



Sarah Howes
05/18/99 05:58:37 PM

Record Type: Record

To: Laura E. Schiller/WHO/EOP@EOP
cc: See the distribution list at the bottom of this message
bcc:
Subject: Re: tour talking points

answers in capitals
Laura E. Schiller

Laura E. Schiller
05/17/99 07:28:26 PM

Record Type: Record

To: Sarah Howes/WHO/EOP@EOP
cc: See the distribution list at the bottom of this message
Subject: Re: tour talking points

Thanks for the input. I think we can avoid the legend problem, while still telling stories about their proud history, giving examples of their philosophy (circle, 7 generations?) and giving good quotes/poems.

Sorry about the delay. Lots of questions, but not because the other stuff wasn't great. it was great. Here are the lingering questions from the other events:

Southwest Pieta --

How does school use sculpture to teach them these lesson?

FROM THE INTRODUCTION THEY WERE GOING TO HAVE STUDENTS READ WHICH I'VE ASKED THEM TO SHORTEN AND MAYBE NOT INCLUDE SO WE CAN. THEY WERE STUDYING MYTHS AS PART OF HUMAN BEINGS BEING CURIOUS AND WANTING TO UNDERSTAND THINGS AROUND THEM. "THIS FASCINATING SUBJECT WAS NOTICEABLY INCREASED BY THE ART SURROUNDING OUR SCHOOL AND COMMUNITY. OUR THEME FOUND A FOCUS PRECISELY IN OUR OWN BACKYARD, WHERE WE HAVE THIS MONUMENTAL STATUE PORTRAYING TWO GREAT MYTHICAL CHARACTERS. AND JUST LIKE OUR ANCESTORS, OUR CURIOSITY STARTED WONDERING AND QUESTIONING ITS ORIGIN, THE MEANING OF ITS PORTRAYAL, THE PROJECTION OF THE CHARACTERS' EMOTIONS. WHAT WAS THE STORY BEHIND THE STATUE? ... WHAT FOLLOWED WAS A SERIES OF LITERACY EVENTS THAT INCLUDED READING, DISCUSSING, REFLECTING, INTERPRETING, VOCABULARY BUILDING, WRITING, GEOGRAPHY SKETCHING, CREATING DIALOGUE, WRITING A PLAY, DRAMATIZING, ETC. THESE WERE VALUABLE OPPORTUNITIES TO DEVELOP LITERACY SKILLS, WHILE, AT THE SAME TIME, DEVELOPING A SENSE OF ART AND COMMUNITY APPRECIATION."

We say community came together...any good stories -- ie the light story in more detail plus others -- about how they did this?

malcolm nicholson

WHEN I ASKED FOR FURTHER DETAIL ABOUT THIS THE OTHER DAY, I LEARNED THAT IT WAS THE CITY THAT PAID FOR THE LIGHTING BUT THAT THE NEIGHBORHOOD FOUGHT TO GET THE STATUE IN THEIR NEIGHBORHOOD WHEN IT WAS REJECTED BY ITS FIRST INTENDED LOCATION IN OLD TOWN, ALBUQUERQUE WHICH IS A N'HOOD THAT FANCIES ITSELF MORE SPANISH THAN MEXICAN. IT ARRIVED AT A TIME WHEN THE IMMEDIATE SITE -- SCHOOL/PARK -- WAS BEING REBUILT AS PART OF A GREATER ON-GOING REVITALIZATION OF THE NEIGHBORHOOD WHICH HAD BEEN GOING ON (ORIGINALLY HAD SOME FEDERAL MONEY TO TEAR DOWN AND RELOCATE THE NEIGHBORHOOD BUT N'HOOD FOUGHT TO TURN IT INTO A REVITALIZATION PROJECT - SEE BACKGROUNDER VERSION GIVEN TO LAURA ON SATURDAY). SO PARK COULD BE DESIGNED WITH SCULPTURE IN MIND. A COMMUNITY REP IS SLATED TO TELL THIS STORY SO SHE WOULD BE REACTING TO/PRAISING IT. THAT PERSON (WHO'S NOT BEEN OFFICIALLY INVITED UNTIL ADVANCE HITS THE GROUND AND WE HAVE A CHANCE TO TALK) IS FRANK MARTINEZ, (505- 243-5267). IF HE'S HARD TO GET, ANOTHER PERSON IS Richard Martinez 505-242-5977 -- NOT RELATED BUT WORK ON N'HOOD ISSUES TOGETHER...WE TALKED TO BOTH ON PRE-ADVANCE.

Is this a story of preservation? the school?

Dave
IT IS A STORY OF NEWNESS. NEW LIFE FOR THE N'HOOD. NEW LIFE FOR THE SCHOOL. NEW EDUCATIONAL LIFE FOR THE N'HOOD STUDENTS WHO GOT A HIGH QUALITY MAGNET PROGRAM IN THE ARTS AND SPANISH WHEN THEY REVAMPED THE SCHOOL BOTH PHYSICALLY AND PROGRAMMATICALLY. IT IS A NEW KIND OF SCULPTURE -- AS ONE OF THE TALKING POINTS SAYS -- IT IS A NEW PIETA FOR A NEW PEOPLE. MEXICANS (IN TERMS OF A MIXED NEW RACE) ARE A PRODUCT OF SPANISH AND NATIVE AMERICAN MISCEGINATION. EXPERT PETER WARREN WILL HAVE SPOKEN AT BANDELIER ABOUT THE NEW SOCIETY THAT WAS BORN IN NEW MEXICO SPECIFICALLY (VERY HELPFUL, 505-982-0798). THE NEW MATERIALS OF THE SCULPTURE (FIBERGLASS) CREATE NEW CONSERVATION CHALLENGES WHICH DEMAND NEW SOLUTIONS (N'BORS AND STUDENTS WILL BE TRAINED IN WASHING AND WAXING THE FIBERGLASS SCULPTURE ONCE IT IS TREATED FROM ITS CURRENT PROBLEMS -- FIBERGLASS BEING EATEN AWAY AT/PITTED BY AIR BORN POLLUTANTS. (ART/SCULPTURE INSIGHTS: SUSAN NICHOL w202-634-1422, H 703-276-0209; JANE SPRAGUE w 505-768-3939, h 505-345-9636)

Camino Real is good metaphor for roads/peoples coming together to form this tradition...any good stories to make it come alive?

I ASKED THAT VERY QUESTION OF A PHD AT THE PARK SERVICE IN ALBUQUERQUE WHO'S WORKING ON A CAMINO REAL PROJECT AND DIDN'T GET MUCH. BOTH ALBUQUERQUE AND LATER MARTINEZTOWN WERE STOPS ON THE ROAD BUT HE HAD NO SPECIFIC STORIES ABOUT THEM (HE'S DOING THAT RESEARCH THIS SUMMER). HE'S THE ONE WHO CONFIRMED THIS REGION, AND EL CAMINO REAL AS PART OF IT, AS A PLACE OF CONVERGENCE -- WHICH I MENTION IN A TALKING POINT ABOUT THE SCULPTURE BEING ABOUT CONVERGENCE RIGHT BEFORE THE TLKG PT ABOUT EL CAMINO REAL. (dr. joe sanchez, 505-766-8743, H505-298-2913)

When we say I passed by here...who specifically...any famous people...i'd love to have images that evoke diversity of place/people.

JOE SANCHEZ IS THE ONE WHO GAVE ME THAT QUOTE. IT WAS SAID BY JUAN DE ONATE (THE CONTROVERSIAL EARLY COLONIZER) BUT JOE SAID THAT "WE HAVE A SAYING OUT HERE" LIKE IT'S BECOME A COLLOQUIALISM. I WOULDN'T SAY IT AT ACOMA, BUT ALBUQUERQUE IS MORE MIXED. SAME WITH THE NAVAJO PHRASE. DON'T SAY IT AT ACOMA SINCE THEY ARE PUEBLOANS AND PART OF THE CULTURALLY SEDENTARY WHEREAS NAVAJOS WERE CULTURALLY ROAMING/RAIDING (OF THE PUEBLOANS). IT MIGHT BE WORTH ANOTHER CALL TO ASK SPECIFICALLY ABOUT FAMOUS PEOPLE, I DON'T THINK I DID.

What is the Aztec religion? How is it differ from other religion of Mexican people? Was this story borne of both traditions? Which of these traditions does his work draw from?

I SPOKE TO CARMEN SAMORA ABOUT THIS BECAUSE SHE'S BEEN RESEARCHING IT. (H

505-243-6403, w 505-841-8844. SHE'S AN ARTIST AND HAD A CHILD AT LONGFELLOW. HER FATHER WAS A SCHOLAR OF MEX-AM CULTURE) AZTECS SAW THE VOLCANOES AS A GOD AND GODDESS WHO REQUIRED REGULAR SUPPLICATION. POPOCATEPEL MEANS "MOUNTAIN THAT SMOKES" (THE VOLCANO STEAMS). IXTACHIHUATL MEANS "WHITE LADY" BECAUSE IT IS SNOW COVERED. FOR HIS FEAST DAY THEY ATE A SPECIAL PASTE FOR HERS THEY SACRIFICED A GREEN AND WHITE CLAD VIRGIN (DON'T KNOW THE SPECIFIC REASON FOR GREEN AND WHITE). THE LATER-DAY MEXICANS - MEANING PEOPLE OF MIXED SPAN-NATIVE AM. BLOOD CREATED THE ROMANTICIZED VERSION -- PERHAPS, AS THE ARTIST SAID, IN THE 1920'S WHEN MEXICO WAS HUGELY INTO A ROMANTIC-IDOLIZE-THE-INDIAN-PAST PERIOD.

Do we know sculpture influenced by Christ in Michelangelo's Pieta?
HAD A GOOD TALK WITH THE ARTIST WHICH I WILL WRITE UP SEPARATELY SO I DON'T HOLD THIS UP TOO MUCH MORE. HE TOLD ME MORE ABOUT THE PIETA TRADITION. THE PIETA IS A FORM IN ART AT LEAST 6,000 YEARS OLD. THE FORM IS THAT OF ONE PERSON HOLDING ANOTHER IN GRIEF. SO, MICHELANGELO, LIKE JIMENEZ BOTH PLUGGED IN TO AN EXISTING FORM. I ASKED WHICH CULTURE IT ORIGINATED IN AND HE DIDN'T ANSWER THAT SAYING THAT IT SHOWS UP IN MULTIPLE CULTURES. HE IS INTERESTED IN ARCHETYPAL FORMS AND STORIES THAT SHOW UP ACROSS CULTURES SUCH AS THIS MYTH WHICH IS ROMEO AND JULIETESQUE. (ARTIST LUIS JIMENEZ, H/STUDIO WITH MACHINE 505-653-4211, O 505-653-4499.

Need more appropriate quotes -- i think it's a good opportunity to pay tribute to their culture....the messages are good (pope on art, for example) but I'd rather have someone of Mexican (or Aztec?) descent saying something great about art...same for the polish quote, second vatican council, etc...shouldn't navajo be at acoma, not here? NO whatever you guys think, let us know...

someone said something about one of this artist's sculptures being at WH...true? I ASKED BETTY MONKMAN'S OFFICE AND THEY SAID NO. I KNOW THAT JIMENEZ HAS THE BRIGHT FIBERGLASS SCULPTURE OF A COWBOY ON A BUCKING HORSE IN FRONT OF THE NATIONAL PORTRAIT GALLERY. I FORGOT TO ASK HIM THE NAME OF THAT ONE BUT I WILL.

more about need to save sculptures all over country...esp. those she's seen.
ELLEN HAS SENT I BELIEVE

Acoma --

From above, need good NA stuff...also...

What will she see at school?

What will church etc look like from top? What does down below look?

Should she reference mtg. with Cornerstones earlier in trip?

All Indian Pueblo Council -- from just this area? all over NM?

How is it about history of America? What has happened there? In Church, etc...

Can we say what these stories are about?

What is Surviving Columbus? Is this something she should refer to?

Does Acoma actually translate into "place that always was?"

How do we talk about Fray Ramirez and Mexican/Spanish influences sensitively?

Need guidance on best way to talk about how hard they worked without the indentured servitude problem?

Should we talk about problems NA community faces? Her recent event?

Should we do Iriquois 7 generations?

Should we acknowledge other efforts at restoration in the past?

Governor's Preservation Speech --

I think Ellen working on this...just a few thoughts...

We should incorporate POTUS' Penn Station Wed. event.

We should incorporate Georgia O'Keefe...painting at WH, exhibit.
Night Sky? how endangered? what say?
We should talk a lot about what doing/done in NM...more specifics/good stories connect to all over country/history
Should we talk about 50th anniversary of Trust?
Secretary Richardson...what should we say about his connection to all this?
What has happened at Governor's Palace?
Will Tom Chavez tell his story? Other examples of people who trace family to paintings?
Same as before...how to talk about battle scenes sensitively?
What has happened at Palace...the sights/sounds..."I imagine here when...."
Shouldn't quote Mass. rep. unless he's connected to area.
Probably can't do the impregnate/purity quote!!!
anything from symposium on paintings that would be good/interesting for her to say?
are we talking about museum too?
What are community days? What can she say about them.

Mesa Verde:

Gotta go -- just a few questions:

How far was it to site where America the Beautiful was written? Did author see this place -- or was it just possible? PIKE'S PEAK IS MIDDLE OF THE STATE, PRETTY FAR FROM MV. SHE DID NOT SEE MV. MAYBE SAW EXHIBITION OF MV/CLIFF PALACE AT CHICAGO WORLD'S FAIR 1893 ON HER WAY OUT AND BACK TO COLORADO FROM MASS.

Significance of site to our history/culture/etc...pueblo? beauty? MAY BE ABLE TO PLAY OFF THEIR DEVELOPMENT OF LESS ROAMING LIFESTYLE BY MAKING PROGRESS IN FARMING/PLANTING (SEE BACKGROUNDER).

liked Israel/Jordan, any others? and what did inhabitants do there, give us, over the many years...etc. STILL TRACKING DOWN SPECIFICS THROUGH EMBASSIES. THEY MET IN NOV 1994 TO WORK ON DEVELOPING A BI-NATIONAL PARK IN THE DEAD SEA AREA. DON'T KNOW IF THAT'S COME TO PASS - I.E. IF IT'S SOMETHING TO HIGHLIGHT OR NOT. HAVE A MESSAGE IN RE: THAT AND IF IT WAS PART OF LARGER PEACE PROCESS. THOUGH BI-NATIONAL ANYTHING IN THAT REGION HAS GOT A PEACE ELEMENT...

I like the 13 year old... NOT SURE WHAT THIS IS -- THE 3RD GRADER QUOTE? BUT I'M GLAD YOU LIKE IT

i like Park Ranger image.

Should we quote Cather? o.k. to quote anglo? Death Comes for the Archbishop there right? SINCE I FOUND SPECIFIC REFERENCES IN THIS BOOK "THE PROFESSOR'S HOUSE" I HAVEN'T READ THROUGH DCFTARCHBISHOP BUT IN THE LITERARY ANALYSIS STUFF I READ THEY CREDIT HER INTEREST IN THE SW WITH THE SETTING OF THAT BOOK. OKAY TO QUOTE ANGLO - SHOW INTER-CULTURAL APPRECIATION FOR WHAT THE CLIFF DWELLERS ACCOMPLISHED. AND AUDIENCE IS LOTS OF ANGLO. THE FIRST QUOTE I SEE AS ONE THAT WE ALL FEEL ALSO. WE LOVE WALKING IN THE FOOTSTEPS OF HISTORY AND FEELING THAT CONNECTION WITH PEOPLE WHO WENT BEFORE - NO MATTER HOW DIFFERENT CULTURALLY, WE STILL CONNECT WITH FACT THAT THEY WERE HUMAN AND WE LIKE IMAGINING OURSELVES AS THEM OR BEING TRANSPORTED INTO ANOTHER TIME AND PLACE FOR A WHILE. 24 MILLION PEOPLE HAVE VISITED MV SINCE ITS PARK DAYS SO CATHER MUST HAVE BEEN ON TO SOMETHING.

Who are Richard Wetherill and Charles Mason? THEY WERE THE FIRST NON-NATIVES TO SEE OR AT LEAST REPORT SEEING THE MAJOR SITES LIKE CLIFF PALACE AND SQUARE TOWER

HOUSE AND SPRUCE TREE HOUSE (FOR MANY YEARS CONSIDERED TO BE IN 1888 BUT A RECENTLY FOUND GRAFFITI FROM ONE OF THEM WAS DATED 1885). THEIR RE-DISCOVERY LED TO THE WIDESPREAD ATTENTION OF THE DWELLINGS. I INCLUDED THAT QUOTE IF SHE WANTS TO PAINT A PEACEFUL, STILL IMAGE THAT SHOWS RESPECT AND ADMIRATION FOR THESE ANCESTORS.

love the students/teachers...are other students/local citizen groups doing the same? HAVEN'T HEARD ABOUT LOCALS. THERE'S ANOTHER SCHOOL IN THE DENVER AREA THAT HAS SENT \$500. I FELT BADLY NOT MENTIONING THEM BUT THOUGHT IT WOULD GET TOO CONFUSING. I'LL DIG UP THE NAME IF YOU WANT.

Who besides McClung etc has protected it in last century?

THE BIGGEST WOULD BE JOHN D. ROCKEFELLER WHO DEVELOPED A CLOSE PARTNERSHIP WITH PARK SUPT JESSE NUSBAUM. JR FIRST VISITED PARK IN JULY, 1924. NUSBAUM WAS THE FIRST TRAINED ARCHEOLOGIST TO SERVE AS SUPERINTENDENT (BEFORE THAT THEY WERE POLITICAL APPOINTMENTS) SO WITH HIS EXPERTISE AND JR'S MONEY, HAD A MAJOR IMPACT ON THE PARK. THEY BUILT A FOUR ROOM SECTION OF THE MUSEUM - REMEMBER MV WAS FIRST PARK TO DEVELOP A MUSEUM. TOOK FED GOVT UNTIL 1936 TO APPROPRIATE MONEY TO FINISH IT. JR UNDERWROTE NUSBAUM'S WINTER EXPEDITIONS INTO THE REMOTE AREAS OF THE PARK FROM 1924-1929 WHICH YIELDED MANY ARTIFACTS FOR PUBLIC VIEWING (MAY BE SENSITIVE POINT SINCE ANY OF THIS IMPLIES RUMMAGING AROUND SITES CONSIDERED SACRED THOUGH IT'S NOT LIKE PUEBLOANS DON'T KNOW IT HAPPENED AND IT ENABLES OUTSIDERS TO LEARN ABOUT AND VALUE ANCESTRAL PUEBLOAN CULTURE). THE BOOK SUMMARIZES "THE ROCKEFELLER-NUSBAUM PARTNERSHIP IMPROVED THE MUSEUM, UPGRADED THE SPECIMENS ON DISPLAY, BROADENED THE KNOWLEDGE OF MESA VERDE'S PREHISTORY, AND SERVED AS AN IDEAL PUBLIC-PRIVATE PARTNERSHIP. BOTH MESA VERDE AND THE AMERICAN PUBLIC PROFITED FROM IT."

How best to describe what she sees? I SHOULD SEND OVER A BOOK WITH PHOTOS. WHO'S WRITING MESA VERDE SPEECH? WHAT'S YOUR ROOM NUMBER?

Anyone like a Georgia O'Keeffe who has captured it for world to see? CAN'T THINK OF ARTISTS. I'VE LEFT A MESSAGE ASKING. ONE OF THE EARLY NON-NATIVES TO SEE DWELLINGS WAS PHOTOGRAPHER WILLIAM HENRY JACKSON IN 1874 - HE DID NOT SEE BIGGER SITES LIKE CLIFF PALACE (THAT WAS WETHERILL, MASON ETC.). GUSTAF NORDENSKIÖLD, THE SWEDISH EXPLORED AND PHOTOGRAPHED (SEE BACKGROUNDER). HIS PHOTOGRAPHS INVALUABLE FOR KNOWING HOW SITES LOOKED WITHIN THREE YEARS OF DISCOVERY.

Thanks again.

Message Copied To:

alisa m. mccann/who/eop@eop
stephanie a. madden-kurz/who/eop@eop
ellen m. lovell/who/eop@eop
christine n. macy/who/eop@eop
noa a. meyer/who/eop@eop

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Thursday, May -New Mexico (continued)

SOUTHWEST PIETA *Albuquerque, New Mexico*

Unlike the star-crossed lovers depicted in this sculpture, the city of Albuquerque and the community of South Martinez Town have freely embraced this piece of public art by sculptor Luis Jimenez. This brightly colored fiberglass sculpture, originally funded by the National Endowment for the Arts, vividly recalls the Aztec and Mexican myths around the two volcanoes located outside Mexico City. The Aztec story accompanied the Spanish and Mexican people who traveled the Spanish "Camino Real," or, as it was once called, the "road of life." The combination of the Aztec myth, its romanticized Mexican version and Christian imagery reveals the mixture of cultures which is the heritage of the region. Students at the neighboring Longfellow Elementary School learn about sculpture and this aspect of their heritage through study of this work of art. Many partners including the community, the city and the national non-profit *Save Outdoor Sculpture* are committed to the display, safety and conservation of the piece which faces on-going threats from the region's harsh elements and acid particulates.

What
are the
myths?

ACKNOWLEDGMENTS:

- Young performers
- Others TBD

ANNOUNCEMENT/MESSAGE:

- Possibly a small gift
- This is a success story – though on-going vigilance always necessary
- Congratulate city on commitment to public art and praise neighborhood for valuing and supporting the sculpture and for their n'hood pride/identity
- The role of the artist as community member who preserves/keeps culture alive through artworks. Jimenez using typically bright colors, Aztec story, Christian imagery.
- But artworks need preservation and care.
- Unlike star crossed lovers in sculpture, this piece of art is a beautiful coming together of Aztec myth, Christian imagery and modern technology. The sculpture represents both the grief and celebration that are the legacy of the combinations of cultures. The story was carried to this area by Mexican and Spanish travellers along the "Road of Life" (Aztec name) which became the Spanish "El Camino Real" which ran just behind where the sculpture now stands.
- Praise example of school using sculpture to teach children about both art and heritage.

- Overview of WHMC/SAT initiatives

TALKING POINTS (w/anecdotes):

- In a Letter to Artists on Easter Sunday this year (April 4, 1999) the Pope extolled the communal/civic role of artists. “Society needs artists, just as it needs scientists, technicians, workers, professional people, witnesses of the faith, teachers, fathers and mothers, who ensure the growth of the person and the development of the community by means of that supreme art form which is ‘the art of education.’ Within the vast cultural panorama of each nation, artists have their unique place. Obedient to their inspiration in creating works both worthwhile and beautiful, they not only enrich the cultural heritage of each nation and of all humanity, but they also render an exceptional social service in favour of the common good.” ??
- Artist Luis Jimenez has certainly created a work both worthwhile and beautiful. He is committed not just to public art but art that involves the public in its development so that it best serves the “common good.”
- Pope quoted renowned Polish poet, Cyprian Norwid, who wrote that “beauty is to enthuse us for work, and work is to raise us up.” Longfellow School has certainly learned “the art of education” and uses beauty to enthuse students for the educational work that will raise them up. [more details coming – will see a brief bit in program] ??,
- Michelangelo’s Pieta was sculpted from 1498 to 1500 when he was 23-25 years old. One web site associated with the Vatican Museum said that the 500th anniversary of the “birth” of the statue is being celebrated now, 1999.
- The limp body of Christ in Michelangelo’s Pieta reflects the full cost of service, of love for one’s fellow man. SW pieta takes that form and applies it to a tragic cost of romantic love. Just as Christian theology says that Jesus’ love transcends death, the myth of Popo and Ixta tells the story that the two lovers had a love so strong and enduring that they are linked forever together in nature as the volcanoes which look over the former Aztec capital and present-day Mexico City. Both tell us that it is love and commitment that endure.
- Lest we feel too bad for Popo and Ixta, we remember that C.S. Lewis told us that “The only place outside Heaven where you can be perfectly safe from all the dangers and perturbations of love is Hell.” Popo and Ixta probably would have chosen to have loved than never to have loved at all. ??
- Finally, the Pope reminds us that the Fathers of the Second Vatican Council said that, “This world in which we live needs beauty in order not to sink into despair. Beauty, like truth, brings joy to the human heart and is that precious fruit which resists the erosion of time, which unites generations and enables them to be one in admiration!” ?
- The beauty of the SW Pieta will only unite generations past and future and “resist the erosion of

time” if we are proper stewards along the way. I compliment the City of Albuquerque on its Public Art Program and their commitment of one percent of the bond budget to creating and sustaining public art. [If there is an announcement, can make it here].

- The U.S. portion of El Camino Real de Tierra Adentro (inland royal highway) was found to be 404 miles long. The total length of the route from Mexico City to Santa Fe was 1,554 miles.
- El Camino Real was used for more than 300 years. It played a very significant role in exploration, migration, settlement, trade and commerce, and military campaigns. The route was also an important avenue for cultural exchange. El Camino Real played a major role in the development of the southwestern United States during this entire period. It promoted cultural interaction among Spaniards, Indians, Mexicans, Europeans, and Americans. It made possible the exploration, colonization, settlement, and military protection of a large segment of the borderlands. It facilitated the emigration of Hispanos to New Mexico and other areas of what would become the United States. It also fostered the spread of Catholicism, the growth of mining, and the development of an extensive network of commerce.
- Historic, ethnic, and cultural traditions were transmitted along El Camino Real de Tierra Adentro -- particularly music, folk tales, medicine, and sayings, architecture, geographic place names, language, irrigation systems, and Spanish law. A variety of foodstuffs, including the red chili pepper, were also introduced into New Mexico by the Spanish settlers who entered the territory via El Camino Real. Among the legal concepts currently used in the American legal system that made their way through El Camino Real are community property laws, the concept of first use-first priority in water rights, mining claims, and the idea of sovereignty, especially as applied to American Indian land claims.

-WHMC/SAT

- These are the kinds of efforts and initiatives the President and I envisioned when we created the White House Millennium Council. When we started talking about the coming millennium, we realized that it was going to come whether we did anything or not as a nation. But what a wonderful opportunity for us to recommit ourselves to what we care about, at the local community level and at the national level.
- This unique moment in history gives us an opportunity not just for a celebration but for a conversation — about history and science, about culture and art — and the common values that bind us together as human beings. And that is particularly true for the United States. A nation that owes so much to so many cultures and one which everyday celebrates the diversity that makes us a unique and very special place.
- Our national theme for the millennium is “Honor the past--Imagine the future” --and that is what we have been trying to do with the emphases we have placed on having Americans look back at our history and having us appreciate more about how we became the America we are today.

- Today, we've come together to help ensure that this beloved landmark can continue to serve and enrich this community for future generations. This group in particular knows how we are all connected to each other by shared values, shared experiences, and shared hopes. It is time to look toward the next century and the new millennium, to think about what those values mean to us, and to carry them forward.
- My visit here is part of a larger millennium project-- a public/private partnership to "Save America's Treasures." The National Trust for Historic Preservation is the private sector partner in that campaign, along with the Committee to Save America's Treasures. Their work is vital.
- We launched this effort to "Save America's Treasures" last summer -- in front of the great Star-Spangled Banner -- now being repaired at the Smithsonian. Since then, I've visited places like Thomas Edison's laboratory; where he invented things like the motion picture camera; the home of Harriet Tubman, the former slave whose bravery was an example to all who cared about freedom; the home of Henry Wadsworth Longfellow -- whose poetry captures our history and ideals as a people.
- I also visited one of George Washington's Revolutionary War Headquarters in Newburgh, NY whose establishment as a state historic site in 1850 began this country's tradition of public commitment to preservation. That tradition will celebrate its 150th anniversary as we enter the new millennium.
- Each of these stops reminds us of the treasures we have, and the ones that we are in danger of losing if we do not take action together. These historical and cultural sites are irreplaceable. We lose them, and we lose our history -- and our national memory.

THE WHITE HOUSE
WASHINGTON

May 18, 1999

SAVE AMERICA'S TREASURES SOUTHWEST TOUR
SOUTHWEST PIETA

DATE: May 21, 1999
LOCATION: Southwest Pieta
Albuquerque, New Mexico
TIME: 5:15pm
FROM: Ellen McCulloch-Lovell
Sarah Howes

I. PURPOSE

You will participate in a speaking program that will highlight the role of public art, its educational value and the preservation needs around public art. You will view the outdoor fiberglass sculpture entitled "Southwest Pieta" by artist Luis Jimenez to draw attention to the preservation needs required by the sculpture's unique construction materials and to recognize the neighborhood's and city's commitment to that sculpture and other public sculpture. Students from the neighboring elementary school will perform a brief dramatic piece which relates the story of the myth which inspired the sculpture.

II. BACKGROUND

The City of Albuquerque and the National Endowment for the Arts funded the original creation of the sculpture in the early 1980s. It created a controversy when it was installed in its planned for space in Old Town Albuquerque. The residents of the neighborhood feel more connected to their Spanish heritage and not so much to their mixed, New Mexican heritage. The residents of Martineztown (most specifically South Martineztown) lobbied the city to get the sculpture moved to their community as part of their total revitalization effort including the re-building of their elementary school both physically and programmatically.

Southwest Pieta, a large, multi-colored fiberglass outdoor sculpture is a personification of the two volcanoes outside Mexico City as mythological figures Ixtlaccihuatl and Popocatepetl, a Romeo and Juliet-like myth that is popular throughout Mexico and New

Mexico. Created by artist Luis Jimenez, the artwork was installed and dedicated in 1988 behind Longfellow Elementary School, a Spanish language and arts magnet school in one of Albuquerque's oldest Mexican neighborhoods.

The sculpture addresses the commingling of cultures through the use of a tragic story that had its origins in Aztec religion and Mexican romanticized myth. Bright colors and modern technology mix with this old theme. He purposefully made the figures in his statue look like those of the mixed Spanish-Indian race rather than the pure Indian in order to celebrate that combination. Jimenez has said, "What I liked about *the Southwest Pieta* image in terms of Albuquerque was a kind of commonality of symbols and images." He usually works with archetypal images which show up across cultures. The pieta form is thousands of years old and shows one person holding another in grief. The famous Pieta by Michelangelo was sculpted from 1498 to 1500.

The city of Albuquerque has a strong commitment to public art and will be supported by a \$4,000.00 Save Outdoor Sculpture Conservation Treatment Award, made possible by the National Endowment for the Arts in conjunction with Target Stores. You announced this Target/NEA collaborative effort at the Key Monument in Baltimore during last summer's Treasures tour. One percent of proceeds gained from the selling of municipal bonds in the city of Albuquerque goes to support public art. The Longfellow School in Albuquerque uses the *Southwest Pieta* to teach children about both art and heritage. Through this education by use of example the school is able to make art caretakers out of the next generation. Students use the sculpture to prompt learning in literacy, writing, geography, and sketching.

SOUTHWEST PIETA

Located Longfellow Park, Martineztown (South Martinez Town)
corner of Edith & Roma Aves., N.E.
Albuquerque, NM

Description a large, multi-colored fiberglass outdoor sculpture, (Sculpture: 8 x 18 x 8 ft; Base: approx. 12 x 30 x 28ft), *Southwest Pieta* is a personification of the two volcanoes outside Mexico City as mythological figures Ixtlaccihuatl ("white lady" for the snow capped volcano) and Popocatepetl ("smoking mountain", for the steaming volcano), a Romeo and Juliet-like myth that is popular throughout Mexico and New Mexico.

Significance Born in El Paso, Texas, Luis Jiménez is a Mexican-American artist whose style reflects his cultural heritage and his father's work as a sign painter. His colorful fiberglass sculptures make a strong statement about America's rich and varied cultures. Originally funded by the National Endowment for the Arts and the city of Albuquerque, it is owned by the city of Albuquerque. Jimenez's works with images that show up in various cultures such as the Romeo and Juliet type ill-fated lovers in *Southwest Pieta*.

In the *Southwest Pieta* (1984), Jiménez takes a traditional art form – the pieta – in which one person holds another in grief and re-creates a scene from Mexican mythology, derived from Aztec religious life. Ixtaccihuatl's body arcs across the lap of her lover, Popocatepetl, her long hair spilling over the side of the rock. There are many variations of the myth but the man is commonly considered to be a warrior who was sent off to war by the woman's nobleman father who does not approve of the match. She incorrectly hears her beloved has died and kills herself. Popo returns victorious only to find his beloved dead. Popocatepetl takes her body to the highest mountain and stays with her for days. Eventually, the gods take pity on the lovers and turn them into a pair of mountains for all eternity. A bald eagle lurches threateningly toward the viewer, as if to ward off interference. A serpent slides, almost unnoticed, at the base of the sculpture near two Mexican cactuses.

The artwork was installed and dedicated in 1988 behind Longfellow Elementary School, a Spanish language and arts magnet school, in one of Albuquerque's oldest Mexican neighborhoods. The neighbors are vigilant stewards of the *Southwest Pieta* and lobbied the city to have it installed in their neighborhood when the first neighborhood in which it was installed did not like it.

Jiménez's chose fiberglass as his artistic medium because it is a material that comes out of popular culture and captures bright fiesta colors. His work draws from several traditions, from the neon sign-making practices of his father; from the street culture of the Southwest; from the Works Project Administration mural tradition of the Depression; as well as from the graphic traditions of Mexican artists in the first half of the 20th century including those of famed muralist Jose Clemente Orozco.

This area was first settled by non-natives when a stop was established along the Bernalillo Road (now Edith Blvd. which runs behind the statue), a portion of El Camino Real which ran from

Mexico City to Santa Fe. The area received its name from Don Manuel Martin who settled in the area in 1850 and who later changed his name to Martinez. Martineztown refers to the larger community but is really three distinct neighborhoods: Santa Barbara is the northernmost, Martineztown is the central and oldest section and South Martineztown in which the Southwest Pieta is found. South Martineztown grew rapidly in the 1920's. It became more solidly Mexican during and after WWII. Slated for relocation in the 1960's by the city, the inhabitants resisted and instead the \$4.5 million federal grant that was to have assisted in razing and relocating the neighborhood became the seed money for its redevelopment. Through the 1970's the residential neighborhood was rebuilt in accordance with the wishes of area residents. In addition to new housing, a new park was developed, streets were realigned and rebuilt and landscaping was installed. When structural problems were discovered at the Longfellow school building in 1979 and the Board of Education determined that the school should be closed permanently due to declining enrollment, the neighborhood again mobilized and convinced the Board not only to keep the school but make it a model of innovation. It was reopened in 1983 as a magnet school around Spanish language and the arts. The sculpture found a home in the newly designed space around the school.

Teachers and students use the sculpture to prompt learning in literacy, writing, geography, and sketching. They have developed a play based on the story of Popo and Ixta.

Preservation Needs The conservation of the modern material of fiberglass creates new challenges. There is pitting and cracking of the material and the brilliant colors have faded due to the sun's ultra-violet rays, air-born pollutants and the extreme freeze/thaw cycles in the winter. Temperatures can go from below freezing at night to 70° during the day, causing the material to expand and contract almost daily during these months. Professional treatment and regular maintenance will renew its appearance.

Local Involvement City of Albuquerque, Public Art Program, uses 1% of its bond budget for public art. The conservator's final report was funded by Save Outdoor Sculpture (SOS). Maintenance will be covered by the Program's Maintenance Fund, funded by 20% of 1% set aside for public art. The city will train neighbors and students how to properly maintain the statue (washing and waxing) to resist weathering.

Contact Terese Trujeque, Mayor's office, 505-768-3031; Jane Sprague, Albuquerque Public Art Program, 505-768-3829; Emma Arnedariz, Principal, 505-764-2024x11, Frank Martinez 505-243-5267

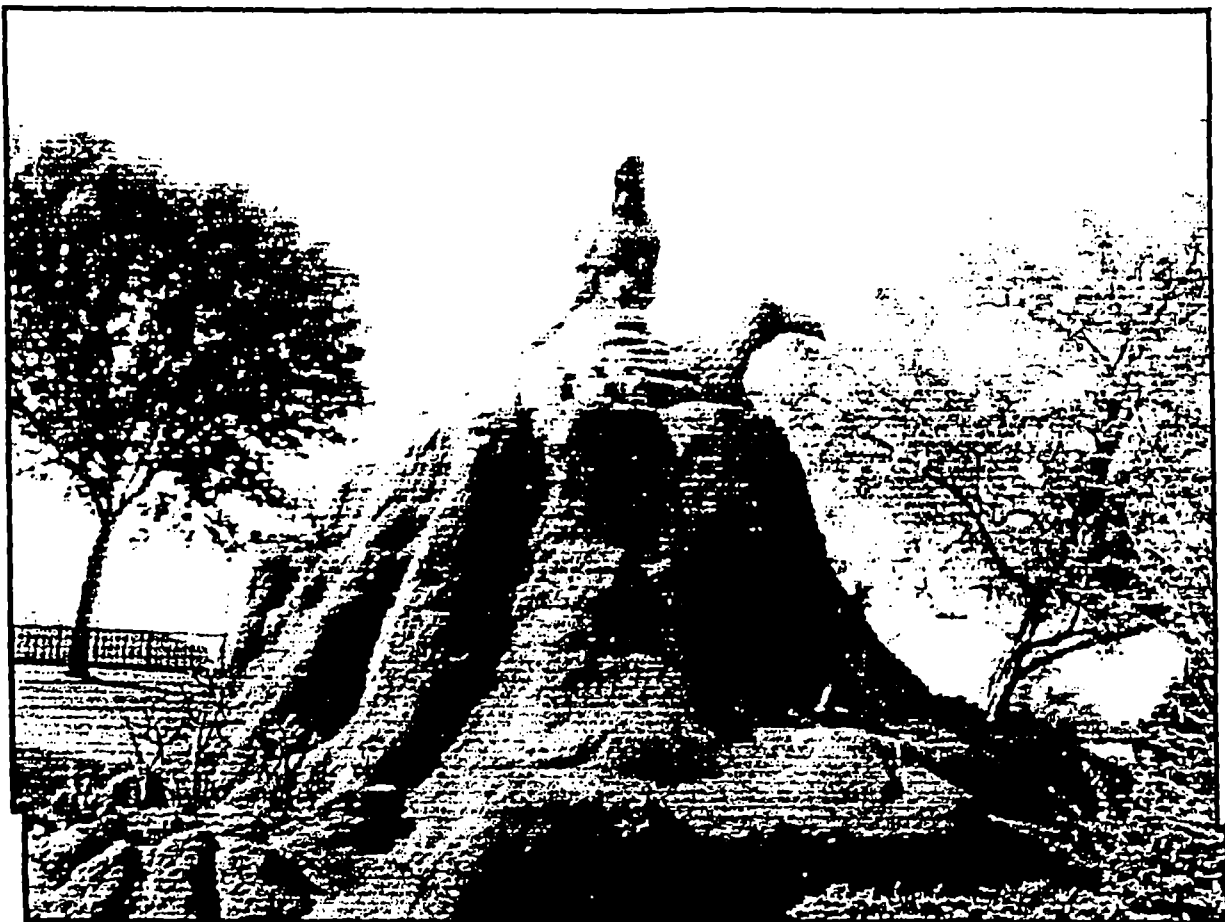
South Martinez Town

A Brief History



C.I.C.M.

Citizens Information Committee of Martineztown



***Southwest Pieta*, 1987, Luis Jimenez, Albuquerque, New Mexico**

Created by sculptor Luis Jimenez, this multi-colored fiberglass artwork depicts Mexican mythological figures Ixtlaccihuatl and Popocatepetl, the two volcanoes outside of Mexico City. The "Romeo and Juliet" myth is a popular legend throughout Mexico and New Mexico. The piece is located in one of Albuquerque's oldest original Hispanic neighborhoods on the grounds of the Longfellow Elementary School, Albuquerque Public Schools, a Spanish and art magnet school. The Pieta is loved by neighborhood residents who purchased and installed lighting for the sculpture. Due to the region's harsh elements and acid particulates, the sculpture's brilliant colors have faded and the protective coating has deteriorated. Professional treatment and regular maintenance will renew its appearance.

Jim Baca Biography

Albuquerque Mayor Jim Baca is presently serving his first term as the top elected official of New Mexico's largest city. Mayor Baca is well-known throughout New Mexico and elsewhere for his many years in the public eye as a journalist, broadcaster, public interest campaigner, and elected official.

Mayor Baca was elected in October, 1997 on a platform of fiscal responsibility, improved quality of life for Albuquerque residents, and greater attention to public education, gangs, and student dropout rates. He is encouraging common-sense development and sustainable growth for Albuquerque and believes in the preservation of our cultural and environmental resources.

Since taking office, he has spearheaded efforts to develop a regional and municipal growth strategy that could guide the Albuquerque area for the next 20 years. Mayor Baca is also focusing city attention on the importance of revitalizing the downtown corridor, developing a better transit system, and addressing the city's financial picture to restore a balanced budget and ensure responsible management.

As an Albuquerque native, Jim Baca is a graduate of St. Pius High School and the University of New Mexico, where he received a bachelors degree in business. Baca is a veteran of the U.S. Air Force, and also a former television news anchorman at KOAT-TV and KOB-TV.

For the last two decades, Mayor Baca has been a prominent figure in New Mexico politics as Press Secretary for Albuquerque Mayor Harry Kinney and New Mexico Governor Bruce King, Director of the NM Alcohol and Beverage Control, and General Manager of the Rio Grande Conservancy District. Jim Baca is perhaps best known for his role as a pioneering land manager, advocate for taxpayers, and conservationist for public lands. He was twice elected statewide as NM commissioner of Public Lands, and was chosen by President Clinton to serve as his first Director of the Bureau of Land Management.

Mayor Baca is well-known and respected for his integrity, his years of public service, and his knowledge of the workings of government and the protection of the precious and cultural heritage New Mexicans are proud to call their own.

Jim Baca is married to Bobbi Baca and they have two children, Justin and Noelle. Justin is currently a freshman at Cornell University and Noelle is a freshman at Valley High School in Albuquerque.

Frank H. Martinez
501 Edith Boulevard NE
South Martineztown
Albuquerque, New Mexico 87102-2511
(505) 243-5267

Professional Experience

1988 - Present Consultant, Albuquerque, New Mexico.
1985 - 1988 City of Albuquerque; Deputy Chief Administrative Officer.
1984 - 1985 Sandia National Laboratories; Member of laboratory staff with Master's Degree Status.
1977 - 1983 Mountain Bell; Assistant Staff Supervisor, Transfer Bureau Supervisor, and Employment Supervisor.
1976 - 1977 City of Albuquerque; Assistant to the Chief Administrative Officer.
1972 - 1976 Albuquerque Urban Coalition; Executive Director.

Education

1980 Master of Arts in Public Administration
University of New Mexico - Albuquerque, New Mexico
1979 Loeb Fellow - Graduate School of Design
Harvard University - Cambridge, Massachusetts
1972 Bachelor of Arts in History
Minor in Political Science
University of New Mexico - Albuquerque, New Mexico

Leadership Activities

1978 - Present Spokesperson, Citizens Information Committee of Martineztown.
1994 UNM Human Resources Review Team, Office of the President, University of New Mexico.
1990 - 1994 Member, Advisory Board to Community Reinvestment Act Committee, First National Bank of Albuquerque.
1990 - 1994 Member, Community Planning and Resource Distribution Committee, United Way of Greater Albuquerque.
1990 - 1991 Chairperson, Redistricting Committee, Albuquerque City Council.
1990 - 1991 Chairperson, Senate Memorial 19 Health Care Access Task Force, New Mexico State Legislature 39th Legislature, Second Session (1990).
1988 - 1991 Member, Board of Directors, Alta Mira Specialized Family Services, Inc.
1981 - 1990 Member, Board of Trustees, St. Joseph Healthcare System.
1987 - 1988 Chairperson, Albuquerque Police Department Intelligence Unit Task Force.
1986 Founder, City Center Community Readers Project.
1986 Chairperson, City of Albuquerque Risk Management Task Force.
1985 Mayoral Candidate, City of Albuquerque.

Frunk H. Martinez

Page 2

Leadership Activities continued:

1984	Loaned Executive, United Way of Greater Albuquerque.
1981 - 1984	Member, National Council on Hospital Governing Boards.
1981 - 1984	President, New Mexico Association of Hospital Trustees.
1981 - 1984	Member, Board of Directors, New Mexico Hospital Association
1979 - 1981	Member, Board of Directors, Blue Cross / Blue Shield of New Mexico.
1979 - 1981	Member, Board of Trustees, University of New Mexico Teaching Hospital.
1978 - 1980	Member, Archdiocesan Encuentro Advisory Committee.
1978 - 1980	Member, New Mexico Distinguished Public Service Awards Council.
1977 - 1983	Member, Board of Directors, University of New Mexico Design and Planning Assistance Center.
1976 - 1977	Member, Board of Directors, General Addictions Treatment Effort.
1976 - 1977	Member, Board of Directors, Catholic Social Services.
1973 - 1976	Member, National Urban Coalition Steering Committee.
1973 - 1975	Member, Metropolitan Criminal Justice Coordinating Council.
1971 - 1978	President, Citizens Information Committee of Martineztown.

Honors and Awards

1996	Legislative Award, Presbyterian Medical Services.
1996	Plaque of Appreciation, New Mexico Primary Health Care Association.
1993	Honorarium, Bureau of Educational Planning and Development, College of Education, University of New Mexico.
1992	Certificate of Appreciation, Centennial Salutes, Outstanding Alumni, Albuquerque Public Schools.
1991	Neighborfest Award, Outstanding Individual by Decade, Neighborfest '91.
1991	Plaque of Recognition, New Mexico Primary Health Care Association.
1991	Plaque of Appreciation, Board of Directors, Alta Mira Specialized Family Services, Inc.
1991	Certificate of Appreciation, Albuquerque City Council.
1990	Certificate of Recognition, Human Rights Board, City of Albuquerque.
1990	Plaque of Appreciation, Board of Trustees, St. Joseph Health Care System.
1988	Award of Commendation, Mayor, City of Albuquerque.
1988	Resolution, Albuquerque Police Department Intelligence Unit Task Force.
1986	Juror, The Albuquerque Conservation Association.
1986	Certificate of Commendation Mayor, City of Albuquerque.

Frank H. Martinez

Page 3

Honors and Awards continued:

1985	Outstanding Alumni Award, Albuquerque High School.
1984	Board of Directors Resolution, New Mexico Hospital Association.
1987	Certificate of Appreciation, Blue Cross / Blue Shield of New Mexico
1982	Certificate of Appreciation, Longfellow Community School.
1981	Plaque of Appreciation, Board of Directors, University of New Mexico Teaching Hospital.
1981	Certificate of Appreciation, New Mexico Association for Community Education.
1981	Certificate of Appreciation, Governor's Office of Volunteer Services.
1980	Outstanding Young Men of America Award, United States Jaycees.
1977	Plaque of Appreciation, Chief Administrative Officer, City of Albuquerque.
1977	City Council Proclamation, Albuquerque City Council
1976	Certificate of Appreciation, Mayor, City of Albuquerque.
1976	Certificate of Appreciation, Albuquerque Family Health Centers, Inc.
1976	Certificate of Appreciation, Chairman, State of New Mexico.
1974	Certificate of Appreciation, Greater Albuquerque Chamber of Commerce, Crime Prevention Task Force.
1974	Certificate of Appreciation, County of Bernalillo.
1974	Outstanding Young Men of America Award, United States Jaycees.
1973	Certificate of Appreciation, Governor, State of New Mexico.

Emma
Armenakis
principal -

Luis Jimenez (artist)

FIRST LADY HILLARY RODHAM CLINTON
SOUTHWEST PIETA
ALBUQUERQUE, NEW MEXICO
MAY 21, 1999

202
265
3160
Save (h)

Thank you, Dick, for that generous introduction, but more for the remarkable work you do as head of the National Trust for Historic Preservation -- to preserve and protect our nation's treasures. I am thrilled to be in the beautiful city of Albuquerque, and here in this vibrant community of South Martinez Town, with all of you. I'm so glad to join Mayor [Jim] Baca -- who has worked to so tirelessly to revitalize this city; and who has made a special commitment to expand the educational opportunities of the young people who live here. [As many of you know, Jim was an important part of the Clinton Administration -- when my husband appointed him as director of the Bureau of Land Management.]

I'm also pleased to join Frank Martinez -- who has been such an inspirational leader of this community and its rebirth. And I want to especially thank the students of Longfellow Elementary School -- who did such a magnificent job of acting out the ancient myth that is reflected in this beautiful sculpture of the Southwest Pieta. Let's give them all another round of applause.

There are so many people here I'd like to recognize. But I've heard about one man in particular -- Manuel Sanchez -- who is 98 years old -- and the owner of the grocery store across the street. I understand he's broken all kinds of records for longest elected public figure -- serving as ward chairman for over 60 years. Manuel is a reflection of the strong community spirit that is so alive here, and that has inspired us all.

As some of you know, I'm here today as part of a "Save America's Treasures Tour." It's a project to highlight the historic sites, monuments, and art that define us as a people and as a nation. But across America -- and here in Albuquerque -- much of our unique heritage is deteriorating right before our eyes. And particularly as we enter a new millennium -- we must all take part in helping to preserve this story -- and this rich heritage -- for future generations.

Over the past few days, I've visited some of "America's Treasures" in this region that is enriched by so many diverse cultures and traditions. Last night, I walked about the cliff dwellings in Bandelier National Monument, where the ancient Puebloans carved their homes out of the stone. Just this morning, I visited the living community of the Pueblo of Acoma, and climbed up to the beautiful church of San Esteban Del Rey, one of the oldest Spanish missions still standing in America.

So it seems particularly fitting to be here with all of you today -- by this beautiful sculpture -- which celebrates the many different traditions and stories that converge here. I've look forward to seeing the Southwest Pieta for a long time, and I want to thank the artist, Luis Jimenez for this beautiful work.

definitely
always
see it

Standing here – I think of the words of Hispanic poet Ricardo Sanchez:

“and my language becomes another world
And we converge
Here from all the nation
To intone
All that we can be.”

I’ve heard how the presence of this statue sparked the imaginations of the children at Longfellow school. They began to look at it all the time, wondering about the ancient Aztec myths that it portrayed. They kept asking: Who were these two mythical characters, and what does this sculpture mean? So the teachers here began to teach them reading and geography and language skills – all with a focus on this sculpture, and the many cultural and historical traditions it represents. And they learned a wonderful lesson along the way – an appreciation of art and its power to transform a community.

Today, I want to congratulate the city of Albuquerque for its strong commitment to the arts, which make such a difference in all of our lives. I particularly like the fact that the citizens here vote every year to commit a percentage of your general obligations bonds to public art projects. Whether it’s organizing young people to paint murals in their neighborhoods; or hanging tapestries in your senior citizen centers; or placing bronze sculptures in community parks across the city – you have enriched the city by making art not only accessible to all – but the center of community life. [I’ve heard about one of your projects -- the “Chevy on the Stick” – which I wish I had the time to visit.]

I’m pleased that the city – along with the National Endowment for the Arts – were the original funders of this Southwest Pieta. And I applaud all of you here for valuing and supporting this sculpture, which I know is such a source of neighborhood pride. But we all know that this piece of outdoor sculpture – like so many around the country – cannot last forever. It needs to be protected from the forces of nature and time – so that your children and grandchildren can enjoy it and learn from it as we all do today.

So today, it is a particular pleasure to announce that the city of Albuquerque has received A \$4,000 Save Outdoor Sculpture Conservation Treatment Award that will be used to take care of this sculpture that means so much to this community. This award is part of a \$1.4 million effort jointly supported by the NEA and Target stores that I was pleased to announce in Baltimore, Maryland, last July – on my first “Save America’s Treasures” tour. So I’m thrilled to see this national preservation project made real in this community.

The philosophy behind the SOS initiative is to engage the public in the care and repair of these symbols in their community. So I’m particularly pleased that as part of this grant the city

will teach members of this community – including these young students – how to take care of the Pieta. These children can then learn another important lesson: that we can all be caretakers of our art and culture. And we can all be part of handing ... to the next generation.

Greg Ortiz: head of Tribal Council at Acoma: 505-272-5202

Acama pueblo: it's been in existence in same location by since 1100 ad; since that time, and up to 1600; spanish were the first invading force; then established after pueblo revolt; spanish came back; governments were established; enforcement of gov. spanish also brought catholicism; construction of the mission; since then, people have made efforts to keep up the mission; why did they save church? Was left to disrepair; not left alone either; "we revere spirituality;" this new religion came with the yoke of oppression; not a very good perception toward catholic faith; however, we also recognize that any religion is to be respected; we still willingly celebrate the patron saint of this church every September 2: his statue is taken out of church; processed through village; held in his honor. And for generations, lineage of people who have been given responsibility to oversee it and maintain it for free. It's a traditional commitment.

He talked about how significant it was for HRC to come here; "it signifies for us that we are not swallowed up into anonymity; her visit long desired; if you took a poll in DC, few would know about us; this trip shows she – and the government – cares.

This pueblo is a matriarchal society; women are highly esteemed; highly; kinship through female. Acama: means "the place that always was; " it means that it was already prepared; already sacred; our people had to build these building; and farm the lands; but this place already had its own spirituality; that we would need in order to maintain our people; we had to develop it; farm it ; build houses; utilize what resources are available; we were predestined to live here; in myths of time, we've made that journey.

We have an Oral tradition, which we hand down to our children. But we're losing our traditional language. He's proposing a language retention projects; we need to have a better way to teach our children; even adults -- our own language; so we don't lose our identity; if lose language; you've lost access to cultural identity.

At home; within the family; is the primary learning environment. Story telling usually took place in the winter; when people are indoors; in the evenings; done by an elder; grandmother and grandfather; generations; stories that they know. Their values? family; caring

and sharing for one another; sense of family and community; strong sense of spirituality; practice of spirituality; relationship to the land; in our religion; the earth is the church; sacred; being the caretakers; we're taught at a very young age to respect the earth; something we must protect and be stewards of; we should care for it;

He wants hrc to talk about the health of indian nations; in particular children and the elderly; we have a very inadequate health system; and it needs to be improved; biggest problems; pediatricians hard to come by in this whole region; very difficult to get; getting information about child health; health insurance is provided; but underfunded; education is a challenge; re-emphasis of family; and the diversity; her image; family; importance of family; and the role of women.

He's the head council man; (theocracy); gov and staff appointed yearly; they seek our approval; do have a clan; our mother and father; Velma Chino; one of our religious clan elders; and Juanico Sanchez; together, our traditional leaders/clan elders. "At Acomoa; we are never without parents; these two people are our mother and father of the whole pueblo; act as parents; come to them with their problems; very responsible role; traditional clan leaders.

When HRC meets with council, Velma will present her with pottery she made; mother of one sovereign nation to the mother of another sovereign nation; similar role;

Cornerstones community partnership; continue to work with tribe; maintenance and keeping up the structure of the mission; they've been working with our traditional caretakers; contact; Gregory Smith: our lobbyist; 202-265-1551;

Simon Ortiz – the poet HRC will be quoting – is his cousin. His brother is on council; Simon lives in Arizona. Circle is a symbol here – but not overwhelming; has meaning in terms of changing of seasons.

Jane Sprague: Albuquerque Public Arts program: 505-768-3939; or home: 345-9636; ordinance; passed in 1978: one percent of general obligations bonds can be set aside for public art projects; \$3 million for fire department – and beautification; \$6 million for police – with beautification; citizens vote; every two years; they approve; other sources of funding; local endowment; urban enhancement trust fund-cultural projects; public art and historic preservation projects; i.e. collection of artworks at an airport; a international airport; paintings, sculpture; indian pottery; jewelry; photographs and murals from 1940s; restored murals and paintings in 1940 airport; tapestries in senior citizen center; bronze sculptures of commemorative figures in nm history; one of founder; will be one of senator dennis chavez; outdoor sculptures; murals in communities; small neighborhoods been created with neighborhood youth; Chevy on a stick; 1954; chevrolet on an arch covered with handmade ceramic tile; controversial; icon for the community; located on SE part of the city; veterans memorial;

Every summer a mural project throughout city neighborhoods; usually work within community and bring together different interests; citywide projects in highly visible areas; would bring entire community together; art is a way of crossing lines; this legend of the 2 volcanoes is from mexico; aztec culture; when piece was proposed; partnership between city and national endowment; placed in old town; some think they are spanish heritage; struggle between spanish and those from mexico; this piece; sore; but healing sculpture because a community said we want it as center of our community; embrace it; since 15 years; whole city has embraced it; it belongs here; and this legend fits our culture today; next millennium;

Jane Sprague: Albuquerque Public Arts program: 505-768-3939; or home: 345-9636; ordinance; passed in 1978: one percent of general obligations bonds can be set aside for public art projects; \$3 million for fire dep – and beautification; \$6 million for police – with beautification; citizens vote; every two years; they approve; other sources of funding; local endowment; urban enhancement trust fund-cultural projects; public art and historic preservation projects; i.e. collection of artworks at A airport; a international airport; paintings, sculpture; indian pottery; jewelry; photographs and murals from 1940s; restored murals and paintings in 1940 airport; tapestries in senior citizen center; bronze sculptures of commemorate figures in nm history; one of founder; will be one of senator dennis chavez; outdoor sculptures; murals in communities; small neighborhoods been created with neighborhood youth; Chevy on a stick; 1954; chevrolet on an arch covered with handmade ceramic tile; controversial; icon for the community; located on SE part of the city; veterans memorial;

Every summer a mural project throughout city neighborhoods; usually work within community and bring together different interests; citywide projects in highly visible areas; would bring entire community together; art is a way of crossing lines; this legend of the 2 volcanoes is from mexico; aztec culture; when piece was proposed; partnership between city and national endowment; placed in old town; some think they are spanish heritage; struggle between spanish and those from mexico; this piece; sore; but healing sculpture because a community said we want it as center of our community; embrace it; since 15 years; whole city has embraced it; it belongs here; and this legend fits our culture today; next millennium;



Sarah Howes
05/19/99 03:13:29 PM

Record Type: Record

To: Christine N. Macy/WHO/EOP@EOP

cc:

Subject: program

She comes at the end.

At this point:

Mayor Jim Baca (former Clinton appointee in Interior with Bruce Babbitt)

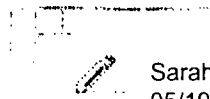
Community Representative Frank Martinez

Student performance acting out myth story

?Senator Bingaman?

Dick Moe - presents official project certificate to Mayor

HRC



Sarah Howes
05/19/99 02:24:37 PM

Record Type: Record

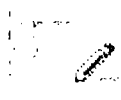
To: Christine N. Macy/WHO/EOP@EOP, Noa A. Meyer/WHO/EOP@EOP

cc:

Subject: "Longfellow"

yes it was named for the poet when the school was established in the 1930's. It was the third public elem school in Alb. Alb. had a system of naming elem schools after authors and middle schools after politicians.

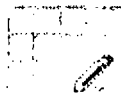
The new school building is nearly 20 years old. The magnet program is 50% n'hood and 50% Albuquerque wide. Non-neighborhooders have to apply though it is interest rather than talent that gets one in -- a willingness for the spanish bi-lingual component and for learning through arts not just book learning.

 Sarah Howes
05/17/99 10:39:57 PM

Record Type: Record

To: Ellen M. Lovell/WHO/EOP@EOP
cc: See the distribution list at the bottom of this message
bcc:
Subject: Re: some thoughts for speeches 

responses in red capital letters behind questions
Ellen M. Lovell

 Ellen M. Lovell
05/17/99 10:11:24 PM

Record Type: Record

To: See the distribution list at the bottom of this message
cc:
Subject: some thoughts for speeches

Grand Canyon -- should she mention the Warner Bros. Records CD? safest place, only one day after release, will garner new money for preservation, part of her trip framing remarks. Historic Buildings at Grand Canyon were placed on National Trust's !! Most Endangered Historic Places list (will find out what year.) El Tovar, Watchtower, Hopie House - still stand.

Santa Fe - Palace of Governors

we are getting more SW stories about preservation partnerships; also imp. national partnerships. We are getting "landmarks" of federal preservation, to talk bout the public role. She could announce the Trust's 60 or so "Official SAT Projects", list being released that day, with praise to Trust, comments about stimulating more private initiative. Moe could mention Sing America and what funding will be used for (more local pres. projects.), give "Official Project" certificate to dir. of Palace. He should intro HRC - set up for her leadership role in present-day partnerships.

Acoma

She shouldn't mention the CD; should Dick? I think not here. National Endowment for the Arts has funded Cornerstones -- should she mention, praise? Dick Moe wants to give them an "official projects" certificate, talk about the SAT Pres. Planning Grants (funded thru Getty Trust), and recognize Cornerstones; they gave them a 1995 Honors Award and put adobe churches on Trust's 1996 Most Endangered List.

SW Pieta

We will get you Heritage Preservation's facts on Save Outdoor Sculpture! -- how many outdoor monuments in-US; how many deteriorating; how many volunteers and local fr efforts underway. She should harken

back to announcement at Francis Scott Key Mem. in Baltimore and NEA/ Target Stores grant -- SW Pieta is getting one of those small. local grants (that's the 4,000 - right? RIGHT) I heard something about SW Pieta, or the city, turning down an earlier SOS grant because of kids not being allowed on scaffolding to see or work on the piece . (Sarah says that means they won't get "tender loving care" grant - but will get the conservation grant TALKING POINTS EXPLAIN THAT CITY WILL USE TLC MODEL - TLC IS A PROGRAM OF SOS! WHICH TRAINS LAYPEOPLE IN SCULPTURE MAINTENANCE. TLC WON'T ALLOW IT TO BE AN OFFICIAL TLC PROJECT BECAUSE OF THE DIFFERENCE IN USING LADDERS. Moe wants to talk about Turst's Teaching with Historic Places education program, and their edu commitment thru website. Also wants to introduce -- waht are our thoughts on that: teacher, child? WE ARE EXPECTING TO SEE A SEGMENT OF A PLAY (BI-LINGUAL) DEVELOPED BY 4TH GRADERS. IT'S ABOUT A 4 MINUTE SEGMENT WITH AN INTRO (WHICH I'VE ASKED THEM TO SHORTEN) THE PLAY ACTS OUT/NARRATES THE STORY OF POPO AND IXTA.

Mesa Verde

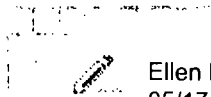
Sarah just found out from the Super. that the host for the event (Aramark) may not have been approached -- and so we have no confirmed host as of tonight. I will call Park Service in the morning and get them on the host issue. Moe wants to talk there about Trust's 11 most endangered ; National Park Foundation as partner in SAve Am Treasures; present 'Official Projects" certificate. does any one mention the Sing America CD? IT MIGHT BE OKAY. MAY BE A FAIR NUMBER OF NATIVE AM'S THERE BUT WILL PROBABLY BE QUITE A MIXED CROWD.

Message Sent To:

lszooney@aol.com @ inet
Christine N. Macy/WHO/EOP@EOP
Kelly Craighead/WHO/EOP@EOP
Sarah Howes/WHO/EOP@EOP
Stephanie A. Madden-Kurz/WHO/EOP@EOP
Alisa M. McCann/WHO/EOP@EOP
richards@rz.uni-leipzig.de

Message Copied To:

lszooney@aol.com @ inet
christine n. macy/who/eop@eop
kelly craighead/who/eop@eop
stephanie a. madden-kurz/who/eop@eop
alisa m. mccann/who/eop@eop
richards@rz.uni-leipzig.de



Ellen M. Lovell
05/17/99 10:27:23 PM

Record Type: Record

To: Lszooley@aol.com @ inet, Christine N. Macy/WHO/EOP@EOP, Sarah Howes/WHO/EOP@EOP
cc: Virginia L. Cearley/WHO/EOP@EOP
Subject: Heritage Preservation's SOS facts

To set the context for the outdoor sculpture:
7,000 local volunteers - trained surveyors - evaluated 32,000 public sculptures and monuments between 1990 and 1996: they reported that 50% of publically accessible outdoor sculptures are in need of attention. Nearly 10% are in urgent need if they are to survive into the 21st c. Together (at Key Monument last year) NEA and Target announced a nearly \$1 million new grants program thru SOS! to conserve two sculptures in every state. Can send list of sculptures already saved - and/or urgently deteriorating ones.

Virginia L. Cearley

Record Type: Record

To: Ellen M. Lovell/WHO/EOP, Sarah Howes/WHO/EOP@EOP, Christine N. Macy/WHO/EOP@EOP, Laura E. Schiller/WHO/EOP@EOP

cc:

Subject: SOS! answers

1. The Target/NEA grant money was announced at the Key Monument last year. Target gave \$925,000 and the NEA gave \$500,000.
2. Each state is granted a minimum of one grant, some may have more than one, but each state gets at least one.
3. They did have a volunteer staff of 7,000 who surveyed the nation's collection and assessed the preservation need for SOS! They no longer are maintaining that volunteer staff.
4. The Target/NEA grants have allowed SOS! to provide money for treatment, which is the most expensive part of preserving a sculpture. Their traditional grants usually fund assessment and maintenance only.
5. Someone from SOS! is calling me back with a couple of dramatic examples of the need they have assessed in more well-known places.

Christy and Laura -- i'll fax you the backgrounder on SOS! that has a lot more information.



Alisa M. McCann

04/29/99 09:44:29 AM



Record Type: Record

To: See the distribution list at the bottom of this message

cc:

Subject: "Pennies for Preservation"

Reete?

Yesterday I got an update on a program that an elementary school ~~outside~~ of Philadelphia developed to help save Harriet Tubman's home. The school is Roslyn Elementary School (K-6), north of Phila. Last summer first grade teacher Kristin Keller called and asked me about how her class could help save Harriet Tubman's home. Over this past school year, the school has developed the program "Pennies for Preservation."

Every Friday since Martin Luther King Day, the children have brought in their pennies (a local bank has graciously counted all of them for free) and have raised \$1,100.00 for the Harriet Tubman home. Her home was adopted because many of the classes were reading about her and I believe Ms. Keller saw an article about our July Treasures trip in the Phila. *Inquirer*. They will collect pennies until May 28. As evidence of the school's enthusiasm for the subject of the Underground Railroad, the Parent Teacher Organization has agreed to pay to have a theater group from NY state come and perform their "Freedom Train" play for the entire school during an assembly. Ms. Keller will call Reverend Carter at the HT home and ask if he can travel to Roslyn to personally pick up the check. She wrote to Oprah Winfrey and invited her to come but the invitation was declined.

I gave Ms. Keller names and numbers of some preservation organizations she should contact and perhaps be able to get some press for her story during National Historic Preservation Week (May 9-15). Sue: do you have any other ideas of folks she could call?

[I also suggested that maybe she explore the idea of doing some kind of live TV link tour with the Reverend of the site. Roslyn school district has TV capacity and if Auburn's school district also has it, perhaps they could figure out some way for the Reverend to give a "virtual tour" of the site since it's improbable the school could make it there on a field trip.]

Laura and Christie: this story maybe would be another story of children adopting a "treasure" speech at the Southwestern Pieta?

Sara K.: I checked and I don't see HT home as applying to be an official SAT. Is that correct?

Isn't this just the greatest? (And the teacher lives 2 blocks from my brother and sister-in-law. I hope my nephews get her as a teacher!) Let me know if anyone has any other ideas of how to spread the word of this engaging story. I have the teacher's school and home phone numbers.

Lisa

Message Sent To:

Ellen M. Lovell/WHO/EOP
Sarah Howes/WHO/EOP
Kelly Craighead/WHO/EOP
sara_karrer @ nthp.org @ inet
Laura E. Schiller/WHO/EOP
Christine N. Macy/WHO/EOP
suevogel @ aol.com @ inet

To Christy Macy: 65709

May 18, 1999

TO: Ginger, White House Millennium Council (Fax: 202-395-7376)

FROM: Susan Nichols, SOS! (Phone: 703-276-0209 for today)

RE: Your request for other sculptures in need

1. Tripoli Monument, Annapolis, Maryland, by Giovanni Charles Micali, 1808, \$250,000 (\$16,000 already raised) NB: Oldest military monument in US, located on grounds of US Naval Academy
2. Fountain of Time, Chicago, Illinois, by Lorado Z. Taft, 1923, \$450,000 (\$250,000 already raised)
3. Battle of Princeton Monument, New Jersey, by Frederick MacMonnies, 1922, \$400,000 (estimate, none raised) NB: Honors Revolutionary War battle
4. Mourning Victory, The Melvin Memorial, Concord, Massachusetts, by Daniel Chester French, 1909 \$378,000 (\$209,000 already raised) NB: Honors three brothers who died in the Civil War
5. Henry Wadsworth Longfellow, Minneapolis, by A.A. Gewoni, 1908, \$15,000 (none raised)
6. Thomas Lowery, Minneapolis, by Karl Theodore Bitter, 1915, \$16,000 (none raised) NB: Founded Minneapolis' public transit system
7. Madonna of the Trail, Springfield, Ohio, by August Leimbach, 1928, \$10,000 (\$3000 already raised) NB: 1) One of 12 erected to honor women's role in settling the West; 2) City of Albuquerque, Public Art, preserved its Madonna of the Trail, 1998
8. Statue of Liberty, located nationwide, ca. 1950, approximately 100 replicas with a conservation estimate of \$1000-\$5000 each (none raised) NB: 8' tall replicas erected to celebrate the 40th anniversary of Boy Scouts of America
9. Sacajawea, Bismarck, North Dakota, by Leonard Crunelle, 1910, \$2000 (none raised)

Recognizable figure (5,9)

#7 - one of the 12 is in Albuquerque!

Ranking 4
 artistically 3
 important 2
 7

historically significant
 (1,3,4,7)

artistically significant
 (2,3,4)

ethnic
 (9 only)



Alisa M. McCann

05/18/99 09:38:49 PM



Record Type: Record

To: Laura E. Schiller/WHO/EOP@EOP, Christine N. Macy/WHO/EOP@EOP, Noa A. Meyer/WHO/EOP@EOP
cc: Ellen M. Lovell/WHO/EOP@EOP
Subject: NM stories

----- Forwarded by Alisa M. McCann/WHO/EOP on 05/18/99 09:37 PM -----



"Victor, Dorothy" <DVictor@lvr.state.nm.us>

05/18/99 05:25:29 PM

Record Type: Record

To: Alisa M. McCann/WHO/EOP
cc:
Subject: NM stories

Lisa, here are some stories, if I can find anymore, I will send them on to you. When do you leave for New Mexico? I know that Lynne wants to talk with you about whatever role Lynne as SHPO and Louie Baca as Edson Way's representative will play on Friday AM Best Dorothy

Youth at Risk receive 1999 Heritage Preservation Award

Pat Taylor, DeAngelo Nieves and the Youth Trainees
In 1993, the 150 year old Nuestra Senora de la Candelaria Church in Dona Ana was on the verge of being completely lost to the effects of time. As the walls of this important cultural landmark crumbled, an extraordinary group came to the church to give new life to the structure, to the community and to themselves. Pat Taylor and DeAngelo Nieves, over the last six years, have gathered "at risk" youth of Dona Ana County and trained them in the traditional skills needed to give Nuestra Senora new life. Adobe making, lime plastering and other skills needed were learned and applied to the restoration of the church. But even more important lessons were being learned by the young trainees as the church was restored through their labor. The importance of cultural pride, self esteem, and a sense of the importance of history and preservation are as priceless as the Nuestra Senora de la Candelaria. As a result of the efforts of Pat Taylor, DeAngelo Nieves and the more than 150 youth volunteers who have participated in the program, the church is restored and the community is enriched. The New

Mexico Heritage Preservation Awards ceremony is held in Santa Fe every year as a kickoff event for New Mexico Heritage Preservation Week.

Youth activities at the 6th Annual New Mexico Archaeology Fair at the Carlsbad Mall

Archaeologists from all over New Mexico and west Texas participated in the archaeology fair at the Carlsbad Mall on May 15, 1999, one of the 70 heritage preservation events across the state during NM Heritage Preservation Week. Of particular note this year was the crowd of young people from toddlers to teenagers at the Youth Activities Corner. Children and teenagers were creating bowls and objects out of clay across from an archaeologist's demonstration of micaceous clay ceramic making. Watching and learning about this prehistoric and historic ceramic tradition of the southwest apparently inspired the young folks to try their hands at ceramics. Another display on the Blackwater Draw Archaeological Site was located across from the Mammoth and Antelope spear throwing demonstration. Plenty of young people learned the purpose of spears and atlatls in prehistoric hunting and then applied their lesson by throwing the foam tipped "spears" into the heart shaped opening on the Mammoth and the Antelope. Frequently parents joined in the fun, especially when the children were playing with a puzzle that incorporated prehistoric ceramic patterns and shapes, making bookmarks with stamps featuring imagery from the pre-history of New Mexico, or making clay vessels and objects. Quite a few engrossed children mentioned that maybe they could be archaeologists someday. HPD staff said that this was the first year that teenagers seemed to take such an active interest in these activities.

Bureau of Land Management staff in Carlsbad were the local sponsors for the Archaeology Fair and they did an outstanding service to their community through their excellent organization and publicity for this event. The Archaeology Fair was actually featured as the only event on the marquis of the Carlsbad Mall from Thursday through Sunday. This was a remarkable demonstration of Carlsbad's enthusiasm and participation in the promotion of cultural resources preservation.

Taos Event

As a conclusion to a week of heritage preservation activities, the Town of Taos hosted the Museum of New Mexico Van of Enchantment and the Historic Preservation Division (HPD) staff at the Town Library on May 17, 1999. The Van was open to visitors from Noon to 4 PM as a preservation Open House. Visitors had the opportunity to view videos on historic preservation issues, use a computer to visit the HPD web site, view a slide show on New Deal art by Taos artists, look at exhibit materials related to historic preservation, pick up literature on preservation programs including the National Register of Historic Places, and attend presentations by HPD staff and Town of Taos staff on historic preservation issues.

We were especially pleased that two members of the Town of Taos Planning and Zoning Commission and one Town of Taos staff member visited the Van, attended four of the presentations and talked with HPD staff about their concerns for the cultural resources of Taos.

Noted + B.M.
Sparrow + Indian -
→ Cardale -
Card + paper
John + name + name

1
1
1
1
2
2
4

9:00 pm- **Lowell Observatory Event**
10:15pm -Education Event/Lecture with astronomers and young people
-Photo-op at telescope

RON **Radisson Woodlands**
Flagstaff, Arizona

THURSDAY, MAY 20

10:30am **Wheels up** Flagstaff, Arizona via C-32 en route Denver International Airport, Colorado
[Flight time: 1 hour, 15 minutes]
[Time change: +1 hour]

12:45pm **Wheels down** Denver International Airport

1:20pm **Depart** Denver International Airport via Marine One en route Jefferson Landing Zone [w/POTUS]
[Flight time: 15 minutes]

1:35pm **Arrive** Jefferson County Landing Zone

2:00pm- **Littleton, Colorado Event**

5:00pm

6:05pm **Wheels up** Denver International Airport, Colorado via C-32 en route Santa Fe, New Mexico
[Flight time: 1 hour]

7:05pm **Wheels down** Santa Fe, New Mexico

7:30pm- **Cornerstones Donor Reception at Glenna Goodacre's**

8:15pm -Receiving Line

-Remarks

CLOSED PRESS

8:15pm **Depart** Santa Fe, New Mexico via bus motorcade en route Bandelier National Monument with Millennium Committee Members
[Drive time: 1 hour]

HRC / POTUS

w/ female member

→ student body of 2nd at new school

designed
Sacagawea Corn

Note: There will be a box dinner served en route Bandelier National Monument

- 9:15pm **Arrive Bandelier National Monument**
- 9:30pm- **Bandelier National Monument Tour/Walk**
10:30pm -briefing to group/press
-photo-op/tour in cliff dwelling
-Night walk with expanded group
- 10:30pm **Depart Bandelier National Monument**
via motorcade en route Santa Fe, New Mexico
[Drive time: 45 minutes]
- 11:15pm **Arrive Santa Fe, New Mexico**
- RON Santa Fe, New Mexico**

*Puebloans -
needs of
national
press*

*CLOSEP
PRESS*

FRIDAY, MAY 21

- 9:00am- **Speech to Preservation Community at Palace of Governor's**
10:00am -Photo-op at Segesser Hide Paintings
-Remarks to Santa Fe Preservation Community
Tentative Program:
-Mayor
-Statewide Historic Preservation Rep.
-Dick Moe
-HRC
- 10:00am **Depart Governor's Palace via motorcade en route Acoma Pueblo**
[Drive time: 2 hours]

*Good men
amer
USA 2000
news*

[Editor]

*why
important
101) Before
Recap
stop*

- 12:30pm- **Acoma Pueblo**
3:30pm -Tour K-8 school (in school) + meet w/ tribal leaders -
-Tour Mesa/Photo-op at church and convent
-Large crowd event at Visitor's Center (T)- incl. Acoma Puebloans and
All Pueblo Council Representatives (4,000 pax total)

Tentative Program:

- traditional performances
-Governor, Acoma Pueblo
-All Pueblo Council Representative
-Cornerstones Program Representative
-Dick Moe
-HRC

*10
mins
native
amer*

3:30pm

Depart Acoma Pueblo via bus motorcade en route Southwestern
Pieta/Longfellow Magnet School, Albuquerque, New Mexico with Millennium
Committee Members
[Drive time: 1 hour, 15 minutes]

4:45pm-
6:00pm

Southwestern Pieta/Longfellow Magnet School Event
Albuquerque, New Mexico
-Outdoor crowd event
Tentative Program:

- art student performance
- Elected(s)[Mayor?]
- Save Our Sculpture Representative
- Community Leader Representative
- Dick Moe (possible certificate presentation)
- HRC

500,000
pueblo
treasure in it
ceremonial
- famous people
event
→ Bust.
from Santa Fe,
New Mexico
Zaret

Herman
Culler
Arts
Cultural
Plan

6:20pm

Depart Southwestern Pieta/Longfellow Magnet School via motorcade en route
Albuquerque International Airport
[Drive time: 15 minutes]

6:35pm

Arrive Albuquerque International Airport, Albuquerque, New Mexico

6:50pm

Wheels up Albuquerque International Airport via C-130 en route Cortez Airport,
Cortez, Colorado
[Flight time: 1 hour, 10 minutes]

8:00pm

Wheels down Cortez Airport, Cortez, Colorado

8:15pm

Depart Cortez Airport via motorcade en route Mesa Verde National Park
[Drive time: 1 hour]

9:15pm

Arrive Mesa Verde National Park

RON

Farview Lodge
Mesa Verde National Park

car
draft
Shunday

1.7 mile Pueblo
1-4-11 Pueblo
ancient cliff
dweller
shalyah

SATURDAY, MAY 22

9:00am

Arrive Cliff Palace, Mesa Verde National Park
-Photo-op

9:30am

Depart Cliff Palace via motorcade en route speech site
[Drive time: 30 minutes]

hang

urgent need
can't pass
new men
about on
Pueblo

does
Culler -
native american
Site preservation

10:00am-
11:15am

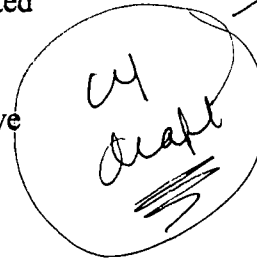
Mesa Verde Announcement

- Large crowd event - outside
- Millennium Commtee. Members invited

Tentative Program:

- Park representative welcomes
- Park Foundation Representative
- Dick Moe
- Elected(s) ↓
- HRC

amocena



12:00pm-
1:00pm

Lunch w/ Millennium Committee Members

Mesa Verde Farview Lodge

- 75 person photo line
- lunch

CLOSED PRESS

Remainder of Afternoon down

5:00pm

Depart Mesa Verde National Park via motorcade

En route Cortez Airport

[Drive time: 1 hour]

6:00pm

Arrive Cortez, Colorado

6:15pm

Wheels up Cortez, Colorado via C-130 en route Santa Fe, New Mexico

[Flight time: 1 hour]

7:30pm

Wheels up Santa Fe, New Mexico via C-32 en route Andrews Air Force Base

[Flight time: 3 hours, 15 minutes]

[+ 2 hours]

12:45am

Wheels down Andrews Air Force Base

RON

The White House

TO: Laura Schiller, Christy Macy, Noa Meyer
FROM: Leela de Souza, Sarah Howes, Stephanie Madden, Lisa McCann
cc: Ellen Lovell, Anne Donovan
DATE: May 7, 1999
SUBJECT: SW TREASURES TOUR—Background information per site

Attached is background information (including a local contact name and phone number) for each Treasures site. This is to supplement the speech overview document, which lists Acks/Talking Points/Anecdotes per site.

GRAND CANYON NATIONAL PARK

Grand Canyon, AZ

Description The park, focusing on the world-famous Grand Canyon of the Colorado River, encompasses 277 miles of the river, with adjacent uplands. The forces of erosion have exposed an immense variety of formations which illustrate vast periods of geological history.

The Grand Canyon Greenway will be a network of multi-use, inter-connected trails and overlooks on both the North and South Rims, totaling approximately 73 miles in length. The Greenway will allow visitors to access the canyon rim on foot, by bicycle, in a wheelchair, or (some areas only) on horseback. On the South Rim, the greenway will extend from Hermit's Rest to Desert View, and from Mather Point to Tusayan. On the North Rim, starting at the North Kaibab Trailhead, the greenway would connect to Point Imperial, Cape Royal, and the Grand Canyon Lodge.

The park contains the most intact village left in a national park. Hopi House, Hermit's Rest Desert View Watch Tower are among those designed by architect Mary Jane Coulter. An old industrial section (electrical power, laundry, community building) is being rehabilitated.

Significance The greenway concept is a part of a new system of in-park transportation choices. It will accommodate the ever-growing number of visitors from around the world who want to walk along the rim of the canyon and truly experience the exhilaration of this natural wonder. At the same time, the greenway system will help reduce the impact of crowds, automobiles, and other support infrastructure. It will give people a choice and an incentive to experience this national park as it once was. The Grand Canyon Greenway will be a part of America's legacy at the start of the new millennium.

Options for visitors will range from a short walk to the canyon rim to a day long outing of 25 miles or more. Using a network of equipment rental and return points, visitors can custom-tailor their canyon tour by riding bikes to a destination and returning by public transit. The Greenway will showcase Grand Canyon National Park as a model for sound resource stewardship.

The Colorado River rushes at the bottom of the canyons, about 1,850 feet above sea level. The sides of the canyons are made of rocks, cliffs, ridges, hills and valleys of every form. Thick forests of blue spruce, fir, oaks as well as Ponderosa pines cover the canyon rim. Pinon pines and juniper growing along the cliffs give way to dry desert scrub on the canyon floor.

The north rim of the Grand Canyon rises about 1,200 feet higher than the south rim. The highest points on the rim are about 9,000 feet above sea level. Most of the 1,904 square miles of the park are maintained as wilderness. There are three distinct sections of the park; the South Rim, the North Rim and the Inner Canyon. Each section has a different climate as well as different vegetation and different experiences.

The North Rim is the coldest and the wettest. It receives up to 26 inches of precipitation a year. The South Rim only receives around 16 inches of precipitation a year. The Inner Canyon is the closest to a desert as the lower you descend, the hotter and drier it becomes. The floor of the canyon, approximately a mile below the North Rim, is about 35 degrees hotter than the temperatures above.

The Grand Canyon's development was begun by a series of geologic faulting and uplifting (mountains). The Colorado River then followed those new lines and continues to change the face of the Canyon. Erosion, rain, snow and wind also play their part in modifying the canyon.

Two of the park's most celebrated inhabitants are the Albert squirrel and the Kaibab squirrel. The Kaibab squirrel only lives on the north rim and the Albert squirrel are found only on the south rim. They shared the same ancestor, the tassel-eared squirrel. Widely separated by the vast canyon, each cousin has evolved into two separate and distinct species.

Professional archaeologists believe that for a period of time, reaching back 3,000 to 4,000 years, the Desert Archaic people lived within the Grand Canyon. The strongest evidence of their having passed here are small willow-twigg effigies called "split-twigg figurines." Fashioned from a single twig, the Desert Archaics made representations of animals.

Pictographs were applied to rock with a crude sort of paint made of minerals mixed with plant juice or animal oils. Many images are still plainly visible, but time, weathering, and erosion will eventually obliterate them. Pictographs from many cultures are widely found in this region.

The Desert Archaic seemed to vanish from the scene about 1000 BC, possibly slowly blending their culture in with the next group of Indians to occupy the Grand Canyons, the Anasazi. The Anasazi, who had been occupying lands east of the Grand Canyon for 600 years or so began drifting into the Grand Canyon region by 500 AD. By 800 AD, the Anasazi were entering a phase known as the Pueblo. Ruins of adobe houses in the Grand Canyon shows that Pueblo Indians lived in this area, probably as early as the 1200's. Spaniards from Francisco Vasquez de Coronado's expedition in 1540 were the first white men to discover the canyon. Fathers Escalante and Dominguez mapped the region and wrote of it. Others, mostly trappers and Indians ventured across it in the early 1800's. Settlement along the Utah border didn't occur until the mid-1800's. A group of Mormon missionaries led by Jacob Hamblin, hoped to find arable land for settlement. By 1860, and a third mission to the Hopi lands, Hamblin and his trailblazers knew the lay of the land. Hamblin discovered crossings of the Colorado River at the lowest end of the canyon, now know as Bonelli Landing and Pearce Ferry. In 1864, Hamblin and his men, using a raft made the first successful crossing of the Colorado River upstream at the confluence of the Paria River. Hamblin had now located crossings for the upper and lower ends of the Grand Canyon. Despite this the canyon was still virtually unexplored.

On May 24 1869, Major John Wesley Powell (1834-1902), a Civil War veteran, and ten other men, set forth to explore the Colorado River and the Grand Canyon. Powell came back in 1870

to explore the North Rim Plateau and made a second expedition through Grand Canyon in 1872.

By the 1880's, a number of live stock companies were developing in the Grand Canyon area of Arizona. By the 1890's it was estimated that there were over 100,000 head of cattle and more than 250,000 head of sheep grazing the land.

Kaibab National Forest was established in 1883, taking most of the Kaibab Plateau and by the time the Grand Canyon National Preserve was established in 1906, most of the ranchers were out of business. Why? The land was now desolate with sagebrush where lush grassland had been. It had been grazed out.

James T. Owens was appointed warden of the Grand Canyon National Preserve. He built a cabin and set up a mountain lion hunting business. Some 12 years and 600 mountain lions later, Uncle Jimmy, as he was known, began buffalo ranching on the plateau. Preferring the lower reaches of House Rock Valley, the buffalo moved down from the Plateau. In 1926, the buffalo were sold to the State of Arizona.

The first tourist facility was constructed in 1917 on the North Rim by W.W. Wylie. It provided minimum accommodations and was located near Bright Angle Point. At the same time, tourists camps were being developed at Bryce Canyon and Zion. Stephen T. Mather, the National Park Service's first director, encouraged the development to encourage people to visit these areas. In 1919, Congress made the Grand Canyon Preserve a National Park and established its use for the enjoyment of future generations as a recreational resource, as well as recognizing the region's scientific value.

Preservation Needs

The primary project is to convert the industrial buildings to the Heritage Education Campus.

Resources

Three major avenues of funding will be pursued for the Greenway: public sources, corporate sponsors and partners, and private donors. The bulk of the funding for this trail system is anticipated to come from philanthropic donation to the Grand Canyon National Park Foundation.

Contact Robert Arnberger, Superintendent, 520-638-7945; Mallory Smith, Management Assistant, 520-638-7945. Steve Bones, Chief Ranger.

<www.thecanyon.com><www.nps.gov/grca/future.htm>

LOWELL OBSERVATORY

1400 W. Mars Hill Rd.
Flagstaff, AZ 86001

Description 1896 wooden Clark telescope dome observatory building, 1916 Slipper Building (built of local volcanic basalt in the Craftsman Style), the Pluto Observatory building, and the Steele Visitor Center atop Mars Hill. The walk up to the Pluto Observatory is lined with plaques representing the planets of the solar system set at distances relative to those of the planets.

History and Significance At 105 years old, Lowell Observatory has been and continues to be committed to teaching humankind about our place in the universe and to forging the paths that have helped us move beyond our planet. It is the largest privately operated non-profit astronomical research observatory in the world and is a National Historic Landmark. It was here that the public's imagination about Mars was sparked, where the first evidence for an expanding universe was observed, where the planet Pluto was discovered, where maps of the moon's surface for Apollo astronauts were refined, and where the science of dating objects with reference to tree rings (dendrochronology) was developed.

Established in 1894 by Dr. Percival Lowell primarily to explore the possibility that intelligent life might exist on Mars. At the time it was the one significant center of pure scientific research in the southwest. The site was chosen because it met one of the most critical criteria of astronomical observation, an illusive quality called "seeing." "Seeing" is an intrinsic quality of the air, concerned not so much with clarity as with steadiness. Heavenly objects, when seen through the turbulence of the Earth's atmosphere, are given to wobbling in the eyepiece of a telescope. Astronomers look to avoid atmospheric turbulence, hence the emphasis on good "seeing." Lowell named the hill on which the observatory was established, Mars Hill.

Lowell's observations and calculations led him to conclude that Mars indeed had an atmosphere that could support life. The thin atmosphere was not a problem to life on the planet because Lowell did not think lungs were a prerequisite to intelligent life. He was influenced by Italian astronomer Giovanni Scaporelli's notation of the web like lines on Mars which he called "canales" (canals). Lowell interpreted those to be an irrigation system of a highly developed Martian society. This misbegotten belief did have constructive results, however, because Lowell gave a lecture about the canals at MIT and inspired student Robert Goddard who later invented the liquid fuel rocket (Goddard Space Center).

After only a few months of observation, Lowell began to publish his theory of Mars. He was a superlative stylist and punster, and his adeptness at writing for a popular audience made his ideas all the more palatable to the public. Reaction to his theory ran the gamut within the astronomical community while the public could not seem to get enough, at least through the first years of the 20th century when interest in Lowell's theories about life on Mars waned. Lowell's breakneck pace of observing, traveling and writing finally took its toll. In 1897, he suffered a breakdown from nervous exhaustion, forcing him into a lengthy period of convalescence. Not until 1901

was he well enough to return to his observatory and resume his work.

Lowell split his time between Boston and Flagstaff. As an amateur botanist, he dutifully noted the blooming times of the wildflowers on Mars Hill and sent plant specimens of new plants to Dr. Charles Sargent at the Arnold Arboretum in Boston. Visitors to Mars Hill included paleobotanist Lester Frank Ward, newspaper magnate William Randolph Hearst, and legislator Henry Fountain Ashurst. Lowell is buried on the site in a mausoleum built in 1916 and designed by his widow Constance Savage Keith. The circular stone table tomb is embellished with Roman Doric columns supporting a stone entablature surmounted by a blue glass dome.

Vesto Melvin Slipher was hired by Lowell in 1901 as a temporary assistant; 53 years later Slipher retired as the observatory's second director. Slipher's observations of the phenomenon known as spiral nebulae in Virgo led to an important discovery. Slipher's examination of the photographic plates of the spectrums of the nebula showed a displacement of light toward the red end of the spectrum. He knew that if a light source is moving toward an observer, the spectral lines are shifted to the blue end of the spectrum. Conversely, if a light source is moving away, the lines shift to the red. This so-called "red shift" indicated that the nebula was receding from the Earth at a rate of 620 miles per second, or two million miles per hour. He sarcastically suggested that the universe must have begun with a big bang. Several years later Slipher's velocities were incorporated into equations by Edwin Hubble (Hubble Telescope) that showed that the universe was indeed expanding. This assertion, now basic to modern astronomy, holds that when viewed on the scale of the entire universe, galaxies on average are moving away from each other. This idea was nearly as radical as the proposal made centuries earlier by Copernicus that the planets were moving around the sun rather than the earth. It led to the development of the big bang theory of the origin of the universe. Microwave spectrums today can see billions of years into the past but because the early universe was opaque, we cannot see through it to see the beginning of time.

In 1929, Clyde Tombaugh was hired by Slipher to help search for the so-called Planet X. For Tombaugh a job at the observatory founded by his boyhood hero, Percival Lowell, was the opportunity of a lifetime. Discovery of Planet X occurred by contrasting two photographs of an area of the sky on a blink comparator. A blink comparator was a microscope on which a pair of plates were mounted, and then corresponding areas on each plate were alternately viewed. As the comparator projected first one plate then the other into the eyepiece, a moving object - a planet for instance - would appear to jump back and forth. The process was laborious. Tombaugh spent 7,000 hours taking and analyzing photographic plates.

On the nights of January 23 and 29, 1930, Tombaugh shot two plates in the constellation Gemini. On February 18 he started to examine them on the blink comparator and discovered an object "popping in and out of the background." He had discovered Planet X. That night was cloudy and telescope viewing was poor, so, to pass the time, Tombaugh went downtown and watched Gary Cooper in *The Virginian*. After locating the tiny object in the telescope and tracking and photographing it for three more weeks, the news was finally released on March 13, the

anniversary of Lowell's birthday. Pluto, as Planet X was named, the ninth planet in our solar system is the only planet yet found at an observatory in the United States. It was discovered within six degrees of where Percival Lowell's research had indicated a new planet would be.

In the 1930s and 1940s, Drs. Carl Lampland and Arthur Adel made pioneering contributions to the field of infrared astronomy and Dr. Henry Giclas discovered many of the white dwarf stars known tidewater.

Andrew Elliott Douglass's research into zodiacal light and sunspot phenomena led to the modern science of dendrochronology, the science of dating objects with reference to tree rings. Studying the tree ring (a tree's growth during a given season) gives information about the climate which reveals information about the sun which was the purpose of the research.

In 1948, Lowell Observatory signed its first contract with the federal government - for a study of the atmospheres of Mars, Jupiter and Saturn for the Weather Bureau. Later the observatory engaged in a decades-long program with the Air Force.

In the late 1960s and into the 1970s Lowell Observatory organized and led the International Planetary Patrol, a National Aeronautics and Space Administration project. Lowell was one of seven locations around the globe from which Mars and Jupiter were kept under continuous photographic surveillance. During the patrol more than a million usable images were produced. Those photographs, plus the world's largest collection of historical planetary photographs, are stored in a fireproof vault in the Planetary Research Center on Mars Hill, completed in 1965.

By the late 1950s Lowell Observatory realized the necessity of finding a dark-sky site where astronomical research could continue unfogged by the bright lights of town. The site selected was an isolated, flat area on Anderson Mesa, 12 miles southeast of Flagstaff near Lake Mary, used under permit from the US Forest Service. In 1989 Flagstaff and Coconino County, with information from Lowell astronomers, enacted strong ordinances requiring that new outdoor lights be low-pressure sodium rather than mercury vapor. Mars Hill is enjoying a darker nighttime sky as a consequence.

Apollo astronauts trained locally and at Lowell to learn how to distinguish craters formed by impact from those formed by volcanoes. Both types of craters are found locally and the astronauts studied these with the assistance of the US Geological Service. The Lowell Observatory telescopes were used to examine the moon's surface and flesh out details that were not visible on the maps made using technology. Artists were hired to look through the telescope and sketch in/air brush in details onto the map. Maps were used by the Apollo astronauts. This is a good Mars Millennium Project example of artists and space scientists working together.

The 24" Clark refracting telescope was installed at the observatory in 1896 and is located in its original wooden observatory building. It has been used continuously since its installation. 10,000 people look through the Clark telescope each year. 75,000 members of the general public

and about 10,000 students visit each year. The Observatory today maintains eight telescopes, the largest of which is the Perkins 72-inch reflector, owned by Ohio Wesleyan University (OWU) and operated jointly by the Perkins Observatory of OWU and the Lowell Observatory. There are 21 astronomers on staff.

Note: Lowell's sister was poet Amy Lowell and his brother Laurence was president of Harvard and funded the purchase of the Clark telescope.

Preservation Needs Install sprinkler system in the wooden Clark Observatory building and in the Slipper Building. Lightning strikes are a real threat: Lowell has fought 22 forest fires in this past year on their 700+ acre property. Estimated cost for both: \$100,000-\$200,000.

Archival and artifact collections need constant archiving. Although a few thousand dollars per year are dedicated to this work, it's never quite enough to stay ahead of the need. Some of the archived documents are stored in a fireproof vault but non-archived materials and artifacts are stored in the basement of the Slipper Building. The archives includes the correspondence of Lowell, Slipper, and other scientists and directors of the observatory. They also have a large collection of astronomical photographs from the day the observatory opened, and photos of events and people at the site. Artifacts include scientific instruments.

Local involvement From its earliest days, Lowell Observatory has welcomed the public. Percival Lowell believed scientists have an obligation to convey their work in a way that all interested people can appreciate - a conviction that is shared today by the Lowell astronomers. There are daily educational programs and special events; guided tours are offered twice daily. Annual visitation is 83,000 - 87,000; 300-400 visitors come on summer nights. The Steele Visitor Center contains interactive exhibits. A travelling exhibit, the "Star Lab," is a portable, inflatable planetarium. Staff also participates in the annual Flagstaff "Festival of Science." Lowell Observatory staff are working with the Hopi and Navajo nations

A grant from the Arizona Heritage Fund, monies set aside from the state lottery, helped to restore the Pluto telescope. The Raymond Foundation has funded work on transferring the glass photo plates into archival envelopes. Most of the labor for the archival projects is done by volunteers.

Friends of Lowell Observatory

There is extensive corporate support of the observatory. 5 corporations have given in the \$25,000 and above category.

Contact Bob Mills, Director, 520-774-3358; Alice Ferris, 520-774-3358, x213; Kevin Schindler, education, 520-774-3358, H 520-213-1377. Cynthia Webster, public affairs, 520-774-3358x233, fax 520-774-6296

NEW MEXICO

New Mexico has 22 different sovereign governments operating within its boundaries. Each Indian tribe or pueblo maintains its own tribal government with elected officials and a justice system independent of the State of New Mexico and the United States of America. The Office of Indian Affairs (OIA) is the coordinating entity for all inter-governmental issues affecting Indian people in New Mexico. a significant initiative of the OIA was the signing of the Government-to-Government Policy Agreement of July 8, 1996. This is a statement of principles and policy between the state and tribal governments, acknowledging and respecting the sovereignty of the Indian nations located within New Mexico. This agreement recognized that all interactions between parties are predicated on a government-to-government relationship with mutual respect for each party, and that the relationships are to be carried forward in a spirit of coordination, communication and good will.

Pueblo Revolt of 1680 Soon after they had settled in New Mexico, the Spanish conquistadors attempted to force the pueblo people to conform to their transplanted European life style. Though the Spaniards tried to suppress the religious beliefs and practices of the pueblos, they found it impossible to stop the pueblos from carrying on their ancient religious customs. In 1675, in a drastic attempt to stop the native religious practices, the Spanish governor ordered the arrest of 47 pueblo religious leaders. Three of those arrested were hung and the rest were whipped and sentenced to long terms of penal servitude in Mexico. Outraged, 70 Tewa warriors came to Santa Fe demanding the release of the men. To avoid trouble, the governor complied. Among those released was Po'Pay of the San Juan Pueblo, who moved to Taos and was primarily responsible for the planning and organization of the Pueblo Revolt which was designed to drive the Spanish out of the Pueblo territory. The first attacks began August 10 and by August 21, the Spanish were retreating south into Mexico, where they would remain for 12 years.

Pueblo etiquette regarding feast days and dances: Each ceremony is not a single event. It is tied into everything that goes before and after. Some parts are performed publicly, usually on the pueblo plaza where visitors and tribal members alike may watch. Often they express the desires of tribal members for survival and for the spiritual well-being of the Earth. For Pueblo Indians, there is no specific word for religion; it is simply the proper way to live one's life, a life devoted to the well-being of the tribe and the family. Over centuries of contact with Europeans, feast days came to be celebrated in each community. These celebrations became aligned with those from the native religion, because days that commemorated the Catholic saints also fell near days when native beliefs called for the performance of certain rituals. While observing dances, it is considered impolite to openly ask questions or to comment about their meaning. Questions are usually met with silence. This reluctance to share information about the symbolism and spiritual meanings of the ceremonials has very deep roots. Native Indian beliefs do not seek converts and, in fact, attribute part of its survival to this veil of secrecy. The historical record which is full of violations of their religious freedom has made the preservation of native beliefs vital to the tribe's cultural existence. And, finally, persistent questions from non-Indians about the dances and rituals inevitably have led to misinterpretation and unwanted scrutiny.

SAN ESTEBAN DEL REY

Acoma Pueblo, NM

Description One of the oldest churches still standing on American soil. Adobe construction. Confessional inside church is built in adobe structure. Combination old Spanish religious paintings in frames and native paintings directly onto plaster wall. Water stains on some walls from faulty roof. Courtyard/convental area attached to church includes former priests' quarters and school rooms also damaged by water.

Significance National Historic Landmark. Constructed over a period of 14 years beginning in 1630, the church is built by tons of stone, adobe, wood and water hauled up to the top of the mesa by Acoma men. According to local lore, the 40-foot vigas were carried across twenty miles on the backs of Acoma men who did not set them down until reaching the top of the mesa. As a measure of how much work the original construction of the building involved, the 1924 restoration required that men and burros carry 50,000 pounds of water, 24,000 pounds of cement, 72,000 pounds of sand, 5,000 pounds each of roofing paper and asphalt, 35,000 feet of boards for scaffolding up the path to the top of the 350-foot high mesa. Given this expenditure of labor, it is not surprising that despite their active participation in the Pueblo Revolt of 1680, the Acoma chose not to destroy their church, making San Esteban del Rey one of the few Spanish missions to survive the uprising. The church has taken on a very deep meaning for many residents because of the intense labor their predecessors expended in its construction; some still resent the building for the same reason. Although Catholicism is a religion that was forced upon the Acomans, they respect and appreciate it. They feel it shows their resilience that they combined catholicism with their native traditions and that they "find the beauty in both" (Tribal Secretary Mark Thompson) The feast day for San Esteban (Saint Stephen) is celebrated by Acoma social dances.

Saint Stephen is considered the first martyr of the early Christian Church and one of the group of the first seven deacons. His story is chronicled in chapters 6 and 7 of the Book of Acts in the New Testament. He was stoned by the Temple leaders for declaring that the Temple service was no longer the route to reconciliation with God. Saul of Tarsus, who later became the Apostle Paul, witnessed and approved of the stoning.

There are two bells in towers to the right and left sides of the top front of the church. One was from the Spanish and the other from the Mexicans. There is a story that the bells were traded for people.

The bells in the towers of the church are rung for special occasions, and were rung for 15 minutes when President William J. Clinton was inaugurated in 1993.

There are five families who make unpaid lifetime commitments to care for the church. Those

that care for the altar are called _____ and those who care for the remainder of the church are called gawgashti ("gaucusht"). The gawgashti are born into the position which is transferred from father to son. The tribal leadership defers to the _____ and the gawgashti on decisions about the church.

There have been numerous efforts to restore the church and convent in the past, non has been performed by the Acoma people themselves, and non has incorporated traditional building materials and techniques.

Local involvement The Pueblo of Acoma has requested assistance in restoring San Esteban del Rey Mission Church and Convent from Cornerstones Community Partnerships. This project will be a unique collaboration with the Zuni youth trainees, who will assist in the formation of a youth mentorship program in Acoma, using the model that Cornerstones developed and applied very successfully in the nearby Zuni Pueblo. The University of Pennsylvania's Architecture Department will work together with Cornerstones on this project.

The project will also promote the use of traditional materials and methods in the construction of a model home funded by the US Department of Housing and Urban Development. The finished home will serve as a model for future work in Acoma's historic district.

Estimated cost of Cornerstone's project: \$400,000

Preservation Needs The church and convent are suffering from damage caused by water infiltration, inappropriate repairs, and lightning strikes. In the 1970s, a stone and cement mortar veneer was used to encase the structure which may now be accelerating the deterioration of the original earthen walls by retaining moisture behind the impermeable exterior cement surface.

A condition assessment and restoration plan for the church and convent will be prepared by _____ Cornerstones ____? the gawgashti and other Acoma people to conduct much of the assessment themselves, in addition to providing instruction in earthen construction and conservation. The report is made possible by a \$50,000 grant from the Andy Warhol Foundation. The assessment will serve as the foundation for restoration work and long-term maintenance of the buildings, to be planned and carried out by the Acoma people. The restoration plan will be reviewed by numerous preservation organizations, including the World Monuments Fund, the Getty Conservation Institute, and US/ICOMOS (International Council on Monuments and Sites), to ensure the appropriateness of all proposed work.

San Esteban del Rey was listed on the New Mexico Heritage Preservation Alliance's 1998 "List of New Mexico's Most Endangered Places."

Contact Lloyd Tortelita, Governor of Acoma Pueblo, Tribal Administration offices: 505-552-6604; B. Gregory Histia, First Lt. Governor, 505-552-6604; Rex G. Salvador, Second Lt. Governor, 505-552-6604; Mark Thompson, Tribal Travel Officer, 505-552-6604, x 204; Greg

Ortiz, Head Councilman, work: 505-272-5202

SOUTHWEST PIETA

Located Longfellow Park, Martineztown (South Martinez Town)
corner of Edith & Roma Aves., N.E.
Albuquerque, NM

Description a large, multi-colored fiberglass outdoor sculpture, (Sculpture: 8 x 18 x 8 ft; Base: approx. 12 x 30 x 28ft), *Southwest Pieta* is a personification of the two volcanoes outside Mexico City as mythological figures Ixtlaccihuatl and Popocatepetl, a Romeo and Juliet-like myth that is popular throughout Mexico and New Mexico.

Significance Born in El Paso, Texas, Luis Jimenez is a Mexican-American artist whose style reflects his cultural heritage and his father's work as a sign painter. His colorful fiberglass sculptures make a strong statement about America's rich and varied cultures. Originally funded by the National Endowment for the Arts and currently owned by the city of Albuquerque, Jimenez's *Southwest Pieta* reflects the commonality of myth and lore of ill-fated lovers in many cultures and draws on the imagery of Michaelangelo's *Pieta*.

In the *Southwest Pieta* (1984), Jimenez takes a traditionally Christian pose -- Mary mourning the dead body of Christ -- and re-creates a scene from Mexican mythology, derived from Aztec culture: Ixtaccihuatl's body arcs sensually across the lap of her lover, Popocatepetl, her long hair spilling over the side of the rock. There are many variations of the myth but the man is commonly considered to have gone off to war and the woman is the daughter of a nobleman, possibly the emperor. The woman, Ixtaccihuatl dies of grief and the man, Popocatepetl takes her body to the highest mountain and stays with her for days. Eventually, the gods take pity on the lovers and turn them into a pair of mountains for all eternity. A bald eagle lurches threateningly toward the viewer, as if to ward off interference. A serpent slides, almost unnoticed, at the base of the sculpture near two Mexican cactuses.

The artwork was installed and dedicated in 1988 behind Longfellow Elementary School, a Spanish language and arts magnet school, in one of Albuquerque's oldest Hispanic neighborhoods. The neighbors love the *Southwest Pieta* and purchased and installed lighting to enhance its beauty and safety.

Jimenez's chose fiberglass as his artistic medium because it is a material that comes out of popular culture and captures bright fiesta colors. His work draws from several traditions, from the neon sign-making practices of his father; from the street culture of the Southwest; from the WPA mural tradition of the Depression; as well as from the graphic traditions of Mexican artists in the first half of the 20th century including those of famed muralist Jose Clemente Orozco.

This area was first settled by non-natives when a stop was established along the Bernalillo Road (now Edith Blvd.), a portion of El Camino Real which ran from Mexico City to Santa Fe. The area received its name from Don Manuel Martin who settled in the area in 1850 and who later changed his name to Martinez. Martineztown refers to the larger community but is really three

distinct neighborhoods: Santa Barbara is the northernmost, Martineztown is the central and oldest section and South Martineztown in which the Southwest Pieta is found. South Martineztown is also known as La Palomitas or Dog Town and grew rapidly in the 1920's. It became more solidly Hispanic during and after WWII. Slated for relocation in the 1960's by the city, the inhabitants resisted and instead the \$4.5 million federal grant that was to have assisted in relocating the neighborhood became the seed money for its redevelopment. Through the 1970's the residential neighborhood was rebuilt in accordance with the wishes of area residents. In addition to new housing, a new park was developed, streets were realigned and rebuilt and landscaping was installed. When structural problems were discovered at the Longfellow school building in 1979 and the Board of Education determined that the school should be closed permanently due to declining enrollment, the neighborhood again mobilized and convince the Board not only to keep the school but make it a model of innovation. It was reopened in 1983 as a magnet school around Spanish language and the arts.

Preservation Needs The conservation of the modern material of fiberglass creates new challenges. There is pitting and cracking of the material and the brilliant colors have faded due to the region's harsh elements, such as acid particulates, the unrelenting sunlight and the extreme freeze/thaw cycles in the winter that can go from below freezing at night to 70° during the day, causing the material to expand and contract almost daily during these months. Professional treatment and regular maintenance will renew its appearance

Local Involvement City of Albuquerque, Public Art Program, has set aside \$15,000 to cover conservation. They are awaiting conservator's final report (funded by SOS!) and estimate. Maintenance will be covered by the Program's Maintenance Fund, funded by 20% of 1% set aside for public art.

The *Southwest Pieta* is beloved by neighborhood residents who, through the Citizens Information Committee of Martineztown Neighborhood Association, purchased and installed lighting for the sculpture.

Contact Jane Sprague, Coordinator, Albuquerque Public Art Program, 505-768-3829; Emma Arredariz, Principal; Marilyn Fifield, H 505-299-9019

BANDELIER NATIONAL MONUMENT

(Bandelier, NM)

Description

Cliff ruins extend along the base of Frijoles Canyon for approximately 2 miles. There is a park amphitheater. There is an historic district of buildings including a lodge and administrative facilities. There are two main areas to visit. A loop trail in the Frijoles Canyon includes a complete sample of the ruins of the Bandelier area and takes about an hour. The back Tsankawi section is 11 miles north of Frijoles Canyon and is an unexcavated ruin. A circular 2 mile trail winds through the ruin including caves and petroglyphs (rock carvings). Part of the trail uses an ancient Indian trail and path is often worn down as much as 18 inches by the many years of use.

Significance

This monument was established in 1916. The monument's pre-historic ruins represent the outskirts/rural Pueblo population contrasted to Mesa Verde and Chaco as the more urban centers. The Bandelier areas were populated as people left those other sites beginning around 1200 and were occupied until about 1550. Coronado visited the region in 1540 but that is not necessarily related to the departure of the inhabitants.

Bandelier has the largest and most complete collection in the NPS of 1930's Civilian Conservation Corps buildings. They are pueblo revival style buildings, artifacts and furniture all designed together through the CCC program.

Bandelier was established in 1916 and is named for Adolph F.A. Bandelier, a self-taught Swiss-American archaeologist and historian who carried on an extensive survey of prehistoric ruins in the region and studied the Pueblo Indians around Santa Fe between 1880 and 1886. Part of his time was spent in Frijoles Canyon, and his ethnohistorical novel, The Delight Makers, is set in the canyon as he pictured it in prehisotric times. He is credited with pursuing objectivity in his observations and writings when it was not yet the norm – especially regarding native americans who were either villified or romanticized. His work laid the foundation for much of modern southwestern archeology.

Night walks are given through part of the Frijoles Canyon ruins with a local Puebloan guiding and special effects such as lighting and drum beating. The walk passes a large kiva and enters the village where one can see the cavates lit up by lights (cavates are man-made small caves for storing items or getting out of weather). Other outdoor evening programs are given in the amphitheater about various topics including archeology or petroglyphs. A fire burns in the fire circle to the side of the stage. The amphitheater is set in an old quarry and seats roughly 100.

All 19 of the Pueblo tribes have some affiliation with Bandelier but 5-6 have been selected by them all to represent them in an advisory group because they have the closest affiliation. These are: Cochiti Pueblo, Santo Domingo, San Ildefonso, Santa Clara, San Felipe, and the Zuni in

Arizona who are only spiritually connected.

Preservation Needs

The primary need for the pre-historic ruins is tied up with the environment's erosion problem (rain washes away historical objects). They need further research and implementation of erosion solutions to save ruins. Estimated cost for implementation is \$600,000. Roughly \$60,000. is needed before that to do a wilderness management plan and an environmental impact statement. They have a proposal to study the cavates and their plaster works and artwork on plaster.

Historic buildings were designed together along with landscaping. Now landscaped trees are knocking over building walls. Bad roofing creates leaks. Roof logs rotting at point of contact with building. Urgent request for \$70,000. is in to save some of the 1930's tinware.

Resources

The Friends of Bandelier National Monument raises about \$10,000.-15,000. a year for a variety of different projects from full size diorama figures, archeological excavation, handicapped accessibility projects, computers etc.

The Vanishing Treasures program is giving \$113,000. for two staff positions including an archeologist to create a preservation program and an exhibit specialist ("mud stuffer").

Contact

Superintendent Roy Weaver, 505-672-3861 x501 (direct), x502 (asst Vicki), H 505-672-1133
Preservation specialist Sharise Sedoriak, 505-672-3861 x
Visitor Center and Evening Programs, Sally King, x517

SEGESSER HIDE PAINTINGS

Museum of New Mexico

Palace of the Governors

105 W. Palace Ave.

Santa Fe, NM

Description Two early-18th century paintings on animal hides, each measuring 1½ feet high by 13 feet and 17 feet long respectively depicting Indians on horseback attacking an Apache village and the ambush of an expedition of Spaniards and Pueblo Indians.

Significance The Palace of the Governors is the oldest public building in the United States. It was originally Spanish, then Mexican, and now state. Two of the earliest historical paintings done in the European tradition in North America and, unlike other paintings of the period done on animal hides, their subject is secular, not religious. Many of the figures in the painting can be identified as the ancestors of present-day Southwestern families. Represents a combination of Native American hide “technology” and European artistic style. The process of preparing the hides which bleaches them white is an invention native to America and about 10,000 years old.

Father Philipp von Segesser von Brunegg, a Jesuit priest with a mission at Ures (in the present-day Mexican state of Sonora), had sent the murals to his brother in Switzerland in 1758. They remained in the von Segesser family until 1986 when the family sold them to the State of New Mexico.

The paintings are identified as Segesser I and Segesser II. Segesser I depicts Indians on horseback - fully equipped with Spanish weapons, clothing, and leather armor - attacking an Apache village. The defenders are on foot, armed with bows and arrows and leather shields. A group of women and children are sequestered behind a barricade. The painting could refer to any of a half dozen expeditions that set out from New Mexico to the Plains between 1693 and 1719. It was painted between 1720 and 1729.

Segesser II shows the ambush of an expedition of Spaniards and Pueblo Indians, the ill-fated Villasur expedition sent by the New Mexican governor Antonio Valverde y Cosío northeast from Santa Fe to search for French intruders into the Spanish empire. The battle took place on August 13, 1720. The army of 43 royal troops left from the Presidio, now the Palace of Governors, and traveled the present states of New Mexico, Colorado, Kansas, and Nebraska, only to be ambushed at the confluence of the Platte and Loup Rivers in what is now eastern Nebraska. Thirty three Spaniards and twelve Pueblo Indians died in the battle. It is believed that the painter of Segesser II was either present at the battle itself or received an explicit description from a survivor as the details are so uncannily accurate that it is possible to identify by name many of the individuals involved. Most old New Mexico families can claim a special connection to the Segesser murals through their ancestors involved in the battle. [The Director of the Palace of the Governors, Tom Chavez, is a 13-generation New Mexican who is related to a soldier clearly depicted in the painting, Jean l'Archeveque.]

Prior to their purchase by the state, the owners loaned the paintings to the Museum so that they could be appraised and displayed so that public interest for the purchase could be generated. During this loan period, the Museum organized a symposium on the paintings for anthropologists, historians, and art historians. The National Endowment for the Humanities funded the symposium and for this, received their first national award.

\$395,000 towards the purchase of the paintings was provided by the state legislature in a bill sponsored by Representative Max Coll, and signed by Governor Garrey Carruthers. The Museum provided the remaining \$5,000 of the purchase price. They are currently on display in the Palace of the Governors.

Note: the Native American vendor program on the sidewalk outside the Palace of the Governors is hundred of years old. Vendors are selected every morning through a lottery.

Preservation Need The paintings are currently housed in a case from a traveling exhibition, not a permanent exhibition case with the correct humidity and proper airtight seals. They need cleaning and the paint surfaces need stabilization (both natural and commercially available paints were used). The hides were tanned with brains, which contain phospholipids that allow oil and water to remain mixed, a preferred situation for tanning hides. Because the oil and water mixture was used however, the hides are more sensitive to fluctuations in temperature and humidity, therefore, more susceptible to deterioration from these variations.

A long-term conservation plan is needed that will determine the exact conservation needs of the paintings and this is not prepared nor is it in this year's or next year's work plans for the Museum. An intern is currently conducting research on painted hides, which should help inform the conservation report.

Note: An additional, and pressing, preservation need is the stabilization and preservation of the building itself. Built in 1610, the **Palace of the Governors** was the seat of nearly three centuries of government and witness to a colorful history, including Spanish, Mexican and American. It is the oldest public building in the U.S. At the time of the Pueblo Revolt in 1680, the Palace was abandoned by the Spanish and the indigenous Pueblo Indians held the building for the next 13 years, converting it to housing adding additional stories so that by 1692, the Palace resembled the multi-storied Taos Pueblo. For a short period, it was also the headquarters of the Confederate Forces in New Mexico, when Union Governor, Henry Connelly, and the federal troops at Fort Marcy, evacuated the city. The Confederate flag flew over the Palace for more than two weeks. The building has since been turned into a museum.

There is moisture wicking into the walls from the ground, improper roof drainage, and the application of portland cement to the exterior adobe walls is causing moisture to be trapped in the walls causing deterioration of the adobe. The Museum obtained a Getty Project Identification Grant for \$35,000 to identify these problems. It is estimated that a Historic Structures Report

will cost \$150,000. The Museum is working closely with the preservation program at the University of Pennsylvania on their building preservation needs and projects.

The Museum will also be constructing a new building to the rear of the Palace of Governors at an estimated project cost of \$22 million. The new building will include galleries, open storage, and a conservation lab that will be visible to the public. Transferring some museum functions into the new facility will allow the Palace to be interpreted as its own historic site, not just as a gallery for exhibits. They are seeking both state and federal funding.

Local Involvement The Museum of New Mexico is actually four museums in Santa Fe and five state monuments around the state. There is a Museum of New Mexico Foundation with 6,000 paid members that was formed about 30 years ago. There is a committee for each museum that acts as their Friends group. For the Palace of the Governors, the Friends group formed in 1980. There are two groups within the Friends: the "Palace Guard," 200 paid memberships, and the "Capitanes," 40 members who act as host/hostesses for events (not paid memberships). The Capitanes began as local Hispanic residents but membership is now open to all local citizens and one can ask to become a Capitane, it is not necessarily an invited membership.

Contact

Tom Chavez, Director, Museum of New Mexico at the Palace of the Governors, 505-476-5093.
Charles Bennet, Assistant Director, Museum of New Mexico at the Palace of the Governors, 505-476-5087.

MESA VERDE NATIONAL PARK

Between Cortez and Mancos, CO

Description 52,000 acre park occupying part of a large plateau rising high above the Montezuma and Mancos Valleys. It includes elaborate stone villages in the sheltered alcoves of the canyon walls called cliff dwellings and numerous mesa top villages built by the Ancestral Puebloans. There are 5,000 documented archeological sites in the park, including some 600 cliff dwellings. Artifacts are still in place in many of the sites in the largely unexplored back country of the park. Cliff Palace is one of the major structures of the park and is mysteriously divided into two largely symmetrical halves.

Significance Mesa Verde was established as a national park by Congress on June 29, 1906. It was the first cultural park set aside in the National Park System. Mesa Verde National Park was also designated as a World Cultural Heritage Site on September 8, 1978 by UNESCO. It has the highest concentration of pre-Columbian cliff dwellings in the world. Mesa Verde National Park is the first national park established to preserve the works of people.

Two women, Virginia McClurg and Lucy Peabody, are largely to be credited with Mesa Verde's treasures being saved within the National Park System. From 1887 to 1906, Virginia McClurg engaged in a continuous political campaign to inform the American public and members of Congress of the need to preserve the cliff dwellings of Mesa Verde. She was a correspondent for the *New York Graphic* who explored the area and discovered several of the cliff dwellings of Mesa Verde (most notably Balcony House). The biggest threat at the time were treasure seekers. She negotiated with the Weminuche Ute Native Americans and Congress to allow the Colorado Cliff Dwellers Association control the ruins. The Utes received \$300. a year and retained grazing rights. Just as national park status was imminent, Ms. McClurg lobbied for state park status in order to retain more direct control, but a faction of the association led by Lucy Peabody prevailed and Mesa Verde became a national park.

The archeological sites found in Mesa Verde are some of the most notable and best preserved in the United States. Twenty four Native American tribes in the southwest today have an ancestral affiliation with the sites at Mesa Verde. The present-day Pueblo people do not consider Cliff Palace a ruin or abandoned because they believe the spirits of their ancestors still inhabit the site.

Local cowboys re-discovered the cliff dwellings over a century ago in 1888. Despite decades of excavation, analysis, classification, and comparison, knowledge based on the dwellings is still sketchy. Inhabitants left no written records and much that was important in their lives has perished. Yet the sites tell of a people adept at building, artistic in their crafts, and skillful at wresting a living from a difficult land.

The Ancestral Pueblo people lived and flourished in communities throughout the area from approximately A.D. 600 through 1300. By classic times (A.D. 1100 to 1300), the people of Mesa Verde were the heirs of a vigorous civilization, with accomplishments in community living

and the arts that rank among the finest expressions of human culture in ancient America. They did not build the cliff dwellings until the last 75 to 100 years of occupation at Mesa Verde. Taking advantage of nature, they built the dwellings under the overhanging cliffs. Their basic construction material was sandstone, which they shaped into rectangular blocks about the size of a loaf of bread. The mortar between the blocks was a mix of mud and water. Rooms averaged about 6 feet by 8, space enough for two or three persons. Isolated rooms in the rear and on the upper levels were generally used for storing crops. Much of the daily routine most likely took place in the open courtyards in front of the rooms. It was probably the women who fashioned pottery there, while the men made various tools: knives, axes, awls, and scrapers, out of stone and bone. Smoke-blackened walls and ceilings are reminders of the biting cold these people lived with for half of every year.

In the late 1200s, within the span of one or two generations, they left their homes and moved away possibly in response to a drought in 1276.

In 1995 delegations from Israel and Jordan held peace talks at Mesa Verde and signed an agreement in _____ two days later.

A computer program is able to create visual images of what Cliff Palace looked like at different times in its history.

An estimated 650,000 people visit Mesa Verde each year, including about 12-15 foreign delegations. About 4,000 people visit each day in May.

Preservation Needs

The long-term survival of these sites is threatened by the natural processes of weathering and by the impacts of visitation. Preservation issues include the stabilization of sandstone and mud mortar walls through continual repointing, the hardening of sites to allow public access, and the protection of exposed sites from erosion (especially following wildland fires).

Funds are needed to document, stabilize, repair and maintain the roughly 5,000 archeological sites, including some 600 cliff dwellings which contain standing walls, original plaster and paintings, and much original wood. A condition assessment of approximately 300 alcove sites is urgently needed to identify the threats at each site so that documentation and preservation treatment (such as stabilization of walls, and plaster reattachment) activities can be prioritized. Through observation, they know that many walls have collapsed over recent decades and further deterioration is imminent.

5,000 acres of the park's dense forest was eliminated in a 1996 wildfire. As a result, more than 400 previously unknown sites were revealed and exposed to the elements. Without protective vegetation, water and wind erosion is extremely damaging. Erosion currently poses a threat to 700 sites in the 5,000 acres burned during the 1996 Chapin V fire. Many of these sites could be lost in the next 3 to 4 years if they are not recorded and stabilization measures do not occur.

A four-part Emergency Site Preservation Program has been proposed at an **estimated cost** of \$10 million. 1) a Condition Assessment Program documenting the needs of over 400 sites aided by a newly developed analytical database. \$2.5 million. 2) a Documentation Program to develop baseline data. \$2.5 million. 3) a Treatment Program to make repairs based on the condition assessment program. \$4 million. 4) a Site Monitoring Program to periodically revisit sites that have been assessed, documented and treated. \$1 million.

Resources

Mesa Verde Museum Association and the Mesa Verde Foundation are leading the fundraising efforts. National Park Foundation

Contact

Larry Weise, Superintendent, 970-529-4465; h. 970-529-4487.

Nancy Ames, Administrative Officer (acts as Deputy Superintendent) 970-529-4465.

Linda Towle, Chief, Research and Resource Management, 970-529-4465

Larry Nordby, archeologist, (featured in Smithsonian Magazine)

Rovilla Ellis, Executive Director, Mesa Verde Museum Association,

Jill Nichol, National Park Foundation, 202-530-1472

CHACO CULTURE NATIONAL HISTORICAL PARK

Nageezi, NM

(between Gallup and Farmington)

Description The canyon's over 2,400 archeological sites, 13 of which are unsurpassed in the United States, representing the highest point of Pueblo pre-Columbian civilization who occupied the canyon from 900 through 1150 A.D.

Significance World Heritage Site (1987). Many of the great houses are older and larger than the famous cliff dwellings at Mesa Verde. In fact, Chaco Canyon contains the largest collection of prehistoric ruins north of Mexico. Until the late-19th century, they were the largest buildings in North America. Viewed from the perspective of modern times, Chacoan culture flourished for longer than the United States has existed as a nation. It represents the first social, political and economic experiments in the American southwest that went beyond the level of the independent village.

Chaco Canyon lies near the center of the 25,000-square-mile San Juan Basin, a low area on the vast Colorado Plateau. Although little rain falls on the San Juan Basin (average annual precipitation is only eight inches), much of it drains toward Chaco, just enough to support a canyon society. The climate today is similar to that in the mid-ninth century when the Anasazi of the Chaco Canyon area began building the first great houses.

The Anasazi were not the first people to inhabit the canyon. The earliest evidence of habitation dates back three to four thousand years to what is known as the Archaic period. By two to three thousand years ago, these semi-nomadic hunting-and-gathering groups began to experiment with rudimentary farming. Called Basketmaker for the distinctive baskets they wove, they learned to cultivate squash and corn, but had not yet become dependent on an agricultural way of life. Between A.D. 400 and 500, the climate changed, becoming slightly wetter, making it easier to grow crops, and, as a result, Chaco Canyon and its environs experience something of a population boom.

The cultural flowering of the Chacoan people began in the mid-800s and lasted over three hundred years. We can see it clearly in the grand scale of the architecture. Using masonry techniques unique for their time, they constructed massive stone buildings ("great houses") of multiple stories containing hundreds of rooms much larger than any they had previously built. The buildings were planned from the start, in contrast to the usual practice of adding rooms to existing structures as needed. Construction on some of these buildings spanned decades and even centuries. Although each is unique, all great houses share architectural features that make them recognizable as "Chacoan."

During the middle and late 800s, the great houses of Pueblo Bonito (the largest of the great houses; 4-stories, over 600 rooms and 40 kivas), Una Vida (150 rooms and 5 kivas), and Peñasco

Blanco were constructed, followed by Hungo Pavi, Chetro Ketl (estimated 500 rooms and 16 kivas), Pueblo Alto, and others. These structures were often oriented to solar, lunar, and cardinal points of the compass. Lines of sight between the great houses allowed communication. Sophisticated astronomical markers, communication features, water control devices, and formal earthen mounds surrounded them. Chacoans also carved stairways into cliff sides so they could travel more easily between the great houses and the mesas. The great houses were built against the sheer, buff-colored sandstone escarpment of the northern canyon walls that absorbs and radiates heat from the sun. The living areas of Chacoan great houses were often plastered and painted. There is no evidence that the Chacoans used moveable furniture. The buildings were placed within a landscape surrounded by sacred mountains, mesas, and shrines that still have deep spiritual meaning for American Indian descendants.

Petroglyphs, images chipped into rock surfaces, and pictographs, images painted on rock, found at Chaco include deer, spirals and even astronomical events. For instance, just below Peñasco Blanco, a pictograph apparently records an exceedingly rare event - the explosion of a supernova that Chinese astronomers also recorded in A.D. 1054.

Chacoans created irrigation structures in order catch runoff that spilled off the cliffs during thunderstorms, including diversion dams at the mouths of the rincons (side canyons) to slow and channel the runoff to the main canal. The main canal then carried the water to a series of headgates which could be opened to feed water into the gridded farm plots. About two dozen water catchment areas occur along the north side of the canyon, with water from each rincon flowing to a major section of gridded fields. It is estimated that there were as many as 10,000 individual garden plots.

By 1050, Chaco was well on the way to becoming the political, economic, and ceremonial center of the San Juan Basin, much as London and Paris were blossoming in medieval Europe at about the same period (Notre Dame Cathedral was begun in the 12th century). Chaco's sphere of influence was extensive: dozens of great houses in Chaco Canyon were connected by hundreds of miles of roads to over 150 great houses in a web of communities built throughout more than 90,000 square miles of the surrounding region. Archeologists generally agree on estimates of the number of Chacoans living in the villages along the south cliffs. But a number of archeologists now believe that the great houses were populated mainly by an elite and few caretakers. They cite the lack of burials, hearths and firepits, or other signs of daily habitation as evidence that great houses were used occasionally for ceremonial and religious events. Current thought is that the great houses were not traditional farming villages occupied by large populations. They may instead have been impressive examples of "public architecture" that were used only periodically during times of ceremony, commerce, and trading when temporary populations arrived in the canyon for these events. Ceremonies may have brought "pilgrims" to Chaco (similar to those occurring to Canterbury, England at about the same time) along a ritually used road system that connected Chaco to distant communities and to the sacred landscape.

Chaco was the hub of an extensive trading network. Turquoise was processed into beads,

ornaments, and jewelry at Chaco, and traded throughout the Southwest and northern Mexico for parrots, macaws, copper bells, and other precious commodities. The canyon's increasingly dominant role in the processing of turquoise into finished articles may have provided the basis for the socioeconomic system that emerged later. Turquoise does not naturally occur at Chaco but it is found in large quantities in various stages of manufacture here.

The year 1026 saw the beginning of 25 year drought, during which resources probably became strained and groups of people may have begun moving out of Chaco Canyon. Resources within Chaco Canyon may have become depleted. During this period the amount of deer bones in trash middens decreased and the numbers of small-mammal remains rose. After prevailing for 300 years, Chaco Canyon declined as a regional center during the middle 1100s, when new construction ceased. By 1150, the great houses of Chaco Canyon were practically deserted.

Chacoan influence continued at Aztec Ruins and other centers to the north, south, and west into the late 1100s and 1200s. In time, the people shifted away from Chacoan ways, migrated to new areas, reorganized their world, and eventually interacted with foreign cultures. Their descendants are the modern Southwest Indians. Many Southwest Indian people today look upon Chaco as an important stop along their clans' sacred migration paths--a spiritual place to be honored and respected.

The people of Chaco left the canyon around A.D. 1200, and for a few centuries, Chaco remained undisturbed. The Navajo arrived in the area in the 1400's but did not settle in the canyon until the early 1700's.

In the middle of the 19th century, several of the park's major ruins were rediscovered and thoroughly described by First Lt. James H. Simpson, who came through the canyon on a military expedition. The first archaeological investigation in Chaco commenced in 1896 when the Hyde Exploring Expedition started work on Pueblo Bonito that lasted for four seasons. By the end of their last season, the Hyde expedition had excavated 190 rooms and kivas at Pueblo Bonito. Artifacts were shipped to the American Museum of Natural History in New York and included 50,000 pieces of turquoise, 10,000 pieces of pottery, 5,000 stone implements, and 1,000 bone and wood artifacts.

As findings of the Hyde Exploring Expedition became known around the country, other scientist came to carry out smaller-scale explorations. Pot-hunters began showing up as well. There were reports of stolen artifacts and vandalized sites, here and elsewhere in the southwest. Mounting concerns about unregulated activity at archeological sites led Congress to pass the 1906 Antiquities Act to protect historic and prehistoric sites on public lands. Protection for Chaco Canyon came the following year when President Theodore Roosevelt signed legislation designating Chaco Canyon National Monument. This was nine years before the creation of the National Park Service. In the interim, a Navajo trader served as the caretaker.

Since 1896, a considerable amount of information has been learned about the ruins of Chaco and

the people who built them. We know they designed turquoise jewelry, coiled pots, wove sandals and carved flutes; just as we know the social ramifications of erecting these complex structures included the ability to organize and supervise laborers. Much of the information that is known has been determined through the archaeological record and dendrochronology (tree-ring dating) studies of the roof timbers. Yet there is just as much that is not known about these gifted and determined prehistoric masons and their culture. We don't know what their music sounded like or how their food tasted, nor do we know how they recognized the change in seasons or celebrated the birth of a baby. When you visit Chaco, enjoy these mysteries and allow your imagination to recreate what we can no longer see, hear, touch or smell. And, as you walk through these impressive structures of prehistory, be respectful and understand that there will always be questions about the canyon and its people that will remain unanswered.

Local involvement

Preservation Needs 1) Completion of the survey of petroglyphs and pictographs. Twenty six years ago, a survey was made of the rock art in Chaco. Approximately 2,000 locations were identified with rock art. No work has been done to monitor this rock art to identify either vandalism or erosion. In 1997, Jane Aolber, a member of the original survey team, approached the park regarding this resurvey of the sites. With funding from the Southwest Parks and Monuments Association (\$5,000), a team of 10 volunteers came to the park for 7-8 days, twice a year for 2 years. The volunteers are part of a training course with the American Rock Art Research Association, a non-profit organization affiliated with the Arizona State University dedicated to supporting rock art research, conservation, and education. Ms. Aolber also invites a member from both the Hopi and Navajo tribes to be part of the survey team. Southwest Parks and Monuments Association has declined to fund the project further as it will be a continuous effort, not a discrete project, so the park is seeking funds to continue this work.

The survey work in the past two years has discovered that the previous survey did not count all of the images at each location for the sheer number of images has expanded by 100% of the sites that have been surveyed. There is vandalism of images in areas open to visitation. The survey team has not reached the more remote areas of the park to discover whether or not vandals have reached these areas. The park would like to now work on conserving those images that have suffered vandalism. (Studies have shown that lingering graffiti encourages more graffiti so they would like to remove what exists as soon as possible.) The park will probably contact the Getty about conservation as the leading rock art conservators are at the Getty and the Getty has made a commitment to preservation of World Heritage Sites.

Project cost: \$5,000 per year for team of 10 volunteers to survey for 7-8 days, two times per year. 2) Cataloging of objects and artifacts and condition assessment of conservation needs. There are an estimated 2 million objects and archival records in Chaco's collections all stored on the University of New Mexico's campus either in the Maxwell Museum (artifacts) or the Zimmerman Library (archives). The archives collection includes all of the excavation records, field notes, photos, and slides of excavations, some dating back to the 1920s. The current storage

does not meet the NPS storage standards. It is proposed that a new wing be added to the Maxwell Museum for Chaco's collections, and there is a private donor, but the NPS is unable to come up with the match to move this project forward.

Estimated cost: \$650,000 for conservation of artifacts; \$20,000 - \$40,000 for cataloging archives; \$100,000 - \$200,000 conservation of archives.

3) Stabilization and preservation of ruins. Currently the park has a work crew of 8 Navajo masons specifically trained in this work, six of whom are 20-30 year veterans approaching retirement. This crew also does work for the Bureau of Land Management and the Navajo nation on their Chacoan ruins. There are approximate 8 miles of walls at the park with about _ in poor condition, i.e., in the next 2-3 years will collapse or will disintegrate. Each mason can complete 8 sq. ft. per day. The masons also document their work so that there is a record of restoration treatments vs. original historic fabric. There is no permanent funding for this crew and it is difficult to attract new masons when the park cannot commit to permanent work year round.

Project cost: 8-10 full-time masons plus 5-6 seasonals (6 months per year): \$1,000,000 per year.

Local Involvement Chaco Culture NHP and The Albuquerque Astronomical Society (TAAS) were recently (April 1999) awarded an Honorable Mention in the 1999 National Park Foundation Partnership Awards in the Education category for the creation of the Night Sky program, which blends archeology and astronomy to make a connection between the past and present, and for greatly enhancing the interpretive program.

Contact Butch Wilson, Superintendent, 505-786-7014.

Wednesday, May 19-Arizona (continued)

TPS
15-20 12:00

LOWELL OBSERVATORY
Flagstaff, Arizona

The past and the future share the same starlight as it speeds through millennia-gone-by and streaks past the earth into a future we have not seen. At 105 years old, Lowell Observatory has been and continues to be committed to teaching humankind about our place in the universe and to forging the paths that have helped us move beyond our planet. It is the largest privately operated non-profit astronomical research observatory in the world and is a National Historic Landmark. It was here that the public's imagination about Mars was sparked, where the first evidence for an expanding universe was observed, where Pluto was discovered, where maps of the moon's surface for Apollo astronauts were refined, and where the public is daily invited to learn alongside world renowned astronomers and researchers. Objects and collections which tell this story and are still vital to the educational work of the Observatory are threatened by deterioration.

BRIEF TALKING POINTS (WHMC will write):

- Acknowledge director Bob Mills, educator Kevin Schindler, students, their teacher, possible additional teacher of the year from Flagstaff.
- There are no remarks currently planned. Some of the things she will be learning about may be of interest as she speaks of her visit later on:
 - 1) Timing of the universe. how old is the universe, the galaxies, our solar system, our planet, light years. this relates to the idea of millennia -- that we can see into the past by looking into the night sky -- into millennia gone by.
 - 2) Mars. Goes to origin of the Observatory and helps prepare HRC/students for what they will be seeing through the telescope. This also gives her some experience for future Mars Millennium Project events.
 - 3) Moon mapping. In the 1960's, Lowell Observatory and the Clark telescope in particular were used by Apollo to help prepare the astronauts for the moon missions. One task was filling in the rough detail of the maps of the moon's surface by hiring artists to look through the telescope and sketch/air brush in finer detail that the human eye can see which instrumentation could not. This will also be useful for future Mars Millennium Project events.
 - 4) Night Sky. the effect of city lights on night sky and measures that can be taken to diminish the effect. This helps prepare her for the topic of New Mexico's Night Sky being on the endangered list.
 - 5) Dendrochronology. The science of dating objects with reference to tree rings was developed here. The researcher, Andrew Elliott Douglass, was interested in studying the sun so he studied

the tree rings to measure growth which told him about climate which told him about the sun. This relates to the specific dating of the cliff dwellings at other sites she'll be seeing.

6) Preservation. What are the preservation needs/important objects that need to be addressed. Bring up the photo plate which revealed Pluto as planet and describe need for acid-free jacket etc. Could do some science of preservation (what deteriorates, how, why...)

7) possible reading of poem written by one of the astronomers:

Dedication

By Paul Helfenstein, October 1985

To those who were but children when
the Earth gave birth to rocket men,
and those whose youthful lullabys
aere dreams that *they*'d traverse the skies.

To those who once explored new moons
with plastic toys and sandbox dunes,
and those who flew themselves to Mars
in space ships made of monkey-bars.

To those who, when they came of age,
held planets on the printed page,
and those whose schoolboy lifetime hopes
were launched from backyard telescopes.

To those whose skyward destinies
had lured them off to earn degrees,
and those despairing when they'd found
their cosmic plans were Earthly bound.

To those who must console their thoughts
of never being astronauts.
Of solace, there is little sown
To would-be astronauts I've known.

Noble ends are earned, in part
by lofty quests, and fallen hearts.
The spirit many feign ignore
endures to conquer and explore.

Tomorrow's worlds shall bear the brand
of those who'll claim they're first to land.
If truth be known, they'd surely find
the tracks we left there with our minds

Rancho Encantado

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Santa Fe, NM 87501

(505) 983-3537 982-3537

Fax: (505) 983-8269

FAX TRANSMISSION COVER SHEET

Date: 5/20/99

To: Christie/Noa

Fax: 202-456 5709

Re: Speeches

Sender Lisa McCann

Room 106 until about
9:20 my time. Then I'll
let you know where I can

YOU SHOULD RECEIVE 23 PAGE(S), INCLUDING THIS COVER SHEET. IF YOU DO NOT RECEIVE ALL THE PAGES, PLEASE CALL (505) 982-3537.

be reached. I'm going to
set up shop downtown
somewhere.

History of the All Indian Pueblo Council

The Nineteen Indian Pueblos in New Mexico of the Pueblo's of Acoma, Cochiti, Isleta, Jemez, Laguna, Nambe, Picuris, Pojoaque, Sandia, San Felipe, San Ildefonso, San Juan, Santa Ana, Santa Clara, Santo Domingo, Taos, Tesuque, Zia and Zuni comprise the All Indian Pueblo Council.

The Pueblo tribes today operate under a form of government that was at once native and European, the European form of government having been introduced by the Spaniards in colonial times. There are two forms of this Spanish Government structure. One form was introduced by Oñate in 1598. The other occurred by royal decree in 1620. While each of the nineteen Pueblos is autonomous, most of them are being governed according to ancient tribal systems, they also operate a coalition system of government under the All Indian Pueblo Council. This permits mutual counsel, and allows for the development of a degree of political power in Pueblo relations with the state and federal governments.

According to oral history, a semblance of an All Indian Pueblo Council existed before European contact to counteract the nomadic raiding tribes following the years A.D. 1400 or A.D. 1525, whichever date one wishes to accept as the arrival of Apaches and Navajos in the Southwest. In 1598, when Juan de Oñate arrived in Pueblo country, he met with thirty eight Pueblo Leaders at Santo Domingo Pueblo. The date of 1598 appears on the logo of the All Indian Pueblo Council to indicate that this date is inscribed in writing by the Spaniards and is considered the date of origin of the Council. Prior to the Pueblo Revolt of 1680, the Council met to plan the uprising. The All Indian Pueblo Council was still operating prior to 1922, but the official modern-day operations of the Council began on November 5, 1942, at Santo Domingo Pueblo, when John Collier assembled the Pueblos to explain the Bursum Bill. So the All Indian

Pueblo Council has been in existence since pre-European contact.

The AIPC logo was developed by Mr. Joe Sando in 1970. The finishing touches were done by Jerry Ingram, a Creek Indian from Oklahoma. The mountains represent any mountain near each Pueblo. The river down the middle could be the Rio Grande, the Jemez, the Rio San Jose, or the Rio Pueblo at Taos. The sacred sun symbol is over the mountains, with the date of the first meeting with the Spaniards next to the sun's rays.

On October 16, 1965 The All Indian Pueblo Council adopted a constitution and bylaws. This brought the ancient, traditional group into the structure of modern governmental bodies under a Western type format. The two systems (ancient and modern) now attempt to develop cooperation among both worlds, the Indian and the modern with the objective of encouraging economic progress, education, and unification of the Pueblos on such issues as water rights, land rights, and preservation of Indian cultural values.

The All Indian Pueblo Council Constitution Preamble

We, the Pueblo Indians of New Mexico, members of the existing All Indian Pueblo Council, by virtue of our sovereign rights as Pueblo Indians and in accordance with our ancient customs and laws, in order to promote justice and encourage the common welfare, to foster the social and economic advancement of all the Pueblo Indians, to preserve and protect our common interests, our inherent right of self-government, and our rights as guaranteed to us by treaties, law, and the Federal Constitution of the United States of America, do ordain and adopt this Constitution and By-Laws for the All Indian Pueblo Council for the common benefit of all Pueblo Indians.

PROGRAMS OF THE ALL INDIAN PUEBLO COUNCIL, INC.

Pueblo Office of Environmental Protection

Environmental technical assistance and development of environmental capabilities

New Mexico Native American Business Development Center

Assistance for Native American and minority-owned businesses

Two Worlds Project

Substance Abuse Prevention and HIV/AIDS Prevention

Speech & Hearing Program

Assessments of the ear and hearing system

JTPA Program

Vocational training and employment placement

Helping Indian Children of Albuquerque

Assistance for children with special medical or educational needs

Johnson O'Malley Program

Assistance to urban Pueblo Indian students and their families

Indian Pueblos Federal Development Corporation

Development of former AIS property

All Indian Pueblo Council, Inc.
Pueblo Office of Environmental Protection

The AIPC-POEP serves the population of all nineteen (19) Pueblos of New Mexico, and currently employs fifteen full time employees. AIPC-POEP is funded primarily by the U.S. Environmental Protection Agency (EPA), Region VI, Dallas, Texas. Our programs include the Superfund Program, Underground Storage Tank Program, Air/Radon Program, NPDES Program, Solid Waste Management Program, Safe Drinking Water Act Program, and the General Assistance Program.

As one might expect, assisting the 19 Pueblos with environmental issues is multi-faceted. In addition to addressing the various environmental technical assistance needs of the 19 Pueblos, a major ongoing long-term objective of POEP is to develop the environmental capabilities within each of the respective Pueblos. It is POEP's mission that in the foreseeable future, as tribes become ready, that many of the programs currently operated by POEP can be transferred to the respective Pueblos.

Superfund Program

The Superfund program is the oldest and largest program within the POEP. With an initial site universe of at least 400 potentially hazardous sites, this program has focused its efforts on assessing and further investigations on those on the original list, and other sites identified subsequently. The work to date has been primarily performing Preliminary Assessments (Pas) and Site Investigations (Sis), which are two required Superfund steps that must be accomplished before a site can be scored and elevated to the remedial stage. Again, the principal objective of the Superfund Program is to assess, inspect, and remediate potentially hazardous waste sites that may pose a threat to human health and the environment.

Although the Superfund Program is very program specific with regard to addressing potentially hazardous impacts, the program has developed three other important objectives which continue to support tribal needs. These are in the area of comprehensive Emergency Response Planning, developing a computerized Geographic Information System (GIS) where valuable information/data of sites can be maintained, and an ongoing training and Community Relations outreach activities will be pursued.

Underground Storage Tank (UST) Program:

The approximately 253 USTs located throughout the 19 Pueblos potentially represent a significant threat to the environment, groundwater supplies, and economic and commercial growth opportunities to the Pueblos if not managed and assessed in a correct and timely manner. Statistical averages indicate that 70-80% of all USTs will leak into the surrounding environment and require investigation and/or cleanup. Therefore, the central objective here is to eventually address those sites with known releases and/or remove all abandoned USTs.

TIME : 05/15/1999 14:45

NAME :

FAX :

TEL :

Two other major objectives are to develop draft Pueblo UST regulations/codes which will serve as a significant first step in developing specific Pueblo environmental regulatory authority, and to establish a funding mechanism whereby fuel dispensing operations on the reservation, be it tribally operated or otherwise, will be able to meet the federal financial responsibility and environmental liability requirements mandated by the EPA.

Air/Radon Program

The Clean Air Act Amendments (CAAA) of 1990 have provided a venue for Indian tribes across the nation to be Treated-As-States (TAS) in addressing their respective air quality issues. Diminishing air quality and the increased incidence of respiratory ailments on the 19 Pueblo reservations is fast becoming a major health concern. These health and environmental threats may be attributable to a combination of area and local ambient air pollution sources, and other indoor air pollutants. Source identification and strategies designed to mitigate air quality issues are two prime objectives of the POEP air programs. Conducting emissions inventories for all 19 Pueblos will assist them in gaining important air quality baseline data. The POEP has planned for the eventual establishment of a mobile monitoring network which will monitor for a variety of local and area air pollutants. The Radon portion of the air programs within POEP specifically has two objectives to address indoor air quality issues. One is to assess the level of radon present indoors throughout the residential homes and community facilities of the 19 Pueblos, and to provide hands-on training to assist tribes with effective and cost-wise radon mitigation alternatives.

NPDES/Sludge Management Program

The National Pollutant Discharge Elimination System (NPDES) Program is designed to address surface water quality issues within the 19 Pueblo reservation waterways. The NPDES permitting program is part of the national regulatory effort to limit and/or eliminate discharges of pollutants into U.S. waterways, which many of our reservation rivers, wetlands, and other tributaries are defined to be. While assisting the Pueblos with the delegation of NPDES permitting authority is an objective of this program, none of the Pueblos have sought this authority due to the absence of point sources directly within any of the reservation boundaries. An additional objective, and just as important, is the water quality sampling support provided to those Pueblos with EPA approved Water Quality Standards (WQS). The establishment of Quality Assurance/Quality Control (QA/QC) protocols, and the development of Quality Assurance Project Plans (QAPJP) for those Pueblos is a critical preliminary step. These documents will serve as the sampling protocols/procedures that will allow them to take legally defensible samples, and to determine whether the WQS approved Pueblos are in compliance.

The Sludge Management portion of the program is targeted to wastewater treatment issues. The primary focus is to investigate the reuse options of wastewater and sludge. In addition, further investigation is being pursued to determine the potential for remediating existing facultative/evaporation/absorption lagoons. The issue of remediating existing lagoon sites was primarily the outcome of the Pueblos concerns over the large landbase requirements for ongoing IHS expansions of wastewater treatment facilities.

Solid Waste Management Program

The Solid Waste Management Program is the newest addition to POEP. With the compliance deadline date for landfill closures approaching fast, the 19 Pueblos are caught in a situation of having to comply with federal regulations with little or no funds to address the closure issue. Embedded in the closure mandates are two major areas that have to be addressed as well, and these are the areas that this program will attempt to accelerate its assistance to the Pueblos. The two important considerations which the Pueblos have to deal with are alternative waste disposal options, and long-term solutions to their future waste stream disposal needs.

The success of any community initiative rests with the acceptance of a program such as this, but particular to solid waste management issues, it is absolutely imperative that the necessary re-education of the community takes place. Because there is still no assurance that money will be available in the future for solid waste management issues, the long-term success again rests with the proper planning of self-sustaining solid waste programs which will undoubtedly require the financial support of the community members. Community education and re-education is a crucial and vigorous of this program, as well as assisting the member Pueblos with solid waste management code development.

General Assistance Program

The General Assistance Program (GAP) has been a very important and vital component within POEP because it provides the flexibility to address the remaining environmental technical needs that cannot be addressed by other project-specific programs. The GAP program continues to promote and provide technical assistance that is geared toward tribal capacity-building as its main objective. The GAP program is currently completing a feasibility study to determine the viability of a laboratory facility to serve the laboratory analysis needs of the 19 Pueblos. of this type has not been conducted before on the Pueblos, and this effort represents a major commitment to the health and welfare of the Tribal communities.

PROBLEMS AND RECOMMENDATIONS

Programmatic Problems

Without a doubt, the primary problem which all the Pueblos will agree on is a serious absence of adequate funding for developing and implementing new programs, and meeting all environmental compliance requirements.

Except for the Superfund Program, none of the POEP programs are currently funded at a level to sufficiently provide coverage to all 19 Pueblos. Until recently, for example, POEP

①

1) Pal. of Gov.

Others who can trace their ancestry to people in hide paintings:

Former (now retired) Ambassador Frank

Ortiz, Active member of Mus. of NM Foundation & supporter of proposed new buildings for Pal. of Gov. complex.

U.S. Ambassador to Spain - Ed Romero.

2) General History of NM-

- of the early Europeans, the first were led by Alvar Nuñez Cabeza de Vaca. One of his team of "explorers" (they explored after they were shipwrecked off the coast of Texas) was Estéban, a black Moor. It is said that 300 Moors accompanied Cortés in his conquest of Mexico.
- By 1545, 1/4 of the Spaniards in Mexico City were Jews. When the Inquisition (I don't have date) came to Mexico, many of these exiles fled north to New Mexico.
- Francisco Vázquez de Coronado, ~~came~~ came to New Mexico (~~At~~) (Nueva España) in 1540, - his expedition was made up of a German bugler, two Italians, 5 Portuguese, a Frenchman and a Scots man (who Hispanicized* is this a word? - his name from Thomase Blake to ~~Tom~~ Tomás Blaque).
- Missionaries were also multicultural. Priest who sent hide paintings back home to family in Europe was Swiss.

(2)

- One of the first "Anglos" to come to New Mexico was Baptiste la Lande. He was a French Creole from Louisiana.
 - ~~Late~~ In the 19th c. railroads opened mountain villages to the commerce of the rest of the country. The railroad came to Santa Fe in 1880. An influx of immigrants was led first of all by the railroad builders themselves, including Chinese.
 - Polish & Slovak ~~and~~ miners worked the coal fields in western New Mexico.
 - In southern NM, in an area called "Little Texas," Germans & Irish worked cattle & the oil fields.
 - See e-mail of 5/16 re: Japanese internment camps. Some / A few men held in the camps stayed. No statistic.
 - Today, Vietnamese, Cambodians, Laotians, & Filipinos.
- 3) "Archeological remains tell stories of people & places not mentioned in historical documents." May need to think about using this. Pueblos ~~have~~ traditions are kept orally, not in written records. So this view of archeology would seem to me not to make much sense to them.
- 4) Acoma in Keres (native Acoma language) is "Hasku" meaning, "a place prepared for the Acoma people." (From literature on Sky City Community School.)
- 5) Acoma facts: There are approximately 6000 members & villages: ~~Acoma~~ Acomita, Old Acoma, McCarty & Antae.

(3)

6) Talking points for school visit/background to make into talking points:

School vision statement - Sky City Community School Students will exemplify a sense of worth, good citizenship, and positive learning in our community.

Mission - Students at SCCS have a unique opportunity to learn the Acoma traditions & values while preparing for the future. ... safe & nurturing environment ... provide a quality education based on ~~at~~ national, state, BIA & tribal standards. Finally, we believe all children are members of a global community & have a responsibility to become productive citizens.

TO: Rancho Encantado
Fax 983-8269

PLEASE HOLD FOR ALISA MCCANN
[WHITE HOUSE MILLENIUM COUNCIL]
WHO WILL ARRIVE THIS PM

.....

TO: Alisa McCann, Save America's Treasures

FROM: Mary G. Ragins
Historic Preservation Planner
City of Santa Fe
984-6657

DATE: 19 May 1999

.....

Lisa,

Here's what I got:

The intent of Community Days is to bring the residents to the Plaza – the historic heart of Santa Fe – prior to the height of the tourism season to give them a place to “rub elbows,” get to know their neighbors, and raise awareness about the number of services available to them as residents.

Services available from the city and a slew of other non-profit organizations that play a part and are integral to the community.

Expect that there will be 10,000 to 15,000 people in attendance this year.

Acknowledgement of the double-edged “swordness” of tourism – good for income, bad for impacts on the community. This weekend is the time for the residents to embrace the Plaza as their own and make them feel at home.

Hope I get to see you.

Mary

Hi Lisa,

Just a reminder that NEA has been a long time supporter of Cornerstones as part of its commitment to the folk and traditional arts and to cultural heritage. In FY '99 the NEA made a \$50,000 grant to Cornerstones Community Partnerships to support technical assistance workshops for community – based restoration projects to preserve historic adobe structures. Cornerstones will coordinate volunteer workdays in about 40 communities, providing training to volunteers, helping local residents acquire the proper building supplies and lending necessary tools.

Another group worth mentioning when in Santa Fe (or Albuquerque) is the Fund for Folk Culture. Right now, the NEA has a partnership with the Fund aimed at building an infrastructure to support institutions that strengthen culture within the community, (the Fund's mission is to help people shape and strengthen their community from within through the practice of living traditions). They are sort of the umbrella organization that solicits big grants and then parcels support out directly to communities or community development groups.

Here are two of their execs who should probably show up on a list somewhere:

Pete Mattair

Elizabeth Peterson.

Both can be reached at 505-984-2534.

- See what seems to work Lisa, and thanks.



THE WHITE HOUSE MILLENNIUM COUNCIL

PHONE: 202/456-2000

FAX: 202/456-2008

TO: Lisa McCann
Rancho Encantado
Please hold

FAX: 505 983-8269PHONE: 505-982-3537FROM: MicheloDATE: 5/19/99Number of Pages (Including Cover): 1

MESSAGE:

Durango - population 12,430 (1990)
Cortez " " 8,209 (1997)

Population at Mesa Verde 30,000
during prehistoric times

THE WHITE HOUSE MILLENNIUM COUNCIL

708 JACKSON PLACE, NW

WASHINGTON, DC 20503

The information contained in this facsimile is PRIVATE and intended for the recipient ONLY. Please call if there are any problems with our transmission.

TEXT FOR TALK AT ACOMA PUEBLO Peter Chapin

I never dreamed, when I used to give lectures on architecture and showed slides of *San Esteban del Rey* church up there on the mesa, that I would some day have a chance to play a very small role in its renovation. This is a very special place and a very special community. It has (among other things) produced an outstanding tradition of visual art in its painted pottery: an inspiration to us all and to painters like myself in particular. How lucky I have been to get involved as a volunteer and board member of CORNERSTONES, COMMUNITY PARTNERSHIPS!

What is CORNERSTONES? We are a not-for-profit organization based in Santa Fe. Our mission can be stated as follows:

CORNERSTONES works with communities in New Mexico and nearby areas to restore historic structures, encourage traditional building practices, and reinforce cultural values.

We've been doing community-based restoration for 13 years. We do so at the invitation of the communities. The communities own the projects: we are there to help, providing expertise in traditional technologies, community organization, and access to resources.

I have great admiration for our staff of architects, builders and others with expertise to carry out this mission. Over the years they have provided assistance to more than 200 communities, conducted 30 training workshops, been involved in hands-on restoration efforts at over 50 communities, and initiated youth-training programs at Zuni Pueblo, Dona Ana and Mora County, involving nearly 400 youth.

We are currently engaged in several projects: churches in Lamy, Las Vegas and Socorro (Texas). Also *Our Lady of*

Lourdes Shrine at San Juan Pueblo, Sage Memorial Hospital in the Navajo Nation, and the restoration of some homes at Santo Domingo Pueblo. And more! (as they say in the ads.)

Here at Acoma we have collaborated on an intensive condition assessment of *San Esteban Church* (funded by the Andy Warhol Foundation) and initial restoration efforts up there. We have worked with the Acoma Housing Authority to explore the possibility of a pilot model home using traditional materials, and have worked with the pueblo on improvements to the senior's center. We have collaborated with faculty and students from the University of Pennsylvania and Cornell in these efforts.

We hope that we will be able to initiate a training program in traditional building practices for Acoma youth here, with the help of graduates of our youth training program at Zuni Pueblo. Involving youth is crucial for the future of buildings and communities. For some reason the phrase "*It takes a Village*" comes to mind: I can't imagine why.

We hope that the restoration of *San Esteban* will attract sufficient financial and human resources to be successfully completed. Buildings of such importance enrich all of us: if we fail to do what we can to help, we will all be impoverished.

On behalf of the staff, board and supporters of Cornerstones I want to end by saying we are very proud to be partners with the people of Acoma in this effort. And we are very grateful to the *Save America's Treasures* initiative, Mrs. Clinton and all involved for their marvelous help..... Including Richard Moe, President of the National Trust for Historic Preservation, whom I now have the honor of introducing.

GOOD EVENING

**WELCOME TO THE 1st EVENT ON A
2-DAY "SAVE AMERICAS
TREASURES TOUR" OF THE SOUTHWEST.**

**I AM CLARA APODACA AND IT IS WITH
PRIDE THAT I REFLECT ON THE 2 YEARS
I HAVE SERVED AS CHAIR OF
CORNERSTONES NATIONAL ADVISORY BD.**

**I WANT TO TAKE THIS OPPORTUNITY TO
THANK YOU FOR GATHERING HERE IN
AT GLENNA GOODACRE' STUDIO.**

THANK YOU GLENNA

**FOR HOSTING THIS EVENT FOR US. IT IS A
MAGNIFICENT SETTING.**

**THANK YOU MILLENNIUM COMMITTEE
MEMBERS WHO HAVE TRAVELED HERE.**

**THANK YOU FRIENDS OF NATIONAL
TRUST FOR HISTORIC PRESERVATION.**

**I WANT TO THANK MAYOR DELGADO AND
ANGIE, FORMER GOVERNOR BRUCE KING
AND ALICE & OTHER ELECTED OFFICIALS.**

**LET ME THANK FRED PALMER FOR THE
BEAUTIFUL FLORAL ARRANGEMENTS.**

THANK YOU ANTONIO MENDOZA FOR

THE WONDERFUL SELECTIONS YOU HAVE
SHARED WITH US THIS EVEVING.

THANK YOU TO THE BOARD OF

DIRECTORS OF CORNERSTONES UNDER

THE LEADERSHIP OF PETER CHAPIN AND

MY SPECIAL THANKS TO THE 24 MEMBERS

OF THE NATIONAL ADVISORY BOARD,

SEVERAL OF WHOM ARE HERE TODAY
(NAME A FEW)

THANK YOU DONORS ALL FOR YOUR

SUPPORT YOU HAVE GIVEN US.

AND A BIG THANK YOU TO THE STAFF OF

CORNERSTONES AND SAVE AMERICA'S

TREASURERS FOR MAKING THIS TRIP
POSSIBLE.

**BORN AND RAISED IN NEW MEXICO, I
MOVED AWAY 11 YEARS AGO, BUT A VERY
LARGE PART OF MY HEART IS STILL
HERE WITH YOU. THAT IS WHY 3 YEARS
AGO WHEN A YOUNG MAN, SAM BACA
FROM CORNERSTONES CAME TO SEE ME
IN WASHINGTON AND TOLD ME ABOUT
"NUESTRA SENORA DE LA CANDELARIA
CHURCH
IN DONA ANA, I GOT INVOLVED. I HAVE
MANY MEMORIES OF THE STRUGGLE AND
COMMITMENT OF THE HISPANIC
COMMUNITY TO THIS CHURCH, A CHURCH
WHERE I WAS BAPTIZED AS A CHILD.**

**IN THE PROCESS, CORNERSTONES HAS
ALSO HELPED THE DONA ANA
COMMUNITY RESTORE PRIDE IN ITS
HISTORY, AND RESIDENTS HAVE SEEN
HOW THEIR OWN RESOURCEFULNESS AND
COMMITMENT CAN MAKE A DIFFERENCE.
THE YOUNG PEOPLE IN DONA ANA HAVE
TURNED THE RESTORATION PROJECT
INTO AN OPPORTUNITY TO GET TRAINING
IN TRADITIONAL BUILDING SKILLS AND
LEADERSHIP; A STRUCTURE FROM THE
PAST HAS GIVEN THE PROMISE OF A
BRIGHTER FUTURE TO THE YOUTH OF MY
HOMETOWN.**

**AND SO IT IS THAT I TAKE SUCH PRIDE IN
INTRODUCING OUR VERY SPECIAL GUEST
THIS EVENING.**

**FIRST LADY HILLARY RODHAM CLINTON
HAS BEEN SUCH A STRONG ADVOCATE
FOR CHILDREN, FAMILY & COMMUNITIES.
SHE MAKES US ALL PROUD OF THE WORK
SHE DOES THROUGHOUT THE NATION,
AND IS SUCH AN INSPIRATION TO US.
BY CHOOSING TO HIGHLIGHT AND
GENERATE SUPPORT FOR THE
IMPORTANT WORK OF CORNERSTONES,
THE SAVE AMERICA'S TREASURES
CAMPAIGN ACKNOWLEDGES THE**

**IMPORTANCE OF OUR CULTURES TO
AMERICA AS A WHOLE.**

**BY BEING HERE TODAY, MRS. CLINTON,
YOU ARE CLEARLY EXPRESSING YOUR
OWN REALIZATION THAT AMERICAN
HISTORY IS SUCH A LARGE PART OF OUR
CULTURE. YOU UNDERSTAND
INSTINCTIVELY THAT THE GREATEST
STRENGTH OF AMERICAN HERITAGE IS
IN ITS DEPTH AND DIVERSITY. FOR THIS,
WE EXPRESS OUR GRATITUDE TO YOU &
WELCOME YOU TO OUR BEAUTIFUL
STATE.**

A SYMBOL OF GRACE AND DIGNITY,

VOGUE MAGAZINE SAID IT BEST-----

"THE EXTRAORDINARY HILLARY CLINTON"

**LADIES AND GENTLEMEN, THE FIRST
LADY OF THE UNITED STATES OF
AMERICA**

HILLARY RODHAM CLINTON