

양탄자시대 Navajo직물의 발달에 대한 연구

- 지역적 스타일 양탄자시대를 중심으로 -

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Historic Development of Navajo Textiles - Focus on the Regional Style Rug Period -

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요 약

본 연구의 목적은 양탄자 시대 Navajo 직물의 특징을 살펴보고, 특히 시간의 흐름에 따른 양탄자의 발달을 고찰하는데 있다. 연구방법은 양탄자 스타일의 특징 및 변화에 대한 문헌을 중심으로 조사하였고, 아리조나 주립박물관과 역사박물관을 견학하였으며 박물관 안에 있는 전문가들의 조언을 듣고 연구의 자료를 보완하였다. 또한 Navajo 직물 전시회에서 실제로 직물을 관찰하였고 주요직물들을 시각적 자료로 제시하였다. 양탄자시대는 20세기 초에 서구인들의 요구에 따라 새로운 형태의 Navajo 직물이 출현하면서 시작되었고 초기, 부흥기, 지역적 스타일시대로 구분되며 1940년대 이후 지금까지 지역적 스타일 양탄자시대에 해당한다. 즉 현재 Navajo인들은 거주 지역에 따라 스타일, 색상, 염색 방법, 디자인이 서로 다른 양탄자를 생산하며 대표적인 것으로는 Crystal, Chinle, Wide Ruin, Two Grey Hills, Tees Nos Pos, Ganado, Storm Pattern 양탄자의 일곱 가지를 들 수 있다.

Key Words : 초기 양탄자시대, 부흥기, 지역적 스타일 양탄자시대: early rug period, revival period, regional style rug period

I. Introduction

Art communicates meaning and information over time. Its message can be profound, sacred, and elusive. Clothing and sacred objects were adorned with images that transmitted values and meaning

through many generations¹⁾. Indian art, even at its most abstract, decorative, and utilitarian, was a concrete response to a unique human experience²⁾. Navajo textiles that occupy important position in the history of Indian art have visual power. Through this fact, we become to recognize that

Navajo textiles were diverse, influential and vigorous products.

Navajo textiles were divided by three periods: the Classic Period, the Transitional Period, and the Rug Period. The textiles of the Classic Period represented typical characteristics of Navajo weaving. The Classic Period weaving was meant to be worn. Technically, many of the textiles woven in the transitional period seem to be neither blankets nor rugs, thus giving rise to the name transitional. In the early twentieth century, Navajos manufactured textiles for sale to whites. The whites wanted thicker textiles that could be used as floor rugs. Therefore, the principal use of Navajo textiles was changed from wearing blankets to ornamental rugs.

The Navajo seem to be endowed with a great patience. Traditional Navajo designs are handed down from generation to generation, with some innovation by each weaver³⁾. A fine quality Navajo rug includes both a tight weave and an intricate design. There are many time-consuming steps to prepare the wool before the actual weaving may begin⁴⁾. A Navajo rug is the end result of an incredible amount of patient hand work that might use commercial yarn or go back all the way to the shearing, cleaning, carding, spinning, and dyeing⁵⁾. In the patterns found on Navajo rugs, movement and activity are expressed by diagonal and zigzag lines, diamond shapes, and by the active colors of yellow, blue, and red. In contrast, a static condition is expressed by straight lines, horizontal and vertical stripes, squares, rectangles, and by the static colors of white, black, and grey⁶⁾.

The textiles of the Classic Period were conducted in study 1, and printed in the Journal of the Korean Society of Costume. The textiles of the Rug Period is considered in this study 2. In this study, Navajo textiles of the Rug Period were chosen because these have preserved with skillful weaving from

1890 to present. The purpose of this study is to examine the development of Navajo textiles of the Rug Period over time. The two study questions were central to the project. 1) How were developed the textiles of the Rug Period? 2) What kind of rugs do Navajos have in the Regional Style Rug Period? To perform the purpose, literatures on this subject were surveyed, learning by inspection of Arizona State Museum and Historical Museum of Arizona were accomplished. Also, pictures of textiles of the Regional Style Rug Period were presented. This study has included early rug period, revival period, and regional style rug period.

II. Characteristics of Early Rug Period and Revival Period Textiles

The scholars have different opinions about the diving period of Navajo textiles. For my purpose of surveying the Rug Period textiles over time, I divided the Rug Period into three: early rug period (1890-1920), revival period (1920-1940), and regional style rug period (1940-present). Some scholars only regard early rug period as the Rug period.

1. Low level of early rug period textiles

Between 1890 and 1920 the most dramatic change of textiles was the complete transformation to thick and heavy ones. When Navajos ceased to manufacture wearing blankets, they accepted Anglo-American taste for the floor rugs. Also, as the new consumers of the early rug period favored dark and natural colors, the brilliant Germantown yarns were not used.

In the 1890s, as a subdued blanket style was becoming popular, a new rug style was emerging. The colors were somber-gray, black, or white

backgrounds with large, bold figures in red, black, and grey floating against the ground. Textiles from these years are frequently called pound rugs because of the trader's price of paying for them by weight. Weavers brought in coarse rugs made from poorly cleaned and carded wool and then pounded more dirt and sand into the finished product⁷⁾. The rug styles that developed after 1895 reflect the differing tastes and values of influential traders, dealers, and ultimately buyers. All aspects of style were affected-color, motif, structure, and composition. Some rugs utilized a whole new palette of soft, vegetal-dye tones, negating the strong color contrasts that were so much a factor in the boldness of the Transitional Period blanket patterns⁸⁾.

Weaving had reached a low technical level in the 1890s partially because of the depression of 1893, which forced families to sell quickly woven rugs to dispose of their wool, and probably also to some extent because they were redirecting their work⁹⁾. Beginning in 1910, Navajo weaving started a descent into its second depression. During this time, the U. S. Government introduced large flocks of French sheep to the Reservation. The new animal was a good producer, both in mutton and fleece, but for weaving purposes it was a disaster. The new wool was short and oily, difficult to clean, card, spin, and weave¹⁰⁾. By the first quarter of the twentieth century, Navajo weaving had reached its lowest level of quality. Designs were gross, with ragged edges, often almost translucent when held up to the light. Colors were irregular, lacking the solid over-all effect found in the more carefully dyed threads¹¹⁾.

2. Rejuvenation of revival period textiles

The influence of the Great Depression at the end of the nineteenth century and introduction of new French sheep of the early twentieth century

took quality deterioration of Navajo weaving. Some persons reversed this disadvantageous phenomenon and restored Navajo weaving.

In 1933 the trading post was the economic core of reservation life, as well as the frontline defense against starvation for many Indians when times were hard. The relationship between the trader and the Indians who were his customers was symbiotic-neither could have survived without the other¹²⁾. Near the end of the 1940s, the Hubbells realized the historic importance of the trading posts on the reservation and in particular the significance of their family business. They considered themselves the "largest and oldest of the Indian Traders¹³⁾."

Several persons were responsible for the craft's second rejuvenation. McSparron and Wheelright encouraged weavers to experiment with the old vegetal dye methods that were used prior to introduction of commercial colorants. Cabot, a dye expert, was consulted and subsequently a series of tests was initiated with the DuPont chemical company. The result was a series manufactured dyes in a highly concentrated form, using acetic acid as a mordant to be mixed with a desired colorant. This resulted in beautiful yarns, and weavers were pleased by the flexibility of tones that could be achieved. Further experimentation with native dye plants was undertaken in the late 1930s by Bill and Lippincott. They encouraged their weavers in the selection of subtle colors. Bryan and Young conducted research on native plants. This research and its application represents one of the greatest combinations in the history of Navajo weaving¹⁴⁾.

Two other significant events occurred in the Revival Period. First, the Navajo Sheep Breeding Laboratory was established in 1934. In there, improvement of sheep that provided a balance between high mutton and finer grades of fleece was succeeded. Second, the Navajo Arts and Crafts

Guild was established in 1941. This organization provided quality control and protection for the weaver as well as assistance in procurement of good weaving materials and fair market outlets¹⁵⁾.

III. Classification of Regional Style Rug Period Textiles

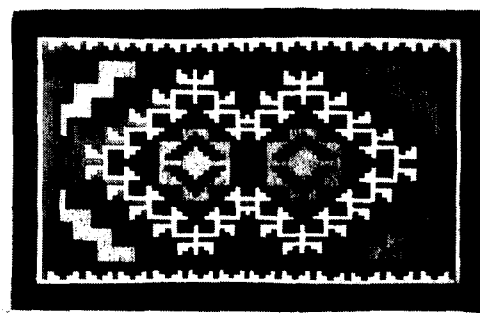
Regional style rugs associate with certain geographical locations on the Navajo reservation. These were begun with imaginative traders. For example, Moore is responsible for the Crystal rug, and Hubbell influenced the Ganado rug. Representative regional style rugs are such as: Crystal rug (east-central area), Two Grey Hills rug (east-central area), Tees Nos Pos rug (northern area), Ganado rug (south-central area), Chinle rug (central area), Wide Ruin rug (southern area), and Storm Pattern rug (western area). Each of them is different in style, color, dye, and design, but these are divided into bordered rugs and banded ones generally.

1. Bordered rugs

The early Crystal rug of Moore's design was a bordered product designed with crosses, diamonds, terraces, a characteristic hook and fork pattern, along with swastikas and arrows. The rugs were clearly based on the geometric oriental textiles. This orientaling style became very popular and moved to Two Grey Hills and Tees Nos Pos, where it was superimposed on a preexisting outlined zigzag pattern¹⁶⁾.

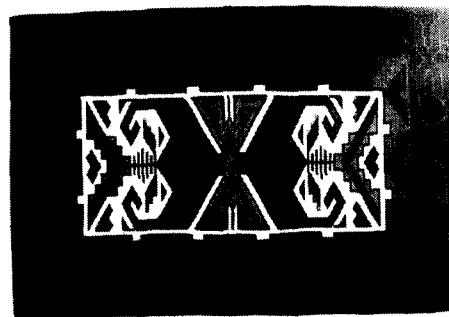
Two Grey Hills is the center of a distinctive style of Navajo rugs using only natural colors of wool¹⁷⁾. The Two Grey Hills style is well known for simple, harmonious color combinations—well-carded greys and beiges and rich medium browns as well as

black and white¹⁸⁾. The design is in a complicated single or double diamond shape and a black or dark border. The designs evolve into complexities, with arrays of architectural groupings that focus on a center panel; lesser groupings are balanced in the corners and along the borders. Multiple geometrics occur in the rug with crystalline entanglements resembling patterns on snow-frosted surfaces¹⁹⁾, and is seen in <figure 1>.



<Fig. 1> Two Grey Hills Rug

Tees Nos Pos rug has wide border, and lavishly decorated with repeated geometrics. That is, the characteristic of this rug is dominant central panel and multiple borders. A broader diversity of materials is used in this rug, and is combined with the very intricate design. The trademark of a Tees Nos Pos weave is the outlining of each design element with a contrasting color. Undeniably, a lot of Persia appears in a Tees Nos Pos Rug²⁰⁾, and is seen in <figure 2>.



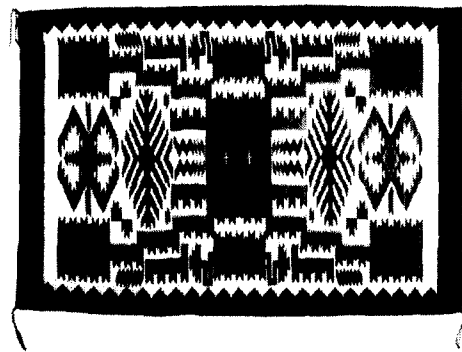
<Fig. 2> Tees Nos Pos Rug

Ganados are one of the best-known Navajo rugs. The famed Ganado "red" is considered by most non-Indians. They have dominant central panel with a complex single or double diamond-shaped pattern and at least one border. Hubbell specialized Ganado that featured a brilliant red background surrounded by strong geometric crosses, diamonds, and stripes colored with yarns of grey, white, and black. He encouraged weavers to create bold geometric designs on motifs from traditional Navajo baskets²¹⁾, and is seen in <figure 3>.



<Fig. 3> Ganado Rug

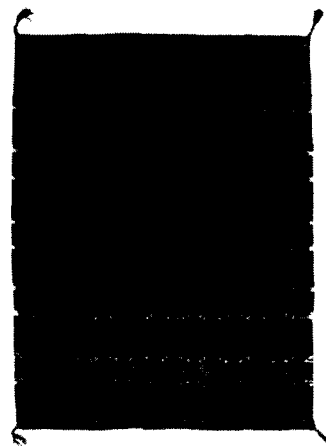
The Storm Pattern is perhaps the most easily recognized of the contemporary styles of Navajo weaving. The complex design elements of this rug are highly symmetrical and symbolic. There is a box at the geometric center of the rug which is said to represent the spiritual center of the Navajo universe. Always there is a square or rectangular center from which radiating lines lead to the four corners, where additional squares are set. Secondary elements may include zigzags, diamonds, swastikas, arrows, and stepped terraces serving as fillers along the borders. The rug tends to be elongated in shape to facilitate connecting lines between the rectangular designs. Prevailing colors are black, white, brown and gray in natural tones, and aniline red²²⁾, and is seen in <figure 4>.



<Fig. 4> Storm Pattern Rug

2. Banded rugs

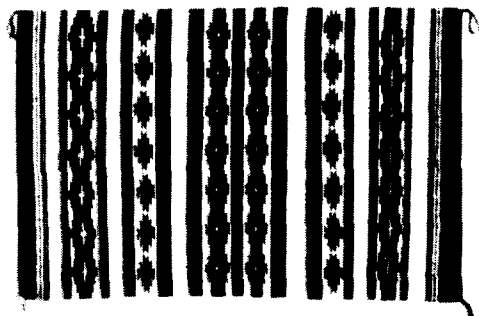
Modern Crystal rugs are borderless and are composed of rich, all vegetal, earth-toned hues of brown, gold, and orange, with subtle touches of green, grey and maroon. They are banded like Chinle rugs but they have a wavy line²³⁾ because the weavers use varied colors of weft. They have solid or wavy bands in rows of two or three, then complicated bands of geometric patterns²⁴⁾, and is seen in <figure 5>.



<Fig. 5> Modern Crystal Rug

Chinle rugs are banded rugs, borderless with bands of repeated geometric designs. They usually have nice vegetal-dyed colors. Natural white wool

usually provides the background, with less used shades of vegetal-dyed green, brown, and gray. Rose colors and yellows are favorites, along with aniline black to denote outlines and termination panels at the ends. One of the keys is the color utilization, part vegetal and part aniline²⁵⁾. The borderless rug has a spacious feeling with small terraced designs and squash blossoms encased in broad bands²⁶⁾, and is seen in (figure 6).



<Fig. 6> Chinle Rug

Wide Ruin rugs are more complicated than the other banded rugs, Chinle and Crystal. They incorporate intricate serrate design elements of soft, pastel earth tones of native plant dyes intermittently with solid bands of color. The panel designs are simplified forms of arrows, chevrons and squash blossoms. Overall simplicity is intended,



<Fig. 7> Wide Ruin Rug

although ornamentation is quite complex. Finely constructed outlines, hatch²⁷⁾ work, wavy line insertions, and beading techniques usually provide extraordinary embroidery arrangement²⁸⁾, and is seen in (figure 7).

IV. Conclusion

This study is conducted a survey to examine Navajo textiles of the Rug Period over time. The results of this study are as follow:

1. In the early twentieth century, the principal use of Navajo textiles was changed to ornamental rugs from wearing blankets. The look of Navajo textiles completely changed to heavier and larger ones, supplying the whites with floor coverings.

2. In early rug period, Navajos made textiles for the floor rugs as income source. Around the first quarter of the twentieth century, Navajo weaving had reached its lowest level of quality. The reason was the Great Depression and the failure of introduction of new sheep.

3. The revival weaving focused on native dye plants largely, and developed manufactured dye that used acetic acid as a mordant. With this, establishment of the Navajo Sheep Breeding Laboratory and the Navajo Arts and Crafts Guild supported to the restoration of Navajo weaving.

4. The regional style rugs are dominant textiles of the Navajo since 1940s. They are associated with geographical locations on the Navajo reservation. The Crystal, Chinle, and Wide Ruin rugs are banded ones. Wide Ruin rug is more complicated than the other two and the Crystal rug has a wavy line, and Chinle rug has relatively simple motifs and color combinations. Orientalizing style of the Crystal rug moved to Two Grey Hills and Tees Nos Pos. Two Grey Hills used undyed and hand-spun yarn in the natural sheep color. Tees Nos Pos rug has a wide border, and is colorful, with patterns

resembling oriental rugs. The Ganado rug has red background, and serrate or stair-stepped diamond style is dominant. The Storm Pattern rug is woven at the western area of the Navajo reservation. It is characterized by a central rectangular design, repeated designs in the four corners with small scale.

I want to make suggestions of future study. First, a study of American Indian trade blankets which made opportunity of textile change from wearing to ornamentation is needed. To be concrete, it is significant to examine and to compare the characteristics of representative trade blankets as well as Pendleton. Second, the research method such as field study and interview have to be considered. It is important to visit the Navajo reservation and to investigate material, color, and design of the rugs. Also, it is essential to conduct a interview with the Navajo weavers about weaving process and interpretation of rug. Third, it is thought meaningfully to study traditional clothing items which remain intact, though Navajos adopted Anglo-American clothing. Especially these items will be related to the ceremonial costumes because the Navajos think much of religion.

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