

T• Museum Times



NEW MEXICO HISTORY MUSEUM | PALACE OF THE GOVERNORS | HISTORY LIBRARY | PHOTO ARCHIVES | PALACE PRESS | PORTAL PROGRAM

Happy birthday to us

Remember the mad dash to finish the History Museum? The block-long line of people waiting a first glimpse? Ice cream in the courtyard and music on the plaza?

Five years have zipped past since the grand opening of the museum, and we've racked up a list of success stories well worth celebrating. On May 25, we'll do just that with "Come Out and Play." You're invited to join the fun.

From 1–4 pm, the museum and Palace Courtyard will offer a round-robin of family-friendly, camera-ready activities in the spirit of a new front-window installation, *Toys and Games: A New Mexico Childhood*. Curated by Meredith Davidson, that area will feature antique toys from our collections and digital images of visitors' own childhood favorites.

Local Girl Scouts troops will help host children's tea parties in the classroom.

In the courtyard, Cornerstones Community Partnership will help folks make a take-home adobe brick. Other activities include old-timey hoop and stick-horse races, horse shoes, jump rope, hopscotch, and the "game of graces," an 1800s throwing game for genteel types.

In the lobby, you can play with tops, dominoes, checkers, marbles, and coloring books.

A crowning touch: In remembrance of all the hands it took to create this museum, we'll have a station for crafting your handprint—a keepsake in honor of your contributions.



A girl with her dolls in Las Vegas, NM, undated, by the Rex Studio. Photo Archives 077425.



Meet Jon Hunner, New Guy in the Corner Office

On May 15, Interim Director Jon Hunner leaves the classroom for the History Museum while a Museum of New Mexico Board of Regents committee continues its search to replace Fran Levine. A professor of history at New Mexico State University, he gamely fielded a set of getting-to-know-you questions.

Q: What appeals to you about this opportunity?

A: I am a New Mexican historian, so to work in the premier history museum in the state (which also includes the oldest public building in the country) is very exciting. It combines my love of our state's history with my commitment to preserving our heritage, including our significant buildings. I also feel it is my duty to assist the Department of Cultural Affairs and the state as the museum makes this transition to a new director after 12 years under the brilliant leadership of Fran.

Q: What part of the museum sings most loudly to you?

A: The Palace of the Governors is a special place. I can feel the presence of the many people who passed through there over the last 400 years, from Spanish colonial governors to Territorial ones, from widowed petitioners in the 18th century to artists in the 20th, and from Native American warriors during the Pueblo Revolt to the sightseeing families of the Manhattan Project. I can easily imagine the courtyard of the Palace full of traders, muleteers, and families yelling *continued* ▶

Calendar

FRIDAY, APRIL 4

Free First Friday Gallery Talk:
“María Ignacia Jaramillo: A Tale
of Two Coats,” 5:30 and 6:30 pm,
Telling New Mexico gallery

Collections and Education Manager René Harris uses two items of clothing as a springboard to talk about the life of Governor Bent’s wife and her roots in the tumultuous years of Mexican and Territorial New Mexico. Free.



MONDAY, APRIL 7

Museum Guides meeting*
9 am, refreshments, 9:30 am, program,
Meem Community Room

Learn more about Spanish colonial households with a video from the Albuquerque Museum of Art and History exhibit, *Behind Closed Doors*. The video, prepared by the exhibit’s originator, the Brooklyn Museum, is narrated by Curator Richard Aste. Field trip extra: The first 25 to sign up will visit the exhibit on April 22.

*Downtown Walking Tour guides will meet briefly at 9 am.

WEDNESDAY, APRIL 9

Los Compadres meeting, 3 pm, classroom
 Regular meeting of this important support group of the Museum of New Mexico Foundation.

MONDAY, APRIL 14

Downtown Walking Tours resume
 Continuing through October 11, Monday through Saturday, museum-trained guides extend the museum’s educational mission beyond our doors, while raising money for future programs. \$10; children 16 and under free when with an adult.

Meet Jon Hunner *continued*

to celebrate the end of a trip on El Camino Real de Tierra Adentro or the Santa Fe Trail or the nervous tension at the start of traveling those trails.

Q: Where’s the intersection of teaching history and presenting it in a museum?

A: Connecting visitors with the rich histories and heritage of New Mexico happens in many places at the museum. It’s easy to witness as one walks through the galleries, the Palace Press, the auditorium. Watch people intently absorbing the text, the artifacts, and talking with each other as they share their new insights. The sweet spot in presenting history is not about dates or names, but about the light bulb going off over someone’s head as they say, “I did not know that.”

Q: Tell us more about the work you’ve done with the Bridging Ages program.

A: Bridging Ages is an international organization based in Sweden that works to make history come alive through focusing on local historical resources and engaging the public through living history, oral history, and historic preservation. In particular, we utilize local historical resources to “Time Travel”—to recreate past times through living history where both the interpreters and the audience all pretend to be in a past time period.

Over the years, we have held our conferences in Europe, Africa, Asia, and last year in Las Cruces. At our conferences, we have Time Traveled to 2000 BCE in South Africa, to 700 AD in Italy, to 690 BCE in Turkey, and to 1912 in New Mexico.

Q: That’s a long drive between Cruces and Santa Fe. What are your favorite stopping-off points?

A: The best place to take a break is at the Bosque del Apache Bird Refuge south of Socorro. Especially in the fall when tens of thousands of cranes, ducks, and geese sweep through the skies, it is a place to shake off the road dust and breathe in some fresh air. For those times when I am barreling along I-25 trying to make the trip in four hours, I like to get coffee at the Manzanares Coffee Shop in Socorro. Both places are about half way between Las Cruces and Santa Fe.

Q: You have a not-so-secret past life as a street clown. What was that like?

A: Yes, I was a street performer in Santa Fe in the 1970s. I had a good time entertaining crowds on the plaza, and making people laugh. Those skills now help me in the classroom where I include humor in my teaching about our state and national histories. Sometimes, in talking about history and why we do the things we do as humans, we have to find the humor in it.

Q: What else do you do for fun?

A: I bicycle, work in my yard and garden in Las Cruces, do public history projects, and read fiction.



Jon Hunner (center) attends his first meeting of Los Compadres del Palacio with outgoing Director Frances Levine, to his left.

TUESDAY, APRIL 22

Museum Guides field trip, 10 am

Sign up at the April 7 meeting for a special tour of *Behind Closed Doors* at the Albuquerque Museum of Art and History. Car pool to the museum.

WEDNESDAY, APRIL 23

"Contemporary Pinhole Photography in the West and Southwest"

Noon, Meem Community Room

Poetics of Light guest curators Nancy Spencer and Eric Renner deliver a Brainpower & Brownbags Lecture. Free.

SUNDAY, APRIL 27

***Poetics of Light* opening, 1–4 pm**

Be among the first to see our newest exhibit on Worldwide Pinhole Photography Day. At 1 pm guest curators Nancy Spencer and Eric Renner speak in the auditorium on "Passion, Light and Pinhole Photography." A reception and book signing follow, 2–4 pm. Take your picture in an old-time photo booth. And the Palace Press releases its latest letterpress broadside, *Jane Always Dreaded Flying Home*, featuring a digitally printed pinhole photo by Gregg Kemp and the poem it inspired by Santa Fe Poet Laureate Jon Davis. Free with admission; Sundays free to NM residents.



THURSDAY – SATURDAY, MAY 1–3
Historical Society of New Mexico annual conference

Three days of learning and elbow-rubbing with scholars, researchers, and armchair historians in historic Las Vegas, NM. More than 60 lectures range from military history to homesteading, trails, Native peoples, frontier prostitution and more. Registration required; details at www.hsnm.org.

FRIDAY, MAY 2

Weekly Free Friday Evenings resume, 5–8 pm

Enjoy a spin through the History Museum and Museum of Art before dinner—on a dime. At 6 pm, Photo Archivist Daniel



Rosetvlders, by Bethany DeForest, 2010. Palace of the Governors Photo Archives, Pinhole Resource Collection HP.2012.15.1389. A tobacco can turned into a pinhole camera (below).

Pinhole Photography Gets a Kodak Moment

The first camera may have emerged in the 1800s, but the history of photography is far older. Centuries ago, someone noticed what happened when light squeezed through a tiny opening: Moving images of the outside world appeared on an opposite wall.

When *Poetics of Light: Pinhole Photography* opens April 27, you can experience that sense of wonder with a life-sized, walk-in camera obscura. Set in the Gathering Space in front of the windows by the west elevator, the light-tight room will help visitors grasp a scientific aspect of how light, optics and art meet.

Photo Archivist Daniel Kosharek and Exhibition Designer Caroline Lajoie have experimented with how to build the room—even creating a temporary test site in the Palace Courtyard’s men’s restroom. The exhibit’s version should enable visitors to see the courtyard come to life, upside-down and backwards.

“But we don’t know what we’re going to get until we actually build it,” Kosharek said. “This is like a rocket launch. Will it actually go up?”

Scientific principles of camera obscuras and pinhole photography are at the heart of educational materials developed for the exhibit by René Harris and Melanie LaBorwit. Beyond the learning, there’s the simple wonder of how photographers around the globe have captured a somewhat warped sense of the world with cameras that lack lenses, viewfinders and shutters.

Examples of their subjects include the first atomic bomb explosion, the fall of the Berlin Wall, self-portraits, still lifes, and whimsically altered environments. While some use commercially made cameras, many artists devise their own with cardboard, electrical tape and, yes, oatmeal boxes.

In a way, pinhole photographers were the first practitioners of the low-tech, “steam-punk” style now gaining street cred among hipsters.

“Camera shops are going to die off, and non-digital photography will turn into an artisanal art form,” Kosharek said. “Select shops will carry film and developing materials. We’re two generations ahead with digital photography, and already people are saying, ‘I’m going back to film.’”



Kosharek hosts a First Friday Curator's Talk in *Poetics of Light: Pinhole Photography*.

MONDAY, MAY 12

Museum Guides meeting

9 am refreshments, 9:30 am program, Meem Community Room

Curator Josef Diaz describes the themes of *Painting the Divine: Images of Mary in the New World*, a major exhibit opening June 29.

WEDNESDAY, MAY 21

"The Year 1855: Excitement in the Taos Plaza," Noon, Meem Community Room

Historian John Ramsay delivers a Brainpower & Brownbags Lecture. Free.



SUNDAY, MAY 25

Come Out and Play: The Museum's Fifth Birthday Party, 1-4 pm

Grab the kids for games in the historic Palace Courtyard and lobby, along with a children's "tea party" in the classroom. Check out the front window for the new installation, *Toys and Games: A New Mexico Childhood*. (See story on page 1.) Free.

MONDAY, MAY 26

Museum is open on Memorial Day

The museum resumes a seven-day-a-week schedule through the Albuquerque Balloon Fiesta's first Monday, Oct. 6.

FRIDAY, MAY 30

"Santa Fe Poets 5," 6 pm, museum auditorium

As part of *Poetics of Light*, Santa Fe Poet Laureate Jon Davis hosts the readings from Chee Brossy, Joan Logghe, Carol Moldaw, Henry Shukman, and Farren Stanley. Free.

SUNDAY, JUNE 1

"The Poetry of Light," 1-4 pm

Join Santa Fe Poet Laureate Jon Davis for a writing workshop based on *Poetics of Light*. Open to high schoolers and older. Draft poems suggested by these often mysterious photographs. Free; reserve spot by calling 505-476-5096.



VOLUNTEER PROFILE

For the Love of Postcards

Neering the end of his career as a physicist—including 25 years teaching math and science at Santa Fe Prep—Jay Shelton knew he'd be looking around for a task to engage his mind and time. Little did he know he'd seize it before retirement. But there in the Palace of the Governors Photo Archives, he found a treasure trove after his heart: about 5,000 historical postcards of Santa Fe, New Mexico, and many, many points beyond.

Tucked into drawers, albums and boxes, they lacked any sense of organization. German postcards might sit next to ones from Tesuque. They needed Jay.

"My wife and I got into collecting postcards a decade or two ago," he said. "We're closing in on 6,000 of them."

Still finishing up his final semester teaching, he began volunteering about three hours every week, sifting through the Photo Archives' postcards. The goal is to put order to them, but the secondary goal is nice, too.

"It's a unique collection," he said. "Somebody who knows history was able to do a lot of identification on the back of them."

Jay does most of his own postcard hunting on eBay and considers himself a beginner in the ranks of serious collectors. His particular favorites are the hand-colored images, and sometimes, the more garish the better.

"Everybody enjoys how outrageous some of the colors are and how much freedom people felt to alter the images to sell them better," he said. He cited an old Fred Harvey postcard where railroad workers were replaced, pre-Photoshop, by Native pot sellers.

"That's why I collect many multiple images, to see those kinds of changes," he said.

Working with the museum's collection has inspired him to consider what might happen to his own someday—not to mention those of other postcard aficionados in Santa Fe. "One of the things that drives me in life is to be involved with something that's the best it can be. One of my dreams is, when we're done with our collections, to give them to the museum and make this a collection unlike any other in the Southwest."

Museum Exhibits Hit the Road

The closing of an exhibition often stirs feelings of sadness. A favorite painting goes away, or a lovely dress disappears. The stories that took such care and crafting fade into ether.

Or do they?

Four of the History Museum's recent exhibitions have earned return engagements at museums both near and far.

Tall Tales of the Wild West: The Stories of Karl May folded here on Feb. 9 but reappears May–August at the National Ranching Heritage Center at Texas Tech University in Lubbock.

Tony O'Brien's portion of *Contemplative Landscape* has re-emerged as *Light in the Desert* at The Society of Four Arts in Palm Beach, Fla.

Portions of *Cowboys Real and Imagined* will debut as *Cowboys: The Real Deal* at the New Mexico Farm & Ranch Heritage Museum in Las Cruces, June 27, 2014, through July 5, 2015.

Closest to home is *Native American Portraits: Points of Inquiry* through Jan. 5 at the Museum of Indian Arts and Culture. Curators Daniel Kosharek, Diane Bird and Andrew Smith added more images to the show, along with programming that includes lectures and a contemporary photo booth.

We're proud that our work can live on and reach many more people. If your travels carry you to any of these cities, stop in and share the love.



Jemez Pueblo woman and child, ca 1912, by Jesse Nusbaum. Photo Archives 61712.



Conservation intern Casey Mallinckrodt develops a support for the dollhead interior (left). The Goodyear Girl (right) awaits reconstruction.

Oh, You (Once) Beautiful Doll

In 2005, the Office of Archaeological Studies found a dubious treasure in an even more dubious locale. While digging up a latrine behind what once was the home of non-commissioned officers' families at Fort Marcy (today it's the Santa Fe Convention Center), Matt Barbour found the head of an 1880s doll. Made of vulcanized rubber broken into three pieces (and missing quite a few more), it appeared seriously discolored—something befitting a toss into a privy, not the onetime object of a little girl's love. Its cloth body had long ago rotted away.

After nine years of storage, the Goodyear Girl is finally getting the attention she deserves. In the conservation lab behind the museum's administrative offices, intern Casey Mallinckrodt and conservator Mina Thompson have studied and stabilized the artifact and now are building an interior structure to help hold the parts together for her big debut on May 25.

That's when *Toys and Games: A New Mexico Childhood* takes over the museum's front window. Amongst a small grouping of well-preserved and well-dressed dolls, she'll tell a story of childhood indignity followed by a late-in-life evolution.

Curator Meredith Davidson readily admits that the doll, manufactured by the Goodyear Rubber Co., has become one of her favorites.

"It likely belonged to a child from a late 19th-century family, based on other material found in the privy," Davidson said. "More than a museum-quality doll, it's a form of historical document that tells a story of play, use and discard—the common life cycle of a toy."

To support the head's interior when the parts are reattached, Mallinckrodt and Thompson cut open a tennis ball to test and refine a technique for building a light-weight lining from mulberry tissue that the pieces will attach to. The work has taken weeks, time that allowed the doll to grow on Mallinckrodt, too. "Isn't she lovely," she asked while holding the pieces into place to show how they'll fit.

Why the doll ended up in the bottom of an outhouse remains a mystery. Privies, Thompson pointed out, "are more than where your bodily waste goes. They're usually pretty rich sources of information for archaeologists."

"Whatever may be her story," Mallinckrodt said, "I like the version of a mean little brother throwing her down there."

Women’s History Month at the History Museum

Adelina “Nina” Otero-Warren could easily have disappeared in what was a man’s world. Born in Los Lunas in 1881, she instead earned a college education, became a pioneer for women’s rights and a champion of suffrage, and was the first New Mexico woman and first Hispanic to run for national office.

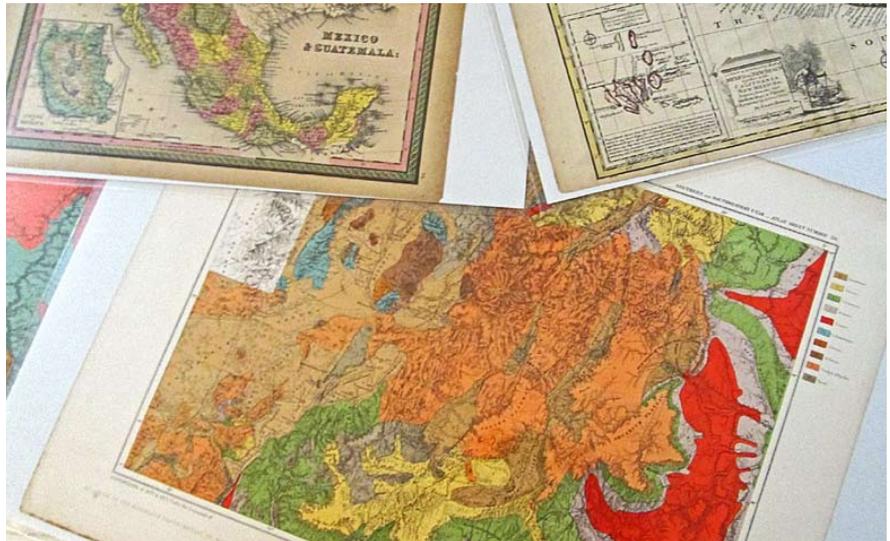
Her life gets star treatment in the History Museum’s portion of a new partnership with Santa Fe Public Schools and the League of Women Voters. The inauguration of a three-year program pairs seventh- and eighth-graders at Capshaw, DeVargas and Ortiz middle schools with professional women as mentors.

Educator Melanie LaBorwit is participating on the museum’s behalf, including hosting a student for a day to learn how museums work. After a special breakfast in March, she guided all the students and their parents through the exhibits to learn about the roles of even more women in New Mexico history.

The League chose Otero-Warren as this year’s historical honoree. In 1917, she became Santa Fe County’s school superintendent, where she advocated for educational diversity. In 1922, she won the GOP nod to seek a seat in Congress, losing to Democrat John Morrow. During the Depression, she served as literacy director for the Civilian Conservation Corps in New Mexico and then as director of a WPA program in Puerto Rico. She completed her life as a New Mexico businesswoman, leaving a legacy that lives today.



Final party at the Magoffin House, with Nina Otero-Warren dressed as Doña Tules, Santa Fe, 1949, by Michael J. Hoban. Palace of the Governors Photo Archives 030446



Portions of Don Pierce’s map collection (above) and a Carl Nebel print (below) now reside in the Chávez History Library .

Road Map to a Generous Heart

Don Pierce loved history, the older the better. A longtime friend of the Office of Archaeological Studies, he also supported the New



Mexico History Museum/Palace of the Governors with his time and his intellect. A member of the Palace Guard since 2001, he even pitched in on the archaeological work that preceded construction of the History Museum.

Upon his death last autumn, the Fray Angélico Chávez History Library acquired a wealth of maps, books and prints that reveal an academician’s wisdom and a collector’s heart.

The maps include *Hemisphere Septentrional* (1714) and color Wheeler maps of the *Survey West of the 100th Meridian*. A more or less accurate map of Taos, New Mexico bore no date, but yes, that was its actual title, not an editorial comment. Brilliantly colored maps offer early interpretations of Arizona’s Painted Desert and Yellowstone National Park, along with the route of the Denver-Rio Grande Railroad.

A boxful of prints proved most intriguing to curator Josef Díaz. Created by Carl Nebel, a German engineer and architect, they depict Mexico in its revolutionary era. “I love looking at them,” Díaz said. “You can see the valley of Mexico, how Mexico City used to look. You get to see some of the plants, you see people, you get a feel for life in Mexico.”

Don was a Santa Fe pathologist who couldn’t be held back from his archaeological passions. Writing in the November 2013 edition of the *Friends of Archaeology* newsletter, Jessica Badner recalled working with him on excavations behind the Palace—a 15-month effort during which he volunteered regularly. “Don screened countless buckets of dirt while wearing white sparkly ‘Michael Jackson’ gloves,” she wrote.

Besides the History Museum, Don shared his life’s collections with our sister institutions, including the Office of Archaeological Studies. His thoughtful donations to each of us will spur countless other people’s passions to study and learn more about New Mexico and the Southwest.

Acquiring Minds

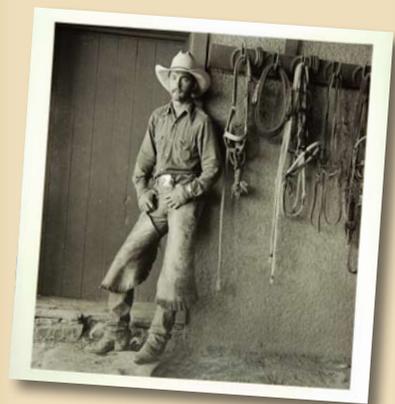
What's new in the collections vault? Here's a peek at some of what we received in January and February:



A **family photo album** and **yearbook** of Alice Davies-Patterson and Flodel Davies in Taiban, NM, from the early 20th century. Donated by Bill Northcroft of Santa Rosa, Calif.

Two photos of **La Bajada Hill** from a photo album of Mable Candaice Wakefield Moffitt, ca. 1920. Donated by Bruce Moffitt of Sandia Park, NM.

Photos and album pages with photos of small, long-gone **railroad siding depots** and **street scenes** in southern New Mexico taken by Elmer Lee Traylor in the 1920s. Donated by Cal Traylor of Las Cruces.



Five silver gelatin prints by **Douglas Kent Hall**, 1980–2000, and two books by Hall, *Albuquerque* (2000) and *New Mexico Voices in an Ancient Landscape* (1995). Donated by Dawn Hall for the Douglas Kent Hall Estate of Albuquerque.

Painting's Conservation Inspires a Parish

A few years ago, curator Josef Díaz came across a booklet *Our Lady of Belen* had published about its 200th anniversary. Noting its mention of some old paintings, he tucked it into a file. As he began planning *Painting the Divine: Images of Mary in the New World*, an exhibition opening June 29, he called Father Stephen Schultz and asked to peek at the paintings.

By then, they had been in storage so long that adults who grew up in the church didn't even know they existed. What Díaz saw impressed him.

"These were the exact type of paintings that would have adorned mission churches in New Mexico," he said. "They were academic paintings produced in Mexico City by an unknown hand, around 1750 to 1755."

His exhibit tells how faith sustained Spanish colonists and how their art evolved in the use of artistic imagery rooted in new world discoveries, along with the emergence of new and uniquely New Mexico artists: the *santeros*. One of Belen's paintings, *The Visitation*, looked as if it had served as a model for a *santero* known only as A.J., whose work is represented in *Treasures of Devotion/Tesoros de Devoción*.

Father Schultz got the necessary approvals, Díaz found a private donor, and the painting was shipped to Denver art conservator Cynthia

Lawrence to work her magic. In March, Díaz returned it to the church for a brief rest before it joins *Painting the Divine*. He hadn't even finished unwrapping it before Father Schultz said, "It feels like Christmas."

Lawrence had removed centuries of grime and some ill-applied varnish to reveal the painting's rich colors and a Flemish School–like landscape in the background. She repaired two rips in the canvas and judiciously reapplied lost paint—restoring the painting's appeal without upstaging the original artist.

The conservation cost about \$1,500 and so thrilled the priest that he's vowed to seek funding for all of the works.

"It's a powerful connection to our past," he said. "Who knows how many people prayed in front of this image. How many babies may have been baptized in front of it? How many marriages were celebrated with this painting looking down?"

"After Josef and I first spoke and I recognized the potential, I really wanted to commit but thought the cost would be astronomical. Fortunately, Josef has introduced us to someone who does remarkable work for a reasonable fee. It means a lot for our parish to have this work done and present for generations to come."



In the sanctuary of Our Lady of Belen Catholic Church, curator Josef Díaz points to a repair in an 18th-century painting.