

Knotting Matters

Newsletter of the



KNOTTING MATTERS

THE QUARTERLY NEWSLETTER OF THE
INTERNATIONAL GUILD OF KNOT TYERS

PRESIDENT - Jan VOS

Issue #29

Autumn (October) 1989

GUILD ANNUAL SUBSCRIPTION RATES RENEWABLE 1ST JANUARY

Juniors (under 16 years).....£2.50;

Seniors.....£10.00;

Families..... £15.00;

Corporate..... By Arrangement;

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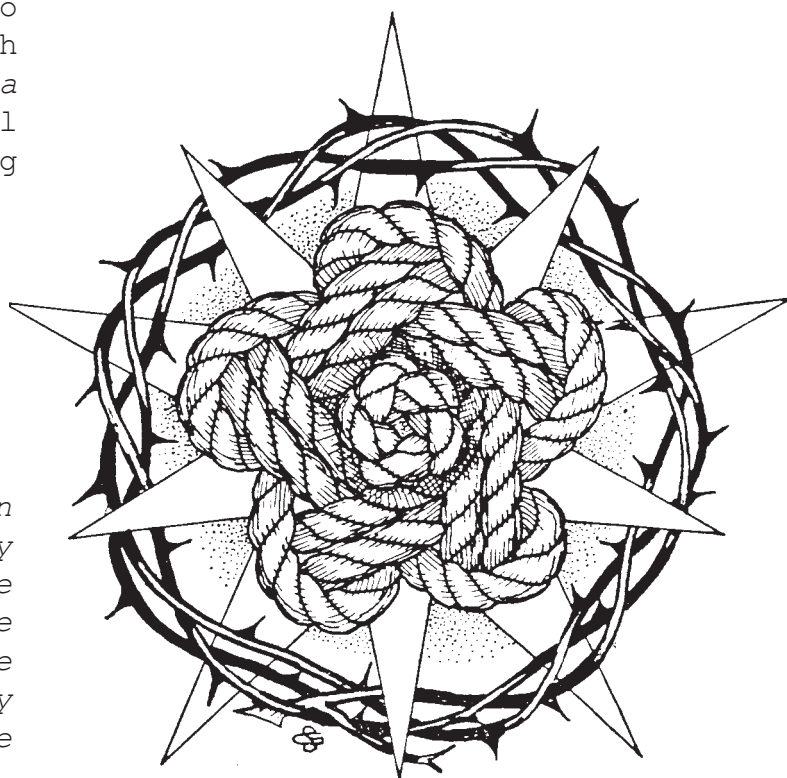
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A SEASONAL EDITORIAL

Though October may seem rather early, there is no better time to show you another excellent sketch by Stuart Grainger - *A Star and a Crown* - simply to give a seasonal tang to this edition of "Knotting Matters"

IGKT Christmas cards in this design and possibly another should be available from Barry Darkins, the guild supplies officer at the October Guild meeting and by post, Prices are yet to be announced



QUOTATION

Let my hands be like iron to bind the ropes around the logs and tie the knots - let my judgement be both quick and accurate, for time is short.

I used 1½ inch Manila rope. Each lashing bound just two logs together in one place, forming a figure eight; this meant that each lashing was independent of any other and that if it should come apart or be cut for any reason, such as scraping over a coral reef, no other lashing would be directly involved.

I used square knots, tightening each half of this simplest and most ancient of knots with a tackle. Nowhere did I follow a rigid pattern in the distance of the lashings from each other but worked according to the [seven Balsa] logs. I tied them as they had lain in the water when they drifted down the Palanque and the Guayas to make them feel at ease on the voyage, for I wanted to be on the best of terms with my *Seven Little Sisters*.

The Epic Voyage of the Seven Little Sisters - William Willis' 6700 mile voyage alone across the Pacific ocean on a balsawood raft.

Pub Hutchinson & Co, 1955.

WEST COUNTRY WRITTEN

2 Nelson Court
Worle
Weston Super Mare
BS22 9QF

Dear KM,

It is about time I wrote to introduce myself. I joined the guild (tyers crafts or whatever) towards the end of 1988, having read Mr Budworth's book on knots and seen the guild mentioned at the end of it. The first time I heard of the guild was some years ago on TV. The program concerned the body of an Iron Age man that had been found in a peat bog. Mr Budworth was called in to comment on the knot used in a garotte that was still wound the body's neck!

I am a complete beginner with knots really, apart from some angling in my youth, but find them fascinating and hope to learn much more about them by being a member of the guild. I work as a computer programmer for a software house in Bristol and have lived in Weston super mare for the last three years.

I am particularly interested in the history and development of knots, especially the very old ones, like the wake (carrick) and reef knots. So anyone could recommend a book I would be very grateful.

Regards,

Nick Humphries.

18th April 1989

BOOK REVIEW

'THE ALTERNATIVE KNOT BOOK' by Dr. Harry Asher, M.A., Ph.D.

pub. Nautical Books, an imprint of A. & C. Black (Publishers) Ltd.,
35 Bedford Row,
London WC1R 4JH,
England.

Price: £5.95p

ISBN 0 7136 5950 5

Beginner or competent knot tyer, this is a useful book. A glossy soft cover encloses 93 pages of print I could decipher without my glasses and 146 easy-to-follow diagrams (principally by Phil Vernon).

The author is a retired research scientist, once a school teacher, and an inventor. His incisive and often quirkish thoughts, modified by a very practical outlook, are here concentrated on about 75 old, modified and new knots. The heart of the book is a distillation of his earlier 'New System of Knotting' (pub. I.G.K.T. 1986), an ordered way to discover bends.

No previous know-how is assumed, so a brief introduction of rope (especially synthetic), its structure and breaking strains, with some technical terms, precedes a good selection of working bends and hitches. The logic in coiling rope and the "sense" (or handedness) of cordage are discussed. Some addresses are given where tools and line may be bought.

I must declare an interest. This book is dedicated to me. Nonetheless it is the author's fresh insights and simple explanations that make it a valuable addition to the treasure chest of knot lore. Some neglected knots (e.g. the Angler's Loop and the Pile Hitch) are rehabilitated; variations of traditional knots (an Enhanced Bowline, a Pedigree Cow Hitch) are suggested to improve performance; while many innovative knot names (Breakwell Tart, Sleeping Beauty, Belt-&-Braces) are fun. There are even 2 cautionary stanzas in the style of Sir Alan Herbert's poem 'The Bowline'.

I think this is a super little work that should promote the Guild's aims and objects. Indeed, Dr. Asher acknowledges the help of several I.G.K.T. members. Do ask your bookseller to order and stock it.

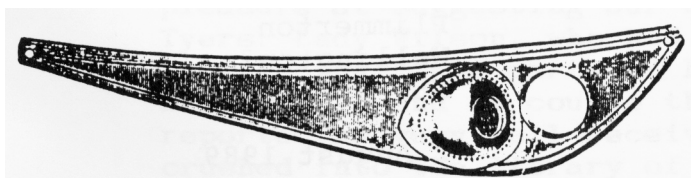
G.B.

Aug 89

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SEWING PALMS

Contributed by Des and Liz Pawson



No. 1

Light quality seaming palm, flat leather with small hide-covered thimble.

INTRODUCING

IGKT member Tony FISHER of Plimmerton, New Zealand.

Tony has sent three papers and four original posters setting out his personal teaching philosophy - safety and sense on outdoor apparatus through caring, sharing and concern for the wellbeing of others.

Dear Mr Jackson,

I have recently become a member of the IGKT and in my letter asking for membership, I enclosed a few articles which I thought may be of interest to the membership of the Guild.

In his very welcoming letter to me, Mr Frank Harris mentioned that he had sent this material to you.

He has asked me to .." tell him what he can and cannot use.."

I would be delighted if you could use any of that material, or use it as a basis for other developments. My only interest in this matter is that I contribute what I can to helping other Knot Tyers throughout the world to get the enjoyment out of our shared interests that I have had.

The knotting posters do not do the job they should and I believe that a better use of this type of resource would be to have one poster per knot..show it stage by stage in its tying and then show it in use(industrial; recreational and in everyday domestic use.)

The article sub-headed: "Commandoes or Confident Kids" is my own and the technical section applies specifically to New Zealand useage and thus may not be of International use. However, I do believe the some of the ideas I express in the article may be of interest. Please edit as you see fit. To save time, I respect your dedication to the cause and I'm happy for you to use my material as you see fit without having to come back to me. I have no financial interest in using my expertise for personal profit.

One question for the Guild. As a young Rigger, I once saw a wire rope splice where-by the ends of each strand were somehow reset into the wire so that the whole splice from the eye to the end was smooth. Can anyone tell me how it was done?

I look forward to receiving my copies of the magazine.

All the very best



(Tony Fisher)

11 Gordon Road
Plimmerton
Wellington2
NEW ZEALAND

2 August 1989

BOOK REVIEW

*SYMBOLISM***SCULPTURES AND TAPESTRIES By John ROBINSON**

Published by Mathematics and Knots, University of Wales, Bangor, LL57 1UT, U.K.

(c) Ronnie Brown and John Robinson, 1989,
ISBN-0-9514947-0-8

Retail price: £6 (p/p £1 surface, £2.50 air).

The catalogue for the Sculptures and Tapestries from the *Universe Series* exhibited in The University of Leeds, 16 to 23 September 1989 at The Pop Maths Roadshow

Presented by Professor Ronnie Brown MA DPhil, a member of the International Guild of Knot Tyers, and John Robinson,

IMMORTALITY

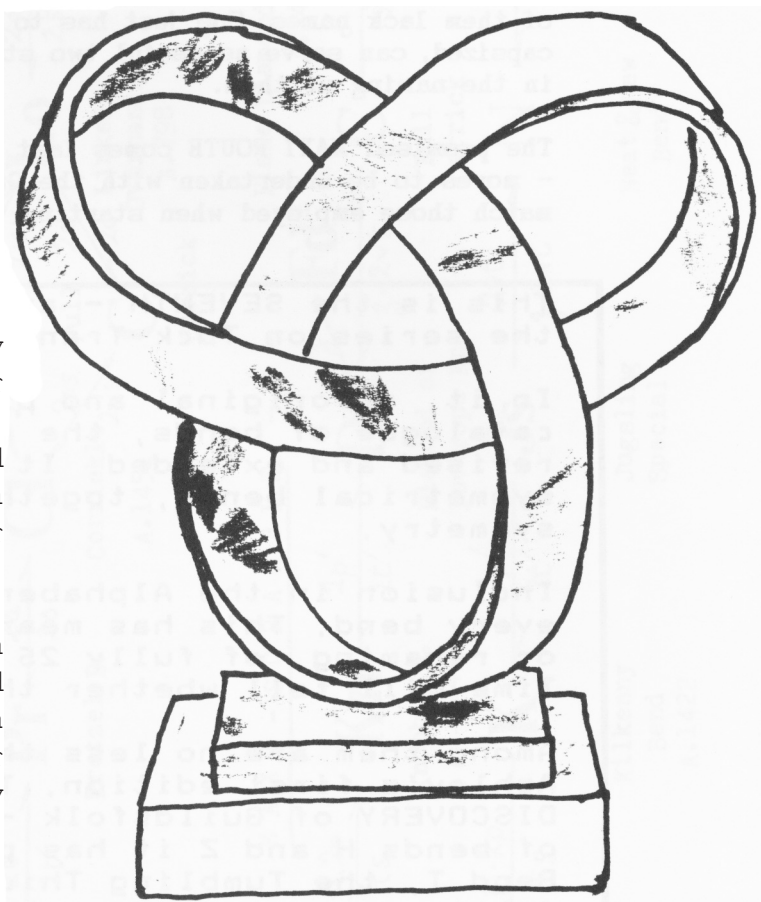
PASSING ON THE TORCH OF LIFE

This is a knotted Möbius band, the knot being a trefoil, the simplest of all knots, The band has only one side and only one edge.

This A4 landscape format glossy catalogue shows sixteen colour plates of John Robinson's work, photographed by Andrew Begg and John Robinson, and includes a thumbnail sketch of the sculptor by Ronnie Brown.

Ronnie Brown first worked with John Robinson when he was asked for suggestions for an exhibition to accompany a lecture by Sir Michael Atiyah on "The Geometry of Knots" in November 1988.

In his essay CONVERSATIONS WITH JOHN ROBINSON he notes his pleasure at suggesting our own International Guild of Knot Tyers: Lady Wilson, who had written a book on Celtic interlacing; some parts of his own exhibition, "Mathematics and Knots"; and of course the sculptures of John Robinson - reported as very well received by a surprised crowd, crushed into the library of the Royal Institution.



GRANNY INTO REEF - and Vice Versa

PART - II

Desmond Mandeville

Part 1 <KM 27, Spring 1989> described nine of the dozen or so routes from Granny to Reef, and vice versa, so far identified. These were relatively simple routes, each comprising no more than three moves and so involving at most just two intermediary bends. Here in Part 2 three additional more complex routes are given.

ROUTE 10 assembles a string of all seven Carrick bends, or maybe eight; some of the moves may already be familiar to the reader.

ROUTE 11 breaks fresh ground, and highlights the problem facing any serious student of the bends - that many of the best and most interesting of them lack names. One just has to be bold and name them. One or two, capsized, can serve as useful two strand knots; this too will be reflected in the naming of them.

The promised MAXI ROUTE comes last as ROUTE 12 and is rather symmetrical - moves to be undertaken with the Granny as starting point very closely match those employed when starting with the reef.

This is the SEVENTH - and FINAL - instalment of the series on Tuck-Transformations, or TRAMBLES,

In it, an original and playful alphabetical catalogue of bends, the ALPHABEND has been revised and extended. It now comprises 40 of the symmetrical bends, together with 8 that lack symmetry.

Inclusion in the Alphabend calls for a name to every bend. This has meant the tentative naming, or renaming, of fully 25 of them.

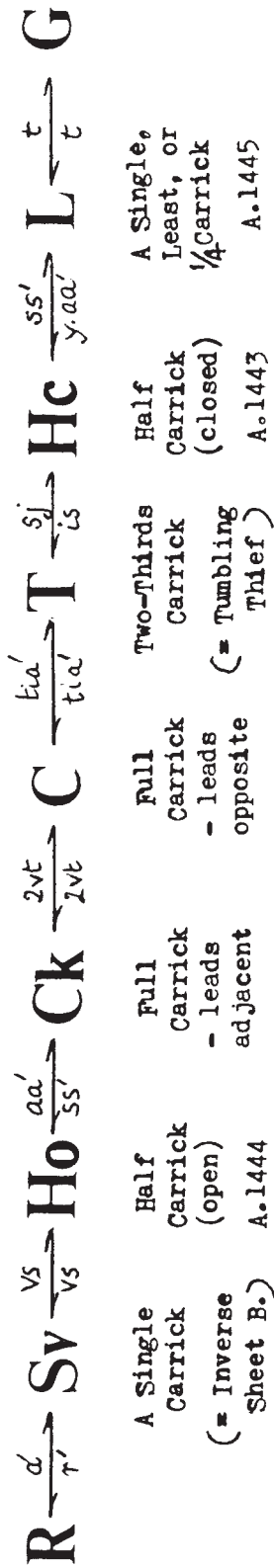
Time will tell whether these names will stick.

Among them are no less than 14 bends not in Ashley's first edition. They are, it seems, the DISCOVERY of Guildsfolk - even though in the cases of bends H and Z it has proved a RE - discovery. Bend T, the Tumbling Thief, is father to quite a family of new bends.

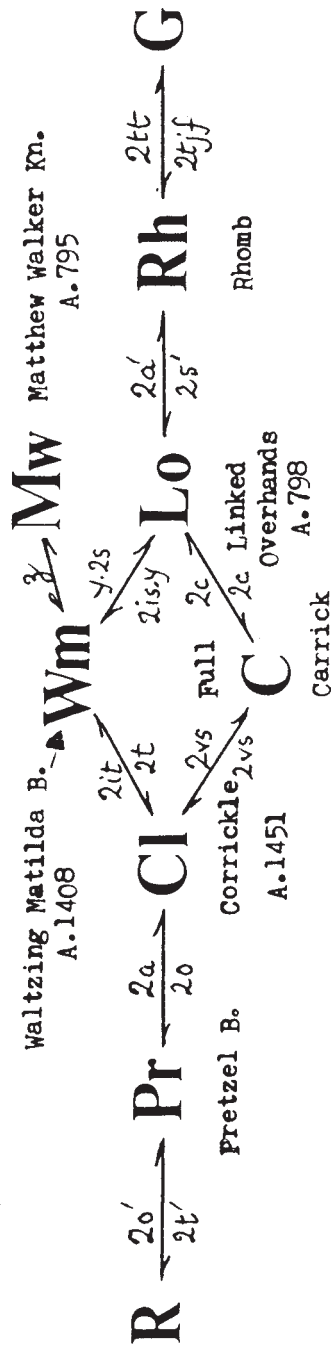
A KEY to the tucks, ie a list of symbols descriptive of the tucking moves, was published in 'K.M.' 19 (Spring 1987). It has required little amendment since.

Two approaches have been made to the vast problem of 'MAPPING' the bends - but that is really quite another subject.

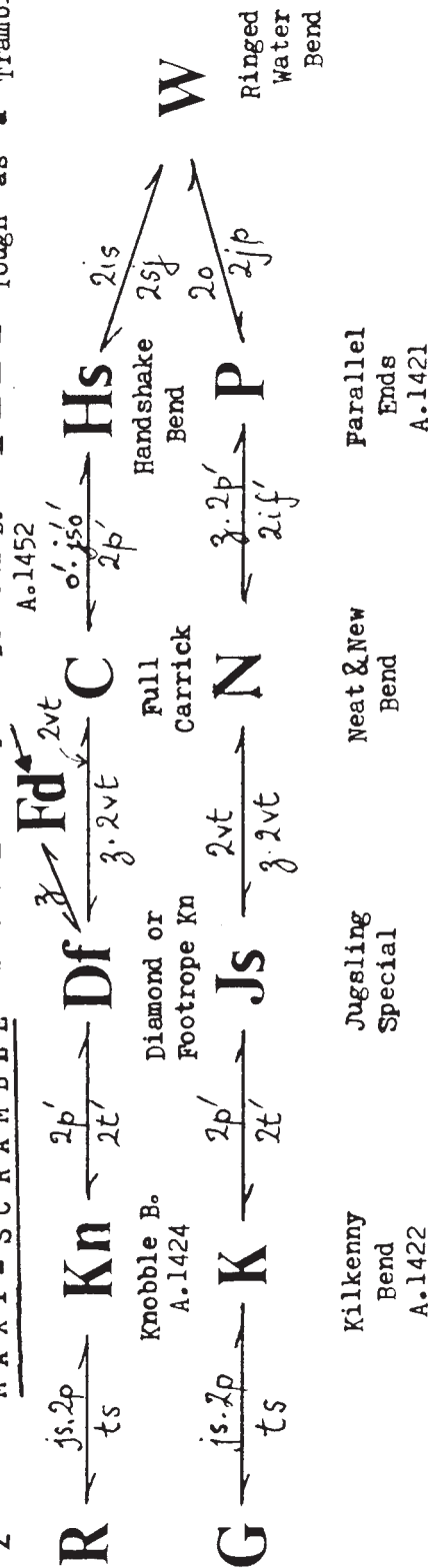
Route 10 CARRICKS GALORE 7 (OR MORE) ----- Some of these tucks we have met before



Route 11 CORRICKLE + RHOMB ----- Goes like a bomb!



Route 12 MAXI-SCRAMBLE ----- Flake Diamond B. A.1452 ----- Tough as a Tramble



The Full Carrick bend, with leads opposed, occupies a central position on routes 10 and 11. On route 12 it meets its match in the NEAT & NEW bend.

ASHLEY, incidentally, at page 274 of his book suggests that even Granny and Reef can be regarded as Carricks, of a sort. The reader may feel that on route 10 there are Carricks enough as it is!

Inevitably, the treatment of the three routes will differ somewhat from that of PART 1, they are set out schematically in the table on page 7 - the lead as shown being from Reef to Granny in each case, and back again.

The individual bends are illustrated on the pages that follow and there are brief notes on the moves.

TWO AMENDMENTS to the cyphering of the moves given in KM 19 <Page 16> are needed to work these trambles.

- (i) Symbols i and j (the use of which was described in detail in KM No 25, pages 9-11) may now relate to stands as well as wends. In that case, however, they are always directly attached to a symbol for a stand tuck - as, for example, in jf or in is'.
- (ii) Symbol v, meaning Reverse a wend's last tuck, has need of some indication whether that tuck was through its own (t) or the rival (s) lead. The symbol -combinations vt and vs are used for this purpose, and may (if desired) be expanded to read t-jt and s-js respectively.

IN WHAT FOLLOWS *going forward* and *going back* relate to the routes set out on page 7. *Forward* means forward in the direction towards the Granny G. *Back* means the reverse, ie back towards the Reef R.

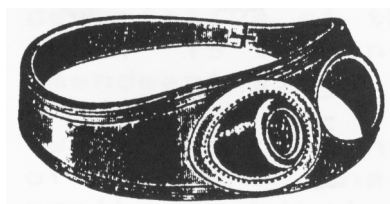
The compass directions - N,S,E,W etc. - are to be read as on a map.

Down, Below, Behind mean a direction down into or below the paper.

Up, Above, In front of mean up out of or above the paper.

Stand = the standing end of a lead.

Wend = the working end.

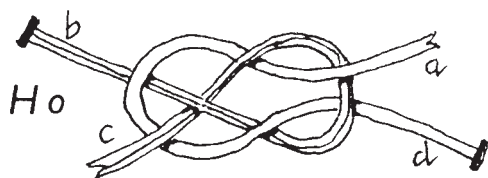


No. 2

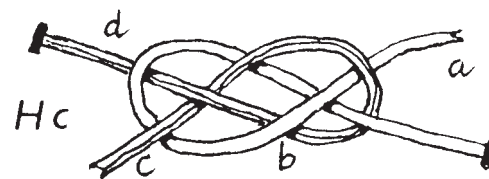
Light quality riveted joint leather seaming palm with small hide-covered thimble.

Route 10

CARRICKS GALORE



The Half-Carrick (open loop), Ho
(A.1444)



The Half-Carrick (closed loop) :Hc
(A.1443)

Going Forward from Ho

1. Cross the cords lying E (a)+(d), so closing the loop within the ambit of the bend. From this position tuck each in turn through the rival loop.

Yields: Ck the Full Carrick
(leads adjacent)

2. Now withdraw the sw wend (c) from under its own stand lead (b). Retuck it under same from the S (i.e. pointing N). Turn over, and reverse-tuck the other wend in a similar fashion. Straighten out!

Yields: C, the Full Carrick

Going Back from Ho

1. Reverse-tuck the NE wend (a), withdraw it from the rival loop and retuck from above, alongside its own stand.

Yields: sv, the Inverse Sheet Bend

2. Now untuck the NW stand (b) from under the rival loop. Lay it alongside its own wend.

Yields: R, the Reef

Note There is also a shadowy eighth Carrick, lying midway between Ck and C. It is to be reached from either, by just the single reverse-tuck (vt) of a wend. The 'Cross Carrick' Cx will not readily lie flat, as Ck and C will; but it will pull up tight as they do, and is equally secure.

Going Back from Hc

1. Withdraw the NE wend (a) from its final tuck. Pass it under the rival stand lead at (b) and retuck as before. Pull only on the stands to tighten !

Yields: T, the Tumbling Thief

2. Now withdraw the SW wend (c) and lay it between its own stand lead (d) and the rival loop. Lock it there, by tucking (d) up through that loop.

Yields: C, the Full Carrick
(leads opposite)

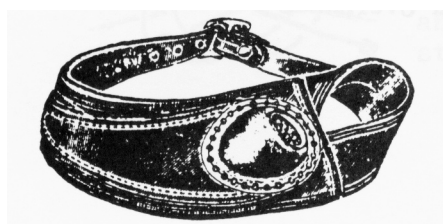
Going Forward from Hc

1. Wend (c) and stand (d) touch the rival loop as they emerge. Tuck the end of each in turn through it to the other side.

Yields: L, the Least Carrick

2. Now retuck the SW wend (c) in front of its own stand (d).

Yields: G the Granny



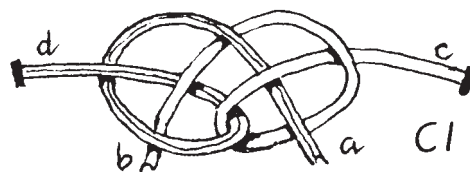
No. 2 1/2

Brass capped thimble adjustable leather seaming palm.

Route II

CORRICKLE AND RHOMB

The Corrickle C1 (A.1451 - Harry Asher's 'Corrick') transforms readily, as will be seen, into a Full Carrick. More surprisingly, by a reverse-tuck of the stands (not shown here) it yields the Hunter's (Rigger's) Bend.



Turn the bend over, and it may remind you of 2 men sitting upright in that most primitive of Irish fishing boats, the coracle.



(cf. the Pretzel Knot, capsized form of the Figure-of-Eight)

Going Back from C1

1. Tuck the SE wend (a) down through the rival loop and bring it out E alongside, the rival stand (c). Tuck the SW wend (b) up and out W alongside stand (d).

Yields: Pr the Pretzel Bend

2. Now untuck the stand lying E (c) from its own lead and take it W in front of the bend. Treat the other stand (d) in a similar way, leading it E behind the bend.

Yields: R, the Reef

Going Forward, from C1

1. Take the SE wend (a) round in front and tuck it down S through its own loop; the SW wend (b) round behind and tuck up S similarly.

Yields: Wm, the Waltzing Matilda Bend

2. Now shuffle the wends, which emerge together, so that wend (b) is in front; release it upwards from the rival overhand knot. Release wend (a) downwards, similarly. Invert the E overhand knot, and tighten.

Yields: Lo, the Linked Overhands (pictured below)

1. Withdraw the SE wend (a) from under the rival stand lead (c). Retuck it under same again, but pointing N. Reverse-tuck the SW wend (b) similarly. Draw the wends apart.

Yields: C, the Full Carrick

2. Now take both wends, together, right through the centre of the bend. Pull apart, and tighten the two overhand knots that form.

Yields: Lo, the Linked Overhands

Either



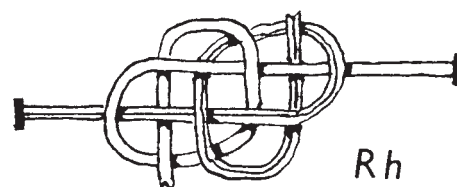
(a capsized form of the two-strand Matthew Walker Knot Mw)

OR



(NB a second form exists, where the two overhands interlock in the opposite sense)

The Rhomb Rh is an excellent square bend, with two faces alike. It derives from the useless Whatknot Wh much as an equally excellent Bend D - the centre-tucked Tumbling Thief - derives from the equally useless simple Thief Th



NB The Rhomb is a helpful starting point for several two-strand lanyard and button knots.

Going Back from Rh

1. Withdraw each stand from its last tuck only.

Yields: Lo, the Linked Overhands

2. Now either: Invert one overhand knot, so that the spines of both lie alongsides. Tuck each wend through the loop of the rival knot. Shuffle wends.

Yields: Wm, the Waltzing Matilda

- Or: Do not invert, but take both wends, together, through the centre (where the rival knots interlock), so undoing both overhands at once. Draw wends apart.

Yields: C, the Full Carrick

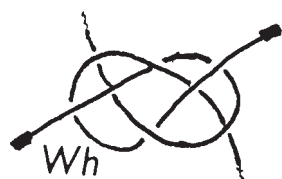
Going Forward from Rh

1. Withdraw each wend from its last tuck.

Yields: Wh, the Whatknot (pictured above)

2. Now retuck each wend to the other side of its own stand.

Yields: G, the Granny

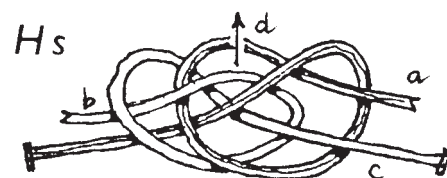


(The Whatknot has no secure existence as a bend, and so is not shown on the Route diagram)

Route 12

'MAXI-SCRAMBLE'

The Handshake Bend Hs is the converse, by exchanging stands for wends, of Harry Asher's Shake Hands Bend. Clifford Ashley shows it only as a loop knot, A.1031, A.1048.



Going Forward from Hs

1. Withdraw the wend going E (a) from its last two tucks; take it above (outside) the rival wend lead (b) and bring it out through the two E loops, alongside stand (c).

Yields: W the Ringed Water Bend





(will capsize to give Fd, the Flake Diamond Bend (A.1452), on drawing the stands apart)

2. Now take wend (a) S in front, of adjacent stand (c) and on down, through, its own loop. Take wend (b) similarly - behind the adjacent stand and on up through, its own loop. The wends emerge together.

Yields: P the Parallel Ends (pictured under Js)

Going Back from Hs

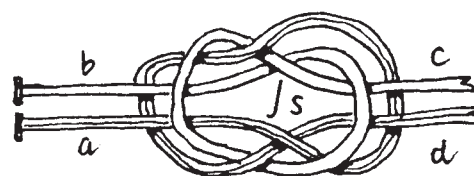
1. Withdraw both stands from their last two tucks, taking them out N, together, between the wend leads at (d). Lay the resulting bend flat.

Yields: C, the Full Carrick

2. Now collapse the flat bend C by pulling on the wends (not the stands). Reverse-tuck the wends - withdrawing each in turn, taking it round and back through the same loop in a reverse direction.

Yields: Df, the Diamond/Footrope Knot

The Jugsling special Js differs very slightly from the Jug- or Jar-sling Knot in Ashley (A.1142), but is just as effective, and every bit as easy to tie.



Going Forward from Js

1. Withdraw stand (a) from the rival loop, taking it up and to the S. Withdraw stand (b) similarly, taking it down and to the N.

Yields: K, the Kilkenny Bend

2. Now withdraw both wends from their final tuck, bringing them up and out together, then laying each alongside its own stand.

Yields: G, the Granny

Note The moves from the Diamond/Footrope Knot Df back to the Reef R follow the same pattern as above.



Going Back from Js

1. Reverse-tuck wend (c) with reference to its own lead - viz. freeing it from both engaged loops, and taking it down S, then up through the centre of the knot (its relation to the rival lead being thus left unchanged). Deal similarly with wend (d), freeing it and taking it up N, then down through the centre. Pull the stands apart, stand (a) to the S and stand (b) to the N.

Yields: N the Neat + New Bend





2. Now separate the loops which enclose the wends, bringing them round to meet on the other side of the bend (taking the wends with them). Pull the stands out, together, from between the wend leads; and draw them apart.

Yields: P, the Parallel Ends



Colin Jones, knot tier extraordinary, demonstrates the art of tying a masthead knot for (left to right) Christian, Emma and Damian Young at the craft fair at Bewdley Museum.

Reprinted from the *KIDDERMINSTER CHRONICLE*, July 21, 1989

QUOTATION

"What's this I hear about square hooks?" I asked.

Instantly, their po faces broke into cunning smiles and the silence became a babble of banter. "Square hooks are a no-no," they told me. "You don't talk about square hooks here."

Square hooks, it turned out, were nets. And illegal. But widely used in pursuit of the now elusive cod.

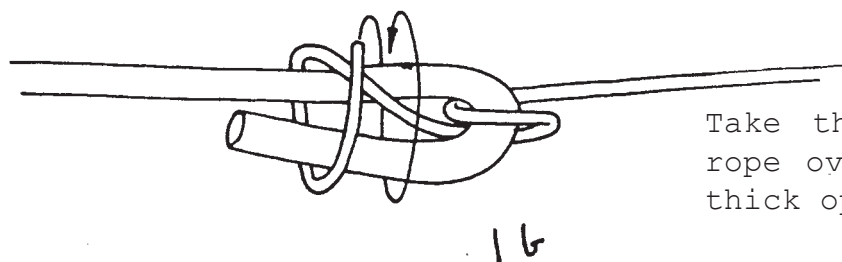
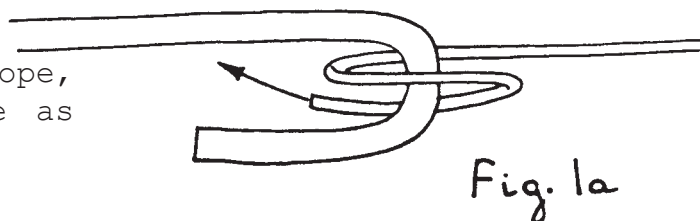
RIVER JOURNEYS - The Murray, by Russell Braddon.
Pub BBC (1984).

HARRY ASHER

THE SEIZING BEND - Illustrated by Phil Vernon

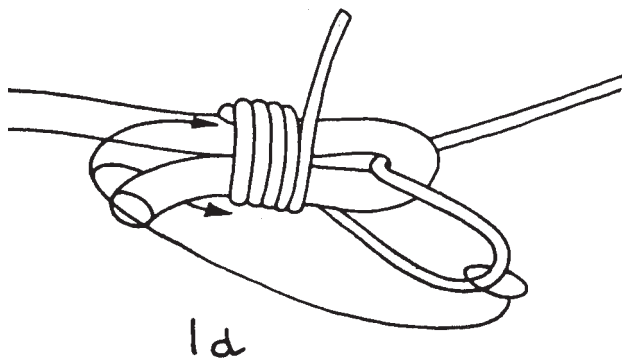
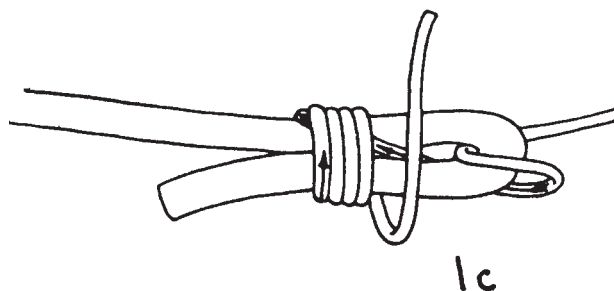
It is difficult- to find a reliable knot for joining a very thin rope to a much thicker one, A rolling hitch and others on the same lines as a CLARA or a QUEEN CLARA* are secure only as long as the pull is maintained, There is of course the racking bend, but it never looks like a permanent job to me, Admittedly there cannot- be many occasions when there is a call for a secure but readily breakable bend to withstand all conditions of use and disuse, but several years ago I set- myself the task of finding one, and at last I think I have got it,

Make an open loop with the thick rope, and add a turn with the thin one as shown in Fig, 1a.



Take the working end of the thin rope over the standing part of the thick open loop -Fig, 1b.

Wind tight turns over this loop, working towards the closed end - Fig, 1c.



Stop a centimetre or so from the closed end, Hold the thin working end in place with a finger while you pull out- a length of the thin standing part to make a loop - Fig, 1d, Next, and this is the rewarding step, take this thin loop over the short end of the thick loop.

Now one half lies over and the other half under the seizing turns, If the short- end of the thick loop looks too long, put it back by gripping at the closed end of the thick loop; then pull the long end of the thick rope out while sliding the turns down to the closed end, See Fig, 1e, Then tighten up all round,

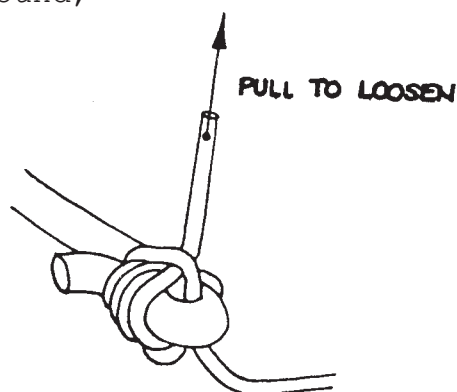
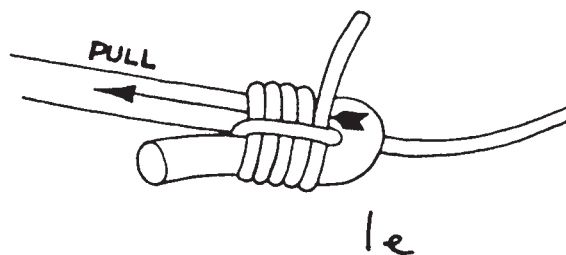


Fig. 2

The knot is secure enough for many purposes for use in this incomplete form, It may be easily broken by pulling the free thin end up sharply - Fig. 2; this pull will raise up part of the thin standing part, The loop holding down the turns may now be further et-ended and pulled out of the way, and the turns unwound without hindrance.



A more secure form may be made by bending the free end of the thin rope to its standing part with a centred bowline -Fig, 3,. The method of breaking still applies.

* See pages 29 & 30 respectively of 'A New System of Knotting' by Dr Harry Asher, pub, IGKT 1986,*

LETTER FROM GLOUCESTER

Dear Robert,

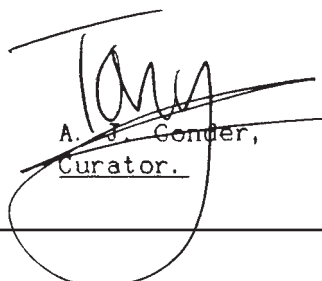
It was very good to see you all over the last Bank Holiday - the exhibition you left us is much admired by the public and you have had some good coverage in the local press, cutting enclosed (See Of 28, page 19).

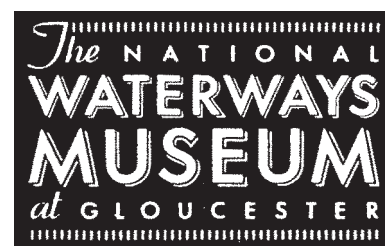
Naturally any time anyone wants to demonstrate we will find them some space!

Thanks to you all for all your help.

Regards,

Yours sincerely,


A. J. Gender,
Curator.



6th June 1989

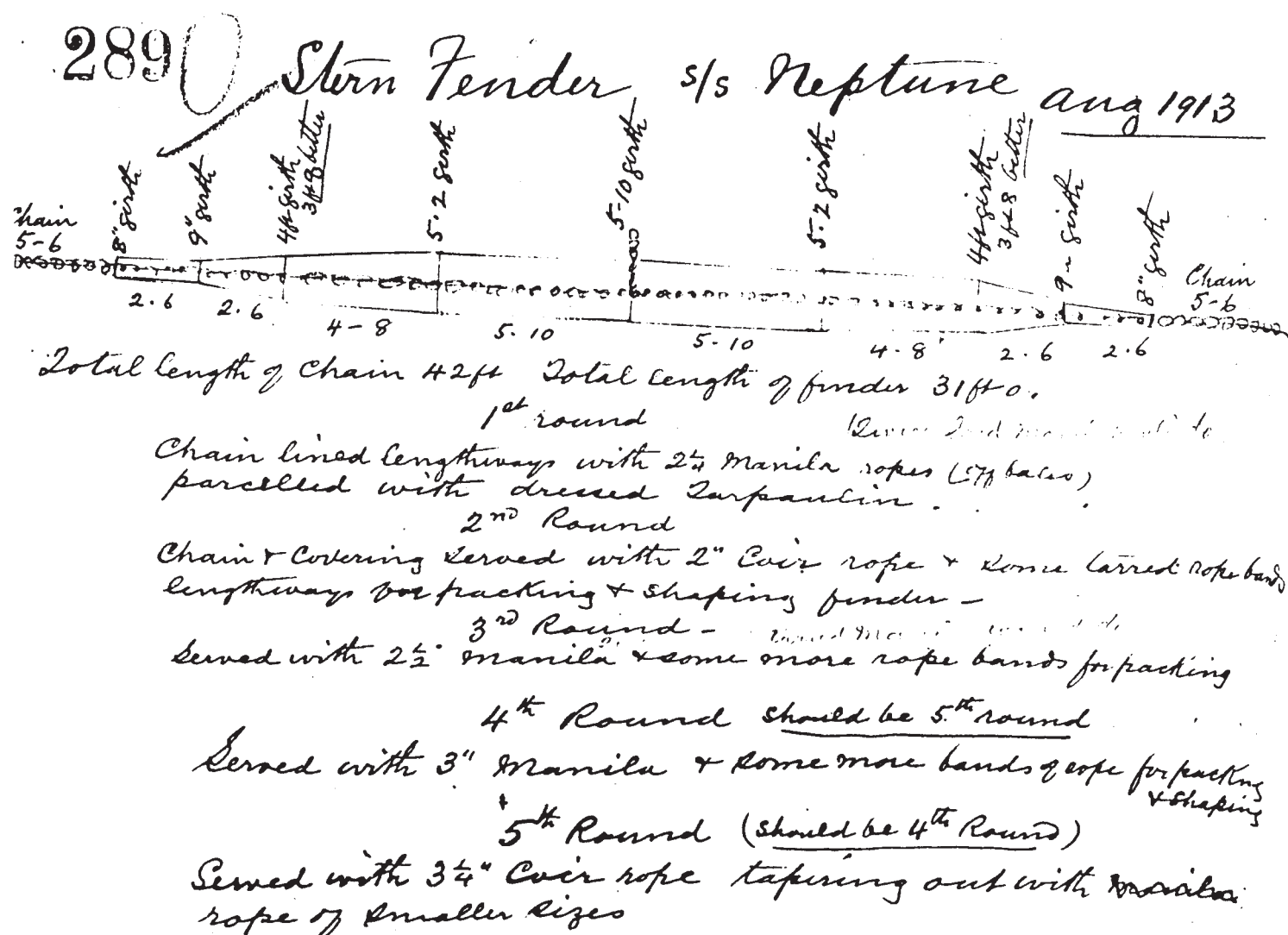
QUOTATION

I remember there used to be a gentleman who had a loft in the alley behind our house in Salford (Manchester) and he made his living there by unravelling, sorting and selling lengths of string and rope.

With a bit of cajoling he would sell children short lengths of string (probably because he couldn't get rid of them anywhere else) for us to tie together to make control strings <for kites>.

Sometimes it seemed there were more knots than string and the time it took to make a worthwhile length was interminable.

Memories - Ken Loran, an extract published in the Daily Telegraph, Friday July 7th, 1989,



KNOTTING RECIPE BOOKS

The manuscript on these two pages was sent in by IGKT founder member Des Pawson. The copy letter from St Albans museum on page 18 explains its source.

I appreciate it will not be too easy to read, photocopies of photocopies do tend to lose quality - and you are looking at a photocopy of a photo

Do you keep a recipe book? If not, what pleasure and benefit will the ropeworkers of the year 2065 glean from your inventiveness?

I'd say, better still, let *Knotting Matters* be your recipe book - but then I would, wouldn't I

6th Round

Served with 3 $\frac{1}{4}$ " Coir rope tapering out with Manila rope of smaller sizes.

7th Round

Served with 3" Manila rope tapering out with Manila rope of smaller sizes

Size of Funder when 7th round finished and before the Jacket was put on was Centre 4ft 6in 5ft from each side of Centre 2ft 9in

Jacket for funder made of 7" Manila Hawser sewn with 2" Manila to fit round funder & cut 28ft long

Shape of jacket 

28ft no stitching
28ft about 20 rows of 7" Manila to give size for round funder

3 turks heads of 4 widths 4 $\frac{1}{2}$ " Manila Hawser & 2 end turks head of 2 $\frac{1}{2}$ " Hawser 3" better

6 Chafing Mats made of 7" Manila Hawser & stitched with 2" Manila & thumbed 10 or 11" long (about 8" when measured in strand) & about 20 or 21 yards

21 feet in the length of the 6 Mats.

12 drops & lings of 1 $\frac{1}{2}$ " Crucible wire required for lashing funder to steamer & mats to funder (150 feet wire)
12 Conyard thimbles

How Commodore Anson came to Juan Fernandez

We began too the repairs of our rigging; but as we had not junk enough to make spunyarn, we deferred the general overhale, in the hopes of the daily arrival of the Gloucester, who we knew had a great quantity of junk on board.

...We had other difficulties in refitting, from the want of cordage and canvas; for though we had taken to sea much greater quantities of both, than had ever been done before, yet the continued bad weather we met with had occasioned such a consumption of these stores that we were driven to great straights: as after working up all our junk and old shrouds, to make twice laid cordage, we were at last obliged to unlay a cable to work into running rigging.

Anson's Voyage Round the World (1740-44) - *Richard Walter (1716? - 1785)*
Pub-Harrap-1930



VERULAMIUM MUSEUM (Headquarters)
St. Michaels, St. Albans, Herts. AL3 4SW
Tel: (0727) 66100 ext. 2419; 54659
Schools and information (0727) 59919

MUSEUM of ST. ALBANS
Hatfield Road, St. Albans, Herts. AL1 3RR
Tel: (0727) 56679

KYNGSTON HOUSE Museum Resource Centre
Inkerman Road, St. Albans, Herts. AL1 3BB
Tel: (0727) 36282

D. Pawson, Esq.,
501 Wherstead Road,
Ipswich,
Suffolk IP2 8LL.

Dear Mr Pawson,

I enclose a photocopy (+ 1 smaller) of the entry from p.289 of Morice & Co's day book which interested you in its reference to ropes and fenders. Their full address was 12 Cannings Place, Liverpool: their trade is given as 'Ship's Chandlers and Sailmakers' and the date was August, 1913.

Yours sincerely,

Felicity M.M. Hebditch (Mrs)
Keeper of Local History

Please reply to:

Our Ref:

Your Ref:

14th December, 1988

SEE PAGES
16 & 17



Assistant Director (Heritage): S. P. Mullins MA(Oxon), AMA
Director of Leisure and Tourism: J. McGinley



City and District of
St. Albans.

LETTER FROM FLORIDA

Dear Frank,

Thank you for your letter of 5 September welcoming me to the Guild. I must confess that I was subject to a shock of incredulity on first glance at the letter: "I am sending you..." Clifford Ashley's 'Book of Knots'". However, on closer reading I noted the punctuation and so was not disappointed when the packet arrived. Quite the contrary; I was greatly pleased with it. My own copy of Ashley is much worn and battered. I bought it in the spring of 1944 in Miami where I went for a refresher training course at Submarine Chaser Training Center. It bears a notice: "This book is standard length, complete and unabridged. Manufactured under wartime conditions in conformity with all government regulations concerning the use of paper and other materials." The book has worn well under hard usage from Southampton to Alaska and the far western Pacific, and subsequently all across the United States. At one time I had to make some hard decisions on what I could carry with me, and I sacrificed Graumont & Hensel in favor of Ashley. I told a bunch of raw recruits that no one would ever make Seaman First Class on my ship until his knot-tying repertoire included the turk's head and the monkey fist (I share your fascination with the turk's head and look forward to your book). There were heated protests, but we ended up with some mighty fancy ropework in the ship.

I will be 72 this month. I retired from a civil service position several years ago but found it impossible to do nothing. My wife and I started a small press and have published a number of chapbooks. Aside from knots, my special interest is in walking-sticks. I publish a quarterly bulletin which is distributed from West Germany to Tasmania and still spreading. By coincidence, the last number contained a small Knot item. You might be interested in it; I am enclosing a copy. It is distributed without charge to interested persons. If you like, I will be pleased to add your name to the mailing list.

I am enjoying the Guild publications and am looking forward to others.

Sincerely,



Cecil Curt
4051 East Olive Road, #231
Pensacola, Florida 32514, USA
2 October 1988

'K.M.' #20, pages 20 & 22 lists yet more sources of natural fibres for ropemaking - another yarn for the cable of knotlore.

The staff which Junius Brutus brought as a gift to Apollo was made of Cornel wood. Cornel is defined as any of various shrubs, trees, or plants of the genus *cornus* which includes the dogwoods and the Cornel cherry. It is interesting to note that the Gordian knot, of which legend said that he who could undo it would be the next ruler of Asia, was tied in a rope made of cornel bark. This knot secured the yoke to the chariot pole of Gordian. Alexander reputedly undid it by slashing it with his sword. But Aristobolus puts it that he took out the pole pin, a dowel driven right through the pole, holding the knot together and so removed the yoke from the pole.
(Hamlet's Mill)

COMMANDOES OR CONFIDENT KIDS?

Asks Tony Fisher.

The scene happens from time to time - a group of primary school pupils at a camp site where there are a range of 'confidence course' structures - things like flying foxes, burma bridges, single rope spans, swings over creeks, the moving log.

Time is getting short, the group is due back for lunch, one child who shows some hesitation in approaching the burma bridge <a rope bridge with one foot rope and two hand ropes>. The teacher urges the pupils to hurry. Half way over and the child freezes. Other pupils laugh or impatiently tell the pupil on the bridge to hurry up. Fear. Worry. Terror.

For that particular pupil, that may be the last time such a challenge will be attempted. Far from being a confidence builder the activity has had the opposite effect.

Challenges, to be effective, must be developed in a caring, sharing situation. At the end of the exercise ALL those involved should have been able to support other participants and in turn have been supported by them.

Unlike agencies outside the Education Service, such as youth and sporting groups, or the service, police or mountaineering organisations, schools take to the outdoor environment children from a wide background of experience, a range of fitness and competence. Many of the pupils have had little experience in working at height or in a potentially hazardous situation.

Few teachers are trained as specialist instructors - as an example see how many of the following questions you can answer yes to:

1.....Do you know why you are involving your pupils in such activities?

2.....Do you realise that a pupil's fears may be a survival defence mechanism?

3.....Can you demonstrate the various skills a pupil needs to know to do the activities well?

4.....Can you tell if a facility is safe?

5.....Would you be able to act quickly and effectively if a pupil got into difficulty?

6.....Do you know, of or have you studied, some basic references associated with this field?

7.....Do you know of someone with expertise in this aspect of 'education outside the classroom' whom you could (or have) consulted?

I have spent some time as a Rigger and I am also a qualified scaffolder. I have spent much of my industrial life working at heights and have been trained by some of the best in the field. Before my first major climb up a crane the boss told me that if at any time whilst on the climb I felt confident and secure, hold on tight and shout for help.

The point was that only an idiot working at heights would be unconscious of his position, and would thus be a potential danger to others in the gang. Few professional riggers and scaffolders are seriously hurt through falls from heights. Most have confidence that they can do the jobs that they are sent up to do. NONE OF THEM ARE UNAWARE OF THEIR POSITION - AT ANY TIME. They are ALWAYS supportive of each other and will always respect the others desire to rest or work slower. If one gets into difficulty, the whole gang gets close to that person and gives whatever support is safely possible.

Primary teachers bring to their professional work a similar caring attitude towards the pupils in their class. On 'Challenge' apparatus similar caring and sharing attitudes should be nurtured and demanded.

Thus the first major point I would like to make is

LEAVE THE TRAINING OF COMMANDOES TO OTHERS - CONCENTRATE ON DEVELOPING CONFIDENT KIDS.

More of Tony Fisher's approach to safety in outdoor activities will appear in future issues.

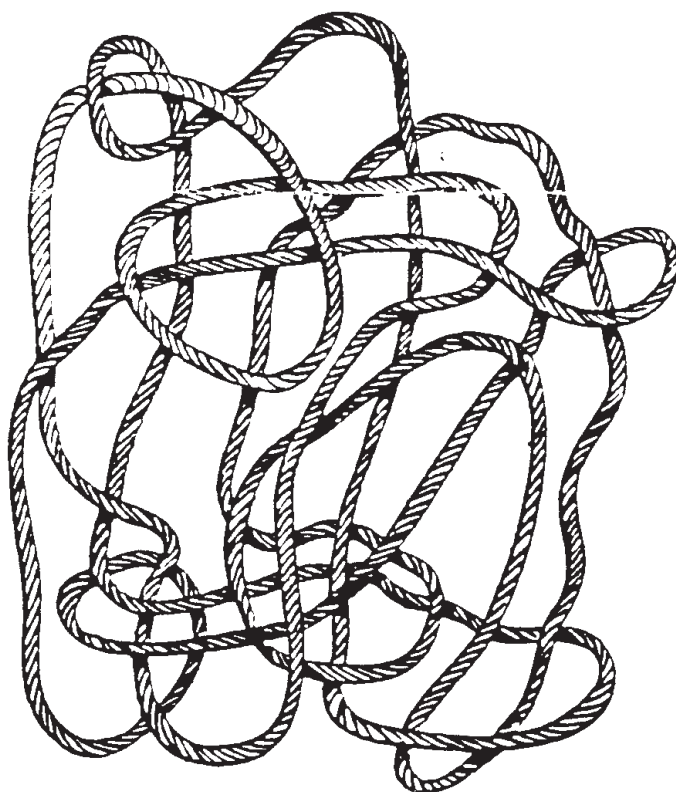
PUZZLE

How many loops are there?

How many are free?

How many are interlocked?

From: B. Ed. Times, Vol 1

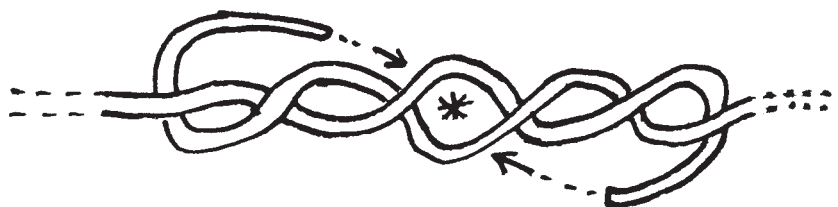


DAN LEHMAN

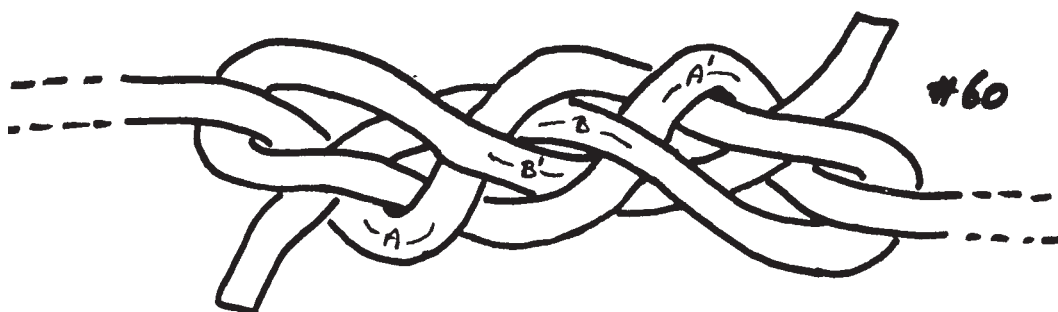
KNOT # 60

18 Nov '84 - Below is my *magnum opus*, or so I'll think until test results favour another of my knots. I'd sought to develop bends that bent the "lead" gradually before it made a U-turn to re-enter the knot in another direction. I'd developed essentially a 4 strand sennit bend, but upon "Jump testing" it, I found that these gradual bends straightened under stress. After sitting dejected for a while, I fiddled around and voilà! I came up with the (beautiful, at least) bend below. My jump-test could not straighten the gradual bends produced in this knot.

Tying it is done by first twisting two opposing ends of rope to produce this:



Then one tucks each end into the gap starred * from above, as oriented here and continues easily enough given the completed diagram.



Depending which side these ends enter re each other one may tie a very similar bend that has similarly impressive qualities of apparent strength and ease of untying.



After getting the bend tied some further pulling on ends/leads is necessary to draw up the knot to the desired degree of leads curvature - some straightening must be anticipated. One must ensure that the bend is drawn up such that the curvature in the opposite leads (at points A & A') is equal.

ROPEWORK FOR CLIMBERS

Brian LAMB of Holton Le Clay, South Humberside, has sent a list of technical books and articles published in *Climbing in Britain* - J E Q Barford, Penguin 1946,

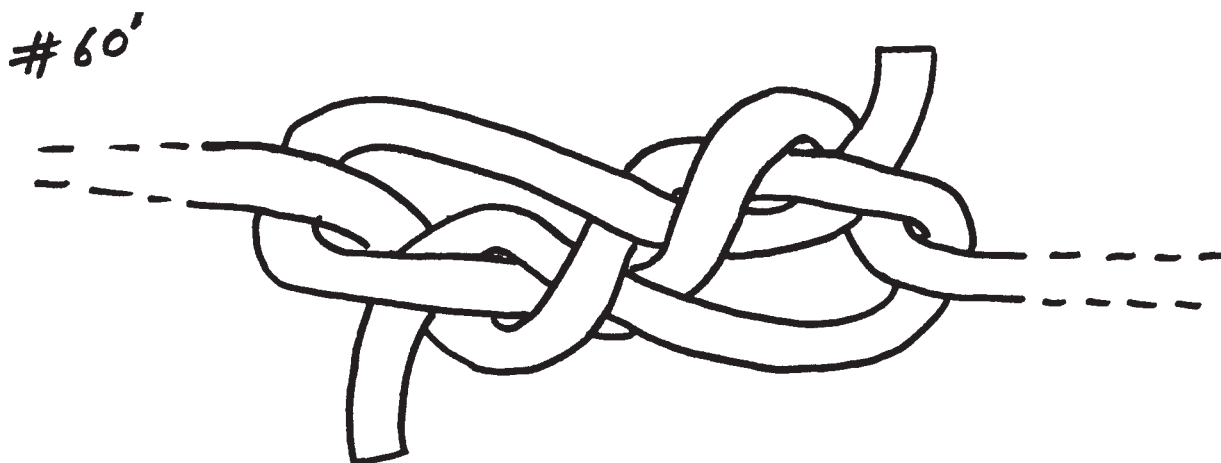
FRCCJ	Vol 10	Rope Management.	A T Hargreaves
MJ	Vol 4	The Prusik Knot	M Debelokova
RCJ	Vol 8	Use The Rope	A S Pigott
CCJ(NS)	Vol 4	The Strength of Ropes	A L Bird
CCJ(NS)	Vol 6	On The Requisite Strength of a Climbing Rope	B L Goodsell
SMCJ	Vol 20	Roping Down	E A M Wedderburn
AJ	Vol 43	Report on Rope	
AJ	Vol 44	Report on Rope	

CODE:

FRCCJ	Fell and Rock Climbing Club Journal
MJ	Mountaineering Journal
RCJ	Rucksack Club Journal
SMCJ	Scottish Mountaineering Club Journal
CCJ	Climbers Club Journal
AJ	Alpine Journal

KNOT #60 "

#60' is the bend obtained by putting - as oriented in the illustration - end B below end B'. ie swap places with the ends as they begin their exit. # 60' is even easier to untie; it is possibly stronger, too. It is LESS secure when slack. When I put this bend to a severe Jump test: it passed admirably!



Dan - In your notes you write of a further variant #60', I can't find it, Tell us - is it a refinement of these two knots or merely an inferior version?

More from R. Danford (Dan) LEHMAN in future issues of "K.M."

EDITORIAL OF WOE

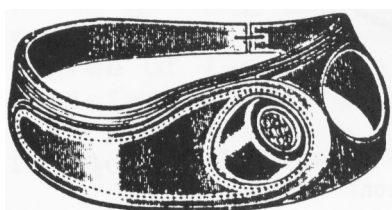
Frank HARRIS, our secretary and membership secretary, tells me that we are now 516 strong, worldwide. Passing the half thousand is a remarkable achievement, given our wholly voluntary management team. Simply sending out this magazine Frank will have handled the paper you now hold...lets see...collecting from the printer...stuffing in the envelope...labelling...sealing...checking the postage for your area...fixing the postage stamps...carrying it to the post office...all in all quite a few times - and four times a year. He does this, no - we ALL do it - for the sake of the guild, knotting being somehow in our blood.

Yet there is a rub. In January and April we send out KNOTTING MATTERS largely on trust. Why so? About a quarter of all our annual subscriptions are paid within the first five days of January - by banker's order - 20 knotters had sent in their 1989 cheques way back in '88 and one soul, planning ahead, paid '89 and '90 in one go to save the hassle. In the three months up to the AGM the vast majority of the remaining subs come in. With the official work done we can all go off and tie knots for the summer (or winter, depending on where you live).

But not Frank Harris. Apart from sending out 'K.M.' he has routine IGKT correspondence - which can be a pleasure as it establishes and freshens friendships. NOT so some of his other letters. The reminders-the second reminders about overdue subscriptions. It's not just having to send out abrupt and offensive reminders that is irritating; I prefer to play Mr Nice rather than Mr Nasty and have yet to meet an IGKT member who would do otherwise. The galling part is that the rest of us have to foot the bills and keep the guild in funds while waiting. We ought also show conscience for Frank's wasted effort and time...he'd like to tie knots too!

So, ladies and gentlemen, a final reminder that our subscriptions fall due for renewal on the FIRST of JANUARY. If you don't pay already by banker's order, why not think about it? Alternatively you could send Frank a POSTDATED cheque NOW, to be banked in the new year.

Now I can go and tie some knots.



No. 3

One-piece half-lined riveted leather seaming palm.

