

ISSUE 42 EARLY 1993
ISSN 0959-2881

Knotting Matters

Newsletter of the



INTERNATIONAL
GUILD OF KNOT
TYERS

The logo is a circular emblem. It features a central illustration of a reef knot (square knot) made of rope. The words "INTERNATIONAL" and "TYERS" are written in an arc along the top and right sides of the circle, respectively. The words "GUILD OF KNOT" are written in an arc along the bottom and left sides of the circle, respectively. The entire logo is set against a background of a repeating diamond-shaped knot pattern.

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KNOTTING MATTERS

**THE QUARTERLY NEWSLETTER of
THE INTERNATIONAL GUILD OF KNOT TYERS
ISSUE No. 42 JANUARY 1993**

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EDITORIAL

A belated **Happy New year** to you all, and yes I have resolved to catch up with the KM schedule as soon as I can. However for me to catch up I need more material. If you have black and white photographs, can write a small article or two, make up a crossword or puzzle, have a hint or tip that you would like to pass on or you know someone who can - please pass it on. Remember, if you submit anything that has already been published I also need written approval to use it from the Author/Publisher - this should not be a problem because the source is always recognised and KM is the newsletter of a registered charity and not sold for profit.

I did have some good news for the New Year!! - my appointment in the New Years Honours List to be a Member of the Military Division of the Most Excellent Order of the British Empire (MBE), so I have recently been to Buckingham Palace with my family for the Investiture by The Queen.

Nigel has just asked me to give a 10 minute talk at the AGM, so I propose to let all those of you who attend into the process that I use in putting together the pages of Knotting Matters. See you there.....hopefully with your bit to say on how you would like to see KM develop in the future.

Ryan SMITH - GA USA
 Bill SORENSON - CA USA
 Brigitte STONE - Devon UK
 Don THIERS - BC CANADA
 Peter UPHAM Queensland AUSTRALIA
 Ingrid VALK - Yssel NETHERLANDS
 L WILKES - Staffs UK
 Giovanni SASSU - Cagliari ITALY

NEW MEMBERS

WELCOME TO THE GUILD:

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 Leonard MITCHEL - Illinois USA
 A W GARLINGE - Dorset UK
 M NEWCOMER - PA USA
 Chris NEAL - Salop UK
 Grant WALTZ - IA USA
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 Carl PECKINPAUGH - VA USA
 David RICHARDS - Isle of Man UK

From

THE SECRETARY'S BLOTTER

As I sit here in front of the word processor, resting the bags under my eyes on the desk, odd thoughts drift through my mind. Some would say that all my thoughts are odd, whilst others are quite surprised that I have any thoughts at all!!

From the correspondence I receive from all around the world, I get to know a lot of what is going on in the knotting fraternity, yet unless I tell you no one else will ever get to know.

For example, for those members in America, did you know that **Ray McAlister** is toying with the idea of starting a branch in the Maryland area, as is **Mike Bromley** in California. **LuAnne Kozma** is also well under way with her plans for something in the Great Lakes area, which could include members from both the USA and Canada. Well done everyone!!

Cary Parks has just given me quite a headache. Unknown to him, his name was mentioned in an article in the American edition of Scouting magazine, and just before Christmas he sent me the 83 enquiries which had unexpectedly arrived on his doormat. Well, having dealt with those, he has gone and sent me another load. Thanks for all your efforts Cary.

Up there in the far north, **Lennart Heinrichs** is waving the flag for the Guild in Finland, and there are many others, far too numerous to mention, who are all doing the same, throughout the whole world.

I have recently produced a supplement to the Membership list, which includes those members who have joined us since the last list was printed. If things have gone

well, a copy might even be included with this edition of KM, otherwise it will be with the details of the AGM.

For those who have paid this years subscription, please skip the rest of this paragraph, as I just want a quiet word with those who haven't. Please send me the money as soon as possible, as Linda, our beloved treasurer, gets ever so irritable with me for not helping her keep her books straight.

I have now attended a years worth of Council meetings. My hair is much whiter than it was a year ago, but at least the perennial problem of "Trading" has now gone away, with the issue of the "Code of Practice" with KM41.

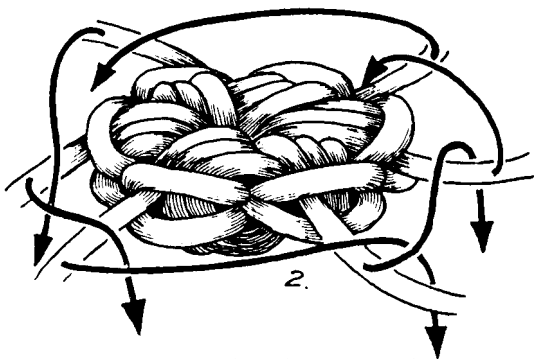
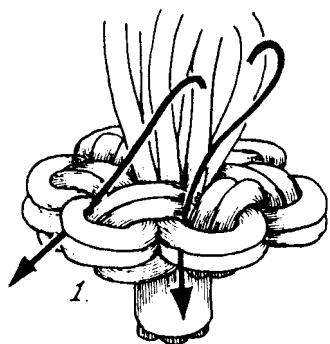
The latest edition of Ashley will be available shortly. As usual, it is very expensive, but worth every penny. This edition is particularly notable because the extremely attractive dust cover is a picture of a knot board by **Bernard Cutbush**. I had better stop now, before I fill the whole of this edition with a lot of my ramblings.

I hope to see you at the AGM,

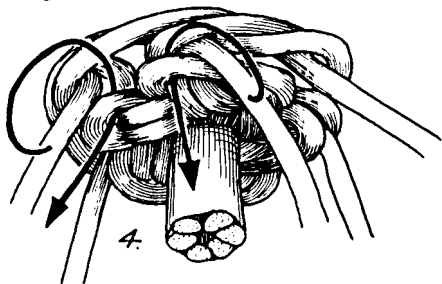
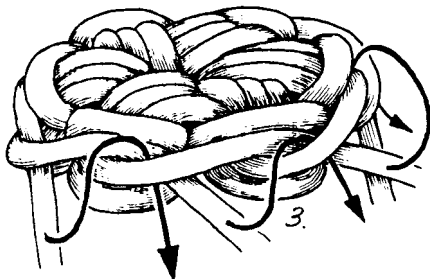
Nigel HARDING

SUBSCRIPTIONS

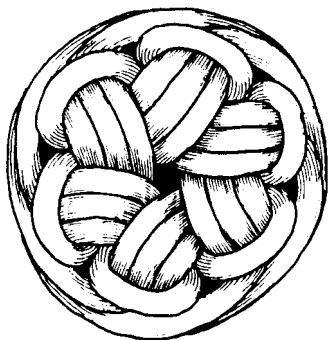
We are now able to accept EUROCARD MASTERCARD and VISA - which should reduce the bank and currency conversion charges for non-UK members.



Any form of Star knot can be used to start, providing that each strand is finally tucked outward between the upper and lower loops of a node. They are next tied in a Crown and each strand is then tucked again to form a Matthew Walker knot encircling the Star.

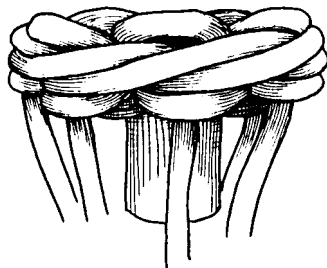


To proceed to the Bottletop Knot tuck the strands down through the lower loops of the nodes. Otherwise complete the knot by tucking inside the start.



5.

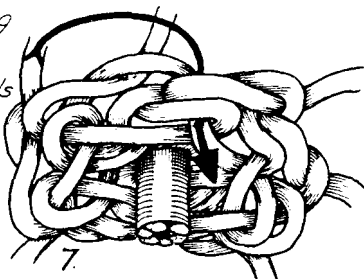
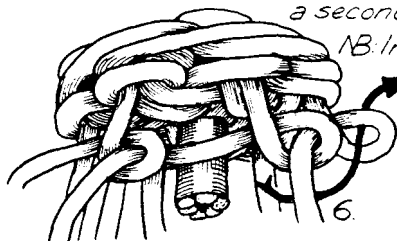
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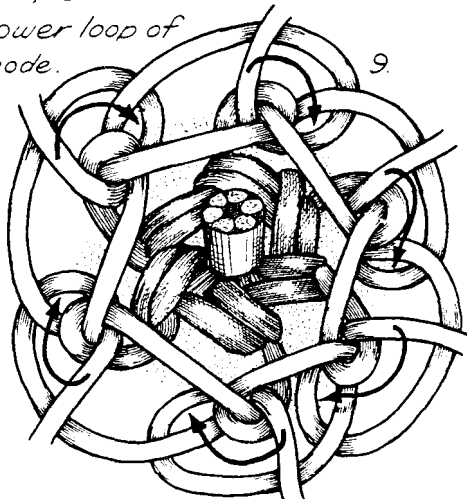
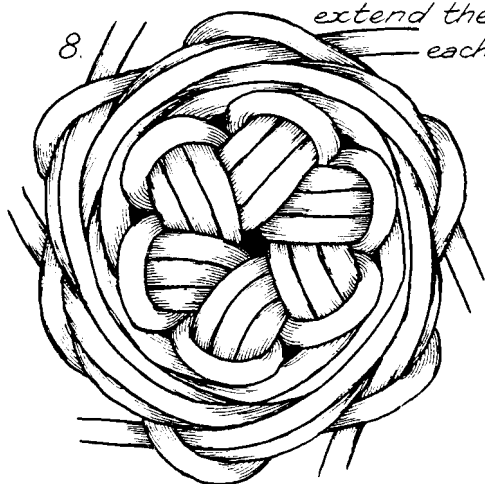
A Matthew Walker encircling a Star Knot.

Beneath the encircled Star, start tying
a second Star knot.

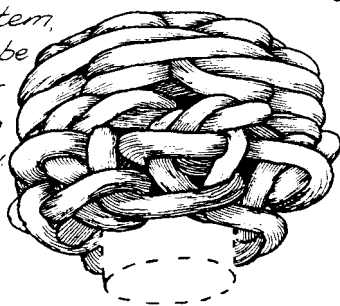
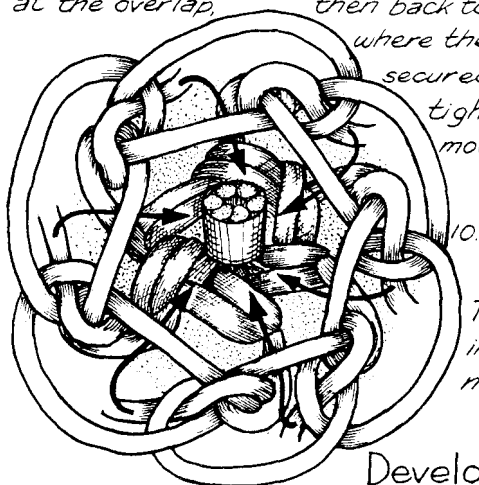
NB: Irrelevant details
are omitted
to aid clarity.



At this stage, as viewed from above, turn the knot over and
extend the lower loop of
each node.



Overlap the extended loops, as shown, tuck the ends through
at the overlap, then back to the stem,
where they may be
secured after
tightening
moderately.



This knot requires care and patience
in the final tightening or symmetry
may be lost.

Development of Bottletop Knot

As described by Jan Hoefnagel 28-10-92. ☞ 2-93.

LETTERS

Edgar SINDER from USA writes..

GRAND BANKS FISHERMAN'S LOOP:

Recently I wrote of discovering a Fisherman's Knot so strong and so secure, even in monofilament, that I'm astounded it isn't universally known and used. It is all that, but, as I suspected, is not "new". It is Item 8, Plate #314, The Encyclopedia of Knots. G & H say it's a "Ganging Knot often used by fishermen on the Grand Banks to snell their hooks". To tie it RH, just tie a Slip Knot (Ashley's #44) with the hook where the arrow is and lead the end up over the standing cord and back R. through the overhand. It is neater, stronger, smaller, more secure, and easier tied than the ANGLER'S LOOP (Ashley #286).

ESKIMO BEND:

After writing in the same letter I'd discovered the smallest and neatest bend, secure to breaking point even in monofilament, and often a most useful bend where the Sheet Bend is usually worthless because of its weakness and insecurity, I discovered that **Harry Asher** on Pages 22 and 23 of KM38 describes and pictures this very bend. If you hold up page 23, gutter down, Figure 5 will demonstrate plainly how the right-handed person properly ties it. Figure 4 shows the finished bend, **Dr. Asher** first published it. I think it the bend my father, a farmer, used to bend ends of driving lines together. I couldn't tie it because my Scout Manual led me to think it a Sheet Bend that untied itself. I (just 72 years later) tested it with straps of 1/4" leather. It stays tied.

As for security: I have tested this **ESKIMO BEND** against Sheet Bend and True Love Bend (Ashley's #1414 "Water Knot") and found it much more secure than either. If **STRENGTH** is of primary importance - which it usually is not - then all three are inferior because **LH GRAPEVINE BEND** (Ashley #294) is by far our strongest easily - tied secure bend - particularly in monofilament.

CAN ANYONE HELP

Judyth GWYNNE,

The author of "Basic Principles for the Cleaning of Lace & Linen" is embarking on a second book in which all types of laces, including Netting, Knotting and Macrame are to feature. Judyth will be using some extracts from 'Ashley' but seeks to contact other exponents, particularly in the arts of Macrame lace, (Leonardo's Knot or similar designs) and Tatting. Photographs relating to these subjects will be particularly welcome. If you can help or know "a man that can" then please contact Judyth direct at:

'Bramcote'

8 Ocean View Road,

BUDE,

Cornwall

EX23 8NW

TEL: 0288-354301

In a letter to **Geoffrey BUDWORTH**, **Ronnie GUSTAVSSON** from SWEDEN says "Here are the proposition, if you would be so kind to polish it up, and perhaps braid in something"... As a result, Geoffrey writes.....

Who has seen a picture of Ashley, Day, Graumont & Hansel, Ohrvall, Shaw or Smith? If only someone had realised then how interested we would be in them now.

More recent figures - from the late Ken Tarbuck to Kaj Lund and Brion Toss - may also fade in time. They too, unless preserved, could become unknown Tom Bowlings and Matthew Walkers.

Wouldn't it be nice to have a little guide book or booklet of significant knot people, photographed, with short notes about them and their knotting. Our successors fifty or one hundred years from now would surely appreciate it.

I don't know how it could be done; but I think it should be done. Let's hear some ideas!

(By Ed - I hope the personality pieces in KM will help a little; you never know - send yours now!!)

oooOOOooo

Ken YALDEN writes....

To help keep the **TOM BOWLING** theme alive I thought the membership might like to see this ode to Tom that I came across in "The Navy Song Book" which was published in 1945 by The Admiralty.

Now you have the words can anyone find the tune!

TOM BOWLING

Here, a sheer hulk, lies poor Tom
Bowling,

The darling of our crew;

No more he'll hear the tempest howling,

For death has broach'd him too.

His form was of the manliest beauty,

His heart was kind and soft;

Faithful below, he did his duty,

But now he's gone aloft,

But now he's gone aloft.

Tom never from his word departed,

His virtues were so rare;

His friends were many and true hearted,

His Poll was kind and fair;

And then he'd sing so blithe and jolly-

Ah! many's the time and oft;

But mirth is turn'd to melancholy,

For Tom is gone aloft,

For Tom is gone aloft.

Yet shall poor Tom find pleasant weather

When He, who all commands,

Shall give, to call life's crew together,

The word to pipe all hands.

Thus Death, who kings and tars
despatches,

In vain Tom's life has doff'd ;

For, though his body's under hatches,

His soul is gone aloft,

His sole is gone aloft.

Dibdin

More on...

TECHNOLOGY of FIBRES

Roy BELSHAW writes from Australia....

I was pleased to read the article in Issue 40 of Knotting Matters by **Bryan HATTO** on the technology of fibres. A knowledge of the raw materials that we knotters work with is both useful and interesting.

However, I believe that there are a few errors and omissions that should be corrected.

Polyacrylic Fibres. Nylon and Perlon are polyamide fibres as shown under the next heading in the article. Acrylan and Orlon are typical examples of what should be referred to as acrylic*.

Polyvinyl Fibres. This is not a true category as it could refer to poly(vinyl alcohol), poly(vinyl chloride) or poly(vinylidene chloride) types of fibres. The generic name for the fibres mentioned is: chlorofibres* examples of which are (as shown) : Pe-Ce, Rhovyl and Saran. Vinylidene chloride is not a fibre but a chemical sub-group of the chlorofibres. Vinyon is a copolymer of vinyl chloride and vinyl acetate, and Vynolon is a vinylal* fibre (made from poly(vinyl alcohol)).

I suggest that polyolefin* fibres should be added to the list as this type is used extensively for water ski tow ropes.

Mr HATTO mentions that natural fibres can be animal vegetable or mineral but gives no examples of animal fibres such as silk which has at least a historical interest for use in cordage. Also by stating the "... (fibres from) ...nut husks such as the coconut are woody in nature and are somewhat limited for use in cordage", seems to overlook the significant use that

coir has had in the past.

It is hazardous to make general statements regarding the attributes of man-made fibres as frequently fibres with a range of physical properties but with the same chemical structure are manufactured. For example, high tenacity polyester or highly extensible polyamide can be purchased. Polyamide normally has a poor UV resistance but UV inhibitors are sometimes added to the solution before fibre spinning to overcome this deficiency. However I have not observed the superior abrasion resistance of nylon (polyamide) over natural fibre ropes claimed by Mr HATTO. In fact when rockclimbers and others switched from natural to man-made fibre ropes some years ago they found it essential to take greater care to protect ropes rubbing against rocks, due to the lower abrasion resistance of the newer type of ropes.

IN RESPONSE

Bryan HATTO writes.....

Thankyou for your letter dated 16th February together with enclosure from Roy Belshaw.

I have had an enormous response to the "article" published in KM40. Mostly from interested parties, although two were very uncomplimentary, indeed one gentleman, who shall go unnamed, suggested that Modern Fibres had no place in the I.G.K.T. as we were all about preserving the past.

Apart from the contents of my previous letter covering misprints (see KM41) in the article I would like to make the following comments.

Firstly, I had no intention of writing a comprehensive essay on the Technology of Fibres and the article was taken from a letter I wrote on a borrowed Laptop Computer, using hurriedly scribbled notes, on the intercity from London to York. If I had time it would take me at least 600 A4 sheets of paper to give any justice to the subject.

As to comments from Roy Belshaw - I bow to his superior knowledge, but would add a few comments to support my original letter.

POLYVINYL FIBRES he says is not a true category. He is quite right the true category should be **VINAL**. The generic name **VINAL** covers **Polyvinyl alcohol** supplied as Filament Yarn, Monofilament, Staple Fibre and Tow, natural or pigmented. The chemical composition is - Polyvinyl alcohol with insolubilizing cross-links -- eg formaldehyde, benzaldehyde. The simplest fundamental unit is as follows ---CH₂--CH--



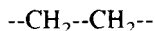
Polyvinyl alcohol fibres are produced in different forms, with different levels of tenacity. It has a slightly higher moisture absorbency than other synthetic fibres (5% moisture regain at 65% r.h), and although resistant to alkalis, it is not very resistant to acids. Uses are very wide and include all kinds of apparel, domestic and industrial materials. Most products are made from staple fibre, which is often blended.

POLYVINYL CHLORIDE belongs to the generic name **CHLOROFIBRE**. The chemical composition is **Polyvinyl chloride** and the simplest fundamental unit ----CH₂--CH--



Polyvinyl chloride is very stable chemically and is non-flammable (i.e does not burn without continued assistance) but has a very low softening temperature. Novel effects can be obtained utilizing the heat shrinkage of the fibre. The inert nature of polyvinyl chloride has led to various domestic and technical fabrics, eg hangings, awnings, netting, wadding and filters. Moisture regain at 65% r.h. is NIL. Water retention 7.3%

Roy's suggestion that **POLYOLEFIN Fibres** should be added to the list would include **POLYETHYLENE** which has a simplest fundamental unit --



High density polyethylene is a strong fibre, with a limitation of low melting point. A disadvantage, off-set by relatively low price, high durability, low density (it floats in water) and the availability of pigment coloured products. (It lacks dyeability). Most polyethylene is in monofilament form and is used where inertness, strength, negligible moisture absorption and low adhesion to other substances is an advantage. Uses include canvas, awnings, fabrics for foodstuff industries, filters, fishing nets, ropes, twines and electrical insulation. Moisture regain at 65% r.h is NIL. Water retention 2%

POLYPROPYLENE is another product which comes within the **POLYOLEFIN** Generic heading it has a simplest fundamental unit ----CH₂--CH--



Polypropylene is a high-strength fibre of moderate melting-point and relatively low cost. It is available in all typical forms for synthetic fibre - continuous-filament, yarn, tow, staple fibre and monofilament. The extremely low density of the fibre is associated with good covering power, and its flotation on water can be advantageous.

It has excellent service ability in articles such as ropes, fishing gear and is used in the manufacture of carpets. Moisture regain at 65% is NIL. Water retention 5%

Roy is correct in mentioning the fact that I didn't include examples of animal fibres such as silk. For my purposes **Silk** was classed out, due to its price and limited use outside that of decorative knotting. However for those of you who would like to see it included --

SILK. Generic Name **Silk**, simplest fundamental form ---NH--CH--CO

|

R

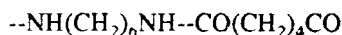
Raw, it consists of groups of continuous filaments cemented by sericin natural gum. It is often referred to as 'the queen of fibres' this is because of its superiority in expense and its use almost exclusively in textiles and luxury articles. Silk fabrics have a certain sheen, is soft to the touch, feels warm and has excellent draping and handling qualities. The main disadvantages are its high price and moderate wear qualities. Most dyes show some affinity for silk. As a matter of interest Silk has a moisture regain at 65% r.h. of 10% Water retention 51%

Following on from the technical comments I must apologise for my comment on fibres from nut husks, overlooking as Roy puts it the significant use of **coir fibre** in the past. My comment was meant to relate not to an insignificant use, but to its limited uses.

The last comment with reference to abrasion resistance is one of the most complex to answer in such a un-technical letter as this, suffice to say the WEARABILITY of **Nylon 6.6** compared to natural fibre ropes of SIMILAR DIMENTIONAL SIZE is considered to be far superior, mainly due to monofilament behaviour of **Nylon 6.6** to internal and external abrad-

ing action.

For the technically minded **NYLON 6.6** is placed under the generic heading **POLYAMIDE**. Its chemical composition is Polyhexamethylene adipamide. The simplest fundamental unit is --



Nylon 6.6 is a strong outstandingly durable fibre of excellent elastic behaviour and thermal shaping capability. It has a very wide range of uses - including knitting yarns. High tenacity Nylon 6.6 is used in Motor Tyres, conveyor belts, nets, ropes and sailcloth. Moisture regain at 65% r.h. 4.3% Water retention 15%

Finally may I suggest that some of our more enlightened experts out there, and there are quite a few from the response I have had to the article, might like to take up the challenge with papers on some of the mechanical properties of fibre ropes such as creep, elastic recovery etc. I am sure the readers of KM would like information such as this to enable them to get the most out of our mutual interests.

Having so little time to spare on preparation of this reply, I expect I have missed something, however some information is better than none my father used to say?

Yours Sincerely

Bryan S Hatto

"Silver Birches"

Rowhills

Heath End. FARNHAM.

Surrey GU9 9AU

ON BOWLINES

by Owen K NUTTALL

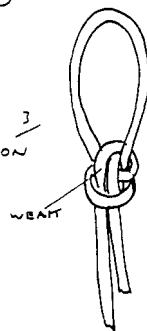
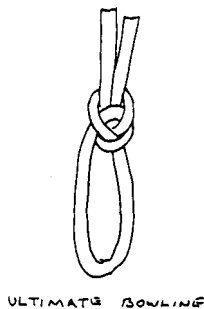
(By Ed..Owen was not entirely in agreement with Eric Franklin's letter in KM38, and said so, but I am not going to prolong the antideluvian arguement...the following therefore is an extracted from his letter, which I am sure will be of interest to the Bowline Buffs among you.)

THE ULTIMATE BOWLINE

This is a knot of my tying. A knot which seems to have eluded many other knot experts.

Quote from Ashley's Book of Knots, page 191, #1057 "The Single Bowline on the Bight, there are a number of knots that have been given this title, including the Harness Loop #1050, but none of them have parallel ends, as the real Double Bowline on the Bight has".

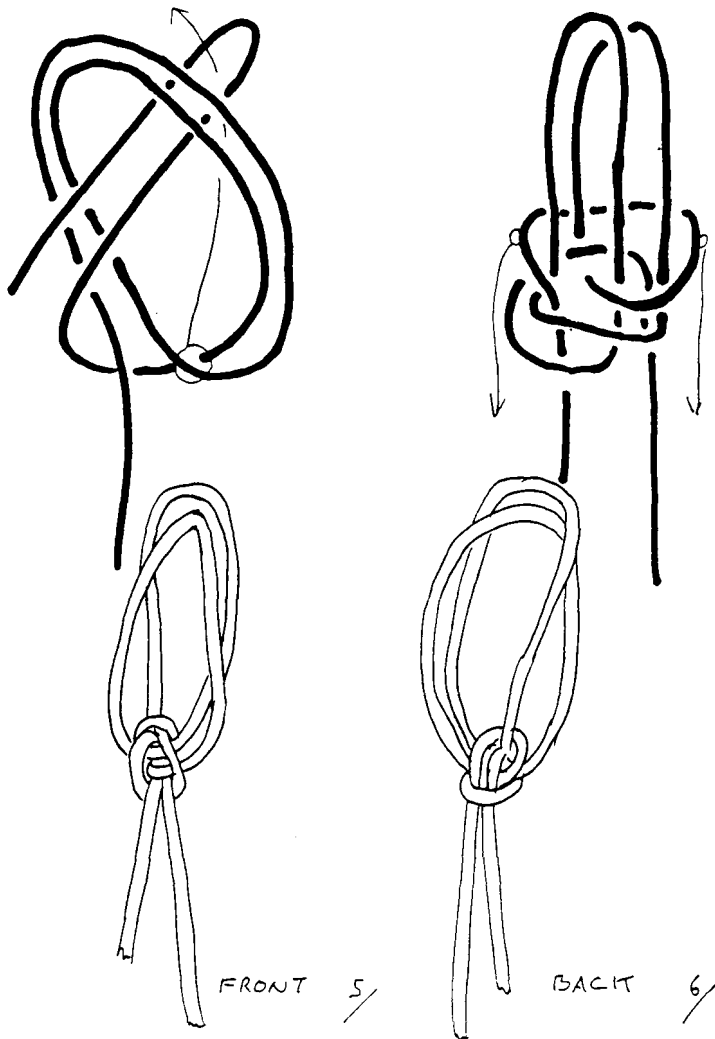
ULTIMATE BOWLINE & VARIATIONS



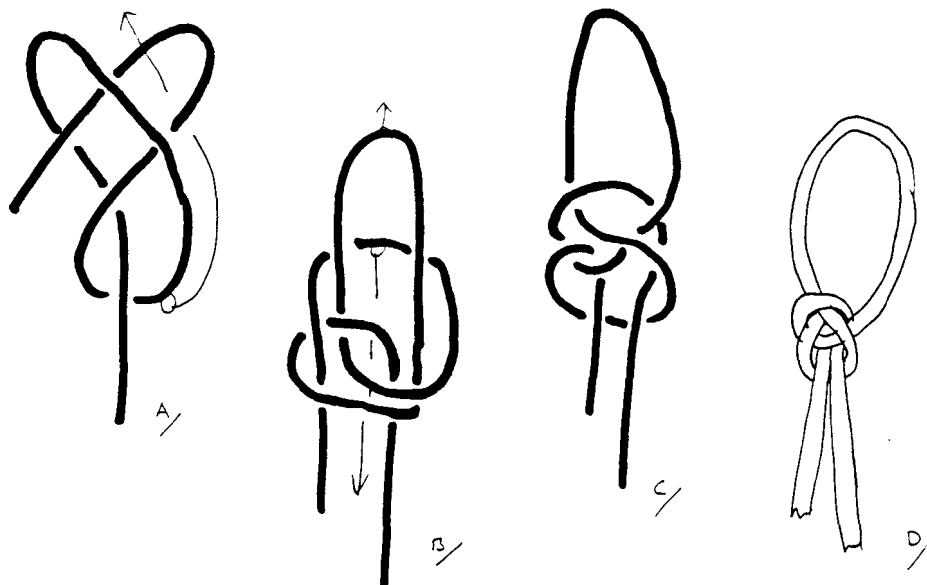
As can be seen from my illustrations of the ULTIMATE BOWLINE in comparison with the Double Bowline on the Bight, my knot meets the necessary requirements, unlike #1058, the Single Bowline on the Bight.

The ULTIMATE BOWLINE tied on a bight is the left hand version though the comparison is with the Double Bowline on the Bight tied right handed. If the ULTIMATE BOWLINE is tied as in Fig. 3, this is the right handed version, which must be tied and pulled up correctly otherwise uneven strain is placed on the standing part on the left side of the reverse knot, Fig.4 this left side slips to the right side, resulting in two ends half hitched to the loop. On the left hand version this does not happen even under severe loading, or angle of pull.

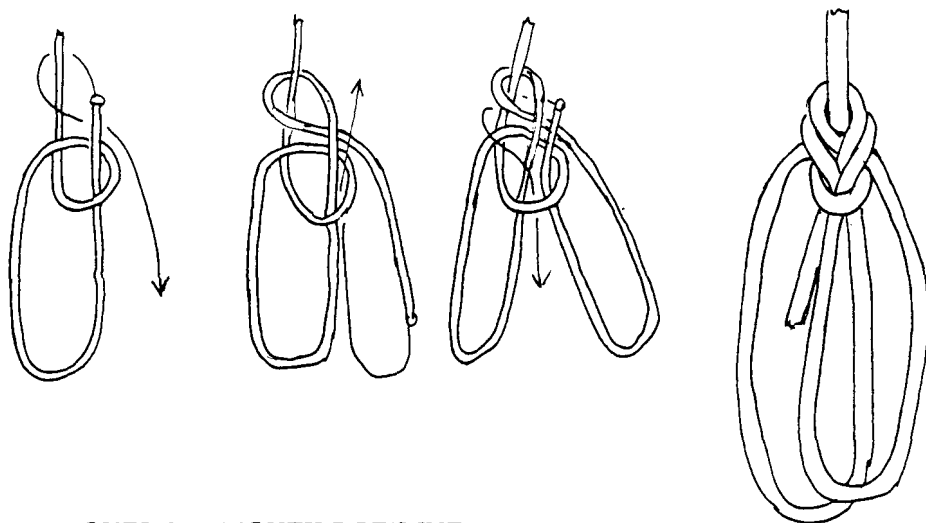
A natural follow on is the doubled version of the ULTIMATE, this forms a Portuguese Bowline on a Bight without the doubling of the two loops. I am not keen on Double Bowlines with inter connecting loops; if weight is placed on one loop, slippage of one loop to the other can occur with disastrous results, that is why I invented the FALMOUTH BOWLINE, where adjustment is made, then locked on, tightening the knot as in the improved version of the FALMOUTH BOWLINE



DOUBLE ULTIMATE BOWLINE (PORTUGUESE)



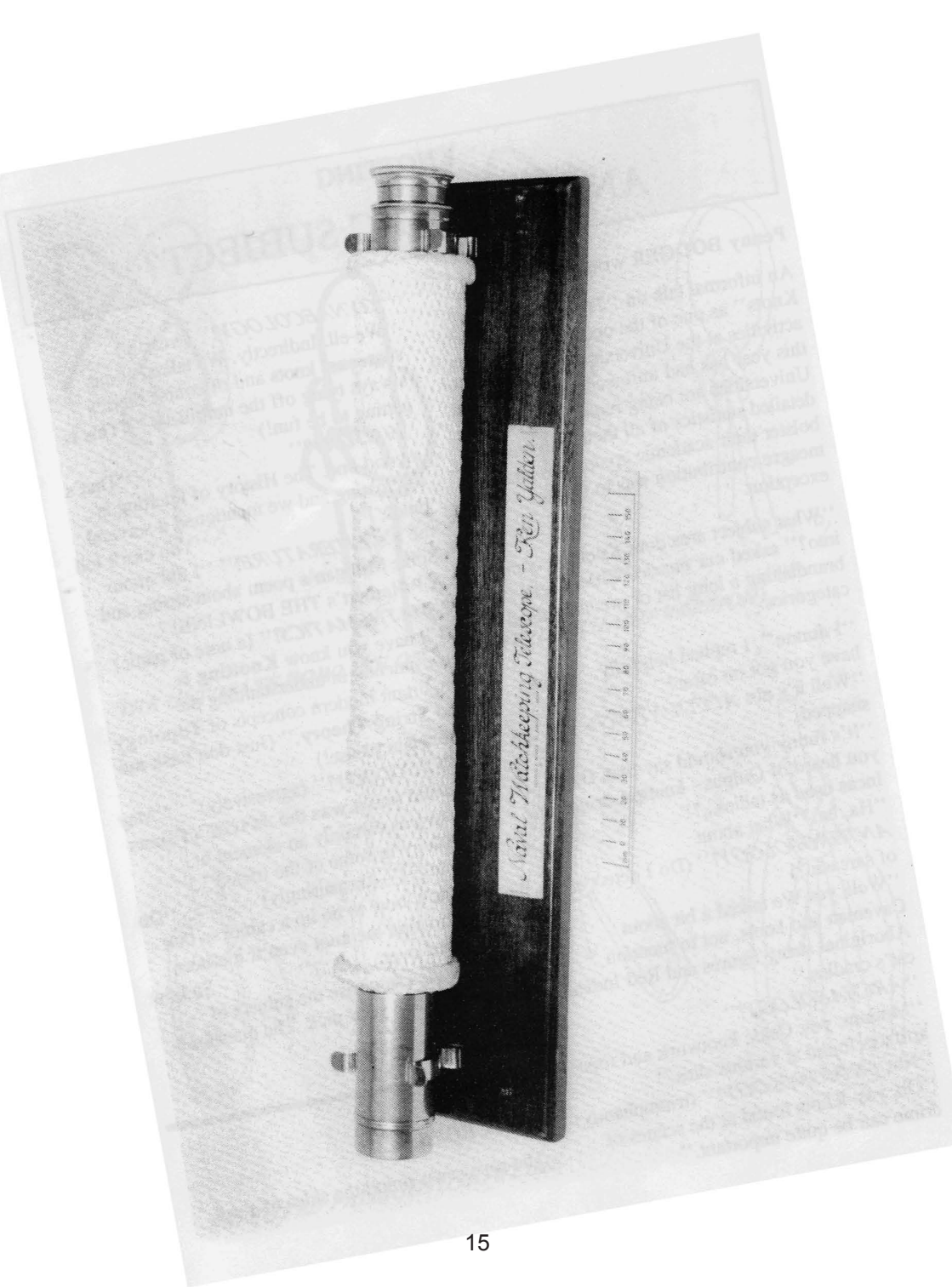
THE ULTIMATE BOWLINE ON A BIGHT (LEFTHAND VERSION)



IMPROVED FALMOUTH BOWLINE



Jan Hoeffnagel Working on a fender at the Maritime Museum Rotterdam



KNOTTING

AN ACADEMIC SUBJECT?

Penny BODGER writes.....

An informal talk on "The Magic of Knots" as one of the optional evening activities at the University Summer School this year has had unforeseen repercussions. Universities are being required to produce detailed statistics of all their activities to bolster their academic credentials and my meagre contribution was to be no exception.

"What subject area does Knotting come into?" asked our puzzled Chief Clerk brandishing a long list of predetermined categories.

"I dunno", I replied helpfully. "What have you got on offer?"

"Well it's not *ACCOUNTING* is it," she snapped.

"It's funny you should say that. Have you heard of Quipus - knotted strings the Incas used as tallies...?"

"Ha, ha. "What about *ANTHROPOLOGY*?" (Do I detect a hint of sarcasm?)

"Well, yes We talked a bit about Cavemen and knots, not to mention Aboriginal string figures and Red Indian cat's cradles."

"*ARCHAEOLOGY*?"

"Mmmm, yes. Celtic knotwork and rope artifacts found at various sites."

"Not *CRIMINOLOGY*?" (triumphantly)

"Oh, yes. Knots found at the scenes of crime can be quite important."

"*GYNAECOLOGY*?" (wearily)

"We-ell. Indirectly. We talked about surgeons' knots and of course there's always tying off the umbilicus." (This is getting to be fun!)

"*HISTORY*?"

"That's a good one. The History of knotting is fascinating and we mentioned it several times."

"You **can't** tell me it's *LITERATURE*!" "I did quote Spike Milligan's poem about string and A.P Herbert's *THE BOWLINE*!"

"*MATHEMATICS*?" (a note of panic)

"I'll have you know **Knotting** is instrumental in understanding the important modern concepts of **Topology** and **String Theory**." (Just don't ask me to explain please!)

"*PSYCHOLOGY*?" (agressively) "May I remind you it **was** the *MAGIC* of knots - there was certainly an element of Psychology in some of the tricks!"

"Zoology?" (despairingly) "Do you know how to tie up a camel so that you can untie the knot even if it's been slobbered over.....?" So how **should** we categorise the subject of knotting. Take your pick. The question's academic!

BOLT ROPE:

The rope sewn round the sides of a sail.

LETTERS

LuAnne KOZMA, from USA writes

Dear Fellow IGKT Members, I am a new member of the IGKT and although simply a novice knot tyer myself, I am very interested in knot tyers and their skills. I am a folklorist with the Michigan State University Museum's Michigan Traditional Arts Program. I will curate an exhibit on maritime knots and fancywork from the Great Lakes region that will run from January to June 1994 (one year from now).

I wondered if you came to knot tying through a job in a maritime occupation (Coast Guard, shipping, boating, tug boats etc) in the Great Lakes region and if so, if you might want to be interviewed and possibly included in the exhibit? Do you have objects you would be willing to loan for the exhibit?

Also in KM38, I noticed a letter from Craig SIGURDSON of London, Ontario, Canada, asking if anyone is interested in meeting somewhere in North America with other IGKT members. I would be very interested and wondered if possibly Michigan would be a good place, during the time my exhibit is open? I could make the local arrangements if someone else would work on the format of the meeting, since I am new and have never been to an IGKT meeting before. I look forward to hearing from you.

Sincerely yours,

Lu Anne Kozma

Assistant Curator of Folk Arts, Michigan Traditional Arts Program, 23837 West LeBost, Novi, Michigan, USA 48375

(313)47305761

Penny BODGER writes...

I recently 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?!

QUOTATION

A general rule for judging the condition of manila rope is the following: if the rope feels slightly oily, if it is a little stiff and awkward to handle, and if one gets more than the average number of rope splinters from it, it is likely to be in good condition. But if it seems dry, soft, pliable, and a pleasure to handle, look out! It is probably old and unsafe for heavy use."

STAGE SCENERY - Its Construction and Rigging, by A.S. Gillette & J. Michael Gillette, published (3rd edition 1981) by Harper & Row. New York G.B.

P W HUGHES writes...

In reply to the article in KM40 "Heaving Boards and Heaving Mallets, by Des PAWSON.

I have used serving mallets myself whilst at sea many years ago but never heaving boards and mallets, although I have a faint recollection of the name. I was tempted to look these up in my old books.

Although my books mention Serving Mallets, Heaving Boards and Heaving Mallets are not mentioned in THE BOATSWAINS MANUAL (1944) by W.A. McCloud, nor in the MANUAL OF SEAMANSHIP Vol I 1908 rep 1915 or 1937 rep 1940. Indeed, the Boatswains manual describes the use of an ordinary hammer as does Ashley. Whereas the Manual of Seamanship suggests the use of a Spanish Windlass as also does Ashley.

HOWEVER my CHAMBERS 20th Dictionary (1901 rep 1956) bought at a boot sale has some interesting entries, including BATTLEDORE, BATMAN, BATLER, BEETLE, BATON, DOLLY, and DOLLY SHOP (A marine store!) all of which are related to the article by Des.

I haven't looked up shuttle cock history but wonder if some old sailors made a small ball of spunyarn and stuck some chicken feathers into it (Chickens were always carried as live food) and used a heaving or serving mallet as a bat to pass the time away.

by Ed...

The theories are boundless....I happen to think that the variation in names is caused by a combination of :- Regional training, where local language or interpretation passed from generation to generation, lack of documentation (books were very expensive in the early days) and the literal versus nautical interpretation variants e.g. FLAKE v FAKE or STRING v LINE.

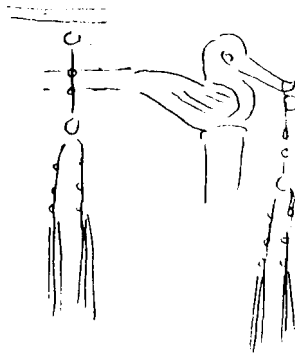
Europa Chang DAWSON writes.....

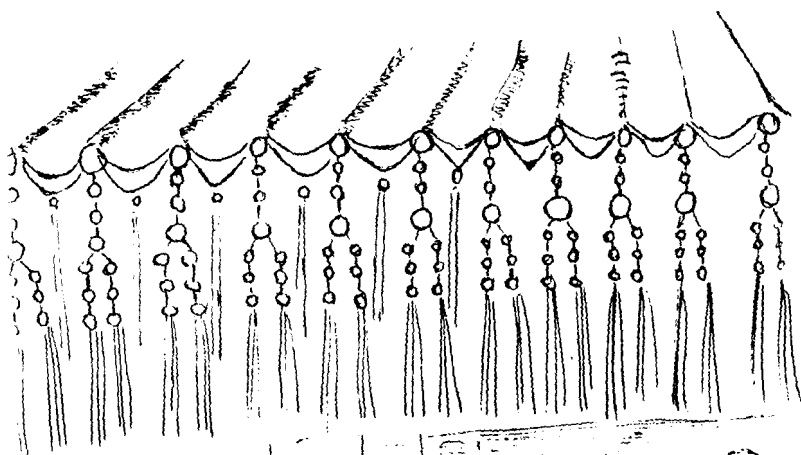
I've always been puzzled by Ashley's "Chinese Priest Cords", for my Grandfather declared that he had never seen such a phenomenon in any temple he had visited!

Well, while looking through old photos for costume details, I discovered one with several hundred such "priest" cords used as bunting. I enclose a sketch of part of the photo.

The photo is attributed to the Court Photographer, and was taken circa 1905, to judge by the costume details. The carved marble (which is meant to show a dragon) slab that crosses the five steps shows that the photo was taken in one of the Imperial Palaces - probably the Forbidden City, for the photo was taken in winter.

However, there would have been similar cords at the Summer Palace (which was looted after the crushing of the T'ai-p'ing Rebellion) Ashley says that the cords he showed to a shopkeeper were said to be "part of the loot of Peip'ing". I would suggest this is the correct solution.

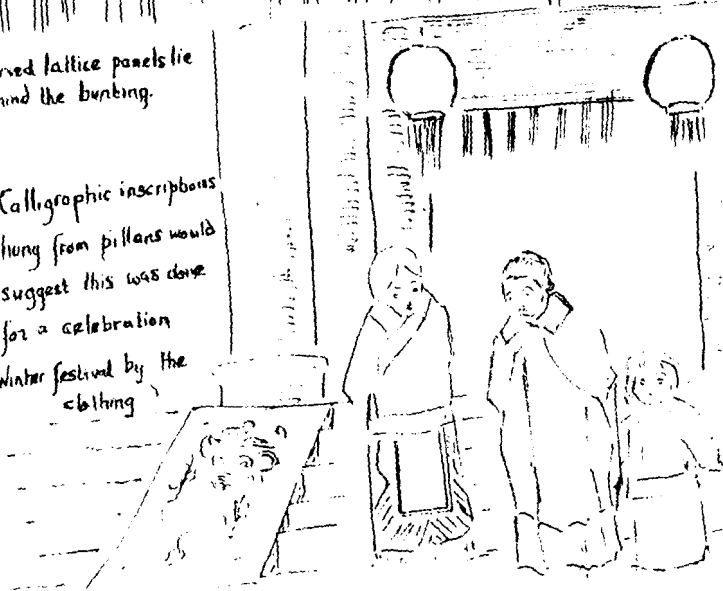




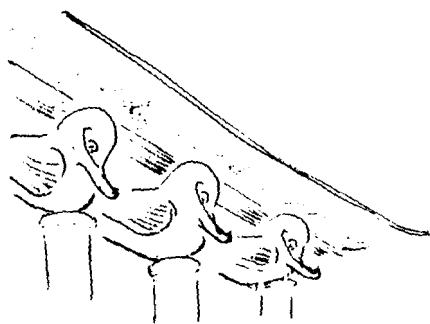
Carved lattice panels lie behind the bunting.

Calligraphic inscriptions hung from pillars would suggest this was done for a celebration

(winter festival by the clothing)



c. 1905.



Hooked ends of roof-beams from which the "bunting" would have been hung. The palace beams would (more likely) have been dragon-ended than duck-ended

HINTS & TIPS

By Des PAWSON

THE SIZING OF GROMETS SECRET.

"Could you make me 10 sets of 3 Quoits?", one of my suppliers asked me, "they are needed in a bit of a rush" - as usual willing to help I said yes, "by the way do you put wire in the middle to stiffen them?" he asked, I replied that I could, and so it was agreed.

Now I had never thought of putting a wire core in Quoits, but my customer had spent many years in the rope trade so I felt that I must follow his suggestion.

This is what I did....I cut 30 lengths of galvanised garden wire just over 1 inch longer than the circumference of the centre of the planned quoit and joined it with a 1 inch overlap using sellotape. I started my Grommet by wrapping the strand (as usual 3 and a bit times the circumference) round the wire. The wire helped to keep the lay of the rope in that first strand and I found that as I followed on the second and third times round, the wire helped and guided, giving a good finish.

I completed the job in the usual long splice way. BUT the real bonus was that as I went on to make the rest of the quoits they were automatically perfectly sized, the wire acting as a fixed template. Thus I speedily completed my order, 30 good firm matching sized quoits.

Recently I had to make a pair of grommets as chest becketts, and found that by using quite light wire I was able to make a matching pair first time round. I removed the wire afterwards. So only you know my secret, do try it for yourselves.

By Richard HOPKINS

MINITURE WORK

Recently I had to make an "Ocean Plat" mat for a model. To keep everything to scale it was essential to use a very fine thread which was awkward to hold and put down without distortion.

I put a piece of double sided Sellotape on my worktop and constructed the mat on that, using tweezers and needles to move the strands.

The tape held the threads firmly enough to prevent slipping or twisting yet gently enough to make the interlinking and weaving easy.

The finished mat - trebled - measured 6mm x 4mm and set off the model nicely.

0000000000

"NOT QUITE KNOTTING"!!!

I find that the wire and plastic ties intended for sealing waste bags make excellent rapid, disposable, temporary seizings. They may be joined to make longer ties, are cheap, and do not make inroads into my stock of thin cord.

WHAT KNOT(KM41 Page 5)

Not one of you came up with an answer!

It is a "LOCK KNOT"

from a paper on Characteristics of Synthetic Twines used for Fishing Nets and Ropes in Japan by Yoshinori Shimozaki, in "Modern Fishing Gear of the World" Published by Fishing News (Books) Ltd, London.

Notice is hereby given that

The 1993

ANNUAL GENERAL MEETING

will be held
on

Saturday 8th May 1993

at

"T.S. VERNON"

Edgebaston, Birmingham

England

Full details will be in the post to you shortly. In accordance with the constitution, the whole of the council will be retiring at the AGM, however most are prepared to stand for re-election. Nominations, complete with a seconder, should be made to the Secretary, as soon as possible.

Other dates for your diary:-

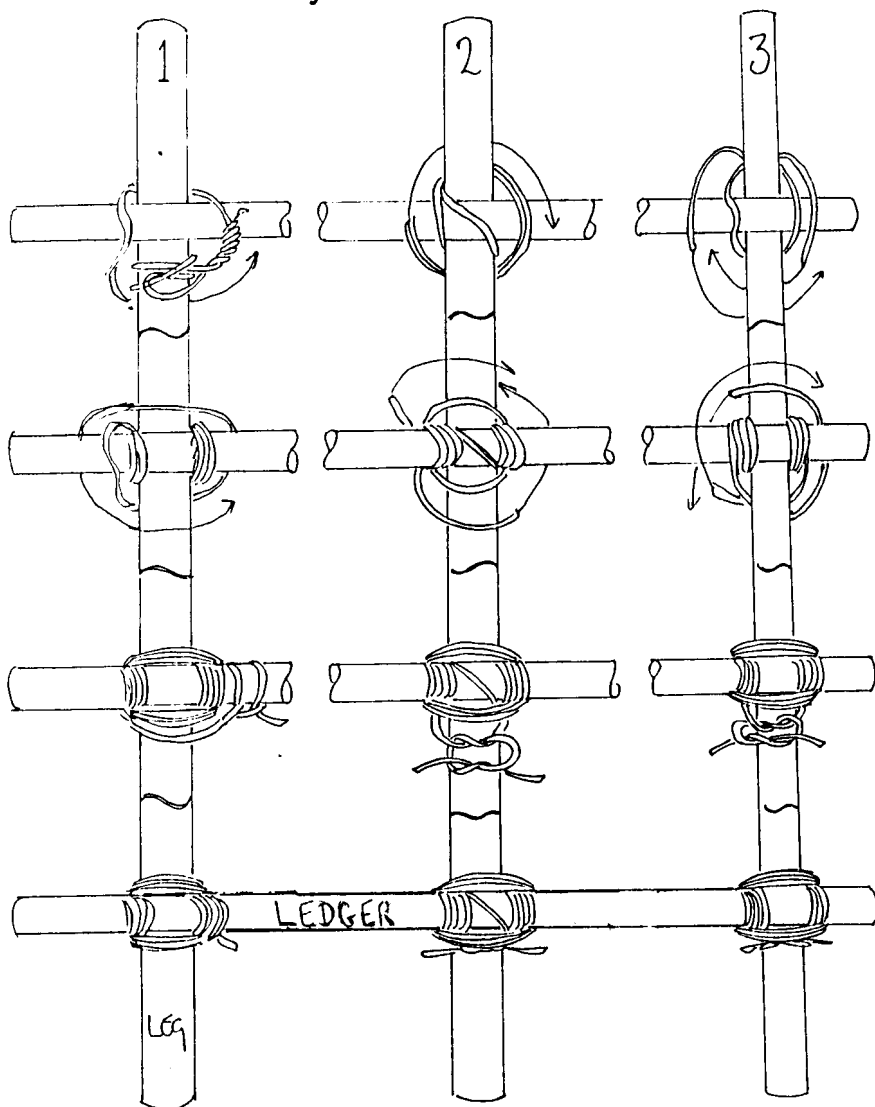
9th October 1993 - Half Year Meeting at The National Motor Boat Musium, Pitsea, Essex.

7th May 1994 - The 1994 Annual General Meeting at Nottingham.

LASHINGS

Part 1

By B.A. WALSH



SQUARE LASHING

1. Start with a clove hitch around the leg and twist in the end - go up over the ledger - round the back of the leg - down over the ledger - round the back of the leg - repeat 3 or 4 times - change direction of the working end (wend) and add 3 or 4 frapping turns - finish with a clove hitch.

2. Japanese Lashing - Middle rope round the leg and take both ends over the ledger - behind leg - down over ledger - behind leg - repeat 3 times - separate ends and going in opposite directions add frapping turns - finish with a Reef Knot.

3. Alternative Japanese - Middle rope around leg. Take both ends separately up over ledger - cross behind leg and come down over ledger - cross behind leg - repeat 3 times - change direction and add frapping turns - finish with Reef Knot.

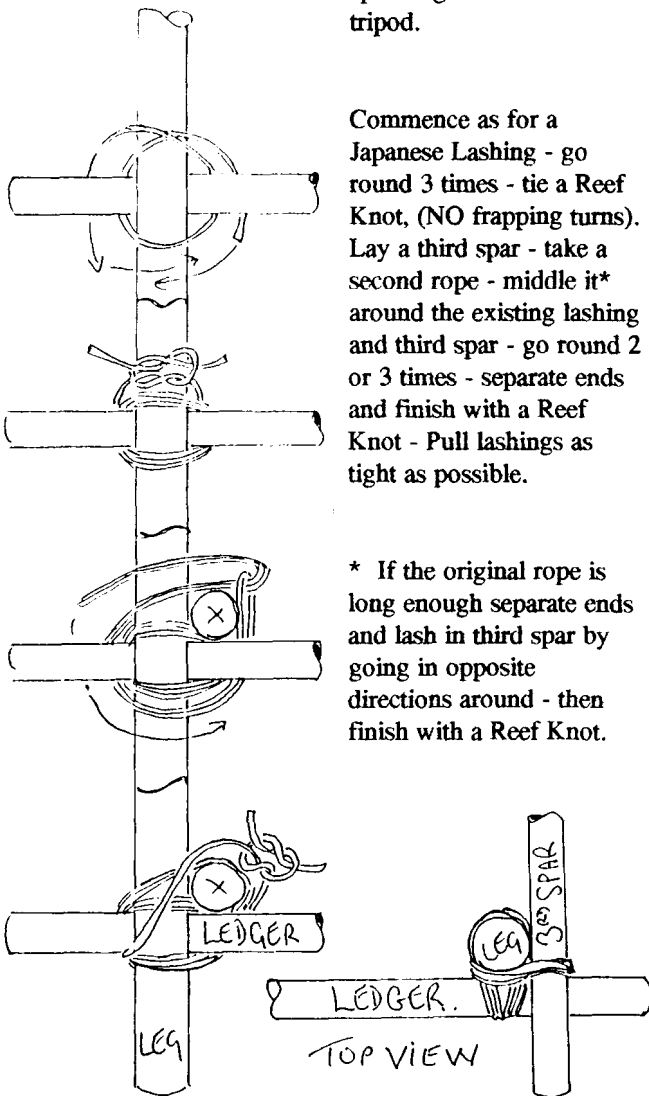
REMEMBER always put on square lashings as tight as possible.

LINK LASHING

A quick way to lash 3 spars together as in a tripod.

Commence as for a Japanese Lashing - go round 3 times - tie a Reef Knot, (NO frapping turns). Lay a third spar - take a second rope - middle it* around the existing lashing and third spar - go round 2 or 3 times - separate ends and finish with a Reef Knot - Pull lashings as tight as possible.

* If the original rope is long enough separate ends and lash in third spar by going in opposite directions around - then finish with a Reef Knot.



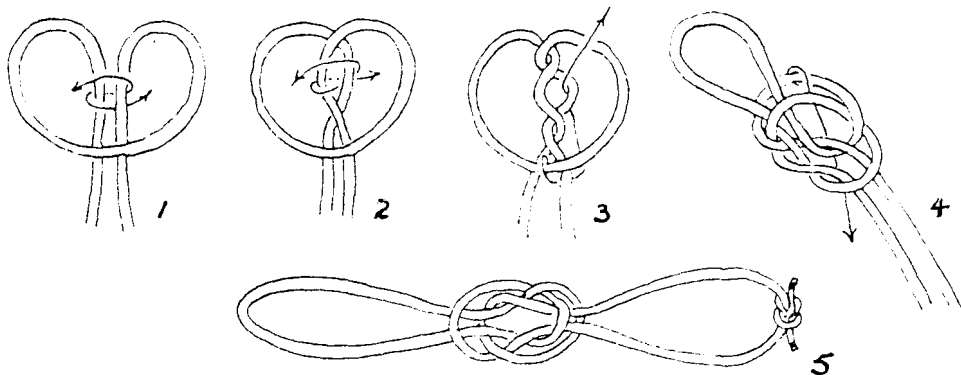
TEN YEARS ON

NEVER LOST A BOTTLE

by Eric FRANKLIN

The average person faced with the need to tie a length of string round, for example, the neck of a bottle or that of a jam-jar (some youngsters always want to fish for tiddlers or tadpoles) just has no idea how to set about it. Yet, to the initiated, i.e.. the person who knows his knots, the answer is so simple. There is a knot designed for just this purpose - the Jug or Bottle Sling. With its use, any bottle, jug or jar, provided it has a collar or projection at the neck, as does every wine bottle, of course, can be securely slung or carried. In fact, with a ball of string and the necessary practice, there is no easier way of toting several bottles in each hand.

How do you tie this paragon of knots? Just follow the instructions here in conjunction with the illustrations, with a length of string in your hands, and you will never lose another bottle. Take a length of string, any string, but nice white cord is preferable, about six feet long and middle it; that is a sailors term for folding in half. Now fold the loop you have made towards you to produce two loops, Fig.1. Twist the two inner members of these loops, right over left, twice to produce Figs 2 & 3. Take the tip of the initial loop back between the two legs and up through the centre of the twisted portion from the rear, i.e. follow the arrow in Fig.3 to produce Fig. 4. Fold the top loop at the rear downwards to the bottom of the knot, as shown by the arrow in Fig. 4 and with a little adjustment, the knot is complete, Fig.5. Just slip the middle 'hole' of the knot over the neck of the bottle and pull tight, and tie the two loose ends together.

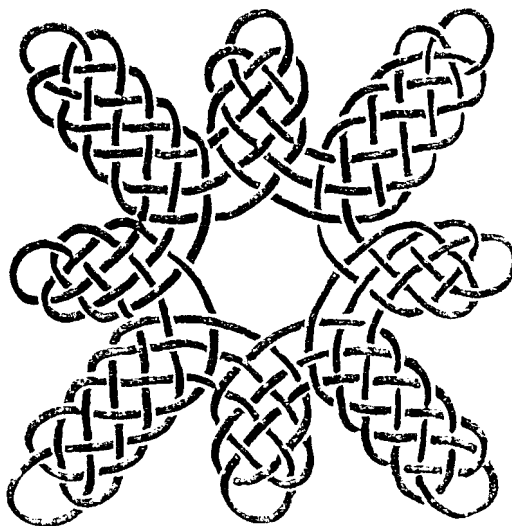


SHIELA'S STAR MAT

By Des PAWSON

Mike BURN had spent 4 years carefully restoring 'Sheila', a 25ft. Albert Strange designed yawl, built in 1905. When he came to sail her, he had one problem; there was a 16" square hatch cover in the cockpit that he used to slip on, so he asked me to make him a rope mat to go on this hatch cover to give a solid foothold. When we started to talk about it, I found that he wanted a mat that would frame an 8-pointed star carved in the middle of the hatch cover. At first his thought was just a square mat with a 'window'. But looking at the compass-point star, I said; "what about a star shape?" This was seized upon as being just the thing. This 'points of the compass' star motif was already repeated elsewhere.

I thought it would not be too hard to find a suitable star mat in 'Matter og Rosetter' by Kai Lund (The best book of mats there is, even if it is written in Danish). But there was nothing there that gave a hole in the middle to show the carving. Now, if I had made a square mat, I would have based it on the Prolong Knot, so I set about trying to draw something star-shaped using Prolong Knots for the long arms and Ocean Plaits for the short arms of the star. Drawing these first and linking them, I found a mat and, best of all, a mat that could be tied from a piece of line. This I proceeded to do. It took about 60-65 yards of 4mm braided white



polypropylene cord; and it fitted perfectly when I had followed it round 4 times. By the way, Mike gave me 3 weeks to do the job, so that he could have it by the Old Gaffers Race, which he hoped to win. Well he came 5th out of over 100 boats. Not bad for a 77 year old boat, with the 'help' of my star mat.

QUOTATION:

"That's a boozers knot... it's as 'tight' as I can get it!"

Frankie Holmes - 1976

A JAM KNOT

By **Harry ASHER**

Drawings by my friend **John MACK**

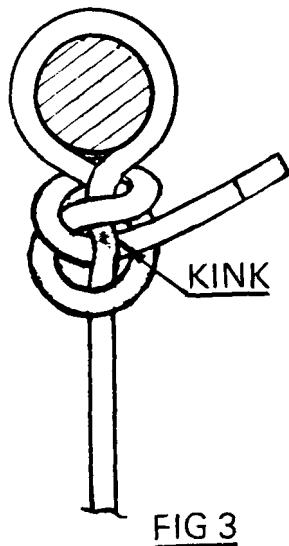
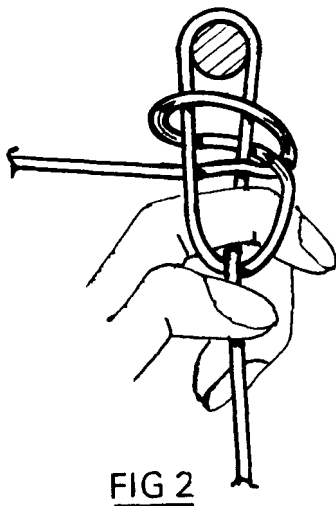
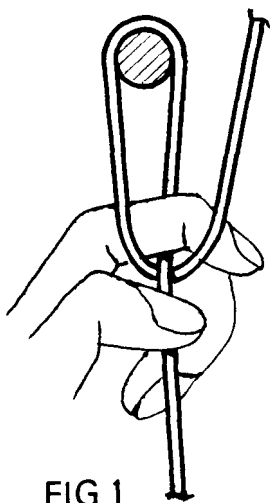
In numbers 228 to 232 Ashley describes jam knots intended to be drawn up around any sort of package, which can be released when required by sliding the knot along the standing part.

Several years ago I devised the jam knot shown below, but at the time it did not seem important enough to report. Now however I find to my surprise that it has worked its way into that very special set every knoter must have, the knots that his fingers make for him when he comes to tie a knot from habit and not by thinking

about it. If tied by the method suggested, it is one that 'gets into the fingers' quickly.

Fig.1. Take one end of the rope round the object, then back over the finger, under the rope, and over the finger again. Complete as in Fig. 2.

The amount of friction can be controlled by introducing more or less kink into the part of the rope passing through the knot (Fig. 3.) For a more permanent form the knot could be finished, as in any Butcher's Knot, with one or two half hitches, or...to follow the present mad excitement...with a Pedigree Cow!



SINGLE STRAND MATTHEW WALKER

By Neil HOOD

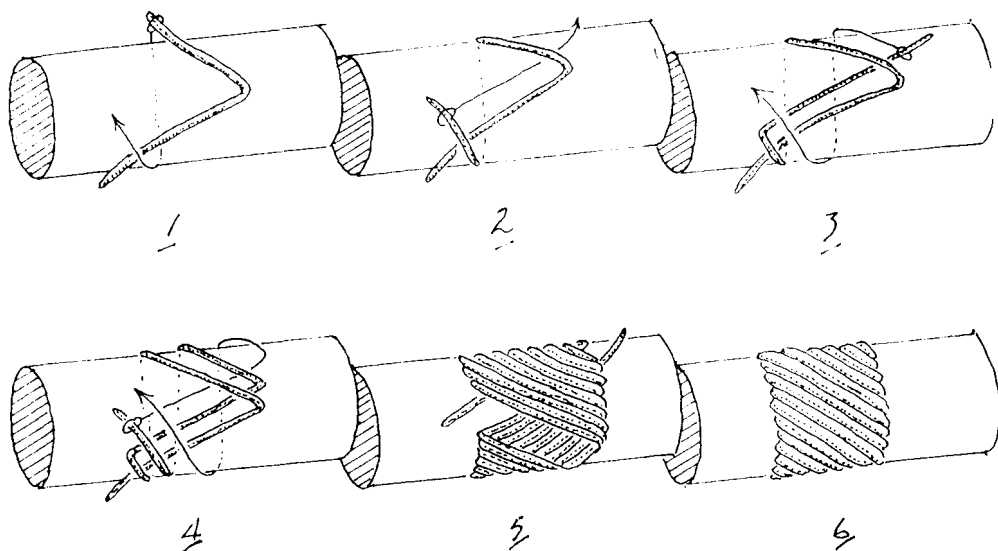
The Single Strand Matthew Walker Knot has the appearance of a Matthew Walker while structurally belonging to the Single Strand Turkshead family.

Keep weaving the Working End through until it is fairly close to the Standing End as in (5), if left too far apart the Knot will be difficult to work up tight.

Work the Knot up carefully as it will easily collapse while loose. Once tightened it is secure and will stand alone (No core required).

Leather lacing can be folded at the edges instead of being "skewed" as the flesh side is hidden.

I think the knot has appeared in print before but I don't recall in which publication or under what name.



Neil Hood
April 1991

CORDAGE INSTITUTE

By Ed..

*By way of a change, instead of a book review in this issue I am going to pass on information on the CORDAGE INSTITUTE which was sent to me by **Richard HOPKINS** - The next Cordage Newsletter will also reference our Guild.*

The overall mission of the Cordage Institute is to promote the interests of the rope, twine, cordage, netting and related products industry (SIC2298), and to work towards the positioning of this industry as a vital contributor and important resource for government and industry. This will be done by:

Encouraging and promoting technical development. Establishing technical and safe use standards for rope, cordage and twine products. Promoting the industry's technical capability and new uses for its products. Engaging in public relations, communications, and publications activities as appropriate and required to support the interests of the members and the industry. Developing and compiling industry (SIC2298) data, including information on trade and imports. Engaging in dialogue with, and being a resource for, all appropriate government agencies and entities. Monitoring trade policies, quotas, and administrative activities, and recommending actions in the interest of industry members.

A whole host of membership services include:

Newsletters, Government Relations, Government Actions, Import Reports, Product Liability Protection, Product Directory, Public Relations, Technical Services,

Publications Services, Industry Data and International Standards .

The Institute also has a comprehensive Publications Catalogue containing listings under the headings - Cordage, Rope, Twine, Standards and Testing - Industry Information - Usage Information - Import Information and DoD Specifications - Directory and Literature (Containing such publications as "Ashley" @ \$45.00 - Knot Tying & Rigging @ \$35.00 plus many more.

A major purpose of the Cordage Institute is to establish voluntary, consensus standards for use by industry, government, and consumers. They are a product of a consensus of representatives of government, industry, and public sectors. Intended solely as a guide to aid all users of cordage, rope and twine in their specific applications and requirements.

This information is extracted from the Cordage Institute literature and, while it may not be of use to all the membership, I hope it has brought to light another organisation which may be of use to some of you in the future.

CORDAGE INSTITUTE

350 Lincoln Street,

HINGHAM,

MA 02043.

U.S.A.

Tel: 617-749-1016

Fax: 617-749-9783

GUILD SUPPLIES

I.G.K.T. PRICE LIST 1993

ITEM	WEIGHT	PRICE
POSTCARDS		
Set of 8 instructional (Brown & Cream)	35 gms	£1.50 (Set)
POSTCARDS		
Set of 8 Single Strand Ornamental Knots (White on Blue)	35 gms	£1.50 (Set)
TIES :		
Silk (Dark blue, with white Knot motifs)	30 gms LONG 30 gms BOW	£6.50 each £7.80 each
BADGES:		
Guild LOGO	5 gms	
Enamel Broach Type		£1.80 each
Cloth, Blazer Type		£1.00 each
Car Sticker (Soft Plastic)		£1.00 each
3"(75mm) Pressed Printed Metal		£0.30 each
CHRISTMAS CARDS "A Star & A Crown"		
	40 gms	£3.00 for 10 (with envelopes)
T-SHIRT		
Size - XL	145 gms	£6.95 each
Size - L		

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