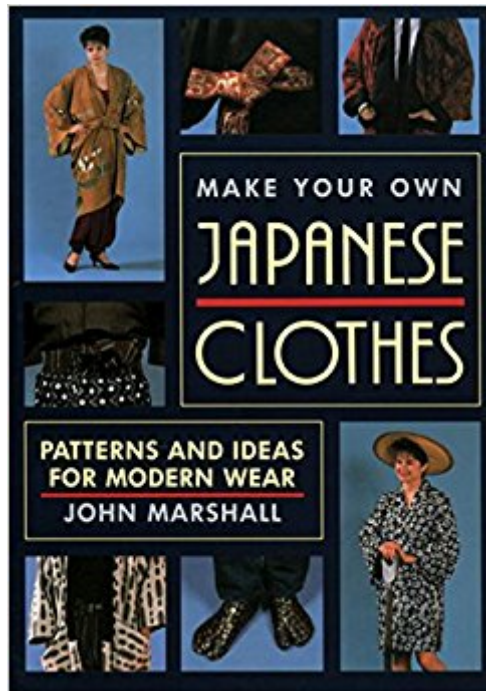




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Make Your Own Japanese Clothes: Patterns And Ideas For Modern Wear



Synopsis

Classical elegance. Loose-fitting comfort. Versatility. Functional design. These are just some of the reasons why traditional Japanese clothes have captured the imagination of modern fashion designers and stylish dressers around the world. Making Japanese clothes is surprisingly simple. Patterns consist of virtually all straight lines, and the non-body-conforming shapes require no darts, buttonholes, or zippers. Here, in this creative sourcebook, is all the information you need to sew authentic Japanese clothes or to design your own Japan-inspired fashions: • Step-by-step instructions for making 14 select traditional garments, from the luxurious wedding robe and the classic kimono to the informal han-ten jacket and practical field pants • Detailed patterns that can be adjusted to fit any size • An introduction to the basic building blocks: sleeve shapes, collars, hems, linings, and padding so creative sewers can design their own fashions • Over 40 sketches with many more suggestions for modern variations on the classic garments • A choice of authentic Japanese techniques or simplified methods that achieve the same look • How to use any width fabric, whether narrow Japanese fabric or standard Western widths • Sources of Japanese fabric and sewing accessories • Care and storage guidelines • Fabric suggestions, ideas for creative wear, historical information, and much more!

Book Information

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Customer Reviews

JOHN MARSHALL, who studied traditional dyeing and garment construction in Japan for five years, is a textile artist and fashion designer.

The information is there, but the organization does not allow garment construction to flow from one segment to another. As a card-carrying GUY who has had to sew of necessity for over 30yrs (performance outerwear, homewear and general repair)I am fully aware (no pun intended) of pattern-tweaking and making personal adaptations. Most patterns do not have everything that I want nor do patterns always exist for my needs. HOWEVER, this book covers methods literally foreign to me in a jump-back-and-forth frustrating manner that is neither linear nor consecutive.If the reader is one who wants to proceed from A through Z in the expected order...forget it. It's more like D through P, back to A with a crossreference to Q along the way. Assembly notes will have you jump pages back to a series of procedures illustrated (if illustrated) by a graphic found on yet another page. You then must jump forward to the original description, which also will be pages away from its accompanying illustration. There is little advice on western fabric types to use, what the lining weight could be or how thick the padding etc. So, think of this as a shoot-from-the-hip project where she provides you with a multitude of options, anything goes and it's all up to you. You need to visualize in 3D and forget (or attenuate) your reflexive European clothing construction assembly methods. THIS BOOK WILL NOT LEAD YOU. YOU are the designer. YOU must make the decisions regarding sewing method/fabric compatability, drape and function. YOU must put the tabs or clip marks on the pattern etc. IT IS A PLEASURE to find a book that relates body measurements to pattern sections. Most Euro patterns are based on "standard" body-types. The simple yukata that I am making will be much easier the second time around because the pattern will be shorn of all the customizing extras that fill this book. The decisions will have been made and the pattern will be set to my liking. Be warned that you need LOTS of room for this. The yukata pattern for my 5'2" girlfriend is over 10ft long! Also, BIG drafting equipment is handy and a newspaper roll end provides plenty of inexpensive paper. The grid paper the author mentions is next to impossible to find, is too expensive, quite inaccurate and too small. You will thank yourself many times over if you buy a break-apart straight edge used for marking drywall at over 8ft long. Find it at Home Depot, Lowes or (Johnson Level and Tool 98" cutting guide). A 12" French Curve would be nice too. Get ready to be a designer, because that is what it takes. UPDATE: After following and testing the author's procedures in some of the construction phases, I have this conclusion. Her intent seems to be (once again, no pun intended) oriented toward silk or silk-like fabric. It also may follow that the garments are not meant to be everyday durable, hence, not washed often and/or are to be disassembled on rare occasions to be cleaned. MY intent is the opposite. COTTON is the fabric of choice for my yukatas and the construction must be durable. They are to be worn daily and washed like any other

clothes. SO, think ahead as you follow instructions, most may not apply to you. Fancy basting, yards of blind stitching and fussy time-wasting puckers on curves are simply unnecessary. French seams and maybe a facing or two will solve most of the raw edge problems as will edge finishing with a serger. Nice Japanese-made yukatas meant to be worn (not to be seen in once or twice) have serged raw edges. It's quick and durable (though it is hard to beat a good French seam). Also, her start/stop, change of sewing direction advice (probably meant to prevent distortion) is not necessary on stable fabric. After using her method on one sleeve and my standard method (no direction change, just sew through) on the other, there was no difference. With my standard method considerable time and flopping of fabric was saved. So, don't slavishly follow procedure if it seems excessive. It probably is.

The first time I owned this book, while I loved the styles included, my very meager sewing skills were not adequate to make any of the garments and I eventually gave the book up. Now that I've gotten to the Hawaiian shirt-making stage, I had to buy another copy. Some of the lined garments are still well over my head, but the simpler ones are simple enough and explained clearly enough to be manageable by anyone who can sew a Western-style shirt pattern. In fact, the simpler ones are easier than a Western shirt because you do not need to do a set-in standing collar or a placket with interfacing and buttonholes. You will have to effectively create your own patterns, but since most of these traditional styles involve the attachment of simple narrow rectangles, most, especially for unlined garments, won't be difficult. Most of the included garments are jackets or overshirts that can be adjusted to suit your personal preferences for size, length, and sleeve shape; there are also instructions for tabi socks and a type of tied-on cloth farmer's trousers that look to be perhaps a bit roomy for current Western tastes.

This book is one of the best English language texts available on the subject. The directions are precise and clear, and there are enough illustrations to really help out. Included are directions on how to make 15 different kinds of traditional Japanese garments, along with traditional sewing techniques and a run-down on proper materials. There are even sources listed to help you find them. I liked this book so much that after foolishly getting rid of mine years ago, I bought another! A good addition to this book would be "The Book of Kimono" which will teach you how to properly dress in Japanese clothing. Give both a whirl!

If you're looking for layout of kimonos etc. on yardage, this book does that. It tells how to Measure

the wearer, how to lay out & cut the fabric pieces w line diagrams & color photo section. I'm certainly not an expert on Japanese clothing, so can't comment on authenticity.

I already had a copy of this book and showed it to a Japanese friend who does a lot of traditional Japanese fabric arts. She knew of the author, had met him, and was very impressed with the book. It contains patterns and discussions of all the traditional Japanese articles of clothing and their construction. There are many good photos. It is written by an American who studied the subject in Japan, and geared toward Americans who want to make these clothes either by strict traditional methods of hand-sewing or by modified methods with a sewing machine. The paperback edition I have is 20 years old or so, and I bought a used one just like it for my Japanese friend, and it arrived in very good condition. She loves it and plans to use it for inspiration in her work.

John Marshall is a talented artisan who spent time in Japan. His book on how to make Japanese clothing is a great addition to my collection of textile materials. I purchased a piece of John Marshall's silk painting pieces decades ago, and it is subtle and beautiful. This book is very easy to read and may result in many Japanese pieces of clothing for art to wear.

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