

ISSUE 11 - SPRING 1989

Knotting Matters

The Magazine of the International Guild of Knot Tyers



THE NEWSLETTER OF THE

Knotting Matters celebrates its

100th Issue

Knotting
Matters

Newsletter of the



September 2008

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Knotting Matters

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Knotting Matters

The Magazine of the International Guild of Knot Tyers

Issue 100 - September 2008

www.igkt.net

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How the cover of Knotting Matters have changed over the years. Modern technology has made a difference.



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Col's Final Comment

Well, here it is - *Knotting Matters*, Issue 100! I wonder, whether at the time of the first issue, Geoffrey Budworth (1st Editor) or any of those early IGKT members thought we would reach this heady number. But we have, and while it's a cause for celebration, it is down to you, all those Guild members past and present who have taken the time and the effort to contribute material for publication, no matter how small!

It is with regret that we have to record in this issue the death of East Anglia member Duncan Bolt. Yet another sign that we are all getting older!

Being the 100th issue, this takes a bit of a departure from the norm. In it, you will find articles and tidbits chosen from the previous 99 issues. Some of you will say, "Ah, I remember that", to others it will be completely new. So sit back and enjoy it!

To paraphrase Geoffrey Budworth from KM1, "Preserve it. In years to come it will gain curious appeal to collectors".

Duncan Bolt 1920-2008

The East Anglian Branch has lost a very special member. He and his wife had a farm in Essex for many years before moving permanently to Thornham, North Norfolk in 1990. He loved to fish the beaches, creeks and drains of this part of the coast. He built hovercraft & coracles and kept a garden that produced much of their food needs. As a knot tyer he made a wide range of things that he sold in aid of the Lifeboat. As his eyesight deteriorated and he had to stop driving, he bought a buggy and fitted it with a tow bar so he could carry on fishing and be independent.

In 2003 Duncan offered to be host to a "Summer Gathering" of knot tyers at his home in Thornham, he was already 83. This gathering was a great success and we were invited again the following year. Sadly in the interim, his wife Margaret died. This did not stop him; with the help of local friends the event went ahead and they did so for the following three years. The event was always planned with the tides in mind so that, with luck, some of us could go with him to the creek or beach to see what could be caught with his nets, or perhaps what cockles or samphire could be found.

The event itself was a very informal affair, and apart from the world of knot tyers he would invite other crafts people, spinners, weavers, dyers, knitters, net makers and all his neighbours, to come and add to the interest and make a real party of it. There was to be one again this June. Sadly, after Christmas, Duncan said he was not so well, he could not shake off the effects of a cold. Never the less he came to our April East Anglian Branch Meeting, his poor eye sight not stopping him making and bringing relevant items for our show and tell. He was keen that plans went ahead for the 5th gathering. Shortly after this meeting, he was taken into hospital and when he came out it was decided that perhaps it was unwise to hold this years "Gathering" and it was cancelled. Duncan died on the 1st of July.

Duncan was a man full of life, a kind caring, generous and thoughtful person who cared about people and was in harmony with the natural world. We who knew him are the richer for knowing him, and the poorer in his passing.

Des Pawson

Reflections of an Editor

Knotting Matters

Newsletter of the



Geoffrey Budworth (1982-1989)

Congratulations, all KM readers and contributors! To have achieved one hundred quarterly issues is remarkable. Four issues a year, over two and a half decades (with upwards of 1,000 copies a time distributed worldwide in recent years), is a lot of knotting exchanged. Well done indeed. We editors come and go, but you devotees have gone the distance.

Anyone other than us knotting aficionados who picked up a copy in the early days, when I was its founding editor, would have been less than impressed by the skinny A4 newsletter; but in the hands of successive editors this has evolved and

developed into a colourfully illustrated and fact-packed magazine, spare copies of which one may now leave with confidence in public places to astonish and amaze strangers.

I put together KM #1 in October 1982, six months after the inaugural meeting of the IGKT aboard *RRS Discovery*, in St. Katharine's Dock, London, England, while living in south London, within a short walk of the site of that Victorian glass exhibition hall known as the Crystal Palace (destroyed by fire in 1937). There I had seen a local publication called *Crystal Palace Matters* ... from which I derived the title *Knotting Matters*.

The cover's costly artwork, by a design- & print shop that went out of business the following year, was not ideal; but it lasted until April 1987 when knot craftsman and illustrator Stuart Grainger (Oxfordshire, UK) gave us the handsome replacement which first appeared on KM #19 and featured the Turk's head logo of the Guild.

Back then, an individual knot tyer could feel as lonely as a lighthouse. So I determined that the primary object underpinning my role as KM editor was to create a cosy forum for knotting news and views, terms and techniques; to which end I imposed my own pick-'n'-mix blend of editorial comment, members' articles, readers' letters, quotations and cartoons, to celebrate every aspect of knotting, its lure and lore.

This proved to be a painstaking slog

as I often had to sub-edit, cut and polish readers' submissions ... because, as the first KM editor, I had no stockpile of items from which to choose only print-ready copy; nor would I risk deterring an eager (but over-wordy and rambling) contributor from further submissions by either rejecting a piece of work or returning it with a detailed critique for possible re-submission. I also had to re-draw many rough-but-unready knot drawings.

[Nevertheless, one of the enjoyable perks for KM editors is being the first to see something new, or something old presented in a new way, while the downside is that he or she never has the delicious anticipation of opening the next issue without already knowing its contents.]

Certain members' names appeared a lot in my KM. Not everyone who might have written for the magazine did so, while others were frequent contributors. Pen-names sometimes camouflaged this fact. Two of mine were 'Cy Canute' and 'Jack Fidspike'

Brilliant new work occasionally lit up the pages of KM, such as the revelation by Tom Solly (Tyne-&-Wear, UK) that a single-strand star knot could be tied by simply doubling around an endless chain plait¹. Another instance was the series of recondite articles begun during my time on the magazine by Desmond Mandeville (London, UK) on Trambles and Trampling². A third was 'The Business of Knotting'³ by Stuart Grainger.

I reported on the ligature around the neck of the mummified peat bog body known to the British Museum as Lindow Man (but given the sobriquet: 'Pete Marsh' by the Media)⁴; and credible evidence to prove that the so-called Boas bowline was an Inuit loop knot dating from at least 100 years earlier than had previously been observed⁵.

A few faint hearts doubted KM could survive for long, but I was sure it would ... and it did. Until, after 27 issues in seven years, I felt that someone else should take over and improve upon what I had started. That someone was Robert Jackson.

Some KM readers would from time to time demur when lengthy and abstruse articles featured on the pages of KM, and they suggested a separate journal dedicated to all serious and scholarly dissertations. Whether or not two such disparate but complementary Guild publications might be feasible has yet to be tried and resolved.

Whatever the outcome, I believe the Guild must continue to publish KM. For many IGBT members it is the most they receive from the Guild for their money, with collected back numbers accumulating into a useful repository of knotting know-how of every imaginable kind. Then again, KM can be a seminal source of publication dates; for as in law and science - whenever the age or originality of anything is disputed, the ultimate arbiter is precedence. Publish first, or be an also-ran. KM can also be a useful test-bed for would-be writers on knots, a number of whom have gone on to have published (or to self-publish) some fresh and original manual or monograph.

[It was in recognition of my editorial advice, guidance and exposure that the late Harry Asher (West Midlands) dedicated *The Alternative Knot Book* (1989) to me.]

Whether KM should continue to be produced as print on paper or in other modern media is a matter for future editors, who must weigh the fact that the printed word can easily survive for decades (and with a little extra care for centuries) against the unproven viability of IT disks and data to last as long. DVDs would be a handy way, however, to augment the English language editions

of KM with versions in one or more of following: Arabic, Chinese (Mandarin), French, Russian and Spanish. For we may be aware of only half of all there is to be discovered and invented in the way of pure and applied knotting, and broadening the reach and influence of KM via multi-language editions will be one way of acquiring fresh knotting insights.

¹ KM #11 (April 1985), pages 3-5;

² KM #10 (January 1985), pages 5-9; KM #18 (January 1987), pages 10-15; KM #19 (April 1987), pages 13-16; KM #25 (October 1988), pages 5.11; KM #26 (January 1989), page 3; KM #27 (April 1989), page 15-18; and KM #34 (January 1991), pages 10-11.

³ KM #19 (April 1987), pages 10-11, and KM #20 (July 1987), pages 5-6;

⁴ KM #11 (April 1985), pages 11-12;

⁵ KM #27 (April 1989), pages 9-11.

Robert Jackson (1989-1991)

My abiding memory of editing *Knotting Matters* is the morbid interest that I developed in glue. Not that I forsook tying things in string. My objective was finding how best to stick together the drafts, the diagrams, the newspaper clippings. Most often there would only be one chance to assemble the page - especially if a member had sent in original artwork - so if a gust of wind or clumsy fingers let glued papers touch wrongly it meant either an article was lost or I had to start again from scratch.

The worst offenders were Pritt Sticks and Copydex - both were very unforgiving of any mistakes. The best (and by far the most expensive) was a yellow glue ribbon laid on with a wretchedly flimsy plastic device that allowed of repeated adjustments. Being transparent yellow it didn't show when photocopied. The smelliest, messiest and most disappointing was 3M adjustable spray mount. Try as I would inside cardboard boxes, windows open, my bedroom became unbearable - a thin film descended everywhere no matter how careful I was. And it just didn't work at all well.

So why did I become the second editor of KM when GB retired? I wanted to stop being Guild treasurer.

I could not type. I could not draw. I hadn't a clue how to go about it.

I wanted to stop being Guild treasurer.

It gave me the reason and the excuse to buy myself a word processing computer - the bees knees for amateurs around 1990 - an Amstrad PCW 8256, complete with dot matrix printer, later replaced by a laser printer. This let me get words onto paper. Several fonts in four sizes. I could correct the words and save the results. The machine also gave me a structure - 24 or 28 numbered sheets were printed for each issue blank save for the header and footer.

These were then laid round my flat with the objective of being filled, by hook or by crook, before Frank Harris started yelling at me.

No pictures. Pictures were an ongoing headache. I tried to have an image of some sort on every double page. This was where friends such as GB, Stuart Grainger and others who could DRAW and others who sent in newspaper clippings were a godsend. Their pages could be inserted with nothing more than clipping and gluing the header and footer.

My own drawings were abysmal - my drawing of the carved figure of eight knot made by deceased member John Potter was created with love but little talent. After that my time was applied elsewhere.

Spelling is not normally a problem of mine and there were, in fairness, few typos. Latterly I had a spellchecker on the PCW but, because it took a long while to run the spell check, I took care to run it only when I knew I had made big changes and at the end of typing an article.

Or so I thought. When I received one issue back from the printers I was mortified to see "moght" staring at me from the page. Despair.

To the best of my recall, only the late Lester Copestake sent me articles ready typed onto disk, to be imported and printed on my laser printer in the typeface that eventually I adopted as my standard. Settling on a single typeface came after I had assembled my first newsletter or so. I was not best pleased to receive a letter from Charles Warner telling me that the mixture of typefaces produced by the PCW made it look a mess. My inexperience and efforts to avoid boredom had led me astray - I am very grateful still for his input.

I think my main contribution to progressing *Knotting Matters* in the wider world was obtaining the ISSN number. My first dealings with officialdom.

The sadder duties were publishing obituaries - most were submitted by GB but I put together those for John Potter and The Rev. Tom Hodgson - The reverend Tom's obit met with criticism from members because he was no longer a member at the time he was killed in a car crash. He was a friend of knotting and a friend of mine - so blow it!

All but the last of "my" editions were photocopied at the Charlton House Resources centre by Frank Harris - with

friends he would stuff them into envelopes and post them out. His photocopies were produced from a fair photocopy that I sent him taken from the cut glued draft. This was the time honoured process used by GB and followed by me. Importantly, I kept the originals so I had a record of what had been published by me.

My final issue was printed in Ipswich through contacts of Des Pawson. We had moved to A5. I recall a pained phone call from Des bemoaning the fact that the printers had been sent a photocopy of the photocopy that I had sent Frank, and a poor one at that - could I send my original mock-up? A fresh photocopy would not do. The advice I would give to any budding "cut and glue" magazine editor is never release your original artwork and never trust a printer, ever. If the draft is lost in the post it's gone for good. In my case I swear that the headings were glued on straight when I put the pages together.

Too late now. The headings in my last issue almost certainly went askew while the pages were being handled. Droopy headings are my legacy in *Knotting Matters* and all because I used the right sort of glue for my job but the wrong sort for sending the mock-up through the post.

Was it an interesting experience - YES!

Would I do it again - NO!

Do I look back on it fondly - not particularly.



Gordon Perry (1991 - 1995)

It was at Farnham at the 1991 AGM when I broke the first rule I learned on joining the RN - "Never Volunteer" - but in hindsight, I am glad I did in this case. Robert had already smartened up KM by introducing the A5 format and setting the pages with photocopying and tidying up articles; but I had recently been introduced to the world of the PC and Desktop Publishing, albeit a very primitive version

compared with those used today - so my aim was to go just one step further and use this new tool to make the content of KM uniform throughout. I was still reliant on using a PC at work but bought a copy of Timeworks DTP and produced KM37. My next major contribution came in KM38; I just could not resist publishing the photograph of the knotboard and frame by Bernard Cutbush which just had to be in colour - and so the first two colour pages appeared. For those of you that are not aware of it, that page in KM was seen by the publishers of *The Ashley Book of Knots* and as a result Bernard's knotboard and frame appeared as the dust cover of the next UK version.

Because of the cost, there were no more colour photographs for some considerable time after this. Sadly, and as I had predicted right from the start, my job took me away from home more and more, time to produce KM got tighter and tighter until it got to the point where Nigel and some willing helpers had to bale me out and produce KM48 - I could no longer continue and handed the reigns over to Lonnie and Margaret.

I would like to thank all the contributors (too many to mention them all by name) during my time as Editor. I gained so much knowledge and pleasure from your articles and communication and got to know so many of you who I would otherwise not have known or met.

Lonnie and Margaret Boggs (1995-1999)

Five years as Editor, hey that's nearly a career in this day and age. Seriously though, we did enjoy our time as Editors of the Guild's, usually, quarterly magazine. Not ever claiming any kind of academic talent myself, with Margaret's help I never-the-less tried to make up in quantity what I lacked in literary schooling. The simple question was "is this interesting to me?" Sometimes I edited a piece down and sometimes I pasted it complete as provided by the author. I tried to include more photos as they added so much to understanding but could not get permission for the expense of colour photos. That was for the next editor to do. I must say thank you to Geoffrey Budworth for encouraging us that we weren't doing a bad job of it. Thanks also go to Stuart Grainger for his wise advice and good counsel on articles that I was not sure about. It helped that he only lived in the next village and I could just drop in to see him. Apologies go to our good friend Charlie Smith who always taught me something new every time I met him at a Guild meeting or on camp at Gilwell. I, myself, made an unintended insult to him in an editorial once, which he has never forgiven me for and I deeply regret. As an American I have a different understanding of the Roundheads and



A deadline of Editors (I'm sure someone will correct me on the collective noun!) at the 20th Birthday celebrations of the IGKT.

L-R Back row - Lonnie and Maragret Boggs; Gordon Perry; Geoffrey Budworth.

Front Row - Robert Jackson; Colin Grundy.

Cavaliers to the English. To me, the Cavaliers were the good guys fighting for religious and personal freedom in a flamboyant and humorous way with sweeping gestures and mannerisms. Charlie had been very gallant with two ladies who were singing his praises and I commented that he was a real Cavalier. In England that phrase has the opposite meaning to the one I intended. Sorry Charlie, but anyone who knows you would recognise the wonderful showman and entertainer that you are and was the intent in my compliment.

So, in my biography, editing the *Knotting Matters* would be a large and wonderful part of my story, living in England with my English Rose. Thank you to the Guild members for giving us that privilege.

**Colin Grundy
(2000-2008)**

It all seems a long time ago now, when I received the phone call from Nigel Harding (Hon Sec) asking if I'd

be interested in taking over as editor of *Knotting Matters*. "I'll think about it and let you know", I replied. Well I did think about it - not for too long - and decided I'd like the challenge. Then I had to give some thought to how I would go about it. I was fortunate in that for the first 12 years of my working life had been spent in the printing industry, so I was off to a head start. A meeting was arranged with the team from Gipping Press and with their assistance, we agreed on the way forward. The Guild Council accepted my proposals, including a regular colour section, making only one stipulation - "There must be four issues a year"!

I was fairly new to the world of personal computers, so after editing the text and doing basic tweaking on photographs, I would send off the raw files and layouts to Gipping. They would send back the

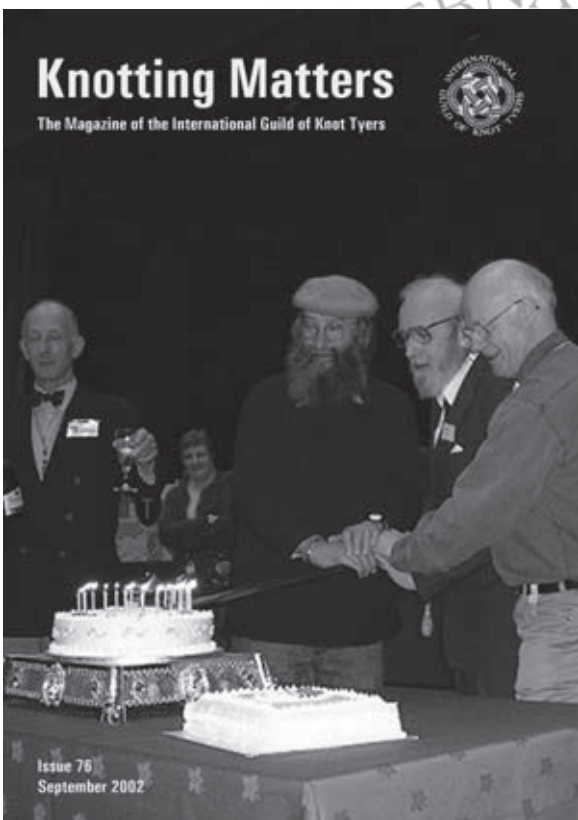
proofs to mark, I'd return them and eventually KM would be printed. This all took a great deal of time!

I have been fortunate that my period as editor has seen some really good desktop publishing and photo imaging programmes come onto the market. These have enabled me to do a lot of work previously carried out at the printers, and Bob and the team from Gipping have always been ready to help me iron out the bugs. This has saved the Guild quite a lot of money, and reduced the need for proofs to go back and forth.

At the Guild's 20th Birthday in 2002 came the announcement that a full colour cover would replace the cover artwork by Stuart Grainger that had been in use since KM19. *Knotting Matters* also became the 'magazine' of the IGKT, no longer the newsletter, and so KM made another mover forward. Issue 90, saw another change come about in the style of the magazine.

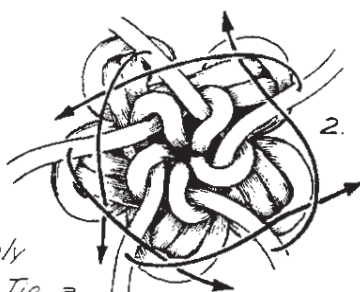
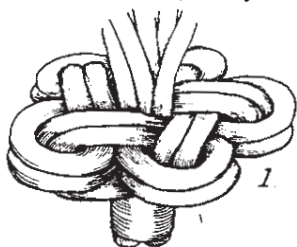
I've been fortunate that in my tenure as Editor, the Internet and computer ownership has come on leaps and bounds. Most copy is now received by email, which saves a great deal of work - although looking back over previous editors comments, some things don't change - the Editor still has to spruce up some submissions. I've always worked on the principle that if a member has taken the effort to submit an article or letter, the Editor should do his best to present it in the best way, it comes with the territory!

Knotting Matters needs to remain fresh, hence the decision to hand over to a new Editor. I have enjoyed my time as Editor and can look back on it with a sense of satisfaction. Lindsey Philpott will bring his stamp to the pages of KM and so it will move forward. 🍷

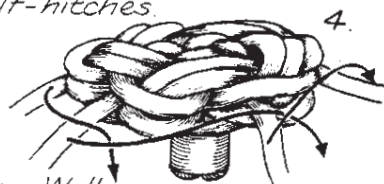
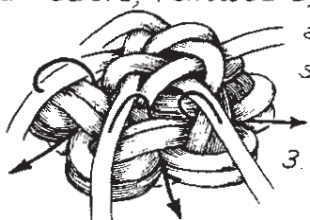


The Tudor Rose Knot

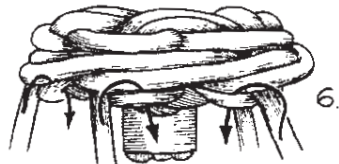
Start with a Star knot (Ashley #727)



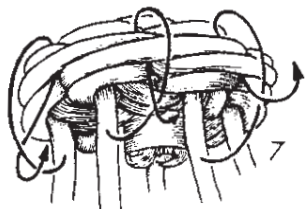
The Star should be tied evenly and firmly but not tightly. Tie a Wall above, followed by a Crown, then tuck the strands above the Wall and out through the sides of the Star between upper and lower half-hitches.



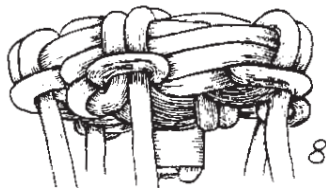
Tie a Crown encircling the Star and tuck again to make a Matthew Walker



Tuck each strand down through the lower half-hitch below it, then tie a Cow Hitch (Lark's Head) around two strands of the Matthew Walker between nodes.



&

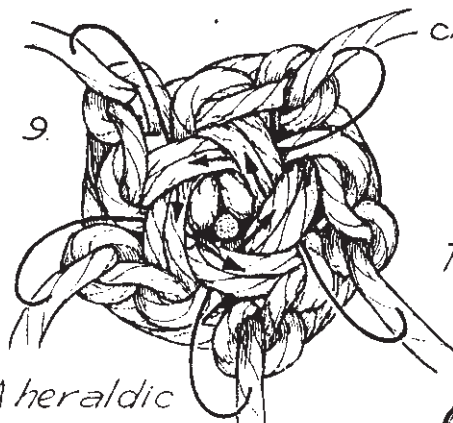


Development of the Tudor Rose Knot.

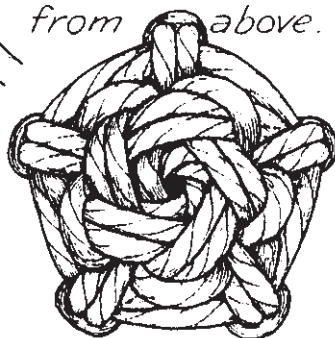
Stuart Grainger

Finally tuck all ends inward and cut off close to the stem.

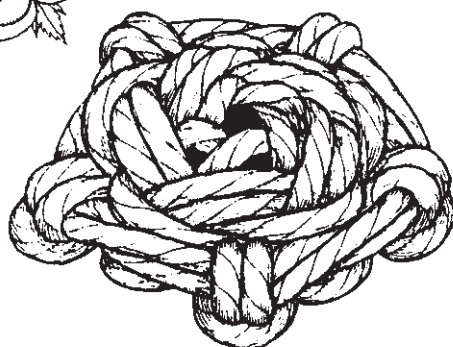
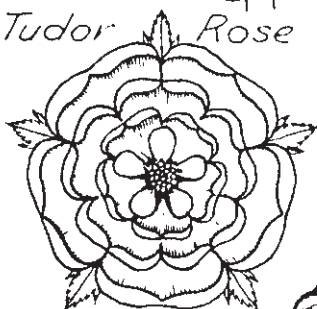
9.



The finished knot from above.



*A heraldic
Tudor Rose*



The Tudor Rose Knot §4-93

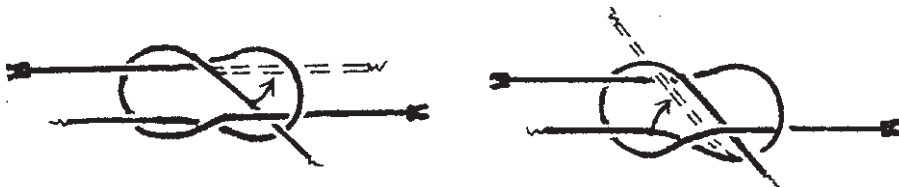
Trambles

Transformation by a Tuck?

Desmond Mandeville

An experience common to us all, not only in our apprentice days, is to set out to tie one knot and end by tying another, quite different one. Often the two prove to be just one small tuck apart; so that, with patience, one can discover the fault and put it right - without untying completely and starting again. A single tuck transforms one knot into the other.

Are two knots like this in some way related, in view of the ease with which one transforms into the other? If so, the relationship is one that tolerates extreme differences of character. The sheet bend for instance is the most reliable of our simple bends. Yet it takes only a single tuck to transform it into either the worthless thief knot or else the temperamental tumbling thief, which will take a straight pull on the standing parts, and nothing else, to draw it up satisfactorily. Strange cousins, these two, for the dependable sheet bend!



The first to examine tuck-transforms seems to have been George Russell Shaw who, in *Knots, Useful & Ornamental* (1933 Edn.) looks at bends of the basic Carrick pattern. Of twenty arrangements that he thought theoretically possible, only eight constitute bends; but these eight he finds to be linked by a series of quite feasible tuck-transforms. Starting with the square knot (reef knot), that is to say, one can proceed a tuck at a time through six other bends, and finish with the full Carrick bend, without ever once untying and tying again. Quite a remarkable sequence.

Nevertheless, this early study missed some of the rich complexity of the subject. The bends cannot really be thought of as linked together in a simple series, as beads are on a string. There are cross-linkages, too. At least half-a-dozen distinct routes from granny to reef can be identified - taking between three and five tucks each to execute. On the other hand there is no direct route, short of untying completely and starting afresh, from the reef to the normal sheet bend. Every attempt produces merely the L.H. sheet bend: -



What this means is that a particular bend, the reef let us say, is close - measured in tuck - transforms - to certain bends, and remote from certain others. Moreover, it can serve as a bridge between more distant neighbours; the reef has links to one of the Carrick bends, and also to the ring or water knot, serving thus as an effective bridge between otherwise unrelated structures. The possibility begins to emerge of constructing a map of the bends, based on the tuck-transforms that exist between them. It is the purpose of this article to explore that possibility further.

To Take a Tramble Through the Bends

Whatever would be the point of a map of the bends? One needs a map most, of course, if one is to plan a car trip, or a ramble on foot in the country. The latter in practice is often likely to be a circuit, progressing from point to point and finishing up just where one started out. A Tucker-Ramble, T-Ramble or TRAMBLE for short, means doing the same with bends: progressing by tuck-transforms from bend to bend - naturally without untying or tying afresh - till one returns to the original starting point.

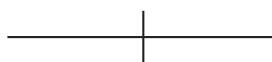
The reef knot forms a particularly good starting point, and there are four or five excellent Trambles (one of which is described, below) starting from the reef and visiting eight other different bends, before returning to the reef again. But just as the country rambles in a particular locality occasionally cross - a certain stile or gate, perhaps, occurring on more than one ramble- so one may find one bend turning up, occasionally, on more than one Tramble. These are the cross linkages, mentioned above. Thus a map of the bends would serve to illustrate just how all these Trambles relate to each other, as well as recording the pattern of tuck-transforms between the individual bends.

It is the essence of a map to be selective, to mark only the principal features; the choice depending on the scale. Once a basic 'grid' has been established, however, a map can be 'blown up' to include more and more detail. The understanding of the countryside which a map offers is exclusive, too: a waterfall and a mountain top cannot both occupy the same point on a map; there cannot be a river in the middle of a field if there is no river flowing in and out through its boundaries; and so on. Any first map of the bends is unlikely to be complete (and that shown below is not, even of the small area it sets out to cover) - but may well give useful clues as to what does - and does not - remain to be included.

First Study Your Map

The chart that follows is an attempt to map the bends of a small central zone, closely encircling the Carrick bends. It comprises bends that are all reversible, that is to say, if you swap standing parts and working ends (making each working part into a standing end, and vice versa) you find your self with a bend of the same class. A reef, reversed, gives another reef - which is not true of the fisherman's knot. If you go only half so far (swap one standing part for its working end) you get a bend that occupies the diametrically opposite position on the chart, and which we will call the Contrary. The Contrary of the reef is the thief knot.

Links between Bends, effected by tuck-transforms and other simple manoeuvres, are shown on the chart by lines (broad, thin or dotted) bearing symbols such as these:-



a Tuck involving
one working end



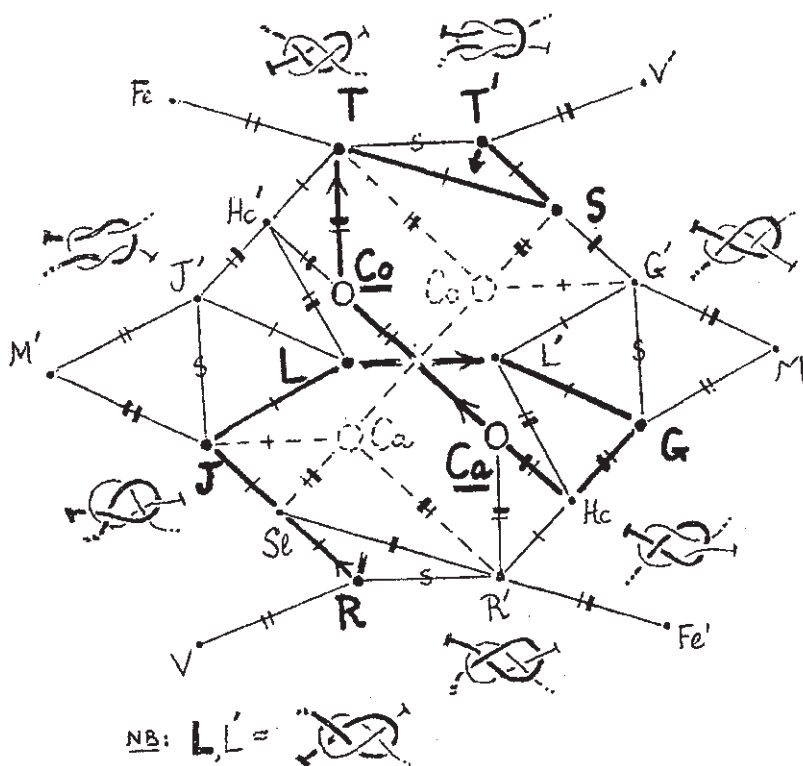
a Tuck involving
one standing part



a Shuffle, or
simple rearrangement

further, the symbol  indicates the exchange of one working end for its standing part.

Some of these links are exemplified in the BASIC TRAMBLE, shown on the chart with a broad line, which will be described, step by step, later. This Tramble passes through points **Se** and **Hc** on the chart - without stopping at either - the reason being that the steps on either side of them are alike, and can thus be doubled-up and taken together. Points **L** & **L'** are in practice identical.



Bends on the chart are shown by letters as follows: -

G, J, R, S & T are the granny, *jinx (or whatnot), reef, sheet bend and *tumbling thief - bends marked with an *asterisk being illustrated with a thumbnail sketch.

C', J', R' & T' are *bends formed from G, J, R & T by internal rearrangement only. Each will be seen as the Contrary of the bend that is diametrically opposite, on the chart.

The full Carrick bend with adjacent leads is Ca; with opposite leads, Co.

Hc, Hc' are forms of the *half Carrick bend, A.1444

L, L', similarly, of the *single Carrick bend, A.1445

Fe, M, & V are the figure-of-eight, Matthew Walker and overhand bends, tied with opposite leads: A.1411, A801 (1426), A.1412

Fe', M', V' are the same bends, but tied with parallel leads, viz.

A.531, A.776 (1408), A.1410

SE is the left-hand sheet bend, A.1432

Handedness

Certain bends shown on the chart combine both right-handed and left-handed twists or loops, and may be regarded as neutral overall. These are: -

R,R'; T,T'; L,L'; and Fe,Fe'.

Apart from these, all bends to the left of the chart are left-handed; those on the right, right-handed.

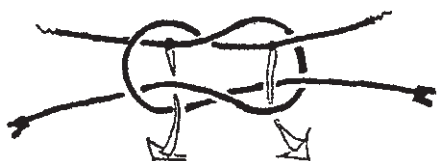
There must also be a "mirror-image" chart, that will show all the same bends, but of an opposite handedness.

The two charts are linked in a manner indicated here by dotted lines. (The locations for Ca & Co shown as dotted circles belong in fact to the other chart; each is linked at three points, as shown, to this chart. Also Ca & Co on this chart - full circles - will have corresponding links to the other chart. These links are for simplicity omitted)

Then Proceed Step By Step

The BASIC TRAMBLE - shown on the chart with a broad line - runs as follows. NB to secure the handedness shown on the chart and described above, one should start with the reef tied: right over left, left over right.

R—H→ J—+→ L—+→ G—H→ Ca—H→ Co—H→
→ T—+→ S—+→ T'—X→ R



Step ONE

R --> J

Tuck both working ends out through the twist of the lead strands.

Step TWO

J --> L

Lay working ends so as not to cross; pull one out through the other loop, crossing above its own lead strand.



**Step THREE**

L --> G

Pull the other working end out, similarly.

Step FOUR

C --> Ca

Close loops to Carrick pattern.

Pull one working end, and its standing part, opposite ways, through the other loop. Repeat this operation with the other pair of ends.

**Step FIVE**

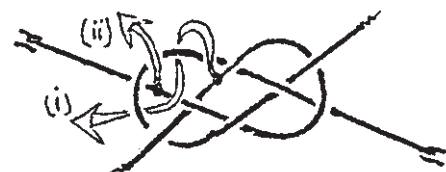
Ca --> Co

Withdraw one working end from under its lead strand, and re-tuck in the reverse direction. Turn over, and repeat with the other working end.

Step SIX

Co --> T

Withdraw one working end, and lay it between its lead strand and the other loop; lock it there by pulling the lead strand out through that loop.

**Step SEVEN,**

T --> S

Pull out one working end alongside its own standing part.

Step EIGHT

S --> T'

Do the same with the other working end.

**Step NINE**

T' --> R

Exchange one working end for its own standing part.

Notes to the BASIC TRAMBLE

- (i) Timing: with practice the Basic Tramble can be completed in two minutes - or even less.
- (ii) Reverse direction: the Basic Tramble may readily be executed in the reverse direction.
- (iii) Step 4½: the first tuck only of Step Five produces a stable bend that draws up well, and is of interest because it corresponds to the point at the very centre of the Chart.
It is the -*er* - full Carrick bend.
- (iv) Step Five, as a whole, will be seen to involve a complete change of handedness (from *rr* - *Ca* to *ee* - *Co*), as required by the chart.

(KM10 - January 1985)

Book Reviews

Abbott's Encyclopedia of Rope Tricks for Magicians

compiled by Stuard James, published by Dover Publications Inc. (1975) (orig. 1914)



The title says almost all that needs to be said; 1400 pages of clearly explained and illustrated knot and rope tricks which even an amateur reader could master. Price about £2.50.

(KM3 - April 1983)

Will Roger's Rope Tricks

by Frank Dean

published by The Western Horseman (Colorado, U.S.A.), 1969. Still available Price: \$3 .00

In this remarkably low-priced collector's item we are shown how cowboys managed the twirling lariat loops they did. The book, a soft-covered 52 pages, is rich in old photo's of legendary fancy rope performers and especially stills from a mid-1920s film *The Roping Fool* by 20th. Century starring the cowboy comedian/

philosopher Will Rogers. I doubt if a beginner could start rope spinning from the diagrams also included in this book ... but who cares. For an inspiring glimpse at what the old-timers could do, I know of no other book to equal it.

(KM25 - October 1988)

Knotcraft by Stuart Grainger

ISBN 0 9515506 0 8

An International Guild of Knot Tyers Publication

This neat 80 page A5 book is a compilation of three earlier successful IGKT titles with new material added on carrick mats and turksheads.

A "Must" for those who appreciate Stuart Grainger's clear knot drawings and concise explanations yet are missing one or more of the following titles from their library:

An Introduction to Knot Tying and Fancywork

Some Splices and Lanyard Knots

Solly's Single Strand Star and Variations on the Theme

Recommended retail price £3.24; Available to IGKT members for £2.92

(KM30 - January 1990)



Bog Body

investigated by Geoffrey
Budworth

On 1st August 1984 the mummified top half of an Ancient Briton was dug out of a Cheshire peat bog near Wilmslow in Northwest England. 'Pete Marsh' (as the Press quickly named him) had lain buried for 2,500 years. He had died with a knotted cord around his neck.

The British Museum called me in to look at the ligature which was made from some fibrous animal sinew, tightly twisted left-handed, and as good as a modern domestic twine.

The knots were as good as new. There were two of them, spaced a few inches apart. One was just a distraction, a simple overhand or thumb knot such as occurs by chance in line; or it might just have been a lumpy nub or imperfection imparted in the twisting process.

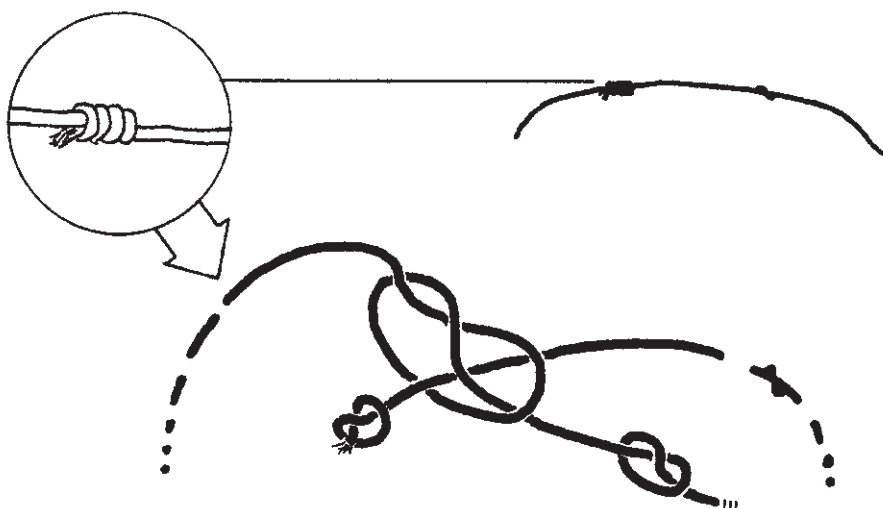
(The uncertainty arises because I could not remove or even loosen the knots which are being preserved to be exhibited. Only a discerning eye and a magnifying glass were allowed.)

The main knot joined both ends of the ligature and looked interesting, maybe a fisherman's knot or some similar barrel-shaped blood knot. Noticeably odd was the absence of ends. One was flush with the knot, while the other showed just a few millimetres and was frayed.

This was a puzzle. The cord did not look like a typical garrotte. What could be an explanation? Two occurred immediately.

Firstly, knots weaken line (cutting breaking strength by as much as 50%). When a break occurs, it does so just outside the knot.

Maybe the frayed end is evidence that the cord broke . . . a botched job! You couldn't tie the knot with ends that short, and adjusting it would slacken the ligature. With no ends for an executioner to pull, strangulation would need a stick inserted to twist the cord tight like a tourniquet. (Cutting short the ends seems a needless preoccupation with neatness,





© Trustees of the British Museum

Each end of the cord was knotted. Then a third knot joined the ends to complete a circle. Most cordage clues found at contemporary scenes of crime consist of a haphazard assortment of overhand knots, not best suited to the job. Matters - it seems - may not have changed much in thousands of years!

This peat bog burial is like a great many ritual sacrifices found

given the grisly intent. Was the knotted cord actually a necklace? There was nothing to suggest it.)

A T.V. team filmed my examination for the B.B.C. documentary programme *Q.E.D.* (due out in April), and I needed to keep my hands and head from blocking the camera's view of the knot while maintaining a commentary on my findings.

The solution, when it hit me, was simple . . . and rather disappointing.

The knot was actually three plain overhand or thumb knots snugly embedded alongside one another to look like a more complicated compound knot!

All three knots were right-handed (i.e. the two parts helix clockwise), which is NO indication of the handedness of the tyer.

all over Northern Europe, introducing another consideration...the supernatural. Belief in witchcraft was once a universal phenomenon in which knots played an important part. So the cord knotted around the dead man's neck might have been worn for reasons making little sense to 20th. century minds. It is fruitless to seek proof but conjecture is justified. The knots with no ends could have been tied to ensure the victim's spirit stayed captive and did not return to harm his executioners. Conversely, perhaps the knots were supposed to ward off death or to ensure an after-life.

(Actually, peat bog man, with or without black magic knots, DID achieve an immortality denied his killers). ☸

(KM 11 - Spring 1985)

Knot Gallery



*Knotboard and Frame - a Masterpiece by Bernard Cutbush. This went on to be chosen as a dust jacket for **The Ashley Book of Knots**. What better tribute to a master knotsmith! (KM38)*

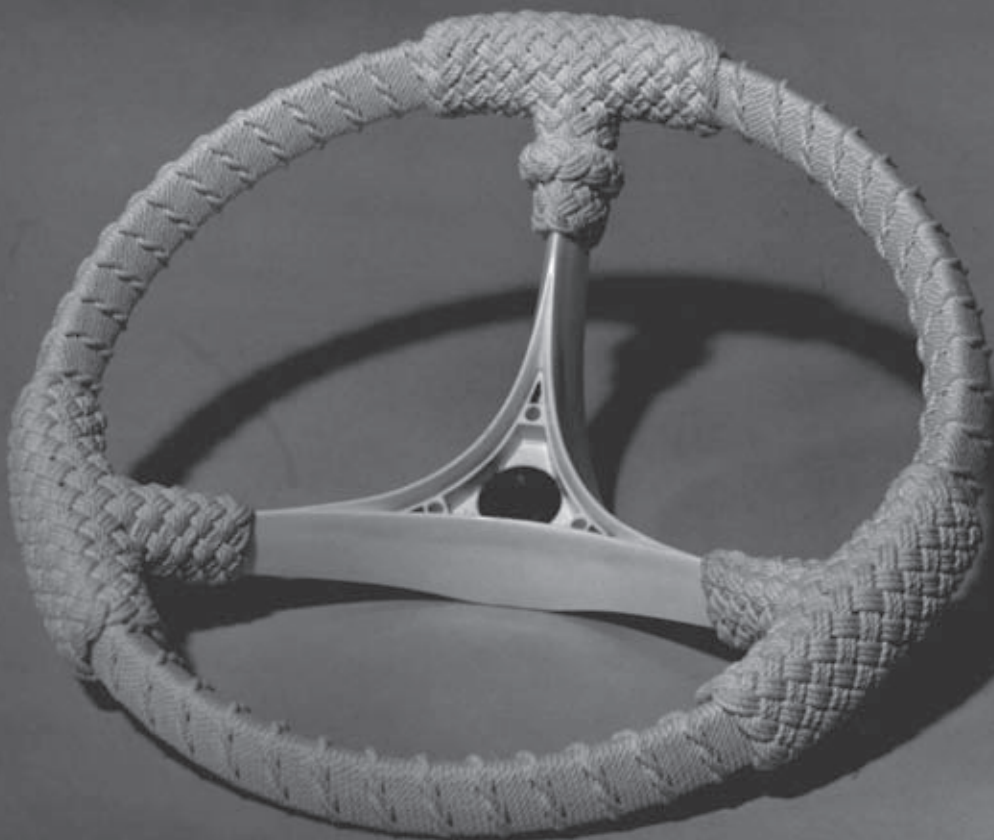


Leather braid keyfob from the work of Geert 'Willey' Willaert (KM84)



*Covered Bottle by Stuart Grainger.
A one-third bottle (originally rum) covered
with half hitching for protection in use on
my boat. Note the becket for a lanyard
or hanging stowage. I know a one-third
bottle is not much, but she was only a
22ft yawl used as a day boat!
(KM41)*

*Handsome Practical Wheel Cover
by Eric Dahlin, in Santa Barbara on
California's Pacific coastline,
North of Los Angeles in the U.S.A.
(KM21)*





*Ditty bag by Gary C sessions;
lanyard in 144 thread cotton, bag
decorated with drawn thread work.
(KM70)*



*Serving a hard eye.
Photo - Graham macLachlan (KM78)*



*Left - chalice in fine cotton line by
Joaquim Paulo Escudeiro (KM92)*

*Above - Superb matching pair of chest
becketts by Barry Brown. (KM80)*



*Some fine traditional leather braiding
with pineapple knots from Mike Storch
(KM93)*



Three bellropes used in turn (with others) aboard Her Majesty Queen Elizabeth II's royal yacht 'Britannia'. The outer two traditional old designs are of unknown origin. The centre one, actually highlighted in red (the Imperial crown) and blue (the complex Turk's Head) is one of Guild member Charles H.S. Thomason's warship bellropes made in the style of the Britishparliamentary mace. Many others grace bells at sea with the Royal Australian Navy. (KM23)

Table lamps (mid 1950's) by the late Jim Nicoll, ex Shanghai detective and London river cop. (KM81)



Back cover - fenders by Yngve Edell (Sweden). The four-strand rope is 32mm diameter, the long fender 800mm x 150mm dia., the round pudding fender500mm dia.

A two-tone boatswain's lanyard made with four strands by Robert Black (USA). The work consists of four-strand braids, Mathew walker, star and double diamond knots. (KM89)

Photo by Maurice Smith (KM77)

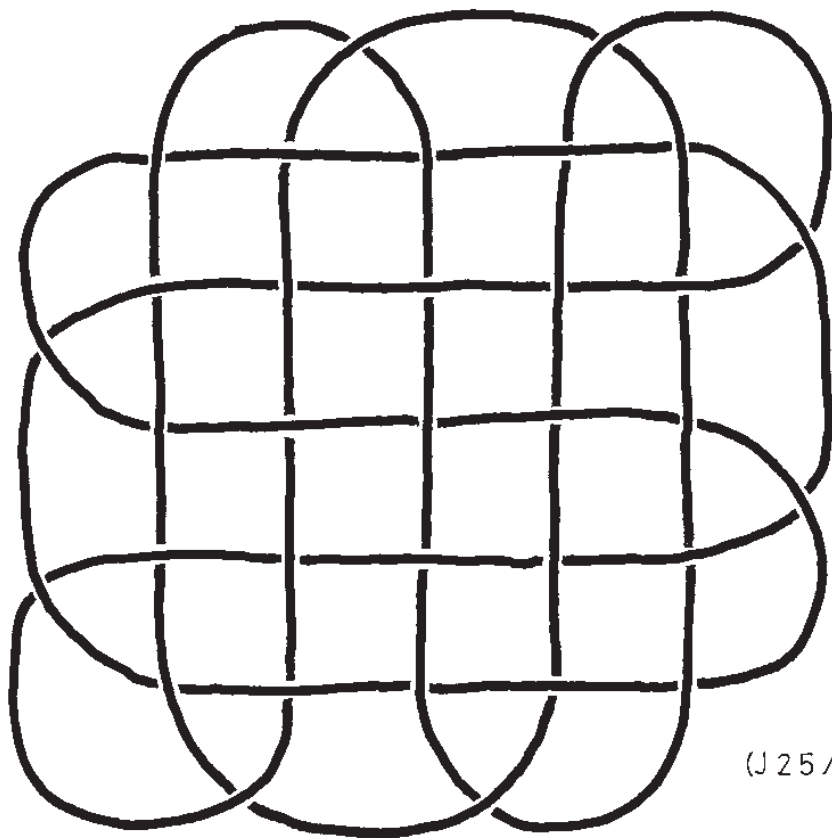
"Why do they call it a 'Figure of VIII' knot, Dad?"



Tingira Mats

Charles H. S. Thomason

I have been meaning for some time to lay claim to the privilege of naming two mat designs, both of which - so far as I can determine - are not in Ashley. The square design (which appears in this issue of KM) was, and I hope still is, the standard square mat formed by the old hands in the Royal Australian Navy who encouraged me in my younger days. They were from *H.M.A.S. Tingira*, the training hulk moored in Rose Bay, Port Jackson (Sydney Harbour). So I would like to name this design, with its

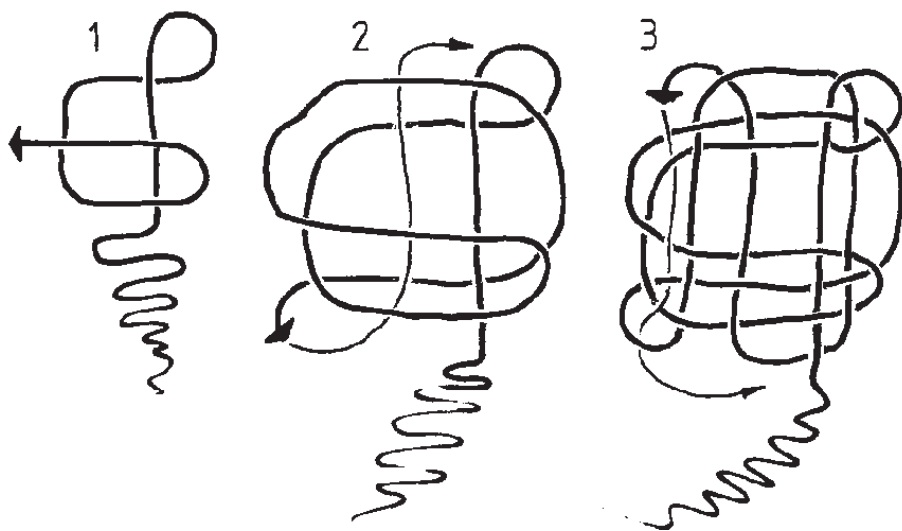


(J25/DR)

1-Crossing 'Tingira'

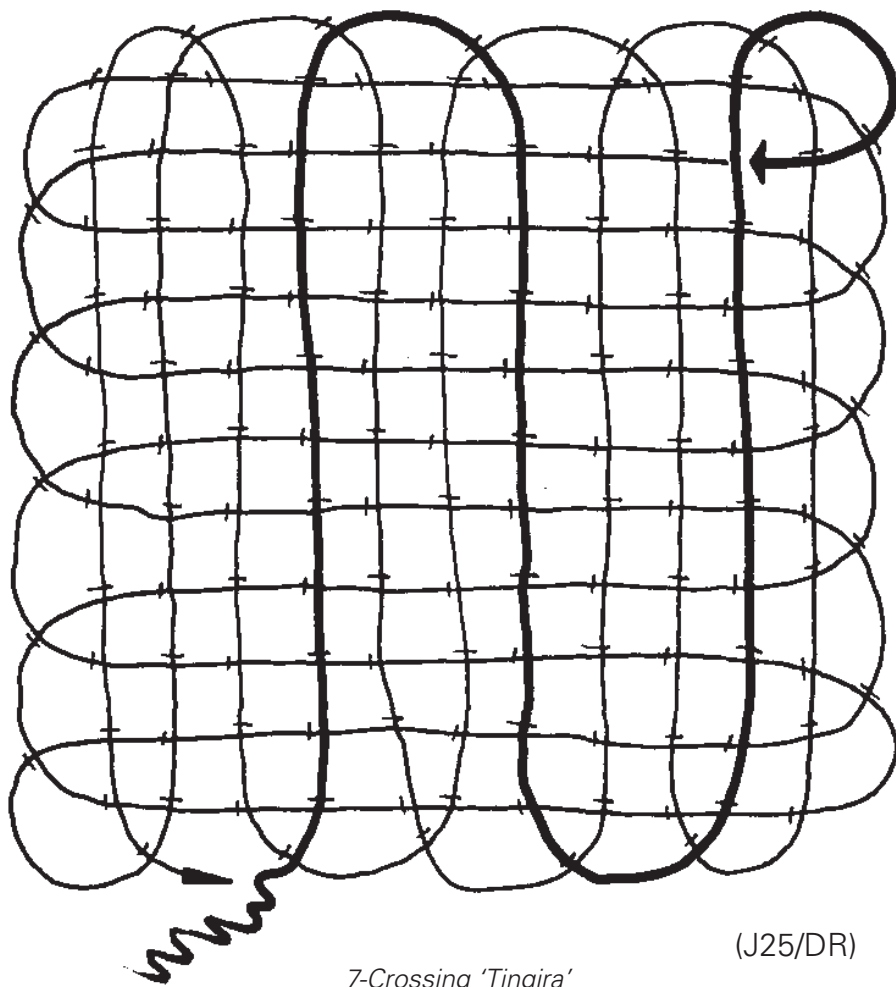
capability for expansion to larger size “Tingira”. They were made from old rope. The old Chiefs rejected synthetic line. But old natural fibre rope was scarce even when I left the Service in 1964, so, unless old examples have been preserved, they would all have rotted away.

One crossing makes a nice square mat with rope 3” upwards, but 3-4” followed around 3 times would produce the best result for the effort. I always form the initial bight on the right, and then reverse direction to the left with sweeping bights. This allows you to have any length of line spare which takes no further part in forming the shape of the mat, but is there for following around a second and third time.



The prolong knot (Ashley’s #2242) with its simple principle of expansion had always fascinated me. We Cadet Midshipmen at the R.A.N. College tied prolong knots in codline. The old Chief in the College Boat Shed used to intrigue us with his ropework, most of which went over our heads, but the prolong knot we could tie and retie in our own time. I believe the fascination of being only limited by the length of the line took hold then. It has been with me ever since. I attribute my love of knot work to the prolong knot.

The ‘Tingira’ square mat is similar to Ashley’s #2274, but he quite rightly says that #2274 does not appear suited to any enlargement. I persevered with the Tingira basic design until I came up with the 7- crossing design. This then allowed progression to the 13-crossing mat. I do not claim the design of this principle of progression: it was a rediscovery of something that I believe was general knowledge among old hands.



7-Crossing 'Tingira'

(J25/DR)

The 7-crossing Tingira, you will see, has an additional up-&- down in the laying out from start to initial underhand loop. The 13-crossing Tingira has another up-&-down. (KM25 - October 1988)



Rope Ends

Membership is now 105 and growing steadily. I now believe we will ultimately

make contact with over a thousand enthusiasts whose existence was previously unsuspected. Do all you can to spread word of our being. They'll find us eventually.

Frank Harris (Hon. Sec.)
(KM4 - July 1983)

Turk's Head Knots and the Rule of the Greatest Common Factor

Jesse Coleman

Many books on knots state that in order to tie a Turk's head knot, the number of bights and the number of leads must be relatively prime. That is, these two numbers must have no common divisors. Ashley called this the "Law of the Common Divisor" and wrote that this applies to Turk's head knots tied using only one cord.

We will examine how many cords are required to tie a Turk's head knot with any number of bights and leads. All you'll need is some paper and a pencil with an eraser.

We'll illustrate drawing Turk's head knots with four bights and two or more leads. Start with a square, extend the lines past the corners, choose an over-under pattern and join the lines, as shown in figure 1.

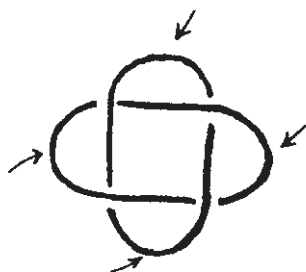


Figure 1

This is a drawing of a 4Bx2L Turk's head knot and it requires two cords to tie. Now we extend this 4Bx2L

TH into a 4Bx3L Turk's head knot. Erase the lines, representing the outer part of the outer bights, shown by the arrows in figure 1. Extend the lines, preserving the over-under pattern as shown in figure 2.

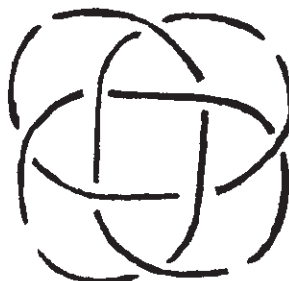


Figure 2

If the lines are joined (figure 3) we have a drawing of a 4Bx3L Turk's head knot that requires only one cord to tie.

Returning to figure 2, the lines may be extended once more (figure 4).

If they are closed into bights then we have a drawing for a 4Bx4L Turk's head that requires four cords to tie.

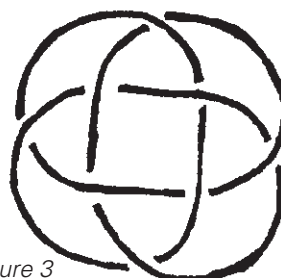


Figure 3

This process can be extended until your paper or patience run out. Figure 5 is a 4Bx5L TH knot that requires one cord to tie.

Figure 6 is a 4Bx6L Turk's head knot that requires two cords to tie. Feel free to add more leads if you want to draw them. After each lead is added, follow the lines and see how many separate cords are needed to tie that particular Turk's head

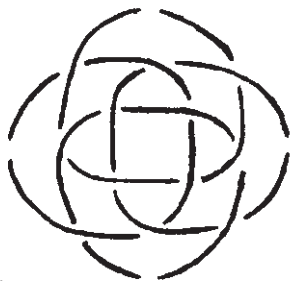


Figure 4

a two-sided figure for TH knots with two bights. After the first extension, this would resemble Ashley's #2203. Or you could start with a figure with any number of equal sides. The number of sides of this initial figure will be the number of bights in the resulting Turk's head knots.

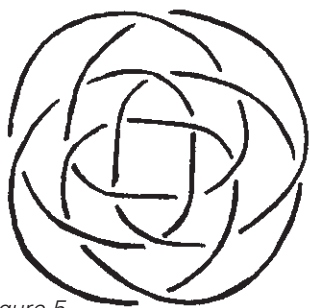


Figure 5

knot.

Start with a square if you want to make TH knots with four bights. You could start with

The number of leads may be increased without limit using this method.

Having made many such drawings, I arrived at

this rule: The number of separate cords required to tie a Turk's head knot with B bights and L leads is the greatest common divisor of B and L. Let's call this the Rule of the Greatest Common Divisor.

So what's a divisor and what's a greatest common divisor. Suppose we wish to tie a 9Bx6L Turk's head knot. Nine can be divided by the whole numbers 1, 3 and 9. So that the integer factors of 9 are 1, 3 and 9. That is, $1 \times 9 = 9$ and $3 \times 3 = 9$. Six has factors 1, 2, 3 and 6. The largest number in both of the two sets of numbers (1,3,9) and (1,2,3,6) is 3. Therefore 3 is the greatest common factor of 6 and 9. Thus, three cords are required to tie a 9Bx6L

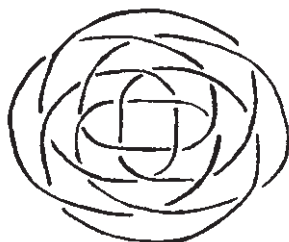


Figure 6

Turk's head knot and also a 6Bx9L Turk's head knot.

Suppose we wish to tie a 4Bx5L Turk's head knot. The Law of the Common Divisor says that this may be tied using one cord. The factors of four are 1, 2 and 4. The factors of five are 1 and 5. The largest number in both sets of numbers (1,2,4) and (1,5) is 1. Therefore a 4Bx5L Turk's head knot may be tied using only one cord. Thus, the Law of the Common Divisor is a special case of the Rule of the Greatest Common Factor.

Multiple cord Turk's head knots are very attractive when tied in cords of contrasting colours. The different colour patterns spiral along the length of the Turk's head knot in a "barber pole" fashion.

In a table printed just after his knot #1314, Ashley listed all combinations of bights and leads that are possible for a Turk's head knot tied with one cord for knots with not more than 24 bights and not more than 40 leads. In the attached table, I list the number of cords required to tie Turk's head knots that have not more than 24 bights and 40 leads. For each entry in this table that is greater than one, Ashley placed an X in the corresponding position, indicating that the knot could not be tied with one cord.

(KM57 - September 1997)

	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
2	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
3	1	3	1	1	3	1	1	3	1	1	3	1	1	3	1	1	3	1	1	3	1	1	3
4	2	1	4	1	2	1	4	1	2	1	4	1	2	1	4	1	2	1	4	1	2	1	4
5	1	1	1	5	1	1	1	1	5	1	1	1	1	5	1	1	1	1	5	1	1	1	1
6	2	3	2	1	6	1	2	3	2	1	6	1	2	3	2	1	6	1	2	3	2	1	6
7	1	1	1	1	1	7	1	1	1	1	1	1	7	1	1	1	1	1	1	7	1	1	1
8	2	1	4	1	2	1	8	1	2	1	4	1	2	1	8	1	2	1	4	1	2	1	8
9	1	3	1	1	3	1	1	9	1	1	3	1	1	3	1	1	9	1	1	3	1	1	3
10	2	1	2	5	2	1	2	1	10	1	2	1	2	5	2	1	2	1	10	1	2	1	2
11	1	1	1	1	1	1	1	1	1	11	1	1	1	1	1	1	1	1	1	1	1	1	1
12	2	3	4	1	6	1	4	3	2	1	12	1	2	3	4	1	6	1	4	3	2	1	12
13	1	1	1	1	1	1	1	1	1	1	1	13	1	1	1	1	1	1	1	1	1	1	1
14	2	1	2	1	2	7	2	1	2	1	2	1	14	1	2	1	2	1	2	7	2	1	2
15	1	3	1	5	3	1	1	3	5	1	3	1	1	15	1	1	3	1	5	3	1	1	3
16	2	1	4	1	2	1	8	1	2	1	4	1	2	1	16	1	2	1	4	1	2	1	8
17	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	1	1	1	1	1	1	1
18	2	3	2	1	6	1	2	9	2	1	6	1	2	3	2	1	18	1	2	3	2	1	6
19	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	19	1	1	1	1	1
20	2	1	4	5	2	1	4	1	10	1	4	1	2	5	4	1	2	1	20	1	2	1	4
21	1	3	1	1	3	7	1	3	1	1	3	1	7	3	1	1	3	1	1	21	1	1	3
22	2	1	2	1	2	1	2	1	2	11	2	1	2	1	2	1	2	1	2	1	22	1	2
23	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	23	1
24	2	3	4	1	6	1	8	3	2	1	12	1	2	3	8	1	6	1	4	3	2	1	24
25	1	1	1	5	1	1	1	1	5	1	1	1	1	5	1	1	1	1	5	1	1	1	1
26	2	1	2	1	2	1	2	1	2	1	2	13	2	1	2	1	2	1	2	1	2	1	2
27	1	3	1	1	3	1	1	9	1	1	3	1	1	3	1	1	9	1	1	3	1	1	3
28	2	1	4	1	2	7	4	1	2	1	4	1	14	1	4	1	2	1	4	7	2	1	4
29	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
30	2	3	2	5	6	1	2	3	10	1	6	1	2	15	2	1	6	1	10	3	2	1	6
31	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
32	2	1	4	1	2	1	8	1	2	1	4	1	2	1	16	1	2	1	4	1	2	1	8
33	1	3	1	1	3	1	1	3	1	11	3	1	1	3	1	1	3	1	1	3	1	1	3
34	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	17	2	1	2	1	2	1	2
35	1	1	1	5	1	7	1	1	5	1	1	1	7	5	1	1	1	5	7	1	1	1	1
36	2	3	4	1	6	1	4	9	2	1	12	1	2	3	4	1	18	1	4	3	2	1	12
37	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
38	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	19	2	1	2	1	2
39	1	3	1	1	3	1	1	3	1	1	3	13	1	3	1	1	3	1	1	3	1	1	3
40	2	1	4	5	2	1	8	1	10	1	4	1	2	5	8	1	2	1	20	1	2	1	8

The number of separate cords needed to tie
Turk's head knots of not more than 24 bights (columns) and 40 leads (rows)

A Proof of the Law of the Common Divisor in Braids

J.C.Turner and A.G.Schaake
University of Waikato, Hamilton,
New Zealand



It is common knowledge amongst braiders that if one wants to make a “Turk’s Head”¹ with p parts (or leads) and b bights, then one will have to use more than one string if the numbers p and b have a common divisor greater than 1. In the literature of knot-tyers and braiders this is called “the Law of the Common Divisor”. In Ashley’s *Book of Knots* (page 233) it is enunciated thus (referring to “Turk’s Heads”): “A knot of one string is impossible in which the number of parts and the number of bights have a common divisor”. The statement is followed by a 40×24 table to show which “Turk’s Heads” are possible² for all values of p between 1 and 40 and b between 1 and 24. This table is rather pointless, as anyone can quite simply check whether

any two numbers in this range do or do not have a common divisor. For example, if $p=18$ and $b=24$ we see at once that 6 divides both p and b ; so a “Turk’s Head” with these values will require 6 strings for its construction.

It is curious that although Ashley (and Bruce Grant too, in his excellent *Encyclopedia for Braiders*) refer to mathematical studies of braids having been made in the past, neither of them includes references to mathematical papers on the subject. Since beginning our studies of braiding processes, some twelve years ago, we have tried to track down such literature related to the law of the common divisor in the libraries of the world, and have failed to come up with any.

¹In the braiding literature, many quite different knots are called ‘Turk’s Heads’. In our writings, *Regular Knots* (see below, and ref.1) include all the so-called “Turk’s Heads” of Ashley, but we remove ambiguity in nomenclature by defining a Turk’s Head as being a Regular Knot which has a weaving pattern that alternates overs and unders throughout.

²In this table, Ashley declares that single-string “Turk’s Heads” with only one part ($p=1$) are impossible. Whereas it is true that such knots have no crossings, they can certainly be formed; and indeed they are an essential initial stage in the formation of infinitely many p/b regular knots. Any useful theory of braiding must recognize this.

We find it hard to believe that no-one has written down, somewhere at sometime, a correct proof of the law of the common divisor for regular knots.

Since the law is so fundamental to the braiding craft, we would like to present a proof, with the hope that it will appear in the I.G.K.T. quarterly newsletter. The proof is based on very elementary geometric and arithmetic principles, and we are sure that most I.G.K.T. members will be able to work their way through it easily. We hope that they will thereby gain much satisfaction. Mathematics is to be relished for its beauty and power - not shrank from for its supposed difficulty!

The need for a general proof of the law should be obvious. Even if Ashley had given a 100 x 100 table of examples of the law (that is, if he had shown how it works for 10,000 regular cylindrical braids) and even if a braider were to check this table out by actually trying to tie each of these 10,000 braids with a single string, that arduous and lengthy process would in no way prove the law. It would not ensure that an example outside the table, say the 10,001th, could not be proposed that would cause the law to fail. There lies the need for a proof: to show unequivocally that the law can never fail, for any pair of values chosen for p and b . A mathematical treatment is absolutely necessary for a general proof. Here is one.

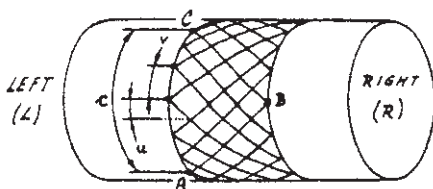
The first thing to say is that the law does not depend at all upon the weaving

(or interlacing) pattern of unders and overs which occur at the string crossings. Hence in the following diagrams and proof, nothing need be said about weaving patterns.

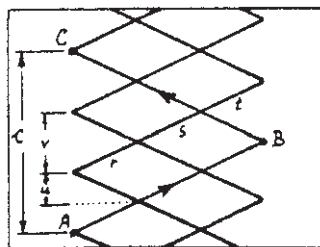
We shall explain our proof with reference to what we call the *grid-diagram* of a regular cylindrical braid; that is, to a geometric diagram of a cylindrical braid form which has equal numbers of bights neatly arranged on the parallel left and right boundaries of the braid, with equal spacings between them; and which has all its string-passes taut, the Left-to-Right half cycles being all parallel on the cylinder, and the Right-to-Left half cycles being all parallel too. A picture of one is given below. Knots resembling grid-diagrams are ones that braiders strive for, when working their completed braids to make them neat and tidy, and symmetrical in the important aspects. In our books and other writings on braids (see refs.1,2,3,4) we make extensive use of *grid-diagrams*, which are pictures, or graphs, of "ideal" forms of braids. The grid-diagram is an essential tool of braiding theory and design (ref.5).

Below, on the left, we give a diagram depicting a regular cylindrical braid with $p=6$. On the right is the grid-diagram of the 3/4 Regular Knot, shown as a development in a flat plane.

In the diagram on the left we imagine that the braid was formed by beginning with the string at A, then making a L-R pass to point B where a bight was made;



p/b Regular Cylindrical Braid



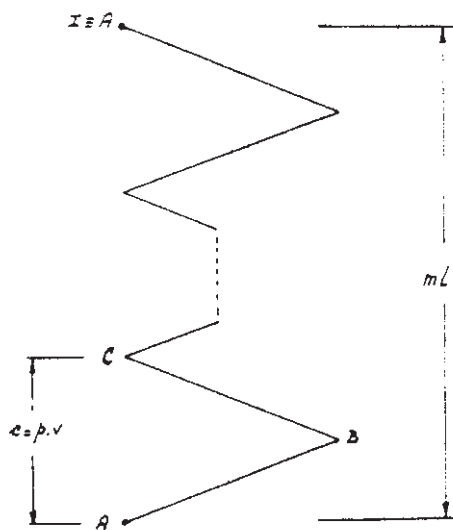
Grid-diagram of 3/4 Regular Knot

then a R-L pass took the string to point C, where another bight was formed, and so on. We call ABC the first full-cycle in the formation of the braid's *string-run*.

Note from the right-hand diagram that we can observe several useful geometrical facts. First, we have labelled the three parts r, s, t which occur in the first half-cycle AB. Likewise, three parts ($p=3$) occur in every half-cycle. By symmetry, each of the parts in the Regular Knot must be of equal length, and so must their projections onto the left-hand boundary. Let us call the projection of a part a "unit arc", and designate its length by u . Then

the arc distance between successive bight points on the boundary is $v=2u$. Further, the arc distance between the two bight points at the beginning and end of a full cycle is $c=pv=2up$ (in the example it is $3v$).

We now ask the reader to imagine that the knot be carefully *unrolled* from the cylinder, keeping all the cycles exactly in the shape they are in the braid, rotating the cylinder under them in order to let them come away and be laid out flat on a table. The result will be as follows. We call this a *bight index diagram* of the Regular Knot.



*Bight index diagram for the p/b
Regular Cylindrical Braid*

The braid is developed from A, and is completed when I is reached, and coincides with A.

m = total number of revolutions the string makes around the cylinder.

L = circumference of the cylinder.

It is evident from this diagram that if n cycles form the complete knot, then

$$nc = mL.$$

The crux of the proof of the law of the common divisor lies in the following observations. In order to form the p/b Regular Knot (a regular cylindrical braid with one string), full-cycles must have been laid down around the cylinder until

the end point of a cycle coincided with the starting point A, and all of the b bights must have been formed in them. Further, simple geometry from the grid-diagram and bight index diagram tells us the following.

Let m = number of revolutions around the cylinder
 n = number of cycles laid down
 c = arc length of each cycle
 L = circumference of cylinder
 v = arc length between adjacent bights ("bight-length")

Then $n.c = m.L$ (1)

And, from the grid-diagram we see that

$$L = v.b \quad (2)$$

since the b bights are evenly spaced, distance v apart, around L .

Further $c = v.p$ (3)

since p parts in each half-cycle project into p bight-lengths within each full cycle. From (1), (2) and (3) we can deduce that

$$n.v.p = m.v.b$$

and hence $n = \frac{m.b}{p}$ (4)

Now let us assume that p and b have a greatest common divisor x (we write this in short $\text{g.c.d.}(p, b) = x$). Hence there are integers p^* and b^* such that $\text{g.c.d.}(p^*, b^*) = 1$

and $p = x.p^*$

and $b = x.b^*$

Then $n = \frac{m.x.b^*}{x.p^*} = \frac{m.b^*}{p^*}$ (5)

Hence after $m = p^*$ revolutions around the cylinder, we shall have laid down $n = b^*$ cycles, and have returned to our starting point (check this from (5)). But to construct a single-string p/b regular cylindrical braid, we should have laid down b cycles before returning to our starting point. It therefore follows that b^* must equal b , and hence x has to be equal to 1. Thus the values for p and b have to be coprime (that is, their g.c.d. must be 1) for a single-string p/b regular cylindrical braid (Regular Knot) to be possible.

This completes the proof of the "law of the common divisor" for all braids which have (or which can be topologically transformed into) string-runs on cylinders as previously defined for Regular Knots.

It should be carefully noted that the proof, insofar as it referred to *grid-*

diagrams of braids, was geometric in nature. This is generally true about any theory that can be constructed to model *braiding processes*, and to describe the braids which are studied and constructed by braiding artisans. Connections between this kind of braiding theory and topological theories of braids do, of course, exist; but these remain to be explored.

Corollary:

An immediate consequence of the above theorem is that, if $\text{g.c.d.}(p, b) = x$, where x may be equal to 1 or greater than 1, then x strings are required to construct a regular cylindrical braid with p parts and b bights.

It has taken a somewhat lengthy sequence of diagrams and explanations

to arrive at the required proof of the fundamental braiding law. However, the proof has been accomplished; and it has brought out clearly the fact that the theory of braiding processes is not pure topology, but a hybrid of geometry and topology, with the former playing the major role. The explanations could have been shortened considerably, had we been able to assume in the reader a knowledge of modular arithmetic. A condensed proof may be found in our Research Report, reference 3.

References

1. *BRAIDING - Regular Knots* : 117 pp. A.G.Schaake, J.C.Turner and D.A.Sedgwick; 1988.
2. *BRAIDING - Regular Fiador Knots* : 159 pp. A.G.Schaake, J.C.Turner and D.A.Sedgwick; 1990.
3. *A New Theory of Braiding* : Research Report 1/1, No.165; 42 pp. A.G.Schaake and J.C.Turner, 1988.
4. *A New Theory of Braiding* : Research Report 1/2, No.168; 41 pp. A.G.Schaake and J.C.Turner 1988.
5. *Introducing Grid-Diagrams in Braiding* : 32 pp. A.G.Schaake, J.C.Turner and D.A.Sedgwick; 1991.

All the above publications may be obtained from Dr. J.C.Turner, Department of Mathematics and Statistics, University of Waikato, Hamilton New Zealand; or by ordering from Footrope Knots, 501, Wherstead Road, Ipswich, Suffolk, IP2 8LL, England. ☼

(KM 35 - Spring 1991)



Rope Ends

Knot Year 1990

I.G.K.T. past president Geoffrey Budworth chatted about the Guild for 5 or 6 minutes with Derek Jamieson on the Cockney broadcaster's nation-wide early morning B.B.C. Radio 2 programme on Friday, 8 March 90.

Ex-journalist Derek has a weekly slot featuring unusual clubs and societies. Geoffrey sent him a set of I.G.K.T. postcards and an introductory letter last September, resulting in valuable air-time during this year's high profile 'KNOT YEAR 90'.

By the next mornings post came 22 membership enquiries, plus a request for a guest speaker (fee payable). More are expected.

(KM31)

— — — — — ventured, — — — — —
gained!

Well, we've finally made it! On the evening of 7th December, Knotting Matters achieved national fame, being broadcast on BBC television. The programme *Have I Got News For You* - a satirical panel game - features a weekly guest publication, whereby panel members have to guess the missing words from headlines taken from news and the guest publication. While these types of programme may not be everybody's cup of tea, as a Guild approaching its twentieth year must surely be big enough to have the rise taken out of its publications. More importantly, the Guild gained a few minutes of free publicity on national TV. It will be interesting to see if we gain any new members as a result of this airing.

Ed: The Guild gained at least one member as a direct result of this programme. Answers - knotting and knotting.

(KM74 - March 2002)

Murphy's Mat

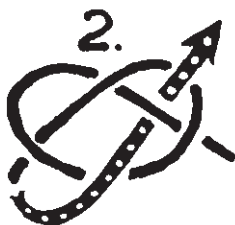
Brian E Field

1.



Arrange the rope as shown (a left-handed half-knot with last pass unlocked).

2.



Lead the end shown in a regular under-over weave to lock everything in place.

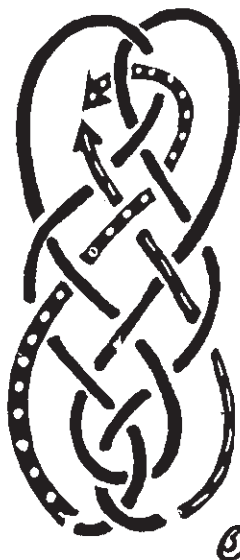


Turn the knot through 90° so that the working ends are at the bottom.



Work material into the two top bights and twist each to form an unlocked loop.

6.



5.

Lay one loop over the other as in the diagram and cross the working ends so as to continue the over-under weave.

Pass the ends as indicated to lock everything in place. The mat is now ready for doubling.



Branch Lines

Netherlands Branch

In the Netherlands we started with our own local meetings. We keep them at one member's home and we talk about, on, from and through knots and cordage; basic and decorative; amateuristic and professional; joymaking and technical; etc., etc.

This year we met each other twice and in future we want to try to have three or four meetings a year.

Next time we hope to write more about these meetings.

All the best and a fare-well,

Floris Hín

(KM18 - Winter 1987)

Oxford

Stuart Grainger writes to say the Oxford branch has four members, among which is Mary Harrison our Guild Supplies Secretary, Ann Norman who is a professional weaver and spinner, but who also makes beautiful coloured woolen ropes, Lonnie Boggs, who has interests

in everything from fishing to broadcasting, works in electronics and still finds time for membership of the I.G.K.T. Council, and of course Stuart who needs no introduction.

Stuart and Lonnie attended a big all-day meeting for local Cub Scouts at a permanent camp site near Oxford earlier in the summer, where Lonnie and his son and friends set up their rope-making machine, and Stuart spent all day making and selling 'woggles'. The Branch have recently made contact with the local Sea Cadet Unit, *T.S. Euraylus* and hope to establish a good relationship with them in the future. Shortly after Christmas the group plan to give a talk to a Witney pensioners' club.

(KM 37 - October 1991)

New Zealand Chapter

Tony Fisher is the Secretary of the newly formed "Antipodean Chapter" of the Guild (they think "Branch" smacks of the retail trade - funny isn't it, here we

think chapter smacks of Hell's Angels - well it takes all sorts ...Ed).

An election was held to install Roger Carter as President, Prof. John Turner as Vice-President and George Schaake as an Executive Member.

Dr. Vaughan Jones, a "Field Medallist" has accepted their invitation to become Patron of the NZ Chapter in a ceremony involving tying a "Knot of Acceptance" (in lieu of a handshake) with John Turner. Tony goes on to explain that they now intend to set about swelling their ranks and inviting the Wellington Maritime Museum to become a Corporate Member. The museum staff are very supportive, have offered their facilities for meetings, lectures, tours and whatever as well as selling the Turner/Schaake books on Braiding.

(KM37 - October 1991)

The South West (Peninsula) Group

Denis Murphy tells of the group's participation in Navy Days 1991 at Plymouth. It turned out to be the best show the group had done for many years with local

group members Denis and Barbara Murphy supported by George Storer, Ray Tucknott, Robert Merry, Dave Webb and Edna Gibson together with visitors from Wellingborough, Fred Carrington and Albert Burton and from Nottingham Bernard Cutbush.

A splendid display of Fancy Ropework caused tremendous interest among the 60,000 people who visited Navy Days. People were shown various working displays from Sea Cadets tying mats and lanyards - One Cadet working for the Duke of Edinburgh's GOLD award in Fancy Ropework - to an enormous Turk's head by Ray Tucknott, and the ever interesting knitting and cords by Edna Gibson. All in all a very good advertisement for the Guild.
(KM38 - January 1992)

Essex

The newly formed "Essex Branch" held their inaugural meeting at the National Motorboat Museum, Watt Tyler Country Park on Sunday 9th February. A steering committee was elected consisting of Don

Woods, Malcolm Bates, Neil Henderson, Andrew Treece and Mick Warren.

The meeting was attended by several well known guests including Geoffrey Budworth who gave a very interesting talk on all aspects of the Guild and it's membership and welcomed this new branch.

Meetings will be held bi-monthly, the next one - where Frank Harris will demonstrate his skill at tying Turk's heads - will be held on 5th April, thereafter on the third Sunday of the month from 21st June.
(KM39 - April 1992)

Surrey

Guildford District Scouts were told to "Get Knotted" by the Surrey Branch when Howard Denyer, their Chairman, presented a training knot board, for use in the District H.Q., to Colin Ritchie, District Commissioner for Guildford West.

The board, in four sections, was made as the result of a donation from Twickenham Round Table. Howard had given the Round Table an after dinner speech about knotting and was asked

to nominate his favourite charity to benefit from a donation. He nominated the Scouts and then set about looking for a project in which the knot tyers could give help with Scouting. The branch therefore decided that a training knot board would be last winter's project.

The four sections of the board are bends, hitches, climbing and other knots. There are 28 knots shown in easy stages, some commonly used in Scouting while others are new variations.

In Colin's acceptance speech he thanked the Guild and the Round Table for making the board possible and said he normally left knotting to the experts but on this special occasion demonstrated how to tie a 'sheet bend' using the new board.

Martin Perrett (representing Twickenham Round Table) replied that he had just spent the weekend helping some handicapped Scouts at Walton Firs campsite and now knows how the training board will help the Scouters in this interesting pastime.

The presentation took place at the Knot Tyers June meeting which was in the form of a Bar-B-Q evening.
(KM40 - July 1992)

West Country Branch

At a meeting held on Saturday 25th September 1993 it was agreed to form a West Country Branch of the Guild to cover the area of the present counties of Avon, Gloucestershire, Somerset and Wiltshire.

There are at present twenty members of the Guild in these four counties, and as a result of writing to each one of them, eleven expressed interest in the formation of a Branch. Not all eleven were able to come to the inaugural meeting so, although we currently have only six 'paid-up members' of the Branch, it is expected that this number will have doubled by the time this issue of *Knotting Matters* is read.

It has been decided that the Branch will be known as 'West Country Knotters' - less of a mouthfull than the 'The West Country Branch of the International Guild of Knot Tyers' - and much easier to write on cheques!!

A steering committee of Roger Starr (Chairman) and Les Baker (Secretary/Treasurer) is holding the fort until the next meeting in January 1994 when a full committee will be elected.
(KM44 - October 1993)

Swedish Branch

Somerled Karlsson having initiated the first meeting of the Guild's Swedish Branch, nine members and two guests met on Saturday July 5, 1997 at the National Maritime Museum in Stockholm. We started by studying and admiring David Davenport's impressive collection of knots and other marlin spike seamanship, displayed for a long time in the Museum's premises.

Special honorary guests were Liz and Des Pawson, who had spent some time cruising in the Swedish waters with Sten Johansson in his sailing boat.

The meeting being the first general gathering of the Swedish members a prime issue was of course getting acquainted. This was quickly done, thanks to the somewhat odd fascination tying us together.

We enjoyed a very interesting guided tour through the museum and then had some formal proceedings regarding the Branch's future activities. We abstained from forming a legal entity with a Board of Directors and so on. The result was that I, the undersigned, undertook to act as kind of a communication

centre for the Swedish members.

Des demonstrated the making of environment-friendly fenders of a convincing beauty.

A very impressive visit followed in the rope-makers workshop of Pille Repmakare in the Square-sailors' House at Skeppsholmen.

Gunnar Fagerlind guided us during a visit onboard the *af Chapmen*, former school-ship of the Royal Swedish Navy, now a youth hostel and restaurant. As a boy Gunnar was once trained on board the ship as a member of the naval rating's preparatory school.

Next day, Sunday 6, we went to Elmsta, north of Stockholm, Situated in Roslagen, a former centre of coastal shipping. There is a very interesting and very well arranged museum, concentrating on ship-building, locally-based shipping, fishing, sail and rope-making.

The gathering was blessed with formidably sunny weather. Pille was greatly impressive wearing a basket cap with a built-in fan, powered by a solar panel on the top. The Branch intends to meet annually.

Olof Nystrom

(KM57 - September 1997)

North-West Branch

The North-West Branch held their November meeting at the Ellesmere Port Canal Boat Museum on Sunday 8th November. The meeting was attended by Bob Mitchell, David Bennett, John Neapy, Ron Long, John Elliot, M. Grisenthwaite, Alex Carson, V.R. Farrer and myself Dave Walker.

Unfortunately the Museum was very quiet but the lack of the public enabled us to get on with some knotting, the change of venue also enabled us to have a practical knotting meeting, spread over five hours. We will be holding more of our meetings there in the future.

By the way, what did we tie?

Ron Long; half-hitched fenders

Dave Walker; side fenders

Alex Carson; covered spheres

John Heapy; rope ladders

Bob Mitchell; various fenders

Dave Bennet; made obscure shapes with crown knots.

Maurice Grisenthwaite; rope magic.

What a mix!

Dave Walker

(KM58 - January 1998)

East Anglian Branch

Held again at the Museum of East Anglian Life in Stowmarket, on Saturday 14th March with 18 members and guests attending.

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

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

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

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

Our next meeting will be Saturday 24th October

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

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

John Addis

(KM59 - March 1998)

IGKT-PAB

We had a show and demonstration at the Los Angeles Maritime Museum on Saturday May 22nd. We were part of the celebration for 'National Maritime Day'. They dedicated the Merchant Marine Memorial and all of the groups affiliated with the Museum showed their stuff. We had the Branch collection of knotted items on display. This by itself is, I think, getting to be something to see. We set up a tripod from which we were able to make up rope fenders as a show and tell. Some of the fenders went to friends of ours and the best one went into the collection. The members all had a good time anyway!

Joseph Schmidbauer

(KM64 - July 1999)

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.

A Future President is Hooked!

Dear Mr. Budworth, I'll be only too interested to turn up to your meetings if physically possible (slight mobility problems).

I'm interested in nautical knotting and fancy-work and supplement invalidity benefit by roping tillers and making display boards of knots, mats, fancywork, etc., bellropes, lanyards, dog leads or whatever the customer wants! I think my work is of a reasonable standard but am always looking for opportunities to increase my somewhat limited knowledge and to fill in blind spots (such as my inability to construct a 6 strand round sennit!).

Looking forward to meeting you,
Brian E. Field,
Heybridge, Maldon, Ex.
(KM1 - Autumn 1982)

Impressed

I think your Newsletter is terrific I see lots of newsletters from clubs, etc., but this has got them all beat, none of them have anywhere near the amount of interest and useful exchange; I'll bet members really look forward to that each quarter. I would be flattered to have my piece re-printed in it... thanks again for writing and the newsletter which I plan to mention in YM shortly.

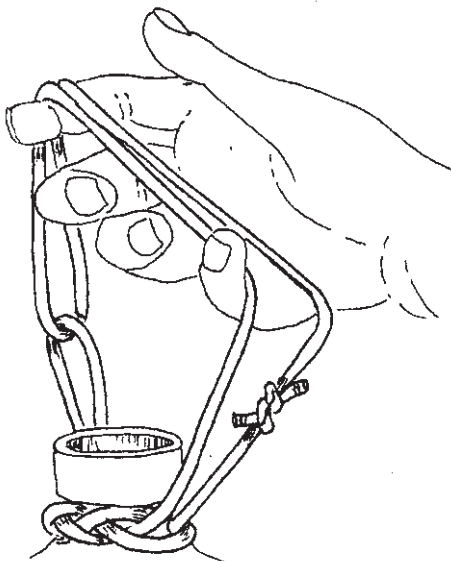
Bill Beavis
Yachting Monthly
(KM2 - January 1983)

painstakingly learnt from Ashley, but I think both Franklin and Ashley describe a poor method of finishing off. It needs a shrewd judgement and perhaps some fiddling to get the two loops precisely the same size, and they must be the same size for comfort in carrying. I find it far better to thread one loop through the other and then insert the fingers as shown. The loops are made of unequal size, and the two parts of the longer loop then rest perfectly on the finger. . . and the adjustment is automatic.

Harry ASHER
(KM3 - April 1983)

Asher's Equalizer

Eric Franklin . . . 'Never Lost a Bottle' (Issue No; 2, pages 7-8) -my favourite knot,



The Guild Spreads

Dear Mr Budworth,
In the back of your *Knot Book* is a note about the International Guild of Knot Tyers. I'd like to know more about this organisation and would welcome further information.

My own interest in knotting was aroused many years ago in the Scouts. My instructor in pioneering was a World War I army instructor in field engineering, and his approach was rather different from most in Scouting. For example, we built a square trestle bridge with a safe working load of 2½ tons, and we tested it with invariable success. Other constructions were in proportion. Some years later, I took over the instructorship and added to the course some of the 'just for fun' constructions that John Sweet is so famous for. Since then, I have used knots in camping, climbing, caving, canoeing, sailing, fancy work and handyman activities.

I hope to hear from you soon about the Guild. Many thanks!

Charles Warner
Yanderra, Australia

(KM18 - Winter 1987)

10th Birthday Presents

On behalf of the council I would like to thank those members who have taken the trouble to make and give small examples of their work as a 10th birthday present.

I would like to remind people who have not yet found time that the idea is for a small piece from all to make up one or more small boxes that could be circulated round the world.... so we are only looking for a small (but as good as you can make it) item. I would also make a plea as to a possible source of help in finding a firm who may help in the circulation of these exhibitions.

We are 10 years old, lets make our mark.

Des Pawson
Chairman.

(KM40 - September 1992)

Cutting the Worms

Irecently had a note from an acquaintance who was reading a book entitled *Spoken History* by George Ewart Evans, published by Faber 1987, and had come across a reference to Cutting the Worms Knot (p85) which he thought would

interest me. The author apparently quotes Evans, Wood & Martin from their publication of 1979, *Traces of Elder Faiths of Ireland* (pp 192-3) and refers to:

...stomach pains in humans, colic in horses, etc. often attributed to worms.

...treatment:- tie a worm knot on a piece of string over the body and then loose the same knot by the instantaneous snap which the peculiarity of the knot made possible.

...repeated three times or in bad cases three times three. Each operation reinforced by a muttered blessing

Can any readers of *Knotting Matters* throw any light on the worms knot or speculate on its construction?

Penny Bodger
(KM42 - Early 1993)

Colonel Spencer

Some of the most pleasurable times I have had knotting have not been looking at other people's knots, but learning to do them. Some people have a marvellous gift for making the difficult easy, and some of our knots are very difficult to learn from a

book. Such a person was the late Mrs Spencer, wife of Colonel Spencer who wrote *Knots, Splices and Fancy Work*.

I first met them, Col. Spencer and his wife, as a little boy sailing a very old and leaky dinghy in a creek in the Isle of Wight. The heavens opened and the boat began to fill up with rainwater. During the squall, a very large gin-palacy German schooner went aground on the oyster beds, so my brothers and mother and I sailed over to the skipper to inform him of this.

We were greeted with a roar of rage; "Do you think I'm doing this for fun?" Well, for our fun, yes, most certainly hugely entertaining, as other people's regattas always are.

Having missed causing the poor man's death by apoplexy by a whisker, we then realized how cold and wet we were. And Mrs Spencer, seeing us all bedraggled, invited us all on the boat to get warm and dry, never having met us before. I do not remember how the conversation got round to it, but I had been trying to work out for myself just how to make a monkey's fist, and Mrs Spencer showed me, just once. A most satisfying afternoon all round.

What a good knot a monkey's fist is for a young beginner - nice and big, and not too difficult to make. And you can do all sorts of destructive things with it afterwards.

Alan McDowall
(KM 43 - 1993)

Education and Training

The Guild's responsibilities so far as education, training and passing on the absolute wealth of knowledge available, is clear and unmistakable to me. "The object of the Guild shall be the advancement of education by the study and practice of the art, craft and science of knotting, past and present". I do not know all of what has been done before. We still do not have any education or training scheme for teaching except the individual acts of patience and dedication given by our more experienced and talented members. Sometimes the knowledge is given personally in little groups or individually at Guild meetings, in formal classes or as part of a visit to people's homes.

Sometimes teaching is in the books the members write for the Guild to publish, and in the articles sent in to share this knowledge with the membership. Perhaps this is enough and this is what was intended. Perhaps we need to do more, have more of a structure to training. Here is where we start to discuss this subject openly and see what has been done so far. We have asked several of the members of the Guild that we know have spent many hours discussing and writing about education and training to outline their ideas and hopes, for the whole Guild to discuss and perhaps come forward with their own ideas based on the knowledge of what has gone before. In this issue we have the thoughts of Stuart Grainger and Geoffrey Budworth to start the ball rolling.

Lonnie Boggs
(KM50 - October 1995)

As well as Stuart Grainger and Geoffrey Budworth, many other members contributed to the education issue through the pages of *Knotting Matters*. This subject is still high on the Council's agenda and is regularly debated through the Education Forum at Guild meetings. Ed.

Taken to Task

Some of the recent letters and discussions seem to be finally getting around to some more important topics for the IGKT. Frankly, I ask the question; what has the IGKT contributed, technically, to the field of knotting? So much of KM's contents seem to rehash well-known knot matters and other items show much less rigor of examination and analysis than one would hope for. The IGKT should re-read its stated purpose with care and then evaluate itself on each count, alas. By this time of our existence, we really should have some definite technical accomplishments of furthering knotting to point at - such as a comprehensive cross-listing and categorisation of known knots, of knots newly introduced (recall that it was a new knot that precipitated the formation of the IGKT!), and a better understanding of strength and other behavioural characteristics of working knots. But I don't see the IGKT taking a lead in doing this work way of this work! e.g. there are debates about which way to tie a sheet bend - ends on the same or opposite side(s) - but

where are the test results for repeat verification and understanding? (I think in one of the more recent KM's there was perhaps a better treatment of this question, but even there, I don't believe we were presented with full details of testing.) And so on.

Dan Lehman
(KM62 - February 1999)

A Guild Journal?

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

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

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

longer, often 'heavy', on some aspect of knotting, aimed at those with a more professional, expert or academic interest.

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

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

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

The kind of material that does least well in the 'one magazine fits all' approach is the more serious technical stuff. To my mind, this sort of thing needs a quite different style of writing a quite different approach from the editor, and a quite different format of publication from either a newsletter or a magazine. While the prestigious [general] scientific magazines: *Nature* (UK) and *Science* (USA) deal with all three sorts of material in each issue, they use different formats

and have different editors for the different inputs.

A more amateur, volunteer organisation like the Guild would probably do best to have different publications. If we start with minimal changes, *Knotting Matters* would remain as a newsletter; a new journal, but whatever name, would cater for the more serious stuff; and the magazine material would be divided between the two.

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

Maybe this will give you some impressions of my ideas on this topic. Obviously, my ideas are not set in concrete, and in any case would have to be modified to accommodate those of others, and also to fit in with the financial and other practicalities besetting the Guild. But I definitely think it would be very worthwhile for the Guild to do something!

Charles Warner,

Australia

(KM59 - April 1998)

Ed. - Charles Warner's letter created a storm of correspondence in subsequent issues, both for and against a Journal. Despite attempts to get the project off the ground, it remains dormant.

STOP PRESS

"In this second instalment of obscure magazine day, we're looking at a publication that's **knot** bad at all."

This was the introduction for a live interview with Colin Grundy (KM Editor) on Tuesday 6th August 2008 by Chris Evans a popular radio broadcaster on the BBC Two programme *Chris Evan's Drivetime Show*.

Broadcast to millions of listeners during the hours of 5-7pm this was a useful, albeit brief chance for the

IGKT to reach the public.

Chris started off by asking, "Who came up with the frankly brilliant title" of the magazine? (*Answer in 'Reflections of an Editor'*). It had to be pointed out this had nothing to do with a football team of the same name.

After a brief exchange on reef and granny knots, Chris then went on to ask how the Editor came into knotting and then moved on to ask about the Guild membership.

The Editor was caught out when Chris asked him about a caption that appeared in the most recent issue - "What's the difference between a rut and a grave?" Following a pregnant pause, Colin had to explain because of the lead time for publishing, it was easy to forget what had come previously!

Colin was asked what readers could look forward to in the 100th edition, then Chris Evans signed off by wishing Colin well in his retirement as editor.

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

8th - 10th May 2009
T.S. Orion Nottingham, U.K.
Contact: Ken Nelson
Tel: (0044) 07836 722198
Email: knotnut1@yahoo.co.uk

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

13th October & 15th December 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

14th October & 9th December 2008
Travellers Rest Inn, Newtown,
Nr Wickham, Hants
Contact: Eddie Bentley
Tel: (0044) 01239 233251

West Country Knotters

27th September & 29th November 2008
Castle Quarry Activities Centre
West Street, Tytherington, GL12 8UQ
Contact: Richard Hopkins
Tel: (0044) 01179 867146
Email: Richard@hwlfordd.fsnet.co.uk

West Yorkshire Branch

16th November 2008
Contact: David Pearson
Tel: (0044) 0113 2572689
Email: wayze goose_uk@yahoo.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.

