

Knotting Matters

The Magazine of the International Guild of Knot Tyers



Issue 87
June 2005

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Knotting Matters

**Magazine of the
International Guild of
Knot Tyers**

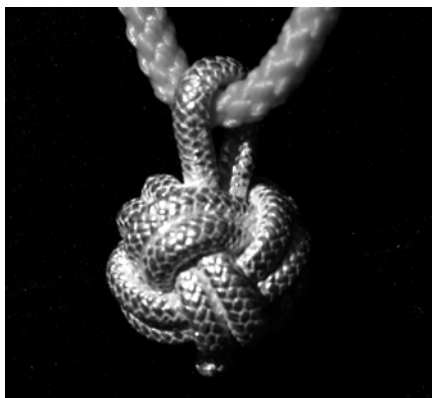
Issue No. 87

**President: Ken Yalden
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*Front Cover - 4b x 3L Turk's head in silver
by French member Dick Lammes.*

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Notes from the Secretary's Blotter

It is rumoured that summer has arrived, which probably explains why my lawn needs mowing every few days. This great burden of domesticity takes me away from the peace and tranquillity of my desk where I deal with all the Guilds administration, and causes me to wander up and down my garden, in the full heat of the day (would you believe 'warmth of the day') pushing the mower. I can hear you gasp as you read this, desperately trying to conceal this KM from your partners prying eyes, just in case it gives them ideas about you doing something in the garden. If the truth be known, I am offering you the gardening excuse as a reason for being behind with my work, whilst at the same time telling my wife, Sylvia, that I have too much to Guild work to do, and can't possibly do any housework. Enough of this wishful thinking...

It is now a couple of weeks since I met many of you at the AGM, at Beale Park, although the memory of that event will no doubt linger for many years. The location itself was very pleasant, with views of the lake, and the peacocks wandering at will. It never ceases to amaze me how many members attend, and how many new and fascinating items of knot work are on display. The most significant outcome of this years meeting was that the membership, albeit reluctantly, voted in favour of increasing the Adult, and Family membership subscriptions by £5. This was regrettable, but essential if the Guild is to maintain its present level of service to members across the globe.

This year it was Jeff Wyatt's turn to stand down as President. He took on this onerous role when Brain Field became too ill to continue, and for which Brian himself was very grateful. We too, must register our thanks to Jeff for all his hard work over the last couple of years, and wish him well for the future. Jeff handed the Presidency over to Ken Yalden, who is well known within the Guild, has been an active member of the Council for more than he cares to remember, and was the driving force behind Year 2K2 at Fareham.

Following a 'Members Question' I am to remind you that if you are running a knot tying event on behalf of the Guild and are asked for details of our Third Party Liability Insurance, please contact me, I will provide you with the necessary information.

As space is always at a premium, and I am prone to waffling, I will just remind you of the October Meeting which will be held in Den Helder, The Netherlands, and then stop.

Nigel Harding



Letter From a President.

As they say, “Now follow that!!”. With Jeff Wyatt and Brian Field as the immediate past Presidents it is now time for my hand on the tiller. I was honoured -- delighted - and then worried - will I do it right?

As a young sailor, I had been taught that the naming of ships and great guns as ‘She’ was not to be taken lightly - So like wise with the Guild, as with a ship, no major changes or wild alterations of course- but a clear view of the horizon is paramount.

To use business school buzzwords just this once: -I plan to set the Guild, for my tenure, a Mission, Vision and Values.

Our mission: - Is for another 25 years of IGKT after 2K7.

Our vision: - Aim at youth and education.

Our values: - How we are seen by others. To tidy up our displays and label them, so that

folk are educated as well as impressed. That is enough to start with, as an individual I request you revisit your dictionary and look up the word ‘GUILD’: - Then, re-fortified look to our future.

Ken Yalden





IGKT PRESIDENTIAL HONOURS LIST

The following people have all been honoured for their efforts in furthering the aims and activities of the Guild.

LINDA TURLEY – *for her sterling work as Treasurer of the Guild*

ROBERT BLACK – *for services as a roving ambassador for the Guild*

FRANK BROWN – *in Australasia, and for his publications*

FRED CARRINGTON – *for his past longstanding membership of the Committee*

BERNARD CUTBUSH – *as a founder member and for his services to knotting at the Nottingham Sea Cadet Unit*

COLIN GRUNDY – *For his continued development of .Knotting Matters.*

GRAHAM McLACHLAN – *For services to the French branch of the Guild*

GORDON PERRY – *For services to, and further development of the Guild Library*



Col's Comment

I received in the post recently a copy of a DVD from American member Robert Black of Oklahoma. The film consisted of a collection of video footage that Robert had taken at the Guild's 20th birthday celebrations during 2002 at Fareham and a more recent AGM at Weston-super-mare. Not only did it show some of the wonderful work that Guild members have produced, but it also included interviews with founder members Geoffrey Budworth, Des Pawson and Percy Blandford. In it they recounted the forming of the IGKT and memories of the early days. Robert is to be congratulated on an excellent piece of archive production. Although not in a format that can be played yet on most DVD players, I'm sure this is something the Council will look at rectifying. In years to come, it will be a wonderful insight into the early days of the IGKT.

How many knotters can you get in a caravan awning? We had already found out how many you could get into the back of a short wheel-based Land Rover on the way back from the local hostelry, but now Ken Nelson was holding open house prior to the AGM at Beale Park. The answer is eighteen. The atmosphere was one of fun and friendship - helped of course by a liberal amount of alcohol. Well that's knot tyers for you! It was a splendid weekend, with over a hundred members and guests at a fine venue. At

the evening meal, there was 62 present, and for those who braved a second night camping, an impromptu sing-song. Ken wishes to express his thanks for all those who helped and took part.

Talking of the AGM, Robert Black must surely take credit for the most novel mode of transport to the meeting. Robert crossed the Atlantic from the USA in a tall ship, teaching knotting along the way. Well done!

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ROPE ENDS

"Some have a flair for knotting and splicing.

To them I would say,
Pass the good work on...

Marline-Spike Seamanship
by Leonard Popple (1946)

OBITUARIES

Derek Travis

Sadly to have to let you know that Derek was tragically killed by a car whilst crossing the road whilst on holiday with his wife Joan near Cockermouth on 31st March 2005.

He always enjoyed his association with the Guild even if he couldn't attend as often as he would have liked to. We think he had nearly every book available looking on his shelf.

He always enjoyed sharing his knotting with others, especially the Brownies and had exceptional patience when they struggled to get it right!

He was well loved and a father figure to many and will be missed but we hope we can continue some of his pursuits as a personal tribute to him. We would also like to thank you for your support and well wishes sent at this difficult time.

The service to say goodbye to Derek was held on Friday 22nd April at Southampton Crematorium.

Maurice Smith

It is with regret and sadness that I have to report that Maurice Smith has finally lost his fight against cancer. He was a long serving member of the Guild, who joined in 1983 - almost a founder member. He leaves a wife, Pam, one son and two daughters.

Maurice was very much liked and respected by many Guild members. He and three others were deeply involved in getting the Midlands Branch up and running again. His involvement in the Guiding and Scouting movements was also considerable. He was also a Church Warden for the last twelve years.

He had many other hobbies - he was a qualified plane and glider pilot, keen on shooting, kite flying and boomerang throwing. More recently he even tried his hand at pyrography.

Maurice will be sadly missed by his wife, Pam, his family and his many friends, both within and outside the Guild.

Jeff Wyatt

Book Reviews

History of Decorative Knots,

by Sho-en Hashida (1923-1991)

published in 1988 by NHK (Nippon
Hasa Kyokai)

ISBN 14-031025-1C2077

[Note: NHK is the Japanese equivalent of the British Broadcasting Corporation in London, England]

This hardback 26.5 cm x 19 cm (10½ inches x 7½ inches) book of 158 pages both celebrates and instructs how to tie traditional Japanese knots and braids that may be incorporated into decorative yet practical items which include: mats; tasselled weights for paper scrolls; good luck charms; ornaments for the hair, the dress and the obi (kimono) silk sash; brooches and other accessories such as those Ashley called 'priest cords'; and the ritual butterfly and flower knots used to secure and embellish ceremonial tea containers.

These contents are clearly illustrated with black-&-white, step-by-step drawings and photographs of work in progress, supplemented by 23 splendid colour plates of finished specimens; which is a blessing, because the text is in Japanese and the format is from back to front - or so it seems to a mere Occidental - and, I guess, from top to bottom too.

Nevertheless, this book is an inspirational delight for aspiring as well

as accomplished fancy knot tyers (the glossy dust jacket alone is a treat) and, as my translator noted, its author in her introduction wrote; *'I feel peaceful when I tie knots, because knots remind me of the enthusiasm of our ancestors.'*

G.B.

Art of Tying Knots for Tea Tools [sic]

by Toshika Tanaka

published in 2004 by NHK (Nippon
Hasa Kyokai)

ISBN 4-14-031130-4C2077

The author of this soft-cover, 26.5 cm x 21 cm (10 inches x 6¼ inches) book of 79 pages learned her techniques from the late Sho-en Hashida (1923-1991), who wrote the book reviewed above, and from time to time she teaches knots on TV culture programmes.

The contents - in Japanese - are almost exclusively to do with tying the decorative parcel knots associated with the ritual tea ceremony, but the various eye-catching methods are fortunately illustrated with step-by-step, black-&-white drawings and photographs, interleaved with 24 superb colour plates. And, once again, the dust jacket alone is a treat.

[I am indebted to Akie Narita, a translator with the BBC in London, England, for the gift of these two books, as well as for her helpful pencilled annotations in English.]

G.B.

The Knot Scene by Geoffrey Budworth^{IGKT}

Published by the International Guild of Knot Tyers. Price£2 available from the Supplies Secretary.

Any new member to the IGKT, and indeed other members of the Guild should obtain a copy of this book. Completing a trilogy of works, the other two being *Knot Rhymes and Reasons*, and *Knotlore 2*, Geoffrey delves into terms used in knot books and a range of jargon that has grown up among members of the IGKT over the years.

To the newcomer, terms such as 'stand', 'wend', 'flyping', 'butane whippings' and the 'Origami method' often quoted in conversation or in the pages of *Knotting Matters* must leave

them totally confused. Geoffrey explains them all in his simple and often humorous style, starting at A for Ashley and finishing at Z for Z-laid, with numerous cross-references along the way.

While this small 44-page publication will not teach you how to tie knots, it will allow you to hold your own in conversation with other knot tyers and follow many of the more esoteric terms in use.

CG

2K7 IGKT and Scouts

As a guild we must be on a guided path, our 20th birthday 'KNOT YEAR 2K2' was in the same year as Queen Elizabeth II Golden Jubilee.

2K7, our Silver Jubilee for 25 years of the IGKT, is in the same year as the world Scout movement celebrates 100 years since it's inception by Lord Robert Baden-Powell.

As an acknowledgement to both groups, the plan is to show members who have a Scouting background. By showing a photographic display at 2K7. Each member can display in the Scouts corner a montage of their photographs on one card measuring A4 size (11½" x 8½" for non-EU). Please do not send your best old photos (because you may not get them back) just scan and print what you have and make that into your display, also please show your name, the Scout Group, District/County and Country. If you do not have a PC I'm sure you know by now, someone who has. Please do not send it in digital format, just hard copy.

That is unless you wish to be the IGKT 2K7 Scouts corner 'Digital co-ordinator' as your contribution to 2K7.

Our IGKT 2K7 Scouts corner can then be used after the event by any members still active in Scouting who would wish to show it at any of the 100 year birthday celebrations for Scouts thus linking IGKT with the Scout Movement.

Note to 'Boys Brigade' and 'Sea Cadets', if you feel left out, I can find a corner at 2K7 for you as well. If interested please contact me.

Ken Yalden

Be Wary of Book Publishers' Review Writers.

by Thomas Simpson

Regular offenders in peddling misinformation are book publishers' (in house) review writers, due chiefly to a combination of exaggerated marketing hype and subject naivety. Considering they work from the premise that "maximum hype = maximum sales" - it isn't exactly unexpected.

In the past few months I have sighted two publisher's reviews of a new 2001 publication of Clifford Ashley's *The Yankee Whaler*. The extravagant promotional hype can always be relied on for its entertaining copy. The reviewers hit the deck running, enthusing excitedly of an "organic" edition - so setting the tone for the remainder of the reviews. My main concern is with the reviewers' interpretation of Ashley's whaling experience. They manage to imply, in a roundabout, evasive manner, of his long-standing service in the whaling trade.

Having been a long time admirer of Clifford Warren Ashley, courtesy of *The Ashley Book of Knots*, I always wondered what he was like as a free-flowing, unfettered, writer. Finally, three years ago, I sought out and read a 1938 edition of *The Yankee Whaler* - I wasn't disappointed - I found it an enjoyable read, and a well-written book. As a seaman, I have always been intrigued by the extent of Ashley's nautical ropework knowledge vis-à-vis his actual sea-time experience.

After reading *The Yankee Whaler* I made some notes of Ashley's trip aboard

the whaling bark *Sunbeam*. Having been commissioned by *Harper's Magazine* to write an article on whaling he signed on the *Sunbeam's* articles, he didn't mention in what capacity, but as he sat at the captain's table I think it can be safely assumed it was as a supernumerary. This was at New Bedford, Massachusetts, in August 1904, when he was 23 years old.

Sunbeam sailed for the Atlantic whaling grounds via Bermuda, initially to the vicinity of the Azores, then on to Madeira and the Canary Islands area, eventually turning south and leisurely cruising (which was the whalers way) down to the Cape Verde Islands, where Ashley left the *Sunbeam*. Ashley seemed somewhat vague, particularly concerning the duration of time on the *Sunbeam*. The publisher's review writers take advantage of this when churning out their factoid producing copy. Reading between the lines, I estimate he was aboard the *Sunbeam* around four months, during which time four whales appear to have been caught. As far as I'm aware, this was Ashley's only deep-sea trip on a "hunting" whaling vessel.

Ashley left the *Sunbeam* at the most south westerly of the Cape Verde Islands, Brava, at that time an important victualling and crew hiring port, popular with American whaling ships. He wouldn't have had a problem arranging a passage back to the northeastern seaboard of the United States. The *Sunbeam*, herself, returned to New Bedford in July 1906, having been away for 23 months.

A Ropy Chess Set - Part 2

by Frank Brown

Queen and Bishop

These two chess pieces are almost identical in construction, save that the Queen should be taller and they each have different headgear. Crowning for the torso of the pieces may be continuous in either direction, or alternate left and right. I prefer the latter. The arms should be continuous in one direction.



Fig 2-1

Prepare eight lengths of cord, seize in the middle, and commence crowning as shown in Fig 2.1. After two rows reduce the number of cords to six. The two cords removed from the crowning process are kept within the body of the piece as in Fig 2.2.

Crown two or three more rows with the six cords. Using a line needle or wire loop, relocate the two extra cords to the lower part of the piece. It may be necessary to ease the seizing to achieve this action. Fig 2.3 shows the top of the construction ready for the relocation of two cords to the sides. The cords marked



Fig 2-2

A and B are relocated using loop or needle through the side close to, and below the other two cords as in Fig 2.4. Crown in the one direction for two rows. Relocate the topmost cord as shown in Fig 2.5. Now crown for about six rows to construct the arms as shown in Fig 2.6. Cut and seal surplus cord.

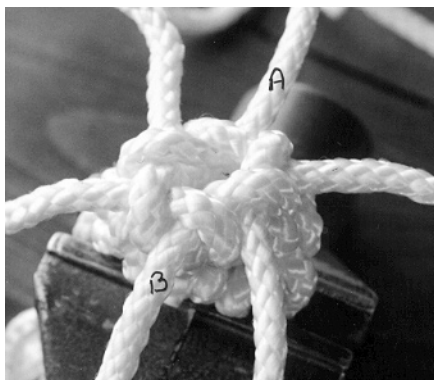


Fig 2-3

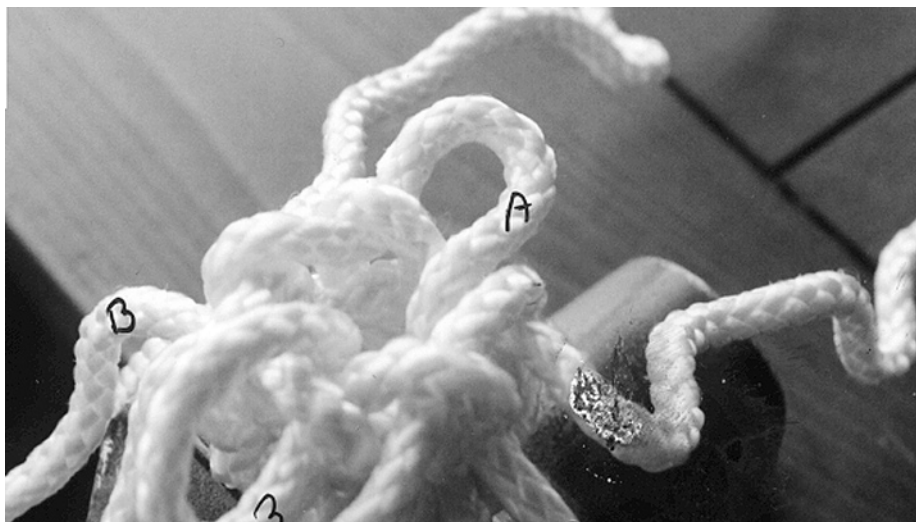


Fig 2-4

Invert the piece, Fig 2.7, and commence crowning with the eight cords. Introduce the two relocated cords

one at a time to bell out the skirt. For the Bishop, there should be about eight rows in total and at least two more for



Fig 2-5



Fig 2-6

the Queen. When the desired number of rows have been constructed, tuck all the surplus material into the body of the skirt, Fig 2.8. Some excess may need to be removed.

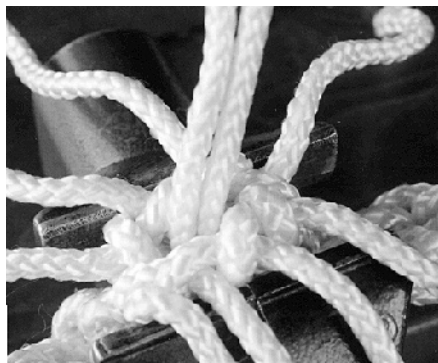


Fig 2-7

The piece should now resemble Fig 2.9. The head is constructed by making a doubled wall and crown knob knot as described in Part 1. The head is attached using the surplus cord. Attaching a simple Turk's head as shown in Fig 2.10 completes the Queen.

For the Bishop, a mitre is constructed using half-hitching as shown in Figs 2.11, 2.12, and 2.13. The material I used was a single strand of the line used for



Fig 2-8

building the pieces. A constrictor knot was tied around a pencil to form the base, and then the half hitching commenced. About six to six rows are required with the number of hitches reduced after the second row to achieve the desired shape. Fig 2.14 shows the completed piece.

Remember, only two Queens, but four Bishops are required.

To be continued.

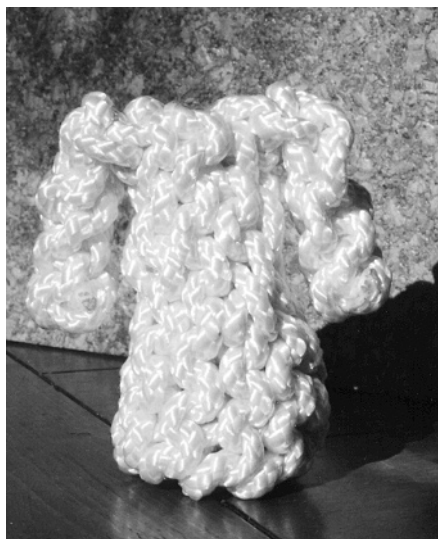


Fig 2-9



Fig 2-10



Fig 2-11

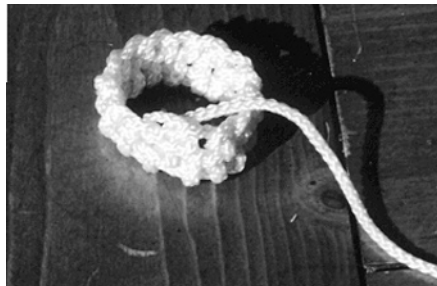


Fig 2-13

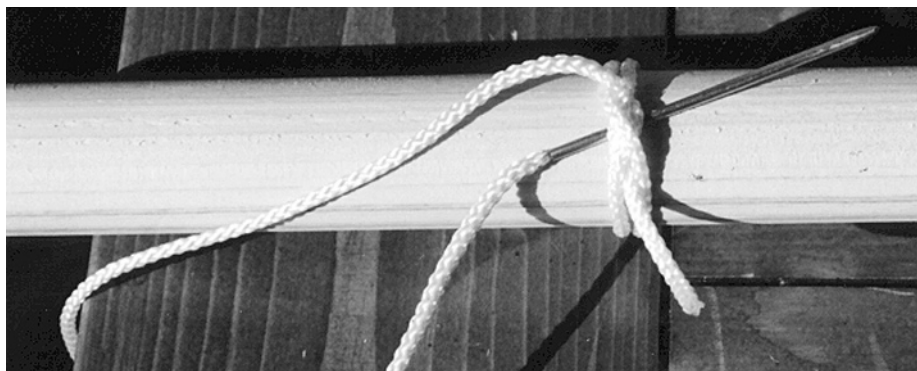


Fig 2-12



Fig 2-14

Knotmaster Series No. 25

*'Knotting ventured,
knotting gained.'*

Figure eight noose

The adaptable figure eight knot serves to create this handy noose for trivial purposes, such as starting a lashing. Any noose can also serve as a hitch, the advantage being that it can often be slackened, removed and replaced without the need to undo and re-tie it.

Make a bight in the line, then wrap and tuck the working end to enclose the standing part in the resulting knot (fig. 1, 2, 3). Tighten (fig. 4).

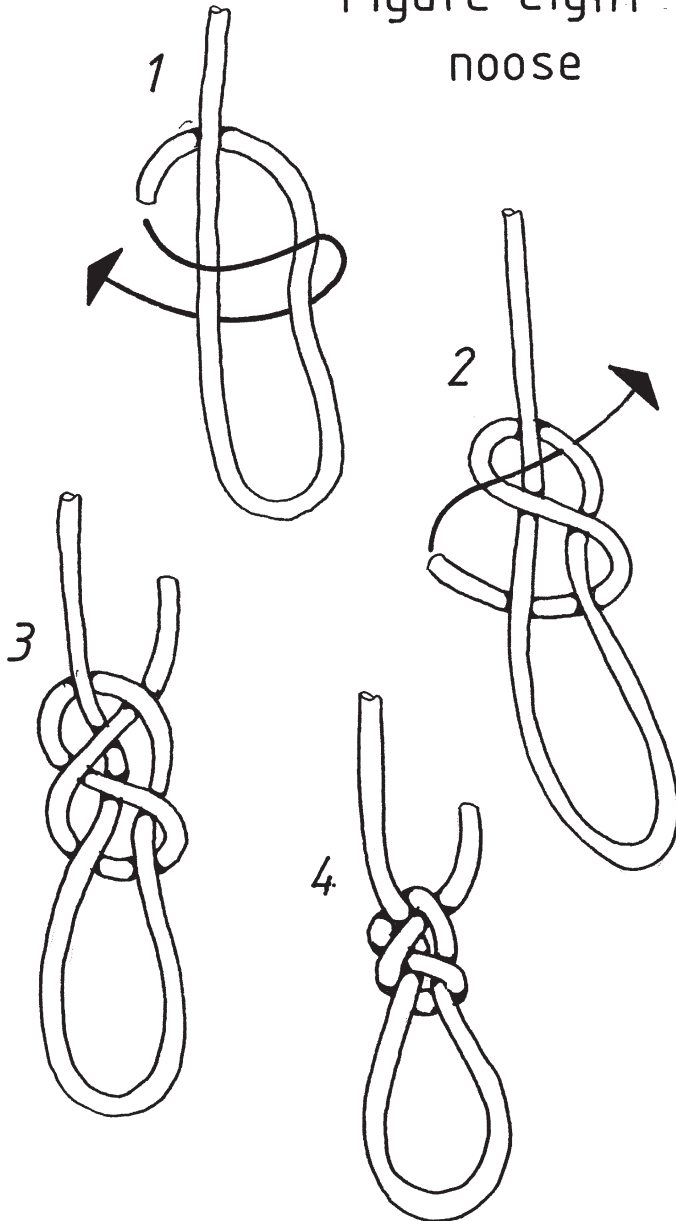
World Heaving Line Contest

In an issue of the *Philadelphia Bulletin* dated 11th June 1980, it was reported that the First Annual World Heaving Line Contest had recently been held as part of the city's annual Penn's Landing Harbor Festival.

Contestants threw a line with a weighted monkey's fist from the fantail of the historic *USS Olympia* (Admiral Dewey's flagship in the Spanish-American War of 1898) in an arc to a marked line floating on the water.

The winner - and presumptive world record holder - was a 24 year old ex-Petty Officer (3rd class) boatswain's mate, Burrell W. King, Snr., then employed as a rigger in the naval shipyard. He threw 108 feet. Second and third places went to throws of 106 and 105 feet respectively.

Figure eight
noose



How Many Bowlines?

by Glen A. Dickey

In the December 2003 issue of KM, Harvey R. R. Wallace gave a listing of bowline knot names. He indicated he would like to learn of other bowline names and bowline knots.

I was contacted by the *Santa Maria* in Columbus, Ohio earlier this year (2004) to do a display of knots and rope work for their visitor's centre. (The *Santa Maria* is a full-scale replica of Christopher Columbus's flagship that he sailed on his cruise to discover the New World.) *Knotting Matters* and Harvey's listing was very handy as a source for a possible subject for display.

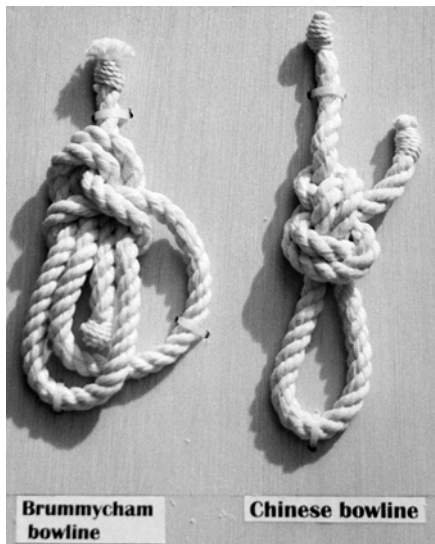
Doing further research, I was able to find 106 bowline names, 5 bowline bends, and at least two bowline hitches. The sources for this information were the IGKT, ABOK, books by IGKT

member Geoffrey Budworth, another older book by Graumont & Hensel, *Knotting Matters*, and the Internet. Also using IGKT information I was able to cross check names against the actual knots and create a listing of multiple names for the same knot. I doubt that I would have been able to create this list or do my research as quickly without the help of the IGKT.

I was able to make two display boards with a total of 63 bowline knots. Because of poor illustrations in some of the sources, I have not been unable to reproduce all of the knots for which I have found names. I continue to do research and will add knots to the display boards, as I am able to reproduce the knots.

The bowline knots were made using 3/16 inch, three-stranded, cotton cordage. After the knots were made, they were positioned to best show the features and structure of the knots, then "painted" with a clear solution of Minwax (r) Polycrylic varnish. The Polycrylic coating kept the colour of the cordage and preserved the knots in their final shape. (This should keep prying fingers from untying the knots.) The knots were then mounted to the boards using nylon wire ties and labelled. The mounting boards were made so they can be transported and displayed for travelling shows. Credit is given on the boards to the IGKT.

With tying the knots for proper display, preserving, re-doing knots that weren't "just right", over 200 feet of cordage has been used so far. And



in order to make each knot correctly, approximately three feet of cordage was used on each knot.

In the listing that follows, bowline names are given in alphabetical order. Knots that I have tied are marked on the left. A count is given of the knots and the source is shown. Where it indicates a page and plate number, it refers to the knot book authored by Graumont and Hensel. Ashley's *Book of Knots* is prefaced with ABOK and *Knotting Matters* is prefaced with KM. Other sources are referenced although not in as much detail. bowline bends, bowline hitches, and same knots are shown at the bottom.

This has been a wonderful learning project as tying the knots was the easy part! Research time, production of the mounting boards, preserving the knots, documentation, photographs, mounting and labelling them took tremendously more time than just tying the knots.

But it has become a labour of love and I hope other IGKT members will also be

able to enjoy the attached photograph.

I too would be very pleased if other members would supply me with names of bowlines, sources, and how to tie them. Please refer to the IGKT membership book for my address if you do not have easy access to the Internet. For members that do, you may contact me via my website - <http://www.dickeyfamilyresearch.com>

or my e-mail - alexd_3@juno.com

Sources:

Encyclopedia of Knots and Fancy Rope Work, Second edition, (C) 1942, by Raoul Graumont and John Hensel. No ISBN number.

The Ashley Book of Knots, by Clifford W. Ashley, corrected edition by Geoffrey Budworth. ISBN 0-385-04025-3

The Ultimate Encyclopedia of Knots and Ropework, by Geoffrey Budworth, published by Hermes House.

Various issues of *Knotting Matters*. Referenced on the listing.

Tied	bowline Listing		Source	Same as
	Algonquin bowline	1		
	Angler's loop bowline	2		
X	Ashley #1016 bowline	3	ABOK #1016 pg 186	
X	Back bowline	4	Pg 36 Plate 11 - 205	
	Belt & braces bowline	5		
X	Birmingham bowline	6		2
X	Bow bowline	7	Pg 38 Plate 11 - 212	
X	bowline Hitch	8	Pg 97 Plate 45 - 315	
X	bowline on-the-bight	9	Pg 38 Plate 11 - 209	
	bowline on-the-bight & bowline tie knot	10	ABOK #1075 pg 194	
	bowline with a bight	11	ABOK #1074 pg194	

	bowline with a half-hitch	12	ABOK #1012 pg 186	
X	Brummycham bowline	13	Budworth	
	Carrick Bend bowline	14	Pg 34 Plate 11 - 194	
X	Chinese bowline	15	Pg 95 Plate 43 - 290	
X	Chinese Twin Loop bowline	16	Pg 105 Plate 50 - 369	
X	Clinch bowline	17	Pg 36 Plate 11 - 201	
X	Compromise bowline	18	KM Issue 67 pg 32	
X	Double bowline	19	Pg 34 Plate 10 - 187	
X	Double bowline on-the-bight	20	ABOK #1083 pg 196	5
X	Double caulker's chair bowline	21	Pg 32 Plate 10 - 181	1
X	Double chaise de calfat bowline	22	Pg 32 Plate 10 - 181	1
	Double knotted bowline	23		
	Double knotted Spanish bowline	24		
X	Double loop Portuguese bowline	25	Pg 105 Plate 50 - 364	
X	Double or round turn bowline	26	ABOK #1013 pg 186	8
	Double Portuguese bowline Hitch	27	Pg 102 Plate 47 - 339	
	Double Spanish bowline	28		
X	Dutchman's bowline 1st variation	29	Pg 108 Plate 51 - 386	
X	Dutchman's bowline 2nd variation	30	Pg 108 Plate 51 - 387	
	Enhanced bowline	31	Asher	
	Enhanced double bowline	32		
X	Eskimo / Innuite bowline	33		
X	Eye bowline	34	Pg 35 Plate 10 - 192	6
	False French bowline seized	35	Pg 105 Plate 50 - 365	
	False Spanish bowline	36	Pg 36 Plate 11 - 207	
	Figure-of-eight bowline	37		
X	Fisherman's bowline	38	Pg 34 Plate 10 - 191	
X	Fool's bowline	39	Pg 34 Plate 10 - 189	
X	French bowline	40	Pg 32 Plate 10 - 181	1
X	French bowline on-the-bight	41	Pg 34 Plate 10 - 183	5
X	French bowline variation	42	Pg 588 Plate 314 - 3	

	French / Portuguese bowline (Linfit way)	43	KM Issue 67 pg 32	
	Hawser bowline	44	ABOK #1014 pg 186	
X	Hitched Spanish bowline	45	Pg 102 Plate 47 - 338	
	Improved Linfit bowline	46	KM Issue 67 pg 32	
X	Inside bowline seized	47	Pg 38 Plate 11 - 211	
	Interlocking bowline	48		
X	Interlocking round-turn bowline	49	Pg 40 Plate 12 - 221	
X	Inverted bowline	50	Pg 36 Plate 11 - 203	4
	Irish bowline	51		
X	Japanese Twin Loop bowline	52	Pg 105 Plate 50 - 366	
X	Jam bowline	53	Pg 34 Plate 10 - 190	
X	Lark's head Spanish bowline	54	Pg 38 Plate 11 - 208	
X	Left handed bowline	55	Pg 36 Plate 11 - 196	4
	Left handed running bowline	56	Pg 38 Plate 12 - 215	
X	Linesman bowline	57	Pg 36 Plate 11 - 199	
X	Linfit bowline	58	Knotting Matters	
X	Lock bowline	59	Pg 34 Plate 10 - 193	
X	Mexican bowline end method	60	Pg 588 Plate 314 - 4	
X	Mexican bowline left handed loop	61	Pg 588 Plate 314 - 5	
X	Mexican bowline right handed loop	62	Pg 588 Plate 314 - 7	
X	Open bowline with a bight	63	Pg 588 Plate 314 - 1	
X	One handed bowline	64		4
	Ontario bowline	65		
X	Ordinary bowline (common, "the")	66	Pg 32 Plate 10 - 179	4
X	Painter's bowline	67	Pg 34 Plate 10 - 185	2
	Perfection bowline	68		
X	Portuguese bowline	69	Pg 32 Plate 10 - 182	
X	Pulley bowline	70	Pg 40 Plate 12 - 222	
X	Reef Knot Spanish bowline	71	Pg 105 Plate 50 - 370	
	Reverse bowline	72	Pg 40 Plate 12 - 219	
	Reverse Carrick Bend bowline	73	Pg 36 Plate 11 - 200	
X	Right Handed common bowline	74		4

X	Ring bowline	75	Pg 32 Plate 10 - 180	3
X	Rollin' bowline	76		7
X	Round-turn bowline	77	Pg 36 Plate 11 - 195	
X	Round-turn hitch bowline	78	Pg 38 Plate 12 - 216	
X	RoundTurn single bowline on-the-bight	79	Pg 95 Plate 43 - 292	
	RoundTurn Spanish bowline	80	Pg 97 Plate 44 - 305	
X	Running bowline	81	Pg 34 Plate 10 -188	7
X	Seized bowline	82	ABOK #1011 pg 186	4
	Simple bowline	83		
X	Single bowline on-the-bight 1st variation	84	Pg 38 Plate 12 - 213	
X	Single bowline on-the-bight 2nd variation	85	Pg 38 Plate 12 - 214	
X	Single Portuguese bowline hitch	86	Pg 110 Plate 52 - 401	
X	Sister Loops bowline	87	ABOK #1079 Pg 194	6
X	Slip bowline	88	Pg 34 Plate 10 - 184	
X	Slip false bowline	89	Pg 38 Plate 11 - 210	
X	Slip knot bowline (Linfitt way)	90	KM Issue 67 pg 32	
X	Slip Noose French bowline	91	Pg 36 Plate 11 - 202	
	Slip noose bowline	92	Pg 36 Plate 11 - 198	
X	Spanish bowline	93	Pg 36 Plate 11 - 206	
X	Standing bowline	94	ABOK #1011 pg 186	4
X	Stopper bowline	95	Pg 32 Plate 10 - 180	3
X	Thumb bowline	96	Pg 36 Plate 11 - 204	
X	Thumb bowline on-the-bight	97	Pg 76 Plate 32 - 143	
X	Triple bowline (water loop method)	98	Pg 512 Plate 278 - 364	
X	Triple Loop bowline	99	Budworth	
	Triple Loop bowline on-the-bight	100	Pg 105 Plate 50 -374	
X	True bowline	101	Pg 34 Plate 10 - 186	
	Tucked bowline	102		
X	Tugboat bowline	103	Pg 588 Plate 314 - 2	
X	Twist bowline	104	Pg 36 Plate 11 - 197	
X	Variated Fools bowline	105	Pg 105 Plate 50 - 374	
X	Water bowline	106		8

	Bends			
	bowline Bend	107	Pg 26 Plate 6 - 132	
	bowline Hawser Bend	108	Pg 28 Plate 7 - 144	
	bowline Splicing Bend	109	Pg 28 Plate 7 - 141	
	Double bowline on-the-bight Bend	110	Pg 26 Plate 6 - 128	
	Interlocking bowline bend	111	Pg 26 Plate 6 - 134	
	Hitches			
	Triple bowline hitch variation (Chisnall)	112	Budworth	
	Same Knots			
	Double caulker's chair bowline	21	Pg 32 Plate 10 - 181	1
	Double chaise de calfat bowline	22	Pg 32 Plate 10 - 181	1
	French bowline	40	Pg 32 Plate 10 - 181	1
	Birmingham bowline	6		2
	Painter's bowline	67	Pg 34 Plate 10 - 185	2
	Ring bowline	75	Pg 32 Plate 10 - 180	3
	Stopper bowline or Ring bowline	95	Pg 32 Plate 10 - 180	3
	Inverted bowline	50	Pg 36 Plate 11 - 203	4
	Left handed bowline	55	Pg 36 Plate 11 - 196	4
	One handed bowline	64		4
	Ordinary bowline (common, "the")	66	Pg 32 Plate 10 - 179	4
	Right Handed common bowline	74		4
	Seized bowline	82	ABOK #1011 pg 186	4
	Standing bowline	94	ABOK #1011 pg 186	4
	Double bowline on-the-bight	20	ABOK #1083 pg 196	5
	French bowline on-the-bight	41	Pg 34 Plate 10 - 183	5
	Eye bowline	34	Pg 35 Plate 10 - 192	6
	Sister Loops bowline	84	ABOK #1079 Pg 194	6
	Rollin' bowline	76		7
	Running bowline	81	Pg 34 Plate 10 -188	7
	Double or round turn bowline	26	ABOK #1013 pg 186	8
	Water bowline	106		8



Knot Gallery



Facing - A whistle lanyard made from 2mm polypropylene cord by Barry Brown.

Above - Lighter jacket made from one strand of kangaroo hide by Ron Hodgins.

Overleaf - Turk's head sphere made from continuous single strand by Harold Scott.

Correction - KM86 (March 2005) - Knot Gallery - only one of the eight items credited to Jim Nicol is actually his; the other seven pieces of macrame and coach-whipping were tied in the late 1960's by Geoffrey Budworth.





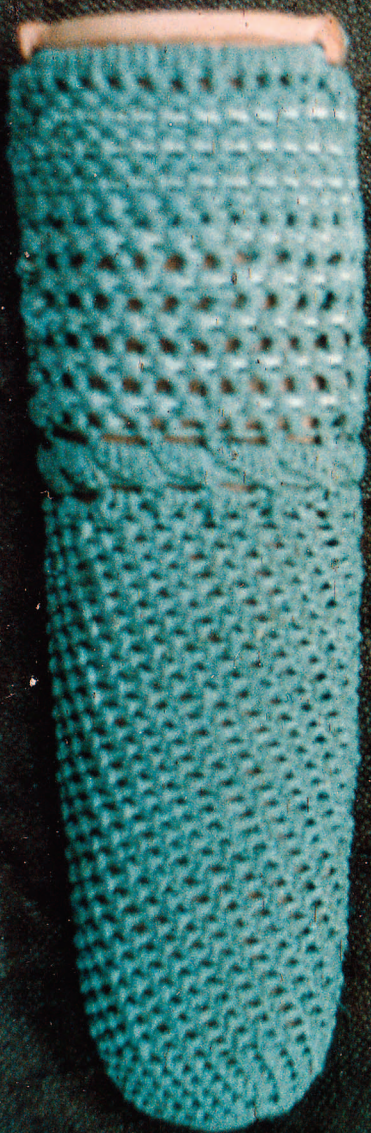


Overleaf - Napkin rings - woven ring knot (pineapples) 3/16 inch nylon lawn mower pull cord, starched when done. C E (Bud) Brewer.

Above - Narrowboat tingle fender - 5L x 4B Turk's head in 10mm cotton rope over solid rope core by Colin Grundy.

Facing - Needle hitched knife and sheath by Yngve Edell.

*Back Cover - covered bottles are made by cotton yarn. The bottles are macramé-work and one bottle is needle hitching. The corks needle hitching or Turk's head.
Ewa Thormählen*



Wooden Roping Machines in Portugal

by Joaquim Paulo Escudeiro

In 1995, I made an exhibition of knot work in Vila N. Poiares City, in the far interior of Portugal. Commercially it was a disaster, I hardly sold anything for my trouble, but exhibitions cannot be judged solely on a money basis. The city Mayor had asked an old local roper of the city if he could make a replica of an old time roping machine on which he had worked some 60 years ago. He did so. Figure 1 shows his replica machine on a rare time photograph, Fig 2 shows the detail and Figure 3 shows a drawing I made for more detailed study. This old man was a special guest representing the lost local handcraft traditions, I was really impressed by this. It was my first time that I could meet and speak with such a person. I talked extensively with him and learned where to look for such machines still in use. As a matter of fact all those real roping machines

were lost to the area. A real pity.

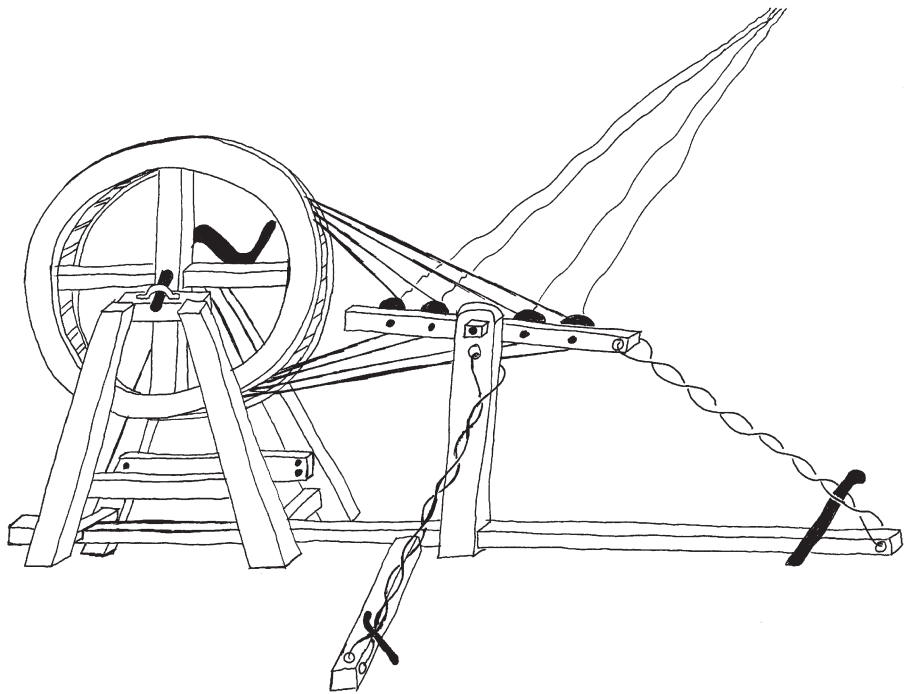
In 1996

I went to a handcraft



exhibition further north near the sea in Gondomar City. I decided to research for ropers on Povoia Do Varzim, Vila Do Conde, Espinho and Ovar cities. In all those cities, I found and spoke with old ropers and learned that this type of wooden machine existed in abundance. Unfortunately they were destroyed, put to fire, or left to rot away in deep valleys. This was after big rope factories came to the country!

We must not be quick judge the behaviour of these people.



I will explain. At the time from 1800 to 1900 there existed three types of ropers. The first and more important ones were big Royal factories and state factories that specialised on ropes for Navy boats. They used big vapour engine tram like roping machines. Secondly there were local but certified ropers that made an office of roping arts. They used small iron machines and could move them to the interior lands. Finally there were the street ropers; they belonged to the large majority of the poor and illiterate class of people. They had no school and were not certified ropers, so they made ropes by hand on wooden roping machines. That is why they are almost all different from the others. They are a popular desintangliemnt machine. They

used to move and spike the machines on sand by the sea to make ropes. So we can understand that they do not realise the importance for our history of their wooden machines. These people were usually old employees, or slaves of others who could afford and officially certify and permit. So they escaped from this exploitation and started popular roping. I look to them and I see honest people that gain their living unofficially. As a matter of fact this article is homage to those simple and innocent ones that have discovered a chance to live in a society of oppression that gives poor people no chance at all.

I have had really fascinating stories told to me by these oldies. Their business was more like this - bands of kids



roaming over the seaside, ports and river shores and so on, collecting old broken pieces of rope! Then they were cut to small pieces, and unlaied completely. After this they were combed and carded again by girls, and so new ropes were made and sold on small street markets for rural use. If they still existed, they would probably gain an award because they were real recyclers! But in those days the rest of society looked on that class of person as nothing.

In 1997, I finally saw and found a still working wooden machine in the city of Esmoris. A projected street would pass over the place where it was. An earth floor and rural construction without electricity made it possible for the owners to sell the entire machine to me! Figures 4 - 9 display a report of the last rope made by this machine. The photographs were taken by the

professional Mr José Ribeiro.

I brought the whole machinery to Sintra Municipality. A local newspaper

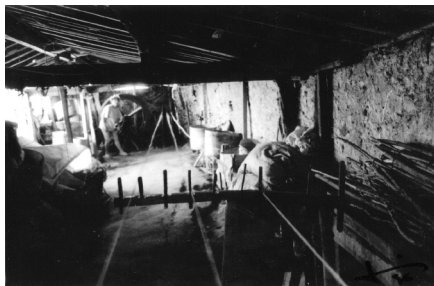




took interest in the story and a fine article was made in the *Journal de Sintra*, (figure 10).



This was the biggest machine I had ever seen and I did not have space to have it, a detail I completely forgot. I was so happy that finally I could have one that I did not realise that such an



enormous work was too much for me, a simple knot tyer. Nevertheless, I received a kind invitation for exhibiting it in the Art Gallery of Póbral City, by Isabel Alves, my friend. So I made a reconstruction for the gallery and for exhibition at handicraft fairs. In figure 11, we can see my mother Fernanda D'Almeida Escudeiro giving the final

touch. You can see that the feet are for sticking in the sand, so I make artificial sand. In figure 13, we can see it in the International Handicraft Exhibition at Estoril City.

After that came the dark days. The art gallery closed and the reconstruction was put outside in the sun and the rain, a lamentable picture. Des Pawson saw this when he was in Portugal and was deeply distressed by the situation. Soon after this I put it in my sister's house in an agricultural building without even a key to close the door. Even worse was to happen, my sister moved to the city and I was completely without a place, for small and without conditions, it was nothing.

I have found more roping machines, because this time people visiting exhibitions, when they see my machine have told me, "Oh, I have one like this!" I buy some smaller ones and some people even gave me free parts and pieces for roping work. I thank them all from the bottom of my heart. That was the reason that I decided to give everything to a museum. I found that



no museum in Portugal has even one of such wooden machines.

So I started to look for a National museum to give it to, completely free. Believe it or not, no museum wanted it, even free and with me to deliver it at their door. Twenty-one pieces to the complete popular roping art.

They all refuse it because they claim they have no space for it.

I was very desperate, but I did not sell it to antiques people. I refuse the idea of some one getting big profits from my research, just because they have big shops for old antique furniture that they buy very cheap and sell very expensively.

Well, after a long time, I found a new museum under construction, the Sea Maritime Museum at Vila do Conde City. And because they are including wooden nautical techniques of boat



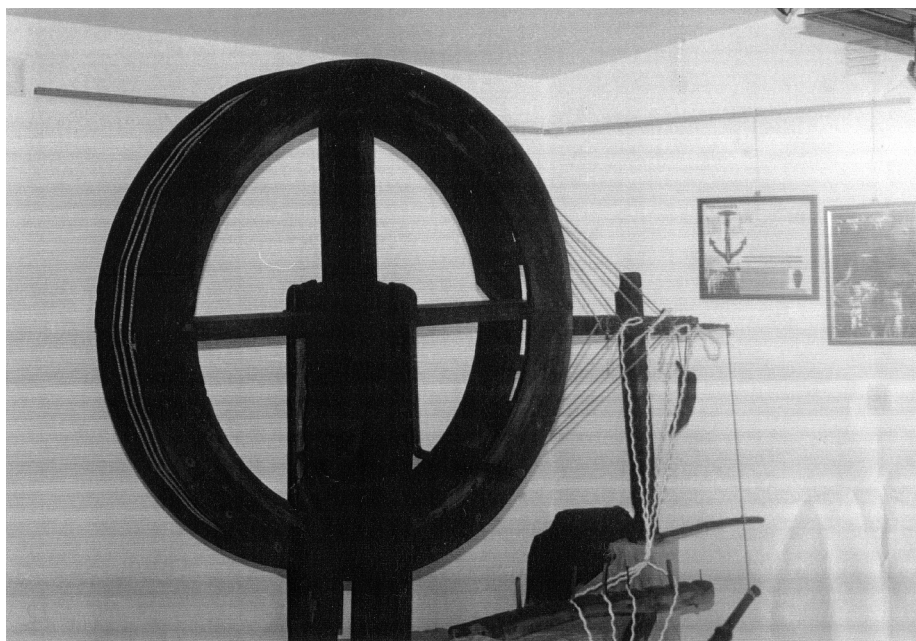


I have gone there, some 400 kilometres just for preserving this superb relic. I just expect they give it the place it deserves. It is not yet open, but it will be.

Des Pawson took figure 14 in the Ribeira de Santarem City. We can see a wooden roping machine, on the left an iron machine typical of certified ropers. In figure 15 a very small roping machine, still working and taken by Des Pawson at the same city, but on other ropers.

Figure 16 shows the roper knot, taken by the same city, but on another roper by Des Pawson. Figure 17 displays my drawing of this knot. We must remember that this knot is being used always under tension! It was where the roper holds the strands already twisted and waiting for the final second twist with other more three strands, for rope of four.

Some other time I will explain the



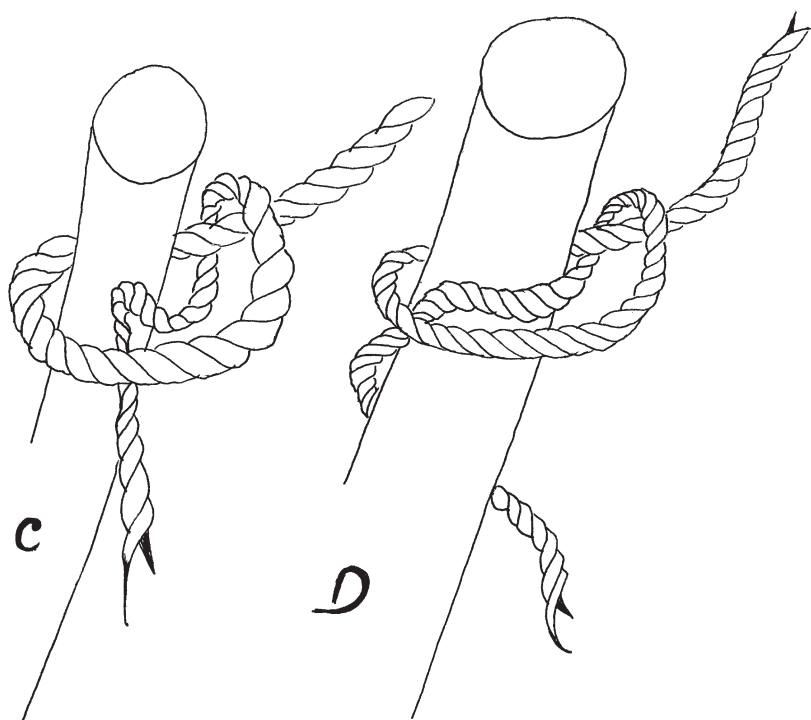
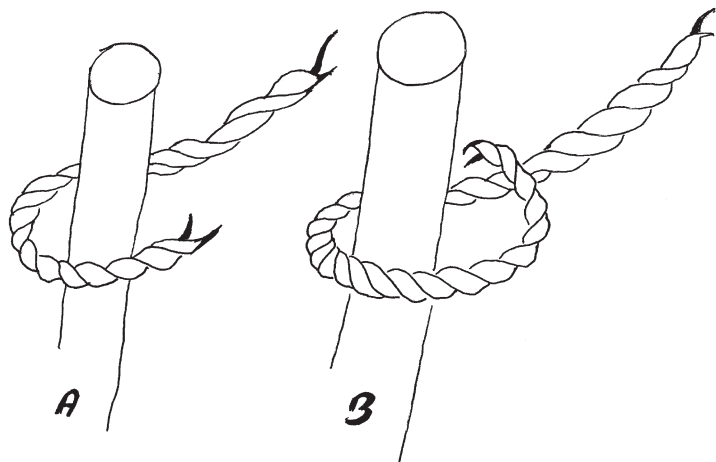




techniques of this Portuguese rural roping system. Figure 18 shows another I have had and Figure 19 shows the only

wooden roping machine that I still keep in my apartment, a small but beautiful one.







The woman at the far end of the Park seat kept on nervously twisting and untwisting her handkerchief as though in acute mental distress. She was muttering to herself, too, under her breath. Mrs. Miniver glanced at her sideways once or twice, wondering what was wrong and wishing there was something she could do about it; but all of a sudden the woman, noticing her glances, looked up and smiled quite cheerfully.

"It's me First Aid," she explained. "I do get so muddled up with them knots. The lecturer, she says, 'Right over left, left over right,' see?"

But it never seems to come out the same, not when I do it meself."

"I wonder," suggested Mrs. Miniver tentatively, "whether you'd find it any easier if you thought about it as 'back and front'?"

The woman experimented with this idea for a few moments, and then her brow cleared as if by magic.

"Well, that's funny! So it is! It all depends on how you look at things, doesn't it?"

She laid the knotted handkerchief on the palm of her hand and beamed at it as proudly as though she had just made a successful cake. Oh, well, thought Mrs. Miniver; even if no other good comes out of the present condition of the world, at least there soon won't be a person left in England who doesn't know how to tie a reef-knot. And that's always something.

Mrs Miniver by Jan Struther
First published Oct 1939, U.K.

Fibonacci Knots: Golden Rectangle Weaves

by Selby Anderson

I found an interesting connection between a family of knots and the ubiquitous golden ratio, $\phi = .618...$ (or $\Phi = 1.618...$).

The Carrick bend is a utilitarian knot, long used on towing cables because it does not snag even when wet. Its simple but attractive weave often appears on Boy Scout knotboards in the form of the sailor's breastplate, which has a closed loop at the top.

The Carrick bend weave can be expanded along its length or width, by continuing a flat plait until the free ends come out at the new corners. If the expansion takes place along the width each time, I found that the resulting weave approaches a *Golden Rectangle* in its proportions. The series of knots can be characterised by the ratio of bights (loops) in each side.

Five generations of the Carrick bend (See accompanying photo.)

1:2
2:4
4:7
7:12
12:20

That is as far as I care to construct! Technically this is plaiting, not rocket science; one is limited only by one's patience and the supply of cord. Untangling the bottom loops as one reaches the home stretch can be

daunting, but if no mistakes have been made in the over-and-under pattern, these loops will fall into place as if by magic when the free ends reach the corners.

The shapes quickly begin to suggest the *Golden Rectangle*, with sides in a ϕ ratio. The progression of bights falls into the series

0, 1, 2, 4, 7, 12, 20, 33, 54, 88, 143, 232 ...

Starting with the third item, each number is the sum of the previous two, plus one.

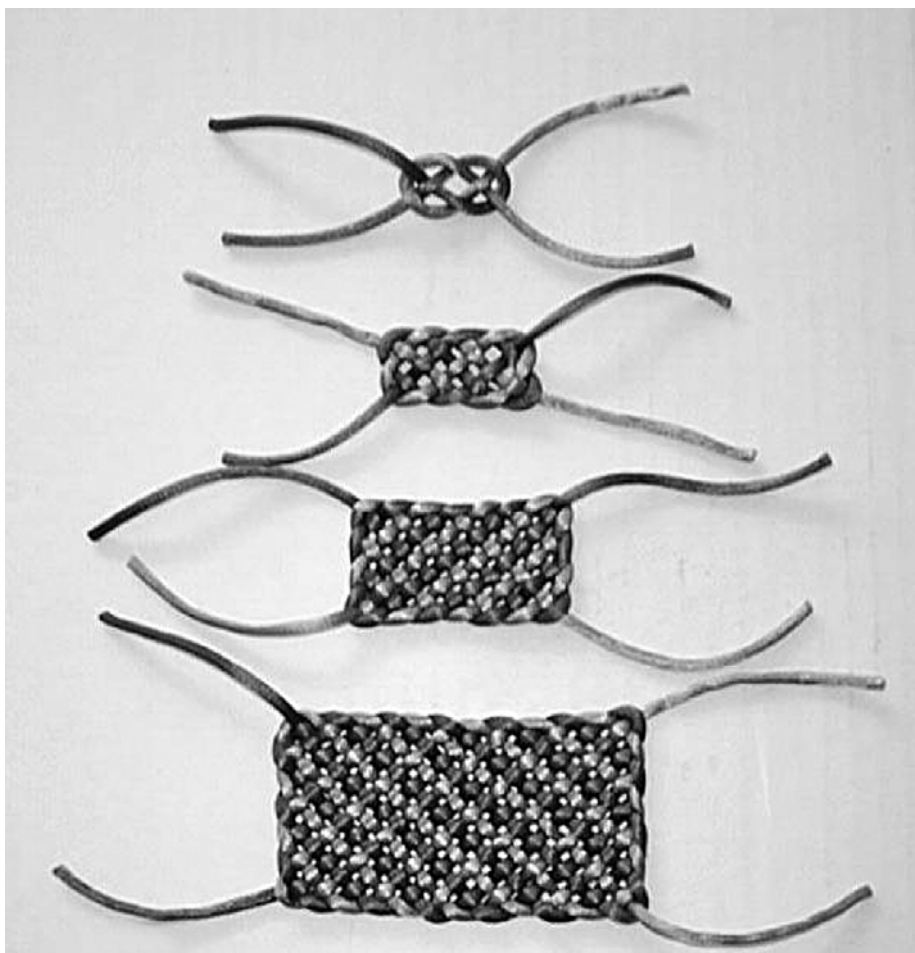
That makes this a close relative of the Fibonacci series,

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233 ...

where each number is the sum of the previous two. Note how the numbers of the rectangle weaves turn out to be Fibonacci numbers, minus one. This becomes clear if we do a skewed overlay, showing the knot sequence over the Fibonacci sequence:

0, 1, 2, 4, 7, 12, 20, 33, 54, 88, 143, 232 ...
0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233 ...

In a Fibonacci series, the ratios of adjacent numbers approach Φ ($\Phi = 1.618...$ $\phi = 0.618...$) as the series approaches infinity. Clearly this must



also apply to the knot series, as the effect of subtracting one from both numbers in a ratio will grow vanishingly small.

Based on this analysis, it can be stated rigorously that this series of knots approaches the golden ratio in its proportions.

ROPE ENDS

‘The drowning man offered a line does not much care, when it arrives, whether the hempen rope he had been expecting turns out to be made of nylon.’

Eric Ambler,
The Levanter - London, 1972

Branch Lines

Pacific Americas Branch

Fair winds and foul here on the Pacific coast. Fair Winds: There have been numerous opportunities for PAB members. "Race LA" gave us a chance to offer the event contestants a knotting challenge as a part of their run. The Los Angeles Marine Institute's Brigantine, *Irving Johnson*, went aground and PAB members have been working away at repairs. Among other injuries she pulled her chain plates so there is plenty of work for the members in the LA area. We have numerous shows up and down the coast, something for everyone. Plans are well along for our AGM in Seattle WA over the July 4th weekend. Our membership has been growing at about 2 to 3 new faces each month. The activity on the internet has increased with many members dropping by the interactive sites which has persuaded me to leave our own PAB website as an "informational" site.. a good topic for our AGM discussions.

Foul Winds: Our good friend and active member, Clint Funk, died of a heart attack on March 24th, 2004. His excellent workmanship will be cherished by all who are fortunate enough to have an example. The knowledge he shared at the training table remains with the hundreds of young and old alike, who learned from his easy manner and gentle

instruction. He will be greatly missed by the PAB and his friends outside of knotting as well as his family.

Roy Chapman

West Yorkshire Branch

Our meeting on 6th March started with a formal welcome followed by two short talks. The first by Norman Cockburn giving us some insight into key fobs and their origins with some examples of his work, and the second by Dave Walker with hints and tips on the art of fender making. This took us through to lunchtime where we all had time to relax and chat. The afternoon had no pre-set programme but with the numerous displays by individual members there was plenty to look at and lots of opportunity to exchange ideas and techniques. We finished with afternoon tea; supplied by our loving support group before departing to our respective homes to put our new found knowledge into practice.

Our next meeting will be on Sunday November the 13th and the proposed topic is Mats and Macramé. We invite Guild members local or otherwise to join us.

While this meeting is primarily intended for the local members, the interest that we are getting is from much further afield, with the average member travelling a hundred miles round trip. (I did only four miles).

David Pearson

East Anglian Branch

Twenty members, friends and associates from Essex, Norfolk & Suffolk attended our get together at Stowmarket on Saturday 9th April and were greeted by

our Master of Ceremonies, 'Tuffy' Turner and the meeting convened at 1330 hours.

Duncan Bolt of Thornham, Norfolk again extended an invitation to all comers for his third annual 'Summer Gathering' on Saturday 4th June. RSVP please direct to him.

The topic of agenda was a discussion from the floor about 'My first working knot' led by Tuffy Turner of how members first became hooked by our craft. Des Pawson, led the way of how his uncle gave him a *Scout's How to do it* book at the age of seven years from which he learnt the 3 lead x 4 bight Turks head. Duncan Bolt started tatting at the age of five years using cow-hitches/larks heads.

'Tuffy' Turner talked about his steel erecting days at the age of 21 years whilst working with old sailors and his 'rhubarb-hitch' similar to Ashley #1684 and #1687 pp 291 and 2 respectively but which he arrives at by way of the studding sail bend and fisherman's bend.

Europa Chang-Dawson enlightened members with stories of her grandfather teaching her the Chinese button knot from a two-part diamond knot, tatting and macramé. (Europa took the prize as the youngest early knot tyer starter). Geoffrey Youngman explained how he learnt to make ships in bottles and a wide variety of useful knots and how to make paintbrushes from off-cuts of suitable rope and cord; and recited a verse on the Rule of the Road Navigation and weather.

Albert Southerden took members back to when he was a vintage Wolf Cub member in 1932 and learnt his skill of knot tying. Irene Warner spoke of tatting at a very early age. Terry Watson showed photographs of knots in action

and demonstrated a Reed Cutter's packer's knot for tying up weeps i.e. bundles of reeds.

The Autumn meeting will take the form of Rotating (hands-on) Workshops with a tutor for each group on A. splicing, B. cross pointing, C. Turk's head balls, and D. tatting.

Our seasonal greetings to members worldwide.

John Halifax

French Branch

IGKT France held this year's AGM at Granville's regional sailing centre on the last weekend of March. Despite the difficulties (and expense) in travelling during the Easter celebrations, a respectable turnout of members and public made our meeting all worthwhile. Knotters from Holland, UK and France brought in plenty of things to show off and we spent an enjoyable time in each other's company. Thanks for coming! Sunday morning saw the general meeting called and the secretary announced the good news that our official membership (i.e. sub-paying members at any one time!) was up nearly twofold to 32, with the majority also being members of the IGKT. Also, the creation of a leaflet and a website coupled with the presence of various members in summer festivals should help to swell our ranks.

Festivals in which IGKT France will be present this summer:

28-29th May: Exhibition "Art et mer" in Saint-Valéry-en-Caux

21st-24th July: Festival of Maritime Heritage in Boulogne-sur-mer

29th-31st July: Festival of Maritime Heritage in Tréport

12th-14th August: Festival of the Sea in Saint-Valéry-en-Caux
Contact: Luc PROUVEUR on 02 35 61 39 94

The new website can be found at www.igktfrance.com and has been put together by a trio of dedicated knotting-webmasters who are now having to learn the cyber ropes, especially when it comes to censoring messages posted on the forum (unfortunately, the French word for knot has sexual connections too...)!

Other decisions of note taken by the members present were: AGM 2006 in Saint-Malo, AGM 2007 in Dieppe and thinking ahead to 2010, the 10th anniversary of IGKT France in the Corderie Royale (Royal Ropery) in Rochefort. Quel avenir!

Graham McLachlan

North American Branch NER

Well, the New England Regional Branch is over a year old. We have fondly christened ourselves "Igitnabner" for the acronym IGKT-NAB NER and it is so much easier to say than "International Guild of Knot Tyers - North American Branch - The New England Region", whew...!!!

We are busily preparing for a summer of shows and museum participation. There is always way more to do than we have time for. The New England Seacoast is rich in maritime heritage and there seems to be huge interest in our participation in all events nautical. We will be representing the NAB at the Wooden Boat Show in Newport, RI this year as well as the Salem Maritime Festival. We are considering the Whaling Museum in New Bedford and the *USS Constitution* in Boston.

Our monthly meetings are hosted by Don and Caryn Timmins in Quincy, MA. Hats off to them for sharing their comfortable home with us. For anyone that is interested, I have posted pictures of some of our meetings at <http://www.seacoastdetails.comigktphotos.html>. We continue to grow as well as reach out to the communities. I try to send out a monthly note (sometimes a bit of a newsletter if I'm up to writing it) and if anyone is interested in being on the 'list' please contact me.

Currently we are finishing up a large knotboard for use at shows and museums and have scheduled a meeting on 'Knives' followed by a couple of meetings on *Kumihimo* where we will all get to play with the nautical version of a Maru Dai.

We welcome all people interested in knot tying and hope to see you soon.

Steve Coates

North American Branch

The 2005 Meeting of IGKT-NAB is scheduled for Thursday, September 22nd through Sunday, September 25th in Charleston, South Carolina. Please mark your calendars for this weekend and plan to attend one of North America's premier knot tying events. There will be attendees from all over the world. There will be classes for those interested in branching out and learning new knotting skills. In the past we have had topics ranging from knotted jewellery to button knots to extended Turk's heads to practical arborist knots and the list goes on. We will be knotting on the beautiful Charleston waterfront and will have public displays at the Aquarium and the Maritime Centre. The tall ship *Spirit of*

South Carolina has just got a 1 million-dollar pledge so they should be working on planking at the time of the meeting. Also, we will have the shipyard for a BBQ / Shrimp / Oyster Roast dinner for Saturday night. We also hope to be working with the local Maritime Centre by hosting educational knot seminars for the public. As always, we will have the use of

Hospitality Room at the Comfort Inn (this is where the ‘real knot tying’ gets done). It should be an exciting long weekend, jam packed with knotty fun. If you have any questions or wish for additional information, please contact Steve Coates on (shcoates54@comcast.net).

For those of you who would like to teach (or host) a specific seminar please contact Steve as well.

We currently have 35 rooms reserved at the Comfort Inn Coliseum (near the Charleston Airport) for a rate of \$55.00 per night plus taxes.

Please contact them to reserve your room. Mention the IGKT-NAB for the group discount. They have promised us a meeting room for the Hospitality Suite if we use 30 or more of the reserved rooms. The rates for the rooms are great, though the waterfront area where we will be exhibiting, etc. is about a 10-15 min drive. So those that are close enough to drive, please bring your ‘big car’ to be able to provide transportation for those that will be flying in. The contact information for the Comfort Inn is:

Comfort Inn Coliseum
5055 North Arco Lane
N. Charleston, SC 29418
(843) 554-6485

The most recent version of the program is as follows:

Thursday, September 22

Evening Meet and Greet 4pm-7pm
“Carry-out” Dinner for all interested
Hospitality Suite 5pm-???

Friday, September 23

Display Set-up 8:30am-9:30am
Annual Meeting 9:30am
Lunch Noon-2pm
Displays Noon-5pm
Programs 2pm-4pm
Evening Meet and Greet 5pm-7pm
“Carry-out” Dinner for all interested
Hospitality Suite 5pm-???

Saturday, September 24

Displays 9am-5pm
Lunch Noon-2pm
Programs 2-6pm
Banquet 7-9pm
Hospitality Suite 9pm-???

Sunday, September 25

Displays 10am-4pm
Programs 10am-Noon
Lunch Noon-2pm
Programs 2pm-4pm
Display Breakdown 4pm-6pm
“Carry-out” Dinner for all interested

I want to encourage anyone interested in our great craft to attend this event. If you are not currently a member of the Guild, it will be a great time to “get signed up”. We will be having raffles during the weekend so please bring a piece of your work, a fid, and some needles, anything knot-worthy to donate for the daily raffles. A registration form along with some program specifics will be mailed out/emailed/posted at the IGKT websites very shortly.

Steve Coates

NAB 2005

Registration for 2005 IGKT-NAB AGM Weekend

Charleston, SC September 22nd - September 25th

Name: _____

Address: _____

City, State & Zip: _____

Phone Number _____

Email: _____

Special areas of interest/expertise: _____

Would you be interested in presenting a talk _____

If so, your topic of choice: _____

	Fee	Number	Sub Total
Make all checks payable to IGKT-NAB			
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Postbag

The views expressed in reader's letter do not necessarily reflect those of the Council. The Editor reserves the right to shorten any letter as necessary.

The Petal Knot

In *Knotting Matters*, Issue 85, December 2004, Willeke van der Ham describes a variation of the crown knot she calls a Petal knot. I liked the knot, and the knot artist included an excellent description of how to tie it. But was disappointed not to see a photo of the finished knot. I enjoyed tying it, and the end result is attached.

***Grey Chisholm**
Madrid, New Mexico*



Pile Hitch Conversions

I've recently read that a Mr John Smith said that if he had to choose one knot it

would be the pile hitch. His reason was that it could be converted to a knot, bend, binding or loop. Is there a chance his conversions could be demonstrated in some future issue of *Knotting Matters*?

***Ed Murphy**
Via email*

What Is It Called?

I just want to raise my head above the parapet to point out that the first written language was called *Cuneiform* writing. That is writing formed like a cune. It was written with a bone or stylus and formed a triangular groove in a clay tablet much as a furrow is made by a plough, a motorway cutting or railway cutting, or even a ship ploughing its furrow through the oceans. (This is not the origin of the name Cunard as someone once suggested). It is easy to see the connection when referring to the groove between the strands of laid rope. Why not just call it a groove or furrow.

If we refer to netting as being diamond or square mesh because of the holes then maybe we should refer to the reef (or square knot) as a diamond knot because of the diamond shape left between the strands (KM85, p33). Incidentally, is a reef knot still a constrictor knot if we do not use it to constrict anything?

What should we call the space left inside a Turk's head, a space, a cavity or a Turk's cavity? I have an old Chinese poem which states that the use of the empty space inside a building, a wheel hub, or empty bowl gives a thing its usefulness.

As for the bitter end (KM86, p44). As an ordinary seaman I have been in the chain locker to flake the chain as it came into the locker before modern self stowing arrived. All we had was a metal rod bent at the end to flake the chain whilst standing on a narrow platform hanging on with the other hand. If you fell, it would certainly have a bitter end. The bitter end fixed to the ship could be released in an emergency. I have also seen a bosun's mate nearly dragged through the fairleads holding on to a tug's towline bitter end in order to stop it flailing around the deck as it was released from the bits.

*Peter Hughes
Erith, Kent, UK*

Medieval Knots

A recent article in the *Medieval History Magazine* sent me to look at medieval knot marks on a wall in the Lady Chapel

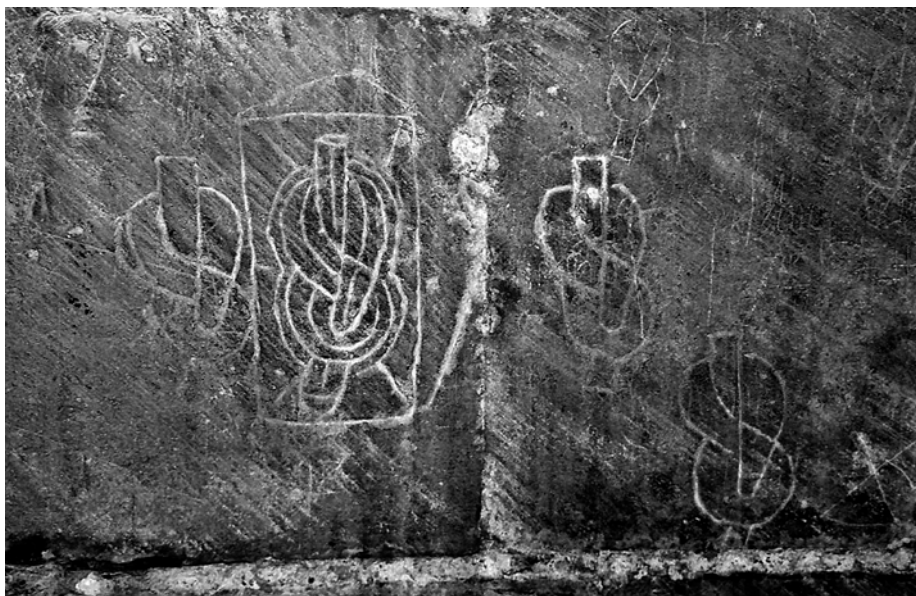
of Chichester Cathedral. The marks are clearly knots and lie alongside votive pilgrim engravings. Medieval thinking suggested that the marks were holy relics representing Christ's intestines from the crucifixion. The pilgrim who carved them might be referring to life's thread which if running well is a correctly tied knot. A loose life was conversely represented by an unravelled knot. The enclosed photo shows the knot carvings as figure of eight knots. I leave you to your own interpretations!

*Catherine Goldstone
Woking, Surrey, UK*

The Bitter End

In response to Glen Dickey's letter on 'the bitter end', I want to say that I read about the bitter end in KM's and our times knot books only.

Since working with string or cable I am familiar with 'working end' and



‘end’ or ‘running part’ and ‘standing part’. Nothing else!

After a look into my books I would like to add the following to Glen’s letter:

From Boteler’s *Dialogues*, Sea Terms:

ADMIRAL: “What is the Bitter of a cable?”

CAPTAIN: “It is the turn of the cable about the bitts; that so it may be veered out by little and little at ease. And when the ship is thus stopped by the cable, she is said to be brought up to the bitter. And the Bitter end of the cable is that which is always at the bitts when the ship is at an anchor. And than the sea language is, bend it to the bitter end.”

And, Richard H. Dana, in his *Seaman’s Friend*, describes the ‘Bitter, or Bitter-End’ as: “That part of the cable which is abaft the bitts”.

No word at all that refers to knots. But what refers to the subject in a certain extend I found in , John Harland, *Seamanship in the Age of Sail*, pg. 238:

Any turn of a cable about the bitts is called a ‘bitter’. Hence the ship is ‘brought up to a bitter’, when the cable is allowed to run out to that stop. That part of the cable which is abaft the bitts, and therefore within board when the ship is at anchor is the ‘bitter-end’. ‘Bend to the bitter end’, when they would have that end bent to the anchor, and when a chain or rope is paid out to the bitter-end, no more remains to go. The bitter-end is the clinching end. Sometimes that end is bent to the anchor, because it has never been used, and is more trustworthy (Smyth, 103; *Mariner’s Mirror* 38, 1952, 70, 241; *Mariner’s Mirror* 61, 1975, 373).

Interesting indeed, as far as I will work at the end of cables, I will name

them ‘bitter-ends; as far as I will lay any knot I will call the end just end’ .

Books used:

Boteler’s *Dialogues*, Navy Records Society 1929

The Seaman’s Friend, Richard H. Dana, Reprint 1974

Seamanship in the Age of Sail, John Harland, US Naval Institute Press, Reprint 1987, Annapolis, MA

**Karl Bareuther
Glucksburg, Germany**

Largest Chinese Knot ?

After decades of neglect, traditional knots are once again being tied by people in China as decorations and gifts for national holidays like the Spring Festival.

Wang Weidong from Xi’an, capital of northwest China’s Shaanxi Province, designed a huge knot measuring eight metres high and five metres wide, with a 2.8-metre long fringe. Composed of 102 smaller knots, the symmetrical piece took Weidong and other five fellow craftsmen two days to complete and used up more than 1000 metres of red thread. The knot was hung in the courtyard of his one-story house on a 10-metre high iron stand.

Traditional Chinese knots are symbols of blessing and good fortune. Wang said that he tied the outsize red knot to add to the festive atmosphere of his neighbourhood. The knot was displayed for the duration of this year’s Chinese Spring Festival (late February).

Weidong says that he will apply to the *Guinness Book of Records* to have his knot recognized as the largest Chinese knot in the world!

**Graham McLachlan
IGKT France**

Knotting Diary

AGM & 1/2 YEARLY MEETING

Half-Yearly Meeting

8th October 2005
Den Helder, Netherlands
Contact: Willeke van der Ham
Tel: 025 121 3285

24th AGM

13th May 2006
Lord Hill Hotel, Shrewsbury
Contact: Alex Carson
Tel: 01743 356466
Email: geoknot@msn.com

Pacific-Americas AGM

2nd July 2005
Center for Wooden Boats
Seattle, Washington
Contact: Dennis Armstrong

IGKT-NAB AGM

22nd-25th September 2005
Charleston, South Carolina
Contact: Steve Coates
Tel: 603 498 3025
Email: shcoates54@comcast.net

BRANCH MEETINGS

East Anglian Branch

24th September 2005
Museum of East Anglian Life
Stowmarket, Suffolk
Contact: John Halifax
Tel: 01502 519123

Midlands Branch

6th August 2005
19 Windmill Avenue, Rubery, Birmingham
Contact: Bruce Turley
Tel: 0121 4534124
Email: bruce.turley@blueyonder.co.uk

EVENTS

Inland Waterways Association National Festival

26th-29th August 2005
Preston Brook, Cheshire
Contact: Ken Nelson
Tel: 07836 722198
Email: knotnut@vodafone.net

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Plaited Moebius Bands	£2.50
Knot Rhymes and Reasons	£1.50
The Knot Scene	£2.00
Brian Field	
Breastplate Designs	£3.50*
Concerning Crosses	£2.00*
Eric Franklin	
Turksheads the Traditional Way	£1.50 *
Nylon Novelties	£2.00 *
Stuart Grainger	
Knotcraft	£4.00 *
Ropefolk	£1.30 *
Turks Head Alternatives	£2.20 *
Creative Ropecraft (Hardback - 3rd Ed.)	£9.95
Knotted Fabrics Hardback <i>price includes UK postage</i>	£9.00
Colin Jones	
The DIY Book of Fenders	£9.95
Harold Scott	
A Guide to the Multi, Single-Strand Cruciform Turk's Head	£4.00
Skip Pennock	
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