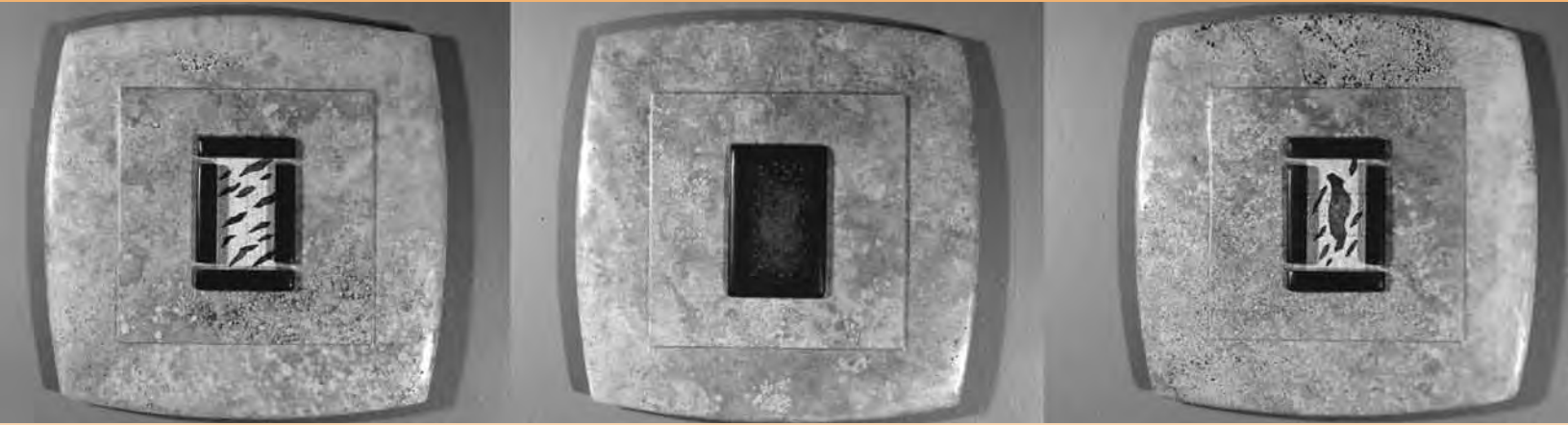


Untitled Triptych #29 |
Jyoti Schon | travertine and
slate | 16" x 48" | Gila Regional
Medical Center's Cancer Center
| Silver City.

www.nmarts.org



July 2007

**NEW MEXICO ARTS | A division of the
Department of Cultural Affairs**

ARTSPEAK

New Mexico Arts' Mission

To preserve, enhance, and develop the arts in New Mexico through partnerships, public awareness, and education, and to enrich the quality of life for present and future generations.

ARTSPEAK

A division of the Department of Cultural Affairs

Greetings from the Executive Director

New Mexico Arts is traveling around our state this summer, holding public input sessions, and listening to what New Mexicans think we should be doing at your state arts agency, a division of the Department of Cultural Affairs.

We want to hear from you, our constituents, as we update our strategic plan at New Mexico Arts and do our long application for funding to the National Endowment for the Arts (NEA) this fall. The NEA is one of our major funders, paying for about 40 percent of our grants budget, as well as several staff positions.

We want to know what you think we're doing well and what we could improve. This is an opportunity for us to take a hard look at our programs and priorities, and we want to make sure we're serving all of you and meeting the arts needs of our state.

We've initiated several new programs since we did our last strategic plan in 2004. Some of these programs were mandated by the NEA, such as *Poetry Out Loud*, the national recitation contest for high school students to promote literacy, and *American Masterpieces*, which we've used to showcase traditional folk arts in New Mexico.

We've also begun an exciting new public art program called T.I.M.E.: Temporary Installations Made for the Environment. We're installing our third T.I.M.E project in Taos, with the theme of *earth* in late August.

We've created an important economic development and cultural tourism initiative with our Arts Trails program by working with our governor, our legislature, and our many partners.

We received wonderful press about our newly developed New Mexico Fiber Arts Trails in several publications including *Fiberarts*, *New Mexico Magazine*, and *Bienvenidos*, the 2007 summer guide to New Mexico published by the Santa Fe New Mexican.

I'm pleased to report that these pilot Arts Trails, focused on rural fiber arts, including

weaving, are already making a difference in the economic health and sustainability of our state. Our guidebook and brochure on the New Mexico Fiber Arts Trail had barely been published this spring when sites along the trail began reporting exciting anecdotes of increased business, which we hope continues. A group of fiber artists from El Paso arranged to take a silk painting class in Elephant Butte after picking up the guidebook at the Fiber Arts Fiesta in Albuquerque in May. A Silver City artist sold a basket to an Indiana customer who saw the artwork in the New Mexico Magazine story on the trails. And in June, we got a call from a contemporary paper sculptress in El Rito who had just had a carload of visitors from Illinois and Washington stop by. Please keep us informed of any success stories along the arts trails, as we want to track the impact of this program.

To get a copy of the New Mexico Fiber Arts Trails guidebook and brochure, please call our office at 505/827-6490 or 800/879-4278 (Instate). The publications can also be downloaded at www.nmfiberarts.org.

In the coming year, we want to begin to expand the Arts Trails, which are designed to put New Mexico artists on the map and bring the market to them, especially in our rural areas. In September, we're hosting a gathering in Truth or Consequences of local arts councils from around New Mexico to discuss their involvement in the Arts Trails. The keynote

speaker will be Michael Shuman, a national authority on growing local economies.

In this issue, we celebrate the recipients of the 2007 Governor's Arts Awards, who will be honored on September 14 in ceremonies in Santa Fe. "This year's recipients of the Governor's Awards for Excellence in the Arts proudly reflect New Mexico's reputation as the 'State of the Arts,'" said Governor Bill Richardson in announcing this year's awardees.

First Lady Barbara Richardson said, "Day in, day out, and year after year, these artists and supporters work to enrich our lives, our communities, and our spirit. We applaud their efforts and their achievements."

I also want to congratulate Fantasia Lonjose from Zuni Pueblo who was among 12 high school students from across the country to advance to the national finals at the 2007 Poetry Out Loud National Recitation Contest in Washington DC. Lonjose, who just graduated from Santa Fe Indian School, won the New Mexico State Finals of Poetry Out Loud for the second year in a row.

Loie Fecteau

Executive Director

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Large
Print



NATIONAL
ENDOWMENT
FOR THE ARTS

2007 Governor's Awards for Excellence in the Arts

Governor Bill Richardson and First Lady Barbara Richardson, and the New Mexico Arts Commission, have announced the recipients of the 2007 Governor's Awards for Excellence in the Arts.

This year's recipients are Bill Fegan of Raton - Performing Arts/Theater; William Field of Santa Fe - Major Contributor to the Arts; James Koehler of Santa Fe for Fiber Arts/Weaving/Tapestry; Verne L. Lucero of Quemado for Spanish Colonial Tinwork; Evelyn Rosenberg of Albuquerque for Sculpture/Detonography; Fred Robert Wilson of Albuquerque - Major Contributor to the Arts; and the New Mexico Symphony Orchestra - Major Contributor to the Arts.

Presented along with the Governor's Arts Awards, the Allan Houser Memorial Award is given to an individual who has demonstrated artistic success and community involvement. This year's recipient of the Houser Award is artist/activist Ed Grothus of Los Alamos.

Established in 1974 by Governor Bruce King and First Lady Alice King, the Governor's Arts Awards celebrate the role that artists, craftspeople, and arts supporters play in the economic and cultural life of New Mexico. During the awards 34-year existence, a diverse and prestigious list of painters, weavers, sculptors, dancers, musicians, storytellers, poets, actors, playwrights, and potters have been honored.

Nominations for the awards are invited each year from arts groups and individuals. The nominations are reviewed by a committee of the New Mexico Arts Commission, which sends its recommendations to the full commission and to the governor.

The Allan Houser Memorial Award was created in 1994 to pay tribute to the late Chiricahua Apache sculptor and former instructor at the Institute of American Indian Art (IAIA). The award is presented each year by the Allan Houser family and the IAIA Museum in conjunction with the Governor's Awards for Excellence in the Arts.

This year's Governor's Arts Awards ceremonies will be held on Friday, September 14, 2007, 5:15 - 7:00 p.m. at the St. Francis Auditorium, Museum of Fine Arts, in Santa Fe. A public reception and exhibit opening will be held from 3:30 - 4:30 p.m., in the Governor's Gallery, 4th Floor, State Capitol. Both events are free and open to the public.

Fantasia Lonjose in Washington DC for the semi-finals of Poetry Out Loud National Recitation Contest, photo credit James Kegley.



Governor's Awards for Excellence in the Arts 2007 Recipients

Bill Fegan has played an important role in arts revitalization efforts in northeastern New Mexico for over three decades. He led the restoration of the historic Shuler Theater in Raton and helped launch several organizations, including the Raton Arts and Humanities Council, Raton Performing Arts Association, Raton Choral Society, and Raton Community Corporation. Fegan arrived in Raton in 1964 from Stillman College in Tuscaloosa, Alabama. The Raton Arts Council in 2001 recognized Fegan with their first *Raton Treasure Award*. The city will cast his name in bronze as the first honoree on the *Raton Trail of Honor*.

William Field is director of the Museum of Spanish Colonial Art in Santa Fe and a driving force behind the city's annual Spanish Market. Field was raised in Santa Fe in a small 1870s adobe farmhouse purchased in the 1920s by his mother, Lois Field, who was instrumental in the revival of the Spanish Colonial Arts Society in the 1950s. A graduate of Harvard University, Field established the design department at the Polaroid Corporation in 1957, and all Polaroid products continue to carry his prize-winning trademark. In 1976, he launched his own design firm, William Field Design, in Santa Fe, which has garnered more than 400 local, regional, and national design awards, including the New York Directors' Gold Medal and the Walter Paepcke Award of the Aspen Institute. Field has done pro bono work for many area nonprofits. In 1997, Field received the Mayor's Recognition Award for Excellence in the Arts from the City of Santa Fe.

James Koehler of Santa Fe is a nationally acclaimed fiber artist, teacher, and mentor in his art form in New Mexico. In 1977, Koehler moved to New Mexico from Michigan where he joined the brothers of Christ in the Desert Monastery. With the vibrant colors of the Chama River canyon as inspiration, he began to weave, eventually leaving monastic life to focus exclusively on weaving. Last January, Koehler was among 12 artists selected by the U.S. Department of State to act as a cultural ambassador. Koehler was sent to Iceland where he gave a series of lectures, demonstrations, and workshops about his work and life as an artist in New Mexico. His work is represented in museums including the Renwick Gallery of the Smithsonian American Art Museum in Washington DC, the Denver Art Museum, and the New Mexico Museum of Art in Santa Fe.

Master folk artist **Verne L. Lucero** of Quemado first became interested in metalwork in 1994, after retiring from the Española Hospital as a maintenance supervisor. He quickly achieved fame through his work in this medium. Lucero was accepted into the annual Spanish Market on his second try and won the *Bienvenidos Award for Most*

Promising New Artist in 1996. In 1998, he received *Best of Show for Crafts* at the New Mexico Arts and Crafts Show in Albuquerque and has repeatedly taken first place awards for his tinwork at Summer Spanish Market. Lucero's work is represented at the Museum of International Folk Art and the Museum of Spanish Colonial Art. Major projects have included extensive tinwork décor for the restoration of the old Fred Harvey La Posada Hotel in Winslow, Arizona; new chandeliers for the 18th century San Ysidro Mission Church in Santa Fe; and chandeliers for the upcoming renovation of the Santo Niño Chapel at the Santuario in Chimayó.

Evelyn Rosenberg of Albuquerque is world-renowned for her explosive art form called *Detonography*. Rosenberg began experimenting with the use of explosives at the New Mexico Institute of Mining and Technology as a new way to make lightweight, bas-relief sculpture. In detonography, a flat sheet explosive is laid over metal layers that rest on a mold. The resulting explosion causes the metal to take on the shape of the mold. Her work has been described as giant printmaking, but with a richness and color closer to that of jewelry. Rosenberg and her art have been featured on the Today Show, Nightline, NPR, BBC, and Japanese and Russian television. She has completed numerous public art commissions in New Mexico, including several projects in Albuquerque and at New Mexico State University in Las Cruces.

Fred Wilson of Albuquerque is the founder of the New Mexico African-American Artists' Guild. Wilson is the founder and owner of the Muddy Wheel Gallery and School and is a noted artist, creating sculpture, pottery, masks, photographs, paintings, stone, and wood-carvings for nearly 40 years. Wilson also works with children, opening his studio to about 40 school tours each year. "These are not merely tours and demonstrations – each child is allowed to create two pieces of pottery, one hand-built and one thrown on the wheel," stated Christine Snyder in her letter of support for Wilson's nomination.

The **New Mexico Symphony Orchestra**, led by music director Guillermo Figueroa, is celebrating its 75th anniversary this year and is recognized for its contributions to the arts, tourism, cultural exchanges with Mexico, and diversity in New Mexico. The symphony is the largest year-round performing arts organization in New Mexico, employing more than 100 full and part-time musicians and staff, and reaching an audience of more than 130,000 each year. The symphony also provides educational programming for more than 50,000 children, youth, and adults each year and is the largest non-governmental provider of music education in New Mexico.

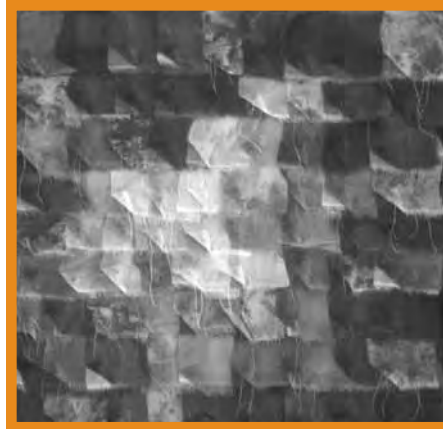
Acclaimed Artist Purchase Initiative

Prospectus #189

Deadline: Thursday, August 30, 2007 - 5:00 p.m.

The Art in Public Places Program (AIPP) of New Mexico Arts announces the fourth biannual *Acclaimed Artists Series*. Renowned, established artists residing in Arizona, Colorado, New Mexico, Oklahoma, Texas, and Utah are invited to apply. The goal of the *Acclaimed Artists Series* is to diversify the state's Public Art Collection by purchasing high caliber artwork from the region's most distinguished artists.

Artwork must be durable, permanent, low-maintenance, and in compliance with ADA guidelines. All media will be considered. All work must be original or in editions of 50 or less. All prints must be hand-pulled, no offset lithography. Digital photographic prints must



Tyger, Tyger | Renée Gentz | hand-dyed silk organza and beads | 20" x 20" | Gila Regional Medical Center's Cancer Center | Silver City.

include certification of the archival quality of the print.

The available amount for each site ranges from \$5,000 to \$35,000. Contracts will be limited to a \$5,000 minimum for each piece or series. Artists must include all applicable expenses: materials, insurance, framing, labor, taxes, installation, project plaque, and photographic documentation of the artwork in the total cost. Artists must receive a prospectus to apply.

For more information, contact AIPP staff at 505/827-6490, 800/879-4278 (instate), or email aipp@state.nm.us. A complete prospectus can be downloaded from the web site at www.nmarts.org.

IN-STATE OPPORTUNITIES

Deadline: August 1, 2007

Mimbres Region Arts Council (MRAC) will commission two temporary, visually engaging, and conceptually rich environmental artworks to be exhibited at two locations in Silver City as part of their 11th Annual Art Walk in October. The artwork locations are the County Courthouse and the Murray Ryan Visitors' Center. *Project amount is \$1,500 per artist or artist team, plus travel per diem.* The project is open to all artists who are New Mexico residents. Artist(s) must receive a prospectus to apply.

For more information and to receive a prospectus, call John Rohovec or Linda Brewer at 505/534-8671.

Memories in Stone, Gila Cliff Dwellings | Jo-an Smith, oil painting | 18" x 24" | Gila Regional Medical Center's Cancer Center | Silver City





Shan Shan Sheng, artist with sculpture on sky lift during installation of work at the student center in May.



*Rhythms in Growth and Learning
Shan Shan Sheng hanging sculpture
46 cold-cast glass panels
Joseph A. Fidel
Student Center
New Mexico Tech
| Socorro*

Deadline: Friday, August 3, 2007

The Bernalillo County Arts Board and Public Art Program announce two new projects. The first project will commission outdoor artwork to be part of an outdoor sculpture project that celebrates the cultural significance of the Sandia Mountains in Albuquerque, Bernalillo County, and New Mexico. The other is a Request for Qualifications for the Fisher and Smith Memorial Gymnasium outdoor artwork

design project. For more information, visit the Bernalillo County web site at www.bernco.gov, under A-Z Services, click on Art. Or contact the Bernalillo County Public Art Program at 505/468-1273.

Deadline: September 14, 2007

THE LAND/an art site announces a call to artists for idea proposals that can be realized by partner artists working at a specific outdoor site in New Mexico. Resulting works will be featured in *Site Unseen*, September 28-October 19, 2008. Artists who have no detailed knowledge of the site are invited to contribute, literally sight unseen, an open score, plan, or text with on-site collaborator(s) to devise a highly site-specific realization. Partner artists, to be selected separately, will devise their realizations on-site. Ideas may be very specific

or wide open, and collaboration levels may vary. Applicants should send a proposal, artist statement, résumé, and a CD with images. Include an SASE for the return of materials. Mail applications to THE LAND/an art site, 419 Granite Rd. NW, Albuquerque NM 87102. For more information, visit the web site at www.terrible-zone.com, telephone 505/242-1501, or email the-land@comcast.net.

OUT-OF-STATE OPPORTUNITIES

Deadline: October 1, 2007

Redwood City, CA-The Redwood City Civic Culture Commission seeks artists to design, build, and install bird baths in the city. The project is being funded through the estate of G.R. Cress, a Redwood City resident and bird enthusiast. The theme is open to interpretation and can range from traditional fountains to large-scale installations. Artists working in any outdoor media may apply, but the finished work must supply birds with water. Sites will be based on the proposed projects. This competition is open to all artists. Applications must include a letter of intent, including project details, sketches, site requirements, estimated costs and expected maintenance, and a résumé. Applications can be mailed to the Public Art Subcommittee, 1400 Roosevelt Ave., Redwood City, CA 94061, or applications can be emailed to publicart@redwoodcity.org.

Important Arts Services Deadlines

September 28 (Optional)	Postmark deadline to submit converted audio/visual samples to check for compatibility on New Mexico equipment
October 12	Advance Review deadline.
December 7	Final Application deadline.



Balancing Act | Jeff Turner | welded painted steel | 87" x 35" x 35" | Gila Regional Medical Center's Cancer Center | Silver City

Inward | Laura Orchard | graphite on paper | 28" x 21" | Gila Regional Medical Center's Cancer Center | Silver City



Art in Public Places

Digital Submission Requirements for Art in Public Places Projects

Since many artists now submit digital images, the Art in Public Places Program (AIPP) will now only accept digital images as part of artist submissions for public art projects. The new required format for digital images is based on the standard format size used by many public art programs across the country. This will assist artists who apply to multiple public art projects.

AIPP will no longer accept slide images or digital images that do not comply with these digital image requirements:

- Size:** No more than 1920 pixels in either height or width.
- File Format:** Baseline jpg.
- Compression:** Files should no larger than 1.8 MB.
- File Names:** Each jpg must be titled with the artist's name and number that corresponds to the annotated image list. For example – *artistname01.jpg*, *artistname02.jpg*.

If you are using a Mac, please note that New Mexico Arts computers may have trouble identifying images that are burned to a CD using iPhoto.

Additional Resources:

American Society of Media Photographers:

<http://www.asmp.org/>

Western States Arts Federation:

https://www.callforentry.org/imaging_tips.phtml

New Artwork Installed at New Mexico Tech

Internationally recognized San Francisco-based artist Shan Shan Sheng completed the installation of *Rhythms in Growth and Learning* in the Joseph A Fidel Student Services Center at New Mexico Tech in Socorro in May. The 38-foot high, 25-foot diameter cold-cast glass sculpture consists of 46 suspended panels.

The artwork embodies the two main aspects of a student's life, the academic and personal, whose constant interaction is reflected by the two twisting elements of the sculpture. One strand represents the growth of the student's personal life as it spirals upward. The other strand speaks of their academic life as it interacts with their personal life.

T.I.M.E. (Temporary Installations Made for the Environment) - Taos

August 24, 2007 - October 26, 2007

The Art in Public Places Program of New Mexico Arts has commissioned ten temporary, visually engaging, and conceptually rich environmental artworks to be exhibited in and around Taos, New Mexico. Sites hosting artwork include Taos Center for the Arts, Harwood Museum of Art, University of New Mexico – Taos, KTAO (101.9FM) Solar Radio and Five Magazine, and Taos News. The artwork will relate to this year's theme earth.

Participating artists:

1. Kendra Grace Brock
2. Joe Barron
3. Steve Storz
4. Sabra Sowell-Lovejoy
5. Zoe Wolfe and Steven Shelendich
6. EKphrasis
7. Harlan Emil Gruber
8. Jana Greiner
9. Chrissie Orr
10. Richard Lowenberg

Light passing through the glass panels will cast patterns and pools of colored light on the walls and floor. Upon closer inspection, the movement of the artwork gives way to the colorful imagery of the panels, as each panel is a translucent painting. Eight of the panels feature detailed images and symbols of knowledge, quotations from scientists and philosophers, mathematical equations, chemistry formulas, and computer code.

Kim Crowley Artwork Commissioned for Lea County Cowboy Hall of Fame

Santa Fe sculptor Kim Crowley has been commissioned to create an artwork for the Western Heritage Museum and Lea County Cowboy Hall of Fame at New Mexico Junior College in Hobbs. Crowley will construct a bronze bas-relief sculpture of a cowboy riding a horse to be displayed on the museum's exterior stone wall. The piece will appear to be an integral part of the original building design to attract visitors to the museum. The image of an archetypal cowboy will provide viewers with a reference point from which to enjoy the exhibitions housed within the institution. Anticipated installation is fall 2008.

APACHE BASKETMAKING IN NEW MEXICO

by Claude Stephenson, Ph.D., New Mexico State Folklorist

Growing up in southern New Mexico, I remember summer trips to the Sacramento Mountains.

Apache baskets by Andrea Summa



We would stop at a roadside stand selling fruits and vegetables, and buy some cherry cider. When we reached Mescalero there would be stands offering Apache baskets, but we kept driving. In hindsight, I wish we had stopped and bought a few Mescalero baskets instead of cider because today they are highly valued by collectors.

The Apache people of the American Southwest were once famous for their exquisite baskets originally constructed for household or ceremonial use. Before the tourism boom in the 1930s, Apaches made baskets for their own needs and uses. As a highly mobile society, they required baskets that were suited to travel and camp life. There were primarily three types of baskets that fit their lifestyle. The first was a shallow coilware bowl or platter, sometimes called a winnowing basket, that was used for food preparation and serving. The shallow winnowing basket was (and still is) also used for many ceremonial purposes. The second was the twined burden basket used to carry personal possessions and household items or for gathering food. The third was a twineware water jug or canteen lined with piñon pitch for waterproofing.

With the advent of the tourist trade, several Apache groups began constructing large ollas or basket versions of the large Pueblo jars used for water and seed storage. These continue to be made by the Western Apache and, although sometimes constructed in New Mexico, are not common here. Western Apache bands in Arizona were the most pri-

mary makers during this tourism boom, but the Mescalero were also well known for their finely crafted burden baskets.

Both the Jicarilla Apaches of northern and the Mescalero of southern New Mexico historically made these primary types of bas-

kets. However, their baskets are markedly different from each other and from the Western Apaches, in that purposes are the same but materials, shapes, and styles differ. Mescalero baskets are similar to traditional Western Apache baskets, but often incorporate different plant materials that are more readily available in New Mexico, such as yucca instead of willow, in their construction. Jicarilla baskets have been influenced by Plains Indian and Pueblo patterns, techniques, and materials, but still retain distinctive Apache characteristics.

The heart of the traditional Apache basket is the sumac plant. The split twigs of the sumac constitute the foundation of the basket. For a coilware basket, the Western Apache use a three-rod triangular sumac base while the Jicarilla typically use a five-rod base. Mescalero employ a vertically stacked three-rod bundle of two sumac rods and bundled grasses or yucca fibers. These differences allow for easy identification of finished baskets by these groups.

Traditional Mescalero coilware baskets are also identifiable by their woven patterns. The most obvious and distinctive Mescalero trademark is a base design metaphor incorporating the number four. Whereas a Western or Jicarilla Apache basket may have a star with five or six points in the design, the Mescalero star will have four points.

Today, few if any, coilware baskets are being constructed at Mescalero. The burden basket is still found and there are a few makers left, pri-

marily in the Kaydahzinne family. The Apache burden basket is a twilled basket that is mainly constructed of sumac and yucca or grass fibers, although other plants may be incorporated if these are scarce. The Mescalero burden basket usually has a buckskin bottom for added support and a buckskin fringe around the top on which small tin cone bells (or jingles) are attached. The San Carlos Apaches claim they began the tradition of the tin bells in the 1930s, but a Mescalero burden basket, from the 1880s, replete with buckskin and tin jingles, is part of the collection of the School of American Research.

Today, basketmaking is much more widespread on the Jicarilla Apache reservation than at Mescalero. The Jicarilla tribal government has been very supportive of the craft, offering classes since the 1960s, and there are many who practice basketmaking. One noted craftsperson is Lydia Pesata, awarded the New Mexico Governor's Award for Excellence in the Arts in 1993, who continues to teach basketmaking on the reservation. Coilware bowls are the most common items woven at Jicarilla although some burden baskets are made as well.

Very few Apache basketmakers continue to make pitch resin canteens and water jugs. Barbara Mauldin identifies one Jicarilla maker in her 1984 book. I have also heard unconfirmed reports that there are still one or two makers among the Western Apache. However, these Western Apache jugs are not constructed today to carry water but rather to ferment a traditional Apache corn beer called *tulpai* or *tizwin* that is still used by some groups for ceremonial purposes.

For more information on Apache baskets and their makers, read *Indian Basketmakers of the Southwest* by Larry Dalrymple, Museum of New Mexico Press, 2000, Santa Fe; *Traditions in Transition: Contemporary Basket Weaving of the Southwestern Indians*, by Barbara Mauldin, Museum of New Mexico Press, 1984, Santa Fe; or visit the Museum of Indian Arts and Culture in Santa Fe.