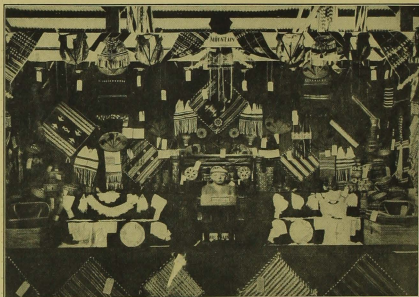

NOTES ON THE 1914 INDUSTRIAL AND SALES EXHIBITION OF THE BUREAU OF EDUCATION.¹

A FEW SALIENT EXHIBITS FROM DIFFERENT SCHOOL DIVISIONS.

OWING to the fact that the building containing the Bureau of Education's exhibit was larger than those used in previous years and the further fact that the corn exhibit and the corn demonstration were housed in a separate building, more space for the booths was available than at previous exhibits.

A change in the manner of arranging the booths allowed



The unique exhibit of the peoples of Mountain Province.

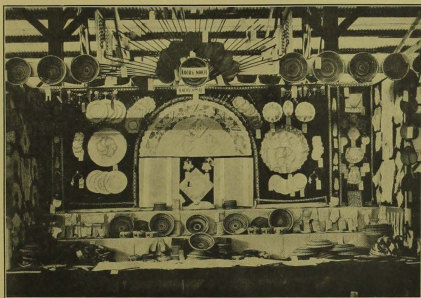
nearly all of the furniture from each division to be displayed in a space directly in front of the booths containing the general exhibit from the same division. This fact made the whole exhibit more attractive and allowed the public to judge better the entire display from each division.

The exhibits from Cagayan, Isabela, and Nueva Vizcaya contained some excellent coiled baskets made of rattan. The Moun-

¹ These notes were prepared by Hugo H. Miller, Leroy R. Sawyer, Glenn W. Caulkins, Olaf Hansen, R. B. Robinson, R. R. Sage, Mrs. Alice M. Fuller, N. H. Foreman, Frank W. Cheney, and Miss Elizabeth G. Hofflin. Each writer covered that part of the exhibition in which he was particularly interested.

tain Province exhibited articles typical of the handwork of the mountain people. Ilocos Norte and Ilocos Sur had a large number of shamrock baskets and articles made of woven rice straw. Some carved wooden boxes and rattan stools formed a part of the exhibit from Ilocos Sur.

Needlework formed the major portion of the exhibits from Union, Nueva Ecija, and Pangasinan. Some of the lace from Nueva Ecija and nearly all of the embroidery made in Pangasinan was very well made. Union displayed a number of small carved wooden articles. Pampanga specialized in lace and bamboo baskets and had a very attractive exhibit. Zambales



Ilocos Norte booth.

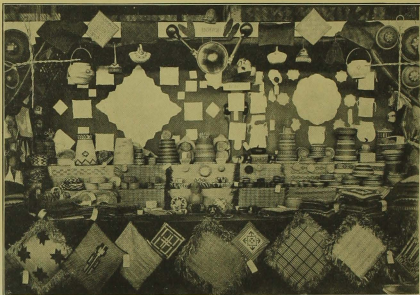
exhibited a large number of Zambales baskets. The embroidery work from this division was sold at very reasonable prices.

Gerona baskets, Camiling dolls, and some excellent embroidery were features of the exhibit from Tarlac. Bamboo hats, nito, bamboo, and rattan baskets were the principal articles displayed by the division of Bulacan. Sabutan hats, filet crochet, and leather-soled chinelas were included in the Rizal exhibit. Cavite had a large number of embroidered flannel articles and some carved bamboo. The Laguna exhibit contained hats, kilog baskets and belts, and a large number of polished coconut shells.

The exhibits from both Surigao and Misamis contained a

large amount of needlework and some macramé articles. Sorsogon, Albay, and Ambos Camarines each had a large number of baskets, crochet articles, and some embroidery. Sorsogon had a large amount of crocheted edging and insertion. Albay sent many baskets and mats made of karagumoy in addition to a large display of Irish crochet. Ambos Camarines had a novelty in the form of an abaca hat. A number of attractive cushions made of pinolpog were included in the exhibit.

Hats, baskets, slippers, embroidery, tatting, and crochet were the principal features of the Tayabas exhibit. Batangas had a very large exhibit consisting principally of Irish crochet and



Bohol booth.

bobbin lace. Mindoro had a small exhibit consisting of baskets, samples of plain sewing, and some embroidery work.

Tikug mats and slippers, coiled and Polangui baskets, sinamay cushions and polished coconut shells were the prominent features of the Samar exhibit. Bohol exhibited buri raffia cloth and cushions, coiled baskets, and tikug mats. Cebu had a fine exhibit of Polangui and coiled baskets.

Oriental Negros and Occidental Negros displayed woven buri raffia, Polangui and coiled basketry, and coir mats. One of the largest exhibits came from Iloilo. Pinolpog cushions, articles made of buri, braided-abaca hats and basketry formed a large part of the exhibit. There were also a number of chandeliers

made of shells. Abaca work consisting of slippers, baby shoes, mats, cushions, and bags formed a part of the exhibit from Capiz. Some baqui-baqui satchels, Polangui and buri baskets were also included. Stools, shell novelties, buri hats, and baskets were exhibited by the division of Antique. Tagbanua baskets and some excellent embroidery work were the notable features of the exhibit from Palawan.

In addition to these exhibits the schools of the city of Manila, the Philippine School of Arts and Trades, the Philippine Normal School, and the School of Household Industries each had an excellent display indicative of the work done by each.



Products from the school and home gardens of public school pupils.

One of the most popular features of the exhibit was the booth wherein the pupils enrolled in the domestic science classes of the intermediate schools of Manila sold light refreshments during the exposition. The pupils assigned to these classes wore attractive uniforms and daily served sandwiches, cakes, doughnuts, coffee, ices or ice cream, and lemonade.

THE AGRICULTURAL SECTION.

The agricultural features of the industrial instruction offered in the Philippine public schools, beginning with gardening in the lower grades and continuing as farming, home projects, and food campaigns were given a prominent place in the exhi-

bition. An entire section of the educational building comprising 2,750 square feet of floor space was devoted to a comprehensive display of products from the school gardens and school farms, consisting of native vegetables and those recently imported. The most noticeable features were the excellent quality of all products and the number of legumes and native roots. The exhibit, however, indicated only in a meager way the work which is being done in the 2,310 school gardens and the 35,719 home gardens throughout the Philippines, as the nature of the exhibit made the securing of choice products difficult.



A wide variety of excellent products.

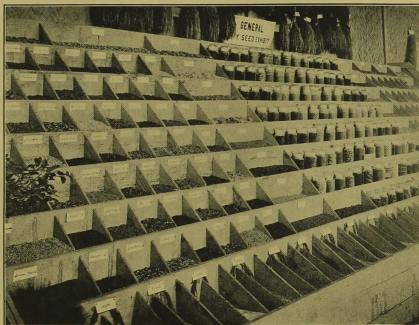
The following weights of various vegetables show that they compared favorably in size and quality with those grown in other countries:

	Kilos.
Pumpkin	10.2
Gourd, wax	7.6
Gourd (upo)	9.9
Gabi	2.05
Eggplant	2.5
Cabbage	2.2
Sincamas	3.05
Cucumber	1.05
Tomato55
Ubi	6.85
Pechay	1.05

The exhibit showed an improvement of 20 per cent over the one placed last year. In this connection it may be stated that this improvement is the direct result of the rapid extension of gardening into the homes as supervised home gardens of school pupils.

The following divisions won the Exposition prizes for the best vegetable exhibits:

Gold medal	Batangas.
Bronze medal	Union.
Honorable mention	Pampanga.



The first comprehensive display of seeds ever placed in the Philippines.

GENERAL DRY SEED EXHIBIT.

The Bureau of Education has planned each year to make a comprehensive display of some one agricultural feature. Last year this end was accomplished by an exhibit of Philippine fruits; this year dry seeds were given emphasis and a rack containing 318 kinds of dry seeds formed one of the most instructive features. These seeds came from all provinces of the Philippines and evidenced the fact that a large number of legumes are now grown in the Philippines. Among the seeds on display were a considerable quantity of "bugayon" seeds. While this seed has but little economic value other than its use as a native remedy for certain ills, it has held an interesting place in history for

centuries. Both Chinese and East Indian merchants used it as a standard of weight for buying and selling gold and precious stones long before specified weights and measures were in common use. From this exhibit seeds were secured for the industrial museum of the Bureau of Education. This collection will be added to from time to time as it will be the means whereby students of economics will be able to study the various food resources of the Philippines. Prizes were offered by the Exposition board to the school divisions submitting the most com-



Winner of gold medal for farm schools.

plete collection of seeds. The following winners were determined:

Gold medal	Tarlac.
Bronze medal	Ilocos Sur.
Honorable mention	Occidental Negros.

NURSERY EXHIBIT.

The encouragement of nurseries for the securing of desirable seedlings of native fruits and other plants for distribution, is an important feature of the agricultural work of the Philippine public schools. This work was represented by an exhibit from the Tanauan Intermediate School. Seedlings, cuttings, and a few budded orange trees were shown.

SPECIAL BOOTHS.

One-half of the entire agricultural space was given over to a series of booths for the display of agricultural products from special schools, consisting of the following: Central Luzon Agricultural School, Agusan schools, Batangas Farm School, Indang Farm School, Batac Farm School, Tacloban Farm School, Iba Farm School, San Carlos Farm School, Guinobatan Farm School, Manila schools, and Philippine Normal School. Very creditable displays of products were shown by each of the schools. The



The Agusan booth—winner gold medal for special agricultural schools.

exhibits of the schools which had special booths last year showed an improvement of 30 per cent in the variety and the quality of the products. Corn, native roots, legumes, and forage were given merited prominence by many of them. The vegetables and corn in the booths of the Manila schools and the Philippine Normal School, the most excellent peppers and cabbages in the Batac Farm School booth, the corn breeding of the Indang Farm School booth, the legumes and roots of the Batangas Farm School booth, and the roots, legumes, and coffee of the Agusan schools attracted particular attention.

The winners of prizes for the best farm school exhibit were:

Gold medal	Batangas Farm School.
Bronze medal	Indang Farm School.
Honorable mention	Batac Farm School.

The prizes to be given to certain special schools for the best exhibits were awarded as follows:

Gold medal	Agusan schools.
Bronze medal	Central Luzon Agricultural School.
Honorable mention	Tanauan Intermediate School.

CORN CAMPAIGN WORK.

All corn campaign features were given special emphasis this year. A separate building was erected and devoted entirely to a working exhibit of the various details of the corn campaign.

In this building was also shown the final exhibit for Corn-growing Contest No. 2 of the 1913 Corn Campaign. Corn was displayed from every province in the Philippines with the exception of Isabela. The corn exhibit was one of the leading attractions and was the object of favorable comment of the many people who were interested in the efforts of the Bureau of Education to promote the production and use of corn. The corn on display showed an improvement of 60 per cent over that exhibited last year. The individual exhibits were judged by Mr. H. T. Edwards, Assistant Director of Agriculture; Hon. Melecio Severino, chairman, Agricultural Committee, Philippine Assembly, and Mr. J. F. Boomer, formerly editor of the Cable-news-American. The final scoring of the corn was very close and only a small difference in rating existed between the winners designated below:

First	Pedro Cariño, Tubao, Union.
Second	Luis Platon, Tanauan, Batangas.
Third	Conrado Mendoza, Balanga, Bataan.

Prizes were also awarded by the Exposition board to the school submitting the best five ears of corn. The following intermediate schools were declared winners:

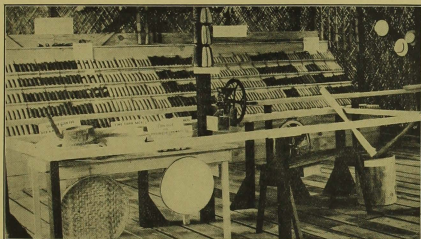
Gold medal	Tubao, Union.
Bronze medal	Tanauan, Batangas.
Honorable mention	Balanga, Bataan.

Vicente Meria, Asingan, Pangasinan, and Catalino Alger, Calamba, Laguna, the champion corn growers of the 1912 Corn Campaign assisted with the exhibit. One gentleman was much interested in the corn and offered to buy the 200 best ears at ₱1 each. Another gentleman stated that he wished to secure native flint corn for seed purposes, and wished to buy at ₱2 an ear the entire exhibit of yellow flint corn which came from Pangasinan Province. Numerous requests were received for

seed corn. Such requests show the strong desire for good acclimated seed corn which at present is very scarce in the Philippines.

DEMONSTRATION WORK.

This consisted of a series of booths to show the various features of the corn work. A food demonstration was conducted by 18 girls from the Philippine Normal School under the supervision of 2 Filipino women teachers of that institution. Corn foods were prepared and 20,000 people were served during the Exposition. This practical demonstration of the proper preparation of corn foods along with the distribution of corn recipes formed a very important part of the corn campaign

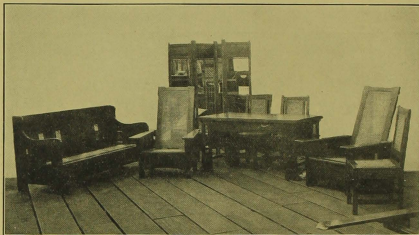


Final corn exhibit and demonstration of preparation of corn meal.

work both at the Exposition and throughout the provinces. Other booths in the corn building were in charge of Filipino teachers specially trained as demonstrators. A booth showing the storage of corn by the various methods common in the Philippines was in evidence. A demonstration of the use of the plant called "lagundi" for use in this connection was featured. The use of corn implements, such as corn mills, shellers, and planters was shown in a separate section. The people were much interested in the demonstration of the preparation of meal by common methods and by modern hand corn mills. The various points of seed selection and seed testing as well as a display of corn products were explained in a very practical and instructive manner.

WOODEN FURNITURE.

This year, for the first time since the inauguration of wood-working in the public schools of the Philippine Islands, a systematic effort was made to standardize designs and regulate the selection of articles to be shown at the annual exhibition. The value of this effort was very apparent to those who have given the matter any study in the past. The 1914 exhibit of furniture, while lacking in volume, averaged far higher than that of any of the previous ones. The day of freak furniture has passed and every industrial man has come to realize that staple



Furniture made in intermediate schools, Manila.

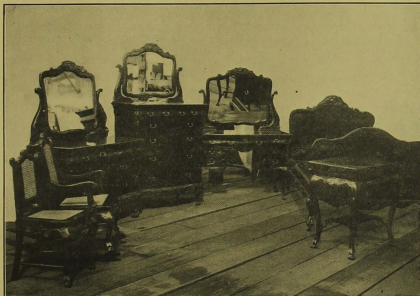
articles of standard design and construction are the only sure sellers.

After the exhibit was placed in the building various specialists made a careful examination of every large article of furniture and percentages were compiled based on the following headings: Design, selection of material, construction, workmanship, utility, and finish. Of the thirty-three provinces exclusive of Manila, twenty-five maintained an average of 86 per cent. Of the remaining eight, four did not exhibit furniture, two came in too late to be considered, and two did not have a large enough exhibit to qualify.

In a majority of cases the points criticized were of a nature that would escape the notice of the layman and when one stops to consider the difficulty of making perfect furniture under the prevailing conditions in most of our schools, this percentage is very good. There still remain a good many loose ends to

be picked up and the fact will always confront us that we are doing this work with students, a fact that makes the task of setting a high standard and living up to it an endless one.

Designs were far better than in previous years. With a few exceptions, every design was submitted to the General Office long enough in advance so that errors could be corrected or better designs substituted. Barring a few mistakes in interpreting drawings, the results left very little to criticize. Standard heights, which caused so much unfavorable comment in previous



Bedroom set, Batangas.

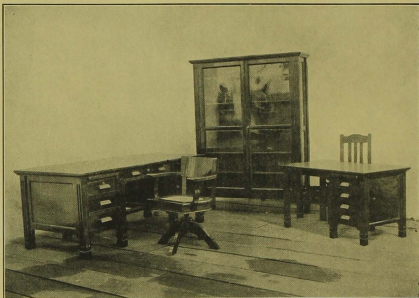
exhibits, were followed throughout with but two exceptions. The difficulty of foreseeing just how a design will look the first time it is actually worked out in wood has been apparent and a few of the accepted designs will be discontinued. As a whole, the designs this year were excellent.

Selection of material was satisfactory in most cases, but a few of our trade-school men have yet to learn that it is better not to make a thing at all than to make it out of defective or poorly matched material. Selection of hardware also comes under this heading. There were several instances where the whole effect of a well-made, high class piece of furniture, was injured by the use of cheap brass handles or fixtures.

Construction was the point most criticized. The furniture maker in the Philippines has a very difficult task in turning out

professional work as he cannot depend wholly upon glue and is therefore deprived of a most valuable asset. The problem of fastening a piece of furniture together solidly with screws or nails, at the same time keeping them out of sight, has not been fully solved in some of our schools, but still a great improvement along this line was noticeable. Where glue alone had been used, the inevitable happened and several of the best looking articles could not be sold for this reason.

Workmanship this year was better than ever before and very little comment need be made. Several of the intermediate schools however, were too ambitious and attempted more than they



Office set, Philippine School of Arts and Trades.

could accomplish. There were, fortunately, only a few such instances and, in the main, the intermediate shops made an excellent showing. The question of equipment, capability of teacher, and length of time such shops have been established should be taken into consideration in deciding whether or not an exhibit of furniture work should be attempted. In many cases the intermediate shops rank no higher in actual practice than the primary shops and should be treated as such.

Utility is a rather difficult term to define. It is closely connected with good design and one cannot well exist without the other. So often articles considered defective in this respect

have been singled out from among all others and purchased, that one hardly feels safe in making a positive statement. There are several points, however, that may be safely agreed upon: Doors and drawers must work freely and fit well; all locks on the same piece should open to the same key; standard heights must be adhered to; and every thing movable should perform its proper function.

Finish was universally good. The only criticism made was in the selection of finish. The use for which an article is intended and the kind of wood from which it is made should be the deciding factors. Five years ago one could have gone through our exhibits and numbered the well-finished articles on the fingers of one hand. This year poorly finished articles were the exception rather than the rule. The result can be traced directly to the systematic training that has been given in this work in recent years.

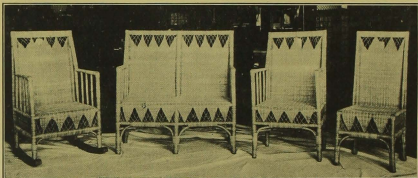
The question is sometimes asked as to whether it was not a mistake to train our boys wholly in the making of wooden furniture of American design and for an American market. This is easily answered. They are being trained primarily to be good workmen, to make good joints, to follow instructions, and to make honest furniture. The question of design is secondary. The leading question is to supply the demand. At present the demand is for the kind that is being produced. When the demand changes the designs will change, but our workmen will have lost none of their skill.

BAMBOO AND RATTAN FURNITURE.

Once again it has been demonstrated to what extent a relatively new line of industrial work can be encouraged and developed in a short space of time when concerted action on the part of school officials and pupils is brought to bear. Until the present school year slight attention had been paid to the making of furniture from the above materials, as two types of plain bamboo and rattan chairs from the Isabela schools, the wrapped lupis furniture from Cavite, a rattan composite chair from Camarines, and the plain bamboo furniture with a few wrapped parts from Pangasinan, largely constituted the output in this line of work in the public schools. At the exhibition this year 17 provinces were represented, a few of them having sets of furniture for either the sala or dining room which would do credit to skilled adult workers in these materials. The range of work covered not only full-sized articles but those for children

as well, with a variation in the material employed from the plain bamboo and rattan to the more ornamental pieces decorated with wrapped coverings of lukmoy, nito, and rattan.

From Pangasinan came one of the best constructed sets in the entire exhibit, consisting of a settee, rockers, reception chairs, and easy chairs built according to standard models. All the material employed was rattan. The most characteristic piece from Laguna was a bassinet of fine workmanship, made of rattan with a lukmoy and nito wrapping. A stand sewing basket made of the same materials was also noticeable for its general excellence. Camarines had a variety of all-rattan chairs from the reclining to the dining chair. This province has made conspicuous progress in this line of work. The display of easy chairs and tables from Oriental Negros was a striking feature of this furniture exhibit. There were sets of chairs and tables for



Bamboo and rattan furniture.

children as well as for adults. The Samar all-rattan chairs excelled as to workmanship and finish, the type in which the rounds in the back were wrapped and decorated with nito being one of the most attractive pieces seen in the entire display. A distinctive feature of the Samar articles was the superior manner in which the materials had been prepared.

Pieces from Batangas consisted in the main of a framework of bamboo, simulating the burnt effect of Japanese bamboo, with a lupis twist for covering. These ranged from a dining table and chairs with triangular seats to ordinary chairs and those with arm-rests, rockers, high chairs, baby chairs, and the vis-à-vis. This type of furniture can be developed considerably and undoubtedly has a future, provided more attention is given to the matter of construction and bracing. As it was, the pieces were among the most unique of any shown. Isabela exhibited

samples of the all-bamboo chair which is still a paragon in its line. It is not only artistic in appearance but well finished in every particular. The all-rattan chair from this province also merits special mention.

Other provinces represented were: Palawan, two samples of rattan chairs; Occidental Negros, a perezosa and rocking chair; Bataan, rattan tables with woven tops and wrapped legs, and all-rattan chairs; Zambales, a bamboo table with a nito and blackened bamboo top, rocking chairs, flower stand, and hat-racks; Albay, a small well-made table with bamboo pedestal and ornamental woven top; and Cavite, some large all-bamboo chairs, also children's size of the same type. Bulacan was represented by two reading chairs, one of which was exceptionally good in design and workmanship; Tayabas, by two tables of artistic lines and which with more attention to certain features of construction might become standard in their kind; and Iloilo, by a variety of pieces consisting of the fan chair, tables, washstands, hat trees, and stools.

The extent to which the Bureau of Education is accomplishing the task which it has set for itself in this line of work was to be gathered in some degree by examining the different articles displayed. Proof is not wanting that inexpensive but suitable furnishings are being more widely introduced into Filipino homes, and that pupils are obtaining more generally the necessary experience and training in the use of tools, which the more expensive equipments for woodworking have hitherto restricted.

PLAIN SEWING.

The plain sewing exhibited at the Second Philippine Exposition was better than that shown in previous years. Nearly every province had more or less of an exhibit though but few of the provinces entered pieces enough to allow them to compete for the prizes offered.

The number of articles required for an exhibit in plain sewing was eleven pieces. The exhibit of many provinces contained that number of pieces, but several provinces failed to tag the work in such a way as to be eligible for prizes.

Most of the articles exhibited were children's clothes of one sort or another. There were many simple romper suits, one-piece dresses, and pieces of children's underwear. Besides these everyday garments there were several dainty bonnets and the most pretentious of lingerie dresses. There were some half dozen dresses made after French patterns, of fine linen or pearlina, trimmed with Irish crochet or pillow lace, and with

intricate insets and insertions or with dainty tucks, ruffles, or hemstitching; dresses that required many weeks of patient school work; dresses in which every stitch was most carefully placed. Indeed, the work on some of the garments exhibited seemed as well done as it is possible to do such work.

The exhibit of general plain sewing included sheets and pillow-cases, mosquito nets, towels, and tablecloths, as well as articles of everyday wearing apparel. This exhibit included both machine and hand work. Many provinces showed good hand work and careful machine work. There was considerable evidence of a sound scientific basis back of it all. Many examples of good selections as to material and style as well as of sewing were to be seen.

The principal adverse criticism which the sewing exhibit called forth was the reluctance with which the different provinces entered into competition in the making of such garments and household articles as are used daily in the home.

Plain sewing is required in the public school course from the first through the sixth grade. Beyond the second grade the work takes the form of practical garment making. The prime object of the entire course is to teach girls to make and to mend the garments which are necessary to clothe a Filipino family comfortably and becomingly. Another year it is hoped that the general plain sewing exhibit will mean selections made from the daily work done in the classroom and that nobody will hesitate to send well-made, plain, everyday garments. A general plain sewing exhibit should not confine itself to a few exquisitely made garments. The intelligent and efficient development of a class is far more important than the attainment of a few pieces of exquisite needlework. The ability to make quickly and well the needed household garments and to give these garments style and finish is the aim of the plain sewing course and the prize offered for general plain sewing was intended to further this end.

LACE AND EMBROIDERY.

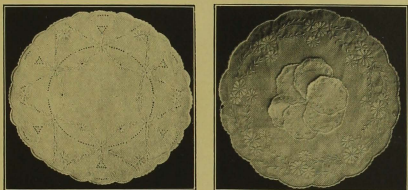
The exhibit of needlework was not only the largest collection of the kind ever assembled from the schools of the Philippines but the amount of work that might be classed as standard in quality was greater than any previously exhibited.

The results of the efforts made to standardize the various branches of needlework during the past year were quite gratifying as, taking the exhibit as a whole, better designs were used; the placing of the designs in a proper manner received more

intelligent attention; better materials were employed; the technic was considerably improved; and some progress was made toward standardizing prices.

Bearing in mind that all the work was done by the pupils of the schools, it is not surprising that imperfections were found in some of the work. It is to be regretted, however, that most of the imperfections were the results of the lack of knowledge or of supervision on the part of the teachers rather than mistakes made by the pupils doing the actual work.

Many of the mistakes in dimensions, in the use of proper stitches in developing designs, in the use of poor or entirely wrong materials, and in the failure to detect and correct mistakes might have been avoided had the information heretofore pub-



Lace and embroidery.

lished in *THE PHILIPPINE CRAFTSMAN* been properly disseminated among the teachers at regular teachers' meetings.

The continued popularity of Irish crochet was surprising. Considerable improvement has been made in Irish crochet, yet with the exception of but a very few divisions the work was not well enough made to be considered standard. Filet crochet was offered in increasing quantities and was quite popular when used in connection with articles for household use. This work was purchased by both the native and foreign buying public.

The lace exhibited was better than any ever before exhibited by the schools, yet, if lace is to be made a profitable industry either in the schools or in the homes of the people, the technic must be greatly improved and there must be a concentration of designs. It will also be necessary to secure a wider selection of better thread at prices much less than are now asked by the

retail merchants. As a general rule, the prices asked for lace were more than is asked for lace of a similar quality made in China and offered for sale in the Philippines.

The embroidery work showed the greatest improvement both in design and in the quality of the finished work. Much of the work was excellent and sold well when applied to standard articles which do not depend upon the dictates of fashion for popularity. Table linen, guest towels, baby dresses and caps, table runners, handkerchiefs, night-gowns, and similar articles were in demand. Shirt waists were not popular owing to the fact that the designs were not in accordance with the present styles. In the exhibit of the schools of the city of Manila were two excellent examples of Hardanger embroidery; some few schools exhibited embroidered piña; and from a number of schools embroidered bags and cushions of buri or abaca were sent.

As a whole the needlework display was quite instructive as it proved that where proper supervision was given excellent results were obtained. It showed that supervisors and teachers should give more attention to the published suggestions contained in *THE PHILIPPINE CRAFTSMAN* and trade publications. It demonstrated the need of a wider selection of materials at cheaper prices and that more attention must be given to the retail prices asked.

PRESERVED FRUITS.

The exhibit of preserved fruits and jellies showed a decided improvement over the exhibits of a like nature displayed during the annual exhibitions of previous years. The number of schools represented in the exhibit was larger than ever before; in general both the receptacles and their contents were more attractive in appearance and a much larger variety of fruits was exhibited.

The division of Pampanga led in the number of units exhibited with a total of 197. This exhibit not only arrived in excellent condition but it made a very neat display owing to the fact that the fruits were contained in jars of uniform size. The exhibit from the division of Laguna was considered best from the standpoint of the appearance of the preserved fruit. The division of Leyte was considered best as to quality. The divisions of Sorsogon, Cavite, and Bulacan were given favorable mention by the committee judging the exhibit.

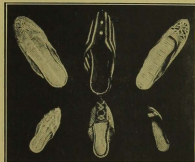
Among the exhibits were the following: Papaya jam, papaya jelly, "chow-chow" papaya, sweet pickled papaya, guava jelly,

spiced grapes, grape jelly, preserved nipa fruit, spiced mangoes, sugared chicos, pineapple jam, preserved mangoes, preserved lanzones, preserved balimbing, preserved pomelo, pepper pickles, Philippine olives (paho), preserved breadfruit, banana jam, preserved condol, spiced santol, preserved tubo, roselle jelly, tomato preserves, tamarind and coconut jam, pickled coconuts, corn relish, pineapple honey, preserved pineapple, camote preserves, preserved lemon, chico butter, and orange marmalade.

SLIPPERS.

During the past year marked improvement has been made in all types of slippers and it is quite evident that endeavors have been made toward commercializing them. In fact, abaca slippers have reached such a degree of perfection that it is believed by the writer that little attention should be given toward improving them further. The grass and sedge slippers, although better than those of previous years, still have room for improvement.

The all-abaca slippers (Bulacan type) are not as neat and stylish in shape as those from other divisions, yet they are durable and serviceable and have for several years been sold in the Manila market. These slippers are inexpensive and may be made at such a figure as to make them desirable commercial articles.



Types of all-abaca slippers.

Abaca slippers with leather soles are now quite common; the sandal type with toe strap is sensible and practical. However, both must be reduced considerably in price.

The less expensive slippers made from grasses and sedges and like materials were quite noticeable. The bast slipper of Cagayan, the balangot of Pangasinan, Pampanga, and Batangas, the rice-straw slipper from Pangasinan, and the buri- raffia cloth slipper of Capiz are all excellent ideas. If properly developed, profitable industries can be established in these types which will not only have a large local consumption, but foreign consumption as well.

In abaca slippers attention should be given to the tops, the weight of the lower sole, and the coloring matter. Macramé

tops increase the cost of slippers considerably, are harsh to the touch, and from a commercial standpoint could well be eliminated. In their stead, toe straps of braided abaca strands, or Tagal braid, could be substituted with just as pleasing effect. Abaca cloth could also be used in this connection.

In sedge slippers foreign materials, such as cotton cloth and plush, should not be employed as they are out of place and not in harmony with the rest of the materials from which the slipper is fabricated. Toe straps of sedge material or of abaca cloth should be utilized.

In general both types of slipper should be made of coarser materials, much of the overcrowded decoration should be eliminated, but at the same time the high standard of workmanship so noticeable throughout the whole exhibition should be retained.



Types of abaca slippers and sandals.

The prices of many slippers were such as to hinder their being sold in large quantities, either wholesale or retail. During the coming year attention should be given to keeping the cost of each and every slipper made to the normal.

MATS AND MATTING.

Some remarkable articles made from matting materials were exhibited this year. The uses to which buri raffia, tikug, and balangot have been put are numerous and have thoroughly demonstrated the fact that large fields are open for the development of this particular line of work.

The heavy floor mats of buri raffia from the Province of Iloilo, the heavy raffia sleeping mats (petate) from Occidental Negros, raffia cloth and matting from Bohol, and the tikug mats from Samar, together with numerous trinket and cigarette cases exhibited by different divisions, are those which deserve particular mention.

Each year thousands of pesos worth of mats and cushions of all descriptions are imported into the Philippines by Japanese, Chinese, and Indian merchants. Materials for the making of such articles are available in every province of the Philippines,

and it appears that a practical industry could well be developed in this line. At least more attention should be given this work than has been given it in the past.

It is realized that it is rather a difficult proposition to establish such an industry with the class of looms now in use throughout the Islands. Regardless of this, it is urged that endeavor be made to fabricate more of such articles on the ordinary native loom until the proper loom is worked out and is in the field for demonstration purposes and for use.

A noticeable feature, pertinent to this line of work, was that the price of many articles was too high to permit them to be considered either as export products or as products for home consumption.

The work in color and designs has improved considerably, and should be given continued attention during the coming year. In fabricating commercial articles intricate designs should not be attempted. Simple designs as a rule will be found commercial sellers, and keep down the cost of production. It is essential that prices be reduced to make these articles more desirable commercial products.

HATS.

The richness of the Philippines in hat materials is emphasized from exposition to exposition by the new types of hats which constantly appear. Some of these hats are never again seen but a few take hold both of the fancy of the buying public and particularly of the fancy of teachers and weavers, and appear in increasing numbers in each succeeding display.

Several new ideas in hats were shown this year. The most popular one, and a hat the commercial possibilities of which have already been proven for domestic commerce, was the seguran hat of Capiz which is made of buri raffia. The shape would seem to suit it for use as an outing or a boy's hat in the United States, and its appearance also fits it for this purpose.

Buntal braid has been noted many times but the first hat to appear was shown this year in the Tarlac booth. The type was entirely too heavy for a woman's hat but it indicated what can be done with buntal plaits.

Out of Tarlac too has come a soft hat woven of buri raffia, something that seemed to appeal to women visitors.

Iloilo displayed a hat made of banban and resembling bamboo in a way, but stiffer.

Our old friend the vegetable sponge creation was also in

evidence in several booths. It generally provokes mirth, yet its possibilities when made up in forms that can be trimmed, are great.

While the spirit of originality was, therefore, much in evidence, it was a source of much gratification that the bulk of the hats shown in the booths of the educational exhibit were thoroughly commercial and showed that the schools are working in close relation with the households. Formerly bamboo hats were the most in evidence but these have now taken a much lower place. Buntal hats both in the Lukban and the Baliuag weave were much in evidence and were of excellent workmanship and decidedly commercial in form.

The sabutan hat has now become a staple instead of a novelty and even the abaca-braid hat, so recently introduced, is now looked upon as an ordinary commercial product.



The Buntal sawali hats were well made and of good shape.



Lucban hats were commercial.

In general, it may be stated that several new ideas in hats were exhibited and that the quality of workmanship and form of staple hats made in the schools are well commercialized.

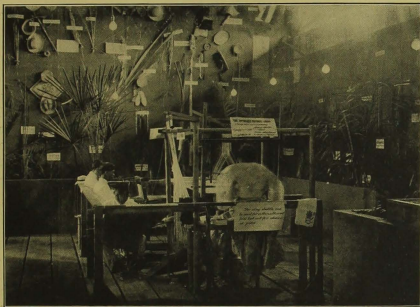
TEXTILES.

Probably the Bureau of Education has met less success in the field of loom weaving than in any other branch of industrial instruction. The exhibits in the provincial booths would indicate that more attention is now being given to this branch, however.

In several were displayed sinamay and pinolpog of very good quality. It is evident, however, that the schools can do but little in increasing the quality of the native fabrics intended for use by Filipinos. With respect to them our efforts should be directed toward improving the looms and appliances upon which they are woven so that the cost of producing them will be reduced. In the exhibit there was displayed a bamboo loom equipped with sling shuttle and a lifter attachment. The sling shuttle increases

the rapidity of weaving several times, while with the lifter attachment the weaving operator can introduce floral and other designs into the fabrics, thus doing away with the additional operator now required. The cheapness of this loom and its attachments indicates that it can be introduced into any Filipino community.

The most noteworthy advance in textiles has been the introduction of unusual types, particularly the buri-raffia cloth now produced in several provinces and the matting-like fabrics made from tikug and buri raffia. Tarlac displayed cloth made of buntal. All these textiles are excellent for rugs, couch covers,



A working exhibit of advanced weaving.

upholstery, pillow tops, and the like. Most of them are excellent background for colored embroidery.

In this connection there was displayed in the exhibit of the technical division two types of hand looms which are cheap, require little space, and can be introduced into the primary grades.

HAND BAGS.

The provinces most prominently represented by hand bags made from straws, grasses, vines, and similar materials were Capiz, its baqui-baqui hand satchels being even more attractive and well made than those exhibited last year; Bohol with some

fine samples from lupis and others from tikug, in open and closed weaves; Camarines with a line made from lukmoy and amlong, and others of calot-cagot; and Albay with samples of the latter material with a brown nito decoration. Pangasinan had its useful display of rattan hand bags and from Rizal came others in rattan, lukmoy, and in buri midrib. Those from Taya-bas were either of rattan or of lukmoy; from Cavite, of balangot; from Laguna, of lukmoy; from Cebu, of buri and also of tikug, while Surigao and Misamis exhibited small displays made from buri, and Iloilo from buri midrib. This latter province also showed novelties in this line made from abaca braid, both in the natural color and in colored effects. More pleasing than ever before was the variety of cloth hand bags woven on the native looms by the schoolgirls of the Mountain Province.

FANS.

Relatively few provinces have devoted much attention to the making of fans which were almost entirely of vetiver root, with handles of small bamboo roots, wrapped with nito, or carved lanete wood. Ilocos Norte, Ilocos Sur, Iloilo, and Albay were represented in this branch of work. Cagayan had a sample similar to that commonly known as the palm-leaf fan, made of interwoven pieces of colored bamboo, which has interesting possibilities, as has that made of karagumoy from Albay.

HOUSEHOLD UTENSILS.

The application of school industrial work to the needs of the household was to be seen in various brooms and brushes exhibited. Capiz had a number of brushes made of cabo-negro, with wooden handles; also a new type of broom made of the buri midrib. Others of the cabo-negro type were shown from Mindoro. Bataan had the largest as well as the finest display of brooms. These were of various sizes, the material being lasa. In addition to being artistic in appearance, particularly as to the handles, they are really serviceable. From Tarlac there was a small display of hand brooms made from buntal, also from buri midribs with decorated crosspieces and narra handles. Still another province exhibiting in this line was Bohol, with a whiskbroom of abaca with nito handle.

CARVING.

The finest display in carving was unquestionably from the Mountain Province. Its banner piece was a group having an oval base on which were standing four Igorot warriors near

the edge and in the center of which was another warrior in full war headdress, the four warriors sustaining on their heads another oval piece around which ran a carved molding in bas-relief showing typical scenes of Igorot life and upon which there rested a sculptured stone bust of an Ifugao. Other pieces from this province were spoons with carved figures of Igorot men and women; and pipes with carved bowls, single and in sets. From Antique, Cebu, and Cavite came specimens of carved bamboo pencil and flower holders. The latter province also had some carved boxes with lids, made from sections of the bamboo. The usual display of carved boxes of lanete was shown from Ilocos Sur, and from Union and Zambales came carved picture frames of the same wood. Pin cushions with turned wooden bases and carved coconut tops, into which plush filling had been inserted, were a novelty seen in the Leyte booth. Paper knives of camagon with carved tinigre heads were sent from Capiz, and from Iloilo carving of a similar description in camagon and lanete, which might serve for heads of canes.

NEW ARTICLES.

The fact that so few new articles have been shown at the 1914 Sales Exhibit indicates that a change in policy has taken place. Previously provincial representatives boasted of the new articles they displayed. Now they talk of the improvement shown in the products of their divisions. Indeed practically no new types of articles were seen, but there were many modifications of articles and many new uses of materials.

Laguna and Albay brought forward the use of heavy pandans (karagumoy and Majayjay pandan) for weavers in ribbed baskets and for strips in larger baskets in both plain and hexagonal weaves. Laguna and Occidental Negros demonstrated how coarse weavers could be effectively used in large baskets.

Vetiver baskets were shown from Ilocos Norte and Union. Buntal received attention in coiled and ribbed baskets and in cloth



Carving from the Mountain Province.

made with cotton warp, and Capiz sent hats and slippers made from seguran. Bamboo received much attention. Many articles had been adapted from native products, as for instance the baskets and cigarette cases of Palawan, the sewing basket of Union, and the sewing basket with cover from Pangasinan. On the other hand the Pampanga and Bataan bamboo baskets are entirely new articles as are the coiled bamboo baskets from Bulacan. Several new forms of Zambales baskets were shown. Lupis baskets loomed large in several booths, but the articles are as yet far from satisfactory. The jewel basket from Bohol received much favorable comment.



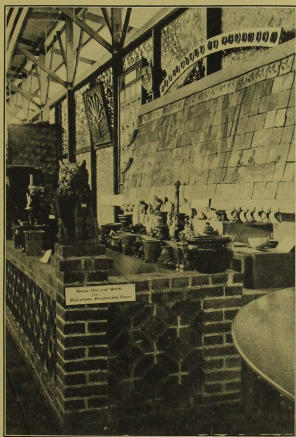
Some new types of articles.

SPECIAL FEATURES FROM INSULAR SCHOOLS.

One of the most striking features of the exhibit from the Philippine School of Arts and Trades was the work in ceramics. As arranged the exhibit consisted of a rectangular space with low front and side walls made of hollow tiles and bricks, at either front corner of which were posts upon which there rested a grotesque figure of an animal made in terra cotta. To the rear and at a slight elevation, in the manner of a long panel, was shown a pastoral scene in the Philippines made from terra-cotta tiles. Other articles in this display were various small animals, pitchers, small statues made in terra cotta, both glazed and unglazed. In pressed and thrown work were numerous flower pots and vases. Three of the most unique pieces were native stoves differing somewhat in shape and arrangement. In the

opinion of many, this work has undergone a marked improvement over that previously exhibited, both as to variety and quality.

The iron-working department had on exhibit a full-sized sensitive drill-press, small models of horizontal and upright engines, samples of blacksmithing work, and exercises in filing



The ceramic section, Philippine School of Arts and Trades.

and chipping; the wheelwrighting department, a carromata, carriage wheels, and wheelbarrows. In turned work many of the most beautiful native woods were to be seen in such articles as large and small serving trays, jewel boxes, collar boxes, candle sticks, picture frames, mallets, trinket boxes, and trays.

Drawing, both freehand and mechanical, constitutes an important element in trade-school instruction, and as was to be expected, samples of pupils' work in this line indicated the thoroughness and extent of the training given. On hinged

leaves were arranged numerous blue prints used in the making of furniture, also other blue-print exercises followed in the various shop courses. Still other leaves showed half tones from publications of the Bureau of Education, the drawings for which were originally prepared in this school. Again there were machine-shop drawings, mechanical drawings, and blue prints to accompany instruction given in building design. And finally—which might appeal most to the casual observer—was an exceptionally fine collection of free-hand drawings, in water colors, charcoal, pencil, and ink.

In addition to its usual excellent display of needlework and basketry, the Philippine Normal School exhibited a model kitchen outfit which attracted considerable attention. This outfit included the utensils necessary for a model kitchen and procurable at a very moderate cost.

DESIGN AS ILLUSTRATED IN THE INDUSTRIAL AND SALES EXHIBIT.

The term design is an easily misunderstood one and is rarely given its just due from the many points of view which it includes. In its narrowest and most technical sense it may seem to mean only the decoration applied to a certain object. In its broad actual sense as it is used to-day by modern industrial workers, a good design means that each piece of work must be constructively and decoratively satisfactory and of good workmanship.

To be constructively satisfactory the piece of work must be simple, useful, and beautiful in its related proportions. A common mistake is one which regards elaborate construction as contributing to the beauty or value of a design. On the other hand simpleness does not imply plainness and the best designs, either of modern or historic times, will all answer the test of simplicity.

The tendency of amateur workers is to add meaningless elaboration under the mistaken impression that this conveys an expression of increasing skill. The result absolutely loses the spirit of the original design and often approaches absurdity.

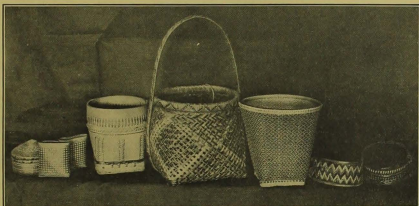
No piece of work is constructively satisfactory unless it is made for a definite use and fitted to that use in every detail which the materials at hand and the conditions of construction allow. For example, a chair must in a general way be suited in shape and size to the special part it is to play in the household. Further than this, details which enhance its suitability should be added to it in just such proportion as the availability of material and skilled workmanship will allow. Of course on

its complete usefulness depends the fact that its material be wisely chosen for convenience, service, and commercial value if that be the object.

The common stalk of bamboo and the simple curves of a shell are perfect examples of beautifully related proportion. Depending then on the studious developing of strength, grace, and balance in the relations of the component parts of an object, such beauty can either be acquired or ignored.

To be decoratively satisfactory, the general shape of an object must possess a simple appealing outline while all the parts are harmonious and closely related. Whatever decoration in line or surface pattern is added must continue this harmony of the whole.

Color decoration may be either as bright and vivid or as



Baskets showing good application of Philippine design.

soft and dull as will aid in suiting the object first for use, and second for pleasingness and attractiveness to the eye.

A design is a regular and exact thing, a definite solution of a certain problem, whether it be in the formation of the sides of a vase or basket, or in the repetition of a tiny motif over a surface, or in the joining of parts of a piece of furniture which shall make it strong, simple, and effective, and the idea of good workmanship is so bound up with the "solving of a problem definitely" that it is ordinarily impossible to pronounce a design satisfactory which is not as regular and definite as practical human skill can make it.

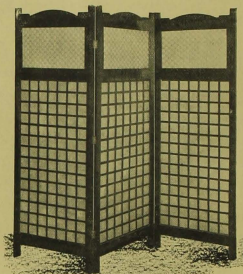
Good workmanship can be obtained only by effort on the one hand, and on the other by plans which insure designs related to the ability of the worker. These designs must furthermore

provide for the use of materials practical, manageable, and substantial.

These tests, after all, ask simply that a given object be planned and made for a definite use, that it be simply and sanely constructed, that it be good to look upon, and that it be well made.

The native baskets seem to fulfill these requirements in the most simple and direct manner with a splendid feeling for construction and the application of decoration which, however, seems to be ignored in many instances when applied to other shapes and forms.

In the 1914 Bureau of Education exhibit at the Exposition the baskets proved by far the best examples of applied Philippine



A camagon screen made in exact accordance with a General Office design.

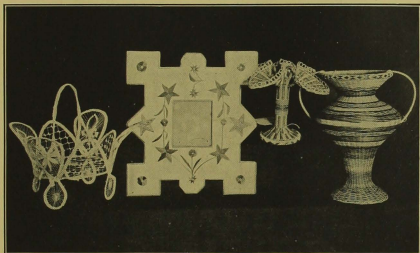
design. Those of Palawan were as a group satisfactory in most of these tests. The particular merit of the baskets, besides that of their good workmanship, was the attractive way the decoration was used in a surface pattern which gave a satisfactory balance of dark and light through a simple and effective use of the material.

A number of baskets were shown which were important on account of the original construction of the basket. In many cases a new material was used in a satisfactory way and in others a new basket useful and good in design was evolved.

Other noteworthy examples of Filipino design are the baskets shown in the illustration. The shape, utility, and the use of the decoration on these baskets are satisfying and restful and the

decoration is so used as to accentuate rather than disguise the structure. The use of tortoise shell for the top and bottom with nito embroidery of the jewel box, is particularly attractive.

The illustration of a camagon screen shows a General Office design which has been carried out in exact accordance with the directions on the blue print. Three Philippine materials are used here with due consideration to the tests of a good design, and the result is particularly good in the harmony of color and materials, and the division of spaces. The fact cannot be too greatly emphasized that standard designs for the field are worked out carefully for that particular article and any change



Cewgaws are now rarely seen.

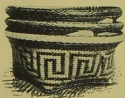
in measurements or deviation from instructions changes the design and generally results in a failure.

THE COMMERCIAL SIDE.

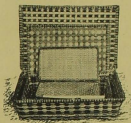
The commercialization of industrial instruction is best brought home to the teacher who has been closely associated with industrial education for some time, when he deliberately sets about to find cewgaws among the articles on sale. In this article there are shown illustrations of four such products. Most of them were only obtained after thorough search underneath the counters.

As a matter of fact, one of the articles was displayed in considerable quantity in a certain booth and is reported to have sold well for local use. That fact may be considered by some

as sufficient reason for continuing the production of the gewgaw in the schools. Such a policy would, however, entirely ignore the educational side of our instruction, for it is as important to raise the standard of artistic taste in pupils as it is to put pesos into their pockets.



The Union workbasket.



A rough nest.

In relation to these there is also shown a group of baskets such as composed at least 90 per cent of the articles exhibited. In examining these, one finds the essentials of commercial products. Each one possesses great utility and is constructed for a purpose. Each is well made and possesses that individuality necessary for successful handicraft product. Each has good structural lines and is well but not overly decorated. Each is made of materials appropriate to its size and use (neither too fine nor too coarse), and finally, the price of each is in proportion to its value.



A close-fitting nest.



Flat rims are artistic and assist in telescoping.

There is no doubt but that we have passed the period when the criterion of the worth of an article is its fineness of workmanship. Now the first question is what shall be the use of the article to be made, after which there comes the question of its design and texture. Indeed the pendulum has swung so

far from the extremely fine Polangui work, in which useless wastebaskets were formerly produced, that there is reasonable fear that our school work may become too coarse. This was noticeable in at least one provincial booth. The articles in question were shown in considerable quantity and were all thoroughly commercial, but the question arises as to whether they should have been constructed as educational exercises. There seems to be no doubt but that from the educational viewpoint we should place a limit on both fineness and coarseness.

There is no doubt also but that the structural lines and designs and colors of articles, as a whole, show immense improvement



In this exhibit some new ideas were worked out.

upon previous expositions, although much still remains to be done along these lines in order to thoroughly commercialize our products.

All these remarks also apply to lace, embroidery, hats, textiles, and in fact practically every line of industrial work.

The question of prices is always going to be a bugbear, chiefly because the standard of wages varies greatly in the different provinces and the prices placed on industrial articles tend to bear the same relation. The whole question of prices will, in the long run, be determined by the cost of production (raw materials and labor), and each province will in the end produce those articles for which favorable physical and labor conditions

most fit it. Ridiculously low and high prices were not much in evidence this year. A couple of provinces sent in embroideries priced at two or three times for what they can be bought in Manila and some of the native baskets could be duplicated at from one-fourth to one-tenth the price asked in certain of the booths. Here and there an individual article was snapped by the bargain hunter. However, a level of prices was noted as one passed through the booths, a fact that would indicate that system and thought are being used in pricing articles. Just what the basis should be for articles sent to the Exposition is a matter for debate, but the general idea is that a retail price considerably above what would be charged in the provinces is the proper one

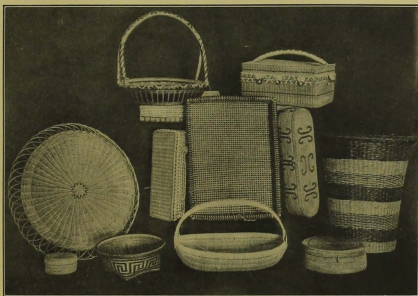


The large market basket in the center is being discarded for smaller sizes.

for the Exposition, since such a procedure protects retailers in Manila. In the future, adjustments will probably be made by lowering the price in the provinces in order to reach wholesale prices there.

Certainly the provincial representatives gained most from the Exposition in determining the lines of work they should follow for the coming year in their respective divisions. Yet the impressions gained from sales at the Exposition should be carefully analyzed. The sales are made under exceptional circumstances and are therefore only a fair index of local values and a rather poor index of export values. Many articles that Filipinos buy do not at all appeal to Americans. An example is the small hand

satchel. The curio idea sells many an article to local residents or strangers passing through when such articles depict local scenes or have local atmosphere. Yet in the United States these same articles would probably go begging at less than the cost of production because there they sell upon their artistic and utility value only. Such articles are the buri cushions embroidered with miniature houses. On the other hand many articles which might become staple in the United States either are not appreciated here or lack something to appeal to the local buying public. For instance, calesa cushions were so displayed in a certain booth that the public did not understand their purpose.



Utility is the keynote of most of the articles now displayed.

Had they been made up ready to use, they would probably have sold very well. Moreover, in the United States they would have been used as pillow tops and for that purpose they have a rather poor shape. Thus it is that many ideas may be excellent for export and yet this fact not be brought out by the sales because the articles do not appeal to the public here or because they have to be perfected or repriced.

Another very noticeable point was the beginning of wholesale purchase of articles by several large firms in Manila. The representatives of these firms naturally bought most from booths in which standardized articles were displayed. It takes no more time or expense to purchase and prepare for the market a

hundred standardized articles than to purchase and prepare one odd article. Naturally the provinces which could point to a pile of a certain article, each of practically the same shape and each of the same price, interested those people the most.

The results of standardization and centralization of effort were evident in most of the provinces and were carried to the highest point in Samar which displayed a catalogue embracing all of its products. It is also evident that the importance of telescoping and nesting are being appreciated, for several crude nests of baskets were exhibited and the shapes of many baskets were such that they telescope perfectly.

The production of industrial articles in large quantity in households depends for one thing upon the availability of raw materials. It is noticeable that in many divisions, rarer materials are being substituted by abaca, bamboo, pandans, and other abundant materials many of which are obtained from cultivated plants.

THE STATISTICAL SIDE.

The 1914 Exposition of the Bureau of Education far exceeded all previous exhibitions in respect to quality, size, and number of articles exhibited as well as in money value.

The provincial exhibits alone numbered 46,186 articles averaging in cost ₱1.88 each, a total of ₱87,089.17. The exhibits of the Philippine Normal School, the Philippine School of Arts and Trades, and the city of Manila, increased this amount by 6,122 articles valued at ₱11,675.05 thus making an exhibit of 52,308 articles valued at ₱98,773.72.

Only 23,305 articles valued at ₱57,183.24 were exhibited in 1913.

This year the Province of Batangas made the best showing with 2,400 articles valued at ₱8,787.74; Bohol with 2,400 articles valued at ₱3,926.72, and Sorsogon with 2,400 articles valued at ₱5,518.65 being tied for second place.

Four provinces submitted 2,400 articles each. In money value, Pampanga was second with ₱5,584.36, Sorsogon third with ₱5,518.65, and Albay fourth with ₱5,110.10.

Twenty-three provinces had a 100 per cent representation by towns.

For 1913 the figures were as follows: Albay at the head of the list with 997 articles, ₱2,763.65; Camarines exhibiting the second largest number of articles, 952, and Capiz third with 777. The Pangasinan exhibit worth ₱2,650.57 was second in value, and Sorsogon third with ₱2,605.95.

The following tables show the total value and number of articles submitted by each province and a summary of the purchases for the Panama-Pacific Exposition.

STATEMENT OF EXHIBITS BY PROVINCES.

Divisions.	Number of articles.	Value.	Divisions.	Number of articles.	Value.
Albay	2,354	P5,109.80	Occidental Negros	2,010	P3,169.60
Antique	366	509.95	Oriental Negros	500	1,065.85
Bataan	1,084	1,820.35	Palawan	449	846.20
Batangas	2,400	8,787.74	Pampanga	1,960	5,584.36
Bohol	2,400	3,927.32	Pangasinan	2,400	3,364.60
Bulacan	956	1,517.35	Rizal	771	1,544.20
Cagayan	315	1,011.65	Samar	1,000	2,424.20
Camarines	2,400	3,257.00	Sorsogon	2,361	5,518.95
Capiz	2,397	3,027.75	Surigao	320	1,132.10
Cavite	1,000	1,365.95	Tarlac	999	2,225.50
Cebu	2,238	3,674.67	Tayabas	2,109	3,019.50
Ilocos Norte	2,325	2,651.40	Union	1,000	1,536.25
Ilocos Sur	1,000	1,516.60	Zambales	520	619.80
Iloilo	2,373	4,160.18			
Isabela	200	355.60	Total provincial	46,186	87,098.67
Laguna	1,789	3,592.46	Manila city schools	5,050	7,975.40
Leyte	1,000	1,918.05	Philippine School of Arts and Trades	432	2,915.00
Misamis	357	427.02	Philippine Normal School	640	784.65
Mindoro	278	395.05			
Mountain	955	2,728.35	Total	52,308	98,773.72
Nueva Ecija	1,000	2,838.02			
Nueva Vizcaya	400	475.40			

PURCHASES FOR PANAMA-PACIFIC EXPOSITION.

Divisions.	Number of articles.	Value.	Divisions.	Number of articles.	Value.
Albay	1,220	P2,983.95	Mountain	523	P1,454.20
Antique	68	71.75	Nueva Ecija	309	888.95
Bataan	155	214.85	Nueva Vizcaya	161	224.50
Batangas	811	2,296.41	Occidental Negros	485	831.40
Bohol	1,036	1,858.25	Oriental Negros	184	463.60
Bulacan	412	650.55	Palawan	154	224.60
Cagayan	102	218.35	Pampanga	251	272.95
Camarines	790	655.80	Pangasinan	596	585.20
Capiz	1,007	1,106.65	Rizal	171	340.70
Cavite	127	207.25	Samar	427	979.80
Cebu	696	1,670.15	Sorsogon	1,244	2,855.55
Ilocos Norte	1,013	1,106.70	Surigao	106	211.00
Ilocos Sur	349	690.15	Tarlac	324	639.05
Iloilo	451	858.93	Tayabas	791	1,261.90
Isabela	27	37.00	Union	465	377.60
Laguna	411	600.05	Zambales	202	192.75
Leyte	416	605.95			
Mindoro	47	52.95	Total	15,645	27,721.59
Misamis	114	122.15			

PRIZES AWARDED.

Through the generosity of the Philippine Exposition Board fifty sets of prizes were awarded for the best exhibits in forty-six groups and for four schools. The prizes awarded in each group were: (a) A gold medal for the best exhibit in each class, (b) a bronze medal for the second best exhibit, and (c) certificates of honorable mention to especially meritorious exhibits that were not awarded medals. Insular schools were not allowed to com-

pete with the provincial and Manila schools but were awarded special prizes.

The judging was done by a committee of fifteen. Each article in the various groups was carefully considered by one or more members of the committee. The closeness of the competition in practically every group rendered the judging extremely difficult and was proof of the great care exercised in preparing the exhibits.

PRIZE WINNERS.

Class.	First prize.	Second prize.	Certificate.
Baskets:			
Polangui	Bohol	Albay	Leyte.
Common bamboo for native use	Batangas	Palawan	Zambales.
Export bamboo from model	Zambales	Union	Iloilo.
Air root	Tayabas	Rizal	Laguna.
Platted (buri, pandan, etc.)	Albay	Bohol	Capiz.
Coiled strip (tupis, pandan, buri)	do	do	Samar.
Coiled fiber (abaca, maguay, rafia)	Ilocos Sur	Albay	Bohol.
Coiled stem, (mito rattan, kilog)	Cagayan-Isabela	Laguna	Samar.
New types	Union	Tayabas	Ilocos Norte.
Articles from mat and matting materials:			
Mats	Samar	Albay	Rizal, Bohol.
Small articles made from mat materials in mat weaves	Rizal	Bohol	Samar.
Matting	Bohol	Iloilo	Do
Textiles:			
Common native	Camarines	Mountain	Laguna.
New types from native fibers	Bohol	Occidental Negros	Tarlac.
Hats from native materials: Commercial.	Bulacan	Tayabas	Capiz.
Slippers:			
Abaca (maguay and similar fibers)	Bulacan	Batangas	Sorsogon.
Straw	Batangas	Pampanga	Pangasinan.
Other	Cagayan	Capiz	Do
Plain sewing:			
Children's clothes	Albay	Nueva Ecija	Occidental Negros.
General plain sewing	Laguna	Mindoro	Nueva Ecija.
Embroidery:			
On native materials	Manila	Laguna	Oriental Negros.
On foreign materials—dress patterns, etc.	Albay	Ilocos Norte	Zambales.
On foreign materials—for the table	Palawan	Batangas	Leyte, Ilocos Sur, Surigao-Misamis, Pampanga.
Handkerchiefs	Leyte	Ilocos Norte	Tayabas, Ilocos Sur, Union.
Baby dresses	Manila	Bohol	Union.
Lace:			
Irish crochet	Albay	Sorsogon	Camarines.
Bobbin lace	Batangas	Leyte	Pampanga.
Other laces	Albay	Nueva Ecija	Manila.
Furniture:			
Bamboo, rattan, or combination of both	Pangasinan	Samar	Laguna.
Wooden—intermediate shops	Mountain	Laguna	Pangasinan.
Miscellaneous:			
Hand bags other than macramé, lace and embroidery	Bohol	Capiz	Iloilo.
Brooms, brushes	Tayabas	Bataan	Laguna.
Fans	Union	Ilocos Norte	Ilocos Sur.
Carving	do	Iloilo	Do.
New types of articles	Capiz	Bohol	Laguna.
Agricultural:			
Farm school exhibits	Batangas Farm School.	Indang Farm School.	Batac Farm School.
Seed exhibits	Tarlac	Ilocos Sur	Occidental Negros.
Vegetable exhibits	Batangas	Union	Pampanga.
Corn ears	Intermediate School, Tubao, Union.	Intermediate School, Tanauan, Batangas.	Intermediate School, Balafiga, Bataan.

PRIZE WINNERS—continued.

Class.	First prize.	Second prize.	Certificate.
Provincial trade school furniture exhibits.	Oriental Negros ..	Cebu	Bulacan.
Miscellaneous:			
Provincial booths	Union	Palawan	Ilocos Norte.
Preserved fruit exhibits	Leyte	Pampanga	Laguna.
Miscellaneous: Macramé exhibits	Manila	Rizal	Pampanga, Laguna.
Philippine designs, Application of Philippine design: Any article.	Palawan	Cagayan-Isabela ..	Iloilo.
Original constructive design: Baskets.	Union	Pampanga	Zambales.
General Office design: Any five articles.	Mountain	Albay	Batangas.
Special prizes: To be competed for by Central Luzon Agricultural School, Tanauan School Nursery, and Agusan Agricultural Exhibit.	Agusan schools ..	Central Luzon Agricultural School.	Tanauan intermediate school.

Group No. 47.—A first prize to the Philippine Normal School for the excellence of its exhibits in housekeeping, embroidery, basketry, and plain sewing.

Group No. 48.—A first prize to the Philippine School of Arts and Trades for excellence in its exhibits in woodwork, iron work, pottery, drawing, and wheelwrighting.

Group No. 49.—A first prize to the School of Household Industries for the excellence of its exhibit in embroidery.

A WRONG CONCEPT.

In reading Standards in Education by Chamberlain, the attention of all readers interested in the Philippine Islands is especially attracted by the reference which the writer makes to the Bureau of Education exhibition at the St. Louis Exposition. He praises very highly the display of native handwork, and criticizes most severely the glass case containing sample stitches, pin bowls, flower sticks, and corner shelves. These, the author states, were pointed out to him by an American teacher in the Islands as being the best work in manual training done by school children. To anyone who had the opportunity of visiting the Bureau of Education Exposition of 1914, this statement seems almost incredible. To be sure, in our last exhibition a very few such articles could be found by careful search, but these few were kept out of sight. This extract is a good illustration of what one person who is not fully conversant with the aims and accomplishments of the Bureau in industrial work can do in spreading a false impression. The American teacher gave this wrong concept of our industrial standards to Professor Chamberlain

who in turn incorporated it in his book and thus spread it through a great many schools. The quotation in question is as follows:

This matter of the real as opposed to the artificial in manual training was brought home to me most forcibly in two ways at the St. Louis Exposition. It was remarkable that while in high-school work some little attention was given to what might be considered the thought processes, in almost every elementary school course shown, a traditional sameness was apparent, the flower sticks and the plant labels being always in evidence. What a welcome change, however, when one visited the exhibits from the country of the marvelous little Filipino. Those who saw this exhibit will recall what a vast array of native handwork was shown, rugs, baskets, articles of furniture, utensils for household use, tools, decorative materials—these and a host of other things were exhibited, all work calling for constructive ability and appreciation of design. It was with a feeling of delight that I observed some of the specimens of handicraft of the children of these Islands, so useful, so beautiful, and made from the materials with which the makers were surrounded. As I examined these products, a young man, an American teacher in the Islands, asked if he might show me the best work in manual training done by the school children—something that would point clearly to the fact that they were being educated. I was dragged to a sacred part of the exhibit and shown a glass case, with a "Do not handle" sign, containing some of the most uselessly useful objects, from the standpoint of the makers, that could be conceived. There were bits of cloth with sample stitches, pin bowls, flower sticks again, corner shelves for bric-a-brac, and more of like character made of wood (much of it being American wood) by American tools, under American teachers, and containing elements neither of utility nor beauty.

I left the exhibit more saddened than disgusted. Instead of directing the native abilities and natural artistic tendencies along channels making for thought and power and for advancement mentally, commercially, and industrially, we are trying to cast them in a mold that has been fashioned to fit a race decades in advance, and, withal, a mold that is man made and too often, from the standpoint of utility and beauty, defective.

The development of the industrial work in the public schools of these Islands has been brought to such a point that our exhibit at the Panama Pacific Exposition will give no grounds for criticisms such as Professor Chamberlain made in 1906. Moreover, care will be taken in the selection of the personnel for the San Francisco Exposition and only American and Filipino teachers who have been especially trained in their work will be assigned to explain the significance of the exhibits. The man with the exhibit is as important as the exhibit itself. In order that the exhibits may be properly interpreted, the attendants should be those who have been actually engaged in the work, otherwise discredit may readily be thrown upon the whole educational system as happened in the above case.