

# T• Museum Times



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



Los Compadres Chairwoman Judith Wilson (right) accepts the congratulations of State Historic Preservation Officer Jeff Pappas and Department of Cultural Affairs Secretary Veronica Gonzales. Photo by Tom Drake, New Mexico Historic Preservation Division.

## Los Compadres Honored

The History Museum's favorite support group, Los Compadres del Palacio, won a 2013 New Mexico Heritage Preservation Award for the fund-raising effort that drew a state match to help preserve and restore 12 windows in the Palace Courtyard. Members of Los Compadres picked up the award in a ceremony May 10 at the historic Shrine Temple in Santa Fe.

The Windows on History Project and Los Compadres were lauded in the category Heritage Organization as "an outstanding example of an organization's outreach to engage many facets of the community in preserving one of New Mexico's most important landmarks and for Dorothy Bracey's leadership as project chairwoman."

We are also commended for "following the Secretary of the Interior's Standards for Rehabilitation in restoring the eight windows of the Palace of the Governors."

The windows had deteriorated due to water seepage into the surrounding adobe walls, which was also threatening the building's structural integrity. Longhorn Construction of Albuquerque did a stellar job of restoring the parts they could, even sourcing old glass panes, and giving the windows a good-as-new finish.

We often tell visitors that the Palace is the History Museum's largest artifact. Thanks to Los Compadres, it will remain so for years.



## Jack Thorp's Songs of the Cowboys Comes Home

**C**oma ti yi youpy, youpy ya, youpy ya! A project 10 years in the making came to completion in May with a fine-press version of *Jack Thorp's Songs of the Cowboys* by the Palace Press. Tom Leech worked on the project off and



on for years, even hand-crafting covers and endpapers out of native New Mexico grama grass.

The book's origins stretch back to 1889 when young wrangler N. Howard "Jack" Thorp heard a team of black cowboys singing "Dodgin' Joe." Intrigued by the made-under-the-stars music, Thorp ditched his career to follow cowboys across the West, writing down their lyrics.

His book, originally printed in 1908 by the Estancia News Press that's now ensconced inside the Palace Press, helped give birth to cowboy balladeers like Gene Autry, Roy Rogers, and Don Edwards.

"It was just natural for the Palace Press to take on this project," Leech said. "The story of Jack Thorp and his little book is one that we just can't repeat enough. And in order to do justice to Jack we brought together the very best *continued* ▶



From top: Tom Leech prints the cover (inset) of *Songs of the Cowboy*. Photo by Blair Clark. Jack Thorp, above, published the first edition in 1908.

# Calendar

**MONDAY—SATURDAY**

**Historic Downtown Walking Tours  
10:15 AM, Meet at the Blue Gate**

Learn about the stories of Santa Fe from History Museum guides. \$10; children 16 and under free when with an adult. No tours on Saturdays during large events and markets.

**SUMMER HOURS/BLUE STAR MUSEUM**

The History Museum and Palace are now open seven days a week through the Albuquerque Balloon Fiesta, Oct. 13. In addition, we're free to active-duty military and their families through Labor Day as part of the national Blue Star Museum program.

**SATURDAY, JUNE 8**

**Los Compadres welcome the Friends of Coronado Historic Site, 1:30–4 PM, Meem Room**

Members of Los Compadres host a reception with their Coronado counterparts, followed by tours of the Spanish colonial sections of *Cowboys Real and Imagined* and *Telling New Mexico: Stories from Then and Now*.

**MONDAY, JUNE 10**

**Museum Guides meeting, 9 AM, coffee in the Meem Room, 9:30 AM, carpool to Española**

Bond House Museum guest curators Ron and Pat Rundstrom give a private tour of *Following the Bell—The Arriería exhibition*, examining the "Old Spanish Packer's Profession" much used on early trails.



**FRIDAY JUNE 14  
Naturalization Ceremony,  
11 AM, Auditorium**

In a museum that tells the stories of what happened when people of many cultures came together, about 37 foreign nationals will take the oath of citizenship to join the United States. Seating is limited; refreshments following in the first-floor lobby.

**Songs of the Cowboys** *continued*

book-making talents. Everyone who worked on the book felt a real connection to this important piece of home-grown Americana."

Artist Ron Kil created new illustrations for the book and hand-watercolored the ones in the 10 "deluxe" editions, which are also bound in leather by Priscilla Spitler of Truth or Consequences. They also feature a first-edition page of the original. Costing \$750, those editions quickly sold out. The Palace Press created 90 \$350 versions, but fair warning: They won't do a second printing. If you want one, buy it now.

Thorp's book contained only lyrics to now-favorites like "Little Joe the Wrangler." The Palace Press version includes a CD of Mark Lee Gardner and Rex Rideout performing some of the songs. To hear them live, come to their performance on August 9 in the auditorium, part of the *Cowboys Real and Imagined* programming.



**Antiques Roadshow,  
History Museum-Style**

**T**ake note: If you open a museum, you'll get people interested in cleaning out their closets via your collection vault.

Occasionally, donors drop stuff at the front desk and don't even stay to hear a verdict. Others call ahead, sometimes fishing for an unexpected jackpot. Every once in awhile, though, we hear from people who have just what we need to bolster our collections.

We really aren't *Antiques Roadshow* (state law even bars us from giving potential donors appraisals of an item's worth), but we have been known to hit the road in search of antiques.

Curator Meredith Davidson and Librarian Tomas Jaehn had two recent adventures that serve as good examples of what we need—and how we can help when the call comes to cut down on clutter.

First, Davidson, Jaehn, and library volunteer Hannah DeRose-Wilson headed to the Santa Fe home of the late Stacey Frederick Wilson. The British *continued* ▶

Jean Lemmon shows the unfaded side of her family's Navajo rug. At left, some of the campaign buttons that her mother collected.

**FRIDAY, JUNE 14**

**“Karl May’s *Winnetou: Imagining the Noble Savage in 19th- and 20th-Century Germany*,” 6 PM, Auditorium**

Michael Wala, a professor at the University of Bochum, Germany, delivers the final lecture in the programming series for *Tall Tales of the Wild West: The Stories of Karl May*. Free.

**SUNDAY, JUNE 16**

**Father’s Day Cowboy-Style, 1–3 PM, Lobby and Gathering Space**

Meet the royal court of Rodeo de Santa Fe and have a free cowboy-hat portrait taken by professional photographer Cheron Bayna Ryan, co-sponsored by the Museum of New Mexico Foundation. J.D. Noble of the HatSmith of Santa Fe will demonstrate hat-shaping techniques. Free with admission (Sundays free to NM residents).



**WEDNESDAY, JUNE 19**

**“The Manhattan Project in Los Alamos: An Eyewitness Perspective,” Noon, Meem Community Room**

Authors Toni Gibson and Sharon Snyder deliver a Brainpower & Brownbags Lecture. Free.

**FRIDAY, JUNE 21**

**Alzheimer’s Poetry Project Meets *Cowboys Real and Imagined*, 10–11 AM**

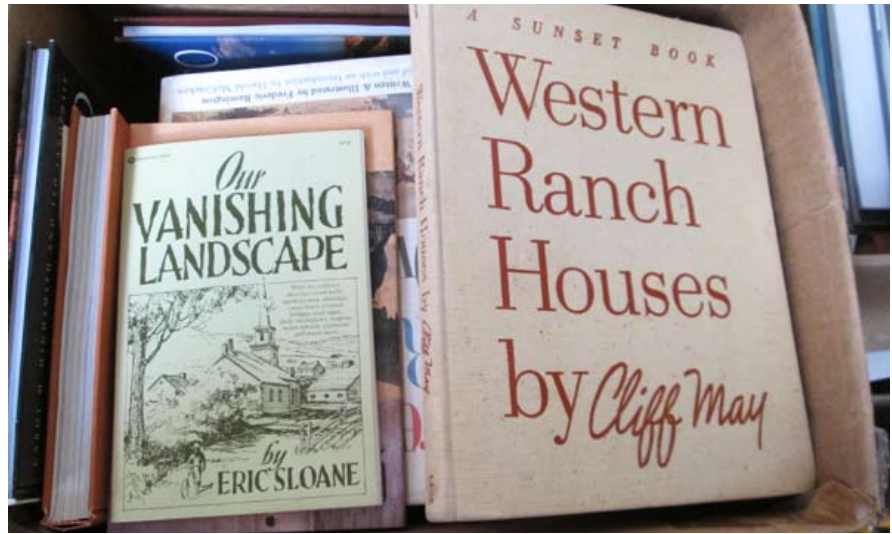
Gary Glazner, founder and executive director of the Alzheimer’s Poetry Project, invites participants to create and perform poetry inspired by spurs, saddles, and the cowboy life. Free and open to people living with dementia, family members and the public. Limited space; reservations required. Call 577-2250 or send an email to gary@alzpoetry.com.

**SUNDAY, JUNE 23**

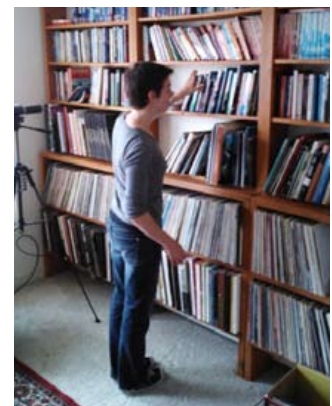
**Celebration of Eastern New Mexico Ranching Heritage, 1:30–4 PM, Lobby**

Los Compadres hosts this special event featuring live cowboy music by Steve Cormier, a presentation in the auditorium

**Antiques Roadshow** *continued*



A box of books from the Santa Fe home of Stacey Frederick Wilson. Right: Volunteer Hannah DeRose-Wilson helps choose books from Wilson’s collection.



native had a three-story townhouse filled floor to ceiling with books. The eclectic and extensive collection contained an inspiring breadth of topics. Texts on wildflowers and Southwest history sat two shelves away from volumes on aviation history. (A member of the Royal Air Force in the 1940s, Wilson had flown for the Coastal Command and had been a flight instructor.)

Jaehn had visited the house previously, hunting for first editions of books the library needs, including Holling Clancy Holling’s 1935 *The Book of Indians*. This time, the group gleaned books that will join others in an upcoming sale to benefit the library. (Date to be determined.)

Later that week, Davidson and Jaehn drove to the Raton home of Nancy Robertson, an avid genealogist and student of rock art whose health had forced a move to assisted living. Her daughter, Jean Lemmon, had called the museum while worrying over what was worth saving and what was not.

“Jean began with several small objects she had pulled from her family’s belongings,” Davidson said. “Some we were interested in, and others made sense for her family to keep. A Swastika Hotel cigarette lighter, likely from the 1930s, made it into our box, along with a small 1948 lapel pin from Raton High School that had belonged to Jean’s father.”

One of the largest objects was a 1904 Navajo rug that Nancy Robertson’s forebears had purchased in Texas, took home to Ohio, then brought to New Mexico in the 1930s, when her grandfather was hired as a lawyer for the Maxwell Land Grant. In healthier days, Robertson filled boxes and notebooks with research notes, annotated maps of petroglyphs, and other documents headed to the state Historic Preservation Division. Other materials will be reviewed by the History Museum’s collections committee for possible acquisition. Some items that were under consideration have already been returned to the family.

“A morning pulling books and a day learning about a northern New Mexican family are reminders that your home is what holds your history,” Davidson said. “And someday, for many New Mexicans, that home may be the New Mexico History Museum.”

by curator Meredith Davidson on “Ranching History Heard: Documenting New Mexico’s cowpuncher and ranch stories through oral history, song, and sound,” plus tours of *Cowboys Real and Imagined*. Free.

**SUNDAY, JUNE 30**  
**African American Cowboys,**  
**2 PM, Auditorium**

See a screening of the short documentary *African American Cowboy: The Forgotten Man of the West* along with a discussion by Cleo Hearn and Aaron Hopkins of *Cowboys of Color*, which sponsors the nation’s largest rodeo for black cowboys (coming to Albuquerque this fall and including Hispanic and Native American cowboys). Free.

**THURSDAY, JULY 4**  
**Staff holiday; museums open**

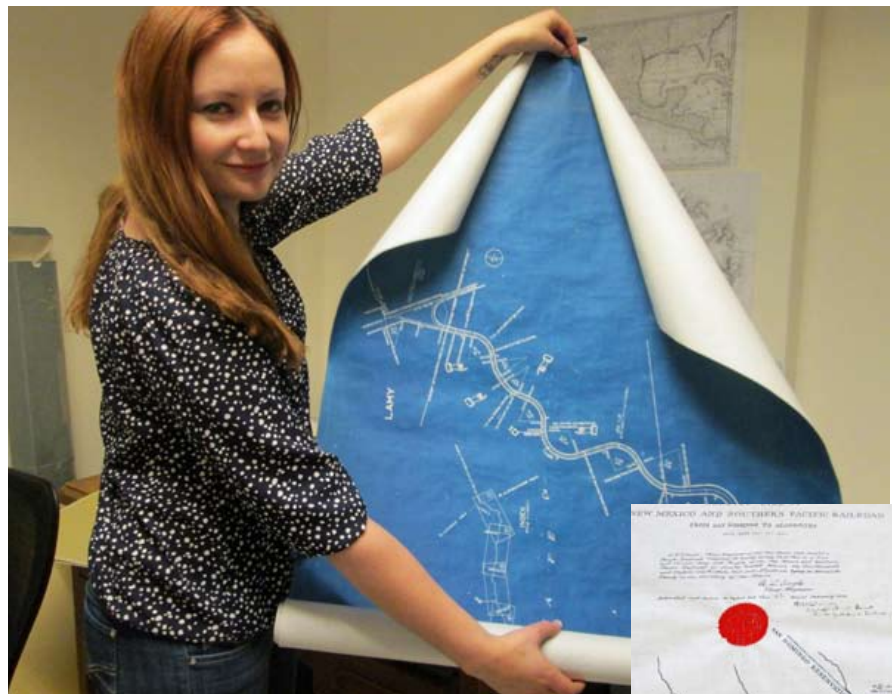


**SATURDAY & SUNDAY, JULY 6 & 7**  
**Young Natives Arts & Crafts Show**  
**10 AM–3 PM, Palace Courtyard**

See what the next generation of Portal artisans has up their sleeves. Children and grandchildren of the artisans display and sell their hand-crafted creations. Early Christmas shopping opportunity! Free.

**MONDAY, JULY 8**  
**Museum Guides meeting, 9 AM, coffee**  
**in the Meem Room, 9:30 AM, program**  
Pete Eidenbach of New Mexico State University-Alamogordo talks about “The New Mexico Cowboy,” with an emphasis on particular ranches and cowboys. Free.

**FRIDAY, JULY 19**  
**Cowboy Movie Night: Edward Abbey and**  
**Lonely Are the Brave, 6 PM, Auditorium**  
Oral historian Jack Loeffler talks about his friendship with the late author and introduces a showing the movie version of Abbey’s novel starring Kirk Douglas, *The Brave Cowboy*. Free.



Laura Kohl with blueprint valuation map of the A.T. & S.F. Ry., Santa Fe branch, 1930. Inset: Map of the located line of New Mexico and Southern Pacific Railroad from San Domingo to Algodones, 1880.

## Working on the Railroad

The Fray Angélico Chávez History Library’s effort to catalog 6,000-plus maps is in its second of three years. This spring, archivist Laura Kohl started exploring maps created by the dozens of railway companies whose lines once criss-crossed the state.

“These ‘right of way’ maps range from ones dating back to 1860 and others more recent,” Kohl said. “Each one is unique because different railroad companies used varying degrees of detail in depicting their lines.”

Kohl’s favorite maps are the colorful hand-drawn track maps of the New Mexico and Southern Pacific Railroad. Besides being more appealing to the eye, she said, the maps are easier to work with because they were created on a soft linen material and tend to be smaller in size. “That makes it less difficult to take their measurements and capture all the information necessary for creating the cataloging record,” she said.

Many of the other maps in the collection are blueprints as long as 90 feet and require several staffers to take the measurements.

Another challenge is determining exactly what part of New Mexico some maps show. Many of the titles reference only a station number or milepost marker. Major clues to a line’s location are the little towns shown along the route, but many of those places faded away when the lines stopped running. Kohl often employs a U.S. Geological Survey database to determine what counties are represented and to ensure that accurate subject headings are assigned to the cataloging record.

Besides being an interesting collection of material for railroad buffs, the maps will prove a bounty to patrons researching land grants and land use. Many of the maps show the names of property owners who held land along the tracks and include notes on the land use and acreage amounts.

Take a peek at which maps have been catalogued by going to <http://salsa.polarislibrary.com/>. To see the maps themselves, you’ll have to visit the library.



## A Celebration of Volunteers

On May 13, the History Museum staff and Los Compadres saluted all the volunteers who help us go, go, go, with a catered lunch in the first-floor lobby. In 2012, 117 volunteers gave 5,567 hours of their time to tours, archival research, sewing, front-desk duties and more. Photos by volunteer Allen Brown.



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### VOLUNTEER PROFILE

## Hannah DeRose-Wilson

**S**outhern Michigan native Hannah DeRose-Wilson grew up on a dairy farm near Camden, but now lives in Sana Fe. We asked her to tell us a bit more about what brought her to the Fray Angélico Chávez History Library.

### What do you do for the History Museum?

I try to do a little of everything. At the moment I am organizing and creating finding aids for the Fred Harvey collection, but I also help bring in new collections to the History Library and do odd jobs organizing existing collections.

### What are some of the challenges—and some of the accomplishments—of that work?

One of the reasons I'm drawn to museum archive work is the challenge of organizing often discordant collections. With so many different items in a collection, it can be hard to figure out how to catalog them without resorting to one giant "miscellaneous" folder. It's tempting to do so, but fairly unhelpful for people searching through the collection later on. I think anyone who has struggled to coherently organize a collection feels accomplished when what was a giant messy box is tucked away in a neat cubic foot and entered in the catalog.

### Why are you drawn to working here?

At the moment I work full-time at the Santa Fe Institute as a researcher, which is what I am trained to do, but I hope to someday work in a museum archives. I started volunteering at the History Library because I wanted to learn how an archive functions on a day-to-day basis. I wanted to see if work as an archivist was for me. The added bonus has been all the tiny historical tidbits that I've been told about or have discovered along the way. One day I discovered a letter from Adlai Stevenson.

### Do you have a favorite artifact, place in the museum, or particular event?

The thing I like most about the history archive is the atmosphere. Everyone in the archive has a purpose and a job. Some people sit all day in one spot removing staples, and others seem to be constantly multitasking. Removing staples doesn't seem unimportant at the archive; it's something that needs to be done to help preserve fragile historical documents. This attitude makes it a great place to volunteer.



An old building in your neighborhood tickles your curiosity gene, but offers no clue to its history. Who you gonna call? The Fray Angélico Chávez History Library. As a research institution and a public facility, the library gets no end of oddball questions mixed amongst the research needs of authors, lawyers, graduate students and others. A few recent queries:

**Question:** A writer in Texas asked, where did the George Sibley (Santa Fe Trail) surveyors stay while in Santa Fe in the winter of 1826?

**Answer:** Sibley boarded with Juan Baca when he arrived at Santa Fe on November 29, though we did not find exact location of house on our maps.

**Q:** A Montreal professor sought information on Giovanni Maria de Agostini, commonly known as "The Hermit." He specifically wanted to know if we have Charles Wolfe's *New Mexico's Hermit* (1925).

**A:** In our vertical file, we have unpublished articles on hermit Juan de Agostini (or Giovanni Maria de Agostini), including the Charles Wolfe article.

**Q:** A young girl and her mother wanted to know what were the old ovens seen around Lamy, where they live.

**A:** The charcoal ovens at Lamy once provided fuel to places as far away as San Francisco. We found a photo for them in Alice Bullock's 1973 book, *Mountain Villages*.

**Q:** "My grandmother and uncle visited your museum in 1997 and saw many historic documents and artifacts regarding Dr. Michael Steck (an Indian agent and Superintendent for Indian Affairs in NM). ... (H)e's my great great great grandfather." The resident of California wondered what she might see on a visit today.

**A:** Some of those artifacts are still on display in the museum, and we have more in our collections. His papers are housed at the University of New Mexico.



Artist Tasha Ostrander discusses conservation efforts on her artwork with intern Crista Pack in the History Museum's Conservation Lab.

## The Conservation Lab's Butterfly Effect

**T**ucked behind the museum's administrative offices sits a working wonderland: the newest laboratory of the Museums of New Mexico's Conservation

Division, an ongoing example of how Department of Cultural Affairs divisions collaborate. Most recently, conservation intern Crista Pack has been treating a significant acquisition of the New Mexico Museum of Art. *Seventy-three in a Moment* was created in 1996 by artist Tasha Ostrander. The artwork measures 10 feet in diameter and consists of 26,645 paper butterflies arranged in concentric circles. Each represents a day in the life of the average human life span — 73 years (26,645 days) in 1996.

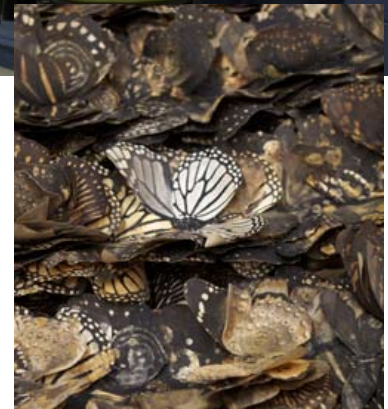
Initially purchased by a private collector, the piece hung for a few years outdoors on a wall within a covered portico. The Museum of Art acquired it last year and found numerous losses. Birds had picked off paper butterfly wings for nesting material. Dust and grime had taken root, along with fading, spider webbing, and tears. Much of the paper had become brittle and distorted.

Curator Laura Addison and conservators Mina Thompson and Pack first interviewed the artist to identify the materials and techniques she used. They also discussed treatment options to determine the most appropriate — and practical — conservation and restoration measures to stabilize and improve the artwork's aesthetics.

The ultimate treatment starts with a thorough cleaning. Pack uses a steam pencil (essentially a very small steamer) to relax and reshape areas of distorted paper. Tears in the paper butterflies are repaired with Japanese tissue and wheat starch paste. New butterflies are placed where original ones were lost.

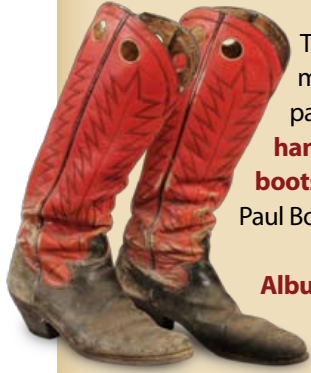
Ostrander repeats her original process for the new butterflies. She photocopies a chosen species, hand-cuts each butterfly, then stains it with tea and coffee. The new butterflies tend to stand out against the faded older ones, so they're "distressed" with sandpaper and damp sponges to give them a slightly weathered look.

Pack and Thompson will continue their work until this August, when *Seventy-three in a Moment* will at last be exhibited at the New Mexico Museum of Art.



## Acquiring Minds

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



Two pairs of men's and one pair of women's **handmade cowboy boots** by bootmaker Paul Bond.

**Albumen prints** of Zuni Pueblo, ca. 1880.

A **brown silk cape** that belonged to Mamie Aguirre, ca. 1820. Mamie traveled the Santa Fe Trail and lived in New Mexico and Arizona.

The cape is most likely made of material from China and was part of the Manila trade route between Mexico and the Philippines.



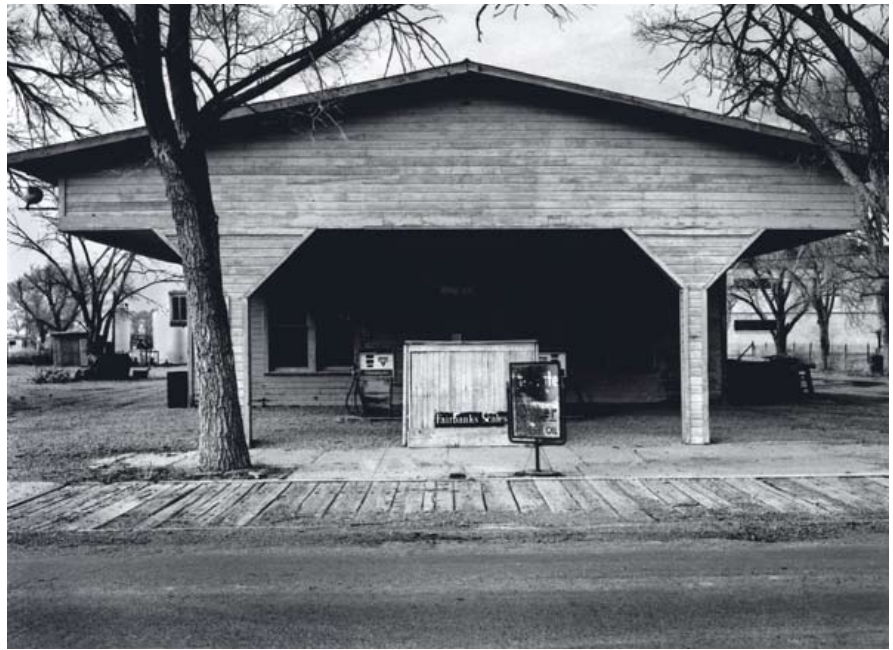
An archive of photos by **Paige Pinnell** of Santa Fe, ca. 1964–1990s.

Production notes for the film **Pocket**

**Money**, starring Paul Newman.

The package contains receipts and information on travel and lodging for actors and crew during their New Mexico stay.

A **fiesta blouse** and two **broomstick skirts**, ca. 1970s, made by Martha (Reed) of Taos.



## Breathing Life into Buildings of our Past

**T**he boxes at the Palace of the Governors Photo Archives hold a bounty of treasures—images that trace the stories of New Mexico from the late 1800s through today. One of the newest boxes holds extra treasures, especially dear to an archivist.

Photographer Robert A. Christensen has spent the last 40 years traversing the state to capture images of vernacular architecture—those oddball buildings, often handmade, from what he likes to call the “we-don’t-need-no-stinking-blueprints school of structural design.”

Storefronts. Backyard sheds. Moradas, gas stations, diners.

He recently began delivering portions of his work to the archives, but his packages contain more than individual images. Accompanying each print is a fact sheet laying out a small story of what the building was, who lived near it, and whatever other information he could gather. He includes global coordinates so that any future researcher or storyteller can pinpoint precisely where the building stood, should it fail to live on.

“That’s priceless,” Archivist Daniel Kosharek said. “The fact that he was aware enough in 1977 or whenever to capture the story along with the image, he obviously has a love for this type of archival information.”

His portrait of the onetime Dexter, NM, business shown here represents that effort.

“Wortman’s Super Service was owned and operated by John Wortman,” he wrote. “One day, only a year or so before this photo was taken, he decided to retire. According to his son, Bud, on that day John closed the place up as usual, locked the door, and walked away. In 1999 Bud invited me to look inside, and it was like stepping through a wormhole into the past. Everything was exactly as it had been left over twenty years earlier. All the candy bars and chewing gum were there under the glass counter, the cigarette racks on the wall were still full, and all the oil cans, fan belts, and spark plugs were still neatly arranged in their proper places. It smelled exactly as you would expect an old, wooden-floored gas station to smell. That was a real treat. The wood planks in the foreground were a freight scale.”

Christensen’s work will soon be featured in an exhibit at the Albuquerque Museum of Art and History. His collection in the Photo Archives will eventually number around 300 images.