

reader's

closet

WHAT HAVE YOU BEEN SEWING?

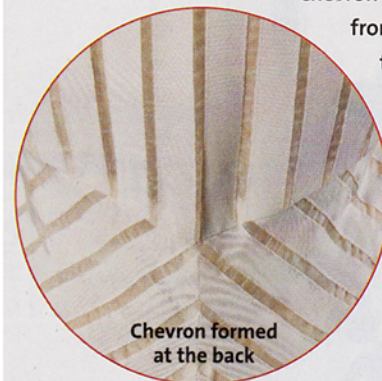


Pink Tweed Jacket by Patty Sampson

Custom dressmaker, art-to-wear designer, and sewing instructor Patty Sampson was inspired to create this jacket when she found this bright European tweed. She constructed the jacket with Vogue 7975, whose princess seams ensured a perfect fit. She fused tricot interfacing to the back of each garment section to give it more body. Patty lined the jacket with Bemberg rayon. She also sewed narrow, checked silk shantung piping between the jacket facings and lining. She supported the sleeve caps with bias Bemberg headers. Unable to find a trim she liked, Patty explored the possibilities of creating her own trim using only pulled threads from the fabric. She stacked cross-grain fringe and lengthwise-grain fringe, one revealing pink threads, the other revealing cream. Then she tied knots in lengths of the pink threads and laid them over the trim at even intervals to give the fringe a three-dimensional look. To close the jacket, she added a hidden hook at center front.

Gatsby Ribbon Frock by Alexandra Reynolds

Alexandra Reynolds knew that someday she would sew her own version of a late-1930s evening gown she found in an antique shop a decade ago. The gown featured ribbon sewn onto cotton bobbinet. In this updated look, created for a Gatsby afternoon party, she stitched 7/8-inch-wide millinery petersham onto 45-inch-wide silk organza on grain in rows spaced 1/4 inch apart. The organza was predyed with "Sparkling White" Jacquard Lumiere paint diluted with water. To avoid puckering, she sewed both ribbon edges to the organza. Once the organza ribbon fabric was created, she modified a 1938 McCall frock pattern (9906) to create the gown so that the skirt was in two pieces. Each front and back is cut on a true bias, creating a chevron effect down the centers front and back. She omitted the sleeves from the original pattern and finished the armholes with a narrow, practically invisible silk organza bias facing. To finish, Alexandra added 2-inch-wide white horsehair braid to the skirt hem.



Chevron formed at the back

Log On Get featured in *Threads*

The garments shown are from the Reader's Closet Gallery on our website. For a chance to be featured in a future issue, upload images to ThreadsMagazine.com. Be sure to include a brief description of your inspiration and techniques.



Iris on center back



Iris Outfit by Carol Chelette Miller

Carol Chelette Miller designed and sewed a light, pretty three-piece outfit (pants not shown) with the Southwest's fall weather in mind. All three pieces were made using dyed-to-match Cherrywood fabrics. On the jacket, Carol applied small pieces of the graded fabrics to a muslin base, to fade in intensity from shoulder to hem—each piece was separately laundered to give it a textured look. After assembling the sections and refining the fit, a dimensional iris and stems were appliquéd for further embellishment. For the button closure, she wrapped yarns around a large wooden bead, and used the same braided yarns for the button loop. Carol added bias-cut fabric strips to the shirt, creating a chenille-like effect that coordinates with the informal style of the jacket. Carol also sewed rayon challis pants to match; she added ruched bias fabric strips down the front.