

Take only what is needed

Use all that is taken

Celebrate the bounty

Revere its sacrifice

Preserve what you have

Replenish what is needed

and always acknowledge the spirit.



Spiderwoman

Legend tells us that Spiderman, one of the Holy People, taught the Navajos to build a loom from sunshine, rain and lightning. The cross-poles were made of the sky and earth, the warp stick of sun rays, the healds of rock crystal and sheet lightning. The batton was a sun halo; white shell made the comb. There were four spindles: including a stick of zigzag lightning with a whorl of coal; a flash lightning with a whorl of turquoise; a sheet of lightning with a whorl of abalone; and a rain streamer formed the fourth stick with a whorl of white shell.

According to Navajo oral tradition, Spiderwoman taught them to weave on that loom. Spiderwoman lived deep in a hole in the earth where she wove her delicate webs. Long ago a Navajo woman descended to gaze at spider woman's handy work and was astonished at the beautiful forms. The woman watched and learned the step-by-step process for warping, weaving, and designing. In keeping with the spirit roots, many Navajo weavers still add a spirit line so the weaver's spirit is not held captive.

Hours

Monday	By Appointment
Tuesday	10 to 6
Wednesday	10 to 6
Thursday	10 to 8
Friday	10 to 8
Saturday	10 to 5
Sunday	12 to 5

Indian Art Appraisal and Navajo Rug Trunk Show & Seminar

featuring: Marilyn George Vatter

January 22 & 23, 2000



Two Grey Hills 30" x 46"
by Corrine Garfield

To brighten and enlighten. That is the goal at Tribal Expressions for the cold snowy days of January. We invite you to join us on *January 22 & 23, 2000*, in welcoming Marilyn George Vatter to Tribal Expressions. Marilyn has thirty-one years association with Native American Arts as an appraiser, consultant, researcher, and collector. She was also an associate at Shiprock Trading in northern New Mexico and the owner of Deer Dancer Gallery. She is a Senior Appraiser of the American Society of Appraisers, and has successfully completed examinations in General Value Theory, Technical Expertise and Professional Ethics.

At 1:00 and 3:00 P.M. Marilyn will present weaving lectures supplemented with video and slide images of Navajo weaving. A small loom will also be on site to demonstrate Navajo weaving methods.

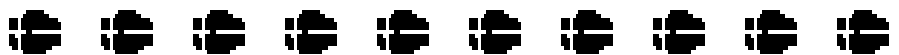
Marliyn will be available to provide an appraisal of your favorite Native American piece of art. You are welcome to bring in an item you wish to have evaluated and Marilyn will be delighted to help you with a free thumbnail analysis. Private appraisals for insurance purposes can be arranged. Marilyn George Vatter will be in the gallery between noon and 5:00 P.M. on Saturday and Sunday January 22 and 23, 2000.

During this event we will supplement our Navajo rug inventory with antique and contemporary rugs from several suppliers. We hope to have work from all areas of the Navajo reservation. In addition, we will have Navajo rug books and handouts which explain traditional techniques for shearing, cleaning, carding, spinning, washing, dyeing, and weaving.



Double diamond Ganado 36" x 20" by Mary Calvin.

Please join us for this opportunity to learn more about Navajo rugs and obtain an analysis of your favorite article.



*The craftsmanship will catch your eye,
 the meaning will capture your heart.*



Glendora Fragua

Handmade contemporary pottery from Jemez Pueblo, New Mexico. Trademark corn stalk signature identifies her pots. Scraffito turtle design set with red coral. 2 3/4" x 1", \$325. Not pictured a rich brown scraffito turtle design 1" x 1 1/2", \$275.



Sandra Victorino

Sandra's checkerboard, snowflake, and tear drop designs applied with the yucca brush distinguish her fineline Acoma pots.



Photo by Nugent-Wenckus

Delia Beboning

This tightly lidded quill box made of birchbark, natural color porcupine quills and trimmed with sweetgrass is characteristic of **quill boxes by Delia Beboning, M'Chigeeng (West Bay), Ontario, Canada, (population 160.)** 4" x 2 1/2" Eight Pointed Star Design.



Photo by Paul Crosby

TRIBAL TEMPTATIONS



Justin Tiulana

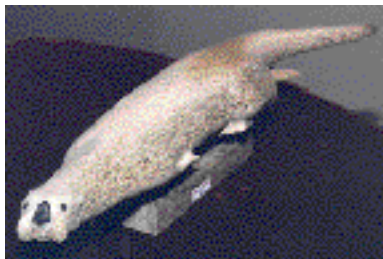
Justin comes from one of the more famous ivory carving families, especially his father Paul from King Island, Alaska. Justin specializes in larger ivory hunters. Pictured "Bolo Man Hunter" 5 1/4" x 3 1/2" x 3" \$550.



Photo by Mike Sidor

Alvin Aningayou

Alvin Aningayou is a master at bringing the character out of whalebone. This otter, 3 1/2" x 15 1/2" is a good example of the magic Alvin can bring out of the bone. The piece sells for \$400.



Richard Chavez

Twenty years ago Richard Chavez was one of the younger jewelers identified in the Arizona Highways Collectors Edition featuring the New Look in Indian Jewelry. The former architecture student continues to produce clean flowing designs using brightly colored stones set in gold and silver. Stop in the gallery to see the latest arrivals from Richard.



Raymond Nordwall

Raymond is recognized for his contemporary depiction of traditional Native American life. His warriors, dancers and proud leaders are expressed with passion, intensity and spontaneity.

An oil painting, "Northern Camp" 24" x 14" \$1,200 is pictured below. Riders of the East", (above) 33 1/2" x 38" \$1,650 is a good example of his mixed media. not pictured a large framed canvas Tipi camp "With Evenings Light" 53 1/2" X 39 1/2". \$4,200



Byron McCurtain

Precision, beauty and excellent design describe the silver and stone work by Byron McCurtain as can be seen by the bracelets below.



Fall Tribal Teaser

Remember the hands shown in our last newsletter? No one correctly identified Roy Talahaftewa's hands.

Rob's Recommendations

For your health

For those who are free from 6:30 to 8:30 Wednesday nights, Jeri and I invite you to consider joining our **Yoga** class. We meet six blocks from the store in our basement. Instruction is led by Mr. Kim, our wonderful Korean instructor. Payment is \$35 per month for four 2 hour sessions.

Museum notes

The Schingoethie Center for Native American Cultures in Aurora is constantly changing exhibits. I had the pleasure to visit during the Rock Art exhibition this fall and found it to be a wonderful experience. Museum Director Dr. Dona Bachman has several talented staff members who have improved displays and compiled well written and informative labels.

The museum has a substantial reference library, museum shop, and a superb collection. Treat your family and friends to a rewarding experience. Call (630) 844-512 for directions and exhibit information.

Collecting

The creativity that goes into collecting art is often overlooked. A collection reflects the person who put it together and is as much a method of self-expression as the artwork itself.

One hundred years ago, at the turn of the century, the popularity of the Arts and Crafts movement that focused on hand-made objects was in part, a reaction to the Industrial Revolution. As we approach the turn of the 21st century, and as more of our world is influenced by computers and the internet, American Indian art with historical resonance, tactile and sensual beauty, is sure to become increasingly appealing to collectors.

While there is no written formula for building a great collection of American Indian Art, I recommend gathering pieces that appeal to your passions. Collecting is a search for excellence and for work that speaks to you. It is our hope that you will find a connection with our offerings, and that you'll discover something here that touches your spirit in a way that enriches the warmth and comfort of your home.

Tribal Times

We sincerely thank all customers for your support and encouragement over the years. We have scheduled the following events for your pleasure in the new year and invite you to join us, mingle with the artists, enjoy gallery hospitality, and view the newest creations of these talented artists..

Fine line pottery and silver combine to celebrate diversity, beauty, and wondrously complex relationships. Tribal Expressions' Valentine show, **February 4-6, 2000**, brings together potter, **Sandra Victorino**, (Acoma) and jeweler, **Myron Panteah**, (Navajo/Zuni.)

Sandra Victorino has enjoyed creating traditional Acoma Pueblo pottery for over ten years. By watching her grandmother, and with much practice and patience of her own, Sandra has learned to paint with a yucca brush. Her designs embody and give definition to Snowflake, Tear Drop, Checkerboard, Whole Snowflake with fineline, and Original Fineline designs. (See Sandra's pottery page 2.)

Myron Panteah has studied with top artists at the Pueblo V Design Institute and applied his learnings by creating distinctive metal stamp work rich with native imagery. In 1998 Myron was one of nine Fellowship Award winners to receive a grant of \$3,000.

For our Spring reception, **March 24-26**

the top talent in their respective categories will be at Tribal Expressions for your pleasure. **Kathy Whitman/Elk Woman**

(Mandan, Hidatsa, Arikara), **Roy Talahaftewa**

(Iopi), and **Stella and Robin Teller** (Isleta Pueblo) will be

our featured guests. Kathy Whitman has recently acquired a

shipment of brown Brazilian soapstone and pink Colorado alabaster. We look forward to seeing how the new stone inspires her.

Stella and Robin Teller will be presenting sessions with story tellers from

the whole clan, including, Stella, Robin, Mona, Lynette, and Chris.

We are saddened to report the passing of Roy Talahaftewa's Mother this summer. Roy said he will complete his duties with the estate in time to create more of his spectacular jewelry for the show.

We are pleased to announce the convergence of two accomplished American Indian artists, **Veronica Poblano** (Zuni) and **Pahponee** (Kickapoo) in

Arlington Heights, **April**

28 - 30. Veronica, a

self-taught gold and silversmith, synthesizes multi-stone inlay jewelry. Utilizing the

finest materials available, Veronica designs wearable art that has won numerous competitive awards, including the prestigious SWAIA fellowship for "master artist" in 1996.

Inspired by her **Kickapoo** and **Potawatomi** heritage, **Pahponee** translates her dreams, visions and personal experiences into extraordinary clay vessels. The natural interaction of earth, air, fire and water, combined with her artistic touch create trend-setting, collectibles.



Navajo Rug Information

Some historians believe Navajo learned to weave, spin, and dye from the Pueblo's. The basic Navajo weave is the tapestry technique in which the warp threads are usually completely concealed by the weft yarn. To facilitate passing of the wefts through the warp lines, shed rods are employed. The upper shed rod is a loosely inserted stick placed between alternating warps. The lower shed rod (sometimes called a heddle rod), is secured to opposite alternating warp threads. By manipulating shed rod and heddle, odd numbered warps can be brought forward and separated from even numbered a batten is inserted and turned on edge. The wefts ultimately are tamped into place by a wooden toothed comb called the fork.

Originally the Navajo used wool from the churro sheep. The bond between churro and Navajo goes back centuries. The small, sturdy churro, brought over by the Spanish in the sixteenth century, were first acquired by the Navajo through trading with Franciscan friars and raiding their Hispanic neighbors across the Rio Grande in the late seventeenth century. As the Navajo began to settle raising sheep became a way of life. The animals provided meat for sustenance and wool for weaving. The sheep were a symbol of the good life and came to represent wealth. Churro fleeces are all but greaseless, making them easy to clean and wonderfully porous for dyeing.

The long silky fibers of the churro, laid side by side, could be spun into a lustrous yarn. As the churro flourished, so did Navajo weaving. By the 1750's, the form had developed a palette and character all its own. By the beginning of the nineteenth century, the Navajo were considered the outstanding weavers of the Southwest.

In the 1860's the U. S. Govern-



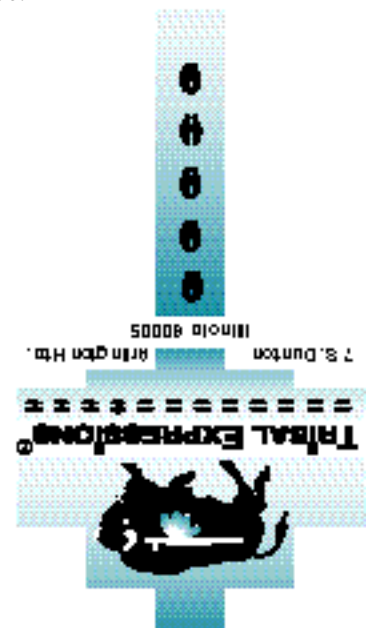
Two Grey Hills by Rosita Brown 36" x 25 1/2"

ment sent Kit Carson to round up the Navajo people and, in so doing, destroyed huge numbers of their sheep. Those who survived the incarceration at Bosque Redondo were released to the reservation area in 1865. Each was assigned only two sheep. The sheep they were given, however, were not their native churro, but American merino. It seemed that American textile manufacturers refused to buy churro fleeces because the long hairs tangled in their machines. The manufacturers demanded that Navajo produce

shorter-haired fleeces through cross-breeding, first with a variety of merino sheep originally bred in France, now raised in the western United States for both its wool and mutton; and Corriedale, a breed of rather large white-faced sheep, originally developed in New Zealand which produce good wool and mutton lambs, and, finally with French Rambouillet. In the 1930's and '40's the U. S. Government's stock reduction policy, ostensibly meant to curtail overgrazing, further reduced the churro population. During these years, churro were singled out and shot because of the problems they caused wool manufactures.

Navajo weavers had problems with the short-haired fleeces. Yarn spun the old way split and broke, and the greasier fleeces had to be washed many times. The oils in the wool kept dyes from being absorbed. Weavers were forced to go off the reservation to buy expensive manufactured wool. The commercially dyed, machine spun yarn profoundly changed the character of Navajo textiles.

Traditional Navajo designs have been handed down from one generation to another. Repetition of colors and basic motifs is often characteristic of a weaving family or region. In the classic period, rugs were sold at the trading post nearest the weaver's home. According to experts, a good to average weaver can accomplish approximately one square foot of weave on a good day. A small 3' by 5' rug could take approximately 160 hours to weave.



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