INTRODUCTION

Technology and Livelihood Education (TLE) is one of the nomenclatures of subjects in the K to 12 Basic Education Program (BEP). TLE has four components; namely, Agri-Fishery, Home Economics, Industrial Arts, and Information and Communication Technology (ICT). In this module, the focus is on a Home Economics mini-course - HANDICRAFT.

Handicraft, as one of the areas of Home Economics, remains to be a vital part of the learning competencies in the K to 12 Basic Education Program. The knowledge and skills that can be developed in this course can “serve as foundation of entrepreneurial pursuits” (Arribas, 1995). Thus, this mini-course is integrated with ideas and concepts from Entrepreneurship so that you can make the connection between these two areas of study.

How to Use the Module

The module is meant to augment the learning activities in the classroom through the provision of the learning objectives, self-assessment instruments and activities that exercise critical and creative thinking, additional references for further reading and exploration in handicraft as well as trivia about certain topics. You are therefore encouraged to optimize the use of this module by reading it and doing the recommended activities. In every lesson, you will see any of the four icons (see below) that indicate the intention of the content and the activities provided.

In Know, you are given essential information that you must commit to memory, as much as possible. In Process, this is when you make sense of what you know, an opportunity to practice critical thinking. In Understand, you are to deepen your knowledge and skill to wider context and the reflection questions or activities provided will help you achieve that. Finally, in Transfer, this is when you make use of what you know or apply your skill to a new situation to signify that there was transfer of learning.

The activities were provided with recognition of your preferred learning styles, availability of materials or learning resource, and regard for alternative modes of learning. For example, there are activities where you may either write in a journal entry if you prefer to read or record your answers in an audio recorder where you can listen to it. The activities were also designed to optimize opportunities for peer learning and meaningful exploration of the real world. In all these activities, your teacher will be available to facilitate class-based activities and assist if necessary.
The module has 10 major parts with topics and activities that will allow you to explore Handicraft as a contributor to the economic activity of the country and as an artistic expression that requires specific skills and competencies. The module covers the following: Overview of Philippine Handicrafts; Handicraft: Concepts and Elements; Principles of Handicrafts; Safety and Precautionary Measures; Handicraft Materials, Techniques and Design; Functional Knowledge in Project Planning, Evaluating Handicraft and Entrepreneurial Mindset in Handicraft. All these topics will prepare you to do a Handicraft Project and propose preliminary handicraft-based business ideas.

It is ultimately hoped that through this module, it can entice you to pursue higher learning and more intensive training through apprenticeship on Handicraft and to learn more about the world of artisans and craftsmen including their skills and talents which have potential for a fulfilling entrepreneurial venture.

**OBJECTIVES**
At the end of this module, you, as a learner are expected to:
1. Understand handicraft concepts, principles and elements;
2. Analyze materials, tools, equipment, processes and products related to handicrafts;
3. Understand the contribution of the handicraft industry to the country’s economic development;
4. Relate competencies or skills in handicraft to entrepreneurial competencies; and
5. Recognize desirable attitudes and values which will contribute to effective personal, family and community living.
PRE-ASSESSMENT

Directions: Each item in this test is composed of a question or an incomplete statement with options lettered A, B, C, and D. Read each item, then select the best or the correct option that answers the question or complete the statement.

1. Which of the following statements about bamboos is the truest?
   A. Bamboo is the most common material used in house construction
   B. Bamboo has large leaves and cylindrical in form
   C. Bamboo grows in forests and in mountains
   D. Bamboo is a type of grass with a hard, woody, hollow, and cylindered stem.

2. Which of the following bamboos has thick walls and prominent nodes?
   A. Bikal
   B. Bayug
   C. Buho
   D. Zigzag

3. What is the mature age of most species of bamboo?
   A. 10 years and below
   B. 11 to 20 years
   C. 21 to 29 years
   D. 30 years and above

4. Which of these bamboos bears no spines and has a large aborescent shrub?
   A. Bayug
   B. Buho
   C. Kawayan Kiling
   D. Zigzag

5. It is a new culm growing up from the ground, some of which are edible.
   A. Node
   B. Rhizome
   C. Sheath
   D. Shoot

6. This kind of seashell has a white or yellowish ground marked by a series of zigzag brown lines, which at first glance resembles writing.
   A. Giant Clam
   B. Kapis
   C. Mother-of-pearl Shell
   D. Script Shell

7. This kind of seashell is the largest known among all living mollusk.
   A. Giant Clam
   B. Kapis
   C. Mother-of-pearl Shell
   D. Script Shell

8. This shell is scientifically classified as placena placenta.
   A. Kapis
   B. Giant clam
   C. Mother-of-Pearl Shell
   D. Script Shell

9. The two kinds of mother-of-pearl shells are:
   A. Black lip and Gold lip
   B. Black lip and White lip
   C. Gold lip and Blue lip
   D. Gold lip and Silver lip
10. This fiber comes from the plant of the same name.
   A. Abaca   C. Cotton
   B. Coir     D. Kapok

11. This fiber is used in making barongs, luncheon sets, veils and many others.
   A. Abaca   C. Kapok
   B. Cotton   D. Piña

12. This is the fiber from coco husk.
   A. Abaca   C. Cotton
   B. Coir     D. Kapok

13. This fiber is scientifically known as musa textilis.
   A. Abaca   C. Kapok
   B. Cotton   D. Piña

14. Fibers which are chiefly used as filling material for mattresses, pillows, cushions, and others.
    A. Abaca   C. Cotton
    B. Coir     D. Kapok

15. An indigenous material which is only used as fuel before, but now converted into useful articles for home use.
    A. Coconut shell   C. Seashell
    B. Fiber           D. Rattan

16. The topmost part of a coconut shell.
    A. Apex   C. Eyes
    B. Axis    D. Joints

17. Mature coconut shells are ____________________.
    A. Flexible and brittle   C. Hard and brittle
    B. Flexible and tough     D. Soft and tough

18. Coconut shell is considered young when the shell is _____________ in color.
    A. Brown   C. Light brown
    B. Cream    D. Light green

19. Refers to species of slender scrambling spiny palms of the tropics.
    A. Coconut shell   C. Seashell
    B. Fiber           D. Rattan

20. Rattan belongs to the class of palm genera calaus and demonorops called______.
    A. Arnis   C. Grass
    B. Cane    D. Palm
21. The slender stems or rattan measures _______________ in diameter.
   A. 2 – 4 cm  
   B. 2 – 5 cm  
   C. 3 – 5 cm  
   D. 3 – 6 cm

22. It is used to measure thickness and distances.
   A. Calipers  
   B. Pull-push rule  
   C. Try square  
   D. Zigzag rule

23. This is a long, single-edge knife used to cut wood and similar materials.
   A. Ax  
   B. Bolo  
   C. Gouge  
   D. Knife

24. This is a small transverse plane with end handles, used to clean curved edges of bamboo and coconut shell.
   A. Bolo  
   B. Chisels  
   C. Gouge  
   D. Spoke shave

25. It is used to cut shells into the desired shape and to cut exterior curves of bamboo strips.
   A. Compass saw  
   B. Coping saw  
   C. Crosscut saw  
   D. Dovetail saw

26. It is a tool used for driving screws and wood in wood or in metal.
   A. Ball-peen hammer  
   B. Claw hammer  
   C. Mallet  
   D. Screwdriver

27. A heavy-duty clamp used to hold a piece of material securely in place.
   A. C-clamp  
   B. Manual auger bit  
   C. Pliers  
   D. Vise

28. It is a small portable drilling machine designed to be held and operated by hand.
   A. Breast drill  
   B. Hand drill  
   C. Manual auger bit  
   D. Portable drill

29. This is used for grinding seashells and sharpening tools.
   A. Emery wheel  
   B. Pocket knife  
   C. Sandpaper  
   D. Tweezers

30. This is used for scraping encrusted materials and dried glue from a shell.
   A. Emery wheel  
   B. Pocket knife  
   C. Sandpaper  
   D. Tweezers
As you go through this module, you will be able to assess yourself with the characteristics and competencies of a successful artisans and/or craftsmen.

You may now set your learning goals and targets so that you will be guided accordingly as you go through this module.

Provide honest answer on each item below.

MY GOALS ARE THE REFLECTIONS OF WHAT I WANT TO BE.
MY GOALS ARE….  
______________________________  
______________________________  
______________________________  
______________________________  
______________________________  
______________________________  
______________________________

MY TARGETS ARE THE MEANS TOWARDS THE ACHIEVEMENT OF MY GOALS.
MY TARGETS ARE….  
______________________________  
______________________________  
______________________________  
______________________________  
______________________________  
______________________________  
______________________________
Introduction: Handicrafts

At the end of the lesson, the learner is expected to:
1. Explain the contribution of handicraft/handicraft industries
2. Explain how culture and ethnic influence are revealed in handicraft products
3. Give examples of handicraft from selected regions of the country

CONTRIBUTION OF HANDICRAFT/HANDICRAFT INDUSTRIES

What’s handy in Handicrafts? Why is it worthwhile to study handicrafts?

The value of the handicraft both as a product and as a skill has been recognized time and again.

Personal and Social Importance
At a personal level, creative handicrafts give deep satisfaction to the craftsman when performed with skill, confidence, and enthusiasm (Belen, 1952). It has been said that when the "mind and the hands are occupied with the creation of something useful and attractive, there is no cause for the breeding of discontent, boredom, petty worry, fear or jealousy" (Belen, 1952). In this case, handicraft has therapeutic value. For this reason alone, handicraft is a good outlet for you at this stage – adolescence – so that your creative impulses and youthful energy are directed to productive means.

Arts and Educational Importance
Handicraft is related to arts and is integrated in the Philippine educational system because “the skill and understanding required by studying art encourage the appreciation in nature, life, production and art” (UNESCO & International Bureau of Education in Galvante, Udan, Salvador, 1958). This is manifested by the ability to discern and prefer beauty and having higher standards for workmanship, appearance and usefulness of things not only in the handcrafted materials but in everyday life. It is also recognized as an “important means for aesthetic, intellectual and moral education” (Galvante, et al.). It helps students develop self-realization in the form of enabling
confidence, creative self-expression and communication of one’s idea to others. It also promotes learning to respect and value the artistic expression of others within the context of values prevailing in the community.

**Cultural Importance**

Handicrafts also play a very important role in preserving the culture and traditions of our country. They are concrete evidences of our rich traditional art, skills and talents as well as the Filipino way of life and history. For example, Tacloban’s name was said to be derived from bamboo baskets called ‘taklub’ (cover). Fishermen used “taklub” which were created specifically to catch fish, crabs or shrimps in shallow areas by hovering over a fish and quickly covering it, creating a small corral before catching the fish by hand through an opening at the top of the basket. A similar basket was also used by the Bagobo tribe in Davao (Cole, 1913). In this case, the basket as a handcrafted product shows a way of life, of how people used the basket as a resource to achieve life goals. That is why, in the social sciences, such as in the home economics field, handcrafted materials are included as culture materials to study how families manage their resources. Artisans and craftsmen, in a way, pay tribute to the past by showcasing products that do not only belong to shelves and museums but are also useful in everyday life to families and consumers.

**Economic Importance**

Handicrafts are also contributors to the country’s economic development in at least two ways. The first is through job creation and employment; since a huge number of handicraft industries around the country support a much larger number (thousands) of artisans or craftsman as employees. The second is that even with low capital investments, handicraft products became a respected medium for earnings from the international market. In fact, it is now facing another promising future with the recognition of handicraft as part of the creative products that our country may invest into. As an example of its financial viability, it was reported that in 2012, the 10 percent growth target of exported products to the United States alone was achieved amounting to $100 million worth of exported products (De Vera, 2012).

Handicraft entrepreneurs, who are usually operating cottage industries as well as small and medium enterprises (SMEs), are also given support through the financial programs and trade fairs coordinated by their respective regions or the Department of...
Trade and Industry. The entrepreneurs also help each other by forming organizations such as the Philippine Chamber of Handicraft Industries, Inc. among others.

Thus, having handicraft skills is handy – you learn skills you can be proud of. Eventually, you may use it to gain financial reward by doing something useful for the end users of the crafted product and help spread the Filipino culture as well.

**Introductory Activity: Me, myself & Handicraft**

*First prepare a Craft Journal or a Think Aloud Record. Decide whether you want to write or have an audio record of your thoughts and ideas for activities requiring journal entries.*

For a **Craft Journal** - Designate a large writing pad or notebook where you will write your journal entries for this module. On the first page, write your name and the subject matter. At this point, do not concern yourself yet about the cover of your craft journal.

For a **Think Aloud Record** - Make sure you have the available resources - an audio recorder (mobile phone, digital recorder or webcam) and a rewritable DVD or a flash drive. Instead of a notebook, you carry with you a recorder and you save your audio files in a DVD or flash drive.

*Whatever method you choose – either you prepare a journal entry notebook on handicrafts or an audio record, make sure you can follow-through and maintain your journal/recording. For your first entry, answer the self-assessment questions below to jumpstart your journey in Handicraft.*

- Do I know what a handicraft is?
- Do I own a handcrafted item? What handicraft/s do we have in our house?
- Do I like to use handicraft items? What are my reasons for using handicrafts?
- Do I have parents or relatives who have the skills in doing handicrafts? What can I learn from them? *(If possible, ask your parents)*
- What handicrafts can I do?
- What are my skills and talents that may help me in doing handicrafts?
- Do I have the passion to learn skills in handicraft?
- Do I envision myself being an expert in one handicraft technique? Or entrepreneur for handicraft products?
Lesson 1: Philippine Handicrafts

**BRIEF HISTORICAL ACCOUNTS OF HANDICRAFTS IN THE PHILIPPINES**

Handcrafted relics discovered in caves and in the burial places of ancient Philippine tribes serve as evidence of the early Filipinos’ craftsmanship before the Spanish Colonial Period (Galvante, Udan, & Salvador, 1958). Some noteworthy examples include the 29 earthenware secondary burial pots, called Maitum jars (Fig. 2), named after the place where these jars were found - in Ayub Cave in Maitum, Saranggani Province. It was reported that the jars are anthropomorphic (i.e. human-shaped) and have head-shape covers depicting detailed and varied facial expressions. There are also jars with “arms, female breasts, male genitalia” and have additional decorative elements such as earrings, perforations or paints (www.nationalmuseum.gov.ph). Given the estimated age of the jar (about 5 B.C. - 225 A.D.) and the period when it was produced, the quality of the Maitum jars indicates a high level of craftsmanship in pottery.

A similar cultural treasure, also believed to be a work of a master potter, was found in Tabon Cave, Palawan – the Manunggul Jar (Fig. 3). The structural design of the jar features a lid with boat where two human figures are seated, thought to represent souls on a voyage to the afterlife. Aside from the historical meaning of the symbols used, the detail of the human figures and the curvilinear scroll designs in the lid show a good understanding of design requirements (read more about Handicraft Designs in Lesson 7). Though there is limited literature on handicrafts during the early period, pottery is not the only handicraft documented. There were also furniture carvings and ornaments which are believed to have been facilitated by a regular trade between the Philippines and the neighboring countries (Galvante, et al.).
During the Spanish Colonial Period, handicraft flourished especially as religious items. Sculpture, woodcarving, metal craft, embroidery and weaving were mentioned as the more prominent types of handicrafts (Galvante, et al.). Embroidery, such as *calado* where Philippines is known for, was developed and applied to clothes and undergarments. The Banton cloth (Fig. 4), found in Banton, Romblon, is an example of a warp *ikat* (tie-resist dyeing) textile that was loom woven from red, black and white abaca threads (www.nationalmuseum.gov.ph). Based on online articles from the Philippine National Museum, the cloth is estimated to be 400 years old, around the time of Spanish occupation, and to date is the oldest known relic of its kind.

The period of American Occupation saw the growth of handicraft artisans due to the introduction of handiwork or skills training in the primary curriculum. The teaching of handicraft was differentiated by gender such as carpentry for boys where the assigned teachers were the local carpenters (Galvante, et al.) and embroidery, such as *calado*, were taught to girls. These activities may have influenced the observation that during this period, local designs and indigenous handicrafts flourished. Export of handicraft products was also made possible due to the existing free trade agreement with the United States during that time. Some reported handicrafts for export were Marikina shoes, buntal and Baliwag hats, and embroidered products.

Through time, handicrafts from the different regions or provinces in the country have developed their own ‘specialty’ products and techniques that are known not only in the Philippines but abroad. With the introduction of technology, enabling mechanized equipment to facilitate some processes of production, efforts were made to characterize and define handicraft products to differentiate it with machine-made ones (UNESCO-ITC, 1997). Several books were also written then and now to document and preserve the skills for each handicraft, some of which are feared to be ‘dying’ because the ‘art’ or techniques of making the products the way our ancestors made them were already lost. Interestingly, entrepreneurship may have been a boon for handicraft since the demand for handicraft which entrepreneurs saw as opportunities helped sustain and to some cases, revive the handicraft industry.

Handicraft making and use of handcrafted products are indeed a part of the way of life of many Filipinos. The production of handicraft may have been an answer to some need or a creative use of abundant materials in our country; whatever is the case, handicraft flourished and is now facing another promising future with the recognition of handicraft as part of the creative products that our country may invest into.
Regional Pride: Handicrafts from Selected Regions

There are many handicraft products and almost every region have their own ‘specialty’ product or unique process. Here are some examples of traditional handicrafts from selected regions of our country.

Loom Weaving in the Cordillera Region. There are numerous tribes in the Cordillera region collectively known as Igorots and some of these tribes have their unique weaving techniques.

In Abra for example, there are three known types of weaving techniques namely pinilian, binakol and kiniri. As accounted by a handicraft entrepreneur who worked to sustain the weaving techniques, pinilian weaving features designs common to the locality (in Valmero, 2010a). For example, pineapple and guava are depicted since these are the main products of Abra. Other designs have calesa, men riding horses and banca as these are the means for transportation and source of livelihood (i.e. fishing). Binakol, on the other hand, features uniform geometric patterns that depict the waves of the sea. Tiniri, the third type, is differentiated in its technique rather than the design as it uses “twisted weaving technique” (Valmero, 2010).

In Baguio, the Easter Weaving Room has continuously trained and preserved the weaving techniques particularly after the Second World War. Present-day weavers can be observed while working on their looms. The colourful woven ikat cloths and other woven items such as clothes, bags, rugs and carpet have become so popular that the colors have been identified already with Baguio.

Aside from weaving, there are numerous other handicrafts made from the Cordillera Region such as wood craft, Baguio brooms (walis tambo) and metal craft.

Calado from Lumban, Laguna and Taal, Batangas. Calado is a type of embroidery using a process of pulling threads from certain areas of a cloth, usually piña or jusi, then sewing the drawn threads using various stitches to form clean holes on the cloth. The final process entails embroidery to create designs that are smooth, evenly stitched and has an embossed quality to
give depth and volume. This is a meticulous process done by bordadoras (embroiderers); it will usually take a month or more to finish depending on the size of a project. The skill of the bordadoras, particularly from Lumban and Taal, in doing a calado is truly renowned even during the early times.

**Whittling (wood shaving) in Pakil, Laguna.** Whittling is the art of shaving soft wood using knives of different thickness to create animals like peacocks, birds, butterflies, swans and other items like fans or flowers. The woods used are young and freshly cut, ideally malleable and light in weight and color such as Batikuling, Cayatana, Matang-araw and Malasanti. The whittled product is a good example of handicrafts that maintain the integrity of its material since the carved items are usually left in its natural bleached shade. The beauty of the handicraft is in the application of the technique to create structural designs; it lies on the adeptness of the hands of the whittler.

Pakil, undoubtedly, is the only place in the country where the most skilfull whittlers reside. Their skills are known within and outside the country while their products are popular gift items, decorations and framed artwork.

**Romblon’s Marble Craft.** Romblon marble is touted to have qualities with commercial value that can rival those from Italy. The earliest products carved out of marble were created out of need such as the ubiquitous mortar and pestle used in the kitchen and even ashtrays, name plates for offices and tombstones as grave markers. As the skills of the Romblon carvers and sculptures improved and high-powered cutters were made available, the products are now diverse and the designs more elaborate ranging from large furniture and statues to small trinkets and key chains.

Marble, an inorganic material for handicraft, is perhaps one of the most difficult to handle. The preparation of the material is already a tedious process since it is mined from the ground deposits. Marble is heavy and the use of equipment to collect and transport marble will highly facilitate the process. Thus, it makes so much sense to have a work plan beforehand. As with most materials used in carving and sculpture, the integrity of the material is preserved in marble crafts. It is neither painted nor covered especially that marble crafts are valued and evaluated primarily on the quality of material such as the color of the marble, and swirling effect (marbling) of colors.
T'nalak of the T'boli Tribes in South Cotabato. T'nalak is a woven cloth made from abaca (Manila hemp) using a simple wooden loom but its uniqueness lies in the meticulous techniques and design that is believed to have been guided, inspired or revealed by spirits through dreams to a select few. The revealed designs also carry meanings and requirements. Thus, the t'nalak cloth in itself is a “sacred heirloom or maternal bond” passed on during a matrimonial ceremony and “used as covering for safe delivery during childbirth” (Valmero, 2010b; Mercurio, 2012). The signature colors used in the T'nalak cloth are more symbolic than concern for the art principle of contrast. The red symbolizes bravery, commitment and love while the black symbolizes the struggles and difficulty of the early T'bolis that led to the development of strong and persevering characters (Valmero, 2010b). With the importance of t'nalak in the lives of the T'bolis in South Cotabato, weaving the t'nalak cloth is an important skill handed down from generations of T'boli women. Indeed, this is one handicraft where one can really feel that the product carries the tradition, beliefs and the passion of the craft maker. Owning a t'nalak cloth, in fact, comes with a responsibility to respect the tradition of the T'bolis by taking care of it.
Activity 1.1 Handicraft Mapping
Print a copy of the Philippine map and locate on the map the handicrafts that are produced in a particular region. Cut out a small picture of the handicraft or simply create labels, place it near the region or province where it is produced then draw a line to link the picture/label and the place.

Scoring Guide
Give yourself 5 points for every pair of handicraft and region/province/municipality that you identified.

Beyond Scoring and Grade
As you know more about handicrafts, add on to your map. If you see that you don’t know much about handicrafts in a particular region, search about it and learn more about your country as well.
Activity 1.2 Craft Journal Entry/ Think Aloud Record

Whatever method you choose – either you prepare a journal entry notebook on handicrafts or an audio record – answer the following without referring back to the lesson:

- How do handicrafts promote the way of life or culture of a place?
- In what ways do entrepreneurship or the entrepreneurs help preserve culture and traditions?
- In what ways do handicraft industries help the entrepreneurs, artisans and the country as a whole?
- Are there handicrafts that are not suited for boys? Or for girls? What are the reasons and instances behind this perception? Is this kind of thinking productive?

Activity 1.3 Advertisement Act

Choose a handicraft from a particular region and create an advertisement about it. You may use any of the advertisement medium such as a printed ad for a newspaper or magazine, advertisement for a radio, or a video presentation. Indicate your target market for the ad and limit it to 2 minutes for audio, video or presentation type and one page print for printed ad. You may also opt to act out the advertisement, if it is a skit. Be ready to present in class.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content</td>
<td></td>
</tr>
<tr>
<td>Prominent mention of the product</td>
<td>10</td>
</tr>
<tr>
<td>Information: where to buy, contact information, price, size, etc.</td>
<td></td>
</tr>
<tr>
<td>Technique</td>
<td></td>
</tr>
<tr>
<td>Creative and effective use of techniques like humor, endorsement, script, design</td>
<td>10</td>
</tr>
<tr>
<td>Purpose of the Ad</td>
<td></td>
</tr>
<tr>
<td>Suited to the target client</td>
<td>10</td>
</tr>
<tr>
<td>Suited to the purpose: create a need, inform new product, brand awareness, instil nationalism or sustain loyal customers</td>
<td></td>
</tr>
</tbody>
</table>
Lesson 2: Handicraft Concept and its Elements

At the end of the lesson, the learner is expected to:

1. Define terms and concepts in handicraft
2. Identify the basic handicraft elements
3. Show examples of the different types of handicraft
4. Describe the influence of each element to the handcrafted product

THE CONCEPT

What is chamacallit? How do you differentiate handicraft from any activity or a mechanized work?

A handicraft is defined either as a product, process and a skill. It is a product, also called artisanal craft, when it refers to an object of “aesthetic production” (Shivers & Calder, 1974) that is created by hand or by using only simple tools to serve a purpose or possess a value (Arribas, 2009). It is a process when it focuses on the techniques used, such as weaving, to create items by hand. It is a skill, closely related to craftsmanship, when the focus is on the mode of expression (Shivers & Calder, 1974) as well as motor skills, particularly on the dexterity and facility of the hands, in applying art to creating the objects. In all cases, handicraft requires that the hand should control and manipulate both materials and tools. Mechanical tools may be used “as long as the direct manual contribution of the artisan (i.e. the handicraft maker) remains the most substantial component of the finished product” (UNESCO-ITC, 1997, p.6).

Basic Elements of Handicraft

Handicraft has three basic elements that are interrelated and which explain its conceptualization. You cannot create a handicraft without using all these three elements. These are:

1. Design
2. Material
3. Technique
Design is an idea or an arrangement scheme that is expressed into a configuration, drawing, model, mould, pattern, plan or specification to work out the form of an object. The design, drawn by a designer, will give perspective to the object and will help us visualize the expected finished product.

The material, as an element of handicraft, refers to the basic substance either in its natural, modified or semi-processed state that is used as an input to a production process for subsequent modification or transformation into a finished product.

The technique is simply the method and process of treating the materials to construct the object. The technique to be used will help determine the tools and equipment to be used.

The relationship of the three elements is illustrated in the following diagram espoused by a handicraft expert, the late Prof. Lydia Arribas. It shows that a handicraft product is the realization of the elements of design and is most probably created as a response to a felt need. The material to use in executing the planned design concept is dependent on the design and function of the object. In turn, the material chosen will suggest the technique or how the material will be treated, processed and handled to convert it to the desired object.

Interrelationship of the Basic Elements of Handicraft (Arribas, 2009)
Different Types of Handicraft

The name of the different types of handicraft is derived either from the material used, the technique or the product of the handicraft activity. Some examples of the types of handicrafts are provided below and are classified according to where their names were taken (Table 1).

### Table 1. Types of Handicrafts

<table>
<thead>
<tr>
<th>Material</th>
<th>Technique</th>
<th>Product</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bamboo craft</td>
<td>Appliqué</td>
<td>Macramé</td>
</tr>
<tr>
<td>Coconut shell craft</td>
<td>Batik printing</td>
<td>Origami*</td>
</tr>
<tr>
<td>Fiber craft (coir, abaca, piña)</td>
<td>Carving</td>
<td>Paper tolle</td>
</tr>
<tr>
<td>Leather craft</td>
<td>Collage</td>
<td>Silk-screen printing</td>
</tr>
<tr>
<td>Metal craft</td>
<td>Crochet</td>
<td>Smocking</td>
</tr>
<tr>
<td>Rattan craft</td>
<td>Cross-stitch</td>
<td>Tatting</td>
</tr>
<tr>
<td>Shell craft</td>
<td>Decoupage</td>
<td>Tie-Dyeing*</td>
</tr>
<tr>
<td>Woodcraft</td>
<td>Embroidery</td>
<td>Weaving</td>
</tr>
<tr>
<td></td>
<td>Etching</td>
<td>(loom, card, spool)</td>
</tr>
<tr>
<td></td>
<td>Knitting</td>
<td></td>
</tr>
</tbody>
</table>

*the technique and the product have the same name*

There are cases when the name of the handicraft provides specifications or qualifications. For example, wood carving is more specific and is slightly differentiated from wood craft to indicate that carving as a method is being applied to wood.

The handicrafts named after techniques are also differentiated based on the processes of activities applied to the same material. For example, using yarn as material, it will be called weaving if the process uses interlacing two sets of yarn at right angles to produce a cloth or fabric; it will be called macramé if it uses square knots and its variations.

Perhaps, the easiest types of handicrafts to remember are those that were named after the products of design since we see concrete examples such as bags, baskets, pots or toys.

(Source: Arribas, 2009; www.e.look.org/dictionary; www.businessdictionary.com)
Activity 2.1 Craft Journal Entry/Think Aloud Record
Whatever method you choose – either you prepare a journal entry notebook on handicrafts, or an audio recorder to record your answers – do the following without referring back to the lesson:

- Define the concept ‘handicraft’.
- Identify the three basic elements of handicraft. Provide a brief description of what you know about each basic element.
- For each type of handicraft, list at least two names of handicraft you are most interested in or that you would like to learn more. You may include handicrafts that you know but are not in the list (Table 1).

<table>
<thead>
<tr>
<th>Material</th>
<th>Technique</th>
<th>Product</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
<td>2.</td>
</tr>
</tbody>
</table>

Before the next lesson, read or listen to your entry and revise your answers if necessary.

Activity 2.2 Think, pair, share!
Take a moment or two to reflect and answer these questions. Then, choose another classmate or a friend and share your answers.

- If advances in technology enable us to produce crafted products using machines, will it still be called handicrafts?
- Between two products, say a basket produced by an expert craftsman using only simple tools and a basket produced primarily using a machine, which one would be more expensive? Why?
Activity 2.3 Photo Exhibit

Take a picture, browse magazines or news articles or search the Internet for a picture of a handicraft. Frame your picture or choose a picture that either shows the final product or a craftsman/artisan working a nearly finished product. It is important that the intended audience can imagine or identify the handicraft product in the picture. Your choice of the handicraft depends on your interest or availability of the material.

Print or cut-out the picture, preferably large enough to fit an 8.5 x 11 bond paper then mount it in a ¼ size board. Below the picture, indicate the name or type of the handicraft, the photographer, the date and place where the picture was taken. If the picture is from the magazine or the Internet, provide the name of the owner if possible and the source such as the name of the magazine or the URL or website. Identify the primary material and the techniques used and create a short description about the purpose or function of the handicraft, how the material affects the design and how the design assists or hampers the function of the said handicraft.

As a class and with the assistance of the teacher, plan a photo exhibit inside the classroom or in a lobby. Group the photos according to the types of handicraft based on nomenclature – materials, technique or product.

Scoring Guide

<table>
<thead>
<tr>
<th>Complete information</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>All entries are complete - name of handicraft, photographer, date and place or if sourced online: URL or link to the website</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Accurate information</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct name of the handicraft, material and techniques</td>
<td></td>
</tr>
<tr>
<td>Short description of the purpose &amp; function of the product</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Depth of Analysis</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good analysis of how the function and the material of the handicraft influence the design</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Quality of picture</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good framing of the subject, clear/focused, handicraft product is evident</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extra points</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>+ 3pts awarded if pictures are taken by the students themselves</td>
<td></td>
</tr>
<tr>
<td>+ 3pts awarded if handicraft is unique/rare</td>
<td></td>
</tr>
</tbody>
</table>
Lesson 3: Basic Principles in Handicraft

At the end of the lesson, the learner is expected to:
1. Identify the basic principles of handicraft in theory and practice
2. Defend the merits of following the handicraft principles
3. Prepare set of rules to follow consistent with the handicraft principles

BASIC PRINCIPLES OF HANDICRAFT IN THEORY AND PRACTICE

What’s the heart of the matter?

A better way to understand and appreciate handicraft is to keep in mind some statements of truths. They are better regarded as the basic principles in handicraft that also serve as guide as to how people should practice the art of handicraft. The basic principles (Arribas, 2009), with brief discussions that follow each principle, are listed as follows:

1. **Handicraft always serves a purpose or a need.** Given the assumption that handicraft could have evolved from a felt need, knowing the function of the object is one of the requirements for its creation.

2. **Knowledge of handicraft always requires the understanding of its essential or basic elements which are materials, techniques and design (product).**

3. **Economy of materials and techniques must be practiced.** Violation of this principle affects the aesthetic quality of the handicraft product.

4. **Handicraft should be learned from simple to complex.**

5. **Handicraft activity requires attention in mind.** A craftsman needs a conducive workplace, relatively free from distraction, while working on a handicraft project.

6. **Good craftsmanship is influenced by the materials, techniques, tools, equipment, the working environment, and the skill of the craftsman.**

7. **The art principle “form follows function” is the key to good design.** This simply means that the form such as the shape of a jar, including other features like a cover or handle, must be related to the function of the jar itself.
8. There is always the best technique for accomplishing a design. It is necessary to plan and search for the best technique before doing a project.

9. No two handicraft articles are exactly alike. It is believed that even with mastery and standardization in procedure, the craftsman’s work is influenced by emotion, mental state and environmental factors which vary from time to time.

**Activity 3.1 Self-Assessment Quiz**

*Identify the basic principle behind the practices indicated by the statements below. Write your answers on the box provided before each statement.*

<table>
<thead>
<tr>
<th>Principle</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. Manang Vacion uses all the scrap fabrics for her quilt as much as possible and is careful not to waste it.</td>
</tr>
<tr>
<td></td>
<td>2. Abel works on his wire craft in a well-lit room with piped-in classical music that helps him focus on his task.</td>
</tr>
<tr>
<td></td>
<td>3. When Daisy started crocheting, she learned first the basic steps making simple round place mats and she gradually progressed to making intricate designs on wedding veils and handbags.</td>
</tr>
<tr>
<td></td>
<td>4. Decoupage is best achieved by cleaning the surface of the material first before gluing so that the design adheres well to the surface.</td>
</tr>
<tr>
<td></td>
<td>5. Josephine has mastered making Batik printing for scarves and shawls but her designs, though they carry a theme, are always unique and assume individuality.</td>
</tr>
</tbody>
</table>
Activity 3.2 Think, pair, share!
Take a moment or two to reflect and answer these questions. Then, choose another classmate or a friend and share your answers.

- Explain why each handicraft is unique.
- Name five handicrafts and re-arrange them from simple to complex. Justify why or how each handicraft is more complex than the other.
- Discuss the reasons for practicing economy in materials and techniques. In what ways can we violate this principle? What are the instances materials are wasted? How would a violation of this principle affect the aesthetic quality of a product?
- What are the sources of frustration of a beginner in handicraft that stems from not following one of the basic principles? Briefly justify each.
- What would you need to focus and be motivated? Describe your ideal handicraft workplace.

Activity 3.3 Learn from a Master Craftsman
Within your locality, look for a handicraft expert or a craftsman. Choose one who has the most number of years in experience or who makes handicrafts for at least one year. Ask permission and arrange for an interview in a convenient time and place for both of you. If you have an audio recorder in your mobile phone or a video camera, you may use it to document your interview.

- Interview an expert or designer-craftsman. Find out beliefs and practices they have that are consistent with the basic principles in Handicraft. Ask him/her to have a picture taken while doing their craft. Write a feature report with pictures of your interview in a brochure format or blog about it online and tag your teacher and classmates!
Interview Guide:

<table>
<thead>
<tr>
<th>Name of the Craftsman:</th>
<th>Age:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of Handicraft:</td>
<td>No. of years creating the handicraft:</td>
</tr>
</tbody>
</table>

Questions:
1. Who taught you to do the handicraft?
2. How did you learn doing the handicraft? Can you say you are already an expert? What’s the difference between an expert and an amateur?
3. What are the difficulties you have experienced in doing the handicraft?
4. How many (name of product/handicrafts) can you create in a day? How fast can you finish one product?
5. What motivates you to do it? What are your inspirations? Where do you draw inspirations for your design?
6. What tips can you give for beginners, like me, who want to learn and explore handicraft?
7. What are the rules you follow or principles you have when doing handicraft?

Responses:

**Activity 3.4 Craft Journal Entry/ Think Aloud Record**

The basic principles in handicraft are not mere suggestions but a set of rules to follow. Write your commitment to a set of rules that you will follow in the machine shop or when you do a handicraft project. A sample template is provided below. You may photocopy or create your own template and paste it on your journal entry or have an audio record of your pledge!

![My Craftsman Commitment](image)

I __________________________

hereby pledge to follow the rules I have stated here consistent with the basic principles in handicrafts as my commitment to quality work.

__________________________  __________________________
Signature                  Date
Lesson 4: Safety and Precautionary Measures

At the end of the lesson, the learner is expected to:
1. Identify safe from hazardous practices
2. Discuss issues, possible threats and safety procedures
3. Perform safety procedures

BE SAFE FROM HAZARDOUS PRACTICES!

Safety must be foremost in your mind before undertaking a handicraft project, or any activity for that matter. Who must be safe? The people doing the handicraft project which includes you, your classmates and your teacher should be safe from accidents. Next, the tools and equipment must also be safe from disuse and unnecessary breakage. Lastly, the environment, which is the source of the handicraft materials, must also be safe from abuse so that these are not depleted.

The good thing is almost all accidents and untoward events can be avoided by developing safe personal work habits. This lesson enumerates those safety and precautionary measures and it is imperative to remember them. An old adage about safety is still true for today -“Safety means learning to follow instructions; it means never taking chances” (Lindbeck, Dunk & Hansen, 1969).

The first line of defense is acquisition of information. You, as a handicraft student, must know about the type of handicraft you want to do. During demonstrations, closely observe the correct process of doing the project and in handling the tools. Identify the hazards of particular types of handicraft processes as well as those in the machine shops and avoid them. The second line of defence is the acquisition of appropriate supplies and tools, including safety devices and a first aid kit. The third line of defence is the practice of safe personal work habits, the most essential of which are listed on the next page.
Safety Regulations to be observed in a Craft or Machine Shop

Housekeeping
1. There must be a logbook for users or borrowers of tools and equipment.
2. Label the materials and tools properly.
3. Keep the shop clean and orderly. Never leave tools lying around or along the aisle where they can pose hazards.
4. Regularly inspect equipment for safe operating condition, adjustment and repair, ideally, in accordance with the manufacturer's information. Take note of the manufacturer's warranty and its conditions.
5. Students should not remove or disable safeguards or device required on the machine.
6. Wipe or clean up water spills, grease or oil on the floor.
7. Report all accidents following school policy.
8. Emergency phone numbers must be posted to include school clinic or the nearest clinic/hospital and the teacher-in-charge or the principal.

Proper Attire
1. No loose garments. Shop aprons must be worn over school or PE uniforms.
2. Wear closed-toe shoes.
3. Refrain from wearing and bringing accessories that might obstruct the senses or pose danger when working. No jewellery, rings, hanging earrings, neckties, chains, earphones or mobile phones. Keep them in a safe pocket of your bag.
4. Handicraft projects that pose hazards to the eyes must require appropriate eye protection.

Environmental Health & Safety
1. Fire extinguishers should be made available and be located in a convenient place.
2. Chemical supplies and its wastes must be kept in proper containers and be disposed of properly.
3. Incorporate green practices such as conservation in the use of water and energy.

Care and Maintenance of Tools
1. Tools that are used for cutting must be kept clean and sharp.
2. Tools are ideally stored in dry places to prevent rust in metals or decay in wooden tools. Storage must also enable the users to easily locate and select the needed tool.
Activity 4.1 Self-Assessment Quiz
Read the situations described below. Write the answers on the blank before each sentence.

Draw ▲ to indicate presence of hazard or ♥ to indicate a relatively safe practice

1. Robert listens to music through earphones while working.
2. Liza wears eye goggles while polishing metals.
3. The heavy tools are stored in a box in the upper shelves.
4. There is one large trash can for all types of waste product.
5. Wally wipes the water spills from the floor as he works on a tie & dye project.

Activity 4.2 Think, pair, share!
Take a moment or two to reflect and answer these questions. Then, choose another classmate or a friend and share your answers.

- Why is it necessary to be safety conscious?
- Why are sharp tools better than dull ones?
- What does it mean that the environment must also be safe?
- What handicraft/s do you think pose the least threat to safety? The most hazardous?
- Would you engage in a handicraft project that you are most interested in but is hazardous?
Activity 4.3 Partner in ‘Crime’

The different types of handicrafts have specific safety practices or regulations because of special tools or processes demanded by the techniques. Choose one handicraft and research on its specific safety practices. Coordinate with your teacher to make sure that each pair of students is assigned a different handicraft.

Given below are guide questions that you may ask yourselves to find safety practices or measures unique to the assigned handicraft:

- What safety practices or precautionary measures are specific to the handicraft?
- What tools and techniques are used when working on the handicraft? What safety practices must be observed with the use of tools or the techniques?

Create a book mark and enumerate the safety practices you have identified. Add decorative design to your book mark at the side or at the back! Laminate your bookmark for protection!

Did you know?

Try decorating your bookmark using **Decoupage**, the art of decorating an object by gluing colored paper cutouts & other effects such as paints, pressed flowers or gold trimmings!

Activity 4.4 Role Play

Using the materials on safety practices you have researched with your partner, role play at least one practice in class. Prepare your props and internalize your role!
Lesson 5: Handicraft Materials

At the end of the lesson, the learner is expected to:
1. Classify handicraft materials according to source
2. Survey available indigenous or recyclable materials for handicraft within the area or community
3. Outline how a handicraft material is derived and prepared for project-making

CLASSIFICATION AND SOURCES OF HANDICRAFT MATERIALS

What’s the stuff made of? Ever wonder what could be handicraft materials?

As one of the three basic elements, materials are considered first since any project starts with the available resource. More importantly, the technique/s that will be used in doing the handicraft is/are dictated by the type of material. Hence, after deciding to do a handicraft project, you start by doing a survey of the community. A handicraft project, especially if to be used for an entrepreneurial venture, will be cost efficient and acquisition becomes easier if the materials are abundant within the locality. Thus, most handicraft products that we see use local and indigenous materials.

The Philippine materials for handicraft may be classified according to their sources, namely: plants, animals, inorganic materials and man-made materials (Arribas, 2009). The following are some of the names of handicraft materials specified according to the source and, particularly for plants and some animal sources, the part where these are taken (Table 2).
<table>
<thead>
<tr>
<th>SOURCE</th>
<th>NAME OF MATERIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Plants</strong></td>
<td></td>
</tr>
<tr>
<td>Wood</td>
<td>Acacia</td>
</tr>
<tr>
<td></td>
<td>Apitong</td>
</tr>
<tr>
<td></td>
<td>Batikuling</td>
</tr>
<tr>
<td></td>
<td>Guijo</td>
</tr>
<tr>
<td>Bark</td>
<td>Acacia</td>
</tr>
<tr>
<td></td>
<td>Balite</td>
</tr>
<tr>
<td>Stalks/Poles/Stems</td>
<td>Bamboo</td>
</tr>
<tr>
<td></td>
<td>Corn</td>
</tr>
<tr>
<td>Straws</td>
<td>Cogon</td>
</tr>
<tr>
<td>Stem - Twining</td>
<td>Amlong</td>
</tr>
<tr>
<td>Non-twinning</td>
<td>Jagnaya (fern)</td>
</tr>
<tr>
<td>Sedges</td>
<td>Agas</td>
</tr>
<tr>
<td></td>
<td>Alinog</td>
</tr>
<tr>
<td>Fibers</td>
<td>Leaves</td>
</tr>
<tr>
<td></td>
<td>Seeds</td>
</tr>
<tr>
<td></td>
<td>Stalks</td>
</tr>
<tr>
<td></td>
<td>Petiole</td>
</tr>
<tr>
<td></td>
<td>Sheath</td>
</tr>
<tr>
<td>Bast (Bark)</td>
<td>Banlot</td>
</tr>
<tr>
<td>Leaf Strips</td>
<td>Anahaw</td>
</tr>
<tr>
<td></td>
<td>Buri</td>
</tr>
<tr>
<td>Leaf Midribs</td>
<td>Buri</td>
</tr>
<tr>
<td>Stalk Strips</td>
<td>Lupis (Abaca, Banana)</td>
</tr>
<tr>
<td>Roots</td>
<td>Balete</td>
</tr>
<tr>
<td><strong>B. Animals</strong></td>
<td></td>
</tr>
<tr>
<td>Silkworm cocoon</td>
<td>Silk</td>
</tr>
<tr>
<td>Sheep, camel, goats</td>
<td>Wool</td>
</tr>
<tr>
<td>Horses, Pigs</td>
<td>Hair</td>
</tr>
<tr>
<td>Cow, carabao</td>
<td>Bones</td>
</tr>
<tr>
<td>Snakes, Fish</td>
<td>Spines</td>
</tr>
<tr>
<td>Snakes, Lizards, Eels, Frogs, Chickens</td>
<td>Skin</td>
</tr>
<tr>
<td>Rabbits</td>
<td>Fur</td>
</tr>
<tr>
<td>Seashells, eggs</td>
<td>Shells</td>
</tr>
</tbody>
</table>
In most cases, natural materials (e.g. those from plants and animals) are gathered when fully matured. A few exemptions would be “buri and anahaw leaves which are gathered while the leaves are still white and closed” (Arribas, 2009). All these materials require preparation before they are ready for use and some techniques are explained more under the lesson on Handicraft Techniques. The list of materials provided is just a representative sample and there are more specific materials for each handicraft. You will learn more about them if you proceed to specialize in handicraft.

**Environmental Issues and Sustainability**

Whenever materials are taken from the environment, people must take responsibility in working for the sustainability of our natural resources. The consequences to the environment must be included as factors in your choice of a handicraft project or an entrepreneurial venture. These are some of the questions you need to answer to gauge the suitability of the material and the handicraft project:

1. Are the materials derived from endangered or protected species?
2. Are there existing policies and practices with regard to replacement of the harvested materials?
3. Are the materials readily available and abundant in the locality?
4. Are the suppliers of the materials compliant with labor practices? How are pollutants treated or disposed?
5. Will the handicraft product have a long useful life?
6. Will the material generate excessive waste? What is the proper disposal procedure for the wastes? Is the proper disposal procedure adequately practiced or carried out?
You will probably notice that most of the parts of a plant are possible sources of raw material for handicraft. New materials from plants are also being discovered. In fact, a relatively recent Philippine study in handicraft identified Gumamela as a possible source of fiber (Aquino, 2007). Also, it has been reported that water lilies are being popularized as another handicraft material for our use (Melican, 2012 retrieved from http://newsinfo.inquirer.net/232409/water-lily-handicraft-trade-pays-off-in-las-pinas). There might be more materials for handicrafts that are waiting to be discovered!

Activity 5.1 Poetry Writing (Optional/Alternative Activity)

Pretend that you are a handicraft material (bamboo, seashell, fiber, etc.). Write a poem about yourself – probably your characteristics, your potential as a handicraft material. Think of an appropriate title for your poem and don’t forget to affix your signature and the date when it was created for documentation. Be ready to present in class.

Activity 5.2 Material Chronicle

Follow the life of a handicraft material, preferably indigenous – from source to product.

Choose one from the available handicraft materials on the list (Table 2). Create a chronicle of the material starting from its source (e.g. plant, animal, inorganic) to finished product. Describe the source of the material, how the material is gathered or harvested and prepared or processed before use. Then, identify possible handicraft products that can be created using the material.

Use a creative format for your chronicle. For example, it may look like a banner, a manual TV, or shaped like the plant/animal the material was taken from. Enrich your
chronicle with pictures, if possible, for each stage of the preparation process. You may include some graphic organizers, anecdotes or accounts such as when the material was identified as useful for handicraft, if available. You may browse books or search the Internet. Make sure to cite sources and references. If there are cottage industries creating handicrafts within your locality, ask permission to visit and interview them. Don’t forget to take pictures!

Guide Questions for Analysis
• What are the issues related to the sustainability of the material? Is there abundance of material? Are there existing policies about the sustainability or replacement of the material?
• How much is the material? Is it expensive? How many suppliers are there?
• What are the hazards in harvesting and preparing the material?

Activity 5.3 Test your creativity
List as many uses for handicraft or possible handicraft product you can think of using strips of leather.

Scoring is based on the rubric below. To score for originality, cross out answer if someone else in class gives the same answer as yours.

<table>
<thead>
<tr>
<th>Fluency – ability to generate many ideas or possibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 pt. for every named feasible answer (product)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Originality – ability to give answers that are unexpected, unusual, unique, rare, not thought of before</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 pts. for every unique answer</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total creativity points</th>
</tr>
</thead>
</table>

Did you know?
Guilford (1984 in Vicencio 1993) identified fluency and originality as two of five creative abilities to develop creative thinking.
Lesson 6: Handicraft Techniques

At the end of the lesson, the learner is expected to:
1. Identify basic techniques in handicraft
2. Classify tools according to their functions
3. Identify appropriate tools and their functions
4. Propose solutions to possible problems

BASIC TECHNIQUES IN HANDICRAFT

How do they do it? Handicraft is for ‘all ages’. This means there are appropriate handicraft activities for everyone, including the young, the elderly and the physically challenged, who have mastery in the use of their hands or body. But what processes are usually done?

Handicraft techniques are the processes for converting the materials into finished products. As mentioned in previous lessons, the materials foreshadow the techniques. In addition, the choice of technique depends on the material and the design, the use or function of the object as well as the availability of tools and equipment.

Handicraft techniques can be categorized into three major processes:
1. Pre-construction
2. Construction
3. Finishing Techniques

Pre-construction techniques pertain to the preparation of materials after harvest and before use. Plant-based materials are dried in the sun to eliminate moisture. If fibers are to be extracted from plants, the stems or leaves are allowed to undergo a retting process. Retting entails soaking the materials in water and through bacterial action the unusable parts decay and fibers are extracted then dried. While some materials are utilized for their natural earthly tones, bleaching and dyeing may be also be performed to dried fibers and similar materials to incorporate color and variety.
Cutting is another pre-construction technique that is applied to almost all materials. It includes stripping, pounding, splitting, crushing and peeling. For metals that cannot be cut using snips, sawing and filing is also done.

Construction techniques include the actual implementation of the design plan using the selected materials and appropriate tools. Techniques are sometimes specific to a particular type of handicraft but they are generally concerned about joining, forming and assembling. The methods of joining materials in wood craft, for instance, are gluing using adhesives and nailing using brads and screws. In metal craft, forming includes bending the metal to hold two pieces together or soldering. In wire (or metal) craft, construction technique includes drawing a wire where its shape is reduced or changed using a drawplate (Fig. 11). Annealing, a process of softening metals using heat then dropping it in a pickling solution or water, will allow the metal to be shaped or formed accordingly. In needlework, fabrics are joined through sewing using needles and thread or in case of crocheting, crocheted strips are joined by interloping the yarns using a crochet hook.

During construction, decorative elements are also added and are incorporated in the process. For example, pyrography, a method of decorating a bamboo by burning its surface with the use of a hot iron or wire, is employed. Another example of adding decorative element during the construction process is in smocking where the stitches themselves lend decorative element to the project, such as the cable stitch or the honeycomb stitch.

The third major process is applying finishing techniques to improve strength, durability and aesthetic quality of the handicraft. In rattan craft, varnish is applied to incorporate shimmer and protect the rattan from decay. In other cases, shellac and lacquer are applied over surfaces of handicrafts. In basketry, woven baskets are given a binding edge finish to make it stable and durable. For fabrics, most finishing techniques include ironing or pressing the materials. This is true for projects like quilts, tie-dye, batik and even smocked products. For all finishing techniques, aesthetic enhancement must be prudent to preserve the integrity of the material. This means that the finishing touches must not camouflage the intrinsic qualities of the materials used such as when paint is applied to seashells or dark stain is applied to a wood with a beautiful bark or rings.
example is the natural finish done in the salad bowl (Fig. 12) which showed an honest treatment of the material preserving its tiger barks and natural color.

**Tools and Equipment**

In achieving the techniques to make the handicraft, some tools and equipment are needed. A **tool** is any instrument held by hand used to achieve a particular task and is not used up in the process, in contrast to handicraft materials. The use of tools can be classified according to function such as measuring, lining, testing, holding, boring, driving and cutting. **Equipment**, on the other hand, are usually furnishings or outfits that enable a person to do a task better. Some of the most common tools and their uses are listed as follows according to their classification:

**Measuring tools**

These are tools to measure length and weight using an English or metric system of measurement.

**Rules** – general term for tools measuring length using English and metric system of measurement such as:

- **Tape measure** – a length of thin flexible material marked with linear-measurement markings; primarily used for handicrafts using fabric.

- **Meter stick** – a rule that is one meter long in centimeters and millimeters.

- **Pull-push rule** – a rule to measure objects from one meter to 50 meters long.

- **Calipers** – an instrument for more accurate measuring of diameter/dimensions (internal or external); this looks like two hinged legs (some curved) used to measure thickness and distances.

**Lining tools**

These tools are used for marking lines to aid in cutting materials or to indicate boundaries.

- **Pencil** – a writing instrument with granite core that can be erased
- **Tailor’s chalk** – a talc-based chalk used in fabrics
- **Marking gauges** - are used for marking a depth on wood
- **Marking knife** – used to draw a line for the saw or chisel
Testing tools
These are tools used to examine accuracy in measurement, angle or if materials need to be leveled.

Plumb bob – a weight that is attached to a string and uses gravity to test whether it is exactly vertical, true vertical line.

Spirit level, also called plumb and level – a special tool to fit constructed materials or anything that you need to be level. It works by holding a trapped air bubble in liquid. When the bubble is evenly between the two level marks, you know it is either horizontal or vertically level.

Try square – a tool that is used for checking the accuracy of right angles.

Sliding t-bevel – a tool that helps set and copy angles particularly useful for woodwork

Holding tools
C-clamp – a tool made of steel with a jaw and a thumb screw. It is used to press pieces of materials, such as wood or bamboo, together that need cutting or boring.

Vise - a heavy-duty clamp used to hold a piece of material securely in place. It is also used for holding small work while it is being sawed or planed.

Tweezers – used for holding smaller shells as they are fastened or attached to a project.
Boring tools

**Hand drill** - a small portable drilling machine designed to be held and operated by hand and used to bore holes through materials and to prevent cracking when a screw, nail, or dowel is driven through the holes

**Auger bit in a rachet brace** - a spiral bit with a long shank and mounted on a brace; used for boring holes in bamboo and coconut shell

**Expansive bit** – used to bore holes that are one to two inches; especially used in carpentry

**Scratch awl** – a tool used for drawing lines, marking off points in measuring and for boring small holes

Driving tools

There are tools that are meant to deliver blows to an object for installation or joining materials together.

**Claw hammer** – used to drive and pull-out nails, usually made from high quality steel

**Small hammer** – used for driving small pins, nails, or screws, and for breaking shells

**Mallet** – a wooden hammer, usually made of hard wood and commonly used for driving a wood chisel

**Screw driver** – a tool used to drive screws in wood or in metal

1 Stubby Screwdriver 2 Standard Screwdriver 3 Long Reach Screwdriver 4 Slotted Tip 5 Pozidrive Tip 6 Phillips Tip

http://www.just-kids-furniture.com/carpentry-tool-list.html
Cutting tools

Edge-Cutting Tools

- **Scissors** for cutting fabrics and threads

- **Tin snips** – or tin shears, are used to cut tin and other soft sheet metals

- **Jack Plane** – a general purpose bench plane is to smoothen the surface of bamboo

- **Rasp file** – a tool used to cut away or smoothen irregularities in designs or in sharp edges left by a saw

- **Bolo** – a long single edge knife used to cut bamboo and similar materials

- **Spokeshave** – a small transverse plane with end handles, used to clean curved edges of wood or bamboo

Toothed-Cutting Tools

- **Crosscut saw** – a handsaw with teeth looking like a series of knife points and is used to cut across the grain

- **Coping saw** – intended for cutting curved shapes on thin pieces of wood; can be used to cut exterior curves of bamboo strips

- **Dovetail saw** – this has a straight handle like that of a chisel, used to cut bamboo into thin strips
**Fastening tools**
Any type of tool to facilitate joining or fastening materials together. In case fasteners are used, fastening tools are used to put in place fastener components.

**Monkey wrench** – tool used to tighten or loosed nuts, bolts or pipes

**Soldering iron**– usually an electrically powered tool with a metal edge that is heated to melt soldering copper or lead

**Finishing tools**

**Whetstone** – stone used for sharpening the edge of cutting tools

**Emery wheel** – this is used for grinding seashells and sharpening tools

**Sandpaper** – a paper glued with grits, usually ground silica, flint quartz or emery used to smoothen the rough corners and edges; manufactured in various grades with number like double zero for the finest and 3 for the coarsest (Belen, 1952)

**Other Tools**

**Pocket knife** – multi-purpose knife to cut, scrape and clean materials

**Long nose pliers** – used for cutting and bending wires; used for pinching, clipping and holding some parts while assembling

**Equipment**

**Work bench**– used as platform for the tools and materials which facilitates sawing, cutting and using vises

**Sewing machine** – machine used for sewing fabrics

**Hand loom** – machine used for loom weaving

**Inkle loom** – a smaller version of the hand loom
It is acknowledged that tools and equipment help achieve quality craftsmanship as well as expedite work. Arribas, in her book on Compendium of Handcrafts (2009), illustrated how tools and equipment can help. She gave as an example the task of gluing materials together that may not require any other tool except for a brush or stick to spread glue. However, better adhesion may be obtained if the materials to be joined are clamped together. In the same manner, a woven piece of fabric may be done using pieces of cardboard, a needle and soft yarn; but the same project can be done for a shorter period of time using an inkle loom.

There is no doubt that tools and equipment are helpful. Optimizing their use however, depends on appropriate care and use, diligent practice and safety consciousness; so keep these things in mind.

Recommended sites for further reading:
How to use the hand tools: http://www.just-kids-furniture.com/hand-tool-procedure.html
Activity 6.1 Graphic Organizer
Use a graphic organizer to classify the basic tools in handicraft. You may copy the graphic organizer provided or you can create your own as long as you include all major classifications and enumerate the tools under each classification.

Activity 6.2 Think-Group-Share!
Your teacher will facilitate grouping of students into six members. Within your group, select a facilitator, a secretary and a reporter. Your task as a group is to discuss and analyze the following:

a. Uses and functions of handicraft tools
b. Importance of using tools in handicraft production
c. Problems that might be encountered while using the tools
d. Possible solutions to identified problems

Each group will be provided the idea cards/manila paper to write down their synthesis or drawing as a group. After discussion, the output will be presented by the reporter in class.

<table>
<thead>
<tr>
<th>Basic Tools in Handicraft</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measuring Tool</td>
</tr>
<tr>
<td>Ex. Pull-push rule</td>
</tr>
</tbody>
</table>
### Activity 6.3 Decision Matrix

Read the following situations involved in handicraft production and decide on what tool/s to be used and classify these tools according to their group.

<table>
<thead>
<tr>
<th>Situation</th>
<th>Tool/s to be used</th>
<th>Classification of tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. You want to pull-out nails from wood which was mistakenly nailed.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. You are going to use a plane to smoothen a wood and you want it to be secured in place.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. You need to smoothen rough corners and edges of coconut shells and seashells.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. You need to measure the length of a rattan that you will use for basket making.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. You want to attach a screw on wood without having any crack.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

***
Lesson 7: Handicraft Design

At the end of the lesson, the learner is expected to:
1. Explain characteristics of effective handicraft design
2. Identify the elements and principles of art

ELEMENTS AND BASIC PRINCIPLES OF ART

Art attack! Start recapturing your artistic ‘muses’ in this lesson!

Handicraft, owing to its nature, incorporates aesthetic features and therefore art; though (handicrafts are) considered under practical arts as opposed to pure art (Shivers & Calder, 1974). But to separate art from craft impoverishes both subjects, a known fact. As such, the design as well as the utility and value of a product are important considerations in handicraft. Craftwork must develop taste!

Effective designs can be facilitated by an understanding of the elements and principles of art. As a form of short review, the basic elements of arts, their brief description and an example are provided below:

Table 7.1 Elements of Art

<table>
<thead>
<tr>
<th>Elements</th>
<th>Brief description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line</td>
<td>A mark that spans a distance between two points. A continuous mark made on a surface by a moving point.</td>
<td>Straight——— Curved Zigzag Spiral Broken ———— Broken ———— Implied ————</td>
</tr>
<tr>
<td>Elements</td>
<td>Brief description</td>
<td>Example</td>
</tr>
<tr>
<td>----------</td>
<td>------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Color</td>
<td>Consists of Hue (another word for color), Intensity (brightness) and Value (lightness or darkness).</td>
<td><img src="http://media.tumblr.com/tumblr_lzpdmxt04p1qzxnj3.gif" alt="Color Wheel" /></td>
</tr>
<tr>
<td>Value</td>
<td>The lightness or darkness of a color.</td>
<td><img src="MC_Escher.png" alt="Value Example" /></td>
</tr>
<tr>
<td>Shape</td>
<td>An enclosed area defined and determined by other art elements; 2-dimensional.</td>
<td><img src="Heart_Square_Ellipse_Oval_Triangle.png" alt="Shape Examples" /></td>
</tr>
<tr>
<td>Form</td>
<td>A 3-dimensional object showing height, width and depth; or something in a 2-dimensional artwork that appears to be 3-dimensional.</td>
<td><img src="Heart_Square_Ellipse_Triangle_Cylinder.png" alt="Form Examples" /></td>
</tr>
<tr>
<td>Space</td>
<td>The distance or area between, around, above, below, or within things. It includes a foreground, middle ground and background to create depth. Space consists of two types: a positive (filled with something) and a negative (empty areas) space.</td>
<td><img src="Claude_Monet.png" alt="Space Example" /></td>
</tr>
</tbody>
</table>
Elements | Brief description | Example
--- | --- | ---
Texture | The surface quality or "feel" of an object; its smoothness, roughness, softness, etc. Textures may be actual or implied as suggested by different patterns and types of lines or shading. | http://www.equatorcollection.com/2011/08/canadian-smocking-matrix-in-terracotta.html

Similar to the basic elements of handicraft, it is impossible to create design without the use of any of these elements. The use of these elements must then be governed by the following ‘tools’ in making art - the **principles of art**:

**Table 7.2 Art Principles**

<table>
<thead>
<tr>
<th>Principles</th>
<th>Brief description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance</td>
<td>The way the elements are arranged to create a feeling of stability. Two types: symmetrical and asymmetrical balance</td>
<td>A vase depicting symmetrical balance in design <a href="http://www.shannonthunderbird.com/Pottery%20Pueblo.jpg">http://www.shannonthunderbird.com/Pottery%20Pueblo.jpg</a></td>
</tr>
<tr>
<td>Emphasis</td>
<td>The focal point of a composition or when one area stands out the most</td>
<td><a href="http://www.hometownchina.com/home-garden-decor/pillows/vase-pillow/">http://www.hometownchina.com/home-garden-decor/pillows/vase-pillow/</a></td>
</tr>
<tr>
<td>Contrast</td>
<td>A large difference between 2 things to create interest or tension</td>
<td>Paete’s taka (papier mache) horse <a href="http://traveleronfoot.wordpress.com/tag/ang-hugis-at-buhay-paete">http://traveleronfoot.wordpress.com/tag/ang-hugis-at-buhay-paete</a></td>
</tr>
<tr>
<td>Elements</td>
<td>Brief description</td>
<td>Example</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-----------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Movement (through Repetition &amp; Pattern)</td>
<td>A regular repetition of elements produces the look and feel of movement; repetition creates rhythm leading the eye from one area to another</td>
<td>Smocked fabric showing repeated stitches <a href="http://smockedheaven.wordpress.com/tag/smocked-heaven">http://smockedheaven.wordpress.com/tag/smocked-heaven</a></td>
</tr>
<tr>
<td>Proportion /Scale</td>
<td>The comparative relationship of one part to another with respect to size, quantity or degree; scale</td>
<td>Gustave Caillebotte</td>
</tr>
<tr>
<td>Variety</td>
<td>The use of differences or change to increase the visual interest of work</td>
<td>The use of different embroidery techniques and fabrics create variety in this project. <a href="http://almcleary.com/blog/silk-ribbon-sampeler/">http://almcleary.com/blog/silk-ribbon-sampeler/</a></td>
</tr>
<tr>
<td>Harmony-Unity</td>
<td>The pleasing arrangement of all elements that creates a sense of togetherness; a coherent whole</td>
<td>A quilt project where various scraps of fabric create a beautiful synthesis <a href="http://www.emptyspaceolsseminars.com/2013/01/Schwarz%20Smith.jpg">http://www.emptyspaceolsseminars.com/2013/01/Schwarz%20Smith.jpg</a> by Lura Schwarz Smith</td>
</tr>
</tbody>
</table>
Design, as a concept, is broad. The concept as presented by Goldstein and Goldstein (1966) appears to be most suited for purposes of handicraft projects and is consistent with literatures in handicraft. Design is defined as any arrangement of lines, forms, colors and textures (i.e. elements of arts) (Goldstein & Goldstein, 1966).

There are two kinds of design – structural and decorative. Structural design is the design made by the size, form, color, and texture of an object, whether it be the object itself, in space, or a drawing of that object worked out in paper. Decorative design is the surface enrichment of the structural design.

(Goldstein & Goldstein)

Of the two types, structural design is deemed essential to the handicraft while decorative design may be applied to create a richer quality.

The art principle “form follows function” is key to good design. To create a design is to ultimately achieve order and unity with the two other elements of handicraft – the materials and techniques. To come up with designs that are original and have aesthetic value requires creativity and ability inherent to the designer. There is no definite procedure to follow but if an object is created with an intention for use, there are four requirements to fulfil for a good structural design (Goldstein & Goldstein), namely:

1. That in addition to being beautiful, it is suited to its purpose;
2. That it is simple;
3. That it is well-proportioned;
4. That it is suited to the material of which it is made and to the processes which will be followed in making it.

To elaborate on the structural design requirements, let us use a teapot (Figure 1) as an example. Following the principle “form follows function” means that the shape of a teapot including other features like a cover or handle must facilitate its function. The chosen material to create the jar must be malleable and will be able to hold liquid. The cover must be designed so that it protects the content from impurities. The shape of the handle should be such that it is easier to tilt or carry. As a whole, it must be simple and well-proportioned. The teapot in the example has a structural design and gleaming natural color that looks adequate so addition of decorative design may become superfluous. In its simple elegance, the design allows the teapot to fulfill its purpose and enables the material to express its characteristics.
When the requirements for the structural design are fulfilled, only then the designer or the craftsman will think whether the form, color and texture have imparted enough interest in the object. If there is a “sense of bareness” that needs to be addressed, then decorative designs may be added (Goldstein & Goldstein). Still, there are considerations to be fulfilled such as to:

1. Practice moderation in decoration;
2. Place decoration in structural points and aim to strengthen the shape of the object;
3. Allot background space to give an effect of simplicity and dignity to the design;
4. Cover the surface quietly (for surface patterns);
5. Study the background shapes so it’s as beautiful as the pattern to be added;
6. Use decoration that is suitable for the material and the purpose.

The most common error in adding decorative design is departing from the ‘integrity of the material’ by imitating real objects, such as flowers and fruit. Take for example a flower vase which was intended as a platform for flowers and is assumed to be less conspicuous than the flowers to be placed in it. The flower vase (Fig. 14) shown appears to be made as a display in itself. It tried to model the shape and texture of a sea shell and the cluster and texture of real flower and leaves complete with colors, suggesting an attempt to ‘deceive’ instead of adapting the flower design for a flat surface. For a structural design, the vase appears to be stable but may still be improved as spout is too wide to hold a bunch of flowers that would balance with the base. Finally, if this is to be used as a flower vase, it might draw attention away from and overpower the real flowers.

Thus, it is important to maximize order and unity in the design and function by proper planning and searching for the best technique in creating the design before doing a project.
Activity 7.1 Idea File
Collect images or pictures of handicraft products or other visual arts that illustrate the different art elements and art principles. It will become part of your “idea file” – a collection of good ideas and good taste!

<table>
<thead>
<tr>
<th>Art Element or Design Principles</th>
<th>Example of handicraft or artwork (image)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

Activity 7.2 Think, pair, share!
Reflect on the following statements. Do you agree or disagree with the statements?

- Imagination is inspired by our awareness of the activity around us.
- We need not be especially gifted to be a successful designer, but we do need to have the desire and must make the effort to develop greater sensibility toward creative living.
- Immersing oneself with good designs is a way to develop a sense of good taste.
- Freedom of expression does not mean a distortion of values and much less an abuse of common sense.
Activity 7.3 Design Analysis

Given below are two teapots with different structural and decorative designs.

- Explain how each teapot fulfilled the requirements for good design (both structural and decorative design).
- Which one is better? Please explain your answer.
- Suppose you need to buy one teapot, which one will you buy? How much will you pay for each teapot? Please explain your answer.

A

B
Lesson 8: Functional Knowledge in Project Planning

At the end of the lesson, the learner is expected to:
1. Outline the parts of the project plan and its purpose
2. Create a project plan for a selected handicraft project
3. Explain the importance of project planning

IMPORTANCE OF A PROJECT PLAN

Plan Ahead!

The foundation of any work is a good plan. A good plan is a management tool that can save countless hours and (hard-earned amount of money) in revising, restructuring, and other ineffective actions (Goldsmith, 2005). In handicraft, a plan is particularly helpful since the materials may be expensive and are used up in the process. A revision of a project due to a lack of plan is indeed costly. Aside from the time and financial considerations, a project plan helps you implement the appropriate design and choose the materials and techniques you need. Thus, it facilitates a systematic and orderly work system as well as independence with minimal supervision from the teacher. It can also help in anticipating problems and minimizing hazards. For the teacher’s part, it is a monitoring tool to easily follow a student’s progress or trace a problem.

The general goals of planning are to:
- Economize on materials, efforts, and techniques;
- Produce highly acceptable products; and
- Establish comfort and efficiency in work.
The Project Plan or Work Plan Sheet

The following are the contents of a project plan:

**Perspective/Pictorial view.** It is a perspective drawing showing the different sides (front, back, top or bottom) of the project with corresponding shapes, structural and decorative designs and dimensions – hence a *product specification*. Brief specific descriptions may be included if details could not be presented in the drawing; such as how a product is opened or operated. This part helps the craftsman envision the final output of the product.

**Work drawing.** This is another drawing indicating the dimensions and shapes of individual pieces of a project and how each piece is related to each other. Details, patterns and other parts like seams, fasteners and the number of pieces are also included. This will serve as guide to pattern-making.

**Bill of materials.** A listing of all the materials and supplies needed for the project. It includes the estimate amount and product specifications such as the color, thickness or size. This may also include other expected expenses such as transportation, fuel, water and labor. For fuel, such as propane gas, the estimate cost must be based on the length of time the tank was used. For labor cost, the current minimum daily wage or the prevailing rate of the worker (whichever is higher) is a good basis to use. The bill of materials and other expenses becomes the basis for computing the production cost and eventually, the price of a handicraft product.

**Tools & equipment.** A listing of the tools and equipment needed for the project. For school-based projects, if the tools are to be borrowed from the machine shop, the school policy for borrowing and using tools and equipment must be observed. This part of the plan will help ensure that the tools are available, prepared, or repaired.

**Work procedure.** This is the detailed description of the production techniques and is outlined in proper sequence. Work specifications are also included like the type of stitch to be sewn or if a handle will be riveted or glued. If you are not sure about certain steps, this part can be analysed with the teacher to minimize mistakes. The goal for this part is to ensure a good work flow. Indicate an estimate of time in finishing each part.

**Safety measures or precautions.** This is a list of safety reminders based on the potential hazards due to the nature of the handicraft project, the work sequence and the tools to be used. This part instills the safety consciousness in the worker.
Activity 8.1 Craft Journal Entry/Think Aloud Record
Answer the following items without referring to your notes.

Provided inside the box below are the major parts of a project/work plan sheet. Re-arrange the parts according to the recommended sequence for a Project Plan Sheet and across each part, write its purpose.

- Bill of materials
- Perspective drawing
- Safety measures or precautions
- Work drawing
- Work procedure
- Tools and equipment

Activity 8.2 Think, pair, share!
Answer the following items. Look for a pair and discuss your answers.

- What are the reasons for having a work plan sheet for every project?
- How is work drawing different from pictorial/perspective drawing?
- Is working on a project plan delays the actual process of working and finishing the handicraft?
Activity 8.3 *Handicraft Project*
As an exercise in project planning, choose a partner to work with the project. Together, base on your skills and the availability of the materials, choose a simple handicraft project. Create and implement your project plan. Use the evaluation rubric for evaluating your partner while performing the procedures and finishing product.

**Did you know?**
Examples of handicrafts that are doable for beginners:
- Tie-dye
- Shell craft
- Origami
- Paper Mache (Taka)
- Paper Tolle

Interesting Materials:
- Fish scale
- Chicken feathers
Lesson 9: **Evaluating Handicraft as a Project and as a Potential Product in the Market**

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**Learning Goals and Targets**

**At the end of the lesson, the learner is expected to:**
1. Identify criteria for product and performance evaluation in handicraft
2. Appraise handicraft product

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**PRODUCT PERFORMANCE EVALUATION**

*Ratings Please! How do you appraise a handicraft project?*

Evaluation is making value judgment about the worth of an object. To evaluate a handicraft, it entails taking into account the purpose of the evaluation and to gather all relevant information to determine a product’s worth. It is necessary to determine the purpose of the evaluation because it is where the criteria are based. In most cases, the evaluation will always be anchored on the elements of handicraft (i.e. materials, technique, and design) and principles in handicraft and arts. In this lesson, the evaluation of handicraft will be limited to the following purposes:

- the first is the **performance evaluation** of the handicraft maker;
- the second evaluation is two-prong: **product evaluation of a handicraft as an artisanal product** and **as a potential product for sale**.

**Performance Evaluation.** The evaluation of how the handicraft maker works requires both an observation of the process and the product. What is to be evaluated is the maker’s psychomotor skill particularly on the skilful performance that involves speed and complex movement patterns. For an expert craftsman, evaluation includes the ability to modify work to fit special requirements or to solve a problem as well as the
originality or innovation. An example of a scoring guide for judging a handicraft maker is presented in Table 9.1.

Table 9.1. Scoring Guide for Performance Evaluation in Handicraft

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Ideal Score</th>
<th>Actual Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Design</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creates original designs</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Follows requirements in design</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Correct application of design elements</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uses available, indigenous materials</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>Exhibits economy in the use of materials</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>Shows honesty and integrity of materials</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td><strong>Techniques &amp; Skills</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uses the best techniques for the design and materials used</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Exhibits correct processes and procedures</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td><strong>Tools</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uses appropriate tools, operates tools skilfully, takes good care of tools</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td><strong>Work Attitude/Ethics</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibits positive work attitude</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Works independently</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Takes initiative</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Displays cleanliness and order at work</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Plans work properly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creates a work plan sheet with complete information</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Works according to the time table</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Displays safety consciousness and avoids hazards</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>Assumes correct posture at work</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td><strong>Total Score</strong></td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

(Adapted and modified from Arribas, 2009)

Handicraft as an Artisanal Product. The primary emphasis of evaluating an artisanal product is how the use of standards for production and design are exemplified in the product. A handicraft product has been produced very well if for instance, it is to be compared to similar products according to some hierarchy of qualities and it will be picked out as the best. It denotes that the product stands out or is comparable to the best there is. The following are some criteria used for judging finished handicraft product:
Table 9.2 Criteria for Judging a Handicraft Product

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Ideal Score</th>
<th>Actual Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Design (30%)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Original, innovative in concept and design</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Appropriate for the intended use</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Beautiful – appropriate application of elements and principles in art, well-proportioned, structurally stable</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td><strong>Material (30%)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriate choice for the design and function</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Materials are readily available – legally approved for use, environment-friendly</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Characteristics of the material contribute to the appeal of the product</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Mature and well-seasoned materials, of good quality</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Properly and adequately processed</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Materials are economically used</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td><strong>Technique (40%)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Techniques are suited to the design and materials</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Construction techniques blend well with the design and appeal of the object</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Well-exhibited technique, from pre-construction to finishing, results to a strong and durable product</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Fine craftsmanship</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td><strong>Total Score</strong></td>
<td></td>
<td>100</td>
</tr>
</tbody>
</table>

(Adapted and modified from Arribas, 2009)

*Handicraft as a Product for Sale.* In addition to the quality of craftsmanship in a handicraft product, additional factors must be included in its evaluation to gauge its potential as a product for sale. Some of the factors for consideration are as follows: market potential/demand and value, supply, production time, and pricing.

*Market Potential*

Who are the buyers of the handicraft product? How many are they? Where are they? There is a need to determine the profile and size of the target market of a handicraft product, the existing competitors and the market share of the competitor. How many times will one consumer buy the same handicraft? Will the demand for the product be saturated for a short time (before you have return on investment)?
Market Value

Will the handicraft product fulfill a need or purpose? Will it be used on a daily basis? Do consumers appreciate the product? Will it generate esteem for having owned one?

Production Factors

Is there abundant supply of materials in the locality? Will you produce the materials or buy from existing suppliers? An abundant material within the locality would mean less cost for transport and that it can sustain income for local farmers or fishermen. Can production cope with the demand? Can it be standardized?

Pricing

What is the prevailing price of similar item in the market? Is the cost of production too much for the intended price? Can the cost of production be minimized? Can you add value to your product (e.g. additional function, unique design) to increase its price and still be attractive to the consumers?

It should be stressed that these are preliminary and basic steps in evaluating a product for its market potential, however, the information you will get through these questions can be enough to gauge whether or not the handicraft product is worth your time and effort. An in-depth study of a product’s feasibility is needed and is usually insightful if done when actually engaged in handicraft production and promotion. Thus, embarking on a specialized study in handicraft may be fruitful towards that end – of being an expert craftsman or handicraft entrepreneur.

Activity 9.1 Craft Journal Entry/Think Aloud Record

Answer the question.

- High-quality craftwork presumably can be distinguished from low-quality handwork. Can you do this? If so, what criteria will you use to make such judgment?
Summary

Handicrafts are culture materials that reflect the way of life of people, especially those that may have been lost to us due to our inability to document or pass down traditions and skills to the younger generation. Handicrafts manifest Art and the Art is needed to produce handicrafts that are of value. Handicrafts, if done well, have economic value and have become a source of livelihood for many people either as owners or entrepreneurs of a handicraft business or employees of the industry. As a personal skill, handicraft is a medium for gaining physical and psychological benefits such as dexterity of hands, creative thinking, self-confidence, and positive self-worth. Engaging in handicraft activities also cultivates entrepreneurial mind-set and qualities since it promotes the development of qualities that are also characteristics of entrepreneur. Some of these qualities are competence, creativity, persistence and determination, commitment, and compassion.

The Philippines is known for the handicraft skills and products of our people. Each region can boast of its own unique handicrafts where we, Filipinos, can be truly proud of. Some of the highlighted handicrafts from the different regions are the loom weaving of the Cordillera Region, *calado* from Lucban and Taal, whittling or wood shaving from Pakil, marble craft from Romblon, and *Tnalak* of the T'boli tribes in South Cotabato.

Learning about handicraft requires knowledge of its basic elements: the materials, techniques and designs. In all handicraft projects where the products will be used, the principle that the form should enable the object to fulfill its function or purpose must be followed. In addition to this basic rule, there are other principles such as: the economy and integrity in the material and techniques; that learning must proceed from simple to complex; and that handicraft demands attention in mind and regard for the influence of the working environment, tools, and equipment. A craftsman must also choose the best technique possible for accomplishing a design and in doing so, create a product that has individuality and is unique.

As with all activities, handicraft making may pose hazards to the safety of the worker, other people, and the environment. In this regard, safety precautions and measures must be practiced. There is a need to know first the proper procedures to making a handicraft, then to use appropriate tools for the job and finally to practice safe personal work habits. Accidents do happen even to the most cautious people but minimizing the occurrence of accidents is less costly than treating the effects.
A successful handicraft production is made possible with a properly planned work. Planning will ensure that all the resources are optimized, hazards are anticipated, and projects are accomplished in a given time frame. To plan a handicraft project requires envisioning the finished product using drawings, identifying the materials, tools and equipment to be used, outlining the work procedure and the safety measures.

Planning also anticipates and facilitates evaluation – a very important process. Evaluation is important in handicraft because it provides value judgment to the product and the performance of the maker. It gives feedback whether or not the activity is worth the resources expended in its production, including the time and effort of the maker. Evaluation also gives feedback about the commercial value and potential of the handicraft as a creative product.

Handicraft is a celebration of the culture, talents and skills, as well as the economic potential of the people.

**Author**

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**Contributing Writers**

Consuelo T. Chua
Leah Dela Vega
Glossary

**Handicraft** - is a product made from indigenous material created by hand or by using only simple tools to serve a purpose or fulfill a need

*Crafts whose names are derived from the materials used:*

- **Bamboo craft** - a handicraft made largely from bamboo
- **Coconut shell craft** - a handicraft made largely from mature coconut shell
- **Fiber craft** - general term for handicrafts that use fibers such as coir, abaca, jusi, buri or piña to create objects using either hand loom, lap loom, loomette, inkle loom, backstrap weaving or spool/tube weaving
- **Leather craft** - handicraft made from animal skins, hides or kips (collectively known as pelts)
- **Metal craft** - a handicraft made from metal usually aluminum, brass, and copper
- **Rattan craft** - a handicraft using rattan as materials
- **Shell craft** - a handicraft made from shells such as Mother of Pearl shell, Giant clam, Kapis and Script shell.
- **Woodcraft** - a general term for handicrafts made from wood; wood carving is a special handicraft that applies carving techniques to wood

*Crafts whose names are based on the techniques applied:*

- **Appliqué** - a handicraft made by applying design, fabric or ornament to another surface; a needlework technique where a fabric is sewn or attached to another fabric
- **Batik printing** - a handicraft using cloth that is traditionally applied with a design using wax-resist dyeing technique - where a cloth is soaked in wax then scratched to create designs
- **Carving** - the technique of scraping away pieces of the material using tools to create structural or decorative design
- **Collage** - a technique of creating a visual artwork by assembling a collection of different materials thereby creating something new
- **Crochet** - a lace-making method of fabric construction done by looping a single thread with the use of a hook
- **Cross-stitch** - a counted-thread embroidery technique employing X-shaped stitches to a fabric, usually an Aida cloth, to create a pattern or design
- **Decoupage** - the technique of decorating an object by gluing colored paper cut-outs to create a new visual combination
- **Embroidery** - the general term for the technique of creating a design to a fabric using colored thread or yarn
- **Etching** - the technique of creating design using strong acid to cut into an unprotected part of the metal or glass
- **Knitting** - a technique to construct fabric by intertwining yarns in a series of connected loops using two (knitting) needles
- **Macramé** - a method of fabric construction using knotting techniques rather than weaving or knitting
Origami - the traditional Japanese art of paper folding
Silk-screen printing - the technique of transferring design to fabric or other surface using silk-screen
Smocking - an embroidery technique that gathers fabric using different stitches to create design and texture and incorporate stretch
Tatting - a lace-making technique done using a shuttle to make a series of knots and loops
Tie-Dyeing - a process of tying and dyeing a piece of fabric or cloth to create design
Weaving - a technique of fabric construction where two sets of yarns are interlaced at right angles; the interlacing yarns are categorized as warp (longitudinal or lengthwise) and weft (woven between the warps, horizontal)

Crafts whose names are based on the product:
Bag making - the use of technique, usually weaving or sewing, that results to a bag
Basketry - a general term to include basket-making, basket ware or basket work that uses a process of weaving pliable materials into a container or basket
Ceramics - a product of kiln made of clay
Papier-mâché - handicraft produced from paper pulps and hardened to form intended design or object
Pottery - a handicraft that produces pots using clay mixed with other materials; if clay is to be heated in a kiln, it creates a ceramic
Quilt - a handicraft made of cloth produced by sewing three layers of cloth: a woven cloth top, a wadding and a woven back; the top cloth is made from different pieces of cloth chosen to create design or a patchwork.

Creative abilities and strengths (in Vicencio, 1993)
fluency - skill in generating many ideas or produce meaningful relationship
originality - skill to think of ideas that are unexpected, rare, or unique
elaboration - ability to fill in various details necessary to produce meaning in ideas
resistance to premature closure - a behavior that signifies openness and delaying judgment while information are inadequate or incomplete
intrinsic motivation - motivation that comes from within the individual’s desire rather than external or through the use of reward
unusual visualization - ability to see things in new ways or to see commonplace objects and perceive it in different ways
internal visualization - ability to visualize beyond exterior and to pay attention to the internal dynamic working of things
richness of imagery - ability to create strong, sharp, distinct pictures in the mind of the others who must feel an impact and must be able to see the image clearly and distinctly
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