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PENDLETON®

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HOME COLLECTION



2012 Product Information Guide

## THE PENDLETON BLANKET STORY

The first product of the original Pendleton Woolen Mill was the Indian blanket. To this day, Indian blankets remain the heart of the blanket line, valued not only by Native Americans, but by all who appreciate traditional American design.

Blankets played an important role in the early history of the West. They were one of the few essentials in the lives of both Indians and pioneers. Besides protection from cold, blankets were used as hangings, partitions, doors, awnings and sunshades. They were used as a medium of exchange - trade blankets - where the more colorful rated higher in value.

For most of America, blankets were produced in solid colors, plain stripes or square designs, due to weaving limitations. However, Native Americans put great artistic effort into their woven designs for use in tribal ceremonies.

Pendleton never copied an Indian design, but strove to learn Indian tastes and fancies to create blankets that fit those concepts. The Pendleton Woolen Mill itself is located on what was previously part of the Umatilla Indian reservation in eastern Oregon. Pendleton continues to carry on the great traditions of the Native Americans, trappers and pioneers of the rugged and colorful Western country.

Today's blanket line has grown to include bed blankets, throws, motor robes, saddle blankets and pillows in addition to the limited edition jacquard blankets highly sought-after by collectors.



## LABELS

Pendleton blanket labels have changed over the years, and this is one way that experts date vintage blankets. Below are the labels used on Pendleton blankets and throws in 2012.

### Pendleton Blue and Gold

Updated for our 2009 100-year celebration, this is the classic blue and gold label used on most Pendleton products, including most of the Men's shirts and accessories. This label is used on blankets which are artist-designed (American Indian College Fund, some of the Legendary Collection, and special edition blankets). Custom blankets use this label.



### Outdoor

Pendleton Home Collection logo embossed into faux-leather patch. Sewn to front of our classic outdoor blankets such as the National Park Blanket, Motor Robes, Camp Blankets, and Roll-Ups.



### Beaver State: Robes and Shawls

This label is reserved for use only on our in-line classic Trade Blankets and shawls. The Beaver State name originated in 1915 and pays tribute to the history of the fur trade in the Northwest and the connection to the Trade Blankets.



### Beaver State: Throws

Based on our classic Beaver State label, this new label is sewn to the front of our Native American-inspired Jacquard throws. This label is designed to differentiate the new size of throws from the larger robe-sized blankets and shawls.



### Pendleton Home Black Label

These labels are used on the Queen and King sized bedding and accessories. Sewn into the side seam or binding, or inserted into the pillow flanges. This more neutral-colored label is also used on all the refined fringed throws, bed blankets and accessories.



### Tribute Series

These four labels identify the original mill that produced the archival design. Surrounding the original mill logo is our Pendleton blue and gold, identifying Pendleton as the maker of the blanket.



### National Park Labels

Every blanket has a woven label designating the park name and date it was established. Woven into the label is also an icon of the park, perhaps a distinctive view or an animal. The design of each label relates back to the original car window decals given to the park visitors when they drove into the park. These decals became prized souvenirs of their visit to the brand new National Park.



### Made in United States

Our newest label celebrates the proud Pendleton heritage of our mills and calls attention to this unique feature of our Made in USA product. *This label will not be on our filled pillows, since they include an imported insert. Please note, it is the insert only that is imported, the fabric is woven in our mills and the pillows are sewn in the USA, but we are not legally allowed to label it as Made in USA because of the insert.*



## WOOL WISE

### **Wool is synonymous with quality.**

Time-honored, it has a cachet of its own that needs no explaining. Say the word “wool” and your customers know that they are getting the best. No other fiber, natural or manmade, has all the characteristics that make wool so remarkable: its strength, insulation, elasticity, beauty, and ability to absorb moisture.

### **Wool is a natural thermometer.**

By absorbing perspiration and releasing it slowly through evaporation, wool insulates to keep you warm in winter and cool in summer, good for wearing year ‘round.

### **Wool is naturally comfortable.**

The most hydrophilic of all natural fibers, wool can absorb as much as 30% of its own weight in moisture without feeling wet to the touch. Synthetics by comparison hold about 2%. Highly water resistant, wool is preferred for outerwear by avid outdoor enthusiasts.

### **Wool is naturally durable and gives years of service.**

Wool is incredibly resilient and elastic. Wool fibers can be bent 20,000 times without breaking, compared to cotton 1,800 and rayon 75 times.

### **Wool keeps its shape naturally.**

Wool fabrics retain their shape because wool fibers are highly crimped. Wool garments shed wrinkles as they recover from wear. This elastic quality is why wool yarn is used in official baseballs (150 yards each) and why wool felt covers piano hammers. Crimp also allows wool to absorb odor and noise in heavy machinery and stereo speakers for example. Wool clothing stays trim and neat and a wool rug keeps its springy pile, year after year.

### **Wool is naturally good looking.**

A living fiber because it’s made of an animal protein called keratin (found in hair & nails), wool takes dye deeply and permanently through its hollow core, ensuring not only long life but rich, radiant color. In contrast, cotton does not have a hollow core and is dyed externally.

### **Wool is rightfully a luxury fiber because it is so fine.**

It takes three to four wool fibers to equal the diameter of one human hair. Sumptuously rich, wool has a luxurious “hand.”

## GLOSSARY OF TERMS

**Beaver State:** The name “Beaver State” originated in 1912 when the robes and shawls were sold to the Walla Walla, Cayuse and Umatilla tribes in the vicinity of the Pendleton mill on the Columbia plateau.

**Bed Skirt:** A piece of decorative fabric that covers the box spring and the mattress and hangs to the floor to cover the bed frame. Bed skirts are also known as dust ruffles, petticoats, and dusters.

**Bedsread:** A decorative fabric, longer than a comforter, which covers the entire bed including the mattress, box spring, and bed pillows.

**Binding:** The decorative trim on the edge of a blanket, sham or pillow. Examples are Ultrasuede®, felt, leather, cording, and whipstitch.

**Boiled Wool:** Technically not boiled, this comfortable, richly textured, felt-like fabric results when knitted wool fabric is treated with heat, moisture and agitation.

**Carding:** The process of separating, opening, and cleaning individual fibers of raw wool — a necessary step for the efficient and smooth spinning of yarn. Carding and combing are two separate processes. Carded wool produces woolen yarn rather than worsted yarn. Combing produces worsted yarn.

**Clothes Moths:** Any of several small yellowish or buff-colored moths (especially *Tinea pellionella* and *Tineola bisselliella* of the family Tineidae) whose larvae eat wool, fur, or feathers.

**Comforter:** A large bed cover made with two pieces of fabric stitched along all four sides and filled with insulating material. Available in endless fashion options, a comforter covers the top and sides of a mattress, but not the pillows or bedspring.

**Duvet:** The French word for comforter, a duvet is known as a duvet cover in the United States. In other countries, a duvet is understood to be a down comforter.

**Duvet Cover:** A pillowcase-like fabric covering a down or down alternative comforter. A duvet, also known as a comforter cover, adds a decorative touch to the bedroom ensemble and serves to protect the comforter. The use of a flat sheet is recommended with a duvet cover for increased comfort.

**Embroidery:** Decorative needlework designs on fabric applied either by hand or machine.

**Flannel:** A soft, light wool fabric with a napped finished.

**Herringbone:** This weave is common in both woolen and worsted fabrics, recognized by a zigzag-like broken twill pattern on the fabric surface.

**Jacquard:** Fabrics made on special looms or knitting machines that create intricate designs; these fabrics range from lightweight worsteds to heavier woolen blanket cloth.

**Matelasse:** French for “cushioned or padded,” matelasse is woven on a Jacquard loom in a structure that forms a quilted look when finished.

**Merino:** Any of a breed of fine-wooled white sheep originating in Spain and producing a heavy fleece of exceptional quality.

**Mothballs:** A ball made formerly of camphor but now often of naphthalene and used to keep moths from clothing.

**Napped Wool:** A soft or fuzzy surface is created by brushing the wool fibers.

**Ombre Stripe:** Having colors or tones that shade into each other, used especially with fabrics in which the color is graduated from light to dark.

**Panel:** One-half of a curtain or pair of draperies.

**Pattern Repeat:** The distance between repeating patterns in a design.

**Pendleton Eco-Wise Wool®:** Wool which has been sustainably produced and is certified by MBDC as a “Biological Nutrient” which means that at the end of its life the fabric can be returned to the earth as compost and it will leave no harmful effect on the environment.

**Percal:** A smooth, tightly woven plain weave fabric. The word “percale” refers to the weave of the fabric, not its content. Percale typically has a thread count of 180 or higher.

**Pillowcase:** A pillow covering protecting the pillow from body oils. The pillowcase typically matches the sheet set.

**Plain Weave:** The most common type of weave, a plain weave is a basic, one thread over, one thread under weave.

**Rod Pocket:** A sleeve running across the top or bottom of a drapery through which a rod is inserted.

**Sateen:** Cotton fabric with a glossy surface.

**Sateen Weave:** A four over and one under weave pattern. This places the most threads on the surface, making it very soft but slightly less durable than other weaves.

**Scottish Tartan:** A plaid textile design of Scottish origin consisting of stripes of varying width and color usually patterned to designate a distinctive clan. Authentic tartans must be registered with the Scottish Register of Tartans.

**Shams:** Decorative pillow coverings used to cover the space between the head of the bed and the top of the comforter hem turnback.

**Sheet Set:** A sheet set typically includes a flat sheet, fitted sheet, and two pillowcases in queen and king sets. A twin set usually includes only one pillowcase.

**Thread Count:** The number of threads in one square inch of fabric.

**Twill Weave:** A basic fabric weave that creates a diagonal line pattern.

**Warp Yarns:** Also known as warp ends, these are yarns that go the length of woven fabric. Warp yarns are pulled through the loom as weft yarns are woven across to form a fabric. See also weft yarns.

**Weft Yarns:** Filling yarns inserted across warp yarns, going the width of woven fabric.

**Yarn Dyed:** Each individual yarn is dyed the same or different colors before being woven.

**Virgin Wool:** Wool not used before in manufacturing, including wool that has never been spun or woven. Pendleton only uses pure virgin wool in all of its products.

**Whipstitch:** To sew with overcast stitches, as in finishing a fabric edge or binding two pieces of fabric together.

**Woolen:** Yarn that is spun from carded wool. This yarn creates fabrics which are soft, light and warm because the individual wool fibers are prepared in a way which traps air between them. This will insulate the wearer and give the fabric more loft than worsted fabrics.

**Worsted:** Yarn which is spun from combed wool. This yarn creates fabrics which are smooth, long-wearing, resistant to piling and easy to tailor.

# Quick Reference Guide

ITEM NAME	Composition	Binding	Sizes	Measurements	Weight	Care Instructions	
Alpaca Throws	100% Alpaca	5" Self fringe	One Size	52" x 70"	2.3 lbs	Dry Clean	2
Bath Towels	100% Cotton	Hemmed	Bath Hand Wash	30" x 58" 18" x 30" 13" x 13"	1.42 lbs .46 lbs .16 lbs	Machine Wash	22
Bedskirt - Suede	100% Suede Fringe, 100% Cotton Platform	N/A	Twin Queen King	Drop: 18"	3.0 lbs 3.7 lbs 4.3 lbs	Professional Leather Cleaning Recommended	21
Bedskirt - Denim	100% Cotton Denim 15" drop with additional 4" denim on platform. Platform is white sheeting 70% Polyester/30% Cotton	Self-hemmed	Twin Queen King	Drop: 15"	3.0 lbs 3.5 lbs 4.0 lbs	Machine Wash Separately, Tumble Dry Low	10
Bedspreads	100% Virgin Wool	Hemmed, Felt bound	Twin Queen King	82" x 112" 104" x 120" 122" x 120"	4.5 lbs 5.7 lbs 6.0 lbs	Dry Cleaning Recommended	19
Camp Blankets	86% Wool 14% Cotton (warp)	Wool Whip Stitch Two Sides	Twin Queen	66" x 84" 90" x 90"	5.4 lbs 6.0 lbs	Dry Cleaning Recommended	6
Eco-Wise Easy Care Blankets	100% Eco-Wise Wool	Wool Whip Stitch All Four Sides	Twin Queen King	66" x 96" 90" x 96" 108" x 96"	4.5 lbs 5.8 lbs 6.0 lbs	Machine wash cold, gentle cycle. No bleach. Tumble dry low, remove promptly	4-5
Eco-Wise Easy Care Shams	100% Eco-Wise Wool	Hemmed, Envelope back	Standard	Fits 20" x 26" Pillow	1.5 lbs	Machine wash cold, gentle cycle. No bleach. Tumble dry low, remove promptly	4-5
Eco-Wise Wool Throws	82% Wool 18% Cotton (warp)	Felt Bound All Four Sides	Robe	64" x 80"	5.4 lbs	Machine Wash	5
Fifth Avenue Throws	100% Merino Wool	3" Self Fringe	One Size	54" x 72"	2.0 lbs	Dry Cleaning Recommended	2
Fringed Jacquard Throws	100% Virgin Wool	3" Self Fringe	One Size	54" x 62"	1.8 lbs	Dry Cleaning Recommended	42
Heirloom Blankets	100% Virgin Wool 100% Polyester Trim	Satin Bound All Four Sides	Twin Queen King	66" x 90" 90" x 90" 108" x 90"	4.5 lbs 5.0 lbs 6.0 lbs	Dry Cleaning Recommended	3
Jacquard Blankets - Robes & Shawls	82% Wool 18% Cotton (warp)	Felt Bound or Wool Fringe All Four Sides	Robe Shawl	64" x 80" 68" x 68"	5.4 lbs 5.0 lbs	Dry Cleaning Recommended	28-39
Jacquard Blankets - Top of Bed	82% Wool 18% Cotton (warp)	Whip Stitch, Felt or Ultrasuede Bound All Four Sides	Twin Queen King	66" x 90" 90" x 90" 108" x 90"	5.0 lbs 6.0 lbs 7.0 lbs	Dry Cleaning Recommended	8-18
Jacquard Crib Blankets Muchachos	82% Wool 18% Cotton (warp)	Felt Bound or Whip Stitch, All Four Sides	One Size	32" x 44"	1.2 lbs	Dry Cleaning Recommended	44-45
Jacquard Throws	82% Wool 18% Cotton (warp)	Felt Bound	Two Sizes	54" x 72" 64" x 64"	3.25 lbs 4.07 lbs	Dry Cleaning Recommended	41-42
Jacquard Towels	100% Cotton	Hemmed	One Size	40" x 70"	2.1 lbs	Machine Wash	23
Knit Throws	100% Merino Wool	Self-hemmed	One Size	50" x 60"	3.2 lbs	Machine Wash	42
Legendary Collection	100% Virgin Wool	3" Rolled Fringe	One Size	54" x 66"	1.5 lbs	Dry Cleaning Recommended	30-31
Matelasse	100% Cotton	Hemmed	Twin Queen King	71" x 91" 96" x 96" 115" x 96"	4.9 lbs 6.5 lbs 7.7 lbs	Machine wash cold, gentle cycle. No bleach. Tumble dry low, remove promptly OR Dry Clean	20
Merino Throws	100% Merino Wool	3" Rolled Fringe	One Size	54" x 66"	1.4 lbs	Dry Cleaning Recommended	3
Motor Robes	100% Virgin Wool	3 1/2" Rolled Fringe	One Size	52" x 66"	3.0 lbs	Dry Cleaning Recommended	6
National Park Blankets	100% Virgin Wool	Serged Edge Two Sides	Twin (Glacier, Yellowstone) Full (All) Queen (All)	66" x 90" 80" x 90" 90" x 90"	4.5 lbs 5.3 lbs 6.0 lbs	Dry Cleaning Recommended	7
8							9

ITEM NAME	Composition	Binding	Sizes	Measurements	Weight	Care Instructions	
Washable Merino Crib Blanket	100% Merino Wool	Self-hemmed All Four Sides	One Size	32" x 44"	1.0 lbs	Machine wash cold, gentle cycle. No bleach. Tumble dry low, remove promptly	44
Quilts	100% Cotton	Knife Edge	Twin Full / Queen King	66" x 86" 88" x 90" 104" x 90"	5.1 lbs 6.7 lbs 8.0 lbs	Machine wash cold, gentle cycle. No bleach. Tumble dry low, remove promptly OR Dry Clean	20-21
Roll-Up Blankets	100% Virgin Wool 100% Nylon Backing	Nylon Binding	One Size	60" x 70"	3.5 lbs	Dry Cleaning Recommended	6
Saddle Blankets	82% Wool 18% Cotton (warp)	Wool Whip Stitch All Four Sides	One Size	68" x 39"	2.4 lbs	Dry Cleaning Recommended	40
Serape	82% Wool 18% Cotton (warp)	Felt Bound or Fringed All Four Sides	Robe Shawl	64" x 79" 66" x 68"	3.1 lbs	Dry Cleaning Recommended	41
Tribute Series	82% Wool 18% Cotton (warp)	Felt Bound All Four Sides	One Size	64" x 72"	4.0 lbs	Dry Cleaning Recommended	33
Wool Duvet Covers	100% Virgin Wool Top Cotton/Poly Reverse	Knife Edge	Twin Queen King	74" x 96" 92" x 96" 106" x 96"	4.7 lbs 5.0 lbs 5.1 lbs	Dry Cleaning Recommended	19
Zuni Blanket	100% Wool	Serged	One Size	64" x 80"	5.7 lbs	Dry Cleaning Recommended	37

## FREQUENTLY ASKED QUESTIONS

### What is the difference between un-napped (thinner) and napped (thicker) blankets?

They are the same blanket, but the fabric is brushed more to create a higher nap and softer finish. Blankets are often left unnapped to recreate the look of older blankets.

### How do Pendleton blankets relate to Native Americans?

In 1896 Pendleton began selling blankets to the native people adjacent to the mill in Pendleton, Oregon. The original business of the mill was selling blankets to the members of the tribes on the Umatilla Reservation. Pendleton has been intertwined with native peoples ever since that time. Of the five companies that sold Indian blankets at the time, only Pendleton was left after 1925 due to the quality of the blankets that they created for the Indian Trade.

### How do you clean a Pendleton blanket?

Wool blankets should be cleaned annually and stored in a pest proof bag when not in use. Check the care label to see if they need to be dry cleaned, or if they are machine washable.

### Who designs Pendleton blankets?

There is an internal design team at Pendleton. We also use commissioned Native American artists for special blankets. All designs are inspired by the long-standing relationship with Native peoples.

### How are the blankets made step by step?

Sheep are clipped, the wool is scoured, graded and dyed. Yarn is spun, looms are dressed, and the fabric is woven. The fabric is then washed, fulled, dried, napped and sheared for uniformity. It is then cut, sewn and finished. All is done in union mills in the USA.

### How are Indian blankets used by Native people?

Pendleton blankets are given as a sign of respect and celebration. Muchacho blankets are given at birth. Brides and grooms give blankets to their elders at their wedding. Many are even buried in their blankets as a way to ensure comfort.

### Why are the blankets so expensive?

Pendleton blankets are built to last for generations. Inferior blankets only last for a relatively short period in comparison. The wool blankets are made in the USA from start to finish. They use the best yarns, dyes and have the highest quality standards in the world.

### Why are they made of wool and cotton?

Cotton was added to the warp for stability. There is no cotton on the face of the blanket.

### What is a Pendleton Heritage blanket vs. a Legendary blanket?

Heritage blankets are reproductions of blanket designs from Pendleton's archives, reintroduced annually with a commemorative label. Legendary blankets honor a native tradition or legend each year.

## Pendleton Blankets and Throws

American homes have relied on the beauty, warmth and durability of our blankets since the early 1900s.

### Alpaca Throws

Alpaca fibers were once reserved for the Incan kings of ancient Peru. Today this wonderfully light, soft alpaca throw is woven in our Pendleton mill, using the fibers of American-raised alpacas. Alpaca's hollow-core fiber is even stronger and warmer than sheep wool. It retains heat, repels moisture and wears beautifully. It is hypoallergenic, and no dyes are used to deliver the gorgeous natural colors.

### Camp Blankets

A Pendleton original. Camp blankets were first designed to meet the rigorous demands of the wild and untamed Pacific Northwest, and were a favorite of the early shepherders of the region. Today, these warm and hardy blankets offer outstanding service and rugged styling that will provide years of warmth and comfort.

### Carry-Along Motor Robe

Originally called steamer rugs during the early 1900s, these blankets were warm and welcome companions when traveling by horseless carriage, train or boat. Today this versatile blanket still features the finest 100% virgin wool, softly napped in a variety of colorful plaids and authentic Scottish tartans.

### Crib Blankets

Soft as a lamb and cuddly as a kitten, Pendleton crib blankets are made especially for babies. And they're not just for sleeping — baby (and you) will want to tote this Pendleton everywhere. Popular in children's rooms or as an accent on your sofa or bed, crib blankets make cherished gifts, and are perfect for monogramming.

- Chief Joseph Muchacho
- Chief's Road
- Counting Sheep
- Dream Catcher
- Heroic Chief
- Painted Pony
- Sea Wolf
- Sky Woman
- Spirit of the Peoples
- Washable Merino

### Eco-Wise Wool® Easy Care Blankets

From the wool specialists comes the ultimate in easy care woolen bedding. Pendleton's Easy Care Blanket has the same lush softness and lasting comfort as our other blankets, with a specially treated wool that makes it easy to machine wash and dry at home. A whipstitch binding lends versatility and durability. The Pendleton label is the promise that this blanket will retain its soft feel and beautiful color wash after wash. Pendleton Easy Care blankets are now certified by MBDC as Cradle-to-Cradle, Silver. See Eco-Wise Wool, page 6 for more information.

### Eco-Wise Wool® Washable Throws

An affordable luxury bound to become an everyday necessity. These soft-fringed blankets provide incredibly lightweight warmth. A nice touch to keep close at hand anywhere, from the living room sofa to the foot of your bed. An ideal gift for weddings and house warmings.

## Fifth Avenue Throw

The ultimate indulgence. This is the most luxurious throw Pendleton has ever produced. Superfine merino wool is softly brushed producing a fleecy hand that must be touched. The definitive solution for the customer who is looking for an unforgettable gift.

## Heirloom Blankets

Pendleton perfection. Our Heirloom Blanket is luxuriously thick and extra-soft, woven from the highest quality virgin merino lambswool. Each Heirloom blanket is finished with matching satin binding on all four edges making it a beautiful partner for even the finest linens. Today's Pendleton Heirloom blanket will be a true keepsake for generations to come and it makes a cherished gift for any occasion.

## National Park Blankets

Since the early 1900s, Pendleton has honored America's greatest national treasures — our National Parks — with a collection of distinctive park blankets. One of the very first blankets, and probably the most famous, is the Glacier Park. Its historic markings and colors date back to the frontier trading posts.

- Acadia
- Crater Lake
- Glacier
- Grand Canyon
- Rainier
- Yellowstone
- Yosemite

## Merino Throws

The ultimate. Our 100% merino wool throws are luxurious and sophisticated, providing whisper-light warmth and a silky feel in colors that blend beautifully with any décor. The very finest merino wool has been carefully spun and dyed, then expertly woven to make the finest American-made wool throws you'll find anywhere.

## Roll-Up Blanket

Pendleton protection, rain or shine. Distinctive Scottish yarn-dyed tartan is backed with 100% nylon for versatility in fair or foul weather. From afternoon picnics to overnight camp-outs, it's easy to take along anywhere thanks to the special roll-up design and carrying handle. The ideal outdoor companion.

# LEGENDARY BLANKETS

The role of blankets is woven deep in the history of Native Americans. For centuries, they have been used for warmth and comfort, as a medium of exchange, for artistic expression and as an important part of ceremonies and tribal councils. Pendleton has worked closely with Native Americans to create high-quality blankets in vivid designs. Pendleton's collectible **Legendary Series** honors this culture's special symbols, traditions and beliefs. A new commemorative design is introduced each year, with a woven label telling the design's story. They are true collectibles, to use and enjoy today and pass down for generations to come.

## All Night Meeting

The All Night Meeting design is from an original pen-and-ink and colored pencil drawing by Yankton Sioux artist Joseph Chamberlain. His work often portrays spiritual aspects of Plains Indians. This pictorial represents a meeting traditional among Lakota, Nakota and Dakota tribes at which members drum, pray and meditate. The seven figures in the meeting and the seven Water Birds represent the Seven Fires shared by the peoples on their journey to the Plains. The Seven Council Fires represent the governing group of the seven tribes of the Sioux Nation. The two warriors hold a gourd rattle, small drum and other items used during the meeting. Water Birds symbolize the renewal of life, the rain and rivers that feed us. Moon and Sun signify the all-night nature of the meeting.

## Celebrate the Horse

A brave warrior astride a swift steed thunders across the plain, accompanied by wild mustangs perhaps yet to be tamed. Similar vivid images were painted on buffalo hides by Plains Indians in the 1800s. The Celebrate the Horse blanket is based on a design from the Blackfoot tribe, expert horsemen who called the animal "elk-horse" for its great size. The arrival of the horse with 16th-century Spanish Conquistadors changed forever the culture of Native Americans, influencing the tribes' migration, trading, herding and hunting. Eventually Sioux, Cayuse, Nez Perce, Crow, Comanche, Cheyenne, Kiowa and other tribes became horse-based societies and cultures.

## Circle of Life/Elders

The Circle Of Life blanket honors tribal Elders who teach that all things are interrelated and an equal part of the whole. It is a reminder that we are all children of the Earth, and we all share an equal place in the circle. The four sacred colors—yellow, red, black and white—represent the four Directions and humankind, and when mixed together create brown, the color of Mother Earth. The east represents the Sun and is yellow. The south represents the warmth and vitality of life—blood and is red. The west represents the darkness in the night sky and is black. And the north signifies the purity of snow and is white. Each direction also represents a stage of life: east symbolizes birth, south the vitality of youth, west the maturity of experience and north the wisdom of age. The Circle of Life blanket includes blue for the sky and green for the Earth.

## Lakota Way of Life

The Lakota Way of Life blanket is based on the art of Jim Yellowhawk, a member of the Cheyenne River Lakota Sioux Tribe. It is a visual representation of Pte Oyate—the Buffalo Nation. For many Plains Tribes, the buffalo sustained all life. Every part of the animal was used—the meat for food, and hides for robes, tepee covers and shields. Horns were crafted into bowls and arrow points, fat was rendered for candles and soap. Swift horses, introduced by the Spanish in the 16th century, became essential to the buffalo hunt. The tepee and blanket strips signify the four winds, the world above and below, as well as night and day. In this unique design, a Pendleton Blanket serves as a buffalo robe, keeping the body warm and the spirit strong.

## Shared Spirits

The Shared Spirits blanket celebrates the commonalities of many Native American tribes. This brilliantly colored design incorporates imagery that is universal among many the tribes rather than symbols specific to one tribe or region. The sun, moon, stars and rain clouds represent an honored relationship with the spiritual world of the cosmos. Native American reverence for the natural world is represented by both flora (corn, squash, beans and tobacco) and fauna (buffalo, elk, bear and eagle). The dynamic central image is a sacred circle filled with a cross, a universal symbol of the origin of humankind and the four directions that guide us on our journey through life.

## Spring

The Spring legendary blanket is based on an original design by Chickasaw artist Dustin Mater. The blanket is rich with symbolism common to several tribes of the Mississippian/Muskegon culture of the Southeastern United States. Mater's design represents the annual rebirth of the earth through the spring rains. The vivid shade of green signifies a fresh beginning and the promise of new life and prosperity. Central to the piece is a spiral, illustrating the human soul and its cycle. Another important symbol is the pashofa paddle. This long wooden tool is used to stir pashofa, a traditional hominy dish central to the Chickasaw diet and cultural tradition of food and community gathering. Woodpecker eyes are emblematic of good luck, happiness and wealth.

## The Storyteller/Keep My Fires Burning

Keep My Fires Burning is a tribute to Native American storytellers. Storytellers fill an important role in each tribe, passing on to future generations the customs, beliefs and history of their culture. They teach through the interpretation of tales they learned from their elders, who learned before them. They then add their own experiences to the stories. Using language as their tool, these important tribe members (usually an elder, shaman or artist) perpetuate Native American traditions of healing, song and dance, ceremony, religion and, most importantly, the story of creation. In many ways, today's teachers and educators are storytellers, passing on to the next generation the customs, beliefs and history of our society.

## Turtle

The Turtle blanket recognizes the Iroquois Confederacy: the Oneida, Seneca, Mohawk, Cayuga, Onondaga and Tuscarora Nations. The Turtle design is a representation of the Iroquois Creation legend. Long ago, the earth was covered with deep water and there were no people. According to stories, the birds saw Skywoman fall from the sky. As she fell, she grabbed the roots of a tree from heaven. The birds spread their wings together to save her. Only the Turtle was strong enough to hold her, so they placed her on the turtle's back. There she planted the roots; and as her garden grew, Turtle grew in size first becoming a large island, then finally North America, known as Turtle Island.

Pendleton history, made new again. From our archives we have chosen to re-introduce these enduring designs, sure to be just as cherished today as when we first created them. Dating back as far as 1896, each blanket in the Heritage Collection illustrates the geometric motifs and weaving expertise that quickly became a Pendleton hallmark. An unnaped finish preserves the blanket's authenticity.

### Evening Star

The Evening Star design features a traditional star symbol emblazoned on the colors of the sunset. The outlined Venus symbols—representing both the morning and evening star—that inspired this blanket have been found on rock art throughout North and South America. The Assiniboine people of northern Montana tell of two brothers who became the morning and evening star in order to help their tribe. The Evening Star signified day's end and bedtime. Pawnee legend recounts how Tirawa Atius, the high god, gave duties to the sun, the moon and the stars. To the west, the female Evening Star created a celestial garden. Morning Star sent rain to her garden, and there Mother Maize first grew to feed the people. Zuni tales relate a competition to win the heart of Evening Star. When Morning Star won the hand of Evening Star, the world was created.

### Gatekeeper

The Gatekeeper is an original Pendleton design from 1935. The blanket is a beautiful example of a Center Point pattern – one that contains a central design element that falls within a band through the center of the blanket. An eight-point star is the central figure. The star is a common design element among the Sioux (Lakota, Dakota and Nakoda) and often represents the morning star, signifying a new beginning with the break of dawn. The eight-point star, gatekeeper of the morning, shows the way to the light and knowledge of the day.

### Iroquois Turtle Blanket

The Iroquois Turtle Blanket is a re-coloration of an early 1900s Pendleton design. It pays tribute to the Iroquois Confederacy, one of the oldest participatory democracies on earth. Iroquois legend says that long ago when the earth was covered with water, the birds saw Skywoman fall from the sky. As she fell, she grabbed the roots of a tree from heaven. They placed her on the turtle's back. There she planted the root; and as her garden grew, Turtle grew in size first becoming a large island, then finally North America, known as Turtle Island. This blanket is an example of center-point design in which three major design elements fall in a row down the center of the blanket.

### Silver Bark

The Silver Bark blanket is a beautiful example of an "Overall" blanket pattern, with design elements repeating across the entire surface of the fabric. It brings to life the early age of Pendleton blankets, circa 1920, and features stylized arrows, stars, diamonds and waterbug motifs. With colors inspired by the white and gray bark of the Aspen trees against the blue sky, this blanket was re-discovered by an ardent collector. The blanket is cherished for the muted colors that give it an instantly well-worn look of a much older blanket. Silver Bark brings the sky and earth together in a classic Pendleton blanket design.

### Sunrise Song

The beautiful ritual of a Sunrise Ceremony is common to many Native American tribes. The people gather, wrapped in blankets and facing East, to greet the Morning Star and give thanks for another day of life. The dawn may be celebrated with dance, prayers and song – often accompanied by traditional flute music or drums. The Zuni "Sunrise Song" is a popular number among Native American flute players. Our Sunrise Song Blanket is an original Pendleton design, circa 1902. It's part of our Heritage Collection, which features enduring patterns, reintroduced from our archives. The magnificent scroll pattern is woven in bright oranges and reds that reflect the brilliance of the rising sun. The bright are interwoven with the rich browns and greens of Mother Earth, representing the earth itself and the new life it nurtures.

The Pendleton Tribute Series pays homage to the American mills that pioneered the weaving of Indian trade blankets.

### A Unique American Textile Art Form

Pendleton was one of five major mills that produced these often dazzling, geometric patterned blankets during the "golden age" of the trade blanket in the late 1800s and early 1900s. The blankets were originally made for sale and trade to Native Americans. Inspired by authentic Indian designs, they quickly became objects of prestige for tribal members and later popular among Americans throughout the country. The patterns are based on blankets produced in the early 20th century.

### Buell

The Buell Manufacturing Company of St. Joseph, Missouri, offered blankets that were distinctly Navajo in design. Buell designs were more directly related to traditional Native American weavings.

### J. Capps

J. Capps and Sons of Jacksonville, Illinois, warranted an advertising testimonial from none other than "Buffalo Bill" Cody of Wild West Show fame. Capps was the first to capitalize on the Indian trade, producing blankets in the late 1800s. Most of the designs were simple yet dramatic. Capps blankets were noted for their exceptional quality.

### Oregon City

Oregon City Woolen Mills was known for explosive neon colors and unique images. The company was perhaps Pendleton's biggest competitor of the era, creating an extensive range of products for more than 30 years.

### Racine

Blankets from Racine Woolen Mills of Racine, Wisconsin, were notable for their excellent quality. The mills specialized in nearly square fringed blankets, also called shawls, which were worn primarily by Native American women.

## Arapaho Trail

Arapaho Trail is a spectacular example of a classic nine-element design. The pattern evolved from the traditional banded Chief Stripe and features three rows of three central designs. It originated with the Navajos and gained popularity among other tribes, including the Arapaho. The Arapaho were great traders – their name is thought to have come from the Pawnee word for “traders” – often exchanging furs for blankets. They traveled from Minnesota to Colorado carrying goods on travois – their version of a trailer. Travois were pulled behind dogs or a horse and consisted of two trailing poles with a net between that carried the load. The part of their route that winds from the prairie through Indian Gulch to Clear Creek Junction became known as the Arapaho Travois Trail.

## Arrowhead

The intricate, geometric design is created with arrow images, symbols common among Native American tribes. To the Navajo, flint is a sacred stone and arrowheads are said to resemble the tips of lightning bolts thrown by Thunder. Sioux lore tells of Unktomi Tanka (a big spider) who spent his days making flint arrowheads for the tribe. A ticking sound in the grass indicates that a spider is busy making arrowheads. A Shasta legend relates how the people got arrowheads back in the days when arrowheads were made of pine bark instead of obsidian. Ground Squirrel tricked the arrowheads away from Obsidian Old Man and the sharp new arrows made hunting better. It’s no surprise that arrowheads often signified alertness. Arrowheads are often used in designs to signify protection.

## Banded Arrow

The Banded Arrow blanket is a six-element pattern dominated by rows of stylized arrows. The arrow is one of the most recognizable and universal of Native American images. Its meaning is as varied as the tribes themselves and often changes with how it’s depicted. The arrowhead motif means alertness while a full arrow signifies movement, power and the life force. Facing arrows are said to ward off evil spirits, crossed arrows denote friendship and a broken arrow means peace. The arrow can also symbolize bravery and protection. The three bands of arrows are anchored with columns of diamonds, another common Native American symbol. The diamond may represent wisdom and the watchful eye of the shaman.

## Big Medicine

The rare white bison occurs only once in every 10 million births. In 1933, a white buffalo was born in the wild on Montana’s Flathead Indian Reservation and was called “Big Medicine” to reflect his sacred power. Many Native American tribes consider the return of the White Buffalo the fulfillment of an ancient prophecy and the beginning of a new era for the peoples and Mother Earth. Tradition spoke of the coming of a herd of pure White Buffalo. The seven bison on this blanket represent the seven directions: North, South, East, West, Above, Below and Within. Together they symbolize wholeness for mankind and the earth. Prayer pipes signify mankind’s communication with the Creator. In the center of the blanket, within the circle of life, are four hands representing the diverse peoples of the world and a new beginning. Shades of brown and green reflect the natural beauty of Mother Earth.

## Big Thunder

The Big Thunder pattern draws inspiration from both nature and history. Strong horizontal stripes serve as a background of diamonds created with classic arrow images. The blanket’s deep hues of blue reflect the colors of the sky during a thunderstorm. Thunder, a powerful force of nature, was a common theme in names among the Nez Perce of the Columbia Plateau in Northeastern Oregon and Central Idaho. Chief Big Thunder (sometimes known as Thunder Strikes) was a shaman and village head in the Lapwai Valley. His Indian name’s full meaning was “Thunder Traveling to Loftier Mountain Heights.”

## Brave Star

This contemporary interpretation of the American flag is a celebration of the patriotism of Native Americans. The design marries modern asymmetry and vintage Americana. The subtle variegated stripes reflect an era when dyes were made from plants. Native American soldiers saw action with Teddy Roosevelt’s Rough Riders in Cuba. And soldiers from many tribes fought for their country in WWI, WWII, Korea, Vietnam, the Persian Gulf and Iraq. Twenty-two Native Americans have been awarded the Medal of Honor for bravery “above and beyond the call of duty.”

## Buffalo Roam

The design by Native American watercolor artist Joe Toledo puts the sacred buffalo in perspective. Looming large in close-up and appearing smaller in the distance, it was ever present in the lives of the Plains Indians. Mr. Toledo mixes soft rainwater with his colors to reflect images from his Jemez Pueblo culture. The Buffalo Roam blanket captures the power of that mighty beast of the plains. The buffalo was revered by many Native American tribes. The meat gave them food. The hides provided robes for warmth, tepee covers for shelter and shields for protection.

## Canyonlands

Tall rock pinnacles form breathtaking vistas in Utah’s Canyonlands National Park. The blues, pinks, and reds of our Canyonlands Blanket reflect this awe-inspiring landscape. A modern ombre weave creates rich layers of color that mimic sunlight dancing across the canyon terrain.

## Chief Joseph

One of Pendleton’s earliest and most enduring blankets. The vivid pattern, designed in the early 20th century, symbolizes the strength and bravery characteristic of this noble Nez Perce leader, whose courage and determination won him great respect in peace and war.

## Chief’s Road

Designed by Cree artist Jesse Henderson, this blanket depicts the Milky Way, or “Chief’s Road.” Within the deep blue middle section of the blanket the North Star and the constellations of the Big Dipper and Orion are highlighted. The Cree believe that the Big Dipper in the North represents their Father, and Orion in the south represents their Mother. The lodges below the sky represent Mother Earth and everything inside signifies the Creator’s children. The border of bear and moose tracks represents two highly esteemed animals.

## Chinle

The Pendleton Chinle Blanket is woven in Chinle Revival style of Navajo rugs. The rugs were originally named for a trading post town in Arizona, near Canyon de Chelly in the heart of the Navajo Nation. In the 1920s, weavers in the Chinle region revived the banded patterns of the Classic and Late Classic era of Navajo designs of the late 1880s. The revival rugs used nontraditional colors from vegetal dyes. Chinle weavings were traditionally borderless with horizontal bands of plain stripes alternating with bands of geometric designs. Chevrons, diamonds and stylized squash blossoms were common motifs. The revival rugs became popular, and the Chinle Revival style weaving soon spread to neighboring areas in Arizona and New Mexico.

## Conejos

In Conejos County, Colorado, there’s an ancient mine known for its unique turquoise – a brilliant shade of emerald green, shot with a matrix of golden stone. In the late 1800s the pioneer settlers who plumbed its depths knew it as Manassa. But perhaps a thousand years earlier, ancient Pueblans worked the mine for its richly colored treasure – green turquoise traded by the Anasazi and used in beads and animal fetiches. In the late 1800s Navajo silversmiths began to fashion this and traditional turquoise into elegant jewelry. Today green turquoise may still be found in southwest Colorado and Nevada. And throughout the Southwest, Navajo artisans continue to create beautiful, sought after jewelry – some from this stunning gemstone. Our blanket commemorates the miners, stonemasons and artisans of the American West and to Native American silversmiths who still fashion these stones into sought after jewelry and talismans. Traditional Native American directional crosses, arrows, diamond shapes and weaving patterns of Navajo, Hopi and Zuni artists are incorporated into a classic 9-element design from our archives.

## Crossroads

The Crossroads design reflects First Nations teachings and the power of the four directions – the number “four” is sacred among many Native American tribes. East represents the physical body, the realm of the Warrior. West represents the heart and the path of the Visionary. North is the region of the mind and the wisdom of the Teacher. South represents the spirit, enlightenment and the realm of the Healer. Balance and harmony are achieved where the directions meet at the center of the Medicine Wheel. Crosses in this jacquard pattern symbolize the crossroads where the paths meet – the place where an individual becomes whole.

## Day of the Dead

Día de los Muertos...the Day of the Dead comes to life on this colorful blanket. More than 3,000 years ago, indigenous peoples of Mexico celebrated a ritual honoring their dead ancestors. During the age of the Aztecs, skulls were first used to symbolize death and rebirth. In the 15th century, Spanish conquistadores were aghast at a ritual that seemed to mock death. To make the ceremony more Christian, the Spaniards moved the event to All Saints' Day (November 1), which is when it is celebrated today. The central figure of our Day of the Dead blanket represents the colorful wooden skull masks or calacas that celebrants wear as they dance to honor their dead relatives. The wooden skulls, decorated sugar skulls and marigolds are placed at gravesites and altars for the departed. The blanket's bright colors and festive images of flowers and mariachi musicians capture the spirit of the celebration.

## Diamond Desert

Traditional Native American geometric weaving inspired this early 1900s blanket design. Beauty and balance, order and harmony are central to the Navajo world view. In this exclusive Pendleton pattern, arrows, triangles and serrated diamonds are arranged in perfect harmony, a reflection of hózhó, a Navajo word that embodies the quest for balance in life. The four strong stripes illustrate the balance and contrast between darkness and light. Diamonds represent the four sacred mountains that define the four directions and enclose the Navajo universe in the shape of a diamond. The high desert area bordered by Blanca Peak in Colorado, Mount Taylor in New Mexico, the San Francisco Peaks in Arizona and Hesperus Peak in Colorado is considered the Navajo sacred homeland.

## Dream Catcher

Ojibwe or Chippewa legend tells of a long-ago child troubled by bad dreams. To chase away these nightmares, an elder made a charm of willow and sinew, decorated it with feathers and beads, and hung it on the child's cradleboard. This talisman, called a Dream Catcher, included a web inside a hoop. The web caught any harm that was in the air, as a spider's web catches and holds whatever touches it. Good dreams passed through the hole in the middle and slid down the feathers to the sleeping child. Bad dreams were caught in the web and disappeared with the first rays of the sun. As the child grew and was no longer afraid of dreams, the Dream Catcher dried out and collapsed.

## Eagle Rock

The Eagle Rock Saddle Blanket is named after a mountain summit in Apache County, Arizona. The Eagle Rock peak reaches more than 6,000 feet above sea level, a perfect perch for an aerie, giving the eagle a bird's eye view of the stunning vista below. Our Eagle Rock pattern incorporates Native American design elements and weaving traditions of the Southwest. It features a defined center element highlighted against a solid background. In combination with reflected side motifs on a striped ground, the design exhibits an artful sense of movement.

## Father's Eyes

Our Father's Eyes is a tribute to the men who watch over and guide us as we journey through this earth. Diamonds represents the eyes of a father. They are symbols of the clarity and wisdom with which he watches over and guides his children. Within the diamonds, outstretched arms of the father reach to embrace his children. Arrowheads signify the unwavering protection a father provides for his family and the direction that he offers to his

## Father's Eyes (cont.)

sons and daughters. In traditional Native American symbolism, arrows pointing to the right offer protection and those pointing to the left ward off evil. Feathers signify the spirit and creative force as well as honor. On the left, the spirit feathers of the father await birth. On the right, feathers remind us that our father continues to watch over and sends us his prayers after he passes on. The traditional step pattern echo a father's footsteps from birth, to adulthood, to old age and finally to the spirit world. Throughout, the wave design represents water and the ebb and flow of life's ups and downs through which our father offers his love and support.

## Fire on the Mountain

Two centuries ago a band of Moache Utes were awestruck by a strange glow atop Aqua Fria Peak in the Sangre de Cristos Mountains. A tribal elder declared the breathtaking sight “fire of the gods.” The phenomenon became common during the tribe's autumnal celebration of the Great Spirit. Traveling Franciscan friars renamed the sight “fire of angels” to reflect Christian beliefs. Indian agent Kit Carson saw the “fire” at dawn and dusk during fall and winter and attributed it to the sun hitting the frost on the trees. Later, settlers called the mountain Angel Fire Peak. And today the town of Angel Fire, New Mexico, still carries a name born of Native American, Spanish and pioneer cultures.

## Grateful Nation

Grateful Nation honors the brave men and women who have defended freedom throughout the history of the United States of America. Each authentically colored stripe represents a service ribbon awarded to veterans of historical conflicts in which our country has engaged. The blanket is striped chronologically with these campaign ribbons: World War II Asiatic Pacific Campaign, World War II Europe-Africa-Middle East Campaign, Korean Service, US Vietnam Service, Southwest Asia Service (Gulf War) and the War on Terror. Centered on the blanket is a representation of the stars and stripes of the American flag, interpreted as a service ribbon. A total of 56 stars represent the 50 states, the District of Columbia, and the five US territories. The reverse side is dramatic red, white and blue, an overall, abstract interpretation of Old Glory. This unique blanket is an inspiration for the young soldier, a tribute to the veteran and a symbol of American national pride.

## Great Star

A number of traditional geometric motifs are artistically interwoven in a multifaceted blanket. The Great Star is a contemporary interpretation of the classic three-banded Navajo rug design that incorporated stars, diamonds, squash blossoms, and a host of other motifs.

## Hacienda

The pattern is representative of traditional Southwest Native American art. The nine-element design arises from that of early Navajo Chief blankets and includes three rows of three central designs. The sophisticated pattern incorporates geometrical shapes and right angles. A combination of stripes, crosses, triangles and diamond motifs is common in chief blankets. Cross-figures such as those in the central designs represent the four directions and completeness. Arrows, another common motif, signify movement, power and the life force.

## Harding

In 1923, President Harding and his wife visited the West to dedicate a portion of the old Oregon Trail. At that ceremony, local Cayuse and Umatilla chiefs presented Mrs. Harding with a Pendleton shawl modeled after the famed Chief Joseph blanket.

## Heroic Chief

A striking silhouette of a Native American Chief is the central image of this unique, circa 1920s design. The feathered headdress was a ceremonial war bonnet worn only by chiefs and warriors. The war bonnet was common among Plains Indian men—Sioux, Crow, Blackfeet, Cheyenne and Cree—but was seldom worn on the battlefield. Reserved for formal occasions, the golden eagle-feather war bonnet was a spiritual symbol of a man's courage and honor. It was a sign of respect that could be bestowed only by the tribe's elders. The bonnet was also believed to protect the wearer. Later, other Native American tribes adopted the headdress as simply a sign of authority. Today, a brave or good deed may still be rewarded with an eagle feather.

## Honoring

The gift of a feather is a gift of honor. It is a tribute to the courage of the recipient. Throughout Native American cultures, feathers represent strength, wisdom and a connection with the Creator. Feathers were worn by chiefs, and the feathered headdress was the sign of a successful warrior. Circular feather arrangements such as the one on our robe were often found on Native American pottery, masks, prayer fans and war bonnets. They were sometimes seen on the buffalo hide paintings of the Plains Indians, documenting war honors and important events. The central image may represent the sun and again the Creator. Among the Pueblo Indians, the feathered sun symbolized the cosmos, the center of mankind's existence. Similar designs were later adapted for Native American and pioneer quilts. The feather circle on this blanket represents the courage to overcome in the face of struggle. Whatever the future brings, the feather circle encourages the owner of the blanket to face life with strength and hope.

## Isle Royale

The awesome beauty of the North Woods inspired this cabin-rustic design. Moose, bear, beavers and ducks represent the abundant wildlife. Pine boughs and trees, oak and maple leaves decorate subdued stripes. Quiet colors echo the browns of the earth, greens of the forest and blues of deep, shimmering lakes and thundering waterfalls.

## Jerome

The town of Jerome perches more than 5,000 feet above Arizona's Verde Valley. Long before the town boomed with prospectors in the 1880s, the territory was home to the Anasazi, Apache, Hohokam and Sinagua peoples. We re-created this late 1920s blanket design from our archives and named it after the ethereal, once-notorious city of Jerome. The pattern incorporates the nine-element diamond design common to Native American weavings of the area. The original has been re-colored in vivid jewel tones that reflect the stunning Arizona landscape.

## Los Ojos

This pattern incorporates a traditional nine-element design, consisting of three rows of threecentral elements. The design was inspired by the art of Native American pueblo dwellers of the American Southwest. The dwellings were often covered with adobe and embellished with angular, geometric designs such as those that create the intricate pattern of this blanket. Diamonds, crosses, arrows, and stepped, zigzag lines are common to Native American artistic traditions. Crosses often represent the four directions and zigzag lines, lightning or mountains.

## Moonlight Mesa

When moonlight casts its magic over Southwestern mesas the vivid reds, oranges and blues of day become soft and muted—yet no less spectacular. That quiet beauty inspired the Moonlight Mesa pattern, a woven representation of those magnificent desert landscapes. The design traces its origins to the Hispanic weavers of the village of Chimayo, just north of Santa Fe, New Mexico. There, Navajo and Spanish motifs have been interwoven since the late 17th century. The central, Native American-inspired stepped pattern signals direction and change. Arrows denote protection, and stylized butterflies symbolize everlasting life.

## Navajo Contemporary (Southwest Contemporary)

Placed images from 19th-century Navajo rugs take on a modern-art edge in this striking, contemporary blanket. Those beautifully simple rugs of the American Southwest have been sought-after trade items for more than a century. The directional cross is a sacred symbol to many Native American tribes and signifies the four great directions – North, South, East and West. Within each direction lie numerous powers and teachings. The symmetry of the crosses, squares and stripes make this design at home in settings from rustic to ultramodern.

## Our Lady Guadalupe

This blanket captures the radiance of Our Lady of Guadalupe, Mexico's popular religious and cultural icon. In 1531, as the peasant Juan Diego made his way to chapel, a young girl surrounded by light appeared before him. She claimed to be the Virgin Mary and asked for a church to be built in her honor. The Archbishop demanded proof of Diego's vision and sent

## Our Lady Guadalupe (cont.)

him to ask the girl for a miraculous sign. She told Diego to gather flowers from the hilltop, where suddenly many bloomed even though it was winter. She arranged them in Diego's cloak, and when he opened it before the Archbishop, the flowers fell to the floor. In their place was an image of Mary, miraculously imprinted on the fabric. To this day the image remains on the cloak, and her icon resides in the Basilica of Guadalupe where the faithful believe it sends a message of love and compassion, and her promise of help and protection to all.

## Painted Pony

The Painted Pony blanket is a classic Native American pattern made with shades of rose and pink, bouquets of posies and of, course, prancing ponies.

## Painted Rock

From the towering cliffs of the Columbia River Gorge to the canyon walls and caves of the American Southwest, the history of Native Americans is literally written in stone. Thousand year-old pictographs (paintings) and petroglyphs (carvings) are a virtual library of ancient tales, recording the stories of western tribes for all time. These primitive yet detailed drawings were the inspiration for our Painted Rock pattern, which includes tribal images found throughout the West. Sun wheels and shamen were discovered in California and supernova and stars in New Mexico. Rainbows and hunters represent the Snake River Canyon and buffalo the Plains Indians of Montana. Corn and moon symbols tell us of the Hopi of Arizona. Bear tracks, salmon and the sun were powerful images of Northwest tribes. Our Painted Rock pattern is a visual tribute to the rich artistry and lore of the many tribes of the western United States.

## Pueblo Manta

This simple design was inspired by the mantas worn by Native American women of the pueblos. Manta is the Spanish word for blanket. The original manta was worn over a woman's right shoulder, leaving her left shoulder bare. A manta pin and woven sash were sometimes used to keep the garment in place. Zuni, Hopi and Rio Grande pueblos each wove a distinguishable style. Until the early 1880s, the center panel of a wool manta was a natural brown, but later the panel was over-dyed black. The manta, with bands at top and bottom, was the basis for the iconic Navajo Chief blanket. This Pueblo Manta blanket is an interpretation of the Zuni-style manta which had raised ridges (referred to as "hills and valleys") above both end panels. The step-border bands we have woven into this blanket reference the original hills-and-valleys motif. The wider, colorful middle band is uniquely Pendleton.

## Raven

The Raven can be found in most outer territories of the Pacific Northwest to Alaska, throughout Canada and the Plains states. Raven is the counterpart of the Coyote in that the Raven can be an expert trickster, often fooling other animals out of food or shelter. The Raven robe exemplifies the black colored feathers of the Raven; the color of potential danger that surrounds him. The blanket is bordered with the Sun, Moon and Stars that are celestial facets of the Raven's life.

## Rio Concho

The Concho River in West Texas was named for the freshwater mussel shells found along its banks. Concho means "shell" in Spanish. The mussel shells were found by the Spanish who explored the area in 1540. Some say it was Franciscan Fathers who later visited the area and named the north branch of the Concho the Rio Concho or River of Shells. Today, concho refers to the embossed shell-shaped metal pieces that decorate Western belts and jewelry. These were the inspiration for this striking blanket pattern with three stylized conchos as the focal point.

## Rosa Valley

Rosa Valley pattern weaves a beautiful tale of Native American-inspired artistry and positive imagery. Diamond peaks and a unique color scheme create a lovely landscape of mountains and valleys. Big Mountain symbols denote abundance. Rows of small diamonds represent the wisdom and watchful eye of the shaman. Single arrows offer protection while facing arrows ward off evil spirits. A dramatic color scheme of black and rose on a blush background lend a contemporary style sensibility.

## Ruby River

Old-time prospectors found a treasure trove of garnets instead of gold in a small Southwest Montana tributary. They mistook the gems for rubies and called the stream the Ruby River. Modern-day fortune hunters with a lucky streak can still find garnets along the shore. The Ruby River pattern features brilliant blues from the river's clear waters and red from the sparkling garnets. The Native American-inspired geometrics are a nod to the Shoshone and other tribes who depended on the river for its abundant trout.

## San Miguel

Pendleton's San Miguel robe takes its inspiration from mid-to late-19th century Native American weaving traditions and the influence of Spanish missionaries in the Southwest.

## Sea Wolf

Tales of the whale are common among Northwest Coast Native American tribes. Tsimshian lore says that the orca whale was once a beautiful white wolf, the loveliest of four-legged creatures. The wolf wandered through the world looking for another as beautiful as he. Tired and lonely, the wolf fell into a deep sleep and dreamed of becoming a whale who sings the history of the earth. The wolf rushed to tell Mother Earth of his dream. She turned him into a shiny black whale and painted markings on his side to remind him that he once lived on land as a wolf. Now a Sea Wolf, the whale sank beneath the waters to join the sea creatures and sing a song of history. Some legends say that the orca can change back and forth from whale to wolf.

## Serape

While the traditional serape is now very common to both Spanish and Native American textiles, it actually has its roots in the Mexican weaving tradition. The Navajo and other Native American tribes in the Southwest began weaving serape-style blankets in the last half of the nineteenth century after the US Government imported 4,000 serapes to be given to the Navajo in 1865. This style of blanket is defined more by the colors, patterns and shape than by the actual usage. Most commonly, the serape is woven of fine yarns that allow it to be lighter in weight than other blankets, with unbalanced stripes of varying widths providing the characteristic serape pattern. Originally, natural dyes were usually red or brown in color; the introduction of aniline dyes and machine-spun yarn gave birth to serapes with brilliant hues and finer stripes. This creates the clean, uncomplicated look seen today.

## Sky City

Historic black and white Acoma pottery, prized by collectors for generations, inspired the eye-catching geometrics of our Sky City pattern. Acoma Pueblo, also called Sky City, is located on a mesa high above the valley floor west of Albuquerque, New Mexico. It's one of the oldest inhabited dwellings in the U.S. The decorated pottery for which the Acoma people have been known since the 15th century is among the purest of North American Indian art forms – virtually unchanged in execution and design for six centuries. Acoma pottery is famous for its thin walls and dramatic black and white designs, which reflect the cultures of the prehistoric Mimbres and Anasazi, both ancestors of the Acoma.

## Sky Woman

Sky Woman is from an original painting by Native American watercolor artist Dawn Dark Mountain, of the Oneida tribe. She is a member of the turtle clan, and the turtle image appears in all of her paintings. The Iroquois say that long ago the sky people lived among the clouds. Sky Woman who was with child, fell into the darkness of our world. As she fell, trying to hold on, she brought with her plants, roots and bits of earth. At last, birds helped her to land on the back of The Great Turtle in the water. Sea animals dived to find the sacred earth that fell with Sky Woman. Finally Muskrat spread some of the earth on Turtle's back where it grew until it became the Earth. Then Turtle climbed into the sky and gathered lightning for the sun and the moon, and the world was no longer dark.

## Spirit Bear

To the American Indian tribes of the Plains, the West, and the North, the Bear is a spiritual symbol of strength and protection. It is said the Bear has healing powers. In many ways, the Bear is like us. The Bear is curious, secretive, and fierce at times, demanding respect. The Bear is cyclic — its annual hibernation (a time of transformation), its birth of offspring, its guidance and

## Spirit Bear (cont.)

protection of its young, and preparation once again for winter. To the plains Indian, the Bear is considered the “Keeper of the West,” where the Sun disappears and gives way to darkness. The Bear has a relationship with Mother Earth while looking inside for a balance, a center of being. Again, like us, the Bear has knowledge of Self as a source of power.

## Spirit of the Peoples

This exclusive Pendleton pattern commemorates a century of weaving America's spirit in our Pendleton, Oregon mill. Colored stripes running through the cross represent the trails of the first five generations of family that have lead the company, with the white stripe representing the sixth generation yet to make its mark. The crosses represent North, South, East and West, the four directions of Mother Earth, home to our Native American customers and their ancestors. Arrowheads symbolize strength and good fortune, while small diamonds symbolize whirlwinds that represent the breath of life.

## Spirit of the Salmon

For countless centuries, Native Americans from Alaska to California and Main to New York depended on the salmon for sustenance. Fresh salmon was caught and eaten in season; dried or smoked salmon was a staple throughout long, cold winters. In Native American tradition, the salmon spirit signified sacred life. Each year, salmon return to their ancestral home to spawn and complete the circle of life, and the return of the first salmon was welcomed with a special ceremony. The importance of this mighty, traveling fish can be seen in a variety of art forms – legends, baskets, beadwork and totems.

## Storm Pattern

The Storm Pattern traces its origins to one of the most important legends in Navajo culture: the creation of the Navajo homeland. In the blanket's center, is the first house, or Hogan, in which the people began to arrange their world. It is surrounded by four sacred mountains, symbolized on the blanket by rectangles near each corner.

- **East:** Colorado's Mt. Blanco. Located in the direction of the dawn, this mountain representing our thinking.
- **South:** Mt. Taylor, in New Mexico. This is our planning direction.
- **West:** The San Francisco Peaks in Arizona. Here, we act out our plans and thoughts.
- **North:** Colorado's Mt Hesperus. At the end of the day, we evaluate the outcome of what we first started in the east.

## Sugpiaq Imaq

This blanket celebrates a rebirth of the Alutiiq culture of Native Alaskans indigenous to Kodiak Island and parts of the mainland. The design is based on ancestral art created by Kodiak craftsman and artist Jerry Laktonen. The 18th-century sealskin baidarka (the Russian name for a forked-bow sea kayak) could handle severe weather and carry a big load of supplies or furs. In the middle hole sits an Alutiiq in a conical ceremonial hat. The figure is silhouetted by a setting sun, suggesting the loss of the culture for a time. The rising sun represents the cultural resurgence and Alaska's midnight sun. The red sea and whales remind us that the sea was in the blood of this whaling culture. The central figure is a bird mask, the most popular of Kodiak Alutiiq masks. The name Sugpiaq is what the Kodiak's Native people call themselves, and Imaq means “ocean.”

## Supernova

An ancient exploding star or supernova is thought to be recorded on Native American rock art. In the summer of 1054 AD, a new star as bright as the full moon appeared for nearly a month. The event was recorded in Chinese, Japanese and Arab documents. And some believe Native Americans in the Southwest observed the event. Scientists have hypothesized that a pictograph of a crescent moon and blazing star on the walls of a cave in Chaco Canyon in New Mexico might represent this supernova. The images created by the Western Anasazi appear to show the conjunction of the Moon and the first appearance of the supernova on July 5, 1054 AD. On that date just before dawn, the new supernova and a crescent moon would have appeared very near each other in the sky over Chaco Canyon. The star-like images on our Supernova blanket were inspired by the art of these ancient sky watchers.

## Suwanee Stripe

This colorful blanket salutes the patchwork artistry of the Seminole Indian women. From the 1700s, the Suwanee River area of what is now the southeastern United States was home to the Seminole Indian tribes. The first versions of Seminole patchwork appeared in the late 1800s and were born of necessity. When cloth was scarce, remnants of cotton bolts were cut into small strips and hand sewn into larger pieces for “strip clothing.” The result was functional, wearable art. The introduction of the sewing machine during the early 20th century revolutionized Seminole patchwork. The technique flourished as tight machine stitching allowed more and more elaborate patterns. Strips of colored cloth were cut and repositioned into intricate patterns of squares, rectangles, diamonds and triangles. Brilliant colors like this sawtooth design were often contrasted with a black background. The Suwanee blanket is a tribute to the sophisticated symmetry of Seminole patchwork, an art form still practiced today.

## Taos Ikat

This blanket was inspired by a fabulous weaving displayed at a renowned museum in Taos, New Mexico, that museum specializes in the Native American, Hispanic and international art. Ikat originated in Indonesia and has become a nearly universal weaving style. The technique is common in South and Central America, dating from pre-Columbian times. Ikat uses a resist-dyeing process similar to tie-dye on either the warp or weft fibers. Dye is applied before the cloth is woven to create the pattern. Authentic Ikat fabrics are woven by hand on narrow looms. Our jacquard loom interpretation of traditional Ikat captures the marvelous depth of color and subtlety inherent in this ancient art form.

## Tree of Life II

The joyful “Tree of Life” pattern is a traditional Navajo rug pictorial design first seen in the 1840s and still woven today. The image is an ancient and universal one among the peoples of the world. Native American weaving patterns vary somewhat but our blanket interpretation is true to the common elements always included. A tree or young corn stalk is host to a bevy of bright birds. Corn, a Native American staple for centuries, represents life and abundance. Often, as in our blanket design, the “tree” springs from a wedding basket. Tradition says that the many colorful birds represent the children of the marriage. Like most “Tree of Life” rugs, our blanket has a plain, solid-color border.

## Up-River Dance

The Up-River Dance blanket is based on an original design by Native American artist Tony Hatch. Mr. Hatch is a member of the Tulalip Tribe from Tulalip, Washington. Like many Pacific Northwest Native tribes, the Tulalip have always depended on the salmon to give of themselves and feed the people. When the shining salmon leapt and fought their way up river, there was great rejoicing. Soon there would be plentiful salmon to catch and eat, or smoke and dry for the coming year. This was and remains today a cause for great celebration! The festive ceremony hopes to assure that future runs of salmon will return to the river. The spinning salmon depicted on this dramatic blanket is his interpretation of a traditional image representing the migration, or up-river dance of this vital food source.

## Yavapai

The nomadic Yavapai or “People of the Sun” once occupied much of central Arizona. Yavapai women specialized in basketry, with some items woven tightly enough to hold water. This vivid pattern reflects the intricate Yavapai art of basketry.

## Zigzag

Zigzag images recur in many Native American art forms including weaving, beadwork, pottery, basketry and even ancient rock art. The zigzag motif often represents lightning, an important symbol of change connected with rain, fertility and renewal. The snake, to many of the peoples, signifies wisdom and may be in itself a symbol of lightning. Southwestern tribes sometimes add a head and rattle tail to a zigzag line to represent lightning. In legend, lightning flashes from the beak of the Thunderbird, a symbol of salvation and divine gifts.

Since 1990 Pendleton has been proud to support the work of the American Indian College Fund. Sales of these blankets help fund scholarships to tribal colleges and make a difference in the lives of students throughout the country. The College Fund receives royalties for each blanket sold which goes directly to provide scholarships for deserving students. Learn more at [www.collegefund.org](http://www.collegefund.org).

## AICF 20th Anniversary by Maria Martinez

Legendary Southwest ceramic artist Maria Martinez was renowned for her black on black pottery. She shared her traditional techniques with her family, her Pueblo and the world, in keeping with her belief that an individual could not succeed without supporting the group.

## Cheyenne Eagle

A Cheyenne warrior came upon a spotted eagle trapped in the antlers of a fallen elk. “Free me,” the eagle said, “and I will give you a gift.” The warrior lifted the antlers and as the eagle flew away, it told the warrior to go over the next hill. There, a beautiful horse waited, its coat the same black and white pattern as the eagle’s feathers.

## Day and Night by Arthur Amiotte

Day and Night Robe is a beautiful example of the traditional beaded strip blanket. Red and blue halves symbolize exceptionally sacred days (red) and nights (blue). The blankets are still worn on such occasions.

## Hidatsa Earth

Born out of a 1908 photograph taken by historic photographer Edward S. Curtis, geometric elements in the blanket embody earth and sky, with mountains and patterns for wheat, grass, and seed. Crosses symbolize the four directions.

## Navajo Water

This blanket arose from a photograph taken by historic photographer Edward S. Curtis: Nature’s mirror. It incorporates classic sawtoothed lines and the dragonfly, an emblem of water and symbol of life.

## Pomo Dau

To the Pomo, a basket is no mere object. It can be a tool, an honor, a gift, an industry or an art. It comes to you in a dream and stays with you in death, a thing with a spirit and a story all its own. And in every basket the weaver leaves a small break in the pattern, anything from a single stitch to a new design. This is the Dau, the “door” through which a basket’s spirit is allowed to pass, to inspect completed baskets and fill them with energy.

## Raven and the Box of Knowledge

The image on this blanket represents Raven, a shape shifter and trickster who often employed crafty schemes to achieve his goals. In the story, the old chief who lived at the head of the Nass River kept his precious treasures – the sun, the moon and the stars – in beautifully carved boxes. Raven steals the light, and making his escape carries the sun in his mouth. The sun is a metaphor for enlightenment or knowledge. The ombred background shades meet in the center in vibrant colors of sun and light.

## Sons of the Sky and Daughters of the Earth by Virginia Stroud

These baby blanket were inspired by a Plains Indian tradition. New parents place their child’s remaining navel cord inside an amulet shaped like a turtle or a sand lizard. The amulets imitate the turtle’s hard shell and the sand lizard’s quick movements that will guard the spirit of the child and ensure a long, protected life.

## Three Corn Maidens by Mary Beth Jiron

The Three Corn Maidens design tells the story of the Pueblo people’s belief that just as the sun gives life to the corn, the Corn Maidens bring the power of life to the people.



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**PENDLETON**<sup>®</sup>

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HOME COLLECTION

## BLANKET CARE

To ensure your Pendleton blanket's timeless beauty, quality craftsmanship and classic styling, it is essential that your blanket be properly cared for.

### Cleaning

All Pendleton Blankets, unless otherwise noted must be dry-cleaned. This is the best method for retaining the size, shape, softness and appearance of your blanket. Home washing is not recommended as it causes shrinkage and loss of fabric softness. Take advantage of Mother Nature and let the wind and sun air a blanket on an outdoor line.

### Storage

Always clean your blanket before storing. Dry cleaning is the best method to kill moth eggs and larvae and will preserve the quality materials used to make your blanket. Once cleaned, your blanket should be stored in an airtight container or an airtight plastic blanket bag. If using mothballs, place them in a Ziploc™ bag and then in a paper bag before storing with the blanket as direct contact with mothballs can damage your blanket. Please note that the use of mothballs does NOT guarantee keeping moths away, only an airtight container can do so. Contrary to popular belief, cedar is not the best defense against wool-eating insects and moths. The same rule applies for herbal sachets and other products that rely on fragrance to repel insects.

### Moth Control

Moths love dark, warm, dry places like the nooks and crannies of a folded blanket. It is during this larval stage that moths damage wool. Whether on the bed, as a throw, or simply for display, it is important to shake out blankets periodically to keep moths away.

### Moth Damage

Moth holes can sometimes be repaired by reweaving yarns from an inconspicuous part of the blanket. Look for services in the Yellow Pages or contact professional dry cleaners.