subjects include Monica Sosaya: Maestra de Tradicion (12 minutes), Cipriano Vigil: Musico de la Gente (38 minutes), Eurgencio Lopez: Ranchero y Santero (4 minutes), Rita Padilla Haufmann: Traditional Wool Preparation and Natural Pigment Dying (16 minutes) and An Intimate Afternoon of Music with Antonia Apodaca and Cipriano Vigil (38 minutes). See the films on YouTube or at www.thewisdomarchive.com.

LEFT: “Cristo de mi Corazon,” 22 x 18 x 8, bronze. Wendy McEahern Photography.

Herrera is represented by Evoke Contemporary in Santa Fe. He can be reached at nicholasdelacruz@gmail.com.
A southern loop

LAMY, GALISTEO, THE TURQUOISE TRAIL AND LA CIENEGA

By Tom Gallegos

An intriguing area, rich in history and scenic beauty, awaits discovery via a perfect day trip or a series of shorter visits along a circular route through the southern reaches of Santa Fe County. This loop embraces the legacy of Pueblo, Spanish and western frontier cultures, as well as traces of hippie and contemporary cultures, that together reflect the celebrated enchantment of New Mexico.

This high desert of grasslands, juniper and piñon encompasses an ancient seabed, with both expansive prairies and rugged, hidden canyons. It contains many ancient Pueblo sites, where people lived, hunted and gathered for many centuries before the arrival of the Spanish. The modern visitor can reflect on this ancient history with a casual drive and frequent stops to feel the strong sense of place that defines so much of New Mexico.

continues on page 22
Dramatic hiking trails | Stunning campsites
Fish in river chasms or mountain lakes
And a historic church restored.
Just a half-hour north of Taos.

VisitQuesta.com
continues from page 20
The journey begins near Santa Fe at the juncture of I-25 and US 285. A rolling, dramatic landscape unfolds as you travel south and away from the Sangre de Cristo range toward the Galisteo Basin. If you need picnic supplies or something to drink, drop by the AGORA CENTER, just off Avenida Vista Grande in Eldorado. Time your visit to the annual ELDORADO STUDIO TOUR (eldoradobhts.org) for a bonus.

A few miles south of Eldorado, just off US 285, is the GALISTEO BASIN PRESERVE (galisteobasinpreserve.com). It includes 13,000 acres of open space, with hiking, biking and equestrian trails open to the public.

Just a mile down US 285 from the preserve entrance is the small community of LAMY (turn left onto CR 33), which is named for Archbishop Jean-Baptiste Lamy, who built the Cathedral Basilica of St. Francis of Assisi in Santa Fe. The village is mostly quiet these days, but the AMTRAK STATION welcomes embarking and disembarking rail passengers. The building displays historic photographs. The nearby LAMY MUSEUM & LEGAL TENDER SALOON (thelegaltendersaloon.com, 505-466-1650) is open for special events and by appointment. Our Lady of Light Community Church is under restoration.

Returning to US 285, turning south you will see a vast panorama of rolling hills and dramatic uplifts. Imagine eight large Pueblo villages and numerous small settlements scattered throughout the area in ancient times, home to the Tano (or Southern Tewa) Indians. Turn right onto NM 41, passing the CENTER FOR WISDOM, HEALING & QIGONG and the LIGHT INSTITUTE. Galisteo Pueblo, a ruin on private land, with more than 1,600 rooms, is located on the south side of NM 41 between Mileposts 56 and 57.

In a few minutes you enter the village of GALISTEO, a quaint rural community with numerous adobe structures and home to a diverse population, including noted artists, writers and healing practitioners. Stop by the newly renovated GALISTEO ART CENTER and the beautiful church IGLESIA NUESTRA SENORA DE REMEDIOS, built in 1884. Or

continues on page 26
Be inspired
For two decades, the Georgia O’Keeffe Museum has shared the vision of a true original. Join us this summer as we look back and head forward.

CLOCKWISE: MARIA CHABOT, GEORGIA O’KEEFFE HITCHING A RIDE TO ABIQUIÚ, 1944. PHOTOGRAPHIC PRINT. GIFT OF THE MARIA CHABOT LITERARY TRUST. © GEORGIA O’KEEFFE MUSEUM. LIVING ROOM, GEORGIA O’KEEFFE HOME & STUDIO, ABIQUIÚ, NM. PHOTO BY HERB LOTZ. © GEORGIA O’KEEFFE MUSEUM. PHOTOS: GEORGIA O’KEEFFE MUSEUM. © GEORGIA O’KEEFFE MUSEUM. GEORGIA O’KEEFFE, GHOST RANCH LANDSCAPE, C. 1936. OIL ON CANVAS, 12 X 30 IN. GIFT, JEROME M. WESTHEIMER SR. © GEORGIA O’KEEFFE MUSEUM.

Florence Jaramillo, Owner of Rancho de Chimayó, Restaurante

JAMES BEARD FOUNDATION
Winner of the 2016 James Beard Foundation America’s Classics Award

Mrs. J, Welcoming You Home for More Than 50 Years!

A Timeless Tradition.
Rancho de Chimayó

300 Juan Medina Rd.
Chimayó, New Mexico
505.351.4444
ranchodechimayo.com

GALLERIES • HOME & STUDIO • MUSEUM STORE RESEARCH CENTER
WWW.OKIEFFEMUSEUM.ORG
Todos tenemos logros que celebrar. Prepárese para disfrutarlos al máximo.

Únase a los 7 millones de inversionistas que confían en nosotros sus finanzas y su futuro.

Edward Jones ha designado el inglés como el idioma oficial para todos los aspectos de las relaciones con sus clientes.

Paul M Sands
Financial Advisor
1103 Paseo Del Pueblo Norte
Suite 4 A
El Prado, NM 87529
575-737-5772
catch the annual artist studio tour (galisteostudiotour.com).

Turn right (west) onto NM 42 (Camino de los Abuelos) and continue 7.5 miles to the ALAN HOUSER SCULPTURE GARDEN (allanhouser.com, 505-471-1528) on Haozous Road. Houser was one of the most renowned Native American sculptors and painters of the 20th century. Private tours of the stunning sculpture garden and studios are available by appointment throughout the year.

Back on NM 42, proceeding a few miles farther west, you strike the TURQUOISE TRAIL (NM 14). This national scenic byway linking Santa Fe and Albuquerque offers travelers a fascinating, dramatic landscape coupled with historic yet still vibrant Old West villages. There is a lot to explore here, including unique and varied shops, galleries, restaurants, movie locations, state parks and more, with interesting, iconic and quirky stops along the way.

First up is the small, historic town of CERRILLOS (“Little Hills”; cerrillosnewmexico.com), located in one of the nation’s oldest mining districts. Prehistoric Native Americans mined turquoise here, and lead used in pottery glazes. Early Spanish settlers and later miners searched for gold, silver, coal and zinc throughout the area. Cerrillos lies along the railroad served by Amtrak. Amid Cerrillos’s old storefronts and dusty streets, one feels transported to the 1800s. But new businesses are slowly restoring many of the shops. These include CERRILLOS STATION (12 Main St., cerrillosstation.com, 505-474-9326), an arts and crafts mercantile that also serves as a farmer’s market and grocery store, and the BLACK BIRD SALOON (28 Main St., blackbirdsaloon.com, 505-438-1821), featuring simple, fresh grub and tasty tap beers in a Wild West ambience. Also here is the long-standing CASA GRANDE TRADING POST, MINING MUSEUM & PETTING ZOO (17 Waldo St., casagrandetradingpost.com, 505-438-3008) with turquoise, rocks, minerals, antiques and animals.

On the north edge of town, just across the railroad tracks, is CERRILLOS HILLS STATE PARK (emnrd.state.nm.us/SPD/cerrilloshillsstatepark, 505-474-0196). Its 5 miles of trails provide sublime views and make a good cool-weather hiking destination. Also in Cerrillos are opportunities for horseback riding and other outdoor adventures.

Back on NM 14, a handful of miles south of Cerrillos is another colorful and small, but growing, town: MADRID (visitmadridnm.com or madridartistquarterly.com). Coal was discovered here in the 1800s, and Madrid boomed until the end of World War II. Today Madrid thrives on tourism and is home to many artists and craftspeople, with numerous shops and galleries in renovated buildings. Festivals, parades and other events are held throughout the year. The real fun here is to meet truly interesting locals and to explore the many artistic and creative boutiques, shops, galleries and restaurants. Attractions include the MINE SHAFT TAVERN (themineshafttavern.com, 505-473-0743), a landmark and authentic watering hole with good lunch and dinner food and entertainment nightly; the OLD COAL TOWN MUSEUM (next to the Mine Shaft, 505-438-7380), and THE HOLLAR (across the street from the Mine Shaft, 505-471-4821), with casual dining, an outdoor patio and entertainment.

Backtrack north on NM 14 to the SAN MARCOS CAFÉ & FEED STORE (just north of Bonanza Creek Road, 505-471-9298). The authentic country feed store, owned by Mark and Cindy Holloway, serves area ranches and homesteads. It is also

Artist Kenneth Wolverton of Cerrillos getting creative in his studio in 2015. Photo by Daniel Chacon, New Mexican.
Our Esthetician, Bri Torres
• Ayurvedic Skincare
• Eyelash Extensions
• Wedding & Photo Makeup
• Waxing

HAIRSTYLING: BOBBIE JANE DOWTY
MAKEUP: BRI TORRES
PHOTO: MARJORIE
a popular restaurant, serving homemade breakfast and lunch in a rustic setting, with peacocks strutting about and other animals on the grounds.

Backtrack to CR 45 and turn right (west). In a few miles you’ll reach MORTENSON SILVER & SADDLES (silveranssaddles.com, 505-424-9230), just beneath a large outcrop of basalt called Lone Butte. In addition to selling buckles, saddles, and other items, the shop has a riding arena. About 5 miles farther west on CR 45 is BONANZA CREEK MOVIE RANCH (bonanzacreekranch.com, 505-471-4248). More than 130 movies, television series and commercials — including Cowboys & Aliens, Longmire, All the Pretty Horses, Silverado, Lonesome Dove and Wild Hogs — have been filmed here. Tours are by appointment only.

Continuing west on CR 45 brings you to the frontage road for I-25. Turn right (north) and take the first left, crossing I-25 to the VILLAGE OF LA CIENEGA. In the 1700s, Spanish pioneers settled the area, where verdant springs and marshes allowed for farming. The narrow, paved road winds past scenic ranches, small vineyards, irrigated fields and homes to EL RANCHO DE LAS GOLONDRINAS (“The Ranch of the Swallows,” 334 Los Pinos Road, golondrinas.org, 505-471-2261).

A living history museum, Las Golondrinas reflects and chronicles life on a Spanish colonial ranch in the 17th, 18th and 19th centuries. The ranch was strategically located on the Camino Real, or Royal Highway, between Santa Fe and Mexico City and now includes water-powered mills, a blacksmith shop, a morada (place of worship) of the Penitente Catholic brotherhood, homes and workshops. It hosts special events and festivals year-round. You can stroll the grounds on a guided tour or wander at will. The museum is open daily in summer, with limited fall, winter and spring hours.

Just a minute farther north, on Los Pinos Road, is SUNRISE SPRINGS SPA RESORT (sunrisesprings.ojospa.com, 800-704-0531 or 505-780-8145). Another ancient place of residence and a resting spot for travelers on the Camino Real, the property recently underwent a major renovation and reopening as a resort. It offers complete spa services, activities for day-trippers, and an excellent dining room — the BLUE HERON RESTAURANT, under the direction of Chef Rocky Durham (see page 64). It makes a fitting and well-deserved end point for your tour of southern Santa Fe County, a place of great historical currents, sweeping views, hidden treasures, unique peoples, artists, ranchers and other “salts of the earth.”

Tom Gallegos provides educational and cultural tours throughout New Mexico. Contact him at nmtourguide@gmail.com or truenewmexico.com.
Compassionate health care for the women of our community.

Dr. Sharon Ransom, OB/GYN provides minimally invasive gynecologic procedures and diagnostics of pelvic floor dysfunction using our advanced urodynamic equipment.

We are also pleased to announce that The Birth Center will open this summer in Taos!

Learn more:
575.751.8961 • www.TaosWomensHealth.org
WHISPERS OF A JEWISH PAST IN THE MOUNTAINS OF NEW MEXICO

In small villages and hamlets in the mountains of New Mexico live communities of individuals claiming descent from Jewish ancestors from Spain and Portugal. These people, often called secret Jews or crypto-Jews, live within a complex set of identities. Often, externally, they are part of churches of different denominations; the majority are Catholic, but some belong to Protestant churches. Internally, however, they maintain a hidden Jewish identity, with unique customs, practices and beliefs.

While crypto-Jewish communities are found in the mountainous region around Taos, crypto-Jews live in other parts of New Mexico and the wider Southwest. Indeed, they live in all areas settled by Spanish and Portuguese colonists, even along the New England coastline, where many individuals of Portuguese descent settled. All crypto-Jews share one thing in common: they trace their descent back to Jews in Spain and Portugal.

continues on page 32

Seth Kunin is a professor and deputy vice chancellor at Curtin University in Australia. He previously worked for 30 years in Scotland and England. He spent more than 10 years doing research in New Mexico and has written widely about crypto-Judaism in New Mexico and the American Southwest.
Crypto-Judaism within the Christian world first emerged between 1390 and 1492. (A similar phenomenon existed with Jewish communities in the Islamic world during periods of religious persecution.) Starting in 1390, significant numbers of Jews living in Spain converted to Catholicism. While these conversions were often forced, in many cases individuals chose to convert for economic or social reasons. These communities of new Christians, often called conversos, included a minority of individuals who chose to secretly maintain their Jewish identity, beliefs and practices. These individuals can be considered the first crypto-Jews.

The religion of the crypto-Jews diverged significantly from that of their Jewish compatriots. While traditional Judaism includes a wide range of public practices, often led by men in synagogues, increasingly the religion of the crypto-Jews became a religion of the home, with women often taking a significant role in the practices and their transmission to the next generation.

Over time, the practices became increasingly narrow, as memory and knowledge of traditional Judaism began to fade. This trend accelerated with the expulsion of the Jewish community from Spain in 1492. Up till that point, crypto-Jews could draw on the Jewish community for knowledge and even ritual items; this largely ceased after 1492.

While 1492 is a particularly sad point in Jewish history, with the destruction of one of the world’s largest and most successful Jewish
A GALLERY OF FINE HANDWOVENS & WEARABLE ART

117 Bent Street, Taos, NM 87571 • One block north of Taos Plaza on historic Bent Street
575-737-9800 • www.artemisiataos.com

“The owner of this lovely shop was very gracious and helpful. If one is looking for quality, handwoven pieces to enhance her wardrobe, this is surely the best shop in Taos.” — Nancy L.
Home practices included variations on lighting candles on Friday evening at sundown, drinking of special wine — occasionally with a blessing in Spanish that was similar to that recited by traditional Jews — and customs related to cleaning, clothing and abstaining from work.

communities, it also heralded the opening up of the Americas to colonial expansion and exploitation. A wide range of documentary evidence suggests that crypto-Jews played a part in the expansion, initially into Mexico and later into other parts of the Americas, including the territory that became New Mexico. For unknown reasons, crypto-Judaism in America seems to have persisted in stronger forms than in Spain, although evidence suggests that it may have persisted equally strongly in the mountainous regions of Portugal, particularly around the town of Belmonte.

NEW MEXICO MANIFESTATIONS

In New Mexico, crypto-Judaism was expressed in diverse ways. In the larger cities, particularly those that had a strong religious and military presence in colonial times, crypto-Jews did not maintain communal structures. Only a small set of families, who intermarried, shared the tradition. Religious practices rarely moved outside the private space of the home, although a butcher might slaughter animals in a traditional way. My interviews suggest that one butcher in Albuquerque, Don Sierio Gomez, kept kosher meat away from pork and removed the blood.

The most common practices mentioned by crypto-Jews from all parts of New Mexico, particularly the cities, relate to observance of the Sabbath on Friday night and Saturday. Home practices included variations on lighting candles on Friday evening at sundown, drinking of special wine — occasionally with a blessing in Spanish that was similar to that recited by traditional Jews — and customs related to cleaning, clothing and abstaining from work. Other individuals spoke of family practices associated with different festivals, particularly Passover. These practices included eating unleavened bread similar to matzo and the telling of stories related to the Jews’ exodus from Egypt, often conflated with the story of exile from Spain.

Crypto-Jews in mountainous areas seem to have developed a more communal set of structures and practices. Many villages in Northern New Mexico were illegal settlements, not sanctioned by authorities; they were remote from both religious and military colonial powers. This remoteness allowed these communities to develop unique practices and traditions, a strong communal identity and a degree of freedom to practice openly. Many interviews of individuals from this region suggest that crypto-Judaism was an open secret, well-known to the wider community. This view was never expressed in interviews with individuals from the larger centers of colonial power.

Many individuals from the mountains speak of ritual practices that brought the crypto-Jewish community together. These practices centered on life-cycle events — birth, marriage and death. They also included some celebration of festivals. As in the cities, Passover is the holiday most often mentioned. Rituals surrounding birth are some of the most indicative of crypto-Jewish culture. Since all crypto-Jews were considered Christian in Northern New Mexico — babies needed to be baptized soon after birth. To forgo this would be a public repudiation of the Catholic faith. But soon after the church baptism, crypto-Jewish children would be taken to another location, where they were ritually washed with water or perfume. This practice was seen as washing off the baptism and emphasizing the Jewish origins of the baby.

Stories are both an important mechanism of cultural transmission and a way of illustrating the complexity of crypto-Jewish identity. One family tradition, related by a friend in Albuquerque, serves as illustration.

He told me, “When my great-grandmother Isabelle was born, her family lived in the mountains. There was no church nearby, and they needed to come down to Santa Fe to get the baby baptized. On the way down, the wagon hit a bump and the baby flew from the wagon to the side of the road, but nobody noticed. They got to the church and could not find the baby. They had come so far, so the priest put her in the book anyway. They started back, and there on the side of the road was my great-grandmother, as happy as could be. So they went home.”

This memory highlights the conflict between the Jewish and Christian aspects of the family’s identity. On the one hand, to be good Catholics, a family had to have a baby baptized, and indeed Isabelle’s name is in the baptismal register. On the other hand, to be a good Jew, one should not be baptized. In this story, the conflict is resolved by a trick.

A WHISPERED TRADITION

It might be assumed from such stories and from the popular depiction of crypto-Judaism that most crypto-Jews are aware of their identity and have practices and rituals that are well understood. This is far from the case. Crypto-Jewish identity is very complex. Most crypto-Jews are only vaguely aware of their Jewish heritage. For some it is merely a whispered tradition — “Somos Judíos” — with little additional content or meaning. For many others it emerges from an attempt to understand strange practices that make them different from their neighbors. Only a small minority have a strong familial tradition with a wide range of practices and beliefs.

The practices and rituals also diverge. Not only did the religion change substantially in Spain, moving from a public to a private tradition, but it also became simplified and narrower due to the progressive loss of traditional knowledge. Many of the practices found today are shaped by these trends. But like all cultural traditions, crypto-Judaism continually changes and takes on new interpretations and practices. So some practices that have no historical Jewish connection have been given new meaning to fit into a hidden Jewish identity. Other practices, learned from neighbors or the Internet, stem from worldwide Jewish rituals and beliefs. And increasingly, some crypto-Jews have an affinity for Zionism, which has also impacted their self-understanding.

Despite the persistence of practices and identity, crypto-Judaism is largely a culture of memory — a culture of stories and narratives passed down between generations. Like all cultures of memory, it is increasingly impacted by internal and external cultural forces, which tend to pose challenges to its persistence. The impact of Hispanic identity, and even more the pervasiveness of American cultural tropes, prevents the whispered messages from being clearly heard and remembered. While some crypto-Jews struggle to maintain their culture, it is possible that in the next generation, crypto-Judaism will become a distant memory, lost in the mountains of New Mexico.
Empowering

Families of Northern New Mexico to achieve their dreams through personalized service, education, and lending with our members best interest at heart.

We care about your financial well-being; let’s get there together.

Kasasa: Checking, Savings, Retirement, Mortgage, Auto and Personal Loans.

www.ziacu.org
A STORYTELLING SANCTUARY:
DEMÉTRIA MARTÍNEZ’S NUEVO MEXICO

Demetria Martínez’s award-winning poetry and fiction are inextricably linked to her native New Mexico, celebrating the land and its people and exploring cultural identity as well as spiritual and political themes. From *Mother Tongue* — her debut novel about a Chicana who falls in love with a Salvadoran refugee living in Albuquerque — to her most recent book, *The Block Captain’s Daughter* about a group of Albuquerque activists working to make a better world, Martínez’s writing is firmly rooted in the home of her ancestors.

“My writing life stems from my relationship to the land here,” the author says. “My family has been here for generations. I’m an heir to the Atrisco Land Grant, and my great-great-great-grandfather Manuel Martín was among the first to settle, in 1850, in what came to be known as Martíneztown in Albuquerque. It consisted of large tracts of land used for farming and grazing. He was married to Ana María Durán, a Diné woman who was likely a descendent of genizaros, Natives taken captive by the Spaniards. Storytelling is in my genes. My grandfather Luis wrote poems and corridos, traditional ballads. He wrote one to promote the reelection of U.S. Senator Dennis Chavez in 1951. The song was heard in jukeboxes all the way from Albuquerque to El Rito and beyond.”

Martínez’s novel *Mother Tongue* reached much further — in fact, it was heard all the way around the world. It’s the powerful story of a young woman’s awakening after meeting a refugee from El Salvador who was smuggled into Albuquerque by the sanctuary movement. Before Martínez wrote the story, she covered the movement as a journalist. In 1986 she was accused of conspiracy against the U.S. government for allegedly smuggling two Salvadoran women across the U.S.-Mexican border — ostensibly to write a story about them. She faced a potential 25 years in prison but was acquitted by a jury on First Amendment grounds.

Critics and readers alike hailed the book. “A book that becomes more timely every day, in our present political climate, and deserves the widest possible audience for its beautiful prose.”

Lynn Cline is the author of the award-winning “The Maverick Cookbook: Iconic Recipes and Tales from New Mexico” and the forthcoming travel guide “Romantic Santa Fe.” She lives in Santa Fe and has written articles for “The New York Times,” “Sunset,” “New Mexico Magazine” and numerous other publications. She is also the author of “Gourmet Girl,” a weekly food blog on SantaFe.com, and is host of the weekly Friday afternoon radio show “Cline’s Corner” on KSFR 101.1 FM.
and humanitarian heart,” wrote author Barbara Kingsolver. “As memorable as Like Water for Chocolate, Mother Tongue serves the culture,” The Washington Post Book Review said, predicting that “it will last,” and indeed it has, for more than two decades.

“Mother Tongue is used in a number of college classes, so I hear from people around the country who have read it and are writing about it,” Martínez says. “Unfortunately it’s more relevant than ever today, with threats of building a wall and mass deportations.”

Martínez has continued to explore the themes of Mother Tongue in her work. “I really love to write about activists’ lives,” she says. “I’m fascinated by how their inner lives play out in their public lives and you see that in both Mother Tongue and The Block Captain’s Daughter. And I write for activists to a great degree because I think a poem or a story can be a sanctuary and a place that we return to over and over again for spiritual nourishment. I think activists in particular need such a place to reflect and rejuvenate. That’s the force behind my writing.”

Her other work includes three collections of poetry and a children’s book, Grandma’s Magic Tortilla, co-authored with Rosalee Montoya-Read. And she is the founder of Voces de Libertad, a poetry project at the Santa Fe County Youth Detention Center, where she and guest poets work mostly with Chicano and Native American teens. “They are eloquent witnesses to the inequities that plague New Mexico,” Martínez says. “They have the great gift of being able to see society as it actually is. The program has touched many many young people.”

Martínez is at work on a new book that will delve deeper into New Mexico and her ancestral roots here. “I’m working on poetry and prose that will weave in some of the old family stories, myths and rumors,” she says. “But I’m also interested in what physically remains behind. My great-grandmother’s metate sits by the fireplace in my parent’s house in Albuquerque. She was from Jimenez, Mexico. These objects are infused with a power from the past that resonates with all of us.”

continues on page 38
REPRIEVE

Today we are not sad. The spots on the snow turned out to be rose petals, not blood. What we thought were helicopters turned out to be red ponies racing across the plains. No need to hide. Go ahead, stand in the church doorway, wipe the sweat from your forehead, drink glasses of horchata. Turn on the radio, loud as you want. Your favorite Spanish preacher is on, and the good news, at least for today, is true as the first bloom of tulips in Spring. Though brief, can we welcome happiness? Let it fill our wine glasses long enough to toast?

— Demetria Martínez

THE FOREST IS WHAT MAKES THE COMMUNITY A COMMUNITY

Carson National Forest offers some of the most spectacular mountain scenery in the Southwest. It is also a “community forest”, with over 50 small unincorporated communities within the forest’s boundaries and several adjacent incorporated towns that look to the forest for economic opportunity and vitality.

The forest’s abundant natural resources have sustained Northern New Mexico families and communities for centuries. Today, it continues to contribute products and uses important to federally recognized tribes and pueblos, land grant communities, acequias, traditional Hispanic communities, and many contemporary residents, all with historic, cultural, and social connections to the land and forest.

“The forest is a place where we as human beings are reminded of the natural ecosystems that sustain us and their beauty that sustains our soul.”

Communities rely on trees from the Carson National Forest for fuelwood, building materials, cooking, and ceremonial use. Water from the mountains is a precious resource for drinking, irrigating agricultural lands via acequias, and watering livestock.

The forest provides pasture for livestock grazing, a long standing practice for many families. Healthy wildlife habitat is important for hunting and fishing and gathering of plants is essential for religious, cultural, and medicinal use.

The Carson National Forest provides sustenance, creates treasured family memories, and instills peace and tranquility. Forest employees will continue to take great pride in ensuring that these long standing traditions continue for future generations.

CARSON NATIONAL FOREST

USDA is an equal opportunity provider, employer, and lender.
ART EVENTS & EXPOSITIONS

A Center of Hispanic Culture and Learning

20 YEARS IN THE SANTA FE RAILYARD
555 Camino de la Familia, Santa Fe 87501 505-992-0591
elmuseocultural.org

EL MUSEO PROGRAMS
El Museo produces and hosts exhibits, activities and events that celebrate and promote local culture and traditions. We are creating a library, a growing permanent collection, and we present Spanish language learning and host community events and youth classes.

Gateway Partner with the Northern Rio Grande National Heritage Area

EL MUSEO WINTER MARKET
Saturday 8-3pm Sunday 9-4 pm.
More than 50 vendors of Fine and Folk Art, Jewelry, Books, Textiles, Furniture, Vintage clothing and Antiques.
www.elmuseoculturalwintermarket.org

THEATER & COMMUNITY ACTIVITIES
Española defines living multicultural destination that is known for its rich history of art, farming, celebrations and traditions.

Española is located in the heart of Northern New Mexico and was established in 1598.

When visiting, you will experience and walk through Native American Pueblos, Spanish Villages and communities that will capture your Heart & Soul.

Experience Española ....A Place Where Cultures Unite!

For information contact: 505 692 3885 bondhouse@espanolanm.gov
When Georgia O’Keeffe found Ghost Ranch, she stopped looking and stayed for fifty years. Take a drive 65 miles north of Santa Fe to the 21,000 acre ranch and see the dramatic cliff walls, rock formations and red hills that inspired Georgia O’Keeffe and Ansel Adams, which continue to ignite the creative spirit in us all.

O’Keeffe Landscape Tours • Year-Round Trail Rides • Transformational Workshops Archaeology and Paleontology Tours & Museums • Movie Site Tour Hiking Trails • Camping & Lodging

GHOSTRANCH.ORG
for more information
Born into a family of many gifted artists, Rose Bean Simpson grew up surrounded by creative people. Her mother, celebrated Santa Clara Pueblo sculptor Roxanne Swentzell, certainly lent influence to the young artist’s creative persuasions, as did Simpson’s uncle Michael Naranjo, also a world-renowned sculptor, and her father, Patrick Simpson, who works in wood and metal.

“I do my clay work in my uncle’s old, round, adobe studio,” beams Simpson. “The light in the morning is superb, and the door goes right outside to a table, so I can sit in the sun or in the shade of the grapes I planted and drink tea if I need a break. If I’m trying to overcome a block, I have a conversation with my mama. She’s an inspirational genius. She always reminds me of what’s important.”

Numerous aunts and cousins have also been in the creative picture. But Simpson recognized early on a need to diverge from the main thoroughfare, and she forged her own path into new artistic territory. It was a sharply navigated left turn, which led the artist to travel unfamiliar but well-destined roads.

Though she is best known for her large-scale clay works, Simpson has long forded the limitations of genre-specific art. Fashion, installation, metalwork, music, performance art — all are in her repertoire. Even automotive science has a number on the wheel. Good thing Simpson has no fear of falling short of the mark on any of her spins. “I had to learn to deconstruct the construct of what I thought was failure,” she says. “Loving what I think is a ‘fail’ helps me to honor my growth. Now I see that what has blessed me the most has come from difficulty.”

Simpson’s body of work thus far has explored “many ways to deconstruct gender- and culture-based stereotypes and social ideologies.” No doubt the artist’s trajectory will continue to gain momentum as she travels new roads in pursuit of her creative visions. She hopes “that I will be remembered as someone brave. Someone who didn’t cave.”

Simpson holds degrees from the Institute of American Indian Arts and the Rhode Island School of Design. Her work has been collected by the Clay Art Center of Port Chester, New York; the Museum of Fine Arts Boston; and the Peabody Esebok Museum in Salem, Massachusetts, among others. She serves on the board of directors of Flowering Tree Permaculture Institute and the New Mexico School for the Arts.

Simpson is represented by Santa Fe’s Chiaroscuro Contemporary Art Gallery. Contact her at indinrose@gmail.com.
Headlines in The Weekly New Mexican newspaper on Feb. 9, 1880, declared:

Santa Fe’s Triumph
The Last Link Is Forged in the Iron Chain
Which Binds the Ancient City to the United States
And the Santa Fe Trail Passes into Oblivion
An Immense Crowd Greets the Coming of the Iron Steed
Speeches and Congratulations!

Indeed, it was a momentous day in Santa Fe and for Northern New Mexico — the linking of the isolated region to the nation, which would usher in great changes in the years to come.

Today only fragments of this once-extensive regional rail system still function, but the history of the rail lines, including many short-term lines laid just to haul timber out of various mountain ranges, reveals many vital stories and helps us understand the forces that shaped the region.

The first railroad — a line owned and operated by the Atchison, Topeka and Santa Fe Railway (ATSF) — entered into New Mexico in 1878, coming from Colorado over Raton Pass in the state’s northeast corner. It was soon pushed southward to Las Vegas and then on to Albuquerque in 1880, and within 30 months clear to El Paso. But the main line bypassed Santa Fe. A spur line connecting Lamy to Santa Fe provided limited access to the capital, frustrating civic leaders and the business community. The main ATSF line proved durable and is still in use, today serving both freight trains and Amtrak as a major transcontinental line.

The other major railroad operating in north-central New Mexico was the Denver and Rio Grande Western Railroad (D&RG). It was notable for several reasons. The system’s many lines and spurs penetrated some of the nation’s harshest mountain terrain, including the booming gold and silver mines of the rugged San Juan range of southwestern Colorado. Inching up canyons with vertical walls, its rail beds often had to be blasted and hacked from solid rock, which led the railroad to develop a rail bed considerably skinnier.
FAMILY FUN AND MUSIC!

FANTASTIC FOOD TASTING EVENT ON HISTORIC TAOS PLAZA!

SHOWCASING TAOS RESTAURANTS!

SUNDAY, OCTOBER 8, 2017
NOON - 4 PM

SABOR
A TASTE OF TAOS

575-751-8800

FEATUREING THE BAND:
NOSOTROS

TOKENS ARE $3 EACH OR 7 FOR $20.

PRODUCED BY THE TAOS COUNTY CHAMBER OF COMMERCE
EXPLORE OTHER GREAT EVENTS FOR 2017-18: TAOSCHAMBER.COM
Effective management of resources to meet the challenges of the future begins with a clear understanding of our past. UNM-Taos is proud to be a partner in this endeavor.

**LAND WATER PEOPLE TIME** | **TAOSNEWS.COM/LANDWATERPEOPLETIME**
Chimayo Trading
Del Norte
Historical Classics & The Best Contemporary Artists

“Tejados De Cordova NM” by Donna Clair • original oil on Belgian Linen 24”x28”

Wood Sculpture by Sheldon Harvey • 2008 SWAIA Indian Market Best of Show Winner

Contact us for the evaluation and resale of your collectible art
Located 3.7 miles south of the Taos Plaza on the corner of St. Francis Church Plaza and Highway 68
#1 St. Francis Church Plaza, Ranchos De Taos
Monday-Saturday 9:30am-5:30pm Sunday 11am - 5:30pm • (575) 758-0504
www.chimayotrading.com
than standard, leading to the term “narrow-gauge railroad.”

In 1879 the D&RG’s narrow-gauge line reached Antonito, Colorado, just north of New Mexico, and was extended into New Mexico the following year, reaching isolated way stations Pamilia, Volcano and No Agua, then the village of Tres Piedras. Continuing south, it then dove down into the Río Grande Gorge to Embudo at a 4 percent grade, chugged along the west bank of the river past Alcalde and Ohkay Owingeh Pueblo and ended at a nearby spot with no name late in 1881. Regional farmers, ranchers and traders flocked to this terminus, and soon a village grew up around it, including a restaurant operated by a woman from Spain nicknamed La Española. The village grew from a population of 150 in 1881 to 1,500 by 1900, and the stop became the town of Española.

**D&RG REACHES SANTA FE, AT LAST**

Civic boosters longed to see the line extended into Santa Fe, providing access to the extensive D&RG system, but the 35-mile-long “missing link” proved elusive, with several companies formed and crushed in the process of seeing it completed. At last the Texas, Santa Fe and Northern Railroad Company (later absorbed by the D&RG) marshaled the necessary funds and agreements, and track was laid down Buckman Wash to the Río Grande, along White Rock Canyon and across the river to Española. The first passengers departed Santa Fe on the morning of Jan. 9, 1887, for the run to Española. With the link, people and freight could depart Santa Fe’s Union Depot — today’s Tomatina’s Restaurant — and ride undisturbed on D&RG trains all the way to Denver on what became known as the Chili Line.

As late as 1940, the D&RG operated some 400 miles of rails in Northern New Mexico, including lines to Farmington and the lumber towns of Dulce and Lumberton, with a major service center in Chama. However, the Chili Line was never very profitable, and in 1942 the line from Antonito to Santa Fe was discontinued. The line from Antonito to Chama, and on to Durango and Farmington, continued to operate for several more decades. In 1969 the federal government approved the railroad’s request to abandon the line, ending the last use of steam locomotives in general freight service in the United States. In 1971 the states of New Mexico and Colorado purchased 64 miles of rail bed, nine locomotives and 130 passenger and freight cars from the D&RG. The states created the Cumbres & Toltec Railroad, which offers scenic steam-driven train trips. The train today winds between Antonito and Chama, its lonely whistle seeming to cry out for the glory days of yore. The trip makes a great day’s outing, especially in
fall when the quaking aspens shimmer in gold waves under a blue sky.

Yet another regional line worthy of mention is the New Mexico Central Railway, which ran from Santa Fe’s other rail station (today’s Rail Runner Depot) southeastward across the Galisteo Basin — past Galisteo, Stanley and Estancia to link up with the El Paso and Rock Island Railroad at today’s Torrence. It was torn up after several decades of operation.

TIMBER RAILWAYS

Another class of railroads — temporary narrow-gauge lines laid down to haul timber to local sawmills — also played a major role in the region. Almost all the region’s mountains were clear-cut beginning in the early 1900s. (It is estimated that only 5 percent or less of the mature forests were spared.) Temporary rails were laid — with associated bridges, fill work and grading — to serve cutting operations. In 1919 there were 175 miles of logging railroads in the state, with a concentration in Río Arriba County.

The Tierra Amarilla and Southern Railroad, a spur of the D&RG from Chama, was operating in 1896. The Santa Barbara Tie and Pole Company worked in the Sangre de Cristos; the Hallack & Howard Lumber Company established a mill near Ojo Caliente, at a village subsequently named La Madera (“The Wood”), for stripping the Tusas and Brazos ranges; and the D&RG built a spur line to La Madera in 1914 to serve these smaller temporary logging lines. One contract with the Carson National Forest called for 117 million board feet of timber. The contract was expected to run for 25 years but was exhausted in half that time. H&H shut its mill in 1927 and moved operations to Idaho, the next frontier in clear-cutting.

Many other railroads crisscrossed New Mexico in the rail-era heyday. These included the Southern Pacific (a major railroad that still operates in the southern part of the state); the Colorado and Southern Railway; the Chicago, Rock Island and Pacific Railroad; the Texas-New Mexico Railway; and rails serving mining districts. Most are only faint lines on the landscape today, collections of train schedules, flyers and grainy black-and-white photos. But cumulatively they ushered in a period of profound change in New Mexico — large-scale tourism, manufacturing and wholesale export of raw materials, importation of finished goods and an influx of new ideas — forever altering, for better or worse, our national standing and way of life.
I’m proud to represent the people, cultures, history and natural resources that make our neck of the woods so unique. As New Mexico State Representative for District 42, I work hard to ensure the protection of all these valuable cultural and natural resources.

Please join me in celebrating the rich land, life and culture of Taos County and the Rio Grande National Heritage Area.
Students are our future. They will be the leaders and problem solvers of tomorrow who work with their hands, hearts and minds across all jobs and career pathways.

Since 1997, LANL Foundation has collaboratively supported education and learning in Northern New Mexico. We are motivated by our vision that all New Mexicans have the skills and confidence they need to be self-sufficient, lifelong learners who are engaged in their communities. We are moved by the professionalism and successes we see across the learning spectrum. We are grateful to our partners and supporters along the way.

Celebrating 20 Years of Education Programming, Collaboration and Advocacy

Early Childhood & Family Support | Inquiry Learning | STEM Programming | Scholarships | Teacher Professional Development | Education & Community Grants

lanlfoundation.org
Carlos R. Cisneros is for Northern Mexico

He is a parciante of the El Llano community ditch association and has a deep understanding of the pressures facing the water transfers, changing land use, and aging infrastructure.

Carlos is a champion of the traditional acequia organizations in the state.

Construction of small dams and reservoirs is an aspect of water supply that interests Cisneros. Through his role on the Senate Finance Committee, he was instrumental in acquiring $15 million in state-wide capital outlay funds for raising the elevation of Santa Cruz Dam. He also obtained funds for Cabresto for renovation and restoration of Cabresto Dam.
Place of good seeds: HEIRLOOM CROPS ENRICH THE REGION

By Kristen Davenport
Photography by Kitty Leaken
New Mexico has a long agricultural tradition, dating back millennia. For thousands of years, local Pueblo tribes each grew their own variants of the “three sisters” — corn, beans and squash — as well as other crops. When the Spanish arrived in the late 1500s, they found a thriving agriculture here and the cultivation of crops well adapted to our particular climate.

Europeans who arrived in the region from the 1500s through the 1800s brought their own food varieties with them. In many cases, Old World and New World crops mingled in the rectory gardens of priests and in bigger fields of staple food plants.

Although many of those crops have been lost to time, New Mexico has a thriving tradition of seed saving, and many farmers and families in Northern New Mexico retain seeds handed down through generations. New Mexico has many landrace, or heirloom, vegetables and fruits — varieties that have been growing in our soil for hundreds if not thousands of years and that are perfectly suited to our high-altitude, mountainous, arid environment. These seeds contain a unique genetic diversity that sustained Pueblo people for thousands of years, and later the Spanish, before our modern food system came along, often wiping out centuries of rare food stocks.

When talking about heirloom vegetables, the folks who sell seeds are focused on the stories that go with them — someone’s great-great-grandmother grew this bean for baked beans; someone’s immigrant uncle brought this tomato from Russia. These stories tie us to our ancestors, but in New Mexico, our local varieties are also important in a genetic sense. Heirloom seeds contain the genetics of thousands of years of agricultural selection. They contain genes that allow plants to survive cold nights, intense sunshine, short growing seasons and periods of no rain.

Some of New Mexico’s specialty crops have become well-known, while others remain relatively obscure — unless you know where to look for them. Here are a few.

**GARLIC**

The Spanish came to this area in the 1600s and settled near the places where water flowed, creating the state’s early acequia systems. They brought seeds for growing crops, including garlic, whose wild progenitor originated in the Caucasus Mountains of Eurasia. These days you can find garlic that has “gone wild” all over the state — by old ditch banks, near old farmsteads, along roadsides. We have made a habit of gathering these wild garlicks and domesticating them in our fields.

About 15 years ago, our postmistress in Chamisal, Naomi Atencio, told us about garlic that had been growing down by Chamisal Creek since her grandfather was a boy. When we went to look, we found an enormous patch of what appeared to be grass. When we walked on it, however, crushing it, the aroma made it obvious that this “grass” was actually garlic. It had been growing and spreading there for hundreds of years. We dug some teeny bulbs, the size of grapes, and planted the cloves. Within three years, we had bulbs nearly 3 inches wide.

Based on conversations with other local growers, we believe that the garlic we now call Chamisal Wild came to New Mexico with early Spanish settlers. A rocambole type, Chamisal Wild is spicy hot and super pungent, and goes perfectly with chile. We sell it at the Santa Fe Farmers Market at our Boxcar Farm stand.

**SQUASH**

Several local squash varieties originated in New Mexico. In particular, a local calabaza known by various names has been grown in the state’s more mountainous regions for untold centuries. When we started our farm in the mountains of Taos County 15 years ago, one of the first things we grew was this squash. Juliet Garcia, a Chamisal gardener whose family has grown the squash for centuries, calls it calavaza nativa. Its other names are calavaza and, in southern Colorado, colate.

Our farm received gifts of seeds from neighbors whose families had grown this squash for centuries: Natalie Rodriguez Lopez, Tranquilino Martinez, Juliet Garcia and others. The mountain clans of Northern New Mexico eat it in its early phases as summer squash, called calavacitas (“little squash”). But some fruits are left on the vine until after frost, maturing into winter squash with an incredibly long storage potential. We have seen squash that are still good to eat a year after harvest. The flesh is variable but is often deep orange and sweet, like a Hubbard. This squash is fast to set fruit and fast to grow big, doesn’t mind cold nights and needs only minimal irrigation.

Gemini Farm, run by brothers Teague and Kosma Channing at nearly 8,000 feet elevation in Las Trampas, worked with this squash for a decade, selecting what they believe is the original type. Those squash, which are shades of pinkish-orange and blue-green, can be found at the Santa Fe Farmers Market in the autumn at several farm stands, including Jubilee Farm, which is run by a former Gemini Farm member, Brett Ellison; our own stand; and Loretta Sandoval’s stand. The Fresquez family from Monte Vista Organic Farm also grows this squash in the mountains near Peñasco.

continues on page 58
Visit Socorro

A Year-Round Destination and Celebration... of HISTORY, TECHNOLOGY, BIRDS & ENCHANTED SKIES

Socorro Heritage & Visitor Center
217 Fisher Avenue, Socorro, NM 87801 • 575-835-8927 • tourism@socorronm.gov • www.socorronm.gov
Bringing You The Best In Real Estate Throughout The Enchanted Circle

With offices in Taos and Angel Fire we are here to serve all your Real Estate needs whether you are buying or selling your home or land.

Pictured above left to right: Ellen Lerner, Sally Torres, Katheryn Pate, Kelly Haukebo, center: Paula Madappa, Qualifying Broker

See all TAOS and ANGEL FIRE listings www.HighMountainProperty.com
575-758-5852 • 575-377-2626 • 888-687-5253
CHILE

New Mexico may be the only state in the union with a government-sanctioned "state question" — "Red or green?" That is: Which color chile do you prefer? (State answer: "Christmas," meaning both together.) And yes it's spelled "chile" here. Not "chili." Not "chilli."

Nearly every village in Northern New Mexico has its own strain of chile, and nearly every local farmer over the centuries has saved chile seeds, selecting for the type of heat, flesh, earliness and other preferred qualities.

Matt Romero grows Alcalde Improved, a hot chile with nice thick flesh. Loretta Sandoval of Zulu's Petals, one of the more knowledgeable seed savers in the region, grows her Dixon-area landrace Canoncito chile, which has an incredibly rich flavor. Both growers sell at the Santa Fe Farmers Market.

Richard Bernard of Nambe, who brokers seed for the heirloom seed company Baker Creek, prefers a variety grown by the family of Joe Martinez in a small village north of Española. Baker Creek sells it under the village's name: Estaceno.

"Chiles from Northern New Mexico are hardy," Bernard says. "They are adapted to growing in cold soil, they produce early and they are very branched instead of upright. The pods are smaller, and the flavor is very unique. Everyone believes their strain is the best. But I really like the Estaceno."

But perhaps New Mexico’s most renowned tongue tingler is grown in the little village surrounding the famous Santuario of Chimayó. Many vendors at the Santa Fe Farmers Market sell Chimayó chile. Crescencio "Chencho" Ochoa grows several acres of Chimayó chile. He started nearly 20 years ago, using seeds gathered around the village. He now saves his own seeds, selecting for size and flavor, and sun-dries his pods rather than oven-roasting them. This gives them a glowing orange hue instead of the traditional deep red of oven-dried chile. You can find his delicious strain at El Jardín de Chile de Chimayó in Chimayó. You can also find Chimayó chile in season — mostly in fall and early winter — at El Potrero Trading Post near the Santuario.

CORN, BEANS

For years, Richard Bernard has been working with heirloom seed varieties of Northern New Mexico and other regions as an independent contractor and seed expert with Baker Creek and other seed companies. He travels to gardens across the Southwest and elsewhere looking for unique varieties, some of which end up for sale in the Baker Creek catalog.

Bernard worked with our farm to sell Chamisal Wild garlic through Baker Creek and helped Pojoaque Pueblo sell its Posuwageh blue corn. The traditional tribal name Posuwageh means "place of good water." The sale of blue corn as seed has helped revive some agricultural endeavors at Pojoaque Pueblo, Bernard says. Tribal members are now also planting several acres of Anasazi beans and other traditional crops, and selling their rare corn at the farmers’ market at the Poeh Center in Pojoaque.

"The Anasazi bean has been with them a long time," he notes. In fact, many Northern New Mexico pueblos have a long history with the speckled Anasazi, which cooks up somewhat like a pinto bean. Taos Pueblo also has a particularly lovely, but hard to find, red bean, perfect for cooking in chile.

Emigdio Ballon, a Bolivian
native, has worked with Tesuque Pueblo for more than a decade to revive its historic crops of corn, beans and squash. Ballon prefers not to talk about specific crops from Tesuque but notes that the tribe is working to revive a “sustainable, self-sufficient, independent” agriculture system on lands where tribal members have been farming since the 1300s.

“We are trying to go back to our roots,” Ballon says. Many of the seeds the tribe is now growing across 75 acres of land came from the Hopi tribe. “The Hopis have been selecting these varieties for thousands of years,” Ballen notes, and now they are sharing them with other southwestern tribes.

OTHERS

The Hopi tribe in Arizona has done one of the best jobs saving seeds over the years. You can find Hopi melons, Hopi squash and at least a dozen colors of Hopi corn, plus Hopi tobacco. Bernard says the Hopi have been very open and generous in sharing their historical seeds with Northern New Mexico pueblos that are trying to revive ancient agricultural practices. “The Hopi say that once you grow it for seven generations, it becomes yours,” he says. In other words, after seven years, the original Hopi blue corn is officially your own strain.

Dozens of other local crops, including many rare types of apples and other fruits, are specific to communities in Northern New Mexico. Most of the pueblos a bit farther south, in the warmer regions around Albuquerque, have their own varieties of melons. Isleta and Cochiti Pueblos, for instance, both grow oblong cantaloupes.

Combing the farmers’ market and farm stands of Northern New Mexico will almost certainly reveal other varieties of fruits and veggies specific to our area.

A couple decades ago, Native Seeds Search in southern Arizona made a sweep to collect New Mexico seeds and now sells them in its catalog. But some local growers wonder about the wisdom of allowing New Mexico heirlooms to be commercialized. Does a seed grown in southern Arizona still have all the qualities — early ripeness and cold hardiness, for example — that it had when it was grown in the foothills of the Sangre de Cristos in Northern New Mexico?

Loretta Sandoval says her seed-saving efforts are geared toward preservation — for local people who have worked so hard over the centuries to develop these varieties, rather than for companies looking to sell seeds from the area. “We are making efforts to create and maintain locally adapted seed and a sustainable system to benefit local New Mexico seed growers,” she says.

She believes that the families that developed these varieties and protected them for centuries deserve some of the credit and profit. “I’m putting my efforts into seeds — not for me but for future generations of New Mexico farmers,” Sandoval concludes.

Kristen Davenport is a farmer, herbalist and writer living in the tiny mountain village of Llano de San Juan, at 8,200 feet elevation under the shadow of Jicarita Peak. Her family’s endeavor, Boxcar Farm, sells at the Santa Fe Farmers Market and periodically at other places around Taos and Santa Fe.
New Mexico is all about food, with a distinctive cuisine that blends Spanish, Native American, Mexican and Anglo elements together into dishes found nowhere else. So it’s not surprising that Northern New Mexico, like other foodie paradises, encourages its children to make food their passion and profession. And in a place as diverse as New Mexico, many different paths can lead to the same delicious destination.

See pages 62, 64 and 66.

Tantri Wija is a writer and filmmaker from Bali, Indonesia, and Santa Fe. She currently writes for “New Mexico Magazine” and “Taste” columns for “The Santa Fe New Mexican.”
probably the greenest fire on earth.

758-9880
Mon. - Fri. 10-5:30 • Sat 10-2 • 1519 Paseo del Pueblo Sur

THE PASEO PROJECT
Transforming art through community and community through art since 2014

SEPTMBER 2017
POP! PARTY ON THE PLAZA
Bringing fire and monsters to the heart of Taos for a monumental art party Sat. Sept. 23rd 7pm - 11pm

SEPTMBER 2018
THE PASEO
Bringing the art of installation, performance and projection to the streets of Taos Historic District

paseoproject.org
Out in Hernandez, just north of Espanola by the side of the road on US 84/285, is a magic little spot called Socorro’s, owned and operated by Socorro Herrera, who was born and raised in Hernandez and whose family has owned the building since she was a child.

Socorro’s is a fixture in Northern New Mexico, a local landmark frequented by cops and road-trippers alike. Herrera, now 80, has owned the restaurant for 18 years, but this is her second career. Her first and primary life was in music; as a singer, she was famous for ranchera tunes. She married her husband, Lorenzo Herrera, who plays trumpet, at age 16. They cut their first album in 1978 and for many years had a band called Socorro y Los Sueños, while also raising three boys and a girl.

Herrera first started singing when she was 5, when her father would plunk her on the counter at the family grocery/liquor store, which occupied the building where her restaurant stands now, and have her sing for customers.

“All my family is in the music business,” she says. “We used to play all over. People are still playing my records.”

Socorro’s is Herrera’s first and only restaurant. She didn’t even know how to cook when she got married — living at a family-run grocery store made it less-than-urgent for her to learn. When she and her husband moved to Los Angeles for a few years after they got married, she had to give herself a crash course in all things home economics.

“I didn’t know how to cook, I didn’t know how to sew, I didn’t know anything,” she laughs. “My dad and mom had a liquor store here, so I had potato chips, I had Vienna sausage, I had candies. I was lost. I learned the hard way.”

The New Mexican food at Socorro’s comes primarily from family recipes, with the food all done to taste — Socorro’s taste. The menu is voluminous, encompassing New Mexican favorites (enchiladas, tacos, rarely found chicos, combo plates, and so forth) as well as more diner-y American items, including pizzas and steaks. No alcohol is served.

“At first I kept getting people from Colorado, Nambe. Eighty percent of my clientele were out-of-staters. Locals probably figured I didn’t know how to cook, all I knew how to do was to sing.” Now, of course, Socorro’s is legendary, well worth the drive to have fresh, crispy sopapillas on her vast back party patio.
The Kit Carson Home and Museum has just published the first book about Josefa Jaramillo Carson by Barbara Schultz. This historic book is now on sale in the Museum’s bookshop. Call today for your copy. 575.758.4945

THE KIT CARSON HOME & MUSEUM

113 Kit Carson Road
Taos, NM 87571
575.758.4945

Open Daily 10-5 (Winter 10-4:30)
www.kitcarsonmuseum.org
For some, the culinary journey begins in New Mexico, takes them everywhere else and then, inevitably, brings them back to the Land of Enchantment. For Rocky Durham — chef, culinary personality, teacher and currently executive chef at Sunrise Springs Spa Resort that journey has been the longest and windiest of roads.

“I don’t have that backstory where I have a proud food culture or heritage,” laughs Durham, who was born and raised in Santa Fe. “I never spent all day in the kitchen with my grandmother making food from the old country. The old country was New York and New Jersey.” Durham had his first restaurant job as a teenager, moving chairs around at Upper Crust Pizza, for which he was paid in pizza. His next job was at a French restaurant called, adorably, Le Froggerie, located where Cowgirl BBQ is now.

“I washed dishes for them,” says Durham. “I loved the work — it turned out I really liked being on a crew, being part of the team. I was excited to show up for work. The chef, Jean-Jacques Alexandre, thought that I was trying to impress him I think. He offered me an apprenticeship. If I showed up every day with my head screwed on straight, he would teach me everything he knew.” After Le Froggerie closed, Durham worked at the old El Nido and then at Zia Diner. Then he studied at the Western Culinary Institute in Portland, Oregon.

After that, he couldn’t be stopped. He worked in New Orleans and then Los Angeles and then headed back to Santa Fe to run the kitchen at SantaCafé. After that he opened eight southwestern-style restaurants, all called Santa Fe, in eight different British cities. He’s cooked in Australia. He’s cooked in Russia. For a few years, while co-helming SantaCafé with chef Davi Sellers, he spent six months each year as chef at an adventure fly-fishing lodge in Patagonia in Argentina.

“I went and worked the summer season in the southern hemisphere. I would go down and cook for wealthy American industrialists,” he says. “I would forage for wild mushrooms. We would hunt the giant rabbits — this is a very, very remote area, but absolutely spectacular. If you like the outdoors, you can’t beat Patagonia for the beauty and adventure.”

Sunrise Springs is both a resort and a wellness spa, and Durham is in charge of the food for all of it. His main outlet is the Blue Heron Restaurant, where he uses food as an “elixir for the body and mind.” This doesn’t mean “health food” per se (this is not a wheatgrass-and-yogurt joint) but rather local, seasonal foods. The Sunday brunch menu, for example, might include crab cakes, duck confit posole, or eggs Benedict with blue corn, avocado and house-made sausage. Dinner sometimes includes tempura shrimp nachos or rib eye steak with green chile whipped potatoes.

“I love to travel,” Durham concludes. “Having a skill like cheffing is totally transferable — you don’t need to know the host language. All you have to do is get there. Fire pretty much behaves the same way wherever you are. Ice behaves the same way wherever you are. As long as there’s food there to eat, we can work.”

The Elvis Dessert: chocolate cake, peanut butter gelato, banana brulée (Elvis' favorite foods). Photos courtesy Sunrise Springs.
Carrying over 100 locally grown and handcrafted items from Northern New Mexico, CID’s Food Market has been supporting local businesses and agriculture since 1986.

A full service locally owned natural foods supermarket

623 Paseo del Pueblo Norte, Taos
575.758.1148
Monday - Saturday
8am - 8pm

“Hidden Gem” tripadvisor review

Locally Sourced Meats • Fresh Squeezed Margs • Incredible Ambience

Located on Ski Valley Road, 470 State Highway 150 in Arroyo Seco

TAOSNEWS.COM/LANDWATERPEOPLETIME | LAND WATER PEOPLE TIME 65
Up in Taos, El Monte Sagrado hotel and resort stands as a jewel of hidden luxury built around holistic principles and an eco-friendly ethos. And when you stay there, head chef Cristina Martinez will feed you. Her current role began last November, but Martinez’s journey to all things culinary began at age 15, when she was working at the Las Campanas country club in Santa Fe with her family’s janitorial business. There she was inspired by watching the chefs.

“I started my own catering company, when I was 18, called Good Taste, a family-owned catering thing in Albuquerque,” she says. “Since I was really young, I was helping prepare foods for large groups, like enchiladas, or we would do steak or chicken dishes, and beautiful vegetable dishes.” Martinez’s family encouraged her to go to culinary school. She attended the Cordon Bleu school in Pasadena and then moved back to Albuquerque, where she worked for Heritage Hotels and then Artichoke Café for almost five years.

“I was always in charge of the desserts [as a child],” says Martinez. “It’s funny because I thought I would be a pastry chef, but actually going to culinary school, I realized I am not a pastry chef.”

Among her responsibilities today, she juggles room service meals — everything from huevos rancheros to winter squash salad to carne adovada enchiladas to the Anaconda BBQ Burger with its tobacco onion strings and jalapeño barbecue sauce — catering and the overall fine-dining menu. It emphasizes regional cuisine with twists — for example, a duck confit tamale, a salad utilizing the “three sisters” — beans, corn and squash — and salmon cured in locally distilled Taos Lightning gin.

“I was really inspired by Northern New Mexican food. As much as I’ve grown up with it, it’s very different in different parts of the state,” she says. “For example, up here in the north they put a lot of oregano in chile, a lot of vegetables added like mushrooms and carrots, which is still really strange to me, but I’m very open-minded,” she laughs. As the executive chef of a luxury resort, she has to deal with the food aspect of the business as well as the personnel aspect. It’s a far cry from working in her parent’s kitchen, yet in a way it’s the very same job — crafting an experience for large groups of people.
Find the best things to do all year long with Taos’ official event calendar. With one simple click you’ll find it chock-full of the best concerts, films and art exhibits.
From an altitude of 15,000 feet, things on earth look a bit different. Canyons and cliffs take on new dimensions; clouds push and pull through winds unseen from a closer-to-the-ground perspective; mountains and their tree lines become exclamation points on the land. This high up, light intensifies, moves more quickly into and out of shadow; riverbeds below snake on for days, some churning deep, dark-green currents, others winding out flat across vast stretches of hot, sparkling sand in the summer and autumn or rippling over freshly fallen snow when the season changes.

Usually reserved for our feathered and flighted friends, these are views that most of us are likely to see only in our mind’s eye or in books and magazines. But they are views that Taos photographer Chris Dahl-Bredine knows well and revisits often. “One of the missions I hope to accomplish through photography is to bring awareness about all the beauty that surrounds us,” says the artist. “Look at this, the snowmelt off these peaks. Connect to it,” he continues. “We’ve got to preserve this, save this beauty!”

Dahl-Bredine’s dream “became a reality” with his decision to learn to fly. Slicing through the high-desert air aboard a powered ultralight hang glider, he uses a gyrostabilizer to keep his camera steady as the shutter captures both familiar, instantly recognizable landmarks, and scenes that take on otherworldly appearances. Illustrative titles include Pueblo Bonito, Sedona Spires, Steep Slope in Glacier Park, Taos Mountain at Sunset, Purple Dawn, Sand Shadows, Sea of Sand and Winter Marshland.

Born in Chicago, Dahl-Bredine moved at age 2 to Wisconsin. There, his parents ran an organic farm for several years before relocating the family to New Mexico. The artist remained in Silver City until finally settling in Taos nearly 30 years ago. From his vantage point there, surrounded by some of nature’s most inspiring geology, he has composed a rare body of work that is arguably the only one of its kind in the world. Many images collectively “document changes in the land over time,” and none can be reproduced in any exactness, as their existence is wholly dependent upon constantly morphing elements: air temperature, light, precipitation, wind speed and direction. “For me, it’s really about watching the weather,” explains the artist. “I wait and watch. When I see everything lining up, that’s when I get inspired. Timing is everything.”

Other inspiration comes from fellow photographer of places and things on high, California-based world adventurer Chris Burkard, and from Dahl-Bredine’s young daughter, who has brought a new sense of urgency to the artist’s creative journey: “Now that I’m the father of Alaia, the future of the planet is more important to me than ever. I see so much love for life in her. She inspires me to do even more.”

Chris Dahl-Bredine is represented by Fine Art New Mexico. For details, visit skiflytaos@gmail.com.
They are homes of distinction. They have stories to tell. They embody permanence, are celebrated in history, yet remain timeless.

Over 500 properties can be found at www.enchantedhomeseller.com
“Power for the People by the People”

Jemez Mountains Electric Cooperative, Inc.

Your Touchstone Energy® Cooperative
Beating heart of community

A RESURRECTION PROJECT IN QUESTA REVEALS ITS LOVE FOR ITS CHURCH

By Scott Gerdes

Two years ago, on a temporary, plain wooden door at the main entrance to San Antonio del Río Colorado (St. Anthony’s of Red River) Church in Questa, New Mexico — just a few clicks north of Taos on State Road 522 — the word “welcome” was handwritten in black marker. Inside the historic sanctuary it smelled of sawdust, hay and cooled earth. Scaffolding reached to the pitched roof, and new wooden slats strengthened ancient arched windows. The ceiling was lined with original dark wood planks, 23 vigas, 44 corbels and two double corbels. New adobe bricks were being painstakingly placed, with modern electrical wiring seamlessly weaving around them. New plumbing and heating were next to be installed, San Antonio del Río Colorado was finally coming back to life.

This Catholic church has served as a place of worship and as a beacon of community spirit for many generations. It was built in the mid-1800s by the first families of what was then the village of San Antonio del Río Colorado. Emotional debates followed after the Archdiocese of Santa Fe suggested tearing the church down after the east wall collapsed in the fall of 2008. Some members of the community agreed with the archdiocese’s view that no more of the parish’s money should be spent on the broken structure. But others — such as Malaquias Rael, former Questa mayor and chairman of the board of the Questa Economic Development Office — believed they could, and should, rebuild it.

**FIRST A POLITICAL STRUGGLE**

The supporters wouldn’t take no for an answer. Things got a little testy between the archdiocese and church supporters for a while, but they just kept fighting the good fight.

“It wasn’t its time,” says Rael, who was a construction volunteer and puissant organizer on the project and a descendant of some of the church’s original builders. “This place wasn’t done yet. It’s the oldest building in town. It is the true heart of the community.”

It turned into a two-year struggle by parishioners to gain the Archdiocese of Santa Fe’s permission to restore the damaged church, but their “dogged persistence” was at last rewarded. In an interview with The Taos News in November 2010, then Questa mayor Esther Garcia expressed her feelings about the restoration victory: “That church means a lot to the people. It really does. There’s a connection to that church that everybody has. It’s not just a building. It’s something that holds these people [together].” And she recently noted, “It was a big, big challenge. I had to threaten [the archdiocese] with eminent domain.”

In 2011, after the sides finally reached an agreement, volunteers embarked on rebuilding the temporarily deconsecrated building. The agreement provided parishioners six years to carry out designs for rebuilding and renovating the old adobe structure. They got the green light but had no money. The estimated cost for the project was $1 million to $1.5 million, Rael said.

**BAKE SALES & DONORS**

Not to be stymied, they held car washes, garage sales, bake sales and two Valentine’s Day dances. They hosted silent auctions and raffled off a 1948 Ford pickup and an Indian motorcycle. They also sold some of the old adobe bricks from the church to add to the pot. It was a nickel-and-dime approach, but the pot grew to more than $600,000. The Catholic Foundation chipped in $12,000. An unnamed woman in Durango, Colorado, donated money for the new stained glass windows. Another individual gave $25,000. The largest single donation, Rael said, was $30,000 from a private donor. And they acquired nearly $500,000 worth of donated equipment and materials — much of that coming from Chevron, which operated a nearby mine.

“We tried everything under the sun to raise money,” Rael recalled. “And there was not a single day that we had to stop work because of lack of money. That in itself was an accomplishment.” With a light glowing at the end of the financial tunnel, the next goal was to bring the church back to its original state with some modern updates — on time and under budget.

Once the restorers got into the crumbling structure and took a hard look at its condition, it was apparent that more than one wall needed fixing. The church was built before electricity, plumbing and central heating were options. A foundation was never laid because that’s not how structures were built more than 170 years ago. Buttresses were in desperate need of replacing. The church’s exterior needed to be strengthened. The choir loft needed to be rebuilt. Fortunately, the original fixtures inside the church were not damaged, and the beautiful Stations of the Cross were all spared.

While working in the rafters, Rael spotted the name of one of his grandfather’s relatives beautifully scribed on a viga. Soon, workers were finding other names and initials of laborers who in 1899 covered the original latillas and mud roof.

In less than a year, two new walls went up under the supervision of foreman Mark Sideris.

The local staff of the Questa Ranger District of the Carson National Forest directed volunteers to a tall Douglas fir that needed to be removed from one of their campsites. This timber helped rebuild the choir loft.

The restoration’s art focus in 2015 was on Marcus Rael, a local stained glass artist, deacon and descendant of one of Questa’s founding families. For him, the project mirrored the structure’s renovation — keeping with tradition but adding improvements.

His inspiration for new designs on many of the windows came from old santos and retablos he found during a pilgrimage. At 70 years old Marcus Rael still walks every year. During a stop in Córdova, some beautiful images caught his eye. They were small but dramatic pieces. They gave him a vision.

“I thought we should do what these guys did, but just bigger.” Marcus Rael told The Taos News in May 2015.

Volunteers then began sketching designs for four windows on the church’s west and east sides. San Antonio, the church’s patron saint, is portrayed in one window. The other windows represent Our Lady of Guadalupe, San Ysidro and the Christ child.

A few new windows were added, giving the structure’s original design a little facelift. The windows are...
finished with a patina of copper sulfate, which gives them an older look, in keeping with the plan of new yet not shiny. Volunteer Paul Lacombe created one of the new windows, which is circular, measures about 5 feet, features a dove and is surrounded by an oak frame. It now adorns the church entrance. Another new window was placed over the altar after parishioners expressed how much they loved the streaks of sunlight streaming into the building during the renovation. This window illustrates the resurrection of Christ.

Volunteer hours reached more than 40,000. “People come from all over,” Sideris beamed during the restoration in 2015. “They find the joy of being here.” No contractors had a role in the reconstruction. Sideris and friends liked it that way. “That’s the neatest part — not hiring a contractor,” Malaquais Rael stated. “It takes a little longer [with volunteers only], but the work is much more meaningful.”

On Aug. 14, 2016, San Antonio del Río Colorado Church was rededicated during a heavily attended noon Mass led by the Most Rev. John C. Webster, archbishop of Santa Fe. Funds for the ceremony were partially provided by the Northern Río Grande National Heritage Area. Again, volunteers and parishioners rose up to fill the gaps.

Malaquais Rael, with almost a song in his voice, recalls, “That was a great day for me. It was a high-emotion day — such a joyful day. It felt good to know that we were persistent enough to start and finish. Our word was on the line and we lived up to it.” With leftover funds, volunteers put down about 4,000 new bricks in the courtyard. In May the outside stucco color coat was finished and new flagstone planters were added in the courtyard. This summer, a $15,000 bronze sculpture of St. Anthony — created by artist Huberto Maestas of San Luis, Colorado, and purchased with funds raised by parishioners — was also placed in the church’s courtyard.

People who visit the church will be struck by a clear sense of history and by the unwavering faith and the undying devotion of a small Northern New Mexico community.

Scott Gerdes is the special sections editor at “The Taos News.” Previously, he served as assistant editor for “Tempo,” the newspaper’s arts and entertainment magazine. Gerdes grew up in the Midwest and graduated from the University of Iowa, where he majored in journalism.
Discover Over 1,000 Years of Southwest Art, History, and Culture

4 MILES NORTH OF TAOS PLAZA
1504 Millicent Rogers Road

MILICENTROGERS.ORG
575.758.2462

Millicent Rogers Museum

Shop the Best Selection of Vintage and Contemporary Southwest Jewelry

Questa Lumber & Hardware Co.

Look for our new full service Hardware store and Lumber yard at
2349 St. Huy 522
(Next to Family Dollar)

Visit us for all your hard-to-find seasonal, contracting, and home repair needs. We have the experience to get the job done with our family of stores.

Personalized service is our number one priority!
The current issue of *Chronicles of the Trail/Crónicas del Camino*, now in its 13th year of publication, was funded by the Northern Río Grande National Heritage Area (NRGNHA) in collaboration with the Camino Real de Tierra Adentro Trail Association (CARTA), a nonprofit based in Los Lunas (caminorealcarta.org). CARTA’s goals are to protect El Camino Real de Tierra Adentro (a designated national historic trail since 2000, overseen by the National Park Service), to identify unmapped segments of the trail and to educate the public regarding the multicultural heritage of the trail, as well as to expand participation and build membership.

The collaboration is particularly appropriate because the headquarters of NRGNHA are only a stone’s throw from the officially designated terminus of the trail at Ohkay Owingeh Pueblo. NRGNHA covers three Northern New Mexico counties — Santa Fe, Río Arriba and Taos — while the Camino Real links two countries, Mexico and the United States.

For more than two centuries, traversing the 1,600-mile route from Mexico City to the former Spanish province of New Mexico required between three and nine months of hard traveling. The Mexican portion, some 1,200 miles, was designated a world heritage corridor by UNESCO in 2010. The 400-mile segment within the United States — 12 miles comprising the Mission Trail on the outskirts of El Paso, Texas, with the remainder paralleling the Río Grande through New Mexico — actually extended, unofficially, all the way to Taos Pueblo, traversing the national heritage area.

In addition to articles that shed light on any and every aspect of the Camino Real’s four centuries of history, each issue of *Chronicles of the Trail* features an interview, an account titled “Ancestors along the Trail” and an overview of an organization dedicated to a related set of goals. In the current issue (Spring/Summer 2017), the interviewee is prize-winning ceramicist Camilla Padilla of Española, the “Ancestors” department revisits several New Mexican families who departed Abiquiú for California in the 1830s along what is now known as the Old Spanish Trail (also recognized as a national historic trail) and the featured caminantes hermanos organization is NRGNHA.

Copies of the current issue of the magazine are available at NRGNHA headquarters. An equestrian statue of Juan de Oñate, first governor of New Mexico, marks the location of NRGNHA offices along NM 68 north of Española. Oñate led the first colonists and livestock from Mexico to New Mexico in 1598, settling at nearby Ohkay Owingeh and Yunque Owingeh, renaming those settlements San Juan de los Caballeros and San Gabriel. Although his group followed trails long traversed by Pueblo groups, Oñate has been credited as trailblazer of El Camino Real de Tierra Adentro.

Dating from 1949, this little-known map on the cover of the Spring/Summer 2017 issue of *Chronicles of the Trail* details the long and winding Camino Real de Tierra Adentro, which had profound impacts on New Mexico’s history and character. The map was first published in Land of the Conquistadors by Cleve Hallenbeck (Caxton Printers, 1950).

Julianne Burton-Carvajal is editor of “Chronicles of the Trail,” the publication of the Camino Real de Tierra Adentro Trail Association.
Creating rewarding futures since 1909 for generations of students in the beautiful Española Valley. Call 505.747.2111 or visit us on the web at www.nnmc.edu

NORTHERN NEW MEXICO COLLEGE, 921 PASEO DE OÑATE, ESPAÑOLA NM 87532 / PO BOX 160, EL RITO, NM 87530
Memorias de Manhattan: LA GENTE AND THE MAKING OF "THE BOMB"

By Patricia Marina Trujillo
I remember my grandmother Dolores “Lola” Valdez (1915-2008) casually referring to her early work experiences outside the house in the 1940s, much like a contemporary young adult talking about a first job at a movie theater. No big whoop. She was in her early 30s, already married with children. Her husband and brother were away fighting in World War II, and she had to earn income to help keep her family afloat. The U.S. Army was hiring people from many of the local villages and pueblos in Northern New Mexico, so she applied.

Except it was a big whoop. She and other Northern New Mexicans were struggling to stay financially afloat and to keep their ranchos productive while many of the men were fighting in Europe or, like my grandfather, in the South Pacific. Around the United States, it was uncommon for women to work outside the house, but the war effort created unique job opportunities. Grandma Lola got the job she applied for at Los Alamos Laboratory, serving the Manhattan Project. Like many World War II-era New Mexicans, she survived scarcity and rationing by being open to changes and by a willingness to serve the war effort by working at a new and highly secretive government facility.

Throughout my life, I’d hear her stories about being a “house matron,” the women she worked with and the demands of managing a house for women who worked at the lab. They served in domestic, support and secretarial roles. One of these women, the late Cipa Romero Dominquez of Cordova, once fondly recalled, “Our matron was strict, but she let me go out on dates with my future husband. We are always grateful and gave her a lot of credit for our marriage.” Many of her memories of the Manhattan Project fueled lifelong friendships and connections shared with fellow workers.

These stories were always part of my family’s history of Northern New Mexico and the Manhattan Project. I understood them alongside the highly researched and often writ history of the Manhattan Project, the research and development undertaking during World War II that produced the first nuclear weapons. That history often heralds male scientists as the great heroes of the effort and frames Northern New Mexico as a sparsely populated locale.

As I continued to learn the “official” history — from the science to the politics, from the literature to the social and environmental impacts — I was always left wondering:

continues on page 82
Anti Graffiti Program

Graffiti costs everyone money.
When you see the writing on the wall...it’s time to call!
Help Keep Santa Fe Beautiful
report graffiti to 505-955-2255 or email
graffitihotline2253@santafenm.gov
See someone in the act? Call SFPD Dispatch at
505-428-3710.

Adopt-A Median Program

Make your business more visible
by adopting a median and making
a difference in our community.

Call 505-955-2215 or
email SFBeautiful@santafenm.gov

Participate in one of Keep Santa Fe Beautiful’s Events:

- Toss No Mas Fall Cleanup  September 23, 2017
- Fall Trash Amnesty Weekend  September 23 & 24, 2017
- HHW/E-Waste Amnesty Day  November 11, 2017 (9 a.m.-1 p.m.)
- Christmas Tree Recycling  Look for info in December.

For more events and information please visit:
www.KeepSantaFeBeautiful.org
Be CART SMART Santa Fe!
Carts should be at least 3’ from any obstacle(s)

Prevent recycling clogs and half-dumps. Cut down cardboard boxes and place them top to bottom in your blue cart.

**NO:**
Cardboard should not be placed sideways in your cart.

**YES:**
Cardboard should be placed top to bottom in your cart.

Trash and recycling cart wheels and handles towards the curb and always in the street.

Carts may be placed out for service no earlier than 6pm the night BEFORE service....

...but make sure they are on the curb by 7am the DAY of service.

Got Questions?
Check out our website: SantaFeNM.gov/ESD
Email us at esd@santafenm.gov
Or give us a call at 505-955-2200
Local people assisted the scientists in every which way. Without the work of these people, the scientists couldn’t have done their work.

 continuos from page 79

Where are the stories of my grandmother and the other women like her, aside from those told in our living room pláticas or around the breakfast table? I always imagined her as a manita (Northern New Mexican) Rosie the Riveter. Where were the images of the men, like my tío, who were carpenters, facilities workers or custodians at the lab? Where were the stories of the Northern New Mexicans who served their country as a labor force during the Manhattan Project?

CONFERENCE UPCOMING

These questions, and many others, will soon be given a forum. The conference Historias de Nuevomexico/Histories of New Mexico convenes Oct. 12-14, 2017, at Northern New Mexico College in Española. This forum will let people of the Northern Río Grande National Heritage Area tell their stories and speak to the theme of “Querencia: Interrupted: Hispano and Native American Experiences of the Manhattan Project.” The conference emphasizes sharing of community stories to provide a fuller rendering of New Mexico history. It pluralizes histories to signal that there is not one singular story of New Mexico but that there are multiple, coterminous stories.

Cultural geographer Doreen Massey proposes that “space can be understood as the simultaneity of stories told so far.” When we think of the Manhattan Project and Los Alamos National Laboratory (LANL), we often think only of the small town on the Pajarito Plateau. But the history of the Manhattan Project is actually comprised of stories of the small town and the surrounding communities.

To appreciate the region, it is imperative to understand that it is a collection of deeply storied places. It is important to understand the context of places and their relationships to one another. For instance, Los Alamos County is the smallest county in the state and was created from lands originally in Sandoval, Santa Fe and Río Arriba Counties.

The Pajarito Plateau is, first and foremost, Tewa Pueblo homelands. Before there were land grants, homesteaders, a boys’ school or laboratories, indigenous peoples were building homes and making lives there. Ancestral Pueblo peoples utilized the canyons and mesas to create settlements on the cliff sides and engineered complex waffle gardens to best utilize scarce water resources. For contemporary Pueblo people, these lands stand as sacred sites and commons where resources have long been collected. A trip to Bandelier National Monument or the Puye Cliff Dwellings offers visitors the opportunity to see early Pueblo architecture and agriculture in locations of continuous history for Pueblo people.

Just down the hill from Los Alamos are multiple communities, including San Ildefonso Pueblo, El Rancho, Santa Clara Pueblo and Española, whose people utilized the Pajarito Plateau long before the U.S. government commandeered it in 1942. Many people from these communities became part of the government workforce. The locals were ideal candidates for positions during the highly secretive project, as most people were skilled laborers, had not traveled extensively — and therefore passed background checks easily — and were loyal to the war effort. From this workforce, stories sprung. Willie Atencio, a community member committed to protecting stories of the Manhattan Project, asserts, “Local people assisted the scientists in every which way. Without the work of these people, the scientists couldn’t have done their work.”

STORIES Y HISTORIAS

On a gray and rainy monsoon afternoon in July, I sat down to interview Atencio regarding his passion for collecting oral histories. He worked at LANL from 1961 until his retirement in 1993. Since then he has stayed busy: he’s worked at the Bradbury Science Museum and collaborated on many history books, such as Homesteading on the Pajarito Plateau, 1887-1942 and the recently released Santa Cruz de la Cañada: 320 Years of Parish History. He has also spent years researching and recording the stories of Nuevomexicanos who worked for the Manhattan Project. He and his colleague David Schiferl have conducted more than 15 interviews, several of which have recently been published on the Voices of the Manhattan Project website. These interviews are also the impetus for the Historias conference.

Born in 1937, Atencio grew up in the changing landscape that connected his family’s agrarian lifestyle with newfound opportunities that came to Los Alamos with the Manhattan Project. He recalls his paternal grandmother being visited by relatives who were kicked off their land at
CENTINELA TRADITIONAL ARTS

“LOS CONEJOS” 48”x72” • WOVEN BY IRVIN TRUJILLO

946 ST RD 67 CHIMAYO, NM 87522
(505) 352-2180
WWW.CHIMAYOWEavers.COM
the beginning of the project and how, even at a young age, he understood how traumatic that was.

Though his memories from childhood made an impression, they are vague, he states. More present are memories of his father’s employment at the lab. At the start of the project, Atencio’s father was hired to work in the motor pool. He drove an Army bus that picked up workers from his community and transported them up and down the hill each day for work. “There weren’t that many vehicles around in those days,” Atencio recalls. “Maybe a family would have a pickup truck.”

But for travel to the laboratory, he remembers, “each community had a bus. Santa Cruz, El Rancho, Española; Santa Fe probably had several.” He recalls children playing in the buses and how they became a part of daily life, transporting workers from their ranchos to Los Alamos to be of service to their nation. “Gas and tires were rationed at the time, there were no cars, but they were desperate for help up there. [The buses are] how we could do it.” Atencio himself rode in an Army bus once; his father was allowed to use it to take his family and neighbors to a coming home celebration for Ben F. Williams, who returned home after surviving years of captivity under the Japanese.

Atencio’s passion for sharing his family’s history shows how community memories buttress academic history. He states, “Hundreds of people [from Northern New Mexico] contributed to one of the most significant breakthroughs in the U.S., but few know that. We know it, and if we don’t tell our story, who will?”

Not many people immediately connect Hispanic and Native American citizens to the history of the Manhattan Project, but Atencio believes that “collectively, our people did something heroic, something historic. It was estimated that it was going to take over one million American soldiers’ lives if Japan was to be invaded, and our people helped keep that from happening.” He understands the complexity of the history, how people were displaced and harmed, and of course the underlying morality issues surrounding the creation and use of nuclear weapons. He is careful to remember, “This was a difficult and different time. But we contributed to the end of the war, and that’s important.” Atencio also credits the laboratory with providing access to new resources and educational opportunities.

Historias de Nuevomexico seeks to build on that legacy and will engage in these topics and more. The conference will encourage dialogue about the critical contributions of Nuevomexicanos to the Manhattan Project, how the project continues to shape north-central New Mexico and the many complex understandings of citizens’ relationships to the lab. The conference is part of how “we complete the story,” says Atencio. “What I did was a start, and now hopefully the younger generations will continue this work. I want to get the story out, to let the world know that the gente, the people, of New Mexico contributed to something great.” For more information or to register for the conference, visit riograndenha.org/Historias/.

“A LOCAL FAVORITE”
Northern New Mexico & American Cuisine

Celebrating 35 Years
Family Owned Business

Breakfast, Lunch & Dinner
Home of the Breakfast Burrito

Eggs, Pancakes, French Toast, Breakfast Burritos, Huevos Rancheros & Menudo, Green Chile Cheese Burgers, Burritos, Tacos, Enchiladas, Chile Rellenos, Fajitas, Grilled Rainbow Trout, Liver, Taco Salad & Chefs Salad

819 Paseo del Pueblo Sur
758-4142

6am - 8pm Mon.-Thurs.
6am - 9pm Fri.
6:30am - 9pm Sat.
6:30am - 2pm Sun.

FULL MENU AT www.taoseno.com
Known simply as La Emi in ever-widening circles, Emmy Grimm of Chamisal, New Mexico, has emerged as flamenco’s next heiress apparent. Both stage and senses ignite when the curtains part for this brightest of still-rising stars, whose signature dance style recalls the grand flair of flamenco’s golden age (1869-1910) starlets.

Grimm’s passion for dancing arrived early. At age 4 she was studying with Maria Benitez’s Institute for Spanish Arts (ISA). By 10 she was enrolled in the institute’s youth company, Flamenco’s Next Generation. By 12 she was teaching in Northern New Mexico public school systems. Just three years later, students at Moving Arts Española and ISA were also fortunate to learn flamenco under her direction.

Among her benefactors Grimm includes the great Carmela Greco, with whom she studied during an extended apprenticeship in Greco’s native Madrid, Spain. It was a journey that led Grimm to an even greater appreciation for flamenco. “I learned so much from her,” she says of her mentor. “She didn’t only teach me about dancing flamenco; she taught me how to live flamenco, how to tell my own story through flamenco.”

Flamenco luminaries including Juana Amaya, Jose Galván and Rocio Alcaide Ruiz also shared their expertise with the young dancer.

Though originally performed without guitar accompaniment, flamenco has evolved over time to include the three main components that define it today: canté (singing), toque (guitar) and baile (dance). Jaleos (vocalizations), palmas (hand clapping) and pitos (finger snapping) remain as original elements of timing, rhythm and percussion. As Grimm pulls together all these elements to create one cohesive expression, she is pushed to contain an explosive but well-controlled burn. This is where restraint is key, where boundaries and parameters must be navigated within the structure of the ancient Andalusian songs of flamenco. As the distance between form and fever narrows, the fire of the dance must be directed, tempered so as not to subsume the dancer. Grimm knows just where the mercury begins to expand.

“Baile!” “Dale!” “Hassa!” These are but a few of the jaleos Grimm regards as integral to her performance. When offered by her godfather, cantaor Vicente Griego, the words are “energizing and uplifting” and add even more spark to an already pyreic performance. With each announcement of heel to floor, with every clap of castanet, swirl of skirt and flash of fan, La Emi reaffirms the passions and principles of flamenco. Fire and fortitude were never better paired. ¡Asi se baila! (That’s dancing!)

Translating the profoundly emotional expressions of canté jondo or canté hondo (deeply moving flamenco singing) will undoubtedly keep Grimm moving far into the future. “For me, it’s more about el camino,” she says. “It’s more about the road, the journey, than the destination. I hope I never reach the destination. I want to keep learning for as long as I can.”

In 2012 Grimm was the recipient of the Melissa Engstrom Youth Artist Award, the Santa Fe mayor’s annual award for excellence in the arts. She has performed with Carmela Greco Seminario de Flamenco y Danza Español and at Teatro Alameda Festival Flamenco, both in Madrid, Spain, and she leads a company in Santa Fe called EmiArteFlamenco.
Is your business expanding or seeking technical assistance?

The Regional Development Corporation provides one-on-one technical assistance and will help identify resources to benefit your business needs.

- Business Expansion & Retention
- Venture Acceleration Fund (VAF)
- Regional Economic Development Initiative (REDI)
- Native American Venture Acceleration Fund

Working to Develop a Diverse and Sustainable Economy

RDCNM.org  
505.820.1226

The RDC is a not-for-profit economic development entity, established in 1997. Principal service areas are Los Alamos, Rio Arriba, Santa Fe, Taos, San Miguel, Mora and Sandoval counties. Visit www.RDCNM.org.
Catherine Moon
Qualifying Broker - moonRE LLC
RE/MAX Mountain Realty
3655 Mountain View Blvd., Angel Fire, NM 87710
575-377-1919 (Office) • 505-795-3773 (Cell)
ccmoon@moonRE.com

Special Homes and Land in Every Price Range
Specializing in Angel Fire, Black Lake, Eagle Nest

Angel Fire, NM - Average Summer Temperature 76°
Sounding Good? Call Me Now!!
505.795.3773 Cell

RE/MAX Mountain Realty
Each office Independently Owned & Operated
facebook.com/ccmoonre • twitter.com/ccmoonre • instagram.com/ccmoonre • www.moonRE.com
Make sure you write canté not canto,” begins my interview with 12th-generation New Mexican cantaor (flamenco singer) Vicente Griego, who was raised in Dixon and Embudo. “Canto is for wealthy aristocrats,” continues the lesson. “Canté is la voz de la gente, la voz de la tierra: the voice of the people.” With such an important distinction resting on one little vowel, it is a most welcome clarification.

Though Griego was drawn to the vocal arts in his early youth, it was the trumpet that occupied his first musical endeavors. “It strengthened my lungs, and that helped me develop my vocal ‘abilities,” he concedes. “But there’s nowhere to hide behind the truth of the trumpet. If you’re bad, there’s no hiding from that.” Realizing that his truth was not bound to brass, Griego began pursuing his passion for singing and moved closer toward the flames of flamenco.

It was a well-chosen direction, which led Griego straight into the deep of the art form. Dedicated study ensued as he committed to refining his natural talent for canté flamenco (flamenco singing) and the role of a cantaor. In the early 1990s, he began touring with the José Greco II Flamenco Dance Company, namesake of Spain’s beloved family of flamenco masters, which also includes one of Spain’s most celebrated bailaoras (flamenco dancers), living legend Carmela Greco. “It’s the family that gave me my start in flamenco touring,” acknowledges Griego, his voice still betraying emotion more than two decades later.

During Griego’s engagement with the company, he enjoyed mentorship with world-renowned caño verso singer Alfonso Gabarri (“El Veneno”), widely considered one of the greatest voices in the history of flamenco singing. Scholarship at the National Institute of Flamenco in Albuquerque was also part of Griego’s formal education, and he drew great inspiration from the work of yet another Gypsy master, the legendary José Monge Cruz (“Camarón de la Isla”). All of this conspired to create a new verse in Griego’s life song, and “El Cartucho” was personified and took center stage.

It is difficult to put into words the experience of witnessing one of Griego’s spiritually infused performances; much comes to register on a purely emotional level. There is a strong sense of traveling far into the self, then pushing back through the black sounds that resonate from the most ancient depths of the soul. “That’s duende!” exclaims Griego. “That’s the Holy Spirit!” “Duende,” as Spanish poet Federico García Lorca wrote, “is the fiery spirit behind what makes great performance stir the emotions.” Sitting just a few feet from the power of Griego’s voice, there can be no apology for submitting to the spirit.

When asked to reflect on his seemingly divine gift for canté flamenco, Griego is quick to recognize both the grace and grit required for the job. “It’s definitely a God-given gift,” he agrees. “But I showed up a lot.”

Griego holds the distinction of being the only American-born professional cantaor working today. He performs regularly with EmiArteFlamenco in Santa Fe and at the National Institute of Flamenco in Albuquerque. His five-member, heavy-on-the-rumba flamenco ensemble, ReVóZo, tours both nationally and internationally year-round.

Griego can be reached at vicente@vicentegriego.com.
Proud to be a part of the Northern New Mexico community.

The providers and staff at Presbyterian Medical Group at Española Hospital have a long tradition of caring for the people of northern New Mexico. Our services include:

- Family Medicine
- Internal Medicine
- Pediatrics
- Women’s Care
- Heart Care
- General Surgery
- Orthopedics
- Podiatry
- Pulmonology
- Neurology
- Endocrinology
- Urology
- Sleep Disorders Center
- Nutritional Counseling
- Rehabilitation Services
- Radiology, Lab and Ultrasound Services
- Same Day Care Clinic

PRESBYTERIAN
Medical Group
A department of Presbyterian Española Hospital

1010 Spruce Street  |  (505) 367-0340
www.phs.org/espanola
It eats Chores for Breakfast.

CK10 Series

KIOTI DAYS of SUMMER

0% UP TO 72 Months
Financing* OR UP TO $3300 Cash Back* (T-L-B)

You have stuff to get done around your land? The KIOTI® CK10 Series can do it. With features galore and a quiet, powerful, eco-friendly diesel engine, chores don’t stand a chance. For a limited time only, get 0% Financing up to 72 months* or choose up to $3300 cash back*. Top this deal off with KIOTI’S 6 year unlimited hour* industry leading warranty and you can’t beat it. Learn more about the CK10 Series and this offer at your authorized KIOTI Tractor Dealer.

Z-4 ENTERPRISES, INC.
Hwy 68 Bld. 771
Alcalde, NM
ph. 505.852.2253
cell 505.929.0110

*Offer available July 1, 2017 to September 30, 2017. Cannot be combined with any other offer. Offer based on the purchase of eligible equipment defined in promotional program. Additional fees may apply. Pricing, payments and models may vary by dealer. Customers must take delivery prior to the end of the program period. Some customers will not qualify. Some restrictions apply. Financing subject to credit approval. Offer available on new equipment only. Prior purchases are not eligible. ESAW Warranty for Non-Commercial/Residential use only. 5 Year Warranty applies to CS, CK10, DK10 and MX model KIOTI tractors and must be purchased and registered between September 1, 2016 and September 30, 2017. Offer valid only at participating Dealers. Offer subject to change without notice. See your dealer for details. Pricing in USD. © 2017 KIOTI Tractor Company, a Division of Daedong USA Inc.
I was 27 years old in 1990 when I returned to live at my dad's place in La Cienega. The land was not far from an abandoned Keres pueblo, and it bordered colonist cousins, such as the Gonzales, Pino, Rael, C'de Baca and Gurule families.

I soon paid a visit to my Uncle Veo, whose home is on a hill within eyeshot of the birthplaces of his mother and grandmother. As we visited, I shared that I was happy to be living in La Cienega, where I had many childhood memories. With my mom and my dad, we had often visited cousins here, and after my parents parted ways, I lived with my dad every other weekend and in the summers.

Over a glass of his signature capulin (chokecherry wine), I shared with my uncle what it meant to me to live within walking distance of the place my grandmother took her first breath. My uncle decided that a tour was in order, and he walked me to each window in his home, where he pointed out geographic landmarks that had familial significance. When we got to the north-facing window, he snappily asked, “Camilla, como se llama esas?” pointing to the mountain.

La Bajada: HOPE SPRINGS ETHERNAL

By Camilla Bustamante

continues on page 96
Looking south over the edge of La Bajada where the Camino Real, and centuries later Rt. 66, once plunged over the imposing natural dividing line between the upper and lower portions of the Spanish province of Nuevo México. Photo by Tripp Stelnicki for the Santa Fe New Mexican, 2017.
range where Santa Fe is nested. Before I could answer, he asked, this time in English, “C’mon, what are those mountains called? What are they?”

“Umm, the Sangre de Cristos,” I replied timidly, as though I had been asked a trick question. “Yes!” he stated in a louder voice. “Yes! And where are you?” he asked forcibly, as though the truth was soon to be realized. “Where are you? What is this place called?” he asked emphatically. “La Cienega?” — again as though I was about to say something incredibly wrong.

“Yes!” he exclaimed. “And the Sangre de Cristos’ moisture runs off to create the cienegas, the springs of the blood of Christ! You are back to the home of your grandmother!” Oh my, if the cienegas are a place of lifeblood, I thought, then I am sure to be of a place rather than just from it.

The summer of 1990 was also the year my maternal grandmother, Carolina Vieira de Montoya, passed away. Her childhood home held cottonwoods and springs of the Sangre de Cristos. There’s nothing like mortality to foster introspection — in this case introspection about identity and place.

It’s apparent in many accounts and writings of El Camino Real, which traversed this same valley on its long route to Mexico City, that for both Natives and colonists, the springs, the Santa Fe River and La Cienega Creek were a life source. They provided solace for those tackling the difficult escarpment at La Bajada just to the south of our tranquil oasis. If the lifeblood flows from the crown of the Sangre de Cristos, what then is La Bajada?

The black basalt, volcanic lava flow that forms the wall of La Bajada is perhaps the ogre of the area, a tired gatekeeper of escarpment and plateau that still challenges at each traverse. Within Native ancestry, common familial lineages were undaunted and unaffected by La Bajada — the Spanish administrative dividing line between the Río Abajo (lower river) and the Río Arriba (upper river) of the Río Grande Valley. Prehistoric evidence demonstrates an exchange of goods above and below this daunting escarpment. The southern pueblos of Santo Domingo, Cochiti and San Felipe shared languages, goods, blood and traditions with the northern pueblos of Santa Clara, Tesuque and Nambe.

The late 16th and the 17th century brought the onset of Spanish wagons, caravans and livestock moving along the Camino Real. Squeaking wooden wheels, clacking hooves and sharp metal moved rock and earth. The tyrant of La Bajada turned away the weak and was unforgiving to those unprepared for the trip. Traveling from the village of Bernalillo to the small community at La Bajada at the foot of the mesa with any expectation of arriving before dark required leaving before sunrise. It is estimated that it took approximately 9 to 12 hours to cover 25 miles by wagon. But the climb up and over the 600-foot precipice of La Bajada was even slower. Either hot and thirsty or cold and certainly tired, travelers dreamed of the reprieve waiting for them just ahead at a paraje (established accommodations) in La Cienega, where one could water livestock, rest and get a hot meal.

El Paraje del Alamo in La Cienega — predating the better-known Rancho de las Golondrinas — was such a paraje. It was described in the 1700s as a two-story plazuela (plaza) where visitors could spend the night. Oral history informs our family that El Paraje del Alamo was the location of my grandmother’s birth, alongside springs and under the cottonwoods out that north window, south of the Sangre de Cristo Mountains.

Today, though not at the exact location where travelers long ago climbed La Bajada, Interstate 25’s assault on the escarpment still demands respect. It is one of the steepest climbs of the entire interstate highway system, and even with weather forecasters helping to inform our willingness to head up or down this imposing slope, we risk becoming new additions to its list of casualties.

La Bajada is a fickle maiden, the before and after for a passing, a control point, a venue for trust that there is something more forgiving on the other side.

Camilla Bustamante lives in La Cienega, New Mexico. 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.
We travel the world so you don't have to

TAOS’ OLDEST & LARGEST ORIENTAL RUG & FURNITURE STORE
124 Paseo del Pueblo Sur, Taos, NM 87571 • 575-758-4161
Monday-Saturday 10 - 6 • Sunday 12 - 5 • www.alhambra505.com
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 the NRGNHA’s web site at riograndenha.com.
What will you Discover?

For the adventurous traveler who craves authentic experiences, Santa Fe County is the destination that feeds the soul and energizes the spirit. Enjoy world-class hiking, biking, invigorating spas and wellness retreats, and a celebrated local cuisine. The best destination for outdoor adventure is found in Santa Fe County.

SantaFeNMTrue.com  SantaFeNewMexicoTrue  @SantaFeCounty
2017-2018 NORTHERN NEW MEXICO EVENTS

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 here, and both The Santa Fe New Mexican and The Taos News produce summer and winter magazines that contain such information, as well as weekly arts and entertainment magazines. So here we provide a guide to only select events in the three counties over the coming year.

— compiled by Daniel Gibson

SEPTEMBER 2017

Sept. 16: 10th annual Renaissance Fair, El Rancho de las Golondrinas (golondrinas.org)

Sept. 16-17 & 23-24: 20th annual High Road Studio Tours along NM 76 and NM 518 between Nambe and Taos (866-343-5381 or highroadnewmexico.com).

Sept. 18-24: Second annual Santa Fe Street Fashion Week at the Drury Plaza Hotel in Santa Fe (santafefashionweek.com).

Sept. 22-Oct. 1: 43rd annual Taos Fall Arts Festival, the town’s oldest arts festival, with exhibitions, talks, live music and more (taosfallarts.com).

Sept. 23: Fourth annual The Paseo, a free and wildly popular festival on Taos Plaza featuring performance art, installations, interactive arts, live music and more, from 5 to 11 p.m. (paseoproject.org).

Sept. 27-Oct. 1: 27th annual Santa Fe Wine & Chile Fiesta, a leading event of its kind nationwide, with wine seminars, chef luncheons, cooking demos, a film festival, auctions and more (santafewineandchile.com).

Sept. 30: San Geronimo Day at Taos Pueblo is the largest of the pueblo’s annual feast days and offers a unique greased pole climb, foot races, dances and art sales (taospueblo.com).

A dancer at the 2017 Taos Pueblo Pow Wow, held annually in July. Photo by Katharine Egli, The Taos News.

OCTOBER

October 7-8: 34th annual Taos Wool Festival, with wool spinning, dying and weaving demonstrations and workshops, plus an exhibition of fine weavings and more (taoswoolfestival.org).

Oct. 6-7: Octoberfest in Red River, with fall color tours, microbrews, live music from Ray Wylie Hubbard and more (redriver.org).

Oct. 7-9: 24th annual Abiquiú Studio Tour, with more than 30 artists opening their homes and galleries (abiquiustudiotour.org).

Oct. 12-14: 18th annual Taos Storytelling Festival, with local and visiting artists plus workshops, culminating in a “story slam” at Taos Mesa Brewing (taostorytellingfestival.com).

Oct. 18-22: Santa Fe Independent Film Festival with screenings, panels and parties (santafeindependentfilmfestival.com).

October 7-8: 34th annual Taos Wool Festival, with wool spinning, dyeing and weaving demonstrations and workshops, plus an exhibition of fine weavings and more (taoswoolfestival.org).

LATE OCTOBER

October 31: Free staging of Las Posadas on the Santa Fe Plaza from 5:30-8 p.m. (santafe.org).

Christmas Eve: Taos Pueblo activities including bonfires, traditional dancing and midnight Mass (575-758-1028 or taospueblo.com).

Christmas Eve: Farolito Walk in Santa Fe’s Canyon Road neighborhood (santafe.org).

JANUARY 2018

Jan. 31-Feb. 4: 32nd annual Taos Winter Wine Festival in town and at Taos Ski Valley (taoswinterwinefest.com).

FEBRUARY

Feb. 7-11: Santa Fe Film Festival, with screenings, workshops, panels and parties (santafefilmfestival.com).

Late February: Santa Fe Restaurant Week, with special meals, edible art tours and more over a seven-day run (santafe. restaurantweekunm.com).

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

NOVEMBER

Nov. 4-5: Dixon Studio Tour (505-579-4671 or dixonarts.org).

Nov. 17-19: Recycle Santa Fe Art Festival, with Trash Fashion & Costume Contest and some 100 artists displaying their work at the Santa Fe Convention Center (recyclesantafe.org).

Thanksgiving weekend: Typical opening of regional ski areas, which remain open through Easter (skinewmexico.com).

DECEMBER

Dec. 8: Christmas at the Palace includes free hot cider, live music and a visit from Mr and Mrs. Claus from 5:30-8 p.m. at the Palace of the Governors on the Santa Fe Plaza (nmhistorymuseum.org).

Dec. 10: Free staging of Las Posadas on the Santa Fe Plaza from 5:30-8 p.m. (santafe.org).

Christmas Eve: Taos Pueblo activities including bonfires, traditional dancing and midnight Mass (575-758-1028 or taospueblo.com).

Christmas Eve: Farolito Walk in Santa Fe’s Canyon Road neighborhood (santafe.org).
APRIL

**April 28:** Tierra Wools Spring Harvest Festival in Los Ojos, with demonstration shearing, wool carding, weav[ing and dying, plus music and more (575-588-7231 or handweavers.com).

MAY

**Third week of May:** Taos Lilac Festival (taoslilacfestival.com).

**Late May:** Outside Bike & Brew Festival, with competitive and fun races, demonstrations, displays, beer tastings and more in Santa Fe (outsidesantafe.com).

**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 or cumbrestoltec.com).

**Memorial Day weekend:** Native Treasures Art Festival, invitation-only show of 200 leading Indian artists working in diverse media. Held at the Santa Fe Convention Center (nativetreasures.org).

**Memorial Day weekend:** Red River Motorcycle Rally for gearheads nationwide (redriver.org).

**Late May-early September:** Taos Plaza Live!, a series of free music shows on Taos Plaza on Thursdays from 6 to 8 p.m. (taos.org/visit/taos-plaza-live).

JUNE

**Early June:** Music on the Mesa, a new multi-day contemporary music event, held at Taos Mesa Brewing Company’s fabulous outdoor amphitheater and indoor stage (taosmusiconthemesa.com).

**Early June:** Spring Festival & Fiber Arts Fair; El Rancho de las Golondrinas, just south of Santa Fe; $8 adults, $6 teens and seniors (golindrinas.com).

**June 8-24:** Currents, Santa Fe’s international new media festival, returns with another energizing, creative blast (currentsnewmedia.org).

**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 (www.solarmusicfest.com).

**Late June:** Rodeo de Santa Fe, the region’s largest rodeo (rodeodesantafe.org).

**June 29:** Annual launch of the world-famous repertory-style Santa Fe Opera. The season concludes Aug 25 (santafeopera.org).

JULY

**Early July:** The popular, free and always engaging Santa Fe Bandstand, with local and touring acts, kicks off on the Santa Fe Plaza, with shows three to five nights a week through late August.

**July 4:** Chama Fireworks Train & Show (chamavalley.com).

**July 13-15:** International Folk Art Market returns to Santa Fe for the largest event of its type in the world, with more than 160 artists from 53 nations offering a bright ray of hope for humanity in a darkening world (folkartalliance.org).

**July 14-15:** The 33rd annual Taos Pueblo Powwow, the region’s largest outdoor powwow (taospueblopowwow.com).

**Mid-July:** Española Valley Fiesta on the Española plaza (cityofespanola.org).

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

**Third week of July:** Fiestas de Santa Fe (fiestasdetaos.com).

**July 28-29:** 66th annual Spanish Market and Contemporary Hispanic Market in Santa Fe, the nation’s largest and most renowned festival of its kind, with live music, dance, studio tours, films and art sales (spanishcolonial.org).

AUGUST

**Aug. 18-19:** Santa Fe Indian Market sets up shop. It is the world’s largest and most prestigious event of its kind, featuring some 1,000 artists displaying a wide range of work, gallery openings, talks, a film festival, a gala dinner, parties and much more (sivnia.org).

**Mid- to late August:** Questa Studio Tour (questastudiotour.com).

SEPTEMBER 2018

**Labor Day weekend:** Fiestas de Santa Fe, including the annual burning of Zozobra on Friday night, followed by days of parades, music on the Plaza, arts and other events (santafefiesta.org).

**Labor Day weekend:** Chama Valley Studio Tour (chamavalleystudiotour.com).

LEFT: Oscar Rodriquez explains the workings of the big water-driven grist mill at El Rancho de Las Golindrinas. Photo by Arin McKenna, New Mexican.

ABOVE: Bull rider Pat Harrison takes flight at the annual July Rodeo de Galisteo. Photo by Karl Stolleis, New Mexican.
Dixon Co-op Market & Deli

Groceries, Local Goods, Deli Sandwiches, Home Made Pizza

OPEN 7 DAYS A WEEK  505-579-9625 | dixonmarket.com

Just 28 miles south of Taos in beautiful downtown Dixon
UNESCO’S
WORLD HERITAGE SITE

Taos Pueblo
over 1000 years of Tradition

OPEN DAILY Monday - Saturday 8 am - 4:30 pm, Sunday 8:30 am - 4:30 pm
(575)758-1028 | tourism@taospueblo.com | 120 Veterans Hwy/PO Box 1846 Taos, NM 87571

VISIT taospueblo.com FOR MORE INFORMATION