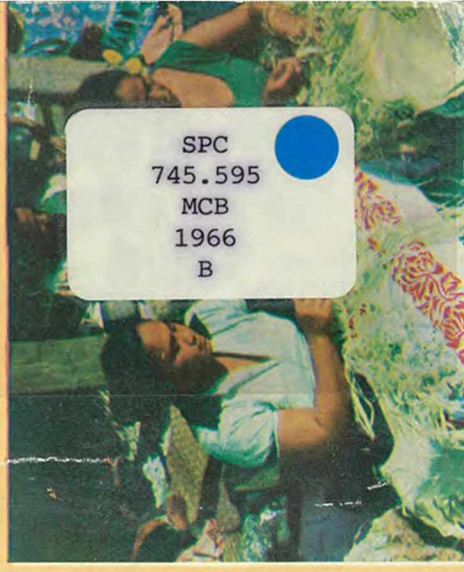




HANDICRAFTS OF THE SOUTH SEAS



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HANDICRAFTS
OF THE
SOUTH SEAS

An illustrated guide for buyers

By

Angus McBean

SOUTH PACIFIC COMMISSION
NOUMEA, NEW CALEDONIA
SEPTEMBER, 1964

9722

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South Pacific Commission,
Noumea, New Caledonia

First edition, September, 1964
Reprinted, August, 1966

Prepared for publication by the South Pacific Commission Publications Bureau and
printed in Australia by Bridge Printery Pty. Ltd., Sydney

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INTRODUCTION

IN THE VAST expanse of the South Pacific, on its many thousands of islands and islets, a rich world of native arts and crafts exists. Something is known of this in the wider world. Museums receive and display ancient artifacts, and "curio shops" sell objects that have had their origin in the area, but which are very often shoddy in their execution, and far from authentic in their design. Business firms and individuals genuinely interested in securing first-class examples of Pacific island handicrafts often find it difficult to locate reliable sources of supply. In consequence the prices that dealers are obliged to charge at the end of a long chain of agencies are often more than tenfold the sums originally paid to the islander who has patiently worked on the artifacts.

Yet the peoples of the South Pacific territories are eager to be given the chance of using their skills to their economic advantage. Inevitably and quite rapidly they are being drawn into the cash economy of the Western world. Some of the territories are already independent and trying to stand on their own feet. Most are still under the tutelage of European powers, but all are seeking to advance themselves through education, medical care and economic development. For some territories, with great agricultural and even mineral resources, the task is much easier than for others, which are little more than small patches of coral sand or outcrops of jagged coral limestone; but for all islanders, the possibility of using their inborn and traditional skills to earn supplementary income can be a very important lifeline.

This brochure, then, aims to provide a review—even though incomplete—of such handicrafts of the South Seas as might give pleasure to people of metropolitan countries. It has been compiled by the South Pacific Commission, an inter-governmental advisory body which has the task of seeking to advance the welfare of the peoples of the South Pacific in health, social, and economic development. The Commission, with headquarters in Nouméa, represents the Governments of Australia, France, New Zealand, United Kingdom, and the United States of America, while the Governments of Tonga and of Western Samoa participate in many of the Commission's activities. The brochure is being published and distributed on a world-wide basis in the hope that it may help to establish a useful liaison between individuals and commercial firms interested in the handicrafts of the South Pacific on the one hand, and the actual producers on the other. It was prepared on the basis of a survey carried out by the author, who has personally visited most

of the territories and districts mentioned, and has seen all the artifacts listed.

All photographs were taken by the author except where otherwise acknowledged.

While every care was taken in the compilation of the booklet, the Commission disclaims responsibility for facts or opinions expressed in it. It must be realized in any case that figures quoted are intended merely to indicate a general range of prices, and that all information in the booklet is strictly limited to the situation during the period when the survey was made, namely between the months of January and November, 1963.

The People . . .

Every handicraft practised in the South Pacific reflects the geography of its source and the temperament of those engaged in it. To give a balanced picture of the South Pacific world would demand a large volume; but for those who are interested in the South Seas and have not had the opportunity of visiting or studying them, a few notes might be of some interest and value.

Some of the islands on the western fringe are fragments of continental land masses, forest-covered, mountainous, with a great variety of soils, often rich in mineral deposits, and drained by great rivers or rushing torrents. They are inhabited in most cases by Melanesian peoples, dark-skinned, individualistic, and artistically creative, whose wood carvings frequently betray the mystic feeling of their former religious beliefs.

Next comes the great island-studded expanse of Polynesia, which can be imagined as lying in a triangle, with Hawaii, New Zealand and Easter Island as its angular points. Here there is a myriad of smaller islands and islets, some of them volcanic, with their skylines etched in the fantastic and romantic forms of Rarotonga, Tahiti, or Moorea; some of them raised coral masses such as Niue or Ocean Island, and others the low coral islands of fiction, but just as strange and beautiful in reality. Here there are no great rivers or forests; rainfall is often scanty or sporadic; drinking water may even become a precious commodity; minerals are non-existent, and soil resources are limited. This is the home of the great Polynesian family whose art shows little or none of the sombre mysticism of the rain forests and great swampy plains of Melanesia, but is characterized by the colour and perfection of its weaving and its shell work, and by a delicacy and lightness of touch in all of its handicrafts.

Finally, there are the islands of Micronesia—some of them volcanic, some, tiny coral islands or atolls—strung out in crescents straddling or just north of the equator, and inhabited by a sturdy, stocky people, akin to the Polynesians but more influenced by proximity to the Asian mainlands. Here, too, woven ware is of great fineness and delicacy, possibly more restrained in its designs and colours than Polynesia, while the wood carving has qualities that set it apart again.

. . . Their Products

Many interesting skills and techniques have been developed by the islanders. Of these, the weaving of vegetable fibres is one of the most widely spread, and examples of this art can be found in almost every district, from the river and swamp villages of the Sepik, or the mountain valleys of the New Guinea Highlands, to the tiny coral islets of the Tokelau or the Ellice groups. Some of it, notably the fine mats of the Samoas, is of almost incredible delicacy and fineness; other examples, such as the string bags of New Guinea or the Solomons, are of extraordinary strength. The fibres used are of equal diversity. Admittedly, the pandanus takes pride of place, but the coconut leaf, the coconut leaf-bud, the tendrils of vines, the fibres of the coconut husk and of the banana stem, the bark of trees and shrubs, the stems or the leaves of water-weeds, and the skin of the sago-palm leaf stem, are among the many other fibres used.

The art of tapa-making has never been known in some territories; in others where once it flourished, the skill has been almost lost; but in many territories it is still an integral part of the life of the people, and large quantities of tapa, some of superfine quality, are being produced, partly for sale to Europeans but largely for everyday use by the islanders themselves.

An almost infinite variety of styles and skills is manifest in the domain of wood carving, especially in Melanesia, where some of the carvers are more than artisans—they are artists in their own right. This is notably the case in parts of the Solomon Islands and in the Sepik area of New Guinea. Polynesia, too, has fine wood carving; that of the Marquesas is outstanding for the intricacy of its detail. Polynesian wood carving is characterized by elegance in its proportions. Different again is the carving of Micronesia, where delicacy and finish in execution are frequently combined with great humour and imagination.

Then there is pottery, confined to a relatively small number of districts and using extremely primitive and imperfect techniques, yet producing in some cases, such as in the Chambri Lakes area, articles of consummate skill and artistic sense.



First stage in making tapa in Naselesele, in the Fijian Islands. The bast from the paper-mulberry tree is being beaten tissue-paper thin.

These are, perhaps, the main forms of handicrafts but, in addition, there is a wealth of further products illustrating patient skill, ingenuity, imagination, and sense of form and colour. These include the huge array of articles in polished shell or tortoise-shell, the inlays of shell in ebony, inlays of silver in tortoise-shell, intricately fashioned spears with barbs of splintered bone or of thorn spines, "bride money" of many types, shell necklaces, armlets, and infinitely more; and such modifications of European skills as the beadwork of Wallis and Futuna and other groups, the "patchwork quilts" (*tifai fai*) of Tahiti, the hand-painted and silk-screened dress fabrics of Western Samoa and Tahiti, and the engraved shell of artisans in Tahiti and Fiji.

. . . and Some Techniques

Weaving In general, the most important fibre used in weaving in the Pacific is produced from the leaves of various forms of the pandanus or "screw pine." This curious tree, standing on "stilt roots" and capable of thriving on almost inorganic soil, produces long leaves somewhat reminiscent of sisal hemp or phormium flax, but with sharply serrated edges and mid-ribs.

The preparation of the fibres is nearly as time-consuming as the actual weaving itself. There are many ways of preparing pandanus, depending on the variety, and also depending on the technique of a given island as well as on the purpose for which the material is to be used.



A group of villagers in the Tokelau Islands weaving fine mats from sun-dried pandanus.

One method is to pass each leaf quickly through a fire, then to boil it briefly in fresh water, and with a sharp shell or perhaps a knife, cut off the serrated edges and the mid-rib. The strips of pandanus are then carefully bleached in the sun for a number of days and finally rolled into long coils ready for use. Before being plaited, they are passed at a sharp

angle between the thumb and a blunt shell or the reverse edge of a knife, in order to make the fibres flexible, and are then slit to the requisite size—anything from a thirty-second to one-half inch in width.

On other islands, the passing of the leaves through the fire and the subsequent boiling are omitted; the preparation is basically a matter of very careful sun bleaching, the leaves being half-plaited in such a way that when unplaited

for use they do not warp or twist. Elsewhere, for very fine mats, the women use a special type of rather fleshy pandanus, from which the outer skin is stripped and this alone is used in order to produce a silky, very delicate mat.

The preparation of vegetable dyes is far more complex, and in many instances a secret process is involved; this is regarded as the property of a given island or village. The dyes so produced, however, are of lovely mellow tones and very fast. Unfortunately, there is a growing tendency to adopt the simpler technique of using "store dyes," which are less fast and also of a more gaudy colour. This is now being discouraged.

All weaving of the South Pacific is done by hand in the villages and in the spare time of the individual weaver. It is painstaking, intricate work and cannot always be done to a strict timetable because, apart from the women's need to look after their families and also to work in the family food gardens, the fibres cannot be bleached if the weather is too wet. Also, the fibres cannot be woven if the weather is so dry as to make them brittle in the weaving.

Tapa making The making of tapa or "native bark cloth" is, in some respects, an even more intricate process. Once the chief form of cloth—at least for ceremonial occasions—over a large part of the South Pacific, notably in Polynesia (though not in all parts), tapa is now no longer made in several territories where once it was a universal art. In others, though, tapa of outstanding quality in texture and design is still made, and by no means only for sale purposes. In several island groups it is still the usual form of sheet or quilt, to be thrown over the body on a somewhat chilly night, and it is still used on such occasions as a wedding or at a ceremonial dance.

Although other trees and shrubs, such as the breadfruit tree, can be drawn on for tapa making, the tapa as generally known, is made from the inner bark of the paper-mulberry tree (*Broussonetia papyrifera*). This tree is cultivated for the purpose of tapa making in such a way that the main stem is induced to grow straight and slender, without side branches. When it is six or eight feet tall, it is cut off near the base. A small incision is made at the lower end of the sapling, and the entire bark can then be peeled off in the same way that a glove is peeled off a finger.

Using a sharp shell as a scraper, and holding the bark against a large bamboo rod or other curved wooden surface, the tapa maker scrapes off the coarse, outer green-grey bark, exposing the bast. Water is constantly used during this, and all succeeding processes, to keep the fibres saturated.

The strips of inner bark are then beaten with a flat-faced wooden club against a curved, hollow and resonant length of hardwood. The mention of this point about the resonance of the wooden beating board is because tapa makers usually work in teams of two, three, or four women, all beating their tapa on the same board and in a slightly "off-beat" rhythm. The beat of the tapa makers and the work songs that they sing were once the constant accompaniment to village life almost throughout the South Pacific, and that

fascinating beat is still heard daily in scores if not hundreds of villages.

The first beating expands the material to perhaps eight times its former surface area and reduces it to a tissue-paper thickness. Two or three sheets of this delicate material, having been carefully folded and wetted, are unfolded again and placed one over the other. The double or triple thickness is then beaten again to "felt" it and cause it to become one homogeneous sheet. In a similar way, these sheets are joined on to other sheets to make a large piece of tapa.

The decoration or painting of the tapa is, of course, the most difficult part of the whole process, and the method and style of carrying this out vary from territory to territory. Some indications of these styles are given in the individual territorial sections of this booklet, but the actual preparation of the basic material is fundamentally the same in all territories.



Pottery making in the Sigatoka District on Viti Levu, Fiji. The potter's wheel is unknown but the "paddle and anvil" technique is used.

Pottery making The potter's wheel was unknown in the Pacific, but instead, three other techniques are used for pottery making. By one method the bowls and cooking pots are hand moulded, and by a second the pots are built up by using coils of kneaded clay. By the third method, sometimes known as "paddle and anvil," the craftswoman, after roughly forming the bowl by hand moulding, beats it to the required symmetry and delicacy by holding a carefully selected rounded stone inside the object and patting the

outer surface with a wooden "paddle." A skilled woman is capable of producing pots and bowls of perfect symmetry and of very smooth finish in a remarkably short time by this method.

While a great deal of the pottery so produced has little artistic interest, certain areas of Melanesia are notable for their highly developed sense of form and decoration. Unfortunately, the low firing temperatures and the lack of effective glazing detract from the suitability of these products for export. It is nevertheless possible to arrange for examples to be sent to the connoisseur, and steps may soon be taken to improve firing and glazing techniques so that some of these extremely interesting products of native art can become more widely known.

Other skills In the larger island groups, where circumstances have permitted the general adoption of the European way of life, together with

Wood sculpture has always been an important art form in the Pacific. An artisan from the Marquesas Group in French Polynesia is shown carving a coconut-tree trunk.

European techniques and even machine tools, there have been many interesting developments of handicraft techniques. In Tahiti, Fiji, and some other groups, the polishing and engraving of mother-of-pearl and tortoise-shell and the inlaying of silver and other metals have been carried to a high degree of artistry, while woodwork has developed an effective synthesis between indigenous styles and European finish.

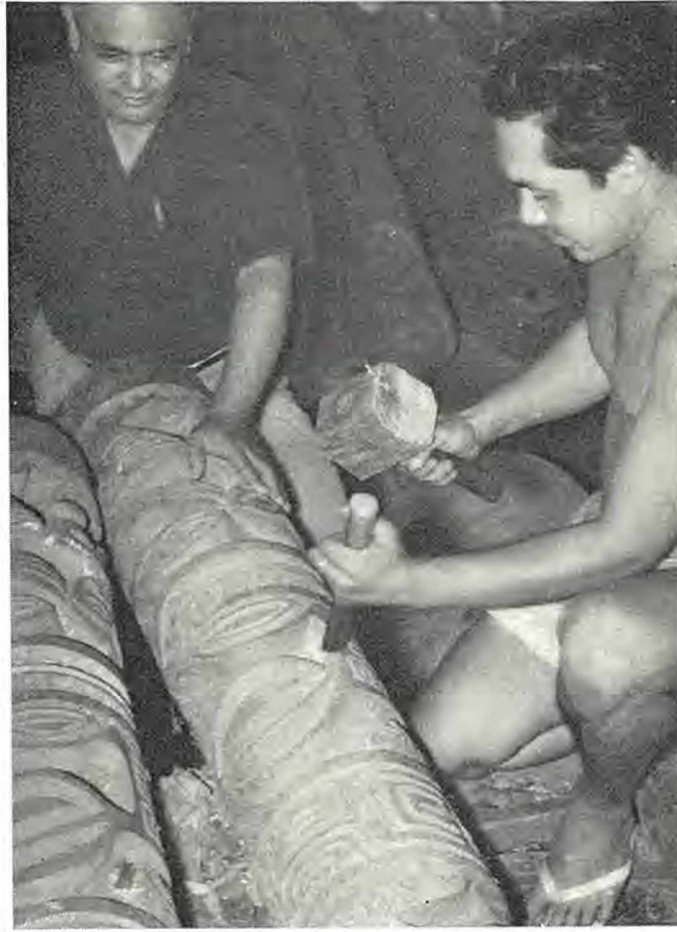
In general though, the handicrafts of the South Pacific are ancient traditional skills, still carried on with the same techniques used before the

Europeans broke into this vast ocean area. Even though the wood carvers long ago saw and adopted the advantages of steel tools for their work, shells are still used for polishing the finest wooden artifacts, and shells are still regarded as invaluable tools for many of the processes of weaving. Vegetable dyes are still made by age-old processes; the designs are those handed down from generation to generation, and most of the products of South Pacific handicraft skills have been made in tiny, simple villages whose people have never seen a train or a daily newspaper. But they are desperately anxious to advance—and to help their children to advance—and that is why they are offering the skills of their hands to the people of the outside world.

It is the hope of the South Pacific Commission that this little booklet may help them to accomplish this purpose.

Notes for Prospective Buyers

In general, buyers should realize that because of the truly individualistic way in which the handicrafts of the Pacific are produced, it is difficult to ensure the exact standardization of design or size. Indeed, much of the charm and attraction of Pacific island work derive from the fact that each object is a new creation. The illustrations in this booklet are intended primarily to give a general impression of the type of weave, decoration, or



shape of a woven object, or the general impression of certain forms of wood carving. Admittedly, certain carved objects such as the kava bowls of various islands, the *tuluma*, or the kumete of others, are fixed by tradition in their forms and dimensions; but, by and large, each artifact is a unique creation and should be sold as such.

An effective method of ordering, at least with initial orders, is to allow a certain amount of freedom of choice, specifying only the general type of object required, the number, and the price. Marketing experience will then enable future orders to be more specific.

It will be found that artifacts of the South Pacific make their greatest impact if they are given a display that captures as closely as possible their natural surroundings—a backdrop representing sun, sand, and palm trees. Hats, small mats, tapa cloth, and knickknacks should be displayed on or against larger woven mats, with perhaps a few curiosities such as native fish hooks, tattooing outfits, string bags, bamboo water-containers and the like, also displayed to attract interest.

Unless otherwise stated, all prices are given in local currency, f.o.b. In most territories, however, dollars or sterling cheques or currency are acceptable; conditions and means of payment should, however, be verified.

No orders should be placed through the South Pacific Commission. Addresses to which inquiries and orders should be sent direct are indicated at the end of each territorial section.

ANGUS McBEAN,

*Social Development Assistant,
South Pacific Commission.*

Nouméa,
New Caledonia,
March, 1964.

AMERICAN SAMOA

A TERRITORY in rapid economic transition, American Samoa nevertheless still produces a large volume of finely executed traditional handicrafts. The chief town, Pago Pago, well known as a former American naval base and also as the setting for numerous tales of the Pacific, is the centre of the thriving tuna-canning industry and a stopping point of jet air routes; but not very far from this almost fully Europeanized environment a host of charming villages retain much of the charm of the Polynesian way of life. Above all, the outlying Manu'a Group, seldom visited by tourists, is a world apart, where tapa, mats, and carved wood of the finest quality are still made for the people's own use.

American Samoa as a whole has an area of under eighty square miles and a rapidly growing population of over 20,000. All four islands—Tutuila on which Pago Pago lies, and Ofu, Olosega, and Ta'u in the Manu'a Group—are volcanic in origin with steep, heavily wooded slopes rising almost directly from the coastline and with very little land suited for easy cultivation. One further island in the group, Swain's Island, belonging geographically to the Tokelau Islands, is a low-lying coral atoll, with a population of under 200.

HANDICRAFTS OF AMERICAN SAMOA

*(Prices quoted in U.S. dollars)**

Mats

Floor mats Plain, double weave, half to three-quarter-inch mesh, 4 feet by 7 feet, \$5.50 (approximately 20 cents per square foot).

* £stg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

Shopping baskets, table mats, and shell necklaces on a plain, woven floor mat in Pago Pago.





A Samoan on Ofu in the Manu'a Group of American Samoa with a fish trap and a well-woven mat.

Floor mats Finer, but single weave, quarter-inch mesh, 3 feet by 6 feet, \$5.00

Floor mats Decorative weave, dyed in bright European colours, 3 feet by 6 feet, \$4.00.

Place mats Plaited, rectangular, double weave, plain, 12 inches by 10 inches, set of one dozen, \$4.00 to \$5.00. Also 12 inches by 18 inches, set of one dozen, \$5.00. Round, fine woven, from 6 inches to 36 inches in diameter, \$0.25 to \$5.00.

Baskets and other Woven Ware

Rectangular, plaited shopping baskets Of varying sizes and types, some of warm, brown pandanus with inwoven design in light pandanus; others with designs in brightly dyed fibres. Prices, \$4.00 to \$10.00 each according to size and quality.

Shoulder satchel Size, 10 inches by 14 inches, \$3.00.

Linen basket Height, 17 inches, diameter, 18 inches, \$10.00.

Serving tray With woven "containers" for six glasses, oval, 18 inches by 10 inches, \$3.00.

Bedroom slippers With attractive pompoms in dyed hibiscus or sea-shells, \$2.75 for children's sizes upwards.

Tapa Cloth

Much of the tapa cloth made in American Samoa is of excellent quality and in truly traditional designs. In some cases the pattern is painted freehand, but usually it is produced by the use of hand-carved blocks, as in the case of Tongan tapa (*q.v.*). The colours used are mostly browns, black, and yellow, prepared by traditional processes. Tapa designs are usually "closed" and complete in themselves, filling up the particular piece of tapa used. Larger pieces can, however, be made if required.

Some typical sizes and prices Size, 2 feet 6 inches by 1 foot 3 inches, \$4.00; 4 feet by 4 feet, \$4.00; 4 feet by 6 feet, \$7.00.

Circular piece Diameter 24 inches, \$3.00.

Undecorated tapa cloth Width 36 inches, \$1.50 per yard.

Carved Wood

"Tanoa" These bowls, traditionally fashioned for the preparation and serving of *kava* or *'ava*, the ceremonial drink of Polynesia, are made of a hardwood of very fine texture and close grain. A *tanoa* of high quality is correct in all its proportions and is given its final high gloss and polish by being rubbed painstakingly with cowrie shells.

Well-finished "tanoa" Diameter, 5 inches, \$3.00; 10 inches in diameter, \$5.00; 12 inches in diameter, \$20.00.

Other objects in carved wood Full-size and miniaturized *'umete* or food bowls, wooden knives, *tikis* or ancestral figures, model canoes, and other items are also available at prices ranging from \$1.00 upwards.

Other Handicrafts

Shell necklaces A great variety of attractive necklaces and armlets of shells and/or berries is available at prices from \$0.50 to \$3.50 each.

Dancing skirts ("Hula Skirts") Dancing skirts are made of fine, bleached hibiscus-bark fibres, some dyed in bright European colours, some left plain. Prices range from \$1.00 to \$13.00 each.

Placing of Orders

The prices quoted are *retail prices to tourists* in Pago Pago. When this brochure was published it was expected that steps would soon be taken to encourage a wider circle of village people to participate in handicraft production for sale overseas, in particular by offering more regular and fuller outlets for production in outlying villages, notably in the Manu'a Group.

Inquiries should be addressed either to the *Women's Health Committee of American Samoa*, which is largely responsible for maintaining interest in handicraft production, or to the *Governor of American Samoa* for channeling to appropriate firms with whom contact could be made.

American Samoa is in frequent, regular air connexion with the major air routes of the world, and there are also frequent and regular shipping calls. The Bank of American Samoa provides banking facilities.

Typical tapa designs in black and dark-brown from the Manu'a Group.



BRITISH SOLOMON ISLANDS PROTECTORATE

IN A GREAT chain of mountainous islands of volcanic origin flanked by outlying coral atolls and islets, the British Solomon Islands Protectorate extends through seven parallels of latitude and between fifteen meridians of longitude. Great forests cover much of its area, and most of its population of perhaps 130,000 is found in coastal regions.

Although the Solomon Islands form one of the last Pacific areas to be developed, they were among the first to be discovered. The Spanish explorer, Mendaña, sighted land at Santa Ysabel in 1568, and spent six months in the group searching for signs of gold. Again in 1595 he reached the Solomons, founding an ill-fated colony in the Santa Cruz Group. But then for two hundred years the main islands of the group remained lost to the sight of Europeans, and it was not until the activities of the "blackbirders"—seeking cheap labour in the nineteenth century—shocked the world, that the Solomon Islands received attention. To put a stop to these practices, the islands were placed successively under British protection in 1893 and in the following years.

Meanwhile the Solomon Islanders' own warlike activities and their fierce reprisals against European raids had given the islanders an unenviable reputation. However, although pacified relatively late, they were moving slowly but steadily towards full development when, in the Second World War, the accidents of history made the Solomon Islands once again the scene of fierce struggle. It was in the waters around Savo Island and on the beaches of Guadalcanal, near where the young capital of Honiara stands today, that some of the bitterest and most costly naval and land engagements of the Pacific took place.

This brutal awakening to the realities of the twentieth century led, as elsewhere in Melanesia, to the development of semi-political, semi-mystical movements among the people in the years immediately following the war, but today the Solomon Islanders are steadily adapting themselves to the modern world along more rational lines.

For the ethnologist the Solomon Islands present fascinating problems, as Melanesia and Polynesia meet on the outlying islands of the group. Even on the main islands, with their predominantly Melanesian population, there is great racial diversity. Micronesia, too, is represented since, in order to ease the population pressure in the Gilbert and Ellice Islands, colonies from these groups have been settled on some of the islands in the Western Group. Thus the handicrafts of the Solomons bear the imprint of all these racial temperaments and skills. If one handicraft had to be singled out as "typical" of the Solomon Islands, however, it would be carved ebony inlaid with shell,

outstanding specimens of which represent the ultimate in fantasy and workmanship.

SOME SOLOMON ISLANDS' PRODUCTS

*(Prices quoted in Australian currency)**

Carved Wood

The wood carving of the Solomon Islanders has always excited admiration, and their ancient artifacts are prized by museums and collectors. But still today, a wealth of outstanding work is being produced. To a much greater extent than with weaving, however, the excellence of a piece of wood carving depends on the artistic sense of the individual carver, since each object is an original creation. Certain wood carvers observed at work in the course of the present survey deserve the title of artists rather than artisans.



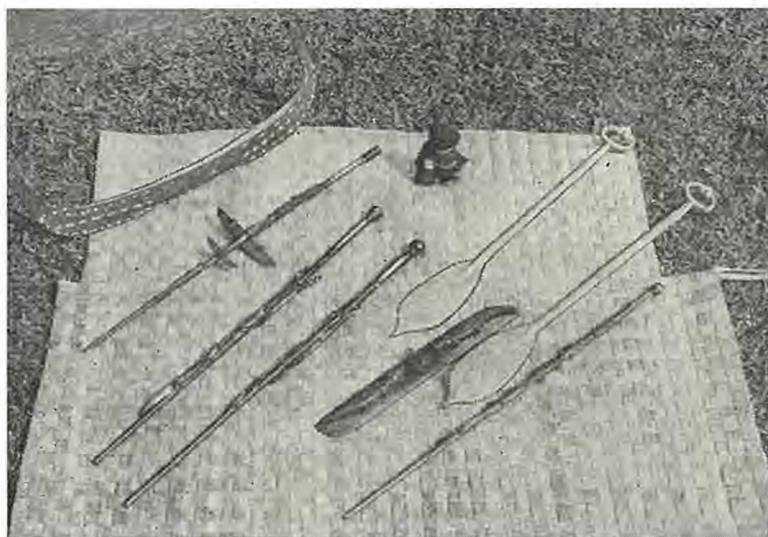
Wood carver in Kira Kira, British Solomon Islands, at work on lintels for a new village club-house.

A wood carver is very proud of his creation, and this fact, coupled with a somewhat unrealistic attitude towards money, makes the task of buying wood carvings very difficult; a Solomon Islander, once having stated a sum, is not inclined to discuss terms any further but would rather keep his handiwork than dispose of it for a price which disappoints his expectations! Nevertheless, with the development of a cash economy and some experience in marketing, prices are beginning to settle themselves, and the figures quoted

* £stg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

here may be taken as giving a fair range for all except the most outstanding examples.

Wood carving is carried on in all islands of the group, and if a particular locality is mentioned, this does not imply that the type of object is exclusive to that area. In general, though, the islands of the more northerly groups, such as New Georgia, with Viru Harbour as the main area of craftsmanship, and those grouped around Kira Kira (San Cristoval, Santa Anna, and Santa Catalina) concentrate on carving in ebony or other dark woods, with inlays of mother-of-pearl, nautilus, and other shells; the "Polynesian outliers," such as Bellona or Rennell, do their carving in lighter woods and with less or no inlay.



Walking sticks and other objects of carved wood. The Solomon Islands are particularly famed for ebony inlaid with shell.

Walking sticks A very large proportion of wood carving being done at present is in the form of walking sticks. Some of these are simple in their design, perhaps with a serpent entwining the shaft of the stick, or perhaps with the upper section of the shaft inlaid with shell in restrained geometrical designs. Such walking sticks, if not in ebony, may be priced from £1 to £3. Others are carved in full relief with croco-

diles or birds forming the chief decorative motif.

In the case of one particular example offered for sale on Rennell Island, the entire shaft represented a fantastic "chase," in which a succession of crocodiles, squids, crabs, birds, and snakes were biting each other's tails—running up and down the entire length of the stick. All such sticks show fantasy, humour, and great craftsmanship. If not in ebony, sticks of this genre may be priced at between £2 and £6. In somewhat similar motifs but with extremely fine and delicate shell inlay and with almost the texture of black marble, ebony walking sticks may command prices up to £15 and £20 each for connoisseur's items.

Carved figures Carved busts or full human figures are made in many styles and in all sizes. Two artisans seen at work in Kira Kira have made a series of striking lintel posts and rafter friezes in a restrained style in which not a

single line is superfluous. In the same district, two gate posts near the landing jetty, one representing a woman holding two fishes—one under each arm—and a man holding a fish between his thighs, are representative of a refreshingly earthy sense of humour that sometimes pervades Solomon Islands' wood carvings.

In Kindu, near Munda on New Georgia, one particular artisan has produced a number of figures up to 2 feet in height, which ranged from representations of Solomon Island warriors and of women in a traditional, indigenous style, to a figure of a kneeling angel with the lines of a Gothic figurine. On San Cristoval, figures up to 2 feet in height are made, complete with indigenous dress, hair (from vegetable fibres), shell eyes, tribal tattooing, armlets, anklets, and necklets.

Naturally, the prices of all such carved figures depend so greatly on size, finish, detail, and inborn artistic taste that one can only suggest that for figures up to 2 feet in height, an extreme range would be from £3 to £10. Larger figures would need to be ordered specifically.

Carved weapons Slightly miniaturized war clubs, axes, and spears, in some cases with fine-woven lashings or bindings, all proportions and details correct and authentic, up to 3 feet in length are available from various islands, notably Bellona, Rennell, and Santa Catalina, at prices from 4s. 0d. and 5s. 0d. and up to £2 according to size and quality.

Smaller objects Meticulously carved, small turtles, crocodiles, birds, and fish, in ebony or other hard dark woods ideal as paperweights, or in some cases slightly adapted to be used as ashtrays or as paper cutters (crocodiles' tails are attenuated to form the cutting edges) are available from many areas, mainly from Viru Harbour where, in sizes from 3 inches to 10 inches in length, they are offered at from 5s. 0d. to 18s. 0d. each.

Food bowls Miniaturized food bowls with carved bird and animal motifs, and heavy shell inlay, in ebony or other dark hardwoods, are a speciality of the San Cristoval-Santa Anna-Santa Catalina area. Prices are dependent—apart from size and general finish—on the amount of shell inlay.

A plain small bowl with no inlay and no bird or animal motifs, was offered at 8s. 0d., a somewhat similar one but with restrained shell inlay at £2 10s., while a very ornamental chalice, 5 inches in height and 16 inches in length, was priced at £4. Larger and more ornate examples may cost correspondingly more.

Some figures seen at Munda. All of these are the work of one man.



Novelty items Traditional wooden hair combs at 3s. 0d. to 10s. 0d., coconut-shell spoons at 1s. 0d. each (Santa Anna and doubtless elsewhere); and even a fascinating "tattooing outfit" at 3s. 0d. (Bellona) are among the authentic small artifacts available.

Model canoes Model canoes in the styles traditional to the various islands and up to 3 feet in length can be bought at prices from 10s. 0d. to £3 each.

Woven Ware

The variety and amount of woven ware available in the Solomon Islands are not great but certain of the woven products are unique in style and exceptionally well finished.

Shopping bags A very practical and attractive "shopping bag" is made almost throughout the group, but notably on Malaita, Rennell, and Bellona. This bag is very finely woven from coconut leaf-bud fibres, with attractive inwoven geometrical designs in naturally dyed black fibres. It is rectangular in form, very supple and very strong. It would be ideal for export as, when empty, it occupies no more space and weighs no more than a string bag.

These bags are made in sizes from approximately 4 inches by 5 inches to 10 inches by 12 inches, and are sold at from 3s. 0d. to 8s. 0d. each.

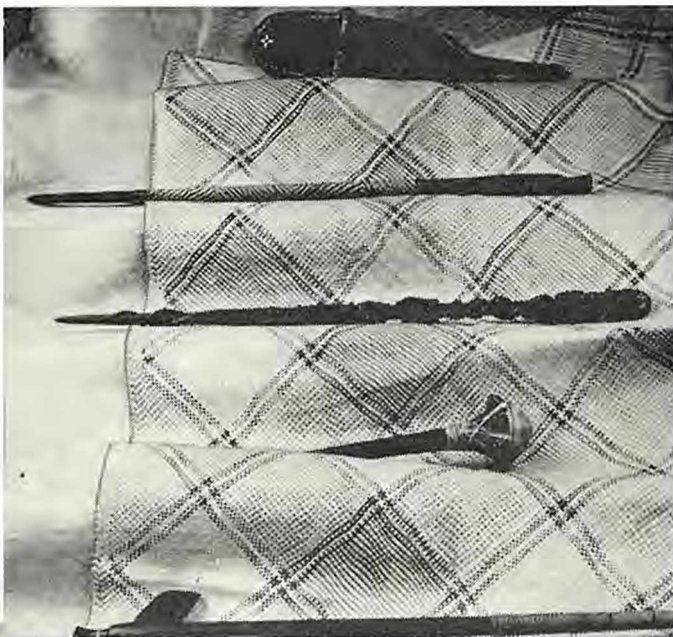
Reticules These little bags, used as "vanity bags" by men and women alike in the Solomons, are of a fine pandanus weave with brightly coloured inwoven design, but more "pouchy" in their form than the shopping bags.

They are made in various areas, notably in the Reef Islands, and are available at from 3s. 0d. to 6s. 0d. each.

Other bags and baskets Some pandanus "shopping baskets" and "sewing baskets", similar in style to the products of Polynesia, are made for local sale in Honiara at prices up to 15s. 0d. each. On various islands, carrying bags made from bark fibres and "produce baskets" of woven coconut leaf

are made. Such articles, which are available at a few shillings each, have a "curiosity" interest. String bags (*Hapueli*) from Choiseul, at 3s. 0d. and 4s. 0d. each, are of very considerable interest and utility.

"Buka" basketware At Ambo on Malaita, and at Munda in New Georgia, there



Examples of fine handicrafts produced on Bellona, one of the "Polynesian outliers" of the Solomon Islands.

is a limited production of the type of basketware from vine tendrils generally known as "Buka" basketware (from the administrative centre of Buka, on the island of Bougainville, ethnically a part of the Solomon Islands but administratively a part of Papua and New Guinea). This very firm and beautiful basketware is made into trays or "sewing baskets" and into shopping baskets, and sells at approximately 50 per cent above the price for a corresponding pandanus article.

Mats In general in the group, few mats are made, but on some of the outlying islands, such as Bellona, Rennell, and the Reef Islands, very finely woven pandanus mats, with delicately executed inwoven designs, are available at prices from 1s. 0d. per square foot upwards.

Santa Cruz weaving

In some of the valleys that fringe Graciosa Bay on Santa Cruz, small numbers of older men and women are adept in a form of weaving which must represent the first step in the development of a loom. With the aid of banana-stem fibres, they produce a textile having the texture of coarse-woven linen and with a most delicate and beautiful inwoven design in naturally dyed jet-black fibres.

Fine mats approximately 5 feet by 2

feet are available in strictly limited quantities at upwards of £2 each.

In view of the rarity of this weave—believed to be known only in one small area of the Philippines and in this tiny group in the Solomons—these are classed as collectors' and connoisseurs' items.



In the Santa Cruz Group, dancing skirts are still woven from banana-stem fibres with the aid of an ancient and primitive form of loom.

GILBERTESE PRODUCTS

From the Gilbertese settlements within the group, almost all the outstanding products in woven ware and carved wood that are typical of the Gilbert Islands, including the famous "shark tooth swords," can be procured at prices similar to those prevailing in the parent group. (*See Gilbert and Ellice Islands.*)

Shell and Tortoise-shell Products

Articles in carved and polished tortoise-shell, such as armlets at 4s. 0d., serviette rings and belt buckles at 3s. 0d. and 4s. 0d., and butter knives at 10s. 0d., are available, notably at Munda.

Beautifully fashioned, traditional fish hooks of polished and carved shell with tortoise-shell barbs, are available at Tombe (Viru Harbour, New Georgia) from 6s. 0d. to £1 each.

For museums, private collectors, and connoisseurs *Tafuliai*, or strings of "custom money," still used as bride price, made from ground and drilled shell and still "manufactured" on Auki Island off Auki, Malaita, in the traditional way and for the traditional purposes, are still occasionally available at prices from £10 upwards, according to the length and number of the strings.

Shell necklaces, armlets, and anklets Attractive, sorted and strung shells can be bought at prices from 2s. 0d. upwards.

Rare shells can also be purchased individually at current prices.

Placing of Orders

The sale overseas of Solomon Islands' handicrafts is a relatively new development, but government-sponsored co-operatives and some local business firms and community organizations complete orders. Initial inquiries could be addressed to the *Chief Secretary, Honiara, British Solomon Islands Protectorate*, or orders could be placed with any of the following in Honiara: *Chairman, Honiara Chamber of Commerce; Registrar of Co-operative Societies; Mrs. L. Dennis; Evans Book Shop; British Solomons Trading Company; A. C. Blair, M.B.E.; A. J. and G. Blum; Honiara Girl Guides' Association; Honiara Boy Scouts' Association;* or the *District Commissioner, Central*. In addition, inquiries and orders can be dealt with by the *District Commissioners at Auki, Gizo, and Kira Kira* for products of these areas.

There are regular air services via Australia/Port Moresby and Suva/New Hebrides, and shipping services are fairly frequent. Because of the difficulties of communications between the islands in the group, however, a time lag of three months must be reckoned with.

The Commonwealth Bank of Australia has agencies in the Protectorate and Australian currency is normally used.

FIJI ISLANDS

THE FIJI ISLANDS, that great group of over 300 islands in the very centre of the South Pacific, a "melting pot" of cultures since earliest days, are naturally the home of a great variety of handicrafts, since Melanesia and Polynesia are here inextricably intermingled. Moreover, a very significant contribution to the handicrafts of the group has been made by the Indian population, which today outnumbers the Fijians themselves.

Of the total land area of 7,000 square miles, more than 6,000 square miles are taken up by the two large islands of Viti Levu, on which Suva is situated, and Vanua Levu; but some of the finest handicrafts are made on the innumerable outlying smaller islands where the traditional way of life has been retained to a greater extent.

All visitors to Suva are struck by the rich selection of handicrafts offered for sale at the market, but the objects displayed there give a somewhat distorted picture of Fijian handicrafts. On the one hand, they include many handicrafts made by Tongans, Niueans, Ellice Islanders, Gilbertese, Samoans, and other islanders living in or near Suva; on the other hand they do not fully represent the capabilities of the Fijians themselves, since the best work of the outer islands is seldom on display. For overseas sales, steps are now being taken to represent the outlying groups more fully. As a focal point of handicrafts from all the Central Pacific, however, Suva is unique.

With tapa cloth in the background, a group of Fijian women display baskets and mats woven from pandanus.

Photo: Rob Wright, Suva



SOME FIJIAN HANDICRAFTS

(Prices quoted in Fijian currency)*

Woven and Plaited Ware

Floor mats Floor mats of many Pacific types are available in Suva, either made by families who have emigrated to Fiji, or brought to Fiji from the other islands. Truly Fijian mats are finely and accurately woven from bleached, glossy pandanus, and are either left plain or have a restrained and most effective design in jet-black or dark brown colours made from natural dyes. The edges are either left plain or have serrated pandanus fringes. Under European influences some women weavers use brightly coloured imported dyes for their decorations and tend to weave a fringe of brightly coloured wool along the edges.

In view of the great diversity of mats of differing origin, style, and quality, it can only be said that the mesh varies from one-quarter to three-quarters of an inch wide and that prices range from 9d. to 2s.0d. per square foot, according to quality and fineness of the weave.



Fine mats in Fijian style, woven from pandanus with designs in natural colours or native dyes.

Rectangular place mats In a similar weave to floor mats, either plain or with attractive inwoven designs in natural or artificial colours: usually sold in sets of six or twelve, prices from 4s.0d. to 15s.0d. per set.

Round, woven place mats Natural pandanus, finely woven, single or in gradated sets. Prices from 9d. to 2s.0d. per individual mat according to fineness of weave and size.

Shopping baskets Rectangular, plaited pandanus with inwoven designs in styles representing the most indigenous weaving communities of the Central Pacific. Some are most attractively faced with tapa cloth, and new forms and types are constantly being evolved. Prices from 5s.0d. to 30s.0d. each according to size and quality.

* Estg1; \$A2.50 (£A1 5s.); ENZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

Linen baskets Very firmly woven, with or without lids, some with side lugs. Prices from £2 to £5 according to size and finish.

Fans As with other woven ware, fans of most Pacific island types are either made in Suva or have been sent there for sale. The true Fijian fan carries the minimum of extraneous decoration such as feathers or dyed fibres, but creates its attraction through its interesting form and the ingenious nature of its weave.

Dancing skirts There is a considerable variety of dancing (*hula*) skirts of bleached hibiscus-bark fibres, with girdles of inwoven sea-shells, in the various styles of the Central Pacific. The more traditional Fijian dancing skirt is basically of decorated tapa, and ranges in price from 10s. 0d. upwards.

Tapa Cloth

In Fiji, tapa is known as *masi kesi* or *kumi*, according to the nature of the decoration on the cloth. As in most parts of the Pacific, the cloth itself is made by beating the inner bark of the paper-mulberry tree until it is of tissue-paper thinness and then felting together several layers of these fine sheets by further beating.



Women at Naselesele on Taveuni, seen putting the finishing touches to tapa cloth.

With *masi kesi*, the design is applied by a stencilling process, using small stencils cut from pandanus leaves and glossy pigments of jet-black and dark

brown. These stencilled designs stand out sharply on the plain off-white of the tapa cloth. With *kumi*, the designs are painted on the tapa freehand, in bold geometric or stylized designs, in a manner that is somewhat reminiscent of Tongan and Samoan tapa.

Masi kesi is made in a large number of fixed sizes, either rectangular or circular in form; *kumi* is rectangular and usually about 4 feet or more in width, but it can be cut to any desired length since the design is repetitive, and not "closed" as is that of the *masi kesi*.

Prices for tapa vary considerably but can be taken as ranging from 7d. to 1s. 0d. per square foot for tapa of good average quality, and rather more for superior tapa.

Articles of Shell

The working of shell (cutting, polishing, engraving, inlaying, etc.) is very largely in the hands of Indian artisans. Although very much of the work is rather conventional and standardized, a more original and artistic approach has recently been developed, and there are now many objects of excellent taste available at relatively very reasonable prices. Types of shell used include mother-of-pearl, nautilus, trochus, conch, and smaller shells. Among the types of artifacts currently made are—

Brooches Of cut and polished pearl shell, 5s. 0d. each.

Matched necklace and ear-rings Cut and polished, 12s. 6d. set.

Conch shells Polished and set in a wooden base to form a lampstand, 25s. 0d. each upwards, according to size and quality of shell used.

Engraved pearl shells There is a relatively small production of polished and artistically engraved pearl shells, mounted as lampstands or as ashtrays, etc. The artistic value of these, and also the price, depend on the individual artisan. An average range of prices would be from £2 to £4 each.



Armlets, brooches, necklaces, and other objects made from cut and polished sea-shell and tortoise-shell.

Nautilus shells Fashioned to form an old-time sailing vessel—hull and sails of nautilus shell, rigging of fine silver chain, sails sometimes ornamented with tortoise-shell appliqué—the whole mounted on a turned wooden base, 12s. 0d. each and upwards.

Shell necklaces Simple, strung necklaces and armlets of unworked local shells are available, as elsewhere in the Pacific, at the usual variable prices from 1s. 0d. each.

Tortoise-shell Products

There is a very large volume of production in small objects made from polished tortoise-shell, inset almost exclusively with polished aluminium which, so long as the polish is maintained, gives almost the impression of silver. Silver insets can be supplied if specified, but the wholesale prices quoted below are for the usual insets.

Brooches 2s. 0d. each, **armlets** 5s. 0d. each, **necklaces** 7s. 0d. each, **rosary beads** up to 15s. 0d. set, **ear-rings** 2s. 6d. to 3s. 0d. pair, **cuff links** 2s. 0d. to 3s. 0d. pair, **tie pins** 3s. 0d. each.

The insets in most objects in this price range are of conventionalized coconut trees. More original work, with insets of real silver, is naturally in a higher price bracket.

Carved Wood

Carved wood is today one of the most important handicrafts of Fiji. There are two basic types of artifacts available. One is carved from very hard wood by village craftsmen, mostly on outlying islands. The output consists mostly of *y a q o n a* (*kava*) bowls, clubs, and other traditional weapons. At the moment, the supply of these artifacts is rather limited but it is hoped that more regular channels will provide a constant flow to Suva.

The second type of carved wood artifact, developed relatively recently, has attracted very great interest overseas. The wood used is from a tree known in the Pacific as the rain-tree, and



A selection of handicrafts carved from rain-tree wood, known in the U.S.A. as "monkey-pod." This fine-grained wood of attractive texture is made into a large variety of bowls, platters, table tops, and similar objects, all in native motifs but with a sophisticated finish.

Photo: Rob Wright, Suva

in the U.S.A. as the monkey-pod tree. It has a silken texture, an attractive grain, and it can be worked to a very fine finish.

Although the initial work on artifacts produced by this new development is carried out by machine tools, the final carving is hand done by highly skilled Fijian and Indian craftsmen. Beautifully finished, delicate "petal" relief carving, figures and heads of Fijian men and women, inlaid trays and table tops, pepper and salt containers, salad servers and innumerable other objects are produced.

Some idea of prices can be gained by the following—**hibiscus bowls**, 6 to 18 inches in diameter, from 17s. 0d. to £9 9s.; **salad servers** from 2s. 0d. to 15s. 0d.; **Fijian head**, 8 inches by 4 inches by 4 inches, £2 15s.; **turned kava bowl**, modern version, with Polynesian-style hand-carved legs, 6 to 18 inches in diameter, from £1 5s. to £8 10s.; **hand-carved traditional yaqona bowl** (solid block), 6 to 30 inches in diameter, from £1 7s. to £18.

Pottery

Fiji was one of the few territories in the South Pacific where pottery making was known to the people at the time of the arrival of Europeans (although there is some evidence that pottery had been made more widely in a much earlier epoch). In some areas of Fiji, notably near Sigatoka, pottery is still made by age-old techniques. Two types of pots are made. One type, used for kava bowls, is glazed with a resin, giving attractive shades of brick-red, grey, and green, but it cannot be used for cooking. The other, in unglazed grey, is used as a cooking pot.

In their present form and size, Fijian pottery artifacts, though of great interest to collectors, are not suitable for general shipment overseas. It is likely that steps will be taken to develop smaller and somewhat modified artifacts. Present prices are approximately £1 for a kava bowl of 12 inches to 18 inches in diameter, and from 8s. 0d. to £1 for cooking pots.

Placing of Orders

Fiji lies on the main routes of almost all air and shipping services of the South Pacific. Many firms engage in the sale of handicrafts to overseas buyers and their addresses can be supplied by the *Suva Chamber of Commerce*, the *Suva Indian Chamber of Commerce*, or the *Commerce and Industries Officer, C/- The Secretariat, Suva, Fiji*. Several trading banks have full banking facilities.

FRENCH POLYNESIA

SINCE THE very first years of European contact, Tahiti has always captured man's imagination, yet relatively few people realize that Tahiti is only one of the many islands which form the six groups of French Polynesia—almost a world in itself. In an expanse of tropical seas, larger than the whole of Europe, these six groups have a total land area of approximately 2,500 square miles and a population of over 80,000, of whom some 70,000 are Polynesians, the remainder being mostly of European or Chinese blood.

Tahiti, with its capital city of Papeete, and its total population of more than 45,000, is one of the Windward Islands which, together with the Leeward Islands, comprise the Society Group. Then there are the Tuamotus, the Marquesas, the Gambier Islands, and the Austral Islands. Almost every type of Pacific island is represented among these groups. There are the high volcanic islands, such as Tahiti itself and Moorea, with their fantastically etched skylines of peaks and crags and the softer contours of their lower slopes running down to palm-edged coral beaches. There are the low atolls with their glittering white sands and their blue lagoons, such as the Tuamotus; there are the raised atolls such as Makatea, with its rich phosphate deposits.

These island groups have always been the home of a rich culture, which has expressed itself in music and the dance, in sculpture—both of wood and stone—in the weaving of fine mats, and in the making of tapa. With the exception of tapa making, all these arts flourish today and have in some respects even been enriched by contact with other cultures. For example, mother-of-pearl and other shells were traditionally used in the manufacture of fish hooks and personal ornaments, but under the influence of European artists and technicians, Tahitians today produce engraved shell in which Polynesian motifs are combined with sophisticated style and finish. Similarly, European fabrics are cut and sewn by Tahitian women with taste and skill to form the *tifai'ai*, a sort of bedspread of great charm and originality.

Yet a further example of the Tahitian synthesis of two cultures is the production of hand-painted or silk-screened fabrics, in which an imported plain material is transformed by local artistry into a unique creation.

While Tahiti, and more particularly Papeete, produce this effective combination of cultures, the other island groups retain skills that have been little modified and therefore have a refreshing directness. The carved wood of the Marquesas is, of course, unique in the style and in the finish of its execution, while the woven pandanus, especially of the Austral Group, comprises a wide range of meticulously executed forms.



From left to right—drum, club, tiki, ceremonial adze, vase, and a lance head. These artifacts range in height from 15 to 30 inches and show the intricate style developed in the Marquesas.

Photo: Courtesy of the Government of French Polynesia

SOME HANDICRAFTS FROM FRENCH POLYNESIA

(Prices quoted in C.F.P. francs)*

Carved Wood

Carved wood A hardwood of fine grain and attractive texture is used for very much of the best sculptured wood in French Polynesia, but the wood of the coconut tree also can be worked to an attractive finish. Each island group has its own particular style of carving, but two major genres are easily distinguished.

The first is the representation of Polynesian divinities or ancestral figures known as tikis, in bold, conventionalized outlines. The second, associated with the Marquesas Group, includes bowls, ceremonial adzes, clubs, and similar objects, carved from fine-grained woods such as *miro*, *ati*, *tamanu*, or *tou*, and with delicately carved surface decorations in highly conventionalized geometrical designs almost reminiscent of ancient South American sculpture.

Prices for carved wood vary very greatly, depending partly on the wood used, partly on the size, and partly on the intricacy, delicacy, and skill of the carving. An indication of prices can be gained from the fact that the finely carved lance head, as illustrated, 60 cm. in length (approximately 24 inches) is priced at 600 frs C.F.P., while the Marquesan ceremonial adze, with stone head and intricately carved decorations, 70 cm. in height (approximately 27 inches) would be sold at 7,000 frs C.F.P.

* £stg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

These tikis from French Polynesia indicate some of the traditional techniques.

Photo: Courtesy of the Government of French Polynesia

Other objects would be intermediate in price between these two figures. For example, the drum carved from the coconut-tree trunk and 40 cms. in height (approximately 16 inches), is priced at 900 frs. The Marquesas club in dark hardwood (*tou*) is priced at 2,300 frs.

Among the other objects shown is a *tiki* king in dark hardwood at 2,000 frs and a large, carved vase in *tou* wood at 4,500 frs. Illustrated also are the single tiki, approximately 40 cms. in height and sold for 3,500 frs, and the double tiki selling for 5,000 frs. Both these figures are also carved in *tou*.



Stone

Carved stone Inspired by ancient stone sculptures, several Tahitian artisans engage in the carving of a grey volcanic stone into representations of traditional divinities. These stone sculptures, ranging in height from 20 cms. to 80 cms., are priced at from approximately 200 frs to 2,000 frs.

Representations of Polynesian gods sculptured in volcanic stone.

Photo: Courtesy of the Government of French Polynesia





Some of the beautiful necklaces and other ornaments strung from carefully selected sea-shells. They are pictured on a typical pandanus mat in the background.

Photo: Courtesy of the Government of French Polynesia

Woven Ware

Woven ware The weaving of pandanus is one of the most important forms of handicraft in the group taken as a whole. As elsewhere in Polynesia, the ability to weave dexterously is regarded as one of the duties and attributes of a good housewife and mother, and as a result the standard of weaving is generally very high indeed. The climate and soil also produce a pandanus of excellent quality. A great deal of weaving is done on Tahiti itself, but some of the very finest work comes from other island groups, notably from Rurutu, Rimatara, and Tubuai, all three in the Austral Islands.

The diversity of objects is very great. Floor mats, table mats, trays, sun hats, bonnets, bedroom slippers, and bags and baskets of many styles and sizes are available, some in plain, sun-bleached pandanus, others with gaily dyed inwoven designs or with decorations in coloured hibiscus fibres. Prices are as follows—

Hats For children, pandanus, from 50 frs; for adults, according to fineness, 60 frs; openwork from 200 frs.

Mats Pandanus, 5 mm. weave, 1m85 by 0m55 from 165 frs; openwork 1m05 in diameter, 220 frs; 20 mm. weave, 3m by 2m, 450 frs; openwork 1m50 in diameter, 330 frs.

Handbags In woven pandanus, 33 by 26 by 14 cm., 315 frs; 28 by 21 by 12 cm., 200 frs.

Shopping baskets 45 by 35 by 12 cm., 165 frs.

Table mats Weave of 10 mm., 45 by 30 cm., 30 frs; 45 by 35 cm., 45 frs.

Hula skirts From 200 frs each.

A relatively rare skill is the weaving of the fine yet strong fibres of the coconut leaf-bud into hats, cigarette cases, small reticules, and the like. The delicate leaves are bleached snow-white and the weave is very fine and close. Prices are comparatively high but the artifacts themselves are extremely interesting and are truly connoisseur's items. This type of weaving is carried out on only a small proportion of the islands of the South Seas.

Shells

Articles from sea-shells The cutting, polishing, and engraving of mother-of-pearl and other sea-shells has been developed in Tahiti to very high levels of craftsmanship and artistic skill. European and Chinese artists have played a part in this development, but much of the work is also done by Tahitians and the motifs are almost exclusively Polynesian. Shell is cut and polished to form tasteful brooches, ear pendants, armlets, necklets, and the like, while whole shells of mother-of-pearl are polished and engraved in graceful designs to form ashtrays or translucent light holders. Prices vary according to size and to individual artistry.

One of the most charming forms of handicraft in French Polynesia is the stringing of carefully selected sea-shells of infinite delicacy and variety into fascinating necklaces. The prices for those illustrated range from 20 to 50 frs; other more elaborate creations, including the use not only of shells but also of carved and polished wooden beads, of attractive nuts or seeds, and even of sea-urchin spines, may be priced at from 150 to 250 frs.

Fabrics

"Tifaifai" The *tifaifai*, a sort of quilt or bedspread, is a unique combination of European and Polynesian skills. It can be made with great artistry and skill by choosing a suitable combination of fabrics, cutting them into suitable shapes and then re-sewing them to create a new and most attractive pattern.

A second method is for flower designs with the corresponding foliage, and (sometimes, but less frequently) purely decorative abstract designs, to be first drawn on a piece of plain cotton fabric. These designs are then cut out of a single piece of different material of a



A tifaifai or bedspread made of coloured, printed fabric, cut and sewn in attractive designs.

Photo: Courtesy of the Government of French Polynesia

contrasting colour, and this piece is then sewn on to the master print (the appliqué technique). Inventiveness, artistic skill, and the attractive blend of tones all combine to give these creations a striking appearance.

The general impression given by *tifai fai* is somewhat reminiscent of tapa—a form of handicraft which has become almost lost in the group. A great deal of work is involved in the creation of a *tifai fai* and it is often done by a group of women working as a team. In consequence, prices are relatively high and range from approximately 2,500 to 20,000 frs according to the intricacy, finish, and size. Most *tifai fai* are approximately 2m40 by 2m40, about 8 feet square.

Hand-painted, silk-screened, or hand-printed fabrics There is a large production of most attractive dress fabrics, hand-painted, silk-screened, or even hand-printed in Polynesian, or more specifically Tahitian motifs. The prices of these naturally depend on the quality of the basic fabric and on the question of whether the fabric has been hand-painted, silk-screened, or hand-printed from blocks. In the case of painted fabrics the price also depends largely on the individual artist.

Other Products

Other handicrafts Other handicrafts available in Tahiti include model canoes in a wide range of sizes and finishes, dolls and figurines dressed in Tahitian style, and hand-made pottery with Tahitian motifs.

Placing of Orders

Inquiries or orders can be addressed in the first instance to *S.I.T.O.* (*Société Immobilière et Touristique d'Outre-Mer*), Papeete, Tahiti, a state organization whose function is to provide technical assistance to handicrafts in the territory.

There are frequent and regular shipping and air services connecting with all world lines. Banking facilities are in the hands of the Bank of Indo-China, and C.F.P. francs are the normal currency.

GILBERT AND ELLICE ISLANDS

SCATTERED in a long cluster straddling the equator, the Gilbert and Ellice Islands are like jewels glittering in the tropical sea, but in the midst of their beauty the people of these lovely island groups have always had a hard struggle for existence.

All the islands are atolls, arcs of coral sand encircling or partly encircling lagoons which may be ten or twelve miles in diameter or only a few hundred yards. From ocean beach to lagoon beach is often no more than a stone's throw and no point of land is more than a dozen or so feet above high-tide level. The ground is inorganic coral sand, save where in deep pits generations of islanders over centuries have, by mulching, laboriously built up humus. Here it is possible to grow a coarse form of taro and some bananas. Otherwise the people depend for their food on coconuts, breadfruit, and the harvest of the sea.

On the eight islands of the Ellice Group, with a total land area of less than ten square miles, over 5,000 people live; and on the 16 islands of the Gilberts, with a total land area of under 100 square miles, the population is today over 40,000. Everyone is dependent on rainfall and on shallow, brackish wells for drinking water, and throughout the islands' history, droughts extending over two years and more have from time to time made even bare survival problematic for entire populations.

In the Ellice Islands, the basically Polynesian population produces a great variety of finely executed, pandanus woven ware, decorated with inwoven designs in lovely, warm natural dyes which are a special secret of this group. The carved wooden *tulumu*—a sort of oval miniature "sea chest" with hermetically fitting lid in which treasured objects were placed on long canoe voyages—is another speciality.

The Gilbertese, of Micronesian stock, also make delicate but strong woven ware in more subdued but very effective designs, usually depending on the contrast between different shades of the natural pandanus colouring for their designs. The Gilbertese shark-tooth swords are unique in their fascination and in their workmanship.

Even more isolated are the Northern Line and Phoenix Groups, which make many attractive types of work baskets in pandanus and, like the Ellice Islanders, very lovely and delicate fans.

SOME OF THE ELLICE ISLANDS' PRODUCTS

(Prices quoted in Australian currency)*

Mats All Ellice Islands' mats are of beautifully bleached and prepared pandanus and all have inwoven designs. Those used by the islanders themselves as sleeping mats are known as *mekai*, and are of single weave with a three-sixteenth to three-quarter inch mesh. These would be more suitable as wall decorations, or in smaller sizes as table covers. The floor mats, known as *papa*, are of double weave and of approximately three-quarter inch mesh. Either type can be woven to any specified size. Prices range from 1s. 3d. to 2s. 0d. per square foot according to quality and fineness of weave.

Baskets and bags These are made in two basic styles—rectangular or round. The rectangular type of shopping bag or shoulder bag is of plaited pandanus similar to a mat weave. In the case of circular baskets—work baskets or sewing baskets—the pandanus is woven around “stiffeners” which may be made from split slivers of the pandanus stem or of coconut-leaf ribs. Either type is decorated with inwoven designs in natural brick-reds, browns or a delicate yellow. Sometimes shells are sewn on the bags to form part of the attachment for closing the lid, and sometimes shells form the element of decoration.



A black and white reproduction fails to give a true impression of the effect of this Ellice Island woven ware with its inwoven patterns in warm browns and reds, all produced with natural dyes.

Some of the finest work baskets are woven in a very fine snow-white fibre made of the bleached coconut leaf-bud. This weave is a speciality of only a few island groups which, like the Ellices, are atolls lying very close to the equator. The woven baskets of this type are for the connoisseur, and such a basket, with a diameter of 6 to 8 inches and a corresponding height, complete with well-fitting lid and

beautifully woven handle, may cost from 10s. 0d. to 35s. 0d. Other bags range in price from 5s. 0d. to £1 according to size and quality.

Fans Ellice Island fans have an unexcelled reputation for delicacy and interest. They are woven from very fine, snow-white coconut leaf-bud fibres

* Estg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

around stiffeners of split pandanus. Prices range from 8s. 0d. to £1 each.

Place mats Very delicately woven circular place mats are available with attractive designs in a warm brick-red. Sizes to order. Price, 2s. 0d. for a very good example 8 inches in diameter.



A dancing skirt in Ellice Island style, model canoes, and a "climbing kit" in handwoven coir-rope are seen at Vaitupu on a typical Ellice Island mat with its warm colours.

Dancing skirts These skirts are in authentic traditional style and material. The bulk of the skirt is made of dried, rolled coconut leaflets and the decorative upper part or belt is of broad pandanus leaves cut square so as to make a girdle of hanging flaps. Each of these flaps is painted in natural reds and browns in bold geometric designs. The whole skirt is thick and relatively short, so that it is more "bunchy" and less flowing than the dancing skirts of central and eastern Polynesia. Nevertheless the Ellice Islands' skirts have great interest since they are in every respect unchanged from pre-European days. A child's dancing skirt can be bought for 10s. 0d. and a woman's for 15s. 0d. to £1.

Shell and other Products

Shell and bead necklaces, armlets, etc. These are available in infinite variety at prices from 1s. 0d. to 10s. 0d. according to the relative rarity of the shells used.

Hats Men's and women's hats are made, both in pandanus and in the fine coconut leaf-bud fibre. Pandanus hats, which cost 5s. 0d. to 7s. 6d. each, have inwoven designs produced by the use of different shades of pandanus. The coconut-fibre hats are equivalent to the finest Panama and are quite plain, except for an attractive band of minute coloured shells which is sometimes supplied. Prices for these hats, which are the product of scores of hours of intricate work, are from £1 to £2.

Carved wood The *tuluma* or *turama*, as described in the introductory paragraphs, are of particular interest. As made for the islanders' own use, they may have a diameter of 18 inches or up to 2 feet. Such large *tuluma* are of course also available, but in miniaturized form and with diameters of 4 inches to 10 inches, they make fascinating trinket boxes or even humidors for tobacco (since the lid is so beautifully fitted that it seals the box almost hermetically). Sinnet from coconut fibres is used to lash down the lid if required. Priced according to size—for example: *tuluma* of 3½ inches in diameter, 3 inches in height, 10s. 0d. Walking sticks from 10s. 0d. to £3, and beautifully finished model canoes authentic in every detail up to 2 feet in length from 10s. 0d. to £2, are among the main objects made in carved wood.

Novelties For those interested in the way of life of the people, all sorts of authentic artifacts such as traditional fish hooks in wood and shell, belts of finely woven coconut fibre with buckles from carved coconut shells, wooden combs, fly whisks (insignia of chiefly rank), and even "climbing gear" for scaling coconut trees are available, *inter alia*.

PRODUCTS FROM THE GILBERT ISLANDS, AND GARDNER AND HULL ISLANDS

Mats Gilbertese mats are meticulously woven from extremely firm and strong pandanus. The more restrained temperament of the Micronesian Gilbertese, however, leads them to confine their designs almost exclusively to an inwoven chequer or plaid pattern, using the contrasting shades of different types of pandanus. Gilbertese pandanus is mostly light to dark chestnut-brown, and this gives their mats a very attractive warm tone. Some mats of double weave are really two in one, in the sense that each face of the mat has a totally different design from the other face. The extremely fine mats woven as dancing skirts or aprons for the men are of particular interest. Gilbertese mats have never been marketed to any extent as yet and prices are fluid, but range from 9d. to 2s. 0d. a square foot.

Fans Fans from the Gilbert Islands and from Gardner Island are similar to those from the Ellice Islands, though distinguishable, and their prices are similar for equivalent quality.

Place mats Very firmly woven intricate circular place mats, reversible, each face having a different woven pattern. Available in sets of seven, six being circular and all of the same size, the seventh being oval and considerably larger, £1 to £1 10s. per set.

Work baskets Some islands make a speciality of sewing baskets or work baskets of a somewhat coarser weave than in the Ellices or Gilberts, but nevertheless they are very attractive and are available at very reasonable prices. These, from 7 to 12 inches in height and complete with handles and lid, are priced at from 5s. 0d. to £1 each.

Other Products

Shark-tooth swords The shark-tooth swords of the Gilbertese warriors, together with their "armour" of plaited coconut coir fibres, made them redoubtable fighters and caused them to be feared in all neighbouring groups. A Gilbertese sword is really a collector's item and is of extraordinary interest.

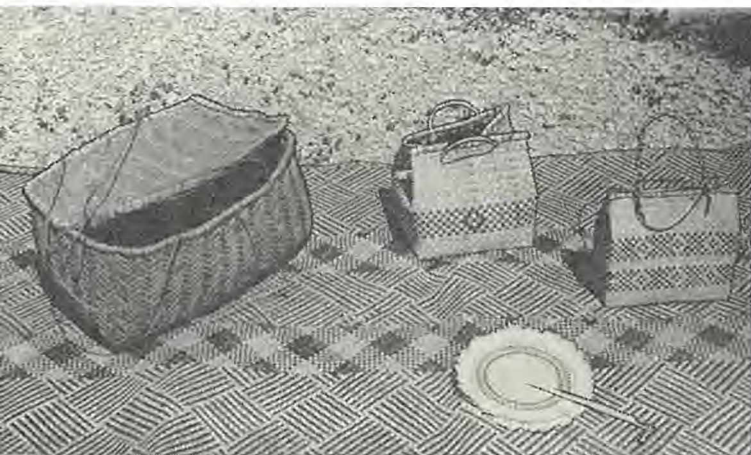
The supply is strictly limited and orders may have to be restricted, yet in view of their rarity value, their price at 12s. 0d. to £2 each, is extremely low.

The swords are of fashioned and polished coconut wood, to the two edges of which drilled shark's teeth, of razor sharpness, are lashed. The hilt (and sometimes the entire length) of the sword is covered with finely woven pandanus in attractively dyed pat-

terns, and a plaited strand of woman's hair is sometimes incorporated in the general decoration of the artifact. The length of the sword ranges from 12 to 36 inches, and the quality and value depend partly on the intricacy of the decoration and partly on the closeness of spacing of the shark's teeth forming the serrated edges. A short sword of average quality might carry a total of 24 or 30 shark's teeth.



Gilbertese woven ware has not the bright colours of Ellice Island work, but has its own attraction through the use of the natural browns of various types of pandanus. This selection of handicrafts, photographed at Beru, includes (rear centre) a small tuluma or bookai, and, at the right, a shark-tooth sword.



A large coconut-leaf basket, some fine baskets from pandanus, and a fan in coconut leaf-bud weave are seen at Maiana on a beautifully woven Gilbertese mat.

Fishermen's hats

These hats, made of sheets of broad pandanus leaf sewn together with sinnet and having an interior inwoven crown of plaited pandanus, are truly traditional, yet they are in the most modern style of crownless hat. They are not only smart and attractive for men or women (although in the "outside" world, women seem to like them best), but

they are also extremely effective as sun hats for beach wear or for use on fishing expeditions. Wherever they have been marketed, their supply has been unable to meet the demand. They are currently priced at 6s. 0d. each.

Woven book covers A mission in one of the islands has developed a line of woven pandanus "slip-in" book covers, price, 2s. 0d. to 4s. 0d. each.

Carved wood The miniaturized oval "sea chests," known in the Ellice Islands as *tuluma*, are also made in the Gilberts in a similar style but are here known as *bookai*. Their finish is similar as also are their prices.

Shell necklaces, etc. As in the Ellice Islands, in addition to necklaces, armlets, and so on, a new line has been developed by a school on Bairiki (Tarawa) where the children fashion various objects such as book ends, wall plaques, and ashtrays with shell appliqué on a wooden base. Prices, from 2s. 6d. to 5s. 0d. for plaques and ashtrays, and up to £1 a pair for book ends.

Placing of Orders

Shipping provides a relatively frequent connexion between the colony and Suva or Australian ports via Ocean Island. Goods arriving at Suva or Australian ports can from there be transhipped.

A two-weekly air service from Fiji to Funafuti (Ellice Islands), Tarawa (Gilbert Islands) and return by the same route has now been established.

Inquiries addressed to the *Resident Commissioner, Tarawa, Gilbert and Ellice Islands Colony*, will be channelled to co-operatives or local traders with whom business connexions can be established.

NEW CALEDONIA AND THE LOYALTY ISLANDS

THE FRENCH territory of New Caledonia and its dependencies—the Loyalty Islands and some smaller groups—present a cultural and economic picture that is different in almost all respects from the situation found in the other island territories of the South Pacific.

The mainland of New Caledonia itself is a mountainous island some 248 miles long and up to 31 miles wide. In contrast to most Pacific island groups, it is neither of volcanic nor coral origin, but is regarded as being a portion of a former continental land mass. Whatever its origin, its geological riches are great and diverse. Nickel, chromium, manganese, iron, copper, gold, and even coal are all present and have been worked at various times.

Nickel is currently by far the most important of these resources. New Caledonia is the world's second greatest exporter of nickel, and nickel today represents 90 per cent of New Caledonia's export values. The electric and coke furnaces of the gigantic and ultra-modern processing plant at Nouméa work day and night and provide many thousands of workers either directly or indirectly with a living.

Even before the development of the mineral resources of New Caledonia, the territory had attracted many European settlers, a considerable proportion of the early immigrants being involuntary since, like its nearest neighbour to the west, Australia, New Caledonia began as a penal settlement. However, like Australia in this respect also, New Caledonia offered great possibilities as a pastoral and grazing country.

The European proportion of the population soon became considerable and today is approximately 50 per cent of the entire territory. It is very much greater on the main island in spite of a large influx of workers to Nouméa from the neighbouring islands and from other Pacific territories. The total population of the territory is now somewhat over 80,000, of whom some 35,000 live in Nouméa, the capital.

The large percentage of non-indigenous inhabitants, combined with a shortage of labour, high wages, and an intensive educational and economic development of the territory as a whole has produced greater changes in the way of life of the native peoples here than in perhaps any other South Pacific island territory.

When the territory was annexed by France in 1853, the Melanesian inhabitants of the main island were living in a Stone Age culture very similar to that existing in the neighbouring islands to the north, the New Hebrides and the Solomons. The chief form of artistic expression was the sculpture of wood to form weapons or figures of totemic and religious significance. In the Loyalty Islands, where both racial and cultural traits showed considerable

Polynesian influence, weaving had reached a high standard. These distinctions still apply today although the volume of handicrafts now being made is relatively small.

SOME HANDICRAFTS OF THE TERRITORY

(Prices quoted in C.F.P. francs)*

Wood Carving

Guardian figures In the ancient culture, the villages were laid out to a very well-ordered and striking plan in which the main feature was a colonnade of majestic columnar pines leading to the Grand Chief's ceremonial residence, which was always circular in construction with a conical roof. At the peak of the cone stood a totemic figure representing the tribal entity. The only doorway was flanked by carved supporting posts representing ancestral guardians of the family and the tribe, while certain rafters were also carved to represent protecting ancestors. Ritual masks were also fashioned for ritual dances.

All these figures were carved in a strong but highly formalized style unique to the territory. Original examples of these carved objects are, of course, extremely rare, and those that are still extant are mostly in the possession of museums and anthropological collections. Several able wood carvers are, however, active in the production not only of facsimiles of these figures, but also of derived forms in the same style of carving and decoration. Most of this work is made to individual orders.



A village group from the east coast of New Caledonia displaying a model of a traditional house, a miniature of a carved door lintel, and other objects in carved wood.

There is also today a movement towards reviving wood carving as an integral part of village life, and some small groups in various villages are beginning to produce interesting miniaturized examples of traditional figures in sizes up to 2 feet in height (approximately 60 cm.) of great decorative interest. Miniaturized replicas of typical chiefs' houses, complete with tiny carved figures, can also sometimes be obtained. Prices depend so greatly on the individual skill of the craftsmen and the size of the objects that a generalization as to cost cannot be made here.

* £stg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

Model canoes There is a small production of model canoes, from 9 to 18 inches in length, simply but carefully carved in local woods at prices from 250 to 2,000 frs C.F.P. One artisan on the island of Ouvéa makes replicas of the ancient, large ocean-going canoes, with carved hull and prow decorations, complete with sails and rigging in the original materials. These model canoes, which are approximately 2 feet long, are made in the rare sandalwood, a small quantity of which is still growing on the island.

Weapons of war Carved clubs and spears of hardwood of very fine grain and attractive texture, in traditional forms, can also be obtained in very limited quantities, but it may be expected that present moves to revive the art of wood carving in the villages will result in greater future production.

Woven Ware

Virtually no woven ware is made on the mainland of New Caledonia today. On the Loyalty Islands, notably at Ouvéa, weaving skills have been retained, and although the production is not large in volume, there is a considerable range of attractively woven articles. Pandanus of good quality is used as the basic material, but ingenious use is also made of sisal fibres, while gaily coloured wool is effectively used in the decoration of the small reticules and "vanity bags" that are a speciality of Ouvéa. This predilection to use wool is not really a distortion of style, since very old examples of these bags show that wool fibres from the flying fox were used in the same way in pre-European days for decorating woven ware.

Mats Mats of varying degrees of fineness of weave are made on Ouvéa. All are of sun-bleached white pandanus of very firm and strong texture. Some are of plain weave but others have an inwoven design in dyed or undyed pandanus. When dyes are used, these are usually of European origin, but if so specified, the dyes may be natural vegetable dyes, very fast and in attractive, subdued browns, yellows, and black.

Some examples of attractive basketware at Fayaoué, Ouvéa.



Baskets Rectangular shopping baskets of woven pandanus with inwoven designs and strong handles, made either in pandanus or in sisal fibres, are available at reasonable prices.

A very attractive line is the production of oval or circular work baskets or sewing baskets, very finely and firmly woven, with lids and lugs. In many cases the baskets are lined with silk. An inwoven design in dyed or in natural brown pandanus, or in natural brown sugar-cane, adds to their attractiveness. Sizes range from approximately 6 inches in diameter and upwards.



Mission schools in several villages on Ouvéa and the adjacent islet of Mouli produce artistic woven ware. Here, some of the children display work done by their mothers and themselves.

Small handbags or reticules Another speciality of Ouvéa is the production of pleasing little handbags, some made from finely woven pandanus, with designs in inwoven or appliqué wool. Others are made from prepared and dyed sisal fibres. These attractive little bags are doubtless the modern version of the small satchels, originally made from flying-fox wool fibres, for the carrying of articles

of personal adornment or sacred fetishes in the earlier days.

Other Handicrafts

The fibres of sisal hemp, either dyed or plain, are used to make attractive *hula* or dancing skirts, while sisal is also used in the fashioning of effective, round table mats, 6 to 10 inches in diameter, the inwoven designs usually being in dyed fibres.

Placing of Orders

A number of business firms in Nouméa concern themselves with the purchase and sale of handicrafts, but inquiries or orders should be addressed in the first instance to the *Chamber of Commerce, Nouméa*, or to the *Syndic d'Affaires Autochtones at Ouvéa*, to be channelled appropriately. It must be realized that although steps are being taken to develop the production of native handicrafts, the quantity available at the date of publication of this brochure was limited and prices had not been stabilized.

Banking in the territory is in the hands of the Bank of Indo-China, and the currency used is the C.F.P. franc.

NEW HEBRIDES

THE CONDOMINIUM of the New Hebrides is unique in its form of administration. In a convention signed by Great Britain and France in 1906, the two powers undertook to administer the group jointly, the subjects and citizens of the two signatory powers enjoying equal rights of residence, personal protection, and trade. Under the terms of the convention the rights and the customs of the natives were also to be safeguarded.

The agreement has been scrupulously carried out, and is an example of friendly international co-operation. On the one hand, of course, it has produced such curious consequences as three administrations (Condominium, British, and French), two currencies (French and Australian), two police services (British and French), and a dual education system. Apart from the multiplicity of Melanesian and Polynesian languages and dialects, there are also three more or less common languages—English, French, and *biche-lamar*, which is a form of pidgin English with a fairly strong French influence in its vocabulary.

Geographically the archipelago of the New Hebrides is a group comprising two large islands (Santo Espiritu and Malekula), some eleven or twelve islands of intermediate size, and a considerably larger number of smaller islands and islets. The total population today is believed to be between 60,000 and 70,000, of whom some 2,500 are either British or French.

The population of the outer islands is either Polynesian or with strong Polynesian affinities, but the bulk of the native population is Melanesian. The handicrafts of the group therefore show a great variety of styles, ranging from the spirit figures and effigies of Malekula and other strongly Melanesian islands, to the carved food bowls and the fine mats of the outer islands, so Polynesian in their style and execution. In general, though, the output of handicrafts is small in relation to the size of the population.

SOME PRODUCTS OF THE NEW HEBRIDES

*(Prices quoted in Australian currency)**

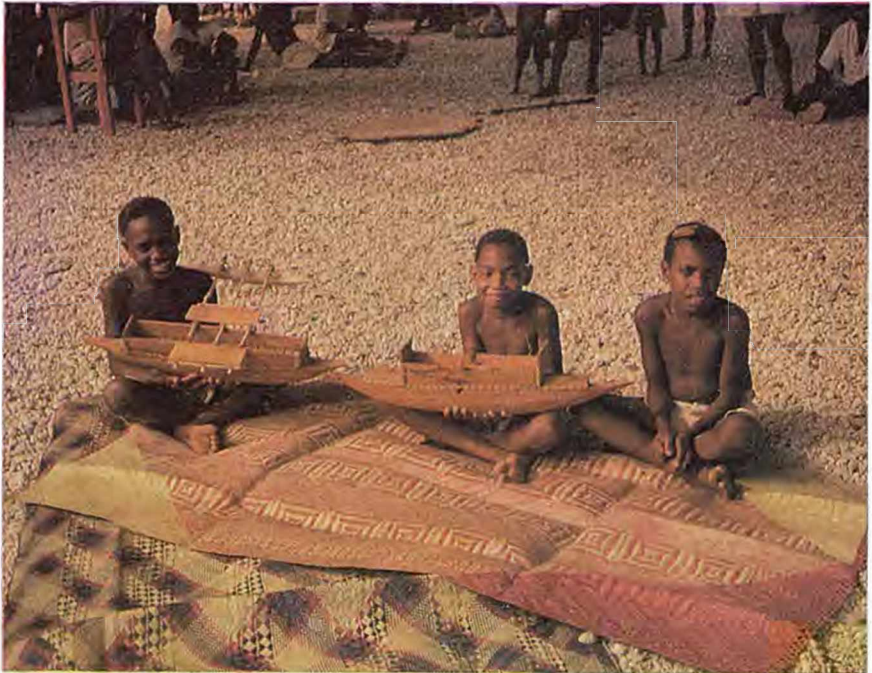
Carved Wood

Spears and clubs Ceremonial spears with finely carved heads are made in the village of Mele on the island of Efate, and are sold at from £5 to £7 each according to size and finish. These spears are approximately 5 feet long. Smaller spears, less finely finished, are made elsewhere at lower prices.

A speciality of the archipelago, and particularly of the Shepherd Group, is the production of ceremonial or symbolic clubs or batons of office, carved

* Estg1; \$A2.50 (£A1 5s.); ENZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

from a dense hardwood with a very fine grain and polished by ancient methods to a remarkable finish. They are available at from £1 to £3 each, according to quality of workmanship. Fine examples were seen on the islands of Tongariki, Tongoa (especially in Kurumabe village), and at Paunangis on Efate; but there are craftsmen capable of making good specimens in most villages of the archipelago.



Three young people display model canoes and beautifully woven mats on Makura.

Walking sticks Similar skills are shown in the production of well-finished, attractive walking sticks at 20s. 0d. to 30s. 0d. each. Like the symbolic clubs, the New Hebridean walking sticks are not heavily carved but have a dignified simplicity of form.

Food bowls The food bowls, known as *kumete* in strongly Polynesian areas and as *siloa* or *laplap bowls* elsewhere in the group, are oval and usually so slightly concave as to be termed platters rather than bowls. They are carved from dense hardwood of very beautiful grain and texture, smoothed with sea-shells and polished with coconut oil, and would be ideal as fruit bowls or for purely decorative effects because of their proportions, form, and finish. Approximately 15 to 20 inches in length, they are available at £2 each for average to good examples.

Excellent bowls were seen at Kurumabe village on Tongoa, on Tongariki, Makura, and on Emae—all these islands being in the Shepherd Group. Food bowls of this type are, however, made in many localities in the archipelago.

Other articles in carved wood Finely carved hair combs, miniaturized wooden drums or *lali*, and similar small objects are also made at prices from 5s. 0d. to 30s. 0d. each, according to size and quality.

Sacred drums On North Ambryn and elsewhere, great carved wooden drums or tom-toms are made, up to 8 and 10 feet in length. They consist of a section of tree trunk, partly hollowed out and sometimes bearing the likeness of an ancestral figure carved at one end. Such large *lali* are, of course, museum or collector's pieces, but miniaturized "secular" *lali* of similar form, up to 30 inches in length, are also made.

Model canoes Very simply executed model outrigger canoes in softwood are available at Vila and Santo, ranging from 20s. 0d. to 25s. 0d. each. Very fine models of the great sea-going canoes, complete and authentic in every detail, are made in limited numbers by craftsmen in the Shepherd Group, notably on the island of Makura. Their cost is from £3 to £4 each.

Woven Ware

Mats Sleeping mats are woven in most areas of the archipelago and are sold at from 15s. 0d. to £1 for sizes of approximately 4 by 7 feet. These are of pandanus, with approximately one-eighth to one-quarter inch mesh, but are of single weave and rather loosely woven. Inwoven designs are usually with European dyes.

On Makura and on other islands of the Shepherd Group, however, mats are made in a style of decoration almost unique in the Pacific. Their weave is in alternate bands of inwoven design, most dexterously executed. Most of these mats depend for their colour on store dyes, but the women are now being encouraged to use the natural, indigenous vegetable dyes in warm tones of red and brown.

Although these mats are also of single weave, their interest is such that they could be sold as wall decorations rather than as floor mats, so that their relative lack of solidity, compared



Woven ware seen at Pango near Vila on Efate Island. These pandanus mats and bags are typical of New Hebridean work.



Carved bowl and woven ware, Emae Island.

with mats from some other territories, is without significance. They are available at prices from £1 to £2, according to finish, for mats approximately 4 feet by 7 feet.

Similar mats are also made on Futuna, Tanna, Pentecost, and some of the other outlying islands, while Tanna is well known for a plain, uncoloured mat of the finest quality in bleached pandanus.

Table mats or place mats Of similar weave are available in the archipelago from various localities at prices ranging from 1s. 0d. to 3s. 0d. each, according to size.

Satchels and shopping bags Almost throughout the archipelago, small bags—ideal as shopping bags—are made in a style special to this group of islands, although somewhat reminiscent of bags made elsewhere in Melanesia. They are of finely woven flexible pandanus, approximately circular in shape, with attractive inwoven designs and are extremely strong and serviceable. Their handles are firmly inwoven. Though very strong, they are so flexible that they require the minimum of space for packing. They range in size from tiny satchels to very large kitbags and their prices range from 3s. 0d. to £1 each.

An extremely interesting variant on this type of bag emanates from the mountain country of south-west Malekula. This type of bag is of plain weave and uncoloured, but has a fringe of pandanus fibres inwoven one-third of the way down the side of the bag.

Other Products

Ritual effigies Mostly of large size, these are still made in pagan areas from carved wood, tree-fern trunks, and coral limestone. They are normally subject to taboos and, in any case, are museum pieces.

The people of the island of Vao, off Malekula, however, are prepared to make small human figures of considerable interest from coral limestone; whilst the art of making effigies in a sort of "papier-maché technique" is maintained by the Southwest Bay Mission, from whom examples can be ordered.

These figures, of very great ethnological interest and with considerable strength of primitive expression, are made by first constructing a framework of split bamboo or cane and then moulding a figure on to this framework in natural gums and coloured clays. The wig is of particular interest since it is made of cobwebs! These effigies sometimes include the famous curved boar's tusks as nose decorations.

Pottery Made by a very primitive process, this is still produced in some small villages on the island of Espiritu Santo, notably in and around Wusi. The cooking pots and bowls made here are of great interest to specialists, but owing to their fragility they offer no attraction to the non-specialist in their present form.

While they do not represent a handicraft in the true sense of the term, the curved boar's tusks which had enormous significance in the original cultural and social structure of life in the New Hebrides must be mentioned. These tusks were developed in such a way as to form a complete circle, or even to complete a second circle in the rarest cases. They can still be procured for collectors at prices ranging from £10 upwards a pair.

Placing of Orders

Preparations for the collection and sale of handicrafts have not yet been far advanced in the New Hebrides, but steps were being taken at the time of publication of this booklet to form a liaison between villagers and possible exporters in Vila and Luganville (Santo). In the meantime, inquiries should be addressed to the *Vila Cultural Centre, Vila, New Hebrides*. At least one firm in Vila intends to specialize in handicrafts and curios and it is likely that another firm will be active in Santo.

The Bank of Indo-China has branches in Vila and Santo, and the Commonwealth Savings Bank of Australia has agencies in Vila, Santo, Tanna, and Aoba.

NIUE

THREE HUNDRED miles from the nearest land, between Tonga and the Cook Islands, the little island of Niue forms a peaceful Polynesian community of 5,000. It is a New Zealand dependency but is now very largely self-governing. Its 100 square miles of coral rock rise rather forbiddingly in a series of cliffs, steep slopes and terraces to a height of 200 feet, and although it is covered with a luxuriant growth of trees and shrubs, its surface soil is rather thin and poor. What nature has begrudged has been made up for by the industry of the people.

For many decades Niue has been well known throughout the Pacific for the quality of its woven ware, notably for its baskets and hats. Niuean baskets are woven very firmly and with great finish in a large variety of shapes and styles, while Niuean hats, both in pandanus and in the fine coconut leaf-bud fibre, are gay and smart. The export of woven ware has for a very long time been a major item in the economy of the country, and as a result, Niue has developed a very considerable selection of sidelines in woven ware such as trays, waste-paper baskets, and place mats.

SOME NIUEAN HANDICRAFTS

*(Prices quoted in New Zealand currency)**

Baskets

There are two basic types of basket. The one, described here as "woven," is made by weaving prepared pandanus leaves around a core or "stiffener" of coconut leaflet mid-ribs. This weave is used for circular or oval objects. The other type of basket, used for rectangular baskets and mats, is of plaited pandanus. Both types are very strong but the first type produces a stiffer form.

Oval or round shopping baskets, woven With strong transverse handles (*huimoa*), or with double side-handles to facilitate "nesting" in packing (*lapisi*); both types with attractive inwoven designs in natural browns and black, or without designs in lower price ranges; 5s. 0d. to 14s. 0d. each, according to quality and size.

Rectangular shopping or lunch baskets, plaited ("Katopakafa") These have intricate inplaited designs in natural browns or black, or in gay European dyes. Prices, without lids, 5s. 0d. to 14s. 0d. each; with attached lids, 9s. 0d. to £1 each. (These rectangular shopping baskets are usually sold

* Estg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.



A selection of Niuean woven ware together with a titifou or dancing skirt of hibiscus fibres.

“nested,” in sets of three or four for economy of space in packing.) Largest size in set, approximately 9 inches by 10 inches by 15 inches, smallest size approximately 6 inches by 9 inches by 10 inches.

Linen baskets Woven with lids and lugs, very firm, fine weave, with or without inwoven design. Prices, 8s. 0d. to £3 each, according to size.

Waste-paper baskets Either cylindrical (woven) or rectangular (plaited), 3s. 0d. to 12s. 0d. each, according to size and quality.

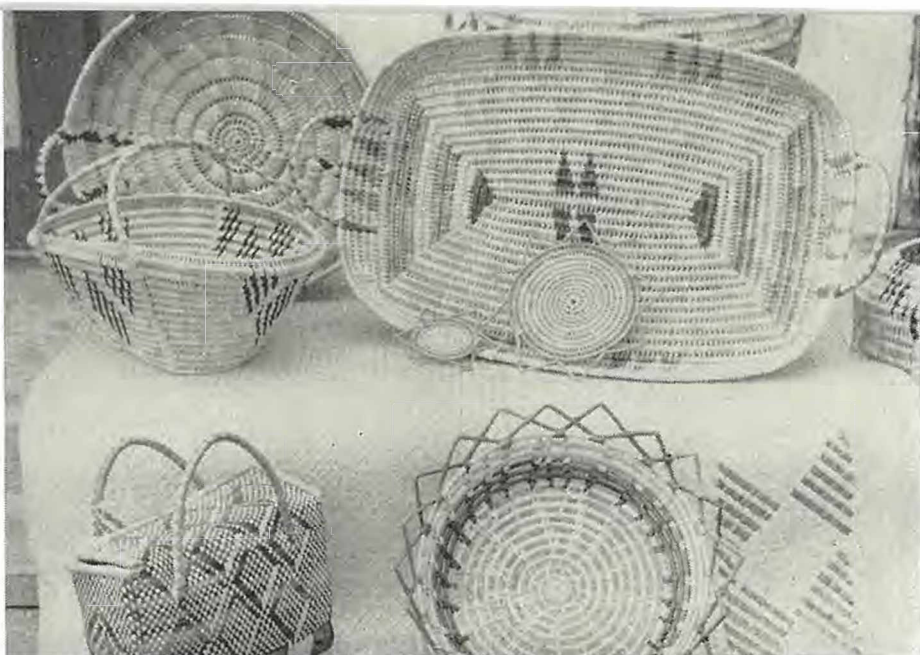
Carrying baskets for babies Ideal for “bedding baby down” and carrying him on car trips and picnics, 7s. 0d. to 13s. 0d. each, according to size and finish.

Pet baskets Flat, circular, woven sleeping baskets for cats or small dogs. 7s. 0d. to 13s. 0d. each, according to size.

Flower baskets Attractively formed, for carrying purposes or for table flower arrangements, 3s. 0d. each upwards.

Dancing Skirts and Necklaces

Niuean dancing skirts (“Hula” skirts) Made of fine, bleached hibiscus fibres, sometimes gaily dyed, with girdle in intricately woven design, from 5s. 0d. to 10s. 0d. each. Necklaces (*lei*) of hibiscus fibres, also anklets and chaplets can be supplied.



For decades Niuean baskets have been in great demand because of their firm weave and attractive designs, mostly in natural colours.

Photo: Harry Coleman

Mats

Floor mats Double weave, strong pandanus, with or without simple but attractive inwoven design, approximately three-quarter inch mesh. Price, 1s. 2d. per square foot.

Finer mats Single weave, inwoven design, approximately one-quarter inch mesh, 1s. 8d. per square foot.

Place mats Round, woven, 4d. to 1s. 6d. each, according to size and quality. Rectangular, plaited, in sets of seven. (Six place mats, one larger centre mat), 12s. 0d. per set.

Hats

Men's hats Fine pandanus, with inwoven plain design in natural brown or black, or with inwoven design in dyed hibiscus fibres, 6s. 0d. each.

Wide-brimmed hats "Texas" or "ten-gallon" style, ideal for gardening, 7s. 0d. to 14s. 0d. each.

Women's or young people's hats "Jockey" and "saucer" styles, 3s. 0d. to 7s. 0d. each.

Fine, coconut, leaf-bud fibre hats Equivalent or superior to finest hand-woven Panama, but in very limited supply, 30s. 0d. to £2 each.

Other Woven Ware

Shoulder bags Smart little rectangular plaited pandanus bags with inwoven gay designs and long strap, hangs over shoulder to waist level, 5s. 0d. to 10s. 0d. each.

Ladies' handbags In innumerable styles, 5s. 0d. to 12s. 0d. each.

Fruit bowls Woven, very firm and attractively decorated, 2s. 0d. each and upwards.

Flower vase sheaths Priced from 2s. 0d. each and upwards.

Lampshades Priced from 9s. 0d. to 15s. 0d. each.

"Pyrex" mats With side lugs, for carrying hot Pyrex dishes and placing them on table, 3s. 0d. each (specify size).

Trays Circular and oval, with side lugs, very firmly woven, 3s. 0d. to 10s. 0d. each. With plywood base and woven side walls and lugs, 10s. 0d. each.

Fans Priced from 2s. 0d. to 5s. 0d. each.

Model Canoes

Model canoes In very limited quantities but finely executed and authentic in every detail, 30s. 0d. to £2 10s. each (collectors' items). Smaller, simpler model canoes, 10s. 0d. each.

Placing of Orders

There are no air services to Niue. Niuean goods can be posted or freighted at four-weekly intervals per m.v. *Tofua*. An order received by one mail can normally be executed by the following vessel. Postage costs tend to be lower than freight costs, but posted articles, if crushable, are more likely to be damaged in transit.

Orders can be placed with, or inquiries addressed to—*Niue Weavers' Association, P.O. Box 17; Burns Philp (SS) Ltd., P.O. Box 39; Mr. Arumaki Strickland, P.O. Box 30; Mr. R. R. Rex, P.O. Box 29; Mr. Siuani Jessop, P.O. Box 2; or Mr. Lin Kingi, P.O. Box 1*, all at *Alofi, Niue*.

There are no banks on the island but payment can be effected by money orders or by telegraphed money orders.

Round baskets made by wrapping strips of pandanus, known locally as *fa*, around a core of fibre from a coconut leaf.



Finishing off a basket. A skilled worker can make one like this in less than a day.

Photos: Harry Coleman



TERRITORY OF PAPUA AND NEW GUINEA

THE VAST territory of Papua and New Guinea, with over two million inhabitants, is an almost untapped mine of handicrafts in an unending variety of styles. Every aspect of the country defies generalization. Politically there is a distinction between Papua—which is an Australian possession—and New Guinea, which is a Trust Territory administered by Australia, but in administrative union with Papua. Racially there is almost every gradation of type, from the short, stocky, swarthy tribes of some of the inland areas, to the tall, slim, light-skinned inhabitants of some of the outlying islands. There are hundreds of languages and dialects so diverse as to be mutually incomprehensible. Many or even most of these languages have never been recorded or studied more than superficially.

Climatic conditions range from the hot and steamy coastal areas to the bracing climate of the Highlands, while every type of habitat known in the Pacific, from mountainous land masses to volcanic islands and tiny coral atolls is represented in the territory. There are large modern towns whose populations are mainly composed of fully sophisticated indigenous peoples, and there are still areas where a white man has never been seen and where the people live exactly as they have lived for centuries.

In such circumstances, a review of native handicrafts for export cannot hope to be comprehensive, particularly since the possibility is only now being explored of modifying some traditional artifacts to make them more suitable for sale abroad. A distinction must be made between ancient artifacts, often of religious significance—which can be exported only with special permission, mostly for the benefit of museums—and those artifacts which are being made today with the same skills and in the same styles, but with minor alterations which enable them to be exported conveniently.

For example, some ritual masks were 4 or 5 feet in length and painted with an untreated ochre which easily flaked and smeared. Smaller versions decorated with colouring which, though still natural and indigenous, nevertheless does not deteriorate, are now made in some areas.

Similarly, native food bowls, which might have been 5 feet long and weighed several hundredweight, are now made in authentic proportions, form, and decoration, but reduced in size so that they make attractive fruit bowls; woven baskets have been adapted so that they are now suited for European shopping expeditions instead of for the transport of a load of yams on a village woman's back.

Because of the ethnographical diversity of the territory in many instances, particular artifacts are made in specific regions, but it must be noted that

attractive handicrafts are also made in areas not covered by this survey and that with the rapid development of the country, new resources of handicrafts are continually being opened up. Collectors specializing in a particular region or in a particular type of artifact can establish contact with governmental or private agencies as indicated at the end of this section.

SOME OF THE TERRITORY'S HANDICRAFTS

Carved Wood

SEPIK RIVER

Carved wooden masks In stylized, primitive, but not grotesque designs in fine-textured wood, unvarnished and uncoloured, ideal as wall plaques.

Ancestors' masks Carved wood, usually overlaid with a composition of wood-gums and clays, inset with shells and adorned with boars' tusks and with feathers, frequently "framed" by a fringe of dyed vegetable fibres. A collector's item in sizes of 2 feet to 4 feet in length.

Food bowls Suitable for use as fruit bowls in European circumstances, with crocodile motifs, crudely but effectively carved. From 6 to 12 inches in diameter.

Crocodiles Finely carved in plain or stained wood, 6 to 12 inches in length.

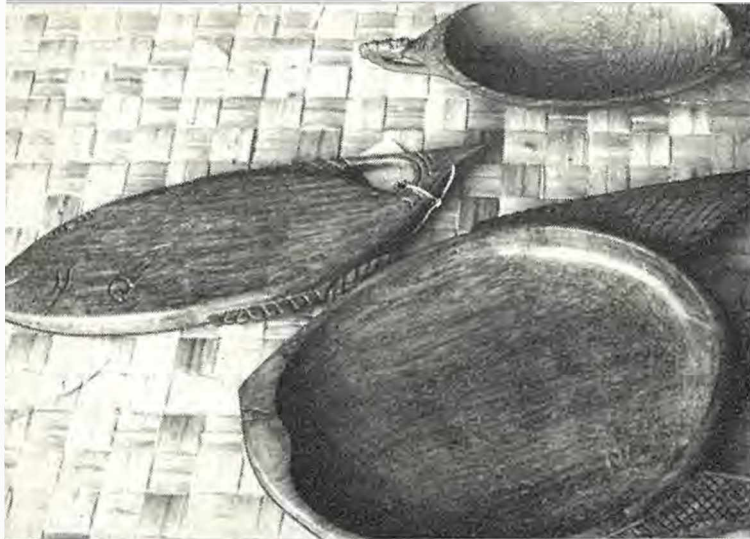
Devil masks Made from woven bark fibres on a framework of bent rattan or sago-palm strips; the outer surface of the entire construction is overlaid with a mud plaster painted with natural ochres and adorned with pigs' tusks, shells, and feathers. These are collectors' items in sizes from 3 feet to over 6 feet in length.

MAPRIK AREA

In the Maprik area, wood carving of a highly original style is carried out the special artistic sense of the people being reflected in the colouring rather than in the carving itself. There is an almost infinite variety of artifacts but they can roughly be classified as (a) masks; (b) full figures; and (c) decorative compositions of human, animal, and bird motifs. All these masks are plaques in the sense that they are intended in their original and traditional usage to be hung against a wall.

These objects are painted with natural clays in most attractive combinations of red-brown, black, yellow, and off-white and are conceived in highly stylized forms. Without exception, all products are highly decorative and would form a striking focus of interest on a modern plain wall surface.

The woods used in this area tend to be light and soft.



Platters and bowls from Tami which, with their stylized form and great finish, are eagerly sought.

TAMI ISLAND

Tami Island carved wood has already made a name for itself and has found numerous imitators in other parts of the territory and elsewhere.

The wood used is fine-grained, dense, and of light colour, and the "Tami style," while truly indigenous, is nevertheless exactly in keeping with modern trends, since it uses the minimum of detail, is highly stylized, and presents clean, sweeping lines. Many types and sizes of artifacts are made, but most are in the form of platters, or shallow food or fruit bowls in which a stylized fish is the essential motif.

All Tami Island products of good quality have a special feeling of primitive sophistication which is most attractive to European tastes. The demand generally exceeds the supply, since the Tami Island community is quite small. Sizes generally range from 12 to 20 inches in length.

SIASSI ISLANDS

This group of tiny islands lying between the mainland and New Britain, not very far from Tami Island, produces an interesting range of objects very similar in style to Tami artifacts but with less sophistication, and having a charm and attraction of their own. Some of the artifacts are in the same light-coloured wood as Tami ware, others are in a black or black-stained wood of equally fine texture. Platters and food bowls, with fish and/or bird motifs, show very great and restrained artistic taste. Some bowls have the design picked out in white lime on the black background.

Interesting and aesthetically very attractive drums are also made in the Siassi Islands. These are not "curios," but authentic drums of high resonance. They are approximately tubular in form, the wood being hollowed out to

perhaps a thickness of a quarter of an inch, and carrying relief carvings in bird or



A drum and two attractive carved food bowls from the Siassi Islands, near Finschhafen. The inverted bowl on the left has examples of shell "bride money" leaning against it.

purely formal motifs. The length is up to and sometimes over 2 feet, and the diameter from 6 to 9 inches. The diaphragm is of lizard skin, tightly stretched over one end of the drum, the other end remaining open so that the long hollow tube of the drum acts as a resonator. The drums produce a fairly high pitch, which in traditional use is further heightened when the drum is held near a fire to tauten the skin. As the Siassi Islands are very isolated, supplies of these artifacts are not easy to obtain.

BOUGAINVILLE

At various places on Bougainville, notably in the Keriaka area, walking sticks of black, heavy, fine-grained wood (but not true ebony), with carved heads and with the shafts sheathed in attractively coloured, glossy fine-woven cane fibres are available.

MORTLOCK AND TASMAN ISLANDS (MANUS DISTRICT)

These tiny Polynesian outliers with no growing timber of their own use driftwood to make artifacts of unique interest such as **adzes** with a driftwood shaft and the blade of tortoise-bone (not tortoise-shell), **wooden shark hooks** bound with sinew, and also such authentic artifacts as **wooden head rests**, **chiefs' stools**, and **coconut scrapers**.

TROBRIAND ISLANDS

Apart from smaller objects of interest, the Trobriand islanders make a speciality of most intricately carved solid tables of heavy, fine-grained hardwood; the table top is supported by kneeling wallabies or similar figures, the whole being finely finished and polished. These are collectors' items. Other items made in the Trobriand Islands include small carved figures in ebony and hardwood, carved ebony lime-sticks or spatulas, and large carved food bowls.

BARUNI (PORT MORESBY AREA)

Artisans from various areas have established themselves in the village of Baruni, near Port Moresby, and engage in numerous forms of wood carving. One speciality is the manufacture of ingenious tripod occasional tables with legs in the form of stylized animals, all three legs being separate yet interlocked, and all carved from one piece of timber.

The same village, using a soft, beautifully grained, textured wood, carves most attractive salad spoons, butter dishes, knives, forks, and the like in sophisticated styles.

Woven Ware

In general, little woven ware is made for sale in the Territory of Papua and New Guinea, except for the famous so-called *Buka* basketware and the very fine work of some of the small outlying Polynesian islands. Many areas, however, make certain forms of woven ware which are worthy of adaptation for marketing.

BOUGAINVILLE

This great island which, ethnically and geographically, is a part of the Solomon Islands, is notable for a very special form of basketware, generally known as the *Buka* weave. In point of fact, however, the great centre of production is not the administrative centre of Buka in the north-west of the island but Buin, some hundreds of miles to the south-east.



Typical examples of the artistic and durable basketware generally known as "Buka basketware" although most is produced by the people of the Buin region where this photograph was taken.

Buka basketware is made of vine tendrils, which have a natural gloss and a very beautiful light-brown colour in varying shades. This variation in shade is used by the weavers for the formation of the design in the weave. Many types of objects are made—trays, shopping baskets, sewing baskets, and place mats.

All are woven in a very fine, firm weave, which never seems to lose its strength, gloss, or colour. Should it appear to do so, it needs only to be dipped in sea water and carefully dried in the sun again for the original appearance to return. Almost the entire population of the Buin district engages in this weaving, which is also spreading to other parts of the territory; but the demand still exceeds the supply. Prices are generally calculated on the "span," based on the circumference of a flat object, and on the circumference plus the height of the basket, with a small extra for handles, if any.

WESTERN ISLANDS (MANUS DISTRICT)

A very fine and delicate weave from coconut leaf-bud fibres, similar to the work of the Tokelau Islands and some of the islands of French Polynesia is made in this small group of Polynesian population. **Hats**, similar to the finest Panama, **woven "bottle casings"** to encase liqueur or similar bottles, and small, delicately woven pandanus square **reticules**, size approximately 7 inches by 8 inches, are among the artifacts available from this isolated tiny community.

SEPIK RIVER

In the numerous villages of this vast area there are several forms of weaving which have not found their way to outside markets, yet with minor adaptations could be of very great interest. A river-grass fibre, attractively dyed in reds, browns, and green, is used to form both mats and carrying bags. The weave is fine, often less than one-quarter of an inch, and the fibre is exceedingly strong and durable. The mats, though not having the delicacy of a pandanus mat, are thicker, and they do not tend to curl at the edges.

The present form of the bags is practical and could be varied to order.

In this area, in Maprik, and possibly elsewhere, a sort of cane made from the split leaf-sheaths of sago palms is used for the manufacture of fish traps and small food baskets. This material is light, strong, and has a very warm brown colour and a very attractive natural gloss. It would not be suitable for objects having to bear any load or stress, but would be ideal for the following—**waste-paper baskets, fruit and bread baskets** for the table, and **lampshades**. It can also be woven into panels of any given size, and in this form is ideal for **interior partitions, wall coverings, and ceiling linings**.

WOSERA (MAPRIK AREA), ROSSUM (MANUS AREA) AND THE HIGHLANDS

String bags Made from bark or other vegetable fibres, some of coarse, others of very fine weave with inwoven designs, are very strong and have considerable curiosity but relatively little aesthetic interest.

SIASSI ISLAND

Small satchels Used by the people themselves as vanity bags or containers for betel nuts, are made from coconut leaf-bud fibre in a fairly delicate weave.

Examples of the very durable and interesting bags and baskets woven on the Sepik River from reeds and with designs in natural dyes. In the foreground an engraved bamboo lime-container, with bone spatula, as used in betel-nut chewing can be seen.



TROBRIAND ISLANDS

Using a seagrass, the Trobriand islanders have now begun to make woven mat squares, each approximately 10 inches by 10 inches, for making up into floor coverings of any desired size (Hong Kong mats). This is a new development.

Weapons

Authentic facsimiles of traditional weapons are available in many areas. Mention will be made here of only a few outstanding examples.

KERIAKA AND WAKUNAI (BOUGAINVILLE)

Bow Decorated with finely woven sheathing in natural, glossy fibres, coloured ochre and yellow with natural dyes, together with set of bamboo arrows with delicate incised designs, tipped with barbs of flying-fox bone.

Spear Similar type. (When seen these artifacts were in their true lengths of 4 feet for a bow, and 5 feet 6 inches for a spear, but if required, these weapons might be somewhat miniaturized for ease of packing and export.)

MT. HAGEN

Stone axes With wooden shafts sheathed in finely woven, glossy cane fibres. Very limited numbers are available and are collectors' items.

Pottery

In certain areas, notably in the Chambri Lakes district, at Yabob (Madang), and at Porebada (Port Moresby), pottery is still made by ancient techniques. All of this has great ethnological interest, and the pottery of the Chambri



Bows and arrows, and a ceremonial staff, as made in the Keriaka district on Bougainville. The bow and also the staff are sheathed in finely woven and beautifully dyed cane fibres.

Lakes, including large bowls and water pots, and even "portable fireplaces," is of consummate primitive artistry and technical skill. Nevertheless, because of the cost and risk involved in transport, this pottery must be classed as an item *for museums or other serious collectors only*. It is possible that improved methods of firing or glazing may be introduced to reduce fragility, in which case some of these products may become more suitable for general export.

Miscellaneous Items

Engraved bamboo Sections of bamboo, often with hermetically fitting, sliding, circular lid, are made by village people in many areas for their own uses—sometimes as water containers, sometimes to contain the coral lime which is chewed together with betel nut. As seen in Konga (District of Buin, Bougainville), these bamboo containers were most delicately and attractively engraved and would be ideal as map holders, scroll holders, or even pencil cases (in their smaller sizes). These containers ranged in size from 9 inches long by 1 inch in diameter and upwards; **hair combs** of engraved bamboo, 5 inches long, were also available.

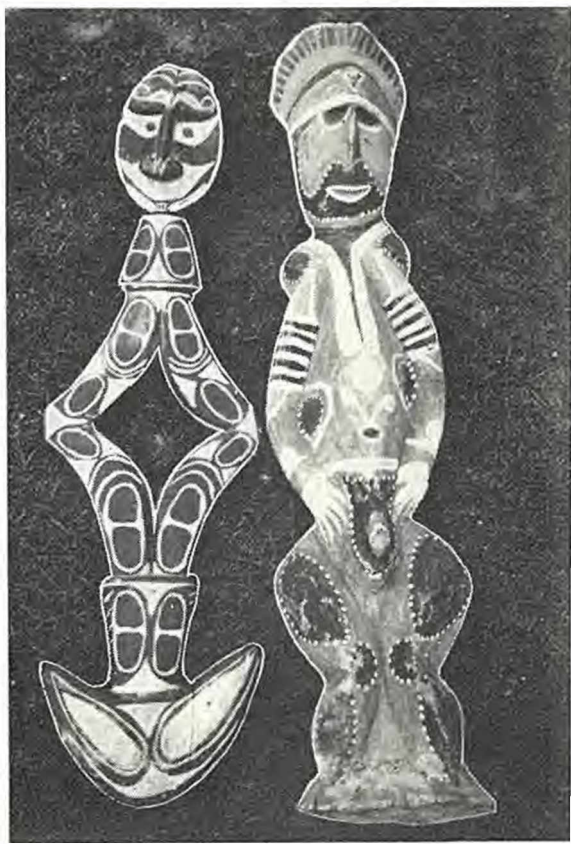
Engraved gourds These, like the bamboo containers, are used as lime containers and together with carved-bone spatulas for extracting the lime from the containers are available on Pityilu and Hauwei Islands (Manus District) and elsewhere. From the Trobriand Islands come spherical gourds, finely engraved, with the stopper bound in fine-weave fibres, and a boar's tusk as stopper-grip.

Dancing skirts Each district has its own style of dancing skirt; aesthetically perhaps the most attractive are the Siassi Islands' skirts, which hang gracefully and are dyed with indigenous dyes in browns, brick-red, and yellow.

Sepik River skirts are bushier and less graceful but nevertheless very interesting.

Mt. Hagen bark belts Extremely interesting bark belts carved in formal geometrical patterns are made in the Highlands.

"Yam masks" Of great ethnological and also general aesthetic interest are the Maprik "yam masks" of woven-bark construction, plastered with coloured clays in the form of a stylized "spirit face" (puffin-like nose or beak and two large eyes) with aureole or tiara surrounding, in sizes from 10 to 18 inches in overall length or diameter (roughly circular). Large masks of similar construction, worn by the



Two carved wooden figures from Maprik, decorated with natural ochres. The figure on the left is a wall-hook, from which objects of value are suspended in native houses.

Photo: Rabaul Photographic

dancers themselves at yam ceremonies, are also available up to 4 feet in length.

Ornaments Engraved shell armlets (bride money) from the Siassi Islands (of great curiosity and aesthetic interest); tortoise-shell armlets, 3 inches wide, engraved, also from the Siassi Islands; engraved, curled boars' tusks (also part of bride money), are among the innumerable traditional artifacts still available from more remote areas, whilst shell necklaces, armlets, etc., are available from most coastal areas.

Placing of Orders

The Territory of Papua and New Guinea is in frequent, regular connexion with the world airlines, and its own internal air service is also highly developed. Only some of the outlying islands are dependent on rather irregular or infrequent coastal shipping. The main ports of the territory offer regular connexion with the main shipping routes of the world.

Several business firms in chief centres, notably Port Moresby and Rabaul, concern themselves with the collection and dispatch of artifacts, and in some regions (such as the Sepik River) which are particularly rich in handicrafts, there are entrepreneurs who make expeditions from time to time to outlying areas to obtain supplies of artifacts for museums and other collectors. In addition, local government councils in certain areas such as the Sepik and Maprik, collect handicrafts for re-sale, while co-operative societies elsewhere, as in the Buin district, are also engaged in the collection and sale of handicrafts. Large representative selections of handicrafts from most of the territory are available from organizations run by the Girl Guides' and the Boy Scouts' Associations in Port Moresby.

The Department of Trade and Industry is formulating plans for developing the handicrafts industry in the territory so that standards of workmanship will be maintained and continuity of production and availability of handicrafts from reliable outlets will be assured. However, it will take some time before the organization of a handicrafts industry can be put on a sound basis.

If more detailed information is required on the availability and prices of handicrafts, inquiries should be addressed in the first instance to—*The Director, Department of Trade and Industry, Konedobu, Port Moresby, Territory of Papua and New Guinea.*

PITCAIRN ISLAND

HANDICRAFTS of considerable intrinsic interest and very great "rarity value" are produced by the tiny community of under 90 people now living on Pitcairn Island, famous throughout the world as the isolated and uninhabited spot chosen by the mutineers from the *Bounty* to settle on with their Tahitian wives in order to be safe from any later search by British naval vessels. After many vicissitudes and even two "transplantings"—to Tahiti and later to Norfolk Island—descendants from the original settlers still live on Pitcairn Island in their own quiet little world, except for calls by visiting ships. The sale of handicrafts, together with the sale of produce to ships, represents the only source of cash income to the individual islanders; therefore much loving care is put into their manufacture.

The style of wood carving carried out on Pitcairn Island is believed to have been introduced by a Bristol shipwright who landed in 1823 and lived for many years on the island. Later, an Austrian wood carver spent some time on Pitcairn and probably modified the technique and style. In any case, the Pitcairn Island wood carving has a charming old-world atmosphere and feeling.

The woven and plaited ware, on the other hand, has undoubtedly been handed down from the Polynesian side of the mixed ancestry, and it is very similar to the fine woven products of the eastern groups of the South Pacific.

SOME PITCAIRN HANDICRAFTS

*(Prices quoted in Sterling, but do not include freight and insurance)**

Carved Wood

Wooden artifacts are carved mostly from an attractive red wood, *miro*, supplies of which are gathered on Henderson Island, 100 miles to the north. Most are hand stamped "Pitcairn Island."

Flying fish and sea birds Mounted on turned wooden bases or carved as wall plaques, 10s. 0d. each. These are decorative and well made.

Pitcairn barrow The only wheeled vehicle known on Pitcairn Island is a wheelbarrow of a special type—without legs, because of the steepness of the slopes, and with its wooden wheel bound around with brass. Delightful little replicas of these barrows, correct in every detail, are available at £1 each.

Vase A wooden vase, in the form of a long slender chalice upheld by the tapering fingers of a woman's hand, is charmingly nostalgic of another age. Very graceful, delicate carving. Price, 10s. 0d. each.

* £stg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.



Some of the carved wooden objects made by the men. A replica of a "Pitcairn wheelbarrow," the only form of wheeled vehicle on the island, can be seen.

Book jewel box A wooden box suitable for holding trinkets or letters is made in the form of a book, the end-boards of which are held tight by a small brass clasp. Price, 15s. 0d.

Walking sticks Walking sticks, their shafts of polished coconut wood and their heads sometimes plain, sometimes in the form of a bird's head, made of local hardwood. Price, 10s. 0d. each.

Other objects These include carved turtles, ashtrays, hand-painted plates with representations of Pitcairn Island flowers and shrubs, and bowls or ashtrays fashioned from coconut shells, are also available at prices ranging from 5s. 0d. to 15s. 0d. each.



Finely executed woven articles in pandanus and coconut leaf-bud fibres, made by the women of Pitcairn.

Woven and Plaited Ware

The women of Pitcairn Island make very attractive woven and plaited basketware from pandanus in the Polynesian style, including firmly woven sewing baskets and shopping baskets at 10s. 0d. each; square, plaited shopping baskets at the same price, sun bonnets at 2s. 6d., *hula* skirts at 10s. 0d., fans at 2s. 6d. and, in a very fine weave of bleached coconut leaf-bud fibre, Panama-style men's hats at 30s. 0d. each. Strings of shells and beads are sold at 1s. 0d. per necklace.

A charming speciality of Pitcairn Island is the production of hand-painted leaf skeletons, suitable as book markers. These are offered at 6d. each for the smaller leaves and 1s. 0d. each for larger leaves.

Placing of Orders

Orders reaching Pitcairn Island are dispatched as shipping permits. Calls by ships, though irregular, are fairly frequent, the average number per year being about forty. There is also radio communication with the island.

All inquiries should be addressed to the *Chief Magistrate, Pitcairn Island*. New Zealand currency is in general circulation, and U.S., Sterling, Australian, Canadian, and Fijian currencies can be exchanged on the island. British postal orders and money orders are cashed.

TOKELAU ISLANDS

ONE OF THE most isolated and fascinating little island communities of the Pacific is the Tokelau Group, three hundred miles due north of Apia. These three little atolls, no point of which is higher than fifteen feet above high tide level, are little more than coral rubble, yet their total land area of about 2,500 acres supports a population of nearly 2,000. Possibly without parallel anywhere else in the world, the atoll of Fakaofu, whose 61 tiny islets are just on 650 acres in total land area, supports a population of over 850. The largest island in the entire group—one of the islands in the Nukunonu atoll—is 4 miles long and 300 yards wide.

As in the Ellice Islands—to which the Tokelau Islands are geographically and ethnically very closely related—the life of the people depends very largely on the coconut and breadfruit trees, and on the fish and shellfish of the lagoon and the surrounding ocean. It is difficult to grow taro or bananas in any quantities. But as in the Ellices, the little Polynesian villages are models of neatness and cleanliness, and the people are strong and happy.

The handicrafts of the Tokelaus are definitely items for the connoisseur. The range of products is small and obviously, with such a small community, the volume is equally limited; but every artifact produced in the Tokelau Group is made with the utmost delicacy and finish. Tokelau model canoes and similar artifacts are of great interest; but the two great specialities of these islands are the objects made of finely woven, bleached coconut leaf-bud fibres, and the Tokelau mats with their inwoven designs in beautiful, warm, natural colours.

SOME TOKELAU HANDICRAFTS

*(Prices quoted in New Zealand currency, f.o.b. Apia)**

Mats

Floor mats Tokelau floor mats are all made of a pandanus that possesses a particularly firm texture, possibly because of the combination of climate and the mineral content of the ground. All are woven in a strong, firm, double weave of approximately one-quarter inch mesh. Most have attractive designs, inwoven in natural shades of pandanus or in fast vegetable dyes prepared by the women themselves. Some mats have the inwoven decoration in gay European dyes. Sizes are usually 6 feet by 4 feet or 8 feet by 6 feet, but mats can be made to any specified size. Prices, 9d. to 1s. 3d. per square foot, according to quality and fineness of weave.

Place mats Rectangular, in similar weave to floor mats but finer, in sets of eight (six smaller and two larger) are available at approximately 10s. 0d.

* Estg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

Examples of table mats, fans, hats, and other objects in finely woven coconut leaf-bud fibres, together with a model canoe and the type of pandanus floor mat for which the Tokelau Islands are famous.



to 15s. 0d. a set. (Sizes should be specified when ordering.)

Place mats Round, woven in brown pandanus, can also be ordered at 1s. 0d. to 2s. 0d. each, according to diameter.

Coconut-leaf Weave

Strips of coconut leaf-bud, bleached snow-white by boiling and by exposure to the sun, are used in the Tokelau Islands (and to a lesser extent in ethnically allied islands in approximately the same latitude) to produce an extremely firm yet fine weave of very great beauty and finish. The number of craftswomen in the whole of the Pacific capable of executing this fine weave is comparatively limited and prices are high in comparison with the simpler pandanus weave; but all articles of this type are connoisseurs' items.

Ladies' reticule or compactum bags Round or rectangular in form, with delicate and attractive designs in pleasant colours, mostly red. Prices, round bags, 3 inches in diameter, or square bags with 3-inch sides, 6s. 0d.; increasing by 1s. 0d. per inch.

Cigarette cases Sheaths for normal 20-cigarettes pack, in similar weave to women's compactum bags, 5s. 0d. each.

Flask sheaths This same weave is used to form most attractive bottle or flask sheaths at 8s. 0d. to 12s. 0d. each.

Sheathed coconut shells Coconut shells similarly sheathed are interesting novelties at 7s. 0d. to 10s. 0d. each.

Men's hats Of similar weave, equivalent to the finest Panama, 20s. 0d. each.

Ladies' hats Open weave, gay decorations, chic "plate" form, 10s. 0d. each.

Fans These fans, somewhat similar in style to Ellice Islands' fans, are delicately woven from the bleached coconut leaf-bud fibres, and with bleached leaf ribs as stiffeners;

A tuluma or miniature sea-chest and other carved wooden objects shown on mats from Atafu, one of the three tiny atolls in the Tokelau Group.



inwoven designs are in gay colours or, if so specified, in restrained and most beautifully blended native dyes, mostly browns or jet-black. The fans are usually fringed with delicate and attractive feathers from sea birds. Prices, 8 to 10 inches, 6s. 0d. upwards; over 10 inches, 8s. 0d. upwards.

Carved Wood

Wood is scarce in the Tokelau Islands but a limited quantity of kanava, a local wood of beautiful grain and texture, is available and from this most of the wooden artifacts are made.

"Tuluma" The *tuluma* was the "sea chest" of the ocean-going canoe voyagers. Oval in form and of any size up to 2 feet in height, the *tuluma* is made of one solid block of wood, hollowed out to give a wall thickness of one-quarter to one-half inch. A lid, fitting smoothly but tightly on to a flange, seals the *tuluma* almost hermetically, and it is made even more secure by an ingenious but speedily loosened lashing of coconut-fibre sinnet.

These *tuluma*, which are most artistic in their form and of perfect finish, are not only interesting and attractive in themselves but, in reduced dimension, are useful as trinket boxes and tobacco containers ("humidors"). Prices, 4 inches in diameter and $3\frac{1}{2}$ inches in height, 5s. 6d., increasing by 1s. 6d. per inch to 8 inches in diameter, then by 5s. 0d. per inch. (Height increases proportionately.)



A little lad proudly displays some of his father's handicrafts in carved wood.

Model canoes Beautifully finished and authentic in every detail and fitting. Price 6s. 0d. for a 10-inch-long hull, increasing by 1s. 0d. per inch to 16 inches (maximum length unless by special order).

Ashtrays In form of turtle with pipi or clamshell set on top, 4 to 5 inches long. Price, 5s. 6d. each.

Salad spoons and forks Hand carved from kanava wood, about 12 inches to 14 inches long, 9s. 0d. per pair.

Coconut-shell water containers These novelty items, consisting of a stripped coconut shell with coir netting around it and with a wooden stopper, a reproduction of old-time water containers, have not yet been marketed in any quantities but are of the greatest artistic and "curio" interest. Price, 5s. 0d. each.

Placing of Orders

Prices quoted are f.o.b. at Apia. Approximate shipping costs ex Apia—United Kingdom, 222s. 6d. per ton; Australia, 157s. 6d. per ton; New Zealand, 135s. 6d. per ton; United States of America, \$42 per ton. (Many of the smaller articles, even including mats, could be sent by parcel post at lower relative cost.)

The handicrafts are marketed on behalf of the islanders by the *Administrative Officer for the Tokelau Islands, Apia*, to whom inquiries should be addressed. Normally, small stocks of handicrafts are held in Apia, but in the case of larger orders there may be a considerable time-lag, since vessels travel to the Tokelau Islands only every few months.

TONGA

THE KINGDOM of Tonga, the only Polynesian kingdom remaining in the world, lies just within the tropics and consists of three main groups of islands. The largest group, on which the capital Nuku'alofa lies, is Tongatapu. One hundred miles further to the north are the many scores of small islands in the Ha'apai Group and another hundred miles to the north is the Vava'u Group. About 200 miles further still three or four isolated islands, including Niuafoou (or "Tin Can Island"), complete the realm of Her Majesty Queen Salote. In the 200 islands of the kingdom, with their total land area of about 270 square miles, live over 60,000 people of pure Polynesian stock, maintaining very much their traditional way of life yet very well integrated in the wider world.

By the unique system of land tenure in Tonga, no Tongan can be landless. Every Tongan, when he reaches the age of 16 and thereby becomes a taxpayer, is entitled to a plantation allotment of about eight acres and a town site of two-fifths of an acre. He pays an annual rental of 8s. 0d. for his allotment, and no rent for his town site! On the other hand, he must comply with certain planting laws, and his allocation of ground is for life only and on his death reverts to the Crown for re-allotment.

With the majority of the people living on small islands and in villages, many of the finest handicraft traditions have been maintained. Tongan tapa and Tongan mats are usually of excellent quality and in very beautiful, restrained taste. In recent years considerable trade in handicrafts has developed, with tourist ships calling at Tongatapu and Vava'u, and although this has created a temptation to produce some shoddy work at unduly low prices, it has also led to the development of a number of new artifacts, modified to suit European requirements without abandoning traditional styles and skills. Steps are now being taken to bring on to the market for sale overseas, more of the products of the outlying islands, notably in the Ha'apai Group, which produces particularly fine work.

SOME TONGAN HANDICRAFTS

*(Prices quoted in Tongan currency,
which is on parity with Australian currency)**

Tapa Cloth

Tongan tapa cloth, as such, has a very firm and flexible texture but its chief attraction lies in the beautiful, warm tones of its decoration. There are two methods or styles of decoration. In one, the design is painted freehand in bold outlines on the off-white natural colour of the tapa cloth; in the other, the design is "printed" on to the tapa.

* Estg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

Typical examples of two types of Tongan tapa. The colours must be imagined as warm-brown on a natural off-white background.



This is accomplished by preparing a large "block" of any size up to 5 or 6 feet by 4 feet. The block may be a slab of wood with the formal design boldly engraved on it, or it may be most ingeniously formed by sewing

dried pandanus leaves together and then sewing coconut leaf mid-ribs on to this sheet. Whichever type of block is used, the next step is to spread the sheet of tapa cloth above the block, and then by gently rubbing the surface with coconut-husk fibres lightly impregnated with natural vegetable dyes, to produce the imprint of the design in the same way as a "rubbing" of ancient tombstones or inscriptions is produced. Thus a very light base tone is produced with the design more firmly delineated.

The tapa decorator usually then goes over the whole piece again, brushing in by hand still more definitely those parts of the design which she wishes to accentuate, using a darker, more glossy pigment in dark brown or even black for this purpose.

"Ngatu kafu" This is the traditional tapa and is still used as a bed covering or a cloak, with a bold geometrical design on a warm background, part of the surface being left plain; colours in natural, rich but light browns; available in any length or width. Price, approximately 9d. per square foot.

"Tapa'i ngatu" Design reproduced as described above from wooden or pandanus "blocks," each piece thus forming a complete "closed" design; background—warm, light browns; portions of design emphasized in glossy natural black or dark brown; sizes and shapes varying but usually rectangular and about 4 feet by 6 feet. Price, approximately 1s. 6d. per square foot.

Woven Mats

Plain floor mat ("Papa") Double weave, three-quarter inch mesh, and ("Lotaha") single weave, one-third inch mesh, both with no designs, and 3d. to 4d. per square foot.

Plain floor mat ("Fala") Bleached, stripped, glossy pandanus, plain or wool-fringed edges, one-quarter inch mesh, double weave, no design. Price, 1s. 0d. per square foot.



A fairly representative selection of Tongan woven pandanus seen at Vava'u and including examples from the Ha'apai Group. Similar work is executed throughout the Tongan archipelago.

Very fine weave mat ("To'a vala") Snow-white bleached pandanus, fringed-pandanus edge, one-eighth inch mesh, no design; as used for girdle cloth on ceremonial occasions. Price 3s. 0d. per square foot. (Connoisseurs' item.)

"Fala pa'ongo" This is a sturdy but very beautiful floor mat, double woven of a rich dark-brown pandanus, with a design in "sampler" style, either in plain white pandanus or in store dyes of reds and greens; one-third inch mesh; plain edges, 1s. 3d. per square foot.

"Fala tui" This is a variation of the *Fala pa'ongo* above, but each face of the mat has a completely different design woven into it, so that it is "two-in-one." Price, 1s. 6d. per square foot.

Table mats Small mats, usually approximately 3 feet by 4 feet in size, with an intricately inwoven design in black and white, similar to *Fala tui* but finer, ideal for table covers, 1s. 6d. per square foot.

Place mats Rectangular place mats with attractive inwoven designs, similar to above; 5s. 0d. and upwards per set of six.

Round woven place mats According to size, 1s. 0d. to 2s. 6d. each.

Baskets

A very large number of types of baskets is made, of which only a few representative examples can be listed. There are two types of weave, one, described as "woven," in which pandanus is woven on to a core of coconut

leaf ribs as stiffeners. This weave is used for all circular or oval objects. The second type of weave, described here as "plaited," is used for rectangular baskets and other objects. It is basically the same weave as is used in mat making.

Linen baskets Woven, complete with lids and usually with lugs. Many sizes. Typical prices, 24 inches in height, 21 inches in diameter, £3; 18 inches in height, 18 inches in diameter, £2.

Waste-paper baskets Woven, 16 inches in height, 10 inches in diameter, 10s. 0d. to 15s. 0d.

Work baskets (sewing baskets) Woven, with lid and handle, of fine, white bleached pandanus, in various sizes and shapes, from 7s. 0d. upwards.

Rectangular shopping baskets Of plaited pandanus, innumerable types of designs and sizes. Typical prices, 13 inches by 11 inches by 7 inches, 8s. 0d. to 10s. 0d. Other prices according to size and style.

Picnic baskets Plaited, three compartments, 12s. 0d.

"Gladstone bag" shaped Plaited, 17 inches by 13 inches by 12 inches, 17s. 6d. Somewhat larger, 25s. 0d.

Other Woven or Plaited Ware

Sun bonnets Pack flat, but button up to form bonnet; decorated with rosettes of shells or of dyed hibiscus or pandanus fibres. Others faced with tapa. Prices, 4s. 0d. to 6s. 0d.

Bedroom slippers In plaited pandanus with pom-poms of shells or of dyed hibiscus fibres. Prices 3s. 0d. to 6s. 0d. pair.

Small reticules or vanity bags In fine weave of bleached pandanus or coconut leaf-bud fibre. Prices, 3s. 0d. to 10s. 0d. each.

Trays Rectangular sandwich trays in finely woven white pandanus. From 6 inches by 10 inches upwards, at prices from 3s. 0d. to 10s. 0d. each. Oval, larger, firmer trays, of less fine weave, 8s. 0d. upwards.



A selection of work from Ha'apai in which some of the finest basketware is made; most of the designs are executed in a beautiful, natural warm-brown.

Other Handicrafts

Shell work Necklaces from 1s. 0d. upwards, according to rarity of shells used.

Necklace-armlet set Tastefully chosen beautiful shells, 7s. 6d. set.

Table centre or teapot mat Diameter 8 inches, 2s. 0d. to 3s. 0d. each.

Reticule Of coconut shell enlaced with sea-shells, 5s. 0d. each.

Dancing skirts ("Hula" skirts) Of bleached hibiscus fibres, usually dyed (store dyes) in bright but attractive colours. Girdles of woven sea-shells. Approximately 10s. 0d. each.

Products from coconut shells Various designs of goblets and ashtrays from polished coconut shell, at prices from 2s. 0d. to 8s. 0d. each. A most ingenious and charming "toast rack" formed from coconut shell, cut out to form cheeky little reef fish, 10s. 0d. each.

Model canoes Well executed and authentic in detail, 12 inches to 24 inches in length, 10s. 0d. to 20s. 0d. according to size.



Some examples of Tongan mats of varying degrees of fineness. All the designs are formed by the use of different shades of pandanus.

Placing of Orders

Tonga has a regular air service connexion with Fiji and it is expected that this service will later give air connexion with Western Samoa. It also has regular and fairly frequent shipping connecting it with New Zealand, American Samoa, Western Samoa, and Fiji, and through any of these other ports with major shipping routes. Some of the finest mat work in the Kingdom is produced in the Ha'apai district, and if the

finest quality mats are required, some delay in dispatching orders may be expected unless a regular order can be placed.

The *Langa Fonua*, a women's organization under Royal patronage, occupies itself with furthering handicrafts, and orders may be placed with it or with a number of traders, initial contact with whom can be established through an inquiry addressed to the *Department of Trade and Industry, Nuku'alofa*.

TRUST TERRITORY OF THE PACIFIC ISLANDS

THE SCATTERED islands of Micronesia cover an area of the Western Pacific Ocean slightly larger than Australia or the United States, but with a total land area considerably smaller than some of the world's largest cities. The Trust Territory of the Pacific Islands, administered by the United States Department of Interior, includes all of Micronesia except for the group located east and south of the Trust Territory known as the Gilbert Islands. While Micronesia can be differentiated culturally from neighbouring societies on all sides, the internal composition of Micronesian culture is quite varied. This is strikingly evident in the area of folk arts as they are expressed in contemporary handicrafts.

The high islands, particularly Yap and Palau of the Western Carolines, are characterized by an art background stressing heavy and colourful decoration of public buildings in red and yellow ochre and black and white dyes, mixed with a composition of Para nut oil and lime. These colours, in the pictorial expression of multitudinous legends and semi-historical episodes, formed the chief decoration of the Palauan *bai* (club or council house) on gables and rafters, and were applied to post statuary decorating the more prominent canoe sheds. Geometrical patterns or flat paint coverings were applied, usually in deep red ochre, both to clay and wooden bowls on Palau, and repetitive white on black drawings were once found on the gable bordering boards throughout Palau, Yap, and the low islands of the Carolines. Shell-inlay work, again utilizing Para oil and red-ochre paint in conjunction with mother-of-pearl shell, was characteristic of the high art of Palau.

Covered bowls, cylindrical money containers, coconut candy jars, and ceremonial knives appear to have been part of the traditional media for elaborate shell-inlay work. At the present time, following a somewhat changed technology no longer involving red ochre paints, Palauan craftsmen produce a variety of bowls and jars with shell neatly embedded in a natural wood finish. Shell inlay is used for eyes on statuary and is found as secondary pattern work on a variety of other contemporary items of woodcraft.

Wood carving Throughout the western islands of the Trust Territory this is a lively and inventive craft. Even the monkey man, which began its career as a small statuette placed in a canoe along with the deceased as a guardian in this island form of sea burial, was never apparently intended to conform to a rigid shape or style. One would imagine that early craftsmen naturally varied in both skill and art expression, and that the individual craftsman also sought to find some particular expression or mood in each of his creations. Such at least is the case today. Another inventive streak

recently found expression in Yap, where a group of young students from the low Western Caroline Islands turned their skills in carving to the production of excellent, highly polished deep red wood replicas of a variety of sea fish.

Basketry and hand weaving These are known and practised throughout the Trust Territory, though the acknowledged home of baskets, handbags, and a variety of other woven fibre products is among the many atolls of the Marshall Islands. Although the technique may have been traditional only to Kusaie, near Ponape, the best known product in this field is the so-called Kili bag. Fashioned from the white-bleached fibres found only in the youngest shoots of the coconut palm, the tight (almost waterproof) weave is among the most attractive and durable in the South Pacific. Invariably not dyed, the product is usually chalk white and, when the weave is applied to hats, has an effect like that of a fine Panama.

Current innovations applied to weaving in the Marshalls are hot-plate pads and woven flowers which may be used for a variety of decorations and in dry flower arrangements. One imaginative young lady found that a proper size of white Kili bag, adorned with a brightly woven flower, could be transformed into a remarkably stylish hat.

Woven lava-lava These are made throughout the low atoll islands of the Central Carolines surrounding Truk and extending towards Yap. Fashioned both as everyday wear and as items for presentation to high-ranking island chiefs, lava-lava are occasionally woven in a severe pattern of broad black and white stripes, or are adorned with the most intricate patterns in a variety of dyes. This art has been decidedly on the wane over the last four decades but an effort is now being made through projects at the community level to seek a revival of home weaving in plantain and pandanus fibres through the introduction of the faster hand looms of Western manufacture.

SOME INDIVIDUAL ITEMS

*(Prices quoted in U.S. currency)**

A total list of items, ranging from turtle-shell craft to an occasional shell adze that from time to time find their way to market in the Trust Territory, would occupy over twelve closely lined pages. It is possible here, however, to elaborate on some items peculiar to the Trust Territory of the Pacific Islands in terms of their background in custom and history of development as a manufactured item of handicraft. Prices, when noted, are those which have been characteristic at the location produced.

The Palauan story board This first gained recognition outside Palau when early Europeans sawed out the beams of Palauan council and club houses (the destruction of these buildings conformed to the broader purposes of the times in detracting from the influence of native village clubs) and crated them up for display in European trading companies and academic museums. This

* £stg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

A Palauan "story board" of an unusual format, but typical in the style of its figures and general presentation. The length of most story boards is three times the width or more.

Photo: Dr. Guy Loison, South Pacific Commission

somewhat destructive and impractical means of propagating oceanic art appears to have been terminated during the period of Japanese administration of the then League of Nations mandate.

At that time, a Japanese folklorist by the name of Hijikata was in Palau studying the pottery, the stone imagery, and the kinship structure as well as other forms of art and lore. Perhaps as a formal programme under the Japanese administration, Hijikata, himself a masterly wood craftsman, gathered around him about twenty young Palauan men and taught them not only their own forms of woodcraft (applied both to board and statuary carving) but also their own folklore. This could now make its appearance, not only as a permanent decoration on the rafters and gables of public buildings of Palau, but also on the more portable and marketable story board. Hijikata was a "purist," insisting that his students adhere rigidly to the simple lines and local paint substances of the traditional medium.

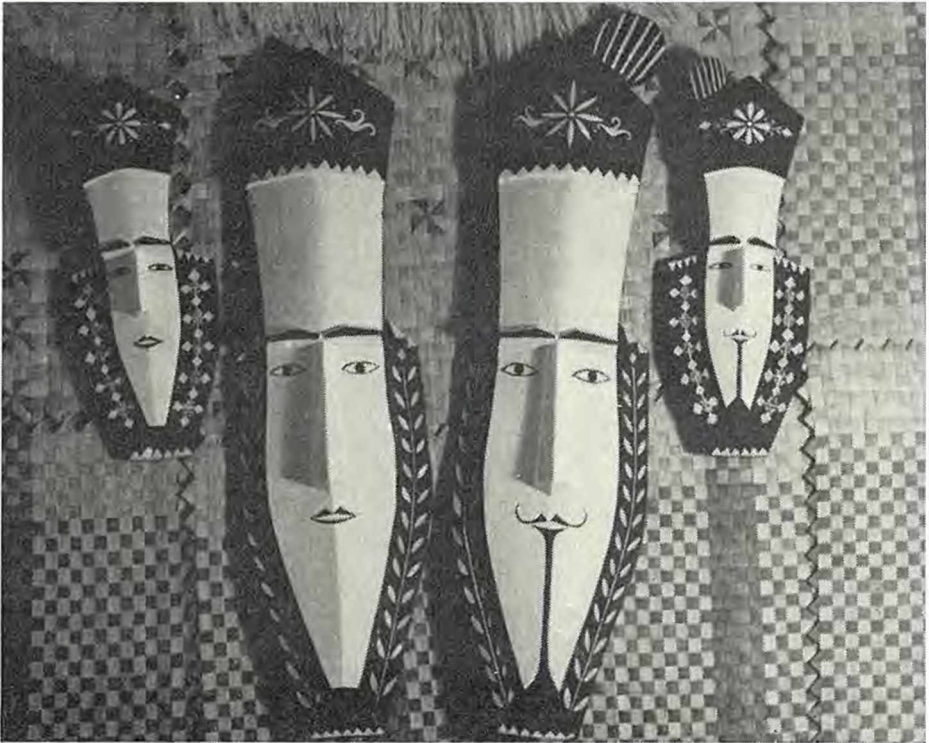


After World War II, portable rafter carving was rediscovered along with the craftsmen, and the art and technology of story board carving began to evolve within the atmosphere of a very favourable market. Under the pressure of sales, the tedious production of traditional paints was dropped in favour of commercial enamels, the boards took on a brighter appearance in order to appeal to the larger buying public, and the craftsmen, whilst experimenting, began to express individuality.

One major innovation was the carving of hardwoods to produce attractive natural-colour boards in deep relief. This technique, in the hands of a few craftsmen who had learned cabinetmaking, was then applied to the ornate Palauan coffee table with story board themes applied to the surface and to the boards edging the table, with stylized statuary for legs.

Story boards may be purchased in sizes ranging from about 6 inches by 14 inches to lengths of several feet. As a rule, the dark, natural wood boards with deep carving tend to carry a higher price. Painted boards cost around \$2.00 for the 6 inches by 14 inches size and range up to \$18.00 for boards 10 feet and 12 feet in length. Natural-finish boards cost about a third more for equivalent sizes and workmanship. However, quality and the name of the artist play a determining part in the price for this type of board. Thus, natural-finish boards, 10 feet and 12 feet in length, by top artist-craftsmen may be priced as high as \$60 to \$100.

The Mortlock "devil's mask" This, according to some authorities, is an art form associated with a mask-making tradition which can be traced through Indonesia to an early Indian tradition, or even to a late Chou tradition in China around 600 B.C. In the Mortlock usage, the masks may be hung on the posts of god-houses or canoe sheds, but other uses are mentioned. One recalled by elders is the use of the mask in dances apparently designed to acquaint young men with the power of the spirit world; another mentioned by some authors is the use of the mask by men dancing on the beach to ward off typhoons. The masks are either "male" or "female," the male masks are adorned with hair ornaments.



Mortlock "devil's masks," originally made for ritual dances or to protect god-houses or canoe sheds.

Photo: Courtesy of the Administration of the Trust Territory of the Pacific Islands

The general style is quite rigid, always with a squared, flat (or only slightly rounded) head and pointed chin. Colour is generally black and white, though red detail may be used. The face is typically surrounded by a repetitive geometric border design. Eyebrows usually receive a stylized "seagull" treatment, and a similarly styled moustache may be present. Prices range from about \$1.50 for small 10-inch masks to \$14 and \$15 for masks 4 feet and 5 feet tall.

The Tobi Island monkey men As mentioned earlier, these served originally as guardian companions for the dead when they were set adrift at sea in a canoe. The little men seem first to have caught the commercial interest of German traders at Tobi, perhaps as early as 1860, and have experi-

enced gradually wider recognition ever since. Prior to World War II, the form was encouraged at Tobi as a commercial item, and copied in Palau both by Tobi migrants and by Palauan craftsmen. If made in Tobi, the wood is always either breadfruit or a dark, with very light-brown-streaked wood resembling somewhat the Hawaiian monkey pod. In Palau, the craftsmen often use a dark brown and very hard timber called *dort*.

Characteristically, the statuette is severely naked to the point of lacking detail; the face is triangular with a sharply diminishing simian forehead from which the name derives. Posture varies greatly, but is often a stylized squat. The grotesque is not unusual; one form has a large round face peering out from between high pointed knees.



One of the Ulithi "monkey men," traditionally made in order to protect the spirits of the dead.

Photo: Courtesy of the Administration of the Trust Territory of the Pacific Islands.

The Ulithi monkey man This is probably a product of the same tradition as the Tobi guardian spirit. A highly angular style with squat posture is rigidly followed. Production of the statuettes for commercial purposes was not initiated until shortly before World War II.

The little men cost from \$1.25 for 4-inch to 5-inch models and up to \$7 and \$8 for statuettes in the 1-foot range.

Navigation charts From the Marshall Islands, these charts have received sufficient prominence to be mentioned in any modern text about local navigational techniques in the Pacific area. Constructed of thin strips of wood tied together in many patterns, and with shells mounted irregularly to represent land features, the charts depict ocean waves and current characteristics for a given area of the Marshall Islands.

Craftsmen seldom deviate for the sake of aesthetic design from true charts, and as a result the sticks and shells often have a pleasingly random appearance. At the same time the prices of the true charts suggest the cumulative knowledge that has been invested in them rather than craftsmanship itself.

A typical chart, covering about 2 feet by 3 feet of wall space, may be priced at about \$6.

Dance paddles and war clubs Fighting sticks were characteristic of all of the societies comprising Micronesia, but are now characteristically produced at Ponape. Two styles most commonly seen in dance paddles are those of Palau and Ponape.

In Palau, the paddle itself is about 2½ feet long, with the blade in the shape of an elongated diamond. The flats of the blade are painted with fierce faces representing various village heroes and warriors. Whilst occasionally available locally, these paddles have not been produced specifically for sale; rather, they may become "excess" following a dance.

In Ponape, on the other hand, dance paddles in various sizes have been produced for sale for several years. The style is exceedingly different from that in Palau, with white line designs of an intricate geometric pattern on black or brown covering the flat of the blade. The edge of the blade is attractively decorated with tufts of pandanus fibre, usually white but sometimes dyed in various colours.

A typical specimen of about 3 feet in length will cost about \$4.

War clubs From Ponape and occasionally Truk, these are fearsome devices with sharp "bull horn" barbs extending from the flat of the blade at regular intervals. With the possible exception of an occasional museum piece constructed with a blade of shark's teeth, this design is the most exotic and intricate in Micronesia. They are produced both as a miniature (about 12 inches long) and in full size (about 4 feet long).

The clubs are priced from about \$2 to \$10.

Love sticks These are a product of the Truk District, particularly Truk Atoll itself. Highly individualized, as necessitated by their function, the sticks


follow two overall patterns. The most common type is about 4 feet long and one-quarter inch square, with highly detailed black and yellow geometric designs from the point nearly to the base. A second type is typically about 2½ feet long, flat, and about three-quarter inch wide, with carved detail in natural hardwood.

Each stick traditionally was the “calling card” of a particular male and could be used to rouse a sweetheart by pushing the point through the thatch wall by her sleeping mat. The recipient of the stick could then feel the pattern of carving on the stick and indentify the suitor. If he proved acceptable, she would draw the stick into the house. If not, she would push it out through the thatch.

Love sticks, carefully carved in the tradition, generally cost between \$3 and \$6, depending on length and type.

Placing of Orders

In the spring of 1962 the Trust Territory of the Pacific Islands established the Micronesian Products Center at Guam in the Mariana Islands. Organized with a long-range objective to assist in the management and stimulation of a variety of new and old products from the islands, the Center at this time is mainly engaged in retail and wholesale handicraft sales. All of the products mentioned in this chapter can usually be obtained from the Micronesian Products Center, though the logistics of marketing (for example) Mortlock masks—produced on an outer island in the Truk District—are sometimes formidable. Inquiries may be addressed to *Micronesian Products Center, Post Office Box 642, Agana, Guam, Mariana Islands.*



A “love stick.” Its ingenious use is explained in the text.

Photo: Courtesy of the Administration of the Trust Territory of the Pacific Islands

WALLIS AND FUTUNA ISLANDS

THE ISLAND groups of Wallis and Futuna, lying some 200 miles to the west of Samoa, produce handicrafts which, though limited in their number and variety, are of great interest. These islands, formerly a French protectorate, opted by referendum in 1959 to become a French Overseas Territory.

Wallis and Futuna are grouped together for administrative reasons, but the nature of the islands and of the people inhabiting them show some diversity. Wallis consists of one relatively large island, Uvea, and some twenty smaller islets on or within an encircling reef. The main island is volcanic but the highest point is only about 480 feet above sea-level. Both tradition and the dialect of Polynesian spoken in this group indicate that it was settled from Tonga. Uvea is approximately nine miles long from north to south and about four miles across. The total land area of the islands comprising the group is believed to be about 30 square miles, and the population is approximately 6,000 people.

One hundred and twenty miles away to the south-west lie the twin islands of Futuna and Alofi, rising steeply from the sea in a series of peaks of which the highest is nearly 2,600 feet above sea-level. The soil is fertile and both islands are densely wooded, but the almost complete lack of flat land and the steepness of the mountain slopes make cultivation difficult. There are almost no roads and the population of slightly less than 2,500 live in a number of very beautiful villages along the sea coast.

Futuna is about ten miles long and less than three miles across. Alofi, separated by a narrow strait scarcely more than a mile wide, is six miles long and three miles across. Travel between the villages is effected by canoe or by foot along the reef at low tide, or over narrow, steep mountain paths. The people of Futuna are also Polynesians whose character, language, and tradition indicate that they originally came from Samoa.

Over-population, the ravages of the coconut palm rhinoceros beetle on Wallis, and the topography of Futuna, make the economic circumstances of this territory very difficult, so that the sale of their handicrafts is very important to the people. Both island groups make attractive and unique artifacts, but as each of the two communities has a style of its own, the handicrafts of the territory will be listed separately.

HANDICRAFTS OF WALLIS

*(Prices quoted in C.F.P. francs)**

Woven Ware

Floor mats Mats as made on Wallis are approximately 2 metres by 1.20 metres to 2.50 metres by 2 metres (6 feet by 4 feet to 8 feet by 6 feet) of

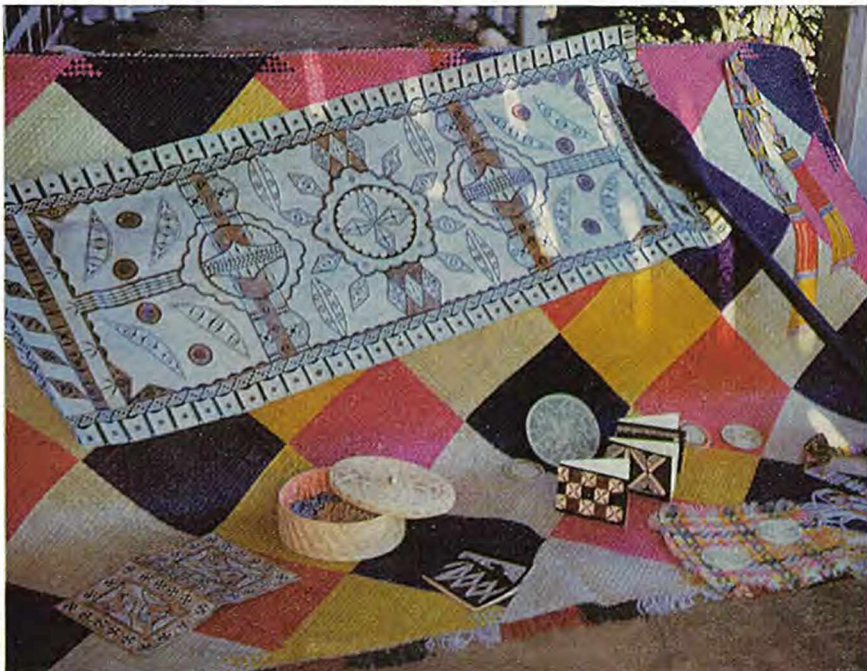
* £stg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

fine double-weave pandanus, which has been specially treated by boiling and stripping to give it flexibility and gloss, the width of the individual strands being mostly 6 mm. to 7 mm. Most mats are brightly coloured in large squares or lozenges of approximately 30 cm. in width. Dyes used are generally artificial (European), in vivid shades of reds, yellows, and blues; but within the limits of the material and method of plaiting, the designs could be modified to suit any individual specification if due notice were given. Natural indigenous dyes could also be specified, although this might raise the price somewhat and restrict the range of colours.

The mats have an excellent finish and are woven with no irregularities from a rectangular form. Edges are usually plain, but sometimes have a fringe of dyed wools. Prices range according to size and finish from 250 to 500 frs.

Plain mats Of the same quality and finish but of bleached pandanus, natural light-straw colour, without design or colouring, range in price from 200 to 250 frs.

Fine mats ("tualua") Limited numbers of mats of the finest texture, in some cases approximating in fineness to the famous and priceless fine mats of Western Samoa, each representing months and even sometimes years of painstaking leisure work are produced and are available for connoisseurs. Prices by negotiation.



Wallisian tapa and finely woven pandanus table mats and work baskets, seen at Hihifo.

Place mats A line of delicate yet strong and serviceable place mats has been developed, fine pandanus being woven around stiffeners or cores of split pandanus stems, the type of weave and design, however, being different from that adopted in other Pacific territories using a somewhat similar technique. These place mats are usually made in sets of six rectangular pieces, each approximately 20 cm. by 25 cm., and one centre piece, 25 cm. by 50 cm. Price, up to 800 frs for a seven-piece set.

Drip mats Small circular finely woven pandanus mats, to place under glasses, 15 frs each.

Bread baskets For table use, of extremely fine weave and of attractive design and form; generally oval in shape with scalloped edges. Price, approximately 250 frs each.

Work baskets (sewing baskets) Of very fine weave, lined with silk, with lid also lined with silk and hand embroidered. Size, approximately 30 cm. in diameter, similar height. Price, approximately 500 frs.

Tapa

Tapa of excellent quality and attractive design is still made on Wallis in large quantities, mainly for the people's own use but also for sale overseas. There are two types of tapa, which differ in their finish and their manner of decoration.

The first type is purely traditional and is used on the island as a sort of sheet or quilt on cool nights. It is soft and flexible yet strong. The design is painted in indigenous pigments,

On the background of a meticulously woven pandanus floor mat, book covers of stiffened tapa cloth are displayed. The bolder designs are in Wallisian style while the finer designs are more in the style of Futuna.

freehand, in bold geometrical designs, mostly in brown, dark red, and black. It is made in a width of approximately 1.5 metres (between 4½ and 5 feet). Usually one piece is many metres in length but it can be cut to any desired length without disturbing the regular, repeated design.

This type of tapa can be effectively used to form a sort of tapestry for covering large wall surfaces. It would also be ideal for the manufacture of lampshades, while as a covering for the end boards of high-quality editions of books, notably on South Seas' subjects or the like, it would create great interest.



The price for good quality tapa of this type is slightly over 200 frs per square metre.

The second tapa, which has been developed largely by the missions, is of a finer and stiffer texture, produced by the addition of native starch in the final "felting" of the beaten tapa. It would thus never have served the original purposes of tapa as a bed covering or as a lava-lava or "toga," but instead it lends itself exceedingly well to the preparation of objects graced by very fine design of great intrinsic artistry. It is just as well adapted for the preparation of lampshades as the first type of traditional tapa.

This modified tapa is used for the preparation of various items of considerable interest, notably tapa panels for wall decorations. One type, approximately one metre square, is decorated in a "closed" or complete geometric design of finer and more sophisticated execution than the bold designs on the more traditional tapa. The second type of panel is a piece of tapa, approximately 2 metres by 1 metre, known as *Terre et Mer* (Land and Sea). On one half of each panel the marine life, and in the other, the animal and human life of the island, are represented with naive charm and fantasy as the tapa maker's individual observation and imagination have led her to depict them. Each piece is thus unique.

The price of such tapa pieces works out at approximately 250 frs per square metre.

Furthermore, this same type of tapa is used to form book covers, individually painted, sometimes in Wallisian style, sometimes in the Futunian style (*q.v.*).

These are available at 100 to 150 frs each.

Miscellaneous Products

Necklaces and belts are made of tiny glass beads of European origin, sewn on to a woven base. These are not truly Polynesian in any sense but are in attractive and very diverse designs, and are an extremely interesting product. Shell necklaces, armlets, and the like are also available, as also are attractive dancing skirts from the fibres of the *fou* (yellow hibiscus). Prices of these products are not fixed, however, as they have never been developed commercially.

HANDICRAFTS OF FUTUNA

(Prices quoted in C.F.P. francs)*

Mats The floor mats made on Futuna are of very fine, firm weave and perfect finish. They are made without decoration save for a serrated border, and in two styles, one of bleached and glossy pandanus with individual strands 5 to 6 mm. in width, the other of firm, unbleached pandanus with meshes approximately 4 mm. in width. Both mats are made in approximately the same size, 2 metres by 3 metres. These mats have a classic dignity of their own.

Price, approximately 500 frs.

* £stg1; \$A2.50 (£A1 5s.); £NZ1; £F1 2s. 6d.; \$US2.80; 250 francs CFP.

Tapa The tapa of Futuna stands in a class apart from all other tapa of the South Pacific by reason both of its quality and of its unique nature. Since Futuna is a small community, the number of first-class makers of tapa is very limited indeed. There are two types and each is a connoisseur's item.

The first, known as *tepi*, was traditionally, and still is to some extent, used as a quilt or body covering on cold nights. It is of firm but flexible texture, in width approximately 1.20 metres (or about 4 feet), and the length is generally about 2 metres (6 feet). It is decorated with traditional designs in colours prepared from roots, barks, and leaves. The design is in two bands. The border band, which takes up approximately two-thirds of the width, is given a background colour of light brown on which rectilinear bold designs in darker brown or black are delineated. The narrower band has extremely fine and delicate designs, mostly rectilinear and in any case purely geometric, drawn or painted in black or dark brown on the natural off-white background of untreated tapa.

As the design is repeated at regular intervals, this type of tapa can be made or cut to any desired length. It could be used in suitable sizes as a wall decoration or in large pieces as a complete wall covering. As with the Wallisian tapa, it could also be used for the covering of end boards in book binding, or for the production of lampshades.

Price, approximately 200 frs per square metre.

The second type, *sala tasi*, is of the finest quality and the most delicate design. It was part of the costume worn by women and girls on ceremonial occasions and is still sometimes made for this purpose. Such *sala tasi* is traditionally made in one piece, approximately 40 cm. wide and 4 metres in length. A section at each end is decorated in a very full and very fine

geometrical, rectilinear design of great interest and beauty, while the major part of the length—the part which was wound round and round the waist—has a sparse, repeated design in abstract curved forms. The background is always left in the natural off-white, while the designs are in black or dark brown.



A length of traditional Futuna tapa giving some indication of the delicate and intricate freehand decorations typical of this tiny island.

This type of tapa can be bought (although rarely) in its traditional shape and full size. The style of decoration, however, has been utilized for certain developed forms. Most attractive panels of *sala tasi* tapa are made approximately 1.20 metres by 60 cm. in size. Each piece forms a complete "closed" or "framed" design, ideal as the focal point of a plain, modern wall surface.

The currently accepted price of 200 to 400 frs per square metre only slightly reflects the delicacy and rarity of this unique handicraft.

The same type of design and brushmanship is used in the preparation on Futuna (and to a greater extent on Wallis) of book covers of stiffened tapa, with designs in the Futunian genre. These book covers sell at from 150 to 200 frs each.

Carved wood Some of the men on Futuna carve miniaturized *kumete* from a wood of very attractive grain and texture known locally as *tilo*. *Kumete* are basically large food bowls or troughs, in which taro or other root vegetables were pounded or kneaded. By accident, presumably through small boys playing with a discarded food bowl, it was found that this form also made a very serviceable and easily made canoe for casual use in sheltered waters.

Today young and old can be seen in *kumete* of anything from 4 to 8 feet in length, fishing in the waters immediately off-shore. Of them it can really be said that they "went to sea in a tub!" Alternatively, it might be said that Futuna is the only place where a kitchen utensil is used as a means of transport! Be that as it may, the *kumete* are most attractive in their form, and the miniaturized *kumete* made for sale by the Futunian men, have great decorative value in their own right, or as receptacles for flower arrangements.

Prices by arrangement.



A *kumete* or wooden kava bowl as made in Futuna.
Photo: Marcel Gaillot

Placing of Orders

There is a monthly air service connecting Wallis with New Caledonia, and a small vessel runs about every 45 days between New Caledonia, Wallis, Futuna, and Fiji. There are also irregular calls at Wallis and Futuna by other vessels. In general, though, a time-lag of two months should be calculated with.

Initial inquiries and orders should be addressed to: *M. l'Administrateur Supérieur des Iles Wallis et Futuna, Mata Utu, Ile Wallis*, or *M. le Haut-Commissaire de la République dans l'Océan Pacifique, Bureau des Iles Wallis et Futuna, Nouméa, Nlle-Calédonie*, or *M. le Délégué de l'Administrateur Supérieur des Iles Wallis et Futuna, Sigavé, Ile Futuna*.

WESTERN SAMOA

REGARDED by many as the cradle of the Polynesian race, and today the only fully independent state among the South Seas islands, Western Samoa (*Samoa i Sisifo*) prides itself on maintaining the cultural and artistic heritage of its past. In the innumerable beautiful villages strung out along the coast of the two large islands of Upolu and Savai'i, the women still meet on selected days each week to weave the fine mats for which Samoa is famous, while the production of simpler mats and of artistically decorated tapa is an everyday part of village life.

With an area of over one thousand square miles, much of it admittedly very mountainous, Western Samoa has a population well in excess of 100,000, which is increasing at an unprecedentedly high rate. The rich volcanic soil and ample rainfall ensure sufficient food for the present population while the export of copra, cocoa, and bananas provides for the import of manufactured goods. Nevertheless, the phenomenal growth in population may be expected to create significant problems in the future.

Samoaan "fine mats," from pandanus fibres scarcely wider than a linen thread and woven without a loom, have the greatest ceremonial importance as gifts between families or clans. Each mat represents months or even years of spare-time work by a skilled woman. The export of such classified "fine mats" is possible only with special permission, but the skills used in the production of these mats are also employed in the making of the various other forms of woven and plaited ware.

SOME WESTERN SAMOAN HANDICRAFTS

*(Prices quoted in Samoan currency, on parity with New Zealand currency)**

Woven and Plaited Ware

Floor mats Plain, double weave, one-half to three-quarter inch mesh, 4d. to 9d. per square foot, according to fineness and finish of weave.

Finer mats Single weave, one-quarter inch mesh, with attractive inwoven designs in natural browns or black, or in gay artificial dyes; 6d. per square foot.

Place mats Plaited pandanus with simple but effective inwoven designs in lighter shades, 8 inches by 10 inches approximately; set of six, 8s. 0d. to 15s. 0d. according to quality.

Shopping baskets Rectangular, with inwoven designs in different natural shades of pandanus, or in bright artificial dyes, various sizes with and without handles, 5s. 0d. to 10s. 0d. each.

* £stg1: \$A2.50 (£A1 5s.); £NZ1: £F1 2s. 6d.; \$US2.80; 250 francs CFP.

Shopping bags, flower baskets, and table mats in woven pandanus are typical of Samoan weaving.

Handbags Attractive designs, various sizes; 5s. 0d. to 8s. 0d. each.

Work baskets Very fine, delicate weave; 10s. 0d. to 15s. 0d. Somewhat coarser

weave, 3s. 0d. to 5s. 0d. each. Sizes, 8 inches to 12 inches in height.

Waste-paper baskets In strong plain weave, rectangular in form; usually sold in nested sets of four in gradated sizes, 16s. 0d. per set.

Lampshades Attractive light weave, 5s. 0d. and upwards according to size.

Tapa Cloth

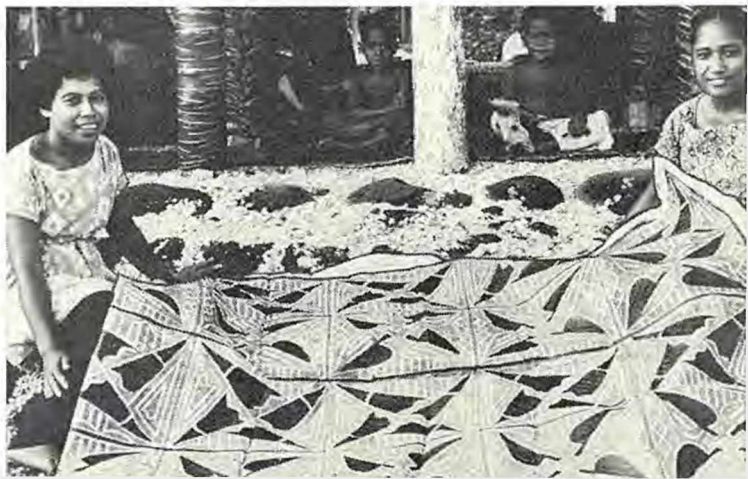
Samoan tapa is of a strong but flexible texture. Its decoration, in the warm tones of natural pigments, follows traditional patterns and is usually produced by rubbing the cloth lightly (with fibres impregnated with natural vegetable dyes) over a wooden block on which the design stands in relief. Portions of the design are then brought into greater prominence by hand printing in deeper, natural glossy pigments, mostly browns and black. Some tapa, however—especially very large pieces—is painted entirely freehand, in bold geometric or other formalized designs. The colours used are generally browns, yellows, and black.

Tapa can be supplied in any desired dimensions but it is usually offered for sale in pieces approximately 9 feet by 6 feet long, at prices from 15s. 0d. to £2 each, according to finish and quality.

Hand-printed Fabrics

Hand-printed fabrics in tapa designs and colouring, and produced by similar techniques, are also available in Apia. Price ranges according to the basic fabric (which is usually poplin), from 6s. 0d. to 8s. 0d. per yard (36 inches wide).

Two girls spread out a piece of tapa in front of their home on the fascinating island of Savai'i, sister island to Upolu on which Apia is situated.





In Apia a Samoan girl hand-paints a dress fabric in a design reminiscent of traditional tapa.

Carved Wood

Tanoa or *Kanoa* (kava drinking bowls) have great ceremonial significance in Samoa and are still made with traditional techniques and in authentic forms. A very hard, close-grained wood is used and is polished with sea-shells to a beautiful gloss. The bowls stand on short legs which are spaced out at fixed intervals. The size of the bowl is thus determined by the number of legs, and its price is usually fixed at so much a leg. As an example of sizes and prices, an 11-inch diameter bowl with eight legs costs £1 12s.

Model canoes Model canoes are available in many sizes and forms. Those most authentic in their proportions and details tend to fall within the higher price class. Prices 5s. 0d. to 25s. 0d. each for sizes from 8 to 30 inches in length.

Ceremonial clubs and staffs of office These, together with other attributes of chiefly rank, are available in facsimile at prices up to £3 according to size and quality.

Other Products

Tortoise-shell products A small output of attractively and artistically finished brooches and armlets, with inlays of genuine silver, is available at prices from 3s. 0d. upwards.

Dancing skirts (hula skirts) Samoan dancing skirts, like the dancing skirts of most of Polynesia, are made of the stripped and bleached fibres of the yellow hibiscus. A simple skirt has a plain woven girdle but the skirts of better quality have girdles of carefully chosen sea-shells, sewn or woven into attractive patterns. Prices, 7s. 6d. to 15s. 0d. each.

Shell necklaces A very large variety of necklaces and armlets of chosen and matched shells is available at prices from 1s. 6d. to 5s. 0d. each, according to the rarity and condition of the shells. Necklace-armlet sets, 2s. 0d. to 5s. 0d. set.

Placing of Orders

It should be noted that prices quoted are *retail* in Apia.

Several business firms in Apia accept orders from overseas and inquiries addressed to the *Secretary to the Government, Apia*, will be channelled to firms for initial contact. Orders can also be placed directly with the *Women's Central Committee of Western Samoa, Apia*, which actively furthers the maintenance of handicrafts.

The Bank of Western Samoa provides banking facilities in the territory.

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FRONT COVER PICTURES

Top (left) —

These carved wooden figures are fine examples of native craftsmanship at Munda, in the British Solomon Islands Protectorate.

(right) —

A selection of masks and other wooden artifacts, together with a mat of river grass; photo taken in a village on the Sepik River.

Bottom (left) —

A beautifully finished pandanus mat is proudly displayed by its makers at Funafuti in the Ellice Islands.

(right) —

Weavers of fine mats at work in a village on the island of Savai'i in Western Samoa.



Issued by—

**SOUTH PACIFIC COMMISSION
NOUMEA, NEW CALEDONIA**