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THE 1914 BASKETRY EXHIBIT.

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THE most notable point with regard to the basketry exhibit of this year was the uniformity in workmanship and design. The Bureau of Education has carried on a campaign for standardization that has borne results. From Cagayan to Surigao the same types have been sent in with but little to denote their origin.

The second most notable point has been the large number of types of native baskets in bamboo-nito or all bamboo that have been copied from indigenous types.

COMMON BAMBOO BASKETS.

In Plate I there is shown a number of native baskets that are duplicates of old types of basketry some of which are closely akin to Javanese and Bornean kinds.

In the upper row there is shown from left to right, first, a miniature bamboo-nito rice-holding basket from Pangasinan, covered with a miniature winnowing basket of the same material. This makes an attractive trinket basket. The second basket is from Iloilo Province and is a nice trinket basket. The next two boxes are unique buyo boxes after an old Iloilo model. Note the zigzag decorations of the side of the bottom basket. The nito is sewed through the strip of bamboo that forms the side, an old Malaysian form of decoration. The top is decorated with black wood inlaid on white wood, the design representing two birds quite highly conventionalized.

To students of basketry the symbolism of these native types makes a much more interesting study than the evolved or copied types such as Polanguí and coiled baskets.

The last basket on the right in the upper row is a miniature camote basket of the Benguet Igorots which serves as a trinket basket.

In the lower row from left to right, number one is a harvest basket of Palawan; number two, a trinket basket of Iloilo Province; number three, an Ilocano fishing basket from Pangasinan,

with superimposed blackened bamboo spokes; number four, a very old type of holding basket in a weave common to the Ska-

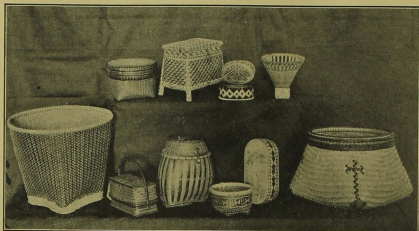


Plate I. Native types of baskets.

rans of North Borneo, the Tirurays of Mindanao, and the Javanese; number five, an oblong buyo box from Iloilo; and number

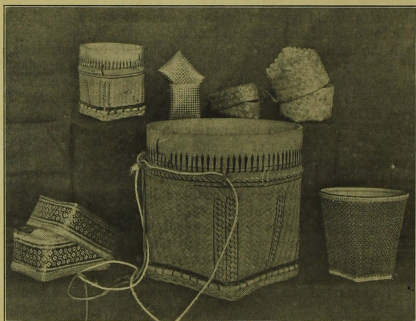


Plate II. Some archaic types from Palawan.

six, the very interesting ceremonial marriage basket or "tacuyan" of the Batangas Tagalogs. This basket is not only useful

in the homes of the pupils for holding rice but is also a possibility as a trinket basket, especially when covered with a winnowing basket as is number one in the upper row.

The Ilocano fishing basket with black spokes has been modified during the last year in several divisions in such forms as wastebaskets, sewing baskets, and workbaskets and has been well received by the public this year.

The interest displayed by basketry teachers in the native types and decorative designs has been very encouraging and although a busy teacher has little time for research work regarding the significance of native designs yet some idea can be gained of

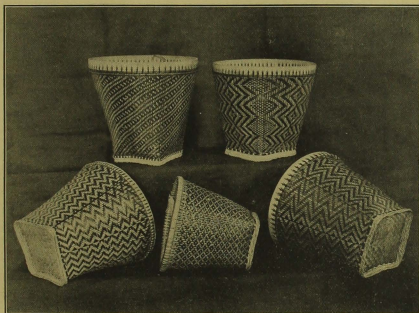


Plate III. The Palawan harvesting basket.

such subjects from the perusal of articles in *THE PHILIPPINE CRAFTSMAN* written by those who have better opportunities for study.

During the past year much has been done in the way of clearing the way toward a better understanding of the symbolism of Philippine decorative design and with the intelligent coöperation of collectors it will be possible in a few years to have as complete an understanding of Philippine basketry as there now is of Indian basketry.

In Plate II a number of Palawan baskets are shown from the private collection of Mr. R. B. Robinson.

The large basket in the center is the rice-harvesting basket of Cuyo, with the typical Cuyo rim perforated and decorated with a nito binder. The small basket of similar type above and to the left is the Cuyo planting basket, used for holding the seed of the upland rice which is planted much like corn.

The small basket in the lower right-hand corner is the seed basket of Calawit, Busuanga. The rim is finished with a type of the centipede weave in nito. The design is exceptionally even and the weave fine. Much interest attaches to the decorative designs of the Palawan baskets but the limits of this article forbid elaboration thereon.



Plate IV. Bamboo baskets for export.

A very fine cigarette case of blackened bamboo from Busuanga and two buri buyo boxes in the mad weave are seen directly over the big basket. These buri boxes are for use in the field and are hung on the back of the user. The small covered basket at the left of the big one is a buyo box of north Palawan, for use in the house. From baskets such as these there could be developed a large trade among those who appreciate fine work and baskets with interesting symbolism in the decorations.

Plate III contains five baskets of the Palawan harvesting-basket type, two of them with the Palawan rim and three with the Cuyo rim.

The decorative design in each case is elaborate and significant.

In future studies of design the name and meaning of each design will be given attention. These baskets should make good sellers as wastebaskets.

BAMBOO BASKETS FOR EXPORT.

In Plate IV a number of baskets of bamboo are shown, all of which are evolved types and intended for export.

In the upper row the two outside baskets are made entirely from bamboo and came from Pampanga. They are designed for use as workbaskets and may be lined by the purchaser. The one in the middle of the upper row is a new type for this year



Plate V. Standard types of Polangui baskets.

and comes from Camiling, Tarlac. It is an all-bamboo handkerchief box, and nests, a very essential quality in an export type.

In the lower row three types of baskets are shown. The first basket on the left is a bamboo-nito collar box. The clasp only is of rattan. This box would be better with rattan spokes. This basket comes from Tuguegarao, Cagayan.

The next one to the right is a winnowing basket with a mosaic design in colored bamboo strips. The edge is bound with nito. This basket comes from Iloilo Province.

The four remaining baskets are of bamboo, almost entirely, in the coiled weave. These baskets were made in Bulacan Province, the home of the Baliuag bamboo hat.

Most of the above-named baskets are of too recent introduction to be able to properly evaluate them but it is believed that they are worthy of perfecting. Should they prove to be popular in the United States or Europe it would be possible to produce them in large quantities since bamboo is quite universally distributed in the Philippines.

POLANGUI BASKETRY.

Plate V shows a number of standard types of Polangui baskets. These baskets are probably the most ornate of all Philippine baskets and appear to be growing in popularity. It is unfor-

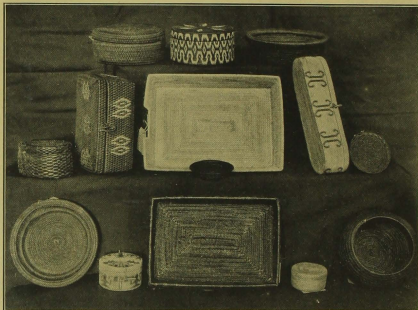


Plate VI. A group of coiled stem baskets.

fortunate that this type of basketry requires raw materials of a character difficult to secure in thickly populated districts where workers abound. The advance of cultivation drives out the materials needed for these baskets and where the material grows plentifully, as in Mindoro and Misamis Provinces, there are few persons available to work it up into baskets.

During the coming school year the making of this type of basketry will need to be given special consideration and perhaps be materially restricted since it would not be wise to encourage pupils to learn to make Polangui baskets where the raw materials for such work are limited. In Polangui, Albay, where this

basket originated, great difficulty has been encountered during the past year in securing enough material for making a few hundred of these baskets for the 1914 Exposition.

The principal types are shown in Plate V. In the upper row the wastebasket from Albay is shown between an open workbasket on the left from Leyte and a covered workbasket on the right from Leyte.

In the lower row the Bohol desk basket occupies the center with a Bohol thimble basket at its base and a collar box from



Plate VII. Some coiled strip baskets.

Oriental Negros on the right. The covered lunch basket at the extreme right is from Albay and was much sought this year.

The covered workbasket at the left of the thimble basket is from Samar and the market basket at the extreme left is from Leyte.

These baskets are becoming popular in the United States and large orders are being filled from the present exhibition by local agents buying for substantial firms in the United States.

Baskets should nest wherever possible as shipping space is valuable.

Design, both constructive and decorative, should be very carefully supervised by competent instructors.

COILED STEM BASKETS.

In Plate VI fourteen baskets are shown woven from rattan, nito, kilog, and lukmoy.

The white desk tray in the center is of rattan and comes from Nueva Vizcaya where rattan is very plentiful. The dark desk basket just below is of nito, and was made in Samar, the home of the nito coiled basket.

The tie box to the right of the rattan desk basket is from



Plate VIII. Karagumoy and buri in the mad weave.

Union Province, while the white button box just under it is from Nueva Vizcaya. The button box to the left of the black desk tray is from Cagayan and marks a distinct advance in fine rattan weaving.

The black-and-white collar box in the center of the top row is of kilog and rattan and was made in Nueva Vizcaya.

The collar box on the left in the upper row is of kilog as is the open workbasket at the right in the same row. This kilog work comes from Laguna where it originated. The jewel box just beneath the kilog collar box as well as the small black tray in the center of the picture and the larger round tray in the lower left hand corner are of kilog and from Laguna.

The collar box to the left of the jewel box is of nito in the lupis coiled weave as is the small tray to the right of the tie box. This tray was made in Camarines. The kilog basket in the lower right-hand corner comes from Laguna.

COILED STRIP BASKETS.

In Plate VII six baskets are shown four of which are new types.

The market basket in the center of the upper row is of coiled karagumoy strips with lukmoy and rattan body. This basket is from Albay and is a new type. It has not seen enough service to determine its durability and should be carefully tried out before many are made.



Plate IX. Abaca and maguey coiled baskets.

The large tray beneath is of lupis on rattan and was made in Bohol. Its durability has not been tested.

The striking black-and-white workbasket in the lower left-hand corner is of lupis on bacog and originated this year in Albay.

The jar-shaped basket in the lower right-hand corner is of bamboo coiled work and originates in Bulacan.

The small tray just above is of buri-leaf strips coiled on lukmoy and comes from Mindoro.

To the left of the karagumoy market basket are six small pin trays from Samar in lupis coiled on rattan.

The baskets in this group have not been given a long enough trial to be sure of their practicability as yet.

PLATTED BURI AND PANDAN.

Plate VIII shows an attractive line of karagumoy baskets from Albay Province in the mad weave and the common mat weave, and some fine buri-leaf baskets from Romblon, Capiz.

It is interesting to note the preservation of the mad weave in isolated communities such as Romblon, Catanduanes, Guimaras, and a few other out-of-the-way places. A comparison of these baskets with those of Java, Celebes, Sumatra, and

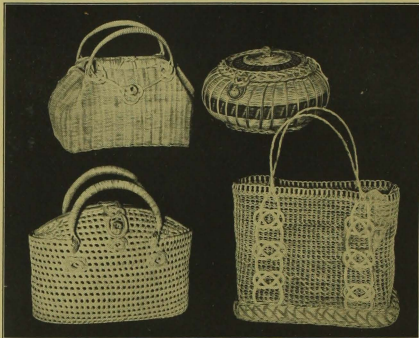


Plate X. Air-root baskets from Tayabas.

Borneo is significant as to the original distribution of the ancestors of the Visayans and Bicol.

The center basket in the lower row as well as the second one to the left are from Romblon and are made of buri leaves. Nearly all the rest are of karagumoy and in the mad weave except the one to the right with the butterfly design which is in the plain mat weave. The small button box below the butterfly is from Sorsogon. This line of basketry is very attractive and should be given more attention. The pandan is a very widely distributed material and easily obtainable. The lasting properties of pandan baskets have not been thoroughly tested yet.

COILED FIBER.

Plate IX contains five baskets of abaca and maguey coiled on rattan.

These fibers are excellent and lasting materials for school work and are obtainable in many places. The principal home of the abaca is in southern Luzon and the Visayas, while maguey is quite extensively cultivated in the Ilocano provinces and parts of the Visayas.



Plate XI. A display of "Polangui" basketry.

Very fine work can be obtained in this type of basketry.

The collar box in the upper row, left side, is of abaca with a Bureau design. It was made in Leyte. The open workbasket at the right is of abaca coil with an original design of the noted Philippine moth.

The large open workbasket in the center of the lower row is of coiled abaca with a Bureau design. The proportions of this design are not perfect. This is an Albay basket.

The covered basket on the left, with the handles, is of maguey and was made in Ilocos Sur as was the one on the right. The

exhibit in coiled basketry this year was much better than that of previous years and there was much less imitation of Indian designs. This line of basketry will bear development.

AIR-ROOT BASKETS.

Plate X shows four baskets made from the air root known as lukmoy in Tayabas. The handbags are designed to supersede those at present imported from Japan and sold in considerable quantities in Manila.

The covered workbasket originated in Tayabas and is a popular type and was widely copied in other school divisions.

It is hoped that the above illustrations and comments on the principal types of basketry shown at the 1914 Exposition will inspire the field to greater efforts in the production of ordinary baskets for home use and of artistic baskets for home and foreign use.

As the school year closes each teacher should ask himself two direct questions. What seeds have I saved? What seeds will I need next year? A rapid review should be made of the garden requirements with the object of having definitely in mind what must be done next year. The teacher should prepare to meet these requirements. Of the many things which will likely be needed, there is no doubt but that seeds, either for the present time or for planting when the school year opens in June, will be one of them. These seeds should be available. If not, why? Every teacher remembers his difficulties of the past year in securing seeds at the time when the garden should be planted. He and the boys doing home gardening made the excuse that they had no seeds. Do not try to use this excuse next year, as the amount of seed which the teacher or pupil has available depends directly upon his own ability in planning the work. Some things you must plant in June. Will you be ready? Last year all schools were asked to plant certain native vegetables. Many teachers stated that they did not have seeds as these plants matured in the community at other times of the year and seeds had not been saved. You will be asked to grow native vegetables next year and to emphasize the use of native plants in the home gardens. How about those native seeds! Do you have them available now? If not, secure them. Make arrangements for saving seeds when the plants are growing. When the new school year opens you will be expected to have school and home gardens planted. Now is the time to plan for next year's work and while planning, why not plan your work well?