

Change and Tradition: The Story of Fabiola Cabeza de Baca

by

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Abstract:

Fabiola Cabeza de Baca was the first Hispanic home extension agent in New Mexico, where she worked for the agricultural extension service from 1929 to 1959. This thesis, in the form of a Spanish and English bilingual picture book, describes the work that Fabiola did as a home extension agent in New Mexico. This picture book, designed for students in fourth through sixth grade, focuses on the historical theme of the tension between cultural tradition and scientific and technological advancement and is intended to serve as an instructional resource for upper-elementary school teachers.

### Change and Tradition: The Story of Fabiola Cabeza de Baca

Fabiola Cabeza de Baca was born in 1894 in Las Vegas, New Mexico (Fabiola Cabeza de Baca Gilbert Papers, 2000). During her life, she worked as a teacher and a home extension agent. She set up 18 nutritional training centers in New Mexico and a home economics program for Tarascan Indians in Michoacan, Mexico (Rudnick, 2012, p. 75). She also published several books (two cookbooks and a book about her family history), trained Peace Corps volunteers, wrote a weekly food column for *El Nuevo Mexicano* in Santa Fe, held a bilingual weekly radio program about homemaking on KVSF, and was a member of both League for United Latin American Citizens and the La Sociedad Folklorica de Santa Fe (Rudnick, 2012 and Scharff, 2003, 115-138). She received both the US Department of Agriculture's Superior Service Award and the National Home Demonstration Agents Association's Distinguished Award for Meritorious Service for her work as a home extension agent (Rudnick, 2012, p. 75). In this project, I focus on Fabiola's career as a home extension agent: her achievements and her attitude toward her job and her clients. One of the notable things about Fabiola is the way she combined traditional practices and new scientific methods. Fabiola spoke Spanish and she learned Tewa and Towa as well to make it easier for her to communicate with the people she visited (Rudnick, 2012, p. 73). As a home extension agent, she taught women new ways of gardening and raising poultry, how to can fruits and vegetables, how to use sewing machines, and how to make home repairs (Scharff, 2003, p. 128). Fabiola also demonstrated how these new ways could be used to continue and even improve on traditions. Although Fabiola died in 1991, she had a lasting influence on the history of New Mexico and United States.

When it came to choosing a thesis project, I originally had no idea what to do. I knew that I wanted to do something other than the traditional research paper, but I still wanted to do something that involved writing. I also wanted to do something that connected to my major, something that would help me become a better teacher or something which I could use in the classroom in some way. I remembered a project I had done the previous year for my Foundations of Education class, where I had made a picture book about William Lee, a man who played an important role in the American Revolution and early United States, but who was left out of our history texts because he was a slave. I realized that this was what I wanted to do: to research someone who had played an important role in United States history but who had been left out of the elementary textbooks and children's books, and to make a picture book about them so that more children could learn about their accomplishments. I originally conceived the book as being for a second-grade audience, partly because I want to teach the lower elementary grades—kindergarten through second grade—and partly because I thought that picture books were only for young children. However, once I began doing research and writing the text, and comparing it to existing second grade biographies, I realized that there was no way I could write at a second grade reading level and convey all the information I felt it was important to convey or explore the themes I wanted to explore in depth. However, I did not want to abandon the idea of making a picture book; I liked the idea of conveying information through both words and pictures, and I had already found some wonderful photographs to use as reference. During the same time that I started working on my thesis project, I was also taking a class on Children's Literature. In this class, I learned that the picture book was a format with a wider audience than I had realized: going all the way from babies to adults, and that picture books for older children have become more common in the past few years (Tunnell, Jacobs, Young, & Bryan,



2016). I decided to change my intended audience from lower to upper elementary (fourth to sixth grade) students, while keeping the picture book format, allowing me to use longer sentences, more advanced vocabulary, and more sentences on a page. I knew that I wanted to write about a woman from a minority group (to combat the trend to focus on white males in United States history), and I preferred it to be someone Hispanic, so that I could write the picture book in both English Spanish. I also wanted it to be someone about whom there were currently no children's books, since the whole point was to introduce children to a historical figure they had not previously heard of and to provide an extra resource for teachers. I was actually pleasantly surprised, once I started to look into it, to see how many children's books about important African-American and Hispanic women there were; many of these books, I noticed, had come out in the past few years, and I certainly approve of this recent trend in children's literature. However even with the recent proliferation in books about female minority figures, there were still plenty of people left for me to write about. A couple of the Hispanic women I originally considered were still alive, and I felt that it would be rude to write about someone who was still living without getting their permission or making sure that they approved of what I wrote, so I decided to focus only on women who were already dead. Some of the other women were famous writers, poets, or playwrights, but I felt elementary school students would be more interested in a person who had led an interesting life and was famous for something they had done or something they had invented, rather than for something they had written. I eventually settled on Fabiola because she had done so many interesting things over the course of her life: working as a schoolteacher and then as a home extension agent, writing three books and numerous other publications, acting as a consultant to the Peace Corps and training Peace Corps volunteers, going on a lecture circuit, serving as a member of both the League for United Latin American Citizens

(LULAC) and later La Sociedad Folklorica de Santa Fe, and because she had undeniably affected a large number of people and played an important role in the history of the United States (Rudnick, 2012 and Scharff, 2003, 115-138). She seemed like the kind of person I wanted to learn more about, and I thought that elementary students might be interested in her life and want to learn more about her too.

I wanted to write the book in both English and Spanish for several reasons. Since I have Spanish as my concentration, I wanted to do a project that involved Spanish. In addition, since the United States is already home to a Hispanic population of over 4.4 million, and the number of Hispanics in the United States is growing, I feel that it is important for teachers to have classroom resources in both Spanish and English for students who speak Spanish as their first language (MacDonald, 2004, p. 277). I think it is important for Hispanic students to feel that their language and culture are represented in the school, and not just the language and culture of the Anglo majority. As the size of a minority group within a society grows larger, the amount of racism in the society grows (MacDonald, 2004, p. 277). This can be seen today in the increasing severity of broader restrictions between the United States and Mexico, and in the laws which target immigrants and members of minority groups, such as California's Proposition 209 which eliminated affirmative action and Proposition 227 which eliminates bilingual education in public schools. I believe it is important to combat this racism, and that in schools—through teaching students about other cultures and about the important contributions which have been made by members of minority ethnic groups within the United States—is one way to do this. It was for this reason that I wanted to make a picture book about a Hispanic woman who was important in the history of the United States, and who was currently not represented in children's literature. I decided to place the Spanish text first in the picture book (the only place where this is not done is on the spread covering pages

7 and 8, where the Spanish text was longer than the English text and there was not enough space of place it on page 7). I had noticed that in many books with both Spanish and English text, the English text is placed first. I feel that the placement of the text implies that the English language text is most important, and that the Spanish text is something secondary. For this book, since Spanish was Fabiola's first language, it seemed most appropriate for the Spanish text to come first. (In actually writing the text I did write it first in English, but when it came to simplifying the text to an elementary reading level, I did this by translating the English text into Spanish and creating a simpler Spanish version, then translating it back into English to create the simplified English version.)

Although I tried to use simple terms when possible throughout the book, there were occasions where I had to use words that I thought elementary school students would be unlikely to know. To rectify this problem, I placed a glossary at the end of the book where these words and terms are defined. The words I chose to put in the glossary are: Anglo-American (the terms "Hispanic" and "Native American" are more commonly used, so I did not think I needed to define them, but since this counterpart term is less often used, I thought it was worth defining), bulletin (although not a particularly rare term, it is not as common as "report," "brochure," or "pamphlet," so I decided to give a brief definition just in case students had not encountered it before), colcha (since this is a term which has a special definition in New Mexico, I decided to list it for readers who are not familiar with it), Great Depression (although this is a topic which deserves far more attention than I was able to devote to it in this glossary, I thought it would be good to provide a brief description for readers who many not yet have learned about it), heritage (this is a word which is not commonly used in everyday conversation and its meaning cannot always be understood merely from context clues, so I thought it would be good to define it. In the text, I use the "knowledge and traditions" meaning, but I included the

“objects” portion in the glossary as well to let the reader see how the word might be used in other contexts), homesteader (children who have read Laura Ingalls Wilder’s books will know what a homesteader is, but for those who have not, I thought it best to provide a definition), home economics (this term is becoming less common, just as are home economics classes themselves, but since the subject was important to Fabiola and formed the basis of her work as a home extension agent, I thought it was important for readers to understand what the term meant), home extension agent (although I describe the duties of agricultural extension agents and home extension agents in the first page of the text, I know this will be an unfamiliar term for most elementary school students, so I thought it worthwhile to define it again here), Lamb’s Quarters, pigweed, and purslane (although I show what these plants look like in the book and give their scientific names, I thought that readers might like to have a more detailed explanation of what these plant are, so I provided one in the glossary), Peace Corps (the Peace Corps is another topic which deserves more attention than I can devote to it in this book, but I wanted to provide a brief explanation of what it is and what it does for readers who may not be familiar with it), plastering (I put this in the gerund form because I wanted to make it clear that it was the verb==the act of applying plaster—that I was defining, rather than the material, although I doubt that most elementary school students would be familiar with either term), preservation (this is a word which can have multiple meanings, so for the glossary I decided to just provide the definition of the word as it is used in the book, rather than all possible definitions), rancher (although elementary school students are probably familiar with the term “farmer,” depending on which part of the country they live in, they may be less familiar with the term “rancher,” and since this was the occupation of Fabiola’s father, I thought it was worth defining), smallpox (since most children in the United States are vaccinated against such disease, they may never have heard of smallpox or

known anyone who had it, so I thought it would be good to provide a brief description of the disease to help readers understand what it was and why Fabiola's grandmother was so anxious that everyone should be protected against it), streambed (I had not considered streambed an uncommon term, and in fact had chosen it as a more easily recognizable alternative to arroyo—a sort of seasonal stream common in New Mexico, which is normally just a dry streambed but which can fill quickly with water after a rain and become a high, fast-flowing stream—but it was pointed out to me that just because a word was familiar to me did not mean it would be familiar to everyone, so I decided to include a definition in the glossary), thresh (I knew this verb would be unfamiliar to most elementary school students, so I wanted to provide a definition. Although I tried to define it in simple terms, I was unable to avoid the terms “flail” and “threshing machine,” which readers may have to look up in order to fully understand the definition), vaccine (although children commonly receive vaccines, they may not be familiar with the term—instead referring to it as “getting a shot”—or understand what a vaccine actually is and why it works, so I thought it best to provide a definition), and winnow (like “thresh,” this is a verb which I did not expect elementary school students to be familiar with, although, unlike “thresh,” I was able to provide a simple definition for “winnow”). The Spanish version of the glossary is slightly different from the English version. The Spanish glossary contains no definition for colcha because in the Spanish version of the text I make no distinction between the two definitions of colcha (I thought about doing so, since intellectually it made sense to do so, but I found that in practice it made the text confusing to read, so I left it out). I had great difficulty in finding Spanish equivalents for the words “Lamb's Quarters” and “homesteaders,” and while Dr. Del Pliego eventually was able to provide me with a translation for “Lamb's Quarters” (cenizo) which matched the meaning of the English term as I used it in the book, I was unable to find a direct Spanish

equivalent for the term “homesteader” as used in the text, so I had to settle for using “hacendado” and clarifying the meaning in the definition.

I had a hard time coming up with a good title for this picture book. I wanted to include Fabiola’s name so that it would be obvious that the book was about her, but I also wanted something that would be catchy or somehow descriptive of the theme of the book. Eventually, I settled on the title “Change and Tradition: the Story of Fabiola Cabeza de Baca,” because it incorporated one of the major themes of the work: the tension between change and tradition, and contained Fabiola’s name, and because I liked the way it sounded. I had originally thought of making the cover illustration a head and shoulders portrait of Fabiola, since this was a biography and I wanted to establish a focus on her from the beginning, as well as provide readers with a clear idea of what she looked like, since in most of the illustrations she would be drawn smaller and farther away. However, when I decided to make the illustrations for the first two pages portraits of Fabiola and W.L. Elser, I knew that I would have to do something different for the front cover. In the end, I settled for something like a close-up full-body shot, showing Fabiola sitting in a chair. Since I drew the chair, I debated whether I should also put in the rest of her surroundings—the room she was sitting in and the other furniture—but eventually decided just to place her on a colored background to focus attention more fully on Fabiola. I colored her dress red to establish this as her recognizable color throughout the book, and made the background color blue to provide contrast. At one point, I had considered reusing a picture of Fabiola from somewhere inside the book as the front cover picture, but I decided that it would be better to make the front cover an original illustration.

For the illustration for pages one and two of the book I had originally planned to depict Fabiola teaching her Spanish class, with Mr. Elser attending. However, I was

unable to find any reference photographs which I could base such a picture off of. I was able to find several photographs of Fabiola—including one with her and her students standing outside of the country schoolhouse where she worked during her first year of teaching—but none from this part of her career. Also, my original text focused on Mr. Elser, with the first two spreads (four pages) being focused more on him and his interest in finding a Hispanic home demonstration agent, of discovering a potential one in Fabiola when he took her Spanish class, and him convincing her to take the job. The original text read: “W. L. Elser had a problem. Mr. Elser was the director of extension work for New Mexico. He was in charge of all the agricultural agents and home extension agents. The agricultural agents taught men better ways to grow crops and raise livestock, while the home extension agents taught the women about nutrition, food preservation, and food preparation. Mr. Elser’s problem was that more than half of the people in New Mexico were Hispanic and spoke Spanish, but none of the extension agents were Hispanic and most of them only spoke English. (pages 1-2) Fabiola Cabeza de Baca had worked as a teacher in a school close to her father’s ranch and later in other schools in Santa Fe County. Fabiola was interested in home economics and she was teaching Spanish classes in order to earn money so she could study home economics at New Mexico State University. In 1929, Mr. Elser was a student in one of her Spanish classes, and he convinced her to accept a job as a home extension agent. (pages 3-4).” However, I thought it seemed incongruous to start off by focusing on Mr. Elser and then to never mention him again. I wanted to put Fabiola center-stage from the beginning, since the book was about her, but I also wanted to have some of the background information to establish why Fabiola being the first Hispanic home demonstration agent was important. Dr. Queen suggested that I start the story with Fabiola’s childhood and put this information in a brief introduction, but I felt that all the information important to the story

should be told in the same format, as part of the story. I was afraid that setting some information off in an introduction or author's note might make some children more likely to skip it. In addition, since this was going to be a biography which focused on Fabiola's work as a home-demonstration agent, rather than one which attempted to cover the events of her entire life, I wanted to start out with something that obviously set the stage for talking about the agricultural extension service. In the end, I managed to reword and pare down four pages worth of text focused on Mr. Elser to two pages worth of text: one focused on Mr. Elser and why he wanted to find a Hispanic home demonstration agent, and one focused on Fabiola and why she was interested in becoming a home demonstration agent (because of her interest in home economics). For the illustration, instead of doing a spread like I did with the other illustrations, I did mirrored portraits: a portrait of Mr. Elser on the page with the text that focused on him, and a portrait of Fabiola on the page with the text that focused on her. I also felt that this was a good way to introduce readers visually to Fabiola at the beginning of the book, by showing her up close and by herself, rather than far away and in a picture with several other characters, like my original illustration idea. I based the picture of Fabiola off a couple different photographs of her, one from when she was younger and one from when she was older than when the story takes place. I had a difficult time finding a photograph of Mr. Elser to use as reference for the illustration of him, and I had almost given up and decided to just draw a man, when I stumbled across an article by the Greek fraternity which he had apparently belonged to, containing a brief biography—enough for me to determine that this was indeed the person I was looking for—and a photograph of him as a young man, so I was able to draw a portrait based off a photograph after all. Although I included a glossary at the end of the book with many of the terms, I wanted to define “agricultural agent” and “home extension agent” in the text right away because these are



terms which are important throughout the book. In some of the sources I used, I heard Fabiola's job described as "home extension agent," and in others as "home demonstration agent." Although these two terms are interchangeable, I chose to use "home extension agent" throughout my picture book to avoid confusion and to make the women's title consistent with the men's title of "agricultural extension agent."

Although the book focuses on Fabiola's work as a home demonstration agent, rather than covering her life as a whole, I decided that it would be good to provide a bit of information about her childhood, in order to give the reader a more well-rounded image of her as a person, and also in order to establish some of the early people and experiences which shaped her values and which later had an effect on the ways she acted and interacted with others as a home extension agent: her value of both tradition and technology and her desire that they should compliment each other, and her value of and ability to interact with people from different cultural backgrounds. Although a better choice of illustration for pages three and four might have been a picture of Fabiola gathering herbs with her grandmother, Fabiola's grandmother convincing people to get vaccinated, or Fabiola' interacting with Anglo homesteaders, based on the text, in this case I chose to create an illustration which did not simply reinforce the text but instead added additional information. From my research on Fabiola, I learned that she relished the summers she spent on her father's ranch, where she engaged in activities that her proper and lady-like grandmother would certainly never have approved of, including riding alongside her father and his men on her own pony while they rounded up cattle (Gilbert, 1994, p. 132 and 138). Fabiola desired the respect of the men, and tried to provide herself capable of doing the same sorts of things that they did (Gilbert, 1994, p. 127-133). Thus, although I only hint at this information in the text by saying "Fabiola's father was a cattle rancher, and Fabiola lived in the 'Old Town' neighborhood of Las

Vegas during the school year, and on the ranch during the summer,” I thought it was important enough that I tried to convey it by depicting Fabiola riding alongside her father herding cattle.

For the illustration on pages five and six, I depicted a car from that time period driving along a road in an uninhabited stretch of New Mexican landscape. I also drew an arroyo, currently full of water after a rain, running along near the road. Another interesting thing which I only just mention in the book, but which well warrants further exploration through a lesson, is the advances in technology which occurred over the course of Fabiola’s life. During her childhood, most people used horses or carts for transportation, and the construction of a railroad station could cause a small village to become a city almost overnight. By the time she began her work as home extension agent, the use of cars for transportation was slowly becoming more widespread, but it was still not popular enough in New Mexico for all of the necessary infrastructure—paved roads, bridges, etc.—to have been put in place. I thought it was interesting that Fabiola went from having absolutely no interest in driving a car to realizing that it was necessary for her work. I also thought it worth mentioning that the experience of driving a car in New Mexico in the early 1930s was very different from the experience most students have had with riding in cars today, with cars unable to travel faster than 35mph at most (students could find a modern-day comparison by noting that this is the speed limit within town limits unless otherwise posted). This can also be a start for talking about why well-maintained roads and bridges are important. Looking at the illustration of the car, students could also discuss the changes in vehicle design over time, and the possible reasons behind these changes.

I tried to present the information in the book in roughly chronological order to make the story flow better, but it may not be exactly chronological in all cases. The book

really presents a series of facts or events related to Fabiola, each contained within its own two-page spread, rather than a single narrative story, but the way in which these facts and events are presented—in roughly chronological order and showing the relationships between them—is intended to make it read more like a story about Fabiola’s life than a set of disjointed facts. Fabiola’s story is very much a story of cultural integrity vs. oppression. This is a continual theme throughout New Mexico history, from the Spanish colonization and displacement of the Native Americans, replacing the Pueblo culture with their own and perhaps incorporating a few elements of it into their own (for example, drying techniques), to the Anglo settlers coming in and displacing the Hispanics and forcing Hispanics to adopt elements of Anglo culture in place of their own (for example, by making English the language used in schools or the government) (Gilbert, 1994 and Burgan, 2008). This is something which—depending on their age—students might be asked to research and discuss in more detail, perhaps comparing and contrasting the Spanish displacement of the Native Americans with the Anglo displacement of the Hispanics, or looking at New Mexican Hispanic literature and discussing how Hispanic writers (including Fabiola) justified the Spanish displacement of the Native Americans while disparaging the Anglo displacement of the Hispanics. Students could also discuss some of the reasons why the Hispanic communities might have been more receptive to a Hispanic home extension agent coming in and talking about change and new technology than they were to Anglo home extension agents talking about the same things. Students could also discuss the ways in which Fabiola’s attitude of embracing both traditional practices and new knowledge and technologies, finding ways in which they could compliment each other, might have helped her in her work as a home extension agent. This could be extended into a discussion on service programs, where people go to other countries and dig wells or help with other projects, talking about the difference between a

handout and a hand-up and what makes one of those programs effective and truly helpful: when the volunteers act as a resource for the people they are helping, listening to what they people really want to do and need help with, and then helping out, but letting the community members be the leaders for the project, rather than when they come in and tell all of the community members what to do, following their own ideas and implementing their ow project based on their own ideas of what the people need and should have, without regard for the opinions of the people in the community whom the project will be impacting.

For the illustration on pages seven and eight, I showed Fabiola giving a canning demonstration in the kitchen of someone's home. I showed a small group of women looking on, because the Hispanic women preferred to have the demonstrations given in small groups, and group of children looking on and a woman making tortillas, to show that this was in someone's home. In researching for this project, I thought it was interesting all the little cultural differences that the home extension agents had to take into account when they were working with Hispanic vs. Anglo clients. For example, the Anglo women preferred agents to give demonstrations in public buildings, such as schools, while the Hispanic women preferred the demonstrations to be given in the homes, in small groups; also, agents in the Anglo communities often started clubs for children through the schools, while agents in Hispanic communities had to speak with the parents first, getting their approval and working with them to set up clubs for children (Jensen, 1986, p. 212-213). In addition, the demonstrations for Anglo and Hispanic women had to be held separately, because the Hispanic women refused to come to a demonstration if they knew that Anglo women would also be present (Jensen, 1986, p. 213). Although I do not mention all of these details in the book, I felt that the theme of cultural differences and the tensions between maintaining cultural traditions and

embracing new technologies and practices was an important one in Fabiola's story—enough so that I even made the title about it—and I mention it many time, in reference to different events and situations, throughout the book.

Although Fabiola was Hispanic, like many of her clients, and they trusted her more than they might have trusted an Anglo home extension agent, they still saw her as different from them because she was a home extension agent, and as such a propagator of different values and ways of living. I felt that this was illustrated well through the story of a time a family invited Fabiola to dinner and served her different—and more “Anglo” or “modern”—food than what they were eating (Reed, 2005, p. 138). Fabiola's response: assuring the family that she enjoyed the same foods—and thus, shared the same cultural values—that they did, and adding that the foods they were eating were actually more nutritious than the foods they had given her—thus using her knowledge as an extension agent to validate traditional cultural practices—was illustrative of the way she acted throughout her career as a home extension agent. Throughout her career, Fabiola tried to make the new ideas and technologies complimentary—rather than contradictory—to the traditional practices. This incident also reflected her belief that a home extension agent should “be sympathetic with people she works with regardless of their background or extraction; she must respect their customs, their habits and beliefs” (Reed, 2005, 142). For the illustration, it was an obvious choice to show Fabiola sitting at the table with the family, with different food set in front of her than what everyone else was sharing. I used a few different photographs of New Mexican families as a reference in drawing the picture. From this picture, the reader can also see that the typical family size was rather large and might include extended family members.

In the next spread, I elaborate on Fabiola's use of her knowledge as a home extension agent, not only to teach people new things, but also to justify some of the things

they were already doing, giving the example of several foods which were common in the New Mexican Hispanic diet, which Fabiola defended using her knowledge of nutrition: chiles, beans, goat cheese, and whole grain cereals, as well as plants such as pigweed, lamb's quarters, and purslane, which people from other cultures regarded as weeds, but which Fabiola defended as good sources of vitamin C. For the illustration, I drew a plate containing beans, goat cheese, and chilies on one page, and the plants pigweed and lab's quarters on the other page. To tie the two pages together, I have the plant purslane starting on the page with the other plants and continuing onto the page with the plate, forming a border around it. I have labels beside each plant giving the plant's common name—mentioned in the text—as well as its scientific name.

Another thing which I discovered in my research and wanted to mention in my book was the difference between the traditional gender roles in Anglo culture and how the work was actually divided up between men and women on the farm, especially in Hispanic and pueblo cultures. Thus, the needs of clients and the programs and services being provided by the extension service did not always match up. The agricultural agents worked only with the men, and taught them about new methods of raising crops and livestock, while the home extension agents worked only with the women, and taught them about sewing, food preparation, food preservation, and nutrition (Sullivan). However, the women on farms often planted gardens, kept chickens, pigs, and cows or goats, threshed and winnowed wheat, and plastered their own homes (Jensen, 1986, 234-235). Thus the farm women might have also benefitted from receiving the same sort of agricultural education that was given to the men. Of the animal raising clubs organized by the Extension Service, only men and boys were allowed to join the rabbit, calf, and pig clubs, while women and girls were limited to the poultry club, even though they sometimes showed more interest in these clubs than the men did (Jensen, 1986, 215). I also wanted

to talk about the way Fabiola worked to give her clients what they needed, recognizing that the actual roles which women and men performed on farms were different from the gender roles the extension service expected, and trying to work in and around the system to meet the actual needs of the people she worked with: coordinating her work with that of the agricultural agents in the community and finding ways that the things the women were doing could support the things the men were doing. I thought that this was important to mention partly because it could lead to a class discussion about gender roles—how they differ between cultures and social classes, and how they have changed over time—and also because it illustrated one of the things that made Fabiola so successful as a home extension agent: she focused on the actual circumstances and needs of her clients, and how these could best be met, rather than on some idea of how things should be or what she thought people needed or was best. For the illustration, I wanted to show some of the various roles women played on the farm, and I tried to include as many of the different tasks mentioned in the text as I could. My illustration shows women and girls feeding chickens, gardening, plastering the wall of a house, and tending goats, so the only tasks I am missing are threshing and winnowing wheat. I also wanted to include this information to show how important women were both on the farm and in the community. I included girls of various ages in the picture as well as adult women, because I wanted to show that the whole family was involved in making the farm work, and that children played an important role as well through completing various chores, even if their importance was not always officially recognized. I also wanted to include children throughout the book where I could because my target audience is upper elementary school students, and I wanted them to feel represented in the book—if not in the text, then at least in the illustrations.

On the next two pages, I really talk about a few different things about Fabiola—the sorts of things she did and programs she worked on as a home extension agent, and the fact that she listened to the people in the communities where she worked to find out what they wanted and needed, and then worked to help them get those things and was respected because of it. I wanted to combine these two thoughts onto a single spread because, while I thought that Fabiola's practice of listening to what her clients wanted and then working to help them receive it—rather than following her own agenda—was worth mentioning, it was similar to things I had already mentioned on previous pages so I felt that it did not warrant a full two-page spread to itself. I also wanted to mention the many things that Fabiola did while working as a home extension agent, some of which—such as organizing women's clubs and 4-H clubs and working on canning, sewing, gardening, poultry-raising, and home repair programs—were standard, and some of which—such as translating publications, writing her own bilingual publications, writing a weekly food column, and hosting radio program—went above and beyond the regular duties of a home extension agent (Reed, 2005, 145 and Scharff, 2003, 115-138). Since both topics dealt with Fabiola going beyond what was required or expected in order to meet the needs of her clients, I felt that they could be combined and that this would allow me to more easily include both in the book. For the illustration, I considered showing Fabiola holding her radio program, but I was unable to find enough reference photographs of people making radio broadcast, so I chose instead to show Fabiola speaking with members of the community. The group Fabiola is speaking to consists mostly of women, since she would have been working mainly with the women, but also includes a couple of men since their opinions and ideas would also have been important in establishing the needs and desires of the community. I also included children playing and women making soap, both to show the sorts of things which people did as part of their daily lives, and to



show that Fabiola tried to enhance the lives of her clients, rather than disrupt them, by meeting them where they were and working from there.

Although I talk about how Fabiola used her knowledge as a home extension agent to justify some of her clients' traditional practices, she did also bring changes to their lives. On the next spread, I talk about how Fabiola introduced the process of canning to her clients and encouraged them to use it even though she knew that the Hispanic and Pueblo people had drying techniques which they had used successfully to preserve food for hundreds of years, which were well-adapted to the New Mexican climate, and which were still perfectly good methods of preserving food (Jensen, 1986, p. 203-206 and Reed, 2005, p. 139). However, Fabiola felt that canning was quicker and easier method of food preservation than the traditional drying techniques, and thus encouraged her clients to use canning instead. In her typical way of wanting to make the new practices improve or compliment traditions, Fabiola said that people could still continue to eat the same foods but use this different method of preservation (Reed, 2005, p.139). I suppose I wanted to justify this decision, so I included information about how the ability to can helped families in the communities where Fabiola worked by enabling them to quickly preserve the vegetables from their gardens and the meat from livestock they were unable to feed during the Great Depression (Jensen, 1986, p. 243). While the women would have been able to preserve meat and vegetables using the traditional drying methods, canning enabled them to do this more quickly and efficiently, allowing them to salvage as much as possible from a bad situation. For the illustration, I showed women working in a community cannery. I show the various steps involved in canning green beans—de-stringing the green beans, scooping them into glass jars or metal cans, and cooking them in a pressure cooker—and in canning meat—shaping the raw meat into balls, salting the meat, putting it into metal cans, and cooking it in a pressure cooker. I show the women

working in a community cannery setting, rather than individually in their homes, partly in order to show that everyone in the community was affected by the Great Depression, and that they all benefitted from using canning techniques, and partly because canning equipment was expensive, so it was common for people in the community to pool their money and set up a community cannery, purchasing canning equipment which everyone in the community could use.

So far, I have talked about Fabiola justifying traditional practices and replacing them with more efficient practices. On the next spread, I talk about a way in which Fabiola used new technologies to compliment traditional practices, showing women that they could use sewing machines to creation traditional crafts such as colcha. For the illustration I show a couple of women making quilts using sewing machines and several women decorating a quilt using hand-sewn colcha embroidery. These are the three possible responses in the conflict between change and tradition: to cling to tradition and reject change, to adopt change and replace tradition, or to create a compromise between the changes and the traditional practices, and I wanted to show examples of Fabiola responding in each of these ways during her career as a home extension agent. I also mention the example of Fabiola writing a bulletin about how to set a table and use utensils, but also including recipes for traditional dishes that her clients could eat from their properly set table with their utensils. Finally, I give Fabiola's definition of the job of a home extension agent: to bring people new ideas and technologies that could help them, while respecting their traditions (Reed, 2005, 139-143).

On the next spread, I walk about Fabiola getting assigned to work with Pueblo communities. This was significant because, as I mention in the text, Fabiola was the first home demonstration agent to work in the Pueblos, so this represented the first time this ethnic group was included in the services the home demonstration agents provided (and

thus represents an extension in the services being provided for non-Anglo ethnic groups by the agricultural extension service, of which the hiring of Spanish-speaking—and, with Fabiola, Hispanic—agents was also a part). It was also significant in that it represented a change for Fabiola. Previously, she had been a Hispanic agent working with Hispanic clients, and as such had been able to better gain her clients' trust and approach them from a better understanding of their cultural values and traditional practices than an Anglo agent might have been. However, by expanding her range to work with people in the Pueblo communities, she was now working with people of a different ethnic group, different cultural background, language, and traditions; an ethnic group which had been displaced and oppressed by the Spanish well before the coming of the Anglos to New Mexico (MacDonald, 2004, 7-19). Finally, it is significant that—even though she was now dealing with people of a different ethnic group—Fabiola continued to try to approach her clients on their own terms, even learning two Native American languages, Tewa and Towa so that she could better communicate with her clients (Rudnick, 2012, p. 73). For the illustration, I drew a view of Taos Pueblo, since I knew that Fabiola had worked in Taos County and because I was able to find a wealth of reference photographs of this pueblo. Although chronologically this spread should come before the spread about canning and the Great Depression, I included it here because I felt that the story flowed better this way, with a series of examples of the sorts of things Fabiola did as a home extension agent and then (starting with this spread and continuing through the rest of the book) a series of chronological events in her career.

On the next spread, I talk about the incident where Fabiola's car collided with a train, severely injuring her leg. (None of the sources I consulted provided more details about this event, so I am not sure exactly how the collision occurred and whether Fabiola was driving the car at the time or merely a passenger—and who was driving, if she was

not.) I thought this incident was important to mention for several reasons: first, because even during the two years she spent recovering from her accident—first trying to save her leg, and then having it amputated and replacing it with an artificial limb—Fabiola continued to be active in the extension service by writing bulletins on canning and meal preparation. I felt that this demonstrated both Fabiola's determination to do what she had set out to do and not let anything stand in the way of her achieving her goals, and her dedication to the agricultural extension service and to her clients, whose needs continued, even while she was recovering from an injury, and whom she was determined to help in any way she could. Second, I thought this incident was important to mention because—even after it was discovered that Fabiola's leg could not be saved, and she had to have it replaced with an artificial one—Fabiola made the decision to go back to work as home extension agent. This is yet another example of Fabiola going above and beyond the call of duty—or at least what most others saw as the call of duty—in her work as a home extension agent. She had been seriously injured, and now had a wooden leg; she could no longer drive herself on her rounds to visit her clients; she had been out of the field for two years: under these circumstances, it would have been natural for Fabiola to retire from the agricultural extension service. No one would have blamed her for doing so; in fact, it was probably expected that she would retire. Yet instead, Fabiola hired a driver and continued work as a home demonstration agent for another 25 years. It is amazing to think that, out of her 30-year career as a home agent, most of it came after her accident and that, if she had retired after that injury instead of continuing to work, Fabiola would have served for only three years in the agricultural extension service and had much less of an impact on New Mexico history. Third, I thought this incident was important to note because of the way Fabiola's clients responded in her absence. Instead of being unsure what to do and falling into chaos or simply waiting for Fabiola to come back or for another home

demonstration agent to be assigned to them, and suspending the programs she had started until a home demonstration agent could come back and direct them, the women continued the programs Fabiola had started on their own. I felt that this was important because it showed the self-reliance and resilience of the women in these communities, that they were both confident and capable enough to continue the programs on their own. This incident also showed the value of Fabiola's practice of a more community-led approach to implemented programs: asking the community members what they needed and wanted (what programs they wanted to start, what information or techniques they wanted to learn, what equipment they wanted to purchase) and then helping them to get those things, rather than just coming in and telling people what to do and how to do it. Since the women of the community had been in charge of the programs from the beginning, it was not difficult for them to continue them even in Fabiola's absence. For the illustration, I chose to depict Fabiola lying in a hospital bed and writing on a clipboard, because Fabiola writing bulletins while recovering from her injury is one of the three notable points in this incident, the first one that I mention, and the easiest one to illustrate. I had thought about doing an illustration of the community women continuing the programs in Fabiola's absence but was unsure how to depict it. In one source, I read that one side of Fabiola's face was disfigured as a result of this incident as well as her leg being injured, but since I saw no evidence of this in photographs of her after the incident (of course, if her face was scarred, she may very well have taken care to turn her head so this was hidden from the camera) or any reference to this in other sources, I did not include it in my book, in either the text or illustrations.

On the next spread, I sum up the rest of Fabiola's career as a home demonstration agent. While it may seem a bit strange to cover 25 years of history in just one spread, I have already mentioned a few of the important event which occurred during this time

(such as Fabiola being assigned to work in the pueblos, and learning Tewa and Towa to better communicate with her new clients, and canning helping the women during the Great depression) on previous pages, and I think that I described clearly enough the sorts of things that Fabiola did as a home extension agents and the way she went about her work for the reader to have an idea of what she did during this time, without having to go into too many more specifics. I do mention some of the other milestone events that occurred during Fabiola's career as a home demonstration agent: Fabiola becoming an "Agent at Large" for several Northern New Mexico counties, and Fabiola spending some time in Mexico teaching home economics and working as a home demonstration there. This spread is important because it shows Fabiola expanding her area of influence: first within New Mexico when she became an Agent at Large—reaching thousands of families across several counties, many in counties with no other home demonstration agents—and later beyond New Mexico when she traveled to Mexico, reaching not only Mexicans but also students from Central and South America. This is a trend which started with Fabiola's assignment to work in the Pueblo communities in the 1930s, and which continued even after her retirement (as is mentioned on the next spread). The illustration for this spread is meant to depict Fabiola giving a canning demonstration to students in Mexico—although the drawing itself is non-specific enough that it could be interpreted as a depiction of Fabiola giving a demonstration nearly anywhere, in any of the New Mexico counties where she worked.

The final spread contains three separate pieces of information: the two awards Fabiola received for her work as a home demonstration agent, some of the things she did after retiring, and the date of her death. I wanted to mention the awards that Fabiola received because I wanted to show that the work she did as a home extension agent was valued not only by her clients but also by other home extension agents and by the

agricultural extension service: that the fact she went above and beyond was recognized and appreciated. I mention some of the things Fabiola did after retiring from the agricultural extension service to show that—although her work as a home extension agent was the focus of this book—she contributed to New Mexico and the United States in other ways as well. I wanted to show that Fabiola lived a very fully life, of which her work as a home extension agent was only a part—although certainly an important part—and that she continued to be involved in numerous pursuits related to helping others and to preserving Hispanic cultural traditions, even after her retirement. This represents a continuation of the trend of expanding her sphere of influence which had started when she was still a home extension agent, and which continued even after her retirement with her serving as a consultant for the Peace Corps and training Peace Corps volunteers, and with her going on a lecture circuit (Fabiola Cabeza de Baca Gilbert Papers, 2000). Finally, I state the date of Fabiola's death and her age when she died, effectively wrapping up the book while simultaneously noting yet another remarkable thing about Fabiola: the fact that she lived to be almost 100. For me, this made Fabiola seem more of an immediate personality, rather than a remote historical figure: although she was born in the 19<sup>th</sup> century, and I chose to focus in my book on events in the 1930s through the 1950s, realizing that her death came less than 4 years before my birth made me realize that she had not been entirely a figure of a past era. For the illustration, I had originally considered depicting Fabiola on the lecture circuit, and then considered showing her in La Sociedad Folklórica of Santa Fe, but since I was not able to find any photographs of Fabiola on the lecture circuit which I could use as reference, and since the only photograph which I was able to find of Fabiola from her time in La Sociedad Folklórica was a group photograph of several of the members (rather than anything showing her engaged in a specific activity with the society), I had to give up on both of those ideas and

decided instead to make the illustration a picture of her gravestone. The town where Fabiola was buried, Newkirk, New Mexico, is now a ghost town, which is why the area around the gravestone is so sparse and overgrown (Melzer, 2007, 83 and *Legends of America*, 2003). However, although it was not my first—or even my second—choice for an illustration, the gravestone seems a surprisingly fitting final illustration for the book, like a giant plaque saying “The End” at the end of the story. Another thing which is interesting to note about this illustration is that Fabiola’s name appears on her gravestone as “Fabiola C. de Baca (Gilbert).” The “Gilbert” in parentheses refers to her marriage and subsequent divorce to Carlos Gilbert, which I chose not to mention in the book because it did not seem particularly relevant to her work as a home extension agent. I thought it was interesting that the “Cabeza” in “Cabeza de Baca” is abbreviated to “C,” almost as if it were a middle name rather than part of her surname. As odd as this seemed to me, it is consistent with what I have seen in other sources, where Fabiola’s father is referred to as “Mr. De Baca,” rather than “Mr. Cabeza de Baca,” even though the whole name “Cabeza de Baca” was passed down and shared by all members of that family (Gilbert, 1994, p. 149). The “Cabeza de Baca” in Fabiola’s name refers to “Cabeza de Vaca,” the famous conquistador, who was an ancestor of hers (Fajardo, 2015).

Although I tried to mention some of the other things that Fabiola did in her life—such as serving as a consultant for the Peace Corps and going on a lecture circuit after her retirement—the main focus of the book was on her work as a home extension agent. This meant that I barely mentioned her career as a school teacher and there are some parts of her life that I fail to mention at all: for example, I do not talk about her marriage to—and later divorce from—Carlos Gilbert, nor her involvement in LULAC, of which Carlos Gilbert was a member (Rudnick, 2012, p. 74). In addition, I fail to mention the books which Fabiola wrote during her career as a home extension agent: *Historic Cookery* (a



cookbook published in 1931 and reissued in 1939), *The Good Life* (a book about the fictional Turrietta family, which contains recipes and information about cultural traditions, published in 1949), and *We Fed Them Cactus* (a historical book combined with a memoir, published in 1954) (Davis, 2000, p. 61-66). Her book *Historic Cookery* was so popular that New Mexico Governor Thomas Mabry sent a copy of it to the governors of each state in the U.S., along with a bag of pinto beans (Reed, 2005, p. 123). Some of the sources I consulted in my research on Fabiola focused mainly on her achievements as an author, discussing her career as a home extension agent only in relation to how it might have influenced her writing. When I originally came up with the idea of writing a book about Fabiola, I had in mind a full biography. I was fascinated with the idea of a woman who had accomplished so much in her lifetime, and I wanted to introduce children to her and tell them about all the things she had done and the impact she had had. However, the more I learned about Fabiola, the more I realized that there was no way that I would be able to talk about her whole life and all the things she had done in a single picture book. It would take a full book-length biography to adequately cover all of Fabiola's life. Since I was not interested in making such a long biography, I realized that if I wanted to write a picture book about Fabiola, I would have to pick one thing in her life that I wanted to focus on, and do a limited biography focused on that. At first I considered focusing on her work as a teacher—especially since I am going to be a teacher—but I soon realized that the part of her life that really interested me—and where I felt that she had made a greater impact—was in her work as a home extension agent. There were so many interesting themes in this to explore: the tension between tradition and scientific and technological advancement, the tensions between different cultures and ethnic groups, actual and expected gender roles, etc. There were all the things that Fabiola has done while working as a home extension agent, there was the way that she saw her goal as a

home extension agent and her methods of pursuing that goal (some of which were different from how other home extension agents saw and went about things), there was the way other people perceived her, and there was the issue of language. Within this one topic, there was so much to explore and talk about, and so I decided that it was this aspect of Fabiola's life that I wanted to focus on in my picture book. However, not only did my book not include all aspects of Fabiola's life, it also does not deeply explore all of the themes related to the topic that it does focus on. Again, although the richness of subject matter was what originally attracted me, the more I researched Fabiola's work as a home extension agent and saw the themes that other authors investigated in relation to it, the more I realized that there was much more than I could go into depth with in a picture book, and I also recognized that some of these themes might not be appropriate for an elementary school audience. In the end, I decided to make the major thematic focus of the book the tension between tradition and scientific and technological advancement. This is the theme which is reflected in the title, and I refer back to it throughout the book as I discuss the ways Fabiola defended tradition, instituted change, and—most frequently—found ways in which the traditional practices and the new information and practices could be combined. I thought this was an important theme because it has been one of the major tensions throughout history, because the way societies have responded to it has determined the shape of their development, and because it remains incredibly relevant today. I also touch on the theme of tension between cultures, talking about the way the Hispanics distrusted the Anglo agents—feeling that they were trying to convince the Hispanics to adopt Anglo cultural traditions at the expense of their own—the differences in the ways Anglo and Hispanic women wanted to do demonstrations and programs, and how Fabiola's own Hispanic heritage helped her to work in the Hispanic community—both in understanding the culture and in gaining people's trust, and about

Fabiola's interactions with the Pueblo communities as well—both with her being the first home extension agent assigned to work in the pueblos, and with her learning Tewa and Towa to better communicate with her Pueblo clients. However, there are other aspects of this theme which I do not explore in this book: the displacement of the pueblo people by the Spanish and the later displacement of the Hispanics by Anglo settlers, the adoption by the Hispanics of certain Pueblo cultural practices (drying food to preserve it) and Anglo cultural practices (quilting), or the tension within the Hispanic community between those who saw themselves as Mexican-American and those who stressed their Spanish ancestry (and the social class differences that accompanied these divisions). Another theme which I touch on in the book is the difference between actual and expected gender roles, mentioning it in relation to the fact that New Mexican women (especially Hispanic and Pueblo women) often worked on the farm in much more expanded capacities than the agricultural extension service provided for, and that Fabiola tried to combat these limitations by coordinating her work with the women with the work the agricultural extension agents were doing with the men in the community. However, I do not describe either the extent or the rigidity of the divisions between the services provided for men and those provided for women—something which many home extension agents, and even some agricultural extension agents, lamented—or the fact that due to this rigidity there was only so much Fabiola could do, even with her attempts to coordinate efforts (Jensen, 1986, 215-221). These are themes which—with older students at least—might be investigated further in lessons related to the book.

I used a fair amount of artistic license in creating the illustrations for this book. Although I tried to be as historically accurate as possible, looking up historical photographs of the people, places, and events I wanted to depict, I often could not find a single photograph that met all of these criteria and so had to use multiple photographs in

combination, and in combination with my imagination, in order to draw the scene. For example, although I found a number of photographs of community canneries, I was unable to find photographs of any community cannery in New Mexico, and was thus forced to base my illustration of the community cannery off of photographs of a community cannery in Jeffersontown, Kentucky. I also depicted woman canning green beans and meat side by side, since I mentioned both in my text, but whether the canning of different foods actually occurred in this way, or if this practice would have been avoided to prevent possible cross-contamination, I do not know. Likewise, in some illustrations I show women canning in glass canning jars, in others I show women canning in metal cans, and in this illustration I show women using both. This is another result of using a variety of reference photographs. Both methods were common during this time period, and I suppose it is feasible that in a community cannery women might bring in and use whatever they had—some using glass jars and others metal cans—but whether this was actually the practice, which method—glass jars or metal cans—was more popular in New Mexico at that time, and which method—glass jars, metal cans, or both—Fabiola herself used and taught clients to use in her canning demonstrations, I do not know. Similarly, in the illustration where there are several women standing around a table and Fabiola is demonstrating the canning process, I drew on the table a variety of foods which could be canned—tomatoes, corn, squash, beets, and meat—although the women would probably not have been canning all of these types of food at once.

I was unable to find a picture of the De Baca ranch, and so used a few different photographs of cattle ranching in Northern New Mexico, coupled with a picture of Fabiola's father's face gleaned from an ancestry website, and my own drawing of a man and small girl, to create an illustration of Fabiola riding alongside her father while he herded cattle. Likewise, I was able to find only a few historical photographs of hospitals

or community clinics to use as the basis for the illustration of Fabiola writing bulletins while recovering from her injury, so this scene owes a bit to my imagination, both in the size and set-up of the room and in the colors: the mattress, sheets, floor, pillows, and wall were all probably white, but I added some different shades of color to distinguish them from each other and to make the illustration more visually appealing. For the illustration of Fabiola performing a canning demonstration in the kitchen of a client's home, I used photographs from several different canning demonstrations (in Story County, Iowa; Summerton, South Carolina; San Angelo, Texas; Flint River Farms, Georgia; Chippewa County, Wisconsin; Chamisal, New Mexico; San Angelo, Texas; and Itasca County, Minnesota), as well as photographs of a woman making tortillas in Taos Pueblo. The kitchen area in the picture is therefore probably larger in size than what a New Mexican farmer's wife of that time period would have had.

I also ran into confusion with the term "colcha," which I read in the context of Fabiola helping the women use sewing machines to do colcha. "Colcha" is the Spanish word for quilt, and quilting is certainly something which can be done either by hand or with the help of a sewing machine. However, quilting was primarily an Anglo tradition brought to New Mexico by the homesteaders, and although the Hispanic women eventually adopted it, I am not entirely sure that it could be called a "traditional craft" (Breneman, 2005). In New Mexico, however, "colcha" can also mean a specific type of embroidery which was brought over from Spain and practiced as a traditional craft, and which was used to decorate blankets, tablecloths, and other of fabric. The embroidery might be done just around the edges or in the center of the fabric, as a decoration and compliment to the fabric, and leaving large areas of the fabric unadorned, or it might be done so lavishly as to completely cover the fabric, leaving no sign of its original color (Gomez, 2011). Although embroidery can be done using a sewing machine, I think that

colcha embroidery specifically must be done by hand; at least, from what I have read and seen about colcha embroidery, and people who still practice it today, this seems to be the case. So, in my illustration, I chose to depict women doing both types of colcha: quilting (on the sewing machines) and embroidery by hand on the fabric of the sewn quilt. The idea of a quilt decorated with colcha embroidery is based on the documented practice of using colcha to decorate blankets, and also on photographs I saw of various New Mexican quilts, some of which had pieced patterns (the practice brought over by the Anglos) and some of which seemed to be made up of large squares with each square containing an embroidered or sewn design. The designs that I have on the quilt in the illustration are based partly on the designs I saw on such quilts and partly on traditional colcha designs, although colcha designs are traditionally much smaller and more finely detailed (Gomez, 2011). The depiction of a group of women all working together to embroider the same large piece of cloth is based on photographs I found of colcha clubs from this time period, while the depiction of only a couple of women working on sewing machines reflects how expensive sewing machines were at that time, so that—combined with the level of poverty in New Mexico at that time—a community might have to pool their money to purchase just a few sewing machines which could then be used by the whole community in much the same way as the community canneries (Jensen, 1986, 246-247). In fact, some home demonstration agents did not start sewing clubs in the communities they visited because they found that their clients were unable to afford even the few pennies required to buy clothing patterns (Jensen, 1986, 246).

The illustration which I am most confident in is the illustration of Taos Pueblo. I was able to find a large number of historical photographs of Taos Pueblo. In addition, the people in Taos Pueblo continue to practice a traditional lifestyle today, so I was able to find and use a number of more recent photographs as reference for my illustration as well.

These recent photographs were especially helpful because they were in color, so I was able to see what shade to use for the ground and the adobe houses, and to catch details such as the blue-colored doors and window-frames. Another illustration which I am confident in is the illustration of Fabiola's gravestone, since I was able to find photographs of her actual gravestone to base it on, rather than trying to imagine what it might look like.

Another area where I used a great deal of artistic license was in applying color to my illustrations. Since all of the historical reference photographs were black and white, I could get an idea of whether objects were light or dark in color, for the exact color of the object I either had to look at more recent photographs of the same thing—if I could find any—or make an educated guess. For Fabiola's father, for example, I found sources which said that he had fair skin, blue eyes, and red hair (Gilbert, 1994, p. 11 and 149). However, I could not find anything that mentioned Fabiola's hair or eye color. I could guess that she had relatively fair skin, based on what I had read about her family and what I could see from the photographs. I could also tell from the photographs that she had some sort of dark hair—perhaps black or some shade of brown—and, since I knew that her father had red hair and at least one of her grandmothers had blond hair, I decided to make Fabiola's hair light brown (Reed, 2005, 166). For most of the other women in the book I also gave them various shades of light or brownish skin and brown or black hair. I also decided to give Fabiola a red dress in every picture, to make her easier for readers to visually identify, although I doubt she was in the habit of always wearing a red dress. I dressed the other women in the illustrations in various shades of blue, brown, and green to contrast with Fabiola's red dress and make her easier to spot. Likewise, although I colored the outside walls of houses a dusty brown shade for adobe, I often colored the

inside walls a shade of yellow to add more light to the illustrations and make them more visually appealing.

I feel that I learned a great deal through the process of completing this project. First, I learned about Fabiola Cabeza de Baca, someone who I had not heard of previously, but who I came to recognize as an important historical figure. Through researching Fabiola, I also learned more about the New Mexico, the Agricultural Extension Service, and the history of contentious Hispanic-Anglo relations in the U.S. Southwest. Another thing I learned is that the process of creating a picture book is more complicated than I had anticipated. I learned that creating a biographical picture book involves a lot of research and planning, both for the text and the pictures. The process of completing the illustrations involved planning what the illustrations would include, choosing reference photographs to use, deciding how to set up the two-page spread so that nothing important would be lost in the fold of the book, creating a detailed illustration based on my plans and the photographs, and deciding what colors to use. I also learned that the importance of taking the text into consideration when designing the illustrations is important, because there were several pages where I failed to do this and then struggled to find a way to fit the text onto the page without covering up something important in the illustration. I learned that there are many decisions which go into making the text for the book as well: choosing what information to include or leave out, what words and phrasing to use so that the intended audience will be able to understand it, when something can be reworded in simpler language and when the word needs to be kept but defined in a glossary, and whether to keep the same wording or alter it while maintaining the meaning when translating text from one language to another. In addition, I had to decide what to make as the cover picture, what the title should be, and what to include in the back-cover summary. Finally, I learned that creating a picture book takes a



great deal of time. I originally started the project with the intention that I would finish it within one semester, but I eventually had to get an extension to complete it the next semester. For the illustrations, it took between 8 and 10 hours to complete the pencil sketch for a two-page spread, 2 hours to trace it in pen, and 4 hours to color it. The text also took a fair amount of time, because I went through five or six different drafts of it, deciding what I wanted to include, how to break up the pages, simplifying the text, and correcting the Spanish version. Completing this project has helped me to gain more respect for Fabiola and her contributions to U.S. history, as well as for authors and illustrators who put the time and effort into creating quality books for children. It has also made me realize that it is possible for me to take an active role in deciding what to teach my students and how to teach it, within the stated curriculum, and that if I feel that I need a material which does not currently exist, it is possible for me to create it myself. This knowledge and conviction is something that I will carry with me into my future as a teacher.

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CAMBIO Y TRADICIÓN: EL CUENTO DE FABIOLA CABEZA DE BACA  
*Anna Pittenger*



CHANGE AND TRADITION: THE STORY OF FABIOLA CABEZA DE BACA





Anna Pittenger es una estudiante de Appalachian State University de Boone, NC. Ella está estudiando educación primaria con una concentración en español. Este libro es el segundo libro de biografía ilustrado que ella ha escrito, y el primero libro que ella ha escrito en ambos inglés y español. Su primero libro de biografía ilustrado, *William Lee*, es sobre un esclavo que era importante en la Guerra Revolucionario y en la historia temprana de los Estados Unidos.

Anna Pittenger is a student at Appalachian State University in Boone, NC, where she is studying Elementary Education with a concentration in Spanish. This is the second biographical picture book which she has written, and the first which she has written in both English and Spanish. Her first biographical picture book, *William Lee*, is about a slave who was important in the American Revolutionary War and the early United States.

Cambio y tradición: el cuento de Fabiola Cabeza de Baca/  
Change and Tradition: the Story of Fabiola Cabeza de Baca

Anna Pittenger

Por mi fabuloso compañero de cuarto, Meghan Walker, quien estaba muy servicial y respetuoso durante la creación de este libro, y quien siempre estaba lista a darme una crítica honesta de mis ilustraciones.

For my wonderful room-mate, Meghan Walker, who was extremely helpful and considerate throughout the creation of this book, and who was always willing to provide an honest critique of my illustrations.



De 1926 hasta 1935, W.L. Elser fue el director del servicio de extensión de Nuevo México. Estaba a cargo de todos los agentes de agricultura y las agentes de extensión de hogar. Los agentes de agricultura enseñaban a los hombres métodos para cultivar la tierra y criar ganadería. Los agentes de extensión de hogar enseñaban a las mujeres nutrición, preservación y preparación de comida. El problema de Sr. Elser era que más de la mitad de las personas en Nuevo México eran hispanos y hablaban español, pero de los agentes de extensión de hogar nunca eran hispanos y la mayoría solamente hablaban inglés.

From 1926 to 1935, W.L. Elser was the director of extension work for New Mexico. He was in charge of all the agricultural agents and home extension agents. The agricultural agents taught men better ways to grow crops and raise livestock, while the home extension agents taught the women about nutrition, food preservation, and food preparation. Mr. Elser's problem was that more than half of the people in New Mexico were Hispanic and spoke Spanish, but none of the home extension agents were Hispanic and most of them only spoke English.

Fabiola Cabeza de Baca había trabajado como profesora en una escuela cerca del rancho de su padre y después en otras escuelas en el condado de Santa Fe. Le interesaba la economía doméstica y Fabiola estaba dando clases de español para ganar dinero para estudiar economía doméstica en la Universidad del Estado de Nuevo México. En 1929, Sr. Elser fue un estudiante en una de sus clases de español, y él la convenció para aceptar el trabajo de agente de extensión de hogar.

Fabiola Cabeza de Baca had worked as a teacher in a school close to her father's ranch and later in other schools in Santa Fe County. Fabiola was interested in home economics and she was teaching Spanish classes in order to earn money so she could study home economics at New Mexico State University.

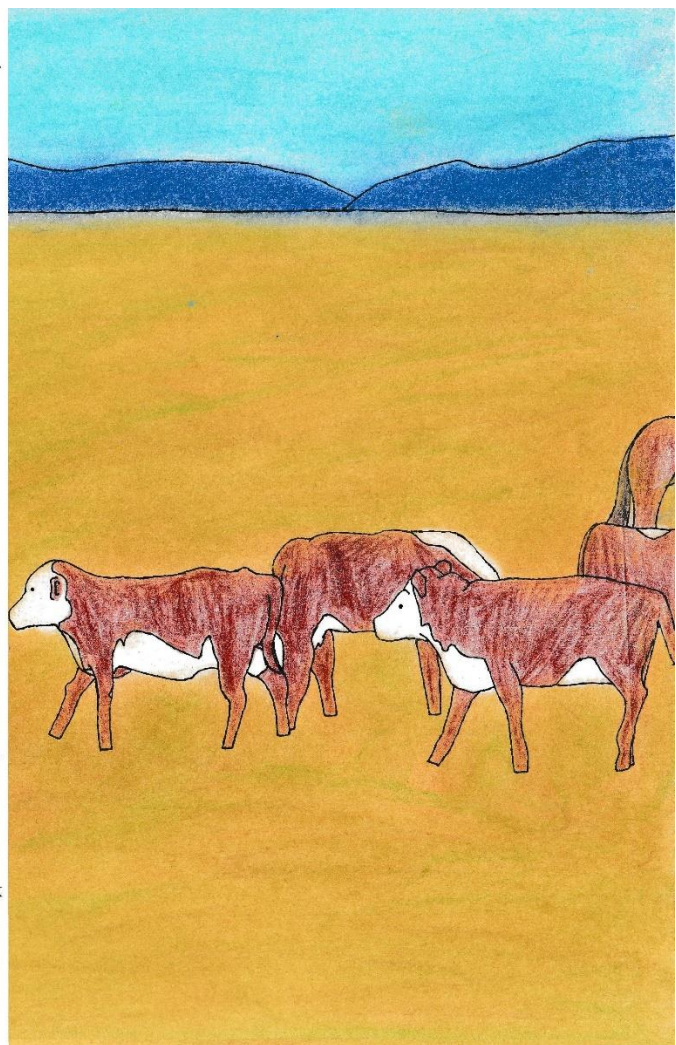
In 1929, Mr. Elser was a student in one of her Spanish classes, and he convinced her to accept a job as a home extension agent.

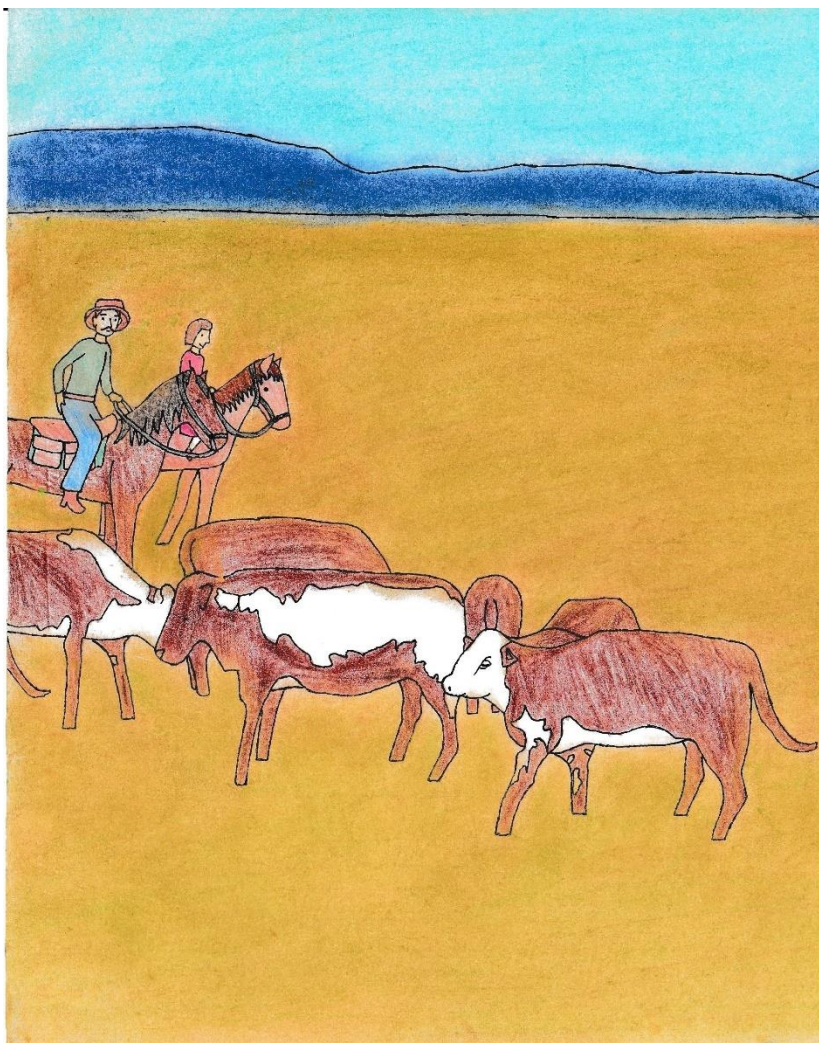




Fabiola nació el 16 de mayo de 1894 en Las Vegas, Nuevo México. Su madre murió cuando Fabiola tenía cuatro años y Fabiola vivía con su padre y su abuela. El padre de Fabiola era un ganadero y Fabiola vivió en el “Barrio Antiguo” en Las Vegas durante el año escolar y en el rancho durante el verano. La abuela de Fabiola le enseñó a Fabiola a respetar la tradición, pero también le enseñó la importancia de la tecnología. La abuela era una curandera y una persona importante en la comunidad, y muchas veces traía a sus nietos con ella cuando recogía hierbas medicinales. Sin embargo, cuando alguna persona de la comunidad tenía viruela, la abuela pidió la vacuna a un primo que era médico en El Paso, y después trabajó muy duro para convencer a todas las personas en la comunidad para que la tomaran.

Fabiola was born on May 16, 1894 in Las Vegas, New Mexico. Fabiola’s mother died when she was four years old, so Fabiola was raised by her father and her grandmother. Fabiola’s father was a cattle rancher, and Fabiola lived in the “Old Town” neighborhood of Las Vegas during the school year, and on the ranch during the summer. Fabiola’s grandmother taught Fabiola to respect tradition, but she taught her the importance of modern technology as well. Fabiola’s grandmother was a healer and an important person in the local community, and she would often take her grandchildren with her when she went to gather medicinal herbs. However, when some of the people in the community became sick with smallpox, Fabiola’s grandmother asked a cousin who was a doctor in El Paso to give her the vaccine, and she worked hard to convince the people of the village to get vaccinated.



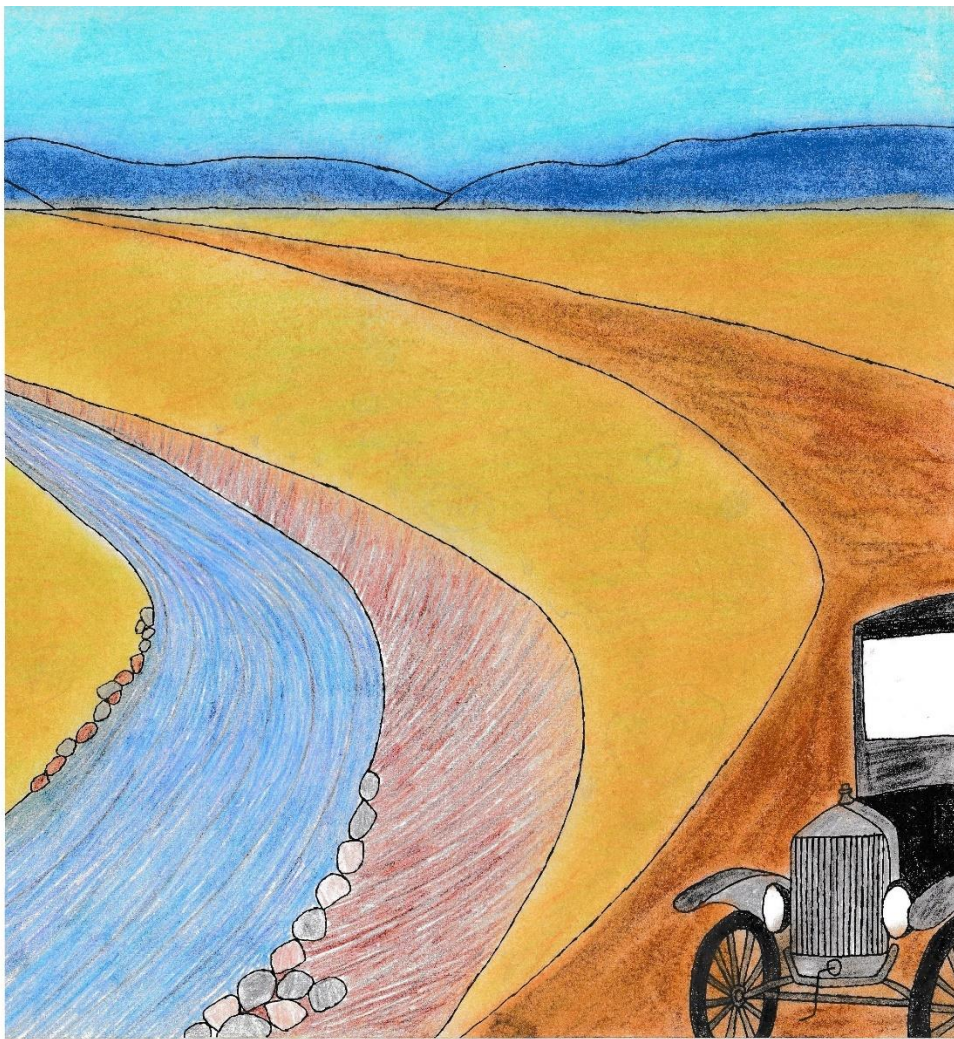


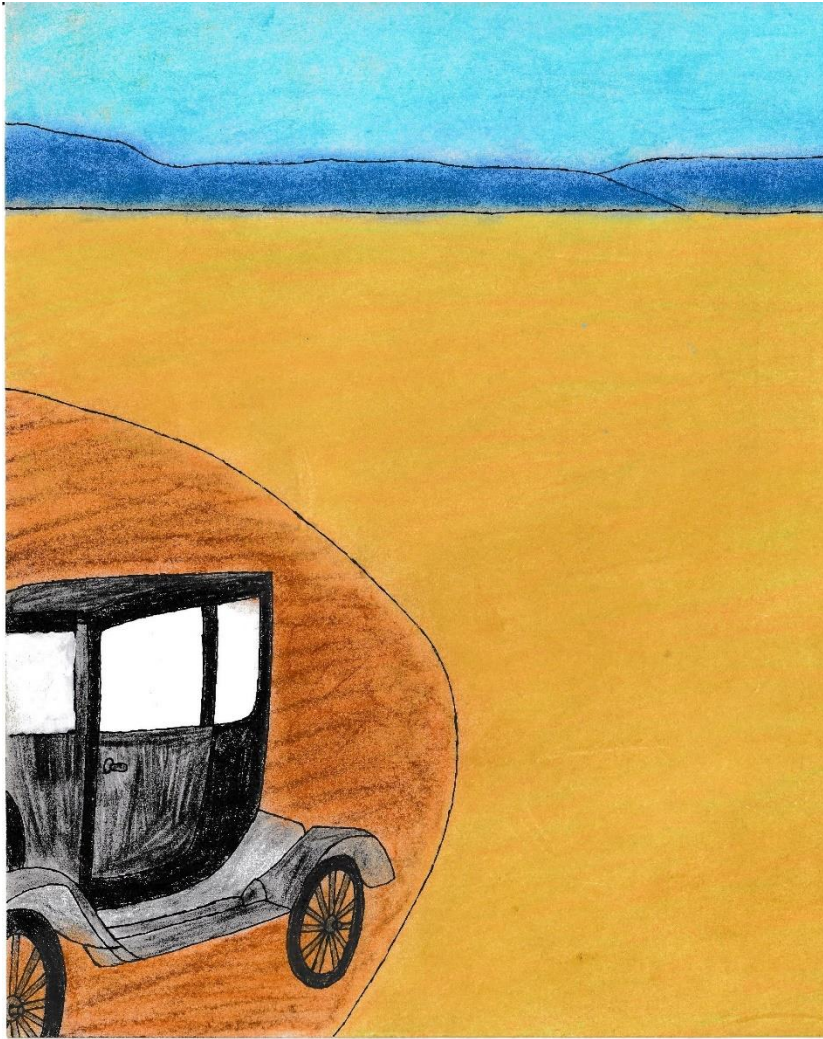
La herencia hispánica de Fabiola, sus experiencias con los hacendados cerca del rancho de su padre, sus experiencias cuando vivía en el “Barrio Antiguo” de Las Vegas donde vivían afroamericanos, judíos y alemanes, y su experiencia como profesora en una escuela con estudiantes anglos, hispanos, y americanos nativos la prepararon para trabajar con personas de culturas diferentes como agente de extensión de hogar.

Fabiola's own Hispanic heritage; her experiences with Anglo homesteaders near her family's ranch; living in the “Old Town” neighborhood of Las Vegas where African American, Jewish, and German people lived; and her experience teaching in a country school with students of Anglo, Hispanic, and Native American backgrounds prepared her to work with people of different cultures as an extension agent.



Cuando empezó con su trabajo como agente de extensión de hogar, Fabiola necesitó aprender a manejar un carro. Antes manejar un carro no le interesaba, pero ahora era necesario porque ella necesitaba viajar distancias largas para visitar a todas las comunidades donde trabajaba. Aunque tenía un carro, las carreteras en mala condición hacía difícil viajar. Había muchos arroyos que cruzar sin puentes, y cuando llovía y el arroyo se llenaba de agua, ella tenía que esperar durante horas hasta que el agua bajaba. Cuando ella tenía problemas con su carro, necesitaba caminar por millas para buscar ayuda. Los carros no podrían viajar a una velocidad mayor de 35 millas por hora. Por eso Fabiola necesitaba levantarse a las seis de la mañana cada día y muchas veces no regresaba a casa antes de la medianoche.





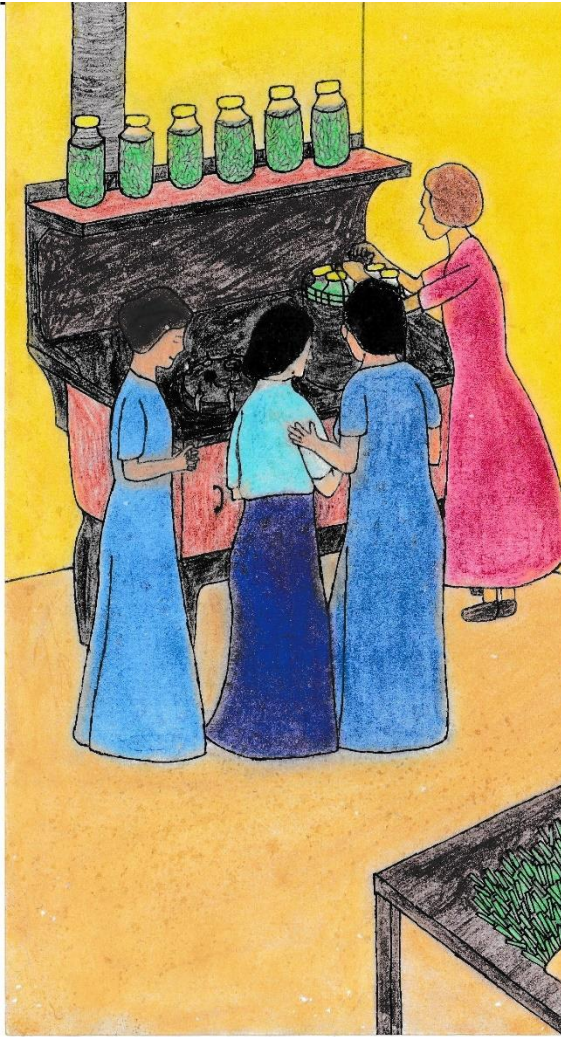
When she started as a home extension agent, Fabiola had to learn how to drive a car. Before, she had never been interested in learning to drive, but now it was necessary because she had to travel a long way to visit all of the communities where she worked. Even with a car, the bad roads made traveling difficult. There were many streambeds she had to cross without bridges, and if it rained and they filled she would have to wait for hours until the water level went down. If she had car trouble, she would have to walk for miles in order to get help. In those days, cars could not travel faster than 35 miles an hour, so Fabiola had to wake up at six o'clock in the morning and she often did not return home until midnight.



The first place that Fabiola went to work as an extension agent was Rio Arriba County. Many of the agricultural and home extension agents had complained that while the people in the Anglo communities were ready to learn about new ways of farming and of cooking and preserving food, the people in the Hispanic communities were stubborn and did not want to change. In many Hispanic communities, the farmers and their families did not trust the Anglo-American agricultural and extension agents. The farmers felt that the agents were trying to force them to abandon their cultural traditions. The people in Hispanic communities trusted Fabiola more because she was Hispanic as well. Her knowledge of New Mexico Hispanic culture helped her as well. For example, while Anglo women preferred agents to give demonstrations in public buildings, such as schools, Hispanic women preferred the demonstrations to be given in the homes, in small groups. Fabiola found the people in the communities she visited ready to learn about new ideas and technologies and to start new programs.

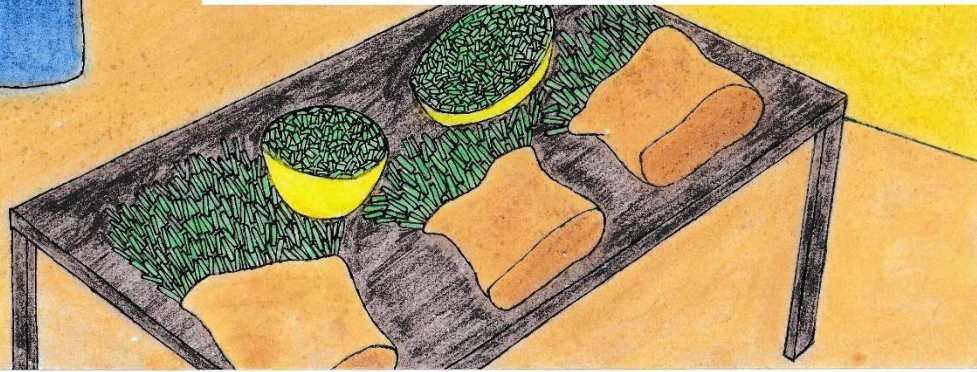






El primer lugar donde Fabiola trabajó como agente de extensión de hogar fue el condado de Río Arriba.

Muchos de los agentes de agricultura y las agentes de extensión de hogar se habían quejado de que, aunque las personas en las comunidades anglo estaban entusiasmadas a aprender nuevos métodos de cultivar y de preservar y cocinar comida, las personas en las comunidades hispánicas eran tercas y no querían cambiar. En muchas comunidades hispánicas, los agricultores y sus familias no confiaban en los agentes de agricultura anglo-americanos y los agentes de extensión de hogar anglo-americanos. Los agricultores creían que los agentes estaban tratando de forzarles a abandonar sus tradiciones culturales. Las personas en las comunidades hispánicas tenían más confianza en Fabiola porque ella era hispana. Su conocimiento de la cultura hispanica de Nuevo México también le ayudó. Por ejemplo, los anglos preferían que las agentes de extensión de hogar hicieran demostraciones en edificios públicos, como la escuela, pero las hispanas preferían que las demostraciones fuesen en casa, en grupos pequeños. En todas las comunidades que visitaba, Fabiola encontraba personas entusiasmadas de aprender técnicas e ideas nuevas y de empezar programas nuevos.





Unas personas creían que porque ella era una agente de extensión de hogar, Fabiola no quería comer los mismos tipos de comida de ellas.

Un día, una familia en una comunidad donde Fabiola trabajaba la invitó a cenar con ellos. La familia le dio “patatas fritas con carne en conserva y pan blanco” aunque ellos estaba comiendo “frijoles y chiles con tortillas integrales, queso y otras comidas hechas con leche.” Fabiola preguntó, con sorpresa, por qué ellos no le daban la misma comida que comían ellos. La familia le dijo, “Creíamos que no le gustaba el tipo de comida que comían personas pobres como nosotros.” Fabiola les explicó que le gustaban las mismas comidas que a la familia y que esas comidas eran más saludables que la comida que le dieron a ella.

Esta experiencia le ofreció la oportunidad de explicar que aunque ella había venido a enseñar a las personas nuevos métodos de hacer algunas cosas, ella no creía que todos los métodos antiguos eran malos.







Some people thought that because Fabiola was a home extension agent, she would not want to eat the same sorts of foods that they ate.

One evening, a family in a community where Fabiola was working invited her to supper. When she came, the family served Fabiola "fried potatoes with canned corned beef and white bread," even though they were eating "beans and chili with whole-wheat tortillas, cheese, and other milk dishes." Surprised, Fabiola asked why they did not give her the same kind of food that they ate. The family told her, "We thought you didn't like the kind of food we poor people eat."

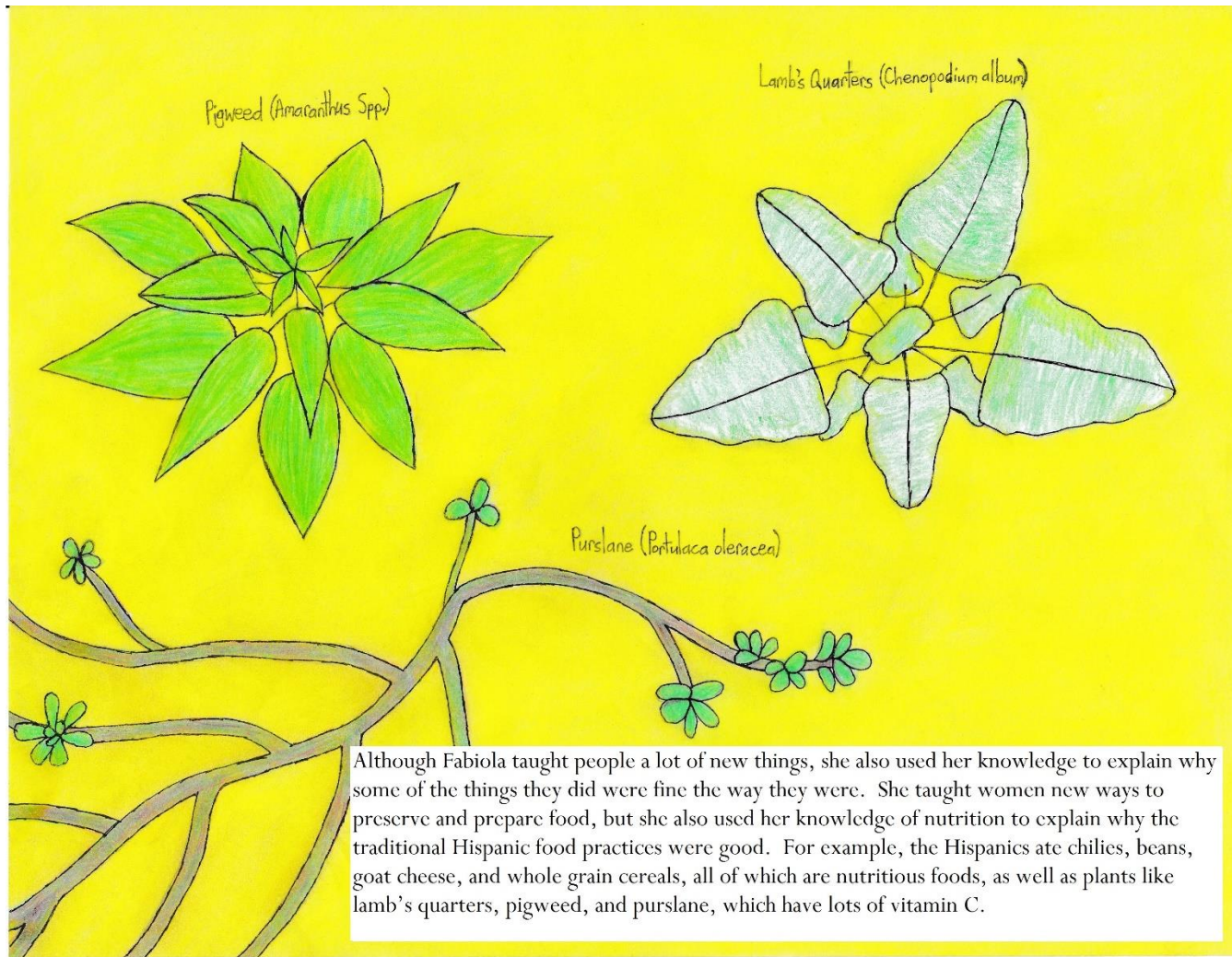
Fabiola explained that she liked the same kinds of foods as they did, and that those foods were healthier than what they had given her to eat.

This experience gave Fabiola an opportunity to explain that although she had come to teach people some new ways of doing things, she did not think that all of the old ways were bad.



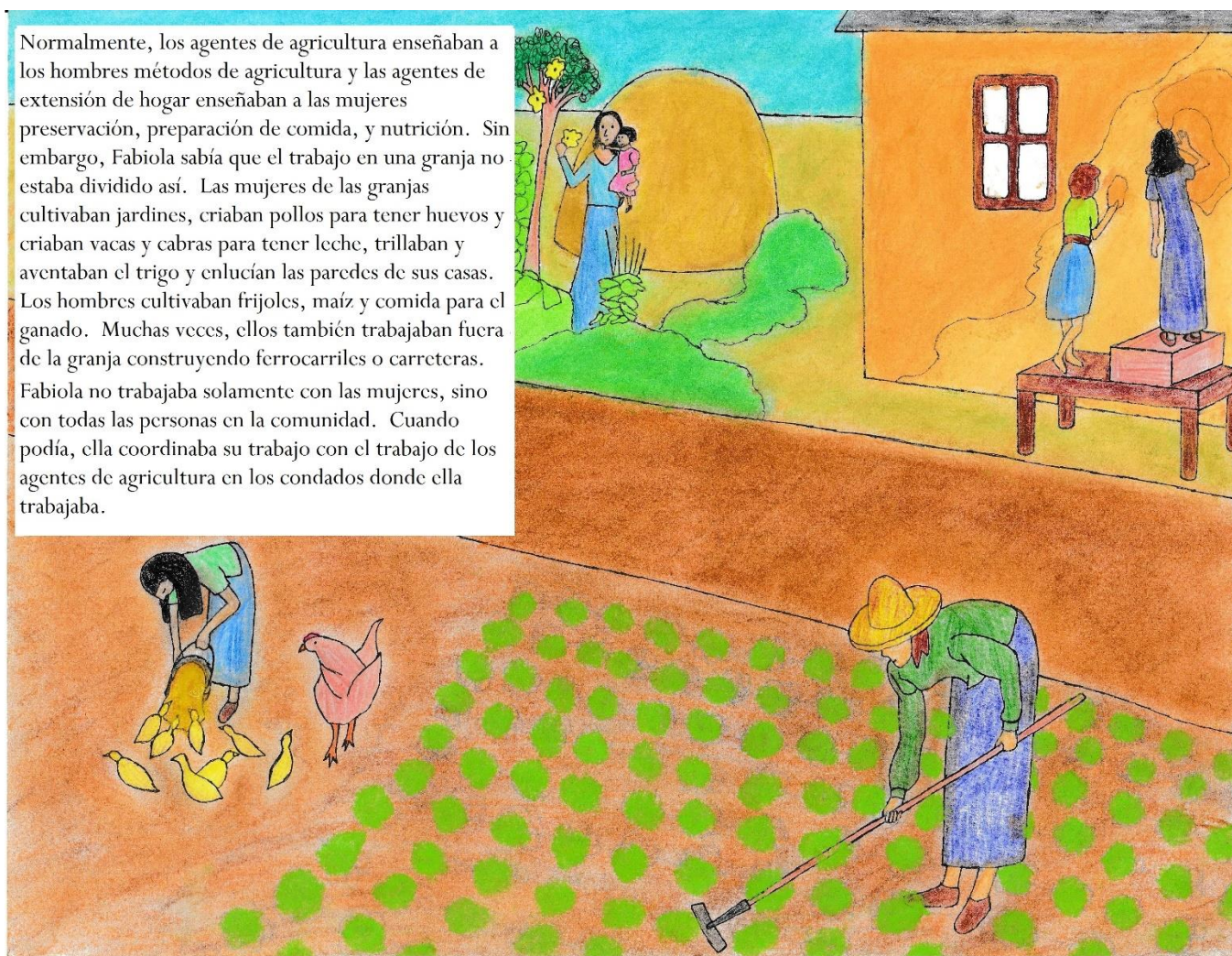
Aunque Fabiola enseñaba a las personas muchas cosas nuevas, ella también usó su conocimiento para explicar por qué algunas cosas ya estaban bien. Ella enseñaba nuevos métodos de preservar y preparar comida, pero también usó su conocimiento de nutrición para explicar por qué las comidas hispánicas tradicionales eran buenas. Por ejemplo, los hispanos comían chiles, frijoles, queso de cabra y cereales integrales, que son comidas nutritivas. También comían plantas como cenizo, amaranto y verdolaga, que tienen mucha vitamina C.



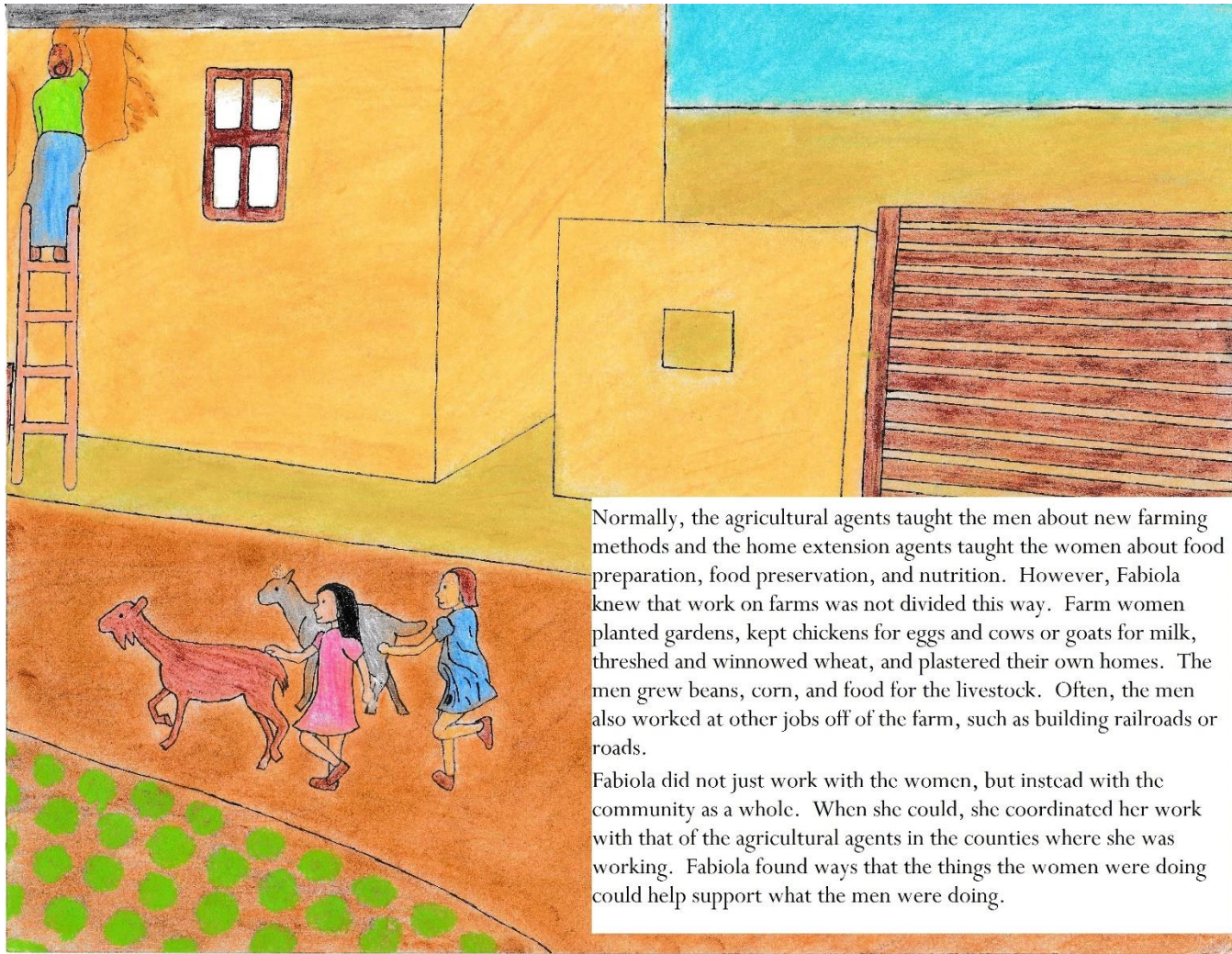




Normalmente, los agentes de agricultura enseñaban a los hombres métodos de agricultura y las agentes de extensión de hogar enseñaban a las mujeres preservación, preparación de comida, y nutrición. Sin embargo, Fabiola sabía que el trabajo en una granja no estaba dividido así. Las mujeres de las granjas cultivaban jardines, criaban pollos para tener huevos y criaban vacas y cabras para tener leche, trillaban y aventaban el trigo y enlucían las paredes de sus casas. Los hombres cultivaban frijoles, maíz y comida para el ganado. Muchas veces, ellos también trabajaban fuera de la granja construyendo ferrocarriles o carreteras. Fabiola no trabajaba solamente con las mujeres, sino con todas las personas en la comunidad. Cuando podía, ella coordinaba su trabajo con el trabajo de los agentes de agricultura en los condados donde ella trabajaba.







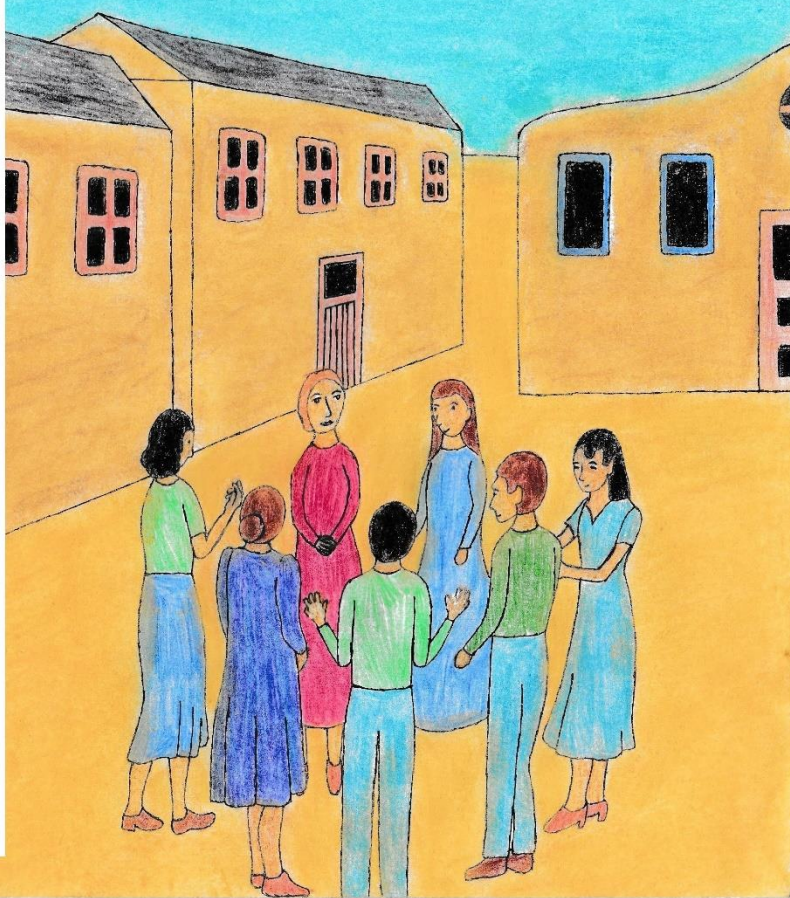
Normally, the agricultural agents taught the men about new farming methods and the home extension agents taught the women about food preparation, food preservation, and nutrition. However, Fabiola knew that work on farms was not divided this way. Farm women planted gardens, kept chickens for eggs and cows or goats for milk, threshed and winnowed wheat, and plastered their own homes. The men grew beans, corn, and food for the livestock. Often, the men also worked at other jobs off of the farm, such as building railroads or roads.

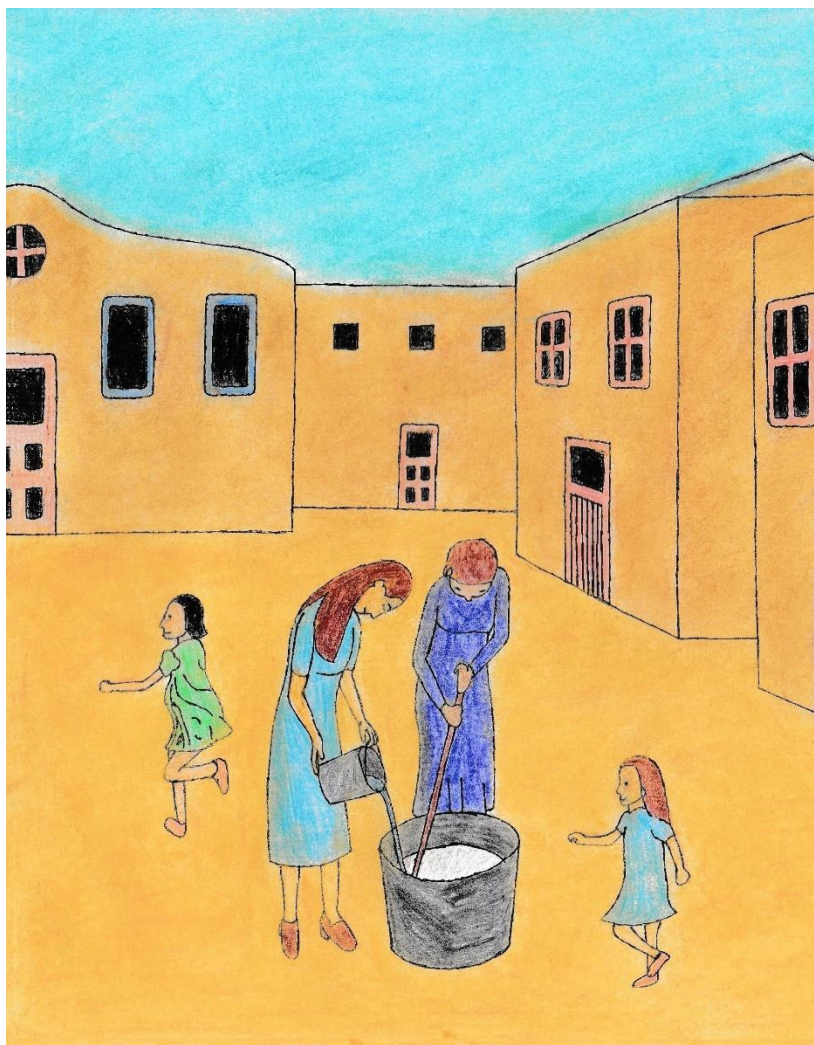
Fabiola did not just work with the women, but instead with the community as a whole. When she could, she coordinated her work with that of the agricultural agents in the counties where she was working. Fabiola found ways that the things the women were doing could help support what the men were doing.



Como agente de extensión de hogar, Fabiola realizaba demostraciones; organizaba clubs para mujeres y clubs de 4-H (cabeza, corazón, manos y salud); ayudaba a las familias obtener máquinas de coser y equipos de conservas; traducía publicaciones gubernamentales al español; escribía periódicos, folletos y boletines bilingües; escribía una columna semanal sobre comida en el periódico *El Nuevo Mexicano*; y tenía una programa bilingüe de radio semanal en KVSF. Ella también ayudaba a los funcionarios de salud del condado a crear clínicas.

As a home extension agent, Fabiola gave demonstrations; organized women's clubs and 4-H (Head, Heart, Hands, and Health) clubs; helped families get sewing machines and canning equipment; translated government publications into Spanish; wrote bilingual newsletters, pamphlets, and bulletins; wrote a weekly food column in the Spanish newspaper *El Nuevo Mexicano*; and had a bilingual weekly radio program on homemaking on KVSF. She also helped county health officials start clinics.





En todas las comunidades donde trabajaba, Fabiola siempre empezaba por escuchar a las personas de la comunidad, para descubrir lo que ellos querían aprender y que programas querían empezar. Después ella les enseñaba más y empezaba más programas cuando ellos se daban cuenta de que eran importantes. Entre los programas que ella comenzó había programas como los programas de conservar, programas de coser, programas de jardín, programas de pollo, y reparaciones en el hogar.

El trabajo de una agente de extensión de hogar era difícil, pero las personas en las comunidades donde Fabiola trabajaba le tenían respeto porque ella estaba lista para trabajar duro y ayudarles.

In all the communities where she worked, Fabiola always started by listening to the people who lived there, finding out what they wanted to learn and what programs they were interested in starting. Then she would teach them more and help set up other programs as people came to realize their importance. The types of programs she worked on included canning, sewing, gardening and poultry-raising techniques, and home repair.

Working as a home extension agent was difficult, but the people in the communities where Fabiola worked respected her because she was willing to work hard to help them.



En las comunidades hispanas y pueblos que Fabiola visitaba, la gente había usado técnicas de secado para preservar comida durante cientos de años. Ella sabía que esos métodos eran buenos, pero Fabiola también enseñaba a la gente como enlatar comida para preservarla. Fabiola creía que enlatar era más fácil que secar para preservar comida. Ella explicaba que la gente podía continuar a comer las mismas comidas, pero preservarlas en una manera diferente.

In the Hispanic and Pueblo communities that Fabiola visited, the people had been using drying techniques to preserve food for hundreds of years. She knew that the methods they used were good, but Fabiola taught the people she visited how to can food as well. Fabiola thought canning was an easier way to preserve food than the traditional drying methods. She explained that they could continue to eat the same foods, just preserved in this different way.





La habilidad de enlatar comida ayudaba a las familias en los condados de Río Arriba, Santa Fe, y Taos durante el Gran Depresión en 1932 y 1933 y durante la sequía de 1933 y 1934. Las familias cultivaron jardines, con semillas que los agentes de extensión de hogar proveyeron, y las mujeres enlataron las verduras de los jardines y la carne de la ganadería que no pudieron alimentar.

Being able to can food helped the families in Rio Arriba, Santa Fe, and Taos Counties during the Great Depression in 1932-1933 and the drought of 1933-1934. Families grew gardens, with home extension agents helping to provide seeds, and the women canned both vegetables from the gardens and meat from the livestock which they were unable to feed.





Una razón por la que Fabiola tuvo éxito como agente de extensión de hogar fue porque ella respetaba las tradiciones locales. Ella demostraba que los métodos nuevos no necesitaban reemplazar las tradiciones. Los métodos nuevos podían formar parte de las tradiciones y a veces mejorar las tradiciones. Por ejemplo, Fabiola ayudaba a las mujeres a obtener máquinas de coser y a repararlas. Entonces, las mujeres usaban las máquinas de coser para hacer colchas.

Cuando escribió un boletín sobre la manera “correcta” de arreglar la mesa y usar los cubiertos, el boletín también incluía recetas para comidas tradicionales como chile con carne, enchiladas, tamales, chiles rellenos y “arroz a la española.”

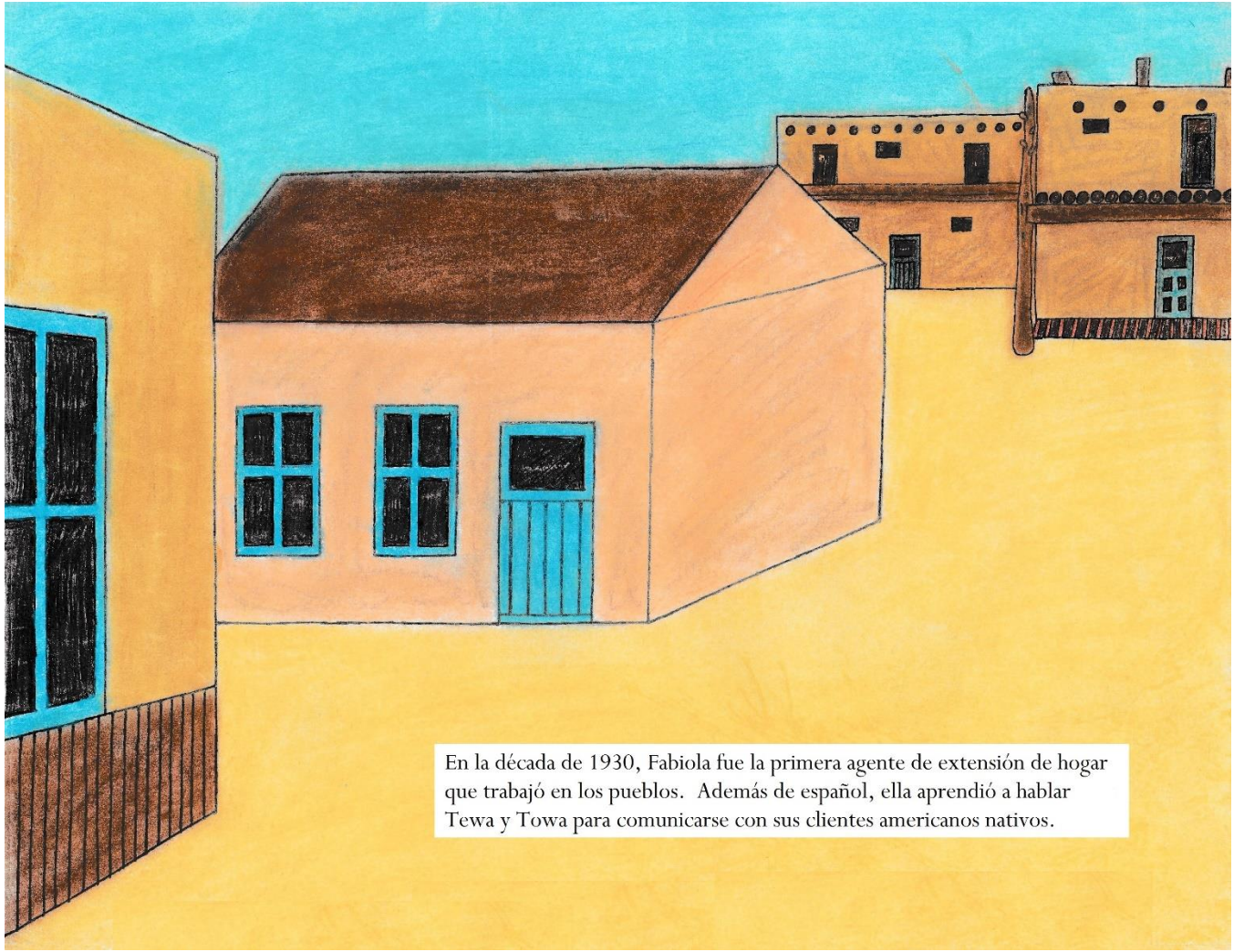
Fabiola creía que el trabajo de una agente de extensión de hogar era traer nuevas ideas y técnicas que podrían ayudar a la gente, pero a la vez respetar las tradiciones.





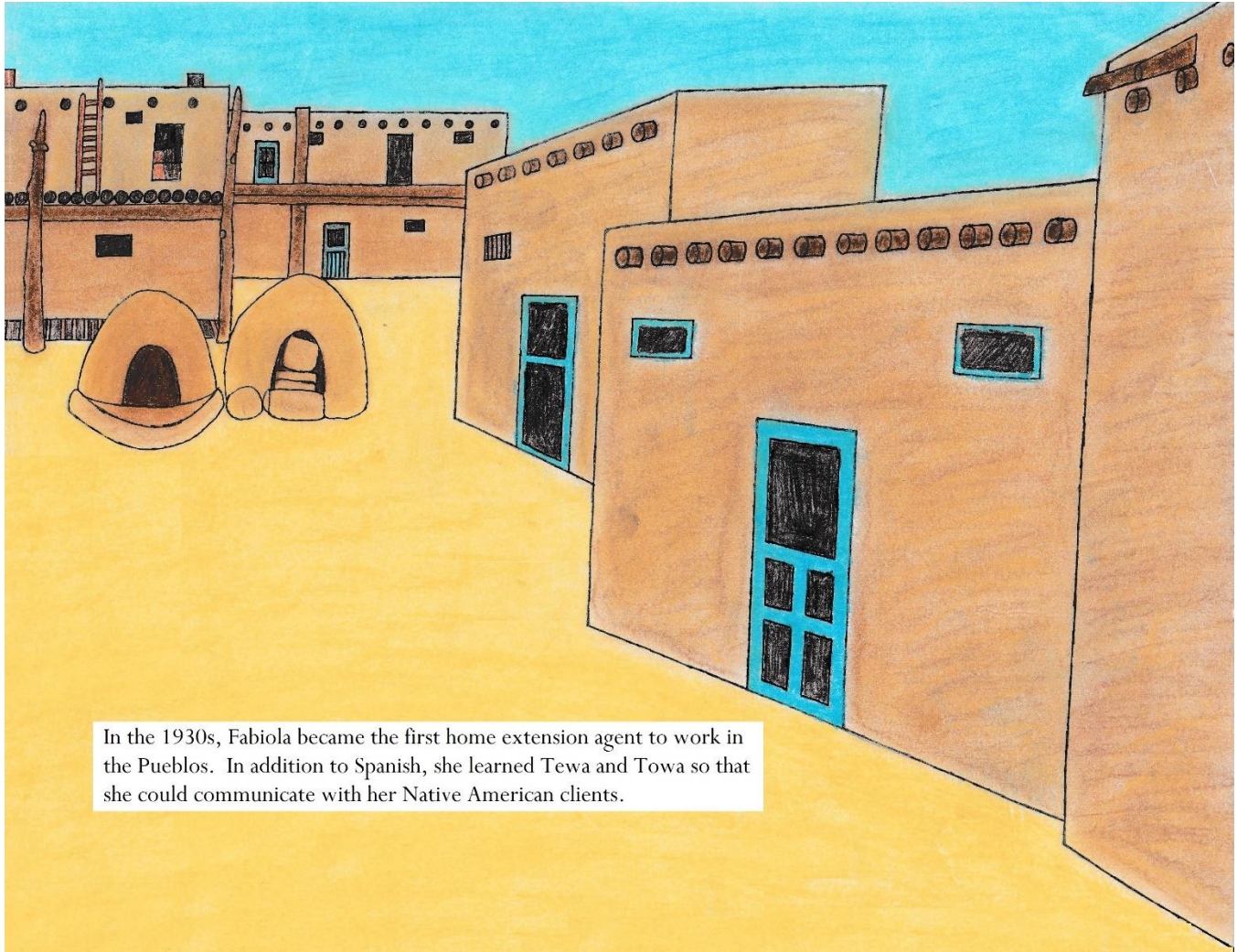
One of the things that made Fabiola successful as a home extension agent was the way she respected local traditions. She showed that the new ways did not have to replace traditions. Instead, the new ways could become part of traditions, and even improve them. For example, Fabiola helped women get sewing machines and repair them so they could be used. Then the women used the sewing machines to make traditional crafts such as quilting and colcha. When she wrote a bulletin instructing women in the "proper" way to set a table and use utensils, the bulletin also included recipes for traditional dishes such as chile con carne, enchiladas, tamales, chiles rellenos, and "arroz a la española." Fabiola believed the job of a home extension agent was to bring people new ideas and technologies that could help them, while respecting their traditions.





En la década de 1930, Fabiola fue la primera agente de extensión de hogar que trabajó en los pueblos. Además de español, ella aprendió a hablar Tewa y Towa para comunicarse con sus clientes americanos nativos.





In the 1930s, Fabiola became the first home extension agent to work in the Pueblos. In addition to Spanish, she learned Tewa and Towa so that she could communicate with her Native American clients.

En diciembre de 1932, un tren chocó con el coche donde Fabiola estaba y su pierna fue herida. Aunque ella trató de salvar su pierna, eventualmente fue amputada y reemplazada con una pierna artificial. Durante los dos años de su recuperación, ella continuó estando ocupada: escribió boletines sobre la preservación y preparación de la comida. Durante este tiempo, las mujeres en las comunidades donde Fabiola había trabajado continuaron con los programas que Fabiola había empezado, sin su ayuda. Después de su recuperación, Fabiola continuó con su trabajo como agente de extensión de hogar con la ayuda de un conductor contratado.



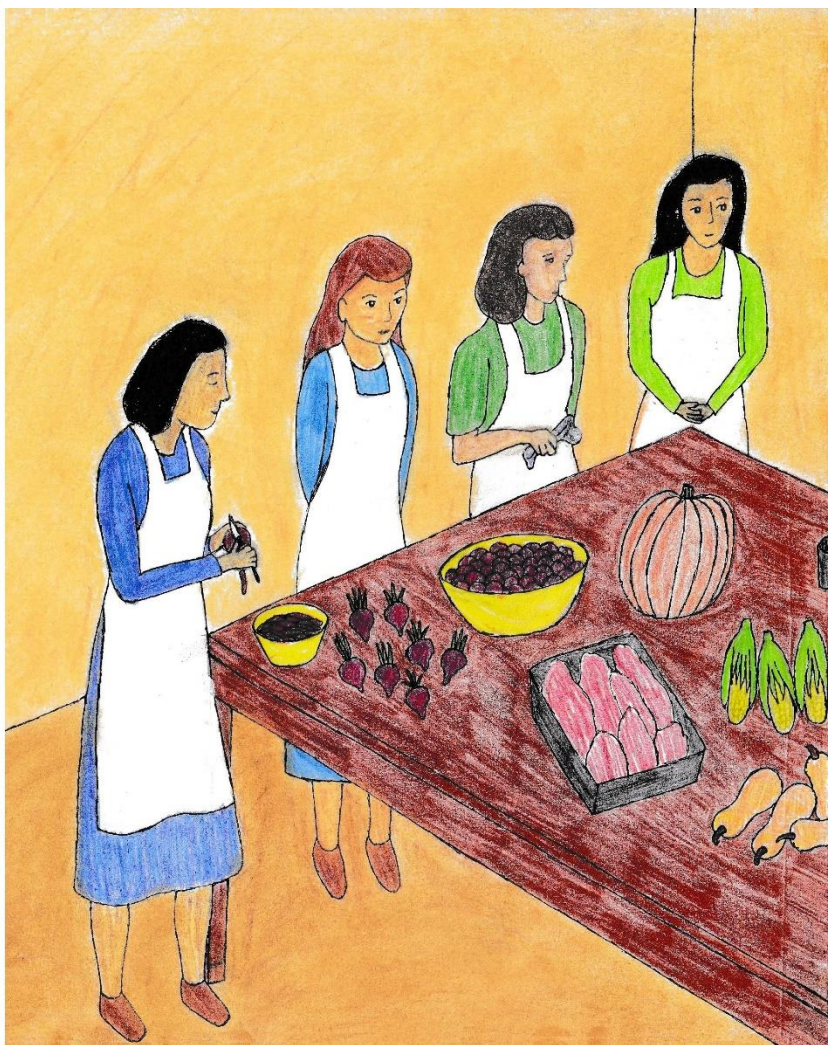




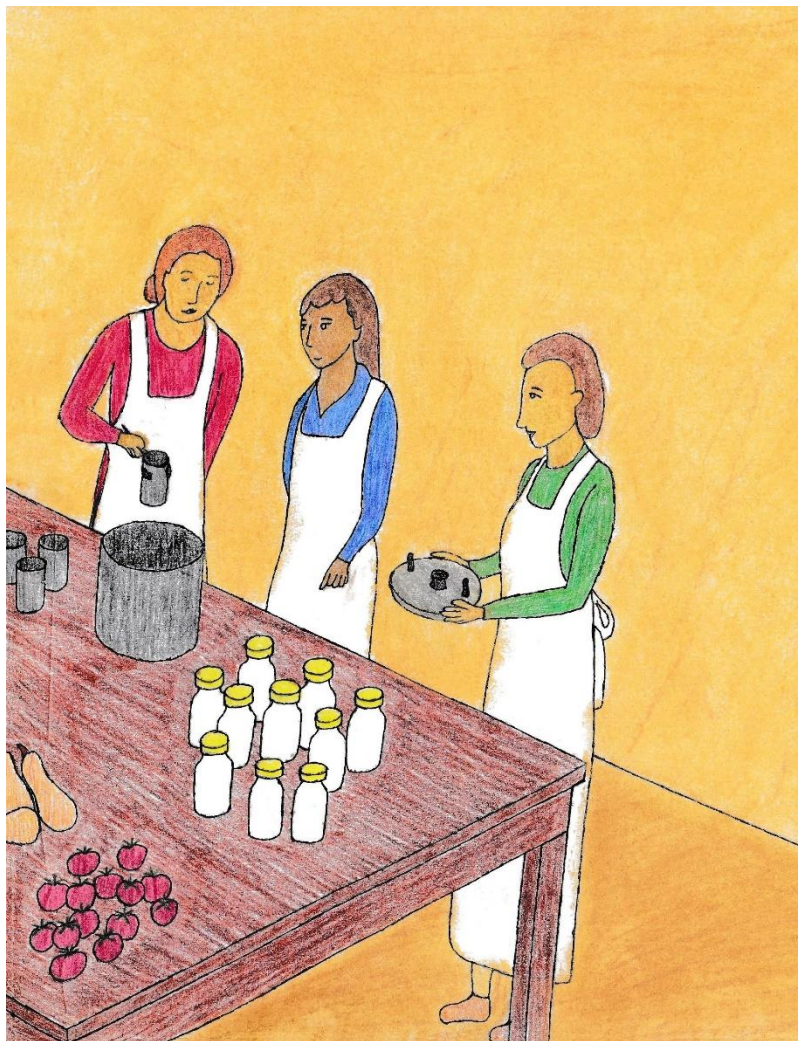
In December, 1932, a train hit the car Fabiola was riding in, injuring her leg. Although she tried to save it, the leg eventually had to be amputated and replaced with an artificial limb. During the two years she spent recovering, she stayed busy writing bulletins on canning and meal preparation. Meanwhile, the women in the areas where she had worked continued the programs she had started with them, even without her help. After she recovered, Fabiola went right back to work as a home extension agent, with the help of a hired driver.

Fabiola trabajó como agente de extensión de hogar durante 30 años. Ella empezó a trabajar en los condados de Santa Fe y Rio Arriba, pero en 1947 ella fue nombrada “Agente General” para siete condados diferentes en el norte de Nuevo México. Estos condados incluían Santa Fe, Rio Arriba, Los Álamos, Sandoval, y Taos. Muchos de estos condados no tenían otros trabajadores para el servicio de extensión, pero Fabiola visitaba miles de familias.

En 1951, Fabiola pasó seis meses en México, donde empezó un programa de economía doméstica y preparó unas centres de demostración para las Taráscanos. Ella también enseñó economía doméstica a estudiantes de América Central y América del Sur.





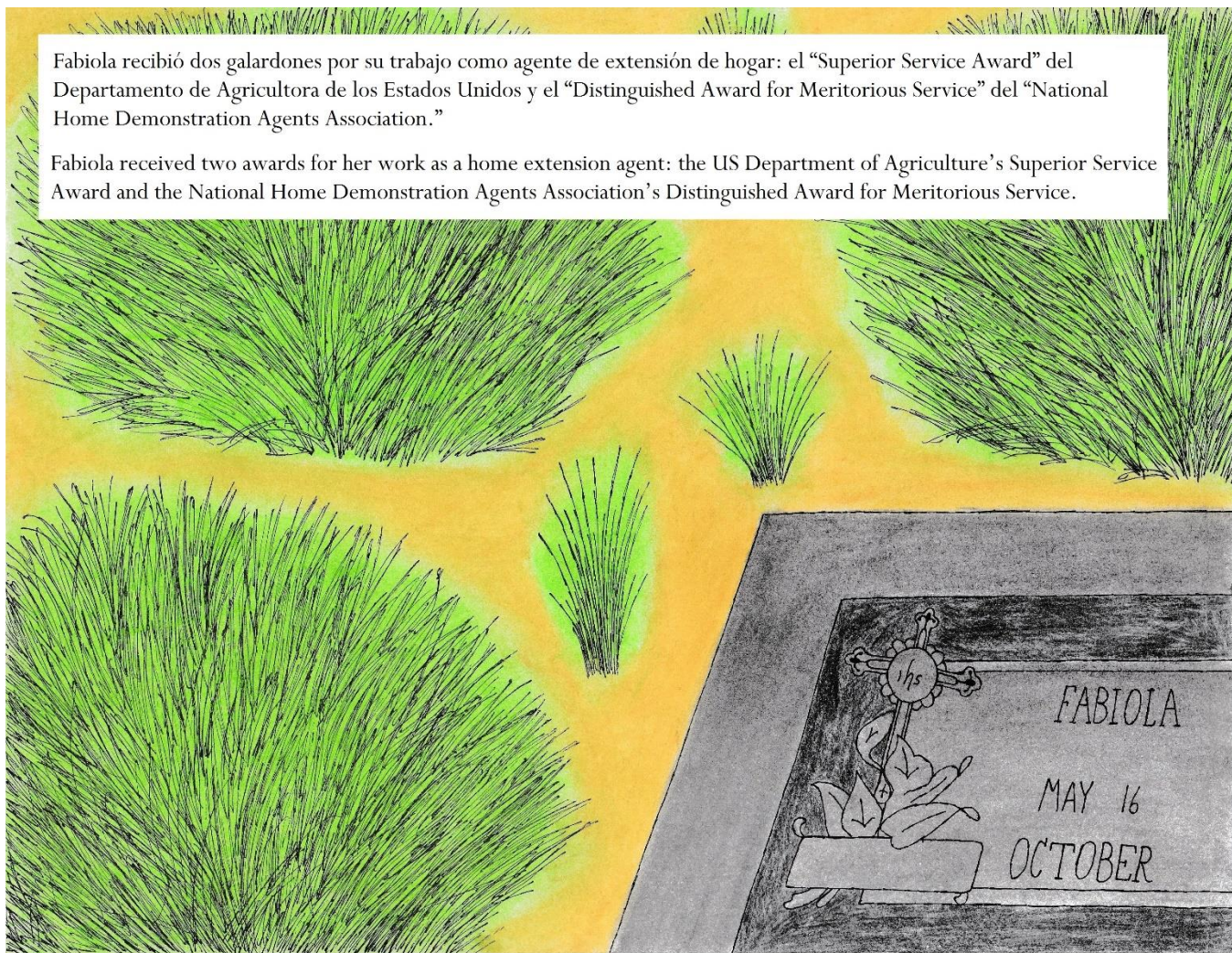


Fabiola worked as a home extension agent for 30 years. She started working in Santa Fe and Rio Arriba Counties, but in 1947 she became "Agent at Large" for several different northern New Mexico counties, including Santa Fe, Rio Arriba, Los Alamos, Sandoval, and Taos Counties. Many of these counties had no other extension service workers, but Fabiola visited thousands of families. In 1951, Fabiola spent six months in Mexico, where she set up a home economics program and several demonstration centers for the Tarascan Native Americans. She also taught home economics to students from Central and South America.



Fabiola recibió dos galardones por su trabajo como agente de extensión de hogar: el “Superior Service Award” del Departamento de Agricultura de los Estados Unidos y el “Distinguished Award for Meritorious Service” del “National Home Demonstration Agents Association.”

Fabiola received two awards for her work as a home extension agent: the US Department of Agriculture’s Superior Service Award and the National Home Demonstration Agents Association’s Distinguished Award for Meritorious Service.



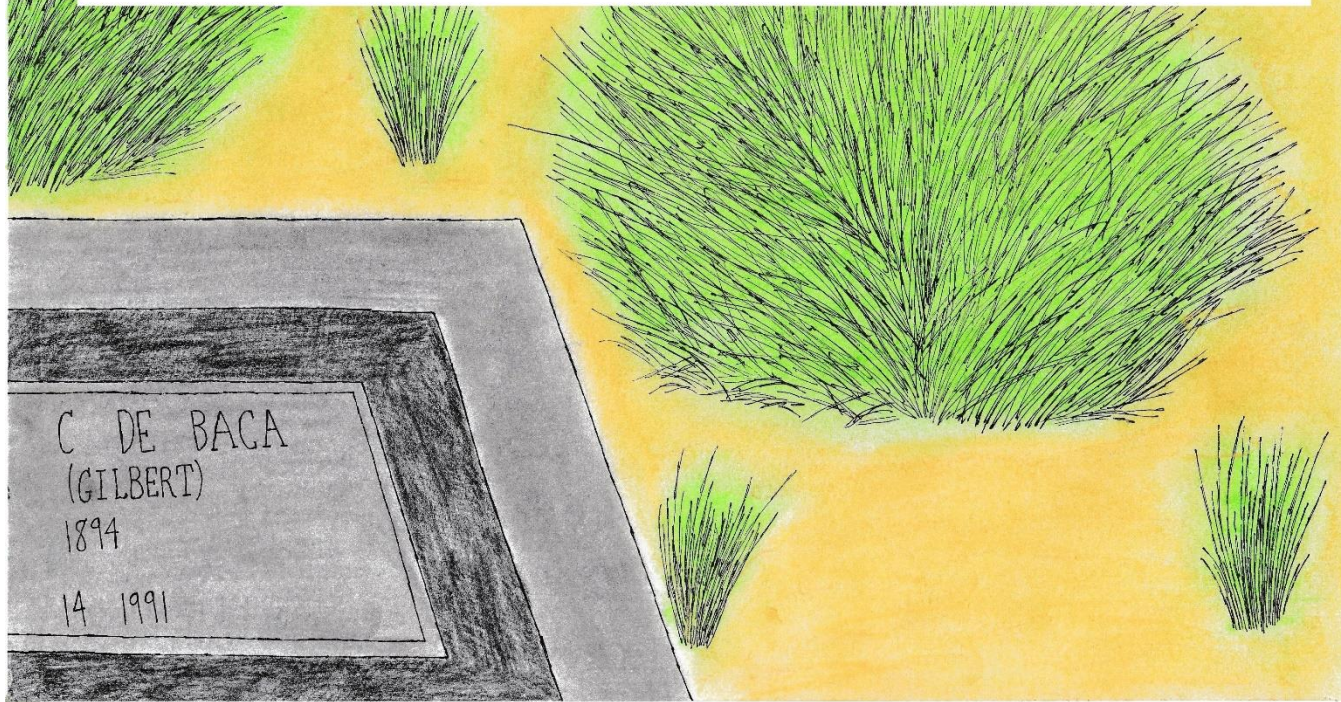


Incluso después de su jubilación en 1959, Fabiola continuó estando ocupada. Ella aconsejó a los Cuerpos de Paz y enseñó a los voluntarios. Dio lecturas. También fue un miembro de La Sociedad Folclórica de Santa Fe, una organización que trabajaba para preservar la cultura, las tradiciones, y el folklore hispánico.

Fabiola murió el 14 de octubre de 1991. Tenía 97 años.

Even after she retired from her work as a home extension agent in 1959, Fabiola kept busy. She worked as a consultant for the Peace Corps and trained Peace Corps volunteers. She went on a lecture circuit. She also became a member of La Sociedad Folklorica of Santa Fe, an organization which worked to preserve Spanish culture, traditions, and folklore.

Fabiola died on October 14, 1991 at the age of 97.



**Glosario**

**Agente de extensión de hogar:** Un miembro del servicio de extensión agrícola, usualmente una mujer, que visita a las comunidades y enseña a las mujeres temas de economía doméstica.

**Amaranto:** Una planta con un tallo largo, hojas vellosas y flores verdes. Las hojas y las semillas de esta planta son comestibles.

**Anglo-americano:** Un ciudadano de los Estados Unidos cuyos ancestros eran de Inglaterra, o que habla inglés y es considerado “blanco.”

**Arroyo:** Donde fluye el agua en un río; puede cambiar de seco a lleno de agua en un poco rato.

**Aventar:** Separar el grano y la paja (el parte que no se puede comer) del trigo tirándolo al aire porque el viento sopla la paja fuera y dejar el grano.

**Boletín:** Un documento breve que contiene datos sobre un tema.

**Cenizo:** Una planta de maleza que tiene hojas verdes cubiertos con una substancia blanca y polvorienta. Todas las partes de esta planta (excepto la raíz), son comestibles. Se puede comer esta planta cruda o cocida, pero si está cruda no es bueno comer mucho.

**Los Cuerpos de Paz:** Una agencia del gobierno de los Estados Unidos que fue creada por el Presidente John F. Kennedy en 1969. Los voluntarios de esta organización viajan a otros países del mundo para involucrar a las personas allí en programas de educación, agricultura, industria y salud.

**La economía doméstica:** El estudio de temas necesario para mantener el hogar y la familia, como la nutrición, la preservación y preparación de comida y el cuidado de niños.

**Enlucir:** Cubrir los paredes de un edificio con una mezcla de cal o yeso, arena, y agua, para protegerlo contra el tiempo.

**Ganadero:** Una persona que cría ganado, especialmente vacas.

**Gran Depresión:** Un crisis económica que ocurrió en los Estados Unidos entre los años 1929 y 1930. Durante este tiempo, muchas personas perdieron sus trabajos, el dinero que ellos tenían en los bancos y, después, sus casas.

**Hacendado:** Una persona a quien el gobierno da un pedazo de tierra (muchas veces en un territorio donde no hay muchas ciudades o poblados) con la condición de que la persona cultive la tierra y viva allí durante un cierto número de años.

**Herencia:** Los conocimientos, tradiciones y objetos que son transmitido de una generación a otra en una familia o comunidad.

**Preservar:** Secar o enlatar comida para que no se eche a perder. La preservación es el proceso de preservar la comida.

**Trillar:** Separar el grano y la planta del trigo golpeando la planta con un mayal, o poniendo la planta en una trilladora.

**La vacuna:** Una forma de bacteria o virus muerto o débil que se inyecta en una persona para dar protección contra la forma viva de la enfermedad.

**Verdolaga:** Maleza que crece cerca de la tierra. Tiene flores amarillos y hojas comibles.

**La viruela:** Un virus que causa fiebre, dolores y una erupción que deja cicatrices. Es muy contagioso y puede ser fatal.



**Glossary**

**Anglo-American:** A citizen of the United States whose ancestors were from England, or who speaks English and is considered “white.”

**Bulletin:** A short document that contains facts about a topic.

**Colcha:** A type of Spanish embroidery done on a blanket or other piece of cloth.

**Great Depression:** An economic crisis that occurred in the United States between the years 1929 and 1930. During this time, many people lost their jobs, the money that they had in the banks, and later their homes.

**Heritage:** The knowledge, traditions, and objects passed down from one generation to another within a family or community.

**Homesteader:** A person who is given a piece of land (often in a territory where there are not many cities or villages) on the condition that the person farms the land and lives there for a certain number of years.

**Home economics:** The study of topics necessary to maintain the home and the family, such as nutrition, the preservation and preparation of food, and childcare.

**Home extension agent:** A member of the agricultural extension service, usually a woman, who visits communities and teaches the women home economics.

**Lamb’s Quarters:** A weedy plant that has green leaves covered with a white dusty substance. All parts of this plant (except the root) are edible. It can be eaten raw or cooked, but if it is raw, it is not good to eat a lot of it.

**Peace Corps:** An agency of the United States government that was created by President John F. Kennedy in 1969. Volunteers from this organization travel to other countries in the world to involve the people there in educational, agricultural, industrial, and health programs.

**Pigweed:** A plant with a tall stalk, hairy leaves, and green flowers. The leaves and seeds of this plant are edible.

**Plastering:** Covering the walls of a building with a mixture of lime or gypsum, sand, and water, to protect the building from the weather.

**Preservation:** The process of drying or canning food to protect it from spoiling.

**Purslane:** A weedy plant that grows close to the ground. It has yellow flowers and edible leaves.

**Rancher:** A person who raises livestock, especially cows.

**Smallpox:** A virus that causes fever, pains, and a rash that leaves scars. It is very contagious and can be fatal.

**Streambed:** The bottom of a stream, especially when the stream is dry.

**Thresh:** To separate the grain from the plant by hitting the plant with a flail, or by putting the plant in a threshing machine.

**Vaccine:** A dead or weakened form of a bacteria or virus which is injected into a person to protect them from the live form of the disease.

**Winnow:** To separate the grain and the chaff (the inedible part) of the wheat by throwing them in the air, because the wind will blow the chaff away and leave the grain behind.

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*We fed them cactus* (Fabiola Cabeza de Baca Gilbert)

Fabiola Cabeza de Baca nació en 1894 en Las Vegas, New México. Durante su vida, ella trabajó como una profesora y una agente de extensión hogar. Estableció 18 centros de educación nutricional en Nuevo México y una programa de educación sobre la economía hogar por los Taráscanos en Michoacán, México. También publicó tres libros (dos libros de recetas y un libro sobre la historia de su familia) y muchos boletines, enseñó voluntarios por los Cuerpos de Paz, escribía una columna semanal en sobre comida en el periódico El Nuevo Mexicano en Santa Fe, tenía una programa bilingüe de radio semanal en KVSF, y era un miembro de La Sociedad Folclórica de Santa Fe. Ella recibió el "Superior Service Award" del Departamento de Agricultura de los Estados Unidos y el "Distinguished Award for Meritorious Service" del "National Home Demonstration Agents' Association" por su trabajo como agente de extensión hogar.

El enfoque de este libro es en las cosas que Fabiola hizo en su trabajo como agente de extensión hogar y la actitud que ella tenía sobre su trabajo y sus clientes. Una de las cosas más notables sobre Fabiola fue su manera de combinar las técnicas científicas con las tradiciones. Fabiola hablo español, y ella aprendió Tewa y Towa también para comunicar mejor con sus clientes. Como agente de extensión hogar, ella enseñó mujeres nuevos métodos de cultivar jardines y criar pollos, cómo enlatar frutas y verduras, cómo usar máquinas de coser, y cómo reparar las casas. También, Fabiola demostró que como usar las técnicas nuevas para continuar y mejorar las tradiciones. Fabiola murió en 1991, pero tenía una gran influencia en la historia de Nuevo México y todo los Estados Unidos.

Fabiola Cabeza de Baca was born in 1894 in Las Vegas, New Mexico. During her life, she worked as a teacher and a home extension agent. She set up 18 nutritional training centers in New Mexico and a home economics program for Tarascan Indians in Michoacan, Mexico. She also published several books (two cookbooks and a book about her family history), trained Peace Corps volunteers, wrote a weekly food column for El Nuevo Mexicano in Santa Fe, held a bilingual weekly radio program about homemaking on KVSF, and was a member of La Sociedad Folklorica de Santa Fe. She received both the US Department of Agriculture's Superior Service Award and the National Home Demonstration Agents Association's Distinguished Award for Meritorious Service for her work as a home extension agent.

This book focuses on Fabiola's career as a home extension agent: her achievements and her attitude toward her job and her clients. One of the notable things about Fabiola is the way she combined traditional practices and new scientific methods. Fabiola spoke Spanish and she learned Tewa and Towa as well to make it easier for her to communicate with the people she visited. As a home extension agent, she taught women new ways of gardening and raising poultry, how to can fruits and vegetables, how to use sewing machines, and how to make home repairs. Fabiola also demonstrated how these new ways could be used to continue and even improve on traditions. Although Fabiola died in 1991, she had a lasting influence on the history of New Mexico and the entire United States.