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American Indian Culture and Research Journal

Title

One Hundred Years of Navajo Rugs. By Marian E. Rodee.

Permalink

<https://escholarship.org/uc/item/7x26w7r9>

Journal

American Indian Culture and Research Journal , 20(2)

ISSN

0161-6463

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Publication Date

1996-03-01

DOI

10.17953

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The Ohlone Past and Present is a unique collection of writings from a wide variety of disciplines and individuals: anthropologists, historians, government researchers, and the Ohlone people themselves. Research materials and sources include records of the Hispanic period, mission records, archaeological records and reports, government documents, as well as the oral history of the Ohlone people. The book begins where Malcolm Margolin's *The Ohlone Way* leaves off and provides important amplifying materials. Another recent book on California Indian people is Robert H. Jackson's and Edward Castillo's *Indians, Franciscans, and Spanish Colonization: The Impact of the Mission System on California Indians*. Thanks to Bean, Margolin, Jackson, and Castillo, excellent, well-researched books are now available to college and university teachers who are including the study of California Indian people in Native American studies programs. *The Ohlone Past and Present* should be required reading in those courses. Other books to consider for use in courses concentrating on California Indians include Robert Heizer's *The Destruction of California Indians*; George Phillips's *Indians and Intruders*; Rupert Costo's and Jeannette Henry Costo's *The Missions of California: A Legacy of Genocide*, and Albert Hurtado's *Indian Survival on the California Frontier*.

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One Hundred Years of Navajo Rugs. By Marian E. Rodee. Albuquerque: University of New Mexico Press, 1995. 187 pages. \$17.95 paper.

To Navajo rug collectors and connoisseurs, Marian Rodee has been an academic reference since she published her 1981 classic *Old Navajo Rugs: Their Development from 1900 to 1940*. Currently she is curator of Southwest Ethnology at the Maxwell Museum of Anthropology at the University of New Mexico, where she also teaches in the Department of Art and Art History. Her new volume, *One Hundred Years of Navajo Rugs*, extends the time period of her previous book to a century, from the 1880s until the 1990s. The book includes two maps, so even the reader unfamiliar with the American Southwest can find the locations of trading posts within the Navajo Nation, the four corner states of New Mexico, Utah, Arizona, and Colorado.

Navajo weaving has undergone a major transformation from a practical, everyday craft for the production of clothing to an art form. Rodee traces the history of Navajo rugs from garments worn by Navajo people and traded with the neighboring Ute, Apache, and Pueblo Indians, to "products" created, with input from the white traders, for Anglo customers living in the big cities of the East and the West Coast.

Originally, weaving was the craft of anonymous Navajo women creating blankets as clothing and ground covering in their traditional hogans. After 1880 prefabricated materials for clothing were available by the yard in the trading posts, and Pendleton blankets provided warm outer wear. When woven blankets had no purpose as clothing anymore, they became objects of trade and a source of income. Navajo floor rugs were highly appreciated by early tourists in the American Southwest and eventually became so valuable that they were used as wall hangings. Nowadays Navajo rugs may have the initials or a photo of the weaver stapled to the back, providing individual recognition to the maker.

In a chapter about the formative years of Navajo rugs, Rodee outlines the three stages of development of chief blankets (which actually were not worn by chiefs, because the Navajo do not have a hierarchical chief system). Between 1890 and 1920 the most dramatic change took place from banded wearing blankets to bordered floor rugs.

The majority of the book is dedicated to the interaction between the individual traders and the Navajo weavers. Traders such as Lorenzo Hubbell, from Ganado, Arizona, John B. Moore from Crystal, and George Bloomfield from Two Grey Hills influenced the weaving styles and patterns of Navajo rugs tremendously. For example, Hubbell encouraged weavers to use the famous Ganado red and to create bold geometric designs based on motifs from traditional Navajo baskets. John Moore sent mail order catalogs all over the United States featuring Navajo rugs woven in designs inspired by oriental rugs. George Bloomfield from Two Grey Hills followed this trend and superimposed oriental designs on a preexisting outlined zigzag pattern. The Navajo weavers complied by employing the most popular patterns.

Historically, collectors and scholars have identified and dated rugs by their patterns and designs, but these designs have been reproduced many times through the years and are no longer very reliable. Rodee introduces another method of identification: the quality and makeup of the wool. She embarks on an interesting

examination of the species of sheep that have grazed the American Southwest since the beginning of this century, from Spanish Churros to French Rambouillet sheep, crossbred with Merino, Romney, and Corriedale rams. Each produced a specific and recognizable type of wool: coarse and long-haired, or short and greasy. In addition, machine-spun wools like the Germantown yarn came into use and, together with aniline dyes, changed the look of Navajo rugs completely.

Drastic livestock reduction caused by overgrazing created a low point in Navajo weaving in the 1930s. The Great Depression added to the scarcity of materials and customers. Not until the 1950s, when education and economics improved, did the Navajo weaving tradition experience a renaissance, with improved wools and weaving techniques and a revival of old patterns and designs based on the banded blankets of the nineteenth century.

Rodee communicates clearly the idea that Navajo rugs provide a tactile experience as well a visual one: The texture of the wool, the thickness and density of the weave, all contribute to the quality of each rug. The author's descriptions of the different styles are extensively illustrated with both black-and-white and color plates, but one wishes to be able to touch and feel the pieces as well. *One Hundred Years of Navajo Weaving* encourages the reader to go out and experience Navajo rugs firsthand.

In a chapter dedicated to pictorial and ceremonial rugs, Rodee addresses a fascinating problem inherent in Navajo ceremonial weaving: It transgresses several religious taboos. Traditionally rugs have been woven by women, while ceremonial pictographs and sandpaintings have been created by men. These sacred images are destroyed after a ceremony in order to keep them inaccessible to outsiders. Therefore, by weaving ceremonial images into a rug, a weaver potentially could be risking social resentment, if not divine retribution. As Rodee explains, "[C]onsequently, ceremonial rugs tend to be very expensive, reflecting the costs involved not only to induce the weaver to undertake the difficult techniques, but also to pay medicine men for the ceremonies to cleanse them" (p. 167). The result has been that most weavers depict a mixture of pictorial and ceremonial elements, including motifs of tin cans, flags, birds, and sheep.

One Hundred Years of Navajo Weaving is a must for the serious collector, providing a valuable tool for dating and identifying Navajo rugs. Rodee provides very little insight into Navajo culture as a whole or even Navajo perspectives about their art, but

such a study was already attempted by anthropologist Gladys Reichard (*Navajo Shepherd and Weaver*, 1963, when she became an apprentice to a Navajo weaver, learned and practiced the art herself, and then wrote about her experience. Rodee also stays away from subjective value judgments such as those of George W. James (*Indian Blankets and Their Makers*, 1920), who imposed his personal taste and aesthetic preferences on many Navajo rugs. Rodee's text examines the technical, material, and graphic makeup of Navajo rugs objectively and expertly. Even an outsider can enjoy the beauty and strength of Navajo rugs, a purely aesthetic pleasure supported by the thirty-eight color plates.

This is a competent, specialized study of the evolution of Navajo textiles from blankets to rugs to wall hangings. It gives well-deserved credit to the weavers who, despite all the changes, have produced, through their flexibility and creativity, "some of the most distinguished and sought after art objects in the New World" (p. 174).

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Parading through History: The Making of the Crow Nation in America, 1805–1935. By Frederick E. Hoxie. Cambridge, England: Cambridge University Press, 1995. 395 pages.

Parading through History is an important and thought-provoking work. Frederick Hoxie presents a story of the perseverance and adaptation that led to the construction of a modern Indian community. Throughout the study he examines the Crow people's efforts to meet the challenges of their changing world while maintaining a distinctively Crow society. He never loses sight of Crow agency in meeting these challenges and attempts to insure the visibility of Crow people as active determiners of their own destiny.

Hoxie is critical of history written from above and seeks to provide a Crow voice in a story that has most often been written from a white, elitist perspective. In following historical actors, he hopes to understand better the process by which groups such as the Crow coped with and adapted to the onrush of industrial society while actively creating solutions uniquely their own. The purpose of this work is to illustrate how the Crow, despite