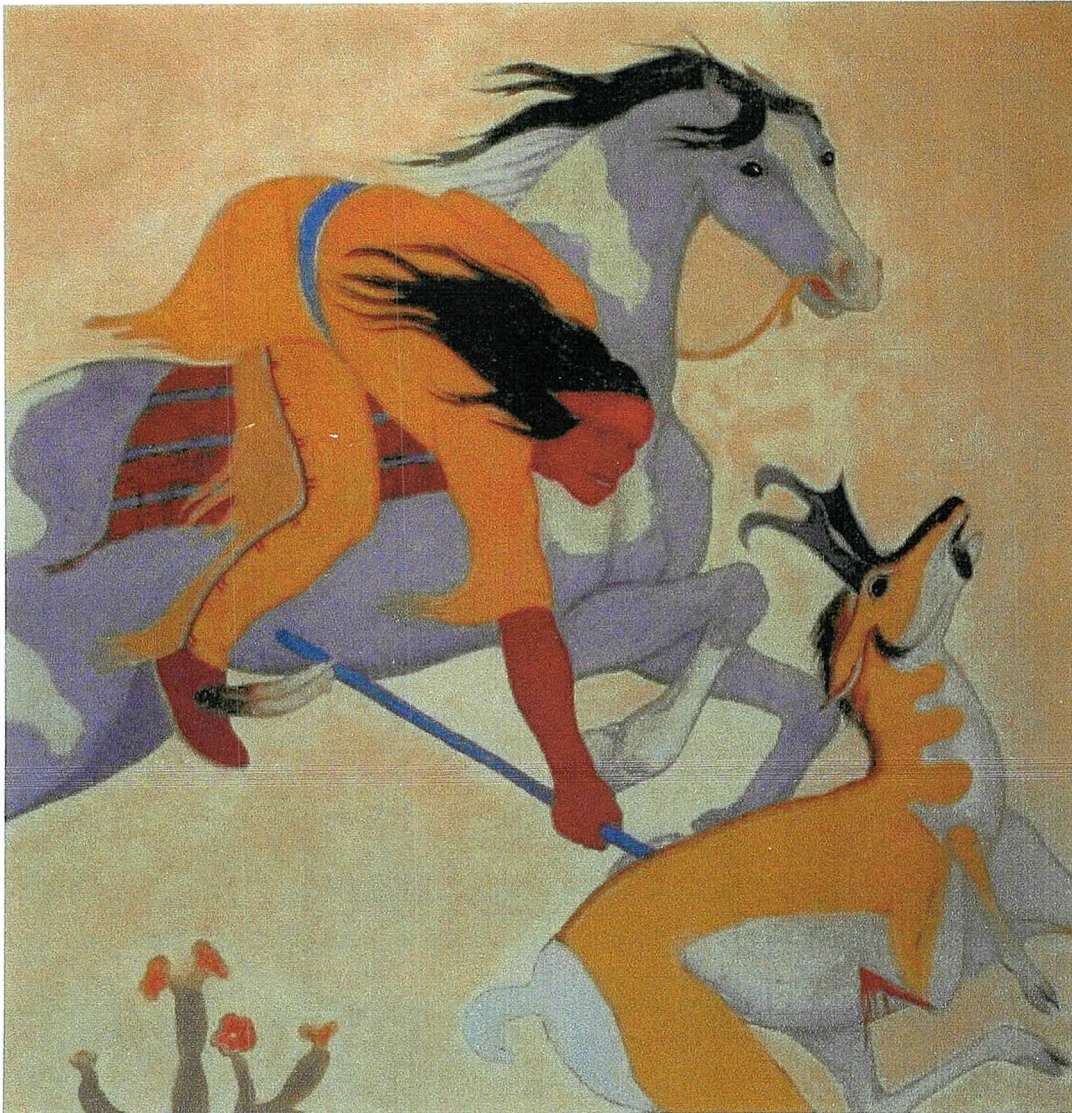


# Symposium Report and Guiding Document



Velino Shije Herrera, also Ma Pe Wi (1902-1973). Untitled mural [detail], 1942.

## Velino Shije Herrera Mural Paintings at Pritzlaff Ranch: Preservation, Presentation and Stewardship

September 24, 2014  
Indian Pueblo Cultural Center

for Ma-Pe-Wi Assessment, Planning and Nomination Project  
Grant #35-13-51983.27

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## Introduction

The Symposium, "Velino Shije Herrera at Pritzlaff Ranch: Preservation, Presentation and Stewardship," was convened as one component of a 2014 grant funded by the New Mexico Historic Preservation Division. The grant project, entitled "Ma-Pe-Wi [Velino Shije Herrera] Assessment, Planning and Nomination Project," also includes an initial study and technical report of structural conditions at the Pritzlaff Ranch bunkhouse containing Ma-Pe-Wi's murals, the preparation of a National Register of Historic Places nomination addressing Velino Shije Herrera and his art with an emphasis on the mural paintings at Pritzlaff Ranch, and a Tribal Roundtable.

The Symposium, informed by the Tribal Roundtable, addressed four main subjects:

1. Preservation (of the structure) and conservation (of the paintings)
2. Presentation and public access
3. Overall stewardship and management of the murals.
4. Tribal consultation practices for murals.

This report is focused on these four main subjects.

## Presentations

Two presentations gave background information for the discussion that followed.

Information from the presentation "Ma Pe Wi and the Fine Art of Memory," by Constance Silver, about Pritzlaff Ranch, the Velino Shije Herrera mural paintings, and their conservation, is submitted to NM Historic Preservation Division as part of Silver's overall report.

Information from the presentation, "Condition of Pritzlaff Ranch Bunkhouse: Review of Field Study Tasks," by Lee Gamelsky, about the preliminary investigation of the bunkhouse building pathologies, is submitted to NM Historic Preservation Division as part of Gamelsky's bunkhouse building pathology report.

## Comments from Tribal Roundtable

Peter Pino, Chair  
Pueblo of Zia

The murals were discussed as pictographs. The majority of the tribal representatives present thought that the mural paintings should be **protected**, and **saved** for future generations.

The Tribal Roundtable recommends that:

- US Fish and Wildlife Service (FWS) start a consultation process with tribes for formal consultation. From those consultations, more detailed ways of handling the Shije Herrera murals at the Pritzlaff Ranch will unfold.
- Interpretation should come from the tribes, not an external academic scholar, if and when paintings are available for public view.
- Tribal representatives see the actual murals, on site, and experience the murals in context, using the five senses.

## Summary of Small Group Discussion Points

Three break-out groups convened to consider the following subjects about the murals, particularly in light of their probable transfer to the US Fish and Wildlife Service (FWS):

- Conservation and Preservation
- Presentation and Public Access
- Stewardship for the Shije Herrera Murals

The groups identified guiding principles that underscore the value of the murals and the importance of preserving them. They all strongly emphasize broad tribal consultation conducted in a spirit of trust and cultural sharing. They stress the importance of developing collaborative processes that include associated tribes and local communities, and of building partnerships to develop resources.

A number of recommendations/considerations developed from these meetings, centered on how to:

- ensure effective ongoing tribal consultation
- establish tribal partnerships as a basis for developing plans for public information, access, preservation and other concerns
- consider historic/cultural preservation issues, including the National Historic Preservation Act and the Native American Graves Protection and Repatriation Act
- determine the building's condition and develop appropriate maintenance plans
- continue to research and document the murals
- create conditions for public access
- explore the feasibility and impact of tourism and economic development

In discussing these issues, a number of challenges were also identified. They principally concern: 1) determining the intentions of the FWS; 2) developing sustainable, long-term funding; 3) establishing working partnerships with tribes; and 4) preservation and ongoing maintenance of the building and murals.

There was also some discussion of the types of activities that could be programmed such as a curated exhibit, lecture series, and fundraising events – with special attention to how the murals are an integrated part of the ranch and its wildlife.

## Small Group Discussions

### Subject A: Developing a Conservation and Preservation Program

Objective: Develop recommendations for a program to conserve and preserve the murals and associated buildings.

*(See Appendix C for guiding questions. Comments in italics and parentheses were made in the larger group discussion or are taken from feedback turned in by individuals.)*

#### Recommendations

##### 1. Tribal Consultation

- Make decisions in collaboration with Pueblo advisors/ full partners.
- *(Follow models of collaborative conservation (with Pueblo partners).*
- *(Engage with spirit of openness and sharing.)*
- Provide budget for travel and *per diem*.
- Give adequate advance notice—more than the minimum required by law.

##### 2. Building Preservation

- Conduct a *year-long* study/analysis to determine conditions of the building. This accounts for environmental and seasonal variables.
- Develop a maintenance and operations plan.
- Budget for an inspection/evaluation of the building and murals by certified professionals every two to five years.
- Budget for on-site caretaker and annual building budget.
- Determine climate control needs (Heat, air conditioning, lighting, moisture).
- Determine visitor capacity (number of people per unit time; maximum group size) and limit access accordingly.
- Create a document showing chronology of the building.

##### 3. Historic Status Consideration

- Determine historic status of building—National Register of Historic Places or Traditional Cultural Property. Historic listing would provide guidelines and avenues for funding.
- *(The murals are cultural property and so should be treated as cultural preservation.)*
- Consider as a museum.

##### 4. Collaboration

- Continue research by doing oral histories with family and communities.
- *(Interview VSH's children; Gerald Nailor's son; Allan Houser's wife; neighbors and Ranch employees Clarence Salazar, Manuel Jauregui, Caroline Rackley.)*
- Cultural, technical, scholarly, oral history.

##### 5. Document the murals

- Photograph the murals professionally in their current state.
- Create confidentiality agreement for photos.
- Once federal property, murals become public domain, with no copyright.

## Small Group Discussions

### Subject B: Developing a Presentation and Public Access Program

Objective: Develop a programmatic approach for presentation, interpretation and public access for the murals.

*(See Appendix C for guiding questions. Comments in italics and parentheses were made in the larger group discussion or are taken from feedback turned in by individuals.)*

#### Guiding principles and recommendations

##### 1. Consult with tribes

- Establish consultation as the foundation for presentation and public access on all levels—whether general public or scholars.
- Identify models of good consultation from other agencies.
- *(Models include recent process at Mesa Verde NP, Desert View Watchtower at Grand Canyon NP.)*
- Develop shared terminology for consultation, to maintain understanding and trust.

##### 2. Inform FWS

- Inform FWS of value of murals; importance of preservation and maintenance.

##### 3. Provide Access

- Establish tribal interpretation as basis for access plan (programming content, levels of access, timing of access, visitor capacity).
- Propose reasonable plan for limited visitation (including research, tours and public).
- Interpretation should be tribally-led, or tribally-trained.
- Develop access policy, including research access policy.
- Preserve building.

##### 4. Build Partnerships

- Consider entities such as Indian Pueblo Cultural Center (IPCC), School for Advanced Research (SAR), Institute of American Indian Arts (IAIA), artist's family, Pritzlaff family, Department of Cultural Affairs (DCA), tribal councils, Friends group.
- Consider "Friends of Murals" group for fundraising, maintenance responsibilities; docents, tours and other functions.
- Consider annexing building for use by non-profit to ensure occupancy, maintenance.
- Partners must have genuine voice in the process.

## Small Group Discussions

### Subject B: Developing a Presentation and Public Access Program, p.2

#### Information Needed

1. FWS commitment to the murals
2. FWS commitment to a collaborative process
3. FWS intended use of Ranch buildings
4. Tribal interpretation of murals; other aspects of process over time
5. Information from longer-term monitoring of structure
7. Visitor capacity
8. Knowledge of VSH's life, family
  - *(These interviews need to be done now. Many people involved are elderly.)*

#### Action ideas

1. Curate exhibit at IPCC.
2. Hold monthly lecture series, informed by tribal partners; combine with fundraising.
3. *(Create comprehensive destination narrative in line with FWS mandate. In consultation with tribes, show how murals are an integral part of the Ranch. Connect wildlife imagery of murals with wildlife at Ranch. Connect buffalo murals to Rio Mora NWR bison program.)*
4. Identify models of other fund-generating properties, i.e.: Georgia O'Keeffe Center and Abiquiu; The Lightning Field.

#### Challenges

1. Funding—sustainable, long-term funding plans
2. Working Partnerships, Including Tribal Consultation
3. Preservation of building (structural)—Ongoing administration and maintenance

## Small Group Discussions

### Subject C: Overall Stewardship Strategy for the Shije Herrera Murals

Objective: Develop an organizational stewardship strategy, including finances and staffing, for sustaining the preservation and presentation of the murals.

*(See Appendix C for guiding questions. Comments in italics and parentheses were made in the larger group discussion or are taken from feedback turned in by individuals.)*

Assumption: In November 2014 the Pritzlaff Ranch will officially become FWS property.

#### Guiding principles and recommendations

1. Consider *cultural sharing* as the guiding principle of stewardship, access, preservation.
  - *"When the Shalako come in, doors are open, everyone is invited. It generates a public sense where viewing is open to the general public. Open for people to see who we are/ why we have those celebrations. It concludes a whole year of preparation for this celebration, then ten days of fasting for winter, and the cycle starts again. That's the continuous practice of our celebrations. These murals should reflect that. The guiding principle should be informed from this thought."*
2. Create an advisory group to broaden and sustain the conversation
  - Include members from four tribes—Pueblos of Zia, Zuni and Santa Clara, and Navajo Nation, based on association of those tribes with the murals or with VSH. Does not preclude advisory group members from other tribes.
  - Include members involved in arts, culture, education, economic development, and from relevant federal and state entities.
  - Include an already existing non-profit organization that will take a lead role. (The Friends of Las Vegas National Wildlife Refuge isn't a big enough organization to continue this project after the grant.)
  - *(The advisory group should be balanced with Native American and non-Native members.)*
  - *(The advisory group should be majority Native.)*
  - This is not the responsibility of FWS alone. The burden falls to everyone.
3. Emphasize tribal consultation
  - Tribes represented are sharing their cultures, and need to be guiding the process.
  - Information presented to the public should be accurate. This is particularly important because our history has often been told by people outside our tribe.
  - Tribal world-sense must be given priority in interpretation of murals and appropriate contextual information.

## Small Group Discussions

### Subject C: Overall Stewardship Strategy for the Shije Herrera Murals p.2

- Consultation didn't work well for a while. Because issues are now being resolved through consultation, already defined procedures are probably ok.
- Conversation should use language that's inclusive of family, community and present tense.
- Tribal consultation must be a sincere partnership.
- There are two major laws – the National Historic Preservation Act (HP) and the Native American Graves Protection and Repatriation Act (NAGPRA). HP is usually archaeological. NAGPRA actually includes sensitive materials, and has a section for cultural patrimony. Perhaps NAGPRA could apply to these sensitive images and their cultural patrimony.
- The law is very much material, not intellectual. Consultation is beginning to move toward partnerships that deal with intellectual rights.

#### 3. Tourism and economic development

- *(There are advantages and disadvantages. Consider how to do this without exploitation.)*
- (Tourism and economic development rarely actually seems important to federal land management agencies. On the ground, these agencies look primarily to federal budgets for funding, and use tourism/econ development as a talking point.)

#### 4. Treat murals as "Public Art."

- *(They are pictographic, or intended for a public context.)*
- *(It's questioned whether they were ever truly intended as public art.)*
- Treat them as public presentation.
- The murals are cultural property, so should be treated as cultural preservation.

#### 5. Treat murals as living.

- The murals are living. And they depict wildlife and plants.
- *(So perhaps they do fall under the FWS mission.)*

## Information Needed

1. Is advice wanted by the FWS?
2. What is the FWS mandate for inclusion of local community voices?
3. How does FWS intend to use the property?

## "Why are you here today?"

Attendee 1: My late father painted murals in the church at Zuni. My family is looking at how to preserve and handle his murals. I wanted to get an idea of how the Fish and Wildlife Service (FWS) and others here look at murals. I felt it was worthwhile to be here to hear the tribal roundtable group say they want to save the murals.

Attendee 2: I became involved with the murals when I was approached by the Pritzlaff family back in 2000, and went out to the Ranch. [about murals conservation work] back when the Biophilia Foundation started. I fell in love with the murals. For lack of a better word, they're very charming paintings. It's a personal connection.

Attendee 3: The juxtaposition of these artworks in this secluded spot where they are—it's a surprise, and quite compelling. It's like they've come out of the ether—artwork that is not in a gallery or urban environment.

Attendee 4: I never really thought of artists as storytellers until I went to the Ranch. I saw this artist as telling stories about our [lives]. It's given me a better appreciation of what artists do, and of their work as an important cultural asset.

Attendee 5: I'm a curator and I've been an artist all my life. I love the murals, the large surface. Just the drive itself to get there is beautiful, and the seclusion, the length of time it takes to reach the site, clears the mind and is part of the experience of the work. It adds to the emotional impact of the paintings. They blew me away. I made a connection between myself as a Pueblo woman artist with Ma Pe Wi. When I was there, looking at the paintings, I had a heightened awareness of everything in my surroundings—the smells, the light. It made me wonder what made this artist create such beautiful work in this isolated setting.

Attendee 6: I hadn't seen the work before seeing it in slides today. It takes me to the Council Chambers at Window Rock. It tells stories of how we live, how connected to nature and landscape we are. The paintings bring the song and movement. These images tell stories about cultural identity. The images take you back in time about how we live. As long as those paintings are up, we're always going to be a people with our own languages, dances, ceremonies.

Attendee 7: Maybe I'm going to be a bit of a devil's advocate. I came because I had great concern about the images. I still ask myself, were these *intended* to be public art? They were commissioned privately, and painted for a private audience. I am still concerned about possible exposure of images when transferred to the FWS. For the consultation, all tribes with association to these murals should be at the table.

## Next Steps

- Visit murals: Saturday, October 25 (suggested)  
For today's participants, especially for Native people who are forming guiding recommendations, and FWS reps. Volunteer basis, unfunded.  
(Bruce Bernstein organizing?)
- Create advisory group (and/or offer advisory group as option to FWS; inquire if they want it.)  
(Discuss when people meet at Ranch? Who will organize?)
- Distribute Connie Silver's report to today's participants for review.  
(Connie Silver doing?)
- Present report(s) in-person to the FWS.  
(Joe Zebrowski organizing?)
- Ask FWS to begin to articulate level of partnership/ commitment  
(Perhaps an initial inquiry could be made at time of presenting report?)

APPENDIX A. Symposium Participants (Affiliations are provisional only and have not been verified with participants.)

|    |                    |                                                                                                                                       |
|----|--------------------|---------------------------------------------------------------------------------------------------------------------------------------|
| 1  | Aaron Archibeque   | Chief, SW Region, National Wildlife Refuge System, USFWS                                                                              |
| 2  | Allison Hagerman   | Honors College UNM Part-time Faculty; Historic Preservation and Regionalism Graduate Certificate Alumna, Architecture & Planning, UNM |
| 3  | Amanda Montoya     | Indigenous Design + Planning Inst., (iD+Pi), Architecture & Planning, UNM                                                             |
| 4  | Andy Wakefield     | Tribal Liaison, NM Historic Preservation Division                                                                                     |
| 5  | Barbara Felix      | Barbara Felix Architecture + Design                                                                                                   |
| 6  | Ben Chavarria      | Tribal Historic Preservation Officer; Pueblo of Sta Clara                                                                             |
| 7  | Bettina Raphael    | Conservator; SW Conservation Lab                                                                                                      |
| 8  | Brian Gilmore      | VP, Friends of Coronado Historic Site                                                                                                 |
| 9  | Brian Vallo        | Barbara Felix Architecture & Design; also iD+Pi, UNM; P of Acoma                                                                      |
| 10 | Bruce Bernstein    | THPO, Pueblo of Pojoaque; Senior Curator, Ralph T. Coe Fdn for the Arts                                                               |
| 11 | Constance Silver   | Conservator, Conservation of Cultural Properties                                                                                      |
| 12 | Deborah Jojola     | Indian Pueblo Cultural Ctr, Curator of Exhibitions; Isleta & Jemez Pueblos                                                            |
| 13 | Harvey Kaplan      | Architectural Reviewer, NM Historic Preservation Division                                                                             |
| 14 | Jeff Pappas        | State Historic Preservation Officer, NM Historic Preservation Division                                                                |
| 15 | Joe Zebrowski      | V-P Friends of LV National Wildlife Refuge; Research Coordinator, NMHU and Rio Mora National Wildlife Refuge                          |
| 16 | Joy Nicholopoulos  | Asst Regional Director, SW Region, USFWS                                                                                              |
| 17 | Karla McWilliams   | Grants Program Mgr, NMHPD                                                                                                             |
| 18 | Kristin Hsueh      | Administrator, City of Las Vegas Museum                                                                                               |
| 19 | Landis Smith       | Conservator                                                                                                                           |
| 20 | Laura Elliff       | Interim Director, Indian Arts Research Ctr, School for Advanced Research                                                              |
| 21 | Laura Tesch        | Mediator                                                                                                                              |
| 22 | Lee Gamelsky       | Lee Gamelsky Architects                                                                                                               |
| 23 | Linda Wooten-Green | Board, Las Vegas Arts Council; artist                                                                                                 |
| 24 | Matthew McQueen    | Lawyer, w/ specialty in conservation & preservation easements                                                                         |
| 25 | Octavius Seowtewa  | Zuni cultural expert                                                                                                                  |
| 26 | Peter Pino         | Zia cultural expert                                                                                                                   |
| 27 | Scott Smith        | Manager, Coronado Historic Site                                                                                                       |
| 28 | Sharon Franklet    | Grant Coordinator; past Program Director, Pritzlaff Ranch                                                                             |
| 29 | Steven Moffson     | Keeper of the National Register, NMHPD                                                                                                |
| 30 | Steven Prins       | Conservator, Steven Prins and Company                                                                                                 |
| 31 | Timothy Begay      | Traditional Culture Program, Navajo Nation                                                                                            |
|    |                    |                                                                                                                                       |
|    | <b>Canceled</b>    |                                                                                                                                       |
|    | Cliff Herrera      | Son                                                                                                                                   |
|    | Harold Herrera     | Son                                                                                                                                   |
|    | Linda LaGrange     | Associate VP of Academic Affairs, NM Highlands University                                                                             |
|    | Olla Herrera       | Daughter                                                                                                                              |
|    | Pete Warzel        | Director, Historic Santa Fe Foundation                                                                                                |
|    | Tony Chavarria     | Mus Ind Arts & Cult; ethnology,                                                                                                       |
|    | Ulysses Reid       | Cultural expert, Zia Pueblo                                                                                                           |

## Appendix B. Agenda

### **Velino Shije Herrera Mural Paintings at Pritzlaff Ranch: Preservation, Presentation and Stewardship**

September 24, 2014

Indian Pueblo Cultural Center

#### Program

- 1:15—1:35 Welcome, Invocation, Introductions  
Deborah Jojola, Indian Pueblo Cultural Center  
Peter Pino, Pueblo of Zia  
Laura Tesch, Facilitator
- 1:35—1:45 Opening Remarks  
Jeff Pappas, NM Historic Preservation Division  
Joe Zebrowski, Friends of the Las Vegas National Wildlife Refuge
- 1:45—2:00 Velino Shije Herrera mural paintings and Pritzlaff Ranch  
Connie Silver, Conservation of Cultural Property
- 2:00—2:15 Condition of the bunkhouse and murals  
Lee Gamelsky, Lee Gamelsky Architects P.C.  
Connie Silver, Conservation of Cultural Property
- 2:15—2:35 Comments from Tribal Roundtable  
Peter Pino, Pueblo of Zia
- 2:35—2:50 Explanation of small group discussions  
Laura Tesch, Facilitator  
*Subject A. Preservation of structure and conservation of paintings*  
*Subject B. Presentation and public access*  
*Subject C. Overall stewardship and management of murals*  
*Collective Subject: Develop model of tribal consultation about murals*
- 2:50—3:40 Discussion in small groups
- 3:40—3:50 Break
- 3:50—4:50 Report back from groups; whole group discussion  
Laura Tesch, Facilitator
- 4:50—5:20 Next steps  
Laura Tesch, Facilitator
- 5:20—5:30 Closing

## Appendix C. Small Group Discussion Objective Sheets

### **Subject A: Developing a Conservation and Preservation Program** **(for the mural paintings and associated structures)**

#### **OBJECTIVE:**

**Develop recommendations for a program to conserve and preserve the murals and associated buildings.**

#### **A1. Discussion**

**Guiding Questions** to facilitate achieving the above objective are:

- ∞ What **guiding principles** should be used to develop this program?
- ∞ What **information** is needed to fully develop a program?
- ∞ What are the **priorities** for developing this program?
- ∞ Who should be involved as **stakeholders and participants** in conservation and preservation for the long-term?
- ∞ Identify areas where support is needed, and potential **providers of support**.
- ∞ Identify **funding** options and opportunities for next steps?
- ∞ What are the **top three challenges** you might expect in this aspect of murals management?

**Outcome:** Present recommendations to the larger group.

#### **A2. Notecard: Question on Tribal Consultation**

In addition to the objective above, please consider the following:

- ∞ From your area of expertise and experience, record questions or concerns that you suggest for consideration as part of developing a model for good tribal consultation about murals?

**Outcome:** Record thoughts and recommendations on the index card provided.

## Appendix C. Small Group Discussion Objective Sheets

### Subject B: Developing a Presentation and Public Access Program

#### OBJECTIVE:

Develop a programmatic approach for presentation, interpretation and public access for the murals.

#### B1. Discussion

**Guiding Questions** to facilitate achieving the above objective are:

- ∞ What **guiding principles** should be used to develop this program?
- ∞ What **information** is needed to fully develop a program?
- ∞ What are the **priorities** for developing this program?
- ∞ Who should be involved as **stakeholders and participants** in managing presentation and public access for the long-term?
- ∞ Identify areas where support is needed, and potential **providers of support**.
- ∞ Identify **funding** options and opportunities for next steps?
- ∞ What are the **top three challenges** you might expect in this aspect of murals management?
- ∞ Concerns include visitor capacity, staffing and funding, interpretive themes, techniques for interpretation or information sharing, fee structures.

**Outcome:** Present recommendations to the larger group.

#### B2. Notecard: Question on Tribal Consultation

In addition to the objective above, please consider the following:

- ∞ From your area of expertise and experience, record questions or concerns that you suggest for consideration as part of developing a model for good tribal consultation about murals?

**Outcome:** Record thoughts and recommendations on the index card provided.

## Appendix C. Small Group Discussion Objective Sheets

### Subject C: Overall Stewardship Strategy for the Shije Herrera Murals

#### OBJECTIVE:

Develop an organizational stewardship strategy, including finances and staffing, for sustaining the preservation and presentation of the murals.

#### C1. Discussion

**Guiding Questions** to facilitate achieving the above objective are:

- ∞ What **guiding principles** should be used to develop an organizational structure?
- ∞ What **information** is needed to fully develop this structure?
- ∞ What are the **priorities** for developing this program?
- ∞ Who should be involved as **stakeholders and participants** in overall stewardship of the murals for the long-term?
- ∞ Identify areas where support is needed, and potential **providers of support**.
- ∞ Identify **funding** options and opportunities for next steps (e.g., staff person)?
- ∞ What are the **top three challenges** you might expect in this aspect of murals management?

**Outcome:** Present recommendations to the larger group.

#### C2. Notecard: Question on Tribal Consultation

In addition to the objective above, please consider the following:

- ∞ From your area of expertise and experience, record questions or concerns that you suggest for consideration as part of developing a model for good tribal consultation about murals?

**Outcome:** Record thoughts and recommendations on the index card provided.

## Appendix D. Notes

VS Herrera Murals at Pritzlaff Ranch: Preservation Presentation, and Stewardship 24 September 2014

Program:

1:15-1:35 Welcome, Invocation, Intro  
Deborah Jojola, Indian Cultural Center  
Peter Pino, Pueblo of Zia  
Laura Tesch, Facilitator

### **1:35–1:45 Opening Remarks**

**Jeff Pappas, NM Historic Preservation Division**

**Joe Zebrowski, Friends of the Las Vegas National Wildlife Refuge**

**Jeff Pappas:**

SHPO's office was pleased to receive the grant application for this symposium. General thanks to grant development and management team.

The Friends Group is the fiscal manager of the grant.

HPD's role in tribal consultation: Executive Orders from NM Gov's office to improve consultation with tribal partners. HPD has been investing as a division to improve this process. This particular grant is part of a bigger initiative on the part of the state to improve tribal-state relations in this aspect.

**Joe Zebrowski:**

General words of appreciation to all components/participants of project.

### **1:45-2:00 Velino Shije Herrera mural paintings and Pritzlaff Ranch**

**Connie Silver, Conservation of Cultural Property**

Historical context, materials, structure (accompanied by ppt. presentation "Ma Pei Wei and the Fine Art of Memory" depicting murals in restored state, at present)

Original grant idea was smaller in scope.

Connie is in process of finishing the project report—she and Lee will have material in that report regarding materials, status of structure, and suggestions for best uses for bunkhouse.

Connie involved in Pritzloff Ranch in 1999 via Steven Prinz, and Biophilia Foundation.

Bunkhouse was in dire condition. Small, adobe casita with wooden roof, roof leaks. By the time of R. Pritzlaff's death in 1997, damage had occurred to bunkhouse and murals. The murals themselves had been re-painted by R. Pritzlaff.

Much deconstruction had to occur to restore, preserve original murals.

Connie was brought in for the restoration in 2000. While Connie worked at the Ranch in 2000, the ranch manager found a box marked "Ma Pei Wei drawings" . . .

Walls have metal lathe with cementitious plaster (working hypothesis), and top of this is a lime plaster, upon which Ma Pei Wei applied the drawings.

Each figure was executed on cardboard, cut out, transferred to wall (maquet), could outline image in detail, then paint the background (yellow) and dado (raspberry), then return to paint in the outlines.

The plaster was not primed, so the medium of the paint sunk in, but the murals are now very fragile.

Connie worked to determine original color scheme—original background colors are homemade architectural paint made by artist, the figures are in oil, per Silver's analytics.

Original yellow was discovered beneath the layers of overpainting done by Richard Pritzlaff (darker yellow—raw sienna). The overpainting of the background was done by Pritzlaff due to water damage. He did not overpaint the mural images.

CS describes the restoration process (see technical report)

The Kachina Room: paint to restore /match the background yellow was a matte acrylic wash—whole background was lightly glazed with that on top of the layers of overpaint.

The Hunt Room: no environmental controls in this building. Issue: how to make whole room "read"—she describes this issue in technical report. Due to damage, there are lacunae (areas where paint is damaged, rubbed off) in the murals. Lacunae have been stabilized, but can be seen up close; from a normal viewing distance, the aesthetic read of the murals/imagery is coherent.

Running buffalo and calf: damage was so severe that the imagery here was replicated, per clients request. (confirm with Silver which room, or verify with technical report—AH)

Bathroom: so much overpainting, the work is more a combination of Ma Pei Wei and R. Pritzlaff—have been left as is.

Some damage has occurred since CS's restoration in 2002. Physical abrasions on images, against dado from people sitting on banco.

Big problem area: crack running through mural (deer dancer, behind fireplace), creating fragmentation and lift of wall.

For the most part, the work done in 2002 has done much to stabilize the building/murals, so that we have what we see today.

## **2:00-2:15 Condition of bunkhouse and murals**

**Lee Gamelsky, Lee Gamelsky Architects, P.C.**

Connie Silver, Conservation of Cultural Property

Lee, Ppt.

Review of Field Study Tasks:

Verification of Existing Conditions of building

- Major stresses put on to mural walls during building restoration in 2002.
- Radiant heat system installed in 2002, but doesn't appear to have been activated.
- Roof now looks sound, no leaks
- Concurs with CS that murals are holding up well
- Areas of concern: no reinforced bond beams installed, restored with similar building technology of original (with exception of addition of pitched metal roof)
- New loads are now bearing down on corner of room with deer dancer mural, with large crack in wall. Crack has grown significantly since 2000. Shifting, settling of building is causing increasing cracking in other areas as well
- Moisture testing: no moisture detected under either of 4 interior cellophane panels. While a waterproof membrane was supposed to be installed, it appears that did not occur.
- No standing ground water is settling adjacent to building, but wall on north side is retaining some moisture, up to two feet from ground at worst areas of saturation

Recommendations:

- Professionally photograph murals
- Stabilize the cracks in the Deer Dancer

## **2:15-2:35 Comments from Tribal Roundtable**

**Peter Pino, Pueblo of Zia**

Murals were discussed as pictographs, majority of tribal reps feel that they should be protected, saved for future generations.

Recommendations:

- The roundtable wishes that USFW start a consultation process with tribes for formal consultation—more details for next steps will come out of this process

- If and when sites are available for public view, interpretation should come from the tribes, not an external academic scholar.
- Tribal representatives would like to see the actual murals, on site, and experience the murals with all 5 senses, and experience them in context.

Protect, save murals, are the two main objectives.

Mr. Pino opened the discussion for other tribal reps present to add/correct any comments, none added or revised.

Laura opens floor for questions:

Jeff Pappas asks about mural stability (paints)—how long will current restoration last?, Connie responds that when protected, not interfered with, pretty stable. Steven Prinz mentions that if protected, building is stabilized, current restoration could last for several generations. CS points out that there is a major piece that is about to fall—Steven mentions this is part of the compression issue, lack of bond beam. CS: restoration and murals can hold up almost indefinitely. She has used these paints on the U.S. capitol building—as they age, they tend to become a bit opaque, but all in all are stable.

Steven: can't rule out possibility of eruptions of structural issues over time. Lee G.: rubble/stone foundation, difficult to predict how building will shift, hold up over time.

CS: it has been 15 years, and the crack on the deer dancer is related to the renovation work and compression shifting; in 2002 the crack had opened up enough that a piece fell off and had to be put back. The crack may not continue to get worse, according to Connie

Peter Pino question: asks Connie to address the biography of the artist:

Connie: born in 1902 in Zia, his mother was an artist, pottery maker. His father was also an artist and adept at the hunt. MPW attended Santa Fe Indian School, much of his western artistic training was done by the DeHuff's, privately. They noted that the young men at the school were able to paint from memory and with great accuracy, scenes representing their homes. Edgar Hewitt commissioned MPW to do work, and later MPW had a studio in Albuquerque. First major commission was to replicate the murals at Comonado in "true fresco" and he was able to execute this professionally. CS theory about how we learned how to do this: Olive Rush and studio school in Santa Fe. He then got the 1938 commission at the Dept of Interior.

He married a women from Picaris, moved to Santa Clara, had a family. In 1942, commissioned to do work at Pritzlaff Ranch. Much info was gleaned from his surviving children.

Last commission 1949, Koshare cultural center in Colorado.

He and his wife in car accident in 1950's, she was killed. After this, MPW did not paint.

He died in Santa Fe in 1970's

Question from attendee regarding moisture: ongoing moisture, or past damage?

Lee Gamelsky: seems to be past, not ongoing; however, there is appearance of some ongoing moisture efflorescence . . . could be that the cause of this is interior plumbing.

SE corner is main concern with this issue.

CS: Technical plan on how to mitigate moisture issue, monitoring program to analyze conditions.

## **2:35-2:50 Explanation of small group discussions**

### **Laura Tesch, Facilitator**

Mission statement of National Wildlife Refuge is conservation of fish, wildlife and plant resources . . . cultural resources are outside of their mission.

USFW needs recommendations/guiding document for stewardship and preservation of the murals and associated structures, as well as presentation (public access—scope and context).

Experts gathered here today to contribute toward this objective:

Meeting broken into the three following subject groups—each must develop recommendations per their group scope, guiding questions provided by meeting facilitators. Attendees invited to self-select for the subject groups:

Question: CS—will there be a report coming out of this meeting?

LT: yes

Who is preparing that report? (Lee Gamelsky)

LT: LT and Sharon Franklet

Joe Zebrowski: A guiding document is a very significant document; this meeting alone can't produce a comprehensive guiding document; today's session is intended as a spring board. The outcome of today's session is not the definitive, final document.

LT: Confirms that this is a work-in-progress

What is the designated use for the rest of the property? How will its use impact the use/access of the bunkhouse?

CS: The bunkhouse is attached to the caretaker's house. The main ranch house will be used for various functions by USFW . . .

Joe Zebrowski: This question is beyond the scope of today's objective—

Does USFW have any input at this point?

USFW: We are looking forward to today's outcomes (the two USFW attendees leave the meeting at this time)

Each group will have a notetaker. Each group will nominate a presenter to go over conclusions/recommendations for each group, and this will be shared after break out group sessions.

Subject A. Preservation of structure and conservation of paintings:

Subject B. Presentation and Public Access

Subject C. Overall stewardship and management of murals

Collective Subject: Develop model of tribal consultation for murals

2:50-3:40 Discussion in small groups

3:40-4:50 Report back from groups, whole group discussion

Subject A Preservation of structure and conservation of paintings:

Priorities:

Collaboration, and more information (research, oral histories, communities)

Determination of the historic status of the building—some kind of historic listing would assist in preservation; Listing would provide guidelines for preservation

Tribal Consultation to determine access plan

Building: determine building pathology (*year-long* study to analyze conditions—environmental, seasonal issues); USFW should develop a maintenance and operations plan, and a 5-year evaluation cycle for building (and a budget to accompany this)

Create a document showing a chronology of the building over time

Funds for tribal site visits, consultation

Funds for on-site caretaker

Funds for professional photographer: Lee Gamelsky suggests \$5000; Prinz recalls a photographer who did original set, for \$500

Jeff Pappas: regardless of whether the photographs are HABS level or not, there needs to be a confidentiality agreement to respect the cultural images. Jeff raises the question—is there a copyright issue? CS: Right now, Biophilia owns the copyright. When it becomes property of the federal government, the murals become public domain.

Peter Pino: per diem must be budgeted for tribal consultation visits, as well as travel.

Subject C: Overall stewardship and management of murals

Assume: Nov 2014, Ranch is officially fish and wildlife.

What will be first steps on the part of USFW once this happens? A management plan.

How can this working group create recommendations so that bunkhouse and murals are included in this management plan?

What is compelling to a federal agency?

- Tourism and economic development

**So, request the inclusion of cultural resources in the plan. (these influence the tourism, economic dev aspect)**

Create an advisory group for the preservation of murals. (Representatives from 4 tribes that were present at today's meeting, as well as non-tribal members involved in arts and culture in the state)

The murals are public art. Peter Pino mentioned that they are pictographic, intended for public context. The murals are also living beings. Peter Pino: because they are living beings, they do fall under the mission of the USFW.

Consultation must be sincere partnership, and tribal worldview must be given priority in interpretation of murals and appropriate contextual information.

Community buy-in is essential for preservation—fund raising, community investment; USFW can't shoulder this responsibility alone. Care must be taken not to create a situation that is untenable for fish and wildlife.

Idea of *cultural sharing* should be guiding principle of stewardship, access, and preservation.

## General Discussion:

An inherent conflict is identified: too little access could mean not enough funding, but too much access could endanger the cultural artifacts.

A balance needs to be found, and this is a common problem for stewardship of cultural resources. Subject A group recommends restricted access for the purposes of material conservation.

Peter Pino expresses that prevention of exploitation be a guiding principle that informs sensitive tourism and economic development.

Additional partners: Highlands University?

CS mentions that management of information must be considered, archiving; Connie will suggest in her report that Highlands would be a good fit to serve in this role.

Subject B:

Development of programming must rely on consultation of the tribes as well as USFW; but at this time there are a lot of unknowns regarding USFW level of commitment to this project.

## Guiding Principles:

- Tribal consultation for interpretation of murals, on all levels—whether general public or scholars, research community—access plan must be responsive to tribal interpretation (determine programming content, level of access—comprehensive or limited access to site, as well as year-round versus seasonal access—and number of visitors per year)
- Education—the USFW is the first priority stakeholder that must be educated with regard to the value of the murals – they must be convinced of the importance of preservation and maintenance that will be necessary for access.
- Access must be sensitive to cultural and material sensitivities
- Partnerships: establish partnerships for gaining access, providing docents and tours (IPCC, SAR, IAIA, DCA)

## Challenges:

- Funding, and fund-raising (collaborative, sustainable, long-term funding plans, not just start-up and initial implantation funding)
- Preservation of Site, on going administration and maintenance
- Working Partnerships and Consultation—developing a shared terminology to establish a shared understanding of all stakeholder concerns.

## General Discussion:

Lee Gamelsky brings up the example of the Lightening Field, near Quemado.

How it works: visitors pay to spend night in large cabin, access to site. Could this visitation model and revenue structure inform use of ranch house as an auxiliary component of the mural and bunkhouse cultural assets (brings in revenue, visitors)

C'S: such a model has been suggested to USFW

Sharon F: Partnerships must be longterm. USFW will need to be made aware that such partnerships will be above the normal level of commitment.

Kristen H: it will be helpful to provide USFW with models of partnerships, revenue plans that are working—Ghost Ranch, Lightening Fields.

Steven P: link access of murals to access to other resources at the ranch, so they are part of a comprehensive destination narrative that is inline with USFW mandate. Show how the murals and bunkhouse are an integral part of the Ranch. Connect the educational programming with other assets at the ranch. Connect wildlife imagery of murals with wildlife at ranch—educational narrative (must be informed by tribal interpretation)

4:50-5:20 Next Steps

Laura Tesch, Facilitator

Why are people here? What reasons do attendees have in attending this meeting?  
(ie., why is this important, compelling)

Attendee 1: His own father painted murals at mission at Zuni. Similar concerns there, and so he wanted to attend to learn more about the issues involved, and the tribal perspective. Cultural and personal identity.

Attendee 2: Approached by Pritzlaff Family back in 2000, and went out to the Ranch, fell in love with the murals. Personal connection.

Attendee 3: The juxtaposition of these artworks in a wilderness/secluded rural area, is a surprise, and quite compelling. Artwork that is not in a gallery, or urban environment.

Attendee 4: Interested in story-telling as a way of passing info from generation to generation—seeing these murals made this attendee see visual artists as story tellers, and their work as an important cultural asset.

Attendee 5: The seclusion, length of time it takes to reach site, clears the mind and is part of the experience of the work. Adds to the emotional impact of paintings. The placement of these images, in this secluded area, is striking and prompts intrigue about MPW as an artist.

Attendee 5: From a Navajo perspective, these images tell stories about how people lived, how we're connected to nature, the landscape. These images tell stories about cultural identity. For members of these cultures, these images transport and connect them to this identity.

Attendee 6: And these reasons (attendee 5) make the murals important as public art as well, to non-Native audiences.

Attendee 7: Reason here today was due to concern about imagery contained in murals—concern about whether or not the images were *intended* as public art work. They were commissioned privately, and painted for a private audience. Wanted to learn about the context of public transfer, and to advocate for comprehensive tribal consultation regarding access.

General discussion: whether or not commissioned, literally (or if MPW was given permission to paint, but not compensated), the context of their original implementation was private. According to family interviews, it seems that they might have been commissioned.

#### Next Steps:

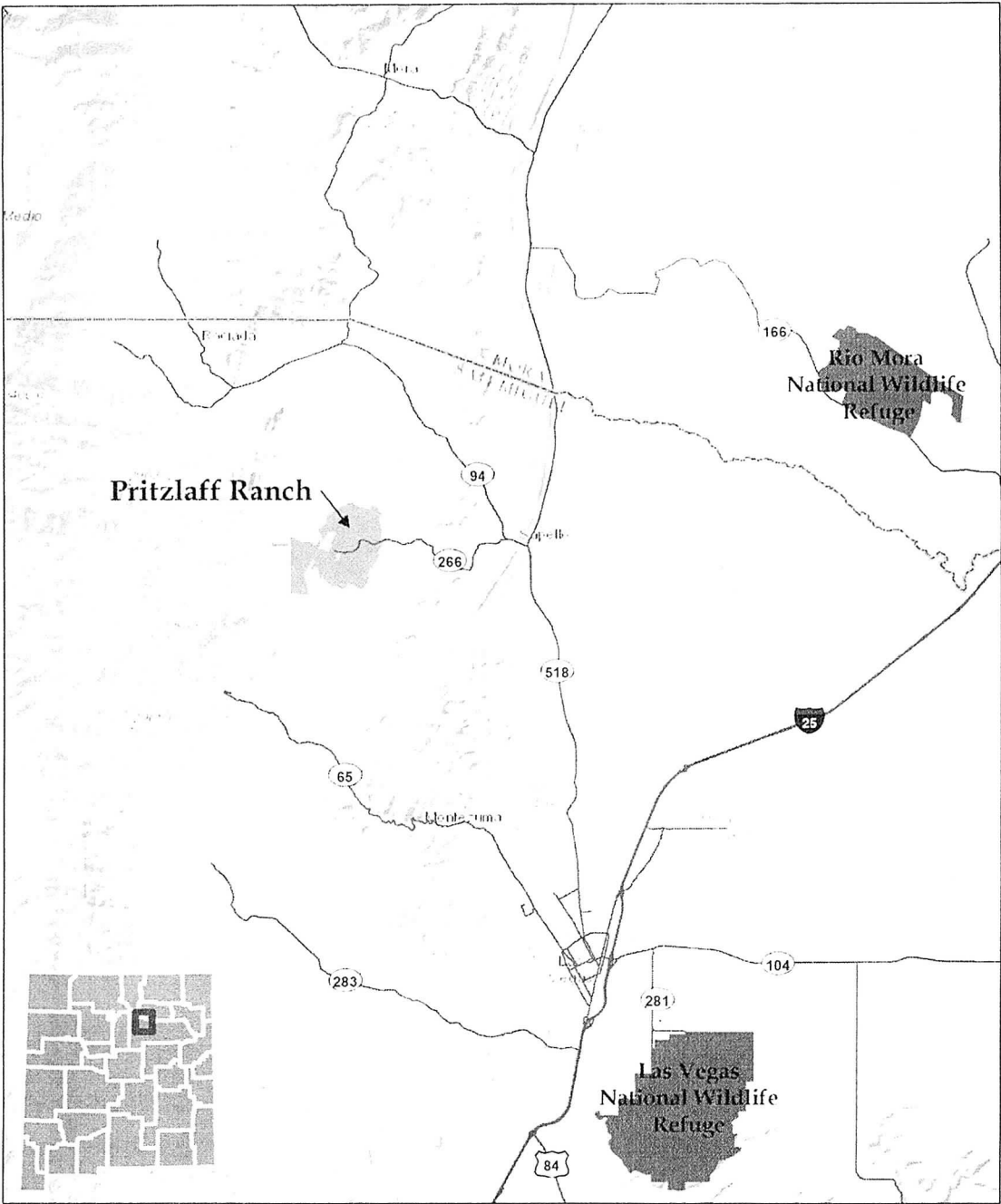
- Site visits to murals, especially for Native people in group who are forming recommendations in the development of the guiding document (might be easier to facilitate visits before transfer of property to USFW)
- Review of Connie Silver's report, out September 30
- USFW—articulation of partnership, level of commitment
- Creation of advisory group, identify points of contact to facilitate communication—sincere outreach to start the conversation
- Electronic distribution of Connie's report should go out to today's attendees
- Set a time for today's attendees to meet at Ranch, as well as USFW reps, for introductory discussion. On a volunteer basis, unfunded. October 25 suggested.

5:20-5:30 Closing

Notes taken by volunteer Allison Hagerman, PhD UNM (HPR alum)

Pritzlaff Ranch Maps

Pritzlaff Ranch, San Ignacio, New Mexico



Boundaries: New Mexico Highlands University and USFWS, 2013  
Roads: NM GIS, 2014.  
Base Map: Sources: Esri, DeLorme, NAVTEQ, TomTom, Intermap, increment P Corp., GEBCO, USGS, FAO, NPS, NRCAN, GeoBase, IGN, Kadaster NL, Ordnance Survey, Esri



## Pritzlaff Ranch Headquarters Area



Image Source: Esri, DigitalGlobe, GeoEye, i-cubed, USDA, USGS, AEX, Getmapping, Aerogrid, IGN, IGP, swattopo, and the GIS User Community

0 50 100 200  
Feet



NEW MEXICO  
HIGHLANDS  
UNIVERSITY

## **U.S. Fish and Wildlife Service Mission Statement**

*The mission of the U.S. Fish and Wildlife Service is working with others to conserve, protect, and enhance fish, wildlife, plants, and their habitats for the continuing benefit of the American people.*

## **Mission Statement, National Wildlife Refuge System**

*The Mission of the National Wildlife Refuge System is to administer a national network of lands and waters for the conservation, management, and where appropriate, restoration of the fish, wildlife, and plant resources and their habitats within the United States for the benefit of present and future generations of Americans.*

## **Guiding Principles**

- We are land stewards, guided by Aldo Leopold's teachings that land is a community of life and that love and respect for the land is an extension of ethics. We seek to reflect that land ethic in our stewardship and to instill it in others.
- Wild lands and the perpetuation of diverse and abundant wildlife are essential to the quality of the American life.
- We are public servants. We owe our employers, the American people, hard work, integrity, fairness, and a voice in the protection of their trust resources.
- Management, ranging from preservation to active manipulation of habitats and populations, is necessary to achieve Refuge System and U.S. Fish and Wildlife Service missions.
- Wildlife-dependent uses involving hunting, fishing, wildlife observation, photography, interpretation, and education, when compatible, are legitimate and appropriate uses of the Refuge System.
- Partnerships with those who want to help us meet our mission are welcome and indeed essential.
- Employees are our most valuable resource. They are respected and deserve an empowering, mentoring, and caring work environment.
- We respect the rights, beliefs, and opinions of our neighbors.
- We are a science-based organization. We subscribe to the highest standards of scientific integrity and reflect this commitment in the design, delivery and evaluation of all our work.

TRIBAL ROUNDTABLE:  
Velino Shije Herrera Mural Paintings  
at Pritzlaff Ranch

September 24, 2014  
Indian Pueblo Cultural Center

for Ma-Pe-Wi Assessment, Planning and Nomination Project  
Grant #35-13-51983.27

- A. Introduction
- B. Tribal Roundtable Agenda
- C. Whole group discussion points
- D. Executive Session Recommendations
- E. Presentation Notes

## A. Introduction

The purposes, in summary, of the Ma-Pe-Wi Assessment grant are to:

- Prepare a National Register of Historic Places (NRHP) nomination
- Write a technical report detailing conditions at the Pritzlaff Ranch bunkhouse containing Ma-Pe-Wi's murals
- Host a one-day Tribal Roundtable (described above) and Symposium to develop a strategy for sustaining work on the murals and to produce a guiding document about the presentation of the paintings and the preservation of both murals and associated structures.

The Tribal Roundtable purpose as a component of the NM Historic Preservation Division Ma-Pe-Wi Assessment, Planning and Nomination grant is to:

- Provide a venue for members of associated tribal communities to discuss the significance of and knowledge about Velino Shije Herrera's mural paintings at the Pritzlaff Ranch, his artistic work elsewhere, and his life.
- Ensure that knowledge and perspectives from tribal communities, as deemed appropriate by those communities, would inform the Register nomination, the Symposium and its recommendations, and be communicated to the FWS and NM Historic Preservation Division.
- Improve understanding and practice of tribal consultation about these murals and other art-related matters, which may require different expertise and practices than consultation regarding archaeology and/or the Native American Graves Protection and Repatriation Act.

## B. Tribal Roundtable Agenda

Chair: Peter Pino, Pueblo of Zia

### Program (flexible)

- 9:00—9:05     Invocation
- 9:05—9:25     Welcome; Introductions  
Deborah Jojola, Indian Pueblo Cultural Center
- 9:25—9:35     Velino Shije Herrera; Introduction to context and images  
Bruce Bernstein, Executive Director of Continuous Pathways  
Foundation; senior curator at the Ralph T Coe Foundation for the  
Arts
- 9:35—9:55     Velino Shije Herrera mural paintings and Pritzlaff Ranch  
Constance Silver, Conservation of Cultural Property
- 9:55—10:15   Pueblo art over time.  
Deborah Jojola, Indian Pueblo Cultural Center
- 10:15—10:55   Discussion  
Peter Pino, Pueblo of Zia  
1. Life of VSH, his work, its significance  
2. Developing a good tribal consultation model about murals
- 10:55—11:05   Break
- 11:05—12:00   Executive Session
- 12:00—12:15   Report back
- 12:15—12:25   Discussion
- 12:25—12:30   Closing

*The Tribal Roundtable is supported by the NM Historic Preservation Division, the Friends of the Las Vegas National Wildlife Refuge, Indian Pueblo Cultural Center, and the NM Highlands Foundation. Bruce Bernstein, Lucy Moore, Jamie Douglass, the City of Las Vegas Museum, and others have also contributed.*

### C. Whole group discussion points

- Take long view
- What are Pueblo views on the public seeing the murals?
- Are there concerns about the transfer of the property to the US Fish and Wildlife Service?
- Velino Shije Herrera, as an artist, left his footprint on the earth through his paintings. Are they worth saving?
- Paintings can be considered *cultural patrimony* because the figures and designs are of ongoing concern to Native people.
- Because of the sensitivity of the images, the murals could fall under Section 106 of the National Historic Preservation Act.
- There is concern about the fidelity of what is seen today to what was painted in 1942.
- There is concern about the structural stability of the bunkhouse building. Some would like a condition assessment done, and want to make sure that the paintings and building don't experience additional deterioration.
- Consultation should be with advisory teams, not with individuals. One person shouldn't make decisions like whether to save or destroy paintings.
- What should good tribal consultation look like? The consultation at Mesa Verde was the best experienced with the federal government so far by this discussant—and it took 13 years.
- What are the implications of putting the paintings on the State or National Register?

## D. Executive Session Recommendations

The murals were discussed as pictographs. The majority of the tribal representatives present thought that the mural paintings should be **protected**, and **saved** for future generations.

The Tribal Roundtable recommends that:

1. US Fish and Wildlife Service (FWS) start a consultation process with tribes for formal consultation.
  - From those consultations, more detailed ways of handling the Shije Herrera murals at the Pritzlaff Ranch will unfold.
  - If the consultation is formally delegated to certain tribes, it's recommended to follow how consultation was done at Mesa Verde.
2. Interpretation should come from the tribes, not an external academic scholar, if and when paintings are available for public view.
3. Tribal representatives see the actual murals, on site, and experience the murals in context, using the five senses.

## E. Presentation Notes

Material from presentations by Bruce Bernstein and Constance Silver is largely available in the report from the project and its bibliographic sources.

The following notes were shared by Deborah Jojola.

DEBORAH JOJOLA      PRESENTATION DRAFT NOTES      SEPT 24, 2014, IPCC

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### Ma-Pe-Wi Tribal Roundtable

#### Velino Shije Herrera Murals at the Pritzlaff Ranch

Historical timeline of Pueblo Culture images, ceremonial figures Petroglyphs, Pictographs, and Murals;

Rock Art – Petroglyphs & Pictographs – the first murals of indigenous cultures throughout the world. Rock art has depicted many classifications from prehistoric agriculturalist of the southwest people adopting new ideas and developing new ways of life, we had a distinctive linguistic group as well as people politically, if not culturally different from one another. \* Most images are from New Mexico and surrounding Pueblos.

Earliest petroglyphs & pictographs are known to animate the landscape, a marking of a place, it has a deep belief systems (rituals and ceremonial activity), Clan markers, storyteller, sharing of knowledge and boundary marker.

There enormous variations in forms and medias. Paintings were on portable objects including baskets, pottery, and stone containers, wooden slats, and so forth. The paintings were painted indoors, on surfaces walls of rooms, on floors, and outdoors on stone outcrops, in caves, and within the overhangs of rock shelters.

\* Paintings are vegetable and mineral pigment mixed with a bender of boiled pinion sap.

Artistic decisions concerning the selection of mediums and materials, forms, techniques, and subjects often were made in response to particular social, cultural and historical circumstances that were otherwise not important to the picture-making crafts. Kiva frescos, wall paintings were produced on wet/damp plaster and painted with natural pigments made from minerals and vegetations of surrounding plants.

Isleta Pueblos land claim committee of elders took a trip to see some of the rock art in three rivers areas; images are very though out, dates well before 1100 - 1300 century. These are recognized by some, and are said these images are still being used today. Henry Watt, tribal land claims officer, places the images into two categories; Public & Societies Images, public images was place for anyone's viewing, marking are easily visual or territorial, while society images were hidden very high on cliff walls, behind large boulders, most seem seasonal and private.

Art & Artifacts became the Indian craze as tourist move to the southwest and the influence of Indian boarding schools and the re-creation of kiva mural developed. The new art movement for pueblo artists had emerged. Board schools taught the studio skills with dialogue and WPA movement gave artists an opportunity to earn a paid position to create art or help preserve it.

The descendents of bygone artists are now using brushes and paints to revitalize the ancient themes and graphic form. The Indian painter poses no models follows, no color theory, gauges no true perspective. He seldom rounds an object by using light and shade. Often he leaves the background for the imagination quoted by Dorothy Dunn, National Geographic Magazine, 1969 pg. 309 article- America's First Painters.

Ma-Pe-Wi was a participant in the project as a leading Indian painter, all of whom created significant artistic and historical documentation of their culture. The SFIS & AIS Indian School became known as an institution that fostered both traditional and innovative arts. The established artists Velino Shije Herrera (Zia), Tonita Pena ( San Ildefonso), Emiliano Abetya, (A=San Juan), Tony Archulets ( Taos).

20<sup>th</sup> century art, repeats the important dialogue of adopting new ideas and developing new ways of life. Our struggle in keeping our language and sovereignty rights for our family, land and Pueblo nations' alive, art still carries the stories, our culture and core values of our Pueblo people. The contemporary Pueblo artist repeatedly expresses the growing pains through Mediums more instance and quick, while the strong symbolism for our future remains connected to our past.

Much of this information was short and very basic for a 20 minute presentation. Information was gathered through interviews with;

Olla & Harold Herrera- Son & Daughter of Ma-Pe-Wi, Santa Fe and Picuris Pueblo, NM

Henry Watt, PH.D of Archeology, Isleta Pueblo Tribal Preservation Officer- Albuquerque, NM

Kathy Flynn, New Deal Executive Director – Santa Fe, NM

Lee Mann, IPCC Volunteer, PH.D of Archeology, Albuquerque, NM

**Planning Committee Meeting  
Tribal Round Table and Symposium  
On the  
Preservation and presentation of the Pritzlaff Ranch buildings and murals**

**August 1, 2014 – 910 Gildersleeve, Santa Fe, NM**

**Facilitator/Recorder:** Lucy Moore

**Present:** Sharon Franklet, Pritzlaff Ranch; Rob Larranaga, FWS, Las Vegas National Wildlife Refuge and Northern New Mexico Refuge Complex; Jeff Pappas, State Historic Preservation Office; Peter Pino, Zia Pueblo; Connie Silver, Conservationist; Joe Zebrowski, Friends of Las Vegas National Wildlife Refuge

**Agenda:**

- Introductions, including experience/connections with Pritzlaff Ranch
- Background on symposium and tribal round table
- Planning the symposium:
  - Goals
  - Funding
  - Invitees
  - Logistics/format

**Intros and Background:** Each participant introduced him/herself and offered an experience or connection with the Ranch. Sharon, Jeff and Peter offered background on the development of the Tribal Round Table and the Symposium.

**Tribal Round Table:** Jeff and Peter emphasized that this event in no way would replace or impact the informal tribal consultation held by the FWS on July 24, nor the formal tribal consultation which would be undertaken by the FWS, if they become the new owner. This consultation is required for any proposal potentially impacting tribes.

Tribes to be invited include Zuni, Western Navajo, Zia and Santa Clara, with possible additions of Isleta and San Ildefonso. The Roundtable would be 2-4 hours, and would be in a convenient location for tribes. If the Roundtable is not at the Ranch, participants will need a video showing the murals, the buildings and the landscape context.

Issues to be covered at the Roundtable:

- What is good consultation on murals? Provide a model for consultation on other murals
- Establish value of site for the Register nominations (national and state)
- Consider confidentiality requirements
- Historical context of pictorial art of Pueblos, esp. Zia Pueblo
- Data sharing
- Identify potential partners for the preservation and presentation
- Identify products and materials for presentation and interpretation
- Identify future engagement opportunities for tribes

**\*Symposium Goals:** The group *initially* adopted the symposium goal as stated in the grant [see below for revision]:

- Develop recommendations for the preservation and presentation of the buildings and murals at the Ranch in support of the National Register Nomination, by:
  - Bringing together subject matter experts
  - Learning what we need to in order to move forward

**Subject Areas:** Sharon offered her list of potential subject areas for the Symposium to consider:

- The artist
- Iconography
- Building issues
- Conservation
- Presentation and interpretation
- Tribal consultation
- Future funding/partnerships
- Legal context (acts, laws, etc.)
- Action items
- Products, materials
- Vision
- Background to establish value, integrity and importance of site

**Ownership question:**

The group clarified the criteria for the FWS decision-making process on the purchase of the Ranch. The issues that will influence their decision are:

- The informal tribal consultation that was completed recently
- The cost of restoring the buildings
- Clarification of the role and responsibility of the FWS and the potential for support from others – grant writing, funds, presentation/interpretation, etc.

It is understood that the FWS decision will be made by August 15, prior to the Symposium.

**\*Symposium re-visited:**

Later discussion and the reality of the budget and timeline for the symposium, led to a redefinition of the goal of the symposium and a scaling down of the size and scope:

- Develop a strategy and enthusiasm for sustaining the effort to preserve and present the murals
  - Bring together small group of stakeholders critical to developing the strategy
  - Build on the Tribal Round Table and on work to date to establish the significance of the site

- Identify areas where support is needed, and potential providers of support
- Identify funding for staff person for effort (Sharon's role ends September 30, 2014)

Attendees: The group reviewed a list of potential attendees for the symposium and selected nearly 20 for the mini-symposium.

Logistics: The Tribal Roundtable will take place before September 12. The Symposium will tentatively take place September 25.

Funding: Sharon estimated that an additional \$ 5,000- \$6,000 is needed to cover the cost of both the Roundtable and the mini-symposium (which may not be very mini-).

#### **Tasks:**

- Lucy will prepare summary of highlights of this planning meeting
- Peter and Jeff will continue to plan the Tribal Roundtable
- Jeff will contact UNM about both short-term and long-term support and partnership
- Jeff will get copies of a thesis and a dissertation per information from Connie and distribute to the planning group.
- Jeff will explore personal foundation contacts to see if it is feasible/desirable to invite funders to the symposium
- Sharon will contact IAIA to see if there is an appropriate person to invite
- Sharon and Connie will develop invitation letters and agenda for symposium
- Connie will contact new owners of The Plaza and La Castaneda in Las Vegas, the Santa Ana Pueblo, and the Friends of the Coronado for possible funding for the symposium and roundtable
- Sharon and Peter will work on refining the budget for the roundtable and the symposium, given the new scope
- Connie and Peter will arrange for a tour of the Coronado Historic Site restoration

Summary prepared by Lucy Moore. Please contact her with comments or corrections.  
505-820-2166 or [lucymoore@nets.com](mailto:lucymoore@nets.com)