

Navajo Weaving in the Late Twentieth Century

Kin, Community,
and Collectors

Ann Lane Hedlund



Navajo Weaving In The Late Twentieth Century

Deborah Everett, Elayne L. Zorn



Navajo Weaving In The Late Twentieth Century:

Navajo Weaving in the Late Twentieth Century Ann Lane Hedlund, 2004-10 According to the Navajos the holy people Spider Man and Spider Woman first brought the tools for weaving to the People Over the centuries Navajo artists have used those tools to weave a web of beauty a rich tradition that continues to the present day In testimony to this living art form this book presents 74 dazzling color plates of Navajo rugs and wall hangings woven between 1971 and 1996 Drawn from a private southwestern collection they represent the work of sixty of the finest native weavers in the American Southwest The creations depicted here reflect a number of styles revival sandpainting pictorial miniature sampler and a number of major regional variations from Ganado to Teec Nos Pos Textile authority Ann Hedlund provides an introductory narrative about the development of Navajo textile collecting including the shift of attention from artifacts to art and a brief review of the history of Navajo weaving She then comments on the shaping of the particular collection represented in the book offering a rich source of knowledge and insight for other collectors Explaining themes in Navajo weaving over the quarter century represented by the Santa Fe Collection Hedlund focuses on the development of modern rug designs and the influence on weavers of family community artistic identity and the marketplace She also introduces each section of plates with a description of the representative style its significance and the weavers who perpetuate and deviate from it In addition to the textile plates Hedlund s color photographs show the families landscapes livestock hogans and looms that surround today s Navajo weavers Navajo Weaving in the Late Twentieth Century explores many of the important connections that exist today among weavers through their families and neighbors and the significant role that collectors play in perpetuating this dynamic art form For all who appreciate American Indian art and culture this book provides invaluable guidance to the fine points of collecting and a rich visual feast

Navajo Weaving in the Late Twentieth Century Ann Lane Hedlund, 2022-05-03 According to the Navajos the holy people Spider Man and Spider Woman first brought the tools for weaving to the People Over the centuries Navajo artists have used those tools to weave a web of beauty a rich tradition that continues to the present day In testimony to this living art form this book presents 74 dazzling color plates of Navajo rugs and wall hangings woven between 1971 and 1996 Drawn from a private southwestern collection they represent the work of sixty of the finest native weavers in the American Southwest The creations depicted here reflect a number of styles revival sandpainting pictorial miniature sampler and a number of major regional variations from Ganado to Teec Nos Pos Textile authority Ann Hedlund provides an introductory narrative about the development of Navajo textile collecting including the shift of attention from artifacts to art and a brief review of the history of Navajo weaving She then comments on the shaping of the particular collection represented in the book offering a rich source of knowledge and insight for other collectors Explaining themes in Navajo weaving over the quarter century represented by the Santa Fe Collection Hedlund focuses on the development of modern rug designs and the influence on weavers of family community artistic identity and the marketplace She also introduces each

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A Companion to Textile Culture Jennifer Harris, 2020-09-16 A lively and innovative collection of new and recent writings on the cultural contexts of textiles The study of textile culture is a dynamic field of scholarship which spans disciplines and crosses traditional academic boundaries A Companion to Textile Culture is an expertly curated compendium of new scholarship on both the historical and contemporary cultural dimensions of textiles bringing together the work of an interdisciplinary team of recognized experts in the field The Companion provides an expansive examination of textiles within the broader area of visual and material culture and addresses key issues central to the contemporary study of the subject A wide range of methodological and theoretical approaches to the subject are explored technological anthropological philosophical and psychoanalytical amongst others and developments that have influenced academic writing about textiles over the past decade are discussed in detail Uniquely the text embraces archaeological textiles from the first millennium AD as well as contemporary art and performance work that is still ongoing This authoritative volume Offers a balanced presentation of writings from academics artists and curators Presents writings from disciplines including histories of art and design world history anthropology archaeology and literary studies Covers an exceptionally broad chronological and geographical range Provides diverse global transnational and narrative perspectives Included numerous images throughout the text to illustrate key concepts A Companion to Textile Culture is an essential resource for undergraduate and postgraduate students instructors and researchers of textile history contemporary textiles art and design visual and material culture textile crafts and museology *Patterns of Exchange* Teresa J. Wilkins, 2013-03-15 The Navajo rugs and textiles that people admire and buy today are the result of many historical influences particularly the interaction between Navajo weavers and the traders who guided their production and controlled their sale John Lorenzo Hubbell and other late nineteenth century traders were convinced they knew which patterns and colors would appeal to Anglo American buyers and so they heavily encouraged those designs In Patterns of Exchange Teresa J Wilkins traces how the relationships between generations of Navajo weavers and traders affected Navajo weaving The Navajos valued their relationships with Hubbell and others who operated trading posts on their reservation As a result they did not always see themselves as exploited victims of a capitalist system Rather because of Navajo cultural traditions of gift giving and helping others the artists slowly adapted some of the patterns and colors the traders requested into their own designs By the 1890s Hubbell and others commissioned paintings

depicting particular weaving styles and encouraged Navajo weavers to copy them reinforcing public perceptions of traditional Navajo weaving Even the Navajos came to revere certain designs as the weaving of the ancestors Enhanced by numerous illustrations including eight color plates this volume traces the intricate play of cultural and economic pressures and personal relationships between artists and traders that guided Navajo weavers to produce textiles that are today emblems of the Native American Southwest Winner Multi cultural Subject New Mexico Book Awards *Encyclopedia of Native American Artists* Deborah Everett, Elayne L. Zorn, 2008-09-30 Indigenous North Americans have continuously made important contributions to the field of art in the U S and Canada yet have been severely under recognized and under represented Native artists work in diverse media some of which are considered art sculpture painting photography while others have been considered craft works on cloth basketry ceramics Some artists feel strongly about working from a position as a Native artist while others prefer to produce art not connected to a particular cultural tradition *Sublime Light* Cécile R. Ganteaume, Jennifer McLerran, 2024-09-24 The first book dedicated to the contemporary Din artist featuring 80 stunning tapestries and essays exploring her life and legacy Discover the unique weaving traditions of the Navajo Nation in this joyous celebration of Indigenous art and history A fifth generation weaver DY Begay s transformative tapestries reflect her family tradition her Din identity and the natural beauty of the Navajo Nation reservation where she grew up The first book devoted to Begay s career *Sublime Light* reveals the evolution of her work with 80 gorgeous tapestries created between 1965 and 2022 To fully reveal her life and influences the book draws on Begay s journals family photographs and imagery from the Tselani Arizona landscape that inspires her work Begay first learned to weave watching her mother and grandmother process wool from the family sheep herd using tools made by male relatives and working at their looms Over the years she pushed her creativity and began combining her ancestral weaving techniques with modern design as well as blending colors historically used in Navajo weaving with unconventional dyes made from fungi food and non native flowers Much of Begay s deeply personal work pays homage to Navajo land its red streaked cliffs indigo sunrises dreamy desert tones as well as her extraordinary lineage On every page *Sublime Light* enchants **Working the Navajo Way** Colleen O'Neill, 2005-10-20 The Dine have been a pastoral people for as long as they can remember but when livestock reductions in the New Deal era forced many into the labor market some scholars felt that Navajo culture would inevitably decline Although they lost a great deal with the waning of their sheep centered economy Colleen O'Neill argues that Navajo culture persisted O'Neill s book challenges the conventional notion that the introduction of market capitalism necessarily leads to the destruction of native cultural values She shows instead that contact with new markets provided the Navajos with ways to diversify their household based survival strategies Through adapting to new kinds of work Navajos actually participated in the reworking of modernity in their region weaving an alternate culturally specific history of capitalist development O'Neill chronicles a history of Navajo labor that illuminates how cultural practices and values influenced what it meant to work for wages or to produce

commodities for the marketplace Through accounts of Navajo coal miners weavers and those who left the reservation in search of wage work she explores the tension between making a living the Navajo way and working elsewhere Focusing on the period between the 1930s and the early 1970s a time when Navajos saw a dramatic transformation of their economy O Neill shows that Navajo cultural values were flexible enough to accommodate economic change She also examines the development of a Navajo working class after 1950 when corporate development of Navajo mineral resources created new sources of wage work and allowed former migrant workers to remain on the reservation Focusing on the household rather than the workplace O Neill shows how the Navajo home serves as a site of cultural negotiation and a source for affirming identity Her depiction of weaving particularly demonstrates the role of women as cultural arbitrators providing mothers with cultural power that kept them at the center of what constituted Navajo ness Ultimately Working the Navajo Way offers a new way to think about Navajo history shows the essential resilience of Navajo lifeways and argues for a more dynamic understanding of Native American culture overall

Spider Woman's Children Lynda Teller Pete, Barbara Teller Ornelas, 2018-09-07 Navajo rugs set the gold standard for handwoven textiles in the U S Their history and value to collectors is unparalleled But what about the people who create these treasures You might be surprised Spider Woman's Children is the inside story told by two women who are both deeply embedded in their own culture and considered among the very most skillful and artistic of Navajo weavers today Barbara Teller Ornelas and Lynda Teller Pete are fifth generation weavers who grew up at the fabled Two Grey Hills trading post Their family and clan connections give them rare insight into where the craft has been and where it is going They take you into traditional hogans remote trading posts reservation housing neighborhoods and urban apartments to meet weavers who follow the paths of their ancestors who innovate with new designs and techniques and who uphold time honored standards of excellence You ll meet men who learned to weave from their grandmothers women who weave alongside their aging moms a young woman who incorporates contemporary images into skillful highly collectible tapestries You ll walk with elderly women over their sheep pastures and cornfields in search of natural dyestuffs You ll see how well made simple weaving tools from generations past take a place of pride in every home And throughout you ll see examples of the finest most mindful weaving this rich tradition has to offer

Interpreting Energy at Museums and Historic Sites Leah S. Glaser, 2022-12-13 Experts all agree that human beings can mitigate climate change by changing how we use energy for heat light movement and production Stewards of heritage sites and collections can engage the public at the grassroots level to raise awareness about the cultural and socioeconomic reasons for past choices that have contributed to climate change This book will help cultural institutions identify ways to interpret new stories through historic places and resources especially if staff have made the commitment to go green Without place based context discussions about energy focus primarily on the science and not the human experience By reminding us of our past practices and values regarding energy production and use historic places can inspire different ways of thinking about transitioning to

different energy sources and question the doctrine that high energy use is necessary for progress Public interpretation can expose the vast energy infrastructure and the impact of energy extraction production and use on place Historic sites offer place based contexts for visitors to interact with and think critically about the processes and the impact of energy development in for example a maritime village This book synthesizes science with the humanities outside of popular media and other politicized spaces to identify different kinds of energy resources in many historic collections or sites It supplements current calls for economic and policy changes because as stewards of historic places we need to do what we can in this all hands on deck moment to prepare for shared stewardship of our future

Blanket Weaving in the Southwest Joe Ben Wheat, 2022-06-21 Exquisite blankets sarapes and ponchos handwoven by southwestern peoples are admired throughout the world Despite many popularized accounts serious gaps have existed in our understanding of these textiles gaps that one man devoted years of scholarly attention to address During much of his career anthropologist Joe Ben Wheat 1916 1997 earned a reputation as a preeminent authority on southwestern and plains prehistory Beginning in 1972 he turned his scientific methods and considerable talents to historical questions as well He visited dozens of museums to study thousands of nineteenth century textiles oversaw chemical tests of dyes from hundreds of yarns and sought out obscure archives to research the material and documentary basis for textile development His goal was to establish a key for southwestern textile identification based on the traits that distinguish the Pueblo Navajo and Spanish American blanket weaving traditions and thereby provide a better way of identifying and dating pieces of unknown origin Wheat s years of research resulted in a masterful classification scheme for southwestern textiles and a book that establishes an essential baseline for understanding craft production Nearly completed before Wheat s death Blanket Weaving in the Southwest describes the evolution of southwestern textiles from the early historic period to the late nineteenth century establishes a revised chronology for its development and traces significant changes in materials techniques and designs Wheat first relates what Spanish observers learned about the state of native weaving in the region a historical review that reveals the impact of new technologies and economies on a traditional craft Subsequent chapters deal with fibers yarns dyes and fabric structures including an unprecedented examination of the nature variety and origins of bayeta yarns and with tools weaves and finishing techniques A final chapter constructed by editor Ann Hedlund from Wheat s notes provides clues to his evolving ideas about the development of textile design Hedlund herself a respected textile scholar and a protégé of Wheat s is uniquely qualified to interpret the many notes he left behind and brings her own understanding of weaving to every facet of the text She has ensured that Wheat s research is applicable to the needs of scholars collectors and general readers alike Throughout the text Wheat discusses and evaluates the distinct traits of the three textile traditions More than 200 photos demonstrate these features including 191 color plates depicting a vast array of chief blankets shoulder blankets ponchos sarapes diyugi mantas and dresses from museum collections nationwide In addition dozens of line drawings demonstrate the fine points of

technique concerning weaves edge finishes and corner tassels Through his groundbreaking and painstaking research Wheat created a new view of southwestern textile history that goes beyond any other book on the subject Blanket Weaving in the Southwest addresses a host of unresolved issues in textile research and provides critical tools for resolving them It is an essential resource for anyone who appreciates the intricacy of these outstanding creations

Navajo Textiles Nancy J. Blomberg, 1988-07-01 William Randolph Hearst's collection of Navajo textiles is one of the most complete gatherings of nineteenth century Navajo weaving in the world Comprising dozens of Classic Period serapes chief blankets Germantown eyedazzlers and turn of the century rugs the 185 piece collection was donated to the Los Angeles County Museum of Natural History in 1942 but for the next forty years was known only to a handful of scholars Hearst began acquiring textiles from the Fred Harvey Company after viewing an exhibit of Indian artifacts Over four decades he amassed a collection spanning more than a century of Navajo weaving and including nearly every major type produced from 1800 to 1920 Hearst's passion for American Indian artifacts was so strong that he had originally visualized his now famous castle in San Simeon as a showplace for his Navajo textile collection At a time when the Harvey Company was itself influencing the development of Indian handicrafts by opening up the tourist market Hearst contributed to this influence by expressing his own artistic preference for rare and unusual pieces This catalogue raisonné featuring nearly 200 illustrations provides the general public with the first look at this important collection Nancy Blomberg's narrative introduces the reader to the history of Navajo weaving and documents Hearst's role in its development The heart of the book provides a detailed analysis of each textile fibers yarn types dyes and designs Navajo Textiles thus constitutes an invaluable reference for scholars and collectors and will be enjoyed by anyone who appreciates these beautiful creations from the Navajo loom

Arts and Crafts Rugs for Craftsman Interiors Linda Parry, David Cathers, 2010 The rugs used in Craftsman interiors are arguably the most under studied of all the decorative arts of the Arts and Crafts movement These rugs were at once useful and beautiful and they added subdued color rugged texture and understated pattern to the rooms they graced playing a fundamental role in the visual harmony of the Craftsman domestic interior Though Stickley was primarily a furniture maker and a publisher and did not manufacture rugs he did choose them and his choices completed the elegant simplicity of the Craftsman house He often considered the art of rug making in The Craftsman and he also used the magazine to advertise the affordable well designed rugs that he sold in his retail stores and mail order catalogs for at least thirteen years Arts and Crafts Rugs for Craftsman Interiors considers both the rugs that The Craftsman recommended and designs by artists who influenced the work and philosophy of Stickley Among the rugs discussed are works by British Arts and Crafts luminaries William Morris Gavin Morton C F A Voysey and Evelyn Gleeson druggets imported from India Navajo blankets and rugs and rare Crex and Abnakee examples Presenting an engaging study of an overlooked aspect of the Arts and Crafts movement this essential publication includes more than 125 color and black and white illustrations many of them featuring rugs drawn primarily from the collection of Crab Tree Farm

Book Jacket *Public Native America* Mary Lawlor, 2006 In *Public Native America* Mary Lawlor explores the process of tribal self definition that the communities in her study make available to off reservation audiences Focusing on architectural and interior designs as well as performance styles she reveals how a complex and often surprising cultural dynamic is created when Native Americans create lavish displays for the public s participation and consumption **Women and Gender in the American West** Mary Ann Irwin, James Brooks, 2004-10-30 The Joan Jensen Darlis Miller Prize recognizes outstanding scholarship on gender and women s history in the West The winning essays are collected here for the first time in one volume

Encyclopedia of American Folk Art Gerard C. Wertkin, 2004-08-02 For a full list of entries contributors and more visit the Encyclopedia of American Folk Art web site This is the first comprehensive scholarly study of a most fascinating aspect of American history and culture Generously illustrated with both black and white and full color photos this A Z encyclopedia covers every aspect of American folk art encompassing not only painting but also sculpture basketry ceramics quilts furniture toys beadwork and more including both famous and lesser known genres Containing more than 600 articles this unique reference considers individual artists schools artistic ethnic and religious traditions and heroes who have inspired folk art An incomparable resource for general readers students and specialists it will become essential for anyone researching American art culture and social history *American Indian Art Magazine* , 2008 *Native America in the Twentieth Century* Mary B. Davis, 2014-05-01 First Published in 1996 Routledge is an imprint of Taylor Francis an informa company Utah Historical Quarterly J. Cecil Alter, 2005 List of charter members of the society v 1 p 98 99 Western Women's Lives Sandra Schackel, 2003 An anthology of essays about 20th century women living in the western U S showing that the image of the pioneer woman has been replaced not with another dominant one but with many

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