

# Knotting Matters

The Magazine of the International Guild of Knot Tyers



Issue 99  
June 2008

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# Knotting Matters

*The Magazine of the International Guild of Knot Tyers*

Issue 99 - June 2008

[www.igkt.net](http://www.igkt.net)

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## COVER PHOTOGRAPHS

Double chest beackets by our featured knot tyer, Karl Bareuther from Germany.



## Features

**6** Austrian climber **Heinz Prohaska** shows another friction knot solution.

**8** **Satish Patki** presents a new bend to the IGKT - Knot Claims Assessment.

**10** What have bananas to do with knots? **Luc Prouveur** explains.

**16** There are many slip-and-grip knots. **Henry R Gillespie** shows us his version.

**18** That old rogue **'Jack Fidspike'** treats us to his musings on knot strength.

**19** How many knot tyers know where their material comes from? **Frank Brown** gives us the answer.

**21** **Jerry S Clegg** finds many uses for this simple bend.

**28** Ever inventing, **Owen K Nuttall** treats us to yet more knots.



**32 'Knut Canute'**

continues his philosophical journey through knots.

**34** Knot tyers love tricks.

**Geoffrey Budworth** gives a few variations of one.

**38 Theo Slijkerman**

shares a way of making mats with us.

**40** There are many occupational knots,

**Barry Mault** reminds us of just one use.

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- 22** Portrait of a Knot Tyer
- 41** Branch Lines
- 43** Postbag

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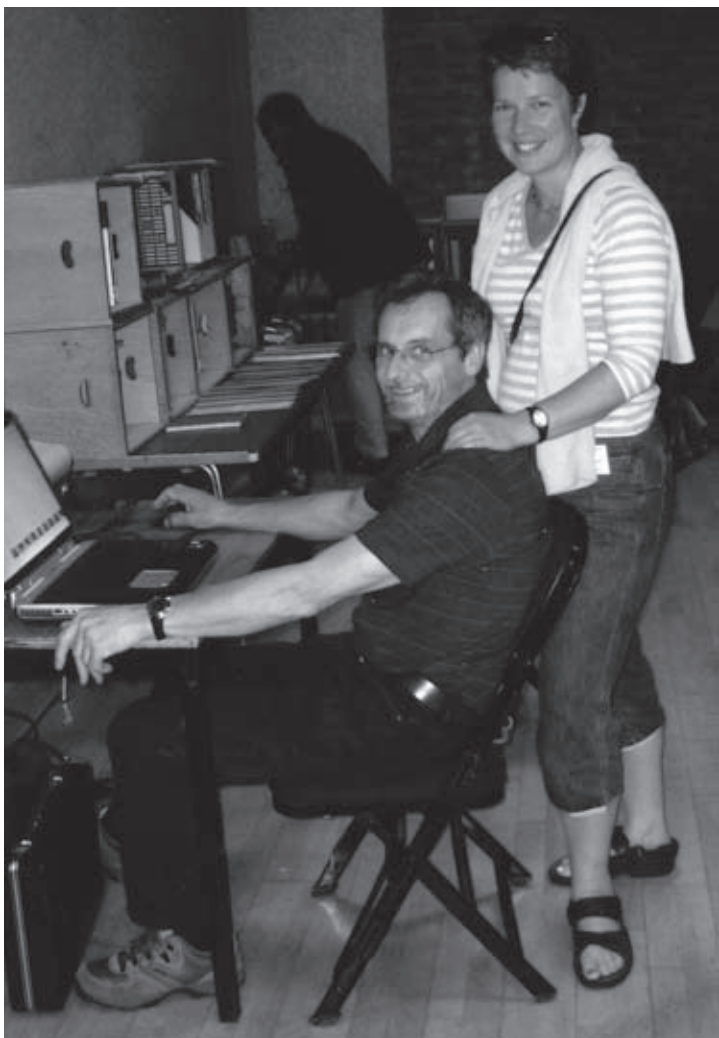
# Col's Comment

Well folks, we're nearly there. This is my penultimate edition as editor of *Knotting Matters*, a post I've held for the past eight years. Change can be good, and the Guild needs fresh faces to take it forward. I have every confidence that as your new editor, Lindsey Philpott will do just that. While not a new face to the IGKT, he will bring fresh eyes to the post of editor. It will also be another first for the Guild. As an international organisation, it will be the first time that the production of the magazine will move outside of the UK. In this day of global communication, this should make no different to you the reader, other than perhaps a change from UK to American grammar! The postal address will remain the same, PO Box 3540, Chester, as also the email address [editor@igkt.net](mailto:editor@igkt.net).

Over the years of my stewardship, I've been in contact with many regular contributors from around the world who I regard as friends even though I've yet to meet some of them. To anyone

who has contributed to KM, I say thank you. Without your submissions, KM would not be the magazine it is. Do not stop sending in your copy. Lindsey will need as much as he can get to continue the work of editor.

In September, *Knotting Matters* will reach its 100th Edition and I promise you something a little bit different! But for now, Jane and I wish you all the best for the future. We will still see you at the meetings, but this time I'll have a piece of string in my hands rather than pen and notepad!





# Knots from the Mousepad

I am still trying to read the last issue of *Knotting Matters*, then Colin emails me to ask for my latest contribution. Where does time go? I have a little idea, it's going to various knotting activities with Sue Morris and her husband, Roy. We managed to appear on Locks and Quays, a television programme showing life on the canal system. We were also invited to the Liverpool Cathedral to take part in the City of Culture Celebrations. We had a ropewalk running down the centre of the building, where we had a visit from Dawn French and Jennifer Saunders, who were very interested in our displays.

When you read this we should be enjoying the pleasure of our new President, Dan Machowski, from Charleston, U.S.A. Later in the year we will also be welcoming our new Editor, Lindsey Philpott from Long Beach, California. These new appointments will create some challenges with communications, but

with a little patience we will go on from strength to strength. Hopefully, these two new appointments will bring new changes and approaches to knot tying. We may also have new Council members, after the AGM, who knows?

With a New President, we will no longer be having the pleasure of Ken Yalden on the Council. Ken was the first Council member that I spoke to at my first AGM I attended at, Nottingham Sea Cadet Headquarters. I can't remember the year offhand, it does seem a long time ago. Having held several posts with the Guild over the years, I would like to thank Ken for his support and encouragement that he has given to me and the quiet words of wisdom and advice that he has passed on. I am sure that the Guild will continue to enjoy Ken's support in the years to come.

Happy knotting,  
Dave Walker

## IGKT- Half-Yearly Meeting

10th-12th October 2008

Fischereimuseum Cuxhaven, Ohlroggestraße Halle VII

27472 Cuxhaven

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# An Old Friction Knot Problem and its Simple Solution

Heinz Prohaska

The karabiner knot Prohaska is said to be the most universal friction knot in mountaineering (fig.1). It works with nearly every sling on nearly every rope. But the Prohaska is no knot that can be moved downwards under load. The friction of the upper coils is too high. The Machard knot<sup>1</sup> can be used for that (fig.2). Disadvantages are the more complicated adjustment of the knot to the rope diameter, the greater knot elongation under load, and the higher danger of failure through insufficient friction.

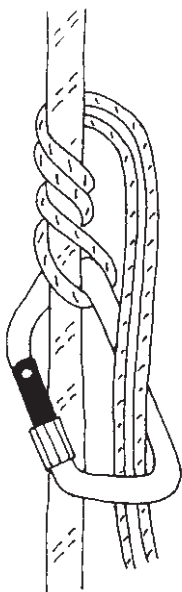


Fig. 1 Karabiner knot Prohaska

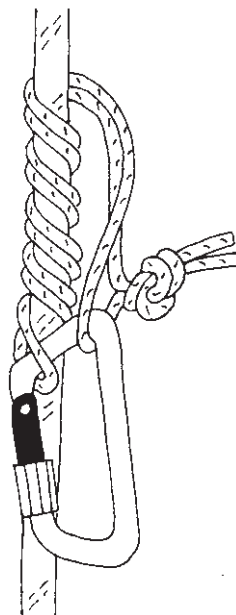


Fig. 2 Machard knot

Fig.3 shows a Prohaska with coils around the karabiner. These coils decrease the friction of the upper coils of the knot on the rope. The result is a knot that can be moved down under load similar to the Machard without having the disadvantages of the Machard. The knot can be used for cord and webbing. It works also on wire.



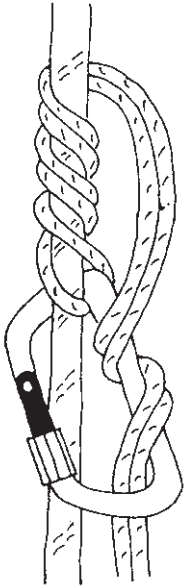


Fig. 3 Double Prohaska

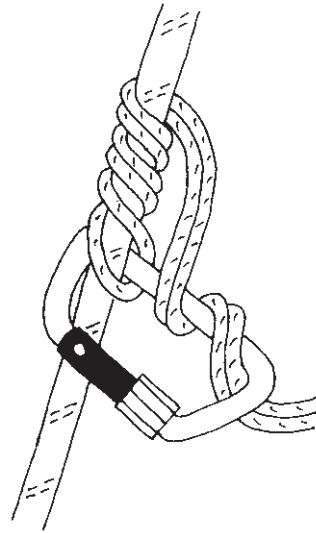


Fig. 4 Running self-belay

The coils around the karabiner can make it necessary to increase the number of coils around the rope. The number of coils around the karabiner can vary.

As an example for the application of the knot fig.4 shows a running self-belay which can be moved upwards through pull on the sling. To find a simple friction knot, which can be used in this way, was an old problem. Another application is shown in fig.5.

<sup>1</sup> This is the original mountaineer's name of the knot. It was recommended in France by Serge Machard in 1961. It looks that sailors and workmen didn't have a name for it.

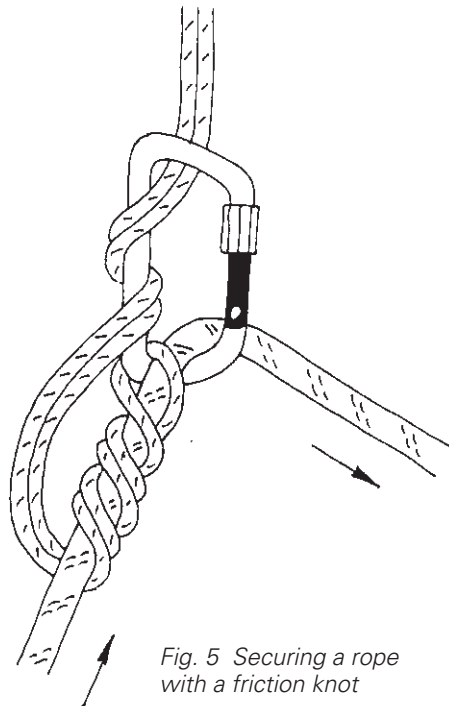


Fig. 5 Securing a rope with a friction knot

# A New Bend?

Satish Patki

I thought of this bend while studying the Hunter's bend (ABOK #1425A).

- 1) Take rope 'A' from left side and form a round turn as shown in ABOK #40. (An underhand loop with the standing part coming from South West direction and end pointing towards South East direction.
- 2) Take rope 'B' from right side and form a round turn placing the end on top of the standing part. (An overhand loop with the standing part coming from South East direction and end pointing towards South West direction.)
- 3) Place the rope 'B' on top of rope 'A' so that crossing of rope 'B' comes on top of crossing of rope 'A'.
- 4) Take the end of rope 'A' from underneath, up from the south side, and around both the crossings and let it point away from you (through the enclosure of both the loops).
- 5) Take the end of rope 'B' from top, down from the south side, and around both the crossings and let it point towards you (through the enclosure of both the loops).
- 6) Hold both the ends and both the crossings between the thumb and forefinger. Pull each standing part so that the knot gets formed.
- 7) Although the new bend may seem to be similar to Hunter's bend it is not so because:
  - a) On one side the two side by side horizontal lines are formed by the ends and they are at right angle to the

standing parts (compare with ABOK #1425A where the parallel lines are in vertical direction).

- b) On the other side two lines form a cross at right angle to the standing parts (ABOK #1425A does not show any cross).

In my opinion this bend is quite strong.

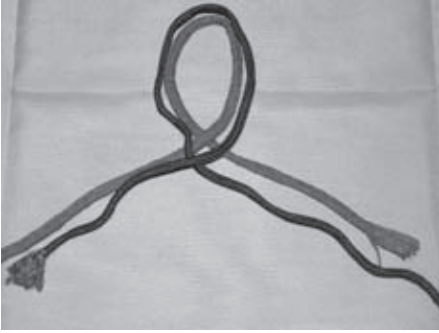
This bend was submitted to Dan Lehman, co-ordinator of IGKT New-Knot Claims Assessment. His reply follows

*I don't think that the bend that you present has been published anywhere (although, of course, this is not easily known!). It happens to be the reverse (or nearly so) of a couple that have - both #1425-A and Roger Miles' 'B12 Crossover Bend'.*

*Frankly, I think that the reverse of what you present looks to be a better knot - the overhands are then better interlocked, and the standing parts have a more gentle entry into the knot. In this regard, consider #1425 (not "a"), which is a knot deserving much more recognition than it gets! (There are a great many such interlocked-overhand bends; Roger Miles' book, **60 Symmetric Bends** has many, and Harry Asher also presented many. But I don't think that one will find the knots in practical usage.)*

*You remark, "In my opinion the new bend is quite strong". What is your basis for this opinion? Have you tested it in any way? ☺*

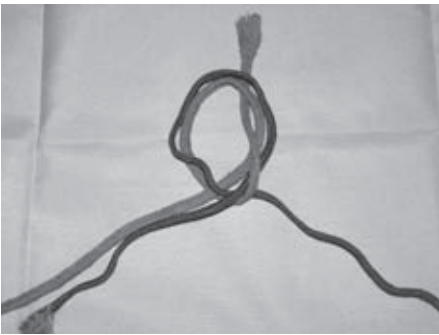




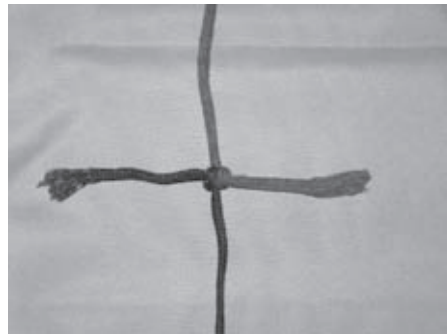
*Fig. 1*



*Fig. 4*



*Fig. 2*



*Fig. 5*



*Fig. 3*



*Fig. 6*

# Starting with the Spiral Banana

Luc Prouveur

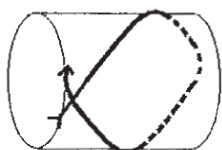
(translation by Europa Chang-Dawson)

Adapting a Turk's head exactly to requirements, without distorting the pattern, gives an elegance to the embellishment which thus harmonises perfectly with the form of the object to be decorated. For example, a rod with an octagonal cross-section can only take Turk's head knots of 8, 16 or 24 bights while a hexagonal rod must have knots of 6, 12, 18 or 24 bights.

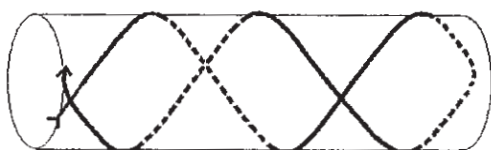
A Turk's head embellishment on the handle of a simple T-shaped corkscrew bottle opener where the working part lies at right angles to the handle needs an even number of leads for perfect symmetry. Equally, a Turk's head needs to be adaptable to the dimensions of the object to be decorated, the number of bights being determined by the

circumference and the number of leads depending on the length, which defines exactly the number of bights and leads. This method enables one to make any Turk's head straightforwardly, whatever the dimensions.

A classic or normal Turk's head is a regular winding of a single continuous strand following a corkscrew path that goes alternatively from one end of a cylinder to the other. The changes in direction at the ends form the bights. In traversing these spirals, the cord will naturally cross its own path in a regular manner, passing above and below the previous tracks and making a decorative design. When the Turk's head is completed, the end of the strand will arrive back at the starting point.



*Spiral path  $L = B + r$*



*Spiral path  $L = 3B + r$*

A Turk's head is defined by the number of turns, called 'leads' which the cord traces around the cylinder, the number of times that the cord changes direction at one end of the cylinder, called 'bights', and lastly, the pattern of its weave. In this article, I shall only consider the basic weave, that is, where the cord passes over and under in succession, on square and long Turk's head knots. This method allows the construction of other weave-

patterns and also narrow Turk's heads, but that is more complex and must be left for another article.

Following convention, I have used  $B$  for bights and  $L$  for leads. The single continuous strand making the Turk's head will return to its starting point after tracing out all the leads and passing through all the bights. The path of any one lead forms a bight at each end of the cylinder, so we have  $B$  spiral tracks for  $L$

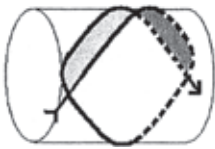
leads. The number of leads made by one spiral track then equals  $L/B$ .

Working out  $L \div B$ ,

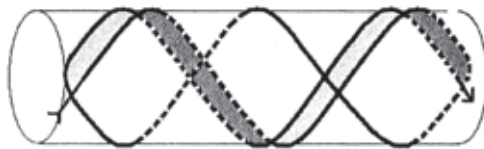
$$\text{we have } \frac{L}{B} = n + \frac{r}{B}$$

Spiral tracks will take  $n$  turns or leads plus  $r/B$  of a complete. At the end of one spiral path we end at an offset of  $r$  bights from the start. If  $L$  is less than  $B$ ,  $n=0$ , the spiral track will be less than one full turn, and the bight will come before the starting point, and we have a narrow Turk's head. If  $L=B$  or is a multiple of  $B$ , the spiral returns to its starting point and on a Turk's head is impossible. If  $L$  is greater than  $B$ , the spiral track will make more than one full turn, the bight will lie beyond the start and we will have a long Turk's head.

To make a classic Turk's head, take the cord along the first spiral path from one end of the cylinder to the other making a winding of  $n/2$  turns. After making a bight at the opposite end the cord returns following an opposing spiral and crosses the first spiral  $n$  times. The bight completing this corkscrew track will be offset by  $r/B$  of a turn, being  $r$  bights beyond the starting point. The second corkscrew path will cross the first, making a banana-shaped lattice in the spiral. It is this lattice, which I call the spiral-banana start', that helps one memorise fairly easily how all normal Turk's heads are made.



*Spiral-banana start  $L = B + r$*



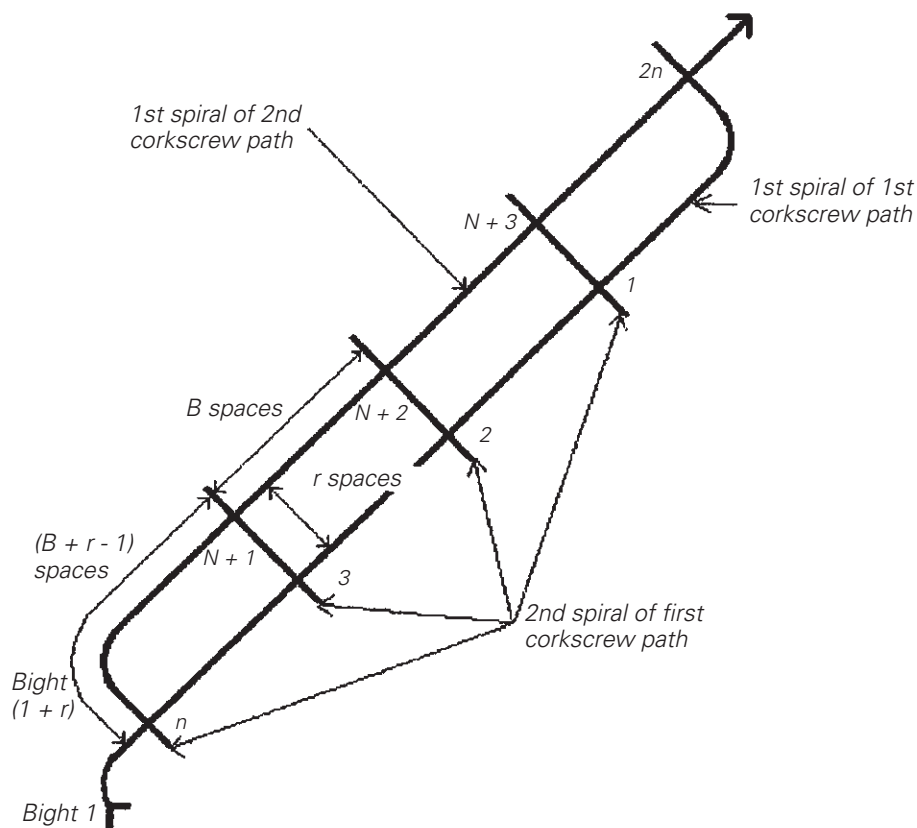
*Spiral-banana start  $L = 3B + r$*

To make it easier to understand this spiral-banana start, we can use a diagram of a cylinder, showing the spiral track of the cord. A close study of this banana reveals some simple relationships that arise automatically from the number of leads and the number of bights. The spiral going from left to right in the first track makes the first side of the spiral-banana, the returning spiral, from right to left, will intersect the preceding spiral at all  $B$  crossings of the completed Turk's head. The left-to-right spiral of the second track will form the second side of the spiral-banana, and the space between the two spirals travelling in parallel contains the  $r$  sections of the completed Turk's head. If we apply the rule for the classic TH to this foundation (over one, under one), the

strand will travel over-under or under-over for an odd number of spaces, and over-over or under-under for an even number of spaces.

Returning to our Turk's head diagram, after making a spiral of  $n/2$  windings, turn back towards the start with an opposing spiral to form the corkscrew track. This spiral will meet the starting spiral  $n$  times (intersections 1 to  $n$ ). Given that the intersections are  $B$  spaces apart, if  $B$  is odd the crossings will be alternatively over and under, and if  $B$  is even the crossings will all be overs.

Continue, making the second edge of the spiral-banana. This edge being separated from the first spiral track by  $r$  spaces, the intersections with the first corkscrew track will be made so that if



$r$  is odd the crossings are over-under or under-over, and if  $r$  is even the crossings are over-over or under-under. The two ends of the spiral-banana being  $(nB+r-1)$  spaces - i.e.  $(L-1)$  spaces - apart, these two points will be over-over or under-under if  $L$  is odd, and over-under or under-over if  $L$  is even.

Summing up, we have the following three stages:

First helix from left to right, of  $n/2$  turns.

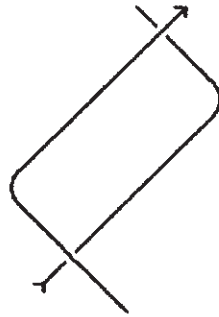
Second helix from right to left, of  $n/2$  turns forming the return half of the first corkscrew track (with crossing of 1 to  $n$ ).

If  $B$  is even, all the crossings lie above.

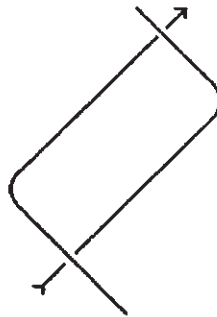
If  $B$  is odd, they are over and under in alternation.

So it follows that it is enough to know the relative position of the leads and then be guided by the crossings of the starting spiral-banana. This may seem hard at the outset, but with a little experience this becomes easier fairly quickly providing we bear in mind the sequence of passings of the bights at the standing end. The start is the first bight, then we have bight  $(1+r)$  making the banana, then bights  $(1+2r)$ ,  $(1+3r)$ , etc. As soon as  $(1+xr)$  is greater than  $B$ , we subtract the number  $B$ .

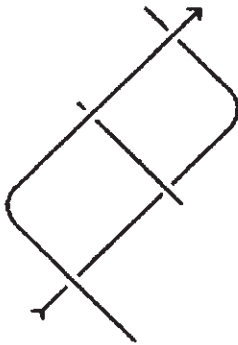
Some examples of the spiral-banana start:



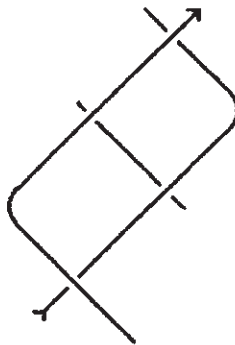
$n = 1 \ L \text{ odd}$



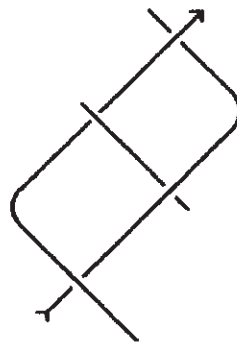
$n = 1 \ L \text{ even}$



$n = 2, B \text{ even}, r \text{ odd}$   
 $L = 2, B + r \text{ then is odd}$



$N = 2, B \text{ odd}, r \text{ even}$   
 $L = 2B + r \text{ then is even}$



$N = 2B \text{ odd}, r \text{ odd}$   
 $L = 2B + r \text{ then is odd}$

Let's try the example of an 8L x 5B Turk's head:

Set out the division L/B.

$L=8$ , even; the points of the banana will be in opposition.

$N=1, r=3$ , odd; the crossings with the first track will be in opposition.

The sequence of travel through the bights at the left-hand end of the cylinder will be as follows:

Start, bight 1.

At the end of the first corkscrew track, finish at bight  $1+3=4$ .

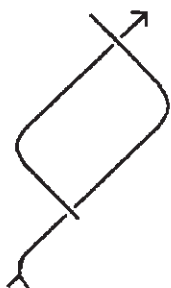
At the end of the second corkscrew track, finish at bight  $4+3=7$ .

$7-5=2$ , so end at bight 2.

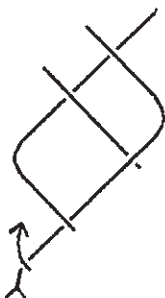


From this point on, we can follow in parallel with the starting lead. With care, the rest follows.

*This article was first published in **Sac de Noeuds** #4, newsletter of IGKT (France).*



*Turk's head 8L x 5B  
Starting spiral-banana*



*Turk's head 8L x 5B  
2nd corkscrew track*



*Turk's head 8L x 5B  
End of the 3rd track*

Over to you - and good luck! ☘

## Knotmaster Series No. 37

**'Knotting ventured,  
knotting gained.'**

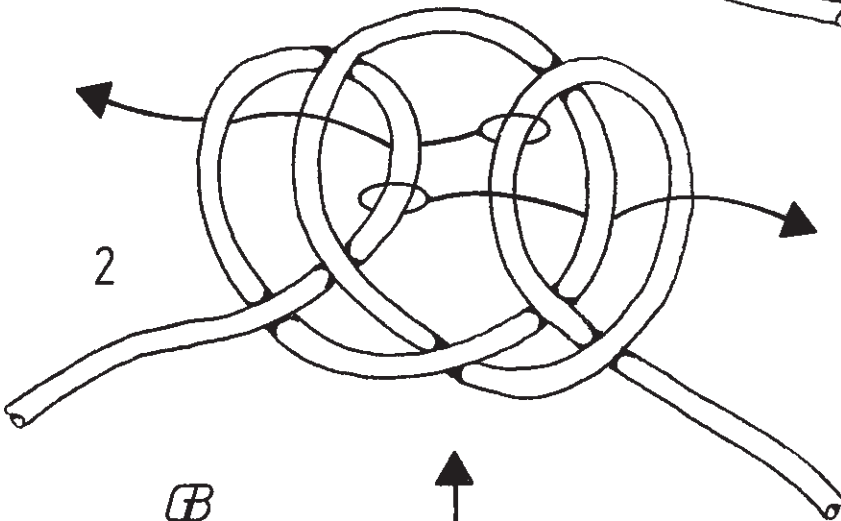
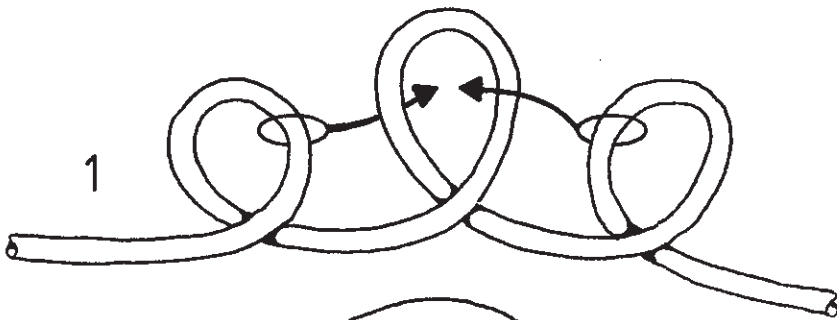
### Jury mast knot

Knotmaster has never known an instance of this binding knot being used to jury rig (Old French: *ajurie* = aid) a makeshift mast; but we knotting practitioners are sometimes challenged to tie one by know-it-alls hoping to trip us up. So it is included here as a mere party-piece to impress and amaze.

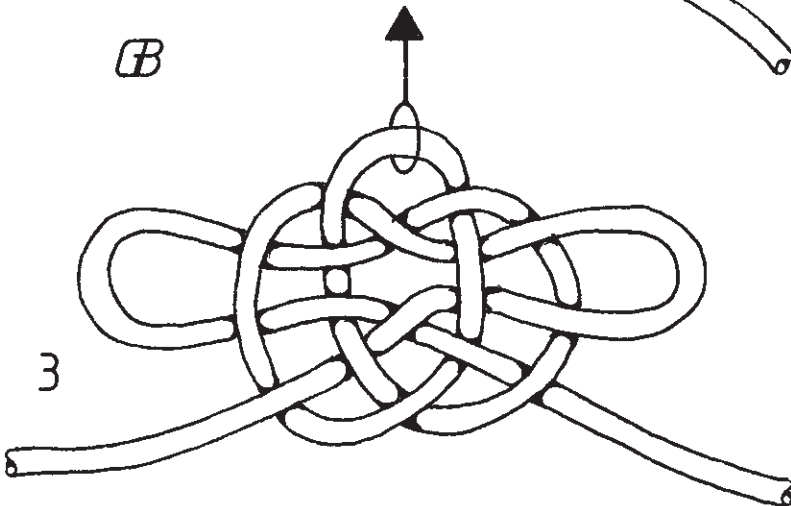
- \* From left to right, form a trio of underhand loops with the middle one bigger than the others; or, from right to left, make overhand loops. Either way the result should be the same [fig. 1].
- \* Tuck the left-hand loop beneath - and the right-hand loop over - the central one as shown [2].
- \* Then pull the RH leg of the LH loop to the right, going over-under-over; and, at the same time, pull the LH leg of the RH loop to the left, going under-over-under.
- \* Finally pull out the central loop [3].



# Jury mast knot



*B*



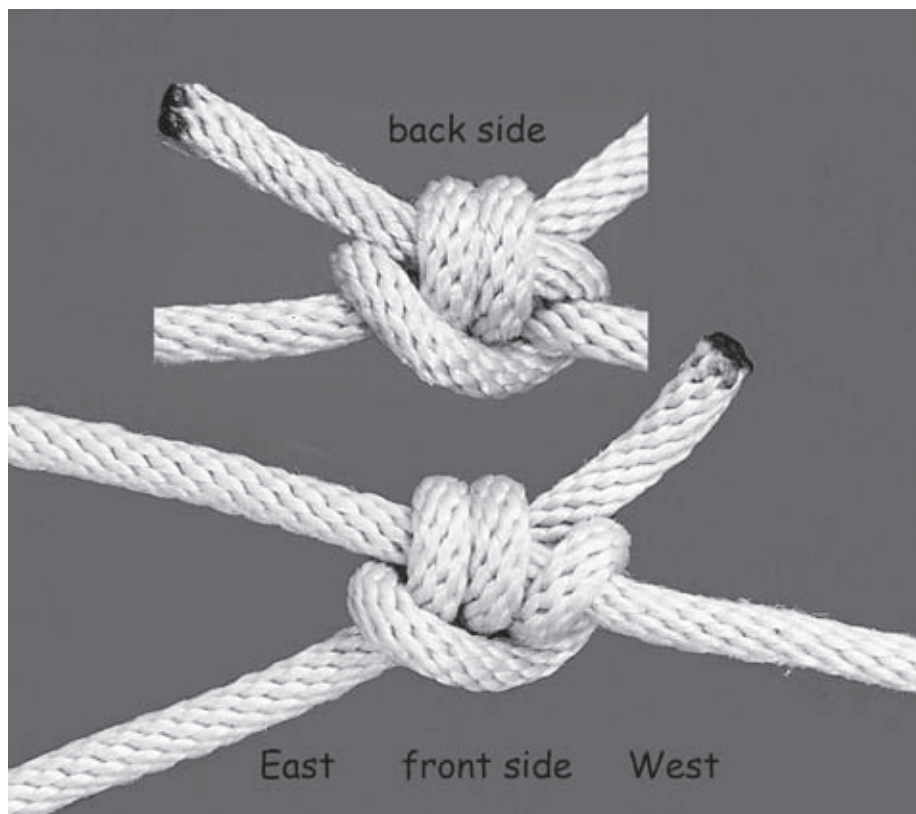
# The Ratchet Knot

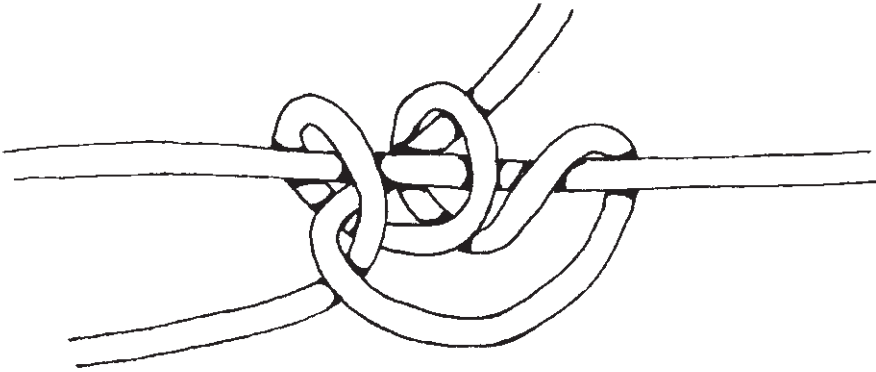
Henry R Gillespie

Some years ago, I came across a knot that is useful in many ways and in many different materials. Among other things, I've used it with half inch rope for suspending heavy objects, with braided quarter inch rope for lashing car-top loads where resistance to vibration and quick removal without untying is useful, and with flat shoe laces and clothing draw strings where security but easy adjustment

under varying conditions is important. It is primarily an adjustable knot. It's very handy for temporarily bundling electronic cables or binding padding to fragile items that need frequent transportation. It is easy to tie in-hand and extremely easy to untie (which seldom needs to be done).

The illustrations should give a clear indication of how the knot is tied. For instance, in making an adjustable noose,





the end is turned (wrapped) three times around the standing part (or other end), brought back around its starting point (before the first small turn), and tucked through the first two turns—behind the other end or other rope, which it is being tied around and which, in action, it will lock itself to. The short (final) end projects between the second and third turn sufficiently to be secure. I originally used a stopper here but generally this is not necessary.

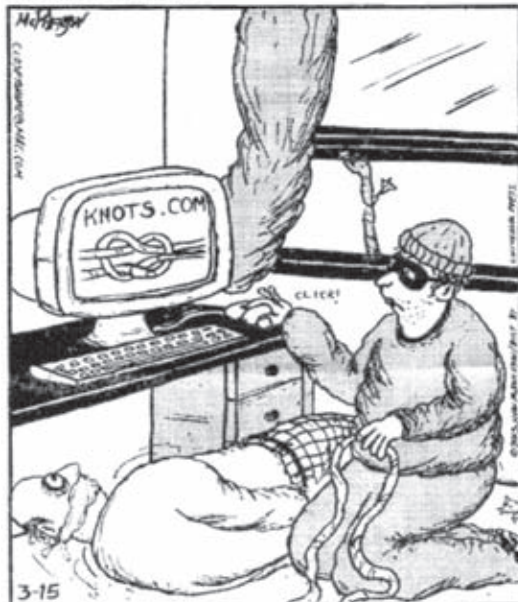
The knot is then worked gently into a snug, but not excessively tight, form that allows the portion of cord it is tied around to remain straight. This configuration should have the appearance of the initial illustration.

When tied in excessively soft or flat tubular material such as certain shoelaces or clothing draw-cords, it will tend to work itself into proper functional shape after a few cycles of its natural sliding and locking operation.

The direction in which the knot should be tied (on the segment of cordage it operates upon) depends on the direction in which movement is to be resisted. A direction of movement that tends

to elongate the wrapping will be resisted. A direction of movement that tends to push or pull the wraps together will not be resisted. Hence movement in either direction is accomplished by the fingers pushing against the knot in the direction one wishes it to go. ☼

#### CLOSE TO HOME



# Points of view

'Jack Fidspike'

After a supper of red wine and toasted cheese, a knottologist fell asleep in his chair musing on how the breaking strength of a rope is just about halved by an overhand knot - only to dream the following:

- Optimist:** So the rope retains half of its strength.
- Pessimist:** No. The rope loses half of its strength.
- Statistician:** But in any given sample of test data, subject to an acceptable range of error (where  $p < 0.05\%$ ), the mean, median and mode will all be 50%.
- Sociologist:** The arbitrary 50% label is unhelpful to those who are the victims of deprivation, discrimination or crime. How this knot's behaviour is perceived by individual users will depend upon their genetic endowment and societal influences (the so-called 'nature-&-nurture paradigm').
- Lawyer:** There is a *prima facie* case for arguing a 'duty of care' here; and, if a person fails in that duty with respect to usage of this knot, then he or she will be answerable in the civil and/or criminal courts for any contributory act(s) or omission(s).
- Knot theorist:** If you join the rope's ends to form a trefoil knot and then try to untangle it and arrive at the unknot, you will quickly discover that it cannot be done, but to prove so requires the use of tri-colouration.
- Philosopher:** Given that this knot is one which can occur spontaneously - seeming to tie itself in tangled cordage or cables - allows one tentatively to presuppose that some knots at least may be creatures of nature rather than human artefacts.
- Conspiracy theorist:**  
I heard that someone discovered and patented a form of overhand knot that was 100% efficient, but the rope manufacturers bought the rights so as to keep the knot a secret.
- Advertising copywriter:**  
Now you too can own one of these knots - tied in a trice - fresh, natural, odourless - 99.9% fat-free (but may contain traces of nuts).  
\* *Terms & conditions apply*
- Politician:** Unlike this government who, since coming to power, have done nothing in respect of knots that under-perform, my party will be pro-active in the introduction of positive measures enabling all knots to achieve their full potential . . . and we will be tough on the causes of under-performance by knots.
- Knottologist (awakening):** Aaaagghh!!! ☹️

# It's all Chemistry

Frank Brown

The fibres we use to make yarns, which are used to make strands and so on, are either made from natural materials or synthetics. Sorry to be stating the blooming obvious, but I have to start somewhere. Long skinny fibres are normally made up from long skinny molecules. This is not always the case, but is sufficiently true for the knotter who has a passing interest in the subject. If you want more detailed and accurate information, go to the library or pester someone who knows more about the subject than me.

Natural fibres are either from vegetable or animal sources. Another obvious statement where knotters are concerned, but not necessarily the public at large (it is not a subject that rises often in their less interesting lives). Vegetable fibres are predominantly made of cellulose, a remarkable material that is, to put it very simply, a whole string of sugar molecules strung together in a very intriguing way. Intriguing because few living things can use the sugar content directly as food. So your length of sisal or hemp or manila rope may be attacked by mildew, but the only food value you will obtain by ingestion is a high fibre addition to your diet. A convenient analogy to describe a cellulose molecule is to liken it to a string of beads, with all the beads being the same size and shape. The link between each "bead" is very stable, meaning it is not easily severed by chemical or physical means. A similar string of

sugar molecules that are connected by a less stable linkage make up the stuff we commonly call starch, and a lesser well-known material called glycogen. These materials would make very poor string. The sugar involved in this case is a type of glucose, not the white or brown stuff in your tea.

The cellulose we are interested in is used by the plant to make a kind of support structure within the leaves, stalks or wherever required. This structure is not made of just cellulose, and incorporates a host of other interesting chemicals like lignins, and hemi-cellulose. Interesting to some that is. We however are only interested in the fibres, so we take the leaves or stalks, and beat the pith out of them to get the useful stuff.

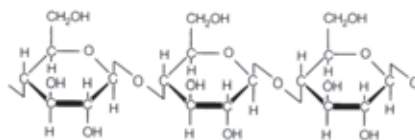


Fig 1 shows how chemists sketch the structure of cellulose. The actual molecule looks absolutely nothing like that, but it is a useful model.

Animal sources include hair, wool, (which are basically the same as far as most of us are concerned), sinew and silk. These materials are made of proteins. The basic difference between plants and animals lies in the different materials used to make their cell walls. Cellulose for plants, proteins for animals. Proteins may also be pictured using the string of beads analogy, but the "beads" this time are very different. In this case, they are called amino acids, and there are usually twenty different ones used in various combinations to produce a specific type of protein. Although a molecule of protein may contain hundreds or thousands of amino acid "beads", it is

usually a rounded lump of matter than a long skinny item. Also only some of the vast number of proteins that are used in the construction of cell walls. The cells in turn are arranged according to function of that part of the animal's anatomy where they are utilised. So hair does not look like muscle even though they are both made of basically the same building blocks.

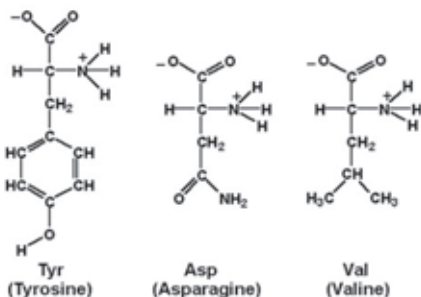


Fig 2 shows the basic structure of three of the twenty amino acids used to build proteins.

One material of importance to many knotters is leather. This is also a protein-based material, but it is obviously not fibrous in nature. If you want strands of leather, you have to cut them out of the sheet.

That is a very, very rough description, being only the briefest explanation of natural fibre construction, but will suffice for this essay.

Many decades ago some clever types saw how silkworms chewed up mulberry leaves and excreted silk. They thought it would be a good idea to by-pass the worm and make silk straight from the plant. They must have had some idea of what they were doing, because there was a partial success. I say partial because they did not make a protein based fibre from cellulose based starting material. Instead they produce a modified cellulose we commonly call rayon.

As time passed the understanding of molecular structure improved and chemists got even more clever. Well some did. The idea of making very long molecules that could have commercial application was a potent driving force apart from the fun of pure research. Early twentieth century growth in petroleum and coal technology produced many organic (carbon based) compounds in significant quantities. Some of these raw materials were used in the production of plastics, with supply and demand phenomena playing their usual roles. One of the first synthetic fibres produced was Nylon 66, which is made from Adipic Acid  $\text{HOOC}(\text{CH}_2)_4\text{COOH}$ , and Hexamethylenediamine (Hexamethyl-ene-di-amine)  $\text{H}_2\text{N}(\text{CH}_2)_6\text{NH}_2$ . These two “small” molecules combine in an alternating sequence several hundred or thousand times to produce very long skinny molecules. Remember what I said at the beginning? A group of about 11 different Nylons were developed from different feed stocks and are grouped under the name of Polyamides.

The Adipic Acid mentioned above is made from Cyclohexane, which in turn is made from Benzene extracted from petroleum or coal. The Hexamethylenediamine is made starting with a material called Butadiene. This chemical can be manufactured from a variety of feed stocks including Acetylene, Ethanol or Butane. I won't bore you with details.

Other synthetics include the Polyesters (Terylene, Dacron) and the Polyolefins (Polythene, Polypropylene). These are normally made from simple molecules, called monomers, bonded together in dirty great long strings called polymers. The monomers are sourced from the petroleum industry in the main.

To make the fibres the raw material, plus some additives is usually melted



and forced through a real small hole. The additives are there to impart desired properties of suppleness, colour, UV resistance and so on. Sometimes a mixture of polymers is used, the so-called co-polymer materials. .

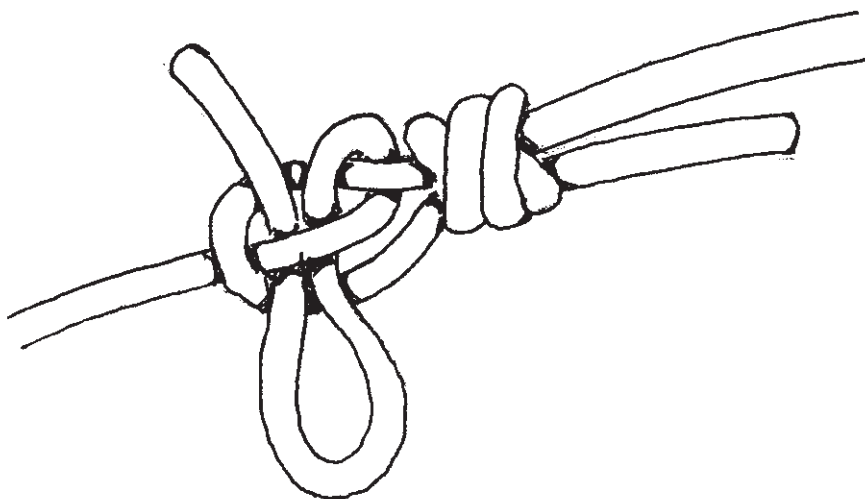
This essay was written to briefly explain the composition and origins of the materials we tie knots in. There is a heap of information readily available on the Web, and some of it is quite interesting and understandable. A lot is not. ☼

## Jerry's Joint

*Jerry S. Clegg*

**T**his is a favorite knot of my devising. It is secure when under stress and when left to flap about, yet instantly undone when the working end is given a yank. In thirty years of leading Sierra Club outings it has not failed me, and the option of a quick release is of value when unloading pack animals, breaking camp, relieving stress on sails and tarps when sudden squalls arise, etc. It is tied by forming a scaffold noose; pushing a bight in the line to be attached through the noose (taking care that the standing side of the bight is

away from the coils of the noose), forming a second bight and passing it through the first one (taking care that in this case the working end of the bight is away from the noose's coils). Once tightened it is both secure and readily undone. I have no name for this bend, but my climbing companions, taking note of my frequent use of it, refer to it as "Jerry's Joint." It is the result of my effort to do for bends what the inventor of the highwayman's knot did for the hitches. ☼





*Sailor's Knot Work*  
*Karl Bareuther - Germany*

I spent several years during my youth as a coal miner, and then decided to join the German Navy. That was in 1960, and it turned out to be the best decision I ever made. Not only did it give me a lifelong career which took me all over the world, but it introduced me to my passion - knot tying.

My first duties as a young seaman were those of a common sailor, on board a German Navy FPB (Fast Patrol Boat). I, like the other sailors, had to study to perfect the tying of basic knots used in various tasks of daily work aboard ship. My instructor was an excellent "Bos'n". From the moment he began to "show me the ropes" I was captured by the art of knot tying, and eager to learn all I could from him. He knew how to tie every sort of knot for every purpose one could imagine. Before long I had learned more difficult knotting, splicing, and even some fancy knot work.

As my knowledge and ability in knot tying grew, I was put in charge of the Boatswain's Locker. This gave me access to Manila rope and hemp string. During that time my boatswain instructor taught me how to fashion a lion out of Manila rope. I soon mastered this type of fancy work, and made dozens of these lions, even trading one for a bottle of rum. I later shared that bottle with my shipmates, as we helped each other empty it.

The more I learned and practiced, the more I began to understand, recognize, and appreciate old-time sailor's knot work. These were not just practical and useful; they had a special beauty about them that I felt challenged to attempt myself. I began to master the early art, in the crafting of sea chest handles (known as becketts); bell ropes; blackjacks; tool coverings, and many other prized objects. I have always felt that I am helping to preserve the history and the labour of these bygone "jack tars".

My career in knot tying has now spanned over forty years, and I still feel that there is much more to learn and experience. One of the most important experiences has been when I discovered the Guild. During Sail 1996, in Brest, France, I met Des Pawson and Terry Barns.

Des was sitting at his sailmaker's bench making rope fenders. I caught his eye, rather the rope piece around my neck did, and he said, "You must be a knot tier." I replied, "What makes you think that?" He said, "That knife lanyard knot around your neck." I said, "That's not a lanyard knot. It's a one strand diamond (German name)." Des simply said, "I think you should be a member of the Guild." So I joined, and the rest is history.

Through the Guild, I have met other tiers like myself, and some of the most interesting people in the world. I have also established lifelong friendships and a bond of comradeship that is a strong and as unbreakable as the knots we tie. ☸







**"Double Becket for two hands are very rare."  
(Ashley)**

Cores are selvagees, marled and parcelled and then coated with a film of wood glue.

Eyes are 3-strand cockscombed in small hemp stuff which is used for the entire becketts.

Bolts are of 4-strand hemp finished with 4-strand manrope knots served with linen cloth.

Inner becketts are of half knot hitching covered with 5-strand TH. Outer becketts are half hitched and coachwhipped. On completion I put on heated Stockholm tar, what a smell...

**Small Bellrope (for table bell):**  
I made this by special order. The order was: height 5.5 inches (max.), Dia. 2.0 inches (min.).

Material: Hemp cord 3 mm.

The eye is 3-strand cockscombing followed by a 5/4/3 TH that covers 36 strands, which run out in half knot hitching, followed by a diamond knot. Before laying this diamond some more strands were added for to cover the more compact body even with half knot hitching.

The bellrope is finished with a 7/6/4 TH.

#### **Sailor's tobacco pipe**

Smoking pipes like this were used by US Navy sailors of the 18th century. There are examples on display in maritime museums of New England.

The body is of cow's horn the covering mostly of half knot hitching and certain Turk's heads.

I am non-smoker so I can't say how the smoking pipe really works.....



#### **Sailor's Christmas Tree:**

This Christmas tree is made after a photograph in Kaj Lunds book **Fancywork**.

This kind of trees was once quite common among Scandinavian and German sailors.

The wormed stem of 4-strand Manila is put in a lignum vitae sheave and stabilised with a 4mm piece of brass wire.

The four hinges starting from the smallest grommet on top are single and double spiral Portuguese sinnet. The tree consists of three single parts: Stand, stem and hinges that are worked through the grommets.







### **Original "Löwenmesser":**

Highly valued sheath knife of German sailing ships men from the end of 19th century up to now. I bought this one in 1960, the year when I joined the navy. Decoration: Hemp cord tarred with Stockholm tar. Knots used: 9/8/3 TH. 3/13/3 TH. Several sorts of grafting beginning with 48 strands.

### **Swedish beackets (right):**

This pair of beackets is made after an example that I found on an old sea chest in an antique shop (Gothenburg, Sweden) many years ago. The most interesting point of these beackets is: the covering starts in the middle of the core and goes up until the eyes by cutting away a certain number of yarns in position of every Turk's head. I have never seen beackets made this way before. Bolts are 3-strand, linen covered manrope knots. Eyes are cockscombed. Cover is coachwhipped and half knot hitched. Turk's heads are 5 and 4 strands. Paint is Danish Almu red and green.

### **A Ropy Lion (page 23):**

I made this lion in the early 1960's, when I was a young sailor in the German Navy. Besides knotting lanyards for knives and bosn's calls that wild animal is one of my very first knot work examples.

Material: Body 1.5 inches dia. pure Manila. Legs 0.7 inches Manila. The face is a 3-strand manrope knot. Body is back spliced for a certain distance (just behind the manrope); the three strands (ravelled) make the mane. Legs pulled through the body, finished with a Matthew Walker and provided with an inlay of thin copper or brass wire. By the end, the old friend got woolly face and a tail.

### **Leather-Rope Beackets (Back Cover)**

The bolt is leather covered; washers are punched out of the same. Knots are 4-strand hemp cloth covered and painted black.

The covering is 6-strand coachwhipping (8mm stripes of camel leather) and half knot hitching of 24 strands. Turk's heads are 5-strand.





# Manipulating Knots

Owen K Nuttall

With reference to Roger Miles article 'A Beefed up Granny Knot' (KM97) which he calls a spherical bend, in his book published 1995.

One of my knots sent in 1985 called box knot, a bend with a bulky shape (fig 1) similar in shape as Rogers which could be classed as a spherical bend, though pleasing on the eye but not practicable. This knot works on the same principle as Rogers. By pulling back the two working end, changes the knot into a reversed tied Smith-Hunter bend.

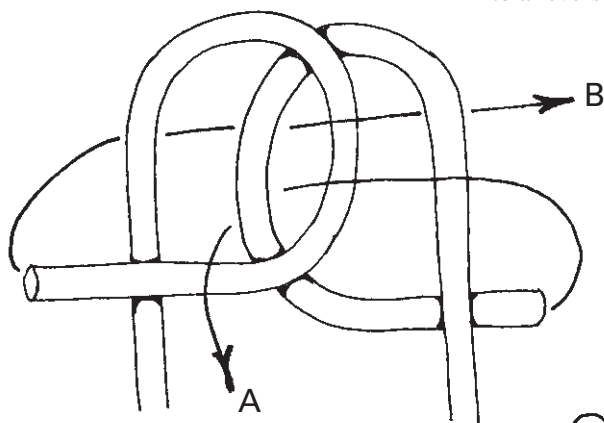
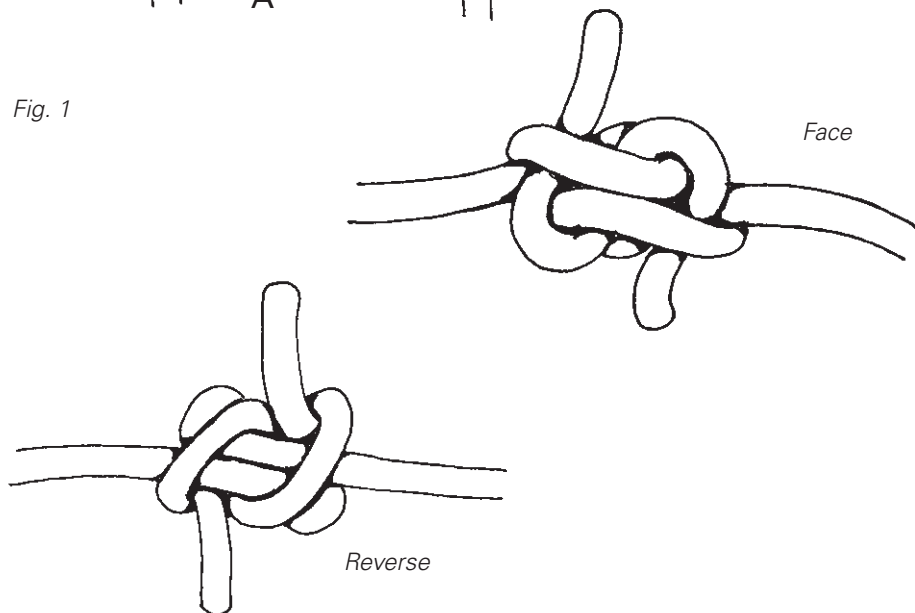
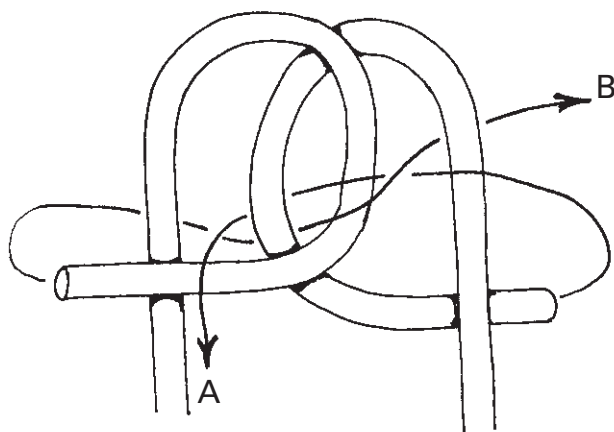


Fig. 1

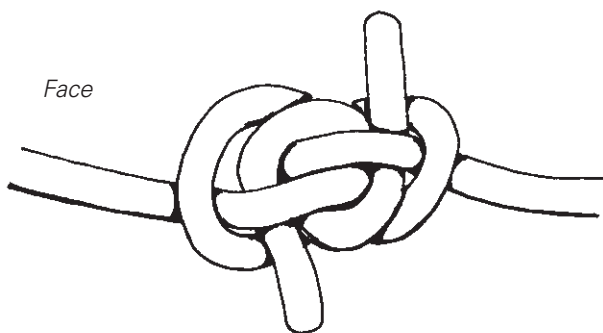


Another interlinked overhand bend, to take the box knot a step further (Fig. 2) by taking working end B under A it then becomes a bracket bend.

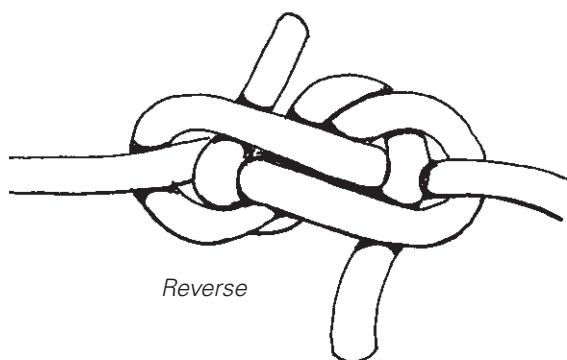
Fig. 2



Face



Reverse



On the other side of the coin is my periscope bend (Fig.3). This is not spherical but practicable, a knot that is similar to a sheet bend.

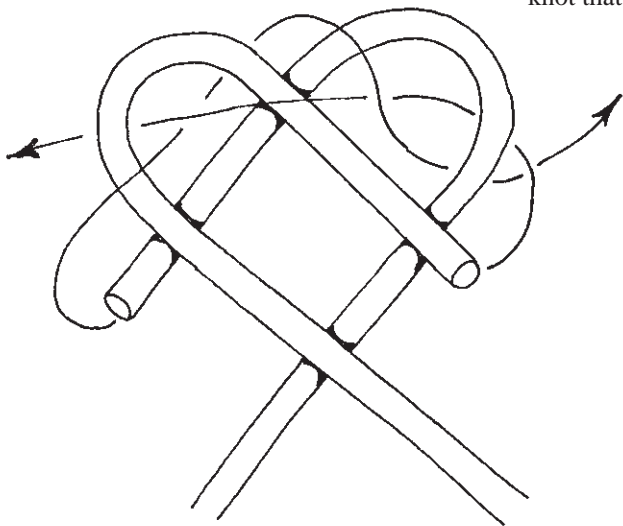
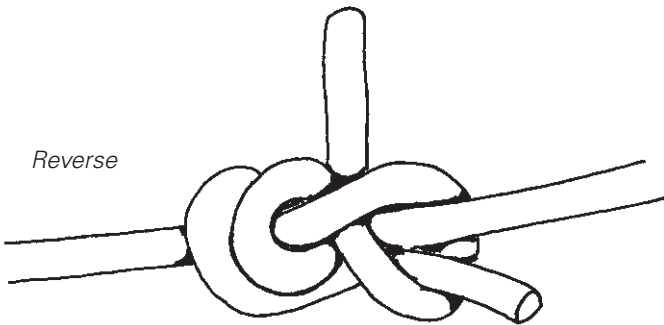


Fig. 3



Another knot that has puzzled me for a long time is Ashley's #1059 a single loop based on a constrictor knot. He does not give a name for this loop knot or show the neater side of this loop knot. If you tie it as shown in Ashley's book the knot will not pull up into its desired shape, it will collapse. If you tie it as shown (Fig. 4), by holding the centre of the constrictor and gently pull the slack

from one loop into another leaving just a small loop and a large one. With practice this knot will pull up into a near single loop. Knots should have a name I call it a constrictor loop. I have never come across this loop knot in any book except the *Ashley Book of Knots*, have I missed it somewhere?

Have fun with these knots 🍷

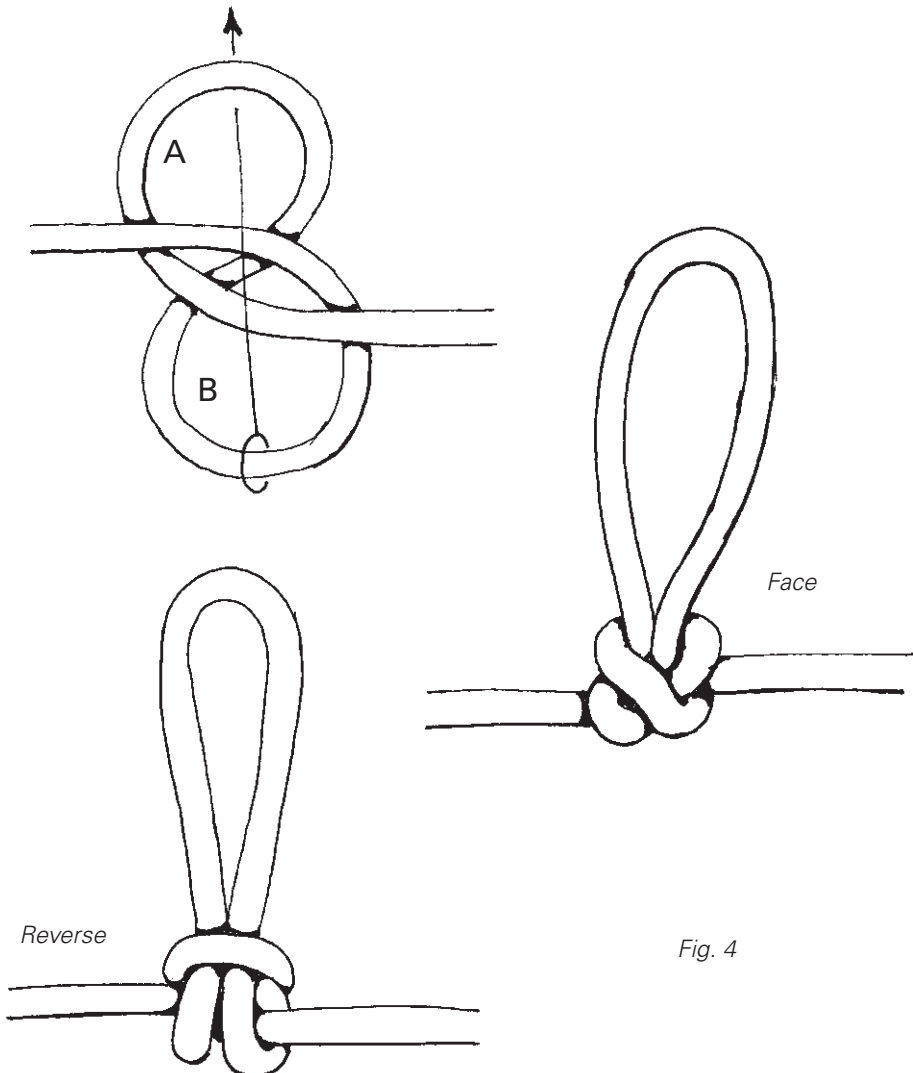


Fig. 4

# A Paradigm for Knotting

the fifth essay on a philosophy of knots

by Knut Canute

Paradigm (say: *para-dime* or *para-dim*) - the accepted framework of concepts, expressed or implied, which shapes the pursuit of knotting.

I don't know about you but I find it almost impossible to convey succinctly, when someone asks me what the Guild does with knots, what it is we do with knots. Say what I will, the listener ends up with the impression that we're either a clutch of nerds who know three special ways to tie our shoe laces or Scouts who wear woggles.

The trouble is our preoccupation with bowlines and Turks' heads, bell ropes, bag lanyards and chest beackets, all of which impose upon us a knotting paradigm that is backward-looking, and the role of a preservation and re-enactment society. The time-honoured doctrine and dogma tend to concentrate, harden and ultimately fossilize this paradigm (see figure 1). Because, as the once Episcopal Bishop of Chicago, USA., Gerald Burrill, said;

*'The difference between a rut and a grave is the depth.'*

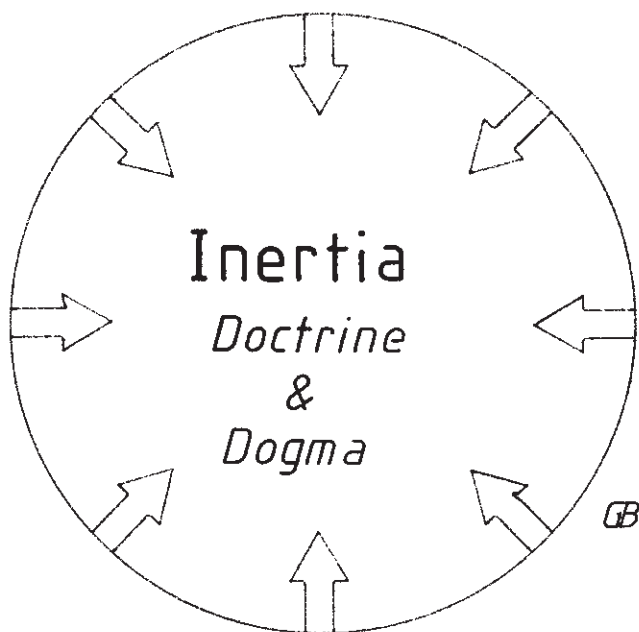


Figure 1

Is that aphorism over-simplistic? Yes, of course it is. Familiarity with, and affection for, the legacy left us by earlier generations of knottologists is essential ... but it hinders us when we become hidebound.

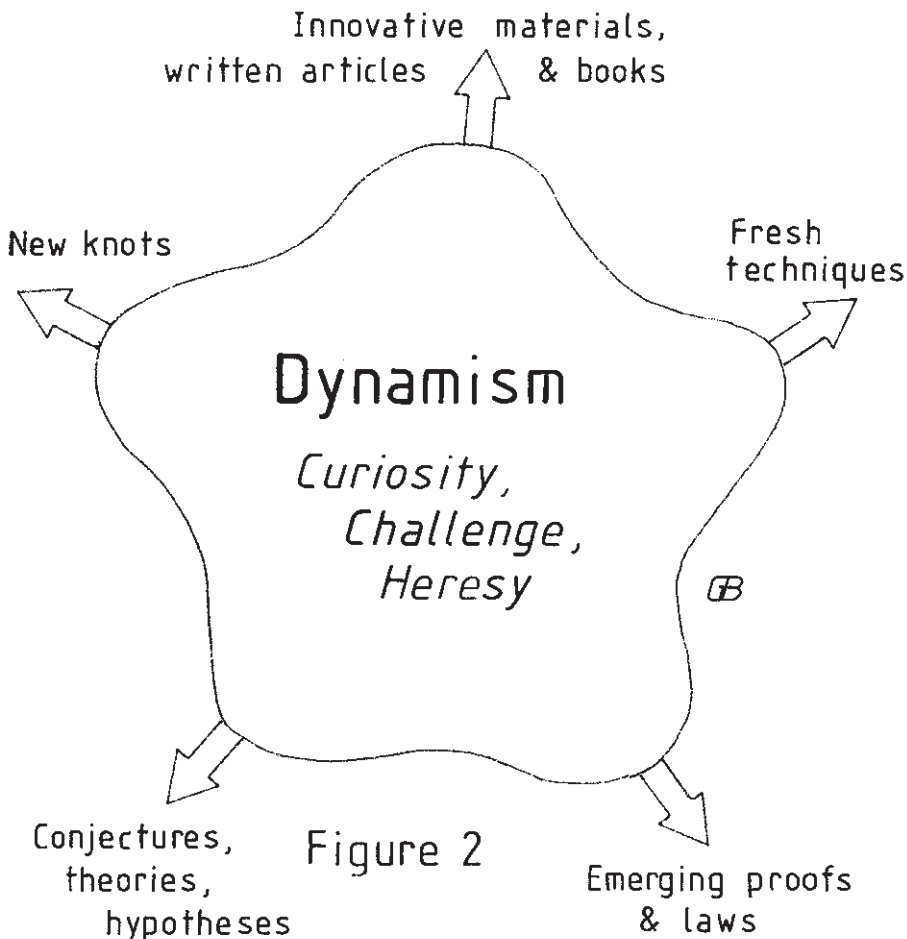
So we must challenge the existing paradigm - with new knots; innovative materials, written articles and books; fresh techniques; imaginative conjectures, theories and hypotheses; emerging proofs and laws (see figure 2) - if it is to be a dynamic stimulus to our continued

growth and development. And such initiatives, please note, will be achieved not by the corporate IGKT ... but by individual Guild members who pursue their own drives and preoccupations.

Some may doubt if such a hazy concept as 'a paradigm' really exists, because philosophy itself often seems to be nebulous and lack achievements; but, as the British philosopher Bertrand Russell (1872-1970) pointed out, the reason for this is that it tackles all those obscure notions labelled '*Don't Know*'. Once a problem is solved or dissolved by reasoned thought and argument, then it is immediately renamed and credit assigned elsewhere, for instance: 'The Law of the Common Divisor' (Ashley, Taber, Schaake & Turner), 'Survival of the Simplest (Pieter van de Griend), the Parsimony Principle ('Cy Canute'). So do not underestimate the power of the paradigm but instead do whatever you can to ensure it remains fit for purpose. ☼

*'We must evolve, not revive.'*

(Madeleine Vionnet - French couturier)





# The Hunter Knot (and variations)

Geoffrey Budworth

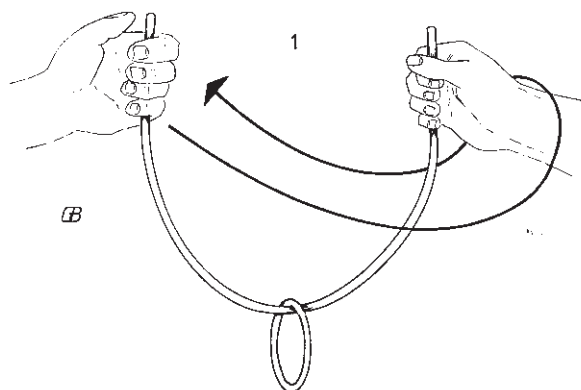
The illustrations for this article betray that I am left-handed. Those KM readers who are not so fortunate may, if the manipulations do not come easily to you, have to work out your own right-handed adaptations.

This trick way of tying a simple overhand or thumb knot, generally known as ‘the impossible knot’, is popular with those Guild demonstrators who revel in causing a crowd to gather and then impressing it with their knotty versatility. It has a proper name, however, as its invention or discovery is credited to the British magician G.W. Hunter. The mystery is the way it is presented to onlookers as ‘*tying a knot without letting go of either end*’. The knot wizard seems to do it every time; but,

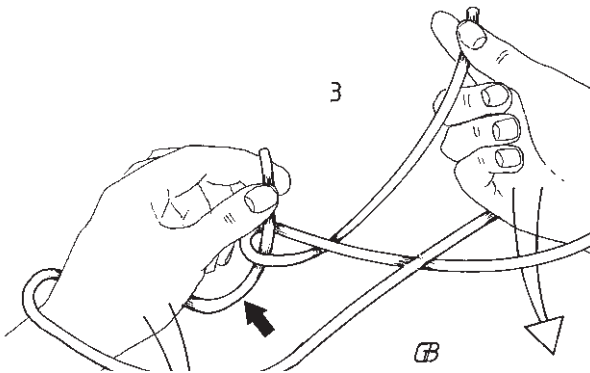
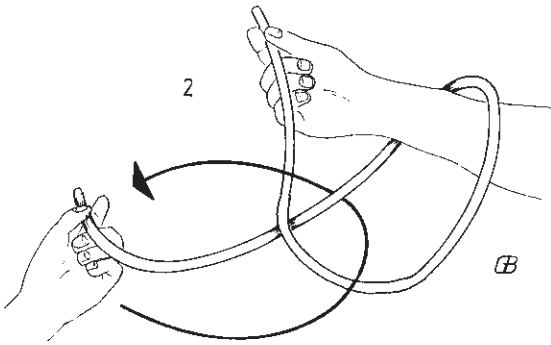
when the cord is handed to someone else, he or she cannot. Here is what you do.

- Take about 1.5 metres x 5-mm diameter (say 5 feet x 1/2 inch circumference) of flexible cord, add a ring, and hold one end in each hand. Then pass one hand over and around the other hand, before returning it to its starting place [1].
- With the same hand, take another trip, this time going over/under/over as shown [2].

- Extend both hands (as if holding a skein of wool to be wound into a ball), then turn both hands down at the wrists so that the loops and crossings of the cord fall free. At the same time SECRETLY let go your grip of one end and take hold of it again at the spot indicated by the arrow [3]. This surreptitious cheat is easily masked by the movement of both hands.
- Display an overhand knot, with the ring tied into it [4].



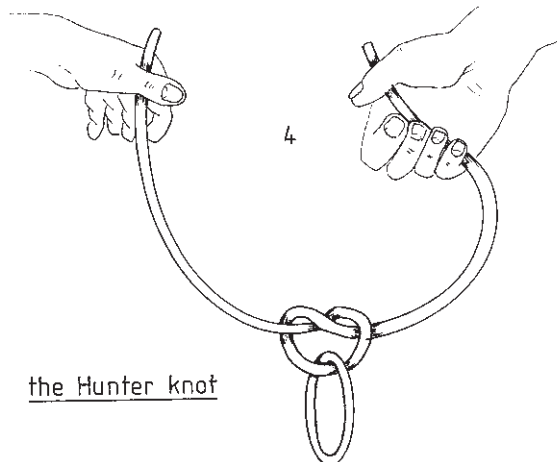
NEVER perform any knot trick in public if there is the slightest risk of someone seeing how you do it; and NEVER repeat the trick if, by doing so, someone may see how you do it. Also NEVER tell your audience how you do it. But this trick is an exception to the repetition rule because it has a number of subtle variations so that you need not perform it the



same way twice. For instance:

- Repeat steps [1] and [2] with a lot less slack, when the small loop containing the manipulated end will be located within the hand that holds it, masked from view [5a].
- Drop that hand down, at the same time lifting the other one up, so that the loop pulls free from the end ... and even you (who knows what is happening) will swear that you did not let go of it or alter your grip. But you did, just the same.

- You will then be left with a loop over the upper wrist [5b].



the Hunter knot

Simply tilt that hand down and a neat overhand knot will drop onto the cord.

This discreet handling will withstand the closest scrutiny by onlookers close around you and it is attributed to Bert Allerton of Chicago, USA. Then again, try the following:

- Having gone through [1] and [2] to achieve [3], simply invite an onlooker to hold both ends. You let go with your hands and back away. They are left - surprised - holding the completed knot.

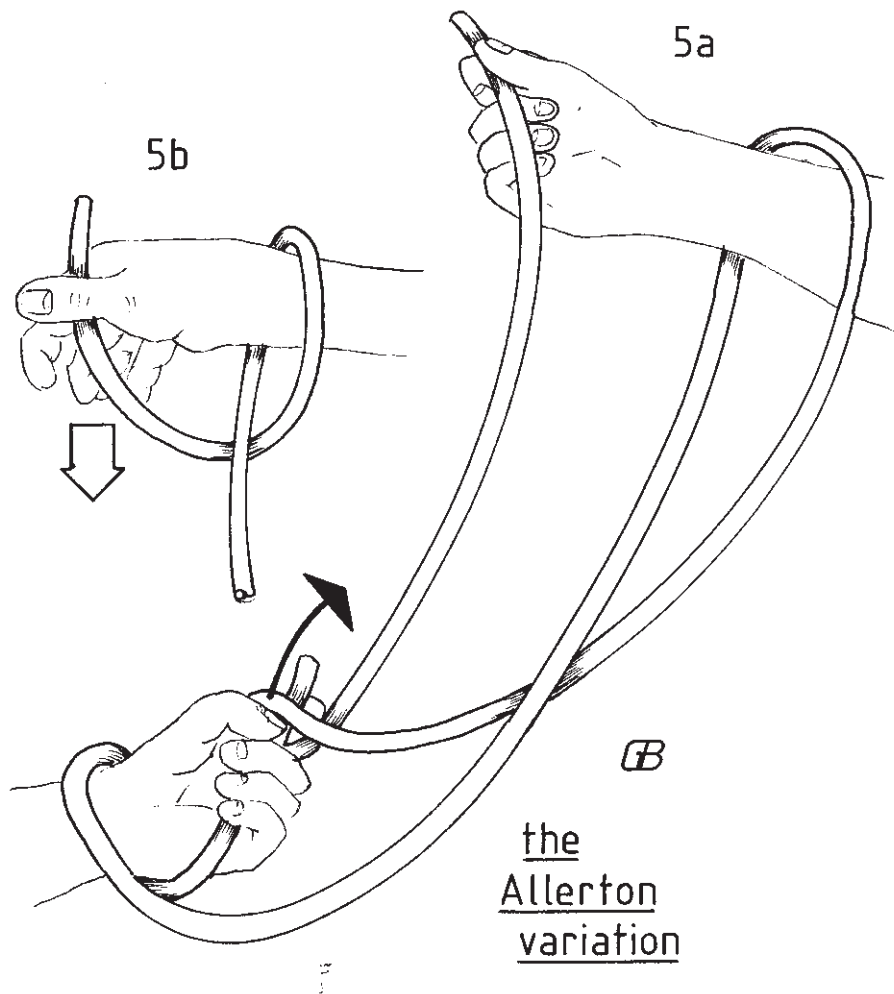
Better yet, introduce the Robert E. Neale variation:

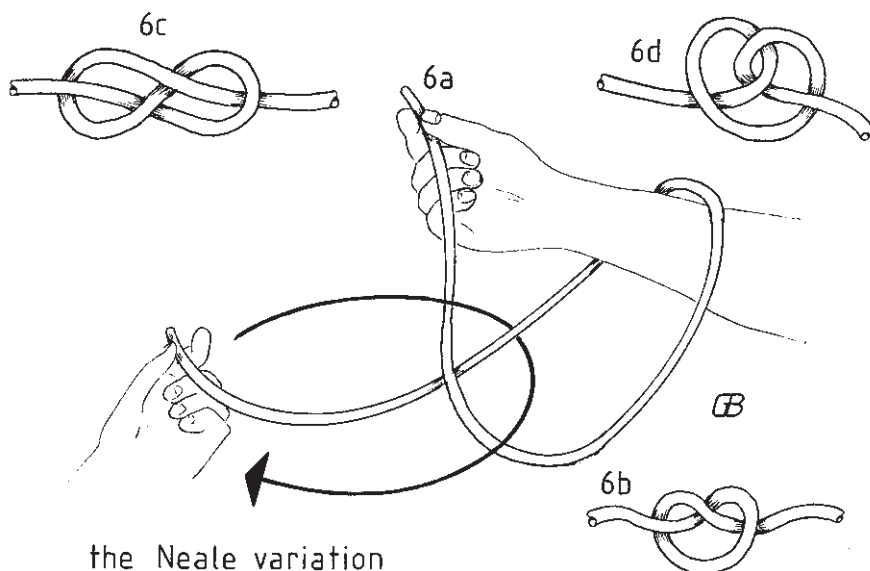
- After [1] and [2], take the working end over/under/over in the opposite direction [6] before going through [3] to [4], when the same simple knot will

emerge. But hand over both ends to someone else ... and he or she will end up with a

figure of eight, or its capsized version the pretzel.

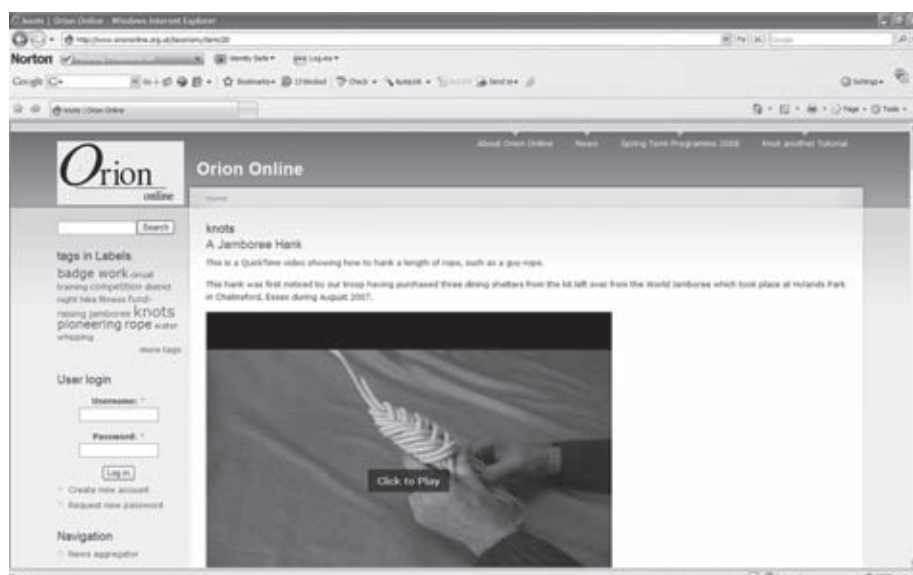
What is it they say? 'Give a knottologist enough rope ... and he or she will do a trick.' 🌀





## A Jamboree Hank

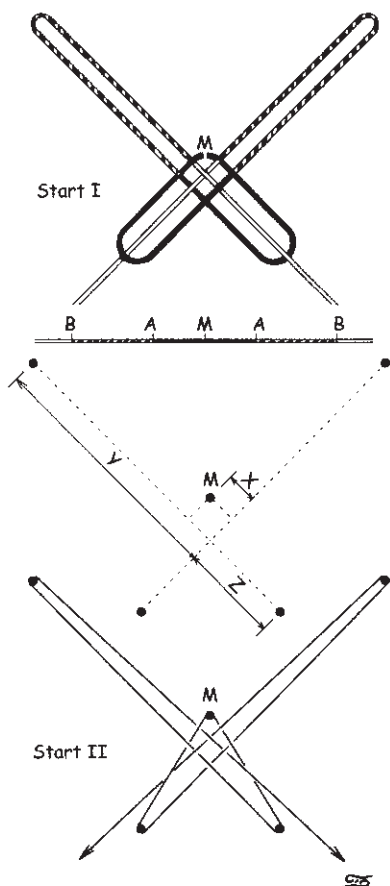
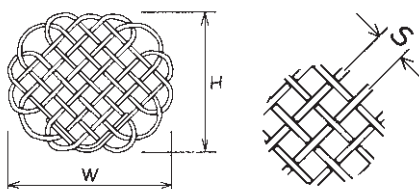
Following enquiries on how to hank the guylines described in “Joy in a Dining Shelter Guy Rope” (KM98), Colin Burrough tells us we can view a video at [www.oriononline.org.uk](http://www.oriononline.org.uk). Follow the link to ‘Knot Another Tutorial’.



# A Mat with Fourteen Bights

Theo Slijkerman

There are many beautiful mats to make. In the *Encyclopedia of Knots* (Graumont), plate 157, and Ashley #2334 I found this one. I worked it out in 14 figures.



The basic of this knot is figure 5. You have to make the right loops and to do this I have made two start-methods and developed the mathematical way to get the right dimensions. Select measure S and find the other one in the table. It's also possible to find the dimensions with a calculator on my website [www.knoopenzo.nl](http://www.knoopenzo.nl) with any measure of S.

## Start I:

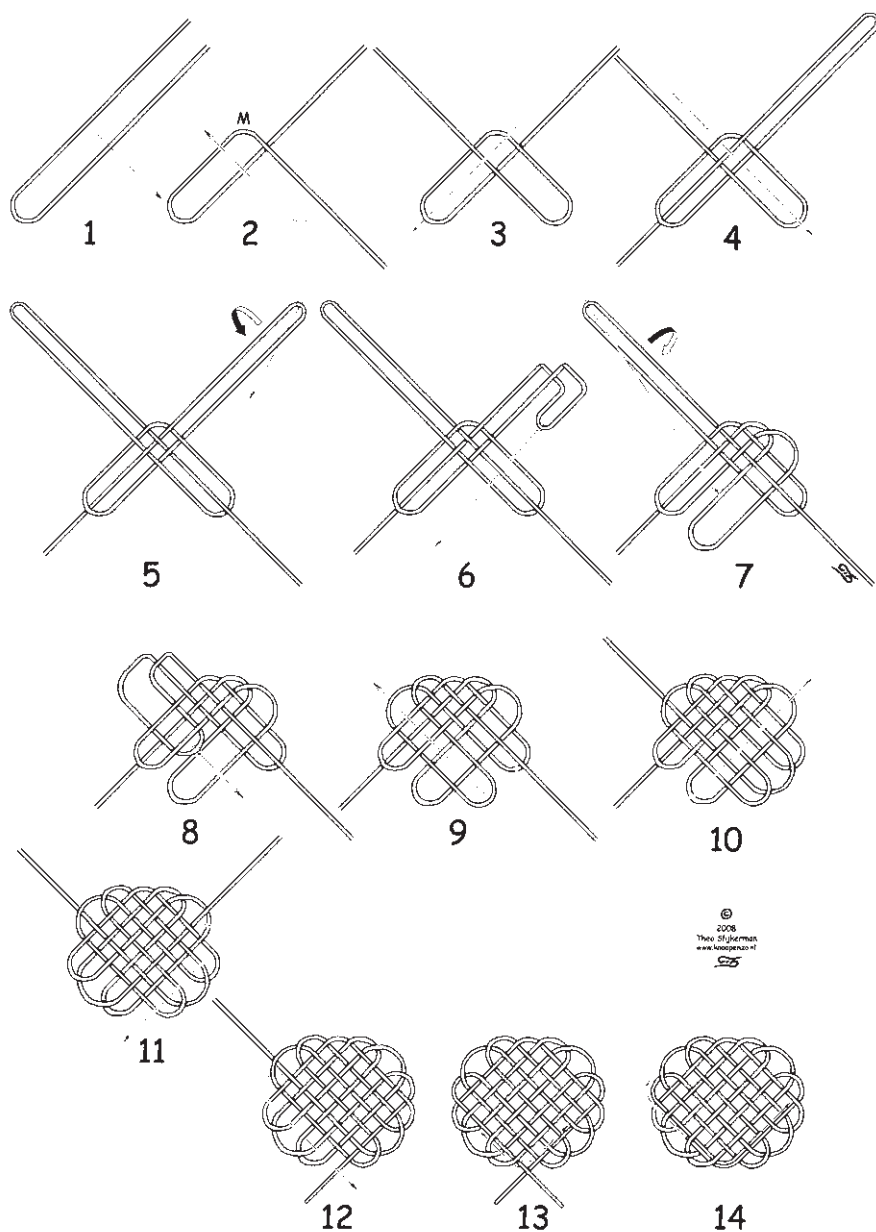
Mark the points M, A and B on the rope and turning the indicated loops. M is the middle of the rope.

## Start II:

Plot 5 pins with the measures X, Y and Z and tighten the rope between them.

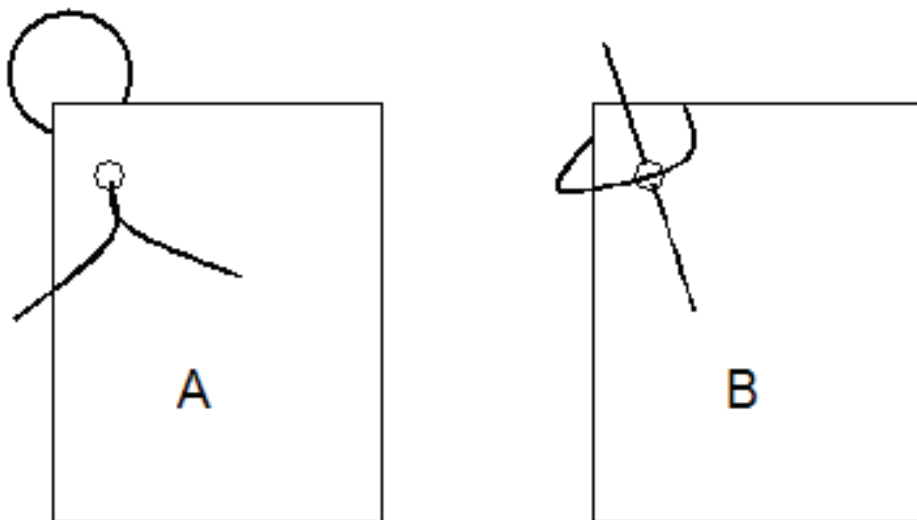
Dimensions			Total	Start I		Start II		
S	W	H	1x	MA	AB	X	Y	Z
2	18	15	254	30	46	3	33	12
4	36	31	508	60	92	7	66	23
6	54	46	763	90	138	10	98	35
8	73	61	1017	119	184	14	131	46
10	91	77	1271	149	230	17	164	58
15	136	115	1907	224	345	26	246	87
20	181	153	2542	299	460	34	328	116
25	227	191	3178	373	575	43	410	145
30	272	230	3814	448	690	51	491	174

more: [www.knoopenzo.nl](http://www.knoopenzo.nl)



# Tying a Loose Bundle of Papers

Barry Mault



The two drawings A and B show a simple method of securely tying together a bundle of papers. Once tied, they can still be read without undoing the bundle. Cotton tape is probably the best material to tie with as it stays flat and is less likely to damage the paper. I came across this about 40 years ago when it was used to tie a large bundle of Customs documentation relating to a shipload of goods.

How it's done -

- (i) Make a hole through the top corner of the papers about 2.5 to 3 cms in from top and side. This can be done with a hole punch or a “lawyers bodkin” - a needle like tool with a sharp point, an eye and a wooden handle; available from legal stationers.
- (ii) Push a bight of string or tape through the hole in the papers (as shown in A).
- (iii) Now take the bight over the corner of the bundle and lay it between the two legs as shown in B.
- (iv) Work the tape snug and finish by reef knotting the two ends trapping the bight. ☞

# Branch Lines

## Midlands Branch

A dozen members of the Midlands branch did some serious head scratching at their April meeting, when they were introduced to Ashley's single strand button knots. As part of the branch's 2008 programme, this meeting was termed 'Ashley's Pot Luck'. At the previous meeting, a draw was held to choose both a subject (from an ABOK chapter), and a tutor. The lucky (or unlucky) person who drew Chapter 5 was our KM editor, Colin Grundy.

All started off with the Chinese button knot (#599) tied in the hand,

just to get a feel of the subject. Then we jumped on to the basket knot (#699), again tied in the hand. After a great deal of muttering under the breath, most succeeded in drawing up the knot into a good version of the illustration.

In June, we will have to sing for our supper. Tim Newey<sup>IGKT</sup>, landlord of our venue, Ma Pardoe's, has promised a tour of his brewery. For this delightful change from knot tying, we have to splice new ropes to enable Tim to lower barrels into the cellar.

*From our Midland's Stringer*



## Marlinspike Skills

During March we held the Marlinspike Skills class in Indiana (KM #97). We had a total of 32 Scouters counting the staff and the learners in both classes. Here is a photo of the Guild members who were present. From left to right they are Mike Foster, Joe Bates, John "Rusty" Helms, Eric Wickizer, Dave Largent, Lily Qualls Morales, Steve Lawrence and Gary Summers.

At our course, the staff are always trying to have something new to show. This year I wanted to expand the star knot. The photo is of one of my examples. It is tied in 1/8" cordage.

*Gary Summers*





## East Anglian Branch

Eighteen members and friends attended the meeting at the Museum of East Anglian Life, Stowmarket and we were please welcome Reg Borland, a fairly new member, David Tate and his wife Jan. David has been a member for some years but has now retired from the sea so has a better chance of attending our meetings. As is our norm, the business part of the meeting was discussed first, so we could then get on with the proper business of knots and knotting. It was agreed that, even though he could rarely attend, John Halifax should continue to send the notices of the meeting; Tuffy Turner would continue to be the Master of Ceremonies; Maureen Southgate would look after what little monies we collected to cover our expenses, and that the task of taking the minutes/report of the meeting should pass round the members. For this meeting Des Pawson took on that task.

The serious business of knots and knotting was kicked off with a talk and demonstration by Ken Higgs "Facts and Fun with the Reef Knot" showing that, whilst most people do not realise,

you need a degree of ambidextrousness to tie this knot, which he was at pains to point out was not a bend for joining ropes together but for tying the two ends when tied round something that gave a degree of pressure and tension on the first half of the knot. There followed excursions into the granny, which was a grief knot and that other unstable version of the reef knot the thief knot.

Des Pawson led a 'show and tell'. Walking sticks were shown with a variety of coverings, including ones by many of the members present, notably a fine knitted jacket by Barbara Watson over the fine stick knotted by Terry Watson. The other half of the show and tell was lanyards with a range of items being shown and talked about, including a fine selection by Alison Swinscoe from an ornate lanyard she made in the Sea Rangers to the sad affair of woven tape issued now, which showed history of the development and [and demise] of the lanyard in the Guide movement. Another nice touch to the show and tell was that different members brought both a walking stick and a lanyard by the late Brian Walsh. It was

nice to feel his presence at a meeting once again.

The next meeting will be the 5th annual Gathering of Knot Tyers at Duncan Bolt's house in Thornham North Norfolk on 28th June, the theme of which will be square knotting/macramé, clothing accessories, or work in progress, something for everyone, so be certain to bring something along. Duncan pointed out that there would be room for people to camp in his large garden and that he was inviting the whole of the Guild not just those from East Anglia. So why not make a short holiday and visit this fine part of the country.

The autumn meeting in Stowmarket will be on the 27th of September when the theme will be 'Bags of Any type' and 'Animals or Animal Related Knots'. As he will be unable to attend the next meeting, David Tate showed us examples of animals he had made from Skip Pennock's book *Decorative Flat Knots*. These together with a pair of animals made over 50 years ago by Geoff Youngman were a good inspiring start for the autumn meeting.

Des Pawson

# 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.**

## Knots in Indian Footwear

**K**nots, bends, hitches, braids and interlocking methods are used ingeniously in creating footwear in India. The first photograph is of a right foot sandal to highlight one such design.

At the top you see a piece of a plastic tube covering the two ends of a silver loop. This tube gets caught between the right foot big toe and the adjacent toe. The doubled part of the loop can be seen at the bottom towards the viewer. A sheet bend has been formed with a silver thong coming from the right side lower corner

up through the loop, then around and under its own part towards the left side lower corner. To allow the golden thong coming from the right side lower corner, the sheet bend has been slackened a little permitting the golden thong to pass through and make a half hitch around the two ends of the loop. Similarly the upper silver thong coming from the right side lower corner has also been allowed to intertwine with the golden thong and make a half hitch around the two ends

of the loop and pass down towards the left side lower corner. The three thongs together have provided the necessary width for the stripes of the sandal.

The next photographs show the front and the back of another design. In all eight thongs have been used. Six horizontal thongs have formed the plaiting with the outer thong going one under three over and one under pattern. The two vertical thongs have doubled on the lowermost horizontal thong and thereafter



crisscrossed their way up on alternate horizontal thongs. After reaching the topmost horizontal thong the four ends of the vertical thongs have formed a round braid to be held between the toes. The plaits on either side provide for the straps.

I discovered that the plaiting pattern is ABOK #2981 and the round braid is ABOK #2999/3000.

Hats off to the designer who has made such practical use of the plaiting and braiding.  
Satish Patki  
Sahakarnagar Pune, India

### It's a Small World!

I thought the attached two letters would be of interest. I got the address for Warren Rope from Ashley's original book circa 1941, so the address is 67 years old. On a notion I wrote to see if the company that supplied the famous Ashley was still in business. The response is delightful.

Jerry & Janet George  
Anchorage, Alaska, USA

*"Dear Folks,  
This may be the strangest letter of the day. I found your address in a 1944 book on knots by Ashley. It is rather the bible of knots and you are listed*

*as a source of cotton cord. My grandson and I are attempting to make a Nantucket bracelet for my 97 year old mother who was married on Nantucket Island and collects the famous baskets. If we succeed, we will try to make them for other members of the family for Christmas presents. The problem is our knot tying mentor has rejected all our sources for cotton cord as they are soft rather than hard laid. I do hope you are still in business and that you can be the source of hard laid cotton cord for these famous bracelets. Sincerely,  
Jerome George"*

*"Dear Mr. George:  
Now it's my turn: a strange letter for you. I am Ashley's daughter, and unbelievably when I moved back to Westport from New Hampshire some twenty odd years ago, I was assigned (without asking for it!) the same post office box that my father had used for his "Warren Rope" project back in the 1940's. Had he lived, he had planned to expand the types of rope that he offered, and also to offer knotting tools. However, his death in 1947 unfortunately brought an end to "Warren Rope".*

*The IGKT is a great outfit; the members always appear to be willing to help each other with knotting problems. Very best wishes,  
Phoebe"*

### Strange Encounters

My wife and I took a ten-day trip from Florida to Delaware and New Jersey. We stayed in Bally's Casino and met some old friends there. One day we decided to have a bite at Johnnyrockets, which is a 1950's theme hamburger place.

A young waitress came over to our table, gave us some nickels to put in the old time jukebox and took our orders. When she returned with our food I noticed a small tattoo on the underside of her right wrist. Having several tattoos I asked her if she had any more. She showed me the underside of her left wrist. She had tattooed there a fine depiction of the IGKT logo. It was extremely well done. That very day I was wearing a denim shirt with the complete logo embroidered on it. It was the logo of the IGKT-USA. I was pleasantly shocked to see it on her wrist.

She explained that her boyfriend had a tattoo shop and he got the design from an earlier customer. Just a rare example of what a small world we live in.

*Charlie Jacobus*

*Auburndale, Florida, USA*

## ***Knot Unexpected***

I went out to the Far East in search of Malacca lace (but that's another story) and had a few days in Taiwan visiting family. My cousin had

left a couple of slots in the programme he had planned so I asked if there were any exhibitions of knots to be seen. "Um," he said, "none that I can think of; but we could probably organize a visit to Lydia Chen."

"Yes please," said I, bouncing up and down in excitement .. and so it was done.

Lydia Chen lives in an apartment with a big glassed-in balcony which she uses as a studio, so as to enjoy the view of the mountains above,

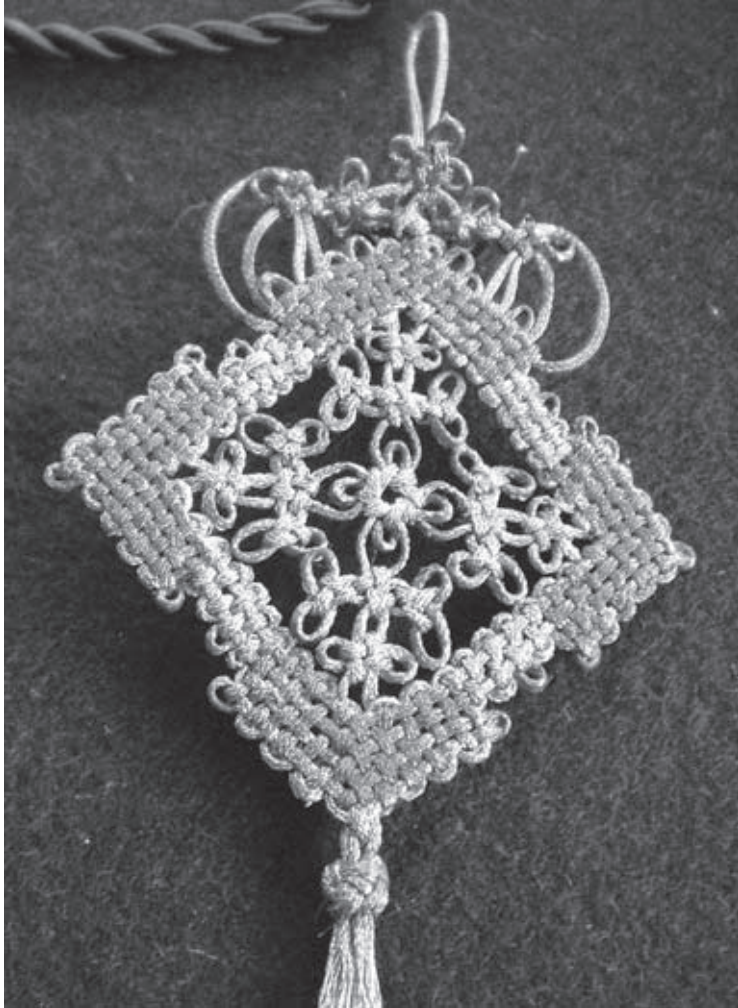
and the cottage-gardens below. My cousin's wife introduces me as "Philip's English cousin who was so excited at the thought of meeting you," to which Lydia gave a gracious response. The three of us then sat and had a cup of tea before the Show and Tell began...

At that time, Lydia was working on knots stiffened with "paint" (she didn't specify what paints) and left to dry over a shaped mould. This has the advantage of introducing colour into the knotwork more easily and quickly than the traditional wrapping. She remarked how much easier it was to tie knots in our standard braided polywhatsits-- line-with-core.

Then we looked at her finished knotwork - there was a cupboard filled with framed pieces, and in her bedroom was a rattan frame from which knots could be hung to make a mobile like a fountain of knots. Lydia's most recent developments are knots in three dimensions so that there is a knot in the horizontal plane as well as in the vertical. These may or may not require stiffening depending on the cord used. She very kindly allowed me to take photos, some of which are included here. [The







## Wrong Hitch!

Regarding the Good Conduct Medal, nice article, unfortunately it's the wrong hitch it is a marline hitch.

Does it matter? It would do if you put a lashing on with half hitches, then you would find out!

Ken Yalden

Cowplain, Hampshire, UK

## Knot Names?

This photo (right) is of a cheap Chinese knot board I acquired recently. A simple affair, but the names have me flummoxed! Can any member translate and decipher the names of the knots.

The Carrick bend at top left is labelled 'Nodo Del Caettièrè'.

The bowline, shown upside down, like the Ashley #1853 is labelled, 'Nodo del Pescatore'. I worked out pescatore as fish, but why?

The slipped sheet bend at bottom left is labelled, 'Nodo Parlolo'.

The tucked sheepshank at bottom right is labelled, 'Nodo Mary Herita'.

Just why do we need another name for sheepshank. They are in one of the romantic



knots are described in her *Chinese Knots vol III* - which is available in English translation.]

As I left, Lydia gave me one of her three-dimensional knots, a piece I shall value as a souvenir of a meeting with the doyenne of Chinese knotting. Altogether it was a delightful encounter with a remarkable lady.

Europe Chang-Dawson  
Bristol, UK

languages and probably destined for Italy or Spain. How they turned

up in New Zealand is another story.

Roger Carter  
Paraparumu, New Zealand

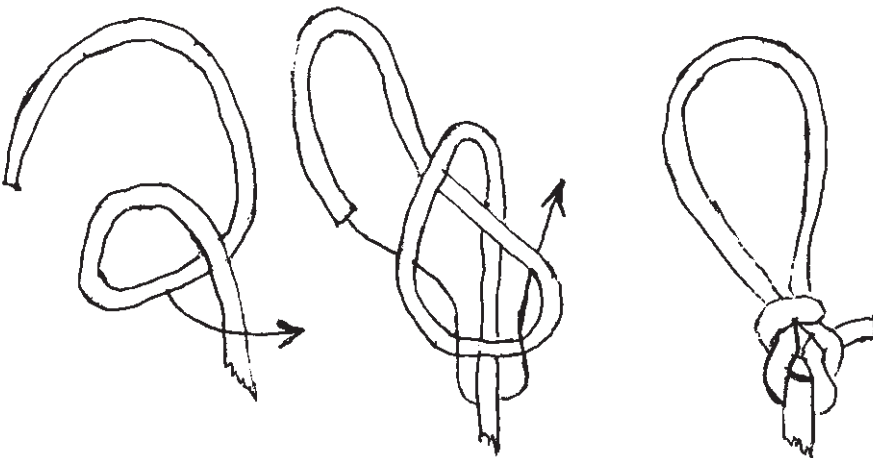


## Chinese Bowline

While checking out an exhibition of tents at my local County fair, my attention was caught by the knot used to attach the guys to one of the tents. I have since seen it used on tents stocked by my local Millet's camping store. The one common factor was Chinese manufacture, so unless it has already been identified and named perhaps the "Chinese Bowline" might be a suitable label.

What I find puzzling is that tied in the manner I have illustrated below it is not particularly quick to tie with the efficiency of a production line in mind - unless you can find a quicker way to tie it?

Brian Pilcher  
Malvern, UK



# Knotting Diary

## GUILD MEETINGS

### Half-Yearly Meeting

10th-12th October 2008  
High Sea Fishing Museum, Cuxhaven,  
Germany  
Contact: Peter Willems  
Tel: (0049) 0461 73176  
Email: peter@fancyworks.de

### AGM & Meeting 2009

9th - 11th May 2009  
Nottingham  
Details to follow

## BRANCH MEETINGS

### Alaskan

Every Wednesday evening 6.30-8.00  
Anchorage Senior Center  
1300 East 19th Avenue, Anchorage  
Contact: Mike Livingstone  
Tel: (001) 907 929 7888

### East Anglian Branch

27th September 2008  
Museum of East Anglian Life, Stowmarket,  
Suffolk  
Contact: John Halifax  
Tel: (0044) 01502 519123  
Email: johnendeavor-knots@tiscali.co.uk

### Midlands Branch

11th August 2008  
The Old Swan (Ma Pardoe's),  
Halesowen Road, Netherton  
Contact: Bruce Turley  
Tel: (0044) 0121 453 4124  
Email: bruce.turley@blueyonder.co.uk

### Netherlands

Last Saturday of each month  
De Hoop, Nr Rotterdam Maritime Museum,  
Rotterdam  
Contact: Jan Hoefnagel  
Tel: (0031) 078 614 6002

### Pacific Americas

2nd Tuesday of each month  
Los Angeles Maritime Museum,  
San Pedro, California  
Contact: Jimmy R Williams  
Tel: (001) (310) 679 6864  
Email: igktpab@yahoo.com

### Solent Branch

12th August 2008  
Travellers Rest Inn, Newtown,  
Nr Wickham, Hants  
Contact: Eddie Bentley  
Tel: (0044) 01239 233251

### West Country Knotters

26th July & 27th September 2008  
Castle Quarry Activities Centre  
West Street, Tytherington, GL12 8UQ  
Contact: Richard Hopkins  
Tel: (0044) 01179 867146  
Email: Richard@hwlfordd.fsnet.co.uk

## EVENTS

28th June 2008  
**5th Annual Gathering of Knot Tyers**  
Eaton Cottage, Thornham, Hunstanton,  
Norfolk PE36 6LY  
Theme: - Square knotting/macramé, clothing  
accessories, work in progress  
Contact: Duncan Bolt  
Tel: (0044) 01485 512508

28th June 2008

**Stainforth Canal Festival**

Stainforth, Yorkshire

Contact: David Pearson

Tel: (0044) 0113 2572689

Email: wayzegoose\_uk@yahoo.co.uk

28th-29th June 2008

**Braunston Historic Boat Rally**

Braunston, Northamptonshire

Contact: Colin Grundy

Tel: (0044) 0794 6841157

Email: colin.grundy1@btinternet.com

5th - 6th July 2008

**Saul Festival**

Saul Junction, Gloucestershire

Contact Ken Nelson

Tel: (0044) 07836 722198

Email: knotnut1@yahoo.co.uk

12th-13th July 2008

**Queen Elizabeth Country Park,**

Butser Hill, Hampshire

Contact: Ken Yalden

Tel: (0044) 2392 259280

Email: Ken.Yalden@lineone.net

27th July 2008

**Dewsbury Canal Festival**

Dewsbury, Yorkshire

Contact: David Pearson

23rd - 25th August 2008

**Inland Waterways National Festival**

Wolverhampton

Contact: Bruce Turley

Tel: (0044) 0121 453 4124

Email: bruce.turley@blueyonder.co.uk

**To place your Branch Meeting or Knotting Event in KM, please send to the editor by post or email. Ensure you allow sufficient time for inclusion.**





