

## Chapter 1 : Charley's Navajo Rugs \* Authentic Native American Weaving

*Navajo rugs and blankets (Navajo: diyogã-) are textiles produced by Navajo people of the Four Corners area of the United States. Navajo textiles are highly regarded and have been sought after as trade items for over years.*

The price is due to the labor-intensive process of shearing, washing, and weaving. Wool and yarn[ edit ] Main article: These sheep were well-suited to the climate in Navajo lands, and that produced a useful long-staple wool. The tribe purchased 14, sheep and 1, goats. Red tones in Navajo rugs of this period come either from Saxony or from a raveled cloth known in Spanish as bayeta, which was a woolen manufactured in England. With the arrival of the railroad in the early s, another machine-produced yarn came into use in Navajo weaving: Increasing proportions of brittle kemp can be found in well-preserved examples from the period. In , federal agents attempted to address the problem by introducing Rambouillet rams into the breeding population. The Rambouillet is a French breed that produces good meat and heavy, fine-wool fleeces. The Rambouillet stock were well adapted to the Southwestern climate, but their wool was less suitable to hand spinning. Short-stapled Rambouillet wool has a tight crimp, which makes hand spinning difficult. The higher lanolin content of its wool necessitated significantly more scouring with scarce water before it could be dyed effectively. The Fort Wingate researchers collected old Navajo-Churro stock from remote parts of the reservation and hired a weaver to test their experimental wool. Offspring of these experiments were distributed among the Navajo people. Navajo used indigo to obtain shades from pale blue to near black and mixed it with indigenous yellow dyes such as the rabbit brush plant to obtain bright green effects. Red was the most difficult dye to obtain locally. Early Navajo textiles use cochineal , an extract from a Mesoamerican beetle, which often made a circuitous trade route through Spain and England on its way to the Navajo. Reds used in Navajo weaving tended to be raveled from imported textiles. Gaudy "eyedazzler" weaves dominated the final years of the 19th century. During the later years of the 19th century, the Navajo continued to produce earlier styles for traditional customers while they adopted new techniques for a second market. Albumen print photograph, Traditional Navajo weaving used upright looms with no moving parts. Support poles were traditionally constructed of wood; steel pipe is more common today. The artisan sits on the floor during weaving and wraps the finished portion of fabric underneath the loom as it grows. The average weaver takes anywhere from 2 months to many years to finish a single rug. The size greatly determines the amount of time spent weaving a rug. According to one aspect of this tradition, a spiritual being called "Spider Woman" instructed the women of the Navajo how to build the first loom from exotic materials including sky, earth, sunrays, rock crystal , and sheet lightning. Then "Spider Woman" taught the Navajo how to weave on it. Actually these items have no use as prayer rugs or any other ceremonial function, and controversy has existed among the Navajo about the appropriateness of including religious symbolism in items designed for commercial sale. The financial success of purported ceremonial rugs led to their continued production.

### Chapter 2 : Best 25+ Navajo weaving ideas on Pinterest | Loom weaving, Weaving techniques and Weaving

*Weaving a Navajo Blanket [Gladys A. Reichard] on calendrierdelascience.com \*FREE\* shipping on qualifying offers. The author spent four summers () living and working among the Navajo, during which time she learned the principles of weaving.*

Three Phases Posted Learn more A weekly collection of previews, videos, articles, interviews, and more! Campbell explained the phrase and provided a cultural history of the Navajo blanket. By the late 17th century, they learned to weave from their neighbors, the Pueblo. The weaving skills of the Navajo craftswomen surpassed those of the Spanish and the Pueblo craftsmen within just a few decades, and Navajo blankets became a prized possession desired by the wealthier Indians and Spanish throughout the West. The Navajo wove the blankets so tightly that they were "practically waterproof," notes Campbell. The blankets were also valued for their beauty, and an important Indian would wear a blanket proudly as a ceremonial wrap at special occasions. Until about the s, the Navajo made simple striped blankets identical to the Pueblo. These blankets, which the Ute Indians prized hence the reference to them as Ute-style are most valued by Navajo blanket collectors today, in large part because of their rarity. Less than 50 of these first-phase blankets, made until roughly , survive. During the third phase, Navajo weavers also added elements inside the diamonds, including, Campbell says, "zigzags, crosses, thin lines, stacked elements, and triangles. But one of the colors the Navajo weavers coveted most was the red from the prized bayeta cloth made in England and later, in Spain and Mexico. They would unravel the cloths and then weave the material into rectangles on their blankets. The bayeta, occasionally used in first-phase blankets, became a color and cloth that Navajo weavers used prominently in the second phase. The bayeta was dyed with cochineal, named after the cochineal beetle. The market was killed," Campbell added. University of Arizona Press, Southwest Textiles, by Kathleen Whitaker. University of Washington Press, A weekly collection of previews, videos, articles, interviews, and more!

## Chapter 3 : Native American Art- Navajo Blanket Weaving

*For both peoples woven objects were, first of all, supremely functional; blankets might be used for wearing, sitting upon, or hanging across the entries of dwellings. For both the Navajo and Zuni peoples weaving itself was a quiet act of faith-a link.*

Four ply dyed "Germantown" yarn by The collectibility of rare and early Navajo Blankets has long attracted the wealthy and celebrated collector from William Randolph Hearst --who over a period of a decade or so before collected more than important 19th century Navajo blankets-- to the leading actors, filmmakers, recording artists , politicians and business tycoons of today who seek similar items. Today, anyone who has an interest in decorating their home or office in historic weavings can find examples to fit every budget and every display purpose. Blankets were woven in several sizes but three major forms: Serapes continued to be made throughout all of the 19th century as well. A Homespun Transitional Blanket, Serape form. Any shoulder blanket woven when on the loom longer than wide is a shoulder blanket form referred to as a serape. Many Navajo blanket collectors prefer to display shoulder blankets as they would have been on the loom, so if not displayed on a mannequin, serapes are usually displayed vertically. To determine how the blanket was woven on the loom , look at the direction of the warp cords the interior "skeleton" of the blanket which will appear as tiny continuous ridges on the exterior of the blanket for the entire length of the blanket. The term came to be used because only a relatively wealthy person such as a chief in a Plains Indian tribe or the Utes who especially liked and traded for these weavings could afford the extravagance and cost of these beautiful weavings. Smaller design elements, often small rectangular elements were placed within one each of the top, middle and bottom horizontal bands , often in a twelve-position layout. The effect was that the new elements were being placed "on top of" the traditional Phase One motif, with the First Phase blanket now a "background". Phase 3 -- The new elements now expanded beyond the bands, and were laid out in a "nine-spot" design with three elements each across the top, middle and bottom of the old Phase One pattern. The new elements could be squares, rectangles or diamonds, and in some later interpretations --especially during the Transition Period-- became so large that the original Phase One pattern of bands can barely be discerned. The major differences being the substitution of aniline-dyed yarn for ravelled yarn, and the decrease in the use of indigo dye, being replaced by aniline purple-blue dye. While not as rare nor as costly as Late Classic period weavings, Transition Period Weavings -- whether in homespun yarn or Germantown trade yarn-- today regularly sold at a fraction of the price of Classics , offer weavings over one hundred years old that capture much of the beauty of the earlier weaves and often greater complexity in both color and motif and often were woven by women who would have also been weaving during the Classic period. These heavier pieces, more rug than blanket, each reflect the time period in which they are made. Third Ph green, dark purple, purple-blue. The colorful wool yarn was manufactured at the Germantown, Pennsylvania textile mills. It was a very tightly spun three ply very rare or four ply yarn in a variety of bright colors produced from commercial aniline dyes. It was costly and less profitable for Navajo weavers to work with this yarn and often only the best weavers made the investment. Relatively few Germantowns were woven, and large examples--over sampler size--are comparatively scarce. Unpopular in their own day as they were not sturdy enough to be used as floor rugs, nor warm enough to be a good blanket, Germantowns became very popular as wall hangings soon after they were no longer being made and have increased in popularity over the decades. They are known for their unusually bright colors and intricate patterns which can create a variety of optical effects , especially in complex designs known as "eyedazzlers. The diamond motif was the second "major" design element used with a very high degree of regularity by the Navajo in their weavings. The first major element was the band -- which in both narrow or wide form was adapted from the Pueblo Indians who used the simple design on virtually all their early weavings. The Pueblo Indian men are believed to have taught the Navajo women to weave when both cultures were under the subjugation of Spanish rule in the 17th, 18th and early 19th centuries. The diamond motif was probably adapted from the diamond which was often used in the middle of the early Mexican saltillo serape. Navajo Regional Rugs As some trading post operators such as J. Moore

became successful selling rugs by "mail order catalog" to East Coast clientele, and as the Santa Fe Railroad began to bring Easterners to the Southwest, demand for Navajo weavings greatly increased, and more intricate weavings were made and in a heavier weave for floor use. The Navajo did not use floor rugs as they had clay floors in their hogans.

**Hand-Carded Yarn** The early Navajo rugs of the differ markedly from most of the weavings that came later. Rugs of this period are distinctive in the variegation of color that is usually found within the grey field back ground that many rugs utilized. The grey was achieved by carding together--in varying proportions--natural homespun dark brown sheep wool, natural cream color and sometimes natural tan color sheep. The resulting "streaking" effect sometimes gives the appearance of stratified sedimentary rock, heat waves rising off the ground, or a sense of undulating motion that contrasts sharply with modern rugs which may employ either grey dyes or commercial yarn to create a "uniform " and "static" grey, which is sometimes preferred by some individuals for specific home decorative effects or as a matter of personal preference.

**Hand-dyed Yarn** Early Navajo weavings included hand-dyed yarn--most of the dyes not vegetal as many people assume, but rather from dye cakes and packets imported to the trading posts via Santa Fe Railroad. Hand-dyeing can produce different shades of color, especially in the reds, and many early weavers would either card or alternate lighter and darker dyed yarn to create a visual effect that is reminiscent of the Painted Desert, and the famous red sedimentary rock formations of the Southwest. Dark brown, carded grey, cream white, tan, black, similar neutral shades. Toadlenas small amount of color in this regional variant, otherwise it is a Two Grey Hills-style fine natural. Ganados often distinguished by use of red field, large central lozenge, crosses and bold designs. Includes the 31 non "Plate" rugs for which there is surviving documentation from the and JB Moore catalogs that allowed for mail order Classic Revivals early, mid and late 20th c. Includes Chinle, Crystal, Wide Ruins. Photos and information may be re-used with email or written permission only.

## Chapter 4 : Weaving a Navajo Blanket

*The spinning of the yarn, the dyes, the equipment, the weaving processes, the designs and colors, even the tensions and textures of the final product are all part of weaving a Navajo blanket. The author guides readers through each step, from choosing the wool through carding and spinning warp and weft yarns, building and setting up a loom.*

Navajo weavings are some of the best-known and most easily recognized American Indian art forms. According to the oral tradition, at some point in the mythological past, Spider Woman taught Navajo men how to make an upright loom and then instructed Navajo women on how to use this loom to weave beauty. Beauty is an important part of Navajo culture-it is not a matter of being surrounded by beauty, but being involved in the process of beauty. Navajo weaving is not just a way of making cloth or textiles: While oral tradition gives Spider Woman credit for teaching weaving to the Navajo, the archaeology suggests an additional dimension to the story. Sometime in the 16th century the Navajo learned weaving from the Pueblo people in the Southwest and for more than a century, Navajo weavings closely resembled those of the Pueblos. Both the Navajo and the Pueblos at this time wove the same kinds of clothing. There are some major differences between Navajo weaving and Pueblo weaving: Among the Navajo, it is the process of weaving, not necessarily the final product, which is important. The process of weaving is closely attuned to spiritual concepts. Working at her loom, the weaver seeks to create a single whole that blends fine and bold contrasts in color, feature, and design. In this way, the weaver seeks to emulate the process by which the Holy People created the world. When a Navajo weaver sits down before her loom to start a new weaving, she has a design in her mind-it is not written down and it is not a design which she has done before. Navajo weavings are always designed anew and the designs are always changing, moving, and flowing. The Navajo weavers see the process of weaving and their designs as a form of communication. In this way, the process of Navajo weaving is like a language with codes and conventions that carry meanings embedded in specific historical, cultural and familial contexts. Weaving with cotton was common in the southwest prior to the arrival of the Spanish. After the arrival of the Spanish, the Navajo acquired churro sheep and began weaving with wool. Within a relatively short period of time they became proficient in weaving wool and by the early 18th century they were already selling their textiles to both Spanish and Pueblo communities. During the 19th century, Navajo wearing blankets were traded throughout the Southwest and into adjacent culture areas. These blankets are woven wider than long and are worn by both men and women, draped around the shoulders. These blankets were so tightly woven that they would shed water. The use of indigo dyes and costly yarns meant that they commanded a high price. On the Great Plains, only those people with significant resources could afford such a blanket, thus the designation of Chief blankets. The Chief blanket is based on a simple striped weaving pattern. At the top and bottom there were bands which were half as wide as the center band. Between the center and the border bands there would be narrower alternating black and white stripes. The earliest known Chief blanket, dating to about 1700, consists of evenly spaced alternating brown and white stripes. There are four rows of narrow stripes at each end. By the early part of the 19th century, Navajo weavers broadened the stripes giving them an additional sense of depth. Outlining the horizontal dark brown stripes with deeply saturated indigo blue added even more depth to the design. By many Navajo weavers had adopted a technique known as tapestry weave and added geometric forms to the Chief blanket. The horizontal plane is interrupted with twelve vibrant red rectangular bars. When the blanket is draped about the body, the vertical elements are visible down the back and front of the wearer. About 1850, Navajo weavers began adding terraced triangles and diamonds to the design of the Chief blanket. By the end of the 19th century, Navajo weavers were using a two-faced weave. This means that one pattern could be developed on the front, and a different pattern, usually one featuring simple stripes, could be done on the reverse side. This will be discussed in a separate essay.

### Chapter 5 : Navajo Rugs for Sale \* Charley's Navajo Rugs \* Authentic Art \*

*The history of Navajo weaving is in many ways the history of the Navajo people. The Navajo textile in its design, materials, and purpose is like a mirror reflecting not only the weaver, but her whole people, in a specific time and place in their history.*

I wanted to read what the author had to tell me about the Navajo that she lived and studied with for four summers of her life and how they did it. I think that part was wonderfully met. It was a lot of information that included information about their sheep, the wool that they gathered and how it was prepared for weaving. How they went about dyeing the wool and the dyes that they used. I enjoyed the background information on dyes, both natural and commercial. How the wool was spun and prepared for weaving made sense to me because I had had a little bit of experience with carding and drop spindle spinning. How the weaving frames were built and what they were made of was documented. How the weaving frames were prepared for weaving was discussed, and although it made sense, it was hard to grasp, even with 2d drawings. The tools that each weaver needs were shown and discussed how they were made. The Navajo purchased very few tools and commercial supplies, the main tool being the paddles, used for carding the wool. I did not understand all of the weaving information. Some of it was over my head, but I read through it. Some little pieces were useful and contained interesting historical information. Weaving patterns for blankets, saddle blankets, belts, and headbands were all discussed and examples shown. The pictures were all very old black and white photos. There were many drawings and diagrams that may have made sense if I were truly interested in learning to weave and understanding them. The problem is, this book is not exactly a "how to do it". How it is done was discussed, but if one has no experience of weaving, picking up this book is not going to teach them. To do that, step by step instructions are needed and more in-depth discussions are needed. The Navajo do not write things down. They teach by example. What the author wrote, was what she learned and interpreted into her book. She was already a weaver. I really like reading old books of this type. The modern "how to books" do not have the same kind appeal in the sense of the "you were there" feel. I enjoy old gardening and woodworking books for the same reason.

### Chapter 6 : Navajo Chief's Blankets: Three Phases | Antiques Roadshow | PBS

*It's woven vertically on the loom like all Navajo blankets, with the exception of the Chief's blanket. The Chief's is woven horizontally on the loom and is woven wider than it's long. To see which way a blanket is woven, you can look at the direction of the warp cords.*

In the early s, the Navajo people ingrained in the American Southwest, and later stretches across the bigger area. Blanket used as a door; the Navajo family stands in the front of a house A Navajo woman weaving at a loom. Photo Credit Weaving is an important part of Navajo culture and tradition. Although some history tells that they learned to weave from their Pueblo Indian neighbors when they settled in this area during the year AD, historians believe that the Navajo were not weavers until the 17th century. Stories in Navajo folklore tell of Spider-woman, who wove weaving the most beautiful rugs and taught Navajo weavers their unique techniques for making rugs and blankets. Navajo textiles have been highly regarded around the world for over years, and their production has been an important element of the Navajo economy. The original function of their textiles was to produce clothing such as wrap-around-dresses, breechcloths, shoulder robes, hair ties, semi-tailored shirts and also saddle blankets and cloaks. After the mids, Navajo weavers traded with the white settlers and started to make rugs for tourism and export. The textiles had great geometric patterns and the wool that made them was hand-spun until the s. After this period Navajo weavers started to use a three-ply yarn called Saxony, which is a high-quality, naturally dyed silk thread. At the end of 19th century, with the arrival of the railroad, Navajo people began to use machine-produced yarn in their weaving, particularly a four-ply aniline dyed yarn known as Germantown. Native American loom in New Mexico. Photo Credit Weaving, mid 19th or early 20th century, Brooklyn Museum. Before that, the textiles were mostly indigo, white, and natural brown. Indigo dyeing produced darker shades of blue, while yellow and green were used for lighter colors. Red was the most difficult to purchase locally but was still used often. Traditional Navajo weaving used upright looms with wooden support poles. Wool, cotton, and wood: Photo Credit The time it took for a weaver to finish an average rug was between 2 months to several years. These highly prized rugs and blankets are not just artifacts; their art represented a concept of religion and beauty in the design and craftsmanship. The textiles are not simply artworks but are important pieces of Navajo culture.

### Chapter 7 : History: Navajo Rugs

*Arguably the world's foremost authority on Navajo Weaving, Steve Getzwiller actively promotes the legacy of Navajo blanket weaving. Nizhoni Ranch Gallery is committed to offering you the largest possible variety of handmade Navajo rugs for sale.*

### Chapter 8 : Navajo weaving - Wikipedia

*In Navajo mythology, lightning was used to make weaving tools but it could also help to define the power of an individual blanket or rug. Small "zigzags" in the four corners of a weaving could lend energy to the overall design.*

### Chapter 9 : Navajo Weaved Blanket | eBay

*Treasures of the Navajo Horsemen. A book showcasing historic Navajo saddle blankets from the Steve Getzwiller collection. There is an artistic quality and inherent freedom of expression reflected in many of these early Navajo saddle blankets of rare beauty.*