



Custom MADE
CRAFTS CENTER

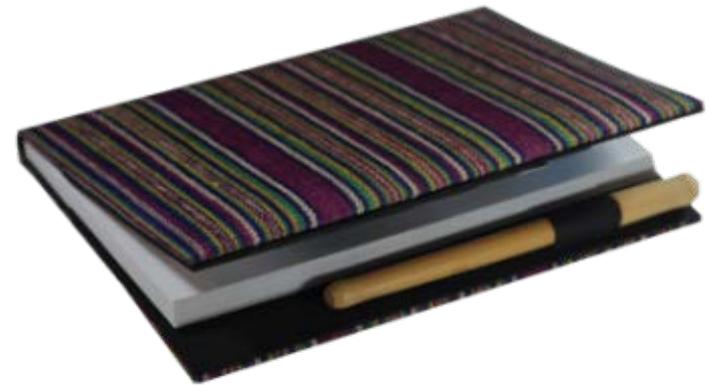
PRODUCT CATALOGUE 2020
NOTEBOOKS, JOURNALS

Full Fabric Notebooks

Indigenous fabric can be made from abaca fabrics such as T'nalak (Lake Sebu, South Cotabato) or Hinabol (Bukidnon), cotton-based fabrics such as Kalinga, Ramit (Mangyan), Binakol (Abra), Tingguian (Itneg) weaves.

Refillable notebook included.

Size	Standard 6.25 x 8 in	5x7	4x6
Tnalak	450	350	285
Hinabol	380	290	240
Ramit	380	290	240
Binakol	380	290	240



Garter Design Notebooks

Indigenous fabric can be made from abaca fabrics such as T'nalak (Lake Sebu, South Cotabato) or Hinabol (Bukidnon), cotton-based fabrics such as Kalinga, Ramit (Mangyan), Binakol (Abra), Tingguian (Itneg) weaves.

Refillable notebook included.

Size	Standard 6.25 x 8 in	5x7
Tnalak	380	300
Hinabol	340	270
Ramit	340	270
Binakol	340	270



Vertical Accent Notebooks

Indigenous fabric can be made from abaca fabrics such as T'nalak (Lake Sebu, South Cotabato) or Hinabol (Bukidnon), cotton-based fabrics such as Kalinga, Ramit (Mangyan), Binakol (Abra), Tingguian (Itneg) weaves.

Refillable notebook included.

Fabric	4x6
Tnalak	240
Hinabol	220
Ramit	220
Binakol	220



Double Journal

Size: 4.25 x 1.25 x 6.25 inches

Material: Shantung with indigenous accent and garter .

Refillable notebook included.

Fabric	4x6
Tnalak	370
Hinabol	350
Ramit	350
Binakol	350



Planner

Refillable planner included.

Php 570



T'nalak

Weaver/ Origin: T'boli peoples,
South Cotabato

The T'boli women weave beautiful T'nalak that are often described as “woven dreams” -the gifts of Fu Dalu, spirit of Abaca fiber from where the threads of the T'nalak come from. Using a backstrap body tension loom, the weaver literally uses her entire body to weave the tapestry inch by inch. It takes 3-4 weeks to weave a full roll of T'nalak, sometimes more depending on the complexity and intricacy of the design.

T'nalak patterns are designed using the ikat (resist-dye) method. They are dazzlingly complex and mathematically precise; remarkable feats of higher mathematics from simple people who have no advanced mathematical training. But as sophisticated as they appear, these patterns are symbols taken from nature and daily life. Pythons, eagles, butterflies, and shields are some of the more common motifs that are abstracted into the T'nalak.



Hinabol

Weaver/ Origin: Higaonon peoples,
Bukidnon

Hinabol weaving is a timeless tradition among the higaonon people of bukidnon province. Hinabol is the binukid term for woven. It is used to refer to the woven hemp skillfully made by the higaonon women. It is characterized by the use of different colors and interesting designs produced through resist dyeing (binudbod), twisting (gunti) and alternating techniques (kinatupi). Higaonon people believe that weaving is a happy activity. No weaving activity should be conducted when they have a death in their community.

Every 2 to 4 years, Higaonon weavers perform panlabuwon, a ritual imploring the ancestral spirits to bless the weavers with good health. Participated only by women weavers, this ritual takes an entire week and and no other members of the community are allowed to go inside or eat in the house where the ritual is taking place.



Malong

Weaver/ Origin: T'boli peoples,
South Cotabato

The Malong is a traditional cotton “tube skirt” part of the traditional attire of many of the Mindanao indigenous cultural communities. Used primarily as a skirt, the malong is very versatile and can be used for various purposes: as a dress, baby sling, ceremonial sash, blanket, sleeping mat, hammock, headdress, sunshade, among many other uses.



Binakol

Weaver/ Origin: Abra

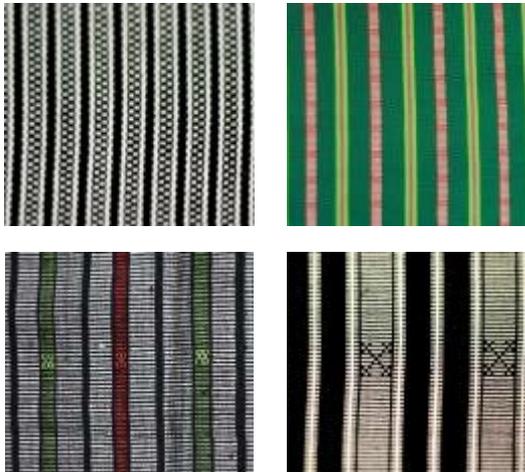
The Binakol fabric is woven by the Tinggiuans of Abra and the weavers in Ilocos. The dizzying patterns form optical illusions that are meant to confuse and ward off evil spirits. Traditionally used as ceremonial blankets or as sails on boats, the patterns such as the kusikus (whirlwind), marurup (milky way) and the ti pusa (cat's paw print) are still among the common designs woven today for contemporary use.



Ramit

Weaver/ Origin: Mangyan, Mindoro

The Ramit, primarily characterized by its distinct stripe patterns with cultural Mangyan designs, are used by the women as skirts, belts, headbands and blankets. Men are culturally prohibited to weave as this is a task reserved only for the women, including the embroidery and sewing. The men instead support in the preparation of the materials to produce the Ramit.



Inaul

Weaver/ Origin: Maguindanao

For the Maguindanao, weaving is a spiritual exercise and one of the highest forms of artistic expression. The inaul (pronounced “inol”), the Maguindanao traditional fabric, depicts the community’s rich Muslim culture and heritage with its striking colors, intricate brocade patterns, and use of metallic threads. The dominant colors of the inaul symbolize virtues and qualities that are valued in Mindanao culture: red for bravery, orange and yellow for royalty, green for peace and tranquility, black for dignity, and white for purity and mourning.



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