

Knot



News

International Guild of Knot Tyers Pacific Americas Branch

November 1998

Joseph Schmidbauer-Editor

Issue #14

**Second Annual General Meeting
26 June 1998
Los Angeles Maritime Museum**

Elections were held at the Annual Meeting. These Officers were elected for a two year term:

President Darrell McNurlan
Secretary Joseph Schmidbauer
Treasurer Lindsey Philpott

Board members were elected for a one year term:

Board Sean Vattuone
Board Tim Howard
Board Al Sorkin
Board Doug Corey
Board Stan Harris

Members present at the Meeting were:

Lindsey Philpott	Kim Moore
Darrell McNurlan	Joe Schmidbauer
Sean Vattuone	Tom Gergen
Tim Howard	Dr. Ross Munnerlyn
Maggie Machado	Mike Bowman
Tom Mortell	Doug Corey
Ron Ossandon	Brion Toss
Al Sorkin	Darrell Ausherman
Stan Harris	

Members that voted by proxy were:

Winkie Fordney	Dennis Armstrong
Jean Ramentol	Mark Sherman
Bob Schwartz	Chris Rybak
Louie Bartos	Don Rempe
Dan Cashin	Captain Hap Hayden

The Treasurer, Lindsey Philpott submitted a Budget for the Pacific Americas Branch. It is a review of the 1997 year and a projection for 1998.

Income

Dues	\$ 645.00	42 members + 1 newsletter
Send-through fees for IGKT	\$ 834.00	21 + 10 + 2
Shirt and Goods Sales	\$ 727.50	Shirts \$384.00 + Goods \$343.50
Bank account interest	\$ 9.33	
Stipends	\$ 50.00	Rancho los Cerritos
Total	\$ 2,265.83	

Expenditure

Travel (B. Toss)	\$ 187.00
Bank service charges	\$ 6.00
Fees to IGKT	\$ 834.00
Shirts purchase	\$ 464.94
Postage, printing	\$ 329.06
Internet site	\$ 170.00
Total	\$ 1,991.00

Income - Expenditure	\$ 274.83
Current Balance	\$ 688.80
Owed to L. Philpott	\$ 1,345.94

Projected income for 1998/1999	\$ 813.33	Dues + stipend + sales + shirts + interest
Projected expense for 1998/1999	\$ 726.00	Internet + postage + bank fees + repayment (\$100)

1998/1999 details

Income	
Projected dues (no new members)	\$ 443.33
Projected stipend	\$ 50.00
Projected sales	\$ 200.00
Shirt sales	\$ 120.00
Total	\$ 813.33
Expense	
Projected internet	\$ 240.00
Projected postage/copies	\$ 350.00
Projected bank fees	\$ 36.00
Projected repayment	\$ 100.00
Total	\$ 726.00

Correcting the Corrections

Tom Hall of Texas writes: "In Issue #13 of *Knot News* was an article *The Ashley Book of Knots: Corrections and Observations*. Looking through the list, I keep thinking about how some of these things should not be changed or added to Ashley's book. The only corrections that should be made are things that are wrong, like an over being an under and type-o's.

As for redrawing, adding drawings, or omitting drawings I think that is wrong. It is Ashley's book and it should be kept that way. Only correct the things that are wrong. Change things as little as possible to make them right.

Let's relook at some of the knots in the list. I think you will see the corrections need correcting.

Page	Knot	Comments
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140	176	Saying the cross overs are not clear in a drawing that is showing a knot shape for a use of the knot is a little picky when the tying of the knot is shown in the diagrams above. Why change Ashley's drawing. It is right.
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141	788	Digram 'A' is right for the start of the doubling. Diagram 'B' is showing the end with the dark lines. If you look at Diagram 'B' there was some doubling that has been done that is shown with dark lines. But the diagrams are right. Do you need a step-by-step drawing?
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145	803	My copy looks like the line was intended to be on top of the loop, but the dark line is broken half way across the strand. Sure, finish the line, without changing the drawing.
-----	-----	---

164	883	Is the 'Crown' drawn above or below? If you read the text you know it is above. That is good enough.
-----	-----	--

190		Are knots 1035 and 1038 the only knots excluded and so what if they were? Does it change to book?
-----	--	---

191	1056	It is written 'same form as' to me that does not mean 'identical.' Should things like this really be changed?
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194	1077	Now we are adding warnings! This could get out of hand.
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196	1083	The standing end should go under both sets of strands in the top right drawing, as shown in the bottom left drawing. The bottom left drawing is missing some lines at the top right. No knot should be omitted.
-----	------	---

201	1100	Yes, the Theodore knot 1100 and
413	2569	the Theodore knot 2569 are the same knot. They are not that hard to tie.

204	1121	'This is the same knot as the last, but differently tied.' This is right, you just need to finish tying the knot the way the arrow shows.
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205	1122	If #1120 and #1121 are the same knot the reference to #1121 is the same as a reference to #1120.
-----	------	--

208	1142	When tying this knot you will sometimes roll the knot over as you pull the loop through. This makes the bottom illustration correct. As for easier ways of tying this knot, many people have shown it easier.
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220	1210	Yes, the two ends could be longer, but does it really need to be changed? Why change Ashley's drawings if they are not wrong?
-----	------	---

221	1209	We could refer to a lot of things on a lot of knots, but why? Let's keep it Ashley's book.
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222	1223	If Ashley wanted to tell us it is in fact a single sheet bend #1431, he would of.
-----	------	---

266	1467	This is not a constrictor knot #1249.
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I hope this has made my point, and I hope Ashley's book is still Ashley's book.

Geoffrey Budworth of Kent wrote to say: 'I must point out one flaw: the ABOK correction for page 276, #1565 is wrong and should be disregarded. When Ashley used the word 'fay' he did NOT mean 'fray', which is why the original word is followed by the entry '(see Glossary)' and in that glossary he defined the discrete meaning of 'fay'.

Rudy Petschek of California also observed: 'The corrections to the ABOK, published in issue #13, are welcome and useful. However, these corrections are in need of a correction of their own: "Page 266, Knot 1467: this is in fact constrictor knot

#1249." Well, Ashley's knot #1467 is in fact NOT constrictor knot #1249.'

Branch Bits

Ron Haralson of California sent this in: 'Have you ever heard of an illegal knot? Believe it or knot one exists in the state of Florida. I was talking to someone from Florida and he said it is illegal to display a hangman's noose. This is because of its unsavory historical connotations. He said some guys used to hang it inside their vehicles. Strange but true.'

Bryant Arrington of Tennessee continues his saga of the Headhunter Knot: 'After reading Tom's irrefutable logic and Dean's note, I had to go back to the ring I have left to once again verify the bight count. Lo and behold, the ring has a 10/22 count. I have another ring which has the 10/9 count. It was when I went to Bruce Grant's book and he talked about the headhunter knot which is a 10/9 count that I became confused. It happens more and more with old age.

Of course, everything I wrote in the articles is correct except that the ring I am most concerned with is a 10/22! It is so small and the fiber is from a plant so

there are naturally irregularities in it. What I took to be a break in the fiber is possibly a second fiber. I really can't tell. The fibers are too small to tell exactly.

I heard tonight from a person in Irian Jaya who says the rings are made from a fiber obtained from an orchid. I hope to find out soon.'

Elabo writes: 'I don't know about knots and nor does anyone else here... But, yes, those rings are made from orchid fibers. They are made by what I guess one might be term gifted individuals - only a few people make them. They often size them on someone's hand and then begin to weave them. They are made by various people in different tribes.'

Rex M. also adds: 'I also believe that the fiber used for the ring is made from wild orchis stem or leaf fiber. If I'm not mistaken, this species of orchid grows on soil. The same fiber material is also used for making braided bracelets, which is braided exactly like the ring but bigger in size. The local people usually call it *Gelang Wamena* (Wamena Bracelet), named after the place where it originated. The ring and bracelet can be found in most souvenir/art shops throughout Irian Jaya

In Jayapura, there are many art shops along side the street of Pasar Hamadi (the local market place), and it wouldn't be so hard to find those items beside other traditional art work and handy crafts. Of course the easiest and most convenient place to look for them are in airports.'



A descendant of "an ancient tribe of head hunters" showed Graumont and Hensel an unusual kind of Turk's Head, but agreed to explain its construction "only after our promise never to show anyone else how the weave is formed." "By golly," Graumont said later to an interviewer, "those old-timers sure were jealous of anybody who wanted to learn their special knots. I'd have to show a guy a hundred different knots before he'd break down and show me one.

Quipus and Magic Knots
Cyrus Day

Michael Ghareeb of California sent in this short biography: "I've been involved in Fancy Knot Tying since my Dad introduced me to it in the mid 60's. He was pretty good, but after I learned everything he knew, I felt a strong desire to expand and learn more. I bought Ashley's and other knot books and learned a great deal from them. I've never displayed my work or even shared it with others. To most people, fancy knots are something that is beautiful, but too complex for the average person to comprehend. They just can't appreciate the complexity a 3x20 Turk's Head, or a knot board loaded up with all kinds of decorative creations with two nicely tied Sea Anchors crossed in the middle of the board. I've done some fancy work in the Long beach area when I was in the Service, but that was pretty trivial stuff. I used to frequent yacht marinas down there and sell my talents to owners of plush yachts. I'd do deck mats, bell clangor's, bulkhead decorations and hand rail coverings. All of which brought a nice allowance over what the military paid me."

Nudos [Knots] by Carlos Albesiano

Desde hace mucho tiempo me llamaba la atención

los nudos, pensaban que debian guardar un secreto que yo desconocia, por ejemplo cuando colgaba una hamaca, me costaba mucho para amarrarla y para soltarla y notaba que otras personas lo hacian rápido y bien, también notaba cuando amarraban la carga de un camión que las cuerdas quedaban tensas, en aquella época yo creia que un buen nudo debia ser difícil de hacer y más difícil de soltar después aprendi las características que debe reunir un buen nudo.

[Knot tying has grabbed my attention for a very long time. I used to think there were guarded secrets that I could not recognize. For example, when I hung up a hammock, it cost me a lot to tie and to loosen it. I noticed that other people did it quickly and well. Also I noticed that when they tied a load on a truck that the strings stayed tight. At that time, I believed that a good knot had to be difficult to do and hard to loosen. Later, I learned the characteristics needed to retye a good knot.] *Casualmente por aquella época mi hijo ingresó a la manada de los boy scouts y como parte del programa le enseñaban nudos, cuando le estaban enseñando el nudo As de Guia le costaba aprenderlo. (Esto fue en Diciembre del 82 y mi hijo tenia 7 años hoy tiene 22.) yo le dije que me lo enseñara a mí que yo después se lo enseñaría a él, este fue el primer nudo que aprendi técnicamente quede impresionado por su sencillez y*

seguridad, estética, facilidad de hacer y de soltar y le dije que me enseñara otros nudos fue entonces cuando aprendí como amarrar una hamaca con el nudo Vuelta de Escota, aprendo el Nudo de Rizo y comienzo a explicarme porque siempre se me soltaban los cordones de Los zapatos, aprenden el Nudo de Camionero que tanto me había llamado la atención, después conoceré y aprenderé el manejo de otros tensores, pido prestado el libro de la tropa de los Scouts y compro mi primer libro de nudos (como hacer nudos por Gilcraft), aprendo todos los nudos de lo Scouts y otros más, inicio una investigación más amplia y recorro varias bibliotecas buscando información sobre nudos, recorro varias librerías buscando información, inicio visitas a varias instituciones que tiene que ver con nudos. La Escuela Naval de Venezuela, La Escuela Náutica de Venezuela, La Escuela de Grumetes, El Buque Escuela Simón Bolívar, El Cuartel General de Bomberos.

[Accidentally during that time, my son joined a Boy Scout troop and as a part of the program, they showed him knots. While they showed him how to tie the bowline knot, it cost to learn it (this was in December '82 when he was 7 years old, now he's 22). I told them to show it to me and I could then show it to him. This was the first knot I learned technically. I was impressed with its simplicity and safety esthetics; ease to make and loosen and I told them to teach me other knots. That was when I learned how to tie a hammock with the Sheet Bend. I learned the Reef Knot and they explained it to me because my shoestrings always loosened up on me. I learned the Bell Ringer's Knot which was called to my attention. Afterwards, I learned to manage other tensions. I borrowed the Boy Scout troops book and I bought my first book of knots (Gilcraft); I learned all the Boy Scout knots and others. I started a more ample investigation and I covered various libraries, looking for information on knots. I attended various institutions that deal with knots. The Naval School of Venezuela, The Nautical School of Venezuela, The School of Grumetes, The Buque School of Simon Bolivar, The General Hatch of Fireman.]

Realizo mi primer cuadro de nudos aunque un poco rudimentario a los Scouts les gusta y deciden exponerlo en su cartelera, realizo mi segundo cuadro de nudos y los scouts también lo exponen en su cartelera, hago mi tercer cuadro de nudos y al jefe de la tropa (scouter) la gusta mucho y se lo regalo, con el tiempo soy nombrado maestro de los nudos de los scouts y soy el encargado de enseñarle los nudos a los scouts del Grupo Simón Bolívar no. 12, continuo elaborando cuadros de nudos, cada día más elaborados y perfeccionados, los regalo a familiares y amigos a los cuales les gusta mucho y todos me dicen que debería venderlo, cosa en la cual nunca pensé,

pues lo hacia porque me gustaba, para pasar mis ratos libres y por el goce estetico que me producía, va pasando el tiempo y llegamos a finales de año 87, por esta época trabajaba de vendedor de fotocopiadoras de la Canon, como las personas seguían insistiendo en que debía vender los cuadros, decido hacer una prueba y se lo ofrezco a una compañía naviera que conocía (Quen Ocean Service) y ellos me dicen que traiga el cuadro para verlo, se lo llevó, lo ven y lo compran inmediatamente, pocos días después me llamaban y me dicen que quieren cinco cuadros más, para las diferentes sucursales, los hago y los entregó y piden tres cuadros más para las oficinas de USA, poco tiempo después me llamaban y me piden 60 cuadros más, yo me quedo asombrado y rechazo el pedido alegando que me llevaría mucho tiempo hacerlos pues lo hacia los sábados y domingos y en los ratos libres y no tenía capacidad para hacerlo, ya con el tiempo me volvería más rápido y diestro haciendo los cuadros, parece que esta naviera quería los 60 cuadros para venderlos en USA. Yo sé que muchos de mis cuadros fueron comprados por turistas y llevados a los Estados Unidos y a muchos otros países, incluso fueron comprados por Embajadores y Agregados Navales de países amigos y también por Oficiales Navales de USA y otros países, para mi orgullo y satisfacción personal.

[I accomplished my first knotboard, although somewhat rudimentary. The scouts liked it and decided to display it on their poster. They also liked and displayed my second one. I made my third one and the leader of the scouts liked it so much, I gave it to him as a gift. I have been named a teacher of knots for the scouts and I am teaching the Scout Troop #12 of Simon Bolivar Group. I continued everyday to make knotboards more elaborately and perfectly. I give them as gifts to my friends and family. They tell me I should sell them, things I never think of, for I do it because I enjoy it, to pass my free time. Time passes and that brings my story to 1987. During that time I worked for Canon as a copier salesman. I decided to try and sell some of my work to a company called Quen Ocean Service. They bought it right away and a few days later they called and asked for 5 more for their different locations. I made them and they asked for 3 more for their United States offices; a little later they asked for 60 more. I am amazed and it takes a lot of my time to make them. I did them on Saturdays and Sundays and in my free time and I had no capability to make them within the time that it took. I have become faster. It seems like they wanted the 60 sets to sell in the US. I know that many of my sets were bought by tourists and taken to the US and many other countries, included were purchases for Ambassadors and Naval Attachés of allied countries and also for Navy officials of the US

and other countries, to my pride and personal satisfaction.]

Muchas personas se quedan admiradas y quieren saber como aprendi tantos nudos, y les extraña saber que la mayoria de los nudos los aprendi solo a través de los libros, dicen que se debe tener mucha paciencia para hacerlos y creen que yo fui marinero, yo me rio y les digo que fui marinero pero en una reencarnación anterior, entre los siglos XV XVII.

[Many people admire it and want to learn to tie knots and it surprises them to learn that the majority of knots that I learned, I learned from books. They say that it takes much patience to do them and they believe that I was a sailor. I laugh and tell them that I was a sailor in my past life around the 15th and 17th centuries.]

Ofrezco los cuadros en varias tiendas y comienzan a predir cuadros, llega un momento en que tengo que dejar el trabajo de vendedor y dedicarme solo a los cuadros, me convierto en un hombre orquesta pues yo solo tengo que hacer de todo, compro los diferentes los vidrios, hago cajas a mano para embalar los cuadros, troquelo las placas donde van grabados los nombres de los nudos, grabo las placas con los nombres de los nudos, visito los clientes, entrego los pedidos, voy a cobrar, busco nuevos clientes, llega a convertirse en una tarea repetitiva y se va perdiendo el goce estético, muchas veces tengo que trabajar los siete dias de la semana, quiero descansar y no me Dejan pues me llamaban para haceme pedidos urgentes, muchas veces tengo que trabajar 12 y 14 horas seguidas, esto comienza a perder su encanto, pues además trabajo mucho y gano poco, no logro hacerme rico, creo que vendia los cuadros muy baratos, me voy decepcionando, y además me queda poco tiempo para la investigación y el estudio.

[I offered my knotboards in various stores and they began to ask for them. There came a time when I had to leave my salesman job and dedicate myself only to knot work. I converted myself into a one-man orchestra, for I alone have to do all the work, buy the different glass, make handsome boxes to pack the boards, take the signs to be engraved, cut out the printed names of the knots, visit the clients, deliver the orders; I do all the billing, look for new clients; I need to do this as a repetitive task and then it loses its estetic joy, many times I have to work seven days a week. I want to rest they dont let me, for they call me with urgent orders; many times I have to work 12 and 14 hours straight. This is when it starts to lose its enchantment, for in addition I work much and earn little. I have not made myself rich. I believe I sell my knot boards at a very cheap price; it's very disappointing, in addition I'm left with little time to pursue my studies.]

Llegamos a septiembre del 94 ya tengo a esta fecha 8 años haciendo y cuadros, he logrado hacer y vender

1960 cuadros con nudos, y decido retirarme de esta actividad, aun ante la protesta de los clientes y me dedico a la electronica.

[Now I bring us to September 94. I now have 8 years making and selling pictires. I have accomplished making and selling 1,960 knot boards, and I decided to retire from this activity, even with the protest from the clients and I dedicated myself to electronics.]

El tiempo sigue pasando y llegamos al año 98 en el cual entro en contacto con la IGKT-PAB a través de Internet pero esto quedará para la segunda parte de esta historia.

[Time passes and we arrive at 1998 in which I come in contact with the IGKT-PAB across the Internet but this will stay with the second part of this history.]

Creo que pocas personas se dedican a los nudos como me he dedicado yo pero como en el mundo hay de todo siempre pensé que en otros paises existirian personas que le interesaran los nudos y es gracias a Internet que vengo a descubrirlo ahora. Lamentablemente nos separan las barreras idiomáticas pero no un interés en comun por los nudos.

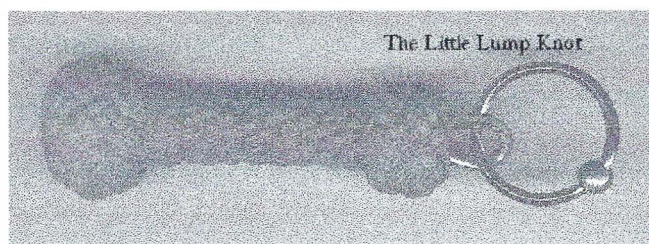
[I believe few people have dedicated themselves to knots as I have, but in all the world there are so many that share interest in knots and thanks to the Internet that I have come now to discover this is so. Lamentably we are seperated by language barriers but not by our common interest in knots.]

Entre los nudos que me costó más tiempo en aprender están. La Ester de Cubierta, El Jibilay, Cabeza de Turco, Costura de Gaza, habria sido más fácil si alguien me lo hubiera enseñado, pero lo aprendi solo libros, por repetición y cansancio.

[These are the knots that have cost me the most time to learn: Small Mat, Monkey's Fist, Turk's Head, Eye Splice. It would would have been much easier had someone taught me, but I learned these solely through books by repetition and fatigue.]

Que más podria decir? No lo se, tal ves se me escapen algunos detalles, pero dejaremos a las personas en libertad para que pregunten lo que quieran.

[What more can I say? I don't know, some details escape me. We will let others at their liberty ask what questions they will.]



Dan Callahan;

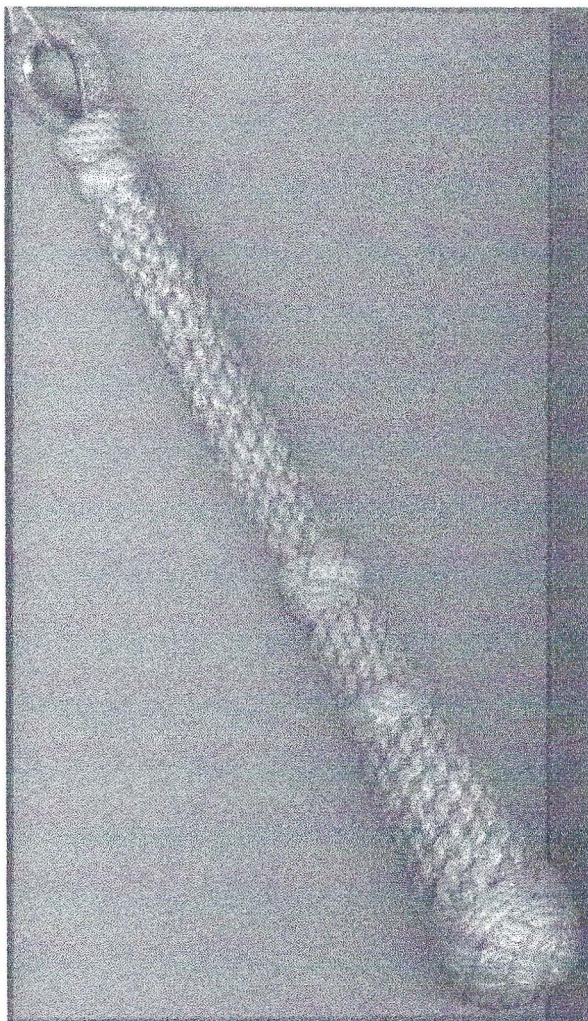
Alaska

Sailor's Lingo

The following words are all to be found as part of a boat. Who of you knows the meaning of all these parts?

Waist Ribs Skin Jaws Throat
Cheeks Eye Nose Whisker Head
Hand Heart Cat Dog Fox
Ear Duck Goose Pig Hog
Fly Jackass Monkey Donkey Horse
Hounds Swallow Robin Worm Leech
Fish Crab Dolphin

(My thanks to Bob Schwartz of Washington for this article.)



Bell Rope by Marty Combs
Oregon

Up from Earth's Centre through the
Seventh Gate

I rose, and on the Throne of Saturn sate;
And many Knots unravel'd by the Road;
But not the Master-Knot of Human Fate.

Rubáiyát of Omar Khayyám
Quatro XXXIV

Pacific Americas Branch Library

There has been a deluge of donations to the Library from some of our good hearted members members:

Marline-Spike Seamanship by Leonard Popple.
Brown, Son & Ferguson; 1994.

Donated by Marty Combs; Coos Bay, Oregon.

Macrame by Lynn Paulin.

Gick Books; 1971

Step by Step Macrame by Mary Walker Phillips.

Golden Press; 1970.

Macrame Creative Knot Tying: Techniques and Projects by Susan S. Lampton.

Lane Books; 1971

Donated by Tom Mortell; Costa Mesa, California

The Complete Rigger's Apprentice by Brion Toss.

International Marine; 1998.

Tassels: The Fanciful Embellishment by Nancy Welch.

Lark Books; 1992.

Celtic Knotwork Designs by Sheila Sturrock.

Guild of Master Craftsman Publications; 1997.

The New Encyclopedia of Knots by Derek Avery.

Brockhampton Press; 1997.

Knots for Climbers by Craig Luebben.

Chockstone Press; 1995.

Practical Fishing Knots by Mark Sosin and Lefty Kreh.

Lyons and Burford; 1991.

Knots for Hikers and Backpackers by Frank Logue with Victoria Logue.

Menasha Ridge Press; 1994.

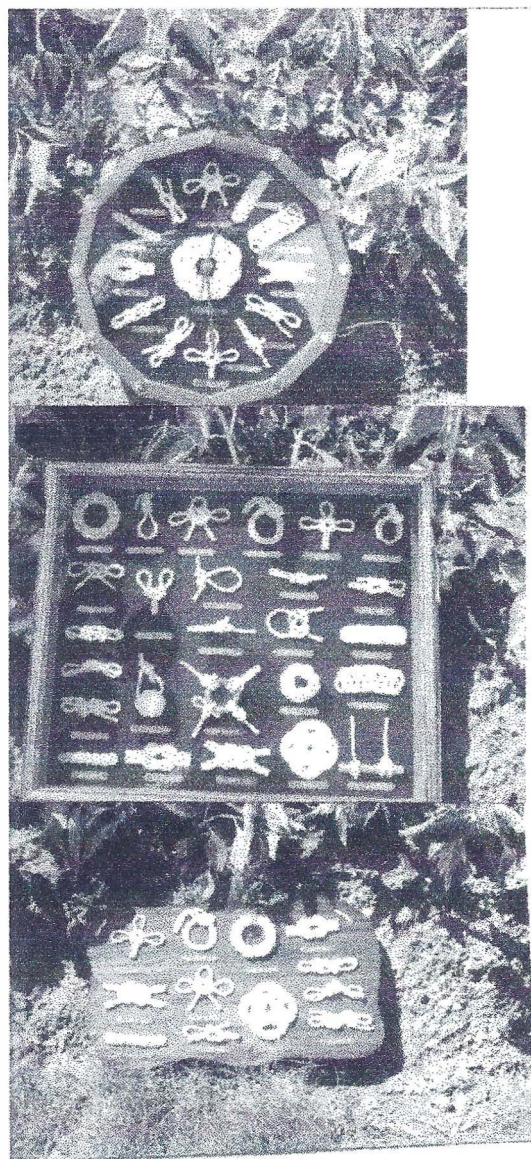
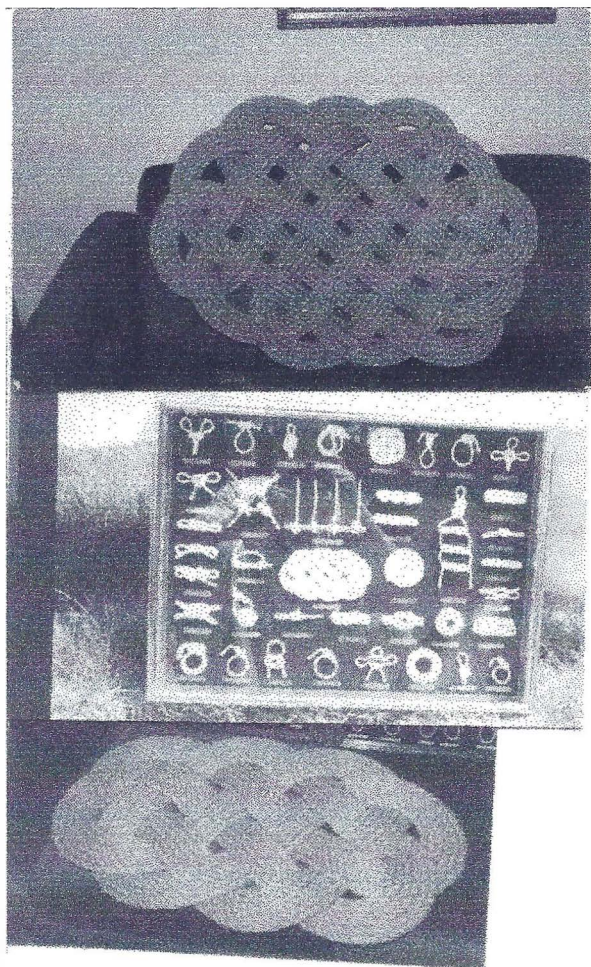
Making Discoveries in Knots by Ham Gerber.

Binford and Mort Publishing; 1990.

Knot and Splices by Steve Judkins and Tim Davidson.

Sheridan House; 1998.

All these are all an extremely generous donation by Lindsey Philpott; California



Here are some knotted creations by our newest member, Carlos Albesiano from Venezuela



Knotting Events

October 23rd, Friday - Knot Outreach Program. Catalina Island, Two Harbors School.

Lindsey Philpott & Mike McLaughlin

October 25th, Sunday - Muller Marine Knot Workshop with Lindsey Philpott

November 6th, Friday - American Sail Training Conference
IGKT/PAB Knotting Demonstration

November 10th, Tuesday - IGKT/PAB Monthly Meeting, rear classroom.
Los Angeles Maritime Museum



Knot News IGKT/PAB
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