

MOODBOARD

POLYFABRIC



Manlot JEWELRY

leather



Philippine Indigenous Fertility Symbol



Assorted discarded Leather strips mixed with polyfiber

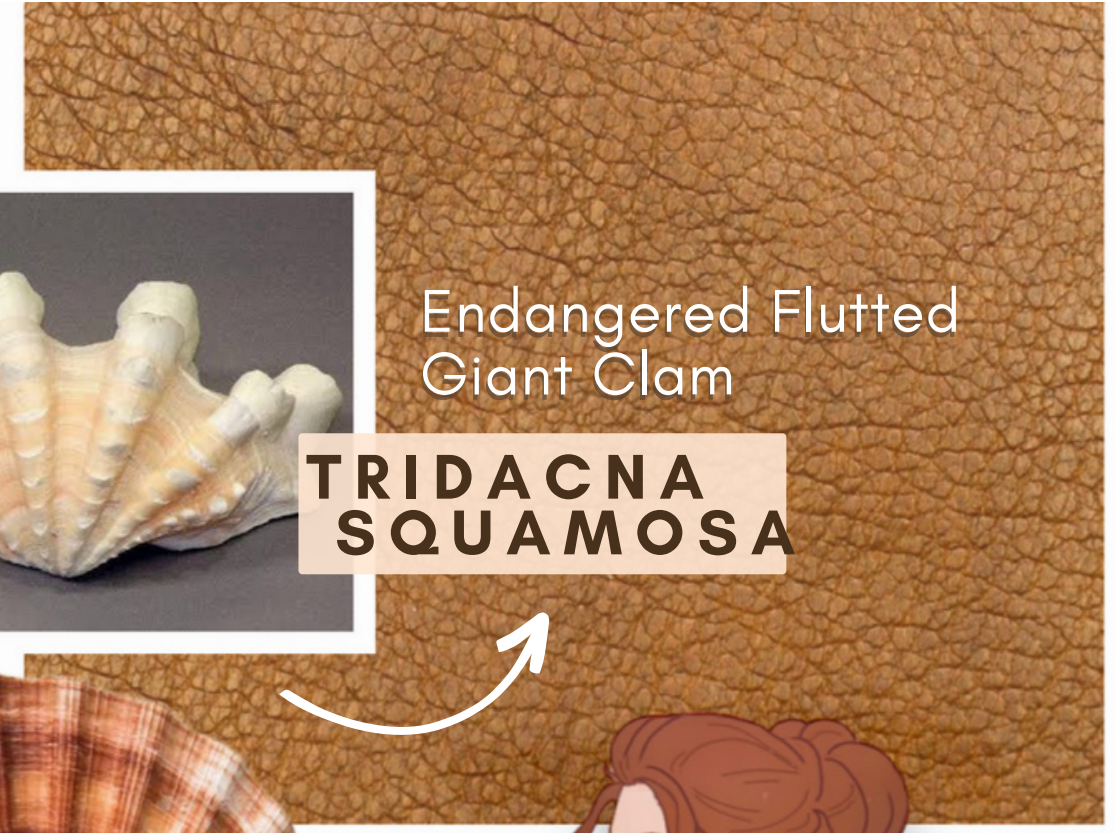


Cowhide leather



Driftwood

color palette



Endangered Fluted Giant Clam

TRIDACNA SQUAMOSA



Manlot shell



Riverstones



Manlot JEWELRY

leather



coral sand



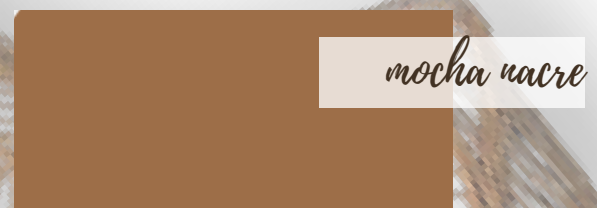
sepia stone



gray ocean



earthtone clam



mocha uacre



Discarded cowhide leather scrap combined with polyhemp fabric



Handwoven polyhemp

FRONT VIEW



BACK VIEW



Rajo Laurel sculptural 'Alon' gown

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My collection is named "**Manlot**", which means **giant clam**, as I live in a town beside the coastline. "**Manlot**", scientific name **Tridacna sp.**, is a word in our dialect "**Hiligaynon**" with its meaning in English as **large sea shell**. They live in **coral reef** and are one of the most **endangered species** in the **Philippine archipelago**. My country has one of the **longest shoreline** in the world with its **7, 641 islands**.

My design has a **strong message** with the concern among us to be **bio-diversity conservationists** even for those who use the "**Manlot**" species as a **source of livelihood** are **overexploiting** it. The numbers in the wild have been greatly reduced by extensive harvesting for food, accessories and the aquarium trade. But we can always **replicate** the **beauty** of these clams in **alternative sustainable materials** with **regenerative design**.

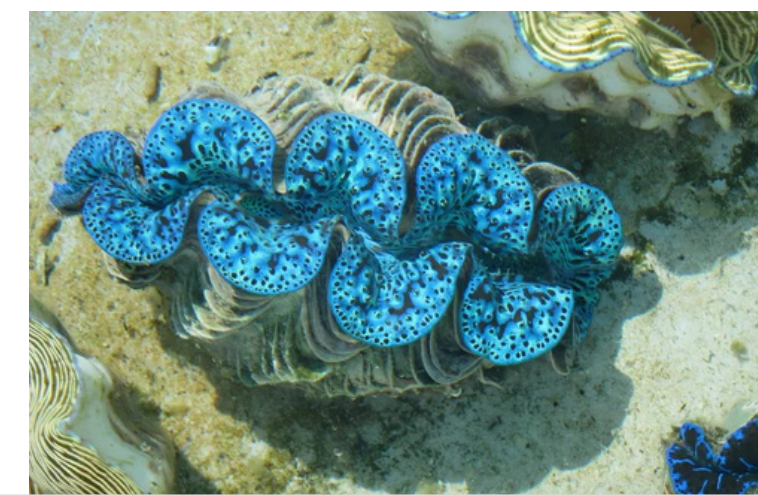
My **hometown** is Estancia, Iloilo, a **fishing village**. Fifteen minutes away is "**Manlot**" **Island** named after the clam. My design becomes **more meaningful** for me.



A diver dwarfed by the giant clam



The giant clam with its undulating beauty



The giant clam in the coral reef co-habiting with other marine species to sustain the delicate ocean ecosystem

Manlot JEWELRY

leather



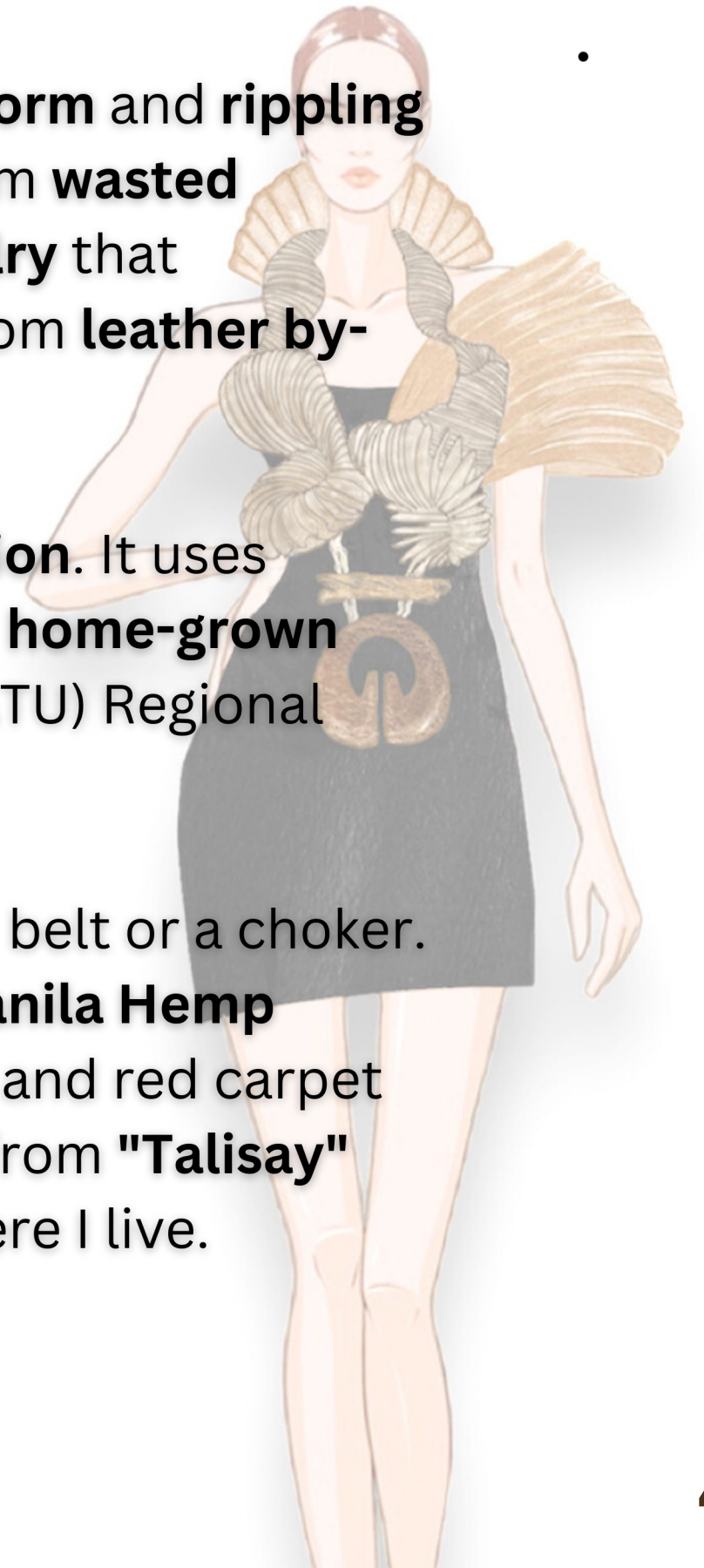
Radial jewelry technique using leather



I applied the principle in **design mimicry** by **imitating** the **shapes, form** and **rippling texture** of "Manlot" clam shell **crafted** in **individually hand-cut** from **wasted leather** of leather factories for me to further **magnify a green jewelry** that transforms **zero waste factories**. Thus, my design is crafted only from **leather by-products**.

My design incorporates **natural fiber crochet** to magnify **slow fashion**. It uses "**Abacot**" - a yarn from the blend of **banana fiber** called **abaca** and **home-grown cotton**, produced by Iloilo Science and Technology University (ISATU) Regional Yarn Production and Innovation Center (RYPIC).

The opera length necklace is **multi-functional**. It can also be a sash belt or a choker. The **polyhemp** shoulder accent imitating the clam is made from **Manila Hemp** abaca which is **detachable**. It adds **drama** and **volume** for runways and red carpet walk. It is colored with warm **saffron** hue from **natural hand dying** from "**Talisay**" leaves, its trees are abundant along the **shorelines** of the town where I live.



Manlot JEWELRY

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The undulating texture of Japanese designer Issey Miyake



Radial leather jewelry by Danish designer Gerda Monies who produces from the Cebu Philippines

My references from previous **works of designers**. They are inspirations in creating **my own version** of design in a motif I captured closest to **my heart** as a young designer **living near the sea**.



Paper jewelry I also made a prototype mock up prior finalizing my design.



Abaca handwoven polyhemp shawl imitating a clam shell by Filipino designer PJ Arañador

Manlot JEWELRY

leather



Pewter drift wood



River stones



Filipino ethnic fertility pendant

My summer or cruise jewelry creation is **rustic** in spirit. It uses **mundane materials** from **nature** of the **tropical coastlines**. They do not cost anything. **Found objects** such as **drift twigs from beaches**; flat **river stone** and **debris** of from forests used as locks and closures. The jewelry is metal free, thus, industrial **hardware-free**. My idea is they can be produced by **artisans** in **local communities** with **lean resources** and **zero electricity**. Thus, sustainable.



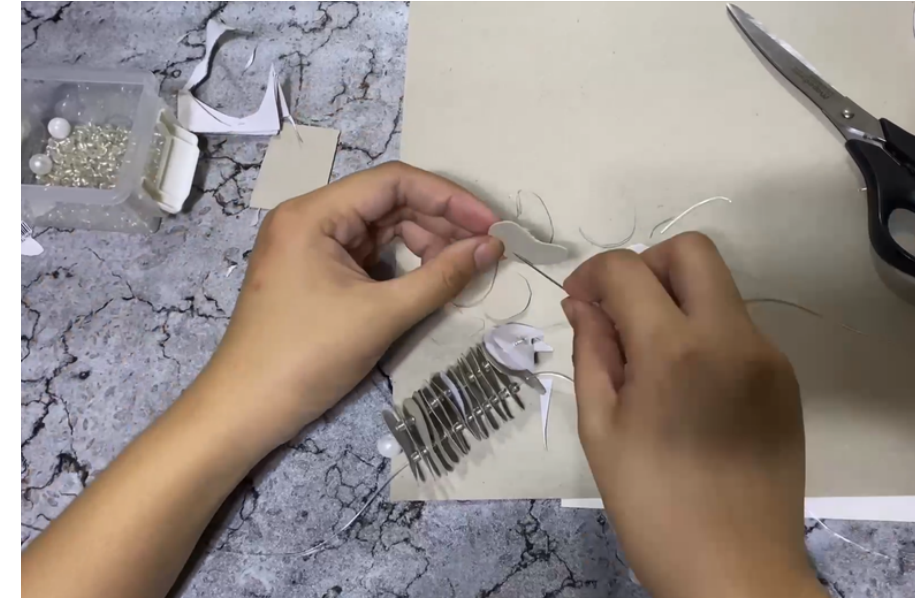
The **rhythmic** pattern of "**Manlot**" clam which is made from calcified calcium I echoed in **leather strips** intricately **hand-assembled** standing up.

The sense of **Filipino cultural identity** is reflected on **Philippine indigenous fertility** symbol pendant in **plantation wood** casted with **leather pulp** salvaged from thrown away **leather scraps**.

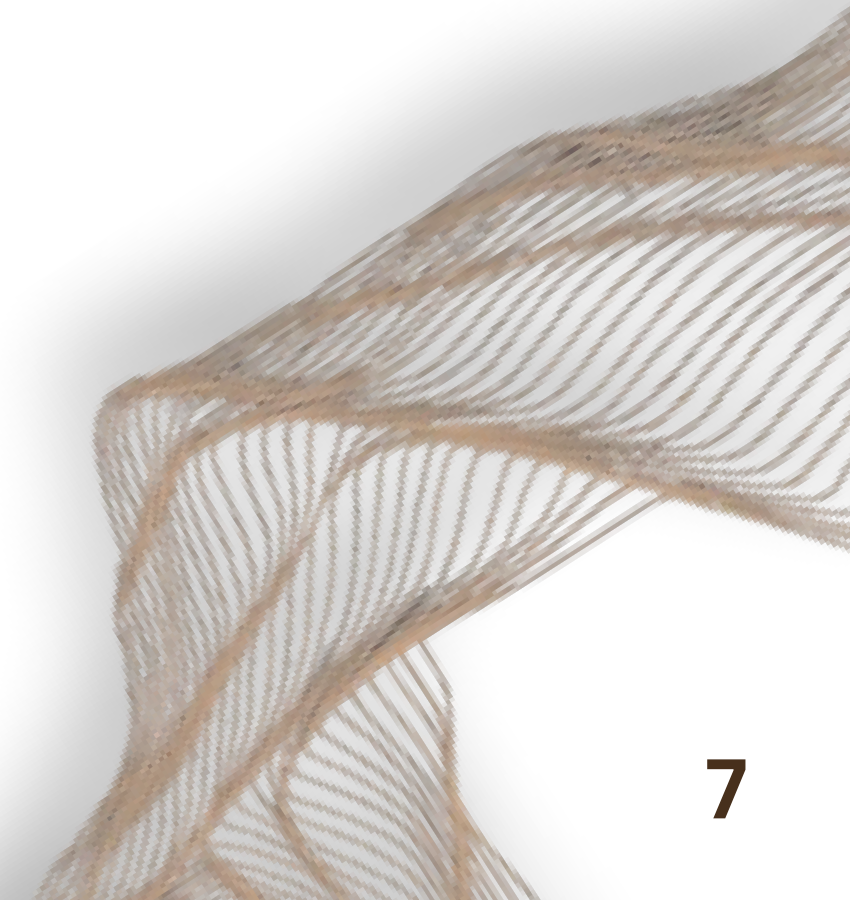
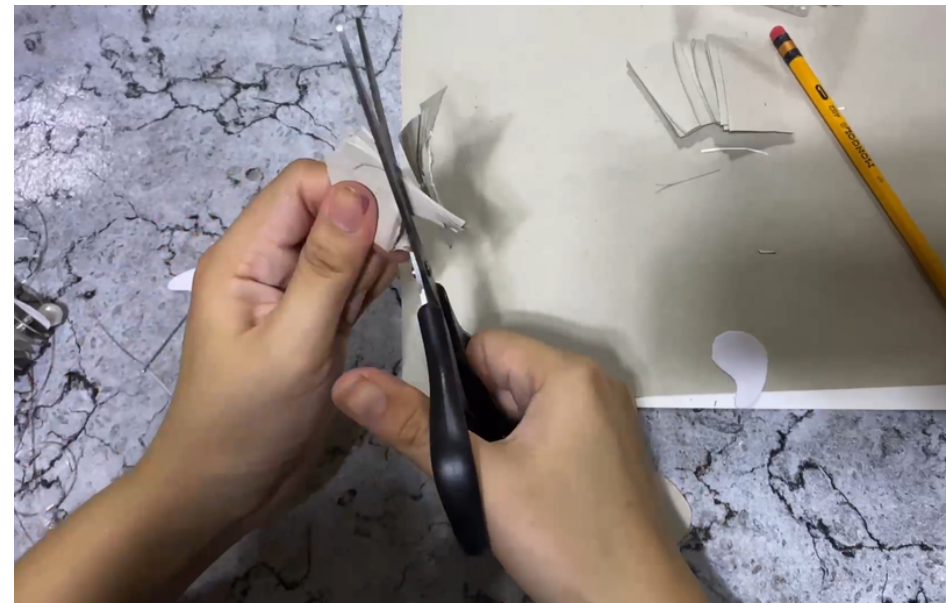
My **narrative** in my design is that it tells a **story** of who crafts them from far distant **shores of the Philippines** while it promotes better alternative in **sustainable green jewelry** for the **world to embrace**.

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I created paper prototypes to play around with design mimicry of the clam shells forming it into a necklace. I am amazed how it turns out as my hands discover material manipulations I translates to leather. The possibilities are endless. What is exciting is I work on leather for the first time, even if I work on scraps only.



PROTOTYPE



Miniature using paper and cardboard