HANDICRAFTS of the SOUTH SEA

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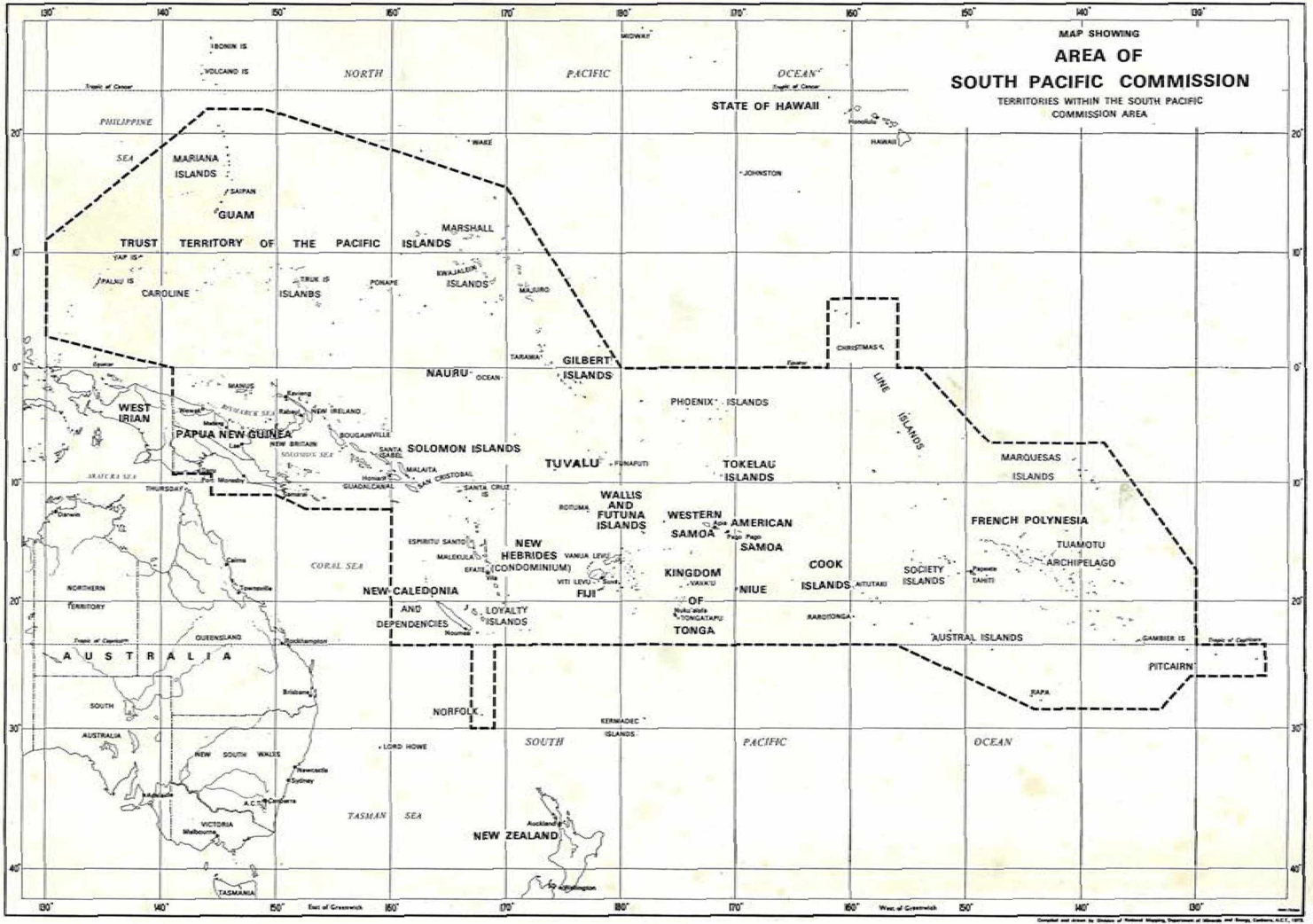

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HANDICRAFTS OF THE SOUTH SEAS

An illustrated guide for buyers

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By

Angus McBean

Revised edition compiled from contributions from territorial Governments and Administrations.

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SOUTH PACIFIC COMMISSION
NOUMEA, NEW CALEDONIA
APRIL, 1976

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PREFACE

This book was first published in 1964, and a reprint was undertaken only two years later. There is still a considerable demand for the book, and with co-operation from both Government Departments and other organisations concerned with the production and marketing of handicrafts, the present edition has been completely revised.

A guide to the prices of handicrafts has been included separately from the main text, and it is intended that this price list will be updated annually in order to provide prospective buyers with accurate information on which to base their orders.

The Commission acknowledges with gratitude the assistance given to its staff in the revision of this book, and hopes that it will help to make the unique craftsmanship of Pacific islanders more widely known throughout the world.

INTRODUCTION

In the vast expanse of the Pacific, on its many thousands of islands and islets, a rich world of arts and crafts exists. Something is known of this in the wider world. Museums receive and display ancient artefacts, and "curio shops" sell objects that have had their origin in the area, but which are often shoddy in execution, and far from authentic in design. Business firms and individuals genuinely interested in securing first-class examples of Pacific Islands' 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 intermediaries are often more than tenfold the sums originally paid to the islander who has patiently worked on the artefacts.

The peoples of the Pacific are rapidly being drawn into a cash economy. Many Pacific countries are already independent or self-governing, and all are seeking social and economic development. For some, with great agricultural and even mineral resources, the task is 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 publication, 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 Pacific in health, social and economic development. The Commission, with headquarters in Noumea, has as its participating governments Australia, Fiji, France, Nauru, New Zealand, Papua New Guinea, the United Kingdom, the United States of America, and Western Samoa. The area in which it works is shown in the map on the inside front cover. This book was originally published and distributed on a world-wide basis in the hope that it might help to establish a useful liaison between individuals and commercial firms interested in the handicrafts of the Pacific on the one hand, and the actual producers on the other. It was prepared on the basis of a survey carried out in 1963 by the author, who personally visited most of the areas mentioned, and saw many of the artefacts listed.

wise acknowledged.

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 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 envisaged as a triangle, with Hawaii, New Zealand and Easter Island at its points. Here there are myriads 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, which are just as strange and beautiful in reality. Here there are no great rivers or forests; rainfall is often scanty or sporadic; drinking water may 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 people, akin to the Polynesians but more influenced by proximity to the Asian mainland. Here, too, woven ware is of great fineness and delicacy, possibly more restrained in its designs and colours than in Polynesia, while the wood carving has qualities that set it apart again.

The 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; examples of this art can be found in almost every district, from the river and swamp villages of the Sepik, from the mountain valleys of the Papua New Guinea Highlands, to the tiny coral islets of the Tokelau Islands and Tuvalu. 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 Papua 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 fibres used.

In the first stage of tapa making at Naselesele in the Fijian islands the bast from the paper-mulberry tree is beaten tissue paper thin.

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

superfine quality, are being produced, partly for sale but also 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 Papua New Guinea. Polynesia, too, has fine wood carving, 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 the Chambri Lakes area, articles of consummate skill and artistic sense. 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 turtle-shell, the inlays of shell in ebony, inlays of silver in turtle-shell, intricately fashioned spears with barbs of splintered bone or of thorn spines, "bride money" of many types, shell necklaces, armlets, and such modifications of European skills as the beadwork of Wallis and Futuna and other groups, the hand-painted and silk-screened dress fabrics of Western Samoa and the engraved shell of artisans in Fiji.

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.

One method is to pass each leaf quickly through a fire, then

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

boil it briefly in fresh water, and, with a sharp shell or 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 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 in the 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.

some respects, an even more intricate process. Once the chief form of cloth, at least for ceremonial occasions, over a large part of the Pacific, notably in some parts of Polynesia, 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 a ceremonial dance.

Although other trees and shrubs, such as the breadfruit tree, can be drawn on for tapa making, 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. I mention the *resonance* of the wooden beating board 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 they sing were once the constant accompaniment to village life almost throughout the 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

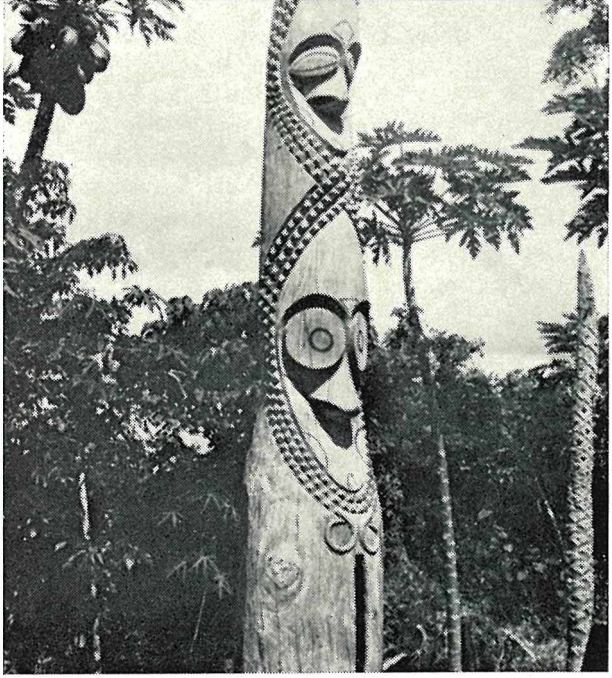
a large piece of tapa.

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 country to country. Some indications of these styles are given in the individual sections of this booklet, but the actual preparation of the basic material is fundamentally the same in all territories.

The potter's wheel is unknown to these pottery makers in the Sigatoka District on Viti Levu, Fiji, where the "paddle and anvil" technique is used.

Pottery making: The potter's wheel was unknown in the Pacific; instead, three other techniques are used for pottery making. By one method, the bowls and cooking pots are hand moulded. 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



A fine slit-gong from Ambrym, New Hebrides

(Photo by J. Nalo)

connoisseur, and steps are being 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 adoption of European techniques and even machine tools, there have been many interesting developments of handicraft techniques. In Fiji and some other groups, the polishing and engraving of mother-of-pearl and turtle-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, the handicrafts of the South Pacific are ancient, traditional skills, 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 artefacts 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 villages whose people have never seen a train or a daily newspaper.

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 exact standardization of design or size. Indeed, much of the charm and attraction of Pacific island work derives 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 artefact 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 artefacts 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 knicknacks should be displayed on or against larger woven mats, with perhaps a few curiosities such as traditional fish hooks, tattooing outfits, string bags, bamboo water-containers and the like, also displayed to attract interest.

No orders should be placed through the South Pacific Commission.

Addresses to which enquiries and orders may be sent direct are indicated at the end of each section.

Noumea,
New Caledonia,
March, 1964

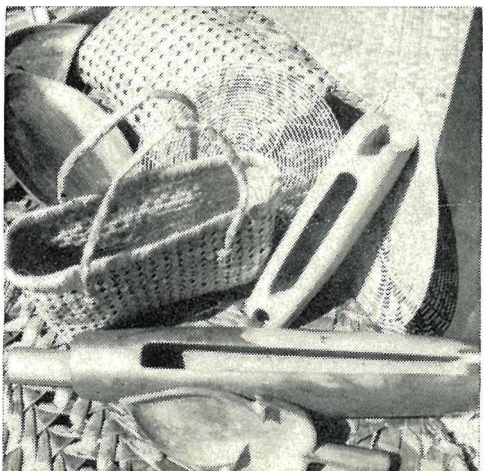
Angus McBean,
Social Development Assistant,
South Pacific Commission

AMERICAN SAMOA

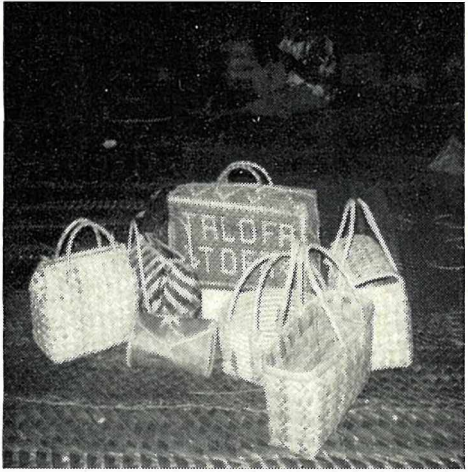
A TERRITORY in rapid economic transition, American Samoa still produces a large volume of finely executed traditional handicrafts. The chief town, Pago Pago, well known as a former American naval base and also as the setting for numerous tales of the Pacific, is the centre of a tuna-canning industry and a stopping point on jet air routes. But not very far from this almost fully Europeanized environment, a host of 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 205 sq. kilometres and a population of 28,000. All four islands—Tutuila on which Pago Pago lies, Ofu, Olosega, and Ta'ū 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 50.

Handicraft production recently began at a Centre for the elderly, and it is hoped to upgrade the quality of traditional items and introduce innovative but practical designs in products that will truly be representative of the material culture of American Samoa. Items produced at the Centre will include kava bowls, war clubs and other weapons, food bowls (*umete*), water carriers (*taulua*), both floor and table mats, basketry and woven and shell jewellery.



American Samoan handicrafts: this selection includes two patē *(drums), leaf-shaped wooden dishes and woven ware. (Govt. American Samoa photo.)*



Samoan basketry. (Govt. American Samoa photo.)

HANDICRAFTS OF AMERICAN SAMOA

Mats

Floor mats: These come in various sizes, both double and single weave, plain and dyed in bright European colours.

Place mats: These may be plaited and rectangular, of plain double weave, or round, finely woven.

Baskets and Other Woven Ware

Rectangular, plaited shopping baskets: These are of varying sizes and types, some of warm brown pandanus with inwoven design in light pandanus; others with designs in brightly dyed fibres.

Other woven ware includes shoulder satchels, linen baskets, serving trays with woven "containers" for glasses, and bedroom slippers with attractive pompoms in dyed hibiscus fibre or sea-shells.

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 free-hand, but usually it is produced by

can Samoa weaving, with some fine tapa cloth in the background. (Govt. American Samoa photo.)

the use of hand-carved blocks, as in the case of Tongan tapa (see page 91). 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.

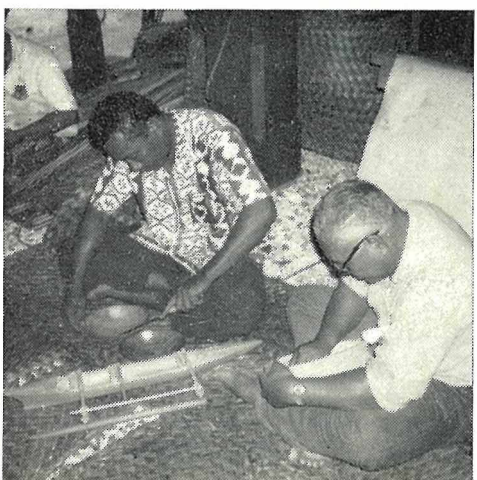
Carved Wood

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.

Other objects in carved wood: Full-size and miniaturized *'umete* or food bowls, wooden knives, *tiki* or ancestral figures, model canoes, and other items are also available.

Other Handicrafts

Shell necklaces: A great variety of attractive necklaces and armlets of shells and/or berries is available.



Woodcarvers at work. They are making 'umete *(food bowls). (Govt. American Samoa photo.)*

Dancing skirts ('Ta'ui Skirts'). Dancing skirts are made of fine, bleached hibiscus-bark fibres, some dyed in bright European colours, some left plain.

PLACING ORDERS

Prices of items discussed in this chapter may be found on page 120.

Enquiries should be addressed to: *Senior and Handicraft Center, Government of American Samoa, Pago Pago, American Samoa, 96799.*

American Samoa is in frequent, regular air connection 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.

COOK ISLANDS

(All photos have been supplied by the Division of Cultural Development, Ministry of Social Services, Rarotonga.)

THE COOK ISLANDS consist of 15 islands (total area 240 sq. kms) scattered over some $2\frac{1}{4}$ million square kilometres of sea. There are two distinct groups: the seven northern islands, all atolls; and the southern group whose eight islands (six volcanic, two atolls) include Rarotonga, the capital. In the northern islands most of the vegetation is low scrub with coconuts, while the higher islands to the south are covered in secondary forest, coconuts and food crops.

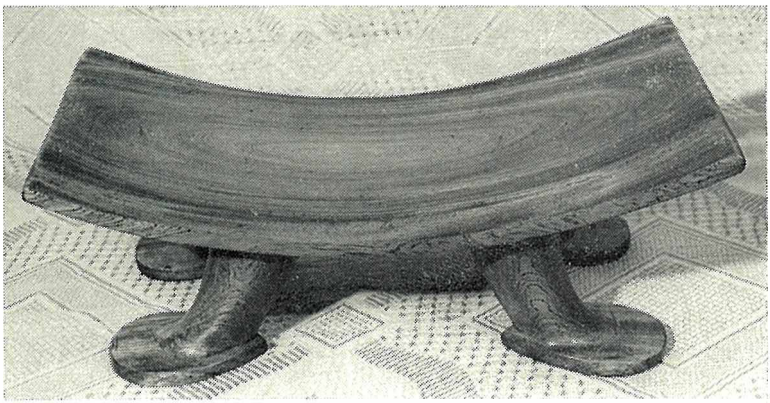
The Cook Islands, whose people are New Zealand citizens, became self-governing in 1965. Most of the people live in coastal villages, and the total population is approximately 20,000. Production of handicrafts in the Cooks is organized and encouraged by the Division of Cultural Development and the Cook Islands Women's Federation. Carving and weaving are the local specialities, and considerable ingenuity also goes into making the costumes worn during the numerous and very lively traditional dances of these islands.

A group of Tangaroa replicas made on Rarotonga.

Carved Wood

Tangaroa replicas: The creator-deity, Tangaroa, is celebrated in mythology and legend throughout Polynesia and beyond. These Tangaroa statuettes are carved in various woods (local teak, *miro*, *tamanu*) and are obtainable in sizes from 6 inches to 6 feet high. The colour of the woods varies from a very pale brown, almost white, to a deep chestnut. The statuettes may be free-standing or carved on a round base.

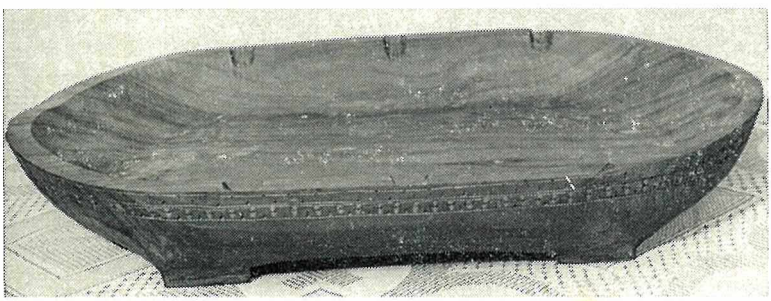
Model chief's seat: Traditionally, Cook Islands chiefs used a special kind of wooden seat, about 6 feet wide and 2 feet high. Exact models of these seats are made from beautifully polished *tamanu* wood.

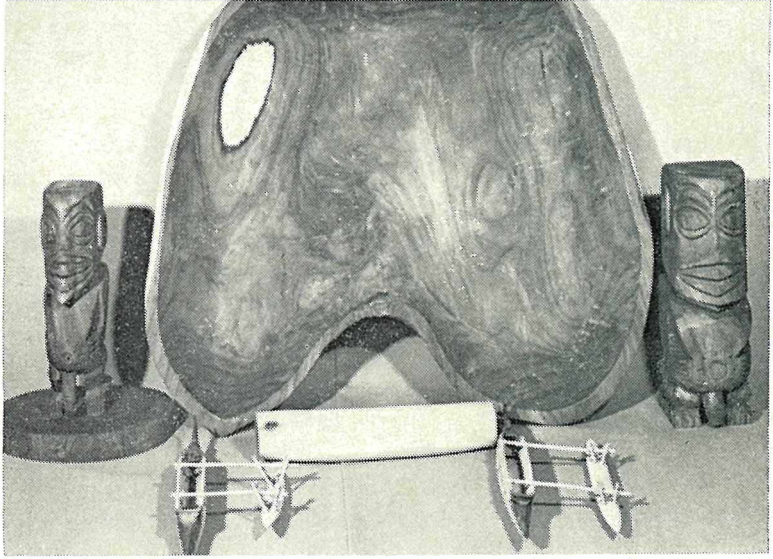


Chief's seat made from tamanu *wood.*

Wooden bowls and dishes: These are made in the same kinds of local woods as those used for the Tangaroa replicas, in varying sizes. Shapes include the traditional oval food bowl resting on four tiny feet, and designs which represent one or other of the various islands in the Cooks or a leaf from the breadfruit tree.

Traditional food bowl made from tamanu *wood.*





A group of Cook Islands handicrafts including two types of Tangaroa carvings, a wooden bowl in the shape of Rarotonga Island, a small wooden drum and two model canoes.

Wooden drums: Slit-drums of various sizes are used as sole accompaniment to many of the exciting Cook Islands dances. The style varies slightly from one island to another, and they may be bought both singly and in sets.

Model canoes: Model outrigger canoes are made on the atoll of Pukapuka in the northern Cooks.

Weaving

The Cook Islands Women's Federation encourages production of woven ware by its members in the outer islands.

Mats: Mats are made of pandanus leaf, either in natural shades of off-white and brown, or dyed. They are usually square or rectangular and wear well. Sizes vary.

Baskets: Rectangular shopping baskets are made of pandanus leaf in natural colours or dyed, both with and without lids.

A particularly interesting type of small basket is made from

young coconut leaf on some of the outer islands. The baskets are of cylindrical shape, 6-7 inches high, with a lid, and the weave is very soft and fine. These baskets make very attractive little handbags for summer use.

Other woven wares: "Panama" style hats are made from young coconut leaf in various shapes and designs. The weave, like that of the little handbags mentioned earlier, is very fine and requires long hours of work, making the finished article fairly expensive.

Attractive fans are made from a combination of shell and pandanus leaf. The edges of a large pearl-shell are pierced with a number of small holes, and into these are woven narrow strips of pandanus which form a graceful fringe. Fans made entirely of woven leaf are also available from time to time.

The attractive skirts used by both men and women for dancing may sometimes be purchased. They come in a variety of colours, and may have decorative belts made of woven rosettes, seeds, shells, or a combination of all three.

Shell Products

Many different articles made of cut and engraved pearl shell are obtainable in Rarotonga. They include earrings, pendants, necklaces and bracelets; ashtrays and lampholders. Colour varies from a glowing yellow to a fine translucent grey.

Small shells of many kinds and colours are made into attractive necklaces, some of which include seeds and nuts or carved wooden beads as well as shells.

PLACING ORDERS

Prices of items discussed in this chapter may be found on page 120.

There are several sources of handicrafts in Rarotonga. Their addresses can be supplied by: *The Director of Cultural Development, Division of Cultural Development, Ministry of Social Services, Rarotonga, Cook Islands.*

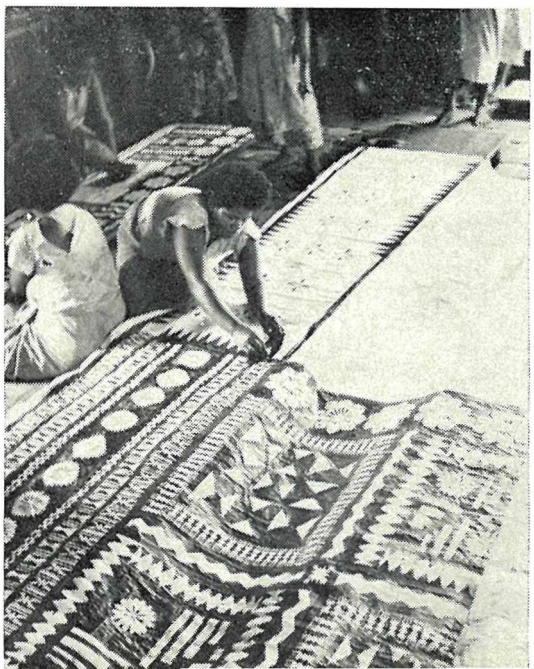
Enquiries may also be directed to: *The President, Cook Islands Women's Federation, Premier's Department, Rarotonga, Cook Islands; Pupuke Robati & Tom Davis, Rarotonga; Island Crafts, Rarotonga.*

Fiji

The Fiji Islands, that great group of more than 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. Fiji is known for traditional handicrafts. The manufacture and sale of handicrafts in Fiji has developed over a period of time with the increasing growth of tourism. Handicrafts made in Fiji express the cultural values of the society and provide means to supplement low-income group rural people.

Of the total land area of 18,000 sq. kms., more than 15,000 sq. kms. 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 as they include many articles made by Tongans, Niueans, Tuvaluans, Gilbertese, Samoans, and other islanders living in or near Suva. For overseas sales, steps are being taken to represent



Tapa stencilling. (Ministry of Information, Suva, photo.)

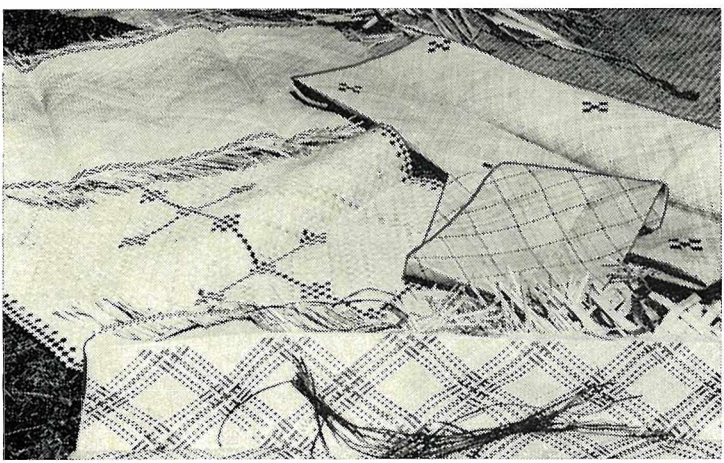
handicrafts from all the Central Pacific, however, Suva is unique.

SOME FIJIAN HANDICRAFTS

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 were 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 influence 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 vary 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.

Round, woven place mats: Natural pandanus, finely woven,

according to fineness of weave and size.

Shopping baskets: Rectangular, plaited pandanus with inwoven designs in styles representing 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.

Linen baskets: Very finely woven, with or without lids, some with side lugs.

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.

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.

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

of the *masi kesi*.

Women at Naselesele on Tavenui putting the finishing touches to tapa cloth.

Articles of Shell

The working of shell (cutting, polishing, engraving, inlaying, etc.) is very largely in the hands of Indian artisans. Although 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 artefacts currently made are:

Brooches: Of cut and polished pearl shell.

Matched necklace and earrings: Cut and polished.

Conch shells: Polished and set in a wooden base to form a lamp stand.

Engraved pearl shells: There is a relatively small production of

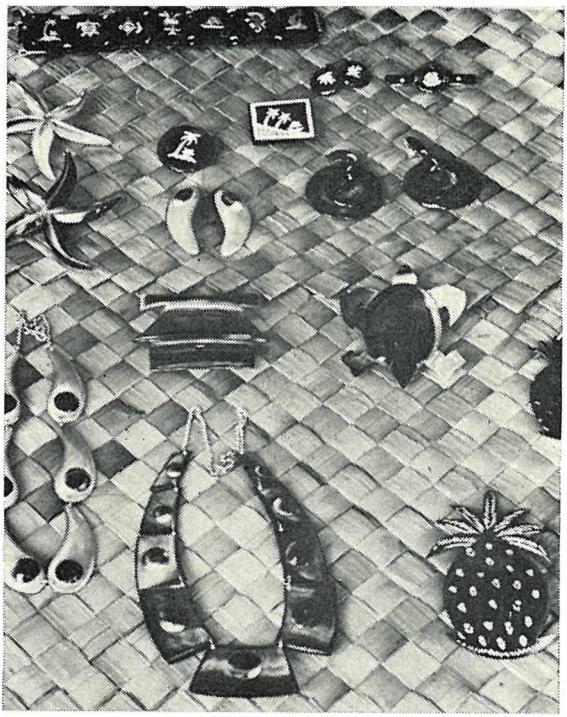
stands or as ashtrays, etc. The artistic value of these, and also the price, depends on the individual artisan.

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 turtle-shell appliqué—the whole mounted on a turned wooden base.

Shell necklaces: Simple, strung necklaces and armlets of unworked local shells are available, as elsewhere in the Pacific, at variable prices.

Turtle-shell Products

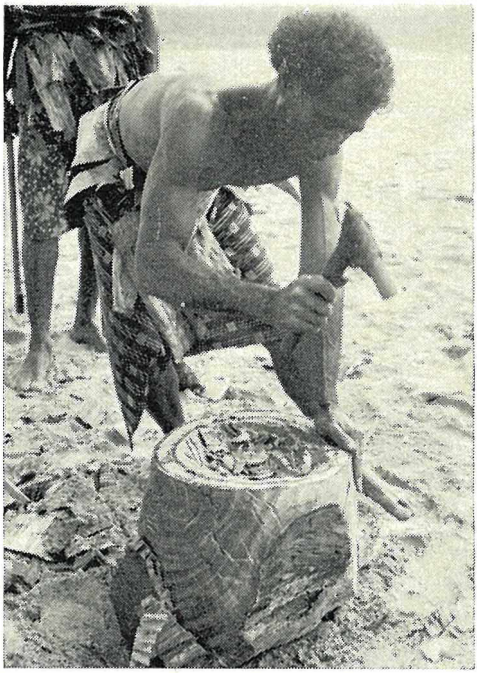
There is a very large volume of production of small objects made from polished turtle-shell, inset almost exclusively with polished aluminium which, so long as the polish is maintained, gives almost the impression of silver. Silver insets can be supplied if specified, usually in the form of conventionalized coconut trees. More original work, with insets of real silver, is naturally in a higher price bracket.



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

Carved Wood

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



Making a yaqona *bowl. (Ministry of Information, Suva, photo.)*

The second type of carved wood artefact, 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 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.

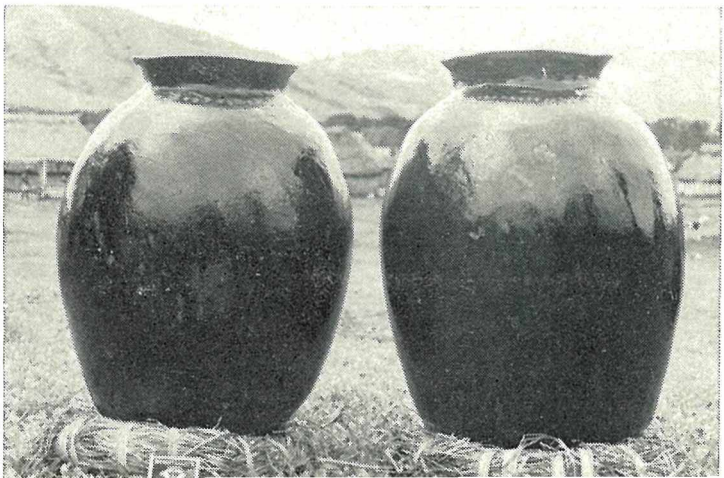
Although the initial work on artefacts produced by this new development is carried out by machine tools, the final carving is hand-done by highly skilled Fijian and Indian craftsmen. Beautifully finished, delicate "petal" relief carving, figures and heads of Fijian men and women, inlaid trays and table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

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. (Rob Wright, Suva, photo.)

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 pottery was made much more widely in a much earlier epoch). In some areas of Fiji, notably near Sigatoka, pottery is still made by age-old techniques. Two

Examples of Fijian pottery. (Ministry of Information, Suva, photo.)



types of pots are made. One type, used for water storage, 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 artefacts, 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 designs.

PLACING ORDERS

Prices of items discussed in this chapter may be found on pages 120-121.

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. Contact may be made with the following:

Handicrafts of Fiji Centre, Procera House, P.O. Box 1426, Suva, Fiji.

Pacific Import and Export Co. Ltd., Wholesalers and Exporters of Fijian Handicrafts, Suva, Fiji.

Colonial Wood Products, 10 Johnson Street, Suva, Fiji.

Pacific Wood and Curio Products, 18 High Street, Suva, Fiji.

Union Woods (Fiji) Ltd., Manoca, Nausori, Fiji.

Woods of Fiji Ltd., Lami Street, Suva, Fiji.

Pacific Island Shell Products, 141 Nailuva Road, Suva, Fiji.

Polynesian Craft Centre, Tradewinds Hotel, Suva, Fiji.

Soqosoqo Vakamarama, Nabua, Suva, Fiji.

Jacks Handicrafts, Box 77, Nadi, Fiji.

Tiki Togs Handicraft Centre, Nadi, Fiji.

Zafau Handicraft Centre, Korolevu, Fiji.

Voli Voli Village Handicrafts, Voli Voli Village, Sigatoka, Fiji.

Vatulele Co-operative, Sigatoka, Fiji. (tapa cloth)

Yavulo Village, Sigatoka, Fiji
Nayawa Village, Sigatoka, Fiji } (pottery)
Nasawa Village, Sigatoka, Fiji

GILBERT ISLANDS

THE GILBERT ISLANDS lie astride the equator and are small coral atolls of lagoon or reef formation rising to a maximum of 4 metres above high water mark, except for Ocean Island which is a raised coral island 80 metres above sea level. The total land area is approximately 693 sq. kms., one-third of which is formed by Christmas Island, and is set in a vast expanse of ocean stretching some 300 kms. from east to west. The main Gilbert Islands consist of 16 inhabited islands lying in a north-south chain from Makin to Arorae, a distance of more than 600 kms., with the capital and urban centre at Tarawa. Ocean Island lies nearly 400 kms. to the west.

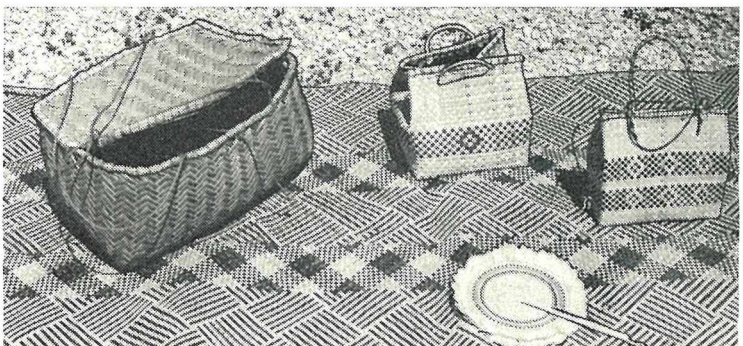
The people of the Gilbert Islands are Micronesian; at the latest census in 1973 the total population was a little more than 40,000. In the past few years, many Gilbertese have left their home islands for Tarawa. The weaving skills of the Gilbertese have survived to a great degree, and they make delicate but strong woven ware in a number of patterns. Gilbertese shark-tooth swords are a unique product.

SOME GILBERT ISLANDS PRODUCTS

Woven Ware

Mats: Gilbertese mats are meticulously woven, in an extremely firm, strong weave. For colour, Gilbertese depend on the contrast between the different natural shades of pandanus leaves, which range from light to chestnut brown and make very effective designs. The skills and techniques of mat preparation are among the best preserved in the Pacific, and the mats produced are soft and durable.

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.



markets in the United Kingdom, Hawaii, Australia and Nauru have developed so rapidly that it is difficult to meet the demand.

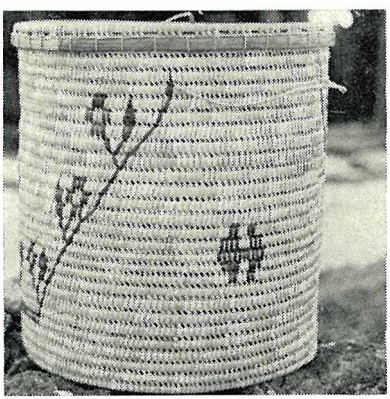
Fans: Fans from the Gilbert Islands are of a sturdy nature and made from coconut leaf bud. A more recent style has developed on Arorae with intricately inwoven designs of colourful coconut leaf bud around the entire blade of the fan.

Place mats: These are firm, neat and very practical. They are made from bleached pandanus leaves woven around coconut rib stiffeners in concentric and geometrical designs accomplished with a high degree of skill.

Grass skirts: This form of traditional dress is still commonly worn on many islands. The modern version is more decorative, with coloured grass fibres strung in several layers of decreasing length over the longer inner layers.

Woven dance aprons or girdles for men are extremely finely made and difficult to obtain as the belt was traditionally made of human hair. Few women today are willing to offer their hair for dancing decoration.

Work baskets: These have become a speciality of Beru in the Southern Gilberts. They are a little coarser than the similar Tuvalu round basket but very attractive, with inwoven designs. Sales have proved them to be very popular as women's handbags. Three baskets are made to a set (12 inches by 12 inches; 8 inches by 8 inches; and 6 inches by 6 inches) with handles and neatly fitting lids. Large linen baskets, also in sets of three sizes (22 inches by 20 inches; 20 inches by 18 inches; and 18 inches by 16 inches) with lids and handles similar to the Beru work baskets are also made.

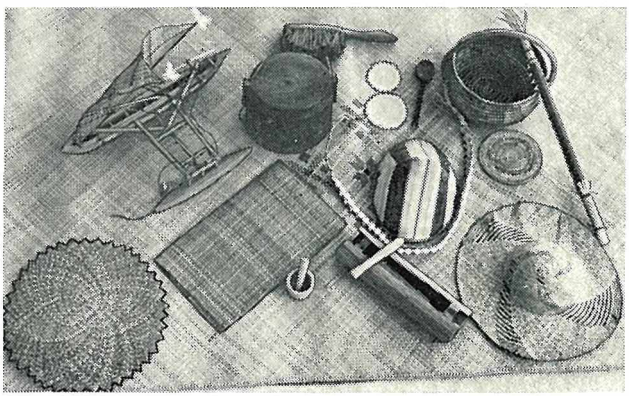


Gilbertese linen-basket with inwoven design. (Gilbert & Ellice Islands Co-operative Federation Ltd., Tarawa, photo.)

and the fisherman's hat.

Panama hats may be plain, with large crowns and narrow brims, suitable for wear by men, or they may have interwoven coloured stripes. One variant made of pandanus leaf has a coarser weave but is made in very attractive black and white patterns.

Fishermen's hats are of great interest with their odd triangular shape which provides a waterproof head cover in rain as well as an excellent shade from the hot tropical sun. They are made from broad sheets of pandanus leaf sewn together with pandanus or coconut fibre and a woven inner crown which fits nicely over the head.



Gilbertese woven ware: this selection of handicrafts, photographed at Beru, includes (centre right) a fisherman's hat and (upper right) a small shark-tooth sword.

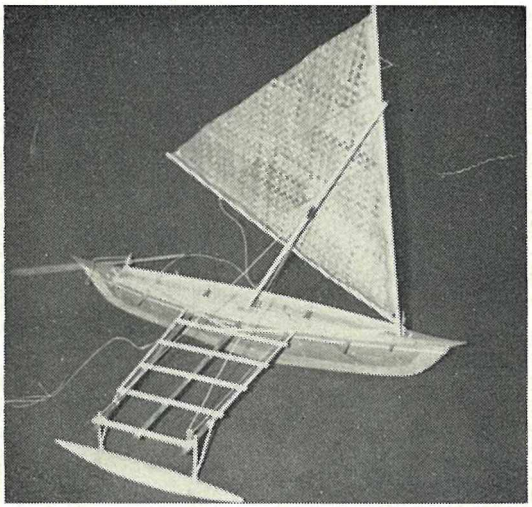
Other Products

Swords: The traditional shark-tooth swords of the Gilbertese warriors are made in many styles and sizes; in conjunction with the suit of armour in coir (now unobtainable), these swords made the warriors renowned fighters feared in all neighbouring groups of islands.

Basically there are two types. The heavy bare-shafted war swords had razor-sharp sharks' teeth lashed along the two edges from hilt to tip, sometimes broken by a space in the centre to enable both hands to be used to strengthen thrusts. Human hair is an inseparable part of a war sword and in the old days was considered an excellent means of transferring spells or witchcraft

which meant death to the enemy. Ceremonial swords are lighter and more decorative, with the shafts encased in finely woven pandanus in attractively dyed patterns. The length of the swords ranges from 12 to 36 inches.

Canoes: A Gilbertese canoe is one of the most fascinating items of the Pacific. To a Gilbertese, the possession of accurate and detailed knowledge of canoe-building was equivalent to knowing half the secrets of Gilbertese life. This type of canoe was claimed to be the fastest sailing craft in the Pacific and won the canoe race at the first South Pacific Arts Festival in Fiji. Model canoes are available at varying prices.



Model of a traditional Gilbertese sailing-canoe with finely woven sail. (G. & E.I. Co-op. Fed. Ltd., Tarawa, photo.)

Since this booklet was first issued, there has been a nation-wide awakening of interest in handicrafts which has resulted in a much wider range being produced. Other products include: trays, woven belts, waste-paper baskets, door mats, tobacco boxes, fish-traps, knuckle dusters (of coir and sharks' teeth), headbands, fruit-baskets and shell necklaces.

PLACING ORDERS

Prices of items discussed in this chapter may be found on page 121.

There are fairly frequent shipping services to the Gilbert Islands from Suva and Australian ports. Air Pacific calls at Tarawa three times every two weeks, while Air Nauru operates a weekly flight to Tarawa.

All enquiries should be addressed to: *The Manager, Handicrafts Division, Co-operative Federation Ltd., P.O. Box 485, Tarawa, Gilbert Islands.*

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 400 kms. long and up to 50 kms. 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 by far the most important of these resources. New Caledonia is the world's second greatest exporter of nickel, which represents 90 per cent of New Caledonia's export earnings. The electric and coke furnaces of the gigantic ultra-modern processing plant at Noumea 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 total. It is very much greater on the main island in spite of a large influx of workers to Noumea from the neighbouring islands and from other Pacific territories. The total population of the territory is now about 130,000, of whom some 55,000 live in Noumea, the capital. The large percentage of non-indigenous inhabitants, combined with a shortage of labour, high wages, and intensive educational and economic development of the territory as a

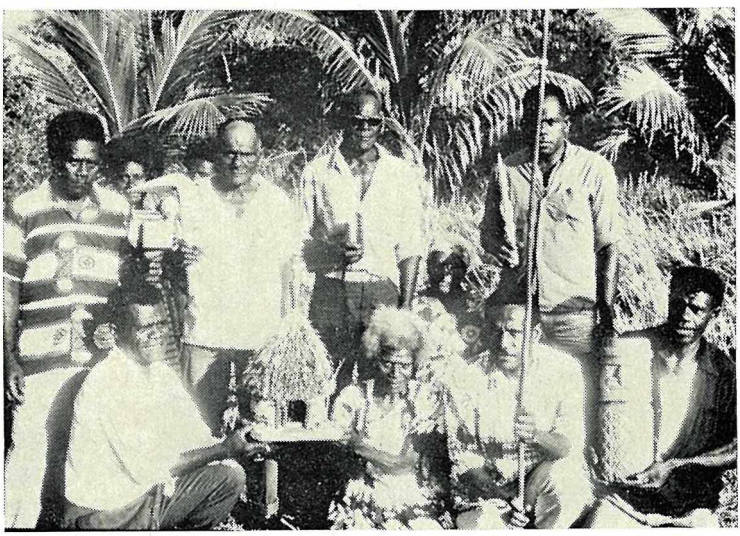
native peoples here than in perhaps any other South Pacific island territory.

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 small.

SOME HANDICRAFTS OF THE TERRITORY

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

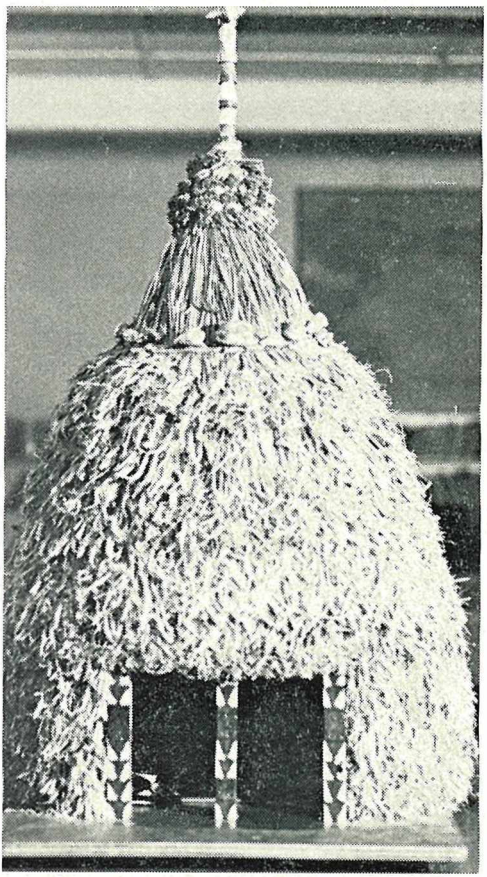


A village group from the east coast of New Caledonia display a model of a traditional house, a miniature of a carved door lintel and other objects in carved wood.

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 fashioned for dances.

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

There is also a movement towards reviving wood carving as an integral part of village life, and some small groups in various villages produce interesting miniaturized examples of traditional figures in sizes up to 60 cm. in height, 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.



Model chief's house. (Photo by D. Klein.)

Model canoes: There is a small production of model canoes, from 25 to 50 cms. in length, simply but carefully carved in local woods. 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 60 cms. long, are made in the rare sandalwood, a small quantity of which still grows 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 for using wool is not really a distortion

Attractive basketware at Fayaoue, Ouvea.

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, they 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.

Baskets: Rectangular shopping baskets 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 leaves adds to their attractiveness. Sizes range from approximately 6 inches in diameter and upwards.

Mission schools in several villages on Ouvea and the adjacent islet of Mouli produce artistic woven ware. Some of the children show 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

small satchels, originally made from flying-fox 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, 15 to 25 cms. in diameter, the inwoven designs usually being in dyed fibres.

PLACING ORDERS

Prices of items discussed in this chapter may be found on page 121.

A number of business firms in Noumea concern themselves with the purchase and sale of handicrafts, but inquiries or orders should be addressed in the first instance to: *Chamber of Commerce and Industry, P.O. Box 10, Noumea, New Caledonia,* or to the *Syndic d'Affaires Autochthones, Ouvéa, New Caledonia,* 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. There are five banks in Noumea 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 (New Hebridean francs and Australian dollars), 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 *bislamar* which is a form of pidgin English with some French influence in its vocabulary.

Geographically, the archipelago of the New Hebrides is a group comprising two large islands (Espiritu Santo and Malekula), some 11 or 12 islands of intermediate size, and a considerably larger number of smaller islands and islets. The total population today is about 95,000.

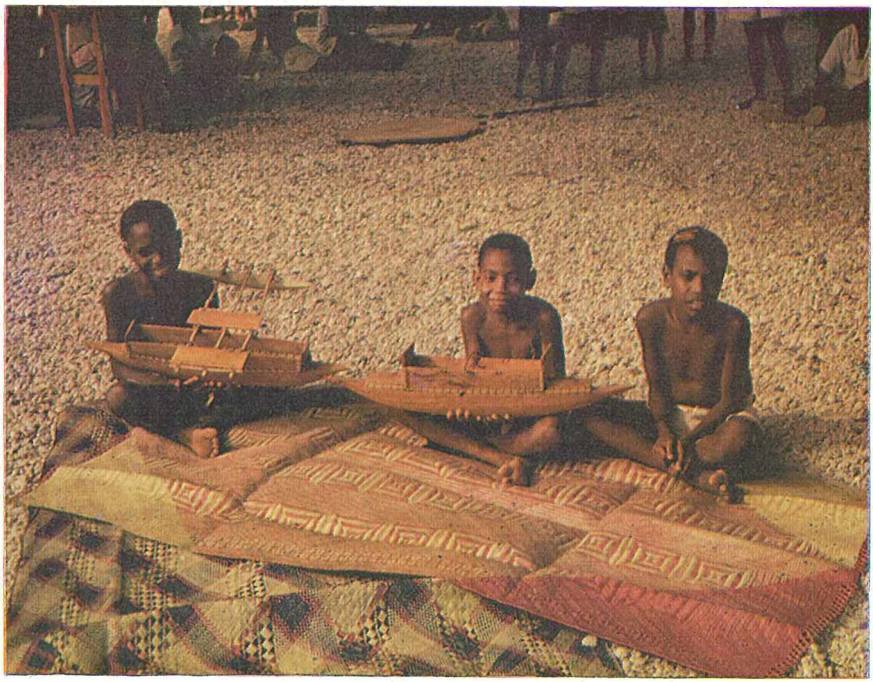
The population of some outer islands has strong Polynesian affinities, but the bulk of the native population is Melanesian. The handicrafts of the group therefore show a great variety of styles, ranging from the spirit figures and effigies of Malekula and other strongly Melanesian islands to the carved 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

Carved Wood

Spears and clubs: Ceremonial spears are made in the village of Mele on the island of Efate. These spears are approximately

Shepherd Group, is the production of ceremonial or symbolic clubs or batons of office, carved from a dense hardwood with a very fine grain and polished by ancient methods to a remarkable finish. 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.



Model canoes, beautifully woven mats and three happy youngsters on Makura.

Walking sticks: Similar skills are shown in the production of well-finished, attractive walking sticks. 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

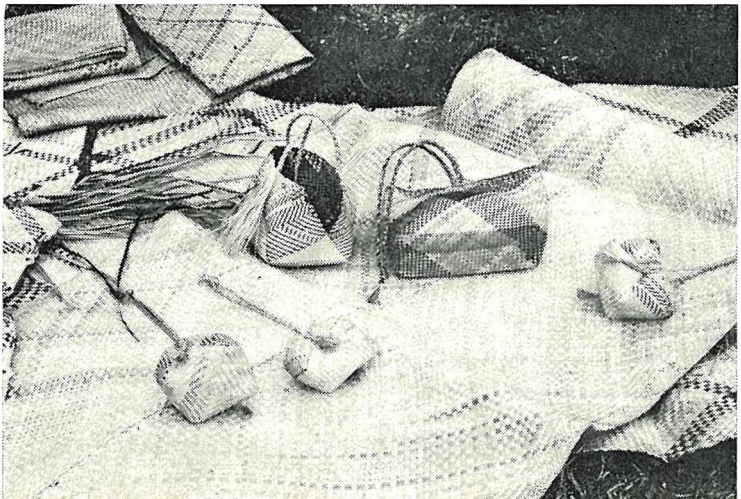
wood of very beautiful grain and texture, smoothed with seashells and polished with coconut oil, and would be ideal as fruit bowls or for purely decorative effects because of their proportions, form, and finish. Excellent bowls were seen at Kurumabe village on Tongoa, on Tongariki, Makura and on Emae—all these islands being in the Shepherd Group. Food bowls of this type are, however, made in many localities in the archipelago, especially on Santo.

Other articles in carved wood: Finely carved hair combs, miniaturized wooden drums and similar small objects such as the combs woven on Pentecost Island are also made.

Sacred gongs: On North Ambrym and elsewhere, great carved wooden slit-gongs or tom-toms are made, up to two and a half or three metres 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 gongs are, of course, museum or collector's pieces, but miniaturized "secular" gongs of similar form, up to 75 cms. in length, are also made.

Model canoes: Simply executed model outrigger canoes in softwood are available at Vila and Santo. Very fine models of the great sea-going canoes, from 80 cm. to 1 metre long, with a coconut-fibre sail, are made, and may sometimes bear the figurehead traditionally used on canoes from Atchin, one of the small islands off the coast of Malekula.

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



Mats: Sleeping mats of pandanus are woven in most areas of the archipelago. They have a mesh of approximately one-eighth to one-quarter inch, but are of single weave and rather loosely woven. Inwoven designs usually make use of European dyes.

On Makura and on other islands of the Shepherd Group, however, mats are made in a style of decoration almost unparalleled 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 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 with mats from some other territories, is without significance.

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: These mats of similar weave are available from various localities in the archipelago.

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.

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.

Ritual effigies: Mostly of large size, these are still made in pagan areas from carved wood, tree-fern trunks, and coral limestone.

The people of the island of Vao, off Malekula, however, are prepared to make small human figures of considerable interest from coral limestone; while the art of making effigies in a sort of papier-maché technique is maintained by the Southwest Bay Presbyterian 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.

Bamboo flutes: From Ambrym, decorated with geometric motifs burnt into the bamboo, these are an interesting item.

Pottery: Made by a very primitive process, this is still produced in some small villages on the west coast 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 are developed in such a way as to form a complete circle, or even to complete a second circle in the rarest cases.

PLACING ORDERS

Prices of items discussed in this chapter may be found on page 121.

In the New Hebrides, although the collection and sale of handicrafts is carried out by some individuals, the Co-operatives Department of the French Administration plays a major role. All enquiries should be directed to: *Syndicat des Coopératives Autochtones sous controle français (S.C.A.F.), P.O. Box 609, Vila, New Hebrides.*

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

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 4,000, which is now self-governing. Its 260 sq. kilometres of coral rock rise rather forbiddingly in a series of cliffs, steep slopes, and terraces to a height of 70 metres, 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, in pandanus, 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.

Niuean woven ware is of two basic types. The one known as *sia* is made by weaving prepared pandanus fibre around a core of coconut leaf ribs, and is used for making circular and oval objects. The other type, known as *lalagi*, is used for making hats, rectangular baskets and mats. The following list describes most of the types of articles made by the weavers. These articles are all available from the firm of Niue Handicrafts, a Government-sponsored organization which now handles the export trade.

Baskets

Huimoa shopping baskets, oval or round (Sia): These useful baskets are strongly made and are available in a wide range of styles and sizes. Some have interwoven designs in black and brown.

Lapisi: These are similar to *huimoa*, but have two handles so that they may be nested for packing.

Kato paka ono (KPO): A stylish six-sided version of *huimoa*, with brightly coloured trimmings.

Kato launiu (KLN): Strongly made in *lalagi* weave from dried coconut leaves. This is the type of basket preferred by the local people on account of its durability.

Kato paka fa (KPF): Large numbers of these attractive *lalagi* baskets are sold for use as shopping or lunch bags. Intricate designs are interwoven with natural brown and black material. A lining is fitted to give extra durability.

Kato paka fa ufi (KPFU): Similar in design and weaving to the KPF, but made with a lid, they make useful travel bags.

Gladstones: These are KPFU in which the ends have been folded in and the lid wrapped over to make a very serviceable travel or overnight bag.

Kits: A small type of KPF.

Picnic baskets: KPF basket made with two or three compartments. Also available with a lid.

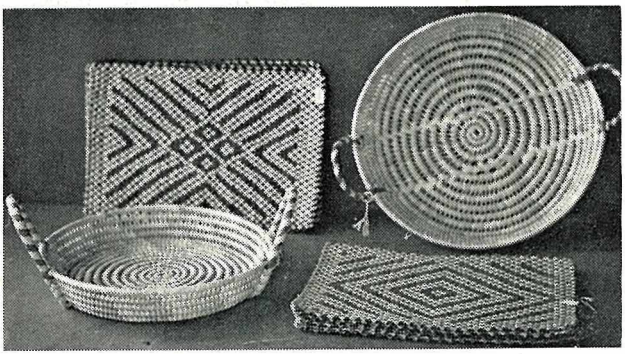
Linen baskets (Sia): Cylindrical baskets with lids and side handles, made in various sizes from about 15 inches to 30 inches (38-76 cms.) in height.

Baby baskets (Sia): Oval-shaped, strongly made, with carrying handles.

Waste-paper baskets: Made in rectangular (*lalagi*) and circular (*sia*) shapes.

Pet baskets (Sia): Shallow oval baskets suitable for cats and small dogs.

Flower baskets (Sia): A variety of shapes and sizes are made, both hanging and standing types.



Woven trays and rectangular place mats. (Govt. of Niue photo.)

Handbags and Purses

Shoulder bags (Lalagi): Smart rectangular bags with wrap-over lid and shoulder strap.

Ladies' handbags: These are made in a wide variety of styles and shapes, both *sia* and *lalagi*, including the popular drum-shaped and "V"-shaped bags. The smaller sizes may be used as purses.

Kato fua niu (D/KFN): Coconut shell bags polished and varnished, sometimes with painted floral designs, and fitted with a *sia* top and lid. Large bags (D/KFN) are made with two half-shells joined by *lalagi* weaving which wraps over to form a lid.

Flask bags: These are long narrow *lalagi* bags suitable for carrying thermos flasks.

Bowls and Trays

Fruit bowls: Circular and oval bowls (*sia*), some with inter-woven designs.

bread rolls, scones, etc. Approximately eight inches diameter.
Trays: Both oval and round shapes, with handles. Also made to order with a plywood base.

Mats

Floor mats (Lalagi): Usually sold in the double-weave type in standard sizes. Larger sizes may sometimes be made to order.
Fine mats: Single-weave mats are finely woven in intricate traditional designs, in both black and dark brown contrasting strands. Fine mats are made mainly for decorative purposes and look well as wall-hangings.
Table mats (Sia): Round and oval shapes, various sizes. Normally supplied in ties of 50.
Coasters: Small round table mats, three inches diameter.
Place mats: Rectangular *lalagi* weave in a variety of patterns. Sold in sets of six.

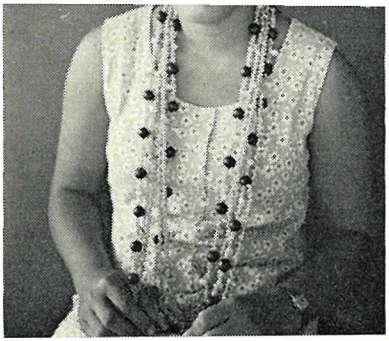
Hats

Men's hats: Fine pandanus weave in several styles. May be obtained in plain white, natural brown and with a brown and white pattern.
Ladies' hats: Plain or decorated with coloured floral trimmings.
Bush hats: Wide brim, sombrero-type hats in natural brown pandanus.
Caps: Jockey-style peaked caps for children. Decorated.

Miscellaneous

Fans: Circular and oval *sia* designs with coloured fringe. Mainly used for decoration.

Various types of finely made pandanus hats. (Govt. of Niue photo.)



Niuean girl wearing a shell and seed necklace. (Govt. of Niue photo.)

Fans, traditional Niuean: Original Niuean heart-shaped design in coconut leaf fibre, with handle of local ebony and binding of human hair. Limited supply.

Dancing skirts: Made from the bleached inner bark of the hibiscus tree, with brightly coloured floral decorations.

Shell necklaces: Small yellow snail shells (*hihi*) strung on nylon thread, interspersed with small sea shells and seeds from native trees and shrubs.

Model canoes: Well-made replicas of the Niuean canoe, famed throughout the South Pacific for its sea-worthiness and lightness.

Magazine holder (Lalagi): This is a decorative wall-hanging with several pockets for holding magazines or papers.

PLACING ORDERS

Prices of items discussed in this chapter may be found on page 122.

Orders should be sent by airmail to: *Niue Handicrafts, P.O. Box 74, Niue Island, South Pacific.*

Delivery: Unless otherwise requested, all consignments are sent by parcel post (surface mail) which leaves Niue at four-to-five-weekly intervals. Every effort is made to dispatch orders by the first mail after receipt of order, but as it is not possible to carry large stocks of any particular item, there may be a delay of three to four weeks between receipt of order and dispatch of parcels.

Payment: There are no commercial banks in Niue. Customers in New Zealand and the Cook Islands may make payment by ordinary cheque or by Post Office Money Order. Customers in other countries should send a Bank Draft payable in New Zealand dollars at a bank in New Zealand.

Customs Regulations: Customers should state in their orders if any special documents are required to clear their shipments through Customs.

PAPUA NEW GUINEA

(All photos in this section have been supplied by the Papua New Guinea Department of Business Development.)

WITH A POPULATION of a little more than two and a half million people and an area of 466,000 sq. kms., Papua New Guinea is a country of vast distances, where flying is the most common form of transport and bush patrol still a way of life for some. Communications problems have been eased by the nationwide telephone and broadcasting systems but because of the rugged terrain many parts will remain relatively isolated for years to come.

It is this isolation which is of great interest for it has been responsible in part for the development of the country's many hundred different ethnic groups. In turn these groups have developed a large variety of religious and cultural differences; a great number of specific art styles have resulted. From this it can be readily understood why the people of Papua New Guinea have inherited the skills to make one of the richest and most interesting collections of handicrafts available from any one country today.

The coming of independence in 1975 has brought a greater involvement by the government in assisting artisans to sell their crafts and enter the cash economy. Private dealers, churches and charitable organizations have been buying and selling artefacts for a good number of years and thereby providing a useful service. This service will be augmented when the government's plans for providing marketing assistance come to fruition. The range, volume and availability of handicrafts will be improved further and the task of ordering will be made easier for the customer.

Traditional handicrafts from Papua New Guinea have been catalogued into 26 major groups including such items as masks, figures, musical instruments and pottery. These are large, small, intricate or simple. They are hewn from wood with an adze, moulded by hand from clay or painstakingly formed from stone. New ideas have been implemented using traditional designs, methods and materials, adapting the article to suit the need.

A Papua New Guinea pot made by modern techniques but decorated with a traditional motif.

This does not mean the introduction of large-scale production (as with some so-called handicrafts) or indeed the production of shoddy, tasteless rubbish: each item is still individually handmade and different from the next.

Papua New Guinea handicrafts can be looked at as forming a continuum at one end of which are true ethnic pieces generally referred to as artefacts and at the other carvings, woven goods, furnishings and pottery items with strong traditional foundations but which are developed and produced to fulfil specific needs. Each will lift the developed country dweller out of his prosaic way of life as does a work of art.

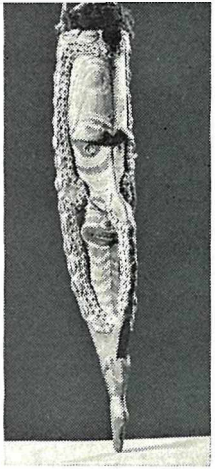
This booklet has been prepared to assist the buyer in his or her choice from the vast array of crafts that are available, but by necessity can show only a small proportion of them. Of all the many developing countries that are producing handicrafts, Papua New Guinea is the latest to join the ranks. Its competitors have the advantage of years of experience. Papua New Guinea has the advantage of unadulterated originality of design. Its handicrafts portray a whole civilization's styles, characteristics and inventiveness which are new to the rest of the world and are eagerly sought after.

SOME PAPUA NEW GUINEA HANDICRAFTS

Masks and Carved Objects

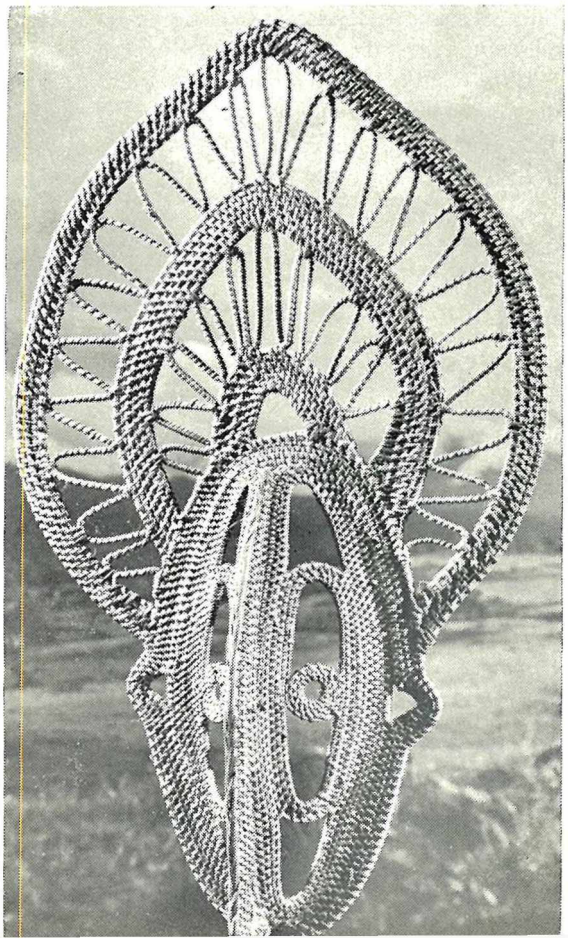
Tambanum mask: Tambanum village on the Sepik River in the north-west mainland of Papua New Guinea gives its name to the mask shown opposite.

Tambanum mask, Sepik River area.



Korogo mwai *mask.*

Chambri Lakes mask.



PNG MASKS

Yam mask.

and is one of the most popular carvings available today. Originally this highly stylized face was carved into house support posts, canoe paddles, adze handles, drums and the like. Nowadays it is carved as a separate entity in a wide variety of forms. Generally it is painted with lime and ochre as seen here, but plain brown or black stained varieties are also readily available. The eyes are either carved into the wood or are of cowrie shells. Such differences as these and in the length of the nose ensure that no two pieces are ever the same. More elaborate versions have birds and crocodiles carved in high relief on the forehead or the chin. They are believed to be the faces of ancestors but their spiritual meaning and more detailed history are now difficult to establish. Tambanum masks are produced in many areas now as the people from this village move and settle in other parts of the country. Sizes vary from 10 cm. to a few metres in height. The latter have found a ready sale for decoration in public buildings, hotels and banks.

Korogo mwai mask: Traditionally the roles of the sexes in Papua New Guinea are strongly defined among the village people. Women are responsible for gardening, domestic chores, child-bearing and raising; the men for carving, discussing social matters and protecting the community from its enemies. In some matters this delineation is rigidly enforced. The *haus tambaran* is for men only; it is used as a meeting place, council chamber and social club and is strictly out of bounds to women.

A meeting of clansmen would be called by the beating of large horizontal drums called *garumuts*. The men would gather in the *haus tambaran* and steps would be taken to ensure that its sanctity was not disturbed by inquisitive women or children. The *mwai* mask pictured here is used to assist in this operation. It is hung from the side of a large all-enveloping basketry shroud called a *tumbuan*. This is then worn by a man and used to frighten off women and children into the bush. The *tumbuan* presented a terrifying image which was very effective, though use was often made of clubs and spears to speed up the clearing of the area around the men's house.

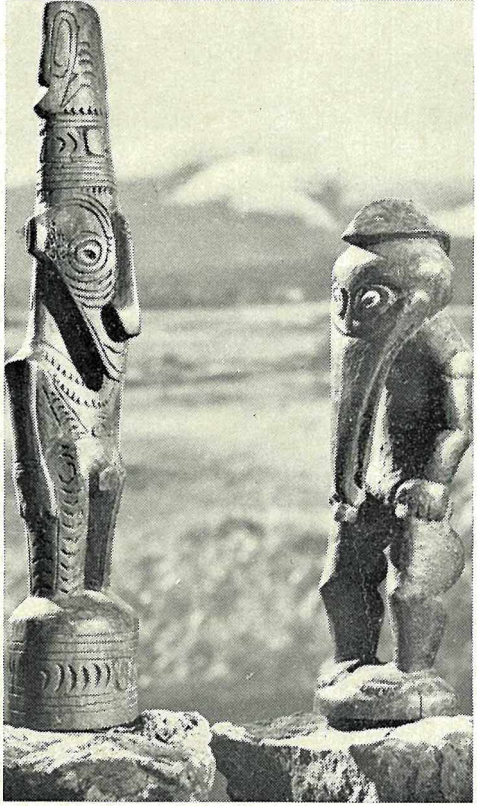
Several villages on the Sepik River make and use these masks. The one pictured is from Korogo and is very distinctive in appearance. Carved from wood with a border of cowrie shells set in clay, it varies from 40 to 80 cms. in height. Human hair, a pig's tusk through the nose, shell eyes and either a flying fox,

Chambri Lakes mask: From another area of the Sepik River (on which Aibom village lies), these masks show yet another art style. Although little is known of their origin they are of a most distinctive and attractive form. Roughly triangular in section, they are easily recognized by the black background and relief work in white and red. They can be obtained with long or short noses, with or without shell eyes, and with or without ears; they vary in length from 15 cms. to a metre or so. They were originally carved into everyday objects around the village and only when people started buying the actual house posts from the villagers did they start to produce them as individual items. Their smooth but not highly polished finish and their distinctive looks make them a very attractive decoration.

Yam mask: The striking photograph on page 53 shows off the yam mask to good effect. Made from a fine split cane, woven into a stylized face with a "halo" around the top, it is of great ethnological and aesthetic interest. When in use, these masks are decorated with clays and ochres, in quite surprisingly bright reds and yellows, and bedecked with shells, seeds, flowers and feathers. They originate from the Waskuk and Maprik areas and are used to decorate the yam (which is one of the staple foods of the people in this area) to represent a man. The mask serves as the face and is attached to the yam at one end. Yams sometimes grow up to four and a half metres in length.

A comparison could be drawn between the yam festival at which these masks are used and the harvest festival of the western churches, although this festival is to thank the spirits for producing a good harvest and is celebrated with a *sing sing* (dance festival) to which people from neighbouring villages are invited. The masks are still in use and are available in regular quantities. They measure approximately 35 to 90 cms. in length.

Middle River and Murik Lakes figures: The Murik Lakes in the East Sepik form an area of 777 sq. kms. of permanent littoral swamp. From this area comes the figure on the left in the illustration on page 56. Such figures can vary from 15 to 50 cms. in height and are carved from medium to hard wood. The treatment of the nose varies from carving to carving but generally follows the shape of a bird's beak and is extended and curved again to join the body at the chest, navel or penis (as in



Murik and Middle River figures.

Carved figure from the Gulf District.

the other figure). Also typical of this area are the incised designs on the body. These figures were originally carved into the handles of canoe paddles, large drums and flutes.

The figure on the right comes from further up the Sepik River. Apart from a heavily stylized head and nose, the body is more human in form than that of the other figure. They generally have shell eyes and beaked nose but lack the incised patterns. These figures are finished with a black pigment made from a mixture of charcoal, ash and water. No other details are known but figures were commonly carved to represent ancestors.

Gulf figures: Across country to the south of the Sepik lies the Gulf District. Although not so well-known, carvings from this area are easily as rich and as colourful as those from the Sepik and are as different from them as those of another country. Little is known about these figures except that they were carved from canoe splash boards and smaller versions were sometimes

dimensional "flat" objects. Today they are made from the hulls of old dugout canoes and this accounts for their slight convexity.

Sizes and shapes vary enormously but common characteristics such as the light relief work picked out with lime and red ochre are readily distinguishable. The degree of abstraction varies in that some have arms and legs, eyes and mouths in conformity while others are asymmetric, multilimbed or with other expressive features.

Gope boards: The word *gope* is a secular name used to describe bull roarers by some groups. At least six different social groups from the Gulf District are known to have used it in the past. These groups, the Namau, the Kiwais from the Fly River, the Wapo, the Urama and the Kerewa from Goaribari Island and the Era River people all held it in esteem for different uses. Among the Kiwais it was mainly used suspended on a string in front of the gables of men's longhouses. Here it could twist in every direction in the wind and help ward off illness from all quarters.

The Kerewa people used it in their main ceremonial cycles one of which started at sunrise with young initiates seated in front of sacred objects (including the *gope*). On the other side of these objects were lined up the children's matrilineal uncles who sung about the *gope*, *agibe* (skull racks) and other objects to the accompaniment of drum music. In another ceremony the *gope* was called upon to decide which of the villagers' enemies should be the subject of the next attack. After this ceremony it was believed that the *gope* spirits went out to the enemy and sapped their strength.

Gope *(top) and* Ikewa *(bottom) boards.*

The Namau tribe had figures similar to the Urama and Wapo *gope* boards. These were called *kwoi* and had some special relationship to the men's trophy skulls. The Wapo, Urama and Era River people all used the *gope* in ceremonies differing from the other clans.

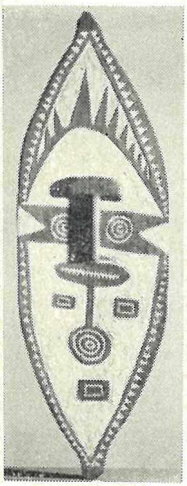
The *gope* is generally 60 cms. to nearly 2 metres in length, is roughly elliptical in shape and comprises light relief work highlighted with lime and ochres.

Ikewa boards: Less is known of the background of these boards for, unfortunately, their use and manufacture was halted in the

they had been used in ceremonial life by the people of the Aramia River area, the Gogodalas. In 1972, a young Australian armed with photographs, records and a small grant went to live with these people and helped them to revive this tradition. He encountered several problems, not the least of which was the fact that only a few old men remembered how to make them. The production of these boards is now a thriving village industry of which the people are justly proud.

The board itself is made of a type of balsa wood and is extremely light. Around its edge is a binding of split cane and its face depicts centuries-old designs. Each clan in the area has its own design and there are some 200 different clans. The boards are of a complex asymmetrical and abstract nature representing deities, totemic birds, animals and plants. On ceremonial occasions they are actually worn on the body as ornamental plaques and masks. Some have a cut-out mouth at the wider end. They are generally of a tear-drop shape although circular and other shapes are also known. All materials used are traditional including the "paints" which are bright and clear reds, browns, mustards, black and white. Sometimes they have bright red seeds set in a resin in the centre, sometimes feathers around the outer edge further enhance this colourful board.

Hohao boards: The *hohao* (pronounced hohow) used to be kept in the *Eravo*, a huge men's longhouse sometimes 30 metres long by 18 metres high at the gable end. Some *hohao* were said to be only decorative and thus unnamed; others, the functional ones, were given names and represented the powerful spirit of a mythical hero believed to be the founder of the owning clan. The navel of each *hohao* marked the place of origin of this clan.



Hohao *board.*

It was believed that the *hohao's* caretaker would transfer himself physically to the place of origin from time to time in order to renew his spiritual and magical powers. He did this by throwing a magic string in the direction of the ancestral home and travelling along it. This string symbolized the umbilical cord of the entire clan and thus the caretaker was also known as the Stringman—*Hii Haela.* The *hohao* was called upon before hunting and war and was supposed to make the hunted animal or enemy weak.

The caretaker of the *hohao* communicated with it in his dreams and received warnings and tips regarding the forth-

stand the weapons, bows and arrows against the *hohao* and fumigate them by burning scented leaves and medicines. It was believed that the spirit of the mythical hero would then precede the warriors into battle and protect them from danger and evil.

Traditionally, only three tools were used to make the *hohao*: a stone axe for felling the tree, a mussel shell for scraping and smoothing the board, and sharks' teeth for making deep incisions and lines. Coconut fibre was used to paint on the colour. Nowadays, metal-bladed tools are used which cut down the amount of effort considerably; but the tools are still very simple: an axe to chop down the tree and an adze to smooth and finish the work. Coconut fibre is still used to paint the *hohao* with ochres and lime.

Kamanggabi and yipwon: The Alamblak people of the Korowori River kept two types of cult god in their men's houses; these were made in the same style, the only major difference being their size. The larger ones were the responsibility of the clans of each half of the Alamblaks' dual patrilineal organization. The smaller ones were the property of individuals, being passed from father to son.

The larger figure was mainly decorated with leaves and had, hanging beside it, a net bag of the type usually carried by men. This in turn was decorated with and contained various magical substances and objects associated with the fertility of crops and prowess and success in hunting and war. Small offerings of food were made to the figures to ensure their benevolence and the continuing prosperity of the whole village. They were consulted about any projected raid on their enemies, the decision to attack or not being given by a *shaman* (a kind of holy man or priest) believed to be possessed by the spirit of the figure.

The smaller carvings, *yipwon*, were hunting charms and were kept in a bag carried by the owner. It was believed that the spirit of the *yipwon* entered into the owner and made him courageous in the hunt or head-hunting raid. Like the larger figure, food offerings were made to retain its benevolence.

These elaborately carved figures are essentially two-dimensional in form; although they are carved on both sides they give the impression of a silhouette. They are carved from

Kamanggabi figure.

ash. Both *kamanggabi* and *yipwon* occasionally have cowrie shell eyes and varying numbers of hooks. A common characteristic, however, is their single leg which earns them the nickname, 'one leg'. The *yipwon* varies from 25 cms. or so to a metre, the *kamanggabi* are some 3 to 5 metres in height.

Stylized crocodile from the Trobriand Islands.

Highly polished human figure (Trobriand Islands).

Crocodile: The crocodile plays a major role in the folklore of the Sepik and the people hold it responsible for the creation of the earth as the following part of a legend tells:

> ". . . before the earth there was a wide expanse of water, in this lived a crocodile. As time went by his accumulated excreta formed a large mass which, in time, became the earth. Later the crocodile gave birth to man . . ."

Crocodiles are now carved in large quantities, some of hard and some of soft wood. They range in size from a few centimetres to a metre or so, and some are even life-size.

Every now and then one sees a table carved in the form of a crocodile but unfortunately these are not available in large quantities. The crocodile is not restricted to the Sepik River alone: very attractive carvings in hardwood from the Trobriands are also common. Here they are carved in somewhat more stylized form, as the illustration shows.

Trobriand figure: This booklet by necessity only skims the surface of the amazing variety of handicrafts from Papua New Guinea and this illustration should be looked upon purely as an example of the style common to a particular area. Unlike Sepik and Gulf District carvings, Trobriand items are generally smoothly carved and highly polished. The variety of carvings and handicrafts from the Trobriand Islands alone is the subject of two booklets produced by the church there which has a great deal of experience in buying and selling on behalf of the people.

the background and origins of carvings.

Originally the human figure was represented in old Kiriwinian art but bore little resemblance to reality. Modern carvings, however, have become more realistic. Some of the most prolific producers of figures such as these are the Boitalu villagers of the main island of Kiriwina. Ebony (*Diospyros* spp., family *Ebenaceae*) is used fairly extensively in figure work but unfortunately this is becoming rarer. *Kwila* (*Insia bijuga*) is now more commonly used. Figures vary in height from 10 cms. upward and are generally free-standing, although squatting figures and animals and complicated "intertwined" scenes are also fairly common.

Kundu drum: Although Papua New Guinea has 700 different languages, three *linguae francae* predominate. Of these, Pidgin English is probably the most widely used and it is from this language that the term *kundu* comes. The word *kundu* is used not only for the drum but for the type of wood from which it is normally made. This is *Pterocarpus indicus* or rosewood. The *kundu* is the most prevalent musical instrument in Papua New Guinea. Others, such as bull roarers, jews harps, flutes, musical bows, likivas and ocarinas occur in varying and lesser quantities.

This drum is usually carved in the shape of an hourglass, sometimes with and sometimes without a handle at the waist. It is made from one piece of wood and either ornately incised with such things as crocodiles, pigs or faces of totemic ancestors or left plain. The skin for the diaphragms comes from a variety of reptiles and animals such as tree kangaroos, snakes and lizards and is stuck in place with a strong natural resin. Pellets of gum or beeswax are stuck to the surface of the skin and moved about until the pitch is correct.

The drum figures largely in village life and when used in a dance festival is often decorated with leaves, grasses and shells and feathers. As the drummers often smear themselves with pig-grease, the drums attain a high polish with use. Drums come from many areas of the country. In size they range from 15-20 cms. in diameter and are approximately 80 cms. in length.

Kundu *drum from the Sepik River area.*

Basket (food) hooks: Food hooks come from a large number of villages in the Sepik and also from the Huon Gulf. They are used primarily to keep vermin such as rats away from food and

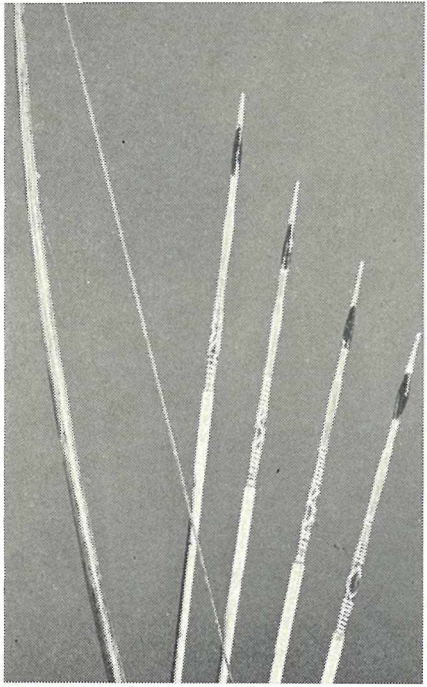
Anchor-shaped food hook with cowrie-shell eyes.

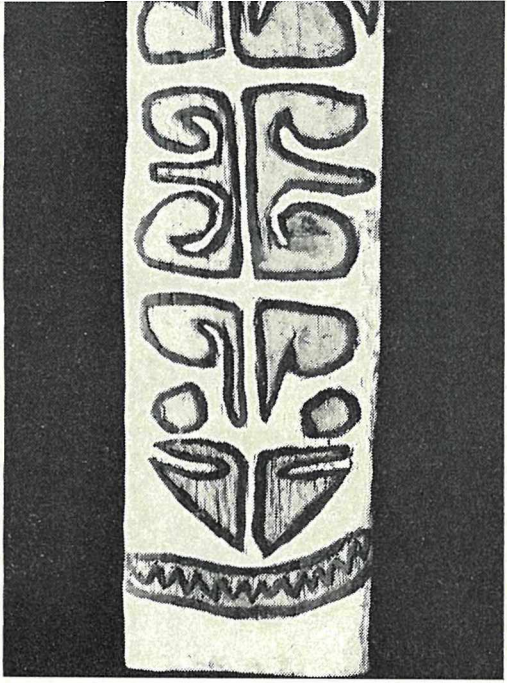
hung from the rafters of the house. They often have small woven hats added to them to help prevent vermin from climbing down from the rafters. Carved wooden hooks are one of the most distinctive art forms of the Sepik area, and sometimes depict scenes from village life.

In the middle Sepik the hooks are typically double-pronged and anchor-like in form. The vertical part is carved as a human figure, whose features are emphasized by painting and sometimes by the addition of cowrie shell eyes. The form is thought to have developed from a simple forked stick in former times. The hooks are sometimes regarded as representing fertility spirits who protect food and valuables in the basket. Some are felt to be sacred and were kept out of sight of the women. They played an important part in ceremonies relating to hunting and warfare and as the hook represented the spirit of a great ancestor, he would advise people on a favourable time and place for a head-hunting raid.

Weapons and fight equipment: The main traditional weapons for hunting in Papua New Guinea are the bow and arrow and the spear. Clubs, axes, throwing sticks, blowpipes and slings are less widely used. Arrows can be grouped into three or four classes, each made for a different purpose. Those with a single palmwood or bone point were used for medium-sized mammals and large birds, while blunt hardwood-tipped arrows were made especially for shooting birds with valuable plumes (so that the skin was not broken and feathers discoloured by blood), and arrows with bamboo blades for large game such as pigs. The bow is generally made in one piece of bamboo or black palm. The string (usually a thin length of rattan) is held in place by notches at either end of the bow or by plaiting. As the arrows are never feathered and the tips are sometimes asymmetric, they are not very accurate weapons. However, the bows are extremely powerful and if the user is proficient the rapid rate of fire can make this a deadly weapon.

Also available are shields, clubs and bone daggers. The shield shown on page 63 is fairly typical of those found throughout the country, each pattern varying one from the other. Some shields are light, being made of hide stretched over a framework and are used mainly to deflect arrows; but, more commonly, they are large and cumbersome, being some 6 feet in

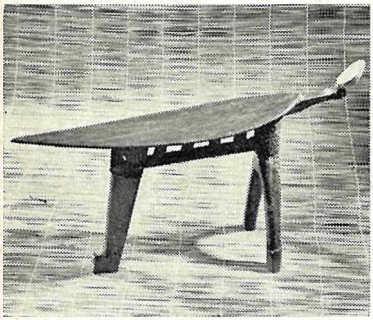




Bow and well-made arrows and a Papua New Guinea shield.

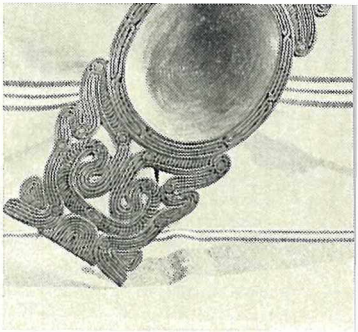
height, 2 or 3 feet wide and as much as 10 cms. thick. They are frequently rectangular in shape although some circular and irregular shapes are found. Many shields are carved in relief and painted with dyes and ochres. Others, such as those from the Trobriand Islands, are only painted. The shield and its pattern have spiritual or religious significance and the shield itself was a sacred object as well as being used in war.

Coconut scraper stool: This stool comes from a little island off Bougainville called Mortlock, the last but one island in the eastern extremity of Papua New Guinea. Unfortunately, the island has very little timber suitable for carving so the stools are made of wood washed up on the beach or imported from Bougainville. Axes and adzes are by far the most common tools in the country but this is a tool with a difference. It comprises a three-legged base with a cross bar and a roughly elliptical seat, on one end of which is tied a scallop or cockle shell. The operator sits side-saddle on the stool and holding half a coconut scrapes out the flesh from the shell.



Coconut scraper stool: a practical tool.

Trobriand Islands food bowl with beautifully executed intricate decoration.



A skilled scraper takes only a few minutes to complete the operation. The stools vary in size from 60 cms. to a metre along the seat top and are made of a light coloured wood which although smoothly finished is left unpolished.

Trobriand Islands wooden bowl: The Trobriand Islands off the eastern tip of the mainland are the home of prodigious carvers. Among their products are beautiful wooden bowls made most commonly from *kwila*. These bowls vary from a few centimetres across, sometimes inlaid with mother-of-pearl, for use as ashtrays, to several metres. The latter are normally used as food bowls. Their common characteristic is the beautiful relief work. The bowl is generally circular or oval, fairly shallow and with either a parallel border around the circumference or a wide border on two "sides". The former generally incorporates a simple "s"- shaped pattern (*dodoleta*—dog's tooth—or *kudula kaukwa*). The latter can be one of many intricate patterns. After being carved the wood is polished by rubbing it with a pig's tusk, a laborious task which produces a hard sheen. All the bowls are extremely attractive and serve equally well as wall decoration or as bowls for fruit or salads.

Pottery

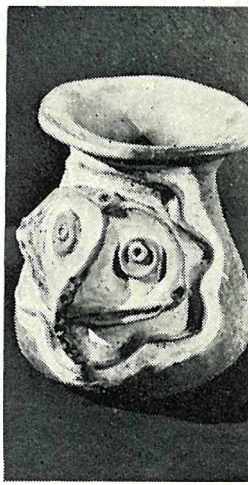
Aibom pottery: The people of Aibom specialize in making pottery which was originally for their own use but which they also traded for food with people of neighbouring villages. Pottery was mainly for utility purposes (storage jars for sago, cooking vessels, fire hearths, etc.) but masks and roof finials are also made, the latter used to decorate the ends of the roofs of the houses and similar in design to the pots.

The pots are made by hand, using the coil process. A lump of clay forms the base; thin "ropes" of clay are then added in

a spiral until the sides are built up, these are then smoothed over with a flat stick. Relief decoration is added later by the men, the construction of the main body of the pot being the women's task. Before firing, the pots are left to dry in the sun for a day or so. They are then open-fired on a bed of light fuel and covered with sticks and leaves. Later the faces are further decorated with lime and ochres to accentuate their features.

A myth from Aibom about the origin of pottery tells that the first pots were made by a spirit woman. These pots were her living children. They laid themselves down to dry in the sun and to bake in the fire and then went to market for sale. Suddenly the pots died because they engaged in the sexual act. As soon as this occurred the spirit woman disappeared and the pots turned back into lumps of clay.

Although all pottery is fragile, improved methods of packaging have ensured a high success rate in shipments over long distances.



Aibom pot with a stylized face in relief decoration.

Modern pottery: Unlike traditional pottery, these products are made using the latest techniques and equipment but are still individually handmade. Gas kilns are used to fire the clay to around 1200°C and to give the smooth glass-like finish normally associated with contemporary pottery. Both earthenware and stoneware items are made and are decorated with traditional designs, figures and patterns which make these items eagerly sought after. Potters originally trained by the Department of Business Development in Port Moresby are now in business in three other areas in the country.

Cloth and Textiles

Tapa cloth: Tapa cloth produced in Papua New Guinea is the result of team-work by the women. It is the product of the inner bark of several species of tree, commonly the fig (*Ficus* spp., *F. nodosa*, *F. adenosperma* and sometimes bush *Artocarpus*). The bark is stripped off the tree and the outer layers removed and discarded. This inner bark is then dampened with water and beaten on a wooden anvil with a grooved wooden mallet. This beating spreads and felts the fibres and stretches the original dimensions considerably until sheets are produced. The removing of the bark is generally carried out by the young single women; the married women do the beating and the decoration is added by older women. The decorations may portray the

Papua New Guinea tapa cloth: the design is very different from those used in Polynesian countries.

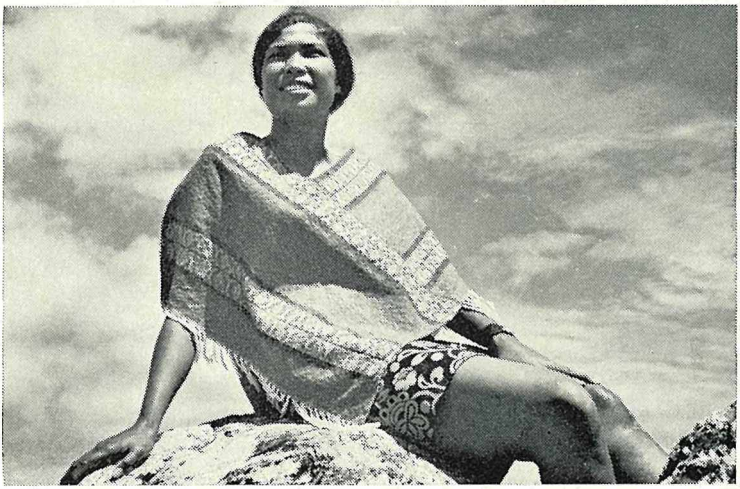
clan's origin in abstract form or be purely decorative. Tapa sheets bearing specific clan designs may only be worn by members of that clan.

The colours most commonly used are red from *kogona* leaves or *auru* (*Tectona grandis*, *Bixa orellana*), yellow from wild ginger root (*Celosia argentea* or *Adenostema hirsutium*) and black from burnt bamboo leaves or coconut husks. The patterns are painted on freehand, generally the black outline first, one panel at a time. During this process the sheet is folded up and slept on at night to retain its flatness. Tapa is still used for loin cloths, dresses, rainhoods, as mourning cloaks or on other special occasions. It is also used for covering masks and other ceremonial objects (in West New Britain). Sheet sizes vary but are approximately $1\frac{1}{2}$ metres by 90 cms. for a dress or a little narrower when made for a loin cloth. They can be used as wall hangings or cut and sewn and used as furnishing material (for example, foot-stool covers).

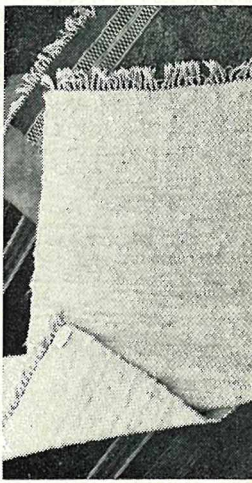
Handwoven poncho: Weaving has been fairly restricted to the peoples of the Bismarck Archipelago and some islands of the Solomons Group in the past. Indonesian tension type looms were used then. Since 1965, however, weaving has been carried out in the Highlands and Central District using Danish-style handlooms and cotton and woollen yarn. The Australian Wool Board made a grant to Papua New Guinea to help establish this cottage industry and now, ten years later, weaving is practised in different centres throughout the country.

In the Highlands where the temperature is low at night (the altitude is around 1400 metres) these garments are very useful. Two styles are made, the *Kito Kolsirt*, roughly a diamond shape, and the *Kolsirt*, which is square style. Blankets, travel and knee rugs are also made. Ponchos, blankets and rugs are generally made of woollen yarns woven on to a cotton warp and are available in a range of sizes. They are very attractive products, each one a different combination of weaves and colours representing the personal choice of the weaver.

industry is floor rugs. Cotton as thick as string is used for the warps and pure fleece for the weft. The fleece is carded and spun into finger-thick rolls called *rolags*. These *rolags* are then threaded through the warp by hand without the use of a shuttle. Rugs are available in plain white or brown or in stripes of both. Experiments are being carried out with dyeing: natural dyes will be used and soon new bright colours will be available. The



A Papua New Guinea girl displays one of the beautiful woven ponchos.

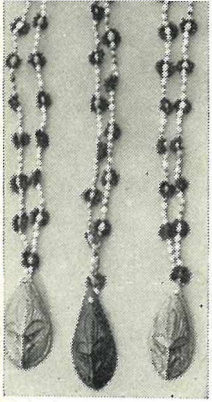


Sturdy hand-woven floor rugs are made in a variety of designs.

largest rug some $1\frac{1}{2}$ by $2\frac{1}{2}$ metres uses approximately five kilograms of fleece. They are most practical, attractive and hard-wearing.

Other Products

Sepik mask necklace: A wide variety of shell, glass, bead, bone and seed jewellery is made today, mainly by village women. The production and selling of these items is little organized and most are sold on the street, but the particular necklace shown here has attracted an enormous amount of interest and is now made regularly in volume by Sepik carvers living in the Northern District. It is a natural adaptation of the Tambanum mask complete in every detail, including the pierced septum of the nose. Each little face is carved by hand and, because of the



An intriguing variant on the necklace theme.

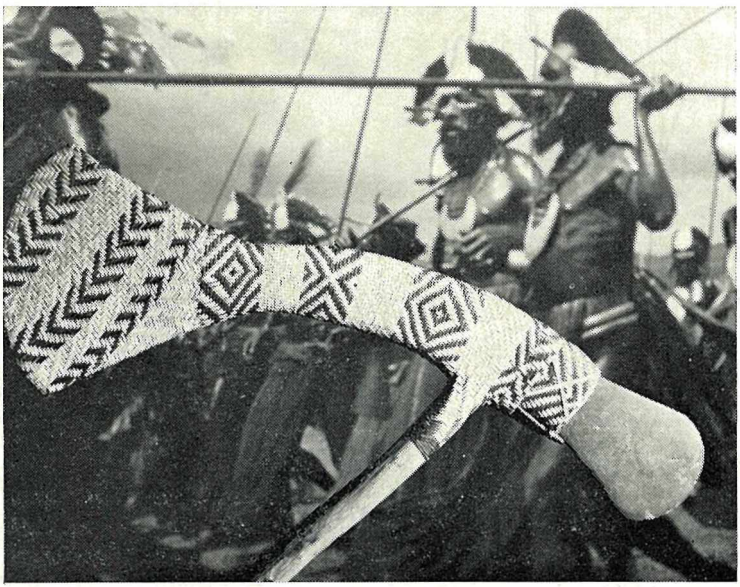
measuring 50 cms. or so in length. A great variety of other traditional jewellery and finery also exists.

Buka basket: Buka baskets are very popular and fetch high prices. Attempts are being made to increase production gradually. The quality of these baskets is second to none and the attractive zig-zag pattern created by the twining of the fibre at set intervals gives them an original and distinctive appearance. Although they are known as Buka baskets none are actually made at Buka. The people who make them live in two villages in South Bougainville, Siwai and Buin.

The name Buka has caught on as this was the port from which they used to leave the island. Other areas in Papua New Guinea such as East New Britain, Mendi and the Central District also produce fine basketware. A wide variety of styles and sizes is available from baby baskets to handbags, as shown here.

Buka basket with distinctive zig-zag design in light and dark brown.

Hagen axe: These well-known axes come from the Highlands of New Guinea (Land of the Wigmen) and in particular the Jimi Valley. During *sing-sings* one can hear the *kundu* and often see this axe displayed in its original setting. It is a unique reminder of the closeness of the country to its Stone Age. The



One of the famous Hagen axes.

were used for tree felling and wood-working, but the type illustrated, with its woven cane hafting and thinner blade, is used for special occasions. Sometimes they are adorned with leaves and shells and covered in pig grease (as are the dancers' bodies). They were once used to cut off the joint of one's finger as a sign of grief upon the death of a relative and are still used as money to buy such diverse items as salt, shells and wives. They are still made in the traditional way, the stone being quarried in and around the Jimi Valley and shaped and smoothed by hand which is a very laborious and lengthy process.

PLACING ORDERS

Here we have described a small selection from a range of more than 200 different crafts which are available. Information regarding details on other items, packing, delivery, terms of payment and prices can be obtained by writing to:

The Secretary, Department of Business Development, P.O. Wards Strip, Papua New Guinea.

PITCAIRN ISLAND

HANDICRAFTS OF considerable intrinsic interest and very great rarity value are produced by the tiny community of less than 80 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 an important 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 1832 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 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 ISLAND HANDICRAFTS

Carved Wood

Wooden artefacts are carved mostly from an attractive red wood, *miro* (*Thespesia populnea*), supplies of which are gathered on Henderson Island, 160 kms. to the north. Most are hand stamped, "**Pitcairn Island**".

Flying fish, sharks and sea birds: Mounted on turned wooden bases or carved as wall plaques. These are decorative and well made.

Pitcairn barrow: The only wheeled vehicle known on Pitcairn Island until recently is a wheelbarrow of a special type: without

wheel bound around with brass. Delightful little replicas of these barrows, correct in every detail, are available.

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.

Some of the carved wooden objects made by the men; a replica of the "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.

Walking sticks: Walking sticks, their shafts of polished coconut wood and their heads sometimes plain, sometimes in the form of a bird's head, are made of local hardwood.

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.

Finely executed and 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; square, plaited shopping baskets; sun bonnets; fans and, in a very fine weave of bleached coconut leaf-bud fibre, Panama-style men's hats. Strings of shells and beads are also sold. A charming speciality of Pitcairn Island is the production of hand-painted leaf skeletons, suitable as book markers.

PLACING ORDERS

Prices of Pitcairn handicrafts are not standardized and, in the case of wood carvings, tend to vary with the size of the carving, the quality of the work and the types of wood used. Most handicrafts are disposed of to passing ships and only a small surplus is available for disposal through other channels.

Orders reaching Pitcairn are dispatched as shipping permits. Calls, though irregular, are fairly frequent. There is also radio communication with the island.

Enquiries should be addressed to: *The Government Adviser, Pitcairn Island*. New Zealand currency is in general circulation, and United States, Sterling, Australian and Canadian currencies can be exchanged on the island. British postal orders are cashed.

SOLOMON ISLANDS

IN A GREAT chain of mountainous islands of volcanic origin flanked by outlying coral atolls and islets, the Solomon Islands extend through seven parallels of latitude and between 15 meridians of longitude. Great forests cover much of the islands, and most of the population (about 179,000) lives in the 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, Mendana, 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 19th century blackbirders seeking cheap labour 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.

The Solomon Islanders were moving slowly but steadily towards full development when the Second World War came. It was in the waters around Savo Island and on the beaches of Guadalcanal, near where the capital, 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 in some areas of the Solomons immediately after the war. Today the Solomon Islands have moved forward to a ministerial system of government, headed by a Chief Minister, and are on the threshold of full self-government, with independence likely in the near future.

The outlying islands of the group, where Melanesia and Polynesia meet, are full of fascination for students of Pacific history. Even on the main islands there is a great diversity of peoples. Micronesia, too, is represented, for in order to ease population pressure in the Gilbert Islands, Gilbert Islanders have been settled on some islands in the Western Solomons. Thus the handicrafts of the Solomons are drawn from a wealth of

out as typical of the Solomons, it would be carved ebony inlaid with shell, outstanding specimens of which represent the ultimate in imagination and workmanship.

SOME SOLOMON ISLANDS HANDICRAFTS

Carving Styles

The Solomons are heavily forested and produce many beautiful timbers, ebony (*Diospyros* spp.), kerosene wood (*Cordia subcordata*), *Alstonia* sp. and *Vitex confassus* being some of the more notable ones used for carvings. Wood carving is very popular throughout the Solomons, where there are many skilful craftsmen who work mostly with a small adze and a pocket knife, finishing their work off to a very high standard with sandpaper and often an inlaid pattern of small pieces of nautilus shell. The Solomon Islanders take great pride in their work; the carvings take a long time to make and since almost every one is a masterpiece in its own right, quality carvings are not cheap to buy. Different centres produce different styles of work.

Western Solomons: A "cottage" industry exists at Munda, Viru Harbour and villages in the Marovo Lagoon. The work is very finely finished and highly polished—mostly using kerosene wood and ebony plus furniture polish. This style of carving is also produced at Betikama Seventh Day Adventist Mission where a number of Western carvers are working.

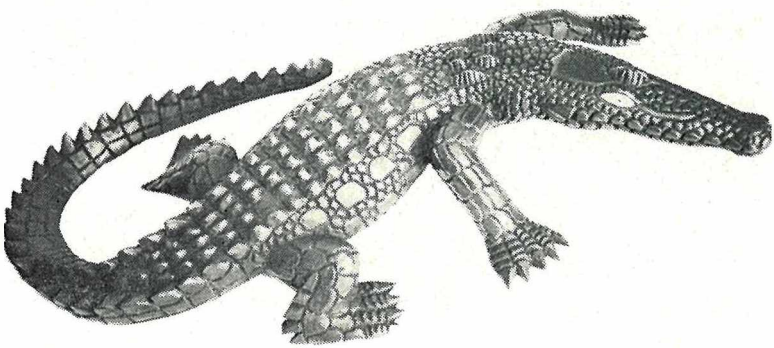
Eastern Solomons: Santa Ana and Santa Catalina are known for their small, ornate ceremonial bowls, vigorously carved from light wood, inlaid with shell and painted black with charcoal and *Bischofiia javanica* juice (a good waterproof paint). Makira (San Cristobal) carvers make houseposts of large, often nude figures painted in black and white (crushed lime and *Bischofia javanica* juice). Carved tree-fern figures (*Dryopteris* sp.) are occasionally available from the Santa Cruz group.

Malaita: Carvers on this island produce smaller, simpler figures, some inlaid with shell, depicting both birds and humans, as well as traditional friezes painted black, white and sometimes red (using wax from the seeds of *Bixa orellana*).

Polynesian Outliers: Polynesians who live on some of the outlying islands of the Solomons, such as Rennell and Bellona, are keen and artistic carvers. A number of them live and work at White River, near Honiara. Their work is lively and often amusing and, with an eye to commerce, very varied in subject and size. Traditionally they did very little carving but now they are often innovators.

Stone carvings: Stone bowls are traditionally carved in Nbiche, Nggatokae Island. Occasionally some are available for sale outside the New Georgia islands, but generally the local market takes all that the carvers can make.

Betikama Seventh Day Adventist Mission runs a carving school and shop where schoolboys can carve and earn their school fees. Many work in the Western Solomons style but they are also encouraged to try other styles and develop a more individual approach. There are some older craftsmen who live



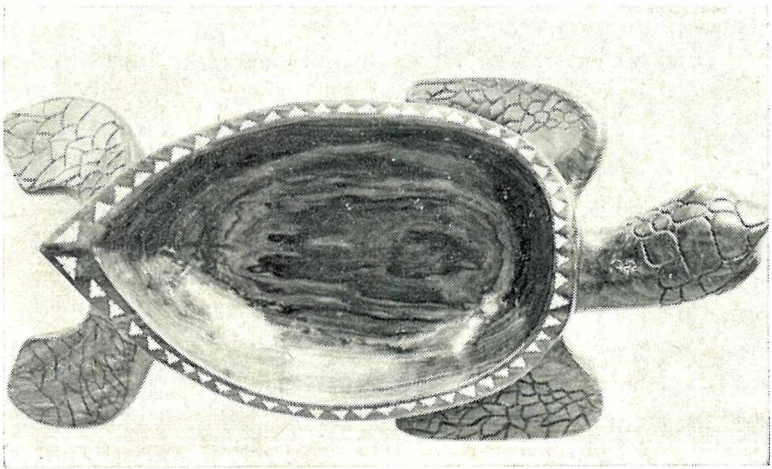
and work there too, and they and the students are exposed to a variety of influences from Papua New Guinea, Polynesia, Australia and New Zealand, as is evident in some of the pieces.

Forms of Wood Carving

Human Figures: Figures up to 4 feet tall are made in Makira (San Cristobal), Santa Ana and Santa Catalina, and can cost as much as $300. Carvers produce story-telling action groups of free-standing traditional style figures, painted black and incised

House post

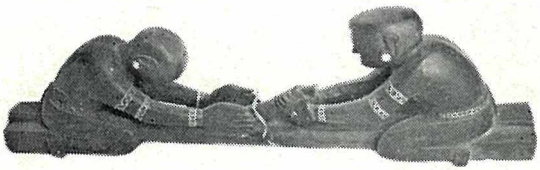
Stone carvings



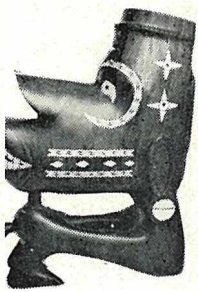
in size from 10 inches to 3 feet.

Houseposts measuring from 8 feet to 12 feet high are sometimes available from the eastern areas of Makira.

The Polynesian carvers also make some heads and traditional figures, showing the traditional tattoo patterns which are burned into the wood with a hot needle.



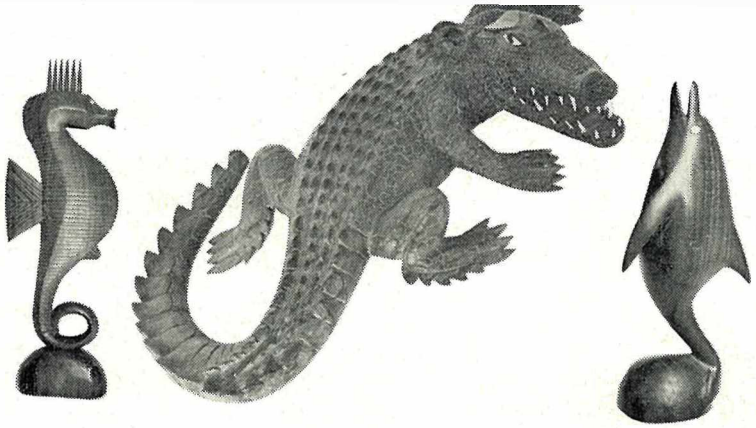
Both realistic and stylized heads and figures, from 8 inches high, are carved in ebony in the Western District. They include figures of traditional fighting men, finely and realistically carved.



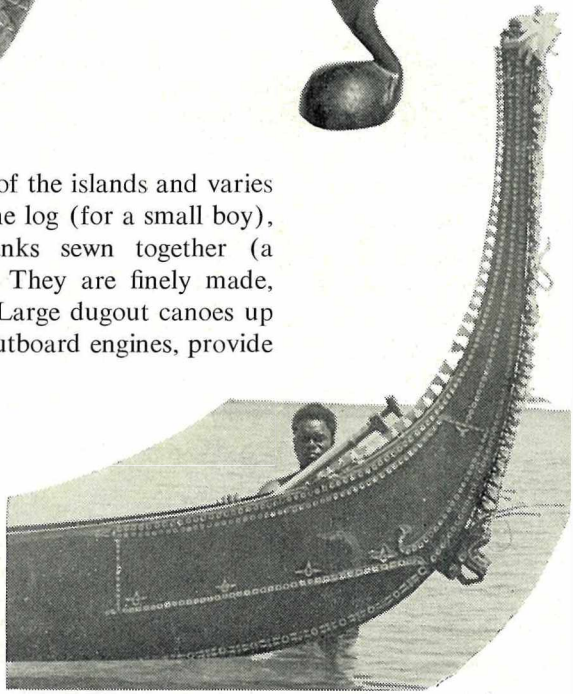
Nguzu Nguzu heads: These come also from the Western District. Traditionally a portrait of a sea god and attached to the front of war canoes to bring luck and many heads to the war party, these have now been adapted for commercial sale and may measure from 3 inches to 18 inches.

Masks: These are made in the Western style and by Polynesian carvers. They are not part of the Solomons' traditional handicrafts, but have been adapted from Papua New Guinean and African examples. However, the results are very often decorative. Miniature masks are sold as pendants and key rings.

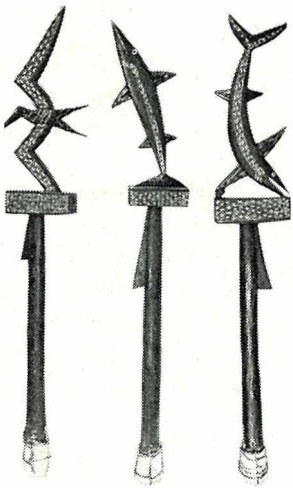
Fish and animal figures: Sharks, dolphins, turtles, reef fish and crocodiles are finely and gracefully carved by both Polynesian and Western Solomons craftsmen in highly polished ebony and kerosene wood. This again is a new style, which originated in 1960 at Viru Harbour. Sizes vary from 5 inches to 36 inches. A half-shark, half-man is often carved in the Eastern Solomons as an expression of traditional stories.



Canoes: The canoe is still used in most of the islands and varies in length from 1 fathom, carved from one log (for a small boy), to 10 fathoms, made of timber planks sewn together (a traditional war canoe for 80 people). They are finely made, sturdy and practical for everyday use. Large dugout canoes up to 40 or 50 feet in length, powered by outboard engines, provide much of the coastal and inter-island transport. More ornate craft were traditionally made for "official" use (head hunting, trading journeys). A limited number are still in use for ceremonial occasions and a few are still being made. These vary widely in style, shape and size on different islands. Miniature canoes are made commercially by most groups.

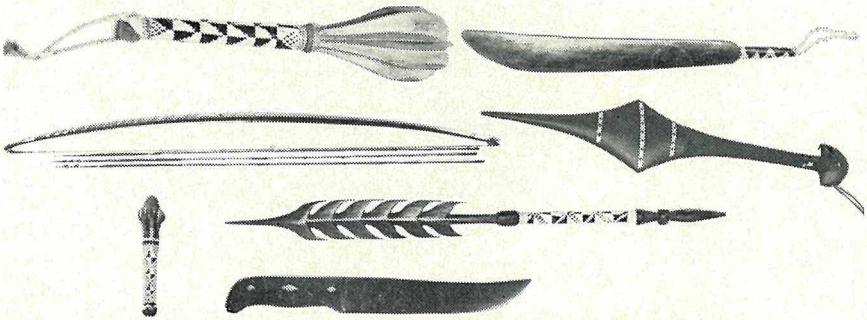


They include the Western *tomoko*, about 15 inches long, 10-12 inches bonito canoes from Malaita, Ulawa, Santa Ana and Nggela, and Polynesian outrigger canoes from Bellona and Santa Cruz (the *Taumako te puke* ocean-going sailing canoe), ranging in length from 12 inches to 5 feet. The Gilbertese also make miniature sailing canoes.



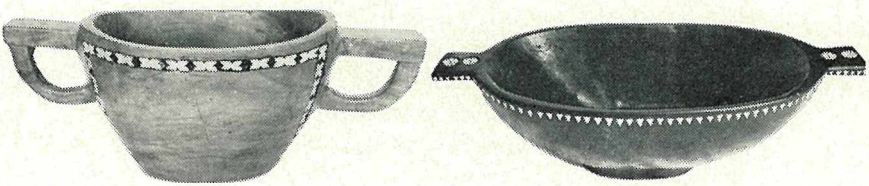
Fishing floats: These come from Santa Ana and Ulawa, and are made of light wood, painted black, with carved and incised traditional designs, and weighted with a stone. A full set consists of 12 to 14 floats. They are used with a barbless hook to catch flying fish.

Weapons: These include clubs, axes, spears, knives and bows and arrows. Clubs vary considerably in shape from island to island. Some of those made by Rennell and Bellona people have stone heads and finely woven covers over the handles, as do the replicas of ceremonial spears, and miniature clubs. Bows and arrows in the Polynesian tradition with detachable bone heads are occasionally available, and there are also copies of the Papua New Guinean type. Traditionally, the Solomon Islander preferred hand-to-hand fighting or combat with spears, using very simple bows and arrows made from a palm (bow) and sago palm leaf (arrows) only for practice, apart from the Santa Cruz people who were fine bowmen.

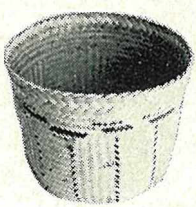


Finely carved ebony paper knives are made in the Western Solomons.

Bowls: Food and salad bowls are hollowed out of soft wood, usually painted black, and some decorated with incised designs. Plain oval bowls are made in sizes from 12 inches long upwards. Smaller round or oval bowls made of kerosene wood inlaid with shell can also be found.



Weaving



In the Solomons, after the day's work is finished and everyone has washed and eaten the evening meal, people sit around in the light of the moon or a lantern to talk and tell stories of the olden days, far into the night. This is the best

time for weaving, as, in the heat of the day, the leaf or vine tends to become brittle and break when being worked.

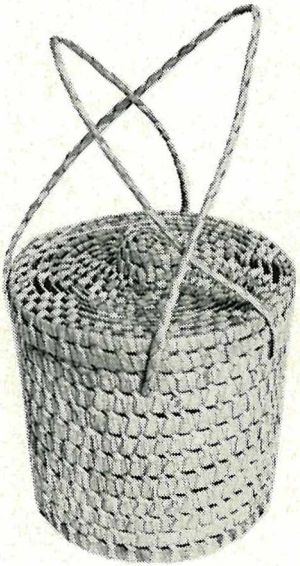
Most people can weave. The women use coconut and pandanus leaves which are cooked and dried, bleached in the sun and dyed yellow (with the scraped root of *Morinda citrifolia*), black (green coconut skin mixed with young *Terminalia* leaves), brown (*Morinda citrifolia* with powdered coral lime) or, very occasionally, blue (by boiling the leaves of a ground orchid with powdered coral lime, or the berries of a tree, or juice from a wild banana stem), or red (by boiling mangrove bark or hibiscus flowers and lime juice). Brighter colours of green and mauve come from commercial dyes. Sometimes, the inner bark of trees (*Hibiscus tiliaceus*, *Gnetum gnemon*, *Trichospermum psilocladum*) or vines (*Anodendron paniculatum*, *Lygodium* sp.) is used for making skirts.

The men weave the tougher materials, using split bamboo and vines to make decorative walls, or cane for traditional shields and firm baskets and mats. Green coconut leaves are used to make sunhats, baskets and trays for food. The children use the green leaf to make a wide assortment of toys—balls, windmills, whistles, birds and fiish. Most of the weaving is done without looms and certain styles can be recognized from different areas,

markets, are made in many areas of the Solomons.

String bags: These are made on many islands. Considering that the string must be hand made (by rolling four strands of the inner bark of the *Gnetum gnemon* together against one's leg) before the bag can be knotted, the price of a large bag is not high, as they are very strong and durable.

Western Solomons weaving is based on Tongan/Fijian designs brought in by missionaries many years ago. The women from



Roviana make very smart, sophisticated handbags of white pandanus with black or brown patterns. With coconut leaf they make fine hats and soft round baskets. Floor mats, some very large, are decorated with black designs and sometimes fringed with coloured wool.

From the Gilbertese settlements, mainly Wagina, come round baskets from 6 inches up to laundry basket size and attractive, finely woven fans, often decorated with dyed duck feathers. The Gilbertese also weave fine panama hats. Sleeping mats (from 6 feet long) are in a plain neutral or brown coloured diagonal weave, very firm and durable.

Rennell and Bellona people produce finely woven shoulder bags which are very popular. Traditionally, the patterns were woven in black, Rennell women using a black vine skin and Bellona women a black banana stem. Red, blue, purple, yellow,

Their mats are thin, being woven with very fine strands of white leaf, bordered with black geometric designs, or woven entirely in a checked pattern. These are a fine, expensive craft product, size 2 feet by 6 feet. Small mats, suitable for table place-mats, are made in the same way.

Malaita people make woven baskets in various sizes and from a variety of materials. Most of the Buka (Buin)-type baskets, made from a firm vine (*Lygodium circinnatum*) and bound with the skin of the same vine, come from Malaita or Guadalcanal. They are very tough, slow to make and very strong. Types include baskets, with and without lids; trays, round and oval; coasters; and table mats.

From the Reef Islands come shoulder bags in a variety of colours, decorated with tufts.

Santa Cruz people (including Reef Islanders) produce very finely woven bags of hard-wearing banana fibre with black designs (black banana fibre), ornamented with tufts and tassels.

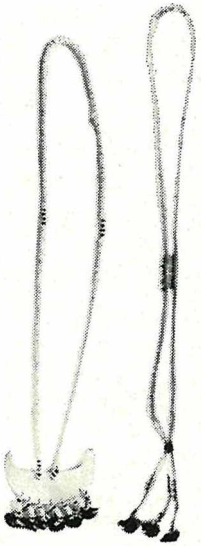
The people of the islands of Sikaiana, Ontong Java and Santa Cruz are the only people of the group to use a back-loom (a technique nearly extinct), consisting of a few loose sticks and a hand-tied string heddle, tension being produced by tying one end-stick to a wall and the other to a loop around the weaver's waist. Banana fibre is woven into lengths of about 1 foot by 6 feet. Santa Cruz pieces are fawn and decorated with various traditional interwoven black designs and tassels. The lengths form loin-cloths. Baskets and table mats are made in a similar way. The Sikaiana people soak the fibre in the sea and it is a little shiny. It is dyed (generally now using commercial dyes) and often woven into an over-all check pattern, size 16 inches by 60 inches.

Grass skirts: These are made by both men and women for traditional dances on several islands and are usually available commercially. The materials vary widely. While some are made of many strands of string, or split and smoked banana leaf, most are made of the leaves of a wild betel nut (*Areca* sp.) or the bark of *Hibiscus tiliaceus* which has been soaked in the sea for a week. Even plastic rice and flour bags are used. None are actually made of grass. Native or store dyes are often used to make a striped or tie-dyed pattern.

language) and is sometimes made from the bark of the *Ficus variegata* tree. In some areas it is dyed blue with the leaves of a ground orchid, or yellow with turmeric. It has recently been used to make painted or stencilled wall hangings and table mats decorated with customary designs.

Shell Currency

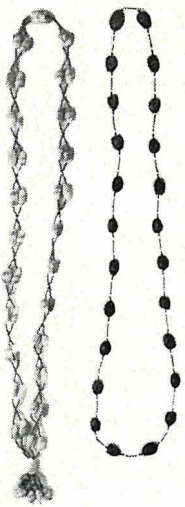
Most trade amongst the people of the islands was done traditionally by barter, the traditional 'money' of the different groups being kept for use as a bride price or dowry, or for ceremonial presentations at important feasts. This tradition is maintained in many areas where custom money is kept as family heirlooms. Some shell money is now made commercially on Laulasi Island in Malaita and is available both for local purchase and export. It consists of small discs made from the shell of the spiny rock oyster (*Spondylus*), threaded into necklaces, pendants and earrings.



The red money is the most valuable, then the black and lastly the white. The smaller the disc the higher the value. New *tafuliae* (traditional lengths of shell currency) are still made. Other 'fathoms' of shell money are also available.

Other Articles

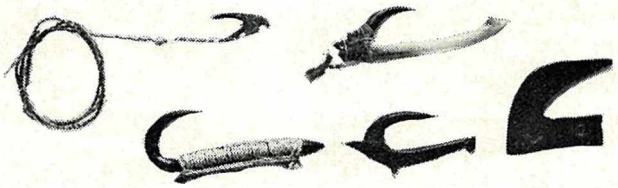
Trade beads, sea-shells and seeds are used to make necklaces, bracelets, belts and earrings, mostly strung on strong nylon fishing line. Pendants are made of painted coconut shell or inlaid wood.



Some very fine turtle-shell ornaments—pendants, earrings, bracelets and napkin rings—are made at Munda and on Guadalcanal. Prices vary considerably, but very fine hair ornaments can be bought relatively cheaply. Highly polished shell and turtle-shell jewellery, finely set and finished, is made at Marau on Guadalcanal.

Both carved wooden hair combs and decorative combs with finely woven red and yellow designs over spokes of palm midribs are obtainable.

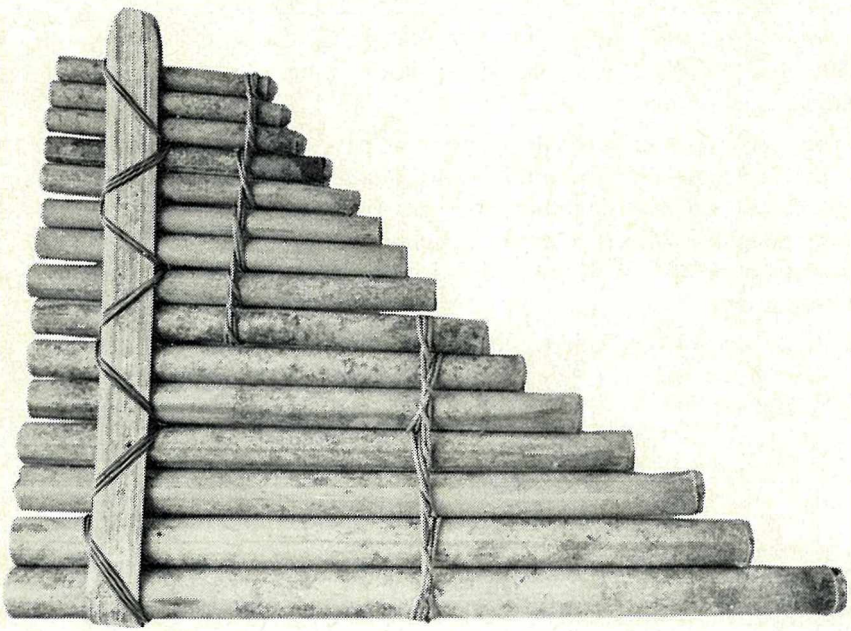
shell and pearl shell are sometimes available. Large wooden



shark hooks from the outlying islands and other large fish hooks of turtle-shell are also sold.

Lime containers (for use with betel-nut) are made from bamboo with a fine incised decoration.

Musical instruments include plain wooden drums, made from hollowed logs, and are distributed throughout most of the Solomon Islands. A few are made for sale. A more decorative version, based on the traditional shape but strongly influenced by New Guinea work, incorporating designs of crocodiles, fish and humans, is also available. Bamboo pan-pipes are sold both in sets and singly.



not readily available for sale to tourists, being rather too large to carry, but they could be made to special order. There are a number of commercial records on sale of bamboo band music, which is a modern innovation. Other records of traditional music of the Solomons have been made by UNESCO and the Musée de l'Homme, Paris.

Many beautiful and rare shells are found in Solomon Islands' waters and are offered for sale at realistic prices. The more common shells are sold both singly and in mixed bags.

Turtle shells, dried and polished (the animal having been hunted for food), are also offered for sale at prices which vary according to size, but export of these is restricted because of the rarity of certain species.

SOURCES OF SUPPLY

Prices of items discussed in this chapter may be found on pages 123-124.

Betikama SDA Mission, Lunga, near Honiara (P.O. Box 516, Honiara)
Central Co-operatives Association, P.O. Box 151, Honiara
Lillian A. Dennis, P.O. Box 200, Mendana Avenue, Honiara
M. Kelesi, Chinatown, P.O. Box 317, Honiara
Melanesian Artefacts, P.O. Box 39, Mendana Avenue, Honiara
Mendana Gifts, Hotel Mendana, Honiara
Polynesian Wood Carvers' Association, White River, Honiara
Solomon Islands Carvers, White River, Honiara
The Bookshop, P.O. Box 503, Mendana Avenue, Honiara (turtle-shell ware and records)
The Museum Shop, Box 313, Mendana Avenue, Honiara

Shell money can be bought from Laulasi in Malaita where it is made, or from an agent in Honiara, *Laulasi Adventure Tours, P.O. Box 271.*

Most of the Chinese stores have some carvings, baskets, shells and necklaces for sale.

Munda Airport has a good selection of Western Solomons carvings for sale, exhibited at the time of flights, or on application in the village.

Carvings are also available from stores at Gizo and Auki.

Further information can be obtained from *The Ministry of Education and Cultural Affairs, Honiara.*

TOKELAU ISLANDS

ONE OF THE most isolated and fascinating little island communities of the Pacific is the Tokelau Group, 300 miles due north of Apia. These little atolls, no point of which is higher than 15 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 1,600. Possibly without parallel anywhere else in the world, the atoll of Fakaofo, whose 61 tiny islets are just on 650 acres in total land area, supports a population of more than 600. 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 Tuvalu, 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 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 artefact produced in the Tokelau Group is made with the utmost delicacy and finish. Tokelau model canoes and similar artefacts 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

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

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

8 feet by 6 feet, but mats can be made to any specified size.

Place mats: Rectangular, in similar weave to floor mats but finer, in sets of 8 (6 smaller and 2 larger) are available. Sizes should be specified when ordering. Round place mats, woven in brown pandanus, can also be ordered in various diameters.

Articles in 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 compared to the simpler pandanus weave; but all articles of this type are connoisseurs' items.

Ladies' hand-bags: Round or rectangular in form, with delicate and attractive designs in pleasant colours, mostly red.

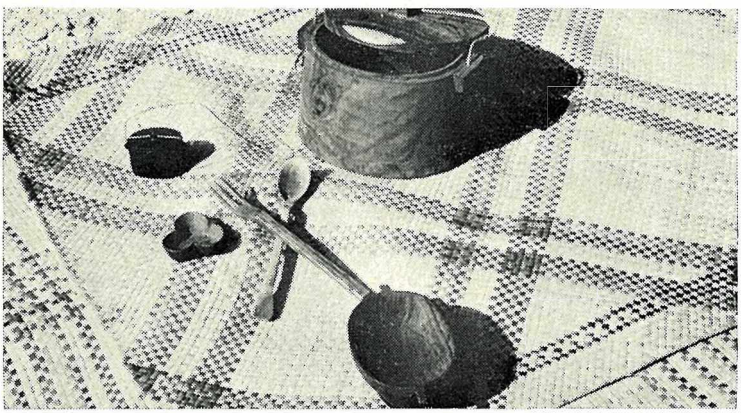
bottle or flask sheaths.

Sheathed coconut shells: Coconut shells similarly sheathed are interesting novelties.

Men's hats: Of similar weave, equivalent to the finest Panama.

Ladies' hats: Open weave, gay decorations, chic plate form.

Fans: These fans, somewhat similar in style to Tuvalu fans, are delicately woven from the bleached coconut leaf-bud fibres, with bleached leaf ribs as stiffeners; inwoven designs are in gay colours or, if so specified, in restrained and most beautifully blended local dyes, mostly browns or jet-black. The fans are usually fringed with delicate and attractive feathers from sea birds.



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

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 artefacts 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,

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

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).

Model canoes: Beautifully finished and authentic in every detail and fitting. Maximum length 24 inches unless by special order.

Ashtrays: In form of turtle and *pipi* or clam shell set on top, four to five inches long.

Salad spoons and forks: Hand carved from *kanava* wood, about 12 inches to 14 inches long.

Coconut-shell water containers: These novelty items, consisting

a wooden stopper, a reproduction of old-time water containers, have not yet been marketed in any quantity but are of the greatest artistic and curio interest.

PLACING ORDERS

Prices of items discussed in this chapter may be found on page 124.

The handicrafts are marketed on behalf of the islanders by the *Senior Administration Officer, Tokelau Islands Administration, P.O. Box 865, Apia, Western Samoa*, to whom enquiries 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 groups of islands. The largest group, on which the capital Nuku'alofa lies, is Tongatapu; 160 kilometres further to the north are the many scores of small islands in the Ha'apai Group and another 160 kilometres to the north is the Vava'u Group. About 300 kilometres further still, three or four isolated islands, including Niuafou (or Tin Can Island), complete the realm of His Majesty King Taufa'ahau Tupou. In the 200 islands of the kingdom, with their total land area of about 700 sq. kms., live some 94,000 people of pure Polynesian stock, maintaining very much their traditional way of life yet very well integrated in the wider world.

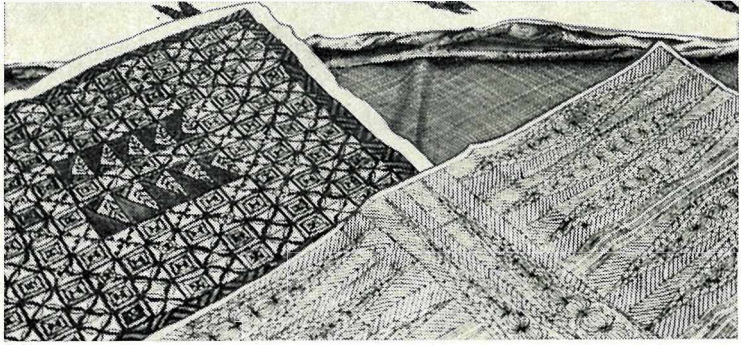
By the unique system of land tenure in Tonga, no Tongan can be landless. Every Tongan, when he reaches the age of 16, becomes a tax-payer and is entitled to a plantation allotment of about three acres and a town site of 2/5ths of an acre. He pays a very small annual rental for his allotment, and no rent for his town site. On the other hand, he must comply with certain planting laws, 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 artefacts, 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 the Ha'apai Group, which produces particularly fine work.

SOME TONGAN HANDICRAFTS

Tapa Cloth

Tongan tapa cloth has a very firm and flexible texture but its chief attraction lies in the beautiful, warm tones of its decora-



Typical examples of two kinds of Tongan tapa; the colours are warm-brown on a natural off-white background.

tion. 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.

This is accomplished by preparing a large block of any size up to 5 or 6 feet by 4 feet. The block, known as *Kupesi*, 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.

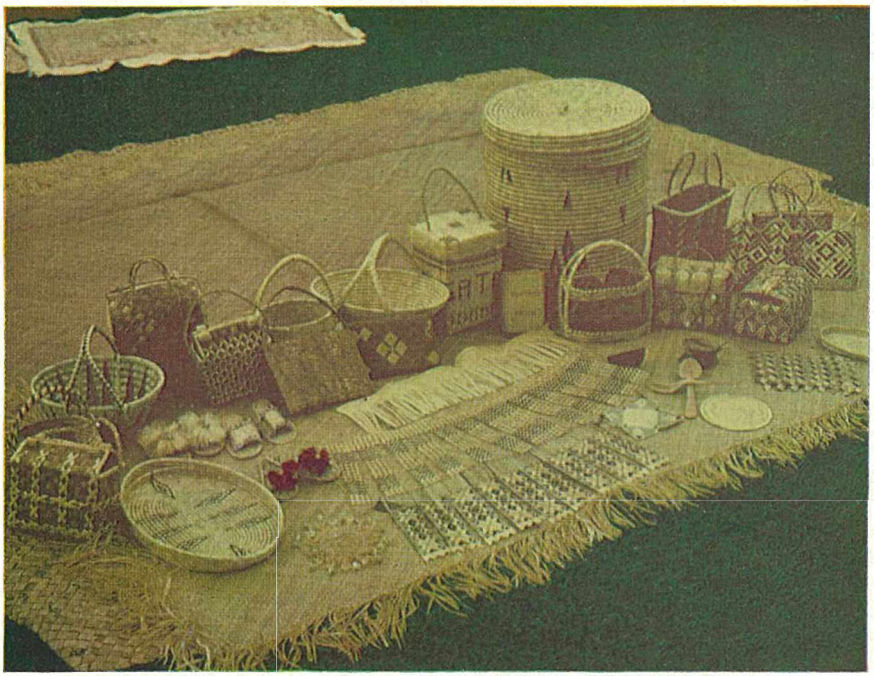
'Tapa'i ngatu': Design reproduced as described above from

closed design; background—warm, light browns; portions of design emphasized in glossy natural black or dark brown; sizes vary and shapes may be rectangular or round.

Small items made from tapa include hats, caps, table and place mats and handbags on a woven base.

Woven Mats

Floor mats: Made in double and single weave. The edges may be fringed with wool, and the mats may have inwoven designs.



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

Table mats, place mats: These may be round or rectangular. They may be entirely woven or covered with tapa; woven coasters are also available.

Baskets

A very large number of types of baskets is made of which only a few representative examples can be listed. There are two

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.

Shopping baskets: Of plaited pandanus with inwoven designs, these come in rectangular shapes and a variety of sizes: they are deep and spacious and the handles and the base of the basket are strengthened with rope. A combination of light-coloured and brown pandanus forms attractive designs.

Handbags: May be woven, plaited or tapa-covered. They come in a multitude of shapes.

Oval trays, linen baskets, waste-paper baskets: These are woven in the technique described above which uses coconut leaf ribs as stiffeners.

Other Woven or Plaited Ware

Slippers: Of woven ware, they are decorated with pretty pom-poms and rosettes. In another variant, they are covered with tapa.

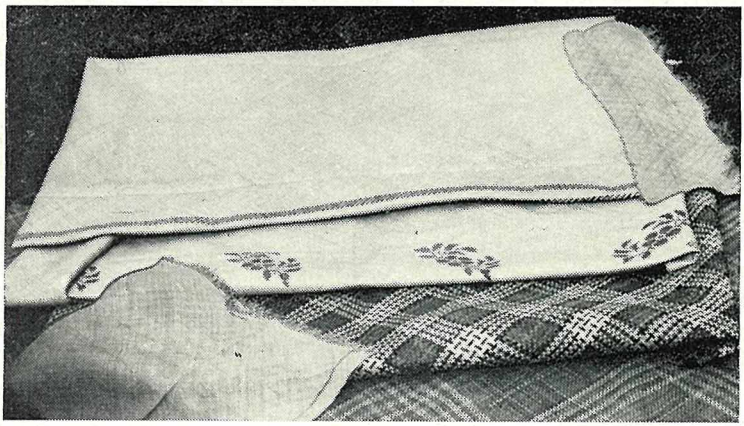
A selection of work from Ha'apai where some of the finest basketware is made; most of the designs are executed in a beautiful, natural warm-brown.

women's sizes. Some of the women's hats have a flat back and tie under the chin, and they may carry decorative pompoms.

Animal toys: Made of woven pandanus leaves decorated with brown pandanus, coloured fibres and shells and seeds, these make charming presents for young and old. Shapes include pigs and elephants.

Dolls: Made of plaited pandanus.

Belts: Made of plaited pandanus, these are interesting items.



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

Other Handicrafts

Shell handbags: Available with long or short handles, while shells are also used to make belts, and, in combination with local seeds, for a wide variety of necklaces with or without pendants.

Carved items: These include wooden dolls with costumes, *tiki* in various sizes and wooden tortoises 5 inches by 7 inches.

PLACING ORDERS

Prices of items discussed on this chapter may be found on pages 125-127.

Samoa and New Zealand. 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.

Orders and enquiries may be addressed to: the *Langa Fonua, P.O. Box 267, Nuku'alofa, Tonga* (a women's organization under Royal patronage which furthers handicraft production), or to the *Department of Industries, Commerce and Labour, Nuku'alofa, Tonga.*

The Langa Fonua can only dispatch by parcel post and air freight; it cannot handle very large orders requiring shipment. Prices quoted do not include freight costs or insurance. If insurance is required this should be stated with the order. Cash with order is required.

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 the 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 of flat paint coverings were applied, usually in deep red ochre, to both 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.

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 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.

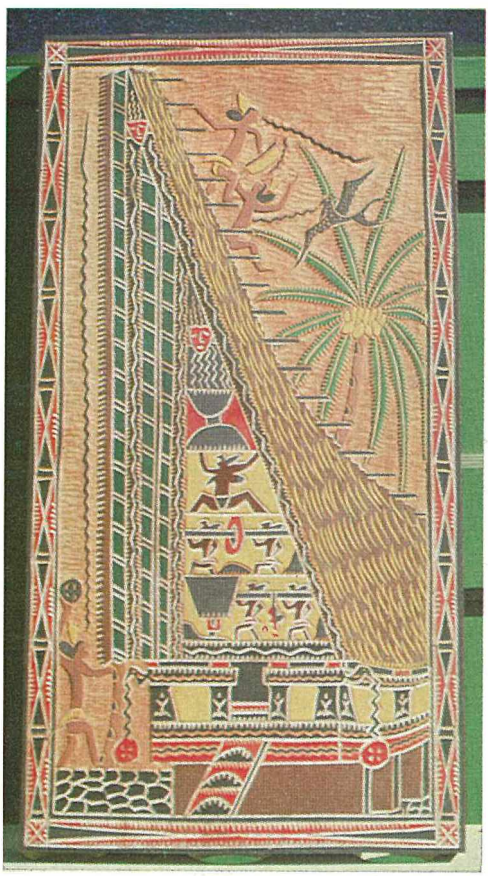
Current innovations applied to weaving in the Marshalls are hot-plate pads and woven flowers which may be used for a variety of decorations and in dry flower arrangements. One imaginative young lady found that a proper size of white Kili bag, adorned with a brightly woven flower, could be transformed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

Carved and Painted Wood

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 more than 12 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.

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 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.



A Palauan story board of 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.

(Dr. Guy Loison, SPC, photo.)

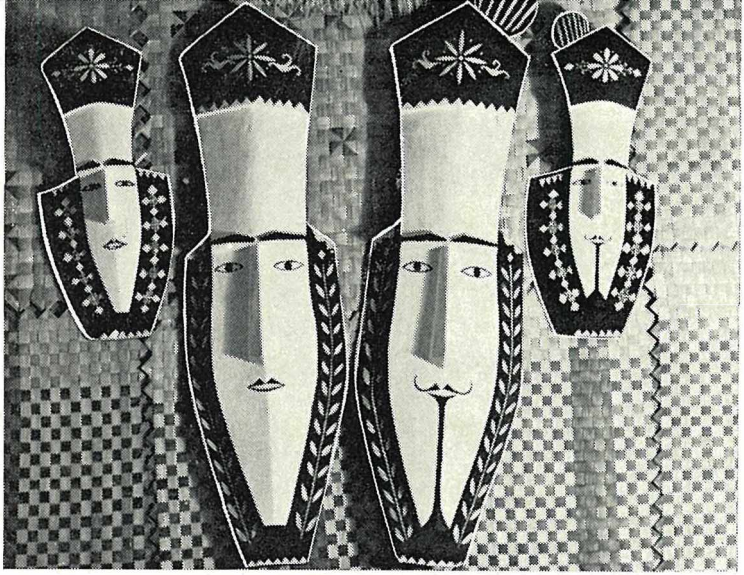
was in Palau studying the pottery, the stone imagery, and the kinship structure as well as other forms of art and lore. Perhaps as a formal programme under the Japanese administration, Hijikata, himself a masterly wood craftsman, gathered around him about 20 young Palauan men and taught them not only 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, while 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 size ranges from 14 inches to lengths of several feet. Painted and natural wood boards are sold by the inch, with the dark natural wood boards with deep carving higher priced. Quality and the name of the artist play a determining part in the price of all wood carvings from Palau.

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 mask 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



Mortlock devils' masks, originally made for ritual dances or to protect god-houses or canoe sheds. (TTPI High Commissioner's Office photo.)

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.

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.

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 experienced gradually wider recognition ever since. Before 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,

Hawaiian monkey pod. In Palau, the craftsmen often use a dark brown, 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.

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 initiated shortly before World War II.

Dance paddles and war clubs: Fighting sticks were characteristic of all 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 $2\frac{1}{2}$ 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. While 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.

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 sharks' 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).

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 four 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 $2\frac{1}{2}$ 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 identify the suitor. If he proved acceptable, she would draw the stick into the house. If not, she would push it out through the thatch.

Other Items

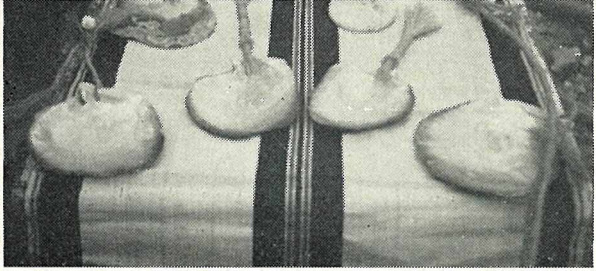
Navigation charts: From the Marshall Islands, these charts have received sufficient prominence to be mentioned in any modern text about local navigational techniques in the Pacific area. Constructed of thin strips of wood tied together in many patterns, and with shells mounted irregularly to represent 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.

Yapese stone and shell money: Yapese stone money consists of great flat-rounded disks of calcite or crystallized carbonate of lime of a light brown colour. Some pieces are as large as 12 inches thick and eight or nine feet across. The money was quarried in the Palau Islands and brought back to Yap on rafts or canoe in a dangerous sea voyage of more than 250 miles. The value of the money is determined by its age and history and not necessarily by size. At the present time, small replicas and sometimes pieces of actual money are sold in outlets in Yap.

Shell money is available in individual pieces or in strings of

A love-stick, product of the Truk District.



Shell money (strings and pieces) and stone money on a woven lava-lava, all from Yap.

(TTPI High Commissioner's Office photo.)

shells. These were and still are used in traditional ceremonies. Most shell money was imported into Yap by canoe from the Ponapean islands of Nukuoro, Kapingamarangi, or Ponape itself. Some of the shell money (mother-of-pearl with woven handle) is from Guam or the Philippines. The value of a piece of shell money is determined by its length, from hinge to the tip of the lip.

Grass skirts: The colourful Yapese ceremonial skirt is made from hibiscus fibre. It is very thick and descends in layers usually of different colours.

Wai (betelnut baskets): *Wai* are used by both men and women in Yap to carry betelnuts, lime and pepper leaf for chewing. Yapese carry them everywhere they go. Small coin bags are sometimes carried in the *wai* and are used for small change, matches and other little objects.

Fish hooks: Made on Yap of mother-of-pearl and turtle shell with a small piece of chicken feather, these are authentic traditional artefacts which are still in use today.

PLACING ORDERS

Prices of items discussed in this chapter may be found on pages 127-131.

Orders may be placed with the outlets listed on the price lists. These dealers have limited export experience; for the most part goods are exported in small lots. Assistance in locating dealers may be obtained from: *Economic Development Division, Department of Resources and Development, Trust Territory of the Pacific Islands, Saipan, Mariana Islands, 96950.*

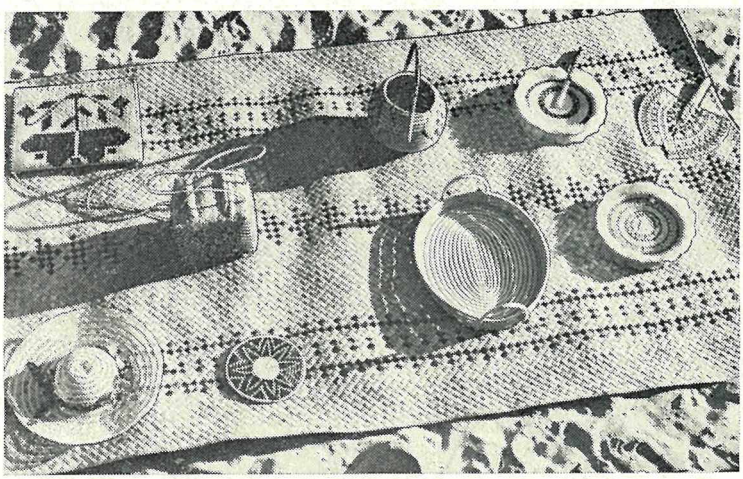
TUVALU

TUVALU, formerly known as the Ellice Islands, is made up of small coral atolls with a total land area of approximately 23 square kilometres. The people are Polynesians, and the total population at the last census (1973) was just under 6,000. The capital is Funafuti. The Tuvalu people produce a great variety of finely executed pandanus woven ware decorated with inwoven designs in lovely, warm natural dyes that are family secrets. The carved wooden *tuluma*—a sort of oval miniature sea chest with hermetically fitting lid in which treasured objects were placed—is another speciality.

SOME TUVALU HANDICRAFTS

Woven Ware

Mats: Tuvalu mats of beautifully bleached and prepared pandanus have maintained their reputation for attractiveness and decorative inweaving. The *mekai* used by the islanders for sleeping are given more work and decoration than an ordinary trade mat. The mesh is usually from 3/16 to half an inch. Floor mats are of much coarser weave, usually with little or no decoration. Either type can be made to specified size although the standard sizes are 6 feet by 4 feet and $4\frac{1}{2}$ feet by 7 feet.



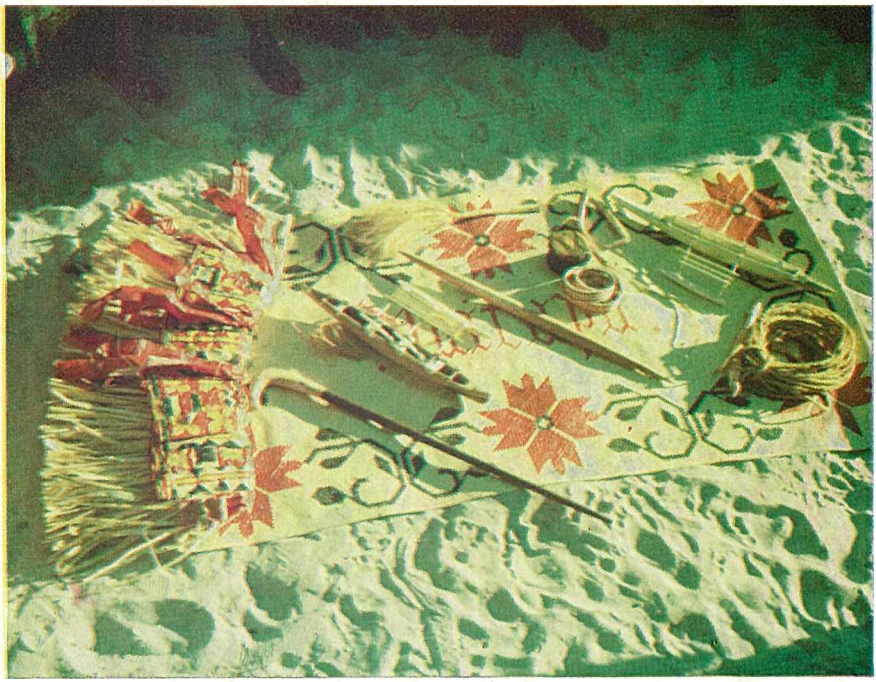
A black and white reproduction fails to give a true impression of this Tuvalu woven ware with its inwoven patterns in warm browns and reds, all produced with natural dyes.

round. The rectangular type of shopping bag or shoulder bag is of plaited pandanus, similar to a mat weave. In the case of the circular baskets—work-baskets or sewing baskets—the pandanus is woven around stiffeners which are made from coconut leaf ribs. Both types are decorated with inwoven designs in natural brick reds, brown, and black. 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.

Some of the finest work-baskets are woven in fine snow-white fibre of bleached coconut leaf-bud. This weave is a speciality of only a few island groups which, like Tuvalu, are atolls lying very close to the equator. The woven baskets of this type are for the connoisseur.

Fans: Tuvalu fans have an unexcelled reputation for delicacy and interest. They are woven from very fine, snow-white coconut leaf-bud fibres around stiffeners of coconut leaf ribbing.

Dance skirts: These skirts are in authentic traditional style and



A dancing skirt in Tuvalu style, model canoes and a climbing kit in handwoven coir rope are seen on a typical Tuvalu mat with its warm colours.

the decorative upper part is of broad pandanus leaves making 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. The Tuvalu skirts are of great interest since they are in every respect unchanged from pre-European days.

Other Handicrafts

Shell products: Shell necklaces and other objects are available in great variety with price varying according to the design for which the shells are used.

Carved wood: Wooden *tuluma* in the old days were large and used as sea-chests on the long sea voyages. As made for the islanders' own use, they may have a diameter from 18 inches up to 2 feet. *Tuluma* are still available, but in miniaturized form with diameters of $3\frac{1}{2}$ to 6 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. Coconut fibre sennit is used to lash down the lid if required. Price is in accordance with size.

Model canoes: Beautifully finished model canoes, authentic in every detail, are made in various sizes up to two feet in length. They represent the great war canoes which drove into battle propelled by the paddles of warriors.

Novelties: For those interested in the way of life of the people, all sorts of authentic artefacts such as traditional fish hooks in wood and shell, wooden combs, fly whisks (insignia of chiefly rank), and even the climbing gear for scaling coconut trees are available, *inter alia.*

PLACING ORDERS

Prices of items discussed in this chapter may be found on page 131.

Tuvalu is relatively isolated, although Air Pacific flies to Funafuti fortnightly from Suva. Enquiries should be addressed to: *Her Majesty's Commissioner, Funafuti, Tuvalu.*

WALLIS AND FUTUNA ISLANDS

THE ISLAND groups of Wallis and Futuna, lying some 300 kilometres 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 20 smaller islets on or within an encircling reef. The main island is volcanic but the highest point is only about 150 metres above sea-level. Both tradition and the dialect of Polynesian spoken in this group indicate that it was settled from Tonga. Uvea is approximately 11 kilometres long from north to south and about six kilometres across. The total land area of the islands comprising the group is believed to be slightly less than 60 sq. kilometres, and the population is approximately 8,000.

Two hundred kilometres 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 850 metres 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 lives in a number of very beautiful villages along the sea coast.

Futuna is about 20 kilometres long and 5 kilometres across. Alofi, separated by a narrow strait 1.5 kilometres wide, is 10 kilometres long and 5 kilometres 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 small amount of land under cultivation and the departure (mainly to New Caledonia) of active members of the population on Wallis, and the topography of Futuna, make the economic circumstances of this territory very difficult,

people. Both island groups make attractive and unique artefacts, 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

Woven Ware

Floor mats: Mats as made on Wallis are approximately two metres by 1.20 metres to 2.50 metres by two metres (six feet by four feet to eight feet by six feet) of 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 six mm. to seven 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

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

irregularities from a rectangular form. Edges are usually plain, but sometimes have a fringe of dyed wools.

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.

Plain mats: Of the same quality and finish but of bleached pandanus, natural light-straw colour, without design or colouring.

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, sometimes years, of painstaking leisure work are produced and are available for connoisseurs.

Place mats: A line of delicate yet strong and serviceable place mats has been developed. Fine pandanus is woven around stiffeners of 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.

under glasses.

Bread baskets: For table use, of extremely fine weave and of attractive design and form; generally oval in shape with scalloped edges.

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, *gatu*, 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, freehand, in bold geometrical designs, mostly in brown, dark red, and black. It is made in a width of approximately 1.5 metres (between $4\frac{1}{2}$ 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 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; 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 two metres by one metre, known as *Terre et Mer*

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.

Decorative Board Panels

A recent development in Wallis is the production of decorative panels made in various types of board. The board, which may vary in length from one to several metres, is given an undercoating and is then painted in acrylic or oil paints with richly coloured motifs showing local plants and scenes of island life. Panels of this kind were recently used to decorate the local airport of Hihifo.

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 made 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

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 five to six mm. in width; the other of firm, unbleached pandanus with meshes approximately four mm. in width. Both mats are made in approximately the same size, two metres by three metres. These mats have a classic dignity of their own.

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.

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 four feet), and the length is generally about two metres (six 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 bookbinding, or for the production of lampshades.

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 four 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 gives some indication of the delicate and intricate freehand decorations typical of this tiny island.

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 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.

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 four to eight 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.

PLACING ORDERS

Prices of items discussed in this chapter may be found on page 131.

There is a fortnightly air service connecting Wallis with New Caledonia, and there are irregular calls at Wallis and Futuna by ships.

For Wallisian handicrafts, including tapa and decorative panels, enquiries should be addressed to: *Co-opérative Artisanale Wallisienne, B.P. 19, Mata Utu, Wallis Island.* Place mats and other small items are made at *L'Ecole des Soeurs de Sofala, Mata Utu, Wallis Island.* Requests for information may also be addressed to: *Monsieur l'Administrateur Supérieur des Iles Wallis et Futuna, Mata Utu, Wallis Island.*

For *Futuna*, all enquiries should be directed to: *Monsieur le Délégue de l'Administrateur Supérieur, Sigave, Futuna Island (Wallis and Futuna).*

WESTERN SAMOA

REGARDED BY some as the cradle of the Polynesian race, and the first 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 more than 2,500 sq. kms., much of it admittedly very mountainous, Western Samoa has a population well in excess of 150,000, 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.

Samoan fine mats of 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.

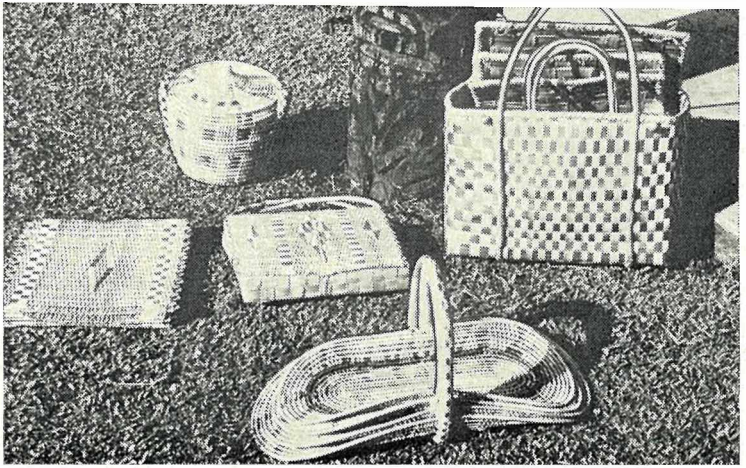
SOME WESTERN SAMOAN HANDICRAFTS

Woven and Plaited Ware

Floor mats: Plain, double weave, one-half to three-quarter inch mesh, can be made to any specific size.

Finer mats: Single weave, one-quarter inch mesh, with attractive inwoven designs in natural browns or black, or in gay artificial dyes.

Place mats: Plaited pandanus with simple but effective inwoven designs in lighter shades, in sizes six inches, eight by ten inches, ten by 14 inches, 12 by 18 inches.



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

Table mats: Round, natural and patterned pandanus, from three to 16 inches diameter.

Shopping baskets: Rectangular, with inwoven designs in different natural shades of pandanus, or in bright artificial dyes, various sizes with and without handles, often with lids. Oval open-weave baskets with handles are also made.

Trays: in open-weave pandanus are available in round and oval shapes, both plain and patterned.

Handbags: Attractive designs, various shapes.

Work baskets: Very fine, delicate weave.

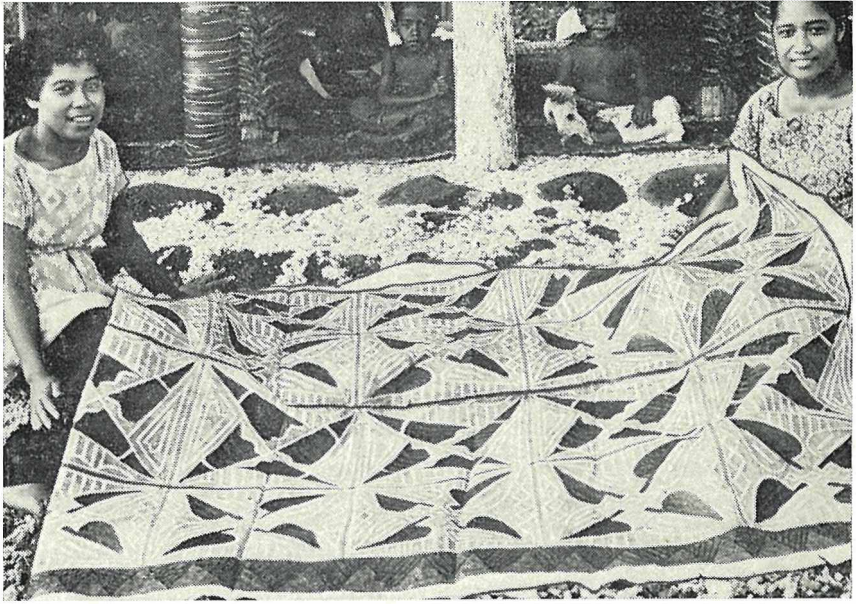
Waste-paper baskets: In strong plain weave, rectangular in form; usually sold in nested sets of four in graduated sizes.

Lamphades: Attractive light weave.

Other woven ware includes hats and attractive sandals.

Tapa Cloth

Samoan tapa is of a strong but flexible texture. Its decoration, in the warm tones of natural pigments, follows traditional



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.

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 brown and black. Some tapa, 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 four feet by five feet long.

Hand-printed Fabrics

Hand-printed fabrics in tapa designs and colouring, and produced by similar techniques, are also available in Apia. Price varies according to the basic fabric. Designs may cover the whole piece of cloth or may consist of borders only in contrasting colour.

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. Sizes vary from six inches to 36 inches in diameter.

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. Man-size canoes, six to 20 feet long with outriggers, are also sold.

Ceremonial clubs and staffs of office: These, together with other attributes of chiefly rank, are available in facsimile.

Modern items of carved wood include leaf-shaped bowls, egg-cups and shallow platters.

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

Turtle-shell products: A small output of attractively and artistically finished brooches and armlets, with inlays of genuine silver, is available.

Fans: are made of various materials including hibiscus fibre, coconut leaf and tapa.

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. Both child's and adult sizes are available.

Shell jewellery: A very large variety of necklaces, armlets and earrings of chosen and matched shells is available.

Coconut products: Items made of coconut shell include various types of jewellery, attractive handbags and coconut back ukuleles.

PLACING ORDERS

Prices of items discussed in this chapter may be found on pages 131-132.

It should be noted that prices quoted are **retail** in Apia. Several business firms in Apia accept orders from overseas; enquiries addressed to: *The Secretary to the Government, Apia,* will be channelled to firms for initial contact. Direct enquiries and orders may be sent to: *The Western Samoa Handicrafts Corporation, P.O. Box 894, Apia, Western Samoa* (who will supply illustrated catalogue and price list on request), and to: *Aggie Grey, Burns Philp (S.S.) Ltd., Peka's Store, Island Styles* (for handprinted fabrics), *Tolota Enterprises* and the *National Council of Women of Western Samoa,* all at *Beach Road, Apia, Western Samoa.*

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

Handicrafts of the South Seas: Price List

AMERICAN SAMOA

(Prices quoted in U.S. dollars)

Tanoa (12 ins. diameter)	$30.00 to $35.00
,, (16 ins. diameter)	$50.00 to $60.00
,, (22 ins. diameter)	$300.00 to $400.00
Drum (*pate*) (18 ins. long)	$25.00 to $30.00
Canoe (*paopao*) (36 ins. long)	$30.00 to $35.00
,, (12 ins. long)	$5.00 to $10.00
,, (4 ft. long)	$36.00 to $40.00
Dancing skirts (with ornamented band)	$28.00 to $35.00
Dancing skirts (plain)	$16.00 to $20.00
Floor mats (various sizes)	$0.40 per sq. ft.
Baskets (17 ins. high, 18 ins. diameter)	$15.00 to $20.00
Tapa (undecorated) (width 36 inches)	$2.00 per yard
Tapa (4 ft. by 6 ft.)	$10.00 to $15.00
,, (4 ft. by 4 ft.)	$5.00 to $7.00
Shell necklace	$0.80 to $2.50
Woven slippers (adult sizes)	$4.00 to $10.00

COOK ISLANDS

(Prices quoted in New Zealand dollars)

Model canoes	About $20.00
"Panama" hats	From $20.00

For further information on prices, apply to addresses on page 22.

FIJI

(Wholesale prices quoted in Fijian dollars)

Tapa cloth (*masi*): rectangular, made in Namuka and Moce	From $0.50 for a piece 16 ins. by 10 ins., to $27.00 for a piece 9 ft. by 6 ft. Other sizes may be available on request at $0.35 per sq. ft.
Tapa cloth (*masi*): rectangular, made at Vatulele and on Vanua Levu	From $0.30 for a piece 16 ins. by 10 ins., to $16.25 for a piece 9 ft. by 6 ft. Other sizes may be available on request at $0.25 per sq. ft.
Tapa cloth: round, made at Vatulele and on Vanua Levu	From $0.50 for a piece 1 ft. in diameter, to $3.00 for a piece 3 ft. in diameter.
Tapa place mats, 16 ins. by 10 ins.	$0.90 each.
Wood carvings (figures and heads)	Prices range from $2.60 for the smallest 9 ins. size, to $50.00 for large figures 5 ft. high, and depend on type and quality.

Wood carvings (shark)	From $1.80 to $4.50.
Wood carvings (owl)	From $7.20 to $14.20.
Wood carvings (Fijian drum)	12 ins. high, $3.45.
Wooden bowls (4 legs)	From $1.75 for a 15 in. unpolished bowl to $38.00 for a polished bowl size 10 ins.
Wooden bowls (6 legs)	From $9.00 for a 15 ins. unpolished bowl to $54.00 for a polished bowl size 30 ins.
"Turtle" bowl (4 legs)	From $4.95 for an 11 ins. unpolished bowl to $41.00 for a 30 ins. polished bowl.
Shell necklaces	$0.75 would be an average price.

Further details of prices may be obtained from the addresses at page 30 of this booklet.

GILBERT ISLANDS

(Prices quoted in Australian dollars)

Mats	From $0.06 to $0.20 sq. ft.
Place-mats	Set of three, 8 ins., 6 ins. and 4 ins. in diameter, $0.75.
Grass skirts	From $2.00 for a small skirt to $4.00 for a large one.
Work baskets	From $1.50 to $3.15 according to size.
Linen baskets	22 ins. by 20 ins., $6.56; 20 ins. by 18 ins., $6.25; 18 ins. by 16 ins., $5.94.
Hats	From $0.60 to $2.50.
Shark-tooth swords	From $1.55 to $5.50, depending on size and number of teeth.

NOTE: The Pricing Control Committee reserves the right to revise prices quarterly.

NEW CALEDONIA AND THE LOYALTY ISLANDS

(Prices quoted in francs CFP)

Model canoes	From 250 to 2,000 francs

NOTE: For details of current prices and availability of other New Caledonian handicrafts, please contact the Chamber of Commerce and Industry, P.O. Box 10, Noumea, New Caledonia.

NEW HEBRIDES

(Prices quoted in New Hebrides francs)

Ceremonial spears (Mele village)	From 4,000 to 5,000 francs
Symbolic clubs	From 250 to 800 francs
Walking sticks	From 200 to 600 francs
Combs and other small wooden articles	From 50 to 400 francs
Miniature wooden slit-gongs	From 1,500 to 3,000 francs
Model canoes	From 1,400 to 5,000 francs
Satchels and shopping bags	From 30 to 300 francs each
Bamboo flutes	About 300 francs
Pottery	From 400 to 800 francs
Curved boar's tusks	From 5,000 to 6,000 francs

(Prices quoted in New Zealand dollars)

Huimoa (shopping baskets, oval and round)	$1.60 to $3.35
Lapisi (double-handled *huimoa*)	$1.60 to $3.00
Kato paka ono (KPO) (six-sided decorated *huimoa*)	$4.00 to $6.00
Kato lau niu (KLN) (coconut-leaf basket)	$6.00 to $8.00
Kato paka fa (KPF) (shopping or lunch basket without lid)	$1.80 to $3.00
Kato paka fa ufi (KPFU) (shopping basket or travel bag, with lid)	$2.00 to $5.00
Gladstone (travel bags with wrap-over lids)	$2.70 to $6.00
Kit (small KPF)	$1.35 to $2.00
Picnic basket (KPF with 2 or 3 compartments)	$3.00 to $6.00
Linen basket (15 ins. to 30 ins. high)	$7.00 to $20.00
Baby basket	$10.00 to $16.00
Waste-paper basket (round or square)	$1.75 to $2.50
Pet basket	$1.75 to $2.70
Flower basket (hanging or standing)	$1.75 to $2.00
Shoulder bag	$1.75 to $3.00
Ladies' handbag—drum-shaped	$2.00 to $4.00
—V-shaped	$1.75 to $5.00
—clamshell	$2.50 to $4.50
—small bags and purses	$0.65 to $1.20
Kato fua niu (KFN) coconut shell purses and bags	$0.40 to $1.80
(D/KFN) coconut shell handbags	$1.75 to $4.00
Flask bag	$0.80 to $1.50
Fruit bowl (round and oval)	$0.40 to $0.70
Bread bowl (8 ins. diameter)	$0.25
Tray (round and oval)	$0.80 to $2.70
Tray (plywood base, rectangular)	$5.00 to $7.50
Floor mat (double weave, 9 ft. x 6 ft.)	$8.00 to $15.00
(double weave, 8 ft. x 4 ft.)	$4.00 to $10.00
(double weave, 6 ft. x 3 ft.)	$2.00 to $4.00
Fine mat (single weave)	$10.00 to $15.00
Table mats (in ties of 50) Round 6 ins. diameter	$9.00 per 100
,, 7 ins. diameter	$10.00 per 100
,, 8 ins. diameter	$12.00 per 100
,, 9 ins. diameter	$14.00 per 100
Oval, 8 ins. x 6 ins.	$12.00 per 100
,, 8 ins. x 10 ins.	$20.00 per 100
Coasters (round, 3 ins. diameter)	$0.06 each
Place mats—Sets of six, 13 ins. x 9 ins.	$2.50 to $4.00 set
,, 18 ins. x 12 ins.	$4.00 to $6.00 set
Men's hats	$1.60 to $2.00
Women's hats	$1.60 to $2.00
Bush hats	$1.90 to $2.00
Caps	$1.20 to $1.50
Fan (circular and oval shapes)	$1.40 to $1.60
Fan (traditional Niuean)	$2.50 to $4.00
Dancing skirt	$3.35 to $5.00
Shell necklace (priced according to length)	$0.45 to $0.90
Model canoe	$4.00 to $6.00
Magazine holder	$3.00 to $4.00

Variations in prices: The prices quoted in this list give an indication of the minimum and maximum selling price of any particular item. Owing to the variable nature of the articles made by a number of individual weavers, it is not possible to quote for a large quantity of one type of article at a fixed price. Buying prices are negotiated with the weavers on the basis of size, quality of workmanship and attractiveness of design. A percentage is added to cover operating costs, and the business is essentially non-profit-making.

(Prices quoted in Australian dollars)

Stone bowls (Nggatokae Island)	$5.00 to $15.00
"Story-telling" wooden figures (Eastern Islands)	$8.00 to $40.00
Larger human figures (up to 4 ft.) (Eastern Islands)	Up to $300.00
Carved house posts (Makira)	$40.00 to $100.00
Wooden heads and figures (Western District)	From $20.00
Nguzu Nguzu heads	$4.00 to $80.00
Fish and animal figures	$1.00 to $60.00 (or more)
Miniature canoes	$10.00 (outrigger canoes) to $60.00 (sailing canoes)
Fishing floats	$6.00 each
Stone-headed clubs	From $4.00
Ceremonial spears	From $2.00
Bow and set of arrows	From $10.00 per set
Ebony paper knife	From $1.00
Plain oval wooden bowl	From $2.00
Oval or round wooden bowl, shell-inlaid	From $10.00
Round open baskets	From $1.00
String bags (large)	$4.00
Pandanus handbags (Roviana)	From $3.00 to $10.00
Coconut leaf hats (Western Solomons)	From $3.00
Soft coconut leaf baskets (round) (Western Solomons)	From 50 cents to $5.00
Floor mats (Western Solomons)	From $6.00
Round baskets (Gilbertese)	From $1.50 (6 ins.) to $12.00 (laundry basket size)
Woven fans (Gilbertese)	From $1.50
Panama hats (Gilbertese)	From $6.00
Sleeping mats (Gilbertese)	From $3.00
Woven shoulder bags (Rennell and Bellona)	From $1.50
Fine mats (Rennell and Bellona)	About $12.00
Table-mats (Rennell and Bellona)	80 cents each
Buka baskets	From $12.00
Buka-type trays	From $8.00
Buka-type coasters	$1.00
Buka-type mats	From $1.50 each
Tufted shoulder bags (Reef Islands)	80 cents
Traditional banana-fibre bags (Santa Cruz)	About $6.00
Banana-fibre loin-cloths (Santa Cruz)	About $40.00
Banana-fibre material (Sikaiana)	About $20.00 (16 ins x 60 ins.)
Grass skirts	From $1.00 to $3.00
Bark cloth table mats and hangings	From $1.20 to $15.00
Shell currency:	
Necklaces	From $5.00
Pendants	From $4.00
Earrings	$1.00
Bracelets	$3.00
Tafuliae	$80.00 to $100.00 or more
Red shell currency (two-fathom length)	About $25.00

Belt (trade bead, sea-shell, seeds)	From $4.00
Pendant (coconut-shell, inlaid wood)	From $1.00
Turtle-shell ornaments	Prices vary: hair ornament approx. $2.00
Carved wooden combs	From $1.50
Decorative palm-midrib combs	From $4.00
Fish hooks (turtle-shell and pearl shell)	From $4.00
Wooden shark hooks	From $4.00
Large turtle-shell fish hooks	About $6.00
Bamboo lime containers	From $6.00
Plain wooden drums	From $30.00 to $50.00
Decorated wooden drums	From $60.00
Pan-pipes	From $10.00 per set, from $4.00 each
Bamboo band drums	From $60.00 (special order)
Shells (prices vary):	
Single specimens (common varieties)	10 to 20 cents
Mixed bag, common varieties	50 cents
Large conch-shell, perfect condition	About $4.00

TOKELAU ISLANDS

(Prices quoted in Western Samoan currency, f.o.b. Apia)

Floor mats	12 to 25 sene per sq. ft., depending on quality and fineness of weave
Place mats, rectangular	$1.50 to $2.00 per set of 8
Place mats, round	25 to 50 sene each
Ladies' handbags, round	From $1.25, increasing by 25 sene for each inch of diameter over 3 ins.
Ladies' handbags, rectangular	From $1.25, increasing by 25 sene for each inch of width
Flask sheath	$1.50 to $2.00
Sheathed coconut shells	$1.50 to $2.00
Men's hats	$3.00
Ladies' hats	$2.00
Fans	8-10 ins., $1.50 upwards; over 10 ins., $2.00 upwards
Tuluma	4 ins. diameter, 3½ ins. high, $2.00. Price increases with size at a rate of about 50 sene per inch
Model canoes	10 ins. long, $3.00. Price increases by 30 sene per inch to 24 ins.
Ashtray	$1.00
Salad spoon and fork	$2.00 per pair
Coconut-shell water container	$1.50

Approximate shipping costs ex Apia: United Kingdom, £stg.28.50 per ton; Australia, $A50.55 per ton; New Zealand, $NZ35.00 per ton; United States of America, $US69.00 per ton. (Many of the smaller articles, even including mats, could be sent by parcel post at lower relative cost.)

(Prices quoted in Tongan dollars)

Tapa cloth

Ready-made panels,	15 ins. x 10 ins.	$0.50
	18 ins. x 12 ins.	$0.80
	18 ins. x 15 ins.	$1.00
	24 ins. x 18 ins.	$1.50
	30 ins. x 10 ins.	$1.50
	36 ins. x 18 ins.	$2.00
	36 ins. x 24 ins.	$2.50
	36 ins. x 36 ins.	$4.00
Round tapa,	diameter 10 ins.	$0.50
	diameter 12 ins.	$1.00
	diameter 15 ins.	$1.20
	diameter 18 ins.	$1.50
	diameter 24 ins.	$3.00
	diameter 30 ins.	$5.50
	diameter 36 ins.	$8.00
	diameter 42 ins.	$10.00
Panel tapa		$0.50 per sq. ft. (approx.)
Coarse roll of tapa		$0.15 per sq. ft.
Tapa-covered table mats,	15 ins. x 10 ins.	$4.00
	14 ins. x 10 ins.	$3.30
	13 ins. x 9 ins.	$2.80
	12 ins. x 9 ins.	$2.50
	11 ins. x 8 ins.	$2.00
Round place mats,	diameter 10 ins.	$2.20
	diameter 8 ins.	$1.80
	diameter 6 ins.	$1.20
	diameter 5 ins.	$0.80
Tapa-covered slippers		$0.45-$0.85
Tapa hats		$1.50
Tapa caps		$1.20
Child's tapa handbag, 5 ins. x 5 ins. x 3 ins.		$0.55

Mats (light coloured or plain pandanus)

Single plain weave		$0.18 per sq. ft.
Double plain weave		$0.27 per sq. ft.
Circular,	diameter 3 ft.	$5.00
	diameter 3 ft. 6 ins.	$7.00
	diameter 3 ft. 9 ins.	$8.00
	diameter 4 ft.	$10.00
	diameter 5 ft.	$15.00

Place mats—set of six

Oval, 16 ins. x 9½ ins.		$4.00
Oval, 14 ins. x 7½ ins.		$3.30
Round, diameter 7 ins.		$3.00
Round (fine weave), 7 ins. diameter		$4.00
Round (scallops), 6 ins. diameter		$2.50
Rectangular table mats, decorated pandanus:		
15 ins. x 10 ins.		$1.40 (set of six)
14 ins. x 10 ins.		$3.50 (,,)
12 ins. x 10 ins.		$2.80 (,,)
11 ins. x 8 ins.		$2.20 (,,)

Woven baskets, 18 ins. x 16 ins. x 12 ins. $5.50
17 ins. x 12 ins. x 10 ins. $3.50
16 ins. x 12 ins. x 8 ins. $3.00
16 ins. x 11 ins. x 8 ins. $2.80

Smocked, 14 ins. x 12 ins. x 7 ins. $3.50

Plaited, 14 ins. x 12 ins. x 7 ins. $4.00

Fihu, 15 ins. x 12 ins. x 12 ins. $6.60

Handbags

Woven, 12 ins. x 9 ins. x 6 ins. $2.20

Plaited, 13 ins. x 10 ins. x 7½ ins. $3.50
8 ins. x 6 ins. x 5½ ins. $1.50

Smocked, 12 ins. x 11 ins. x 8 ins. $3.50
10 ins. x 10 ins. x 5½ ins. $1.50

Tapa-covered, 15 ins. x 12 ins. x 8 ins. $2.80
12½ ins. x 11 ins. x 6 ins. $2.20

Lid-overlapped, 12 ins. x 10 ins. x 6½ ins. $1.50

Drum-shaped—*Fihu*, 14 ins. x 7 ins. $4.00

Drum-shaped—plaited, 11 ins. x 8 ins. $3.50

Child's—plaited, 5 ins. x 5 ins. $0.80

Other woven and plaited ware

Oval basket, 17 ins. x 11 ins. x 6 ins. $3.50

Round basket, 12 ins. x 11 ins. x 6 ins. $2.00

Sewing basket, 14 ins. x 6 ins. (circumf. 41 ins.) $3.00

Linen basket, 28 ins. x 16 ins. (circumf. 62 ins.) .. $13.00
23 ins. x 15 ins. (circumf. 60 ins.) .. $10.00
20 ins. x 13 ins. (circumf. 60 ins.) .. $7.00

Small basket, 15 ins. x 14 ins. (circumf. 44 ins.) $6.00

Waste-paper basket:
11 ins. x 7½ ins. (circumf. 34 ins.) $2.20
9 ins. x 6 ins. (circumf. 30 ins.) $1.50

Child's handbag, 5 ins. diameter $0.85

Evening bag, leaf rib base with crocheted *fau* $1.50

Oval trays, 22 ins. x 12 ins. $2.20
18 ins. x 11 ins. $1.80
15 ins. x 10 ins. $1.20
12 ins. x 9 ins. $1.00

Sandwich tray, 12 ins. x 7½ ins. $0.80
10½ ins. x 5½ ins. $0.60

Fruit bowls, 9 ins. diameter $1.00
10 ins. diameter $1.20
12 ins. diameter $1.50

Coasters, 3½ ins. diameter $0.60

Glasses tray, 12 ins. (for 8 glasses) $2.20
11 ins. (for 6 glasses) $2.00

Slippers (rosettes or pompons), children's size $0.50
medium size $0.65
adult size $0.75

Man's hat, size 19 ins. to 23 ins. $1.20

Man's hat, wide brim, size 19 ins. to 23 ins. $1.50

Woven man's hat, size 19 ins. to 23 ins. $2.20

Woven plaited man's hat, size 19 ins. to 23 ins. $2.50

Woman's hat, back flat, tie under chin, decorated with pompoms $0.80

wide	$0.80
Woven pandanus pig, 24 ins. x 18 ins.	$5.00
Small woven animal toys, 8 ins. x 7 ins.	$0.70
Plaited dolls, 9 ins.	$1.20
Shell handbag, flat, short handle, 8 ins. x 7 ins.	$1.50
Shell handbag, flat, long handle, 8 ins. x 7 ins.	$1.80
Handbag, woven, decorated with shell, 8 ins. x 7 ins. x 4 ins.	$2.20
Handbag, child's, decorated with shell, 5 ins. x 5 ins. x 3 ins.	$1.00
Shell necklace with medallion, 18 ins. long	$0.55
Shell necklace (cowrie), 31 ins. long	$2.00
Necklace, seeds only (*hanna* or *lopa*), 31 ins. long	$0.40
Necklace, seeds (*siale*) tiny, 18 ins. long	$0.40
Necklace, seeds with medallion, 16 ins.	$0.55
Shell belt, 18-32 ins. long, 1½ ins. wide	$2.00
Seed belt, 18-32 ins. long, 1½ ins. wide	$3.00
Carved tiki, 9½ ins. high	$1.40
11 ins. high	$2.00
16 ins., circumf. 7 ins.	$4.00
18 ins., circumf. 12 ins.	$5.00
5 ins. x 3 ins.	$1.20
Flat tiki, 7 ins. x 4 ins.	$1.50
Wooden tortoise, 7 ins. x 5 ins.	$1.50

NOTE: There is a handling charge of $0.80 per package. Maximum weight per package—22 lbs. Maximum dimension—length 3 ft. 6 ins.; combined length and width 6 ft.

TRUST TERRITORY OF THE PACIFIC ISLANDS

(Prices quoted in U.S. dollars)

Supplier: Mac's Handicrafts Products, Saipan, Mariana Islands, Trust Territory of the Pacific Islands, 96950.

Mounted coconut crab	$5.75 to $18.00
Stuffed turtle	$35.00 to $200.00
Lizard with driftwood	$25.00 to $75.00
Driftwood with coral arrangement	$5.00 to $18.00
Wishing dolls	$4.50
Coconut ashtray	$1.00 to $3.00
Bojogo curtain	$12.00 to $25.00
Coral arrangement	$1.00 to $5.00
Driftwood with coconut crab	$7.50 to $25.00
Jerusalem beads with *bojogo*/necklace	$1.00
Driftwood lamp	$15.00 to $25.00

Supplier: Felipe C. Aldan Handicrafts, Saipan, Mariana Islands, Trust Territory of the Pacific Islands, 96950.

Stuffed turtle	$20.00 to $40.00
Coconut crabs (mounted)	$7.50 to $20.00
Stuffed lizard	$25.00
Nigas wood with decorations	$15.00

Trust Territory of the Pacific Islands, 96950.

Wishing doll	$1.80 to $2.00
Bojogo curtain	$2.00 per line 6 ft.
Bojogo curtain	$1.50 each—for 3 ft.
Bojogo belt	$3.00 each
Jerusalem beads with *bojogo*/necklace	$1.50 each

Supplier: Marmar Hotel Handicrafts Shop, Truk, Eastern Caroline Islands, Trust Territory of the Pacific Islands, 96942.

Love stick, 12 ins.	$1.00
18 ins.	$1.50
24 ins.	$2.00
30 ins.	$2.50
Devil mask, 6 ins.	$2.50
8 ins.	$3.50
12 ins.	$4.50
16 ins.	$5.50
18 ins.	$6.50
24 ins.	$10.00
Earring	$2.50
Comb with turtle shell	$3.50
Wooden comb	$1.50
Grass skirt	$3.00
Head band	$1.50
Shell belt	$4.00
Letter opener	$1.75
Key chain	$1.75
Table mat, 24 ins.	$4.75
30 ins.	$7.00
36 ins.	$9.00
Shell necklace	$2.00
Seed necklace	$2.75
Fan, plain	$1.50
Wooden turtle	$8.50
Round purses, 3 ins.	$3.75
4 ins.	$4.75
5 ins.	$5.75
Ring	$1.50
Dancing paddle	$4.50
Wood carving (head)	$35.00
Canoe, 12 ins.	$8.75
War club	$2.75
Stool	$5.75
Bar stool	$10.50
Bar stool with back	$12.50
Handbag	$6.00
Handbag, large	$10.00
Tray	$6.00
Monkey	$10.00

Supplier: Truk Cooperative Handicraft Shop, Truk, Eastern Caroline Islands, Trust Territory of the Pacific Islands, 96942.

Love stick, 12 ins.	$1.25
18 ins.	$1.50
24 ins.	$2.00
30 ins.	$2.50
Devil mask, 6 ins.	$1.75
8 ins.	$2.75
12 ins.	$4.25
18 ins.	$6.50
24 ins.	$8.50

36 ins.	$15.00
48 ins.	$20.00
Fan, plain edge	$1.75
Fan, with edging	$2.25
Fan, fancy	$2.50
Fan, ordinary	$0.50
Table mat (hot pad), plain, 6 ins.	$1.00
8 ins.	$1.25
10 ins.	$1.50
Table mat with edging, 6 ins.	$1.25
8 ins.	$1.50
Grass skirt, 10 ins.	$1.75
child's, 16 ins.-22 ins.	$2.25
teenager's, 20 ins.-24 ins.	$2.50
Grass skirt, adult, 24-30 ins.	$2.75
fancy, 20-30 ins.	$3.25
Purses (pandanus):	
flat Yap style	$2.50
small box type	$2.75
medium box type	$3.25
large box type	$4.75
Place mat, pandanus, about 12 x 18 ins.	$0.50 per ft.
Kikun Nu type (coconut leaf), 6 in a set	$6.50
War club with spikes, 12 ins.	$3.00
18 ins.	$4.00
24 ins.	$5.00
30 ins.	$6.00
36 ins. jumbo	$7.00
War club, plain, 12 ins.	$1.25
18 ins.	$1.50
24 ins.	$1.75
30 ins.	$2.00
36 ins. jumbo	$2.50
Stool, short	$7.00
long	$12.00
long with back	$15.00

Suppliers: Marshalls Handicraft Cooperative Majuro, Marshall Islands, Trust Territory of the Pacific Islands, 96960.

Kili bags with attached lid, 5 x 10 x 12 ins.	$25.00
5 x 9 x 11 ins.	$23.00
6 x 6 x 6 ins.	$15.00
7 x 4 x 4 ins.	$12.00
Pandanus purse, extra large	$10.00
large	$9.00
medium	$8.00
small	$5.00-$7.00
Round coconut purse, extra large	$7.00-$8.00
large	$7.00
medium	$5.00-$6.00
small	$3.75-$4.75
Round pandanus purse	Prices as for coconut purse, above
Ladies' wide brim coconut hat	$12.00
Men's regular brim coconut hat	$12.00
Children's regular brim coconut hat	$5.00
Ladies' wide brim pandanus hat	$8.00
Men's regular brim pandanus hat	$8.00
Children's pandanus hat	$3.00-$4.00
Pandanus place mats (fancy set of 5 pieces)	$4.00-$6.00
(fancy set of 7 pieces)	$5.00-$7.00

Pandanus table mat (hot pad), shell fringe	$0.20 per in. + 15c
Star pad for wall decoration, small	$4.00-$5.00
medium	$5.00-$6.00
large	$6.00-$7.00
Diamond-shaped wall decoration	$9.00
Round bread basket	$0.35 per in.
Oval-shaped basket or tray	$0.35 per in.
Zori or sandal, medium and large	$3.75
Chief's mat (fine weaving with decoration), 3 x 5 ft.	$12.00
Regular sleeping mat, no decoration, 3 x 5 ft.	$4.75
double	$6.00-$8.00
Sitting mat, small	$3.00-$4.50
Floor mat (fine weaving), 9 x 12 ft.	$0.25 per sq. ft.
Fans with turtle shell (fancy)	$5.00
(not fancy)	$3.00-$4.00
Fans, plain	$2.50
Flower tree/on pad	$4.00-$6.00
Sewing basket, small	$5.00-$5.75
medium	$6.00-$6.75
large	$7.00-$8.75
extra large	$9.00-$10.00
Long shell leis (money cowrie)	$2.05
(cone shell)	$2.25
Short shell necklace with pendant (money cowrie)	$2.40-$3.95
Short shell necklace with pendant (strawberry or cone shell)	$4.00-$5.00
Hair pins (money cowrie)	$2.00-$2.25
(brown cone shell)	$2.00-$2.25
(strawberry or white cone shell)	$2.25-$3.00
Ornamental shell pin with cat's eyes	$1.50
without cat's eyes	$1.25
Shell purse, small	$3.50-$3.95
medium	$4.00-$4.75
large	$5.00-$5.75
Long-stemmed flower, small	$1.15
medium	$1.35
large	$1.55
extra large	$1.75-$2.50
Short-stemmed flower, 1 blossom	$0.35
2 blossoms	$0.70
3 blossoms	$1.05
4 blossoms	$1.20
Model canoe (best quality)	$1.25 per in.
Shell belt, with cat's eyes	$4.00
plain	$2.75
Coconut fibre belt	$2.50
Cigarette cases (coconut leaf) (best quality)	$2.50
(pandanus leaf)	$2.00

Suppliers: Treasures of the Islands, P.O. Box 146, Colonia, Yap, Western Caroline Islands, Trust Territory of the Pacific Islands, 96943.

Ulithi monkey man, 4-5 ins.	$2.75
1 ft.	$7.50-$8.00
Baby baskets, woven pandanus	$8.75-$10.75
Wai or betelnut baskets	$0.75-$3.50
Handbags, brown and white woven pandanus	$6.25-$7.75
Coin (betel) bags	From $0.60-$2.50
Stone money	$1.00 per inch diameter
Shell money, single piece, with woven handle	$2.00-$3.95
Shell money (strings)	$9.00-$16.00
Fish hooks, mother-of-pearl and turtle shell	$2.50-$3.00

Lavalava	$8.50-$12.50

TUVALU

(Prices quoted in Australian dollars)

Mats	From $0.14 to $0.18 per sq. ft. according to quality and fineness of weave
Baskets (pandanus)	From $0.95 to $6.50
Baskets (coconut leaf-bud)	From $3.50 to $5.00
Fans	From $1.60 to $2.50
Dance skirts	From $1.50 to $2.50
Shell products	From $0.50 to $3.25
Tuluma	3½ ins. diameter, 3 ins. high, $2.00
Model canoes	From $2.00 to $4.00

WALLIS AND FUTUNA ISLANDS

(Prices quoted in francs CFP)

Mats (Wallis Island)	From 2,000 to 3,000 francs
Wallisian tapa (stiffened and "Terre et Mer" types)	About 1,200 francs per sq. metre

Prices of other items may be obtained from addresses on page 114.

WESTERN SAMOA

(Prices quoted in Western Samoa talā)

Floor mats, plain double weave	$0.12 per sq. ft.
single weave	$1.00-$2.00 each
Table mats, round, set of a dozen, various sizes	$0.50-$6.50 per set
rectangular, set of a dozen, various sizes	$0.50-$1.80 per set
Open-weave trays, various sizes	$3.00-$9.60 per dozen
Shopping baskets (oval)	$9.60 per dozen
Beach baskets (rectangular)—set of three	$1.50-$2.00 per set
—set of four	$2.00 per set
—per basket	$0.90-$2.40
Handbags, various types, per dozen	$7.20-$20.40
Work baskets, nests of three	$1.80 per set
Waste-paper baskets, set of three	$1.60 per set
Lampshades	$0.90-$1.60 each
Tapa cloth	$2.50-$4.00 per piece
Hand-printed fabric	$1.20-$2.50 per yard (36 ins. wide)
Tanoa (*kanoa*) bowls	$6.50-$20.00 each
Model canoes, one to two ft. long	$0.60-$0.80 each
"Man-sized" canoes, 6-20 ft.	$1.50-$2.50 per ft. plus cost of crating
Plain wooden food bowl, traditional design	$4.50-$8.00 each
Turtle-shell jewellery	$0.80-$3.50 per item
Fans, various materials, per dozen	$7.20-$9.00
Dancing skirts, child's size, per dozen	$10.80
adult size, per dozen	$14.40
Shell jewellery, per dozen	From $3.60
Coconut shell handbags	$1.40-$2.50 each
Coconut-back ukuleles	$4.00-$5.00 each

A more detailed price list is available from the Western Samoa Handicrafts Corporation.

McBEAN, A.

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Handicrafts of the South Seas.

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PICTURES ON FRONT AND BACK COVERS

FRONT COVER:

A 'story board' from Palau. (See page 99.)

BACK COVER:

TOP:

A selection of masks and other wooden artefacts together with a mat of river grass, from a village on the Sepik River.

CENTRE (Left):

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

CENTRE (Right):

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

BOTTOM:

A beautifully finished pandanus mat is proudly displayed by its makers at Funafuti, Tuvalu.

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