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HOW TO BUCKSTITCH

by **AL
STOHLMAN**



The LETTER by each project is for identification. The CORRESPONDING letter will be found on the opposite page along with the description of each item, and the page in the book on which it will be found. This will serve as an index to quickly find the desired project.



A



B



C



D



E



F



G



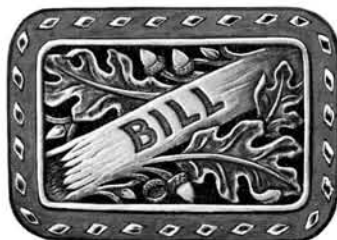
H



I



J



K



L



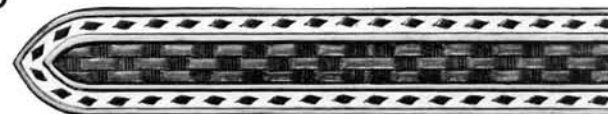
M



N



O



P



Q



R



S



T



U

BUCKSTITCHING

by AL STOHLMAN

The cover of this book was made from 8 oz. cowhide, inlayed with brown suede. Inlaying technique shown on page 38. Buckstitching was with white latigo lace. Letters were cut out of 4 oz. cowhide, dyed white, and glued in place. Borders are dyed two shades of green.

BELOW: DESCRIPTION OF THE ITEMS SHOWN ON THE OPPOSITE PAGE.

IDENTIFICATION LETTER	PAGE NO.
A- HANDBAG: Rough-out. Recessed borders dyed red, buckstitched with silver lace. Birds on carved inset dyed in natural colors. Berries; red. Background; light blue (blue and white mixture) Cova dye. Bag and shoulder strap assembled with silver lace.	42
B- HANDBAG: Red suede inlay, buckstitched with 5/32" white latigo lace. Inset is brown suede, overlaid with cut-out initials. Initials are dyed red inside, buckstitched with 5/32" gold lace. Bag and shoulder strap assembled by hand sewing, 7 stitches per inch. Burnished edges.	38
C- HANDBAG: Grain-out. Borders are beveled and matted, dyed white with Cova dye. Body of bag antiqued lt. brown. Monogrammed inset is carved with scroll design; natural finish. Background dyed white. Bag and shoulder strap assembled with gold lace buckstitch.	41
D- HANDBAG: Burgundy latigo. Inset is carved on natural leather. Colt is dyed sorrel color; sagebrush a greenish-grey. Birds dyed in natural colors. Bag and shoulder strap assembled with 5/32" white latigo lace buckstitch. Burnished edges dyed dark brown.	40
E- COASTER: Border dyed dark brown, buckstitched with 1/8" natural lace. Flower petals dyed pink. Center; green, yellow, red.	4
F- BUCKLE: Scroll and initial carving; natural leather. Background and border; Cova Dye white. Buckstitched with gold lace.	48
G- BUCKLE: Flowers and buds dyed yellow and orange. Leaves, stems; two shades of green. Background black. 5/32" white lace buckstitch.	48
H- BUCKLE: Goose dyed in natural colors. Background dyed with mixture of Cova Dye white and blue. 1/8" black lace buckstitch.	47
I- BUCKLE: Color kitten to your choice. Background; maroon. Border; red. Beading seeds; Zoe's gold. Gold lace buckstitch.	47
J- BUCKLE: Flowers pink and red. Leaves; two shades of green. Background dark brown. Border; maroon. Gold lace buckstitch.	47

IDENTIFICATION LETTER	PAGE NO.
K- BUCKLE: Oak leaves are shaded in pale green and brown. Background is dyed dark brown. Border; green. Silver lace buckstitch.	48
L- BILLFOLD: Filigreed name backed with red suede. Dk. brown border buckstitched with gold lace. Natural carving design. Outside border dyed yellow. Assembled with 3/32" dark brown lace buckstitch.	43
M- BILLFOLD: Figure carving scene dyed in natural colors. Horses can be dyed any desired colors. Border is dark brown, buckstitched with 3/32" natural lace. Assembled with hand sewing, 8 stitches per inch.	44
N- BELT: Recessed center strip dyed Cova royal blue, buckstitched with gold lace. Borders light blue. 1/8" natural lace buckstitch.	46
O- BELT: Flowers dyed yellow and orange. Background; black. Leaves and stems two shades of green. 5/32" white lace buckstitch.	45
P- BELT: Basket-stamped center section; antiqued. Recessed border dyed white. 1/8" medium brown lace buckstitch.	45
Q- BELT: Recessed borders; red, buckstitched with silver lace. Arrows; white inside, borders yellow, background black. Turquoise in other segments.	45
R- BELT: Rough-out. Background center section dyed red. Border beveled and matted, dyed dk. brown. 5/32" white lace buckstitch.	45
S- BELT: Flowers, pink and red. Leaves; two shades of green. Background dark brown. Maroon border. Gold lace buckstitch.	46
T- BELT: Scroll carving is finished in natural leather. Background and border dyed Cova white. Buckstitched with gold lace.	46
U- BELT: Oak leaves are shaded in pale green and brown. Background is dyed dark brown. Border; green. Buckstitched with silver lace.	46

SEE COLOR PHOTOS ON BACK COVER
ALL ILLUSTRATIONS AND BLACK & WHITE PHOTOGRAPHY BY THE AUTHOR.

COMPLETE INDEX ON PAGE 49

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What we term "BUCKSTITCHING" probably derived from the early days when leather garments and other items were sewn together with buck-skin thongs. These laces were made from deer skins, either rawhide or with some tannage. Deer skin is very strong, therefore articles sewn or laced with deerskin thongs, or lace, were very durable. Laces and thongs made of deerskin used to be commercially available. There still may be a few places or people who prepare these thongs, but generally speaking they are probably not too readily available.

Almost any kind of commercial lace leather can be used for buckstitching. Or, you can make your own. For best results, the edges of the leather should be beveled on the flesh side. This allows the stitches to lay flatter against the leather. . .which is more practical and more pleasing in appearance. Each stitch should be made as uniform as possible. . .the most desirable being in a diamond shape. This can only be accomplished by slitting the leather with lacing punches or saddler's awls of the proper size. Round punches are not used for buckstitching as a diamond shaped stitch cannot be made.

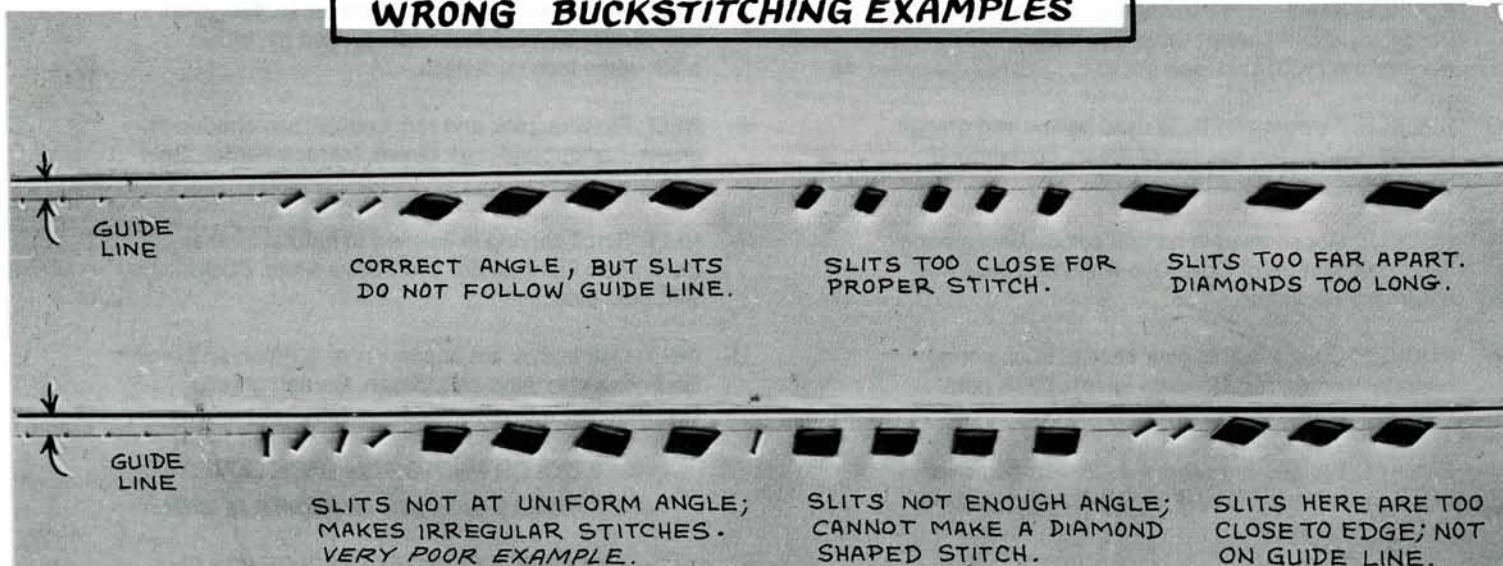
"BUCKSTITCHING" is simply a running (over-under) stitch, with the lace or thong coming up through one slit and down through the next. . .con-

tinuing in this manner until the stitching has been completed. Buckstitching, as we know it today, is generally used as a decoration to enhance the appearance of the design or project. It should not be used as a sole agent to hold two or more pieces of leather together where great stress and strain will be applied to the buckstitched seams. Generally, these seams are sewn by hand (or machine) as the leather buckstitching cannot bear the strain of constant use. In this case, buckstitching should then be used as a decoration only.

There are "rights" and "wrongs" with BUCKSTITCHING as with anything else. Study the suggested methods we have shown throughout this book. REMEMBER. . .the proper angle of your lacing slits is most important for good diamond shaped stitches. Before proceeding with your buckstitching, read this book thoroughly and adopt the methods you like best.

BUCKSTITCHING is not difficult. And. . .it is not slow once you learn how to manipulate the needles and/or lace within your fingers. Be sure to study these techniques. You will have less trouble with twisted lace and the work will proceed quite rapidly. Special "speed" buckstitching techniques are shown on page 27.

WRONG BUCKSTITCHING EXAMPLES



STUDY THE CORRECT EXAMPLES ON THE OPPOSITE PAGE. SPACING CAN BE MARKED WITH DIVIDERS IF SPACING WHEELS ARE NOT AVAILABLE

PUNCHES
AND
SPACERS

Examples here illustrate the diamond shaped stitches created by using a variety of punches, spacers, and laces. Scribe light guide lines with dividers for each punch and lace as shown. Study the examples shown below, and the tools used.

3/32" 4-PRONG
THONGING
CHISEL

3/32" LACE

1

3/32" 4-PRONG
ANGLE THONG-
ING CHISEL

1/8" GUIDE
LINE

THIS STYLE IS USED WHERE BUCKSTITCHES WILL BE SMOOTH (GRAIN SIDE) ON BOTH SIDES OF THE PROJECT. DIAMONDS ARE ELONGATED.

3/32" LACE

2

3/32" SINGLE
PRONG

3/32" GUIDE
LINE

WITH THE ANGLED SLITS THE DIAMONDS ARE LESS ELONGATED. ROUGH (FLESH SIDE) OF LACE WILL APPEAR ON THE BACK SIDE OF THE PROJECT.

USE DIVIDERS OR
SPACING WHEEL TO
MARK

3/32" GUIDE
LINE

ANGLE
SLITS

STRAIGHT
SLITS

CURVED EDGES

3/32" LACE

3

1/8" 4-PRONG
THONGING
CHISEL

FOR 3/32" LACE USE
No. 6 OR No. 7 WHEEL.

FOR 1/8" LACE USE No. 5 OR No. 6 WHEEL
AND 1/8" SINGLE PRONG CHISEL.

1/8" LACE

4

1/8" 4-PRONG
ANGLE THONG-
ING CHISEL

5/32" GUIDE
LINE

THIS IS THE SAME AS EXAMPLE 1, ONLY WITH 1/8" LACE. THIS TYPE OF STITCH WILL NOT LAY AS FLAT AS WITH THE ANGLED SLITS.

1/8" LACE

5

1/8" SINGLE
PRONG

3/32" GUIDE
LINE

THIS IS THE SAME AS EXAMPLE 2, ONLY WITH 1/8" LACE. USE 1/8" SINGLE PRONG AROUND CURVES.

1/8" LACE

6

5/32" SINGLE
PRONG

No. 6
OVERSTITCH
WHEEL

3/32" GUIDE
LINE

THE No. 6 WHEEL MARKS SPACINGS SLIGHTLY CLOSER TOGETHER THAN THE 4-PRONG CHISEL. YOU'LL NOTE THE DIAMONDS ARE CLOSER TOGETHER.

5/32"-3/16" LACE

7

No. 5
OVERSTITCH
WHEEL

1/8" GUIDE
LINE

No. 5 WHEEL MARKED THESE SPACINGS. THESE STITCHES ARE SLIGHTLY CLOSER THAN IN EXAMPLE 8. MAINTAIN PROPER SLIT ANGLE.

5/32"-3/16" LACE

8

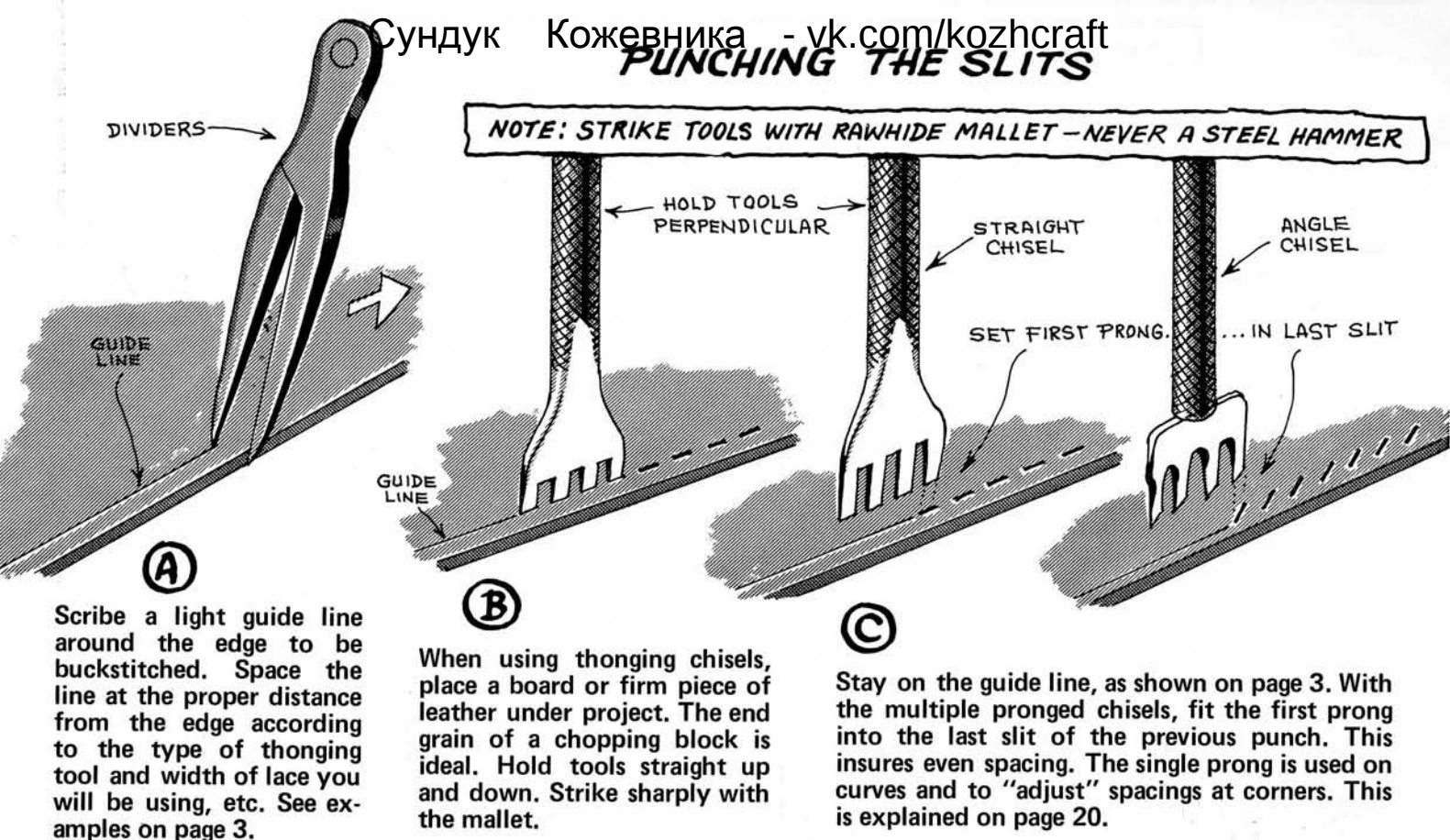
SPECIAL
AL STOHLMAN
BUCKSTITCH
WHEEL... SEE
PAGE 26.

3/16" GUIDE
LINE

THE SPECIAL AL STOHLMAN BUCKSTITCH WHEEL, IN COMBINATION WITH THE AWL, WAS DESIGNED TO SPEED UP BUCKSTITCHING. COMPLETE INSTRUCTIONS; PAGES 26 THRU 30.

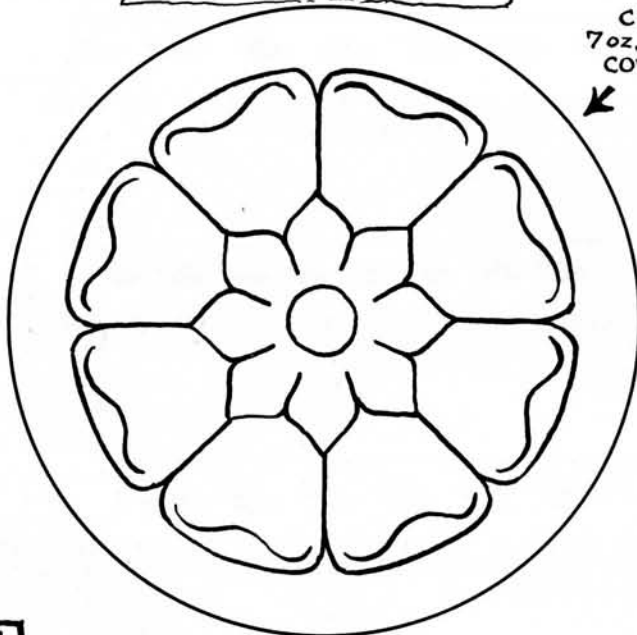
5/32" BUCKSTITCH
AWL- SEE PAGE 27

HOW TO BUCKSTITCH ON FOLLOWING PAGES



STAMPING THE COASTER

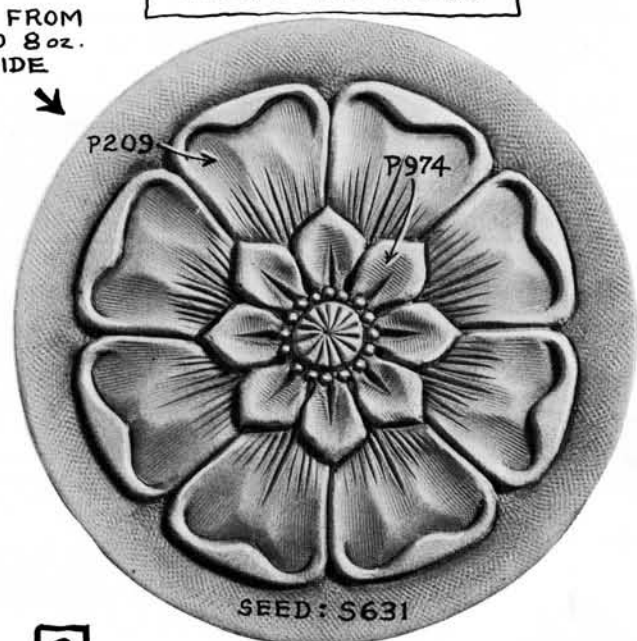
TRACING PATTERN



1

For our first project, we will buckstitch a coaster... about 3 1/4" in diameter. We will use 1/8" wide lacing. Page 17 shows approximate border widths from carving design to edge of leather, to accommodate various widths of lace for buckstitching. Use a compass to mark out your coasters. Cut out the coasters.

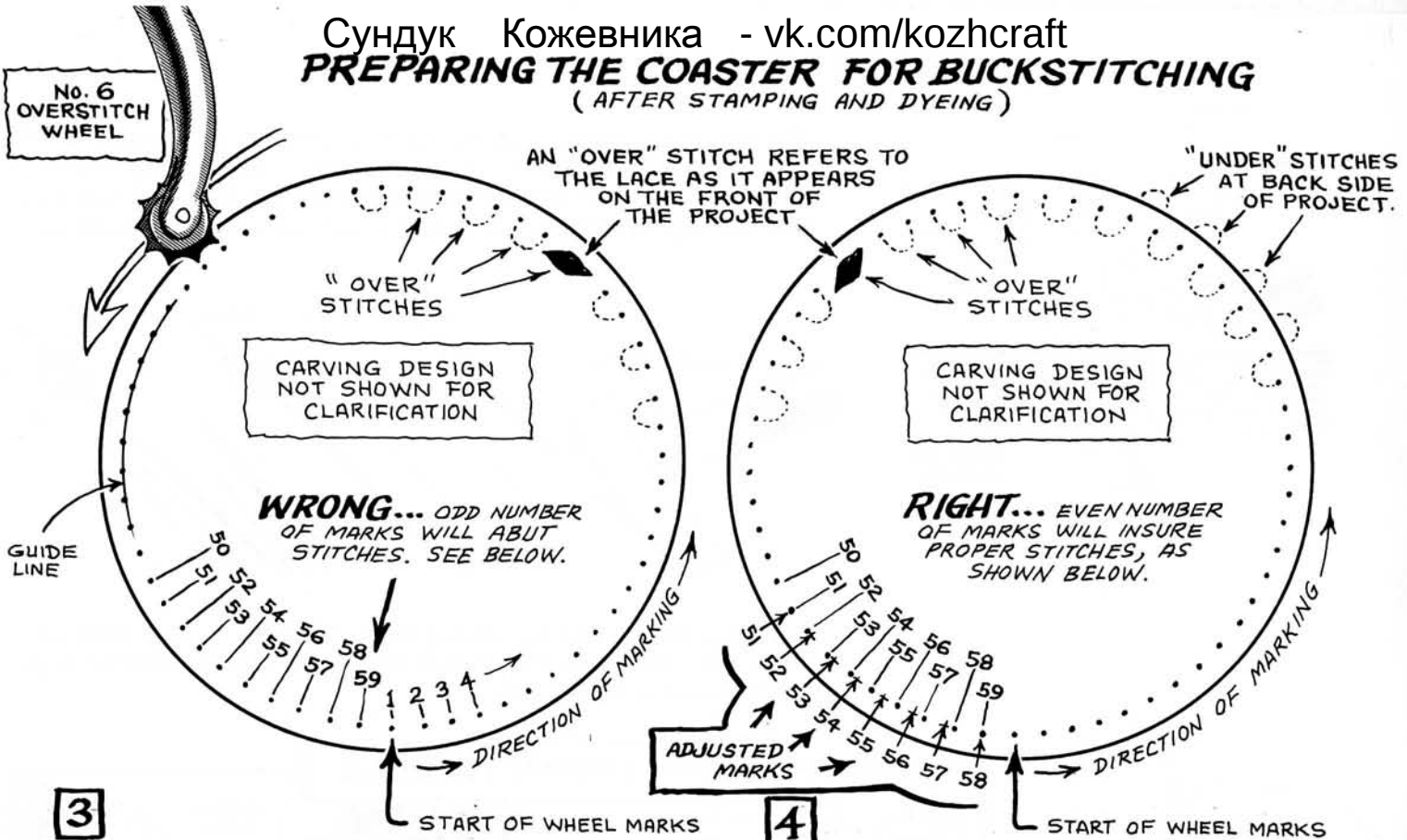
PHOTO PATTERN



2

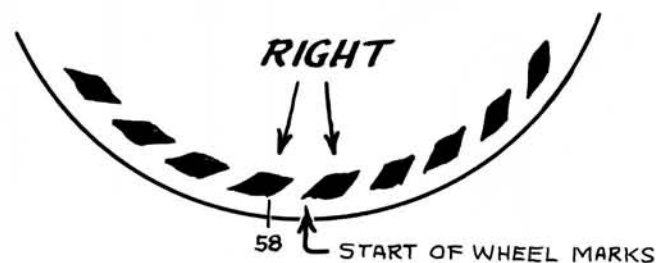
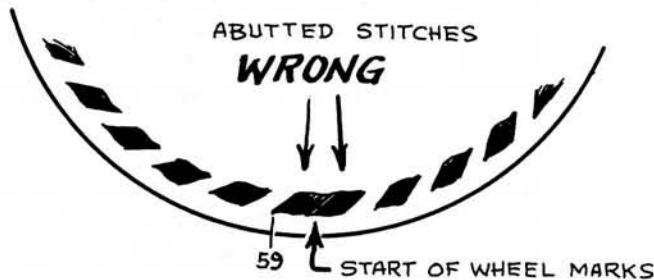
Moisten the leather and trace, carve, and stamp the design (use available instructions for the carving and stamping procedures). Decide on which color of buckstitch lace you will use and dye the border and background accordingly, for contrast. Dark background; light colored lace... and vice versa.

Сундук Кожевника - vk.com/kozhcraft
PREPARING THE COASTER FOR BUCKSTITCHING
 (AFTER STAMPING AND DYEING)



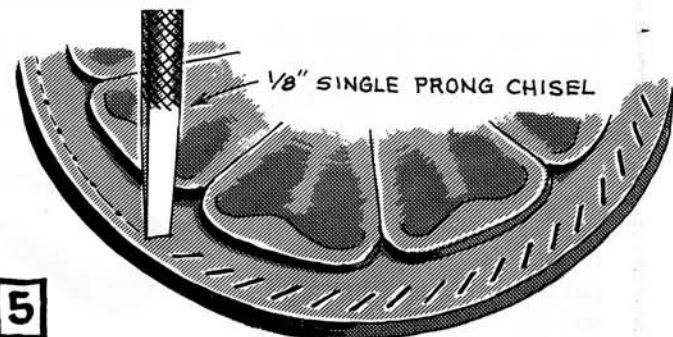
3 Scribe a light guide line around the edge. Mark position of lacing slits with a No. 6 wheel. Begin at bottom as shown. You'll note as we come back to the starting point, we have 59 marks. You must have an even number of marks for the stitches to come out right. Otherwise, upon completion, stitches will abut... which is not desired for professional appearance. See the example below.

4 Since even numbered marks are required, you will have to adjust the marks to make them come out even. Study the sketch above. Use stylus to alter marks. Change 59 to 58. Move 57 over almost to 58. Move 56 close to 57; 55 halfway to 56, etc., as above. The varied lengths will not be noticed when laced. With an even number of marks, stitching will come out properly as shown below.

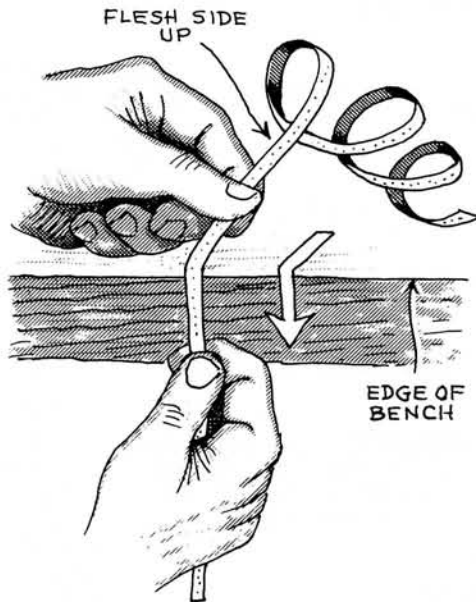


IMPORTANT !

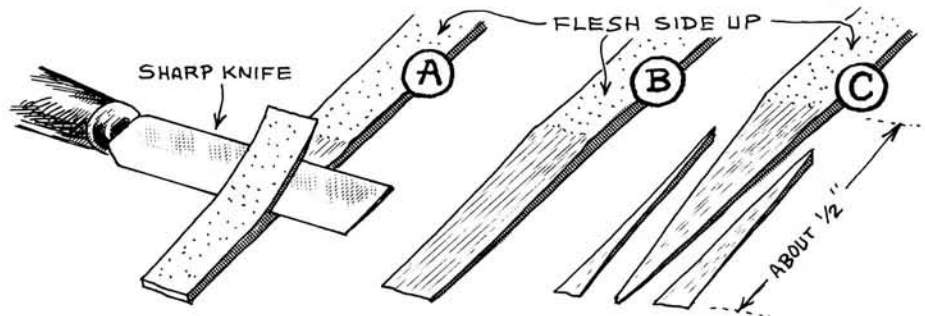
Before punching the lacing slits, always "count" the number of marks around the project after marking with the wheel, or dividers. An even number is desired, so you will have an over-under set of stitches on front of your project. Abutted stitches (in step 3 above) are not desirable. Always adjust odd numbered marks (either longer or shorter) so that you have an even number of marks around the project, or along any edge from corner to corner.



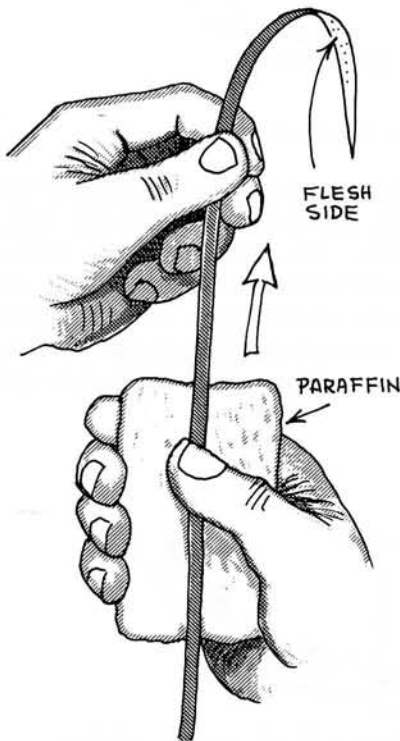
5 Now that all lacing marks have been adjusted to even numbers (step 4) punch all of the angled slits. See page 3 for proper tools, slit angles, etc. You are now ready to start buckstitching the coaster.



The length of lacing required for buckstitching is generally 1 1/2 times the total distance to be laced. Heavy materials may require a bit more length. To remove kinks and curls from lace, pull it sharply over the edge of a chair back or bench, as shown, with flesh side up.

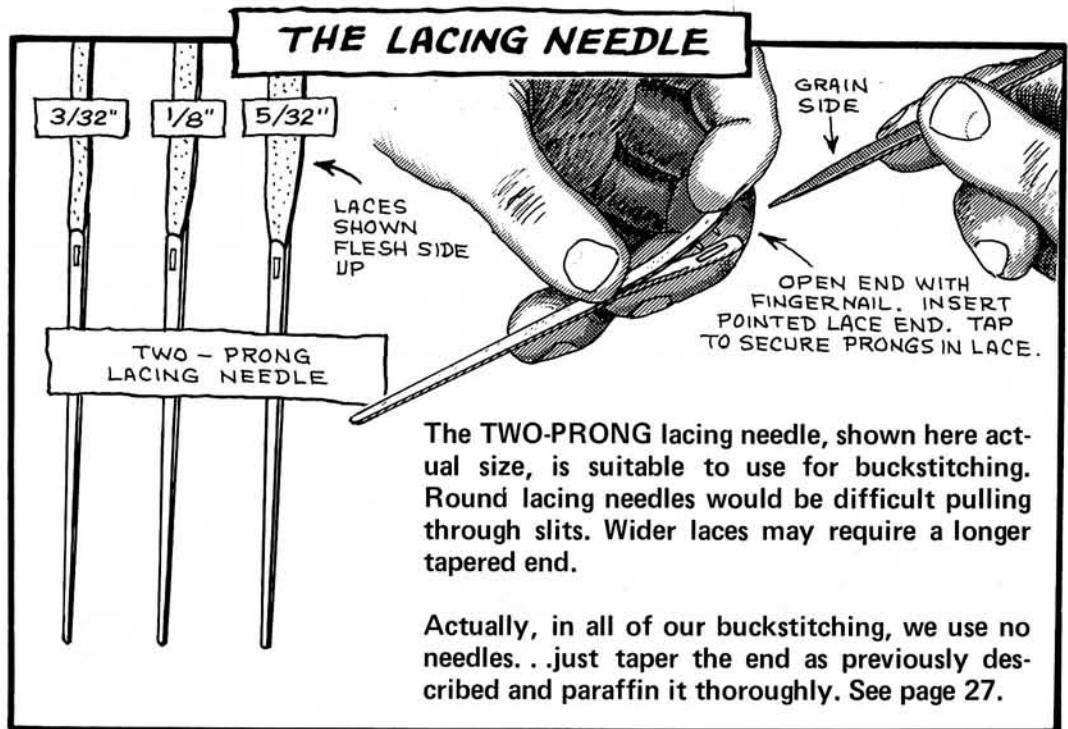


Point one end of lace by skiving flesh side with a sharp knife (A) about 1/2" from end. End should be tapered out to a feather edge (B). Trim end to a point (C).



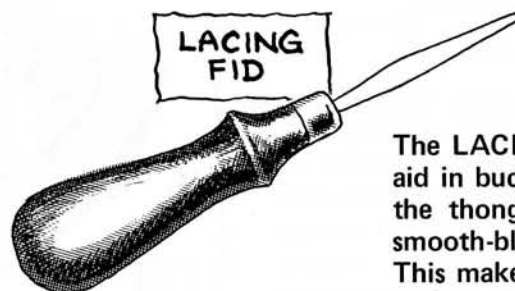
Pull lace over paraffin on flesh side, to make buckstitching easier and prevent fraying of lace.

DO NOT use bees wax; it will make lace sticky. Hold lace tightly against the paraffin with thumb as shown. Paraffin the entire lace on flesh side. Paraffin the pointed end.

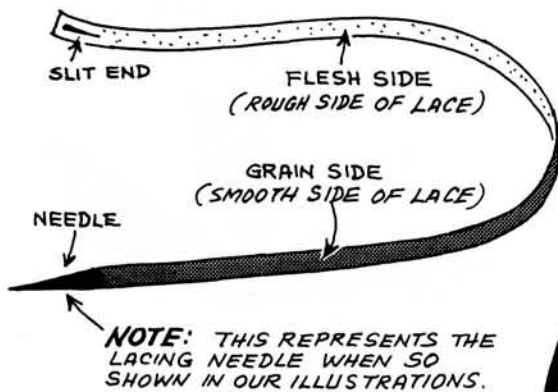


The TWO-PRONG lacing needle, shown here actual size, is suitable to use for buckstitching. Round lacing needles would be difficult pulling through slits. Wider laces may require a longer tapered end.

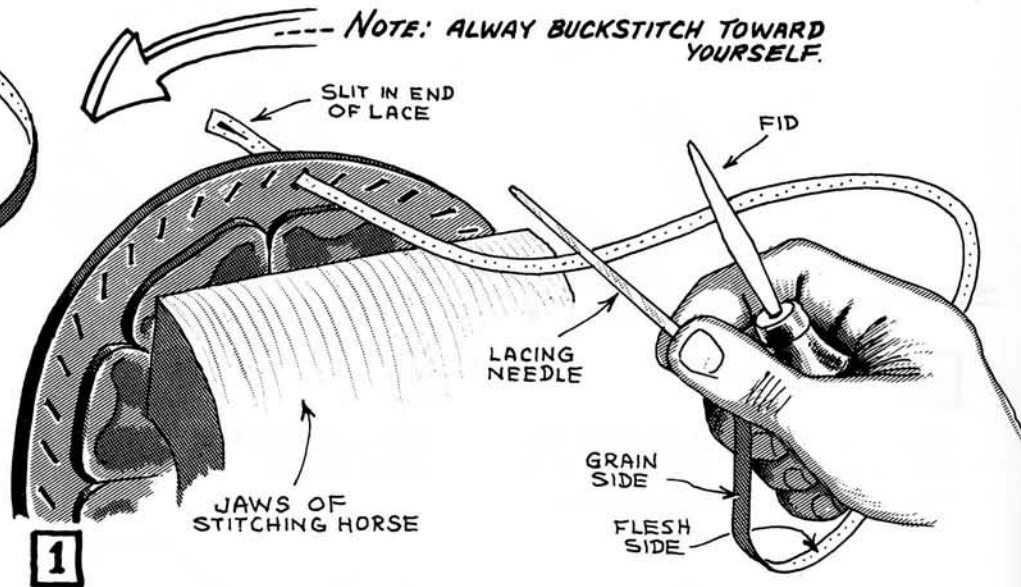
Actually, in all of our buckstitching, we use no needles. . . just taper the end as previously described and paraffin it thoroughly. See page 27.



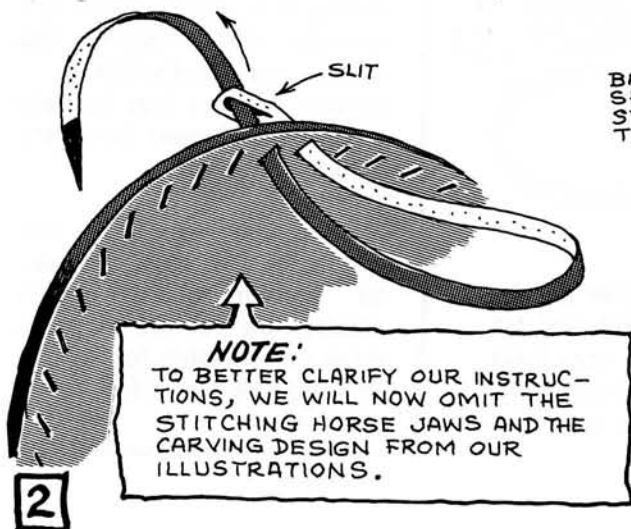
The LACING FID is a most important tool to aid in buckstitching through the slits made by the thonging chisels. The end of the tool is smooth-blunted for easy opening of the slits. This makes insertion of the needle and/or lace easier. . . especially from the back side.



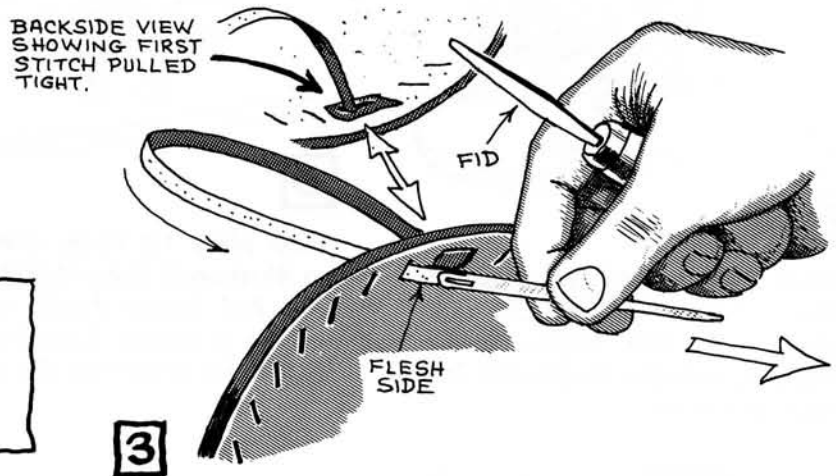
For instruction clarification, the lace will be shaded as in the above sketch. This will indicate the grain and flesh sides. Most of the illustrations will also show short lengths of lace...to better illustrate the turn of the lace, to aid in your understanding.



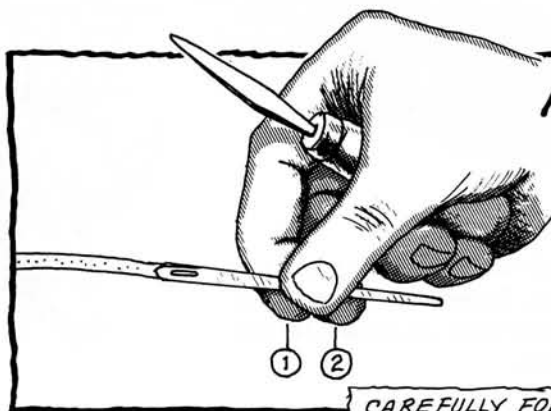
Cut a piece of 1/8" lace about 20" long, to be sure of having ample. Prepare lace as instructed on the opposite page and attach the needle. Clamp project in stitching horse. Push fid in slit, and pull lace through, from back side, as shown. Keep fid in hand.

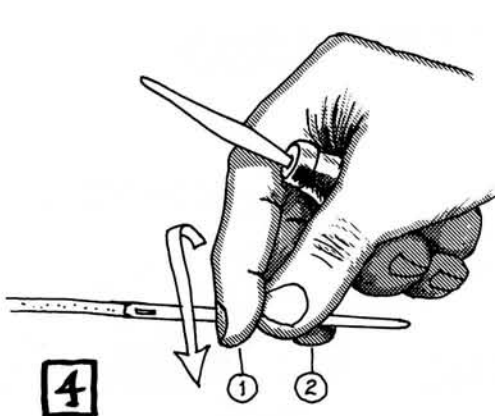


Push lace through second slit...and through slit in the end of the lace as shown. This will lock the end of the lace when the first stitch is tight.

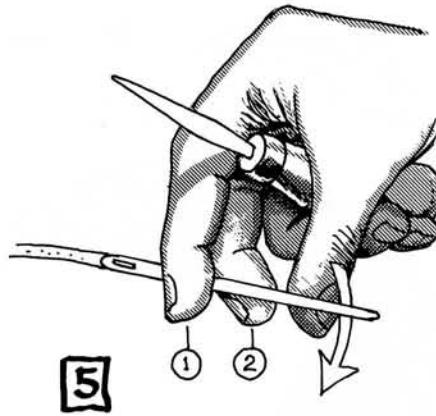


Pull slitted end of lace up snug, at back, and pull first stitch tight. Open 3rd slit with fid and push needle through from back side with left hand. Shift fid back in hand. Grasp needle with fingers (as shown) and pull through slit. Pull several inches of lace through the slit.

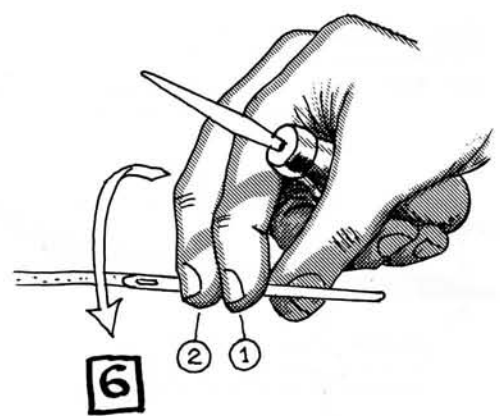




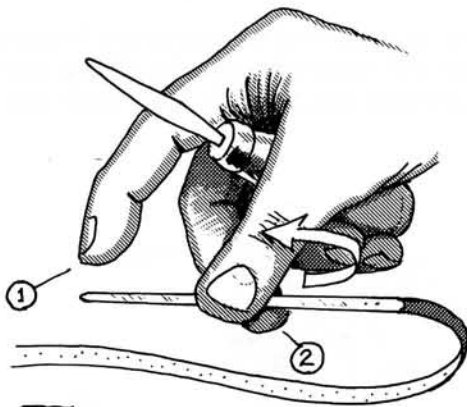
4 Bring 1st (index) finger from behind the needle... and place it in **FRONT** of the needle as shown.



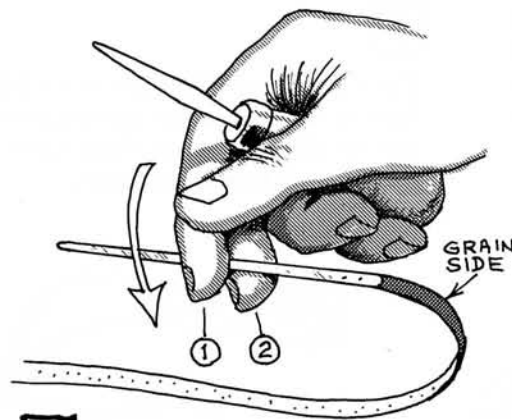
5 Now put thumb **BEHIND** the end of the needle.



6 Bring second finger from **BEHIND** needle and place it in **FRONT** of needle, as shown.



7 "Twirl" thumb and 2nd finger to turn needle **COMPLETELY** around. Lift first finger. Needle should be between thumb and 2nd finger, as shown.

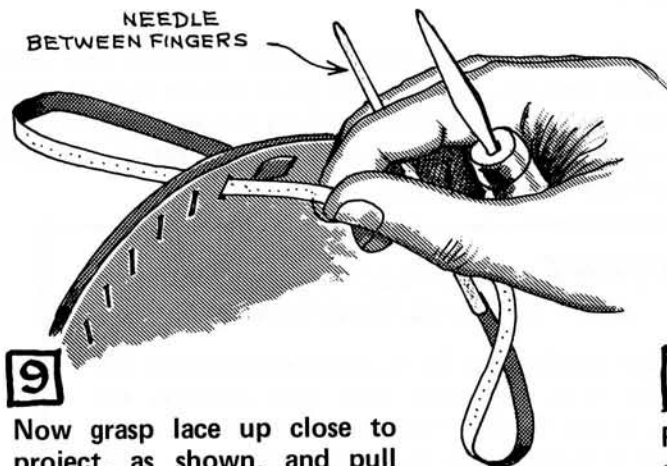


8 Now place 1st finger over needle as illustrated. Raise thumb and 1st and 2nd fingers should now hold needle as shown. Lace is properly turned for entry into the next slit.

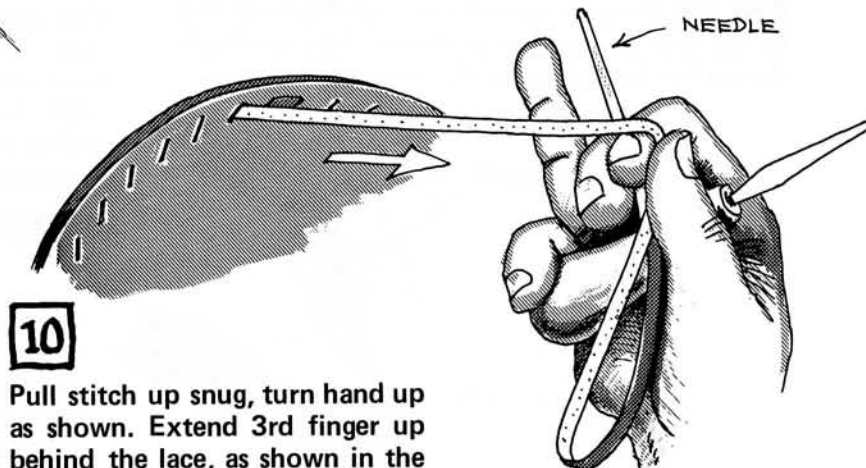
NOTE:

This may seem like a complicated exercise, but it is quite simple. Once you have learned this, it becomes automatic. It is accomplished in a fraction of a second and speeds up buckstitching... always insuring that the lace is properly turned for entry into the next slit.

If you can manipulate the needle in any other fashion, to accomplish the same results, do so. Do what is most comfortable for you... this speeds up the buckstitching.

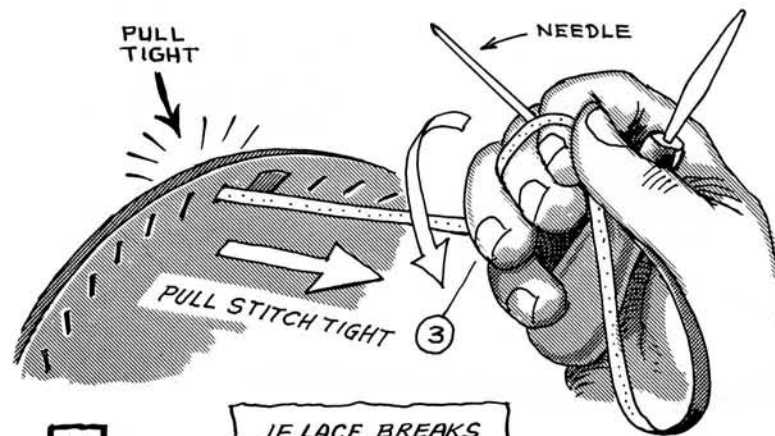


9 Now grasp lace up close to project, as shown, and pull slack out on the back side. Keep fid in hand... needle between fingers.



10 Pull stitch up snug, turn hand up as shown. Extend 3rd finger up behind the lace, as shown in the illustration.

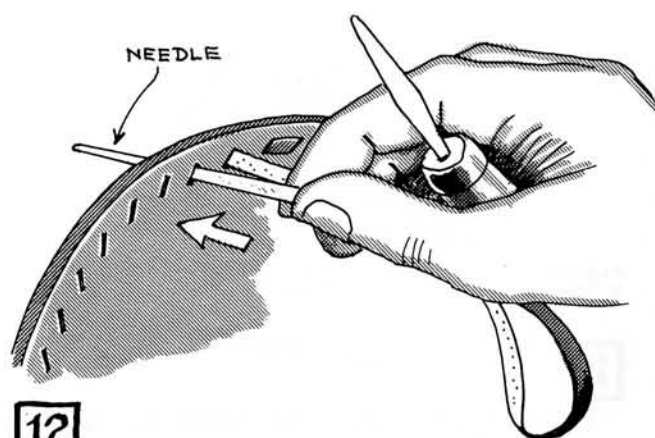
BUCKSTITCHING THE COASTER - Continued



11

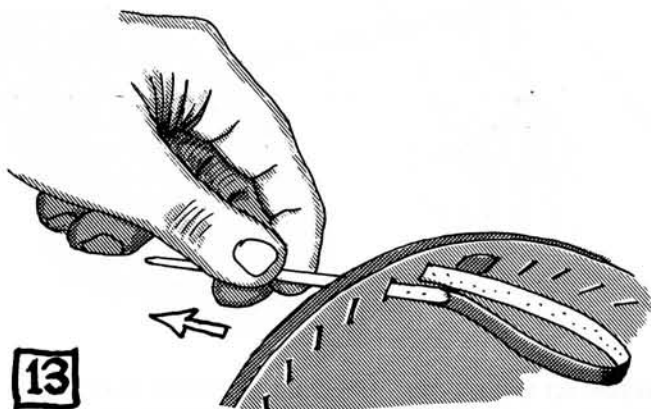
IF LACE BREAKS
SEE PAGE 16

Now fold 3rd finger down OVER lace, rolling lace over 1st and 2nd fingers. This locks lace in fingers to pull stitch tight. CAUTION: some laces are not as strong as others. DO NOT pull the lace so tight as to break it. . .but tight as possible. Experience is the best teacher.



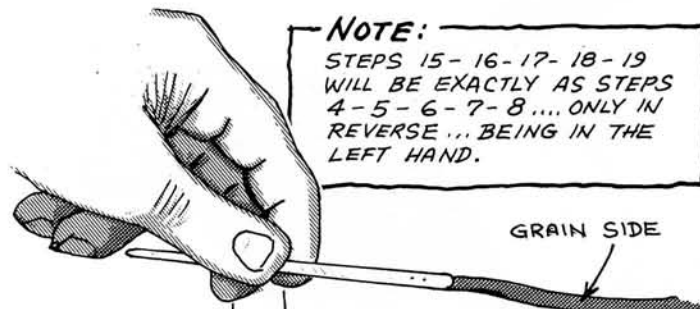
12

Now transfer needle from 1st and 2nd fingers . . .back between thumb and fingers as shown in sketch. Do not turn needle over. Lace should be properly turned, grain side toward you. Push needle into next slit.



13

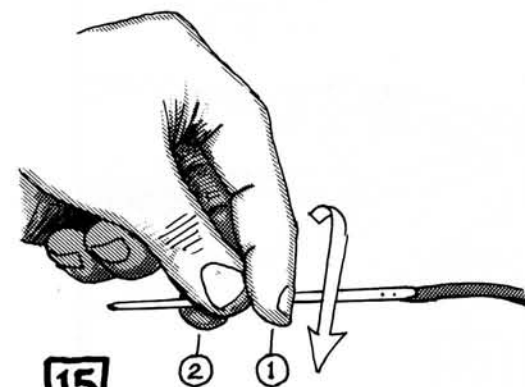
Grasp needle on the back side with the left hand, as shown. The needle usually goes readily through from front side. However, if it is too tight, reopen the slit a bit with the fid.



14

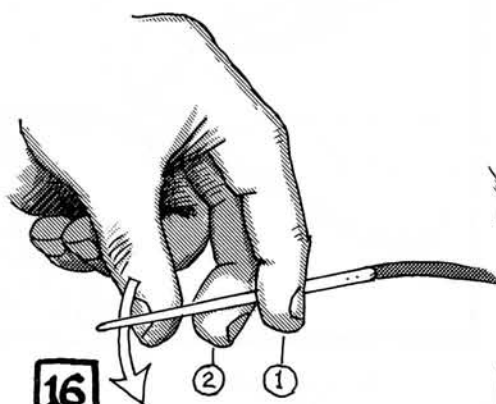
Pull several inches of lace through the slit. It is important that the needle be in position within the fingers as shown above. Follow the next four steps carefully!

NOTE:
STEPS 15-16-17-18-19
WILL BE EXACTLY AS STEPS
4-5-6-7-8.... ONLY IN
REVERSE... BEING IN THE
LEFT HAND.



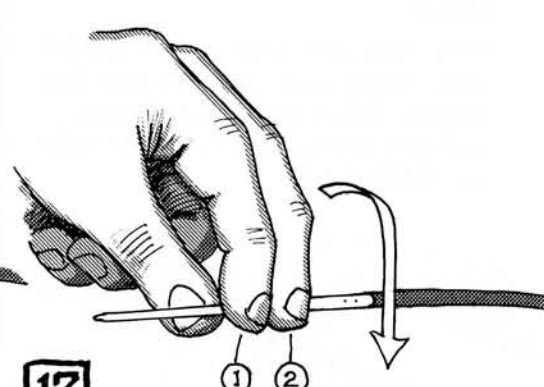
15

Bring first finger from behind the needle. . .and place it in FRONT of the needle as shown.



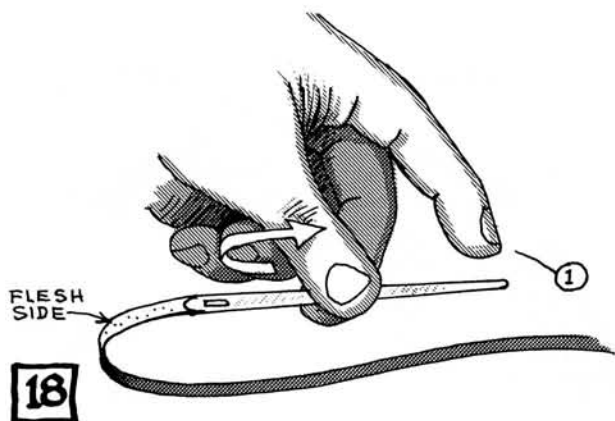
16

Now put thumb BEHIND the end of the needle.



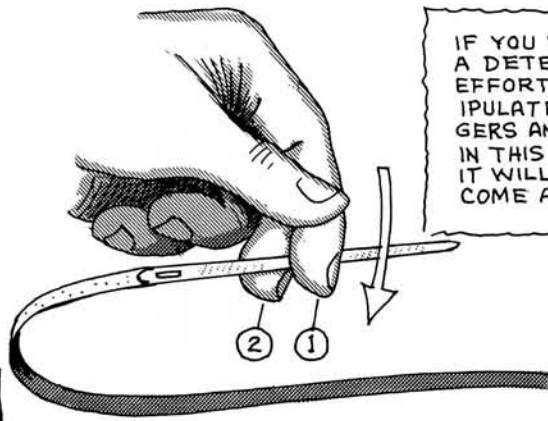
17

Bring second finger from behind needle and place it in FRONT of needle, as shown.



18

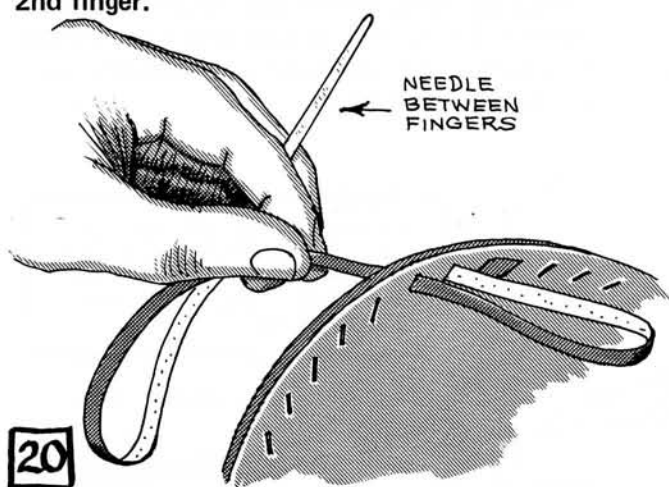
"Twirl" thumb and 2nd finger to turn needle COMPLETELY around. Lift first finger. Needle should be between thumb and 2nd finger.



19

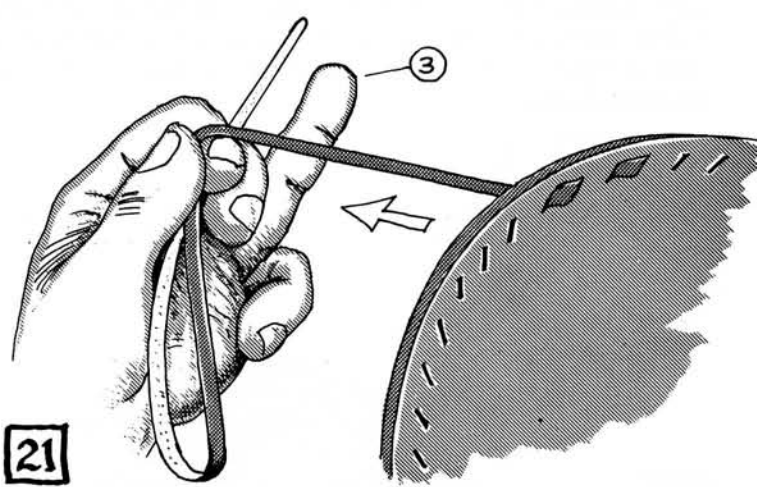
Now place 1st finger over needle as illustrated. Raise thumb and 1st and 2nd fingers should now hold needle as shown. Flesh side of lace should be turned for proper entry into next slit.

IF YOU WILL MAKE A DETERMINED EFFORT TO MANIPULATE THE FINGERS AND NEEDLE IN THIS FASHION, IT WILL SOON BECOME AUTOMATIC.



20

Now grasp lace up close to project as shown, and pull slack out on front side.

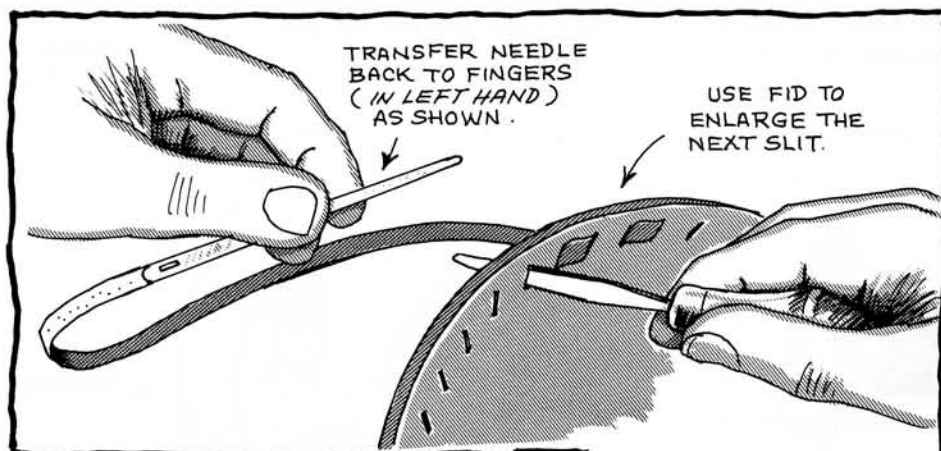


21

Pull stitch up snug... turn hand up as shown. Extend 3rd finger up BEHIND the lace, as shown in the illustration.

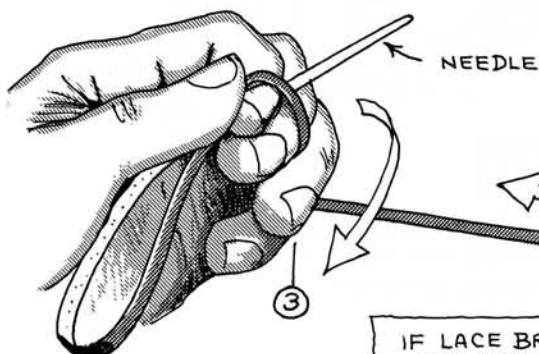
22

Now fold 3rd finger down OVER lace, rolling lace over 1st and 2nd fingers. This locks lace in fingers... pull will not be on the needle. Pull the stitch tight.



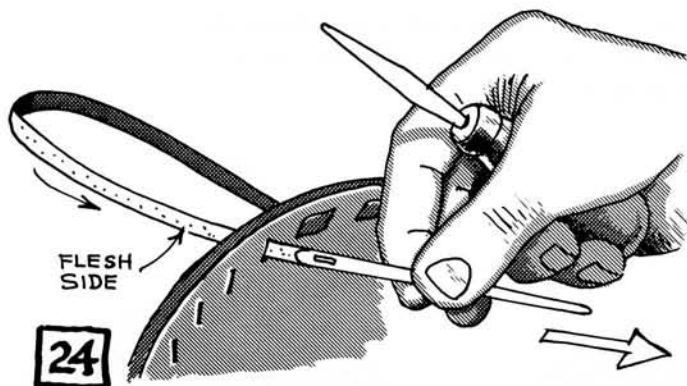
23

Follow the procedures as illustrated above. Each hand must manipulate the needle and/or fid independently of each other.



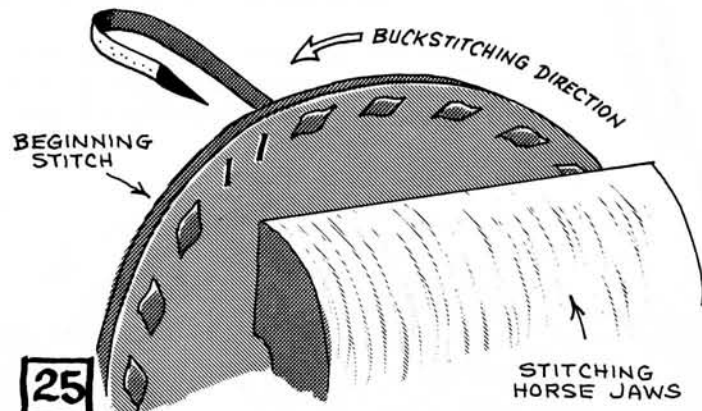
PULL STITCH TIGHT

IF LACE BREAKS SEE PAGE 16



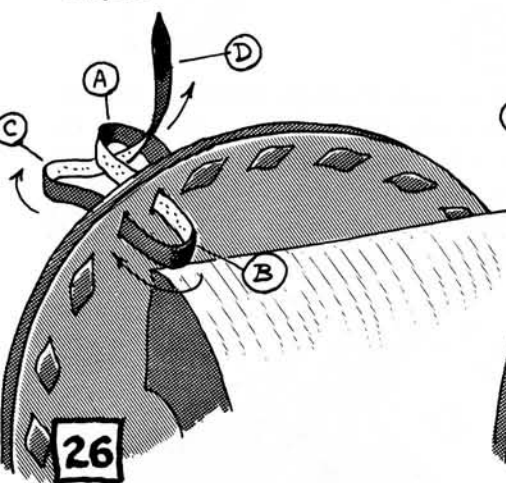
24

Push needle through from back side and grasp with fingers of right hand (as shown) and pull out several inches of lace. We are now exactly in position of step 3.



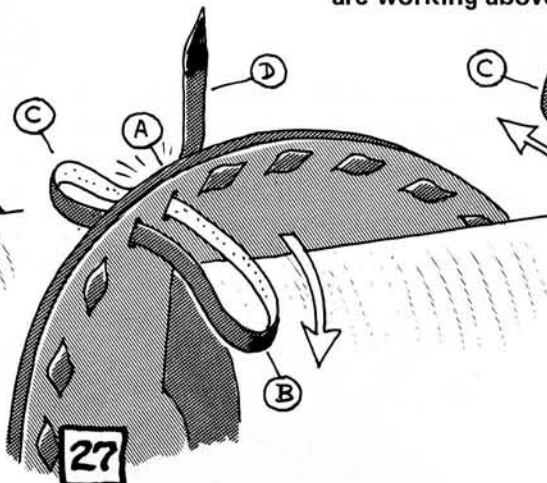
25

Continue buckstitching around the project as previously instructed. Stitch up to the last two slits, as shown. Always re-clamp in the stitching horse so you are working above the jaws.



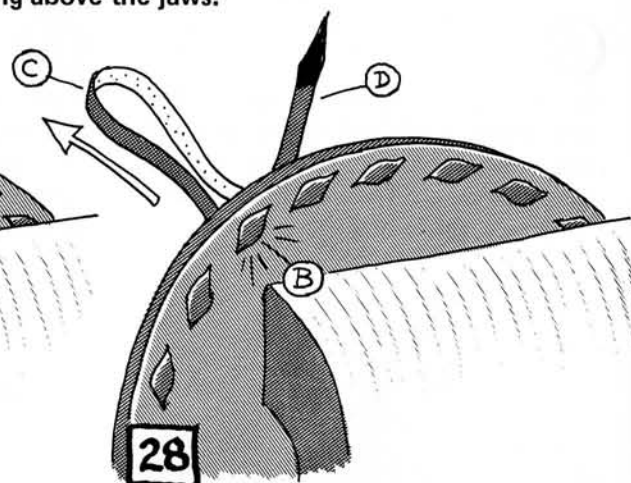
26

To finish off... push lace through from back... leaving loose loop (A). Continue lacing, as shown, leaving loose loops at (B) and (C). Run end (D) UP through (A).



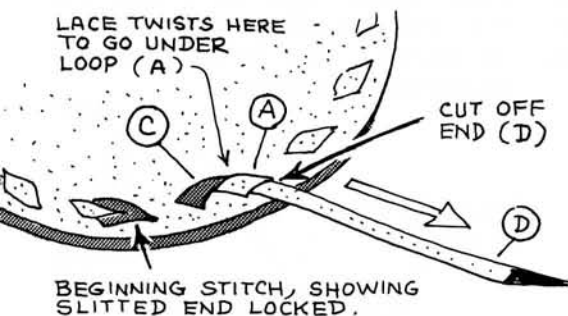
27

Grain side of end (D) should be against back of coaster. Pull on (B) to tighten loop (A). Pull tight.



28

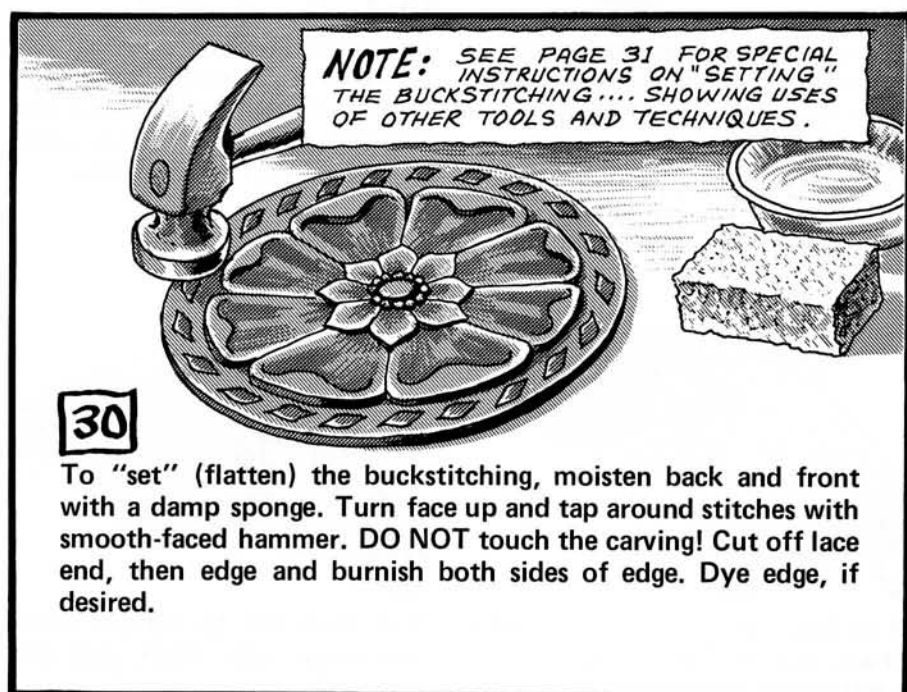
Pull on loop (C) to tighten loop (B)... pull tight. Next, pull end (D) to tighten loop (C).



29

Back side view shows how completed lace should look. Cut off end of lace close to stitch (A)... shown by arrow.

NOTE: The buckstitching should be "set" before cutting off lace. See step 30.



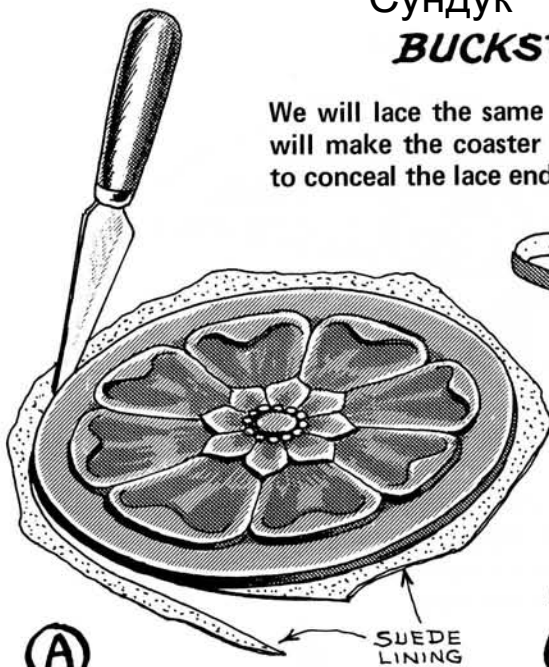
30

To "set" (flatten) the buckstitching, moisten back and front with a damp sponge. Turn face up and tap around stitches with smooth-faced hammer. DO NOT touch the carving! Cut off lace end, then edge and burnish both sides of edge. Dye edge, if desired.

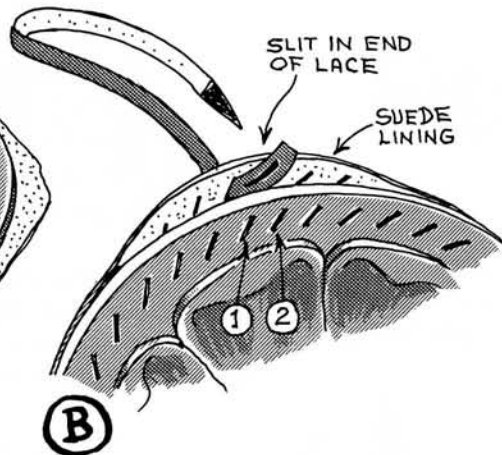
NOTE: SEE PAGE 31 FOR SPECIAL INSTRUCTIONS ON "SETTING" THE BUCKSTITCHING... SHOWING USES OF OTHER TOOLS AND TECHNIQUES.

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BUCKSTITCHING DOUBLE PLY LEATHER

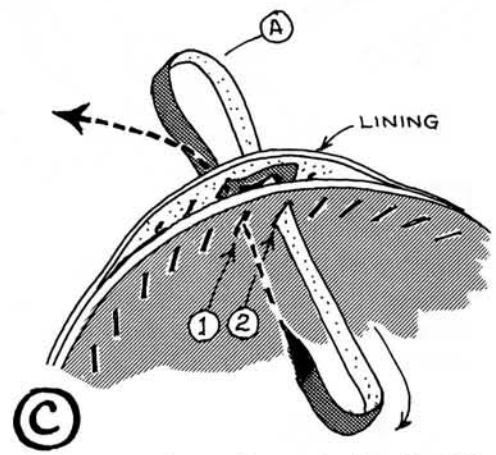
We will lace the same coaster project using a suede lining on the back side. The suede will make the coaster less likely to slide around. Also, this will instruct you on how to conceal the lace ends **BETWEEN** the double leathers.



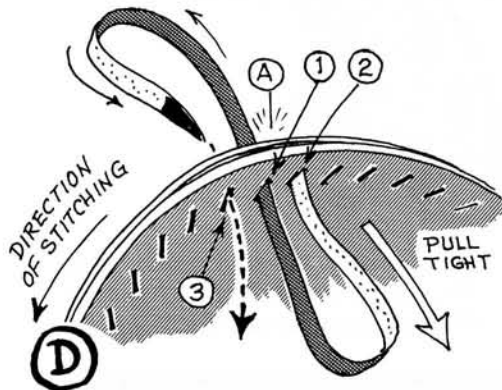
(A) Carve and stamp; dye coaster. Burnish edges **BEFORE** lining, as suede will not burnish. Rubber cement suede to back. Trim excess suede off . . . punch the lacing slits.



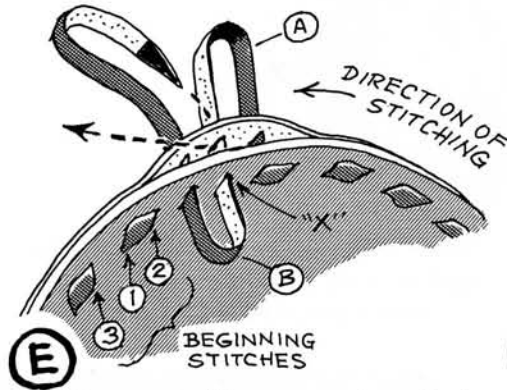
(B) Peel suede back from coaster at starting point. Start lace through slit in suede, going out back side as shown. Pull lace up close to slitted end, between the leathers.



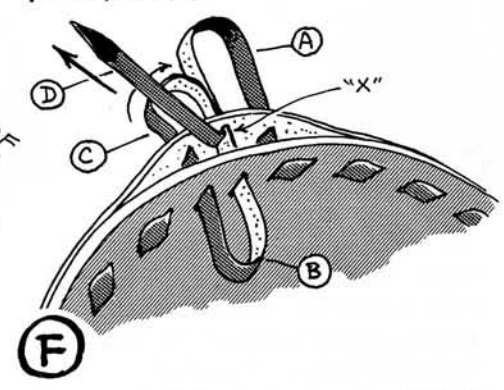
(C) Run lace through suede in slit (2); through slit in lace, and out slit (2) in coaster. This will lock first stitch. Broken arrow shows how lace will go back through **BOTH** pieces; slit (1).



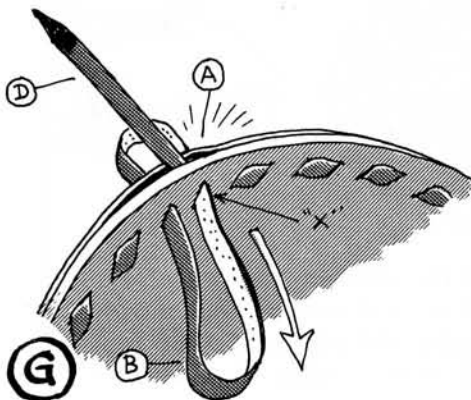
(D) Pull first stitch (A) tight, locking end between (1) and (2) slits. Enlarge (1) slit with fid, run lace out back. Broken arrow indicates return of lace. Open slit (3) with fid.



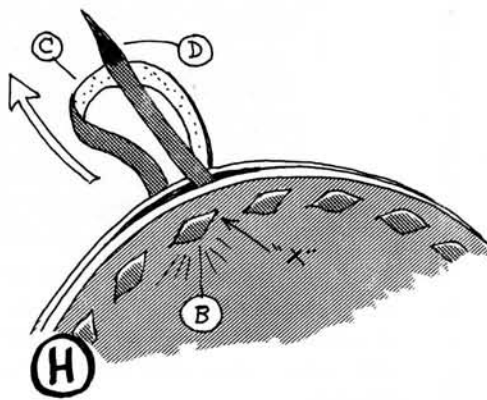
(E) Continue stitching around project. Loose-lace through last slits, as shown. Circled numbers indicate beginning stitches, (shown only for clarification of instructions).



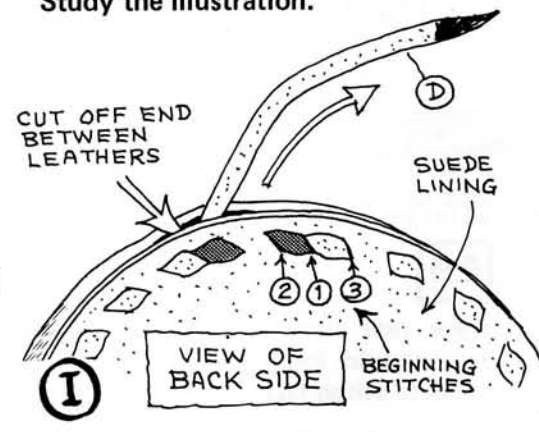
(F) Run end (D) through slit "X" in suede against flesh side of loop (A). Pull end (D) **UP** between leathers, as shown. This forms loop (C). Study the illustration.



(G) Pull on loop (B) to tighten loop (A) on back side. Pull stitch up tight. . . to close gap between suede and coaster.

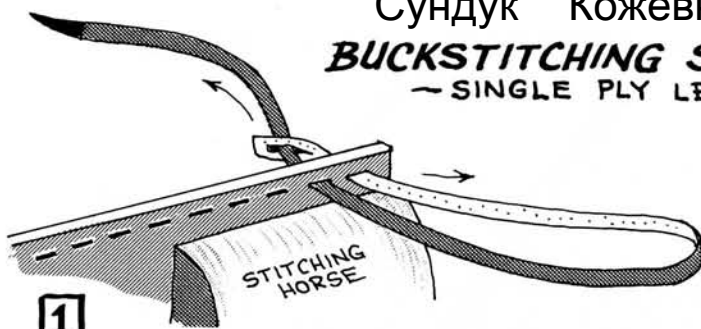


(H) Pull loop (C) to tighten loop (B). Pull stitch tight. Next, pull end (D) . . . which is between leathers. . . to take slack out of loop (C).



(I) This is how stitches should appear on suede side (back). "Set" the buckstitching, and complete as described on page 11. . . step 30.

BUCKSTITCHING STRAIGHT (IN-LINE) SLITS — SINGLE PLY LEATHER —



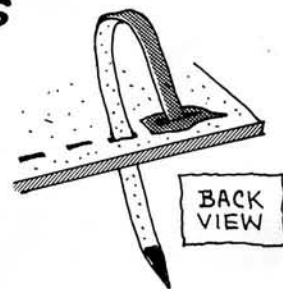
1

Prepare lace as previously described. Pull through first slit. .flesh side up. Go through next slit, and through slit in end of lace. Study sketch. .keep lace turned as shown.

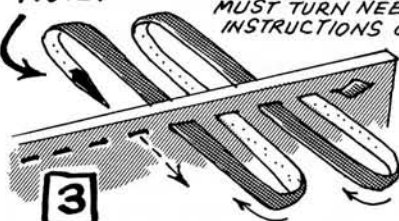
NOTE: WITH THE STRAIGHT SLITS, THE LEFT HAND MUST TURN NEEDLE OPPOSITE TO INSTRUCTIONS ON PAGES 9-10

2

Pull first stitch tight. This locks end of lace. Bring lace back through 3rd slit, flesh side up.

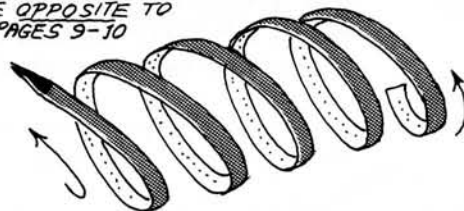


Back side view of step 2, showing how end is locked.

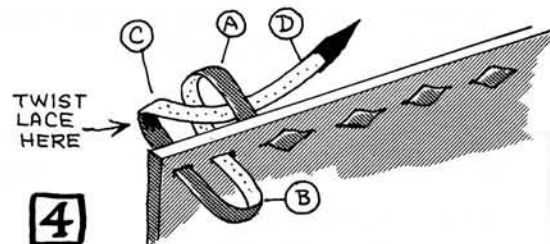


3

Continue lacing through slits as shown: GRAIN SIDE UP going out back. .FLESH SIDE UP coming to front. Pull each stitch tight as you go.

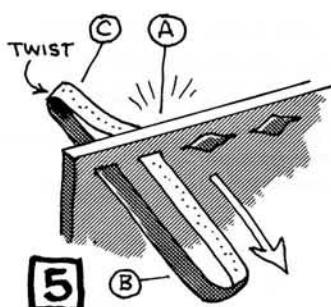


To better explain this stitch... think of it as a spiral, shown above. This keeps grain side of leather out on both sides of project.



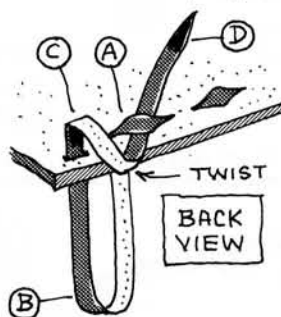
4

Continue stitching to end of project. Lace through last two slits as shown: loose-loops at (A)-(B)-(C). Run end (D) under loop (A). Twist loop (C) so flesh side of lace is against back of project.

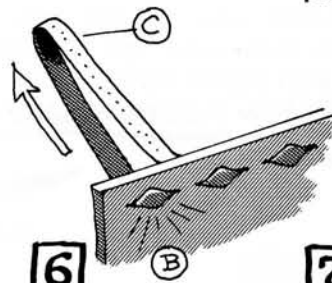


5

Pull loop (B) to tighten loop (A). End (D) should be flesh against project.



Back side view of step 5 shows lace properly turned.

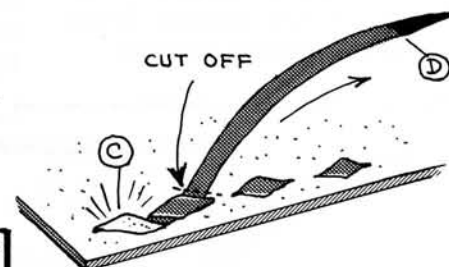


6

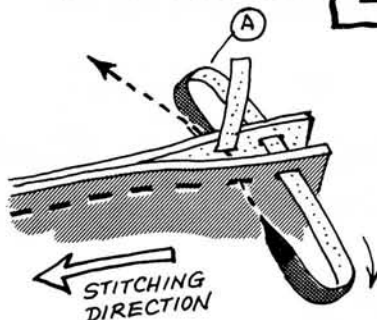
Pull on loop (C) to tighten loop (B).

7

Pull end (D) to tighten loop (C). twist in loop (C). "Set" lace and complete as on page 11.

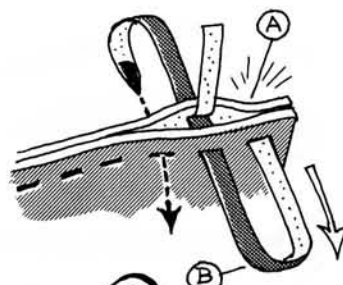


BUCKSTITCHING STRAIGHT (IN-LINE) SLITS DOUBLE PLY LEATHER



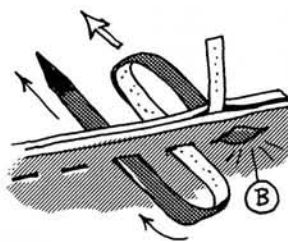
A

Start lace in 2nd slit between leathers, GRAIN side up. Come out 1st slits with flesh side up. Broken arrow shows how lace goes back through slits, UNDER the beginning end.



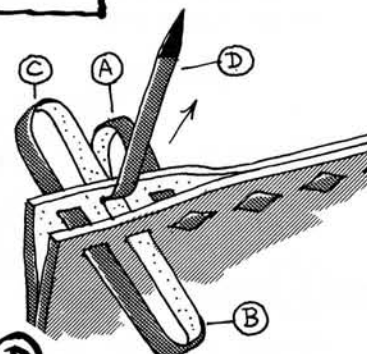
B

Pull loop (A) tight. Push lace through 2nd slits, as shown, grain side up. .UNDER beginning end.



C

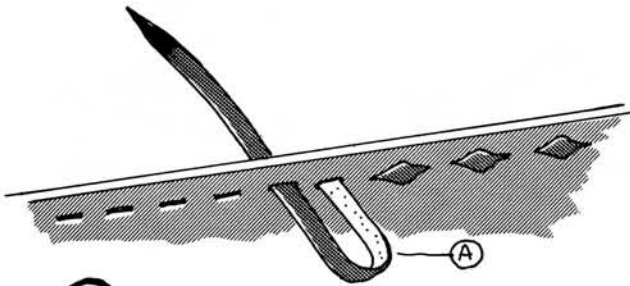
Pull loop (B) tight. This locks end of lace between leathers.



D

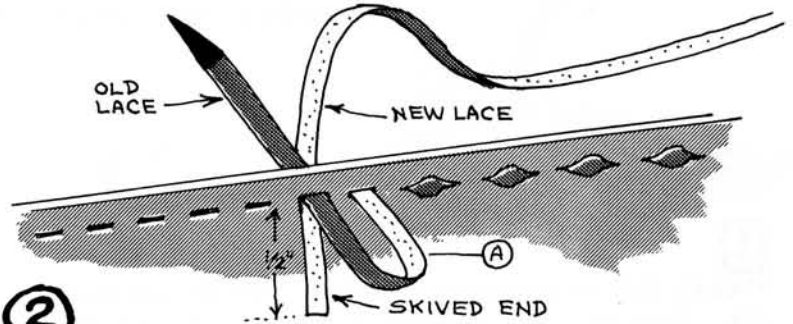
Continue lacing to end of project. Run end of lace (D) UP between leathers, as shown. Complete as in steps G-H-I, page 12.

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SPlicing THE BUCKSTITCH — STRAIGHT (IN-LINE) SLITS



1

When running out of lace and the buckstitching is not completed, stitch until about 4" of lace remains at needle. Leave a loose loop (A) on front side of project, as shown.

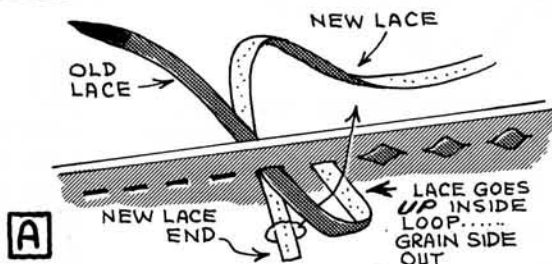


2

Make a new lace and attach needle. Skive some thickness off about 1/2" of lace end. Open slit with fid and push lace through same slit, UNDER old lace. NOTE: FLESH SIDES OF BOTH LACES GO TOGETHER! Leave about 1/2" of new lace end protruding, as illustrated.

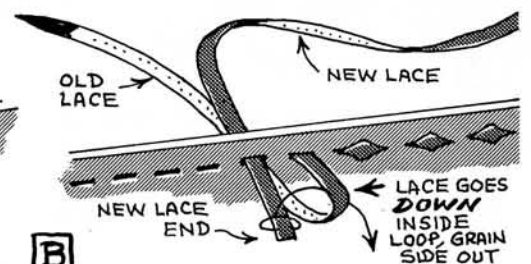
SPECIAL NOTE:

When buckstitching the straight slits, the lace can either be GRAIN side up... or FLESH side up for the splice. This depends on how you started. In either case the stitches will appear the same, but it makes a difference in the splicing. Study the illustrations at right!



A

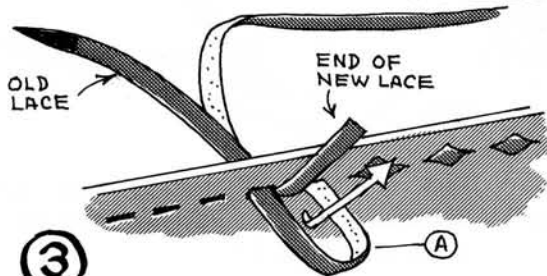
This is the same as step 2 above. GRAIN side of old lace is UP. New lace must go UNDER it... FLESH SIDES TOGETHER.



B

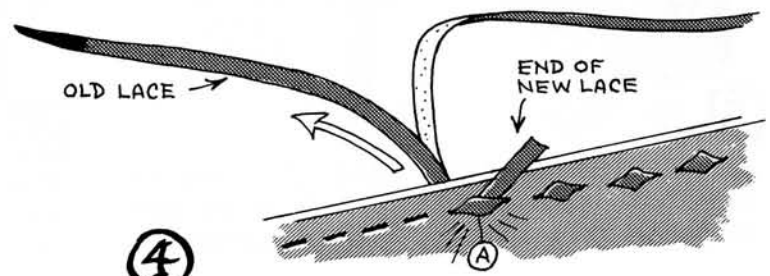
This shows old lace with FLESH side UP. New lace must go on TOP of it (as shown) FLESH SIDES TOGETHER.

FLESH SIDES OF LACE MUST ALWAYS GO TOGETHER!



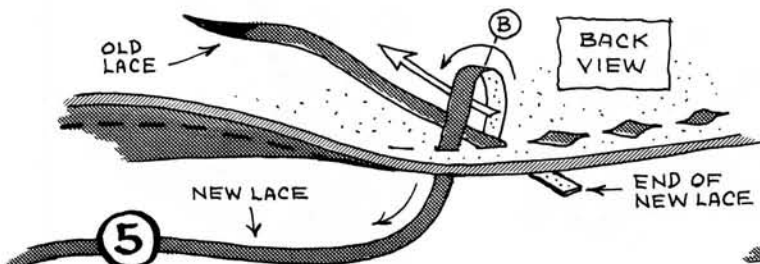
3

Continue from step 2. Twist end of new lace so grain side is out. Pull up inside loose loop (A) as shown (large arrow).



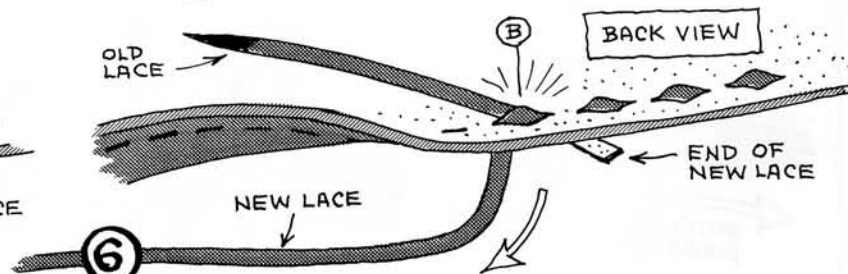
4

Now pull loop (A) tight. This locks end of new lace. Use fingers of right hand to hold new end tight and flat.



5

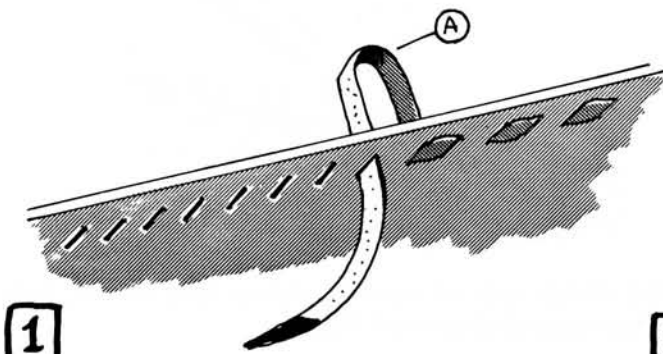
Project is twisted here to show back side view. Pull new lace through next slit, forming loop (B). Twist old lace so grain side is out...down inside loop (B), as shown.



6

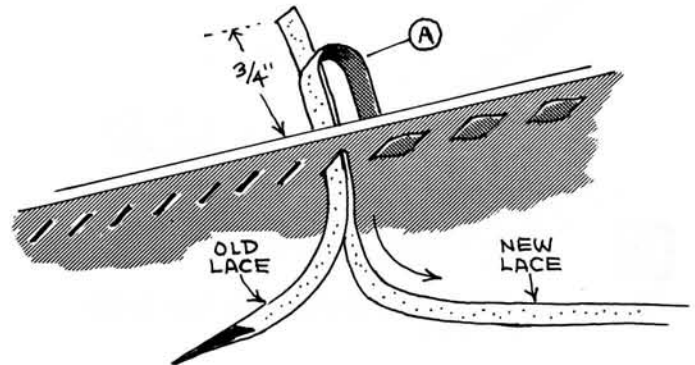
Hold old lace tight and flat against project. Pull loop (B) down tight. This locks end of old lace. Tap with hammer to "set" splice, and carefully cut off ends of both old and new laces close to stitch. Tap with hammer again...continue buckstitching.

SPLICING THE BUCKSTITCH - ANGLED SLITS



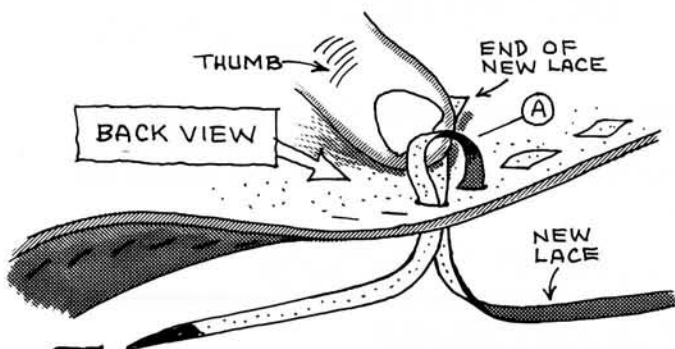
1

When running out of lace and the buckstitching is not completed, stitch until about 4" of lace remains at needle. Leave a loose loop (A) on back side of project, as shown.



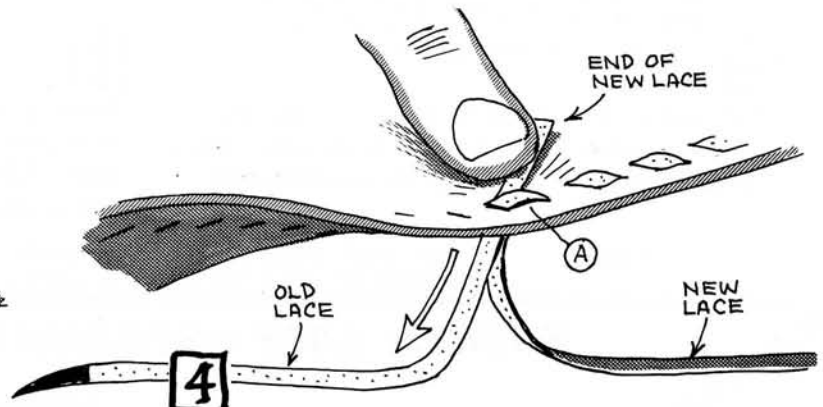
2

Make a new lace; attach needle. Open slit with fid and pull new lace through the SAME slit as shown. Flesh side of new lace rests on the grain side of the old lace. Leave about 3/4" of end on back side.



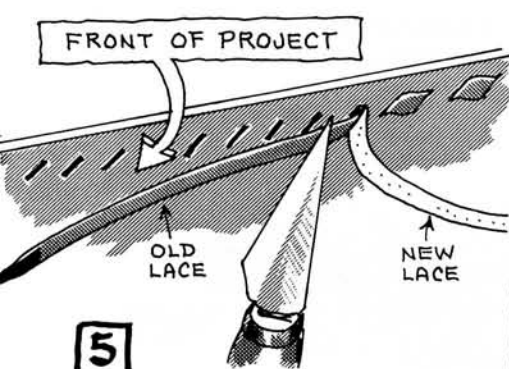
3

Illustration here has project twisted to show you the back side. Hold end of new lace down firmly with thumb of left hand.



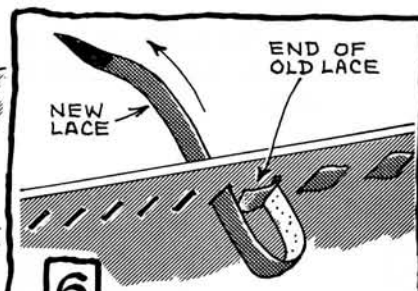
4

With end of new lace held tight (flesh side up) pull stitch tight (A) with old lace. This locks end of new lace.



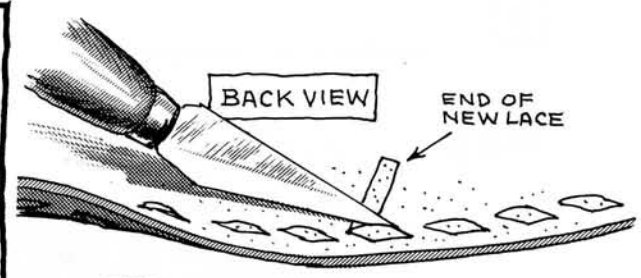
5

Now, holding old lace tight, cut it off (with sharp knife) just in front of the next slit. Make a SKIVED cut to reduce bulk at cut end.



6

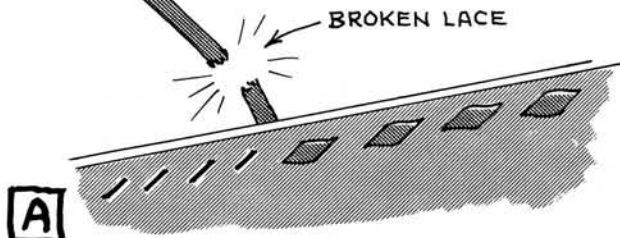
Now run new lace through next slit. Pull the stitch down tight...keeping end of old lace concealed under the stitch. Continue buckstitching in the regular manner.



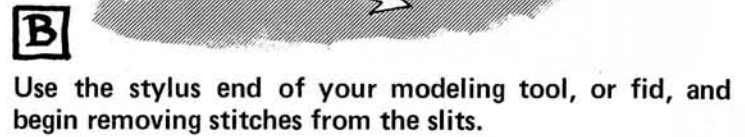
7

After completing the buckstitching, tap the spliced stitches with hammer. Cut off the end of the lace close to stitch. "Set" the buckstitching and complete as described on page 11, step 30.

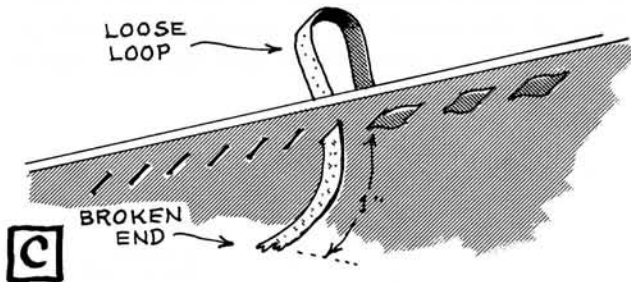
BROKEN LACE — ANGLED SLITS



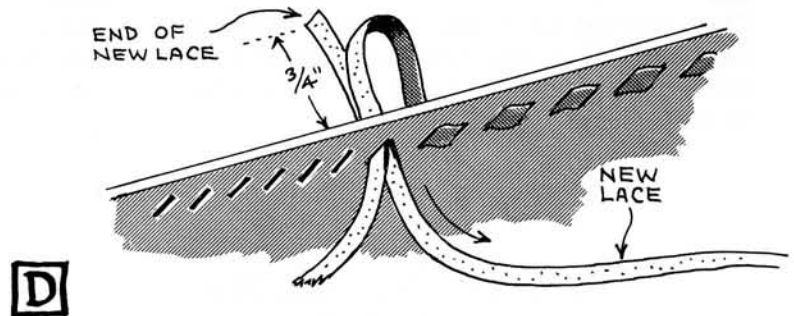
A When buckstitching...should the lace break ...DON'T PANIC!



B Use the stylus end of your modeling tool, or fid, and begin removing stitches from the slits.



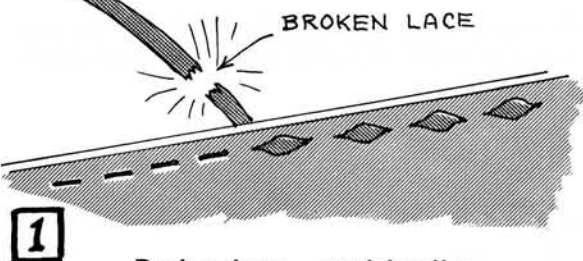
C Pull about 3" of the end out of the slits. Leave a loose loop on the back side, and about 1" of the broken end on the front side.



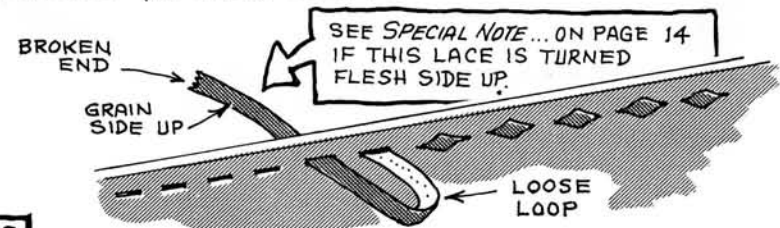
D Make a new lace; attach needle. Open slit with fid and pull lace through as shown above. Now...continue the steps 2-3-4-5-6-7 as on page 15. This is now exactly like the splice.

NOTE : IF THE OLD LACE IS LONG ENOUGH TO CONTINUE STITCHING...USE IT INSTEAD OF MAKING A NEW LACE; UNLESS IT IS A BAD PIECE.

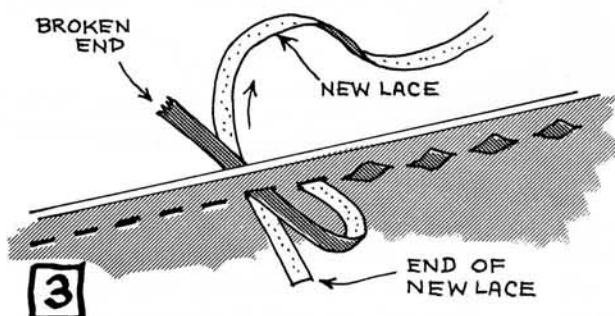
BROKEN LACE — STRAIGHT (IN-LINE) SLITS



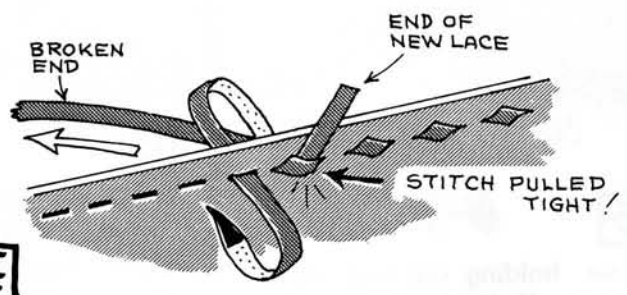
1 Broken lace...straight slits.



2 Use the stylus or fid, to remove stitches as steps B and C above. Leave a loose loop at front...broken end at back side.



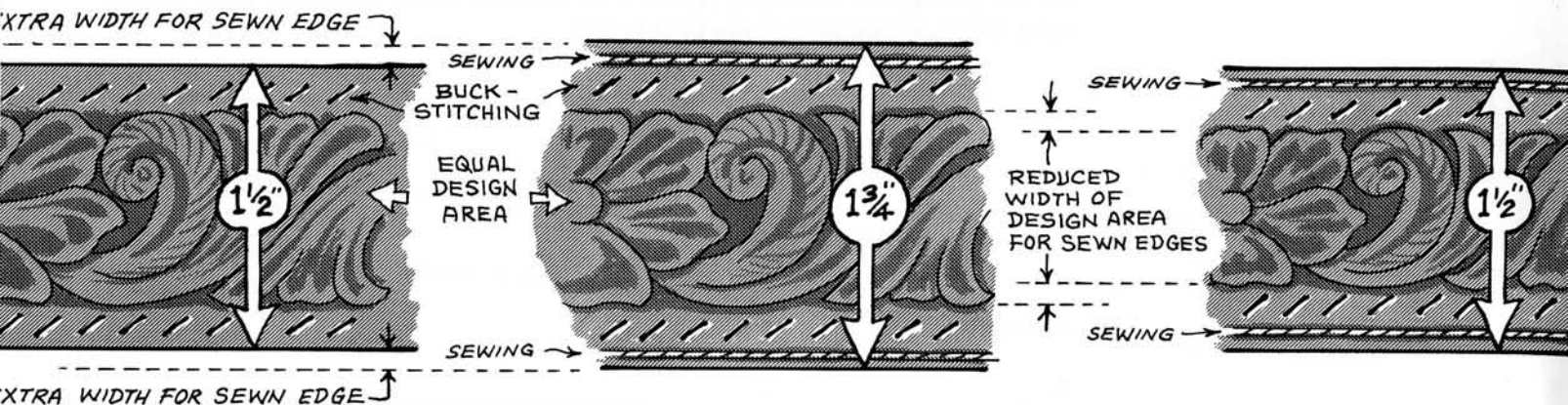
3 Insert new lace through slit as shown. This is exactly the same as step 2, page 14. Always keep the flesh sides of the lace together with this type of splice.



4 Pull end of lace UP inside loop, pull stitch tight. This is exactly the same as step 4, page 14. Continue the splice as with steps 5 and 6 on page 14. A broken lace is handled the same as a splice.

After carving and stamping the project, complete all necessary dyeing. If white or light colored lacing is contemplated, the border area is usually dyed dark ...to contrast with the buckstitching. The project must have ample border width (from design to outer edge) to comfortably accommodate the width of the lace, without "crowding". See examples below. If the

buckstitching is for decoration only, and the project is to be held together by machine or hand sewing, additional border width will be required to accommodate the sewing. Some adjustments in the carving design will be required if the outside dimension of the project cannot be enlarged. See the belt examples below.



1 1/2" belt. . .carving design is made to accommodate buckstitching only.

Here the same carving design and buckstitching will be used. However, the belt is to also be sewn. To maintain the same design width, borders must enlarge to 1 3/4" wide.

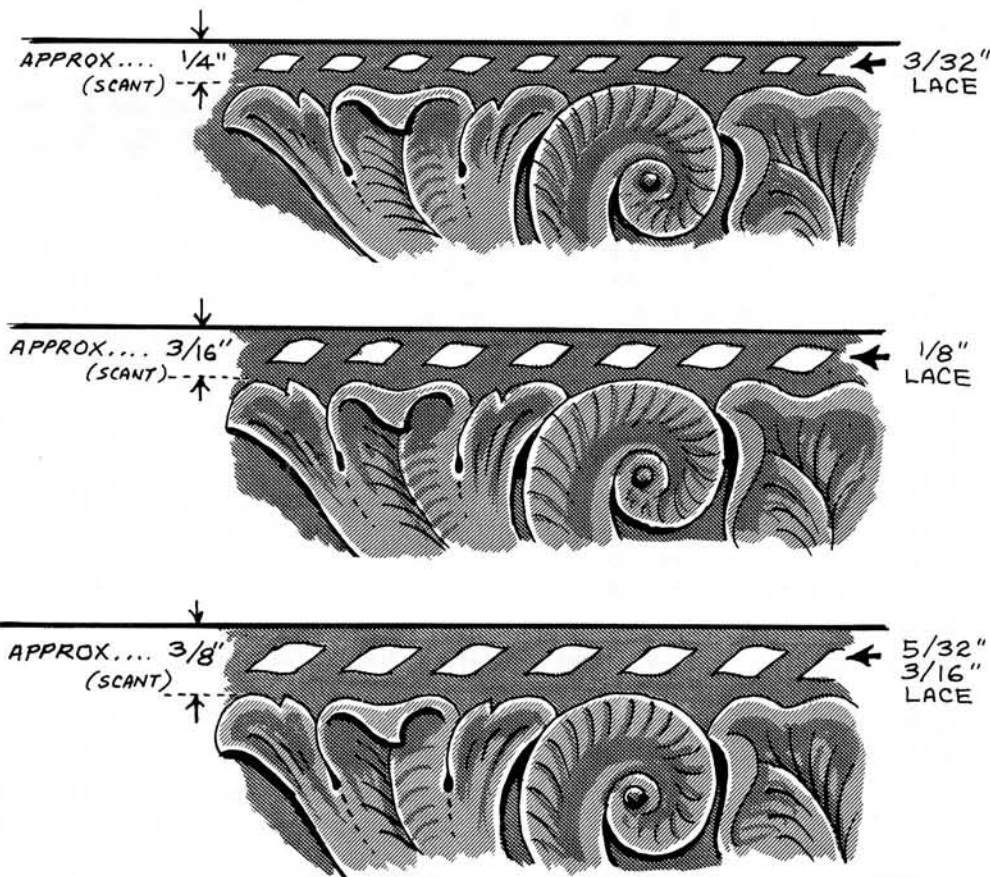
Here. . .to maintain the 1 1/2" belt width, the sewing, and the buckstitching. . .the carving design area had to be decreased.

BORDER WIDTHS FOR BUCKSTITCHING

The illustrations at right show "suggested" border widths from the carving design to the edge of the project. . .for widths of various laces.

Different types and thicknesses of leathers will alter some border widths to a degree. Experience will teach you to judge these widths accordingly.

As suggested (at top of page) if the edge is to be sewn, additional border width will be required to accommodate the sewing. Or, a decrease in the carving design width will be required.

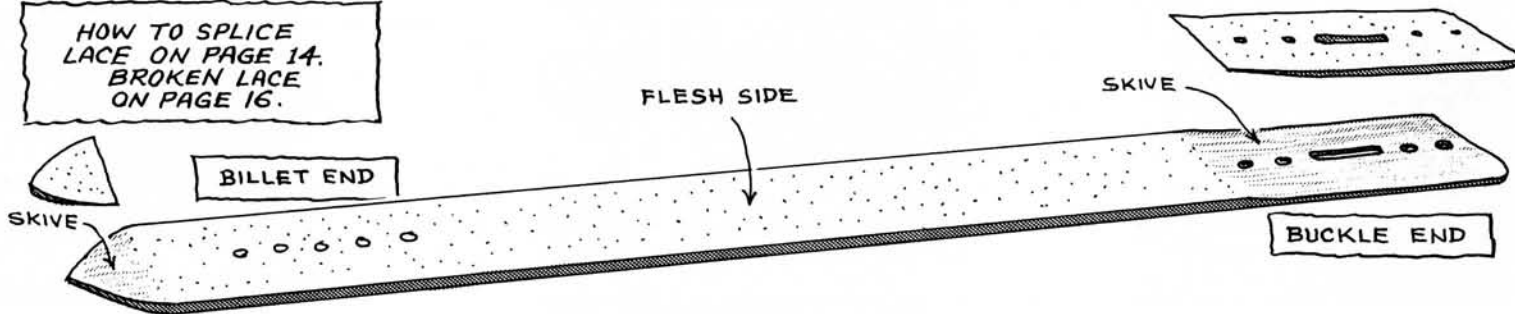


BUCKSTITCHING BELTS



Before buckstitching belts or straps, that will have buckles attached, first make all necessary skives on the flesh side. Always skive some off the tip of the billet end (as shown) on belts and straps. This makes it easier to thread them through pants loops and keepers at the buckle end.

HOW TO SPLICE LACE ON PAGE 14.
BROKEN LACE ON PAGE 16.



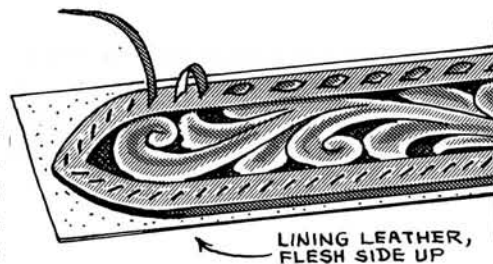
If belt is to be "lined", cut lining slightly oversize. Stretch tight and cement to flesh side of carved belt. A good way to do this is to tack lining to bench in stretched position. Press cemented belt in place on it. Remove the tacks. Punch lacing slits and buckstitch.

When lacing around the tip, you must have an **EVEN** number of slits...counting from starting point...to have stitches come out properly, as in the **RIGHT** example.

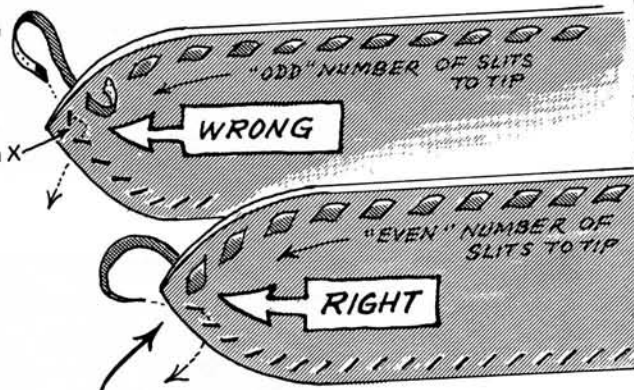
In the **WRONG** example you'll note the lace is entering slit "X" from the wrong side. The next "over" stitch cannot possibly form a diamond shape. Be sure to count the slits before stitching.

When completely buckstitched...moisten stitches on front and back sides...and lay face up on your stamping bench (hard, smooth surface). Use one of the smooth matting tools (shown) and "walk" it over the stitches, pounding the lacing as flat as possible. Do not stamp on carving.

Trim off excess lining leather. Edge both sides and burnish. Punch all necessary holes and install the snaps.

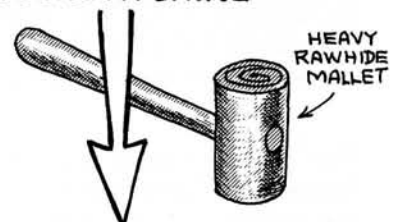


NOTE: On long straps (such as belts) cut enough lace to buckstitch only one half at a time. This makes the stitching move along faster and there will be less fraying and strain on the lace.

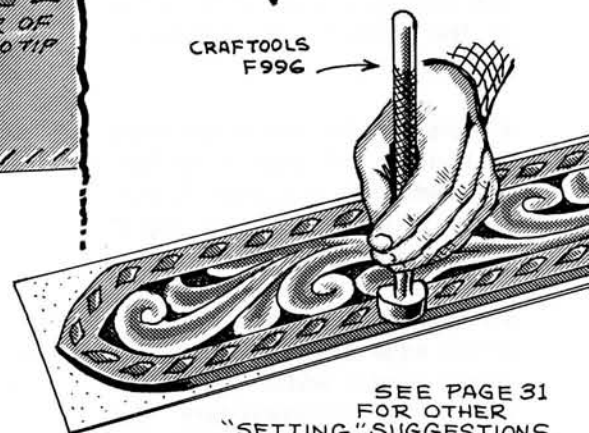


BE SURE YOU HAVE AN "EVEN" NUMBER OF SLITS ON ANY EDGE...WHERE LACING SLITS CHANGE ABRUPT ANGLES, TO INSURE PROPER STITCHING.

"SETTING" THE BUCKSTITCHING



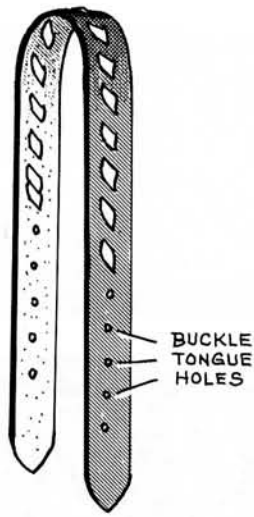
CRAFTTOOLS F996



SEE PAGE 31 FOR OTHER "SETTING" SUGGESTIONS.

LEATHER BUCKLE PATTERNS ON PAGES 47-48 ... BELT PATTERNS ON PAGES 45-46

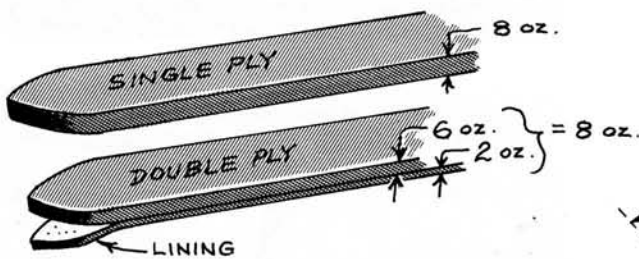
Сундук Кожевника - vk.com/kozhcraft
BUCKSTITCHING NARROW STRAPS



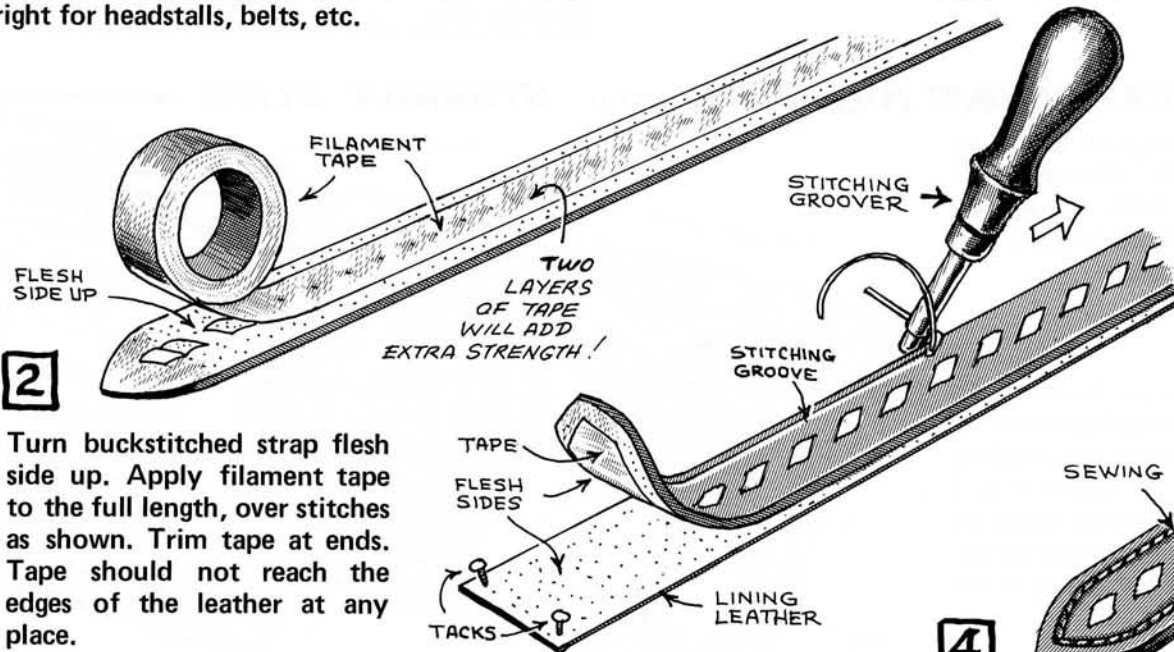
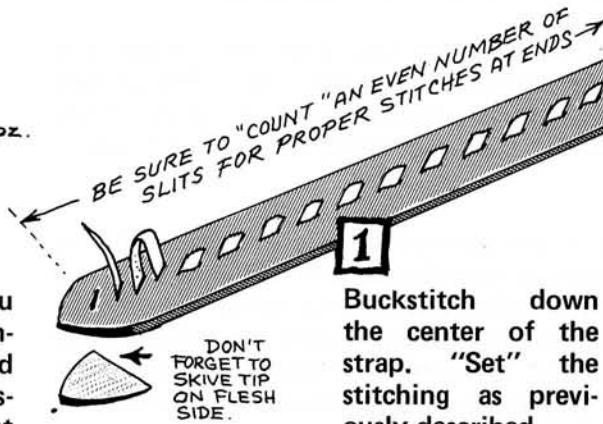
SINGLE PLY LEATHER

Buckstitching greatly enhances the appearance of narrow straps such as hand bags, reins, bridles, etc. When using single ply leather, the buckstitching must terminate at the holes in the billet end (shown in example at left). Should the buckstitching continue to the end, the strap would be rendered useless, as the buckle tongue holes would pull through with any amount of strain.

This can be overcome, however, by re-enforcing the strap with filament tape and lining leather, as shown with the example of the headstall at right. Filament tape is very strong; practically unbreakable. It is composed of fine threads, running full length, impregnated within the tape. It is sold under various brand names in most hardware and building supply stores.



REMEMBER. . .when double plying leather, you will have to use a lighter weight strap to compensate for the lining thickness. . .or the finished strap may be too bulky. The sketch above illustrates a total thickness of 8 oz. This is about right for headstalls, belts, etc.

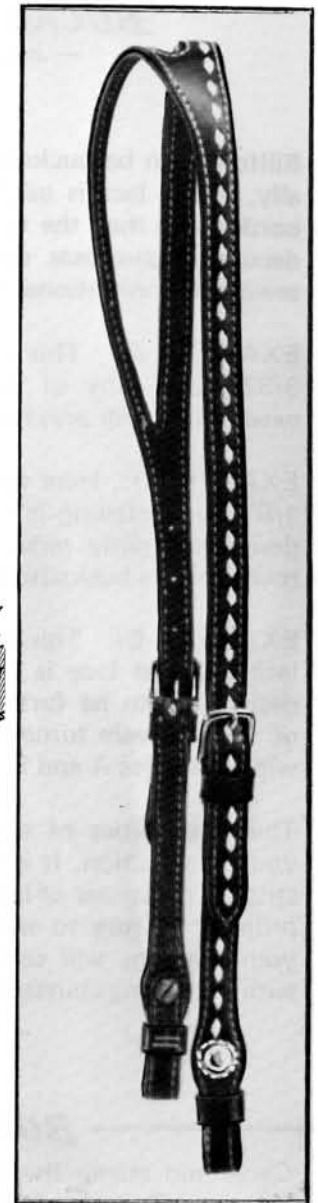


Turn buckstitched strap flesh side up. Apply filament tape to the full length, over stitches as shown. Trim tape at ends. Tape should not reach the edges of the leather at any place.

3 Cut the lining leather slightly oversize, stretch it out and tack it to the bench, flesh side up. Apply strong bonding cement and glue strap in position. Remove tacks and trim off excess lining. Gouge a sewing groove along edges; both sides. Mark for sewing with no. 6 over stitch wheel.



4 Sew in groove with machine, or by hand. "The ART of HAND SEWING" book has full instructions. Edge and burnish the edges on both sides. Punch the buckle tongue holes.



HEADSTALL IS CRAFTED AS PER INSTRUCTIONS ON THIS PAGE. IT IS SEWN BY HAND.

BUCKSTITCHING BILLFOLDS

— AND SIMILAR PROJECTS —

Billfolds can be buckstitched with the angle or straight slits. Generally, 3/32" lace is used for assembling billfolds as it takes up less border area than the wider laces. Larger lace can be used if it is for decorative purposes only, and the project is to be assembled by sewing or conventional lacing. Study the illustrations at right.

EXAMPLE A: This billfold is assembled by buckstitching with 3/32" lace. Any of the regular billfold patterns can be used as excessive border area here is not taken up.

EXAMPLE B: Here the billfold is assembled by hand sewing. The 1/8" buckstitching is for decoration only. You'll note the carving design is slightly reduced (stems closer to flower petals) to make room for the buckstitching. See page 17 for explanation.

EXAMPLE C: This billfold is assembled with the double loop lacing. Silver lace is buckstitched for enhancement. The carving design had to be further reduced; stems brought in tighter; petals of flowers were turned back; buds shortened. Compare this design with examples A and B.

The possibilities of decorative buckstitching are limited only by your imagination. It is wise to experiment with different ideas and stitches on scraps of leather before committing yourself to the final project. Be sure to work out the proper number of lacing slits so your stitching will come out properly from one side to the other without having abutted stitches on the finished side of your work.

A



B



C



NOTE: WHEN BUCKSTITCHING IS USED FOR DECORATION ONLY... IT SHOULD BE STITCHED TO THE BILLFOLD BACK BEFORE ANY ASSEMBLY.

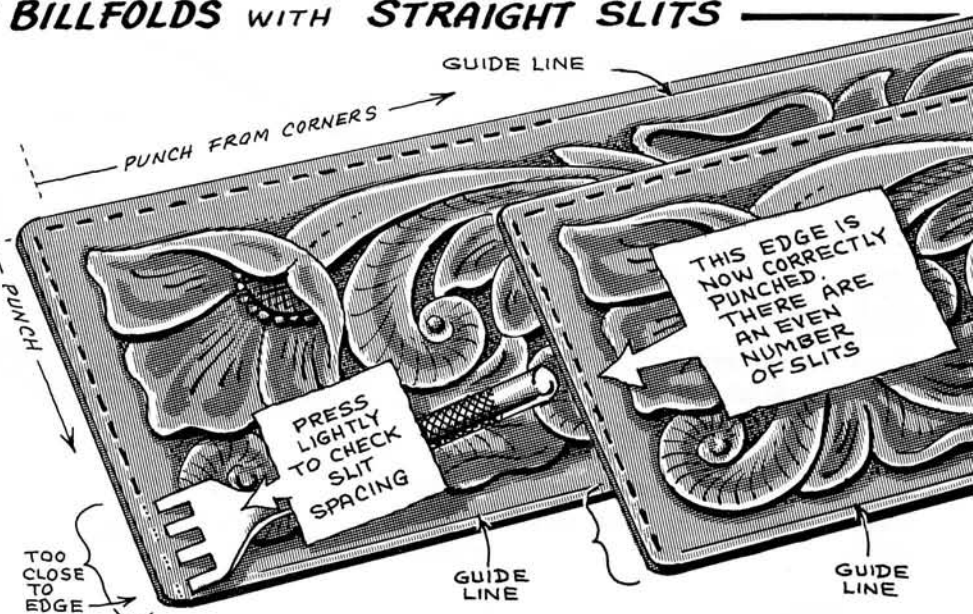
BUCKSTITCHING BILLFOLDS WITH STRAIGHT SLITS

Carve and stamp the design in the usual manner. Dye as desired. Cement light lining leather to back. Trim for square; slightly round corners. Scribe guide line all around edges for buckstitch.

1

Begin punching slits near corners. To insure proper spacing of buckstitching, an **EVEN** number of slits must be punched along each edge. Punch to within 4 or 5 slits of the corner. Lightly press chisel on leather to check spacing to corner (bracketed area). You'll notice last prong is too close to edge.

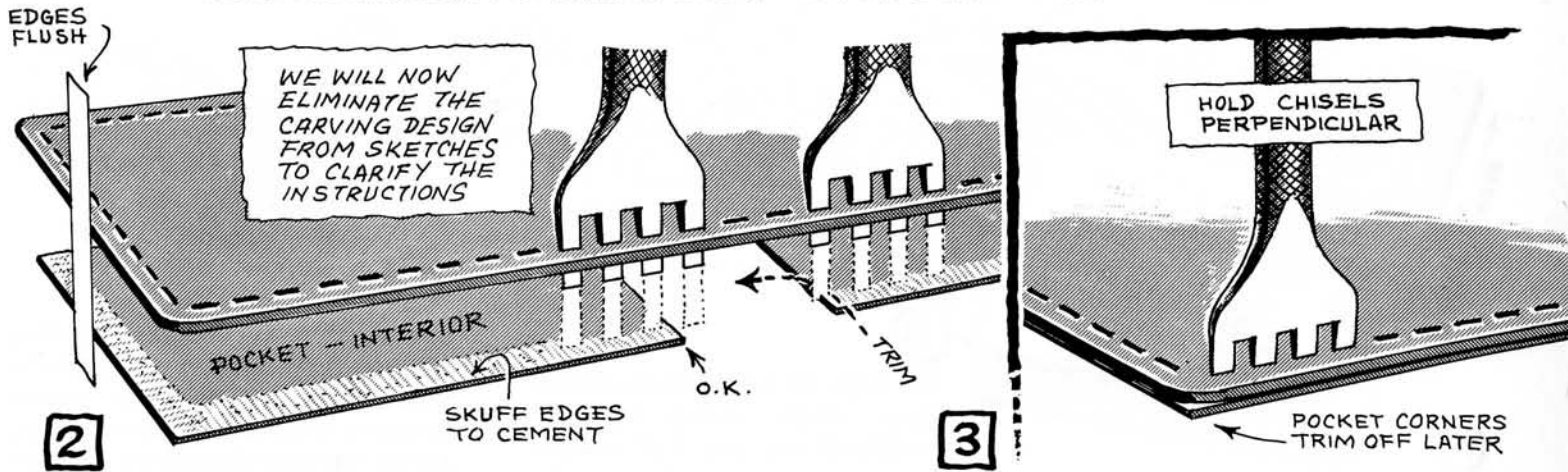
COUNT THE SLITS! You'll note there are 15 (an **ODD** number). Since the last one is too close, anyway, it can be eliminated. However, the other three will have to be spaced slightly farther apart so the last one will be closer to the corner.



Since the multiple prong will not fit the "adjusted" spacings (being farther apart) punch remaining slits with the single prong. You should now have 14 slits on this edge... an **EVEN** number. Punch remaining edges with the same procedure. NOTE: You do not specifically have to have 14 slits... but must be of **ANY** even number.

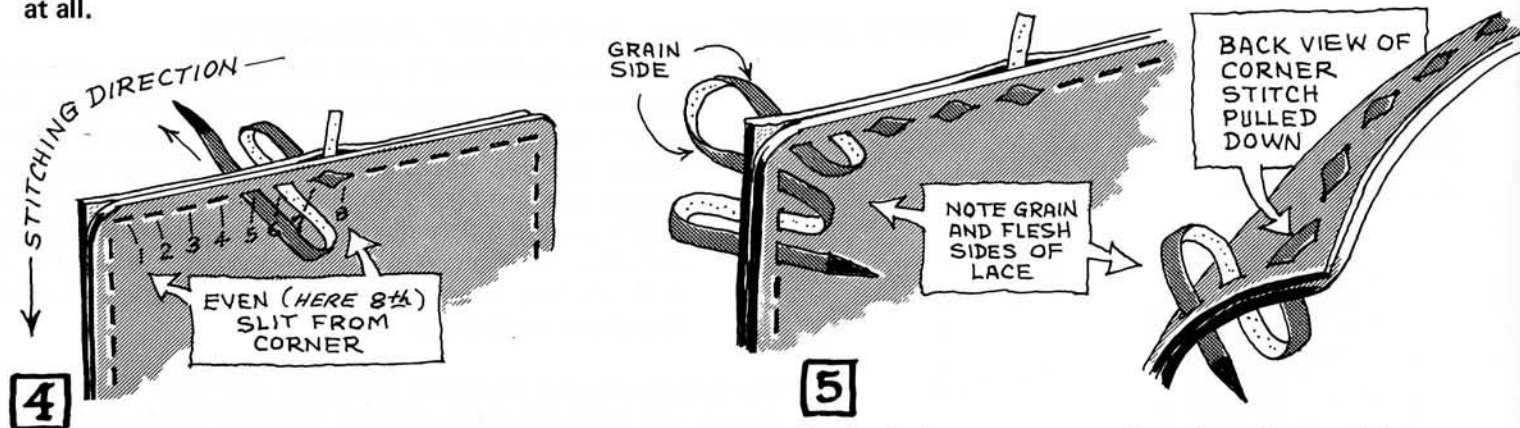
COUNT SLITS ON EACH EDGE... BE SURE YOU HAVE AN EVEN NUMBER!

BUCKSTITCHING BILLFOLDS-STRAIGHT SLITS - Continued



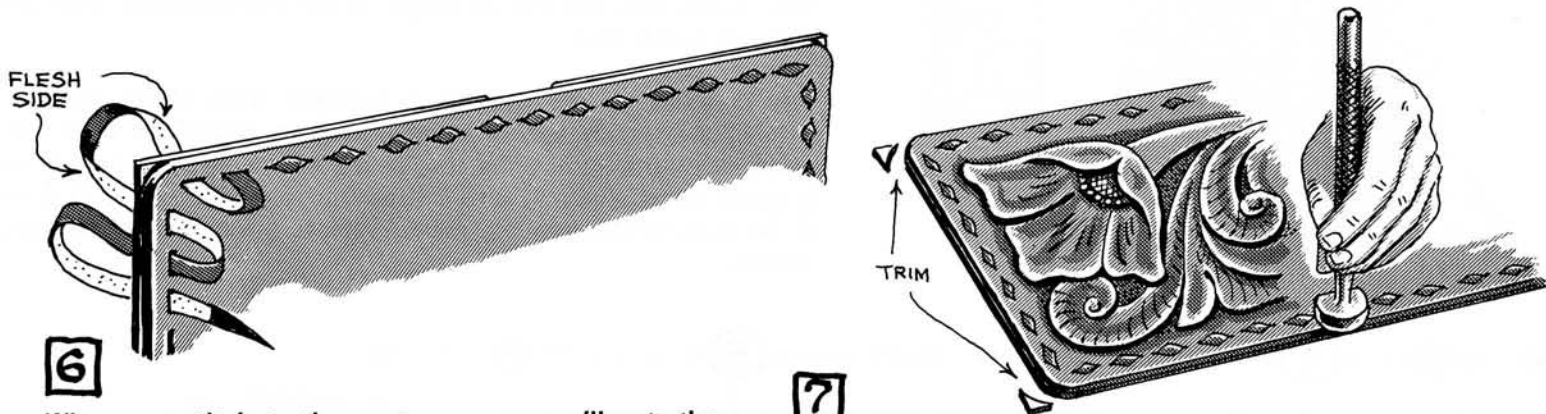
Now fit pockets (billfold interior) into position with carved back. Align the edges and check the position of the slits. If a prong will cut into the pocket edge (see above) trim off as shown. Some adjustments may be necessary to avoid much trimming. . . or none at all.

Cement pockets in place at edges. Re-punch through all of the slits and through the pockets. Be sure to use the single prong where it had been previously used.



See page 13 for stitching instructions. Begin lacing near middle of one end. Be sure FIRST stitch starts with any EVEN numbered slit as shown (it does not have to be the 8th). This is important to properly stitch around the corner.

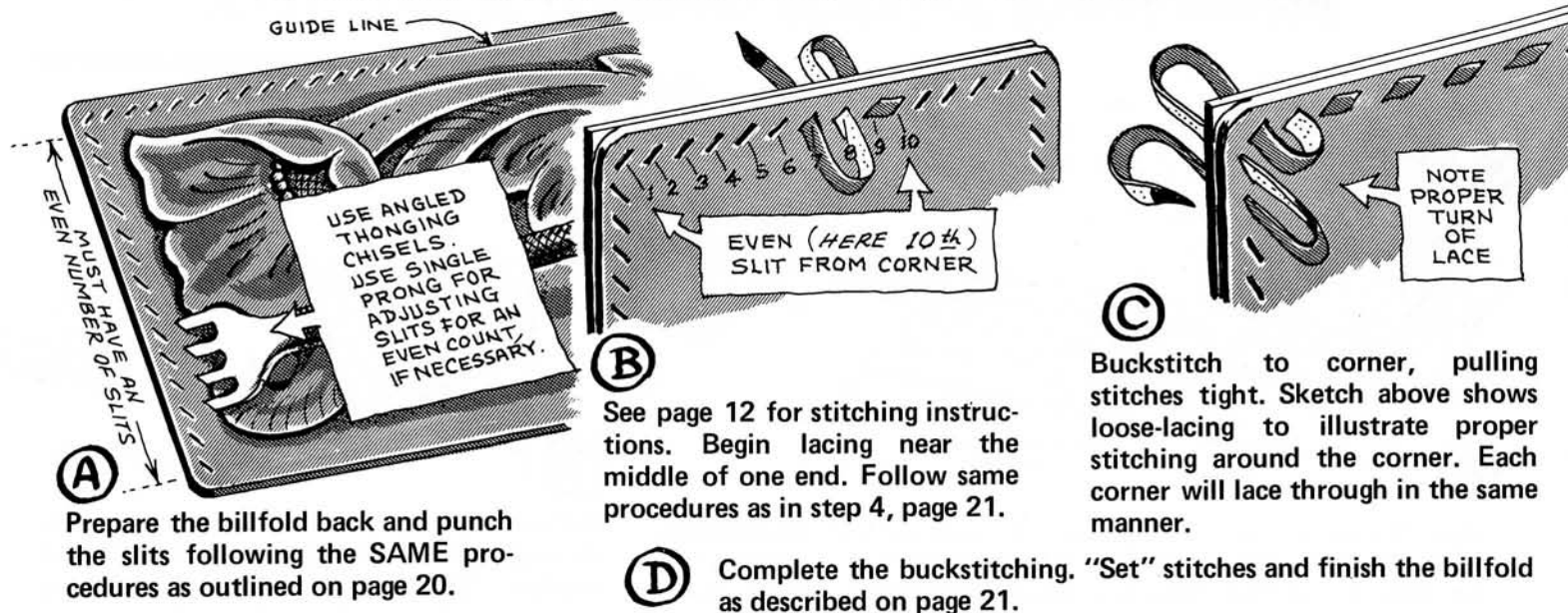
Buckstitch to corner, pulling the stitches tight as you go. The above sketch shows the stitches loose-laced to illustrate the proper way to stitch around the corner.



When you stitch to the next corner. . . you'll note the lace is turned opposite to step 5, although the stitches appear the same on the front side. When you reach the next corner, the lace will again be turned as in step 5. Be sure to keep lace turned properly. Complete the stitching as described in instructions.

"Set" the buckstitching as previously described. Trim off the pocket corners and along all edges of unevenness. Edge and burnish all edges.

BILLFOLD DESIGNS ON PAGES 43 - 44



BUCKSTITCHING HAND BAGS AND SIMILAR PROJECTS

Our project will be a bag with a square bottom, rounded top, and gussets. Instructions apply to any similar type project.

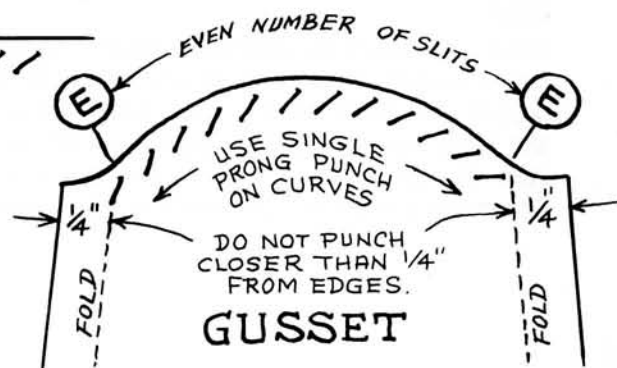
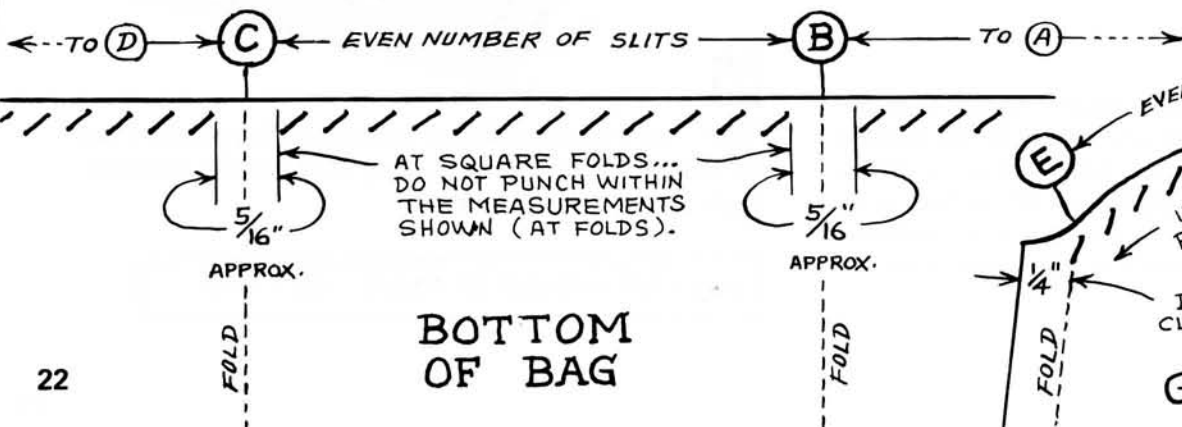
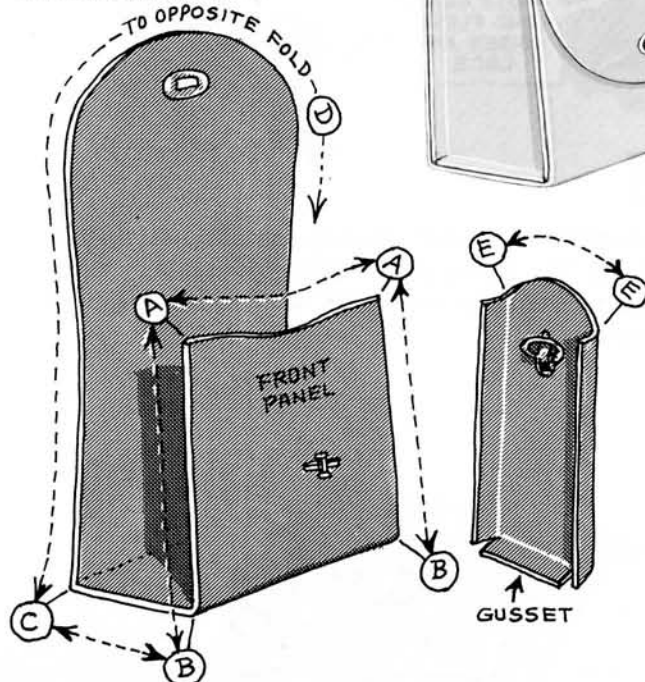


When buckstitching is used for the assembly of handbags and leather cases, there are certain procedures that should be observed. Stress points should be double laced where possible. For practical use, large bags and cases should be assembled with hand sewing. . . and the buckstitching used solely for decoration. However, we will endeavor to show you how to assemble a project by buckstitching alone. The instructions apply to either straight or angled slits.

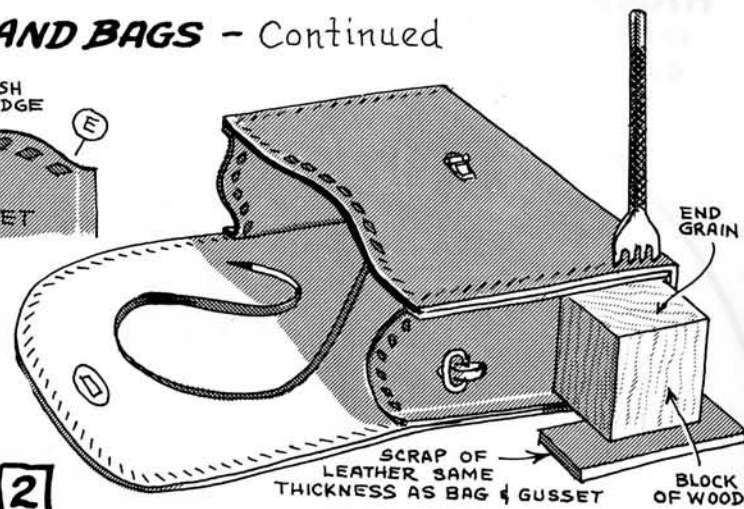
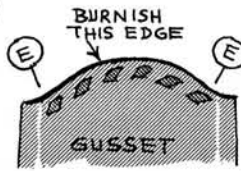
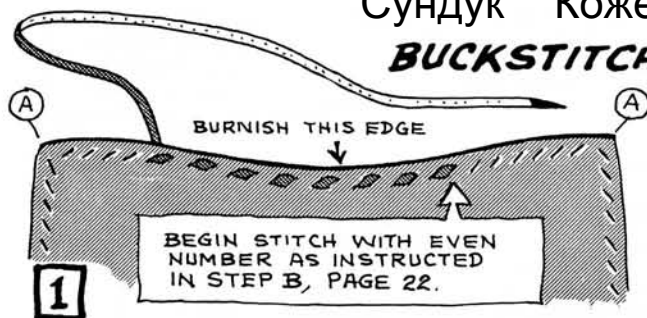
The project should be carved, stamped, and dyed in the regular manner. All parts should be checked and trimmed to pattern dimensions. Gouges for folds should be made where indicated. Check all joining parts to see that they fit properly. Install clasps, dees, or hardware where indicated.

Cement lining leathers in place, if they are to be used. Scribe a light guide line around all edges to be buckstitched. You are ready to punch slits.

The sketches at left and below indicate areas to be stitched. REMEMBER. . . an EVEN number of slits MUST be used between all points. Punch the slits in the following sequence: A to B (both sides). A to A. B to C (both bottom edges). C to D. E to E. Be sure to observe the measurements given for bottom and gussets.

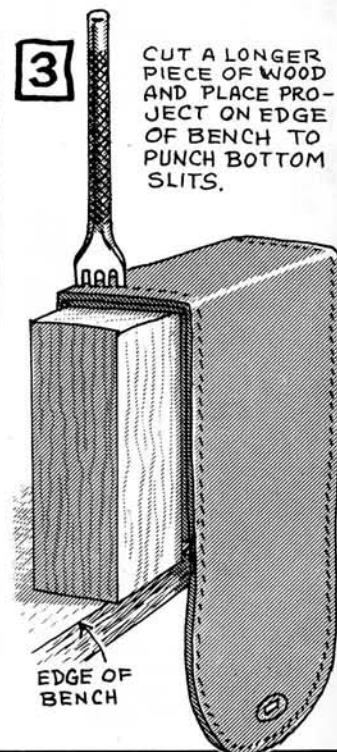
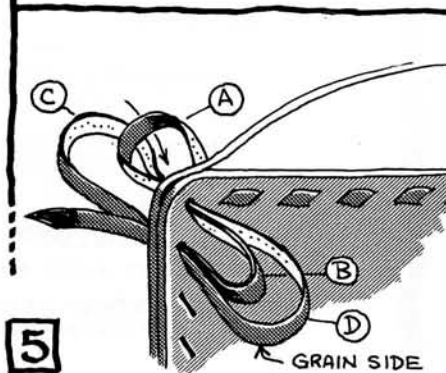
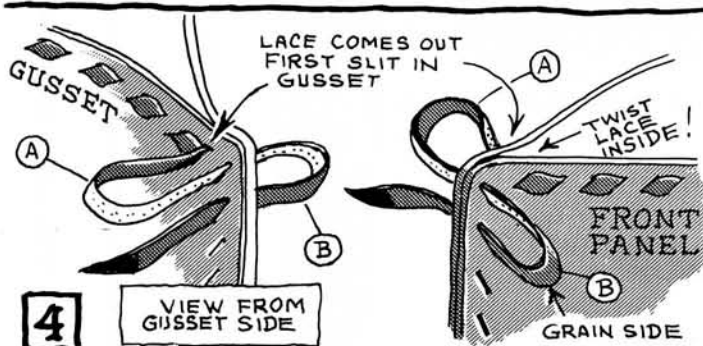


BUCKSTITCHING HAND BAGS - Continued



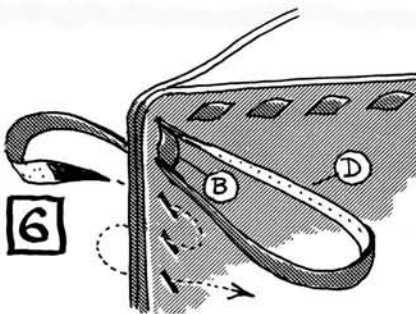
With all of the lacing slits punched. . . buckstitch the top of each gusset, and the top edge of the front panel between A and A. Begin stitching about 1 1/2" from right side. . . to about 1 1/2" of left side. Do not cut off lace. "Set" the stitching; edge and burnish these edges. Now cement the gussets in the bag. Carefully align the edges. Use rubber cement, so gussets can be pulled out and re-aligned, if necessary. Tap with hammer.

Lay bag on bench as shown. Cut a short block of wood to fit inside gusset. Punch through bag slits and through gusset, into wood. Move block as you complete punching through the gussets, at sides. Use single prong where required.

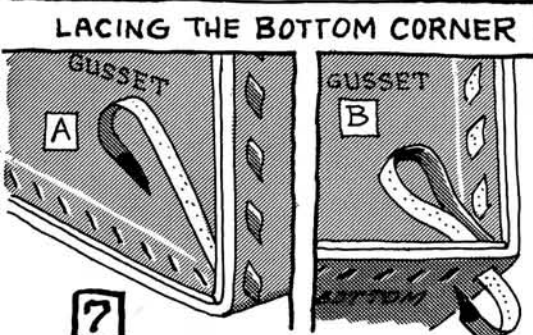


With all slits punched, finish lacing front panel. Go through last slit, and twist lace (between panel & gusset-inside) so lace comes out gusset slit as shown. Continue lacing to form loops (A)-(B).

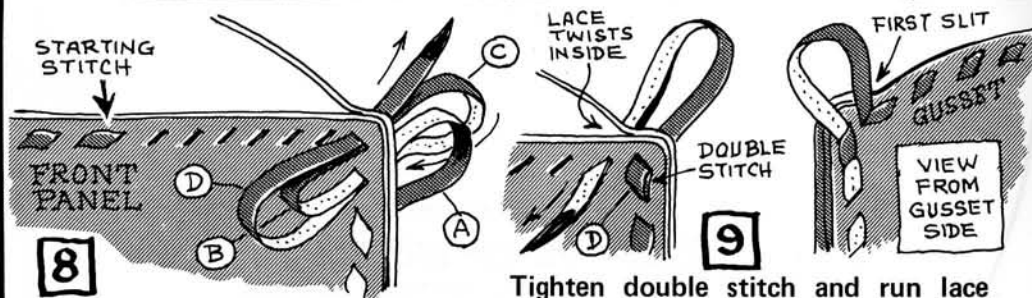
Tighten the double stitch as follows: pull loop (B) to tighten (A). Pull loop (C) to tighten (B). Pull loop (D) to tighten (C). You are now in position shown at right. Continue stitching.



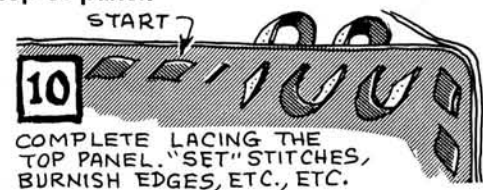
Carefully study the sketch! Lace now goes through SAME slit BEHIND loop (A) to form loop (C). Lace comes around loop (B) . . . out same slit to form loop (D). This forms the double stitch. Follow step 6. . . to tighten these loops.



(A) pull lace through last side slit and through gusset. (B) run lace down through first bottom slit. Pull tight. Continue lacing around bag. . . to top of front panel (step 8).



Tighten double stitch and run lace through 1st gusset slit and out slit in top of panel.



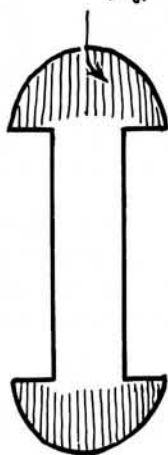
Form the double stitch as shown. Loop (C) is formed by going through same slit behind loop (A). Come around (B) to form loop (D). Follow the sketch. Pull loops tight same as in step 6.

HAND BAG
ASSEMBLY
ON PAGES
34 TO 37

CUT BODY OF BAG
FROM
6 oz. COWHIDE

SKIVE ENDS
TO FEATHER
EDGE ON
FLESH
SIDE

TAB LOOP
CUT FROM 6 oz. COWHIDE

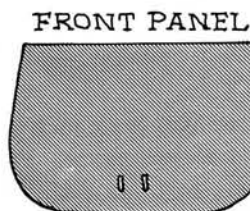


CENTER OF BAG...SEE
STEP 12 - PAGE 36.

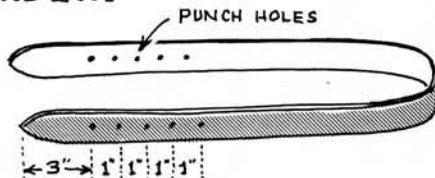


CUT 3/8" SLOTS WITH
BAG PUNCH... IN
FRONT PANEL
ONLY

CUT OUT
THESE
BAG
PARTS



TAB LOOP



SHOULDER STRAP

1" X 36" CUT FROM 6 oz. COWHIDE

NOTE: CUT STRAP LENGTH FOR
EACH INDIVIDUAL PERSON

FLAP TAB



TOTAL LENGTH 16 7/8"

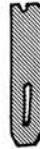
BODY OF BAG

GUSSET

TOTAL LENGTH 28 1/4"



BUCKLE STRAP



POCKETS:

IF YOU DESIRE
POCKETS... SEW
THEM TO THE
LINING LEATHER
BEFORE INSTALL-
ING IN THE BAG.



CUT FROM 4 oz. COWHIDE

1/2 OF GUSSET

TURN PATTERN TO MAKE
THE TOTAL LENGTH

GOUGE ON
FLESH SIDE
FOR FOLDS

FRONT PANEL
CUT ON THIS LINE
CUT FROM
6 oz. COWHIDE

FLAP TAB

CUT FROM 6 oz. COWHIDE

SKIVE
ON
FLESH
SIDE

POSITION OF FLAP EDGE...
SEE PATTERN; BELOW - RIGHT.

TAB IN
DOUBLE LOOP LACE
ASSEMBLY, LACE AS
USUAL ON FLAP EDGE
IN FRONT OF TAB.
HOLES ARE TO BRING
LACE THRU TAB TO
FRONT SIDE.

FLAP
TAB

PUNCH No. 1
HOLES IN TAB
DIRECTLY
ABOVE SLITS
IN FLAP. LACE
WILL PULL
THRU THE
SMALL
HOLES!

SLOT FOR
BUCKLE
TONGUE

No. 6 OR
No. 7 PUNCH

BUCKLE STRAP

MAKE
TWO
CUT FROM 4 oz. COWHIDE

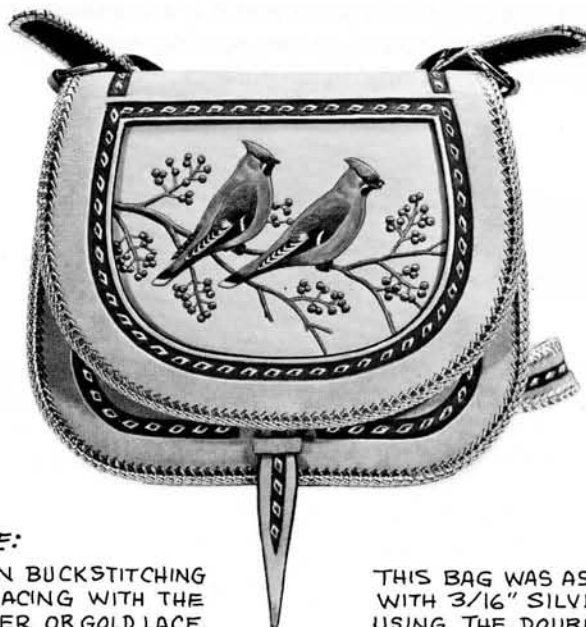
FOLDS...DO NOT
GOUGE

CUT OUT FOR
BUCKLE TONGUE

CUT-OUT FOR CARVED
INSET... PAGE 42

CUT-OUT FOR CARVED
INSETS... PAGES 40-41

TO INCLUDE FLAP TAB IN
ASSEMBLY OF THIS BAG...
SEE NOTATION IN UPPER
RIGHT CORNER OF PAGE.



NOTE:

WHEN BUCKSTITCHING
OR LACING WITH THE
SILVER OR GOLD LACE,
IT WILL HELP TO PRE-
STRETCH THE LACE
BEFORE USING. THIS
TAKES OUT KINKS...
MAKES TIGHTER
STITCHES.

THIS BAG WAS ASSEMBLED
WITH 3/16" SILVER LACE,
USING THE DOUBLE LOOP
STITCH. SEE NOTATION
BELOW ON PATTERN EDGE
FOR PROPER SPACING OF
SLITS. CARVING
PATTERN ON
PAGE 42.

POSITION OF FLAP TAB
UNDER EDGE OF FLAP
ASSEMBLY ON PAGE 35.

POSITION OF TAB
SLOT CUT IN LINING
LEATHER, SEE
STEP 8 - PAGE 35.

CENTER OF FLAP

POSITION OF END
WHEN FOLDED.
SEE STEP C
PAGE 34

LINING
LEATHER
ENDS
HERE

GOUGE ON
FLESH SIDE
FOR FOLDS

FOLD LINE FOR DEE.
DO NOT GOUGE.
SEE STEP C
PAGE 31.

SLIGHTLY
SHORTEN
SLIT SPACING
ON OUTSIDE
CURVES.

GUIDE
LINE

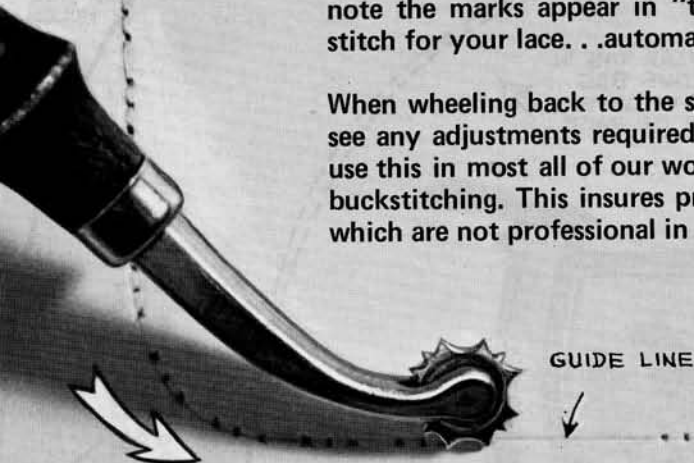
No. 5
OVERSTITCH
WHEEL

5/32" SINGLE PRONG
LACING CHISEL.

5/32" OR 3/16" LACE.
DOUBLE LOOP STITCH
USED TO ASSEMBLE
BAG IN ABOVE PHOTO.

This wheel was designed especially for buckstitching. It was made from 5/64" thick metal, and replaced the regular over stitch wheel in the commercial handle, to make a professional appearing tool. It eliminates the "counting" of stitches...as described on pages 5-19-20-22. Every other space in this wheel has a point that marks the leather. In the photo you'll note the marks appear in "threes". This center mark indicates the "over" stitch for your lace. . .automatically "counting" the lacing slits as you wheel.

When wheeling back to the starting point, or along an edge you can quickly see any adjustments required to make your stitches come out properly. We use this in most all of our work and it is a tremendous aid in speeding up the buckstitching. This insures proper spacing and aids against abutted stitches, which are not professional in appearance.



← HERE YOU'LL NOTICE "AT-A-GLANCE" THAT YOU HAVE THE PROPER NUMBER OF STITCHES FROM CORNER TO CORNER. "COUNTING" IS UNNECESSARY. →

IF THE WHEEL COMES OUT A BIT SHORT OR LONG, AT THE CORNER... "ADJUST" THE LAST FEW MARKS TO MAKE THEM COME OUT RIGHT. USE STYLUS TO MARK THEM IN THE "ADJUSTED" POSITION.

THE SLITS ARE PUNCHED (CENTERED) ON THE MARKS. SEE EXAMPLES ON PAGE 3.

NOTE STITCHES COVER THE MIDDLE MARKS. THIS IS YOUR "OVER" STITCH. ALWAYS LACE OVER THE MIDDLE MARKS.

MARKS HERE HAVE BEEN PUT BELOW THE GUIDE LINE... ONLY TO SHOW HOW TO ADJUST THE MARKS. PUT THEM, HOWEVER, ON THE GUIDE LINE. NOTICE HOW THE MARKS HAVE BEEN PULLED SLIGHTLY TOGETHER.

THE "ADJUSTED" (CLOSER) SPACING WILL NOT BE NOTICEABLE WITH THE FINISHED STITCHING.

AL STOHLMAN
BUCKSTITCHING WHEEL



ACTUAL SIZE

This wheel was made for 5/32" and 3/16" lace. Make smaller wheels for narrower laces. See examples on page 3 for suggested wheel sizes.



**MAKE YOUR OWN
BUCKSTITCH
WHEELS !**

SEE PAGE 30

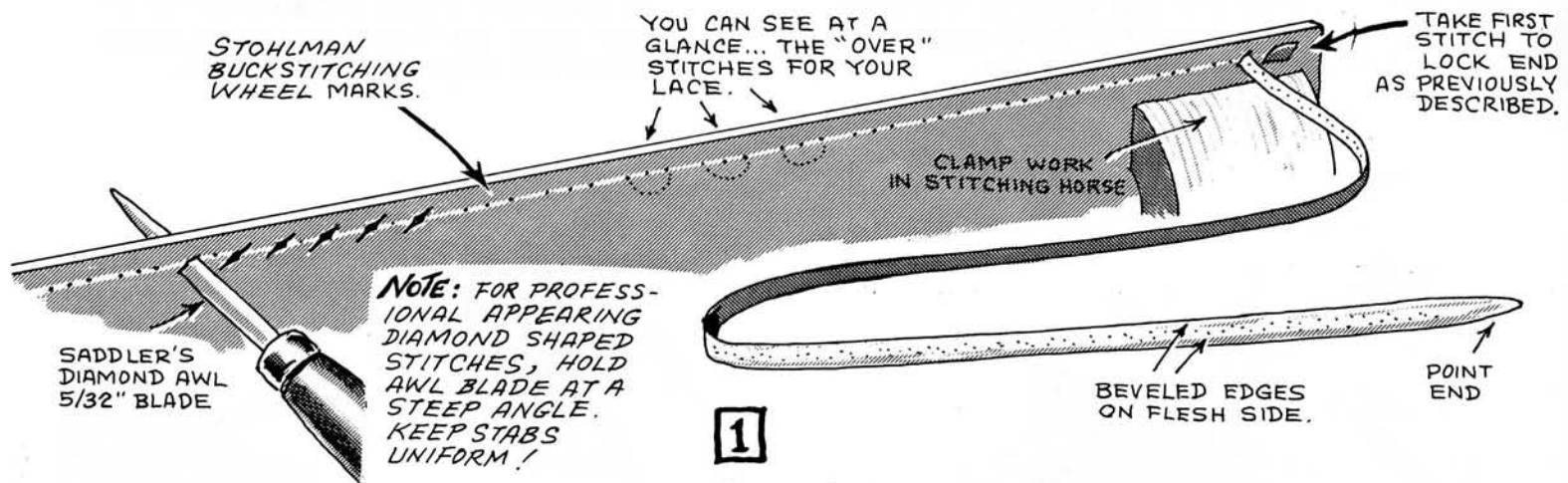
"SPEED" BUCKSTITCHING... ANN STOHLMAN STYLE!

Buckstitching can move along quite rapidly if you will use the methods my wife, Ann, has worked out through her years of buckstitching experience. Most of this has been with saddlery decoration, heavier leathers, and wider lacing. These same principles and procedures are used for narrower laces and lighter weight leathers.

Use the Stohlman buckstitching wheels for marking the stitches. The only other tool required is a Saddler's Awl. This is a diamond shaped blade

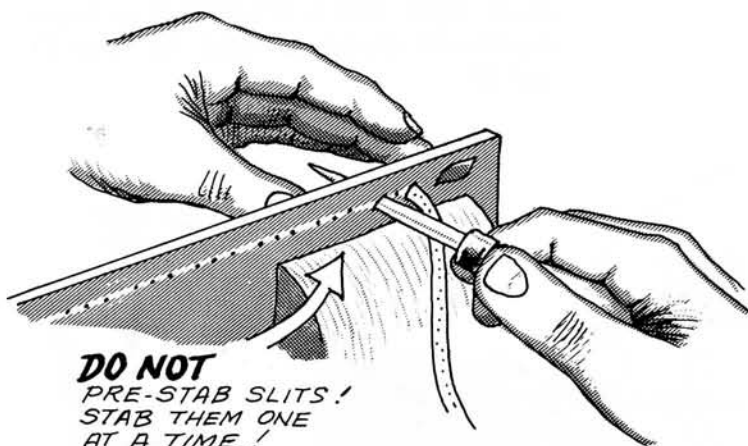
(same as for hand sewing with linen thread) only it has a wider blade. The width of the blade should correspond to the width of the lace. Get an awl for each width of lace you will use. Keep the awl blades sharp!

Our instructions here are showing the use of 5/32" lace, with the heavy awl. This will also handle the 3/16" lace. The same instructions apply to narrower laces. Use narrower awls and smaller Buckstitching wheels accordingly.



1

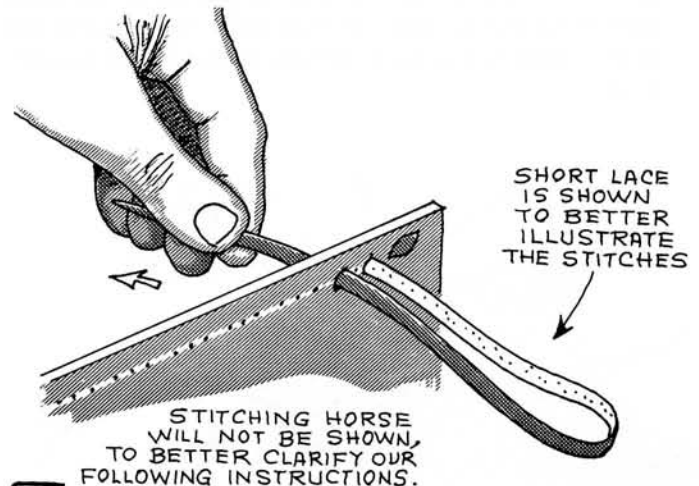
Prepare the lace as instructed on page 6. Skive the end more blunt, for "firmness", as a needle is not used. The lace should be beveled. This important for flat, professional stitches. Paraffin the lace well. Do not use bees wax.



DO NOT
PRE-STAB SLITS!
STAB THEM ONE
AT A TIME!

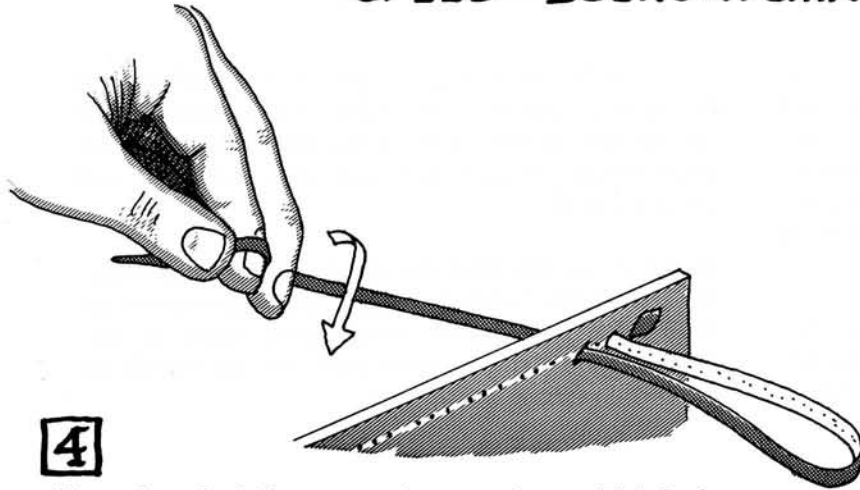
2

Advance stitching to position shown in step 1. Stab the next mark. Stab in center of guide line. With fingers of left hand, press against back side to assist in stabbing the slits.



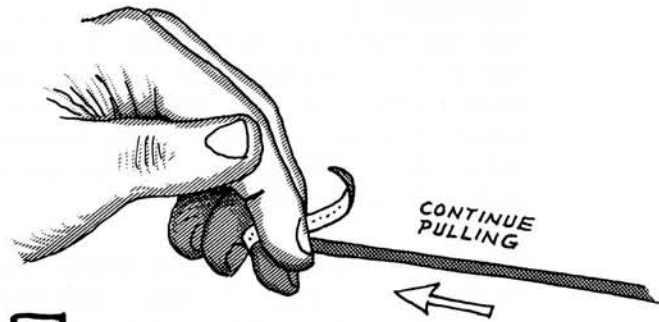
3

Push lace through slit and grasp with fingers of left hand, as shown. Pull out several inches of lace. Be sure lace is properly turned as shown in the above sketch.



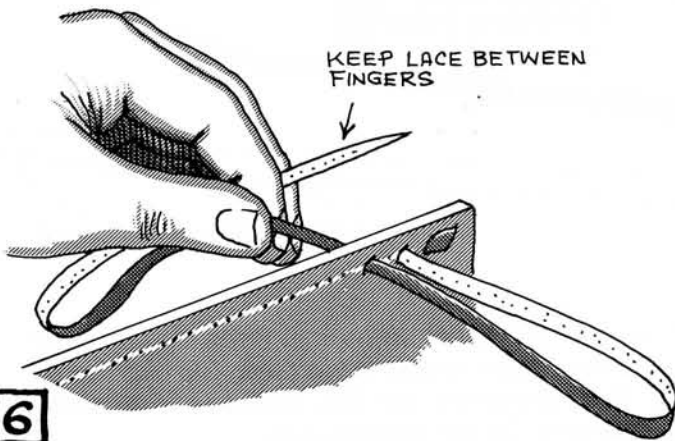
4

Now place 2nd finger over lace, as shown. This locks lace in fingers. . .and is an **IMPORTANT** preparation for the **NEXT** stitch. Continue pulling lace.



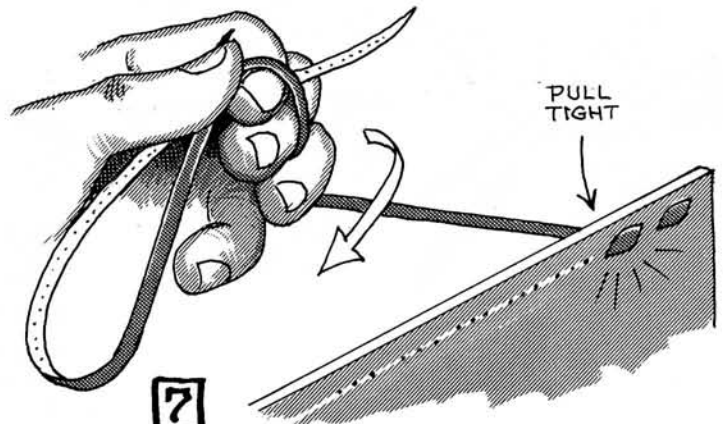
5

As you're pulling slack out of lace, you will be lifting your thumb in preparation for the next move. You'll note the lace is between 1st and 2nd fingers, in proper position.



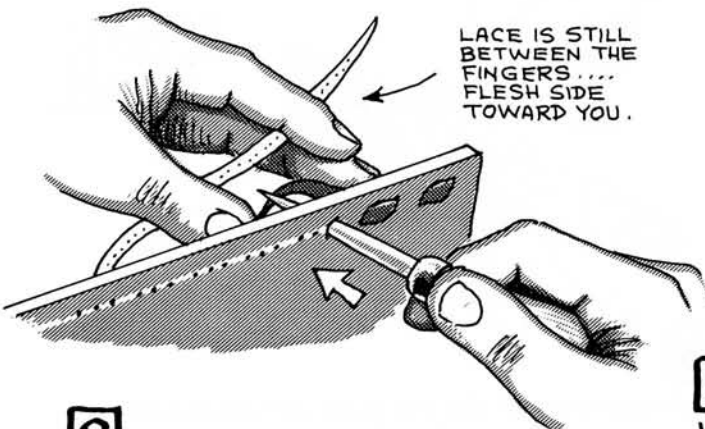
6

Since we are starting with a long lace, all of the slack cannot be pulled out (on first pull) to complete the stitch. Re-grasp close to project and pull out remaining slack.



7

Wrap 3rd finger over lace and pull the stitch tight. This is **EXACTLY** as finger movements shown on page 10, steps 21 and 22.

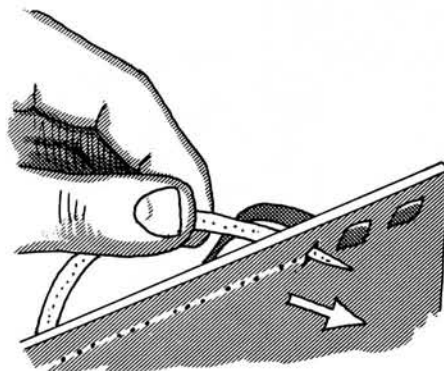


8

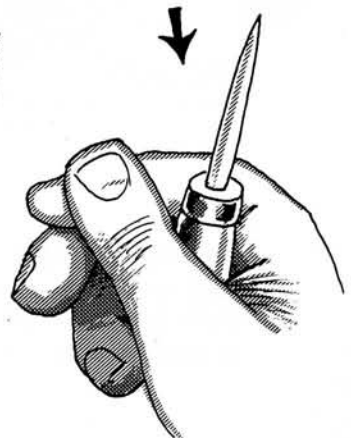
Drop lace from fingers. Move left hand back to project to assist next awl stab. Stab the next slit. Keep lace end between the fingers.

9

Withdraw awl. Transfer lace to fingers and push through slit as shown. Note flesh side of lace (previously between fingers) is still flesh side toward you. Shift awl back in hand.



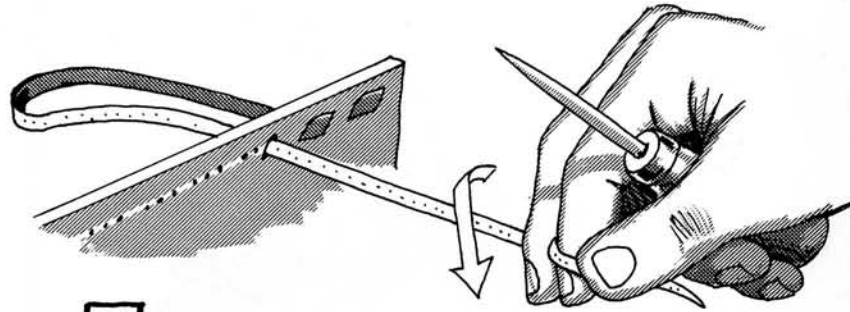
**DO NOT
LAY THE
AWL DOWN !**



LACE IS SHOWN
SHORT TO SHOW
THE FORMING
OF THE STITCH

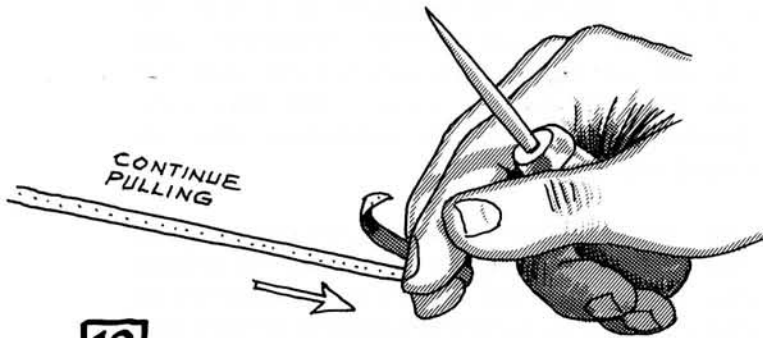
10

Grasp lace with fingers of right hand as shown. Pull out several inches of lace. Lace is shown properly turned.



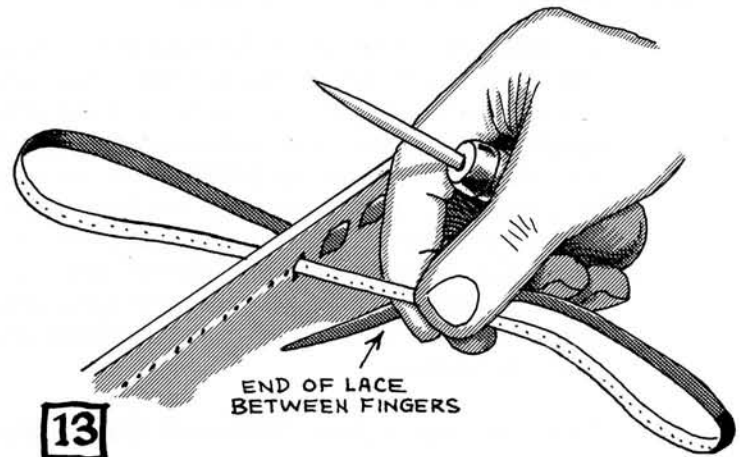
11

Now place 2nd finger over lace, as shown. This locks lace in fingers. . .and is an **IMPORTANT** preparation for the **NEXT** stitch. Continue pulling the lace.



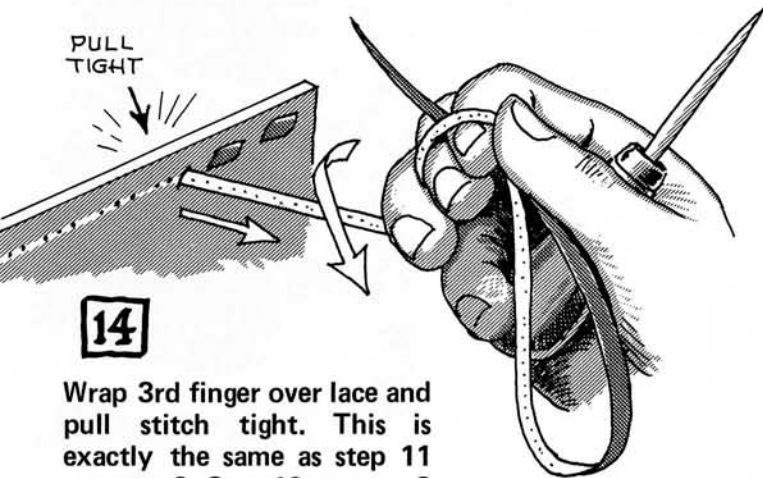
12

As you're pulling slack out of lace, you will be lifting your thumb in preparation for the next move. You'll note the lace is between the 1st and 2nd fingers, in proper position.



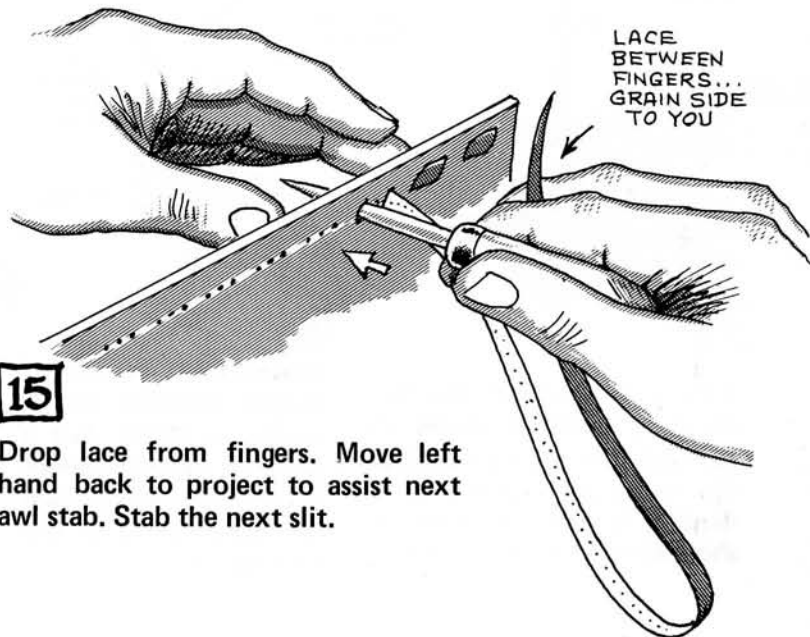
13

Re-grasp the lace close to project and continue pulling out the slack. End of lace (in fingers) is grain side toward you.



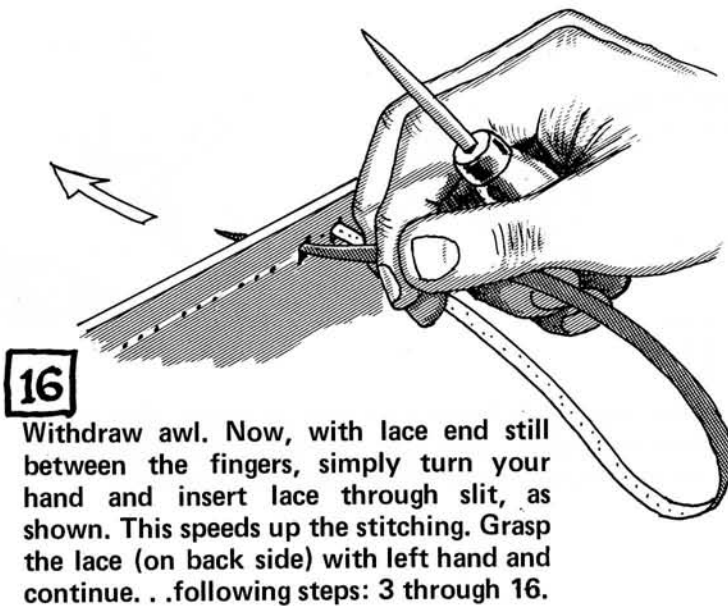
14

Wrap 3rd finger over lace and pull stitch tight. This is exactly the same as step 11 on page 9. Step 10 on page 8 shows how fingers make this move.



15

Drop lace from fingers. Move left hand back to project to assist next awl stab. Stab the next slit.



By using this method of buckstitching, much TIME will be eliminated. Needles take more time to turn in the fingers, and often pull off. Pre-punched slits always close and must be re-opened with the fid. . . consuming MORE time. By stabbing each slit. . . one at a time. . . and inserting the pointed lace end before the slit can close, it is much like hand sewing with thread; the work proceeds rapidly. You will note the great similarity between hand sewing and buckstitching with this method.

Follow the instructions. Take your time to learn

SPECIAL NOTE:

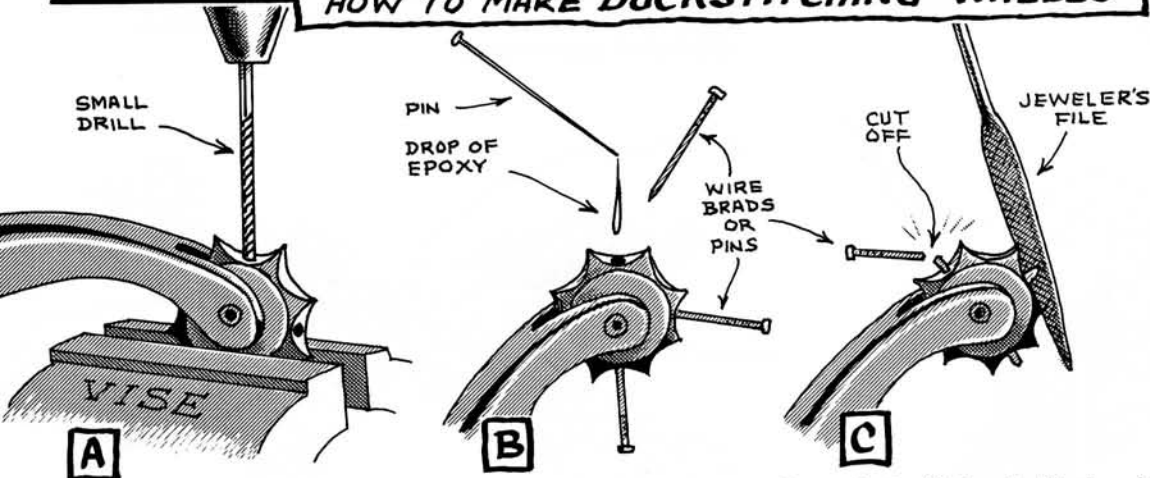
16 A

If you have difficulty inserting lace as in step 16. . . then transfer to fingers as shown above. Be sure lace is facing properly; grain side toward you.

proper procedures and manipulation of lace with the fingers. This will become "automatic. . . and you will not have a lace with the improper side out. Do not try for speed. . . this will come automatically with proper application and continued practice.

From time to time (depending on the lace) you may have to re-shape and re-paraffin the pointed end. Broken lace and splicing instructions are on pages 16 and 15. Scrape the paraffin off lace ends to be spliced. Add a spot of cement if you feel it necessary to hold the spliced ends.

HOW TO MAKE BUCKSTITCHING WHEELS



Drill a small hole in the center of alternating spaces on the wheel. If you do not have the tools, perhaps a friend, dentist, jeweler, or machine shop will drill holes for you.

Select brads or pins of proper diameter to fit snugly in holes. Put a drop of epoxy cement in each hole; force brads in place. Allow to dry thoroughly.

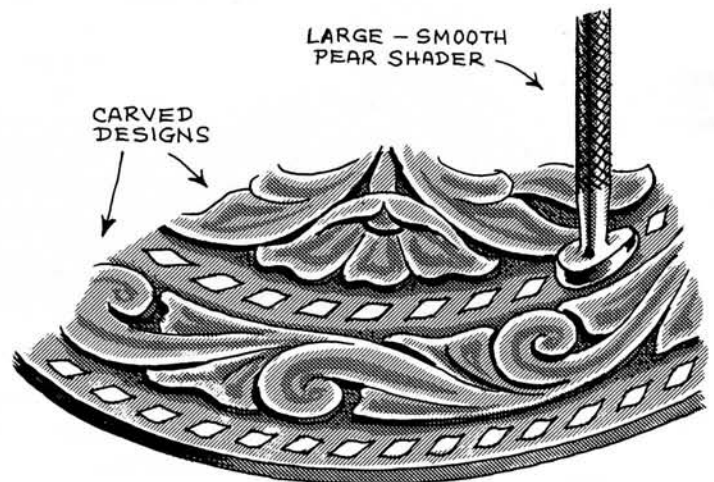
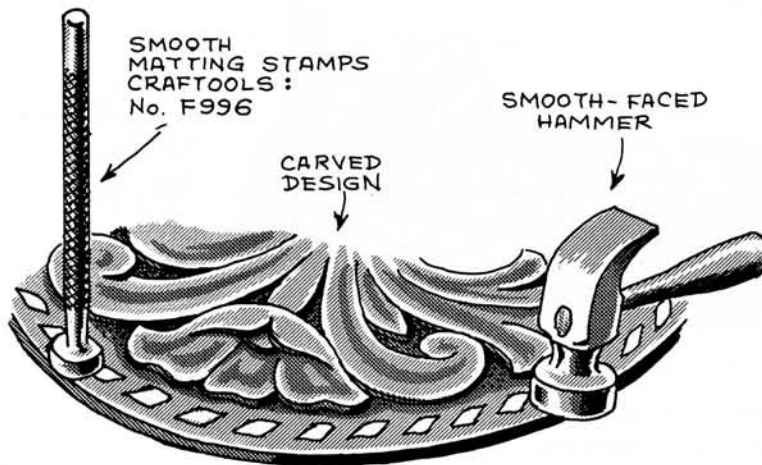
Cut off brads flush with points of wheel. Shape ends to points with a small file. NOTE: Wheels must have an even number of spacings to make these tools.



PHOTO ABOVE SHOWS THREE SIZES OF BUCKSTITCHING WHEELS MADE FROM CRAFT TOOL OVERSTRETCH WHEELS No. 5 - No. 6 - No. 7. . . . USING METHODS SHOWN AT LEFT. STOHLMAN WHEEL (ON PAGE 26) IS SLIGHTLY LARGER THAN THE No. 5.

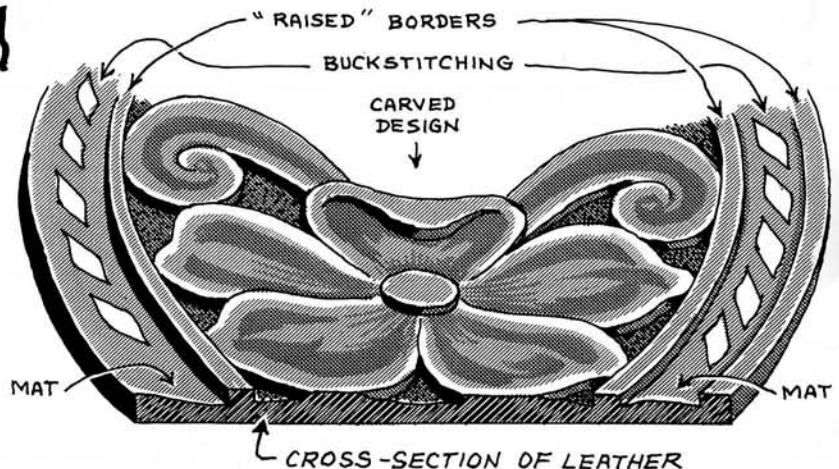
The optimum in buckstitching is having the laces lay as flat as possible against the leather. When stitching, the lace is pulled as tight as possible. However, there are limitations on how tight the lace can be pulled . . . as there is a breaking point. One learns through experience how tight he can pull a given piece of

lace before it breaks (see page 16 for broken lace.) Certain procedures are applied to flatten the lace . . . more than can be achieved by hand tightening. This, we call "setting". Some suggestions are shown on this, and on the following pages.



On border edges. . .moisten bottom and top sides (at lacing) with a damp sponge. Place work on a hard, smooth surface (preferably marble) and tap with a hammer or matting tool. Tap on top of the stitches as well as between, to flatten stitches on bottom side also. Use care not to smash the carving. In this regard, the hammer is the least desirable as it is harder to control.

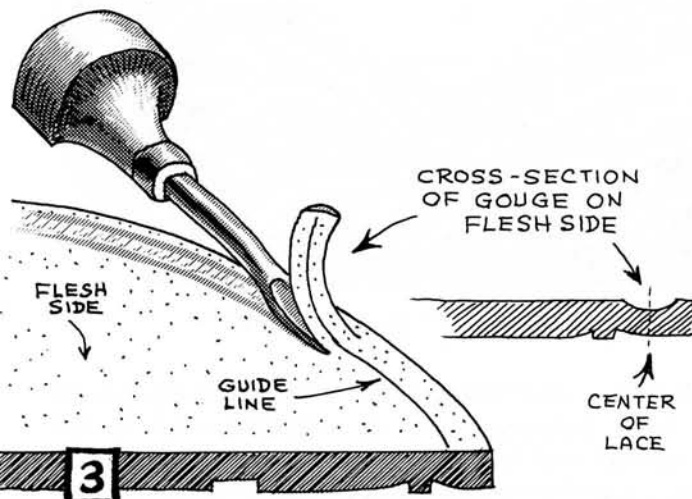
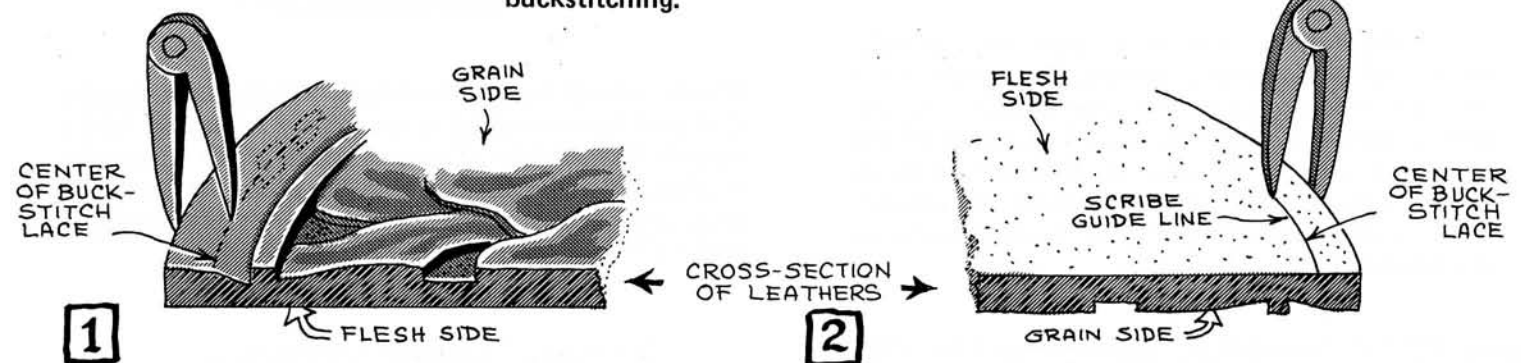
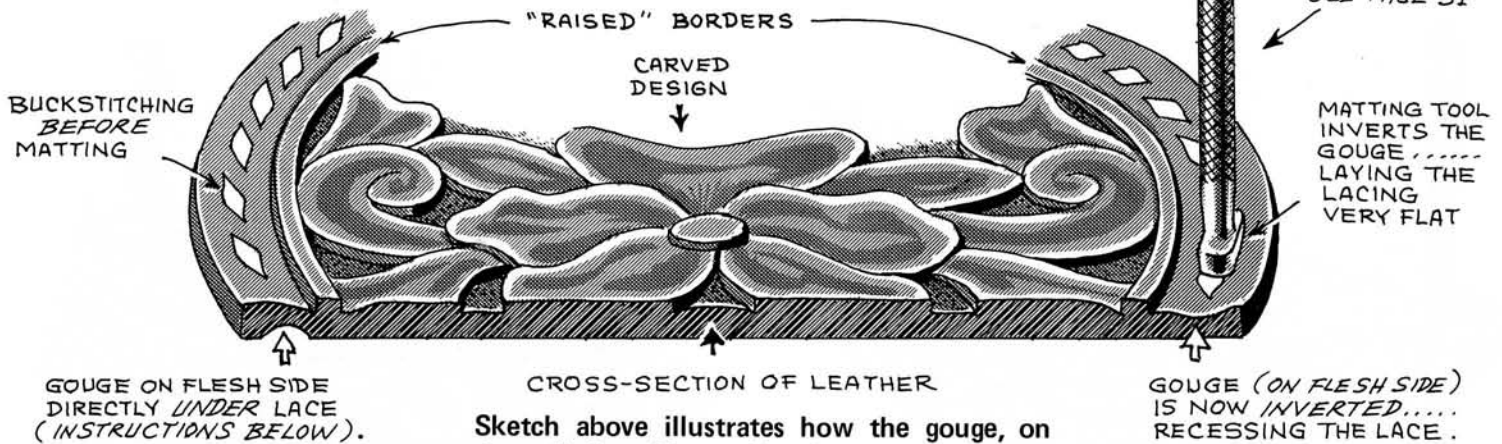
Where buckstitching is used at an area between designs, it should be moistened as previously explained. Use a smooth Pear Shader of proper size and tap it over the stitches. "Walk" the tool over the entire buckstitched area. See the suggestions at lower left for making a BUCKSTITCH MATTING TOOL.



The sketch above illustrates how the buckstitching can be protected from excessive wear by stitching next to (or within) a carved and beveled border. After beveling the border lines. . .use the matting tools to further lower the area next to (or within) the border lines. Buckstitch in the regular manner. Moisten and "set" the stitches as afore-said.

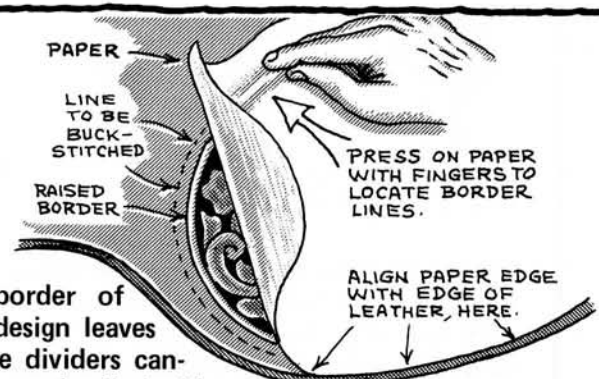
RECESSING THE BUCKSTITCHING

When buckstitching on heavier leathers, another method can be used to recess the buckstitching to protect it from excessive wear. When carving and buckstitching on the grain side, the stitches can be recessed by gouging a channel on the flesh side...directly UNDER the buckstitching. Study the suggestions presented below.



With a curved wood-carving chisel, gouge out a groove as shown above, keeping guide line in center. Laces should come out in this groove. Buckstitch...and "set" the stitches as above and previously instructed.

SPECIAL NOTE:



When the border of the carving design leaves the edge, the dividers cannot be used on the flesh side to determine WHERE the buckstitches will come out...if you want to use the gouging method to recess the stitches. This can be accomplished, however, by using a piece of paper as shown above. Align the outer edge and locate the interior border lines by rubbing on the paper. Carefully cut on this line. Check it for accuracy. Re-adjust as required. The paper can then be turned over and positioned on the flesh side. From this, the buckstitching gouge can be determined...to match up with the stitching line on the carved side.

RECESSING THE BUCKSTITCHING

— FLESH SIDE OF THE LEATHER —

The "rough" (flesh side) of the leather is ideal for recessing the buckstitching. . . as shown with the saddle examples below. This saddle was carved in an oak-leaf design, framed with a buckstitched border. The buckstitching is set down in a gouged channel. The flesh side can be gouged without losing strength. . . as most of the strength is in the grain (hair) side.

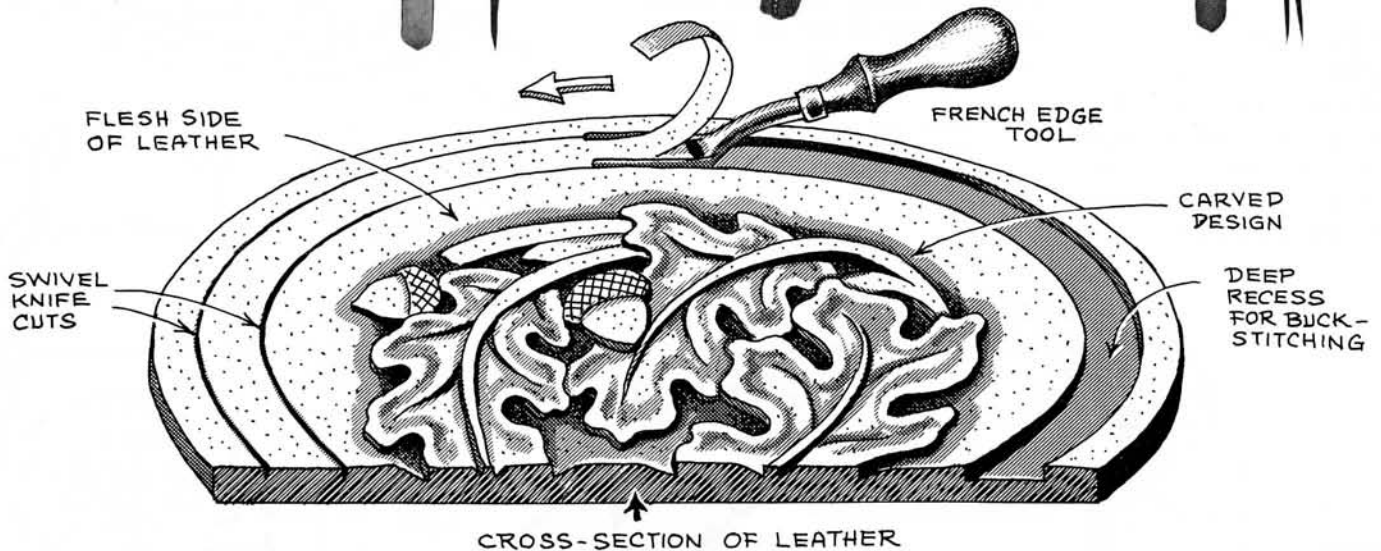
After the leather has been "cased" and ready for carving, cut the border lines with the swivel knife. Use the french edge tool, as illustrated below, to gouge out the leather. About 1/3 of the thickness can be removed. After all other carving and dyeing, dye the gouged area to the color of your choice. Here, we dyed it dark brown. . . using 5/32" white latigo lace.

AL STÖHLMAN'S PERSONAL SADDLE
(MADE BY ANN) WHEN IT WAS
NEW. CARVED ROUGH-OUT WITH
RECESSED BUCKSTITCHING.



UNRETOUCHED
PHOTOS

THE SAME SADDLE . . .
AFTER 14 YEARS OF SERVICE.
NOT ONE LACE OF BUCKSTITCHING
HAS WORN THROUGH OR BROKEN.



This sketch illustrates the text above. The border (cut) lines are 3/8" wide. . . to accommodate the french edge tool. After cutting the border lines, bevel inside them. This makes it easier for the tool to gouge next to the cut line. After gouging, re-bevel along the border line cuts for definition and depth. Use the matting tools to further recess the gouged area. After dyeing, you are ready to buckstitch. "Set" the stitches as previously instructed. When the project has been completed, sandpaper all of the flesh side surfaces for a "suede" effect.

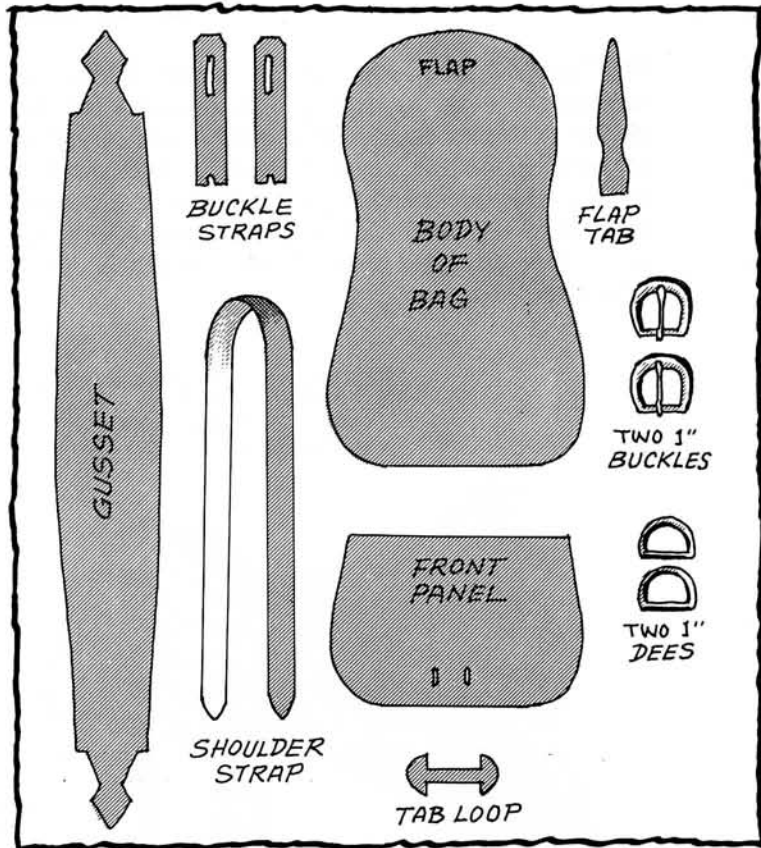
ASSEMBLING THE HAND BAG

Cut out all of the bag parts as shown at right. Full size patterns are on pages 24-25. If the bag is to be lined, also cut the parts (slightly oversize) out of lining leather. Lining is not needed for buckle straps, loops, flap tab, or tab loop. Also, lining does not go full length of gusset (see notation on gusset pattern-page 24).

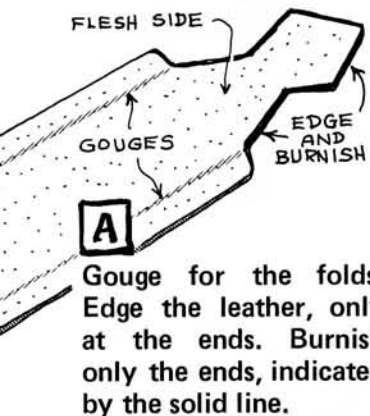
The lining can be used as the "outer" leather, if desired, for color or effect. The 6 oz. cowhide will then act as the lining. In either case, the gouges for folds should be made in the flesh side of the 6 oz. cowhide.

If you use the lining for the "outside", then also cut the buckle straps, loops, flap tab, and tab loop from this leather. In addition, these parts should also be cut from 4 oz. cowhide for stiffening. Glue the lining leather parts on the 4 oz. leather with strong bonding cement. Lining side to be "out".

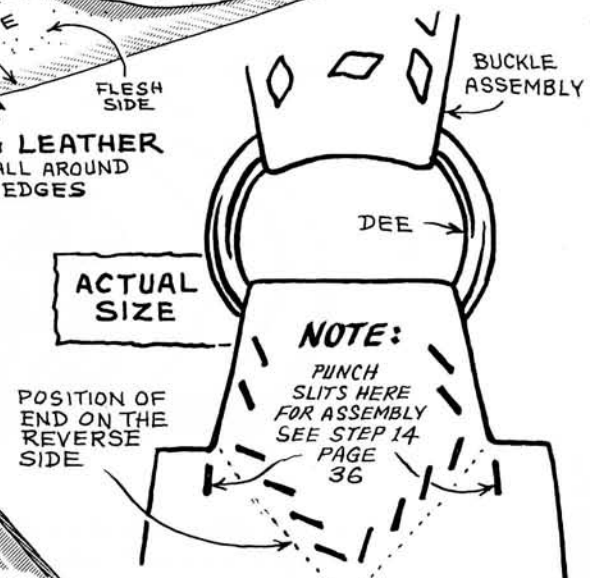
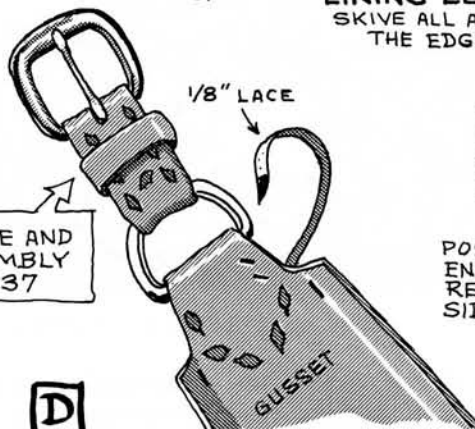
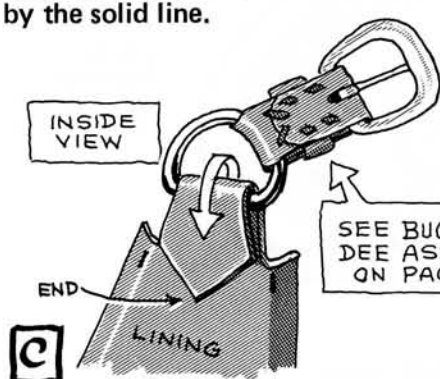
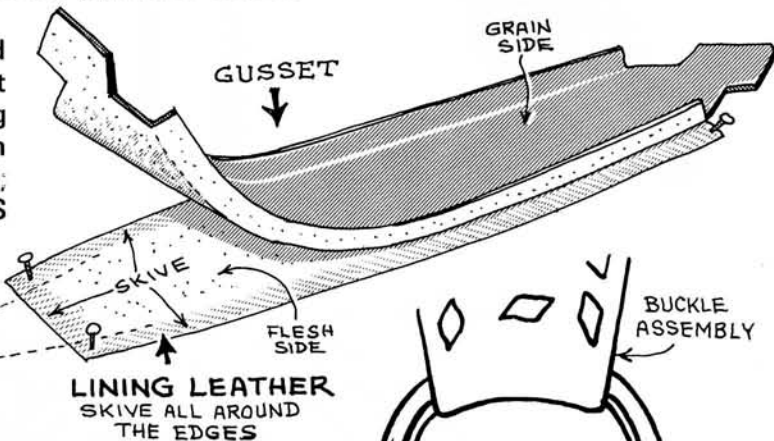
You will also need two 1" buckles (of your choice) and two 1" dees. Dees and buckles should match, whether in nickle or gilt.



GUSSET AND BUCKLE ASSEMBLY



B Moisten gouged areas and fold sides up (shown at right). Skive lining. Tack lining to bench; cement gusset in place on lining. Remove tacks; FOLD LINING UP AT EDGES to adhere to gusset.

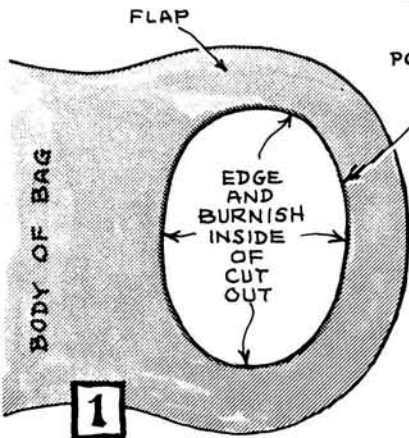


Moisten fold area of the end and fold over dee of buckle assembly as above. Cement the end down to the lining.

Punch the slits (see drawing at right for proper spacing, etc.) lace together as previously instructed.

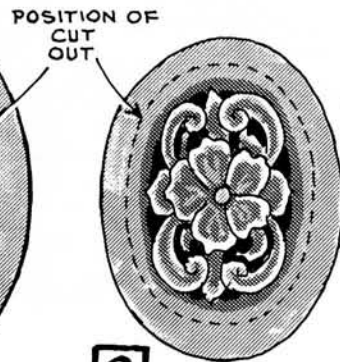
Punch the slits with 1/8" single prong chisel, through both leathers.

ASSEMBLING THE HAND BAG – Continued



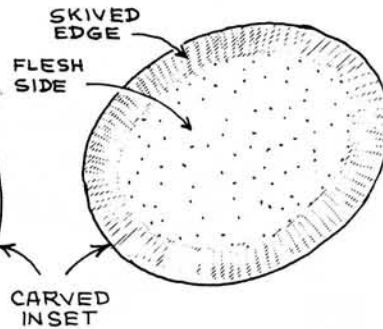
1

Cut the oval out of the flap for the carved inset. Edge and burnish (above).



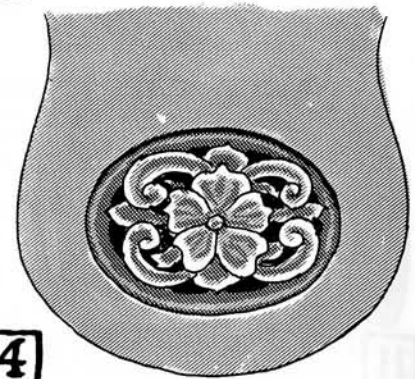
2

Carve the design on inset leather. Patterns on pages 40-41-42.



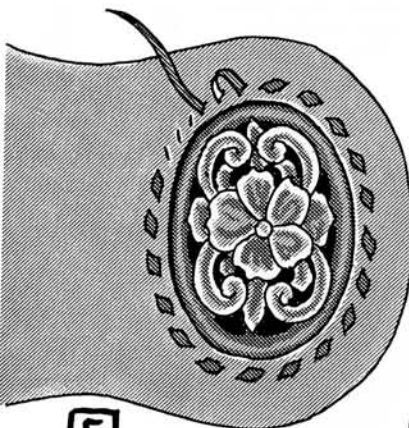
3

Make a long, sloping skive around the inset on the flesh side.



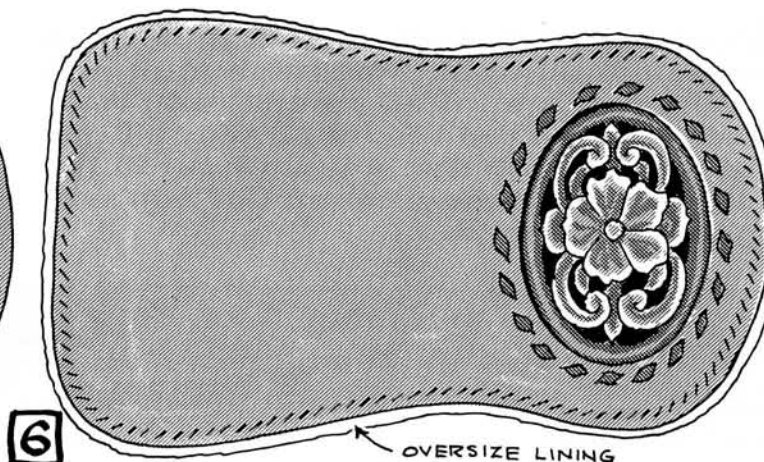
4

Dye and apply finish to the carved inset. Cement it in position under the oval cut out. Use rubber cement; should you need to re-position the inset.



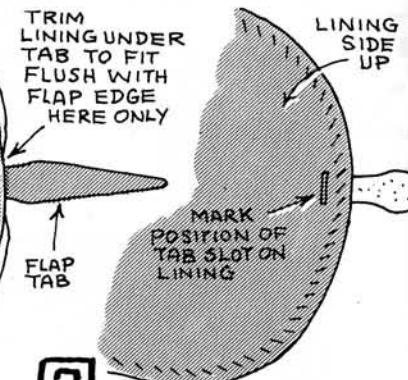
5

Punch around oval and buckstitch. Remember to have **EVEN** number slits. "Set" buckstitching.



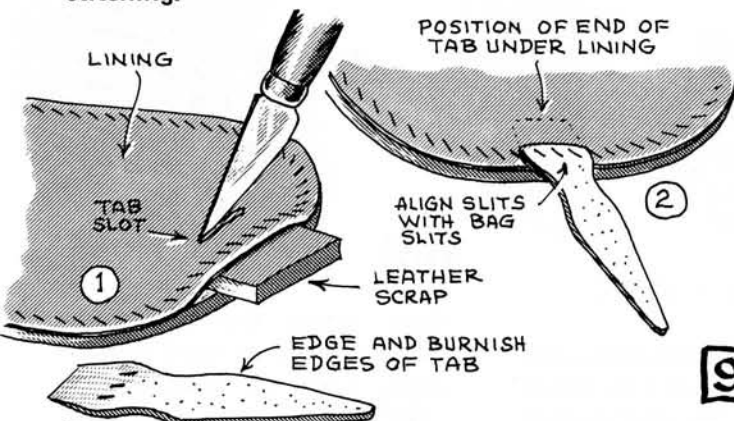
6

Cement flap tab in proper position (see pattern). Trim lining at tab. . . (see above) and cement lining to bag. Punch lacing slits completely around the bag. Be sure you have even number of slits. Trim off excess lining.



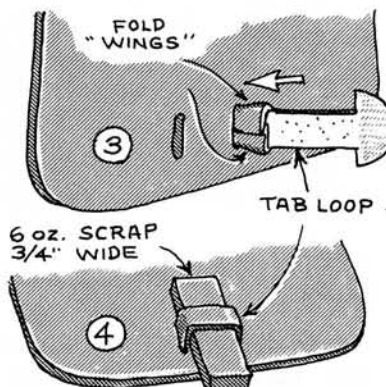
7

Turn bag over and mark position of the tab slot. See the pattern for correct position.



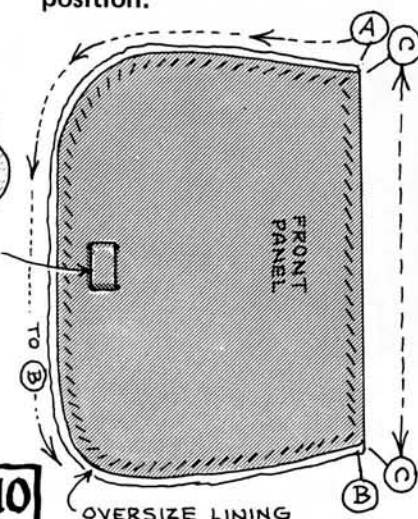
8

(1) pull lining loose from flap. Pull tab out. Insert scrap leather and cut out tab slot in lining; cutting on scrap. (2) insert end of tab into slot. Align the slits to their former position. Put additional cement between leathers and on tab end. Carefully adhere in position.



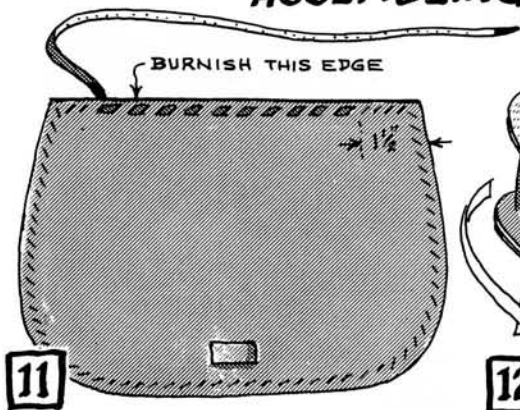
9

To insert tab loop in slots (3), moisten, fold wings in, and push through slot. Spread wings inside to lock in place. Repeat opposite end in slot. (4) "block" loop with piece of scrap leather. When dry, glue "wings" on inside of panel.

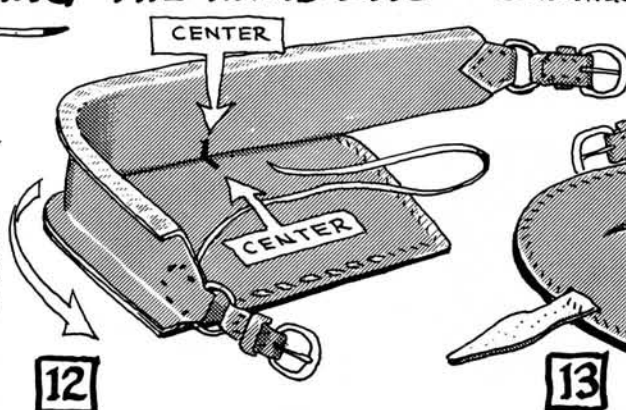


10

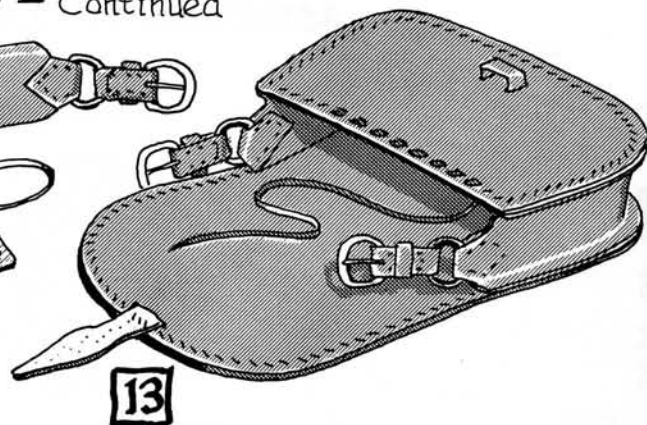
Cement lining to front panel. Punch slits along side from A, around bottom to B. Then from C to C. Remember; **EVEN** numbers. Trim off excess lining.



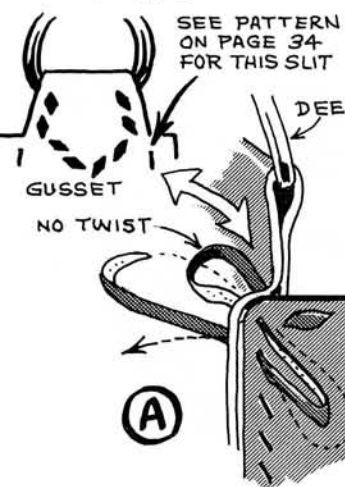
11 Prepare a lace long enough to go completely around the front panel; a bit over 1 1/2 times the total distance. Stitch top panel the same as step 1, page 23.



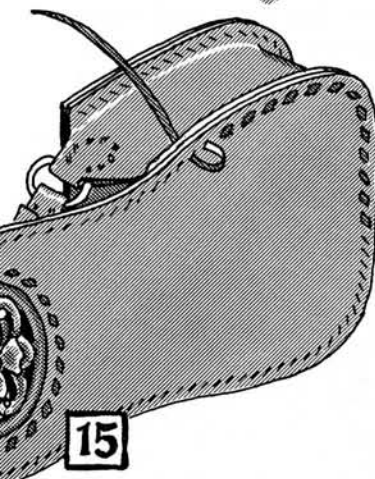
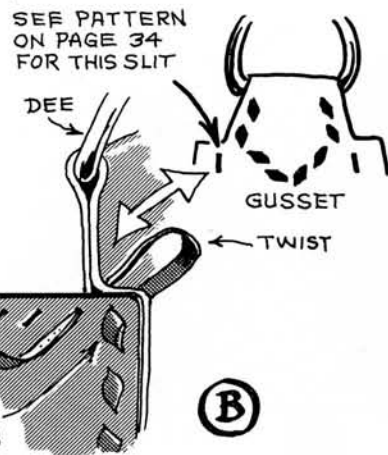
12 Locate center of gusset and front panel. Skuff edges to be cemented; apply cement. Begin at center and adhere around sides as shown above. Align the edges.



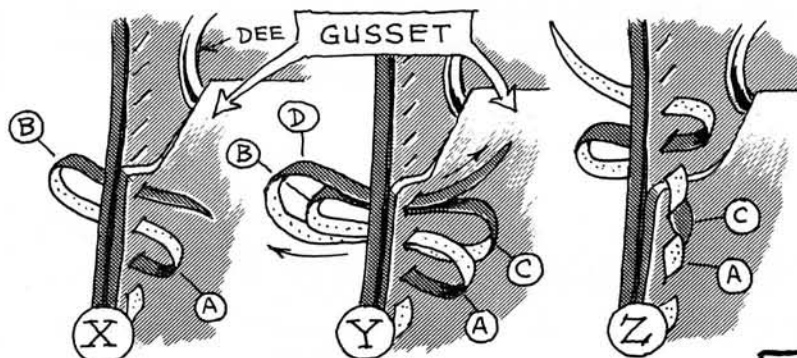
13 Locate center of bag bottom and cement gusset to the bag. Use rubber cement so that pieces can be parted for re-alignment, if necessary. Tap with hammer, to "set".



14 Punch slits through gussets with a block of wood as shown in step 2, page 23. Continue lacing. At left (A) go through last slit in panel and OUT gusset slit (double arrow). Continue lacing as in steps 5-6, page 23. At right (B) lace around panel and double stitch as in step 8, page 23. Run lace through gusset (double arrow) and OUT front panel. Complete stitching top of panel.

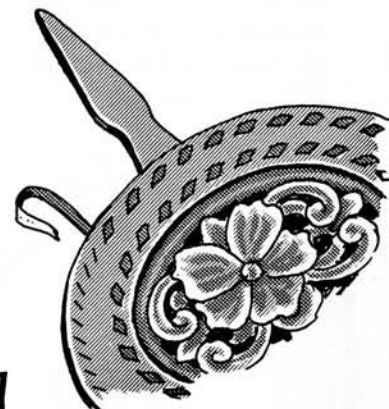


15 Prepare a lace to go completely around the body of the bag. Begin lacing at bottom, and lace up the edge of the gusset.



16 VIEW FROM GUSSET SIDE

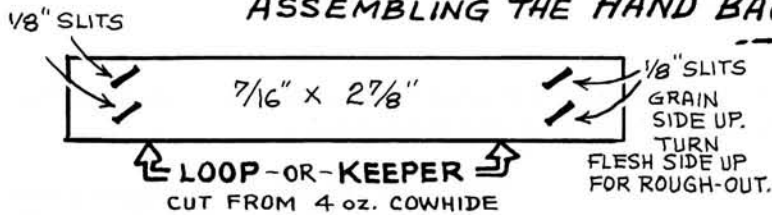
To double stitch, at gusset edge, leave loose loops (X). Form the double stitch as shown (Y); this is the SAME as step 8, page 23. To pull double stitch tight, follow steps 5-6, page 23. Pull stitches tight, and continue lacing as indicated (Z).



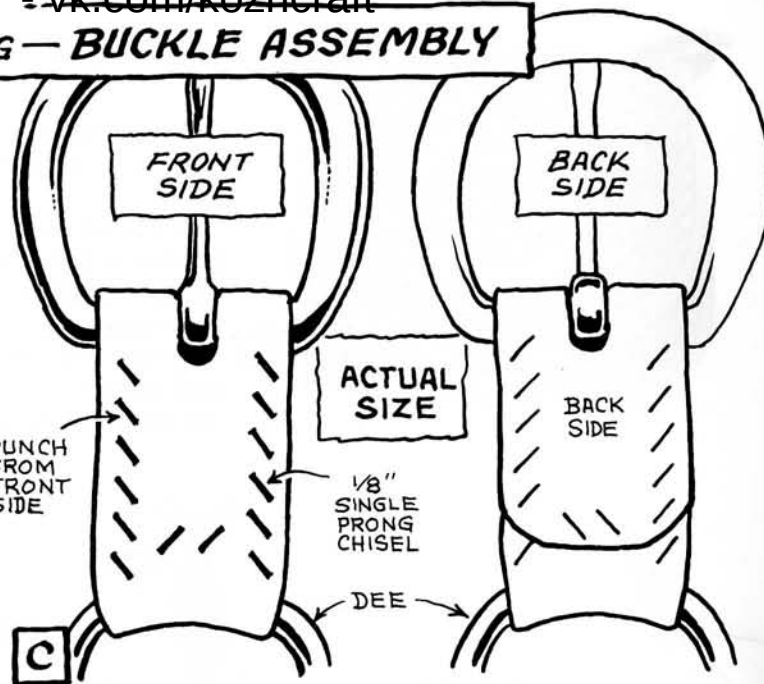
17 Lace across the flap tab. Double stitch at next gusset edge. Lace to completion. "Set" the buckstitching. Follow all previous instructions for burnishing and finishing edges.

PHOTOS OF COMPLETED BAGS ON COVERS AND PAGES 38-40-41-42

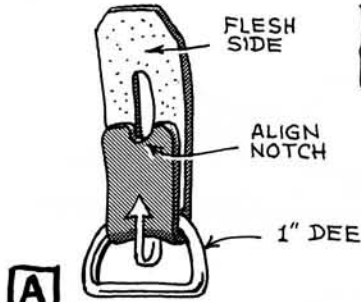
ASSEMBLING THE HAND BAG — BUCKLE ASSEMBLY



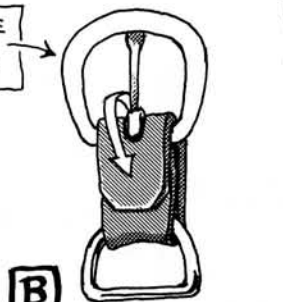
Cut two buckle straps and two leather loops (keepers) as per patterns. Cut out slots, edge and burnish edges. Punch slits in loop ends, in positions and angles shown above. Use 1/8" . . . single chisel to punch all slits.



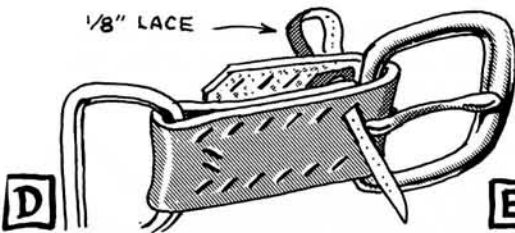
Study the front and back views above. Punch slits in positions shown. Hold chisel straight up and down, punch through all leathers. Back view shows how slits should appear in the folded end (step B).



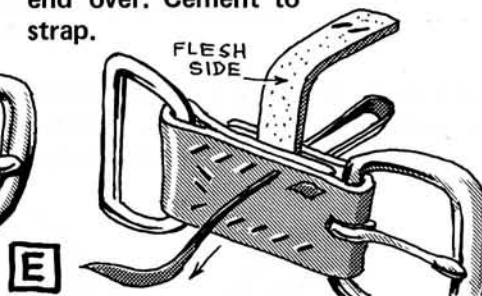
Moisten buckle strap and fold around dee. Align notch with bottom of tongue slot. Cement together with rubber cement.



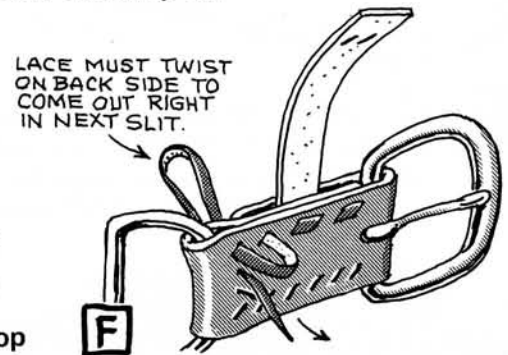
Slip buckle tongue through slot and fold end over. Cement to strap.



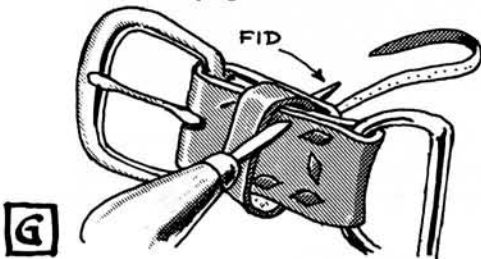
Begin lace as shown in step C on page 12. Pull stitch tight. Follow instructions on page 12.



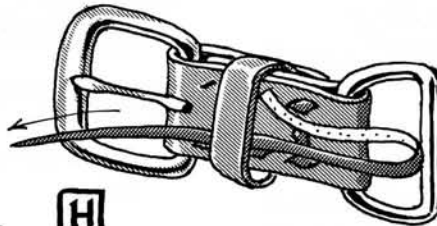
Spread back leather and insert loop down between leathers, as shown. Open slits with fid and push lace through from back side.



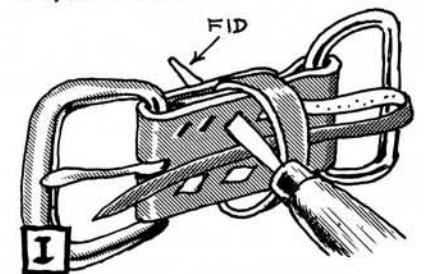
Lace to end and back out first center slit, as shown.



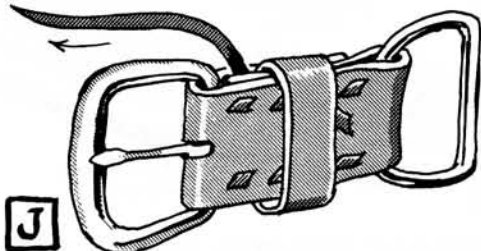
Lace across end as shown. Push other end of loop down between leathers. Open all slits with the fid, catching slit in loop.



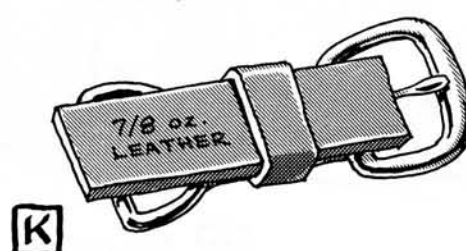
Pull lace through from back. Pull tight and run lace inside loop, as shown.



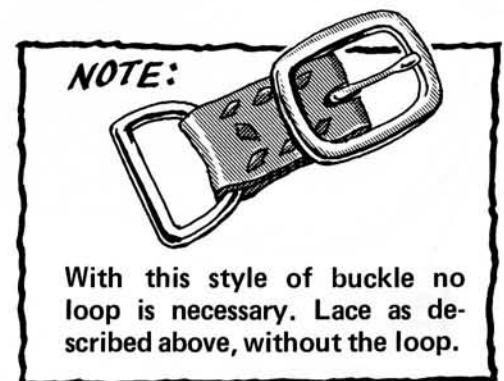
Insert fid through slits, as shown. Be sure to catch slit in loop.



Continue lacing. Tie off end as shown in steps F-G-H-I on page 12. "Set" stitches.



Moisten loop and "block" it by inserting a 1" strip of leather underneath. Tap with hammer.

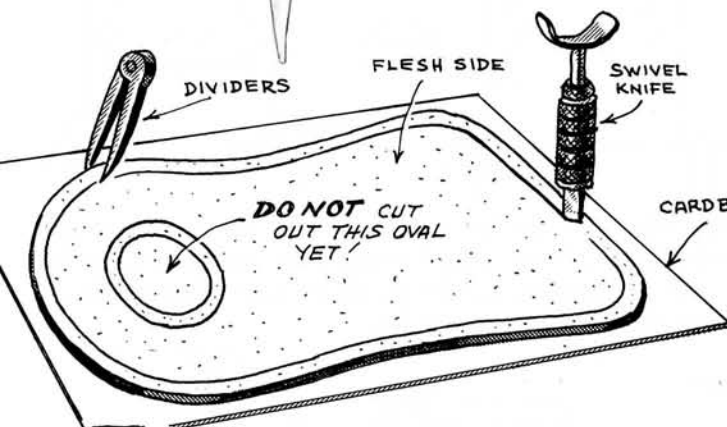


THE "INLAY"

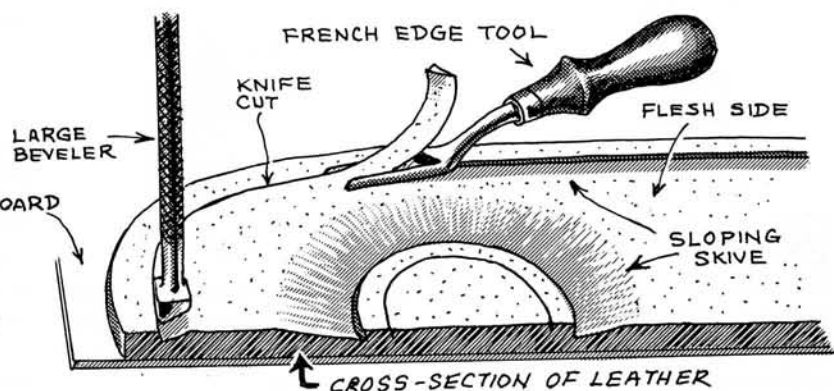


This bag follows the same assembly procedures as previously instructed. The oval, as here, can be made smaller or in any shape desired.

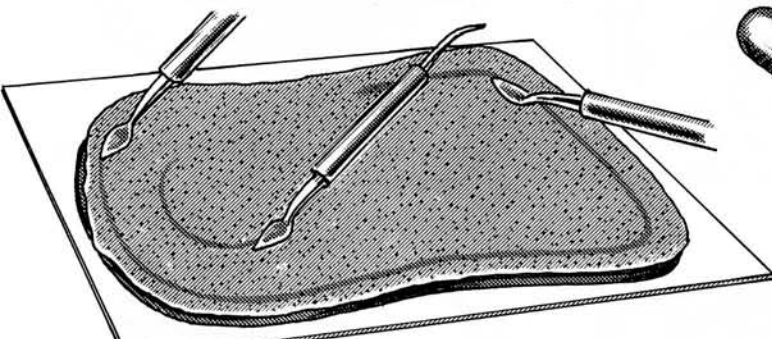
The special feature of this bag is the: "INLAY". The red (or any color) suede leather is inlayed on top of the 6 oz. bag leather, which is flesh side up. To "inlay" . . . the area around the border is gouged out with a french edge tool, in the manner shown on page 33, except it is skived inwards to a gentle slope. This sets the edge of the suede down flush with the top edge of the bag leather and gives a padded effect to the suede. Follow the instructions below and on the opposite page.



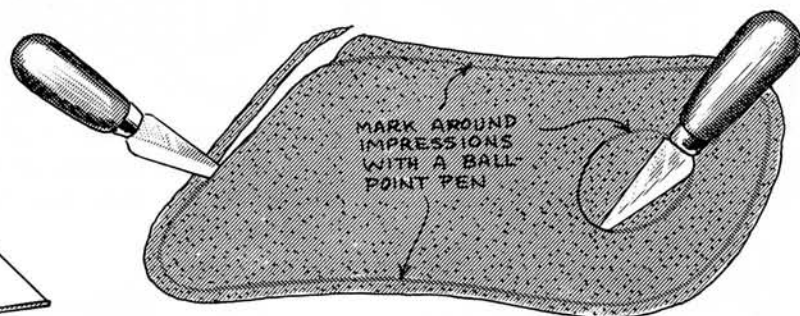
- 1** Cut out bag and rubber cement to cardboard, to prevent stretch. Moisten and scribe guide line (see opposite page for suggested width). Cut with swivel knife; about 1/2" depth.



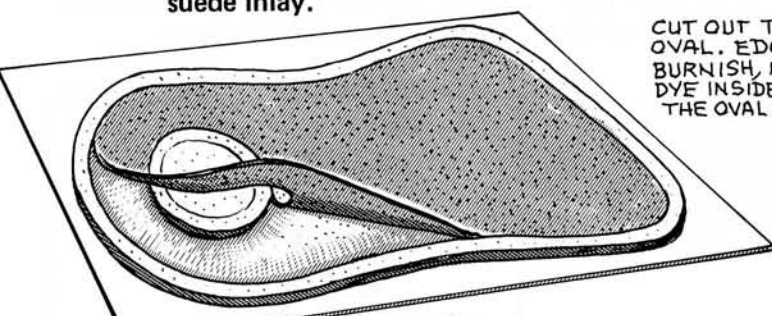
- 2** Bevel inside the cut line to make skiving easier. Use french edger to make a sloping skive. Re-bevel along the cut for sharp definition.



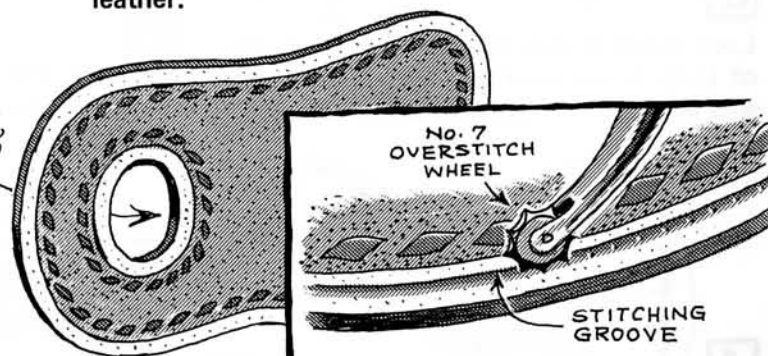
- 3** Cut suede oversize. Place over bag and work modeling tool around the recessed edges. Hold suede securely, press modeler tightly against beveled edge. This determines the exact size of suede inlay.



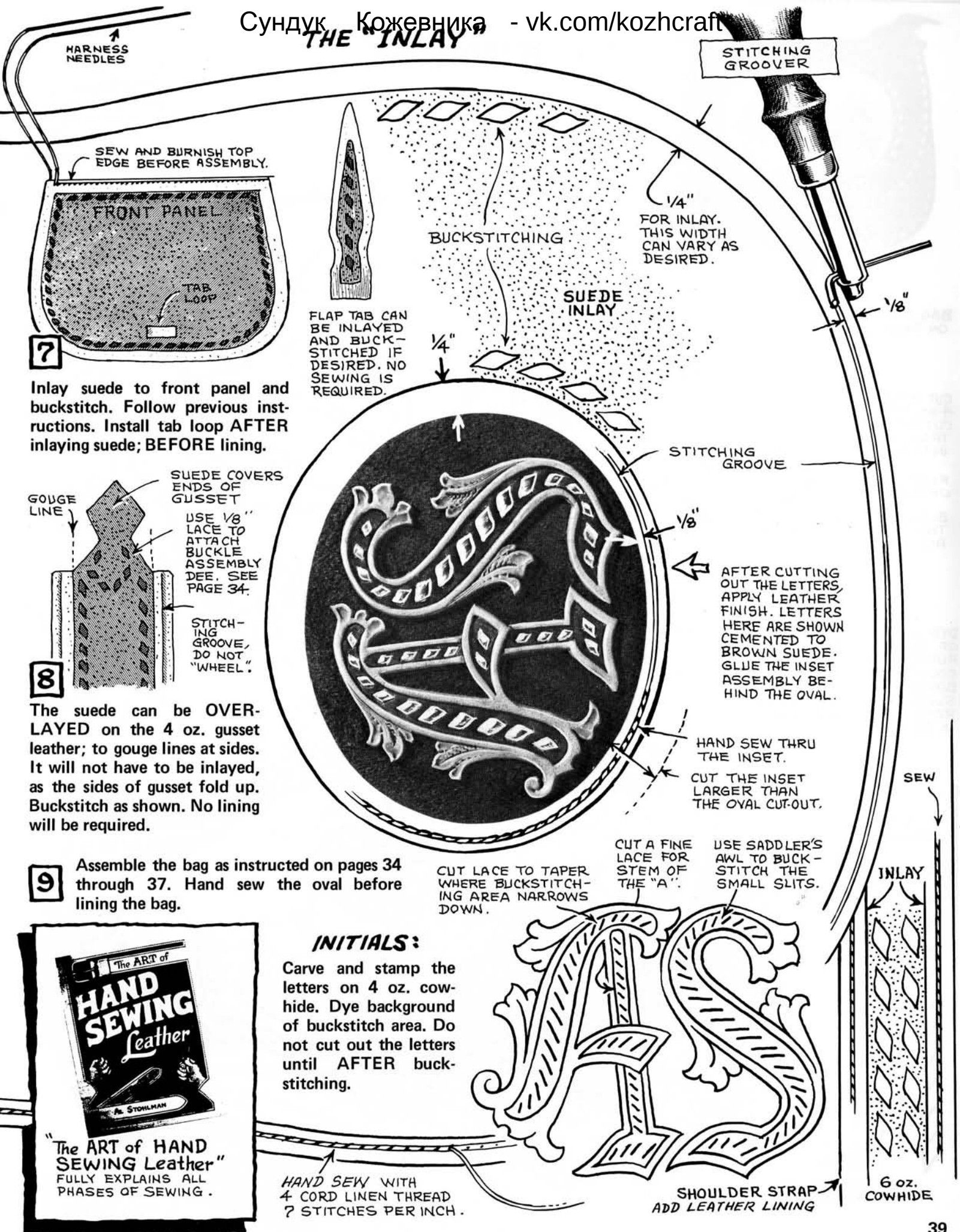
- 4** TURN SUEDE OVER. You will see the impressions of the border lines. Trim off excess. . . but cut slightly outside the marks to insure ample leather.



- 5** Fit suede back in position. Carefully check all edges. Trim as required. Glue in place with rubber cement. Put suede in position before glue sets, so adjustments can be made.



- 6** Remove the cardboard. Buckstitch suede to the bag. "Set" the stitches. Cut out the oval, burnish edge (as above). Gouge a stitching groove, as indicated on opposite page, and mark for sewing with the overstretch wheel.



7

Inlay suede to front panel and buckstitch. Follow previous instructions. Install tab loop AFTER inlaying suede; BEFORE lining.

8

The suede can be OVERLAYED on the 4 oz. gusset leather; to gouge lines at sides. It will not have to be inlayed, as the sides of gusset fold up. Buckstitch as shown. No lining will be required.

9

Assemble the bag as instructed on pages 34 through 37. Hand sew the oval before lining the bag.

INITIALS:

Carve and stamp the letters on 4 oz. cowhide. Dye background of buckstitch area. Do not cut out the letters until AFTER buckstitching.

HAND SEW WITH 4 CORD LINEN THREAD 7 STITCHES PER INCH.

SHOULDER STRAP ADD LEATHER LINING

6 oz. COWHIDE



"The ART of HAND SEWING Leather" FULLY EXPLAINS ALL PHASES OF SEWING.



TRACING
PATTERN

CENTER
OF CUT-OUT

5/8"

BAG ASSEMBLY
ON PAGE 34

CUT INSET FROM
4 oz. COWHIDE.
CUT 5/8" LARGER
THAN OPENING
IN FLAP.

FLAP
OPENING

BUCKSTITCH
THRU FLAP
AND INSET.

DYE COLT THE COLOR
OF YOUR CHOICE. DYE
RUFFED GROUSE FROM
COLOR PICTURES IN
BOOKS OR MAGAZINES.
SUBSTITUTE GROUSE FOR
RABBIT OR OTHER BIRDS
IF DESIRED.

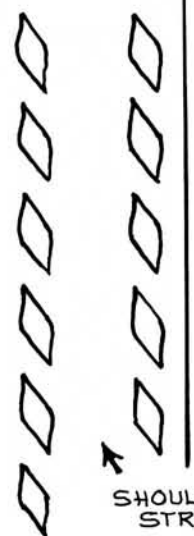
CENTER

AL
STOHLMAN

SKIVE
FLESH SIDE
TO FEATHER
EDGE

FOR CARVING INSTRUCTIONS
SEE THE BOOKS:
"FIGURE CARVING"
"PICTORIAL CARVING"

6 oz.
COWHIDE



SHOULDER
STRAP

BUCKSTITCH THRU
LINING LEATHER.

A 98

F916

AL
STOHLMAN 78

PHOTO
PATTERN

TRACING
PATTERN

CENTER OF CUT-OUT

SPACE HERE FOR
MONOGRAMS OR
INITIALS, FIGURES, ETC.

CENTER

BAG ASSEMBLY
ON PAGE 34

CUT INSET FROM
4 oz. COWHIDE.
CUT 5/8" LARGER
THAN OPENING
IN FLAP.

FLAP
OPENING

BUCKSTITCH
THRU FLAP
AND INSET.

PEAR-SHADING OF
SMALL AREAS ON
MONOGRAM CAN BE
DONE BY HAND WITH
BALL-POINT STYLUS
No. 59.

CUT, BEVEL AND
MAT OUTSIDE
BORDER LINES.

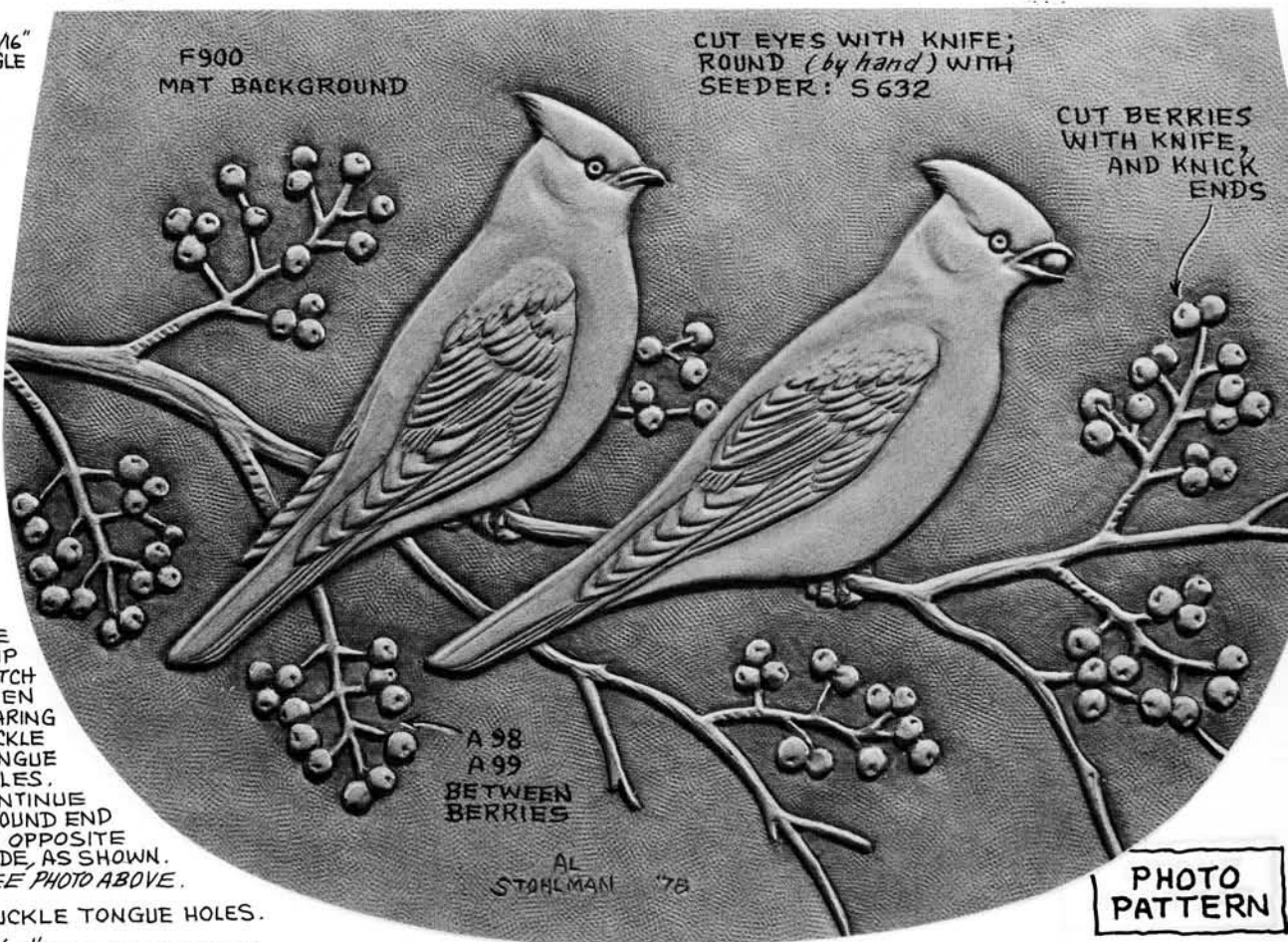
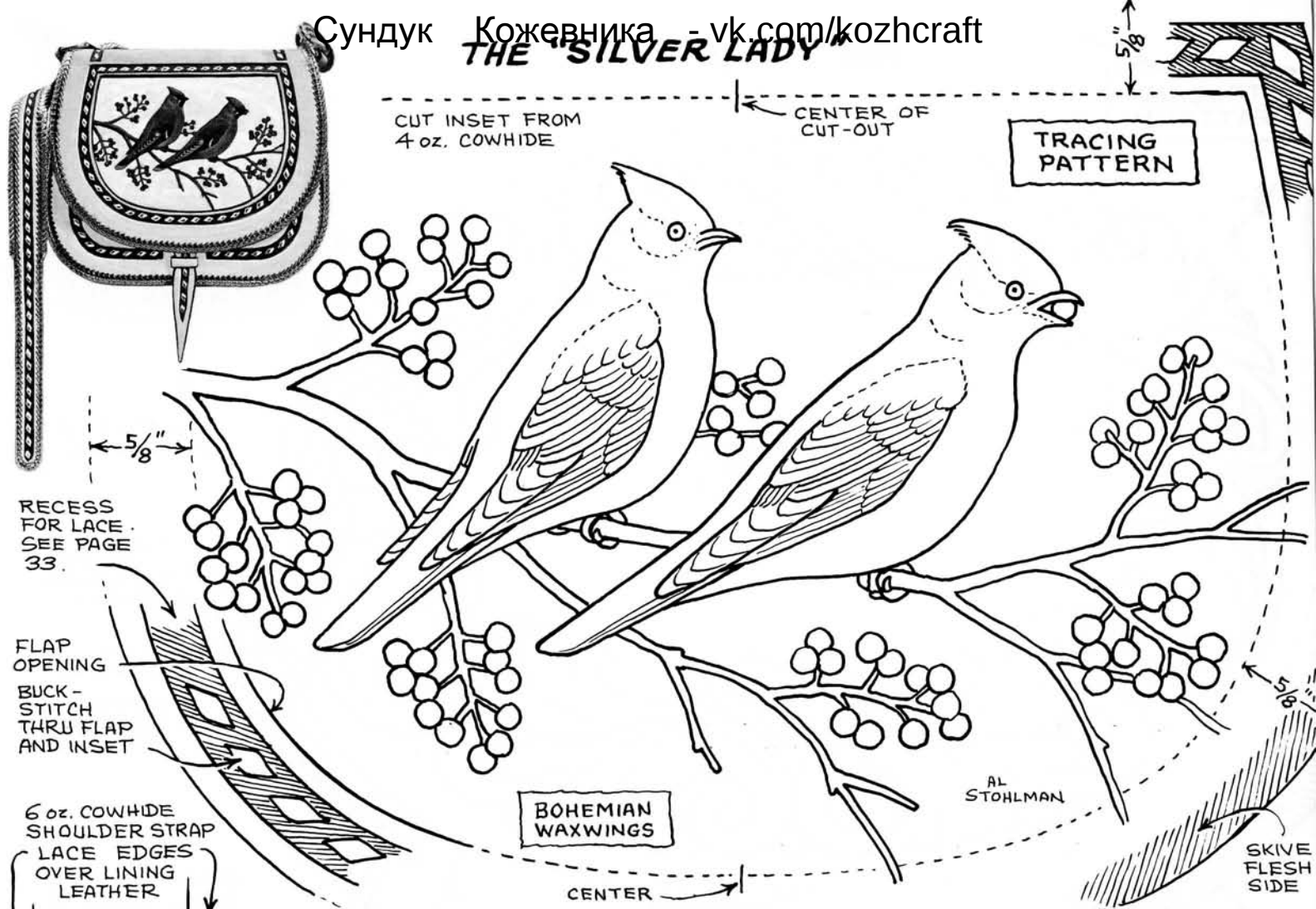
6 oz.
COWHIDE

SHOULDER
STRAP

BUCKSTITCH THRU
LINING LEATHER

PHOTO
PATTERN

AT STEHLMAN



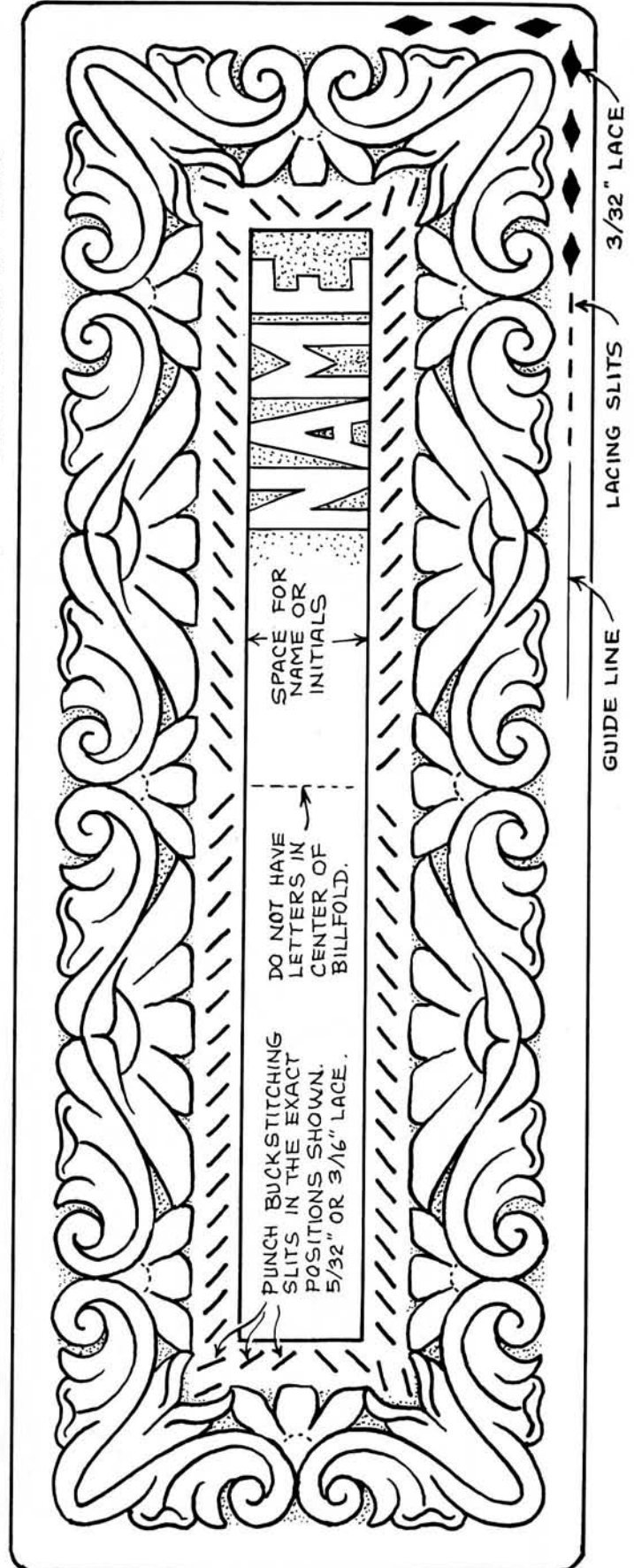
SEE COVERS FOR
 COMPLETED BILFOLDS.



PHOTO PATTERN

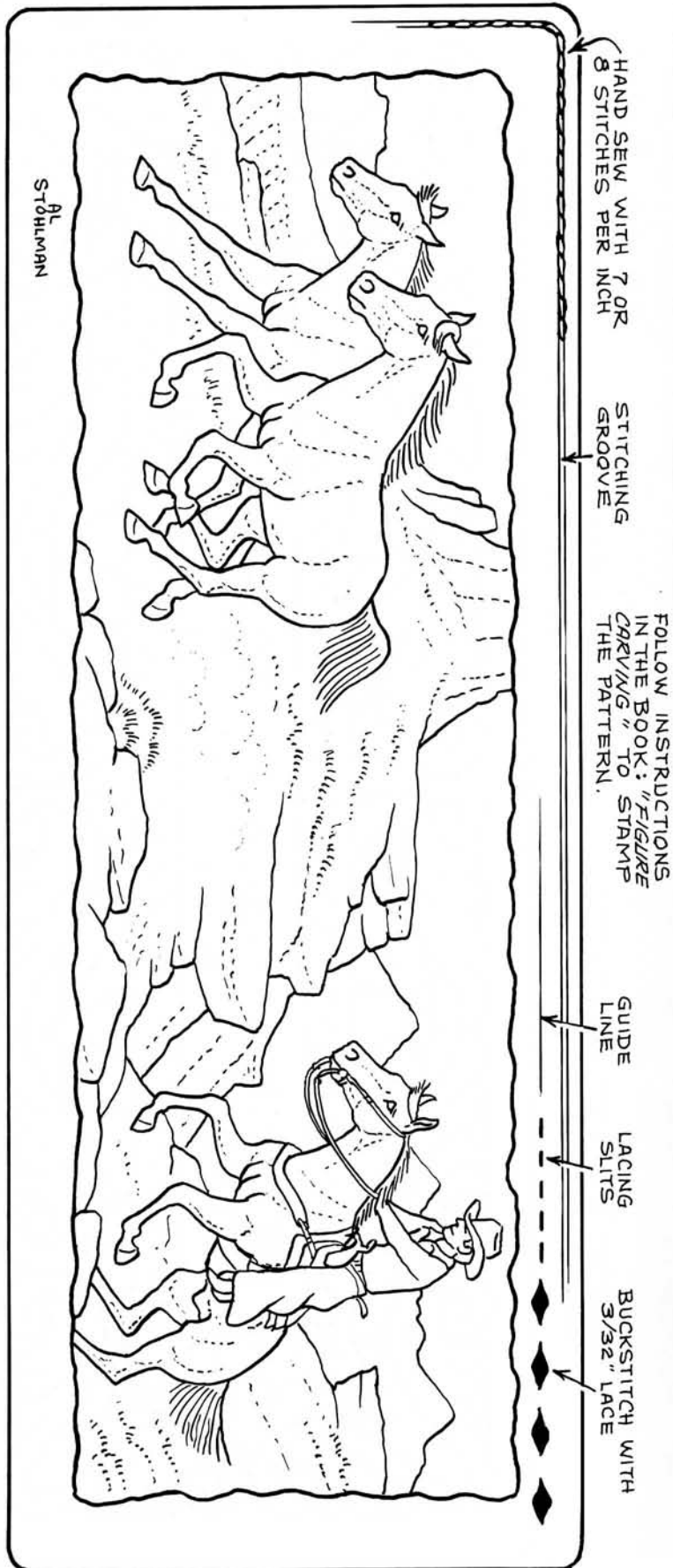
STAMPING THE DESIGN: STUDY PHOTO...
 NOTE USE OF TOOLS. SUBSTITUTE OTHER
 TOOLS, IF DESIRED.

BACKGROUND AROUND LETTERS, OR FILIGREE AS
 SHOWN ABOVE. LIGHT LEATHER IS CEMENTED BE-
 HIND LETTERS AND BUCKSTITCHED IN PLACE.



TRACING PATTERN

SEE COVERS FOR
 COMPLETED BILFOLDS

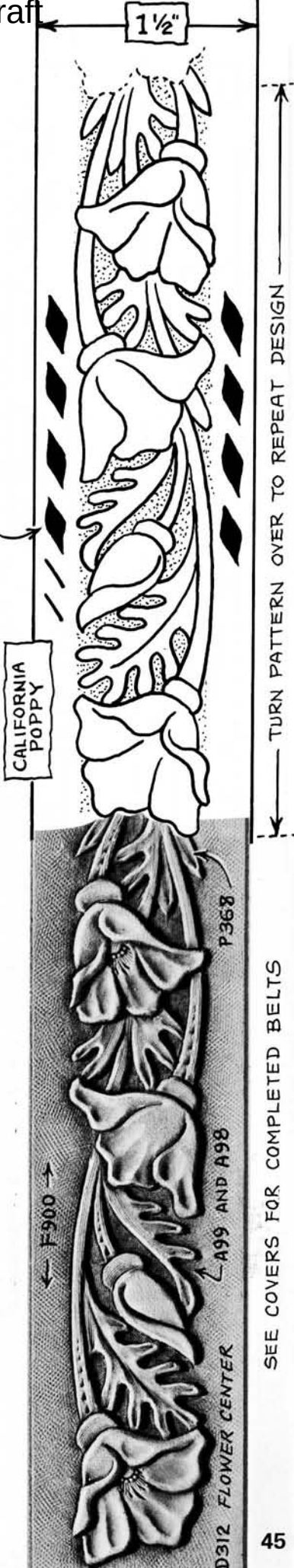
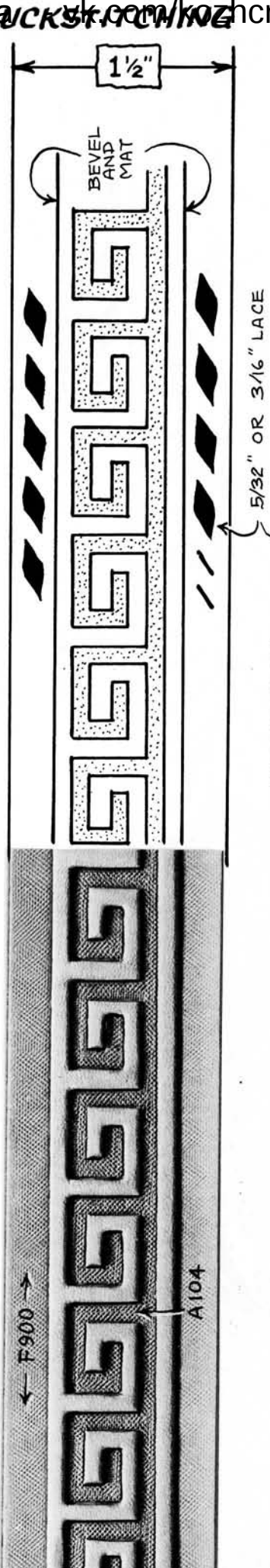
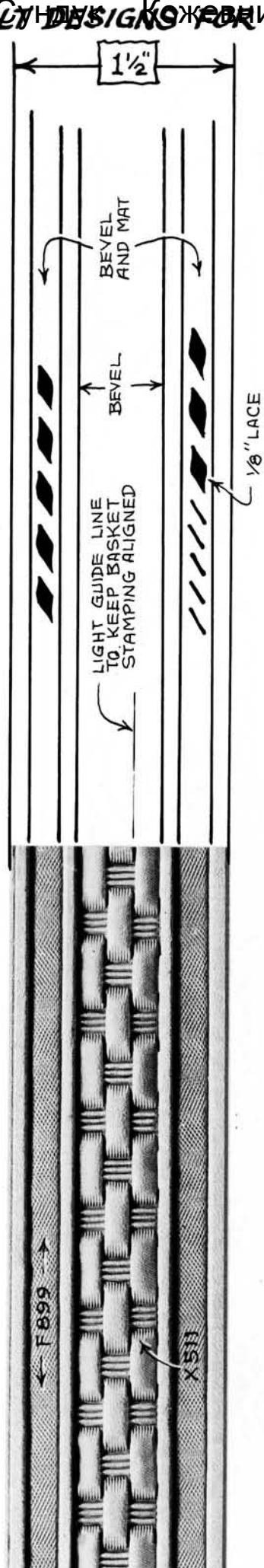
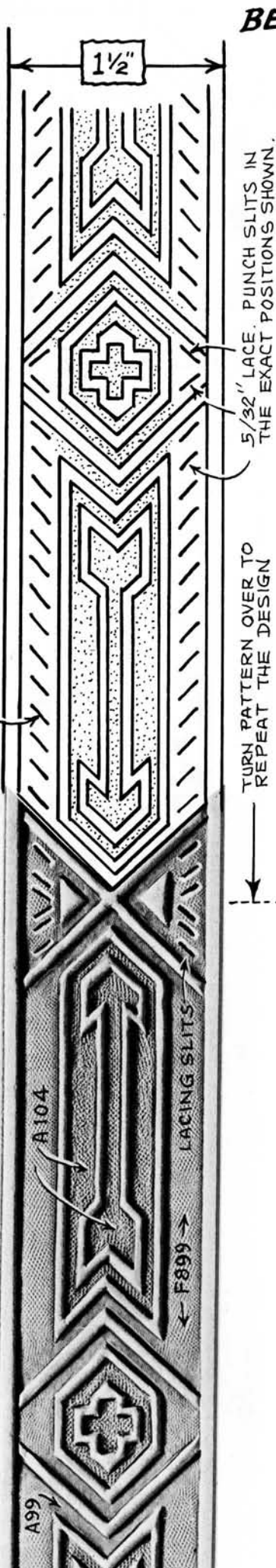


TRACING PATTERN



PHOTO PATTERN

5/32" THONGING CHISEL



SEE COVERS FOR COMPLETED BELTS

BELT DESIGNS FOR BUCKSTITCHING



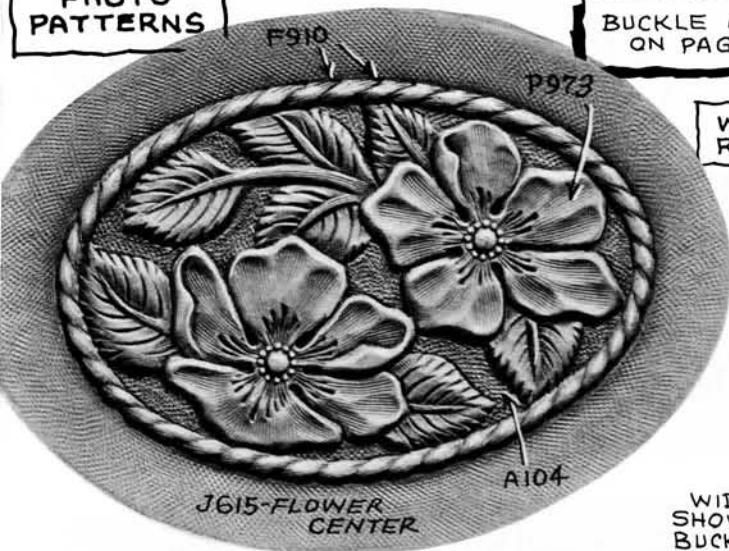
LEATHER BUCKLE DESIGNS

CUT FROM 6 oz. COWHIDE - ALWAYS CUT OVERSIZE !

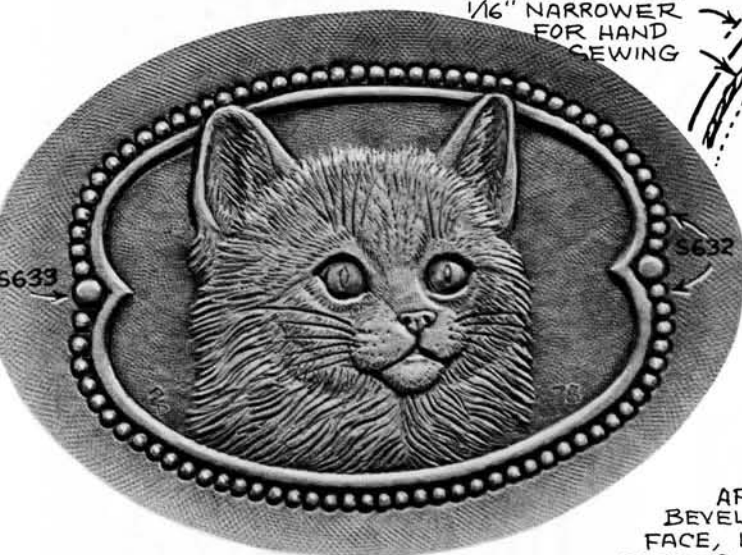
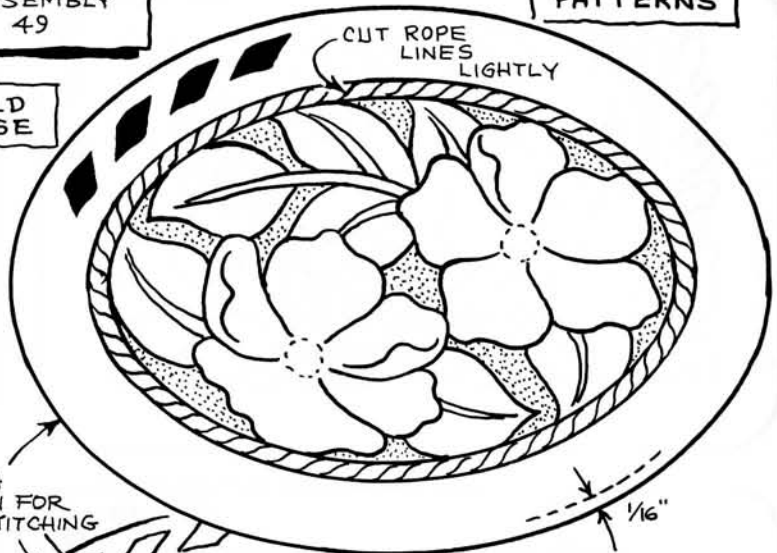
PHOTO
PATTERNS

BUCKLE ASSEMBLY
ON PAGE 49

TRACING
PATTERNS



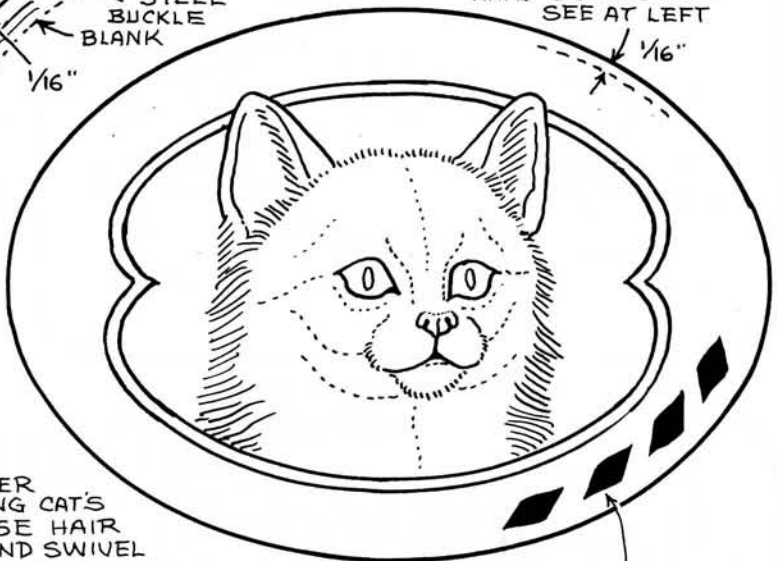
WILD
ROSE



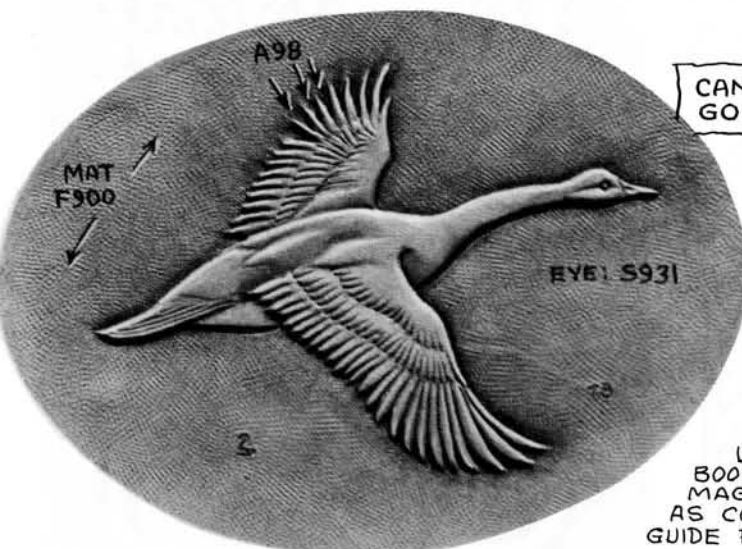
LEATHER CAN BE
1/16" NARROWER
FOR HAND
SEWING

POSITION OF
STEEL
BUCKLE
BLANK

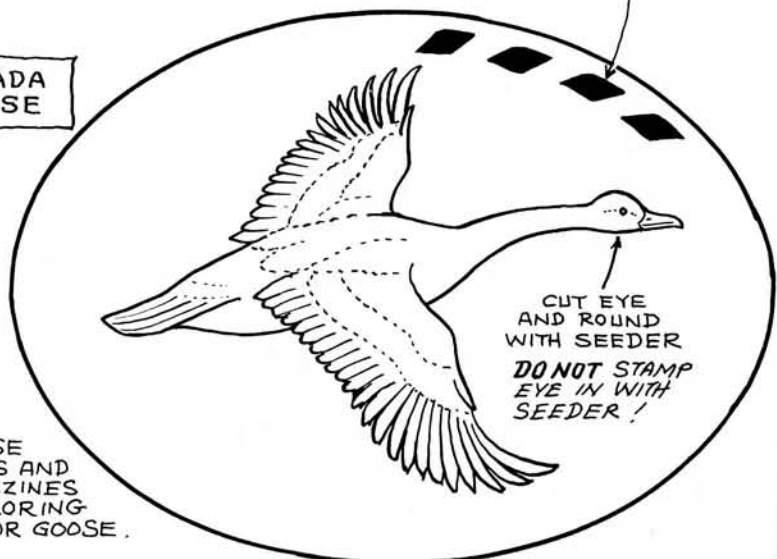
LEATHER CAN BE
1/16" NARROWER FOR
HAND SEWING.....
SEE AT LEFT



AFTER
BEVELING CAT'S
FACE, USE HAIR
BLADES AND SWIVEL
KNIFE TO COMPLETE HAIR



CANADA
GOOSE

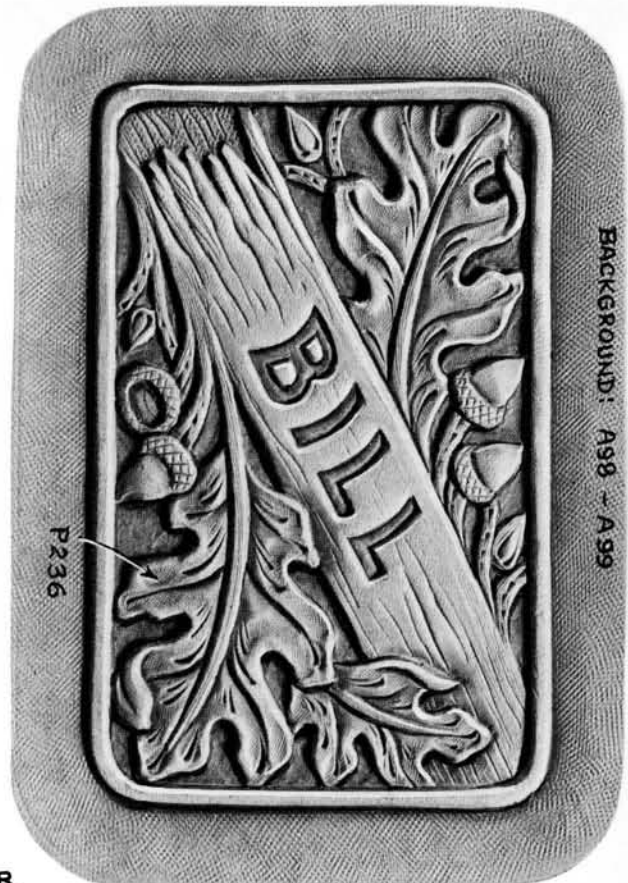
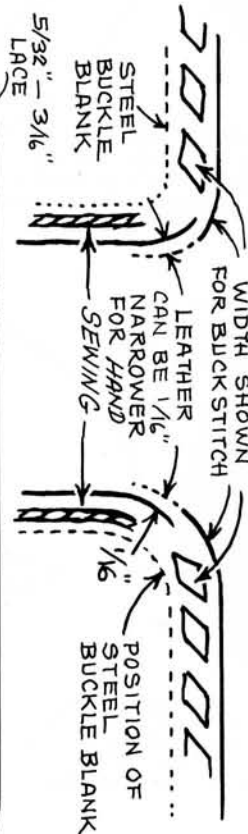
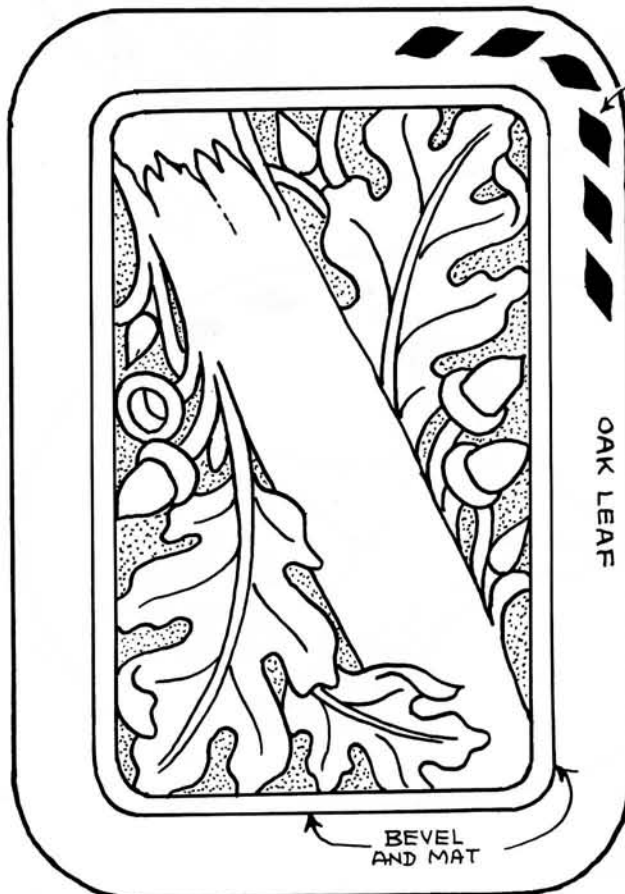
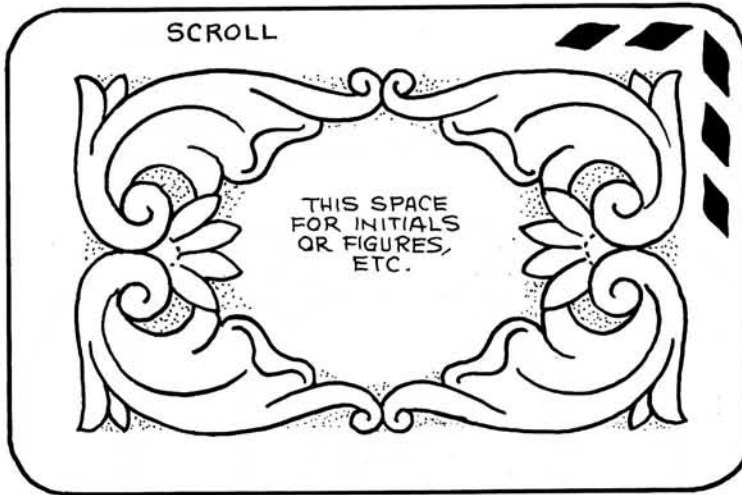
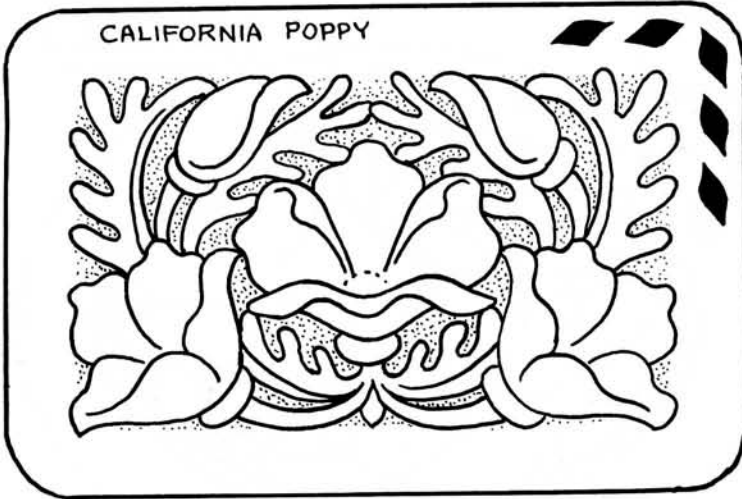


USE
BOOKS AND
MAGAZINES
AS COLORING
GUIDE FOR GOOSE.

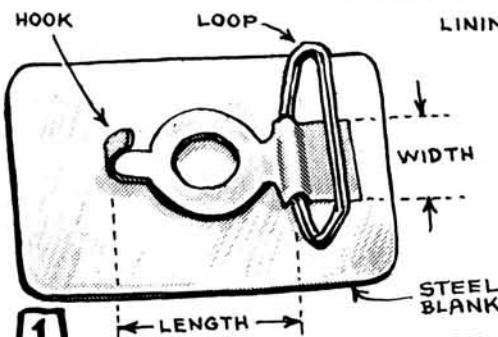
SEE COVERS FOR
COMPLETED BUCKLES

CUT FROM 6 oz. COWHIDE
ALWAYS CUT OVERSIZE!

BUCKLE ASSEMBLY
ON OPPOSITE PAGE

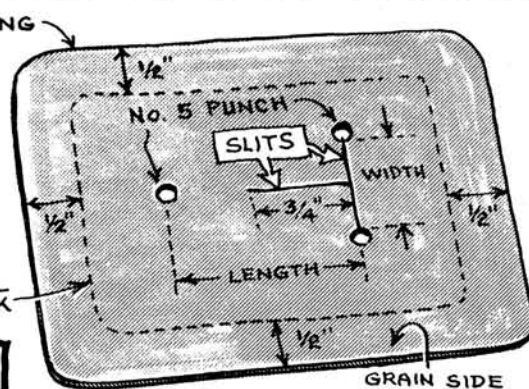


SEE COVERS FOR COMPLETED BUCKLES



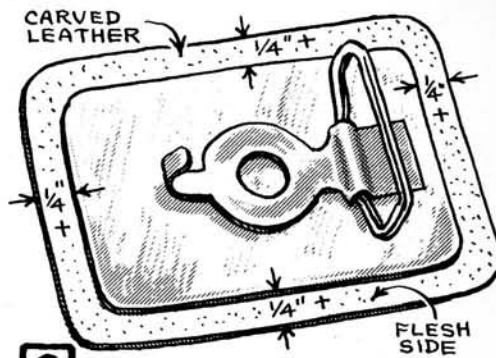
1

Measure buckle from hook to swivel of loop, and width of loop base. Cut lining from 4 oz. cowhide about 1/2" larger than buckle blank.



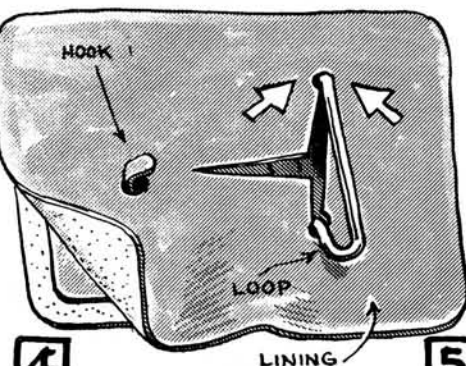
2

Punch 3 holes, as shown, from buckle measurements. Cut slit between loop holes. Cut an additional slit toward hook, so leather will be able to slip over loop.



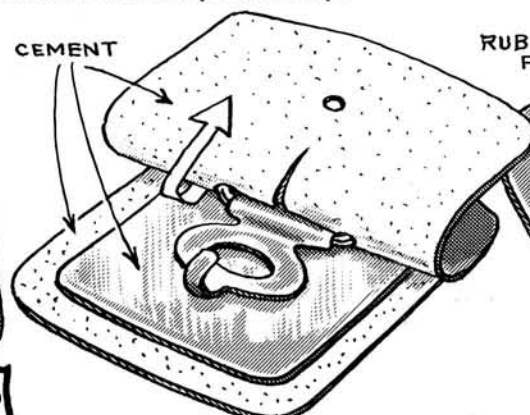
3

Carve and stamp buckle leather. Dye as desired. Fit to steel blank. Allow 1/4" (+) overlap for buckstitching. Glue in place with strong bonding cement.



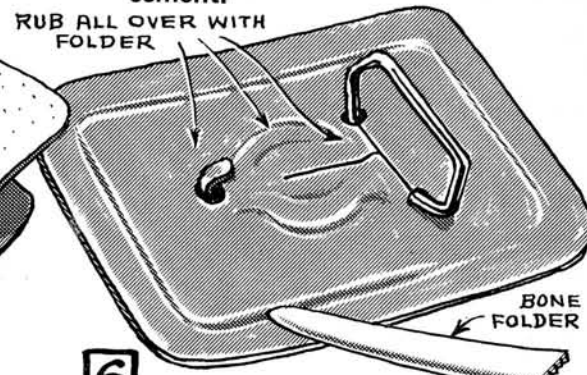
4

Fit lining to buckle by forcing over loop. If necessary, slit leather more toward hook.



5

Fold lining back. Apply strong bonding cement to buckle, carving leather, lining. When set, lay down to adhere. Repeat section behind loop.



6

When lining is adhered in place, moisten and press firmly around buckle edge with folder. Trim excess lining. Buckstitch. Finish edge.

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