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MA-PE-WI OF ZIA PUEBLO, NEW MEXICO, AND THE MURAL PAINTINGS OF THE PRITZLAFF RANCH

by
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ACKNOWLEDGEMENTS

The author wishes to acknowledge the outstanding contribution three generations of the Pritzlaff family have made to the preservation of the natural and artistic heritage of the United States. Richard G. Pritzlaff created the remarkable Rancho San Ignacio in the 1930s, now the Pritzlaff Ranch. He sponsored the creation of outstanding mural paintings in the ranch's bunkhouse, painted by Ma-Pe-Wi of Zia Pueblo, in 1942. His bequests directed that the ranch and its buildings be preserved in their entirety. Keeping faith with their uncle, John Pritzlaff and his son, Richard ensured the transfer of the ranch to a conservation foundation, the Biophillia Foundation, following Richard's death in 1997. His wife, Meridel, sponsored the conservation and restoration of Ma-Pe-Wi's mural paintings. At the same time, she provided funding to the State of New Mexico for emergency treatment of Ma-Pe-Wi's kiva murals at Coronado Historic Site. Richard's great-nephew, his namesake Richard, has ensured the ranch's permanent preservation by its transfer to the people of the United States by donation to the Department of the Interior.



Richard G. Pritzlaff (1902-1997) at Rancho San Ignacio

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APPENDIX 1: THE MURAL PAINTINGS OF MA-PE-WI

1.
INTRODUCTION TO THE REPORT

This report is submitted in partial fulfillment of the deliverables required under grant no. 35-1351938.27, Department of Cultural Affairs, Historic Preservation Fund, State of New Mexico. The grant was sponsored and administered by the Friends of the Las Vegas Wildlife Refuge, through the good offices of its president, Joseph P. Zebrowskie. The project director was Constance S. Silver, the author of this report. The project manager was Sharon Franklet. Lee Gamelsky, AIA, was the architectural consultant to the project.

The original focus of the grant was the outstanding mural paintings in the bunkhouse of the Pritzlaff Ranch, located near Las Vegas, in the Sangre de Cristo Mountains of northern New Mexico. These works of art were created by the important Native American artist, Ma-Pe-Wi (1902-1973), from Zia Pueblo. He is also known by his "Christian" and partially Spanish name, Velino Shije Herrera. The ranch murals were painted by Ma-Pe-Wi in 1942.

The bunkhouse and its connected caretaker's house are part of a complex of buildings that compose the built environment of the Pritzlaff Ranch (hereafter, the ranch). The ranch encompasses about 3200 acres, or 4 square miles, of magnificent mountain and canyon landscape and prime natural habitat in the Sangre de Cristo Mountains. It preserves an unimpeded view of Hermits Peak, one of the most beautiful and iconic vistas in the American West.

For decades the ranch functioned as a working cattle ranch. Subsequently, it was a world center for the preservation and breeding of the purist and most ancient lineage of Arabian horses. Hence, there are large areas of meadows that surround the buildings that supported the functions of the ranch. The three most important buildings, the large ranch house and nearby caretaker's house and attached bunkhouse, will be examined in this report; however, the bunkhouse and its mural paintings remain the focus of this study.

The Pritzlaff Ranch largely is the creation of Richard G. Pritzlaff (1902-1997). He had initially named it Rancho San Ignacio, for the nearby village. When he died in 1997, he stipulated that the ranch be preserved in its entirety. To this end, he willed it to the Nature Conservancy with the assistance of his nephew, John Pritzlaff, a noted environmentalist and longtime trustee of the Nature Conservancy.

In 1999, the ranch was re-acquired by the Pritzlaff family. John's son, Richard (named for his great-uncle) deeded the ranch to an environmental foundation that he created, the Biophillia Foundation. In 2014, the Biophillia Foundation donated the entire ranch to the Department of the Interior, to be administered by the Fish and Wildlife Service (hereafter, FWS), which will preserve it for the American people.

The mural paintings by Ma-Pe-Wi likely are eligible for nomination to the National Register of Historic Places. As such, they are a bequest that may come with certain management challenges for the FWS, which rarely administers cultural property along with the natural environment. Thus, the original objectives of the grant were to undertake research that will assist the FWS with management of the Ma-Pe-Wi murals and the bunkhouse.

Consequently, the original project goals were to:

- Research the life and work of Ma-Pe-Wi, focusing on the murals in the bunkhouse.
- Undertake initial studies of the building pathologies of the bunkhouse and provide a guide for further investigations, as may be required for planning.
- Hold a one-day meeting for the FWS to discuss the condition of the bunkhouse and mural paintings and to discuss what place the bunkhouse and murals may have in the cultural life of northern New Mexico once both are transferred into the public domain.
- Write a report that incorporates all of this information, with a special emphasis on the needs and concerns of the FWS.
- Write a nomination of the bunkhouse and mural paintings to the National Register of Historic Places

This report- - -which provides the informational base for understanding Ma-Pe-Wi's mural paintings, the condition of the bunkhouse, and for planning for their future- - - also has been expanded. As research progressed on the bunkhouse, it became evident that the history and built environment of the ranch and its immediate context also would need to be examined to create a more complete understanding of the context of the bunkhouse and the mural paintings.

1.1
CHANGES IN THE SCOPE OF THE PROJECT: NATIVE AMERICAN CONSULTATION

Native American cultural property encompasses many categories of material cultural, including objects and images that have sacred and ceremonial importance. There are many strata of laws in place to protect Native Americans' rights to the use and management of sacred and ceremonial objects, with special protection of human remains and funerary artifacts. This is a complex category of national law and tribal laws and religion. It is administered government to government, by representatives of the United States of America in direct consultation with tribal governments.

Some murals in the bunkhouse almost certainly will be culturally sensitive images for specific tribes. In accordance with the law, the FWS- - -as the recipient of the Pritzlaff Ranch for the federal government- - -is obligated to contact tribal governments and solicit their comments. This two-way discussion often is referred to as tribal consultation. This is a confidential legal process

carried out by designated federal and tribal authorities. Consequently, it was not germane to the original scope of this grant.

However, late in the grant the State Historic Preservation Officer, Jeff Pappas, requested a change in the scope of work. The new objective was to provide a venue for tribal participation, also referred to as "tribal consultation." Within the context of the grant, it was envisaged that tribal representatives could meet together to discuss the ramifications of the imagery of the mural paintings and expand the conversation as a parallel tract for planning the future of the bunkhouse.

An additional objective was to initiate discussions about methodologies and protocols for tribal consultation on mural paintings that may have sacred or culturally sensitive imagery.

A meeting was organized. The morning was devoted to Native American sessions. The afternoon incorporated discussions on various topics related to the bunkhouse, by project principals and invitees, including the observations and concerns of Native American participants. Sharon Franklet administered this change in the scope of work and organized the one-day meeting on September 24, 2014. She produced the resulting report on that meeting, which has been submitted under a separate cover.

This report addresses the original scope of work, which was conceived as a document to assist the FWS with understanding the "nuts and bolts" issues that may develop around the transfer of the ranch and bunkhouse mural paintings into the public domain.

1.2.
ORGANIZATION OF THE REPORT

The report is organized as comprehensive sections. Section-specific endnotes, photographs and archival material are located at the end of each section. A bibliography is located at the end of the report. A list of photograph credits follows.

In the course of this research, all of Ma-Pe-Wi's mural paintings were visited and photographed. This is the first time that all of Ma-Pe-Wi's mural paintings can be viewed as a corpus of work, in chronological order of execution- - -an important outcome of this study. The photographs are included in Appendix 1 of this report.

2.
THE HISTORIC CONTEXT OF THE PRITZLAFF RANCH

Section 2 of the report provides a brief history of the area in which the Pritzlaff Ranch is located. This is the essential context that informs investigation of the ranch buildings.

2.1
NEW MEXICO'S HISTORIC CONTEXT

The noted architectural historian of New Mexico, Bainbridge Bunting (1923-1981) provides an excellent summary of the history of New Mexico as it specifically relates to the rich and unique architectural heritage of the state.[1]

Francisco Vasquez de Coronado (1510-1554) led the first Spanish expedition into the Southwest in 1540. This exploration occurred during the Pueblo IV period (1350-1600) in the long history of Native Americans in New Mexico. Several unauthorized, impermanent and frail efforts at colonization took place. A fragile Spanish presence was not established until 1598. In 1610, Santa Fe was established as an administrative center. Small groups of colonists took over farming sites along the northern Rio Grande River and its tributaries, near existing Native American pueblos. Franciscan friars, directly supported by the Spanish crown, were brought from Mexico to ensure that the Indians would be Christianized and that the settlers did not drift from the faith.

However, it seems fair to say that the Spanish authorities were disappointed by their northern frontier in today's New Mexico: they never found the gold, silver and other mineral wealth that had flowed to them from Mexico and Peru. Thus, Spanish migration to New Mexico was slow. Remarkably, by 1680 the Spanish population of New Mexico was only about 2,800.

In 1680, Native Americans of the pueblos in this sparse New Spain rose in revolt and drove the Spanish out. European presence and influence were very limited until about 1700, when the Spanish returned to the area following the Pueblo Revolt of 1680-93. As Bunting describes it:

> . . .A few influential individuals procured grants of land from the crown, but most Spaniards led a hand-to-mouth existence. . .Since so little economic profit could be derived from the province, the Crown's principal interest was the Cristianization of the Indians. . .Each friar charged with gathering a new congregation of Indians and building a church was issued a standard "building kit.". . A supply train was established that triennially made the hazardous 1,500-mile trip from Mexico City to Santa Fe bringing essential equipment and cult objects. . .The crown paid considerably less attention to

> Spanish settlers, many of whom were concentrated in Santa Fe under the protection of the royal governor and a garrison that sometimes was very small.[2]

Bunting then provides a very succinct summary of the truncated genesis of architecture in the nascent New Spain/New Mexico:

> When the Spaniards returned to New Mexico in 1693 after quelling the Pueblo Revolt, the tenor of life and the structures they built were similar to those of the seventeenth century. New centers of Spanish settlement in the Rio Grande Valley were established, such as Santa Clara (1695) and Albuquerque (1706), while somewhat later grants of land were given to groups of impoverished families willing to take up residence in places on the frontier, like La Trampas (1751). These outposts served to ward off attacks by nomadic Indians. . . .However, the level of subsistence was so minimal as to leave little margin for experimentation or chance. The colonists held on by their fingernails. The result was a cultural crystallization. . .and the technology did not advance. Although the area possessed excellent clay, brick- and tile-making were never developed. The architectural form of the church, introduced in 1610, was repeated without substantive change in 1816 (Chimayo) and even as late and 1890 (Santo Domingo). Trade with non-Spanish areas was forbidden by the crown so that foreign goods had to be imported through Mexico City. By the time they reached New Mexico, they cost many times their original value. New Mexico remained a most remote and isolated place...[3]

In 1820, Mexico became an independent republic following a protracted war with Spain. The new government of Mexico was beset by chaos and poverty, and thus able to offer very little to its distant and impoverished province to the far north. In 1834, the mission stations of the Franciscan friars were "secularized," that is, handed over to priests who were not bound by monastic vows. These priests were under the jurisdiction of the Bishop of Durango, in Mexico. However, the Catholic Church in Mexico also was beset by administrative and fiscal woes, as well as a shortage of priests. Like the new Republic of Mexico, the Church could offer almost nothing to its impoverished and distant frontier outpost to the north, now New Mexico.

In short, New Mexico was largely left to its own devices from 1810-20, the War of Independence era, and during the Mexican period, 1820-6. According to Bunting, it is during this time that true New Mexican Hispanic culture was developed by a people who were left on their own, materially and spiritually. Indeed, the *Penitente* Brotherhood arose in this period specifically to address the spiritual needs of a Catholic population that found itself without priests and friars.

While under crown rule any "foreign" trader- - -anyone who was not Spanish- - - would be imprisoned and have his goods confiscated if he attempted to do business in New Spain. Within a year of Mexican independence, the Santa Fe Trail was established in 1821 specifically to foster trade from the United States into what was then the northern areas of Mexico. The Anglo-American commercial thrust brought with it new products, technologies, books, and people. For

the first time, window glass, nails, and metal hardware became available. This east-west trail of dirt became the first true window to the outside world for New Mexico.

It also inserted the presence of a very different country and culture, the United States of America. In 1846, New Mexico was immediately occupied by General Stephan Watts Kearny following the outbreak of the Mexican-American war. In 1848, New Mexico was annexed as an American territory, beginning what is known as the Territorial Period. The Territorial Period and its new architectural
styles divide into three phases: early, 1846-65; middle, 1865-85; and late, 1880-1912. However, according to Bunting the architecture of New Mexico did not change greatly during the early phase because the Civil War absorbed so much attention, manpower and materiel of the United States.

The greatest changes in culture, demographics and architecture began in 1880, with the arrival of the railroad. This was inexorable change literally on an industrial scale. Change was finalized in 1912, when New Mexico became a state.

2.2
SETTLEMENT IN THE EASTERN SANGRE DE CRISTO MOUNTAINS

The Pritzlaff Ranch is located on the east side of the Sangre de Cristo Mountains (figure 2.1). The histories of the west and east sides of the Sangre de Cristo Mountains are quite different. The east side opens onto the Great Plains. The Great Plains were the domain of the Apache and Comanche tribes. Both were such effective warriors that they held Europeans at bay for more than a century and deterred permanent settlement.

Thus, while "European" New Mexico commences almost half a millennium ago with Spanish explorers, stable, long-term settlement of many areas is remarkably recent. The east side of the Sangre de Cristo Mountains was settled quite late because of geography: bordering the Great Plains, it was open to Indian attack. There had been some settlement in the Mora area by about 1819, but two major land grants, the Mora Grant and the Las Vegas Grant, were only issued in 1835 by the Republic of Mexico. The town of Las Vegas was founded in 1835. Until then, settlement in the area was very sparse.

Unfortunately, settlement records also were quite sparse and often vague, creating to this day considerable confusion and litigation about land ownership, succession ownership and boundaries. The sparse records also make it difficult to discern the construction dates of buildings in the area, especially the rural areas.

Chavez provides a lucid summary of the morass of decipherment of property ownership in early New Mexico- - -a problem which has managed to survive and shape-shift to the present-day Pritzlaff Ranch. Chavez's summary is provided in its entirety in the Section 2 endnotes, but especially cogent passages are utilized here to set the historic scene:

> Most individuals received grants, called *suertes* (literally, "lucks") through the luck of the draw. People received these grants through a common petition to create a new community or village. A group of people would petition the governor for permission to settle an area along a river. For a defined distance the river bottom would be divided into equal parts and numbered. One part was left for the church, official buildings, and the town square or plaza. Each portion had river frontage. Then individual petitioners drew a number, many times notched on a stick. The corresponding lot was theirs. Thus the individual received property through luck, or *suerte*, of the draw.Work of settlement began once the property was defined. Everyone helped to dig the *aceguias,* or irrigation ditches. Usually they helped each other build their houses, which were built above the irrigation fields and next to the main ditch, called the *acequia madre*.The mother ditch ran down each side of the river and fed all the smaller ditches, called *venas* ("veins"). All the land above the bottom lands was specifically defined, in many cases by physical landmarks. This land was held in common for pasturage.
>
> The Native American, Spanish, and then Mexican systems did not have the Anglo-American idea of owning property in fee simple, which meant that the land was yours to use or not to use. Rather, landownership was under a system of usufruct, which meant that it belonged to the owner as long as he or she used it. Otherwise it reverted to the community or the government. The simple difference in ownership would become a legal focal point for legitimizing or disapproving Spanish and Mexican land grants after New Mexico became part of the United States.[4]

According to Chavez, the greatest change in the legal system affected ownership of land and water rights. These legal problems continue to this day. Chavez clearly summarizes the gestation of legal problems about land ownership once New Mexico ceased to be Mexican and became a territory of the United States in 1850. Within a year of the Gadsden Purchase, December, 1853, the U.S. Congress created the office of Surveyor General of New Mexico to determine all claims of land under the "laws, usages and customs of Spain and Mexico." The surveyor general would submit his findings to the Secretary of the Interior, who, upon review, submitted them to Congress for final action:

> Unfortunately, the system did not work. The surveyor general quickly learned that the locals could not afford to file as well as pay for the procedure. In addition, a great many people had no confidence that they would get a fair hearing, even to the point that they feared losing original documents to the American officials and thus losing any chance of keeping their land. Then, as the first surveyor general put it, lawyers "designing individuals," who had political connections completely corrupted the system. "Adventurers of every description," mostly lawyers and politicians, descended on the territory seeking land. The Office of the Surveyor General aligned with the lawyers for

> mutual gain, the result of which was many fraudulent claims, misrepresentation, and disenfranchisement.

Most of New Mexico's land grants actually originated during the Mexican period. Chavez provides a succinct summary of a complex problem:

> Many of the grants issued under Spanish administrations occurred toward the end of the colonial period, or immediately preceding the Mexican period. Manuel Armijo gained some notoriety for his generosity, not only for the amount of land he doled out but because he granted land to the *Americanos* as well as his own people. Over time, some of these grants became exaggerated in their size, or lost, not in memory, but for lack of documentation of landownership from Mexican landowners. A little more than 25 percent of the non-Indian claims for land were confirmed in 1879, and none after that.

2.3
THE ORIGINAL PRITZLAFF RANCH

Richard G. Pritzlaff purchased the core of the ranch in 1935. As will be discussed further in this study, there are differing histories about the identification of the seller. However, extensive research by John Pritzlaff, Richard Pritzlaff, and experts in the complications of New Mexico land ownership, indicates that the core of the ranch was purchased from Jose Y. Lujan in 1935. Over the years, Richard G. Pritzlaff purchased more land until the ranch comprised 3220 acres and was 4 square miles in size. In its final form, it straddles the Mora and Las Vegas Land Grants. Figure 2.1 is the location map for the ranch. Figure 2.2 shows the final boundary of the ranch, as it exists today. Figure 2.3 shows a history of ownership and land purchases within the current boundary of the ranch.

The east-west running Sapello River creates the north-south border of the Mora and Las Vegas Land Grants. Figure 2.2 shows the borders of the Pritzlaff Ranch in 1997, when Richard died. However, subsequent studies of land ownership within the boundaries of the ranch show a complex history that goes back to the Mora and Las Vega Land Grants of 1835, and to 1876, when the Mora Land Grant was patented in August, 1876, to Carmen Arce and others.[5] Figure 2.3 provides an overview of some of the history of land ownership within the borders of the ranch.

Property Research Services, Inc. provided the following research data in 2000. Pritzlaff obtained basic title to three tracts of land containing 1425.58 acres in the Mora Grant, 570.75 acres in the Las Vegas Grant, and 36 acres in the Las Vegas Grant (as shown on the Beisman plat). Together, this is the core purchase of the original ranch.

Earlier title to the 1425 acres of the Mora Land Grant appears to have been acquired between 1880 and 1905 by Jose Ysac Lujan by means of numerous deeds and conveyances from several people. That is, there were many different property owners- - -assumed to be living on the land- - -before 1880. However, settlement details appear unclear before 1880, a point that will be explored further in this study.

As cited, two sections of the original purchase by Richard G. Pritzlaff were in the Las Vegas land grant. Jose Ysac Lujan's widow was Emilia V. Lujan. Property Research Services conveys the following:

> Volume B discloses that a deed from the Board of Trustees of the Town of Las Vegas (the"Board") to Emilia V. Lujan for the 36 acre portion was recorded in Book 100 at page 211 (page 77) and that the two deeds from the "Board," the first to Jose Y. Lujan, Book 71, p. 350, (page 68) and the second to John O. McCauly (Book 114, p. 229) (page 94) were recorded for the larger portion. . .[6]

These transactions thus seem to date to 1918, when it appears that the 36-acre section in the Las Vegas Land Grant was legally retained by the Lujan family, specifically Jose Ysac's widow, Emilia. The ranch house is located just within the Las Vegas Land Grant, south of and along the Sapello River, but also contiguous with the Lujan land in the Mora Land Grant to the north of the river.

.

Thus, it is possible that the ranch house purchased by Pritzlaff in 1935 was on this 36-acre property of the Lujan family. This is in keeping with local oral history and Pritzlaff family history, which indicate that the ranch house and perhaps the caretaker's house and bunkhouse also were purchased from the Lujan family. However, as will be explored further, this scenario is not in keeping with Richard G. Pritzlaff' memories.

2.4
THE HISTORIC ARCHITECTURE OF THE MORA AND LAS VEGAS LAND GRANTS, THE SPANISH COLONIAL REVVAL, AND THE PRITZLAFF RANCH

The purpose of this section is to examine the historic architecture of the area in which the ranch is located. Four sources were utilized, *American Adobes: Rural Houses of Northern New Mexico* (1986); *Early Architecture in New Mexico* (1976); *Recording a Vanishing Legacy. The Historic American Building Survey in New Mexico, 1933 – Today.* (2001); and *John Gaw Meem, Southwestern Architect.* Various searches did not uncover any studies to date on the historic architecture of the Sapello Valley.[7]

The research yielded intriguing data: almost all the surviving historic buildings in the northern New Mexico area of the ranch are quite different from the original appearance of the buildings of the Pritzlaff Ranch, specifically the ranch house and the nearby caretaker's house and the bunkhouse. Key diagnostics are the form of rooflines, roofing materials, and a building's plan and scale.

2.4.1
SPANISH COLONIAL ARCHITECTURE IN NEW MEXICO: FROM THE SEVENTEENTH TO TWENTIETH CENTURIES

Spanish Colonial architecture in New Mexico spans a period from 1610 to 1820, when Mexico became independent from Spain. In reality, very little remains of authentic Spanish Colonial architecture in New Mexico. However, certain key diagnostics have been defined for domestic buildings. Spanish Colonial architecture is characterized by a relatively large scale for domestic buildings. The rooms had a consistent width, but variable lengths. The rooms were arranged in linear series to form rows, ells, "C" shapes, and sometimes rectangles ideally around a central courtyard. An "L" shaped plan also was common.

Spears provides a useful description of the Spanish Colonial house in New Mexico:

> The walls were adobe brick two or three feet thick; the foundations usually were uncut stone or river rock set in mud mortar. The ceilings were peeled logs covered with poles or hand-split cedar, then branches or straw with about a foot of dirt on top to form the roof. The walls extended above the roof to create a parapet, which was interrupted occasionally with a wooden waterspout or *canal* to drain the roof. The walls were mud plastered inside and out and covered with homemade whitewash or *jaspe* inside and on outside walls which were protected from rain. The *jaspe* sometimes was tinted with red mud and applied to the outer walls of the houses. The floors were compacted earth and often covered with animal skins or coarse homespun wool carpeting called *jerga*. Corner fireplaces were common, although larger hooded fireplaces were often used for cooking.
>
> The prototypical form of the house was a single line of rooms one story in height all around a square courtyard or *plazuela*, although most houses had too few rooms to enclose a courtyard. . .The rooms were square or rectangular, and usually about thirteen to sixteen feet in the direction of the span of the logs or vigas, normally the shorter dimensions of the room. By today's standards, the rooms were spacious, with high ceilings and sparse furnishings. . .The Spanish Colonial house in New Mexico. . .was characteristically Hispanic in its single line of rooms enclosing a courtyard or aspiring to do so, and its thick masonry walls covered with plaster. Beyond this, the house had a tendency toward monumentality. This characteristic was apparent in the often long expanse of thick adobe walls interrupted only occasionally by simple doors and windows. Often the ceilings were high, perhaps ten feet, giving the house a larger scale both inside and out. The portales were continuous along entire facades and generally tall, eight or nine feet to the lintel.[8]
>
> The simple floor plan, consisting of a series of spacious, well-proportioned rooms without the complexity of halls, closets and bathrooms also contributed to the effect. . .this simple understated monumentality. . .[8]

The Spanish Colonial became an increasingly endangered style as Anglo-American styles and materials penetrated into New Mexico in the second half of the nineteenth century. In the early twentieth century, many elements of Spanish Colonial style were resurrected and grafted together to create the "Santa Fe" style.

The popular "Santa Fe" style was a concerted effort to recreate and restore a highly romanticized image of the "true" old Southwest, both Spanish Colonial and Pueblo Indian. The Santa Fe style is a legitimate style of architecture and has been and remains remarkably successful. It was purposefully created by concerned citizens in Santa Fe in the early 1900s, who believed that the distinctive historic architecture of New Mexico was being subsumed by "foreign" mundane and mediocre styles coming into the territory from other parts of the United States.

The determining forms of the Santa Fe style over the last 100 years have been flat roofs, walls of adobe or walls thick enough to appear to be adobe, earth-colored stucco on the exterior and white plaster on the interior, exterior woodwork stained dark brown, and a set of details including corbels, bancos, corner fireplaces, and portales.

The ranch house of the Pritzlaff Ranch clearly has all the attributes of the Santa Fe style- - -which is also to say of true Spanish Colonial architecture. However, the chronologies of the Pritzlaff Ranch and of the Santa Fe style of architecture appear inconsistent. This is one of many seductive mysteries about the ranch that will be explored further in this study.

SECTION 2
ENDNOTES

[1] Bunting, Bainbridge. *Early Architecture in New Mexico*. Albuquerque, University of New Mexico Press, 1976.

[2] Ibid, pp 5-6.

[3] Ibid, p. 4.

[4] Chavez, Thomas E. *New Mexico Past and Present.* Albuquerque, University of New Mexico Press, 2003:

> Most individuals received grants, called *suertes* (literally, "lucks") through the luck of the draw. People received these grants through a common petition to create a new community or village. A group of people would petition the governor for permission to settle an area along a river. For a defined distance the river bottom would be divided into equal parts and numbered. One part was left for the church, official buildings, and the town square or plaza. Each portion had river frontage. Then individual petitioners drew a number, many times notched on a stick. The suerte, the luck of the draw. Work of settlement began once the property was defined. Everyone helped to dig the *aceguias,* or irrigation ditches. Usually they helped each other build their houses, which were built above the irrigation fields and next to the main ditch, called the *acequia madre*.The mother ditch ran down each side of the river and fed all the smaller ditches, called *venas* ("veins"). All the land above the bottom lands was specifically defined, in many cases by physical landmarks. This land was held in common for pasturage.
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> The Native American, Spanish, and then Mexican systems did not have the Anglo American idea of owning property in fee simple, which meant that the land was yours to use or not to use. Rather, landownership was under a system of usufruct, which meant that it belonged to the owner as long as he or she used it. Otherwise it reverted to the community or the government. The simple difference in ownership would become a legal focal point for legitimizing or disapproving Spanish and Mexican land grants after New Mexico became part of the United States.
>
> The territorial period of New Mexico's history lasted 62 years, from 1850 until 1912, after 250 years of Spanish and then Mexican rule. A Spanish speaking population had to transition to an English speaking government and Anglo-American laws.

One underlying trend, begun in earlier periods, and a problem still unresolved in the minds of many, gained notoriety during the territorial years. The legal issue of landownership as it was transferred from the Spanish/Mexican system to being recognized under the United States' legal system became a subject of controversy. Article X of the Treaty of Guadalupe Hidalgo specifically protected landownership for former Mexican citizens who resided in the territories that had become United States possessions as a result of the Mexican War. While the United States eliminated Article X from the treaty, the Mexican government secured an agreement to include a supplemental document known as a "protocol" that allowed recipients of lands grants to bring their cases before American tribunals for ratification. The final Treaty of Guadalupe Hidalgo, with its protocol, acknowledged that the property of Mexicans had to be respected.

Property rights became a little less clear when the southern limits of the United States territory came under debate. Negotiations resulted in the ratification of the Gadsden Purchase in December of 1853. This treaty defined a new southern border, which has lasted until the present. Still, the new border was not without problems. This border extended west to the Colorado River, just above its mouth. This meant that the Colorado River would empty into Mexican territory and lead to subsequent international disagreements. A second curious problem with the Gadsden Purchase had to do with a small number of Mexican citizens who chose to leave New Mexico after the Mexican.War. These people moved to what they considered Mexican territory in the Mesilla Valley around present-day Las Cruces. However, the 1853 action placed them again in the United States. The story of these people and what became of them has yet to be told.

Unfortunately, the system did not work. The surveyor general quickly learned that the locals could not afford to file as well as pay for the procedure. In addition, a great many people had no confidence that they would get a fair hearing, even to the point that they feared losing original documents to the American officials and thus losing any chance of keeping their land. Then, as the first surveyor general put it, lawyers "designing individuals," who had political connections completely corrupted the system. "Adventurers of every description," mostly lawyers and politicians, descended on the territory seeking land. The Office of the Surveyor General aligned with the lawyers for mutual gain, the result of which was many fraudulent claims, misrepresentation, and disenfranchisement.

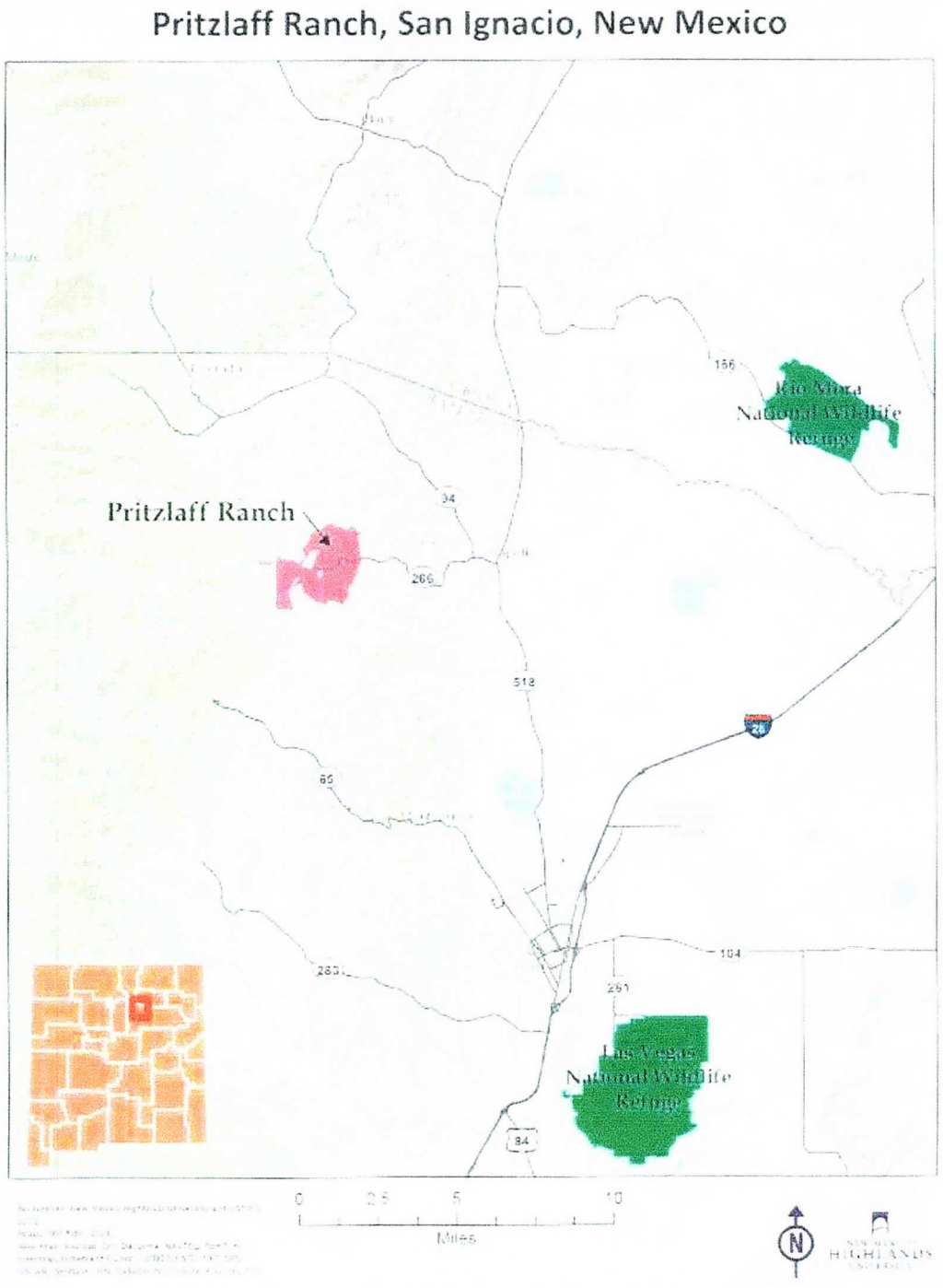
[5] Biophilia Foundation, legal archive papers.

[6] Ibid.

[7]A survey of the historic buildings in Watrous has been carried out and is summarized in a nomination of the historic district to the National Register of Hisoric places. However, Watrous is located at the eastern end of the Mora Land Grant, abutting the plains and in proximity and relationship to the Santa Fe Trail. The area and history differ considerably from the valleys of the Sangre de Cristo Mountains, to the west.

[8] Spears, Beverly. *American Adobe: Rural Houses of Northern New Mexico*. Santa Fe: Ancient City Press, 1986. pp. 27-28.

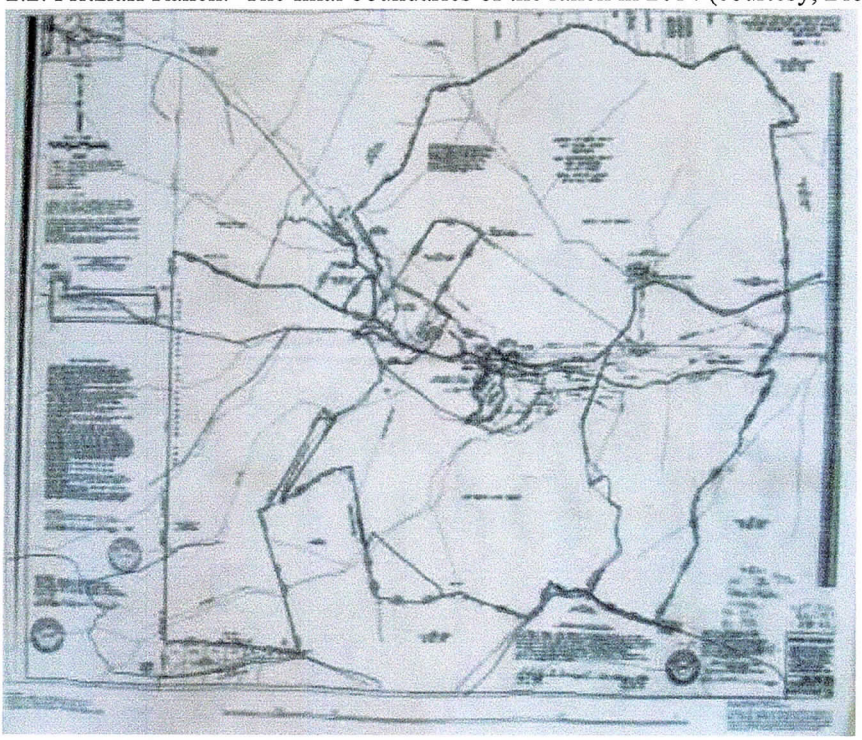
SECTION 2
ILLUSTRATIONS



2.1. Pritzlaff Ranch. Location of the ranch.



2.2. Pritzlaff Ranch. The final boundaries of the ranch in 2014 (courtesy, Biophilia Foundation).



2.3. Pritzlaff Ranch. Analysis of history of land ownership inside and outside the boundaries of the ranch (courtesy, Biophilia Foundation).

SECTION 3
RICHARD G. PRITZLAFF AND RANCHO SAN IGNACIO: THE RANCH HOUSE, CARETAKER'S HOUSE AND BUNKHOUSE

This section will examine the history of the Pritzlaff Ranch, focusing on the 62 years of ownership by Richard G. Pritzlaff, who purchased the ranch in 1935. It will examine Pritzlaff's unusual background and life, as well as describing the mysteries that surround the formation of this unique and beautiful ranch.

3.1
RICHARD G. PRITZLAFF AND RANCHO SAN IGNACIO

Much of the available information about Richard G. Pritzlaff and the Pritzlaff Ranch comes from articles that have appeared in the publication *Arabian Horse World* because Pritzlaff was a legendary savior and breeder of the purest Arabian horses. Indeed, there is now a website dedicated to the "Pritzlaff Arabians."

A eulogy for Pritzlaff appeared in the November, 1997, edition of *Arabian Horse World*. It is one of the most detailed discussion of his remarkable life. Richard G. Pritzlaff was born on May 22, 1902, in Milwaukee, Wisconsin. The Pritzlaff family then owned the largest chain of hardware stores in the mid-West. It was a family of means, and Richard was given a broad education, which included extensive riding lessons as a child with a German riding instructor.

In 1924, he graduated from the University of Wisconsin. Subsequently, he attended the University of California, Berkeley. He was awarded an M.A. degree in landscape architecture. Hence, his interests in art, architecture and, landscape architecture were solidly grounded.

Pritzlaff was a renaissance man. His independent means gave him the opportunity to explore his interests in depth and achieve remarkable goals. It should also be noted that Pritzlaff was a skilled athlete and outdoorsman. He was an early "big-wave" surfer in Hawaii, a skier all over the world, and above all a trained and skilled rider.

In the late 1920s, Pritzlaff first became intrigued with Chinese arts and gardens, most probably during his many visits to Hawaii. In Hawaii, he met the well-known collector of Chinese art, Wu Laixi and embarked on what may have been the first of his many "conservation adventures," as he called them. Wu Laixi functioned as a kind of intermediary- - -and an art dealer- - - between Chinese sellers and Western buyers in the chaotic and impoverished decade before China was embroiled in a devastating war with Japan in July, 1937.

In 1935, Pritzlaff purchased a "cattle ranch" in northern New Mexico, the core of the current Pritzlaff Ranch. He named it Rancho San Ignacio, for the nearby village of San Ignacio. As time has shown, Rancho San Ignacio was the first and ultimately the most important of his "conservation adventures."

In 1937, Pritzlaff traveled to Beijing and obtained many important Chinese ancestor portraits, some dating to the Ming Dynasty. They were obtained with the assistance of Wu Laixi. These portraits are essential components of Chinese religious practices for the veneration of ancestors and imprecation for their spiritual assistance. For Pritzlaff, these purchases were a sacred trust, to keep these precious paintings together as a collection and to save them from the chaos in China. The scrolls were taken to Rancho San Ignacio for safekeeping.

In the 1940s, Pritzlaff was offered more portraits by Wu Laixi. Eventually, his collection totaled 83 portraits. They proved to be so valuable that they were bequeathed to the Freer Museum of Oriental Art, Washington, D.C., thus keeping them together as a collection forever. In addition to the ancestor portraits, his friend, Georgia O'Keefe (1887-1986) helped him create an important collection of Native American art. By 1997, the ranch house was filled with important works of art, antiques and antique furniture.

The article also sheds light on his long friendship with famed artist, Georgia O'Keefe. Pritzlaff recounts that he first met O'Keefe in Hawaii in 1939. As he recalls:

> Our mutual liking for New Mexico started our friendship. She had just acquired her home at the Ghost Ranch in the very colorful open spaces northwest of Santa Fe and I was living at RSI in a little green valley 50 miles east of town. Georgia was interested to see how her country compared to my mountain land. And that was the beginning of many visits between us and a friendship that lasted 40 years.

For the first 20 years at Rancho San Ignacio, Pritzlaff continued to pursue his many artistic interests as well as his original love, horticulture, while maintaining a cattle ranch. In the 1950s, he embarked upon another "conservation adventure," again saving a rare, ancient and beautiful work of art, pure-bred Egyptian Arabian horses.

Pritzlaff traveled to Egypt in 1958 and brought back a stallion and four mares to the ranch. They became the founders of the world-famous Pritzlaff Arabians. His mission was the preservation of "the very finest, true Bedouin horse" using "the world's finest, purest Bedouin blood." In this, as in all things in his life, Pritzlaff succeeded. He died at the ranch on February 6, 1997, a couple of months shy of his 95th birthday. Forty of his Arabians remained in the pastures.

In *Arabian Horse World*, May, 1983, Pritzlaff wrote his own memoirs, entitled *Rancho San Ignacio*. He states at the start that some fortuitous circumstances allowed him to "acquire this unostentatious ranch nestled in the meadows, woods, and mountains of northern New Mexico (figure 3.1)."

According to Pritzlaff, he had first visited New Mexico in 1922, when he spent two months at Vermejo Park in the northeast corner, living alone in a cabin in the high Costilla Valley and riding almost every day with the cowboys to check the cattle. He loved the life and the place.

Pritzlaff recounted that in 1935 he had a friend in Arizona who wanted to sell his ranch in New Mexico. Some people from Texas wanted to see the ranch, so Pritzlaff went along literally "for the ride." The Texans "did not appreciate the ranch- - -but I fell in love with it." Pritzlaff says that he left a note on the living room fireplace: "Neale, don't show the ranch to anyone. I'll buy it and stay here."

It continued as a cattle ranch and remained unchanged, according to his recounting:

> Bordering on the Santa Fe National Forest, which stretches almost to Santa Fe, the ranch is much the same today as it was then, everything of adobe and native lumber. The only exceptions: portable stalls, a greenhouse and some woven-wire and pipe fencing. . .The country around me has kept its beauty. . .The nearby village of San Ignacio (after which I named the ranch) has dwindled from thirty to four families over the years.

3.2
RANCHO SAN IGNACIO:
RECENT ORAL HISTORIES

Manuel Jaurequi has been the ranch supervisor since 1984. He worked closely with Richard during the last 13 years of his life. The original ranch hand, from the village of San Ignacio, was Eutimeo Salazar. His son took over when he father became elderly, and in 1984 Manuel began work with father and son.

Manuel's memories and insights are critically important, especially concerning the origins of the ranch house. Some are at odds with Richard Pritzlaff's recollections, but have been confirmed by

observations made during the extensive renovations of the ranch house from 2000-2005 by Carlson Construction. First, Manuel confirmed that he has always heard that the ranch house was purchased from a member of the Lujan family, which agrees with data indicated in legal documents and local histories. He believes that Richard visited the ranch in 1935 with a friend who was interested in buying it. When the friend declined, Richard told him that he wanted to buy the ranch and asked that it be shown to no other potential buyers.

Manuel's knowledge about the history of the ranch house also differs from Richard's recollections. There is obvious asymmetry between the plans of the north and south wings of the house. Manuel was told by Eutimeo Salazar that the original 1930s ranch comprised the south wing, with the exception of the west room; the west room was added by Pritzlaff. The south wing is joined to the long and wide north-south room, with its handsome monumental fireplace. From the fireplace, a solid wall extended north for about 9 feet, to a door that opened into the kitchen.

Robin Carlson, owner of Carlson Construction, carried out the extensive renovations of the ranch house, the caretaker's house and the bunkhouse in 2000-2005. She met with the author and Joe Zebrowski in September, 2014, during research about the ranch. She confirmed Manuel's oral history from her on-site observations of the buildings. The west room of the south wing clearly is an addition by Pritzlaff. Her crews also discovered an earlier sealed and invisible door into the kitchen, exactly as Manuel relayed.

Manuel also recounted that Richard Pritzlaff made the following changes and additions to the core of the ranch house: added the west room of the south wing; closed the original door to the kitchen; built on a small green house to the west of the long north-south room and opened a new doorway to the kitchen through it; and then built on the entire north wing, comprising 4 new rooms.

Robin Carlson largely confirms Manuel's recollections, but also had additional observations derived from her dissection of the ranch house. One of the most intriguing is the possibility that an early ramada-like structure or *portale* existed in the area near the kitchen and the present north wing.

Consequently, it seems certain that Pritzlaff's recollections of the ranch are at odds with local histories, oral histories and the physical evidence. This is one of a number of seductive mysteries that invite further research, but some preliminary conclusions are possible. First, Pritzlaff did indeed purchase an existing ranch house, but it was a domestic building that appears to have few if any similarities to other historic buildings extant in the Sapello Valley area. In its original "L" plan, monumentality, and antiquated flat roof made of organic material, and front *portale*, the pre-Pritzlaff ranch house clearly is modeled on the traditional Spanish Colonial form. Indeed, there is even a corner fireplace in the original south wing that resembles a documented corner fireplace in a house in Penasco, dated to about 1870.

But who built this grand house, when and why? Did Jose Ysac Lujan build it in the 1880s for his young family? Could it have been built earlier, in the 1860s or 1870s by the Salazar family? There

is some indication that the Salazar family may have held land before the Lujans. Or was it built in the early 1930s by a Lujan family member, in the latest "high style," the Spanish Colonial- - -a highly unlikely event but one that cannot be totally ruled out.

These are the ever-present problems presented by the historic architecture of the area, a byproduct of sparse original records, the recycling of styles and materials, and a dearth of methods for dating elements of buildings. Richard Pritzlaff added on the north wing post-1935, in exactly the same style as the original ranch house, but not in the same materials. The original ranch house is adobe, but the additions are constructed from modern materials- - -but made to appear to be original materials.

However, the end result was a seamlessly lovely and enticing creation of everyone's dream of a Spanish Colonial hacienda in New Mexico, but one that still retains most of its mysteries about age, origins, history, and families.

3.3
THE RANCH HOUSE, CARETAKER'S HOUSE AND THE BUNKHOUSE

Although a complete architectural history of the Pritzlaff Ranch is beyond the scope of this study, it is possible to trace the evolution of the three principal historic buildings, the ranch house and the caretaker's house and connected bunkhouse, and to make conclusions about their current historic status.

The ranch house is in the Spanish Colonial style, both the original core of the building and the post-1935 Pritzlaff additions. The original Spanish Colonial style has been discussed in previous sections of this report. The evolution of that style to the Spanish Colonial Revival style that developed in the post-World War I era in New Mexico is reviewed and applied to the evolution of the buildings of the Pritzlaff Ranch.

The created Santa Fe style of the early 1900s takes much from the buildings of the Spanish Colonial era. However, the perfected Spanish Colonial dream hacienda for the discerning person of wealth was crystallized by the great New Mexican architect, John Gaw Meem (1894-1983) in the Cyrus McCormick House. The McCormick house was designed and built between 1929-1934 in Pojoaque and is coeval with Pritzlaff's purchase of the ranch. Meem's designer scoured New Mexico for antique architecture and decorative element for the McCormick house. A scale model of the house was built.

McCormick and Pritzlaff had many things in common. Both were from the upper mid-West and were independently wealthy. Both were in love with New Mexico and its cultural heritage. Both selected the Spanish Colonial for their idyllic personal realms, manifested in their historiated

homes. An authentic surviving example of a Spanish Colonial house in Las Cordobas was known to Meem and to other architects and architectural historians of the period (figure 3.2). It is possible to see how many of its features are reflected in the McCormick House, but also in the Pritzlaff ranch house (figures 3.3 - 3.8).

Figures 3.9 and 3.10 show the Pritzlaff ranch house after the 2000-2005 renovations. The radical change in the roofing totally altered the historic appearance of the house by removing one of the key elements of the Spanish Colonial style, the flat roof with visible organic roofing elements. The red metal roofing system clearly pulls the house out of the Spanish Colonial and into the twenty-first century.

The picturesque and historic original flat roofing assemblage has always been a very poor system for dealing with rain and snow. Indeed, at the Pritzlaff Ranch unending problems with the original flat roofing had caused extreme deterioration of the buildings and of the mural paintings in the bunkhouse. It had exacerbated problems of snow loading and often required workers to get on the icy roofs in winter to remove the snow- - -a hazardous undertaking.

A practical roofing system that would protect the buildings for years to come had to be implemented as soon as possible after Pritzlaff's death. After 14 years the buildings, their roofs and the mural paintings remain in excellent condition. Further, it should be noted that the original proportions of the ranch house and the bunkhouse were retained during re-roofing. Thus, in an ideal future world of perfected flat-roof technology and unlimited financial resources, the ranch house and bunkhouse could be returned to their historic appearances. However, for now and well into the future the new roofing system has ensured the survival and usability of all three buildings.

The caretaker's house and the attached bunkhouse were buildings for the ranch help and thus are very modest domestic structures when compared to the grand ranch house. Both are constructed largely from adobe in a classic, historic New Mexico "everyman's" style in which peeled logs (*vigas*) are set atop adobe walls, with a flat roof made from organic materials and soil. As with the ranch house, the date(s) of the caretaker's house and the bunkhouse remain unknown. However, at some point Pritzlaff added a greenhouse to the south side of the caretaker's house.

During the 2000-2005 renovations, the very simple caretaker's house underwent the most radical transformation that altered the original proportions and massing of the front of the house, as seen in figures 3.11 and 3.12. Robin Carlson recounted that these radical changes were in large part dictated by the position of the roof of the greenhouse, necessitating the raising of the roofline and the overly large new roofing structure. Clearly, the alterations to the caretaker's house have negated its historic appearance.

The bunkhouse is composed of two rooms of about equal size, separated by what had been the bathroom; it still retains its original 1930s Art Deco mirror. The bathroom also retains a fireplace and part of the chimney. Both are built against the west wall of the bathroom. It is assumed that the two rooms were the domestic quarters for the ranch workers. Each room retains a large "kiva" fireplace.

In its original form, the bunkhouse was an excellent example of a New Mexico "everyman's" historic adobe *casita.* This type of simple one-story adobe with a flat certainly existed in Las Vegas, as seen in a photograph dated to 1875 (figure 3.13). These Las Vegas houses are almost identical to the Martinez House, near Taos (figure 3.14).

However, by the latter decades of the nineteenth century, and certainly into the twentieth century, northern New Mexicans were resorting to more commodious and practical homes with different proportions and roof lines, as seem in figure 3.15, a circa 1920s house. However, the caretaker's house and the bunkhouse clearly reflect the earliest typologies of the New Mexican house, the simple flat-roofed adobe (figure 3.16). Like the ranch house, the caretaker's house and the bunkhouse remain mysterious in their age and origins.

As figures 3.17 – 3.20 show, the appearance of the bunkhouse was altered and elaborated during the 2000-2005 renovations. Of the three structures, the bunkhouse had been reduced to the worst condition prior to 2000. Indeed, the deterioration was so extreme that it is a marvel it survived at all. The major vector was the poorly constructed and badly maintained flat roof, which had allowed water to flow into the building for decades. These untreated building pathologies caused serious damage to the mural paintings over many years.

Fortunately, during the renovation work the original proportions of the bunkhouse were retained and remain visible. Hence, the original historic appearance could be restored in an ideal future world in which flat roofs will be as effective as inclined metal roofs.

3.4
THE VILLAGE OF SAN IGNACIO AND THE PRITZLAFF RANCH

Richard Pritzlaff originally named the ranch *Rancho San Ignacio* because it is so close to the village of San Ignacio that the ranch buildings can be seen from the church (photograph 3.22). When Pritzlaff came to the area, San Ignacio had 30 families. According to Manuel, there were many large homes in the village, including one very large house owned by the Montoya family that shared an L-shaped plan and large scale with the core ranch house of the Pritzlaff Ranch.

Today, only a few families live in San Ignacio and most of the historic building have been razed to make way for prefabricated homes. However, two historic buildings appear to link the Pritzlaff Ranch closely to San Ignacio. Photograph 3.3 shows the classic historic adobe *casita* building that is adjacent to the church. This building is owned by the San Ignacio *Penitentes*, who also own and continue to use their *morada*, which is located on the Pritzlaff Ranch. The *Penitente casita* is in the common "everyman's" form of basic adobe domestic structure, but it also bears a strong resemblance to the original form of the bunkhouse.

The historic *morada* on ranch lands, similar historic adobe *casitas* in the village and on the ranch, and anecdotal reference to substantial Hispanic domestic buildings in San Ignacio, suggest strong linkage between the village and the Pritzlaff Ranch.

3.5
THE RANCH HOUSE, CARETAKER'S HOUSE AND BUNKHOUSE: CONCLUDING OBSERVATIONS

This section of the study summarizes initial investigations into the origins and architectural styles of the ranch house, caretaker's house and bunkhouse. All three buildings are intriguing mysteries because they manifested historic architectural styles and attributes that had been largely left behind by the 1880s. The mystery is deepened by a dearth of historic documentation of the settlement of the Mora and Las Vegas Land Grants in the area of the Sapello Valley, on the east side of the Sangre de Cristo Mountains. Existing documentation can be ambiguous and misleading. Stylistic analysis is further confused when the Spanish Colonial/Santa Fe styles were created in the early twentieth century.

However, there are strong links between the ranch and the nearby historic village of San Ignacio. Indeed, is may be that the mysteries of the ranch and its historic buildings may be resolved in the history and architectural development of San Ignacio.

By 1999, all three buildings were in dire condition. Indeed, the bunkhouse was so deteriorated that it had to be largely deconstructed to save it. All three buildings shared the same unrelenting vector of deterioration, an antiquated flat-roof construction that was vital to their enticing Spanish Colonial appearance but also fostered constant infiltration of water and serious problems of snow loading.

When extensive renovations were begun by the Biophilia Foundation in 2000, a cost-effective and reliable roofing system that guaranteed longevity of the buildings was obligatory. The new roofs have protected the structures for 14 years and give every indication that they will do so well into the future.
Figure 3.21 is an aerial view of the current configuration of the three buildings.

The new roofs did alter the historic appearance of the buildings, thus making them ineligible for nomination to the National Register of Historic Places. However, the original plans of the three buildings and the original historic proportions of the ranch house and the bunkhouse were retained. Thus, at some future date the option to return these buildings to their original appearances remains viable. The caretaker's house would be a special challenge because its original proportions and detailing were altered in order to accommodate a functional roof.

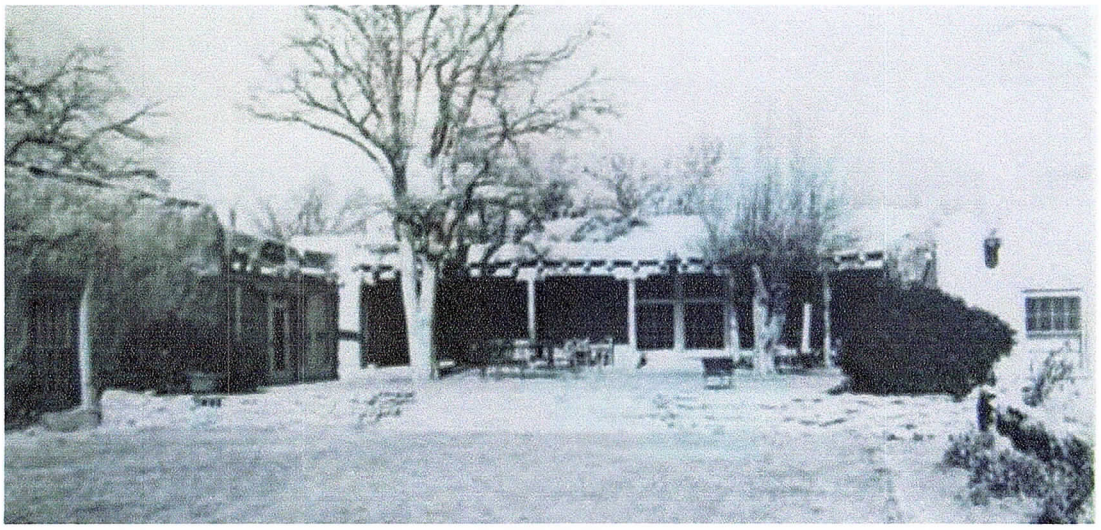
SECTION 3
ILLUSTRATIONS



3.1. View of the Pritzlaff Ranch, with the incomparable Hermit's Peak in the background.



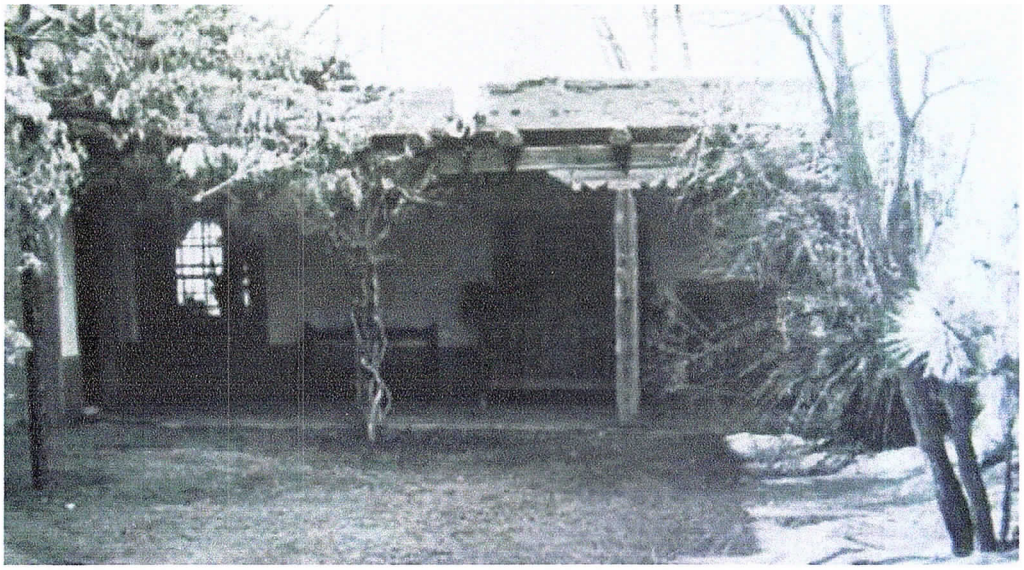
3.2. La Cordobas. Portal of an adobe house that could date from 1700 – 1860.



3.3. Cyrus McCormick House, Pojoaque. John Gaw Meem, 1929-1934. Front entrance.



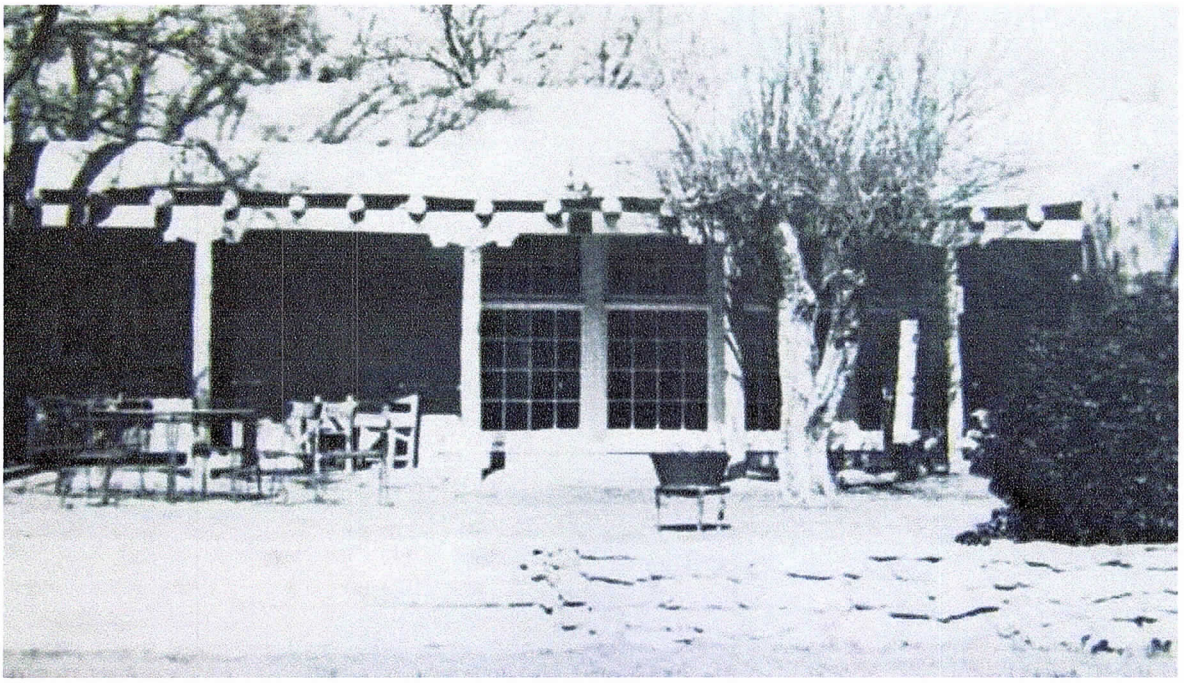
3.4. Pritzlaff Ranch, Sapello. Front of the ranch house. Photograph taken in 1987.



3.5. Cyrus McCormick House, Pojoaque. John Gaw Meem, 1929-1934.



3.6. Pritzlaff Ranch, Sapello, 1987. Front of the ranch house. Richard G. Pritzlaff and his famous Chow dogs.



3.7. Cyrus McCormick House, Pojoaque. John Gaw Meem, 1929-1934.



3.8. Pritzlaff Ranch, Sapello. Front of ranch house. Photograph taken in 1987, with famous Chow dogs and peacocks. Note the antique Chinese urn to the right of door, filled with peacock feathers.



3.9. Pritzlaff Ranch, 1987. The ranch house, prior to the 2000-2005 renovations.



3.10. Pritzlaff Ranch, 2014. The ranch house, after the 20000-20005 renovations.



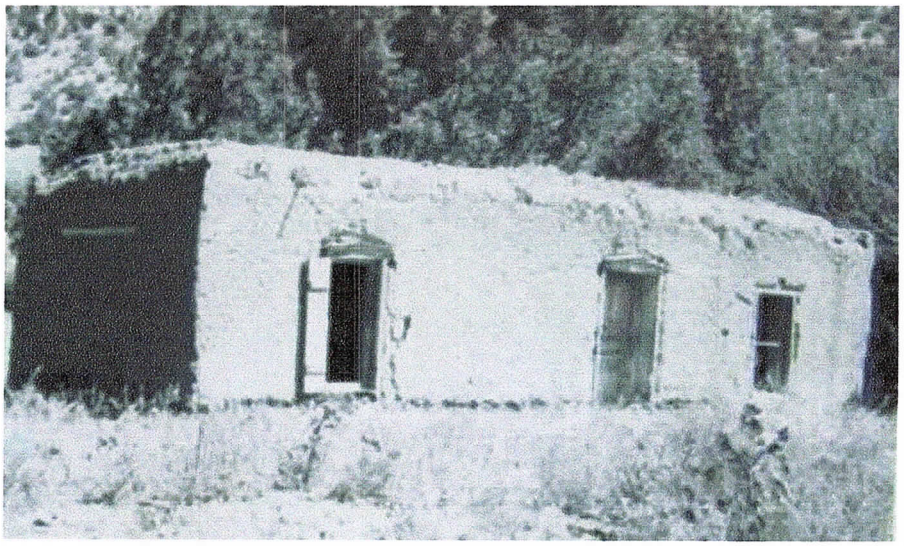
3.11. Pritzlaff Ranch, 2000. The caretaker's house, before the 2000-2005 renovations.



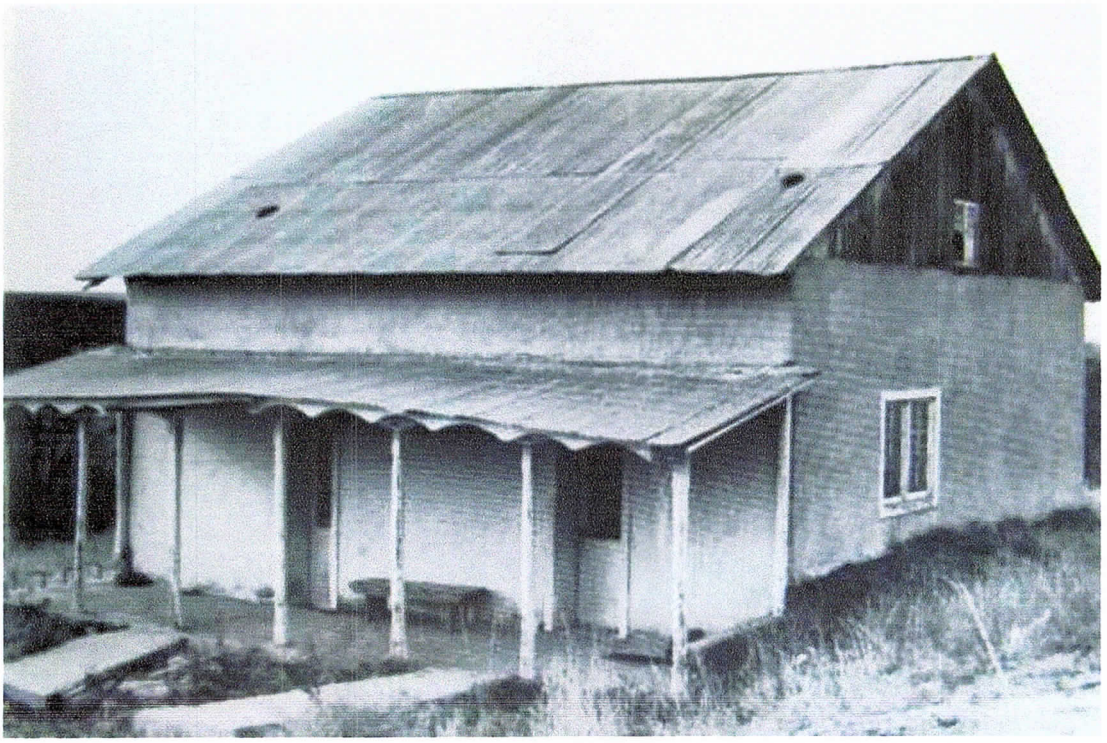
3.12. Pritzlaff Ranch, 2014. The caretaker's house, after rhe 2000-20005 renovations.



3.13. Las Vegas, New Mexico, around 1875. A view of Pacific Street, showing classic, simple adobe "casitas, single-story with flat roofs.



3.14. The Martinez "casita" near Taos. Documented by HABS, it is a classic New Mexico adobe "casita," as seen in photograph 3.13.



3.15. Ojo Sarco. Built about 1920, this is a typical historic house of Northern New Mexico.



3.16. The Pritzlaff Ranch, 2000. The Kachina Room of the bunkhouse, before the 2000-2002 renovations. It is a prototype of the older and very simple flat-roofed adobe rather than the more typical house for the areas, shown in 3.15.



3.17. Pritzlaff Ranch, 2000. View of the bunkhouse, built in the style of an old adobe "casita."



3.18. Pritzlaff Ranch, 2014. View of the bunkhouse following the 2000-20003 renovations.



3.19. Pritzlaff Ranch, 2000. View of the bunkhouse, built in the style of an old "casita."



3.20. Pritzlaff Ranch, 2014. View of the bunkhouse following the 2000-20003 renovations.



3.21. Pritzlaff Ranch. Aerial view of the ranch, showing the location of the bunkhouse in relationship tthe caretaker's house and the ranch house. The ranch house is directly south of the bunkhouse.



3.22. Village of San Ignacio. The church and the adjacent building owned by the village's *Penitentes*, who also own the *morada* on the Pritzlaff Ranch. The ranch buildings can be seen from the church.



3.23. Village of San Ignacio. The building adjacent to the church. A typical New Mexican adobe *casita*, it closely resembles the original appearance of the bunkhouse in plan, scale, proportions and materials. Additionally, the building's original roof may have been flat.

4.
MA-PE-WI OF ZIA PUEBLO AND THE MURAL PAINTINGS OF THE BUNKHOUSE OF THE PRITZLAFF RANCH

The Native American artist Ma-Pe-Wi (1902-1973) and his mural paintings are the principal subjects of this study. Ma-Pe-Wi was born at Zia Pueblo, New Mexico, in 1902. In addition to his name in his native language he had two Christian names that he used,Velino Shije Herrera and Velino Herrera. From about 1925, he had a successful career as an artist and art teacher at the Albuquerque Indian School. He was a highly respected Native American painter and book illustrator. His awards include the Caldecott Award for children's literature in 1942 and the *Palmes des Academiques* from the French Government in 1954.

For much of his later life, he lived with his family in Santa Fe where he established a studio, and at Picuris, his wife's pueblo. In 1956, he and his wife were in a terrible automobile accident. She was killed and he was left permanently disabled. He was only 54 years old. Ma-Pe-Wi never painted again during the last 17 years of his life. He died in Santa Fe in 1972.[1]

Ma-Pe-Wi was a pioneering, successful, and prolific Native American artist. The authoritative art historian, J.J. Brody, deems him the most influential of the "first generation" Indian painters during the first decades of the twentieth century in New Mexico. Today he is largely unknown, perhaps because of his own mournful retreat into the shadows of sorrow after the death of his wife. However, Ma-Pe-Wi's legacy of ambitious and enduring mural paintings, easel paintings and book illustrations survives him.

4.1
RESEARCHING MA-PE-WI AND HIS TIMES

Native American "easel painting," specifically pan-Pueblo painting in watercolors, gouache and oils did not exist before about 1900. Its development, success, and eventual slide out of fashion is a story of unrelated but conjoined twins, traditional Pueblo Indians of New Mexico and the white American "expats" who created Santa Fe and Taos as a Southwestern cultural paradise.

None of this happened in a vacuum. The first three decades of the twentieth century saw the development of anthropology as an academic discipline, with a concomitant exploration and beatification of the "primitive' in art as in life. Picasso and his circle avidly collected, examined

and utilized the tribal art of Africa. Jung built a school of psychoanalysis on primordial shared blocks he referred to as the collective unconscious.

All of that changed after World War 11. The traditional world of tribal life linked to the seasons, mud-built pueblos and ancient ceremonies painted by Pueblo artists seemed like quaint, simplistic and irrelevant folk tales when viewed in the after-glow of the atomic bomb. How could Pueblo painting stand up to Modernism, New York City's Abstract Expressionism and eventually Andy Warhol's soup cans and Mao Tse Tung? Not surprisingly, Pueblo painting of the first half of the twentieth century retreated in American art history in the second half of the twentieth century?

However one scholar, Dr. J.J. Brody, was a pioneer who worked to pull Pueblo painting back from niche status and maintain its viability as a bona fide regional school of American painting. Brody is a scholar of prehistoric Indian ceramics of the Southwest and Indian painting. He retired as a professor at the University of New Mexico and as the director of the Maxwell Museum. He is the earliest, and certainly the most important, scholar of Indian painters of the first half of the twentieth century in the Southwest. In 1971, he published *Indian Painters and White Patrons*, the first comprehensive study of the development of Pueblo Indian painting as a regional school centered in New Mexico. This book evolved from his dissertation. It illuminates the complex co-dependency of Pueblo culture and the white elite art world of New Mexico during the first half of the twentieth century.

In 1993, Jennifer Rubino produced the first- - -and still the only- - - study of Ma-Pe-Wi's life and artistic legacy in her 1993 M.A. thesis. It is a subjective work with a political orientation that attempts to place Ma-Pe-Wi and his art within an analysis of cultural colonialism. It is not cited in any standard studies on Native American artists, but provides many previously unknown details about Ma-Pe-Wi's life, especially after 1945, where Brody leaves off.

In 1995, Bruce Bernstein and Jackson Rushing wrote *Modern by Tradition- American Indian Painting in the Studio Style*. This is one of the first scholarly studies to focus specifically on the legacy of the Studio School of the Santa Fe Indian School, founded by Dorothy Dunn in 1932. It discusses Ma-Pe-Wi only tangentially, perhaps because he was never formally a student at the Studio School.

In 1997, Brody published the single greatest scholarly study on the development and legacy of Pueblo Indian painting in New Mexico during the first half of the twentieth century, *Pueblo Indian Painting Tradition and Modernism in New Mexico 1900-1930*. He discusses the life and work of Ma-Pe-Wi extensively. It remains the greatest source of information on Ma-Pe-Wi, Indian painting, and the individual artists and their patrons.

Jennifer McLerran's 1999 Ph.D dissertation (University of Washington), *Inventing Indian Art: New Deal Indian Policy and the Native Artist as Natural Resource,* is an impressive work of scholarship that focuses on how New Deal policies affected Indian art and its marketing throughout

the United States. It discusses Ma-Pe-Wi's murals in the Department of the Interior Building, Washington. DC.

Brody's outstanding scholarly contributions were recognized in 2001, with the publication of *Painters, Patrons and Identity: Essays in Native American Art to Honor J.J. Brody*. It provides some useful information about the artist, Olive Rush (1872-1966), and her close mentorship of Ma-Pe-Wi as a muralist. Olive Rush developed a regional school of mural painting for Indian artists at the Studio School in Santa Fe. Ma-Pe-Wi studied and worked with Rush. It is highly certain that it was Rush who functioned as a true academic art instructor for Ma-Pe-Wi and refined his technical skills, which enabled him to paint complex murals.

In 2004, Rebecca Benes published *Native American Picture Books of Change*. This book is the first comprehensive examination of the important contribution made by Indian artists for the creation and illustration of children's books. Ma-Pe-Wi was one of the most important of these artists, and his work is examined by Benes.

Through Their Eyes. Indian Painting in Santa Fe, 1918 – 1945 was published by Michelle McGeough in 2009. The Santa Fe art world between the World Wars is the focus. It does not provide any new information about Ma-Pe-Wi.

Also in 2009, Jennifer McLerran's up-dated dissertation was published by the University of Arizona as *A New Deal for Native Art. Indian Arts and Federal Policy 1933-1943*.

Archival research also was undertaken in the National Archives (in July, 2014) as part of the documentation of Ma-Pe-Wi's mural paintings in the Department of the Interior. Surprisingly, significant original documents, some in Ma-Pe-Wi and his wife's hands, were discovered. These documents appear to have been overlooked by other researchers.

Lastly, this study also provides photographic documentation of all of Ma-Pe-Wi's major mural paintings, in chronological order. This is the first time all his murals can be observed as a corpus of artistic work. Two of his projects, the frescoes of the kiva of Coronado Historic Site and the murals of the Pritzlaff Ranch, have been recently restored (by the author) and thus are being seen as Ma-Pe-Wi painted them for the first time almost in living memory.

4.2
MA-PE-WI'S LIFE AND ARTISTIC LEGACY

The information about Ma-Pe-Wi's life and work is primarily derived from Brody's studies and Rubino's thesis.

Ma-Pe-Wi's family belonged to the Tobacco Clan at Zia Pueblo. When he was born in 1902, Zia Pueblo was an isolated and very conservative tribe. His grandfather had been the *cacique*, or head

elder of Zia at one time. Like so many Native American children of the period, Ma-Pe-Wi's conventional education took place at government boarding schools that were days from home. He was removed from his family and culture at Zia Pueblo and put into an institutional setting in Albuquerque and Santa Fe.

Ma-Pe-Wi was at the Santa Fe Indian School around 1917, when he would have been fourteen or fifteen years old. The horrors of these "Indian" boarding schools have been documented: poor education; corporal punishment; psychological abuse; and an unrelenting drive to purge the "Indian" of his identity.

In 1918, John David DeHuff (1872-1945) became the superintendent of the Santa Fe Indian School. Both DeHuff and his wife Elizabeth (1892-1983) were educational reformers. It is sad to note that the curriculum of the Santa Fe Indian School remained largely unchanged from the late 1890s to about 1930: mornings of rote literacy, mathematics, and history, followed by afternoons of largely worthless and punishing "practical" agricultural and domestic work masquerading as vocational training.

Some years later, Elizabeth DeHuff recounted the events that lead to the creation of an unstructured art studio for selected Indian students in her living room. Ma-Pe-Wi was one of the first beneficiaries:

> I canvassed the rooms of the Santa Fe Indian School for children who showed especial aptitude for drawings and crayon coloring. . .[Two boys showed] early marks of genius: a Zia Pueblo boy Velino Shije in a primary grade, whom the teacher complained drew animals and faces upon all of the paper she gave him for school work; and a Hopi boy, Fred Kabotie, who would forget what he was doing when he sawed half through a board in the carpenter's shop and intently drew figures on its surface. . .one could not learn; the other would never be a carpenter, so they might as well be occupied elsewhere.

Elizabeth provided art supplies, and instructed the boys to paint scenes of the dances from their home communities. The students were Ma-Pe-Wi (Velino Shije), Manuel Cruz and Guadulupe Montoya of San Juan, Juan Jose Montoya of San Ildefonso, Hopi students Fred Kabotie(1900-86) and Otis Polelonema (1902-81), and a student whom Elizabeth recalled might have been Jose Miquel Martinez of San Ildefonso. These became the pioneering Native American artists of the twentieth century.

In 1926, Elizabeth DeHuff recalled the moment when the Native American boys were first given art supplies in her living room:

> To each boy was given a large sheet of paper and a box of water colors. . . .Instead of being dazed or confused, immediately from memory the boys marvelously covered their blank papers with singing men beating drums and with dancers in

> accurately reproduced symbolic costumes---costumes in which each article had a meaning.[2]

The ability of these boys to recall the smallest details of their culture and render them artistically from memory will be explored further in this study.

The DeHuff's kindness was not formal training in art. How did Ma-Pe-Wi learn to become an artist? The first and most important explanation is talent. Without innate talent, no amount of training can produce a true artist. Rubino points out that Ma-Pe-Wi came from a family of artists. His mother was a skilled potter at Zia Pueblo; Zia pottery is famous for its lovely and finely executed decoration. Years later while painting murals in the Department of the Interior Building, Ma-Pe-Wi rendered a minutely detailed scene of Zia women undertaking all the steps of making pottery in the pueblo.

Ma-Pe-Wi's father was a religious leader and a "runner," a skilled hunter who could stalk and run down deer. He was also known for his ability to sketch and paint the vivid experiences of the deer hunt. The place of the hunt in Zia life and in Ma-Pe-Wi's artistic memory will be explored further in this study.

Ma-Pe-Wi's innate talent was nourished by good luck, which is often defined as being the right person in the right place at the right time. For Ma-Pe-Wi, that was Santa Fe in the first two decades of the twentieth century. Santa Fe and Taos had become the magnets for one of the United States' first "counter-cultures," in this instance wealthy and highly educated White Americans who made northern New Mexico a Bohemian paradise. However, the commitment to the landscape, culture and native peoples of the state by Santa Fe's White intellectuals and artists had major and positive consequences. They were staunch advocates for and protectors of the rights and culture of the Pueblo Indians. They became the powerful early patrons of Pueblo painting.

There was no such as things as Pueblo "easel" painting until about 1900, when the archaeologist Jesse Fewkes (1850-1930) paid Hopi artists to make paintings of Hopi dances and ceremonies. Fewkes was interested in visual anthropology, not art. The Hopi elders, however, were hostile to these activities and the artists soon ceased their cooperation. Nevertheless, these early Pueblo watercolors were noticed and admired first by fellow anthropologists and academics.

The greatest single influence in the development of modern Pueblo Indian painting was Edgar L. Hewett (1865-1946). He commissioned Crescencio Martinez to create a series of paintings that recorded the dances at the San Ildefonso Pueblo from 1917-18. Hewett was well placed to recognize that this work was more about art than anthropology. Although a staid academic and no Bohemian, Hewett was a major figure in the art world of Santa Fe. He had been instrumental in the creation of the Fine Arts Museum in Santa Fe. He had enticed many important artists to come to Santa Fe, such as John Sloan, George Bellows and Stuart Davis. He was also the director of the School of American Research (hereafter, the School) and the Museum of New Mexico. He was

the chairman of the Department of Anthropology at the University of New Mexico, and a professor at the University of Southern California.

The *Crescencio Set* was a success, and soon many members of the San Ildefonso Pueblo were making a living as painters. Hewett next hired other Pueblo artists to work for the School of American Research or the Museum of New Mexico. These included Ma-Pe-Wi and two artists from Hopi who also would achieve considerable success, Fred Kabotie and Otis Polelonema. All three had been students together in the De Huff's living room and, as Brody points out, went on to become major figures in the development of Pueblo Indian painting, the regional school referred to as Southwestern Indian painting.

Brody stresses that Ma-Pe-Wi must be considered a self-taught painter. However, he also points out that he was deeply involved in the art world of Santa Fe and had a capacity to absorb and develop technical skills that allowed him to "work with great facility in a variety of manners" throughout his life. These qualities appear to have facilitated his important tenure with Olive Rush.

In 1919 when Ma-Pe-Wi was only 17 years old, there was a pioneering and highly successful exhibit of the works of the Pueblo artists at the Museum of New Mexico. It was a reflection of Hewett's hard work to develop and promote this new school of American painting. A group of Pueblo paintings were shown at the San Diego Museum. In early 1920, Hewett loaned several paintings to John Sloan for the annual exhibit of the Society of Independent Artists in New York, including works by Ma-Pe-Wi.

Ma-Pe-Wi still would have been a teenager at this time, and what a heady time it must have been for all of these teenaged Indian artists from isolated and poor Pueblo villages. The lure of personal and financial success held out by the White art world of Santa Fe must have been enticing. For Ma-Pe-Wi and Fred Kobotie, the lure eventually proved irresistible.

Between 1920 and 1924, Hewett provided temporary jobs, studio space and art supplies to Awa Tsireh, Fred Kabotie and Ma-Pe-Wi in the Museum of New Mexico's ethnology division in the Governor's Palace in Santa Fe. They were encouraged to paint Pueblo ceremonial dances. All three soon found support in the Santa Fe art community, whose members purchased their paintings and provided other support as patrons. The artist and mural painter, Olive Rush, was among these early patrons and went on to play a key role in the training of Indian artists as mural painters.

Brody points out that these three, Ma-Pe-Wi, Kabotie, and Polelonema gained prestige as their paintings were included in local and national exhibits in 1919 and 1920 in New York and Chicago. Brody demurs somewhat about the prevailing view- - -that none of the three had any formal training as artists. He stresses out that there were many art teachers in their lives in Santa Fe, such as Olive Rush, who took great interest in their artistic development. By the early 1920s, there

were more than a dozen Pueblo painters at work in and around Santa Fe and Taos, none with formal training.

Brody provides important information about Ma-Pe-Wi during this early period in his development, when he was still just a teenager. The few existing photographs show a handsome and somewhat impish young man who beguiles with his charm, a charm mixed with talent:

> As it had done with Kabotie and Polelonema, the School (of American Research) encouraged the descriptive, illustrative, ethnographic direction that Velino Shije Herrera had taken in his earlier paintings, and Herrera too developed skills and modified goals on his own terms. He began work at the Palace in August, 1920 at Hewett's invitation to make "more paintings of your Indian ceremonies. . . .We like the one that we have by you very much and it would be too bad if you would not go on with this work (HLA Box 28, 7/1/1920). Herrera was soon interacting happily with the art colony and seemed to relish its freedoms. He was a popular and flamboyant favorite at bohemian parties and, like others in the Santa Fe art crowd apparently enjoyed baiting the dignified Hewett. Herrera signed his letters to the School with a cheery "ta ta," brashly addressed Hewett as "Edgar," and elaborately inscribed his paintings with the names "Velino," Velino Shije," or V. Shije. . .[3]

His difficulties with his conservative Zia homeland also began early. As Hewett had requested, Herrera painted many different summer and winter dance rituals, most of them specific to his pueblo of Zia. Some of Herrera's larger paintings portray events that were not to be witnessed by outsiders, and they are among the very few in the School's collection to violate these prohibitions. Brody relays a 1919 report (from Chapman), that "Velino . . . .was disciplined by his Pueblo" for a painting done in DeHuff's class and he asked that it "be withdrawn from exhibition." Hewett noted on another picture of about 1920, 'Velino says this picture must not be shown."

In the late 1920s, Ma-Pe-Wi returned to Zia. According to Brody, he had married and was living with his wife. His painting activities again were censured by the Zia elders. Finally in 1933, he and other members of his family were expelled from Zia Pueblo for a constellation of activities deemed incompatible with Zia tribal life.

Brody extols Ma-Pe-Wi's work in these early years:

> Velino Shije Herrera's earliest paintings are by far the most ambitious by any of the early Pueblo painters in terms of composition and the desire to show complicated events occurring within large landscapes. . .Herrera's earliest known paintings all seem to have been made at Elizabeth DeHuff's home or where painted for her later, and depict large, complex groups of interacting figures. The pictures demonstrate his intent to represent space and three-dimensional volume

> realistically and his interests in narrative illustration and learning how to represent total environments. Those interests informed his entire career. . .[4]

The 1920s were a period of great creativity and productivity for the four young Pueblo artists, Kobotie, Herrera, Polelonema, and Awa Tsireh. Together, they were responsible for more than half the pictures of the 1920s that are in the collection of the School; this was more than 170 paintings and 122 illustrations. In this period, Kabotie also did illustrations for Elizabeth DeHuff's 1922 book *Taytay's Tales*, which pioneered children's books of Indian stories, illustrated by Indian artists.

Brody authoritatively places Ma-Pe-Wi in the forefront of his peers:

> More than any other Pueblo painter of his generation, Herrera influenced the new pan-Indian tradition that was born at the Santa Fe Indian School. His paintings of about 1930, with their smoothly applied gouache paints, mixed colors isolated in harmonious units, and realistically drawn and volumetric figures within background voids, depicting placid scenes of native life or dramatically stylized ones of a remote and romanticized past, were adopted as models by many of the young Indian artists. As well as showing the way with his paintings, Herrera was a mentor to a number of younger Pueblo artists including his cousin, Jose Rey Toledo of Jemez Pueblo, who later became a prominent painter. Herrera taught art in 1936 at the Albuquerque Indian School. Thereafter, especially in his commissioned work, he renewed his pursuits of the realistic modes that had been so important to him initially.[5]

Rubino also cites and includes a 1944 newspaper interview with Ma-Pe-Wi, in which he credits Hewitt with being the person who first encouraged him and other young Native American artists, and gave them their first jobs and studios (figure 4.1). This recollection is somewhat at odds with the facts: it was Elizabeth DeHuff who first provided Ma-Pe-Wi with art supplies, a place to paint, and sincere encouragement. However, it was Hewitt who first truly provided the imprimatur of "artist" by paying him for his work and ensuring that his work and the work of his peers was shown all over the United States.

Ma-Pe-Wi and his peers were the first-generation of Native American artists. They would inspire the second-generation artists, who attended the famous Studio School of the Santa Fe Indian School, founded by Dorothy Dunn (1903-1992) in 1932. By the 1920s, many collectors, influential people and numerous institutions actively supported Native American painting and arts all over the United States and even in some foreign countries through shows, scholarly journals and eventually specialized art dealers and galleries.

This was the beginning of an authentic and important American school of painting, Native American painting. Because it was so heavily centered in New Mexico, it was considered for a

time to be a regional school of the Southwest. However, rather quickly Native American artists from many tribes around the United States were participating.

Rubino points out an important fact. By the time the Studio School began in 1932, Ma-Pe-Wi was 30 years old and had already established himself as a well-known artist with his own studio in Albuquerque. He was an art teacher at the Albuquerque Indian School in 1936. All of these accomplishments were by his own talent and hard work. He had done so without the supportive and sophisticated "PR" apparatus that Dunn so wisely and carefully developed in order to promote her students and the work of the Studio School.

4.3
MA-PE-WI'S EVOLUTION AS A MURAL PAINTER

However, Ma-Pe-Wi generally is considered to be a "Studio School" artist, although he had already established himself before the Studio School was started. Rubino explains why and also sheds light on an important component of his artistic life. In the early 1930s, Ma-Pe-Wi was deeply involved at the Santa Fe Indian Studio School as a member of the Mural Guild, directed by Olive Rush

Mural painting was introduced to the Santa Fe Indian School early in the 1930s by Olive Rush. Ma-Pe-Wi, Oqwa Pi and Julian Martinez were among those who painted murals in the school's dining room in 1932, supervised by Olive Rush, an early collector of Pueblo watercolors. Rush was a well-known Santa Fe muralist. Later in 1932, she supervised the painting of murals- - - actually very large oil paintings on canvas- - - by Awa Tsirah and Oqwa Pi for the *Exposition of Indian Tribal Arts*.

This was the largest and most important traveling show of contemporary Indian arts. Its final destination was the Corcoran Gallery in Washington, DC. A significant fact seems to have been lost in earlier research. Before the show left New York City for the Corcoran, Ma-Pe-Wi was contracted to paint two additional "mural paintings," again very large oil paintings. It also seems likely that earlier researchers have overlooked photographs that likely are of these mural paintings, located in the T. Harmon Parkhurst Photograph Collection of the Museum of New Mexico. They will be discussed further in Appendix 1 of this report.

Beginning in 1938, Ma-Pe-Wi received one of his first large commissions, a mural painting project financed by the School of American Research. It was a daunting challenge that he met head on, and in the process produced a unique, beautiful and deeply moving American masterpiece.

Ma-Pe-Wi was hired to reproduce recently discovered Pueblo IV mural paintings in a replica kiva, but in true fresco rather than the original tempera paints. True fresco is one of the most difficult of all painting techniques, but Ma-Pe-Wi more than met the challenge. The recently restored mural paintings still survive in the kiva at Coronado Historic Site, in Bernalillo. They are unique and

uniquely beautiful and moving American work of art. Perhaps they are one of the first true "installation" pieces in the history of American art.

In 1939, Ma-Pe-Wi was one of six Native American artists selected to execute mural paintings in the new Department of the Interior Building in Washington, DC. Each artist was paid $2,000, a substantial sum of money in Depression-Era years. Ma-Pe-Wi received glowing endorsements from Dorothy Dunn and other important art luminaries in Santa Fe during the selection process. In the basement cafeteria, murals were painted by James Auchiah and Steven Mopope. In the penthouse level, the four muralists were Ma-Pe-Wi, Gerald Nailor, Allen Houser, and Woody Crumbo.

In 1942, Ma-Pe-Wi painted a series of mural paintings in the simple adobe bunkhouse at the Pritzlaff Ranch. They may well be his masterpiece; however, they had remained undocumented, unknown and neglected until 2000, as will be discussed further in this report.

In the 1940s, Ma-Pe-Wi broadened his artistic expertise to book illustrations. *In My Mother's House*, published in 1941 (Ann Nolan Clark, author) won the Caldecott Honor Award. It has never been out of print. It has been named one of the most influential children's books of the twentieth century.

His final mural painting commission occurred in 1949 at the Koshare Indian Museum in La Junta, Colorado. It is the primary subject of Rubino's thesis and philosophical investigations. In many ways, the Koshare Indian Museum is provocative: it is an invented "kiva" in which non-Indian boy scouts carry out invented "Indian" dances beneath Ma-Pe-Wi's monumental mural paintings of his memories of authentic Indian life.

It appears that Ma-Pe-Wi continued to live at Picuris with his wife and family after completion of the Koshare Indian Museum project, although his artistic output from 1950-56 is not well documented. In 1956, he was permanently disabled in the automobile accident that took the life of his wife. Ma-Pe-Wi died in Santa Fe in 1972. He stopped painting after the accident. If there was an obituary following Ma-Pe-Wi's death, no researcher has ever found it.

4.4
MA-PE-WI'S LEGACY AS A BOOK ILLUSTRATOR

By the 1920s, there was a growing movement to reform Indian education. A clear objective was to provide Indian children with didactic material that would be culturally appropriate. Again, Elizabeth DeHuff was in the forefront. She published *TayTay's Tales* in 1922. It is a series of Pueblo Indian folk tales, illustrated by Fred Kabotie. The book was highly successful.

Ruth Underhill (1884-1984) is a luminous figure whose century-long life shadowed the often painful journey that Native Americans made from the traditions of the nineteenth century to the challenges of the twentieth. Underhill was a Renaissance woman of great accomplishments. With her friend and colleague, Ruth Benedict, and Margaret Mead, she helped to create activist anthropology. Mid-life, she enrolled as a graduate student at Columbia University and was awarded a doctorate in Anthropology. Her deep interest was Native American culture, with a special focus on the Southwest and the Mohave area of California.

In 1934, she joined the U.S. Indian Service, the educational arm of the U.S. Bureau of Indian Affairs, where she worked for fourteen years. She began as associate supervisor of Indian education from 1934-1942. She became the supervisor in 1948. She was recognized as an expert in Native American culture. She used this knowledge to develop didactic material for Indian children that emphasized and utilized the richness of their native cultures.

Underhill was a prolific writer on a broad spectrum of subjects. Benes confirms that Ma-Pe-Wi began his career as an illustrator for Underhill, specifically for U.S. Indian Service publications. Benes does not detail this phase of Ma-Pe-Wi's creative work, but she states that the collaboration with Underhill began in 1938, with a book about the Papago, *Singing for Power.*

Bibliographic searches indicate that the collaboration resulted in four more books written by Underhill and illustrated by Ma-Pe-Wi. The first book was published in 1939, *Papago Indians of Arizona and Their Relatives, the Pima.* This book has 45 illustrations by Ma-Pe-Wi. *Indians of Southern California* was published in 1941. The last two books seem to be undated, but almost certainly do date from around 1940-41, *People of the Crimson Evening* and *The Northern Paiute Indians of California and Nevada.*

It was during this period, 1940-41, that Ma-Pe-Wi produced his most enduring and influential work of art, the illustrations for *In My Mother's House*, by Ann Nolan Clark (1896-1995). Ann Nolan Clark was a native of Las Vegas, New Mexico. She trained as a teacher. In the early 1920s, she assumed a teaching position in Tesuque Pueblo, which lasted for 25 years. The school at Tesuque was impoverished and inadequate. She wrote her own books for the grades 1 – 4 single-room school house.
The success of her original didactic material resulted in the BIA publishing 15 of her books from 1940 - 1951.

In 1941, Viking published *In My Mother's House*, extensively illustrated by Ma-Pe-Wi. In 1942, the book won the prestigious Caldecott Honor Award, with the award also going to Ma-Pe-Wi. It has never been out of print in 73 years. In 1991, Viking held a commemorative event for its fiftieth anniversary in print. In 2014, the New York Public library featured it in *The ABC of It: Why Children's Books Matter*, a ground-breaking exhibit on the history of the most important children's literature (figure 4.2).

Benes states that *In My Mother's House* is one of the most important children's books of the twentieth century, and most likely she is correct. It continues to attract and hold children and adults. Indeed, it may be the singular book that will forever impart to young readers the traditional life of the Pueblo Indians just before the American cultural tsunami swept through all ways of life. Ma-Pe-Wi's extensive and beautiful illustrations work perfectly with Clark's poetry. Together, they created an enduring classic.

In 1943, Clark and Ma-Pe-Wi again collaborated and produced *Young Hunter of Picuris*. It was published by the Bureau of Indian Affairs.

4.5
MA-PE-WI, ZIA PUEBLO, AND THE PRITZLAFF RANCH

It has been known for decades that Ma-Pe-Wi and members of his family were ostracized from Zia Pueblo around 1933. Rubino's thesis provides explanations of the events that resulted in the unfortunate split between Ma-Pe-Wi and his homeland. She explains how it was a complex and painful event for Ma-Pe-Wi, his family and the Zia Pueblo, and remains so to this day. Ma-Pe-Wi never returned to live at Zia again, although he indicated that he repaired some damaged relationships at Zia Pueblo in later years.

Eventually, he moved to Picuris Pueblo with his wife and family, but seems to have lived in Santa Fe as well, where he had a studio. Picuris is not far from Taos, and thus is fairly close to the Pritzlaff Ranch. Richard G. Pritzlaff was a very close friend of Georgia O'Keefe and many other figures in the Taos and Santa Fe art community. As Brody points out, from an early age Ma-Pe-Wi was a valued member of the social scene of the art community, well known and greatly liked. In 1941-42, Ma-Pe-Wi was at the height of his fame, having just received the Caldecott Award. Thus, it is not surprising that he would be known to Richard Pritzlaff; they travelled in the same artistic and social circles. No documentation was ever found in Richard Pritzlaff's archives relating to Ma-Pe-Wi's work at the ranch. However, in 1942 Ma-Pe-Wi completed what may be his most beautiful mural paintings in the ranch's bunkhouse.

One explanation is that Ma-Pe-Wi needed work and was given employment as a ranch hand by Pritzlaff. In this scenario, Ma-Pe-Wi worked as a ranch hand and then painted masterpieces on the walls of the bunkhouse in his spare time. The assumption is that Richard Pritzlaff provided the art supplies. Indeed, in a 1944 interview Ma-Pe-Wi candidly says that often he could not make a living
solely from his art. Rubino also points out that Ma-Pe-Wi enjoyed the *persona* of the cowboy and was photographed in cowboy attire a few times (figure 4.3).

There have always been some flaws in this "ranch-hand artist" scenario. The most obvious is the sheer amount of time and care that is required to produce beautiful mural paintings on the scale of the bunkhouse walls, in Ma-Pe-Wi's delicate and impeccable brushwork. It is physically unlikely that Ma-Pe-Wi could round-up cattle during the day and then paint exquisite and carefully planned murals by night or on Sunday.

Second, the murals were carefully planned and executed, confirmed by the discovery of Ma-Pe-Wi's quite unique and beautiful maquettes in 2002. The maquettes will be discussed further, but suffice it to say they stand alone as works of art, so much so that Richard Pritzlaff carefully retained almost all of them in a sturdy box for safe-keeping during his life.

The maquettes alone point to a formal commission from an experienced and discerning patron, Richard G. Pritzlaff. However 2014 interviews with Ma-Pe-Wi's daughter, Ola, strongly indicate that the bunk house murals were a formal commission.[6] Again, it is important to remember that in 1942 Ma-Pe-Wi was at the height of his career, a recipient of the Caldecott Award who had recently completed the mural paintings in the Department of the Interior. Ola remembers Richard Pritzlaff and Georgia O'Keefe with her father. She also remembers being taken to the ranch as a very small child with her brother, while her father painted. She does not recall her father working as a ranch hand.

4.6
MA-PE-WI AT THE PRITZLAFF RANCH:
CONTEMPLATING THE MURAL PAINTINGS

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> To each boy was given a large sheet of paper and a box of water colors. . . .Instead of being dazed or confused, immediately from memory the boys marvelously covered their blank papers with singing men beating drums and with dancers in accurately reproduced symbolic costumes---costumes in which each article had a meaning.
>
> From a 1926 article by Elizabeth DeHuff in *Holland's Magazine*:

We do all our painting by memory, using simple things that happen in our lives. By painting our ceremonial dances, hunts and home life, and making designs of them, we preserve our tribal culture, recording it in pictures filled with beauty and imagination.

Pop Chalee, Taos Pueblo, 1936

When you're so remote from your own people you get lonesome. You don't paint what's around you, you paint what you have in mind. Loneliness moves you to express something of your home, your background.

Fred Kabotie, Hopi artist, 1977

. . . .I know that there are intentional prayers and sacrifices made on behalf of these pivotal points. This is the cultural landscape, the physical landscape, the place of memories, ancestral memories.

Diana Reyna, Taos Pueblo

The men would ride out on horseback and, together with the dogs, chase the rabbits back toward those following on foot. Feasting and dancing followed the hunt. Reed remembers the hunt, held in September, as a time of laughter and enjoying the company of your family and neighbors. Men, women and children- - - everyone participated in the hunt.

Ulysses Reed, Zia Pueblo

The buffalo dance which takes place of long ago after return from the buffalo hunt as first on ceremony. Today the Indians dance only as memories of long ago buffalo hunt.
Next the buffalo chase. The arrow man and the spear man in action.

Ma-Pe-Wi, Zia Pueblo, 1939, explaining his iconography for the Department of the Interior mural painting project

I have danced in the ceremonies. I feel it is important to record these costumes. . . because I must keep on painting.

Ma-Pe-Wi, 1944 interview in the *Santa Fe New Mexico*

On sign of great art is that it engages viewers in different ways, but the viewer can never be quite sure that he or she has decoded the meaning of the art; the artist always retains some special and inscrutable knowledge about the work of art.

These passages recount the unique importance of memory in Native American culture and art. In the Western tradition of painting, the viewer is prodded to "find the meaning" in the painting, the narrative, the story. Iconography is a major didactic component of Western art history- - - the

hidden meaning of visual symbolism, indeed, of entire scenes. The more complex and inaccessible the visual images, the more obligated we are to "find the meaning."

Ma-Pe-Wi's beautiful mural paintings in the bunkhouse of the Pritzlaff Ranch challenge the Western viewer to "find the meaning," a challenge that seems to be posed by the seemingly disparate nature of the mural paintings themselves. One room is called the "Kachina Room" because it shows kachina figures from two Pueblo tribes, Zia and Zuni, but also Navajo Yei figures (figures 4.4 and 4.5). The second room is called the "Hunt Room" because it shows a classic buffalo hunt, and a mounted Indian hunting and killing a pronghorn (figures 4.6 and 4.7). A beautifully rendered buck flees an unseen hunter, while a coyote closes in on a fleeing rabbit.

The two rooms are separated by a bathroom that completely shifts artistic gears. The playful murals show an Indian on a bucking horse over the bathtub, with prancing ponies all along the tops of the other three walls (figure 4.8).

Anyone can create a narrative to decode the murals, but one strong explanation is that they are personal and cultural memories rendered as beautiful art. In fact, Ma-Pe-Wi appears to provide this explanation when he explained his proposed images for the mural paintings in the Department of the Interior:

> The buffalo dance which takes place of long ago after return from the buffalo hunt as first on ceremony. Today the Indians dance only as memories of long ago buffalo hunt. Next the buffalo chase. The arrow man and the spear man in action.[7]

This is how Ma-Pe-Wi explained his proposed mural to officials of the Department of the Interior in 1939, as a tribal memory of the buffalo hunt. Peter Pino, a Zia Pueblo elder and an artist, confirmed the importance of the buffalo hunt for the tribe, long ago while the buffalo were still on the plains of New Mexico. The importance of the hunt in Zia Pueblo life enthralled Ma-Pe-Wi: he painted it over and over as a tribal memory. It may also have linked him to memories of his dead father, who was extolled as a runner who could "run down" a deer.

The "Hunt Room" perhaps is an amalgamation of distant and not so distant tribal memories of all that the hunt meant for the Zia, as processed through Ma-Pe-Wi's memories and talents. The exquisite fleeing deer may recall his father, the unseen hunter who exists close to, but just outside of, the realm of the fleeing deer; that is, as an unseen memory.

Certainly the hunt was a pivotal cultural memory for Zia Pueblo and for Ma-Pe-Wi. It lead him to create one of the most beautiful Native American paintings of the twentieth century, the "Rabbit Hunt" (figure 4.9). Remarkably, Ma-Pe-Wi's visual memory and Ulysses Reid's verbal memory of the same event converge in this work of art.

The "Kachina Room" is provocative because it mixes the religious entities of different tribes, the Zia, Zuni, and Navajo, and perhaps the Santa Clara. Upon entering the room, there are two exquisite paintings of Zia kachinas on each wall, in intricate costumes (figure 4.10). In the 1944 interview, Ma-Pe-Wi said, "I have danced in the (Zia) ceremonies. I feel it is important to record these costumes." Hence, it is quite possible that the two Zia kachinas are an effort to record memories of ceremonies of his youth at the pueblo. Recall that Elizabeth DeHuff was amazed to observe how Ma-Pe-Wi and other Indian boys could recall their tribal homes and religions in minute detail and translate those memories to art.

Moving clockwise, there is a beautiful small figure of a Zuni "Fire Starter." This is a classic Zuni image and may have no more meaning then that Ma-Pe-Wi knew it and liked it as much as the rest of us do (figure 4.11). At an early age, Ma-Pe-Wi studied and painted with students from other tribes.

It is known that they exchanged imagery and painted each other's tribal ceremonies. Indeed, Rubino reproduces an early painting by Ma-Pe-Wi (around 1915-1920) that shows a Hopi dance in complex detail. As Rubino points out, "Shared stories and shared artistic styles were evident."

Continuing clockwise, a scene of Navajo Yei figures occupies the entire west wall (figure 4.12). It is an intriguing inclusion because the Navajos are an ethnic group distinct from the Pueblo tribes. However, this is not the first time Ma-Pe-Wi painted a Navajo ceremonial. McGeough reproduces a scene of a Navajo dance ceremony with a sacred sandpainting (figure 4.13).

It should be recalled that two years before, in 1939, Ma-Pe-Wi had spent months working on the mural painting commission in the Department of the Interior with the great Navajo artist, Gerald Nailor. Perhaps this is a memory of his time with Nailor, or perhaps a time when he went to Navajo ceremonies. Or perhaps he simply liked the Navajo costumes and symbols as works of art.

The north wall likely is a Zuni ceremony, the *Shalako* Dance (figure 4.14). However, Rubino makes some intriguing observations about shared ceremonials and art:

> The *Shalako* Dance, originally a Zuni rain-making ceremony has been incorporated into the Zia *katsina* societies. This Zia *katsina-Gomaiyawic* society, or sacred messengers, resembled the *Koyemshi*, or sacred mudheads of Zuni. White states that the *Gomaiyawic* ceremonies function as a ritual for planting and harvesting corn. Therefore, the Zuni *Shalako* rain deity and the *katsina-Gomaiyawic* incorporated sacred symbolism of rain, earth and corn.[8]

Is this a Zuni scene, a Zia scene, or both? Is it shared tribal memories?

The last kachina, to the right of the fireplace on the east wall, is a Koshare figure, a bringer of delight (figure 4.15). It is a kachina figure that Ma-Pe-Wi returns to in his mural paintings.

And what of the bathroom murals? The grazing and prancing ponies are drawn from much of his work in the1940s, as an illustrator of many important books, especially children's books. The prancing and grazing ponies figure in his masterwork, *In My Mother's House.*

The Indian on the bucking bronco almost certainly is a self-portrait, an "image signature" as one of Ma-Pe-Wi's favorite *personae,* the cowboy. The Indian cowboy looks like the handsome young Ma-Pe-Wi seen in photographs, also dressed as a cowboy. More importantly Rubino also cites a drawing by Ma-Pe-Wi entitled "Indian on a Bucking Bull," which she is certain is a fantasy self-portrait. At the Pritzlaff Ranch, it is "Indian on a Bucking Horse."

Ma-Pe-Wi seems to be remembering the bunkhouse bathroom mural two years later in 1944, during his interview with the *Santa Fe New Mexican*:

> Plumbing is not necessary in order to be clean. One can fill a tub and take a bath. . .or go down to the river. . .There are many compensations in living as an Indian. There is the beauty of the country to watch and there is peace. Although many young Indians go out into the world to work after finishing the government schools, most of them return when they are older to the pueblos and reservations. . .It is the first life they knew and it is where they prefer to die.

When one stands almost centered in the Kachina Room, Ma-Pe-Wi the Indian on the bucking bronco is perfectly framed by two kachinas, while mysterious light illuminates the scene, from an unseen window (figure 4.16). Again, it is almost an installation work of art. Perhaps Ma-Pe-Wi also is communicating that he prefers to die in "the first life (he) knew" among the kachinas of his tribe, clean either in a tub or in a river.

SECTION 4
ENDNOTES

[1] Rubino, Joanne A. *Ma-Pe-Wi of Zia: Art as Sacred Resistance*. M.A. Thesis, Department of Fine Arts, University of Colorado, 1993.

[2] Brody, J.J. *Pueblo Indian Painting: Tradition and Modernism in New Mexico, 1900-1930.* Santa Fe, New Mexico: School of American Research Press (Seattle), distributed by the University of Washington Press, 1997, pp. 79.

[3] Ibid, pp. 121.

[4] Ibid, pp. 196.

[5] Ibid, pp. 147.

[6] Deborah A. Jojola, Curator of Exhibitions, Pueblo Indian Cultural Center. Personal communication regarding a recent interview with Ola Herrera, Ma-Pe-Wi's daughter.

[7] National Archives at College Park, MD. Files on execution of mural paintings for the new Department of the Interior Building.

[8] Rubino, 1993, pp. 117.

SECTION 4
ILLUSTRATIONS

Society-Clubs

THE SANTA FE NEW MEXICAN

DOLORES SCOTT, Editor . . . PHONE 81

Well-Known Indian Painter Thanks Dr. Edgar Hewett

One Can Always Bathe In the River, Says Soft-Voiced Herrera

Valinero Shije Herrera, 42-year-old Zia Indian, has merry eyes and an almost inaudible voice. One of the very first Indians to paint the so-called "Indian paintings," Herrera sat yesterday at the Art Gallery, before an alcove where he is exhibiting his work and softly said:

"It was Dr. Edgar L. Hewett who started me to painting. At that time there was no art or craft department at the Indian school. I was a student there. Dr. Hewett selected a few he thought had talent and started us to painting. I was one. I have been painting ever since and I always will, although I do not always make a living at art. Sometimes I do. Then I have land. I planted oats and wheat but the grasshoppers ate everything."

Herrera shrugged his shoulders, smiled ruefully.

Authentic Dancers

Included among the watercolors at the show are pictures of ceremonial dancers, and these portraits are authentic in every detail, Herrera said.

"I have danced in the ceremonies I feel it is important to record these costumes. But, at first, the older men of the pueblo were very opposed to my painting. Now they accept me and what I do. It is better. Because I must keep on painting."

Herrera, who lives at Picuris pu-

tions, he said. "It was the first life they knew and it is there they prefer to die."

Beta Sigma Phi Initiates Five

Dinner Dance at La Fonda Held by Sorority For New Members

Five new members have been initiated into Beta Sigma Phi sorority, it was announced today.

The girls, initiated at a dinner dance, held Saturday in the lecture lounge of La Fonda, are: Bobbye Stamm, Rosina Gonzales, Cecily Long, Betty Gonzales, Wanda Kearns.

Last night members of Beta Sigma Phi met at the home of Miss Jane White to wrap Christmas presents for men at Bruns hospital. The sorority is sponsoring a ward there.

Mrs. J. M. Ramirez Elected President Of St. Cecilia Club

Mrs. J. M. Ramirez was elected president of the St. Cecilia club at a Christmas party meeting, held last night at the home of Mrs. Paul Casados.

Other officers elected were Mrs. A. A. Sosaya, vice-president; Mrs. Mariano Candelario, secretary; Mrs. Ben Serna, treasurer; Mrs. Fred

Mrs. M. B. Reynolds Initiated in PEO

Miss Martha Ann Barnes Tells Members About Cottey College

Mrs. B. M. Reynolds was initiated into Chapter P, PEO, at a meeting of that organization last night at the home of Mrs. E. P. Kidder.

Among the guests were Mrs. Alex Barnes and her daughter Miss Martha Ann Barnes. Miss Barnes, who is here for the holidays from Cottey college, Nevada, Mo., a college owned by the PEO sisterhood, told members of the club about the college.

Other guests at the meeting were Mrs. W. R. Cheatwood, from Chapter C, Alva, Okla.; and Mrs. Norma Bassett Hall, Chapter D. S., Eldorado, Kas.

Members present were Mesdames John W. Armstrong, George Graham, Herbert Hammond, James Harvey, O. H. Lincoln, Kidder, Cathryn Parker, L. C. Rockett, Joe Scrimshire, Charles Doll, Kirby McPerson.

Misses Salome Anthony, Ruth Dring, Manila Tolbert, Laura Wood, Iris Laycook.

Allison-James School To Present Play on 'The Other Shepherd'

Public Invited to Program at Sage Auditorium Tomorrow

"The Other Shepherd," a one-act play in four scenes by Dorothy Clarke Wilson, will be presented by Allison-James school ninth grade pupils tomorrow at 7:45 p. m. in Sage auditorium. Miss Martha E. Smith is director and Mrs. Herbert Bailey will play the musical accompaniments.

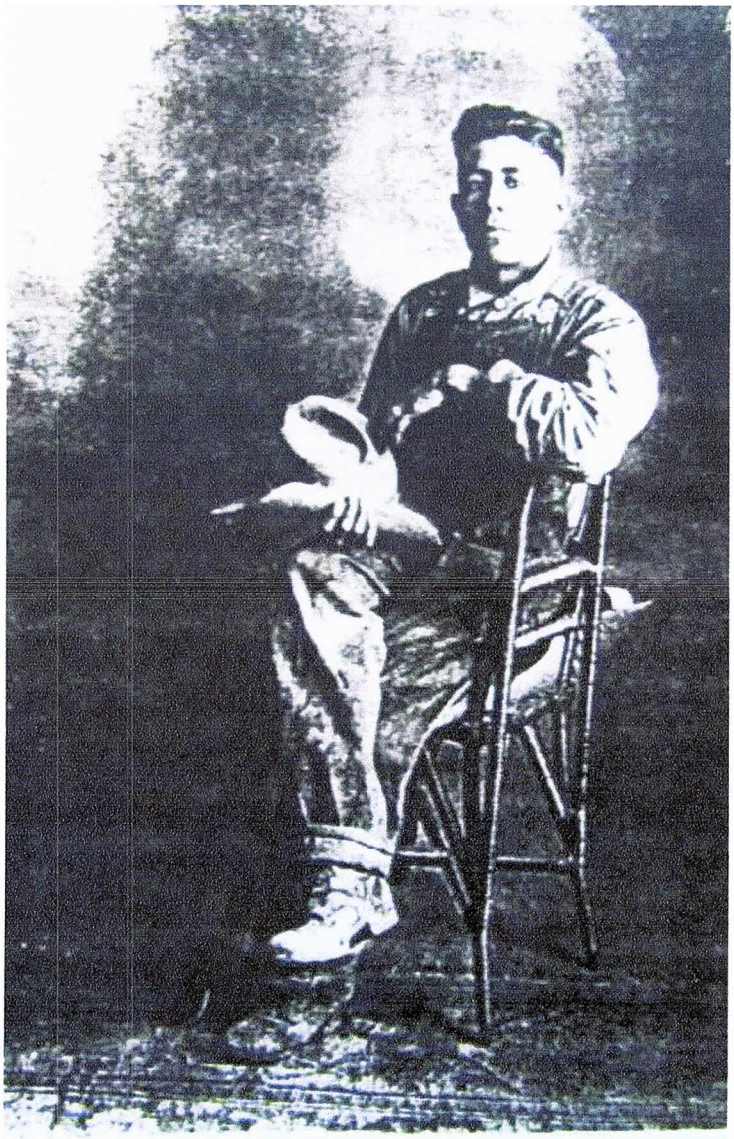
In this drama of the first Christmas, the ministries of love frustrate Ethan's great desire to serve God. Ethan, the "other shepherd," will be played by Alfonso Baez.

Other characters are: Rachel, his mother, played by Pricilla Borrego; Jared, Wilbert Vigil; Abel, Vivian Gonzales; Zeri, Julian Duran; Rebecca, Josephine Martinez; Deborah,

4.1. 1944 interview with Ma-Pe-Wi.



4.2. New York Public Library, 2014. From the show *The ABC of It: Why Children's Books Matter.* The book *In My Mother's House*, written by Ann Nolan Clark and illustrated by Ma-Pe-Wi.



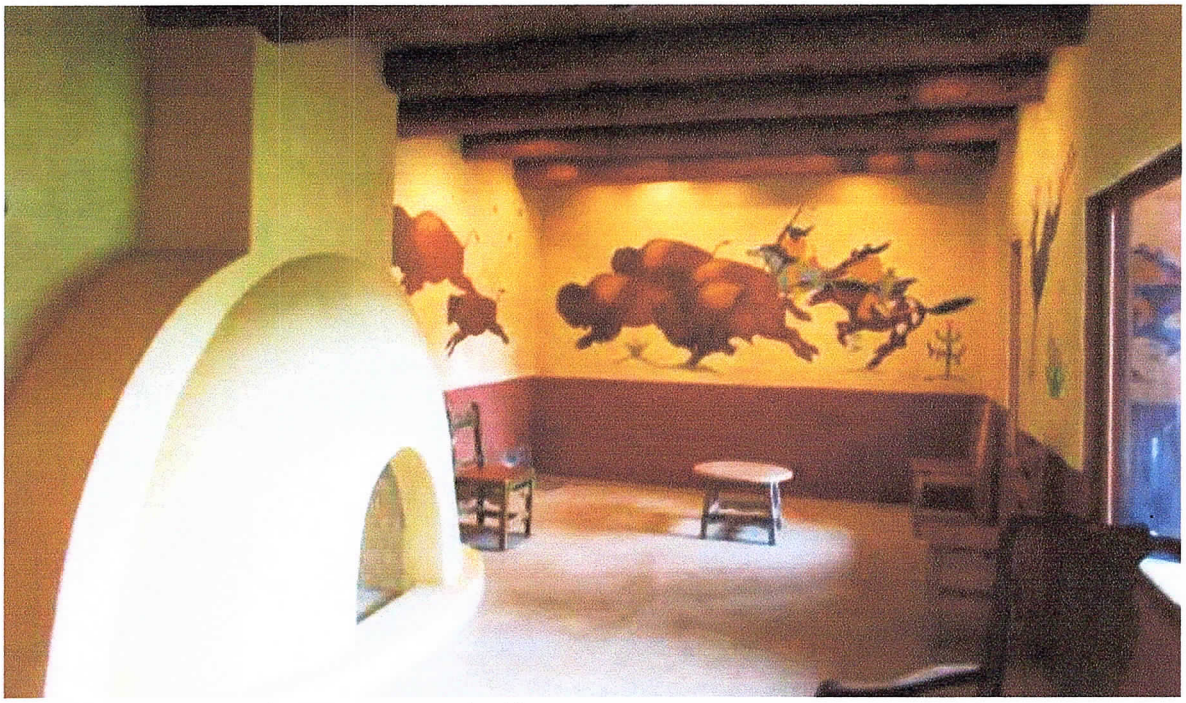
4.3. Photograph of Ma-Pe-Wi as a cowboy, circa 1940.



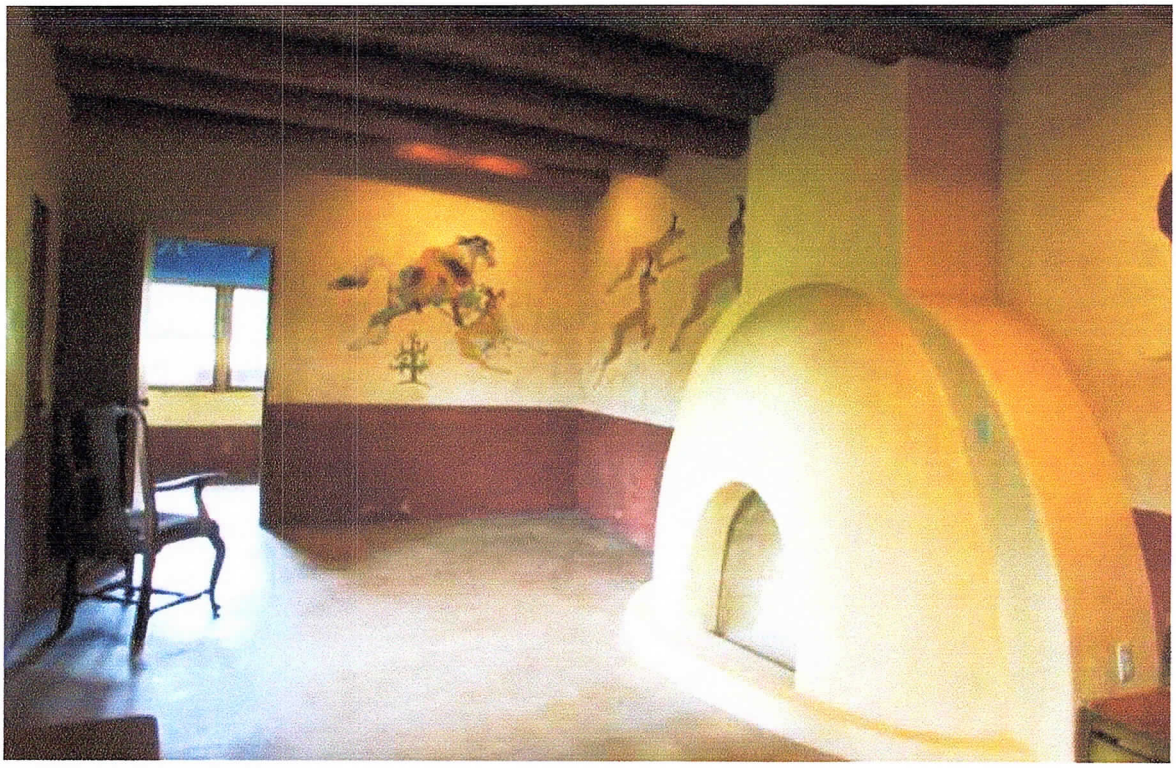
4.4. Pritzlaff Ranch, 2014. The "Kachina Room," looking west.



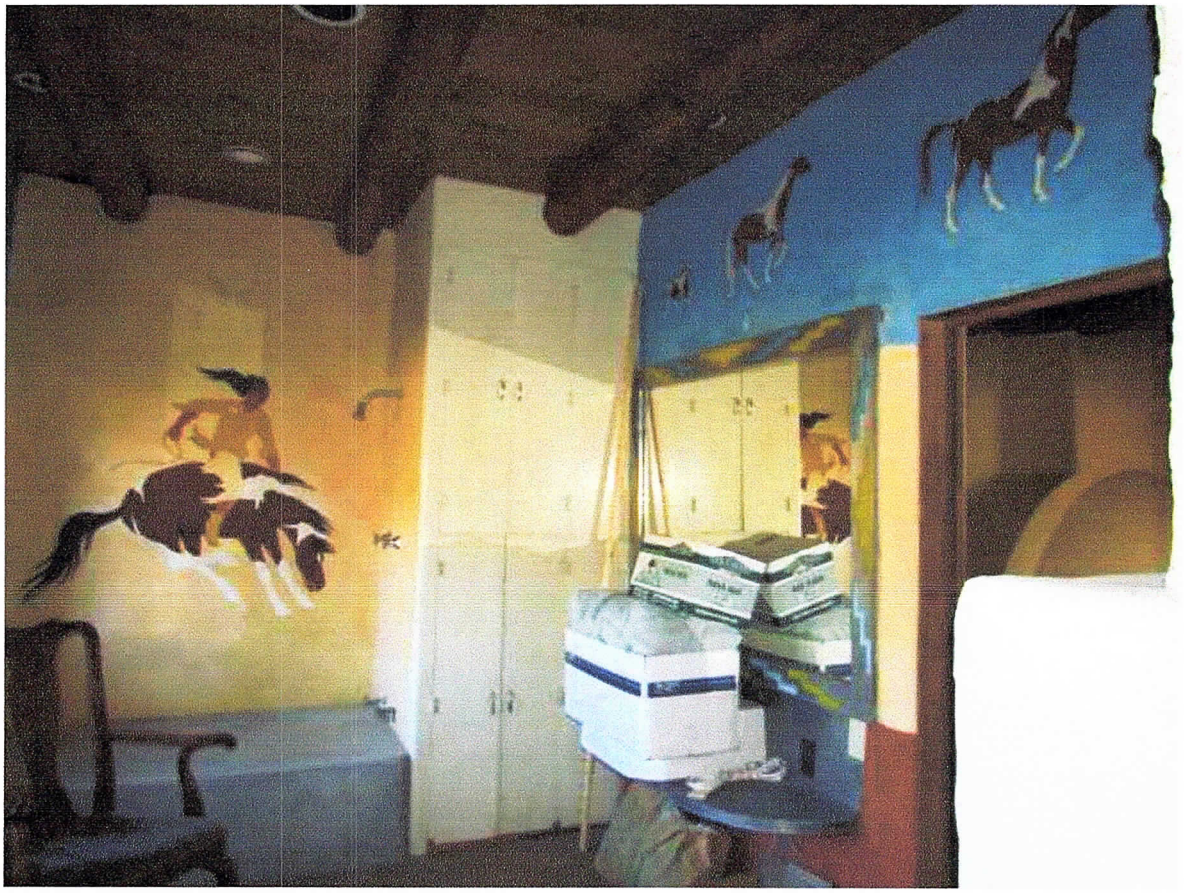
4.5. Pritzlaff Ranch, 2014. The "Kachina Room," looking east.



4.6. Pritzlaff Ranch. The "Hunt Room," looking west.



4.7. Pritzlaff Ranch, 2014. The "Hunt Room," looking north and east.



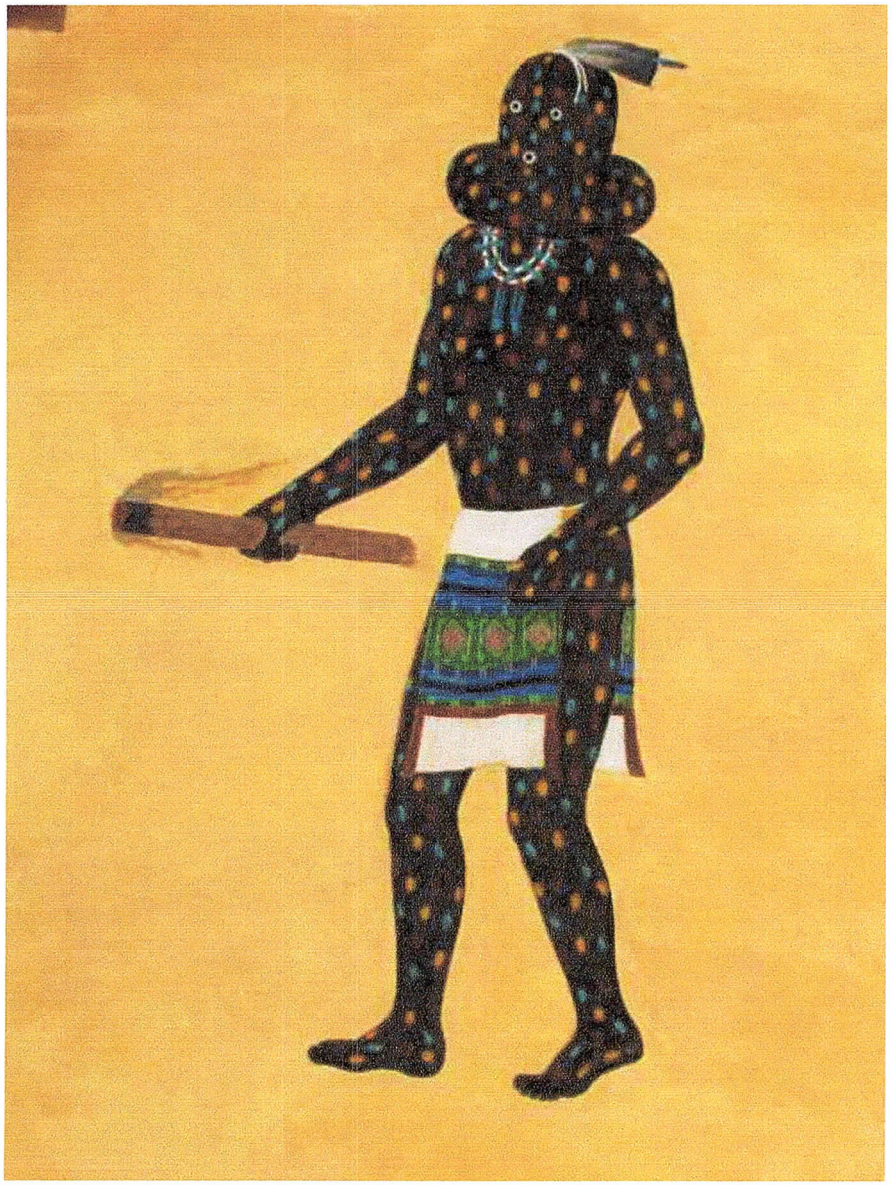
4.8. Pritzlaff Ranch, 2014. The bathroom, looking east.



4.9. The " Rabbit Hunt," by Ma-Pe-Wi. Gouace painting, 1940.



4.10. Pritzlaff Ranch. Kachina Room. The two Zia Pueblo images.



4.11. Pritzlaff Ranch. Kachina Room. Mural painting of a *Fire Starter.*



4.12. Pritzlaff Ranch. Kachina Room, the west wall. Navajo Yei figures.



4.13. Navajo Dancers with Sandpainting, by Ma-Pe-Wi. Gouache painting, (circa 1930-40s).



4.14. Pritzlaff Ranch. Kachina Room. North wall. Zuni and perhaps Zia figures.



4.15. Pritzlaff Ranch. Kachina Room. The east wall. Koshare figure.



4.16. Pritzlaff Ranch. Kachina Room. The east wall. Assumed self-portrait of Ma-Pe-Wi on a bucking bronco, framed by two kachinas.

5.
THE CONDITION OF THE BUNKHOUSE MURAL PAINTINGS AND THE CONSERVATION TREATMENT OF 2000-2002

The bunkhouse murals are 72 years old; they were painted by Ma-Pe-Wi in 1942. Over the last 72 years, they have survived very well in a building with no climate control.

The bunkhouse underwent extensive renovation work in 2000. Before and after photographs are in Section 3 of this report. The bunkhouse has remained in excellent condition over the last 14 years, following the renovation work. The mural paintings were conserved and restored from 2000-2002, by the author. Fourteen years later, the mural paintings and the conservation and restoration treatments remain in excellent condition.

Consequently, the main areas of concern are cracks in the mural paintings on the walls that flank the door into the Kachina Room. Other than these cracks, the only evident problems are small areas of post-2002 abrasion to one figure and discrete areas of the decorative painting along the banquette, where people sit and rub against the back wall. Small localized areas of rising damp were active in 2000, but have not expanded. Indeed, they appear to have abated following the 2000 building renovations.

The longevity of the mural paintings and of the restoration and conservation treatments indicate that both will remain stable indefinitely, as long as simple, common-sense measures are taken. Recommendations for common-sense measure are described in the final section of this report.

This section of the report summarizes the original technique of execution of the mural paintings, the deterioration of the bunkhouse, the impact of building pathologies on the mural paintings, and the 2000-2002 conservation and restoration program. Recommendations for on-going preservation are provided in the final section of this report.

5.1.
MA-PE-WI'S TECHNIQUE OF EXECUTION

Ma-Pe-Wi's technique of execution is very interesting. Further investigations are needed, but it is likely that the walls of the bunkhouse are covered with metal lath, commonly used as a support for

plastering in this period. Metal lath was used in the kiva at Coronado Historic Site as a support for the fresco mural painting that Ma-Pe-Wi painted in 1938.

An exposed area of metal lath is visible adjacent to the door into the Kachina Room. The lath seems to be covered first with a brown coat that contains a gray cement admixture. The next layer appears to be white lime plaster, followed by Ma-Pe-Wi's paint (figure 5.1).

During the 2000-2002 restoration and conservation program, a box was discovered in the ranch house. It contained Ma-Pe-Wi's beautiful maquettes. The discovery of these wonderful works of art provided important information about the execution of the mural paintings. Briefly summarized Ma-Pe-Wi designed each figure, almost certainly first on paper as a detailed drawing. He next transferred the drawing to white cardboard. He cut out each figure with great skill. Each figure was then affixed to the wall, probably with brackets. In this way, Ma-Pe-Wi was able to move the figures around and also view all of them in place before he painted.

Hence, the mural paintings were a carefully planned composition. Once he was satisfied with the composition, he outlined each figure in pencil on the white plaster. His pencil outlines are still visible in many areas.

Equally important, once he had outlined all the figures he was able to paint the very unusual and beautiful yellow ochre/Naples yellow background color around each figure. After the background color was painted, he painted each figure in careful detail on the white plaster. The last step was to paint the raspberry mauve of the lower dado. Figure 5.2 shows some of the maquettes placed on the floor below the completed figures. Figure 5.3 shows the maquette for the wonderful *Fire Starter*. Figure 5.4 shows the completed painting of the *Fire Starter*.

Ma-Pe-May may have intended to execute a true fresco in the bunkhouse, but changed his mind. During the 2000-2002 conservation project, samples of Ma-Pe-Wi's paintings were analyzed.[1] The yellow background and raspberry mauve dado are hand-mixed protein and oil emulsion paints that were standard "handmade" interior house paint mixes, before the advent of commercial house paints. Commercial house paints were available, so it is interesting that Ma-Pe-Wi mixed up his own paints. The indication is that he intended a specific visual effect and palette that he could only achieve by mixing his own paints. That intended visual effect may have been a fresco-like appearance.

The figures seem to have been painted in oil or in an oil paint that Ma-Pe-Wi amended on-site, as he worked. Again, he seems to have been seeking a certain effect that resembled true fresco. There is another reason to believe that Ma-Pe-Wi intended a fresco-like effect: he painted directly on the white plaster and not on a primed surface, with the obvious intent to have qualities of the plaster be visible.

Unfortunately, application of the paint to unprimed plaster resulted in the media being pulled from the paint and into the plaster: the paint was thus left quite weakened and in some areas poorly

adhered to the wall. This is especially true of the yellow background and the black and brown pigments.

5.2.
THE DETERIORATION OF THE MURAL PAINTINGS

As stated above, some of the pigments became weakened and powdery because of Ma-Pe-Wi's technique of execution. However, very serious damage occurred as the bunkhouse deteriorated. Figure 5.5. and figure 5.6 show some of the dire conditions that were uncovered during the 2000 building renovations. The worst problem was extensive and recurring leaks from the roof that sent water cascading over the mural paintings, washing away much of the yellow background, damaging the sensitive black and brown pigments and causing indelible staining. In the Hunt Room, the "Buffalo Mother and Calf" and some areas of the "Buffalo Hunt" on the left were totally ruined.

This recurring damage set into motion a recurring cycle of overpainting in oil paints to mask the damage. The erstwhile restorer was Richard G. Pritzlaff. During the 2000-2002 conservation project, his paints and palette were found in the ranch house. The paints matched the repainting in the bunkhouse.

In the Hunt Room, the repainting occurred with such regularity that the original yellow of the background morphed into a muddy raw sienna. In the process Ma-Pe-Wi's name was misspelled as the signature was re-written a number of times. The "Buffalo Mother and Calf" had been repainted at least two times. Other figures manifested areas of overpainting.

In the bathroom, the prancing ponies and blue background had been so badly repainted that the blue had been transformed to a sloppy slate color and the prancing ponies were unrecognizable as Ma-Pe-Wi's work. Much of the "Indian on the Bucking Horse" had been repainted. Fortunately, the figures of the Kachina Room largely avoided the overpainting, but they did sustain some damage by brushing off the unstable paint. They were damaged by indelible staining and embedded grime.

5.3
THE 2000-2002 CONSERVATION PROGRAM

Mural painting conservation is complicated because all muralists design their mural paintings as components of a specific space; that is, they key their paintings to the light, forms and other colors used in a space when they are planning and executing the mural. Hence, mural paintings will never look "right" unless the entire space is restored to its original appearance. Often, a complete historic restoration is not possible. However, in the course of the bunkhouse project it was possible to recreate the interior largely as it appeared in 1942, but it was a challenging complication for the overall program. The result is the unusual opportunity to see a beautiful and unique historic interior as a great artist intended.

5.3.1
The Yellow Background

The critical key to unlocking the original and historic beauty of Ma-Pe-Wi's murals paintings was to identify and replicate the correct background colors, the yellow field color and the raspberry mauve dado. Laboratory analyses of the paint strata were carried out. The first laboratory analyses provided misleading information because the original surface had been so almost totally destroyed prior to the first overpainting

Fortunately, one area of the Kachina Room had retained the original yellow background, albeit overpainted. This is the wall to the southwest of the entrance door to the Kachina Room. Figure 5.7 shows this area while still overpainted. Small areas of the original yellow are visible where the overpaint had flaked off. It proved possible to remove the overpaint manually to reveal the original but somewhat damaged yellow paint. Once the original yellow paint was revealed, it was possible to locate the corresponding original layer of the raspberry mauve dado.

5.3.2
The Figures

The figures in the Kachina Room were soiled and stained. There were some areas of unstable paint, mostly the blacks and browns. There were losses of original paint in these areas. Figures 5.8 and 5.9 illustrate most of the conservation problems and restoration problems, which were primarily cosmetic in nature. The Koshare figure was very soiled and suffered from indelible water stains. The figure was cleaned by brushing off soiling, followed by cleaning with mild aqueous agents. The black design areas were consolidated. The stains were masked with reversible museum- quality paints, Goldens MSA colors and Maimari restoration paints.

Losses to the black and browns were problematic because in many areas Ma-Pe-Wi's underpainting remained but his detailed final brushwork had been lost. In these areas, no efforts were made to "invent" his characteristic fine brushwork. Hence, his original underpaintig remains visible. Most of the black areas were consolidated. Complete losses in the original paint were inpainted with watercolors, Goldens MSA colors and Maimari restoration paints, depending on the nature of the loss. Figures 5.10 and 5.11 illustrate many of these problems

These aesthetic issues for visual reintegration remain a source of discussion for conservators, and there is no "one size fits all" way to resolve the problems. In the Kachina Room, a decision was made to leave Ma-Pe-Wi's original brushwork as unaltered as possible. For this reason, on close examination the figures are not at the same level of appearance. For example, the black trim of the *Shalako* costumes is less solid and articulated when compared to the *Fire Starter*. Much of the black trim is underpainting because the *Shalako* figures had been seriously damaged by leaks. On the other hand, the *Fire Starter* had avoided water damage and remained in good condition.

Consequently, the goal for the Kachina Room was restore the space to its original appearance, from a normal viewing distance. However, at close examination it can be seen that the figures are not all at the same level of completion.

In the Kachina Room, the overpainting of the background was not as heavy and dark as was encountered in the Hunt Room. The signature area shows the extent to which the background color had been changed (figure 5.12). It was possible to recreate the original yellow by glazing over the overpaint with specially ordered (from Japan) matte acrylic gouache. The raspberry mauve dado was recreated by hand-mixing Benjamin Moore matte acrylic paint to recreate Ma-Pe-Wi's original color.

5.3.3
Conservation Problems Specific to the Hunt Room

The conservation treatments differed somewhat in the Hunt Room. The general treatment protocols applied to the figures in the Kachina Room were utilized in the Hunt Room. However, in the Hunt Room, the murals of the south and west walls had been heavily damaged by years of infiltration of water that ran over the walls.

The worst damage resulted from ill-advised efforts at restoration. The unfortunate restoration efforts entailed campaigns of brushing off unstable paint followed by repainting in largely irreversible oil paints. The yellow background had been repainted so many times that it had been transformed from a yellow ochre/Naples yellow to a brownish raw sienna, as seen around the area of the signature. To enliven the background overpaint and distract the eye, blue "cloud" symbols had been crudely painted in the upper corners of the "Buffalo Hunt," on the overapaint

The large "Buffalo Hunt" and the "Mother Buffalo with Calf" are linked murals on adjacent walls. The "Mother Buffalo and Calf" had to be completely reconstructed because Ma-Pe-Wi's original work had been destroyed and overpainted twice with irreversible oil paints. The repainted version was crudely executed and in colors that had no relationship to Ma-Pe-Wi's original work, especially to the adjacent original areas of the buffalos.

To undertake the reconstruction, the "Buffalo Hunt" was conserved and restored first. This scene also was very damaged and overpainted (figure 13). However, the buffalos on the right had remained sufficiently intact so that they could be cleaned and inpainted. They served as the models for the progressively more damaged buffalos, moving left (south) around the room. The heads of the buffalos on the south were very damaged and overpainted and required extensive inpainting (figure 14).

The reconstruction of the "Mother Buffalo and Calf" was the last treatment carried out in the Hunt Room so that it could be perfectly keyed to the other panels. The adjacent buffalo were used as the model. The reconstruction was carried out with Goldens MSA restoration paints. These

museum-quality paints are color-stable and easily reversible. However, they are also very fragile because they are designed to be easily reversible. This inherent fragility will be examined further in this report. Figures 5.15 and 5.16 show the scene before and after treatment.

In the Hunt Room, the heavily repainted raw sienna/brown background color presented many technical problems. It was so far removed from Ma-Pe-Wi's original work, in color and texture, that it could not be adjusted by surface glazing with the matte acrylic gouache used in the Kachina Room. Instead, it had to be totally removed in order to get back to the original plaster surface, a difficult and unpleasant operation requiring alcohol-based solvents.

The original plaster surface was lightly primed with an acrylic primer and then glazed with hand-mixed acrylic, matte Benjamin Moore paint.

5.3.4
The Bathroom Mural Paintings

The bathroom mural paintings are composed of the "prancing ponies" of the upper register of three walls and the scene of the "Indian on a Bucking Bronco" adjacent to and over the bathtub.

The "prancing ponies" panels had been so badly damaged by roof infiltration and so heavily repainted that they hardly resembled Ma-Pe-Wi's fine work. There were discussions about restoring the "prancing ponies." A sample restoration was carried out, but the client decided to leave them as they were because they are a remembrance of Richard G. Pritzlaff, the erstwhile painting restorer who created the Pritzlaff Ranch. The only treatments undertaken were surface cleaning and replication of the original background colors.

The "Indian on the Bucking Bronco" also had been heavily overpainted, including the yellow background. This mural was largely left as it was, with overpaint intact. The mural was cleaned. The yellow background was toned to the correct color.

5.3.4
Restoring the Complete Work of Art:
Architectural Conservation in the Bunk House

By 2000, the bunkhouse interior was so deteriorated that it was a shambles. For years, it had been used as a storage space and as a place to hang meat. It was soiled, water stained, and transfigured by mismatched replacement doors and windows of varying colors and forms. A new and visually obtrusive gray cement slab was on the floors. The original yellow background of the mural paintings had been repainted to muddy sienna tones. The raspberry-mauve dado was almost brown.

Ma-Pe-Wi was a colorist of sublime vision and skill; he left nothing to chance. Thus, it was obvious that he would have coordinated the colors of the mural paintings with the prevailing tones of the rooms in 1942, to ensure a seamless and harmonious work of art.

The prevailing color was the warm brown of the original wood ceilings. In 2000, the ceilings were cleaned to reveal the original colors. Subsequently, all the doors and windows were stripped and stained to match the ceiling. The obviously new and intrusive gray cement slabs also were stained to be in the range of the woodwork. The discovery of the original Naples yellow/yellow ochre background color then provided the missing link for decipherment of Ma-Pe-Wi's vision for the bunkhouse.

5.4
Current Conservation Problems

The conservation treatment of the bunkhouse murals took place from 2000-20002, about 14 years ago. The conserved and restored murals remain in spaces that have no climate control. Both the original murals and the materials used in the restoration treatments are delicate. Nevertheless, both show no signs of new deterioration or failure. The new roof has stopped the leaks. The rising damp, always in small and localized areas, seems to have abated. Indeed, there even seems to be little or no dust on the mural paintings.

Consequently, after 14 years both the building renovations, the mural paintings and the conservation and restoration treatments have remained stable. Only three conservation problems were observed in 2014, and two of the three may be old and inactive.

5.4.1.
Rising Damp

There were small and discrete areas of rising damp in all three rooms, present in 2000-2002. Because the floor of the bunkhouse is below grade, it would not be unusual to find areas of damp. This is a problem that historic structures like crypts and tombs have and often "learn to live with," sometimes for centuries.

Tests undertaken in 2014 by consulting architect, Lee Gamelsky, also indicated that the affected areas now are dry. However, it is also a rule of thumb that building pathologies must be studied over the course of a year to create a comprehensive understanding of the vectors. An appropriate research program will be addressed in the final section of this report.

5.4.2.
Abrasion of Painted Surfaces

Although the mural paintings are stable, they will always be delicate. Two small areas of post-2002 abrasion were observed. A Yei figure on the west wall of the Kachina Room seems to have been slightly rubbed, probably by a visitor (figure 5.17). The other areas of abrasion of paint have occurred on the raspberry mauve band behind the banquette on the south wall of the Kachina Room.

The abrasion is the result of direct contact. In the case of the banquette, clearly people sit on the banquette and then lean against the wall and abrade the paint. These two cases indicate that access to the bunkhouse will need to be limited and controlled, as will be discussed further.

5.4.3.
Cracks

Cracks in the east and south walls of the Kachina Room have provoked the most concern, They look alarming, but concern may prove to be unwarranted.

The east wall has the largest crack, but the crack has been present for many years. A photograph taken in 1999, before the renovations of the bunkhouse began, show a thin crack present at the top of the wall, running through the deer dancer. (figure 5.18). By late 2002, the same crack had opened to perhaps 60 percent of its current width. A small piece of mural had dislodged from the crack and was adhered back into place (by the author). Figure 5.19 shows the crack in 2014.

Consequently, it is clear that there was some kind of problem present at the top of the wall, at least as early as the 1990s. However, that the crack enlarged over a period of 2 years, during the renovation work, does indicate that something occurred during the renovation work to exacerbate the cracking.

There are several issues that remain unclear. For example, does the crack go through the wall or is it just in the plaster? The position of the chimney on the opposite side of the wall makes it impossible to discern the depth of the crack. Could the crack be just in the plaster? If so, could the crack be a manifestation of compressive stress on the metal lath, assuming that the metal lath covers all the wall surfaces?

The cracks will need to be studied. Recommendations are made in the final section of this report. However, the fact that the crack has been present more or less in its current form for 12 years may indicate that the damage occurred some years ago and the building pathology that was responsible is now inert.

There are a network of cracks on part of the south wall, to the west of the door. Many, but not all of those cracks also were present in 2000 and became visible when the overpaint was removed

from the yellow background. Some of these cracks seem to have become wider, but may also have stabilized in their current form over perhaps 10 – 12 years ago.

SECTION 5
ENDNOTES

[1]A complete report on the conservation and restoration of the mural paintings of the bunkhouse was written in 2002 and given to the client. It is the property of the Biophilia Foundation. It will eventually be provided to an appropriate archive, contingent on approval from the Biophilia Foundation.. The "before" photographs used in this report are construction-related and were supplied by Carlson Construction.

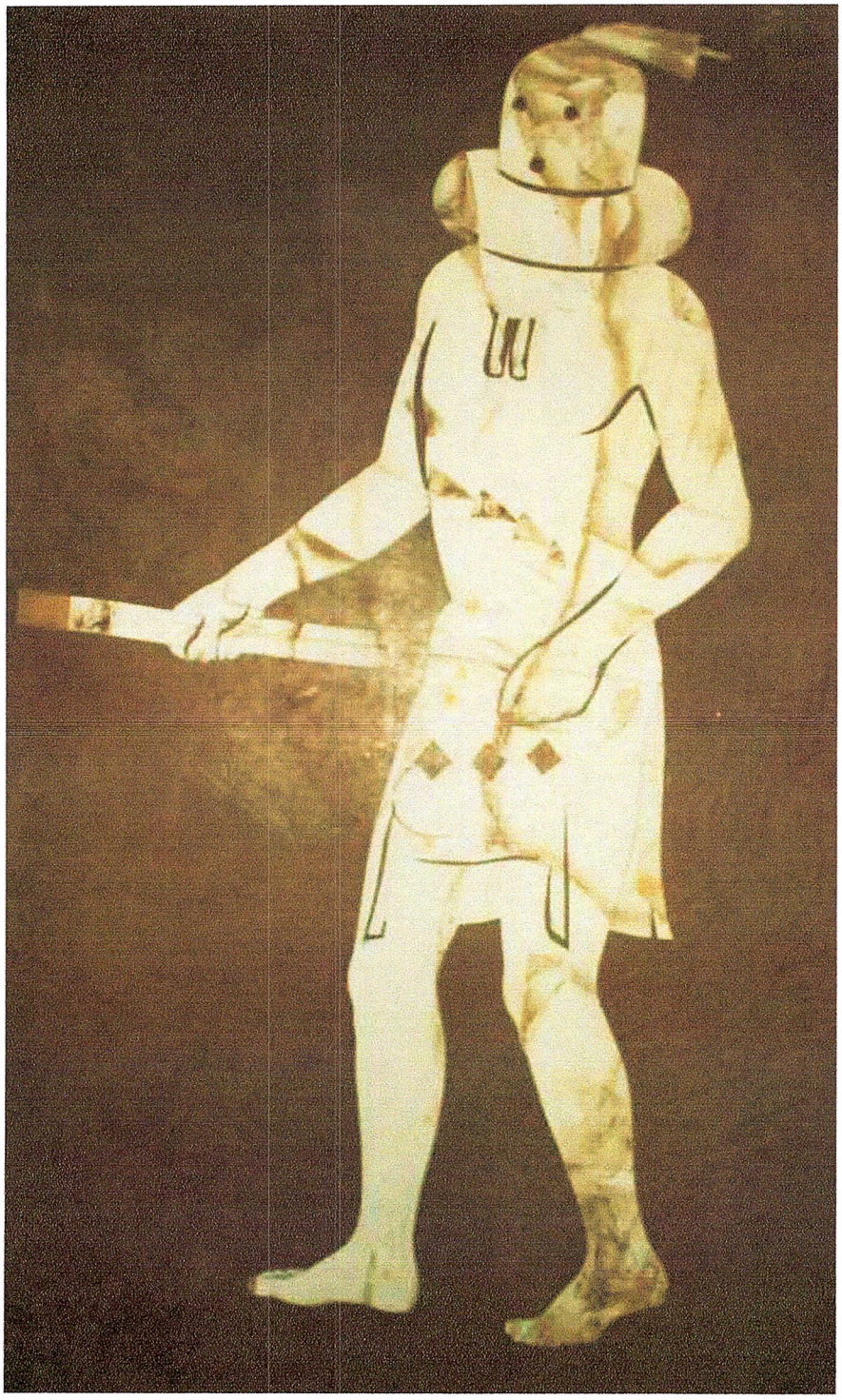
SECTION 5
ILLUSTRATIONS



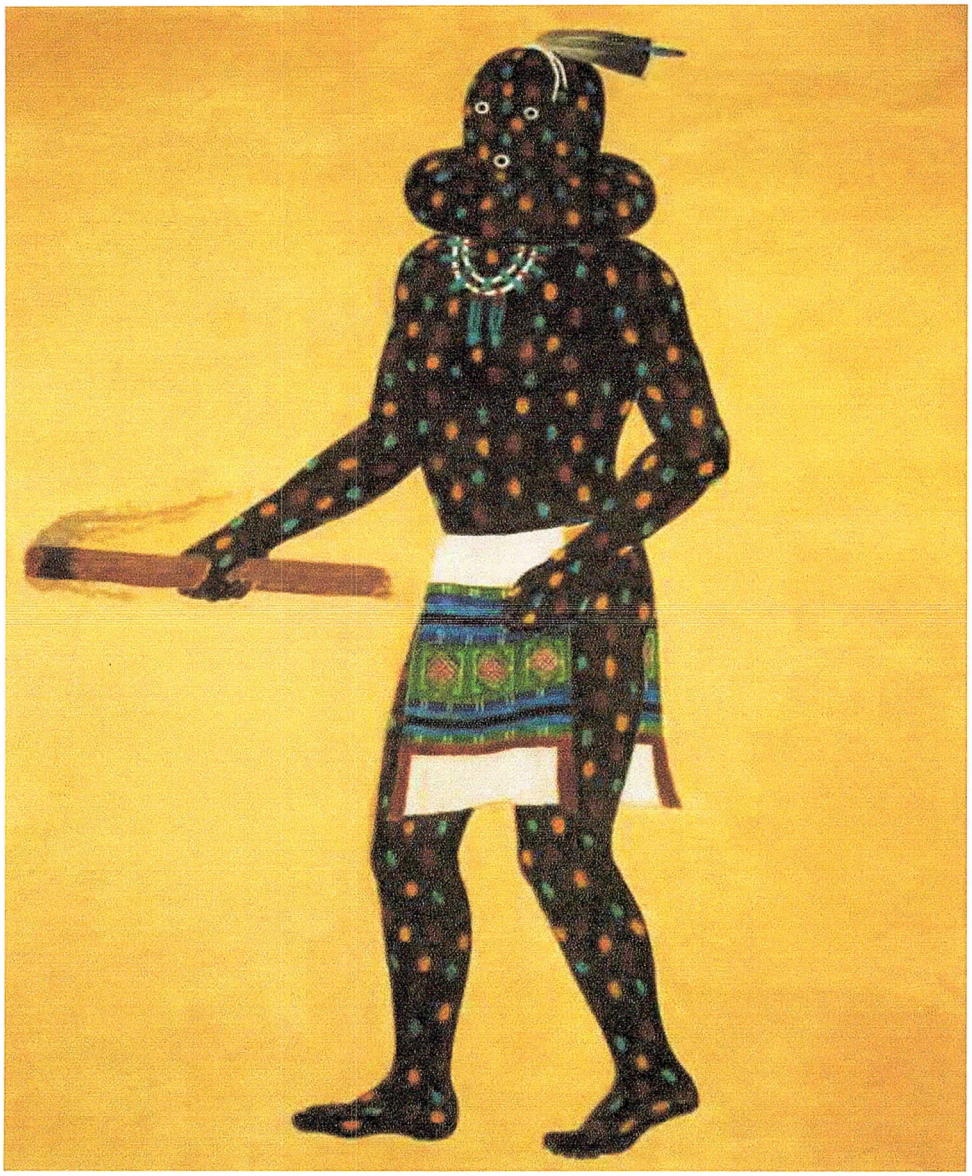
5.1. Pritzlaff Ranch. Kachina Room. Detail of wall strata new door.



5.2. Pritzlaff Ranch. Kachina Room, 2002. The maquettes adjacent to the completed figures on the walls.



5.3. Pritzlaff Ranch. Kachina Room, 2002. The maquette for the *Fire Starter* figure.



5.4. Pritzlaff Ranch. Kachina Room, 2014. The completed *Fire Starter* on the wall.



5.5. Pritzlaff Ranch. The Bunkhouse, 2000. During renovation work.



5.6. Pritzlaff Ranch. The Bunkhouse, 2000. During renovation work. Detail of the rotted roof.



5.7. Pritzlaff Ranch. Kachina Room, 2000. Detail of south wall, showing overpaint on top of original yellow paint. Note the cracks present in 2000.



5.8. Pritzlaff Ranch. Kachina Room, 2000. Koshare figure, before treatment.



5.9. Pritzlaff Ranch. Kachina Room, 2014. Koshare figure after treatment.



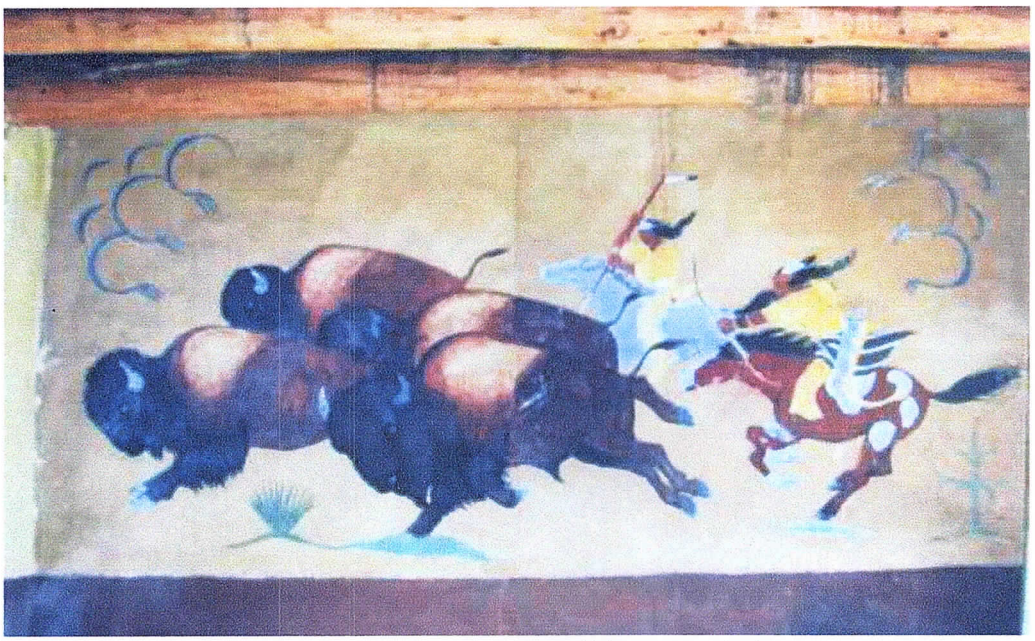
5.10. Pritzlaff Ranch. Kachina Room, 2000. Detail of a *Shalako*, before treatment.



5.11. Pritzlaff Ranch. Kachina Room, 2014. Detail of a *Shalako*, after treatment.



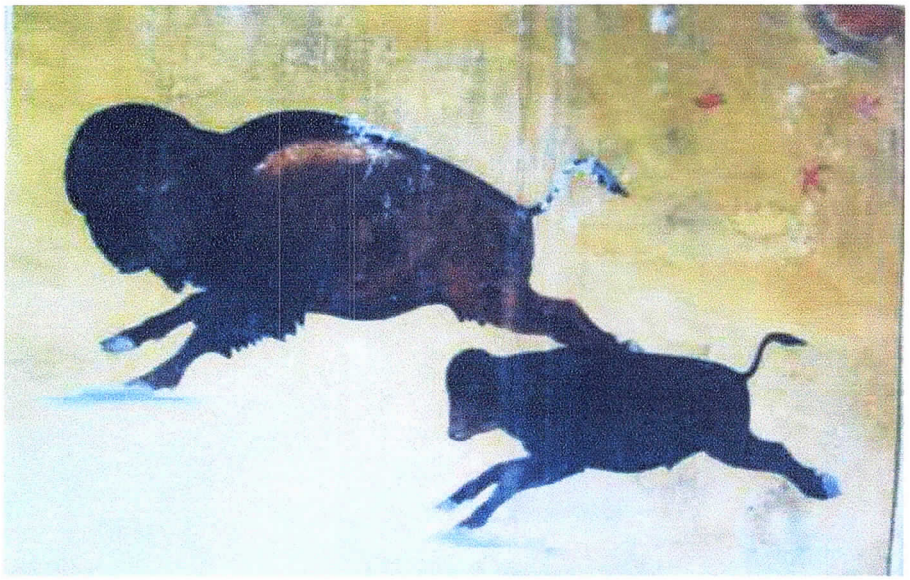
5.12. The Hunt Room. This rectangle shows the final repainted color of the background of the Hunt Room. Ma-Pe-Wis signature has been "forged" in the repainting. His name is misspelled.



5.13. Pritzlaff Ranch. Hunt Room, 2000. The "Buffalo Hunt," before treatment.



5.14. Pritzlaff Ranch. Hunt Room, 2014. The "Buffalo Hunt," after treatment.



5.15. Pritzlaff Ranch. Hunt Room, 2000. "Mother Buffalo and Calf" before treatment.



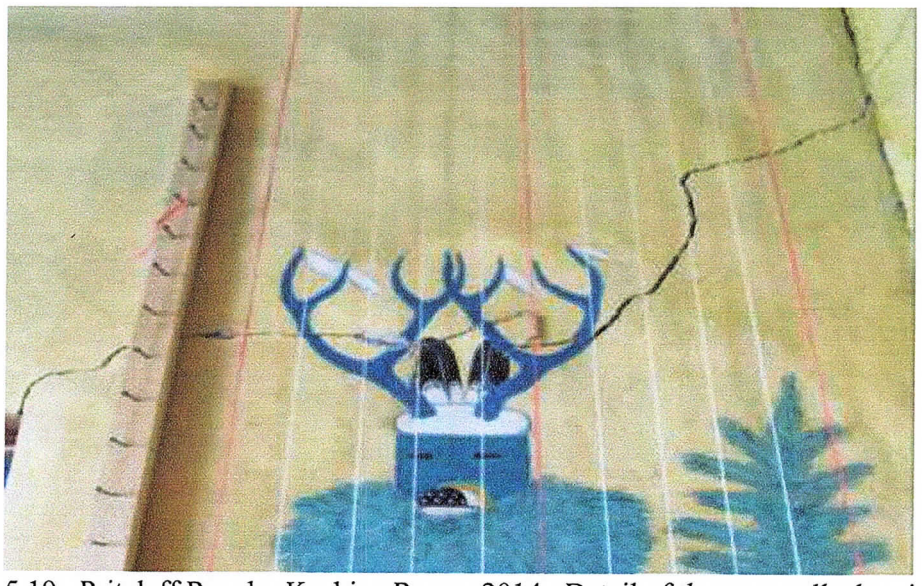
5.16. Pritzlaff Ranch. Hunt Room, 2000. "Mother Buffalo and Calf," after treatment.



5.17. Pritzlaff Ranch. Kachina Room, 2014. Detail of a Yei figure showing post-2002 abrasion.



5.18. Pritzlaff Ranch. Kachina Room, 2000. Detail of the east wall, showing the crack was in place prior to the 2000 renovations.



5.19. Pritzlaff Ranch. Kachina Room, 2014. Detail of the east wall, showing the Size of the crack 14 years later. The crack has enlarged to about two-thirds of its current width by 2002.

SECTION 6
INVESTIGATION OF BUILDING PATHOLOGIES

In 2000, the bunkhouse was in such dire condition that its collapse was imminent. The Biophilia Foundation sponsored a complete renovation of the structure and thus saved the building and its mural paintings.

Like the ranch house, the historic appearance of the bunkhouse was seriously altered. Originally, the bunkhouse was a modest flat-roofed adobe *casita*. In the course of the renovation, a steeped metal roof was added, along with a large covered portico and patio. While these alterations were radical, there is no doubt that they saved the building and the mural paintings. Further, it is clear that the renovation work, now 14 years old, has maintained the integrity of the structure and murals.

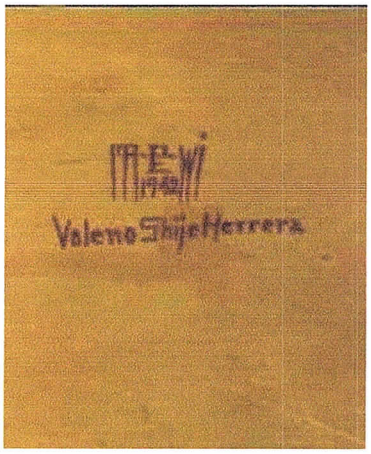
However, one possible building pathology did develop during the renovation work, a crack on the east wall of the Kachina Room, adjacent to the door. However, this crack was visible in 2000, prior to the renovation work. By 2002, it had enlarged to about two-thirds of its current width (see Section 5 photographs.

The purpose of this component of the grant is to undertake initial studies of the crack and any other building pathologies, suggest reasons for their manifestation in the bunkhouse, collect baseline data and archival information, and make recommendations for on-going studies.

These investigations were carried out by Lee Gamelsky, AIA. His report forms the content of this section.

Structural Investigation of the Pritzlaff Ranch Bunkhouse Containing Ma-Pe-Wi's Murals

Field Studies as part of the Ma-Pe-Wi Assessment, Planning and Nomination Project: Friends of Las Vegas National Wildlife Refuge Grant - #35-13-51938.27



Prepared by: Lee Gamelsky AIA, LEED AP
BD+C Lee Gamelsky Architects P.C.
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Albuquerque, NM,
87106
505.842.8865
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26 September 2014

Introduction

As part of our structural investigation of the Pritzlaff Ranch Bunkhouse containing the Ma-Pe-Wi murals, Lee Gamelsky coordinated field studies at the site.

The field studies included Six Tasks:

1. Verify the existing 'As-Built' conditions with the construction document drawings.
2. Photograph problem areas.
3. Conduct passive moisture testing within the Bunkhouse.
4. Prepare topographical measurements of the site immediately surrounding the Bunkhouse.
5. Install 2 - 4" Ø x 4'-0" long perforated PVC Stilling Pipes to detect the presence of any standing water near the Bunkhouse.
6. Provide any recommendations.

1. Verification of the Existing 'As - Built' Conditions with the Construction Document Drawings

In verifying the existing 'As - Built' conditions with the construction documents, the construction documents drawings were reviewed in context to the built project, as well as reviewing previously taken photographs, photographs taken during construction, and early schematic drawings of the project. The

construction documents were prepared by Earth Shelters, Las Vegas, NM. Print date: 5/2/01.

A preliminary set of drawings was also reviewed, print date: 10/30/00.

Photos taken during the construction phase were also reviewed.

The existing Bunkhouse was inspected on several occasions, and those site visits were documented with photographs. Site and building conditions were reviewed relative to the construction documents. In addition, the roof was inspected as well as the attic.

Overview

This project was a major renovation and reconstruction of the Bunkhouse Caretakers Residence. There were major components of demolition: miscellaneous adjoining buildings and structures were removed, as well as completely tearing off the existing roof structure over the Bunkhouse. All of this work occurred while trying to preserve the murals.

See photos and drawings at the end of this section.

Findings

The construction work followed the construction documents with remarkable accuracy. Based on some of the construction photos and actual site conditions the following observations and concerns are made:

1. The construction documents call for a waterproof barrier between the existing concrete slab and the new radiant heat slab. In some of the photos, it appears the barrier was not installed.
2. The construction documents do **not** call for a new concrete bond beam to be installed over the top of the adobe walls. A bond beam was not installed. This reviewer is of the opinion that a reinforced concrete bond beam should have been installed over the adobe/masonry walls. Also the NM Earthen Building Materials Code requires a bond beam to be installed at the top of the wall (14.7.4.8).
3. In reviewing the construction documents and the site conditions, the fireplace flues now only extend up above the ceiling into the attic space.

Because of the new roof framing system, the loading on the existing adobe walls is now a little different than what they were prior to the renovation. This differential structural loading of the walls, along with no reinforced concrete bond beam, and probably only a stone rubble footing, may be contributing to some movement in the walls, particularly at the fireplace wall behind the Deer Dancer where the building changes direction around an axis from a north - south orientation to an east - west orientation. Thus, this condition may be causing new and additional stresses on the walls which may be causing additional cracks.

CARETAKERS RESIDENCE FLOOR PLAN

Earth Shelters

The Biophilia Foundation, Inc.

The Biophilia Foundation, Inc.

Earth Shelters

SCALE 1/4"=1'-0"

PLOT PLAN "PLOW"

PROPOSED TODS 1.0

JUPITER, FLORIDA







Before Photos

Bid document drawings - use w/ as-built

DESCRIPTION OF PROJECT

PROJECT DATA

CODE REVIEW

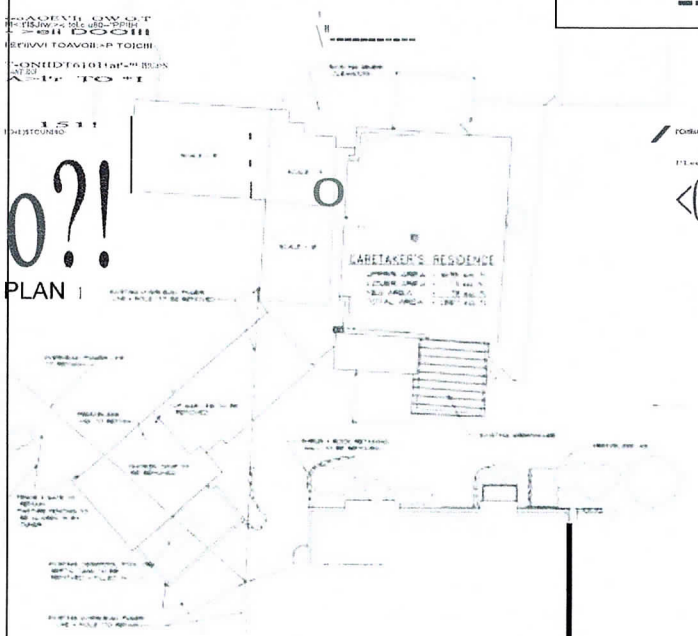
GENERAL NOTES

RANCH HOUSE

RANCH

MAP

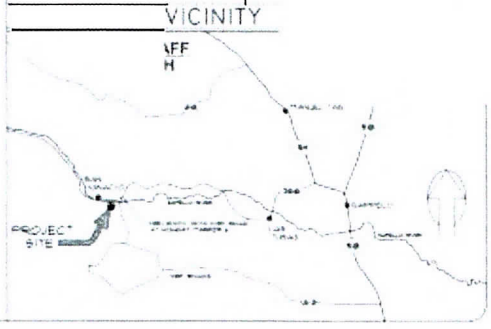
PLAN



INDEX of DRAWINGS

RANCH HOUSE DRAWINGS

CARETAKER'S RESIDENCE DRAWINGS



DEMOLITION NOTES
KEY LEGEND
NEW FLOOR PLAN
Earth Shelters
The Biophilia Foundation, Inc.

CMU RETAINING WALL & STEP
KEY LEGEND
FOUNDATION NOTE:
MOTOR COURT VIEW
Earth Shelters

ROOF PLAN
LOAD BEARING WALL DIMENSIONS
GENERAL ROOF NOTES
Earth Shelters
The Biophilia Foundation, Inc

Earth Shelters

The Biophilia Foundation, Inc.

ATTIC ACCESS HOLE DETAIL

LOW LEVEL SECTION THRU CENTER OF ROOF

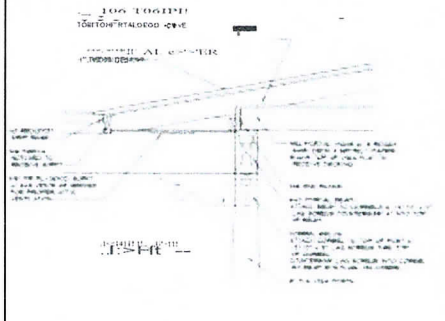
Earth Shelters

The Biophilia Foundation, Inc.

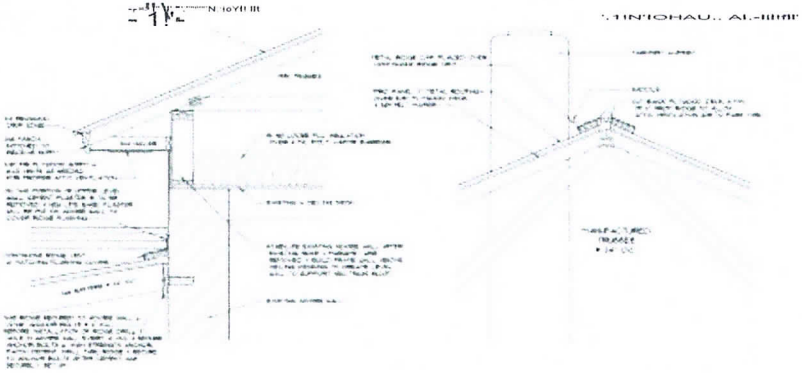
SECTION A-A
SCALE: 1/4" = 1'-0"

The Biophilia Foundation, Inc.

Earth Shelters

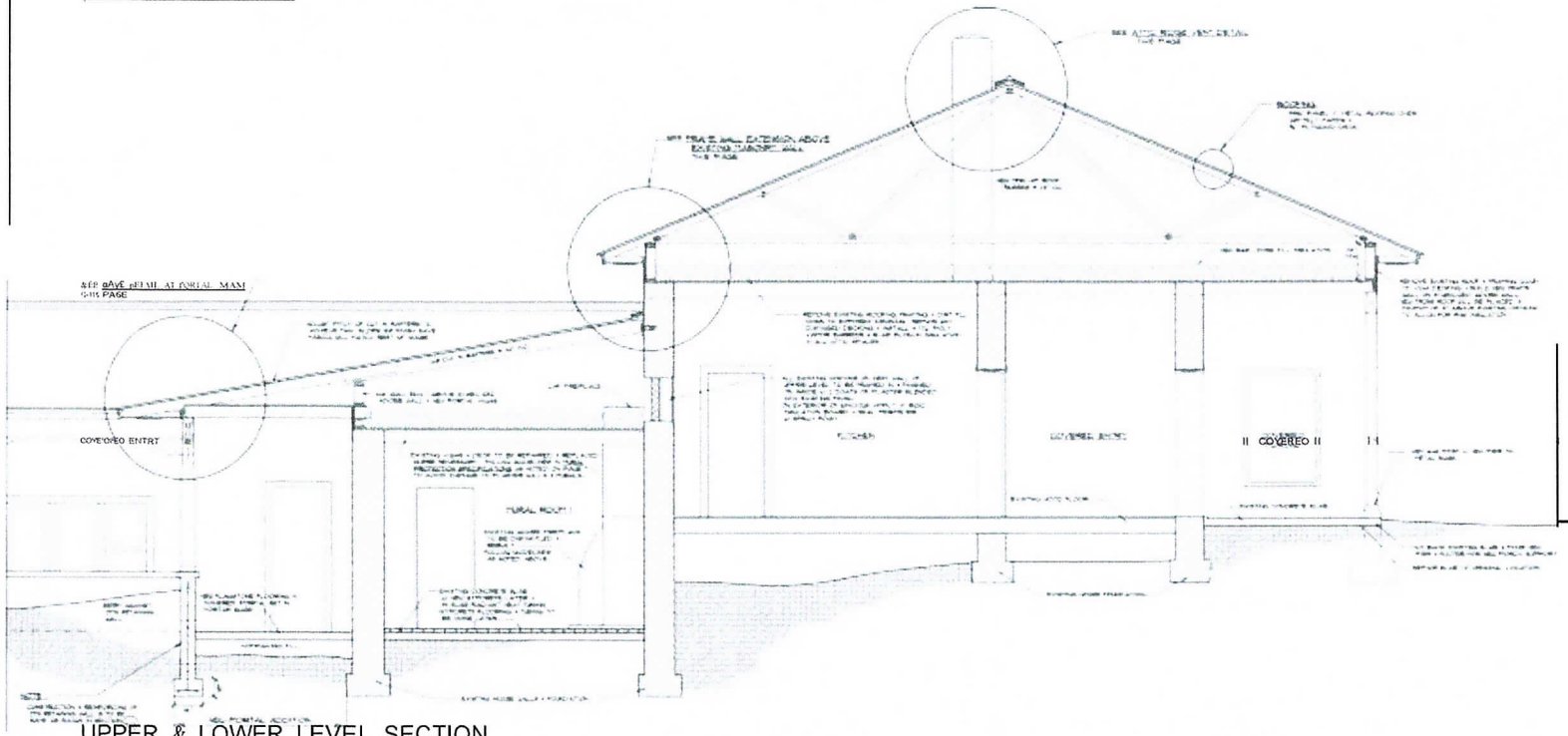


EAVE DETAIL AT PORTAL BEAM
EXISTING MASONRY WALL



FRAME WALL EXTENSION ABOVE

ATTIC RIDGE VENT DETAIL



UPPER & LOWER LEVEL SECTION

th Shelters

20



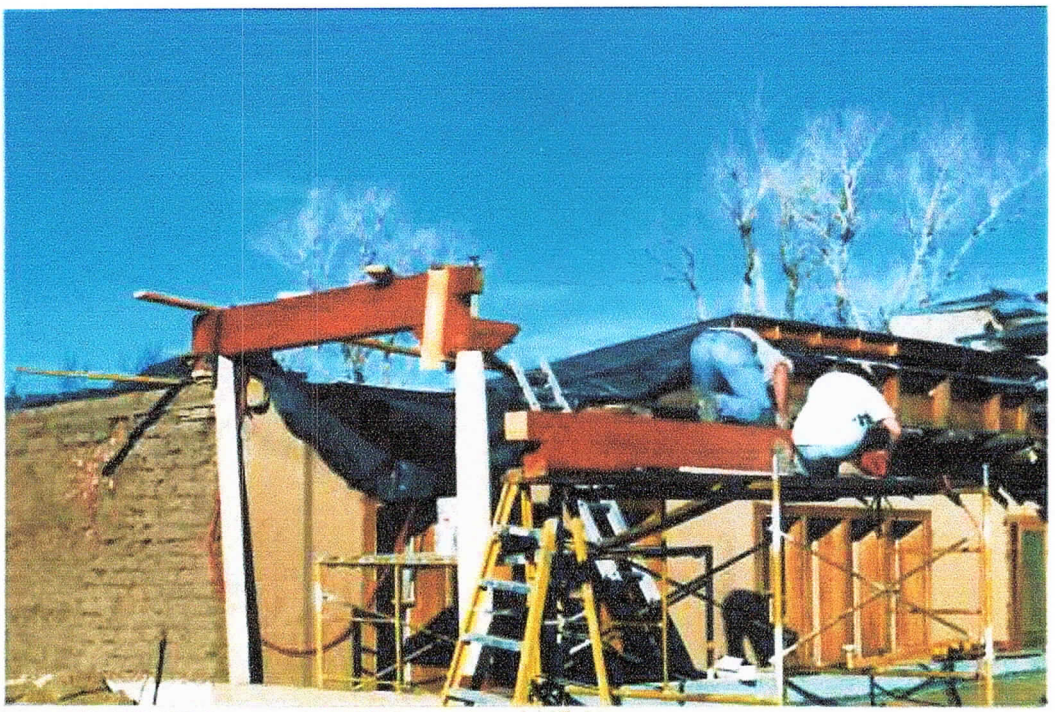


Construction Photos ± 2002





Construction Photos ± 2002





Construction Photos ± 2002





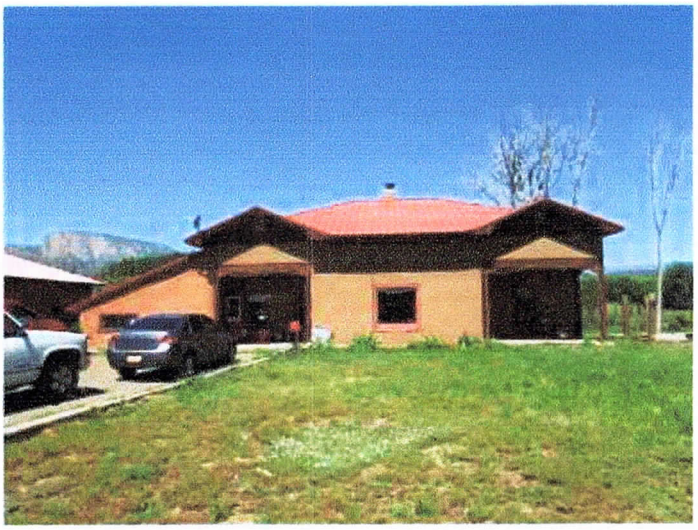
Construction Photos ± 2002

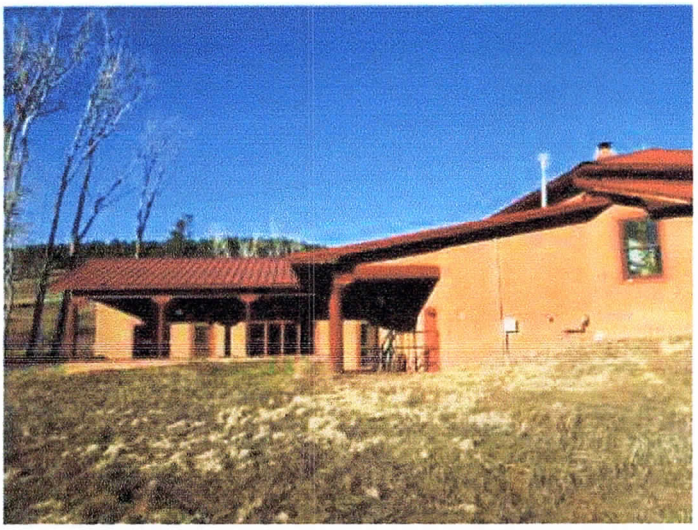






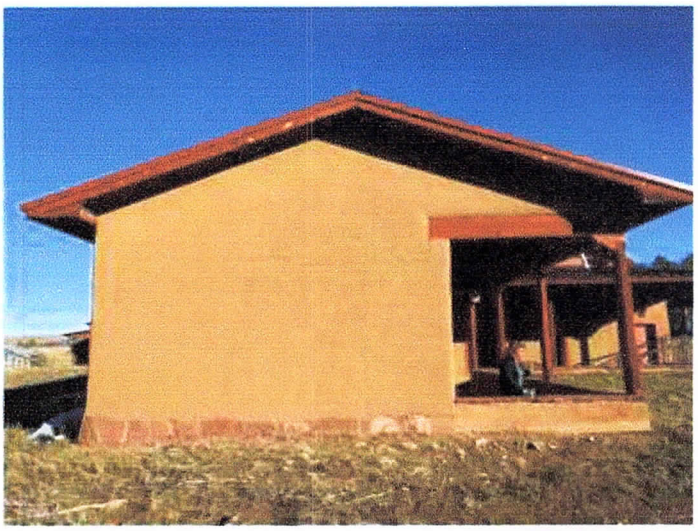
Construction Photos ± 2002







Current Conditions: 2014



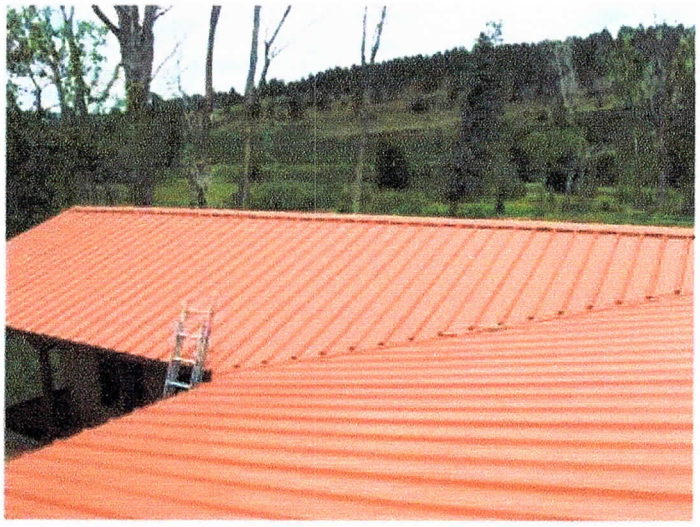




Current Conditions: 2014



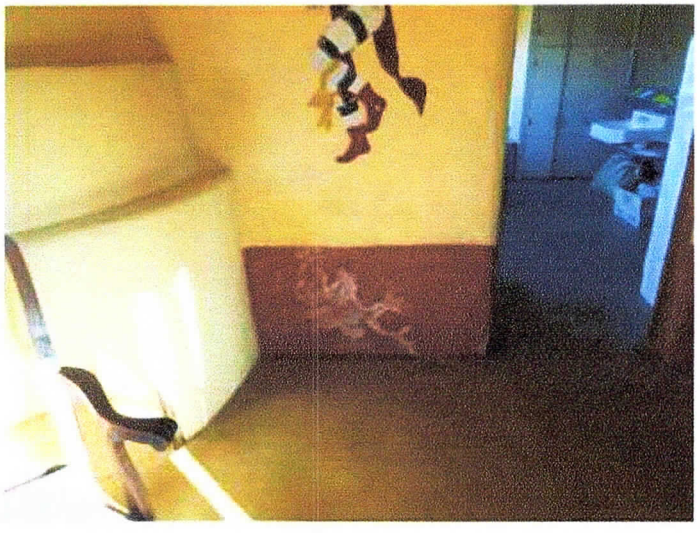




Current Conditions: 2014

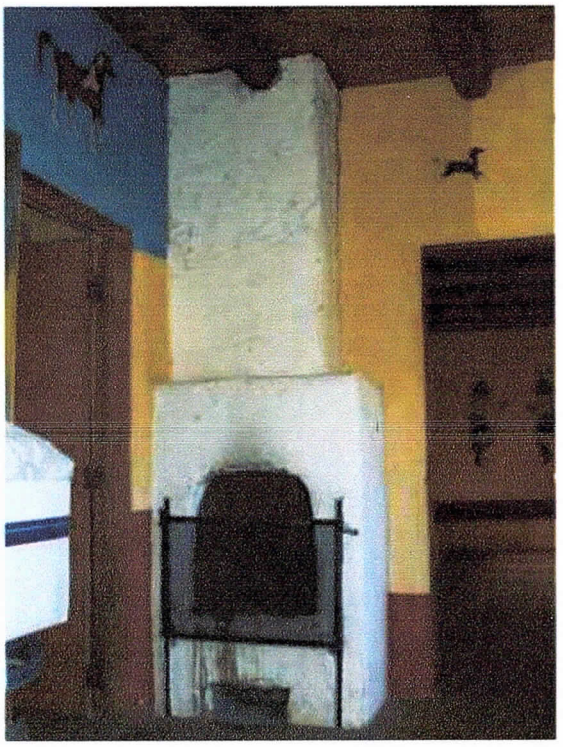






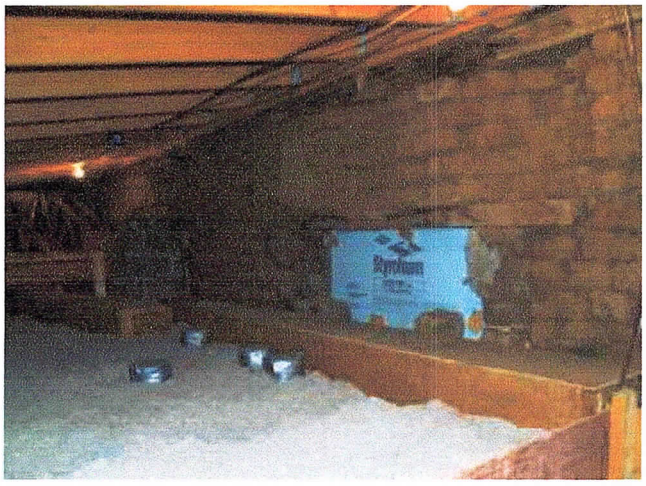
Current Conditions: 2014







Current Conditions: 2014









Attic: Current Conditions 2014

2. Problem Areas

The main problem area is in the wall of the Deer Dancer. Since 2000, this mural has developed serious cracks through the antlers.

Immediately to the west on the other side of the exterior door - the Sun - Moon mural has also developed more serious cracks in that time period.

However, given the extensive reconstruction of the Bunkhouse, this reviewer believes the murals are in very good shape, though the Deer Dancer needs some immediate conservation work performed to keep it intact.

See photos.

Mural Observations: Cracks Noted

West Room

South Wall
Mud Head: Vertical hairline crack with spalling on smudge stick.
Sun - Moon: Lots of cracks at head.

West Wall
Southern Eagle Dancer: Beginning of hairline (horizontal) crack through torso through hand held shaker.
Middle Eagle Dancer: Hairline (horizontal) in left arm.
North Eagle Dancer: Diagonal crack through head. Vertical crack through rights side of back. Large diagonal crack to right of northernmost dancer.

North Wall
Western most: Hairline through skirt.
East Shalako: Crack at bottom by double arrow (the wall sounds hollow when tapped).

East Wall
Zebra Dancer: Hairline cracks (horizontal) through hair.
Deer Dancer: Big crack through antlers, and spalling.

Middle Room (Toilet Room)

North Wall
Vertical hairline through east horse's belly.

West Wall
Cracks below horses.

At Fireplace
Large cracks on sides.

South Room

North Wall
Efflorescence below.
Vertical crack through horse's tail.
Horizontal crack extending out from tail.

East Wall
Efflorescence below.
Hairline through right rear leg of southern deer.
Vertical crack with spalling through right front leg of lower deer.
At area south of fireplace: Area has the worst efflorescence, however no cracks in murals.
Vertical crack in SE corner of room.

South Wall
Vertical cracks through the rears of buffalos and extending to front head section of gray horse.
Vertical crack through hunter's body on reddish - brown horse.

West Wall
Vertical hairline crack through deer body.
Vertical crack at NW corner of room.

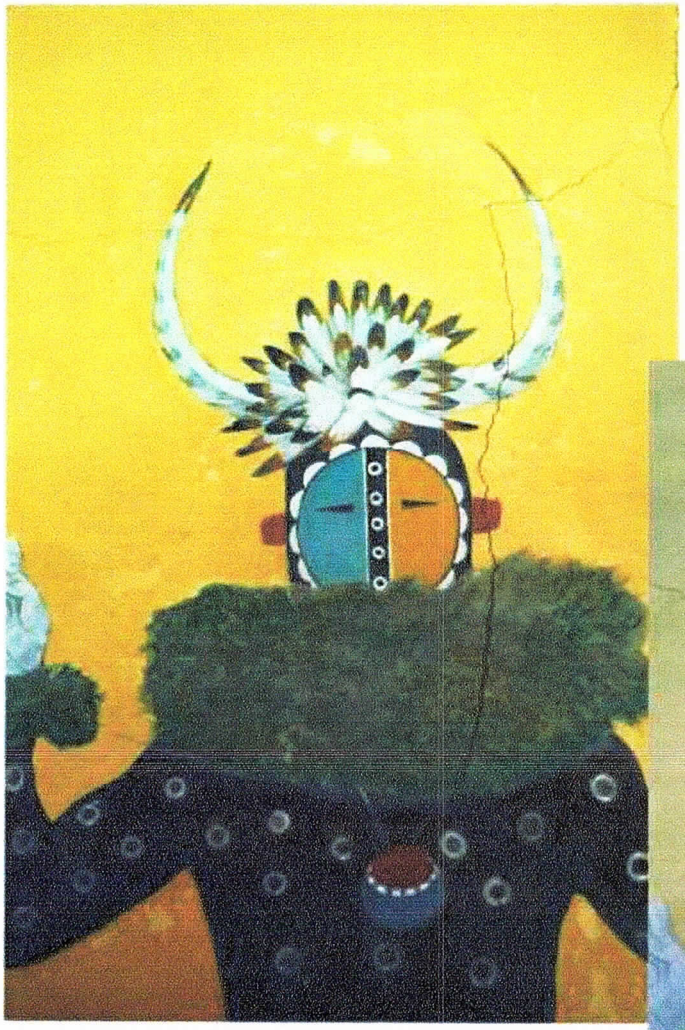


2000



2014

2014



2000



2014

3. Passive Moisture Testing

4 cellophane panels were installed on the floor of the Bunkhouse in various locations on 15 June 2014. The cellophane was taped to the concrete floor with duct tape. The locations were under the Deer Dancer, under Shalako, north wall of Toilet Room and SE corner of Buffalo Room.

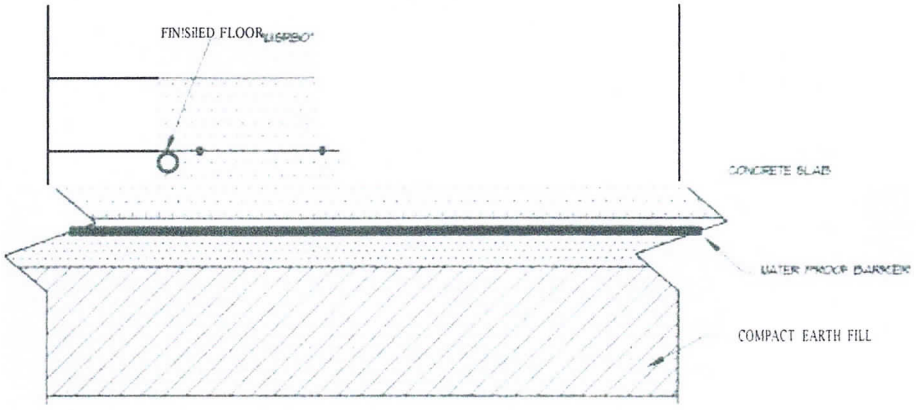
All observations indicate that no moisture has migrated up through the slab. See

photos.

It should also be noted that teh construction documents indicated a water proof membrane to be installed below the new radiant heat slab. (See the Detail). However, some photos indicate that the membrane may not have been installed in all locations.





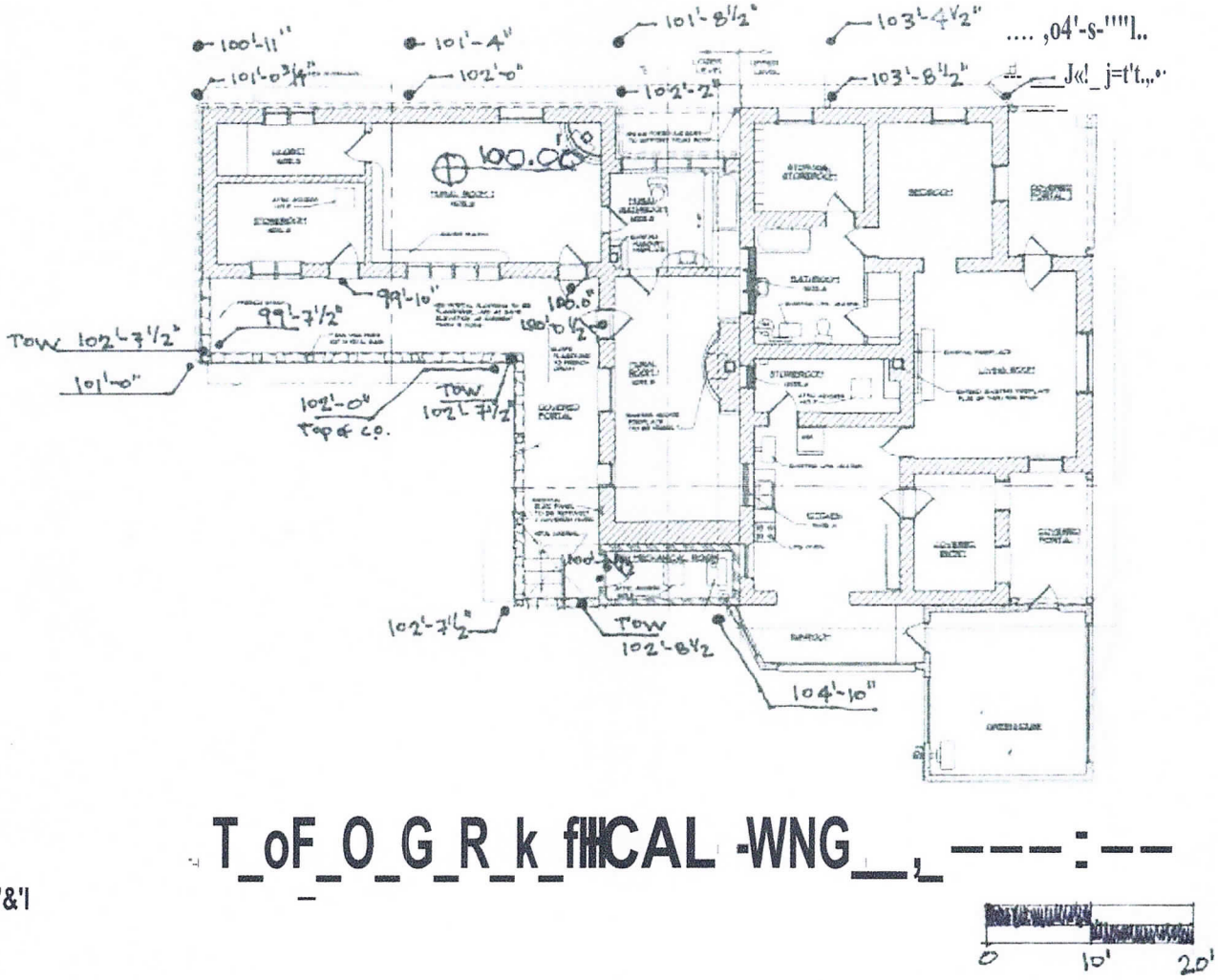


RADIANT SLAB DETAIL

NO SCALE

4. Preparation of Topographical Measurements of the Site Immediately Surrounding the Bunkhouse

Topographic measurements were taken around the Bunkhouse. The measurements indicate that there is positive slope away from the building around its perimeter.



5. Installation of Stilling Pipes to Detect the Presence of Groundwater Around the Building

Two - 4" Ø x 5' -0" long (4'-0" in grade) PVC perforated pipes were installed. One pipe is on the south side of the building, at the SE corner of the Bunkhouse, and the other pipe is on the north side, approximately 2'-0" out from the window in the Toilet Room.

The south pipe has consistently been dry, while the north pipe has yielded measurements of water commensurate to after rainfall events.

See attached data logs.

Perforated Pipe Monitoring Info, 2014 (from Manuel J to Lee G)

South side of bunkhouse

*Measurement of standing water in augered hole

day	2014 date	*depth, inches	comments
M	28-Jul	0	7/27 rained 1.5 inches
T	29-Jul	0	7/28 rained 1.5 inches
M	4-Aug	0	no rain day before measurement
T	5-Aug	0	no rain day before measurement
W	6-Aug	0	no rain day before measurement
T	12-Aug	0	no rain day before measurement; however river was flowing, so probably rained up in mountains.
W	13-Aug	0	no rain day before measurement; however river was flowing, so probably rained up in mountains.
Th	14-Aug	0	no rain day before measurement; however river was flowing, so probably rained up in mountains.
F	15-Aug	0	flowing, so probably rained up in mountains.
M	18-Aug	0	no rain day before measurement
T	19-Aug	0	no rain day before measurement
W	20-Aug	0	no rain day before measurement
Th	21-Aug	0	no rain day before measurement
F	22-Aug	0	no rain day before measurement
M	25-Aug	0	no rain day before measurement
T	26-Aug	0	no rain day before measurement
W	27-Aug	0	no rain day before measurement
Th	28-Aug	0	no rain day before measurement
F	29-Aug	0	no rain day before measurement
T	2-Sep	0	no rain day before measurement
F	12-Sep	0	no rain day before measurement, or since 2 Sep
19-Sept.		0	Measurement by LG



North side of bunkhouse

*Measurement of standing water in augered hole

day	2014 date	*depth, inches	comments
M	28-Jul	7	7127 rained 1.5 inches
T	29-Jul	7	7/28 rained 1.5 inches)()()()(
M	4-Aug	4	no rain day before measurement
T	5-Aug	2	no rain day before measurement
W	6-Aug	2	no rain day before measurement
T	12-Aug	2.5	no rain day before measurement; however river was flowing, so probably rained up in mountains.
W	13-Aug	2.5	no rain day before measurement; however river was flowing, so probably rained up in mountains.
Th	14-Aug	2.5	no rain day before measurement; however river was flowing, so probably rained up in mountains.
F	15-Aug	2.5	no rain day before measurement; however river was flowing, so probably rained up in mountains.
M	18-Aug		no rain day before measurement
T	19-Aug		no rain day before measurement
W	20-Aug		no rain day before measurement
Th	21-Aug	1	no rain day before measurement
F	22-Aug	0	no rain day before measurement
M	25-Aug	0	no rain day before measurement
T	26-Aug	0	no rain day before measurement
W	27-Aug	0	no rain day before measurement
Th	28-Aug	0	no rain day before measurement
F	29-Aug	0	no rain day before measurement
T	2-Sep	0	no rain day before measurement
F	12-Sep	0	no rain day before measurement, or since 2 Sep
19-Sept.		0 w/trace	measurement by LG



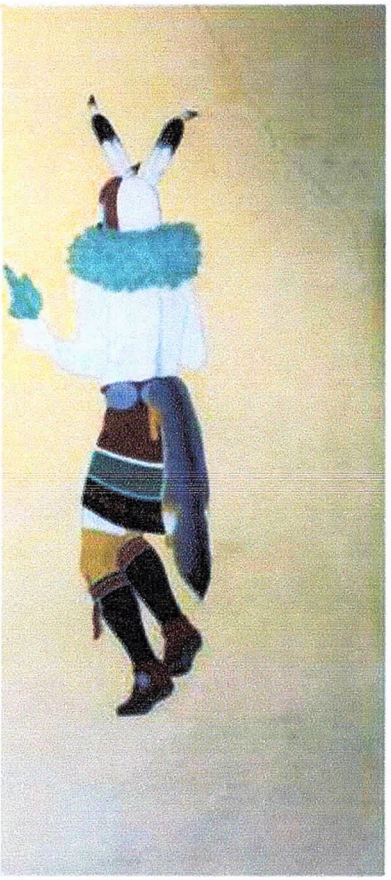
6. Recommendations

This reviewer recommends the following items:

1. The murals should be photographed by a professional photographer.
2. The large crack in the Deer Dancer mural should be stabilized and consolidated so the mural fragments do not separate from the wall and get lost.







SECTION 7
RECOMMENDATIONS

The primary goal of the original grant was to assist the FWS before and after the Pritzlaff Ranch is transferred into the public domain, under its administration. The FWS' mandate is protection of the natural environment, not preservation and management of historic buildings and works of art. Hence, the FWS normally is not equipped to manage a structure like the bunkhouse and its murals.

However, increasingly the FWS is being given large and historic ranches, especially in New Mexico. Thus, the report ideally has highlighted general issues that may come with these donations, as well as the specific issues that are perceived to come with the bunkhouse and its mural paintings. This section of the report will summarize the issues that have been raised about the bunkhouse and the mural paintings and, hopefully, provide common-sense solutions.

7.1.
The Condition of the Bunkhouse and the Mural Paintings

It has been established in this report that the historic appearance of the three main historic buildings of the Pritzlaff Ranch, the ranch house, the caretaker's house and the bunkhouse, was lost during the 2000-2004 renovations. Consequently, these building are not eligible for nomination to the National Register of Historic Places. However, it has also been established that the renovation work saved the buildings from dire deterioration. Further, after 14 years the buildings remain in excellent condition. All buildings eventually need maintenance, but there is no indication that any of three buildings will require any work, anytime soon.

Of the three buildings, the bunkhouse was in the worst condition in 1999 and required extensive renovation work in 2000. Nevertheless, after 14 years the bunkhouse has remained in good condition. Consulting architect, Lee Gamelsky, identified one potential problem, a crack in the east wall of the Kachina Room and smaller cracks in the south wall. However, archival data confirm that the cracks were present in 2002- - -although somewhat narrower- - - perhaps suggesting that the conditions that created them have since abated.

The bunkhouse is not a climate-controlled building. Indeed, it is not heated. Nevertheless, the mural paintings have remained stable for 72 years. The 2000-2002 conservation and restoration.

treatments also have remained stable for about 14 years. Consequently, it can be said that the bunkhouse and murals do not present overt and disturbing pathologies. Nevertheless, a comprehensive program should be developed and implemented as soon as possible.

7.2
A Program and a Partner for the FWS

It is the opinion of the author that any cultural and visitation program for the bunkhouse is premature at this time. In other words, visitation needs to be strictly limited for now, for several reasons. The first and most important reason is that the mural paintings, while stable, will always be fragile and easily abraded. However, a more compelling reason is that right now no one knows the environmental parameters that the murals require in order to remain stable.

It is well known in preservation and conservation that visitation has the capacity to destroy the optimum environment required by a work of art and by a building. This was the case in the Scrovegni Chapel, Padua (Italy), where too many visitors created condensation that corroded the priceless Giotto frescoes. Similar problems arose at Lascaux Cave, France. After many studies, French scientist determined that only 15 people a day can go into Lascaux cave. One needs a reservation to visit the Sistine Chapel. The interior climate is measured at all times and the flow of visitors is controlled in relationship to monitored conditions.

It is also evident that there was, and perhaps still is, a building pathology in the east and southeast areas of the Kachina Room, manifesting as cracks. The cracks need to be investigated. It is a protocol of architectural conservation that a building requires investigations over the course of a full year in order to understand all of the factors that can affect its condition. This is certainly true of the bunkhouse.

At the very least, a program of investigation would entail:

1. Collection and archiving of all documents and photographs relating to the bunkhouse and mural paintings.
2. Collection of oral history by Robin Carlson, who supervised the 2000 renovations, in conjunction with her company's photographs of the bunkhouse. Oral histories also need to be collected from any other knowledgeable individuals.
3. Carry out professional photography of the mural paintings and bunkhouse as baseline data in 2014.

4. Engage an appropriate organization to investigate the bunkhouse over the course of one year and be responsible for developing a program of remediation, as the data may indicate is needed.

This program likely will require two years for completion, start to finish. However, it also needs to be stressed that a program to investigate the pathologies of the bunkhouse does not require costly

or complex instrumentation or scientists with moon-launch capabilities. Rather, it is a relatively standardized procedure with easily acquired instrumentation available at modest costs.

It is not within the purview or funding of the FWS to undertake this program. Hence, FWS will need to find a partner that can take on the full program, including permanent archiving of all the data that will result. The best partner would be Highlands University; the FWS already has a partnership with Highlands University regarding specific programs at the Pritzlaff Ranch.

While Highlands University likely does not have the specialized technical departments for in-depth investigation of the bunkhouse, it would be ideal as the umbrella organization that can engage appropriate professionals, oversee a planning grant and the project grant. It can also provide an academic support system close to the ranch and be the site for archiving the resulting data.

Again, it would be premature to start planning other partnerships and programs relating to use of, and visitation to, the bunkhouse until the above-described data-collection program and investigations of building pathologies are completed. This is standard procedure in building conservation, historic preservation and fine art conservation. And it is also common sense. Buildings and mural paintings often are removed from public access while investigations are being completed, work is carried out, and appropriate preservation plans are formulated.

A two-year period for investigations also provides all the stakeholders with a period of calm reflection in which to consider the bunkhouse mural paintings and what role they may have in the cultural life of New Mexico, especially northern New Mexico- - -but also within probable constraints of use. This may well be especially true for Native Americans, who have expressed a desire for a longer period of reflection. Above all, it buys important time for the FWS, which is taking on many new and seemingly esoteric responsibilities as historic buildings are packaged along with buffalo and elk in acquired properties. They need to have time to study the prosaic but critical issues of funding, deployment of personnel, and appropriate partnerships.

It is also recommended that during the two-year period of investigation a program be developed to continue and enlarge the conversation that has been initiated with Native American consultants, especially regarding mural painting consultation. Again, Highlands University would be the ideal partner because it has an institutional interest in, and commitment to, Native American cultural and educational programs and a stated commitment to developing opportunities that are specific to Native American intellectual, cultural and education pursuits.

Highland University may demur. In that case, another partner would need to be located. Once an institutional partner is confirmed, an experienced professional needs to be selected to write and oversee a small planning grant that will define the programs in detail and research and locate sources of funding for the two-year program.

Lastly, it needs to be stressed again that the bunkhouse and its mural paintings have survived many adversities over the last 72 years. The 2000-20002 renovation and conservation programs have bought both the building and the murals many more years of stability- - -and thus time to plan and implement a highly defined program and reasoned program.

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3.2. Bunting, Bainbridge. *John Gaw Meem: Southwestern Architect*. Albuquerque, University of New Mexico Press, 1983.

3.13. Perrigo, Lynn Irwin, Ph.D. *Gateway to Glorietta. A History of Las Vegas, NM*. Santa Fe: Sunstone Press, 2010.

3.14. Bunting, Bainbridge. *Early Architecture in New Mexico.* Albuquerque, University of New Mexico Press, 1976.

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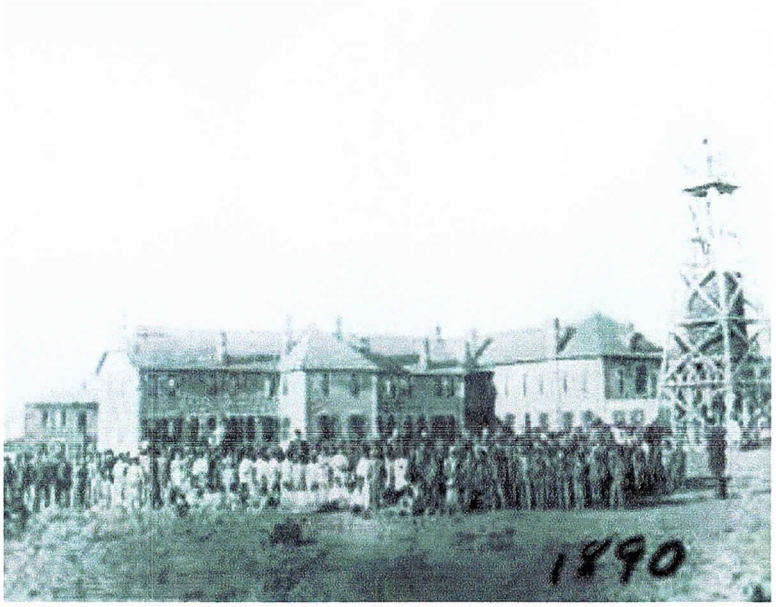
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4.12. Ibid.

APPENDIX 1
THE MURAL PAINTINGS OF MA-PE-WI

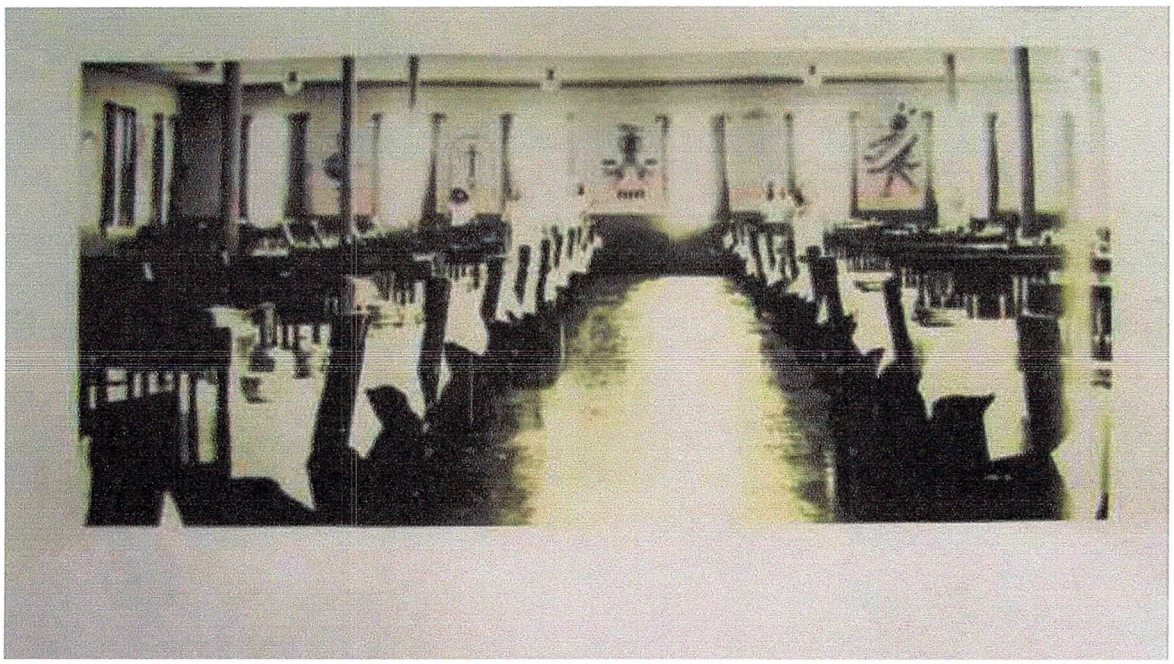
SANTA FE, NEW MEXICO:
SANTA FE INDIAN SCHOOL,
THE DINING ROOM
1932



Photograph of the original building of the Santa Fe Indian School, during its construction

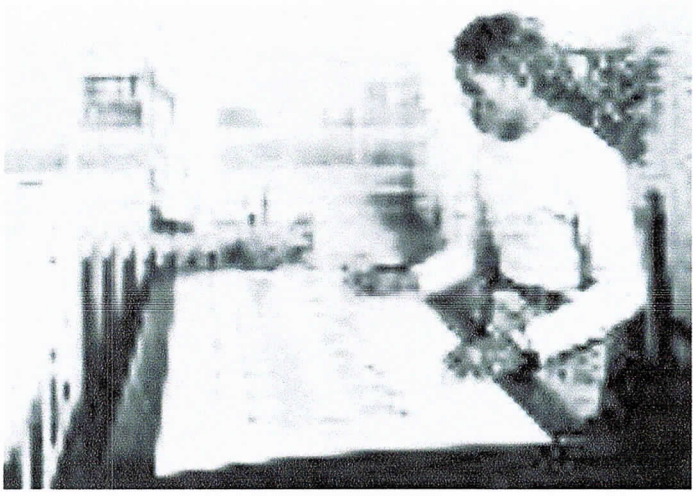
The historical record is not clear, but it appears that the first Indian mural paintings were executed in the dining room of the Santa Fe Indian School around 1932, under the supervision of Olive Rush. Rush soon implemented the Mural Guild as an adjunct of the Studio School. Ma-Pe-Wi was one of the artists whose work embellished the dining room, but it is not possible to delineate his hand from among the other artists who participated. Rush supervised him and other Indian artists. She refers to Ma-Pe-Wi by name in diary entries, which illuminate her close and often conflicted relationship with him. In one entry related to the dining room murals Rush wrote, ". . .I cautioned - - -paint Indian, Velino. Don't paint our way."

Only one photograph of the dining room murals has been located in the course of this study. The beauty and sophistication of the dining room and its mural paintings are evident. In the 1950s, the murals were painted over; apparently, they were never documented before being lost to view. In 2008, the historic Santa Fe Indian School was demolished. No efforts to salvage the mural paintings were allowed. These fine and historic works of art were destroyed.

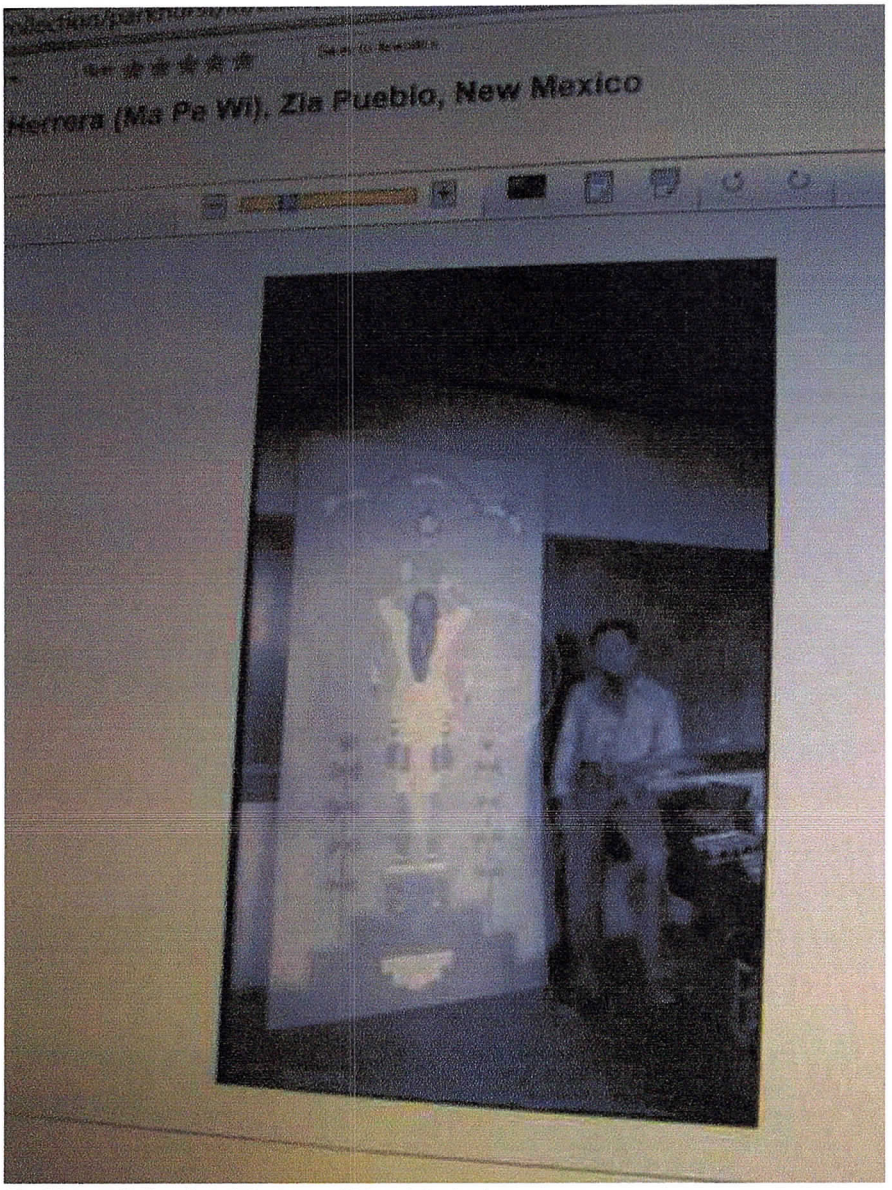


The dining room of the historic Santa Fe Indian School, now demolished. The mural paintings by the young Indian artists, including Ma-Pe-Wi, are visible.

EXPOSITION OF INDIAN TRIBAL ARTS SHOW OF 1932-33



Andy Tsinnajinnie, a student at the Studio School of the Santa Fe Indian School, around 1934. Photographs indicate that the studio spaces were large, airy and well-organized. It seems likely that the circa 1933 photographs of Ma-Pe-Wi in a large and well-appointed studio were taken in the Studio School. (Photograph from *The New Deal in the Southwest* Peter Bermingham, University of Arizona Press).



(Parkhurst Collection, Museum of New Mexico)

Ma-Pe-Wi in front of one of his "mural paintings," actually a very large panel painting. It is possible that this is one of the mural paintings he was commissioned to paint for the important *Exposition of Indian Tribal Arts* show of 1932-33 that ended at the Corcoran Gallery, Washington, DC. Ma-Pe-Wi seems to be dressed in one of his favored outfits, as a cowboy. The photograph is undated, but a date before 1935 is indicated. The location of the photograph is not clear, but likely it is at the Studio School of the Santa Fe Indian School.



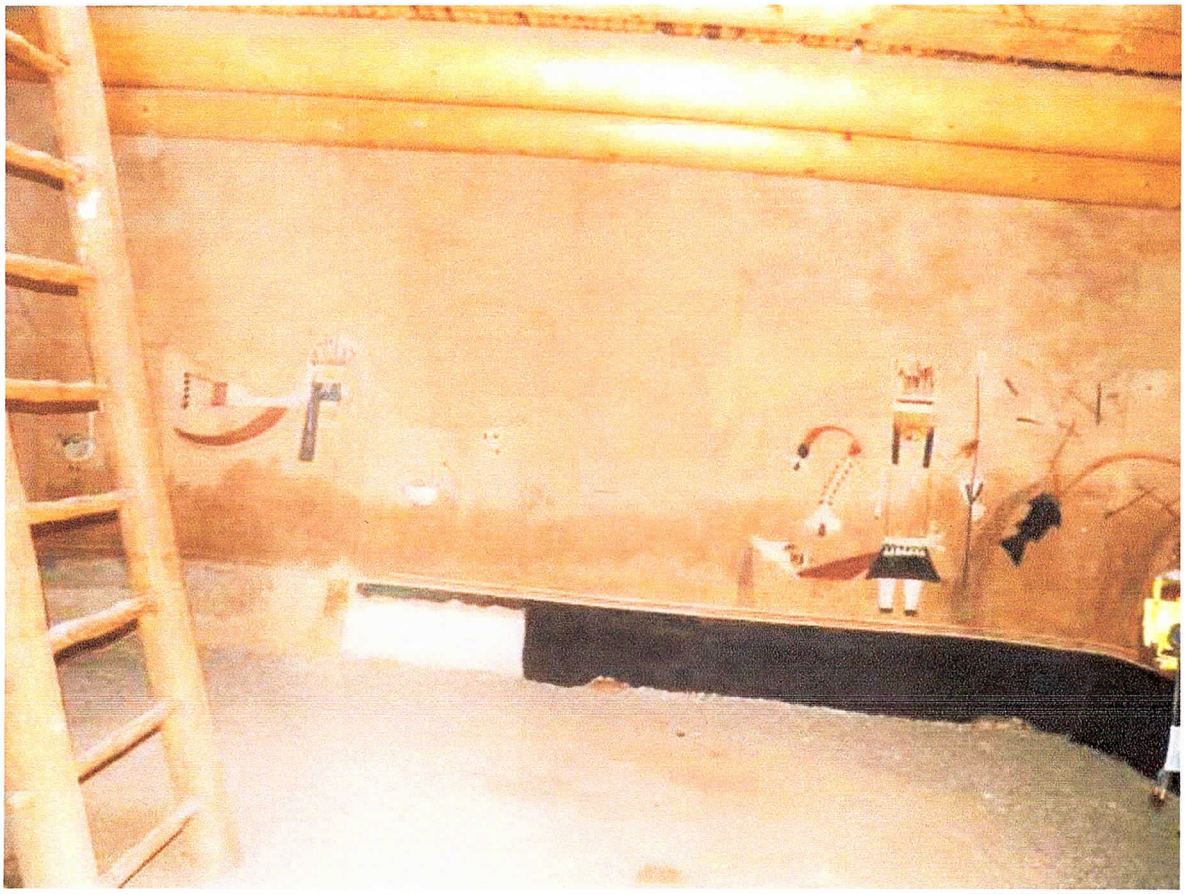
(Parkhurst Collection, Museum of New Mexico)

The second photograph of Ma-Pe-Wi while painting a "mural" that may be one of the two that was exhibited at the Corcoran Gallery, *Exposition of Indian Tribal Arts* show of 1932-33.

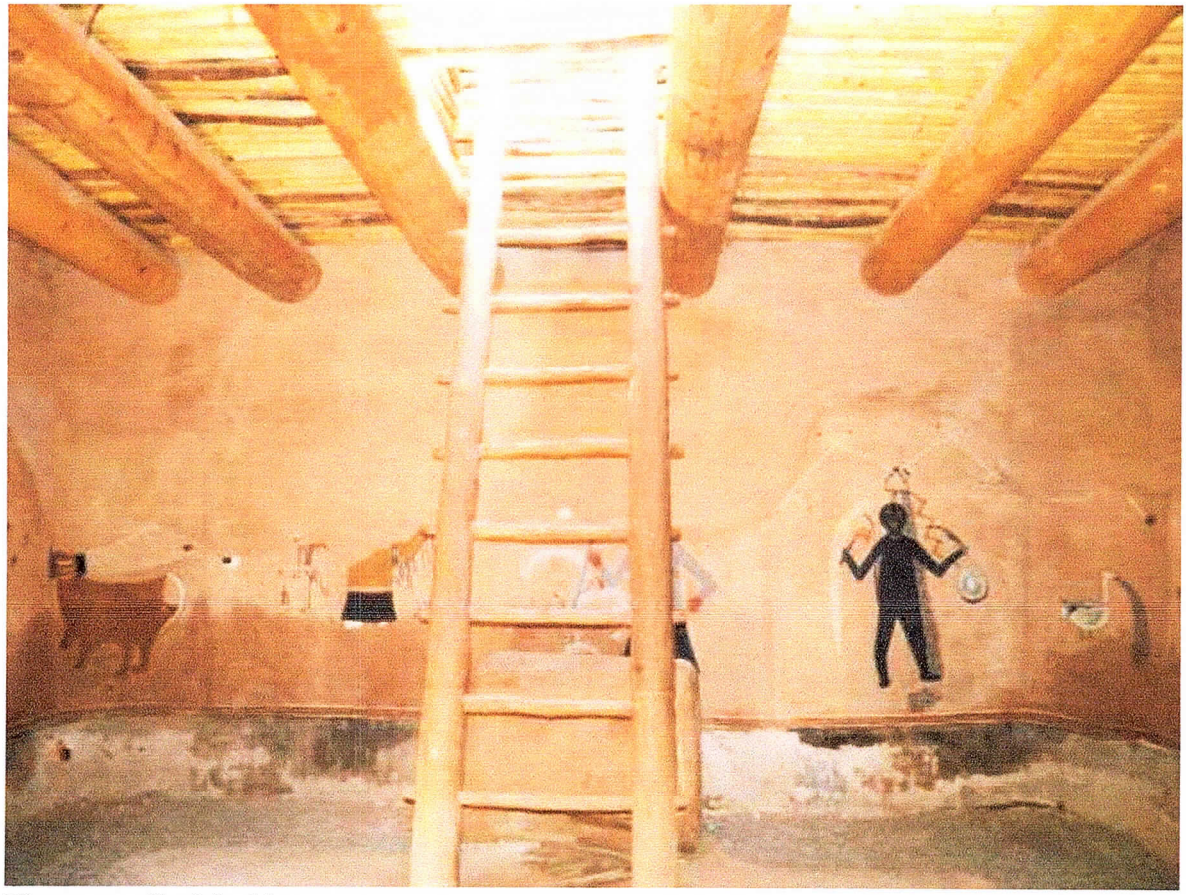
CORONADO HISTORIC SITE, BERNALILLO, NEW MEXICO:
THE FRESCOES IN THE REPLICA KIVA



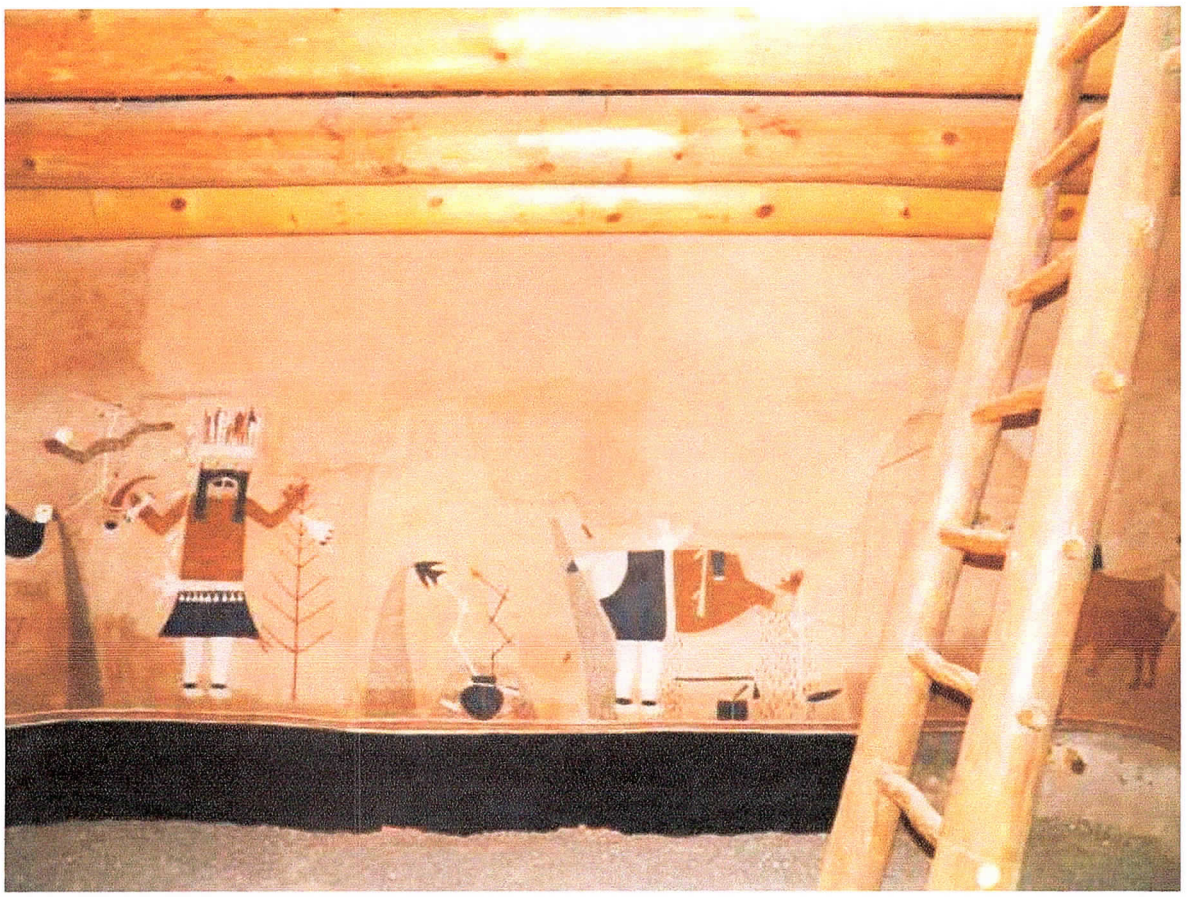
The kiva (shown above) was built in the late 1930s as part of Coronado Historic Site. It was intended to be a replica of a prehistoric kiva that was discovered during WPA-sponsored excavations that also unearthed remarkable Pueblo IV mural paintings. Ma-Pe-Wi was engaged to replicate the prehistoric kiva mural paintings in true fresco in 1938. This was his first important mural painting commission. Conservation and restoration of the kiva and frescoes were largely completed in 2013, following many years of work. The photographs were taken in 2014.



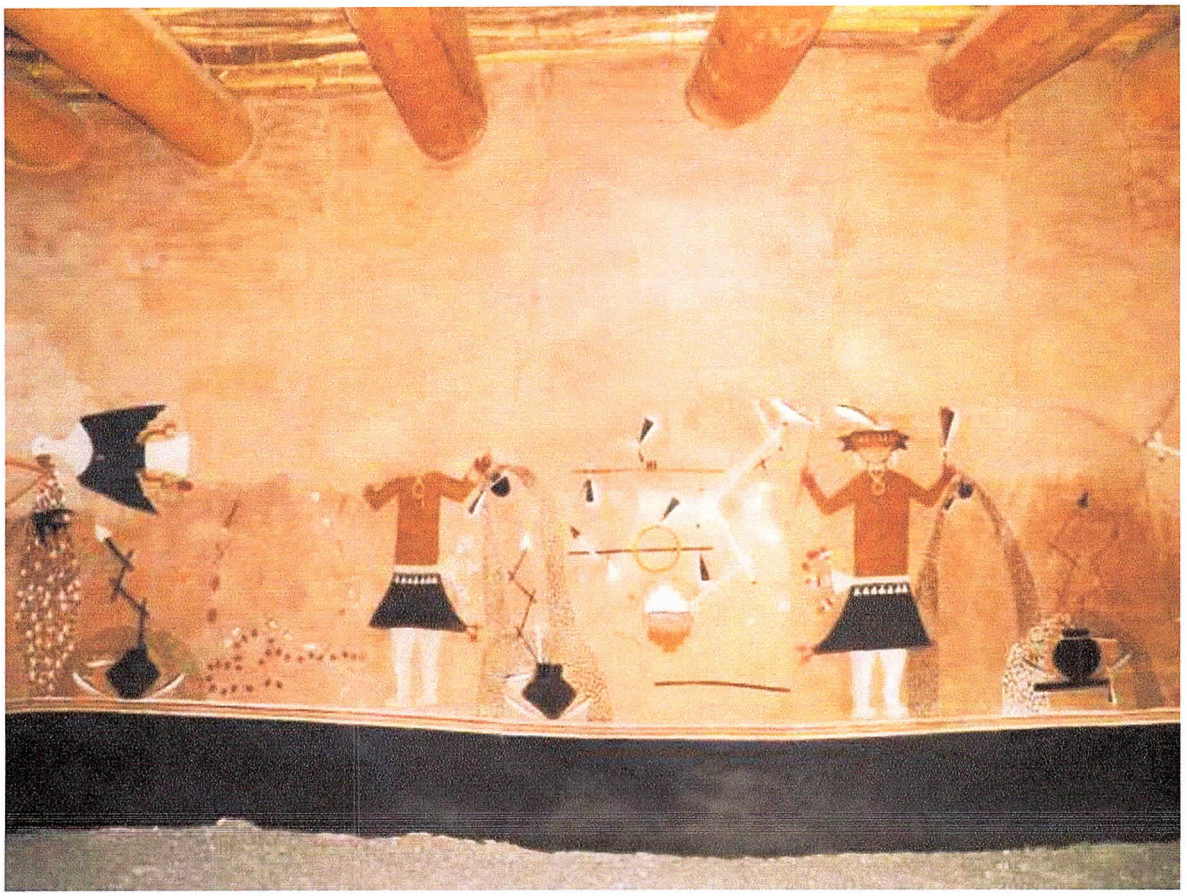
The south wall of the kiva.



The east wall of the kiva.



The north wall of the kiva.



The west wall of the kiva.

DEPARTMENT OF THE INTERIOR BUILDING,
WASHINGTON, D.C.
THE NATIVE AMERICAN MURAL PAINTINGS
OF THE PENTHOUSE LEVEL



The building for the Department of the Interior was constructed in the late 1930s. It had an ambitious program of interior art by well-known artists, carried out from 1939-40. The penthouse level was reserved for five selected Native American artists. Ma-Pe-Wi was one of the five. Each artist was paid $2,000, a substantial amount of money in Depression-era America. Ma-Pe-Wi painted his murals in oil applied directly to the walls in 1939.



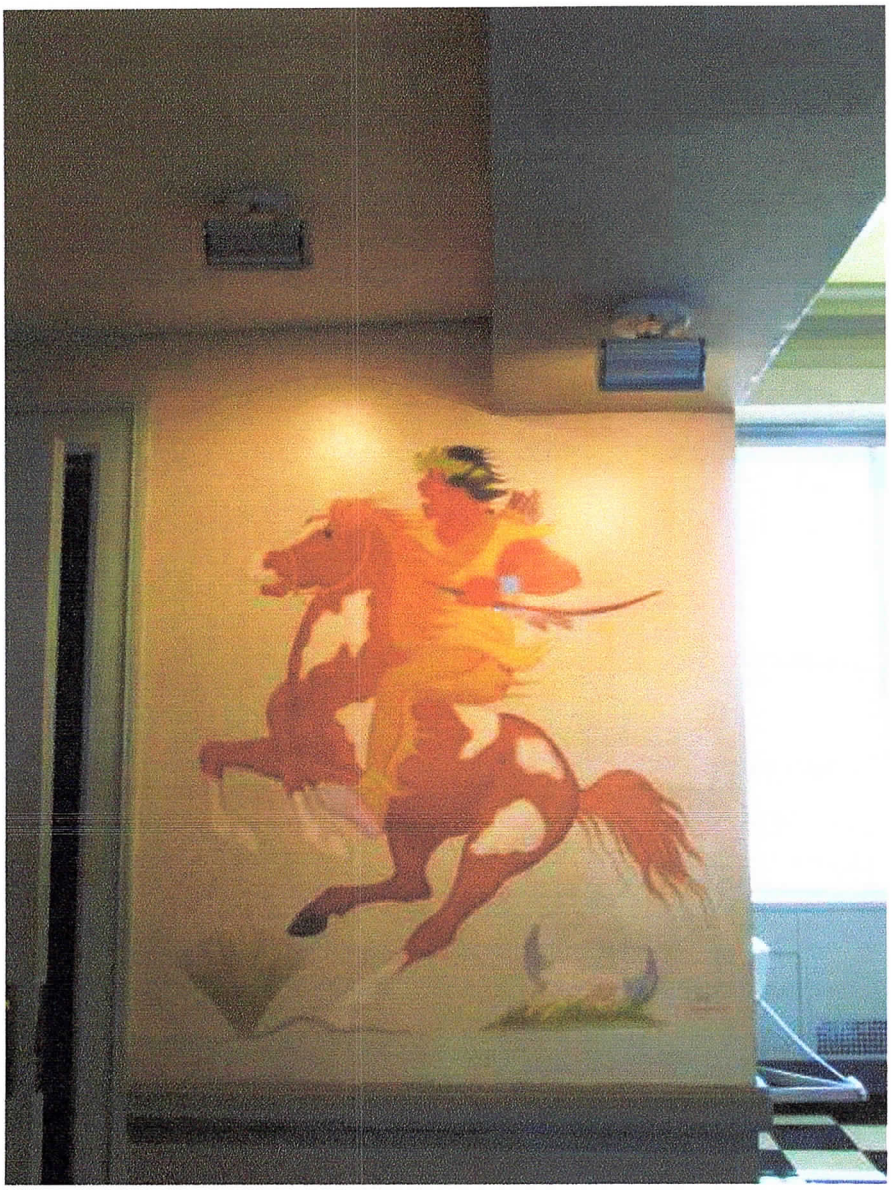
Overview of the penthouse level, showing the work of the other Native American artists.



Overview of the area of the penthouse where Ma-Pe-Wi executed his mural paintings.



Ma-Pe-Wi's mural paintings, moving counter-clockwise. The Buffalo Hunt.



Buffalo hunter.



Buffalo hunt.



Pueblo dance scene.



Pueblo designs.

.



Zia Pueblo women making pottery.



Pueblo dancer.



Pueblo dancer and drummer.



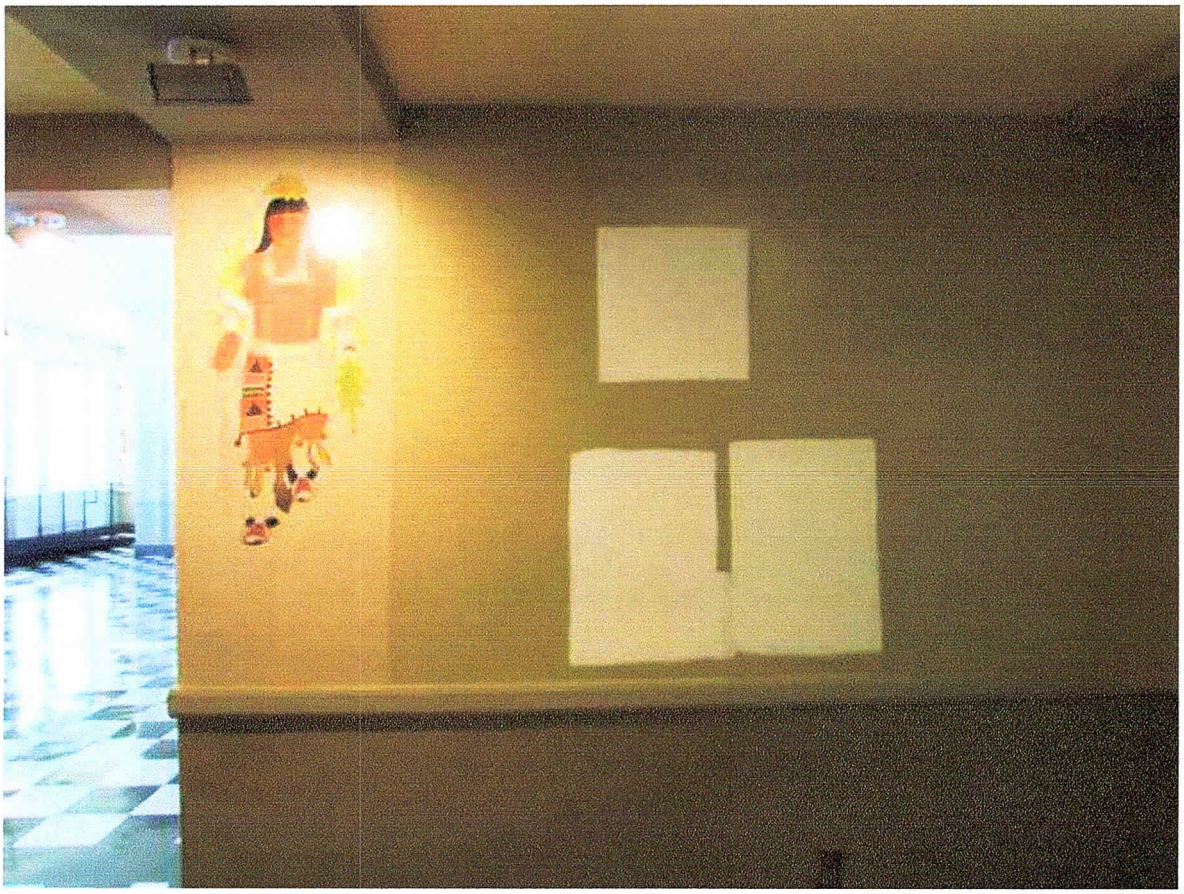
Pueblo drummer.



Pueblo dancer.



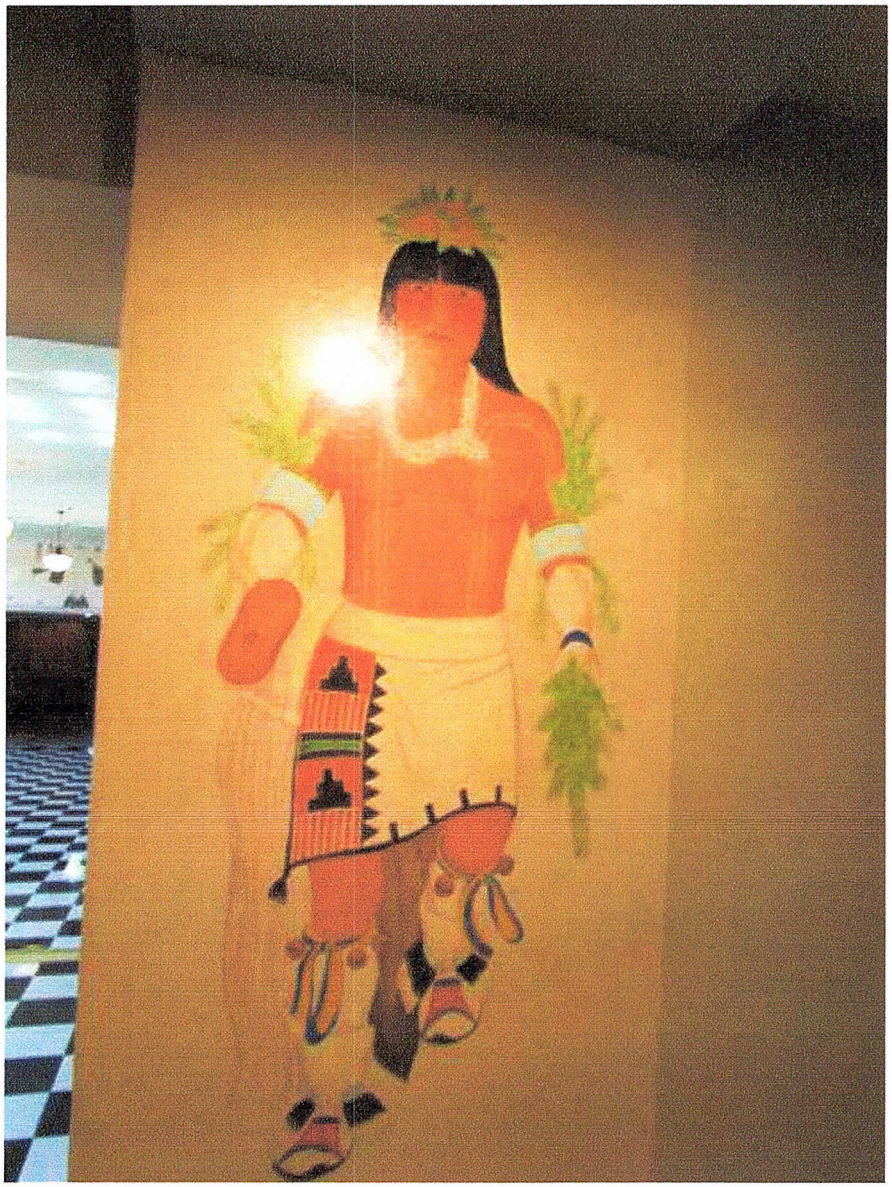
Koshare dancing.



Pueblo dancer.



Pueblo dancer and mother and baby.



Pueblo dancer.



Pueblo mother and baby.

THE BUNKHOUSE OF THE PRITZLAFF RANCH,
SAPELLO, NEW MEXICO



The Pritzlaff Ranch is located in Northern New Mexico, in the Sapello Valley. It was bought in 1935 by Richard G. Pritzlaff, a landscape architect and a discerning art collector. In 1942, he engaged Ma-Pe-Wi to paint mural paintings inside the bunkhouse, shown above in 2000. No information has been found regarding the nature of the commission, but the murals may well be Ma-Pe-Wi;s masterpiece. The bunkhouse and the mural paintings deteriorated badly over the decades, from building pathologies and ill-advised efforts at restoration. By 1999, both building and murals were in dire condition. Extensive building renovation and the conservation of the mural paintings were carried out from 2000-20002.

The interior of the bunkhouse is composed of two rooms separated by a 1930s bathroom. One room is referred to as the "Kachina Room," while the other is called the "Hunt Room" because of the subject matter of the mural paintings.



The Kachina Room, looking west.



The Kachina Room, looking east.



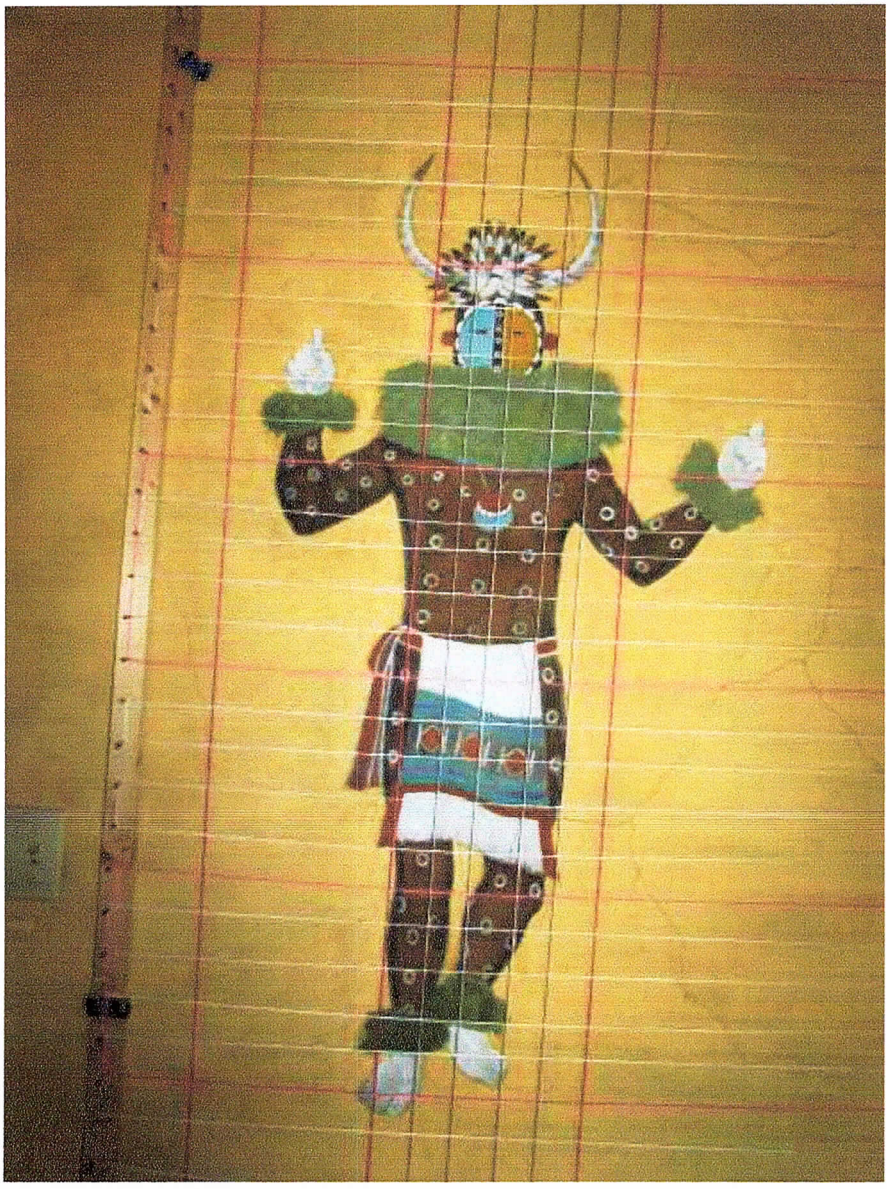
The Kachina Room. The east wall.



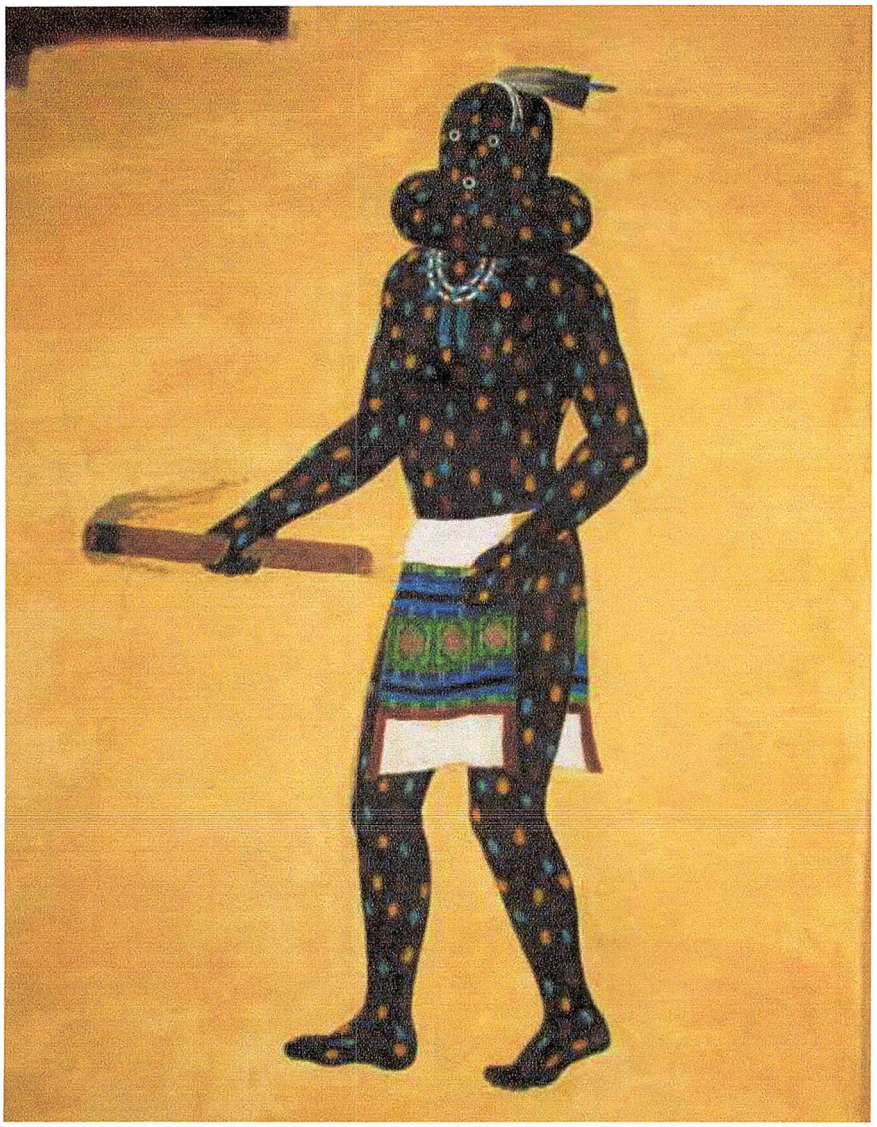
The Kachina Room. Detail of the east wall. Koshare figure.



The Kachina Room. Detail of the east wall.



Kachina Room. Detail of the south wall.



The Kachina Room. Detail of the south wall.



The Kachina Room. Detail of the west wall.



The Kachina Room. Detail of the north wall.



The bathroom. View of the east and south walls.



The bathroom. Detail of the east wall.



The bathroom. Detail of the upper walls with the "prancing ponies."



The bathroom. Detail of the upper walls with the "prancing ponies."



The Hunt Room, looking south and west.



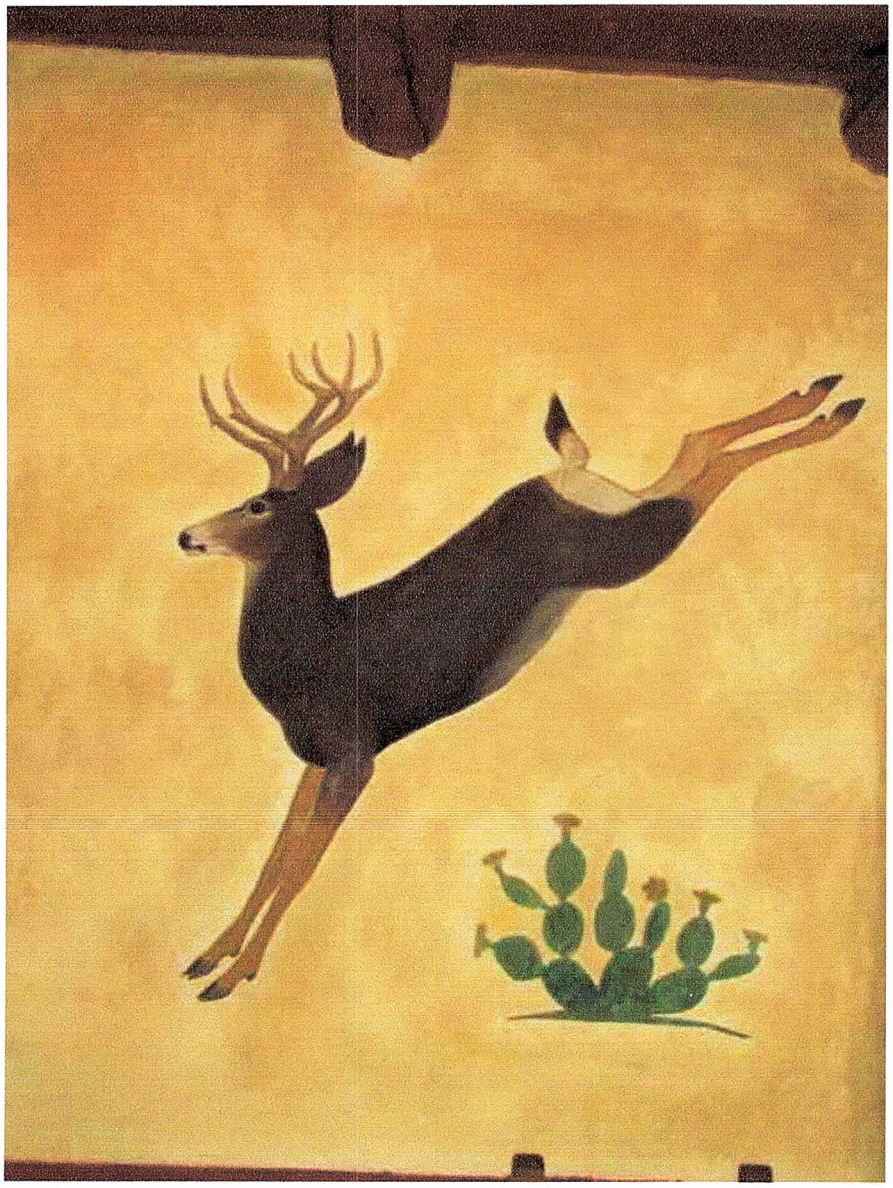
The Hunt Room, looking east and south.



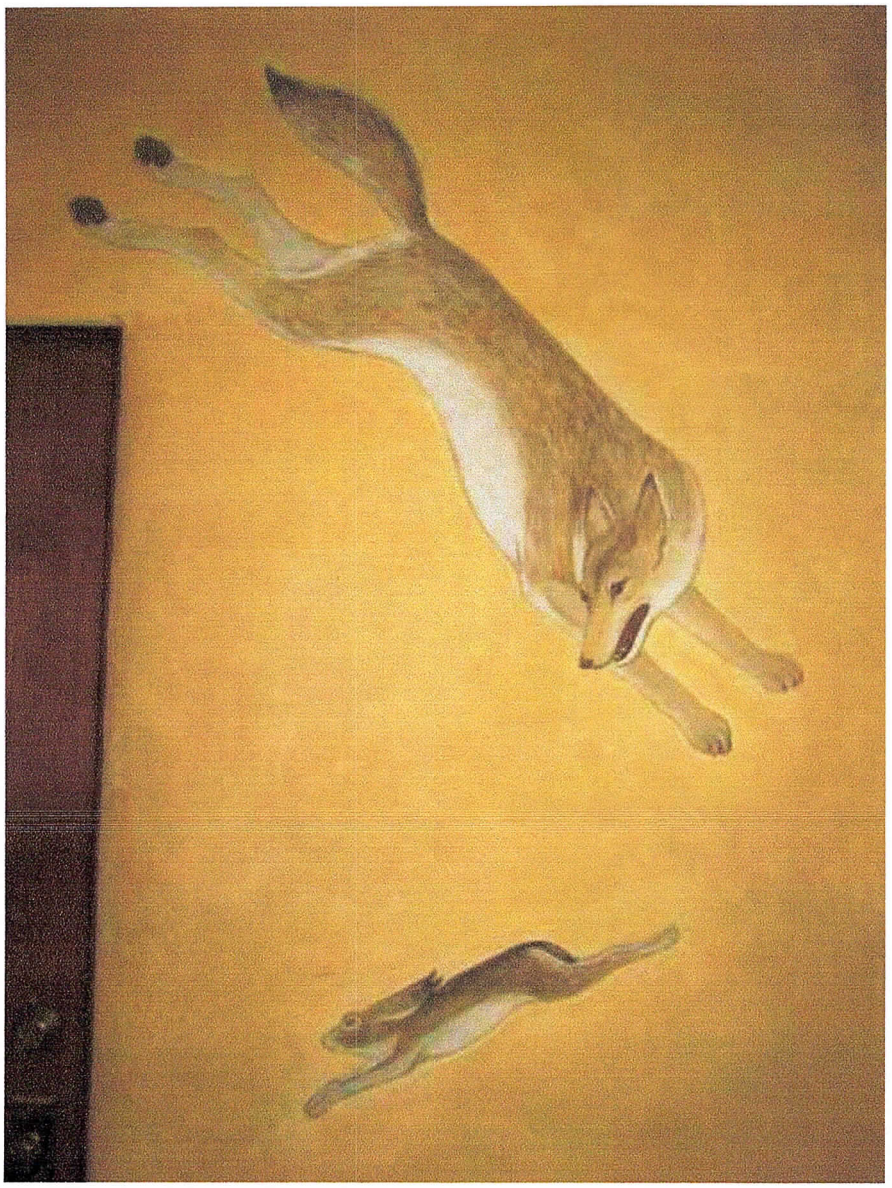
The Hunt Room. Detail of the south wall. These images are a complete reproduction because almost nothing of the original had survived.



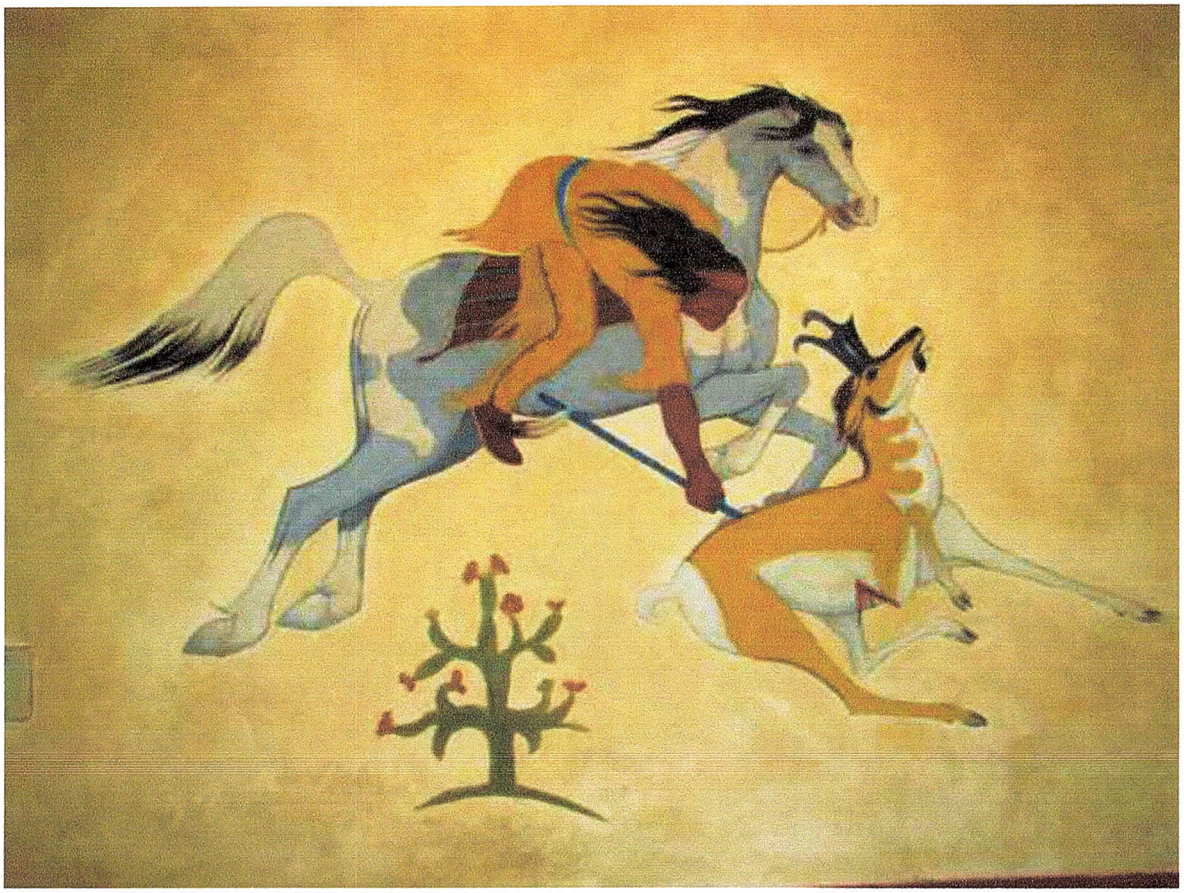
The Hunt Room. Detail of the west wall.



The Hunt Room. Detail of the north wall.



The Hunt Room. Detail of the north wall.



The Hunt Room. Detail of the east wall.



The Hunt Room. Detail of the south wall.

THE KOSHARE INDIAN MUSEUM,
LA JUNTA, COLORADO



The Koshare Indian Museum is a unique American creation. It is an interpretation and recreation of Native American architecture and culture, but by and for that most quintessential of mainstream American organizations, the Boy Scouts. The stunning building was created in 1949, as a Great Sanctuary where Boy Scouts can dress as Indians and carry out ceremonies and dances created from Native American prototypes. The building is outstanding. The log roof is the largest self-supporting roof of its kind in the world, made of more than 600 logs and weighing 40 tons. Ma-Pe-Wi executed the ten mural paintings of the sanctuary. The murals are canvas paintings adhered directly to the wall niches. They may have been re-worked because they seem to lack Ma-Pe-Wi's finesse and fine brushwork. This was his last mural painting commission.



Koshare Indian Museum. View of the Great Sanctuary.



Koshare Indian Museum. Ma-Pe-Wi's mural paintings, moving clockwise around the room.



Koshare Indian Museum. Ma-Pe-Wi's mural paintings, moving clockwise around the room.



Koshare Indian Museum. Ma-Pe-Wi's mural paintings, moving clockwise around the room.



Kosahare Indian Museum. Detail of above mural.



Koshare Indian Museum. Ma-Pe-Wi's mural paintings, moving clockwise around the room. Other side of the Great Sanctuary.



Koshare Indian Museum. Ma-Pe-Wi's mural paintings, moving clockwise around the room.



Koshare Indian Museum. Ma-Pe-Wi's mural paintings, moving clockwise around the room.