

ISSUE 53 SUMMER - JULY 1996

ISSN 0959-2881

Knotting Matters

Newsletter of the

The logo is a circular emblem. In the center is a detailed illustration of a reef knot (square knot). The words "INTERNATIONAL" and "TYERS" are written in an arc along the top inner edge of the circle, while "GUILD OF KNOT" is written along the bottom inner edge. The entire cover is framed by a wide border of a reef knot, and the background within the border is a repeating pattern of reef knots.

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KNOTTING MATTERS

THE QUARTERLY NEWSLETTER of
THE INTERNATIONAL GUILD OF KNOT TYERS
ISSUE No. 53 SUMMER - JULY 1996

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HON VICE PRESIDENT Dr. Vaughan Jones, F.R.S.

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Jan Vos - Stuart Grainger - Glad Findley

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EDS BYTES & PIECES

What do you think of the new front page and table of contents? I heard a lot of good ideas about how to make **KM** better at the AGM at Gilwell in May. I hope we have included them all in this issue. The new 'HOUSE STYLE' will include things like indented paragraphs and putting authors names and areas at the head of the article or letter. We will try to use some symbols to break between articles and letters to help alert the reader of the change. We try to retype all letters and articles but some times the quality of the item is as good as we could do and would loose the distinctive look of the author, so we scan it in or send it off to the printers as camera ready copy. So there will be changes in columns and type face but its deliberate. There are some spelling errors but not that many for 68 pages. We make every effort to proof read all the text at least four times by three different people and still we see glaring mistakes when we read the printed copy from the printers. We will continue to strive to come up to the very high standard that was set by our previous editor, Gordon Perry.

Erratum **KM 52**: The article beginning on **page 10** is of course by Stuart Grainger, and I didn't include his name. The letter beginning on **page 34** 'Nautical Unequal Ropes' was written by Eric Jones but

submitted for him by Richard Hopkins. **Page 45**, Animals Knots should be 'ANIMAL KNOTS' and was written by Heinz Prohaska Hörsching, Austria. Also the letter ends, 'Gorillas use knots to join the ends of **lianas** (not lines) when making its nest. **Page 50**, the letter 'More on Clock Ropes' was written by Terry Ridings. Here is his address so you can write to him: 121 Garner Road, Salt Spring Island, BC, Canada, V8K 2B1
(email:tridings@raven.bc.ca)

Going back to **KM50** (page 20) and **51** (page 26) the two articles on 'The Use Of Knots On Inland Waterways, written by Stuart Grainger, was first published in the magazine "Canal and Riverboat" in 1992- copyright Stuart Grainger.

NOTES FROM THE SECRETARY'S BLOTTER

I am sitting here looking out at the sun shining on the garden, and thinking, why am I sitting indoors writing this, when I should be outside enjoying a brief glimpse of summer. Such is the sacrifice one has to make, especially when the deadline for copy for this edition of **KM** is tomorrow, and Lonnie can be so persuasive, (and he is also one of the few people I know who is bigger than me).

As usual I am in a rush, as I have to get all those little jobs done before tea time today, which is Friday, because I

shall be going to bed about that time in readiness for an enjoyable weekend of night shifts. On Monday when I start moving back into the land of the living, I shall be climbing into my car and setting off on my touring holiday in France. By the time you will be reading this, I shall be back home again, wading knee deep, through the piles of correspondence which will have piled up on the doormat, in our absence. If you have written recently, and are still awaiting a reply, that is probably the reason.

Since I last put pen to paper we have held our Annual General Meeting at Gilwell, which was an amazing gathering of knot tyers from all over the world. With well over a hundred members present it must rate as our most successful gathering so far. Our thanks must go to Charlie Smith and his team of helpers who made all the necessary arrangements, not forgetting David Doy, and his daughter Jane who kept us fed and watered all day, with catering of the highest standard. As others have prepared their own reports on the event, I shan't say any more about it, other than, I am looking forward to the next one.

On to more mundane administrative matters. Here in the UK we are all a little reserved about ourselves, and so correspondence is usually addressed rather formally to Mr or Mrs Whatsizname, however, I suspect that

other nationalities may be much more laid back, as I have on numerous occasions been specifically asked to change an individuals address label, not only to remove the title, but to replace it with their Christian name. I shall continue the practice of the formal address unless an individual objects, in which case, if I am advised I will make the appropriate alterations.

Whilst on the subject of correspondence, I have been asked by Margaret Machado in Oregon, if there is anyone who would be interested in corresponding with her on the subject of Tatting. She has started creating jewellery and accessories using a modified tatting technique. Other enquiries I have received, range from the covering of the sheaths of Japanese swords, to a simplified introduction to the Schaake mathematics. Incidentally, the Jug Knot is often referred to as having been in regular use by the Romans, can anyone confirm whether this is fact or fiction.

A question raised at the AGM was whether we should be organising a major event to coincide with the Millennium celebrations, or whether we should wait until our twentieth birthday, in 2002. There was an overwhelming majority in favour of the latter, however, that does not stop us from having a lesser event for the former. Ideas put forward were quite diverse, however the one which

caught my fancy, was to tie a Turk's Head around two thousand well known objects from all over the world. This struck me as being a useful public relations exercise, achievable, and amusing. I must admit that I was in a substantial minority, but the thought of a Turk's Head stuck on the top of the Eiffel Tower did rather catch my imagination. Must go now, it is now Sunday afternoon, and I have run out of time.

To all of our northern hemisphere members, do have a good summer, best wishes.

Nigel Harding



Our esteemed secretary - Nigel Harding

ERIC FRANKLIN

FOUNDER MEMBER & SECOND
PRESIDENT

We are sorry to have to record the death of Eric Franklin, but are thankful for his long and busy life and particularly for his love of and skill in knotting, to the benefit of the Guild. He was a founder member and our second president, and very active in putting the Guild on its feet. More recent members will not have met Eric because he was kept from meetings by a prolonged illness, but those members from earlier days will have happy memories of his knowledge, skill and ability to entertain.

My connections with Eric go back at least to early post war years in Scouting. I first knew him when both of us were contributing to the boys' magazine 'The Scout' and the adult magazines 'Scouter' and 'Scouting'. We have both been life long members of the Scout Association and both, more recently, commissioners.

By coincidence, and possibly to be regarded as a fitting tribute to Eric, our AGM has just been held in a new building on the spot at Gilwell where a few of us Guild members ran a knotting base at the annual Scout Gilwell Reunion when our Guild was not much more than one year old. On his own initiative Eric produced a few knot charts to sell there and they have developed into our series of one

hundred. Also around then we had been toying with the design of our Guild badge and Eric produced several specimens made of fine cord and mounted on backings with pins.

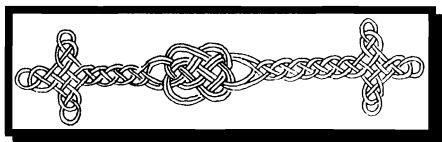
Eric had an ability to draw and describe knots, as seen in his many books and articles. He prepared several Guild publications; the most recent one only just published.

He was a man of many skills, as seen by his early athletic prowess and a career that spanned many professions. An unexpected skill was with a banjo, which he played in an orchestra for upwards of thirty years.

Eric was a member of the Magic Circle and quite high up in its organisation. Guild members from earlier days will remember how he entertained us with rope magic at many meetings.

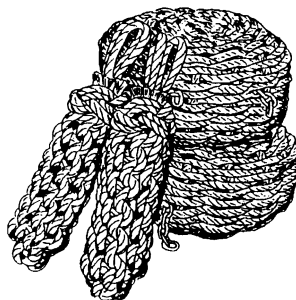
Eric led a full, active and useful life for most of his 89 years. We are sorry at his going, but thankful for all he has done for others and in particular our, and his IGKT. We extend our sympathy to his wife and family.

Percy Blandford - Long time friend of Eric Franklin



From Nylon Novelties by
Eric Franklin (his last book)

THE FENDER BOOK by COLIN R JONES



The DIY book of Fenders. ISBN 0 9528387 0 2

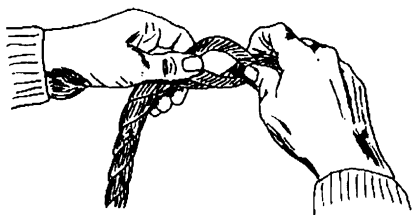
Reviewed by Stuart Grainger.

There is a big readership waiting for this book, which has been some eight years in preparation and I do not think that potential readers will be disappointed. If you are a boat owner, who wants to know how to make practical ropework fenders in a traditional style, this book will provide the guidance required, from start to finish, in well illustrated detail.

Anyone who has published or handled books about knots will know that there is a demand for a book specifically about making fenders and here, at last, is the response.

Colin Jones has been a Guild member since 1985 and has been working professionally with rope since he was a boy. He is not a professional writer and, here and there, it shows, but he writes clearly,

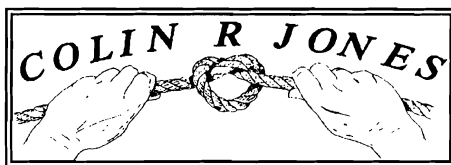
concisely and didactically, as befits an experienced teacher of the craft. Colin is not a trained artist either, but his drawings, and they are his own, are of a high standard, clearly illustrating what is intended. They show that much care and thought has been used in their preparation and that most difficult of subjects, the human hand, has been treated admirably.



I am insufficiently qualified to criticise the methods recommended in the book, indeed there are few who are. The number of Colin's satisfied customers and pupils testifies to the quality of his advice on this subject, which he knows far better than most. I confess to a minor disappointment that he has not said more about the generality of fender-making. Having told us in his introduction that, in his quest for the 'traditional' fender, he has found that "Each river or sea area have their own idea on what is 'traditional'." Very little appears in the body of the book about design variations, although to be fair, he does exhort his readers to experiment and try new ideas, it would have been interesting to know what other

traditional methods have been tried. Telling a reader to cut the side walls off an old car tyre is not as helpful as it might have been with the addition of the vital necessity of lubricating the knife with washing-up liquid. It would have helped many readers also to have given them some advice about sources of supply for the recommended cordage. Although real enough, these are minor criticisms, of which a reviewer is expected to find some. My overall opinion is that this is a most worthwhile book and one that will be around for many years to come.

67 A4 pages wire bound, card covers. £9.95 P&P £1.25, published by and available from the author, Colin R. Jones, 51 Ashmead Rise, Cotton Hackett, Birmingham B45 8AE, England. Telephone 0121 445 5436



HOW ABOUT STARTING A SWAP SHOP

by Richard M Phelan

An idea that has worked in trying to raise interest in the Guild is the promotion of a swap shop. This enables members of the Guild to not only collect their own style of work and what they specialise in, but lots

of samples of other Guild members work. For example, fenders do not have to be full size, but can be made just 6" long or whatever, just to show what can be done and the finished result, almost like a knotboard! If everyone was to do something to swap and do for example a dozen of each, then when we have the next meeting we can all bring along our swap pieces for exchange. This way, we will build up a very good knot collection and if we were to be promoting the Guild, for example in our local libraries or any other venue, we would then have good examples of what Guild members can do, and just what can be done with knots. We are normally limited to our own speciality, this would also promote new ideas, and encourage us all to move from a favourite pieces to try something new.

How would the Swap Shop work? I am prepared to build up a list and send it in each month to KM, this list would consist of the members names, addresses, phone numbers etc. along with information of what they have sent in for swap. If you then see something you would like, you could send in and swap something of yours for the desired piece. First of all I would like to collect all names of members that would be interested and also what they are good at. i.e.:

<u>NAME</u>	<u>SPECIALITY</u>
Will Knot	Splicing, Fenders, Knotboards
Birdy Brain	Coasters, Turksheads
U R Nuts	Lanyards, Keyrings
Brain Hurts	Chest Beckets & Handles, Buttons
I Tugs'em	Macramé, Wall Hangings

It may at this point be good to mention that materials cost money, therefore if members require, they can either send the cord/rope etc to the expert and ask them to make whatever, or if you send in work, perhaps state how much material, of what kind was used and the person taking it could replace the material. then cost should not be a problem. This way you are making the swap the expertise of the person, i.e. you wish to own a Chest Becket in your collection, so you contact the expert on Chest Handles, he/she tells you it takes 500m of 3mm white cord, you send him/her the material and they make it for you.

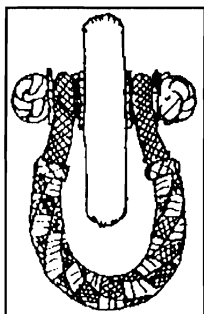
I am willing to open a 'Swap Shop', and will accept any work for passing on, and will try to find what any member is looking for. Anyone with any other ideas please let me know, especially any members abroad who may require help, and cannot get to meetings.

Perhaps after a time we could have a list of members with really good collections showing a variety of

work, and list these members in the back of KM (only if they agree of course), when you have a local event, these members could then be called on to show their collections. I have already started a collection and any member is welcome to visit, just pop along and ring the doorbell with your elbow, (well you are not going to come empty handed are you)

Happy Knotting

Richard Phelan, 8 Teesdale Road,
Slough, Berks SL2 1UD Tel: 01753
714841.



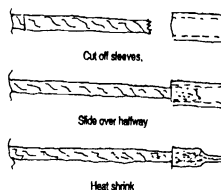
PLASTIC WHIPPING

Jack Bell - Southampton, England.

I would like to share with other members an idea I had to stop the ends of cordage fraying while being worked, (I find heat sealing leaves a knob, and whipping time consuming.)

The idea was to acquire some 'HEAT SHRINK', (Maplin or some other electronic outlet,) this is plastic sleeving which reduces down to half its diameter when heated, (I use a paint stripper.)

Select a diameter to suit your cordage, cut off short lengths, slide the sleeves halfway over the ends of your cordage (see sketches below,) heat and you are ready to go.



© JACK BELL, Hamble Le Rice.

PUNCTURED SPHERE COVERING KNOTS

Peiter van de Griend - Holland

Bellpull makers often end their product with a blob. There are a number of knots which are excellently suited for this purpose, e.g. Star Knots, Crown and Wall knots. Here I want to introduce a class of covering which may form a challenging alternative to the aforementioned classical knots.

The ball at the end of a bellpull can be covered with a spherical covering such as shown in (1,#2216), an S4C from (2), or an adapted Regular Nested knot from (4). The problem with these sphere covers is that they are completely closed and leave no room for emerging parts such as the stem or a tassel of the bellpull. In the literature there are a number of solutions to this problem. Mario Lopez Osornio gives a method (3, pp219-223) with an interweave.

Clifford Ashley (1, #2224) shows how to make a useful cover. Unfortunately, it is multi- stranded. The problem can also be solved by cutting a hole in a Spherical Covering knot. This leaves one with a sphere with a hole, whence the name *punctured sphere*. Here we give four single cycled examples of the resulting kind of knot. Two string runs have not been given a coding. It is left as an exercise to implement a nice coding. Should lack of imagination be one's fate, a simple over 1 under 1 crossing sequence can always be applied!

REFERENCES

- 1 C W Ashley, *The Ashley Book of Knots*, Doubleday, New York 1944
- 2 P A v d Griend: *S4C*, Privately published, Arthus Denmark 1991
- 3 M A Lopez Osornio: *Trenzas Gauchos*, Buenos Aires 1934, Editorial Hemisferio Sur S A and Libros de Hispanoamerica, Pasteur 743, 1028 Buenos Aires, Argentina. ISBN 950504-355-4, 32nd edition 1986.
- 4 A G Schaake, J C Turner and D A Sedgwick: *Braiding - Standard Herringbone Pineapple Knots*. Book 4/1 series of books on braiding. Department of Mathematics and Statistics, University of Waikato, Hamilton, New Zealand 1991. ISBN 0-909930-07-6



CORRECTION KM 52 (noticed by Geoffrey Budworth)

The editors wish to sincerely apologise to KANAT for the groundless slur implied by this unfortunate misprint. The sentence should read: **...and now, I am told.** Not....and not I am told.

CAPTAIN JACK CLARKE MASTER MARINER

by Janet Flack - Cornwall

Geoff and I made the decision to visit our son in Cape Town, South Africa. It was about time, as he had been living there for nearly nine years. Although he has returned to this country once during that time the rate of exchange has been very much against him revisiting England.

Before leaving this country last November, I noted that on checking with the membership list we had one IGKT member living in Cape Town. Unfortunately, although I tried to contact Nigel and Des, both were intent on other business. I was unable to glean any information about Captain Jack Clarke before our leaving this country.

It was at least two weeks into our stay that I finally found time to scrutinise the Cape Town phone directory. To our delight we found Jack listed and not too far away from our son's abode.

When we first arrived in Cape Town and had made our way to the Waterfront, we chose to have a cup of tea in the Harbour Master's Cafe, and there tucked away at the end of the bar was a knot board. Of course I went to inspect it while waiting the arrival of the tea, and yes you've guessed it there in the corner was the name of the originator, Captain Jack Clarke. All knots were well known

to me except one, a corned beef knot (what is that?). After enquiring about the board I was introduced to the owner of the cafe who informed me that Jack had demonstrated knot tying on the Waterfront during the summer and gave one of his boards to the cafe. (I managed to make a drawing of the corned beef knot but somewhere between then and now have lost the piece of paper).

During the next four weeks Jack's knot board kept popping up out of the blue. I was pleased to see the Maritime Nautical shop displayed information about the Guild for all to see. The Maritime Museum also had one of Jack's knot boards ready to be part of the display. The children's display section had a large 'hands on' knot tying displaying of the most useful knots, good thinking by someone.

Three weeks into our holiday I plucked up courage and rang the number at Athlone, the phone was answered by a lady, Jack was out but could she give him a message, just my luck! Jack contacted us the next day and we agreed to meet in about ten days time on return from our travels east.

The owners of a B&B at Knysna were most interested in craft work and I have promised to send them some literature about the IGKT. The husband, a sailing man, said there were several retired people whom he thought would be interested.

On our return to Cape Town we contacted Jack again and agreed to meet him for lunch at the Royal Cape Town Yacht Club where he is a member.

A quick visit to see Cape Town from the Table Mountain Road and our son drove us to the Yacht Club, what a swelter of a day, 30°C. Jack was there to meet us at the door and sign us in as temporary members, and there round the corner was another of those now famous knotboards.

We were then introduced to Mary his wife, I was relieved to see he had one as I find it difficult to speak to strange men in strange countries, but one soon forgets oneself and conversation flowed. After a little liquid refreshment we tucked into lunch; the waiter reminded us that if we were eating would we like to order.

Jack had been a navigator in the Merchant Navy before reaching the heights of Master Mariner. His wife, Mary, joined him in South Africa from England years ago and they had two sons. Jack had become interested in knotting over the years and was given membership to the IGKT on retirement some 6 years ago. He was introduced to the Guild by Captain Gordon Stockley who visited the Earls Court Boat Show and on seeing the IGKT stand and being aware of Jack's interest in knotting, enrolled him in the Guild. He has spent most of his retirement making knotboards

and he has been commissioned by his young grandson to make him one for Christmas, a potential recruit for IGKT?

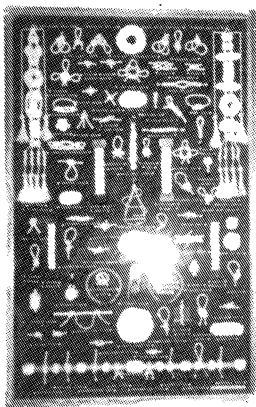
The only contact Jack has had with the Guild, apart from the quarterly magazine, was with Des Pawson on a visit to the UK. Jack's work is being commissioned throughout South Africa/America/Russia yet he is still the only member of the IGKT in South Africa (Cape Province).

Time has passed very quickly and it is a shame we were returning to the UK on the following Thursday. On reflection there were so many things we would have liked to have asked, but now we have made contact I hope Jack will put pen to paper and write to the Guild giving us an update on his rope work etc. A tip Jack gave me was to use a knitting machine needle to help pull cords through, when doing splicing and similar work.

Jack and Mary are a delightful couple and we were very pleased to have made the effort to make contact with them. They made us feel very welcome, and when we left, it was like leaving old friends. May I suggest that members do what we did when visiting a foreign country, look up the Guild members, you may be their only contact in a growing organisation.

Apart from needle hitching and knotted beadwork we saw very little knotwork in the Cape Province. One other knotboard was found at Delaire while wine tasting, and signed to Ruth and Storm, Arniston Oct 1980 from the Colonel (Rtd twice). The Colonel as I understand has since passed away, and Ruth and Storm now live at a nearby farm.

Finally what is a corned beef knot? On returning home I found it in



Ashley under the occupational knots. I have since learned that Jack first came across it in Charles Warner's *Fresh Approach to Knotting*. We have recently had a letter from Jack and Mary part of which I am enclosing for inclusion in the magazine.

A quote from Jack's letter:

I would appreciate it if you would convey my very best wishes to the IGKT, perhaps I will be able to attend a meeting as we are thinking of making a trip home next year (all being well). I have no dates yet but towards the end of the year we shall be more definite.

My boards are still in great demand and I have just delivered a huge one to the Cape Town Training School for Seamen. Our young grandson was thrilled with the one he wanted for Christmas, of course, it was an extra special one, and a little more elaborate, he has mastered one or two while (knots) while sitting with me, which is a start.

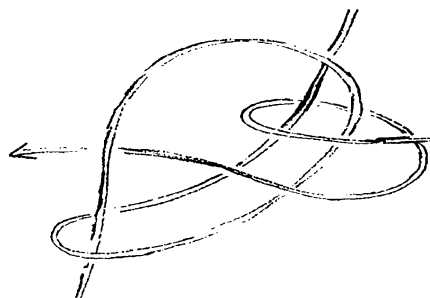
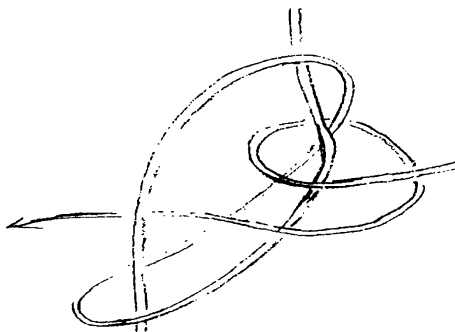
Ed: Well done Janet, you are right we should all look up our members in foreign surrounds, with such widely dispersed membership it has to be the best way to promote friendship and togetherness. How much richer a special holiday like yours was made by taking your c outrage in both hands.



Janet Flack - Cornwall taken at
IGKT AGM - Gilwell Park
May 1996

From Ralph Lia - Queens - NY - USA....

Can anybody tell Ralph if the following two knots could possibly be original, he cannot find them in Ashley's, Cyrus Day, Budworth or Asher. Can anyone throw any light on them? Ralph feels they are so simple, surely they cannot be original.



BOOKLET REVIEW
CONCERNING CROSSES
BY BRIAN FIELD

Review by Geoffrey Budworth
Price UK £1.50 (plus 25p p&p)
US \$3.00 (inclusive)

This booklet is simply five A4 paper pages, centre-stapled in two places and folded; nevertheless, a neatly hand-written text and working drawings go to make it the sort of craft publication many of us appreciate. The author is that bearded and besmoked Englishman who (when the weather is right) can be found on the quayside at Maldon, in Essex, demonstrating and selling his knotwork..

In this booklet he shows and explains how to tie 'in the hand' seven interwoven crosses of the Celtic idiom; a Sailor's Cross, Latin Cross (2), Greek Cross (2) and Carrick Mat Crosses (2). This is the latest publication from the inventive fingers and sharp mind of an avowed flat knot freak. Previous ones were his popular *Breastplate Pendants to Make and Wear* and *A Single Strand Celtic Cross*.

Concerning Crosses can be obtained from the IGKT Secretary (Supplies) but Brian has arranged for North American members to have their own supplier, John Burke at 4417 Academy, Derebourn Heights, Michigan 48125-2205, (Tel: 313562 4393)



FIADOR KNOTS

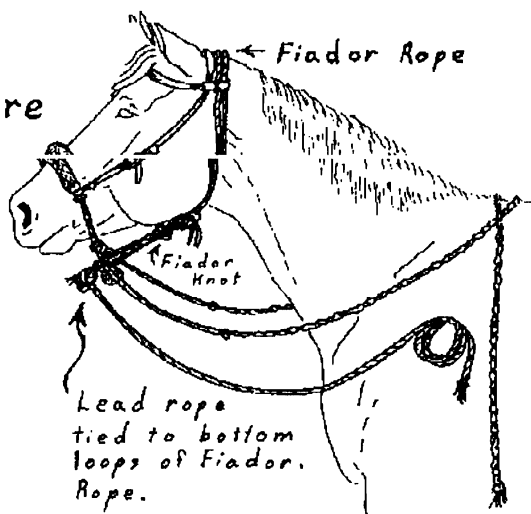
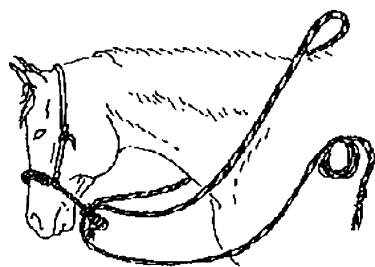
Tom Hall - Texas - USA

In Owen Nuttall's letter in KM51 he shows an Indian Bridle Knot. Then he tells that in Graumont's '*Handbook of Knots*' (1945) it says: "frontier men enhanced the Jug Sling Knot to form the Hackamore or Theodore Bridle." Whenever I hear or read about this I wonder if they know how a Fiador rope is used on a Hackamore. Also, all the ways you can tie a Fiador Knot. Let me tell you a little about the Hackamore, the Fiador Rope and the tying of the Fiador Knots.

On a fully rigged breaking hackamore there is a rope tied to the frame of the bosal, just in front of the heel knot. This rope goes up and fastens to the headstall. Where it is used as a throat latch. This rope is called a fiador rope. The fiador rope is what makes the difference between a breaking hackamore and a reining hackamore.

In figure 1 there is a drawing of a breaking hackamore and a reining hackamore. The main purpose of the fiador rope is to keep the hackamore from coming off a horse's head.

Breaking Hackamore



Reining Hackamore

Figure 1.

The fiador rope allows the breaking hackamore to be used to break horses to lead. Where the lead rope is tied to the bottom loops of the fiador rope, the pull of the lead rope is on the fiador rope, which pulls on the back of the horse's head. The reining hackamore does not have a fiador rope. The reining hackamore is used on horses that are already broke to ride. Where the hackamore would not be pulled in a way or hard enough to pull it off the horse's head.

The reigning hackamore is the type most used today. Therefore not many people have hackamores with a fiador rope. So there aren't many people that know how to tie the knots that make up a fiador rope. There just isn't a demand for fiador ropes anymore. So the tying of the knots

that make up a fiador rope are becoming lost art. The purpose of this article is to help keep the art of tying these knots alive. Or, at least the main knot that makes a fiador rope what it is; and, that knot is the Fiador Knot.

The Fiador knot is tied so that two loops come out of the bottom of the knot. At the top of the Fiador knot is one loop and the two loose ends of the rope. This is really all there is to the fiador rope. The other knots associated with the fiador rope are used to either secure it to the bodal or the horse.

These knots are the Double Hackamore Knot and the Becket Hitch. The Double Hackamore Knot is used to secure the fiador rope to the bodal. The Becket Hitch is used to

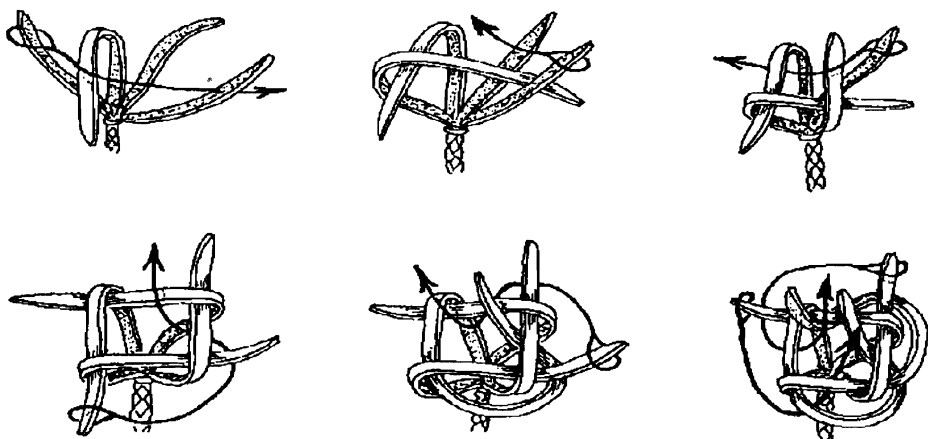


Figure 2.

secure the two loose ends of the fiador rope around the horse's neck as a throat latch. For the rest of this article we will only deal with the Fiador Knot, because both of these other knots are better known.

In 1984 I did an article on the Fiador Knot for the 'Rawhide and Leather Braider's Association'. That article generated many responses from the members. Through their comments you could tell if they had learnt to tie the Fiador Knot from an old time braider, from Bruce Grant's books or braiding or both.

The braider that learnt the 'Ole' Fiador Knot from Grant's books thought it was the only Fiador Knot there was. The braider that had learnt Grant's 'Ole' Fiador Knot, but had

seen Fiador Knots on old hackamores or from old time braiders, knew the 'Ole' Fiador Knot was not the best. Because of the way the strand of rope came out of the top of the 'Ole' Fiador Knot, the knot will spread. So these braiders were looking for the way to tie this other Fiador Knot.

This other Fiador Knot is the 'Theodore' Fiador Knot. It's the Fiador Knot all the old timers said they had been tying for years. They did not all agree that the way I had shown it was the best, but they all agreed that it was the best Fiador Knot to use. So I did another article showing the way my dad had taught me how to tie the 'Theodore' Fiador Knot. Some of the old braiders then wrote back to say "That is how they

had tied that knot for 50 years". Through all of this there were two Fiador Knots brought up. The 'Ole' Fiador Knot and the 'Theodore' Fiador Knot. It was pointed out that each of these knots was the reverse of the other. If you could tie one of them, you could then turn it inside out to have the other. Something that I thought more interesting was the way the old time braiders used the method of tying the Fiador Knot that was the easiest to remember. Not the method that was the easiest to tie.

Because, when they learnt to tie the Fiador Knot, there were no drawings of it. If you have a book or a drawing of how to tie a knot all you need to remember is where you put the book. That way you can get it out next time you want to tie the knot. When the information was passed by word of mouth and by demonstration from one braider to another, it had to be remembered. Which is not hard if you are tying the knot all of the time. But with the Fiador Knot, you may only tie it two or three times a year. Then again it might be two or three years before you tie it again. So, how did the old timers remember how to tie the Fiador Knot? They tied it the same way as dad taught me how to tie it. My dad taught me to tie the 'Theodore' Fiador Knot by relating it to the way you tie the open ended knot that is like it. Dad said that if you tie it this way, you will always remember it. That was around 1965

when I was ten years old and I still remember it. So, he must have been right.

The first thing you need to know is how to tie the open ended knot that is like the 'Theodore' Fiador Knot. Dad always called this knot a Turk's Head Terminal Knot. As I started studying knots more, I saw that a lot of different types of knots were called Turk's Head Knots. When I saw this open ended knot called a Walled Crown Knot in

some knot tying book, I thought it was a good name for it.

Because when you tie it, you make a Crown Knot. Then you tie a Wall Knot up through the centre of the Crown Knot. Therefore you 'walled' the Crown Knot. Since that time, one of the old time braiders that commented on my Fiador article, told me that he had always heard this knot called a 'Rosebud'. Whatever you want to call it, the knot is tied by first tying a Crown Knot. Then take each strand under the next strand, as if to tie a Wall Knot, then up through the centre of the Crown Knot. This is shown in figure 2.

Figure 3 shows the method my dad taught me how to tie the 'Theodore' Fiador Knot. As with the Walled Crown Knot, you first make a Crown Knot. Then starting with the strands in the loop, you take each strand under the strand next to it. Then up through the centre of the Crown Knot. To do this with the strands in

3P-4B "Theodore" Fiador Knot

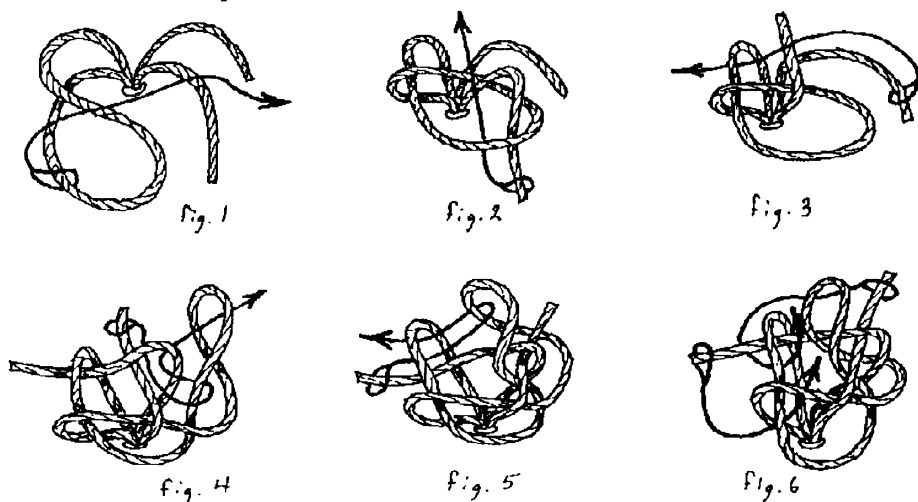


Figure 3.

the loop you have to pull the loose end of the rope out of the Crown Knot.

Then put the strand that is part of the loop in the centre of the Crown Knot. Now put the loose end of the rope back in place. The subfigures 4 and 5 show this in figure 3. The two loose ends are worked the same way as in the Walled Crown Knot as you can see in the last figure in each drawing. The next example is an easier or faster way to tie the "Theodore" Fiador Knot. Here we set up the knot a little differently. That way we do not have to untie part of the knot to get the strands of the loop in the

centre of the Crown Knot. This method of tying the "Theodore" Fiador Knot is in Fig 4. You might need to remember where you put this drawing, so you can tie it next time because it is not easy to remember the first method.

3P~4B "Theodore" Fiador Knot

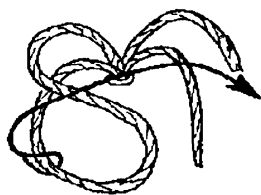


fig. 1

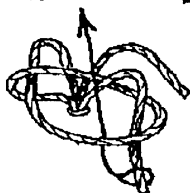


fig. 2

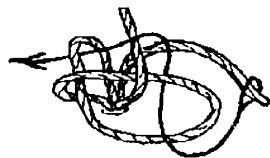


fig. 3

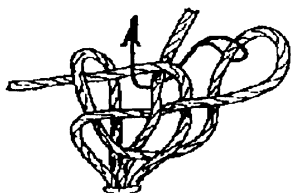


fig. 4

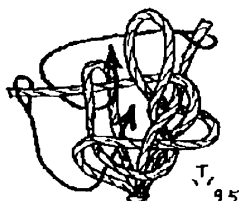


fig. 5

Figure 4.

3P~4B "Ole" Fiador Knot

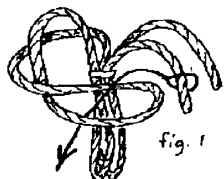


fig. 1

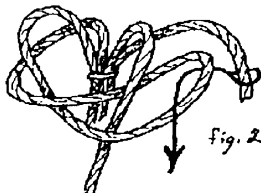


fig. 2



fig. 3

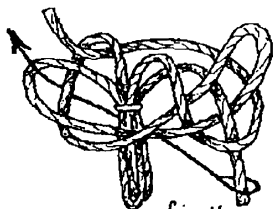


fig. 4



fig. 5

Figure 5

3P-4B "Ole" Fiador knot

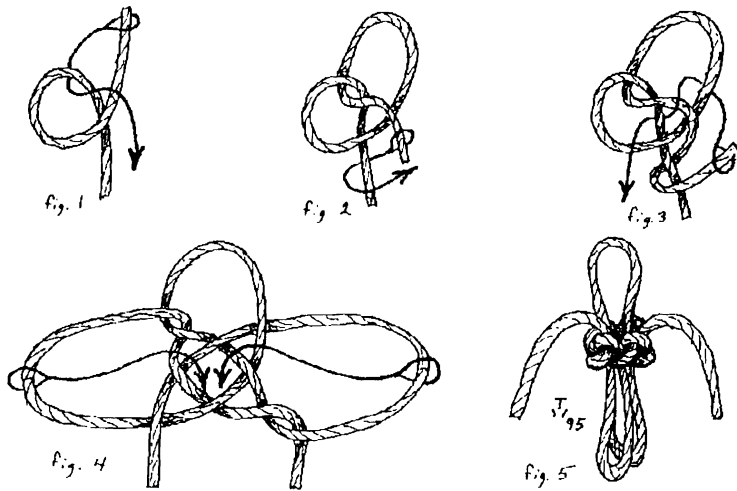


Figure 6.

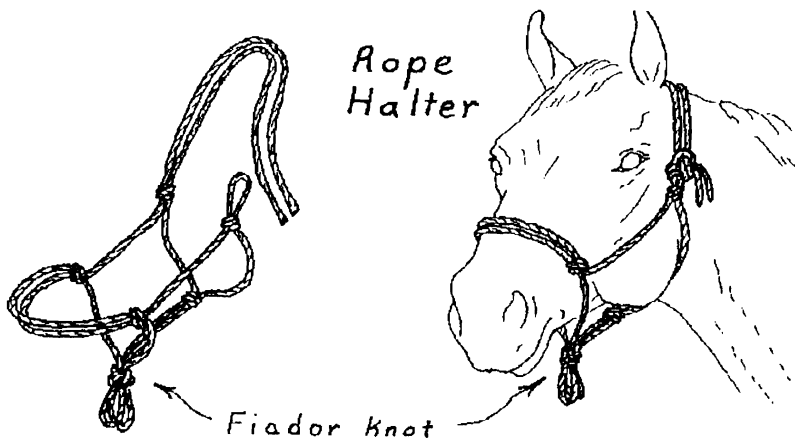


Figure 7.

The “Ole” Fiador Knot can also be tied by relating it to how you tie the open ended knot it resembles. That way it is easy to remember. This method is also an easy way to tie the “Ole” Fiador Knot. It is shown in Figure 5. This method is a lot like the one Grant shows in his book. Only we are tying it in the hand instead of on a board with nails to hold the loops of the rope.

Our next example is another way to tie the “Ole” Fiador Knot. It is tied flat on a table or a board as shown in Fig 6. It is a very good way to tie a Fiador Knot for the heel knot on a rope halter. This brings us to what I think is going to keep the Fiador Knot alive, which are its uses on the rope halter. There just haven’t been enough people using hackamores with fiador ropes to keep an interest in the Fiador Knot. Now that the rope halter, like the one shown in Fig 7 has become popular, more people will want to learn how to tie the Fiador Knot.

The demand for better looking or unique looking rope halters will get people to tie more elaborate Fiador Knots.

The two we have shown here: the “Ole” Fiador Knot and the “Theodore” Fiador Knot are the simplest of all Fiador Knots. There are many more that can be tied.

In the book *BRAIDING - Regular Fiador Knots by Schaake, Turner and Sedgwick* there are around 60

different Fiador Knots. Then in Pamphlet No3 *Braiding Applications Horse Halter by Schaake, Turner and Sedgwick* there are some Nested Fiador Knots that are not in the book. Pamphlet No3 tells all about the construction methods of a rope halter. In the book *BRAIDING -*

Regular Fiador Knots is a whole new way to tie the Fiador Knots. It is on a Fiador Knot mandrel.

It is a very easy way to tie a very complicated Fiador Knot. The most important thing I got out of this Fiador book is that you can calculate how to tie any Fiador Knot. So instead of learning how to tie a knot in a way that you can remember it. You can learn how to draw grid diagrams and how to calculate the algorithms to tie any knot. Then, as long as you remember this (or where the book is!), you will not only be able to tie knots that have been tied before, you will also be able to tie knots that have never been tied before. The method of tying Fiador Knots on a Fiador Knot mandrel is much easier to hold the rope than the hand method of tying. It will be well worth your time to learn it. I will let George Schaake lead you through it.

Just to get your interest up and make you appreciate how much easier it is to hold the rope on the Fiador Knot mandrel, here are some drawings of some different Fiador Knots tied with the hand method. This method is what most braiders use so it will look

familiar to them. These pictorial drawings also look better on paper. Have fun holding these. Then try them on a Fiador Knot mandrel. You will be delighted

7P-4B, 2 Pass Headhunter
Fiador Knot

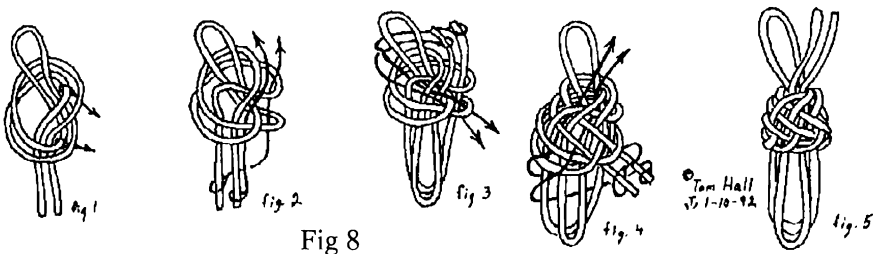


Fig 8

4P-4B Crowned Matthew Walker
Fiador Knot

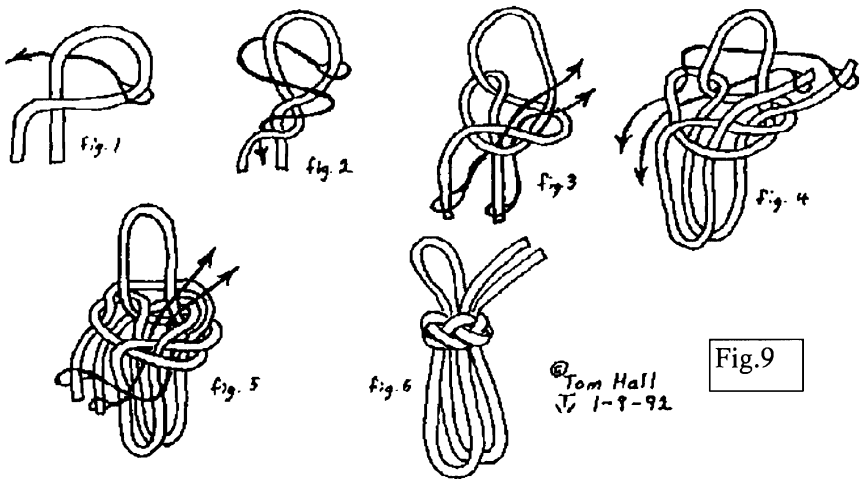


Fig.9

4P ~ 4B Reversed Crowned Matthew Walker Fiador Knot

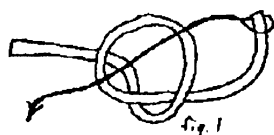


fig. 1

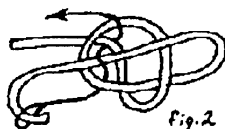


fig. 2

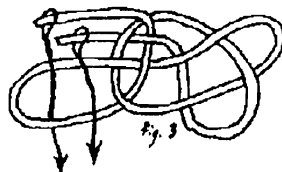


fig. 3

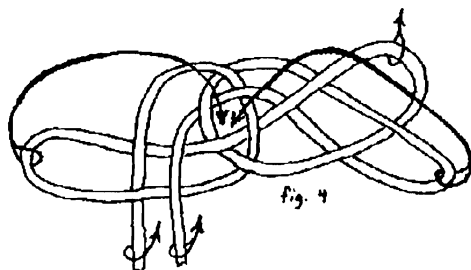


fig. 4



fig. 5

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4P ~ 4B Turk's-Head Fiador Knot

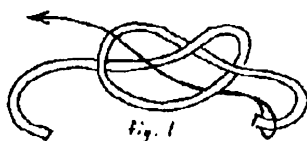


fig. 1

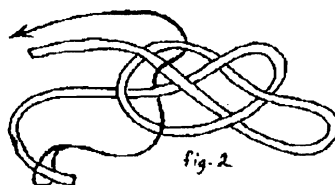


fig. 2

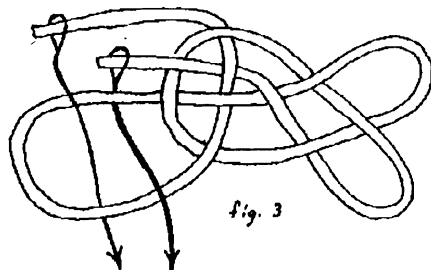


fig. 3

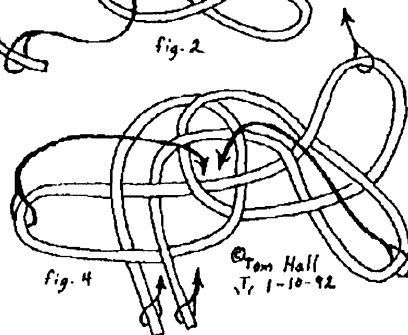
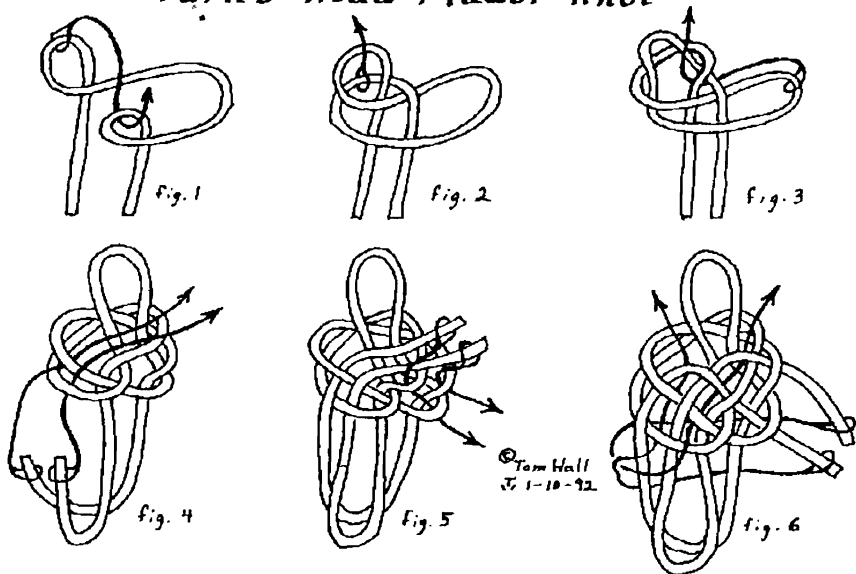


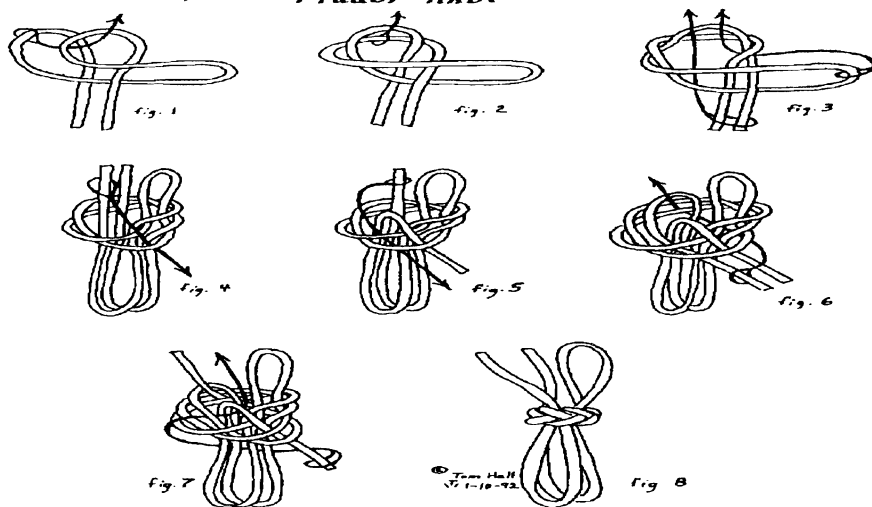
fig. 4

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5P-4B Reversed Improved Turk's-Head Fiador Knot



5P-4B, 2 Pass Diamond Fiador Knot



6P~4B Matthew Walker
Fiador knot



fig. 1



fig. 2

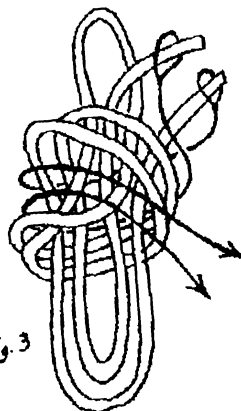


fig. 3

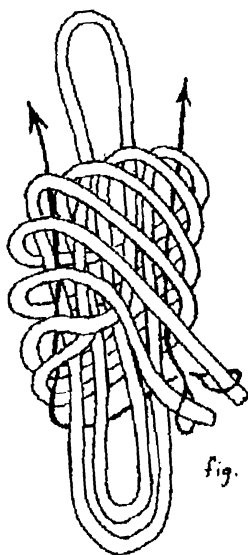


fig. 4

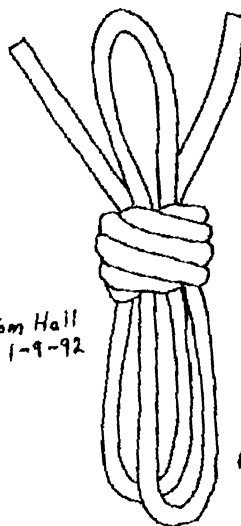


fig. 5

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**REPORT OF AGM
AT
GILWELL PARK
11 MAY 1996**

Arriving on a new campsite is always confusing until you find your friends. Even across the huge field and under his 'Ranger Smith' hat, I could see Charlie Smith busily showing people where to bunk up or put their tents and caravans.

After saying hello to the other early birds and pitching our tent, Margaret and I went over to the brand new, never before 'used in anger', training building. Some stalls were already set up and we plonked ourselves in a corner of the lounge with a big sign saying "EDITOR'S CORNER". It was made by Terry Barns who pointed out, cheeky soldier, that he managed to spell both words correctly and in the right order !! Its going to be one of those weekends. Many people did sit down with their coffees to have a chat and give us much very good advice and suggestions on how to improve the magazine, other than 'Find another hobby.'

Because of the CAMPEX going on this weekend, we were able to have our evening meal in the cafeteria, opened for their exhibitors, at a very good cost. Of course, we were slow getting up to follow Charlie out and went out of the right door but then twice went passed the small sign

'food for SALE', in a walk around the whole site of Gilwell including the tents of the CAMPEX exhibition where we were told to leave by the guards. The food was 30 feet on the left. Well, we wanted to see the sight, maybe not just now though. After the meal it was back to the corner until bed, eventually. Cubs never get to bed early the first night of camp and I can see how the excitement can do that.

Who says you can only get great breakfasts up north? After limitless cups of tea and coffee, a breakfast of eggs, bacon, sausages, baked beans and tomatoes was consumed in large amounts. After a lot of larking about we all went over to the hall to start the day. Most of the stalls were up by now. Next to the fire door was the Essex Branch display of knot plaques from Terry Barns. Don Woods displayed a beautiful knot board, a head band and a hammock clew (I didn't know what it was called before), that's the bit at each end of a hammock where all the cords are gathered together and attached to the ring. I knew what it was but not what it was called. Bruce Turley also had some earrings and key fobs. The next stall around the left was Jeff Wyatt and the IGKT Library and loads of

his most excellent and interesting bell pulls, flat knots, fenders, knot boards of turks heads and mats. This space, and Des and Liz's stall, at the other end of the hall, were always busy both days, so many people looking, asking and doing. Once again I saw Jeffs practice piece, six cords of different colours, each about a metre long, seized together at one end and used to demonstrate and practice doing multi-strand knots; walling, crowning and Matthew Walkers etc. It seemed so practical and obvious that I immediately made myself one. Going out through the doors and into the entrance hall was Sylvia, signing people in and giving them a name tag. Sylvia also had the Guild supplies. So people could buy back copies of **KM** and any number of IGKT publications. Opposite Sylvia was Shirley Berlin and Europa Chang with a Lace Makers table demonstrating braiding of different types. Very interesting and many said they hoped that this would become a regular display at IGKT meetings. I can't always take it all in the first time I see something new, so I have to go away for a chew, reading up and having a go on my own before getting the full benefit of talking to an expert. I look forward to seeing them again next year at Bridgewater (I can't be at the Half AGM in Holland).

Going back into the hall and around to the left again, there was a stall

filled by work from Denis Murphy, Liz Pawson, Fred Carrington and Harold Scott. I am constantly amazed at the knot boards of Fred and Denis, such precise and delicate work under glass. Liz had a large bottle covered in knots, made of cord from Russia of unusually bright colours, a real eye grabber. Harold's wire work and sphere coverings are always good to see. (I hate working with wire.) On the next table Janet Flack, of the Lace Guild, was demonstrating how to make friendship bands and bottle covers. Willeke's stall was demonstrating how to make nets using a netting needle and a bar. The other side of the second hall door, behind which the Editors Corner was hiding, was Brian Fields display of breast plates and his wonderful jewellery was for sale. The lovely man went home to fetch them only because Margaret was disappointed that he hadn't brought them. Next was Lester Copestake's demonstration of basic bends and loops, splicing of linen clock ropes and why Poldo tackle need to have friction, all tackles, not just Poldo. The great thing about the Poldo tackle is that it has no loose ends to look unsightly.

The raffle table was groaning again with extremely desirable items; books, tools, spools of cord, a beautiful needle lace flower, bottles of drink and a big bar of chocolate. The over thirty items, were provided

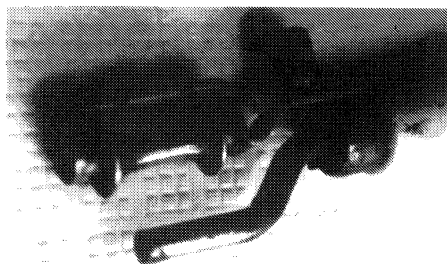
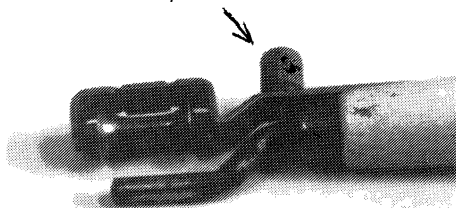
by members from their own exquisite work and supplies and raised £180 to cover the cost of the venue for the weekend. I think I will have to make something simple but pretty for the raffle next year. Geoffrey Budworth on the next stall was selling and demonstrating lariat twirling! This was also one of the subjects on which he spoke during the meeting. Next was Maurice Smith selling his knot puzzle, a 'get the ring off without cutting the cord or losing your temper' type. I bought one and took it to a christening on Sunday afternoon and most people had an entertaining go at working it. Next was Dave William's displaying his beautiful knot boards.

Des and Liz Pawson's shop corner filled up the next two tables and going around the corner, dripping with goods, oooh. Hanks, balls and spools of cord string and rope, books and pamphlets new and old, tools like fid's (several styles), pull loops and sheath knives were all tempting and familiar after looking at the raffle table. I'm glad I'm not the only one that kept hearing the words "Buy me" every time I went near that corner of the room.

The next stall was Richard Phellem's display of 'SWAPS'. It's hard to describe the beauty and craftsmanship that can be found on a trunk handle, oh, sorry, a becket. He had bell pulls, covered bottles and his trunk was full of swaps. The next

stall was Dave Pusill, showing his knot boards and a good cut-away to show how to put a shadow box together to get the depth you need when turning a picture frame into a knot board under glass. Perhaps someone can write an article or come along next year and demonstrate how to do this with the simple sort of tools that I might have to work with? He shared this table with Maurice McPartlan and a grand display of his 'ALPHABET' letters, as explained in his article (KM52 page 20), in various sizes and materials. He was showing the completed draft of his new book describing and giving patterns for making them. We will review this book when published, hopefully, by or in the new year. After the space left for the top table, John Halifax from 'ENDEAVOUR ROPECRAFT'. The eye is assaulted by the beauty in this whole room, no less so from John's knot boards, demonstrating and discussing tying and knotting. he has a tool which no one could put a name or purpose to. I think it looks like it could be used to hold a thimble of seizing twine under consistent pressure for an even looking job. The thumb screw would be used to tighten the fixed roller against the lip of the thimble as the twine is pulled off, as it goes around the rope being seized. But this is only a guess, do you know anything about this intriguing tool?

This screws in and out, moving the arm closer to the spindle



So, what is it? Does anyone know?

The last stall, coming around the room to the fire door where we started, is a fine display of pages taken from the Internet, showing what knot knowledge is already on the net and the IGKT Home page at address; email: gordon@g-cisc.demon.co.uk being run by Gordon Perry for the Guild. Gordon is controlling this home page for the Guild at no cost to the Guild because he believes, as in fact I do, that your Email address will soon become as important, if not more so, as your telephone number is now.

The room, a big one, was full of people, voices, movement and regular outbursts of hearty laughter as a joke or some self deprecating story of "Oh, what a fool I was to do that"

was told. The items to see, touch and learn how to make, are a long day's study. Ken Yalden, superbly dressed in his trade mark a bow tie, pulled everyone together to begin the business meeting.

After welcoming everyone, Ken introduced Des Pawson, the President of the Guild. Des had the sad duty of announcing the recent deaths of Gus Ericson and Eric Franklin. Des spoke about Gus Ericson's life and connection with the Guild. Percy Blandford came forward to tell us some of what Eric did in his life and how important he was as a founding member of the Guild and a guiding hand in its early days. There then followed a two minutes silence in respect of these two men.

Ken Yalden then called Glad Findley, former president and founding member and presented her with a pair of crystal goblets with the Guild logo on them. Glad collects crystal and she said these would make a wonderful addition.

After acceptance of the minutes and a reading, with comments, of the Secretary's report (printed at the end of this report), it was announced that Fred Carrington and Denis Murphy (regular and long time members of your council) were retiring from the council. Elections were held after nominations and introduction of candidates. Your new council is: Terry Barns, the new Artefacts Officer; Lonnie Boggs, Editor of

KM; Brian Field, north American Representative and full time knotter; Charlie Smith, knotter, demonstrator and Scouter; Bruce Turley, Assistant Treasurer; Jeff Wyatt, Guild Librarian, Editor of Calendar of Events and knotter of note; Ken Yalden, speaker and organiser; and the president Des Pawson who's post is now into its second and final year.

Comment was made that the Guild is now on the Internet. The Home Page is held by Gordon Perry and we have already gained two new members from the Internet.

Richard Hopkins reported that we won't have our own stand at the Festival of the Sea on May Bank Holiday (24-27 May '96) at Bristol Historic Docks, but we are welcome to space on another stand if anyone would like to come along and help. We now have three new branches; North America, Sweden and Weaverville.

This short discussion period was followed by the Treasurers Report, given by Linda Turley. Comment was made about the rise in the audit fee's by Phil Cook. Linda reported that a new auditor had been appointed and this was the proper charge for a professional job, even with a slight discount. It is necessary to be seen to be doing the job properly under the new Charities Commission regulations. It was agreed that Malcom Willcox is to audit again.

The next meeting is the Half AGM, 12/13 October in Rotterdam. Willeke van der Ham gave a short talk on Rotterdam and some of the scenic tours that could be arranged to museums or whatever people wanted. Ken Yalden asked if anyone was willing to organise a coach, do so and we will try to help to fill it. The ferries offered good deals from England and so best to go in filled cars rather than only one or two in each car.

The next AGM will be on 10/11 May 1997 at Bridgwater, Somerset (South of Bristol off the M5).

There was then much discussion about what the Guild would do to mark the coming Millennium celebrations. The subject was put on the agenda by Frank Harris but many people had much to say and suggest, so what follows I hope is an accurate summation of the points made. Frank opened the discussion by supporting the idea of the Guild doing something specific or spectacular for the millennium, perhaps similar to the very successful KNOT YEAR 90. We could try tying every knot in the Encyclopaedia of Knots, as was attempted with the knots in Ashley's. We could, all on the same day, tie 2000 turks heads all around the world or go for the most knots tied at one time world wide. Perhaps we could think about getting an HQ for the Guild.

Willeke said that wherever or whatever it is, it should definitely be 'International' not just the UK.

Europa Chang liked an 'International' knot tying day like the very successful LACE makers Day, where we could still get together to tie knots at some local public display venue during the same 24 hour day, say from 9am in England, six hours later in New York, at 9am and from five hours later in Los Angeles at 9am, etc. around the world.

Janet Flack; If we have an international day, perhaps each country could produce a turks head for display all together.

Charlie Smith suggests that local libraries are always happy to put on displays of craft work free of charge.

Des Pawson agrees that it should be organised to happen on the same day in every country .

Ken Yalden reminds us that Knot Year 90 was very similar to what is suggested and went very well.

By far the longest and loudest discussion concerned the suggestion that the Guild get it's own headquarters of some sort.

Lester Copestake suggested buying space in a museum, warehouse or the Colchester Docks, where it would be looked after when open by the regular staff and not need a member there all the time.

John Halifax suggested a redundant light house or light ship which are going cheap.

Ken Yalden did agree that we need somewhere central to store our stuff, and stores. The use of a lightship is a good idea.

Glad Findley also agrees that we need a building or whatever as a central place where all over seas visitors could visit. All our knots could be in one place, house or boat.

Colin Smith however thinks that a headquarters would be against the international spirit of our Guild.

Fred Carrington said, this comes up all the time, what we need is commitment from all our members, not just from those on the council. We could easily find 20 places, but what we really need is help from the members to actually do the work of running and organising the activities of the Guild.

Ken Higgs simply asked, Who would pay?

Bill Meakin reports that a Nottingham Motor Bike club have a museum above a shop and the shop pays for the running of the museum which brings in customers to the shop.

Frank Harris Reminds us that we have plenty of money, we could work towards an HQ, perhaps form a sub-committee to study the right place and the financial implications on the Guild. He would be willing to offer his services for this.

Bruce Turley pointed out that the Guild is not making mega-bucks. the apparent surplus income is going

down and supplies will need reprinting and re-resourcing (recovery of costs is over time), costs of postage and printing, especially **KM** at three times the page count, are going up. In a couple of years we may very well be asking for a rise in subs and then the surplus income will again appear to be high.

Percy Blandford. This is pie in the sky, all this talk. Anything that floats is a money pit. If we have a house, who is going to run it, live in or near it, look after it? We all know how expensive a little plumbing or a little wood work or painting costs. We should concentrate on what we do best.

John Briggs. A permanent display, owned by the Guild would be a permanent drain. We should look closer at public buildings, in most cases we would not have to pay. Does anyone else support this view?

Bernard Cutbush suggests buying a lottery ticket for the Guild each week. Everyone laughed but Richard Hopkins thinks this is not a silly idea, other organisations have done this and won bits and pieces of money.

Geoffrey Budworth thinks we should apply to the Lottery directly for funding, not for the millennium but for our 20th birthday.

Jan Hoefnagel asks if we could sell shares to pay for an HQ?

Nigel Harding thinks that this would have to be checked with the charities commission first.

Willeke pointed out that we were talking about many things here, storage, millennium, HQ, lottery. Any big shed would do for storage, can we get back to the question.

David Pearson thinks the Millennium would be a good occasion to publicise the Guild but we should really concentrate all our efforts on our birthday not the millennium. Perhaps more publicity aimed at the general public.

Ken Yalden, as the chairman, put it to the vote as to whether the members assembled would rather put all our efforts into doing an event for the millennium or for our birthday later. The overwhelming vote was for the birthday.

Peter Goldstone closed the discussion with a laugh by pointing out that there is a substantial argument for the millennium not actually starting until 2001!!

What followed could only be called an appetiser just before lunch. David Walker demonstrated the butchers skill and technique in tying sausages. David has been tying knots for years without realising it. His fid is a cocktail stick. Tied in links of three sausages, four links weigh one pound or very nearly that. Several of our younger members had a go at tying some. Very well received item.

Lunch was a lovely cold chicken and salad plate. Everyone had another chance to sit around and chat.

After lunch Geoffrey Budworth gave a talk and demonstration on Rope Twirling. Twirling his rope around, he explained how the loop is counter balanced by the bellying of the rope going from hand to loop. On his stall were ropes, an instruction sheet and help to get going for a pound. I got one and practised the trick. What is the trick? Oh, I think I'll wait for an article from the expert.

Europa Chang then explained and demonstrated how to do the very delicate NEEDLE LACE or HALF HITCH LACE, an exquisite example of which was in the raffle. The backing cloth is folded over, the flower was stitched on one side and when finished, a very sharp edge (a razor etc.) is used to cut between the layers of cloth to allow the flower to be lifted off the cloth to leave the lace flower free standing and very delicate.

Shirley Berlin then gave a talk about Braiding and demonstrating some of the methods and tools. Knot tyers and the Braiders Craft cover each others interests and have members who belong to weavers, Knot Tyers and Braiders. At last years Knitting and Stitching Show, 85,000 people were spoken to and many had a go. They have members in many countries. Japanese Braid came from Korea over 800 years ago. The braid is made, sitting on the floor, on a stool with a hole in the middle and tensioned with weights. It

is very relaxing and makes beautiful braid. You can make a start using a card made from a cornflakes packet with slots cut around the edge and a hole in the middle. I have done this at Scout and Cub camps and seen kids sitting against a wall with a can of Coke or Pepsi between their folded legs and 'locked' into not loosing the rhythm. Ankle Braiding is done on a frame, more like a small weaving loom, made of half inch dowels. This is also a very old technique. TABLET or CARD weaving is the same technique but done on a stiff card with slots at either end. So, what can you do with braid? The utility uses are endless; belts, buckles, ties, straps for watches and sun glasses, handles for baskets and bags. As jewellery it makes necklaces, bracelets, ecclesiastical stoles and book marks.

Next was perhaps one of the more controversial speakers of the day. Peter Goldstone, Surrey Branch, raised the question of the appropriateness of the original six tenderfoot knots for today's uses. This is particularly appropriate here at Gilwell Park, the home and world wide centre of Scouting. First a look at the knots of questionable use.

REEF KNOT- used by tradition as the Hercules knot for good luck, used in first aid for slings. Rarely used today except for shoes and then its the BOW REEF or more likely the BOW GRANNY.

CLOVE HITCH- Used to be used for pioneering but the new, cheap BT plastic rope slips too easily when used to tie most knots.

ROUND TURN AND TWO HALF HITCHES- is really a round turn and a collapsed granny knot or clove hitch which also slips in new rope.

SHEEPSHANK- has no use today where lines are replaced long before they can become frayed or weakened.

BOWLINE- perhaps still has a use to form a loop but a fishermans bend is more appropriate for joining two ropes of equal size.

FIGURE OF EIGHT- is a much easier knot to form a safe loop in the end of a line, or a double figure of eight for a non-slip loop and a figure of eight formed on the standing part makes a slip loop. The double figure of eight is clumsy and unequal in the middle of the rope but is safe and easy to learn and use.

STOPPER KNOTS- are better made from the parcel knot. Peter is organising a survey of the membership for your best six knots for practical uses, to be taught to all users of knots. What would you use to do a square lashing, a middle man's loop or the way to join up two lines of equal or unequal size, or a stopper knot. Please send in your ideas and your reasons for preferring them to PETER GOLDSTONE, 23 St JOHNS RISE, WOKING, GU21 1PN. We will publish the results of your opinions.

Geoffrey Budworth was back to talk about **DRAW LOOPS**. That is using a loop rather than an end to tie many knots to make them 'SLIPPERY' and thus easier to undo. Using a loop to make a **FIGURE OF EIGHT**, **CLOVE HITCH**, **BOWLINE** AND **SHEET BEND** all are just as secure but simpler to undo. The **HIGHWAYMAN'S HITCH** is after all just a series of loops, each locking the last on.

This brought to a close the official and unofficial presentations for the 1996 AGM of the IGKT. The knotting and talking and laughing and intense attention went on until we wandered off to dinner, where it continued, all the way back to the hall to continue into the wee hours. Margaret and I finally went to the camp site to find the party had simply moved outdoors. We found most of the sausages made in the demonstration had been bar-b-qued and eaten around the camp fire with various forms of flammable liquids. Its a good night when you can sit eating hot sausages and listening to David Pearson, Charlie Smith and Graham Smith giving animated and rousing renditions of humorous 'NORTHERN' monologues and shanty songs. Eventually we all wandered off in ones and two leaving only the three or four working on finishing the bottle. Sleep was easy, I just put my head down!

The morning caressed me with the smell of fresh coffee and wood smoke, excellent. After another wonderful and animated time eating a cooked breakfast, we packed up our tent and belongings ready to go. We visited the CAMPEX exhibition, both of us being Cub leaders and having an interest in camping and tentage, it was a must and spent even more money. So many tents and bargains, wow. What a wonderful weekend. I wish you could all have been there. It was so good to put faces to the names we had only seen on letters or talk to on the phone. Well there is Rotterdam in October or Bridgwater in May next year.

TRY THIS ONE FOR SIZE

How about this word puzzle from Geoffry Budworth. Can you convert the word **REEF** into the word **KNOT**, changing just one letter at a time to make another word and using only six other words. The sixth word is just a trifle vulgar. Can anyone dream up another one or a crossword puzzle even loosely based on knotting or rope craft.

REEF

KNOT

(Answer in next issue)

Model Tug Boat Manoeuvring
by Matthew Walker

Members of the North West Branch attended this event. Bob Mitchell, a volunteer at the Museum, invited members along, promising free entry providing we tied a few knots and put on a good 'show' for the visitors.

Dave Walker (no relation to Matthew!) busied himself making large side fenders, two feet long and eight inches in diameter, for use by river barges. Bob enlisted the help of youngsters to make a normal six half-hitched side fender. Bob's chain sinnet light pull cords were in demand as towing ropes for the model tugs! The tug boat owners expressed an interest in fenders for their vessels. I think 1.2mm sisal might be the order of the day for these.

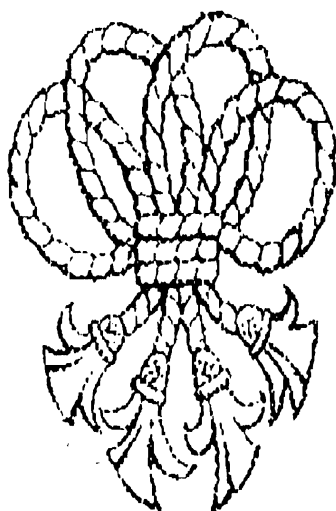
The North West Branch meets for an informal chat and drink at the Albion Inn, Park Street, Chester. The meetings start at 7pm and are held on the second Sunday of every other month. The meeting dates for the rest of the year are the 14th July, 8th September and 10th November. Members of the north West Branch were also in attendance at a waterways display at the Chester Basin on the 22th/23rd June and will be at the next Model Tug Boat Manoeuvring Competition at Ellesmere again on, 25th/26th August.



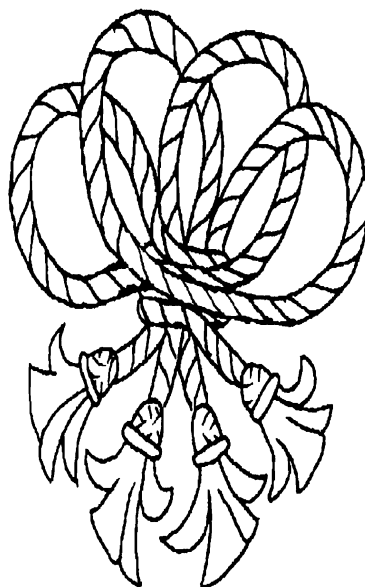
STUART GRAINGER, CUCKAMUS END, CUCKAMUS LANE
NORTH LEIGH, WITNEY, OXON OX8 6RR, ENGLAND.
TELEPHONE:- 01993 881453.



SEALED KNOT SOLUTION



Front



Back

O.K. so it's a con! But you were warned. As a heraldic device it only has to look pretty and this is only acceptable anyway if it is agreed that the change from left handed tassels to right handed loops is a mistake or artist's licence. Nobody has explained the possible symbolism - if any.

SECRETARY'S ANNUAL REPORT 1995

The Guild has enjoyed another good year, having had two successful and well attended public meeting and displays, both of which were held in the UK. In addition membership levels have increased by over 12%, to a figure of nearly 700, with members both at home, and in 24 countries outside the UK, including 38 states of the USA. Ultimately the future of the Guild will be through the development of local groups, or 'branches' which are now evolving, there being 14 within the UK, and nine overseas groups.

Individual members themselves have attended many displays and events, both private and public, throughout the year. At these they have been demonstrating and teaching various aspects of the ancient skills and traditions of knotting, to a multitude of audiences at a variety of locations, with particular emphasis having been given to youth groups such as the Guides, Scouts and Sea Cadets.

This year has also seen a change in editorship of the quarterly magazine, 'Knotting Matters', of which four editions, plus a full supplementary index of the first 46 issues were published. These were much larger and more regular than previous editions, resulting in substantially higher printing and postage charges having been incurred.

In addition, the Guild published the 1995/96 edition of the 'Membership Handbook', and an instructional book 'Nylon Novelties', by Eric Franklin, the latter proving so successful that over half of the original print run had been sold by the year end.

The management of the Guild Supplies has continued to improve, with this years Stock in Hand valued at less than £1900. All of the old slow moving stock has now been eliminated, either by discounted sale, or scrap as appropriate, with monitoring systems being introduced to measure the performance of the remaining stock items.

This year saw the first major purchase of equipment for the Guild, that of a PC, together with a printer and associated software, to assist with the general administration of the organisation. Although this cost, nearly £2000, there has been over 100% return on capital, thus justifying the expense. This is because it became possible to effectively monitor belated subscriptions and hence maintain membership levels by 'reminder', rather than losing members by default. Consequently this will generate much longer term benefits, as those retained members will continue to renew their subscriptions in future years.

Financially, the Guild has continued to grow, having increased its liquid assets by nearly 17%, to well over

£17000, with net current assets increased by 23% to over £18000. Despite the doubling of expenditure, the net surplus for the year has still exceeded £3500, enabling the subscription levels for the current, and forthcoming year, to remain at their 1991 levels. Encouragement has been given to members to covenant their subscriptions, and with about a quarter of the UK membership taking up this option, nearly £400 has been returned to the Guild by the Inland Revenue.

Hence, following an exciting and fruitful year, all the indications are that this success will be built upon during 1996, leaving the organisation financially secure, with funds available to promote the objectives of the Guild to a much greater degree.



A LETTER FROM FRANK HARRIS

The Millenium I was a little disappointed with the discussion at the AGM. Despite my having raised the subject at the 1995 AGM and my remarks on pages 18-19 of KM 52 the discussion was not worthy of such a momentous occasion. The little that was said seemed to centre around whether we wanted to celebrate the millenium or whether we should save out efforts for the 20th Anniversay of our founding. I myself do not put

much store on 20th anniversaries. The present generation reckon on coming of age at 18 whereas my generation was prepared to wait until 21. But 18, 21 or the millenium we have still to decide how and where we are going to celebrate. Putting off making a decision is procrastination and we know that procrastination is a thief of time.

The next General meeting has been arranged for September in Rotterdam; so why not put on your thinking cap NOW, and decided which you think most suitable, the Milenium or our 20th anniversary, and how you think we should celebrate the occasion, then write and let the Secretary know your ideas, so that they can be considered whether you are able to attend the meeting or not. Furthermore, you might publish your ideas in the next issue of Knotting Matters. Let us get a discussion going as soon as possible.

Another suggestion voiced was 'To mark the occasion could be possible set up a Guild Headquarters where our accumulation of work could be displayed?'. Your opinions would be appreciated on this subject too.

Ed: As with all large meetings people tend to digress, with so many different ideas and so little time to discuss them, we unfortunately do not always get a clear picture. So write to us let us put your ideas in print, for people's quiet contemplation.

PICTURES FROM THE AGM



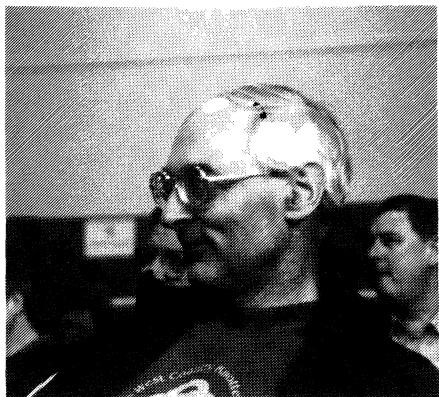
Ranger Smith - NO Charlie Smith



Dave Pearson - Monologue Master



Dave & Jane Doy our Chef de Cuisine



Richard Hopkins - Bristol



Your Editor Lonnie - Can he coach you to write to KM



Geoffrey Budworth



Liz P awson & friends



Fred Carrington - Thanks Fred for all of you years on the committee.



Past & present
Presidents
Glad Findley
&
Des Pawson

**DID DARCY LEVER GET IT
WRONG?
IF SO, HAVE WE GOT IT WRONG?**

by Des Pawson - Ipswich, England

I recently purchased a second edition of *The Young Sea Officers Sheet Anchor* by Darcy Lever, 1819. This book has seen the world there is some staining by salt water and at some time in the early parts of its life it was bound, trimming the edges of the pages. There is an inscription on the front page that has partly been trimming away, but leaves the fact that the book belonged to one Edward A H - 15 March 1837. Throughout the book there are notes in pencil adding to or changing the advice given on rigging procedures and handling of the ship, but one set of corrections appears to reverse the names and descriptions of the artificial eye and the Flemish eye, this has been done in ink whilst all the other notes appear to be in pencil.

What does this signify? I think that Darcy Lever was the first to illustrate and describe these two splices, and would be the departure point for later seamanship manuals and books of knots.

Ashley #2745 and #2796 points out that there was even as he was writing, some confusion as to which splice should be called which. If Darcy Lever or his printers got the names transposed would this mean that we have all got the naming of these two

splices wrong, or did our friend Edward get mixed up? Does anyone know of an earlier reference that will confirm the position?

Another snippet from Des about the 'Modern Monster Splicing Tools'

One tool not usually carried in the modern day riggers tool box is the forklift truck, yet I know of times when this is just the tool to help put in a splice. Bridon Ltd (used to be British Ropes) make up giant mooring ropes at their Charlton works using a braid on braid rope that must be all of 200mm dia and to pull the core through the outer they enlist in the help of a couple of fork lift trucks. They are not the only ones to use the forklift truck, I was recently told of a major piece of wire work carried out on the Macopari 7000 lifting barge of Hanoi Island in the South China Seas by a group of Chinese and Chilean oil rig workers making up a pair of huge 30000 ton breaking strain wire lifting slings. Making a long spliced continuous cable laid sling of about 450mm dia. They used a forklift truck to open the strands and another to pull the strands through, the twist factor from the wire was such that they had to take the tyres and run the wheels between 2H section girders rigged up to form a sort of rail gantry to stop the wheels of the forklift being twisted off the ground.

I asked if there had been any photos taken, the answer was that everything was in such a rush that photography was the last thing on their minds!

HOJO-JITSU THE JAPANESE ART OF RESTRAINING WITH ROPE

by Brian A Glennon - Massachusetts
- USA

Hojo-Jitsu is the Japanese art of tying and binding with rope.

It was a technique used by the Feudal Japanese Police and Saurai to restrain captives, without the use of handcuffs or leg irons.

The knots used by these 15th century Japanese police would easily be recognised by today's Guild members as: Round Turns and Half Hitches, Clove Hitches, Figure of Eight knots, and the Handcuff knot. Yet it was the speed of application and ultimate purpose of these knots which was unique to this discipline.

The hand made rope used in Hojo Jitsu was woven from either natural fibre, women's hair, or a blend of both, into a three strand flat sinnet (Ashley #2965) or eight strand square sinnet (Ashley #3001). It varies in length from 18 inches to over a fathom depending on whether the fingers of a prisoner were to be tied together, or the entire body to be bound for extended periods of time. The diameter ranged between 5 to 12mm.

Even though the smaller diameter line might have easily been broken under other stressful circumstances, the method of binding was painful to the subject and strategically placed to cut off the blood circulation to the limbs. So imagine how you feel after sitting in a chair for hours absorbed in a knotting project only to discover you cannot move your foot or leg because they fell asleep. This numbness contributed to the effectiveness of Hojo-Jitsu. In the preparation for use, a figure of eight loop (Ashley #1047) was made in the end of the line.

The figure of eight loop was then placed over the thumb, and then a small hank was made in hand! Coincidentally, Clifford W Ashley had illustrated and described the exact method of forming this hand as the feudal Japanese Police (Ashley #3085) albeit for a different purpose. The hand, with a noose placed loosely about the wrist, was carried up the sleeve of the constable's robe ready to go into action.

Binding a prisoner usually took place after the individual was subdued at the point of a weapon. Two man restraining teams were used to bind multiple prisoners. Although a skilled Jiu-Jitsu practitioner could simultaneously twist a culprit's arm then slide the loop from one wrist to the other and immediately start the binding process before the victim could recover his wits.

A handcuff knot (Ashley #412) was usually used to begin the binding process on the captured subject. This was followed by variations of round turns, half hitches, and clove hitches to the wrist, chest and limbs.

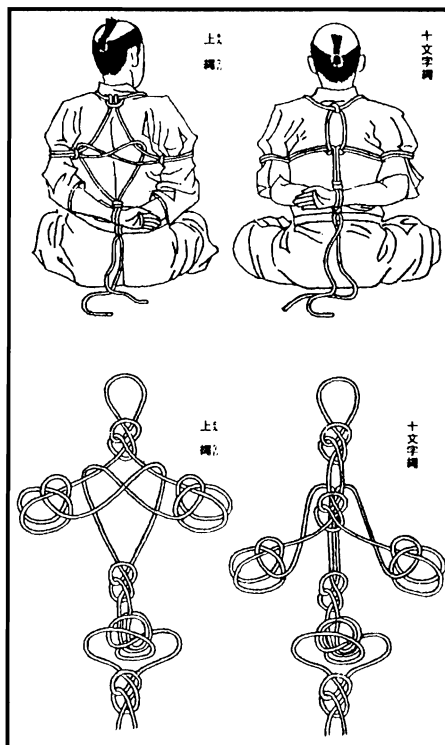
The applications varied depending on the different schools of Hojo-Jitsu. Modern day enthusiasts of this art recommend a mannequin or dummy be used to practice these binding techniques because of the potential danger involved. The feudal Japanese police or Samurai showed little concern for the comfort of their prisoners as a captured felon might be trussed up in this manner for days as he was being transported to his fate.

These binding techniques were specifically designed to be debilitating as part of their restraining effect. Numbness set in immediately and gangrene over a period of time. So modern practitioners use dummies to practice speed in binding and security in knots without reducing the membership of Hojo-Jitsu.

**PONA TIKANGA
OR
NEWSLETTER FROM NEW
ZEALAND**

by Roger Carter - Plimmerton - NZ

While our parent body in shivering in the Northern Hemisphere I understand that we have just enjoyed the hottest summer since records have been kept.



Further news of Richard Hodges' celebrated chess set. He not only made it on TVNZ and 'The Christchurch Press', as I reported last time, but also in "The New Zealand

Herald", a copy of which found its way to UK and into the hands of an acquaintance of our International President, Des Pawson, who made a congratulatory phone call to Richard. Well done Richard!. He tells me that he has embarked on another chess set in a thicker line. I look forward to seeing that.

This again in a "People Edition" and up at the top of my list I must tell you of our Associate Member, Susan de Lange, wife of long time member,

Bill, who makes knot boards and other nauticalia, between sea trips for makers of Maritime Leisurewear 'Action Down Under' shops. Susan, bless her, has offered to take over editorship of this august broadsheet, and fact this is her first edition. Susan is adept at using the word processor, which is technology well over my simple head. I note with not a little puzzlement the comments in 'Knotting Matters' editorials such esoteric phrases as 'pin dot matrix' and 40 meg hard drive etc. The rapid transition from quill to steel nib to ballpoint still has me traumatised so I am very grateful for Susan's kind offer, Very Many Thanks Susan.

I enjoyed a pleasant afternoon with Rebecca Sass from Pittsburgh, Pennsylvania, USA. Rebecca, who has blossomed since I saw her last, developed her taste for knotting here in Wellington while in NZ with her parents. They all used to come down to the boat harbour on Saturday afternoons to discuss and practice knotting, nice to see Rebecca again.

. I had the pleasure of entertaining the American Ambassador, Josiah Beman, in my workshop a couple of times last year. I did some minor repairs to the rigging of a beautiful miniature Napoleonic Wars' bone ship model that he bought at auction here, a real pleasure, the rigging is human hair. The Ambassador is an avid collector of beautiful handcrafts and has a fine collection of walking

sticks of all kinds, some of which will be displayed at the Dowse Art Museum. We are arranging a display of some of those of a nautical nature at our museum. . Mr Beman visited me again recently and during the course of conversation I discovered that he does not own a fancywork covered stick! He is keen to pay a fair price for prime examples, so anyone who is interested, get cracking. Let me know what you have in mind and I'll be happy to negotiate on your behalf.

In KM50 Gordon Perry described a use for chain shortening (Ashley #1144) and asked for other examples and in KM51 Ian DeAth provided some. I am probably exceeding the brief, but chain shortening by any other name is 'Drummer's Plait'. Spencer and Irving name it so. Recently an avid militaria collector friend of mine acquired the entire uniform and drum of a drummer boy of the Honourable Artillery Regiment dating from the late last century. He asked me to replace the missing plait which was traditionally made of white cotton braided rope, reminiscent of sash cord. On studying several examples in Books and Paintings, I found that though there were always two loops hanging from the drum, they were secured to the drum, suggesting the shoulder slings of a rucksack! I discovered (after half a century of knotting) that the plait was not merely for

decoration, but also allowed the drummer to sling his instrument on his back (stowing it away) during route marches; and the plait spread the weight and didn't cut into the drummer's shoulders, as a single line would have done, one can learn something new every day, and often it's the obvious.

While on a few days R&R recently I called aboard the Lake Taupo passenger boat 'Ernest Kemp'. You will recall that I wrote about member Pat Cunningham going up there to teach the owner/skipper Jack Grice fancy work techniques. Since then Jack has plastered the guard rails, the wheel and most other projections, including the bollards on his wharf, with all kinds of keckling and turk's heads etc. To complete the picture he needs the plans for a covering knot for the intersections where each spoke protrudes from the outer rim of the wheel. The knot requires four openings top and bottom for the spoke and each side for the wheel rim. Anyone any ideas?

Recently I enjoyed several Sunday mornings in the company of actor/playwright Malcolm Murray, from BATS theatre in Wellington. He was writing a one act play, the theme of which was equating life to knot tying. Not a new idea, in fact shades of the novel 'Shipping News' which Geoff Budworth reviewed in KM46, wherein each chapter heading has a picture of a knot from Ashley,

which suggests the theme of the chapter, ie Truelove knotangle knot, Rolling hitch, Slippery hitch etc. Like Geoff I couldn't get into the novel either, but I know a member who did, but I digress. I coached Malcolm in bends and hitches appropriate to the script and philosophical needs, and went to the first night. It is fringe theatre (or should it be Migramah Theatre?). Curtain up at 11pm, I report that I thoroughly enjoyed it and it was well received by the audience.

The highlight of the summer for Chapter members, Jack Sheaman, Otto Schutte and myself was doing duty as Volunteer Guides aboard the beautiful replica of Captain Cook's Bark "Endeavour" which you no doubt know is doing the rounds of NZ ports. One of my duties as a guide was explaining the Cat O' Nine Tails to visitors and it occurred to me to wonder why the nine tails, why not 8 or 10? I guess it's obvious when you think about it. Three pieces of three strand hawser laid rope are cable laid up to create the handle and then stranded out to make the tails, usually sennetted to give them substance! Incidentally, the Blood Knot (Ashley pp 82 & 84) was put into each tail to create a 'Thieves Cat'. Stealing from ones messmates was the worst crime of all. I just thought I'd share that gem with you.

I had the pleasure of Rod Orrah's company yesterday afternoon. He

was passing through on a holiday tour of the North Island. He brought some examples of his work to show me. Nice work Rod. It occurred to me while looking at his bellropes how we all seem to create a style that is recognisably ones own, a sort of autograph. On a number of occasions I have been shown work and been told I made it X years ago. Though having no recollections of the piece, I knew it was my work.

Till next time, yours in knotting

Roger Carter - President

Susan de Lange - Editor.

oOo

From E-mail communication received by Gordon Perry our unofficial Web wanderer.

Date: 6 June 1996

To: gordon@g-cisc.demon.co.uk
(Gordon's E-mail address)

From: Richard H Blackmer
<easy@wizvax.net>

Subject: Ashley #1452 & #1453

As part of a project to get recognition of Clifford Ashley as a national treasure, I am trying to select one of his 'original' knots to be named after him and to be placed on a US postage stamp. I am writing to IGKT to get names of individuals and organisations who might help me in the selection and support of 'first documentation,' if not 'originality'.

Because Ashley included #1452 in his TABLE OF SECURITY (p273) as the most secure bend, I assume that he must have preferred it to his earlier

#1453. My own preference is a variant of #1453, not Hunter's Bend #1425a. Before pursuing 'The Ashley Project' further, I would like to have the concurrence and support of recognised knot experts and organisations such as IGKT.

As a user of knots, not a tyer of knots, I have recently become fascinated with the life-work of Clifford Ashley. As a result of developing and manufacturing outhaul and downhaul controls for one-hand operation on both tacks while underway windsurfing and a levered uphaul hoist for getting big sails out of the water, I use 16 different knots (three being modified known knots). In the course of evaluating my products, the New England Windsurfing Journal was impressed with my instruction illustrations and asked me to write a knot column

In the course of writing six articles, I have become even more appreciative of Ashley's work and wit.

The odd (and amusing) placement of the security table, its different font and other mysteries are probably well understood by Knot Tyers somewhere. Perhaps the heavy hand of the publisher's lawyer's is the explanation. The more I learn about Ashley, however, the more I think that the explanation is his wit.

In my research, I have communicated with Ashley's daughters, Phoebe and Jane, and with

winning author of 'The Shipping News.' I have met with Jane (through a mutual friend in show horse competition) while defending my National Senior Windsurfing Champion title in Florida, early April. These three, and everyone I've talked to about 'The Project', have indicated enthusiastic support. With a little encouragement from IGKT (and help), I believe that we can help preserve the appreciation for scholarship and skill that was recognised in his life-time by Franklyn D Roosevelt and many other peers.

Thanking you in advance

Dick Blackmer, 109 Oakwood Drive,
Scotia, NY12302.

E.mail: Dblackmer@wizvax.net

<http://www.wizvax.net/easy>

518 399 3799

PS: Just this morning I talked to Albert Trout in Baltimore, MD., He indicated interest and will meet with me at the Wooden Boat Show in Mystic CT June 28-30. When Al mentioned 'tying the book', while visiting an IGKT meeting, I remembered that Phoebe Ashley Charden suggested Des and Liz Pawson as a source of IGKT members in the US.

Ed: So come on you members, what can you do to help this cause, even if you have your disputes with Ashley's, it must surely be honoured as a wonderful reference

to all knot tyers, especially of its day. On a purely selfish note, the IGKT can only benefit from any resultant publicity.

THE NENSTER'S KNOTS

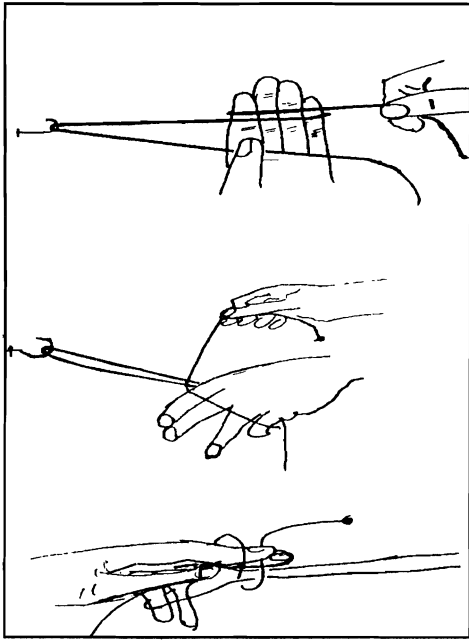
by Rolf Kivicklund - Karlsborg - Sweden

How to handle rope and knotting outdoors when the temperature is below 50° centigrade?

It's an essential question for the Nensters, a reindeer keeping people, living in Siberia at the mouth of the River Jenisej. Nomad life demands rope and knots, but how to tie and untie when the cold gets your hands frost-bitten in a moment?

Preferably the handling may be done with your gloves on, or by momentarily stretching your finger out through a narrow gap in your gloves. In the booklet *Forntida Teknit/Ancient Technics* #2/1990 Tomas Johansson describes two knots he learnt when he visited the Nensters.

The first one is a type of a slipped Figure Eight Noose. The second one is a slipped Loop Knot with an appearance like a Sheet Bend. I cannot find them in any book available to me. I haven't used the knots enough to say anything about their reliability, but they are used in real life under hard conditions so they must be secure. I think.

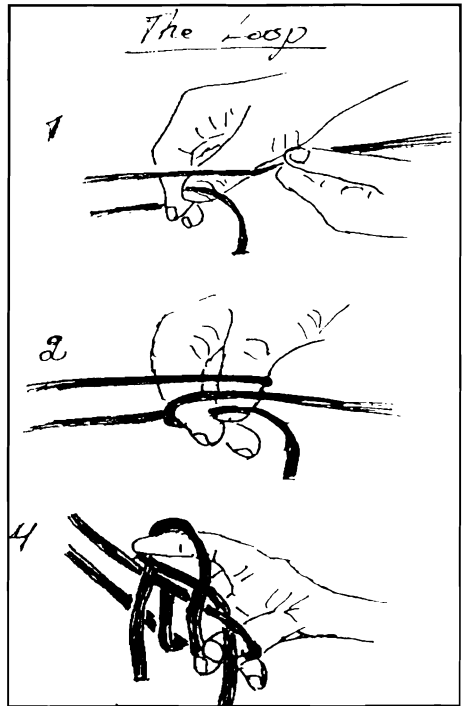


HOW TO TIE THE NOOSE

- 1 Put the standing part in your left palm under the thumb, palm up. Place the bight around the object and the end one turn around your fingers of your left hand.
- 2 Turn your left hand to the top of the bight and grasp the end between your index and middle fingers.
- 3 Withdraw your left hand, bringing the end back forming a loop for the slip function.

HOW TO TIE THE LOOP

- 1 Take the standing part in your left hand, the bight around the object and the end in your right hand, from



underneath, between your thumb and your fingers.

- 2 Put the standing part on your forefinger and your thumb and make a turn around your fingers.

Here comes the troublesome passage, both to explain and to execute. T Johansson says that only the forefinger is to be used, but I prefer using my index and middle fingers together.

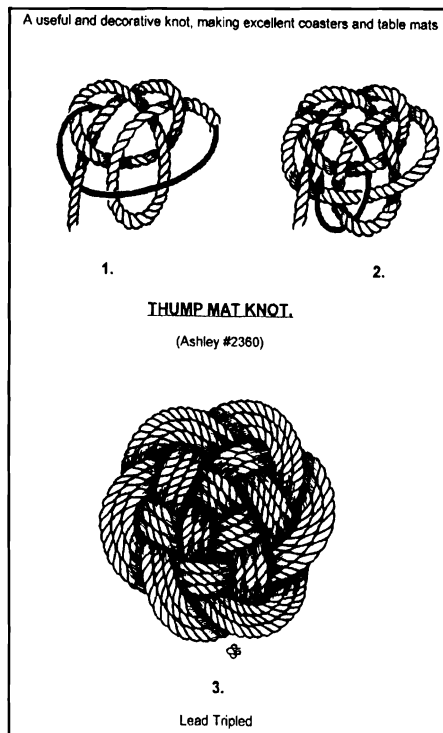
- 3 Keep control of the end with your thumb and your ring finger. Turn your forefinger and your middle finger forward and out between the

strands that form the bight (the loop to be), over the strand, bringing the part on the front side of your fingers along, and catch the end. Withdraw your right hand, form the loop for the slip function and complete the knot.

THUMP MAT KNOT

by Stuart Grainger - Witney - England

The *Ashley Book of Knots* only shows this Thump Mat Knot in a very rudimentary linear diagram, which does not do justice to the beauty and value of the knot. In my opinion it deserves to be better known.



From Edna Gibson - Plymouth - Devon Re KM 52

A Diamond Fibre: This article reminded me of the Western Indian camel girths which are made from a 4ply thread, either cotton, camel or goat hair in the ply split technique from which many geometric designs can be achieved according to the arrangement of the coloured threads. They can be 2ply light and 2ply dark on the same thread or light and dark 4ply threads arranged in different sequences. When I learnt split ply technique we made a tight 4ply cord from belting wool.

How to make rope sandals: I have a book entitled *How to make Rope Soled Footwear* by Alan Raddon; published by Aberath Publishing 1982, Clifton, Aberath, Aberairon, Dyfed SA46 0LW. This excellent book shows how to make the soles to fit your feet, work rope tops, or use with leather or fabric tops. A very instructive publication.

Definitions: When looking up the definitions of knot, bend hitch, braid in my dictionaries, I get the feeling that they have been defined by a person or persons other than knot tyers. Has the Guild definitive definitions for these works and if they don't agree with the major dictionaries perhaps a discussion could be started.

INTERNATIONAL GUILD OF KNOT TYERS

Calender of events - 1996 (as at June 1996)

DATE	EVENT	LOCATION	CONTACT	TELEPHONE	Additional Info
July 4 - 8	West Cornwall Maritime Festival	Penzance	Dennis Murphy	01752 568159	
July 8	Dia da Marinha (Navy Day)	Portugal (Please telephone for more info)		00351 1 3428105	
July 13 - 21	International Sea Festival	Brest, France	Int'l Rendevous for Boats & Mariners		
July 14	North Western Branch IGKT Meeting	Albion Inn, Park Street, Chester	David Watkins	01244 682117	
July 14	Craft Festival	Butser Hill, Hampshire	Ken Yalden	01705 251230	
July 14-15	Pitstone Farm Open Day	Pitstone, Nr Leighton Buzzard, Beds	Barry Darkins	01297 661115	Displays welcome
July 16	W Yorkshire Branch Meeting	Beulah Hotel Leeds	Graham Smith	01484 846785	
July 17	Nonsuch Branch Meeting	44 Dundella Gdns, Worcester Pk, Surrey	Frank Harris	0181 858 6728	
August 25 - 26	Ellesmere Port Boat Museum	Ellesmere Port Boat Museum	David Watkins	01244 682117	Yes - displays
August 31	W Yorkshire Branch Meeting	Beulah Hotel Leeds	Graham Smith	01484 846785	
August 31/Sept 1	Huddersfield Canal Festival	Huddersfield, Yorkshire	David Pearson	01532 572689	
September 8	North Western Branch IGKT Meeting	Albion Inn, Park Street, Chester	David Watkins	01244 682117	
September 15-16	Pitstone Farm Open Day	Pitstone, Nr Leighton Buzzard, Beds	Barry Darkins	01297 661115	Displays welcome
September 17	W Yorkshire Branch Meeting	Beulah Hotel Leeds	Graham Smith	01484 846785	
September 18	Nonsuch Branch Meeting	44 Dundella Gdns, Worcester Pk, Surrey	Frank Harris	0181 858 6728	
October 12	I.G.K.T. Half-yearly A.G.M.	Rotterdam			
October 16	Nonsuch Branch Meeting	44 Dundella Gdns, Worcester Pk, Surrey	Frank Harris	0181 858 6728	
November 10	North Western Branch IGKT Meeting	Albion Inn, Park Street, Chester	David Watkins	01244 682117	
November 19	W Yorkshire Branch Meeting	Beulah Hotel Leeds	Graham Smith	01484 846785	
November 20	Nonsuch Branch Meeting	44 Dundella Gdns, Worcester Pk, Surrey	Frank Harris	0181 858 6728	
<u>Other events in Portugal</u> (telephone for confirmation for all events)					
All year (except Mondays & holidays)	Museo da Marinha (Navy Museum) (permanent museum with shop)	Mostiero dos Jeronimos, Belem, Lisbon		00351 1 3620019	
Saturdays (all year)	Feira da Ladra (a Lisbon Fair)	near the Arch of S.Vicente Church, Lisbon	Joachim Escudeiro	00351 1 9141222	
August (?)	Facint '96 (Handicraft Fair)	Sintra Town Hall, Sintra (near Lisbon)	Joachim Escudeiro	00351 1 9141222	

MORE EVENTS REQUIRED, PLEASE!!!!!!

To those who *have* sent information on forthcoming events, many thanks. HOWEVER, the 'veritable flood of notifications' is still only a trickle! There must be lots more going on. Come on Guild Members and Branch Secretaries, please let me know about meetings and events in your area so that visiting knotters can meet like-minded souls. Advice of overseas events would also be most welcome.

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

Knots from Mediæval Perth

Tim Field

46 Tivoli Place, Little Horton, Bradford, West Yorkshire BD5 0PG — UK

On Tuesday, 28th September 1993, I was privileged to be invited to the Department of Archæological Sciences at the University of Bradford in order to see two samples of textile cords. Each of the samples included at least one knot and someone thought that one of the knots might be a Bowline — something to do with a rabbit going around a tree and back down the hole!

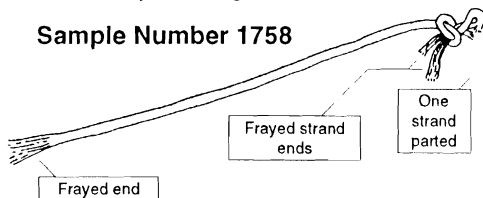
The samples were found in 1992 during excavations in Perth High Street in Scotland (Excavation Reference PE12) and they are thought to date from the late mediæval period. Many other fragments of textile cords were recovered from the site, but these are the only ones involving knots.

Mr Paul Harrison, a Research Assistant in the Department, gave me a great deal of helpful information and allowed me to inspect the two knotted samples. They are fragile and must be treated with care. I used large T-pins to investigate the knots, some of which were distorted. After a fascinating couple of hours, I had made some notes and sketches and was ready to go and type the details.

Two months later, Mr Harrison invited me back to his laboratory to look at a leather sample found in the same excavation. It was hard and dry but soon became supple when washed in alcohol.

This sample was found amongst many other scraps of leather and it is thought that the archæologists had uncovered a cobbler's (shoemaker's) rubbish tip. Again I spent a happy hour or two in the laboratory making notes and a sketch.

Sample Number 1758



Material: sheep's wool with fibre diameter ranging from 19μ to 67μ

Cord length: 150 mm

Cord diameter: 3 mm

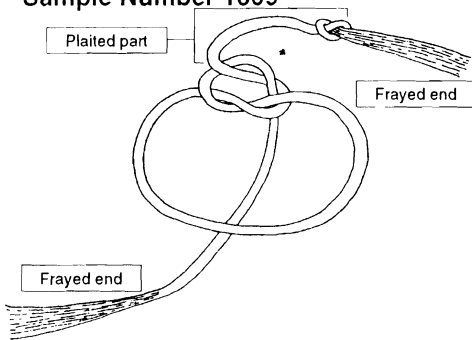
Structure: 2 strands laid left-handed (S-twist), pitch of 10 contlines in 50 mm; each strand consisting of approximately 40 fibres laid right-handed (Z-twist)

Knot: at one end, a simple (single) right-hand Overhand Loop.

Observations: The knot is a basic Slip Loop Knot, formed by tucking a small bight (instead of a working end) in an Overhand Knot. There are so many potential uses for this general purpose knot that it is not possible to suggest one application which is more probable than any other.

(Knots from Mediaeval Perth ...)

Sample Number 1869



Material: animal hair; probably horse or cow (to be confirmed in later tests)

Cord length: 354 mm

Cord diameter: 5 mm

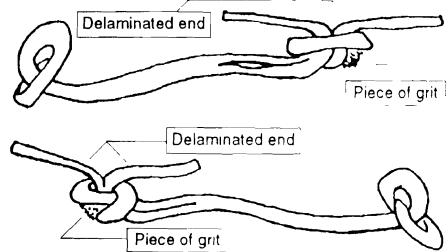
Structure: 3 strands laid left-handed (S-twist), pitch of 10 contlines in 35 mm; each strand consisting of 2 yarns laid right-handed (Z-twist), each yarn consisting of 20 to 30 fibres laid left-handed (S-twist); at one end, the cord is unlaid and the strands plaited into a 3-strand flat sinnet

Knots: in the plaited end, a left-hand Thumb Knot; in the laid part, a Granny Knot of two right-hand Overhand Knots, leaving a bight.

Observations: It is likely that the plait is an attempt to repair the cord as it began to unlaid and that the Thumb Knot (a common Stopper Knot) was intended to prevent further fraying. It is very unlikely that each Overhand Knot in the Granny Knot (a Binding Knot) would have been tied in mid-air. Probably, the cord was middled about an object, possibly the neck of a sack or net, or about a number of objects, possibly a bundle of tools,

and the knot made to close the neck of the sack or net or to bind the loose objects together.

Sample Number 1216



Material: leather; unspecified animal hide; encrusted and degrading

Sample length: 115 mm

Sample diameter: 2-3 mm

Knots: at one end, a left-hand Thumb Knot with the working end virtually unrove, but the shape maintained; towards the other end, a left-hand Thumb Knot with the free end delaminated

Observations: the Thumb Knot is a common Stopper Knot; the sample is probably a single thong or lace, but it is not possible to speculate about the likely use of the sample.

Some questions —

(These questions first appeared out of context in KM49, p22.)

Why are the cords left-hand laid (S-twist)? Except for small stuff, most modern cordage is right-hand laid.

What machinery or methods might have been used in the production of the cords?

Is the direction of the final lay influenced by the machinery used in the production of the cords?

A comment —

(This comment first appeared out of context in KM49, p34.)

Some researchers in the Archæological Sciences Department refer to the lay of cord samples with the letters Z and N, where the direction of the cross-piece of the letter is parallel to the direction of the contlines in the sample.

In my opinion, this is ambiguous. A right-hand laid cord is Z-twist when held vertically, but it is N-twist when held horizontally. Similarly, a left-hand laid cord is N-twist when vertical, but Z-twist when horizontal.

Charles Warner reminds me (KM50, p7) that the International Organisation for Standardisation (ISO) uses the letters Z (as above) and S (instead of N for left-hand lay). Well, I didn't know about the International Standard for Textiles No.2 (1973) so I've learnt something, but I shall still find it hard to give up my right- and left-hand terminology.

A letter from David Evans - Cwmbran

I thought it worth while to get in touch to let you know that recently I have done my bit and put the Guild well and truly on the map here in South Wales.

On answering the telephone some time back I was surprised to hear the voice of Mr Chris Kneebone, he does a radio programme on Radio Wales which goes out weekly. The series is about people with unusual hobbies, he had read about IGKT in a magazine and got in touch with Nigel who in turn gave him my particulars.

He came to the house for the interview. He was very interested in the subject, I don't know whether he is going out 'West' to join a posse, but he was more than interested in the Hangman's Knot and the Slippery Hitch for horses.

The Ashley Book of Knots we talked about, and thanks to my old tutor Colin Jones he was very impressed with my side fenders and buttons.

When it came to the actual broadcast he had thrown in lots of facts and figures regarding the Guild and I certainly hope we may gain some further members from the South Wales area.

Ed: Well done David - local radio is certainly a good cheap way to advertise.



A NOTE FROM THE EDITORS:

As you will have no doubt realised this edition of Knotting Matters is very late, we can only apologise, we have many reasons for its late appearance, cub camps, mine and Margaret's, family duties etc. All of these of course sound like paltry excuses, and anyway I can hear you saying that is not our problem, you are right, and more effort will be made to get the next edition out on time.

RECORDING YOUR IDEAS FOR POSTERITY

BY

JOHN HALIFAX

At last members, after years of agonising about not being very good at drawing knots and being frustrated at being unable to record your newly discovered knots - A Breakthrough - Photocopying.

NOW WE CAN ALL RE-CREATE OUR IDEAS WITHOUT DRAWING:

Use 2 pieces of ordinary corrugated cardboard cut to A4 paper size and spot stick them together for extra thickness. Now spot stick a piece of A4 paper to this board, depict your ideas in 2/3mm braided cord, colour medium/light blue. If you cannot obtain the correct colour cord you can make the knotting ideas in white cord and colour each piece with light/medium blue paint. (Des Pawson can supply the correct cord in small reels).

Fix your knotting ideas in position on the paper board with tiny 3/16th 4mm length brass marine/model pins with small hardly perceptible heads. Try and avoid using glue, particularly a shiny hard clear glue as this leaves a black mark on the photocopy.

Use a pair of thin nosed pliers to insert the pin through the cord into the paper & board. File/grind the tip of the pliers down to form approximately a 1/8th diameter flat

tip to push the pin in with. Don't forget to leave sufficient space around each progressive stage of your knotting for the instructional text later.

If you are displaying several items on the same A4 board, for photocopying remember, to lay them out as A5 pages to correspond with the A5 size Knotting Matters format and remember to note on a separate piece of paper where and what it is you have done so the text format matches the graphic images relative position later.

I copied my new ideas on a modern Rank Xerox copier at the local FE college. Set the contrast ink toner setting to minimum. Place your board face down at the A4 setting and close the lid. Additionally cover the whole lid of the copier with a thick dense cloth material to blank out and exclude any light from filtering in at the sides and causing black shadows on the copying result. Press the button and should be delighted with the results. Make as many copies as you require and can afford. I have found from experience that you will need three copies to experiment with for formatting text purposes.

Ed: Material for KM is sent to printers in A5 format, camera ready copy in A4. format will lose some quality in reduction.Thanks.

ROPEWORK MUSEUM NOW OPEN

KM's Suffolk 'stringer' reports....

Des and Liz Pawson opened their small private museum to honour the ropeworker's art and craft at 12 noon on Friday, 2 August 1996.

The accumulation in their Ipswich home over many years of a rare collection of knotted items and allied tools had been for them a magnificent obsession. Then, growing aware that even maritime museums lack such treasure (often not even displaying the scant stuff that is in their storerooms), they grew keen to show the world their abundance of practical and decorative marlinespike handiwork. Well, now they have done so, at the bottom of their garden in a purpose built shed with a tiled roof and exhibition lighting.

There you can see: belaying pins, becketts and bellropes; deadeyes and other doo-hickies; fids and fenders; knives and knots; mats and marlinspikes; photographs; sail hooks, needles and palms; serving boards and mallets; a carved ivory Celtic cross and an Ashanti reef knotted gold weight; even a bespoke piece of commemorative Delftware (and a loaned fragment of ancient Egyptian netting) both courtesy of Pieter van de Griend. Ever seen a knife needle, which threads line

through pre-cut slits in a single thrust? This museum has one.

A hundred of us heard, one way or another, about the opening and turned up over three days to inaugurate the venture. Des and Liz must have been especially pleased to see Floris Hin (Netherlands), Karl Bareuter (Germany) and Rod Orrah (New Zealand). I spotted Rina Prentice (National Maritime Museum) and Des no doubt talked earnestly to her about better displays of ropework in museums generally. Some members of the Tool & Trade History Society were also there, enjoying the friendship and common interest.

My verdict: delightful eclectic (although I would like to see some explanatory display labels for lay visitors who may be unsure what they are looking at - but is there room?). Still, it is an experience not to be missed. Next time you pick up the phone to seek advice or buy something from *Footrope Knots*, arrange at the same time to visit Des & Liz's museum. They will be pleased to open up - free of charge - and show you around this wonderful place, which is surely unique in the UK.

The ropework museum is at:
501 Wherstead Road
Ipswich
Suffolk IP2 8L
England
☎ +44 (0) 1473 690 090

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