

# T • Museum Times



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



Steve Baca (left to right), Jason Tapia and Henry Trujillo craft a new walkway.

## The Palace Portal Hits the Bricks

Who knew an expanse of stained and rumbled bricks could evoke history—or that smoothing out their rumples would require such careful work.

Steve Baca and Henry Trujillo of the History Museum’s facilities staff are learning that and more as they improve the Palace Portal’s brick walkway.

“It has big humps in it from people walking on it over the years,” Baca said. “Everything’s pushing back toward the building. We’re leveling it off so water runs off toward the street instead of toward the building.”

That’s critically important for an adobe building recently named a National Treasure. Should the Palace’s adobe walls wick up standing water, they could suffer grievous damage. But the bricks are considered historic, so the fix required careful work.

Baca and Trujillo block off a section at a time, pull up the bricks, and clean each one. They add new sand, level it, then replace the bricks. Not enough bricks are worth reusing, so the museum negotiated replacements from a stash that once bedecked city streets.

“I hope it’s only a month to do the whole portal,” Baca said. “But it looks like longer.”

As for what’s fun about that hard work? “Nothing,” he said, laughing.

## A Fragile Flag Returns to New Mexico

In 1861, as the Civil War broke out across the nation, General Sibley, a Confederate from Texas, signed up with Jefferson Davis in a plan to overtake New Mexico, Colorado and eventually California. The New Mexico Territory braced for a series of battles and sent requests to Colorado for support. Men signed up for war, and the women of Denver responded as well. In August 1861, the Ladies of Denver presented a hand-stitched 34-star flag to the recently formed First Colorado Infantry, Company D. The flag and its bearer advanced to New Mexico and a date with infamy in Glorieta Pass.

Meredith Davidson, curator of 19th- and 20th-century Southwest collections, recently traveled with Registrar Deborah King to History Colorado, which now holds the battle-scarred flag. Thanks to a generous loan, they brought it back to New Mexico, where it will become a cornerstone piece for the Mezzanine Gallery exhibit, *Fading Memories: Echoes of the Civil War*, opening May 1.

The exhibit gives the museum a chance to partner with the Santa Fe Opera, which debuts *Cold Mountain* this August. To pull it off, Davidson joined Palace Press Director Tom Leech and Photo Curator Daniel Kosharek to display various types of artifacts that represent the opera’s story of loss, relationships and memory, all within the context of the Civil War.

The flag will share space with cased images, postwar lithographs, journals, weapons and a cross worn by a soldier at the decisive battle in Glorieta. *continued* ▶



Registrar Deborah King and Curator Meredith Davidson (above) discuss how they’ll move a battle-scarred flag. In her cased-image portrait (below), a young girl holds an image of a soldier, perhaps her father.



# Calendar

## WEDNESDAY, APRIL 1

### Brainpower & Brownbags Lecture Series, noon, Meem Community Room

Brett Hendrickson, author of *Border Medicine: A Transcultural History of Mexican American Curanderismo*, speaks on "Owning the Sacred: The 1929 Sale of the Santuario de Chimayo." Enter for free through the Washington Avenue doors.

## FRIDAY, APRIL 3

### Good Friday early closing

The museum will close at 5 pm, instead of its Free First Friday Evening time.

## SUNDAY, APRIL 5

### Easter closing

The museum will reopen at 10 am on Tuesday, April 7.



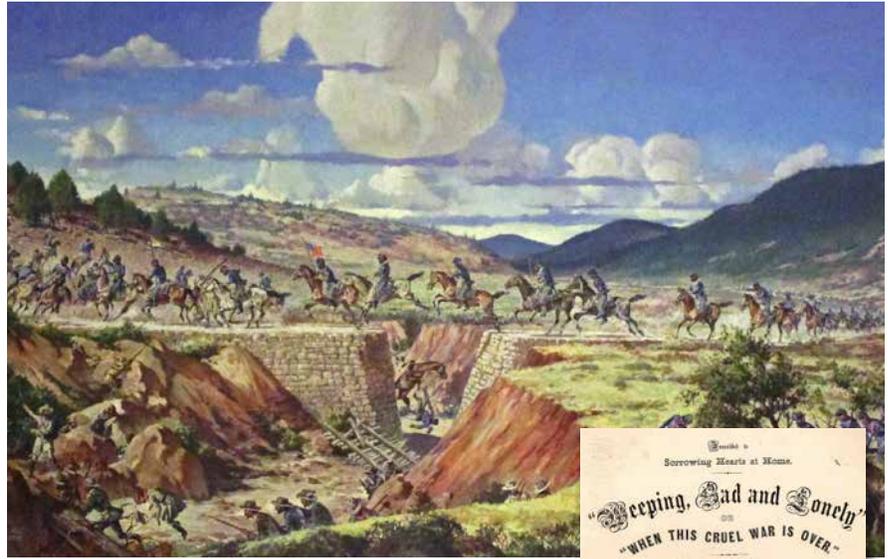
## MONDAY, APRIL 6

**Member Monday Tours, 10 am–noon, History Museum and Museum of Art**  
Museum of New Mexico Foundation members, check out these exclusive tours. Each is offered three times; attend them in any order:

- ▶ Curator of Southwest and Mexican Colonial Art and History Collections Josef Díaz takes you behind-the-scenes of *Painting the Divine: Images of Mary in the New World*.
- ▶ Learn more about the history of the Fred Harvey Company with Curator of 19th- and 20th-Century Southwest Collections Meredith Davidson in *Setting the Standard: The Fred Harvey Company and Its Legacy*.
- ▶ Museum of Art Curator of Photography Kate Ware guides you through *Tales from a Dark Room*, bringing to light the mystique of the darkroom.

Log onto [www.museumfoundation.org/mondays](http://www.museumfoundation.org/mondays), to register.

## A Fragile Flag Returns to New Mexico *continued*



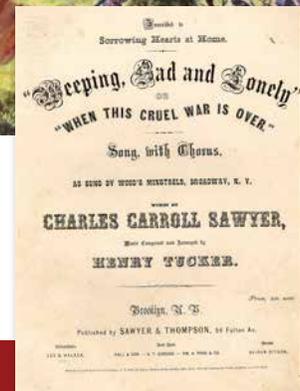
The flag was brought back to Colorado by Michael Ivory, one of the unit's color-bearers. In the 1960s, it was donated to History Colorado.

"There is something amazing in the way artifacts can carry stories in their very fibers," Davidson said, "and this flag, with so much physical loss over time reflects the way we as curators and museums must work together to ensure that these totems of memory do not lose those stories."

The condition of the flag when it was donated to History Colorado led to an initial conservation effort in 1963. Another effort in 1994 noted the flag's condition had worsened. "Our request to borrow it led to History Colorado undertaking a new conservation effort, this time with more stabilizing, cleaning, and stitching to enable the piece's long-term display," Davidson said.

Perhaps in error or with the intention to present the flag vertically, the flag was stitched down to a backing with the canton (the part with the stars) on the right. That 1963 choice sealed the fate of the flag for future presentations. Because so much of the blue fabric was lost, the 2014 curators and conservators chose to leave it as-is and created a sheer overlay within the canton for extra support.

Getting the nine-foot-long flag to Santa Fe required packing it into a box truck that then weaved back through the Cimarron Pass the flag likely traveled once before. "It is hard to imagine a young soldier, flag in hand, carrying the piece through the landscape and holding it high as a color bearer during the battle itself," Davidson said. "Museums are places to tell stories, but they are also places to keep what remains once the stories told orally pass. Artifacts are gateways into these stories, and sometimes they just need a little help."



*Cook's Charge* (top), painted by William H. Andrews, depicts the Glorieta battle. Sheet music (center) reflects the tenor of the times. A soldier in a cased-image portrait (below) invites speculation about his identity.



**WEDNESDAY, APRIL 8**

**CreativeMornings kickoff, 9 am**

In partnership with Albuquerque's Creative Startups, the New Mexico History Museum proudly debuts a New Mexico chapter of CreativeMornings, joining 106 host cities around the world. Each month, alternating between Santa Fe and Albuquerque, we'll offer casual talks for authors, artists, graphic designers and other creative professionals, focused on various themes. Enjoy pastries and coffee from the Santa Fe Baking Co., and light music by Santa Fe's Laser Cats. Do a little creative networking and hear a talk on this month's global theme, Humility, from Robert Martin of the Lensic Performing Arts Center.

**WEDNESDAY, APRIL 8**

**Los Compadres meeting, 3 pm  
Meem Community Room**

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

**MONDAY, APRIL 13**

**Museum guides meeting;  
9 am, refreshments; 9:30, program**

Before grocery stores and refrigeration, how did New Mexicans eat throughout the year? Learn from Nancy Dimit, a member of Los Compadres, as she speaks on "The Starving Time."



**MONDAY, APRIL 13**

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

Continuing through October 17, learn about the history of Santa Fe from museum-trained guides every Monday through Saturday. Gather at the Palace Courtyard's Blue Gate just south of the History Museum entrance at 113 Lincoln Avenue at 10:15 am. 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.)

**VOLUNTEER PROFILE**

**Sana Morrow**



**Tell us a bit about yourself.**

I grew up in the heart of Boston. I spent many wonderful hours at the Museum of Fine Arts. The Egyptian and Asia collections were my stars. I worked my way to a passion for everything medieval. When I married a Bostonian, we moved to New York and lived there for a number of years and I went to every lecture at the Metropolitan Museum that sounded interesting. My second husband was a rancher in Idaho. Suddenly the West was my life. I started a community book club and then a visiting poet, novelist, and artist program.

We moved to New Mexico in the early 1990s. When the Museum of Spanish Colonial Arts opened, a board member suggested I do the first docent training. I did it and loved it. I felt challenged to engage visitors when I became a docent. I started learning and reading about painting and sculpture from Central and South America, traveling to Mexico City for exhibitions and explorations, and tagging along on art historians' research trips. I had wonderful mentors, including Suzanne Stratton-Pruitt, who worked with Josef Díaz on *Painting the Divine*, and my friend Marilyn Thoma.

**"I felt challenged to engage visitors when I became a docent."**

**When did you start working with the History Museum?**

Josef asked me to help with the voluminous correspondence associated with the Collier paintings. When I had worked my way through and filed that material (all the while looking at the paintings in the basement stacks), he invited me to be a docent of *Painting the Divine*.

It is a tremendous privilege to talk about these paintings and the sculptures to everyone on my tours. Many know as much or more than I do about the works—and some know almost nothing. I especially enjoy having guests add to the tour, pointing out a detail I had never noticed. I have taken Benedictine monks from Christ in the Desert who counted the rosary decades in a painting. It is interesting to take artists who have observed a palette or a surface.

This has been my first experience at the History Museum and it has been perfect.

**In my spare time, I like to....**

I am a painter and a book artist and do a myriad of other things. Reading is an essential part of my life. I travel quite a bit, always with an exhibition as my "reason."

**Red or green?**

Christmas for me.

**TUESDAY, APRIL 14**

**Andrew Wulf's first day**

We're delighted to welcome our new director to his first day on the job.



**SUNDAY, APRIL 19**

**"Fred Harvey and American Indian Art," 2 pm**

Diana Pardue, curator at the Heard Museum and co-author of *Inventing the Southwest: The Fred Harvey Company and Native American Art*, speaks in the auditorium as part of the exhibit, *Setting the Standard: The Fred Harvey Company and Its Legacy*. Free with admission, Sundays free to NM residents.

**SUNDAY, APRIL 26**

**"How to Save Your Marriage Through Pinhole Photography," 2 pm**

Eric Renner, guest curator of *Poetics of Light: Pinhole Photography* and an internationally recognized artist, speaks about collaborating with his wife, photographer Nancy Spencer. Free with admission, Sundays free to NM residents.

**FRIDAY, MAY 1**

**Summer hours resume**

Through October, the museum is open seven days a week and stays open late every Friday, when admission is free for everyone, 5–8 pm.



**FRIDAY, MAY 1**

**Fading Memories: Echoes of the Civil War public opening, 5–7 pm**

See the new Mezzanine-level exhibit while enjoying refreshments courtesy of the Women's Board of the Museum of New Mexico, performances by the New Mexico Territorial Brass Band, and a presentation about women in the Civil War by re-enactor Madeleine Quillen. Free.



Curator Meredith Davidson gets crafty with Palace Press Director Tom Leech—a hint to the kind of activities CreativeMornings may inspire among participants.

**Rev Up Your Creativity with a New Morning Program**

**O**n Wednesday, April 8, the museum joins an international community by hosting its first CreativeMornings event. Designed to help inspire people in professions requiring creativity, the mornings feature a casual talk on a shared, global theme, with time to network and enjoy a little nosh. We'll then alternate months with Albuquerque's Creative Startups. Meredith Davidson, curator of 19th- and 20th-century Southwest collections, did the legwork to set this in motion. We asked her to clue us in.

**How did you find out about CreativeMornings?**

I've followed CreativeMornings for many years. I had seen events happening in museums, and they seem to be natural fits. What I think is ideal about CreativeMornings as a global network is that viewers can get a little inspiration each month. There are over 100 cities and each works hard to provide a speaker who will give their community a little push toward going out and making new work.

**Why does this make sense for the History Museum?**

New Mexico has a long history of makers. From Native peoples building homes from the earth to computer programmers working today at Los Alamos, everywhere we look, people push creative boundaries and shape what New Mexico will be like in the future. Our mission is to explore the Southwestern experience of the American story, and today so much of that story is about fashioning your own path.

This program offers a chance for people with established careers to inspire ones who are just starting out or who are just dreaming about a creative career. We are also looking forward to the many partnership opportunities it provides.

**How did you select speakers?**

CreativeMornings has offered Santa Fe and Albuquerque a unique opportunity—a pilot effort where two nearby cities work together. For speakers in Santa Fe, we really wanted to go outside of traditional arts categories. In our exhibits and collections, we see the ways so many industries utilize creativity to solve problems. So our speakers include a Los Alamos scientist and a historic preservation expert. We are kicking the events off with Robert Martin, executive and artistic director of the Lensic Performing Arts Center. With free breakfast, hot coffee, and a quick hit of inspiration, I hope that business owners, creative teams, and a variety of professionals see this as a worthy break in their weekday schedules.



**SUNDAY, MAY 3**

**“Decorate the Divine,” 1:30–3:30 pm**  
Bring your inner artist and use the exhibit, *Painting the Divine: Images of Mary in the New World* to inspire artwork of your own. Artist and author Amy Córdova leads an all-ages walk-through of the exhibit, then takes participants to the classroom to embellish, decorate and color images drawn from the exhibit. Stay to hear her read from her children’s book, *Talking Eagle and the Lady of Roses*. Free with admission, Sundays free to NM residents.

**TUESDAY, MAY 5**

**Explore Jemez State Historic Site, a Palace Guard event**

Since June 2014, the Jemez State Historic Site has seen a revitalization of its 16th-century village and historic church. Find out what’s new on a guided tour with archaeologist Matthew Barbour. Enjoy a meal hosted by the Walatowa Visitor Center. Over lunch, we’ll share a special talk on Pueblo culture with a guest speaker and hear from local artisans about their work, then visit the studio of a Jemez Pueblo stone carver. \$75; call (505) 982-7799, ext. 4.

**WEDNESDAY, MAY 6**

**Brainpower & Brownbags Lecture Series, noon, Meem Community Room**  
Madeleine Carey, WildEarth Guardians’ Gila Campaign fellow, speaks on “American Original: The Greater Gila Bioregion and NM’s Wilderness Legacy.” Enter for free through the Washington Avenue doors.

**FRIDAY, MAY 8**

**Revising The Civil War, 6–8 pm**  
Award-winning film editor and post-production supervisor Paul Barnes shows clips from the Ken Burns’ landmark 1989 series, *The Civil War*, and talks about re-mastering it for contemporary audiences. This event will be at the Lensic Performing Arts Center. Free, suggested donation \$10.



Burros loaded with firewood in front of Palace of the Governors in Santa Fe, ca. 1915-1926, by Edward Kemp. Palace of the Governors Photo Archives LS.1627.

**Pearly White to Chocolate Brown: The Color of Mud**

**W**hen Museum Hill properties banded together to create the “Summer of Color,” they asked downtown museums and galleries to mount their own color-based shows. But our galleries were already filled with exhibits (colorful ones, no less), so we were initially stumped.

Then the National Trust for Historic Preservation declared the Palace of the Governors a National Treasure, and a brainstorm erupted. Why not capitalize on the attention being given to the Palace’s maintenance needs by hosting programs about the building and other adobe structures? Thus was born “Adobe Summer,” a series of free events dedicated to that most basic of building materials, mud.

If all goes well, contractors will begin replastering the Palace Courtyard this summer, giving everyone an intimate glimpse into how adobe works. Beyond new plaster and, likely, a few new adobe bricks, the building needs new hardwood floors, a new roof, improved electrical systems, and some type of fire-suppression equipment that won’t imperil the adobe walls. After the structural work is done, we hope to re-do the exhibits to more fully tell the story of the building itself.

Join us for Adobe Summer, including these events:

- ▶ Sunday, May 31, 2–3 pm: “Restoring the 1785 Roque Lobato House in Santa Fe.” A panel discussion and book signing with authors Chris Wilson and John Pen La Farge and architect Beverly Spears, on the successful renovation of this historic home.
- ▶ Sunday, June 28, 1:30–3:30 pm: Make sand casts of your hands for a keepsake.
- ▶ Saturday, July 25, 1–3 pm: “Earthen Architecture—Past, Present and Future.” Get a multicultural perspective of how communities preserve adobe structures, featuring Jake Barrow, program director for Cornerstones Community Partnerships; Tomacita Duran, executive director of the Ohkay Owingeh Housing Authority; and artist Nicasio Romero of the Villanueva Valley.
- ▶ Friday, Aug. 7, 6 pm: “Wars, Revolts, and Defining Collective Memory in the Context of the Great Pueblo Revolt,” a talk by archaeologist and author Jason Shapiro.
- ▶ Friday, Aug. 28, 6 pm: “El Presidio de Santa Barbara: Its Founding, Heyday, Decline, and Rebirth.” Jarrell Jackman, executive director of the Santa Barbara Trust for Historic Preservation, speaks on the renovation of that city’s 1782 Spanish presidio.



**MONDAY, MAY 11**

**Museum guides meeting, 9 am, refreshments; 9:30, program**  
Stan Betzer, a lawyer and member of the Corrales Historical Society, delivers "Comments on the (Occasionally Sordid) History of Land Grants in New Mexico."

**WEDNESDAY, MAY 13**

**Los Compadres meeting, 3 pm**  
Regular meeting of this important support group for the museum.

**SATURDAY, MAY 16**

**Santa Fe in Motion, 2–4 pm**  
The Palace of the Governors Photo Archives and Old Santa Fe Association kick off a new partnership with a special showing of archival film footage from Santa Fe and northern New Mexico. Gleaned by the association from the attics and garages of longtime residents, the footage will be preserved by the Photo Archives. Free.

**SUNDAY, MAY 17**

**"Weaving a Legend: Elle of Ganado Promotes Fred Harvey's Indian Southwest," 2 pm**

Dr. Kathleen L. Howard, historian and co-author of *Inventing the Southwest: The Fred Harvey Company and Native American Art*, 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, MAY 25**

**Memorial Day holiday**

The museum is open, but staff members have the day off.



**SUNDAY, MAY 31**

**"Restoring the 1785 Roque Lobato House in Santa Fe," 2 pm**

Join authors Chris Wilson and John Pen La Farge and architect Beverly Spears for a discussion and book signing, part of the museum's Adobe Summer series in Santa Fe's Summer of Color. Free with admission, Sundays free to NM residents.



Museum of New Mexico staffers give gentle pushes and tugs to the 1910 hearse to move it into storage at the Railyard's Halpin Building.

## A Slow Ride with Death

**H**ow do you move a 105-year-old horse-drawn hearse? Very carefully.

It took a village of helpers to move the museum's 1910 hearse, plus a 1976 replica carreta, out of the Palace Courtyard into temporary storage at the Halpin Building in the Railyard.

The hearse had long been on display in the courtyard's northeast corner, but was exposed to dangerous sun that had affected its condition. In addition, a planned stucco project would subject it to potentially more damage, so in late March, Registrar Deborah King and Assistant Collections Manager Yasmin Hilloowala put together a moving team.

Led by Phillip Padilla of Quality Towing, they started with the carreta, a 7/8-scale version of an 1835-1845 Conestoga Prairie Schooner created for the nation's bicentennial. It rolled easily onto the tow truck and off again at Halpin, but the hearse's aged condition and towering height had everyone feeling nervous.

Even getting it onto the tow truck raised challenges involving 2x4 levers and some heavy lifting. It swayed a bit on the short drive, but its surprisingly strong suspension system held solid, until, and it finally reached safe harbor—"Cobwebs intact," Hilloowala said.

Used from 1910 to 1919 in Santa Rita, NM, the hearse was generally pulled by two black horses. Elegantly carved wood decorated the exterior, and the interior was lit by two ornate lanterns. In 1952, it saw its last ride during a Silver City parade.

Curator Josef Díaz said that moving it creates space under the courtyard's portal that could come in handy during big events like Christmas at the Palace.

"It's beautiful how it's opened up the courtyard portal," he said. "I'm so pleased that we can have things there now."

With the carreta, which had been in storage at the Farm & Ranch Heritage Museum in Las Cruces since 2003, the hearse will require conservation treatment before it can be displayed again. As its last (for now) ride ended, Padilla breathed a sigh of relief.

"I've been in the business for 35 years, and I've never moved anything like this," he said. "I'm glad I'm moving it instead of being in it."



Girls Inc. participants check out some camera obscuras in the museum's Gathering Space.

## Smart Girls Know: This Museum Rocks

This February, Friday afternoons were enlivened by the weekly presence of young girls interested in learning more about the technical aspects of the *Poetics of Light* exhibit and the imagery in the *Painting the Divine* exhibit. Museum educators paired with Santa Fe's Girls Inc. program to devise a new after-school program set to be repeated this month.

In a series of visits with girls of different ages, the educators took them into the exhibits and then to the classroom, engaging them with hands-on projects. The 11- and 12-year-old girls made heliographs using photosensitive fabric paints, while the 9- and 10-year-old group made camera obscura tubes and the really, really young ones learned about light and dark by crafting silhouettes.

"Everyone toured the *Poetics of Light* exhibition and got really excited about photography," said Educator Melanie LaBorwit.

Participation varied from nine to 15 girls per week—a total that could grow as the program moves forward.

"This is a pilot program, and we are definitely thinking about continuing it," LaBorwit said. "We have developed a good working relationship with Girls Inc."

The Girls Inc. organization is dedicated to offering programs for girls that inspire them to be smart, strong and bold.

## The Movement of People, Through Time and Through Dance

Music, dancing and learning about history blended on March 27 inside the *Telling New Mexico* exhibit. The History Museum and New Mexico School for the Arts Dance Department developed "The Borders Project Workshop" as part of the museum's Routes and Roots program. Education Programs Manager René Harris collaborated with Adam McKinney, Dance Department chair, and teachers Micaela Gardner and Sarah Ashkin to devise a means for turning thought into action. Students explored questions related to the themes of immigration and the movement of peoples, then used movement and dance to help process that information.

The school's 9th–12th grade students started in the museum classroom to ponder what it means to be a New Mexican, how boundaries or borders are created, and who draws the lines. They then moved into the exhibit to create dance steps in response to prompts related to borders, immigration, identity and homeland in four areas of the gallery. They reconvened in the classroom to discuss how "dancing the exhibit" helped illuminate the questions that were posed and showed their respective compositions. A short video will be produced to document the experience.

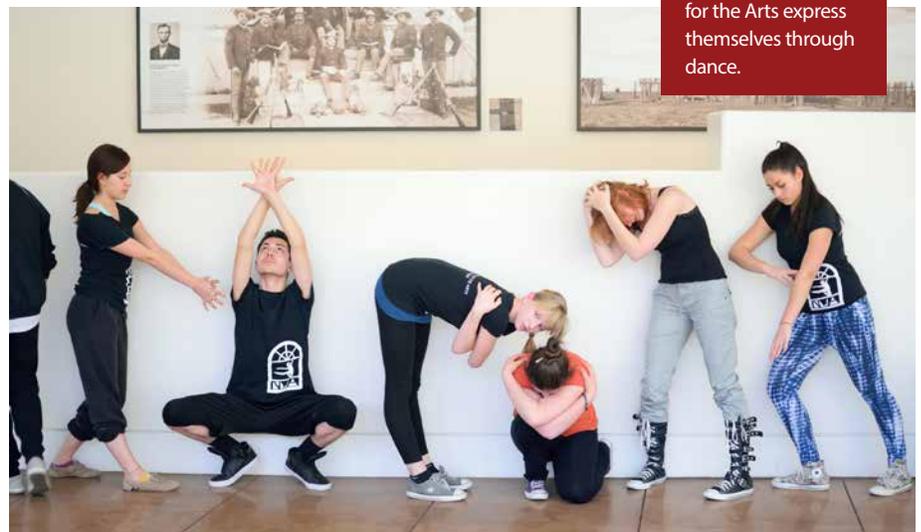
"This collaboration is a fresh and creative way to approach exhibit interpretation in a history museum," said Harris. "Students have a chance to develop skills in collaboration, improvisation and self-expression. I appreciate the commitment of NMSA's staff to develop this project with us."

McKinney said the program "puts Santa Fe on the map of a national conversation about the ways that dance groups and museums can work together to inform audiences about our rich regional and national cultural histories."

"It has been a wonderful venture to approach learning in the exhibits in innovative ways," he said. "Placing students at the center of learning, our hope is that this is the first of many collaborations between New Mexico School for the Arts and New Mexico History Museum."

Routes and Roots was developed as part of a series of National Dialogues on Immigration affiliated with the International Coalition of Sites of Conscience, which funded this program. The coalition is a worldwide network of museums, historic sites and initiatives commemorating struggles for justice of human rights.

Beneath an image of African-American Buffalo Soldiers, students from the New Mexico School for the Arts express themselves through dance.



## Acquiring Minds

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



An 18-quart heavy-gauge aluminum **National Pressure cooker** that once canned produce from a family garden on Bishop's Lodge Road. Donated by Dorothy McDonald Smoker of Santa Fe.

An album of photos taken around Santa Fe, including of **La Fonda Harvey Girls**. Donated by Kathleen Cabell-Walsh of Los Alamos.

Four **hand-colored photographs** by T. Harmon Parkhurst that were sold in Santa Fe shops during the 1930s and '40s. Donated by Paul and Elizabeth Reimann of Bountiful, Utah.

**Canute gaming sticks** and a leather fringed pouch. Purchased from Ross Frank, Frank's Collection, Arroyo Hondo.

Eight copper-plate photogravure images taken inside **Carlsbad Caverns**. Donated by Willis F. Lee of Santa Fe.

A white **Mexican blouse** with red embroidery worn at the 1936 Fiesta by Mary Regensburg Feist. Transferred from the New Mexico Museum of Art.



## Legends of the West Emerge in "New" Old Photo

**T**ime was in New Mexico that everyone knew the names Ceran St. Vrain, Dick Wootton and José Maria Valdez. All were successful frontiersmen. Two were important businessmen and politicians. And one charged a toll to anyone crossing Raton Pass.

But in all these years, the men largely escaped notice in the Palace of the Governors Photo Archives. Last month, Daniel Kosharek changed that, purchasing a ca. 1885 carte de visite depicting all three.

Cliff Mills, a photographer, collector and dealer who has sold his own and historical images on the Santa Fe Plaza for 20 years, had owned the image, which was passed down through his relatives.

"I come from an old Taos family," he said. "I'm pretty sure Valdez was a relative."

Valdez was a brother-in-law to both Christopher "Kit" Carson and Territorial Gov. Charles Bent. Wootton was the toll-charging former mountain man. St. Vrain was perhaps the most notable of the three—and this image marks his first appearance in the archives.

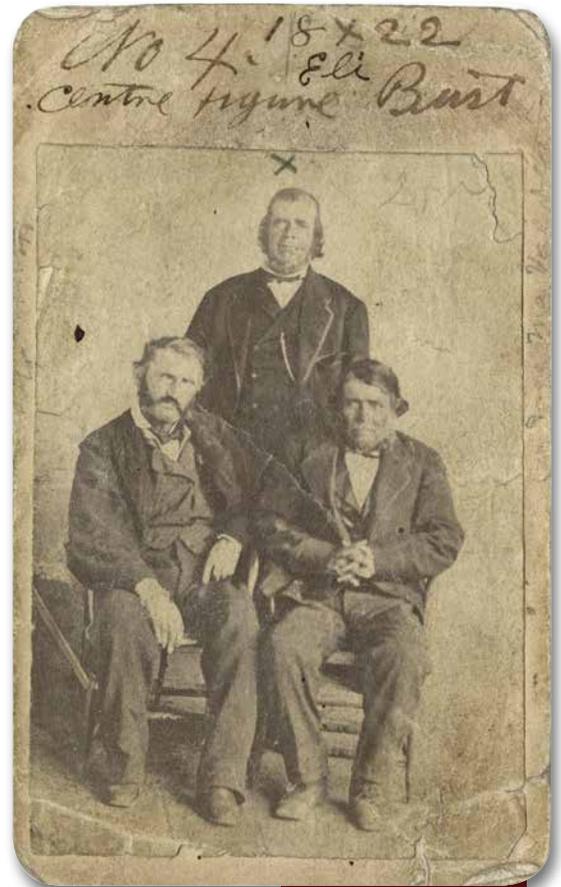
After helping to build Bent's Fort in Colorado, he moved to New Mexico, where he served as an officer in the New Mexico Volunteers and built the first grist mill in the Taos Valley, along with others in Mora, Santa Fe and Peralta. (His mill in Mora remains standing, though in precarious condition.)

St. Vrain became wealthy selling flour to the troops at Fort Union and Fort Craig. He also invested in sawmills, became involved in banking projects and railroad speculation, dabbled in politics and owned a share of *The Santa Fe Gazette*.

That all three ended up in a photo together was likely a factor of their joint military service, Mills speculated. Carte de visites were an early phenomena of photography. Mounted on cardstock, they could be given to friends or guests. That ease helped create a Victorian craze—"cardomania."

"This is very early for photography in New Mexico—very early," Kosharek said. "So very little exists from that time period. It is rare when a photograph of historical significance on New Mexico becomes available."

Mills considered offering the photo to a wider market, but chose the Photo Archives, he said, in part because "I like Daniel and Tomas" Jaehn, of the museum's Fray Angélico Chávez History Library.



Dick Wootton (left to right), Ceran St. Vrain and José Maria Valdez appear on this rare carte de visite.