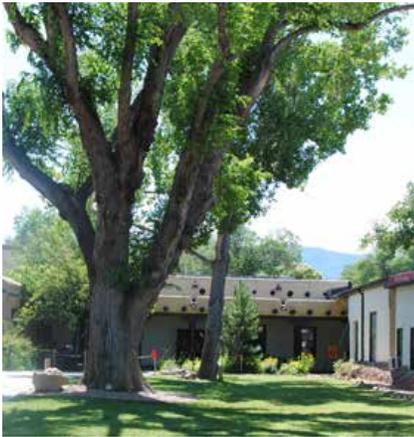


T• Museum Times



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



Courtyard's Trees Face a Grim Fate

As the Palace gears up for preservation work, a different story awaits two of the courtyard trees. The massive Siberian elm, which may be at least 80 years old, and the smaller cottonwood at the courtyard's eastern end suffered lightning strikes in 2013. Since then, they've lost major limbs and received regular examinations that don't add up to bright futures.

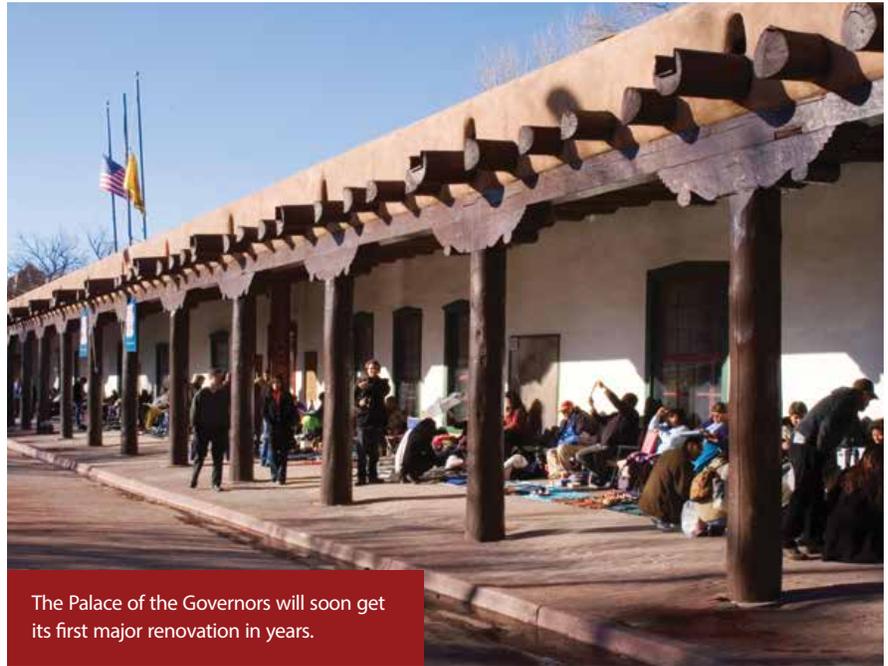
Arborists consulted by the museum say the elm is in distress and may be rotting from the inside out. The cottonwood set its roots too shallowly, so is listing dangerously.

After a branch recently fell off a tree in nearby Sena Plaza, pinning a diner beneath it, museum officials began considering the wisdom of removing both trees.

(Never fear: The cottonwood in the courtyard's western end that was planted by Spain's King Juan Carlos I in 1987 is in great health. No ax will touch its bark.)

We're seeking an opinion from a consultant for the State Forestry Division, but city and private arborists have delivered bleak prognoses.

"Removing a heritage tree is hard," Director Andrew Wulf said. "But people's safety is paramount. I'm certain that many people feel a connection to these trees, so we want to get the best possible advice before making a decision."



The Palace of the Governors will soon get its first major renovation in years.

Palace Advocates Win a Phase-One Facelift

Thanks to a unified voice that called for critical preservation work on the Palace of the Governors, work is set to begin. A \$400,000 infusion from the Department of Cultural Affairs and another \$680,000 from the state Legislature's recent session will fund important work to both the Palace and the History Museum.

First up: Water-trapping cement stucco will be stripped off the Palace Courtyard walls and replaced with a breathable lime plaster. Stucco around the rest of the building will be patched up, workers will install new roofs above the Palace gift shop and Meem Community Room, and the Palace's capricious heating-and-cooling system will be tied into the New Mexico History Museum's more reliable one.

Other repairs include replacing approximately 18 viga ends along the Palace Portal, fixing whatever damage is revealed when existing stucco is peeled off, and smoothing the ruffled brick sidewalks on the sides of the building to make them wheelchair-friendly. The History Museum could soon see new doors to replace ones that have contributed to a problem with rain leaks.

The National Trust for Historic Preservation named the Palace a National Treasure earlier this year, which drew needed attention to its problems. It took a lot of petition signers, meetings with legislators, and even a special session, but the message took hold.

"We're grateful to Governor Susana Martínez, state legislators, and Cultural Affairs Secretary Veronica Gonzales for seeing the importance of caring for the *continued* ▶

Calendar

**MONDAY-SATURDAY,
THROUGH OCTOBER 17**

**Historical Downtown Walking Tours,
10:15 am**

Learn about the history of Santa Fe from museum-trained guides. Gather at the Palace Courtyard's Blue Gate just south of the History Museum entrance at 113 Lincoln Avenue. Cost: \$10; children 16 and under free when with an adult. Museum guides do not accept tips. (No tours on Saturdays when large events are held on the Plaza, such as Spanish Market and Santa Fe Fiesta.)

FRIDAY- SUNDAY, JULY 31- AUGUST 2

Santa Fe Opera Civil War Symposium

Deepen your understanding of the Civil War and the Santa Fe Opera's premiere of *Cold Mountain* in the History Museum auditorium with Harold Holzer, Hampton Sides, Kirk Ellis and Paul Hutton, along with music by Mark Gardner and Rex Rideout. Tickets range from \$25 to \$85 at www.santafeopera.org.



SATURDAY, AUGUST 1

**25th Annual Navajo Rug Auction,
9 am-2 pm, Palace Courtyard**

Over 150 museum-quality rugs are up for bid starting at 11 am (preview 9-11 am). A program of the Museum of New Mexico Foundation's Museum Shop benefiting education, acquisitions and other programs at the Santa Fe museums, historic sites and Office of Archaeological Studies. Free; bid card \$5.

TUESDAY, AUGUST 4

**The Civil War in the State Archives,
2-4 pm**

An exclusive event for Los Compadres and the Palace Guard. State Historian Rick Hendricks leads a tour of Civil War documents and ephemera at the State Records Center and Archives. Free to members. Reservations, (505) 982-7799, ext. 4.

Palace Advocates Win a Phase-I Facelift *continued*



Expect portions of the Palace Courtyard to be cordoned off this fall for stucco repairs. Photo by Melissa Vigil.

Palace. We pledge to be wise stewards of the taxpayers' money," Director Andrew Wulf said.

Conron & Woods Architects will oversee the project, and a contractor is being sought. Construction could begin as soon as Sept. 21, with a hoped-for completion by the time our annual Christmas events fill the courtyard.

The National Trust has committed to continue striving for two more years of funding for critical improvements inside the building. Problems there include deteriorated plaster, aged floors, dilapidated windows and development of a fire-suppression system that won't imperil adobe. The Museum of New Mexico Foundation has committed to a private fund-raising campaign to pay for new exhibits that will explore the building's architecture and the historic events that took place within its walls.

Architect Roy Woods, who has worked on the Palace for years, called it "the most significant project" in his career.

"It's an absolute honor to be able to work on it," he said. "I love the history, and in a very small way, helping preserve that. Plus, I love just hanging out there."

"Its significance in the nation called to me," says Director Andrew Wulf, "as did the opportunity to play a role in its preservation."

A private donor's generosity has already

funded replacement of a rotting pillar and corbel on the courtyard side of the Palace gift shop. New Spanish flags are coming to the front of the building, along with signage to more prominently proclaim it as the Palace. And museum staff has cleared out a storage room adjacent to the gift shop. This fall, portions of the Palace's Segesser Hides will move into that area so that museum conservators can conduct high-tech research on them.

"One of the reasons I took this job is because of the Palace," Wulf said. "Its significance in the nation called to me, as did the opportunity to play a role in its preservation."



WEDNESDAY, AUGUST 5

Brainpower & Brownbags Lecture, noon, Meem Community Room

Rosanne and Phil Archuletta speak on “Women Marked for History—A New Mexico Historic Marker Project.” Enter for free through the Washington Avenue doors.

FRIDAY, AUGUST 7

Photography of Sam Adams opening, 5–7 pm, Meem Community Room

Meet the photographer and enjoy an installation of his work.

FRIDAY, AUGUST 7

“Wars, Revolts, and Defining Collective Memory in the Context of the Great Pueblo Revolt,” 6 pm, auditorium

Archaeologist and author Jason Shapiro speaks on the revolt that converged on the Palace of the Governors, part of our Adobe Summer programming series. A Free First Friday Evening event.

SATURDAY, AUGUST 8

“Never Before Seen Here: Baroque Stagecraft in the Spanish New World,” 2 pm, auditorium

Scholar and author James Middleton describes the first operas performed in the Americas, *La Púrpura de la Rosa* (1701) and *La Parténope* (1711). Part of *Painting the Divine: Images of Mary in the New World*. Free.

SUNDAY, AUGUST 9

“The Alvarado and Fred Harvey Hit the Silver Screen,” 2–3 pm, auditorium

Film historian Jon Bowman speaks as part of the exhibit, *Setting the Standard: The Fred Harvey Company and Its Legacy*. Free with admission; Sundays free to NM residents.

MONDAY, AUGUST 10

Museum guides meeting

From 9–10 am, enjoy coffee, conversation and the monthly meeting, then re-group at the Museum of International Folk Art for a 10:30 am guided tour of *The Red that Colored the World*.

From Child’s Play to Honored Photographer

An ad aimed at kids may well have changed Sam Adams life. “When I was a little boy, we used to read comic books,” he said, “and at the back were a series of advertisements for all sorts of weird things, like whoopee cushions, magic kits, things that kids would enjoy getting their hands on. And one of those was for a Candid camera, which cost three or four dollars at that time.”

Adams bit and began snapping pics at age 9. Today, he’s a retired motion-picture and television literary agent who moved to Santa Fe in 1989 and turned his attention full-time to photography.

“In the beginning it wasn’t really about the photography, it was more about the equipment, and then it became more about the subjects as time went on.”

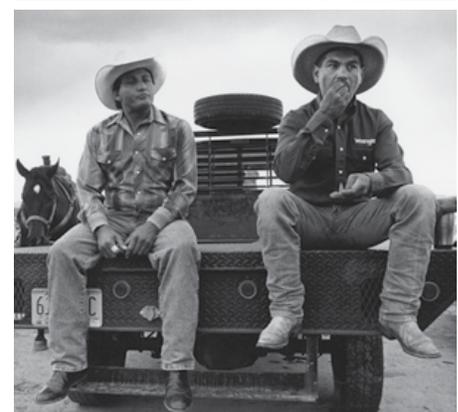
In 2005, he won the New Mexico Council on Photography’s Eliot Porter Award. His work has been exhibited at regional museums and, most recently, took over the Meem Community Room, where we’ll host a reception for *Photography of Sam Adams*, from 5–7 pm on Friday, August 7.

The exhibit honors Adams’ donation of his life’s work to the Photo Legacy Project, the Palace of the Governors Photo Archives’ effort to boost its ranks of contemporary shooters.

“In 2012 we worked with Sam to get these images, which date from 1957 to 2012. There are tons of boxes of original prints and negatives that were taken all over the world, mostly of individuals or groups of people,” Kosharek said. “Sam was one of the original folks to donate to the archives’ Photo Legacy Project. He was one of the pioneers of Photo Legacy.”

Choosing film over digital formats, Adams has produced thousands of black-and-white pictures and makes gelatin silver prints of images captured around the world. He guards his amateur status and remains deeply rooted in the 20th and not the 21st century.

“This collection spans a period of 50 years, and there are almost no landscapes,” he said. “The focus became on the people and what they were doing. You change your viewpoint over the years. Pictures I once liked, I don’t like them so much anymore, and there are images on proof sheets that very well could have been prints for this exhibition.”



Two of Sam Adams’ 1996–2005 images: *Pet Parade, Santa Fe* (top) and *Rodeo, San Juan Pueblo*.

WEDNESDAY, AUGUST 12

Creative Mornings, 9–10 am

State Historic Preservation Officer Jeff Pappas explores the theme of “action” as it relates to adobe and how preservation teams ensure its longevity. Do a little creative networking and enjoy pastries and coffee from the Santa Fe Baking Co. Free.

WEDNESDAY, AUGUST 12

Los Compadres meeting, 3 pm, Meem Community Room

The regular meeting of this important support group for the museum.

THURSDAY, AUGUST 13

“The Sights and Sounds of the Inka Trail,” 3–4 pm, auditorium

Miguel Harth-Bedoya, conductor for the Santa Fe Opera’s *Cold Mountain*, delivers a multimedia presentation about the music of South American regions connected by the great Inka Trail during the Spanish colonial era. Part of *Painting the Divine: Images of Mary in the New World*. Free. Doors open at 2:30 pm.

MONDAY–SUNDAY, AUGUST 17–23

Native Cinema Showcase, auditorium

In partnership with the Smithsonian Institution’s National Museum of the American Indian, the museum presents the latest in Native documentaries, shorts and features during the SWAIA Santa Fe Indian Market. To see films and times, log onto www.AmericanIndian.si.edu. Free.



SATURDAY–SUNDAY, AUGUST 22–23

Portal Artisans Celebration, 10 am–5 pm, Palace Courtyard

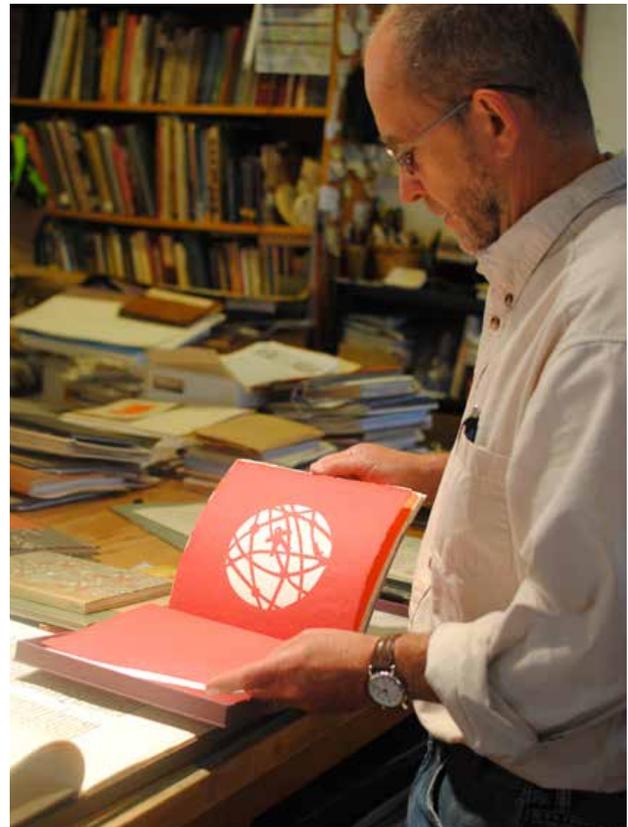
Take a break during the SWAIA Santa Fe Indian Market to enjoy music, hand-crafted art, raffles, a Native specialties food booth, and traditional Indian dances. Free.

Books on Books, Their Craft and Beauty

If you’re like most people, walking into the Palace Press causes a bit of bedazzlement. All those old presses, stacks of cases and walls lined with posters, broadsides and fliers. There’s so much eye candy that you might miss one of its best attributes: Its library.

“There were probably around 400 books when I started, and now there must be a thousand,” said Tom Leech, director of the Palace Press. “This collection was inherited from my predecessor, Pam Smith, but has easily doubled in the time I have been here. It’s an extensive collection on graphic arts and the history of the book, including papermaking and typesetting.”

The Palace Press library covers subjects like lettering, papermaking, and typesetting, and features examples of works done in the early days of printing. “The purpose is to have a research and reference collection. It isn’t a lending library, but if someone wants to come in and peruse, it’s OK,” Leech said. “It seems like lately we’ve gotten donations with real frequency. Recently, 250 small-press pamphlet-type books were donated to us. We get donations simply because people thought the books belonged here. We also try to collect information on what is related to the incoming exhibitions, so we know what we can be producing.”



Palace Press Director Tom Leech leafs through one of the fine books about the printing craft.

Leech also has a fascination with the history of printing. “By virtue of our interest in type, we have a book by Dard Hunter Jr., whose father was well-known for his books on papermaking. It has nice, simple explanations of casting type, how he carved and cast it by hand, and it is all printed on paper that was probably even made by his dad.”

Dard Hunter’s interest began in the early 1920s. Since then, there has been a renaissance of creating paper and using it in traditional presses, which feeds into the craft of printing and its significance today. Leech and fellow pressman James Bourland follow that example even today—often after consulting the books on their shelves.

“Simple books are really the most beautiful,” Leech said. “Sometimes the book is about a particular subject, and other times it’s the book itself that is the work of art.”

FRIDAY, AUGUST 28

“El Presidio de Santa Barbara: Its Founding, Heyday, Decline, and Rebirth,” 6–7 pm, auditorium

Jarrell Jackman, executive director of the Santa Barbara Trust for Historic Preservation, speaks on the successful renovation of his city’s 1782 Spanish presidio, part of the Adobe Summer programming series. Free.

WEDNESDAY, SEPTEMBER 2

Santa Fe Fiesta Lecture, 6–7 pm, auditorium

Dr. Linda A. Curcio-Nagy, associate professor and chair of the Department of History, University of Nevada, speaks on “Performance, Politics, and Piety: Pageantry and Identity in Colonial Mexico City.” Free for Palace Guard members; \$5 others, at the door.

MONDAY, SEPTEMBER 7

Labor Day

The museum is open, but most staffers will observe the state holiday.



WEDNESDAY, SEPTEMBER 9

Brainpower & Brownbags Lecture, noon, Meem Community Room

Historian Bill Tydeman speaks on “Islands in the Sky: Photographers View the Llano Estacado.” Enter for free through the Washington Avenue doors.

WEDNESDAY, SEPTEMBER 9

Los Compadres meeting, 3 pm, Meem Community Room

The regular meeting of this important support group for the museum.

THURDAY, SEPTEMBER 10

Palace Guard field trip, 2–4 pm

Palace Press Curator Tom Leech leads a visit to the Landfall Press and its 1860 printing press. Master lithographers Jack Lemon and Steve Campbell will produce prints from a litho stone bearing a historic image of abolitionist Frederick Douglass. Part of *Fading Memories: Echoes of the Civil War*. Free to Palace Guard members. Reservations, (505) 982-7799, ext. 4.



Hannah and Her Pictures

Surrounded by reels of black-and-white film and countless images of New Mexico, Hannah Abelbeck, digital imaging specialist for the Palace of the Governors Photo Archives, is the go-to person for fulfilling image reproduction requests and digitizing thousands of photographs.

“I’m involved in scanning and documenting photo collections that come in, digitizing what we have in the collection, and more recently working to get video footage digitized and uploaded so it can be searchable by the public,” she said. “I really enjoy the discovery and research process, but don’t really get a lot of time to do it. I’ve discovered that almost all of these images have a story, and it’s nice to be able to put information out there.”

Abelbeck has a bachelor’s in English and art history from the University of Kansas and a master’s in literature from Pennsylvania State University. Her museum job was recently upgraded to archivist in recognition of the important role she plays in concert with Photo Curator Daniel Kosharek and Photo Archivist Emily Brock.

“We are constantly involved and helping out each other with projects,” Kosharek said. “The upgrade was a great way to recognize her true calling and gives her a career track and room for advancement. She is indispensable here in the Photo

Archives and to the museum as a whole, and it’s great to have her here with us.”

Abelbeck’s careful oversight of the archives’ digitization “is vital in allowing us to respond promptly

“I’ve discovered that almost all of these images have a story, and it’s nice to be able to put the information out there.”

to reproduction requests by scholars, film makers, journalists, and the general public,” Brock said. “Hannah and I are constantly working together on projects, because almost all archives projects now include a digitization component. She supplies the digital files and applicable metadata and I provide the online access for researchers.”

Determining which of the archives’ 1 million images to tackle first also requires teamwork. “We take stuff that is desperately in need of preservation, and make even short films or clips available online so people know we have them,” Abelbeck said. “The first step is having and caring for it physically, then figuring out how you let people know you have it. I spend the bulk of my time scanning things into the computer and making sure we can get this stuff to where it’s accessible and searchable online.”

MONDAY, SEPTEMBER 14

Museum guides meeting; 9 am, refreshments; 10 am, program

Matt Barbour, site manager of the Jemez Historic Site, speaks on “History of the Fort Marcy Military Reservation, 1846–1904.” The post, which occupied much of downtown Santa Fe, played important roles in the Indian Wars, the Taos Revolt of 1847, the Civil War and the Spanish American War.

THURSDAY, SEPTEMBER 17

Teacher Resource Fair, 5–7 pm

The Santa Fe Community Educators Network hosts this free opportunity for teachers to learn how cultural institutions can amp up their classroom offerings and field trips.



SUNDAY, SEPTEMBER 20

“Empire and Liberty: The Civil War in the West,” 2–4 pm

Author and historian Virginia Scharff leads a panel discussion featuring Carolyn Brucken, curator at the Autry Museum; Durwood Ball, editor of the *New Mexico Historical Review*; and Jennifer Denetdale, a UNM professor of American Studies. Part of *Fading Memories: Echoes of the Civil War*. Free with admission; admission free on Sundays to NM residents.

LOOKING AHEAD:

SATURDAY, OCTOBER 10

Palace Guard field trip, 9 am – 4 pm

Immerse yourself in the traditional crafts of Chimayó and Cordova. Visit El Santuario de Chimayó and the shop and studio of a local weaver. Enjoy lunch at Rancho de Chimayó, then meet some of Cordova’s best-known wood carvers in their studios. (And yes, you’ll have time to shop.) \$75. Reserve a spot by calling (505) 982-7799, ext. 4.

MEET THE INTERNS, PART ONE

Melissa Vigil



We lucked out and attracted not one but two crackerjack interns this summer, so we asked them to interview and photograph each other for the newsletter. Here’s Galen Hecht on marketing intern Melissa Vigil. (Catch her story about the Palace Press intern on the next page.)

Melissa Vigil counts herself fortunate to be in the heart of Santa Fe this summer working as a marketing intern for the New Mexico History Museum under the auspices of Kate Nelson, the museum’s marketing and PR director. Sitting in the shade of the “King’s Tree” in the Palace Courtyard, Vigil reflected on the first month of her internship.

While majoring in journalism and mass communications at New Mexico State University in Las Cruces, Vigil is ambitiously taking a supplementary major in government and minor in marketing to round out her studies. After college she hopes to pursue a career in promotion and event planning for the music industry.

Although Vigil is not yet promoting musicians, she is being exposed to sensibilities of the marketing and promotion world, knowledge that she will need in her work. Recently while shadowing Tay Balenovic, the museum’s events coordinator, Vigil got the chance to explore another field of the museum’s management—planning and organizing special events.

Vigil is getting valuable work experience that is hard to come by in school. “I have gained such a deeper understanding of what I can expect after graduation,” she said. While immersed in the inner workings of the state museum by sitting in planning meetings, drafting press releases, helping Nelson work on exhibitions, and writing various assignments for the museum’s publications, Vigil has obtained new insight into marketing, planning, promotion, and the nature of the public eye.

Smiling, Vigil expressed her excitement at the opportunity to explore “the crazy history of Santa Fe and the Palace of the Governors,” adding that “it’s eye-opening to see all of the different offerings that the museum has and the aspects of history that the museum has chosen to focus on.”

In high school, Vigil wrote for the yearbook and the newspaper, and was always “intrigued by others’ stories.” Besides that, she said, “I like to talk to strangers.” As a journalism student with intentions to support musicians, Vigil will have to know and communicate with the public at large, and her keen work-ethic and that “talk to strangers” motto will surely pay off well.



Conservators Angela Duckwall (left) and Mina Thompson prepare a Spanish colonial breastplate for its 3D closeup.

Spanish Colonial Armor Gets a 21st-Century 'Wow'

While preparing an upcoming exhibit, *Virgin of Guadalupe: Empress of the Americas*, the Houston Museum of Natural Science asked to borrow our morion helmet and a breastplate. The 16th-century pieces were found in a cave in Grants' El Malpais and given to the museum by then-Rep. Nick Salazar.

Why the interest? Both bear delicate etchings that include Christ on the cross and Our Lady with the Christ Child. But Houston, we had a problem: Both are on long-term display in *Santa Fe Found: Fragments of Time*, and we didn't want our exhibition to suffer.

SmartGeoMetrics to the rescue. For two days, Drake Chapman of the Houston-based firm worked in the museum's conservation lab, taking high-definition 3D laser scans of both objects.

"We can create a 3D model from that or maybe a holographic printing of it—the museum hasn't decided yet," Chapman said. "The 3D model is really expensive. They charge by the cubic inch, so these pieces could be a couple thousand dollars. But it's come a long way. In another year or so, you can do that a lot cheaper."

Josef Díaz, the History Museum's curator of Spanish colonial and Mexican collections, was inspired by watching the work.

"With this technology," he said, "we could do all kinds of objects we can't borrow."

FYI: The Houston show is scheduled to open in December.

MEET THE INTERNS, PART TWO

Galen Hecht



Galen Hecht has discovered the magnetic pull of the Palace Press while working side-by-side with Tom Leech and James Bourland this summer.

Born in Colorado, he spent his youth in Santa Fe, which instilled a deep appreciation for history, composition, and the environment.

"There was no question where I wanted to intern this summer," he said. "I chose the museum because of the print shop and my fascination—perhaps obsession—with New Mexico and New Mexican history, which stems from having an appreciation for the land and culture."

A student of human ecology at the College of the Atlantic in Bar Harbor, Maine, Hecht appreciates working in Gustave Baumann's shadow and deepening his understanding of the history of the printed word.

"It's played a huge role in social movements and critical expression," he said. "It gives people a way to spread their messages."

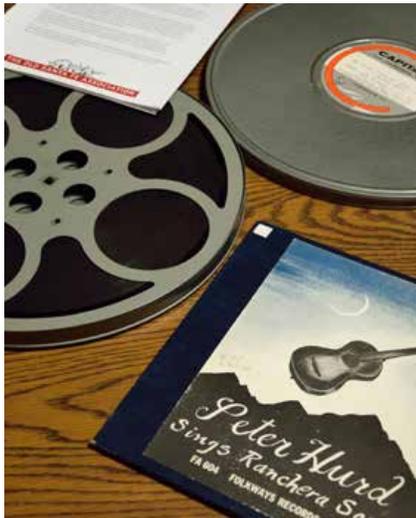
Among his tasks this summer has been cleaning out the Palace Press's basement, which he calls "a paper mine of history."

"I also work on typesetting whatever needs to be set, putting away any loose type, cleaning the press, and general re-organization in the press room as well."

An ongoing venture has been the creation of a booklet to be available during the museum's next CreativeMornings event on August 12. A sort of folded bookmark, it features an image of the Palace with a call to action on its preservation. "I'm focused on selecting the right typography, color scheme, paper, and stuff like that to get it going."

Although a career in a print shop isn't in his future, Hecht is taking value from every task he is given.

"Working in an actual letterpress print shop is not exactly a lucrative career, but involves ways and sensibilities required of labor-intensive careers, which is really important for me and my own work ethic," he said. "It's a unique shop and operation. I'm interested in ways that people can work outside the box and make their jobs happen outside the norms of everyday life."



Kathy Hagerman's donation to the Palace of the Governors Photo Archives includes a movie and record album.

1960s Folk World Flickers into Focus

Back in 1962, Kathy and Bud Hagerman offered to help on a lark of a project—a hybrid documentary/fictional film about folk music in New Mexico. They performed some tunes, suggested other folks to film, one of whom recommended artist/musician Peter Hurd. A copy of the film, *Folk Music of the Wild West*, then sat on their shelf for years. Occasionally, they'd rent a projector and invite some friends over for a viewing. One year, they transferred it to VHS, but the quality suffered.

After Bud's death, Kathy learned of a partnership between the Old Santa Fe Association and the Palace of the Governors Photo Archives to collect, preserve and, eventually, digitize movies from northern New Mexico.

"It was a natural decision," she said during a recent visit to officially donate the 16mm film and a record of Hurd's cowboy singing to the Photo Archives. "This is a good opportunity to place the film in the archives and help out the Old Santa Fe Association at the same time."

Author Pen LaFarge helped dream up the partnership, which he said started with a home movie of his family. "We have no idea how big it will be. We know people who have film and hope more people who have film of northern New Mexico's events or its land will come forward. And they'll be preserved rather than lost."

Taking a Swing, Alvarado-Style

People who knew and loved Albuquerque's Alvarado Hotel—a gem of the Fred Harvey empire—grow nostalgic when remembering how they once lingered on its portal, watching the trains come and go, looking for celebrities among the riders. Visitors to the museum can recreate a bit of that experience with a new porch swing we hung outside our *Setting the Standard* installation on the mezzanine level.

Meredith Davidson, curator of 19th- and 20th-century Southwest collections, dreamed up the idea with exhibition designer Caroline Lajoie and graphics designer Natalie Baca. Taking hold of a little-used outdoor area, they aimed to recreate the original hotel's sense of relaxation in a miniature immersive environment.

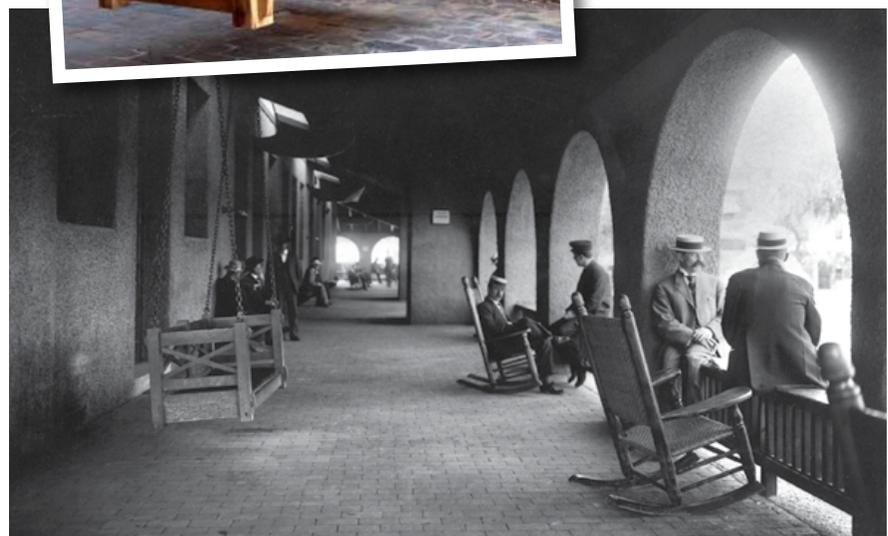
"Charles Whittlesey, the Atchison Topeka & Santa Fe architect and designer of the Alvarado, knew the building would be placed trackside, but he countered that hustle and bustle with fountains, gardens, and areas to lounge," Davidson said. "I like to imagine travelers rocking in a chair or swinging on a porch swing."

Deb Slaney, a curator at the Albuquerque Museum of Art and History, had previously hunted down a replica swing (alas, the originals don't seem to exist). She shared information about it, and Ron Anaya, Dan Radven and David Levine of Exhibits Central built our version. Lajoie and Nancy Allen found a used wool rug similar to those sold in the Alvarado's Indian Room and fashioned a cushion from it.

Generous members of the Harvey family helped pay for the swing, but we could still use matching donations of \$5,000 to turn the background wall into a gigantic photograph of the Alvarado, which was lamentably demolished in 1970.

"I hope that museum visitors can sit in the shade and swing gently, with the Alvarado image behind them, and imagine the feeling of relaxation so many patrons experienced over nearly seven decades," Davidson said.

Interested in donating? Call Yvonna Montoya at (505) 982-6366, ext. 102.



The replica porch swing (top) with a glimpse of the original in this ca. 1920s image of the Alvarado portal with guests. Courtesy Albuquerque Museum of Art and History, 1972.31.13

Acquiring Minds

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

A **retablo of Saint Rafael**, from the School of Laguna Santero, NM (1796–1810). Museum purchase.



A ca. 1870 **wedding headdress** that belonged to Ciprianita Trujillo of Chimayó and was included in the book, *Tortilla Chronicles*. Donated by the author, Marie Romero Cash of Santa Fe.

A 1980 **Bruce Barnbaum photograph**, *Circular Chimney, Antelope Canyon*. Donated by Rita Robbins of Santa Fe.

A 1960s–1970s **8mm movie projector**. Donated by Deborah Dodge of Santa Fe.



Printing rollers from the studio of Gustave Baumann, 1920–1970. Donated by Michael Sumner of Santa Fe.

Eleven **photographs by Robert Stivers**, from 1997–2004. Museum purchase.

Photographs, books, furniture, craft materials and more from the **Cimarroncita Ranch Camp for Girls**. Donated by Minnette Burges and Alán Huerta of Tucson.

Mapping Out a New Curriculum

Groups of New Mexico educators found their way to the New Mexico History Museum in June for a free, one-day workshop focused on teaching with historic maps. Led by educators Dennis and Judy Reinhartz, with assistance from Patricia Hewitt of the Fray Angélico Chávez History Library, the sessions drew from the museum's extensive map collection. Attendees received extra insights on a number of maps through slideshow presentation, hands-on access to a few print maps, and a gallery walk-through with museum docents, who shared information on some of the maps in our exhibits.

"They all have different reasons for coming here today," Judy Reinhartz said. "Some are teachers, others are in the general field of education and some are rangers or tour guides."

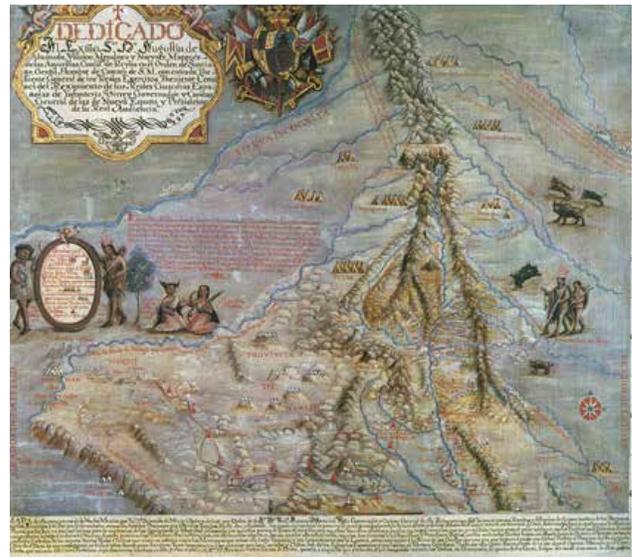
In December 2011, the Council on Library and Information Resources gave the museum a grant for "cataloging hidden collections," specifically the library's 6,016 maps, which mark the evolution of mapmaking from the Spanish colonial era forward.

"Maps are developed spontaneously in different eras of history," Dennis Reinhartz said. "They develop in response to a need within the culture of an area, and that's what we're teaching in these workshops."

The trio's work began by writing a hefty curriculum guide that contains tips and tricks on how to integrate topographic maps and cartography into lesson plans. The guide focuses on four eras of New Mexico history: the Spanish period, the Mexican period, the Territorial period, and statehood. Beyond geography, the maps help teach math, science, literature and problem-solving.

Participants examined initial drawings of the New World, early conceptions of the region known as New Spain, and more recent depictions of the Land of Enchantment, which included travel maps and cartoon caricature maps of the Santa Fe area and New Mexico. A precious map in the discussion, Bernardo Miera y Pacheco's *Map of the Kingdom of New Mexico*, is featured in *The Red that Colored the World* at the Museum of International Folk Art.

"What you have to do is adapt the curriculum to fit your students' needs," said Marilyn McClenahan, a teacher at the Sequoyah Adolescent Treatment Center's school. "Strategies need to be beefed up for different age groups and teachers need to be able to take it back and make these tips work for their classrooms. I have the belief that everyone should be a lifelong learner. You stop learning and that's it. You have to keep working your brain and keep exploring."



Bernardo Miera y Pacheco created this *Map of Nuevo México* ca. 1758. Museo Nacional del Virreinato, Tepotzotlán, Mexico.