

DESIGN ARRANGEMENT.

One of the noteworthy features of Pomo basketry is the fact that designs are arranged in several ways, instead of in only one or two as is the case with most California peoples. The two principal methods of arrangement are the horizontal one, in which the design is arranged in a band or circle about the basket, and the diagonal one, which on account of the curved surface of the basket gives the appearance of a spiral. Instances of these are shown in pl. 16, figs. 4 and 2 respectively. Less frequently occurring arrangements are what may be termed the vertical, in which designs are placed vertically, and the individual, without any apparent reference to other figures upon the basket. Examples of these arrangements are shown respectively in pl. 18, fig. 5, and in the first four figures of pl. 29. Still another method of arrangement, the crossing, which should really be considered as an amplification of the diagonal, is shown in pl. 17, fig. 6, and in pl. 28, fig. 1. Closely related to this is the arrangement shown in pl. 16, fig. 6, and pl. 22, fig. 4, where the pattern, in both these cases of large triangular figures, is so arranged that the corners of each touch corners of those nearest in such a manner that the rows of figures appear either as diagonal and parallel or as crossing. This arrangement might also be considered as superimposed horizontal rows of figures. Very elaborate and effective patterns are produced in this manner.

In connection with this matter of design arrangement it is notable that certain of them are not only much more frequent

than others, but also that the proportions in which these different arrangements appear vary considerably, according to the technique. The following table, based upon one hundred and twenty-three twined and one hundred and forty-three coiled baskets, shows the approximate per cents of the various methods of design arrangement in twining and coiling respectively.

	Horiz.	Diag.	Crossing	Vertical	Individ.
Twined	70	25	5	0	0
Coiled	40	30	10	15	5

The horizontal or banded arrangement prevails in both twined and coiled basketry, being that found on a large per cent of the former and on the latter in a smaller though very considerable per cent. This arrangement is particularly noticeable on burden, and cylindrical or spherical cooking baskets, both of which are made only in the twined weaves. Practically equal per cents of diagonal patterns are found in twining and coiling, and small per cents only of crossing patterns are found in both. No vertical or individual arrangements appear in twined basketry, and they are rarely met with in coiling. Thus it appears that Pomo basketry is characterized in the matter of its design arrangement particularly by the horizontal and diagonal methods.

As regards the single and three-rod foundations of coiled basketry no particular arrangement of the patterns predominates, but in twining certain arrangements are more frequent on baskets of a particular weave than upon others. Upon plain and upon lattice twined baskets the arrangement is almost wholly horizontal. Upon diagonal-twined it is largely diagonal, with a small per cent. of crossing. A few have patterns covering the entire surface of the basket. The horizontal arrangement only is found upon baskets of the three-strand twined weaves.

In connection with their designs, particularly the horizontal ones, the Pomo seem to have had the rather unusual custom of purposely leaving a break or opening in the pattern, and it is almost, if not quite, impossible to find a basket with its patterns arranged in horizontal bands in which they all run continuously around the entire basket. There is almost always in one of the bands, and usually in all of them, a larger or smaller opening somewhere about it. In some cases these openings are very small

indeed, being marked by but a slight difference in a few stitches, while at other times they are broad and filled with an elaborate pattern of a kind entirely different from the general one to either side. Instances of such openings are shown in pl. 17, fig. 3, and pl. 23, figs. 1, 3, 5. This break is called by the Northern Pomo *dañ* and *hamaka'm*, by the Central Pomo *ha'mda* and *ham*, and by the Eastern Pomo *hwa*. That this opening is not left by accident is shown from the fact that many baskets have bands of designs which, had they been completed entirely of the same figures, would have made perfect patterns. Further, the Indians themselves maintain that these breaks are left in the design on account of their belief that the maker of a basket without such a break will become blind. They also say that the first people were instructed by Coyote, the culture hero, to leave such breaks and that the instruction has rarely been forgotten or disregarded. They even give legendary accounts of women who have in times past neglected to leave such openings in their patterns and who have actually paid the penalty of blindness. Such accounts and explanations from the Indians must of course be taken as effect rather than cause in considering the probable origin of this custom. There is reason to believe that the true origin of the *dañ* is in technique and that the explanations now given by the Indians accounting for its existence are entirely secondary. Having once originated, however, such explanations would tend to more firmly fix the custom, and to cause the *dañ* to appear where it might otherwise be omitted.

Upon some baskets whose patterns are arranged spirally there appear small odd designs between the spirals or within one of the large elements of one of them. Some informants give the same names to these as to the breaks in the banded patterns. Others, however, recognize no connection between the two. A basket upon which both of these occur is shown in pl. 16, fig. 5.

Short pieces of the quill of the yellowhammer or red-shafted flicker are found in many baskets at one or more points over the surface. The insertion of these is also connected with the idea of blindness and general ill-luck. They are placed in the basket by a woman upon the approach of a menstrual period if for any reason she does not wish to cease work upon the basket. Tradi-

tional belief requires that a basket maker cease all such work as well as observe many other restrictions in the matter of eating, handling certain objects, etc., at such a time. If, however, she wishes to continue the work upon a basket this may be done, provided first a few stitches of the quill of the yellowhammer be inserted in the basket at the point where she is at work. In the majority of cases, however, a menstruating woman ceases all such work, which accounts for the fact that not all baskets show the small pieces of quill, and that very few baskets show more than one or two of them.

ELEMENTAL DESIGNS.

In considering the subject of Pomo designs and design names a very sharp distinction must be made between a design element or simple elemental figure, and a pattern or complex figure composed sometimes of a single design element repeated, and sometimes of two or more of these simple elemental figures combined to form a complex whole. An example of the former may be seen in fig. 1 or fig. 127, while examples of the latter may be seen in figs. 55, 34, 36, etc. In naming designs and patterns the Pomo themselves make just such distinctions, with the result that their names may be conveniently arranged under the two heads: names of design elements, and names of patterns. The former are simple names of well known natural or artificial objects, geometric figures, and the like; while for a combination of these simple elemental figures to form a complex pattern they give a name which is more of a descriptive sentence or phrase-name than a simple word, since it gives the principal, at least, of the constituent elements and mentions the relation in which they stand one to another. Of course there is a certain variability in the names given to the same design element by different informants, and still more is this true of the names given to the complex patterns. To a large extent, however, what appears a considerable variation in names is found upon investigation to correspond to the differences of dialect, so that within any one dialectic group the naming of elements and patterns is fairly uniform with all informants, though, as would be expected, there are variations among individuals of the same group.

Triangular Elements.

The most frequently occurring design element is the *arrow-head*, called by the Northern Pomo *kateca'k*, by the Central Pomo *kateca'*, and by the Eastern Pomo *kaga'* or *xaga'*. The arrowhead design is at all times a triangle, though the exact form of the triangle varies greatly. While triangles of other forms are sometimes used the isosceles triangle predominates. The majority of these have the angle at the apex 90 degrees. Figures 1 to 63 show the various forms of triangles and also a few of the many combinations of triangles with triangles and of triangles with other figures. To almost all of these triangular figures the name *arrow-head* is given, though a few, which will be noted below, are more often called by other names. Several of these other designations, such as sharp points, etc., apparently carry to the Indian mind the same general idea as arrowhead.

The design shown in fig. 1, a band of isosceles right triangles, placed at comparatively great distances from each other, was called by some Northern Pomo informants *dita'ska*, *spotted*, though by another informant it was named *dita's teidi'yemul*, *spot teidi'yemul*, and by still another *dati'pka*, *sharp points*. Central Pomo informants gave in most cases *kateca'-dalaü*, *arrowhead-half*. *Kateca'-mtil teillaü*, *arrowhead-slender stuck-on*, was also given. Eastern informants gave *kaga'*, *arrowhead*, and *kaca'icai küdja*, *butterfly small*. Triangles arranged with such wide spacing are of rare occurrence, but two cases being thus far noted.



A single case of pairs of isosceles right triangles arranged in a band about a basket, in the manner shown in fig. 2, was found.



The Northern and Eastern informants gave the unqualified name *arrowhead* to this design; but Central informants differed, one calling it *arrowhead*, another *arrowhead-half*, *kateca'-dalaü*, and a third *arrowhead-half stuck-on*, *kateca'-dalaü teillaü*.

Bands of design made up of isosceles right triangles arranged with short intervals between their bases and with their apexes

pointing downward, as is shown in fig. 3, occasionally occur. In all three of the Pomo divisions these are called *arrowhead*. In the Northern they were also called by one informant *butterfly*, *kaca'icai*, and by another *turtle-back*, *kaw'na-teidik*. By other informants they were called *pine-tree design*, *kawa'ca datoï*. By Central Pomo informants they were also called *arrowhead-half*, *kateca'-dalaü*, and *turtle-neck*, *kaw'na-ütea*. By those of the Eastern dialect they were also called *arrowhead-half*, *kaga'-dalaü*, as well as *butterfly*, *kaca'icai*. This design is of but rare occurrence.

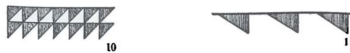


Bands of isosceles right triangles arranged with their bases touching each other and either with their apexes pointing up or pointing down, as in figs. 4 and 5, are sometimes found. These are called by the Northern Pomo, in addition to the common term *arrowhead*, which is however not often applied to these particular figures, *butterfly*, *kaca'icai*, and *large spots*, *dapo'kka*. One Central informant gave these designs the name *turtle-neck*, *kaw'na-ütea*, at the same time, however, stating that the design was unfinished. Eastern informants called this design *butterfly*, *kaca'icai*.



In figs. 6, 7, 8 and 9 four different arrangements of an ordinary right triangle are shown. By Northern Pomo informants these figures were called *design pointed*, *datoï dati'pka*. By in-

formants speaking the Central dialect they were called *arrowhead-sharp*, *kateca'-mset*, though by another informant figs. 6, 7, and 8 were called *zigzag-half*, *tsiyo'tsiyo-balaü*, fig. 9 being called by her *arrowhead-half band*, *kateca'-dalaü ctot*. By Eastern informants these figures were called *kaga'-diset*, *kaga* signifying *arrowhead* and *diset* meaning any objects, *whether pointed or otherwise, which project or stick up*. They were also called *arrowhead-half*, *kaga'-dalaü*, and *arrowhead sharp*, *kaga'-miset*. Designs made of these figures are very rarely met with.



One instance, fig. 10, was noted of right triangles similar to those above mentioned but arranged in a double instead of a single row. Two Northern Pomo informants gave the name *datoï dati'pka teacitemul*, *design pointed, going-around and meeting (plural)*. According to a Central informant it is called *kateca'-dalaü ctot*, *arrowhead-half band*. Eastern informants differ between *xaga' kama*, *arrowhead mark*, and *kaca'icai*, *butterfly*.

One case of these right triangles at considerable distances from one another was also found, but in this case the triangles are combined with another element so that their bases rest upon a line. This design is shown in fig. 11. Northern informants call it *kateca'k datsai-banem*, *arrowhead broadband* (literally broad placed or put on). One Central informant gave the name *arrowhead-sharp*, *kateca'-mset*, to this design, while another called it *eye-half (plural)*, *ü't-balaü-ai*. No name was obtained for it in the Eastern dialect.



Occurring very rarely are such designs as those shown in figs. 12 and 13, in which the apex of each isosceles triangle touches the middle of the base of the triangle next to the right or to the

left according as the design points toward the one direction or the other. Designs such as these, whether arranged horizontally, as here, or vertically, as in figs. 14, 15 and 16, usually bear the name *turtle-back* or *turtle-neck*. All these five designs are called by the Northern Pomo *kaw'na-teidik* or *kaw'na-kü*, *turtle-back* or *turtle-neck*, the former being more often used. Among the Central and Eastern Pomo they are called *turtle-neck*, *kaw'na-ütea* and *kana'dihwa-koï* respectively. There are however informants who give these figures different names. Fig. 12 was called by two Northern informants *bice-ye nat datoï*, *deer-breast nat design*. Fig. 13 was called by the same informants *datoï dati'pka teacimul*, *design sharp-points, going around and meeting (singular)*. Figs. 14 and 15 were called by them also *kawa'ca datoï*, *pine-tree design*, while they gave as other names for fig. 15 *bice-ye nat*, *deer-breast nat*, and *datipka ü'yül dana daienka*, *sharp-points upward rub (?) placed close together in a row*. Correspondingly for fig. 16 they gave *yo'wil dana datipka*, *downward rub (?) sharp-points*. One Eastern informant called the design of fig. 14 *xaga'-mīLau*, *arrowhead split-open*. For the design of fig. 15 the same informant gave on one occasion *butterfly*, *kaca'icai*, while another mentioned *xaitsa'k kama*. *Xaitsa'k* may be approximately translated as *stretcher*, since in its use it most nearly resembled a stretcher for carrying the wounded. It was made of green limbs woven together and was used for transporting an invalid or anyone who might have been injured, for instance, while hunting.



Figure 16 shows one of the very few hollow figures used on Pomo basketry. Practically all the remaining figures are what may be called solid or filled figures. The design shown in this particular figure has been found so far on but a very few baskets. While it is ordinarily given the same name as the similar figures just mentioned, it is worthy of note that it also has other names. For instance the Central Pomo call it *peč'-meō kaw'na-ütea*, *deer-back turtle-neck*. Among the Eastern Pomo it was called by one informant



tū'nūn winalihempke, *ants crossing*, by another bī'dilē winalihempke, *potato-forehead crossing*. By potato is meant what is called "Indian potatoes," the bulbs, tubers and corms of the many species of bulbous and tubrous rooted plants which grow in the Pomo country. Exactly what is meant by potato-forehead is not certain, for the Indians themselves differ in their explanations of the term. Some say it refers to a protuberance on the upper surface of a corm and of some bulbs also, while others maintain that it refers to a protuberance on the bottom instead of on the top. In the schematic design shown in figure 16 the reason for these various names is not apparent.

The nature of the surface upon which this design must be worked, the basket being built up as it is of consecutive coils, renders it impossible to make a perfectly straight slanting line. The best means therefore of making a slanting line is to make a succession of small squares or rectangles, each coming in a little nearer toward the apex of the triangle than the one below. If these squares or rectangles are of fair size they are called by the Central Pomo deer-back, and by the Eastern Pomo potato-forehead. If they are very small they are called ants by both, thus accounting for the variation in the name of the design shown in this particular figure. In the case of the Central dialect name mentioned above, it is interesting to note that two names have been combined. Deer-back turtle-neck names the small figures of which the larger figure is composed and also the large figure as a whole. The term winalihempke, *crossing*, used by the Eastern Pomo refers of course to the convergence of these lines of small squares or rectangles. The designs of figs. 12 and 13 have so far been found in but one instance each. That of fig. 14 has been found twice, that of fig. 15 eight times, and that of fig. 16 four times.

Isosceles right triangles arranged diagonally, as shown in figs. 17, 18, 19, and 20, are found frequently. Only the design shown in fig. 20 is found alone as a distinct pattern. The designs in all four of these figures are, however, very frequently met with in combinations of elaborate patterns. In fact the most elaborate pat-



17

tern of all those found in Pomo basketry have these as their chief elements. Looking from the bottom toward the rim of a basket nearly all spiral designs progress toward the left. Therefore the most complex spiral patterns having any of the designs represented in these four figures as their chief elements have those shown in figs. 18 and 20 upon the upper and lower side of the spiral respectively. Arranged between these two principal elements, which are in almost all cases of comparatively large size, may be almost any other element or combination of elements. Such a complex pattern is shown in fig. 55, where a zigzag element is placed between the two triangle elements. Only one case has so far been found of an ordinary spiral pattern having the elements represented in figs. 17 and 19 as components, this being the only case of an ordinary spiral progressing upward toward the right instead of toward the left. The designs shown in these two figures do, however, have considerable use in such complex crossing patterns as those in pl. 19, fig. 3, and pl. 17, fig. 6. Patterns of this kind are composed of two spiral designs, one progressing upward toward the left in the ordinary manner, the other progressing upward toward the right, thus causing them to cross each other. All four of the designs shown in these figures find still another use, namely, in what may be termed edging or bordering the large triangles of one of these spiral patterns. Such a bordering, employing the designs shown in figs. 17 and 19, is found in the complex pattern of fig. 55. In addition to these uses, one of the pairs of the four is sometimes employed as the center of a complex spiral pattern. Such a center is shown in fig. 56, in which the designs of figs. 18 and 20 are found. In a separate pattern, such as is shown in fig. 56, these elements are but rarely found. It is occasionally used however as the one filling the central spaces between the large diagonal rows of triangles, as is done by the zigzag in fig. 55. All these designs whether they are used as the primary elements in a complex pattern, or as the secondary elements in such a pattern, are called *arrow-*

arrowhead, *katca'*, and also *arrowhead slender*, *katca'-mtil*. By Eastern informants it was called *butterfly*, *xaca'icai*.

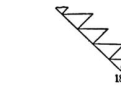
head by the Pomo of all three divisions under consideration, though of course there are certain differences in naming them. Used singly as the entire pattern of a basket the design shown in fig. 20 is usually called by the Central and Eastern Pomo *arrowhead-half*, *katca'-dalaū* and *kaga'-daLaū* respectively. By Northern informants it was called *datō'i kata daienga*, *design empty placed-close-together-in-a-row*. When used as the principal elements of a complex pattern the designs shown in figs. 17 and 20 are called by Central dialect informants *inward-arrowhead*, *tea'l-katca*, while those represented in figs. 18 and 19 are called by the same informants *outward-arrowhead*, *ko'l-katca*. The explanation obtained from them for these names was that in weaving such a design as that in fig. 17 or 20, where the apexes of the triangles point upward, each triangle is made successively shorter and shorter rows of fiber. Thus the work constantly progresses inward to the apex of the triangle. In the other designs, shown in figs. 18 and 19, where the apexes of the triangles point downward, the operation is reversed and each triangle is made up of a succession of rows ever increasing in length, thus progressing constantly outward from the apex to the base of the triangle. Such a distinction was not made by informants of the other two Pomo divisions, these designs being usually called by those of the Eastern dialect *arrowhead-half*, *kaga'-daLaū*, or in some cases *butterfly*, *xaca'icai*. By the questioned informants of the Northern dialect they were called in most cases *datō'i kata*, *design empty*, or simply *arrowhead*, *katca'k*. The same names were also given to these designs when they appeared as secondary or auxiliary (figs. 55, 56) to the larger spirals or triangles.

As above stated, right triangles arranged as is shown in fig. 20 are occasionally used as the pattern of an entire basket, but only one case of a double row of these triangles, such as is shown in fig. 21, has been found. This design was called by two Northern Pomo informants *datō'i kata ūyil daienga*, *design empty upward placed-close-together-in-a-row*. By Central informants it was called



21

arrowhead, *katca'*, and also *arrowhead slender*, *katca'-mtil*. By Eastern informants it was called *butterfly*, *xaca'icai*.

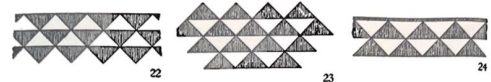


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Similar to the above mentioned arrangements of isosceles right triangles are found such patterns as those in figs. 22, 23, and 24. When the design shown in fig. 20 is used as the entire design of a basket it differs from these in that each diagonal row of isosceles right triangles is distinct and separate from the remaining rows, whereas in these cases each triangle touches at its three corners its neighbors. Thus they may be either considered as arranged horizontally or as arranged diagonally. These patterns are found arranged in bands or circles about the surface of a basket and vary from two to as many as four triangles in width. As shown in these figures the apexes may point either up or down, and they may be accompanied by a heavy bordering line, as is shown in fig. 24. These patterns are called by the Northern and Eastern Pomo *butterfly*, *kaca'icai* and *xaca'icai* respectively, while Central informants always called them *arrowhead-half*, *katca'-dalaū*. By one or two Northern informants these patterns were also called *datō'i kata*, *design empty*. What is in reality the same as these patterns except that the triangular figures cover the entire surface of the basket instead of being arranged in bands is shown in pl. 16, fig. 6. This pattern occurs occasionally and, if unaccompanied by other elements, is called by the same names as the banded triangular patterns above mentioned.



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One of the most frequently occurring arrangements of these isosceles right triangles is that shown in fig. 25. It rarely happens that a simple pattern exactly like that of this figure is found, but the great majority of banded or circular patterns are formed upon this as a base. All sorts of other design elements are combined to make the complete elaborate pattern. A noteworthy feature of



25

all patterns founded upon this as a base is that the apex of each triangle is so placed that if moved upward it would just fit the space between the two triangles above. No case has yet been noted in which the apexes of the opposing triangles were placed opposite each other. These large triangles, which form what may be termed the primary elements of the pattern, may be arranged as in fig. 25 with more or less space between their bases, or they may be so arranged that the points of their bases touch the adjacent triangles. The former is the more usual arrangement, however. As in the case of the main elements of the diagonal patterns of triangles, Central Pomo informants seemed to differentiate more sharply between these elements than did those of the Northern or Eastern Pomo divisions. By Northern informants both the upper and the lower triangles were usually called *datō'i kata*, *design empty*, and by the Eastern Pomo *butterfly*, *xaca'icai*, or *arrowhead*, *xaga'*. Central informants, however, named separately the two sets of triangles, those in the lower row being called *yō'-kateca*, *lower-arrowhead*, and those in the upper row *ū'yū'-kateca*, *above or upper-arrowhead*.



There are many combinations of these design elements with others. Three examples are shown in figs. 26, 27 and 28. The first is called by Northern informants *datō'i kata dilē katecak daienga*, *design empty in-the-middle arrowheads placed-close-together-in-a-row*, the second *datō'i kata xōl-tū*, *datīpka*, *design empty on-both-sides sharp-points*. By Central informants such an exact distinction is not made, the first being called by them *kateca'-dalaū lēLan*, *arrowhead-half in-the-center*, *kateca'-mset etot*, *arrowhead-sharp band*, or *kateca'-mīl etot*, *arrowhead slender band*, while the second was called *kateca'-dalaū etot*, *arrowhead-half band*, or *kaca'icai etot*, *butterfly-band*. By Eastern informants the first was called *xaca'icai dilē gaiya xaga dzīyō'dzīyō*, *butterfly in-the-middle gaiya arrowhead zigzag* or simply *xaga'-mīset*, *arrowhead-sharp*, or *dzīyō'dzīyō diset*, *zigzag projecting*.

Similar to these designs, yet different in that they lack the upper row of triangles placed with their apexes downward, are the patterns represented in figs. 32, 33, 34 and 35. Concerning the first no information was obtained from Northern or Eastern



informants. Central informants, however, gave the name *kateca'-dalaū kateca-mset slema teūwan*, *arrowhead-half arrowhead-sharp string stripe*. Thus are named not only the large triangles and the small ones bordering them, but also the white space between the two which to the Indian mind forms a line called string. The second of these patterns was called by Northern informants *datō'i kata xōl-tū datī'pka*, *design empty both-sides sharp-points*. By Central informants it was called *kateca'-dalaū etot*, *arrowhead-half band*, and also *kaca'icai etot*, *butterfly band*. By Eastern informants the name *xaca'icai xaga'-daLaū*, *butterfly arrowhead-half*, was given, the name *butterfly* being applied to the large triangles, *arrowhead-half* to the smaller ones. The pattern of fig. 34 is composed of two distinct elements, the large triangle called by the Northern, Central, and Eastern Pomo respectively, *empty*, *arrowhead*, and *butterfly*, and the lines of small rectangular figures along their sides. These last are variously called, according to their size, *ant* and *deer-back* by the Northern and Central Pomo, and *ant* and *potato-forehead* by the Eastern Pomo.

In figs. 35, 36, and 37 are shown typical examples of combinations of the isosceles right triangle with other elements, but in these cases the primary arrangement is that shown in fig. 23. Occasionally these figures occur in bands of from two to four of these large triangles in width, but more often they cover the entire surface of a basket as is shown in pl. 22, fig. 4, and pl. 16, fig. 6. In fig. 35 is seen a rather unusual arrangement of the secondary triangular figures. They are here so placed that one point of the base



The pattern of fig. 27 was called *xaca'icai winalihempke kalitū-duk kōldaiyāuhmak*, *butterfly crossing striped-watersnake meet-together* or simply *xaga'-daLaū*, *arrowhead-half*, or *xaca'icai-diset*, *butterfly-projecting*. The design of

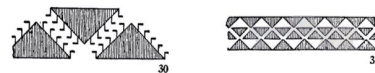


fig. 28 is the same as that of fig. 27, except that the central design element consists of a double instead of a single row of small triangles which point up instead of down.

A pattern composed of large triangles combined with smaller ones but quite different in form from those just discussed is shown in fig. 29. Here the smaller triangles used to border the larger ones are made an integral part of them so that each large triangle appears to have one smooth and one serrated side.



Other examples of such combinations are shown in figs. 30 and 31. In the former the band of large triangular figures is combined with the conventionalized design named after the club-shaped plume from the crest of the California quail. By the



Northern Pomo this pattern is called *datō'i kata xōl-fū cakaga-kēya daien*, *design empty on-both-sides quail-plumes collected*. A similar descriptive, though shorter, name was given by Eastern informants, who called this pattern *xaca'icai hna caga-xe*, *butterfly and (or with) quail-plumes*. By all informants of the Central dialect this pattern was simply called *quail-plume band*, *caka'ga-kēya etot*. In fig. 31 a rather unusual combination of triangles is shown. In fact this has thus far been found on but one basket. Information concerning it is lacking from the Northern and Eastern Pomo, but it was called by Central informants *kateca'-dalaū etot lala tsīyō'tsīyō teūwan*, *arrowhead-half band in-the-middle zigzag stripe*. In this name curiously enough no mention is made of the smaller inner triangles themselves, only the white zigzag between these small triangles being noted.

touches the side of the large triangle instead of sides of the small and large triangles being parallel to each other. The names obtained for this pattern from Northern informants were *datō'i kata mina katecak*, *design empty over (or upon) arrowhead*, and *kateca'k datō'i daten*, *arrowhead design passing-along (plural)*. By Central informants it was called *kateca'-dalaū u'i-balaū kōwal-dakadētan*, *arrowhead-half eye-half following-on-the outside (plural)*. Also the name *kateca'-dalaū malada teūwan*, *arrowhead-half near stripe* was obtained. By informants of the Eastern dialect it was called *biec'-tō kama dilē dai gadil*, *deer-stand-in mark arrowhead in-the-middle along running along (plural)*.

In fig. 36 a combination of these large triangles with small rectangular figures along their borders is shown. This pattern is called by Northern informants *datō'i kata xōl-tū bieč'-maō bitēcūtai*, *design empty on-both-sides deer-back small (plural)*. The word *small* is here introduced for the reason that the row of rectangles to be called *deer-back* must be considerably larger than the very small ones called *ants*. These seem, according to the informant's notions, to have been part way between the two. Central informants gave the name *kateca'-dalaū peč'-meō malada kaden*, *arrowhead-half, deer-back near follow-up*. Eastern informants gave the name *bū-dilē xaga ko'nawa gadil*, *potato-forehead arrowhead on-both-sides passing-along (plural)*. By some the design was called merely *butterfly*, *xaca'icai*.



Fig. 37 represents a pattern which covers the entire surface of a large burden basket. No name was obtained for this pattern among either the Northern or Eastern Pomo but Central informants gave *kateca'-dalaū malada slema teūwan*, *arrowhead-half near string stripe*. The element called *string* in this case is not, as in the pattern represented in fig. 32, the white line adjacent to the large triangle, but the black line at a little distance.

Figs. 38 and 39 show a pattern which is met with occasionally, not only as in fig. 37, which if resolved into the smallest possible elements will be seen to be the same as 39, but also as

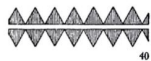


parts of other patterns and even occasionally as individual figures such as are shown here. No special name seems to have been given to this design by the Northern Pomo. The only informants questioned gave such general names as datō'i katse datsūka, *design black datsūka*, and datoi datapka, *design large-area*. Among the Central and Eastern Pomo, however, special significance was attached to the lines bordering the triangle in each case. By the former the entire design was called kataca'-dalaū tū ka'mtitali-ū-



kū wī, *arrowhead-half side killdeer-eyebrow*. The explanation given by one informant was that the narrow line along the side of the triangle represented the narrow line above the eye of the killdeer. By Eastern informants designs of this kind were called xaca'icai tsawal-misak, *butterfly sunfish-rib*. Here, as in other instances, the change of the name of the large isosceles right triangle from arrowhead among the Northern and Central Pomo to butterfly among the Eastern is noteworthy. The angular line about the triangle is the element called sunfish-rib. The regular sunfish-rib design is seen in fig. 225. These designs were, however, called by one informant kalū'tūduk xacaicai, *striped-watersnake butterfly*. The fact that the lines about the triangle in this case meet in an angle was evidently neglected by this informant, who gave them the name commonly applied to any straight line, such for instance as is shown in fig. 122 or 127.

A very few instances have been noted of a pattern such as is seen in fig. 40. By a Northern informant this pattern was called simply *design sharp*, datoi dit'p. By Central and Eastern informants more descriptive names were given. By the former it was called tsyō'tsyō' lala kalū'teū-wak, *zigzag in-the-middle blank stripe*, and by the latter xaga'-datip dilē kalū'tūduk, *arrowhead-sharp-point in-the-middle striped-watersnake*. It will be noted that in the former case the entire pattern is conceived as a zigzag the same



head sharp-points, kataca kase'tka. Central informants called it both *arrowhead-sharp* and *arrowhead-slender*, kataca'-mset and kataca'-mtil. By one of the same informants it was, however, upon one occasion called *zigzag-half*, tsyō'tsyō'-balaū. By Eastern informants it was called *arrowhead-sharp-pointed* and *arrowhead-projecting* xaga'-datip and xaga'-diset.



In almost all cases where triangles of any kind are arranged in rows so that the apexes of one row touch the bases of the row next above, they do so at the ends of the bases and not in the middle. Only a single case (fig. 45) has so far been found of the latter. No special name is given for this pattern, it being considered simply a repetition of that of figure 44.

In the main Pomo design elements are combined to form complex patterns, but upon rare occasions a single triangle or other



element is found placed alone. A few cases of a single sharp pointed triangle (fig. 46), or having even a sharper point, have been found. The name *design sharp* or *arrowhead sharp* is usually given for this single element, as well as for those seen in figs. 43-45, where these sharp pointed triangles are combined.

A single case of the odd arrangement of sharp pointed triangles shown in fig. 47 was found. By some informants this was simply called a new fashioned or white man's design. By one Eastern informant, however, it was called *arrowhead-projecting* xaga'-diset.

In figs. 48-52 are found various combinations of these sharp pointed triangles with different kinds of large triangles. All these except that of fig. 49 are of very rare occurrence. The design of fig. 49, however, is found quite often. In general the names of

as though no break occurred through its middle, while in the latter the two halves of the pattern are thought of as separated, sharp pointed arrowheads. Here also the white stripe in the middle is considered by the Central informant not as the striped-watersnake element, but simply as a white or blank stripe. In the majority of cases all informants named only the colored portion of a design, and consequently the term striped-watersnake is most often applied to a straight colored line. This applies to the informants of all three dialectic divisions. Also the white stripe or line such as is shown here is sometimes named striped-watersnake not only by Eastern informants, as in this case, but by others as well.

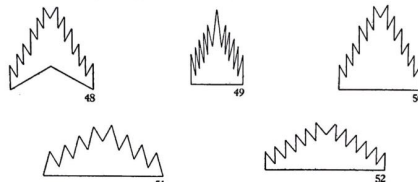


A single instance was found of the rather peculiar combination of triangular elements such as are shown in fig. 41. Northern informants spoke of this pattern simply as *pointed broad-band*, dit'pka datsai-banem. A Central informant called it tsyō'tiyō balaū-ai etot, *zigzag half (plural) band*. No interpretation was obtained for it among the Eastern Pomo.

Only one instance has been found of the design shown in fig. 42. Northern informants called this datipka dilē datapka, *sharp points in-the-middle large-area*, by which it is evidently intended to note the wide white stripe through the middle of what would otherwise be a completed figure consisting of two large superimposed isosceles triangles. By Central informants this pattern was called simply *turtle-neck*, kaw'na-ūtea. By one informant also it was spoken of as simply *arrowhead*, thus in both names no mention is made of the white stripe in the middle. Eastern informants called it xalū xo'nawa xaga gadil kama, *blank on-both-sides arrowheads passing-along (plural) mark*.

The following twelve figs., 43-54, except 53, have to do with triangles whose apexes are acute angles. Figs. 43 and 44 show a design element which occurs occasionally and which is called by Northern informants *arrowhead-sharp*, kataca'-mset, or *arrow-*

all these designs are the same and mentioned the large triangle as well as the small sharp pointed ones set upon its sides. Among the Northern Pomo such figures are called datō'i kata xōl'ū kataca'k daien, *design empty on-both-sides arrowheads collected*, datō'i dasāsika, *design scattered*, or xōl'ū kateak, *on-both-sides*



arrowheads. By the Central informants these figures are usually spoken of as kataca'-dalaū kataca-mset, *arrowhead-half arrowhead-sharp*, though they may be called kataca'-dalu-mset, *arrowhead-half-sharp*, or the name may even be abbreviated still more to kataca'-mset *arrowhead-sharp*. From Eastern informants several different names were obtained, as follows: xaga' hna diset, *arrowhead and (or with) projecting*, xaga'-daset, *arrowhead-barbed*, xaga-miset, *arrowhead-sharp*, and kama miset, *mark sharp*.

The design shown in fig. 53 is a combination of the arrowhead with the quail plume and the names given it mention both these elements. It is called by Northern and Central informants *quail-plume arrowhead*, cakaga-kēya kateak and eaka'ga-kēya kataca respectively, and by Eastern informants *arrowhead and (or with) quail-plume*, xaga' na cag'ax-xe.

The design of fig. 54 has been found in but one case. It was called by a Northern informant *design-sharp*, datō'i-ditip, by Central informants *arrowhead-sharp*, kataca'-mset, and by Eastern informants simply *arrowhead*, xaga'. This is a very unusual and apparently new pattern, though the diagonal line of large isosceles right triangles with many ordinary sharp pointed projections on the lower side

of the line is fairly common. Such a pattern is shown in pl. 18, fig. 2.

In fig. 56 is represented one of the typical center designs used in connection with such a complex pattern as that in fig. 55. This design is but rarely found by itself as the pattern of a basket, but frequently occurs in combination with such other elements as



compose the pattern of fig. 55, in which case this design takes the place of the zigzag there shown. In this schematic figure the space between the two rows of isosceles triangles has been left blank, making of it merely a white line. In some patterns, however, this space is filled with various other design elements, as for instance a zigzag, or small rectangular figures as is the case in the pattern of the basket shown in pl. 17, fig. 6. Informants named this figure as follows: Northern Pomo, *katea'k dilē dakikīfinka*, *arrowhead in-the-middle scattered-along-in-a-line*, and *datō'ī kata dilē katea'k yo-wil*, *design empty in-the-middle arrowheads downward*; Central Pomo, *katea'-dalaū tatū teūwan*, *arrowhead-half one (or single) stripe*; and Eastern Pomo, *xalū'tūduk hna xagadaset*, *striped-watersnake and (or with) arrowheads-barbed*.



The interesting lines of isosceles triangles shown in figs. 57 and 58 are called by similar names, notwithstanding the fact that they are arranged in the first case with their points downward and in the second case with their points upward. By Northern informants they were called *datō'ī maa mina-datēkama*, *design acorn crossing*, *kateak mina-datēkama*, *arrowhead crossing*, and *datō'ī datī'pka kana daiyekamū*, *design sharp-points close meet (singular)*. Central informants called them *katea'-mtil ūna'Liū*, *arrowhead-slender crossing*, and *katea'-dalaū ūna'Liū*, *arrowhead-half crossing*. By Eastern informants they were both usually

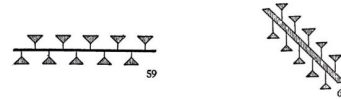
Also used as the central part of a band of large triangles, the design shown in fig. 62 has been found, though its use is not at all common. The names obtained for this were simply *arrowhead*, except among the Central Pomo, where *arrowhead-slender*, *katea'-mtil*, was mentioned by one informant.

An unusual arrangement of triangular figures, seen in fig. 63, was found upon one large boat-shaped basket. This was called in most cases simply *arrowhead*, though *arrowhead-barbed*, *katea'-daset*, and *arrowhead-sharp-pointed*, *xaga'-datip*, were obtained among the Northern and Eastern Pomo respectively, and *arrowhead-half*, *katea'-dalaū* and *xaga-daLaū*, among the Central and Eastern Pomo. One Eastern informant also called it *butterfly*, *xaca'icai*.

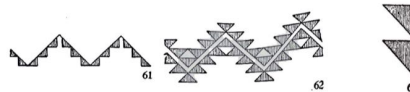
Rectangular Elements.

The Pomo have a variety of four-sided figures, particularly rectangles. Upon the majority of twined baskets and upon many coiled there is found about the border of the opening a band consisting of a repeated rectangular figure. This is the case not only upon baskets whose general design arrangement is banded or horizontal, but also upon baskets the design arrangement of which is any one of the several employed by the Pomo. These rectangular designs are usually arranged in a single row immediately about the border of a basket, and may vary greatly in size, proportions, and arrangement. Figs. 64-72 give practically all the various forms of these bands of single rectangular figures. The general name applied to all these is *finishing design*, rendered by the Northern and Central Pomo *baiya'kaū* and by the Eastern Pomo *hi'baiyax*. A second term, *hamaka'm*, is also found among the Northern Pomo. On account of the prevalence among the whites of the impression that designs of this kind, particularly when made up of small squares, have to do in some way with a fish net, informants were especially questioned upon this subject, and maintained that none of the three terms given have any connection with a fish net. On the other hand they insist that the names mean simply finishing design. In speaking of *baiya'kaū* informants maintained that the term is not only used to designate the design which finishes or completes a basket, but is a gen-

called *xaca'icai winalihempke*, *butterfly crossing*, or *xaca'icai xōldabēhmak*, *butterfly meet*. One informant, however, while giving the latter name for fig. 57 gave *xaga'-daLaū xōldabēhmak*, *arrowhead-half meet*, as the name for fig. 60. It does not appear that the direction in which the triangles point in either of these figures, any more than in other similar cases, such as figures 22-24, establishes whether the design shall be called *butterfly* or *arrowhead-half* among the Eastern Pomo.

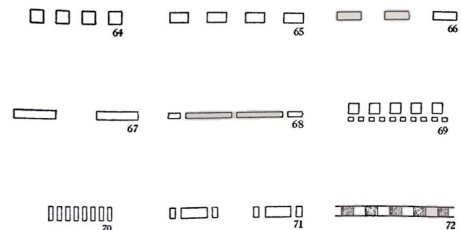


In figs. 59 and 60 are shown designs which are practically the same, the only real difference being that in the one case the arrangement is horizontal and in the other case diagonal. Only a single example of either of these has as yet been found. They were both called by Northern informants *datī'pka dilē masa'-kalak*, *sharp-points in-the-middle striped-watersnake*, and by Central informants *katea'-mtil itcai*, *arrowhead-slender resemble*. Also by other Central informants the components of these patterns were separately named *kawī'na-ūtea*, *turtle-neck*, the triangular portion of the figure, and *msa'kale*, *striped-watersnake*, the line in the middle of the figure, in each case. Eastern informants called these figures *xaca'icai dilē gaiya kalū'tūduk*, *butterfly in-the-middle gaiya striped-watersnake*. This design in its diagonal arrangement is shown in pl. 17, fig. 2.



An unusual arrangement of triangular elements seen in fig. 61 has been found in one case as the central portion of a band of large triangles, such as those in fig. 25. This design was called by some informants simply *arrowhead*, and by others new or *white man's design*.

eral term used in speaking of any completed piece of work, as, for instance, the finishing of a house or a boat. Among the Central Pomo the design shown in fig. 71 received the name *baiya'kaū kamfīlīlī-ū-kūwī*, *finishing design killdeer's-eyebrow*, on account of the presence of two comparatively small vertical figures or lines at the ends of the large rectangular figures. No such distinction however was made by informants of the other two dialects. Of these several designs the one seen in fig. 64 is by far



the most common. The designs shown in figs. 65 and 66 are met with quite frequently, but those of much greater length (figs. 67, 68) are rarely found except as worked into the hoop binding of mortar and burden baskets. The design shown in fig. 69 has been found only once, and that in fig. 70 but once as a border finish design. Also only a single example of a border finish design such as that in fig. 72 has been found.

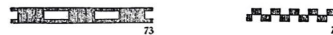
Certain of the above mentioned elements are found not only as finishing designs at the borders of the openings of baskets, but also in bands on the body of the basket itself. These are the designs shown in figures 64, 65, 66, 67, 70, and 72. By the Northern Pomo these designs are usually called *dapō'kka*, or *large-spots*. The name *bicē'-o*, *deer-teeth*, is also used. These elements are, however, different from the ordinary deer-tooth design (fig. 74). Central informants usually spoke of these designs as *deer-back*, *peē'-meō*, though when very small that of fig. 64 was also

called *ants*, *tūn'tūn*. In addition to these two names certain informants spoke of them as *finishing designs*, giving the same name as if they had been placed upon the border of the basket, and stating that they were intended to be the same figures as those about the border. In the case of the design of figure 70, which occurred several times in the bodies of baskets, all the Central informants questioned gave it the name *finishing design*, *baiya'kaū*. Eastern informants called these designs in most cases *potato-forehead*, *bū'dilē*. These are not, however, the ordinary potato-forehead designs of the Eastern dialect, which are shown in figs. 80 and 95. By one Eastern informant the design of fig. 64 was called *deer-teeth*, *bicē'yaō*.

In speaking of the finishing design it should also be noted that these same designs, as well as those of several other kinds, notably zigzags, such as that in fig. 139, are found quite commonly as the first or *initial design* upon the bottom of a basket, whether the design arrangement is horizontal, spiral, or diagonal. In such cases informants usually gave these designs, regardless of their form, a name which is best rendered by the term *initial design*. The various designs used initially are called *caiyō'i* by the Pomo of all three divisions. The word appears to have certain other meanings, as follows: wedding or other presents made by one person to another. It does not apply, however, to the return present of equal value made, according to Pomo custom, by the second party to the first. The term is also applied to a prayer or wish for good luck, to the feast given to secure recovery from illness, and to beads thrown upon the dancing floor during a ceremony. The idea of a prayer or wish for good luck seems to be related to its use as the name of this initial design upon baskets; for some, at least, of the Indians believe that if the maker, especially of a twined basket, omits this design blindness will be the result, a belief very closely related to that connected with the *dau* or opening in horizontal or banded patterns.

A single example of a rectangular design such as that in fig. 73 has been found. Designs of such rather unusual kinds are ordinarily spoken of as *new*, *new style*, *new fashioned*, or *white mans' designs*. One Central informant, however, spoke of this figure as *peē-meō tatū*, *deer-back one* (or *single*).

Square or other variously proportioned rectangles arranged in patterns of two or more rows are frequently found. One of the most commonly occurring designs is that shown in fig. 74, where a double row of very small squares or rectangles is placed horizontally in a band about a basket, or is used as the design for filling the space between the rows of large triangular figures in



spiral patterns. The former is the more common use. Its position in relation to the opening of a basket governs, to a certain extent, its name, as in the case of a single row of squares or rectangles. If used as a border about the opening of a basket, it is almost always called simply *finishing design*, *baiya'kaū*, or *hamaka'm* by the Northern, *baiya'kaū* by the Central, and *hi'baiyax* by the Eastern Pomo. By some informants this was given the same name when used as a border about the opening of a basket or placed farther down in the body. In the latter position it is called by the Northern Pomo, *bitū'mfū datōi*, *ant design*, though it is also sometimes called, *dapō'kka*, *large-spots* or *dapō'dapōka*, *spotted*. Another name is *deer-teeth*, *bicē-o*, and one informant also called it *mosquito design*, *bita'mta datōi*. Central informants usually called it *tūn'tūn*, *ants*, if made up of very small rectangles, and *deer-back*, *peē-meō*, if made up of larger rectangles. Eastern informants, however, gave more frequently *deer-teeth*, *bicē-yao*, though *tūn'tūn*, *ants* was also used. When the rectangles are very small, *ant design* is almost always the name applied to this design by the people speaking each dialect. *Deer-teeth* implies a design composed of larger rectangular, usually square, figures. Spots or large spots is more usually applied to a design consisting of comparatively large rectangular figures particularly if they are placed at considerable distances from one another, though these names are not so used extensively in any case.

Small squares or rectangles arranged in patterns consisting of more than two rows as shown in figs. 75 and 76 are quite frequently met with. In the main all informants questioned named

these two figures the same. The Northern Pomo called them *ant design*, *bitū'mfū datōi*. By one Northern informant was added the qualifying term *datsa'i-banem*, signifying *broad-band*. Central informants called these designs *tūn'tūn tei* or *tūn'tūn*,



ctot, *ant design* or *ant band*. Eastern informants called them *bicē-yao*, *deer-teeth*, *bicē-yao kūt*, *deer-teeth small*, and *tūn'tūn*, *ants*. In the case of the design shown in fig. 76, however, some informants noted the presence of the lines bordering the band of small rectangular figures. By one Central informant the name *msa'kale*, *striped-watersnake* was given, and by one Eastern informant, *kalū'tūduk na xam bū-dilē*, *striped-watersnake and (or with) among potato-forehead*.

A few cases of a design consisting of rectangles such as those in fig. 77 have been found. This design was called by Northern Pomo informants *datōi dapō'kka datsa'i-banem*, *design large-spots broad-band*. By Central informants it was called *deer-back*, *peē-meō*, to which the word *band*, *ctot*, was added by certain of them since this design occurs only in a horizontal or banded arrangement. Eastern informants gave this design the name *bū'dilē kō'nawa kalū'tūduk*, *potato-forehead on-both-sides striped-watersnake*. Some called it simply *potato-forehead*, taking no account of the presence of the two lines on the sides. By one informant it was called *tūn'tūn tia*, *ants big*. In this last name appears a practice which is met with quite frequently and which shows the prevalence of modifying terms in Pomo design names. Here the word *big* is added to the name of the design for the reason that the rectangles are in this case considerably larger than those in the regular designs called *ants*, such for instance, as is shown in fig. 75. In the same manner, a line of small rectangles (fig. 74) and which would ordinarily be spoken of by some informants as *ants*, might be called by others *deer-back small* or *potato-forehead small*, they

being smaller than the rectangles ordinarily referred to by the names *deer-back* and *potato-forehead*.

One instance of a rectangular design such as is shown in fig. 78 has been found. Northern Pomo informant called this design *bicē-maō dilē daki-ki'tin*, *deer-back in-the-middle scattered along*. Central informants called it simply *deer-back* or *deer-back band*, *peē-meō* or *peē-meō ctot*. A name for the design was obtained from but one Eastern informant who called it *La'l-a-pa*, *goose-excrement*. This, however, is not the design ordinarily referred to as *goose excrement* by Eastern informants. That design is composed of parallelograms whose angles are other than right angles, such, for instance, as those shown in figs. 103 and 105.



Another rectangular design found upon only one basket is that shown in fig. 79. By Northern Pomo informants, this was called *deer-back broad-band*, *bicē'maō datsa'i-banem* or simply *deer-back*, *bicē-maō*. Central informants called it *deer-back band*, *peē-meō ctot*, or simply *deer-back*, *peē-meō*. The name given it by Eastern informants was *potato-forehead* or *potato-forehead big*, *bū'dilē* or *bū-dilē tia*.

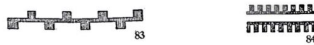
The design seen in fig. 80 occurs very frequently, in fact, almost as frequently as that of fig. 74. The lengths of these rectangles vary, and the particular rectangles here shown are only typical of the variously proportioned ones which are considerably longer than they are broad. They all bear the same names. This double row of long rectangles arranged horizontally is most frequently called by the Northern Pomo *bicē'maō*, *deer-back*, though it is also frequently spoken of as *large-spots* *dapō'kka*. The name *deer-back*, *peē-meō*, was uniformly obtained from Central Pomo informants, while *bū'dilē*, *potato-forehead*, was the name usually obtained from Eastern informants. To this name *xōtēgan*, *running-along-in-pairs*, was also added by one inform-

ant, in the case of one of the many examples of this design. By another Eastern informant this design was called bicē-tō kama, *deer-stand-in mark*.

Designs consisting of two or more rows of long rectangles,



such as those shown in figs. 81 and 82, are occasionally met with. Northern Pomo informants called these *deer-back design*, bicē-maō datōi, or *large-spots*, dapō'kka. Central and Eastern informants gave respectively the names *deer-back* and *potato-forehead*, peē-meō and bū-dilē to both designs. In the case of the design shown in fig. 81, one Central informant added cte'lele, which signifies *hitched-together or connected*, to the ordinary term deer-back.



One case of the combined line and rectangle design or, more strictly speaking, pattern (fig. 83) was noted. Northern Pomo informants called this mīsa'kalak xōltū dapō'kka teacitemūl, *striped-watersnake on-both-sides large spots going-around-and-meeting (plural)*. Central informants called it peē-meō tei takanna teitāū, *deer-back design far-apart stuck-on*. Eastern informants gave the name bū-dilē xam xalū'tūduk, *potato-forehead among striped-watersnake*.

In fig. 84 is represented a design based primarily upon rectangular figures, arranged in two bands about a large globose plain twined cooking basket. By one Eastern informant this design was called simply *ant mark*, tū'ntūn kama. By Northern Pomo informants, however, the more descriptive term, bitū'mfū dilē masa'kalak, *ants in-the-middle striped-watersnake* was given. By one Central informant *ant mark*, tū'ntūn kama, was given as the name of this design, but by others *finishing-design band*, baiya'kaū ctot, or the more descriptive name, *finishing-design string in-the-middle stripe*, baiya'kaū slema lala teūwan, was given.

A single case of a rectangular design such as that in fig. 85 was found. Northern Pomo informants called this dapō'kka dilē cike'tka, *large spots in-the-middle stripe*. By one informant also it was called maa-ka'tōla datōi, said to signify *acorn-cup design*. Central informants called it peē-meō tatū, *deer-back one (or single)*, though baiya'kaū, *finishing-design*, was given in one case. From Eastern informants bū-dilē, *potato-forehead*, and bū'dile xali, *potato-forehead one (or single)*, as well as bicē-yaō, *deer-teeth*, were obtained as names.



In fig. 86 is seen an unusual rectangular design and one of rare occurrence. Its Northern Pomo name is bicē-maō dilē daki'tka, *deer-back in-the-middle scattered-around*. Also batcō'tama dika'tka, *one-on-top-of-another pushed-over* was given as its name by another informant. By most Central informants it was called *deer-back band*, peē-meō ctot, though by one it was called simply *white man's design*, masa'n tei, meaning that it was not an aboriginal pattern. Its Eastern name is *deer-back mark*, bicē-maō kama.



By most Central informants it was called *deer-back band*, peē-meō ctot, though by one it was called simply *white man's design*, masa'n tei, meaning that it was not an aboriginal pattern. Its Eastern name is *deer-back mark*, bicē-maō kama.



Fig. 87 shows a pattern found in only one instance. By Northern informants it was called daki'tka, *scattered-around* by Central informants peē-meō ctot, *deer-back band*, or peē-meō base't ctot, *deer-back ugly (or imperfect) band*. Its Eastern dialect name is bicē-yaō, *deer-teeth*.

The rectangular design represented in fig. 88 is found occasionally as a separate pattern worked in a colored fiber material on the surface of the basket (pl. 21, fig. 3), or it may be worked in white material in the center of a larger figure made of colored fibers, as, for instance, a large triangular figure. In such a case, the portion of the design appearing in this schematic figure in black is, of course, white. The names given to this design are as

follows: by the Northern and Central Pomo, *deer-back*, bicē-maō and peē-meō respectively: by the Central Pomo, the modifying terms teadōteadō teil, *circular stuck-on*, were added to peē-meō in one case, and the term pteō'yai, *short (plural)*, was added upon another occasion. By the Eastern Pomo the design was called bū-dilē or bū-dilē winalihempke, *potato-forehead or potato-forehead crossing*.



What may be called the negative of the design shown in fig. 88 is found in fig. 89. In all three of the Pomo divisions it is called *deer-back*. From the Eastern Pomo the name *potato-forehead* was also obtained. This figure is of very rare occurrence.

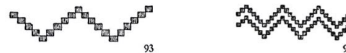
Diamond shaped or square patterns (fig. 90) consisting of small rectangles are occasionally found. One Northern informant called this pattern dapō'dapō, *spotted*, referring to the whole mass of small rectangles as a unit. Central informants spoke of it simply as *deer-back*, peē-meō, and Eastern informants called it *potato-forehead*, bū-dilē.



Rectangular designs of slightly more frequent occurrence are those in figs. 91 and 92. Here, as in other cases where designs consisting of small squares or rectangles are concerned, the size of the component rectangles governs the name. To both these patterns Northern informants applied the names dapō'kka, *large-spots*, bicē-maō, *deer-back*, and bitū'mfū, *ants*, according as the size of the rectangles varied from large to small. In the Central dialect peē-meō, *deer-back*, was the only elemental name obtained for either of these figures, though various qualifying terms, such as tei'tāū, *stuck on (plural)*, pteō'yai, *short (plural)*, and katsu't-teiū, *swelled*, were used by different informants. By the Eastern Pomo, a distinction similar to that among the Northern is made.

A design of large rectangles is called bū-dilē, *potato-forehead*, and one of small rectangles, tū'ntūn, *ants*.

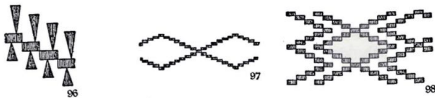
Small rectangles, arranged in the form of a zigzag as shown in fig. 93, are occasionally found. The fact of the zigzag arrangement of these elements seems not to have impressed the informants in this case, though in the design seen in fig. 94, which is practically identical with that in fig. 93 except that double instead



of single rows of rectangles are used, they made mention of the zigzag arrangement in almost all cases. In the case of the design shown in fig. 93, the simple name *deer-back*, among the Northern Pomo bicē-maō, and among the Central Pomo peē-meō, was given, while the name given by the Eastern Pomo was *ants*, tū'ntūn. In the case of the design shown in fig. 94 similar names, but with zigzag added, were given. By Northern informants it was called bitū'mfū tsiyōtsiyōka, *ants zigzag*. By Central informants it was called peē-meō tsiyōtsiyō, *deer-back zigzag*. Eastern informants differentiated the patterns according to the size of the rectangles comprising them, calling the comparatively large rectangles bū-dilē dziyō'dziyō, *potato-forehead zigzag*, and the small ones tū'ntūn dziyō'dziyō, *ants zigzag*.

One of the more commonly occurring designs composed of rectangles is that shown in fig. 95. This design often occurs alone as a pattern covering the entire surface of a basket. The diagonal rows of rectangles are placed with more or less space between them. In such cases, the design is almost always called by the Northern and Central Pomo *deer-back*, bicē-maō and peē-meō respectively. By the Eastern Pomo it is called *potato-forehead*, bū-dilē. In case, however, the component rectangles are comparatively small, the name given to this design by informants of all three divisions was *ants*, bitū'mfū in the Northern, and tū'ntūn in both the Central and Eastern. In addition to its use alone as a pattern proper, it is

also frequently used as one of the constituent elements of a complex pattern. Instances of this are found in figs. 34 and 36 which, however, do not occur so frequently as patterns similar to that shown in fig. 55 in which a diagonal line of rectangles runs through the middle of the pattern in the place here occupied by the zigzag. Instances of such patterns occur on the baskets of pl. 18, figs. 5, 6, and pl. 19, fig. 3. The names given it under these circumstances in the different dialects are the same as those used when it is employed alone as a pattern. It is noticeable, however, that when employed thus, it is more frequently called deer-back or potato-forehead, probably due as much to the fact that the other figures composing the design are compara-



tively larger than these rectangles as that they themselves are actually very small. In one of the cases above mentioned, that shown in fig. 36, the pattern is named by the Northern Pomo datōī kata xōlfū bicē-maō bitēūtai, *design empty on-both-sides deer-back small (plural)* or datōī kata xōlfū bitūmfū datōī, *design empty on-both-sides ants design*. These differences in name are due, as before stated, to the differences in size of the rectangles, though the same figure may be named deer-back by one informant and ants by another, according to the informant's personal conceptions of these particular elements of the pattern and according as their relative sizes differ. Similar descriptive names in which the rectangular element of the design is mentioned are given by the Central and Eastern Pomo, who call it respectively katea'-dalaū peē-meō malada toūwan, *arrowhead-half deer-back near stripe*, and bū'dilē xaga kō'nawa gadil, *potato-forehead arrowhead on-both-sides passing-along (plural)*.

Another example of this design combined with a different element is shown in fig. 96, in which the rectangular part is the principal element instead of one of the subordinate elements as is most generally the case. Only one example of this pattern has as yet been found. It was called by Northern and Central Pomo

informants *deer-back*, but one Northern informant gave as its full name bicē-maō tū diti'pka, *deer-back side pointed*.

In figs. 97 and 98 are shown designs consisting of single and double rows respectively of rectangles so arranged that the rows cross each other. The names in both these cases are the same, no account being taken of the fact that one consists of single and the other of double rows of rectangles. They are called by the Northern Pomo bitūmfū datōī mina-date'kamū, *ant design crossing*, and bicē-maō mina-date'kamū, *deer-back crossing*. By the Central Pomo they are called peē-meō ūnaLiū, *deer-back crossing*, and by the Eastern Pomo bū'dilē winalihempke, *potato-forehead crossing*, and tū'nfūn winalihempke, *ants crossing*. In crossing, these lines of rectangles form hollow diamond shaped figures. The ordinary figure of this shape is called by the Northern Pomo *turtle-back*, kawī'na-teidik and by the Central Pomo *acorn-head*, pdū'-ena and it is an interesting fact that some informants make compound names out of deer-back or ants and turtle-back or acorn-head as, for instance, peē-meō pdū'ena, *deer-back acorn-cup*, thus not only naming the lines of rectangles which constitute the elements of the pattern, but also mentioning the large figures which these lines form.

One case of a design composed of lines of hollow rectangles so arranged that they cross each other (fig. 99) was found. Two Northern Pomo informants gave the name kawī'na-teidik, *turtle-back*, but this probably referred to the large hollow diamond shaped figure formed by the crossing lines rather than to the small hollow rectangles themselves. One Eastern informant gave to this design the name xaitsa'kai kama, which may be roughly rendered, *stretcher design*.*

Rhomboidal Elements.

Quite common among Pomo designs are rhomboidal figures. These may be variously arranged in single rows or in patterns from two to four rows in width. The proportions of the length and breadth of these rhomboidal figures vary greatly,

* The term stretcher as used here is explained above in the discussion of the design in fig. 15.

as do also their angles. The various forms in which these rhomboids occur are shown in figs. 100 to 113. Since these designs stand mid-way between those composed of the rectangular figures just treated, and the zigzag designs such as 148, etc., and since they vary considerably in form and arrangement, there are considerable differences in the names given them. By Northern informants the rhomboidal design shown in fig. 100 was called *deer-back*, bicē-maō, *sharp-points*, dati'pka, and *zigzag*, tsiyō'tsiyō. By Central informants it was called *crow-foot (or track)*, kaa'i-kama, *deer-back*, peē-meō, and *zigzag*, ka'tiyōtiō. By Eastern informants it was called bicē-tō, *deer-stand in*. The connection is not very clear and no satisfactory explanation could be obtained from the Indians as to this last name. It was also called xafi'yo'ti'yō, *zigzag*, xaga'-dīset, *arrowheads-projecting*, and diti, *sharp*.

The design shown in fig. 101, which differs from that of fig. 100 only in having a heavy line bordering the lower side of the double row of rhomboidal figures, was called by Northern Pomo informants dati'pka datsa'ibanem, *sharp-points broad-band*, also by one informant, bicē-maō, *deer-back*. It should be remembered, however, that the regular deer-back design is composed of rectangles and it is probable that this informant did not here, as in the case of the design shown in fig. 100, differentiate between the rectangles and the rhomboidal figures. Central and Eastern informants gave respectively the names kaa'i-kama, *crow-foot (or track)* and bicē-tō ku'ta, *deer-stand-in-small*. But one instance was found of this particular design.

The design shown in fig. 102 was found upon two baskets.

It differs from the last mentioned only in having a line on each side instead of on but one side of the double row of rhomboidal figures. The names bicē-maō datsaibanem, *deer-back broad-band* and ka'tsiyōtsiyō, *zigzag*, were given by Northern informants to this design. Central informants all called it kaa'i-kama, *crow-foot (or track)*. Great-



er differences are found, however, in the names given it by Eastern informants. It was called xafi'yo'ti'yō, *zigzag*, bicē-maō, *deer-back*, bū-dilē tsiyō'tsiyō, *potato-forehead zigzag*, and cō bax kama, *east this mark*, commonly spoken of as a "design from the east." One informant who frequently used this term maintained that the patterns to which she applied it were actually extraneous ones, introduced to the Eastern Pomo from the people living to the east of them. Other informants, however, claimed that these designs were original with the Pomo and that this name did not imply that they were introduced from any other people.



One example of a design consisting of a quadruple row of long rhomboidal figures such as that in fig. 103 has been found. One name obtained for this design among the Northern Pomo was bicē-maō, datsa'ibanem, *deer-back broad-band*. It was called kaa'i-kama, *crow-foot (or track)*, and kaa'i-kama kōlai, *crow-foot (or track) long (plural)* by Central informants, and Lal-a-pa, *goose-excrement*, by Eastern informants.

Only one example has been found of a design consisting of a quadruple row of very small rhomboidal figures, such as that in fig. 104. This was called by the Northern Pomo kateak datsa'ibanem, *arrowhead broad-band*. By Central informants it was called kaa'i-kama, *crow-foot (or track)*, and pdū'-ena, *acorn-head (or cup)*. The one name obtained for it in the Eastern dialect was bicē-maō, *deer-back*.

A design consisting of long rhomboidal figures but so arranged that they slant toward the left instead of toward the right (fig. 105) is occasionally found. This is called by the Northern Pomo sometimes diti'pka datsaibanem, *pointed broad-band*, though they are also called bicē-maō, *deer-back*, bicē-yeē-nat, *deer-breast-?*, and date'kka, said to be the name of a game in which a long wooden or other skewer is thrust through as many as possible of a string of fish



kalū'tūruk, of which the former is the more common. In addition to their independent use as the entire pattern of the basket, these linear figures are found very frequently in combination with other design elements, particularly in the complex diagonally arranged triangular patterns, which are so prominent on some forms of Pomo baskets. They may appear as lines of color through the center of one of these complex patterns, as is the case in pl. 22, fig. 5, or as white lines in this same position (pl. 28, fig. 1). In either case, particularly in the former, they are called striped-watersnake. In the latter case, however, they are not infrequently called by the Central Pomo *string*, sle'ma or sle'mat. Obviously, only the diagonal lines can be employed in the complex triangle patterns above mentioned and in these cases more than three parallel lines have not as yet been found, grouped together. A single line in the middle of one of these complex patterns is quite common. So far, no complex pattern horizontally arranged has been found containing either colored or white straight lines in its middle. It appears to make no difference whether there be one, two, or three lines arranged together, the names given are the same. The most commonly occurring of these designs are the single narrow horizontal line (fig. 122) and the single narrow diagonal line (fig. 127), the former being met with very frequently as a pattern in full, the latter almost as frequently as one of the elements of a complex pattern. The broader single lines in both these arrangements (figs. 124 and 131) are found only occasionally. A pattern consisting of a double narrow horizontal line (fig. 125) is found quite often. The remainder of the various linear designs above referred to, figs. 123, 126, 128, 129, and 130 are of comparatively rare occurrence.

In the cases of very broad linear designs such as those shown in figs. 126 and 131, other names than striped-watersnake are sometimes given. In the case of fig. 126, some Northern informants gave the name data'pka, signifying a large area, while one Central informant called it katea'k-kalatkaul, *arrowhead-drawn-out*, and an Eastern informant gave xaga'datap, *arrowhead-large-area*. The reason for the conception of this figure as a long pointed arrowhead is most likely to be found in the fact that

the design is worked vertically upon a curved surface, which naturally tends to cause it to narrow and approach more or less nearly a point at either end. Other informants, however, considered it simply a broad line. In the case of the design of fig. 131 the name given by one Northern informant was data'pka, *large area*.



132



133

The V-shaped design (fig. 132) has been found upon but a few baskets and in these cases was not at all prominent. It was always spoken of by Central informants as *sunfish-rib*, tsawa'l-misak, but it differs materially from the true sunfish-rib design as shown in figs. 224 and 225. Designs such as those shown in figs. 132 and 133 are considered as more or less new and are unnamed by some informants. The design shown in fig. 132 was also called by Northern Pomo informants tsikē'ga, *zigzag* (?), and datō'i ciket, *design striped*. By Central informants it was also called ditei kalat. Ditei signifies *design or pattern* and kala't is said to be applied to *approximately parallel lines*, such, for instance, as those which might be made by the dragging of two or three objects through the dust, which would result in lines not entirely straight and parallel but approximately so. Eastern informants also called this figure *sunfish-rib*, tsawa'l-misak, and *striped-watersnake*, kalū'tūduk. The one case where the design shown in fig. 133 occurred was on a rather coarsely woven basket of three-rod foundation. In such a basket it is obviously impossible to make a diagonal straight line, the nearest approach to this being a succession of small rectangles, each overlapping those nearest and projecting a little farther to the side than the one below. These small rectangular figures are called deer-back by the Northern and Central Pomo, and potato-forehead by the Eastern Pomo. The names given by some informants to these designs were simply *deer-back*, bicē-maō among the Northern Pomo and pe'emeō among the Central Pomo, and *potato-forehead*, bū-dilē, among the Eastern Pomo. In addition to these

names, however, some of the Eastern informants also gave sunfish-rib, tsawa'l-misak, thus taking into account the angular nature of the design. As before stated, however, most informants called the designs of both these figures new or *white man's designs*.



134



135

The same statement applies to the peculiar linear designs shown in figs. 134 and 135. These designs have been so far found upon a single basket each and were not given Indian names by most informants. The design shown in fig. 134 occurred, in the one case where it was found, as the initial design on the bottom of the basket shown in pl. 19, fig. 1, and informants gave it the name caiyō'i, *initial design*. One Eastern informant also called it bicē'-yaō, *deer-teeth*, while another gave its name as caga'x-xe, *quail-plume*. One Central informant called it simply ka'taitteai, which is said to mean *separated (plural)* (?). As is shown in the illustration, but four of these figures occur in the circle of design, thus making the spaces between them very considerable. This undoubtedly accounts for this general name, which applies not only to this case where the constituents of the pattern are separated by considerable distances but also to all other designs where the distances between component parts are large.

In fig. 136 is shown a cross which was universally said by the Indians to be copied from the whites. It is a reproduction upon the basket of the cross of the Roman Catholic church, which has its churches in several parts of the Pomo country as well as a Franciscan Mission upon the southern shore of Clear lake. By Central informants, most of whom embrace the Catholic faith, this design was called karū's, clearly derived from the Spanish cruz. One Eastern informant called it kama' bana, *mark forked*. This, like most new designs, is found but rarely, and when used it is almost always secondary to the main pattern as is the case upon the basket shown in pl. 18, fig. 6.



136

An odd design is represented in fig. 137. It was called by Northern informants dasi'dasi-mūl, *scattered-around-in-a-circle*, also datō'i biyōbiyōka, *design little-pieces*, and dapō'dapōka, *spotted*. By Central informants it was called tsawa'l-misak, *sunfish-rib*, though tsiyō'tsiyō, *zigzag*, was also given. One Eastern informant called it tsiyō'tsiyō-diset, *zigzag-projecting*, though



137



138

most Eastern informants simply called it caiyō'i, *initial design*, since in the one case in which it was found it occurred as a circle near the center of the bottom of the basket shown in pl. 16, fig. 6.

One case of the linear design in fig. 138 was also found. By informants of all three Pomo divisions this was called new or *white man's design*, but one Northern informant called it dika'tka datō'i, *pushed-over design*.

Zigzag Elements.

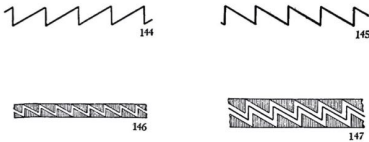
Among the most frequently occurring Pomo designs are various forms of zigzags. The various forms and arrangements of these zigzags are shown in figs. 139 to 194. Many of these, regardless of whether they are arranged horizontally, vertically, or diagonally and regardless of the thickness of their component lines or of the angles which these lines make with one another, are called simply *zigzag* by the informants of all the three Pomo divisions here considered. The term zigzag, by which the Indians seem to mean almost any crooked line or object, is most commonly rendered by the Northern and Central Pomo tsiyō'tsiyō and by the Eastern Pomo dziyō'dziyō. Different individuals, however, vary from these forms so that dziyō'dziyō is occasionally used by Northern informants, and tsiyō'tsiyō is used by informants of all three divisions. In addition to these variants of the same term, which informants all claimed signify precisely the same thing, there is a term which is virtually the same as the above but preceded by ka or xa. Additional forms of these terms are therefore ka'tsiyōtsiyō, ka'tsiyō'tsiyō, ka'tsiyō'tsiyō, xa'tsiyōtsiyō, and xa'tsiyō'tsiyō. Ka or xa is never added before dziyō'dziyō.

Informants seem not to be very clear in their own minds as to the exact difference, if there is any, between tsiyō'tsiyō and its variants, and ka'fiyōfiyō and its variants. Some claim that the former is a general term applied to almost any kind of zigzag and that the latter is applied exclusively to the diagonal zigzag consisting of a horizontal straight line with a neck, or vertical straight line, much smaller and at right angles to the first, such as that in fig. 170. Others maintain that it is the name of a diagonal zigzag (fig. 176) in which both the horizontal portion and the neck are the same width, but the neck is much shorter than the horizontal portion. Some further restrict the term to figures of this description, but those in which the horizontal line and the neck meet each other at acute angles. However, none of these definitions are adhered to at all strictly in the naming of designs; some informants even using the latter set of terms as names for various designs which are not arranged diagonally at all. Close questioning has thus far failed to discover an exact and uniform meaning for these names, and it has therefore been deemed advisable to render both sets of term as *zigzag*. It has been suggested that ka'fiyōfiyō had reference to rippling water, the idea no doubt arising from the fact that water is called in the various Pomo dialects ka or xa, thus easily making *water zigzag*. The Indians, however, maintain that ka'fiyōfiyō has no connection whatever with water and that there is no place, as for instance a riffle, in a stream or any point in a lake which bears this name. In addition to the above mentioned names for zigzag designs they are also called by some Northern and Central Pomo informants tsiyō'tsiyōka and by the Eastern Pomo dziyō'dziyōka. Still another term rendered by Northern informants as zigzag is tsakō'tsakōka, and a term of almost the same significance is dikō'tka, which the same people translate as wavy. The term tsikē'ya probably also signifies zigzag, though no entirely certain and satisfactory translation has been obtained for it.

A zigzag design of very common occurrence is that shown in fig. 139. It consists simply of a narrow broken line, the successive parts of which meet each other in right or nearly right angles. The names given this design are tsiyō'tsiyō by the Northern and Central Pomo and dziyō'dziyō by the Eastern Pomo.

arrowheads-sharp. Eastern informants called it xaga' dziyō-dziyō, *arrowhead zigzag*, and xaga'-dīset, *arrowhead-projecting*. As before stated, the general term *zigzag* is applied to this as well as to other similar designs.

Figs. 144 to 147 show zigzags consisting of narrow lines, every alternating one of which is vertical instead of both lines of each pair having the same slant as in the designs just described. Of



these designs the one shown in fig. 144 was called by informants simply *zigzag*. Those in figs. 145 and 146 were called not only *zigzag* but by Northern and Central informants *grasshopper-elbow*, cakō'-biya, and cakō'-piya, respectively. In the case of the design shown in fig. 146 some Northern informants gave the name kateca' dilē dziyō'dziyō eiden, *arrowheads in-the-middle zigzag lead*, while certain Eastern informants also gave the names xaga' dilē gaiya dziyō'dziyō gadil, *arrowhead in-the-middle gaiya zigzag passing-along*, and dziyō'dziyō xō'nawa xaga, *zigzag on-both-sides arrowheads*. This design has been found in but a few instances.

One case has been found of the design shown in fig. 147, to which the name *zigzag* is applied by the people of all these Pomo divisions. Also among the Northern Pomo the name datōi datī'p-ka dilē dziyō'dziyō eiden, *design sharp-points in-the-middle zigzag lead* was found.

There are a number of rarely occurring zigzag designs consisting of comparatively wide lines varying greatly in length. Some are so short as to give the distinct impression of small rectangular or rhomboidal figures hitched together by their corners, while others are so long as to give the impression of true linear figures. Various arrangements of designs of this kind are shown

A few cases have been found of what might be termed the negative of the design shown in fig. 139. This design, shown in fig. 140, consists of a broad band or as it might otherwise be conceived, a double row of large triangular features with a white zigzag line passing through its middle. The name here is the same as for an ordinary zigzag of colored material. In fig. 141 a



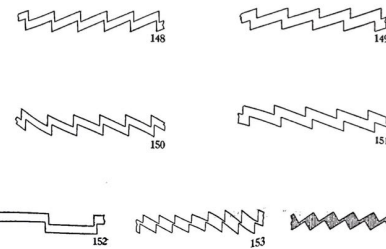
variant of this design is shown. This design is in all respects the same as that in fig. 140, except that occupying the center of the white zigzag space is a line in color. This becomes more of a complex pattern and is, according to the universal Pomo custom, given names indicative of this complexity. By the Northern Pomo it is called datōi kata dilē tsiyō'tsiyōka, *design empty in-the-middle zigzag*. By the Central Pomo shorter descriptive names are given: tsiyō'tsiyō tēi lala, *zigzag design in-the-middle*, or tsiyō'tsiyō le'Lan, *zigzag in-the-center*. Eastern informants gave this pattern the names kace'ieai kalūitūduk dziyō'dziyō, *butterfly striped-watersnake zigzag*, and xaga' dilē gaiya kalūitūruk dziyō'dziyō, *arrowhead in-the-middle gaiya striped-watersnake zigzag*.



Another form of horizontal zigzag, virtually the same as that in fig. 139 except that it is comparatively very broad, is shown in fig. 142. Its names are the same as for the zigzag of fig. 139.

The zigzag represented in fig. 143 differs from the last only in that its angles are very acute. It is, however, specially named by most informants. The Northern Pomo call it tsiyō'tsiyōka kateca'k *zigzag arrowheads*, mina-datē'kama katecak, *crossing arrowhead*, and datī'pka, *sharp-points*. Central informants called it tsiyō'tsiyō kateca-mset, *zigzag arrowheads-sharp*, and kateca'-mset,

in figs. 148 to 154. Some, as that in fig. 154, have comparatively long narrow necks or connecting lines, while others, such as those in figs. 149 and 151 have none at all. To all of these, the general term *zigzag* is applied by informants of all of the three dialectic divisions under consideration. In the case of the design shown in fig. 153 the name bicē'-maō, *deer-back*, was also given by one Northern informant, though he at the same time stated that it



was a new kind of *deer-back* design and not the regular aboriginal pattern of that name. Another name given was kase'tka, *sharp-points*. One Central informant gave the name pdū'-ena, *acorn-head (or cup)*, to this design. The design represented in fig. 154 was called by two Northern informants cakō'-biya, *grasshopper-elbow*; by a Central informant kapō'kpōkō kakaiūtōm, *spotted kakaiūtōm*, and by one Eastern informant bū'-dilē, *potato-forehead*. All these designs are comparatively rare, some having so far been found but once.

Fig. 155 shows a design found upon only one basket. Northern Pomo informants spoke of this as dziyō'dziyō dilē ciket, *zigzag in-the-middle stripe*. Central informants called it tsiyō'tsiyō sibo katecōm, *zigzag three together*; and some Eastern informants gave the names kalūitūduk na tsawal-misak, *striped-watersnake and (or with) sunfish-rib*, and bū'-dilē dziyō'dziyō, *potato-forehead zigzag*.

In the first of these Eastern names, the term striped-watersnake refers to the heavy vertical lines, and sunfish-rib to the lighter slanting ones.



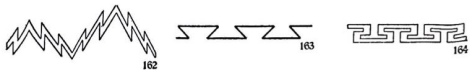
There are certain patterns which may be termed compound zigzags, that is, large zigzags which are composed of small zigzag lines. Designs of this sort are shown in figs. 156 to 162, to all of which the Indians gave the name *zigzag*, though to some of them other names were given as well. All these designs, except those in fig. 162, occur only as elements in complex pattern consisting of a horizontal band of large triangles, such as is shown in fig. 25, having the central space filled with one of these zigzag elements. Such complex patterns, containing the design elements shown in figs. 156 and 157, are called by the Northern Pomo datō'i kata dilē tsiyō'tsiyō ciden, *design empty in-the-middle zigzag lead*, and by the Eastern Pomo xaga' dilē gaiya dzyō'dziyō gadil, *arrowhead in-the-middle gaiya zigzag passing along (plural)*. No translation was obtained from Central informants for such a pattern as a whole, the component elements only being named. Neither one of these designs occurs very frequently.

About as frequently the pattern shown in fig. 158 is found.

Owing to the fact that the zigzag portion is white it is necessary to show the entire pattern in order to give the zigzag itself. The entire pattern here given is called by the Northern Pomo datō'i kata dilē tsiyō'tsiyōka, *design empty in-the-middle zigzag*. One informant also gave the name cakō-biya, *grasshopper-elbow*, on account of the sharp angles of the figure. Central informants called this pattern either simply *zigzag*, tsiyō'tsiyō, or *blank zigzag band*, kalū' tsiyō'tsiyō ctot. Eastern informants called it *arrowheads in-the-middle gaiya zigzag*, xaga' dilē gaiya dzyō'dziyō. One informant also called it *zigzag-projecting*, dzyō'dziyō-diset.

ūnaLiū, *zigzag crossing*, and by the Eastern Pomo kael tsawa'l-misak, *nothing sunfish-rib*.

One instance of the design represented in fig. 163 has been found. This was called by informants of all three divisions new or *white man's design*. It was also called *zigzag* by certain informants. One Eastern informant also spoke of it as *deer-back*, bicē'maō.



Another new or *white man's design* is shown in fig. 164. One Eastern informant, however, called this kaitsa'kai kama, *stretcher mark*, also the same informant said that it resembled the *deer-back* design, but was unlike either one.

A few cases of zigzag figures arranged vertically have been found. The names of such zigzags are in the main the same as those for zigzags arranged horizontally or diagonally. Certain informants, however, gave names other than zigzag and some used qualifying terms in connection with the terms signifying zigzag. The vertical narrow line zigzag (fig. 165) was called by



165

Northern informants cike't datōi, *stripe design*, and ha'ske datōi, *tatto design*, the reference being to the zigzag figures which are occasionally found upon the faces of Pomo women. Tattooing, however, is comparatively rare among the Pomo, and when used usually consists of from one to four straight vertical lines upon the chin and perhaps one or two small horizontal lines at the corners of the mouth. Zigzags are very rarely used by them in tattooing, although with the Yuki immediately to the North, among whom tattooing is more prevalent, they are quite common. Among Central informants this design was called *striped-watersnake*, msa'kale, as well as *zigzag*, and among Eastern informants it was called kalū'tūdūk kaiyūl dabel, *striped-watersnake upward stir (?)*.

Two cases of a design practically identical with the last, ex-

The design shown in fig. 159, while being an element in the center of a broad band of design (pl. 16, fig. 4) is itself somewhat complex. Among the Central Pomo its name is kapō'kpōkō ctot lala sle'ma tēwan, *spotted band in-the-middle string stripe*, and among the Eastern Pomo bicē'to xam tū'nūn gadil, *deer stand-in among ants passing along (plural)*. The reason for the name ants appearing in this last case is that the white line in the middle of the pattern, as is shown in the illustration above referred to, appears more or less broken by colored fibers. No name was obtained among the Northern Pomo for this particular portion of the pattern, but it as a whole was called datō'i kata dilē katca'k daien, *design empty in-the-middle arrowhead collected*.



159



160

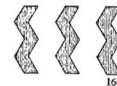


161

In figs. 160 and 161 a simple zigzag arrangement of rhomboidal figures, in one case white and in the other colored, is shown. Both these are called *spotted*, dapō'kpōkō, among the Northern and Central Pomo. In addition, the design shown in fig. 161 is called by the Northern Pomo datō'i kata dilē dasē-sētenka *design empty in-the-middle scattered along in a line*, and datō'i dasetka, *design crossing*. By the Central Pomo it is called dapō'kpōkō lēLan katca, *spots in-the-center arrowhead*. By the Eastern Pomo it is called kace'icai bū-dilē dzyō'dziyō, *butterfly potato-forehead zigzag*, xaga' dilē gaiya xama paser gadil, *arrowhead in-the-middle gaiya mark tied-together passing along (plural)*, and dzyō'dziyō xaga xo'nawa dai, *zigzag arrowhead on-both-sides along*. Both these figures occur quite frequently.

Two examples of the compound zigzag design shown in fig. 162 have been found. This is called *zigzag* among all three Pomo divisions, but in addition it is called by the Northern Pomo dzyō'dziyō ūyūl dana daie'nga, *zigzag upward placed-close-together-in-a-row*. By the Central Pomo it is also called tsiyō'tsiyō

cept that the line which forms the zigzag is very wide, have been found. This design is shown in fig. 166 and also in pl. 18, fig. 5.



166

It is called by informants of all three divisions *zigzag*. Different informants of each division, however, use different forms of the term zigzag, some adding ka to the ordinary names for zigzag, as was mentioned when first speaking of zigzag designs. Thus by the Northern and Central Pomo respectively it is called tsiyō'tsiyō and ka'tiyōtiyō, and by the Eastern Pomo dzyō'dziyō and xa'ti'yōti'yō. In addition to these names, it is sometimes given more descriptive ones, as, among the Northern Pomo ū'yūl dana tsiyō'tsiyō, *upward rub (?) zigzag*; among the Central Pomo tsiyō'tsiyō ūyūl kaa tēwan, *zigzag upward daylight (?) stripe*; and among the Eastern Pomo kalū'tūdūk ti'yōti'yō, *striped-watersnake zigzag*.



167

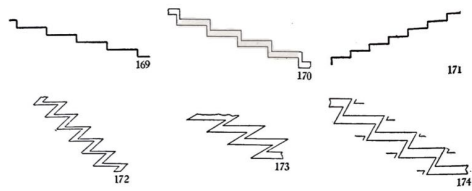


168

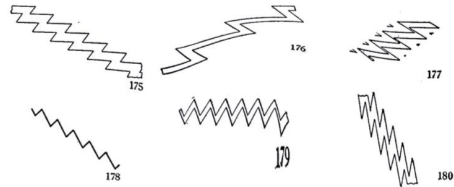
The pattern shown in fig. 167 and consisting of a band of short broad zigzags was found upon one basket. In general, the name given it is simply *zigzag* or *zigzag band*, though Northern Pomo informants also gave the more descriptive term tsiyō'tsiyōka datsaibanem dilē dapi'dapika, *zigzag broad-band in-the-middle small-figures*. The idea of small-figures is not exactly clear in the schematic figure here shown, in which the narrow white lines appear as continuous. As a matter of fact, this design occurs on a basket of plain-twined weave and the narrow white line is but one stitch, or more properly but one warp stick in width, thus making it more or less broken and giving the effect, not of a true narrow white line but of a zigzag row of fine white dots. By Central informants it was called tsiyō'tsiyō ūyūl kana, *zigzag upward close*. One Central informant also called it tsawa'l-misak, *sunfish-rib*.

Another one of these vertical zigzags is seen in fig. 168. This design was called by Northern informants katca'k dasē'tka datōi,

arrowhead crossing design, and by Central informants kaa'i-kama kateltaimaū clot, crow-foot (or track) interlocking band, and also simply kaa'i-kama clot, crow-foot (or track) band.



Of diagonal zigzags, there are a comparatively large number, some slanting very sharply toward the base line, others very gradually, some with their component lines making right angles with each other, others with their component lines making various acute angles with each other, some with longer or shorter connecting lines or necks of various widths, and some with no connecting necks at all. These various diagonal zigzags are shown in figs. 169 to 194. As before stated, there are two separate terms applied to zigzags in each of the three Pomo divisions under



consideration, one being a compound of the other with the addition of ka or xa before it and certain phonetic changes within it. The difference, if there be any, between these terms does not seem clear to the Indians, so that within the same dialectic group, one may be used by one informant and the other by another in speaking of the same design. This is particularly noticeable in connection with the diagonal zigzags as shown in figs. 169 to 180,

In figs. 181 to 186 are shown a series of rhomboidal figures of different proportions arranged in diagonal lines, forming zigzags. In all these, each one of the small rhomboidal figures is so placed that two of its diagonally opposed corners touch similar corners of the adjacent rhomboidal figures. To each of these designs the general name *zigzag* is given but, in addition, certain other names are given to some of them. The design shown in fig. 181 has been called by Northern informants bicē'-maō, *deer-back*, and in one case it was called kateca'k, *arrowhead*. By Central informants the name kateca'-mtil, *arrowhead-slender* was given, while by some Eastern informants the names bicē'-maō, *deer-back*, bicē'-yaō, *deer-teeth*, bicē' tō, *deer stand-in*, and cō-bax kama, *east this mark*, were given. This design is very frequently found combined with large triangular design elements to form a complex pattern, similar to that shown in fig. 55. Such a pattern is shown also in pl. 17, fig. 5.



Similarly in the case of the design shown in fig. 182 Northern informants sometimes called it datō'i maa, *design acorn*, bicē'-maō, *deer-back*, and kateca'k, *arrowhead*. Central informants sometimes called it kapō'kpōkō, *spotted* and Eastern informants gave the name bicē'-tō kama, *deer stand in mark*. This design occurs quite frequently as an element compounded with large triangular figures to form a complex pattern. It is much less frequently met with, however, than the design shown in fig. 181.



A few instances of the design shown in fig. 183 have been found. In all cases it is the middle design elements of a pattern of large triangles, such as is shown in fig. 55. Names other than *zigzag* were obtained for this, as follows: among the Northern Pomo datōi datī'pka, and dase'tka, *design sharp-points* and *crossed* respectively; among the Central Pomo kateca'-mtil, *arrowhead-slender*, and cō-ma ke'kama, *east-place from mark*; and among the Eastern Pomo datip, *sharp pointed*, also dzīyō'dzīyō-dise't *zigzag-projecting*.

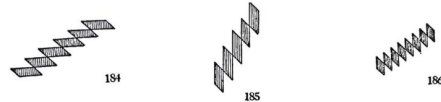


which have connecting lines or necks. In practically all cases each of these designs is called by both names by different informants speaking the same dialect. By the Northern and Central Pomo they are called tsīyō'tsiyo, ka'tiyō'tiyō and ka'tiyō'ti'yō, while by the Eastern Pomo the names dzīyō'dzīyo, xa'tiyō'tiyō, ka'tiyō'tiyō and ka'tiyō'ti'yō are used. The last four of these terms are practically the same but the variations are very distinctly noticeable. By some Northern and Central informants they are also called tsīyō'tsiyōka and by some Eastern informants they are called dzīyō'dzīyōka.

It is not feasible to illustrate with exactness each distinct form of zigzag found, since practically no two are exactly alike in their proportions, etc. Those here given are therefore types of their respective classes and in such designs as are shown in figs. 169 and 170 considerable differences in the length of the horizontal lines and of the connecting lines or necks are found. As these approach more nearly the form of rectangles with their corners joined, such as those in fig. 95, they are sometimes differently named by certain informants. For instance, some Northern and Central informants named certain patterns, of which figs. 169 and 170 are the typical forms, *deer-back*, bicē'-maō and peē'meō, respectively, while Eastern informants named these same figures *potato-forehead* and *ants mark*, bā'-dilē and tū'ntun kama, respectively. The same is true of the design shown in fig. 172. Similarly, one Central informant called the sharp angled zigzag in fig. 179 *deer-elbow*, peē'-piya and one Eastern informant called the design shown in fig. 178 *grasshopper-elbow*, cakō'-biya. The very sharp angled zigzag represented in fig. 180 was also called by Northern informants kateca' ū'yūl dana daienga, *arrowhead upward rub (?) placed-close-together-in-a-row*, by Central informants kateca'-mset dīcē, *arrowhead-sharp design*, and by Eastern informants xaga'-daset dzīyō'dzīyō, *arrowhead-barbed zigzag*.

The diagonal zigzag designs just mentioned are found in use by themselves as entire patterns, but they are found perhaps more frequently in combination with other design elements to make complex patterns. The most commonly occurring of these diagonal zigzag designs are the ones shown in figs. 174, 169, 172 and 180, named in the order of their frequency.

A very few examples of the design shown in fig. 184 have been found. The only names other than *zigzag* obtained for this design were found among the Central Pomo. One informant called it kateca', *arrowhead*, and another kaa'i-kama, *crow-foot (or track)*.



The designs shown in figs. 185 and 186 have thus far been found in but one case each. The one name, other than *zigzag*, obtained for either of these was found among the Central Pomo, where one informant gave peē'meō, *deer-back*, as another name for the design of 186.

The peculiar zigzag seen in fig. 187 was given names as follows: by the Northern Pomo dzīyō'dzīyo or tsīyō'tsiyō, *zigzag*, bā'-dilē, *potato-forehead*, which it derives from the slanting rows



of small rectangles, and tsakō'tsakōka, *zigzag*. By the Central Pomo it is called tsīyō'tsiyō, *zigzag*; and by the Eastern Pomo bā'-dilē dzīyō'dzīyō, *potato-forehead zigzag*. This unusual pattern was found upon but one basket.

Another peculiar pattern found upon a single basket is that shown in fig. 188. This was called by informants of all three of the Pomo divisions *zigzag*, but by Northern and Eastern informants it was also called bicē'-maō, *deer-back*, and by Central informants kaa'i-kama, *crow-foot (or track)*.

Occasionally a crossing zigzag is found. Such a design is shown in fig. 189. Designs of this kind were called by Northern informants tsīyō'tsiyōka kana daye'tkamū, *zigzag close meet (plural)*; by Central informants ka'tiyō'tiyō ūnaLiū, *zigzag crossing*; and by Eastern informants dzīyō'dzīyō winalihempke, *zigzag crossing*.

The Z shaped designs represented in figs. 190 and 191 were found upon only a few baskets. The former, in fact, was found but once. It was called by Northern Pomo informants bicē'-maō datsa'ibanem *deer-back broad-band*; by Central informants kaa'i-kama, *crow-foot (or track)*; and by Eastern informants Lal-a-pa,



goose-excrement. The design in fig. 191 was variously named by different informants. By the Northern Pomo it was called ka'tiyō'tiyō, *zigzag*, bicē'-maō datōi, *deer-back design*, datī'pka datsaibanem, *sharp-points broad-band*, and ditce'kka, said to be the name given to a game in which a wooden or other skewer is thrust through a string of fish vertebrae as it passes through the air. Central informants gave this design the names ka'tiyō'tiyō *ctot*, *zigzag band*, and kaa'i-kama, *crow-foot (or track)*. In one case also in which this design appears near the edge of a flat plate-form basket it was called baiya'kaū, *finishing design*, this being the name applied to almost any design near the border or opening of a basket. This, however, is one of the rare instances in which such a border or finishing design is not a row of small rectangular figures. Eastern informants gave the names of this design as dzīyō'dzīyō and ka'tī'yō'tī'yō, both meaning *zigzag*, xama' ditip, *mark sharp*, and cō bax kama, *east this mark*. One informant also called it xatī'yō'tī'yō xōtoagan, *zigzag, running along-in-pairs*.

The zigzag design shown in fig. 192 was found in use as the central element of a complex diagonal pattern of large triangles, similar to the pattern shown in fig. 55. The entire pattern was called by Northern Pomo informants datō'i kata dilē kaa'i-kama daienga, *design empty in-the-middle crow-foot (or track) placed-close-together-in-a-row*. By another Northern informant the name tsūhū'n, for which no translation was obtained, was given. Among the Northern, as well as among the Central Pomo this design element alone



was called *crow-foot (or track)*. Among the Eastern Pomo it was given the name which has heretofore been roughly translated as *stretcher*. Two names for the pattern as a whole were obtained among informants of this division of the Pomo, xaitsa'kai xō'nawa kaga gadil, *stretcher on-both-sides arrowheads passing along*, and xaga' dilē gai xaitsa'k kama, *arrowheads in-the-middle gai stretcher mark*.



In figs. 193 and 194, both of which are of comparatively rare occurrence, are shown two other designs which are usually called by all informants *zigzag*. Some Northern informants have given certain examples of these designs the name *deer-back*, bicē'-maō as have also some Eastern informants. Central informants usually called them *zigzag*, though kaa'i-kama, *crow-foot (or track)* was also used.

Diamond Shaped Elements.

Designs composed of diamond shaped figures with their long axes horizontal, such, for instance, as those in figs. 195, 196 and 197 are quite frequently met with, the last, however, being the least uncommon of the three. The design shown in fig. 195 is called by the Northern Pomo *turtle-back*, kawī'na-teidik, and by the Central and Eastern Pomo kawī'na-ūtea and xana'dihwa-kōi, respectively, both terms signifying *turtle-neck*. One Eastern informant added lik, signifying *band*, to the name *turtle-neck*. Central informants also called this design *acorn-head (or cup)*, pdū'-ena, though this name is more frequently applied to the designs seen in figs. 196 and 197. One Northern informant called this design datī'pka datōi, *sharp-points design*, and one Central informant, who evidently considered this a modern design, gave the name wada'ha tei. Wada'ha was defined by this informant as the name given to the Spanish game of *cards* and the design was said by her to



have been taken from these cards. Most informants, however, claimed this as an aboriginal pattern.

The design shown in fig. 196, consisting of lines crossing in such a fashion as to inclose white diamond shaped spaces, is named with regard to both the crossing lines and the inclosed blank areas. Here as elsewhere, the only means of making a diagonal line is by a series of small rectangular figures, which result in an irregular step shaped line. These crossing lines of small rectangles are called by the Northern Pomo bicē'-meō mina-datē'kama, *deer-back crossing*. By the Eastern Pomo these lines are called bicē'-maō winalī-hempke, *deer-back crossing*, or bū'-dilē winalīhempke, *potato-forehead crossing*. They may be conceived of as zigzag lines instead of deer-back or potato-forehead designs, in which case their name is dzīyō'dzīyō winalīhempke, *zigzag crossing*. One informant of the Central dialect also called this design *zigzag crossing*, tsīyō'-tsīyō ūnaLiū. Most Central informants, however, gave the name *acorn-head (or cup)* pdū'-ena, referring more to the inclosed diamond shaped spaces than to the lines themselves. Some Central informants gave the compound name *deer-back acorn-head (or cup)*, peē'-meō pdū'-ena. Northern informants also named the diamond shaped space kawī'na-teidik, *turtle-back*, and Eastern informants named it kana'dihwa-kōi, *turtle-neck*. One Eastern informant gave the compound name kana'dihwakōi bū'-dilē winalīhempke, *turtle-neck potato-forehead crossing*.

In fig. 197 is shown a design which is practically the negative of 196. By Northern informants this pattern was called datō'i kata dilē kawī'na-teidik, *design empty in-the-middle turtle-back*. Datō'i kata refers to the triangular figures along the sides of the pattern and kawī'na-teidik to the diamond shaped figures included between these lines of triangles. These diamond shaped figures were also called by another Northern informant dapō'kka, *large-spots*. Central informants called this pattern simply pdū'-ena and pdū'-ena ctot, *acorn-head (or cup)* and *acorn-head (or cup) band*, thus making no particular mention of the triangular figures of the



pattern. Eastern informants gave the names kaea'icai winalī-hempke, *butterfly crossing*, which refers to the large triangular figures, and dzīyō'dzīyō xōldabēhmak, *zigzag meet*, referring to the crossing white lines. The name bū'-dilē-ūi, *potato-forehead eye*, was also given by some informants as the name for this pattern.

The diamond shaped pattern shown in fig. 198 has been found in but a few instances. It is generally considered by informants practically the same as those in figs. 196 and 197. Certain Northern informants gave the name datī'pka xōlfū dzīyō'dzīyō citen, *sharp points on-both-sides zigzag straight-band*, the important part of the design according to the Indians being the lines bordering the diamond shaped figures. Central informants noted these bordering lines in a different way, calling them kamtīlī-ū't-kūwī, *killdeer-eye-brow*, a name said to be derived from the dark line over the eye of that bird.

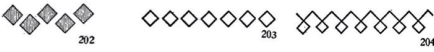


In figs. 199 and 200 are shown diamond shaped designs which are of very rare occurrence. Both were called new or white man's designs by certain informants of all three dialects, but by other informants Indian names were given, though all seemed to consider them not aboriginal designs. Northern dialect informants called the design of fig. 199 dapō'kka, *large spots*, datī'pka, *sharp points*, and datōi sīsī'sīsī, *design small-figures*. Informants of the Central division gave the names katea'-mtīp, *arrowhead-slender*, katea' ō'pit-ai, *arrowhead sharp pointed (plural)* katea kapōkpōkō, *arrowhead spotted*. In cases where these figures occur singly or in what has been termed individual arrangement, they were called kapōkpōkō tatū *spotted single (or one)*. Eastern informants also connected this design with the arrowhead, calling it xaga'-mīset, *arrowhead-sharp*. Northern informants called the design shown in fig. 200 datōi teadō'lai,

design globular (plural). Some Central informants gave the name *katca kapō'kpokō*, *arrowhead spotted*, while Eastern informants gave the name *kama dītas*, *mark dot*.

Diamond shaped figures arranged with connecting lines such as are shown in fig. 201 were called by the Northern Pomo *grass-hopper-elbow*, *cakō'-biya*, as well as *dīse't-ka*, *crossed*, *datōi biyō'biyō*, *design little pieces*, and *datipka*, *sharp points*. Central and Eastern informants usually gave simply *zigzag* as the name of this design. One

Central informant, however, gave the name *katca' lala tsiyō'tsiyō kaden*, *arrowhead in-the-middle zigzag follow-up*, while one Eastern informant gave *xaga' dilē dai dzyō'dzyō gadil*, *arrowhead in-the-middle along zigzag passing-along*. This design has been found upon only a few baskets.



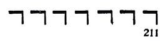
The design of squares in fig. 202 was called by the Northern Pomo *turtle-back*, *kawī'na-teidik*; by the Central Pomo *turtle-neck*, *kawīna-ūtea*, and *acorn-head (or cup)*, *pdū'-ena*; and by the Eastern Pomo *turtle-neck*, *kana'dihwa-kōi*. One Eastern informant also gave the name *xaga' gaūcaiyāihmak*, *arrowheads interlocking (or sticking-through-between-one-another)*. Only two examples have thus far been found of this design.

One example of the design of hollow squares shown in fig. 203 has been found. This was called by Central Pomo informants *pdū'-ena*, *etot*, *acorn-head (or cup) band*, and by Eastern informants *bū'-dilē-ūi*, *potato-forehead-eye*.

A couple of instances of a design like that in fig. 204 have been found on baskets of the diagonal-twined weave. They appear as white line figures within a large triangle as is shown in pl. 16, fig. 2. By Northern informants this design was called *dapō'dapōka*, *spotted*, or simply *daū*, the name usually applied to the break in a horizontal band of design. Central informants called it *pdū'-ena*, *acorn-head (or cup)*, and *tsiyō'tsiyō*, *zigzag*.

Quail Plume Elements.

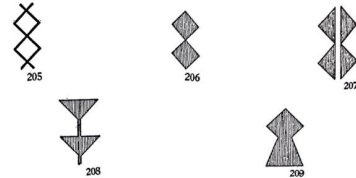
The designs shown in figs. 211 to 222 show various simple and complex forms of the *quail-plume design*. These various designs take their names from the club-shaped plume of the California valley quail, *Lophortyx californicus*. The quail plume is called by the Northern and Central Pomo *caka'ka kēya*, and by the Eastern Pomo *cag'a'x-xe* or *caka'ga-ke*. This is, on the whole, the most common of the animal designs used by the Pomo and is the only one to which the Pomo attach any realistic significance. The element itself always bears the name quail-plume, but the names of the complex patterns vary greatly according to the many and varied other elements with which it is combined. In fig. 211 is shown the most simple form of the quail-plume design, in which the plain quail-plume figures appear uncombined with any other design elements. In this particular and most typical case the vertical line or stem of the quail plume is narrower than the horizontal line. In some cases, however, the two lines are of the same width. In figs. 212 to 215 are shown four patterns composed of quail plumes combined with straight lines. These were called by the Northern Pomo simply *quail-plume broad-band*, *caka'ga-kēya datsa'ibanem*. By the Central and Eastern Pomo, however,



more descriptive names were given, as follows: *striped-watersnake band side quail-plumes*, *msa'kale etot tūl caka'ga-kēya*, by the Central Pomo, and *striped-watersnake and (or with) quail-plumes*, *xalū'tūduk na cag'a'x-xe*, *striped-watersnake in-the-middle gaiya quail-plumes*, *xalū'tūduk dilē gaiya caga'ga-xe*, *quail-*

Eastern informants gave the name *dzyō'dzyō winalihempke*, *zigzag crossing*.

In figs. 205 to 209 are shown five designs which are by Northern informants usually called *turtle-back*, *kawī'na-teidik*, and by Central and Eastern informants *turtle-neck*, *kawī'na-ūtea*, and *kana'dihwa-kōi* respectively. The design of fig. 205 is called by the Central Pomo *pdū'-ena*, *acorn-head (or cup)* and on account



of the crossing lines which are of necessity composed of small rectangular figures, the name *peē'-meō*, *deer-back* is also given, sometimes the two being combined into *peē'-meō pdū'-ena*, *deer-back acorn-head (or cup)*; and Central informants also gave *peē'-meō ūnaliū*, *deer-back crossing*. By Eastern informants *bū'-dilē winalihempke*, *potato-forehead crossing*, was given as one name for this design. One Eastern informant gave as the name of the design of fig. 207 *kana'dihwa-kōi dilē dūta'p gīwal*, *turtle-neck in-the-middle wide-mark running-along*. All the designs called *turtle-neck* by Eastern and Central Pomo informants are usually called *turtle-back* by those of the Northern dialect. One informant, however, gave the name *kawī'na-kū'*, *turtle-neck*, to the design shown in fig. 209. Similarly, an Eastern informant called the design of fig. 205 *xana'dihwa-kidī*, *turtle-back*.

The rectangular design with points shown in fig. 210 has been called *turtle-foot*, *kawīna-kama*, and *kana'dihwa kama*. It was claimed by most informants to be a new or *white man's design*. Some informants claim that there is no design called *turtle-foot*, while one Northern informant described a *turtle-foot design*, consisting of a more or less circular figure with four or five projecting points about it.

plumes in-the-middle gaiya striped-watersnake, *caga'ga-xe dilē gaiya kalū'tūduk*, and *striped-watersnake quail-plumes on-both-sides passing-along*, *kalū'tūduk cakaga-xe kō'nawa gadil*, by the Eastern Pomo. Of these four designs, the one shown in fig. 214 is the most common, though none of them occur very frequently.

The design shown in fig. 216, which as been found but once, was called simply *quail-plumes*. One informant stated that the rectangular figure, in the middle was started for an arrowhead but was never finished.



In fig. 217 is shown a design consisting of a large triangle or arrowhead, the sides of which are bordered by quail-plumes. This design which occurs quite frequently was called by Northern informants *datōi kata xōltū cakaga-kēya daien'na*, *design empty on-both-sides quail-plumes placed-close-together-in-a-row*, and by the Central Pomo *katca'-dalaū caka'ga kēya kōwaldakaden*, *arrowhead-half quail-plumes following-on-the-outside*, *katca'-dalaū caka'ga-kēya*, *arrowhead-half quail-plumes* or *caka'ga-kēya katca*, *quail-plumes arrowhead*. In cases where the triangle is very sharp-pointed, the name given was *katca'-mset tōl caka'ga-kēya*, *arrowhead-sharp on quail-plumes*. The following names were obtained for this design from Eastern informants: *xaga' xō'nawa caka'ga-xe gadil*, *arrowhead on-both-sides quail-plumes passing along*, *xaga' dile gaiya caga'ga-xe xama*, *arrowhead in-the-middle gaiya quail-plume mark*, and *xaga'na caga'ga-xe*, *arrowhead and (or with) quail-plumes*. A band or circle of these arrowheads with quail plumes such as is shown in fig. 30, is occasionally found, particularly on large woven baskets. The name given to such a banded pattern is usually the same as the name of the single triangle with quail plumes, except that sometimes by the Eastern Pomo the name *butterfly* instead of *arrowhead* is given to the large triangles.

Diagonal rows of large triangles with quail plumes upon the upper side of the row, as shown in fig. 218, are occasionally found.

These are called by the Northern Pomo datō'i kata tū caka'ga-kēya daienga, *design empty side quail-plumes placed-close-together-in-a-row*, and by the Central Pomo caka'ga-kēya katea, *quail-plumes arrowheads*. By the Eastern Pomo they are called xaga' dilē gaiya caga'ga-xe xama, *arrowheads in-the-middle gaiya quail-plumes mark*.



Now and then crossing lines with quail plumes on their sides, as shown in fig. 219, are found. These designs were called by Northern informants datō'i datapan tū caka'ga-kēya daienga, *design large area side quail-plumes placed-close-together-in-a-row* and caka'ga-kēya mīna-datē'kama, *quail-plumes crossing*. Central and Eastern informants also gave the name *quail-plumes crossing*, in the first case caka'ga-kēya ūnaLiū, and in the second caka'ga-xe wīnalihempke.

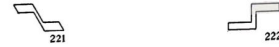
Fig. 220 shows one of the more unusual quail-plume designs.



This was called by the Northern Pomo tsīyō'tsīyōka tū caka'ga-kēya daienga, *zigzag side quail-plumes placed-close-together-in-a-row*. By another informant it was called kale datsū'ttēka, *white compressed*, and ditee'kka, the name of a game in which a slender wooden or bone skewer is thrust through a string of fish vertebrae as it moves through the air. By Central informants this design was called, in addition to *quail-plume*, *katea'k-kasūl'ak*, *arrowhead-long*, and *katea'k katūk*, *arrowhead elbow (?)*. Informants of the Eastern dialect gave the names *caga'ga-xe*, *quail-plume*, *caga'ga-xe gabil*, *quail-plume long*, and *xalū'tūduk kama*, *striped-watersnake mark*.

In figs. 221 and 222 are shown designs commonly called *quail-plume* which also occur rarely. In addition to quail-plume, the design shown in fig. 221 was called by one Northern informant bita'mta, *mosquito*, and by another dikō'tka, which is another name for zigzag, meaning in the strictest sense *wavy*. By one

Central informant this design was called kaa'i-kama, *crow-foot (or track)*, and by another ctot mka'l'tēai, *band scattered (plural)*. One Eastern informant called this design caga'ga-xe batil



mahwak xama, *quail-plumes batilmahwak mark*. Some informants claimed both these designs to be modern or *white man's designs*.

Miscellaneous Elements.

The design, resembling a zigzag, shown in fig. 223 was called by some Northern informants and by all Central informants kaa'i-kama, *crow-foot (or track)*. By Eastern informants the names given were dzīyō'dzīyō, *zigzag*, and xaita'k xama, *stretcher mark*. This design, like the one in fig. 192, has thus far been found upon but one basket and, also like that figure, occurs as the middle element in a diagonal pattern of large triangles. The pattern as a whole is called by the Eastern Pomo xaga' dilē gaiya dzīyō'dzīyō gadil, *arrowheads in-the-middle gaiya zigzag passing along*, and dzīyō-dzīyō xōteagan xō'nawa xaga, *zigzag running-along-in-pairs on-both-sides arrowheads*. It was called by Northern informants datō'i kata dilē datō'i maa daien, *design empty in-the-middle design acorn collect*.



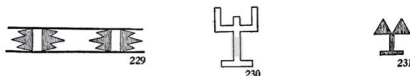
In figs. 224 and 225 are shown forms of a design commonly called *sunfish-rib*, tsawa'l-msak by the Central Pomo. Northern informants called the design of fig. 224 datō'i biyōbiyō, *design little-pieces*, though most informants of all three divisions considered it a new or *white man's design*. These designs have been found in but one instance each.

In fig. 226 is shown a wing-like design called by some of the Northern Pomo kata'talak-ca datō'i, *bat's-arm (or wing) design*. This design has so far been found in only one case and was claimed by Central informants to be a new or *white man's design*, while Eastern informants gave it the name *arrowhead* or *arrowhead-half*, xaga' or xaga'-daLai.



Fig. 227 shows a design which has also been found in but one instance. By one Northern Pomo informant this design was called kateak dase'tka, *arrowhead crossing*, and by another kateca'miset, *arrowhead-sharp*. One Northern informant gave the name *bear-foot (or track)*, bita'-kama, to each one of the five large divisions or lobes of the figure. Eastern informants gave the names xaga' daset *arrowhead barbed*, and bi'ya kama, *elbow mark*.

There are occasional instances of star shaped designs with from four to several points. Such a design, a six pointed star, is shown in fig. 228. The largest number of points yet found is ten. Designs of this kind were usually called *zigzag* by informants of all three divisions. One Northern informant spoke of them as *zigzag circle*, tsīyō'tsīyōka teadamū. Central informants gave also the names *star* and *starfish*, kaa'mūl and steik, and one Eastern informant gave the name star, iyahō'.



The designs shown in figs. 229, 230 and 231 were, in most cases, called new or *white man's designs*. Indian names, however, were given by several informants for these. One Northern informant called the design in fig. 229 datō'i ditaska, *design spotted*. One Central informant called it kawī'na-ūtea, *turtle-neck*, and the names kalū' kama, *blank mark*, kaea'icai, *butterfly*,

and yanī'ya kama, *calico (a term derived from the Spanish) mark* were also obtained. One Northern informant gave ki'-tana datō'i *crab-hand (or claw) design*, as the name for the design shown in fig. 230. The design shown in fig. 231 was called by some Northern informants datī'pka datō'i, *sharp-points design*, and katea, *arrowhead*, by some Central informants. One Eastern informant called this design, kama' dagol, *mark foolish (or nonsensical)*.

There are various other new or white man's designs, such, for instance, as those shown on the upper four figures of pl. 29, which presents four different sides of the same basket. Here, although there are many separate designs, there are no two alike. Such designs are almost never given aboriginal names, but are simply called new, new style, or *white man's designs*. Other examples of these white man's designs are shown in figs. 5 and 6 of the same plate. The terms signifying new among the Central and Eastern Pomo are eūwē' and eiwē' respectively. White man is called in all three of the Pomo dialects here treated masa'n. Base't is the term in the Central dialect meaning bad or ugly and is often applied to an ill-shaped figure which resembles some aboriginal design. Among these new fashioned or white man's designs, the human figure such as is shown in pl. 18, fig. 4, is noteworthy, as the Pomo formerly never used the human figure as a decoration for their baskets. In addition to being called new or white man's design, this figure is also sometimes called tea by the Northern, teate by the Central, and gaūk by the Eastern Pomo, all three terms signifying man.

PATTERNS.

As before stated, in considering Pomo basket designs and their names, a sharp distinction must be made between the design element, the simple elemental figure, and the pattern as a whole, the more complex figure composed of one repeated or two or more combined elements. In discussing the designs shown in figs. 1 to 231 design elements have been mainly treated, the various forms of the same element being, as far as possible, shown in these figures. The names of such design elements are very simple terms

referring to animate objects, plants, natural or artificial objects, and geometric figures. The terms applied to complex patterns are compounded from these simple names of elements and are not in the nature of true simple names but are more of descriptive phrases which mention all the important elements constituting the complex pattern and give, in the main, the relation in which each stands to the other.

Such complex patterns may be composed of a single element repeated over and over again, as, for instance, superimposed rows of triangles, such as are shown in figs. 22, 23, 24, and 45, superimposed rectangles such as are shown in figs. 75, 81, and 82, or numerous parallel rows of rectangles such as those shown in fig. 95. Such a pattern is usually called by the name of the single element of which it is composed and these names have been treated in speaking of the design elements and their names. It should, however, be noted that these names of elements do not often occur unaccompanied by modifying terms, but usually have associated with them such qualifying and descriptive terms as crossing, double, and so on, descriptive of obvious peculiarities of form, size, number or arrangement of the elemental designs or of the larger figures formed by the combinations of elemental designs. An example of this is shown in fig. 97, which may be called either deer-back or potato-forehead crossing, or deer-back or potato-forehead acorn-cup, the last name arising from the diamond-shaped figure formed by the crossing lines of rectangles.

There are many complex patterns which are composed not of a single repeated element but of two or more different elements combined into a complex whole. Patterns of this sort are given complex names in which the chief, at least, of the design elements are mentioned, and the relations in which the constituent elements stand to one another are given, thus making the term by which such a pattern is designated a descriptive phrase, rather than a simple name. Informants differ somewhat in naming such patterns, some giving names much more fully descriptive than others; but none of them stop with a simple name such as is applied to a design element. The most skillful basket makers almost invariably give long descriptive phrase-names to their patterns, while those who seem less conversant with basketry and

basket-making neglect to mention in their names the finer distinctive features of the pattern. The complex descriptive names must therefore be considered the typical and proper names for such patterns.

Of these more complex patterns those consisting of large triangular figures combined with various other elements are the most common. These may occur either in a diagonal or a horizontal arrangement, each of these methods being found in about equal numbers.

DIAGONAL OR SPIRAL PATTERNS.

Triangles with Zigzags.

Among the diagonal patterns the double row of large isosceles triangles with some form of zigzag through its middle is one of the most common. Such patterns are shown in pl. 18, fig. 2, pl. 19, fig. 2, and pl. 22, fig. 1. Practically all diagonal patterns are arranged so that if followed from the bottom of the basket upward, they progress toward the left. The diagonal rows of triangles which form the chief elements are therefore those shown in figs. 18 and 20. Between these may appear almost any of the various forms of zigzag shown in figures 169 to 175, and 178 to 180. Any such combination of these elements is usually called by the Northern Pomo *datōi kata dilē tsiyō'tsiyō ciden*, *design empty in-the-middle zigzag lead*. Some Northern informants gave the same name but omitted the last term. One informant gave the name *tsiyō'tsiyō data'pka*, *zigzag large-area* upon one occasion, and others gave *datōi kata dilē cakō'-biya datōi*, *design empty in-the-middle grasshopper-elbow design*, and *datōi kata dilē kaa'i-kama daien*, *design empty in-the-middle crow-foot (or track) collected*, in cases where the particular kind of zigzag used to fill the middle of the pattern resembled the elemental designs called grasshopper-elbow or crow-foot (or track) respectively. Central Pomo informants gave these patterns the names *katea lala ka'tiyō'tiyo tēwan*, *arrowheads in-the-middle zigzag stripe*, *kafiyō'tiyo mtea'kōlai lēLan*, *zigzag mtcakolai in-the-center*, *ka'tiyō'tiyo katea*, *zigzag arrowhead*, and *kafiyō'tiyo lēLan*, *zigzag in-the-center*. Eastern Pomo informants gave *xaga' dilē gaiya*

dziyō'dziyō, *arrowheads in-the-middle*, *gaiya zigzag*, *xaga-daLau xam dziyō'dziyō cūdil*, *arrowhead-half among zigzag lead*, and *dziyō-dziyō xō'nawa xaga*, *zigzag on-both-sides arrowheads*. In cases where the zigzag approaches nearly the form of the diagonal line of rectangular figures called deer-back, the pattern may be called *xaga xam bicē'-maō*, *arrowheads among deer-back*, or *xaga dilē bicē'-maō*, *arrowheads in-the-middle deer-back*. Similarly, if the zigzag is composed of figures resembling those called by the Eastern Pomo goose-excrement, the pattern may be called *xaga dilē gaiya Lal-a-pa kama*, *arrowheads in-the-middle gaiya goose-excrement mark*.

Of the combinations of triangles with zigzags above mentioned the one shown in pl. 22, fig. 1 is probably the most common, while that shown in pl. 18, fig. 2 is rarely met with. In this, there is really a third element, the small sharp points which project inwards from the sides of the large triangles. These, however, were not mentioned by any of the informants, the names given for this pattern being the same as for a similar pattern without these sharp points. Diagonal patterns composed of large triangles and zigzags such as those just mentioned are usually found in baskets of the twined weaves, though coiled baskets such as those shown in pl. 18, fig. 2, and pl. 19, fig. 2 are occasionally found with these patterns. Usually, these patterns have a single zigzag in the center, though a few cases, such as the one shown in pl. 19, fig. 2, have been noted where double zigzags are used.

Triangles with Rectangles.

Another diagonal pattern which is frequently found is the double row of triangles with one or more rows of rectangular figures, often squares, through its middle. Examples of such patterns are shown in pl. 18, figs. 3, 5, 6, and pl. 19, fig. 1. These patterns are called by the Northern Pomo *datōi kata dilē bitūmū daienga*, *design empty in-the-middle ants placed-close-together-in-a-row*, *datōi kata dilē datēdatcenka*, *design empty in-the-middle datēdatcenka*, *datōi kata dilē cikikitinka*, *design empty in-the-middle extending*, and *dapī'dapīka kateak nētak*, *small-figures arrowheads throw*. Central Pomo informants gave these

patterns the names *peē-meō lēLan katea*, *deer-back in-the-center arrowheads*, *katea peē-meō lala tēwan*, *arrowheads deer-back in-the-middle stripe*, *katea dalaū peē-meō malada tēwan*, *arrowhead-half deer-back near stripe*, and *peē-meō katea*, *deer-back arrowhead*. Eastern informants called them *xaga' xam tūntūn giwal*, *arrowheads among ants running-along*, *xaga' xam tūntūn dabel*, *arrowheads among ants stir (?)*, this name being applied to a pattern in which the center is filled with a double row of small rectangles. Other names are *xaga' dilē gaiya dziyō'dziyō kama*, *arrowheads in-the-middle gaiya zigzag mark*, *xaga' dilē gaiya tūntūn gadil*, *arrowheads in-the-middle gaiya ants passing-along*, and *bū'-dilē xō'nawa xaga*, *potato-forehead on-both-sides arrowheads*. When the pattern consists of such elements as those above mentioned but arranged in crossing lines as shown in pl. 19, fig. 3, the name crossing is added to the above mentioned names, or shorter names mentioning the crossing of the lines of the pattern are used, as, for instance, *peē-meō katea ūnaLiū*, *deer-back arrowhead crossing among the Central Pomo*, and *bū'-dilē wina'lihempke kama*, *potato-forehead crossing mark*, among the Eastern Pomo. In any of these patterns, the space between the rows of large triangles may be filled either by a single or by a double row of rectangles, usually worked out in the colored fiber material as shown in pl. 18, figs. 5, 6, though sometimes in white as in pl. 19, fig. 1. These patterns occur quite frequently and are usually found on coiled baskets, being the only combination of diagonal rows of large triangles and other figures which are met with at all frequently upon coiled ware.

It occasionally happens that there are more than two rows of small rectangular figures occupying the central space between the double row of diagonally arranged triangles. There are instances where two or more rows of such a design element occupy the center of a double row of triangles which itself occupies the center of a double row of still larger triangles. Such a pattern is found in pl. 17, fig. 6, where crossing lines of this elaborate pattern are shown. Among the Northern Pomo such a pattern is called in full *datōi kata dilē kateak dilē kale dapī'dapī dianga datōi mina-dafēkama*, *design empty in-the-middle arrowheads in-the-middle white small-figures placed-close-together-in-a-row de-*

sign crossing. By others it was given the shorter name *bi'ū'mfū* *mina-datēkama*, *ants crossing*. Central Pomo informants gave still simpler names for the pattern, as a whole, as, *kačea kapō'k-pōkō ūnaLiū*, *arrowheads spotted crossing*. At the same time, however, they named the constituent elements separately. The large triangles on the lower sides of the crossing lines of the pattern are called *tea'l-kačea*, *inward-arrowhead*, and those on the upper sides of the lines are called *ko'l-kačea*, *outward-arrowhead*. The inner combination of small triangles and little dots is called *tū'nfūn kačea ūnaLiū lala*, *ants arrowheads crossing in-the-middle*. Eastern Pomo informants gave such names as *xaga dilē' gaiya gadil*, *arrowheads in-the-middle gaiya arrowheads passing-along*, *xaga dilē' gaiya fūnfūn gadil*, *arrowheads in-the-middle gaiya ants passing-along*, *wina'lhempke kama xam fūnfūn*, *crossing mark among ants*, and *kama' paser winalihempke*, *mark tied-together crossing*. By one informant only was the design called *zigzag*. The name given in this case was simply *dziyō'dziyō winalihempke*, *zigzag crossing*. As was stated when speaking of designs called *ants* (figs. 75 and 76), the name of such a design is dependent upon the size of the constituent rectangles. In the present case, these rectangles are very small indeed. In fact, they are here so small that they consist of but a single wool element each and are to be considered as mere dots of color on the white background. It is just such design elements, extremely small in comparison with the other constituent elements of the pattern, that are called *ants*. In these elaborate patterns where there is a double row of triangles within another double row of still larger triangles there is usually found but the one design element occupying the space of the central double row of triangles. In some cases, on the other hand, there is nothing at all placed here, the center being unoccupied except by a blank white line. Such a pattern is called by the Northern Pomo *datō'i kata dilē kateak daienga dilē dakikitinka*, *design empty in-the-middle arrowheads placed-close-together-in-a-row in-the-middle scattered-along-in-a-line*. By Eastern Pomo informants it is called *xalū'tūduk hna xaga-daset*, *striped-watersnake and (or with) arrowheads-barbed*, *dilē dagal kalū'tūduk teadim*, *in-the-middle dagal striped-watersnake teadim*, and *kalū'tūduk kama dilē*,

striped-watersnake mark in-the-middle. Shorter names were given by Central Pomo informants, *viz.*, *kačea-ntip kama*, *arrowhead-sharp-pointed mark*, and *kačea-mti'l ctof*, *arrowhead-slender band*.

Triangles with Rhomboids.

Among the more commonly occurring patterns on Pomo baskets are those composed of two parallel rows of large triangles with one or two rows of rhomboidal figures filling the space between them. Examples of such patterns are shown in pl. 16, figs. 2, 3, 5, and in pl. 22, fig. 3. Northern Pomo informants usually gave the names *datō'i kata dilē kateak daien*, *design empty in-the-middle arrowhead collected*. Usually only triangular figures are called arrowheads, but in this case the sharp pointed rhomboidal figures are sometimes so called by the Northern Pomo. Another name for this pattern is *datō'i kata dilē datō'i maa eiden*, *design empty in-the-middle design acorns lead*; also *datō'i datī'pka dilē kateak daien*, *design sharp-points in-the-middle arrowheads collected*. Central Pomo informants referred to these centrally placed rhomboidal figures by the name *spotted*, *kapō'kpōkō*, and called the entire design *kačea lala kapō'kpōkō teūwan*, *arrowheads in-the-middle spotted stripe*, *kapō'kpōkō kačea lala teūwan*, *spotted arrowheads in-the-middle stripe*, *kačea kapō'kpōkō*, *arrowheads spotted*, and *kapō'kpōkō lēLan*, *spotted in-the-center*. In cases where these rhomboidal figures are so arranged that they very much resemble a zigzag, as in pl. 22, fig. 3, they are sometimes called by the Central Pomo *ka'iyō'iyō lala teūwan*, *zigzag in-the-middle*, or *ka'iyō'iyō lēLan*, *zigzag in-the-center*, or the name may be shortened to simply *tsiyō'tsiyō kama*, *zigzag mark*. One Eastern Pomo informant gave the name *kapō'kpōkō lala slema teūwan*, *spotted in-the-middle string stripe*, as the name of the pattern of pl. 22, fig. 3, thus in this name taking into account the presence of the narrow white line called string, while omitting to mention the large triangles. Eastern Pomo informants seem to have in most cases considered these diagonal lines of rhomboidal figures as zigzags and they usually gave these patterns such names as *xaga' dilē gaiya xa'ti'yō'ti'yō gwal*, *arrowheads in-the-middle gaiya zigzag running-along*, *xaga' kama*

dziyō'dziyō, *arrowheads mark zigzag*, *dziyō'dziyō xō'nawa xaga*, *zigzag on-both-sides arrowheads*, and *dziyō'dziyō-diset*, *zigzag-projecting*. Certain of these patterns, however, some informants did not consider as zigzags and gave such names as *xaga' dilē gaiya bicē-yaō*, *arrowheads in-the-middle gaiya deer-teeth*, *xaga' dilē gaiya bicē-maō*, *arrowheads in-the-middle gaiya deer-back*, *kaga' dilē gaiya bicē-to kama*, *arrowheads in-the-middle gaiya deer-stand-in-mark*, *dilē gaiya xaga gaŋcaiyau'lmak*, *in-the-middle gaiya arrowheads interlocking*, and *xaga' dilē gaiya La'l-a-pa kama*, *arrowheads in-the-middle gaiya goose-excrement mark*. Patterns of this kind are confined almost entirely to twined basketry.

Triangles with Triangles.

A diagonal pattern is occasionally found consisting of two rows of large triangles with the space between them filled simply with one or two rows of small triangles. Such a pattern is shown in pl. 18, fig. 1. Patterns of this kind were called by Northern Pomo informants *datō'i kata dilē kateak yō-wil*, *design empty in-the-middle arrowheads downward*, and *datō'i kata dilē maa eiden*, *design empty in-the-middle acorns lead*. Central Pomo informants gave the names *kačea-mil kačea lēLan*, *arrowheads-slender arrowheads in-the-center*, and *etū' kačea kačea-dalaū lēLan*, *coiled-basket arrowheads arrowhead-half in-the-center*. Eastern Pomo informants gave the name *xaga'-daLaū dilē xacai-eai*, *arrowheads-half in-the-middle butterfly*.

Triangles with Lines.

Baskets are occasionally found with patterns consisting of rows of large triangles with the central spaces occupied by one or more narrow lines. Such a pattern is shown in pl. 22, fig. 2. Some Northern Pomo informants called this pattern *datō'i kata dilē kale eife*, *design empty in-the-middle white straight-lines*. In this pattern, however, the inner surfaces of the large triangles are serrated, so that it gives the appearance of a set of small triangular figures placed upon the sides of the large ones, which accounts for the fact that some Northern informants gave the names *datō'i kata dilē kateak daien*, *design empty in-the-middle*

arrowheads collected, and *datō'i kata tū kačea'k daien*, *design empty side arrowheads collected*. One Central Pomo informant gave the name *kačea' lala slema teiyau*, *arrowheads in-the-middle string teiyau*, while another gave the name *msa'kale kama*, *striped-watersnake mark*, and still another *kačea'-dalaū*, *arrowhead-half*. Eastern informants gave the names *xalū'tūduk xō'nawa xaga kama*, *striped-watersnake on-both-sides arrowheads mark*, *xalū'tūduk hna xaga-daset*, *striped-watersnake and (or with) arrowheads-barbed*, and *xaga-daLaū-daset*, *arrowheads-half-barbed*.

Miscellaneous Patterns.

An unusual pattern is shown in pl. 22, fig. 2, in which short zigzags fill the space between two rows of large triangular figures, the zigzags being so placed that they are transverse to the general direction of the diagonal pattern. Northern Pomo informants gave this pattern the names *datō'i kata dilē kaa'i-kama daienga*, *design empty in-the-middle crow foot (or track) placed-close-together-in-a-row*, *datō'i kata dilē datō'i maa daien*, *design empty in-the-middle design acorns collected*, and *datō'i datī'pka dilē tsakōtsakōka*, *design sharp-points in-the-middle zigzag*. Central dialect informants all gave this pattern the name *kaa'i-kama*, *crow foot (or track)*, stating that while they, in this particular case named the white zigzags, because they were the most conspicuous, the name applied equally also to the small colored zigzags separating them. Eastern informants gave the names *xaga' dilē gaiya dziyō'dziyō gadil*, *arrowheads in-the-middle gaiya zigzags passing-along*, *xaga' dilē cō bax gadil*, *arrowheads in-the-middle east this passing-along*, *xaga dilē' gaiya Lal-a-pa kama*, *arrowheads in-the-middle gaiya goose-excrement mark*, and *dziyō'dziyō xōtcagan xō'nawa xaga*, *zigzags running-along-in-pairs on-both-sides arrowheads*.

is composed of three distinct types of elemental figures. While crossing patterns are usually elaborate like these, much more simple ones are sometimes found, such for instance as the one shown in pl. 28, fig. 1, in which double rows of triangular figures cross each other, the space between the triangles of each row being entirely blank. Northern Pomo informants called this pattern *katea'k dilē dakikitinka*, *arrowheads in-the-middle scattered-along-in-a-line*, and *katea'k mina-datēkama*, *arrowheads crossing*. Central informants gave the names *katea'mtil ūnaLiū*, *arrowheads-slender crossing*. Eastern informants gave the names *kalū'tūdūk hna xaga-daset winalihempke*, *striped-watersnake and (or with) arrowheads-barbed crossing*, and *winalihempke dzīyō-dzīyō*, *crossing zigzag*. In the first of these two names, the triangles are considered as arrowheads and the central line as the striped watersnake design, both of which are the usual conceptions for these elements. In the second name, however, the informants take no account of the white line in the middle but consider the double row of triangles as a zigzag. Central Pomo informants usually called plain white lines, such as are shown in this pattern, string, but they for some reason took no account of the white line through the middle of this pattern.

Bordering Triangles.

Upon many diagonal patterns composed of these large triangles combined with other design elements there are rows of still smaller triangles placed on the slanting outer margins of the large triangles and at a little distance from them, so that a narrow white line separates the large triangle from the row of small ones. Such rows of small edging or bordering triangles are shown in fig. 55, and pl. 22, fig. 1, and pl. 16, fig. 2. These are called by the Northern Pomo simply *arrowhead*, *katea'k*, or *arrowhead-sharp*, *katea'mset*. By the Central Pomo they are usually called *arrowhead-sharp*, *katea-mset*, or *arrowhead-slender*, *katea'mtil*, and by the Eastern Pomo they are called *arrowhead-projecting*, *xaga'diset*, or *arrowhead-small*, *xaga-xūt*. These large triangles are also sometimes bordered with similar triangular figures which are joined directly to the large figures, thus making them a part of the large triangle itself. Two examples of such

triangles, one a very acute angled figure, the other much less so, are shown in pl. 18, fig. 3, and pl. 17, fig. 2. Both these points are called by the Northern Pomo *katea'k-kasetka*, *arrowheads-sharp-points*, by the Central Pomo *katea'mset*, *arrowheads-sharp*, and *katea'mtil*, *arrowheads-slender*, and by the Eastern Pomo *xaga-datip*, *arrowheads-sharp-points*. Such points, particularly the more acute angled ones, are found edging the insides of the double rows of large triangles. In such cases, some informants mentioned the sharp points themselves, while others mentioned the white zigzag, which is the result of the presence of these points in colored fibers. Some Northern informants gave the names *datō'i kata dilē das'dasika*, *design empty in-the-middle scattered*, and *datō'i kata dilē kateak daienga*, *design empty in-the-middle arrowheads placed-close-together-in-a-row*. Central informants gave the name *katea lala tsīyō'tsīyō tēūwan*, *arrowheads in-the-middle zigzag stripe*, and Eastern informants gave the names *xaga dilē gaiya xaga-daset xama*, *arrowheads in-the-middle gaiya arrowheads-barbed mark*, and *xaga'miset xaga xō'nawa gadil*, *arrowheads-sharp arrowheads on-both-sides passing-along*.

HORIZONTAL OR BANDED PATTERNS.

Elaborate patterns arranged horizontally or in bands about the surface of a basket, as was mentioned in the general discussion of design arrangement, are met with very frequently, especially upon baskets of the several twined weaves. They are, however, found less frequently upon coiled baskets. Among the twined baskets also these horizontal or banded patterns are much more frequently found upon the large globe storage and cooking baskets and upon the plate-form baskets used for sifting and as general utensils, than they are upon burden baskets where the diagonal arrangement prevails. Occasionally, of course, a burden basket with a horizontally arranged pattern is found, as, for instance, pl. 22, fig. 6, which shows zigzag and rectangular elements of different kinds, each element being itself repeated again and again in the horizontal band about the basket, and none of them being combined with any other element into a complex pattern. There are many of these horizontal patterns which,

like the ones just mentioned, are composed of but a single element or perhaps two simple elements. Such figures are seen in pl. 17, fig. 3, in which the band near the top is composed of elements called *quail-plumes* and the lowest band is composed of quail plume elements separated by a narrow line called *striped-watersnake*. There are, however, many of the more elaborate horizontal patterns, the majority of which are composed of a double row of large isosceles right triangles such as is shown in fig. 25 combined with various elements, such as rhomboidal figures, triangles, rectangles, zigzags, and others. Three of the more simple patterns composed of isosceles right triangles, the spaces between which are filled with smaller triangles, are shown in figs. 26, 27, and 31, and the names applied to them have been given in treating the subject of triangular design elements. Another example of a banded or horizontal pattern formed upon the large isosceles right triangles as a base, is shown in fig. 30, in which these large triangles are edged or bordered with what is called the *quail-plume* design. The names applied to this pattern by various informants have also been given in the part of this paper treating of triangular elemental designs. This pattern is also found in the uppermost band about the basket shown in pl. 16, fig. 4.

Triangles with Rhomboids.

One of the most commonly occurring of this class of horizontal or banded patterns is the one in which the spaces between the large triangles are filled with rows of rhomboidal figures. The baskets shown in pl. 17, figs. 1, 4, and pl. 16, figs. 1, 4, show typical examples of this pattern. Northern Pomo informants usually gave these patterns the name *datō'i kata dilē katea'k datsai-banem*, *design empty in-the-middle arrowheads broad-band*, or *datō'i kata dilē katea'k daien*, *design empty in-the-middle arrowheads collected*. In patterns in which the rhomboidal figures are white instead of colored, as is the case in pl. 17, fig. 4, they were called by some informants *datō'i kata dilē kale kateak daien*, *design empty in-the-middle white arrowheads collected*. Here again it is worthy of note that the name *arrowheads* is applied to these rhomboidal figures instead of being restricted entirely to triang-

ular figures as is usually the case. Central Pomo informants universally called these rhomboidal elements *spotted*, *kapō'kpōkō*, and usually gave as the name for this pattern simply *spotted in-the-middle*, *kapō'kpōkō lēlan*. Some called them *spotted band*, *kapō'kpōkō etot*. Like the Northern Pomo, they also distinguished between the patterns with ordinary colored rhomboidal figures and those with white rhomboids, calling the latter *kalū' kapō'kpōkō etot-blank spotted band*. In the case of a pattern in which the rhomboids appear with a white line running through their middle as is shown in pl. 16, fig. 4, the Central Pomo gave the name *kapō'kpōkō etot lala slē'ma tēūwan*, *spotted band in-the-middle string stripe*. Eastern Pomo informants gave this pattern the names *xaga dilē gaiya bič-tō kama gadil*, *arrowhead in-the-middle gaiya deer-stand-in mark passing-along*, *bič-tō xam tūn-tūn gadil*, *deer-stand-in among ants passing-along*. That these informants gave the term *ants* in connection with these names is due to the fact that the white line which runs through the middle of the row of rhomboids is but a single stitch or warp stick wide, and is, in consequence of its diagonal trend, not entirely continuous but appears as a slightly broken line. Other names given for these patterns were *xaga' dilē gaiya xama paser gadil*, *arrowheads in-the-middle gaiya mark tied-together passing-along*, and *dzīyō'dzīyō xaga xō'nawa dai*, *zigzag arrowheads on-both-sides along*.

Triangles with Triangles.

Another class of horizontal or banded patterns which occurs quite frequently is the class of patterns which are combinations of large isosceles right triangles with smaller triangles of various kinds. Examples of these are shown in figs. 26, 27, and 28, and in pl. 20. The small triangles which border the edges of the larger ones are usually of the isosceles right triangle type but may be set with their apex in any one of the several possible directions. The names applied to such patterns by the Northern Pomo are *datō'i kata dilē kateak daienga*, *design empty in-the-middle arrowheads placed-close-together-in-a-row*, and *datō'i kata xōltū datī'pka*, *design empty on-both-sides sharp-points*. In one instance where fine broken lines similar to the ones shown in the

center of the rhomboidal figures in the band of design second from the top in pl. 16, fig. 4, occurred between the inner double row of small triangular figures, the name given it by Northern Pomo informants was datō'i kata dilē kateak dilē dapīdapīka, *design empty in-the-middle arrowheads in-the-middle small-figures*. Central dialect informants called designs of this class generally kateca'-dalaū *ctot*, *arrowhead-half band*, or kateca'-dalaū lē'Ian, *arrowhead-half in-the-center*; and in the case of the particular pattern shown in pl. 20, kateca'-mset, *arrowhead-sharp*, and kateca'-mtil, *arrowhead-slender*. Eastern Pomo informants gave the names xaca'icai dilē gaiya xaga dzyōdzzyō, *butterfly in-the-middle gaiya arrowheads zigzag*, and xaca'icai winalihempke kalū-tūduk kōldaiyāūmak, *butterfly crossing striped-watersnake meet-together*. Some informants also gave such short names as xaca'icai-diset, *butterfly-projecting*, and dzyō'dzyō-diset, *zigzag-projecting*.

Triangles with Rectangles.

Banded designs consisting of a row of large isosceles right triangles, the spaces between which are filled with rectangular figures as is shown in the broad middle band of pl. 17, fig. 3, are occasionally found. These zigzag rows of rectangular figures are usually single, but double rows are occasionally found. The rectangles themselves may be of various proportions and here again the names applied to them vary according to the size of the rectangles in question, as has been already explained in treating of the design elements shown in figs. 74 to 98. In the cases of the particular designs concerning which informants have been questioned, this variation of the naming of the rectangular elements by different informants is worthy of consideration. Some of the Northern Pomo informants gave to patterns of this class the names datō'i kata dilē date'ateenka, *design empty in-the-middle date'ateenka*, and datō'i kata dilē datōi maa eiden, *design empty in-the-middle design acorns lead*. Another Northern informant called the rectangular elements of this pattern bifūmū, *ants*, and another called them bicē'maō, *deer-back*. All Central informants gave the name peē'-meō, *deer-back*, to these rectangular elements, usually giving as the name for the entire pattern

simply peē'-meō, *ctot*, *deer-back band*. Eastern informants gave more descriptive names but with the same variation in the names of the rectangular elements. The names applied to these patterns by them were xaga' dilē gaiya tūntūn gadil, *arrowheads in-the-middle gaiya ants passing-along*, bū'-dilē dzyōdzzyō xō'-nawa xaga, *potato-forehead zigzag on-both-sides arrowheads*, and bicē-tō dilē gadil xaca'icai, *deer-stand-in in-the-middle passing-along butterfly*.

Triangles with Zigzags.

A few cases of a horizontal band of large triangles separated from each other by white or colored zigzags such as those shown in figs. 156, 157, and 158, and the upper broad band about the basket shown in pl. 17, fig. 4, have been found, but these are on the whole the most rarely occurring patterns of this general class. Some informants gave simply the name *zigzag* to all such patterns but some of the Northern Pomo gave the name datō'i kata dilē tsiyōtsiyō, *design empty in-the-middle zigzag*, and some Eastern informants gave a similar name xaga' dilē gaiya dzyōdzzyō, *arrowheads in-the-middle gaiya zigzag*. White zigzags included between the double row of isosceles right triangles such as is shown near the center of the basket in pl. 23, fig. 2, are very common. The name of such a design is in most cases the same as that which is given above but some informants give *grasshopper-elbow* as the name for this sharp angled zigzag, as also for such patterns as are shown in fig. 147.

PATTERNS COVERING THE ENTIRE SURFACE.

In a large measure, elaborate patterns are confined to spiral and horizontal or banded arrangements, but there are certain cases in which the entire surface of a basket may be covered with a pattern which may be considered neither truly spiral nor banded in its arrangement but which at the same time, if looked at from another point of view, is not only both spiral and banded but crossing as well. Such, for instance, are the patterns shown in figs. 35 and 36, and also in pl. 22, fig. 4, and pl. 16, fig. 6.

There are no special names used by the Indians for this particular arrangement, the names given to patterns of this kind being the same as though they were arranged in any one of the ordinary manners. Similar to these is the arrangement such as is shown in pl. 16, fig. 3, which is generally considered by the Indians as banded.

As before stated, there are various combinations of design elements other than these elaborate patterns composed of isosceles right triangles and other elements, but typical examples of practically all of the remainder of these combinations are shown in the schematic figures given in the first part of this paper. To attempt to show every combination and variation in minute detail would be not only useless, since the names for similar though not identical combinations are the same, but it would be wholly impracticable as it would involve the illustration of a very great number of baskets. Though they may bear the same names and may be alike in all essential features, minor differences make it almost impossible to find two patterns which are in all respects identical. Nearly all of the more elaborate patterns have isosceles right triangles as the chief elements and typical examples of these have just been given, together with their descriptive names. The names of the less elaborate combinations, typical examples of all of which are shown in the schematic figures above referred to, are given in speaking of the various design elements.

ELEMENTAL NAMES.

There are in all fifty-four names of Pomo design elements which may be classified as follows: animate objects or parts of animate objects, plant names, names of artificial or natural objects, names of more or less geometric figures, miscellaneous names, and names entirely of modern origin, or if of aboriginal origin applied only to designs introduced in modern times. The following table shows the total number of names of each of these classes found in each of the Pomo divisions considered, the total number of these names in common use in each of these three divisions, and finally the total numbers found in all three divisions and the total numbers in common use in all three divisions.

	Total number			In common use			Total in all divisions	In common use in all divisions
	N	C	E	N	C	E		
Animate objects	16	15	11	10	10	8	23	12
Plants	3	1	2	1	1	1	5	2
Artificial and natural objects	3	3	3	2	2	2	6	4
Geometric figures	7	2	2	3	2	1	7	4
Miscellaneous	4	5	4	4	2	2	7	4
Modern	2	6	3	1	2	2	6	2
Totals	35	32	25	21	19	16	54	28
Truly aboriginal names	33	24	22	20	17	14	48	26

NAMES OF DESIGN ELEMENTS.

Animate objects	Northern	Central	Eastern
deer-back	bicē'maō	peē'meō	bicē'maō
striped-watersnake	misa'kalak masa'kalak	msa'kale	kalū'tūduk kalū'tūruk
quail-plume	caka'ka kēya	caka'ka kēya	caka'ka-ke cag'a'x-xe
ant	bitū'mtū	tū'ntūn	tū'ntūn
butterfly	kaca'icai	kaca'icai	xaca'icai
deer-teeth	bicē'-ō		bicē'-yaō
turtle-neck	kawī'na-kū	kawī'na-ūtea	kana'dihwa-kōī
turtle-back	kawī'na-teidik		kana'dihwa-kidi
goose-excrement			La'l-a-pa
grasshopper-elbow	eakō'-biya	eakō'-piya	
killdeer eyebrow		kami'fali-ūī kūwi	
crow foot (or track)	kaa'i-kama	kaa'i-kama	
deer-elbow		peē'-piya	
sunfish-rib		tsawa'l-msak	tsawa'l-misak
mosquito	bita'mta		
starfish		stē'ik	
crab-claw	ki'-fana		
turtle-foot	kawī'na-kama	kawī'na-kama	kana'dihwa-kama
bat's wing	kata'talak-ca		
bear-foot (or track)	bita'kama		
deer-breast-†	bicē'-yee-nat		
deer-stand in			bicē'-tō
elbow	biya'	katū'k, piya'	biya', bi'ya'
Plants			
potato-forehead			bū'-dile
acorn-head (or cup)	masa-ka'tōla	pdū-ena	
acorn	masa		
pine-tree	kawa'ca		
potato-forehead-eye			bū'-dilē-ūī

<i>Artificial</i>	<i>Northern</i>	<i>Central</i>	<i>Eastern</i>
arrowhead	katea'k	katea'	kaga'
arrowhead-half		katea'-dalaū	kaga'-daLaū
arrowhead-sharp		katea-mset	kaga'-miset
arrowhead-slender		katea'-mtil	
inward-arrowhead		tea'l-katea	
outward-arrowhead		ko'l-katea	
arrowhead-sharp pointed		katea'-mtip	
arrow-split open			xnga'-miLaū
arrowhead-projecting			xaga'-diset
string		sle'ma	
game (played with fish vertebrae)	datee'kka		
stretcher			kaitsa'kai xaitsa'k xaitsa'kai
tattoo	ha'ske		
star		kaa'mūl	ūyahō'
<i>Geometric</i>			
zigzag (by which is meant almost any crooked line or object)	tsiyō'tsiyō ka'iyō'tiyō tsiyō'tsiyōka dziyō'dziyō tsakō'kakōka tsikē'ga (?) dikō'tka	tsiyō'tsiyō ka't yōfiyō tsiyō'tsiyōka	tsiyō'tsiyō xatiyō'tiyō dziyō'dziyōka dziyō'dziyō'
wavy			
large spots, spots	dapō'kka		dapō'kpōkō
spotted	dapō'dapōka dapō'kpōkō dapō'dapō difa'ska		kapō'kpōkō
spot or dot	difa's		difa's
small figures	dapi'dapika sisi'sisi dapi'dapi biyō'biyō biyō'biyōka		
<i>Miscellaneous</i>			
initial design	caiyō't	caiyō't	caiyō't
finishing design	baiya'kaū	baiya'kaū	hi'baiyax
empty	kata'		
east-this-mark			o'-hax-kama
east-place-from-mark		eō-ma-ke'kama	
daylight (?)		kaa'	
door	da'ū, hamaka'm	ham, ha'mda	hwa

that the total number of names used by any one division alone is very much below fifty-two. In fact the largest number used by any one of the divisions is thirty-five, that used by the Northern. The Central and Eastern have respectively thirty-two and twenty-five. If from these be subtracted the names due to white influence and introduced in modern times, the Northern would have but thirty-three, the Central twenty-six, and the Eastern twenty-two names of strictly aboriginal origin. From the second number should be also subtracted the two doubtful names above mentioned, these occurring only in that division, thus leaving the total for the Central division only twenty-four.

Among these names there are many which are rarely met with. The number in common use among all three of the divisions under consideration is but twenty-eight, and two of these are names of modern origin, so that twenty-six truly aboriginal names are the only ones applied to the majority of the designs. Similarly each one of the divisions taken separately shows a comparatively small number of names in common use, the three divisions having respectively twenty-one, nineteen, and sixteen such names, of which one, two, and two respectively are names of modern origin, leaving the total numbers of truly aboriginal names in common use twenty, seventeen, and fourteen respectively for the three divisions.

A notable feature of these terms is the predominance of animal names. As is shown by the above mentioned table there are in all three of the divisions taken together twenty-three animal names of which twelve are in common use, this being three times as great a number as is found in any of the other classes of names and nearly one-half the total number of names commonly in use. In the main these names denote parts of the various animals, though some are simply names of the animate objects themselves. There are sixteen names of animate objects, as follows: deer, striped-watersnake, quail, ant, butterfly, turtle, goose, grasshopper, killdeer, crow, sunfish, mosquito, starfish, crab, bat, bear; and twelve terms relating to parts of the body, as follows: back, plume, teeth, neck, excrement, elbow, eyebrow, foot (or track), rib, claw (or hand), wing, breast (?). To these last should be added three other terms which appear in plant names, namely:

<i>Modern</i>	<i>Northern</i>	<i>Central</i>	<i>Eastern</i>
whiteman	masa'n	masa'n	masa'n
new		cūwē'	ciwē'
cross		karū's	
cards (a game)		wada'ha	
calico		yanī'ya	
man (human being)	tea	teate	ka'ūk
design	datō't	ditec', tei	
mark	kama'	kama'	kama', xama'

Among these names there are two, elbow and daylight, which should be disregarded, as they are doubtful translations and do not appear to be logically connected with the designs to which they are applied. In that case the total number of design names in use would be fifty-two. In order to arrive at the total number of truly aboriginal names, six, which are due to white influence and classified here as modern design names, should be subtracted, thus leaving forty-eight aboriginal names.

So far as at present may be judged all these names are of truly Pomo origin, there being no evidence now at hand of borrowing by the Pomo from other people. No positive statements can, however, be made upon this point until more knowledge is available about the basketry of the peoples occupying the territory surrounding that of the Pomo.

Not all these names are used by the people of all three Pomo divisions. There are ten pairs of names which may be considered as equivalents, as follows: deer-back and potato-forehead; turtle-neck and turtle-back; goose-excrement and finishing design; grasshopper-elbow and deer-elbow; zigzag and wavy; large-spots, spots, and spot or dot; small-figures and little-pieces; empty and arrowhead; east-this-mark and east-place-from-mark. The presence of these equivalent names accounts in part for what appears superficially as a radical difference in designs in passing from one of the Pomo divisions to another. Of fully equal importance also are the differences in the qualifying terms used in the different divisions and particularly the variations in the uses of these qualifying terms by different informants. In addition to these names which are equivalent in their application, there are in each of these divisions a number which are not used in either of the other divisions and which have no equivalents, so