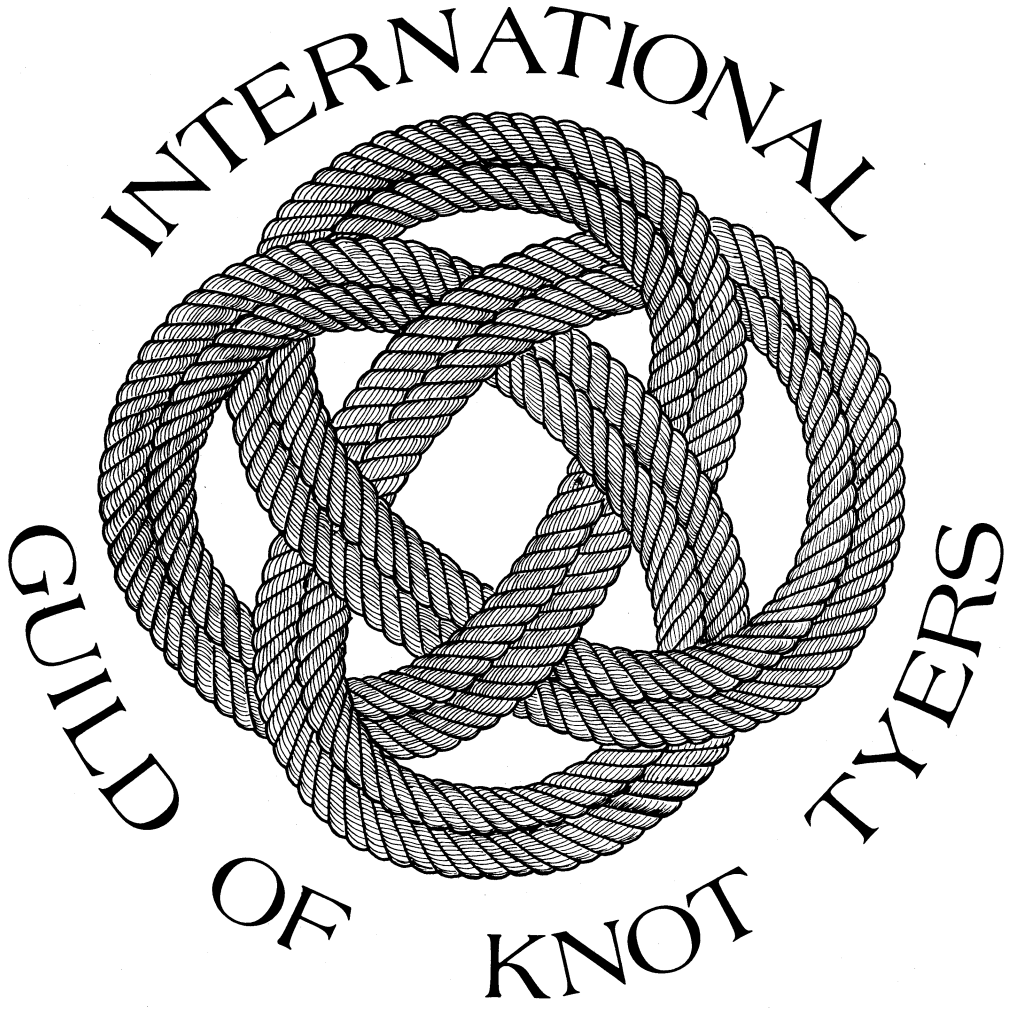
ISSUE No. 11 SPRING 1985

Knotting Matters

THE NEWSLETTER OF THE



“KNOTTING MATTERS”

THE QUARTERLY NEWSLETTER OF
THE INTERNATIONAL GUILD OF KNOT TYERS
President: Percy W. Blandford

Hon. Sec. & Editor
Geoffrey BUDWORTH,

45, Stambourne Way,
Upper Norwood,
London SE19 2PY,
England.
tel: 01-653 8757 (home)
01-760 0759 (office)

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Editorial

How do you tell a chromosome’s sex?
Take down its genes! (Chuckle, chuckle)

My parents were of Midlands stock, as far from water as is possible in Britain. When I went off to earn a living afloat on commercial tideways, an aged aunt opined; “You get that from your great-uncle Jack. He was a coastguard.” Well, maybe. Why not? It’s genes again, you see. I have my family’s funny features, passed to me through them; so it isn’t hard to believe a bent for boats and water could miss a generation or two and reappear in me.

Now, I wonder if it’s possible to have some inherited skill and not to realise it, going through life vaguely dissatisfied...but never knowing why. Perhaps it is in your blood to grow gladioli, or to be a saint, or to explore the Antarctic; but, never being exposed to it, the urge is never triggered-off. That’s unlikely these days, I suppose. T.V. and newspapers show us so much and evening classes cater for late-developers - and we’re all one of those (my world is crowded with souls who work at one thing but who are dedicated off-duty to something else for which they’re better suited).

And yet . . . . . and yet . . . . . wouldn’t it be a pity if you never knew your hidden powers?

It seems likely that knot-tying is produced by the recessive genes, those parental characteristics which do not appear in any of the first generation but which can emerge in some later individuals. Few knotting types have off-spring who share their obsession. By the time it surfaces again, the new knot tyer is alone and without example. So, what sparks them off? Why, a chance sight of ropework or meeting someone else who does it.

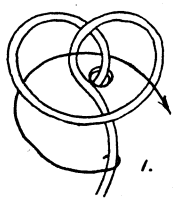
That’s why we must talk and lecture and write and publicise our activities as much as possible. There is a generation of unknowing knot tyers who need to be alerted to their heritage, and you can never tell when you may be in the company of such a one.

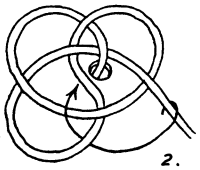
Knot tying is NOT a dying art: rather, it lies dormant like desert seeds which only bloom when touched by rain which may only fall every 10 years. Deserts can flourish. So can knotting. Like breeding, it will out.

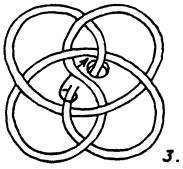
A Page of Knots

by ERIC FRANKLIN

In "Scouting for Boys", Camp Fire Yarn No:22, the Founder suggests that we make our own buttons. Now this is a good idea. Our buttons today of bone or plastic get broken in the wash or come off and get lost: buttons we can make ourselves cannot get broken, can be fastened on more securely and look a lot more attractive. Use a shoelace, coloured nylon cord, leather thonging, etc. according to the purpose for which the particular buttons are required. Make the knots flat on a cork table mat with a small hole in the centre through which to drop the unwanted end.





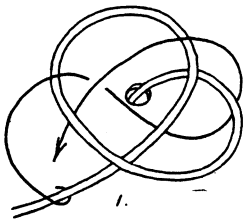


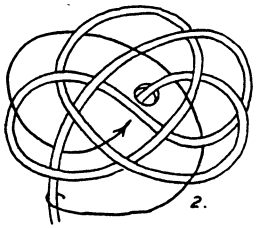
THE BUTTON

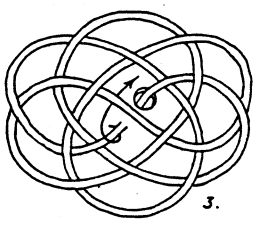
Drop one end through the hole in your mat and arrange the other end as in fig.1. Follow the arrow to arrive at fig.2 and then Fig.3. Work up carefully to produce the button and cut the ends as indicated in the sketch.

Possibly the best way to fix these buttons is as follows: with a darning needle pierce the material and work the needle around to enlarge the hole, trying not to tear the material. Put the two ends through the hole, spread them and sew down separately.

Now you can make buttons try your hand at a toggle for your camp fire robe, duffle coat, and so on. For this knot use pins stuck in the cork as you feel necessary to hold the various loops in position while you work.



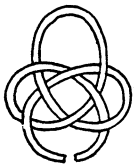




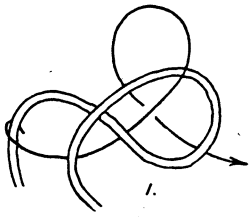
THE TOGGLE

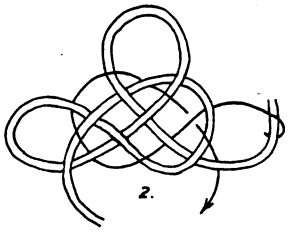
Drop one end of the cord through the hole in the mat and arrange the cord as fig.1. above. You may find it helps to stick pins into the mat in appropriate places to hold the loops open and in position. Follow the arrow to arrive at fig.2., and again to fig.3. Work up carefully to produce your toggle.

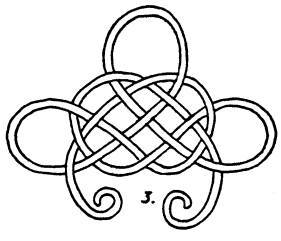
If you have succeeded in making yourself this elegant toggle, you will not be content with only a simple loop to slip it into— you will want something more ornate to match the toggle. Here is an easy one based on the Carrick Bend, which I have shown you before plus a more elaborate one which will add something to any garment.



You do not need instructions for this one.







Make this in a similar way to those above, following the arrows from 1 to 3. Fix to the material with "Copydex" and sew down at a few of the crossings.

Quotation

"To pass the time, there was a shipboard craze for fancy rope work, and Brendan's rigging sprouted complicated knots and splices, intricate lashings, and every item that could possibly be embellished with a Turk's Head was duly decorated."
'THE BRENDAN VOYAGE' by Tim Severin,

Single-Strand Star Knot

by Thomas SOLLY

For some time I have been interested in the formation of single strand star knots, that is, knots of the star variety having a planned number of nodes or "points" and formed from one or more continuous strands either in one pass or in a following round method as used in running turk's heads.

This technique is distinct from the multi-strand star knot described by Spencer (1) and Ashley (2), which is formed by a number of strands each of which constitutes a knot of its own and is interlinked with the adjacent knots formed by the other strands.

An ingenious method of making star knots was presented by Shaw (3) where the knot is laid out on pins on a board. This, however, has a clear limitation in its use since it cannot be made around a stanchion or the middle of a rope because it is made in a closed form on the pins.

My interest was rekindled when I read Harrison's (4) description of a method of forming a star knot from a sennit. Harrison's method is straightforward and easily learnt, but the difficulty lies in making the locking point to join the start and the end of the sennit.

The problem of making the locking point was solved by S. G. Clavery (5) who evolved a system of forming the knot on a simple wooden jig which holds the locking point in position and makes clear the procedure of making the sequence.

After making a number of perfect star knots using Clavery's method I felt a need to proceed further with the investigation in order to find a method of using the drummer's plait, or chain plait or chain shortening, to make a star knot of single strand which could be followed round in a second pass in the manner of following round a turk's head so as to produce a more even texture since the above methods mostly use a doubled strand from the start.

My object was to make a simple task of complicated star knotting. I experimented with several methods before evolving a quickly made knot which could be fashioned from a set of easy-to-follow diagrams. This method is shown step by step in the diagrams which follow.

(1) Chas. L. Spencer: "Knots, Splices and Fancy Work", page 144;

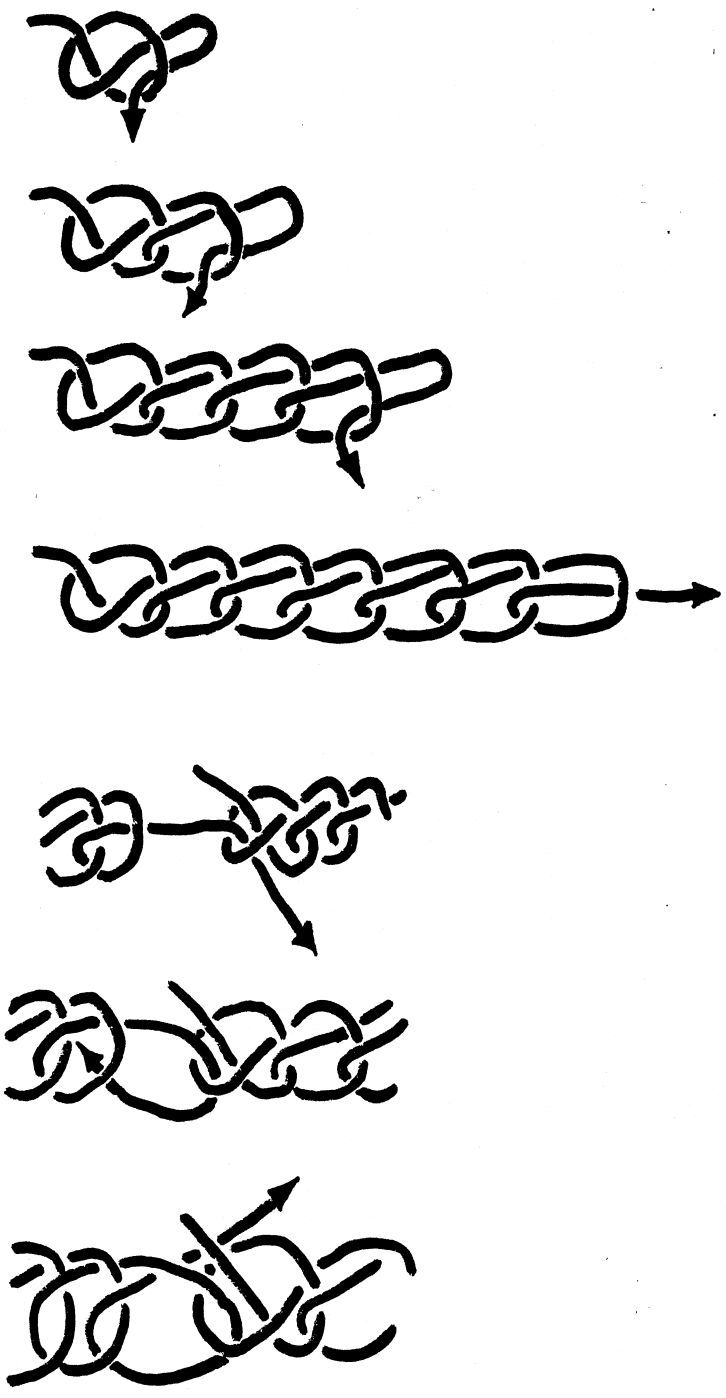
(2) Clifford W. Ashley: "The Ashley Book of Knots", page 209;

(3) George R. Shaw: "Knots, Useful and Ornamental", pages 176 et seq;

(4) Paul Harrison: "The Harrison Book of Knots", page 22;

(5) S.G. Clavery of South Shields, original designs, "Knotting Matters", Spring 1984, issue No. 7.

. . . . continuation of 'Single-Strand Star Knot'
by Thomas Solly



1. Form an overhand knot with a bight.

2. Working with the bight only, dip the bight down through the bight made in 1.

3. Repeat 2. (The number of points in the finished star knot is determined by the number of loops in the drummer's plait plus one).

4. Repeat 3 for as many bights as desired. Finally, dip one end as shown in 4.

5. The star knot is now ready for its locking point. Form the knot into its circular from and dip the single strand as shown.
6. Now bring the working end back and pass as shown in 6.

7. pass the end back over the strand it has just been over, then continue as shown.

(continued overleaf . . .)

Quotation

"He and his son have a net and a boat and no conscience . . . ."
'THE POACHER'S HANDBOOK' by Ian Niall,
pub. Wm. Heinemann Ltd. (1950)

. . . . concluding 'Single-Strand Star Knot'
by Thomas Solly

8. Continue as shown in 8 - 11.

9.

10.

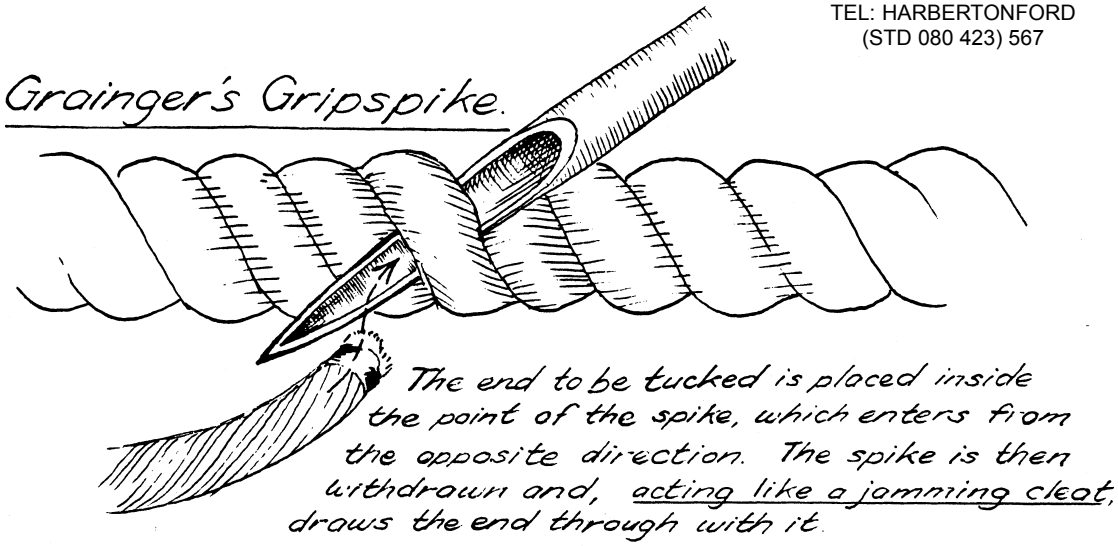
11. The following-round procedure is now straightforward, the working end finishes parallel to the original standing

Tighten evenly, allowing each point to assume a symmetrical position, i.e. nodes evenly distributed around the circumference of the knot, then bury the two ends securely and glue or melt after cutting them close.

The knot thus produced has an "upper" and "lower" side which is apparent on inspection, having the typical star knot formation on top and a "laid-up" texture beneath.
Now we have a simple and attractive alternative to the commoner turkshead to grace our bellropes and rails so increasing even more the scope of this fascinating art of knotting.

Useful Tip!

STUART E. GRAINGER
PERCHWOOD CREEK
TUCKENHAY, TOTNES
DEVON TQ9 7EQ
TEL: HARBERTONFORD
(STD 080 423) 567



(This neat refinement of the Swedish fid, featuring a sort of wrap-around jamming slot devised by professional ropeworking craftsman Stuart E. Grainger, may soon be bought at I.G.K.T. meetings over the counter of 'Footrope (Des & Liz Pawson) Knots'.

Profile of knotsman CLIFFORD W. ASHLEY

Just one year after his 'Book of Knots' was published in 1944, Clifford Warren Ashley suffered a crippling stroke. He survived, largely incapacitated, for 2 years and died on 18th. September, 1947, aged 65.

The book had taken 12 years of concentrated effort, earning him an international reputation for his remarkable achievement of research and illustration. Yet he had not turned his attention fully onto knots before he was 50. His life until then was quite different...for Clifford W. Ashley was an established painter (also a shrewd collector of antiques).

Born in 1881, he lived just 4 blocks from the New Bedford waterfront and learned to swim from the bobstays of old hulks. He was encouraged to tie a reef knot when 4 years old. During his childhood, schooners, barks and steamers were in and out of New Bedford, while rigging lofts, shipsmiths, sparmakers, etc. still traded there.

Ashley was conditioned in art at high school, so that - on arrival in Boston ostensibly to join M.I.T. - he promptly enrolled in a School of Art. As a student he was enthusiastic, energetic and fun-loving and these qualities persisted throughout his life.

He began illustrating books and magazines to support his studies. Then, in 1904 (aged 23) Harper's Monthly Magazine asked him to write and illustrate an article on whaling. "Whaling was a trade unlike any other," he said later. "The only way to learn it was to go out and kill whales - so I went."

Six weeks aboard the vessel 'Sunbeam' was the influence which dominated his writing and painting from then on.

In 1908, aged 27, hearing reports of fine old mahogany furniture to be had cheaply in Jamaica, he organised an expedition and brought back over 1,000 pieces which included 4-poster beds, chests of drawers, tables and chairs...and promptly held a very profitable auction. He had a keen eye for quality antiques, collecting so much that - when, aged 49, he married - it took another auction to make a fitting home of the 18th. century Westport farmhouse where he lived from 1919 until his death. This house had many ingenious devices; e.g. beds could be drawn in and out of sleeping porches by tackles operated without occupants leaving the warm bedclothes; a weather vane whose shaft extended down into the living room where a repeater arrow indicated wind direction on the ceiling. For his children, there was a playhouse made from the upended bow of a fishing boat (see his Book of Knots, Ch. 26, p. 319).

After 1913 he stopped illustrating (except his own articles) for painting alone, exhibiting landscapes and marine paintings. A wholesome, manly approach typified his portrayals of fishing, waterfront and beach activities. He travelled again to Jamaica and also to California, but concentrated on the New Bedford maritime scene. One series of pictures records the sailmaking trade. He had an intense, sense of mission; "...to pitch in and do for my native place something that would make a race of heroes live..... to perpetuate whaling as it is . . . . to combine technical excellence and realism.....to be able to face the sailor critic and artist critic." He was convinced he was the only one enough of a sailor and an artist, one of the few men of his generation with whaling experience and an artist's training.

In 1926 he produced 'The Yankee Whaler', still a readable and rich source book on whaling; and in 1929 'Whaleships of New Bedford'. After this there were no more large paintings. His interest in knots grew.

(His two whaling books are long out of print, costly collectors' items. His paintings are scattered; and, although an exhibition of his work 'Whalers, wharves and Waterways' was held in 1973, the whereabouts of over 130 of approximately 350 oil paintings are still unknown)

from Stuart E. Grainger

Use a Sheet Bend

To join on an end

To another of different size;

Also useful to tie through a thimble or eye,

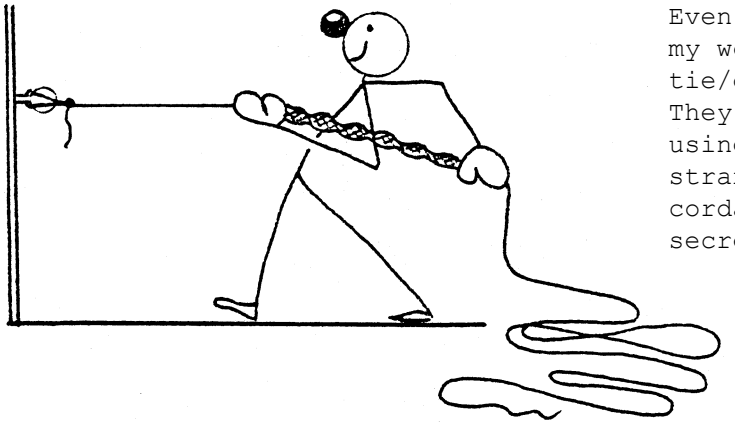
But insure against trouble,

Tie it double.

Striptease by CY CANUTE

Fancy ropework often looks neater when it's flat, so we pound it with the thick end of a fid or even hammer it. Instead, why not use flat line?

I was taught early to strip the core off all sheath-and-core cordage. The tubular sheath works like tape and makes Spanish hitching, coachwhipping, etc., with a neatly flattened surface texture, be it bellrope or bottle covering. In the process you also accumulate miles of the heart filaments, threads and twines. So you never again need to buy macrame materials or whipping stuff. They come free.

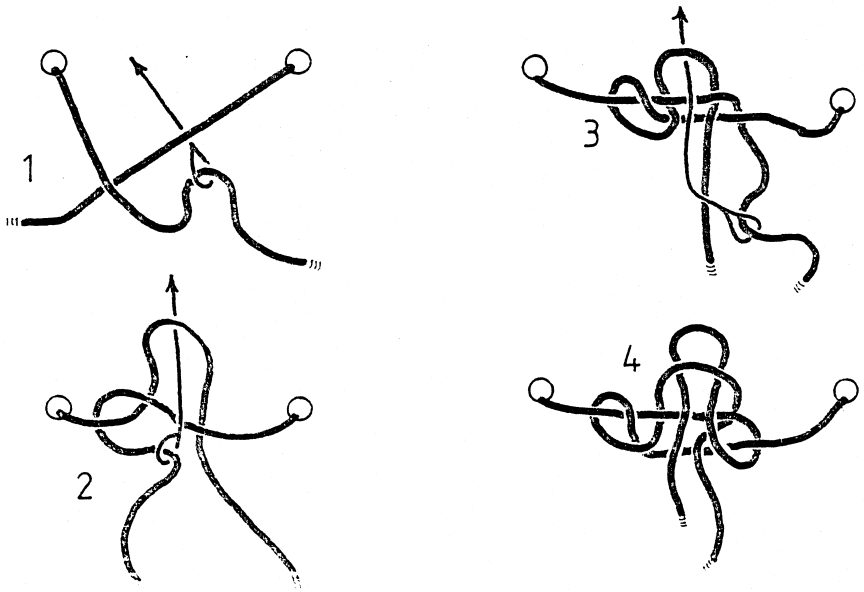


Even expert scrutineers of my work admire my subtle tie/dye colour patterns. They are actually due to using patchily dyed heart strands from coloured cordage... but that's our secret!

There's a trick to stripping sheath-and-core line.

If you just sit down and work a foot at a time on your lap, you'll end up with a baggy, grubby job. Copy me - stand up and hitch the core to a door-knob or other robust belaying point; grasp the sheath and haul away at it, a yard or two at a time, in great swinging pulls; use all the space you have to smooth out the concertina bunching along the length of the line. Have that on me - there's no charge.

Carol's Knot espied by I. P. Edwards of Portsmouth



text overleaf . . . . .

I saw this knot - a variation of the Highwayman's Hitch - tied on a small shoulder duffle bag used for shopping. The cord passed in a continuous loop through rings set into the mouth of the bag and also through a D-shaped ring at the base. To tie it:

1. tuck a bight of rope A under rope B and pull tight on both ropes to close bag;

2. tuck a bight of B under A, and pull A to tighten around bight B;

3. tuck a bight of A through the bight B;

4. pull B tight around the base of bight A.

When the knot is tied tightly, it will hold by itself: but, in slippery cord or when the bag is subjected to rough handling (as in shopping), some kind of peg is put through the final bight and the bight is tightened around it. A peg is also used when the knot is tied in cord which simply runs through the bag's mouth, leaving two loose ends such as in a sail bag. When wet or too tightly tied it can jam, but pulling A and B alternately releases it.

It's the first time I've seen such a knot...what about you?

Words Fail Me! admits Andy KENNEDY

My girl friend Deirdre and I were walking up this mountain path when she slipped and went over the edge. She screamed and fell through ferns and bushes for a second or two. I thought she'd gone off into space but she fetched up - unhurt - on some kind of ledge. I couldn't see her through the vegetation but guessed she was about 15 or 20 feet below me.

Naturally, I had a long coil of rope with me. I quickly attached one end to a nearby tree with 4 round turns & 8 half hitches, not taking any chances. (Actually I might have lost a little time here because I had to decide between that and 1 round turn & 2 half hitches four times. Also it brought to mind the 'K.M.' correspondent who suggested there could be a better name for this knot, which is surely the only one you can tie quicker than you can say it!)

Anyway, I dropped the rope's free end down to Deirdre, telling her to tie herself on and I'd pull her up.

"How?" she called.

"How what?" I replied.

"How do I tie myself on?" she asked.

"Just tie a bowline and put yourself in the loop," I said, "behind your shoulders and under your arms."

"Look," said Deirdre, "I'm a zip-fastener girl. You tie the whatever-it-is and let it down to me."

So I did, but when she got the knotted rope's end back she said;

"This loop's too big. I'll slip through it."

"How was I to know?" I retorted. "If you want made-to-measure stuff, you'll have to tie it yourself. Listen, I'll shout down instructions. Now, are you facing inwards or outwards . . . . . ?"

(O.K. boys and girls - over to you. There's Deirdre, who doesn't know the first thing about tying knots, and YOU have to save her through your detailed verbal instructions. What would you need to say?)

Stockholm Tar Sten Johansson talks knots

In my opinion there are 6 elements in the Universe, not 5. They are Wind, Fire, Earth, Water, Air and KNOTS and Man used knots before he was able to use the others. So a knot cannot be invented, just discovered.

Ashley did NOT discover the Constrictor Knot. This very strange knot first appeared in Hjalmar Ohrwall's 1916 edition "Om Knutar" (About Knots) where it is called 'Timber Knot', and he compares it with the Strangle Knot which he considers better. I think the Constrictor Knot has not been very popular because the round turns of the Strangle Knot are close together and that knot can be made more firm.

Rapponen was the first to show the knot drawn and called it 'Whip Knot' in 1931; and she was taught it by Spaniard Raphael Gaston with whom she was corresponding in Esperanto.

Ashley says that he tied this knot 25 years or more before he published his book in 1944. This means before 1919. However, there is no mention of it in his magazine articles on sailors' knots in 1925, and he calls the Strangle Knot a ligature knot.

Let us say - with a smile - that Ohrwall got the idea in 1916, Rapponen drew it in 1931, and Ashley placed it on the market in 1944. Since when everyone - wrongly - thinks he "invented", drew and patented it.

The Jug Sling is amusing but I consider this not to be so complicated. It is a knot that does not follow any rules. It is very odd. A much easier knot to be used as a jug sling and that can be used to lift any round object is the 2-strand Matthew Walker knot. With this knot you get two constrictor knots on each side of the object.

A Round Turn & Two Half Hitches is the only hitch I am using when I am out sailing. Usually I am not tying it with 2 half hitches,

to untie even if it is strain on the standing part.

The word "Carrick" bend is only used in the English nautical vocabulary (in modern times also in other countries). Before the 20th. century this bend was called "Helling", "Heling" or "Hieling" in Dutch, German, Norwegian, Danish and Swedish. The word "Hiel" means heel or foot. In Swedish and Danish it is also called "Greenland Bend". In a French-German dictionary of 1869 'carrick' is a small collared English coat used for riding.

In 'The Sailor's Word Book' (1867) W.H. Smyth writes that CARRICK is an old Gaelic term for a castle or a fortress, as well as for a rock in the sea. There are Carrick-Bitts (windlass bitts). Could the windlass have been called "Carrick" - because it was built like a castle or a fortress, or as solid as a rock in the sea -and the bend used on the cable therefore called Carrick Bend?

(The Strangle Knot, mentioned before, is - of course - a doubled Overhand Knot with something inserted through it. It is also the same knot as a Fisherman's Bend.)

Bog Body investigated by Geoffrey BUDWORTH

On 1 Aug 84 the mummified top half of an Ancient Briton was dug out of a Cheshire peat bog near Wilmslow in Northwest England. 'Pete Marsh' (as the Press quickly named him) had lain buried for 2,500 years. He had died with a knotted cord around his neck.

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

The knots were as good as new. There were two of them, spaced a few inches apart. One was just a distraction, a simple overhand or thumb knot such as occurs by chance in line; or it might just have been a lumpy nub or imperfection imparted in the twisting process. (The uncertainty arises because I could not remove or even loosen the knots which are being preserved to be exhibited. Only a discerning eye and a magnifying glass were allowed.)

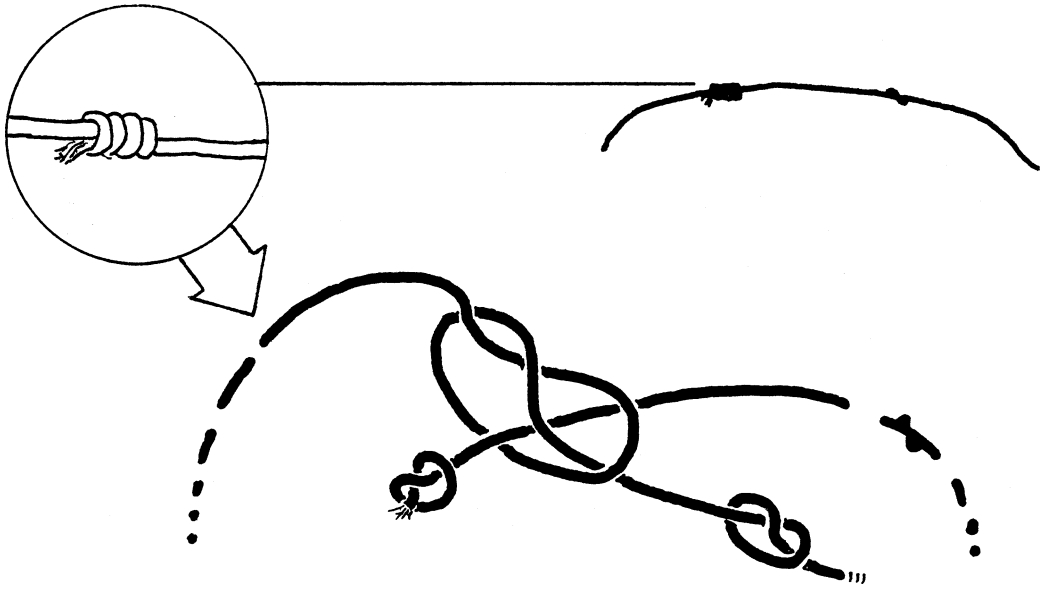
The main knot joined both ends of the ligature and looked interesting, maybe a fisherman's knot or some similar barrel-shaped blood knot. Noticeably odd was the absence of ends. One was flush with the knot, while the other showed just a few millimetres and was frayed.

This was a puzzle. The cord did not look like a typical garrotte. What could be an explanation? Two occurred immediately. Firstly, knots weaken line (cutting breaking strength by as much as 50%). When a break occurs, it does so just outside the knot.

Maybe the frayed end is evidence that the cord broke . . . a botched job! You couldn't tie the knot with ends that short, and adjusting it would slacken the ligature. With no ends for an executioner to pull, strangulation would need a stick inserted to twist the cord tight like a tourniquet. (Cutting short the ends seems a needless preoccupation with neatness, given the grisly intent. Was the knotted cord actually a necklace? There was nothing to suggest it.)

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

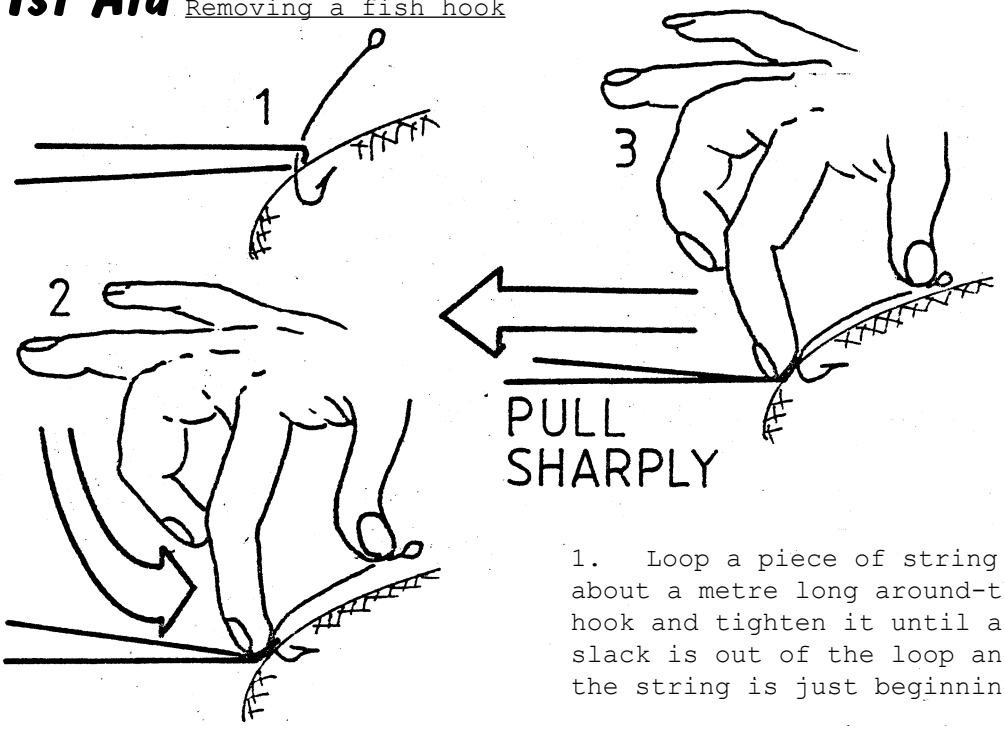
The solution, when it hit me, was simple . . . and rather disappointing. The knot was actually three plain overhand or thumb knots snugly embedded alongside one another to look like a more complicated compound knot1



All three knots were righthanded (i.e. the two parts helix clockwise), which is NO indication of the handedness of the tyer. Each end of the cord was knotted. Then a third knot joined the ends to complete a circle. Most cordage clues found at contemporary scenes of crime consist of a haphazard assortment of overhand knots, not best suited to the job. Matters - it seems - may not have changed much in thousands of years!

This peat bog burial is like a great many ritual sacrifices found all over Northern Europe, introducing another consideration...the supernatural. Belief in witchcraft was once a universal phenomenon in which knots played an important part. So the cord knotted around the dead man's neck might have been worn for reasons making little sense to 20th. century minds. It is fruitless to seek proof but conjecture is justified. The knots with no ends could have been tied to ensure the victim's spirit stayed captive and did not return to harm his executioners. Conversely, perhaps the knots were supposed to ward off death or to ensure an after-life. (Actually, peat bog man, with or without black magic knots, DID achieve an immortality denied his killers).

1st Aid <u>Removing a fish hook</u>



1. Loop a piece of string about a metre long around-the hook and tighten it until all slack is out of the loop and the string is just beginning to

2. Depress the eye end of the hook until it is flat on the skin. Press also over the shaft of the hook so that, during withdrawal, the eye end of the hook remains held downwards next to the skin;

3. Pull sharply, with good follow-through, on the string and the hook will be removed through the point of entry.

(Bear in mind the need for antiseptic treatment and - maybe - an anti-tetanus injection)

from 'New Essential First Aid' by Gardner & Roylance, pub. by Pan Books (1967)

Quotation

"You are not attending!" said the Mouse to Alice severely. "What are you thinking of?"

"I beg your pardon," said Alice very humbly: "you had got to the 5th. bend, I think?"

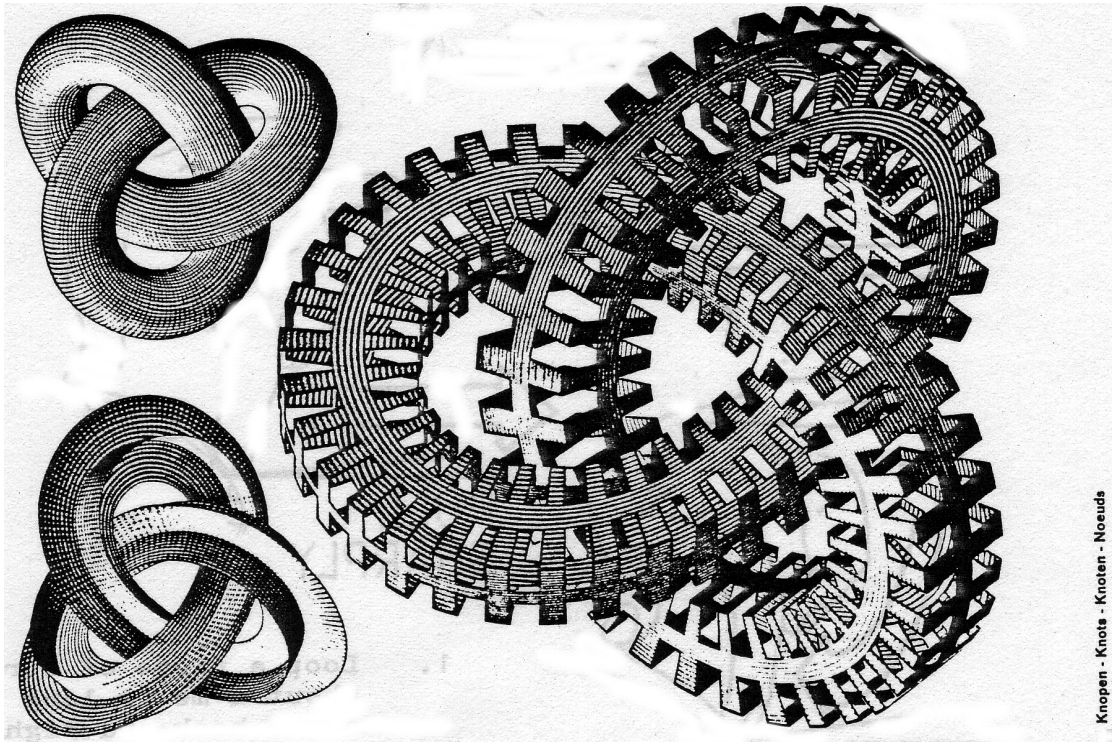
"I had not!" cried the Mouse, angrily.

"A knot!" said Alice, always ready to make herself useful, and looking anxiously about her. "Oh, do let me help you to undo it!"

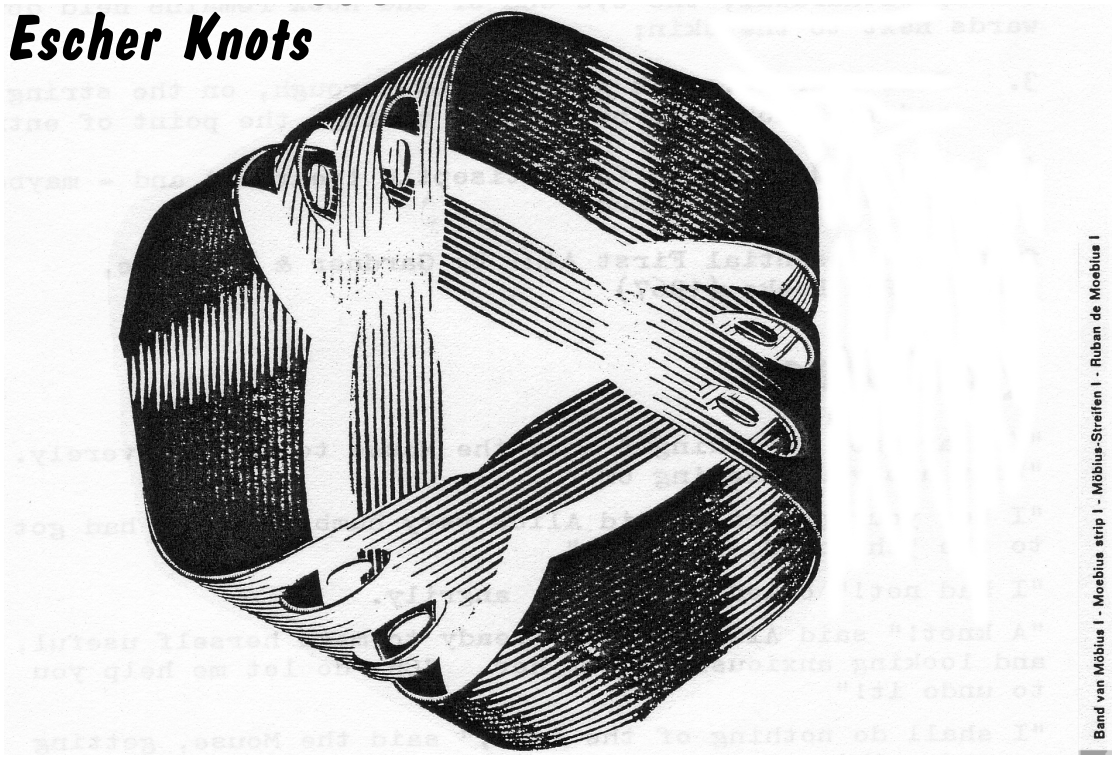
"I shall do nothing of the sort," said the Mouse, getting up and walking away.

'ALICE's ADVENTURES IN WONDERLAND' by Lewis Carroll (Charles Dodgson, 1832-1898)

Study these knots closely; trace around a side or edge with your finger; there are subtleties awaiting discovery by the discerning eye.



Their creator, Maurits Cornelis ESCHER (1898 - 1972) was one of Europe's most skilled and original graphic artists (you may know his flights of stairs which seem to ascend endlessly without ever coming down).



Interest in his work grows and its value escalates. Guild members might like to seek out and acquire a print or two of his knotting subjects.

Museum Piece by Frederick D. BROWNE of the U.S.A.

We need knot museums and archives where our work can be securely stored and displayed to benefit generations yet unborn.

Barbed wire, parachutes, thimbles, and other equally unlikely items ARE preserved for posterity, I find. See the details at the end of this article; they're encouraging. So are the words of Lao-tzu, Chinese philosopher; "A trip of a thousand miles begins with one step."

Now let me present my first thoughts about knot museums and archives. I hope others will think about them too.

The museum's heart would be a 20,000 ft storage space equipped with a halocarbon gas fire protection system (water sprinklers ruin books and manuscripts even when the fire is extinguished). This space would preserve knotwork, books, rope braiding machines, textiles, looms, and all items generally related to knotting.

A display room of 2,000 ft2 would be where selections from storage were put on public view.

In a screening room 1,500 ft2 video-tapes and films could be shown to visitors, who would also have access to a small (1,000 ft) library of knot books. Rare books and manuscripts would stay in storage.

A work space of 1,000 ft2 would be available for demonstrations of splicing and other practical projects.

Office space (800 ft2) would be needed by museum staff: while a simple set of food and drink vending machines would be appreciated by hungry visitors and occupy 400 ft . With rest room (200 ft2) and cloakroom (100 ft2), the total is 27,000 ft2.

The design and finance of such a venture needs a rich source of money. Where - I wonder - is the rich person who would do it for us?

Others who have done so...

Barbed wire from around the world is collected in the Old West Museum-Library in Sunset, Texas. The library has 2,500 books. The International Barbed Wire Gazette is published every month. The staff is one person;

Covered bridges from around the world are pictured in the Kentucky Covered Bridge Association at Fort Thomas, Kentucky. The library has 400 volumes. Timbered Tunnel Talk is published monthly. This association was founded in 1964 and has a staff of three people;

Magic is preserved by the American Museum of Magic in Marshall, Michigan, where there are 50,000 photographs of magicians, 9,000 books, 25,000 magazines, and 150,000 letters and clippings. The American Museum of Magic Newsletter is published irregularly. The

Parachutes are collected in the Gold Parachute Library and Archives in Ridgecrest, California. Let's Talk Parachutes is published quarterly. The staff is one;

Thimbles are collected in the Collector Circle Library in Lake Park, Florida. The library's 510 volumes date back to 1867. The staff is two people;

Trotting horses portrayed on video-tapes and motion picture films are collected in the Trotting Horse Museum and Library in Goshen, New York. The library has 400 books and 4,400 sale catalogues and racing records. This museum was founded in 1951 and has a staff of three people.

THE Boobash Bend

by Harry ASHER

illustrated by Eleanor Draper

(our editor needed persuading to publish this article but, if there are different opinions about the security of the bend discussed, then that could lead to healthy and stimulating discussion)

All great men have their weak moments, and Clifford Ashley had his on p.263 with bends No's 1440 and 1445.

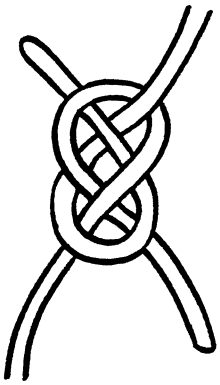


Fig. 1
Ashley 1440

He describes 1440 as THE SINGLE CARRICK BEND, which he draws as in fig. 1. He speaks scathingly of it, and awards it the emblem of 'The Two of Clubs' (meaning 'UNIMPORTANT'), not realising apparently that the bend is none other than a SHEET BEND drawn in a confusing way.

But that is not all. On the same page, for No. 1445, he gives the drawing of fig. 2 and describes it as "the worst single bend", saying that (in mohair) it slipped after an average of only 2.7 jerks.

Eleanor has drawn the bend in fig. 3 (overleaf...) better than Ashley so as to show that it consists of two closed loops, one right-handed and one left-handed, lying in mutually perpendicular planes.

I hope that Guild members will try this bend and form their own opinions of it. In mine it is one of the best general purpose bends, being compact, quickly tied, and secure, and - though not especially easy to break - it is certainly not badly prone to jam. Nowadays I often find myself using it in preference to the sheet bend.

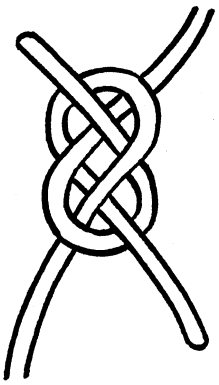
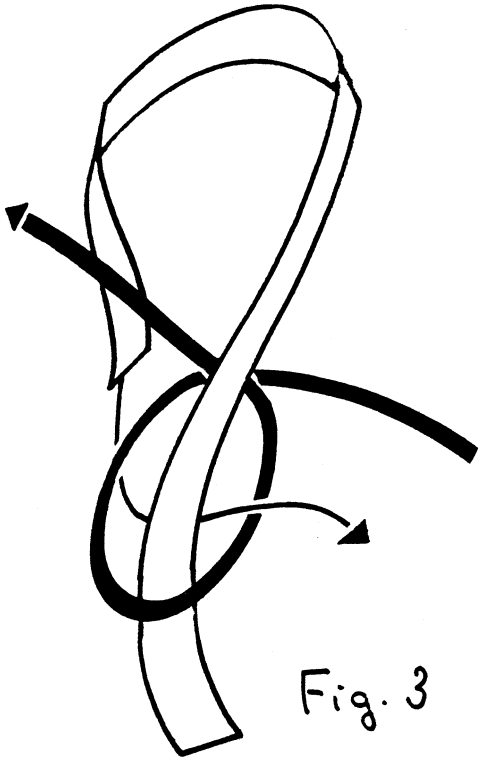


Fig. 2
Ashley 1445

The bend has the further special feature that if you tie it so as to leave both ends long, then in each cord you can use either part as running end or as standing end, making four different combinations. The bend does not distort as you change from one form to another; in fact all forms have essentially the same structure. A further point of merit is that the knot can be used to make a useful loop which stands up equally well to a pull on either half of it.

Because the description was such an exceptional boob on the part of Ashley, I hope the ghost of that great and gifted man will not be offended if I reverently christen No. 1445 in his memory as 'THE BOOBASH BEND' (or 'BBB' for short).



Letters

Dear Mr. Budworth,

.....Reading through the back numbers of Knotting Matters which I have received, I have found much of interest, but the emphasis seems to be rather heavily upon the technical, erudite and abstruse. Certainly there is value in such discussion, but I would like to see more evidence of creativity with knots. New uses for old knots are an urgent necessity if the old techniques are to be preserved and, one hopes, popularised. There is a regrettable habit among the uninformed to call anything which uses knots Macrame. However, if everyone who knows a little about macrame could be persuaded to delve a little deeper into the craft of knots, we would have a movement to be reckoned with. The simple technique of Half Hitching, Needle Hitching, or Hitching Over - various names for the same thing - which is extraordinarily flexible and useful, is hardly known among craft teachers. Plastic compounds such as PVA and polyurethane make it possible to induce rigidity into structures tied in cordage, so that new forms of basket, constructed with multi strand lanyard knots or Half Hitching are a perfectly straightforward proposition. Apart from the well known horse constructed of rope over a wire core, I have made snails, tortoises, ducks, dragons, dolls, lions, lizards, and a complete chess set with board, out of cordage.

I would like to urge everyone who knows about knots to use their imagination to establish new uses for the old techniques, be-

can be brought back to real life outside museums. I do congratulate you upon Knotting Matters; it must be doing a great job in stimulating interest.
Yours sincerely,

Totnes,
Devon Stuart GRAINGER 12 December 85

Dear Geof,

A knotting tale for your list of anecdotes:
Martin designs the bits inside satellites, he and his colleagues use constrictor knots to marl-down the electrical harnesses in the satellites. Hence, miles above our heads, whirling around in space are lots of constrictor knots. Just a thought.
Yours Aye,

Petersfield,
Hants. Ken YALDEN 20-1-85

Dear Mr. Budworth,
Please accept my sincere apologies, but I suddenly realised that I had not sent you the results of the test on "my" knot ('K.M.' issue No. 7, page 19) from Mr. Alan Walbridge. These are the results he sent:-
unknotted samples broke at 620, 640 and 700 kg. the average being 650 kg;
knotted samples broke at 375, 350, 380 kg., average 370.
The strength of the knot is thus about 57% of the unknotted. Apparently the strength of the reef knot is about 40%, and a figure of eight knot on the bight 67%. Once again, apologies for the delay in writing. Thank you for a most interesting issue of 'Knotting Matters'.
Yours sincerely,

Halesowen,
West Midlands Katherine M. Sanders 1-12-85

Hon. Secretary and Editor IGKT
Geoffrey Budworth,

I thoroughly enjoy "Knotting Matters", and have gleaned a great deal of useful knowledge. I wish I had known about "tamales" when I was on a macrame kick, decorating bottles. I find many uses for knots. On occasions, lacking finger traps for traction, I have employed the jug sling knot. A midshipman's hitch adjusts nicely for ceiling traction. A diamond knot through a zipper pull provides an excellent tab on ski jackets and outer garments for youngsters. The release adaptations of the Prusik knot by Bob Chisnall are most interesting, even though my climbing days are past. I agree with Brion Toss that there ARE better knots suited to aircraft tie-downs than the 'no name' knot. I enjoyed your designation "innominknot".

Sincerely,

Washington State
U.S.A. L.F. Osborne, M.D. Oct 15, 1984

Dear Geoffrey,

As usual we spent a fortnight in the West country, and while we were there we spent a day in Bridport looking round the Rope, Net & Twine Museum in the town. The curator was extremely friendly and couldn't have been more helpful. He offered to open the museum especially for me as the place is not open all the time. He also put me in touch with the firm of 'Gundry' who supply all sorts of rope, twine, nets, and netting needles.

Also may I recommend the Dolphin pub in Beer (nr. Seaton, Devon); not only for the beer (which ain't bad) but also for the beautiful display of knots. Most of these were made by a Cornish coastguard - date unknown.

Tonight I am giving a talk to a local scout group on decorative knots, so I am busy making sure that all my samples are up to scratch!

All the best,

Chesham,
Bucks. Barry DARKINS 1 Oct 84

Book Reviews

'KNOTS IN USE' by Colin Jarman, published by Granada Publishing (Adlard Coles Ltd.)(1984) - All the pro or keen amateur needs to know afloat or alongside. This up-to-date yachtsmen's and women's handy reference book is clear (I didn't need my glasses), on splash resistant paper, and modestly priced. Bill Beavis' instructional drawings together with the author's photo's of the knots really in use on boats bring it to life. No quibbles over the choice of knots; newfangled sheath-&-core splices (including a nice simple wire eye, also rope to chain) are shown. Don't cast off without it.

Price: £2.95p.

'KNOTCRAFT - The Practical and Entertaining Art of Tying Knots' by Allan and Paulette Macfarlan, pub. by Dover Publications Inc. (1983) - They've done it again, this time rescuing a 1967 work from obscurity, and it's worth it. This unabridged but corrected re-publication touches on most aspects of knots, plain and fancy. It would be a good gift for a beginner; while old hands will like the bit on knots and ropes through the ages. One chapter is full of games to be played with knots and ropes. This book is fairly priced and suitable for anyone wanting knotting away from boats and water.

Price: £3.35p.

'CREATIVE ROPECRAFT' by Stuart E. Grainger, pub. By G. Bell & Sons Ltd. (1975) - The best fancy knotting book in recent times, with succinct text and excellent drawings (only when you've tried can you know just how good). The author, a Master Mariner and IGKT member, is an established ropeworking craftsman who supplies tips a-plenty from his considerable expertise. Diamond Knots and Matthew Walkers lose their awesomeness under his no-nonsense approach. From basic begin-

Various covering techniques, cross-pointing, grafting, needle- hitching, also equip you to go off on your own and create. Sadly, sales weren't great in the U.K. where it may be hard to find.

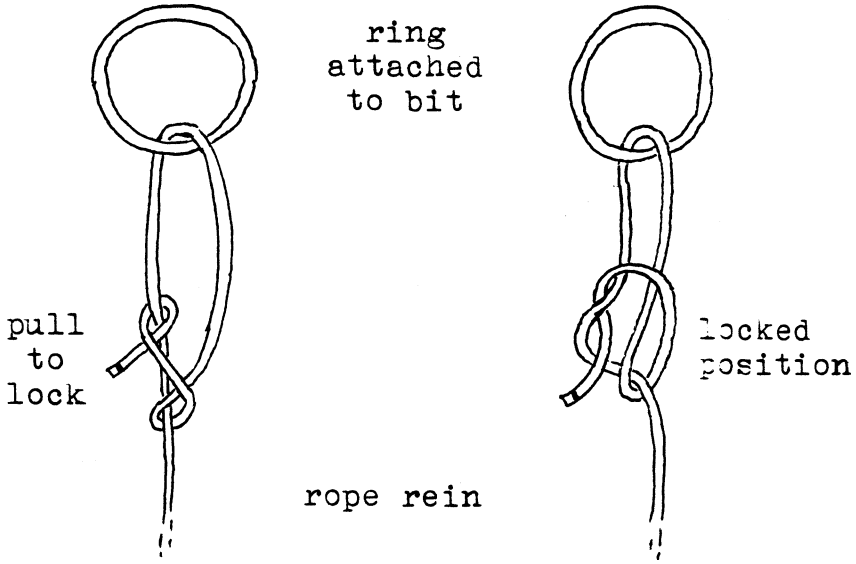
Price (when last seen) £5.25p.

Ploughman's Locking Hitch

by Ettrick THOMSON

of Suffolk

Ted UPTON's 'Locking Hitch' (Knotting Matters, No. 10, p.13, Jan. 1985) reminds me of a similar hitch shown to me by a Scots farmer about 50 years ago. It, too, was part of a connection between a man and an animal - a ploughman and his horse, whose harness had reins of coarse rope; their length had to be nicely adjusted so that they could be controlled by the ploughman's body, leaving his hands free to control the plough - achieved by sliding the hitch along the standing part until the length was right, and then locking.



PLOUGHMAN'S LOCKING HITCH

I use the hitch every year to adjust the strings that my runner beans climb up. For the first week or so there is always some slack to be taken up. For this purpose, do not lock hard: the hitch will then be free to slide, but will hold when released.

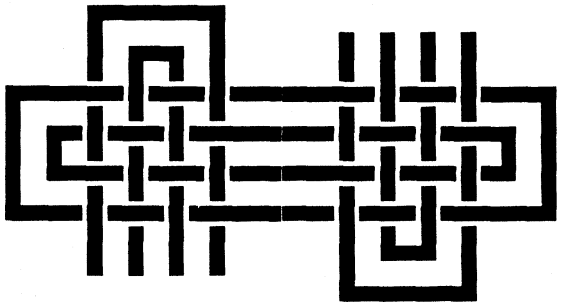
The hitch is identical in form to the Buntline Hitch discussed by Ashley in over half-a-dozen places. He does not mention its use as a locking hitch, but his 'Adjustable Jam Hitch' (No. 1994) is basically the same but with an extra turn.

Solution to the Stealing Bell Ropes puzzle

(see January's issue No. 10)

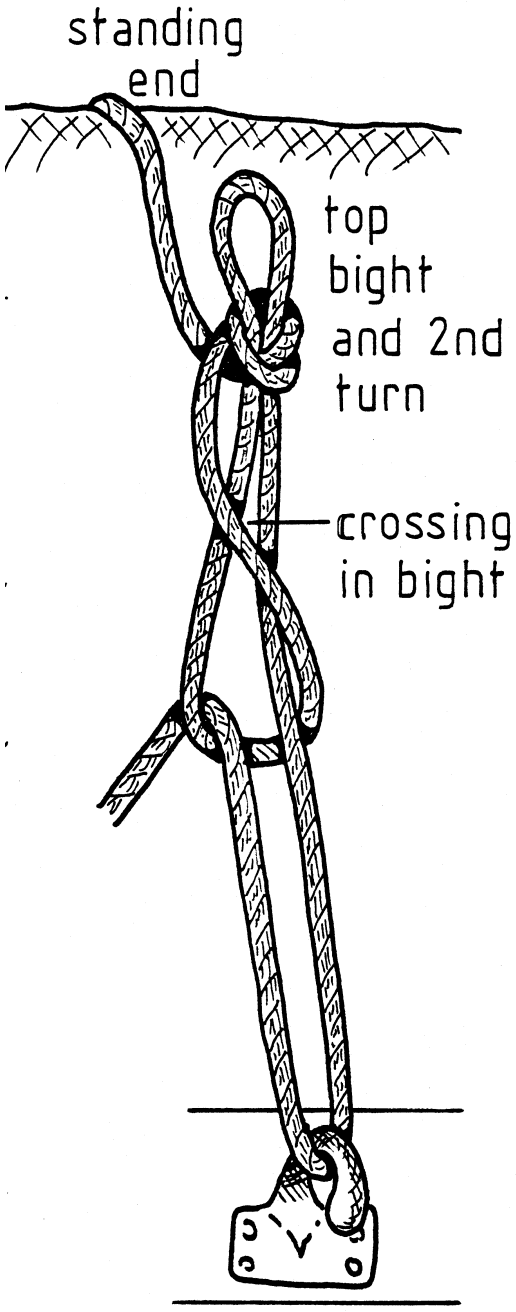
The acrobat first ties the lower ends of the ropes together. He climbs rope A to the top and cuts rope B, leaving enough rope to tie into a loop. Hanging in this loop with arm through it, he cuts rope A off at the ceiling (taking great care not to let it fall!) and then passes the end of A through the loop and pulls the rope until the middle of the tied-together ropes is at the loop. After letting himself down this double rope he pulls it free of the loop, thereby obtaining the entire length of A and almost all of B.

(Alternative solutions were proposed using knots that could be shaken loose from the ground. Others involved cutting the rope part way through so that it would just support the thief's weight and later could be snapped by a sudden pull. Several doubted that the thief would get any rope because the bells would start ringing.



Truck Driver's Dolly

used by TONY IVE



The Waggoner's Hitch is one I know as a Liverpool Hitch, although I can't recall where I got this name. Truck drivers call it a "Dolly".

You will find the majority of truckers take a SECOND turn round the top bight in such a way as to strangle the first turn. This prevents the knot from capsizing either accidentally or deliberately.

The lower bight is then TWISTED and the running end is pulled through to form a bight which is passed round the hitching hook.

One then heaves down on the remaining end and secures with a half hitch to the same hook.

British trucks and open trailers have hitching hooks. Continental trailers and "open" containers are provided with shackling rings or rails, and a slightly different method must be used to avoid the time-consuming task of pulling up to 10 fathoms of cordage, first through the lower bight, then through the

One always starts roping from the <u>front</u> of the load and works to the rear; this helps to prevent the load shifting forward when braking, a small point but one that is often overlooked.

Jargon

Jargon is inevitable when specialists regularly use and shorten precise terms unfamiliar to ordinary folk. Often denigrated, it does serve as a kind of shorthand - written and spoken - for experts. That's why I like Desmond Mandeville's "<u>stands</u>" (for standing ends) and "<u>wends</u>" (working ends). Try them, and see what you think.

I.G.K.T. MEMBERSHIP LIST

(1st. March, 1985)

UNITED KINGDOM

Anglesea

SMYLIE, J. Roy	Glyn Afon, Foel Ferry, Brynsiencyn, LL61 6TG;

Berkshire

WALLER, Richard de W.	Evergreens, The Avenue, Ascot, Berks;

Buckinghamshire

BIGGS, Charles N.	The Hollies, Nash Lee Road, Wendover, Aylesbury, Bucks;
DARKINS, Barry G.	60, Vale Road, Chesham HP5 3HH, Bucks;
HARGROVE, Gregory	56, Booker Lane, High Wycombe, Bucks;

Cambridgeshire

DAWSON, Robert J. McG.	Corpus Christi College, Cambridge;
NASH-WILLIAMS, Mark	Trinity Hall, Cambridge CB2 1TJ;
ONYETT, N.J.	17, Tunkers Lane, Bury, Huntingdon, Cambs. PE17 1LA;
WADE, Matthew	Fen House, The Leys School, Cambridge CB2 2AD;
WRIGHT, Ian	16, Waltham Walk, Eye, Peterborough PE6 7XE;

Cheshire

DALY, George	38, Wood Lane, Greasby, Wirral L49 2PU;

Cornwall

DAVIES E(Ted) T.	54, St. Margaret's Avenue, St. Austell;
EATON, Mike	1, Albany Villas, Millbrook PL1O 1BX;
PAYNE, G.W. & Family	Little Rosemorran Farm, Gulval, Penzance;

Devonshire

COLEMAN, Lt. E.R. (R.N. Rtd.)	133, Bridwell Road, Weston Plymouth PL5 1AF;
GRAINGER, Stuart E.	Perchwood Creek, Tuckenhay, Totnes TQ9 7EQ;
MURPHY, Lt. Cdr. Denis R.	15, Haddington Road, Stoke, Plymouth PL2 1RR;
STORER, George	76, Wolseley Road, Milehouse, Plymouth PL2 3BP;
WINGFIELD, Lewis John	Top Flat, St. John's Vicarage, Paignton TQ3 3AQ;

Dorsetshire

EASTHAM, Robert	12, Linden Close, West Parley, Wimborne BH22 8RS

Dyfed

WHITE, Reg E.	42, Greenfield Street, Aberystwyth SY23 1PJ;

Essex

BEARMAN, Roy	7, Elstow Gardens, Dagenham RM9 6BA;
COLLIER, Bernard M.	The Poplars, 1, St. Agnes Road, Noak Hill, Billericay;
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CRUMPTON, Allen J.	46, Brunswick Road, Upminster;
DYSON, P.	17, Gosfield Road, High Garrett, Braintree CM7 5NZ;

FIELD, Brian E. Rohan, The Basin, Heybridge, Maldon CM9 7RT;
GOODFELLOW, Ralph Mid-Ships, 7, Chelmer Terrace, Maldon;
MARSHALL, Bill 47, Western Road, Brentwood CM14 4SU;
MAULT, Barry J. 1, Sutton Road, Rochford SS4 1HJ;
MAULT, Miss. Sarah 1, Sutton Road, Rochford SS4 1HJ;
PAGE, Quentin 6, Harwich Road, Bradfield, Manningtree CO11 2XN;
PEACHEY, Mrs. Regina 36, Sycamore Road, Colchester CO4 3NT;
RYDER, Jim 90, Sung Road, Canvey Island SS8 9AG;
SMITH, C.S. 16, Magnolia Close, Chelmsford;
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EVANS, Mrs. A.J. 7, Sherringham Drive, Newton, Swansea SA3 4TJG;
PRATT, E. J(Joe) 120, Clyne Court, Sketty Park, Sketty, Swansea;
PROBERT, Douglas Redcroft, Fairwood, Swansea SA2 7LA;
RICHINGS, J.W. 8, Millwood Rise, Barry, South Glams;

Gloucestershire
FLACK, Mr. & Mrs. Geoff 3, Currells Lane, Felton, Bristol BS18 7XG;
HAWES, John 37A, Market Street, Cirencester GL7 2NX;

Hampshire
BAIL, E. Roy 17, Elm Grove, Cowes, Isle of Wight;
EDWARDS, J.P. 9, Jubilee Terrace, Southsea P05 3AS;
HOLLISS, Mr. & Mrs. John & Veronica The Rope Shop, 26, High Street, Emsworth PO10 7AW;
KIRBY, Albert 94, North Street, Emsworth PO10 7AW:
McDOWALL, Capt. C. Allan Ebenezer Cottage, West Common, Langley, Southampton SO4 1LX;
PERRY, Lt. Cdr. G.J. (R.N.) 171, London Road, Horndean P08 OHH;
WINCH, Quinton 23, Brook Way, Romsey SO5 8JZ;
WRIGHT, P.J. 30, Cambria Close, Dibden Ferns, Hythe, Southampton;
YALDEN, Ken J. 29, North Stroud Lane, Petersfield GU32 3PP;

Herefordshire & Worcestershire
BURCHER, Robert E. 15, Kyrle Pope Court, Sudbury Avenue, Hereford HR1 1XZ;
CONSTABLE, John 14, Church Street, Pershore WR1O IDT, Worcs;
DAVIS, Mike Rowland House, Cotts Lane, Lugwardine, Hereford HR1 4AB;
OWEN, Roger 7, Ludgate Avenue, Kidderminster DY11 6JTP, Worcs;

Hertfordshire
ADDIS, Robert Mimram House, 230, Hertingfordbury Road, Hertford;
BOOTHROYD, H.M. 1, Botley Road, Letchworth;
COPLEY, Derek The Hazels, Gamnel, New Mill, Tring;
REDITT, H.G. (Bert) 194, Bedford Road, Letchworth;
UPTON, Edward & Family 45, Great Innings 'North', Watton-at-Stone, SG14 3TG;

Humberside
BATCHELOR, G. Merravay, Holmpton Road, nr. Withernsea HU19 2QW;

BULLEMENT, Harry 1, Jervis Road, Hull HTJ9 4BP;
LISTER, David 12, Vaughan Avenue, Grimsby DN32 8QB;

Kent
ELLIOTT, B.J. Cuckoo Farm, Cuckoo Lane, Tonbridge TN11 OAG;
FROST, Bob J. 46, Victoria Road, Deal CT14 7BQ;
GAME, Alan 35, Broomhill Road, Dartford;
JENNER, Miss. Jill 93, Villa Road, Higham, nr. Rochester;
RICHARDSON, Miss. Olive 14, Pine Avenue, Gravesend;

Lancashire
BYRNE, Des E. 15, Oxbow Road, Parklands, Liverpool L12 OAF;
HEAP, Michael N. 32, Brierley Walk, Chadderton, Oldham OL9 8JY;
PLATT, G.J. 88, Railway Road, Chorley PR6 OHM;
POVALL, Tim 23, Butley Street, Hagel Grove, Stockport SK7 4BL;
SIMPSON, William 16, Defiance Street, Atherton, Manchester M29 OFE;
SPENCER, John 7, Kirkstone Drive, Norbreck, Blackpool FY8 1QQ;
WILLIAMS, W.O. 153, Whitehedge Road, Liverpool L19 7NA;
WOOSEY, John 15, Glenmarsh Way, Formby, Merseyside L37 8DX;

Leicestershire
BODGER, Mrs. Penny & Family 33, Main Street, Osgathorpe, Loughborough;
GRIFFITHS, Mike 34, Althorpe Drive, Loughborough LE11 0QU;

London - North
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JAMES, J. Richard c/o Richard James & Bowyer, 59, Station Road, Winchmore Hill, N21 3MB;
MINCHIN, M. 31, Macdonald Road, Nil 3JB;
NEUBURG, Mrs. Anne 13, Linden Road, Cranley Gardens, Muswell Hill, N.lO;

London - North West
GILHULY, Brian 8, Gainsborough Gardens, NW3 1BJ;

London - South East
ALDRIDGE, Mr. & Mrs. George 218F, Anerley Road, SE2O;
BUDWORTH, Geoffrey 45, Stambourne Way, Upper Norwood, SE19 2PY;
HARRIS, Frank 14, Games House, Springfield Grove, Charlton, SE7 7TN;
MANDEVILLE, Desmond 68, Hervey Road, SE3 8BU;
WEIR-JEFFREY, Phil 6B, Gloucester Circus, Greenwich SE1O;
WORDEN, David 171, Westcombe Hill, SE3 7DP;

London - South West
FRANKLIN, Eric 63, Aylward Road, Merton Park SW2O 9AJ;
HENNESSY, Dr. Tom R. 1, Preston Road, West Wimbledon SW2O OSS;
KENNEDY, Andrew M. 3, Allnutt Way, Clapham SW4 9RG;

London - West Central & East Central
ELENOR, Capt. R.W. Master M.v. 'Modena', c/o Ugland Bro's Ltd., Arundel House, 13/15 Arundel Street WC2R 3ED;
MASON, John H. c/o Hongkong & Shanghai Bank, 99, Bishopsgate EC2P 2LA;

Middlesex

BOWLEY, A.G.	27, Gothic Road, Twickenham TW2 5EW;
COWPER, John G.	c/o Honeywell Europe S.A., Avenue Henri Matisse 14, B114O Brussels;
GRIMMETT, D.N.	Verglas, 132, Thameside, Staines TW18 2JA;
MOTT, Graham	23, Seymour Gardens, Twickenham;

Norfolk

LONG, Tom	30, Highgate Estate, King's Lynn;

Northamptonshire

DIX, Charles	8, Pebbleford Road, Kettingham;
SCOTT, Harold	20, Oathill Close, Brixworth;

Northern Ireland

WALBRIDGE, Alan	4, Broadacres, Templepatrick, Co. Antrim BT39 OAY;

Nottinghamshire

COLEMAN, K.F.	53, Westbourne Road, Sutton-in-Ashfield NG17 2FB;
CUTBUSH, Bernard	Flat 5, The Poplars, Rectory Road, West Bridgford NG2 6BW;

Oxfordshire

CANHAM, Morris	The Old Post House, Old Minster Lovell, nr. Witney OX8 5RN;

Scotland

GARSIDES, Jim	24, Station Road, Airdrie ML6 7BL;
JOHNS, Simon H.	1, Raglan Street (top left flat), Dundee;
SHAW, Robin	Clachadubh, Glen Lonan, Taynuilt, Argyll;

Shetlands

HALCROW, Andrew	Rosehaven, Duke Street, Hamnavoe;

Somerset

COURT, Gordon	10, Southville Road, Weston-Super-Mare BS23 4LX;

Staffordshire

MASON, Steve	75, Edward Street, Burton-on-Trent DE14 2JE;

Suffolk

PAWSON, Des	501, Wherstead Road, Ipswich IP2 8LL;
PAWSON, Mrs. Liz	501, Wherstead Road, Ipswich IP2 8LL;
STAMP, Miss. Jane	53, London Road South, Lowestoft;
THOMSON, W. Ettrick	Woodhaven, Leiston Road, Aldeburgh;

Surrey

BROWN, Mrs. Sheila	Greenhayes, Wind's Ridge, Send, nr. Woking GU23 7HU;
CANNINGS, Graham	119, Manor Drive, Worcester Park;
CARROLL, Jason	Nuestru, Woodham Park Way, Woodham, Weybridge KT15 3SA;
DARRACOTT, Mrs. Anne 0.	Herries, 24, Boxgrove Road, Guildford GU1 2NF;
DENYER, Howard	23, Oakfields, Guildford GU3 3AS;
ELLIS, Mrs. Pamela	34, Grindstone Crescent, Knaphill, Woking GU21 2RY;
FINDLEY, Mrs. Glad M.	64, Pine Tree Hill, Pyrford, Woking GU22 8LY;
FLETCHER, John	74, Weyside Road, Guildford GU1 1HX;

GARDNER, Mrs. Lyn & Family 48, Lane End Drive, Knaphill, Woking GU21 2QG;
GEARY, Mrs. Anne 16, Lynwood, off Madrid Road, Guildford GTJ2 5NY;
GOLDSTONE, Mrs. Catherine F. & Family 23, St. John's Rise, Woking GU21 1PN;
HUNTER, Dr. Edward A. 6, Gayton Road, Reigate RH2 9DX;
JONES, Mrs. Eunice Pembridge, Woodham Road, Horsell, Woking;
LE FEUVRE, Miss. Elizabeth Beechfield, 22, Hanger Hill, Weybridge KT13 9XS;
LOWNE, Mrs. Jayne 6, Rowhill, Addlestone KT15 1DL;
NELSON, Mrs. Janet P. Orchard Gap, Shamley Green, Guildford GU5 OUB;
SMITH, J.R. 50, Arethusa Way, Bisley, Woking GU24 9BX;
SMITH, Leslie G. 111, Connaught Road, Brookwood GU24 0EU;
SWEATMAN, Mrs. E.A. 7, Fox Covert, Lightwater GU18 5TU;
WILLIAMSON, Mrs. Pat 32, Elm Way, Worcester Park KT4 8LT;

Sussex - East
BOTTLE, Andrew 10, Applewood Close, St. Leonards-on-Sea T137 7JS;
KEMP, Ian 12, Southwick Street, Southwick, Brighton BN4 4AD;
McCORMACK, Ian 22, Martello Road, Eastbourne;
MEDDINGS, Tom Riseden Lodge, Tidebrook, Wadhurst;
SMITH, Mark The Post Office, Berwick, Polegate;
WRIGHT, Richard 11, Abinger Road, Portslade, Brighton BN4 1SD;

Sussex - West
HEAD, Alan 65, 3uckswood Drive, Gossops Green, Crawley RH11 81W;
KEATLEY, Kevin J. 19, Wakehurst Place, Rustington 13N16 3NG;

Tyne & Wear
HODGSON, Jack 26, Newmarket Walk, South Shields;
HOWELL, Joseph 53, Cullercoats Street, Byker, Newcastle on Tyne 6;
SOLLY, Tom 41, Peel Gardens, South Shields NE34. 9EN;

Warwickshire
ASHER, Dr. Harry 79, Oakfield Road, Selly Park, Birmingham B29 7HL;
BLANDFORD, Mr. & Mrs. Percy Quinton House, Newbold-on-Stour, Stratford-on-Avon CV37 8TA;
CHRISTIAN, Ronald 134, Baltimore Road, Perry Barr B42 1QL;
CLARK, J.N. 92, Main Street, Higham-on-the-Hill, nr. Nuneaton;
CORDWELL, John F. Barston Gate Farm, Barston Lane, Barston, Solihull;
ELLIS, Dave 19, Pendeford Avenue, Tettenhall, Wolverhampton WV6 9EG;
FLETCHER, Jonathan 35, Heathbrook Avenue, Wall Heath, Kingswinford DY6 OER;
FOX, Michae 167, Crowther Road, Newbridge, Wolverhampton WV6 OHX;
HODGSON, Revd. Tom 112, Whitecroft Road, Sheldon B26 3RG;
JACKSON, Robert 10, St. Helier House, Manor Close, Melville Road, Birmingham B16 9NG;
KING, Alan 10, Finham Green Road, Coventry CV3 6EP;
SANDERS, Miss. Katherine 30, Briery Road, Halesowen B63 1AT;

Canada

CHISNALL, Robert	12, Stephen Street, Kingston, Ontario K7K 2C3;
McWHIRTER, D.A.	79, Otter Crescent, Toronto, Ontario M5N 2W7;
RIDINGS, Terry	1124, South Dyke Road, New Westminster B.C. V3M 5A3;

Cyprus

GAVALAS, Rossetos A.	P.O. Box 248, 8, Kitious Kyprianou Str., Limassol;

Denmark

KROGH, Steen	Klovermarksvej 12, 9800, Hjorning;

Holland

HIN, Floris	Kerkstraat 382, Amsterdam;
KARNER, Amund	Molukkenstraat 61, 3131 JL Vlaardingen;
KLAIJ, Bram	1624 G.K., Hoorn;
VOS, J.	Deheer Dr Kuypenlaan 54, 1272 HS Huizen;