



11. Address of Historic Site (If applying to Capital Projects category)	
12. Please provide the identifying label that best describes your organization and who you serve	Latino
13. What is the racial/ethnic makeup of your board and staff?	The board is composed of people who identify as Latina/o and Chicana/o.
14. What is the racial/ethnic makeup of the community you serve?	The racial/ethnic makeup of the community we serve self identify as Hispana/o, Latina/o/x, and Chicana/o/x.
15. Has your organization ever received a grant for this or any other project?	No
16. Provide a brief history of your organization	As an ancillary initiative of the Emanuel Project Inc.—a thirteen-year-old non-profit mural arts organization for incarcerated youth, the Chicano/a/x Murals of Colorado Project (CMCP) is a public memory, placemaking, visual storytelling, and cultural mapping grassroots project. Since its creation in 2018, CMCP has collaborated with artists, archivists, students, community members, heritage organizations, and local governments to document, restore, and protect murals through archival, preservation, landmark designation, public education, and advocacy efforts. Through this grassroots community effort, the project has brought into the public dialogue the rich place-based community narratives, historical contributions, and cultural identities these murals encapsulate. Mission Statement: CMCP's mission is to safeguard and celebrate Chicano/a/x community murals, ensuring they remain a vibrant part of the community's visual and cultural heritage. The Chicano/a/x Murals of Colorado Project is committed to protecting, promoting, and preserving the vibrant legacy of Chicano/a/x community murals. These murals, as powerful expressions of cultural identity, social justice, and artistic heritage, serve as visual narratives of the Chicano/a/x experience. Through collaborative efforts with artists, historians, community members, and preservationists, CMCP seeks to safeguard these cultural treasures against threats such as urban development, aging, and gentrification. By fostering education, advocacy, and public awareness, we aim to honor the contributions of the individuals and communities behind these murals, ensuring their stories and artistry endure for future generations.

We believe in the transformative power of art to unite communities, celebrate diversity, and inspire action. We aim to elevate these murals as essential components of our cultural fabric while championing their significance as landmarks of resilience, history, and creativity.

Key Pillars of Our Mission:

1. Protection: Identifying and prioritizing murals at risk of damage or removal and advocating for their landmark designation and preservation.
2. Promotion: Documenting murals and their creators through digital platforms, exhibitions, publications, and community engagement initiatives.
3. Preservation: Securing funding and resources for conserving murals affected by natural elements, urban development, or vandalism.

Through these efforts, the Chicano/a/x Murals of Colorado Project ensures these invaluable cultural symbols continue to inspire, educate, and empower.

Key Areas of Focus:

- Documentation: Surveying and recording existing murals to create a comprehensive digital archive.
- Preservation: Conservation of murals to prevent deterioration and loss.
- Advocacy: Collaborating with local organizations and governmental bodies to secure legal protections for these artworks.
- Education: Developing educational materials and programs to raise public awareness about the cultural significance of Chicano/a/x murals.

Significant Achievements:

- In May 2022, CMCP successfully nominated Colorado's Chicano/a/x community murals to the National Trust for Historic Preservation's list of America's 11 Most Endangered Historic Places, highlighting the urgent need for their protection.
- Conservation of twenty Chicanx murals in Denver (2022-2024) by covering them with a protective clear coating.
- The organization has initiated restoration projects for several historic murals, including "Urban Dope, Rural Hope," initially created in 1976, ensuring their stories continue to be told.
- Restoration of the Huitziliopochtli mural in West Denver that was whitewashed, 2023.
- Listing of Sierras y Colores mural in San Luis on the National Register of Historic Places, 2023.
- The co-production of the documentary "These Storied Walls: Chicano Community Murals of Colorado," 2022.
- Leadership and Structure: CMCP is led by Lucha Martínez de Luna, the Executive Director and Curator. Under her leadership, the project collaborates with community leaders, artists, activists, and educators to fulfill its mission. The organization operates as a grassroots non-profit, emphasizing community involvement and support in all its endeavors.

17. How many paid staff members does your organization employ?	0
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18. How many unpaid volunteers or interns are at your organization?	11+
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19. Please describe volunteer involvement in your organization.

Board Leadership and Director/Curator

Digital Archives and Technology Development (GIS Map and Website)

Administration, Operations, and Grant Management

Artist Consultants

Community Engagement (Oral histories, tours, community outreach, workshops, exhibitions, conferences, education)

Volunteers are crucial in advancing an organization's mission by contributing expertise across various areas. Board Leadership and Director provide strategic oversight, ensuring the organization remains aligned with its vision, secures funding, and adheres to governance best practices. They shape policies, build partnerships, and advocate for the organization's growth.

In Digital Archives and Technology Development, volunteers assist in maintaining GIS maps, preserving historical records, and managing the website. Their work ensures accessibility to valuable information and enhances digital engagement.

Administration, Operations, and Grant Management volunteers support budgeting, scheduling, and reporting functions. They are key in securing funding by researching and writing grants, maintaining compliance, and tracking financials.

Artist Consultants bring creative expertise to projects, contributing to exhibitions, workshops, and community-based art initiatives. They collaborate with other volunteers and local artists to foster cultural expression.

In Community Engagement, volunteers lead oral history projects, tours, outreach programs, and educational initiatives. They organize exhibitions, conferences, and workshops, ensuring the community remains engaged and informed.

Each of these roles strengthens the organization by enhancing efficiency, expanding outreach, and preserving cultural heritage, demonstrating the vital impact of volunteer involvement.

Project Proposal

20. Name of Project	"Borderlands Mural Preservation: Celebrating and Restoring the Chicano Murals of Colorado and New Mexico"
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21. Brief Project Summary (3-5 Sentences)	The Chicano Murals of Colorado Project (CMCP) seeks funding to maintain, preserve, and document Chicano murals in key borderland communities in Colorado and New Mexico. These murals are vital expressions of Latinx heritage, reflecting themes of migration, identity, and resistance. The project will focus on restoring murals at risk of deterioration while also interpreting their significance within the historical, cultural, and political context of the U.S.-Mexico borderlands. By engaging local artists, students, and community members, CMCP will foster leadership development and ensure the long-term preservation of these cultural landmarks.
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22. Funding Amount Requested	100000
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23. Project Category	Capital Projects
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24. Detailed Project Description	"Borderlands Mural Preservation: Celebrating and Restoring the Chicano Murals of Colorado and New Mexico"
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Proposed for: Latinos in Heritage Conservation Grant Program (2025)
Summary of Proposed Project

Project Overview

The Chicano Murals of Colorado Project (CMCP) seeks funding to preserve, document, and restore Chicano murals in key Colorado and New Mexico borderland communities. These murals are vital cultural expressions reflecting the history, identity, and resilience of Latinx communities, particularly those influenced by the U.S.-Mexico borderlands. The project will focus on deteriorating murals, ensuring their preservation for future generations. While complete restoration is not within the budget, preventive measures will be taken to safeguard these murals, such as applying protective coatings and cleaning efforts.

Purpose and Goals

The primary goal is to preserve murals that reflect Latinx identity, migration, resistance, and history in the U.S.-Mexico borderlands. The CMCP aims to safeguard cultural landmarks while engaging communities in education, conservation, and leadership development. Specific goals include:

- Preserving murals that represent key themes of migration and identity in the borderlands.
- Promoting cross-border cultural exchange and collaboration between artists, scholars, and community members.
- Documenting the murals and their historical significance to share their cultural value.

Work in Colorado

Colorado has long been home to a diverse Chicano community with deep ties to the indigenous pueblos and the Spanish colonial era. Chicano murals in the state serve as powerful visual documents of migration, resistance, and cultural pride, particularly in urban areas like Denver, where Latinx communities have historically faced social and economic challenges. These murals were born from the Chicano civil rights movement of the 1970s and 1980s, reflecting struggles for recognition and self-determination and celebrating Chicano identity.

One of the most significant murals in Colorado, *“Urban Dope, Rural Hope”* by Emanuel Martinez, was created in 1976 in Denver and became the largest Chicano mural until it was whitewashed in 1999. The mural remains a symbol of Chicano resistance and community solidarity. Restoration efforts will start with removing white paint and applying a protective coating to preserve the original artwork for future generations.

In San Luis, Colorado, murals such as Carlos Sandoval's *“Sierras y Colores”* and Huberto Maestas's *“Los Pobladores”* highlight the history of the Hispano people, descendants of the early settlers in the region, known as the *pobladores*. These murals reflect themes of cultural resilience, land stewardship, and the migration of Hispano populations within shifting political borders. *“Sierras y Colores”* was added to the National Register of Historic Places in 2023, cementing its importance as a cultural landmark.

Other murals in Colorado that will receive protection include *“Si Se Puede”* by Carlos Martinez and Zehb, celebrating the power of community activism, and *“Christ Visiting the San Luis Valley”* by Carlotta Espinoza, which emphasizes the region's spiritual and cultural heritage. In addition to: *“Quetzalcoatl de Nuevo Aztlan/Serpent of the Rio Grande”* by Fred Haberlein, Antonito, CO, 1986; *“Membres Rabbit/Conejos for Conejo”* by Fred Haberlein, Antonito, CO, 1987; *“Membres Trout/Truchas de Luz”* by Fred Haberlein, Antonito, CO, 1986.

Work in New Mexico

New Mexico has long been a crossroads of cultural exchange between Indigenous, Hispano, and Anglo communities, and this rich blend is reflected in the Chicano murals throughout the state. These murals speak to the state's complex identity as part of the U.S.-Mexico borderlands and have been key in affirming Latinx cultural values in the face of challenges like cultural erasure, migration, and political marginalization.

In Albuquerque, “*Mestizaje*” by Emanuel Martinez (1996) reflects the historical blending of Indigenous and Spanish cultures, a core theme in Chicano identity. “*Resilience*” by Nani Chacón (2016), a recent work, highlights themes of indigenous strength and modern activism. These murals are significant both artistically and politically, representing how contemporary Latinx artists are redefining identity and reclaiming space in a predominantly Anglo society.

In Taos, “*Santero*” by George Chacón (1989) pays homage to the region’s religious traditions, incorporating the art style of local spiritual expressions to explore the intersection of faith and cultural preservation.

By preserving murals like “*Her Strength*” by Jodie Herrera (2021) and “*Camino Real*” by Patricio Antonio Zamora (1998), CMCP seeks to reinforce the importance of art in the cultural landscape of New Mexico, ensuring these murals continue to speak to future generations.

Project Activities

1. **Condition Assessment and Restoration:** Site visits will assess the condition of each mural, followed by cleaning, stabilization, and applying protective coatings.
2. **Documentation:** Detailed records of each mural’s history and restoration process will be compiled and shared with the public.
3. **Community Engagement:** Local communities will be trained in mural preservation techniques, and public events will celebrate restored murals and raise awareness of their significance.
4. **Public Outreach:** Social media and public events will promote the project's importance in preserving Latinx heritage.

Summarized Schedule:

- Phase 1: Planning and Assessment (May 2025 – October 2025)
- Selection and condition assessment of murals in key borderland communities.
- Development of restoration plans and procurement of materials.
- Phase 2: Mural Restoration (June 2025 – October 2026)
- Restoration of the first murals, including cleaning, stabilization, and artistic restoration.
- Application of protective treatments to ensure longevity.
- Documentation of restoration processes and mural history.
- Phase 3: Community Engagement and Education (January 2026 – May 2027)
- Creation of educational resources and interpretive materials for students, educators, and the public.
- Public unveiling events and outreach to raise awareness of the project’s impact.

Anticipated Outcomes

- **Cultural Preservation:** Restored murals will be safeguarded with long-lasting protective measures.
- **Education and Awareness:** Educational materials and digital resources will raise public knowledge about these murals’ cultural significance.
- **Cross-Border Collaboration:** Strengthened ties between Colorado and New Mexico communities, with an emphasis on Latinx heritage.

Impact on the Latinx Community

Chicano murals are critical cultural landmarks, chronicling the experiences of migration, resistance, and identity. By preserving these murals, the CMCP aims to affirm Latinx history and identity while empowering local communities to take ownership of their cultural heritage.

Funding Impact

- **Short-Term:** Funding will support the immediate preservation efforts of murals and the development of educational materials.

- **Long-Term:** This project will build a sustainable model for mural preservation, empowering local communities to continue stewardship over their cultural landmarks.

Conclusion

The CMCP offers a unique opportunity to preserve important cultural landmarks and engage communities in the process. By restoring and documenting Chicano murals in Colorado and New Mexico, this project ensures that future generations can access and learn from these powerful expressions of Latinx history and identity.

24.a. If the proposed project will preserve, restore, or rehabilitate a structure, how does your organization plan to comply with the Secretary of Interior's Standards for the Treatment of Historic Properties?	N/A
25. What is the estimated percentage of Latinx individuals who will benefit from this project?	100
26. Describe why grant funding is critical for the success of this project	Grant funding is essential to the success of the "Borderlands Mural Preservation" project as it provides the necessary resources to carry out the complex and resource-intensive work of mural restoration, conservation, and community engagement. The restoration of Chicano murals in Colorado and New Mexico requires specialized expertise, high-quality materials, and skilled labor, all of which come with significant costs. Without this funding, CMCP would not be able to execute the project at the scale and quality needed to ensure the long-term preservation of these murals. Ultimately, this grant funding will ensure that CMCP can achieve its goals of restoring and preserving the cultural heritage of the U.S.-Mexico borderlands while empowering local communities to take an active role in preserving their history.

27. How does this project relate to LHC's mission to build a movement that affirms Latinx heritage through education, conservation, and leadership development?	The "Borderlands Mural Preservation" project aligns with the Latino Heritage Fund's (LHC) mission by affirming Latinx heritage through education, conservation, and leadership development. This initiative will preserve and restore Chicano murals in Colorado and New Mexico, reflecting the cultural narratives of the U.S.-Mexico borderlands. The project highlights the historical and artistic significance of Latinx communities in these regions by focusing on these murals. 1. Education: This project will offer valuable insight into the stories of migration, resistance, identity, and social justice central to Latinx heritage, fostering greater understanding and appreciation for these powerful artistic expressions. 2. Conservation: The project's core conservation efforts will ensure the physical preservation of Chicano murals, many of which are at risk of degradation. The murals are vital cultural landmarks, representing the voices of marginalized communities. Through restoration, stabilization, and protection measures, CMCP will preserve these murals for future generations, safeguarding them as essential pieces of Latinx cultural heritage. This conservation work reflects LHC's goal of ensuring that the rich history and contributions of Latinx communities are maintained and celebrated. 3. Leadership Development: Leadership development is central to the project's approach. CMCP will engage local artists and community members in restoration. This will empower participants to take ownership of their cultural heritage and develop conservation and community advocacy leadership skills. By fostering local expertise in mural restoration, the project builds a sustainable model for future generations to continue the stewardship of these cultural treasures. In sum, this project embodies LHC's mission by ensuring the long-term preservation of Chicano murals, educating the public about their cultural significance, and empowering local communities to lead the effort in safeguarding their Latinx heritage. Through education, conservation, and leadership development, the project will affirm the vital role of these murals in shaping the Latinx identity in the U.S.-Mexico borderlands.
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27.a. Length of Grant Period	Two Years
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28. What is the project timeline and anticipated completion date?	Project Timeline: Phase 1: Planning and Assessment (May 2025 – October 2025) • May 2025 – June 2025: Initial planning and coordination with community partners. • June 2025 – August 2025: Selection and condition assessment of murals in Colorado and New Mexico; collaboration with local artists and community members. • September 2025 – October 2025: Development of restoration plans, including procurement of materials and identifying specialized conservators for each mural. Phase 2: Mural Restoration (June 2025 – December 2026) • June - August 2025: Removal of white paint from the original mural and the application of protective treatment. • July 2025 – March 2026: Restoration of murals, including cleaning, stabilization, and artistic restoration. • April 2026 – June 2026: Protective treatments applied to ensure longevity and prevent future damage. • July 2026 – December 2026: Documentation of the restoration process, mural history, and final assessment. Phase 3: Community Engagement and Education (January 2026 – May 2027) • January 2026 – June 2026: Community workshops on mural restoration and preservation; development of educational resources and interpretive materials for schools and the public. • July 2026 – December 2026: Collaborating with local educators to incorporate educational materials into classrooms and planning public events. • January 2027 – May 2027: Public unveiling events, mural tours, and outreach to raise awareness; launch of the digital archive and educational platform.
29. Please describe your Project Team. Does the project team have the appropriate expertise, experience, and skills for this project?	Project Team Structure: 1. Project Director Role: Oversee the entire project, manage timelines, budgets, and resources, and ensure all tasks are completed on schedule. The Project Manager will coordinate between all team members, partners, and stakeholders. Responsibilities: • Track project progress and ensure adherence to deadlines. • Liaise with stakeholders, including community groups, local governments, and partners. • Organize meetings and events. • Ensure financial management and reporting. • Recruit and manage volunteers for community events. • Facilitate communication between the project team and the local community. • Ensure participants are acknowledged and recognized for their contributions. 2. Original Artists/Artist Assistants Role: Lead the restoration and conservation of murals, applying expert knowledge of techniques and materials to preserve the murals for the long term. Responsibilities: • Assess the condition of each mural and determine appropriate restoration techniques. • Manage the physical restoration process, including prepping walls, cleaning, repairing, and protecting murals.

- Provide guidance and training to local artists and volunteers on proper conservation techniques.
- Restore murals using techniques and materials that align with the original artistic intent.
- Provide input on the aesthetic aspects of the murals, ensuring the integrity of the artwork is maintained.
- Participate in community educational events, sharing their artistic knowledge.

3. Documentation Specialist

Role: Lead the creation of the digital archive and website. The specialist will ensure that all mural documentation (photos, videos, historical data) is organized, preserved, and accessible online.

Responsibilities:

- Digitize and catalog mural images, historical context, artist information, and restoration data.
- Work with web developers to build the digital archive and ensure public access.
- Organize and manage data for easy searchability and engagement.

4. Curator

Role: Develop and execute the communication strategy for the project, ensuring public awareness and media coverage of the restoration efforts, events, and the project's impact.

Responsibilities:

- Create and implement communication strategies for the project, including social media and press releases.
- Manage media relations and secure press coverage of the project and its milestones.
- Design promotional materials for events and the digital archive.
- Engage with local and national media to amplify the project's reach.
- Point of contact for artists, artist assistants, and local community support.
- Content expert in murals, placemaking, and artists.

5. Administrative Support

Role: Provide logistical and administrative support to the project team. This role is shared among team members and volunteers.

Responsibilities:

- Support event logistics and materials preparation.

Summary of Key Roles:

- **Project Director:** Maria Islas Lopez is a cultural sociologist and consultant specializing in community-driven cultural heritage projects, specializing in participatory methodologies and community-based cultural practices, she has led initiatives that empower marginalized communities to preserve and share their local histories. She oversaw community archive efforts at History Colorado, pioneering collaborative models between archives and communities that enabled opportunities for historically marginalized communities to amplify and preserve their stories.
- **Original Artists**
- **Emanuel Martinez** is the pioneer of the Chicano Mural Movement in Colorado. Throughout his career, he has worked as a muralist, painter, and sculptor. Martinez has exposed youth to the splendors of art by painting nearly 100 murals throughout the country with them.
- **Carlos Sandoval** was born and raised in San Luis, Colorado, just as ten

generations of family did before him. From an early age, he loved making art and began painting the farm animals he saw daily on the family ranch. Sandoval created and participated in the creation of murals in Mexico, Pueblo, and Denver and is a celebrated easel painter.

- Huberto Maestas is an acclaimed American sculptor known for his dynamic bronze works, often depicting religious and historical themes. Based in San Luis, Colorado, his work combines expressive realism with masterful craftsmanship, earning him a lasting legacy in contemporary sculpture.
- Carlotta Espinoza began painting murals in the mid-1970s in Colorado, later in the Southwest and Cuba. She taught at various art centers and schools and worked at the Denver Museum of Nature and Science for nine years as a foreground and background artist/sculptor.
- Carlos Martinez is a San Luis, Colorado-based muralist dedicated to preserving and celebrating local heritage through public art. Collaborating with other artists, youth organizations, cultural organizations and school districts he creates murals that weave together community history, cultural identity, and storytelling.
- Jodie Herrera is a northern New Mexico painter, muralist, and curator. She focuses on social justice and intersectional feminism, striving to provide a voice for the individual and community. Jodie paints murals throughout the country and abroad.
- Nani Chacón is known for her large-scale murals and installations celebrating Indigenous identity, resilience, and storytelling. Raised between the Navajo Nation and New Mexico, she merges traditional motifs with contemporary themes, using vibrant imagery to uplift Native and Chicana voices.
- Patricio Antonio Zamora, or PAZ, is a multidisciplinary artist of Mexican heritage whose work bridges ancestral traditions and contemporary expression. Based in Albuquerque, he creates murals, sculptures, jewelry, and performances that honor Indigenous storytelling and the vibrancy of Aztec dance. His mural *El Camino Real* reflects his dedication to preserving cultural memory while reinterpreting it for new generations.
- Artist Assistants
- Diego Uriel Florez-Arroyo is a poet, musician, activist, artist, muralist, playwright, and educator. He grew up in North Denver and has worked on and produced a variety of projects, such as prefabricated installations and multimedia theatrical performances, including Cuauhtemoczin, a multimedia play performed at MCA Denver's Holiday Theatre.
- Gavin Weir is an artist focusing on drawing, painting, and sculpture. He works as the assistant for Denver-based public artist David Ocelotl Garcia. He assisted in restoring the Huitziliopochtli mural in 2022-23 and applied protective coatings on several murals for the CMCP Mural Preservation Project in 2022-23.
- Documentation Specialist: Manuel Aragon Born is a writer, photographer, and filmmaker. He draws from "lived experiences to explore themes of grief, trauma, identity, and the cyclical nature of time, blending personal and family narratives with speculative and reflective lenses.
- Curator: Lucha Martinez de Luna is the Director of the Chicano/a Murals of Colorado Project. She is an Associate Curator of Latino History and Culture at History Colorado, with expertise in Chicano public art and community activism. She is an archaeologist specializing in Mesoamerica.

30. If consultants or contractors will be participating in the project, please list and explain their role and function.

Support Materials

Do not upload answers to application questions here. You must answer those questions in the space provided. Support materials should demonstrate the feasibility and appropriateness of the project. Please attach files that fit all requirements listed below. You can include additional documentation, such as the options provided, if you feel that they speak to the attainability of your goals. Additional documentation may be requested by LHC staff. Please note: all uploaded files should be saved with a file name that clearly identifies the document, e.g., Jane Smith Resume; ABC Org Consulting Proposal; View of property from Route 123. Required for all categories: Project Budget Articles of incorporation for non-profit Proposals from relevant contractors/consultants (if contractors/consultants are part of the project) Photographs that showcase the area in which your project will happen. Can be photographs of historic structures, community events, past exhibits, etc. (No more than five) Optional: Strategic Plan Architectural designs Architectural vision boards PowerPoint Presentations Letters of Support

Project Budget

[Proposed_Budget__Borderlands_Mural_Preservation_CMCP.pdf](#)

Articles of incorporation for non-profit

[Articles_of_Incorporation-Emanuel_Project_Inc..pdf](#)

Photographs that showcase the area in which your project will happen.

[Sierra_y_Colores_Carlos_Sandoval_San_Luis_CO_1988.jpg](#)

[Urban_Dope_Rural_Hope_Emanuel_Martinez_Denver_1976.jpg](#)

[Urban_Dope_Rural_Hope_Emanuel_Martinez_Denver_1976_CMCP.jpg](#)

[Quetzalcoatl_de_Nuevo_Aztlan-](#)

[The_Great_Water_Serpent_of_the_Rio_Grande_Fred_Haberlein_1985_Main_Street_Antonito_CMCP.jpg](#)

[Arrival_of_Christ_Carlotta_Espinoza_San_Luis_CMCP.jpg](#)

Proposals from relevant contractors/consultants

Optional Uploads

[Letter_of_Support_CPF_-_2025_LHC_App_2025.pdf](#)

[Powerpoint_for_Pueblo_Summit_2024-Martinez_de_Luna_CMCP.pdf](#)

[Letter_of_Support_CW_Torres_2025_LHC_App_2025.pdf](#)

[Endorsement_Letter_-_Saenz_Latinos_in_Heritage_Conservation_2025.pdf](#)
