In 2013, the Los Alamos Art in Public Places Board began evaluating artwork options for the new White Rock Visitors Center and the newly re-designed NM Highway 4 corridor through White Rock. A suggestion was received by the board to place large Native American pottery replicas along the highway. The board expressed interest and contacted the Bandelier Superintendent, Jason Lott. They were advised to use the pottery styles of the San Ildefonso Pueblo whose ancestors had inhabited the Fajarito Plateau. Over the next few years, the board identified willing San Ildefonso artists, and together decided on the six pottery styles represented by this collection.

The picture above shows the original pots on which the designs of the replicas were based. Two of the pots are from the private collection of John C. Hopkins in Los Alamos, three are pictures from the Bandelier National Monument web site, and one is from Google images.

The large concrete pottery forms were created by Bennie Duran and his staff at NM Pots in Albuquerque. Mr. Duran began building the pots by bending and wiring steel rebar into the sizes and styles selected. He then covered the rebar forms with traditional metal stucco mesh and applied a 2-3 inch layer of a proprietary mix of cement and plaster to the inside and outside of each pot. After the cement mixture cured, the pots were coated with a neutral-colored acrylic latex paint. The pot forms were then delivered to Los Alamos where the designs were painted.

A special thanks to NM Pots (fabrication of the pots), Allied Tree Service (transport and installation of the pots), Los Alamos Landscaping and More (selection and placement of the sandstone boulders), Cisneros Concrete (fabrication of the plate base), and Denise Moquino (liaison with San Ildefonso Pueblo).
THE REPLICAS

No. 1 Ancestral Pueblo Cooking Pot
AD 1200-1550
Pots like this were widely used in the southwest for cooking and storage. The vessels were sturdy enough to withstand the heat from direct contact with a wood fire and had no painted designs that would be obscured by smoke smudges.

No. 2 Bandelier Black-on-Gray Jar
AD 1400-1550
Jars such as this were often used for carrying water or gathering food. Water jars, often called ollas (oy-yahs), had concave bottoms allowing them to be balanced on the head. The geometric designs on this replica are based on actual ancestral pottery.

No. 3 San Ildefonso Polychrome Jar
Late 1800s
This is a replica of a jar in a private collection made by the potters Martina and Florentino Montoya. The original shows signs of having been made for home use, such as storage or water, rather than for the tourist market. The designs on this replica are faithful to the original jar.

No. 4 Black-on-Red Jar
Approximately 1910
Pottery with black designs on red slip was produced from about 1850 to 1943. The jar that inspired this replica was made by Tonita Roybal, and dates from shortly after the railroad came to New Mexico. It was probably intended for trade with tourists who arrived via rail. Above the avanyu are four different designs representing the main family groups living today at the San Ildefonso Pueblo. Designs on this replica, including the avanyu, or water serpent, were created by the artists.

No. 5 Black-on-Black Maria Martinez Plate
1920s
The most famous of all Pueblo Indian potters, Maria Martinez (1887-1980) is best known for the Black-on-Black style depicted here. Blackware had a long history at several area pueblos, but in 1918-1920 Maria and her husband Julian pioneered a technique that produced designs with a contrasting matte and polished black finish.

No. 6 Contemporary Black-on-Sienna Pot
1960s
The original pot was formed by Maria Martinez and decorated by her son Popovi Da. At the start of the process the pot is red, but is turned black by firing in a reduced-oxygen atmosphere. Popovi developed a way to turn part of the pot back to red with a very sharp line dividing the colors, yielding the result depicted here.

A WALK THROUGH TIME
The representative time periods and painted designs were selected and applied by ten present-day artists from the San Ildefonso Pueblo. This project represents more than a public art installation. It symbolizes a partnership between the communities of Los Alamos and San Ildefonso by displaying some of the history and traditions of the ancestral people who first inhabited this area.