

HISTORIC SANTA FE



The Historic Santa Fe Foundation Monthly Journal **September 2017**

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eZine cover: Thom Holzer, from the HSFF exhibition *Pushing the Boundaries*. The exhibition continues at HSFF until September 29, 2017, p. 4

Image above: Pete Warzel from his interview with Stanley Crawford, p. 7

The autumnal equinox arrives on September 22 and as the seasons start to shift, the leaves change colors and litter the grounds around El Zaguán. We lament the loss of our warm summer days and the promise of much-needed rains. Tourists shuffle down Canyon Road and part-time summer visitors head back to less hospitable climates. The snows will soon cover the adobe like Blair Cooper's watercolor of Chimayo (p4) that is on display at HSFF through the month of September. HSFF's seasonal schedule does not wane in the shorter days of fall and winter and promises exciting events in the upcoming weeks.

The exhibition of watercolor, gouache, acrylic paint and water-based ink in El Zaguán's sala titled *Pushing the Boundaries: Water and Color in New Mexico* continues through the month. Some of the works by 33 artists illustrate the this eZine. Most works are available for purchase with a portion of the sales benefiting the foundation.

In this issue of the eZine, we announce a new addition to the Register of Resources Worthy of Preservation, a special fundraising event in Chimayo, our September and October exhibitions in El Zaguán. Finally, HSFF's Executive Director shares a visit with writer and farmer Stanley Crawford.

On September 21 at 3pm, Crawford will read from and sign copies of his new book *Village: A Novel*. Crawford is known for his book *Mayordomo: Chronicle of an Acequia in Northern New Mexico* and *A Garlic Testament: Seasons on a Small New Mexico Farm*, among many works of fiction and nonfiction. He will read from his newest book and novel, *Village*, published in 2017 by Leaf Storm Press. Read the interview here to find out more about the life of this recognized New Mexico personality.

To receive the upcoming printed newsletter and to attend the Salon talks with no additional entry fee, please sign up for a [membership](#) or [donate now](#). To continue to offer these programs and partnerships and maintain El Zaguán, we ask you to give. **Your Support to the Historic Santa Fe Foundation contributes to the preservation and knowledge of our great city of Santa Fe and Northern New Mexico.**

NEWSWORTHY

NEW ADDITION TO THE REGISTER AND CHIMAYO FUNDRAISING TOUR

ACEQUA DE LA MURALLA ON THE REGISTER

The Acequa de la Muralla, one of Santa Fe's four acequias still in use, has been added to the HSFF Register of Properties Worthy of Preservation. With a construction date, or priority date, between 1680 and 1766, it is the second oldest operable acequia in Santa Fe. Running just north of the Santa Fe River, along its lower terrace, members of the Acequa de la Muralla Association maintain and operate the irrigation ditch in the centuries-old Spanish tradition. In 1919, thirty-eight acequias were documented in Santa Fe. Most have fallen into disuse, reflecting the changing local economy as rural residents moved to wage labor from subsistence farming, or as the population expanded housing onto former agricultural fields.

HSFF advisor Deborah Lawrence prepared a history of the acequia, and consulted with mayordomo, B.C. Rimbeaux, and parciante Brad Perkins (also an OSFA Board Director) to prepare the nomination to our register. As pointed out by Lawrence, acequias like the Muralla have sustained our community for over three centuries. Collectively and individually, they help to define the character of Santa Fe. It is appropriate to pay tribute to them, to their communities, and to their role in Santa Fe's history. Today, with local acequias in jeopardy of further harm, recognition by the Historic Santa Fe Foundation will help signify their importance.

SPECIAL FUNDRAISING EVENT FOR HSFF EDUCATION & OUTREACH IN CHIMAYO

Sunday, October 1, 2017, Tour at 3pm and Dinner at 5pm

A Private Tour of the Plaza del Cerro, Chimayo with Don Usner & Dinner at Rancho de Chimayo Restaurant

Don Usner has intimate experience with the Plaza del Cerro, having spent time growing up and playing there on his grandmother's property on the Plaza. Continuing this exploration, as a historian, photographer, resident and supporter of the community, Don is highly knowledgeable and passionate about the history and preservation of Chimayo and its Plaza. It is the last remaining fortified plaza in New Mexico and a significant historic site and it is in disrepair. During the summer of 2017 the Historic Santa Fe Foundation along with Cornerstones Community Partnerships and the Chimayo Cultural Preservation Association worked on a restoration project at Casita Martina, on the northwest corner of the plaza. The team rebuilt adobe walls and installed windows and doors, with roof repairs underway next week. These efforts saved Casita Martina and helped protect the adjacent family chapel that is a gem of community devotion and santero art – the Oratorio de San Buenaventura.

This is a special opportunity to see and visit a wonderful historic site that is little known and in danger of deteriorating into obscurity. There is no better informed and dedicated Chimayo devotee than Don Usner – who graciously donated his time for this special gathering – to take us back into the history of place. Don will lead the tour from the Chimayo Museum around and through the plaza with a stop at the restoration of Casita Martina where we will hear input from HSFF Restoration Specialist Mara Saxer, who worked with our summer Intern on the project. We will be allowed into the chapel for a look and history from Don. Following the tour, that should take an hour and a half, we will convene at the Rancho de Chimayo Restaurant for an inclusive five-item menu dinner.

Don Usner is a renowned photographer and author of *Sabino's Map: Life in Chimayó's Old Plaza*, the superb history of the Plaza del Cerro, *Chasing Dichos through Chimayó*, a follow up book on Chimayo focused on the Spanish language

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proverbs of the area, and his essay and photography for *!Órale! Lowrider: Custom Made in New Mexico*. Don was named A New Mexico Luminaria by the New Mexico Community Foundation in 2013.

Proceeds of this exclusive outing will go to furthering projects like Casita Martina by HSFF and educational opportunities and outreach in Santa Fe and surrounding areas. We will send further information on directions, parking, and the Rancho menu upon receipt of your reservation. Thank you for supporting this important restoration work and historical education by the Foundation.

Price per person of this exclusive tour and dinner is \$175 per person through the HSFF offices. **Reservations are required, limited to 26 individuals and will be filled on first come, first serve basis until full. Final deadline for reservations is Friday, September 29, 2017 at 1pm or until full. Call Melanie McWhorter at 505.983.2567, email Melanie@historicsantafe.org or visit www.historicsantafe.org/chimayotour**



Chimayo in Winter ©Blair Cooper from the exhibition *Pushing the Boundaries: Water and Color in New Mexico*
on display at HSFF until September 29, 2017

TWO EXHIBITIONS

Pushing the Boundaries: Water and Color in New Mexico & Seldom Seen: Works on Paper by Olive Rush in El Zaguán

Many of The Historic Santa Fe Foundation's members and followers know about HSFF's properties- and history-related activities and events, but the Canyon Road sala at El Zaguán is garnering more attention as a serious exhibition space and sales gallery. HSFF hosts an opening for an exhibition in El Zaguán on the first Friday of every month. Artists receive our support and HSFF gains small donations from the artwork sales. This is a partnership between HSFF and the artist and an opportunity for our community and broader audience to purchase affordable artworks in a non-traditional space. This collaboration is an example of the many cooperative situations that HSFF now embraces and it is a win-win situation for all involved.

On occasion, HSFF hosts an exhibition on the history of some of its registered properties and local communities, i.e. the St. John's College and La Fonda on the Plaza and Agua Fria Village exhibitions in 2016. Despite our focus on historical properties and their associated personal narratives, HSFF has a historical relationship to artists. El Zaguán has been the home to the artist-in-residence program for decades. Although not an artist-in-residence program in the traditional sense, the residents receive reasonable rates for rent, reside on Santa Fe's gallery- and artist-centric Canyon Road, have a geographically-created community of fellow artists and have the opportunity for one exhibition in El Zaguán annually. In November and December 2017, HSFF hosts El Zaguán residents Kuzana Ogg and Anna Booth, respectively. HSFF will announce both exhibitions to our email list as the time nears.

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Jean Baptiste ©Jonathan Hertzell from the exhibition *Pushing the Boundaries: Water and Color in New Mexico*

HSFF also supports artists from the larger community and works with some of our partners to curate exhibitions related to the founding and history of our great city. In July 2017, HSFF, in partnership with artist and art conservator Bettina Raphael, announced the annual call for entries for the watercolor show. HSFF decided to expand the accepted entries to include media not only in watercolor, but gouache, acrylic paint and water-based ink. This year's theme and exhibition title is *Pushing the Boundaries: Water and Color in New Mexico* and includes works by 33 artists, most of whom reside in Santa Fe or Northern New Mexico. The works vary from traditional watercolors of adobe houses on paper and Southwestern landscapes to minimalist and abstract acrylic on canvas and wood.

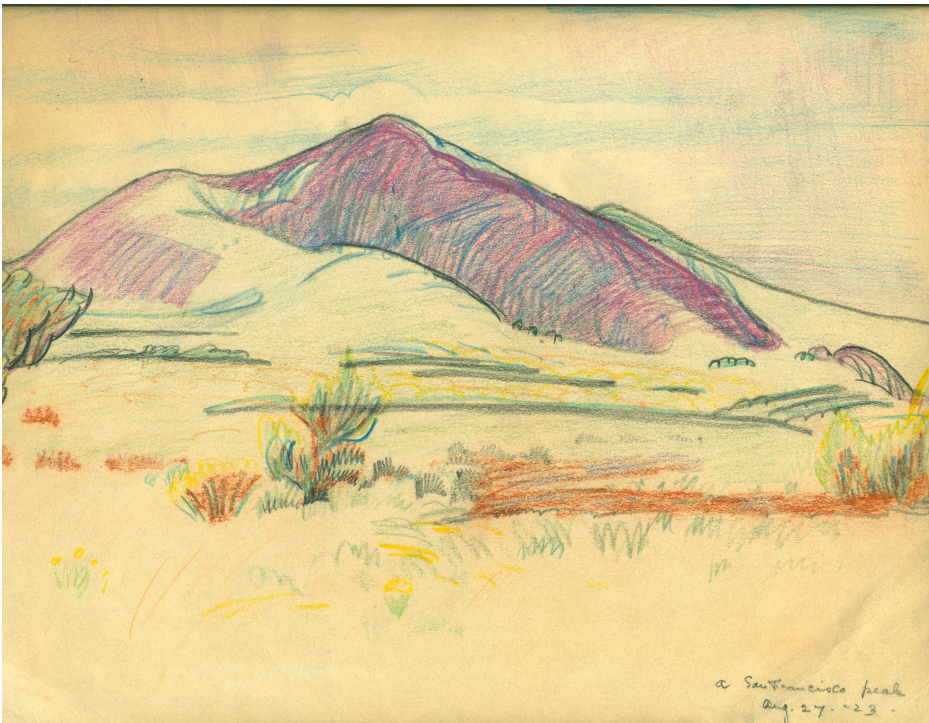
The exhibition opened on September 1 and will continue through September 29.

This year's featured artists include Barbara Albert, Lisa Bemis, Adele Caruthers, Cynde Christie, Rush Cole, Blair Cooper, Gary Denmark, Connie Dillon, Jim Doyle, Matthew Ellis, Jeanie Fleming, Lisa Flynn, Mary Helen Follingstad, Linda Gordon, Nancy Grace, Linda Guenste, Jonathan Hertz, Kathleen Holming, Thom Holzer, Jay Leutwyler, Suzanne Kelly, Jean Kithil, Sally Kruse, Jody Le Cher, Nicola Heindl-Watson, Betsy Pierce, Steven Pierce, Bettina Raphael, Lee Rommel, Rennae Ross, Nancy Spring, Dave Wilkison, and Bette Yozell. Please stop by El Zaguán before September 29 to see the show. Most works are available for purchase and proceeds benefit the artist and HSFF.

The exhibition in October 2017, *Seldom Seen: Works on Paper by Olive Rush*, features the work of noted Quaker artist Olive Rush (1873-1966). Rush is

recognized by many as an important figure in the Santa Fe modern art period. She moved from Chicago in the 1920s to Santa Fe and lived in New Mexico until her death in the 1960s. Rush was part of the Art Colony of Santa Fe, a close confidant to Jane and Gustave Baumann, and member of the Santa Fe Artists' Guild and the Rio Grande Painters with the likes of recognized New Mexico artists William Penhallow Henderson, Andrew Michael Dasburg, Cady Wells and Paul Lantz. She shared a studio while in New York and later a cat in New Mexico with acclaimed artist Georgia O'Keeffe.

In addition to her importance to the art community of New Mexico, she lived her life according to Quaker values of simplicity, reverence for life, and faith in good works and demonstrated this in her role as a social activist, outspoken in the women's suffrage movement, a champion of pacifism, a volunteer for hunger relief and support of refugees after World War II.



© Olive Rush

This exhibition was curated by Bettina Raphael and will feature 35 artworks, and a small photographic display of the artist's life. HSFF will have some cards with original prints and copies of the books *Olive Rush: A Hoosier Artist in New Mexico* and *Olive Rush: Finding Her Place in the Santa Fe Art Colony* available for purchase during the opening and exhibition.

Please stop by El Zaguán to visit our exhibition space and gift shop and sign up for our newsletter to find out about exhibitions, talks and other events on our [website](http://HistoricSantaFe.org) (HistoricSantaFe.org). Feel free to call or email with questions, 505-983-2567 or info@historicsantafe.org.



From top left clockwise:
©Nancy Grace
Nicola Heindl-Watson
Mary Follingstad
Jay Leutwiler
Jody LeCher



INTERVIEW

Stanley Crawford on International Garlic Trade, and writing on New Mexico

by Pete Warzel

Stanley Crawford portrait © Don Usner

It is a truly beautiful late August afternoon as I drive up the Rio Grande past Velarde, cross the Rio Embudo, and turn right to Dixon, New Mexico. Stanley Crawford meets me in town at Zuly's for lunch and we review the logistics for his talk and reading at our Salon El Zaguán on September 21. I follow him to El Bosque Garlic Farm, center place of his farming and writing life and a key location/character in *Mayordomo* and *A Garlic Testament*, two of his superb works of non-fiction.

Things have changed a bit since I was last here many years ago. There are more dogs, several interns, a shiny tractor and new hybrid automobile. He has written several more novels since then. The rental guest tower was there the last time, just, and Stan has had a good summer this season keeping it filled with paying visitors. His wife RoseMary is not here now but under medical care in Santa Fe.

We settle in for a talk and through the open door a circus show of hummingbirds strafing, positioning, bluffing each other out of the way, and the performance continues for the entire duration of our chat. The two interns come in, Ben Garinther and Phil Babbitt, both former students of Stan's Southwest Lit class and recent graduates from Colorado College in Colorado Springs. He teaches there in December and

these two were eager to also check out the farming life. Today they are finished with work and head to the Rio Grande for an afternoon swim. The river looked to me like a mud hole from the recent rains as I followed it upstream to Embudo, but I am not in my twenties.

Neither is Stan. He will be eighty this year and when I exclaimed something about 'old' with an expletive added he said, "I know. How did this happen? I remember some of those years but not eighty of them." No matter. He is not slowing down and is fit and lean like he always was. He writes, he farms, and he meets with the Department of Commerce on the international trade issue of China's sketchy garlic imports. We talked a bit about those occupations, all of them full time jobs at various times.

We began with China.

This started several years ago when Stan, another grower, and Ted Hume, an international trade attorney from Taos, filed a Request for Administrative Review with the U.S. Department of Commerce on the zero anti-dumping duty rate granted to the Zhengzhou Harmoni Spice Company of China. Harmoni dominates the U.S. garlic market through its American importer, effectively manipulating prices to an artificially low point. The anti-dumping duty is meant to counteract a foreign importer from 'dumping' product in the U.S. at below market prices, and Harmoni seems to be the

only company so far exempt from the duty. Other Chinese importers have been subject to the tax and assisting Stan and his lawyers with information to try and level their own playing field. Stan reckons that Harmoni has spent \$10 to \$15 million on lobbyists, investigators and legal fees to date to try and silence the voices of small garlic farmers in New Mexico. He says, "\$15 million on what you can see from this window. It is insane." The dispute is at the Department of Commerce, the United States Court of International Trade, three U.S. District Courts and probably some courts in China. Harmoni has gone so far as to file a RICO suit charging coercion, racketeering and forgery, an interesting salvo of firepower against a trade dispute by New Mexico garlic farmers.

Outside the window of the adobe room he built in 1969 are 2.9 acres of land containing his guest lodging, outbuildings and the garlic field. "We put out about a ton a year on just about an acre of cultivated land." Impressive for a small farm. Nothing to Harmoni. Stan has just returned from a trip to D.C. and a sit-down with the Commerce Department. He informed them that "the system is being corrupted and I think they know that but no one has ever said so directly in those terms before." He also gave them the heads up that Netflix is currently producing a documentary series on food for airing in February 2018, and the garlic war is one episode in the series. He has written op-ed pieces on the issue and sent to the major newspapers but received no action so far. That kind of visibility could help the cause.

The latest flyer that Stan writes periodically as an update to the garlic war says that "Whatever is at stake, it is very big for Harmoni and its allies. What's at stake for me is the ability to petition the government for redress of grievances without being maligned and defamed...."

So we talk about farming in northern New Mexico and writing, and the balance of the two, for after all those occupations were what brought Stan and RoseMary to Dixon, not the vocation of international trade diplomat.



Bosque Farms Garlic Boxes © Pete Warzel

Stan and his interns raise only garlic and shallots now, foregoing the late planting of ancillary crops. They trim, sort for planting next year, ready the current crop for market days at the Santa Fe Farmers Market. The garlic comes in four varieties and the heat and taste is varietal, although the soil at El Bosque could contain sulphur in amounts to up the heat of the garlic. The seasonal routine is to lay drip lines in March or April, weed in June and continuously after and then harvest and sell directly or pack for wholesale. Stan has mechanized the farm to a great extent but cannot simplify the hand labor of trimming and cutting stalks and roots.

When winter comes, he is ready for a three-and-a-half week stint as instructor of Southwest Lit at Colorado College where he presents his designated canon that includes Terry Tempest Williams, Cormac McCarthy, Edward Abbey and Oscar Acosta, among others. He thinks of it as a 'mini-writing workshop,' assigning two papers a week on the readings. "The class critiques their own work and students even present the chapters in class. I do not lecture. They do most of the work." And no doubt learn much in the process.

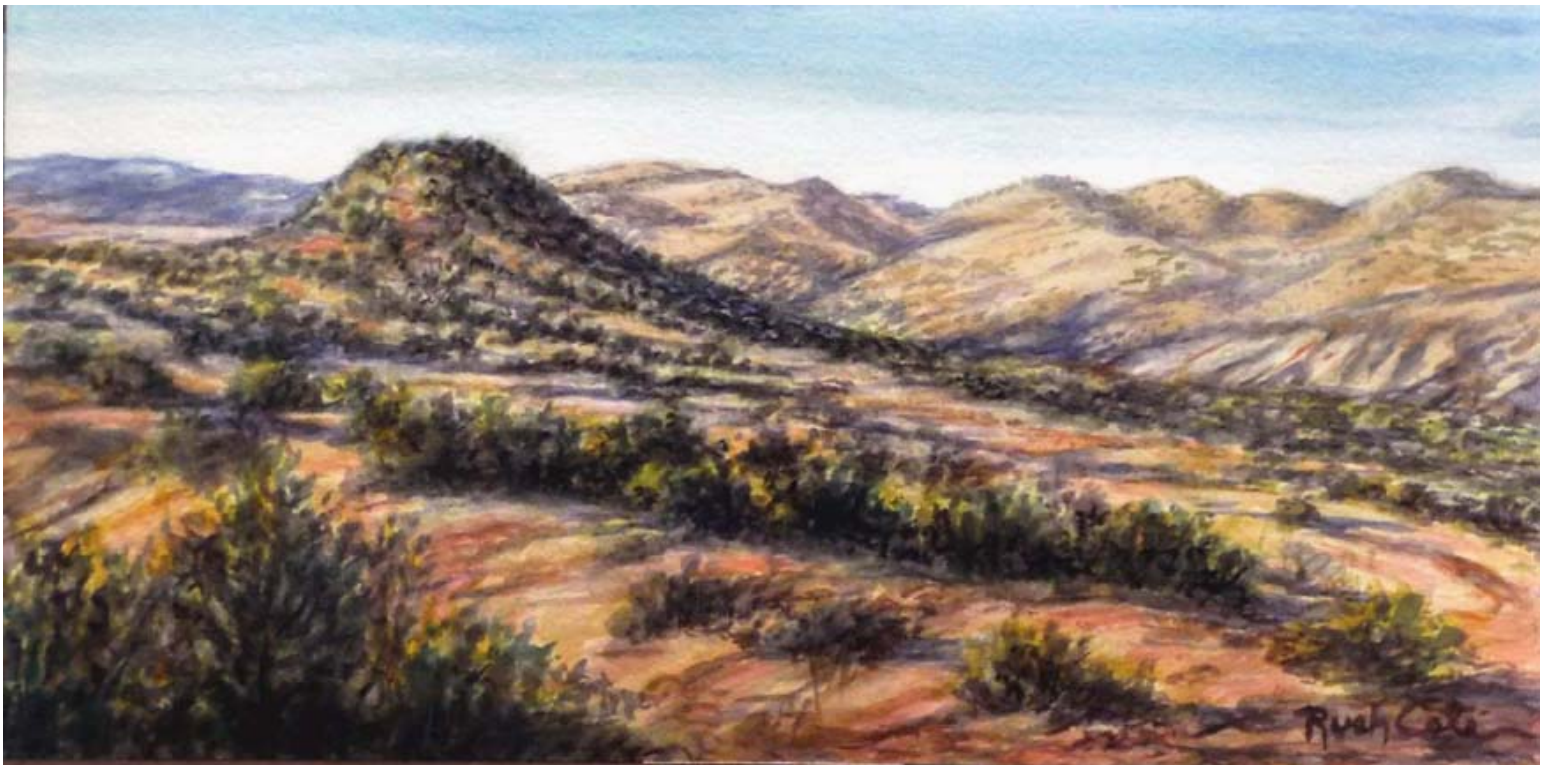
Winter is also writing time for Stan as it is the farm down time, so writing is seasonal to a great extent – another rhythm of the natural cycle of the farm and his life. The fiction and the non-fiction work are "two totally different animals. They use different parts of the brain. So, when I am writing fiction I work seven days a week, morning and night to keep the urgency of the voice. If I stop I can lose that currency of voice and I have to fake it to fix it. In nonfiction I work three days

at most before I have to stop. It is too rational, too logical and it wears me out. The non-fiction is best when I have to master something.” I ask him to clarify that last statement taking it to mean the rational writing is him trying to explain a process to the reader, like farming or ditch work, and the clarity of instruction is what takes great focus to be understandable. He says, “It is not just that, but that I am also trying to master the process of farming or ditch work as well as explain it to the reader. I know some of it, but I also learn in this process.”

Village is Stan’s most recent novel and one subject of his Salon talk at the Foundation in September. In some respects it is a found work in that he had written most of it years before and stopped when he could not work out the ending. “I stumbled upon it and read it and had the ending very quickly this time. When I had first put it away I was stuck. I did a little rewrite of some sections and here it is.” When I bring up the characterization as being so real it is embarrassing at

times he laughs. “Well back in the day people were more eccentric than now,” he says. Back in the day is the early 1990s and it is one day in the life of the village of San Marcos, a twenty-four hour wild ride in northern New Mexico.

Stan has lived in Dixon since 1969 following schooling at the University of Chicago and the Sorbonne, a sojourn in Crete and other parts of Europe. He has a wicked gleam in his eye that has been captured in the portraits photographed by Don Usner and Tony O’Brien over the years and translates to the wit of his fiction. I email him to check my information on his work in progress – a second book on garlic. On cue he replies, “A hopeful thought just came to me, so there is hope.” He is a northern New Mexican and American treasure, and we are thrilled to have him coming to HSFF to speak and be Stan with us, in all his various incarnations.



Rush Cole, *Cerrillos* from the exhibition *Pushing the Boundaries: Water and Color in New Mexico* on display at HSFF until September 29, 2017

HSFF MISSION

Our mission is to preserve, protect, and promote the historic properties and diverse cultural heritage of the Santa Fe area, and to educate the public about Santa Fe's history and the importance of preservation.

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SEPTEMBER 2017 CALENDAR

For a list of all HSFF events, visit our website, historicsantafe.org/events.

Pushing the Boundaries: Water and Color in New Mexico on display at at El Zaguán. The exhibition features artworks in watercolor, gouache, acrylic paint and water-based ink inspired by Northern New Mexico by 33 artists. The exhibition continues through September 29, 2017.

Thursday, September 21, 2017, 3pm - Salon El Zaguán Presentation by Stanley Crawford – Crawford presents a reading from his new novel *Village* published in 2107 by Leaf Storm Press. The talk will be followed by a book signing and HSFF will have copies of Crawford's novel *Village* for sale.

Sunday, October 1, 2017, 3pm – A Private Tour of the Plaza del Cerro, Chimayo with Don Usner & Dinner at Rancho de Chimayo Restaurant. Tour at 3pm and Dinner at 5pm. **More info on historicsantafe.org/chimayotour**

Friday, October 6, 2017, 5-7pm – ***Seldom Seen: Works on Paper by Olive Rush*** opens at El Zaguán. The exhibition continues through October 27 and features 35 works by the noted Quaker artist.

To share events please contact the HSFF Development Associate Melanie McWhorter at 505-983-2567 or melanie@historicsantafe.org
