

METALCRAFT

Metalcraft includes all works or objects created from metal by the process of brass casting and blacksmithing, goldsmithing and silversmithing, or tinsmithing.

Brass Casting and Blacksmithing. Brass casting encompasses works of brass or bronze made by casting and the use of a forge. Blacksmithing is the process of making brass, bronze or iron tools, containers, weapons, and other functional or nonfunctional items, using the forge and anvil.

Prehistoric graves in the Philippines have yielded among their artifacts weapons such as spears and daggers made of iron and brass. Before the coming of the Spaniards, the Filipinos already made small brass canons mounted on a swivel called the *lantaka*. Panday Pira was widely known as a blacksmith who cast the canons for the pre-Spanish fort of Manila. Part of weaponry are shields and helmets of different materials, shapes, and designs, as well as scabbards for blades, sheaths for spears and daggers, and quivers for arrows. Ornamentation in different techniques is applied to handles and hilts, such as silver and gold inlay, wood carving, carabao horn, bone or ivory—their handles recurved and weighted to balance the heavy blades. More often, however, handles are made of wood bound with abaca twine to give a firm grip.

Brass casting in the Philippines before the 15th century supposedly began in Sulu. The earliest brassware were cast in Bilaan, about 16 kilometers from the town of Jolo. These consisted of kettles, betel-nut containers, *bayuhan mama* (portable mortar and pestle for betel nut), kris and barong handles, gongs, *kulintang*, and saddle footrests. The Tausug of Sulu specialized in the engraving and inlay methods.

Sulu blades, which have been compared with the famed blades of Damascus, are among the finest in workmanship and design. Their excellent weaponry was an important factor in enabling the Tausug to successfully repel Spanish encroachment. Among the Muslims of Mindanao, the generic term for all types of blade weapons is *padang* or *parang*; these include the kris, barong, *kampilan*, and *tabas*. Among a number of traditional communities, weapons are part of the male attire, especially in warrior societies. The traditional Tausug costume includes a bladed weapon, either the kris or the barong, worn at the waist.

The making of the kris belongs to the Southeast Asian cultural tradition. It begins with a religious ritual involving Islamic prayers and the sacrifice of a fowl within a sacred site. There are two kinds of kris: the wavy *kalis seko* and the straight *kalis tulid* or *sundang*, both double-edged. The wavy-bladed kris echoes the S-form of the *naga* or serpent and its base or guard-piece and handle may be decorated with elaborate *okir* designs. The precious metals and intricate ornamentations on its handle are usually indicative of the rank of the bearer. A kris can be longer than 75

centimeters or more, and may sport a wooden scabbard with silver inlay and ornate, fine carvings.

The barong, a relatively short knife with a single cutting edge, is recognized by its leaf-shaped blade which ends in a sharp point. Its dull broad back is generally straight in comparison to the razor sharp curving edge or belly. The hilt of the barong can also be richly ornamented, although it is often of wood polished to a high sheen. Efficient for close combat, it was often carried by public officials. The Sama of Cagayan de Sulu have a similar weapon called the *badi*, which is sometimes ornamented with inlaid bronze particles throughout the length of the blade.

The kampilan is another Tausug weapon. Made for cutting, it sports a long and heavy, single-edged blade which gradually widens from the narrow hilt to the larger distal end or tip which features a small and sharp curved spike. Its spiked tip may be decorated with delicate lacelike motifs. It is sometimes ornamented with horsehair at the sides of the handle which flares out into a V-shape like the gaping jaw of a crocodile.

In Lanao the center of brass casting is in Tugaya, along the coast of Lake Lanao, 27 kilometers from Marawi City. For centuries the Maranao have continued the ancient Malayan method of brass casting using the lost-wax process. In the barrios of Ingud, Sugud, and Bulong, the famous Maranao brassware are cast using native materials, like *almaciga*. A noted brass caster from Tugaya is Rasid Laidon, 1990 Manlilikha ng Bayan awardee.

The art of making the brass mold was modified in Lanao. The difficulty of engraving the design in the beginning prompted the Maranao to use the strip method of doing the typical Maranao okir design. Paraffin mixed with *almaciga* and beeswax, in equal proportions, was used. The flat sheet wax was cut into small spaghetti strips. The wax was laid alongside the form to create a series of okir designs, such as the *aluk aluk*, *matiburon* (round), *lapis* (double bar), and *unsod* (zigzag). The strip method made possible the speedy production of the design on the wax mold. At the same time, it became a characteristic of Maranao design distinct from that of Sulu and Borneo. The strip technique today is a highly developed method that continues to be the hallmark of Maranao-produced brassware.

The Maranao still use the wooden bellows of the early blacksmith and the method of putting the locally made crucibles in a pit on top of one another. For Maranao brass casting, different materials are used for the wax mold and the incasement layers, as well as for the preparation of the mold. For the wax mold, the following materials are needed: *tiguis* or *almaciga* powder, paraffin or candles, *lumbang* or coconut oil, *taro* or beeswax. For the incasement layers, the first layer needs equal portions of finely ground bamboo charcoal and fine, muddy soil. The second layer needs three parts *putud* or sandy soil and one part muddy soil. For preparing the

wax mold, the following materials are needed: a wooden pattern or model, 7.5 centimeters-thick baseboard, a *kawa* or large pan of lukewarm water, rolling pin, two soldering rods with flat and pointed tips, a steel ruler and a knife for cutting wax strips, abaca fibers for applying lines on wax mold, banana leaves coated with coconut oil to be laid under the wax during stripping, and kerosene for softening wax strips.

The lost-wax process is used, in which molten brass is poured into the molds in place of the melted wax. When the molds have hardened after sun-drying for three days, the molds are then broken open. The strip technique is used to create designs on the wax. Bigger and more elaborate pieces are molded and cast by parts. They are assembled by riveting parts with copper or brass rods. For polishing and finishing touches, there are specialists in engraving, copper or silver inlay, and polishing.

Maranao brassware are of many traditional shapes. Large and elaborate decorative vessels, often decorated with inlay are the *niana*, *langguay*, *baong*, *kabo*, *panalogadan*, *garul*, and *gadur*— which often form part of the wedding dowry. These usually have a base, a rounded body, and a domelike cover with high finials like a turret. Like the *sarimanok* which can also be cast in brass, these are more status symbols than functional objects. Modern interpretations have also been done of the *sarimanok* which is an important cultural symbol. For domestic use, there are the *kendi* (kettle), *batidor* (ewer), *dudalo* (bowl), *sakdo* (ladle), *lutuan*, *lutugan*, *karanda*, and *bintang* for holding food. There are the musical instruments, such as the *kulintang*, the *gandingan*, and the large gongs called *agong*. Brass casting also produces the *lantaka* or native canon, as well as handles for various weapons, such as the *kris* and the *barong*. Besides the *lantaka*, canons included those of larger bore. A small canon, called *verso*, was used for fireworks that attended ceremonies.

Cotabato, a province adjacent to Lanao, also engages in brass casting, with the low beautifully hand-engraved *garul* as its specialty. Cotabato brassware presently done by the Ilanun ranks second to the Maranao; before 1940 it was the Tausug of Sulu who ranked first. Brassware can be revived in Jolo island and in Siasi, Simunul, Bongao, and Sibutu islands where there are excellent craftsmen, along with the Sama and the Badjao, the boat makers and carvers of Sulu, and some Tausug. A common problem is the increasing difficulty in obtaining charcoal and firewood for fuel; this can be solved by the construction of communal gas or diesel kilns.

Betel-nut containers, which may be made in metal, bamboo, and other material for the betel chew are commonly found among Philippine groups. Most Philippine groups in all parts of the country have a betel-chewing tradition and epics mention the offering of *buyo* or betel quid to guests as a social ritual. *Apog* or burnt shell lime is combined with leaves of the betel, *ikmo* or pepper vine, the kernel of the *bunga* or areca nut, and a tobacco leaf as a stimulant which produces

the characteristic red-orange expectoration.

Many Mindanao groups make metal betel-chew boxes for carrying lime. Done in the lost-wax process of metal casting, they are found in various sizes and shapes: rectangular, square, round, or octagonal. An occasional betel-nut box may be shaped like a crescent to follow the curve of the waist where it is attached to the belt. Some of these include as appendage a small mortar for pounding the areca nut. Made of brass, they can vary in hue because of their metal alloy. Their most common form of ornament is silver and copper inlay in geometric designs; sometimes curlicued metal decorations are soldered to the box. Since they are often carried by a person, they may be hung by a chain or a beaded cloth strap.

Tboli metalcraft is among the most notable in Mindanao. According to legend, Tboli brass jewelries and implements are the gifts of Ginton, the god of metalworking and Diwata's son. The Tboli have their own vocabulary to refer to the types of metal they use: *balatok* for tempered steel, *silod* for reddish copper, *blouon* for brass-bronze, *tambaga* for gold, *futi* for silver, and *tambla* for silver alloy. Outstanding examples are the *balatok* sword incised with geometric patterns and inlaid with brass and copper; women's anklets and toe rings; chain-mail girdles made link by link and decorated with hawk-bell buckles; the sword hilt; and from the late 1960s, figurines for the tourist trade. Except for the sword, most other Tboli metalcraft use the lost-wax method (Casal 1977:455-460).

The Cordillera groups, such as the Ifugao and the Kalinga, have also developed a formidable arsenal under conditions of tribal warfare. Their earliest weapons were bamboo shields, lances, and stakes planted on the grassy trails, while bows and arrows were rarely used. They later fashioned iron weapons like spears, bolos, and head axes. As a weapon used in headtaking expeditions, the technology of the head ax was highly developed among the Bontoc, Kalinga, and Isneg tribes. The Kalinga head ax, with its blade featuring an acutely curved edge and long extended spur, has been described as graceful in comparison with the heavier, straight blade of the Bontoc ax. It may have a long wooden handle with incised designs. However, with headtaking now an obsolete practice, the more commonly used weapon of the Ifugao is the spear which is used in warfare and in ritual dances.

For hunting, the Aeta use the blowgun with pointed and iron-tipped arrows while the Batak of Palawan use bows and arrows. The bolo has its many variations among the different ethnic groups. The Ilongot of Nueva Vizcaya have a blade with a curving end and wooden sheath decorated with woven rattan strips. The Yakan of Basilan sport a blade with a more pronounced curve in contrast to the Yakan bolo which has a straight back and a softly tapering belly. Its brass handle with a narrow grip features incised designs ending in a flourish of small brass chains like tassels. At the turn of the century, the lowland bolo was used as a bayonet as its handle could fit into a Springfield or Garand rifle.

A characteristic bladed weapon of the Tagalog Batangueño is the *balisong*, the fan

knife made in Batangas. The art of balisong making goes back to the American period and has since then been the main occupation of the barrios of Balisong and Bule in Taal, Batangas. Based on the Japanese fan knife, the two piece handle conceals the blade, but when opened, the fans on both sides lock together to give a firm grip for the projecting blade. It is both a folk art and a product of local technology.

The balisong is made from machine and automobile spare parts. The hardest and most durable blades are made from the ball bearing, particularly the two concentric rings of metal which hold a number of balls running within the grooves. Blades of lesser quality are made from the *muelle* (coiled springs). The best native balisong is *pasadya* or made-to-order with personalized attention given to the customer's specification of material, size, and design.

The balisong is produced in three basic varieties: the *de buyod*, characterized by a fine ridge running down the center of the double-bladed weapon; the *dahong palay*, simple in shape and single bladed with straight back but its cutting edge sharp as a razor; and the *hinuhustare*, inspired by the shape of a gamecock's *tare* or spur. Design elements are found on the handle made of deerhorn which has a natural design of etched brown lines on a cream-colored ground or of carabao horn polished to an ebony black with nailheads of aluminum and copper forming a design (Casiño 1987; Dacanay 1987; Guillermo 1982; Majul 1987).

During the Spanish period, bells, cannons, and statuary of bronze or brass were cast. By far the most common casted pieces were bells of various sizes and weights. Bells were an important feature of colonial life. Hung from towers or from wooden scaffolds, they summoned the Christians to prayer and tolled the changing phases of a person's life. Early bells tended to have a longer body and a narrower lip and were almost cylindrical in shape, while bells of the late to the 19th century tapered outward more gracefully. Early bells were probably cast in military foundries while 19th century bells often had the name of the bell caster affixed to its body. Benito de los Reyes was a bell caster active in the first part of the 19th century. The most prolific was Hilarion Sunico whose foundry began operations in San Nicolas in Manila in 1870. Juan Reina was Sunico's counterpart in Iloilo; in 1878 he casted what is regarded as the country's largest bell for the church of Pan-ay in Capiz.

There were at least four kinds of bells. The large *campana* was hung from a beam and was rung by pulling the clapper against the mouth of the bell. The slightly smaller *esquila* was rotated, propelled by a heavy wooden yoke attached to the bell's head which acted as a counterweight. A *campanilla* or handbell was rung by an assistant during consecration and other rituals. A series of small bells attached to a wheel was known as the *rueda*, heard on festive occasions, like Easter and Christmas, or for the communion during the Mass.

Brass casting is also used for making medals and *anting-anting* (talismans) by

artisans in Cavite and Batangas. Medals were traditionally engraved with religious images of Christ or the saints, or with nonreligious emblems, most notably by Crispulo Zamora. Anastacio Caedo and his son Florante were among the famous casters of the metal; later they developed and popularized “cold casting,” in which copper, tin, zinc, and other “soft” metals are continuously beaten without preheating and reheating. As anting-anting are objects believed to protect their owners from harm, they are also considered the precursor of modern-day scapulars and other religious items worn by the faithful. Examples include the brass figurine of Santiago Apostol, believed to give courage to its bearer; the octagonal-shaped medals engraved with religious figures to prevent untoward incidents; variously shaped and incised sacred charms to keep a person from *kulam* or hex, rape, and other harm; or a corn amulet kept in the safe for wealth.

During the Spanish period, casting was rarely used for statues and sculpture. An example of a cast image is that of Carlos IV, done in 1824, by the mestizo Ambrosio Casas whose daughter married the painter Damian Domingo. Casted sculpture enjoyed prominence during the American period because of Guillermo Tolentino, whose ***Bonifacio Monument*** is considered a masterpiece. Classicist in style, the group sculpture depicts scenes that led to the Philippine Revolution of 1896. Casting is often used for public sculpture, as seen in the different monuments found throughout the Philippines. Among the artists who have used casting for sculpture are Abdulmari Imao whose abstract renditions of the sarimanok are famous, and National Artist Napoleon V. Abueva. **Goldsmithing and Silversmithing.** Goldsmithing and silversmithing are the processes of making objects, usually personal or prestige ornaments, from gold and silver.

Jewelry, mostly of gold, constitutes some of the most important Philippine artifacts found in ancient grave sites, especially in Butuan and Samar, in association with human fossils and grave furniture. Gold from local deposits was worked into combs, hairpins, earrings, weapon handles, chains, breast plates, headgear, eye masks for the dead, and images of anito or *likha*. Ancient Philippine gold was classified into grades depending on purity. Early jewelry functioned as amulets and charms before they were used as body ornaments.

Articles made of silver during the colonial period may be divided into ecclesiastical or sanctuary silver for church use, and domestic silver for household use.

Church inventories of objects in precious metal, classified as *alhajas*, divided these under three categories: *alhajas de oro* (gold), *alhajas de plata* (silver), and *alhajas de cobre* (copper). Under the first category were either pure gold or gold plated ornaments. Silver was the usual material that was plated. By church law, the vessels that held the consecrated host and wine had to be at least gold plated. Considered the most precious of all the church appurtenances were: the *caliz y patena* (chalice and paten), *copon* (ciborium), and *custodia* (monstrance). Also considered precious was the *pyz*, a small footless container used for bringing hosts

to the sick (Tinio 1982; Jose 1991:175-178).

Although they could also be of gold or lesser metals, like copper or bronze, more often than not the appurtenances were of silver. Among these were the *incensario* (censer) and its corresponding *naveta* (incense boat or container) which were used for benediction and High Mass. The *acetre* (holy water bucket), *aspergillum* (an instrument for sprinkling holy water), *palmatorio* (a candleholder with a handle used for communion), and *portapaz* (chased silver pieces used for the kiss of peace of the Mass) were other objects usually listed under the category silver. Silver could also be used for communion plates, cruets for holding wine and water, and containers for the sacred oil usually marked with O.I. (*Oleum Infirmorum*) or oil of the sick, S.C. (*Sanctum Chrisma*) or sacred chrism, and O.C. (*Oleum Catechumenorum*) or oil of the catechumens.

On special occasions altars were decorated with silver *frontales* or board facades, specifically, a large rectangular frontal for the main altar and a smaller frontal for the side table flanking the main altar. Also customarily used for special occasions were the *credenzas* (boxlike tables on each side of the altar), *sacra* (at the center containing prayers of the offertory and canon as well as cards with the texts of the mass), *lavavo* (card on the epistle side), *evangelio* (card on the gospel side beginning with the Gospel of St. John), *relicario* (reliquary), *candeleros* (candlesticks), *ramilletes* (stylized bouquets of flowers or fruits), *gradas* and *gradillas* (steplike ornaments on which the candelero and relicario were displayed), and *sagrario* (tabernacle) with a silver crucifix and a silver bookstand for the missal. For processions, *ciriales* were carried by the sacristanes; this was a set consisting of a processional cross and two candlesticks on long poles, which could be of silver. A *guion* or *agnus dei* was a processional standard consisting of a quadrilateral wooden panel depicting the Lamb of God with silver ornaments and mounted on a long pole; used for the processions of the Eucharist, it preceded the priest bearing the monstrance. To be distinguished from the guion is the *estandarte*, an embroidered and painted silk banner depicting saints and holy subjects, carried on a T-shaped pole; the pole could be of silver, while the banner could be embellished with threads of silver and gold.

A sanctuary lamp with its silver chains was placed in front of the tabernacle. Giant candlesticks called *hachas* or *blandones*, were usually used around a funeral bier. Silver baptismal shells were common; and so were other silver ornaments, like clasps for vestments (Tinio 1982:5-12; Jose 1991:175-178).

Silver was also used for making and adorning images. The Santo Cristo del Tesoro, a crucifix venerated in the Colegio de Santa Isabel, was wrought in 1634 from gold and silver and encrusted with jewels. The image of San Pedro de Alcantara in Nagcarlan, Laguna is of pure silver. Silver was used for the *aureola* (aureole or halo) and *corona* (crown) of the santo. *Christ's* image had a halo consisting of three shafts of light, called *potencias*, while the Virgin Mary often wore a *rostrillo*, a halo that surrounded her *rostro* or face (Tinio 1982:11).

Sometimes a silver *mandorla*, an almond-shaped halo, surrounded the image. This is especially true of the Virgin of Guadalupe. Crowns had various shapes. The most elaborate was the *corona imperial* which consisted of a bulbous top surmounted by an orb. The simple corona or crown was a wreath with pointed finials, while the *diadema*, worn by women saints, was an arch-shaped *tiara* that was attached over the forehead of the image. Other ornaments, called attributes, could be made of silver, like the staff of San Jose, the plume of San Juan Evangelista, the church on a book (*Civitas Dei*) of San Agustin, the palm branch of martyrs, the orb and scepter of the Santo Niño, the skull and cross bones at the foot of the crucifix, and the standard of the risen Christ. Images of the Virgin are commonly clothed in silver and gold. The silver vestment consists of breast plate, skirt, sleeves, belt, and cape. The crucified Christ could also wear a loincloth of silver. Silver pins could decorate otherwise plain cloth vestments. Devotees would often lavish a favorite santo with jewelry, consisting of *aretas* (earrings), *gargantilla* (choker), *pulseras* (bracelet), and *anillo* (rings). Images of the Santo Niño often had silver boots or sandals. Paintings could also be sheathed in silver in the manner of Byzantine icons. One such example is the ***Virgen de Porta Vaga*** in Cavite, although the silver covering the image was stolen.

During the early 17th century, silver was wrought by artisans from China; but by the 18th century, the technology was mastered by Filipino artisans whose vocabulary of smithing, even today, are of Chinese origin. The silversmith's heavy working table with numerous drawers is called *tokoy*. The retractable board attached to it, on which work is done, is called *lekyo*. The goldsmith's wax is *tsintse*; the wooden board on which the wax is attached is the *tsintsepan*. The silversmith's tool is kept in a chest called *tuwa*. The *tibo* (silver or gold bar) is cut with a *gintsam* (cutting chisel). It is flattened on a *tiyain* (anvil) and shaped on a *kutyam* (grooved anvil for shaping round objects). The light hammer used is called *katoy*. Excess metal is cut by a *bandili* (fine-toothed saw). The finished object is polished by a three-sided file called *siyato*. A finer file, the *tikat*, is used for smoothing the piece further; it is then decorated with a *toli*, a finishing file for engraving. All the *tsambwa* (gold or silver shavings, chips, and dust) are collected in a *puntaw* (dustpan) and melted for further use (Epistola 1977:3,617-623).

Silversmiths also gilded and plated their works. Works were coated with an amalgam of gold and mercury. The object was then baked; hence the name *dorado de fuego*. Mercury evaporated during firing, and the result was a coat of great durability, lasting for centuries. In France plated sterling silver (92.5 percent pure silver) were called vermeil. During the 18th century, this type of gilding was extensively used and was applied also to bronze; thus *bronze d'oree* or *ormulo*. Some sections in objects were left ungilded, resisting in a pleasing combination of gold and silver surfaces. The object was referred to as parcel-gilt or gilded in parts.

Early ecclesiastical objects were simple and relied on form and proportion for beauty. Later these could be decorated with wriggle-work engraving called *ysot*.

Known as *buriladas* in Mexico, yso designs were probably engraved by a burin called *pang-yso*.

Toward the second half of the 17th century, designs were chased or ornamented by chisel and hammer. A dull point may also be used to trace a dotted outline. By the 18th century, embossing or creating relief by hammering in the background, repoussing or creating relief by hammering on the reverse side, casting, chasing, and engraving were all used. Ornamentation included strap work and repousse lozenges in 17th-century pieces; foliate forms, cherubs, and rococo scrollwork in the 18th century; and featherlike foliage and sampaguita in the 19th century.

The amount of ecclesiastical silver was phenomenal. To save Manila from the British, Archbishop Rojo, in 1762, raised 2,000,000 pesos or £1,000,000 by stripping the churches in Manila of gold and silver ornaments. Not satisfied with the amount, the British sacked the San Agustin Monastery and found 6,000 pesos of silver coins and quantities of wrought silver weighing hundreds of kilos.

A typical candlestick weighed about 1 kilogram and was made from 50 pesos in silver coins. A tabernacle needed 10 kilograms, about 500 pesos in coins. A bondon could use from 750 to 1,250 pesos in melted coins. Sanctuary lamps weighed from 10-100 kilograms. The largest were big enough to bathe in. In general, a church would spend about 5,000 pesos or 100 kilograms of silver to have a frontal, credenzas, gradas, a silver tabernacle, an average-sized sanctuary lamp, a dozen candlesticks of regular size, and a dozen ramilletes (Tinio 1982).

The wealth of the Church which financed all these expenses was partly based on the patronage of the crown but to a great extent also on the galleon trade, which enriched the Church and the merchants and inhabitants of Manila. The galleon trade, which began in 1565, brought to the Philippines large amounts of Mexican silver in profits from the cargo sold in Mexico and Peru. By 1573, so great was the annual influx of Mexican silver (from 3,000,000 to 5,000,000) that it created an inflationary situation in the country. An amount of this silver was melted down for domestic use.

In the 17th century, much of domestic silverware came from Europe, but by the 18th century, native craftsmanship in silver had reached a high level of development after apprenticeship with Chinese silversmiths.

Silver had an important place in elite households. Inventories of silverware included, aside from plates, spoons, and forks, a number of *bernegal* (lobed and scalloped bowl with two handles for drinking water), daggers and swords with silver hilts, *flamenquillas* (small platters), cruets, candlesticks with drip pans called *arandelas*, snuffing scissors called *espabiladeras*, coconut-shell cups decorated with silver, *aguamanil* (set of basin and ewer), tea sets called *charera* or *tetera*, *pebetera* for holding incense sticks and lighting cigars, and *paliteras* (toothpick holders). Paliteras took on fantastic shapes from silver pineapples to

animals, like dogs and fish. Silver was also used for personal ornaments. Men used cloaks with decorations of silver; shoes with silver buckles; canes with silver tips; hats, like salakot, with silver trimmings. Women had *petaquillas para buyo* (betel-nut bags); hairpins of different sorts, such as *agujilla*, *pantoche*, *boradas*; hats with silver trimmings; *abaniquera* or *porta abanico* (chains for holding fans); and *llaveras* (key chains with hooks to attach them to a skirt).

Silver also ornamented carriages, such as the *birlocho* (barouche), “a large carriage with a folding top and two rows of seats facing each other.” Its body was outlined with silver, and its harness gleamed with silver plaques. By 1807 a prominent gentleman could have his horse saddle, bridle, stirrups, pistols, and saddle holsters all made of silver. In the 19th century, furniture was also ornamented with silver, such as tables with decorative metalwork, commodes with silver handles, writing tables with silver plaques, drawer pulls, keyhole shields, and frames for paintings ornamented with silver flowers (Epistola 1977; Jose 1991; Tinio 1982, 1990).

Tinsmithing. State-of-the-art tinsmithing is employed in crafting Philippine folk vehicles. The hispanic *kalesa* or the *tartanilla* are horsedrawn, tin-plated carriages—painted, embellished, and engraved. Tin plates repoussed with images of flowers, vines, geometric figures, and the owner’s name are nailed onto the carriage’s side and back panels. Tin plates shaped like long headdresses crowned the horse’s head and mane. Now rarely used, the *kalesa* and *tartanilla* have given way to the ubiquitous jeepney.

Filipino mechanics and artisans have created unique artwork from remodelled World War II US army jeeps. The result is the jeepney, with a shape and design peculiarly Filipino, i.e., a local pop baroque. Thus the jeepney has become a national trademark further promoted by media, advertising, and special government projects, such as ESSO Standard Eastern Inc’s “ESSO Motor Fiesta” nationwide contest of jeepney drivers in 1968 and “The Philippine Jeepney Roadshow” organized by the Philippine Travel and Tourism Association in 1971. Moreover, Vicente Manansala, Antonio Austria, Cesar Legaspi, and Rock Drilon, among other contemporary painters, have immortalized it in their works.

The jeepney’s invention has been attributed to Clodualdo Delfin, a musician of the late 1940s and the 1950s. Leonardo Sarao, Magsikap Legaspi, and Anastacio Francisco pioneered the trade in their Las Piñas-Zapote shops. Their names and those of later manufactures, like Tabing, Pabling, Narding, Valenzuela, and other one-person or family enterprises are marked on the aluminum or stainless steel sides of their vehicles.

The jeepney is both sculpture and painting. Its black-iron body is manually assembled. Many, especially those made by Atendido, are plated all over with chrome. On the hood is perched a small metal horse or several horses, perhaps a tribute to the jeepney’s precursor, the *kalesa*. Also fastened onto the hood are

variously shaped steel bars. The grill, either a replica of an automobile or an original creation composed of red steel bars, is adorned with numerous blinking parking lights and headlights sometimes trimmed with eyelashes and eyelids. The passenger entrance is at the rear section. It is flanked by parallel bars attached to the protruding bumpers. These bars, used as handgrips and equipped with hooks for baggages, often enclose metal plates. Already decked with flashy signal lights and flapping mudguards that shield shiny hubcaps, the rear is even made more theatrical by strips of reflectorized sheets and more frills on the bumpers. Maximizing nearly all available surface space are hand painted geometric, floral, fruit, and landscape designs as well as occasional ethnic motifs, such as the Maranao sarimanok and graffiti-like sayings like “God is My Co-Pilot” and “Binata Pa Ang Driver” (The driver is still a bachelor).

The *cariton*, a squarish homemade ice-cream cart, crafted also in the *kalesa* tradition, has a similar pair of fancy wheels and a pair of hind legs on which to rest. Welded into the covers of the ice-cream receptacle are two or three ornaments of beaten tin or chrome shaped like flat minarets. Akin to the metal decorations of the jeepney, motifs may vary—from wings, feathers or flower patterns—but always exuberantly curlicued. Sometimes the pattern is repeated at corners or borders of the painted cart. • A. Imao/A.G.Guillermo/ M.P.Consing

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