

Knotting Matters

Newsletter of the

INTERNATIONAL
GUILD OF KNOT
TYERS

"Knotting Matters"

THE QUARTERLY NEWSLETTER OF THE
INTERNATIONAL GUILD OF KNOT TYERS

President: GEOFFREY BUDWORTH

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Editorial

I was once a swimming coach and one thing I learnt then was that famously successful coaches rarely made money directly from creating world-class swimmers. In fact they often worked for nothing but the glory of association with an elite performer. Their living came from mundane teaching countless beginners.

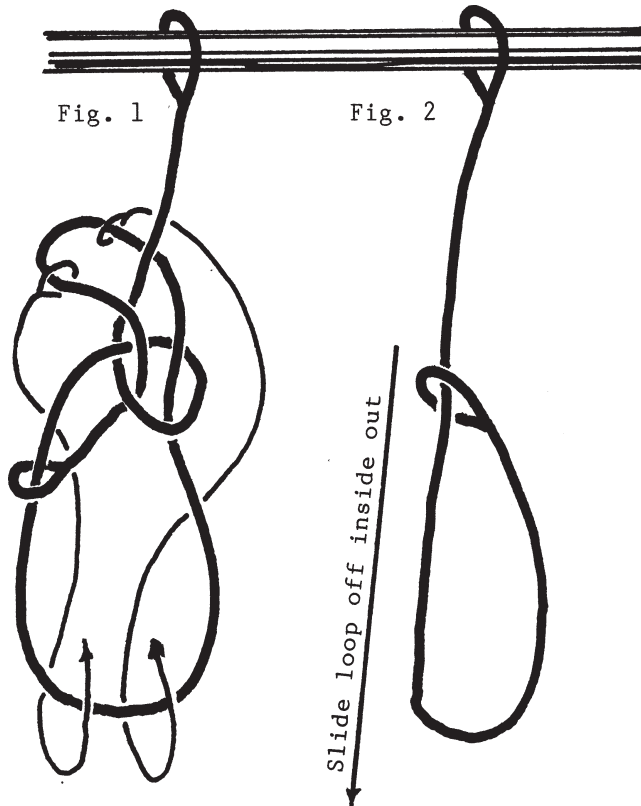
Watching Des Pawson complete the first 1,000 of a bulk order for 4,000 simple knotted key fobs for a retail outlet, I saw the same principle at work. The sheer indulgence of displaying his seaman's chest becket masterpieces in a Paris gallery must be paid for.

When young I tried selling ropework commercially but soon grew disenchanted with the business of costing and pricing and quality control. I settled for one-off bespoke jobs (and I only do those when it appeals to me). You cannot pay me to knot for you...but I give it away when I am in the mood.

We epitomise - Des and I do - the conflict between pragmatic professionalism and the amateur ideal. Actually, we are not so different. Nothing in life is without cost. I know that. You simply have to decide how, when and where you will locate the point of payment. In my case, my real work pays for my leisure pursuits; otherwise I could not do them. As an irresponsible dabbler I can explore unprofitable aspects of knotting. The professional cannot.

Professional involvement results in a relaxed and polished skill at whatever they practise. We can all pick up a tip or two as we watch the economy of movement when they are working. But amateurs, with their diverse inventions and discoveries have resuscitated ropeworking when it was moribund and might have died. Pro's and amateurs benefit one another. Our Guild is a rich mix of pro-am give-&-take. Long life and success to that, I say.

Solution to 'PUZZLE', issue No. 21, page 4



STAGE 1

Fig. 1 - Pull bight down over knot.

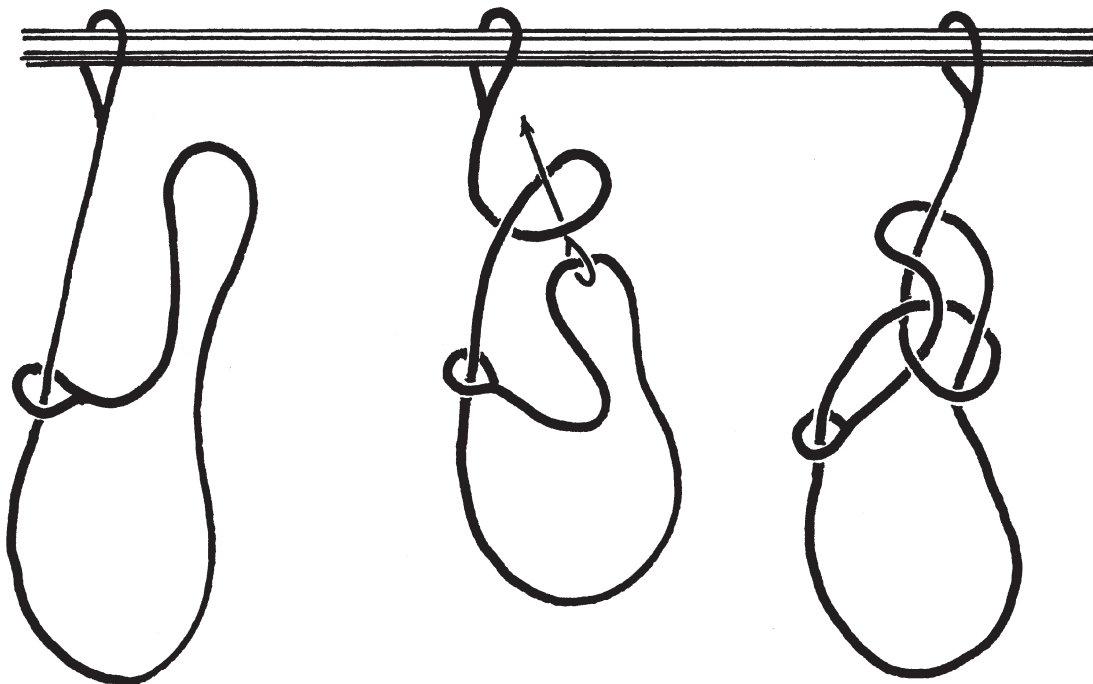
Fig. 2 - Straighten out noose.

STAGE 2

Fig. 3 - Create bight.

Fig. 4 - Tuck as shown.

Fig. 5 - Reverse Fig. 1 (arrows not shown), bringing bight down over front of knot and then up at the back.



The Dutch Connection

CONGRATULATIONS to the Dutch I.G.K.T. members who during September and October staged an impressive display of knotting and ropework in The Netherlands. They put on major exhibitions and demonstrations at 2 locations which stimulated much interest and comment, attracted undiscovered knot-tying talents, and through the sponsorship they secured - did not directly cost the Guild one single guilder.

The idea for a Dutch showpiece was first mooted in Charlton House as we cleared up after 1986's 'Knotting Extravaganza'. Most of the organisation was undertaken by the HOEFNAGEL brothers, Jan and Louis, aided by Jan VOSS. The two older men (Jan H. recently retired from a lifetime of skippering barges up and down the Rhine; Louis is ex-harbour police) directed their energies mainly to 1 week's presentation at the Maritime Museum Prins Hendrik at Rotterdam, the world's biggest and busiest seaport. This event started on Saturday, 26 Sep 87, taking advantage of the city's 'Open Harbour Week' and the crowds that flocked to the many free entertainments on and beside the Leuvehaven where a collection of vintage and historic craft had been assembled. Concurrently but going on until 24 Oct 87, Jan V. was overseeing the second exhibition to the North in the old Zuiderzee city of Enkhuizen.

A strong British party crossed the North Sea to support the Dutch initiative, including the Guild President together with the Hon. Secretary Frank HARRIS who, at 72 years of age, had never before ventured overseas (and always said he saw no need!). He rightly deemed the project deserving enough to overturn lifelong attitudes to travel, food and peace of mind. I can report he thoroughly enjoyed himself ... and plans to go again!

On the opening Saturday, the Prins Hendrik Museum was free and full all day. Then on Sunday - when normal admission prices returned (and the staff expected it would be quiet)-over 4,000 paid to come and see and admire. Word was out. During the ensuing week came the school closes with their teachers and the scouts with their leaders.

The organisers had excelled. Jan. H., the linguist and liaison man; Louis, systematic administrator; Jan V., just graduated from college and looking to make a career as a chartered accountant; between them they had enlisted Rotterdam's chief publicity officer and a first-class venue in a modernistic building in the city centre, where the Guild's work covered the entire ground floor. Visitors, especially children, were met on entry with a work chart and a length of string from which they could all make an Ocean Plait as a miniature souvenir. Then there were static displays, including a portion of the Ashley 'Extravaganza' stuff, and items loaned by the sponsors. Better still, some displays were accompanied by their creators. Big Ben ASBERG was there with his giant macrame hangings tied off-watch at sea on merchant ships. Cornelius KOOIMAN was explaining his superb fancywork display boards. The surgical knots of Dr. J.B. TRIM BOS and Pek van AMDEL were on show; contrasting with a sight of Dutch ladies in rare Scheveningen regional costumes seated with netting in cascades around their feet, laughing and joking, while busy and very practised hands plied knife and needle simultaneously to remove and replace damaged mesh sections. Floris HIN, a real live rigger, was there. So was Amund KARNER. While the British did their best too.

1st. International Guild Dinner

On the evening of Saturday, 26 Sep 87, at Glad FINDLEY's urging, we all assembled for the Guild's first international dinner, which was held at at Goudse Hof, Goudsesingel 342a Rotterdam, a smart yet intimate restaurant found for us by Cornelius KOOIMAN. This was surely, an occasion to rank with the first meeting aboard R.R.S. Discovery in 1982. Present this time were:-

Pek van AMDEL - Ben ASBERG - Geoffrey BUDWORTH (President) - Glad FINDLEY- Catherine & Peter GOLDSTONE - Frank HARRIS- Floris HIN - Jan HOEFNAGEL - Cornelius KOOIMAN Des & Neal (the youngest member present) PAWSON - Charlie SMITH - Don & Dorothy WOODS - Ken YALDEN.

We were served a fine meal and enjoyed each other's company. Knotting, our President remarked, may have brought us together....but it would be boring if that was all there was. In fact, good companionship flourished and we parted like old friends.

Several outings had been arranged. Some of us visited the Port Authority's building where on the 20th floor we were introduced to the coputerised marine equivalent of air traffic control. Another day we were treated to a trip afloat in style aboard the Authority's V.I.P. launch and a conducted tour of the docks.

On Monday, when the Museum was closed, we filled up three cars and drove North-East to Friesland, Geoffrey BUDWORTH and Frank HARRIS, Jan and Louis HOEFNAGEL (with Louis' wife), Des and Neal PAWSON, Don and Dorothy WOODS, plus the two delightful old netmending ladies (still in traditional costumes). Along the way we met up with Jan VOSS accompanied by Theo SLIJKERMAN (and Mrs. Slijkerman). Jan and Theo showed us a brand new scout pioneering book, just out on sale, with major contributions by them AND a substantial printed account of the Guild. It's a super book, so well illustrated that I could grasp the various projects and how to go about constructing them without needing to read the Dutch text. Well done, you two; we're proud of you both.

Our outward destination was Sneek (say "Snake" or, if you're a local Frieslander "Snits") where we were guests of the management at Lankhorst Ropemaking Company. Their range of products is wide, from agricultural twines and craft yarns to 18" circ. 8-plait cables. Memorable items included:- a cord twisted with conductor wire to make electrified fences; rope cores for cable car and ski lift wire ropes; and black synthetic "wood" moulded to make fence posts and other bits and pieces from recycled fibres. We were pleased to meet there Bram KLAIJ (with Mrs. KLAIJ), an ex- 1st. mate and now street market superintendent, whose accomplished ropework we already know and admire.

Having driven across polders - seabed recently reclaimed and put to agriculture - we now drove the 30km length of the Afsluitdijk, the motor road dike separating since 1932 the IJsselmeer (formerly the Zuiderzee) from the North Sea. Spectacular! Then South through picturesque countryside and medieval townships like De Rijp where we had our evening meal. What a time this was, incidentally, for Des PAWSON who - after just 3 days back in England - was due to exhibit his magnificent traditional knotwork in a smart Paris gallery.

In between talking and demonstrating, there was time for some harmless fun. The ladies attacked the local shops. Some of the men felt it their duty to drink gin together. There was swapping of gifts. Frank HARRIS and Geoffrey BUDWORTH were persuaded to pose for photographs eating herring the traditional way (you know-head back, hold fish by tail and down it goes).

Every courtesy, kindness and consideration were accorded the British innocents abroad. We hotel dwellers were in no hurry to break off from what we were enjoying. Our hosts on the other hand had homes to go to, and no doubt saw little of them during those busy days. Yet they patiently kept us company, spoke English to us and (a greater politeness, much appreciated) between themselves in our presence.

A few facts and figures. Sponsorship in cash, goods and services has been estimated at about £2,000. When at the end it was worked out that the whole show was just £180 over budget, the sponsors generously absorbed that too. Even the petrol money to come to England and collect exhibits beforehand was covered somehow (I think from the sale of I.G.K.T. work charts). The sponsors were M.W. Langenslag; N.V. Neto Lankhorst Taselaar; Rotterdam Port Authority; Rotterdam's Chief Publicity Officer; Hoogerwerf Staalkabel; N.V. Vertow Ropes; Alpina; Maritime Museum Prins Hendrik; individuals within these corporations made possible the catering and trips, exhibits, ropes and cables, videos, and indeed the very venues. Warm and grateful thanks to them. To mark their generosity, each sponsor will receive a Guild certificate signed by the President. The President has already presented a magnificent knotboard by Cornelius KOOIMAN to Rotterdam's chief publicity officer which, he assures us, will hang in his reception suitably labelled. Cornelius also kindly handed over two further display boards as personal gifts and these will be exhibited in the U.K. whenever possible.

Summarising the Dutch have proved themselves to be a significant influence upon the knotting scene. They clearly have great range and depth of ropeworking talent (we signed 10 new members and lost count of others who brought us knotted items or photo's to admire) (see also M. de Koning's unique mat layouts elsewhere in this issue). They also have small distances and good communications on their side of the water. They harnessed all three to make 1987 a memorable and valuable one for themselves and the Guild. They hope it will now be possible to meet every 4-6 weeks and go from strength to strength. We wish them every success.

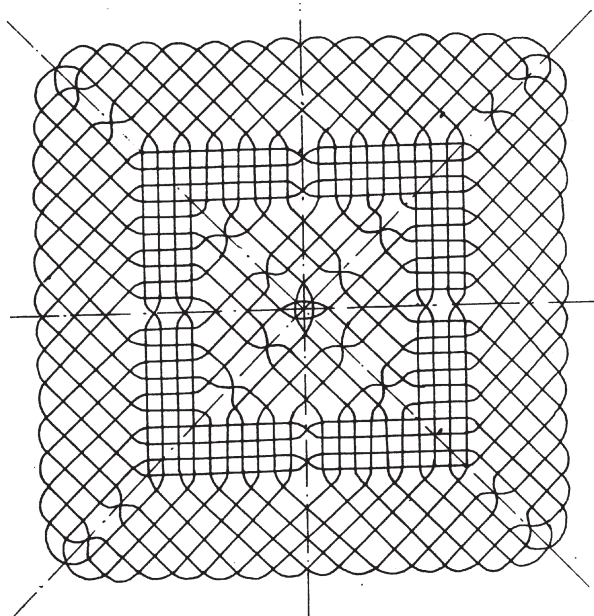
(Last Englishman across, by the way, was our Hon. Treasurer Robert JACKSON no mean show organiser himself. He arrived as most of us had to return ... so there was nobody left to report what he got up to.)

Someone, somewhere, will I hope now be encouraged by the splendid example of the Dutch members to do something to promote the Guild in their own country. Fine. Go ahead. Don't slavishly copy; that may not work. Rather, do your own thing. It was never intended that the United Kingdom should retain a stranglehold upon the Guild. Now some part of I.G.K.T. affairs has been transferred safely into Dutch hands. Who will, I wonder, surprise and impress and please us next?

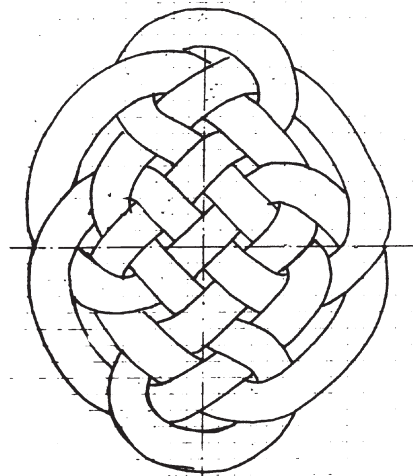
*** I am almost sure to have omitted some valued person involved in the Dutch achievement, and, due to ignorance of the language, I have no doubt misspelt or misunderstood some name or important fact. If so, I humbly apologise and trust that this account is an accurate enough impression of events to atone and earn your forgiveness ***

Mats

Some original layouts from M. de KONING

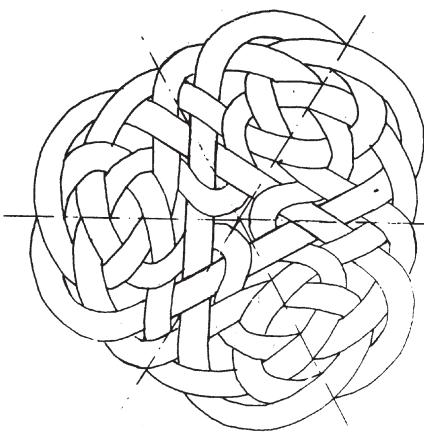


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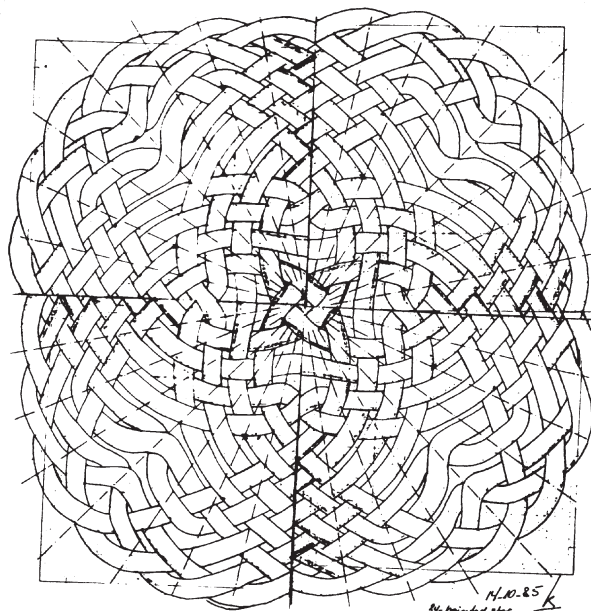


"Double Amsterdam"

28.11.85



27.7.84



24 pointed star - 14.10.85

SOME MORE SIMILAR MATS IN THE NEXT ISSUE

A Stitch in Time

by THE EDITOR

If you undergo surgery, can you be confident that your surgeon uses the best knots for the job of stitching you back together? If sutures come loose you may have to be reopened for emergency repairs, so the need for strong and secure knots is understandable. Surgical knots get wet, hot and tugged about in living tissue. They must be good to survive: but bulky knots with lots of turns and long ends are painful and aggravate the healing process. For the patient, less is better.

Some evidence is emerging that surgeons are not selective knot-tyers. Practised? Yes. Dexterous? Yes, very. Choosy and knowledgeable? Perhaps not. If in doubt throw an extra half-hitch may be one philosophy. No lay person can criticise such a highly specialised profession ... but it is fair for dedicated knot-tyers to assume that an increasing range of modern suture materials should cause surgeons to re-stock their repertoire of surgical knots with those best suited for the new materials. This may not be happening.

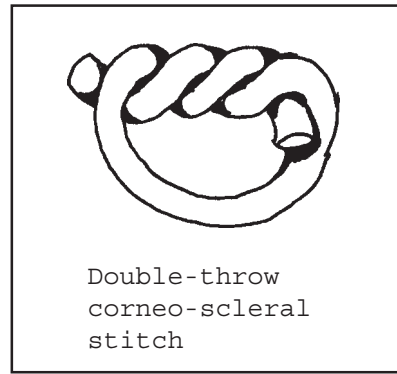
A news item in 'K.M.' No. 21 reported some trainee surgeons were incompetent knot-tyers. True, there's less call for this sort of fancy fingerwork than there once was. Still, Dr. J.B. Trimbois of the Dept. of Obstetrics & Gynaecology at Leiden University Medical Centre in The Netherlands - who is an I.G.K.T. member - has commented that little time is devoted to practical training for what suturing and knot-tying IS required of surgeons and that publications on knot reliability and tying techniques are scarce. Studies reported often dealt with older, even out-of-date, suture materials and tested irrelevant knots. Many surgeons, including departmental heads who train the new generation of surgeons, use methods which often seem to be a combination of habit, guesswork and tradition.

In one field - that of replacement "plastic" lenses for diseased corneas - at least, change is at work. Dutch Guild member Pek van Amdel has been invited by the World Health Organisation to visit the Aravind Eye Hospital in Madurai, India, as a temporary adviser to their 'Prevention of Blindness' programme. Pek will train local personnel in the manufacture of Vanadium stainless steel sutures and needles. Ordinary sutures and needles are expensive - too costly for use by some Third World medical teams - and need complicated sterilisation. The alternative Pek will promote is a suture 50 mu thick (thinner than a human hair) which is less of an irritant to the eye ... and cheap, since re-usable needles can be employed. The inventor was, I believe, Dutchman Jan Worst, M.D. A new knotting technique is recommended for use with the suture and this is both a blessing and a snag; a blessing because the new neater knot does not hurt the patient so much, but a bit of a snag too as some surgeons are reluctant to accept it.

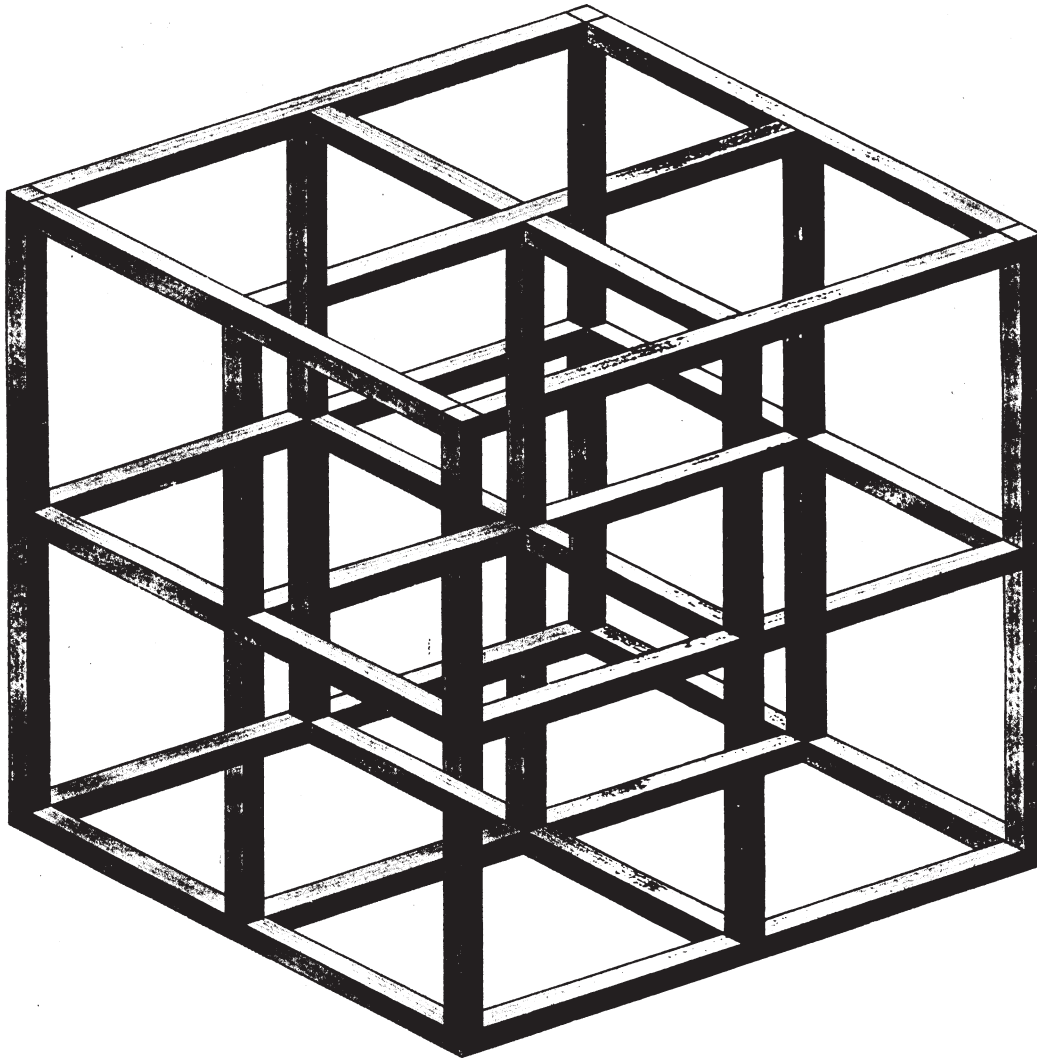
In Rotterdam recently, Pek showed me the knot in question. It's just a double-throw overhand knot which he skilfully constructed using forceps and the actual suture stuff (so fine-it was invisible to me in some lights). Because it's stainless steel, once full tension is applied, the knot draws up extremely small and locks tight creating a

little ring shaped staple.

The ends are cut off right up against the knot so that it feels smooth. Imagine having to endure a suture under your eyelid. Assured by those who have used this double-throw corneo-scleral stitch for a number of years that it is just right for the job, would you still ask for an extra knot or two to be piled on top.....just to be sure? I think not.



Impossible!



This Escher-like structure appears in an Australian Eastern States catalogue for 'TECO' Timber Engineering Co. Pty. Ltd.

Dear Geoffrey

In a roundabout way I got into touch with a Dr. W.B.R. Lickorish, who is a topologist of, I believe, considerable repute. He sent me a list of works on the subject (reproduced below) which he has prepared to send out to maths teachers. I had a look at the second one on the list, 'The Theory of Knots' by L. Neuwirth. I could not make head or tail of it, so I shan't try any of the others.

However, there may be others in the Guild who may like to see the list.

Best wishes
Harry Asher

79 Oakfield Road,
Selly Park,
Birmingham B29 7HL
England.

August 9th 1987

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W,B.R.Lilckorish and K.C.Millett. The new polynomials for
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Double Braid Splice

with ropes of differing diameters

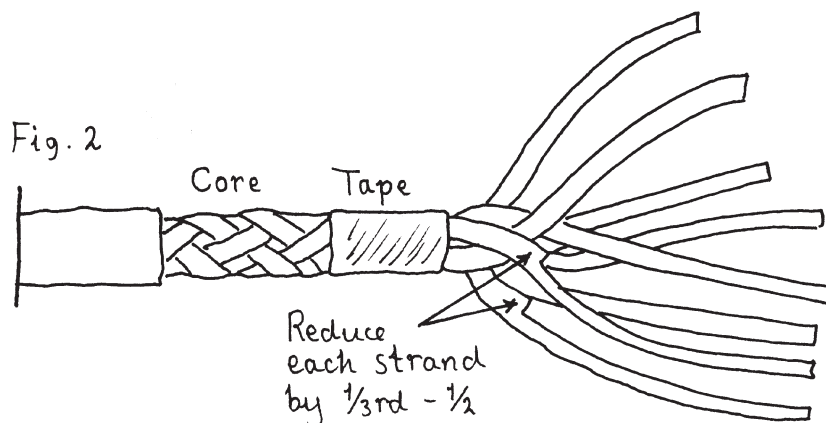
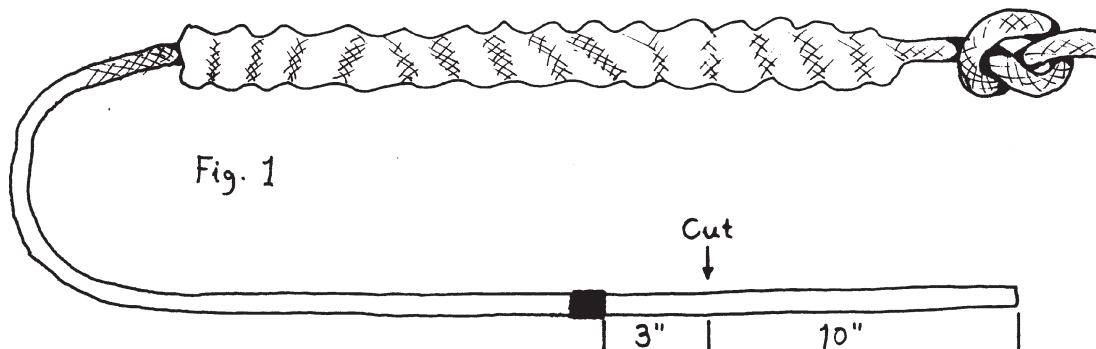
by NEIL HOOD

(Bridon Fibres & Plastics (London) describe in their booklet 'Marina Manual of Yacht Ropes' a butt splice for BraidLine of differing diameters ... but the method uses palm-and-needle whipping which can be felt as a hard lump where it is used. The following method does NOT use whippings so there is greater flexibility and no hard lumps. The splice is not very difficult but it is time-consuming.)

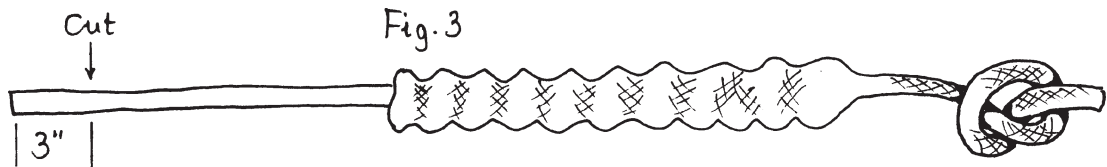
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NOTE - The smaller rope should be a near equivalent size to the core of the larger rope.

- 1 (a) Tie a knot in the larger rope about 2 meters from the end.
- (b) Slide the sheath back, exposing the core.
- (c) Cut 10" (25cm) off the end of the core.
- (d) Tape the core 3" (6cm) from the end.

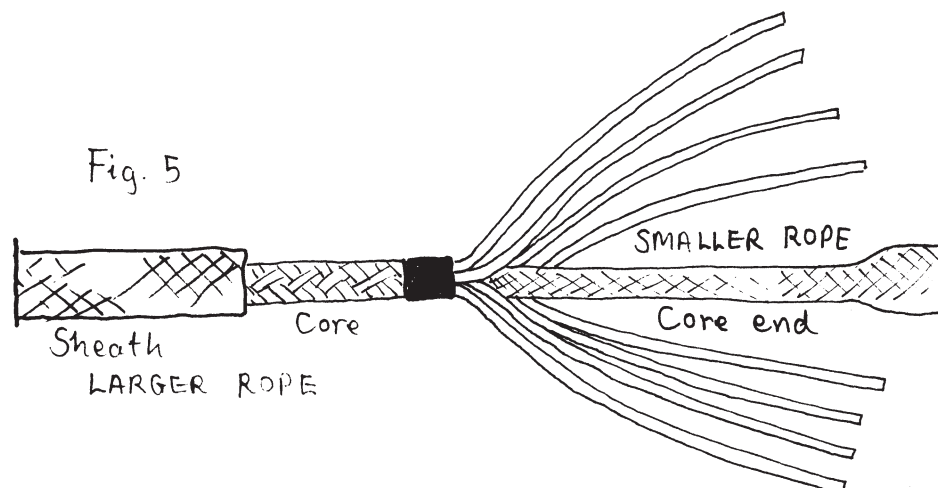
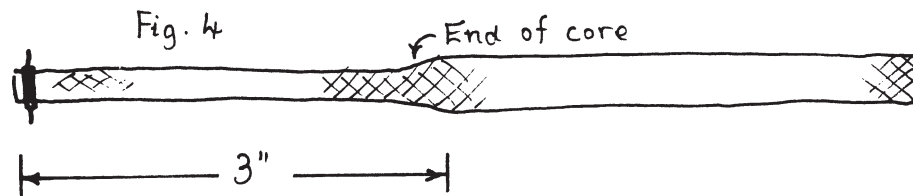


- 2 (a) Unravel the core strands back to the tape.
- (b) Reduce each strand by one third to one half the thickness.
- 3 (a) Tie a knot in the smaller rope about 2 metres from the end.
- (b) Slide back the sheath and cut 3" (6cm) from the end of the exposed core.

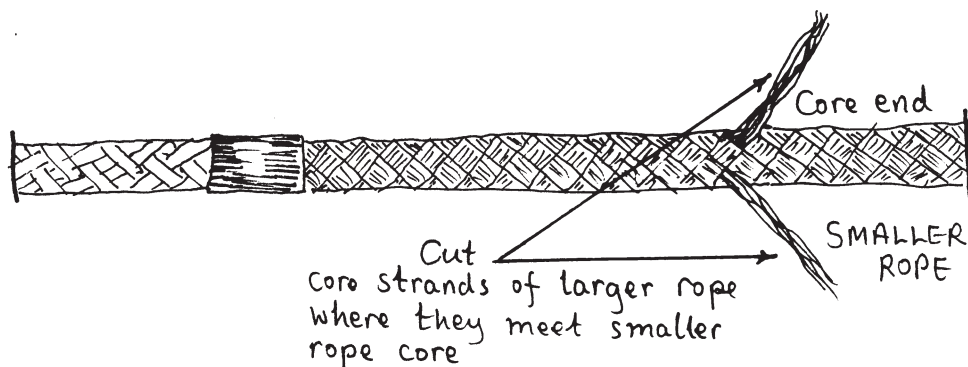
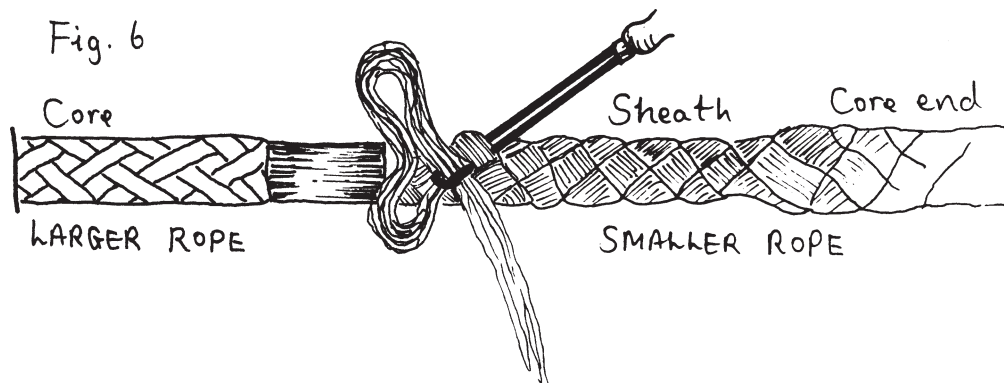


(N.b. The knot locks sheath and core together.)

- 4 (a) Smooth sheath back over the core.
- (b) Stop the end of the sheath with a Constrictor knot.
5. Butt the sheath of the smaller rope to the tape on the core of the larger rope.



- 6 (a) Select the 4 core strands that rotate clockwise and interweave them with the sheath strands of the smaller rope.
 - (b) Interweave the 4 anticlockwise strands, using a loop tool.
 - (c) Continue the interweaving until the core of the smaller rope is met.
- 7 (a) Smooth the interwoven joint by rubbing it between the hands.
 - (b) Cut the core strands flush with the sheath surface.
 - (c) Remove the tape from the core of, the large rope and the stopping from the end of the sheath of the small rope.



Quotation

"La reata" of the Mexicans became on the Range the "reata" (Spanish for rope), "lariat" (contraction of "la reata"), "lasso" (from Spanish "lazo" meaning a snare or slip-knot), or "rope", though the word lasso very rarely was used and then only by visitors from California, and when employed served only as a verb. Rope was the usual term, with reata, particularly in Wyoming, as a close second. Lariat and rope, like lasso, might be used as verbs; reata might not.

So much for the dignified synonyms. "Clothes-line", "lass rope", and "string" were occasional alternatives.

'THE COWBOY' by Philip Ashton Rollins,
published by Charles Scribner's Sons (1922)

Inca Quipus Translated

History is not written by losers and so our picture of the defeated Peruvian Incas is sketchy. Only a fragment of a detailed historical record - a compilation of their legends, laws and customs - by a Spaniard Juan de Betanzos was known to exist. As the Inca empire extended from today's Ecuador to the South of Chile (the distance from Paris to Moscow) and Betanzos had married an Inca princess and learnt the language, this sole bit of his writings tantalised historians.

Now the complete manuscript has reappeared and Madrid history professor Maria del Carmen Martin Rubio has translated the huge quantity of minutely told detail into modern Spanish and will publish it any day now.

Spanish-reading I.G.K.T. members, look out! Betanzos knew the educated class responsible for the various coloured knotted cords we call "quipus", used to aid recitation of stories, histories, genealogies etc. Perhaps this publication will decode for the first time just what these mysterious knotted cords had to say and how they said it.

".. .. unkindest cut"

On British T.V. recently was a fascinating film documentary account of latter-day cowboys and cowgirls still practising traditional ranching in the Rockies town of Big Pincy in Sublette County, Wyoming.

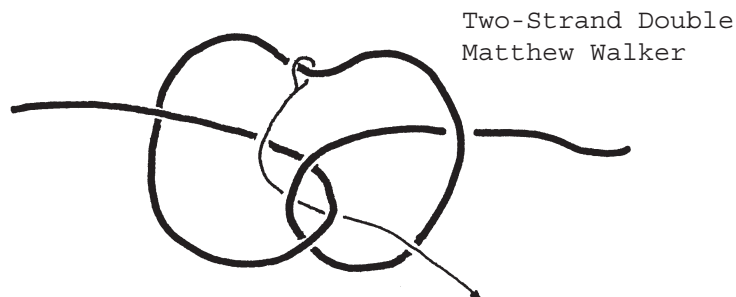
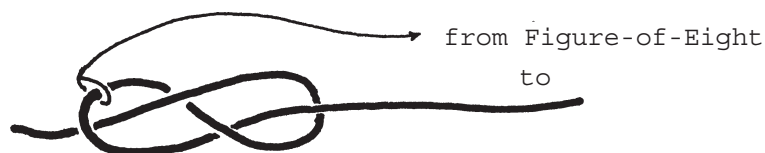
One old-timer told the tale of cowboy who, taking quick turns with a lariat around his saddle horn to snub the pull of a cow on the other end accidentally dallied his thumb as well.

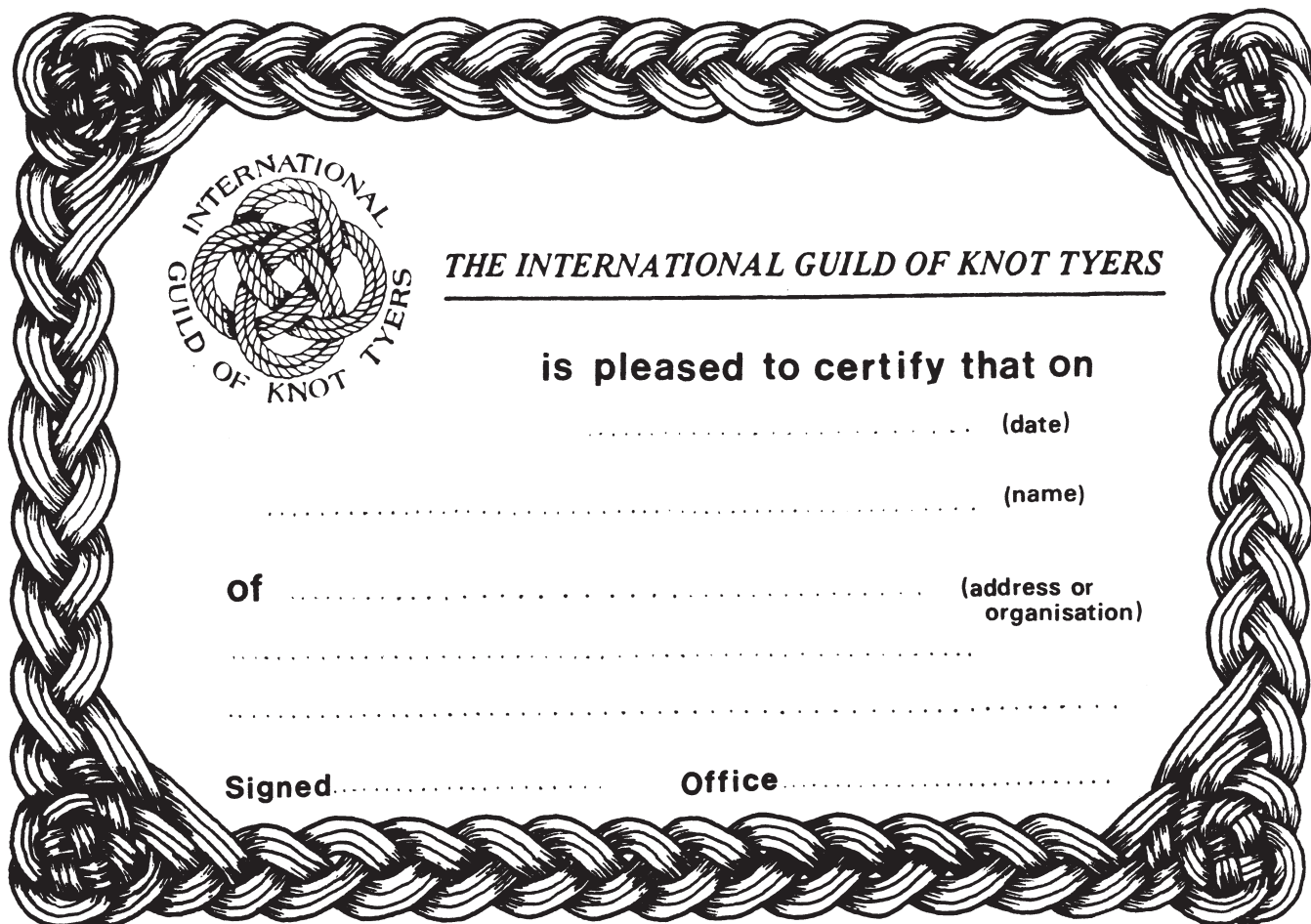
"Cut the rope; cut the rope," he shouted-to his buddy.

"Heck, that's my new rope," was the reply. "Cut your thumb off!"

Transformation Scene

by FRANK THOMPSON of Layer de la Haye,
in Essex, England





THIS CERTIFICATE is another sample of Stuart Grainger's excellent artwork generously donated without charge for Guild use.

It results from an original idea by Ken Yalden that the Guild should mark and reward in a small way achievements of varied kinds by non-members which are somehow linked with Guild aims.

This is an early sight of the finished product. Your committee has yet to establish broad guidelines for its use; but - presumably - supplies will be made available for show organisers and other members who may have need of them. I guess, too, that users may be asked to buy them (and pay packing, & postal charges) once production costs are known.

The certificate is a further sensible development of the Guild's image and a nice gift for deserving individuals.

Letters

Dear Mr. Harris

Early in September I viewed the I.G.K.T. stand at a reunion of vintage yachts and barges in the ancient Zuiderzee city of Enkhuizen, where I met Mr. Vos and several other members.

Until a few years ago my interest in knots and knotting went no further than what any owner of a motor cruiser ought to know for daily practise. Then I laid a new teak deck on our old motor yacht and found that I needed a mat to protect the area where people step on board. In popular booklets on knotting and splicing I only found the well-known Ocean mat and the flat Turk's Head. As I could not make these to the required size and the shape was not nearly suitable either, I tried to design one myself. There the trouble started: I did work out a pattern to suit my purpose, but was bitten by the mat-making bug at the same time!

Since then I have worked out quite a number of designs for mats of the simple over/under type and made of one single length of rope; square, oblong, triangular, oval and round. (I understand that the editor may include a few examples in 'Knotting Mattets' ... they are NOT the most complicated patterns I have.)

For quite a while now I have been looking for information in this particular line, but so far I have found very little. Ashley, Garret-Smith and Hensel all give a few designs - as does a Dutch publication by Hettie Mooy - but few are really practical. Actually I found more ideas in George Bain's "Celtic Art"

As a newcomer to the Guild, I wonder if any members share my idiosyncrasy. Can anyone put me on the track of mat publications, which seems to be a very obscure area in the knotting world

Yours sincerely,

M. de KONING

5 oct 87

1901 CV Castricum,
Prinses Beatrixstraat 15.
Netherland,

Dear Mr. Budworth,

I am addicted to knot tying and also like to braid rawhide.

About 2 or 3 years ago I saw a T.V. program of a man who found a wrecked ship of the New England States of the U.S. The man had a knot expert on the program because they had found an old sailor's knot on the ship. I could not remember who the man was or what was the organisation. Then the other day I bought 'The Knot Book' and I remembered it was a gentleman from the International Guild of Knot Tyers. I have been looking for ya'll ever since the T.V. program. I would like to join.

I am a Forest Fire Fighter for the Florida Division of Forestry; hobbies - knot tying, leathercraft and braiding.

I belong to the Rawhide & Leather Braiders Association whose aims are:- to promote and encourage braiding; to preserve ideas and examples; to stimulate the exchange of ideas, technique and methods; to aid new braiders in obtaining sources of supplies; to stimulate competition for highest quality; to preserve the heritage of the tack used by the present and past "cowboy" of North America.

Our main center of interest is rawhide, leather, hair and synthetic materials used to braid "horse tack". The association functions as non-profit organisation. We were organised in 1983 by Robert L. Woolery of 224 San Jose Street, Salinas, CA 93901, and by 1985 had over 200 members in 35 States, Canada, Australia and West Germany. Anyone interested in braiding can join. Dues are \$10.00 (US) a year and members can purchase back numbers of the newsletter 'The Plait'. There is also an edited version for \$8.00. Other officers to contact are:- R.P. Stewart (Executive Secretary) of 324 W. Jefferson, Mangum, OK 73554; Martin J Bergin ('Plait' editor) of 1819 O'Connell Avenue, Overland, MD 63114; Bob Reidr (Treasures/Back issues), of 9694 Majestic Drive, Longmont, CO 80501; and Janet R. Norris (video librarian) of 868 River Road, Salinas, CA 93908.

If there is anything that I can help y'all with, please let me know.

Yours truly,

David L. BARROW

2842 N.U.S. ,
Belle Glade,
Fla 33430,

Dear Sir

Well! Things have been very busy Down Under, particularly over the last couple of months, as I have endeavoured to start up business in knot tying and aspects of rigging. Besides my pamphlet (copy enclosed) I have produced several knotwork display boards, awaiting sale in various outlets in Sydney; have become involved in the restoration of the 'James Craig', a 3-masted barque rescued by The Sydney Maritime Museum; and very shortly I expect to receive a commission from the museum to produce various items for sale through their shop. I also anticipate some commissions from a new maritime museum recently opened at Jarvis Bay, further South along the N.S.W. coast.

The big news is that I have rented a stall at the Sydney Boat Show which runs from 31/7/87 to 6/8/87. Thousands attend this function so I should get very wide exposure indeed! And of course the Guild will get a good plugging!!

Other plans are to form workshops for the Australian Yachting Federation's syllabus on knots and rope work, a book detailing these items, and a booklet on "The Art, Craft and Tradition of the Marine-spike Seaman", an extension of an article I have written (based mostly on Ashley's book) which has been submitted for publication in various journals and magazines.

I knocked together a display for the Balmain Vintage Yacht Race earlier this year ... lots of interest, but no work! So at the moment all funds and energies are directed to making a "splash" at the Boat Show. I'll let you know how it went.

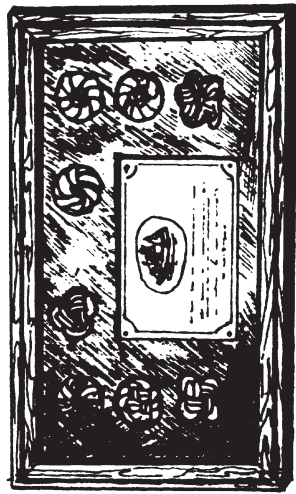
Best regards to all,

Len FAIRCLOUGH

15 Corrimal Street,
Wollongong,
N.S.W. 2500,
Australia

15/7/87

Handsome and Distinguished....



*Knotwork Displays.
for you:-*

*Office, Club Room,
Home or Bulkhead.*

Of museum quality, each exhibit displays selected aspects of the art, craft and tradition of the marling spike seaman, with text and illustration.

Set in an elegant timber

cont.-

Frame, each display may include a virtually unique selection of:-

Stark knots, Manrope knots, Button knots, Rose knots, Stopper knots, Lanyard and Shroud knots, mats, sennits and more.

Standard size 37x32 cm or by commission.

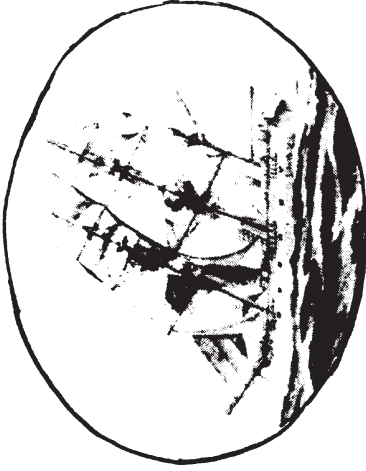
A perfect commemoration of the First Fleet Re-enactment.

For further details :-

*Leonard Fairclough,
15 Corrimal Street,
Wollongong, N.S.W. 2500.
Telephone (042) 288082.
a member of*

*The International Guild
of Knot Tyers.*

From the Days of Sail.



—oO—

*A traditional craft...
for modern times.*

Much of the satisfaction in sailing is from continuing a long and rich tradition.

The knotcraft of the marlingspike seaman maintains this heritage while enhancing the efficiency and appearance of your vessel.

To prevent wear and chafe....

MATS.

Providing a firm, comfortable handhold on:-

stanchions,

wheels,

tillers,

pulpits &

pushpits,

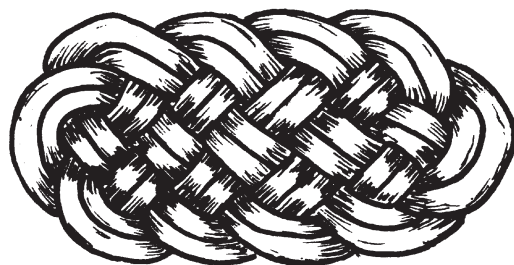
spars & rails.

Also to prevent

chafe against

stays, shrouds,

mooring warps, etc.



A variety of styles making any shape, square, oblong, round, oval, triangular. All sizes.

To take up thud from blocks, to prevent slip on companion way steps, or anywhere about the deck or rigging subject to wear and tear.



Three-Legged Turk's Head at junctions.



Several patterns to choose from.

Lanyards.

use as:-

extra hand holds,

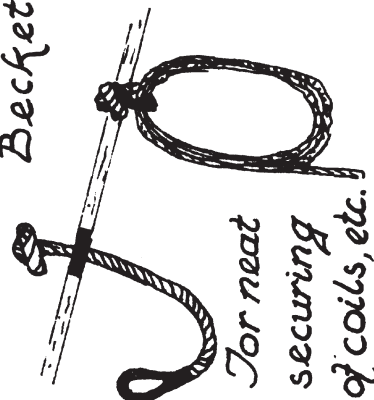
tool & snapshackle

lanyards, cupboard,

locker and door.

handles, etc.

Beckets



For neat

securing

of coils, etc.

'K.M.' Contributions

You do not have to be a writer or an artist to see your knot-tying know-how in print on the pages of your newsletter, where it will please and edify other members. Just give me the gist and I'll shape it into an acceptable format. On the other hand, if you ARE a dab hand at this kind of thing, I welcome polished pages ready for the printer.

To save you and me both time, however, you must get it right for what I need ... or I'll have to re-do it-all. So here are some guidelines. Stick to them and I might actually find the time to indulge in a little knotting myself!

1. Use A4 white typing paper (about 70 g/m²)
2. Leave margins, left and right sides, about 1 1/4" i.e. 12 taps on your typewriter's space-bar (3cm) wide,
3. Leave room for me to insert a title, etc. at the top of the page (unless you are able to use Letraset instant lettering sheet No. IL 4581 'Challenge Bold').
4. Calligraphic handwriting (italic, or whatever else you're good at) is a nice feature ... otherwise, type single line spacing (Elite or Pica type), indenting 5 spaces for new paragraphs; double spacing between para's.
5. Confine lengthy articles to 2-3 sides as a general rule (no one contributor should fairly expect to hog more space in a single issue) but, if what you have for us is worthy of a series, you may break it up at suitable points into episodes.
6. Censor and cut mercilessly to give your stuff impact. Don't pad or waffle; and do avoid the mistake of including (right in the middle, where it can't be erased) a note to the Hon. Secretary about your subscription.
7. Shrinking drawings to 1/3rd original size makes them look better and fits more onto the page. Your local professional copy shop will do a better job than you can surreptitiously running 'em off on your badly maintained office copier.
8. We publish in black white and all sorts of grey. Don't use colour
9. Black & white photo's may photocopy. When they don't, have them printed and then photocopied (your copy shop will advise you).
10. Send your material in a robust cardboard or protected by air-bubble padding, and write "DO NOT BEND" all over it.

Don't let points 1-10 put you off. There are hundreds of knot tyers isolated around the world who are keen to read your stuff.

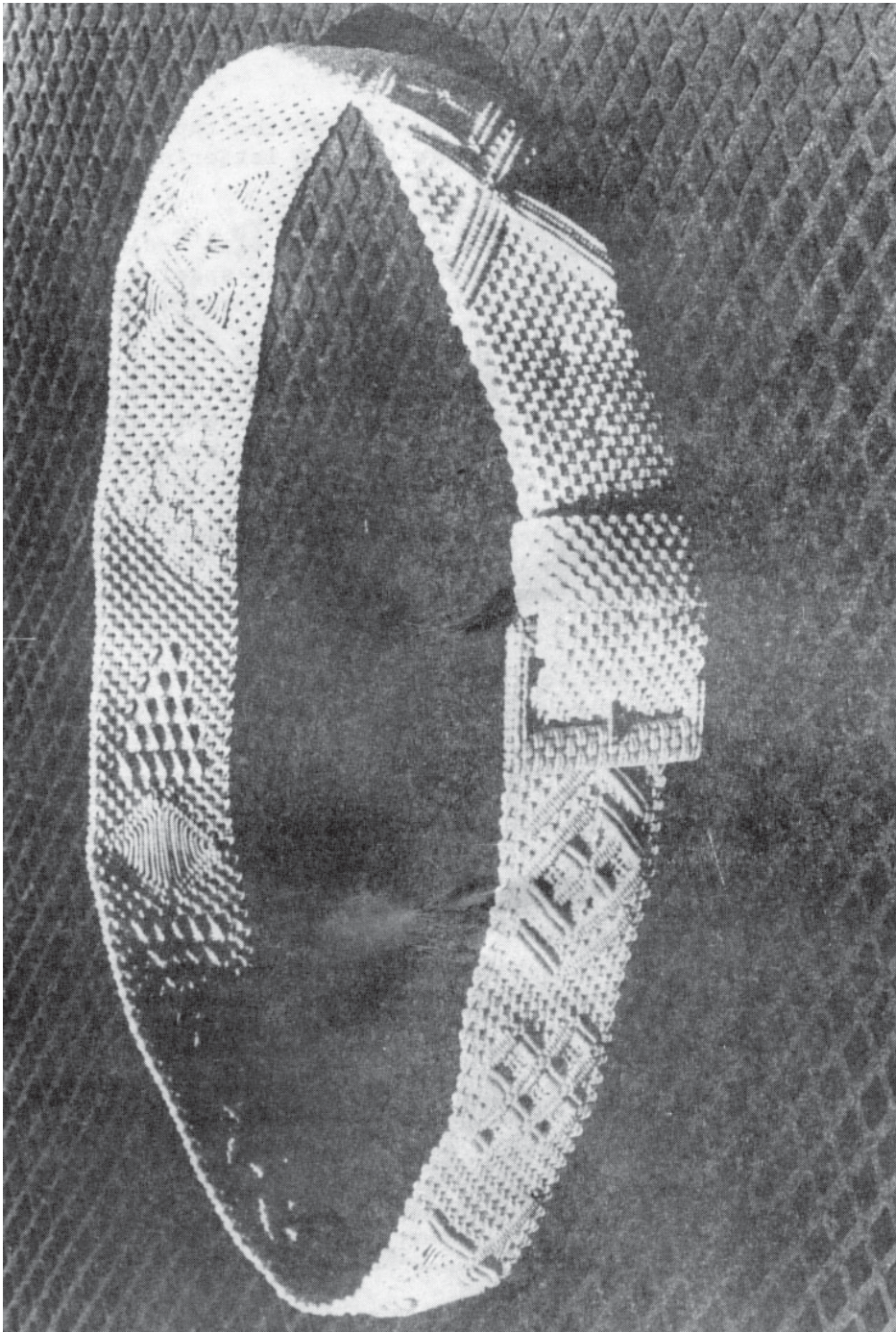
I'LL BE HEARING FROM YOU!

Pretty Fancy

Despite October's promise, we must make do with mere photocopies - just once more - while the photographs

I plan to print are still out and about on display.

This time the fancywork is macrame, which some people regard as beyond the pale. Well, the belt was made by a Thames river policeman and the lighthouses were created by a professional Dutch rigger. If it's not "proper" knotting, how come real knot-tyers do so much of it? A rather serious individual looking over one of the Guild's exhibitions said to me, as if he was broaching the subject of some nasty disease; "Tell me, how do you get on with those macrame types?" My response surely killed the issue for all time. "It's my speciality," I said; "... and they let me be President!"



A sailor's belt

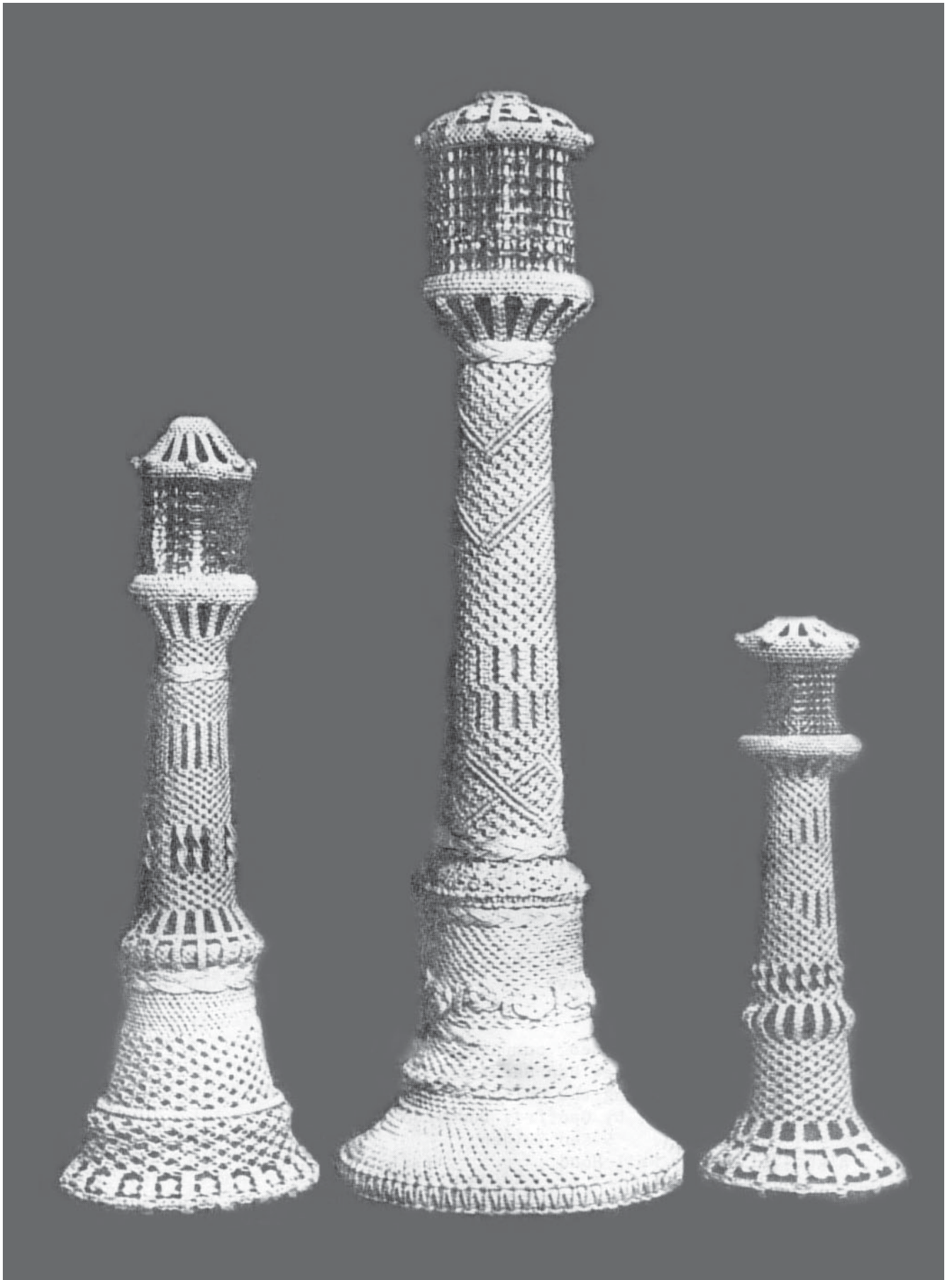


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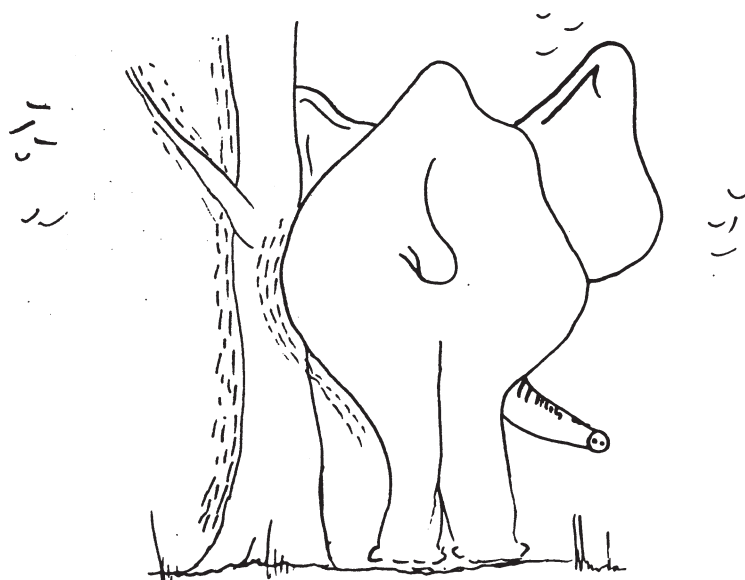
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The End!

from 'SCOUTING' magazine, Apr '75



Timber 'ltch!

Neil Rose (11½), 14th Hastings

