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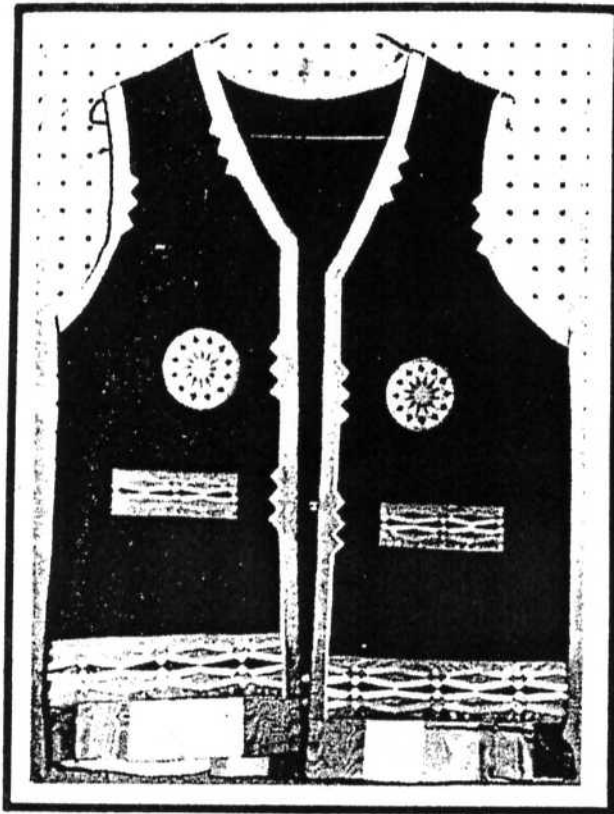


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7-8. Boy's vest from the Oklahoma Historical Society, Extra long bead strips overlap to front of vest. The plan may have been to put beadwork on another vest as the boy grew. Metallic fringe borders the two back strips.

9-10. Another fine vest from the Oklahoma Historical Society. A double bottom loom strip is quite unusual

though the designs are excellent standard examples. The false pocket in front is created by rows of sequins, ribbons and metallic fringe. Narrow strips around arm holes, neck, front and sides are loom beaded and pucker slightly as they meet the curves. Note that center back strip is narrower than other two. Metallic fringe and sequins border the strips in back. Ty Stewart photos.



Ribbon-work Vests

The excellent ribbon-work vest of moiré ribbon in photos 19 & 20 was made by Rex Reddick of Texas. Its dimensions appear in Fig. 1. Broadcloth, red or blue, always matches the color used in the straight dance suit. These vests are not as tailored as some of the early vests. They are somewhat roomy and hang to mid-hip. A paper pattern is suggested to insure proper fit. Lay out the 3-piece pattern on the cloth so that the selvage edge is at the bottom of each piece, fig. 1. Not only is this tradition, but the bottom of each piece need not be bound or hemmed. Vests can also be made from a one piece pattern.

Construction

Side seams are sewn first while the shoulder seams are sewn up later. The $2\frac{1}{4}$ " ribbon pieces that hang from the bottom of the vest take the place of the leather or metallic fringe. These pieces could be left off as the leather fringe is optional; however, the "ribbon fringe" gives the vest that "finished" look. Cut off 3" lengths of the 2 or 3" wide ribbon used in making the ribbon-work panels. Arrange the colors alternately about the base of the vest and sew in place. The ends are then evened with the pinking shears.

The two back panels of ribbon-work are sewn down next so that they form a slight "V". See photo 20. Of course this assumes that the ribbon-work, the primary decorative unit and the tedious work, has already been completed. Any ribbon pattern can be used, 2, 4 or multiple but it matches the ribbon-work found on the rest of the suit. For ribbon-work details please refer to TRACKS Feb. '78, May '78, June '78, Sept. '78 and the ribbon-work craft hint in this issue.

Why two back panels? Three could be used, but the otter dragger would cover it up. Also, the dragger's weight would push it against the sweaty back and it would continually get soaked. However, with a middle strip, one would not necessarily have to wear an otter dragger. It would be in keeping with tradition to alter the ribbon pattern or rearrange the color pattern for the middle panel.

After the back ribbon-work panels are straight stitched in place, the small shoulder seams can be taken. In this way, the ends of the ribbon-work are tucked away in the seam and will not ravel.

The waist ribbon-work strip is sewn in position next. This piece about 40" in length represents a lot of work. To complete the vest, the armholes and the front and neck openings are bound with a single folded 1" ribbon or as with Mr. Reddick's vest, a typical two-ribbon binding. Following the curves while matching points is tricky business. See Moccasin Tracks Craft Series 1006 for additional comments on two-ribbon bindings.

Finally the front can be further decorated with one or more of the following, false pockets, medallions, ties, sequins, metallic fringe, chainette fringe, or even appliqued beadwork in curvilinear design or other patterns.

Wearing the Vest

Most often on a hot Oklahoma day or evening, the vest is worn without a shirt; yet, as in the earlier days it can be worn with a shirt. Note that the bandolier bead strings are not worn. Wide wrist bands of German silver are usually worn with the vest since this area would be void of any decorative item.

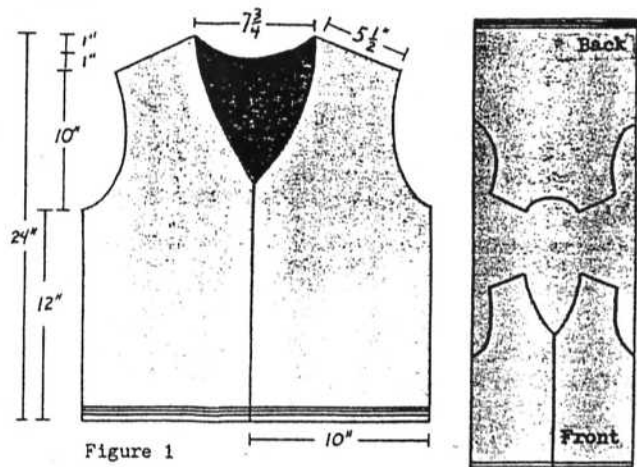


Figure 1



