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DRAFTING A BASIC PATTERN AND  
ADAPTING IT TO A SPECIFIC DESIGN  
FOR A FILIPINO FIGURE

by

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B.S.E. National Teachers College  
Manila, Philippines 1950


Presented in partial fulfillment of the requirements  
for the degree of  
Master of Science in Home Economics

MONTANA STATE UNIVERSITY

1960

Approved by:

  
Chairman, Board of Examiners

  
Dean, Graduate School

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## CHAPTER I

### INTRODUCTION

In the author's country, the Philippines, the Filipino women find it necessary to draft their own patterns for making garments instead of buying the ready-made patterns. The patterns for sale in the Philippine Islands are imported from the United States. These are made to fit American people but are not suitable for the Filipinos. These commercial patterns are standardized and there are very few women who could really match their measurements to the patterns.

The Filipino women are short waisted, smaller in the bust, and short limbed so that they cannot use the commercial patterns. The women find great difficulty in adjusting and altering these patterns.

There are only two stores in Manila where commercial patterns are found, the Aguinaldo Department Store and the Heacock Department Store. The patterns are expensive as the cost of one is approximately equal to the cost of one dress made by the seamstress. In other words, the labor is cheaper than the cost of the commercial patterns. The people prefer to go to the dress shop and have a dress made in twenty-four hours rather than to make alterations on the pattern before cutting the cloth.

Anywhere in the Philippines, from the big cities to the small towns, one can see dress shops on every street. The American people who come to the islands have no problem in acquiring beautiful dresses because they can go to the dress shop and tell the seamstress the

design they want to have made in twenty-four hours. Very few people care to buy the ready-made dresses which can be found in the department stores.

Dressmaking is so important to the Filipino women, for both young and old, that it is included in the school curriculum from grade four in the primary grades to fourth year high school. In the fourth grade, children are taught simple sewing. In the fifth grade, they are taught to sew cooking outfits such as an apron, pot-holder, cap or headband and undergarments such as panty and chemise. In the sixth grade they are taught to construct a simple school dress, chemise and nightgown. The making of baby layettes is taught in first year high school, children's play clothes and afternoon dress in the second year, a Filipino dress and casual dress in the third year, and a graduation dress in the fourth year. This requirement of dressmaking in both public and private schools in the Philippines enables the students to prepare to be good homemakers and to help the family income by sewing their garments.

Dr. Wyburn (15) of Teachers College, Columbia University, reported that of 214 foreign students who were studying clothing and textiles in colleges and universities in the United States, 99 said they wanted more help with pattern making. A student from the Philippines said that in her country it would cost more to buy a commercial pattern than to pay a dressmaker to make the garment. Others commented that ways to prepare patterns were their most urgent need.

The purpose of this paper has been made to find an efficient method for drafting a basic pattern for the Filipino women and to offer

suggestions for adapting original designs from the basic pattern.

### The Problem

How can a basic pattern be made for a Filipino figure, and how can this basic pattern be adapted to specific designs?

### Problem Analysis

The problem has been divided into the following questions:

1. How can a basic pattern be made from measurements for the Filipino figure?
2. How can the basic pattern be adapted to a specific dress design?

### Delimitations

This study was limited to the construction of a basic pattern for a size 14 Filipino figure.

The adaptation was limited to a selected design for an afternoon dress.

### Definition of Terms

Basic Pattern: A pattern of the very simplest type, having normal seam lines, and having no fullness or design lines of any kind.

## CHAPTER II

### REVIEW OF LITERATURE

#### A. The Importance of the Study of Making the Pattern

According to Wyburn, (15) there are foreign students from 50 countries of the world who are in American universities and colleges taking textiles and clothing courses. These students from Japan, Thailand, New Zealand, Turkey, Africa, China, India, Korea, Iran, and the Philippines said they wanted more help with pattern making. These countries do not have mass-produced clothes, but the clothing is made by tailors and dressmakers.

From the Institute of International Education, Wyburn obtained a list of foreign students who have studied Home Economics in American universities and colleges from 1952 to 1956. Most of these institutions reported that they had a high degree of interest in the problem of improving Home Economics educational programs for students from foreign lands.

A questionnaire was sent to 448 foreign students and to 198 college clothing and textiles teachers. Response was received from 214 of these; 126 were currently studying in the United States and 88 had returned to their homes. Their replies contributed information about clothing practices, customs and needs, and expressed ways in which clothing and textile educational programs in American colleges and universities might become more functional for future foreign students.

Comments such as this were made, "When I return to my country to teach clothing, I must know the best way to prepare patterns." Another student commented that, "When I go back to my country I do not think I could make any dress unless I carry my pattern with me from the United States."

Cutler (6) reported the same type of need for standardized patterns in Indonesia, where basic patterns were drafted from measurements of Indonesian women. After great effort, McCall's pattern company agreed to print the patterns for use in Indonesia. This involved changing measurements from inches to centimeters, writing instructions in the Indonesian language, and planning the layouts for the widths of material available in Indonesia.

#### B. Geography of the Philippines

The Philippines are located at the northernmost part of the Malay Archipelago, lying about 500 miles southeast of Asia, approximately between  $4^{\circ}$  and  $21^{\circ}$  north latitude (1,150 miles) and  $116^{\circ}$  and  $127^{\circ}$  east longitude (680 miles). They are bounded on the north and east by the Pacific Ocean, on the south by the Celebes Sea and on the west by the South China Sea. The entire group lies just north of the equator within the tropical zone.

Spencer (14) said that more than 7,000 palm-studded islands make up the Philippines, sprawled across 1,156 miles of the western Pacific. Only about 2,440 islands have names; more than 4,300 have not been given names. About 500 of the islands have an area larger than one square mile. The entire area of the archipelago is 115,700 square miles, not much

larger than Arizona. This exceeds the combined areas of the states of New York, New Jersey, Pennsylvania and Delaware; it is slightly less than the area of the British Isles or the area of Italy; it is smaller than Japan. The Philippines rank fifteenth in size among the nations of the world.

Benitez (2) said the two largest and most important islands, Luzon in the north and Mindanao in the south, cover 40,420 and 36,537 square miles respectively, or about 68 per cent of the total land area of the archipelago. There are nine islands chiefly in the Visayan group, with the area ranging from about 5,124 square miles to 1,571 square miles; they are: Samar, Negros, Palawan, Panay, Mindoro, Leyte, Cebu, Bohol and Masbate.

The chief commercial cities are Manila, Cebu, Iloilo, Davao and Zamboanga. Manila was formerly the capital of the Philippines, but five years ago the city of Quezon, which is a suburb of Manila, became the official capital.

The population increase of the country has more than doubled in the 36 year span from 1912 to 1948. At present the population is about 23 million, of which more than 60 per cent depend upon farming for their livelihood. There is plenty of fertile land suitable for farming. Agriculture experts reported that only about two-thirds of the Philippines' available crop land has been developed.

Scholastic Magazine (13) reported that rice and fish are the mainstays of the Filipino diet. Chief agricultural exports are abaca (world-famous Manila hemp-rope), coconut products, sugar, pineapples and tobacco. Coconut products in the form of copra, desiccated coconut and coconut oil

rank among the export crops of the Philippines. Other important exports are lumber, hats, pearl buttons, canned pineapples, embroidery, rattan furniture and some crude rubber.

The chief imports of the Philippines are foodstuffs which could easily be produced in the country itself; rice, the chief staple food of the Filipinos, ranks first. Other imports are the manufactured articles of cotton fabrics, iron and steel products, automobiles and automobile parts, paper and paper products, silk and silk articles, meat and dairy products.

Huge tropical forests, covering 60 per cent of the islands, yield valuable timber for construction and cabinet making, as well as gums, resins and other forest products.

The Philippine Islands abound in deposits of gold, silver, copper, iron, uranium and other valuable minerals. Since the early 1930's, the islands have made more rapid progress in gold production than any other country of the world. The production of gold, which is found in both lode and placer deposits, surpasses that of Alaska. There were 40 gold mines in 1940. Prior to World War II, the Philippines ranked among the major world producers of gold, with the annual production valued at more than \$30,000,000. The principal gold-bearing districts are the Mountain Province and Camarines Norte in the island of Luzon, Surigao in Mindanao, and Masbate in the island of Masbate.

The climate of the country is divided into seasons. The cool dry season is from December to February; the hot dry season, from March to May; and the rainy season from June to November. The rainy season reaches its maximum in July and August, when the rain is constant and heavy. The total rainfall has been as high as 114 inches in a year.

The islands are tropical and mountainous, with lush vegetation. Not less than 10,000 species of plants and ferns have been found in the islands. Philippine waters contain 2,000 varieties of fish. Monkey-hunting eagles, giant bats, flying squirrels and tiny mouse deer are common sights.

Anderson (1) reported the great majority of the 23 million people of the Philippines belong to the Malayan race, or the Oceanic Mongols. However, they are not the original inhabitants, as these were the aborigines, who are small, black-skinned, kinky-haired people called Negritos. They resemble the aborigines of Northern Australia. They number about 70,000 and are scattered throughout the jungles.

The first invaders of the Philippines were light brown people with straight black hair and dark brown eyes. These people, called Malaysians, were finely formed, muscular and active. They came from southeastern Asia and Malaysia, migrating to the islands and killing the native Negritos or driving them back into the jungles. These early Malayan tribes were primitive people, who were themselves driven back by later waves of more civilized Malayan tribes. The wild Malayan tribes now inhabit the mountain regions of northern Luzon.

The civilized Malaysians occupied the low country and the coasts of all the islands. Due to religious beliefs, they were divided into three groups; Pagans, Moslems, and Christians. The Moslems are of the Moro tribes of Mindanao and Zulu; 92 per cent of the population are Christians. These Malaysians were the principal ancestors of what is now known as the Filipino people. From this group are derived most of the agricultural and industrial laborers, the business and professional men, the educators



and the social and political leaders. This group inter-married with the Spanish, Chinese, Japanese, Americans and other races, thus the Philippine people of today are a mixture of different races.

Spencer (14) stated that "the Filipinos pride themselves on having the only Christian country in the Orient, and often claim it is the third English-speaking country."

Scholastic Magazine (13) reports that the Philippines often have been described as a melting pot of the peoples. As a crossroads of cultures over the centuries, the various islands, even individual communities, differ widely in customs and language. Eighty-seven distinct languages and dialects are spoken.

Reflecting United States influence over the past 60 years, English is taught to all Filipino students. Spanish remains a favorite among the older people of well-to-do classes; however, the national tongue is Tagalog, the language spoken by the majority of the Filipinos in the island of Luzon.

### C. History of the Philippines

According to Benitez and Blount: (2-3) The archipelago was named after Philip II of Spain. The islands were under Spain for about three hundred years during which time the people were so discontented due to forced labor, heavy taxation, and the required contribution to church and officials that they revolted against the Spaniards in 1574. The Treaty of Paris, signed on December 10, 1898, ceded the Philippines to the United States, and the United States paid P20,000,000 to Spain.

The Tydings-McDuffie Act which provided for the independence of the islands after a ten-year period was passed in March 1934. On

November 15, 1935, the Commonwealth of the Philippines was inaugurated and Manuel Quezon became the first president.

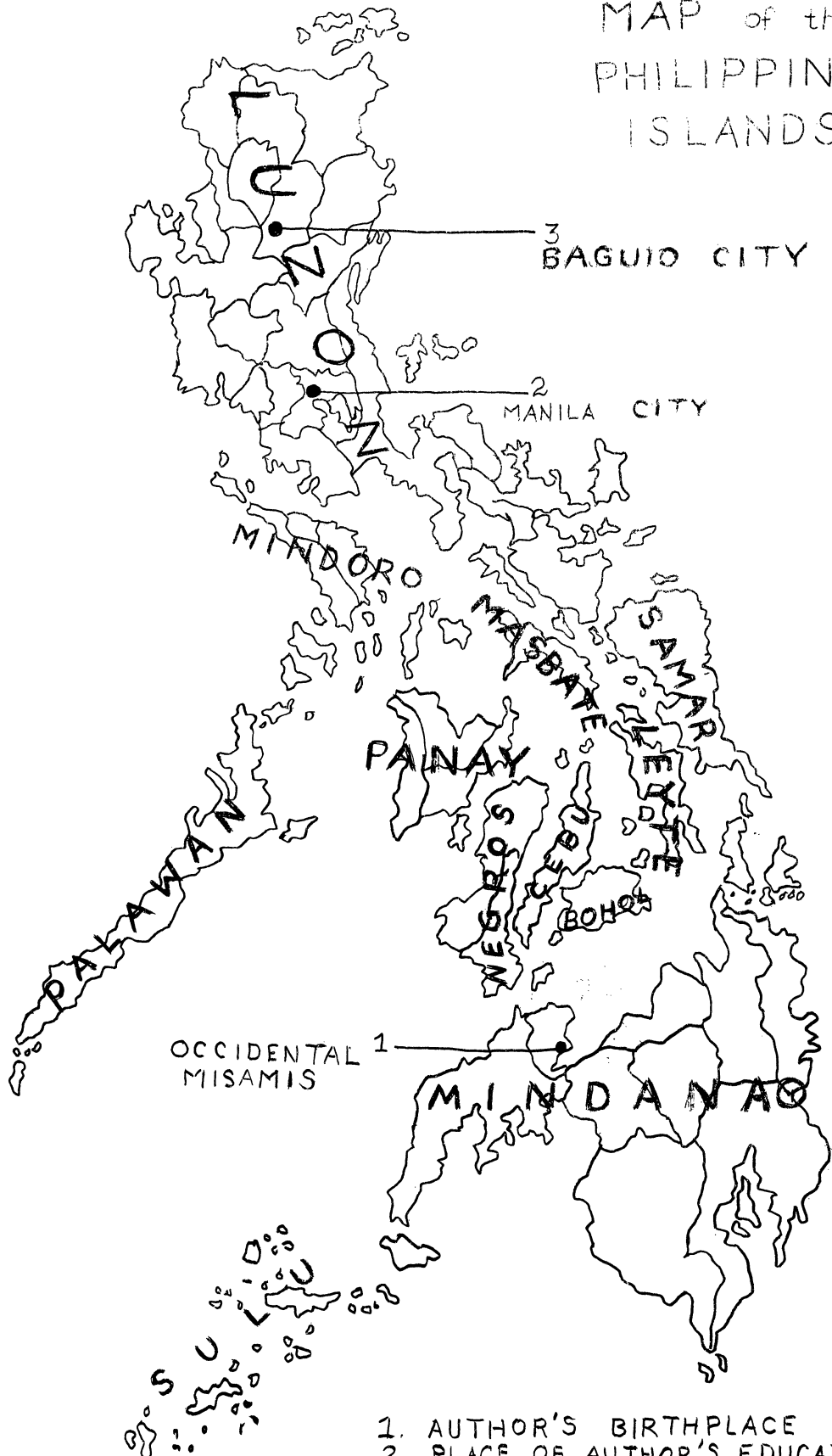
The Japanese took over the islands during the Second World War for a period of three years establishing a puppet form of government. During the Japanese occupation the people starved because the Japanese army commandeered so much food. Diseases such as tuberculosis, malaria and nutritional ailments flourished in the islands.

The Philippine islands were completely liberated by General MacArthur and his army on July 5, 1945.

The Philippine Republic was inaugurated on July 5, 1946, and gained complete freedom of the Philippines from the United States. Manuel Roxas was the first president of the republic.

The new republic was organized as a political democracy with a liberal constitution patterned after the constitution of the United States.

# MAP of the PHILIPPINE ISLANDS



- 1. AUTHOR'S BIRTHPLACE
- 2. PLACE OF AUTHOR'S EDUCATION
- 3. AUTHOR'S HOME

### E. Evolution of Philippine Costumes

According to Cordova (4) the evolution of Philippine Costumes can be divided as follows:

1. Pre-Spanish Period: The costumes of the early Filipinos, who were of the Indonesian and Malay races, were influenced by their contacts with China and India long before the Philippine Islands were found by Magellan on his second voyage of discovery.

The costumes of the women consisted of a long loose skirt called a "patadiong," reaching from the waist to the heels and folded in around the waist to hold it on. The upper part of the costume was a jacket, collarless and having long tight sleeves, but these sleeves gradually changed in style through the years, becoming looser until they finally developed into a short bolero, like a short sleeved kimona. The costumes of the wealthy were made of finely embroidered materials, local and imported, and were topped by voluminous silken shawls. The wealthy were fond also of jewelry, flowers and perfume. The costumes of the poor followed the same styles but were of cheaper materials and lacked ornamentation. All were influenced by the climate which necessitated simple, loose styles.

The costume of the men consisted of a short sleeved black or blue tunic which came below the waist and was worn with a skirt or loose pants. Underneath this was worn a sort of undergarment or loin cloth called bahag; turbans, showing Hindu origin wrapped their heads; leg bands and anklets, copied from Hindu and Chinese styles, circled their legs; rich jewelry and lavish ornaments were worn by those who could afford them. The costumes denoted a woman's or man's social standing, or lack of it.

These were the Pre-Spanish styles.

2. The Spanish Period - 16th and 17th Century: With the coming of the Spaniard and their missionaries, spreading the Spanish culture, the style of clothing of the natives changed definitely. The loin cloth gave way to the modest salawal; the turban gave way to the sala-cot, a much better protection from rain and sun, although in certain Philippine provinces both men and women still bind their heads in the ancient manner. The alampay was added to the dress of women to cover the bareness of their shoulders; the patadiong or Malayan skirt was kept by the native women, while the European skirt was adopted by the mestizas, or those of Spanish-Philippine parentage. Slippers were worn to complete the costume. The wearing of shoes did not become general for men and women until the latter part of the 19th century--first by the upper class and later by others.

3. Middle and Latter Parts of Spanish Regime: During the middle part of the Spanish regime certain definite changes took place in both men's and women's apparel, denoting both Occidental and Oriental influences. Though Paris was so far away, the Philippine styles were influenced by its dictates. Fine laces and silks were added to the Filipino costume. Although influenced by all these outside pressures, the Filipino costume of this period remained a distinctive one, a definite Filipino contribution to the world of fashions.

In the latter part of the Spanish regime, up to the last part of the 19th century, prosperity, richness and extravagance influenced Filipino styles of dress; the pigtail entered the hair style for men and was

worn among Tagalogs for a century or more; elegant shirts, silk trousers, beautifully embroidered camisas, costly sayas and valuable jewels were common among the opulent class, proclaiming their social distinction; the salacot, formerly an ordinary head covering, became expensive and ornamental; European shoes and black silk top hats found favor among the upper classes, especially government officials; a terno was adopted, eliminating the tapis usually worn over the skirts, to enable the Filipino woman to dress differently from her Malayan sisters and this style remains the same up to the present time.

The costumes of the poorer classes were in glaring contrast to those of the wealthy, consisting of simple, coarse gimara camisas, tapis and pants. The patadiong remained their skirt--the long bulky saya being too expensive and cumbersome.

The Catholic religion gave an opportunity to use scapularies, rosaries, medals and amulets for decorations as rich as the wearer's purse could afford.

4. The American Regime - 1898 to 1946: During this period the Filipino way of life was greatly changed by American influences, especially in regard to peoples' thoughts, ways of dress, and their economic, educational, social and political outlooks which, due to westernization, became more progressive. The Filipino dress, especially that of women, underwent many changes. Formerly fitted to a way of life hampered by ignorance, tradition and timidity, it now had to be made suitable for women's new and greater freedom and activity. The sayas and stiff, delicate, costly camisas were exchanged for the simple clothes of their occidental sisters, which change was accomplished by the revolutionizing of the terno

to suit local needs and color, and yet fulfill the native's desires for novelty, comfort and practicability. However, during all these changes and those still going on today, the Filipino dress has never lost its individuality, and the beautiful native costumes are still retained for social and gala wear in memory of the old days and to keep alive the true spirit of the race.

5. The Japanese Occupation - 1942 to 1944: The styles, ideals and cultural and political principles of the Filipinos were not noticeably affected by the three tragic years of Japanese occupation of their country since, passively and actively, all Japanese influence and ideology was resisted. Since the conveniences and luxuries of living, introduced by Western culture, were no longer obtainable, locally made articles became once more the accepted mode. Native products such as bakia shoes and slippers, hand bags and shopping bags of buri and buntal macramed, crocheted or knitted abaca twine, and woven abaca cloth, as well as beautiful ornaments of coconut shell, mother-of-pearl and sea shell filled the markets, showing an here-to-fore unknown boost in handicraft. The use of sinamay, piña and jusi was popular among the upper classes, while the clothes of the provincial people were made from home woven abaca and cotton, and dyed with colors derived from forest trees and plants. However, the creativeness of the Filipino people was not dulled by war, uncertainty, danger, hunger or death. Somehow, courage and strength were found to carry on their social affairs and festivities, and the gloomy ordeal of forced obedience to Japanese ideas and ideals by a people steeped in the principles of Christianity and democracy was endured, and was somewhat lessened by the sight of the native

women dressed in colorful balintawak and the men in Barong Tagalog. Personal taste and artistry dictated the fashion for each, shown by creations in women's footwear, carved from wood in beautiful designs for special wear and occasions, with simpler styles for everyday use of both men and women. Felt hats of pre-war years were replaced by hats of buntal and buri, and its appointed place in fashion was regained by the age-old salacote. Filipino fashion, individuality and creativeness were not crushed even by oppression and torture, but survived, with roots growing deeper and stronger.

6. Period of Liberation - 1945: For a year after the Philippine Islands were liberated from the rule of Japan by the American armies, fashion and styles were not of much concern to the Filipinos, but rather economic rehabilitation and buying for needs were uppermost in their minds. National costume thus remained unchanged for a year. However, as conditions became more stabilized, clothes designers began a change in fashion by removing the shoulder-covering pañuelo and using a gossamer stole. This change was opposed by conservative women as being immodest and destructive of the distinctive part of the Filipino costume and robbing it of dignity, beauty and originality, but it was popular with the younger women since it gave them a chance to show off beautiful shoulders and backs by use of the decolleté and it remains the most popular style in Filipino fashion today.

7. Period of the Republic - 1946 to 1960: During this period, noted for gaiety and extravagance, Filipino fashions underwent great



changes due to the influx of foreign goods such as costume jewelry, textiles, beauty aids, fashion magazines showing the latest trends abroad, and better means of air communication which resulted in the exchange of culture between the Philippine Islands and other nations. In spite of these and foreign influences due to Filipino participation in conferences and assemblies of the United Nations, and the examples of the dress of foreign women leaders, scholars and wives of representatives and diplomats, the basic style of native costume-- the terno for women and the Barong Tagalog for men-- was always retained as best expressing the racial culture and nature of the Filipino people. When worn abroad, these costumes evoked much admiration from people of other nations and were often acquired or copied by them. Thus, a place in the world of fashion was established for the Filipino costume.

In these years of independence, almost unbelievably beautiful creations have been turned out by designers and courtieres, blending native and foreign elements, in line, form and color. At frequent shows, charity balls and countless social functions graced by the wealthy classes, the varied adaptations of the terno worn by the women show the versatility and artistry of the Filipino mind with its ability to combine the fundamentals of the native costume with foreign elements of design and form without losing the sense of native ideals and traditions.

Among the women of the poorer and peasant classes, slightly different costumes are worn in various parts of the island. Generally, European dress has been adopted by the younger women, but the native skirt with black or colored tapi, a camisa and silk alampay to cover the shoulder is retained by the older generations. Instead of shoes,

zapatillas or cotchos are worn on the feet. All these are dark or gaily colored according to their use or the age of the wearer.

National dress for men still remains the Barong Tagalog, made of fine piña, jusi or ramie, worn with black trousers for formal wear and white for informal, by the well-to-do. Western styles of clothing are being more and more adopted by the younger men, usually with trousers of cotton, khaki, demin or rayon. For work in the rice fields, red chambray pants with Camisa de Chino or Morona made of piña, sinamay or jusi, are worn instead of the baro or shirt of western style.

To most true Filipinos, the beautiful national costume with its qualities of dignity, uniqueness of elegance is a matter for national pride and should be preserved in its original form with the traditional and appropriate pañuelo retained; and native materials such as piña, jusi and sinamay used for th skirts and camisas instead of foreign textiles.

But on the other hand, the terno without the pañuelo is favored by many of the younger women because it gives them a greater chance for variety in style, neckline changes and decolleté, and is less awkward in movement. It is to be hoped that the original beauty and graceful modest elegance of the original Filipino costume will not be allowed to be destroyed by modern trends in fashion.



Filipino Costume (terno)

## CHAPTER III

### PROCEDURE

#### A. Taking Personal Measurements

Body measurements, other than those for the sleeves, were taken as suggested by Cordova, Erwin, Pepin, Evans, Lewis, Rathbone and Tarpley. These are shown in figures 2, 3, 4, 5, 6, and 7. The sleeve measurements follow the directions given by Mansfield as shown in figure 8.

1. Preparation: The position of the person who is being measured is an important factor in the success of the undertaking. The entire body should be relaxed and in a natural standing position, chest up, arms hanging loosely at the sides, weight on both feet and heels near together.

The garment one wears while having her measurement taken should be light in weight and plain around the neck, shoulders, and armholes because bulky garments prevent the taking of accurate measurements. Shoes (high heels), underwear and foundation garments should remain the same throughout when taking measurements and at later fitting. Measure the right side of the body. To secure accurate measurements, remove the dress and have guide lines marked over a smooth fitted slip.

As one cannot take her own measurements, students work in pairs as they do for fitting.

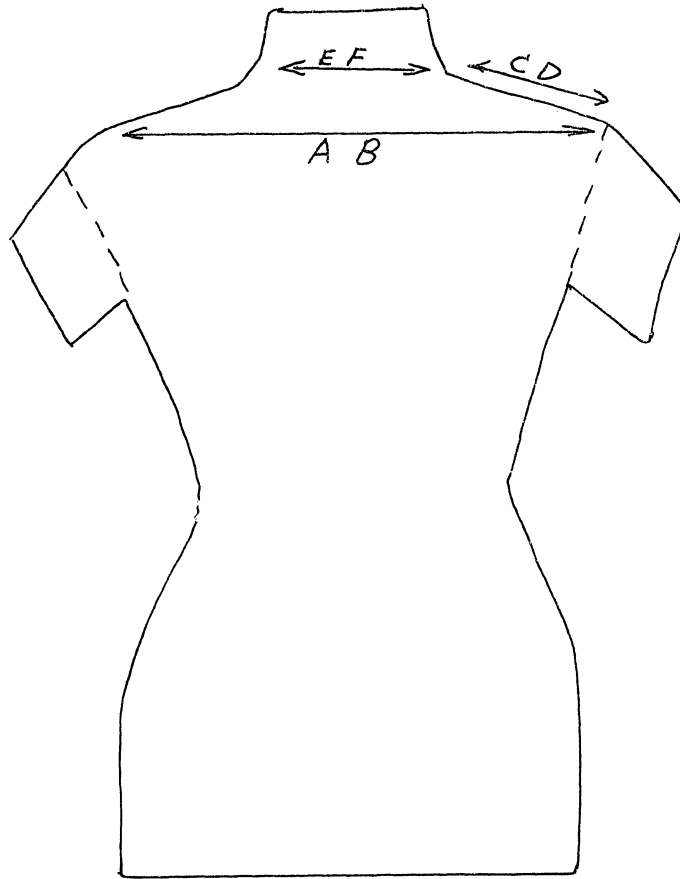


Figure 2

Shoulder: AB, from shoulder tip to shoulder tip.

Shoulder Width: CD, from shoulder neck base to shoulder tip.

Neck Width: EF, from shoulder neckbase to the other on opposite side.

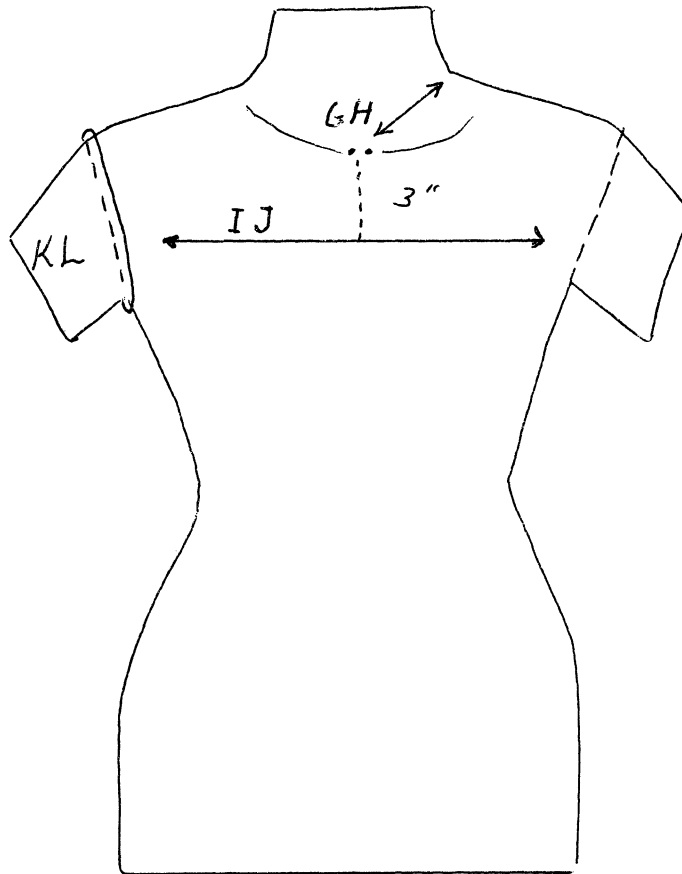


Figure 3

Neck Depth: GH, from shoulder neck base to center collar bone.

Chest: IJ, from armhole seam to the other.

Front; 3 inches below center collar bone.

Back; 4 inches below nape of neck.

Armhole: KL, measure around, add 1 inch for ease.

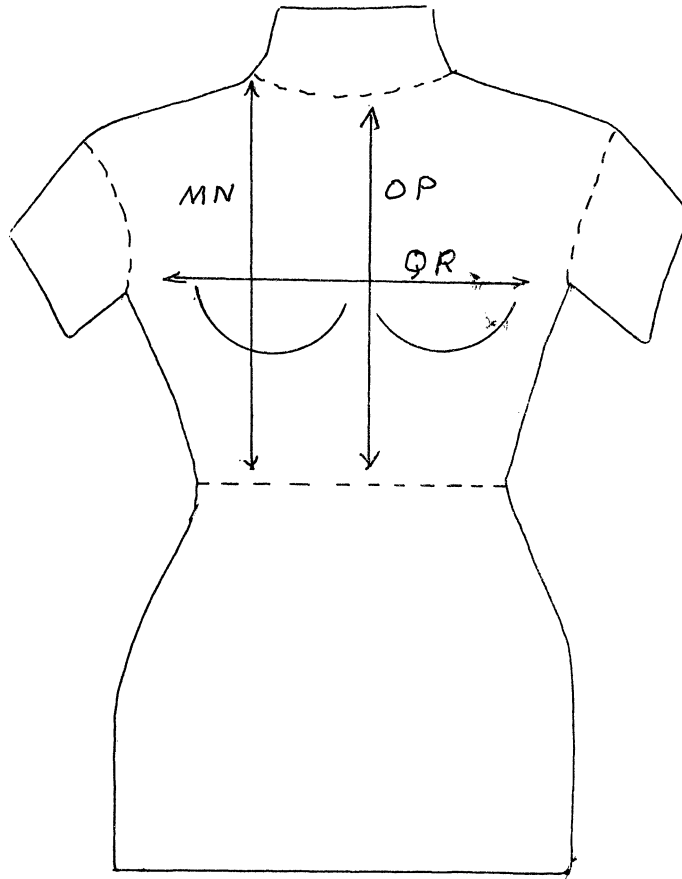


Figure 4

Full Length: MN, from shoulder neck base passing over the bust point to waistline.

Center Front:OP(Center Back), from center collar bone to center waistline. Back, from nape to center waistline.

Bust: QR, Measure over the fullest part of the bust keeping the tape slightly higher in the back. Take front and back separately. Take total.

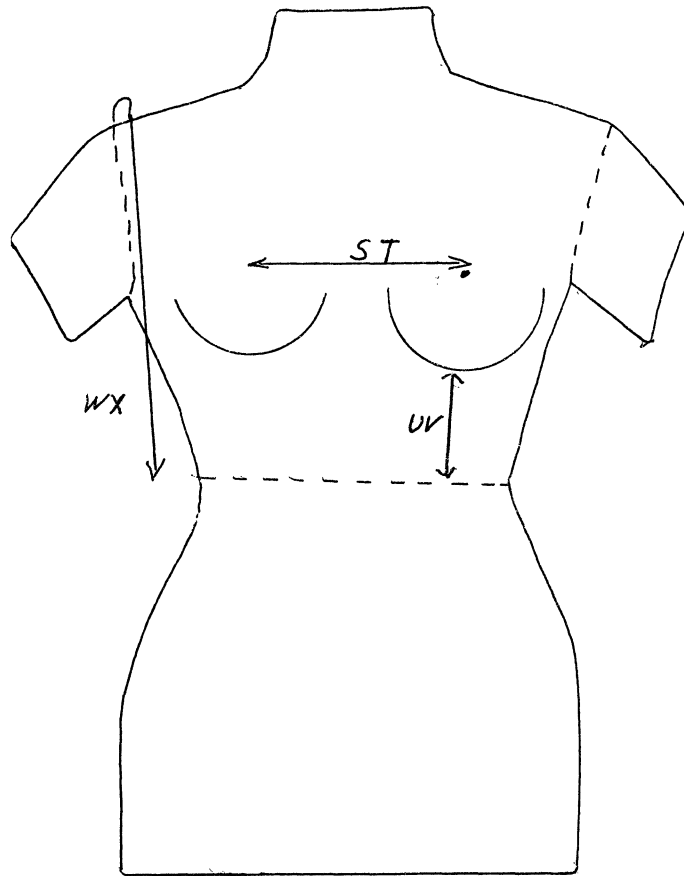


Figure 5

Bust Width: ST, from bust point to bust point.  
Bust Height: UV, from bust point to waistline.  
Full Side Length: WX, from shoulder joint follow  
low armeye line down 4 inches and then drop  
to side waist point.



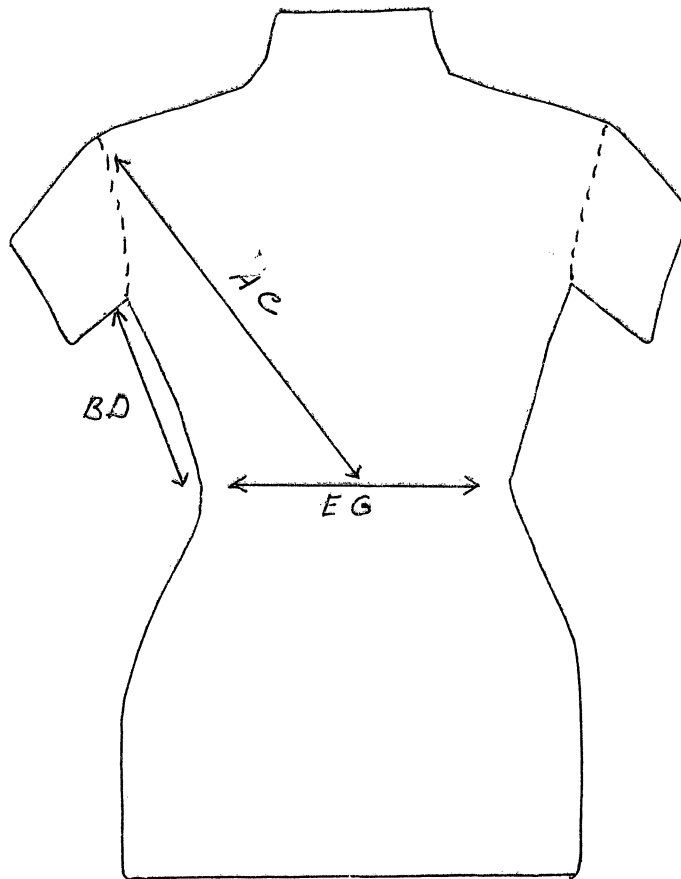


Figure 6

Slope of Shoulder: AC, from shoulder tip down across the point of the bust to center waistline.

Side Length: BD,  $\frac{1}{2}$  to 1 inch below armpit to side waist point.

Waist: EG, measure around the smallest part of the figure. From side waist seam to side waist seam. Take front and back separately.

Take total.

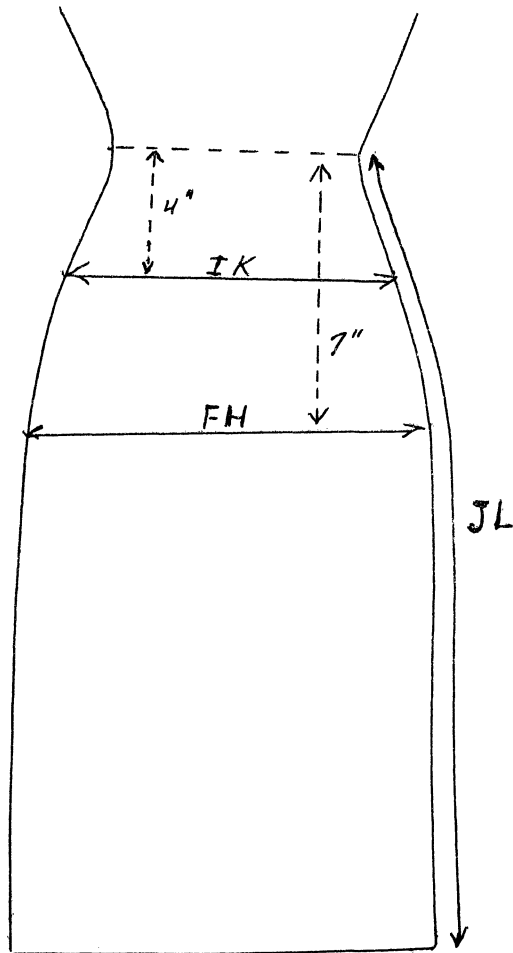


Figure 7

First Hip: IK, from side hip seam to side hip seam on opposite side. Four inches below waistline. Measure front and back separately. Take total.

Second Hip: FH, seven inches below waistline.

Procedure the same as the first hip.

Skirt to Hem: JL, take at side from waistline to hem.

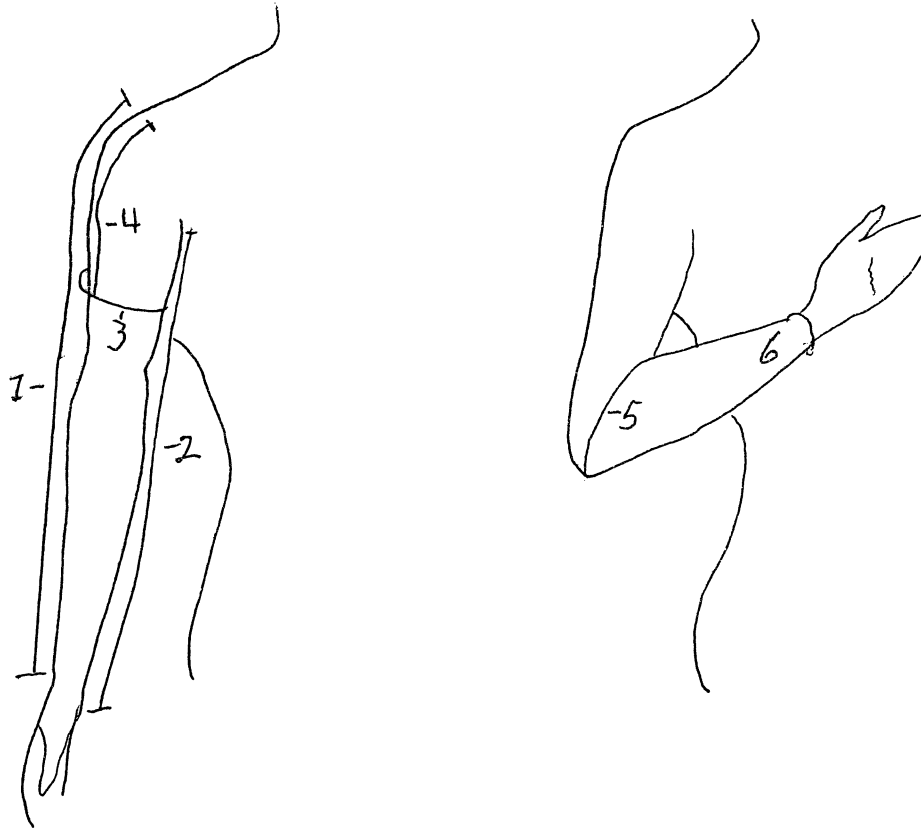


Figure 8

1. OVERARM LENGTH: From tip of shoulder over elbow to point just below wrist bone. Arm should be nearly straight.
2. UNDERARM LENGTH: From armpit down to center palm at wrist.
3. GIRTH OR BICEP: Measure around arm near armpit at largest part, add 2 inches to this measurement for ease.
4. CAP HEIGHT: From girth line to tip of shoulder. Increase  $\frac{1}{2}$  to 1 inch for shoulder pads. Increase  $\frac{1}{4}$  inch between sizes 12 and 14, 14 and 16, and so on.
5. ELBOW: Measure around elbow point with arm bent sharply. This measurement normally equals exact girth size; no ease is added, so it will be 2 inches less than girth in sleeve draft.
6. WRIST: Measure around wrist joint and add 1 inch for ease.

## WRITER'S MEASUREMENT CHART

	FRONT		BACK		TOTAL
SHOULDER	13	6 $\frac{1}{2}$	13	6 $\frac{1}{2}$	
SHOULDER WIDTH		4 $\frac{1}{2}$		4 $\frac{1}{2}$	
NECK WIDTH			5	2 $\frac{1}{2}$	
NECK DEPTH		4 $\frac{1}{2}$			
CHEST	13	6 $\frac{1}{2}$	13 $\frac{1}{2}$	6 $\frac{3}{4}$	26 $\frac{1}{2}$
ARMHOLE		8 $\frac{1}{2}$		7 $\frac{1}{2}$	16
BUST	19	9 $\frac{1}{2}$	17	8 $\frac{1}{2}$	36
CENTER FRONT-BACK		12 $\frac{3}{4}$		14 $\frac{3}{4}$	
FULL LENGTH		15 $\frac{1}{2}$		15 $\frac{1}{2}$	
DISTANCE-HIGHEST POINT OF BUST	7	3 $\frac{1}{2}$	7	3 $\frac{1}{2}$	
DEPTH OF BUST		5 $\frac{1}{2}$		7	
SLOPE OF SHOULDERS		15 $\frac{1}{2}$		15 $\frac{1}{2}$	
FULL SIDE LENGTH	14		14		
SIDE LENGTH	7		7		
WAIST	15	7 $\frac{1}{2}$	13	6 $\frac{1}{2}$	28
HIPS-FIRST	18	9	17	8 $\frac{1}{2}$	35 $\frac{1}{2}$
HIPS-SECND	19	9 $\frac{1}{2}$	19	9 $\frac{1}{2}$	38
SKIRT TO HEM					26 $\frac{1}{2}$
SKIRT TO FLOOR					
OVERARM					19 $\frac{1}{2}$
UNDERARM					15 $\frac{1}{2}$
BICEP OR GIRTH (11" plus 2" for ease)					13
CAP HEIGHT					5
ELBOW					12
WRIST					6 $\frac{3}{4}$

#### B. Drafting the Bodice, the Skirt and the Sleeve

The patterns for bodice and skirt were drafted following suggestions given by Cordova (figures 9 to 16). The sleeve pattern was drafted as suggested by Hillhouse and Mansfield; see figures 17 to 20.

#### C. Constructing the Basic Pattern

A basic drafted pattern was constructed in percale, see figure 21. Special attention was given to grain line. This basic garment was carefully fitted and any changes necessary were made in the paper pattern.

#### D. Selecting a Dress Design for Adaptation

The design selected was in Simplicity pattern magazine on page 370 dated January, 1960. The writer's preference for this design related to its features which flatters the short, rounded figure.

The v-shaped neckline tends to elongate the face; the princess cut creates a slimmer appearance and the vertical lines lend the illusion of height.

The color of the cloth selected was light pink to fit the writer's complexion.

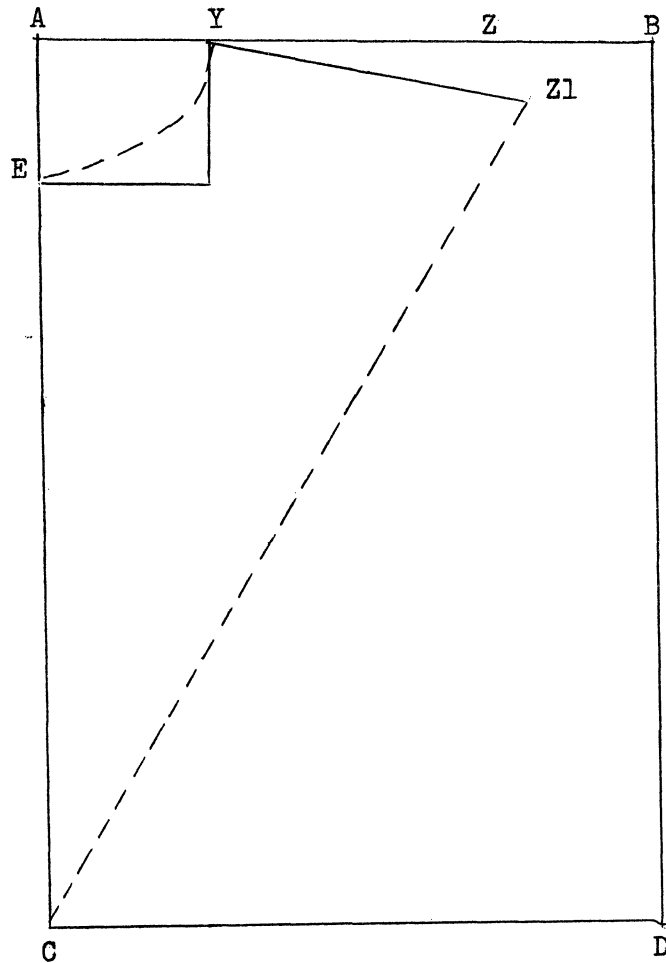
Front Bodice Foundation

Figure 9

1. Draw a rectangle. AB is  $\frac{1}{2}$  front bust measurement. =  $9\frac{1}{2}$
2. AC is full length measurement. =  $15\frac{1}{2}$
3. From A to Z is  $\frac{1}{2}$  shoulder measurement. =  $6\frac{1}{2}$
4. Bring down Z to Z1 according to slope of shoulder from C to Z1. = 16"
5. From C to E is center front. =  $12\frac{3}{4}$ " Square a line from E to Y for neckhole. =  $4\frac{1}{2}$
6. Draw a smooth line curve of neckline from E to Y.

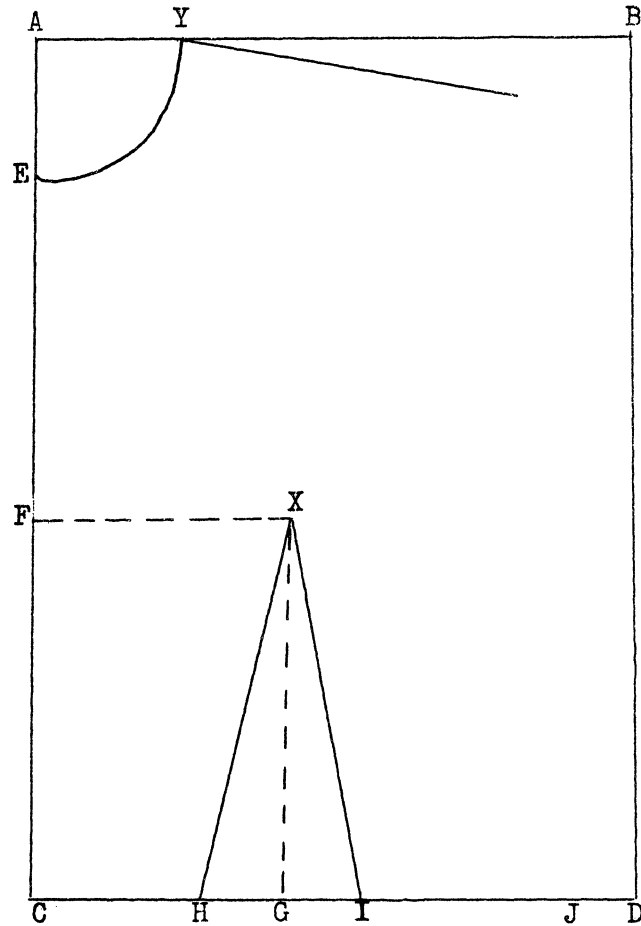


Figure 10

7. F to X is  $\frac{1}{2}$  distance between bust point. =  $7'' 3\frac{1}{2}$
8. G to X is depth of bust. =  $6''$
9. Find the difference between CD and  $\frac{1}{2}$  front waist measurement.  
=  $7\frac{1}{2}''$
10. Put difference between point G to points H and I. (If difference is more than 2 inches, put the remainder on the side D - mark point J).

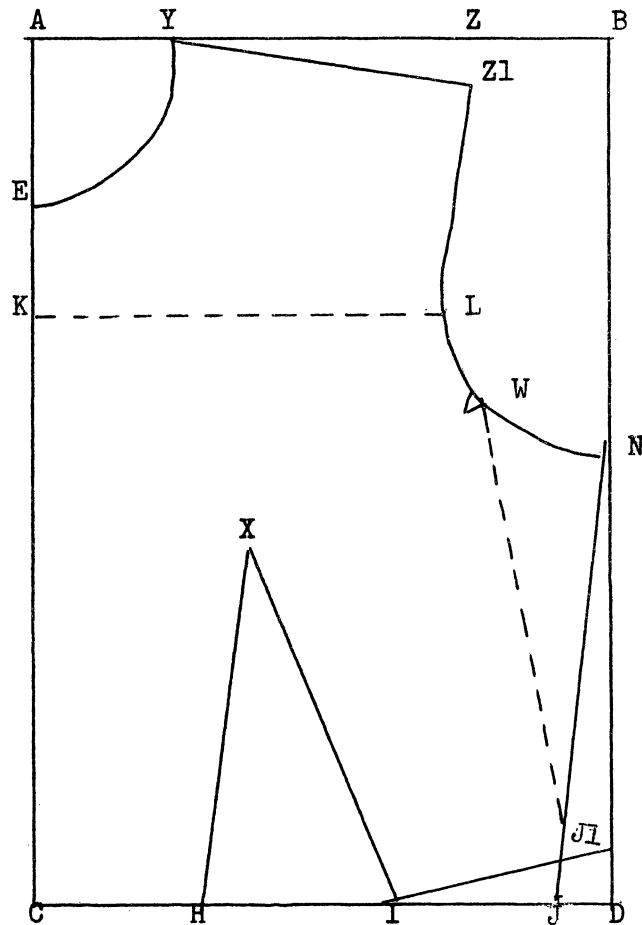


Figure 11

11. K to L is  $\frac{1}{2}$  chest measurement. =  $6\frac{1}{2}$ "
12. Z1 to J is full side length (raise J according to where the full side length measurement drops J1). =  $14\frac{1}{2}$ "
13. J1 to N is side length. = 7"
14. Draw arms-eye Z to N.
15. Notch on W - 4" from N.
16. Grain line parallel to center front.



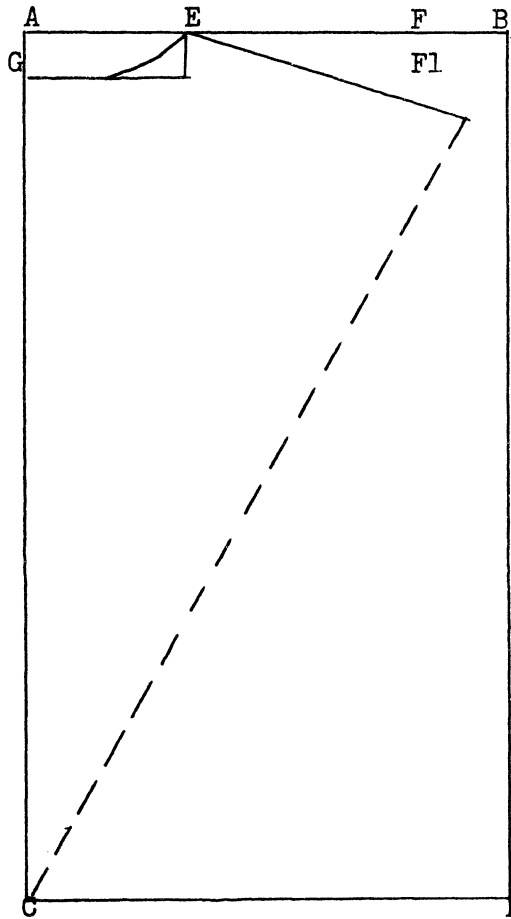
Back Bodice Foundation

Figure 12

1. Draw a rectangle.  
 A - B is  $\frac{1}{2}$  back bust measurement. = 8"  
 A - C is full length. =  $15\frac{1}{2}$ "
2. A to F is  $\frac{1}{2}$  shoulder. =  $6\frac{1}{2}$  Bring it down according to slope of shoulder - C to F1. = 16"
3. C to G is center back. = 15"
4. Square a line on G to E. Draw smooth curve line from G to E for neckline. =  $2\frac{1}{2}$

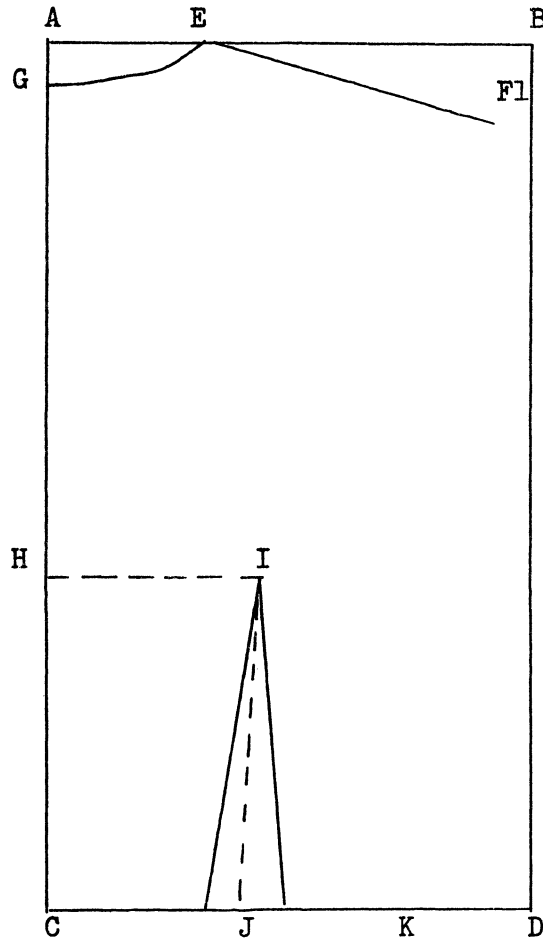


Figure 13

5. H to I is distance where dart will fall; usually same as the front bodice. I to J could be 1" longer than front depth of bust = 7"
6. Find difference between C - D and  $\frac{1}{2}$  back waist measurement. =  $6\frac{1}{2}$ "  
Divide by 3, 2 parts go between J and 1 part on side from point D.  
Mark point K. (If the difference is great put  $1\frac{1}{2}$  inches between J and the rest on the side).



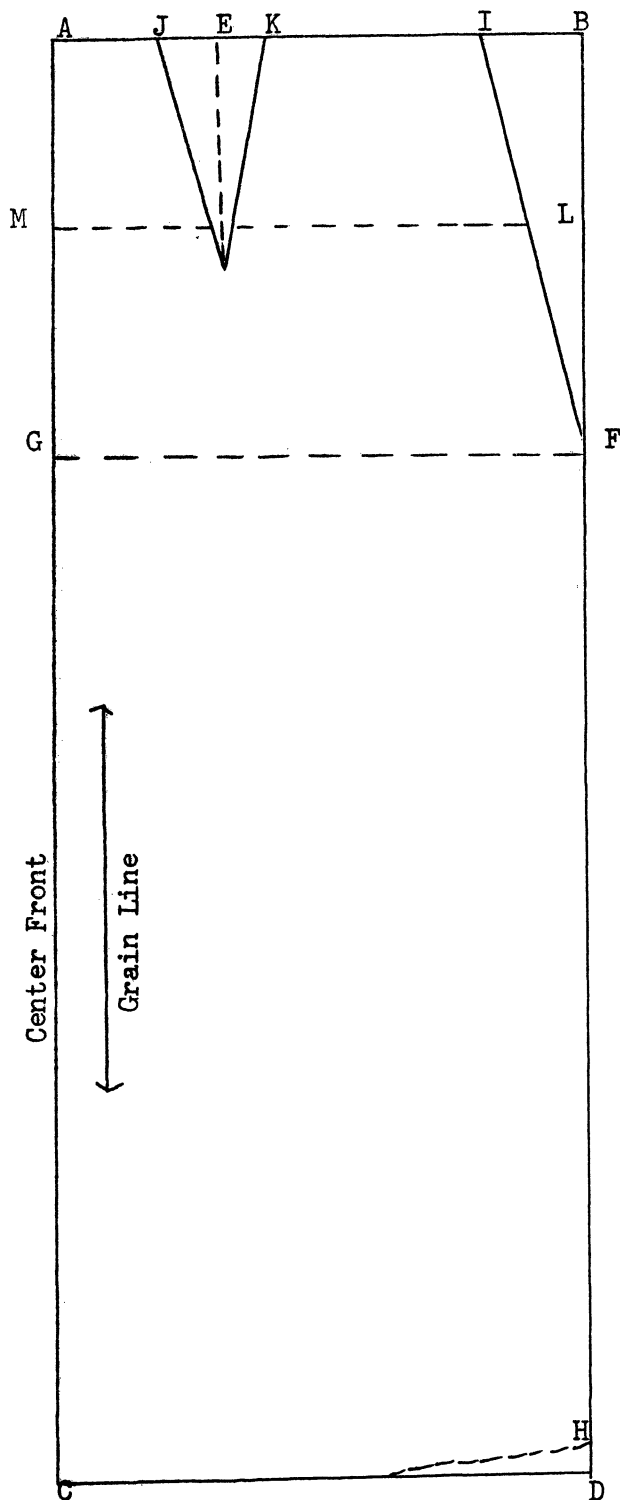
Front Skirt Foundation

Figure 15

1. AB is  $\frac{1}{2}$  front hip (second hip) measurement. =  $9\frac{1}{2}''$
2. AC is length of skirt. =  $26\frac{1}{2}''$
3. A to J is the same distance as dart in front bodice foundation. A-J plus K-I is  $\frac{1}{2}$  front waist measurement. =  $7\frac{1}{2}''$  In the skirt foundation it is not necessary to have a dart if the difference between hip and waist is very little. Just put difference on the side. If difference is big, put  $1-1\frac{1}{2}''$  on the dart and rest on side.
4. Point M to L is  $\frac{1}{2}$  first hip. =  $9\frac{1}{4}''$   
Point GF is second hip. =  $9\frac{1}{2}''$
5. Draw smooth curve from I to F passing through L.
6. Measure skirt length from l to H. =  $26\frac{1}{2}''$
7. Draw smooth curve line from C to H.
8. AG could be 5'' to 7''; it depends on a person's abdomen. The larger

Front Skirt Foundation

Figure 15 (continued)

8. (continued)

the abdomen the shorter  
the dart and vice versa.  
Grain line parallel to  
center front.



PROCEDURE FOR DRAFTING SLEEVEVertical Measurements

1. Draw a line  $19\frac{1}{2}$  inches long down center of paper.
2. Mark top A and bottom B; square a line in both directions at both ends.
3. Measure up from point B the underarm length,  $15\frac{1}{2}$  inches, and mark C.
4. Measure down from point C  $\frac{3}{4}$  inches and mark D; square a line in both directions from D for girth line.
5. Measure  $\frac{1}{2}$  the length of line from C to B and mark E. Measure 1 inch above E and mark F; square line in both directions at F for elbow line.

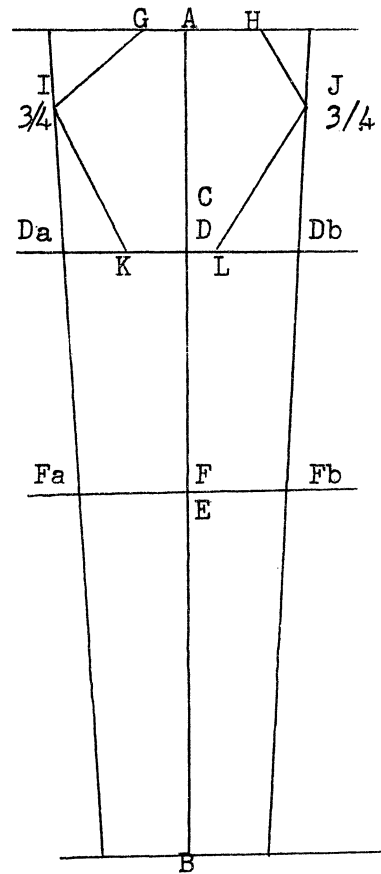


Figure 17

Horizontal Measurements

1. Measure  $\frac{1}{4}$  of elbow measurement,  $2\frac{3}{4}$  inches, on each side of F. Mark Fa and Fb.
2. Measure  $\frac{1}{4}$  of girth measurement,  $3\frac{1}{4}$  inches, on each side of D. Mark Da and Db.
3. Join Fa and Da, Fb and Db, by straight lines, running lines on out to top and bottom horizontal lines.

The Sleeve Cap

1. Find center point between Da (Db) and top line. Mark points I and  $J\frac{3}{4}$  inch above center point.
2. Divide each half of top line into half again, marking G and H.
3. Divide  $\frac{1}{2}$  distance of Da to D and mark K.
4. Measure 1 inch from D to Db and mark L.
5. Draw a line from I to K and from J to L to provide guide lines for making curves of sleeve cap.

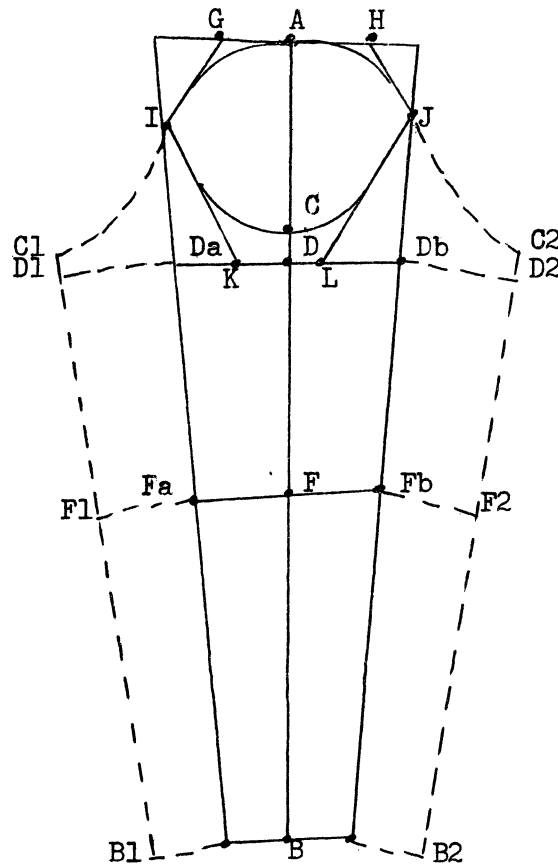


Figure 18

### Cap Curves

1. Make a curved line from I to A, following guide line from I to just over halfway to G. This forms top front.
2. Make a curved line from J to A, following guide line to 1/8 inch below center point of line from H to J. This forms top back.
3. Draw curved lines from I to C (front) and from J to C (back), following guide lines to half the length of lines IK and JL.

### The Open Sleeve

The underarm measurements, which are now in the center of the draft, must be extended out to put the draft in a flat, unfolded position.

1. Fold the paper under and crease it lengthwise on lines running through I-Fa and J-Fb. Trace the lines for underarm sleeve cap. Mark points C1, D1, F1, and B1 for front; C2, D2, F2, and B2, for back.
2. Open paper out flat. Lines from C1 to B1 and C2 to B2 are underarm seamlines.



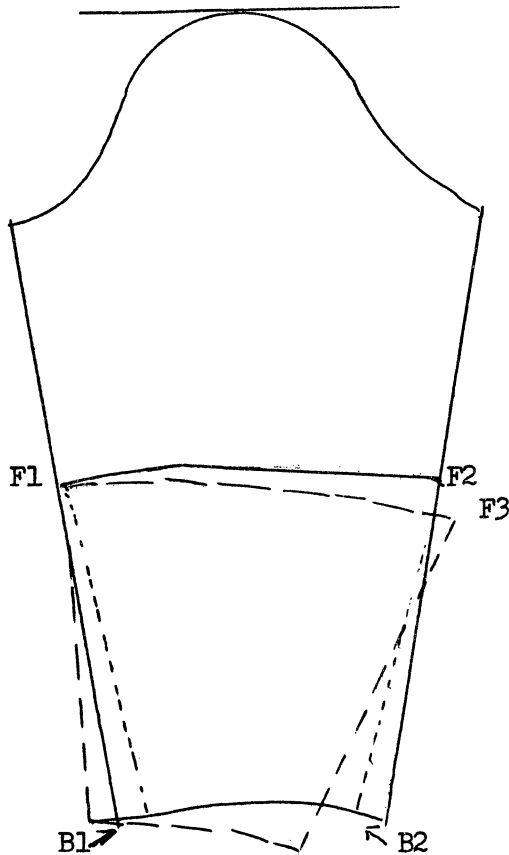


Figure 19

Wrist Width Correction and Provision for Bending the Elbow

1. Measure the sleeve at wrist and subtract the exact size from it. The sample measures  $8\frac{1}{2}$  inches. The wrist measures 7 inches. The difference is  $1\frac{1}{2}$  inches. Divide this difference in half and subtract half from front and half from back at points B1 and B2.
2. From these new points, draw lines to F1 and F2 (elbow)
3. On another piece of paper, trace the lines of this new measurement, from elbow to wrist.
4. Cutout the traced lower portion of sleeve and place it on top of the original, so that F1 on both pieces matches. Pivot the top piece so that F2 falls about  $1\frac{1}{2}$  inches below F2 on the original. The space between the two points is the elbow dart.
5. Draw around the pivoted piece to get the new line of the sleeve from elbow to wrist. Mark F3.

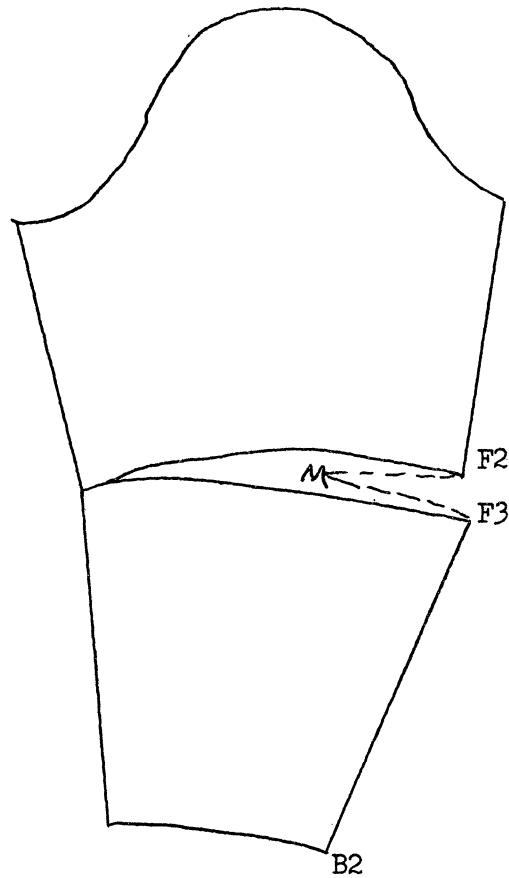


Figure 20

### The Elbow Dart

1. From a point halfway between F2 and F3, measure in one-third of the sleeve width. This is the correct dart length in sleeve blocking, but the sewed dart should not exceed one-fourth of the sleeve width at the elbow. Mark point M.
2. Draw a line from M to F2.
3. Measure line M-F2 and draw line of exact same length from M to F3. Draw a line from B2 to this point.

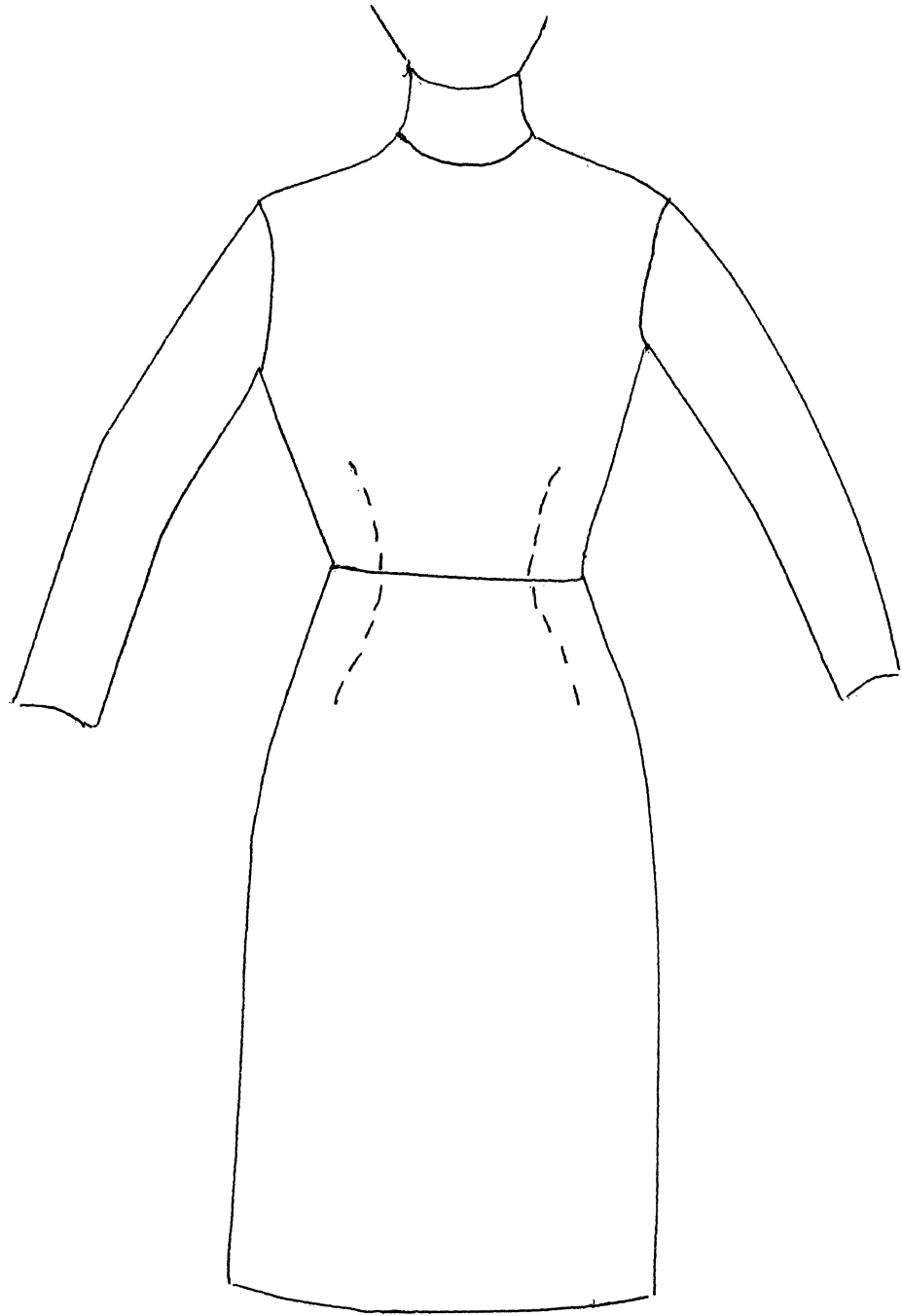


Figure 21

Completed Basic Garment

E. Making Adaptations by Flat Pattern Method

The adaptations were made according to suggestions made by Cordova, Tanous, Hillhouse and Mansfield, see figures 22 and 35.

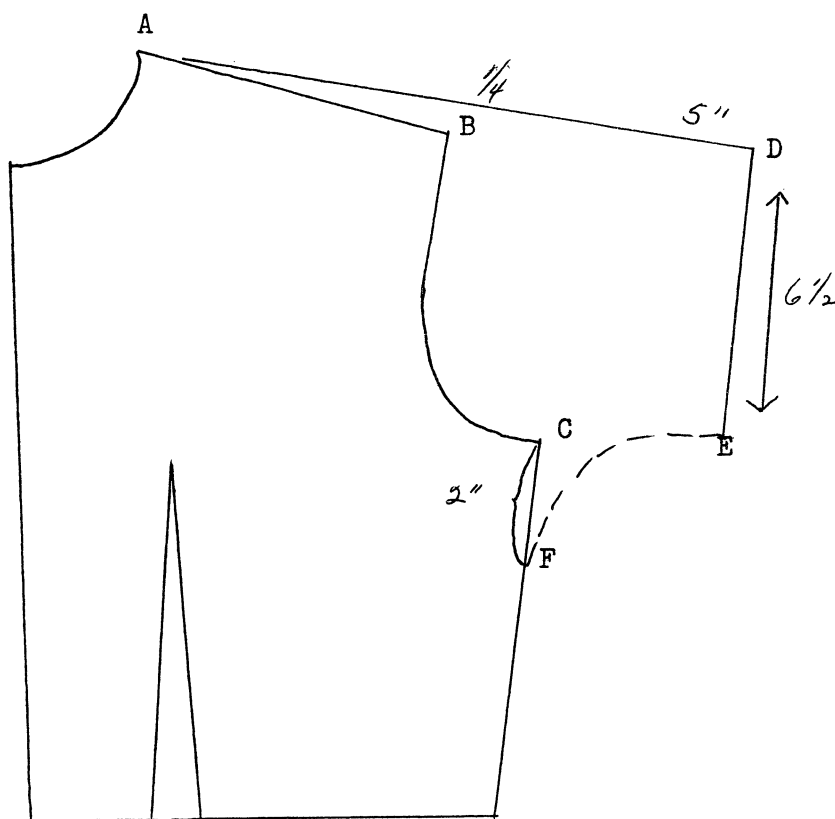
The Sleeve

Figure 22

1. Lay front bodice foundation on a piece of paper. Trace around and mark A-B-C.
2. Raise point B  $1/4$ " and extend A-B 5" and mark D.
3. D to E is bicep measurement,  $6\frac{1}{2}$ "
4. C to F is 2". Draw a curved line from F to E.
5. Draw the back bodice foundation on a piece of paper and proceed as shown on the front foundation.

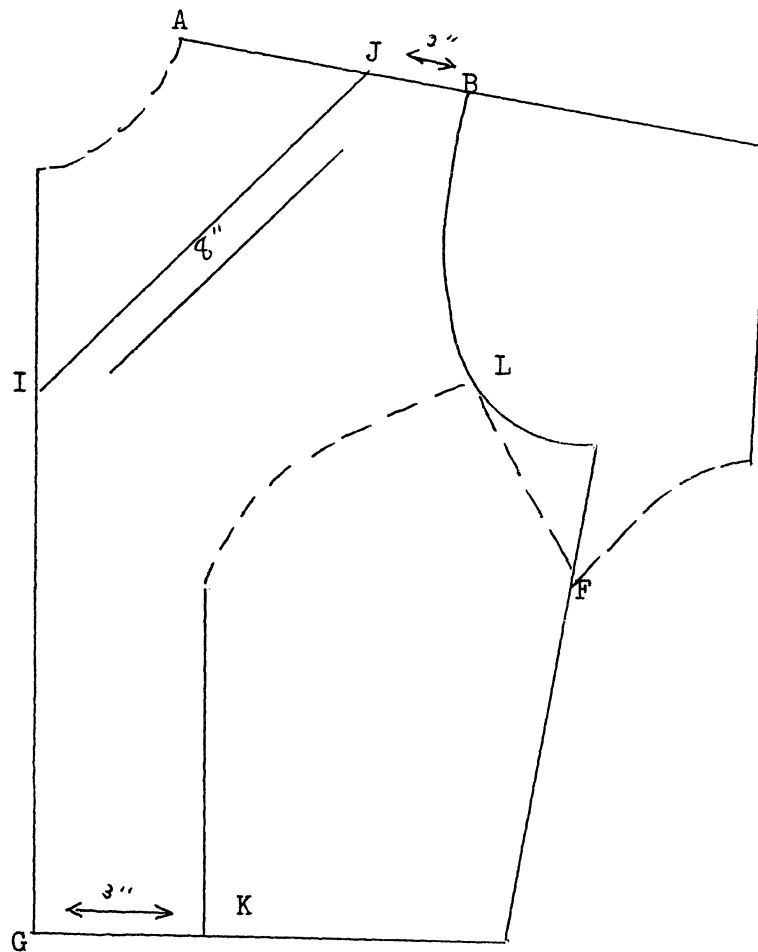


Figure 23

1. Measure from B 2 inches and mark J.
2. Measure from J to center front 8 inches and mark I.  
Draw straight line from J to I to form V-shape neckline.
3. Take out the dart and measure 3 inches from G to K.  
Draw a line curving from the bust to point L. Connect L and F with straight line.
4. Make the back bodice by the same procedure as the front except the V-shaped neckline is shorter by 1 inch at the center back.

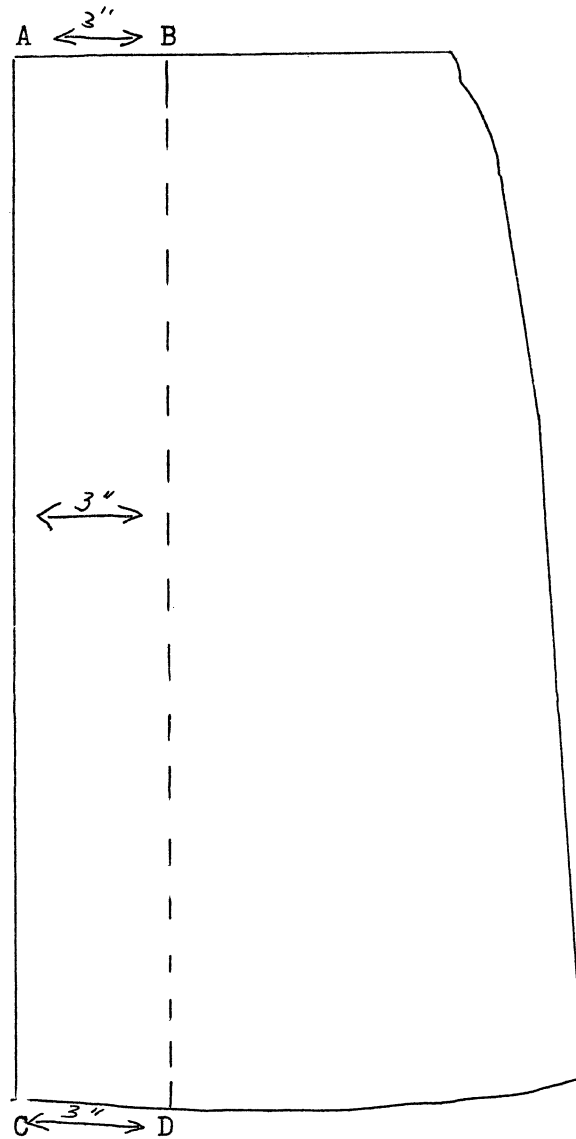
3. The Front Skirt:

Figure 24

1. Remove the waist dart. Lay the front skirt foundation on a fresh paper.
2. Measure A to B 3 inches and C to D 3 inches as shown in figure 1.
3. Cut straight from B down to D.

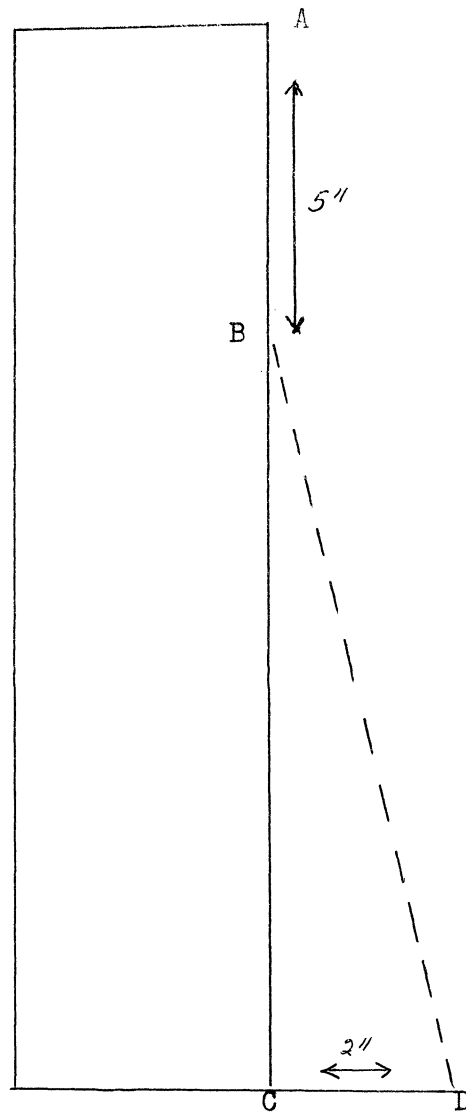


Figure 25

1. Trace the front piece onto fresh paper.
2. Measure from C 2 inches and mark D.
3. From A to B is the first hip, 5 inches.
4. Connect straight line from B to D for flare.

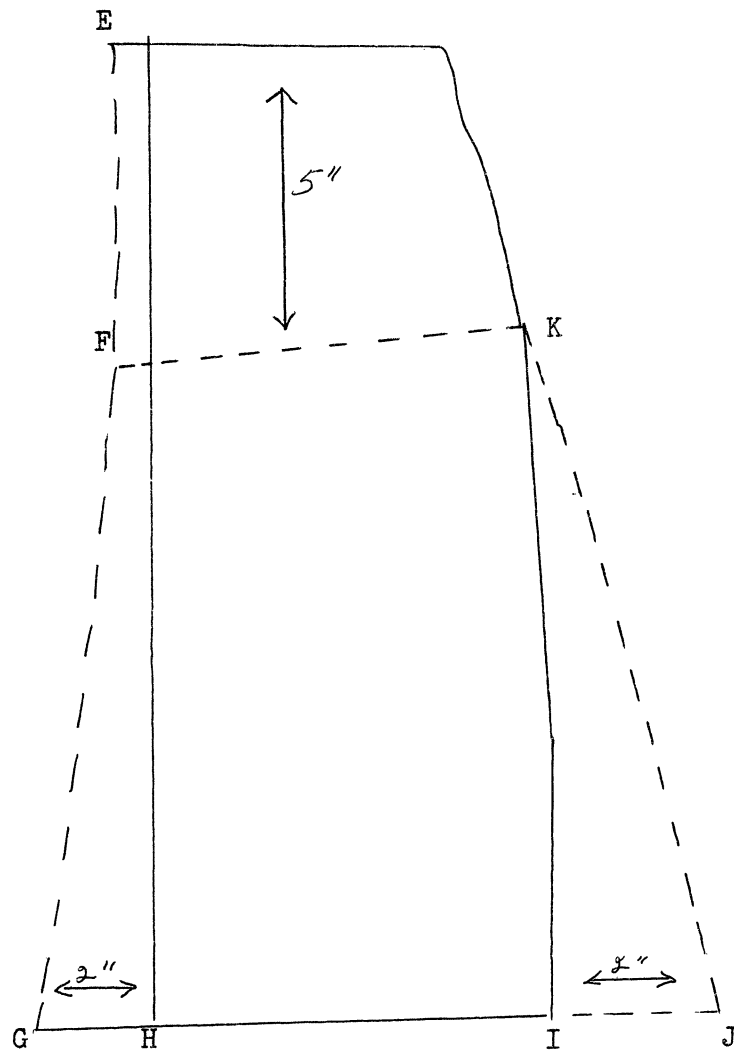


Figure 26.

1. Add 2 inches from H to G and I to J as shown in figure 3.
2. E to F is 5 inches. Add  $\frac{1}{2}$  inch wide from E to G for seam allowance.
3. Connect E, F and G.
4. From waistline to K is 5 inches. Connect K to J, add  $\frac{5}{8}$  inch for side seam allowance.



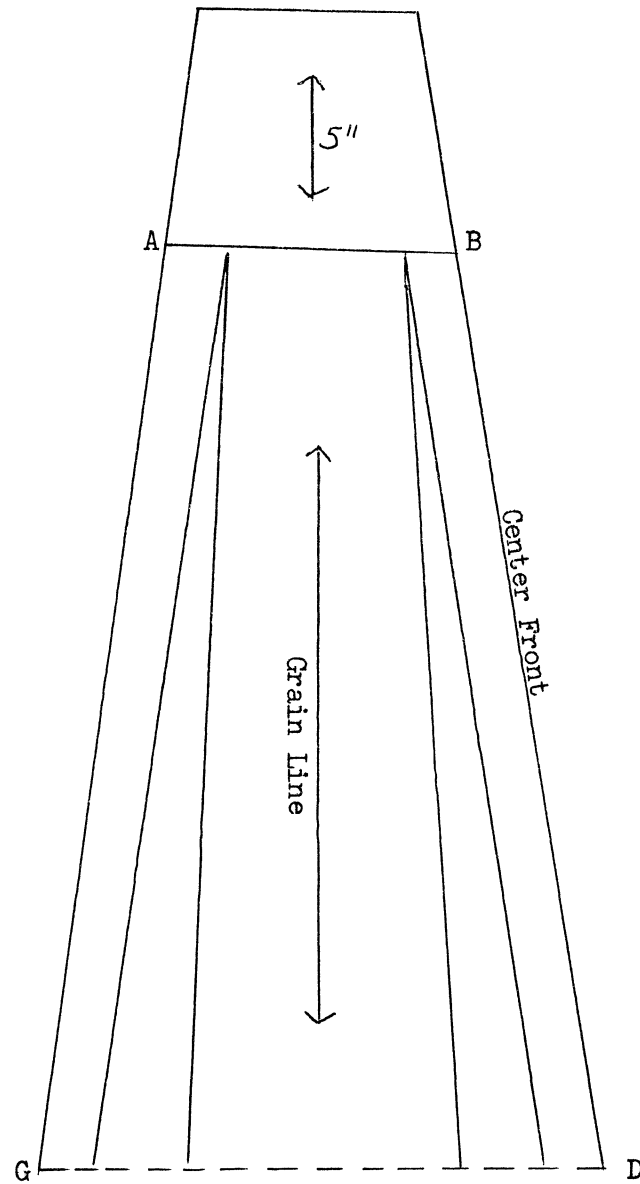


Figure 27

1. Slash from the first hip AB to CD.
2. C to D is 12 inches wide.

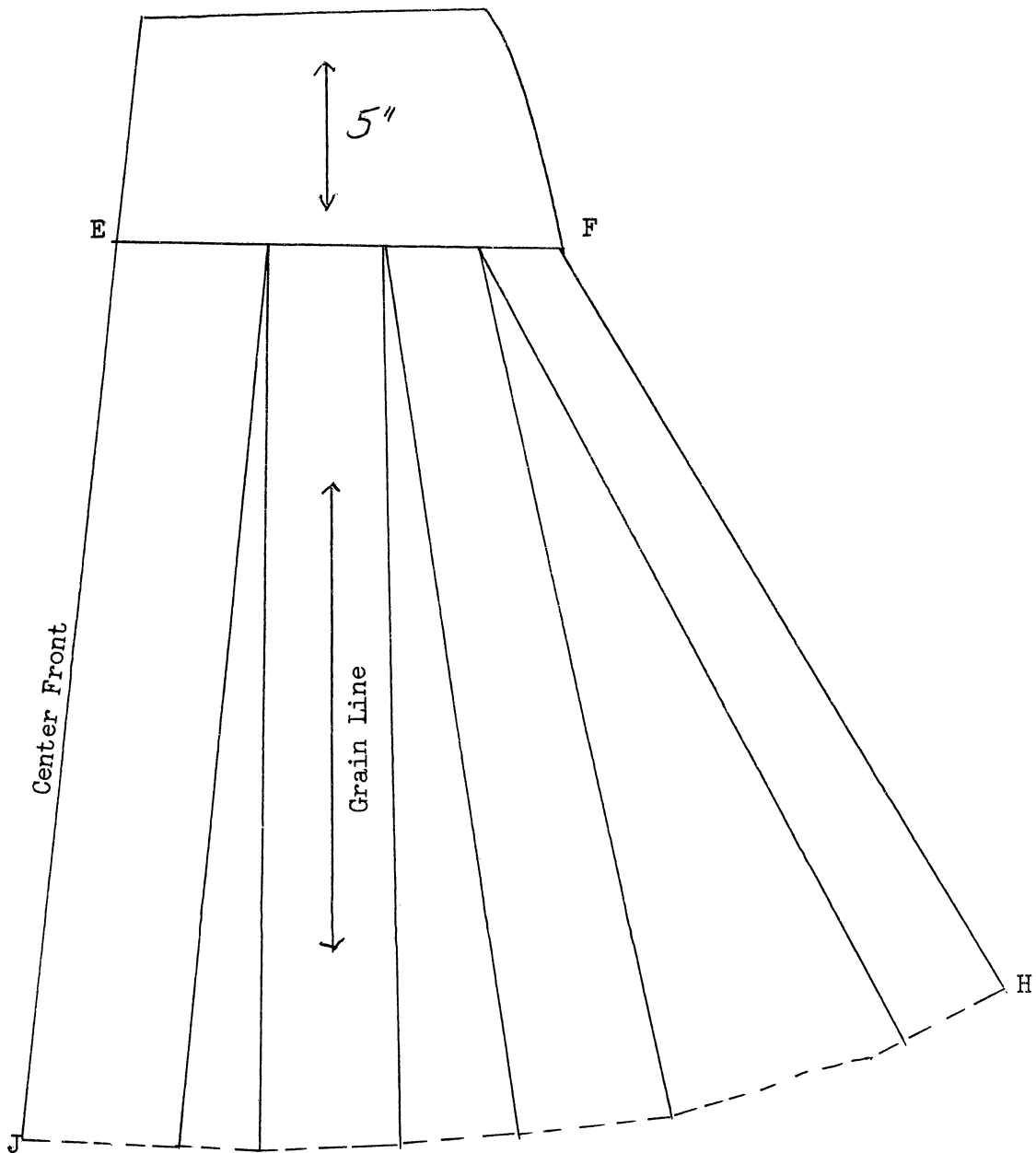


Figure 28

1. Slash from the first hip EF down to JH.
2. J to H is 25 inches wide.

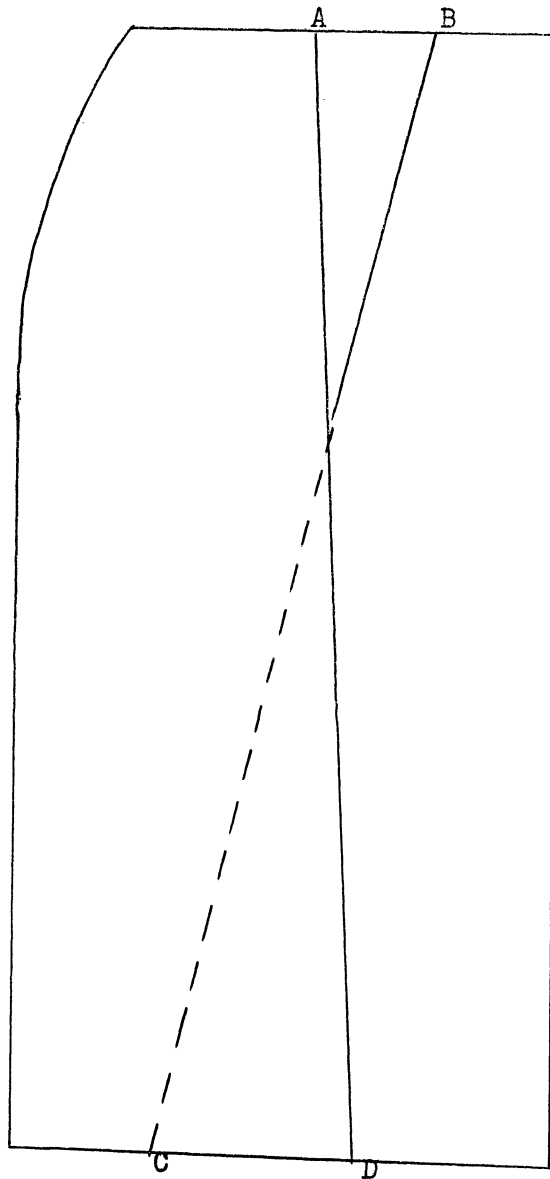


Figure 29

1. Remove the dart by drawing straight from B to C and A to D.
2. Trace each piece onto fresh paper B to C and A to D.

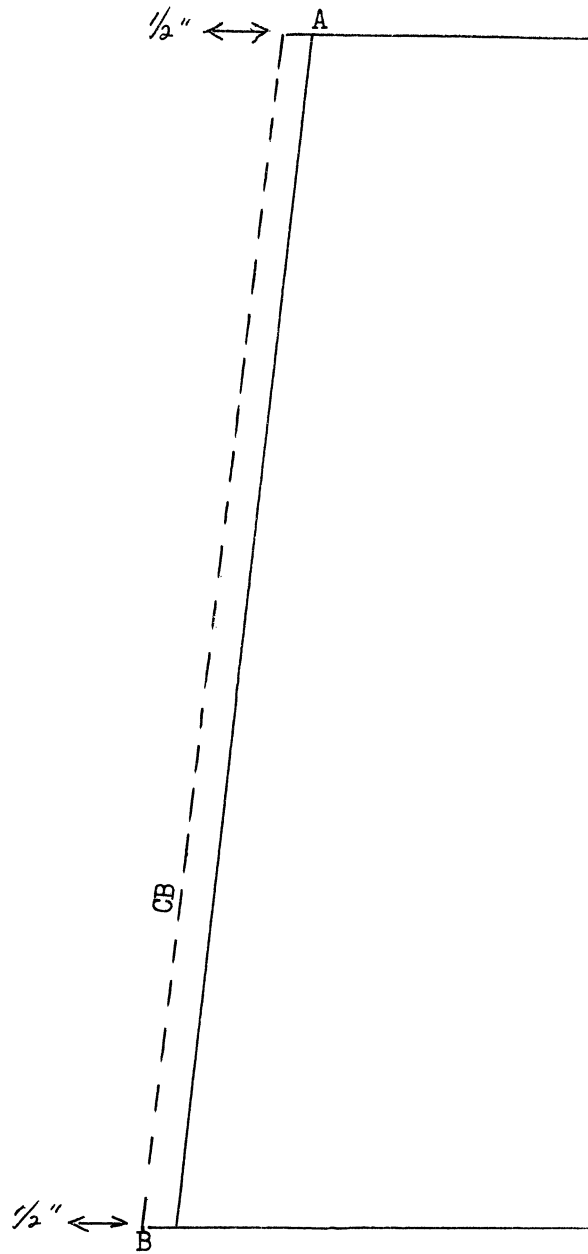


Figure 30

1. Add the center back AB 1/2 inch for seam allowance.
2. Put 2 notches together to indicate back pattern pieces.

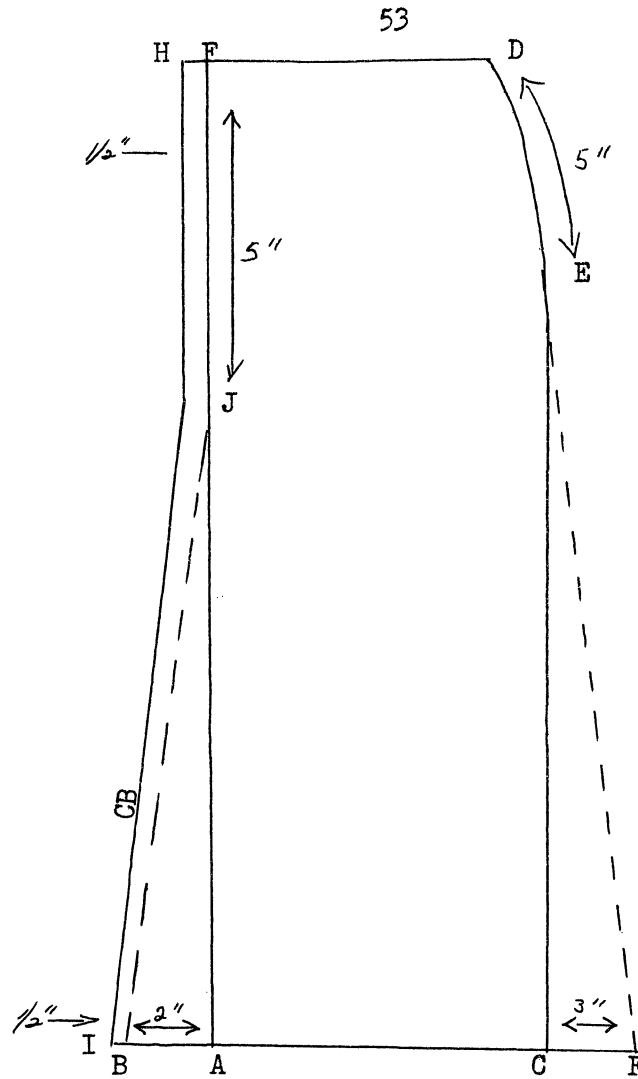


Figure 31

1. Add 2 inches from A to B and C to F.
2. Measure down 5 inches from H to J and D to E.
3. Add 1/2 inch at center back for seam allowance, point H to I.
4. Connect H to I and E to F.
5. Add 5/8 inch for side seam allowance.

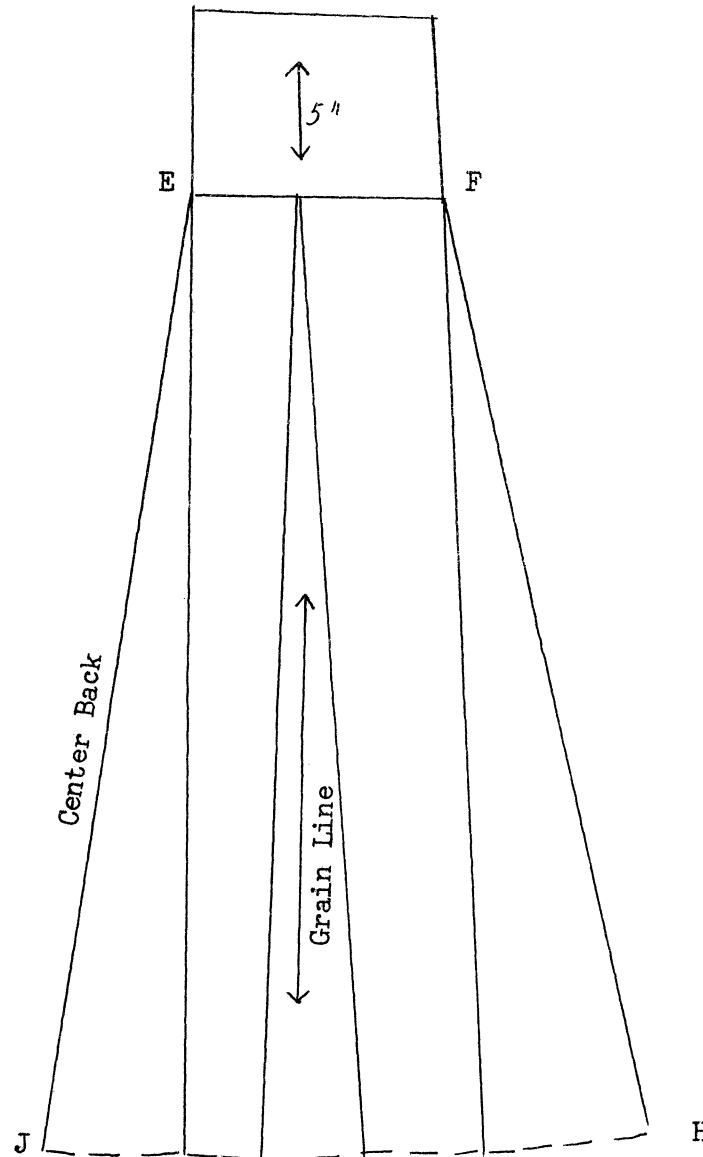
a. Slashing the Back Skirt:

Figure 32

1. Slash from EF down to JH.
2. J to H is 12 inches wide.
3. Put 2 notches at center back.

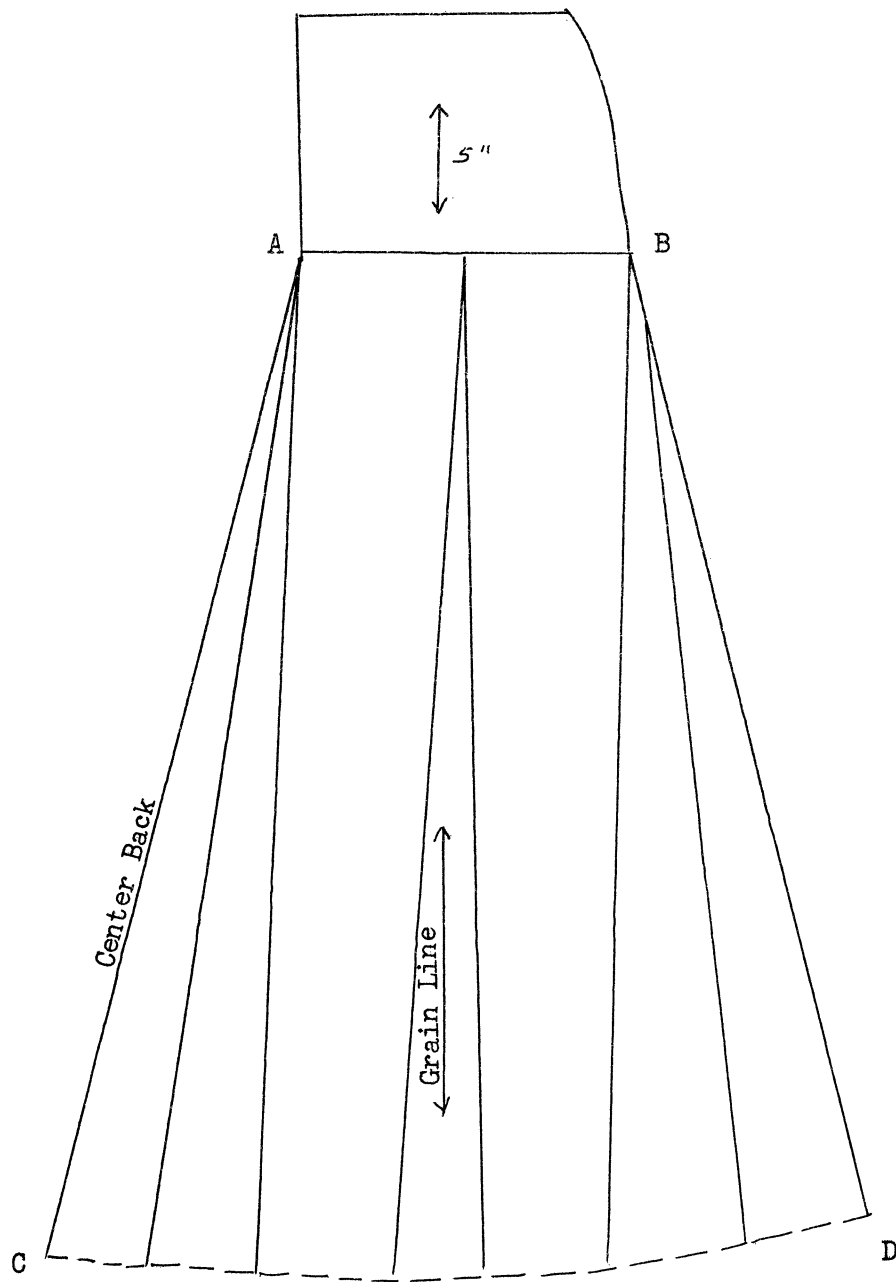


Figure 33

1. Slash from AB to CD.
2. C to D is 25 inches wide.

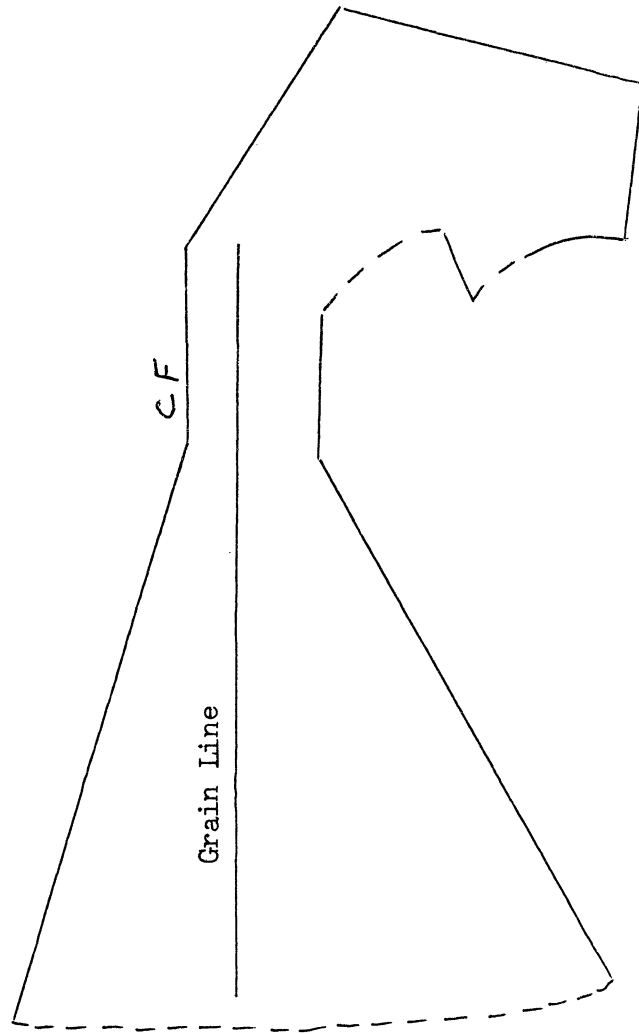
b. Joining the Front Blouse and the Skirt:

Figure 34

1. After the skirt is slashed, trace onto fresh paper together with the front bodice.
2. The back bodice is the same procedure as the front.
3. Trace this pattern for a princess cut dress.



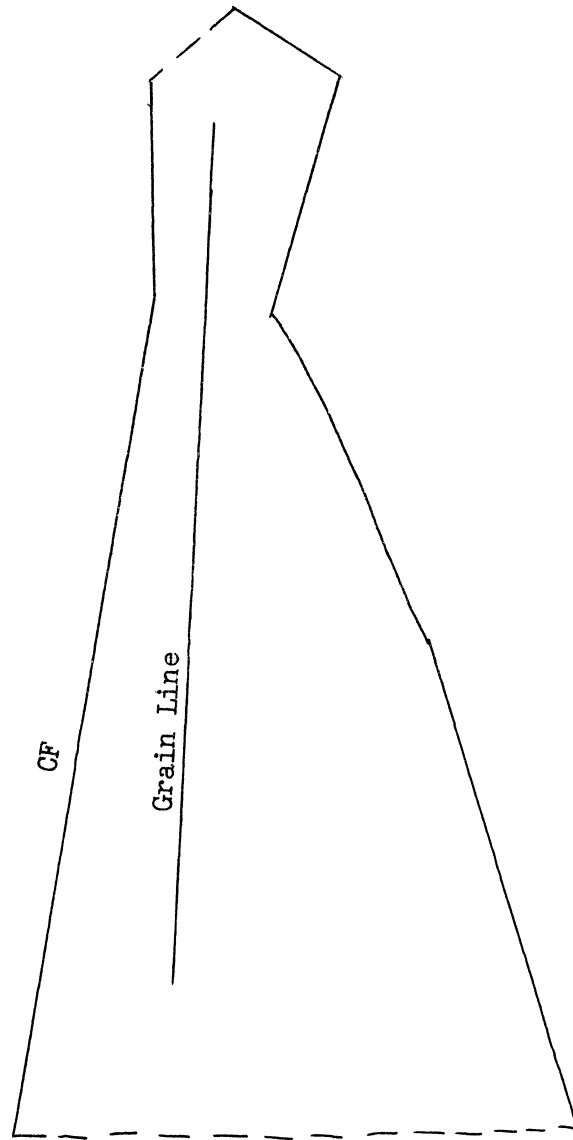


Figure 35

1. Join side front blouse and side front skirt together.
2. The back bodice is the same procedure as the front bodice.
3. Trace this pattern for a princess cut dress.

F. CONSTRUCTING A FINAL PATTERN

The adapted pattern was then constructed of jusi cloth with a complete underlining. Since the jusi cloth is transparent, a satin was used for this underlining. Both edges of the jusi cloth and the satin were zigzagged to prevent raveling. The dress was carefully and accurately sewn. It was tried on once for fitting. An accurate length was obtained with the use of the meter stick. The hem was sewn by hand with a finished width of two inches.

59



Finished Adapted Dress

SUMMARY

The scarcity and high cost of the commercial patterns and the build of the Filipino people strongly indicated a need for a knowledge of drafting patterns directly from body measurements. This was supported by the literature which was reviewed by the writer.

The purpose of this study was to draft a basic pattern from measurements of the Filipino figure and to adapt the basic pattern to a specific design.

A review of the literature concerning the geological and historical background of the Philippines was considered basic to an understanding of the need for this type of study. This review included a summary of the evolution of Filipino costume from the pre-Spanish period to the present.

A basic pattern was made from measurements and from this a basic garment was constructed. The basic pattern was then adapted to a specific design by the flat pattern method.

The adapted pattern was constructed first in percale and finally in jusi cloth underlined with satin. Jusi cloth which is imported from the Philippines is a fabric made of the maguey fiber which is transparent and silky in appearance. The cloth resembles lace and requires underlining.

Photographs of the finished garment are included.

GLOSSARY

1. Alampay --- a square piece of cloth used as a shawl to cover the bare shoulders and back.
2. Bahag --- a loin cloth.
3. Bakia --- wooden slippers.
4. Balintawak --- Similar to terno only it has overskirt with colorful checkered or striped designs and the same kind of cloth over the shoulders.
5. Baro --- man's shirt.
6. Barong Tagalog --- Filipino National Costume worn by men; a shirt made of jusi, ramie or piña cloth, elaborately embroidered on the front.
7. Camisa --- beautifully embroidered shirt for men.
8. Chinelas --- A pair of flat slippers.
9. Mestiza --- a mixture of two races.
10. Pañuelo --- a stiff neckerchief worn around the shoulders.
11. Patadiong --- a wide cloth in the form of a pillow case which covers from the waist down to the heels without slope.
12. Piña --- a woven pineapple cloth.
13. Pinkopok --- a coarse pineapple cloth.
14. Potong --- a head gear, usually made from a rectangular cloth wound around the head like a turban.
15. Salacot --- a hat.
16. Salawal --- general name for a pair of pants.
17. Saya --- a skirt.
18. Sinamay --- a woven abaca cloth.
19. Tapis --- a piece of cloth worn over the skirt.
20. Terno --- a Filipino costume known as mestiza dress worn by women, consisting of skirt and waist-length bodice to which are attached stiffened, billowed, elbow-length sleeves.
21. Zapatillas or cotchos --- a pair of thick slippers.

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