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While ^{the art of} Basket making is a minor craft among the Hawaiians, it is practiced with great skill by the few women who still ~~produce~~ make them.

According to the findings of the Transient Father for St. Michaels, Hawaiian baskets are superior in strength and durability to those made by all other Southwestern tribes with the exception of the Pueblos, who in all probability

learned this craft from the Hawaiians. Only women make baskets. ^{for the} Hawaiian belief is that men will

become impotent should they undertake this work. As baskets are made only for ceremonial use, there are many Taboos, or rules as to what the maker must or must not do.

~~Hawaiian baskets are~~
From the time of the return from exile, three types of baskets were made - though ~~two of these~~ ^{the makers have long since} ~~have now disappeared~~ dropped two of these - the water bottle and the carrying basket. The water bottle, had a round base, 12 - 16" in diameter with a long neck on the top. It was coated both inside & out with pitch or resin to make it water tight. The carrying basket was a wicker, loosely woven basket with a unfeathered

(2) edge, and was used for gathering ^{or cactus} Yucca fruit, or other edible plants. As other types of containers came into the trading posts, these two types quickly disappeared.

Ceremonial baskets, however, are still made but only in small quantity and only for this particular use. These baskets are shallow, perhaps 3 to 4 in in depth & 12 to 16" in diameter. They are made of Sumac and Yucca leaves.

From 1868 to the early years of the 20th Cent. shallow baskets were also made for utilitarian purposes, to eat from, and for holding small articles. Archaeological evidence indicates that graves did contain baskets, though in recent times they are never buried with the dead.

During the past 50 years or more, baskets are made exclusively for ceremonial use. They are shallow, perhaps 3 to 4 in deep and 12 to 16 in wide. The material used is chiefly Sumac sewn with ^{split narrow strips} of Yucca leaves. The use of a fine deer bone awl is used to insert the Yucca binding strips.

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The Sumac twigs or small branches, are scraped clean. pieces to be dyed are laid to one side other will remain the natural color.

The same dyes as those used for wool are prepared for the sumac ^{twigs} and yucca leaves which are to be dyed. Usually only red - indigo and black are used, occasionally yellow.

Red is made from the roots of the juniper & mountain mahogany boiled together, then ground alkali bark added to mixture.

Blue

The indigo as prepared for wool is used or a native blue obtained by a mixture of bluish clay & ochre pulverized & mixed with water.

Yellow

Is obtained from "sneez" weed, or some flowers, crushed & boiled & cedar ash added to set the dye.

Black

Is obtained from coal added to boiling sumac leaves, or from a sulphurous rock slightly roasted with pine gum or resin. Added to boiling twigs gives a rich lustrous black.

~~The havaho are excellent basket makers~~

~~Exceptionally fine, strong baskets are made by havaho women, but at the present time basket makers are becoming scarce. Baskets are made by women ^{only} ~~occasionally~~ and are used solely for ceremonial use.~~

Materials

~~Sumac, Yucca leaves, found all over the reservation are the materials used. Baskets are usually from 3 to 4 inches deep and 12 to 14 or even larger in width.~~

Design

(4) The Baskets material begins with the butt end of a Sumac Twig wound around a small stick known as the bottom of the basket. All material is soaked before using so that it will be pliable. Sewing is done either clockwise or counter clockwise. According to the Franciscan Fathers it is clockwise, according to Dr. W. W. Hill, counter clockwise. Certainly the one I watched was being made counter clockwise as are most of the baskets I have examined. So deft and strong is the sewing that the basket will require only a few minutes soaking to make it water tight.

Design

Havaho Basket designs are somewhat similar using the ^{black} tired design, sometimes a single row, sometimes double sometimes end to end. Variety is gained through color also. There is always the "trail" or "path of exit"; a narrow strip where the design does not quite meet, for the Havaho believe that to ^{complete} encircle, would injure the spirit of the maker, so the trail is left open, the design incomplete. This is also true of the Pueblo Pottery, for a similar "trail" will be found on all decorated pottery. When the basket is ^{nearly complete} finished, the outer rim is finished in a herring bone, or "false braid"; technique & the ^{point} of rim comes directly above the trail. In ceremonial use these trails ^{is} always placed to the East.

There are numerous ^{ritual} uses of baskets, ~~in ritual~~. They ~~are~~ ^{are} used as drums by turning them upside down & beating with sticks.

They are used to contain ritual paraphernalia such as prayer sticks, medicine bags, fetiches.

They are used as containers for ritual baths.

They are used for the porridge in wedding ceremonies.

They are used ~~for~~ as food containers in certain ceremonies.

They are used as portions of masks in certain night ceremonies.

They are used in minor rituals in the home.

They are used to contain sacred corn pollen.

There are many strict taboos in connection with basket making, this perhaps, being one reason there are so few women who make them. While a woman is making a basket she must not be touched by anyone. No one may step over the material being used in making a basket, ^{otherwise the material will break.} Should a man make a basket he will become impotent.

Blood must never touch a ceremonial basket. If any taboo is broken, harm will come to the maker, and also the singer would refuse to take the basket.