



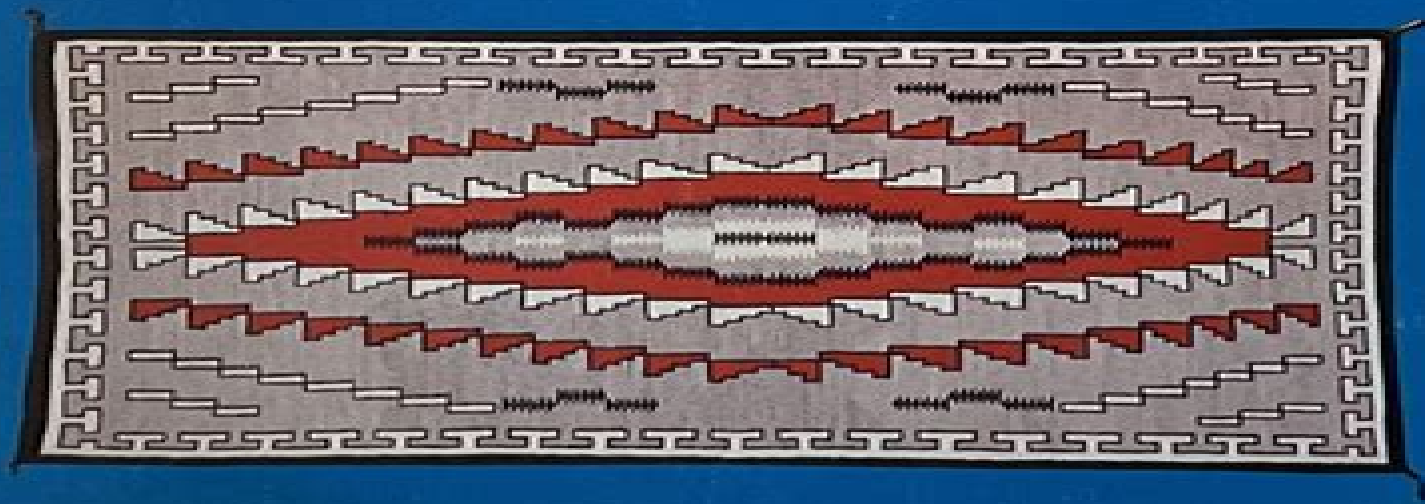
NAVAJO RUGS

- past, present & future -

by

GILBERT S. MAXWELL

20 full color plates



\$3⁷⁵

Navajo Rugs Past Present Future

Gilbert S. Maxwell, Eugene L. Conrotto



Navajo Rugs Past Present Future:

Navajo Rugs Gilbert S. Maxwell, 1963 This book concerns itself with the origin of the different types of Navajo rugs with suggestions on how and where to buy and with their care New historical notes were added to facts previously known The history of the Navajo People has been sketchily depicted and then only as it concerns their weaving Includes history of weaving how a rug is made rug types and areas how to buy a rug how to collect rugs fact and fancy the future 20 color plates 24 black and white photos trading post map bibliography footnotes and a rug price chart **Navajo Rugs** Gilbert S. Maxwell, Eugene L. Conrotto, 1987 Navajo Rugs Gilbert S. Maxwell, Eugene L. Conrotto, 1969 **Navajo Rugs: Past, Present & Future** Gilbert S. Maxwell, 1971 **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 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 *Genuine Navajo Rug -- are You Sure???* Noël Bennett, 1973 A New Deal for Navajo Weaving Jennifer McLerran, 2022-05-10 A New Deal for Navajo Weaving provides a detailed history of early to mid twentieth century Din weaving projects by non Natives who sought to improve the quality and marketability of Navajo weaving but in so doing failed to understand the cultural significance of weaving and its role in the lives of Din women By the 1920s the durability and market value of Din weavings had declined dramatically Indian welfare advocates established projects aimed at improving the materials and techniques

Private efforts served as models for federal programs instituted by New Deal administrators. Historian Jennifer McLerran details how federal officials developed programs such as the Southwest Range and Sheep Breeding Laboratory at Fort Wingate in New Mexico and the Navajo Arts and Crafts Guild. Other federal efforts included the publication of Native natural dye recipes, the publication of portfolios of weaving designs to guide artisans, and the education of consumers through the exhibition of weavings, aiding them in their purchases and cultivating an upscale market. McLerran details how government officials sought to use these programs to bring the Din into the national economy; instead, these federal tactics were ineffective because they marginalized Navajo women and ignored the important role weaving plays in the resilience and endurance of wider Din culture.

One Hundred Years of Navajo Rugs Marian E. Rodee, 1995 **Indigenous Women and Work** Carol Williams, 2012-10-30

The essays in *Indigenous Women and Work* create a transnational and comparative dialogue on the history of the productive and reproductive lives and circumstances of Indigenous women from the late nineteenth century to the present in the United States, Australia, New Zealand, Aotearoa, and Canada. Surveying the spectrum of Indigenous women's lives and circumstances as workers, both waged and unwaged, the contributors offer varied perspectives on the ways women's work has contributed to the survival of communities in the face of ongoing tensions between assimilation and colonization. They also interpret how individual nations have conceived of Indigenous women as workers and in turn convert these assumptions and definitions into policy and practice. The essays address the intersection of Indigenous women's and labor history but will also be useful to contemporary policy makers, tribal activists, and Native American women's advocacy associations. Contributors are Tracey Banivanua Mar, Marlene Brant Castellano, Cathleen D. Cahill, Brenda J. Child, Sherry Farrell Racette, Chris Friday, Aroha Harris, Faye HeavyShield, Heather A. Howard, Margaret D. Jacobs, Alice Littlefield, Cybèle Locke, Mary Jane Logan McCallum, Kathy M. Closkey, Colleen O'Neill, Beth H. Piatote, Susan Roy, Lynette Russell, Joan Sangster, Ruth Taylor, and Carol Williams.

Southwest Weaving Stefani Salkeld, San Diego Museum of Man, 1996

A catalog for a traveling exhibition of Native American folk art, presents and describes hand-woven textiles from the Pueblo, Navajo, and New Mexico Hispanic village cultures.

Swept Under the Rug Kathy M'Closkey, 2002

Debunks the romanticist stereotyping of Navajo weavers and Reservation traders and situates weavers within the economic history of the southwest.

Diné Peter Iverson, 2002-08-28

This comprehensive narrative traces the history of the Navajos from their origins to the beginning of the twenty-first century. Based on extensive archival research, traditional accounts, interviews, historic and contemporary photographs, and firsthand observation, it provides a detailed up-to-date portrait of the Din past and present that will be essential for scholars, students, and interested general readers, both Navajo and non-Navajo. As Iverson points out, Navajo identity is rooted in the land bordered by the four sacred mountains. At the same time, the Navajos have always incorporated new elements, new peoples, and new ways of doing things. The author explains how the Din remember past promises, recall past sacrifices, and continue to build upon past achievements to construct and sustain North

America's largest native community. Provided is a concise and provocative analysis of Navajo origins and their relations with the Spanish with other Indian communities and with the first Anglo Americans in the Southwest. Following an insightful account of the traumatic Long Walk era and of key developments following the return from exile at Fort Sumner, the author considers the major themes and events of the twentieth century including political leadership, livestock reduction, the Code Talkers, schools, health care, government, economic development, the arts, and athletics. Monty Roessel, Navajo, an outstanding photographer, is Executive Director of the Rough Rock Community School. He has written and provided photographs for award-winning books for young people.

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. One man devoted years of scholarly attention to address them. 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 *The Gift of Spiderwoman* University of Pennsylvania. University Museum, Joe Ben Wheat, 1984-01-29 In preparing this publication the intention was that it serve not only as an accompaniment to the symposium *Southwestern Textiles The Navajo Tradition* held at the University Museum University of Pennsylvania but that it define the scope of the Museum's holdings of Southwestern textiles which remain relatively unknown to the public Information regarding the size range and historical background of the collection should prove to be useful to scholars weavers and collectors This collection comprises textiles woven by Navajo Indians Pueblo Indians from both New Mexico and northeastern Arizona and Spanish colonists who settled in the Rio Grande Valley of New Mexico Also included are Saltillo sarapes produced in the general region of the town of Saltillo in northern Mexico Introduction *Navajo Weavers of the American Southwest* Peter Hiller, Ann Lane Hedlund, Ramona Sakiestewa, 2018-10-08 From the mid 17th century to the present day herding sheep carding wool spinning yarn dyeing with native plants and weaving on iconic upright looms have all been steps in the intricate process of Navajo blanket and rug making in the American Southwest Beginning in the late 1800s amateur and professional photographers documented the Din Navajo weavers and their artwork and the images they captured tell the stories of the artists their homes and the materials techniques and designs they used Many postcards illustrate popular interest surrounding weaving as an indigenous art form even as economic social and political realities influenced the craft These historical pictures illuminate perceived traditional weaving practices The authors accompanying narratives deepen the perspective and relate imagery to modern life **North American Indian Anthropology** Raymond J. DeMallie, Alfonso Ortiz, 1994 These essays explore the blending of structural and historical approaches to American Indian anthropology that characterizes the perspective developed by the late Fred Eggan and his students at the University of Chicago They include studies of kinship and social organization politics religion law ethnicity and art Many reflect Eggan's method of controlled comparison a tool for reconstructing social and cultural change over time Together these essays make substantial descriptive contributions to American Indian anthropology presenting contemporary interpretations of diverse groups from the Hudson Bay Inuit in the north to the Highland Maya of Chiapas in the south The collection will serve as an introduction to Native American social and cultural anthropology for readers interested in the dynamics of Indian social life *Fair Trade and Social Justice* Mark Moberg, Sarah Lyon, 2010-06-01 By 2008 total Fair Trade purchases in the developed world reached nearly 3 billion a five fold increase in four years Consumers pay a fair price for Fair Trade items which are meant to generate greater earnings for family farmers cover the costs of production and support socially just and environmentally sound practices Yet constrained by existing markets and the entities that dominate them Fair Trade often

delivers material improvements for producers that are much more modest than the profound social transformations the movement claims to support There has been scant real world assessment of Fair Trade s effectiveness Drawing upon fine grained anthropological studies of a variety of regions and commodity systems including Darjeeling tea coffee crafts and cut flowers the chapters in Fair Trade and Social Justice represent the first works to use ethnographic case studies to assess whether the Fair Trade Movement is actually achieving its goals Contributors Julia Smith Mark Moberg Catherine Ziegler Sarah Besky Sarah M Lyon Catherine S Dolan Patrick C Wilson Faidra Papavasiliou Molly Doane Kathy M Closkey Jane Henrici *Ethnographic Feminisms* Lynne Patricia Phillips,1995 This significant new study contains the work of anthropologists engaged in doing research on gender The editors argue for the creation of an ethnography based feminism that at the same time pays heed to what women in specific circumstances identify as their concerns and also recognizes contradictions inherent in the goals of a feminist anthropology These essays grapple with a range of awkward issues including feminism in international contexts the invisibility of women s working lives and the problems of voice and ethnographic representation Referring to a variety of ethnographic contexts and working from diverse perspectives the contributors examine the multiple dilemmas and conflicts of gender and power A volume which will not only constitute a significant contribution to the social sciences literature both theoretically and substantively but will also place Canadian feminist anthropology on the cutting edge of global feminist anthropology I strongly recommend it Valda Blundell Carleton University *Traders, Agents, and Weavers* Robert S. McPherson,2020-03-12 For travelers passing through northern Navajo country the desert landscape appears desolate The few remaining Navajo trading posts once famous for their bustling commerce seem unimpressive Yet a closer look at the economic and creative activity in this region which straddles northeastern Arizona northwestern New Mexico and southeastern Utah belies a far more interesting picture In *Traders Agents and Weavers* Robert S McPherson unveils the fascinating and at times surprising history of the merging of cultures and artistic innovation across this land McPherson the author of numerous books on Navajo and southwestern history narrates here the story of Navajo economic and cultural development through the testimonies of traders government agents tribal leaders and accomplished weavers For the first half of the twentieth century trading posts dominated the Navajo economy in northwestern New Mexico McPherson highlights the Two Grey Hills post and its sister posts Toadlena and Newcomb which encouraged excellence among weavers and sold high quality rugs and blankets Parallel to the success of the trading industry was the establishment of the Northern Navajo or Shiprock Agency and Boarding School The author explains the pivotal influence on the area of the agency s stern and controversial founder William T Shelton known by Navajos as Tall Leader Through cooperation with government agents American settlers and traders Navajo weavers not only succeeded financially but also developed their own artistic crafts Shunning the use of brightly dyed yarn and opting for the natural colors of sheep s wool these weavers primarily women developed an intricate style that has few rivals Eventually economic

shifts including oil drilling and livestock reduction eroded the traditional Navajo way of life and led to the collapse of the trading post system. Nonetheless, as McPherson emphasizes, Navajo weavers have maintained their distinctive style and method of production to this day. Navajo Land, Navajo Culture Robert S. McPherson, 2003-01-01. In *Navajo Land Navajo Culture* Robert S. McPherson presents an intimate history of the Din or Navajo people of southeastern Utah. Moving beyond standard history by incorporating Native voices, the author shows how the Dine's culture and economy have both persisted and changed during the twentieth century. As the dominant white culture increasingly affected their worldview, these Navajos adjusted to change, took what they perceived as beneficial, and shaped or filtered outside influences to preserve traditional values. With guidance from Navajo elders, McPherson describes varied experiences ranging from traditional deer hunting to livestock reduction, from bartering at a trading post to acting in John Ford movies, and from the coming of the automobile to the burgeoning of the tourist industry. Clearly written and richly detailed, this book offers new perspectives on a people who have adapted to new conditions while shaping their own destiny.

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