THE LANGKIT is of two kinds: a narrow kind (tobiran) and a wider one (lakban). The tobiran joins the three panels of cloth, while the lakban joins the two ends to form the tubular garment. Both are highly ornamental and colorful especially when set off against the solid colors of the plain-woven panels. The intricate designs are in orange, blue, yellow, green, magenta and purple, usually shaped in curvilinear male design and the female geometric configurations of the Maranao okir.

A narrow, specialized kind of tapestry loom is used to weave the langkit. Discontinuous weft is used to introduce the colors and design into the cloth. Two general types of design are hooked into the warp. In the first, which is the female okir approach, the basic design element is the solidly and variedly colored square with the diamond as a variation. These squares are then arranged into straight lines or diagonals that eventually form motifs like an outline square, a diamond, zigzags, crosses and other forms. Digressing into the male domain, the squares can also be formed into jagged but curving lines of a circle or a spiral.

The second type is done in the curvilinear style, without the jagged configuration of the first. The lines are smooth and flowing. The designs are distinctly floral in contrast to the more geometric of the former. At times, the larger motifs are outlined in lighter color and then filled in with darker colors. Some motifs are solidly colored. Clearly depicted are the decorative motifs of the Maranao such as potiok (bud), dapal or raon (leaf), pako (fern), pako rabong (growing fern) and katorai (flower). The continuous and repeated chain of a pako into a complex motif like the magayoda, is sometimes added along the edges of the langkit. The brilliantly colored langkit makes the landap malong unique among the garments of the peoples of the Philippines.