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indigenous Americans everywhere in the American hemisphere and the richness of modern Native intellectual and cultural life, a richness that crosses the US-Canadian and US-Mexican borders continuously.

Jack D. Forbes

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Blanket Weaving in the Southwest. By Joe Ben Wheat. Edited by Ann Lane Hedlund. Tucson: University of Arizona Press, 2003. 440 pages. \$75.00 cloth.

Blanket Weaving in the Southwest represents a lifetime of study by noted anthropologist Joe Ben Wheat. This is the first time Wheat's important scholarship on Southwest textiles has been presented in its totality. The manuscript was unfinished at the time of the author's death in 1997, but, fortunately, Wheat's former student Ann Lane Hedlund completed the work necessary to bring it to print. Hedlund has done a remarkable job. *Blanket Weaving in the Southwest* will serve as the authoritative source on southwestern textiles for many years to come. Profusely illustrated with high-quality color reproductions of a wide range of weavings, the volume also includes a wealth of diagrams and illustrations, making it useful not only to those who study weavings but also to those who produce them.

Wheat developed a system for analysis of southwestern textiles that is unsurpassed. Meticulous dye analyses and carefully recorded warp and weft counts form the core of the method he employed for constructing a chronology of the development of southwestern textile arts. Through close physical analysis and careful and relentless archival research, Wheat traces the development of the three major weaving traditions of the American Southwest (Navajo, Pueblo, and Spanish American). *Blanket Weaving in the Southwest* takes us through that process of analysis, providing the information Wheat gathered to construct his argument.

Establishing an accurate system of dating pieces such as Wheat developed allows us to situate artworks more fully within a matrix of social and cultural forces and demonstrates how such items of material culture can lead to a greater understanding of the complex web of influences that has shaped the historical development of the American Southwest and its Native and non-Native peoples. This understanding may, in turn, lead to greater insights into what is necessary to the perpetuation of important traditional practices. The weaving traditions of the Southwest are not simply arcane arts; they are vital contemporary practices that impact the lives of many people and work to perpetuate important cultural traditions necessary to the cohesion of still flourishing cultures. Study of the textile arts of these groups gives us a greater understanding of the complex transcultural context of their production and use. *Blanket Weaving in the Southwest* makes an enormous contribution to this understanding.

Hedlund's preface and introduction, as well as her footnotes and other editorial enhancements, do much to fill out the story Wheat constructed. She

provides an excellent and succinct review of literature in the field in her introduction, noting the strengths, weaknesses, and occasional inaccuracies of major sources. Hedlund also details how Wheat's methodology differed from that of other major scholars, explaining why such painstaking research was necessary and why and how Wheat developed and used standardized forms for recording the information he gathered. The full set of data he amassed now resides at the Gloria F. Ross Center for Tapestry Studies at the University of Arizona. Hedlund serves as director of the center and curator of ethnology at the Arizona State Museum.

When Wheat examined particular weavings, he deposited copies of the records produced with the collections that held those weavings. Those of us who are fortunate enough to work with collections that he analyzed know the value of such documentation. His analyses carry great credibility, adding significantly to the historical value of the pieces he documented. Hedlund discusses the importance of dye analysis and appends a chapter on this process by a leading practitioner in the field, David Wenger. Wenger clearly describes the process of dye analysis, affording the reader a greater understanding of how this research tool can yield valuable knowledge regarding systems of trade and intercultural contact.

As Hedlund explains in the book's introduction, beginning in 1972, Wheat traveled to major museums and private collections throughout the United States in order to amass information on and acquire images of as many Southwest textiles as possible. He visited more than fifty museums and several private collections, completing analysis forms for more than fifteen hundred textiles and amassing thousands of photographs of the weavings he studied. Wheat also combed many archives, including those containing the records of Spanish, Mexican, and Indian traders. Weaving collections that are represented in *Blanket Weaving of the Southwest* include those of the National Museum of the American Indian, the American Museum of Natural History, the Colorado Springs Fine Arts Center, the University of Colorado Museum, the Field Museum, Santa Fe's Museum of Indian Arts and Culture and School of American Research, the Natural History Museum of Los Angeles County (the William Randolph Hearst Collection), the San Diego Museum of Man, Harvard's Peabody Museum, the University of Arizona's Arizona State Museum, Los Angeles' Southwest Museum, the Heard Museum (the Fred Harvey Collection), and the Textile Museum in Washington, DC.

There are a number of other important and useful studies of such collections, but most of these are limited to one museum or one collector; and, usually, they are written by that collection's curator. The curator may be the individual who knows the collection best, but his or her assessment of it is anything but disinterested. While *Blanket Weaving in the Southwest* does deal with works in the collection Wheat curated at the University of Colorado Museum, the study draws on a diverse range of collections in which the author had no vested interest. This constitutes one of the work's greatest strengths, lending it a degree of objectivity—and thus credibility—that other publications sometimes lack.

While Wheat studied both public and private collections, *Blanket Weaving in the Southwest* limits itself to works in public collections. Hedlund explains

the reasons for this limitation, saying that she chose to present only those works that were available for scholarly study. This is sound reasoning, and, as Hedlund tells the reader, it reflects Wheat's intent. However, a significant number of works that were in private collections at the time Wheat studied them now reside in public collections. It would have been useful to have located and included the most significant of these works in the publication.

Joe Ben Wheat is very highly regarded by the weavers and scholars with whom he worked. He is remembered as an individual of great vitality and generosity who had a uniquely positive impact on contemporary weaving. *Blanket Weaving in the Southwest* serves to perpetuate Wheat's influence. It also signals the ascendance of Wheat's student and colleague Anne Lane Hedlund as his most worthy professional heir and as a superior scholar in her own right.

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Captors and Captives: The 1704 French and Indian Raid on Deerfield. By Evan Haefeli and Kevin Sweeney. Amherst: University of Massachusetts Press, 2004. 408 pages. \$29.95 cloth.

This book, the product of a ten-year collaborative effort between Evan Haefeli and Kevin Sweeney, represents just the sort of sophisticated work that is needed to lend new substance to the literature on intercultural encounters and imperial expansion in colonial North America. Unlike scholars who deliberately define the spaces of frontier interaction in which they work, Haefeli and Sweeney refreshingly avoid selecting one from several conceptual frameworks represented in a host of fashionable metaphors—"middle ground," "backcountry," "crossroads," "borderlands"—to help them assess the meetings between Europeans and Indian peoples in one part of colonial North America that stretched from Massachusetts to New France. The rampant raiding, killing, and capturing along New England's western frontier, skillfully chronicled during their research, inevitably led the authors to consider James H. Merrell's most recent and Bancroft Prize-winning work closely. *Into the American Woods* (1999) was as much a jolt for readers as a senior scholar's reaction to the state of his field; it seemed to Merrell that the pendulum of scholarship had swung too far in one direction. In only considering the possibilities of friendship and cultural exchange with what Richard White had meant by describing the *pays d'en haut* around the Great Lakes as a "middle ground," practitioners of what might be called "a new frontier history" were accounting less for the ways in which such places could still remain habitats of confrontation and hatred. In taking a local-level view to argue that both amity and enmity between Native and European communities and individuals not only resulted in the Deerfield raid and its aftermath but also helped set the course of imperialism in the Northeast, Haefeli and Sweeney have swung the pendulum back somewhere near the middle of an ongoing debate about the potential for friendship between different cultures on the early American