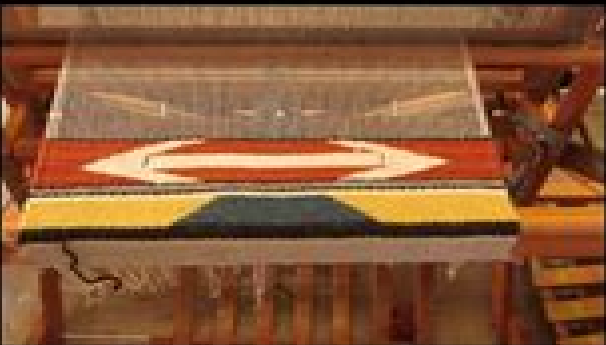




Southwestern Weaving

TD Snyder



Southwestern Weaving:

Southwestern Weaving Marian E. Rodee, 1977 The southwestern textile collection of the Maxwell Museum of Anthropology at the University of New Mexico **Beyond the Loom** Ann Lane Hedlund, 1990 Once the weaver's task is complete what happens to the finished product Beyond the loom fabrics become many things blankets garments floor coverings and art objects This book shows what the southwestern blankets of the 19th century reveal of the cultures that produced them *Blanket Weaving in the Southwest* Joe Ben Wheat, 2003-10 A history and description of southwestern textiles along with a catalog of Pueblo Navajo Mexican and Spanish American blankets ponchos and sarapes **Weaving of the Southwest** Marian Rodee, 2003 This gorgeously illustrated book presents important information on Pueblo Navajo Rio Grande and Northern Mexican weaving styles Traditional and modern styles of blankets clothing and rugs are identified and explained in detail with brief accounts of some of the old trading posts that sold them along with discussions of family styles among weavers today **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 **Weaving of the Southwest** Marian E. Rodee, Maxwell Museum of Anthropology, 1987 *Native American Southwestern Weaving 1910-1930*, 1981 *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.

Textile Art from Southern Appalachia Kathleen Curtis Wilson, 2001. Features forty-four coverlets and two quilts made by hand weavers who lived in Western North Carolina, Eastern Kentucky, East Tennessee, and Southwest Virginia. Ms. Wilson has spent many years researching southern Appalachian overshot coverlet weaving.

Southwestern Weaving Marian E. Rodee, 1981-11-01

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