

Historic Development of Navajo Textiles

- Focus on the Classic Period -

정 미 실

동국대학교 경주캠퍼스 가정교육학과 부교수

Navajo 직물의 역사적 발달에 대한 연구 - 고전시대를 중심으로 -

Mi-Sil Chung

Department of Home Economics Education of Dongguk University.

요 약

본 연구의 목적은 Navajo 직물의 역사적 발달을 고전시대를 중심으로 살펴보고 특히 외부영향에 따른 직물의 변화를 고찰하는데 있다. 구체적으로 1) 고전시대의 전통적인 직물은 어떻게 발달하였는가? 2) 고전시대 직물의 전통적 요소와 외부영향요인은 어떤 점이 다른가? 에 초점을 맞추었다. 연구 방법은 아메리카 인디언의 이동, 문화, Navajo 직조 및 직물에 대한 문헌을 바탕으로 조사하였고 아리조나 주립 박물관, 아리조나 역사 박물관을 방문하였으며, 박물관 안에 있는 전문가들의 조언을 듣고 연구의 자료를 보완하였다. 또 비교 미학적 차원에서 고전시대 Navajo 직물의 전통적 요소와 외부영향 요인을 분석하였고 외부영향을 받은 직물의 예를 시각적 자료로 제시하였다. 이 연구는 인디언직물에 대한 이해, 고전시대 Navajo 직물의 문헌고찰을 통한 민족의복의 문화적 측면에 기여 할 수 있고, 현대적 감각을 지닌 Navajo 직물을 한국 직물에 접목, 응용하는데 도움을 줄 수 있다.

본 연구의 결과는 다음과 같다.

1. Navajo 직물은 고전, 전환, 양탄자 시대로 구분되었고, 이 중에서 고전시대(1650년-1868년)가 Navajo 직물의 특성을 가장 잘 나타내었으며 발달된 직조 기술을 보였다. Navajo인들의 직조 기술은 1863년경 최고조에 달했다. Navajo 직물의 디자인 주제는 주로 인간을 둘러싸고 있는 환경에서 얻어졌고, 이것들은 직선의 기하학적 형태로 구체화되었다. 또한 직물에 표현된 색도 자연과 밀접한 관련성을 갖고 있었다.

2. Navajo 직물의 주요한 용도는 여성용 드레스, 남성용 셔츠, 어깨에 걸치는 두르개였다. 여성용 드레스는 동일한 크기의 직물 두 장을 직조한 후에 꿰매었고, 남성용 셔츠는 머리가 들어갈 수 있는 구멍이 있는 장방형 판초 스타일이었다. 어깨에 걸치는 두르개는 여성의 경우 가운데가 검은 색이고 가장자리가 푸른색인 형태와 흰색과 붉은 색이 교대로 나타나는 형태의 2가지가 있었고, 남성용은 고전시대의 대표라고 일컬어지는 족장 두르개였다.

3. Navajo 직물은 외부의 영향을 받아 많은 변화를 가져왔다. 즉, 스페인 사람들로 인하여 면 섬유 대신 양모 섬유를 사용하게 되었고, 전통적 모양(길이보다 폭이 넓은 형태)과 다른 직물이 출현하게 되었다. 또한 인디고 염료, 색소니 실, 바에타 직물의 도입으로 다양한 색상의 표현이 가능해졌고 이와 관련하여 다이아몬드, 십자형, 톱니형 무늬 등이 나타나게 되었다.

4. 고전시대를 대표하는 직물로 족장 두르개, 쇼울, 안장덮개를 들 수 있으며, 이 직물들에서 뚜렷하게 외부영향 요인을 볼 수 있다. 즉, 족장 두르개의 가장 정교한 단계에서 다이아몬드 무늬가 가장자리, 가운데, 모서리에 위치하여 9지점 배치를 이룬 것, 쇼울의 경우 폭보다 길이가 긴 형태의 비전통적 모습을 나타낸 것, 안장덮개에서 보여지는 여덟 포인트 별 무늬도 외부의 영향을 받은 예이다.

뛰어난 직조 기술로 유명한 Navajo인들은 변화에 잘 적응하는 특성을 갖고 있었다. 외부의 영향을 그들은 긍정적으로 받아들였고, 자기 자신들의 필요에 맞도록 수정하여 정체감을 잃지 않으면서도 문화를 발전시켰다. 따라서 고전시대의 Navajo 직물은 고유적 요인과 외래적 요인의 조화를 잘 나타내고 있으며, 디자인의 탁월함과 세련됨, 천연염료와 인조염료의 배합에 의한 색상의 우월성 등으로 오늘날까지 높이 평가되고 있다.

Key Word : 족장두르개(chief's blanket), 쇼울(serape), 안장덮개(saddle blanket)

I. Introduction

Clothing, which has initial need to cover and protect the body, is a kind of sign language to communicate information. Clothing is a means in which people communicate, not only personal feelings and mood, but also social norms and faiths. Clothing may be used to make sense of the world and the things and men in it. In dress, we can read the history of people, their values, and their trade.

Culture was defined as the sum total of man's social inheritance derived partly from the past and partly from contemporary innovations¹⁾. Also, clothing is a cultural phenomena²⁾. In this context, clothing is influenced by materials, techniques,

beliefs, and social structure. The earliest clothing materials of Southwest America were bark, plant fibers, and native hides of deer and antelope. The clothing of those days was meager. When Southwest Americans learned weaving technique, clothing was developed progressively and woven clothing was possible. Southwest Americans believed that the eagle is a sacred animal. Therefore, eagle feathers were added to dress up. Chilkat robe³⁾ is an example of status garments. This blanket is valuable and has restrictive use.

The ancestors of the Native Americans came from northeastern Asia. In other words, the Indians moved to North America about 50,000 B. C. or earlier⁴⁾. There are ten cultural areas in the North American continent. Among those, true

1) Horn, M. J. The Second Skin, Houghton Mifflin Co., 283, (1975).

2) Bornard, M. Fashion as Communication, Routledge Publishing Co., 42, (1996).

3) Chilkat robe is Northwest Coast costume that was worn by high position when performing a ceremony.

4) Vincent, G. T. Masterpieces of American Indian Art, Abrams Inc., 8, (1995).

loom weaving was limited to the southwestern area. Indians of other cultures wove cloth but not with looms; rather, they used twining, braiding, or other finger-weaving techniques.

Navajo is a representative tribe of southwestern areas. Navajo women were known for their fine weaving. The Navajo learned to weave from other Southwest Americans, the Pueblo Indians, and have developed their skills to state of an art. Around the 14th century, Pueblo weavers were using a vertical loom and had mastered various techniques. Navajo weaving has undergone a major transformation through the outside influences, and Navajo textiles have also changed in many aspects.

Many scholars indicates that recent clothing studies have tendency towards ethnography or anthropology. Therefore, worldwide interest with identity, global cooperation, and interdisciplinary investigation of clothing studies are stressed. Navajo textiles have led to the rediscovery of older designs and styles, as well as to the use of vegetal dyes. Navajo textiles have become too much a part of the culture. From this point of view, it is significant to examine historic development of Navajo textiles.

Extensive research on the interrelationships between clothing and culture has provided a foundation for discussions on the relationship between changing designs and culture change.

Navajo textiles were divided by three periods: the Classic Period (1650-1868), Transitional Period (1868-1890), and Rug Period (1890-present). In this study, Navajo textiles of the Classic Period

were chosen because these marked a high point of weaving, and represented typical characteristics of Navajo weaving. The purpose of this study was to survey the development of Navajo textiles of the Classic Period over time and to examine changes brought about by outside influences. The two study questions were central to the project. 1) How were developed the traditional textiles of the Classic Period? 2) What aspects were different between traditional elements and outside influences in the Classic Period textiles? To perform the purpose, literatures on this subject were surveyed, learning by inspection of Arizona State Museum and Historical Museum of Arizona were accomplished. In terms of comparative aesthetics, pictures of textiles which included traditional elements and outside influences were presented. This study may provide some insight in understanding the Native American textiles which aren't much known to us. Based on a review and synthesis of the literatures through Navajo textiles of the Classic Period, we can interpret cultural aspects of clothing and textiles. Also, Navajo textiles which have modern sense could be applied for Korean ones and grafted together.

II. Native Americans & the Navajo

Archaeologists and most other scholars agree that the first people to inhabit North America came from Asia. There is a strong resemblance between the American Indian and the people Eastern Asia⁵⁾. People have inhabited the South-

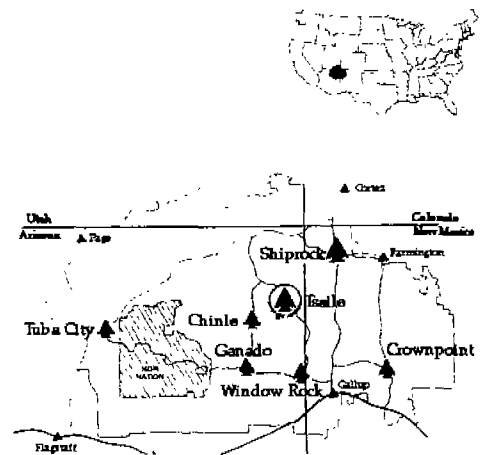
5) Hunt W. B. The Complete Book of Indian Crafts and Lore, Golden Press, 30, (1954).

west since about 12,000 B.C., and there is tantalizing evidence that occupation may have started even earlier. The Anasazi, forerunners of the modern Pueblo peoples, were established in the region by about 400 B.C.⁶⁾

The uniqueness and the strength of Native American cultures is rooted in their religions. The Indian messiah religion is the inspiration of a dream. Its ritual is the dance, the ecstasy, and the trance⁷⁾. To Native Americans, the feather is universally symbolic. It is found in all aspects of life—from ceremonial use reflecting tribal philosophies and religions to functional and ornamental uses. The feather is a medium of communication with the supernatural beings or our spiritual messenger. The feather is an identification to Native Americans—to provide us with guidance, security, and protection. For the Eagle Dance, each feather is individually wrapped and sewed on the costume⁸⁾. Ceremonial dress included brightly colored headdresses of plumes and sticks covered with feathers⁹⁾.

Presently, Native American lands consist of over 54 million acres. The largest reservation in both geographical size and population is the Navajo reservation in New Mexico, Utah, and Arizona¹⁰⁾. Today the Navajos are living on 16 million acres, and with a vigorous council at

Window Rock, their capital¹¹⁾. The Navajo speak a language that belongs to the Athapaskan language group. The ancestors of the southern Athapaskan people, Apaches and Navajos, at some time migrated south out of the western subarctic regions¹²⁾. Mcpherson stated that today young Navajo women are taking the education and training offered on or near the reservation and using it to lay a foundation for careers. A final impression is that Navajo females are more stable and responsible on the job than men, which they attributed to their cultural role of controlling much of the economy¹³⁾. The Navajo reservation is seen in <figure 1>.



<Figure 1> Navajo Reservation

6) Paterek, J. Encyclopedia of American Indian Costume, ABC-CLIO, Inc., 147, (1994).

7) Mooney, J. The Ghost Dance Religion and the Sioux Outbreak of 1890, The University of Nebraska Press, x v - x vi, (1991).

8) Tuchman, G. Through the Eye of the Feather, Gibbs Smith Publisher, 10-23, (1994).

9) Rawls, J. J. Indians of California, The University of Oklahoma Press, 8, (1984).

10) Thompson, W. J. Native American Issues, Cultural Sovereignty ABC-CLIO, Inc., 20, (1996).

11) Paterek, J. op. cit., 169.

12) Lindig, W. and Teiwes, H. Navajo, Facts on File, Inc., 35, (1993).

13) Mcpherson, R. S. From Dezba to John: The Changing Role of Navajo Women in Southeastern Utah, American Indian Culture and Research Journal Vol. 18, No. 3, American Indian Studies Center, 187-209, (1994).

III. Traditional Textiles of the Classic Period

The southwest area is comprised of the states of New Mexico and Arizona. The land is diverse, the people are diverse, and the culture area is not clearly defined. Its inhabitants comprise three types of culture roughly. The Pueblo peoples have developed a sophisticated agricultural town dwelling society; Navajo and Apache are nomadic hunters; and Papago, Pima, and Yuma had a primitive farming and gathering existence¹⁴⁾. The cultures of the southwest peoples have remained the same for centuries. The visual arts have not only survived the encroachment of European-American culture, but they have flourished¹⁵⁾. Traditionally, southwestern art usually has less totemic significance¹⁶⁾, and is dominated by abstract geometric designs¹⁷⁾. In the southwestern region of North America, the art of weaving cotton textiles on a loom can be dated to approximately A.D. 700. During the ensuing centuries, the art spread through the region, reaching its apogee with the work of the Navajo weavers of the mid-nineteenth century¹⁸⁾.

The Navajo learned to weave from the Pueblo

Indians no more than 300 years ago, but today they are the best-known weavers¹⁹⁾. Within a short period of time they had become such expert weavers that by the early eighteenth century they were already selling their textiles to both Spanish and Pueblo communities²⁰⁾. Traditional repertoires of the Navajo were stripes, blocks, and zigzags²¹⁾ and is seen in <figure 2>, <3>, and <4>. Navajo design motifs are angular and tend to be large in scale, the pattern usually completely filling the blanket²²⁾. The principal subjects are conventional devices representing clouds, lightning, rainbow, and emblems of the deities. But these simple forms are produced in endless combination²³⁾. The colors in the weaving are also the colors in nature. White represents the dawn and is associated with east; blue represents day and is associated with south; yellow represents the sunset and is associated with west; the black represents the night and is associated with north²⁴⁾.

Navajo textiles were divided by the Classic, Transitional, and Rug Periods. Among these, the Classic Period textiles were similar to Pueblos'. The Navajo textiles are closely related to Pueblo cultures in their use of loom, design, and shape. Navajos still use the traditional Pueblo loom today. Symmetry is an important design principle of the

14) Feder, N. *American Indian Art*, Abrams Inc., 53, (1973).

15) Campbell, D. *Native American Art and Folklore*(Ed.) Crescent Books, 50, (1993).

16) Dockstader, R. J. *Weaving Arts of the North American Indian*, Harper Collins Publishers, Inc., 76, (1993).

17) Campbell, D. *op. cit.*, 50.

18) Wade, E. L. *The Arts of the North American Indian*(Ed.) Hudson Hills Press, 149, (1986).

19) Taylor, C. F. *Native American Arts and Crafts*, Smithsonian Publishers Inc. 34, (1995).

20) Feest, C. F. *Native Arts of North America*, Thames and Hudson Ltd., 132, (1992).

21) Kresch III, S. *Passionate Hobby*(Ed.) The university of Washington Press, 99, (1994).

22) Kent, K. P. *Navajo Weaving*, School of American Research Press, 109, (1985).

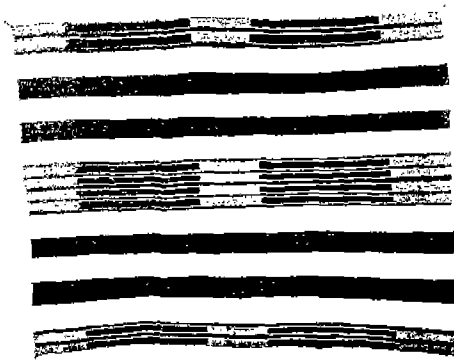
23) Williams, L. L. C. N. *Cotton and His Navajo Blankets*, Avanyu Publishing Inc., 92, (1989).

24) Bonar, E. B. *Woven by the Grandmothers*(Ed.) Smithsonian Institution Press, 29-30, (1996).

Navajo, and is similar to that of the Pueblo. Also, Pueblo's typical textile shape(wider than long) is seen from Navajo textiles.



<Figure 2> Phase I Chief's Blanket
(American Indian Art p.58)

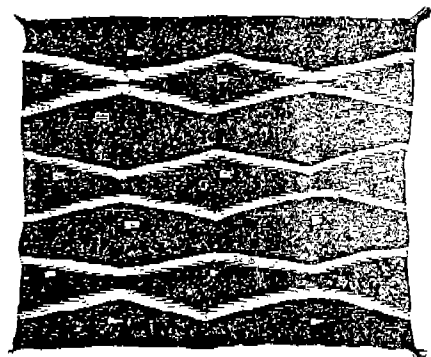


<Figure 3> Phase II Chief's Blanket
(American Indian Art p.58)

The earliest Navajo costume was scanty. As Navajo can weave textiles, clothing was advanced. The traditional textiles of the Classic Period were wider than longer, and were mostly used for woman's dress, man's shirt, and shoulder blanket.

Navajo women's dress was the bil, or blanket

dress, made of two oblong woven piece tied at shoulder, and held in place with a belt²⁵⁾. Before the adoption of white style clothing in the late nineteenth century, the usual dress for a Navajo woman was a two-piece woven garment. Each half had the same pattern with a black central portion and red and blue borders at the top and bottom²⁶⁾. The bottom gap formed a slit in either side of the skirt, designed to give freedom in movement to the wearer, while that at the top provided neck and arm room, the garment being sleeveless. The upper edges were joined for a few inches on each side to form straps over the shoulders, the middle portion remaining open to allow passage for the woman's head²⁷⁾.



<Figure 4> Zigzags
(Woven by the Grandmothers p.76)

The only piece of hand-woven clothing unique to men was the wool shirt²⁸⁾. After the 1680, the women learned to weave, and the men wore shirts of dark blue or black wool or white cotton²⁹⁾. The body was woven flat and rectangular, like a small

25) Kennett, F. Ethnic Dress, Facts on File, Inc., 15, (1995).

26) Rodee, M. Weaving of the Southwest, Schiffer Publishing Ltd., 122, (1987).

27) Amsden, C. A. Navajo Weaving, The University of New Mexico Press, 96, (1949).

28) Rodee, M. E. Navajo Rugs, The University of New Mexico Press, 133, (1995).

29) Paterek, J. op. cit., 170.

poncho, with a slit in the center through which the head was passed. Tacking down the sides and adding sleeves, made a complete garment on a pattern entirely rectangular. It was sometimes fringed at the bottom³⁰⁾.

The woman's shoulder blanket had two patterns. One was called the Navajo "blue borders," owing its name to the two borders of blue which flanked the center of black. The other pattern, that of a type known as the "white shawl," was so called from the alternating white and red color which was woven horizontally in narrow stripes throughout. It is always of greater breadth than length. Fine material and careful workmanship went into the man's shoulder blanket of olden times. When the blankets were folded to bring the corners together, the four quarter figures matched to form one whole. The two ends and the two sides could each be brought together to match their half-figures. This blanket is lightly larger than the woman's garment, in the same general proportions³¹⁾. The man's shoulder blanket is called chief's blanket, and is mentioned following section.

The dominant characteristic of Navajo textiles throughout its three centuries of existence has been the changing nature of its design—that is, its colors and patterns—which obviously reflects a succession of foreign influences. Textiles may almost be regarded as a model of the dynamics of the Navajos' acculturation. They selected what

they could use from the Pueblo and Spanish civilizations, modifying the borrowed traits to fit their own needs and habits. This opportunistic approach to life—the strategy of adopting whatever they could use—is surely one dynamic explaining the Navajos' ready acquisition of the new art of weaving and their subsequent flexibility in permitting stylistic changes³²⁾.

IV. The Classic Period Textiles by Outside Influences

Outside influences included such items as: change of material, shape, design, and added color. Cotton was replaced by wool. Navajos recognized the value of wool as a material for weaving in the Classic Period. By the early nineteenth century, spectacular serape which had non-traditional textile shape was emerged. Also, new yarns and dyes provided the basis for more colorful textiles. Along with the added color, diverse design patterns came out.

The Spanish brought the first sheep to the Americans and the Navajo took up herding³³⁾. By 1850 they were recorded as owning upwards of half a million sheep although their own population did not exceed 10,000 persons³⁴⁾. In addition to the wide Puebloid textiles, the Navajo also learned to make the longer-than-wide serapes of the Spanish weaving tradition³⁵⁾. The serape is a garment of

30) Amsden, C. A. op. cit., 98.

31) Ibid., 99-100.

32) Kent, K. P. op. cit., 107-108.

33) Salkeld, S. *The Vision Persists: Native Folk Arts of the West*, ISBN, 11, (1996).

34) Dockstader, R. J. op. cit., 100.

35) Feest, C. F. op. cit., 132.

mixed Spanish and Native Mexican origin³⁶⁾.

During the Classic Period weavers augmented the natural white and brown colors of the wool with navy blue and vivid reds brought by the Spanish. The blue was obtained from indigo dye, and the red was available from commercially woven bolts of cloth, or bayeta³⁷⁾. Unable to obtain bright red colors from local plants, the Navajos avidly sought to procure this bayeta and then tediously unravelled it, thread by solitary thread. Another type of yarn occasionally found in Classic Period textiles dating from 1840 to 1860 is referred to as Saxony. This commercially spun, three-ply yarn was manufactured in Europe and derives its name from the silky fleece of the Saxony-Merino sheep. Along with the newly expanded color palette came new concepts for design. Diamonds, crosses, and serrated patterns were introduced and became quite popular³⁸⁾. <table 1> reports the comparison of the Classic Period textiles between the traditional elements and the outside influences.

The chief's blanket, serape, and saddle blanket were included as dominant textiles of the Classic Period. Together with chief's blankets, finely woven serapes are considered the outstanding examples of Navajo in color, pattern, workmanship, and material. Also, the saddle blanket was often one of the finest textiles of the Navajo. A few examples of outside influences on the

dominant textiles of the Classic Period were represented in next part.

<Table 1> The comparison of the Classic Period textiles

Comparison Textiles	traditional elements	outside influences
material	cotton	wool
design motif	stripe block zigzag	diamond cross serrated pattern
shape	wider than longer	longer than wider
color	natural color (white & brown)	indigo dye (navy blue) Bayeta(bright red)
yarn	hand-spun yarn	commercially-spun yarn (Saxony)

The style of blanket called "chief's" in three progressive variations. Their width is always greater than their length, and they are characterized by broad horizontal black and white stripes and three patterned bands³⁹⁾. In the earliest chief's blankets, <figure 2> is categorized by simple combination of broad white and dark horizontal stripes and was woven during the first half of the nineteenth century⁴⁰⁾. The central stripe, which is especially wide, and the border stripes each consists of several narrow bands of alternating color⁴¹⁾. Phase Two style, <figure 3> was the dominant pattern during the 1850s and 1860s⁴²⁾. By 1850 innovations in this style were being seen. That is, small bars or rectangles were woven into ends and centers of the stripes, thus

36) Amsden, C. A. op. cit., 101.

37) Bayeta is rare red fabric dyed with cochineal.

38) Getzwiller, S. The Fine Art of Navajo Weaving, Manley, R. Inc., 44, (1984).

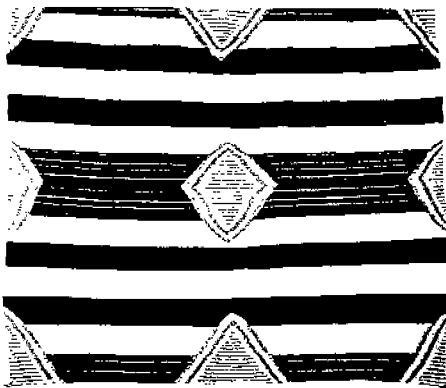
39) Rodee, M. op. cit., 127.

40) Blomberg, N. J. Navajo Textiles, The University of Arizona Press, 3, (1988).

41) Feest, C. F. op. cit., 133.

42) Bonar, E. B. op. cit., 75.

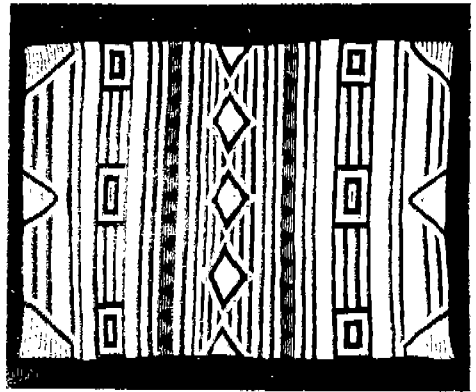
creating twelve position layout. Phase Three chief's blankets are the most elaborate, and were signaled by a shift from squares and rectangles to stepped diamond: nine position layout⁴³⁾ of a full diamond in the center, half diamonds along the four edges, and quarter diamonds in the corners⁴⁴⁾. The third phase chief's blanket was influenced by the outside, and is seen in <figure 5>.



<Figure 5> Phase Three Chief's Blanket
(American Indian Art p.59)

Serapes were introduced from Mexico, but were woven by the Navajos for many years and used for many purposes. They are longer than wide, and their decorative stripes generally run vertically. The serape is an overcoat, a raincoat, a cushion for sitting or kneeling, a blanket for sleeping. Some have central slits so they can be worn as poncho. The word serape today connotes

a blanket of garish colors, folded the long way, over the shoulder⁴⁵⁾. Finely woven serapes were made from the early 1800s through the end of the Classic Period⁴⁶⁾, and were characterized by designs of elaborately serrated pattern and diamond motifs, a plain tapestry⁴⁷⁾ weave⁴⁸⁾. As shown in <figure 6>, serape was evidently influenced by the outside. This serape was woven with a background of red, and was used together with indigo-dyed blue yarn to build the design on a white ground. Also, diamond motifs are shown.



<Figure 6> Serape (American Indian Art p.60)

The saddle blanket is the only type of Navajo weaving still used by the Navajo themselves. In the early 19th century, only single saddle blankets were made, but later double size blankets were also woven⁴⁹⁾. Twilled weaves were popular for saddle blankets as they resulted in a thicker,

43) The nine position of layout features three rows of three design elements.

44) Blomberg, N. J. op.cit., 3.

45) Amsden, C. A. op. cit., 101

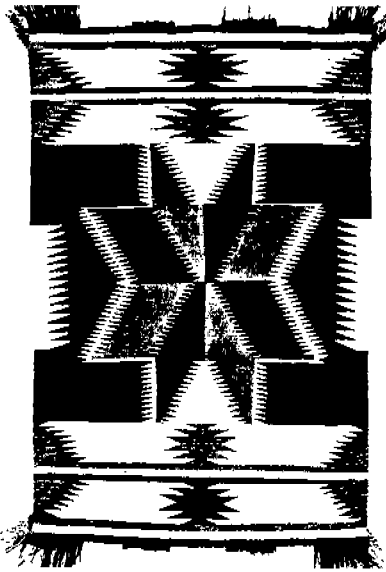
46) Kent, K. P. op. cit., 62.

47) Tapestry is defined as a weft-faced weave in which the wefts are discontinuous. In Navajo tapestries, two different colors of weft yarn usually interlock between warps.

48) Blomberg, N. J. op. cit., 2.

49) Rodee, M. op. cit., 130.

softer fabric than the plain weave. The diamond twill is seldom seen except in saddle blankets. It was not uncommon to weave double saddle blankets in two quite distinct patterns or colors, or both. Having completed the lower half of the web, the weaver would weave the upper half differently. When folded and in use the blanket showed only one of its two patterns: it was a two-in-one affair, like the reversible coats women sometimes wear⁵⁰⁾. As shown in <figure 7>, the eight point star design on this saddle blanket is borrowed from Hispanic weavers of the mountain villages in northern New Mexico. It has a serrated pattern of outside, obviously.



<Figure 7> Saddle Blanket
(In the Spirit of Mother Earth p.82)

V. Conclusion

This study conducted a survey to examine

Navajo textiles of the Classic Period. The results of this study are as follow:

1. The Navajo, who is representative tribe of southwestern region of American continent, is famous for their fine weaving. Towards the end of the seventeenth century, the Navajo adopted Pueblo weaving techniques. Navajos selected what they could use from outside influences, modifying the borrowed traits to fit their own requirements. Thus, they managed to enrich their culture without jeopardizing their own identity.

2. The Navajo weaving was divided by three periods. That is, Classic Period, Transitional Period, and Rug Period. The Classic Period (1650-1868) was golden age of weaving. By 1863 the level of technical sophistication in Navajo weaving was very high. Navajo textiles have endless variety of pattern and coloring. Navajo design subjects are obtained from natural devices such as clouds, rainbow, and these are figured as abstract geometric shapes. Also, symmetry was an important design principle of the Navajo. When woven blanket was worn, the center line ran parallel to the spine of the wearer.

3. The Classic Period weaving was meant to be worn. The Navajo women's dress was woven in two pieces of identical size. These were sewn together after weaving, the sizes being joined except for a gap of several inches at both top and bottom. The Navajo men's shirts were generally of blue or black color, sometimes striped with red. These shirts were simple rectangles with an opening for the head and sleeves.

4. During the Classic Period, the prominent

50) Amsden, C. A. op. cit., 104.

textiles were chief's blanket, serape, and saddle blanket. The chief's blanket, wider than long, had three progressive variations. In the Phase One style, the patterns simply consisted of white and dark stripes. Phase Two style was recognized by addition of rectangles into ends and centers of stripes. Phase Three style was the most elaborate with stepped diamonds of nine position layout. Finely woven serape was made with the finest materials and with beautiful patterns. Navajos still make twilled saddle blankets for their own use. These blankets are maintaining characteristic pattern of the Classic Period.

5. With the coming of the outside influences, weaving underwent major changes. The most important was the introduction of sheep by Spanish, so cotton was replaced by wool. A second influence was obtained diverse color by using indigo dye, bayeta, and Saxony. Along with the expanded color, new design concepts of diamonds and crosses, serrate and terraced patterns were introduced. Lastly, by the nineteenth century the serape, which had longer than wide, was emerging, in contrast to traditional textile shape which had wider than long.

I want to make suggestions of future study. This study has examined the historic development of Navajo textiles focusing on the Classic Period, but Navajo textiles during the Transitional and Rug Periods will have to be considered as well. It is needed that textiles of another area which have different type of climate or environmental condition from southwest are to be investigated and to be compared with Navajos' textiles. Also, it is thought significantly to conduct similarities and differences between traditional motifs of Native

Americans and those of Orients.

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