

Arizona State Museum's Textiles and the "Southwest—Northwest" Continuum

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1. Pictorial blanket, Navajo, 1885–1895. Handspun wool. 59" x 82" (147.5 cm x 205.7 cm). Gift of Mr. Alexander, Douglas, Arizona. Cat. No. 12421.

Founded in 1893, the Arizona State Museum (ASM), University of Arizona, Tucson is the oldest anthropological museum in the southwestern United States. Its collections include more than 175,000 catalogued objects from throughout the world; eighty-five percent of these are prehistoric, and the remainder are from post-contact and modern times. Principal among the collections are substantial holdings of North American archaeological and ethnographic ceramics, basketry, beadwork, textiles and other American Indian artifacts. The museum continues to acquire historical and cultural objects in order to augment the research and interpretive potential of its permanent collections.

Textiles at ASM represent a valuable resource for research, exhibitions and special programs, though they comprise a relatively small portion (three percent) of the overall holdings. This article provides an overview of ASM's textile collections from the southwestern United States and northwestern Mexico and highlights particular collection histories that illustrate potential for further investigation. In late October 2004, as part of the ongoing commitment to these collections and to anthropological research, the museum opened a new exhibition, *Navajo Weaving at Arizona State Museum/19th Century Blankets/20th Century Rugs/21st Century Views*, which will remain open through May 1, 2005. Several of the sixty textiles on exhibit are described and illustrated here.

A Southwest—Northwest Continuum

ASM considers the southwestern United States and northwestern Mexico one culture area, known from a United States perspective as the Greater Southwest. This territory spans roughly from Las Vegas, Nevada in the west to Las Vegas, New Mexico in the east, and from Durango, Colorado in the north to the state of Durango, Mexico in the south. The Mexican portion of this area has sometimes been referred to as the "Other Southwest" (Fontana et al. 1977). Studying the material culture — including the textile traditions — of

Indian, Hispanic and Euro-American peoples on both sides of the current United States–Mexico border provides clues to understanding their interactions with each other, their adaptation to and exploitation of their surroundings through time and the interrelationships between the environment, culture and society in the Greater Southwest.¹

Archaeological Scope

About seventeen hundred southwestern archaeological fabrics and sandals at ASM were recovered from Hohokam, Mogollon and ancestral Pueblo sites in Arizona, New Mexico, Utah and Colorado and from prehistoric sites in Chihuahua, Mexico.² Most major materials and fabric structures known from the region are represented in ASM's collections. Wild plant, dog hair and human hair textiles illustrate the fiber repertoire before the advent of domesticated cotton in about A.D. 700. Looped and knotted netting are among the earliest textile constructions in the collection, preceding the development of the true loom around A.D. 1100. Open, lacelike cotton fabrics in weft-wrap openwork and gauze weave prevailed in the warm seasons of the Sonoran Desert, while rabbit-fur robes testify to the desert's colder winter conditions. Colorful loom-woven tapestries, including twill tapestry, come from the Verde River Valley and other parts of the Southwest (Emery 1966:106–107).

The "Tonto shirt," a sleeveless cotton garment made in the interlinked sprang technique, is among the most spectacular of ASM's items (Tanner 1976:Fig. 3.34; Kent 1983:Fig. 34; Teague 1998:Fig. 3.22). Yucca string skirts or aprons illustrate an aspect of prehistoric costume that has parallels worldwide. Twined yucca fiber sandals made by Basketmaker III people of northeastern Arizona around A.D. 450–750 represent the pinnacle of the sandal maker's art in North America.³ In addition, numerous plain weave specimens of cotton, yucca and Indian hemp (*Apocynum* sp.) show the more common fabric styles. As comparative material, a small but diverse array of pre-Columbian Andean textiles includes a stellar Chimu manta and a Wari tunic woven with camelid fibers, native cotton and natural dyes.

Ethnographic Scope

Of the museum's 3,500 worldwide ethnographic textiles, approximately 650 handwoven fabrics come from the southwestern United States and another 550 from northwestern Mexico. Those from the United States represent Puebloan (Acoma, Hopi, Laguna, Zuni and Rio Grande Pueblos), Navajo and Lower Colorado Yuman peoples. Those from Mexico originate from Tarahumara, Tepehuan, Pima Bajo, Warihio and Mayo peoples.

Two of ASM's earliest southwestern ethnographic textiles are Navajo First Phase Chief blankets, each dating from 1800 to 1850. The majority of other blan-



2. Brocaded dance sash, Hopi, c.1870. Handspun cotton and wool, commercial three-ply wool yarn. 91" x 10" (227 cm x 25 cm). Gift of Emily, George and Elizabeth (McGuire) Brown in the name of Dr. and Mrs. Daniel Webster Prentiss Jr. Cat. No. E-6407.

kets and textiles were woven from the mid-1800s into the twentieth century, with a few examples representing the twenty-first century.

The materials, technology and styles of the museum's textiles from north of the United States–Mexico border are described in a computerized catalog. Selected historic pieces are also illustrated in various books (Wheat 2003; Berlant and Kahlenberg 1977; Tanner 1968). Given the breadth of types, quality of manufacture and design and relevant collection histories, the entire collection warrants further study and publication.

The Pueblo textiles include most of the major garment types — mantas, dresses, wearing blankets, shirts, kilts, leggings, vests, sashes and belts. The western pueblos of Hopi, Zuni and Acoma are represented by seventy textiles, while the eastern and Rio Grande pueblos of Jemez, San Juan and Laguna have a total of seven pieces.⁴

The Navajo collection also encompasses most major textile types of this cultural group — wearing blankets, sarapes, small blankets, dresses, mantas, saddle blankets, a saddle cinch, belts, pillow covers, runners, rugs and wall hangings. Pieces range from the Classic period (1800–1865), through the Late Classic (1865–1880),

Transitional (1880–1895) and Rug (1895–1950) periods, to the Modern period (1950–present). Plain, twill, double-faced and tufted weaves can be studied. Styles range from early terraced designs derived from earlier Pueblo and Navajo basketry, through spectacular eyedazzlers influenced by Mexican Saltillo sarapes, pictorials (Fig. 1), and an array of regional rug designs such as Two Grey Hills, Ganado, Crystal and Teec Nos Pos.

Handwoven textiles from the Piman and Maricopa groups of southern Arizona and northern Mexico are extremely rare. Only one cotton and wool warp-float sash, which may be either Akimel O'odham (Pima) or Tarahumara, may represent this group at present. In contrast, ASM's Piman basketry and Maricopa pottery holdings are unparalleled. These collections are currently under discussion as potential loan items to emerging tribal museums that are developing local exhibitions.

Through field collecting efforts during the 1970s and 1980s, the museum holds an assemblage of well-documented textiles from northwestern Mexico. Handwoven wool blankets, skirts and sashes, and hand-sewn and embroidered cotton garments characterize the creative and sometimes quirky artistic production of the Tarahumara, Warihio, Pima Bajo, Tepehuan and Mayo Indians.⁵

A substantial portion of Donald and Dorothy Cordry's collection of Mexican Indian costumes provides well-documented comparative materials. Consisting primarily of clothing from widespread areas of central and southern Mexico, the collection contains three fine Southern Tepehuan agave fiber bags from the northern Mexican states of Durango and Nayarit (Cordry and Cordry 1968:Fig. 3).⁶

Collection Histories

Over the past century, the ethnographic collections have grown substantially through field collecting, individual donations and occasional museum purchases. Collectors have included anthropologists, entrepreneurs, university administrators and faculty, local citizens, travelers and tourists, and the occasional individual about whom next to nothing is known. Some were the original collectors who acquired objects from native makers or users, but most acquired their pieces through inheritance or via purchases from dealers.

Surprisingly few anthropologists formally associated with ASM and the University of Arizona collected textiles for the museum. Herbert Brown (b.1848, d.1915), the first director/curator of the Arizona Territorial Museum, forerunner to ASM, collected a narrow wool band, which was woven in a warp-float weave and attributed to the Colorado River Quechan Indians. The first director of ASM, Dean Byron Cummings, collected seventeen historic Hopi textiles while on archaeological expeditions in northern Arizona from 1912 to 1937. Included in his collection is a

maiden's shawl purchased, according to collection records, from Chief Seumptewa at Oraibi in the 1930s, as well as Antelope and Snake Dance apparel currently under review for repatriation to the Hopi tribe.

In 1947 University of Arizona anthropologist Harry T. Getty collected a cradleboard from a Cocopa family a few miles south of San Luis, Sonora. Attached to the cradleboard was a finger-woven band, one of the less-well-known southwestern textile types. This narrow band was obliquely interlaced (braided) with black-and-white commercial wool yarn to form a bold plaid pattern (Tanner 1968:Fig. 3.18).

In the mid-1970s museum ethnologist Bernard L. Fontana acquired a small number of Southern Tepehuan and Tarahumara textiles for the museum. These modest acquisitions became the prelude for a major collecting enterprise in northwestern Mexico. With a fund established by University of Arizona president John Schaefer, the museum acquired at least five thousand ethnographic artifacts, including more than five hundred handwoven textiles from northwestern Mexico between 1976 and 1982. Local trader and anthropologist Barney T. Burns, collaborating with Edmond Faubert, collected most of the material directly from native makers and

3. *Diyugi* blanket, Navajo, c.1880. Handspun wool. 60" x 72" (137 cm x 184 cm). Museum purchase from Nelle A. Dermont. Cat. No. 8396.





4. Late Classic "Moqui stripe" blanket, Navajo, c.1880. Handspun wool. 50½" x 67½" (129 cm x 172 cm). Gift of John A. Logan III. Cat. No. 22080.

users and maintained extensive documentation (Burns 1979; Fontana et al. 1977). Schaefer also personally purchased nineteen contemporary rugs at the first Navajo Nation rug auction in Window Rock, Arizona in July 1974.

Other well-known anthropologists who worked elsewhere but who contributed to ASM collections include John Wesley Powell of the Smithsonian Institution, Washington, D.C. who collected one Navajo and three Hopi textiles from the 1860s and 1870s, sent to ASM through the heirs of his family doctor, Daniel Webster Prentiss Jr. (Fig. 2); and A. V. Kidder of the Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts collected a fragmentary Navajo blanket of the early 1880s, given to ASM through his daughter Faith Kidder Fuller. John and Louisa Wetherill, renowned traders and archaeological guides, sold two Transitional blankets to the museum in 1921. In 1946, their son Ben Wetherill donated one of their valuable Navajo Chief blankets — the museum's only Second Phase version — dating to around 1870.

Individual collectors and donors are responsible for forming the collection's core. Nelle A. Dermont came to northern Arizona from Michigan in the 1890s with her husband, a lumber executive. Following his death, she sold her entire American Indian collection to the fledgling ASM in 1919 (Fig. 3). Seventy-five Navajo, Pueblo and Spanish-American textiles form one part of Dermont's extensive American Indian collection, comprising more than four hundred items acquired between 1900 and 1910.

Another noteworthy source of Pueblo and Navajo blankets was General John A. "Black Jack" Logan, Civil

War hero and United States senator from Illinois. Logan likely collected his eleven specimens while visiting the Southwest as a member of the Senate Indian Affairs Committee around 1880–1882 (Figs. 4, 5). Logan also traveled to Santa Fe, New Mexico during this time to visit his daughter, who was married to a Fort Wingate soldier. From 1937 to 1942 John A. Logan III donated his grandfather's collection, which includes outstanding Plains Indian materials.⁷

Mary Cabot Wheelwright, the Boston and Santa Fe philanthropist and social activist, donated three nineteenth-century Navajo blankets in 1942. Dating to 1800–1850, her First Phase Chief blanket is one of only several dozen in public institutions. Her other two donations are Late Classic period pieces, dating circa 1875 (Fig. 6).

One colorful donor was John A. Hands (b.1866, d.1939), a miner and the "Major-Domo of Desperation Ranch" in the Chiricahua Mountains of southeastern Arizona (*Douglas Dispatch* 1939). In 1896 Hands's brother Alfred gained the distinction of being the last Anglo killed by "renegade" Apaches in Arizona. John Hands's interest in archaeology led him to the site of Cuiculco in the Valley of Mexico with Byron Cummings in 1925, where his mining skills were employed to blast through a lava flow and reveal an archaic temple. In 1939 Hands accompanied Emil "Doc" Haury on an archaeological survey of the Lukachukai Mountains north of Canyon de Chelly, Arizona. While in this region, known for its colorful figurative *Ye'ii* rugs, Hands purchased a rug that he later donated to ASM.⁸

Significant histories have accompanied a number of textiles donated by local Tucson residents. In 1946 local medical doctor G. H. Fitzgerald and his wife donated two outstanding blankets — one Zuni and one Navajo — which are illustrated in Wheat (2003:Pls. 12,



5. Single saddle blanket, Navajo, c.1875. Handspun wool, commercial three-ply wool yarn. 31" x 27" (80 cm x 68 cm). Gift of John A. Logan III. Cat. No. 22081.



6. Late Classic blanket, Navajo. c.1875. Handspun wool. 50" x 68" (128 cm x 160 cm). Gift of Mary Cabot Wheelwright. Cat. No. E-1202.

128). Mrs. Fitzgerald's grandfather Henry Wetter (b.1842, d.1883) was territorial governor of New Mexico from 1870 to 1873 and collected these early pieces before leaving New Mexico in 1873 to return to his home in Pennsylvania (Wetter n.d.). This history corroborates attributed dating based upon an analysis of the blankets' fibers, yarns and dyes. In addition, the Fitzgeralds provided the museum's earliest examples of Tarahumara, Tepehuan and Mayo blankets, all collected in northwest Mexico around 1912. The identity of the field collectors of these items is unknown, but it may have been the Fitzgeralds themselves (Fig. 11).

In 1956 Elizabeth Crozer Campbell provided the museum with more than a dozen textiles, ranging from small sarapes of the Late Classic period, to large blankets from the end of that period (Fig. 7), to heavier textiles marking the transition to rugs before the turn of the nineteenth century. Daughter of a wealthy Pennsylvania industrialist, Campbell founded the Desert Branch of the Southwest Museum in 1928 in Twentynine Palms, California. She and her husband William made significant contributions to the archaeology of the southern California desert (Campbell and Campbell 1931; Campbell n.d.). Around 1960, while living in Tucson, Campbell served briefly as a research associate at ASM and expanded the museum's textile holdings through her donations.

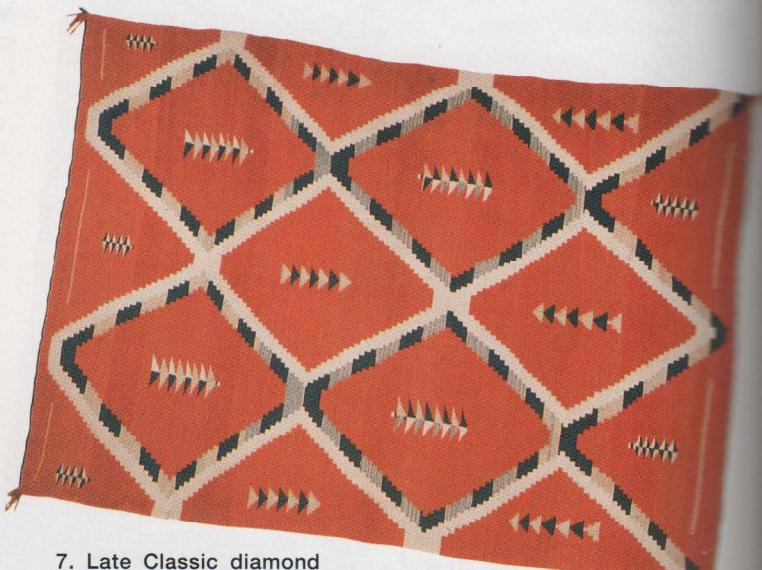
A fine Classic period sarape was a gift from artist Nan S. Wood in 1948, in memory of her husband Charles Morgan Wood.⁹ Beginning in the early 1920s, the Woods, who lived in Ohio, wintered in Tucson. Charles, a retired industrialist, traveled throughout Arizona and New Mexico, visiting Indian reservations and archaeological sites until his death in 1927.¹⁰ On occasion Nan

accompanied him and painted a number of cultural scenes, including a Hopi Snake Dance (Kovinick and Yoshiki-Kovinick 1998:334–335). At least one of her still-life paintings appears to include imagery of a Navajo blanket.

Three nineteenth-century Navajo textiles came from the collection of Godfrey Sykes. They were collected around 1895 when Sykes and his bride Emma Walmisley Sykes spent their honeymoon at the Keams Canyon trading post in Arizona. Living in Flagstaff, Arizona at the time, Sykes often tended the post for Thomas Keam when the latter left to sell his Indian curios in New York and Boston or, as the irascible Sykes wrote, "to soft-soap those bumptious, addle-pated fellows at the Indian Department" (1984:229).¹¹

At the turn of the twentieth century, Matthew Howell was an itinerant harness salesman or "drummer," traversing the Arizona and New Mexico territories buying and selling his wares and, in the process, collecting Indian artifacts. His daughter Julia Overshiner of Los Angeles inherited his many fine rugs, baskets and pots. In turn, she bequeathed the collection to the museum in 1969 (Fig. 8). One blanket — another First Phase Chief blanket — was said by Overshiner to have been "worn by Chief Ouray for forty years." From the blanket's worn condition, one might suspect some truth to the story, but the challenge is to find appropriate archival records against which to check such information.

Tucson has been home to American Indian curio dealers since the late 1890s. The earliest traders — Rudolph Rasmussen, J. W. Benham and Esteban Borgaro — were succeeded in the mid-twentieth century by venerable dealers such as Clay Lockett, Tom Bahti and John Tanner, who have been followed by yet another generation. In addition to donating or selling directly to the museum, dealers often served as intermediaries



7. Late Classic diamond network blanket, Navajo, c.1875. Handspun and raveled wool. 56 1/2" x 80 1/2" (144 cm x 204 cm). Gift of Elizabeth Crozer Campbell. Cat. No. E-3272.



8. Early rug, Navajo, c.1900.
Handspun wool. 71½" x 114" (182 cm x 290 cm). Gift of Julia Howell Overshiner. Cat. No. E-8986.

between the museum and potential donors, thereby supporting ASM's efforts to acquire important collections.

Museum accession records of the 1940s and 1950s reveal practices that benefited both business owners and the museum. One illustrative acquisition involves what is arguably ASM's most important nineteenth-century textile — a stunning and rare Navajo sarape of the Classic period (Tanner 1968:Fig. 3.27; Wheat 2003:Pl. 115). It and at least two other Navajo blankets were collected in 1881–1882 by General John Sanford Mason, who fought in the Indian wars while serving at Fort Davis, Texas. In 1954, his step-grandson Major Ennalls Waggaman of Coronado, California put the blankets up for sale. Lockett, a legendary Indian art dealer with a shop in downtown Tucson, arranged to buy the three blankets from Waggaman for \$300 and then to transfer the sarape (referred to as "The Bayeta" in their correspondence) to the museum for \$100, plus the promise of rugs valued at \$150 "at a later date."

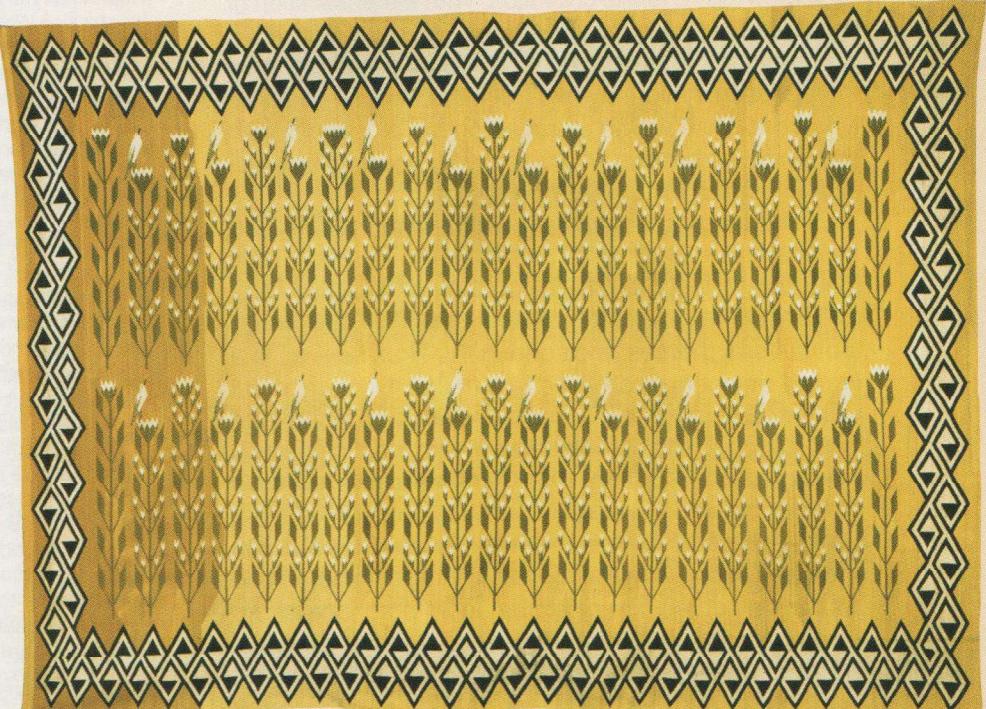
In the 1960s Indian art dealer Bahti found an Acoma embroidered manta labeled as a "Serbian goatherd's shawl" in a Tucson antique store. Realizing the textile's true origin, he purchased it, paying full price because the owner insisted that such shawls were indeed rare and this one had come from an old Serbian family in Tucson (Bahti 2004). Bahti sold this special Pueblo textile, dating to the mid-1800s, to a local collector and museum friend, who donated the piece anonymously in 1972 (Fig. 10).

One of the largest textiles in the museum was added to the collection quite recently. In the 1950s a young Navajo weaver, Ason Yellowhair of Blue Gap, Arizona, created a splendid rug covered with flowers and birds (Fig. 9). It was woven for a historic hotel in Gallup, New Mexico, though never installed there. Instead, collectors Jay and Mary Tallant of Canyon Country Originals, Tucson, Arizona acquired it. When they no longer had space for it, they sold it to Coloradans John and Dorothy Huff; when the Huffs in turn downsized and moved to Arizona for part of each year, they donated the rug to ASM, where it has had a secure home available to students and researchers since 1999. In 2002 Yellowhair received a Lifetime Achievement Award from ASM in recognition of her longstanding artistic work.

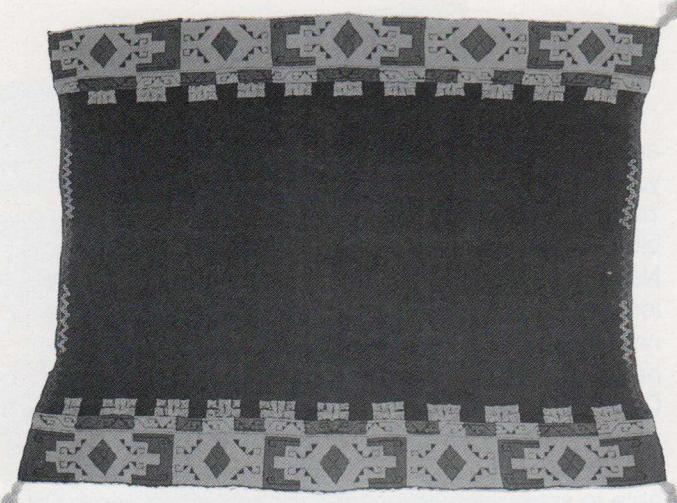
While scandals over the last twenty years often involved misdealing between museums and business people and serve now as cautionary tales, the previous stories provide a reminder that museums and the trade can collaborate honorably and productively.

Management of the Collections

The first specialized computer database for textiles was developed at ASM in 1977, with support from the National Endowment for the Arts. During the two-year project, coauthor Hedlund analyzed and assisted in computerization of records for the museum's Navajo, Pueblo and Spanish-American textiles. Almost five hundred textiles were physically examined, analyzed and photographed. Although dyes were not tested, fibers, yarn composition, weave structures and finishing tech-



9. Pictorial rug by Ason Yellowhair, Navajo, c.1950. Handspun wool. 118" x 177" (295 cm x 400 cm). Gift of John and Dorothy Huff. Cat. No. 99-83-1.



10. Embroidered manta, Acoma, c.1870. Handspun and raveled wool. 58" x 44" (112 cm x 148 cm). Anonymous gift. Cat. No. E-8996.

niques were all detailed, in addition to collection histories and stylistic categories. Although museums cannot display many textiles for long periods of time and must safely store them away for preservation purposes, this project made the collection's information and images more accessible to students, scholars and other visitors.

Nearly one thousand textiles from northwestern Mexico were added to the collection between 1976 and 1981. As part of a National Science Foundation project, Hedlund made standard technical analyses of more than one hundred of the wool blankets and embroidered cotton garments. Major investigations into this collection await the attention of interested scholars.

With a grant from the Museum Loan Network, based at the Massachusetts Institute of Technology, Cambridge, the museum is currently digitizing images of its southwestern textile collection. With the publication of *Blanket Weaving in the Southwest* (Wheat 2003), ASM is preparing to update the 1977 database and planning for its dissemination. By mid-2005 the images and analytical database will be mounted on the museum's web site (www.statemuseum.arizona.edu) and will be available through an in-gallery workstation.

The longterm exhibition *Paths of Life: American Indians in the Southwest* (Sheridan and Parezo 1996), inaugurated in 1993–1995, contains a variety of Hopi and Navajo textiles and hand tools that illustrate important cultural themes. Included in the Hopi section is a female mannequin dressed in a complete bridal outfit with handwoven dress, manta, sash, moccasins and reed suitcase. The Navajo section, with the increasingly familiar subtitle, "Sheep is Life," showcases a woman's dress or *biil*, and a series of twentieth-century rugs that illustrate regional and other styles.¹² A full-scale diorama shows the inside of a Navajo family's modern home and features a contemporary lumber loom purchased from weaver Alice Nez of Navajo Mountain, Arizona. Life-cast portraits of Nez and her granddaughter sit at the loom, surrounded by other family members. A noteworthy component of the loom is the golf club that serves as one of the supporting loom bars.

Conclusion

For more than a century, ASM has given textiles from the southwestern United States and northwestern Mexico a special place in its collections, programs and exhibitions. The scope of these materials rivals most other major museum collections and places the museum's assemblage in the top dozen collections worldwide.

ASM is committed to deepening the public's understanding and appreciation of southwestern textile traditions through its longstanding collecting and educational programs. The museum invites scholars, students, artists, native people and other specialists to incorporate the textile collections into their research projects. Staff members seek to support and participate in ongoing projects with interested colleagues. Among many possible topics, the connections between the weaving traditions north and south of the United States–Mexico border are promising avenues to be explored.

Footnotes

¹The program for "Southwest Land, Culture and Society" at the University of Arizona, Tucson offers coursework and guidance for students interested in these subjects.

²Many of these are described and discussed in Kent (1983) and Webster (1997); others are illustrated in Teague (1998) and Tanner (1968:49–92).

³Two hundred and eighty-three such sandals at ASM are the subject of a comprehensive monograph (Hays-Gilpin et al. 1998).

⁴An unpublished report on ASM's Pueblo textiles was drafted in the 1970s (Sayers 1976), and one significant Hopi Snake Dance kilt is the focus of a published analysis (Sayers 1980). In 1937 the donor of this kilt, Reverend Victor Stoner, became the first Catholic priest to perform Mass on the site of San Bernardo de Aguatobi, First Mesa, Hopi Reservation, Arizona, since its razing by Hopis in 1680. Stoner was visiting Watson Smith's Harvard University–sponsored excavation of Awatovi while traveling the state to serve religious needs at the many Civilian Conservation Corps camps (Smith 1985).

⁵A small portion of the Tarahumara collection is published (Fontana 1979), and Hedlund systematically analyzed many of the textiles and garments in 1979 (n.d.). In addition, the museum's Tarahumara *tirutas*, or square blankets, are referenced in an article on this archaic textile type (Boudreau 1985). ASM's Tarahumara sashes are featured in another article that examines the belt weaving traditions on both sides of the border (Beardsley 1985).

⁶Selections from the Cordry collection are illustrated in *What Would Frida Wear?* on the ASM web site.

⁷Logan's career and collecting are the subject of a current research project (Dittemore 2003).

⁸See cover illustration.

⁹Nan S. Wood (b.1872, d.1961) was a regional American painter in Arizona and Gloucester, Massachusetts. During the time she lived in Tucson, from the 1920s until the 1950s, she was an active member of the local Palette and Brush Club (N. Wood n.d.).

¹⁰In 1926 Charles Wood attended a Navajo healing ceremony with ASM director Byron Cummings and kept a notebook of his experiences (C. Wood n.d.).

¹¹Sykes later moved to Tucson, where for thirty years he was a researcher at the Carnegie Institute's Desert Laboratory. Granddaughters Susan Lowell and Diane Boyer published an account of their grandparents' honeymoon based on Emma Sykes' diaries (Lowell and Boyer 1989).

¹²"Sheep is Life" is currently used by Diné *be'iiná*, a Navajo community action group, as the title of the annual festival of wool and weaving, animal husbandry, craft marketing and Navajo culture that is held each summer at Diné College in Tsaile, Arizona.



11. Mayo diamond twill blanket, Guaymas, Sonora, c.1912. Hand-spun wool; dark brown and white with pink bands at each end. 76" x 78½" (190 cm x 196 cm). Gift of Dr. and Mrs. G. H. Fitzgerald. Cat. No. E-2173.

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The exhibition *Navajo Weaving at Arizona State Museum/19th Century Blankets/20th Century Rugs/21st Century Views*, curated by Ann Lane Hedlund in consultation with Barbara, Sierra and Michael Ornelas, is on display at ASM through May 1, 2005. A symposium on Navajo weaving, *Navajo Weaving Now!*, is planned for April 14–17, 2005. For more information, consult the museum's web site (www.statemuseum.arizona.edu).

Anthropologist Ann Lane Hedlund directs the Gloria F. Ross Center for Tapestry Studies at ASM. She is editor of the late Joe Ben Wheat's *Blanket Weaving in the Southwest* (2003) and author of many books and articles about southwestern textile production.

Diane Dittemore, Ethnological Collections Curator at ASM, is a generalist in Southwest Indian cultural arts who has published in *American Indian Art Magazine* and elsewhere about Western Apache and Pima basketry, Apache beadwork and other material culture, Hopi pottery and potters and, most recently, the Marjorie Avery Collection of American Indian Paintings at ASM.