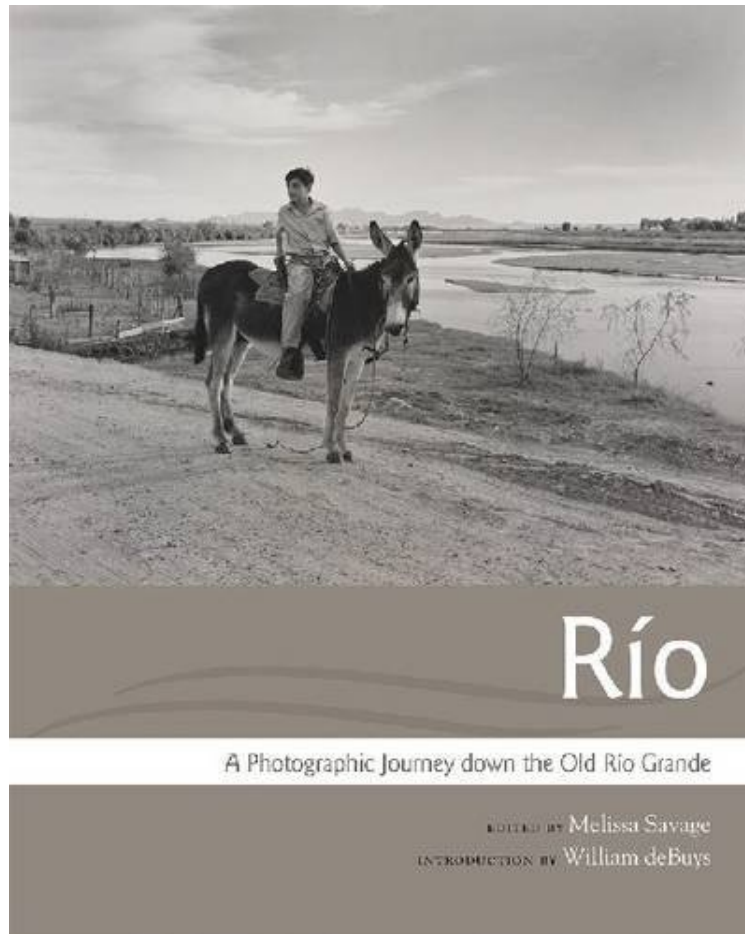


[Download] Río: A Photographic Journey down the Old Río Grande (Querencias Series)

Río: A Photographic Journey down the Old Río Grande (Querencias Series)

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From Ingramcontent : Río: A Photographic Journey down the Old Río Grande (Querencias Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Río: A Photographic Journey down the Old Río Grande (Querencias Series):

2 of 2 people found the following review helpful. RíoBy GlennAs someone who grew up in Albuquerque in the '50's in the Old Town area, sneaking off to the banks of the river especially in the summer, is still etched in my mind. The photographs are stunning, nostalgic and a little sad. And to me that is the mark of something great. Excellent work. Congrats to Melissa.1 of 1 people found the following review helpful. Five StarsBy CustomerThis is a great book5 of 5 people found the following review helpful. Each contributor brings special expertise to his or her subjectBy BookreporterBeginning up in the snowfields of the southwestern Colorado mountains, snaking through New Mexico to Texas, finally emptying into the Gulf of Mexico after the storied "big bend," the Río Grande has come to occupy a significant place in the thinking of many Americans, both citizens and newly arrived immigrants.The editor of RIO,

Melissa Savage, is a geographer and conservationist who was first drawn to the river by a wish to conserve the natural beauty of the groves of cottonwoods that grew along its banks. She was then attracted to the stunning black and white photographs of the river and region taken by Laura Gilpin. The photos, also including the work of Ansel Adams, Wilfred Dudley Smithers and William Henry Jackson, grace the large pages of this vintage-style picture/prose tribute to the power, beauty and utility of the waterway. Some of the pictures are “unattributed,” like an evocative portrait of two native women filling large earthenware pots with water near San Juan Pueblo in the early years of the 20th century. Divided into prose essays with accompanying pictures, Savage’s collection looks at the river in terms of Crossings, Trade, Cultivation, Los Insurrectos, Big Bend and River’s End. Each contributor brings special expertise to his or her subject. Juan Estevan Arellano, who writes about trade, has lived his entire life on the river, his family having long enjoyed the benefits of the river’s agricultural and commercial potential. Jan Reid has studied the unique contours of the river at Big Bend, and in his introduction, historian William DeBuys shows how the development of photography mirrored the development of the river, its industrialization, bridges, railroads, towns and cities. The photographs speak a mystical language. The International Bridge between Brownsville and Matamoros, designed to swing open for steamships, was completed just as steamship travel was coming to an end, so the swing mechanism was tested once and never used. During the period of Los Insurrectos, a remarkable panorama unfolded as US residents of El Paso --- ladies with parasols and men in suits and hats --- strolled along the Río Grande to watch war in progress on the Mexican side. An old crossing point of river and rail in the lonely desert, beside which a local woman opened a little-patronized tearoom, would become a unique access to Los Alamos for workers at the Manhattan Project. During Prohibition, men smuggled bottles of sotol, whiskey made from an indigenous desert plant, in purpose-made sacks under their coats; a photograph shows two smugglers being caught in the US, but, we are told, such captures were a rare occurrence. The topography of Big Bend, with its thousand-foot-deep Santa Elena Canyon and its perilous rapids, contrasts with a vista of the quiet Mexican village of Boquillas near the bend, waiting as a dust storm looms on the far horizon. As one of the writers in this photographic essay collection opines, once there was an official border between the US and Mexico, and given the disparities in their economies, it was inevitable that there would be both tourism and trafficking, the latter including the trafficking of human beings “seeking a better life.” Southwestern writer Dan Flores reminds us in “River’s End” that rivers are “one of our connections to the tangible, organic world.” With this photographic legacy, we are able to ponder that connection, and with this particular river, to contemplate the subtle intricacies of a border river that both links and divides us. Reviewed by Barbara Bamberger Scott

Weaving together landscape and memory, this book presents historical photographs of the Río Grande of the American Southwest. The dynamic Río Grande has run through all the valley’s diverse cultures: Puebloan, Spanish, Mexican, and Anglo. Photography arrived in the region at the beginning of the river’s great transformation by trade, industry, and cultivation. In *Río Savage* has collected images that document the sweeping history of that transformation—from those of nineteenth-century expeditionary photographer W. H. Jackson to the work of the great twentieth-century chronicler of the river, Laura Gilpin. The photographs are assembled in thematic bundles—river crossings, cultivation, trade, floods, the Mexican insurrection, the Big Bend region, and the estuary where the river at last meets the Gulf of Mexico. Essays by Rina Swentzell, G. Emlen Hall, Juan Estevan Arellano, Estella Leopold, Norma Elia Cantú, Jan Reid, and Dan Flores illuminate the images.

“Sparkles among the many books written about the Río Grande. *Río* captures the relationship between the river and those it touches with language and essays as evocative as the images themselves. Readers will be rewarded with a deeper understanding of the Río Grande through this spectacular book.”—Evan R. Ward, author of *Border Oasis: Water and the Political Ecology of the Colorado River Delta, 1940–1975* “Tremendously compelling. This book provides a great hint of what has once been as well as what could yet again be.”—Jack Loeffler, author of *Thinking Like a Watershed: Voices from the West* About the Author Melissa Savage is a geographer and conservationist. She is a professor emerita at the University of California, Los Angeles, and the director of the Four Corners Institute in Santa Fe, New Mexico. William deBuys’s *Enchantment and Exploitation: The Life and Hard Times of a New Mexico Mountain Range* (UNM Press) has been revised and reissued in honor of its thirtieth anniversary.