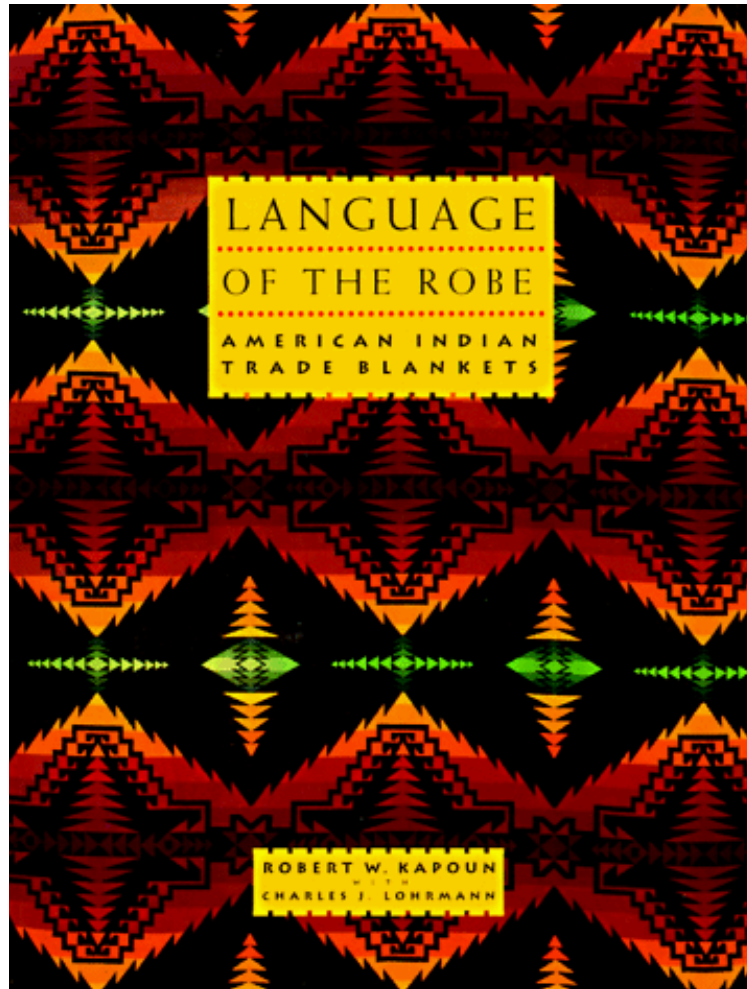


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[Ebook pdf] Language of The Robe: American Indian Trade Blankets

Language of The Robe: American Indian Trade Blankets

Robert W Kapoun, Charles J. Lohrmann : Language of The Robe: American Indian Trade Blankets before purchasing it in order to gage whether or not it would be worth my time, and all praised Language of The Robe: American Indian Trade Blankets:

0 of 0 people found the following review helpful. This Book does not disappoint!By Lush LifeI am very happy that I purchased this book to add to my library of reference books. I have been a collector/buyer/seller/lover of vintage and antique textiles and apparel for about 30 years now, and I am always looking for great examples of photos and text to extend my knowledge in this arena. This book did not disappoint.0 of 0 people found the following review helpful. Reference on BlanketsBy Guy RogersVery informative on Indian Trade Blankets, and several main manufactures. Great information and images of the blankets0 of 0 people found the following review helpful. Five StarsBy Jan Bvery interesting book

For all Native American cultures, from the Plains and Southwest people to the tribes of the Northwest Coast, the

blanket makes a visual statement of "Indianness." Language of the Robe explains a living tradition among the Native American people. Today, trade blankets are collectibles, especially those that were made prior to World War II. Language of the Robe identifies, classifies, and presents the history of the trade blanket. Within the tribe or pueblo, the blanket is a statement of an individual's bond to the older, traditional ways, to roots that run deep. As a gift, the blanket is an important acknowledgement of friendship, gratitude and respect. Bright colors and intricately woven patterns are the hallmarks of the American Indian trade blankets. Even though the blankets were commercially produced by companies such as the famous Pendleton Woolen Mills, they were embraced by Native American peoples across the country and became an integral part of their culture and ceremonies. Robert W. Kapoun and his wife, Marianne, collect and document trade blankets. Bob has lectured extensively on the subject and has curated a traveling exhibition. He and his family live in Santa Fe, New Mexico, and are owner of The Rainbow Man. Charles J. Lohrmann was founding editor of Four Winds magazine, a journal of Native American art, culture and history. He is a freelance writer who lives in Austin, Texas.

From the Back CoverFor all Native American cultures, from the Plains and Southwest people to the tribes of the Northwest Coast, the blanket makes a visual statement of "Indianness." Language of the Robe explains a living tradition among the Native American people. Today, trade blankets are collectibles, especially those that were made prior to World War II. Language of the Robe identifies, classifies, and presents the history of the trade blanket. Within the tribe or pueblo, the blanket is a statement of an individual's bond to the older, traditional ways, to roots that run deep. As a gift, the blanket is an important acknowledgement of friendship, gratitude and respect. Bright colors and intricately woven patterns are the hallmarks of the American Indian trade blankets. Even though the blankets were commercially produced by companies such as the famous Pendleton Woolen Mills, they were embraced by Native American peoples across the country and became an integral part of their culture and ceremonies. Robert W. Kapoun and his wife, Marianne, collect and document trade blankets. Bob has lectured extensively on the subject and has curated a traveling exhibition. He and his family live in Santa Fe, New Mexico, and are owner of The Rainbow Man. Charles J. Lohrmann was founding editor of Four Winds magazine, a journal of Native American art, culture and history. He is a freelance writer who lives in Austin, Texas.About the AuthorRobert W Kapoun of Santa Fe has lectured extensively on this subject and has curated a traveling exhibition of trade blankets.Charles J Lohrmann was the founding editor of Four Winds magazine, a journal of Native American Art, culture and history.Excerpt. Reprinted by permission. All rights reserved.When I was a child, my family attended sacred Navajo ceremonies and dances. I remember starry nights after the first frost, when the season of storytelling began and the Yei-Bei-Chais were to arrive. We loaded my father's truck with food, Pendleton blankets, and quilts, as we prepared to spend the nights at the site of the upcoming ceremony. My mother dressed us in beautiful clothes she had made herself--velvet blouses with silver buttons and long skirts. The people traveled by horse-drawn covered wagons or in trucks. When we arrived at the ceremonial site, there was always the smell of pinon and cedar smoke in the air. This scent, mixed with the aroma of roasting lamb, let me know this was a special occasion.