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Land Water: People Time
ISSUE 5 / 2019-2020

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NATIONAL AND STATE REGISTERS OF HISTORIC PLACES

1917
The 1917 store was located in Rincon de los Trujillos in Upper Chimayo.

1926
The 1926 photo was the first trading post in Española, Today’s site.

1933
The 1933 photo was before the 1939 fire. The Ramona Hotel was another of E.D. Trujillo’s ventures.

1939
The store fire in 1939

Today
In the heart of Española.

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Pecos Pueblo
A Study of Trade & Survival de Nuevo Mejico

By Tomás Romero

THE HISTORY of north-central New Mexico is a compelling story of people united with a place. It is a place of natural beauty, historic settings and sacred spaces that evoke in people an emotional, intellectual and spiritual connection to the land. Within this perspective, the Northern Rio Grande National Heritage Area developed three key interpretive themes to frame its story: "Cradle of Settlement," "Adaptation and Survival" and "Identity Through a Cultural Blend."

We have written regularly about the cradle of settlement, the Tewa homelands at the juncture of the Rio Grande and Rio Chama, current-day lands of Ohkay Owingeh Pueblo. At this location in 1598, Juan de Oñate and his expedition established the first lasting Spanish settlement in the West, initiating the blending of a cultural heritage shaped over the last 420 years. The story of adaptation and survival within these lands has been less explicitly described and presented.

> continues on p. 8

An arch doorway frames a view of Pecos National Historic Park, a nexus of regional trade for many centuries.

PHOTO BY TOMAS ROMERO
HAND CRAFTED LOCAL POTTERY
ACOMA, SANTA CLARA, NAVAJO

HAND WOVEN RUGS

STORYTELLERS BY THERISA

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THE DEMANDS OF THE LAND, climate and geography, and the isolation from other centers of habitation, forced adaptation and unity with the environment to allow long-term survival. From ancient cultures to the present, a variety of people have found ways to live within the constraints of this arid, high-altitude environment. Often the adaptation compelled interaction among peoples, including the Spanish, various Native tribes and, in later years, Anglo-American immigrants. In these interactions, trade for goods led to exchange of ideas and to eventual evolution of social norms and acceptance of cultural change. Formative influences included religious practices, governance, languages and new resources, including crops, livestock and craft goods.

Trade and transportation routes have been central to the Northern Rio Grande National Heritage Area story from the earliest times. Pueblo people exchanged goods with Plains Indians and, via networks along what would become known as the Camino Real, with Central American indigenous peoples. The Camino Real stimulated trade with Mexico in the 17th and 18th centuries, and the 1821 opening of the Santa Fe Trail between Santa Fe and Missouri ignited a new trade connection to the markets of the Midwest and the East Coast.

At Pecos Pueblo, once known as Cicuye, which dates to the 1400s, a regional center of Native trade was established and thrived. Its location, about 25 miles southeast of Santa Fe and nestled in the Pecos River Valley, made it a natural gateway between the Rio Grande Valley and the Great Plains.

Native trade included interaction with nomadic Apache, Comanche and other Plains tribes. Plains tribal trade goods included slaves, buffalo hides, flint and shells, while the Rio Grande Pueblos provided pottery, crops, textiles and turquoise. In its role as a middleman, Pecos Pueblo became an important regional power, continuing well into the Spanish era.

Trade wagons on the Santa Fe Trail, launched in 1821, traveled through the valley on their journey into Santa Fe. But the prominence of Pecos as a trade center began to fade with establishment of new Spanish towns such as San Miguel del Bado, where the Old Santa Fe Trail crossed the Pecos River, and later Las Vegas, at the edge of the plains, which expanded with arrival of the railroads. The shift from small-scale farming to large-scale ranching also contributed to loss of population and decline of local trade. In 1838, after more than 400 years of the pueblo's existence, the last remaining inhabitants of Pecos Pueblo moved to join relatives at Jemez Pueblo, some 80 miles west.

The corridor ultimately served as the path for the east-west course of the Atchison, Topeka & Santa Fe Railroad, which is still in use. And it served as the course of the original Route 66 into Santa Fe, a path that became Interstate 25.

Today the National Park Service at Pecos National Historical Park manages the ruins of both Cicuye Pueblo and the Spanish mission church built in 1717, along with other historic properties. A new memorial to the Civil War Battle of Glorieta Pass has recently been erected, and a new interpretive center exhibit opens in 2021. The entire site is a tribute to the long history and community of the region.

The lands of the Northern Rio Grande National Heritage Area have been inhabited for some 12,000 years. Survival depended on successfully engaging in daily routines of life, as well as practices that considered communal needs and conservation of resources, anticipating times of shortage.

Conversely, exploitative uses of land, timber, minerals, water and people led to the periodic demise of centers of habitation and the decline and shifting of populations. The conflicts go on today, pitting extractive industries and growth against the effects of declining water quality and availability, and general sustainability and quality of life. Even efforts to promote heritage tourism and to expand outdoor recreational opportunities lead to clashes of positions and attitudes. There is promise, but also paradox.

This is perhaps the principal lesson to be had from consideration of the history of Cicuye/Pecos.

Tomás Romero is executive director of the Northern Rio Grande National Heritage Area. Descended from early-17th-century Spanish settlers, he was born in Santa Rosa and raised in Santa Fe. He resides today in Tesuque. He has worked as a management consultant throughout the United States and Latin America. He has been on the board of El Museo Cultural since 1998 and has served on the boards of numerous other community planning and service organizations.
Nestled along the ancient waterway of the Chama River, Abiquiu Inn is a restful haven for wellness groups, nature enthusiasts, artists, writers, boards and associations, and guests seeking solitude and enlightenment in Northern New Mexico.

Adjacent to The O’Keeffe: Welcome Center and central to rich cultural and outdoor adventures.
The Northern Río Grande National Heritage Area is one of 94 cultural regions in the nation designated by Congress for protection and support. We are a not-for-profit organization. Our mission is to sustain the communities, heritages, languages, cultures, traditions and environment of Northern New Mexico through partnerships, education and interpretation.
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ON A PERFECT SPRING DAY, I met Maria G. Martinez, director of El Museo Cultural de Santa Fe, in the parking lot of the nearly 1-acre site the nonprofit organization has called home since its opening in 1994. She carried three potted plants: two already blooming bunches of lavender and a rosemary shrub.

“These are going in the garden,” she said as we walked toward a small patch of densely planted ground. “For years, the city told me to get rid of these ‘weeds,’” she continued, gesturing toward a thick alfalfa bush surrounded by tall, seeding stalks of dandelion and fragrant greenings of yerba buena. “I explained that these ‘weeds’ are indigenous, medicinal plants of New Mexico. That’s why I put up the sign. ‘Aboriginal Generational Botanical Non-colonized,’ reads the hand-lettered declaration next to the steps leading into El Museo’s main lobby.

Here one enters the sprawling 31,000 square feet of gallery, performance and theater space and the adjoining El Museo Cultural de Santa Fe Mercado. The complex as a whole comprises the Center of Hispanic Culture and Learning. Like the garden, the museum is abloom with things that are good for the people of Northern New Mexico. “The Museo is synonymous with possibility and opportunity,” says Martinez. “It was created on the premise of lending voice to the aboriginal story” and to “expand the limited understanding of the scope of history … the heavy suffering of history … through the sharing of ideas and by creating a record of all that was, and still is, unequal in our [society].”

Part of this expansion of understanding happened through El Museo’s most recent exhibition, Promised Land, based on the history of the Ashkenazi Jews, and it continues with an upcoming showing of artwork by inmates at the state penitentiary, among the least-heard voices of all. Longtime prisoners’ rights advocate Maura Taub, who stopped by during my visit with Martinez to survey the large exhibition space, is organizing the show. During my hour at El Museo, I met at least half a dozen others, including a vendor from the Mercado, where finds from “flea to high end” await the discerning shopper.

Martinez initially signed on as El Museo’s coordinator of programming at the encouragement of the director of the Northern Rio Grande National Heritage Area, Tomás Romero. Over a quarter of a century, El Museo has become a cornerstone of community, a gathering place for those seeking more meaningful conversation about culture and identity, and a place where one can look deeper into one’s own story. And Martinez is big on story — about who we are and “what we do with what we got handed. Because nothing begins or ends with our [own] story,” she concludes.

UPCOMING MUSEO EVENTS & EXHIBITIONS

THROUGH JULY 27  The Handmade Photograph, featuring more than 70 photographers working in unusual media. Their creations include palladium prints, kallitypes, salted paper prints, oil prints and tintypes.

AUGUST 8-11  Objects of Art, presented by Kim Martindale.

AUGUST 13-16  Antique American Indian Art Show, presented by Kim Martindale.

IF YOU GO

The facility is located at 555 Camino de la Familia, across the railroad tracks from the farmers market in Santa Fe’s historic Railyard district. Admission is free; parking on an average day is readily available and easy. For more information about programming at El Museo Cultural, its theater space or the Mercado, call 505-992-0591, or visit elmuseocultural.org.
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Destinations: to the fringes

By Arin McKenna

If you like to seek out the far-flung and unusual places a region has to offer, you will want to check out these little gems nestled in Northern and Central New Mexico. Check websites or call for hours (which may be limited), admission fees, special events and additional information.

Near Taos

Kiowa Ranch (D.H. Lawrence Ranch)
dlawrenceranch.unm.edu 575-776-2245
or 505-277-1109. Off NM 522, 8 miles north of the outskirts of Taos near San Cristobal

“I think New Mexico was the greatest experience I ever had from the outside world. It certainly changed me forever.”
— D.H. LAWRENCE

Experience Lawrence’s piece of New Mexico by exploring the 1880s homesteader cabin that he and his wife, Frieda, renovated and resided in, along with a one-room cabin inhabited by artist Dorothy Brett and the Lawrence Memorial. Lawrence’s ashes are mixed in the memorial’s concrete altar.

Outside the homesteader cabin’s front door is the towering pine that Lawrence used to write under — made famous by Georgia O’Keeffe’s painting The Lawrence Tree. The property is listed on the National Register of Historic Places. continues on pg. 16

“The Lawrence Tree” on the Kiowa Ranch, painted by Georgia O’Keeffe in 1929, still stands.
For more Community Rewards stories from Taos to Socorro, visit nusenda.org/impact.

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La Hacienda de los Martinez
taoshistoricmuseums.org, 575-758-1000
708 Hacienda Road

This museum flings you back in time to Spanish colonial New Mexico. The 1804 fortress-style “great house” was both a working ranch and an important trade center at the Camino Real’s final terminus.

Sheltered within two defensive placitas (courtyards) are sitting rooms and bedrooms, a kitchen with a cozy “shepherd’s bed” and displays of tack, farm implements and historic merchandise. Exhibits include Spanish colonial buitlos (three-dimensional carvings) and traditional looms and weavings. Enjoy regular demonstrations of traditional arts and crafts. This site is listed on the National Register of Historic Places.

Abiquiu Area

Purple Adobe Lavender Farm
purpleadobelavenderfarm.com, 505-685-0082

Located just off US 84 between mile markers 210 and 211 on Road 1622

The lavender farm urges visitors to “spend a day in complete peace and tranquility” strolling under giant cottonwood trees and through lavender fields. This organic farm’s extensive line of lavender products is available in the Lavender Store. The nursery offers lavender plants for sale, advice on growing lavender and educational programs.

Ghost Ranch Education & Retreat Center
gchostranch.org, 505-685-1000
Located 40 miles west of Española off US 84 between mile markers 224 and 225

Ghost Ranch Education & Retreat Center is one of the best places to experience the landscape that inspired Georgia O’Keeffe. The Georgia

He concrete and stone amphitheater at the Ghost Ranch is a striking feature of the landscape. It is a popular venue for concerts and other events.

With or without an impromptu concert, visitors can enjoy an easy walk to the amphitheater along red rock cliffs and delight in playing with the site’s namesake echoes. Covered picnic tables are available.

Near Santa Fe

Allan Houser Sculpture Garden
505-471-1528 or allanhouser.com/contact/sculpture-garden

While not actually at the fringes of the three north-central counties of New Mexico, this site is out in the boonies south of Santa Fe overlooking the vast Galisteo Basin. Here you’ll find some 80 monumental bronze sculptures by the late, great Chiricahua Apache artist. Both representational and his later abstract works are found scattered about a beautiful tract of juniper trees and chamisa. There’s also an indoor gallery with smaller sculptures and works on paper. Entry is by appointment only.

Echo Amphitheater
fa.usda.gov/recrea/carson/recreation/hiking/recrea/?recid=44462&actid=50
US 84, 4 miles northwest of Ghost Ranch

The acoustics at Echo Amphitheater are a musician’s dream. Lucky visitors may hear a Native American flute player or an opera singer immersing themselves in the canyon’s natural reverberations.
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Los Ojos

Tierra Wools
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Sheep-raising and producing Río Grande-style textiles were economic mainstays of early settlers in this area, and their descendants are achieving self-sufficiency through the revival of those traditions. Tierra Wools is a worker-owned company dedicated to that mission.

Visit the weaving workshop and gallery to watch local weavers work on Río Grande “walking looms,” learn about natural and commercial hand-dye processes and see locally grown fibers spun into yarn. Shop for one-of-a-kind handwoven masterpieces, local art ranging from fiber and wood to pottery and beading, and craft kits, equipment and more. Or plunge in and take a two-day to weeklong class in spinning, hand-dying or weaving.

The museum also features works of other distinguished San Ildefonso potters, including Blue Corn Calabaza, Carmelita Dunlap and her son Carlos Sunrise, Russell Sanchez and many more. The pueblo’s cultural legacy is also told through photos, paintings, embroidery, leatherwork and jewelry.

ALL TIERRA WOOL PHOTOS BY AND COURTESY OF LAURA MANZANARES
Dulce

Dulce’s main attraction is fishing in one of the Jicarilla Apache Nations’ well-stocked mountain lakes. Purchase permits at Jicarilla Game & Fish jicarillahunt.com, 575-759-3255, 38 Airport Road or the Wild Horse Casino & Hotel. Those with fishing permits can camp free of charge.

The Jicarilla Cultural Arts & Heritage Center
575-759-4382, 6 Foothill Drive carries beadwork, baskets, paintings, ribbon shirts and pottery made by Jicarilla artists.

The Wild Horse Casino & Hotel
(wildhorsecasinoandhotel.com, 575-759-3663, 13603 US 64) offers 190 slot and video poker machines, live blackjack and poker, the Trophy Bar, Hillcrest Restaurant (575-759-0071) and a 41-room hotel (575-759-3777 or 575-759-3663).

Pueblo of San Ildefonso

María Poveka Martinez Museum
sanipueblo.org, 505-455-3549

Six miles west of US 84/285 on NM 502. Stop first at the visitor center to pay admission fees and purchase photo permits.

World-renowned potter María Poveka Martinez of San Ildefonso put Pueblo fine pottery on the map. The museum that bears her name showcases works she created with her husband, Julian, plus works of her daughter-in-law Santana Martinez, son Adam Martinez and other descendants.

continue on pg. 20
Chimayó

Chimayó Museum
chimayomuseum.com, 505-351-0845
13 Plaza De Cerro

Chimayó’s history and culture are preserved within the walls of this small, classic New Mexican adobe home. Highlights include vintage photographs depicting life in Chimayó in the late 1800s and early 1900s. The town’s fame as a weaving center is illustrated through historic looms, weavings, spinning wheels and weaving tools. Other period artifacts include an antique piano, agricultural tools and household objects, many of them hand-made. New exhibits are mounted periodically.

The museum also hosts historians, genealogists, storytellers, poets, musicians, dancers and community advocates.

Santo Niño de Atocha (Holy Child of Atocha) Chapel

A major renovation in 2010 transformed this landmark into a lovely children’s chapel, adorned with vibrant art by the late Fernando Bimonte, hand-carved Spanish colonial furnishings and juniper trees filled with 300 birds painted by Española schoolchildren.

People leave offerings of baby shoes around Felix Lopez’s bulto of Santo Niño. Legend holds that Santa Niño statues come to life at night, wearing out their shoes by roaming the countryside to help those in need. Donated baby shoes help the saint continue his good work.

El Potrero Plaza holds the Holy Family Chapel, a Native American chapel and an outdoor chapel surrounded by a garden/picnic area, all enhanced with handmade art. The Don Bernardo Abeyta Welcome Center has displays on the santuario’s history and permanent and seasonal exhibits of religious art made by New Mexico santeros and other world-renowned artists.

Along the Turquoise Trail
turquoisetrail.org

Casa Grande Trading Post, Petting Zoo and Cerrillos Turquoise Mining Museum
casagrandetradingpost.com, 505-438-3008
17 Waldo St., Cerrillos

The trading post and museum features “low-budget antiques” — discarded artifacts collected by owners Todd and Patricia Brown to preserve Cerrillos’ past. A picture of the Wild West emerges through historic photographs and artifacts such as whiskey stills, a dynamite blaster, an 1898 washing machine and a safe with its door blown off.

Displays include turquoise from throughout New Mexico, fossils and a variety of minerals, many found by the Browns themselves. A collection of animal skulls — including a bear’s — fascinates children, while glass collectors are drawn to displays of 2,000 glass insulators and antique glass. Enjoy the “live entertainment” provided by several goats, a llama and fancy chickens at the Petting Zoo.

Edgewood

Wildlife West Nature Park
wildlifewest.org, 505-281-7655
87 North Frontage Road

Experience New Mexico’s wildlife up close at this nature park. All the birds and other animals here have been rescued from some trauma, typically due to human interaction. The 122-acre park harbors 20 species of non-releasable animals, including a black bear, deer, elk, bobcats and several raptors, all housed in custom-built habitats. Children can burn off a little energy exploring the Kid’s Imagination Trail.

Wildlife West is also home to the Pinto Bean Museum, dedicated to the history of one of New Mexico’s state vegetables. The collection includes antique bean processing equipment, period artifacts and historic photos. The museum is open by appointment only.

The Rusty Wyer Band scene at Tinkertown.

Tinkertown Museum
tinkertown.com, 505-281-5233
121 Sandia Crest Road, Sandia Park

This quirky, entertaining museum, with walls constructed of 50,000 glass bottles, features hundreds of animated miniatures hand-carved by the late Ross Ward. Exhibits include the Western Town, a raucous depiction of 1880s life, and circus performers fending off lions and defying gravity. Otto the One-Man Band and Esmerelda the Fortune Teller are favorites with visitors.

Other displays include Americana collected by Ward and his wife, Carla, including wedding cake couples, antique tools, western memorabilia and a 35-foot antique wooden sailboat that braved a 10-year voyage around the world.

Arin McKenna’s career as an award-winning journalist began as host of Art Tour Santa Fe on KTRC Radio in 2002. She has freelanced for The Santa Fe New Mexican, New Mexico Magazine and other publications, served as county reporter at the Los Alamos Monitor for six years and is currently news editor for the Valley Daily Post.
JOHN NICHOLS FINDS JOY in the starlings, crows and other birds that feed at an apple tree outside his Taos home. His walks in the natural world lead to welcome encounters with wildlife. This treasured New Mexico author draws deep inspiration from nature. “I walk around Baca Park and wetlands and look at beavers,” says Nichols, who recently turned 79. “I’m still happy as a clam.”

Nichols has hiked the Taos mountains and fished the Río Grande since 1969, when he moved to Northern New Mexico, the setting for most of his books. His love of nature, though, began in childhood, when he learned the names of butterflies, trees and flowers on walks in Long Island, New York, with his grandfather, renowned naturalist John Treadwell Nichols, and his father, David G. Nichols, also a naturalist.

His reverence for nature matches his passion for writing, and his most recent book twines these two loves together. My Heart Belongs to Nature: A Memoir in Photographs and Prose contains an 11,000-word essay and 100 of his photos celebrating nature in Taos. Of course, more books are in the works. “I’m always working on something writing-wise,” he says. “People always ask me, ‘Are you writing anything?’ My sarcastic response is, ‘Do you go to work every week?’ I’m working on three different books now and I’ve finished one, and I’m trying to figure out where and how to publish it.”

That book, Goodbye Monique: Requiem for a Brief Marriage, pays tribute to his French mother, who died from endocarditis when she was only 27. “I never knew my mother,” Nichols says. “I was 2 years old. And so I thought before I die, I’d try and know her. I have so much information. I have letters she wrote when she was 6, 7, 8 years old. I have five of her journals from when she was a teenager. I have my dad’s letters…. This is simply a story about my mom and dad’s marriage.”

No matter what he’s writing about, Nichols writes with a fury, producing draft after draft in pursuit of perfection. He created more than 90 drafts for Goodbye Monique, for instance, over 15 years. Now, he’s combing through his many manuscript drafts of various books, along with screenplays, letters and more, for the University of New Mexico, which is establishing a John Nichols archive.

WITH 22 PUBLISHED BOOKS of fiction and nonfiction, Nichols will have a hefty archive indeed. That’s only fitting for a literary lion who has covered so much ground — land and water rights in Northern New Mexico, the struggle for social justice, global warming,
Taos Community Foundation is proud to announce Taos Pueblo artist Ira Lujan as our selected donor recognition wall artist. We are honored to have Ira's piece “Donor Totem” as a permanent art installation at the Foundation, representing the diversity of the community we call home, and honoring the generosity of our donors.

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Taos Pueblo Portraiture:
The Photographic Studies of E. I. Couse

JULY 6 - NOVEMBER 2
Luna Chapel,
Couse-Sharp Historic Site
146 Kit Carson Road, Taos

Jerry Mirabal (Taos Pueblo), c. 1928. Photo by E. I. Couse as study for painting Indian by Moonlight. On exhibit is a contact print made by Couse from his original negative.

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couse-sharp.org
TAOS, NEW MEXICO
trout fishing, grouse hunting and surviving open-heart surgery (which he did at age 35). Most of his works agitate for change, arising from a visit to Guatemala in the 1960s that politicized him. “It changed my life completely,” he says. “I’d never been in a country that was so poor, so mean, and the United States controlled everything. . . . If you had enough money to buy shoes, that changed you from the lower to the middle class. Guatemala really turned me around. I came back saying basically: How can I ever be comfortable living in my own country ever again? I became rabidly anti-imperialist.”

Consequently, empathy for the common man is a powerful theme in Nichols’ work, prompting this praise from the Chicago Tribune: “John Nichols has all of Steinbeck’s gifts, the same overwhelming compassion for people, plus an even finer sense of humor, and the need to celebrate the cause and dignity of man.”

Nichols regards each of his books as part of a larger piece. “The fact is that everything you do is like a jigsaw puzzle, and at the end of your life, all the little pieces of the jigsaw puzzle are there,” he says. “No one book counts for everything. No one book, because it’s different and isn’t political — [that] doesn’t mean that the writer has abandoned his or her principles. In the end, it’s a mosaic that just fits together in your life.”

John Nichols’ long, diverse and illustrious career includes 13 novels, including The Sterile Cuckoo, The Milagro Beanfield War (which was turned into a wonderful film directed by Robert Redford) and American Blood, plus nine works of nonfiction, such as If Mountains Die, On the Mesa, Dancing on the Stones and the hilarious Annual Big Arsenic Fishing Contest. For more details, see his entertaining website, johnnicholsbooks.com.

For most of his early life my old man kept natural history notebooks in which he did sketches of posturing songbirds, snakes and seashells, rabbits, flowers, weasels, and other small varmints. I admired his intimately detailed florescence of grasses. At an early age I began drawing nature also. To my grandparents I sent letters that contained pictures of a duck, a hawk, a dove on its nest. I pressed leaves between dictionary pages and then tapped them into a scrapbook. Another album held bird features I had picked up off the ground. Many butterflies that I caught were arranged in Riker mounts. Dad and Grandpa helped me identify everything. Their well-worn guidebooks became my bibles also.

The first time I saw a walking stick I could not believe such a bizarre creature existed. Often it was simply weather that held me in thrall. I remained on our porch during thunderstorms, flinching happily as windy gusts slammed raindrops against my face. When a faint drizzle fell even as the sun was shining I cast about for rainbows. Puddles of water on fallen autumn leaves gleamed like liquid silver. Through snowflakes floating earthward in quiet air I walked, euphoric and at one with the biology of things.

I wanted to reach out and touch them, convincing them not to be afraid of me. Many animals, insects, and trees became especially alive for me because they were named and explained by Dad and Grandpa. We paid attention to all outdoors, and even dreamed about bats, catfish, ospreys, and cottontails.

Obviously, our hearts belonged to nature.

Another passage from the same book, written on Sept. 11, 2001, the day the Twin Towers were struck by hijacked jets:

We absorbed the placid afternoon. No noise disturbed us. No planes flew overhead. Air, for this one special moment, was unmoled by machines. A breath-held tranquility defined the atmosphere. The world seemed benign, without any threat, a remarkable sensation.

Three ravens kept circling above us, not in a hurry, going nowhere, just enjoying the thermals, I suppose. Their intermittent quorks and rattles sounded lackadaisical. I cannot express the soothing emotional power of the still taking place, the sense of repose induced by the fact that everything was at a standstill.

No contrails crossed the sky.

Of course we got off the ridge before dark. And the mood was broken as we returned to civilization and its consequences.

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.
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Art Characters

Welcome to the fifth installment of “Art Characters.” Including this year’s lineup of profiles on some of New Mexico’s most celebrated women in the arts, the series has thus far featured more than 20 Northern New Mexico artists. These brief glimpses into their lives and careers make each of our own stories richer and remind us that we are all connected by the common threads of culture, history and the love we share for El Nuevo Mexico.

Antonia Apodaca
accordionist, singer, cultural icon
PAGE 28

Cristina Masoliver
puppeteer
PAGE 32

RoseMary Diaz of Santa Clara Pueblo heritage, is a freelance writer based in Santa Fe. Of this year’s “Art Characters” and her overview of El Museo Cultural, she says: "Writing about these talented and accomplished artists was an honor, and my visit to the museum left me wanting to learn more about my own cultural story." She holds literature degrees from the Institute of American Indian Arts and University of California, Santa Cruz.
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Antonia Martinez Apodaca was born in the fall of 1923, in the small village of Rociada, New Mexico, population 600 or so. It was there that she spent her childhood and there that her life’s journey in music began. It is a passion still aflame as her 96th year dawns nigh.

When Apodaca was 7 years old, she learned to play the accordion. Under the gentle instruction of her parents, Jose Damacio Martinez and Rafaelita Suaza “Suazita” Martinez, she was quick to master the challenging instrument and soon began playing in their band. Therein, Apodaca refined her prodigious talent and expanded her musical repertory to include guitar and vocals.

In 1942 she met Macario “Max” Apodaca, an accomplished violinista who had recently begun playing in her parents’ ensemble. Soon thereafter, the couple married and moved to Riverton, Wyoming, where they remained for 30 years. There, sustained by Max’s work in uranium mines and Antonia’s many hours in the sugar beet fields, they raised five children, all the while gracing local dance halls with their lively music, which they adapted to fit the regional penchant for country and western swing and two-step. In the 1970s, the Apodacas returned to Antonia’s childhood home in Rociada and were included in author and aural historian Jack Loeffler’s radio series La Musica de los Viejitos.

Through the decades, Apodaca has performed at countless venues, including the Smithsonian Folklife Festival and the White House during the presidency of George W. H. Bush. Closer to home, she has delighted audiences at the Museum of International Folk Art, the National Hispanic Cultural Center, Spanish Market and the Lensic Performing Arts Center, where her group, Trio Jalapeño, played 16 consecutive annual Nuestra Musica concerts between 2001 and 2017. (The trio included Ray Casias on guitar and Bernie Jaramillo on tololche.)

Apodaca has often shared the spotlight with other celebrated Northern New Mexico musicians, including Bayou Seco’s Jeanie McLerie and Ken Keppeler, Lone Piñon front man Jordan Wax and the great living legend Cipriano Vigil, all of whom, in recent emails to the author, expressed great admiration for the artist. “Antonia has been a friend and a mentor to us since we met in 1985,” wrote McLerie and Keppeler. “She continues to inspire us with her dedication to the music of her Northern New Mexican culture and with her spirit of life, bringing joy to everyone who has [had] the good fortune to hear her.”

Scribes Wax, “Antonia’s music connects us to a time when music was the sound of the community creating and experiencing joy together. Even at 95 years old, there’s a musical strength that comes out as soon as she plays the first notes on her accordion. It’s uplifting and ancient, and makes you feel strong.” Shared Vigil, “Mrs. Antonia Apodaca is truly a living treasure. Not only is she an accomplished musician, but a great performer on stage. I respect her tremendously, and have a deep, Godly love for her.”

Love has been a recurring theme in Apodaca’s work. From her proud renditions of New Mexico’s state song, “O, Fair New Mexico,” to her lively marches, polkas, rancheras, relaciones (humorous Hispano folk songs), and waltzes, it is an emotion clearly and oft expressed in her music. In “La Pecosita” (Little Freckle Faced Girl), she and her accordion joyously declare: “My Pecosita, you are my life, and I can’t live without you, you are my love, you are my dream, and I love you with all my heart.” The sentiment is also revealed in “Flor de las Flores,” one of the favorite Hispano folk tunes in New Mexico’s musical canon.

Her unique style has earned Apodaca many accolades — among them a New Mexico Governor’s Award for Excellence in the Arts, a New Mexico Music Commission’s Platinum Music Award for lifetime achievement and a Premio Hilos Culturales, an annual award given to folk artists from New Mexico and Colorado — and she is among the most beloved of our state’s Living Treasures. It is a most deserved title for Apodaca, who has built a musical legacy and forged her place in New Mexico’s artistic history one lovely note, one life’s verse, at a time.

For more information, please contact her son, José Apodaca, at newmexicojose@hotmail.com.
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Puppeteer Cristina Masoliver of Taos present a one-woman show of her puppets before a rapt crowd at the Vallecitos Community Center in 2016.

PHOTO BY KITTY LEAKEN
Originally from Barcelona, Spain, Cristina Masoliver came to New Mexico in the mid-1980s on the invitation of a friend. By 1987 she had made Taos her permanent home. “I raised my kids here,” she said in a recent interview.

Masoliver, known as the Puppet Lady in certain circles of young fans, sold her puppets in a gallery when she first moved to Taos. “I was afraid to perform,” she recalls. But that trepidation soon passed when another friend suggested she apply for a grant from the New Mexico Arts Foundation. “I had an idea to do a puppet show based on the Matachinas dance,” she explains. Advice taken, “I wrote the grant [application] on an old typewriter and sent it in. When I found out I got the grant, it was like, ‘Oh my God. Now I really have to do it!”

And she did. With encouragement and mentorship from fellow puppeteer Loren Kahn and from Isabelle Kessler, creator of the Puppetry & Object Theatre, Masoliver developed her idea and pushed beyond her stage fright to begin performing for audiences in Albuquerque. The artist gives generous credit to her early supporters: “Those two provided a lot of encouragement,” she says of Kahn and Kessler. “And I have to give the foundation a lot of credit. They believed in me before I believed in myself.”

For Masoliver, creating characters is not necessarily about the actual process of building them but “more about playing with them and getting to know them. Working with puppets is not 100 percent technical. It’s a 50/50 collaboration and they don’t always cooperate, and sometimes they rebel. I try to learn from those moments if I can.”

Masoliver, who has worked mostly solo over the last 12 or so years, doesn’t make a lot of puppets, preferring to work with just a handful of long-acquainted partners, including Adelina, who has been a favorite for more than two decades. Other personalities include Paco and Lola, an often mischievous flamenco duo who have been known to engage in amorous affections during performances rather than minding their steps. Maurice, created in the likeness of a large male bird, brings laughter to the audience with his attempts at laying an egg. Pierre is the newest kid on the block, “made unexpectedly when I was on a camping trip alone.”

For the last nine years, Masoliver has been heading south for the winter, where she and her puppet companions have earned a loyal following. “I live out of my truck in Baja and perform on the beach. I feel good performing in places that are more remote. There is a great satisfaction in connecting with people there.”

Masoliver performs each Saturday during the summer season at the Taos Farmers Market. She can be reached at 575-779-8576.
In an area jammed with national and world-caliber parks, monuments and historic sites, here are a few suggestions for places to visit. For details, look online.

Regional parks & monuments

- **Bandelier National Monument**  
  near Los Alamos

- **El Rancho de las Golondrinas**  
  Santa Fe County

- **Kiowa Ranch/  
  D.H. Lawrence Home**  
  Taos County

- **Taos Pueblo**  
  north side of Taos

- **Puye Cliff Dwellings**  
  Santa Clara Pueblo, near Española

- **La Cieneguilla Petroglyph Site**  
  near Santa Fe

- **Ohkay Owingeh Pueblo**  
  Rio Arriba County

- **Cerrillos Hills State Park**  
  south of Santa Fe

- **Río Grande del Norte National Monument**  
  around Taos

- **Pecos National Historic Park**  
  east of Santa Fe
Los Alamos National Laboratory Foundation moves public education in bold, new directions from cradle to career through early childhood initiatives, K-12 programs, scholarships, grants, partnerships and advocacy.
Senator Carlos R. Cisneros is Fighting for Northern New Mexico

Let’s keep our Senator Cisneros

Here’s some of the legislation sponsored:

SB 11: Gross receipts for nonprofit organizations - A Bill aimed entirely at ensuring companies that operate national laboratories must pay gross receipts taxes in the state. The bill excludes most federally recognized non-profits from paying GRT except contractors managing and operating national laboratories and state research facilities. This bill has been passed by both the Senate and house and awaits the Governor’s signature.

SB 12: Water Rights Notifications Online - An act relating to water rights notifications requiring the state engineer to post notices online.

SB 194: School media literacy program - A bill to appropriate $400,000 to public education for media literacy.

SB 202: Child & Family Databank Act - Creating a statewide integrated data system, providing for data sharing among state agencies to facilitate program evaluation and develop evidence.

SB 205: A bill to establish a reimbursement rate for opioid replacement therapy.

$3.2 million for the Taos County Community Foundation.
SB 240: Mobile rural health service for substance use - A bill appropriating money to deploy mobile health units in rural New Mexico counties. This currently is in the Senate Finance Committee.

SB 279: Health Security Act- An act to provide health care for all New Mexicans through a state health insurance plan as well as to control the rising costs of health care. The bill passed one committee and is currently in the Senate Judiciary Committee.

SB 402: MFA funds for youth homelessness- A bill to approve $413,000 from the federal government for youth homelessness assistance.

SB 464: A tax deduction bill for water conservation products during a specific period of time, such as drought tolerant plants, rain collection barrels and sprinkler systems. The bill is currently in the Senate Corporations and Transportation Committee.

SB 438: Acequia and community ditch infrastructure fund - An act relating to water; providing powers and duties and requirements for project funding.

Taos County Veterans Cemetery
ON A COOL, RAINY AFTERNOON in May, I climb a gentle rise covered in spring green grasses to gaze back at one of the most storied spots in the Pecos Valley. Against a red backdrop of arroyos carved by Glorieta Creek stands a sprawling pink adobe known as Kozlowski’s Trading Post. In front of me, no fewer than seven remnant spurs of the Santa Fe Trail meander to and from the spot. If I squint, I can just make out the faint swales that crisscross gullies and skirt wetlands. I can also see one of the spurs cutting through the middle of Camp Lewis, where more than a thousand Union soldiers encamped during the 1862 Battle of Glorieta Pass. From this same vantage point I can see the original Route 66, flanked on both sides by dilapidated outbuildings and two-tracks that hint at the not-so-distant era of cattle ranching. So much American history in one place.

In the dreary afternoon mist, construction fencing and Keep Out signs make the post look forlorn and forgotten. But inside, a long-awaited transformation is underway. In February 2019, Pecos National Historical Park began rehabilitating the main structure with the goal of transforming it into an interpretive center that highlights the nationally significant history that took place both within and outside its walls.

Most people associate Pecos National Historical Park with Pecos Pueblo and the ruins of its iconic 1717 Spanish mission church. But there is so much more to the story. Legislation in the 1990s added more than 6,000 acres of land, including Kozlowski’s Trading Post, portions of the Forked Lightning Ranch, 3 miles of the Pecos River and several Civil War battle sites to transform Pecos National Monument into the new Pecos National Historical Park. The congressionally mandated marching orders required the park to “interpret the history of the Pecos area and its Gateway role between the plains and the Rio Grande Valley and to preserve and protect natural and cultural resources of the Pecos Pueblo, Spanish missions, Santa Fe trail, Civil War Battle of Glorieta Pass, and Forked Lightning Ranch.”

Since the monument’s redesignation in 1990, however, the park has struggled to effectively tell all those stories. The current exhibits at the E.E. Fogelson Visitor Center are more than 30 years old and focus almost exclusively on Pueblo Indian cultures and Spanish missionaries. Enter the trading post. When this rehabilitated building opens to the public in 2021, some 1,300 square feet of exhibits will showcase the rest of the Pecos story. There simply could be no more

continues on p. 40
probably the greenest fire on earth.

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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.

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State Representative Roberto “Bobby” J. Gonzales District 42, Democrat

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perfect place to explore the history of the Santa Fe Trail, the Civil War in the West, ranching, and the ultimate transformation of the West.

After the Santa Fe Trail opened in 1821, trail-weary travelers passed through Pecos on the 800-mile journey from Missouri to Santa Fe. In 1858 Polish immigrant Martin Kozlowski took advantage of this burgeoning overland trade route by transforming an old hostelry into a stage stop alongside the trail. Travelers, relieved to see the abundant forage surrounding Glorieta Creek, a bubbling spring, and the promise of a fresh trout dinner, allowed his business to thrive for a time. Traders, immigrants, and soldiers followed suit, and the Pecos Valley emerged as the center of a rapidly changing western landscape. Today the Santa Fe Trail ruts are hard to see, but the bright pink trading post stands as a testament to a time when this was the center of regional life.

These same cool rooms with their plastered walls and creaky wooden floors played a central role in the Battle of Glorieta Pass in March 1862. Often called “the Gettysburg of the West,” this little-known battle marked the end of Confederate ambitions to seize control of the Southwest and the goldfields of Colorado and California. When Union forces commandeered Kozlowski’s Trading Post, they established the short-lived Camp Lewis near the post. The building itself became a temporary field hospital. Today many park visitors are surprised to learn that New Mexico Territory played any role in the Civil War, let alone such a decisive one. Soon visitors will be able to learn about one of the westemmost engagements of the Civil War while standing in the very rooms that once housed wounded soldiers.

Pecos’ time in the national spotlight did not end there. In 1925 famed rodeo promoter and entrepreneur “Tex” Austin purchased the trading post and turned it into headquarters for his Forked Lightning Ranch. From 1926 to 1937, automobile travelers passed right by his large-scale cattle operation as they whizzed along the new Route 66. For a short time, the trading post also doubled as a tourist attraction, selling Native American artifacts to sightseers eager to explore the Southwest. Finally, in the 1940s, E.E. “Buddy” Fogelson bought the ranch and trading post. He brought his wife, Oscar winner Greer Garson, to spend summers with him there.

The story of the trading post is the story of a changing West. This single building reveals to us the rapid pace of change that followed in the wake of the Santa Fe Trail and the repercussions those changes had on the cultural and natural landscapes of the American West. The new exhibits, which are set to be installed in 2021, will allow visitors to Pecos National Historical Park to explore for themselves how this deceptively pastoral location played a key role in the story of the American West.

IF YOU GO

Pecos National Historical Park is open year-round, though hours vary by season. Entry is free. For information, call 505-757-7241 or visit nps.gov/peco.

A portion of Pecos NHP used to be part of The Forked Lightning Ranch, owned by Buddy Fogelson and the actress Greer Garson.

PHOTO BY STAN FORD

The Santa Fe Trail used to cross Pecos NHP, as seen here with its massive Spanish mission church in the background. Painting by Roy Anderson.

CATALOG # PECO 581. PNHP COLLECTION, PECOS, NM. COURTESY OF THE NATIONAL PARK SERVICE

Becky Latanich is the chief of interpretation at Pecos National Historical Park. This is her seventh national park assignment.
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- Photo Historica Sale – July
- Spanish Market Pre-Market Awards – July 26
- Objects of Art Santa Fe – August 9-12
- Antique American Indian Arts – August 14-16

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- Pecos, NM – Music & Memory – Sept/Oct
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Española Evolution

CITY ON THE RÍO

The city of Española cruises into a new era with Northern New Mexico College president Rick Bailey and Taos County Commissioner Cnadyce O’Donnell. At the wheel is Bobby Chacon of Chimayo driving his ’61 Impala.

Photo by Leland Chapin
HOW DOES A CITY RECOVER AFTER ITS PRIMARY ECONOMIC DRIVER PULLS OUT, SENDING IT INTO A DECADES-LONG SKID?

HOW DOES IT TRANSFORM FROM BEING A “PASS-THROUGH” CITY TO A DESTINATION?

HOW DOES IT OVERCOME ECONOMIC AND SOCIAL HARDSHIPS TO ONCE AGAIN BECOME A VIBRANT COMMUNITY?

Española residents have been grappling with those questions for years. But community leaders and committed citizens are determined to change the narrative for their beloved town. “When you talk to Española natives, they think they live in God’s country,” says Tomas Romero, director of the Northern Rio Grande National Heritage Area. “And they’re very protective of it.”

The city of Española sprang up and prospered when the Denver & Rio Grande Railway (D&RG; aka the Chili Line) built a station here in 1880. When D&RG abandoned the line in 1941, Española began a gradual decline, hastened by the subsequent loss of a major lumber mill and other large employers. This led to failing businesses, abandoned properties, poverty, few jobs, rampant drug use and other social ills. But Española has been slowly and steadily transforming itself. What has been a slow-motion renaissance may be picking up steam.

Those guiding the transformation embrace the city’s culture and character, from its agricultural roots to its reputation as “the lowrider capital of the world.” They see Española as the hub of Northern New Mexico — and not only in geographic location.

“We are the heart of Northern New Mexico,” says MAYOR JAVIER E. SANCHEZ. Much of Sanchez’s focus is on the nuts and bolts of running the city, such as affordable housing and refurbishing or removing derelict structures. But he is also looking for ways to make Española a destination city.
LOW ... RI ... DER MUSEUM COMING!

Taking the lead in this will be the new LOWRIDER MUSEUM opening in midsummer, just a short walk from the Plaza at the Carpios Community Empowerment Center (714 Calle Don Diego).

“We can’t claim firsts (regarding lowrider culture) completely in Española, but it’s certainly a major part of our history,” notes community advocate ROGER MONTOYA, who serves as United Way of Northern New Mexico’s community liaison to Rio Arriba County, “The particular flavor of lowriders in Española is very clear and certainly original.”

The museum grew from grassroots efforts of local lowrider associations. It will tell the history of lowriding in Española through historic and contemporary photographs, memorabilia, slide-shows and videos, and of course the lowriders themselves. An interactive display will provide a range of options, which may include constructing a virtual lowrider. Another highlight will be a hydraulic lowrider frame, which visitors can manipulate to discover how lowriders achieve their signature moves.

“Part of the appeal of lowriders is because most vehicles just roll on the street. Some drive faster than others,” says museum board president FRED RAEL. “But a lowrider, when you see them cruising down the street, every car is at a different angle or different height. So that’s part of the appeal. It’s almost like a dance, watching the cars cruising on the street, because there’s this motion that goes along with the beauty of the cars.”

Supporters hope the museum will help revitalize its part of town by attracting visitors, ranging from families to car enthusiasts. “Our hopes are riding really high on the Lowrider Museum, because it’s such a brilliant idea,” says board member DON USNER. “It engenders so many positive feelings and people are so enthusiastic that it crosses all kinds of boundaries of class. Everybody seems to be able to get behind it. And it hasn’t always been that way. There was a time when lowriders were considered unsavory characters. But that whole ethos of rebuke has changed tremendously. They are really a very positive force in the community now.”

The board is also exploring ways to engender community engagement, such as organizing lowrider cruises and competitions. The museum received a grant from the Los Alamos National Laboratory Museum Foundation to fund production of a coloring book to be distributed to local schools and a presentation about lowriders from museum volunteers.

“We want to inspire (the students) to be creative, however that might be,” Rael notes. “If they get obsessed, that’s just one of the byproducts of lowriding.”

The museum’s full implementation is pending the release of grant funding, but supporters hope to open on a limited basis for the ESPAÑOLA LOWRIDER DAY & ART SHOW, July 19–21. For details, see facebook.com/lowriderNM or forthcoming web site, espanolalowridermuseum.com.

THE PLAZA, CONVENTO Y MAS

Efforts to revitalize Española begin with city’s centerpiece, PLAZA DE ESPAÑOLA, where the Misión Museum, the Convento Gallery, the Española Community Arts Education Center, the Bond House Museum and the Veterans Memorial are located (cityofespanola.org). “I think the heart of Española is at the Convento, and it is the Misión,” Mayor Sanchez notes. “It is a gorgeous building.”

The MISIÓN MUSEUM is a replica of the church at New Mexico’s first Spanish settlement, San Gabriel de Yunque–Cómo, established just north of Española by Don Juan de Oñate in 1598. The museum’s reredos (altar screens), woodwork, tinwork, colcha embroidery and paintings (all produced by local artists) reflect four centuries of traditional New Mexican church decoration.

The CONVENTO GALLERY, a consignment shop, provides an outlet for Northern New Mexico artists trying to survive in a cottage industry.

“We try to help them out…. For us, it’s trying to make people enjoy what they do and keep doing it, not just for a craft or a hobby but to make it their passion,” says NORTHERN NEW MEXICO REGIONAL ART CENTER (nnmrac.org) director GABRIELA SILVA. “And if they want to do it, we want to encourage that and give them worth.”

Silva also oversees the ESPAÑOLA COMMUNITY ARTS EDUCATION CENTER, which offers art and music classes for both children and adults. Visitors are encouraged to join in. “We don’t want to exclude anyone. We have to make everyone part of the community, even if you’re not from here,” Silva explains.

THE BOND HOUSE MUSEUM, at 706 Bond St., is situated in a 1910 Victorian home on the National Register of Historic Places, on a hill just above the Plaza. It tells the story of
Living Culture, History & Traditions

The Española Valley has a strong sense of identity and pride, where many of its traditions have withstood the test of time.

Come visit and you will experience the definition of living multicultural. Taste dynamic cuisine, relive what was and what still remains, walk through our vast, vibrant landscape, Native American Pueblos, and Spanish villages which will captivate your mind and spirit.

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Española’s transition from frontier outpost to a railroad commercial center.

Another downtown asset is the ESPAÑOLA VALLEY FIBER ARTS CENTER (evfac.org), dedicated to preserving and promoting Northern New Mexico’s textile heritage. The center, at 325 S. Paseo del Onate, offers classes and supplies, and promotes members’ work in its gallery. On Aug. 19-21, join eighth-generation Chimayó master weaver Lisa Trujillo here for a workshop covering the fundamental techniques and concepts of Chimayó design.

It will host another major event Oct. 1-6, CHURRO WEEK, with workshops, films, field trips and lectures focused on the Navajo churro breed of sheep. Classes will include a natural dye class with former state archeologist, Glenna Dean, and colcha embroidery with Connie Fernandez.

OTHER PLANS FOR THE CITY BY THE RÍO

Rio Arriba County Economic Development Director CHRISTOPHER MADRID hopes to tenant the rest of the Carifios Center with nonprofits and government entities “that provide much-needed service to our underserved community throughout Rio Arriba County.” He envisions a day-care center, free Wi-Fi, rooms reserved for educational and community activities and possibly music events outside.

Efforts to revitalize the city center revolve around the city’s 2017 development plan, which was produced through community involvement and “kitchen table” discussions. It won the 2018 award for best comprehensive plan from the New Mexico chapter of the American Planning Association. Priorities include defining and revitalizing the town center and restoring the city’s connection to the natural environment.

ALISON GILLETTE, director of planning and land use for the city, is intricately involved in implementing those priorities, which also include increasing Española’s walkability. “We’re tucked between these beautiful mountains, we’ve got a river flowing through town, but there aren’t a lot of great places to access it,” Gillette points out.

Immediate goals include improving sidewalks, crosswalks and bike lanes. Gillette has formed a trails committee to map out trails suggested in the community plan, including routes along the El Camino Real Historic Trail and the Old Spanish Trail. She also hopes to work out agreements with the city’s acequia (irrigation ditch) associations to develop WALKING TRAILS along acequia rights-of-way. “Acequias are an important historic piece of the landscape here. One of my commissioners calls them the sacred blue lines,” Gillette relates.

NORTHERN NEW MEXICO COLLEGE (nnmc.edu) has been in dialogue with the city about opening the campus to one of the proposed walking paths. “Northern is open and excited about that possibility, because it fits within our strategy of bringing more community members to the campus and reminding them that we are here to serve our community,” says President RICHARD BAILEY.

Bailey is committed to “opening the doors of the campus literally and figuratively. It helps reinforce the mission of the college, and that is to serve this community, our local community,” Bailey says. “I also think a beautiful byproduct of that strategy is that the more community members we have feeling comfortable on our campus, the more they will recognize that there may be opportunities for them in higher education.”

INCREASED PLAZA ACTIVITIES

Mayor Sanchez would also like to see the number of events at Plaza de Española stepped up. “We’re trying to create a community that gathers,” Sanchez says. “In particular, I will say that what I love about Northern New Mexico is our calling for music and the arts, and that space lends itself very well for that kind of thing.”
The Española Valley Chamber of Commerce has partnered with the 4-H Club to start a **SATURDAY FARMERS MARKET** on the Plaza. Also in town is the **ESPAÑOLA FARMERS MARKET** (espanolafarmersmarket.blogspot.com).

The new farmers market is part of the chamber’s Healthy Saturday initiative, which also features **Walk With a Doc, Sweat With a Vet and Yoga in the Park**. NNMRAC brings out easels and paints for art therapy and also sponsors an **ARTS & CRAFT MARKET** on the first Saturday of the month.

One of the Plaza’s main upcoming events is **FIESTA DEL VALLE DE ESPAÑOLA** (July 12-14), which is being revived after a year’s hiatus. This is Fiesta’s *cincuenta años* (golden anniversary). According to Española city councilor **JOHN RAMON VIGIL**, a member of the Fiesta committee, this year’s event will focus on its historical and faith-based origins rather than entertainment and pageantry.

“I’m trying to make where it’s more of a cultural event, and it reminds people who we are as a people, and our faith, which drives and leads us,” Vigil says. “I have my background in history, and I wanted to make Fiesta as historically accurate as possible. We’re trying to recognize the historical attributes of when the Spanish arrived here in July 1598, when the settlers came.”

New this year for Fiesta is **EL VALLE HISTORICAL CONFERENCE**, to be held at the Bond House Museum from 10 a.m. to 1 p.m. on July 13, which Vigil hopes will include scholars from Mexico. Vigil also hopes to schedule a Saturday morning event in conjunction with local pueblos. This year’s Fiesta tagline, “Celebremos Nuestro Valle” (We Celebrate Our Valley), highlights the character of the small communities that dot the Española Valley.

Most events will be free to the public. Find information at (facebook.com/espanolavalleymarket.)

This year’s Fiesta will share the Plaza with the inaugural **NEW MEXICO FOLK ART MARKET**, sponsored by the Española Valley Chamber of Commerce (espanolanncchamber.com) and NNMRAC. The market will include both traditional and contemporary folk art.

Chamber of Commerce Executive Director **VICTOR ROMERO** stresses that this is legitimate art, not craft. He sees the event as an economic development tool. “Since we’re limited on funds here, I thought it was a good idea to focus on trying to create economic development through art, because we have such a plethora of beautiful, talented artists here in the valley and the surrounding area,” Romero says.

NNMRAC will sponsor educational activities, including hands-on art-making and presentations by artists about their work, their families and their communities. There will be a re-creation of a 17th-century village, with blacksmithing, leatherworking and other traditional arts, as well as bread-making demonstrations in an *horno* (adobe oven). New Mexican foods will be featured in the food court.

Silva and Romero hope the event will help change the negative narratives about Española.

“I’m excited about it,” says Silva. “I think it’s time for Española to shine, and not just be seen as a drive-through. You should stop and smell the roses, because we have beautiful roses here.”

Arin McKenna’s began her career as an award-winning journalist as host of “Art Tour Santa Fe” on KTRC Radio in 2002. She has written for the “Santa Fe New Mexican,” “New Mexico Magazine” and other publications, served as county reporter at the “Los Alamos Monitor” for six years and is currently news editor for the “Valley Daily Post.”

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- Ski Santa Fe
  - Skiing

- Diablo Canyon
  - Rock climbing

- Santa Fe County trail system
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José D. Villa and I shared a little dream — we both went to St. Francis Seminary in Cincinnati, Ohio, preparing to become Franciscan priests. José attended a few years before I did, but we shared memories of that experience, and the communal Latin greeting Pax et bonum (“Peace and all good”) with fondness. José made a career as professor at San Jose State University and gained recognition as an activist and community organizer in California, fighting for the rights of underrepresented communities. He was honored for his leadership in quelling community outrage following the shooting of a young Chicano youth by police in San Jose in the mid-1970s and was recognized by President Jimmy Carter for his work in the community. After his retirement and move to La Villita in Northern New Mexico, José founded the Northern Rio Grande National Heritage Area, becoming its first executive director. José was born in Clovis, New Mexico, and was a lifelong devout Catholic, an hermano, academician and community leader. He passed away in La Villita on July 19, 2018. Pax tecum (“Peace to you”).

Willow Roberts Powers was a member of the NRGNHA board of directors and was actively engaged in the work of the heritage area and the community. She was an anthropologist by education, a writer by choice and an archivist by profession. Willow was born in London, graduated from the Sorbonne in Paris and worked for years in New York City before moving to New Mexico to complete her doctoral studies. She worked as an archivist for the Wheelwright Museum of the American Indian for 22 years and became a strong supporter of the Pueblo Indians. On the heritage area board, Willow was a leading member of the grants committee and a key participant in the development of our management plan. One of her last projects was to lead the historic records and archives support grant process, working with local community organizations and pueblos to strengthen archival practices. Willow retired from the board after death of her husband but remained connected to the work of the heritage area. We shared a love of movies. She passed away in Santa Fe on December 21, 2018. Que Dios la bendiga (“God bless you”).

With affection for both,

Tomás Romero
Executive Director, Rio Grande National Heritage Area

IN memoriam

Within the last year, we lost two leaders of the Northern Rio Grande National Heritage Area: José D. Villa and Willow Roberts Powers. Each was vital to the development and evolution of the heritage area, and we honor their memory and thank them for their contributions.
Learn about our ground-breaking animal advocacy programs and life-changing list of accomplishments—join us at apnm.org
THE VITAL ROLE OF REGIONAL NATIONAL FORESTS

Traditional, land-based communities benefit from age-old associations with our mountains and forests.

By Roberto Valdez

A SMALL BROOK TROUT FROM A TINY HEADWATER CREEK IN RIO ARRIBA COUNTY.

FOREST LANDS DRAPE IN SNOW PROVIDE FOR THE REGION’S SPRING RUNOFF, ESSENTIAL TO LIFE.

NATIONAL FOREST LANDS ARE RIBBONED BY THOUSANDS OF TINY RIVULETS THAT PROVIDE THE BASIS OF MUCH OF THE REGION’S LIFEWAYS, BIOTIC COMMUNITIES LAND INDUSTRY.

ALL PHOTOS BY DANIEL GIBSON

FOR EONS AND CENTURIES,

New Mexico’s American Indians and Hispano people, respectively, depended heavily on local mountain forests to provide many of the essential elements needed for survival and quality of life. These essentials included timber, plant foods, medicines, wild game and fish. Waters derived from snowmelt and mountain rains fed irrigation acequias and the fields, meadows and orchards of lowland farmers. The forests also provided raw materials for numerous cottage industries.

This was a form of traditional resource procurement, where consumptive needs were satisfied with local resources through sustainable methods. These methods were developed by people learning how not to be overwhelmed by nature and how not to overwhelm it.

Long ago, nomadic clans followed migrating animals while helping themselves to plants and trees in their temporary encampments. They moved on, allowing the land to recover. Many deliberately set fires to burn off tangled brushland (greña and batánes) and palizada (dead fallen trees). Within weeks, nutrients in the form of ash promoted greenery. Deliberate action to refrain from this would create a bosque — a scary, uncaressed, tangled forest. By contrast, a clean, parklike forest with an open understory filled with grasses and wildflowers was called an alameda, which supported large numbers of deer, elk, and other grazing animals.

In lower elevations, people whose culture was devoted to raising domestic crops had their choice of dry farming or irrigated farming. the latter fed by waters that originate on forested uplands.

continues on p. 56
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From Álamo Temblón to Zacate Azúl

Today, upper elevations in Northern New Mexico receive from 20 to 30 inches of rain per year, and total winter snowfall can be up to 20 feet. Many areas from 5,800 to 7,200 feet in elevation have only 120 to 160 frost-free days per year, and their inhabitants keep warm in winter with piñón or juniper (sabino) fuelwood taken from the mountain forests by woodcutters (leneros).

A century ago, Hispanic peddlers cut zacate azúl borreguero, or mutton bluegrass, in August from meadows near 7,000 feet, dried it carefully, and sold some to the Téwa Pueblos. Farther up the mountains, at 8,000 feet, pine dropseed grass known as popote (or pipette grass) was harvested and tied into bundles for brooms (escobas).

Natural medicines and other materials were also found in abundance in these mountain lands. Willow (jara) was useful for baskets, and its bark served as a headache medicine. The narrow-leaf cottonwood (alamo de hoja angosta) produced chewable gummy buds, and the aged trees yielded a bark that could be whittled with a pocketknife into useful objects. My grandmother used a spindle whorl (malacate), with a shaft of willow and a round weight of its bark, for spinning wool into yarn. A cousin of mine relates that he helped cure a man of gangrene in his foot by showing him how steep his infection in a tea made from escoba de la vivora (snakeweed). It can be found at elevations above 6,000 feet.

Around 10,000 feet, one finds ochá, a spicy-smelling root used to deter and suppress the effects of the common cold or to give a person strength. Disease was thought to originate from witches, and people tried to ward them off by carrying pieces of ochá in their pockets. (Many Hispanics living east of the Río Grande pronounce it osha while those to the west say ochá.) Dyeing wool required natural plant materials. One is Rocky Mountain beeplant (güaco), which provides black dye and is edible. Rock alum called piedra lumbre was used in a pot of boiling water with the dye to set colors.

Quaking aspen, or álamo temblón, yield long, lumpy beams called varias, useful for making corrals. These trees form groves called mogotes, which grow from a common root system as rhizomes; they are the first big trees to recolonize burn scars after a wildfire (quemazón). Younger aspens and evergreens made good latillas, or thin beams for pens and yard fences, to protect fowl from coyotes. Evergreens such as pinabete (ponderosa pine) and pino real (Douglas fir) are denser and heavier and therefore were useful as building and furniture material. A sectioned log was called a cuartón, and when it became a house beam it was a viga. If used to make the portal of an adobe home, this vertical support was called a puntal. All of these woods may twist as they dry. A skillful Hispanic wood-carver in the Spanish colonial style would use the hebra, or wood grain, to chisel decorative motifs and symbols on cabinets, chairs and porch pillars.

After the first Spanish colonists arrived in Nuevo Mejico in 1598, the authorities gave mercedes (land grants) to families and other groups of settlers, providing them legal title to the land and its resources. With Mexican independence in 1821 came international trade with the United States; annexation to the United States followed the Mexican American War of 1848.
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Big changes were on the horizon for communities and individuals whose livelihood was tied to the forested realms.

**A New Era and Land Ethic Arrives**

Today in Northern New Mexico, many of the activities and resources described above fall under the authority and jurisdiction of the U.S. Forest Service. Lifeways established for generations have been significantly altered and are now highly regulated. Individuals are no longer free to take what they need or want from the forests. Such changes have not come without some lingering resentments and conflicts between the traditional users of these lands and federal authorities.

The original mission of the Forest Service, created in 1905, was to scientifically manage forests for wood supply, to protect watersheds and to offer a livelihood to homesteaders through agricultural activity. The homestead acts passed by Congress that followed allowed citizens to apply for up to 160 acres of forestland, but if parts of the land were not chiefly valuable for agriculture, the area could be reduced to as little as 80 acres. USFS rangers were in charge of quantifying everything, including a homesteader’s house and how many acres were planted with oats and *alverjón* (peas). Many applicants were Hispanics in New Mexico and Arizona living within Spanish or Mexican land grants that the U.S. government had refused to honor. From 1906 to 1937, only about 30 percent of the applicants trying to privatize land out of the Santa Fe National Forest were successful.

Thus Congress unwittingly impacted mountain Hispanic culture in Northern New Mexico, steering it away from traditional village life toward rugged American individualism.

Original heirs of the Spanish and Mexican land grants perhaps lost more than 80 percent of their land.

Livestock ranching changed in the Carson and Santa Fe National Forests from the 1920s to the 1960s as the Forest Service introduced range improvement programs while reducing grazing permits and restricting or banning goats and sheep. Modernization during this time changed the economy from independent subsistence farming to cash-based wage labor and urban life.

**Love of the Land Endures**

Why do people continue to farm and ranch in Northern New Mexico’s mountains? According to Carol Raish, a research social scientist at the Forest Service’s Rocky Mountain Research Station, continuity with the past, tradition and culture appear to be the best explanations.

In the 1990s, the Forest Service commissioned sociological studies to gain understanding and to lay the groundwork for making some amends. One study published in 2003 showed that a quarter of cattle permittees in the Canjilon and

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*THE USFS IN NORTHERN NEW MEXICO*

Spanning large portions of north-central New Mexico are two large national forests, the Carson located to the north and the Santa Fe to the south.

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They are also the source of clean water for drinking and irrigation, and they act like the lungs of the planet, sequestering carbon and releasing oxygen. In short, these forests are indispensable for life as we know it and for enriching our existence on both the physical and spiritual planes.

— DG

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*A cattlemans drives his herd through the Valle Vidal.* COURTESY CARSON NATIONAL FOREST
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Creating a Community Forest
Carson National Forest Reaches Out to Rural Historic Residents

By Daniel Gibson

THE CARSON NATIONAL FOREST is embarking on a new and improved relationship with Northern New Mexico’s rural peoples and what it calls “traditional historic communities,” composed largely of Hispanic residents who trace their roots back centuries and Pueblo Indians whose ancestors arrived even earlier.

“We need to invest in learning,” Carson Supervisor James Duran noted in a recent interview. “We know we can do a better job of public service, and the community outreach and engagement we are undertaking is real important to me and all our staff. We are going to be involving communities to a much greater degree. I stress to staff that we are not just federal employees in the community; we are part of these communities.”

This is a very different sentiment and approach from the century-long history of mistrust, resentment and even hostile relations between forest authorities and rural, forest-edge communities in the region.

“We have very unique conditions in Northern New Mexico, with many people dependent, and there’s a lot of truth to the story of locals’ dispossession,” acknowledges Duran. He should know, as he was born and raised in the small town of La Jara, on the fringes of Santa Fe National Forest near Cuba. With his personal familiarity with the prevailing sentiments of the past, and having worked in all of New Mexico’s national forests, he seems to be the perfect person for ushering in this new working relationship.

“We can’t control the past,” he notes, “but we can improve the situation going forward. That is my goal, and we have already built strong bonds with many of our partners.”

Revised Forest Plan

The Carson National Forest is already years into the process of reaching out to locals to gather input on the forest’s revised land management plan. The draft plan, created with input on desired conditions and management objectives gathered from more than 60 public meetings, was released in May 2019. The final comment period will run into fall 2019, and the final plan and record of decision are expected to be finalized in late 2020 or early 2021. The plan will guide Forest Service programs and priorities for the next 15 years or so.

This massive effort is being led by Forest Planner Peter Rich, who expects to hold a dozen or so meetings in the months ahead to discuss the draft plan and will also solicit comments at monthly meetings at the forest supervisor’s office in Taos. He notes, “I think we’ve captured the range of what the public has told us regarding their desired outcomes, forest practices and policies. “The previous plan, released in 1986, did not even look at traditional uses by historic communities,” while the new plan will have an entire section addressing this topic.

Topics engendering the most passionate input, he says, have included water use, watershed and forest health (including overgrown forests and necessary thinning operations; see related story), riparian and wetland protections, and wilderness creation and uses.

The Carson is coordinating its findings and public process with the Santa Fe and Cibola National Forests, which are also updating their land management plans to create consistent policies across all Northern New Mexico national forests.

“It’s been a long process, and I want to thank the public for their interest and dedication to turn out for meetings, to get involved and to help us write the new plan,” says Rich. “We’ve come to recognize these historic communities’ deep association with the forests and their dependence on these traditional resources.”

Denise Ottaviano, Carson’s public information officer, has also played a significant role in changing the dynamic between Forest Service personnel and local residents. She says, “We all share in the responsibility of stewarding our public lands. The Carson National Forest will continue to find creative ways of working together with our partners to restore the health of our forests and watersheds for the economic and ecological health of our communities.”
STEWARDSHIP

Leñeros Leading the Way to a Healthier Forest

The Carson National Forest is embarking on another outreach and partnership project with land-based communities, this one designed to encourage firewood collection by locals while reducing wildfire hazards in the region.

Forest management has set aside areas that have already received approval from the federal government for thinning operations and fuels removal. Community members — those familiar with use of chainsaws, axes and cutting wedges — will cut these areas. These leñeros will be self-managed, with the guidance of an appointed boss, the mayordomo — the name referencing individuals who direct community ditch associations across Northern New Mexico.

The leñeros get to keep wood for their own use or to sell, and they will be modestly paid to cut and remove the wood, including money for gas to get to the remote sites, maintenance of chainsaws, and fuel for saws.

The program allows leñeros to harvest firewood in a manner that serves the fuelwood demand while improving watershed health and mitigating fire risk to communities and surrounding watersheds. Reducing wood mass on forestlands dramatically reduces the severity of wildfires. It also will provide a boost to rural, traditional economies.

Some 302 acres have been set aside in the San Cristobal and Gallina Creek areas within the Questa Ranger District. A total of 39 single-acre fuelwood blocks have been laid out and marked near Gallina Creek, and the first permits were issued in April 2019. Sixty more 1-acre blocks will be laid out and marked near San Cristobal in June. The goal is to treat approximately 100 acres per year for the next three years.

A community organization known as the Cerro Negro Forest Council was formed, with representation from the San Cristobal Neighborhood Association, the San Cristobal Ditch Association, the Arroyo Honda Arriba Community Land Grant, Acequia de San Antonio and the Greater Gallina Canyon Firewise Community. This organization compiled for and received a grant from the Collaborative Forest Restoration Program to get the project up and running. It will fund operations for three years.

The Camino Real Ranger District — with financial support from the Nature Conservancy (through its Rio Grande Water Fund) and the Forest Guild — is planning a similar project on 240 acres in the Rio Trampas area, tentatively set for 2021.

The goal going forward, according to Carson Forest management, is to provide each community in Northern New Mexico an opportunity to apply for these funds and programs.

EXCERPTS FROM DRAFT CARSON NATIONAL FOREST LAND MANAGEMENT PLAN

“The land is a common thread that binds all people. Our mountain landscapes are a life-sustaining resource and they help us form individual and community relationships, provide for continuity of cultural identity, strengthen ancestral connections, and contribute to the economic sustainability and stability for local communities.”

“The Carson’s vision for social, cultural and economic sustainability is to manage toward a healthy, diverse, and productive forest that meets the needs of traditional communities, now and into the future. Sustainable management of natural resources ensures that the availability of goods and services is achieved and land productivity is maintained.”

“There are numerous small, unincorporated communities within the boundaries of the Carson, as well as several adjacent federally recognized tribes and small incorporated towns and villages. The Carson is a community forest and each of these communities is geographically and historically rooted to a particular landscape.”

“A rural historic community refers to the many peoples of northern New Mexico whose families have strong historical ties to the land. The Carson and use of its resources are integral to the subsistence, cultural, and social values that define the people and communities. The founding of the community generally predates the establishment of the U.S. Forest Service. The community has a significant concentration of human activity, linkage, and continuity of land use on or immediately adjacent to the Carson.”

“Long-standing, land-based traditional communities established themselves and persisted in large part due to their proximity to needed resources. Plants are used for food, medicine, and ceremonial purposes; wood was used for construction, fencing, heat, and ceremonial fires; perennial streams were utilized for domestic needs and sometimes controlled to provide water for agricultural needs or mechanical power; pasture land was utilized and springs developed to support sheep and cattle; and arable land was utilized for crops and orchards.”

“The Carson manages the natural resources and landscapes that sustain northern New Mexico traditional communities, their cultures, traditions, and subsistence, now and into the future. Local heritage, culture, traditions, and values have been handed down over generations and predate United States management of this area. Long-standing use of the forest and its natural resources are fundamental to the interconnected economic, social, and cultural vitality of many northern New Mexico inhabitants, including federally recognized tribes and pueblos, Spanish and Mexican land grants, acequias, grazing permit holders, and other rural historic communities. In managing National Forest System lands, it is important to allow opportunities for these communities to be engaged with the Carson, so that sustained use of the national forest for cultural and subsistence needs are supported.”

The draft plan also suggests 11 possible management tactics going forward, including the following:

“Coordinate with rural historic communities, such as land grant-merced and acequia governing bodies, to gain local perspectives, needs, and concerns, as well as traditional knowledge, and consider how this information can be incorporated into project design and decisions.”

“Consider ways of educating northern New Mexico youth in local culture, history, and land stewardship, and for exchanging information between community elders and youth. Work with land grant and acequia governing bodies, rural communities, and other community leaders to continually improve relationships and discuss shared opportunities to design projects that contribute to the cultural integrity of the many forest-dependent traditional communities.”

A group of rural residents interested in cutting and hauling wood from local national forests recently gathered near Questa to discuss the program.
Española Ranger Districts worked in trades, as technicians and in other non-ranch jobs. The most common crop on small irrigated farms was livestock pasture, watered from forest streams, because this work lent itself to evening and weekend labor. Surveys found that the goal of ranching for 55 percent of the responders was to maintain quality of life and for 41 percent to maintain traditional values. Responders vigorously cited the importance of teaching their children family values, responsibility, the love of animals and the value of hard work.

Permittees viewed their livestock as savings accounts as well as food, and 82 percent stated that they had small herds of fewer than 99 head. Few had sheep because they required extra care and had to graze on private land (except in Carson National Forest, where they are still permitted).

Some livestock owners have experienced the insensitivities of recreationalists, environmentalists and others who despise seeing cattle on forest land. These ranchers are holding on to small fragments of the era of subsistence farming, homesteading and traditional resource procurement, and the ancient connection humans have with their food and local landscapes.

You will see them on horseback or all-terrain vehicles with ropes, rifles and tools, managing their cattle and checking water sources. Their reasons for using the forest are similar to those of campers, backpackers, hikers, motorcyclists, ATV enthusiasts, trout fishers and hunters. Being in the outdoors is a mentally healthy activity and an escape from a postmodern industrialized world. Significant numbers of my students at Northern New Mexico College in Española report that their favorite pastime is to go to the mountains. This surprises me considering the addictive-like quality of cities and modern gadgetry.

Our forests and their watersheds require oversight and a regulator, however imperfect, regarding what and how much people can demand from them. The USFS is here to stay, and it is time for a new working relationship that puts the benefit of the land first and foremost. [\textit{ Cov]}

\textit{Roberto H. Valdez is a native New Mexican whose ancestors settled here in 1598. He holds a master’s degree in geography, with an emphasis on human-environment interaction, from the University of New Mexico and is currently a history and geography instructor at Northern New Mexico College in Española. He has written our “Cultural Geography” series in previous issues.}
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JULY 21-24 Tonita & Rita Manthanas (Shawl Alignment), laughter therapy, recognizing & releasing emotional traumas, gentrification & appropriation, midwifery techniques for pregnancy & birth.

JULY 25-30 Ancestral, Folk, & Indigenous Medicine: Herbalism for animals & people, food as medicine, NM traditional bodywork and healing modalities, techniques, southwest agriculture, Jewish and Celtic folk medicine, a 6 teacher series.

MAY - SEPT 2020 Ancestral, Folk, & Indigenous Medicine Series: 250+ Hours Field trips and apprenticeships included.

JUNE 2020 Folk Farm & Forest Youth Camp For ages 9-16 Ranchos De Taos: agriculture, acequia culture, water cycle education, medicinal plant walk, art & self empowerment, herbal root beer, folklore, first aid, wild wood crafting: hula hoops, bows and arrows.

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The capital city’s abundance of art is not confined to museums and galleries. Art in public places is found everywhere. Here are a few favorite works you can spot out and about.

**Santa Fe Public Art**

- **Center triptych panel depicting Zuni Pueblo warriors**, by Gerald Cassidy, 1921, at the main post office, Federal Place

- **Barn Dog**, monumental metal sculpture, by Dan Kennell, corner Federal Place and Grant Avenue

- **Family**, by Roxanne Swentzell (Santa Clara Pueblo), 2009, fired earthenware clay, Santa Fe Community Convention Center

- **Dualities**, by Dan Namingha (Hopi/Tewa), 1997

- **Santa Fe Current**, depicting 27 Rio Grande cutthroat trout, by Colette Hosmer, Marcy Street behind mayor’s office

- **San Francisco de Asis**, by Drewzacilapa, 1980, Lincoln Street at Marcy Street

- **Untitled ceramic heads**, by Jun Kaneko, Gerald Peters Gallery entry, Paseo de Peralta

- **Kwan or Quan, female goddess of compassion and mercy**, carved by a Burmese village, circa 2005, 19.5 feet tall, marble, Project Tiptop grounds, 403 Canyon Road

- **Mural by Estudiantes Guadalupanos**, 1972, restored by Sam Leyba in 2018, city parking lot across from El Farol, Canyon Road

- **El Diferente, depicting artist Tommy Macaione**, by Mac Vaughan, 1995, Hillside Park, Paseo de Peralta at Marcy Street

- **As Long as the Waters Flow**, by Allan Houser, 1988, 60 x 20 x 20 inches, Museum of Indian Arts and Culture grounds

*All photos by Daniel Greben*
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Northern New Mexico Events

Rio Arriba, Taos and Santa Fe counties are enlivened year-round with special events spanning a broad spectrum of activities and interests. Here is a summary of major events. For additional details, see the arts and entertainment magazines published every Friday by the Santa Fe New Mexican and the Taos News.

**JULY**

**July & August**: Santa Fe Railyard presents free weekly concerts, movies and festivals (railyard-santafe.com).

**July & August**: Taos Plaza Live, with free shows of local and national bands every Thursday evening on Taos Plaza (taos.org/visit/taos-plaza-live).

**July & August**: The popular, free and always engaging Santa Fe Bandstand, with local and touring acts three to five nights a week on the Santa Fe Plaza (SantaFeBandstand.org).

**July & August**: Santa Fe Opera presents its world-famous repertory-style theatrics (santafeopera.org).

**July 14-Aug. 19**: The 47th annual Taos Plaza Live festival, with free shows of local and national bands every Thursday night on Taos Plaza (taos.org/visit/taos-plaza-live).

**July 19-21**: Twelfth annual Viva Mexico! Fiesta, celebrating the arts, music, dance and foods of Mexico at the living-history center El Rancho de las Golondrinas near Santa Fe. Admission fee charged (golondrinas.org).

**July 25-30**: Ancestral, Folk & Indigenous Herbalism and Healing in Taos, with local and international teachers and speakers (nativerootealing.com or 914-400-7558).

**July 27-28**: The 68th annual Traditional Spanish Market and Contemporary Hispanic Market in Santa Fe, the nation’s largest and most renowned festival of its kind, with art sales, live music, dance, studio tours, food and more (spanishcolonial.org).

**AUGUST**

**Aug. 4**: Wildflower & Botany Special outing on the Cumbres & Toltec Narrow Gauge Railroad, with stops led by botanists and field experts (cumbrestoltec.com).

**Aug. 17-18**: The 99th Santa Fe Indian Market comes to town. It is the world’s largest and most prestigious event of its kind, featuring some 1,000 artists displaying a wide range of work, plus gallery openings, talks, fashion shows, a film festival, a gala dinner, parties and much more (swaia.org).

**Aug. 16-Sept. 1**: Thirty-fifth annual Music From Angel Fire, with chamber music concerts in Taos and Angel Fire (musicfromangelfire.org).

**Aug. 17-18**: Questa Studio Arts Tour, with some 45 artists and craftspeople presenting a tremendous variety of works (questaartstour.com).

**Aug. 22-25**: The 45th annual Southwest Pickers Bluegrass & Old Time Music Festival in Red River, with live music, plus instructional workshops, dancing, food, a beer garden and vendors (redriver.org).

**SEPTEMBER**

**Sept. 13-14**: The 6th annual Paseo Project, a free and energetic festival on Taos Plaza, featuring performance art, installations, interactive arts, live music and more, from 5 to 11 p.m. (paseoproject.org).

**Sept. 14-15**: The 12th annual Renaissance Fair at El Rancho de las Golondrinas (golondrinas.org).

**Sept. 21-22 & 28-29**: The 22nd annual High Road Studio Tour along NM 76 and NM 518 between Nambe and Taos, with stops at dozens of arts and craft studios, plus working farms (highroadnewmexico.com or 866-343-5381).

**Sept. 20-29**: The 45th annual Taos Fall Arts Festival, the town’s oldest arts festival, with exhibitions, talks, an awards party and more (taosfallarts.com).

**Sept. 22-29**: The 29th annual Santa Fe Wine & Chile Fiesta, a leading event of its kind nationwide, with more than 70 participating restaurants, wine seminars, chef luncheons, cooking demos, auctions and more (santafewineandchile.org).

**Sept. 28-19**: The 34th annual Española Valley Arts Festival on the Española Plaza, with a focus on local visual artists (see Facebook page).

**Sept. 30**: San Geronimo Day at Taos Pueblo is the largest of this pueblo’s annual feast days and public gatherings, with a unique grease pole climb, footraces, dances and art sales. Admission fees charged (taospueblo.com).

**OCTOBER**

**Oct. 1-6**: Churro Week, hosted by the Española Valley Fiber Arts Center, with workshops on natural dyes, colcha embroidery, and more films, plus field trips and lectures focused on churro sheep (evfac.org).

**Oct. 5-6**: The 33rd annual El Rito Studio Tour, with more than 30 artists opening their homes and galleries (elritostudiotour.org).

**Oct. 6-7**: The 47th annual Harvest Festival at El Rancho de las Golondrinas, just south of Santa Fe in La Cienega, with all the living history museum’s programs and activities in full swing, plus local foods, talks and demonstrations. Admission fee charged (golondrinas.org).

continues on p. 18
Where Taos History Lives

Taos Historic Museums
La Hacienda de los Martinez
E.L. Blumenschein Home & Museum

Where E.L. Blumenschein in his studio
708 Hacienda Way
2 Miles West of the Plaza
off Lower Ranchitos Rd.
575.758.1000

Taos Museum
Just west of the Plaza
222 Ledoux St.
575.758.0505

Blumenschein Museum
Just west of the Plaza
222 Ledoux St.
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2 Miles West of the Plaza
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The annual Canyon Road Farolito Walk on Christmas Eve always has a few jewels.

The annual Rodeo de Santa Fe...

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

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

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

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JANUARY 2020

January/early February: The 34th annual Taos Winter Wine Festival, in town and at Taos Ski Valley (taoswinterwinefest.com).

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FEBRUARY 2020

Feb. 6–12: Santa Fe Film Festival, the 20th anniversary, with screenings, workshops, panels and parties (santafefilmfestival.com).

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APRIL 2020

Mid- to late April: Fourth annual Renewable Energy Fair, hosted by Northern New Mexico College, Española.

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MAY 2020

May 16: Tierra Wools Spring Harvest Festival in Los Ojos, with demonstration shearing, wool carding, weaving and dying, plus music and more (handweavers.com or 575-588-7231).

Mid-May: Taos Farmers Market opens on Taos Plaza.

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JUNE 2020

Throughout the month: Taos Opera Institute Festival presents mostly free concerts by emerging and established artists in Taos, Taos Ski Valley, Arroyo Seco and other venues (TaosOi.org).

Mid-June: Third annual Interplanetary Festival in the Santa Fe Railyard, with fascinating panel discussions, films, installations, concerts, parties and more (interplanetaryfest.org).

Late June: Peace Prayer Day/Solstice Retreat, near Española, hosted by the American Sikh community (3ho.org).

Late June: The 71st annual Rodeo de Santa Fe, the region’s largest rodeo (rodeodesantafe.org).

— compiled by Daniel Gibson
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