

Understanding the patterns in ゴスロリ

You've seen a gorgeous outfit in *Gosurori*, but don't read Japanese and have no idea how to go about making it. This article is to help you make sense of the pattern.

Measurements

The patterns in *Gosurori* all use the metric system, and to make matters even simpler, all the measurements are in centimetres. The first task is to work out what size you are. Fig. 1 is the size chart translated in English - all measurements are body measurements, not garment measurements. The shaded rows are the figures converted into Imperial, rounded to the nearest quarter inch. I'm not familiar with the Imperial system, so if you are, you might want to get out your own calculator and check!

The first thing you will notice is that they are all very small, and that Japanese women seem to be about 10cm shorter than European women.

	Bust	Waist	Hips	Nape to Waist	Waist to Hip	Body Rise	Inside Leg	Sleeve Length	Wrist	Height
S	76	60	84	37	17	25	63	50	15	152
	30"	24"	33"	14½"	6¾"	10"	25"	20"	6"	5' 0"
M	82	64	88	38	18	26	67	53	16	158
	32¼"	25"	34½"	15"	7"	10¼"	26¼"	21"	6¼"	5' 2"
L	88	70	94	39	19	27	70	54	17	163
	34¼"	27½"	37"	15¼"	7½"	10½"	27½"	21¼"	6¾"	5' 4"
LL	94	76	98	39	20	28	70	54	17	164
	37"	30"	38½"	15¼"	8"	11"	27½"	21¼"	6¾"	5' 4½"

Figure 1: the *Gosurori* size chart, in English, with Imperial conversions.

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Taking your measurements:

You will need a friend to help with this, and you should be measured in your underwear. If you plan to wear, say, a particular bra with your outfit, put that bra on. First of all, tie a piece of string or fasten a narrow belt around your natural waistline. All horizontal measurements should be taken with the tape measure parallel to the floor.

Bust: measure round the fullest part of the bust.

Waist: measure round the natural waistline.

Hips: measure round the widest part of the hips.

Nape to waist: measure vertically from the neck bone which sticks out at centre back down to the waistline.

Waist to hip: This is a standard measurement, see figure 2.

Body rise: Sit the person being measured on a hard chair or stool, and measure vertically downwards from the waistline to the seat of the chair.

UK	10	12	14	16	18	20	22	24
US	8	10	12	14	16	18	20	22
Euro	38	40	42	44	46	48	50	52
cm	20.3	20.6	20.9	21.2	21.5	21.8	22.1	22.4
inches	8"	8⅛"	8¼"	8⅜"	8½"	8⅝"	8⅞"	18⅞"

Figure 2: Waist to hip measurement by dress size for women of medium height (160-172cm/5' 3"-5' 7").

Inside Leg: You chose a *good* friend to help you out, didn't you? This one isn't really very important unless you are making trousers.

Sleeve Length: The person being measured should put their hand on their hip and be measured from the shoulder bone (this also sticks out, which helps), along the arm, over the elbow and down to the wrist bone.

Finding the pattern

<p>基本 8ページ11 ブラウス 線は (6枚) 型紙番号 ④-④</p> 
<p>6ページ9・7ページ10 ブラウス 線は (4枚) 型紙番号 ④-④</p>
<p>10ページ13 ブラウス 線は (3枚) 型紙番号 ④-④</p>
<p>11ページ14 ブラウス 線は (6枚) 型紙番号 ④-④</p>
<p>35ページ36 ブラウス 線は (3枚) 型紙番号 ④④④</p>
<p>基本 10ページ13 ワンピース 線は (8枚) 型紙番号 ④-④</p> 
<p>11ページ14 ジャンパースカート 線は (3枚) 型紙番号 ④④④</p>
<p>12ページ15 ワンピース 線は (5枚) 型紙番号 ④④-④</p>

Figure 3: the contents of the pattern sheet for Gosurori 4.

Some of the patterns will be found on the pattern sheet; others you have to draft yourself following an illustration. A few use a basic pattern from the sheet and alter it. You can see which patterns are on the sheet thanks to a helpful table of contents printed on the front of it, as shown in figure 3.

Figure 4 shows more detail, with the relevant parts highlighted (by me, not in the magazine) in different colours. **A** (green) is the page number and design number—design 13 on page 10 in this case. **B** (pink) is a description of the item, usually another loan word—“wanpi-su” or “one piece”. The “Garments” section of the glossary lists the terms you are most likely to see. **C** (yellow) is the number of pattern pieces there are and **D** (orange) indicates the numbers of the pieces on the sheet.

The pattern sheet itself can be a terrifying sight to behold, with the different pattern pieces printed over one another. Fortunately, it's printed in colour, and around the edges are the piece numbers and names printed in the same colour as the piece itself. All you need to do is trace off the size closest to your own.

Making it all fit.

Not all the pieces are on the sheet, and some of those that are will need adjusting. The instructions for making

The page number for the instructions can be found on the page with the photograph of the outfit you want to make. It will be either underneath the designer's sketch, or in the bottom outside corner. It will look something like this:

4...83ページ 5...85ページ

ページ is katakana, which means it's likely to be a loan word from another language. In this case, it's “pe-ji”, or the English word “page”. What it means is that the instructions for design 4 are on page 83, and those for design 5 on page 85. Remember that the pages are numbered in the opposite direction to those of an English-language publication.

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the missing pieces and adjusting the existing ones are given in graphical form in the instructions. The pattern pieces will also be used to draft extra pieces for facings, so if you need to lengthen your pattern, do so before making these extra pieces.

To work out if you need to lengthen the pieces, compare your vertical measurements with the Gosurori size chart (figure 1). If you have a bodice piece, compare the nape-waist measurements and add in the difference as shown in figure 5.

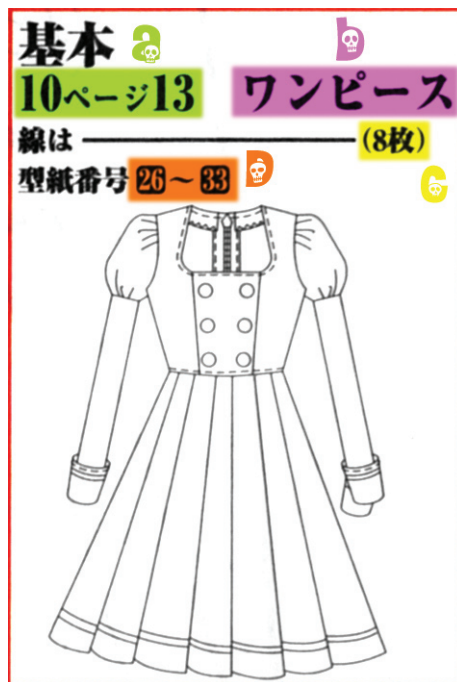


Figure 4: Detail from the pattern sheet contents with useful information highlighted.

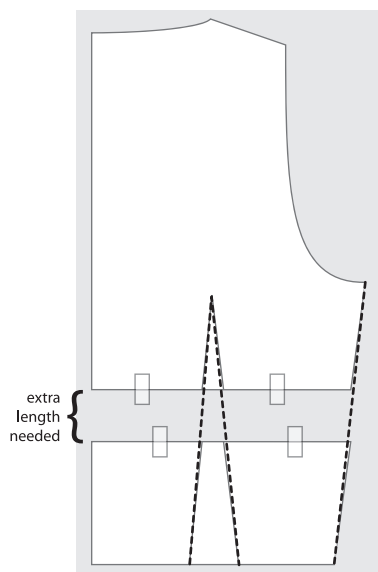


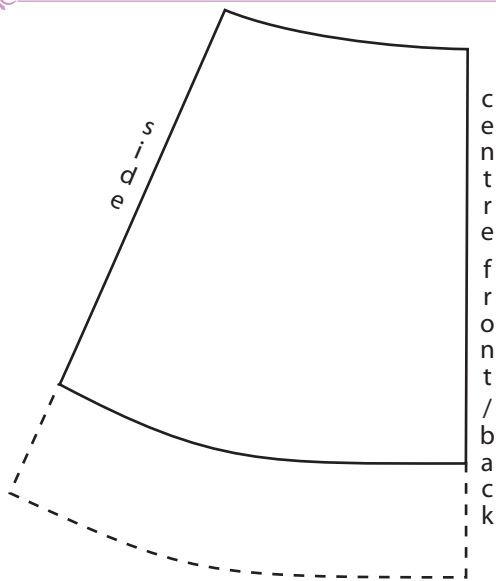
Figure 5: adding extra length to a bodice piece. Slash the pattern as shown. Draw a pair of parallel lines on another piece of paper as far apart from each other as the extra length you need. Stick your pattern pieces along these lines, making sure that you do not move it sideways at all. Redraw the side seam and the dart. The other pieces of the bodice should be lengthened in the same manner. Sleeves are lengthened the same way.

For skirts, draft the patterns as shown and then have a good look at the picture to see where it comes down to. Get your long suffering friend to measure you vertically down from your waist to the same point on your legs. Extend the centre and side seams to this length as shown in figure 6 - this method will keep the proportions of the skirt the same, but remember to allow extra fabric.

If you are nothing like the sizes in Gosurori, you will be best using the instructions as a guide to drafting a pattern to your own measurements. Buy yourself a good pattern cutting book (I use *Metric Pattern Cutting* by Winifred Aldrich), and/or find an evening class, and you will soon have clothes that fit better than anything in the shops.

The diagrams for the pieces you have to make from scratch are pretty easy to follow. The measurements are all in centimetres and are shown in alternating bold and normal type for the four different sizes. You'll need a long ruler, something with a right angle and, ideally, a set

Figure 6: lengthening a skirt pattern.



of French curves or similar. The double-headed arrows represent the grain of the fabric, which is important when laying the pattern pieces onto the fabric. A line of dots and dashes represents pieces for facings, and circles show where buttons go. Diagonal shading indicates areas which will be pleated. Note that none of these patterns include seam allowance. The seam allowance is shown on the fabric layout diagram!

Seam allowances

If you want to add the seam allowance to your pattern pieces now, go look at the layout (figure 7). The default seam allowance is 1cm (it's always given on the page, but I've never seen it be anything other than 1cm). If it is anything else, this is indicated on the layout diagram. You will see some numbers with curved lines joining them to the edges of the pattern pieces. This is the seam allowance for the seams they are connected to. Sometimes, the figure is zero which means not to add any allowance to that seam.

Fabric and haberdashery

One of the first things you will see when looking at the instructions page is a large table. This contains a list of the fabrics and haberdashery used, and the quantities required for each size. See the glossary for translations of common items in these charts.

If you see a number accompanied by a *kanji* character, this is likely to be a counter. Japanese often applies a suffix to numbers which indicates what it is being counted. The ones you are likely to see are 個 'small round objects' (such as buttons) and 本 for cylindrical objects, which apparently includes zips! 組 is not a counter, but for our purposes is best translated as "set", such as both parts of a hook and eye fastening.

Cutting out

Figure 7 shows a typical fabric layout from *Gosurori*. There's quite a lot of information on it.

The large A布 indicates that this layout is for fabric A. Precisely which fabric this is can be found in

the table discussed in the previous section. The arrows and figures down the sides indicate that the illustration represents between 150cm and 210cm of 106cm wide fabric, which has been folded. The bold double-headed arrow shows the grain of the fabric. The dark shaded parts represent the right side of the fabric, and the white the reverse (うら: back; おもて: front). Each pattern piece is labelled with which piece it is—see the glossary section on garment parts for clues. The pieces shaded a pale grey are those pieces which need to be cut out in fusible interfacing too. Normally, seam allowance is not added to pieces cut in fusible interfacing, because it adds bulk to the seams. No indication is given as to whether this is the case with the *Gosurori* patterns (at least not in Japanese simple enough for me to work out), but it would be a good idea not to add any, and to position the interfacing very carefully when you iron it on.

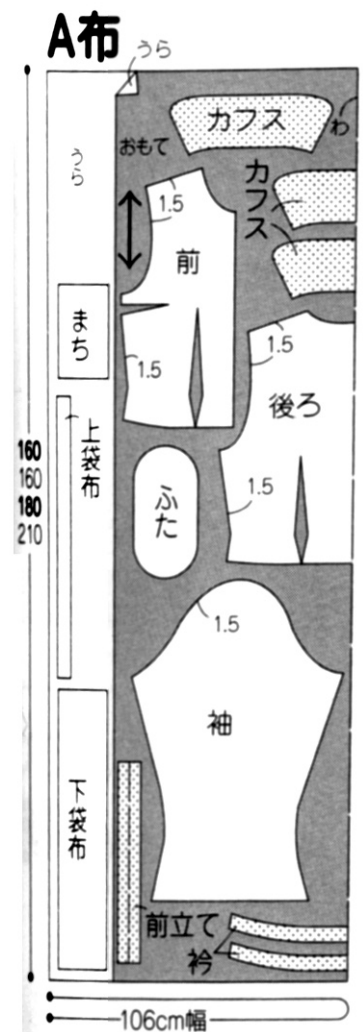


Figure 7: A fabric layout diagram.

Making up your clothes

Putting the garments together is shown graphically, and the illustrations are wonderfully clear (most of the time). There is a chart showing the different symbols used on the page after the size chart in the magazine. I haven't been able to find examples of the non-obvious ones in *Gosurori*. As long as you have made a couple of garments before, you are unlikely to have any problems—just remember the Japanese for 'front' and 'back'. Pieces where fusible interfacing has been ironed on are shown in the same light grey tone as on the patterns.

The Big Fat Hairy Glossary

Many Japanese words for items of clothing, fabrics and dressmaking terminology are borrowed from English and French and are written in *katakana*—used for non-Japanese words. A lively imagination is needed to work out what some of them are, but remembering that the letter 'u' is hardly pronounced, and that 'r' and 'l' are represented by the same sound in Japanese helps! You will also find quite a bit of *kanji*

(characters, originally borrowed from Chinese), and it tends to mean something important.

A useful *hiragana* (used for Japanese words that don't have an appropriate *kanji* and for grammar) to recognise is の (no), which can either be the possessive, or generally indicate a relationship between the two nouns to either side of it, so スカートのポリツ (*suka-to no poritsu*) tells you the illustration is showing you how to do the pleats on the skirt.

The following tables show the terms I've managed to work out, one or two that stumped me completely (indicated by a question mark—enlightenment welcomed), plus one or two from the dictionary, in case they ever show up.

Each table is arranged with the terms starting with *kanji* first (in no particular order), and then the *kana* terms, in the order they come on the *kana* charts.

Fabrics

Japanese	Rōmaji	English
布	nuno	cloth
綿	men	cotton
絹	kinu	silk
麻布	asanuno	linen
表布	hyōnuno	lit. "surface cloth". Context suggests "outer fabric".
裏布	uranuno	lit. "inside cloth", i.e. lining fabric.
接着芯	setchaku ?	fusible interfacing
ウール	u-ru	wool
オーガンジー	o-ganji-	organdie
ギャバ	gyaba	gabardine
ゴスロリオリジナルプリント	gosuriri orijinaru purinto	Gosurori original print(ed fabric)
コーマーバーバリー	ko-ma-ba-bari-ri	combed Burberry
コーマーブロード	ko-ma-buro-do	combed broadcloth
サチン	sachin	satin
ジャカード	jaka-do	jacquard
シーティング	shi-tingu	sheeting
シフォン	shifon	chiffon
ジャンタン	jantan	?
ストレッチエナメル	sutorecchi enameru	stretch PVC
ソフトチュール	sofutochu-ru	soft tulle
タータン	ta-tan	tartan
タフタ	tafuta	taffeta
ダブルガーゼ	daburuga-ze	double gauze
チュール	chu-ru	tulle
チュールレース	chu-rure-su	tulle lace
ツイル	tsuiru	twill

Japanese	Rōmaji	English
ナイロン	nairon	nylon
フラノ	furano	wool flannel
フェイクファー	feikufa-	fake fur
ベルベット	berubetto	velvet
ポップリン	popurin	poplin
ポリエステル	poriesuturu	polyester
レーヨン	re-yon	rayon

Trims and haberdashery

Japanese	Rōmaji	English
合皮テープ	(gō)hite-pu	synthetic leather tape
カギホック	kagihokku	hook and eye
カチューシャ	kachu-sha	head band (the plastic type with small teeth)
クロスモチーフ	kurosumochi-fu	cross motif
クロスパーツ	kurosupa-tsu	cross-shaped charm.
ゴムテープ	gomute-pu	elastic (lit. "rubber tape")
コンシールファスナー	konshi-rufasuna-	concealed zip fastener
スナップ	sunappu	snap (fastener)/press stud
トーションレース	to-shonre-su	torchon lace
ドットボタン	dottobotan	press stud, snap button
ファスナー	fasuna-	fastener
バックル	bakkuru	buckle
ハトメリング	hatomeringu	eyelet
プリーツフリル	puri-tsufuriru	pleated frill
ベルト用布	berutoyōnuno	belt webbing
ボタン	botan	button(s)
マジックテープ	majikkute-pu	Magic Tape. Similar to Velcro.
モチーフレース	mochi-fure-su	cut lace
リボン	ribon	ribbon
レース	re-su	lace

Garments

Japanese	Rōmaji	English
手袋	tebukuro	gloves
クリノリンのテープ	kurinorin no te-pu	crinoline made of tape
ケープ	ke-pu	cape
コート	ko-to	coat
コルセット	korusetto	corset
スカート	suka-to	skirt

Japanese	Rōmaji	English
ドロワーズ	dorowa-zu	drawers (bloomers)
ネクタイ	nekutai	necktie
バッグ	baggu	bag
パニエ	panie	pannier (petticoat)
パンツ	pantsu	pants (trousers)
パンツのベルト	pantsu no beruto	belt for trousers
ブラウス	burausu	blouse
ベルト	beruto	belt (waistband)
ヘッドレス	heddodoresu	headdress
ボンネット	bonnetto	bonnet
マント	manto	mantle (cloak)
リストバンド	risutobando	wristband
ワンピース	wanpi-su	one-piece (dress)

Parts of garments

Japanese	Rōmaji	English
身頃	migoro	bodice
袖	sode	sleeve
飾り	kazari	decoration
後ろ	ushiro	back
後ろ脇	ushiro waki	side back
前	zen	front
前脇	zen waki	side front
前あき	zenaki	front opening
見返し		facing
衿	eri	collar, neckband, lapel
半衿	hareri	the neckpiece on a kimono
帯	tai	sash, belt, obi
カフス	kafusu	cuffs
フード	fu-do	hood
ベルト	beruto	belt (waistband)

Other terms

Japanese	Rōmaji	English
内径	naikai	inside diameter
小	shō	small
幅	haba	width
約	yaku	approximately
丸カンつき	marukantsuki	in context, and guessing, "with attachment ring"
うら	ura	back
おもて	omote	front

Japanese	Rōmaji	English
ポリツ	poritsu	pleats
ミシン	mishin	machine stitch or sewing machine

Katakana charts

Katakana is the name given to the set of syllables used to represent words borrowed from languages other than Japanese. The first table shows the basic symbols, plus those which change their pronunciation when two dashes (a bit like quote marks) or a small circle are added to the top right. These follow a pattern, and can be found in the coloured parts of the table.

The table as a whole follows a standard order, and this order is used in the tables in the glossary.

ア	イ	ウ	エ	オ
a	i	u	e	o
カ	キ	ク	ケ	コ
ka	ki	ku	ke	ko
ガ	ギ	グ	ゲ	ゴ
ga	gi	gu	ge	go
サ	シ	ス	セ	ソ
sa	shi	su	se	so
ザ	ジ	ズ	ゼ	ゾ
za	ji	zu	ze	zo
タ	チ	ツ	テ	ト
ta	chi	tsu	te	to
ダ	ヂ	ヅ	デ	ド
da	ji	zu	de	do
ナ	ニ	ヌ	ネ	ノ
na	ni	nu	ne	no
ハ	ヒ	フ	ヘ	ホ
ha	hi	fu	he	ho
バ	ビ	ブ	ベ	ボ
ba	bi	bu	be	bo
パ	ピ	プ	ペ	ポ
pa	pi	pu	pe	po
マ	ミ	ム	メ	モ
ma	mi	mu	me	mo
ヤ		ユ		ヨ
ya		yu		yo
ラ	リ	ル	レ	ロ
ra/la	ri/li	ru/lu	re/le	ro/lo
ワ				ヲ
wa				wo
ン				
n				

Some katakana symbols can be seen with small versions of ヤ (ya), ユ (yu) and ヨ (yo) to the right of them. These alter the pronunciation as shown in the table below. Again, it follows a regular pattern:

キャ	キュ	キョ
kya	kyu	kyo
ギャ	ギュ	ギョ
gya	gyu	gyo
シャ	シュ	ショ
sha	shu	sho
ジャ	ジュ	ジョ
ja	ju	jo
チャ	チュ	チョ
cha	chu	cho
ニャ	ニュ	ニョ
nya	nyu	nyo
ヒャ	ヒュ	ヒョ
hya	hyu	hyo
ビャ	ビュ	ビョ
bya	byu	byo
ピャ	ピュ	ピョ
pya	pyu	pyo
リャ	リュ	リョ
rya	ryu	ryo

Another character you will often see in miniature form is ツ (tsu). In this case, it indicates that the consonant at the start of the following syllable should be doubled.

Because *katakana* is used to represent non-Japanese words, there are a number of other combinations which can be found. In particular, you might see a small version of one of the vowel sounds in the first row of the main table. This usually means “change the vowel sound of the preceding kana to this one”, and is often found in combination with the ‘y’ sounds in the second table, or with フ (fu).