

THE NAVAJO TEXTILE COLLECTION
AT THE MUSEUM OF NORTHERN ARIZONA

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JANUARY 2006

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INTRODUCTION

The Museum of Northern Arizona is home to one of the largest and most important collections of Navajo textiles in the world. Comprising nearly 900 weavings, the collection contains examples ranging in age from the late eighteenth/early nineteenth century to the present. The collection is particularly strong in Late Classic and Transitional pieces from the late nineteenth century, early twentieth-century rugs, revival-style textiles, and contemporary weavings.

With funding from the National Endowment for the Humanities, approximately 700 textiles were analyzed and documented by the author in 1988-1989. The remainder of the collection was analyzed in 2005 with funding from the Museum Loan Network. A detailed analysis form describing the history, construction, and condition of each textile is on file at the museum. As of early 2006, all pieces in the collection have been analyzed, photographed, and entered into a database with the goal of making the collection widely accessible to researchers, museums, and the public through the world wide web.

This report summarizes the temporal and stylistic composition of the collection and highlights individual pieces of particular importance. It also identifies the most significant sub-collections of textiles made by various donors. Finally, the report summarizes the strengths and weaknesses of the collection and provides recommendation for its future development.

THE NAVAJO TEXTILE COLLECTION AT THE MUSEUM OF NORTHERN ARIZONA

CLASSIC PERIOD TEXTILES (to ca. 1870)

The Museum of Northern Arizona has only a small number of Classic-period textiles, but the pieces it has are significant ones. Probably the oldest example is the "Patchwork Cloak" (2265/E2004b-k), a sampler of different fabrics stitched together to make a blanket or shawl, dated to ca. 1750-1800. Another important early textile is 1538/E1212, one panel of a woman's dress attributed to Massacre Cave, ca. 1804-05.

Five other textiles appear to date to the period 1860-1870, based on materials and stylistic criteria. These include 2441/E3218, a child's blanket; 2456/E3285 and 2671/E5156, second-phase chief blankets; 2723/E5514, a Saltillo-like serape ("slave blanket"); and 926/E9297, a woman's two-piece dress. MNA's collection does not contain any examples of finely woven serapes with terraced designs woven before 1860. Such textiles, however, are extremely rare.

LATE CLASSIC PERIOD TEXTILES (ca. 1868-1880)

The Museum has a good-sized, representative collection of Late Classic-period textiles, including "chief" blankets, women's wearing blankets, women's two-piece dresses, Moqui pattern blankets, Rio Grande-influenced ("slave") blankets, small serapes or "child's blankets," banded *diyugis* (soft wearing blankets), and other serape styles. Stylistic types spanning more than one temporal period, such as chief blankets, are discussed separately below.

The collection contains four small serapes of the style commonly referred to as "child's blankets." It is doubtful that these fine weavings actually served this purpose, however. Given the fact that many were collected by military officers and no photographs exist of Navajo children wearing these blankets, they more likely served as saddle blankets or small weavings for trade. The example in the best condition is 2263/E9061 (ca. 1865-1875), a small, zoned blanket with "spider woman" crosses, woven with raveled, 3-ply commercial, and handspun yarns. This textile reportedly once belonged to the Southern Ute leader, Chief Ouray. (For another serape in the collection attributed to Chief Ouray, see E9066; see also Webster 2003:15-16, Pl. 13, endnote 10). Another small "child's blanket," 2203/E1814 (ca. 1875-1885), this one in fair condition, has zoned bands of serrated zigzags and diamonds and is woven with handspun and 3(?) and 4-ply commercial yarns. 2441/E3218 (ca. 1860-1870), dating to the Classic or Late Classic period, is a small, finely woven serape of white and indigo blue handspun yarns and fine red and gold raveled yarns (in poor condition). The red dye in this blanket was analyzed under the direction of Joe Ben Wheat and identified as cochineal. 133/E9275 (ca. 1875-1880), a small blanket with a zoned design, is woven with a combination of handspun, raveled, and 4-ply commercial yarns. This blanket was collected in Santa Fe ca. 1880, and despite its poor condition, is an excellent study piece.

The collection also contains four Late Classic diyugi blankets with simple banded designs. 2559/E3686 and 2264/E9062, both dating to ca. 1870-1885, are patterned with simple stripes; the latter could be Zuni rather than Navajo-made. Another diyugi, 2352/E2518 (ca. 1870-1880), is patterned with "wavy lines" and tick-edged stripes. 2640/E5146 (ca. 1875-1880), patterned with diamond stripes, was reportedly acquired from Plains Indians at Fort Reno,

Oklahoma, ca. 1875-1880.

Two Late Classic blankets, one small and one large, are patterned with stripes and bars and closely resemble the "Hudson Bay Style" identified by Kahlenberg and Berlant (1972; Fig. 59; Berlant and Kahlenberg 1977:139-140). The smaller blanket, 2203/E1813 (ca. 1870-1880), is woven in twill tapestry and was identified by Kate Peck Kent as a Navajo "girl's blanket." The larger one, 2573/E3897 (ca. 1875), has a well-documented history and was used as a bed blanket by the trader, Houck, at his trading post for 50 years (ca. 1875 to 1925).

Other Late Classic textiles include serapes and saddle blankets or throws. The most significant pieces are 929/E476, 2207/E1497, and 2294/E2363, all in good condition and woven with a variety of materials. 929/E476 (ca. 1875-1880) is a beautiful example of an eyedazzler blanket, woven with fuzzy raveled flannel and 4-ply Germantown yarns. Formerly part of the Sisson Collection, this serape is patterned with serrated and dentate motifs and "spider woman" crosses. 2207/E1497 (ca. 1870-1880) is a soft, finely woven serape with indigo blue, white, and carded pink handspun yarns and three shades of raveled red yarns. The design reflects strong Rio Grande influence in its use of Saltillo-like diamonds and terraced checkerboard motifs. 2294/E2363 (ca. 1875) is a lovely poncho serape with a diamond network design, woven with raveled, handspun, and 3 and 4-ply commercial yarns. This textile, formerly owned by Phoebe Hearst, was featured on the cover of the "Tension and Harmony: The Navajo Rug" issue of *Plateau* in 1981, and like 929/E476 and 2207/E1497, is a stellar example.

The remaining Late Classic serapes in the collection include 1251/E922 (ca. 1875-1885), a zoned blanket with terraced zigzags and "spider woman" crosses, woven with handspun, raveled and 4-ply commercial yarns (in poor condition); 2492/E3427 (ca. 1875-1880), a serape with terraced diamonds and stripes, woven with white, carded pink, and carded orange handspun yarns, raveled red yarns, and 4-ply commercial yarns (in good to fair condition); 723/E21 (ca. 1865-1875), a small finely woven blanket or saddle throw woven with handspun, raveled, and 3-ply commercial yarns (in poor condition); and 2640/E5147 (ca. 1875-1880), a small blanket or saddle blanket with diamond stripes and serrated zigzags, woven with natural, indigo, and aniline-dyed handspun yarns and 4-ply commercial yarns (in good condition). This latter blanket was also acquired from Plains Indians at Fort Reno, Oklahoma, ca. 1875-1880.

TRANSITION PERIOD BLANKETS AND RUGS (ca. 1880-1890)

The Museum of Northern Arizona possesses an outstanding collection of Transition-period blankets and rugs. Many of these came to the museum through Winifred Gladwin. Numbering well over 130 pieces, this sub-group forms the backbone of MNA's Navajo textile collection and ranks as one of the largest and most significant collections of Transition textiles in public hands. All styles are represented, from simple striped diyugis to wedge weaves and eyedazzlers, functional wearing blankets and saddle blankets, and ornamental rugs and throws.

The textiles of this period reflect the changing face of the West during the late nineteenth century. During this time, products of the Navajo loom underwent a functional shift from

body covering to floor covering, and began to be made in quantity for the non-native consumer. These weavings reflect the availability of new synthetic dyes and commercial yarns, and they stylistically blend the old with the new. Although some Transition-period textiles retain the old horizontally banded layout, others make use of vertical or centrally focused design systems borrowed from Mexican or Rio Grande serapes, and a few incorporate designs introduced by early Anglo traders.

Specialized styles of textiles dating to this period--wedge weaves, Germantowns, Rio Grande influence or "slave" blankets, twills, and Moqui pattern blankets--are discussed separately in this report. Other Transition-period pieces in MNA's collection are highlighted here. These include more than 50 examples of "eyedazzler" textiles woven with aniline-dyed handspun (instead of Germantown) yarns, some made to serve as blankets, others as rugs, patterned with serrated or terraced diamond motifs in all-over or vertically arranged designs. Some of these contain unusual secondary motifs, such as geometric figures, letters of the alphabet, or pictorial elements. The best examples of these handspun weavings are 2203/E1744 (with vertical zigzags), 2203/E1755 (terraced diamond network), 2203/E1769 (serrated diamond network), 2203/E1777 (serrated diamond network with dentate motifs), 2203/E1781 (terraced diamond network with cross-shaped motifs), 2203/E1786 (bilaterally symmetrical ground with two large concentric diamonds), 2203/E1831 (serrated diamond network with dentate and "hourglass" figures), 2203/E1850 (diagonally banded design), 2203/E1847 (all-over cross motifs), 2203/E1846 (serrated diamond network with zigzags and crosses), 2352/E2533 (serrated diamond network with fringe), 925/E3234 (all-over cross motifs), and 2492/E3428 (serrated diamonds with pictorial elements).

Other textiles of this period are patterned with horizontally banded designs. 2203/E1851, 2203/E1860, and 2492/E3431, for example, have rows of horizontal zigzags. More common, however, are zoned layouts in which patterned bands alternate with solid bands. The collection contains more than 30 examples of this banded style. The finest and most elaborate example is 2203/E1736 (ca. 1875-1885), patterned with a Late Classic-period zoned design and woven entirely with natural, indigo, and aniline-dyed handspun yarns. Other good examples of this horizontally banded style include blankets patterned with bands of diamond stripes (2203/E1775 and 2382/E2948), terraced zigzags, diamonds, and/or crosses (2203/E1734, 2203/E1832, 2203/E1836, and 2352/E2536), serrated zigzags and/or diamonds (2203/E1776, 2203/E1837, 2352/E2528, 2382/E2947, and 2492/E3410), barbed, dentate, or fretlike motifs (2203/E1771, 2203/E1862, and 2352/E2527), meanders (2203/E1772 and 2441/E3216), and pictorial elements such as horses and cowboys (2642/E4316) or steers and human figures (2203/E1783).

Finally, the Museum collection contains approximately 25 examples of horizontally banded diyugis or wearing blankets patterned with bands of simple or compound stripes. Some are decorated with rows of "ticking" or bands of "wavy lines." Although simple in pattern, some of these blankets are among the most beautiful pieces in MNA's collection. The best examples, both in terms of condition and design, are 2203/E1742, 2203/E1764, 2203/E1787, 2203/E1819, 2203/E1820, 2203/E1821, and 2391/E1909, the latter originally cataloged as Hopi.

SPECIALIZED STYLES OF THE NINETEENTH-CENTURY

Chief-style Blankets and Rugs

All phases of the "chief blanket" style are represented in the collection. Some of these textiles are twentieth-century reproductions of earlier styles, made to serve as rugs rather than wearing blankets.

The Museum lacks an early example of a first-phase chief blanket. 2915/E6927, a rug woven during the 1920s or 1930s, is a modern reproduction of the first-phase style. The collection contains six examples of the second-phase style. Two of these, 2456/E3285 (ca. 1860-1870) and 2671/E5156 (ca. 1865-1875), are second-phase blankets dating to the Classic or Late Classic periods. The first, 2456/E3285, woven with handspun, 3-ply Germantown, and raveled worsted yarns, lacks any supporting documentation. 2671/E5156, made with handspun and raveled yarns, was collected by a General George K. Torney, who served as a medical officer at Fort Wingate during the 1870s.

All other examples of the second-phase style are reproduction textiles. 2203/E1808 is a fine example of a turn-of-the-twentieth-century piece with a modified second-phase design. Made entirely with commercial materials, it probably reflects the influence of Juan Lorenzo Hubbell. Later renditions of the second-phase style are 2352/E2523, 2441/E3220, and 3720/E9230, all woven in "rug weight" handspun yarns. The first two of these are faithful reproductions of the second-phase design, whereas the latter is a modified version. The only documented piece is 3720/E9230, woven by Wupatki Basin weaver Irene Peshlakai and collected by Sallie Pierce Harris in the 1930s. According to the donor, the weaver was advised on the proper pattern of this "boy's blanket" by her husband's father's elderly wife.

The collection contains 10 examples of third-phase chief blankets, all in good condition. Two of these, 2203/E1733 (ca. 1875-1880) and 2441/E3215 (ca. 1865-1875) are undocumented examples made with a combination of handspun and raveled yarns; 2203/E1733 also contains raveled flannel. Dating slightly later (ca. 1880s), 2352/E2524 contains respun flannel yarns, together with natural and aniline-dyed handspun.

The collection also contains two examples of turn-of-the-twentieth-century rugs with third-phase designs: 2700/E5457 is woven with aniline-dyed handspun yarns, 590/E9282 with coarse commercial carpet yarn. (See discussion of carpet yarn textiles in the section on the Early Rug period.)

Finally, the collection contains five later rugs with third-phase designs. 3984/E10245 and 4241/E10926 are undocumented, but appear to date to the first half of the twentieth century. The others are 3809/E9460, collected near Old Sawmill, Arizona, ca. 1950; 2994/E7116, woven by Natah Tsosie in 1962; and 4260/E10992, a finely woven tapestry with a modified third-phase design, woven by Carrie Tsosie between 1990 and 2004.

Eleven fourth-phase style chief blankets and rugs are found in the collection. Two are wearing blankets (2655/E5064, ca. 1870-1885, and 590/E9281, ca. 1875-1885) dating to the Late Classic or Transition periods. The latter, woven with handspun, commercial, and raveled

yarns, is undocumented as to provenience, but 2655/E5064, woven with handspun and raveled yarns, is well documented and highly significant. It was reportedly owned by the Comanche chief Colerow in the early 1890s, then acquired by a trader named Sol Luna, who traded it to the donor's father.

Two fourth-phase textiles are probably Hubbell Revival pieces. Woven entirely of commercial yarns (including the wool warp), 2352/E2521 and 2352/E2526 are beautiful examples of this turn-of-the-twentieth-century style and are in good to excellent condition. 2352/E2521 was part of the Sisson Collection before being acquired by Watson Smith. 2352/E2526, also donated by Watson Smith, was reportedly woven by Mary Dodge, wife of Chee Dodge, although there are some discrepancies with the documentation.

The remaining seven examples of the fourth-phase style were probably woven to serve as rugs: 2342/E2452, 2352/E2531, 2540/E3587, 2698/E5210, 2899/E8265, 3618/E8932, and 3808/E9342. Woven primarily with handspun yarns, they illustrate the variety of chief pattern designs produced by twentieth-century weavers.

Women's Wearing Blankets

MNA possesses an interesting collection of women's shoulder blankets, represented by eight pieces in the collection. The earliest example is 2613/E4198 (ca. 1875-1880), a fragment of a Late Classic or Transition-period woman's striped shoulder blanket with a second-phase design. Although this textile is in extremely poor condition, examples of this style are rare. With its mixture of handspun and 4-ply commercial yarns, it is an excellent study piece. The collection contains an example of a woman's striped shoulder blanket with a first-phase design (2904/E4291), but this piece was woven as a rug during the early revival period and collected in Gallup in 1935.

2203/E1727 and 3207/E7697 are Navajo-woven versions of Pueblo-style "maiden shawls." The first probably dates to the Late Classic period (ca. 1864-1875), based on its 3-ply Germantown and indigo blue handspun yarns. Unfortunately, its collection history is undocumented. 3207/E7697 is woven entirely of handspun wool yarns and probably dates to the first quarter of the twentieth-century. It was owned by sculptor Emry Kopta, who lived at Hopi during this period and might have been collected there (there is no record of this, however).

Four other women's shoulder blankets have patterned design bands. 2203/E1737, with stacked triangles, was probably woven during the late 1870s, based on the presence of 3-ply commercial and aniline-dyed handspun yarns. 3808/E9343, a thick, handspun, aniline-dyed blanket or rug with bands of small squares, dates to the Transition period (ca. 1880-1895). 2899/E6604 (ca. 1890-1910), made entirely of 4-ply Germantown yarns, appears to be a Hubbell-influenced version of a woman's striped shoulder blanket with a Late Classic third-phase design. The most recent example, 2540/E3909 (ca. 1920-1940), made to serve as a rug, is woven in the "fancy manta" style with a Late Classic design of terraced bands and crosses.

Women's Two-Piece Dresses

The collection contains eight examples of two-piece dresses. The earliest is 1538/E1212, one

panel of a woman's dress reportedly recovered from Massacre Cave, ca. 1804-05. Woven with handspun and worsted raveled yarns, the dress is patterned with simple horizontal stripes. Four dresses in the collection date to the second half of the nineteenth century. 2203/E1780 (ca. 1875-1880), 2441/E3222 (ca. 1865-1875), and 926/E9297 (ca. 1860-1870) are patterned with simple terraced designs and woven with handspun and raveled yarns. 2442/E3227 (ca. 1890-1910?), woven with a mix of handspun, raveled, and 3 and 4-ply commercial yarns, is probably a Hubbell Revival piece.

Two dresses, 774/E137 and 2203/E1779, are turn-of-the-twentieth-century revival textiles with Late Classic patterns, woven with handspun and commercial yarns. 774/E137 has paired strands of unplied commercial yarns laid in to resemble raveled yarns. Finally, 3201/E7611 is a contemporary version of a woman's two-piece dress, made in 1976 to wear to a squaw dance.

Rio Grande Influence ("Slave Blankets")

Many of the late nineteenth-century Navajo textiles in MNA's collection exhibit strong Mexican or Rio Grande influences in their design layouts and serrated motifs. Five textiles so closely resemble Hispanic weavings that they are discussed here as a separate group. H. P. Mera referred to these textiles as "slave blankets," based on the idea that such textiles were made by Navajo servants living in Hispanic households, an assumption that has since been questioned (see Kent 1985:73-77). None of the pieces in MNA's collection have any documentation to this effect, thus they are categorized here by the more neutral term, "Rio Grande Influence."

2203/E1738 (ca. 1885-1900) is a soft blanket with a diamond network design, worked in shades of pink, brown, orange, yellow and white. Although the blanket has a typical Navajo continuous warp and Navajo-style warp selvage cords, it lacks side cords (the outer warps are doubled). Furthermore, the end cord tassels have been tucked up into the side selvages to hide them from view. The color palette and selvage treatments are suggestive of Rio Grande weavings.

2203/E1840 (ca. 1875-1885) exhibits strong Rio Grande influence in its color palette (white, brown, and salmon pink), design and layout (serrated diamonds, banded background, and checkerboard motifs), and loose soft weave. The presence of lazy lines and four complete selvages, however, identifies it as Navajo.

2203/E1868 (ca. late 1870s-1890) is a brightly-colored blanket or rug with strong Hispanic flavor, exemplified by a serrated diamond design and bright color palette of red, green, orange, lavender, blue, yellow, and black. A particularly interesting feature of this textile is the presence of five small areas of "wedge weave" along the edges.

2203/E1874 (ca. 1885-1900) was originally cataloged as a "Rio Grande rug/blanket." At first glance, it appears to be a typical Rio Grande weaving. It was woven in two identical lengths, which were then seamed together side-by-side with a simple running stitch. The warps are cut and knotted at both ends. Although these are typical Rio Grande characteristics, Joe Ben Wheat identified this blanket as (probably) Navajo-woven, based on the presence of side

selvage cords. These appear to be part of the original weaving and not a restoration. This is a very interesting piece, whose history, unfortunately, is undocumented.

2723/E5514 is another significant and intriguing piece in the collection. Previously cataloged as a Hispanic New Mexican weaving, it appears to be a Navajo-woven version of a Saltillo serape with a poncho slit, dating to the period ca. 1860-1865. The yarns and weave of this serape are incredibly fine, and its Saltillo-influenced design, silky texture, and soft color palette strongly resemble the Chief White Antelope blanket from the same period. The identification of 2723/E5514 as Navajo-woven rather than Mexican is based on the presence of selvage cords along both sides and one end, and on the use of terraced (rather than serrated) chevron motifs in the background bands. Another interesting feature of this textile is the presence of commercial linen warps. These are extremely rare in Southwestern weavings, but common in Mexican Saltillo serapes. The wefts include handspun churro wool yarns and very fine 3 and 4-ply commercial yarns. The serape was purchased in New Mexico between 1884 and 1886. Regrettably, nothing else is known about its history.

Moqui Pattern Blankets and Rugs

MNA possesses a fine collection of "Moqui stripe" textiles. Eleven of these are Late Classic/Transition-period blankets, and the remaining five are Hubbell Revival pieces, woven to serve as rugs.

Four of the wearing blankets with banded designs are patterned with simple "Moqui stripes": 2203/E1739 (ca. 1875-1880), 2203/E1806 (ca. 1875-1880), 2640/E5327 (ca. 1880-1900, possibly collected at Hopi), and 2332/E9066 (ca. 1864-1874), the latter reportedly once owned by Chief Ouray and originally cataloged as Hopi. Two other wearing blankets combine "Moqui stripes" with bands of simple geometric designs: 2203/E1725 (ca. 1875-1885) is patterned with serrated zigzags, and 2492/E3415 (ca. 1880-1890) with rows of diamond stripes.

Five wearing blankets are patterned with bold designs superimposed upon a "Moqui stripe" background. 2352/E2519 (ca. 1870-1880) is a beautiful, finely woven fringed serape with a vertical zigzag design; 2441/E3217 (ca. 1868-1880) is a soft Navajo or Zuni-woven blanket with a central serrated diamond design; 2613/E4197 (ca. 1885-1900) has a serrated diamond network design and is colored with aniline dyes; 2203/E1809 (ca. 1875-1885) has a bold grid design and three serrated diamonds at its center. 2203/E1740 (ca. 1875-1885), another blanket with a bold grid design, has bands of diamond stripes, arrows, and crosses alternating with the grids. The blanket retains its original Fred Harvey Company tag, which provides extensive information about its history.

Five of the "Moqui stripe" textiles are revival pieces, probably influenced by Juan Lorenzo Hubbell and woven to serve as rugs. 774/E135 (ca. 1890-1910) and 2352/E2521 (ca. 1895-1907) are made entirely of commercial yarns. 2203/E1790 (ca. 1895-1910) and 3034/E7203 (ca. 1905-1906) are woven with natural and aniline-dyed handspun yarns. The latter exhibits oriental motifs, popular with Anglo traders at the turn-of-the-twentieth-century. 2437/E3172 (ca. 1890-1906), a small unfinished piece still on its loom bars, contains a mix of handspun and commercial materials.

Wedge-Weave Blankets

The Museum has five wedge-weave or pulled-warp blankets, all of which appear to date to 1880-1890. This is a good-sized collection of these relatively rare textiles. Three blankets, 2203/E1849, 2450/E3246, and 2540/E3718, are patterned with vertical chevrons. Two others, 2492/E3412 and 557/E9280, have horizontal bands of wedge weave alternating with solid bands of plain weave. 2492/E3412 is a particularly fine example. As noted, one Rio Grande Influence blanket (2203/E1868) also contains areas of wedge weave.

Germantown Blankets and Rugs

MNA has more than 50 textiles woven primarily with Germantown or other commercial yarns. This does not include early textiles that contain only small amounts of these commercial yarns or modern textiles (made after 1920) woven with commercial yarns. MNA's collection of Germantown weavings is strong and representative and includes a wide range of articles--blankets, rugs, saddle throws, revival pieces, and small novelty items such as pillow covers, runners, Gallup throws, and rugs on looms.

Several previously discussed Late Classic textiles contain 3-ply Germantown yarns. Four slightly later pieces combine 4-ply Germantown yarns with other materials. 929/E473 (ca. 1880-1890) is a small blanket with a vertical serrated design, woven with a mix of raveled, aniline-dyed handspun, and 4-ply Germantown yarns (the visual effect is that of a Germantown eyedazzler). 2042/E1421 (ca. 1875-1890), with a terraced diamond and grid design, contains a combination of 4-ply Germantown (or another commercial yarn?) and handspun wool. 2492/E3430 (ca. 1880-1885) contains 4-ply Germantown and handspun white, aniline red, and indigo blue yarns worked in a typical diamond network design. 2203/E1730 (ca. 1875-1885), with a serrated diamond and cross design, is woven primarily with 4-ply Germantown yarns, but also contains some indigo blue handspun.

MNA has an excellent assortment of Germantown "eyedazzler" blankets, rugs, and saddle throws dating between ca. 1880 and 1900. Twenty-nine textiles fall into this category. Most have cotton string warps, cut and knotted at one end. Often the cut warp end is covered with overcasting or an applied fringe. 2262/E2125 (ca. 1880-1895) is notable for its use of 2 and 3-ply "split Germantown" yarns, laid into the web singly or in pairs. These were probably unplied from 4-ply yarns, given that all other weft yarns in this textile are 4-ply (the warps are cotton string). Another example containing split Germantown yarns is 774/E137, a revival-style woman's dress. In this textile, it appears that 4-ply commercial yarns were first split (unplied) into single-ply strands, then pairs of these strands were laid in as weft, probably to imitate raveled "bayeta" yarns.

Another fine example is 1330/E964 (ca. 1880-1890), a brightly-colored eyedazzler in excellent condition, containing a variety of solid colored and variegated Germantown yarns. Three other textiles, 2382/E2950 (ca. 1885-1900), 2352/E2534 (ca. 1880-1895) and 2492/E3411 (ca. 1880-1900), all in excellent condition, are outstanding examples of eyedazzlers derived from the Saltillo design system.

Three other "eyedazzler" textiles incorporate 4-ply commercial wool yarns as warp. Two of

these, 3077/E7328 (ca. 1890-1910) and 2899/E8259 (ca. 1885-1900), are rugs or saddle covers with complex eyedazzler designs and fringed ends. The third, 2899/E6601 (ca. 1890-1900), is an eyedazzler rug containing a coarse 4-ply warp, possibly carpet yarn.

The collection also contains several handsome examples of Germantown saddle throws or "Sunday" saddle covers. Most are woven in the "wider than long" shape, all have fringe applied to one or more edges, and some have elaborate cylindrical tassels at their corners. The best examples are 2220/E2729, 2899/E6602, 2899/E6603, 2899/E8264, 3686/E9112, and 3720/E9231, with 2200/E2729 (ca. 1885-1895) and 2899/E8264 (ca. 1895-1915) particularly fine examples of this style. 2899/E6603 (ca. 1885-1900) is unusual in that the fringe is applied to one of the side selvages instead of the knotted warp end.

Nine Germantown textiles in the collection are revivals of earlier nineteenth-century styles. Most suggest the influence of Ganado-trader Juan Lorenzo Hubbell, and several could have been made at or near his post. Hubbell Revival weavings, which commonly utilize 4-ply commercial wool yarn as warp and weft, are discussed separately in this report.

Three other turn-of-the-twentieth-century Germantown rugs reflect the early trader influence of C. N. Cotton, J. L. Hubbell, or J. B. Moore: 1476/E1053 (ca. 1890-1905), with interlacing terraced lines, crosses, and a fret border; 2899/E8261 (ca. 1890-1910), with a serrated diamond design and fret border; and IL-2005-8-16, with a strong use of oriental Early Crystal motifs.

Finally, MNA's collection contains numerous examples of Germantown novelty weavings made for the tourist market in the late nineteenth or early twentieth century. These include small wall hangings, pillow tops, and saddle covers (2642/E4328, 2700/E5455, 2670/E5461, 2899/E8256, 2899/E8266, 2899/E8267, and 2899/E8271), runners (3684/E9101), and small rugs or wall hangings with geometric and pictorial elements (2642/E4330, with a "tree of life" design, collected in 1902; 2894/E6562, with a "floating" geometric design, containing variegated "salt and pepper" yarns; and 2899/E8257, with an unusual "Santo Niño de Atocha" design). The collection also includes several Germantown novelty weavings still on their loom bars (3295/E8066, 2899/E9056, and 2899/E9057).

OVERVIEW OF TEXTILES FROM THE EARLY RUG PERIOD (ca. 1890-1920)

MNA possesses more than 150 weavings dating to the Early Rug period, nearly all made for sale to the outside market. The designs and styles of these weavings were strongly influenced by three prominent traders: C. N. Cotton of Gallup, Juan Lorenzo Hubbell of Ganado, and J. B. Moore of Crystal. These influences led to changes in both the function and visual character of these weavings. No longer serving as wearing garments, Navajo textiles became thicker and sturdier to withstand floor use. In some cases, smaller weavings were produced to serve as pillow covers, runners, and other decorative items. Although many weavers continued to produce the earlier styles, others adopted the layouts and motifs of oriental rugs, so popular in American homes during the Victorian era. Involving center-dominant or vertical design layouts, elaborate borders, "floating" motifs, and hooked elements, these oriental influences led to a major reorientation of Navajo rug design that continues to the present day.

Early traders Cotton, Hubbell, and Moore not only influenced Navajo weavers, they also influenced each other. Designs originating with one trader spread to surrounding areas and were popularized by other traders. Motifs such as oversized crosses, interlacing lines, hooked elements, "water bugs," and swastikas are common on rugs of this period. As a result, it is often difficult to pinpoint whether a particular rug was made near Gallup, Ganado, Crystal, or another trading post during the Early Rug period. MNA has many excellent examples of early trader-influenced pieces that reflect the use of these new elements. 2203/E1726, 2259/E2075, 3295/E8062, 3427/E8432, 4257/E10994, and IL 2005-8-15 exhibit the use of swastika motifs, whereas 2358/E2624 and 2540/E3582 contain oriental-inspired designs with small hooklike projections.

One popular design layout during this period consists of two vertically arranged terraced diamonds or crosses, sometimes outlined with hooks, flanked by "interlacing trellis" or cross motifs and framed by a solid or decorative border. Numerous (15+) examples of this style are found in the collection, including 2203/E1731, 2203/E1826, 2904/E4293, 2893/E6547, 2899/E6600, 3295/E8067, 2899/E8278, and 3859/E9532. A variation of this style, with an X-shaped arrangement of the "interlacing trellis" design, can be seen in three textiles, 2642/E4325, 2899/E9091, and 3711/E9179 (all in poor condition).

Several other early pieces in the collection exhibit elongated terraced diamonds, some with hooked edges, inspired by oriental rug designs. Examples include 2203/E1798, 2899/E8250, 2899/E8253, 2899/E8254, and 3507/E8593. These rugs are the forerunners of the modern regional styles known as Two Grey Hills, Ganado, and Burntwater.

The Early Rug collection at MNA includes several other textiles that exhibit unusual surface textures or contain uncommon materials. Five large blankets or rugs (929/E474, 2220/E1886, 3077/E7326, 3295/E8068, and 3427/E8431) have hairy, napped surfaces resembling a pile. This finish appears to be a product of the "kempy" handspun wool used in the rug.

Of even greater significance are nine pieces in the collection that appear to employ carpet yarn as warp, weft, or both. The use of the carpet yarn was restricted to a few brief years around 1900, thus weavings made with these materials are relatively rare. The carpet yarn pieces in MNA's collection are 1087/E654, which appears to contain a warp of 3-ply carpet yarn; 2203/E1731, containing a coarse warp of 4-ply carpet yarn and a lustrous single-ply carpet yarn weft, laid in singly and in pairs; 2259/E2075, with scratchy 4-ply carpet yarn used as warp and weft; 2613/E4196, with a re-spun Germantown warp and single-ply carpet yarn (?) weft; 3684/E9109, with a 4-ply carpet yarn warp and handspun wool weft; 3687/E9117, with 4-ply carpet warp and single-ply carpet yarn (?) weft; 590/E9282, with 4-ply carpet yarn used as warp and weft; and 3808/E9347 and 3808/E9348, both containing 4-ply Germantown warp and 3-ply carpet yarn weft, and possibly made by the same weaver. (E9282 is illustrated in Amsden's 1934 study; see p. 191 and Pl. 91a.) Another textile worth noting is 2899/E8272, with a handspun wool weft and a warp of commercial twine made of an unidentified plant fiber (jute or hemp?).

OVERVIEW OF TEXTILES FROM THE EARLY MODERN PERIOD (ca. 1920-1940)

MNA also has a strong collection of rugs from the Early Modern period. Although regional

styles were firmly established by this time, older pan-Reservation styles of rugs and saddle blankets continued to be produced. Distinctive regional and specialized styles dating to this period are discussed separately in this report, but a few pieces deserve mention here.

One interesting piece is 2203/E1807, a small soft blanket with a banded design in pastel hues. Originally identified by Clay Lockett as a "Navajo baby blanket," its provenience is unknown; it could be of Hopi manufacture. 3978/E9840, another banded rug or saddle blanket from this period, also could be Navajo or Hopi made.

The collection also contains an important group of seven textiles (3720/E9224-E9230) collected during the 1930s by Sallie Pierce Harris from members of the Peshlakai family of the Wupatki Basin. This well documented collection of rugs, a Yei pictorial, bags, and a chief-style textile illustrates the diverse range of styles produced by a single family of weavers during this era.

OVERVIEW OF TEXTILES FROM THE MODERN PERIOD (ca. 1940-PRESENT)

MNA has a stellar collection of rugs and tapestries woven after 1940. Most regional and specialized styles are well represented, and many are of exceptional quality, some never used. Many pieces made after 1960 are documented as to source and/or maker. In addition to pieces purchased from various trading posts and galleries in the Southwest, the collection also contains quite a few pieces purchased at the Museum's own Navajo Craftsman Shows, thus reflecting a piece of the Museum's own history.

Modern rugs of regional and specialized styles are discussed separately below. Several interesting modern textiles that cannot be assigned to any particular regional style deserve mention here. The collection contains two rugs with modern abstract designs, commissioned from individual weavers. 2252/E2073, woven by Bertha Shaw, ca. 1960, is a handspun weaving based on a design by an Anglo designer. 2721/E5513, commissioned from Glenmae Tsosie by Martin Link of the Navajo Tribal Museum, ca. 1971, contains handspun wool and a wide array of synthetic yarns. Another noteworthy modern example is 2399/E2978, a large saddle blanket woven ca. 1964 by a Paiute woman named Mercy Whiskers from the Navajo Mountain area. Although the weaver is Paiute, the rug was collected at MNA's 1964 Navajo Show and its technique is pure Navajo. 2456/E3284 and 3101/E7603 are notable for the presence of small woven-in slits or "spider woman holes," uncommon in modern weavings. 2894/E6560 is a rag rug with a banded design, woven with standard Navajo weaving techniques. 3330/E8129 is a small rug woven by weaver Nellie Ann Joe at the age of eight. 3353/E8181 is a "squaw dance yarn rug," woven ca. 1978 by Betsey Longsalt from short pieces of yarn collected at squaw dances. Another unusual piece is 3618/E8933, a (probably) Navajo-woven version of an all-white Hopi manta, made sometime between 1930 and the 1960s. The collection also includes three modern vegetal-dye rugs woven in non-specific design styles: 2899/E8248, maker unknown; 3570/E8789, woven by Betty Lowe; and 3570/E8768, woven by Marie Tsinnijinnie.

REGIONAL STYLES

Hubbell Revival Weavings

One style of weaving associated with Juan Lorenzo Hubbell during the Early Rug period is the "Hubbell Revival" style. (For a discussion of other revival-style weavings in the collection, see sections on the Early Chinle and Modern Revival styles.) MNA has an excellent selection of pieces woven at or near Ganado or strongly influenced by Hubbell. These rug-weight textiles, patterned with Classic or Late Classic period designs, were made with the "modern" commercial yarns and aniline dyes of the day. MNA's collection includes modified chief blanket designs (2203/E1808, 2352/E2521, 2352/E2526, 2700/E5457, 2899/E6604, 590/E9282), "Moqui" pattern designs (774/E135, 2203/E1790, 2437/E3172), women's dresses (774/E137, 2203/E1779, 2442/E3227), diamond-and-cross serape styles (2352/E2542, 2382/E2949, 893/E9283), and a pair of large "blankets" with terraced diamond designs, probably woven to serve as draperies or portières (2203/E1728 and 2203/E1729).

Ganado/Klagetoh Rugs

Many of the oversized, turn-of-the-twentieth-century rugs in the collection probably originated at Ganado as well. Juan Lorenzo Hubbell was known for his special orders of very large rugs. One of the earliest Ganado-style rugs in the collection is 2203/E1875, an extremely large, two-faced rug known as the "Staples Rug," which appears in a Ben Wittick photo of Hubbell Trading Post dating to the 1880s or 1890s. Oversized rugs of this period often contain a variety of Classic-period and oriental-inspired motifs, such as "spider woman" crosses (2906/E4294, 3684/E9109), serrated zigzags (3687/E9117), simple crosses (2203/E1875), Saltillo-like serrated diamonds (2203/E1762), or hooked motifs arranged in "floating" layouts (2906/E4294), framed by solid or simple geometric borders.

Fifteen rugs in the collection are early Ganado or Klagetoh-style rugs woven between ca. 1915 and 1940. (The Ganado and Klagetoh styles share the same basic red, black, white, and gray color palette, but Ganado rugs typically have a red background, Klagetoh rugs, gray.) The earliest examples from this period are probably 2899/E8253 and 2899/E8254, both with elongated diamond designs, and 2272/E2236, an oversized rug with cross motifs. Another early piece, 2899/E6598, is woven in the Klagetoh style. Other Ganado rugs from this period include 2899/E8251 and 3478/E8544, both exhibiting strong oriental influence; 2899/E8262, with an elongated diamond design; and 2330/E2407 and 4030/E10979, oversized rugs with bold geometric designs.

The collection contains more than 20 modern Ganado rugs, made between 1940 and the present. Four of these (2311/E2389, 2540/E3895, 2610/E4193, and 2794/E6317) came directly to the Museum from Hubbell Trading Post. The latter rug, woven by Elsie Wilson and Sadie Curtis, was commissioned by the Museum in 1973 through the NEA-funded Hubbell Rug Project. The documentation for this rug provides detailed information about the dyes, materials, weaving time, and costs involved in its production.

Another important sub-group of Ganado-style rugs are 2433/E3152 through E3155 and E3157 through E3160, all donated by the same individual. Unfortunately, documentation is lacking for the collection. Other modern Ganado and Klagetoh style rugs include pieces by Mary Curley (3889/E9628, ca. 1991), Esther Begay (4254/E10950, ca. 1970-1990), Betty M. Lee (4260/E10983, ca. 1990-2000), and a beautiful, oversized rug by Helen Harding (4253/E10976, ca. 1975-1985). The collection also contains a modern storm pattern rug by

Marie Sheppard (3823/E9465, ca. 1985) and a yeibichai rug by Jackson Dean (4131/E10783, 1990-1997), both incorporating the Ganado color palette.

Early Crystal Rugs

"Early Crystal" rugs are well represented in MNA's collection. The collection contains 18 examples, several bearing a strong resemblance to rugs illustrated in J. B. Moore's 1903 and 1911 catalogs. The best examples are 2342/E2451, 2439/E3171, 2668/E5148, 2670/E5464 (storm pattern), 2670/E5465, 2884/E7001 ("airplane rug"), 3375/E8224 (storm pattern), 3418/E8393, 4257/E10994, IL 2005-8-15, and IL 2005-8-16. (For some modern revival textiles exhibiting strong J. B. Moore influence, see the section on Modern Revival Styles.)

Two Grey Hills Rugs

The Museum has an excellent collection of over 40 Two Grey Hills rugs. (This includes four rugs with Two Gray Hills color palettes and storm pattern or Teec Nos Pos designs.) The finest early examples are 3501/E8588 and 2485/E3446, the latter once part of Hermann Schweitzer's personal collection (Schweitzer was manager of the Fred Harvey Company's Indian Arts Department). These elaborate pieces illustrate the kinds of oriental designs promoted by J. B. Moore and adopted by weavers in the Two Grey Hill area during the period, ca. 1915-1920. Other good examples of early (pre-1940) Two Grey Hills weavings are 3251/E7787, 3297/E8022, 283/E9307 (still on loom with weaving tools), and 3984/E10246.

Many of the modern Two Grey Hills pieces are documented as to maker and date of manufacture, and most are in good to excellent condition. Eight pieces date to the 1950s-1960s: 2482/E3512 by Katherine National, ca. 1967; 2441/E3214, maker unknown; 2550/E3714, maker unknown; 3180/E7469, an unfinished rug by Cora Charley, ca. 1964; 3493/E8578, made by Daisy Taugelchee, ca. 1955; 3576/E8853, an extremely large, finely woven Two Grey Hills tapestry woven by Clara Sherman between 1960-1963; 3809/E9461, attributed to the "Nuns of Two Grey Hills," ca. 1950; and 3911/E9678, a beautifully woven oversized rug by Louse Lameman, ca. 1968. The Clara Sherman, Daisy Taugelchee, and Louise Lameman weavings are among the prizes of the collection.

Twenty-five pieces date from 1970 to the present. Four of these, woven by Cora Curley (3454/E8500), Dorothy Mike (3454/E E8503, E8504), and Nelly Redhouse (3454/E8505), were first prize winners at MNA's Navajo Shows. Other weavers represented in the collection include Julia Tsosie (2794/E5938), Lucy Begay (3454/E8501), Dorothy Yazzie (3454/E8502), Lena Gould (3570/E8780), Maxine Peters (3570/E8781), Gertie Yoe (3793/E9319), Cecelia Sandman (4219/E10760), her mother Jessie Begay (4219/E10761), Nettie Nez (4264/E10947 and 4260/E10987), Pauline Nez (4264/E10948), Bessie Deal (4253/E10955), Lucy Lee (4253/E10965), Lillian Lee (4253/E10966), and Martha (or Michael?) Schultz (3976/E9834).

Teec Nos Pos Rugs

Nine textiles in the collection reflect the elaborately patterned Teec Nos Pos style. Pre-1940 examples include 2531/E3631, a beautiful rug in excellent condition from Chee Dodge's personal collection, with elaborate hooks and scrolls reflecting the oriental rug influence of J.

B. Moore. Another fine example is 2825/E6250, with "floating" feathers and oblong figures framed by an elaborate patterned border. 2700/E5456, also in fine condition, has intricately patterned geometric figures and pictorial elements; the donor referred to it as a "gambler's rug." Another rare and beautifully woven example with an unusual design is 3897/E9725, patterned with a bold design of shield, sword, and hooklike motifs, enclosed by a geometric border. Yet another attractive early example with a complex design is 3320/E8085, patterned with vertical zigzags and crosses. 4003/E10161 has a more typical Teec Nos Pos design and layout, with a natural color palette more characteristic of the Two Grey Hills area.

Modern (post-1940) examples of the Teec Nos Pos style include 3976/E10234, another example with a natural color palette, and 2994/E7112, 3443/E8448, and 3976/E9833, beautiful examples of the Teec Nos Pos style patterned with intricate geometric designs and "floating" motifs. Recent examples by known weavers include 4264/E10946, a rug with a vegetal color palette by Emily Blake (ca. 1990-2002); 4254/E10949 and 4260/E10988, two rugs showing strong Early Crystal influence, by Jean Blackhat and Sharron Bahe, respectively (ca. 1990-2002); and 4253/E10959, a Teec Nos Pos style rug with floral motifs by Hilda Begay (ca. 1974-1985).

Red Mesa Outline Rugs

MNA has eight rugs woven in the Red Mesa "outline" style with serrated zigzag motifs. The earliest example, dating to the period ca. 1900-1925, is 3207/E7698. 2352/E2541 (ca. 1940-1960) and 2482/E3516, a second prize winner at the 1967 Gallup Ceremonial by Bessie Tsosie, are two other examples. Five more weavings of the outline style, dating to the 1970s or early 1980s, are from the collection of a single donor, Roger Dolese (accession 4253): E10960 (by Jeannette Big Bear), E10969 and E10970 (by Bessie Lee), E10972 (by Esther Lee Begay), and E10977 (by Bessie Tsosie Chee).

Early and Modern Chinle

A major strength of MNA's collection is its fine collection of Early Chinle and other revival-style weavings. Twenty textiles are assigned to the Early Chinle category, an impressive number for any museum. Several pieces are documented, making them even more significant. The Early Chinle style was developed in the late 1920s and 1930s by Cozy McSparron, a trader at Chinle (his post is now the Thunderbird Lodge at Canyon de Chelly), and Mary Cabot Wheelwright, a philanthropist from Boston and Santa Fe. This style revived the borderless designs of the nineteenth century, executing them in natural and vegetal-dye palettes.

The most significant and best documented Early Chinle piece in the collection is 2904/E4292, one of the first vegetal dye rugs woven for Cozy McSparron and a first-prize winner at the Gallup Ceremonial in 1935 or 1936. The donor of the rug, Clay Lockett, was a judge on the panel. His comments about the rug include valuable insights into the judging process.

The collection also contains an Early Chinle banded vegetal dye rug purchased at Lorenzo Hubbell, Jr.'s trading post in Oraibi, ca. 1936 (2436/E3161), two banded styles purchased in the Black Mountain area, ca. 1935 (2450/E3368 and E3369), a revival-style rug from Ganado woven ca. 1935 (922/E416), and a banded vegetal blanket once displayed in the Department

of the Interior Building in Washington, D.C. (2519/E4003, ca. 1930-1945).

Other Early Chinle revival-style pieces in natural and vegetal palettes, probably woven during the 1930s-1940s, include 1494/E1070, 2203/E1765, 2203/E1823, 2342/E2524, 2450/E3253, 2519/E4004, 2589/E4199, and 3496/E8585. Another revival-style rug from this period, 2203/E1865, appears to contain red and blue DuPont dyes, in addition to natural and vegetal shades.

The Museum has 12 other Chinle-style rugs woven ca. 1950 or later. Three particularly important pieces are 3618/E8929 and 3976/E10233 (both oversized) and 4188/E10718, all collected by Frances McAllister at the Thunderbird Ranch (now Thunderbird Lodge) from trader Cozy McSparron in the late 1940s or 1950s. According to the donor, the latter two contain an experimental DuPont dye known as "chrome blue," so-named for the use of chrome as the mordant. Reportedly, most of this chrome dyeing was done by the trader's wife, Inja McSparron. Only about 75 rugs with this dye were made (Stoller 1976:468; Rodee 1995:145).

Other notable examples of the modern Chinle style are 2275/E2246, a banded rug in vegetal colors, woven by Margaret Silversmith of Pine Springs in 1959, and 2698/E5212, a beautiful banded rug in natural sheep colors, purchased in northern Arizona in the 1940s-1960s. The collection also contains a small banded saddle blanket in natural colors (2698/E5211), a small vegetal weaving with a vertical zigzag design (2540/E3896), a large banded blanket with a vegetal and gray palette (3976/E10230), three small banded rugs with simple designs and vegetal colors (4228/E10798, 4241/E10923, and 4241/E10924), and a four-in-one rug patterned with modern Chinle designs (4253/E10973), woven by Susie Smallcanyon, ca. 1980-1985.

Modern Crystal Rugs

The Museum possesses a fine selection of 16 vegetal-dyed, modern Crystal weavings. The earliest piece in the collection is 3418/E8391, woven ca. 1935. The rug was purchased from Meredith Gillette, the trader at Crystal, and is probably one of the earliest "Modern Crystal" pieces in any museum collection. Two other modern Crystal-style rugs, 2192/E1487 and E1488, were collected from Tappy Brimhall, the trader at Black Canyon Trading Post, and probably date to the 1940s or early 1950s. Another small saddle blanket with a modern Crystal design (3809/E9458) dates to this same period.

Three other pieces, 2252/E2168, 2994/E7117, and 3976/E10237, date to the ca. 1960s. E7117, woven by Glenbah Hardy of Crystal, was awarded first prize at the Heard Museum in 1965. The documentation for the rug includes information about the vegetal dyestuffs used.

Seven Crystal rugs in the collection were woven during the 1970s or early 1980s. These include weavings by Patsy Schultz (3570/E8771), Elsie Bowman (3570/E8773), Connie Yabney (3570/E8774), Isabelle Peshlakai (3570/E8775), Anita Moore (3570/E8777), Stella Ashley (3570/E8778), and a weaver identified only as "John Moses's [Masis's?] wife." Two other pieces date to the early 1990s, 3883/E9592 by an unidentified weaver, and IL 2005-15-2, believed to be the work of Irene Clark.

Wide Ruins and Pine Springs Rugs

The Museum has a stellar collection of more than 25 vegetal-dyed weavings in the Wide Ruins and Pine Springs styles. (Originating in neighboring communities, these styles differ primarily in their color emphasis, with Wide Ruins rugs tending toward a greater use of pinks and mauves, Pine Springs rugs a greater use of greens.) Most of these weavings are in good to excellent condition, and many are documented as to source or maker. One piece, 3976/E10227, is believed to date to the 1940s, when this style was first developed by Sallie and Bill Lippincott, the traders at Wide Ruins.

Important examples dating to the 1950s-1960s include 3183/E7601 (weaver unknown, ca. 1959); 3976/E10229, 3976/E10243, and 4199/E10719, three lovely oversized rugs by unidentified weavers; 4020/E10225, made in the 1950s or 1960s by Gee Boh Lee; 4098/E10331, a lovely oversized weaving by Mabel Lee Gaddy and a first prize winner at the Gallup Ceremonial in 1959; 3618/E8930, a lovely vegetal banded rug acquired at MNA's Navajo Show in the 1960s (weaver unknown); 3443/E8447 by Lottie Thompson, a vegetal banded rug that took first prize at the Gallup Ceremonial in 1968; and 3443/E8449 and 4253/E10978, two beautiful banded rugs by Ellen Smith, both winners of multiple first prize awards. Also dating to this period are rugs 2310/E2388 and 2482/E3510, woven by Pine Springs weavers Lim Tsosi and Agnes Smith, respectively, both with vertical or center-dominant layouts rather than the more common banded designs,.

Several other important pieces, all in the vegetal banded style, date from the 1970s to the present. These include 2794/E5937 by Philomena Yazzie (ca. 1973); 3356/E8186 by Betty Rose Totsoni (ca. 1975); 3435/E8473, commissioned from weaver Margaret Grieve in 1980 for a documentation project funded by the Arizona Commission on the Arts and published in *Plateau*; 3570/E8769 by Yglahdsbah Tsosie (ca. 1970-1983); 3570/E8770 by Marie Billy (ca. 1980); 3570/E8772 by Annie Tsosie (ca. 1980); 3570/E8776 by Mary Yellowhorse (ca. 1976); 3570/E8779 by Virginia Ambrose (ca. 1980); 3757/E9288, weaver unknown, purchased at MNA's Navajo Show in the 1970s; 3777/E9310, a well documented textile woven by Brenda Spencer in 1988 during the "A Separate Vision" exhibit at MNA; 3823/E9464, a first prize winner at the 1986 Navajo Show by Janine Thomas; 4253/E10954 by Elisabeth Roanhorse (ca. 1970-1985); and 4260/E10986 by an unidentified weaver (ca. 1970-1990). The collection also contains a two-in-one rug with a Burntwater design on a Wide Ruins background (4223/E10771), made in the 1980s or 1990s by an unidentified weaver.

Burntwater Rugs

MNA has a small but nice collection of Burntwater weavings. 3823/E9467, a finely woven example by Marie Sheppard, was a first prize winner at MNA's 1987 Navajo Show. 4260/E10993 by Bertha Roan (ca. 1990s) is another lovely example. IL-2005-15-1, dating to the 1990s and made by an unidentified weaver, has a Burntwater design woven with a yellow and green palette more characteristic of the Pine Springs area. 3923/E9466 by R. and Linda Nelson is a miniature, partially woven Burntwater rug on a loom, ca. 1989. 4223/E10771 is a small two-in-one weaving with a Burntwater design superimposed upon a Wide Ruins background, ca. 1985-1999.

Nazlini Rugs

3183/E7602 (ca. 1959) is the only one example of a Nazlini rug in the collection. Originally cataloged as a Wide Ruins rug, the presence of plant motifs in the design bands makes a Nazlini designation more suitable. The color palette, itself, is typical of the Wide Ruins area.

Sawmill Rugs

The collection contains two weavings woven in the Sawmill style, which combines elements of the Chinle and Wide Ruins styles. 3908/E9459 is the earliest example, made at Old Sawmill, ca. 1950, and woven in a typical "Ganado" palette. 3893/E9623, woven by Nonabah Harrison in pastel hues, took second prize in the Sawmill category at MNA's 1991 Navajo Show.

OTHER SPECIALIZED STYLES AND MISCELLANEOUS WEAVINGS

Storm Pattern Rugs

MNA has a large, important, and diverse collection of 36 storm pattern rugs. About a third of these predate 1940. One early example is 3375/E8224, an oversized rug nearly identical to the storm pattern rug featured in Plate XXVIII in J. B. Moore's 1911 catalog. 2670/E5464, from an undocumented provenience, may be the oldest storm pattern in the collection. Containing wool of exceptionally fine quality and displaying an unusual version of the design, this appears to be one of J. B. Moore's "special grade" rugs. Other pre-1940 examples include two oversized rugs with storm pattern designs, both probably woven in the Ganado area: 2203/E1796 has a barely recognizable storm pattern design, whereas 2433/E3151 contains an unusually elaborate version of the pattern. Two other early storm pattern rugs feature eight-pointed star motifs: 939/E3235, woven by a school girl at Leupp, ca. 1935, and 2670/E5469, with an elaborate version of the design framed by a scroll border. 2904/E6975, reportedly woven in the Inscription House area ca. 1920, has a simplified version of the storm pattern design.

The Museum also has a large and significant collection of modern (post-1940) storm pattern rugs. Rugs dating to the period 1940-1975 include 1396/E1026, a first prize winner at the 1950 Navajo show, woven by Helen Hudgins of Shonto, and 2994/E7114, a first prize winner at the 1962 Arizona State Fair, woven by Mary Taylor. 2482/E3513 and 2839/E6316, by unidentified weavers, were purchased by the Museum at the 1967 and 1973 Navajo Shows, respectively. 2550/E4027, said to be from the Lukachukai area, has an intricate storm pattern design, and IL 2005-8-13 has a modified storm pattern design exhibiting strong Teec Nos Pos influence.

Sixteen storm pattern rugs date to the period 1975-2003. Weavers' names are known for eleven of these. The most unusual and striking example is 4225/E10788, an oversized rug by Jackson Dean in which nine miniature rug patterns are arranged in a storm pattern layout. Another notable example is 4260/E10990, a two-faced rug by Desbah Evans that combines storm pattern and twill designs. The collection also contains modern storm pattern rugs by Marie Sheppard (3823/E9465), Betty Mae Bahe (4047/E10312), Clara Tsosie (4111/E10403),

Marilyn Jim (4224/E10785), Anna Barton (4224/E10786), Doris Duncan (4264/E10942), Mae Bow (4264/E10944), Laura King (4260/E10981), and Berthalene Tsosie (4260/E10982). Modern storm pattern rugs by unidentified weavers include 4111/E10405, with a Two Grey Hills palette, and 4241/E10934, a two-in-one runner with a modified storm pattern design.

Modern Revival Weavings

In addition to the Hubbell Revival and Early Chinle revival styles already discussed, the collection contains five pieces dating to the late twentieth or early twenty-first century that represent revivals of earlier weaving styles, all collected by Dr. Marilynn Moore.

4260/E10984 is a lovely revival of a Late Classic serape by Beth Lewis, woven in shades of black, white, gray, and red. 4260/E10992 is a marvelous piece by Carrie Tsosie with a modified third-phase chief blanket design, embellished with oriental-inspired motifs.

4224/E10787 by Alice Bahe is a revival of a Germantown eyedazzler, woven in a subdued "Ganado" palette. 4254/E10949 and 4260/E10988 are revivals of Early Crystal or early Teec Nos Pos designs by Jean Blackhat and Sharron Bahe, respectively. Both rugs exhibit strong oriental influence and are reminiscent of designs promoted by trader J. B. Moore of Crystal Trading Post at the turn of the twentieth century.

Rugs with Compound Designs (Two-in-One, Four-in-One, etc.)

MNA has five weavings that incorporate multiple regional or specialized styles into a single layout. (This total does not include the two-faced rugs, described separately below.) The earliest example is 4241/E10934 (ca. 1960-1980), a two-in-one runner with two variations of the storm pattern design displayed end-to-end. 4223/E10771 (ca. 1985-1999), another two-in-one rug, has a Burntwater design framed by a Wide Ruins background. 4253/E10973 by Susie Smallcanyon (ca. 1980-1985) is a lovely four-in-one rug with a grid of four Modern Chinle vegetal banded designs. 4225/E10788 and 4260/E10991, both by Jackson Dean (ca. 1990-2004), are two remarkable multiple pattern rugs, the first incorporating nine miniature rug designs into a storm pattern layout, the second with a central design of yei and yeibichai figures framed by a wide border of 20 different rug designs.

Yei and Yeibichai Weavings

The Museum has more than 25 yei and eight yeibichai weavings. Several of the sandpainting rugs and tapestries, discussed separately below, also depict yei or yeibichai imagery (see, for example, 4241/E10913). Eight yei or yeibichai pieces date to the period 1900-1940. Five of these depict single or paired front-facing yei (or yeibichai?) figures. The oldest and most significant examples are 2540/E3903 and 4241/E10927, both depicting a naturalistic figure surrounded by bows and arrows, and related to the early style that developed in the Farmington, New Mexico area in the early 1900s (see Valette and Valette 1997). Two other early rugs depict single (2492/E3409) or paired (2455/E3302) yei-like figures wearing tableta-like headdresses. These may be examples of a distinctive pictorial style involving the use of Sikyatki-like Hopi designs that developed in the Flagstaff area during the 1920s and 1930s (Rodee 1981:101). Another rug with a single stylized figure is 3720/E9224, woven by Sallie Peshlakai of the Wupatki Basin, ca. 1935. Other early examples of yei rugs are 2640/E1311, which combines yei and "tree of life" designs; 2565/E3717, with a corn stalk and birds surrounded by yei figures; and 2700/E5453, with detailed costumes and ceremonial paraphernalia.

Nineteen yei rugs date to the second half of the twentieth century. Notable among these are 2340/E2449, a yei tapestry by Elizabeth Etsitty that won first prize at the 1963 Gallup Ceremonial in the category of "vegetable dye"; 2801/E5916 by Elsie Tsinnijinnie, ca. 1972, unusual for its inclusion of snake motifs; 2994/E7115, a beautiful and elaborate version of a yei tapestry by Cha Ha Ni Bitsi ca. 1960; 3570/E8782, a two-faced rug with yei and banded designs by Jane Yabeng, ca. 1980; 3570/E8786, a yei/sandpainting design by Vera Begay, ca. 1980; 3897/E9716, woven by Louise Bahe in the 1970s or 1980s; 3897/E9726, woven by Carmilia Rose Etsitty at the age of 11, ca. 1975-1990; 3976/E9837 by an unidentified weaver, with an unusual crosslike arrangement of yei and cornstalk figures, ca. 1980-1993; 4223/E10770, a two-faced rug with yei and twill designs by Jessie Mae Klah, ca. 1997; 4161/E10784 by Etta Peacock, ca. 1990s; and 4260/E10991, a remarkable, oversized 20-in-1 rug with yei, yeibichai, and Ganado designs, woven by Jackson Dean, ca. 1990-2004.

The Museum also has a small collection of yeibichai weavings. Important early examples include 2905/E4290 (ca. 1910-1930), an interesting piece that originally belonged to former Arizona Governor Benjamin Baker Moeur and was later acquired by Barry Goldwater, and 2441/E3221 (ca. 1925-1940), with an unusual design and color palette. Five yeibichai rugs in the collection date to the period ca. 1975-2000. The two most notable examples are the two oversized rugs woven by Jackson Dean, ca. 1990-2004. The one with yei, yeibichai, and Ganado designs (4260/E10991) has already been mentioned. The other, 4131/E10783, is a large yeibichai rug woven in a Ganado color palette, framed by intricate borders. 3356/E8185 is another good example of a modern yeibichai rug, depicting figures and their costumes in fine detail.

Sandpainting Rugs and Tapestries

There are 10 sandpainting rugs in the collection, including three significant early pieces. 2203/E1800 is a small, finely woven tapestry depicting a "Whirling Log" sandpainting, attributed to Gladys (Mrs. Sam) Manuelito, niece of the renowned medicine man and weaver, Hosteen Klah. The textile was collected by Winifred Gladwin in the 1930s, probably from the trading post at Newcomb.

Another important piece is the oversized sandpainting tapestry of "Mother Earth and Father Sky" (2565/E3716), woven by a weaver named Atl nabah during the 1930s. The words "Made by Atl nabah" appear above the design. This is the only known piece made by this weaver, who was Gladys Reichard's weaving teacher and the main informant for her 1936 book, *Navajo Shepherd and Weaver*.

Yet another significant early piece is 4241/E10913, also probably dating to the 1930s. Made by an unidentified weaver, this huge (10' x 20') rug is divided into two different design fields, depicting "Mother Earth and Father Sky" in the lower half, and intricately attired yei figures, surrounded by cornstalks, in the upper half. The presence of carded blue yarns in the weaving suggests a Ganado origin for this remarkable rug (see Reichard 1936:16).

Another early rug that may depict a sandpainting design is 2531/E3630, discussed above with the yei weavings. Woven during the 1920s or 1930s, this pictorial rug came from Chee

Dodge's personal collection. His daughter, Annie Dodge Wauneka, identified the design as a sandpainting of Thunder God and rain birds. As noted, Marian Rodee identified the pattern as a prehistoric Hopi design.

MNA also has six sandpainting tapestries woven between 1950 and the early 1980s. These are 2994/E7119, a beautifully woven depiction of a "Whirling Log" sandpainting (ca. 1961); 3570/E8785, a depiction of "The Skies" from the Navajo Shooting Chant, woven by Mary Long (ca. 1980); 3570/E8786 (by Vera Bailey, ca. 1980), 3570/E8787 (by Jessie Lee, ca. 1980), and 4241/E10938 (weaver unidentified, ca. 1950-1970), three rugs incorporating yei and sandpainting elements; and 3618/E8931, an unidentified sandpainting from the 1950s depicting a corn stalk with birds, yeis, and other figures.

Pictorial Rugs and Tapestries

The museum has an excellent collection of 36 pictorial weavings. Their designs fall into three major thematic groups: reservation scenes, variations of the "tree of life," and unique pictorial images.

The 11 reservation scene weavings depict animals, people, and places of everyday life. The Museum is fortunate to have three pieces dating to the Transition and Early Rug periods. One fine example is 2203/E1783 (ca. 1880-1890), a modified chief-style blanket of handspun and raveled yarns with a banded layout of steers and humans. Another excellent example is 2642/E4316 (ca. 1880-1902), a soft blanket depicting a row of branded horses led by male human figures (cowboys). Another early piece (in poor condition) is 3178/E7466 (ca. 1880-1897), a soft handspun blanket patterned with livestock figures. Dating somewhat later, 2637/E5150 (ca. 1920-1940) is a woven pair of chaps figured with steer heads. 4003/E10160 (ca. 1930) depicts the rock formation of Shiprock. 3985/E10244 (ca. 1929) is a delightful scene of two American Indian males in regalia, accompanied by a cow, steer, and rabbits. This rug hung on the wall of the DuBeau Motel in downtown Flagstaff for more than 25 years.

Post-1960 reservation scenes include 2254/E2240 (ca. 1961), a rug patterned with steers and a corn plant; 2399/E2979 (ca. 1964), a reservation scene with houses, trucks, mesas, and buttes; 3183/E7600, a rug patterned with mountains, birds, humans, plants, buildings, livestock and other animals; 4241/E10933, a small Gallup throw depicting two hogans; and 4253/E10974 (ca. 1973-1985), a reservation scene by Isabell John, the best known weaver of the Many Farms pictorial style.

Six weavings in the collection exhibit "tree of life" designs: 2642/E4330, a small fringed Germantown rug collected in 1902; 2565/E3717, 2640/E4311 and 2720/E5512, three early twentieth-century rugs that combine yei or zoomorphic elements with corn stalk figures; 2450/E3310, a modern (ca. 1960s) rug by Susie Black (?) with naturalistic bird and floral figures; and 4253/E10956 (ca. 1970-1985), a small weaving by Betty Frank that includes detailed birds and corn-filled wedding baskets.

The collection also contains many interesting and diverse examples of unique pictorial weavings. 1538/E1206, made during the 1930s expressly for Mary Russell Ferrell Colton, co-

founder of MNA, bears the inscriptions "M.R.F. Colton" and "M.O.N.A." (Museum of Northern Arizona). The rug contains three types of wool (Rambouillet, Merino, and "Old Navajo Wool"). Other early twentieth-century pieces depict letters of the alphabet and swastikas (2789/E6501), stars (2253/E3583), Santo Niño de Atocha (2899/E8257), a maze design (557/E9279), and political slogans: "N.R.A [National Recovery Act] Member....U.S...We Do Our Part" (2894/E6563). Rug 3809/E9455 bears the name "Ryan's," and was made at Old Sawmill for the Carson Ryan family, ca. 1950.

More recent examples, woven after 1960, include an American flag (2430/E3232); a small rug by Judy Bodozzie with a bull figure and the words "New Mexico" (2588/E4249); a Christmas tree (3270/E7941); an illustrated map of Arizona, woven by Dorothy Johnson, ca. 1979 (3386/E8301); an intricate and engaging dinosaur scene by Louise Nez, a first prize winner at MNA's 1991 Navajo Show (3893/E9622); and a trio of eagles by Leta R. Begay, ca. 1970-1985 (4253/E10967).

Two other rugs incorporate pictorial elements into other rug styles. 3945/E9699 is a Two Grey Hills style rug with wedding basket motifs, made in the Tuba City area (ca. 1980), and 4253/E10959 by Hilda Begay is a Teec Nos Pos weaving with small floral motifs (ca. 1974-1985).

Raised Outline Rugs

The Museum has six rugs woven in the "raised outline" technique, including one of the earliest documented examples of this style. Dating to ca. 1934, 785/E136 was donated to the Museum by Lorenzo Hubbell Jr., then the trader at Oraibi. Although Kent (1985:102) cites the provenience of this rug as Ganado, a Western Reservation provenience is more likely. This rug is a forerunner of the Coal Mine Mesa style.

The other five pieces are 2540/E3885, a small rug woven in soft pastel colors (ca. 1968); 3513/E8594, a lovely oversized rug possibly from the Crystal or Wide Ruins area with a banded vegetal design incorporating the "raised outline" weave into some of its motifs (ca. 1960-1980); 3976/E10240, with a checkerboard design (ca. 1960-1980); 4253/E10957, a runner by Mae Talker (ca. 1970-1985); and 4253/E10961, a rug in bright colors by Jeanette Big Bear (ca. 1970-1985). There are no examples of the recently developed "Newlands" style in the collection.

Tufted Rugs

The Museum has nine tufted rugs, ranging in date from the turn-of-the-twentieth-century to the mid-1960s. The earliest examples of these two-faced weaves are 922/E418 and 3077/E7329a, two small, solid red saddle throws, and 2430/E3231, a brightly colored rug with a banded swastika design. Other early examples are 774/E139 with a concentric square design, made near Cameron, ca. 1934, and 2203/E1828 and 2352/E2517, with banded designs.

The most recent tufted rugs in the collection are 2482/E3638, woven by Mary Lou Wilson, ca. 1966, and 3757/E9286, early 1960s, both with banded designs, and 3879/E9591, a solid white throw made by "Grandma Binalli" of Canyon de Chelly, a gift to Sallie Pierce Harris, ca.

1965.

Twill Weaves

MNA has a large, representative collection of 48 twill-woven textiles. Eleven are woven primarily in 2/2 diagonal twill, 12 in twill tapestry, and 25 in diamond twill. A major strength of the collection is its large number (18) of late nineteenth-century and turn-of-the-twentieth-century twill textiles. The earliest twill weave in the collection is 2203/E1727 (ca. 1864-1875), a beautiful manta modeled after the Pueblo "maiden shawl," woven with 3-ply Germantown yarns. Another early example is 2203/E1813 (ca. 1870-1880), a small blanket with a "Hudson Bay Style" design.

Most of the other early twill pieces in the collection are saddle blankets with banded designs, woven in 2/2 twill tapestry or diagonal twill. Notable among these are several Transition-period saddle blankets, including 2203/E1795 and 2203/E1816, patterned with serrated diamond designs; 2203/E1785 and 3086/E9329, patterned with bands of diamond stripes; 2203/E1856, patterned with bands of vertical stripes; and 2894/E6564, patterned with simple stripes. Other early twill-woven items include 1115/E1205a & b, two woven cinches with twill-tapestry bands attached to iron rings.

The collection also contains numerous examples of diamond-twill saddle blankets or rugs. Seven date to the Early Rug or Early Modern periods (ca. 1890-1940). Notable examples from this early period include 2207/E1499, 2203/E1766, 2203/E1881, and 2450/E3367. Another example, 2936/E6973, is a Navajo-woven saddle blanket collected at Hopi during the 1930s.

MNA also has many fine examples of diamond-twill saddle blankets dating to the modern (post-1950) period. These include 2312/E2390, a large prize winning rug woven by Mary Smith, ca. 1957-58; 2450/E3303, woven by Nelich Nez Walters, ca. 1965; 2482/E3517, woven by Lucy John, ca. 1967; 2994/E7118, a prizewinning rug of unusual design, woven by Rena McCabe, ca. 1961; 3443/E8450, a large prizewinning vegetal dye rug woven by Marie Nez, ca. 1967; and 3757/E9287, a large two-faced rug woven in a wider-than-long shape; 2039/E9493, woven by Lena Deschene at the age of 12, purchased by the museum at its 1952 Junior Indian Art Show; and 4253/E10962, woven by Priscilla Begay in the 1970s.

Four of the two-faced rugs in the collection also incorporate twill weaves: 3378/E8233 by Isabell Shirley, ca. 1978, with a checkered design; 3101/E7604 by "Sam Teller's mother," ca. 1960, woven to serve as a sampler of designs for prospective customers; 4223/E10770 by Jessie Mae Klah, ca. 1997, incorporating yei and diamond designs; and 4260/E10990 by Desbah Evans, ca. 1995, with storm pattern and vertical stripe designs.

Other modern twill rugs of note include 2688/E5511, a cross-shaped specialty weaving with diamond twill and other self-patterned designs (ca. 1970); 2894/E6561, an unusual twill-tapestry vegetal-dyed rug by Dorothy Francisco with a concentric diamond design, reminiscent of nineteenth-century Hispanic blankets (ca. 1950s); and 3976/E9835 and 3976/E9836, two lovely banded diagonal-twill saddle blankets in soft vegetal and natural wool shades, probably made in the Chinle, Wide Ruins, or Crystal area in the 1960s or 1970s.

Two-Faced Saddle Blankets and Rugs

MNA has 19 textiles with two-faced designs. (Textiles with two-faced designs are often misidentified as double weaves, but the weave structures are different.) Three of these are tufted textiles (2482/E3638, 3757/E9286, and 3879/E9591) and five are two-faced twill weaves (3101/E7604, 3378/E8233, 3757/E9287, 4223/E10770 and 4260/E10990). These are discussed in previous sections. The remaining examples of two-faced textiles are woven in plain weave or tapestry weave.

The earliest and most significant example of a two-faced weave in the collection is the “Staples Rug” (2203/E1875), an immense two-faced rug woven in the Ganado area, ca. 1885. Another early example is 134/E9277, a small saddle blanket with a serrated design, woven around the turn-of-the-twentieth-century.

Five other two-faced rugs date to the ca. 1920s or 1930s: 922/E415, 1538/E1209, 2203/E1810, 2352/E2529, and 3418/E8394. Recent examples include 2482/E3514 (ca. 1967), 3378/E8231, woven by Louise Bee (ca. 1978), and 3570/E8782, with a yei design, woven by Jane Yabeng (ca. 1980).

Tailored and Non-Tailored Garments

MNA's collection of tailored garments is relatively weak. Only four examples of Navajo tailored clothing are found in the collection: a woman's gathered skirt, made with three tiers of commercial cotton cloth (1173/E895a), and a woman's velveteen blouse (1173/E896), both made by Sallie Peshlakai for Katharine Bartlett, ca. 1937; a boy's velvet shirt (2254/E2248, ca. 1940s-1950s); and a cotton shirt of commercial manufacture (2253/E2660, ca. 1950s-1960s), found inside a Navajo pot.

The collection of non-tailored garments is also quite small. The collection contains three pairs of knitted leggings: 786/E143 and 849/E222, made by Clyde Peshlakai, ca. 1935-36, the latter pair said to be colored with blue corn dye, and 2329/E2502, a pair of leggings made by 90-year-old Segenie Smallcanyon of the Navajo Mountain area, collected at the 1962 Navajo Show. 2637/E5150 (ca. 1920-1940) is a woven pair of chaps figured with steer heads, probably woven for the tourist market. 2896/E6591 is a tapestry-woven yeibichai kilt by Frances Williams, ca. 1974. The collection also contains a contemporary version of a woman's two-piece dress (3201/E7611) by Hazel Nez, ca. 1976.

Belts and Garters

Seventeen warp-faced textiles fall into this category: fourteen sash belts and three single garters or pairs of garters. The collection is fairly strong in examples woven between the turn-of-the-twentieth-century and the early 1970s. However, it lacks any examples from the mid-to-late nineteenth-century, or any of the newer style sashes displaying woven-in names or phrases. There are no examples of hair ties in the collection.

All but one of these belts and garters are woven in the Navajo style. The exception, 2172/E1459, is a Hopi-style belt collected on the Navajo reservation, ca. 1913. (The terms “Navajo style” and “Hopi style” refer to two different warp-faced weave structures, the first a

supplementary weave, the latter a complementary one.) The Hopi-style example is made with handspun wool weft yarns, whereas the other belts and bands contain commercial wool and/or cotton yarns.

One of the most interesting sash belts in the collection is 1115/E1200, probably dating to the turn-of-the-twentieth-century. Woven with 4-ply wool yarns and cotton string, the sash is adorned with glass and wooden beads, shells, two small buckskin pouches, a metal chain, and cotton cloth and string. Curator Barton Wright described it as a belt for a pregnant woman.

Other early pieces are sash belt 2172/E1460 and garters 2172/E1461 and E1462a and b, all collected on the Navajo Reservation, ca. 1913. These textiles are made with a variety of materials, including 4-ply Germantown yarn and cotton string (2172/E1461), 2-ply Germantown yarns split from 4-ply yarns (2172/E1461), and 6-ply cotton string (2172/E1460).

Examples from the 1930s-1940s include 1070/E648 and E649a&b, a sash belt and garters woven by a male weaver near Inscription House, ca. 1941; 3720/E9233, made for Sallie Pierce Harris at Shonto, ca. 1940, containing 3-ply cotton string and 2-ply split Germantown yarns; and 3720/E9234, woven by Irene Peshlakai and exhibited at the first Navajo Craftsman Show in 1935 or 1936.

Modern belts of note include 2173/E1464 (ca. 1950s), woven with a blue, black, red, and white color scheme rather than the more typical red, green and white palette; 2716/E5485 (ca. 1971), an extra-long belt in a simple bar pattern without warp floats, possibly for a pregnant woman; 3562/E8714 (ca. 1950-1970), described as a "child's size" belt; and 3562/E8716 (ca. 1950-1970), made entirely of 4 and 6-ply cotton yarns.

Miscellaneous Textiles

Most of the textiles in this category are novelty weavings made for the tourist market. These include small rugs on loom bars (2437/E3172; 3275/E7823a-d, complete with weaving tools; 3295/E8066; 2899/E9056; and 3823/E9466, with spindle); Gallup throws (2642/E4326 through E4328, 3055/E7229, 3809/E9462, 3897/E9711, 3897/E9727, 3897/E9729, 4241/E10933, and 4241/E10937), miniature rugs (3378/E8231, 3378/E8232, and 4261/E11004), pillow covers (2642/E4328, 2899/E8256, 2899/E8266, 2899/E8271, and 3897/E9728), and shoulder bags (2794/E5868, 3720/E9227, 3720/E9228). Another specialty weaving is 2688/E5511, a cross-shaped twill-woven table cover. The collection also includes two dye charts, 2838/E6301 by Mabel Burnside Meyers (ca. 1970) and 4261/E1005 by Christine Lewis (ca. 1985-2000).

IMPORTANT SUB-COLLECTIONS OF NAVAJO TEXTILES AT THE MUSEUM OF NORTHERN ARIZONA

The Navajo textile collection at MNA contains textiles from many different sources. A few were purchased directly by the museum, but the vast majority entered the collection through donation. Most of the early pieces in the collection are undocumented as to provenience, maker, or date of manufacture. In a few rare cases, however, the Museum received donations from collectors who documented their collections every step of the way. These donations are of particular importance for the study of Navajo weaving.

Many sub-collections acquired by the museum have an integrity and coherence that provides cultural or historical context. These encapsulate a particular time in history or reflect the collecting activities of a particular individual or family. These sub-collections are more than just the sum total of their individual pieces. They are significant resources in their own right.

The following (alphabetical) list highlights the most significant sub-collections at MNA:

The Allen Collection (Accn. 2259)

The Mrs. William Allen collection contains five rugs that were purchased at the Chicago World's Fair in 1893.

The Barth Collection (Accn. 2899)

This large collection of over 40 textiles was made by the Barth family of St. Johns, Arizona, one of the founding families of that community. Containing examples of Early Crystal and Early Ganado rugs as well as an excellent assortment of Germantown saddle throws and pillow tops, this is one of the Museum's best collections of Early Rug-period textiles. The collection is undocumented.

The Belknap Collection (Accns. 2441, 2565)

The William Belknap collection contains an important number of Classic, Late Classic, and Transition-period pieces. Although most of the textiles in the collection are undocumented, some may have come through Belknap's wife Frances Spencer, whose father ran the Hopi House at the Grand Canyon during its early years.

The Benhart Collection (Accn. 2433)

The Oraline Benhart collection contains ten examples of Ganado and Storm Pattern rugs, most woven during the 1950s or 1960s. The rugs are undocumented.

The Bimson Collection (Accn. 2382)

The collection made by Walter Bimson contains four beautiful examples of Transition-period blankets. Although their provenience is undocumented, one of these pieces was registered at the Laboratory of Anthropology in 1938.

The Bried/McFarland Collections (Accns. 3295, 3034, 3077, 3427)

This collection, made by the parents of the donors, represents a very fine selection of documented weavings from the Early Rug period. Of particular interest is the collection of Dr,

Jacob Bried, who served as a physician at Keams Canyon (located on the boundary between the Hopi and Navajo reservations) between 1904 and 1908. Most of his weavings were purchased from Lorenzo Hubbell, Jr., who ran the post there.

The Brinegar Collection (IL 2005-8)

This collection contains 13 weavings from the collection of Mr. and Mrs. David Brinegar. Eleven rugs were collected by the Brinegars in the 1930s and 1940s from trading posts at Mexican Water, Indian Wells, Keams Canyon, and Hubbell Trading Posts at Ganado and Oraibi. The other two are Early Crystal pieces acquired by the Brinegars from the Erickson collection.

The Buggeln Collection (Accn. 2220)

Martin Buggeln served as manager of the Bright Angel Hotel at the Grand Canyon from ca. 1901-1905. His collection contains many good examples of weavings from the Transition and Early Rug periods.

The Colton Collection (Accns. 557, 590, 774, 833, 893, 922, 925, 926, 1128, 1494, 1543, 2312, 2492, 3978)

This collection made by museum founders Harold and Mary Russell Ferrell Colton contains an excellent selection of textiles from the Late Classic, Transition, Early Rug, and Early Modern periods. Unfortunately, only a few pieces in the collection, those from the 1930s-1950s, are documented.

The DeWaide Collection (Accn. 3686)

Mr. DeWaide was a trader in the Arizona and New Mexico territories between 1890 and 1920. His collection contains five interesting examples of weavings from this period.

The Dodge Collection (Accns. 2352 and 2531)

Three textiles in MNA's collection came from the personal collection of the Navajo leader, Chee Dodge, whose original collection of Navajo textiles numbered over 180 pieces. The three textiles at MNA came to the museum through two different donors. They include a beautiful Hubbell Revival piece and two distinctive rugs dating to the Early Modern period.

The Forrest Collection (Accn. 2642)

The Earle R. Forrest collection is very significant because of its excellent documentation. The collection consists of eighteen textiles collected by Forrest between 1902 and 1926. Most are documented as to place and year of purchase, and some were photographed at the time of purchase. This collection is particularly strong in textiles from the Early Rug period and illustrates the extensive influence of traders Cotton, Hubbell, and Moore on weavers in the Western Reservation.

The Gabriel Collection (Accn. 3684)

Oscar Gabriel worked on the Atlantic and Pacific Railway between Albuquerque and Winslow from 1890 to 1911. His collection contains eleven interesting rugs that date to this period.

The Gladwin Collection (Accns. 2203 and 2272)

Winifred Gladwin's collection of 165 Southwestern textiles, 125 of which are Navajo-woven, contains some of the finest examples of Navajo weaving to be found in any museum collection. This priceless collection comprises the most important sub-collection of textiles at the museum. The collection is especially strong in Late Classic and Transition period blankets and serapes. Unfortunately, only a few textiles are documented as to provenience. Although a few pieces were traded to another institution during the 1960s, a few were sold in the early 2000s, and a few others are unaccounted for, the collection is generally intact. This collection is a tremendous resource, and every effort should be made to keep it together.

The Dolese Collection (Accn. 4253)

The Roger Dolese bequest contains 25 modern rugs collected between 1970 and 1985. Most are documented as to weaver and still have their original tags. Twelve different rug styles are represented.

The Graham Collection (Accn. 4241)

The Virginia Graham bequest contains 29 rugs that were used in her house in Sedona. The vast majority are modern rugs of various styles, but the collection also include a remarkable oversized sandpainting rug and an important early yei rug, in addition to a few pre-1950 styles. The collection is undocumented.

The Harris Collection (Accns. 3720, 3879, 4020)

Sallie Pierce Harris was an anthropologist and Park Service resident at Wupatki, Canyon de Chelly, and Navajo National Monuments, among other assignments. Her collection includes an important group of Early Modern-period rugs, bags, and sash belts collected from the Peshlakai family of the Wupatki Basin in the 1930s, along with detailed documentation. It also contains a sash belt made for her by a woman at Shonto, ca. 1940, and a tufted throw made by an older weaver at Canyon de Chelly in the 1960s.

The Lockett Collection (Accns. 2294, 2330, 2391, 2456, 2670, 2724, 2904, 2938, 3101, 3375, 3443, 3454, 3513, 3570)

The Clay Lockett collection contains textiles from all periods, but its greatest strength is in its excellent collection of contemporary weavings. Most are documented as to maker, and many still have their original prizewinning ribbons. Many of these pieces were acquired through MNA's Museum Shop, which Lockett operated for many years.

The Manthey Collection (Accns. 2436 and 2450)

This collection contains three significant early revival rugs collected by Mrs. Albert Manthey in 1935 or 1936 from Lorenzo Hubbell, Jr. at Oraibi and from the Black Mountain area.

The McAllister Collection (Accns. 3676, 3618, 3757, 3976, 4188)

The Frances McAllister collection contains an outstanding assemblage of Early Modern and Modern-period weavings. Many are vegetal-dyed Chinle, Wide Ruins, and Crystal-style weavings from the 1940s, 1950s, and 1960s, and some contain rare DuPont dyes. Some were collected directly from trader Cozy McSparron at the Thunderbird Ranch in Chinle or from the Wide Ruins Trading Post, others from MNA's shop or the Navajo Shows. This is

probably one of the best collections of these weavings in the country. The collection also contains modern rugs of other styles. The donor provided information about many of these pieces during a personal interview.

The McGregor Collection (Accn. 2640)

Although there are only two blankets in this collection, they have an interesting history. Both were collected from Plains Indians by C. A. McGregor at Fort Reno, Oklahoma Territory, ca. 1875-1880.

The Moore Collection (Accns. 3984, 4147, 4111, 4131, 4161, 4223, 4224, 4225, 4264, 4260)

The collection donated by Dr. Marilyn Moore of Pasadena, CA, consists of nearly 40 near-pristine modern Navajo weavings. Her collection forms the backbone of MNA's modern rug collection. Dating primarily from the late 1980s to the present, the collection contains 13 different rug styles, including 11 Storm Pattern weavings. Makers' names and original shop tags are included for most pieces, making this a very well documented collection.

The Mullan Collection (Accn. 2994)

Donated by Reed Mullen, this collection contains many prizewinning examples of contemporary regional weavings. Its research value is heightened by its superb documentation, which ranges from prize ribbons to information about materials and dyes.

The Peterson Collection (Accn. 3897)

The James and Patricia Peterson bequest contains 17 rugs of various dating to the Early Rug, Early Modern, and Modern periods. Two modern pieces are documented as to maker.

The Ryan Collection (Accn. 3809)

Carson Ryan worked for the BIA school system in Fort Defiance from 1949 to 1954. During that time he collected seven modern, locally made Navajo rugs, including a pictorial rug with the Ryan family name.

The Sawtelle Collection (Accns. 2263, 2332)

This collection of Late Classic-period textiles was collected by Chester Marion Sawtelle, a reservation doctor at the Uintah and Ouray Agency in Utah from 1886-1892. The collection contains only three pieces, but all are significant ones, including one said to have been owned by the Ute leader, Chief Ouray.

The Sisson Collection (Accns. 929, 1330, 2352, 3720)

The six pieces from the Frank Sisson collection of Late Classic and Transition-period textiles came to the museum through three donors and a museum purchase. These exquisite textiles were collected by Frank Sisson at the end of the nineteenth century, and were then stored away for 35 years before being purchased and sold by the Babbitt Company in Flagstaff.

The Smith Collection (Accns. 2352, 2450)

The Watson Smith collection contains 26 excellent examples of Late Classic, Transition, Early Rug revival style, and Early Modern weavings. Some pieces were originally part of the

Sisson Collection, and one is said to have been woven by the wife of Chee Dodge. Watson Smith was an archaeologist with the Peabody Museum of Harvard, and had a long association with MNA. He is best known for his work at Awatovi Pueblo near Hopi.

The Thatcher Collection (Accn. 4185)

Leonard Thatcher was a member of the 1933 Rainbow Bridge-Monument Valley expedition. During that time he collected two rugs from the Western part of the reservation.

SUMMARY AND RECOMMENDATIONS

The Navajo textile collection at the Museum of Northern Arizona is one of the most important and comprehensive collections of Navajo textiles in public or private hands. Its significance lies not only in its impressive size of 892 pieces, surpassed by only a handful of museums, but also its diverse composition and broad historical base. Except for a few minor gaps, the collection at the Museum of Northern Arizona illustrates the entire spectrum of Navajo weaving development.

The Museum has only a small number of textiles dating to the Classic period (pre-1868), but the pieces it does have (such as the "Patchwork Cloak" and the dress from Massacre Cave) are historically significant ones. All other temporal periods are well represented in the collection. The major strengths of the collection are its 1) Late Classic (1868-1880) blankets, serapes, and women's two-piece dresses; 2) Transition-period (1880-1900) blankets, one of the best collections of its kind anywhere, including banded "diyugis," "Moqui stripe" blankets, wedge weaves, twill saddle blankets, and Germantown blankets and rugs; 3) Early Crystal, Hubbell Revival, and other trader-influenced weavings, some woven with carpet yarn, dating to the Early Rug period (1890-1920); 4) numerous fine Early Chinle, Two Grey Hills, Ganado, and Storm Pattern rugs dating to the Early Modern Period (1920-1940); 5) revival-style weavings from the Chinle, Wide Ruins, and Crystal areas dating to the 1940s-1950s; 6) wide range of contemporary regional and specialty styles dating from 1960 to the present, many of which are prize winners or documented as to maker, especially the Storm Pattern, Modern Crystal, Wide Ruins, Two Grey Hills, Ganado/Klagetoh, Teec Nos Pos, and Red Mesa weavings; 7) yei, yeibichai, and sandpainting tapestries, especially the early yei weavings from the Farmington, New Mexico area, and the sandpainting tapestries by Gladys Manuelito and Atlabah; 8) wide range of pictorial weavings; 9) large collection of twill saddle blankets.

The collection is weak or lacking in only a few areas. Because of the scarcity and expense of Classic and Late Classic textiles, MNA would do best to acquire any early pieces through donation or trade and point its financial resources toward more attainable goals.

Classic Period

The collection is not strong in this area, so any additions are welcome. Classic-period textiles are extremely rare and expensive, and are probably beyond the reach of the Museum except through donation. A "wish list" of textiles in this category includes a nineteenth-century first-phase chief blanket, any serape-style wearing blanket, women's two-piece dresses, and any Navajo-woven versions of Pueblo-style garments (such as "fancy mantas" or "blue borders" mantas).

Late Classic Period

MNA's collection of Late Classic textiles is quite representative. It could use a good example of a woman's striped shoulder blanket (undecorated, or patterned with crosses) or another Pueblo-style "fancy manta," both of which are quite rare. Serapes containing Saxony or 3-ply Germantown yarns are especially significant, as is any textile with raveled yarns.

Transition Period

There are very few underrepresented styles in this period, and the Museum should direct its attentions elsewhere. The only textile it lacks in this category is an example of an early sash belt.

Early Rug Period

This period, too, is well represented in the collection. One style that is lacking is a J. B. Moore reproduction of a Late Classic serape, like that illustrated in Plate II of his 1903 catalog. This would be a welcome addition, but these pieces are rare.

Early Modern Period

This period is also well represented. Any revival textile (such as an Early Chinle) would augment the Museum's already-strong collection of these weavings.

Modern Period

Considering the rapidly changing face of Navajo weaving in modern times, the Museum's collection is remarkably representative. MNA is in the unique position to monitor stylistic changes through its annual Navajo Craftsman Shows. If possible, the Museum should seize the opportunity to collect at the shows, even if this collecting is limited to small items, such as new styles of sash belts. Any item collected at the shows should be accompanied by personal information about the weaver and a description of materials used in the weaving.

Contemporary examples of Storm Pattern, Modern Crystal, Wide Ruins, Two Grey Hills, Ganado/ Klagetoh, Teec Nos Pos, and Red Mesa weavings are well represented in the collection. Additional examples of Raised Outline (Coal Mine Mesa), Nazlini, and Burntwater weavings would be welcome. The collection contains several good examples of contemporary revival styles, but lacks a modern Hubbell Revival weaving from the Ganado area (Hubbell Trading Post) or a Germantown revival weaving from the Sanders area (Burnham Trading Post). It also lacks examples in the following categories:

- Newlands (a new style from the Sanders area that combines the Teec Nos Pos design and Burntwater vegetal color palette with the raised outline technique)
- Burnham (a new style from the Two Grey Hills area that combines the Two Grey Hills design and color palette with pictorial elements)
- A round weaving
- Warp-faced hair ties
- Sash belts made from acrylic yarns or with pastel color palettes
- Sash belts with woven-in names and phrases
- Garments from the modern period (such as shirts, skirts, leggings)

The Museum may wish to try to fill gaps in the collection through trade with other institutions. It should only consider a textile for trade if that textile:

- is not well documented (such as one that arrived at the museum without any supporting documentation about its collection history or other background information).
- does not belong to one of the sub-collections mentioned above
- is not the sole example, a unique example, or an outstanding example of a particular style

The Museum should not consider trading any of its Classic or Late Classic period textiles. It may wish to consider trading one or more of its undocumented Transition or Early Rug-period textiles, such as a handspun blanket or a Germantown rug, for an older textile from another institution. A turn-of-the-twentieth-century rug might also be considered for trade. The Hubbell Revival, Early Chinle, and early Wide Ruins pieces in the collection are very rare and should not be traded. Decisions about other Early Modern or Modern pieces should be handled on a case-by-case basis.

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LIST OF NAVAJO TEXTILES AT THE MUSEUM OF NORTHERN ARIZONA

(Note: cross-listed catalog numbers are followed by an *)

CLASSIC PERIOD TEXTILES (PRE-1868)

E1212* (and woman's two-piece dress)
 E2004b-k
 E3218* (or Late Classic period?)
 E3285* (and second-phase chief blanket)
 E5156* (and second-phase chief blanket)
 E5514* (and Rio Grande influence "slave" blanket)
 E9297* (and woman's two-piece dress)

LATE CLASSIC PERIOD BLANKETS (SERAPES) (CA. 1868-1880), EXCLUDING CHIEF, WOMEN'S, "SLAVE" AND MOQUI STRIPE BLANKETS, AND WOMEN'S DRESSES

E21
 E476
 E922
 E1497
 E1813* (and twill manta)
 E1814
 E2363
 E2518
 E3218* (or Classic period?)
 E9275
 E3427
 E3686
 E3897
 E5146
 E5147
 E9061
 E9062
 E9275

MEN'S SHOULDER BLANKETS, INCLUDING CHIEF-STYLE RUGS

First Phase
 E6927

Second Phase
 E1808* (and Germantown, Hubbell Revival)
 E2523
 E3220
 E3285* (and Classic period)
 E5156* (and Classic period)
 E9230

Third Phase

E1733
 E2524
 E3215
 E5457* (and Hubbell Revival?)
 E7116
 E9282* (and Hubbell Revival)
 E9460
 E10245
 E10926
 E10992* (and Modern Revival)

Fourth Phase

E2452
 E2521* (and Moqui stripe, Germantown, Hubbell Revival)
 E2526* (and Germantown, Hubbell Revival)
 E2531
 E3587
 E5064
 E5210
 E8265
 E8932
 E9281
 E9342

WOMEN'S SHOULDER BLANKETS, INCLUDING WOMAN'S-STYLE RUGS

E1727* (and twill manta)
 E1737
 E3909
 E4198
 E4291
 E6604* (and Hubbell Revival)
 E7697
 E9343

WOMEN'S TWO-PIECE DRESSES

E137* (and Hubbell Revival?)
 E1212* (and Classic period)
 E1779* (and Hubbell Revival)
 E1780
 E3222
 E3227* (and Hubbell Revival?)
 E7611
 E9297* (and Classic period)

RIO GRANDE INFLUENCE ("SLAVE" BLANKETS)

E1738
 E1840
 E1868
 E1874
 E5514* (and Classic period)

MOQUI PATTERN BLANKETS AND RUGS

E135* (and Germantown, Hubbell Revival)
 E1725
 E1739
 E1740
 E1790* (and Moqui-pattern blanket)
 E1806
 E1809
 E2519
 E2521* (and fourth-phase chief blanket, Germantown, Hubbell Revival)
 E3172* (and Hubbell Revival, rug on loom bars)
 E3217
 E3415
 E4197
 E5327
 E7203
 E9066

WEDGE WEAVE BLANKETS

E1849
 E3246
 E3412
 E3718
 E9280

GERMANTOWN BLANKETS AND RUGS

E135* (and Moqui-pattern, Hubbell Revival)
 E473
 E964
 E1053
 E1421
 E1728* (and Hubbell Revival)
 E1729* (and Hubbell Revival)
 E1730
 E1808* (and second-phase chief blanket, Hubbell Revival)
 E2125
 E2167
 E2253
 E2521* (and fourth-phase chief blanket, Moqui-stripe, Hubbell Revival)

E2526* (and fourth-phase chief blanket, Hubbell Revival)
E2532
E2534
E2535
E2729
E2949* (and Hubbell Revival)
E2950
E3162
E3176
E3411
E3430
E4328* (and pillow cover)
E4330* (and pictorial)
E5455
E5461
E6562
E6593
E6601
E6602
E6603
E6604* (and woman's wearing blanket)
E7328
E8066* (and rug on loom bars)
E8082* (and pillow cover)
E8255
E8256* (and pillow cover)
E8257* (and pictorial weaving)
E8259
E8261
E8264
E8266* (and pillow cover)
E8267* (and pillow cover)
E8271* (and pillow cover)
E9056* (and rug on loom bars)
E9057* (and rug on loom bars)
E9098a&b
E9100
E9101
E9108
E9112
E9231
E9283* (and Hubbell Revival)
E9471
E9530
IL 2005-8-16* (and Early Crystal)

TRANSITION PERIOD BLANKETS AND RUGS (ca. 1880-1900). EXCLUDING MOQUI
PATTERN. WEDGE WEAVES, TWILLS, SLAVE BLANKETS, AND GERMANTOWNS

E19

E20

E138

E141

E1007

E1054

E1055

E1152

E1425

E1498

E1734

E1735

E1736

E1742

E1744

E1755

E1764

E1768

E1769

E1771

E1772

E1775

E1776

E1777

E1781

E1782

E1783* (and pictorial)

E1784

E1786

E1787

E1792

E1794

E1803

E1805

E1811

E1818

E1819

E1820

E1821

E1822

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E1857
E1858
E1860
E1861
E1862
E1866
E1867
E1869
E1882
E1885
E1887
E1890
E1891
E1893
E1895
E1909
E2239
E2527
E2528
E2533
E2536
E2947
E2948
E3216
E3219
E3228
E3234
E3408
E3410
E3413

E3424
E3426
E3428
E3431
E3719
E4195
E4265
E4316* (and pictorial)
E4324
E6310
E6597
E6971
E6976
E7467
E8252
E8369
E8396
E8592
E8647
E8794
E8907
E8935
E8936
E9092
E9095
E9178
E9181
E9250
E9274
E9276
E9841
E9842
E9341
E9349

EARLY RUGS AND THROWS SHOWING TRADER INFLUENCE (ca.1890-1925),
EXCLUDING EARLY CRYSTAL AND HUBBELL REVIVAL RUGS

E140
E422
E474
E654
E1056
E1208
E1726
E1731
E1752

E1753
E1756
E1759
E1762* (and early Ganado)
E1763
E1770
E1773
E1774
E1791
E1798
E1801
E1802
E1815
E1826
E1827
E1830
E1835
E1842
E1854
E1859
E1863
E1864
E1886
E1892
E1894
E2075
E2076
E2077
E2078
E2079
E2453
E2522
E2624
E3250
E3252
E3254
E3582
E3715
E4149
E4194
E4196
E4293
E4294
E4318
E4319
E4320

E4321
E4322
E4323
E4325
E4326
E4327
E4331
E4332
E4333
E5145
E5454
E5460
E5463
E5466
E5467
E5468
E6322
E6323
E6324
E6325
E6326
E6327
E6328
E6329
E6330
E6331
E6428
E6547
E6595
E6596
E6598* (and early Klagetoh)
E6599
E6600
E6977
E7232
E7233
E7326
E7327
E7391
E8060
E8062
E8063
E8064
E8067
E8068
E8076

E8082* (and pillow cover)
E8205
E8206
E8207
E8208* (and early Ganado)
E8250
E8253* (and early Ganado)
E8254* (and early Ganado)
E8272
E8273
E8275
E8277
E8278
E8431
E8432* (and pillow cover?)
E8437
E8593
E8646
E8857
E9030
E9091
E9094
E9096
E9099
E9109
E9111
E9113
E9114
E9115
E9116* (and Early Crystal?)
E9117
E9179
E9180
E9532
E9327
E9328
E9346
E9347
E9348

MISC. EARLY MODERN RUGS (ca. 1920-1940), EXCLUDING REGIONAL AND RELATED STYLES

E1207
E1807
E3583?* (and pictorial)
E4317

E6606
 E3585
 E8225?
 E8727?
 E9225
 E9226* (and bag)
 E9229
 E9456
 E9713
 E9714
 E9719
 E9730
 E9732
 E9840 (Navajo or Hopi)
 E10914
 E10980
 IL2005-8-3
 IL2005-8-4
 IL2005-8-6
 IL2005-8-7
 IL2005-8-9

MISC. MODERN RUGS (AFTER 1940), EXCLUDING REGIONAL AND RELATED STYLES

E769
 E998
 E2073
 E2165?
 E2166* (and twill saddle blanket)
 E2399* (and rug on loom bars)
 E2978
 E2980
 E3251
 E3284
 E3329
 E3330
 E3713
 E5513
 E6560
 E7227
 E7229
 E7603
 E7823a-d* (and rug on loom bars)
 E8129
 E8153
 E8181

E8226
 E8248
 E8249
 E8395
 E8656
 E8686
 E8726
 E8767
 E8768
 E8933?
 E9710
 E9720
 E9734
 E10228
 E10919
 E10921
 E10922
 E10928
 E10929
 E10930
 E10932
 E10935
 E10939
 E10943
 E10952
 E10953
 E10964
 E10975
 E10989
 IL2005-8-14

HUBBELL REVIVAL RUGS

E135* (and Moqui-pattern, Germantown)
 E137?* (and woman's two-piece dress)
 E1728* (and Germantown)
 E1729* (and Germantown)
 E1779?* (and woman's two-piece dress)
 E1790?* (and Moqui-pattern blanket)
 E1808* (and second-phase chief blanket, Germantown)
 E2521?* (and fourth-phase chief blanket, Moqui stripe, Germantown)
 E2526* (and fourth-phase chief blanket, Germantown)
 E2542?
 E2949* (and Germantown)
 E3172* (and Moqui-pattern rug, on loom bars)
 E3227?* (and woman's two-piece dress)
 E5457* (and third-phase chief blanket)

E6604* (and woman's wearing blanket)
 E9282* (and third-phase chief blanket)
 E9283* (and Germantown)

GANADO/KLAGETOH RUGS

E1762 (early Ganado, and early trader influence)
 E1875* (early Ganado, and two-faced)
 E2236 (early Ganado?)
 E2389 (Ganado)
 E2407 (early Ganado?)
 E3152 (Ganado)
 E3153 (Ganado)
 E3154 (Ganado)
 E3155 (Ganado)
 E3157 (Ganado)
 E3158 (Ganado?)
 E3159 (Ganado?)
 E3160 (Ganado)
 E3895 (Ganado)
 E4193 (Ganado)
 E5516 (Ganado)
 E6317 (Klagetoh)
 E6598*? (early Klagetoh, and early trader influence)
 E8208* (early Ganado, and early trader influence)
 E8251? (early Ganado)
 E8253* (early Ganado, and early trader influence)
 E8254* (early Ganado, and early trader influence)
 E8262? (early Ganado)
 E8413 (Klagetoh)
 E8438 (early Ganado?)
 E8544 (early Ganado)
 E9465* (Ganado, and storm pattern)
 E9628 (Klagetoh)
 E9721 (early Ganado)
 E10783* (Ganado, and yeibichai)
 E10795 (early Klagetoh)
 E10915 (early Klagetoh)
 E10917 (early Klagetoh)
 E10940 (Klagetoh)
 E10945 (modified Ganado)
 E10950 (Klagetoh)
 E10976 (Klagetoh)
 E10979 (early Ganado)
 E10983 (Ganado)
 E10985 (Klagetoh)
 IL2005-8-10 (Ganado)

EARLY CRYSTAL RUGS

E490
E2451
E3171
E5148
E5464
E5465
E6594?
E7001
E8065
E8077?
E8224?* (and storm pattern)
E8393?
E9093?
E9116?* (and early trader influence)
E9839
E10994
IL2005-8-15
IL2005-8-16* (and Germantown)

TWO GREY HILLS RUGS AND TAPESTRIES

E3214
E3446 (early)
E3512
E3714
E5938
E7469
E7787 (early)
E8022 (early)
E8500
E8501
E8502
E8503
E8504
E8505
E8578
E8588 (early)
E8780
E8781
E8853
E8952
E9307* (early, and rug on loom bars)
E9319
E9461
E9678

E9699* (and pictorial)
 E9834
 E10161* (and Teec Nos Pos)
 E10234* (and Teec Nos Pos)
 E10246 (early)
 E10403* (and storm pattern)
 E10404
 E10405* (and storm pattern)
 E10760
 E10761
 E10920 (modified)
 E10925 (modified)
 E10936
 E10947
 E10948
 E10955
 E10965 (modified)
 E10966
 E10987 (modified)
 IL2005-8-2 (modified)

TEEC NOS POS RUGS

E3631
 E5456?
 E6250
 E7112
 E7698
 E8058?
 E8448
 E9725 (early)
 E9833
 E10161* (and Two Grey Hills)
 E10234* (and Two Grey Hills)
 E10946
 E10949* (and Modern Revival)
 E10959* (and pictorial)
 E10988* (and Modern Revival)
 IL2005-8-11

RED MESA OUTLINE RUGS

E2541
 E3516
 E10960
 E10969
 E10970
 E10972

E10977

EARLY CHINLE RUGS

E416

E1070

E1765

E1823

E1865

E2454?

E3161

E3253

E3368

E3369

E4003

E4004?

E4199

E4292

E6607

E8391* (or Modern Crystal?)

E8397

E8585?

E8784

E9278

MODERN CHINLE RUGS

E2246

E3896

E5211

E5212?

E8929

E10230

E10233

E10718

E10798

E10923

E10924

E10973* (and four-in-one)

MODERN CRYSTAL RUGS

E1487

E1488

E2168

E7117

E8391* (or Early Chinle?)

E8771

E8773

E8774
E8775
E8777
E8778
E9458
E9592
E10237
E10968
IL2005-15-2

WIDE RUINS/PINE SPRINGS RUGS

E2388* (and rug on loom)
E3510
E5937
E7601
E7602* (and Nazlini)
E8186
E8447
E8449
E8473
E8769
E8770
E8772
E8776
E8779
E8930
E9288?
E9310
E9464
E10225
E10227
E10229
E10243
E10331
E10719
E10771* (and Burntwater, two-in-one)
E10954
E10978
E10986

BURNTWATER RUGS

E9466* (and rug on loom)
E9467
E10771* (and Wide Ruins, two-in-one)
E10993
IL2005-15-1

NAZLINI RUGS

E7602* (and Wide Ruins)

SAWMILL RUGS

E9459

E9623

STORM PATTERN RUGS

E1026

E1796

E3151

E3156

E3235

E3513

E4027

E5464

E5469

E6316

E6975

E7114

E8224* (and Early Crystal?)

E9465* (and Ganado)

E10239

E10312

E10403* (and Two Grey Hills)

E10405* (and Two Grey Hills)

E10785

E10786

E10788* (and nine-in-one)

E10794

E10916

E10918

E10931

E10934* (and two-in-one)

E10942

E10944

E10951

E10958

E10963

E10981

E10982

E10990* (and two-faced, twill)

IL2005-8-1

IL2005-8-13

MODERN REVIVAL STYLES

- E10787 (eyedazzler)
- E10949* (Teec Nos Pos)
- E10984 (Classic-period serape)
- E10988* (Teec Nos Pos)
- E10992* (Third-phase chief blanket)

RUGS WITH COMPOUND DESIGNS

- E10771* (two-in-one, Burntwater and Wide Ruins designs)
- E10788* (nine-in-one, storm pattern layout, variety of rug designs)
- E10934* (two-in-one, storm pattern designs)
- E10973* (four-in-one, Modern Chinle designs)
- E10991* (twenty-in-one, yei, yeibichai, and variety of rug designs)

YEI RUGS

- E2449
- E2665
- E3302
- E3409
- E3511
- E3717* (and pictorial with yei, bird, and cornstalk designs)
- E3903
- E4248
- E4311* (and pictorial with yei and cornstalk designs)
- E5453
- E5515
- E5916
- E5924
- E7115
- E7786
- E8782* (and two-faced)
- E8786* (or sandpainting)
- E9224
- E9716
- E9726
- E9837
- E10770* (and two-faced, twill)
- E10784
- E10913* (and sandpainting)
- E10927
- E10937* (and Gallup throw)
- E10941
- E10991* (and yeibichai, twenty-in-one)

YEIBICHAIRUGS

- E3221

E4290
 E8185
 E8232
 E8242
 E8491
 E10783* (and Ganado)
 E10991* (and yei, twenty-in-one)

SANDPAINTING RUGS AND TAPESTRIES

E1800
 E3630* (or Hopi katsina design?)
 E3716
 E7119
 E8785
 E8786* (or yei)
 E8787
 E8931
 E10913* (and yei)
 E10938

PICTORIAL RUGS AND TAPESTRIES

E1206 ("M.R.F. Colton" and "M.O.N.A.")
 E1783* (steers and people, and Transition-period blanket)
 E2240 (reservation scene)
 E2979 (reservation scene)
 E3232 (American flag)
 E3310 (tree of life)
 E3583* (stars, and early modern rug)
 E3630* (Hopi katsina, or sandpainting design?)
 E3717* (yei, bird, and cornstalk designs)
 E4249 (bull figure and "New Mexico")
 E4311* (yei and cornstalk designs)
 E4316* (horses and cowboys, and Transition-period blanket)
 E4330* (and Germantown)
 E5150* (chaps with steer heads)
 E5512 (corn plant and zoomorphic designs)
 E6501 (letters of the alphabet and swastikas)
 E6563 (N.R.A. political slogan)
 E7466 (livestock figures)
 E7600 (reservation scene)
 E7941 (Christmas tree)
 E8257* (Santo Niño de Atocha, and Germantown)
 E8301 (Arizona map)
 E9177 (house)
 E9227* (shoulder bag with deer and eight-pointed star designs)
 E9228* (shoulder bag with lizard and diamond designs)

E9279 (maze)
 E9455 (“Ryan’s”)
 E9622 (dinosaurs)
 E9699* (wedding basket motifs, and Two Grey Hills)
 E10160 (Shiprock)
 E10244 (DuBeau Motel)
 E10933* (hogans, and Gallup throw)
 E10956 (tree of life)
 E10959 * (floral motifs, and Teec Nos Pos)
 E10967 (eagles)
 E10974 (reservation scene)

RAISED OUTLINE

E136
 E3885
 E8594
 E10240
 E10957
 E10961

PILE (TUFTED)

E139
 E418
 E1828
 E2517
 E3231
 E3638* (and two-faced)
 E7329a
 E9286* (and two-faced)
 E9591* (and two-faced)

TWILL WEAVES (RUGS, SADDLE BLANKETS, ETC.)

E417
 E1205a&b
 E1322
 E1426
 E1499
 E1727* (and woman’s shoulder blanket)
 E1760
 E1766
 E1785
 E1795
 E1812
 E1813 (and Late Classic)
 E1816
 E1855

E1856
E1881
E2166* (and modern rug)
E2390
E3229
E3230
E3303
E3367
E3429
E3517
E3586
E5149
E5511
E6561
E6564
E6973
E7118
E7330
E7604* (and two-faced)
E8233* (and two-faced)
E8450
E8783
E9287* (and two-faced)
E9329
E9457
E9493
E9718
E9835
E9836
E10231
E10232
E10770* (and yei, two-faced)
E10962
E10990* (and storm pattern, two-faced)

TWO-FACED RUGS

E415
E1209
E1810
E1875* (and early Ganado)
E2025* (and rug on loom)
E2529
E3514
E3638* (and tufted)
E7604* (and twill weave)
E8231

E8233* (and twill weave)
 E8394
 E8782* (and yei)
 E9277
 E9286* (and tufted)
 E9287* (and twill weave)
 E9591* (and tufted)
 E10770* (and yei, twill weave)
 E10990* (and storm pattern, twill weave)

RUGS ON LOOMS

E2025* (and two-faced)
 E2388* (and Pine Springs)
 E2399* (and miscellaneous modern rug)
 E3172* (and Hubbell Revival, Moqui-pattern)
 E7823a-d* (and modern rug)
 E8066* (and Germantown)
 E9056* (and Germantown)
 E9057* (and Germantown)
 E9307* (and Two Grey Hills)
 E9466* (and Burntwater)

TAILORED GARMENTS

E895a
 E896
 E2248
 E2660

BELTS, GARTERS, AND HAIR TIES

E648
 E619a&b
 E1200
 E1459
 E1460
 E1461
 E1462a&b
 E1464
 E5485
 E5486
 E6573
 E8714
 E8715
 E8716
 E9233
 E9234
 E9344

MISCELLANEOUS TEXTILES

E143 (knitted leggings)
E222 (knitted leggings)
E1205a&b (cinch)
E2502 (knitted leggings)
E4328* (pillow cover, and Germantown)
E4329* (pillow cover)
E5150* (chaps, and pictorial weaving)
E5511* (cross-shaped weaving)
E5868 (bag)
E6591 (yeibichai kilt)
E8082* (pillow cover, and early trader influence)
E8256* (pillow cover, and Germantown)
E8266* (pillow cover, and Germantown)
E8267* (pillow cover, and Germantown)
E8271* (pillow cover, and Germantown)
E8432* (pillow cover?, and early trader influence)
E9226* (bag?, and early modern)
E9227 (bag, and pictorial weaving)
E9228 (bag, and pictorial weaving)
E9462 (Gallup throw)
E9711 (Gallup throw)
E9727 (Gallup throw)
E9728 (Gallup throw)
E9729 (Gallup throw)
E10933* (Gallup throw and pictorial)
E10937* (Gallup throw and Yei)
E11004 (miniature)

DYE CHARTS

E6301
E11005

NAVAJO TEXTILES IN GOOD TO EXCELLENT CONDITION FOR ROTATING
EXHIBIT

Late Classic Blankets and Serapes

E476 (serape)
E1497 (serape)
E2363 (poncho serape)
E2518 (banded blanket)
E3427 (serape)
E3686 (banded blanket)
E5146 (banded blanket)
E5147 (blanket)
E9061 (child's blanket)

Transition Period Blankets

E1734 (banded geometric blanket)
E1736 (serape)
E1744 (handspun eyedazzler)
E1764 (banded blanket)
E1769 (handspun eyedazzler)
E1771 (banded geometric blanket)
E1772 (banded geometric blanket)
E1775 (banded geometric blanket)
E1776 (banded geometric blanket)
E1781 (handspun eyedazzler)
E1783 (banded pictorial blanket)
E1820 (banded blanket)
E1821 (banded blanket)
E1831 (handspun eyedazzler)
E1846 (handspun eyedazzler)
E1850 (handspun eyedazzler)
E1851 (banded geometric blanket)
E1862 (banded geometric blanket)
E2527 (banded geometric blanket)
E2528 (banded geometric blanket)
E2536 (banded geometric blanket)
E2947 (banded geometric blanket)
E2948 (banded geometric blanket)
E3216 (banded geometric blanket)
E3234 (handspun eyedazzler)
E3410 (banded geometric blanket)
E3428 (handspun eyedazzler)
E3431 (banded geometric blanket)

Chief Blankets

E1733 third phase

E1808 modified second phase (revival?)
 E2452 fourth phase (rug)
 E2521 fourth phase (revival)
 E2523 second phase (rug)
 E2524 third phase
 E2526 fourth phase (revival)
 E2531 fourth phase (rug)
 E3215 third phase
 E3220 modified second phase (rug)
 E5210 fourth phase (rug)
 E5457 third phase (and Hubbell revival?)
 E6927 first phase (rug)
 E7116 third phase (rug)
 E8265 fourth phase (rug)
 E8932 fourth phase (rug)
 E9230 second phase (rug)
 E9281 fourth phase
 E9282 third phase (revival, carpet yarn)
 E9342 third phase
 E9460 third phase (rug)
 E10992 third phase (modern revival wall hanging)

Women's Shoulder Blankets

E1727
 E1737
 E4291 (revival)
 E6604 (revival)
 E9343

Women's Two-Piece Dresses

E1780
 E3222
 E7611 (modern)
 E9297

Moqui Pattern Blankets

E135 (revival)
 E1725
 E1739
 E1790
 E1806
 E1809
 E2519
 E7203 (revival)

Wedge Weave Blankets

E3246

E3412

Germantown Blankets and Rugs

E473

E964

E2534

E2729 (saddle cover)

E2950

E3411

E7328

E8259

E8264 (saddle cover)

E9530

Early Rugs (Non-Regional)

E1731

E1826

E2075

E4293

E8067

E9348 (with carpet yarn)

E9714

E9840 (Navajo or Hopi)

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Modern Rugs (Non-Regional)

E9710

E9720

E9734

E10228

E10919

E10921

E10922

E10928

E10929

E10930

E10932

E10935

E10939

E10943

E10952

E10953

E10964

E10975

E10989

Hubbell Revival Blankets and Rugs

E135

E1728/E1729

E2521

E2526

E5457

Ganado/Klagetoh Rugs

E1762 (early Ganado)

E2389

E3153

E3157

E4193

E4294 (early)

E6317

E8544 (early)

E9465* (Ganado, and storm pattern)

E9628 (Klagetoh)

E9721 (early Ganado)

E10783 (Ganado and Yeibichai)

E10917 (early Klagetoh)

E10940 (Klagetoh)

E10945 (modified Ganado)

E10950 (Klagetoh)

E10976 (Klagetoh)

E10983 (Ganado)

E10985 (Klagetoh)

Early Crystal Rugs

E2451

E7001

E8393

E10994

Two Grey Hills Rugs

E3214

E3446 (early)

E3512

E3714

E5938

E8500

E8502

E8503

E8504

E8505
 E8578
 E8588 (early)
 E8781
 E8853
 E8952
 E9319
 E9461
 E9678
 E9699 (and pictorial)
 E9834
 E10161 (and Teec Nos Pos)
 E10234 (and Teec Nos Pos)
 E10246 (early)
 E10403 (and storm pattern)
 E10404
 E10405 (and storm pattern)
 E10760
 E10761
 E10920 (modified)
 E10925 (modified)
 E10936
 E10947
 E10948
 E10955
 E10965 (modified)
 E10966
 E10987 (modified)

Teec Nos Pos

E3631 (early)
 E6250 (early)
 E7112
 E8448
 E9725 (early Teec Nos Pos)
 E9833
 E10161* (Teec Nos Pos and Two Grey Hills)
 E10234* (Teec Nos Pos and Two Grey Hills)
 E10946
 E10949* (Teec Nos Pos and Modern Revival)
 E10959* (and pictorial)
 E10988* (Teec Nos Pos and Modern Revival)

Red Mesa Outline Rugs

E2541
 E3516

E10960
E10969
E10970
E10972
E10977

Early Chinle Blankets and Rugs

E3369
E4003
E4292

Modern Chinle Rugs

E2246
E5212
E10230
E10233
E10798
E10923
E10924
E10973 (four-in-one)

Modern Crystal Rugs

E1487
E1488
E2168
E7117
E8771
E8773
E8774
E8775
E8777
E8738
E8929
E9458
E9592
E10237
E10968
IL2005-15-2

Wide Ruins Rugs

E5937
E7601
E8186
E8447
E8449
E8473

E8769
E8770
E8772
E8776
E8779
E8930
E9288
E9310
E9464
E10225
E10227
E10229
E10243
E10331
E10719
E10771* (and Burntwater, two-in-one)
E10954
E10978
E10986

Burntwater Rugs

E9466 (on loom)
E9467
E10771 (and Wide Ruins, two-in-one)
E10993
IL2005-15-1

Sawmill Rugs

E9459
E9623

Storm Pattern Rugs

E1026
E3156
E3513
E4027
E6316
E7114
E8224 (early)
E3235 (early)
E9465 (and Ganado)
E10239
E10312
E10403 (and Two Grey Hills)
E10405 (and Two Grey Hills)
E10785

E10786
 E10788 (and nine-in-one)
 E10916
 E10918
 E10931
 E10934 (and two-in-one)
 E10942
 E10944
 E10951
 E10958
 E10963
 E10981
 E10982
 E10990 (and two-faced, twill)

Modern Revival Styles

E10787 (eyedazzler)
 E10949 (Teec Nos Pos)
 E10984 (Classic serape)
 E10988 (Early Crystal/Teec Nos Pos)
 E10992 (Third phase chief blanket)

Rugs with Compound Designs

E10771 (two-in-one, Burntwater and Wide Ruins)
 E10788 (nine-in-one, storm pattern)
 E10934 (two-in-one, storm pattern)
 E10973 (four-in-one, Modern Chinle)
 E10991 (twenty-in-one, Yei and Yeibichai)

Yei and Yeibichai Rugs

E2449
 E3221 (early)
 E3302 (early)
 E3717 (early)
 E4290 (early)
 E4311 (early)
 E7115
 E8185
 E8782
 E8786
 E9224 (early)
 E9716
 E9726
 E9837
 E10770 (and two-faced, twill)
 E10783 (and Ganado)

E10784
 E10913 (and sandpainting rug)
 E10927
 E10937 (and Gallup throw)
 E10941
 E10991 (twenty-in-one)

Sandpainting Rugs and Tapestries

E1800
 E3630
 E7119
 E8785
 E8786
 E8787
 E8931
 E10913 (and Yei)
 E10938

Pictorials

E1206
 E1783
 E2240
 E2979
 E3232
 E3310
 E3583* (stars, and early modern rug?)
 E4249
 E4330
 E6501
 E6563
 E7600
 E7941
 E8257 (Santo Niño de Atocha)
 E8301
 E9455
 E9622 (dinosaurs)
 E9699 (and Two Grey Hills)
 E10244 (from DuBeau Motel)
 E10933 (hogans, and Gallup throw)
 E10956 (tree of life)
 E10959 (and Teec Nos Pos)
 E10967 (eagles)
 E10974 (reservation scene)

Raised .Outline Rugs

E136

E3885
E8594
E10240
E10957
E10961

Tufted Rugs and Throws

E139
E418
E1828
E2517
E3231
E3638
E7329
E9286
E9591 (and two-faced)

Twill Rugs and Saddle Blankets

E1499
E1766
E2390
E3303
E3367
E3517
E5511 (cross-shaped weaving)
E6561
E6564
E7118
E7604
E8233
E8450
E9287
E9457
E9493
E9718
E9835
E9836
E10231
E10232
E10770 (and Yei, two-faced)
E10962
E10990 (and storm pattern, two-faced)

Two-Faced Rugs

E415
E1209

E1810
E3514
E7604
E8231
E8233
E8394
E8782
E9287
E9591 (and tufted)
E10770 (and Yei, twill)
E10990 (and storm pattern, twill)

Miscellaneous Modern Rugs

E2073 (abstract weaving)
E5513 (abstract weaving)
E6560 (rag rug)
E8181 (squaw dance rug)
E9462 (Gallup throw)
E9727 (Gallup throw)
E9728 (Gallup throw)
E10933 (Gallup throw and pictorial)
E10937 (Gallup throw and Yei)
E11004 (miniature)

Belts and Garters

E648
E649a&b
E1200
E1459
E1461
E1462
E1464
E5485
E8714
E8716
E9233
E9234

Dye Charts

E6301
E11005