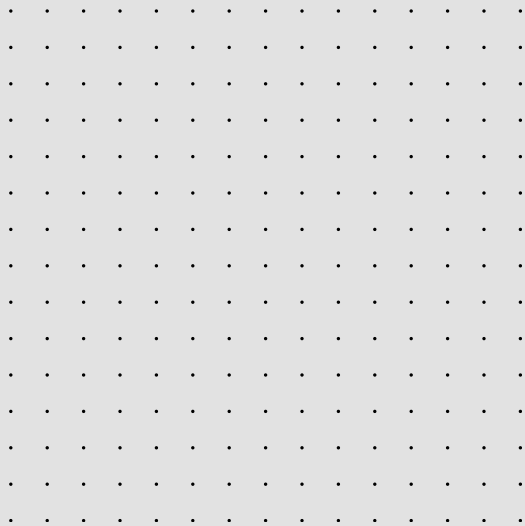
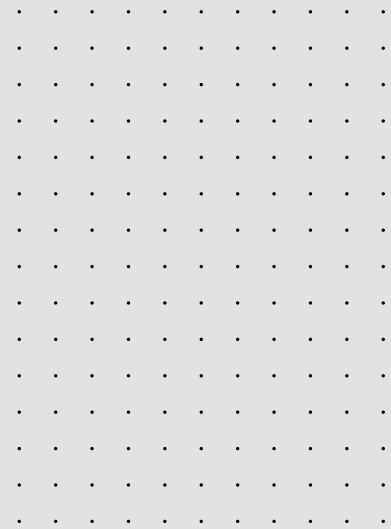




Julia Wood

Book Proposal

Weaving Tradition: A
Comprehensive History of
Indigenous Fashion Across North
America



Julia Wood is a multi-faceted writer with a focus in fashion journalism. With Lenape heritage, Wood is determined to spread knowledge of Indigenous culture and craft, specifically fashion traditions and technology.

01 Overview

"Weaving Tradition" explores the rich and often overlooked history of Indigenous fashion across North America. From traditional techniques to resourceful materials to contemporary interpretations, this college-level survey/textbook delves into the cultural, spiritual, and social significance of Indigenous attire and artistry. It also highlights the evolution, preservation, and re-imagination of these ancient systems, showcasing the resilience, innovation, and diversity of the Indigenous Peoples of North America.

Comparable titles include "Survey of Historic Costume: A History of Western Dress" and "Native Fashion Now: North American Indian Style."



02 Objectives

1. To provide an engaging and enticing historical account of Indigenous fashion across North America.
2. To highlight the cultural significance and craftsmanship behind Indigenous clothing.
3. To explore the evolution of Indigenous fashion into contemporary styles.
4. To promote understanding and respect for various Native American cultures as well as their contributions to fashion and art.

CHAPTER OUTLINE

1. Native People of the Arctic and Subarctic
2. Native People of the American Southeast
3. Native People of the American Northeast
4. Native People of the American Great Plains
5. Native People of the American Southwest
6. Native People of the American Great Basin
7. Native People of the American Northwest Coast
8. Native People of California

03 Target Audience

1. High school and/or university students and other scholars, more specifically those studying Indigenous studies, anthropology, history, or fashion.
2. Indigenous communities across North America.
3. Fashion designers and marketers.
4. Readers interested in learning about a marginalized yet vast cultural heritage and fashion.



04 Marketing Strategy

To maximize the book's reach and overall impact, we plan to collaborate with Quannah Chasinghorse, an Indigenous model and activist. Chasinghorse is known for her advocacy for Native American rights and her unique representation of Indigenous fashion in the mainstream media. At only 21 years old she is the perfect spokesperson for our mission and target audience.

We plan to host several events and campaigns, both online and in-person, to garner anticipation for the book and gain a wider audience.

Marketing Activities



01

Social Media Campaign

Leverage Quannah Chasinghorse's substantial social media following to promote "Weaving Threads." This includes teaser posts, behind-the-scenes content, and live Q&A sessions through Instagram and TikTok live with the author and Quannah.

02

Book Launch Event

Host a high-profile book launch event featuring Quannah Chasinghorse as a keynote speaker. This event will include a discussion panel on the significance of Indigenous fashion, catering of traditional Native American cuisine, a Q&A session, and a book signing.

03

Indigenous Community Engagement

Engage with Indigenous communities through workshops, discussions, and cultural events to promote the book and gather further support. Also, donate copies to Indigenous schools, libraries, and cultural institutions across North American reservations.

04

Bookstore and Library Distribution

Organize book signings and readings at independent bookstores, cultural centers, and libraries, with Quannah Chasinghorse participating wherever possible.

SAMPLE CHAPTER: THE STYLE AND INNOVATION OF THE INDIGENOUS PEOPLES OF THE NORTHEASTERN WOODLANDS

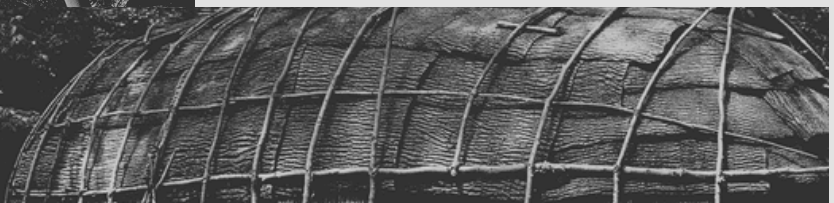
The tribes of the Indigenous Peoples of the Northeastern Woodlands share a rich cultural history deeply intertwined with their environment. Their interconnection with the flora and fauna of Northeastern American lands, across both the United States and Canada, is prevalent in their fashion and innovations. More specifically, the historical and contemporary fashion of tribes like the Wampanoag, Lenape, and Algonquin continues to contribute to their own communities as well as broader modern audiences.

Native American fashion is as diverse as the tribes t-



hemselves, which span across several U.S. states and Canadian provinces, like Ontario, Quebec, Minnesota, Wisconsin, Illinois, Indiana, Michigan, Ohio, Kentucky, Pennsylvania, Delaware, New York, New Hampshire, Vermont, and Maine. Each tribe from the Northeastern Woodlands harbors its own unique traditions and styles. These elements of fashion are greatly influenced by environment, resources, and cultural practices like attending powwows, grass dancing, hunting, fishing, and weaving.

The traditional clothing of these nations not only served as protection against the elements but also as a way to express identity, social status, and spiritual beliefs. The Northeastern Woodland region is characterized by dense forests, rivers, harsh winters, and grueling summers, therefore clothing was multi-use, sustainable, and versatile. Commonly used mate-



materials included animal hides, feathers, plant fibers, rocks, and shells. Since the beginning of Native American history, the fashion of these tribes was deeply rooted in both practicality and resourcefulness. The Wampanoag, Lenape, and Algonquin specifically utilized the natural resources available to them, like deerskin, which was a staple material due to its abundance, durability, and versatility.

Indigenous craftsmanship of garments was a meticulous task, incorporating intricate beadwork, quillwork, weaving, and other decorative elements. The Lenape are famous for their detailed quillwork and use of wampum: a traditional bead used by most Northeastern Woodland tribes made from the white and purple parts of quahog and whelk shells. Wampum would be cut, smoothed, and drilled to create symmetrical beads. Additionally, Algonquin clothing featured beadwork and furs made from beaver and fox. The Wampanoag also adorned their clothing in beadwork, decorating deerskin with quahog shells and various beads and gems.

Beadwork serves as one of the most celebrated forms of Native artistry. Beads were typically made of bones, stone, shells, and porcupine quills: all naturally occurring elements. Traditionally, these beads were strung together using plant fibers, sinew, or animal tendons. In the 16th century, Europeans introduced glass beads to the Natives, which expanded their fashion technology.



Basketry, or basket weaving, is another Indigenous craft which utilizes natural materials like sweetgrass, ash, and birchbark. Native American women would harvest these materials, split them, soak them, and dye them in preparation for weaving. Coiling, twining, and plaiting were all various methods of producing different forms of baskets, each with their own specific purpose: carrying food, storing goods, or harvesting crops, shells, and fibers. The arrangement and patterning of these baskets would often symbolize the maker's tribal identity or social status.

The designs and patterns of Indigenous clothing and accessories was, and still is, extremely symbolic of nature, spirituality, and tribal stories. For example, the Lenape and Algonquin used floral patterns to reflect their appreciation for nature. Geometric patterns symbolized Native cosmology and cultural narratives. The processes of weaving these patterns were passed down through generations, which aided in the preservation of this tradition.

Ceremonial attire of the Northeastern Woodland tribes featured more elaborate designs and symbols that portrayed Indigenous narratives. Color also played an important role in Native American clothing. For example, the Lakota use four colors to represent the four directions: black for the West, red for the North, yellow for the East, and white for the South. The utilization of natural dyes from plants and minerals, like bloodroot (which produced red dyes), mountain alder (which produced brown/orange dyes), butternut (which produced brown and black dyes), algae (which produced green dyes), and lichens (which produced yellow dyes).





Indigenous fashion, specifically that of the Northeastern Woodland tribes, was and continues to be quintessential to the cultural heritage and identity of Native American peoples.

To further understand the importance of the fashion of the Indigenous Peoples of the Northeastern Woodlands, one must first comprehend the extensive history of the colonization of North America. The arrival of European settlers (colonizers) brought significant changes to the fashion of these tribes. Wool and metal were introduced to the Native Americans, as well as English, French, Spanish, and Dutch clothing styles. These new materials and styles influenced traditional Indigenous attire, though many tribes displayed resilience and adaptability, incorporating these items into their existing fashions so as to keep their traditions and culture alive. This blend of old and new showcases the Indigenous Peoples' pure and welcoming nature, highlighting the ability to maintain their own culture while adapting to changing – and unfortunate – circumstances.



ALGONQUIN

The Algonquin people have traditionally resided in the Ottawa Valley – the present-day Canadian provinces of Quebec and Ontario. This tribe's fashion reflects their malleability to the often cold, harsh climates of the Northeastern Woodlands.

Algonquin attire consisted of breechcloths and leggings for men, and deerskin skirts and dresses for women. A breechcloth is a long rectangular piece of tanned deerskin, cloth, or animal fur worn between the legs and tucked over a belt, which causes the fabric to fold in the front and back. During the winter months, the Algonquins layered standard wear with fur robes. Their accessories consisted of decorated birchbark containers and, as stated before, beaded decorations and jewelry.

LENNI LENAPE

The Lenni Lenape, also known as the Lenape or Delaware people, have historically lived along the Delaware River, in southern New York, New Jersey, eastern Pennsylvania, and northeastern Delaware. Today, most Lenape are located in parts of Oklahoma, Wisconsin, and Ontario.

The Lenape share many similarities with the Algonquin, as they are under the Algonquin family: men wore breechcloths and leggings, while women wore wraparound skirts and tunics. Moccasins made from soft leather, deerskin, porcupine quills, dye, sinew, ribbon, and thread were worn by both men and women. This footwear was designed not only to protect their feet, but to also allow hunters to silently move through the Northeastern Woodlands.





Lenni Lenape clothing was also highly decorated, displaying symbols of each of their clans: wolf, turtle, and turkey. The wolf clan was characterized by its strength and leadership qualities, and was often symbolized by depictions of wolves or wolf tracks. The turtle clan represented stability and endurance, reflected in imagery of turtles, which are sacred animal in Lenape cosmology. Finally, the turkey clan, which was associated with abundance and resourcefulness, used turkey motifs in their designs.

WAMPANOAG

The People of the First Light, or the Wampanoag, have inhabited Massachusetts and Rhode Island for more than 12,000 years. Traditional clothing is reminiscent of both the Algonquin and Lenape people, with fabrics similarly made from deerskin, beaverskin, leather, plant fibers, and other natural materials. Feathers also pose as a significant element of Wampanoag fashion, symbolizing honor and a deep connection to the spiritual world.

Now split into two federally recognized tribes, the Mashpee Wampanoag Tribe and the Wampanoag Tribe of Gay Head, also known as Aquinnah, strive to share the vast knowledge of their cultural heritage. In recent years, the Wampanoag have seen a renaissance of tribal culture, with initiatives like the Wôpanâak Language Reclamation Project. This effort is only one of the few that the modern-day Wampanoag have initiated to preserve and revitalize their language, traditions, and history, as they were nearly eradicated.

Current Mashpee Chief Vernon "Silent Drum" Lopez was said to be a guiding force in these endeavors, "The thoughtful Chief focused on issues that influenced the future of the Tribe. He was part of the leadership that guided us through the final phase of the very emotional recognition process and the membership is grateful for his steady hand. He says education and healthcare are central to the destiny of the Mashpee Wampanoag. He continues to press for attention to those survival issues."

A NEW GENERATION

Indigenous leaders like Lopez persist in the fight to preserve Indigenous culture and inspire young Natives to be the new voices of their generation, like 21-year-old Quannah Chasinghorse.





Quannah Chasinghorse, an up-and-coming Oglala Lakota and Han Gwich'in model, stunned the fashion industry with her 2022 Met Gala look. Her attire incorporated traditional beadwork, quillwork, and custom jewelry from Lenise Omeasoo, a Blackfeet and Cree artist who runs Antelope Women Designs.

Chasinghorse also fastened two eagle feathers within her hair for the red carpet look. This symbolizes not only the traditional representations of honor, strength, and wisdom, but also the idea of Native people showing up for each other: one feather given by two Indigenous men named Shane Weeks and Wayne Duncan and the other given by Hunter Meachum, a Tlingit woman from Juneau, Alaska.

In 2024, Native American fashion continues to evolve by integrating traditional elements with modern ideas and designs. Indigenous designers, like Wampanoag artist Elizabeth James-Perry, are gaining recognition for their innovative approaches and their dedication to honoring their heritage and cultural traditions. Contemporary Native American fashion reimagines the beadwork, quillwork, and pattern techniques used



by their ancestors while simultaneously pushing the boundaries of the current industry.

However, the contemporary fashion scene often grapples with issues of cultural appropriation. The line between appreciation and appropriation is contentious. While some haute couture brands seek to highlight and honor Native American traditions through designs and inspiration, others have been criticized for exploiting these elements without the proper acknowledgment or respect of Indigenous peoples.

Take Pharrell Williams for example. In 2014, Williams wore a Native American headdress on the cover of Elle UK magazine. This poses a threat for a number of reasons. Firstly, although Pharrell Williams claims to have some Indigenous heritage, headdresses are meant to be worn by tribal leaders, warriors, those being honored by the community, or for ceremonial purposes. Secondly, the meaning of such important features was not depicted in this "special edition" of Elle UK, nor were the Indigenous artists who created the garment cited in the magazine. Therefore, this instance was 100% cultural appropriation, for which Pharrell later issued an apology.



Fast forward ten years later: Pharrell Williams debuted his second collection with Louis Vuitton at Men's Paris Fashion Week Fall/Winter 2024. This collection was heavily influenced by Native American cosmology, craftsmanship, color, and culture, with highlights of turquoise jewelry, sun patterns, and weaving. Williams' approach seemed to be much more respectful this time around, working side-by-side with Indigenous artists to promote their traditions and talent. As cultural appreciation involves a respectful acknowledgement of the cultural significance of certain fashion items without exploitation, this instance can fall under the appreciation umbrella.

Despite genocide, relocation, and the modern challenges of appropriation, Indigenous fashion continues to rise. Overall, the fashion and innovation of the Indigenous Peoples of the Northeastern Woodlands, specifically the Wampanoag, Lenape, and Algonquin tribes, are a testament to their resilience, creativity, and deep connection to their environments. Their clothing and craftsmanship not only served practical purposes but also embodied their cultural identities and spiritual beliefs. As we continue to explore and appreciate the rich histories of these Indigenous Peoples, it is essential to recognize and honor their contributions to the broader tapestry of human creativity and innovation. Moreover, it is crucial that the fashion industry distinguish between cultural appreciation and appropriation, ensuring that Indigenous traditions are respected and celebrated in a meaningful and ethical manner.



CITATION LIST

Allaire, Christian. "Quannah Chasinghorse's Met Gala Look Was a Celebration of Native Community." Vogue, Vogue, 3 May 2022, www.vogue.com/article/quannah-chasinghorse-met-gala-2022.

"Beads of Memory." Martha's Vineyard Magazine, 16 Aug. 2022, mvmagazine.com/news/2022/07/19/beads-memory.

Bial, Raymond. The People and Culture of the Delaware (First Peoples of North America). Cavendish Square, 2015.

Brasser, Ted J. Native American Clothing: An Illustrated History. Firefly Books, 2009.

"Breechcloth (Breechclout) and Leggings." Breechcloth/Breechclout and Native American Leggings, www.native-languages.org/breechcloth.htm. Accessed May 2024.

"Lenape Tribe of Delaware." Legends of America, www.legendsofamerica.com/lenape-delaware-tribe/. Accessed May 2024.

Lenape, msdelahoussaye33.weebly.com/lenape.html. Accessed May 2024.

"Mashpee Wampanoag Tribe." Mashpee Wampanoag Tribe, mashpeewampanoagtribe-nsn.gov/. Accessed May 2024.

"Men's Fall-Winter 2024 Show." LOUIS VUITTON Official USA Website, Louis Vuitton, 16 Jan. 2024, us.louisvuitton.com/eng-us/magazine/articles/men-fall-winter-2024#details.

"Native American Culture of the Northeast (Article)." Khan Academy, Khan Academy, www.khanacademy.org/humanities/us-history/precontact-and-early-colonial-era/before-contact/a/native-american-culture-of-the-northeast. Accessed May 2024.

"Of This Land: Native American Woodlands Art." Museum of Fine Arts Boston, www.mfa.org/collections/art-americas/of-this-land. Accessed May 2024.

"The Original People and Their Land: The Lenape, Pre-History to the 18th Century." West Philadelphia Collaborative History - The Original People and Their Land: The Lenape, Pre-History to the 18th Century, collaborativehistory.gse.upenn.edu/stories/original-people-and-their-land-lenape-pre-history-18th-century. Accessed May 2024.

O'Brien, Cynthia, and Jamie Kiffel-Alchek. "Native People of the American Northeast." History, National Geographic Kids, 5 Oct. 2021, kids.nationalgeographic.com/history/article/native-people-of-the-american-northeast.

"A Pair of Northeastern Beaded Hide and Felt Moccasins: Spetchley - Property from the Berkeley Collection: 2019." Sotheby's, www.sothebys.com/en/buy/auction/2019/spetchley-property-from-the-berkeley-collection/a-pair-of-northeastern-beaded-hide-and-felt. Accessed May 2024.

Pharrell Williams' Sophomore Collection at Louis Vuitton Showcases Americana, Native American Spirit, www.usnews.com/news/entertainment/articles/2024-01-16/pharrell-williams-sophomore-collection-at-louis-vuitton-showcases-americana-native-american-spirit. Accessed May 2024.

"R1 Clothing & Regalia - Work 3." Native American Art Teacher Resources, www.naaer.hoodmuseum.dartmouth.edu/northeast-woodlands/clothing-regalia/work-3. Accessed May 2024.

"Wampanoag." Encyclopædia Britannica, Encyclopædia Britannica, inc., www.britannica.com/topic/Wampanoag. Accessed May 2024.

"Wampum Earrings Native American Wampanoag Artist Elizabeth James-Perry." Home Away Gallery, homeandaway.gallery/product/wampum-earrings-native-american-wampanoag-artist-elizabeth-james-perry/. Accessed May 2024.

Wood, Julia. "Native Americana: A Look into Louis Vuitton's Fall Winter 2024 Collection." EnVi Media, 18 Jan. 2024, www.envimedia.co/native-americana-a-look-into-louis-vuitton-fall-winter-2024/.