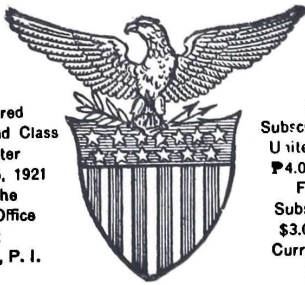


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WALTER ROBB  
Editor and  
Manager



# For More Attractive Philippine Homes

*Have you ever thought of tuff for  
some bit of interior motif?  
Our materials are most adaptable*

Last month's paper on more attractive homes in the Philippines discussed exteriors. This one discusses interiors. Do you recall an English music room in *Cavalcade*? There was a wall, part timber and part rough stone—just such a wall as our tuff and some hardwood would make. The window, somewhat high, had a wide ledge, for the matter of that, it might, in the Philippines, have been a French window opening on a landing: the real point is that in that music room good materials had been combined and harmonized to the best advantage.

These effects are seldom seen in the Philippines. Yet we have abundant materials that lend themselves to them. If we have the knack, we don't yet apply it much. Half-timber construction is practical here, building regulations in Manila permit use either of brick or stone in conjunction with timber uprights and cross-beams. Wonders could be wrought with tuff, our dhoobi or guadalupe stone, as the friars used to use it, and with hardwoods.

No attempt will be made to say how the interior of a Philippine home should be treated, in detail. In fact, choice is wide and depends on taste rather than cost. The trick lies in subtlety, in avoiding the obvious. *Ars est celare artem*. true art is the concealment of art. Our home interiors are likely to display harshness, something that clashes with our sense of the fitting. In the past 20 years Amer-



An Interior View in the Tomás Mapua Home on Taft Avenue Extension

The French windows open upon porches. Offsets in the ceiling seem to make it higher, and the sittingroom may be flooded with indirect lighting around the center panel of the ceiling. Note how delicately this room is set off from the main sala, or reception room. This is added to by a low landing, not well shown in the picture, where the pillars are. False pillars at the door in the background give it loftiness and width. The pillars in the foreground are massive, and are concrete, base and all, even the capitals; but the concrete has been marbled by the new process spoken of in the accompanying article. Note the adherence to straight lines, carried out most effectively in the design of the walls and the ceiling; also in the coping above the pillars. The floors are of contrasting hardwoods. The stairway in this home is of old tindalo, with ebony newelposts. The walls are papered, over concrete.

ican women and Philippine women who have brought back notions from their travels abroad have done a good deal to obliterate this harshness of tone in many homes, especially in effecting better designs in rattan furniture and in use of antique hardwood pieces; but in most cases, just what to do with walls still escapes home-builders—refinement begins when the house is up.

The Tomás Mapua home, on Taft Avenue Extension, used last month for its exterior, is a Manila home that is quite as pleasing inside as it is outside. There is not a bad corner in it, not a cramped room, nothing inharmonious. While it is an expensive home, the real effect is in the planning and not primarily in the cost and quality of the materials. A

view of the interior is used this month. It is said the owner regrets, now, that he built on so small a lot: more spacious grounds would give the home an infinitely better setting. This point was made on home-building generally in our first paper.

Landings. Your architect can often achieve a simple, attractive effect with a landing. It adds nothing to the cost of building, but may add infinitely to appearance. A landing compels a certain obeisance, a necessary crooking of the knee: that is the art of it, that it is reached by a definite effort, however slight. If your reception room is large enough, then a landing, a dais, for the piano; and who approaches there, to turn the daughter's music, bows and bends the knee;

and she herself, at the instrument, is on a throne, whoever is in the room is looking up to her, whose position commands their own.

These things make a home.

The bath, the place of your ablutions—in more than one of man's religions nothing less than a rite—if this can be given a slight landing, a step down, or a step up, here is a detail worth working out with some care. Then the stairways, landings here by all means, not merely a glorified ladder. The movie's graphic art has the gift of catching people in their best poses; on stairways, they catch them on the landings: there is a turning, a pause in ascent, you glimpse a profile, you see at once that stair landings are not mechanical, but esthetic, devices—they are traps in which to capture admiration. Now as homes, for the young folk in them, are wooing places, these devices are to be wished in them. It is a problem whether you will depart from straight lines, have a circular stairway, or not; and it is problem not always well solved, but the landing should be settled on from the outset.

If the stairway must be straight, or you prefer having it so, attention to the supports of the landing and to the newel posts will harmonize it with the room where it is placed. Manila carpenters are experts with their chisels. Give any one of them a piece of hardwood 8 or 10 inches square and tell him to fashion it for you, and he will turn out a first rate newel post.

Pillars. These occur often enough in Philippine interiors, seldom done well. We have for them at least 3 excellent materials, tuff, hardwoods, concrete. Success with them will be in the finish. Builders now have a way of burnishing concrete to resemble marble: an example seen every day is the foyer of the Ideal theater, and the stairways there. In the Mapua home are a pair of these pillars with east corinthian capitals; a bit of tinting has been given these capitals, which are also set with agates. The final effect is good, the whole effort comparatively inexpensive. Tuff would present more difficulties, in pillars, than other materials. We have seen no such pillars, but believe we should like their gray and rugged tones.

Lighting. American women have taught us all that it is better to design and build lights than to buy them. Each house can now have lights specially adapted to it. There is a pagan cunning about the new lighting that is too illusive for ordinary comment. Some home-builders, too, are having lights imported for them from America. This is successful. But neither can you fail if you design for yourself and have Manila craftsmen make your lights to suit your fancy.

Lines. Straight lines are architectural assurance, no plan can be bad that adheres to the straight line. When you think of departing from this rule, which worked so admirably for the Greeks, think twice. Yet departure with fine success is possible, given a deft skill most folk don't possess and find hard to acquire.

Effective ornamentation can follow the rule of the straight line. Departure from this simple rule, or rather, rule of simplicity, has ruined many an interior in the Philippines: women of taste, shown houses to rent, shudder at the gingerbread decoration that must haunt them in these houses. In point of fact, it is usually folly to build without consultation with a competent architect. Many robust ideas about building pale into impracticability under calm discussion. Among such ideas are many pertaining to partitions and half-partitions: easily made plain, these are often built in the Philippines in a manner to cause nightmares; seemingly, workmen are given the materials and told to do their worst.

All this leads to how so many otherwise fine houses are spoiled with small rooms. Small rooms are necessary to a small house, but even then may be so worked out as to provide the maximum possible convenience and give a passing illusion of size. Only spacious rooms are fitting in a large house. This again leads to what to do about ceilings. If possible, ceilings should be high; if not possible, they should be so harmonized with the walls, windows and doors as to seem high. The same rule applies to the windows and doors themselves. Here lintels, even false ones, recommend themselves. You

have a low door to deal with, 7 feet high; well, give it a lintel, even a tiny one, and it will seem a foot higher. So with windows. Besides, lintels skillfully constructed (that cost practically nothing, and may, with termite treatment, be made of waste lumber) are simple means of tasteful decoration.

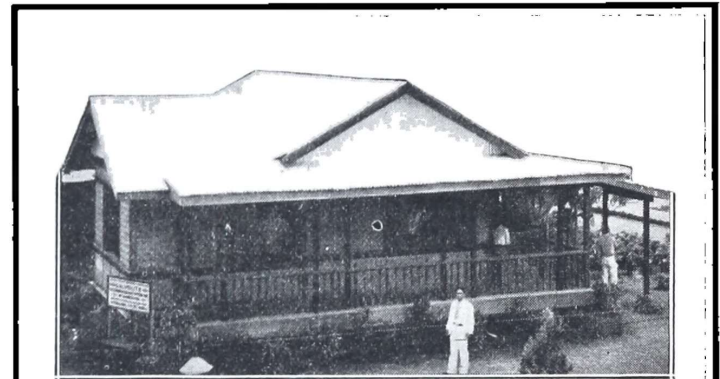
Windowboxes. Flowers and ferns are tasteful touches in tropical homes. Of late our builders are learning to take thought about windowboxes and build them into the design of houses built with concrete—a process to which the true architectural touch adds much without a centavo of additional cost. So built, the boxes last forever.

Minor Materials. Nothing has been done in the building of permanent residences in the Philippines with two of our plentiful minor building materials, bamboo and palmabrava. Yet if bamboo is cut at the right season of the year and treated as the cutters, say in Pampanga, know how to treat it in curing, it is highly resistant to insects (for which also it may readily be treated) and very durable. Bamboo could be used most effectively in home-building in the Philippines, especially for ceilings. The right kind polishes to a beautiful brown gloss. Palmabrava strips about 12 feet long, 1½ or 2 inches wide, smoothed and cleaned of sapwood, can be bought delivered from Leyte at 16 centavos a strip. Such palmabrava is insect-resistant and very durable. The palmabrava is chocolate brown striped irregularly with gray-white. It receives a fine luster, when polished with wax, and would, skillfully laid, make first rate flooring. It is also adaptable to other uses.

Palmabrava could be used advantageously with rattan for porch furniture. The contrast would be a very dark brown and a light one. It is surprising to learn that Leyte can furnish this material at such low cost; the unfinished pieces are only 8 centavos each.

Major Materials. Our major materials, aside from tuff, brick, cement and the hardwoods, include beautiful woods not strictly of the first group nor yet so common as the standard tangle that is the builder's usual resource when hardwoods

(Please turn to page 17)



Model hacendero house, Philippine Carnival, 1934, painted with Galvalite.

## GALVOLITE

The paint which will keep the air temperature in galvanized iron buildings down to approximately shade temperature.

In use on Government and School buildings, Churches, residences and warehouses in the Philippines.

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# ATKINS, KROLL & CO., INC.

### Attractive Philippine Homes . . .

(Continued from page 6)

are beyond his purse. We recently saw a reception room walled with calantas, one of these very woods. The wood was as burlled as a Scotchman's brogue, it of course made a beautiful wall wood. Anyone intending to build a home could do no better than to consult the forestry bureau about woods and choose such as would, within the sum planned to be laid out, serve his purposes best. The present is a time when even the hardwoods can be bought at great bargains. Which reminds us to say, now is a good time to buy hardwoods against a time in the future when you may wish to build. For hardwoods keep, and stacking hardwood boards away to season only makes them the more fit to utilize when you want them.

If you want hardwood floors, as who does not, it is better to buy the lumber and season it at least a year before you plan to lay it. Which completes what this magazine has to say on its own account about more intelligent home building in the Philippines, trying to develop a home architecture fitting to this climate. But further suggestions on the subject will be welcome from our readers. Why not keep the discussion going until something practical comes of it. In particular, we should like to hear from architects.

### Glancing of Our Coconut . . .

(Continued from page 6)

it does not hold out the hope that products of our coconut industry will much longer enjoy an unlimited duty-free market in the United States, unless the whole question is ironed out soon for intelligent action by congress. This industry is one whose perilous market situation strongly recommends itself to unbiased study by a joint Philippine-American economic commission; to the end that when regulation does come it will be supportable, based upon the reciprocal advantages of Philippine-American trade.

## RAIL COMMODITY MOVEMENTS

By M. D. ROYER

Traffic Manager, Manila Railroad Company



The volume of commodities received in Manila during the month of January, 1934, via the Manila Railroad are as follows:

Rice, cavanes . . . . .	225,894
Sugar, picul . . . . .	1,059,731
Copra, picul . . . . .	94,008
Desiccated Coconut, cases . . . . .	7,406
Tobacco, bales . . . . .	348
Lumber and Timber, Bd. Ft. . . . .	572,400

The freight revenue car loading statistics for four weeks beginning December 23, 1933 and ending January 13, 1934 as compared with the same period for the year 1932-33 are given below:

### FREIGHT REVENUE CAR LOADING

COMMODITIES	NUMBER OF FREIGHT CARS		FREIGHT TONNAGE		Increase or Decrease	
	1933-34	1932-33	1933-34	1932-33	Cars	Tonnage
Rice . . . . .	833	591	9,372	6,343	242	3,029
Palay . . . . .	146	138	1,534	1,494	8	40
Sugar . . . . .	1,698	1,371	47,447	39,746	327	7,701
Sugar Cane . . . . .	11,292	9,985	209,399	189,071	1,307	20,328
Copra . . . . .	519	644	4,311	4,803	(125)	(492)
Coconuts . . . . .	40	43	424	309	(3)	115
Molasses . . . . .	266	106	8,260	2,939	160	5,321
Hemp . . . . .	5	11	48	64	(6)	(16)
Tobacco . . . . .	1	4	6	20	(3)	(14)
Livestock . . . . .	6	11	28	55	(5)	(27)
Mineral Products . . . . .	281	286	3,622	3,701	(5)	(79)
Lumber and Timber . . . . .	138	149	3,712	3,773	(11)	(61)
Other Forest Products . . . . .	4	3	47	16	1	31
Manufactures . . . . .	115	98	1,329	1,085	17	244
All others including LCL . . . . .	2,580	2,895	16,195	21,624	(315)	(5,429)
<b>TOTAL . . . . .</b>	<b>17,924</b>	<b>16,335</b>	<b>305,734</b>	<b>275,043</b>	<b>1,589</b>	<b>30,691</b>

### SUMMARY

Week ending Saturday, December 23, 1933 . . . . .	4,647	4,687	79,229	77,109	(40)	2,120
Week ending Saturday, December 30, 1933 . . . . .	3,519	2,695	57,971	44,301	824	13,670
Week ending Saturday, January 6, 1934 . . . . .	4,325	4,300	73,298	72,974	25	324
Week ending Saturday, January 13, 1934 . . . . .	5,433	4,653	95,236	80,659	780	14,577
<b>TOTAL . . . . .</b>	<b>17,924</b>	<b>16,335</b>	<b>305,734</b>	<b>275,043</b>	<b>1,589</b>	<b>30,691</b>

NOTE: Figures in parenthesis indicate decrease.

## The Kindley Reports On Cotabato

I

In the education bureau's records is one curious batch of reports from an invincible humorist, George C. Kindley, who was, 15 years ago, the bureau's school inspector and supervising teacher in one of the more primitive sections of the Mindanao wilderness where farm schools for pagan boys were being established. Excerpts from Kindley's inimitable reports are very diverting. At Maramag, for example, he had a teacher named Aniceto Ykat. Traveling to see him on a Sunday, he found him spending the day with some of his patrons whose house was 30 feet up a tree in a small and handy accessible clearing.

"His friends were doing work in the higher branches . . . the ease and dexterity with which he scaled down that 30-foot bamboo pole suggested he is probably the proper man for that settlement."

At Maramag, Kindley found "everything up to the taste of even North H. Foreman";

who was a fastidious bachelor then master of the bureau's division under which Kindley worked.

From Maramag the party pushed on to Dumolog. "In this small clearing of less than 8 hectares were 12 very primitive sheds and houses, a teacher's house and a house for school that goes under the name of *municipal building*. Here the flourishing school had for pupils 21 Manobos, 2 Bukidnons, 2 Mohammedans and 7 nondescripts seated in a single row around the room, some well clothed, while "others as long a hoe handle were as naked as the stork landed them in the settlement." The teacher explained the absence of girls, "they had no clothes." Kindley asked the teacher to explain to the parents that in the clamor for education clothing was not a *sine qua non* in Dumolog; it was as far away as the third stem among civilized people; in fact it had almost disappeared along the coast of the United States, and that "we would be glad to have the girls come to school robed just as their brothers were."

When school dismissed that afternoon in Dumolog, the village headman divested himself of his Sunday shirt and donned a banana leaf in which he made an official call on Kindley. It was a custom to give food to strangers, so many villagers sanctioned the custom that Kindley soon had around him rice, chickens, eggs and fruits enough to ration a regiment. But it was his custom, and a bureau regulation, to pay for what he got; he chose what he wanted, paid for it, and returned most of the gifts with thanks for the villagers' sincere and practical hospitality.

The Christian teacher here, "in this most primitive settlement where a school has been established," had been there less than 2 months, but in that time had cleared 2 hectares of land, a hectare being 2 1/2 acres, and had planted part of it the second time, deer having destroyed the first planting. It had cost P72 to deliver classroom equipment, books and carpenter's tools to Dumolog from Kindley's station at Malaybalay, would cost P40 more to deliver garden tools there. Lace, tatting and teneriff were then stressed as needlework for girls; at Dumolog, Kindley supposed, "the entire

(Please turn to page 26)