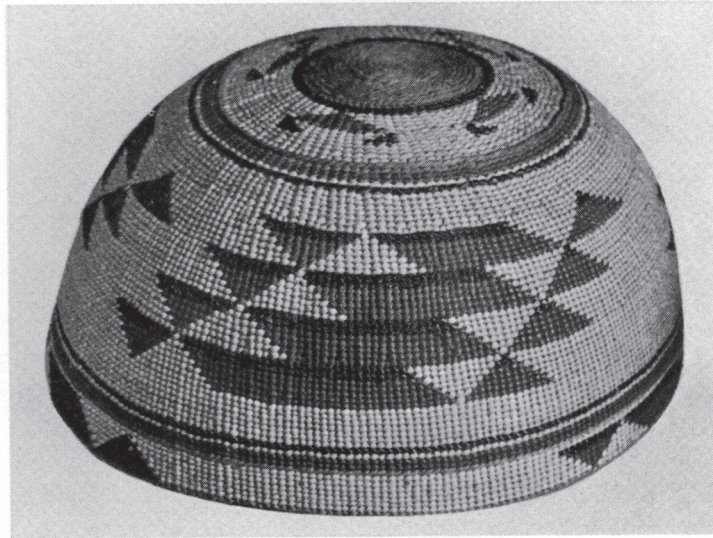


a

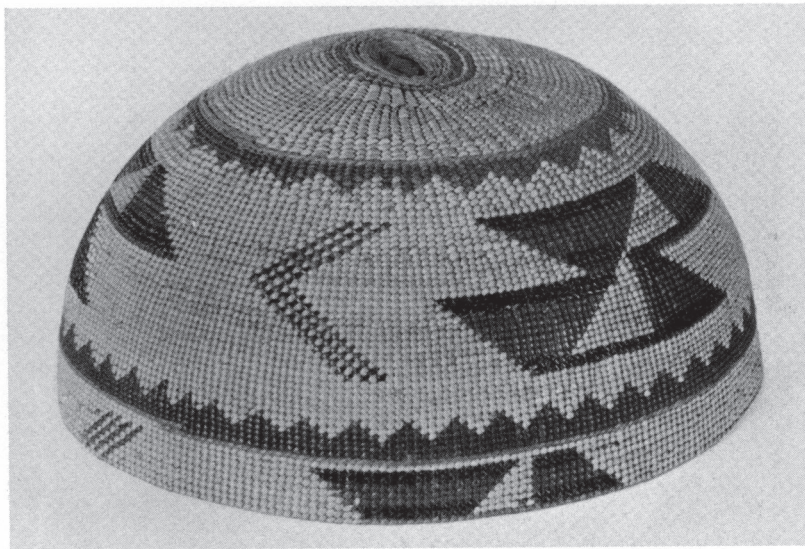


b

- a.* A hard design to make; considered a striking mark.
b. Variation of the design in *a*; very fine workmanship; made by No. 34.

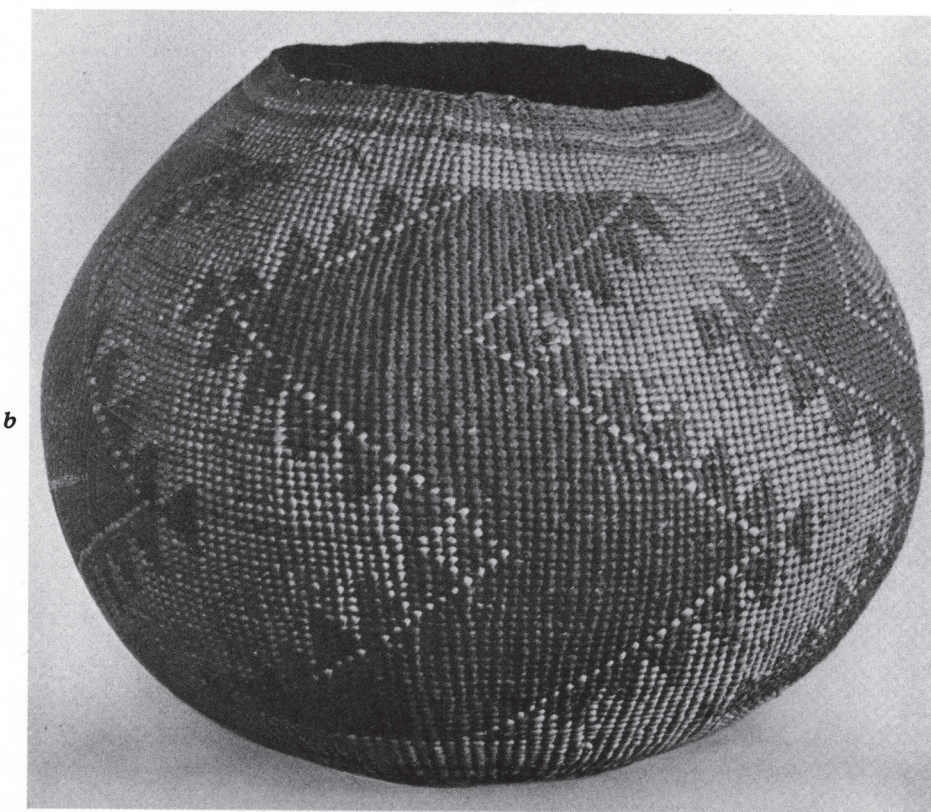
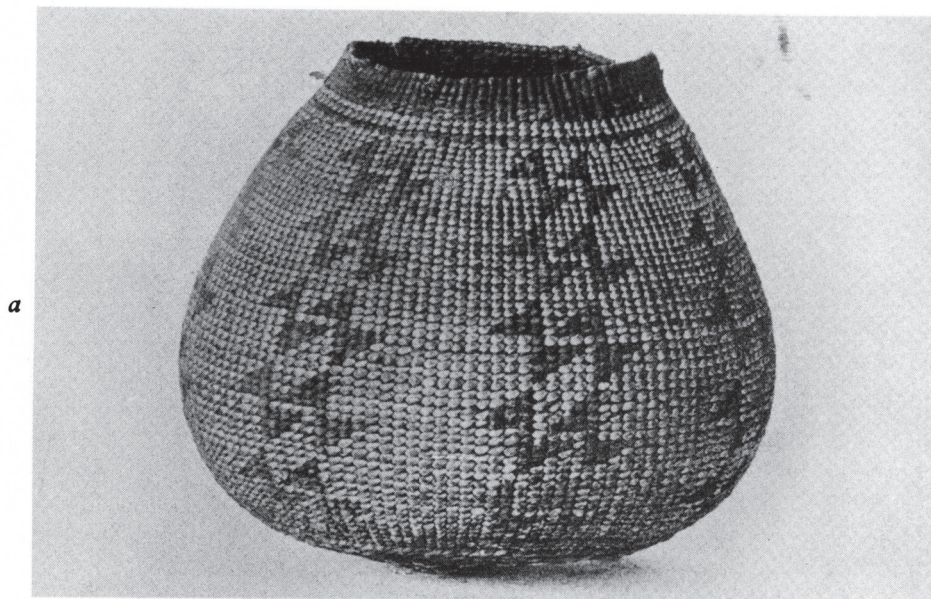


a



b

- a.* The plain, undecorated flint mark remembered by older informants.
b. Rare to find among cap examples: a filler indicative of poor planning.

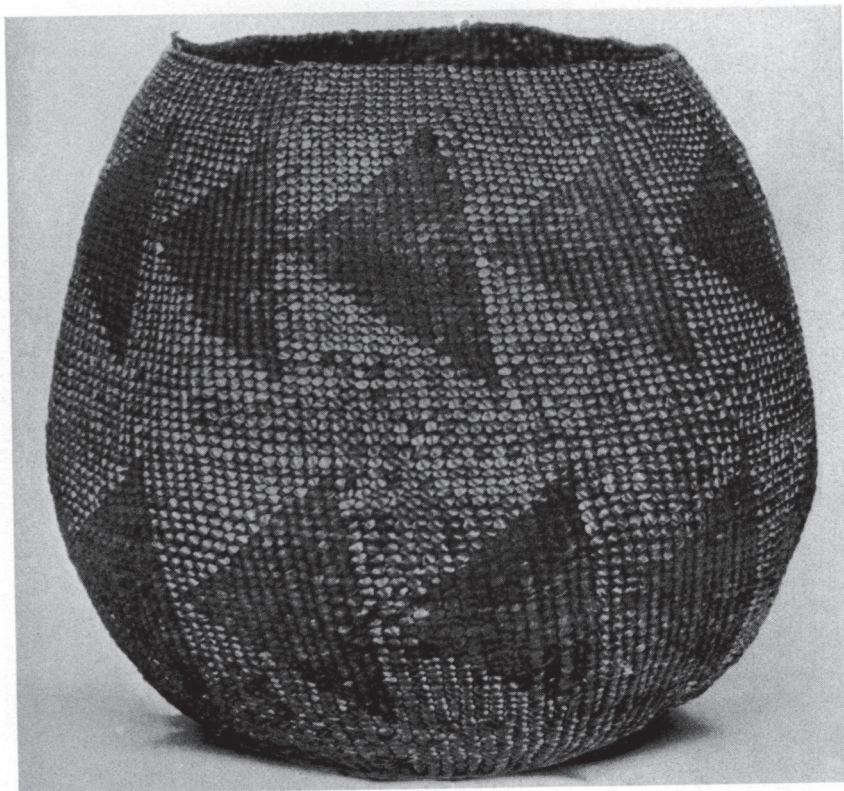


a. The small-mouthed trinket basket of former times.

b. An elaborate "running" mark taken over from the large storage baskets.



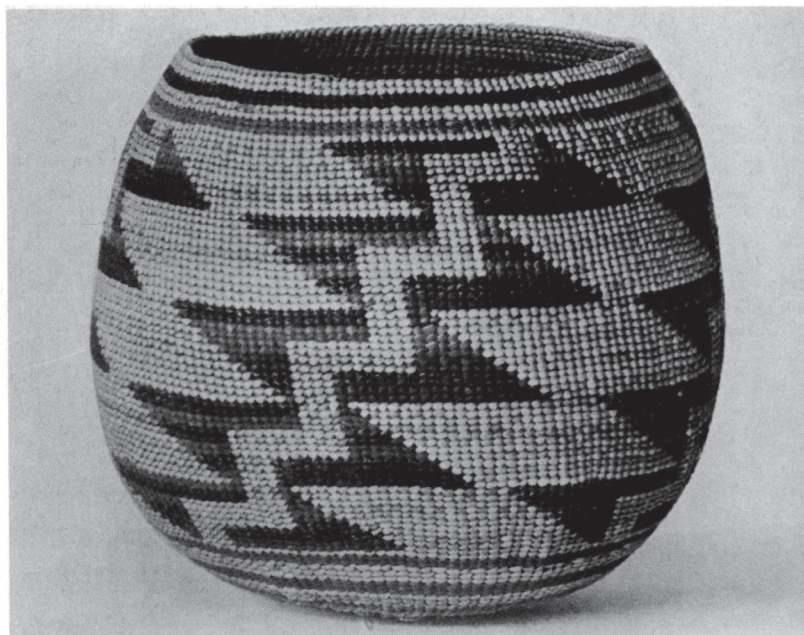
a



b

- a.* Trinket basket in "double stick" weaving; used for less important containers.
b. An old shape, high, small-mouthed; design admired for simplicity.

a



b



- a.* Trinket basket of former times; called "good" in spite of coarseness.
b. A "double" mark; twice as difficult in design placing as the one in plate 34*b*.



a



b

- a.* Criticized as unstable in form; story of design known to all Karok informants.
b. Hard, striking design, well spaced; considered a variation of the foot mark.



- a.* The snake mark conventionally a secondary design; should not be used alone.
b. Criticized as a transference from painting; not a real basket mark.



Yurok storage basket; thirty-four inches tall.
Y's indicate number and position of added sticks; inverted Y's indicate number
and position of eliminated sticks.



a



b

- a.* Criticized for the unequal lengths and widths of its pattern motives.
b. A filler, always translated as inadequate planning before starting pattern.



a



b

- a.* Variation of the spread-finger design on a fancy basket zoned like a cap.
b. Typical design for a big storage basket; considered hard to make.



- a.* All-over designs hard to do; criticized as too spotty for effectiveness.
b. Too many different design elements used together to be in good taste.



a



b

- a.* Arrangement of triangles makes this a "new" mark; borders taken from caps.
b. Considered a very striking mark; universally admired.



a



b

- a.* Modern fancy basket made by No. 36; spread-finger design considered difficult.
b. Modern fancy basket; criticized for inexcusably poor "stepping" of the rows.



a



b

- a.* Modern fancy basket made by No. 34; snake mark used alone not traditional.
b. Modern fancy basket made by No. 34; fine shape and workmanship.



a



b



c

a. Gift basket made by No. 10.

b, c. Gift baskets made by No. 14; very fine work; design in *c* disapproved of.



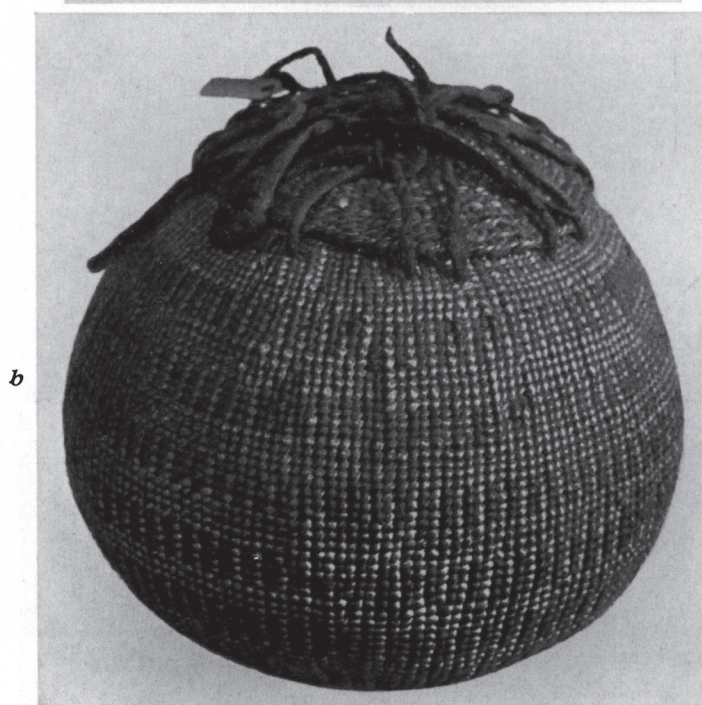
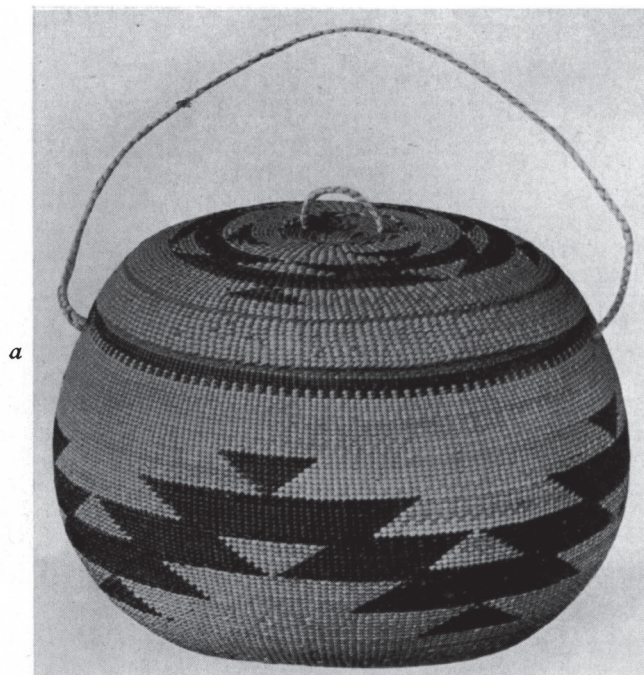
a



b

a. Modern fancy basket based on old water basket shape; difficult design.

b. Modern fancy basket based on old cooking basket shape.



a. Modern fancy basket; handle, cover, and strap lift for white buyers.
b. The old covered trinket or tobacco basket with tied-on disc cover.



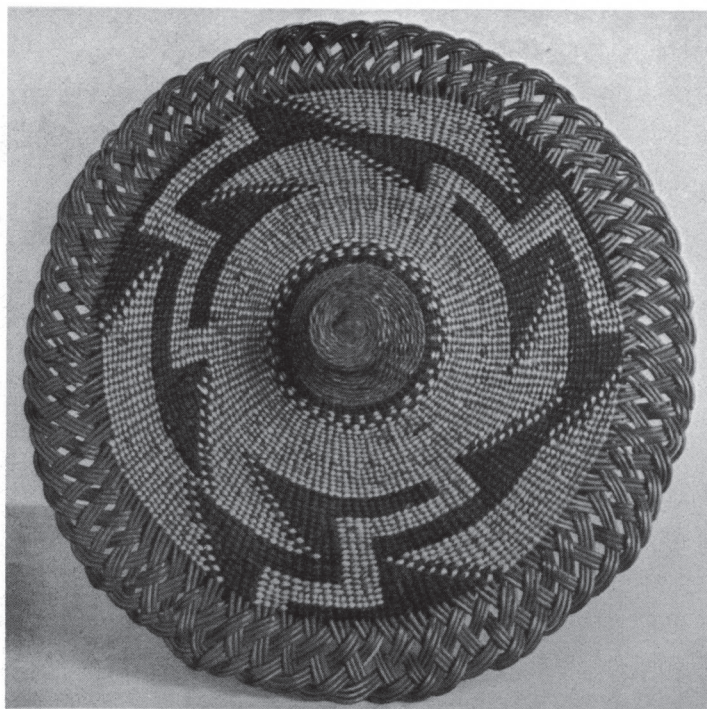
a



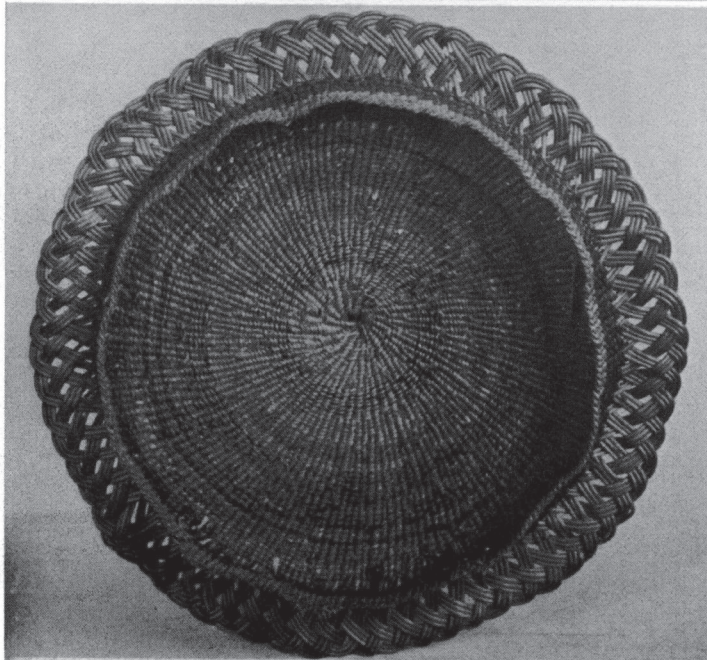
b

a, b. Modern fancy baskets; covers directly due to white influence.

a



b



a, b. Surface and reverse side of a modern cover; weaving technique and design old; knob, plaited edge, flange due to white demand.

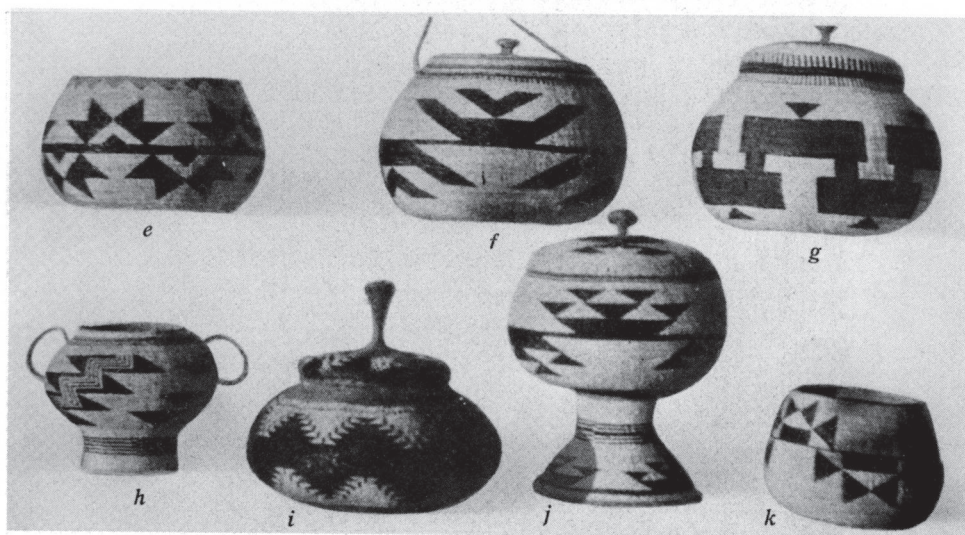


a

b

c

d



e

f

g

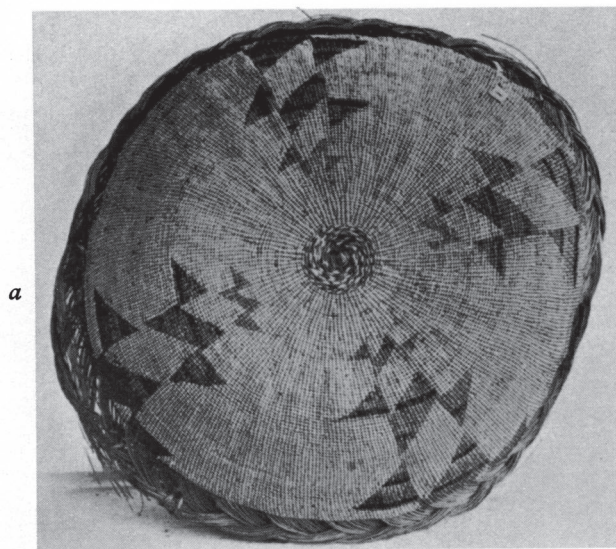
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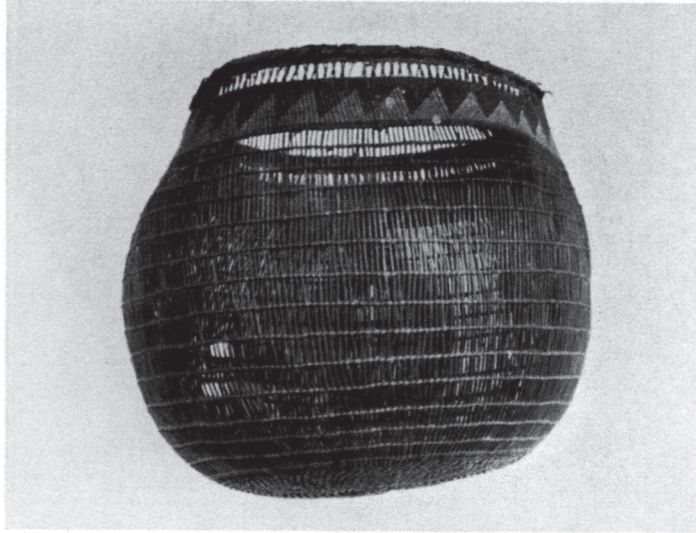
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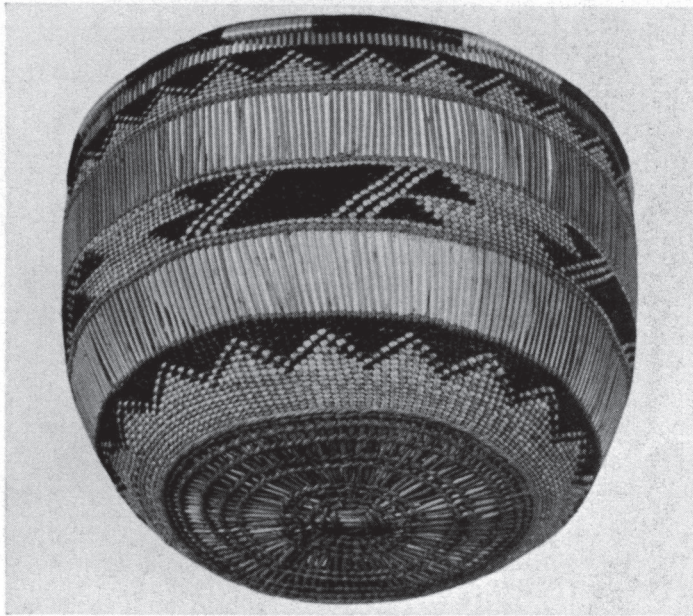
a-d. Group of objects made in response to demands of white buyers.
e-k. Baskets with features and design variations showing European influence.



a. Surface side of unfinished mealing tray.
b. Reverse side of *a* showing willow braces to prevent pulling in during weaving.



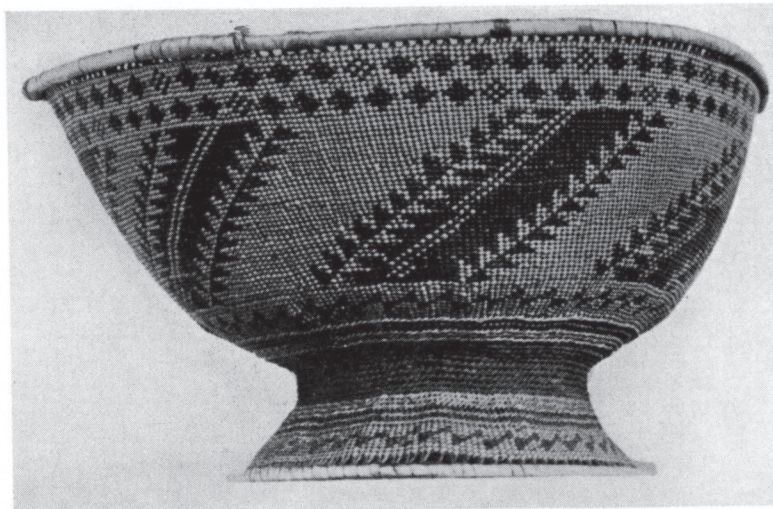
a



b

a. Old time carrying basket for fish; one or more close twine bands for strength.

b. Modern fancy basket after the manner of *a.*



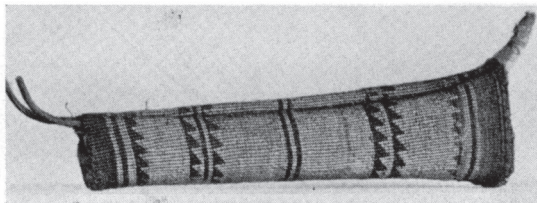
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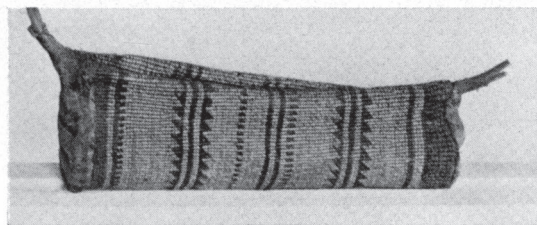
b

a. The subject of many arguments as to origin; probably copied from lamp or dish.

b. Brush dance basket in which seeds are gathered; or, cover to storage basket.



a



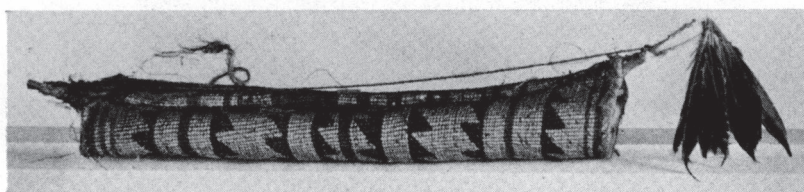
b



c

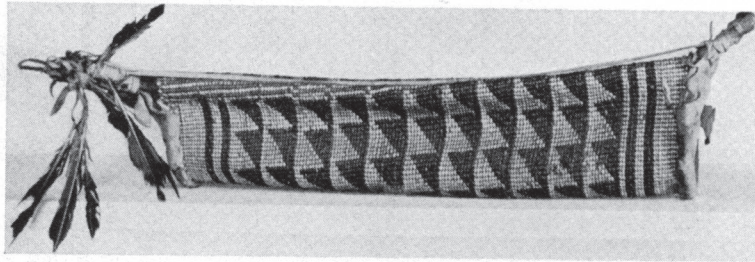


d

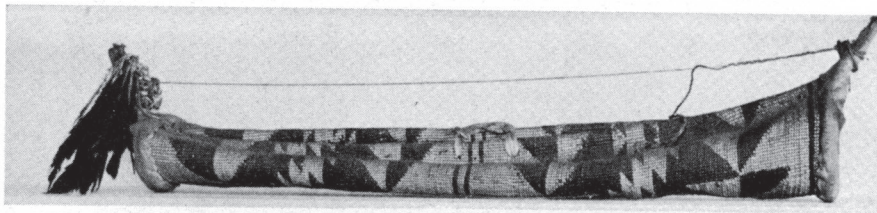


e

- a.* Too short for traditional Jumping dance basket.
- b.* Approved in size and pattern by old Karok informants.
- c.* Judged best shape and workmanship by Yurok informants.
- d.* Not well made.
- e.* Nearest correct of all, according to Karok expert, No. 22.



a



b



c



d

- a.* Too many little marks for Jumping dance basket.
b. Too long, according to No. 4, a maker of dance baskets.
c. Criticized by ten informants as showing modern trend toward ornateness.
d. Design approved; workmanship criticized.



a



b

- a. Wiyot basket admired for its unusual pattern and ornamented outside roots.
b. Wiyot basket with modified wax'poo mark recognized as "ours."



a. The Wintun foot mark; admired as hard to do; criticized as crowded looking.
b. Appreciation shown for difficulties in setting this Lassik pattern.

ABBREVIATIONS USED

A	Anthropos.
l'A	L'Anthropologie.
AA	American Anthropologist.
AAA-M	American Anthropological Association, Memoirs.
ArA	Archiv für Anthropologie.
AES-P	American Ethnological Society, Publications.
AGW-M	Anthropologische Gesellschaft in Wien, Mitteilungen.
AJPA	American Journal of Physical Anthropology.
AMNH	American Museum of Natural History—
-AP	Anthropological Papers.
-B	Bulletin.
-M	Memoirs.
-MA	Memoirs, Anthropological Series.
-MJ	Memoirs, Jesup Expedition.
BAE	Bureau of American Ethnology—
-B	Bulletins.
-R	(Annual) Reports.
CNAE	Contributions to North American Ethnology.
CU-CA	Columbia University, Contributions to Anthropology.
FL	Folk-Lore.
FMNH	Field Museum of Natural History—
-M	Memoirs.
-PAS	Publications, Anthropological Series.
IAE	Internationales Archiv für Ethnographie.
ICA	International Congress of Americanists (Comptes Rendus, Proceedings).
IJAL	International Journal of American Linguistics.
JAFL	Journal of American Folk-Lore.
JRAI	Journal of the Royal Anthropological Institute.
MAIHF	Museum of the American Indian, Heye Foundation—
-C	Contributions.
-IN	Indian Notes.
-INM	Indian Notes and Monographs.
PM	Peabody Museum (of Harvard University)—
-M	Memoirs.
-P	Papers.
-R	Reports.
PMM-B	Public Museum (of the City) of Milwaukee, Bulletin.
SAP-J	Société des Américanistes de Paris, Journal.
SI	Smithsonian Institution—
-AR	Annual Reports.
-CK	Contributions to Knowledge.
-MC	Miscellaneous Collections.
UC-PAAE	University of California, Publications in American Archaeology and Ethnology.
UPM-AP	University of Pennsylvania (University) Museum, Anthropological Publications.
USNM	United States National Museum—
-R	Reports.
-P	Proceedings.
UW-PA	University of Washington, Publications in Anthropology.
ZE	Zeitschrift für Ethnologie.

ABOUT THE AUTHORS

LILA MORRIS O'NEALE (1886–1948) was one of the leading textile scholars of her generation. She earned her anthropology doctorate in 1930 with this volume and went on to a productive career as Professor of Decorative Art at the University of California, Berkeley. In addition to her work with California Indian basketry, she was known for her research with the textiles of Guatemala and ancient Peru.

MARGOT BLUM SCHEVILL is an anthropologist who focuses on ethnic textiles worldwide. She is a guest curator for The Fine Arts Museums of San Francisco, M. H. de Young Museum, where she is working on the Jeff Appleby Andean textile collection. Her most recent publication is *Maya Textiles of Guatemala* (University of Texas Press).

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Yurok-Karok Basket Weavers



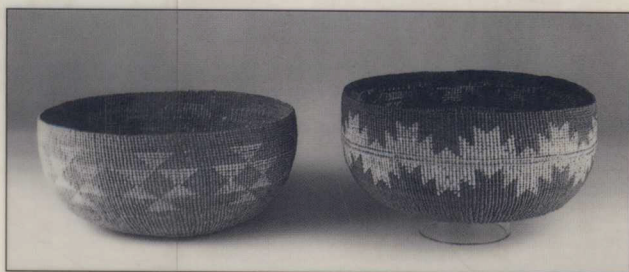
Lila M. O'Neale

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CLASSICS IN CALIFORNIA ANTHROPOLOGY

presents selected out-of-print studies, enhanced with new introductions by contemporary scholars, making landmark works by a pioneering generation of anthropologists accessible again. The repository of perhaps the largest collection of California Indian material culture in North America, the Phoebe Apperson Hearst Museum of Anthropology recognizes a special responsibility to bring these books to new audiences, as the Museum and Department of Anthropology at Berkeley have done virtually since their founding in 1901.



Acorn mush baskets. Yurok (1-1472),
Hupa, attributed (1-233740), Hearst Museum.

Lila O'Neale's **Yurok-Karok Basket Weavers**, first published in 1932, is still one of the finest and most comprehensive books devoted to American Indian basketry. In contrast to the standard treatment of tribal arts of her day, which saw them as homogeneous, anonymous, and conservative, O'Neale regarded the weavers as individuals, with personal styles and outlooks and a capacity for innovation. A pioneer in the study of Native American art, she presented the art from the weaver's point of view. In addition to a new introduction by O'Neale scholar Margot Schevill, this edition includes an appendix listing the identities and tribal affiliations of O'Neale's forty-three consultants, now no longer anonymous.

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