



a



b

- a.* No. 6, Yurok, splitting "cooked" spruce roots for twining elements.
b. No. 19, Karok, peeling willow shoots for her stick baskets.



a

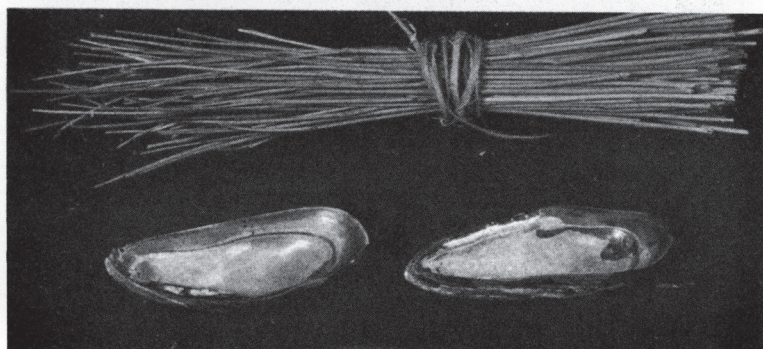


b

- a.* Cooking and serving baskets used by No. 41 at the Karok new year's making.
b. The oldest informant, No. 16, Yurok, and baskets of her making.

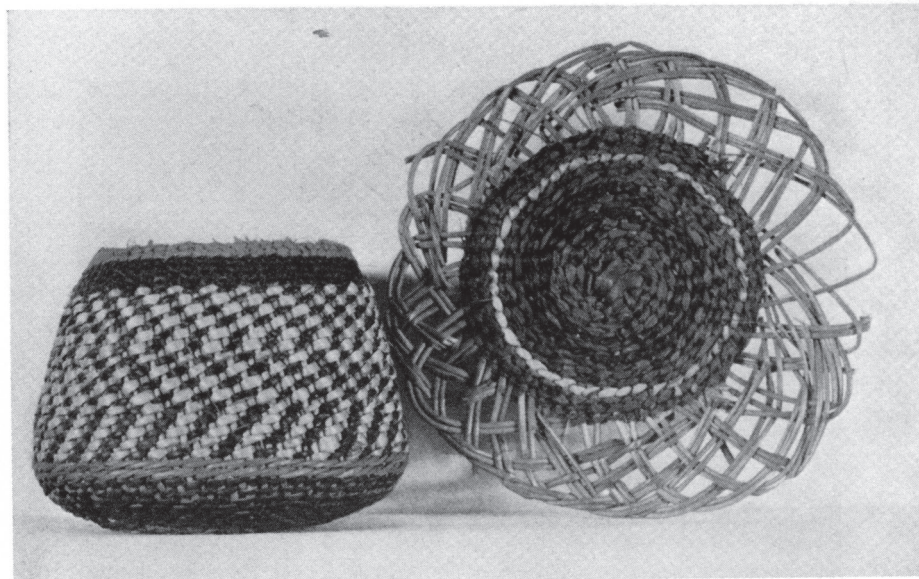


a



b

- a.* No. 7, Yurok, with a year's supplies prepared for storing.
b. Only tools used by Yurok-Karok weavers to scrape and clean a finished basket.



a

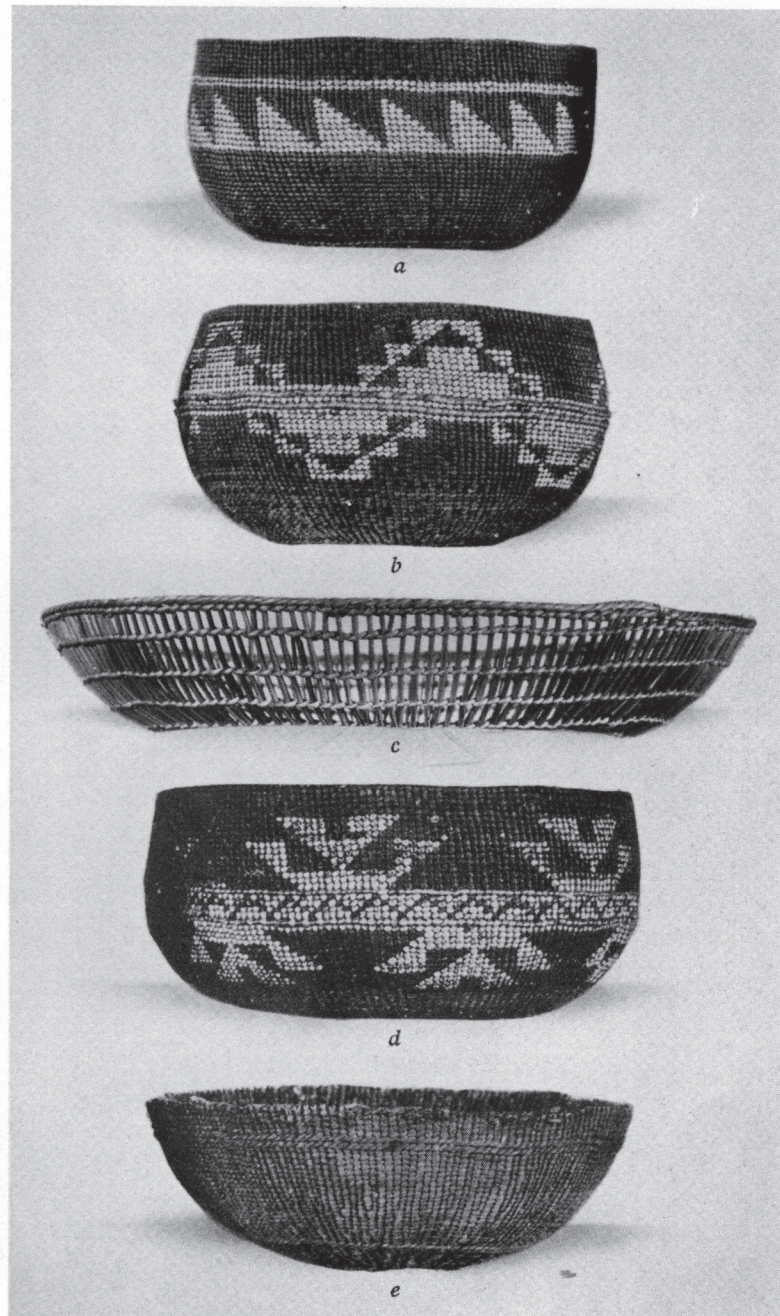


b



c

a. First weaving attempts of two six-year olds, Yurok.
b, c. Old baskets (No. 18's) and fragments (No. 27's) preserved to copy from.

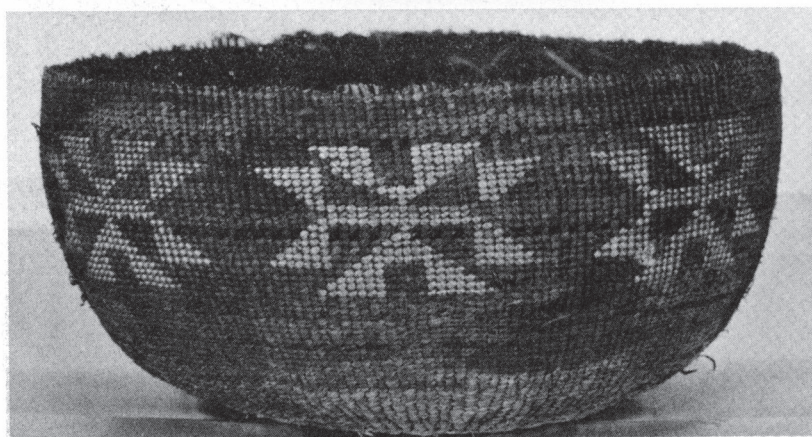


An old-time "set" for acorn soup: girl's and boy's baskets, man's basket with plate, dipper.

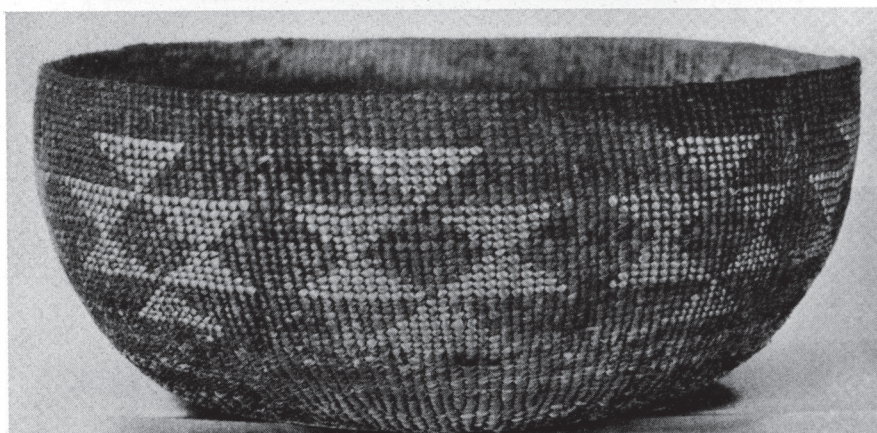
a



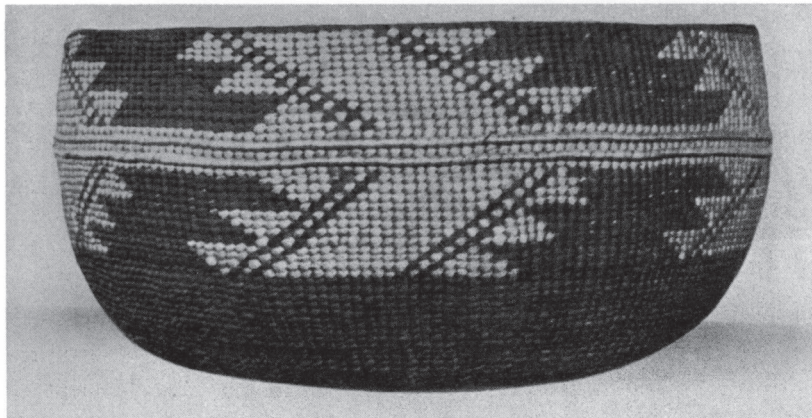
b



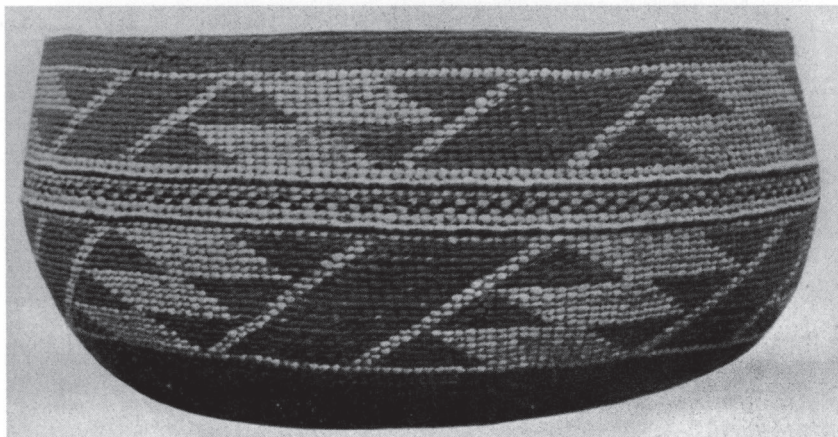
c



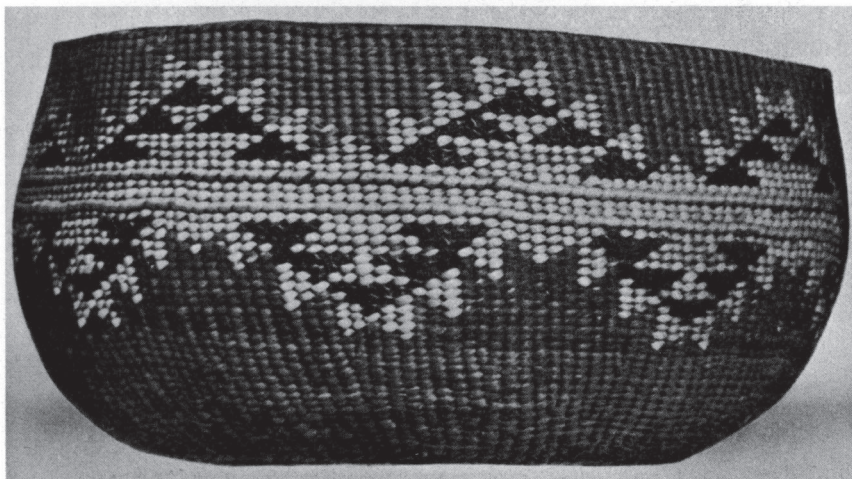
- a.* Soup basket with an old mark varied by the straight lines in the ground.
- b.* Soup basket with a much discussed design; not "old" by two-thirds' majority.
- c.* Soup basket with unconventional arrangement of familiar design element.



a

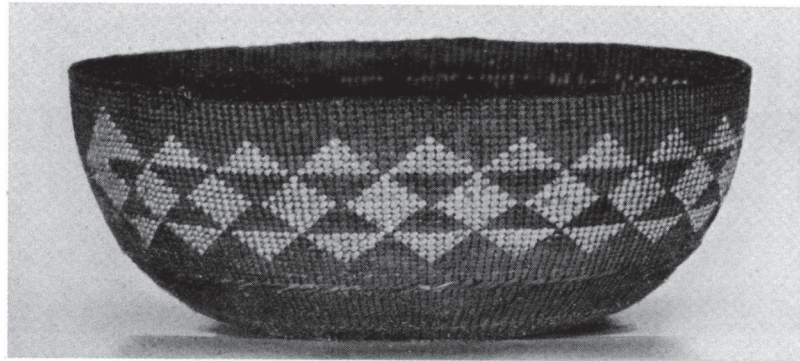


b



c

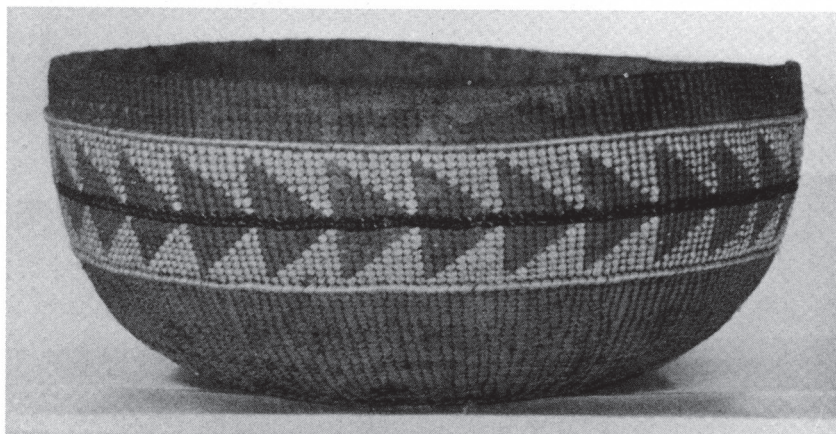
- a.* Good shape; criticized for lacking plain root courses at the top edge.
b. Design criticized as out of scale with size of the basket.
c. Design criticized for ornateness; use of black fern in food baskets "wrong."



a



b

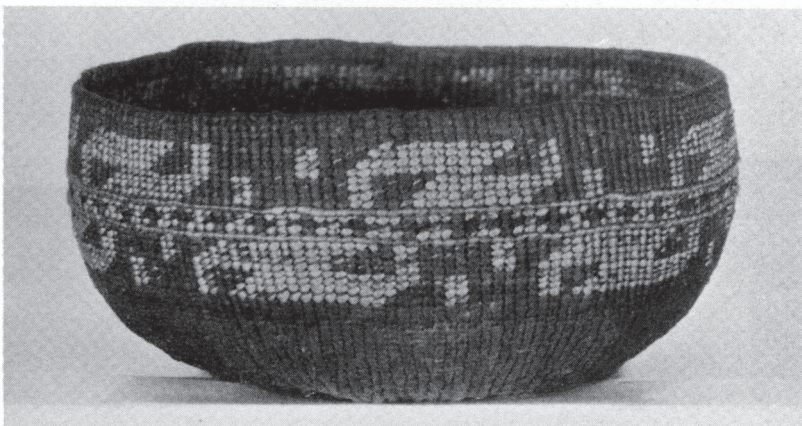


c

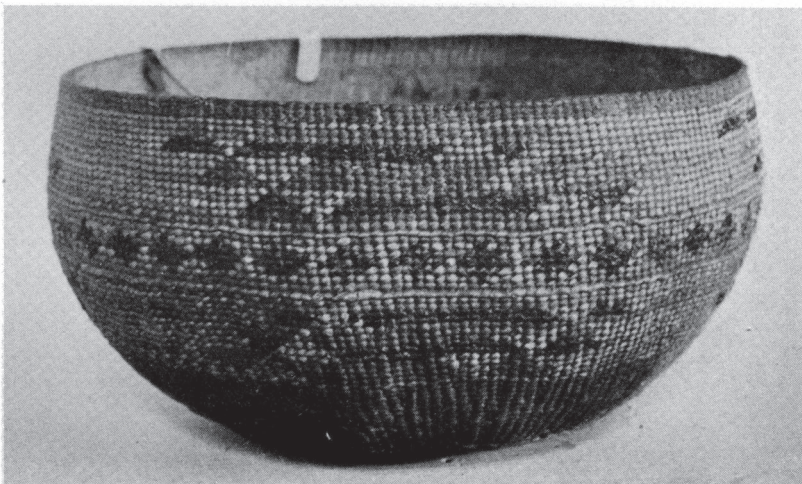
- a.* The wide shallow soup basket of former times.
b. A design lacking taste; out of scale with basket size and too broken up.
c. An admired design; use of black fern disapproved of.



a

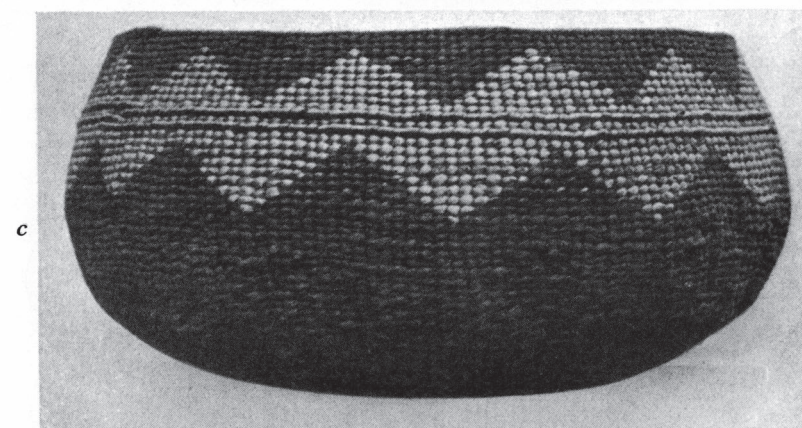


b



c

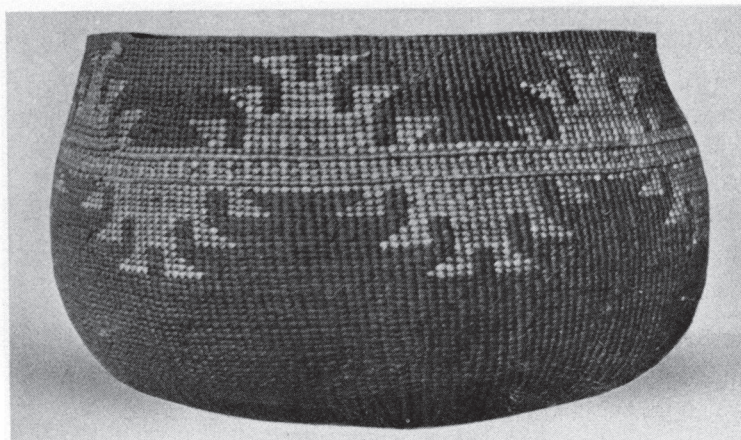
- a.* Admired for size, contour, and well proportioned design.
b. "Hard" design and confused effect; called a Modoc mark by up-river informants.
c. Use of black fern in food baskets criticized.



a. Asserted to be as old a mark as one could find; shape and work criticized.

b. The newer high, narrow shape for soup baskets.

c. "Easy" design for use in a girl's soup basket; workmanship criticized.



a



b



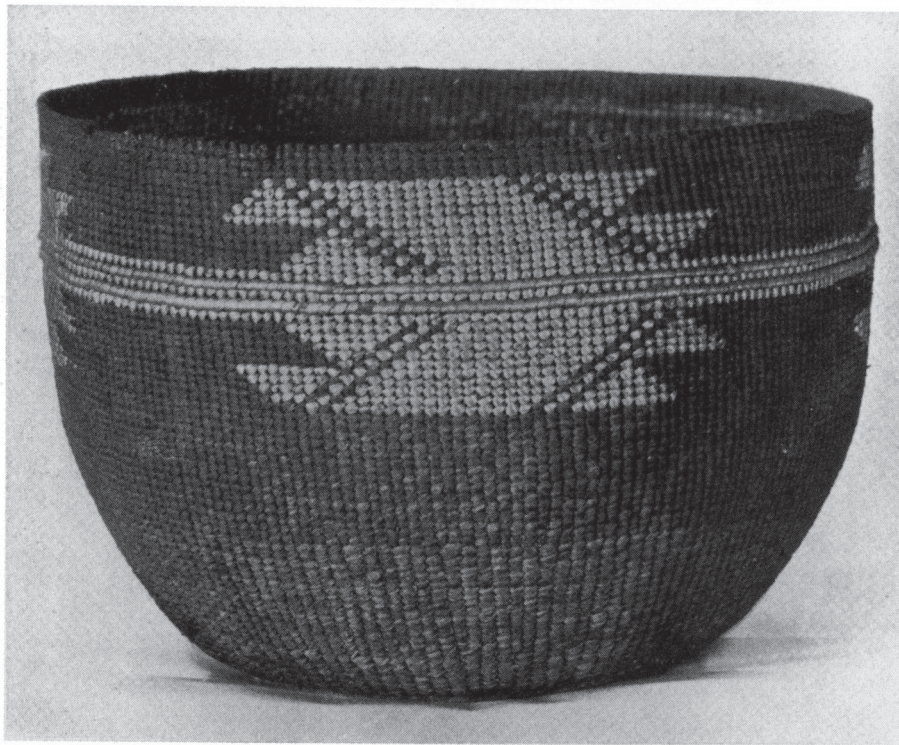
c

- a.* The tribally recognized foot design, "hard" and greatly admired.
b. The foot mark ground developed as pattern; loses standing and name in the change.
c. The foot mark carried by variation beyond tribal recognition.

a



b



a. A cooking basket admired for shape, design, and workmanship.
b. The correct finish for the top: several rows of plain root twining.



a

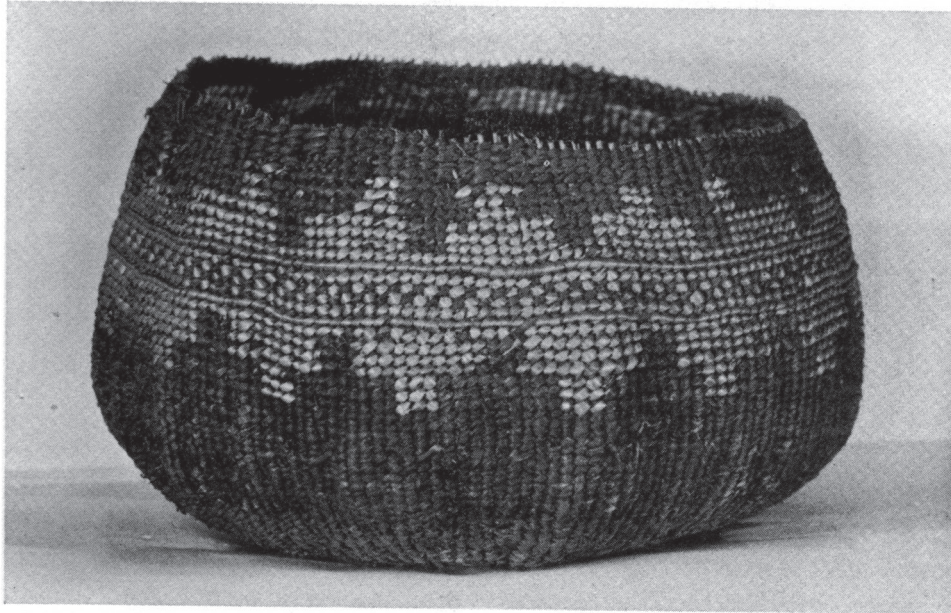


b

- a.* A well shaped basket; design requires more careful calculation than was made.
b. Contour criticized; design a hard one to space evenly.



a. Criticized for rough workmanship and angles which fail to come to a point.
b. An old mark varied by giving it a quarter turn.

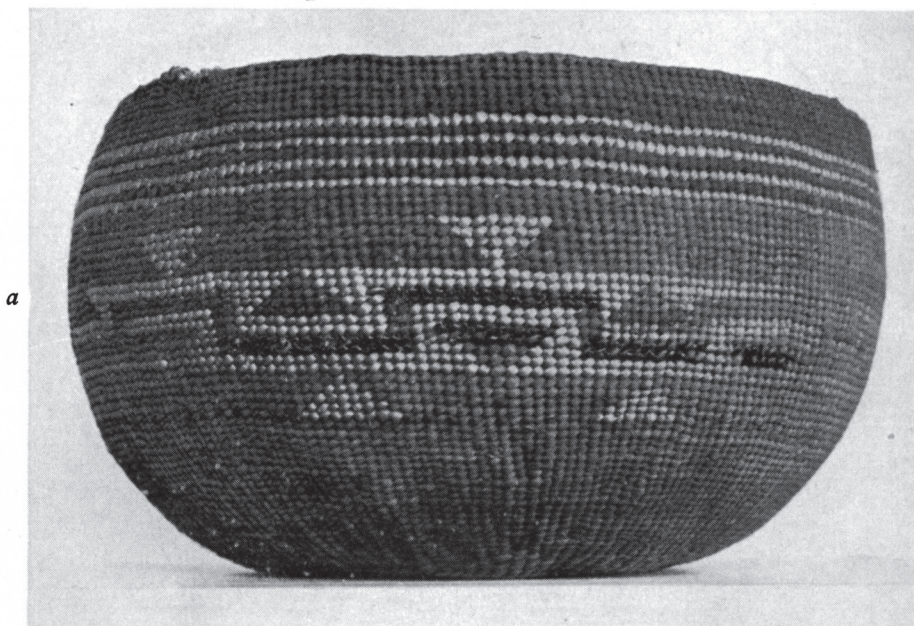


a



b

- a.* Attributed to an old woman with hands too weak to pull the weaving tight.
b. A well shaped basket; criticized for low placement of the design.

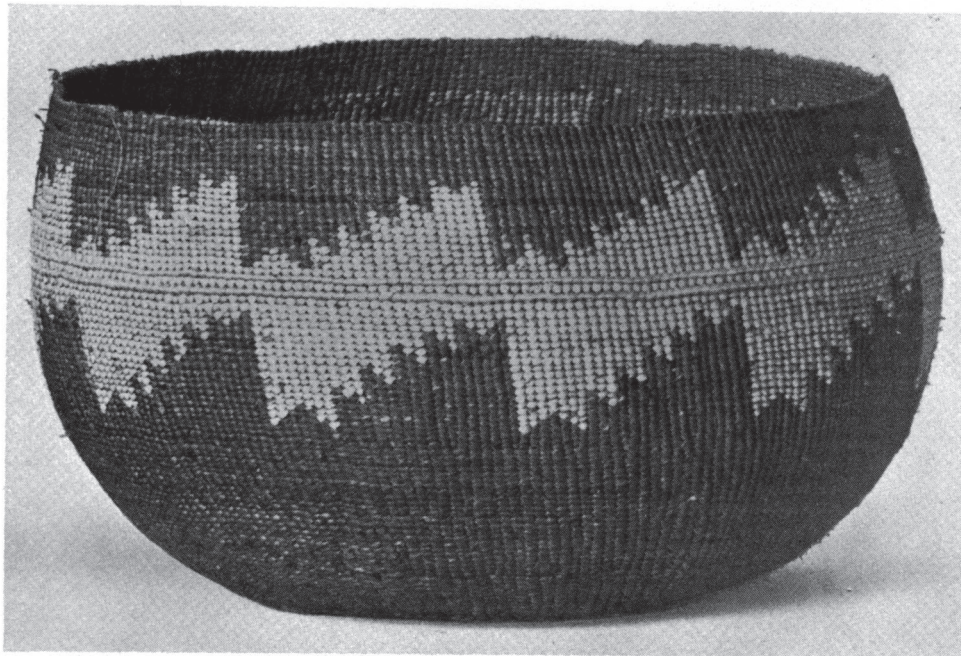


a. Black fern thought by some informants to be an ownership mark.

b. Good shape and well placed design; various explanations for the rectangle.

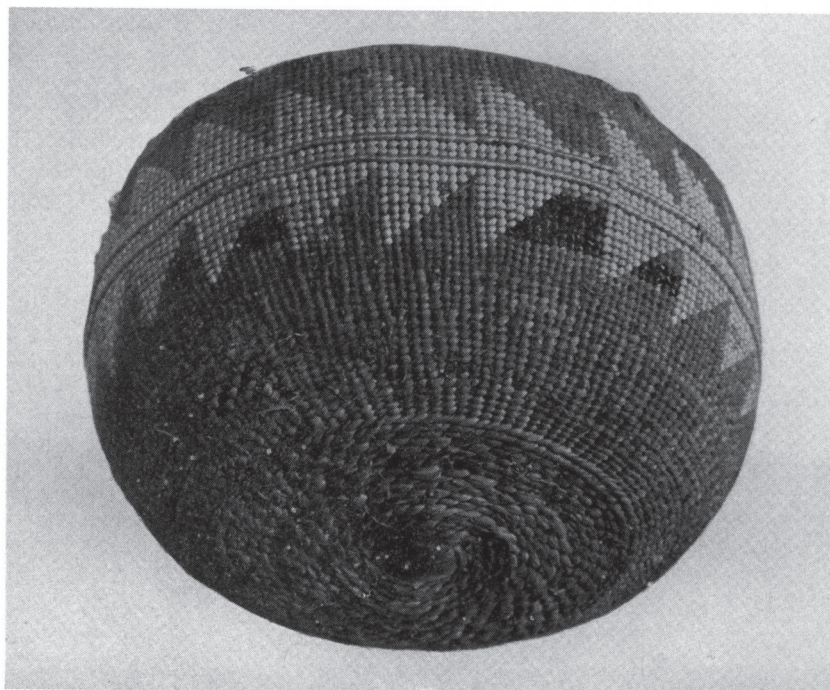


a

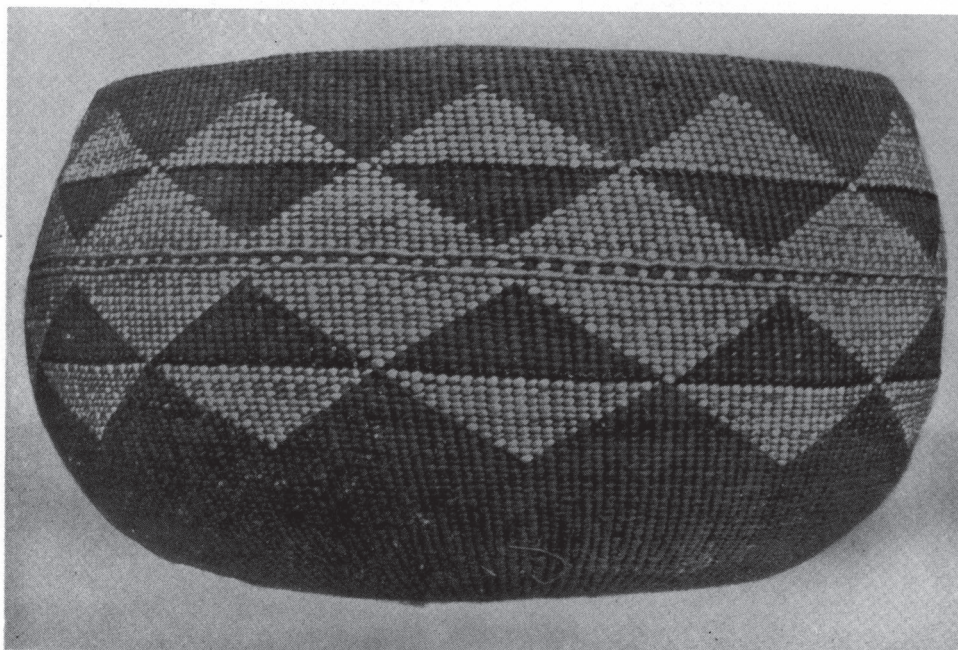


b

- a.* Evidence of poor planning: addition of sticks made within a pattern motive.
b. The mountainside mark; a difficult design requiring exact calculations.



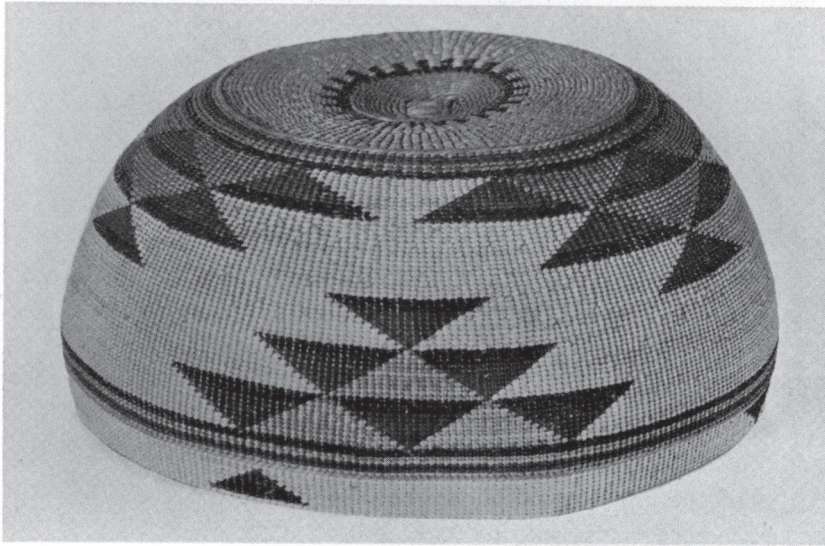
a



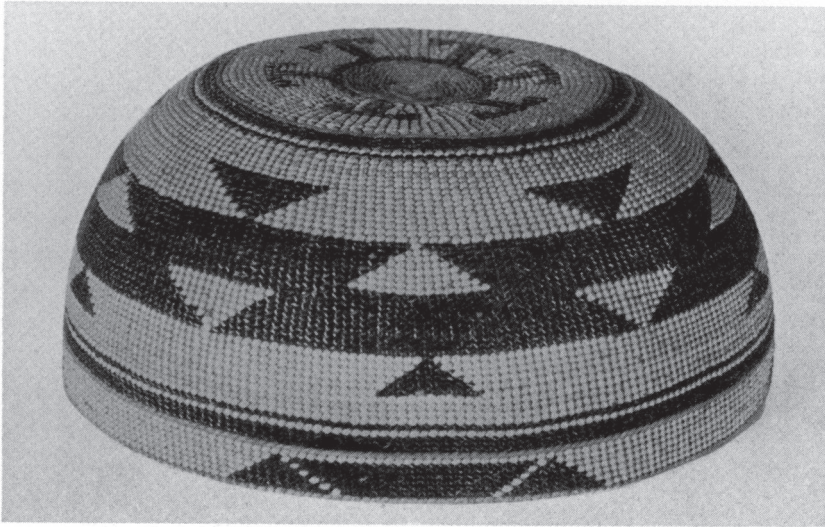
b

a. Suggestive of ownership mark.

b. Spoken of as "all just right."

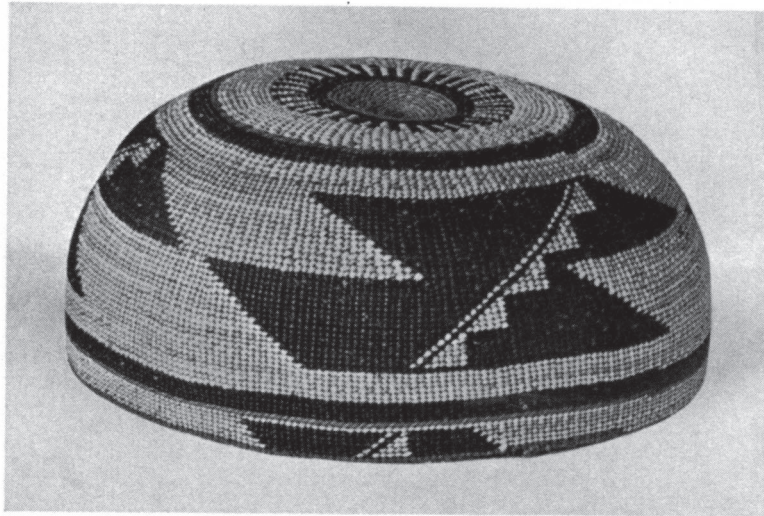


a

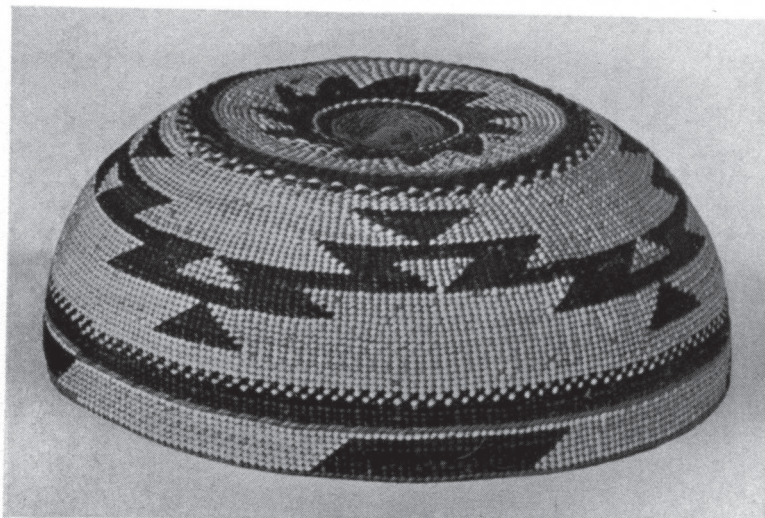


b

- a.* Very fine cap; placing of design criticized; conventional borders lacking.
b. Contour right for a cap; design in right scale for size.

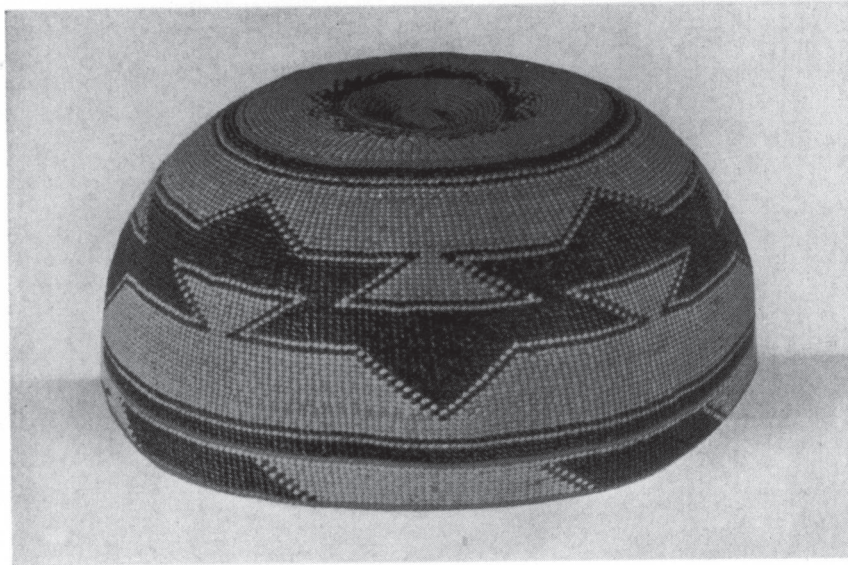


a

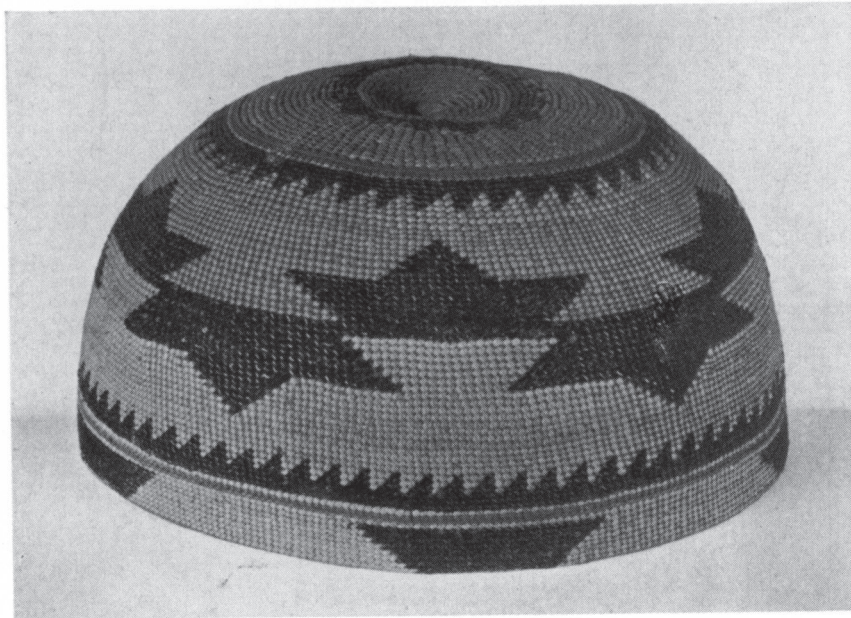


b

- a.* Criticized for placement of dividing motive off center.
b. Criticized for choice of center design, for placing of main mark, for widths.



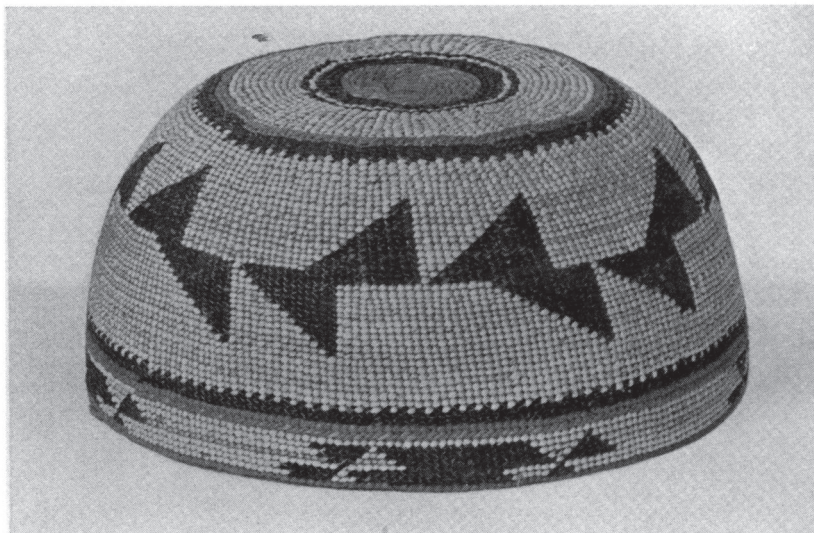
a



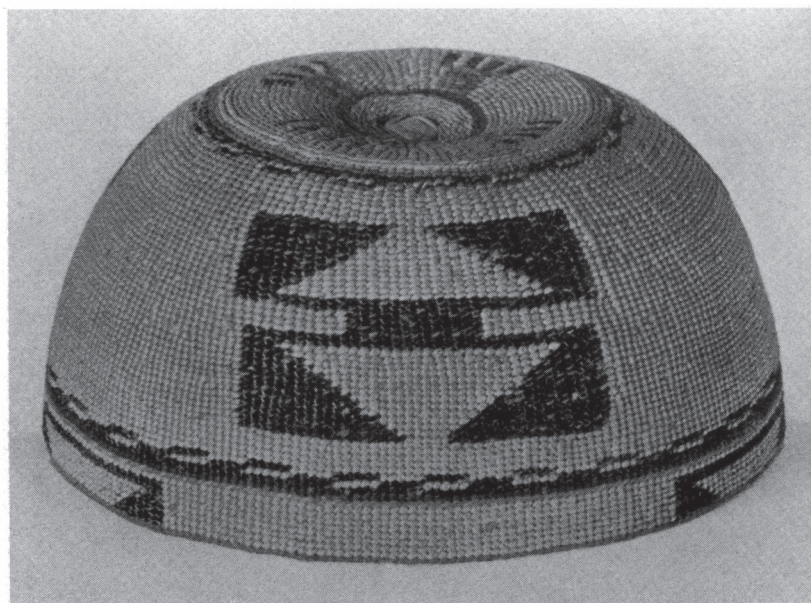
b

a. An "easy" mark made difficult by bordering line.

b. A disputed design; claimed both as an invention and as a legitimate variation.

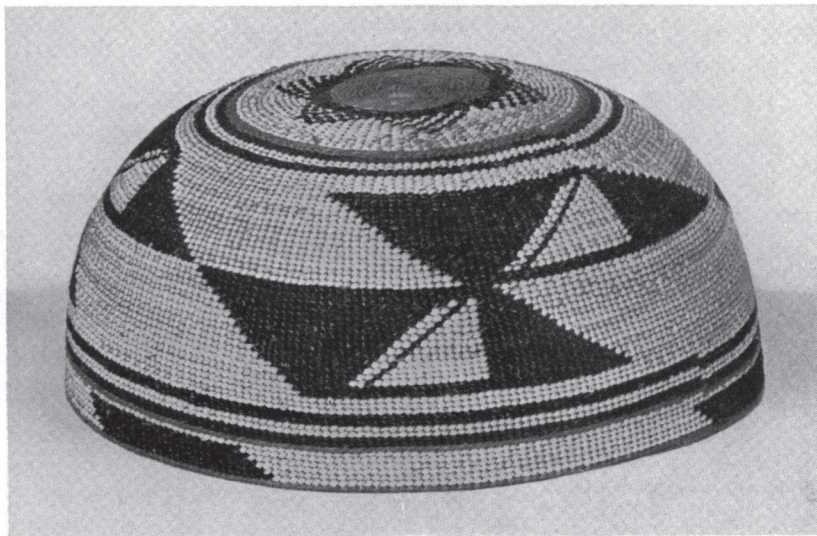


a



b

- a.* Unanimously criticized for poor choice of designs to combine in the same basket.
b. Generally repudiated as a traditional design; recognized by a few weavers.

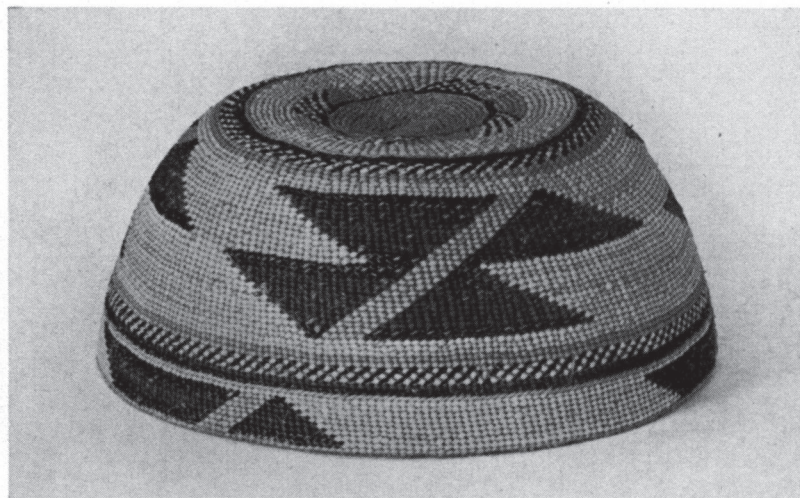


a

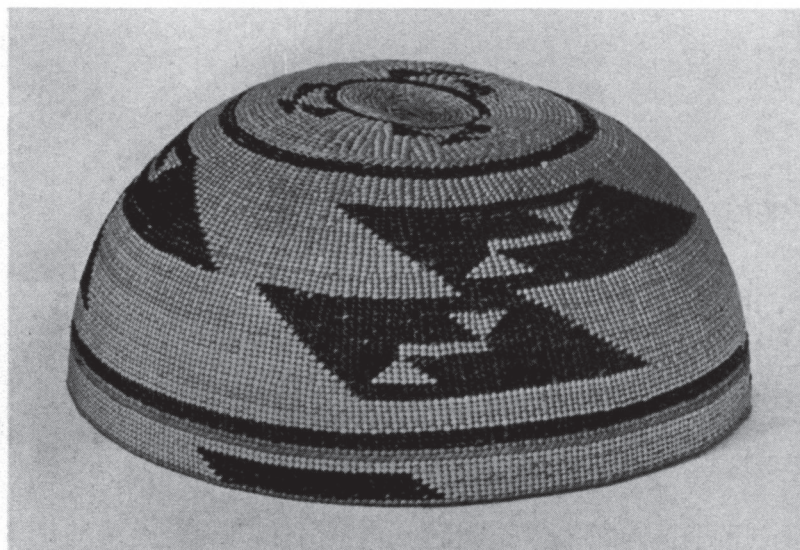


b

- a.* Admired for well proportioned flint marks and perfect joining of the pattern.
b. Criticized for lacking some small motive in the lower border, "half finished."

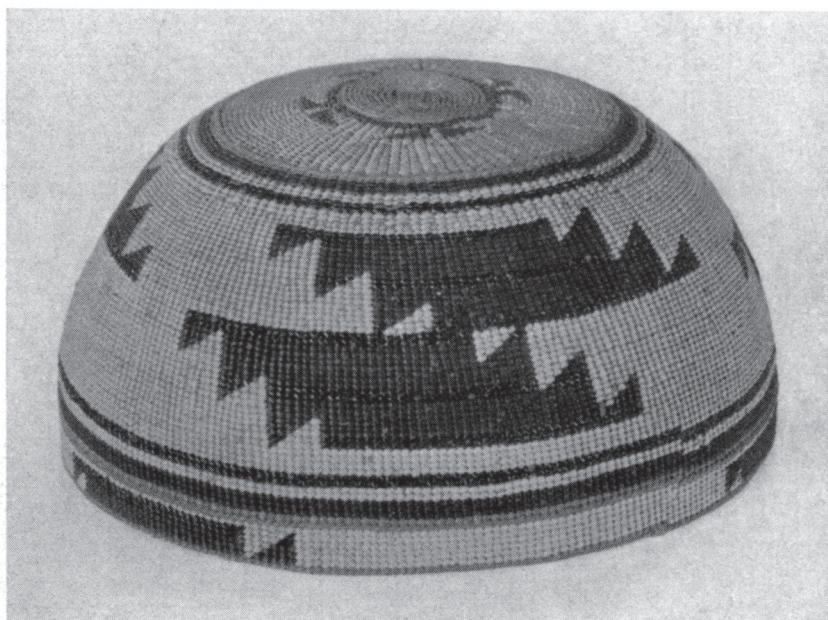


a

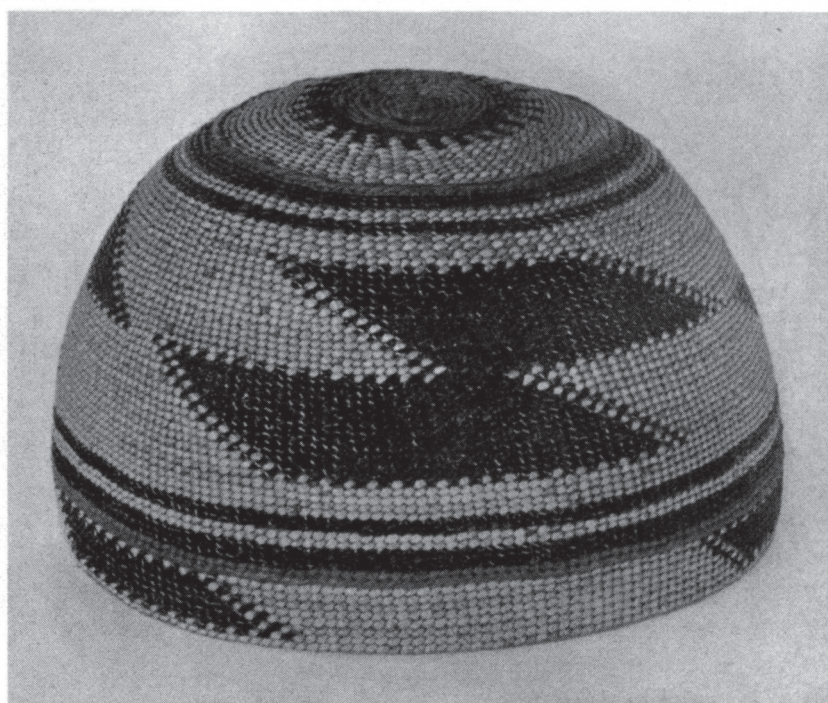


b

- a.* A cap for a young girl; simplicity of pattern admired by all.
b. Unequal sizes of flint marks criticized; inner motives not conventional.

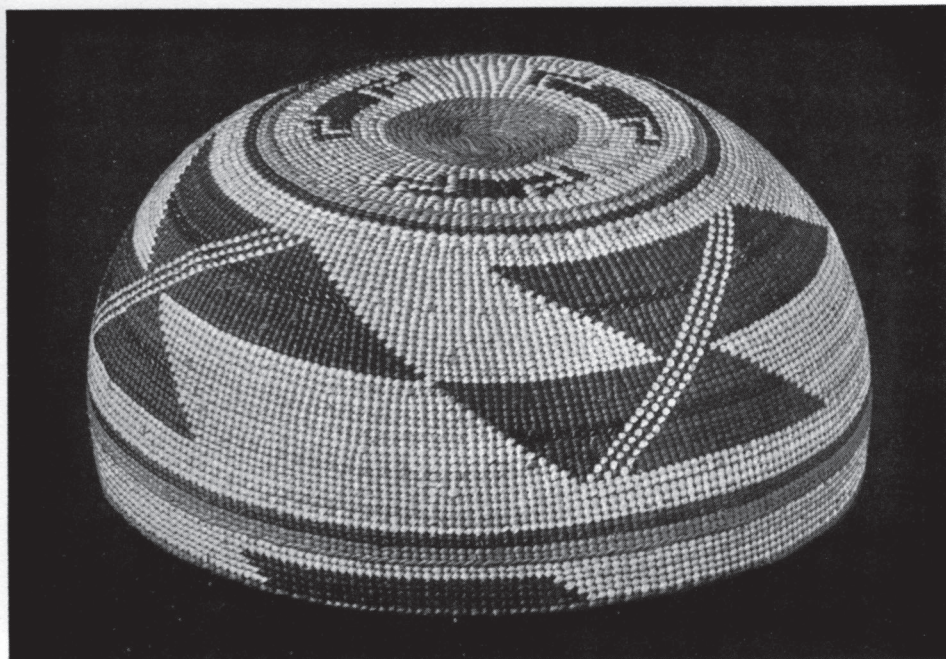


a

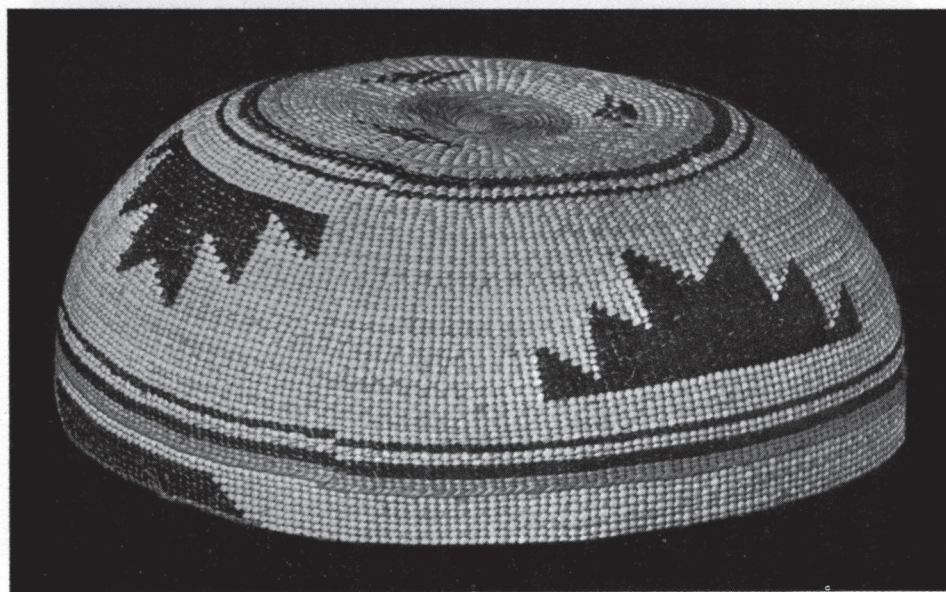


b

- a.* General admiration for contour, design, and workmanship.
b. Too high to be correct shape; beaded border "hard" to make.

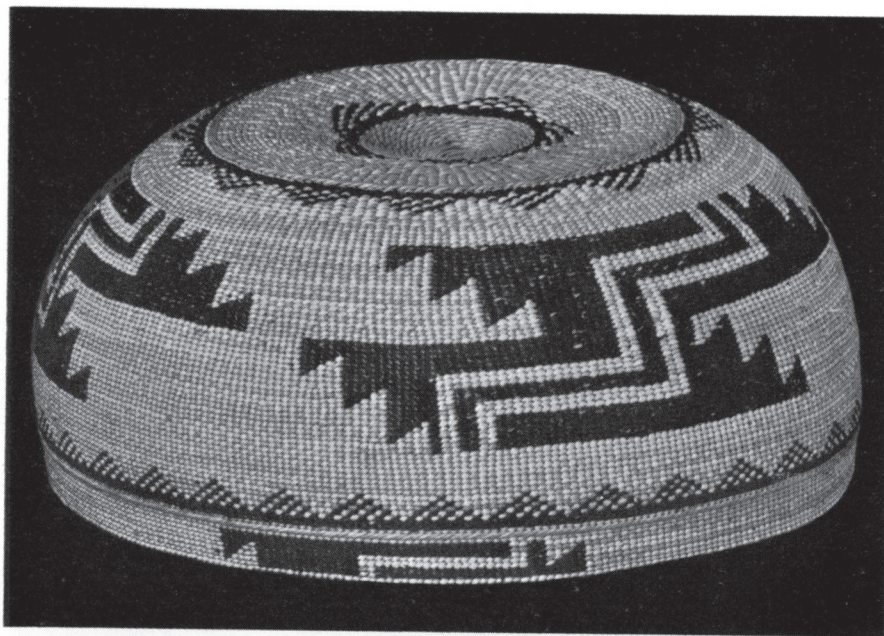


a

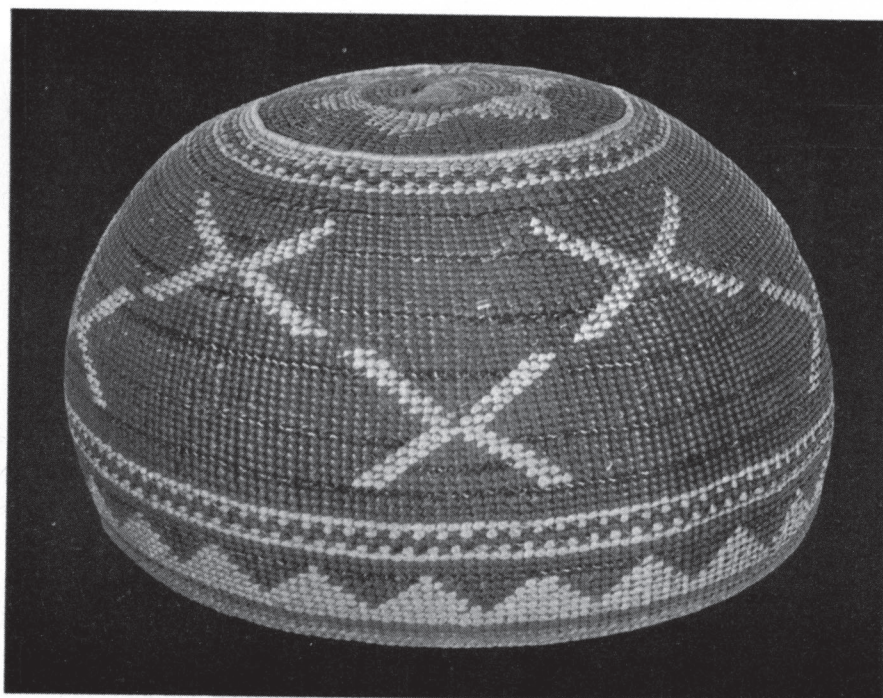


b

- a.* Excellent in every way except for unrelated small top design.
b. Unanimously criticized for contour; also, choice, size, and spacing of motives.

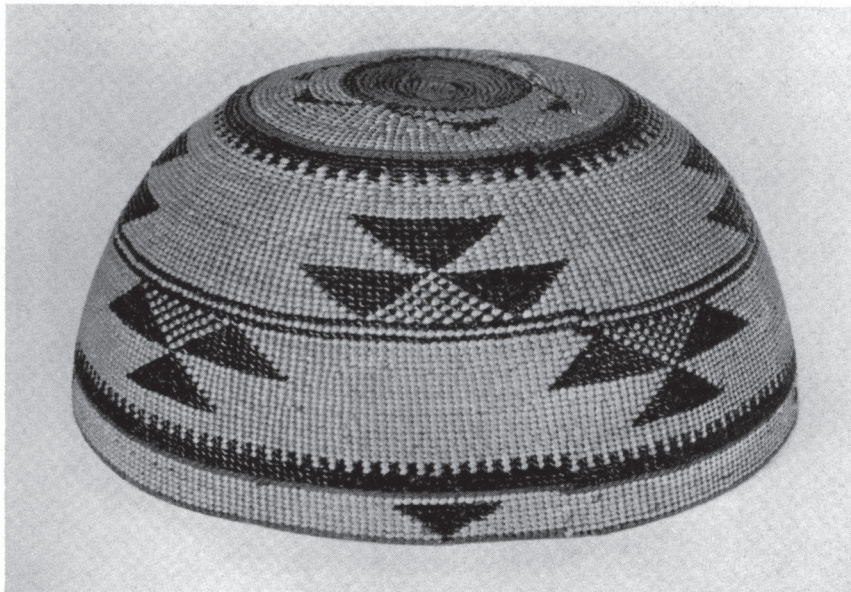


a



b

- a.* Admired for its design; criticized for its contour.
b. Very poor shape for a cap; X design unanimously disapproved of.



a

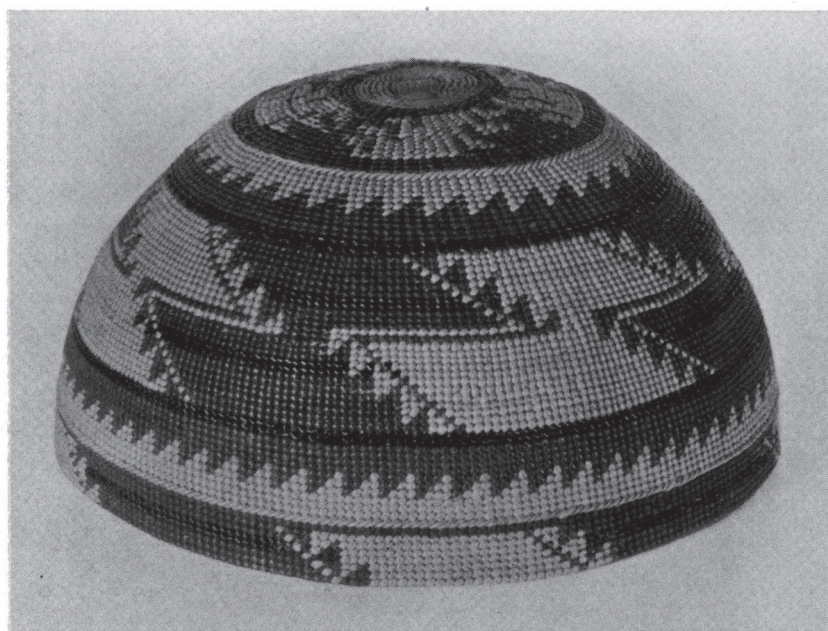


b

- a.* Typical arrangement for small design motives; should center zone exactly.
b. Scattered effect criticized; needs a stabilizing line through center.



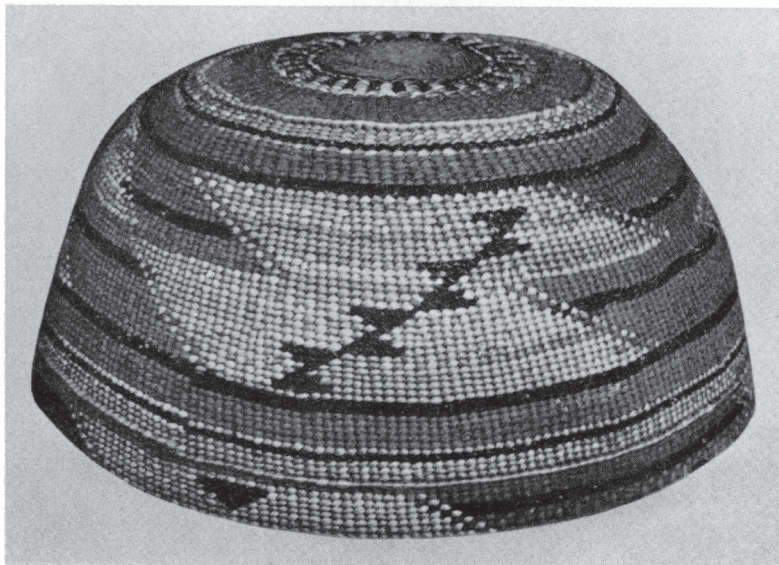
a



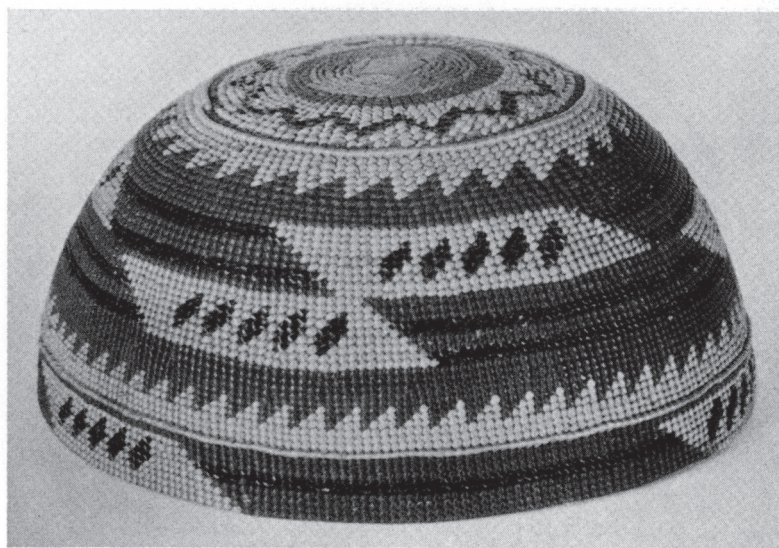
b

a. An admired type of inner motive for flint marks.

b. A "hard" pattern with many points requiring much breaking of overlay.



a



b

- a.* Disputed arrangement of old elements; criticized for off-center placing.
b. Too many little marks in flints; tribal good taste avoids crowded effects.