

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

historic name "Sierras y Colores" Mural

other names/site number _____

2. Location

street & number 318 Main Street

city or town San Luis

state CO

county Costilla

zip code 81152

<input type="checkbox"/>
<input type="checkbox"/>

not for publication

vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national ___ statewide X local

Signature of certifying official/Title

Patrick Edman

Deputy State Historic Preservation Officer

Date

6/23/2023

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper

Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input checked="" type="checkbox"/>	object

Contributing	Noncontributing	
	1	buildings
		sites
		structures
1		objects
1	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE/work of art

RECREATION AND CULTURE/work of art

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

N/A

foundation: N/A
walls: N/A

roof: N/A
other: N/A

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Prominent Chicano artist Carlos Sandoval painted *Sierras y Colores* in 1986. The mural sits in a prominent space on the side of the former Dr. De La Pena Clinic & Mesa Drug Store at 318 Main Street in San Luis, Colorado. The mural is large, taking up the entire side of the building at around 20 x 15ft. The work depicts the history of the town of San Luis from its inception to the time of the mural's creation. It features iconic motifs associated with the Chicano Movement, the Land Rights Movement, and Hispano heritage contemporary with the time in which Sandoval painted it, such as agricultural products, the Sangre de Cristo Mountains, irrigated fields, ranchers, and ancestors. Although the building at 318 Main Street is located within the boundary of the nominated resource, the building does not contribute to the significance of this resource.

Narrative Description

Contributing: *Sierras y Colores Mural*

Sierras y Colores is a large-scale (roughly 20 ft. long) mural (acrylic on stucco) painted by Carlos Sandoval in 1986 onto the former Dr. De La Pena Clinic & Mesa Drug Store (5CT.47.69, 318 Main St.) at the north end of Main Street in San Luis. The building features a combination of traditional styles of building and concrete materials contemporary with structural renovations in the Culebra Villages taking place in the 1940s. Storeowners were eager to revitalize their storefronts while maintaining their signature Pueblo Revival style, and the former clinic & drug store was among some of the buildings that underwent renovations at that time. In keeping with the deep sense of pride in heritage, Sandoval's 1986 mural contains seven vignettes depicting distinct aspects of the land in San Luis. The three vignettes on the upper register are inset from the bottom register because of the building's design. The vignette in the upper left corner of the mural depicts the first Mexican American and Hispano families to settle in the area in the nineteenth century. The families reside in the center of the vignette, encapsulated by a white cloud set in front of a vibrant blue background. Sandoval applies powerful, bold, and bright colors in his work, found throughout the *Sierras y Colores* mural. The positioning of the ancestors in the sky references a town's oral history of a vision by several community members in the late 1800s. In the central vignette on the uppermost register of the work, conquistadors can be found floating above the image of Jesus after his crucifixion. This represents the town's settlement and the subsequent coming of the Christian religion. To acknowledge the land's original inhabitants, Indigenous peoples such as the Ute and Apache tribes, Sandoval paints an Indigenous figure mounted on a horse in the right corner of the upper register, an iconic image in Sandoval's work.

The lower register of the mural introduces the Sangre de Cristo Mountains and the importance of communal agricultural practices in the Valley of San Luis. The leftmost registers depict farmers planting rows of crops and branding cattle. The right-most register depicts a man returning from the hunt with an elk on the back of his horse. The central register of the mural is perhaps most indicative of the distinct agricultural roots of San Luis that will be discussed later in this document and its place in the greater Mexican American/Hispano land rights struggle and later El Movimiento (the Civil Rights Movement). A woman in a broad-brimmed hat with long, dark hair holds a platter of locally grown produce such as corn, onions, cantaloupe, lettuce, radishes, and carrots. Her position in the center denotes her importance and that of the food she carries. The central figure was rehabilitated by Sandoval in 2016, and some minor aspects of her overall character were changed to honor events in Mexican American, Hispano, and Chicano history. What is particularly notable is the placement of lettuce in the center of the platter the woman is carrying. During the 1970s, the lettuce, grapes, and wine boycott led by the United Farm Workers (1962-present) transpired throughout the nation. This protest sought to improve the inhumane working conditions for many migrant farm workers providing food for the people of all of Colorado while the workers experienced discrimination and marginalization.

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Artistic depictions of the town of San Luis are common in printed artworks and textiles, with examples dating back to 1887, as noted in the initial Plaza de San Luis de la Culebra Historic District nomination (page. 39, "From Colorado Magazine Article, page 262") (fig.2). The image shows townspeople on horse-driven carts riding down what is Main Street. This iconic scene survived partly through depictions of settlement in Sandoval's *Sierras y Colores* mural, painted directly onto a prominent building on Main Street.

Carlos Sandoval's *Sierras y Colores* mural is integral to the building's character on the historic Main Street in Colorado's oldest town, San Luis. While the history and culture of Sandoval's hometown depicted in the mural undoubtedly hold significance, it also serves as a historically significant example of Chicano muralism executed by a prominent artist at the tail end of the Land Rights Movement. It is especially relevant that many iconic examples of this style of public art are fading from existence due to whitewashing, sandblasting, vandalism, and gentrification.

Non-Contributing: Building at 318 Main Street

318 Main Street is a two story rectangular building with a stuccoed exterior and flat roof that contains Pueblo Revival style elements. The fenestration on the west façade at the first floor contains two sets of paired fixed rectangular windows divided by a door near the center of the wall and one closer to the southern wall of the building. There is a continuous squared drip molding above the windows and doors on the first floor. Above this fenestration is a shingled shed roof overhang with blue painted fascia. Above the overhang in the center of the building is a wood sign with the words "Jacaes Gallery" in black lettering. The second story fenestration includes two sets of paired rectangular windows that are taller and narrower than those on the first floor flanking a smaller pair of rectangular windows at the center of the wall. All of the windows on the second story contain drip molding over the windows. There is a simple centered parapet at the roofline of the façade.

The southern wall is a joint party wall with the neighboring structure and is not visible from the exterior. The adjacent building is set forward from the façade of 318 Main Street by a couple feet. The *Sierras y Colores* mural is located on the northern wall of the building.

318 Main Street does not contribute to the nominated resource because it is the surface that the mural is painted on, not the mural itself. The history of the building does not contribute to the significance of the mural and, therefore, is a non-contributing resource.

Integrity and Alterations

Despite the mural having undergone rehabilitation in response to falling into disrepair because of sun bleaching, weathering, and cracking, the mural remains much the same as when it was originally painted. The rehabilitation sought to repair cracks in the paint found throughout the mural and reinvigorated the vibrancy of Sandoval's use of color throughout the work. This allowed *Sierras y Colores* to have the visual impact it was originally created with when the artist originally painted it in 1986 on Main Street. In 2016, the mural's original artist, Carlos Sandoval, participated in a rehabilitation of the mural that resulted in minimal changes to the central female figure in the central register. The central figure was modified to show the woman's full body instead of just her face, allowing Sandoval to draw a direct connection between the San Luis people and the land, where the woman emerges from the land. While the central figure was certainly rehabilitated with a slimmer form, the meaning of the mural lies in the content of the figure itself as representing a woman, an allegory for land. All original motifs, such as the agricultural products, ranchers, Indigenous figures, ancestors, Jesus Christ, mountains, and agricultural fields, remain the same. In addition, the following elements, which are essential to the integrity of the mural, remain intact:

1. The pigments used in the mural were not changed; the restoration used identical pigments to increase the readability of the painting because of the damage.
2. The mural remains on the former Dr. De La Pena Clinic & Mesa Drug Store.
3. Carlos Sandoval, the original artist, completed the rehabilitation of the mural.
4. The physical placement of the motifs in the painting remains the same.

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5. The core narrative of the mural remains the same, and storytelling is the primary goal of the Chicano Muralism genre of painting, as well as Sandoval's personal philosophy of painting.

The mural's location, design, and narrative establishes the object's integrity. Historic photographs of the mural demonstrate that the narrative, motif placement, physical location, and overall design remain the same.

Regarding the seven aspects of integrity, the mural retains excellent integrity as the work of a master Chicano artist over time.

Location

Sierras y Colores is bound to its location on 318 Main Street in the Culebra Villages historic district of San Luis. While the building hosting the mural has changed owners since the mural's inception in 1986, the physical location of the mural remains on the same side of the building.

Setting

The state of Colorado was an important setting for events associated with the Chicano movement, such as the Land Rights Movement and United Farmworkers protests, among other localized student political actions spread throughout the state. The Land Rights movement was rooted in the town of San Luis, where the mural was painted. Its visibility from Main Street supported its use as artistic narrative referential material responding to the city's historic context. Main Street was not simply a place of commerce as suggested by the grocery stores, doctor's offices, and gas stations; it was also a place of congregation of locals where the majority among them were actively engaged in the most long-standing battle for land and water rights in the state of Colorado. This mural sat in direct conversation with storeowners, farmers, and students alike who wanted to uphold their town's history, culture, and lifeways. Through its subjectivity, *Sierras y Colores* activated the same sentiments of heritage and tradition upheld by those fighting for the right to land and water access in San Luis.

Concerning the built environment, there has been little change to the Main Street of San Luis that impacts the historic integrity of setting. The orientation of Main Street is unchanged since its inception and its proximity and orientation to the mural has been unchanged since the murals creation. There are no construction nor infill projects that obstruct the view of the mural from the road and the general setting of Main Street has been largely unchanged. As such, *Sierras y Colores* retains excellent integrity of setting.

Design

Sierras y Colores not only features key design elements of Chicano muralism but also reflects the signature style of prominent Chicano artist Carlos Sandoval.

Design elements of Chicano Muralism:

1. Multiple vignettes or image scenes in a single composition;
2. Iconographies include ancestors, crops, agricultural fields, religious imagery, and local rural and urban landscapes;
3. Representational and significant local historical narratives;
4. The implementation of bright colors in a graphic style;
5. A large-scale composition that incorporates the built environment (walls, building shape, edges of building);
6. Incorporation of strong aspects of cultural identity (In the case of *Sierras y Colores*, elements such as the Sangre de Cristo Mountains, ancestors of San Luis, and figures Indigenous to San Luis);
7. Emphasis on natural and built environments;
8. Inclusion of Indigenous lifeways and iconography.

Design elements unique to Carlos Sandoval's body of work:

1. Incorporation of highly saturated colors;
2. Compositional symmetry or balance;
3. A central figure larger in scale than other figures depicted in the artistic composition;

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4. Incorporation of mountains in the background of the painting (signifying the artist's rural upbringing);

Sierras y Colores retains excellent integrity of design when considered in the context of both the design elements of Chicano Muralism and those unique to Carlos Sandoval's work.

Materials

While the mural has been rehabilitated since its original creation, identical pigments were used in the composition. The color palette has endured despite exposure to the sun daily. Additionally, the cool blue used in this mural is featured in Sandoval's since-destroyed *Sagrada Familia* (1982) and *Balance* (1979) murals. As such, *Sierras y Colores* retains the integrity of materials.

Workmanship

Sierras y Colores is a prime example of the work of prominent Chicano artist Carlos Sandoval. The painting features high-quality elements of design characteristic of Sandoval's signature artistic style and serves as a notable example of Chicano muralism through its adherence to the previously mentioned compositional elements. Among the artist's other murals that have since been destroyed, this surviving example captures the essence of a master artist's signature style. Additionally, the mural is in stable condition, and the imagery is highly legible, making it easy for visitors to appreciate it for years.

Association

Sierras y Colores was painted towards the tail-end of the Chicano Movement, but the Land Rights Movement remained active in San Luis, where the mural was made. Visual signifiers on the mural, such as the depiction of flowing agricultural fields, suggest that Sandoval used his art to engage in a public conversation about water use, which was deeply contested in this area. It is important to note that while the Land Rights Movement peaked during this mural's creation, political battles over the same issues continue to this day, adding further relevance to the narratives expressed in *Sierras y Colores*. Sandoval's mural continues to be associated with the town it was originally painted in, the history it depicts, and the people it was painted for. As such, it retains the excellent integrity of association.

Feeling

While the mural has undergone minor changes over time, the essence of the mural has remained much the same and retains the integrity of feeling. The narrative of the mural conveys the same message of awareness of the history and culture of San Luis. The compositional organization of the mural maintains the same arrangement in line with the structure of the building it resides on, and current viewers of the mural can understand the overall message and interpretation of the artwork in its original setting.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ETHNIC HERITAGE/Hispanic

ART

Period of Significance

1986

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, areas of significance, justification for the period of significance, and any applicable criteria considerations.)

The *Sierras y Colores* Mural is locally significant under Criterion A in the area of Ethnic Heritage: Hispanic as a mural associated with Chicano cultural, social, and political sentiments emerging from the Land Rights Movement, a subset of "El Movimiento." The content of the mural, its artist, and its location are directly associated with the Indigenous settlement and the later Hispano settlement in the San Luis Valley, the Land Rights Movement at the later end of "El Movimiento," marking the important development of the ethnic heritage of Hispano and Chicano people in the town of San Luis, Colorado. *Sierras y Colores* is further locally significant under Criterion C in the area of Art as a representation of the work of master Chicano artist Carlos Sandoval (born in San Luis), whose work embodies the distinctive characteristics of Chicano muralism specific to the cultural history of San Luis. The period of significance for the object is 1986, the date of the mural's creation. *Sierras y Colores* qualifies for Criteria Consideration: G as an object of exceptional importance and scarcity warranting listing within the last fifty years. Although created in 1986, the mural is the last remaining mural of master muralist Carlos Sandoval in Colorado, as other murals have been lost to whitewashing, vandalism, and exposure to the elements.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A:

Sierras y Colores is locally significant under Criterion A in the area of Ethnic Heritage: Hispanic as an expression of the Chicano cultural, social, and political movement "El Movimiento." The mural is locally significant for its timely depiction of the settlement history and cultural practices of longtime residents in the town of San Luis amid southern Colorado and northern New Mexico Land Rights Movement and the United Farm Workers protests of the 1970s and 1980s. The work is featured on the side of a prominent building on San Luis's historic Main Street. As a mural adhering to the conventions of traditional Mexican muralism, it serves as a place of educational transmission. Its culturally relevant subject matter and artistic rendition of the social history of San Luis amid protests make it an important asset to the cultural preservation of San Luis. The area has been used past and present as a place of commerce, gathering, and recreation. The timeliness of Sandoval's mural on Main Street, given the context of the Land Rights Movement, enlivened and educated the public. Furthermore, its important narrative was relevant to the social history and culture of those living and protesting in San Luis. Carlos Sandoval's site-specific Main Street mural is a significant and unique example of a masterful artwork in the town of San Luis and the state of Colorado.

Collaboration and community engagement play key roles in creating Chicano murals. When asked to help paint Emanuel Martinez's *Urban Dope Rural Hope*, 1977, in Denver, Carlos Sandoval obliged and thus began his career in murals and large-scale painting (fig. 1.) Sandoval would go on to paint several murals in the Denver area, some of which were collaborative community-based projects. One example is *Two Muralists*, 1979, North High School, Denver, CO, where the artist worked with students at the high school to create the work. It was later whitewashed in the 1990s. Around the same time, Sandoval painted *Balance* in 1979 on 18th and Wazee, Denver, CO. In addition to *La Sagrada Familia*, 1982, on 1209 W. 36th Avenue, Denver, CO, development projects in the 1990s wiped out all but a single mural and a painted stucco sculptural mural on the side of the former Dr. De La Pena clinic. The building owner, Huberto Maestas, commissioned Sandoval to paint his acclaimed mural, *Sierras y Colores*, in 1986. The mural depicted the long history of the land in the city and the people who inhabited it, and it is admired by residents of the town today. The additional sculpted stucco on the south side of the same building attributed to Sandoval has no title and is much smaller in scale than Sandoval's other work. It seems to work within the narrative of its neighboring mural *Sierras y Colores* by depicting the image of a horse and wagon (referencing a story of his great-grandmother in San Luis). The stucco horse sculpture on the other side of the building is not a mural on its own, but it does serve as an example of Sandoval's interest in the settlement history of San Luis. It is not a contributing element to the nomination of *Sierras y Colores*. Still, it is mentioned to provide further context of the artist's typical themes in his body of work.

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Spanning the full length of the side of the former Dr. De La Pena Clinic & Mesa Drug Store building on Main Street in San Luis, *Sierras y Colores* pays homage to the history of the land the plaza rests on. The 1986 painting was created during the San Luis land rights grassroots activism. The town of San Luis was protesting an issue of livelihood, cultural heritage, history, environmental protection, and the right to communal land and water. Disputes over the right to water, grazing land, firewood, and hunting in this area have been conducted since its founding in the 1850s. Still, land development in the Denver Metropolitan area in the 20th century spawned the desire for developers to purchase and siphon water from the San Luis Valley. Without water, the livelihoods of the San Luis residents and the Valley's culture were threatened. Communal environmentalism was the founding issue that motivated the San Luis land rights activism and the defining characteristic of San Luis Valley's unique culture and identity.ⁱ

The choice to create a mural about the town's settlement at this moment reminded its onlookers of the history of the San Luis Valley and the community who cared for it. Sandoval's representation of the Sangre de Cristo Mountain reminds the community of their affection for the land they call "*La Sierra*." Spanish-surnamed settlers from Taos and Rio Arriba Counties in New Mexico began to populate the San Luis Valley in 1850. Carlos Beaubien received possession of the million-acre Sangre de Cristo land grant in 1847, "offering all settlers access to hunting, fishing, wood, collecting, grazing, and recreation on *La Sierra*; in addition to setting aside a lowland common land, known as the *Vega*. The *Vega*, situated near the original town plaza, consisted of 1,685 acres that served as a winter pasture in addition to supporting a well-structured *acequia* system. The *acequia* system is an intricate series of community irrigation ditches managed by an association with roots in the early Spanish and Mexican settlements in the Southwest and local Indigenous practices. The early settlers and generations after developed a dependency and reverence for *La Sierra*, the *Vega*, and the *acequia* system, of which they passionately resisted attempts by outsiders challenging their water and land rights. The *acequia* system became the collective identity of the San Luis Valley.ⁱⁱ

Before he died in 1864, the Beaubien document described how he intended for the Mexican American and Hispano communities to maintain rights and access to the land—*La Sierra*.ⁱⁱⁱ From the 1860s to the 1960s, the residents were threatened by land developers and outsiders trying to control and restrict their access to communal land. In defense of their communal land rights, the San Luis community has created grassroots organizations such as *La Asociación de los Derechos Cívicos* (Defense Association of Civic Rights) to engage their community and to challenge racial and social injustices in American courts. However, in 1960 Jack Taylor purchased the northern half of the *La Sierra* and began to deny access by building fences and employing armed guards to keep people out of the communal land. Tensions between the San Luis community and Taylor inevitably escalated, eventually concluding with the court's ruling in favor of Taylor to restrict the San Luis community's access to *La Sierra* in 1965. The court decision negatively impacted the economic well-being of many San Luis residents forcing many to migrate to Colorado's front range and beyond in search of work.^{iv}

Coinciding with the federal court's ruling in 1965 denying the San Luis community access to *La Sierra*, marginalized and disenfranchised ethnic communities were challenging social, cultural, and political injustices throughout the nation. By the mid-1970s, the residents of San Luis reorganized, eventually creating the San Luis Land Rights Council led by Jose Apolinar Rael, Ray Otero, and Shirley Romero Otero in 1978. Nicki Margaret Gonzales, author of '*Yo Soy Loco Por Esa Sierra: The History of Land Rights Activism in San Luis, Colorado 1863-2002*' explained that the members of the Land Rights Council educated themselves about the fragile ecosystem of *La Sierra* and their historical rights to protect and have access to the land.^v Communal and environmental activism and litigation ensued for decades until the Colorado Supreme Court affirmed the historic land rights on June 24, 2002.^{vi}

ⁱ Nicki Margaret Gonzales. "Yo Soy Loco Por Esa Sierra": The History of Land Rights Activism in San Luis, Colorado, 1863-2002." Unpublished dissertation thesis. University of Colorado, Boulder, CO. 2007.

ⁱⁱ Nicki Margaret Gonzales. 2007:40.

ⁱⁱⁱ Gonzales 2007:29-33.

^{iv} Gonzales 2007:89.

^v Gonzales 2007:182.

^{vi} Martinez 2017:148.

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Sandoval used visual signifiers throughout the painting that call to mind four moments in history: the settlement of San Luis, the community's reverence to *La Sierra*, San Luis land rights communal activism, and the broader Hispano, Mexican American, and Chicano history within the state and in the American Southwest. By choosing to paint the inhabitants of San Luis throughout its settlement history, Sandoval makes clear his desire to educate onlookers walking about Main Street about their landscape for generations to come. Additionally, the appearance of *La Sierra*, the *Vega*, and the *acequia* system recalls the contention related to water usage, environmental exploitation, and sacred land between developers and locals of San Luis, as well as the right to use the land for cattle grazing, the economic lifeblood of the community.^{vii} Each motif in the painting recalls prominent issues raised before and during its creation.

Today, the mural serves as a point of pride for the community who walk past it daily. Currently (2023), *Sierras y Colores* is on the National Trust list of Eleven Most Endangered Places; the mural has no governmental protection to ensure its existence for future generations. The mural, an object working as a site-specific work of art, has historical significance because of its cultural status not only in the Hispano, Mexican American, and Chicano communities of San Luis but the town at large. Although Sandoval created and participated in painting murals in Mexico, Pueblo, and Denver, *Sierras y Colores* is unique due to the intimate connection between the land and the artist because the area has been home to Sandoval's family for ten generations. Likewise, other murals by the artist featuring similar subject matter of agriculture and ranching have been lost to time, whitewashing, and gentrification.

Criterion C:

Sierras y Colores is also locally significant under Criterion C in the area of Art as a representation of the work of master Chicano artist Carlos Sandoval whose work embodies the distinctive characteristics of Chicano muralism. The mural exemplifies the signature style of the artist, who engaged in major public art projects throughout the 1970s and 1980s. This is the last surviving mural of the artist, but it is also a work of art demonstrating the quintessential style of Sandoval through its design and narrative elements.

The artist was trained in Chicano muralism, and the evolution of his artwork leading up to the creation of the mural led to the development of his own personal style while still adhering to classical conventions of muralism. Sandoval was trained as a Chicano muralist and participated in several community projects, mostly taking place in the Denver Metropolitan area. One of these projects was *Two Muralists* (1979), created while working with students at North High School. A defining characteristic associated with Chicano muralism is its roots in community and community-led projects.

To highlight the history of his community, Sandoval painted *Sierras y Colores*. While the artist painted other murals in the Denver area, this is the only mural painted where the artist spent his childhood, and it is the only remaining solo-created mural from the artist since the whitewashing and demolition of his other works in the Denver area. While Sandoval spearheaded the mural and was, for all intents and purposes, a solo project, the artist created the public work with his community in mind. *Sierras y Colores* depicts a narrative of the history of the town of San Luis from its inception up to the period contemporary with its creation. The mural served (and continues to serve) the community by educating visitors along the highly visible Main Street. Sandoval honed his craft of painting largescale community-engaged murals for at least fifteen years prior to the creation of *Sierras y Colores*, making the mural an authentic representation of the artist at his best. Sandoval's skill is also denoted by his invitation to paint community murals in Zihuatanejo, Guerrero, Mexico in 1980; this was offered only to expert muralists and speaks to Sandoval's artistic mastery.

According to Sandoval, the theme of the mural is unity and synthesis, offering bright colors and universal images as symbols of the deeper meaning of life to Chicanos based on historical roots. This approach to muralism landed the artist in several major art projects created by and/or for the community at large. For example, the artist teamed up with students at

^{vii} Nicki Margaret Gonzales. "Yo Soy Loco Por Esa Sierra": The History of Land Rights Activism in San Luis, Colorado, 1863-2002." Unpublished dissertation thesis. University of Colorado, Boulder, CO. 2007:25-27.

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North High School in 1979 to create *Two Muralists*, a largescale wall painting residing at the school to be seen by students and staff on a daily basis. The artist executed his vision to create a sense of unity and belonging by creating a mural that students felt a sense of ownership over. Sadly, *Two Muralists* was destroyed in the 1990s. Additionally, Sandoval participated in a mural project in Zihuatenejo, where he contributed a mural called *Mestizo*.^{viii} His decision to work on this project aligned the artist with muralists working in Mexico and Denver. The only other artist to do this was his friend, collaborator, fellow Chicano artist and activist Emanuel Martinez.

By the time the artist painted *Sierras y Colores*, he had the notoriety derived from his past experiences painting largescale projects. At the time of the Land Rights Movement (1960-1981), Sandoval traveled back to his place of birth to paint the mural.^{ix} The artist had already developed his own signature style featuring cool blues and background mountainscapes, and this particular mural represents a culmination of his mastery of painting and identity as an artist from San Luis.

Urban renewal projects in the Denver Metropolitan area resulted in the whitewashing of all Sandoval's solo murals except for *Sierras y Colores*. This mural represents the mastery of an artist engaged with his community and serves as the last surviving work of Sandoval, whose work once occupied hundreds of square footage in the Denver Metropolitan area.

^{viii} Sandoval Acabando Mural en México." *La Cucaracha*, Volume V, Number 14, July 11, 1980. "Chicanos Flourish." *La Cucaracha*, Volume VI, Number 3, January 23, 1981.

^{ix} Although the date range provided relates to the initial Land Rights Movement in San Luis, the Land Rights Movement continues today with the recent lawsuits and overturning of the Taylor Land Rights court case.



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Photo	Details	Status
	<p><i>Sagrada Familia</i>, 1982 O.L.O.G Church (West Side)</p>	<p>Whitewashed circa 2010</p>
	<p><i>Sierras y Colores</i>, 1986 Main Street San Luis, CO</p>	<p>Rehabilitated in 2016</p>
	<p><i>Sierras y Colores</i> (Rehabilitated in 2016), 1986 Main Street San Luis, CO</p>	<p>On NT list of endangered places in 2022</p>
	<p><i>Two Muralists</i>, 1979, North High School, Denver, CO</p>	<p>Whitewashed circa 1990s</p>

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	<p><i>Balance</i>, 1979, Carlos Sandoval, 18th and Wazee, Denver, CO</p>	<p>Whitewashed circa 1990s</p>
	<p><i>Urban Dope, Rural Hope</i>. 1977, Designed by Emanuel Martinez assisted by Carlos Sandoval, Elfego Baca, Ernie Gallegos</p>	<p>Whitewashed circa 1990s</p>

Criteria Consideration G:

Sierras y Colores qualifies under Criterion Consideration G, as an object less than fifty years old that gained its significance during this period as a result of community actions in the vicinity of the mural calling attention to its message. The mural is of exceptional importance as a master work of the prominent Chicano artist Carlos Sandoval, whose mural reflects the protests taking place in San Luis during the Land Rights Movement. Scholars such as Lucha Martinez de Luna and Nicole Gonzalez have reflected on the mural and its roots in Chicano culture and history, as well as its expression of Sandoval's unique expression of Chicano muralism. Additionally, the historical and cultural narrative depicted on *Sierras y Colores* is of local significance because it directly relates to the settlement history and cultural makeup of the town of San Luis. The artist's earlier work reflects an interest in expressing important narratives about San Luis's important role in the overall development of Colorado, as well as its significance as the oldest city in the state. His use of color, geographic features like mountains and vegetation, and depictions of ancestral figures reflects Sandoval's interest in using muralism as a way to connect with local communities. *Sierras y Colores* is the last remaining example of Sandoval's largescale murals; therefore, it is also a fragile resource because of its scarcity. His other murals such as *Two Muralists*(North High School, Denver), *Balance*(18th and Wazee, Denver, CO), and *La Sagrada Familia*(O.L.O.G Church, Denver) have since been destroyed, and *Sierras y Colores* has come to represent the last holdout of this important artist's influential presence on the Chicano community.

Although the mural was created in 1986 and is less than fifty years old, the mural represents a significant impetus for preserving cultural heritage and fostering pride coinciding with the Chicano movement, which took place in not only San Luis, but also Denver and other areas within the state of Colorado. It conveys the story of San Luis' founding, and grounds the historic land with its roots in the Chicano movement as a prominent place that artists and activists worked out of. The mural was painted on the side of a non-contributing building within the Plaza de San Luis de la Culebra Historic District (National Register, NRIS.78000837). The period of significance for the historic district of San Luis falls between 1851-

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1928,^x and while *Sierras y Colores* is both less-than-50-years-old and a work of art on a building located within the historic district, the mural is of extraordinary importance to both the town of San Luis and the state of Colorado. As such, the mural is here nominated for its independent eligibility to the National Register.

Academic professionals, alongside cultural resources experts and news outlets have written about Carlos Sandoval and the *Sierras y Colores* mural. For example, Lucha Martinez de Luna produced a catalog essay discussing the mural for the Denver Art Museum in the article "Heritage and Place: Chicano Murals of Colorado."^{xi} Martinez de Luna discussed Sandoval's careful negotiation with the historical narrative of San Luis in *Sierras y Colores* as follows: "Sandoval captures the spirit of both the Native Americans and Hispano settlers converging in the center, symbolizing the sacrificial toll and spread of Christianity during the period of colonization. The San Luis Valley area became a symbol of dispossession and discrimination for the Colorado Chicano community during the civil rights era." Additionally, the mural was featured on the documentary *These Storied Walls*, which was aired on Colorado PBS.^{xii} Organizations such as the Chicano Murals of Colorado Project have documented the mural and incorporated it as part of their educational outreach program, where public school teachers have discussed the history of the mural and others like it with their students.^{xiii} Furthermore, the National Trust has designated the mural as one of the eleven most endangered places. News outlets such as 9News, Historic Denver, and The Denver Post have also discussed the mural, illustrating its importance.^{xiv}

Through an examination of his artistic practices, choices in subject matter, and cultural influence, it is clear that Chicano muralist Carlos Sandoval holds a significant place in the larger schema of muralism in the San Luis Valley and the larger state of Colorado. His last surviving mural, *Sierras y Colores*, is a key example of the work of this artist through its expression of locally relevant narratives of San Luis, use of bright colors such as Sandoval's signature "cool blue," and its representation of the land and water being fought for in the valley during the Land Rights Movement. This mural has been discussed in a scholarly capacity by Lucha Martinez de Luna and Nicole Gonzalez as an expression of Chicano muralism resulting from political movements actively taking place at the time of their creation. The mural has also been featured in a recent documentary that discussed its fragility as the last remaining example of its kind. Furthermore, Sandoval was born in San Luis, and he spent his childhood roaming the fields he depicted in *Sierras y Colores*. In addition to its relevance in the local cultural history of the town, it also reflects the personal history of the artist. The mural is an important representation of the artist and the relevant movements that occurred in San Luis in the 1970s and 1980s, and its significance is further accentuated by its scarcity. As a result, *Sierras y Colores* has achieved significance within the past fifty years as the last remaining work of a master Chicano artist and an art object created contemporaneously with the Land Rights Movement, a localized subset of "El Movimiento" taking place in San Luis.

^x The Plaza de San Luis de la Culebra Historic District National Register Nomination is an older nomination listed in 1978. At this time they did not list the period of significance directly, but rather provided a range (1800-1899, 1900-present). The "specific dates" section provides the range of "1851-present." Using the 50-year rule and the date of listing, this provides an end date to the period of significance at 1928.

^{xi} Lucha Aztzin Martinez. "Heritage and Place Chicano Murals of Colorado." In *Murals of the Americas*. (Mayer Center Publications, Denver; 2017): 139-165.

^{xii} Lucha Martinez de Luna. *These Storied Walls*. Documentary. Directed by Lucha Martinez de Luna, Byron Swezy, and Cat Alletto. Aired on Colorado PBS, Denver CO. 2022.

^{xiii} "Home." Chicano Murals of Colorado Project. 2023. <https://www.chicanomuralsofcolorado.com/>.

^{xiv} "Colorado sites on 11 Most Endangered Historic Places list over the years." 9 News. 2022. <https://www.9news.com/gallery/news/local/colorado-sites-most-endangered-historic-places/73-22385ede-5004-4cb9-bald-0d1a0d5ea0d4>; "We cannot lose these": Colorado's Chicano murals ranked among nation's most endangered historic places". Denver Post. 2022. <https://www.denverpost.com/2022/05/04/chicano-murals-colorado-project-national-trust-endangered-places/>; "Chicano/a/x Mural Preservation: Action Fund Project." Historic Denver. 2022. <https://historicdenver.org/chicano-mural-preservation/>.

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Developmental history/additional historic context information (if appropriate)

Biography: Carlos Sandoval:

Carlos Sandoval was born in 1954 and raised in San Luis Colorado just as nine generations of family did before him. From an early age, he loved making art and began painting the farm animals he saw every day on the family ranch. The artist has fond memories of trailing his grandfather while he took care of the horses, cattle, sheep, and fields of crops. The farming town and greater city of San Luis has a tight-knit community that Sandoval remains a part of.

At the age of eight, young Sandoval moved to Pueblo, Colorado where his father worked at the army depot. During this time, he continued to build relationships with the community. After he graduated from Pueblo East High School, Sandoval joined the United States military. Several years later, he went to university at the Art Institute of Pittsburgh, and he eventually moved to Los Angeles to work as a fashion artist. Time and distance brought Sandoval back to the Centennial State; only this time, he lived in Denver (early 1970s). It was at this time that Sandoval became involved with the United Farmworkers Union and worked with influential Chicano muralist Emanuel Martinez among many others. Sandoval's memories of working on the family ranch deeply influenced his motivation to engage with the history and mission of the United Farmworkers movement through his art.

Sandoval believes that part of the role of the artist is to promote education through visual literacy. Inspired by the Mexican Muralist Movement, his work seeks to engage with the community by retelling important cultural history. Following this mission, Sandoval participated in the Denver City Walls project to create a mural in collaboration with thirty-five students over the course of one summer semester. While the course included a study of painting techniques and the history of muralism, Sandoval also saw it as an opportunity to teach unity and brotherhood to his students. Oneness continues to be a part of his art practice even after trading the brick walls of the city of Denver for blank canvases in the artist's studio. Most recently, Sandoval paints large canvases for exhibitions across the American Southwest. He paints the subjects of his childhood: gallivanting horses, farm life, and colorful American landscapes. In this way, Sandoval continues to bring people together through the sentimental quality of American life on the ranch.

Historical Context: Chicano Muralism:

Chicano muralism emerged in the United States in the mid-twentieth century as an evolution of traditional Mexican muralism. Pivotal to the Mexican mural movement were the "big three" or Diego Rivera, David Siqueiros, and Jose Clemente Orozco who painted in the 1930s and 1940s. These muralists expanded on the tradition of painting politically inclined murals for public display. President Roosevelt was deeply inspired by the skill, beauty, and impact of large-scale public murals. He recognized their power and iconic qualities in his statement after receiving this letter from former classmate George Biddle:

The Mexican artists have produced the greatest national school of mural painting since the Italian Renaissance. Diego Rivera tells me that it was only possible because Obregon allowed artists to work at plumbers' wages to express on walls of government buildings the social ideals of the Mexican Revolution.

Afterwards, Mexican muralists were commissioned to create public works of art in United States institutions, often teaching local assistants their techniques. However, this practice came to a halt after the 1940s, during the peak of McCarthyism where foreign entities and non-white American citizens were thought to have ulterior motives related to socialism and anti-American ideals. The lasting impact of the teaching of Mexican muralists who passed on their traditions to Chicano artists working in the United States is evident through the revival of mural making in the late 1960s.

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The history of Chicano community murals began at the peak of *El Movimiento* in Colorado. Activist and artist Emanuel Martinez began working in 1965-69 for three Chicano movements in the United States: The United Farmworkers Union in Delano, California, the Land Rights Movement in Northern New Mexico, and the Crusade for Justice in Denver, Colorado, creating protest art for the activist's newspapers and flyers, demonstrations, and fundraising events. In 1967, Martinez hitchhiked to Mexico to study muralism with David Alfaro Siqueiros, who was beginning a large mural at the Polyforum in Mexico City. Martinez subsequently returned in both 1968 and 1969 to participate in additional mural workshops taught by Siqueiros. In 1968, Martinez lived and worked at the Crusade for Justice building in Denver, where he painted a mural in the communal dining hall at the center.^{xv}

In 1969, Martinez and his family moved to the Lincoln Housing projects on Denver's Westside to join other activists who separated from the Crusade for Justice Organization. With the community's support, Martinez painted a mural on the facade of his and other residents' homes at the housing projects in 1970.^{xvi} The same year, Martinez developed an arts summer workshop painting murals on a storage building at the neighborhood's Lincoln-La Alma Park. In 1971, the City of Denver hired him as a lifeguard at the Lincoln-La Alma Park pool and to paint community murals at La Alma Park, Curtis-Mestizo Park, the Robert F. Kennedy Recreation Center, Argo Park, and La Raza Park. At La Raza Park, he painted a mural with Roberto Lucero, a local artist eager to paint murals. However, City Councilman Geno DiManna demanded that Martinez cover the mural, citing that he did not like the subject matter of the painting and that Lucero did not have the City's permission to paint murals. Martinez refused to paint over the mural and was forced to resign by DiManna and City Parks director Joe Ciancio. Shortly after, the City of Denver created a new ordinance that halted any new murals on city-owned walls in public spaces.^{xvii} However, after 1974, Chicano/a/x artists, including Carlos Sandoval, started painting murals on walls in public spaces in opposition to the city ordinance that embraced the content and new art style throughout the state.

Chicano artists utilized art, especially murals, to stimulate community memories and a sense of identity while fomenting socio-political change in an oppressive social environment.^{xviii} The imagery associated with Chicano murals from this period includes pre-Hispanic motifs, ancient, historical, and contemporary built environments, landscapes, spirituality, origin stories, farm and industrial workers, revolutionaries, *adelitas* (women revolutionaries), and depictions of the passage of time. The site-specific public art provided a mode to express political ideas to locals in a way that required no political jargon with images related to their experiences. Placing murals in areas commonly occupied by everyday people describing their histories and everyday life strengthened their reception. *Sierras y Colores* has an educational and cultural function associated with Chicano murals but specifically emphasizes the heritage of those from the oldest town in Colorado. What is particularly significant is the artist's ability to create a work that honorably and respectfully tells the story of the settlement of San Luis. The murals painted onto the well-recognized Chicano Park provide an apt comparison of the importance of site-specific works of art such as Chicano murals and how such works lend further historical significance to a site that bears recognition on its own. As one of the last remaining murals of the well-regarded artist Carlos Sandoval, *Sierras y Colores* commands additional recognition.

Historic Context: El Movimiento in San Luis:

Many artists were inspired to create work honoring their heritage during El Movimiento, and those making art in San Luis were no exception to this. A San Luis high school student founded the Adobe publication in the late 1970s and went on to continue the magazine for many years later. The publication was run by mostly Chicano students at the high school, and

^{xv} Martinez de Luna, Lucha "Chicano Murals in Colorado: The First Decade." Colorado Heritage. The Magazine of History Colorado.

^{xvi} Martinez de Luna 2015:26

^{xvii} Martinez de Luna 2015:28

^{xviii} Martinez de Luna 2015:24

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the contents of Adobe involved life and heritage in the town. Interviews were conducted by students with their teachers, along with longtime residents and families of San Luis. Student artists contributed drawings and photographs about life in the oldest town in Colorado. Old recipes using ingredients grown in San Luis were also included in this publication. The original nomination for the Plaza de San Luis de la Culebra discussed the importance of preserving the district from the perspective of local high school students through their publication of the *Adobe* magazine.^{xix} The student publication recounts stories about life in the town from the perspective of their teachers and elders. Recipes, remedies, and tutorials can be found across many of the *Adobe* issues that were often accompanied by drawings depicting these activities. What is clear from this publication, and others like it, is that the people of San Luis are hardworking, self-sufficient, and proud people whose lives are bound to the land and agricultural practices taking place within it since the early 19th century. During the full run of the *Adobe* publication, the magazine was distributed widely and copies of it are sold by antiquarian booksellers today. While the publication certainly indicates the importance of cultural heritage to those still living in the town of San Luis today, the magazine did not outlast time, and was not bound to the area. The *Adobe* magazine is an example of how youth sought to document and remember their cultural histories in the town of San Luis.

The impact of the San Luis Land Rights Movement protests and United Farm Workers protest was clear in that students were interested in documenting the history of their town, even covering subjects such as making adobe houses, and growing lettuce. A demonstrated need was present to document the history of the town of San Luis in the late 1970s, and Carlos Sandoval would later address this need on an impactful monumental scale with the creation of *Sierras y Colores* on Main Street. As a Chicano born in San Luis, naturally the artist chose subjects in his oeuvre that reflected where he was from. The canon of subject matter of art in San Luis includes iconography such as vegetables, agriculture, caballeros, the Sangre de Cristo Mountains, religious imagery, and Indigenous people. This iconography is found across the entirety of the composition. Vegetation sits in the center of the composition in the arms of a Hispanic woman. An irrigated field site in the background, reminding the viewer of farming practices in this area that have sustained for over two hundred years.

Sierras y Colores is a masterful application of all iconic images encapsulating the town of San Luis and its cultural heritage. The location of this mural on the historically significant former Dr. De la Pena clinic on Main Street furthers the importance of the mural. Its optimal location in a historic district strengthens the narrative portrayed in the mural. It enriches the area with education and cultural heritage as it tells the story of the town's settlement. Suppose this mural was to be whitewashed or deteriorated. In that case, locals and visitors to Main Street may miss the opportunity to learn about San Luis's roots in the Chicano and Land Rights Movement and its important settlement history from an artist whose work contributed heavily to the visual legacy in Colorado. However, it is important to note that this mural is currently at risk of disappearing forever due to the lack of protection to maintain its integrity.

Just as the late 20th century development of cities in Colorado spawned disputes over water rights, the issue continues today. In April of 2020, the Colorado Supreme Court ruled in favor of the town of San Luis to prevent the siphoning of water to Douglas County. However, developers continue to pursue ways of privately purchasing water from the People's Ditch from private residents. Since water is integral to the San Luis way of life, this also threatens the cultural heritage of longtime residents in the area. If these longtime residents were to be forced to find a new way of living, the agricultural scenes Sandoval painted on *Sierras y Colores* may be lost to time. Additionally, development near the area also encourages an erasure of the mural and the cultural heritage it represents via whitewashing or sandblasting in favor of a sanitized, renovated appearance.

^{xix} State Historical Society of Colorado. "National Register of Historic Places Nomination Form: Plaza de San Luis de la Culebra."

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property N/A
(Do not include previously listed resource acreage.)

Latitude/Longitude
Datum if other than WGS84: _____
(Insert additional points as needed.)

1	<u>37°11'56.39"N</u> Latitude	<u>105°25'33.56"W</u> Longitude	3	_____ Latitude	_____ Longitude
2	_____ Latitude	_____ Longitude	4	_____ Latitude	_____ Longitude

or

UTM References
Datum:
NAD 1927 _____ or **NAD 1983**
(Insert additional UTM references as needed.)

1	<u>13</u> Zone	<u>462205</u> Easting	<u>4117029</u> Northing	3	_____ Zone	_____ Easting	_____ Northing
2	_____ Zone	_____ Easting	_____ Northing	4	_____ Zone	_____ Easting	_____ Northing

Verbal Boundary Description (Describe the boundaries of the property.)

Sierras y Colores is located on the north side of the building at 318 Main Street in San Luis, Colorado. The boundary of the resource is limited to the building footprint at 318 Main Street in San Luis, Colorado. The legal description of the location of the building is as follows:

SAN LUIS BLK 3 A PARCEL OF LAND IN LOT 2 BEG. AT THE SW COR TH NLY 63 FT. TH ELY 26 FT. TO P.O.B. TH NLY 46 FT. TH ELY 269.5 FT. T SLY 49 FT. TH WLY 220.5 FT TH N 3 FT. THE WLY 49 FT. TO P.O.B. ART GALLERY (194-229) (249-602) (360-755) (360-842)

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the resource includes the building that the mural is painted on because without the entire building the mural would not stand. Although the building does not contribute to the overall significance of the nominated resource, it is necessary to include it in the boundary of the resource to capture adequately both the mural and the surface on which the mural is painted.

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11. Form Prepared By

name/title Sydney Barofsky/Research Assistant and Co-Preparer, Lucha Martinez de Luna/Co-Preparer
organization Chicano Murals of CO Project; History Colorado date 06/14/2023
street & number 13237 W 8th Ave. telephone 720-469-1834
city or town Golden state CO zip code 80401
e-mail coloradomuralsproject@gmail.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) or **Google Earth** map indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO or FPO for any additional items.)



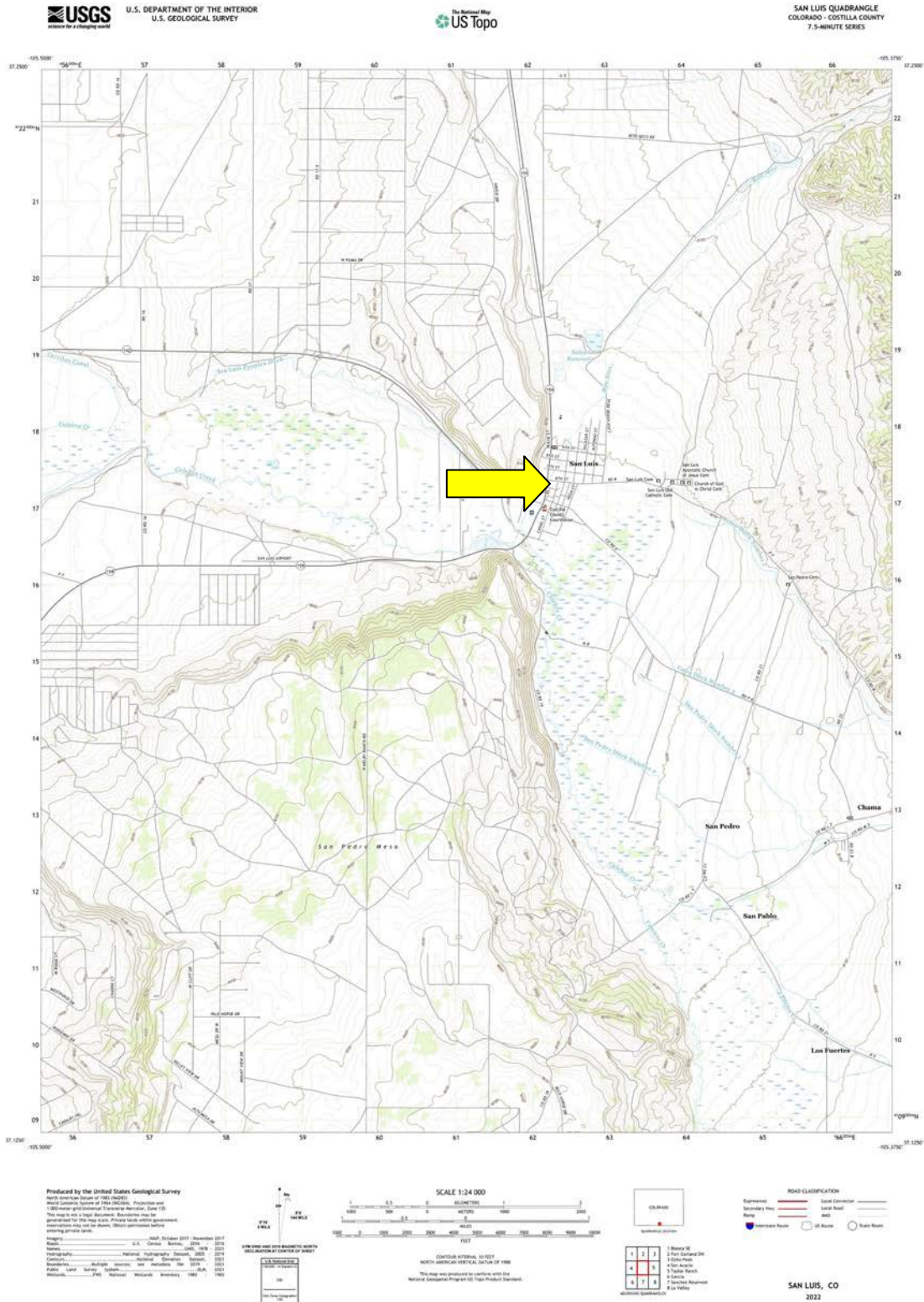
Sierras y Colores Mural is located on the north side of the building located at 318 Main Street, San Luis, CO.

Latitude: 37°11'56.39"N

Longitude: 105°25'33.56"W

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Figures:



Figure 1 (Urban Dope Rural Hope collaborative mural project)

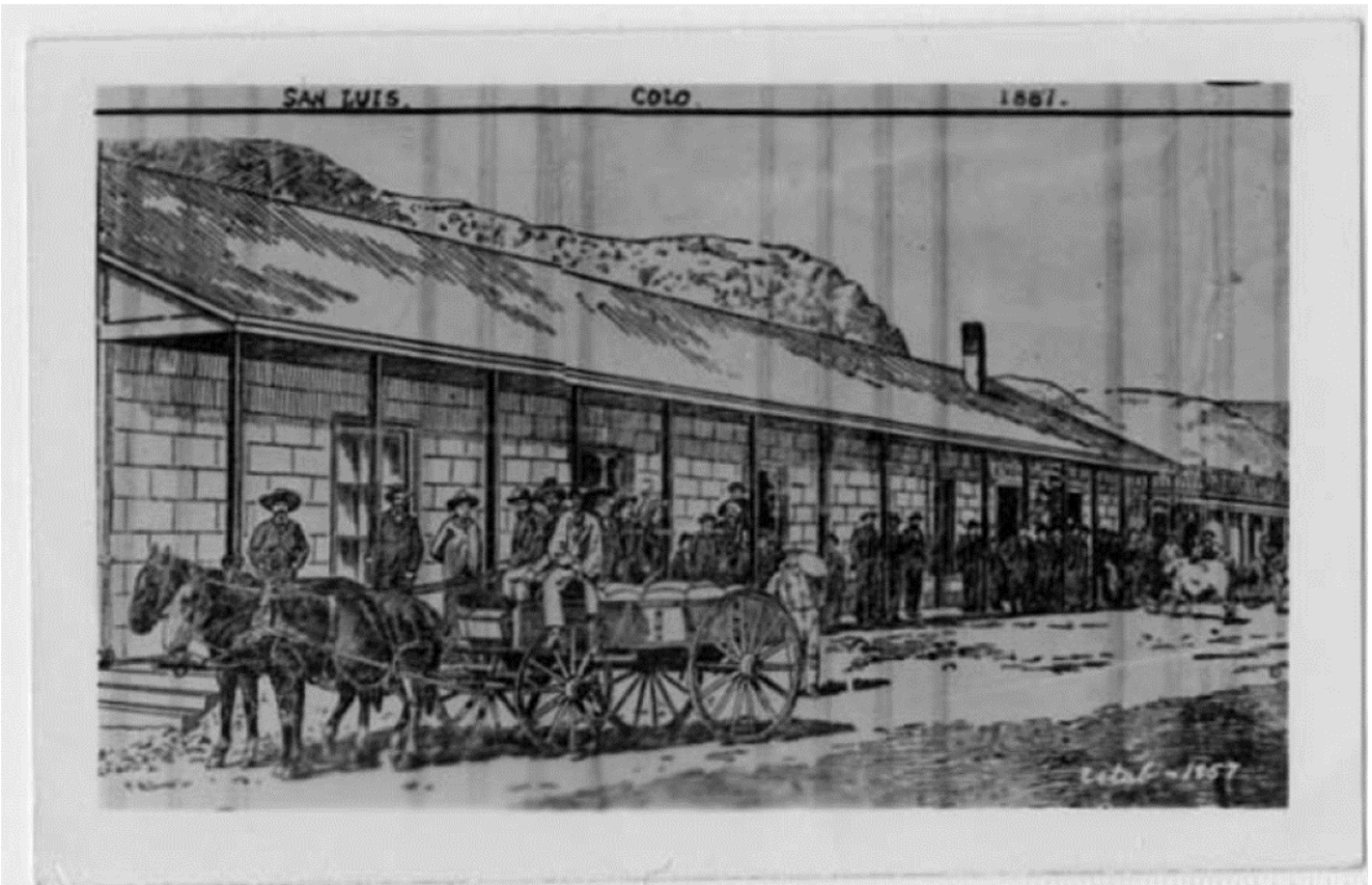


Figure 2 from page 9 National Register of Historic Places Nomination Form: Plaza de San Luis de la Culebra (See bibliography)

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Figure 3 (Mural from North High School)



Figure 4 (Balance mural that has since been whitewashed)

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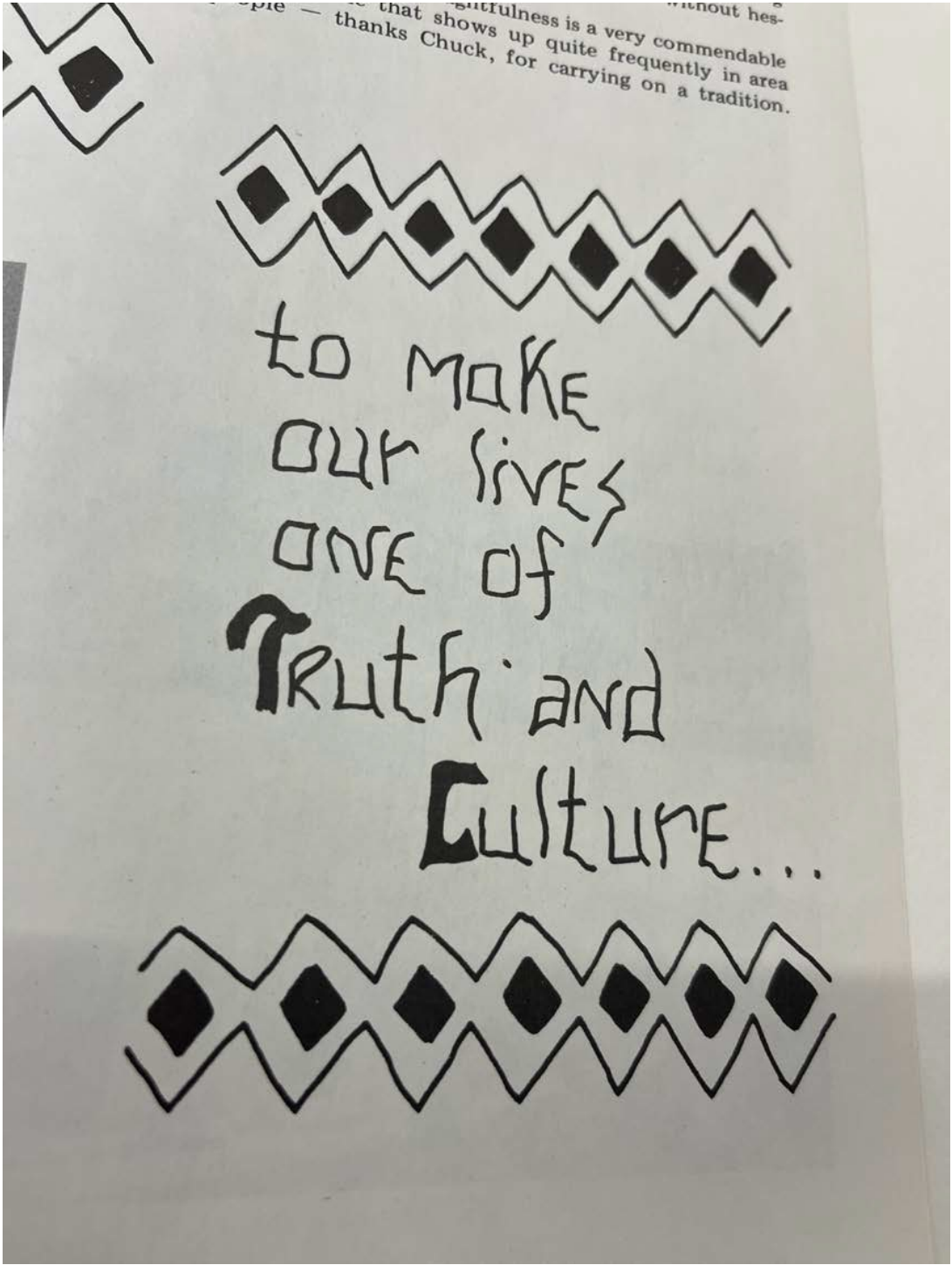


Figure 5 (From Adobe Student Magazine 1978)

Sierras y Colores Mural
Name of Property

Costilla County, CO
County and State



Figure 6 (Mural pre-restoration)

Sierras y Colores Mural
Name of Property

Costilla County, CO
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: *Sierras y Colores Mural*
City or Vicinity: San Luis
County: Costilla State: CO
Photographer: Sydney Barofsky, Nicole Gonzalez, Jacob McDonald
Date Photographed: 04/12/2023

Description of Photograph(s) and number:

- 1 of 13: Facing south, whole mural and setting
- 2 of 13: Facing south, whole mural.
- 3 of 13: Facing south, upper register general.
- 4 of 13: Facing south, lower register general.
- 5 of 13: Facing south, upper left vignette.
- 6 of 13: Facing south, upper central vignette
- 7 of 13: Facing south, upper right vignette.
- 8 of 13: Facing south, lower left vignette general
- 9 of 13: Facing south, lower left vignette detail.
- 10 of 13: Facing south, lower left vignette detail.
- 11 of 13: Facing south, lower ventral vignette general.
- 12 of 13: Facing south, lower central vignette detail.
- 13 of 13: Facing south, lower right vignette.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.