

Sandoval County is proud of our heritage. These paintings are a tribute to our roots and honor those who have worked so hard to build the communities that we call "home."

Take time to relive our history by driving down any of our five scenic byways. Walk through Native American ruins at Coronado State Monument. Amble down the halls of our 1870s Spanish Colonial hacienda, Casa San Ysidro. Or peek into the lives of some of Sandoval's more famous visitors at the Legends of New Mexico Museum.

You'll see that Sandoval County is alive with history. For more information, contact the Sandoval County Visitors Center at 505-867-8687 or 1-800-252-0191 or visit www.sandovalcounty.org

SANDOVAL HISTORY

SANDOVAL COUNTY JUDICIAL COMPLEX



Hwy. 528 & Idalia Road
Bernalillo, New Mexico

HISTORICAL STILL LIFE PAINTINGS

Jane Maclean

*These paintings tell a story of the cultural history of Sandoval County.
The subjects come from New Mexico museums, private collections and the Sandoval Historical Society.
This publication is a key to understanding their significance.*



Honoring Centuries of Native Traditions



Carrying Old Traditions to a New World



Blending Many Traditions to Form a Union

LOOKING BACK AT SANDOVAL PAST

The items in this painting were chosen to represent the centuries of Native American traditions. The turkey feather blanket, bone whistles and kiva art are the oldest objects in this collection. There are no well-preserved archaeological textiles from the Rio Grande area from the period of 1300-1700 A.D., only small deteriorated pieces. The history of the Tewa pot (number four on the next page) illustrates the well established trade and communication among the early Native Americans.

Most of the seven pueblos in Sandoval County originated from the Ancient Ones who inhabited Chaco Canyon from about 900 to 1150 A.D. During that time the arts of pottery and jewelry making, weaving, and basketry were well developed. By 1050 A.D. the migration south and east to areas along the Rio Grande had begun. Current day Keresan pueblos, which represent these Ancient Ones, are Cochiti, Santo Domingo, San Felipe, Santa Ana, and Zia. It is believed that the people of Jemez descended from Sand Canyon Pueblo, which is west of Cortez, Colorado. This is the only Towa speaking pueblo. Sandia Pueblo belongs to the Southern Tiwa group. The Vasquez de Coronado expedition spent its first winter among these villages. After these pueblos were established, the nomadic Navajo and Apache arrived. The northern part of Sandoval County is still home to their descendants.

Today the Pueblo people practice a unique blend of Christian and Native religions. The mission churches are still a feature of their communities. Each pueblo is a sovereign nation living under what is the oldest form of local government in North America.

There are many wonderful examples of the Spanish Colonial period in museums and private collections throughout New Mexico. The depicted textiles represent the rough, versatile weave of the jerga, the fine, precise work of the Rio Grande blanket and the beautiful creative art of the colcha. Durable micaceous pottery, which dates back to the 1300s in the northern pueblos, has been adopted by many cultures for its superior cooking qualities. Since early settlers came from a variety of backgrounds, the items depicted are representative of both common and privileged classes.

The first Europeans to visit the area now known as Sandoval County were members of the Coronado Expedition. Arriving in 1540, they had made their way from Mexico by following Native American trails.

In 1598, Oñate came north with settlers, horses, cattle and sheep using an ancient trail that was later called El Camino Real. He found a trade system that already existed among the native tribes of the Southwest and began establishing large estancias (ranches) in the area. In the early 1600s Franciscan friars began building mission churches on the pueblos and the Spanish crown began to give "land grants" to encourage further settlement. As the raising of sheep became more commonplace, hardy breeds such as the small churro became a mainstay for food and weaving, both for home use and for trade.

Oñate settlers and future immigrants came not only from Spain, but also from other European countries. They brought with them new skills, plants, foods, faiths and new traditions to the Rio Grande Valley.

Although the Territorial era covers less than 100 years, there are innumerable items that could have been chosen to represent this period. Beloved keepsakes from our own homes or the homes of family, friends and neighbors would be familiar reminders of the work, play, education, music and faith of this era.

The New Mexico Territorial period began in 1848 when the Treaty of Guadalupe Hidalgo ended the war between the United States and Mexico. The New Mexico Territory then became part of the United States. This period was defined by a dramatic influx of immigrants and goods, first over the Santa Fe Trail, and then in 1878 by the railroad. Many of the settlers found the Rio Grande Valley particularly suited for agriculture.

In 1905, the Town of Bernalillo, which had 3,000 residents, was described as "picturesque and favorably located, in the midst of a wide area of fruitful fields and orchards." The Jemez area produced crops of grains, melons and vegetables. Much of the land outside the valley supported healthy grasses and timber, which was suitable for cattle and sheep ranching, as well as logging. With the discovery of rich deposits of silver, copper and coal, mining also became a thriving business.

The area known as Sandoval County was first part of Santa Ana County in 1849, Bernalillo County in 1876, and finally became Sandoval County in 1903. In 1905 Sandoval County boundaries were redrawn and the Town of Bernalillo was made the county seat. On Jan. 6, 1912, New Mexico became a state.



HONORING CENTURIES OF NATIVE TRADITIONS

1 Kiva Art - Warrior image. It was found in the excavations of Pottery Mound in the Rio Grande Valley. This era of civilization predates the arrival of Francisco Vasquez de Coronado in 1540.

2 Yucca Ring Basket - Common twilled basket. Woven in a herringbone pattern, this is also known as a sifter basket. It was used for winnowing or washing grains and other household tasks. Creation date is unknown. *Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, NM, Cat. # 45769.*

3 Turkey Feather Blanket - Warm and robust clothing. These have been made by Southwestern peoples for at least the past 2000 years. They were so important that turkeys were domesticated more for feathers than for food. *Dr. Eric Blinman, New Mexico Office of Archaeological Studies, Santa Fe, NM.*

4 Tewa Modern Painted Ware - Shaped with classical flare. This jar was created in the Rio Grande Valley between 1670 and 1750, but was found in the ruins of Pecos Pueblo. It is part of the collection of Pecos National Historical Park. *Courtesy Robert S. Peabody Museum of Archaeology, Andover, Massachusetts Cat. # 66951 and Pecos National Historical Park, NM.*

5 Zia Pottery - Polychrome jar from 1920s. This is attributed, by the Zia elders, to Martina Galvan Pino (1875-1949). *Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, NM, Cat. # 11135.*

6 Black-on-Black Bowl - Decorated with flower design. This bowl was made by Santo Domingo potter, Maria Calabaza, in the 1930s while she was a student of Maria Martinez of San Ildefonso Pueblo. This is one of very few existing pieces of black on black pottery related to Sandoval County. *Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, NM, Cat. # 7727.*

7 Pueblo Child's Manta - Maiden shawl from 1860. It is woven of handspun white cotton with a border of red-raveled material and indigo handspun wool. *Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, NM, Cat. # 9483.*

8 Brocade Sash - Common Rio Grande pueblo design. This Cochiti sash from 1900-1920 is made of handspun, natural white cotton with wrapped-wool brocading, a knotted warp fringe and a sewn-on red silk ribbon. *Maxwell Museum, University of New Mexico, Albuquerque, NM.*

9 Churro Sheep Pelt - Long hair with thick under coat. Churro sheep can withstand extreme temperatures. Their wool, and the sheep themselves, had many practical and economic uses. *Collection of Pat Clauser, Corrales, NM.*

10 Spindle Whorl - Navajo Spinning Stick. Made before 1900, this acts as a fly wheel when the hand rubs the spindle against the thigh. The other hand feeds carded wool onto the pointed end while adjusting the tension on the strand. The yarn is spun at least twice to improve its quality. *Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, NM, Cat # 36991.*

11 Pueblo Basketry Bowl - Common work bowl. This undated wicker, footed basket is made of unpeeled willow. It is produced at a few of the central Rio Grande pueblos. *Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, NM, Cat # 36604.*

12 Blanket - Typical pueblo-style weaving. This is a handspun 1880s blanket with dark brown warp. *Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, NM, Cat. # 9509.*

13 Sash - Pueblo rain sash. Made of handspun cotton between 1900 and 1950, this sash is *sprang* woven, a type of prehistoric braiding or finger weaving. The short fringe on the corn husk "clouds" represent raindrops.

The long fringe represents rain. *Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, NM, Cat # 24548.*

14 Bracelet - Silver alternating bands. This was purchased on the Navajo Reservation in 1932. It has eleven alternating bands including chiseled and filed silver. *Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, NM, Cat. # 10236.*

15 Bracelet - Unknown creation date. This is a Navajo bracelet with fluted band and chiseled and filed silver. *Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, NM, Cat # 44923.*

16 Bone Whistles - Musical instruments. These are from the Pueblo IV period, which is 1300 AD to 1500 AD. *Coronado Monument, Bernalillo, NM.*

17 Cotton Boll - Ancient crop. Cotton has been growing in central New Mexico since about 700 AD. A 1782 manuscript tells of residents of Santo Domingo Pueblo harvesting cotton. *Collection of Sandoval County Historical Society, Bernalillo, NM.*

18 Vegetables - Pumpkin, squash, watermelon, corn and beans. For centuries Native Americans have grown these foods. White corn is also used in prayer offerings.



CARRYING OLD TRADITIONS TO A NEW WORLD

1 Churro Sheep Pelt - Important to the Southwest economy. The sheep, which arrived with the Spanish in the 1500s, provided wool for home use and trade. Trading extended from local areas to Mexico City. It is recorded that in 1751 a resident of Bernalillo sold 350 sheep to a Navajo for production of wool. In the 1700s there was a thriving Spanish weaving center in Alameda. *Collection of Pat Clauser, Corrales, NM.*

2 Violin - An admired instrument. The musical culture of Spain came to the Southwest with the expeditions from Mexico. This violin, marked *Stradivarius*, is dated between 1875 and 1885. *Collection of Linda Bassi, Rio Rancho, NM.*

3 Black and Straw Cross - A local craft. This 1800s cross, made from pine, black paint and straw was produced using a variation of the marquetry work common in Europe and Latin America. The straw was probably used to simulate gold. *Collection of the Museum of Spanish Colonial Art, Santa Fe, NM.*

4 Chiles - Migrated from South America. Harvested green chiles were often tied in garlands, called *ristras*, then allowed to dry. The dried chili was used in foods all year.

5 Micaceous Bean Pot - Strong and durable cookware. The earliest micaceous pottery in the Southwest dates back to 200 AD. The Spanish adopted its use. This pot was made by Virginia Romero of Taos in 1958. *Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, NM, Cat # 00733.*

6 Blanket - A Rio Grande weaving. This handspun, natural and indigo dyed wool textile was made between 1850 and 1870 on a 34-inch Spanish loom. The widths were sometimes sewn together to create a wider blanket. *Maxwell Museum, University of NM, Albuquerque, NM.*

7 Coverlet - Wool and cotton bed covering. This item has been carried over from the Territorial painting on the next page as a symbol of the blending of the cultures. *Private Collection*

8 Bulto - San Lorenzo, patron saint of Bernalillo, New Mexico. The Feast Day for San Lorenzo is August 10th. It is recorded that Santo Niño Santero made this bulto, between 1830 and 1860. *The Albuquerque Museum, Casa San Ysidro, Corrales, New Mexico, Museum purchase, 1995 G.O. Bonds, PC 1998.18.48*

9 Colcha - Wool-on-wool needlework. *Colcha* is a Spanish term for the bed covers or coverlets created by

the early Spanish settlers. This was made of handspun wool between the late 1700s and early 1800s. *Collection of the Museum of Spanish Colonial Art, Santa Fe, NM.*

10 Document Box - Decorative container. This box was made from tin, glass, and wallpaper by José Maria Apodaca (ca. 1900). *The Albuquerque Museum, Casa San Ysidro, Corrales, New Mexico, Museum purchase, 1995 G.O. Bonds, PC 1998.18.7*

11 Comb - Tortoise shell comb from the 1800s. Fine hair combs were part of the personal adornment of elegant Spanish woman. *Collection of the Museum of Spanish Colonial Art, Santa Fe, NM.*

12 Comb - Made in the old tradition. This beautiful silver, mother-of-pearl and garnet hair comb is a contemporary piece. *Collection of the Museum of Spanish Colonial Art, Santa Fe, NM.*

13 Filigree Necklace - Delicate jewelry. This 1800s necklace was made in New Mexico of gold and glass. *Collection of Museum of Spanish Colonial Art, Santa Fe, NM.*

14 Silver Compote - Decorative silver centerpiece. Pieces like this from the 1800s were appreciated by Spanish settlers. *Private collection.*

15 Chocoletera - Chocolate pot. This pot was used to prepare hot chocolate, which came into the Southwest from Mexico. *Collection of the Museum of Spanish Colonial Art, Santa Fe, NM.*

16 Mancenera - Silver from Mexico. This 18th-century, shell-shaped plate with attached cup holder was a server for Mexican hot chocolate. *Collection of the International Folk Art Museum, Santa Fe, NM.*

17 Painted Board Chest - A six-board chest of dovetail construction. It is from New Mexico in the late 1700s. A common piece of furniture in the colonies, it was originally painted in bright colors – red, blue and green. *Collection of the Museum of Spanish Colonial Art, Santa Fe, NM.*

18 Jerga - A coarse woven, twill fabric. *Jerga* was used for wrapping cargo on pack animals, rough clothing and floor coverings. This piece is of unknown origin and date. *Collection of the International Folk Art Museum, Santa Fe, NM.*

19 Fruits - Grapes, peaches, apples and quince. These were among the fruits brought to the Southwest by the Spanish.

20 Herbs - Oregano and mint. The Spanish brought herbs to the Southwest.



BLENDING MANY TRADITIONS TO FORM A UNION

1 Wedding Cap - From a bride in 1870. This finely woven cotton cap is decorated with detailed embroidery. *Private collection.*

2 Geraniums - Brightly colored flowers. During the Territorial period geraniums were often grown in coffee cans placed on home window sills.

3 Coverlet - Bed covering. This 1820-1825 indigo and natural wool and cotton coverlet was woven in New York. The construction is described as Summer/Winter. The pattern's light and dark areas are reversed on the opposite side. The dark side was used during the winter and the light side during the summer. *Private collection.*

4 Lap Desk - Small writing box. This 1870-1880, wooden desk has velvet insets on the writing surface. Paper, pens and pencils can be stored and locked in it. *Private collection.*

5 Book - Pocket-sized. *The Wanderer of Switzerland, and Other Poems*, by James Montgomery was published by Peter A. Johnson in 1811 in Morristown, NJ. Books in the home were often small and rare. *Private collection.*

6 Book - *Anecdotes*. An 1800s collection of inspirational stories was printed by John Hill, Black Horse Court, Fleet Street, London. *Private collection.*

7 Jewelry - Cameo. This carved image set in silver dates from England in the early 1900s. *Private collection.*

8 Watch - Bride's gift. A Connecticut groom gave his bride this gold pendant watch in 1876. *Private collection.*

9 Book - Carefully crafted. *Night Thoughts on Life, Death and Immortality*, by Edward Young, L.L.D. was published in Baltimore in 1812 by Neal and Wills. *Private collection.*

10 Book - Methodist hymnal. Dated 1856, this pocket-size hymnal has only words, no music. *Private collection.*

11 Doll - *Civil War China Doll*. This china head play doll was also called a *Sausage Curl China Doll*. She has black painted hair and molded upper and lower eyelids. Many of these dolls came across the country in covered wagons, but few of them survived their use. *Linda Bassi Collection, Rio Rancho, NM.*

12 Sheet Music - *Trail of the Lonesome Pine*. MacDonald and Carroll wrote this early sheet music. It was published by the Shapiro and Bernstein Company of New York in 1913. It tells a story about the Blue Ridge Mountains of Virginia. *Collection of Evelyn Losack, Corrales, NM.*

13 Photograph - Wedding couple. Giovanni Giorgio Rinaldi of Italy and Dolores Mares of Pena Blanca, NM, were married in 1910. Giorgio Rinaldi started a fruit and vegetable business in Bernalillo. The Rinaldi descendants continue to live and work in Sandoval County. *Collection of the Sandoval County Historical Society, Bernalillo, NM.*

14 Canned Fruit - Peaches. The preservation of food by canning began in the 1850s. Early lids were made of zinc and had milk glass inner liners. By the 1880s, food preserved in tins was available. There is a personal account from October 1882, in which a young woman tells about coming on the train from Pennsylvania to Bernalillo, NM, to be a teacher at Jemez Pueblo. On her way to Jemez she was offered canned peaches from an Indian who lives on the top of a hill. *Camino Real Antiques, Bernalillo, NM.*

15 Lamp - A principle lighting source. This unusual shaped kerosene lamp is dated from 1880-1900. *Camino Real Antiques, Bernalillo, NM.*

16 Butter Mold - Useful and decorative. This wooden mold, from the 1800s came from Georgia. It features the pineapple design, a symbol of hospitality. *Private collection.*

17 Pitcher - For personal washing. Porcelain water pitchers like this were common items for the home in the 1800s to early 1900s. They were often used with a matching bowl. *Private collection.*

18 Butter Churn - Crock with paddle. The fatty portion of milk separates into butter when it is agitated. This Georgia churn dates from the 1800s. *Private collection.*

19 Iron Kettle - Early American kitchen item. This footed iron kettle is from the late 1700s or early 1800s. It was first used in a fireplace in New York. *Private collection.*

20 Needlework - From Italy. This needlepoint work with a sunflower design is from Lucca, Tuscany, Italy, the original home of Giovanni Giorgio Rinaldi. (See #13 above) *Collection of his great granddaughter, Maria Rinaldi.*

21 Rope - Had many uses. Cattle rope was a necessity on the ranch. *Collection of the Sandoval County Historical Society.*

22 Bell - Common ranch or item. This cow bell dates from the early 1900s. *Private collection.*

23 Brick - From Tonque brick factory. Many Bernalillo buildings in the late 1800s and early 1900s were made

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BLENDING MANY TRADITIONS TO FORM A UNION

with Tonque bricks. The factory was located up the Tonque Arroyo, near the ruins of a pueblo that predates the arrival of the Spanish. This was 5-6 miles east from what is now I-25 and the San Felipe Casino. *Collection of the Sandoval County Historical Society.*

24 Spurs - Worn by cowboys. These spurs belonged to artist Edmund DeLavy who used them as props in his western paintings. DeLavy bequeathed his Bernalillo home and studio to the Sandoval County Historical Society, which now uses it as their headquarters. *Collection of the Sandoval County Historical Society.*

25 Chaps - Strong leather leggings. Chaps were protection for cowboys against burs, rope burns, etc., while on horseback. These were made in Pueblo, Colorado (ca. late 19th-early 20th century). *The Albuquerque Museum, Casa San Ysidro, Corrales, New Mexico, Museum purchase, 1995 G.O. Bonds, IL 1996.313.691*

26 Quilt - Handmade bedcovering. This red and white, cotton patchwork quilt was made in the late 1800s. *Private collection, Rio Rancho, NM.*

27 Colcha - Bed Covering. This wool-on-wool needlework is carried over from #9 in the Spanish Colonial painting. It is made of handspun wool. *Collection of the Museum of Spanish Colonial Art, Santa Fe, NM.*

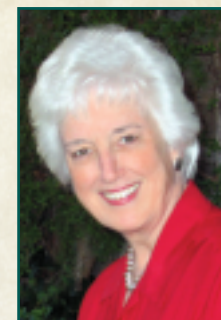
JANE MACLEAN

Jane Maclean grew up near the village of Mystic, Connecticut. She has always been fascinated with the process of creating images. Today, she works in both pastel and oil. While she lived next door to the Boston Museum of Fine Arts, and later while conducting private tours of our nation's Capitol Building in Washington, D.C., Jane often found herself linking her paintings with historical concepts. Her many years in New Mexico, with its rich cultures, have deepened her sense of appreciation for this connection.

The planning process for the three historical still life paintings for the Sandoval County Judicial Complex began in late 2003. The actual gathering of research began in April 2004. Jane has consulted with over thirty individuals to locate and select items for the paintings that would tell the tri-cultural story of Sandoval County. The search extended from Tucson, Arizona to Andover, Massachusetts. Her goal was to bring familiar and unfamiliar historical treasures into the everyday life of people who come to the judicial complex.

Jane's invitational and juried exhibitions have included: Miniatures at The Albuquerque Museum; National Pastel Painting Exhibition; New Mexico Arts and Crafts Fair; Fine Arts Gallery Exhibit, New Mexico Expo; and MasterWorks of New Mexico. Her work is represented as cover art: a coming scientific book, New Views of the Moon; and a recent novel from University of New Mexico Press. Jane is a signature member of the Pastel Society of New Mexico. Locally her paintings can be seen in her Albuquerque studio and gallery.

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