

# HISTORIC SANTA FE

MONTHLY E-MAGAZINE OF THE HISTORIC SANTA FE FOUNDATION    SEPT. 2015



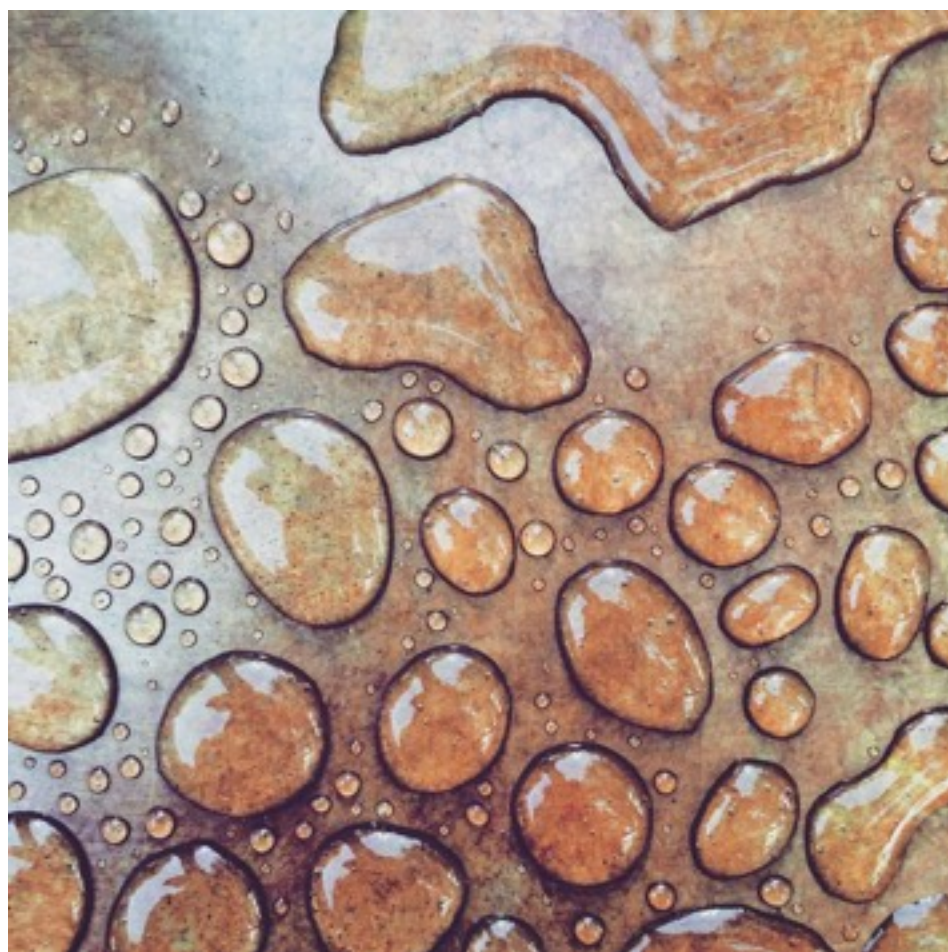
# INSIDE HISTORIC SANTA FE

We are back from the summer break and during that time have accomplished much. The lime plaster at El Zaguán is completed and painting of the wood trim has begun. The restoration of our Garcia House exterior walls has made significant progress. We used El Zaguán for a promotional shoot with the National Trust for Historic Preservation as part of their “This Place Matters” campaign of preservation awareness.

And we welcomed Hana Crawford, our intern in oral history whom we share with the New Mexico Historic Preservation Division for the next ten weeks. Hana will be living at our Intern apartment at El Zaguán; hopefully you will meet her if you visit during the next several months. So here we interview Native New Mexican Hana, though recently living in Brooklyn, New York where she graduated from the Masters Program in oral history at Columbia University. We also look briefly at Agua Fria Village, the focus of Hana’s oral history project, and a part of the Santa Fe area that is significant to its history and culture.

**As always, we look forward to hearing from you.**

—Pete Warzel, Executive Director, HSFF



# UPDATES+NEWS

## DOM VS. DIEGO: WHOSE VISION OF THE WORLD WILL WIN?

An exhibition mounted in the guise of a smackdown—The Battle of the Ages: Dom vs. Diego. Two thoroughly different approaches to art and social issues by our El Zaguán resident and his colleague Diego Lopez.

The show can be seen at the Gallery at El Zaguán at 545 Canyon Road during normal office hours, Monday-Friday, 9 AM to 5 PM following the opening night fight on Friday, September 18, from 5:30-7:30 PM.



CARTOONIST DOMINIC CAPPELLO AND ARTIST DIEGO LOPEZ FACE OFF ON CANYON ROAD.

### MORE ARTIST NEWS

And a reminder, Max Carlos-Martinez, our artist resident, will be included in the upcoming *El Retrato Nuevomexicon Ahora!* exhibition at the National Hispanic Cultural Center in Albuquerque, opening November 6, 2015.



# SPOTLIGHT: FOCUS ON AGUA FRIA

As we continue work on the Garcia House at 524 Alto Street, the Board of HSFF has focused increasingly on that part of the city, the west, southwest, so often neglected in the history and architectural significance of Santa Fe. The Foundation plans to engage with research and an educational program about this historic area and in particular Agua Fria, or more specifically, the Traditional Historic Community of Agua Fria Village.

Agua Fria is replete with history and vernacular architecture and in 1995 the village was designated a Traditional Historic Community, clearly passing the threshold of being an identifiable village with a documented history of more than 100 years and so, as designated, protected from annexation by the city of Santa Fe.

Hana Crawford, our Autumn 2015 Intern in Oral History, will undertake an oral history project of community members of the Village in conjunction with the Agua Fria Village Association, headed by Wil-

liam Mee, President of the Association, which was formed in 1993.

Agua Fria itself was first inhabited most likely 3000 BCE by indigenous people, resettled again in the 1300's CE by Native Americans, as a stop five miles from Santa Fe on El Camino Real de Tierra Adentro.

Agua Fria has witnessed a procession of newcomers as part of an agricultural community on the alluvial soil of the Santa Fe River plain. Agua Fria farmers fed and provided livestock for the growing center of government and commerce in Santa Fe following the Vargas reconquest, watering the land with extensions of existing acequias in Santa Fe.

In 1776 the count by Fray Dominguez was 57 families making home in the village. William Mee tells us that there are not many buildings or homes in the village that are very old given the nature of building in the area, which uses adobes and vigas from structures in disuse for reuse in a new family home.

The Church of San Isidro was constructed in 1835 for convenience of faith. Prior to its service villagers had to travel to the Santa Fe Paroquia (then the Cathedral) for Sunday mass—an all-day event given travel to and back and the social functions surrounding the outing in the city. San Ysidro today is a functioning parish, proud of its church that is essentially the center of the village, the community has never had a plaza.

William Mee and the Agua Fria Village Association have done much work in gathering, recording and keeping the history of their home. Personal time and minimal grants have fueled the research done to date.

With the Historic Santa Fe Foundation collaborating through our intern, Hana Crawford, we hope to add to the information available on the incredibly rich past of this village, and understand that the reach of our Foundation work cannot be confined to what we can see from our office on Canyon Road.

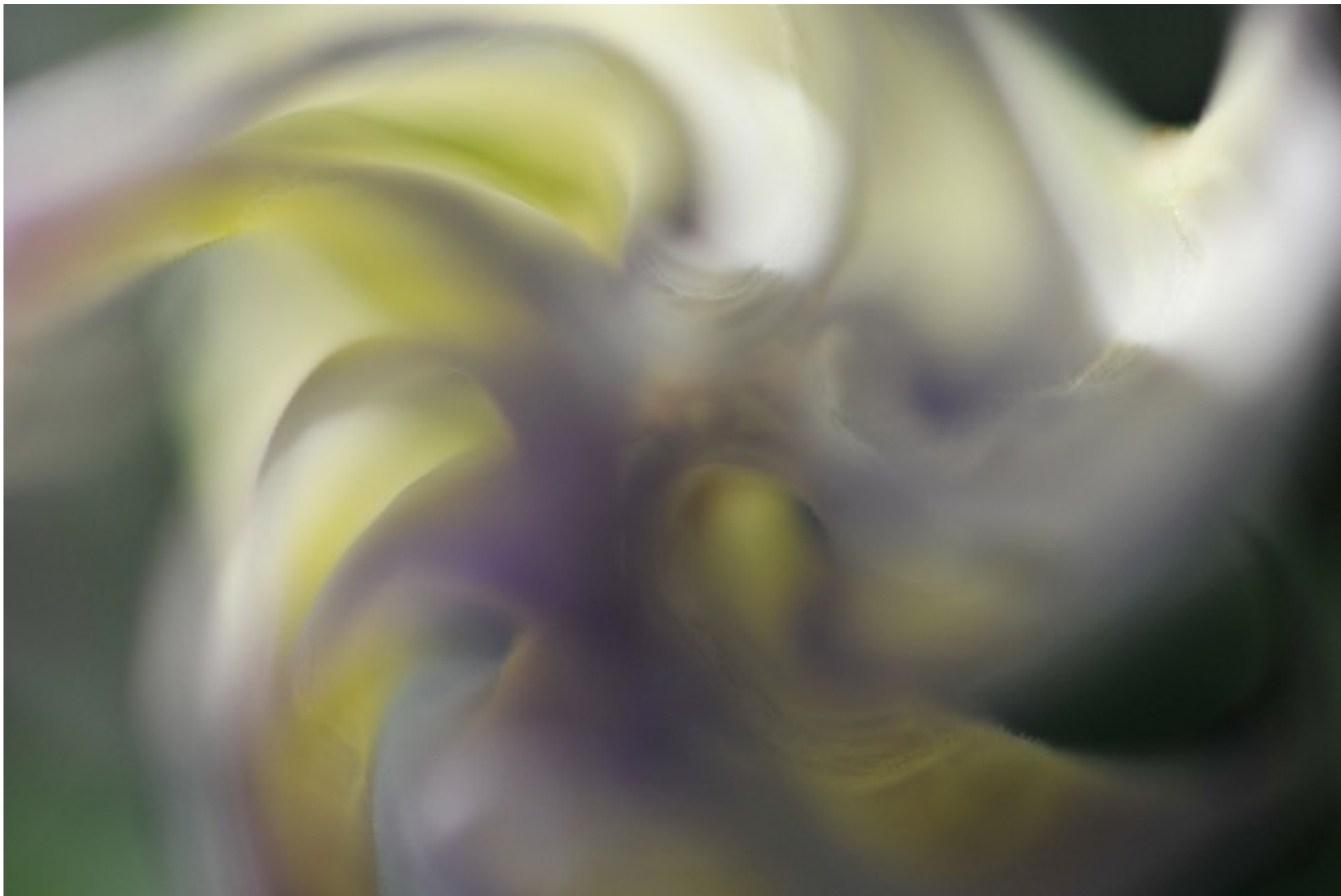
## SPONSOR

The Historic Santa Fe Foundation sincerely thanks **Kolbe Windows and Doors**, for their support in making this month's edition of *Historic Santa Fe* e-zine possible.

## E-ZINE CREDITS

Interior photography by Anna Yarrow and cover by Max Carlos-Martinez; edited by John Muller and designed by Dominic Cappello— El Zaguán residents.

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## **INTERVIEW: HANA CRAWFORD, AUTUMN 2015 INTERN IN ORAL HISTORY**

**Interviewed by Pete Warzel**



**Q: You are returning to New Mexico, at least temporarily, from the far east – Brooklyn. Tell us about growing up in New Mexico.**

A: I was born in Albuquerque and grew up near Lomas and San Mateo in a family of transplants from Virginia and West Virginia. My aunt married into a family from Albuquerque, and slowly, the rest of the family followed her to New Mexico.

Growing up, we lived about five blocks from my aunt, uncle, and

two cousins, in close enough proximity to spend time together, but I remember spending more time at home with my sister and my best friend down the street.

We weren't allowed to play outside unsupervised, and I recall a lot of fear among the mothers on our block about child abductions in Albuquerque during that time. This made it especially exciting for us to ride bikes, climb trees, and build forts in the gravel driveway.

I remember going to the state fair every fall, looking forward to the smell of roasting chile, listening to my cousin talk about Lobos football. I also remember seeing hot air balloons in the sky on the way to school. One year, the Pepsi Can landed on our field, and a truck had to come through the playground to pick up the balloonists.

My sister and I spent time every day with our grandparents, transplants from West Virginia, who had an extensive network of friends from square dancing and their full-time RVers club, the Siglos. Around the time I began elementary school, my younger sister and I started joining them on roadtrips around the state, caravanning with the group of senior citizens to state parks and campgrounds. I remember visiting El Vado Lake, Elephant Butte, Pancho Villa State Park, and Truth

or Consequences, among other places. There was a strong sense of community among the RVers, as well as a strong culture of storytelling. We grew up listening to older folks' stories, playing cards, talking on the CB radio, crafting, playing bingo, and going to potlucks.

**Q: You did some work in the past at the New Mexico penitentiary; please give us a sense of that project.**

A: In 2011, I was part of an Americorps program at the Penitentiary of New Mexico called "Opportunities with Americorps for Reentry Success" [O.A.R.S.], a recidivism reduction effort. The program was administered through the New Mexico Corrections Department Education Bureau and placed volunteers at state-run men's prisons (the women's prisons were private prisons). I worked in a variety of capacities in the Level II facility. Two days a week, I kept the library open, tutored math, and assisted men in the job program. The rest of the week, I recorded fathers reading to their children for a family literacy program and interviewed men who were about to leave prison. We talked about job prospects, their families, and the need for opportunities, education, and support. I also worked with a writers' group once a week, which I continued after the Americorps program. The group included par-

ticipants in the Pen Project, a partnership between the Penitentiary of New Mexico and Arizona State University that paired inmate writers with a team of graduate-level interns, who offered feedback. This was especially impactful for writers in solitary confinement. Prison is terrible.

**Q: You also worked with SWAIA several years ago in public programming. What was the focus there?**

A: I was contracted as part of the Public Relations department at SWAIA for the 2012 Indian Market. The organization hosted a series of events that summer on quality in Native art in response to the presence of counterfeit wares in and around the Santa Fe Plaza. SWAIA hosted public conversations between artists, as well as a private gathering for all pueblo potters to discuss materials, practices, and what it means to make “traditional” pottery.

I helped organize and document these events and programs. In addition to PR work, which included writing press releases, I traveled around the state to visit artists and interview them about their work. We also hosted art programming for youth and three residencies in Albuquerque for emerging artists.

**Q: What drew you to focus in oral history as your chosen discipline.**

I think it’s interesting to listen to people narrate their own lives and hear what shaped them. My intention coming into oral history work was to conduct interviews as research for screenplays and radio.

**Q: Which project has been the most meaningful for you in your oral history work?**

A: While I was in graduate school, I interviewed residents of Dignity Village in Portland, Oregon. Dignity Village is the first city-sanctioned tent city in the United States, and I asked people for stories about relationships and community that were meaningful to them. I appreciate Dignity Village as a challenge to attitudes toward homelessness. Instead of investing in temporary housing, Portland invested their resources into a five-year plan for a self-sustaining community.

I appreciate the direct action that led to the founding of the Village, the attitude that people living outside should be empowered, and the collaborative work between groups of people that (unfortunately) do not collaborate often enough.



**Q: The focus at HSFF will be on Agua Fria. Can you give us a sense of what your approach will be there?**

A: Agua Fria has done a tremendous amount of work collecting their history already! I plan to talk with William Mee and community members to get a sense of what might be valuable to them. In addition to interviewing, audio and video editing, I have experience preparing interviews for the archive, and I would be happy to contribute however I can. That said, I am also curious about the cultural and social history of Agua Fria. Mr. Mee mentioned a circus in Agua Fria, and I am especially interested in hearing about that.

**Q: Any sense as yet of what it is like living at El Zaguán?**

A: There is a small community of artists who run into each other and joke and talk. Sometimes visitors come into the courtyard or garden and ask questions about the building. It's a lovely place to be.

**Q: Given your focus in oral history and preservation in general needing to attract young people to our work, do you have any advice on how we might be able to do that in a meaningful way?**

A: I lived in Santa Fe for four years before I moved to New York and had never been inside El Zaguán until my internship, except for a quick office visit a few months ago. I was missing out!

Engagement happens in many different ways. My internship is a great example of an effort to reach out to early-career professionals with an interest in preservation. Opening the garden to visitors is a great example of an effort to reach out to the public. I would love to see these efforts continue.

Perhaps expanding the range of events at El Zaguán would attract more people in general. I would love to hear younger scholars and artists speak in the gallery, or listen to a history of the breweries of Northern New Mexico, a talk on the heroin trade in Chimayo, a history of tensions between the park service and Northern New Mexicans, or a talk on the Old Main section of the state penitentiary or the prison riot in 1980.

**Thank you for your time, Hana.**

# OUR 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.

The Historic Santa Fe Foundation

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# SEPTEMBER 2015 **EVENTS CALENDAR**

**Opening Friday September 18, Gallery at El Zaguán 5:30-7:30 PM.**

DOM VS DIEGO: WHOSE VISION OF THE WORLD WILL WIN? The fight of the century—a face-off of art between El Zaguán resident and cartoonist Dominic Cappello and artist Diego Lopez.

Continues in the gallery during office hours through October.

**September 19-20, 26-27, various locations.** High Road Art Tour. Take the ride and see the art.

**September, 23: 2:22 AM**

Autumn Equinox

**September 23, 2015, various locations.** Start of the Santa Fe Wine and Chile Fiesta. Tickets at [santafewineandchile.org](http://santafewineandchile.org)

**QUESTIONS ABOUT MEMBERSHIP?**

To check your HSFF membership status and to renew or become a member, contact Jacqueline at (505) 983-2567.

**SHARE WITH US**

Please send us information about Foundation-related events in Santa Fe: [info@historicsantafe.org](mailto:info@historicsantafe.org).

