

Knotting Matters

Newsletter of the



"KNOTTING MATTERS"

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THE QUARTERLY NEWSLETTER OF THE
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President: ERIC FRANKLIN

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Editorial

Attitudes, like diseases, can be caught from those close to us; and behaviour acquired from adults when we were young often has to be un-learnt later so that it does not handicap us coping in a different world. Take reverence for books. I suppose most of us were rightly stopped, when children, from abusing reading books by scribbling in them. Like many "rules" this one is really just a guideline which the wise may cross. For example - students find it helpful to underline, ring, tick and otherwise highlight important bits in textbooks. Of course, you should OWN the book first. Recently I've noticed how some Guild members colour their copies of Ashley. What? Deface Clifford W's work? Sacrilege, surely! Well, no, it improves him actually. Not only does it make sense of the more complicated multi-strand drawings, but the pages so brightened look good. I hope this idea is catching.

I did think that television would kill puppetry, but puppeteers thrive more than ever before. See 'Sesame Street' and 'The Muppets'. Fantastic. Wasn't it the Red Queen who told Alice to believe one unbelievable fact each day? So, might not computers enliven the ancient art and craft of knot tying? I guess so. It could be that computer graphics and video tape will make knots live, when inept tuition and poor manuals never could.

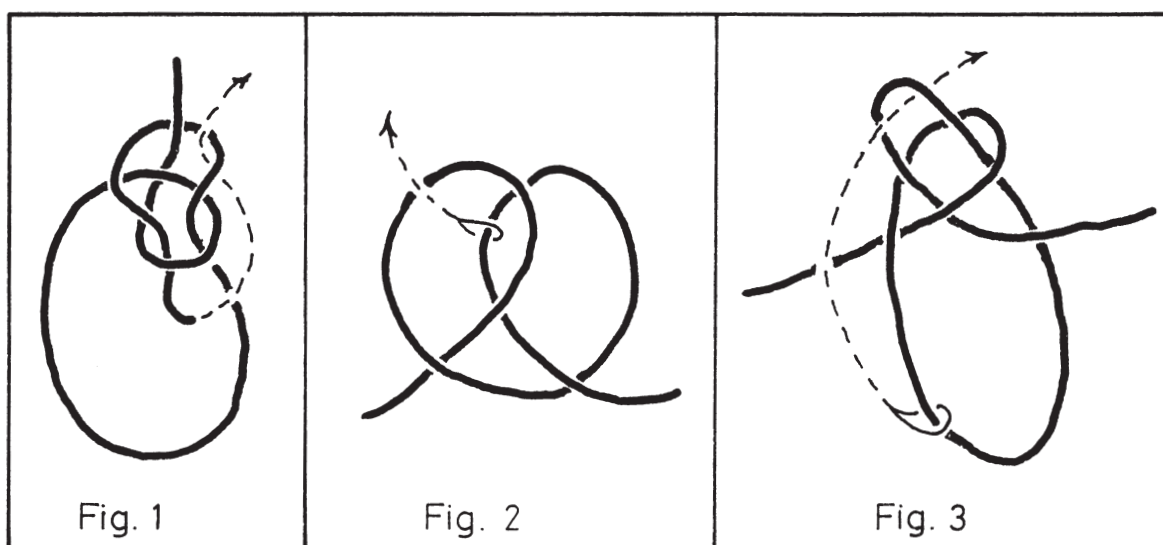
Sooner rather than later I.G.K.T. members with the right know-how should form small production teams. Suitable topics can then be identified, shooting scripts compiled, and the teams' assorted skills directed to creating useful films. Each team, with its own camera equipment, might consist of up to 6 individuals. Each person would take on one aspect of the work, such as filming, lighting, sound, production, script, continuity or editing. Howard DENYER, Geoff FLACK and Stuart GRAINGER are all musing along these lines. A lot of it is beyond me...but do contact them and get involved if you can.

The splendid new cover design enclosing this issue, and which will be seen with each newsletter in future, is from the pen of Stuart Grainger. Well done, Stuart. Thanks from us all.

Variant Bowlines from John SMITH

The article on a Triple Bowline by J. Harrison (Knotting Matters No. 18, page 22) prompts me to write about a variation on the traditional Bowline, although the connection may not be immediately apparent. It seems to border on heresy to suggest that this fine knot should ever need additional security, but I hide behind Alston (see Ashley #1015). However, I agree only with the occasional doubt, not the remedy. As shown, this extra tuck can be malformed, without re-tucking, into an undesirable structure should the knot be less than tight.

The extra tuck shown in Fig. 1 (below) adds considerable security to the Bowline and cannot be malformed without withdrawing the end. Close examination of the resultant structure shows it to be identical with the Angler's Loop (Ashley #1017). The parts which emerge go to different functions, however. For example, the standing part and the working end of the Angler's Loop are equivalent, in Fig. 1, to the two sides of the loop.



You may care to try this extra tuck in some difficult material, such as the elastic shock cord in which Geoffrey Budworth found the Angler's Loop worked when the Bowline didn't. I find it not as good as the former, but significantly better than the latter.

Now back to the beginning: a possible danger in the arrangement shown in 'K.M.' 18 is a heavy tug on the toggle if the material used is slippery or the knot slack. It could capsize into a noose, some-similar to a Crabber's Eye Knot. I would suggest the extra tuck shown in Fig. 1 (made in this case with the two ends before they are knotted into the toggle). This arrangement will now, in a wide range of cords, deal with a strong pull from either toggle or painter.

IT SEEMS THAT THIS TUCK HAS BEEN A SOLUTION LOOKING FOR A SUITABLE PROBLEM!

That would seem to be that, but suppose a strong pull was exerted between toggle and painter; unlikely, but it reveals something else. At this stage, we should leave the kayak and retire to the comfort of the padded cell.

Form the structure with single cord - back to Fig. 1. Take the standing part and working end and pull them apart to capsize the

knot. You now have a loop in the bight, of a similar nature to Ashley's Span Loop (#1049). This may be tied direct: form a Clove Hitch and pass one loop through the other (as in Fig. 2). Then pass the lower loop as shown (in Fig. 3). After some initial slip, it locks up and appears to hold against a pull on the loop from either direction.

Where will it all end?

Heraldry Revisited

by Mark
NASH-WILLIAMS

After a busy year I have at least managed to read back numbers of 'Knotting Matters' and found them as usual full of fascinating information. However, as a keen amateur) heraldist, I was surprised to find Eric Franklin's article 'Knots in Heraldry' ('K.M.' No. 15, pages 3-5) did not agree with what I thought I knew.

From my own more recent edition Boutell's 'Heraldry' and a modern Burgess I found that what they said did indeed correspond to what Eric had written, but that Boutell unfortunately was simply wrong, and Burgess had clearly relied on Boutell for his information. Whether Boutell actually misunderstood or (more likely in my view) merely expressed unclearly in his zeal to compress material, I do not know.

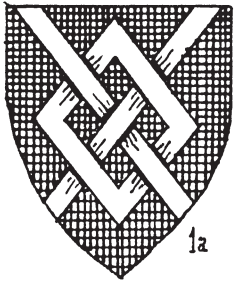
Having checked the facts in other books, I take the liberty of writing this alternative article.

IT IS A SAD FACT that knots were (k)not Boutell's strong point; indeed, he garbled his account to such an extent that he succeeded in misleading not only J. Tom Burgess but even Eric Franklin!

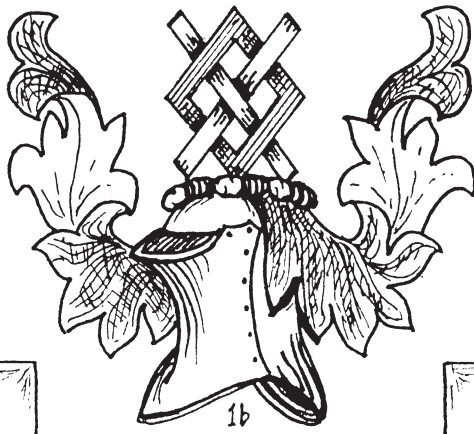
In heraldry, a "badge" is an emblem which is not part of a coat of arms but is used as a mark of identification for retainers or items of property - as a badge in fact. Knots are frequently used as badges. After all, in the days when neighbouring lords were constantly at war with each other, what easier way of identifying one's own men than to give them a bit of knotted cord to sew on their tunics?

But knots can equally well be "charges" (devices on the shield itself) or "crests" (displayed on the helm). The Stafford Knot, a BADGE of the Earls of Stafford, is now used with monotonous frequency as a charge in civic coats of arms in Staffordshire: and the Har(r)ington Knot is not only a badge of Harrington, but also their charge (Fig. 1a) and the crest of Lacy of Leicester (Fig. 1b). Figs. 10 & 11 of Eric's article do in fact depict badges, where the badges of different houses allied by marriage have been united by knots.

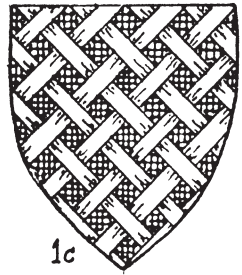
Palm trees, paramagnetic electrongs and urinals have all appeared in heraldic achievements. Certainly, any knot could be used. Four more worth noting are the Cavendish Knot (Fig. 2), the so-called Hungerford Knot (Fig. 3), the Suffolk Knot (Fig. 4) and the True-Love Knot (Fig. 12).



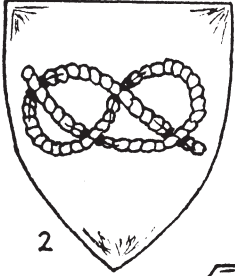
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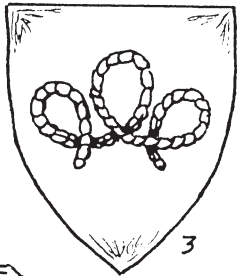
1b



1c



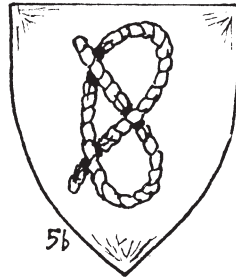
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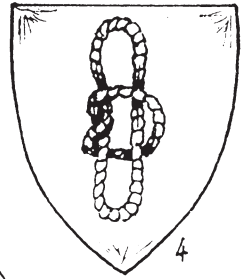
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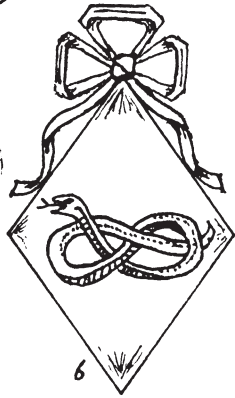
5a



5b



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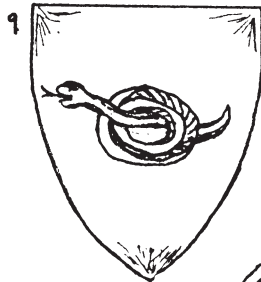
Heraldry Revisited



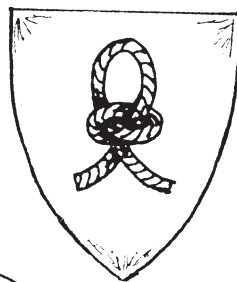
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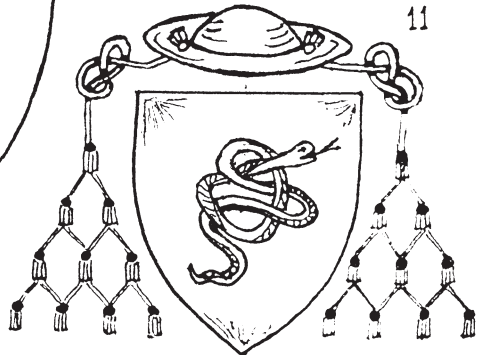
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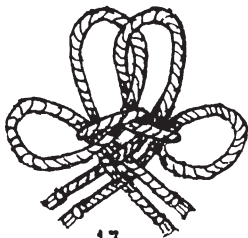
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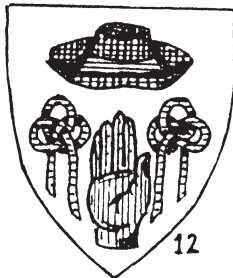
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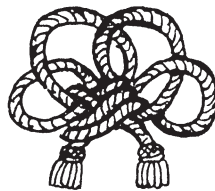
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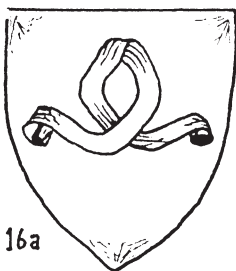
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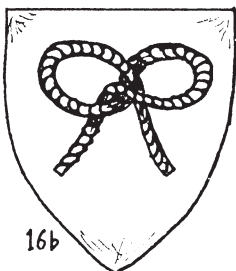
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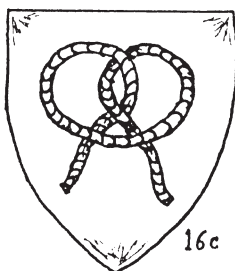
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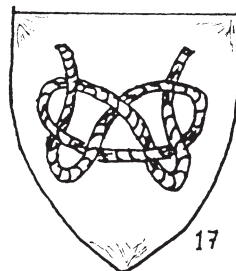
16a



16b



16c



17

Which Knot?

Both the choice of knot and the naming of it is often interesting. That used by Anne of Bohemia, as Eric points out, may well be a monogram in origin, and it has been suggested that many others originated as monograms; the Stafford Knot (turned on its side), for instance, closely resembles an old cursive "S" (Fig's 5a & b).

Many have a "canting" (i.e. punning) significance. Thus the Bowen Knot, named after the family, is made up of four bows; the Lacy Knot, intricately interlaced, was used by Roger de Lasci from 1179 and still appears in the arms of Lacy of Ampton; the Harrington coat of arms in its early fretty form (Fig. 1c) probably represents a herring net.

Other Knotting

Various charges in heraldry may also appear "nowed" or "nodee" (i.e. knotted), generally with figure-of-eight knots. The most commonly nowed charges are serpents (Fig. 6) and tails (Fig. 7 lion rampant with tail nowed); but Elvin's 'Dictionary of Heraldry' also represents serpents "bowed, knotted, debruised and torqued" (Fig. 8); "bowed embowed, or wrapped debruised" (Fig. 9); and even "double bowed" (Fig. 11). The Worshipful Company of Feltmakers has two hatbands nowed on its shield (Fig. 12) and the Long Bowstring Makers Company includes a knot of bowstrings in its arms. Another curious charge listed by Elgin, which might repay investigation, is the "wrestling collar" (Fig. 10).

Around the Shield

Knots also appear in various peripheral contexts in heraldry, notably:-

- (a) the True Love Knot in blue ribbon traditionally ensigns an unmarried lady's lozenge (a helm and shield being considered inappropriate for a lady) (Fig. 6);
- (b) the Cordon, a silver cord sometimes used by widows, especially in Scotland...albeit with no justification since it was in fact the girdle of the Ordre de la Cordeliere, an obsolete medieval Order for titled widows of the French court (Fig. 7);
- (c) knots form part of the collars of various Orders of Knighthood, the principal British examples being the Orders of the Garter (Fig. 13), of St. Patrick (now obsolete) (Fig. 14), of the Bath (Figs. 8 & 15); and - almost undrawable! - of the British Empire;
- (d) the hats used by the Roman Catholic and some Anglican clergy, whose colour and number of tassels indicate rank, the tassels being generally tied in a figure-of-eight (Fig. 11).

Continental Heraldry

Continental heralds seem not to be too keen on knots, although the "serpent nowed" appears to be a pretty universal charge, and a few obscure Orders feature knots in their chains. However, French heraldry does include the "Lac d'amour", originally a simple bight, but now apparently a term for any knot (e.g. Figs. 3 & 16a-c). A Spanish Ordinary of Arms uses the same term (Lazo de amor) for the Wake Knot, which was once also the badge of the Royal House of Savoie.

Infuriatingly, de Renasse's "Dictionnaire des Figures Heraldiques" (1894) lists a considerable number of knots from European arms without illustrating any of them; among them the "noeud de cordeli'ere" (figure-of-eight knot?), "noeud en forme de quartrefeuille" (Bowen Knot?), "triple noeud" (anybody's guess!), and the intriguing "noeud gordien" (Gordian Knot) which may be the same as the Spanish "nudo gordiano" (Fig. 17).

Knot too easy!

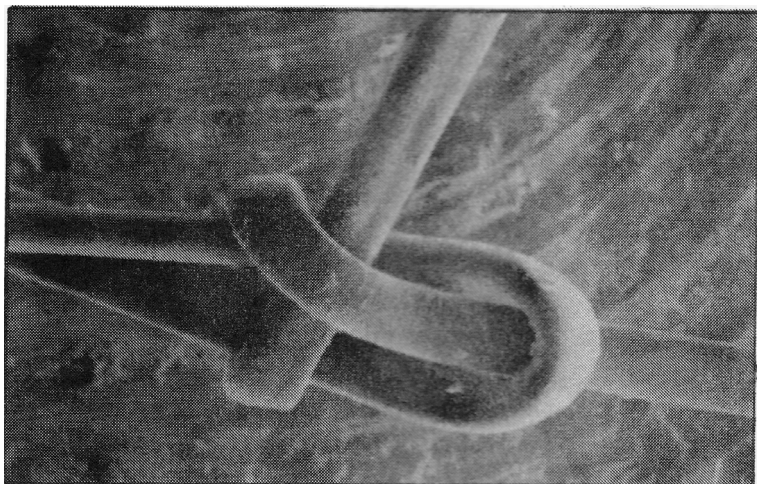
"This must be," claims Brian Burton, Venture Scout Leader of the Crossways 'Juno' Unit in Dorset, "the smallest knotting board in the world." And who are we to doubt him? Certainly, having come across knots made in string, cotton and even spaghetti, we must admit that Brian has topped the lot with his photographs of a range of cleverly tied knots.

The knots in his collection have all been carefully made using strands of human hair! He photographed the knots

with an electron microscope, using a magnification of 110 times actual size. The Sheet Bend pictured below is just one of the dozen or so knots that Brian successfully managed to photograph in this way.

However, we hear that he has no intention, at least for the time being, of producing a board containing every one of the knots featured in the exclusive SCOUTING knot book printed monthly in the centre of the magazine!

*By kind consent of
the editor, 'Scouting'
magazine, June, 1986*



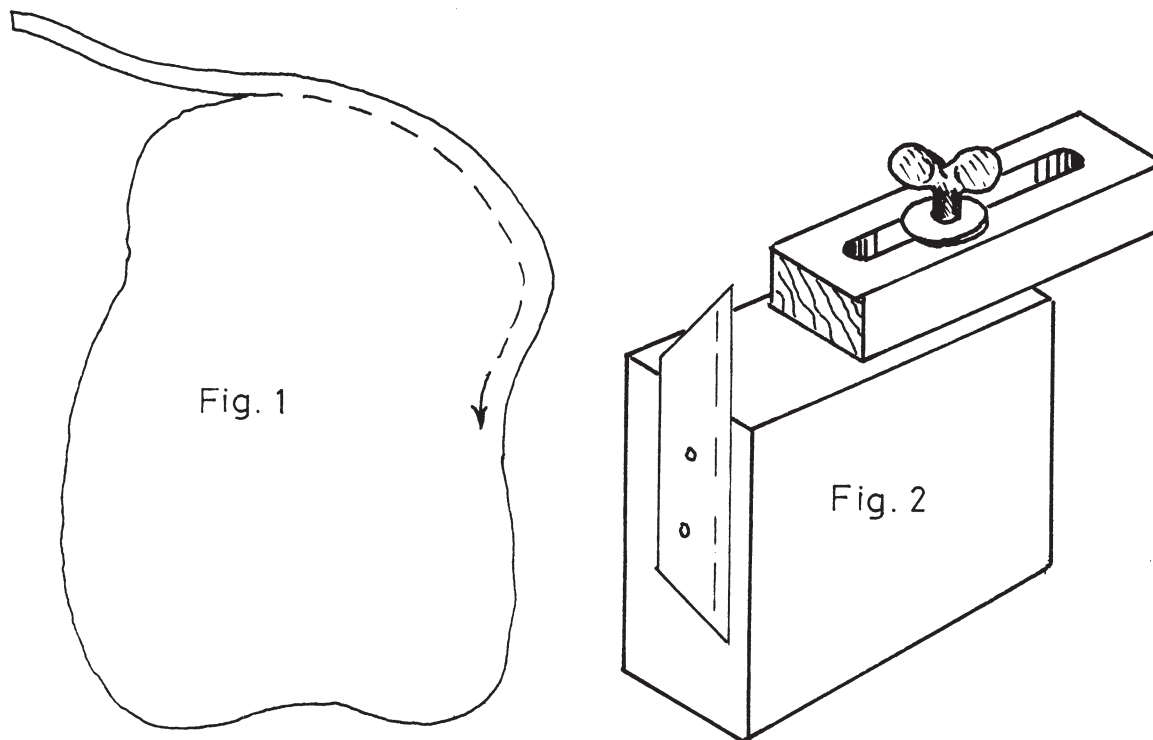
Brian Burton

Knots & Sticks by Tony BLOOMER

SO FAR AS THE KNOTTING IS CONCERNED making an ornamental stick is pretty well the same as making a bell lanyard except that it is longer and of course the core is solid. Any one of the covering techniques (or a combination of several) is effective, sennits (round, square, Portuguese), crown knots, etc. For a riding crop, round sennit (cross pointing) of 6, 8 or 10 strands is suitable; or - easier and quicker - square sennit or 8 or 12 strands which, being made of thin strands on a round core, comes out round anyway.

Using leather means obtaining strands of a suitable width. The right width, using twine, is achieved by doubling or trebling; i.e. the 8-strand sennit may require $8 \times 3 = 24$ actual strands.

Leather thonging can be made - any length, any width - from offcuts of thin leather obtainable cheaply at craft shops, etc. Cut round and round (Fig. 1). This can be done with scissors but is more easily done with a homemade adjustable cutter (Fig. 2). Many writers suggest fitting this tool with a razor blade...in fact, present day razor blades are too thin and a Stanley knife (or similar) blade is much better.



It is a useful preparation when braiding over a stick to have a trial run:-

- (a) to find out how much each strand "takes up" in the process, and so how much longer working strands have to be than the actual completed work. The diameter of the article being covered, the number of strands and their width, all affect this. You will need a few inches spare at the end if you are to plait the last bit really neatly;
- (b) to check with callipers (or a rope gauge, if you have one) by just how much the particular plait or material increases the diameter of the stick. This is crucial in renovating something which has to be an exact fit.

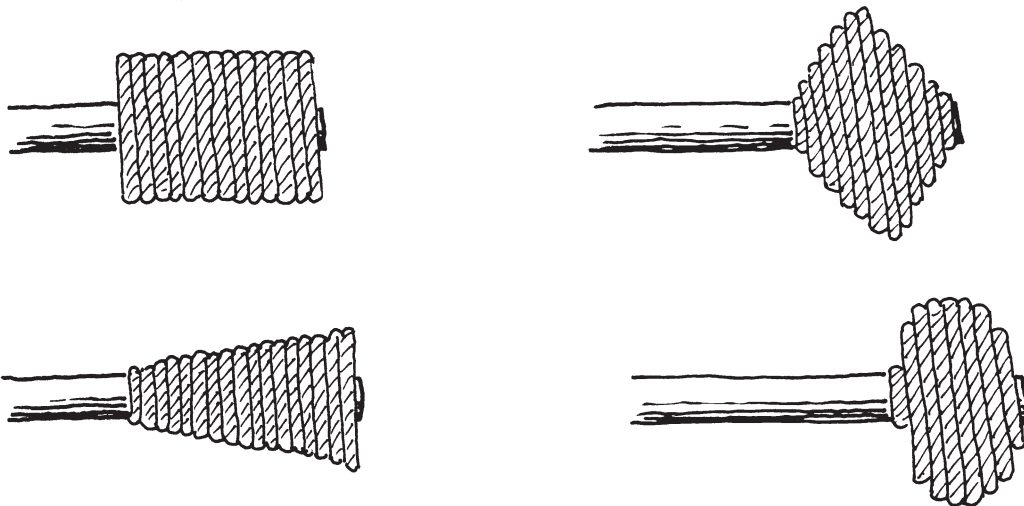
Keep a notebook of such details for future reference if you intend to do much of this work.

The trade appears to define ferrule sizes by numbers which are the INTERNAL diameter (in sixteenths of an inch) at the large end, if the ferrule is tapered; e.g. No. 10 is $5/8$ th" inside dia: and No. 91/2 is $19/32$ nd".

To build up the diameter of the stick to be covered, or to obtain a taper along its length, serve with masking tape. Start each successive layer nearer and nearer to the thick end. Apart from improving the appearance, a nice taper gets the balance right.

Knobs or Buttons

A knob or button at the end of a stick is handily made by wrapping string soaked in glue which is left overnight to set. The best glue I have found for this purpose seems to be EvoStick woodworking adhesive, as any excess can be wiped off with a damp cloth before it finally hardens, and it is easy to clean it from your fingers.



Use cotton string as this will absorb the adhesive more readily. The 'buttons' can be built up into a variety of shapes (as above). Once the glue has set hard, a little further shaping - if required - can be done with a sharp knife. Conceal the "raw" end of the stick by driving in a large dome-headed upholstery nail at the centre of the Turk's Head. Alternatively, the braid on the actual stick can be finished with a Crown Knot before the string base is formed. This makes an attractive secondary feature within the Turk's Head's centre.

The Actual Plaiting

Start at the thin end.

Spring-operated clothes pegs and/or Bulldog paper clips are very useful for clamping unfinished work. Keep a couple handy while working in case the telephone rings! Artery forceps are as good for this and other fancywork. I am not sure what angling people call them, but they seem to be available at most fishing tackle shops.

Ashley (chapter 38, page 487) recommends coiling long strands individually and then securing them with elastic bands. In practice it does not work - I hope this is not sacrilege - as the hanks tangle and cannot easily be pulled free.

To start - Use double-length strands, middle them and join with a Diamond Knot. Put the end of the stick through the centre of this and pull tight.

To finish - Put on a whipping and cut off ends; or Crown the strands and then put on a whipping, unless the ends of the strands

can be successfully worked back into the plait. Cover the whipping with a Turk's Head or something similar.

Ornamental Collars

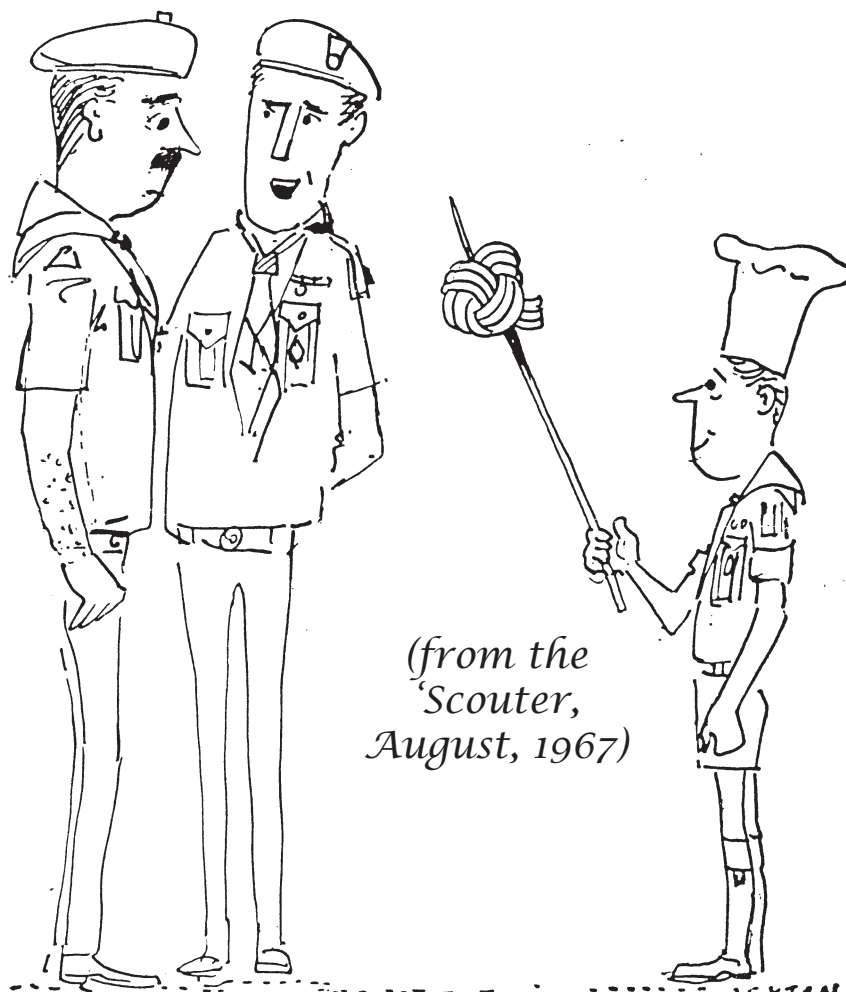
I can do no better than suggest a book with considerable information on these, 'Leather Braiding' by Bruce Grant, published by the Cornell Maritime Press (originally 1961).

Quotation

"The hair....was gathered at the right side into a skilfully contrived knot, needing neither pin nor band to hold it....Such hair knots are known from the works of Roman sculptors in both the Rhine and the Danube regions and they are also described by Tacitus, whose treatise on the Germans was written....at the end of the first century A.D. Tacitus says that it is particularly the men of the Swabian tribe who wear these knots and that they are called Swabian knots for this reason."

'THE BOG PEOPLE' by P.V. Glob, translated from the Danish by Rupert Bruce-Mitford, and published by Granada Publishing Ltd. (1975).

Cartoon



*(from the
'Scouter,
August, 1967)*

"It's a speciality of his"

The Business of Knotting - Part 1

by

Stuart E. GRAINGER

This letter - in 2 instalments - has been generously submitted by I.G.K.T. member Stuart E. Grainger, a professional ropework craftsman, so that other Guild members may from his hand-won experience.

Dear Members,

Thank you for your interest. I am not sure how much help my advice will be, but here goes anyway:-

1. It is important to decide upon the range of products which you can make profitably, of standard design and size, with consistent quality, ensuring that you have reliable sources of supply for materials and packaging. Do not introduce a product until you are reasonably confident on these points.

2. Check the costing of every item which you propose to sell carefully and accurately. If you are making small items, do not try to work out what it costs to make one, but see how many you can make in not less than an hour, preferably two or more hours, decide how much your time is worth per hour and then divide that by the number of items you know you can comfortably make in an hour. Add to that the material cost per item, not forgetting a contribution for packaging, labelling, transportation, etc. It is important to make a firm decision about pricing and stick to it, otherwise it is all too easy to end up giving your hard work away.

3. Having decided what you want to make and knowing precisely what it costs, you can consider how to sell it - but not before. There are several different approaches to consider:

(a) Selling direct to the public

This means that you must control the point of sale yourself, by owning or renting a shop, market stall or whatever. This can be economically very reasonable, but some careful preliminary investigation is advisable. Selling your own work direct to the public has some important advantages. You do not have to provide a profit margin for anyone but yourself, so your prices can be lower and more competitive, or as high as you please to give you more profit, entirely at your own discretion. You get paid immediately, in cash. You have direct contact with your customers, so learn quickly what they like or dislike about your work. There is nothing which sells hand crafted work better than demonstrating the craft at the point of sale, and ropework lends itself to this admirably. The public is not used to seeing it, so their curiosity is readily aroused and, once you get them talking, you are halfway into their pockets! Anyone who wants to commission special work will know where to find you and can come and discuss details with you. There are innumerable Craft Fairs held regularly around the country, specially around Christmas time, a list of these is published and they are advertised in "Popular Crafts" magazine monthly, which costs £1.35p per issue. The cost of a stall varies widely according to the venue and the anticipated attendance, but these fairs can be a very worthwhile way of testing the market. I have often sold well over £100 worth

of work in a day at such events. If you have transport and are up to it physically, go and have a look at one or two local ones and think about participating.

(b) Selling through retailers This requires the ability to

persuade a retailer that it will be worthwhile for him to carry a stock of your work. You then have to ensure that you are paid for it. Many retailers in the arts and crafts line will sell a craftsman's work if it is supplied on a 'sale-or-return' basis, but not otherwise. I would urge you not to be tempted and to avoid this arrangement as it has many pitfalls. Who pays if stock is damaged, stolen or just shop-soiled? Can you keep a check on what stock has been sold and can you be sure of getting paid for it promptly? A far better way of co-operating with a retailer is to negotiate for

a suitable corner of the premises, where you can sit and demonstrate, surrounded by your wares. In this way you provide the retailer with "an event" for his customers and you can expect to get a reasonable deal for your work whilst keeping an eye on it. A department store can be a better prospect for such an approach than a small retailer, so do not be afraid to think big in this respect. The retailer may insist that all sales pass through his till, or he may be happy with an agreed percentage of your sales, or take a straightforward rental for your space. If you intend to sell through a number of retailers, setting yourself up as a manufacturing wholesaler, you must ensure that you can supply your wares with an adequate margin for the retailer. This means adding, say, 50% onto your net prices to allow the retailer a 33 1/3% profit margin. This is about the minimum with which most retailers will be satisfied. You must also make sure that you can cope with any demand that you generate, which means holding a stock from which to make prompt delivery. It can be disastrous to accept orders for more work than you can produce. Ensure that your work is protected against damage in transit and storage by appropriate packaging and insurance and always label everything with your name and business address.

(c) Selling by direct mail To do this successfully necessitates placing advertisements in appropriate magazines, usually with a cut-out coupon which a customer can complete and send to you, ordering and paying for specified items described in the advertisement. The design of such advertisements requires great care, not only to attract customers' attention but also to ensure that products are described accurately. An alternative approach is to advertise inviting potential customers to send for a catalogue of your products accompanied by a price list and order form. In any such project it is essential to make sure that the products are properly protected for transit by post or carrier and that your price structure covers the relevant costs.

TO BE CONCLUDED

Coiling a Rope

by HARRY ASHER

ALTHOUGH coiling a rope is one of the commonest practices on board ship and elsewhere, the problems associated with it are subtle, and I know of no accurate account of how or why it is done in a certain way. Perhaps therefore the matter should be discussed by the Guild.

If you wind a length of string onto a straight stick, and then pull it off the end, a fearful tangle results, as we may remember from our childhood days of kite flying. To study this puzzling effect put a few turns of righthand laid rope onto the left index finger, winding clockwise as viewed looking at the finger tip. When the rope is pulled off the finger it is reluctant to straighten out, and when forced to do so it can be seen that the strands have become less tightly twisted. The lay has been LOOSENED.

Therefore, when a coil of rope is made in the traditional way, clockwise, it would seem to be sound practice that each time a turn is made a twist should be given to tighten the lay. If you think of the rope in the right hand as a screwdriver this will amount to unscrewing. (If you coiled anticlockwise you would have to twist at each turn to loosen the lay, which would not be good for the rope, so the traditional direction of coiling rope appears to be sound).

The problem is still there even when there is no lay to the rope. Try winding a few turns of tape or ribbon onto your left index finger and then pull it off the end; it comes off badly twisted, and by counting the twists you can see how much counter-twisting has to be done for laid rope. This demonstrates that - despite what has been written to the contrary - it is wise to give the counter-twist in coiling whether the rope is laid up or braided, the only difference being that for braided rope there is no preference for coiling in one direction rather than in the other. A figure-of-eight coil solves everything, but is not so easy to make.

Quotation

"It would be interesting.....to trace.....the Spanish woven knot, built upon the sailor's well-known Turk's-head Knot. I have seen woven finger rings of split bamboo made by the Igorates of the Philippines which are exactly like those knots on Spanish and Arabian whip and knife handles.

The Argentine gaucho makes the same type of woven knot as does the native Indian of Mexico. The entire course of Spanish civilisation could well be traced through this intricate and decorative knot."

'ENCYCLOPEDIA OF RAWHIDE AND LEATHER BRAIDING' by Bruce Grant

published by Cornell Maritime Press (1972)

Trambling Techniques ^{by} Desmond MANDEVILLE

Not every meeting of two cords constitutes a bend, and therein lies part of the mystery of our craft. But the converse is sufficiently true, namely that every bend is the outcome of an encounter between two free cord ends. Now any encounter between two opponents, whether on the tennis court, across the chess board, or in the boxing ring, has its own rules and well-recognised moves. Patience and practice are required of the would-be adept.

Knot tying is no exception; the tying of bends has its own rules and moves, and these cannot be mastered just in a matter of minutes. TRAMBLING, in fact, sets out to study the options constructing any bend may involve - the permissible and the impermissible moves.

These options vary widely. That is, in part, because we need not confine our attention to the two so-called working ends (the WENDS), and the tucks that may be undertaken just with these. Trambling resembles all-in wrestling; often it brings the standing parts of the cords into play as well (the STANDS). And an immediate warning is necessary DO NOT ATTEMPT a Tramble with the two ends of a SINGLE piece of cord! That would handicap you unduly.

THE LANGUAGE OF TRAMBLING

Let us start with an example, introducing just a few of the eighteen or so symbols we shall eventually employ. i) Bring two, WENDS alongside, but pointing in opposite directions, 'quizzing' each other like two dogs (symbol q); ii) lead one of these wends across its rival, 'jutting' out in front (symbol j); iii) now tuck it to the far side of its rival, 'shunting' it under and so past its rival (symbol s).



The three operations q - j - s have created a half-knot. Now repeat the process. The wends are brought up afresh into quizzing position (q), the wend that is in front as it comes out of the half-knot remaining of course in front; the other now being led forward across it (j), and tucked under (s). Another half-knot is formed, the two together making a Reef. Two q - j - s sequences have created a Reef; and one might claim the shorter formula of the Reef Knot to be 2qjs.



A similar analysis will show the Granny to be qjs.q2s. The Thief Knot is qjr.sr, where symbol r means that the wend 'returns', i.e. is brought out alongside its own stand, or standing part; and the sheet Bend, finally, is gst.jr where symbol t stands for 'tuckabout', viz. tuck under its own 'lead (not under the rivals).

STANDS, WENDS AND LEADS

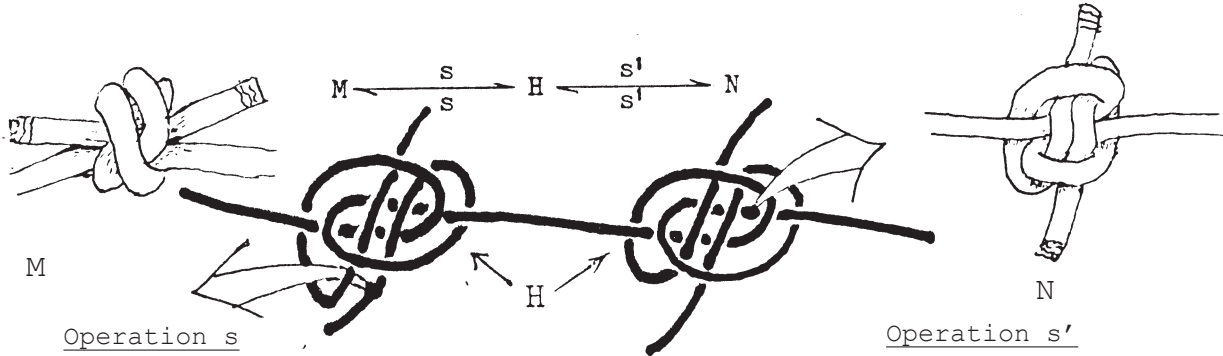
Trambling however is not so much about the construction of simple bends from scratch, as the conversion of one bend into another. Any bend that we select will have four ends (two 'stands' and two 'wends'), each of which may be made the subject of some tuck or other manoeuvre; and two 'leads' - the portions of each cord between stand and wend, that are actually engaged in the bend - these play a more passive role.

Tucks undertaken with stands need to be distinguished clearly from those undertaken with wends, and this is done by means of a dash:

s means Shunt one wend

s' means Shunt one stand

Consider for instance Dr. Hunter's Bend. Operation s will convert it into the Matthew Walker Bend, whereas operation s' yields the Neat and New Bend. Each of these operations, in this case, will be found to work in reverse, also - not in fact a very common occurrence.



(The reader is invited to complete the tucks as indicated, drawing the two new bends up into proper shape; and next to attempt the reverse tucks, so returning to the Hunter's Bend)

TRAMBLING FROM REEF OR GRANNY

Some idea of the scope that Trambing offers may be gained by considering the tuck-transformations of the Reef and Granny. The more important of these are set out in the following Table. A full list of the Trambing symbols employed, with their meanings, is to be found at the end of this article, where it may be consulted if desired. These are all small letter symbols. Bends are indicated by capital letters, and were listed in a previous article.

<u>Starting from the REEF</u>			<u>Starting from the GRANNY</u>		
<u>Forwards</u>	<u>Bend obtained</u>	<u>Returning</u>	<u>Forwards</u>	<u>Bend obtained</u>	<u>Returning</u>
2sjo	W	2ur	2if	M	p
2ic	F	2tr	2jf	H	p
2ia	P	2r	2jc.s'p	N	s'p
p	J	2r	wp	K	ts
a.v	L	si.sr	t	L	t
wp	Kn	tr	2aa'	Ck	2ss'
a'.jr.v	Th	a'.ir'.v	2iy.r'	S	a'y
2jf.2s'	N	2js.2t'	s.2jo	W	p'

Anyone with patience to consult the charts of the bends (the 'Tramble Talisman') in my previous article will note that the first six bends in each of these lists occupy areas adjacent to either R or G as the case may be, on the front chart there. All twelve tuck-transformations thus bear out the principle on which that chart was constructed. The seventh bend in each list serves to demonstrate that areas representing R and G 'penetrate' in places, through to the rear chart; while the eighth in each case constitutes a 'skip' :

viz:- R — N skips over P
 G — W skips over M

Such skips are not uncommon, and deserve further study.

THREE COMPLETE TRAMBLES

Finally, set out below is a full key to three representative Trambles, which were briefly listed in my earlier article. Each starts and finishes with the same bend, visiting eight others en route; and is thus entitled to be described as a Complete Tramble. The 'Basic Tramble' will be seen actually to progress from the front to the rear Talisman chart, via the 'penetrating' bend C. The other two Trambles remain on one side or the other, front or rear. Between them the three include all but one of the bends on the chart; bends C, R, S and T occurring more than once. Each Tramble works in either direction: the symbols above the line of connecting arrows indicate the operations, going from left to right; those below the line, going from right to left.

A note is perhaps needed on the use of the figure 2 and of the full stop, in conjunction with other symbols. 2aa' indicates operation a on both wends, followed by the same operation (a') on both stands. 2jy.s'p means operations j+ y on both wends, followed by s' once only on a stand, followed by p, with the wends. In other words the effect of figure 2 does not carry on past a full stop.

Full stops are also used to distinguish action to be taken on different ends, where this might otherwise not be clear. Thus, c.ac means operation c on one wend, followed by operations a + c on the other.

It only remains to wish the reader, Good Trambling

<u>The Basic Tramble</u>									
R	_____	J	_____	L	_____	G	_____	Ck	_____
	p		yt		t		2aa'		
	2r		ty		t		2ss'		2v
2v	_____		ti.a'		r		r		x
	C	_____		T	_____	S	_____	Th	_____
			ti.a'		a		a		x
									R
 <u>The Straight Tramble - on front of Talisman</u>									
R	_____	F	_____	M	_____	H	_____	N	_____
	2ic		zq		s		s'		
	2tr		soz		s		s'		2fz
zp'	_____		2o		2jy.s'p		z.2vp.2t'		tr
	P	_____		W	_____	C	_____	Kn	_____
			2jp		2o.t'o'y		p'.2v		wp
									R
 <u>The Skew Tramble - on rear of Talisman</u>									
T	_____	X	_____	Z	_____	Fl	_____	S	_____
	2xa		2xo		2wr.2u'		2u.s		
	2tx		2fx		2f'.2u		js.2o		u.ur
c.ac	_____		z.2s'		2v		2cc'x		2ty
	D	_____		Y	_____	Q	_____	Cf	_____
			2r'		2v		2cc'x		2f
									T

"Straight" and "Skew" refer to the 'handedness' (or symmetry class) of the majority of the bends included on each Tramble.

A SCHEDULE OF TRAMBLING TERMS AND SYMBOLS

I. Simple Tucks and Crossings

a	ADJACENT	'A wend is tucked adjacently // A stand . . .	a'
c	CENTRALcentrally// A stand . . .	c'
f	FURTHERfurther off // A stand . . .	f'
i	INWARDS	Wend crosses behind a lead, towards inside of bend	
j	JUTTINGin front of lead, jutting out from bend	

II. Re-tuck and Untucks

o	ONWARDS	Bring out a wend alongside the rival stand (as in W) // . . . a stand . . . wend	o'
p	APPROVE	Bring out both wends parallel and together, (as in p) between opposing leads // . . . both stands . . .	p'
q	QUIZ or QUERY	Bring out a wend parallel and opposed to the (as in Z, y or even Q rival wend	
r	RETURN	Bring out a wend alongside its own stand (as in R) // . . . a stand . . . wend	r'
s	SHUNT	Re-tuck a wend to other side of rival lead // . . . a stand . . . (includes untucking from that lead only)	s'
t	TUCKABOUT	Re-tuck a wend to other side of own lead // . . . a stand . . . (can be used to make or break an overhand)	t'
u	UNTUCK	Withdraw a wend from a complex tuck // . . . a stand . . .	u'
v	VICE VERSA	Reverse a wend's last tuck	

III. Miscellaneous

w	WIND	/unwind Take a half turn outside of bend before tucking	
x	CHANGE ENDS	- Whereby a wend becomes a stand, and the corresponding stand the wend	
y	YIELD	When free leads lie alongside, shuffle them (e.g. by a half-twist), so that the upper yields place, and the lower becomes the upper	
z	CAPSIZE	Upset or capsize a bend as a whole	

Gordian Hitch?

muses Cy CANUTE

GORDIUS was a lowly peasant who, by cleverness or serendipity, became King of Phrygia; then, so ancient documents assert, he hung his discarded farming implements in the temple of the gods, tying them in such a peculiar way that it was a challenge to free them. Whoever untied the Gordian Knot, the oracles announced, would become Emperor. You probably know the story, how Alexander the Great lost patience with the problem and slashed through the cord or thong with his sword! But have you come across the poem which scorns his lack of application?

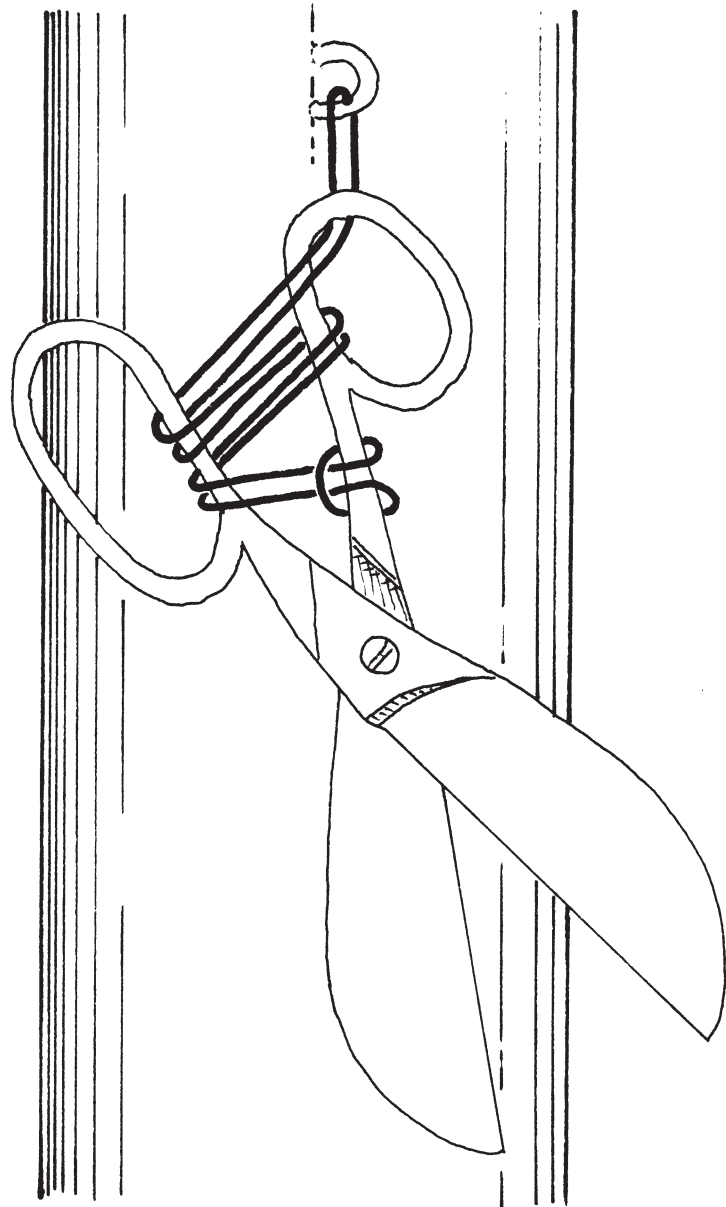
"A puzzle is not solved, impatient sirs,
By peeping at its answer in a trice -
When Gordius, the plough-boy King of Phrygia
Tied up his implements of husbandry
In the far-famed knot, rash Alexander
Did not undo by cutting it in twain."

The Gordian Knot (or knots, for the implements may have been tied separately) is actually described in detail and imaginative researchers have tried to picture the knot from the words. One reference is to pruning shears tied up

to a staple, and this encouraged the notable Sam Lloyd (1841-1911) to try his hand at a drawing. American Lloyd found fame and a small fortune as one of the world's foremost devisers of mathematical and recreational puzzles. Adhering strictly to the encyclopaedic lore on Gordius and his knot-tying, ingenious Sam L. produced this interpretation.

Seen something like it before? Try Ashley #2618, the Ring Hitch. While you're at it, also turn up #2611, that pencil with the small loop of string attached to one end which - fixed to a victim's lapel buttonhole - proves hard to remove. Sam Lloyd popularised that one as an advertising gimmick in the U.S.A. at the end of the last century.

Lloyd



Letters

Dear Geoffrey,

We loosely refer to almost any ornamental collar as a "Turk's Head". Just what IS and is not strictly speaking a Turk's Head?

Yours,

2 Jan 87

Tony BLOOMER

Lytham-St. Anne-s,
Lancashire.

Dear Geoffrey,

Noticed Bill Dunlevy's success using Dylon dye's to colour nylon cord, so have written to the local agents over in Sydney asking for the company's recommendations on dyeing polyamide, polyester, polyethylene, polypropylene, PVC, PVD and PVA in that various constructions forms.

At the moment I pay \$15.61 + 20% sales tax for 100m of 2.7mm braided nylon plain, against \$24.16 + 20% sales tax for the same quality coloured (these are wholesale prices)...so the saving would be significant.

Having come home to Hedland after 4 years away we are back into the cyclone season and have also started the warm season (daily around 40°C or more). This will last until the end of the cyclone season, officially 30 April. Charles Thomason, on the other side of Australia, will be going through the same as me; the only difference is that he lives in a rain forest (approx. 120" rain each year) whereas I am on-or-in a desert (less an 15" yearly).

Keep up the good work. While there may be articles and letters I do not full agree with, the documentation is to me (one of the "loners-by-distance") essential and of definite interest.

My thanks to all those who are prepared to put in time and effort to ensure the successful administration of the Guild, including the unsung heroes and heroines (not elected to office) who help with the background work.

Regards to all

Nov 86

Neil HOOD

South Hedland,
Western Australia.

Dear. Geoff,

This week I gave a talk on 'Knots' to the local branch of the Civil Service Retirement Fellowship. It seemed to go very well and they were suitably impressed with the display of fancy ("all my own") work. In the 'Any Questions' bit at the end a man, who I believe was an ex-sailor, asked me if I knew what a "Lady's Waistcoat" was. I had to profess ignorance. He told me...but do you know? Answer in our next issue.

How much better all our talks might be if we had slides, particularly of knots in use. I wonder if members who take photographs could keep an eye out for opportunities - at circus, yacht basin, camp or building site, etc., etc. - to produce the odd slide or two. Copies could be made and sets of slides sold or loaned by the

Guild to those of us who give such talks. We might put together some basic notes on the origins, history, development and use of knots, to go with the slides to members keen to publicise I.G.K.T. activities but needing a help to start. What do you think? Who is qualified to act as the Guild's photographic resources man or woman?

Sincerely,

Dec 86

Eric FRANKLIN

*Merton Park,
London SW20.*

Dear Geoffrey,

Regarding Peter Robson's enquiry, I have had quite a bit of experience serving rigging single-handed.

The marline a spunyarn is first made up into a cop. A suitable bar is held in a vice and the material passed in figure of eight turns round the bar, and a finger or palm of the hand is held at a distance of 10-12" apart (Fig. 1), finishing off with a constrictor knot round the middle (Fig. 2).

The end 'X' is taken to the mallet or serving board and as work progresses the marline can be pulled from the cop a little at a time, keeping the constrictor knot pulled very tight at all times. The cop should not be made too heavy, and the drift between cop and mallet should not be too long.

If necessary, joints can be made by laying the start of the new cop along the shroud a stay, serving over it with the end of the old cop, crossing the two parts with a clockwise twist and transferring the mallet to the new cop and serving with the new over the end of the old.

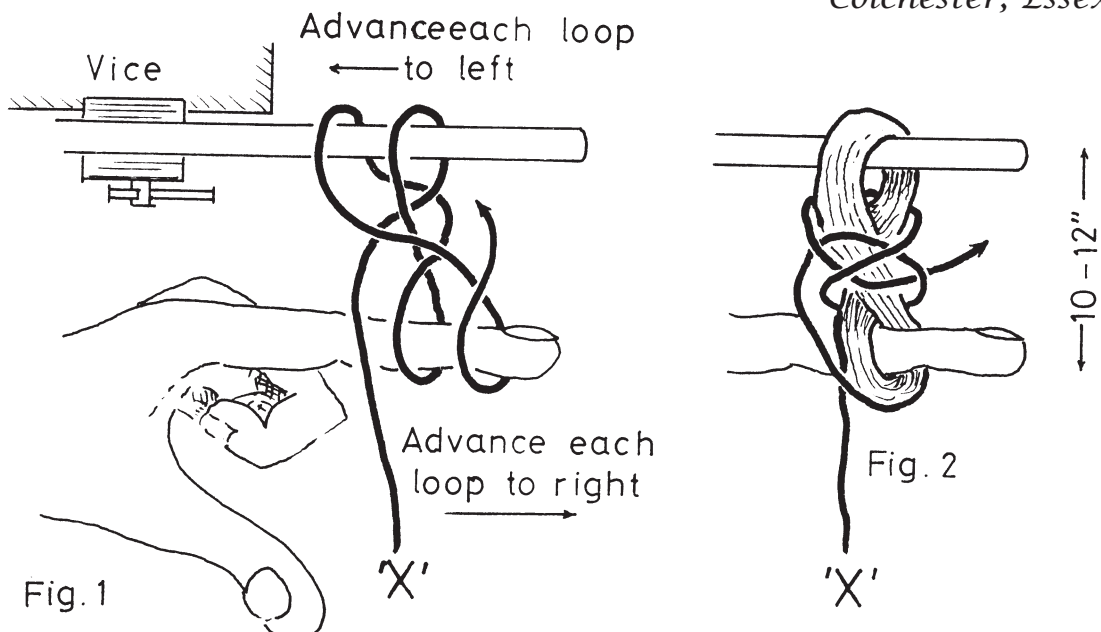
Sailing barge stayfalls are served for the first 48' of their length and I have found no difficulty in doing this single handed at 5 turns to the inch!

Yours,

Frank THOMPSON

12 Jan 87

*Layer de la Haye,
Colchester, Essex.*



Dear Geoffrey,

Through the pages of *Knotting Matters* I would like to convey my sincere thanks to Des Pawson and Stuart Grainger.

I have been incapacitated through heart disease for nearly two years. With the help the Manpower Services Commission I am trying to start up my own business making and selling decorative knot work. As I am no longer able to work in open employment this could be a great help to my sanity and bank balance.

Without the help of Des and Stuart I would not have got as far as I have and to be able to say that the official launch date is March 21st.

Thank you both for your help, advice and encouragement.

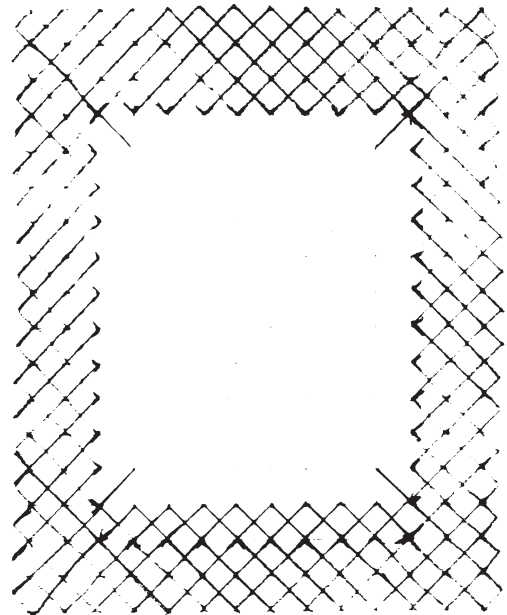
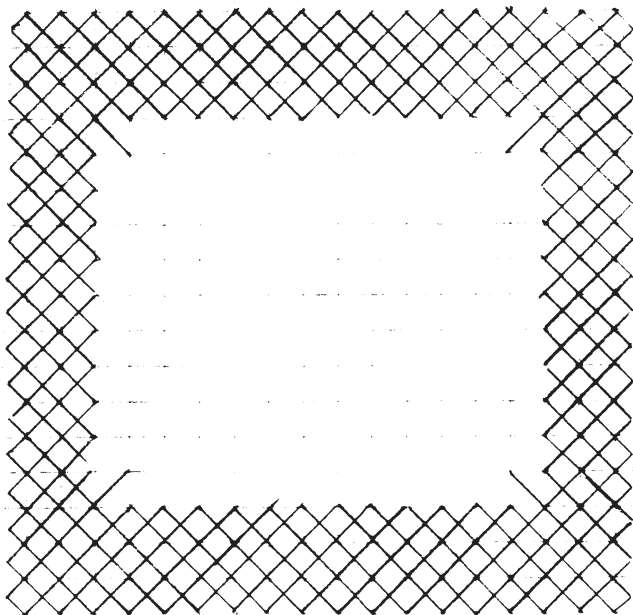
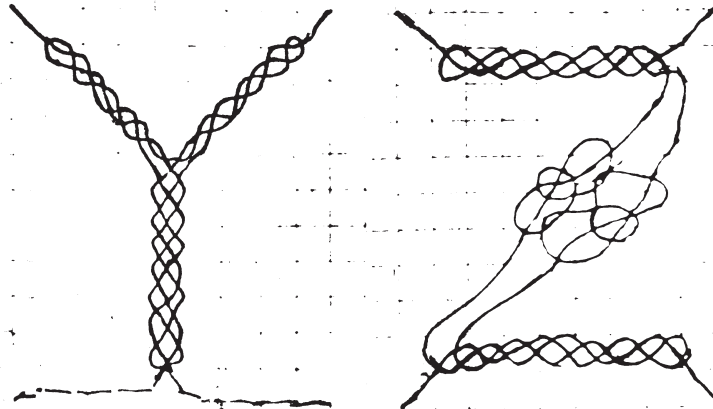
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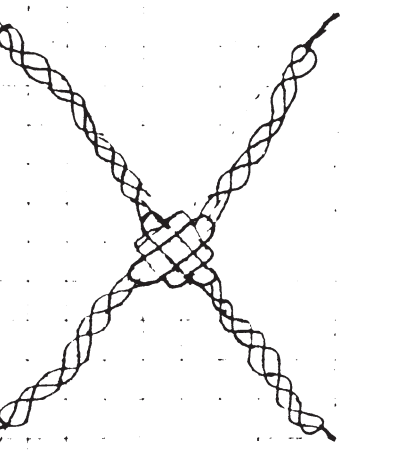
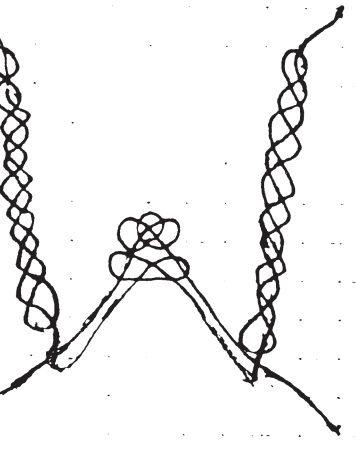
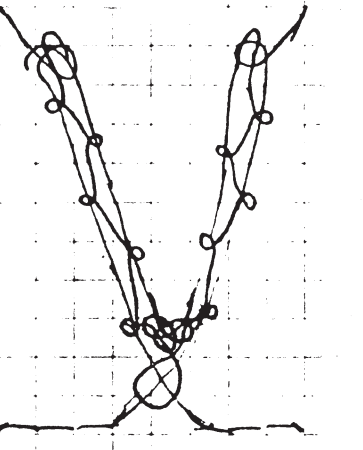
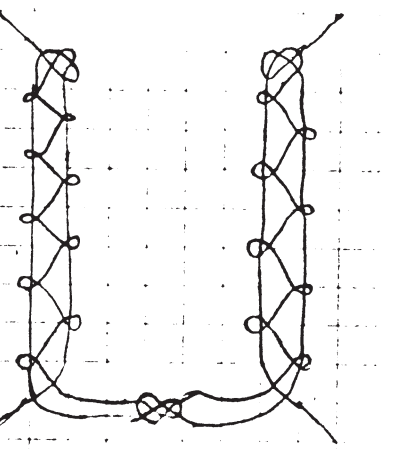
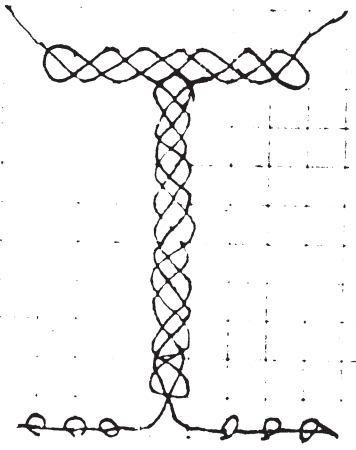
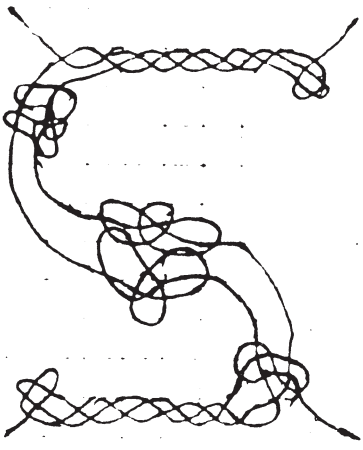
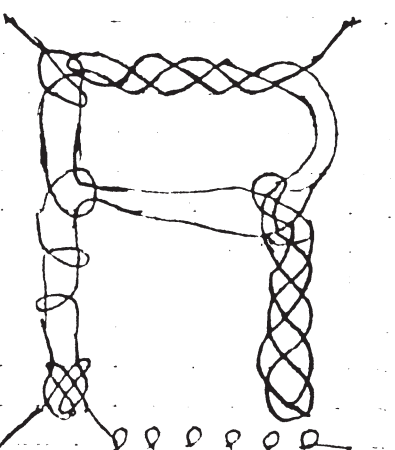
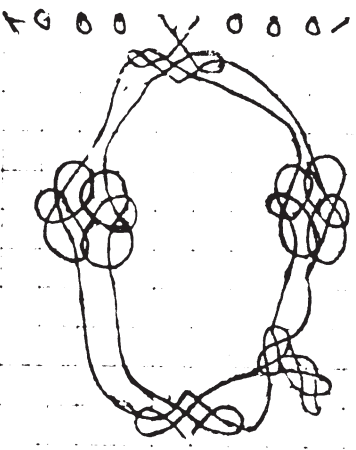
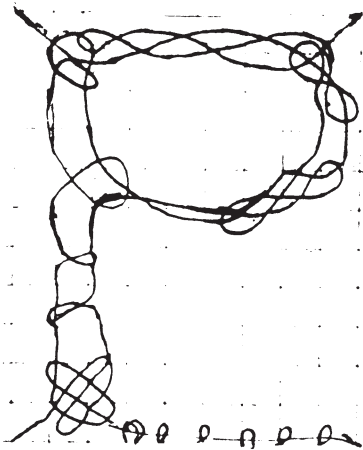
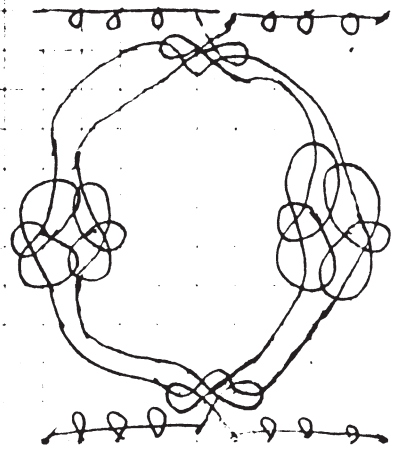
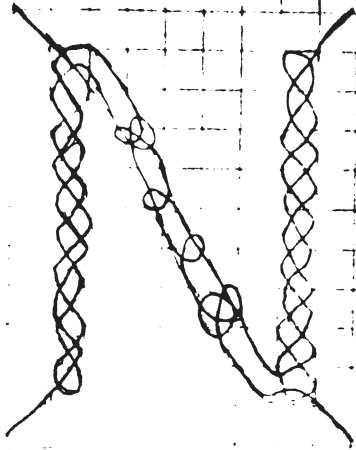
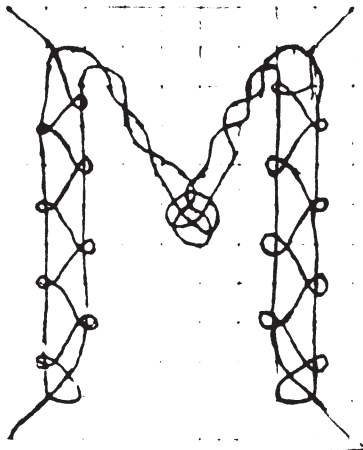
Barry (DARKINS)

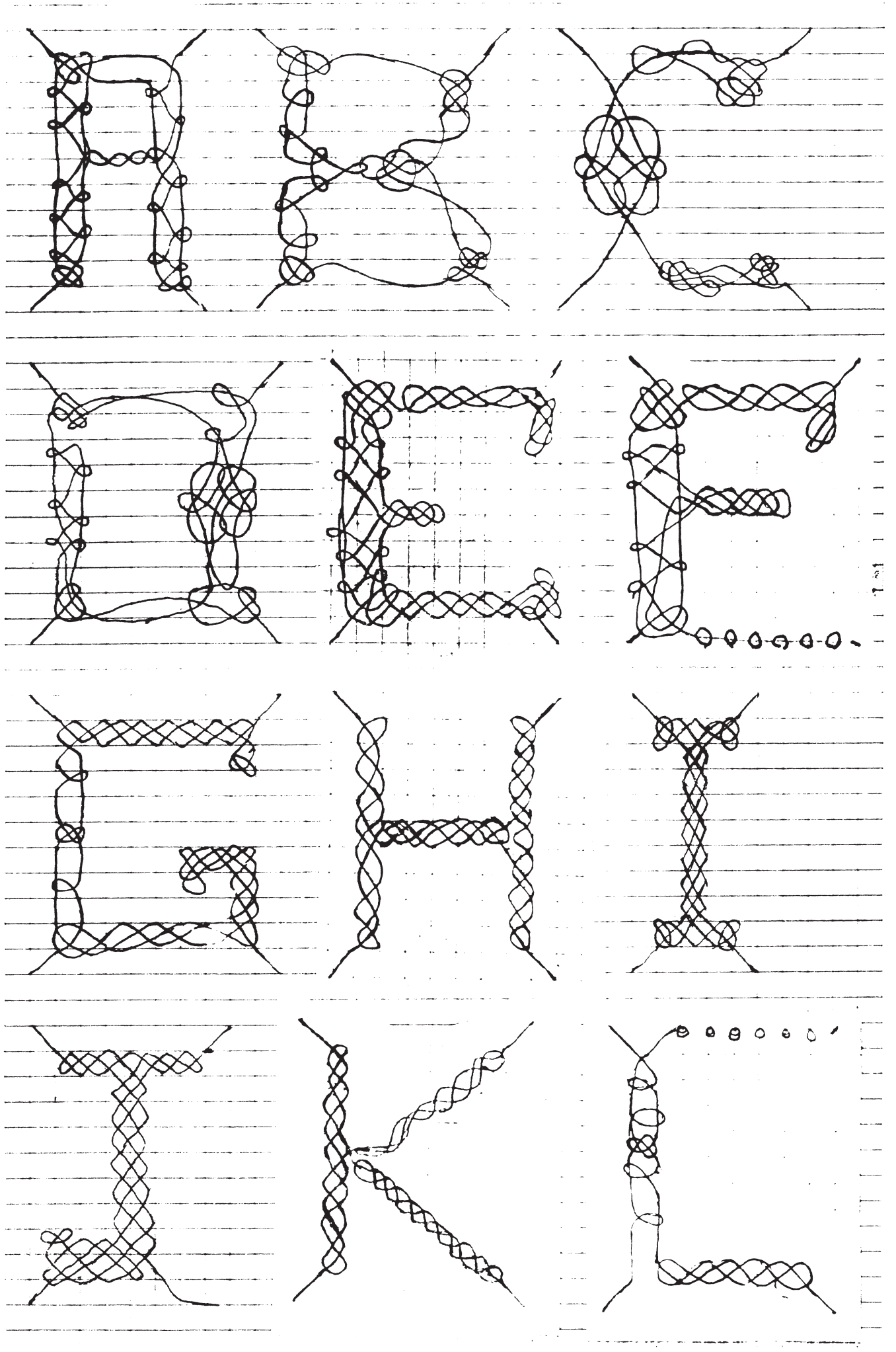
Chesham, Bucks.

Pst!

The article 'Pretty Simple Stuff' by Amund KARNER, in 'Knotting Matters' issue No. 17, is incomplete without this alphabet and frames which he mentions in para. 4 on page 5. Space did not stretch to include them sooner.



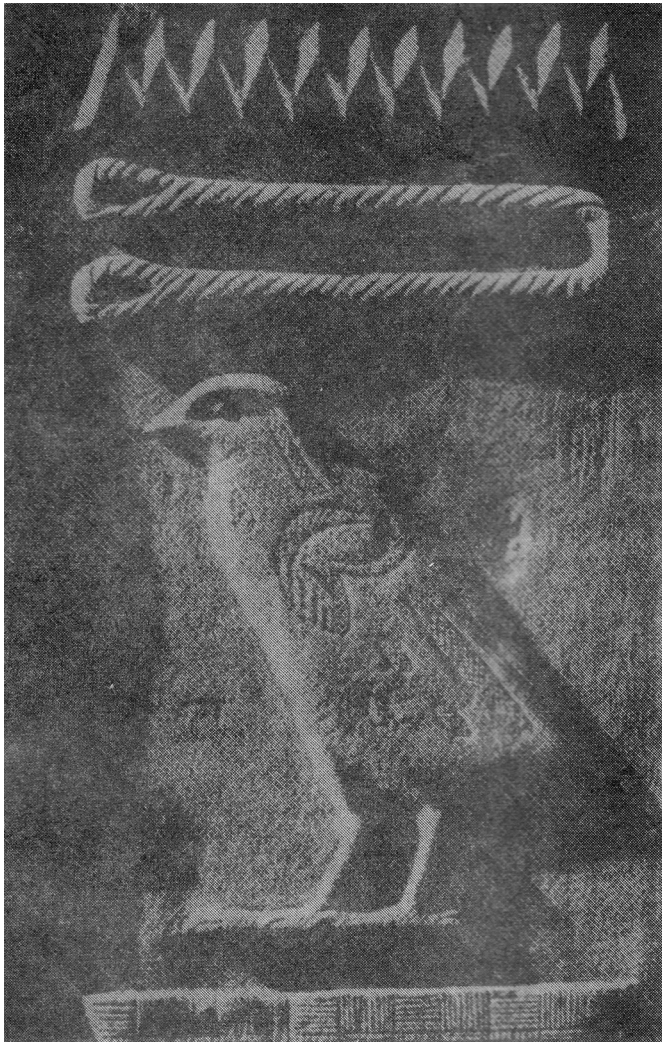




Hieroglyphs

HIEROGLYPHS are picture-writing, in this case ancient Egyptian characters or symbols, an emblem of sacred things using representations of material objects to express some spiritual idea.

The hieroglyphs below are from the reconstructed limestone way-station of Senusert I at Karnok, and their significance (what about that rope strop?) is a mystery to me, your editor.



This yellowing news-cutting was given to the Yorkshire ropemakers Peter Ruth Annison by a customer, and they kindly sent it on to us.

Man-Catching Nets

My eye was caught by this intriguing caption in the trade brochure of M. Laurier & Sons Ltd., Unit 1, 18 Marshgate Lane, London E15 2NH, who supply a vast range of products for building sites.

"Each personnel net" - the advert goes - "has to be manufactured to customers' exact requirements from materials in accordance with BS 3913 from a 4" knot to knot diamond mesh."

Book Review

'MACRAME PROJECTS'

by

**Gladys Findley
& Percy Blandford**

XXXX

THERE'S MORE to macramé than string pothangers and knotted owls. This book contains 26 original designs homemakers can use to adorn every room, including the bathroom and not forgetting the nursery. I like the knotted Christmas tree which is decorated by adding macramé ornaments and baubles daily until it's fully laden.

THE AUTHORS - Mrs Findley teaches macramé and creates the designs, Mr Blandford is an established craft writer - describe the materials, accessories and tools needed, and then explain how to tie the knots. Beginners are quickly able to tackle Glad Findley's simplified written instructions (like knitting pattern abbreviations) that go with each project. Percy Blandford's apt drawings and photographs help make it easy.

(In case you like pothangers and owls, examples of good ones are included)

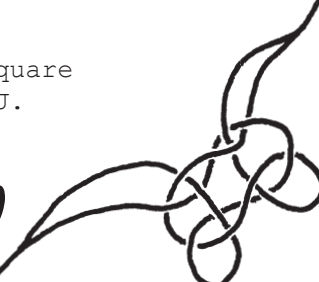
THIS IS an excellent book for starters and adept students, while children will love many of the completed articles. It comes in a hard cover and has easy-to-read print. Black-&-white illustrations cannot show how attractive and colourful each item really is, but the cover picture gives some idea.

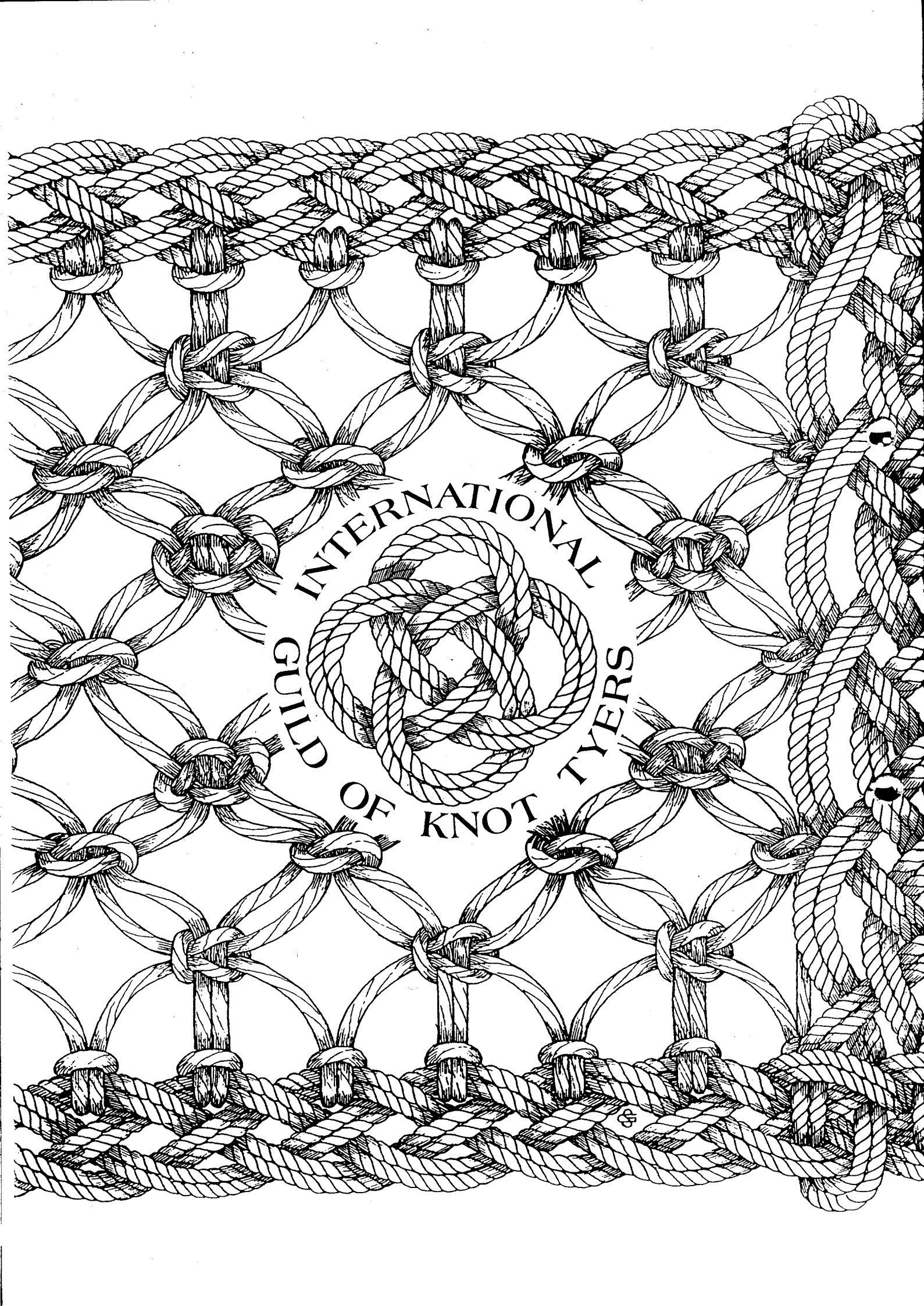
A WORTHY ADDITION to the list of Dryad craft books, it can be obtained from book shops, the publishers, or 'MACRAME PLUS' (proprietor: Mrs G.M. Findley), 7a Madrid Road, Guildford, Surrey GU2 5NU (tel: 0483 571799), where materials and accessories may also be bought.

PUBLISHED BY 'DRYAD PRESS LTD.'

8 Cavendish Square
London W1M 0AJ.

Price — £7.95p





INTERNATIONAL
GUILD OF KNOT TYERS