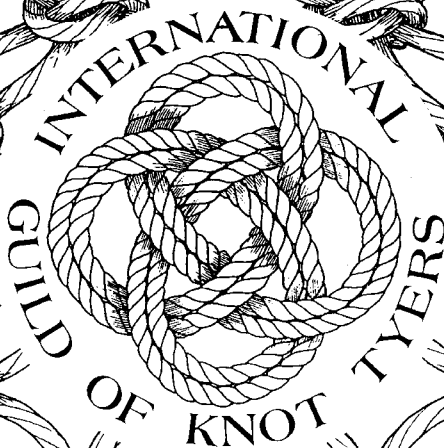


ISSUE 59 SPRING - MARCH 1998

ISSN 0959-2881

# Knotting Matters

Newsletter of the

The logo is a circular emblem. In the center is a detailed illustration of a reef knot (square knot). The words "INTERNATIONAL" and "TYERS" are written in an arc along the top and right sides of the circle, respectively. The words "GUILD OF KNOT" are written in an arc along the bottom and left sides of the circle, respectively.

INTERNATIONAL  
GUILD OF KNOT  
TYERS

# **Guild Supplies**

## **Price List 1998**

<b>Item</b>	<b>Price</b>
<b>Knot Charts</b>	
Full set of 100 charts	£10.00
Individual charts	£0.20
<b>Rubber Stamp</b>	
IGKT - Member, with logo (excludes stamp pad)	£4.00
<b>Guild Tye</b>	
Long, dark blue polyester, with knot motif	£8.95
<b>Badges - all with Guild Logo</b>	
Blazer Badge	£1.00
Enamel brooch	£1.80
Windscreen Sticker	£1.00
<b>Certificate of Membership</b>	£2.50
parchment-like membership scroll signed by the President and Hon Sec for mounting and hanging	

Cheques payable to IGKT, or simply send your credit card details  
**PS** Don't forget to allow for Postage

---

**Supplies Secretary: - Sylvia Harding**  
**16 Egles Grove, Uckfield, TN22 2BY - 01825 760425**

# KNOTTING MATTERS

THE QUARTERLY NEWSLETTER OF  
THE INTERNATIONAL GUILD OF KNOT TYERS  
ISSUE NO 59 SPRING - MARCH 1998

**PRESIDENT Robert Chisnall**

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**Dr Vaughan Jones FRS and Mr. Frank Harris**

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**Percy Blandford - Geoffrey Budworth - Eric Franklin - Jan Vos**

**Stuart Grainger - Glad Findley - Des Pawson**

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**KM62 22 NOV 1998**

**KM63 07 MARCH 1999**

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**THE IGKT IS A UK REGISTERED CHARITY NO 802153**





# KNOTTING MATTERS

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## Notes From The Secretary's Blotter

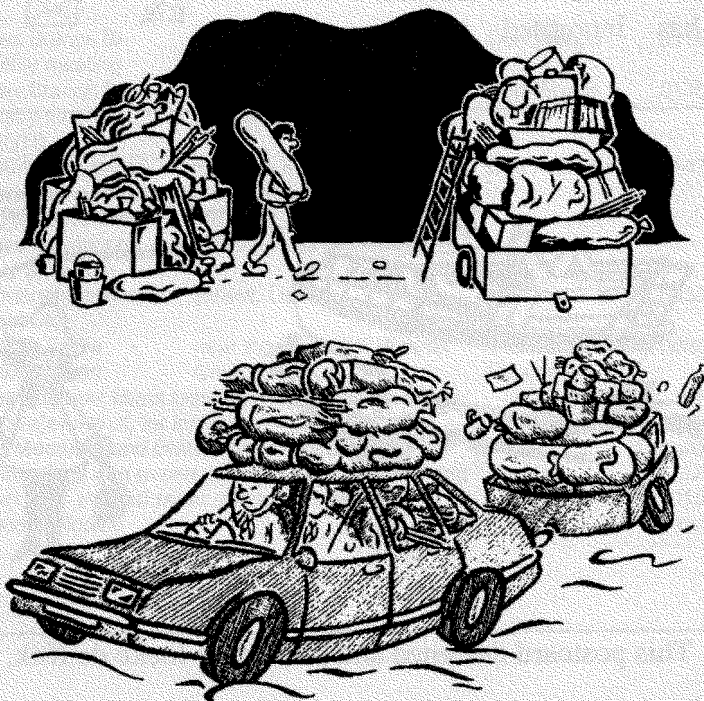
Spring is with us once again, and as one gets older, time passes that much more quickly, and as a result I was unable to write this before going on holiday, hence I am typing away and enjoying splendid views of the Dordogne region of France. In view of this I must try to be brief.

On reading the last KM I saw a photograph of Frank Harris addressing the membership at

the Autumn meeting in Liverpool. The significance of this address was that he had just been appointed a Vice President of the IGKT, in recognition of the great contribution he has made to the Guild since its inception. No doubt we shall hear a lot more from Frank in the future.

In retrospect, the Council did not advertise the new membership rates very well, and many members paid at the old rates. My apologies for this, and I think that everyone is now

CAMP06

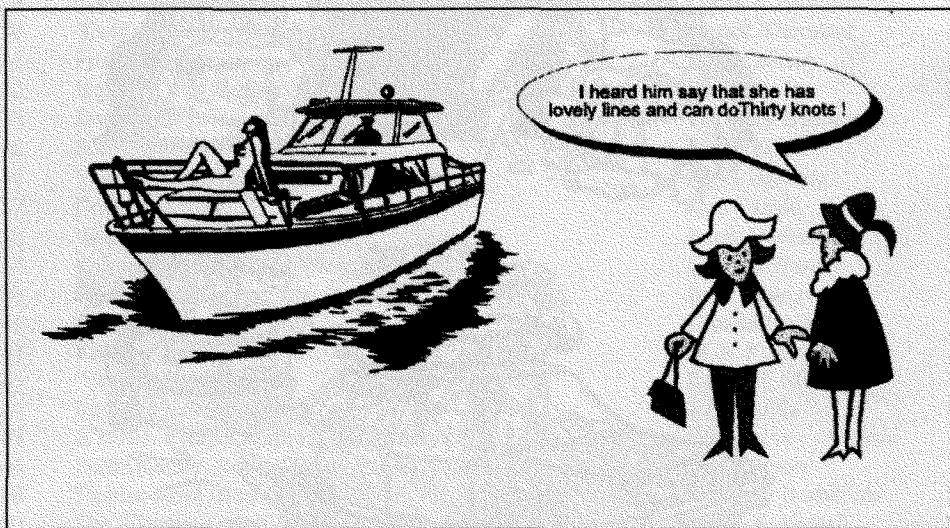


aware of the new rates. For those of you who issue Application forms to potential new members, please ensure that you are issuing forms with the latest figures quoted. I have received a number of applications with the wrong subscription attached, and it is very difficult to ask for more money when sending out a letter of welcome. If your forms are out of date please ask me for some new ones, as I have a very large stock available.

Since Sylvia and I took on our respective roles, the membership has increased approxi-

mately three fold, and so has the work load. In order not to overburden ourselves, and in order to keep the routine administration on course, it will be necessary for Sylvia to shed her Supplies Secretary's duties to give her more time to be secretary to the Secretary. Hopefully a volunteer will come forward at the AGM as this will not only relieve our work load, but also several of our cupboards.

I hope to see you all at the AGM in Portsmouth, best wishes.



This postcard designed and printed by Ineke de Kok, Holland

**INTERNATIONAL GUILD OF KNOT TYERS**  
**Calendar of events - 1997 (as at March 1998)**

DATE	EVENT	LOCATION	CONTACT	TELEPHONE
8 - 10 May 1998	16th IGKT AGM	Portsmouth Naval Heritage Centre	Des Pawson	01476 690 090
26 May - 27(?) June	Exhibition on Hemp	The Gallery, Essex University Wivenhoe, Nr Colchester, Essex	Des Pawson	01476 690 090
28-31 May	Wooden Boat Show	Greenwich, London	Des Pawson	01476 690 090
13/14 June	Classic Boat Festival	Beaulieu, Hampshire	Des Pawson	01476 690 090
26 -27 June	Pacific Americas Branch AGM & Knotting Show & Demo- Guest speaker Brion Toss		Joe Schmidbauer (or Des)	
12 July	Essex Branch Bi-monthly meeting	Motorboat Museum, Pitsea, Essex	Don Woods	01708 229178
28-31 Aug	Portsmouth Festival of the Sea	Portsmouth, Hampshire	Des Pawson	01476 690 090
12/13 Sept	Hull Shanty Festival		Des Pawson	01476 690 090
13 Sept	Essex Branch Bi-monthly meeting	Motorboat Museum, Pitsea, Essex	Don Woods	01708 229178
15 Nov	Essex Branch Bi-monthly meeting	Motorboat Museum, Pitsea, Essex	Don Woods	01708 229178

**1999**

10 Jan	Essex Branch Bi-monthly meeting	Motorboat Museum, Pitsea, Essex	Don Woods	01708 229178
14 March	Essex Branch Bi-monthly meeting	Motorboat Museum, Pitsea, Essex	Don Woods	01708 229178

**CONTINUAL EVENTS**

Exhibition by David Davenport	Swedish Maritime Museum, Stockholm	Des Pawson	01476 690 090
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**Events in Portugal (telephone for confirmation)**

All year (except Mondays & holidays)	Museo da Marinha (Navy Museum) (permanent museum with shop)	Mosteiro dos Jeronimos, Belem, Lisbon		00351 1 3620019
Saturdays (all year)	Feira da Ladra (a Lisbon Fair)	near the Arch of S.Vicente Church, Lisbon	Joachim Escudeiro	00351 1 9141222

Don't forget to let me know about knotting events you are involved with, or are aware of, for inclusion in future Knotting Calendars. Guild Members and Branch Secretaries, please let me know about meetings and events in your area so that visiting knotters can meet like - minded souls. Advice of overseas events is also most welcome

Jeff Wyatt  
 91 Luton road  
 Dunstable, Beds  
 LU5 4LW  
 Tel: 01582 664504  
 (Ansaphone)



## FROM OUR POSTBAG

from: J A Heapy, Cheshire, UK

Fans of the BBC comedy show, 'The Last of the Summer Wine', may or may not have noticed what knot Compo ties on the cord which holds up his trousers. The Reef Knot - NO, the Japanese Bend - NO, it's the Granny Knot of course. With our beloved Compo it had to be.

**Ed: for our members not able to watch this very funny programme, Compo is a scruffy but loveable rogue, one of a group of incorrigible OAPs whose antics, passing time in their retirement, all take place in the beauty of the Yorkshire Dales.**



from Willeke van der Ham,  
Holland

Dear fellow knotters,

I would like to add some (pre-) historical notes to the "new knots" discussion.

Yesterday, at a birthday, party I found myself discussing knotted fabrics with a lady who is a volunteer in a rebuilt prehistoric village. She has made a study of

textiles. She told me that not only the practical knots but also fancy work were common all over Europe when even the Egyptian people were no more than a wild tribe.

In those times, and in all times since then, up till now people must have liked to play with leftover pieces of string and tried to tie new knots. They have used the useful and beautiful knots and forgotten the others.

So lets agree that all knots have been tied before, (or lets agree to disagree,) and have a look at the names.

Each language has its own names for all knots and within each language every trade has its own names again, and even within one profession there are many times more names for one knot.

So most times we talk about knots across boundaries we tend to show or describe rather than just naming them. And in written and telephoned exchanges we many times refer to agreed upon publications. (How many times have you seen something like "Ashley # 2568" in KM?)

In some cases it is very useful or even necessary to name a knot. If you are in the mountains you can not yell "Tie a double bloodknot tucked anticlockwise" or something like it. But in those cases names will be developed before you know, and if you name the knot yourself you may be the reason for another double named knot, so why bother.

Some knots are really difficult and because of that, not known by a name yet. Like most interweave structures and many elaborate structures based on diamond knots and the like. I myself, am perfectly happy to describe them by their structure or the way they are made but if you insist on naming them please be sure to have it published and don't be surprised if other people do not know the name or are not willing to make a distinction between one interweave and the other or one dish of spaghetti like knot and the next.

There is a way to categorise these knots but until there is a encyclopedic book about them I do not expect people to be able to agree on names and descriptions.

You might get the idea that I do not want to see "new knots" in KM but you would be wrong. I do enjoy new invented and reinvented knots. I only would advise to be humble about claiming and naming "new" knots.

If you want to publish your "new knot" as yours you may ask one of our expert members to check it for you before publishing. Several have volunteered in KM.

I wish you many a joyful hour with your leftover piece of string and I hope to see many a reinvented knot.



from Robert CHISNALL,  
Ontario

Just a quick note for several reasons ...

First, I've been very impressed with the Newsletter over the past while. The content and layout have been great. I particularly enjoy the photographs of members at various functions. And I like articles about new knots and anything to do with fancy knot theory.

Second, I just wanted to point out that my name is spelled Chisnall, not Chisnell. Perhaps the Executive Members could be made aware of this in case any misspellings appear on other

Guild literature. Keep up the good work.

**Ed: thanks Robert for your encouragement, point noted about your name.**



From Stuart Grainger, Oxford, England

I enclose a photo of self with the Crown, which is to be exhibited in Portsmouth Historic Dockyard, probably in the 'Victory' arena. It is being collected tomorrow morning by a Transit van, into which it will *just fit*. It measures 5' across and 4' high, the rest of the information is given on the next page, the following description will be displayed with the Crown.

I have offered to give this exhibit to the Guild, if it is wanted. If not, I shall offer it to the Flagship Trust, who run the Historic Dockyard project.



If they don't want it, it will have to go in the skip! Perhaps members will be able to offer suggestions during the AGM.

### THE CROWN

A large pastiche of St Edward's Crown made singlehanded in sisal ropes, using traditional sailor's knots and knotting techniques, by Stuart Grainger, Master Mariner and Past President of the International Guild of Knot Tyers. It is exhibited here through the good offices of the Historic Dockyard administration, to mark the Annual General Meeting of the International Guild being held in the Dockyard in May 1998 and also the Festival of the Sea, to be celebrated in Portsmouth in August this year.

Our Queen has three crowns, St Edward's Crown being the one used at coronation ceremonies. It was made for the coronation of King Charles II in 1661, to the pattern of the crown of King Edward the Confessor, which had been destroyed by the Commonwealth. This Crown is also used to surmount the badges of the Royal Navy and Royal Marines, so its place here is entirely appropriate.



From James Rader, Vermont,  
USA

Fred Veith of Laingsburg, Michigan (in KM57, pp. 53-54) expresses interest in "stories on how to tie knots" after the model of the bowline-rabbit story. I likewise enjoy mnemonics as well as knotting, and I have a how-to-tie-knot offering of my own authorship

(1) My introduction to IGKT came a week or so before the

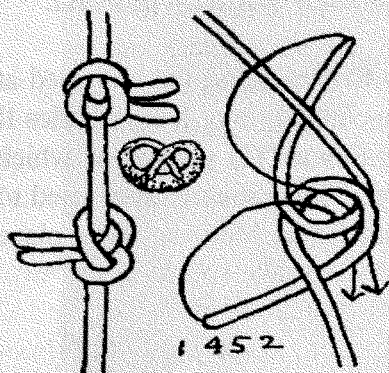
North American gathering in New Bedford, Massachusetts, last August. I decided, on impulse, to attend that gathering, where much attention was devoted to Clifford Ashley, the proposal for a U.S. postage stamp to commemorate Ashley's work, and the excellent knot named for him, Ashley's Bend (ABOK#1452). In the course of the three-day confer-

ence, I developed and refined the following bit of doggerel:

**ASHLEY'S BEND AS TIED  
BY ASHLEY:  
A MNEMONIC**

Two snakes rise up and do-si-do  
Each goes under his log.  
Then down the hole.

-- 1997 James E. Rader



Now, some annotations: snake free end. rise up and do-si-do: Form two interlocking bights so that each free end comes up as it passes through the other bight. Then back off the bights to form a "hole" between them. his log = the standing end that corresponds to a particular free end ("snake"). (An alternative, after the Editor's Sheet Bend mnemonic in KM57, would be "under his belly".) Credit for inspiration and generous assis-

tance goes to Dr. Rob Wolfe of Chicago.)



from Geoffrey Budworth, Kent UK

Further to *Monk's Belt* by Jim Doyle (KM58), I gave a talk on knots sometime around 1980 to a group in Surrey, England, that contained a trio of nuns. Afterwards, as we chatted I asked the meaning of their knotted waist cords.

"Poverty, chastity, obedience," explained the eldest, adding, "But it's different for monks. It's poverty, obedience and ... oh, what is it now? I forget. Anyway, for the men, chastity's out!"

The word she couldn't bring to mind was, I suppose, celibacy (and there is, I understand, a subtle difference, strictly speaking you can be celibate without being chaste).



**LETTERS ABOUT THE  
FUTURE OF KM**

from Joe Schmidbauer, California

You mentioned in your last editorial that you would like

some opinions about what direction Knotting Matters should go. I have been a member for a few years now and I've always liked the issues best which had a good balance of both articles and letters. The longer articles feed my interest in knotting, even if I don't always understand them! Knotting Matters is really the only forum for these articles to be published. The letters help keep me in touch with whatever is going on with the other members and the things they are up to.



**The International Guild of Knot Tyers  
Pacific Americas Branch**

**Second Annual General Meeting**

**Friday, June 26th 1998**

**Knotting Show and Demonstration**

**Saturday, June 27th 1998**

**Los Angeles Maritime Museum  
Pier 84, Foor of 6th Street  
San Pedro, California**

**Guest Speaker:**

**Brion Toss - "From Spectra to Spun  
Yarn: How Knots Keep Pace with  
Technology"**

**For Information Contact:**

**Joe Schmidbauer (909) 737 4948**

**XKKN18B@prodigy.com**

**Web Site:**

**<http://home.millenia.com/~igktfab>**

from Tony Doran, Woking,  
England

Responding to your comment in KM58, I fear it would be a minefield for you to have to edit, abstract or prioritise the branch newsletters.

Perhaps a solution would be to invite newsletters to be submitted in time for the AGM and half year meeting to publish a list of newsletters received in KM. The newsletters could be displayed at the meetings for all to read. This might encourage some imaginative display layouts!

Don't make copies of newsletters available at meetings. If members want personal copies of any of the newsletters they should send you an A5 SAE, which would keep your copying and distribution costs down. This would also keep the playing field level for people who can't attend meetings.

With regard to other contributions, if you are getting a surfeit, you could consider setting limits for the different classes of contribution, say one column for member profiles or contributions to 'threads', one page for discussion openers, two



pages (including pictures) for knot descriptions. Anything larger than this should be by exception, perhaps spread over two issues. This should make people think more before rambling on.



from Charles Warner, Australia

In Knotting Matters #58 you ask for comments on the future of IGKT publications. I have been in some correspondence with Des Pawson about the possibility of a more or less serious journal of knotting.

Knotting Matters has a subtitle of Newsletter of the International Guild of Knot Tyers. Obviously there is a necessity for the means of distributing news of events and people concerned with the Guild and KM has fulfilled this function with some measure of success for many years.

Right from the start, the Guild has also published other material in KM. There have been many short notes on knots and braids, both old and new, and such things as book reviews. And there have been a number of more serious articles, usually longer, often 'heavy', on

some aspect of knotting, aimed at those with a more professional, expert or academic interest.

Thus we have a journalistic news and views newsletter of interest to all members, but especially with those involved in the organisation: this needs editing like any other news periodical, but nothing more. Then there is a bits and pieces magazine, with much fairly light-hearted technical material, usually short requests for information, of interest to all practical members, specially the less experienced or academic; this needs editing to arouse interest, like any magazine. Finally, there is a journal of more serious technical studies aimed at the more specialised people, professional in one sense or another, or the more academic types; this needs editing of a high professional standard to attract high quality work. Up till now, KM has attempted to deal with all these types of material in the same way.

A case could be made for three separate publications for these three types of material. You will note that the International

String Figure Association, an organisation somewhat similar to the Guild, has a half yearly newsletter, a quarterly magazine and an annual journal.

The kind of material that does least well in the 'one magazine fits all' approach is the more serious technical stuff. To my mind, this sort of thing needs a quite different style of writing, a quite different approach from the editor, and a quite different format of publication from either a newsletter or a magazine. While the prestigious generalist scientific magazines: *Nature (UK)* and *Science (USA)* deal with all three sorts of material in each issue, they use different formats and have different editors for the different inputs. A more amateur, volunteer organisation like the Guild would probably do best to have different publications. If we start with minimal changes, Knotting Matters would remain as a newsletter; a new journal, but whatever name, would cater for the more serious stuff; and the magazine material would be divided between the two. To show the sort of thing I mean, I

divide the material in KM58 as follows:      **Newsletter:**

Page	
3	Editors Bytes and Pieces
4-5	Notes from the Secretary's Blotter
6	Advertisement of AGM
7	Members Profile
7-8	North-West Branch Report
10-12	Dan Cashin
14	Reg White
27	Robert Wolfe on the New Bedford meeting (I very much hope there will be a much more detailed report of the proceedings of this important meeting with its varied international attendance). Some of Robert's later comments on his ABC system might be better in the Magazine section.
31-36	Report on the IGKT Meeting
45-46	Member's profile
53-59	Mariann Palmborg's article.

### **Journal:**

Km58 happens to have no material really ideal for the Journal, but the following would be best there:

Page:

- 40-44 Robert Wolfe introducing some www pages.
- 47-51 Louie Bartos on the Ditty Bag, I really can't see that this has much relevance to knotting except that making ditty bags was a spare time activity for some traditional mariners, as was some aspects of knotting.

### **Magazine: - closest to Journal**

Page:

- 12-13 Roger Miles on handling claims for a 'new' knot.
- 15-16 Frank Cook on his computer program on knotting.
- 17-18 Review of above by Stuart Grainger.
- 37-40 Frank Brown on drawing knots by computer.

### **Magazine: closest to Newsletter**

Knot lore

Page

- 9 Jim Doyle on monk's knots.
- 13 Owen Nuttall on claimed 'new' knot.
- 14 Ettrick Thomson on the same.
- 19-20 John Halifax on flat knots and chain.
- 22 Richard Hopkins on a necklace.
- 23-26 James Doyle on a bell rope and two 'new' knots.
- 28-29 Robert Wolfe on Pyramid Loop.
- Beginners' Corner:
- 8-9 Percy Blandfords responds to a query from Ian Crabbe in KM56. (referring to an article in KM54), how rapid is our correspondence?
- 12 Scanlon discovers the Thief Knot.
- 15 Sanblom asks about what Ashley calls left and right handed sheet-bends, and Rob Chisnall direct and oblique.



Miscellaneous:

- 21 Dave Walker on rope suppliers.
- 21-22 Paul Evans on Board of Trade exams and on knots actually used on board ship.
- 46-48 Book review
- 52 Knot puzzle
- 59-60 'Accident Report?'
- 60 Ashley's advice.

Incidentally, would it be practicable and good idea to volunteer a few of our more experienced members to make a first response to what might be called beginners' queries (see Beginners' Corner above) in the same issue of KM as the original letter? This would save, say the six months delay in Percy Blandford responding to Ian Crabbe and let Scanlon know that the Thief Knot is well known.

You will note that I am calling the new thing a 'journal', not 'KM Plus' which is a good enough name in jocular colloquial use, but as a standard title presents the wrong image for a serious journal.

Maybe this will give you some impressions of my ideas on this topic. Obviously, my ideas are

not set in concrete, and in any case would have to be modified to accommodate those of others, and also to fit in with the financial and other practicalities besetting the Guild. But I definitely think it would be very worthwhile for the Guild to do something!

**Ed:** Mr Warner has been in correspondence for some time with Des Pawson and Pieter van de Griend regarding this matter and their dissatisfaction at the present format of Knotting Matters. They would very much like to see two or three publications on a regular basis, as Mr Warner states, one in newsletter format, one in journal for serious, scientific stuff and perhaps yet another. At the moment you get all of this in Knotting Matters, admittedly some articles are over 2 or 3 editions, (usually proposed by the author). Would we really attract more serious or a better class of contributor than we already do? It seems to us that the example Mr Warner gives in this article is really down to a preference over editorship, as he says we are only

amateurs. So its over to you, what do you think and want? We shall be sending all of Mr Warner's proposals to the committee for consideration, of cost etc. Also new editors would be required for the extra periodicals, so let's have some names of volunteers for verifying and editing these new journals. At the end of the day, if the committee cannot fund, or the staff cannot be found, the whole thing is a non starter. So please let us have any comments. Mr Warner says that he would not mind being involved, but that maybe he lives too far away, not so Mr Warner, material could be sent to you just as easily as to us, you could prepare the journal and send to the printers, and if Nigel agrees, distribution could be as for Knotting Matters, so distance should be no problem.



From: Owen K Nuttall, Huddersfield, UK.

Well done with the success of KM though now you seem to be victims of your own good work.

With your attributes you can now fill KM to its potential of sixty pages. Now America is getting more actively involved it will soon be impossible to continue in the present format, as you already acknowledge in your Bytes and Pieces. Perhaps as you already mentioned, a separate supplement with news from the different branches and clubs from around the world may be the answer. Please keep the present format of matters pertaining to knots and short letters in response to knotting questions and book reviews, but limited to sixty pages and four issues a year is restrictive.



An e-mail from Terry Ridings, British Columbia, Canada

May I applaud Ken Yalden on his interesting letter explaining the difference between a Bell Pull and a Bell Rope (KM57). In turn I would like to take to task Ken and the many other knot tyers who use shackles on Bell Ropes.

Traditionally, it is wrong and aesthetically the shackle moves the bell rope so far below the

bell all sense of visual balance is lost.

Let's start with tradition, the eye in the end of a bell clapper is relatively new, the change probably came about for the same reason people buy 'mooring lines' rather than a length of rope and finish the ends themselves ... a lost skill. Older ship's bells have an inverted cone on the clapper, I believe this was called a 'thimble'. If you still are not convinced let us turn to Ashley, #3754, 'The becket is seized to the flight of the bell clapper'.

The aesthetics - I note Ken's comment about dirty hands, people on ships have always had, dirty/tar covered hands even before shackles. His other comment is that a ship's bell is struck not rung, a bell rope seized to the clapper gives good control. As someone who has a strong sense of design I have always been intrigued by the fact that all the bell ropes Ashley shows have beackets that are either sinnets or uses ringbolt hitching (cockscombing), the resultant becket will be quite thick and when seized to a clapper has the effect of offsetting

the bell rope, this is particularly noticeable on small bells. I offer an alternative, when making bell ropes I use a cord (cotton) that is approximately .08" (2.00mm) diameter, three cords are then cable layed, these are used to produce two beackets which are seized side by side; the ends of the beackets are the full length of the bell rope and are used as a structural part of the core; I do not subscribe to the convention of using a length of rope as a core but prefer to use rope yarns and mouse it, more interesting shapes can be produced this way. When the bell rope is completed the beackets can be placed one on either side of the clapper, be it thimble or ring, and seized in place.

I would be interested in hearing from anyone who has knowledge on the bell ropes attached to ship's bells which were hung in belfries, 18/19th century warships and other large vessels had quite an elaborate mounting system which left little room for the bell rope as we know it.





from Graham MacLachlan, France.

I have a couple of stories on how to tie knots for Fred Veith of Michigan, he who threatened not to re-new his subscription to KM if he didn't get satisfaction. The stories are both French with appropriate translation into English and are told as if to children, so the formal 'vous' form is not used.

Story number one concerns the bowline and is essentially the same as the English version with different, one might say risqué, characters.

"Comment faire un noed de chaise: tu fais un puits, le serpent sort du puits, il fait le tour de l'arbre et puis il rentre dans le puits."

(How to make a bowline: you make a well, the snake comes out of the well, he goes round the tree and he goes back down the well.)

Story number two was told to me by a student of rock climbing and tells of the figure of eight knot. The tale is a little more adolescent in its demeanour and more adult listeners might appreciate 'bank man-

ager' or 'traffic warden' replacing 'teacher'.

"Comment faire un noeud de huit: tu fais la tête du prof, tu fais le tour de son cou (bien serré) et puis tu lui donne en plein dans le gueule."

(How to make a figure of eight knot: you make the teacher's head, you take a turn around his neck (tightly) and then you smack him in the gob.)

Mostly everyone should be able to produce the right actions for these stories, though for the 'smack the gob' (mouth) you have to make sure the bitter end goes through the loop from front to back.



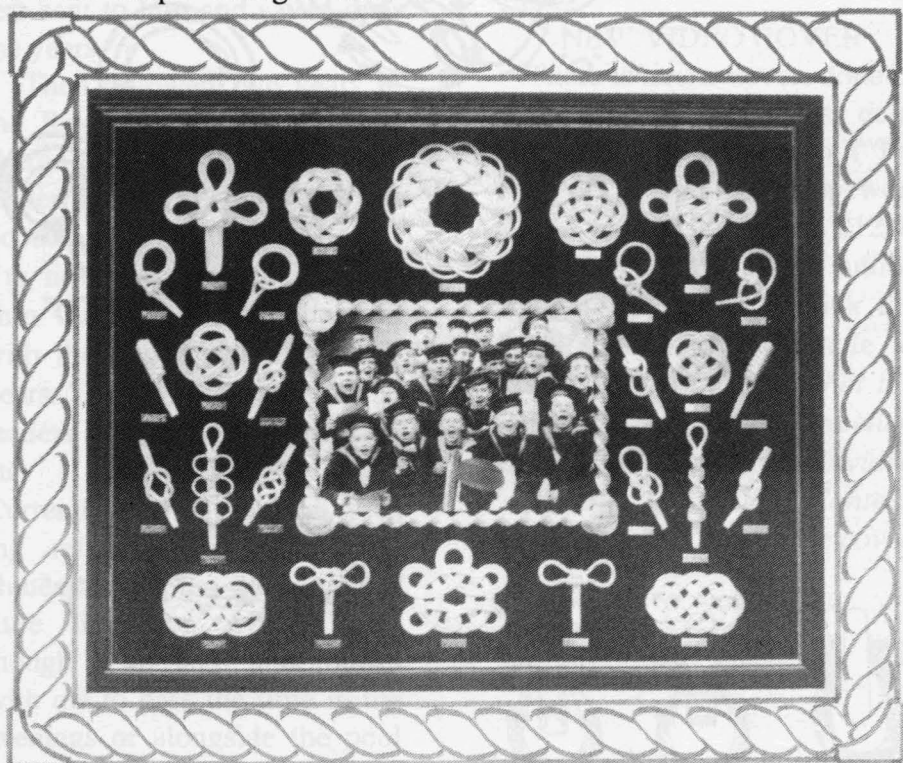
from Brian Jarrett, Kent

Some members may be interested in the method I use to produce Ashley 2347 Medallion Plait, a particularly attractive plait, used in knot displays etc. As I understand it, Ashley intended to illustrate a very simple plait with 3 bights. In my diagrams you will see that this can be developed into an exotic multi bight plait.

Having tied the plait from my simple to use diagram to stage 'D', which is the finished item for the 3 bight; go back to stage 'A' and increase the number of bights to 5. Separate the bights, as in diagram 'E' and follow around in the normal manner; the finalised plait is at 'F'. I haven't experimented further, but it would be interesting to see what shape emerges with

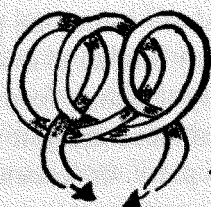
extra bights.

I hope to call the 5 bight formation the 'Cutty Sark' Medalion, since it may be possible to produce this as a metal medalion by casting from the rope original, and using it as a ship's name plate or escutcheon, for sale as a memento in the ship's shop for the 'Save our Ship' appeal.

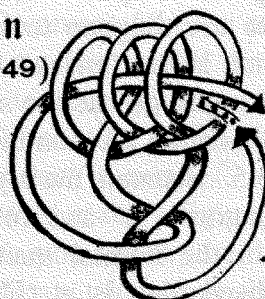


'Cutty Sark' used as part of a knot board by Brian Jarrett, around a photo of the "ARETHUSA" Boy's Choir. Courtesy Shaftsbury Homes and "ARETHUSA".

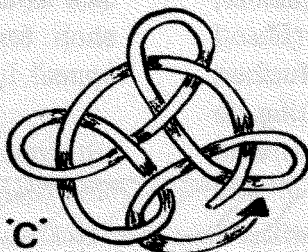
# Medallion (ASHLEY 2349)



A



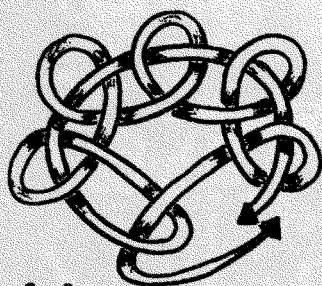
B



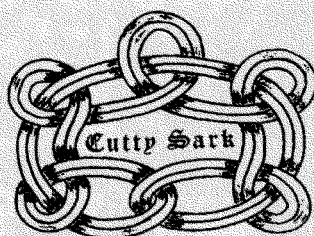
C



D



E



F



## MEMBERS PROFILE

Mick Jarman, 61 Florence Ave.  
Luton, Bedford, LU3 3BZ.

I first started tying knots when I joined TS ARETHUSA more years ago than I care to remember. Having them knocked into my head by Freddy Fuller (The Whizz) usually by the back end of a tiller. He was so popular that when he retired he opened a shop selling foreign stamps that ex-'Arries' had put on the letters sent to him and saved over the years.

Then followed five years in the Royal Navy. On my discharge I joined the Scouts as a leader, having been a Deep Sea Scout during my time in the RN I'm now in the Scout Fellowship having been connected with the Scouts for almost 40 years. Trying to teach boys and leaders knot, bends and hitches, etc.

Currently I'm employed installing refuse chutes and linen chutes around the world so get little time for AGM's etc., though I do take knot books with me to pass the time in the evenings or alongside the pool at weekends.



From: Brian Glennon, Rigger,  
<<http://www.cgedwards.com>>  
(Message passed on by Gordon Perry to Nigel Harding on the Internet and mailed it to us.  
Spot the weak link?

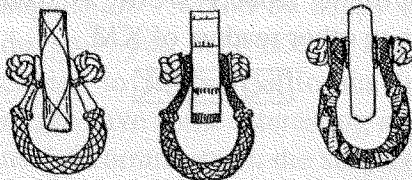
What a bravo edition of Knotting Matters! I loved all the photographs. It's good to see Guild members in action.



From: Richard Phelan, Slough, Berks.

### NEW VIDEO COVER

There is a new cover, done by a professional graphics company, to give my video ("The Art of Decorative Ropework with Knots Made Easy", £12.99 plus £2.00 p&p from the author) the finished touch. I think this will make it look a whole lot better. (*Ed: May I say that this new cover is an excellent compliment to the superb video, especially the List of Contents on the 'Inside' side of the cover.*



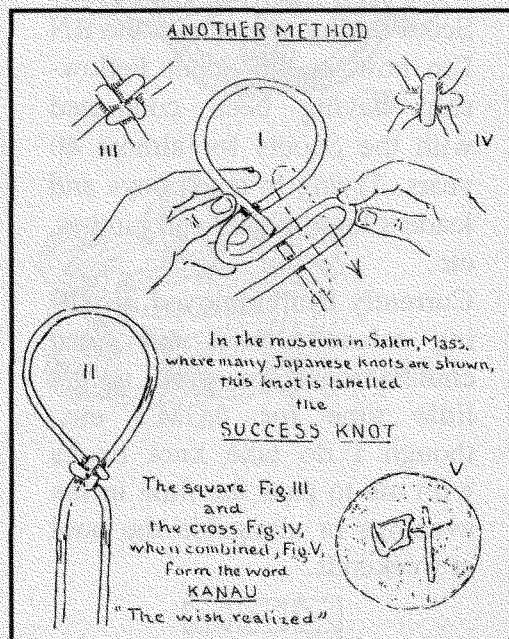
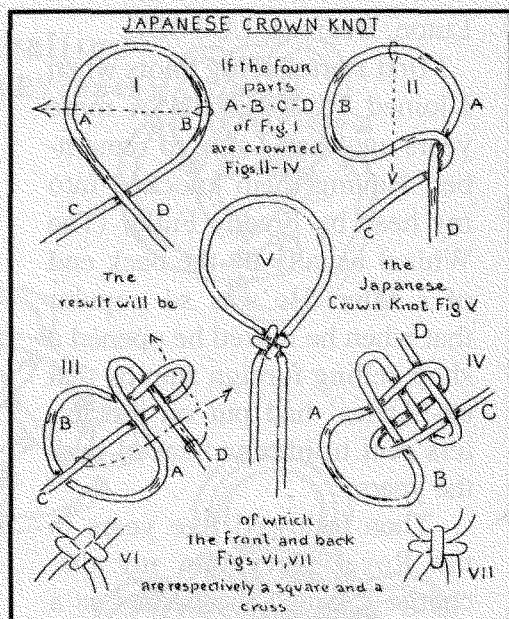
from Perceval Patrick, Kent

I specialise in the religious use and symbolism of knots. The knot described by Robert Wolfe in your last edition of KM#58, looks to me, very much like the Japanese Success Knot.

It is a Japanese Crown Knot, but because of its use and symbolism, it becomes a Success Knot. Herewith, is included a photocopy of this knot taken from George Russell Shaw, *Knots, Useful and Ornamental*. ISBN 0-7063-1076-4.

The Japanese Success Knot from G R Shaw's book is tied differently as illustrated by Robert Wolfe in KM58. The Japanese Success Knot would appear to me to be tied in a way which is more 'simple and proper', rather than *re-shaping* a Pyramid Loop looking in part like an Ashley's Bend and a Perfection Loop (!).

I hope this knot will be of interest to Robert Wolfe as well as to other readers of KM.



From: Terry Ridings, Canada  
<tridings@saltspring.com>

My issue of KM 58 arrived a few days ago - normally I dive inside and read the contents, tonight while eating supper, the edition was on the table (always handy!) and I noticed a small graphic thing I would like to share with you. I have a strong interest in graphics - a suggestion: Current edition cover reads:

## **Knotting Matters**

**Newsletter of the  
(Logo)**

Could I suggest:

## **Knotting Matters**

### **Newsletter**

**of the (much smaller font)  
(Logo)**

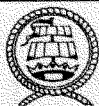
Sort of on the same subject, the cover graphics by Stuart should have a small credit on the information page (subs/ Sec/ Ed/ etc), in turn this might sell a few more copies of Stuart's books and make Sylvia happy.

Customer feedback department - should local chapter newsletters be included in

Knotting Matters. We are living in an age of easy communication, could I suggest that the answer might lie with the World Wide Web. In time, hopefully, the IGKT will have their own Web page.. but already there are a number of knot related Web pages out there who would probably be happy to publish the local chapter newsletters; in this way the information would be readily available and remove the pressure that Margaret and Lonnie have. I agree that not everyone has access to the Web but they probably know someone who does. In turn the Guild could sell photocopies to the non-technical. Do the local chapter who is wondering how to pass on the information ...I would guess that 99.99% of the newsletters are written on a computer, it would be a simple matter to mail a floppy disc to the Web page organizer. If I am able to further help with this suggestion I would be happy to do so - you will note I have copied to Joe in California, he might have some interesting and useful comments on the subject.







## **SQUARE RIGGER CLUB**

From: R.H. Illingworth, Hon. Sec. Square Rigger Club, Herts.

We are a charity formed to provide support in men, matériel and money to Britain's only square-rigged training ship, T. S. Royalist. Our newsletter (enclosed) is full of testimonials and information about the training weekends we organise. Membership is £10 and further information is available from me.

Join

### **THE SQUARE RIGGER CLUB**

Registered Charity No. 280393

#### **Sail in T.S. ROYALIST**

The 100 ton brig of the SEA CADET CORPS  
on a 1997 Adult Weekend

Fri 4 April - Tues 8 April from/to Gosport

Fri 5 Sept - Sun 7 Sept from/to Gosport

*or*

Sail as a Watch Officer with the Sea Cadets  
during Weekly Six Day Cruises &  
Cutty Sark Tall Ships' Races

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Support this Charity which  
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**T.S. ROYALIST** throughout the year  
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Write for Membership Form & Details to:

R. Hugh Illingworth, Hon. Sec.

**THE SQUARE RIGGER CLUB**

The Old Farmhouse, 55 Ash Grove

Wheathampstead, Herts. England. AL4 8DF

Tel/Fax: 01582 832980

From: Peter Cargo, Montana, USA.

Watching the PBS TV Series, "Stephen Hawkings Universe", which aired locally last October, and deals with Einsteins theories, a capsule history of physics and Hawkings' views of the creation of the universe, I was inspired to design the "Nova".

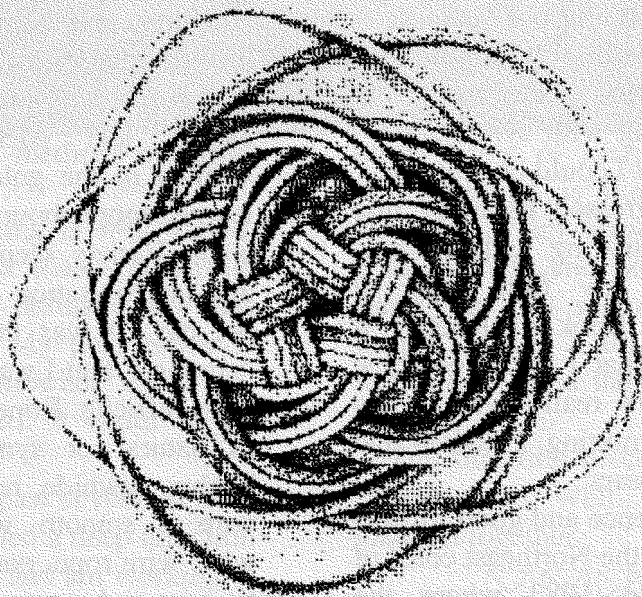
Discussion of "Big Bang" theories and statements about "string theory" merged within as M. Poirot likes to say, "the little grey cells", and my own "Knotted Epiphany" occurred with a vision of an expanding

knot pattern based on an expanding pattern of matter from the "Big Bang".

I have experimented with parallels and larger versions but have settled on the one you have seen to facilitate storage and making copies of same.

I had contemplated making a knotted portrait of Stephen Hawkings to accompany "Nova" but as yet have not hit on the appropriate combination of knot.

I had considered calling it "Big Bang" but decided "Nova" had a better visual connection.



## MEMBERS PROFILE

### MIKE STORCH

I remember as a small child picking up a piece of string and wondering if string, when it grows up, becomes rope. By extension of a child's logic, nothing then would remain the same - mice would grow into rats, worms into snakes and so on. So began my fascination with rope/knotting.

In time I was given a wooden 6 pin braiding stool - it captured my full attention. From so small a beginning can I trace my braiding. Many years passed, and sometime around 1970 I began knotting in earnest - square knotting with jute and cotton cords, occasionally experimenting with synthetics - I discovered I could be creative.

I progressed naturally into nautical knotting with the purchase of my first copy of "Ashley's Book of Knots". It was then that I found out how much there really was to the world of knotting. I studied that book for years.

Coincidence and good fortune put me on the Northeast coast of Jamaica in 1983 where the

"Topaz" rode at anchor. She was a wonderful twin masted schooner, a converted Baltic trader suffering from neglect, though at that time being restored. I presented myself at the gangplank and managed to get myself hired to do the ropework and sail repair. For six months the tropical life agreed with me, and when I left the Topaz I felt accomplished. The Topaz was better for my efforts too.

Returning to the American West in 1984 I began a more serious study of landward knots. I made the mistake of thinking of nautical knotting as the epitome of knotting, somehow all inclusive and superior. Events proved otherwise.

I worked on ranches, set up camps and packed horses, worked in the gold mines and learned more about knotting as I went. Variety seemed the rule, and improvisation often carried the day. It was the variety of "cordage" that I was finding the most difficult. Ropes and twines in natural or synthetic fiber, leather, rawhide, horsehair, and wire - smooth wire, barbed wire, wire rope, number 9 wire, tie wire and more - each requir-





ing different methods of working.

My knotting is well varied, general rather than specialized. An entirely nomadic life has made it so. My perspective is probably somewhat unconventional as well. It could be no other way .

Over the past several years I have developed a deep affection for braiding, and am working at it, almost to the exclusion of

other forms of knotting. Currently leather is the medium, although I am experimenting with rawhide and horsehair as well, but that seems into the future for me. I am, after all, self taught - and the process is slow.

Did that first piece of string ever grow up? Well...I'd say we matured together.



## BOOK REVIEW

by Geoffrey Budworth

### ON VARIOUS CRUSIFORM TURKS-HEADS

#### Volumes 1 and 2

by Harold Scott

(Self published, April 1997 and March 1998. Obtainable from the IGKT supplies secretary, or direct from the author, at the following UK prices: £2.50 for Vol 1; £3.00 for Vol 2; or £5.00 for Volumes 1 and 2, {packing and postage extra in each instance}).

All devotees of Turks Head knots will have to buy these booklets, or be left in the dark, for they shed new light upon the specialism. Inspired by Allan McDowell's 1986/7 series of articles in KM, and Pieter van de Griend's S4C publication, the author determined to master the ins-and-outs of covering T-shapes and crosses, even spoked wheels, with single or two strand Turks Heads. In the

process he learnt a lot about the methods of construction, and has generously written down his findings for us.

Visitors to Guild meetings in England will know Harold as the member who makes ornamental knotwork in spliced wire; but his displays have more recently featured neatly knotted cordage specimens produced by the methods explained in these two booklets. The reviewer has seen only the first one, a modest but detailed A5 layout of 20 pages which includes 21 figures and three tables, linked by a clear and wholly practical narrative.

Harold uses a kind of slide-rule that he devised himself to create the drawings necessary for these compound knots, with which he can now even tackle globular frameworks, and it is these later developments (together with some corrected facts and figures) that have gone into the even fuller sister volume. These booklets - not for beginners, it must be stressed - are highly recommended for all ambitious tyers of Turks Heads.

--- oOo ---

From: Owen K.Nuttall, Huddersfield, UK.

Here are some comments about items in KM 58.

Ref. KM 58 page 9, Monks Belt by Jim Doyle. Whilst on holiday in the former Yugoslavia, when visiting Dubrovnik, I noticed a monks belt which was doubled all over. This was done by forming a loop over the first bight then tied as described by Joe, though needing a little adjustment. On completion it holds better as demonstrated by the Monk.

Ref. Geoffrey Budworths Book review, KM58 page 46, Celtic Knot Work by Sheila Sturrock. Another book on Celtic Knots is Celtic Design Knot Work. The "Secret Methode of the Scribes by Aidan Meehan. A soft backed book of 159 pages and 434 illustrations. First published 1991 reprinted 1995 by Thames and Hudson. Unfortunately I have forgotten the price and can't read the Bar Code. This book is aimed at Calligraphy with references to the Book of Kells. It is very informative for setting out Celtic Knots, though all knots are not continuous.

Ref. Bends by John Chesterfield KM 58 page 25. His knot Figure A is Ashley #1450 and Bend B is my own knot Little Beauty, Letter KM 46 page 15 about article in KM 43 page 22.

Ref. Roger Miles letter KM 58 page 12. Perhaps he could be more specific on the originality of whose knot was rediscovered. May be, he had overlooked my reply to his letter in KM 57 page 58 ( or did Harry Asher tie this knot before 1983) if he did I will apologise to Roger.

Ref. Percy Blandford article KM 58 page 8. Dolly Knot. One of my articles - Dolly Knots (28.8.97) must have been filed and placed in the Guilds Archives even after receiving a postcard from you (4.9.97) saying it would be in the next KM, that in itself I did not mind until I saw Percy Blandford's article. His method of tying a Dolly Knot as used by wagon drivers is incorrect. A true Dolly Knot has a half or full twist in the bottom loop. The bottom working end would not be threaded through with a long rope, this would be impracticable. A bight would be pulled



through. Placing a second loop forming a Clove Hitch is rarely used. If a second loop is used it is formed by doubling the top standing part to form a double loop and placing it over the top bight so that when hauled tight it is held underneath. Alternatively the second loop is placed over the first loop trapping it in place, and in all my working life of forty five years in the building trade I have never seen a stick, peg or pin used in a Dolly Knot. For security a Drivers Hitch should be used as shown in my article.

Sorry if I seem to have been rather critical, but that is me with Knotting Matters. All the best in sorting out all the increased mail you will now be receiving. It is all down to your success for your devoted time and effort with Knotting Matters.



From: Ettrick Thomson, Suffolk, UK.

John Chesterfield (KM 58 page 25) introduces a new bend, which he found by a serendipitous mistake in tying a known bend. He couldn't remember

where the known bend came from: it is in fact Ashley #1450.

The new bend is also related to an Ashley bend. If you pull the working ends, and keep on pulling until you end up with what may appear a tangle, you have actually produced Ashley #1451 (dubbed the "Corrick Bend" by Harry Asher), but with standing and working ends interchanged, i.e. the working ends you have been pulling turn out to be the standing ends of the Corrick.

There seems to be no agreed term for bends so related, I have used "inverse" or "converse". Roger Miles, in his authoritative book "Symmetric Bends - How to Join Two Lengths of Cord" (reviewed in KM 54) uses "reverse", so let it be reverse. Thus John's new bend is the reverse of the Corrick Bend.

I know of no study of bends and their reverses. Miles has some theorems and a few practical examples. The reverse of a bend is not always a distinct, useful, bend. The reverse of the Fisherman's Bend "comes away in your hand". For some, bend and reverses, are identical, such as the "Double Harness Bend"

(Ashley #1420). As Desmond Mandeville pointed out, my "New Bend?" (KM 5) is the reverse of Ashley #1425.



From: Jerry Cronan, 60 Truckey St., St. Ignace, Michigan, USA. (Passed along to KM by John Burke, IGBT-NAB, Michigan, USA.)

Ref. 'Guidelines' KM56 page 10. When I shipped on the ice breaker "Vacationland" as a plank owner, 3rd Mate, I was assigned the asbestos fire suit to wear as part of fire control. We had no breathing apparatus in those days, so to add to my safety I spliced up an 1/8" cable with a strong snap hook to go around the body. the 1/8" cable was very flexible and very strong. The reason I used cable was that it would not burn, and that is the fatal flaw in the "Guidelines" article in KM56. The system for markers, and knotted tabs are excellent, and the thinking behind the entire operation with fireman safety is to be applauded. Plastic arrow-head markers, and safety lines

that can burn in a heart beat should be re-visited.

Sailors, in their training always tend a line attached to a person going into hold, or void space because the person going in can be overcome by fumes or lack of oxygen. The person going in, and the person tending the line have pre-arranged signals by tugging strongly on the line. Any signals agreed upon are OK.

The signals that come naturally to a sailor are the OLD signals between the Pilot House and engineer handling the engines. One bell : ahead, two bells: astern (regardless of any signals previously given), three bells: alright, Four bells: full. (If you handled a ship, you know that four bells and a jingle meant give her hell.) So did the engineer, so he gave her all she had. Five blasts on the whistle always means danger. So ; the person entering the area would from time to time give three tugs on the line. That meant everything is OK. The person tending the line would give three tugs on the line, asking, is everything OK? If the person in the compartment didn't answer

with three tugs, you can bet you would be hauled out in a hurry, and help was on the way. The person tending the line, and the person wearing the line always answered every signal, just like the engineer answers every bell given. The person tending the line, giving three tugs that were not answered, knew the other person was in trouble. The person inside that got into trouble would signal by two tugs (back, or coming out) and the person tending would take in the slack, the same as fishing. Two tugs followed by four tugs means out fast. Five or more tugs means get me out. Tugging on the cable was primitive by today's standards, but it didn't depend on a rope that could burn, or a phone wire that could burn or break.

I spliced up the cable I used, but today it is easy to go to a yacht supply and have nice stainless steel cable swaged with Carabiners attached, as well as any markers or rings along its length.



From: Keith Paull, Bedford,  
UK.

This little article might serve to stoke up the Sheet Bend discussions. My friend Capt. Torbj Sundblom of Acland (*spellings guessed at from comparing handwriting of other words, so apologies if wrong*) has done a lot of interesting research into the history and usage of this bend and I hope he plans to publish some of it in a later article. (Ed: So do we!)

My little test rig might encourage others to question 'Holy Writ' as exemplified by the "Admiralty Handbook" et al!

Congratulations on Knotting Matters - how I wish it were possible to produce it monthly!! (Don't worry - I know that's impossible!). I once edited a quarterly club journal for five years and I know what it's like!

### How Do You Bend Your Sheets?

by Keith Paull

I have more than sneaking suspicion that Torbj Sundblom's seemingly innocent question about which was a sheet bend should be tied is going to generate much heated argument before it disappears



from the pages of Knotting Matters!

In a way it also touches upon Paul Evans' letter in the same issue in which he points out that amongst professional seamen things must be done according to "The Book", otherwise trouble will ensue. The real problem arises when one begins to look at the origins of the said Book only to discover that it is simply the opinion of the person delegated to write it in the first place!

Throughout this discourse I am going to refer to the two different ways of tying the Sheet Bend as "Same" and "Opposite", referring of course to which side of the bend the working part comes out.

Most modern authorities state clearly that "Same" is the only right and proper way, some inferring that the opposite method implies the tyer is a lubberly nincompoop at the very least! I must be one of these nincompoops and so must have been my teacher. As a boy messing about in boats on the South Devon coast in the 1930's I learned my boatwork from a gnarled old shellback who had

long ago swallowed the anchor and turned to crabbing in his old age but who had spent his life at sea in the great days of commercial square riggers. He insisted that the ends should be opposite each other and for greater safety only a double Sheet Bend was to be trusted anyway.

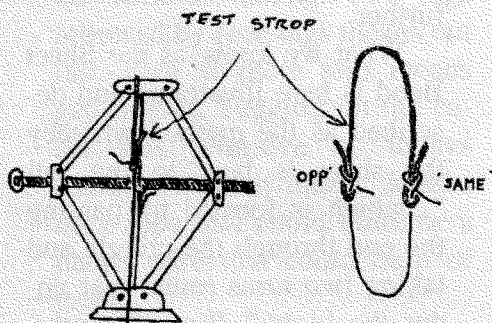
Oddly enough, the earliest relevant book in my collection, the "Dictionary of Sea Terms" by A. Ansted and published round about the turn of the century confuses the issue even further.

What we know as the Sheet Bend is here illustrated and described as the method whereby the sheet is bent to the sail "...which is formed by passing the end through the cringle and taking two turns round that under the bight." We, of course, would describe that as a Double Becket Hitch.

For joining two ropes of unequal thickness the dictionary considers almost the only possible method as to use the "Common Bend", which is what we would call an "Opposite" Sheet Bend.

As there seem to be differing schools of thought I decided that, as the proof of the pudding lies always in the eating, I would set up a simple test rig and try the various bends out for myself. As numerical values were not required all I needed to do was to tie examples of each type of bend in a loop of rope and then, by applying tension, see which parted first.

My method of applying tension was simple in the extreme as



can be seen from the diagram.

Just a scissor action car jack around which I looped my test strop and then cranked it out until either the rope or one of the knots gave. As the jack was only a very small one I had to restrict the size of cordage to a maximum of  $\frac{3}{4}$ " circumference

so my findings may not be completely valid for larger rope. Hopefully someone with access to a jack capable of lifting several tons will repeat my experiments and give us their results in a later issue of Knotting Matters.

In each experiment I tied the bends hand tight in every case and left fairly long ends so that there was no risk of the knot pulling through. So what did I find?!

When using cords of very different diameter to make up the strops comparing "Same" and "Opposite" sheet bends, in nine tests out of a total of ten the "Same", (i.e. the approved book method) bend failed, each time the thinner line parted where it passed out of the knot.

When using cordage of equal thickness the "Same" sided bend failed seven times out of ten which suggests that the difference in strength was not very great under these conditions but the advantage, such as it was, still lay with the "Opposite" configuration.

I did not do a series of tests comparing double versus single variations of each method of

tying the bends and neither have I set up a rig to compare bends when subjected to a sudden "Snatch" load to see if the results differ from those obtained by a steady increase in strain. Perhaps someone else may care to set up something in which, for example, a dropping weight is arrested by a similar kind of comparative strop.

In view of Paul Evans' letter I thought it would be interesting to compare the performances of the Reef Knot and the better, ie, the "Opposite" of the two Sheet Bends. In my set of tests the Reef Knot failed six times out of ten, suggesting that in regard to the strength of the knot under steady tension, there is little to choose between them but the Reef is just slightly inferior.

So, thank you, Torbj, for throwing this particular cat among the pigeons. I suspect that a few feathers will fly and I look forward with even greater

interest than normal to coming issues of Knotting Matters.

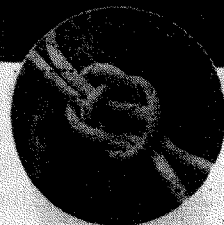


#### SIX FIGURE SALES

Geoffrey Budworth's glossy hardback *The Hamlyn Book of Knots*, published in the U.K. (1997) by Reed books @ £14.99 (ISBN 0-600-59194-8) has attracted an order from a European distributor for 100,000 copies in Dutch, German and Norwegian. And - no - he is not now a wealthy man, because he was paid a lump sum and consequently does not receive royalties.

The same book is published in the USA by Lyons & Burford (New York) with a soft cover and the misleading title *The Complete Book of Knots* (ISBN 1-55821-632-4).

A decorative knotwork sequel, *The Hamlyn Book of Knots Ornamental & Useful*, is due out in August 1998.



# THE HAMLYN BOOK OF Knots

Geoffrey Budworth



## PORTSMOUTH AGM 1998

by Ken Yalden

The Portsmouth AGM 1998 will be held in Boathouse No.6 with the usual displays and demonstrations. After the business part of the AGM and lunch, the public, who are visiting the historic dockyard shall be encouraged to visit the Guild displays and to meet the knot tyers.

At the same time knot tyers shall have a presence within Boathouse No.7, as part of the Dockyard Exhibition and as an encouragement to see us in Boathouse No. 6.

Overnight accommodation in Portsmouth is not hard to find but we are unable to fit all the knot tyers under one roof as there is a reunion meeting in the near by Royal Sailors Home Club at the same time. But it is still worth asking, on 01705-824231 for a room.

However Ken Yalden has made arrangements for an evening gathering area within the Sailors Home Club for mini displays and demonstrations and to have a Knot Tyers reunion at the same time. At the en-

trance of the Home Club say you all are guests of Ken Yalden, unless you are a member yourself, or just say "Knottyers". What ever you say you still have to buy your own beer.

The Saturday evening Knot Tyers dinner will be held in Boathouse No7. After the Public leave, the area will be transformed into a banqueting type place. this is not the AGM space that can be left up.

Sunday, 10 am. the historic yard is opened again to the public and as many Knot Tyers as possible are invited to show the Guild to the public. Most important, bring your work - finish off that job that has been stood on a shelf - lets show Portsmouth and the Maritime World that Knot Tying still lives.



From: Nigel Harding, Hon Sec.  
YEAR 2000 / INTERKNOT  
/ WHATKNOT

A suggested scheme for celebrating whichever event the Guild Chooses.

Such celebrations should;

1. Involve as many members as possible.
2. Publicise the Guild and its aims and activities.
3. Return something to those members participating.

Proposal:

1. Guild members be invited individually or collectively to produce display panels of work (not necessarily knotboards). These panels should be of a standard size (say 80 cm by 50 cm or 28" x 19 $\frac{1}{2}$ " approx.).
2. These display panels to be exhibited in public venues (schools, libraries museums, etc.) together with details of the Guild, its aims & activities.
3. That a register be kept of such panels and that the panels be rotated amongst participants at regular intervals.

There are two main options.

1. Guild to purchase display panels (minus glass) in kit form for self assembly. Participants to provide own glass and back-board.
2. Guild to publish drawings of standard panel, emphasising the need for uniformity to facilitate interchangeability.

In either case the Guild should be responsible for encapsulated details of Guild aims, activities etc. for display alongside the panels.

Past activities have involved Guild members but had limited effect on the public and giving very little back to the members.

This scheme would mean that participating members would receive other people's work to display and enjoy, and that the public would be exposed to such work, which would change, on a regular basis.



From: Dan Cashin, Pennsylvania, USA.

#### BOOK LIST

Thanks for printing my letter in the last KM. I hope the "List" takes on a life of it's own. I have since heard from Tom Gergen and heard about his list. I have sent him my small contribution. His work seems like a real labour of love! He's been at it 7 years!!! Tom's web site is <http://home.fea.net/~igktfab>.

I recommended he get in contact with a West Coast area club called PAST (Preserving

Arts & Skills of the Past Association.) that deals with collecting old tools. They asked about the IGKT and wanted an article for their newsletter about the tools we use. He asked the Pacific American Branch of the IGKT to share newsletter type articles with them. The address of PAST is 2535 Grambling Way, Riverside, CA 92507 USA. Web site is [www.tooltalk.org](http://www.tooltalk.org) and their e-mail is [tooltalk@expertsys.com](mailto:tooltalk@expertsys.com).

This last summer I saw a gentleman by the name of Bill Connery at an antique farm equipment show in New Jersey. he had a fantastic display of home made rope making equipment! He made me a rope made of plastic food wrap! He asked for and I have provided him a copy of the latest Knotting Matters, but could you send him the latest information on dues and such? *(Ed: Done that.)* *(Ed: Thanks for all the knot related cartoons, I laughed lots. But couldn't print any, no copyright permission! Thanks anyway.*



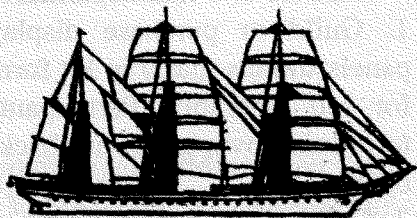
From: Barry Darkins,  
(Traditional Knotcraft) Beds.

#### A RHYME TO TIE BY...

I wonder how many members know the following rhyme to tie the water bowline (Ashley 1012).

Take a length of rope. Make two loops, instead of one in the bight. Holding the working end say, and enact, the following tale:

A rabbit comes out of his hole (the one nearest to you), doesn't like what he sees and vanishes. But being a magical rabbit he goes to ground between the two holes. After a short rest he tries again, coming up the second hole, runs around the tree and back down the same hole. Tighten the knot and voila, a water bowline! A knot that will not slip or jam.



*(This is Barry's' letterhead!!  
Very good!)*





From: Charles Warner, NSW,  
Australia

### COMMENTS ON KM57

There are several points in KM57 I would like to comment on.

(I) Maybe someone should point out to Jesse Coleman who wrote *Turkshead Knots and the Rule of the Greatest Common Factor* (pages 22-25) and anyone who might read it that there was a full mathematical proof, rather than an empirical collection of a few examples, in KM35, 6-10, 1991. This paper by J. C. Turner and A.G. Schaake, 'A Proof of the Law of the Common Divisor in Braids' shows that the number of strings needed for any 'regular knot', irrespective of the actual weaving pattern of overs and unders, is equal to the greatest common divisor of the number of parts (leads) and the number of bights; this would apply to any numbers, not just those in Coleman's table.

(ii) I was pleased to note the publication of Part I of the Pre-history of Knots series. I hope that both the format and the content met with your approval. *(Ed: Yes it was fine, thank you.)*

### NEW KNOTS

by Charles Warner

We are in the International Guild - so let's think globally.

People have been tying proper knots for tens if not hundreds of thousands of years; during much of that time, every man, woman and child in the whole world either tied or had tied for them several knots every day of their lives and their comfort, convenience and often life itself depended on those knots. We know that there were many creative, skilled crafts people with a lively curiosity throughout most of that time; communication between groups was mostly poor till recently, so that many people had to invent things for themselves, not rely on outsiders for information or innovation.

I would conclude that all simple knots have been tied already, by someone, somewhere in the world, at some time. If by any chance there are any exceptions, we'll never be able to prove it. A simple knot is either a practical knot that is sufficiently easy to make that anyone who didn't know anything better might be tempted to use,

or a decorative knot that is not so complex that no one would make the effort to tie it.

Prior publication of a knot is only a little easier to disprove. There have only been writings on the technical aspects of the practical crafts for a couple of centuries or a little more. But you can find knots described in books on forestry, military engineering, mountaineering, weaving, animal husbandry, angling, surgery, lace making, survival and a whole host of other crafts and occupations. Works on anthropology, ethnography and archaeology may also contain knots tied by traditional, exotic or ancient peoples. And these writings may be in English, French, Spanish, Czech, Chinese, Hindi, Arabic or a whole host of other languages. My experience has been that whenever I have had access to a book containing many knots that is outside the Anglo-American mariner tradition, I have almost always found several knots not in Ashley, but I really expect that a whole lot of simple knots have not yet been published. Most of us can say about an unfamiliar knot no

more than that we have not found it in any book published in the UK or the USA in the present century.

It is fairly easy to concoct knots hitherto unknown to us, though not always so easy if we specify some particular practical properties beforehand. It's good to have these published in a readily available periodical such as KM, but let us call them something like "Unfamiliar" Knots, and ask if anyone has seen them published anywhere. And let's not make claims that cannot be sustained. It is our original work that has made the knot, and we deserve some credit for that, but we can't say that no one else has ever tied it, and we can't say it has never been published anywhere.



From: John Heapy, Cheshire.

For the knot puzzle I have 20 words;

1. Bowline
2. Butterfly
3. Clove
4. Dolly
5. Eye
6. Eyesplice
7. Fisherman's
8. Highwayman's

9. Larkshead
10. Long Splice
11. Marlinspike
12. Monkey fist
13. Reef
14. Rolling
15. Sheepshank
16. Sheet bend
17. Surgeons
18. Tautline
19. Timber
20. Turkshead

*(Ed: Thank you John, the only entry. I think there may be another seven words in there somewhere? There is another Word Search in the January issue of Knot News (IGKT-PAB), which I enjoyed very much but won't trouble you lot with.*

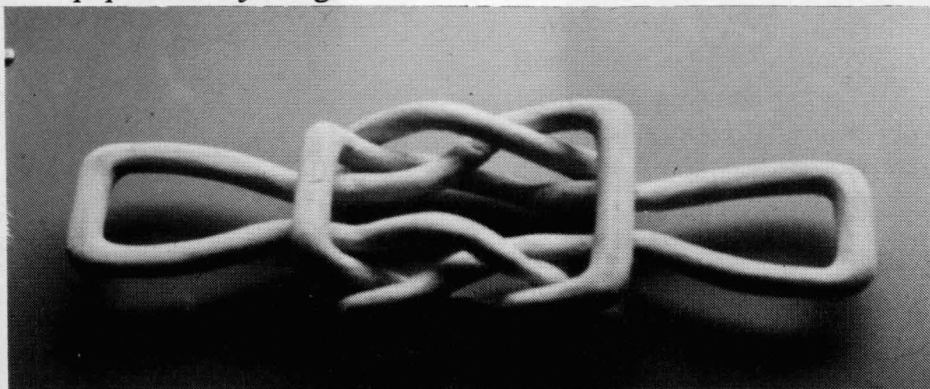
*Maybe a Crossword would be more popular? Anyone got one*

*I can try and maybe some kind of a prize?*



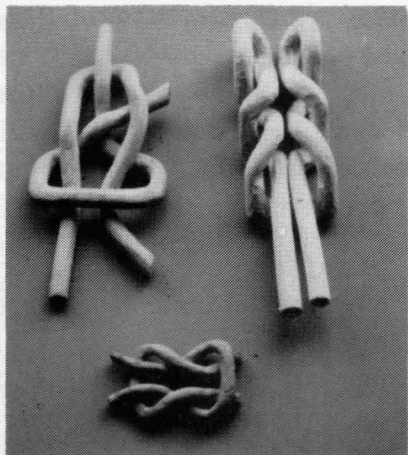
From: Leonard Spittel, Devon.

Apart from being a knot tyer, I am a model builder of Horse Drawn Vehicles and carver of knots cut from solid blocks of wood. Members might be interested to see them. The wood used is mainly pine and lime. The knots are cut with a penknife, most of them take about two to three weeks at three to four hours a day. After cutting, they are sandpapered. I attend steam rallies and display my models, knotting boards and wooden knots which fascinate many visitors.

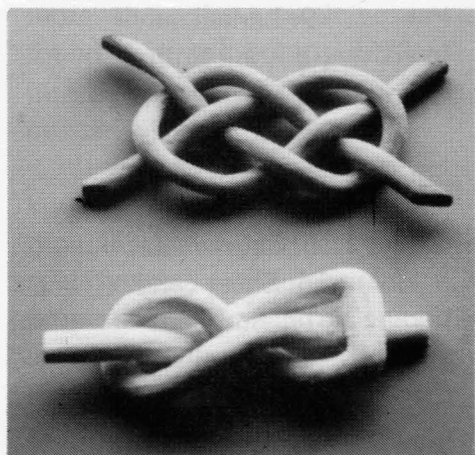


WOODEN BOTTLE OR JAR KNOT

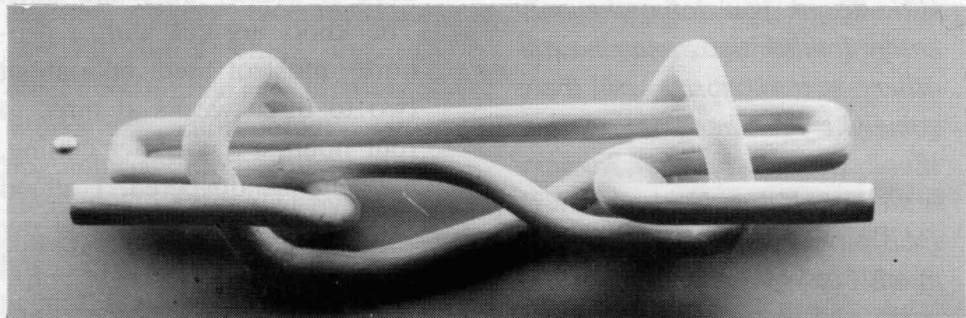




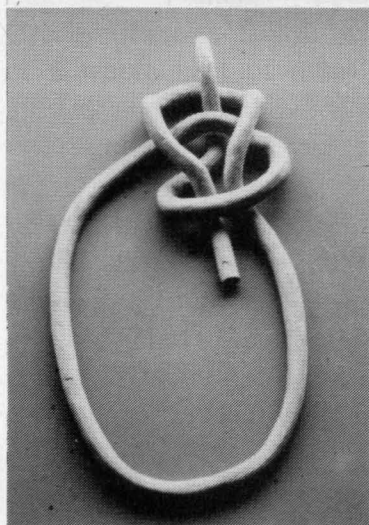
Sheet Bend, Reef and Cats Paw



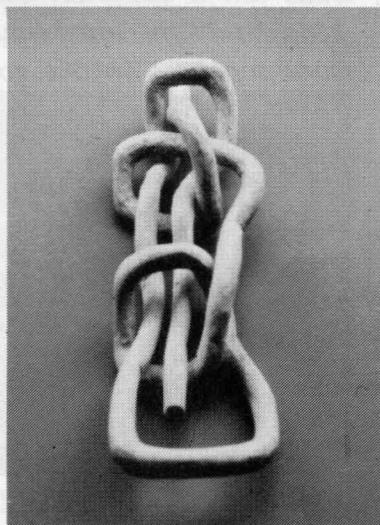
Carrick Bend, figure-of-Eight



Sheep Shank



Bowline



Water Bowline

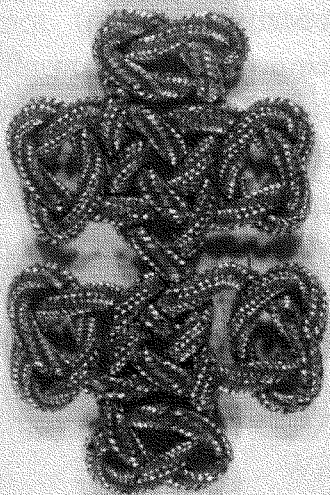
From: M.de Koning, Netherlands.

Needing a mat to protect the teak deck of my 60+ year old motor cruiser, and not finding a pattern of suitable size and shape. I worked out one myself, which lead to a new hobby: Designing rope work mats.

This year I used the same techniques to produce my own hand made Xmas cards of the type below.

I wonder if you would like a series of these patterns with a bit of text to publish in Knotting Matters. If so, please let me know and I will see what I can do!

*(Ed: Yes please!! We look forward to seeing them soon!)*



Double Celtic Cross

From: Roger E. Miles, NSW, Australia.

It's funny how knots get repeated!

Chesterfield's 'B' knot (KM58 page 26) is the same as Reinmann's Symmetric Hawser Bend #1 (KM43 page 22). Note that pulling on the working ends causes this knot to capsize to the reverse of Corrick (Ashley #1451, A7 in my book, "*SYMMETRIC BENDS, How to Join Two Lengths of Cord*", ISBN 981-02-2194-0).

Then, again, Nuttall's Harmonic Bend (KM55 page 54) is the same as Reinmann's Symmetric Hawser Bend #2 (KM43 page 23, A18 in my book). [With reference to these two knots of Reinmann, see also KM46 page 15, KM47 page 8, and KM51 page 34.]

More over, the 'Open Sesame Bend' of Asher (KM43 page 10), for which Nuttall gives a new tying method (KM55 page 55), differs only by a simple interchange from the very similar Ashley #1453 (B15 in my book).



## East Anglian Branch Meeting

Saturday 14th March 1998

Held again at the Museum of East Anglian Life in Stowmarket, with 18 members and guests attending.

Ken Higgs gave the first talk on braiding in general and with particular emphasis on making belts from various braids. There seems to be no end to the lad's talents!

Our dear friend Europa Chang followed Ken with a most fascinating talk - 'An introduction to the traditions of Chinese Amulet Knots and their meanings'. The subject was all the more interesting because of Europa's personal knowledge and what was learned at her maternal Grandfather's knee.

After a break for coffee and a biscuit (some of us had two!) we had a spot of light hearted braiding outside. Yes, Alison Swinscoe did bring her Maypole and we had a laugh or three trying to make a Wigwam, Barbers Pole and others, the names of which escape me.

Judging by the applause given to each speaker, I am sure a good afternoon was had by all.

Our next meeting will be Saturday 24th October at 1.30p.m., again at the Museum in Stowmarket. The speaker will be Brian Field and the subject - The Regular Knot Tree and it's practical applications.

I hope members will bring along pieces of their own work to show off as well.

For further information please contact John Addis - Secretary on

01379  852064



A Dutch Recipe  
Knotted Bread

Take a recipe for ten rolls, let it rise once and divide in ten equal parts. Take one part and form into a narrow cylinder and tie this into a figure of eight knot. All the length should be used and the roll should stay compact. Place the knot on the sheet. Take the next part, make an even longer cylinder and divide in three parts, make a french plat in them. Use water for glue if necessary. Divide the next part in two and tie a reef knot (square knot). Continue till all parts are tied. Other knots to be used are: slipknot; bowline; sheetknot; etc. Finish and bake as in your recipe for rolls. Do not knead too much, your bread will become solid.

Enjoy your meal,

Willeke

Knoopbrood.

Men neme het deeg voor tien kleine broodjes en delen dat na de eerste keer rijzen in tien gelijke delen. Knead een deel tot een lange dunne rol en knoop hier een acht knoop in. De hele lengte van het deeg dient gebruikt te worden, in het broodje moet compact blijven. Leg de knoop op de bakplaat in knead het volgende deel in een nog lengere, dunnere rol, deel deze in drie gelijke delen en vlecht deze. Indien nodig ligmen met een beetje water. Deel een volgend deel in tweeën en leg er een platte knoop in. Ga zo door tot alle delen geknoopt zijn mogelijke knopen zijn: de schootsteek; slipsteek; paalsteek; enz. Volg verder het recept voor kleine broodjes uit uw oven- of kookboek. Vermijd overmatig kneden, daardoor wordt uw Eet smakelijk,

## Some Knotty, Ropey, Boaty Places around England by Des Pawson, 20.1.1998

Here is a list of some of the places around the UK that a visiting Knot Tyer with a bit of a maritime taste may find worth visiting, especially if you are some where near the place in question. Please note that many of the smaller museums are often only open in season which may mean perhaps Easter to end of September so do check. Some of these places I have not visited for some time, others I have only been told about, so you go at your own risk and I hope you find some pleasure from some little gems.

**Appledore, North Devon.** Maritime Museum, [in season] walk through the town and see the many rope mats in the doorways.

**Chatham, Kent.** Historic dock yard, with ropery see rope being made [check which days usually Wednesday-Sunday in season] on massive rope walk, many things to see. do not miss the Chatham Dockyard Historical Society Exhibition with display of riggers tools.

**Greenwich, London.** National Maritime Museum, undergoing much rebuilding litter or no ropework. Greenwich Meridian, Cutty Sark [exhibition of ropework and ship building tools]. If visiting from central London you can travel to Greenwich by boat from near Charing Cross station.

**Portsmouth, Hampshire.** HMS Victory, Mary Rose, HMS Warrior, Historic Dockyard, Naval Museum.

**Hawes, North Yorkshire.** Outhwaite ropemakers and ropemaking demonstrations.

**Great Yarmouth, Norfolk.** Maritime Museum [in season] fine paintings some tools etc.

**Lowerstoft, Suffolk.** Sparrows Nest Maritime Museum [in season] small museum on fishing, very full of tools paintings and things. Raglan Smokery very old smoke house still selling splendid smoked fish.

**Ipswich, Suffolk.** Museum of Ropework and ropeworking Tools, Des & Liz Pawson Footrope Knots, 501 Whersted Road, Ipswich IP2 8LL, phone 01473690090 for appointment.

**Hastings, Sussex.** Maritime museum [in season] unique net shops on beach in old town.

**Michelham Priory, Upper Dicker Sussex.** Small display of ropemaking machinery [when open].

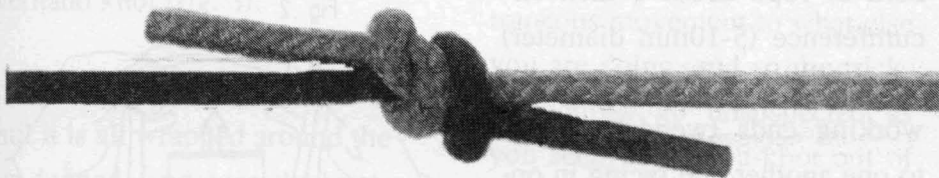
**Bridport, Dorset.** Once major netmaking centre still possible to buy cordage from Bridport Gundry net makers, Museum. 2 miles outside there is also a [private?] netmaking Museum at Bridgeacre Uploders Bridport, Dorset DT6 4PF, open only by appointment Fax [and phone?] 01308 485621.

**Brixham, Devon.** Small local museum with some ropeworking and netmaking items.

**Liverpool.** Fine maritime Museum, but no Knots on display [at last visit].

**Ellesmere Port, Cheshire.** Interesting Museum of the Inland waterways [canals] plenty of fenders on the boats.

**Stoke Bruerne, Towchester, Northamptonshire.** The canal museum not far from the M1 motorway, some rope work on the boats.



An illustration from Des' new book,  
'The Handbook of Knots'



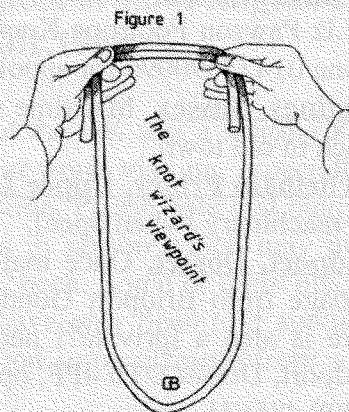
## Twirl-a-Knot

by Geoffrey Budworth

Having seen little or nothing new in English knot conjuring since 1988 when I first demonstrated my somewhat complicated plaited Möbius bands\* for stage acts, I devised the following quick and easy little effect for Guild members to do any time or place, and first performed it on Sunday, 14th September 1997 before the IGKT Essex Branch.

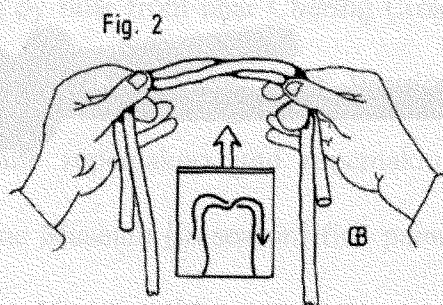
### Audience's view:

1. Display no more than 5-6 feet (1.7 metres) of flexible braided cord or rope about 1 inch circumference (5-10mm diameter) for all to see, with the two working ends (wends) parallel to one another and facing in opposite directions (fig.1). Note - in the illustrations, that it is the right hand doing the covert twiddling necessary to complete this trick. Reverse the process if



it works better with your other hand.

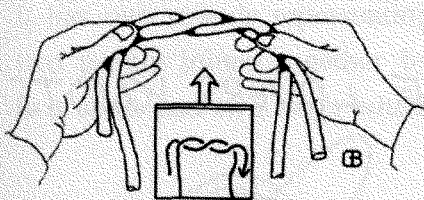
2. Start the bottom of the loop swinging backwards and forwards, using this movement to conceal from your audience that



you have *at the same time* crossed the right-hand wend over the adjacent part (fig.2).

3. Now increase the rope or cord's angular momentum (swing it harder!) so that the bottom of the loop comes **UP** between your arms, passes *over the top* of the crossed working parts and falls down in front, i.e. literally loops the loop. Use this big ballistic movement to disguise tucking the right-hand wend through to complete an

Fig. 3



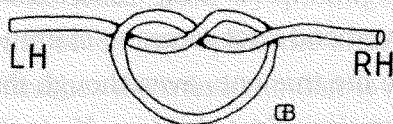
overhand knot (fig. 3).

4. Continue to twirl the loop until it is all wrapped around the two twined (and secretly knotted) parts, holding on to the two

protruding wends with your forefingers and thumbs (fig. 4).

5. Smile. Say to the viewers; "You're not going to believe this." then pull the wends apart,

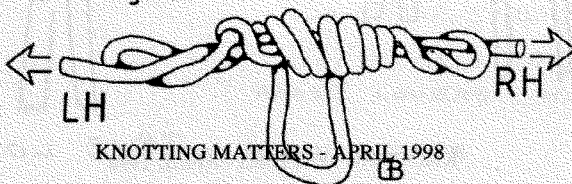
Fig. 5



untangling the coiled turns, to reveal the overhand knot (fig. 5).

Smoothly performed, the actual knot tying may be done early or left late into the twirling process. It is impossible for any onlooker to see through all the extraneous movement to what else you are doing, and so the trickier actions go unsuspected as you seem to twirl-a-knot out of nothing.

Fig. 4



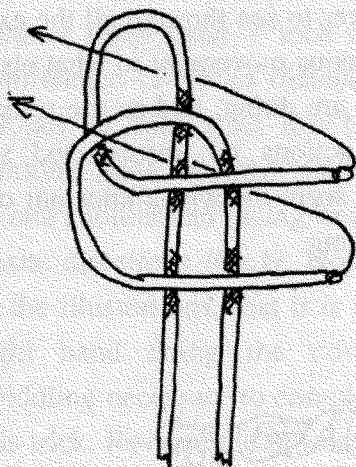
## The Tongue Tied Knot

by Owen K Nuttall

There have been many variations of what constitutes a True Lovers knot. Any interlinked overhand knot seems to claim to be the true one, even though the genuine True Lovers Knot is not a material thing at all because "It is a knot that is tied with the tongue and cannot be undone with the teeth". I like to

think that the material knot is Ashley's 795, a two strand Matthew Walker. This knot was surmised to have its origin in "The Nodus Herculaneus" a very esteemed sacred knot of Hercules, resembling the snaky combination in the Cadaceus or Rod of Hermes. To go back to the two strand Matthew Walker, there is a story that goes with this knot to make it a True Lovers Knot. (Fig. 1).

### TRUE AND FALSE LOVERS KNOTS.



TRUE LOVERS KNOT



The two strands of the knot represent two people joined together by two rings meaning a love that has no end, and being intertwined meaning that their lives are intertwined and by pulling any way on the knot, only strengthens the true love. I like to think for every positive there has to be a negative, so I came up with the False Lovers Knot (Fig. 2). This too has a similarity to the above knot that it has two strands representing two people joined together by two cords and two rings which

go in opposite directions to the true lovers knot. Though they appear to have interlinked lives from the front, at the back they lead separate lives and while pulling on one cord the love will stand firm, by pulling on the other cord spills the knot or finishes the true love. that is my theory, perhaps other members have different views or stories about other well known knots. Incidentally the False Lovers Knot makes a very good slip knot, so all is not lost?

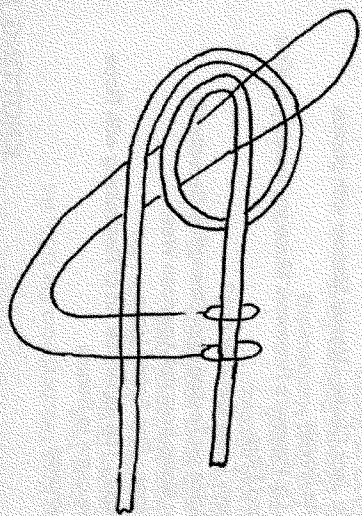


FIG 2/



FALSE LOVERS KNOT

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**Calendar of Events**  
**Calendar of Events/Knotting Diary/What's on in Knots**  
Calendar of Events/Knotting Diary/What's on in Knots  
Flemish KnotGuildsmen 16 Feb 1997 : Report of Annual Meeting  
**Guild HQ**

## **Guild interest in the Eastern US**

Half-Year AGM - Leeds  
Half-yearly Meeting at Liverpool Maritime Museum  
**IGKT Meeting: New Bedford Whaling Museum, Mass., USA**

## **New Members**

**New Telephone Numbers - Dutch members**  
**New Zealand Chapter of Pona Tikanga - Spring 1995**  
New Zealand Chapter's Newsletter - extracts  
North American Branch at New Bedford  
North West Branch Meeting : Report  
North West Branch Meeting : Report  
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Notes from the Secretary's Blotter

**Notes from the Secretary's Blotter**

Plymouth Navy Days - 17-19 August 1995

Pona Tikanga of Newsletter from New Zealand

Pona Tikanga or Newsletter from New Zealand

**Secretary's Annual Report 1995**

South East Boat Show 2-6 May - reminder

**Swedish Branch - 1st meeting**

Texas Branch meeting

West Country Knotters News

West Yorkshire Branch

Harding, Nigel

Harding, Nigel

Hopkins, Roger

Carter, Roger (NZ)

Carter, Roger

Boggs, Lonnie

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Boa Knot/A Hen's Tooth by Peter Collingwood

Christmas Bell Knot

Done it at last - 8 lead x 5 bight Turk's Head Tied Directly

Fiador Knots

Grandfather's Bowline in the Bight

Impossible Knot

Grainger, Stuart

Hall, Tom

Canute, Cyril

Hall, Tom

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Walsh, Brian

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 Animals Knots  
 Anna Ford's Necklace - worn on 'Call My Bluff'  
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 Are We Missing the Way?  
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Gustav ("Gus") Erickson

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Budworth, Geoffrey

Carrington, Fred

Charlie Smith (again!) & Willeke van der Ham at Leeds, '95

Charlie Smith (yet again!) filmed by W Yorks TV at Leeds, '95

Charlie Smith (!!!!!) at Plymouth Navy Days '95

Charlie Smith, David Pearson & Lester Copestake at Leeds, '95

Chest Becket on W Yorkshire's stall at Leeds, '95

David Pearson (again) at Leeds, '95

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Linda Turley at Leeds, '95

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Ornamental Chinese knots by Gordon Storer

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# Guild Supplies

## Price List 1998

Item	Price
<b>Geoffrey Budworth</b>	
Knotlore <i>a miscellany of quotes from fact and fiction</i>	£2.50
Much Ado About Knotting <i>history of the 1st 10 years of the Guild</i>	£2.50*
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Knotted Fabrics Hardback <i>price includes UK postage</i>	£9.00
<b>John Halifax</b>	
Something Different <i>with over 50 Button Knots</i>	£3.20*
<b>Colin Jones</b>	
The DIY Book of Fenders	£9.95
<b>Harold Scott</b>	
On Various Cruxiform Turks Heads	£2.50
<b>IGKT</b>	
Knotting Matters copies of past editions	£2.50
<i>(Some past editions available - contact the Secretary for details)</i>	

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**Supplies Secretary: - Sylvia Harding**  
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