

# ribbon-work

## ANOTHER MULTIPLE PATTERN

By Jerry Smith

Our last ribbon-work pattern article, Sept. '78 purported to illustrate a "very simple" pattern; however, here is a design that is even easier. If you are in a hurry to get a straight dance suit together this is your pattern. It is composed of 10 ribbons, but only five need to be folded into points to produce the design. It is unusual because it requires an even number of ribbons where as other multiple ribbon patterns require an odd number.

In the Feb. '78, May '78, June '78, Sept.'79 and March '79 issues of Moccasin Tracks, we have detailed the techniques and materials used in making ribbon-work of this Osage style. As the articles state, the ribbon used is 100% rayon ribbon from Switzerland.

The dimensions for each ribbon and the length of

each cut are given in the sketches. Figures to indicate how to cut and fold the two basic ribbons that make up the design. Figures to show the placement of each ribbon to create the design. Note that the points of the ribbon meet the edge of the previous ribbon and that the patterned ribbons must be shifted over  $\frac{1}{2}$ ". Be sure to hand baste each ribbon in place before machine sewing.

Basically, only two colors should be used in this pattern. The ribbon with the points should be dark in color, i.e. royal blue, burgandy, deep purple, green, etc. The ribbons with a single fold should be of a light contrasting color such as white, cream, light green, light blue, light yellow, etc.

Though the design here is simple, it is striking and very effective when expertly crafted.

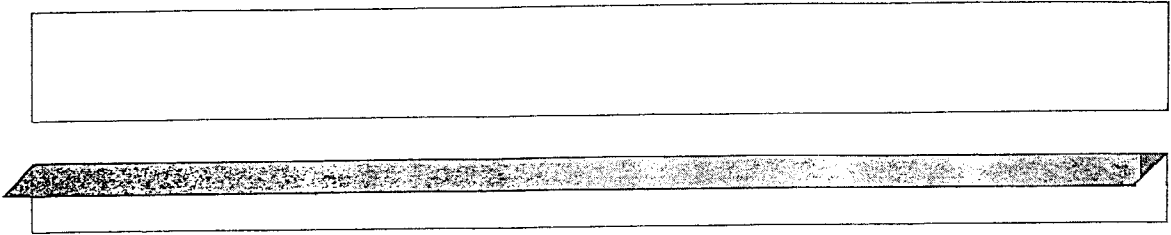


FIGURE 1 1" wide ribbon simply folded over.

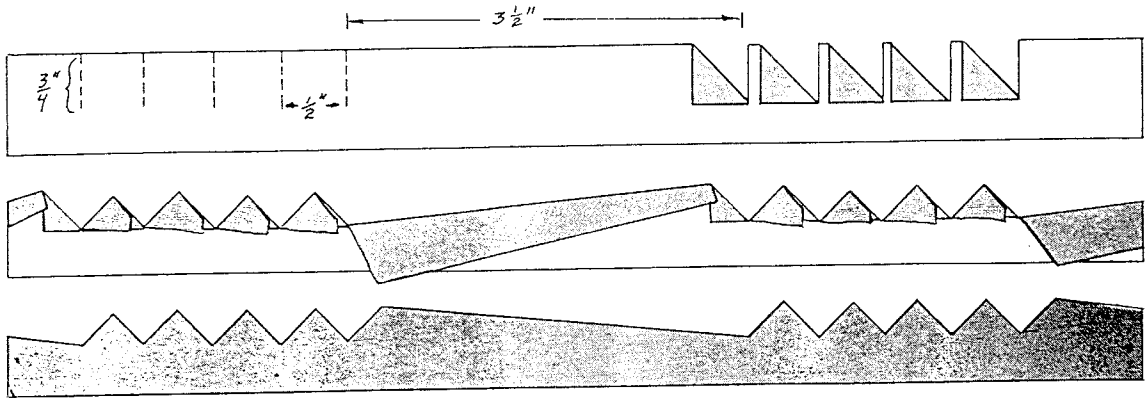


FIGURE 2 Second ribbon cut and folded.

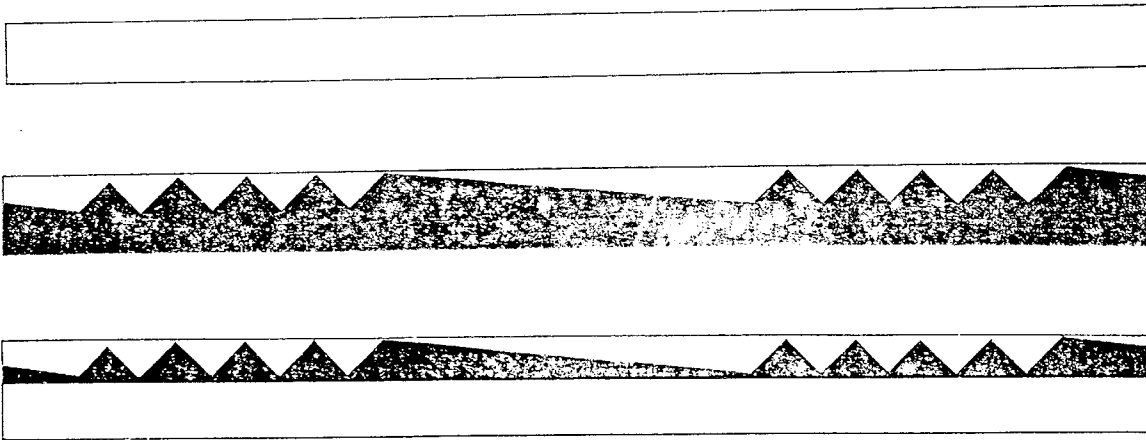


FIGURE 3 Sequence and placement of first four ribbons.

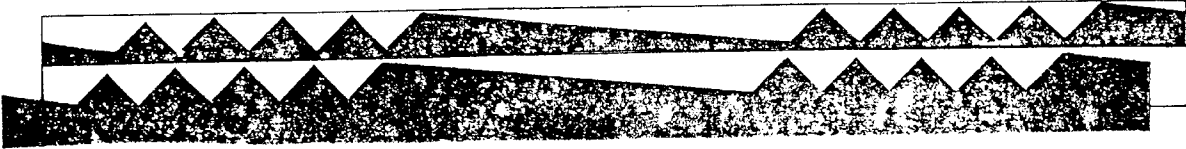


FIGURE 4 Completed pattern of 10 ribbons.

# ***RIBBONWORK***

## ***One Pattern***

## ***Two Constructions***

JERRY SMITH

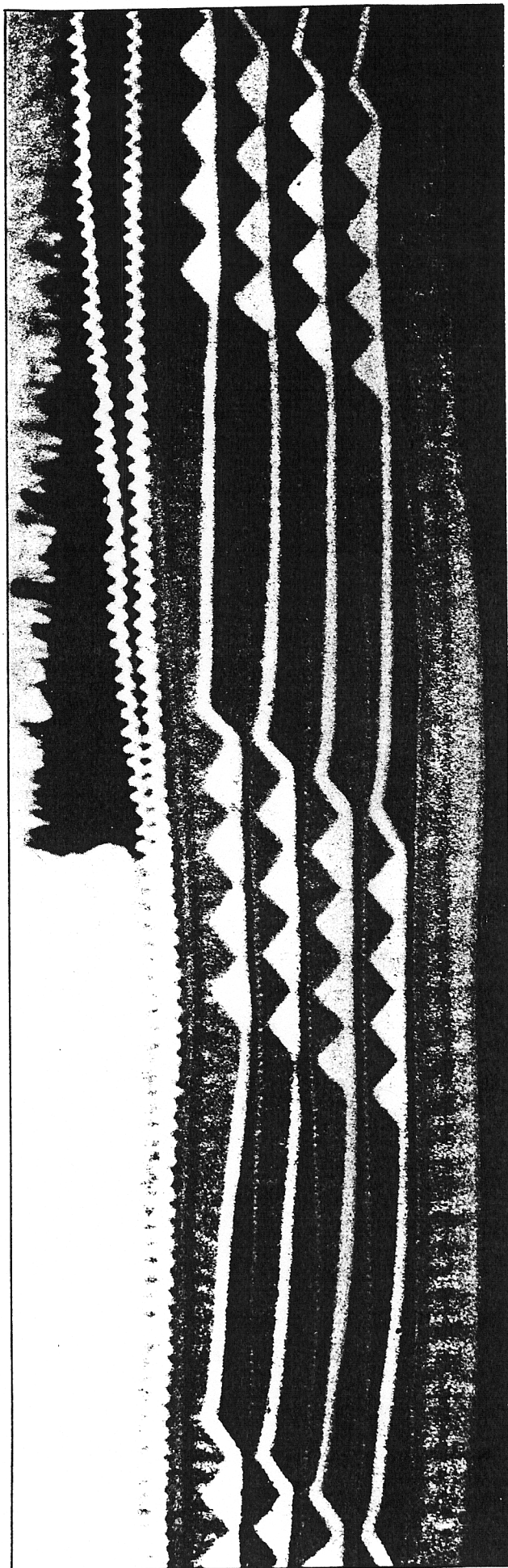
In February of 1978 the first "multiple ribbon" ribbon-work article was presented in *Moccasin Tracks*. Since that time several others have been presented as referenced at the conclusion of this article. Some relatively standard patterns have been presented, but those who have studied ribbonwork know there are enough patterns to fill more than one volume. An exhibition of Native American Art at the Philbrook in 1980 displayed a very interesting set of ribbonwork. It was a classic pattern in typical color scheme but one ribbon was not sewn atop the other in the normal shingled fashion the entire width of the work. Immediately the construction details were sketched down as it was definitely a good example to illustrate in the magazine. No pictures were allowed to be taken, so the notes were filed away until a photo of this pattern could be obtained.

A couple of summers later your author chanced to borrow a set of slides all on ribbonwork from Tyrone Stewart of Oklahoma. Among these slides was a picture of the pattern in question, see photo. Upon having it duplicated and enlarged in black and white, the data from the Philbrook and the visual example were ready for this article. However, when the photo was examined in more detail and compared to the notes, it was discovered much to the surprise of your writer that there were two ways to create the same pattern. Therefore, it is with great pleasure that both methods can be presented. It should not be assumed that one necessarily was the forerunner of the other. Once a patterned was viewed by one seamstress it was duplicated in the most efficient fashion.

The illustrations # 1-8 show the manner in which the piece of ribbonwork was sewn together in the photo. Illustrations # 1A-6A depict the manner in which the example in the 1980 Philbrook display was sewn.

### RIBBONWORK IN PHOTO

The method of construction for this piece was the standard Osage style in which one ribbon is sewn to another. One is over lapped onto another as a roofer would shingle a house. Figure A illustrates the two basic patterns and how the ribbons are cut



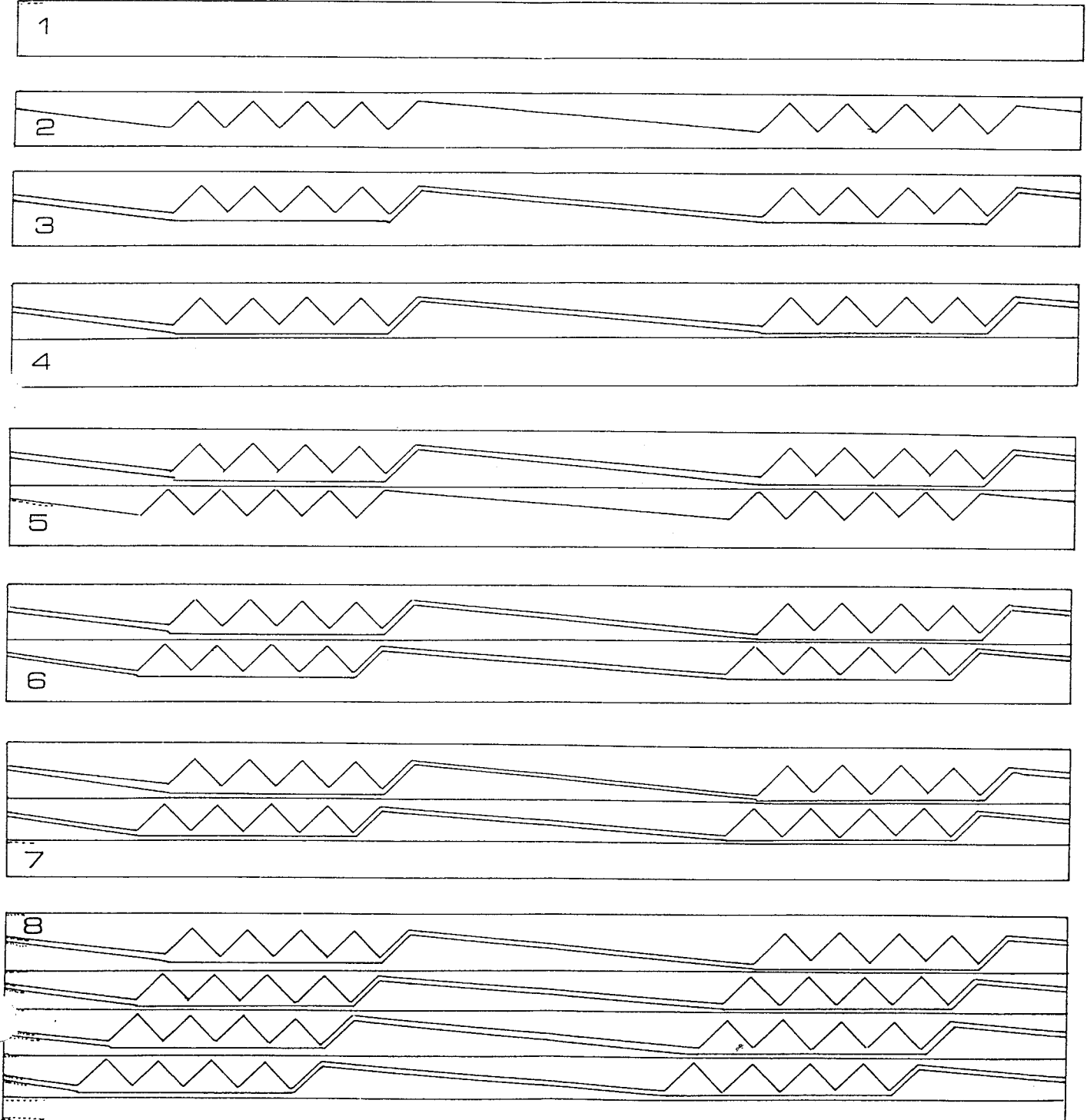
and folded. Other articles in Moccasin Tracks detail this process of cutting and folding these ribbons cut into one inch strips. The illustrations 1-6 indicate the order in which the ribbons are sewn down to create the pattern. After the first base ribbon, Fig. 1, the next 12 ribbons follow in sets of three: one with a series of triangles, one with elongated triangles and one plain ribbon. Each is first cut, folded, basted by hand in place and then machine stitched in place. A small stitch is used and it is sewn very close to the folded edge of each following the outline of the pattern.

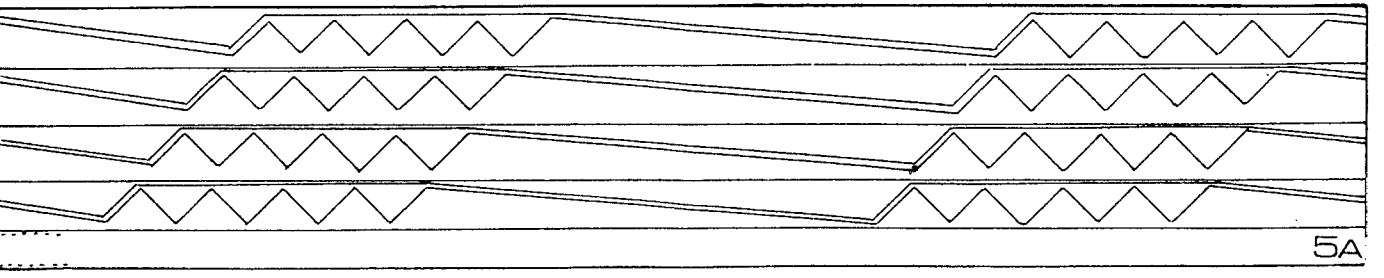
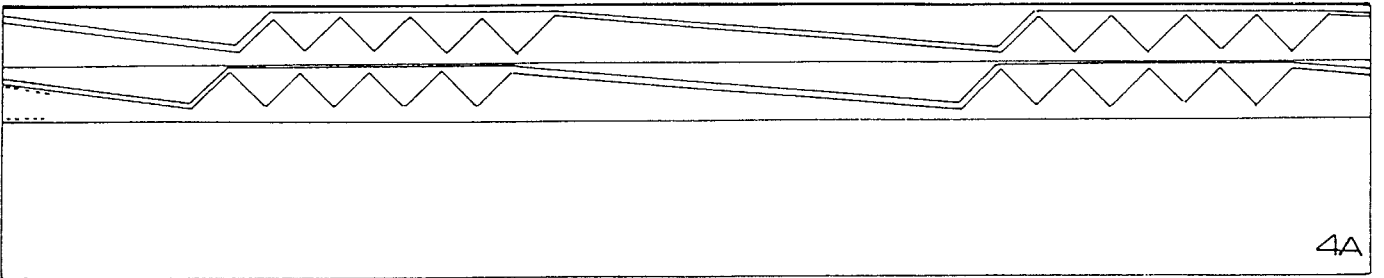
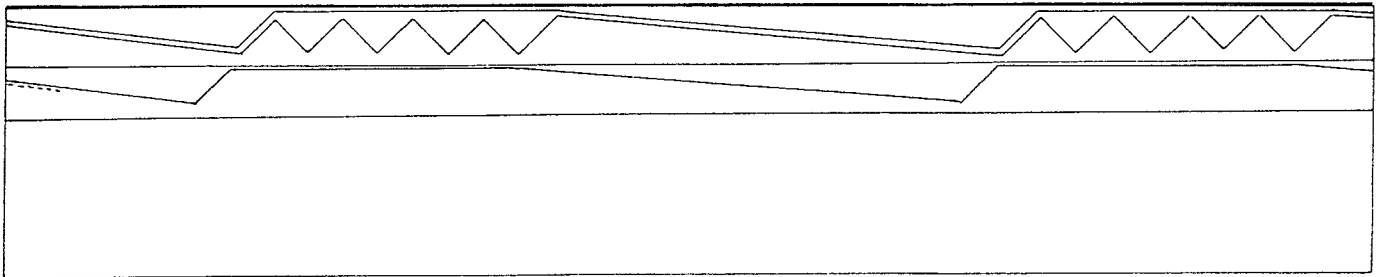
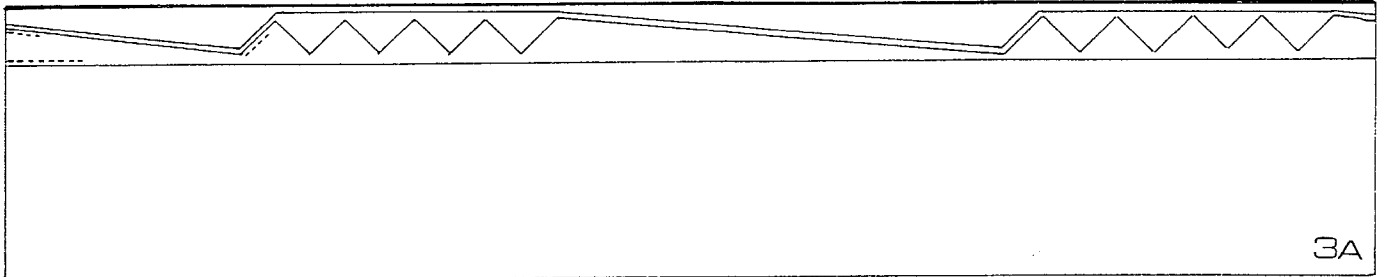
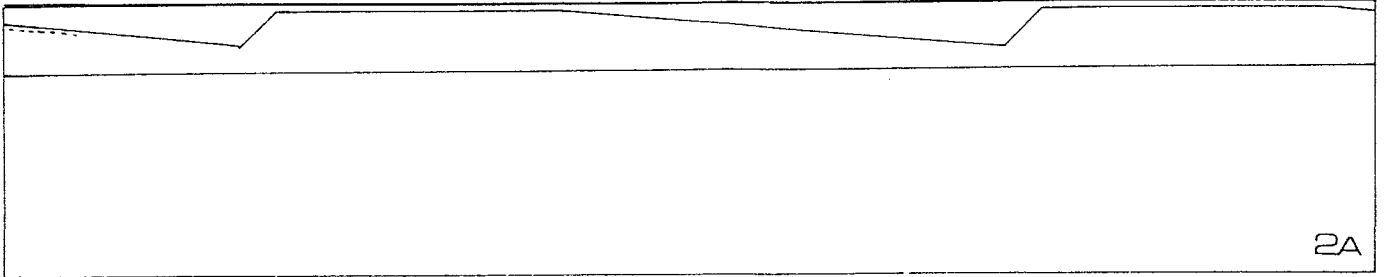
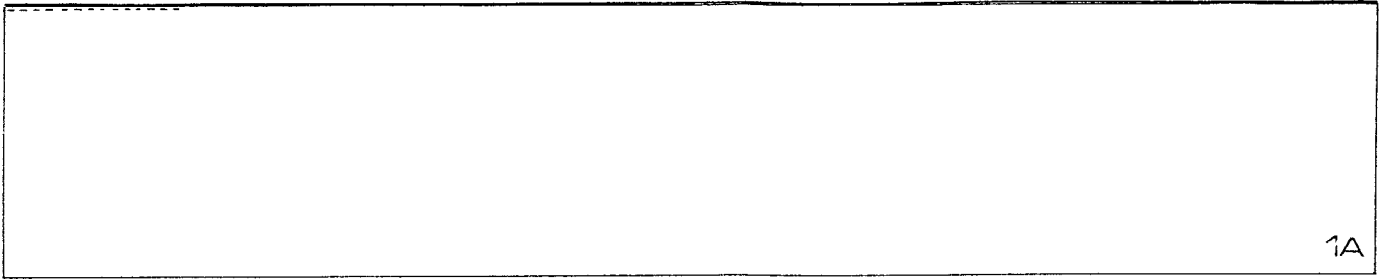
As each third piece is a plain uncut ribbon, just folded and sewn in place, this pattern would be an easy one to complete. It seemingly (no pun intended) would be a one step advance on the pattern presented in Moccasin Tracks, Feb. 1978 in which every other ribbon was uncut. Notice that each ribbon with the

set of points must be skewed left to create the correct look very similar to the pattern shown in Moccasin Tracks, Sept. 1978; see step # 5.

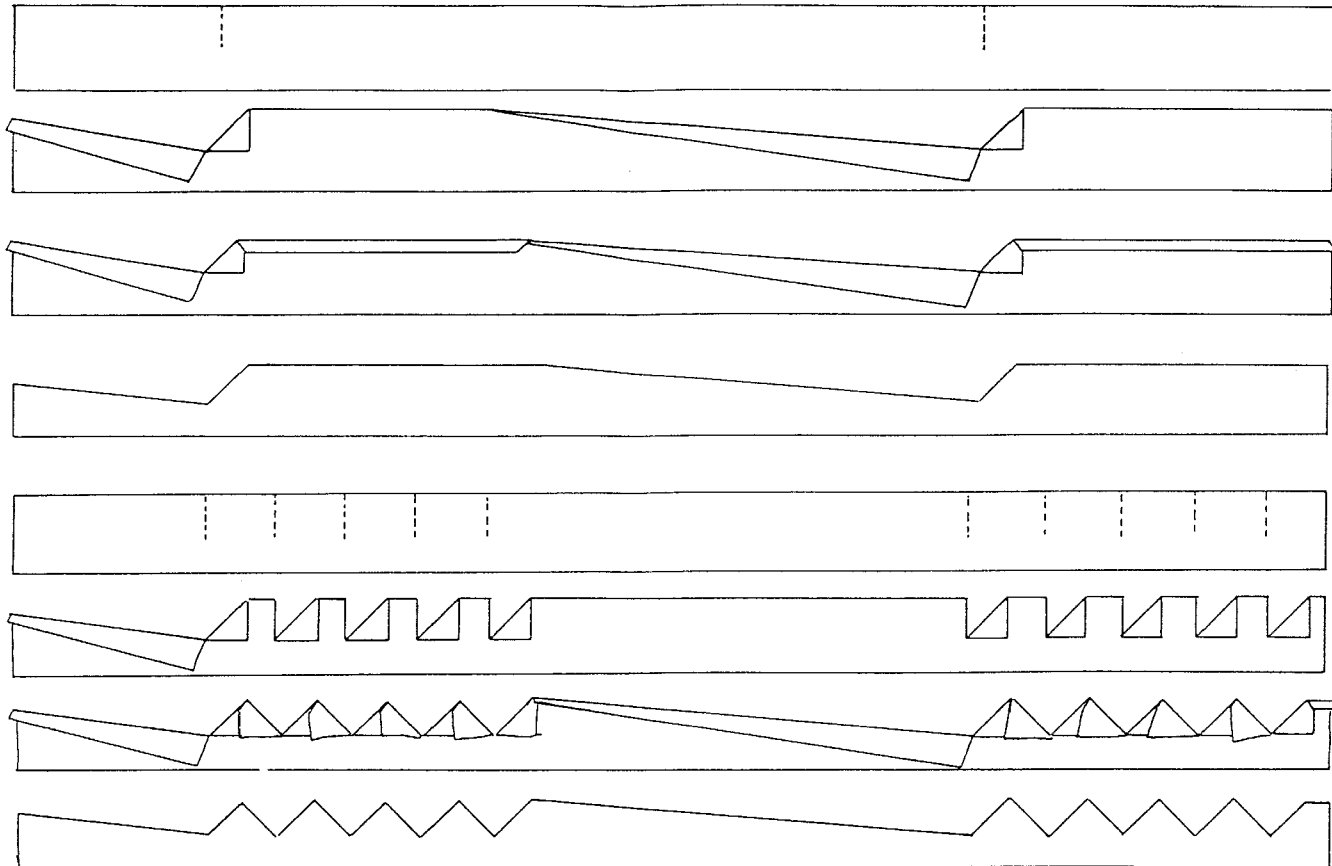
The color scheme is very important. Ribbon # 1 and # 13 are in the medium range while 2,5,8, & 11 must be very bright. Ribbons 3,4; 6,7; & 9, 10 are of different color but of the same hue. Of the same hue to the extent that at a distance the eye sees a single ribbon and not a pair. Thus, the design appears to be a bed of triangles connected by slanted parallelograms. A possible color scheme is as follows: 1) rose 2) white 3) deep purple, 4) royal blue, 5) white, 6) deep purple, 7) royal blue, 8) white, 9) deep purple, 10) royal blue, 11) white, 12) deep purple, 13) rose. The finished pattern in width measures a little under 2 inches.

PHILBROOK PATTERN





A



The same pattern detailed above was created in the Philbrook exhibit using 10 ribbons instead of thirteen. Illustrations 1A-6A indicate how this was accomplished by use of a single pink base ribbon. Four pairs of cut and folded ribbons were sewn in place in a manner letting the pink base ribbon peek through as though it had been sewn on separately. Drawings 1A-5A show the exact sequence and 6A illustrates the finished product. Again the last ribbon, finishing ribbon, in a plain uncut ribbon which is unique to this pattern constructed by either method.

Another time-saving aspect and highly unusual feature of this Philbrook piece was the fact that ribbon #2 (illustration 2A) and every other ribbon was not seamed in place!! The ribbon sewn on top of it so nearly follows its outline that it was not deamed necessary by its maker. As a result only 4 ribbons are sewn in place and the finishing ribbon makes 5 before it is stitched to the broad cloth. Very clever!

The color scheme here was as follows: pink, white, purple, (pink), light blue, green, (pink), light blue, green, (pink), white, purple, and pink.

It would be interesting to take colored pencils and color in the illustrations. They were left unscreened for that reason.

It was a pleasurable curiosity to discover both of these methods and it is hoped that the reader will benefit from the details imparted as well as the evident philosophy about "solely correct" construction.

#### REFERENCES

- Sheppard, Paul  
1979 Ribbonwork Review. Moccasin Tracks, March.
- Smith, Jerry  
Moccasin Tracks: March 1981, Advanced Ribbonwork; Sept. 1978, Ribbonwork #3; June 1978, Ribbonwork #2; May 1978, Osage-Style Ribbonwork; Feb. 1978, Osage-Style Ribbonwork, 4 Ribbons.

# RIBBONWORK

## AN ADVANCED PATTERN

by Jerry Smith

Over the past three years, several ribbonwork designs and patterns have been detailed in *Moccasin Tracks* along with their folding and sewing instruction. These patterns, as with most standard ribbonwork patterns worn on straight dance suits, are simple geometric patterns. They are all relatively easy to make and a gal who sews ribbonwork finds one pattern about as easy as the next. The multiple ribbon pattern presented here is really not "advanced" for one who does ribbonwork but it is not recommended as a pattern to try on ones initial effort.

As with all multiple ribbonwork of this type, several cut and folded ribbons are sewn in place, each overlapping the previous ribbon. The May '78, June '78 and Sept. '78 issues of *Moccasin Tracks* illustrate this process. 100" rayon taffeta imported ribbon is used for this type of work; however, taffeta yardage is used by many ribbonworkers due to expense and availability of the ribbon. The ribbon or yardage is cut into about 1" wide strips and cut to the length of the finished piece desired.

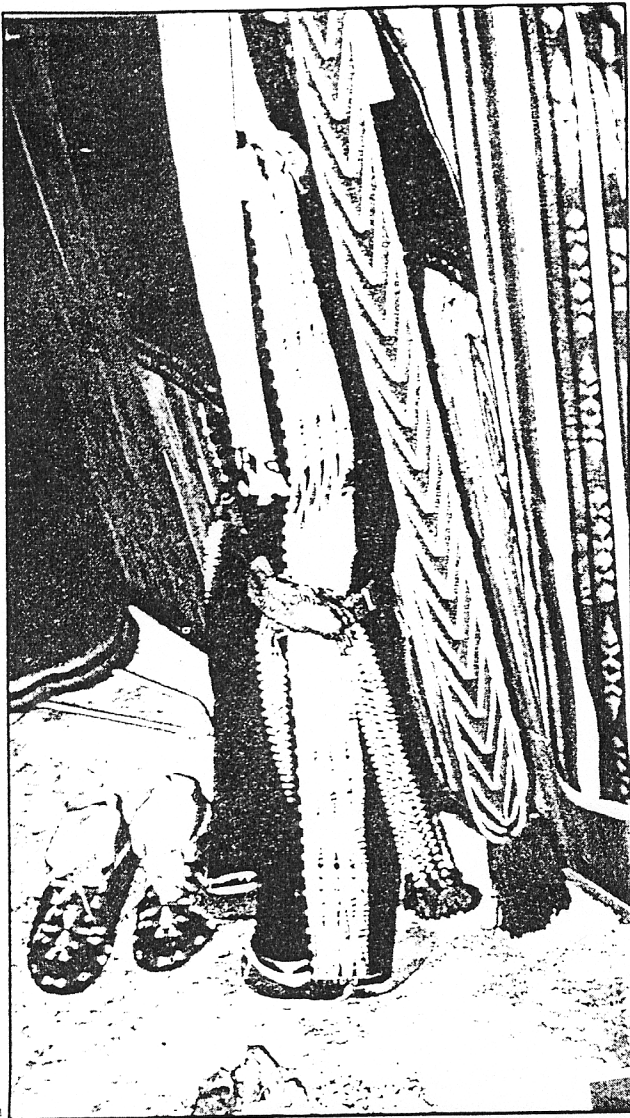
The pattern shown here in photo 1 & 2 and in Figure 9 is composed of thirteen ribbons but it can be reduced to a band of nine ribbons or slightly altered to an eleven ribbon pattern. The first ribbon is not cut or folded to create peaks and valleys; it is "plain". It is the next 12 ribbons that are cut and folded. Figures 1-8 illustrate the cuts and finished folded ribbons for the first 5 ribbons of this pattern. The next eight ribbons are exact repeats of these four ribbons following the sequence 2,3,4,5,2,3,4,5.

Figure 10 and Figure 11 indicate how folds are made on ribbon number 2. The folding process is very similar for the other ribbons. Use an iron to help hold crease in the folds.

One feature that makes this pattern "advanced" is the different length cuts made in ribbons #2 (Figure 2) and #4 (Fig. 6) to create peaks and valleys at different levels. In Figure 5, cut A is 1/8" deeper than cut B. Though the cuts on ribbons 3 and 5 are all uniform in depth the different levels of peaks and valleys is created in the method of folding.

Once a ribbon is folded it is basted in place by hand upon the previous ribbon and then machine stitched with a straight fine stitch very close to its folded edge. A matching color of thread is used. When ribbons are used, one can be sewn right to the other; however, when using taffeta yardage, the work is sewn to a pella strip or directly to the broadcloth. Remove the basting stitches before sewing on the next ribbon. Remember, the first ribbon sewn down is plain and the other ribbons are sewn in place starting from left to right (or visa versa) not from the center out. Each ribbon overlaps the other like shingles on a roof. Also, the first or last ribbon doubles (first in photo 1) to bind the broadcloth.

It is always good to make a sample or two before tackling the "real" project and this would be helpful here. Note again the ends of the breechclout strips in photo 1 and on Abe Conklin in photo 2. The ends hang beyond the edge of the cloth and they are not sewn in place; yet, the ends are pinked.



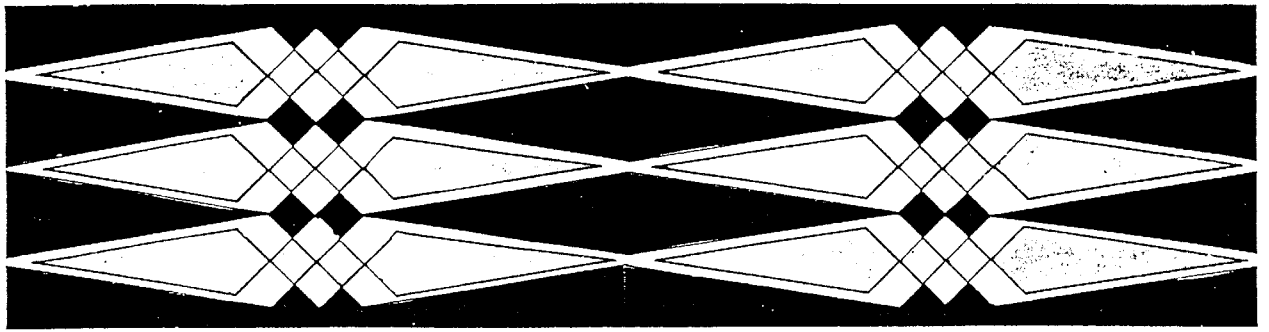


FIGURE 1

70% ACTUAL SIZE

RIBBON #1



FIGURE 2

RIBBON #2



FIGURE 3

FIGURE 4

RIBBON #3

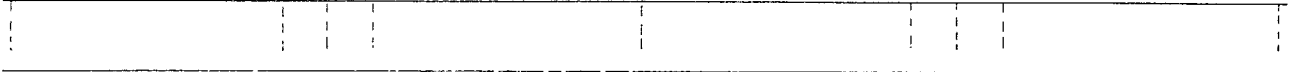


FIGURE 5

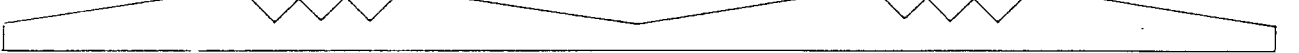


FIGURE 6

RIBBON #4



FIGURE 7

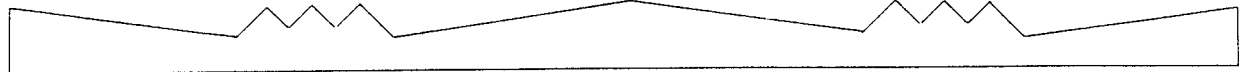


FIGURE 8

RIBBON #5

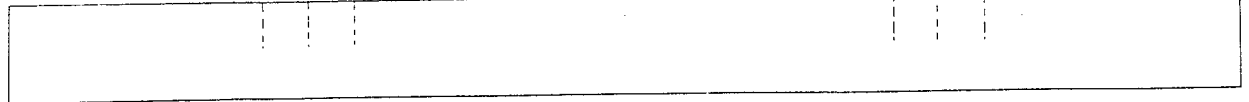


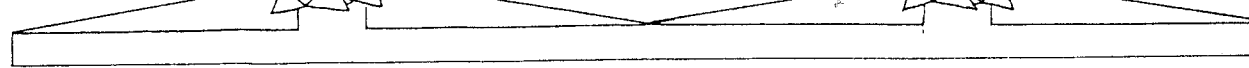
FIGURE 9



FIGURE 10



FIGURE 11

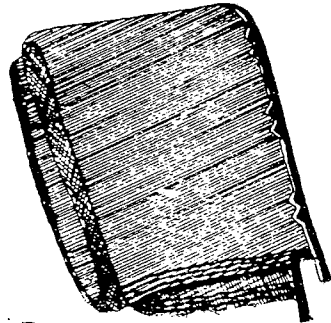






# INDIAN CRAFT SERIES

No. 1006



style 1

## Two-Ribbon Bindings

By Jerry Smith

The cut edges of several items made of "trade cloth" or backed with trade cloth are often bound with a decorative two-ribbon binding (Fig. 1 & 2) rather than with a single straight ribbon binding. Such two-ribbon bindings are found on the rims of otter caps, blankets, gourd dance blankets, aprons, bustle trailers and tiggers, straight dance trailers and straight dance legging bottoms. The method below will produce very fine results when using rayon taffeta ribbon; adjustments must be made when using a substitute such as taffeta.

**COLORS:** Always use two contrasting colors such as; red and white; red and turquoise; red and yellow, purple and lt. yellow, purple and lt. green, pink and green, maroon and lt. blue, etc.

**QUANTITY:** Purchase enough rayon taffeta ribbon in each color to bind half the length to be bound. By thread to match each color.

### TECHNIQUE:

Step 1: Cut each ribbon in half, length wise down the center.

Step 2: Cut a series of  $\frac{3}{4}$ " apart and  $\frac{3}{8}$ " deep slits in the darker ribbon as indicated either for style #1 or #2 in the diagram. Uniform depth and width of cuts is extremely important for quality results.

Step 3: Fold peaks into darker outside ribbon as shown in diagrams A, B, and C, using finger nails. It is important first fold of each peak (A) be over half way prevent raveling. An iron may be used for all folds have been made for a final crease.

Step 4: Sew cut and folded darker outside ribbon to inside ribbon along folded edge. Use a small stitch about 16 per inch.

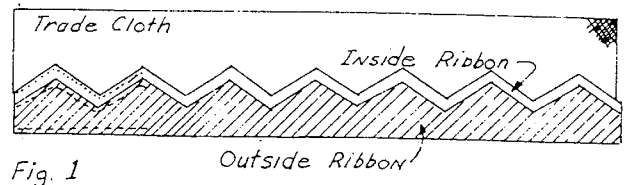
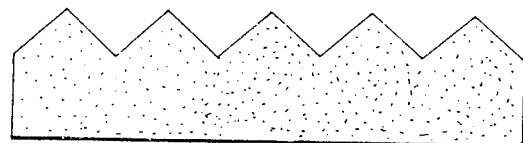
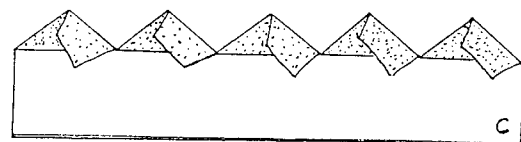
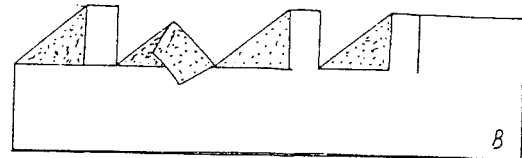
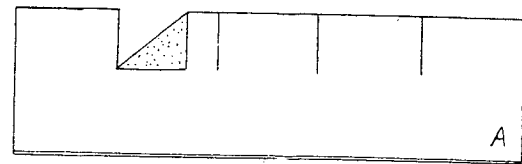
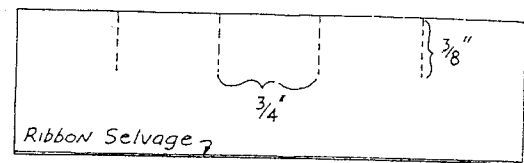


Fig. 1



Step 5: Cut and fold the lighter colored inside ribbon with folded darker ribbon sewn on as in A, B, and C of diagram. This ribbon is cut and folded second to conveniently match up peaks and valleys of each ribbon.

Step 6: Sew pair of ribbons to trade cloth or wool cloth. The peaks of the design should be  $\frac{5}{8}$ " from the edge of the trade cloth. Now, cut off excess inside ribbon to meet flush with edge of the cloth. Sew second (optional) straight seam as in Fig. 3.

Step 7: Fold outer ribbon over to form an actual binding and hand sew to back side of cloth with whip stitch.

Practice on an 8" strip of cloth will increase the quality of the final effort.

style 2

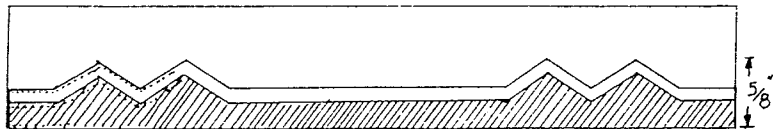


Fig 2

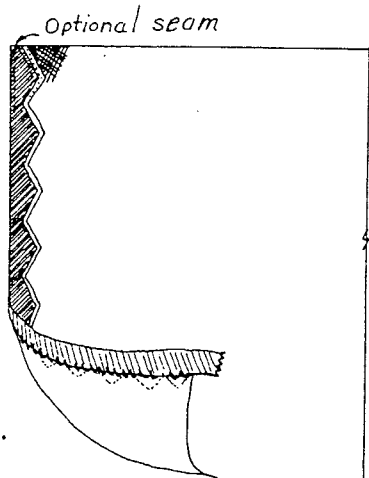
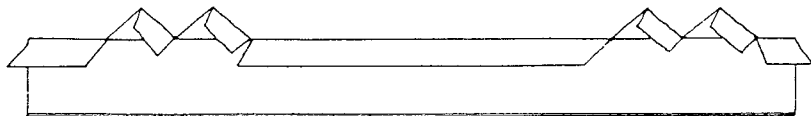
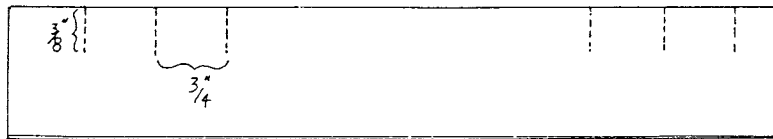


Fig. 3