

HISTORY

CONCEPT

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 Pajarito 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.

CREATION



POTTERY REPLICA FABRICATION

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.



DESIGN AND PAINTING

The size, shape and design of each pot was selected to represent a historical progression of San Ildefonso pottery traditions, from ancestral cooking pots to the more contemporary style of the 1960s. The ten present-day San Ildefonso artists, through blood or marriage trace their heritage back to some of San Ildefonso's most well-known potters and artists, like Tonita Roybal, Susana Aguilar, Florence Naranjo, Ramona Gonzales, and, of course, Maria and Julian Martinez known as pioneers of the black-on-black style.



TRANSPORT AND PLACEMENT

The pottery locations were selected by members of the Art in Public Places Board, in consultation with staff from the Department of Public Utilities and Public Works. In

the spring of 2016, the pots were installed and bolted to large sandstone boulders. Small drainage holes were drilled to allow water to escape and steel grates installed in the top of each pot prevent debris collection.



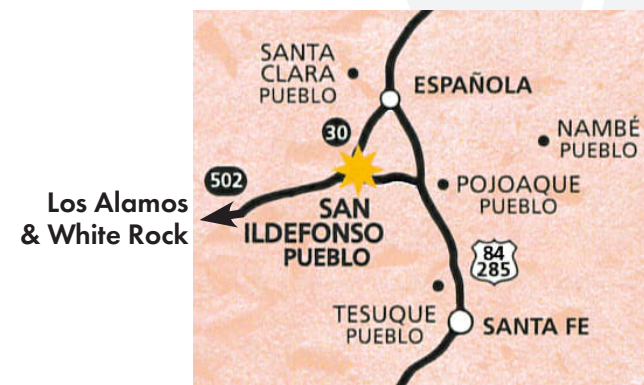
Dedication Event - White Rock Visitor's Center
August 31, 2016

COLLABORATION

Los Alamos County is grateful to the ten present-day San Ildefonso artists who created and applied the designs on the replicas based on the pottery of their ancestors. You can stop by the Tewa Visitor Center to learn more about the Pueblo.



Marvin Martinez, N. Summer Martinez, Barbara Gonzales, Evone Martinez, Johnny Cruz, Becky Martinez, Eva Moquino, Karen Fred, Cavan Gonzales and Frances Martinez (Not Pictured)



THANKS TO...

Los Alamos Art in Public Places Board would like to thank the White Rock Master Plan Implementation Committee, the Department of Public Utilities, and the County's Public Works, Parks, Recreation & Open Space, and Communication and Public Relations for their assistance with this project.

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).



LOS ALAMOS
where discoveries are made

SAN ILDEFONSO POTTERY REPLICAS



SIX OVER-SIZED PIECES REPRESENTING
A HISTORICAL PROGRESSION OF THE
POTTERY PRODUCED BY THE ORIGINAL
INHABITANTS OF THIS AREA,
WHOSE DESCENDANTS ARE NOW
AT 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 1945. The jar that inspired this replica was made by Tonita Roybal, and dates from shortly after the rail-road 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.

