WEAVING THE NEW WORLD

Hispanic Textiles and Their Influence on the Northern Frontier

Exhibition Gallery Guide by Mark Winter
Guest Curator

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Dean Porter Gallery and Luna Family Chapel
Couse-Sharp Historic Site
Taos, New Mexico

Introduction

Weaving the New World demonstrates the unique, beautiful, and colorful textile traditions that developed in New Mexico, Mexico, and elsewhere in what is now the American Southwest.

In addition to textiles from the E. I. Couse collection preserved here at Couse-Sharp Historic Site, most of the historic textiles on view are from the unparalleled lifetime collections of Mark and Linda Winter, modern-day traders to the Diné people at their Historic Toadlena Trading Post on the Navajo Nation, and James H. Collins, an astute collector based in Colorado. Mark Winter is guest curator for the exhibition.

Throughout this large region, multiple groups of "prehistoric" Indigenous inhabitants developed the use of the simple upright loom and wove sophisticated textiles of native-grown cotton and other plant fibers. The traditions developed and were refined long before the arrival of the Spanish in the 16th century. The Spanish brought their own complex techniques and wool-bearing sheep, providing a fiber that was more practical for weaving, warmth, and a variety of uses. Although the Native population continued their own techniques, they were encouraged to adopt the European-style treadle loom and the sheep's wool to increase production for Spanish consumption.

Exhibits include Saltillo sarapes from Mexico and Pueblo mantas from Arizona and New Mexico (in the Dean Porter Gallery), Rio Grande blankets from northern New Mexico, both historic and contemporary (in the Luna Chapel) representing several hundred years of shared textile traditions—all of which would have passed through Taos as important trade goods. The early sarapes and "wearing blankets" were made to protect against the elements and serve as symbols of status, as shown in the Dean Porter Gallery with a Charro, China and children's outfits, saddle, and sarape.

Although the exhibition primarily features Hispanic textiles, it includes early examples of work by Indigenous weavers. Among the other rare textiles are early Hispanic colonial examples, including bed or wall coverings of colcha embroidery, and ponchos for wearing. Also exhibited are Navajo "slave blankets" that represent the cross-cultural textile influence seen in the American Southwest.

Couse-Sharp Historic Site is grateful to share with the public such amazing examples and information concerning their fascinating contexts. Weaving the New World represents a rare opportunity to see some of the finest examples of textiles from northern Mexico and the American Southwest—celebrating the rich textile traditions along the northern frontier we call home.

La exhibición, Tejiendo el Nuevo Mundo, presenta las tradiciones de tejidos, únicos, hermosos y más coloridos que se desarollaron en Nuevoméxico, México, y mas allá en el Gran Suroeste Americano.

Más que los tejidos de la colección E. I. Couse, que son preservidos acá en el Sitio Historico Couse-Sharp, están incluidos mayormente los tejidos de dos colecciónes cada una desarrollada de por la vida. Una coleccíon viene de Mark y Linda Winter, commerciantes modernos con su Toadlena Trading Post historico entre los Diné a en el terreno del Navajo Nation. La otra collección viene de James H. Collins, coleccionista astuto establecido en Colorado. Mark Winter es el curador invitado de estaexhibición.

Por toda de esta región grande, multiples gruposde los inhabitantes Indigenas, "Prehistoricos" desarollaron el uso del telar vertical básico para tejer telas sofisticadas hechos de algodón nativo, y otras fibras y hebras vegetales. Las tradiciones desarollaron, antes que llegaron los españoles. En el siglo de 1600, los españoles llegaron con sus propios tecnicos complejos, con ganados de ovejas y la lana proveido. La lana de las ovejas fué más prático para tejer y conservaba más calor con bastante variadad de uso. Aunque la población nativo continuaba con sus técnicas, fueron animados para adoptar el telar europeano y aumentar la producción de los efectos de lana para el consumo español.

Las exhibiciones incluye sarapes de Saltillo, México y mantas de los Pueblos Indigenas de Arizona y Nuevoméxico (por la Galería Dean Porter). Las frezadas del Rio Grande, de Nuevoméxico Norte, igual historicas y contemporaneas (por la Galeria Capilla Luna) representan cien años de tradiciones compartidas de tejer — todas que pasaron por Taos como efectos importantes de comercio. Los primeros tejidos y mantas de tápalo, fueron hechos para protejer uno de los elementos y también sirvieron como símbolos del estado social, así como se puede ver en la Galería Dean Porter con el traje de Charro y China, la silla y un sarape.

Aunque este exhibición primamente presenta tejidos hispánicos, también se incluye ejemplos tempranos de tejedores indígenas. Entre los otros tejidos distinctos, se encuentran ejemplos del época Hispano colonial temprano, que incluye cobijas hechos del emborde de colcha y ponchos de uso. Más en la exhibición, se encuentran "frezadas de cautivos" Diné/Navajo, que reprentan las influencias transculturales que se puede ver en la region del Gran Suroeste Americano.

El Sitio Historico Couse-Sharp está agradecido de compartir con el público estos ejemplos sorpendientes con sus contextos fascinantes. Tejiendo el Nuevo Mundo representa una oportunidad distinto para presentar algunos ejemplos más finos de Nuevoméxico Norte y del Suroeste Americano—celebrando las tradiciones ricas de los tejidos por la frontera norteña que nos llamamos nuestro hogar.

Classic Saltillo Sarapes

Among the best-conceived and well-made textiles in history, and certainly of the preindustrial world, are Saltillo sarapes, exemplifying the concept of perfection of design and attention to detail. Information regarding their development remains obscure in Spanish Colonial history. They appear to be a blending of Spanish Colonial and Indigenous labor and sensibilities. It is believed that they were primarily woven between 1750 to 1875 in the northern regions by Native Tlaxcalan people for Spanish colonial gentlemen known as Creole hacendados (northern wealthy landowners) or their mayordomos (ranch managers) and possibly also for the Indigenous elite.

The central diamond or circular medallion design usually included a tapestry-woven bocamanga (neck slit), which allowed it to be worn over the head as a poncho. They could also be worn sarape style, wrapped around the body. A strict adherence to a three-part design system was usually seen. It included the central figure, a narrow-patterned border, and a background that could be a solid color but more often was filled with fine spot repeated elements, a complex grid, or a vertical mosaic design.

Labor-intensive and made by the best artisans, Saltillos were expensive to produce. The weavers used the Hispanic treadle loom, with the weft-faced tapestry technique using fine handspun, exquisitely dyed wool on hand-plied cotton warps. Saltillos were usually about 4 feet by 8 feet, woven in two lengths joined together. It is speculated that a single sarape took one to two years to complete. Over time their popularity, manufacture, and use spread throughout New Spain and later Mexico.

Because they were so colorful, they were sometimes referred to as “rainbow mantles.” Dyes for pink, red, or purple were made from locally available cochineal (an insect-derived substance). Various shades of blue and green came from the indigo plant. Brown and yellow dyes were from undetermined sources. Various styles of design and use of specific coloration probably indicate various regional types, but little evidence is documented to help us differentiate.

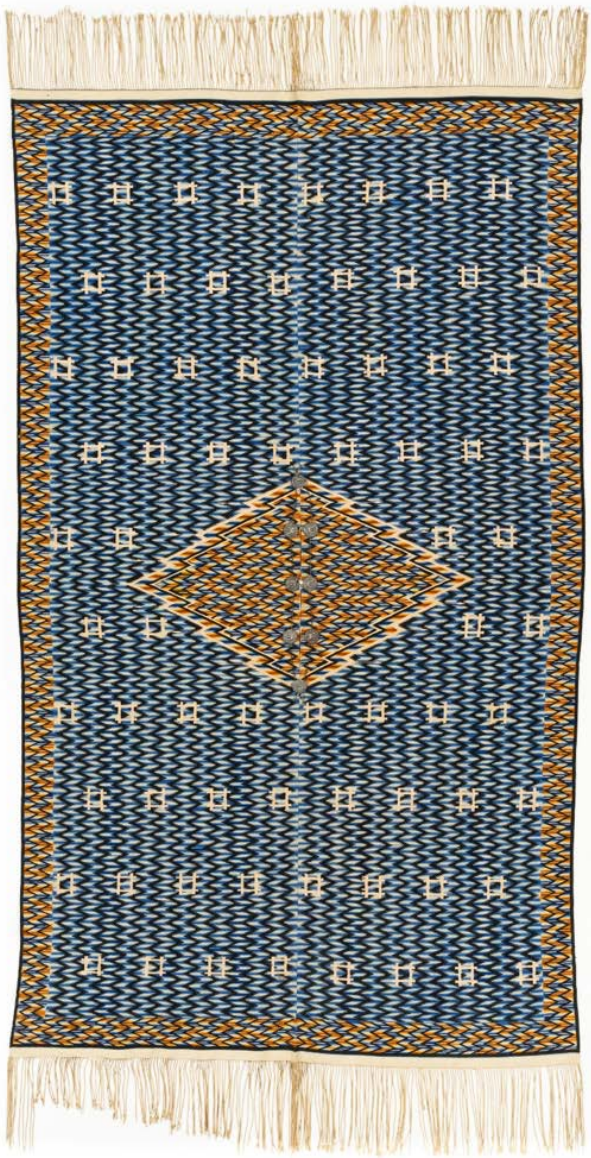
Late Classic Saltillo Sarapes

The struggle for Mexican independence from Spain that began in the early 1800s changed many things in the emerging country. Independence was finally achieved in 1821, opening Mexico to broader international trade, foreign travelers, and a new national sense of what Mexico was—and who Mexicanos were.

This began the Late Classic Period for the sarape, which experienced a variety of changes. Some sarapes were versions of earlier types, while others included new designs, layouts, and materials. They became more affordable and popular as a symbol of independent Mexico with people from many walks of life, and they were often simplified to allow for greater production. Strict adherence to the three-part design system was frequently abandoned, as seen in many examples. However, the weavers continued to use sumptuous natural dyes until commercially plied yarns and synthetic dyes were discovered by the mid-1850s.

During the Late Classic Period and afterward, sarapes were profusely depicted in paintings and lithographs of Mexico, demonstrating their increased popularity. This created pressure to increase production and continued to influence a decline in quality. More commercial regional styles developed and marked the end of the once-classic Saltillo sarape.

Maximilian Influence



Foreign investments and political involvement in post-independence Mexico, coupled with rapidly changing government administrations, eventually led to international disputes. By 1860, French emperor Napoleon III initiated plans to take control of the country. French intervention led to the famous Battle of Puebla on Cinco de Mayo (May 5, 1862) and eventually to the takeover of Mexico.

In 1864, Prince Maximilian, brother of the Austrian king, representing Napoleon III, took his place as emperor of Mexico. He was not as welcome as Napoleon would have wished, and many citizens did not appreciate a foreign leader for their country. It should be noted, however, that Maximilian's rule was not without supporters among the populace. Maximilian's ill-fated reign ended with his execution in 1867 at the hands of Mexican patriots at what was called the Hill of Bells.

His influence can be seen in many aspects of Mexican art, culture, and design, particularly in many Saltillo sarapes of the day. Their designs evolved from repeating geometric motifs to floral types, emulating a northern European taste in style and coloration. Some became a more "citified" shawl or wrap and included long end fringes, frequently macramé. French embroidery threads were employed, including fine yarns of wool, silk, gold, and silver. Some textiles were colored with new synthetic dyestuffs, which often replaced the earlier natural dyes.

Charro and China Poblana

It is believed that the elaborate Saltillo sarape developed among wealthy Spanish Colonial citizens of northern Mexico, most prominently the Creole hacendados (owners of vast ranches), their mayordormos (ranch managers), and the Indigenous elite. The elegant clothing types termed Charro and China Poblana developed alongside the sophisticated sarapes as companion styles in decorative wear. The clothing later became associated with the Mexican horsemen known as charros or vaqueros.

Men's outfits would be primarily wool or leather, finely decorated with gold or silver appliqué, leather, or embroidery. When sitting astride his horse, the Charro would use a distinctive, fancy saddle as seen in this exhibit.

The women's companion garments to the charro style were called the China Poblana. These distinctive outfits consisted of a long skirt, most often red, with a light-colored blouse made of cotton, satin, or silk. Both were elaborately decorated with sequins and embroidery. A cotton or silk rebozo (headscarf) or a long sash was often included as an accent. Children's versions of the styles were also popular.

Poblanas, lithograph by Émile Lasalle after a drawing by Carl Nebel. Originally published in Carl Nebel, Voyage pittoresque et archéologique dans la partie la plus intéressante du Mexique par C. Nebel, Architecte, 50 Planches Lithographiées avec texte explicatif; 1836.

Many images of Mexico show the Charro and China Poblano styles as primary features. The unique wardrobe is still recognized today and often worn by upper-class citizens. Groups of mariachis, who perform a popular music style in Mexico and the American Southwest, also adopted charro dress.

Rio Grande Textiles

Rio Grande textiles are distinctive and practical. They were primarily woven on the European-style treadle loom by Hispanic weavers along the Rio Grande Valley in New Mexico and Colorado beginning in the 18th century. They are approximately 4 feet by 7 feet and well suited for either wearing or as blankets for sleeping. Several types or distinctive styles are distinguished in this exhibition. Originally, they were made almost exclusively with two-ply handspun wool warps. After 1875 or so, warps could also be commercially plied cotton. The earliest examples were woven of mostly natural brown and white, the only two colors of Churro sheep's wool, in simple bands.

The next development in the Rio Grande style was the introduction of indigo-dyed blue wool used sometimes in two or more shades to accent the bands and improve the richness of the blankets. Soon smaller design elements appear, either borrowed from Navajo blankets or, more often, from Saltillo sarapes. These were enlarged and used interspersed to decorate the so-called banded and designed style.

A further development included larger design elements also borrowed from the Saltillos, such as a prominent central element, vertical zigzags, and patterned borders with bands at the end panels. These are called Saltillo-Influenced Rio Grandes. Subsequently, we see an overall design layout based on the Saltillos' three-part system; these are referred to as Saltillo-Style Rio Grandes. The weavers were inventive in their adaptation of the Saltillo textiles' designs. This included variations of the central diamond element, the patterned border, and distinctively designed field.

Vallero Star

The last and most flamboyant style of the Rio Grande blanket is the Vallero star. It is believed that they developed in the northern New Mexico villages of El Valle, Truchas, or Trampas in the mountains above Chimayo. More specifically, it is believed the sisters in the Montoya family (particularly Patricia), who were all skilled weavers, originated the style, which is distinguished by the inclusion of an eight-pointed star usually found in some complex-design Saltillo-style blankets. The Vallero star can be a central element, positioned in the four corners, or sometimes in all of these and other placements.

A small handful of the earliest examples were made with natural dyes, but most later ones used either Germantown or handspun yarns with the newly available aniline dyes. Leading Southwest textile scholar Dr. Joe Ben Wheat referred to the Vallero star style as "the last fling of Native Weaving," the term here meaning New Mexican native rather than Native American. Questioning the source of the use of the eight-pointed star, Wheat also commented that "the star looks suspiciously like the American quilt pattern and does appear ... to be patched over the primary design of the blanket." The eight-pointed star was the most popular design used in historic eastern American quilts and handwoven coverlets.

By the late 19th century, Rio Grande weavers were seemingly on their own to design textiles. Commercial yarns were replacing the use of handspun materials in the majority. Soon after this freedom of creativity developed, the primary design style centered around the northern village of Chimayo and is now referred to as the "Chimayo" blanket. They became so popular that most Rio Grande blankets of earlier periods came to be referred to as Chimayos. In 1941, Dr. Harry Mera of the Laboratory of Anthropology in Santa Fe wrote the first detailed essay in which he referred to this New Mexican textile tradition as Rio Grande Blankets. The weaving of Chimayo blankets persists among New Mexican weavers today, but many contemporary weavers are enjoying a renaissance of new designs and styles that go way beyond the Chimayo style.

Pueblo Mantas

Indigenous mantas (the Spanish word for shawl) were also called mantels. They are the earliest known “New World” wearing blankets and were made by Indigenous weavers throughout South America, Mexico, and the future American Southwest. They were made, like most early textiles of the Americas, on an upright fixed rod frame loom that was later adapted by the Navajo (Diné). It is believed that this loom developed from the earlier backstrap loom used by prehistoric weavers throughout the hemisphere.

Mantas were woven wider than long, approximately 3 ½ feet by 4 ½ feet, primarily in cotton (or Camelid fibers if made in South America before the arrival of sheep). Wool was introduced after 1493 when Christopher Columbus brought domestic sheep on his second voyage.

It is believed that Ancestral Puebloan people in the American Southwest produced cotton textiles that can be dated as far back as the seventh century AD, with those from Mexico and further south much earlier; some can be dated at more than 2,000 years old. Seen here are Indigenous Pueblo mantas of different styles from the early to late nineteenth century.

One interesting group of textiles from the Southwest was found in a prehistoric pot among other artifacts at the Wallace tank ruin outside of present-day Grants, New Mexico. Four complete mantas in pristine condition were found. All four were woven with plain white cotton, but one was decorated with pottery-style designs, using a tie-dye technique in indigo blue. After they were found, their age was determined by high-accuracy carbon dating to be between the years of 1285 and 1315.

One of the plain textiles is now at the Center of Southwest Studies at Fort Lewis College in Durango, Colorado. It was gifted as part of the Durango Collection, which is housed there. The decorated one is also in Colorado in a private collection but not easily accessible. These examples demonstrate a high degree of spinning and weaving, and the decorated one shows elaborate design skill.

Included also is an Inca textile from the 17th century that was presumably made for a wealthy Spanish Colonial gentleman. All are complex weaves, and some were later brocaded or embroidered to personalize them. These are prime examples of the types of weaving skills developed in the Americas and passed down through multiple generations.

Slave Blankets

A widespread practice rarely discussed was the abduction of Navajo women weavers to be sold to work in Hispanic households throughout New Mexico and well into "old" Mexico. The Navajos' incredible skill at the loom was a blessing as well as a curse.

Although the enslavement practice is well documented, examples of their weavings are not. There are different styles of Navajo "slave blankets," as textiles woven by these individuals came to be called. The provenance of some examples is documented, while others are presumed to be so due to strong cross-cultural weaving traits, colors, and designs. A slave blanket can best be described as the product of the outcome of the communication between captive and captor, often with a specific outcome in mind. They are as varied as are the circumstances of the weaver's confinement.

The enslavement of Navajo women for their weaving skills was a common practice in the American Southwest and slow to die out. Beginning in the late 1700s, the practice continued late into the 19th century, longer than previously realized. El Rancho de las Golondrinas south of Santa Fe was known to have kept Navajo weavers. Because Navajo blankets were considered valuable trade items, the women who wove them were also in high demand and sold publicly on the plaza in Santa Fe.

In the past 50 years or so, Southwest textiles have enjoyed a tremendous increase in interest. An abundance of accurate information regarding materials, dyes, and techniques, as well as documentation pertaining to their history, have come forth. However, the slave blanket has remained a little-understood phenomenon. Information has been available for many years, though from obscure sources. Dr. H. P. Mera, one of the leading mid-20th century scholars on material culture of the Southwest, published a pamphlet on the topic in 1938. His brief insights and information have been repeated and published by many scholars. Without dwelling on the practice of enslaving Navajos for their ability to weave, Mera addresses the results of the situation, with illustrating examples.

Although numerous instances of slaving are documented, specifics of the circumstances and enslaved individuals are very scant. Slaving was illegal in Spanish Colonial times, so it was typically a clandestine operation. The powerful Catholic Church strongly discouraged the practice but did insist that any Navajos who were captured to be sold into slavery be baptized to "save their souls," and many clergy put them to work in their missions.

One early mention of Navajo weaving was in 1795 by New Mexican Governor Fernando de Chacon. In a report to his superior, the viceroy in Mexico City, he stated that "the Navajos work their wool with more delicacy and taste than the Spaniards." In another report in 1805, the next viceroy took it a step further and stated that "the Navajo blanket is the single most valuable trade item in the province of New Mexico." The value of the blankets that the Navajo produced led to the thought of how much a weaver who made the blankets would be worth. This led to increased raiding and capturing of weavers and creating a market for them.

Although the enslaving of Navajo people for both domestic work and textile production had become common by the late 18th century, the revelations expressed in the Spanish reports greatly increased the slavery practice by the Spanish as well as Pueblo, Ute, Comanche, Apache, and many other peoples. A Navajo weaver reached a value of several hundred dollars by the mid-19th century.

Because many Navajos were clearly living in captivity and weaving, the Navajo slave blanket should not be considered rare or unusual, just misunderstood. There is no specific cutoff date for Navajo enslavement, but the practice slowly lost favor in the Southwest. The last criminal case in the state of New Mexico for keeping a Navajo person in slave captivity was in Albuquerque in 1935.

Colchas

Following Hispanic traditions from Mexico, New Mexicans created decorative bed coverings called colchas. They were basically folk-art versions of the sophisticated examples produced in the south. New Mexican colchas were of two specific types. The earliest examples were embroidered on a base of wool cloth called sabinilla and decorated with both natural-colored and dyed wool yarns. The embroidery filled the entire surface of the textile. Designs were geometric, floral, pictorial, or whatever the embroiderer or intended recipient desired. These were made to be a heavier textile than the other type of colchas, which were more sparsely embroidered, with finely handspun wool on fine cotton cloth, and tend to feature more floral designs.

The colcha tradition seemed to be fading out after the turn of the 20th century, but it was revived by the Shupe and Graves families, who at the time lived around the village of Carson southwest of Taos. Some recycled yarns from older Rio Grande blankets were used to create the so-called Carson colchas, which were distinctive. They proved to be quite popular in their day, and a decent handful survive. In recent times there has been a new revival, with embroiderers making small samplers with saints and other historic designs. Colcha embroidery is now also used to decorate clothing.

Dean Porter Gallery

1. Maximilian Period Saltillo Sarape, ca. 1865

Finely woven with a circular medallion center containing small geometric designs, enclosed by a floral wreath-like design, with a brilliantly colored banded field, and surrounded by a floral border.

2. Maximilian-Era Saltillo Sarape, ca. 1860s

Woven in primarily silk with gold and silver accents. It contains 164 weft to the inch, an extremely high weft count. According to records found in Chapultepec Castle, the emperor's home while in Mexico City, in the 1860s, this sarape was commissioned by Emperor Maximilian as a gift for Eugenie, the wife of Napoleon III. By the time it was completed, it never managed to make it to its intended recipient.

3. Saltillo Sarape, mid-19th century

An unusual sarape with a dark brown field, an eight-petal central medallion with floral designs inside and a wreath around enclosed by a floral border with large corner elements. Blue cotton warp was utilized to lessen the effects of wear.

4. Late Classic Saltillo Sarape, mid-19th century

No center element, with a banded and designed overall field and vertical zigzag end borders. A unique variant of a Saltillo lacking a central element or side borders. One of a small handful of the type that was perhaps made as a special order or purpose.

5. Late Classic Oaxacan Sarape, mid-19th century

Concentric diamond center enclosed by a foreshortened white field with a spot repeat design and zigzag side borders. Large banded and designed end panels. A rare and distinctive type of Saltillo made in the southern Mexican state of Oaxaca. The only type known to use this layout as well as wool as the warp material. Compares favorably to several examples, either collected in, or known to be, made in Oaxaca.

6. Classic Saltillo Sarape, late 18th century

Concentric diamond center, compact diagonal grid field with a lattice border. Another dynamic and rare type woven with only two shades of indigo blue and white.

7. Oaxacan Sarape, ca. 1850

Woven with two shades of indigo blue and tan with a large central diamond, vertical zigzag field, and banded end panels.

8. Classic Saltillo Sarape, mid-19th century

Unusual floral vine-like designs on a pink medallion center and border, with large-scale, distinctive designs floating on a rich dark field. Collected by Ann Power, owner of Power Curio Store in Nuevo Laredo, Mexico, in the early 20th century. Sold by Sotheby's New York City in 1981. The only other similar Saltillo known is in the Museo Nacional de Anthropología in Mexico City.

9. Classic Saltillo Sarape, late 18th–early 19th century

Circular medallion center enclosing a concentric diamond, complex vertically oriented stacked diamond field, with an unusual "stacked lazy S or Z" border. Many of the medallion-center type Saltillos have this distinctive coloration of various shades of indigo blue accented by a tannish brown.

10. Classic Saltillo Sarape, late 18th–early 19th century

Circular medallion center enclosing a vertical zigzag design, spot repeat field on white, diagonal grid border. An unusual round center type with primarily red coloration. From an English private collection.

11. Classic Saltillo Sarape, ca. 1800

Woven in a rare blue-and-white coloration with a large and complex concentric diamond center, intricate diagonal design border and a vertical oriented zigzag spot repeat field.

12. Classic Saltillo Sarape, late 18th–early 19th century

Concentric diamond center, unusual grid design on a white field, diagonal grid border. The sumptuous coloration of this sarape shows well against the stark white field.

13. Classic Saltillo Sarape, late 18th–early 19th century

Concentric diamond center, diagonal grid field on rich purple, stacked diamond border. One of the most exquisite and rarest surviving types of Saltillos. Unfortunately, survival rate does not equate to production rate. Acquired from the Bill and Ann Ziff collection, Aspen, Colorado.

14. Classic Saltillo Sarape, ca. 1800

Concentric diamond center, vertical mosaic field with unusual blue and brown coloration, multicolor diagonal grid border.

15. Classic Saltillo Sarape, 18th century

Concentric diamond center, red vertical mosaic field, diagonal design border. The most distinctive and complexly designed type of Saltillo, using a large amount of rich, cochineal red.

16. Pair of Hopi Broad-Faced Kachina Sashes, ca. 1880–1890

Woven in handspun cotton and brocaded with handspun wool, including some with indigo blue, containing traditional designs. E. I. Couse Collection, Couse-Sharp Historic Site.

17. New Mexican Colcha, late 18th-early 19th century

Multicolored wool embroidery on diamond twill woven cotton Sabinilla cloth. A finely embroidered Colcha with floral and geometric motifs along with the central Mexican emblem. A New Mexican folk-art version of the other Mexican embroidery seen here.

18. Mexican Fancy Embroidery, 18th century

An example of fine, multicolored floral and geometric embroidery with the Mexican emblem in the center—the eagle with a snake in its mouth perched on a cactus. Probably made in the state of Pueblo by either skilled Native American women or possibly in a convent. A very rare textile.

Unless otherwise credited, all Saltillo sarapes and other miscellaneous objects in the Dean Porter Gallery are from the collection of Mark and Linda Winter and James H. Collins.

Luna Family Chapel

1. Early Banded Rio Grande Blanket, ca. 1800–1850

Bold design with broad natural brown and white stripes, woven in two pieces with a center seam. Believed to be one of the first known styles of Rio Grande wearing blankets.

2. Banded Rio Grande Blanket, ca. 1850

In this blanket rich, indigo dyed blue has been used to accent the earlier brown and white style which adds a richness to the desirability and overall impression.

3. Banded Rio Grande Blanket, ca. 1850

Woven with natural brown and white with two shades of indigo-dyed blue. A beautiful example collected by Harry Garnett, buyer for Alice Bemis Taylor of the Colorado Springs Fine Arts Center, formerly known as the Taylor Museum.

4. Rio Grande Banded Brazilwood Blanket, mid-19th century

Woven in a multi-banded pattern with natural white , brown, indigo blue, and green, along with two shades of golden tan (Brazilwood). E. I. Couse Collection, Couse-Sharp Historic Site.

5. Banded and Designed Brazilwood type Rio Grande Blanket, ca. 1860s

An unusual Rio Grande using a rare, sumptuous golden-brown dye and containing designs rarely seen in this type. Collected by Taos Society of Artists member Bert Geer Phillips (1868–1956) and sold to Herman Switzer at the Fred Harvey Company on either 4/7/1908 or 7/14/1910.

6. Banded and Designed Rio Grande Blanket, ca. 1850

Dark indigo-dyed blue terraced triangles accent the richly colored light blue indigo used in the balance of this blanket.

7. Saltillo-influenced Rio Grande Blanket, ca. 1850–1860

Woven in natural white, brown, and indigo-dyed blue. This well-designed Rio Grande blanket has a vertical zigzag field, large-scale diagonal repeat designed side borders, and banded end panels.

8. Saltillo-influenced Rio Grande Blanket, ca. 1860

Dynamic brown, and indigo-dyed blue, overall serrate zigzags create a lively impression in this rare blanket. From the famous Robinson collection sale.

9. Overall Design Rio Grande Blanket, ca. 1825–1850

An unusual blanket that consists of a bold design having overall Navajo-style vertical zigzag terraces. Possibly Navajo woven.

10. Saltillo-influenced Rio Grande Blanket, ca. 1850

A spectacular example with a concentric diamond in the central band that uses Brazilwood and vegetal yellow and green dyes, with indigo blue, natural brown, and white within several large bands of vertical zigzags. Collected by John Byrum, a buyer for George Heye, whose collection became an integral part of the National Museum of the American Indian, a division of the Smithsonian Institution.

11. Early New Mexican Spinning Wheel

Used to prepare wool or cotton fibers for weaving.

12. Saltillo-style Rio Grande Blanket, ca. 1850–1860

This blanket contains a Saltillo central diamond and a zigzag field with banded end panels. Made with beautiful, shiny Churro wool.

13. Saltillo-style Rio Grande Blanket, ca. 1875

The diamond center and zigzag field are created using multicolored Germantown yarns against natural white handspun wool. A very dynamic blanket.

14. Saltillo-style Rio Grande Blanket, ca. 1875

A large array of multicolored Germantown yarns was used to create another dynamic, well-designed blanket.

15. New Mexican Colcha, early 20th century

Embroidered handspun wool on wool sabinilla cloth with five images of Nuestra Señora de Guadalupe, who was deemed “The Patron Saint of the Americas” by the pope in 1992.

16. Saltillo-Style Slave Blanket, mid-19th century

Woven on a Navajo-style continuous warp loom with many "lazy lines" seen in the field and accents of raveled red bayeta, all distinctive Navajo traits. It has a concentric diamond center, spot repeat complex grid field and vertical zigzag border.

A very rare and unusual sarape believed to have been made for the Mexican market by a Navajo captive. A few other very similar examples exist in museums and private collections that some are probably by the same weaver or weaving circumstance. Collected by Major Charles Abner Benton of the US Army. He served in the Civil War, fought in the Indian Wars in the 1870s and 1880s, and died in 1938. Acquired from Benton's granddaughter.

17. Navajo Slave Blanket, mid-19th Century

A banded and designed Rio Grande-style blanket in traditional brown, blue, and white that has multiple Navajo traits, including edge selvage cords and lazy lines. It also has the unique Rio Grande trait of two-ply handspun wool warp. One of the most definitive examples of a slave blanket.

18. Slave Blanket, ca. 1875

An unusual small child's slave blanket, Navajo-woven in typical Hispanic coloration.

19. Navajo Slave Blanket, ca. 1870s

Banded and designed layout woven on a Navajo loom with strong Hispanic design and coloration. A great example of the type of blanket Dr. Harry Mera put into this distinctive class. The red, orange, and purple coloration is common in this type.

20. Navajo Slave Blanket, ca. 1870s

A banded Rio Grande-style blanket with natural white, brown and re-carded pinkish-red bayeta. Woven by Guadalupe Salazar, a Navajo woman who escaped from the internment at Bosque Redondo in the 1860s and was taken to a residence in the Manzano Mountains, where she wove this blanket as a captive. The blanket was sold by Salazar's grandson to anthropologist Joseph Toulouse of Santa Fe in the 1930s. It was documented by Dr. Harry Mera of the Laboratory of Anthropology in 1938, rendering it the most well-documented slave blanket known.

21. Vallero Star Rio Grande Blanket, ca. 1880–1890
A colorful handspun example of the five-star version of the Vallero blanket. Woven by Patricia Montoya Roybal. Collection of Andy and Lorrie Garcia, great-granddaughter of the weaver.

22. Native Market Revival Sarape, ca. 1940
The Native Market was an experiment by the Paloheimo and Curtin families of Santa Fe in the 1930s that initiated a revival of Hispanic crafts. It was an outdoor booth market originally on Palace Avenue near the Plaza. With its great success, it was enlarged and reestablished on the site of the present-day New Mexico Capitol building. World War II caused the demise of the popular market. This sarape was made at the Native Market by a Nuevomexicano weaver who unfortunately has not been identified.

23. Contemporary Revival-style Rio Grande blanket
A revival of a banded and designed blanket that is in the Los Angeles County Museum of Natural History collection and illustrated in *The Spanish Textile Tradition*, plate 29. By well-known weaver Carla Bogdanoff of Taos. Collection of the weaver.

24. Contemporary Banded and Designed Chimayo Blanket.
Created for the exhibition by Andrew Ortega, an active weaver from the well-known Ortega weaving family of Chimayo. Collection of the weaver.

25. Contemporary Saltillo-style Chimayo Blanket
Woven by Irvin Trujillo, a well-known weaver from the Trujillo family of Chimayo. Collection of the weaver.

Unless otherwise credited, all Rio Grande and slave blankets, colchas, and miscellaneous objects in the Luna Family Chapel gallery are from the collection of Mark and Linda Winter.