J. B. GATHRIGHT.

GIG SADDLE.

No. 185,023. Patented Dec. 5, 1876.

Fig. 1.

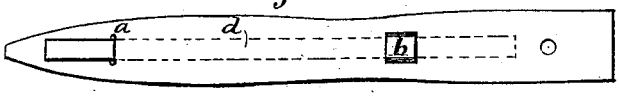


Fig. 2.

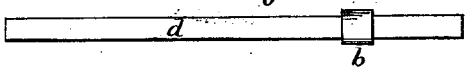


Fig. 3.

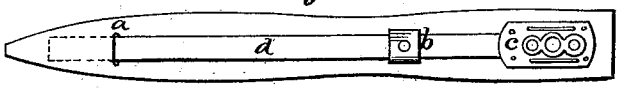


Fig. 4.

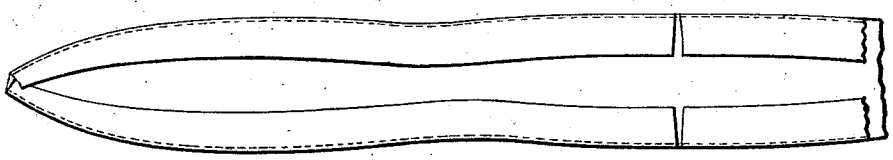


Fig. 5.

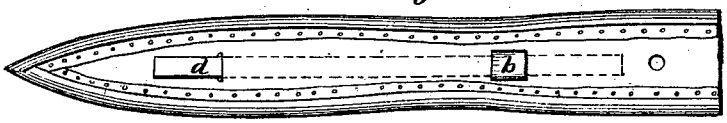
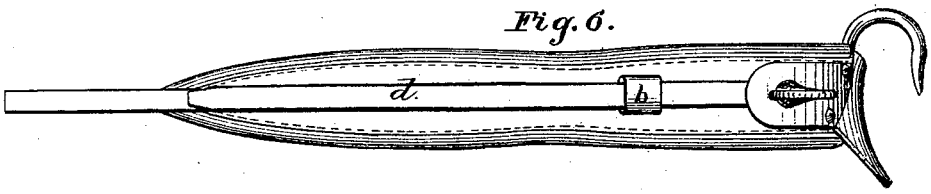


Fig. 6.



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UNITED STATES PATENT OFFICE.

JOSIAH B. GATHRIGHT, OF LOUISVILLE, KENTUCKY.

IMPROVEMENT IN GIG-SADDLES.

Specification forming part of Letters Patent No. **185,023**, dated December 5, 1876; application filed August 18, 1876.

To all whom it may concern:

Be it known that I, JOSIAH B. GATHRIGHT, of the city of Louisville, county of Jefferson, State of Kentucky, have invented new and useful Improvements in the Construction of Gig-Saddles; and I hereby declare that the following is a full, clear, and exact description of the same, reference being had to the accompanying drawings, which form a part of this specification.

To enable those skilled in the art to make gig-saddles according to my invention, I will proceed to describe the construction of one on the ordinary iron jockey gig-tree.

I cut out the skirts, pad-lining, welts or facings, and stiffenings about the same as for an ordinary machine-made saddle, the stiffenings being (preferably) heavy pasteboard of same size and shape as the skirts. Openings are cut in the skirts for the loops and terrets, and corresponding openings cut and punched in the pasteboard. The openings for the loops, however, are cut, not merely to allow the ends to be put through from the top, but large enough to allow the whole loop to be put through from below, (see Fig. 1,) and so that the loop, when finished, will nicely fit and fill it. Taking now two bands of elastic metal (one for each side) from five-eighths inch to seven-eighths inch wide, according to width of saddle, and long enough to reach from the terrets to the billets of the saddle, I rivet securely to them (preferably around them) leather, or other material suitable for the loops. (See Fig. 2.)

The bands with the loops (finished or unfinished) are now attached to the pasteboards as follows: A slot is cut across the pasteboard at *a*, and the lower end of the band put through it, and the loop put through its opening *b*, all as seen in Fig. 1. The pasteboard is now turned over, and the lower plate *c* of the tree, with the terret-nut in position, is tacked to it at the proper place, the upper end of the iron band being between it and the pasteboard, all as seen in Fig. 3. I now stitch the welts or facings to the pad-lining, as seen in Fig. 4. They are, of course, stitched down to the right side of the goods used for pad-lining at a suitable distance from the edges, with their folded edges—that is, the edge which incloses the rattan inwardly, and the open or double edges lying out toward the outer edges of the pad-lining. The lining is now turned over—that is, wrong side up—the pasteboard-frame laid on it about evenly, and the lining drawn over the edges and tacked down to the pasteboard, as seen in Fig. 5. The tacks should be clinched, as they are driven, upon an iron bar thrust in for that purpose between the pasteboard and belly part of pad-lining.

The edges of the pad-lining can always be drawn over the pasteboard until the welt is exactly in the right place, and in this way we can always have nicely-fitting welts, a thing requiring great skill in the old methods of making saddles.

Instead of stitching the welt to the pad-lining, as above described, it may be stitched to the skirts as in a machine-made saddle, except that it is stitched to the skirts only in this case, and not through skirts and pad-lining both, as is done in the machine-made saddle.

In Fig. 6, showing the completed saddle, one side, or half, illustrates the welt stitched to the skirts, as may be seen by the row of stitches down each edge of the skirt on that half of the saddle, while the other half of the saddle illustrates the plan of stitching the welt to the pad-lining, and no stitching is visible; but instead is a creased line on each side of the skirt. The latter more nearly resembles hand-made saddles, and is therefore preferable. Having now the pad ready, as seen in Fig. 5, we put the skirts on, draw the loops up through the openings, put an iron loop stick through them, and finish them up, (if they are unfinished,) and removing the stick draw in the bearing, or backband straps to their proper places, thus keying the pads and skirts together at those points.

I should remark that, before putting the flaps on, the pad should be stuffed and quilted, as desired, each half being stuffed from its upper end, when the two are joined together. The tree is now put on in the usual way, the hook catching under the welt and holding up the pad at the center, and the terrets screwing up the pads to the skirts and jockeys at those points, by means of the lower plates *c*,

which are beneath the iron and pasteboard stiffening of the pad. If, now, the billets are stitched on, as usual, through skirts and pad, we have these firmly secured together at that point also. Having, now, the skirts and pad firmly secured together at four points the stiffness of the iron band, supplemented by the pasteboard, and extending the whole length of the pad, serves to hold them together at all points, and thus we have a saddle with these parts securely fastened together without any stitching or lacing in. Moreover, under the old systems of making saddles the loops were directly or indirectly fastened to the skirts, and the great strain to which they were subjected tended to tear the skirts from the pad; but by my invention the loops are secured within the pad, and the greater the strain exerted upon the loop the more firmly the pad and skirts are drawn together.

While, however, nothing further is needed to give strength and permanency to this fastening, it may be desirable, in order to prevent the possibility of gaping, (particularly between the loops and billets where the distance between the fastenings is greatest,) to use a few secret stitches or a leather cement, or any simple means that may be most convenient. If the top of the pad is covered, before being put to the skirts, with a fancy colored enameled muslin, which may be merely pasted or glued in, the saddle will still have a finished look, even if the skirts should gape a little.

A gig-saddle thus made costs very little more than a machine-made saddle, and the labor on it costs only about sixty per cent. of that on a hand-made saddle. Yet this saddle is equal to the hand-made in every respect, and in some respects is superior. It is stiffer, firmer, stronger, and admits of being more firmly padded, as the hand-made has to be padded before lacing in.

Having thus described my invention, what I claim as new, and desire to secure by Letters Patent, is—

1. A gig-saddle, provided with metallic bands attached to or within the pad, and extending from the terrets to the billets, or nearly so, the bands operating to strengthen and stiffen the pad, so that but few points of attachment are necessary to unite it and the skirts securely together, all substantially as shown and described.

2. In the construction of gig-saddles the loops attacked to the metallic band within the pad, all as shown and set forth.

3. In a gig-saddle the pad stiffenings and skirts, slotted to allow the full-sized loops to be introduced from beneath, substantially as shown and described.

4. A gig-saddle in which the skirts and pad are keyed or pinned together near their middle by means of the loops and bearing-straps, substantially as shown and described.

5. A gig-saddle in which the pad and skirts are united and securely held together by means of the usual hook, terret, and billet-fastenings, supplemented by the intermediate loop-fastening and the pad-stiffenings, all as shown and described.

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