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Cowboy Odds and Ends

As you wander around *Cowboys Real and Imagined*, here are some fun facts to know:

Creative cultural recycling. Exhibition Designers Caroline Lajoie and Nancy Allen worked with the Santa Fe Opera to reclaim *The Pearl Fishers* set for the saloon area of Cowboys. Lajoie also tore apart the circular meditation space from *Illuminating the Word* and reconfigured it in the Gathering Space to create play areas for children.

Hungry? Grab one of the recipe cards printed by the New Mexico Department of Agriculture's Grown with Tradition program. The Green Chile Stew strongly recommends using only New Mexico green chiles.

A tale of two paintings. Peter Hurd's *Portrait of Gerald Marr* (1952) will look familiar to anyone who's visited the Museum of Art's *It's About Time: 14,000 Years of Art in New Mexico*. Marr, today a successful racehorse trainer, won a self-portrait in a kids' rodeo, but Hurd sold the painting to the Colorado Springs Fine Art Center, then painted the Museum of Art's version in 1953.

One more painting. Tom Lea's *Winter in New Mexico* (1933) was so popular with the editors of *New Mexico Magazine* that it graced the cover four times between November 1933 and October 1934.



Tom Lea's painting *Winter in New Mexico* (1933).



Children coming to *Cowboys Real and Imagined* can play with a touchable chuck wagon (left) and roping dummy (below). Parts of a windmill decorate the gallery.

Yee-Haw! Saddle Up and Ride On In

In just two weeks, *Cowboys Real and Imagined* opens with a members' preview catered by Cowgirl Barbecue on Saturday, April 13, and a public opening the afternoon of Sunday, April 14. While we're hoping everyone turns out for both days (cowboy boots encouraged), we've also stocked the exhibit and our public programming schedule with enough activities to keep you coming back throughout the year-long run.

As we've neared the opening date, one of the most frequent questions we've been asked is, "What can my children do there?" For *Cowboys*, the answer is, "A lot."

Santa Fean Bill Warren loaned the museum his restored chuck wagon, which we carried up to the Gathering Space, where children are welcome to touch it, play with the various campfire-cooking items, and get an actual feel for part of the cowboy experience. Warning: You may be tempted to sample the bacon and biscuits you find there. Don't do it. Collections and Educations Program Manager Rene Harris scouted around to find the most realistic but fake versions of the foodstuffs she could find. (The bacon strips even have catalog numbers to prove their status as objects lacking nutritional value.)

While in the Gathering Space, buckaroos can also climb aboard a saddle, practice lassoing a wooden calf, and try on clothes typical to the cowboy trade.

Inside the exhibit, visitors can check *continued* ▶



Calendar

SATURDAY, APRIL 6

Los Compadres meeting
9:30 AM – noon, Classroom

All Compadres are welcome to attend this meeting.

MONDAY, APRIL 8

Museum Guides meeting
9 AM, coffee in the Meem Room, 9:30 AM

Join Rene Harris for “What’s Cooking,” a presentation on chuck wagons, their role in trail drives and roundups, and the types of cuisine they dished up.



FRIDAY, APRIL 12

“Karl May in America—Enthusiasm or Disappointment?”, 6 PM, Auditorium

A lecture by Peter Karl Pabisch, professor emeritus of German Studies, University of New Mexico, part of the lecture series for *Tall Tales of the Wild West: The Stories of Karl May*. Free.

SATURDAY, APRIL 13

Members Sneak Peek
6:30–8:30 PM

Put on your best ranch duds and be among the first to see *Cowboys Real and Imagined*. Enjoy music by the Free Range Ramblers and food from Cowgirl BBQ. (Memberships available at the door.)

SUNDAY, APRIL 14

Grand opening, *Cowboys Real and Imagined*, 1–5 PM

Take a spin through the exhibit. Hear guest curator B. Byron Price speak at 2 PM in the Auditorium on “The Making of a Cowboy Hero.” From 3–5 PM, enjoy refreshments in the lobby along with music by Bill Hearne. Free with admission (Sundays free to NM residents).

Yee-Haw! Saddle Up and Ride On In *continued*



Some of the gear you’ll see in *Cowboys*. Photo by Blair Clark.

out a variety of listening stations loaded with cowboy poetry, songs, and oral histories collected by our favorite aural historian, Jack Loeffler.

Among the artifacts you’ll see are the Bell Ranch chuck wagon; a small horse trailer rescued from mud and rust in eastern New Mexico; cowboy clothing from the 1700s through modern times; ephemera from the dude ranches that once speckled the state; legendary cowgirl Fern Sawyer’s bodacious red boots; artwork by the likes of Frederic Remington, Theodore van Soelen, Tom Lea, Peter Hurd; and a cache of rare glass-plate negatives made by Ella Wormser. The wife of a Jewish merchant in Deming, NM, Wormser captured what may be the only visual evidence of trail drives making

the transition to rail transport in the early 1900s.

Altogether, the efforts are designed to create an immersive and interactive environment that finally confirms what we always hoped to be true: Anyone can be a cowboy.

A Horse, of Course

Based on a real Santa Fe horse, Popcorn the cowpony will join younger visitors on their tours of *Cowboys Real and Imagined*. At various points, his face appears (courtesy of drawings done by one of his pals, Ellie Powell), and he offers some information and asks kids a question about what they see and read. In return, kids get a souvenir wooden nickel. We turned the tables and asked Popcorn to answer a few questions.

This is your first museum exhibit. What’s going through your head?

Well, I’m not that used to being indoors for a long time, so I’m hoping y’all will let me sneak out into the Palace Courtyard every now and then. Mostly, I’m looking forward to meeting all the children.

What makes you such a good four-legged guide for children?

I am very wise and take good care of children. Being very sure-footed, I can carefully guide my young riders over logs, through brush and anywhere they want to go. I won’t scare children either. One time, a coyote jumped out from under a brush right by my feet, and I didn’t even spook or run away.

Wow. You must be a very special cowpony.

Yes. I belong to a 12-year-old girl, and she feeds me my favorite treats: popcorn and peppermints.

If you are not helping out with this exhibit, what’s your favorite thing to do?

I like trotting along the trails, and thinking about all the horses who trotted along these same tracks for hundreds of years. Perhaps one of my ancestors came here carrying a Spanish explorer, a ranch wrangler, or an early rodeo star.



MONDAY, APRIL 15

Historical Downtown Walking Tours begin, 10:15 AM Monday–Saturday

Learn about the history of Santa Fe from History Museum guides. \$10; children 16 and under free when with an adult.

WEDNESDAY, APRIL 17

“Clyde Tingley’s New Deal for New Mexico,” Noon, Meem Community Room

Historian and author Lucinda Sachs delivers a Brainpower & Brownbags Lecture. Free.

FRIDAY, APRIL 26

Cowboy Movie Night: Tom Mix Flicks 6 PM, Auditorium

Journalist and film critic Jon Bowman introduces two classic movies, *Ranch Life in the Great Southwest* (1910) and the short *Local Color* (1915), both filmed in New Mexico. Part of *Cowboys Real and Imagined*. Free.



**THURSDAY–SATURDAY, MAY 2–4
A Celebration of the Book**

10 AM–4 PM, Meem Community Room

Check out the handmade creations by members of the Santa Fe Book Arts Group, calligraphy demonstrations, and activities for school groups. Free.

SUNDAY, MAY 5

“I See By Your Outfit: Historic Cowboy Clothing,” 2 PM, Auditorium

Emmy Award-winning costume designer and historian Cathy Smith speaks as part of *Cowboys Real and Imagined*. Free with admission (Sundays free to NM residents).

MONDAY, MAY 13

Museum Guides meeting

9 AM, coffee in the Meem Room, 9:30 AM

Learn about the Folsom archaeological site in northeastern New Mexico and its discovery by African American cowboy George McJunkin in a presentation by Dorothy Smoker.



Curator Josef Diaz (from left), conservator Mark MacKenzie, and Collections Technician Patrick Cruz look for evidence of cochineal in paintings from the Collier Collection.



Our Lady Has a Little Work Done

The images of Mary depicted in the museum’s Collier Collection of 17th- through 19th-century paintings have been getting a bit of a workout lately.

Four of them recently returned from Denver, where paintings conservator Cynthia Lawrence, in partnership with the Museums of New Mexico’s Conservation Division, cleaned their surfaces, removed earlier restorers’ less-than-successful efforts, and in-painted missing portions.

“They turned out beautifully,” Josef Diaz, curator of Southwest and Mexican Colonial Collections, said of the paintings, *Holy Family in the Garden*, *Massacre of the Innocents*, *Our Lady of Bethlehem* and *Our Lady of Copacabana*. “All of them were originally done in South America, and *Our Lady of Copacabana* is the earliest piece in the collection, dating to the early 1600s.”

Lawrence has four more to work on, but the work doesn’t stop there. The Conservation Lab has been looking at other paintings from the Collier Collection in search of cochineal, the subject of a possible 2015 Museum of International Folk Art exhibit tentatively titled *Red*.

In the Collections Vault recently, Chief Conservator Mark MacKenzie gave a non-invasive inspection to several paintings and explained a few basics about cochineal—a red pigment known as “carmine” that’s derived from a scale insect. “It probably continued into the early days of the 19th century, but it was largely a 17th- and 18th-century pigment,” he said. “When these paintings were done, part of the consideration by the painter and the person wanting it was the cost. Cochineal was expensive.” It also produced a hue more delicate and translucent than the red produced from mercury or lead. MacKenzie pointed to small areas on the paintings where he suspected cochineal would be the color of choice—on a cherub’s lips, for example, or the Virgin Mary’s cheeks. (Think of the flesh in a Velázquez painting.) “You typically see it on drapery and flesh, where there’s a feeling of light.”

Next steps include using the lab’s X-ray fluorescence machine to detect the presence of minerals that would rule out cochineal, then taking small samples of about a millimeter for further tests. “The trouble with cochineal is that not only was it used in more or less pure form, but it was also mixed,” MacKenzie said. “And it was often used as a glaze in finishes because of the translucence.”

So far the lab is batting 50 percent in detecting cochineal in the bultos, paintings and textiles that could be included in *Red*. The safest place to test for it may be hiding in many women’s pocketbooks. Even today, carmine is one of the safest natural ingredients found in red ... lipstick.

WEDNESDAY, MAY 15

“Becoming St. Kate: St. Catherine Indian School and St. Katharine Drexel” Noon, Meem Community Room
 Anthropologist Anna Cabrera delivers a Brainpower & Brownbags Lecture. Free.

FRIDAY, MAY 17

Cowboy Movie Night: Max Evans and The Hi-Lo Country, 6 PM, Auditorium
 Celebrated author Max Evans and Jim Harris, director of the Lea County Museum, will talk about Evans’ storied career and introduce a showing of the 1998 film made from his novel. Part of *Cowboys Real and Imagined*. Free.



Mark Scharen Kills It

Known for his calm demeanor, Mark Scharen, the Photo Archives’ digital imaging specialist, has crafted himself into a killer for his first feature film. Scharen co-produced, co-edited, and stars in *The Amateur*, an independent feature hitting the film festival circuit this summer.

The dark comedy focuses on Simon, a man faced with mounting debts who answers a Craigslist ad for a job he thinks will involve selling a kidney. But the task is far darker: killing strangers for money.

“When people find out I play a murderer, they’re a little taken aback,” he said. “But Simon is a reluctant killer who’s really bad at what he does, which makes him tragic.”

The Amateur was filmed on nights and weekends, mostly in Santa Fe, and took a year to complete. “There was one funny situation where I’m in the woods digging a hole and I have a body rolled up in a tarp, which was actually my friend, Dave. We filmed the scene up by the ski basin just off a hiking trail. People were hiking by, and here I am with a shovel, digging a hole next to a person rolled up in a tarp, and no one said a word, which I found a little disconcerting.”

See the trailer and find upcoming screenings at www.theamateurmovie.com.

Why Did the Budget Wizard Cross the Road?

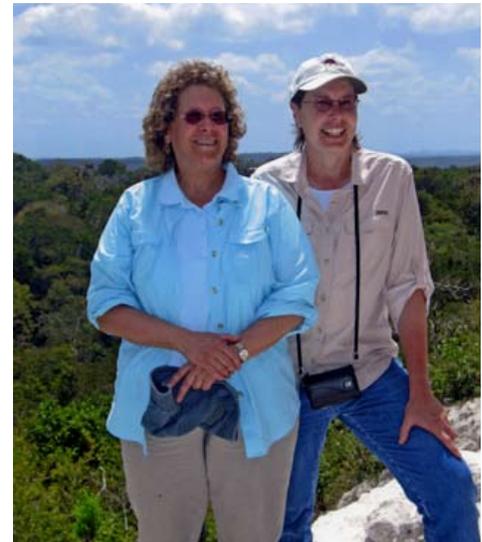
On March 28, museum staff and supporters broke bread (well, OK, pizza) at a going-away party for Finance Officer Judy Morse. With the museum since Jan. 14, 2008, Morse inherited a system best described as eclectic and transformed it into a smooth and reliable machine, processing purchase orders for the state and Museum of New Mexico Foundation without a hitch—even through the marathon of finishing the museum’s construction and opening it to the public.

Apparently, the foundation took notice of her acumen and has lured her across the street to become its gifts and records associate (and, she adds cheekily, “chief troublemaker”).

From orders for office furniture to light bulbs, newspaper ads to the Palace’s new floors, Morse has ensured the paperwork is correct and has kept it moving through the system, sometimes working with multiple contracts at the same time. Throughout it, she has brought a calm demeanor mixed with an energetic work ethic. Sometimes her work is less about managing the money and more about managing staffers’ math anxiety and their ingrained Bureaucracy Avoidance Syndrome.

Museum Director Frances Levine pointed out that Morse is also a published poet and, “besides balancing our books, she makes beautiful art books, full of her poetry and artwork. She loves to travel and is the only person I know who can capture the sounds of places as well as the sights in her lovely writing.”

Office Administrator Carla Ortiz said that Morse will be missed by everyone on staff. “But we know that she’ll be across the street, and she should know that we’ll be visiting her.”



Museum Director Frances Levine and Finance Officer Judy Morse at the Tikal pyramid in Guatemala, ca. 2006.

Museum Staff Learns How to Save Lives

We’re no *Chicago Hope*, but the reality of hosting 100,000 or so visitors a year means it wouldn’t hurt to be prepared. In February, 20 Museum staffers spent the day learning basic first aid and practiced giving CPR and running through the procedures for summoning expert help in case of an emergency.

Instructors Michael Vandiver and Jamie Saldana led the course. Besides CPR and rescue breaths, the course covered scrapes and cuts, seizures, falls, broken bones, and insulin shock.

One outcome of all that learning: The museum is in the process of purchasing a portable defibrillator, the tool of choice for reviving hearts.



Museum staffers learn techniques for helping someone who has fallen.

Museum Welcomes Its Newest Curator

The History Museum this month welcomes Meredith Davidson, our new 19th- and 20th-century American Southwest curator. Most recently the manager of *In Memoriam*, a planned exhibition at the National September 11 Memorial Museum in New York City, she's happily reclaiming her home-state roots. Born and raised in Albuquerque, Davidson took childhood trips to her family's cattle ranch in southern New Mexico, which sparked an interest in New Mexico history.



Meredith Davidson

She holds a bachelor of arts in curatorial studies from Whittier College and a master's in humanities with an emphasis on public history from New York University. With training as an oral historian, she is passionate about the ways spoken memories can bring history to life for museum visitors. Her first job duty? A little Q&A:

What have you missed most about New Mexico?

The azure skies, the monsoons in the late summer and, of course, the GREEN CHILE!

What are some of the things you can't wait to explore in our collections?

I am really excited to get to know the objects relating to agricultural history of the state, as well as the depth of photography in the Photo Archives. Having a special interest in oral history, I am excited to explore how the collections can tie physical objects to the voices of New Mexico residents. I also have a soft spot for leather work and textiles, so I'm looking forward to navigating through the collection's offerings in these realms.

If you could have dinner with three historical figures, who would they be?

I think my choice would probably change daily, today I feel like Rosalind Franklin, Walker Evans, and Annie Oakley would make an interesting dinner-party mix. I would love to go somewhere we could chat over margaritas and plates full of chile rellenos (both of which go up on my "What I've missed about New Mexico" list as well).

Red or green?

Oh, Christmas (both), always!

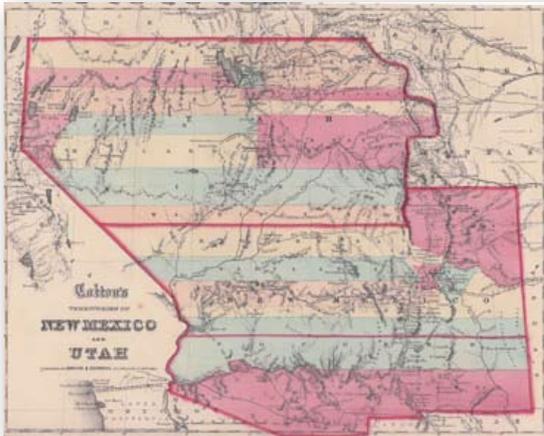
Window of Hope

The work that went into spiffing up the Palace windows has been nominated for an award by the New Mexico Historic Preservation Division. We'll let you know as soon as we do. Pencil in 2 PM on May 10 at the Scottish Rite Temple in case we have something to celebrate together.

The project saw the replacement of most of the courtyard windows, which were not only rotting but also compromising the adobe walls. Los Compadres del Palacio came to the rescue by mounting a fund-raising drive that aimed for \$40,000 but exceeded \$60,000—mostly in small contributions from people all over the community.

Historical accuracy mattered. Because the appearance of the Palace had evolved over its history, the decision was made to restore the windows to Jesse Nusbaum's 1912 restoration. Longhorn Construction of Albuquerque took the windows apart and rehabilitated them, sourcing similar wood and glass for pieces beyond repair.

In January 2012, at the Centennial of New Mexico statehood, Los Compadres hosted a party to thank the donors, unveil the windows and celebrate the completion of "Windows on History." Whether another award awaits or not, we applaud their efforts at helping the Palace look its historic best.



When Arizona was part of us: New Mexico and Utah Territories, 1860

Two for the Price of One

This year's Historical Society of New Mexico conference features a two-fer with the Arizona Historical Society, 75 speakers, and three field trips April 18–20 in Las Cruces. You'll hear former and current state historians, architects, academicians, archaeologists, geologists, genealogists, curators, authors, filmmakers, an intelligence analyst, one typhoon chaser, and many armchair historians. Topics include

outlaws badder than Billy the Kid (John Kinney, for starters), cowboys, CCC workers, the Army outpost at Los Lunas,

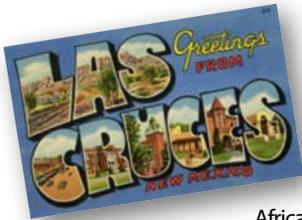
African Americans in the

Southwest, and more. Here's a peek at some of the presentation titles:

- ▶ "Silver Screen Savages: Apaches and Movies"
- ▶ "They Wore the Silver Star: The Arizona Rangers and the New Mexico Mounted Police"
- ▶ "Governor Mary: Mary Prince's Struggles and Successes in the New Mexico Territory"
- ▶ "Well-Built in Albuquerque: The Architecture of the Healthseeker Era, 1900–1940"

Visit the Taylor-Barela-Reynolds Mesilla State Monument on April 18, take in the exhibits and demonstrations at the New Mexico Farm & Ranch Heritage Museum on April 20, and join a car-caravan and hiking tour of the Jornada del Muerto on April 20.

History Museum staff members and supporters have helped put together the conference, most especially Historical Society President and Los Compadre Mike Stevenson, whose term comes to an end this year. Help make it his best conference by registering today. (Download a form at hsmn.org)



Acquiring Minds

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

Two **prairie dresses and bonnets**, ca. 1860

A **model of Taos Pueblo** made by William Henry Jackson as part of the US Geological Survey of the Territories, ca. 1869

One **super-speed graphic camera**, ca. 1955–1970 from Bandelier National Monument, and a **pinhole camera** made from a dusting powder container



A Douglas Kent Hall **photograph of Isaac Hayes** in concert in Santa Fe



100 *Andies—the Soup Can's Revenge* (**photos of Andy Warhol** taken with a soup can)

Three **early 20th-century bracelets** belonging to Amelia McFie Thompson, one of the first Indian Detour guides in Santa Fe

Bob Christensen photographs of **New Mexico vernacular architecture**, 1970s–1990s

A 16 mm film of the **1941 Inter-Tribal Indian Ceremonial** in Gallup done by Kenneth E. Tipton



A **gold-topped cane** given to Judge John R. McFie upon his retirement from the Illinois House of Representatives



A ladder rises above the decorated kiva at Coronado Historic Site. Photo by Eric Maldonado. Below, an ancient window at Jemez Historic Site. Photo by Melanie LaBorwit.

State Monuments Transform into “Historic Sites”

In its just-completed session, the Legislature agreed with the Department of Cultural Affairs' request to rename the State Monuments Division to the “Historic Sites and Monuments Division.” Division Director Richard Sims said that a recent marketing study showed the name didn't convey the breadth of resources and programs available at the sites, with the word “monument” implying “a stone-like motionless entity” while “historic sites” speaks to “a multifaceted and active adventure in the past.”



The name change is but one part of an effort to boost visits to the sites, which include Coronado; Bosque Redondo Memorial at Fort Sumner; Lincoln; Jemez; Fort Stanton; Fort Selden; and El Camino Real International Heritage Center. Also in the works is a marketing campaign with a new logo and new signage.

On our end, Educator Melanie LaBorwit is working with each of the sites to develop programs that fit a variety of needs so that they can be used not only at the historic sites but at the History Museum and Museum of Art as well. Since joining the staff in October, she's hit the road and begun to see what each site has to offer, so far visiting Coronado, Bosque Redondo, and Jemez.

“It has been exciting for various monuments' staffs to assemble and explore ideas for sharing resources and projects,” LaBorwit said. “There is a unique mission at each historic site, and rangers and museum staff all concurred it is important for each of them to focus on what is distinctive about the place. With the *Back in the Saddle* exhibit at the Museum of Art through August and the History Museum's *Cowboys Real and Imagined*, we explored looking at the role of the horse in early New Mexico history through the lens of different places and events.”

From their introduction by the Spanish, horses have seen action as Civil War “vehicles” and the most necessary tool of cowboys, making their reach almost universal among the historic sites.

“The future looks bright for historic sites,” she said. “The possibilities for collaboration seem endless.”