Knotting Matters

The Magazine of the International Guild of Knot Tyers

Issue 80
September 2003

Guild Supplies

Price List 2003

Item	Price
Knot Charts	
Full Set of 100 charts	£10.00
Individual charts	£0.20
Rubber Stamp	
IGKT Member, with logo (excludes stamp pad)	£4.00
Guild Tie	
Long, dark blue with Guild Logo in gold	£8.95
Badges - all with Guild Logo	
Blazer Badge	£1.00
Enamel Brooch	£2.00
Windscreen Sticker	£1.00
Certificate of Membership	£2.50
Parchment membership scroll Signed by the President and Hon Sec For mounting and hanging	

Cheques payable to IGKT, or simply send your credit card details
PS Don't forget to allow for postage

Supplies Secretary: - Bruce Turley
19 Windmill Avenue, Rubery, Birmingham B45 9SP
email bruce.turley@blueyonder.co.uk
Telephone: 0121 453 4124

Knotting Matters

Magazine of the International Guild of Knot Tyers

Issue No. 80

President: Jeff Wyatt
Secretary: Nigel Harding
Editor: Colin Grundy
Website: www.igkt.net

Submission dates for articles
KM 81 07 OCT 2003
KM 82 07 JAN 2003

A cotton chalice, the work of Joaquim Paulo Escudeiro
Back Cover: The young learn from the master - Charlie Smith explains a Turk's head. (photo - Tony Robinson)

IN THIS ISSUE

The IGKT is a UK Registered Charity No. 802153

ISSN 0959-2881

Notes from the Secretary's Blotter

As I sit here and bash away at the keyboard, it is the hottest day of the year, possibly even the hottest day Britain has ever enjoyed. A typical English summer is three warm days and a thunderstorm, so we are now bracing ourselves for the onslaught, and as I work in electricity distribution, there are busy times ahead.

However, by the time you read this, summer will be over in these northern climbs, the three warm days will be just a memory, as will the havoc reeked by the thunder-storms. There will be nothing but Christmas, and the Guild's Autumn Meeting to look forward to, and this is my first opportunity to write since the AGM.

A great time was had by all that attended, and as usual there was a lot of fascinating knotwork, many new friends to make. At the meeting, the membership agreed to an increase of the annual subscription by two pounds, as from January 2004. Much regretted, but a fact of life that costs, despite what the government tell us, are ever increasing.

A suggestion was put forward at the meeting, that a fund be created to raise money to provide a 'travel bursary' to assist a member travel to a meeting, who would not otherwise be able to attend. At present this is little more than an idea, and the Council would be grateful for your thought on the subject. This could, perhaps be so that a member with a particular skill could attend in order to demonstrate that skill or technique, for the benefit of the membership. Alternatively this could be to enable an overseas member get to a meeting, in order to take back information to a local or national group back at home. The frequency of issue of such grants may well be determined by the size of the capital invested, combined with the rate of return. Your comments please.

If all has gone well, you should find details of the autumn meeting enclosed. Des Pawson is organising the event, which looks to be promising. The venue is the Suffolk Scout County headquarters, which is in a beautiful location, adjacent to the main A14, Midlands to Felixstowe road. The Scouts themselves will be on site running their annual 'Jamboree on the Air' so if you are a radio ham, this is the place to be. I look forward to seeing you all there

The CAF have considerably eased the secretarial administrative burden. I am reassured to find that they make mistakes just the same as I do. However I hope that your dealings with them are not causing you any problems, but if they are please let me know, and I will do what I can to put things right.

Well I have rambled on long enough, and if I don't stop now, the sun will have gone in, and I will have missed the summer again.

Nigel Harding

Knotting Matters is Moving!

Due to an imminent house move, copy sent by post should be addressed to:

Knotting Matters
c/o 16 Egles Grove
Uckfield TN22 2BY

Normal service will be resume ASAP

Book Reviews

Turk's-Head Knot Tips by Tom Hall, self-published (1990)
Introduction to Turk's-Head Knots by Tom Hall, self-published (1996)

evaluated by Geoffrey Budworth

I am a Tom Hall devotee. When I need to tie an unfamiliar or forgotten TH knot (simple or complex) I merely open one or other of his books and do as he directs. It is - for me at least - as simple as that. At the first attempt, more often than not, I arrive at that reassuring snake-&-ladder stage of locking tucks or - to use his words - *'laying and splitting tracks'* when you know it will come out correctly.

These two books by an IGKT member are written primarily for US leather and rawhide braiders but they are just as useful to those of us who work with cordage. Which is why many knot tyers now refer to orthodox TH's by the Spanish-American name *casa* knots, because they will house one or more interwoven strands to create those impressive *herringbone, pineapple, sobre, gaucho* and *custom gaucho* knots. Casa knots can be enlarged, of course, but they will also 'evolve' into something quite different such as Spanish ring knots.

Then again,the 1996 book introduces us to the *Barcus, Fan, Flores button, Grant, Hansen, Hood, Horn* and *Norton* knots.

Both books have lucid introductions and each book complements the other. The 1990 one is weightier, with more knots (150-plus) but comparatively few illustrations, relying instead upon cryptic printed O-U-O sequences. The slimmer 1996 version has fewer knots (50-plus) but features step-by-step drawings for each and every one of those it does contain.

The 1996 book also explains how, from mathematical formulæ, to construct and use those flattened over-&-under diagrams known as 'algorithms'. If your brain, like mine, tends to seize up at the sight of such words, let alone a few arcane algebraic symbols, just ignore them. The extraordinary thing is that you can tie knots from the author's 1990 book without drawings, and tie knots from his 1996 book without instructions (although they are supplied). Knotters able to interpret his words AND pictures, however, will be enlightened and empowered by the ultimate *'Aha, gotcher!'* experience. For, as Tom Hall remarks in his 1996 book;

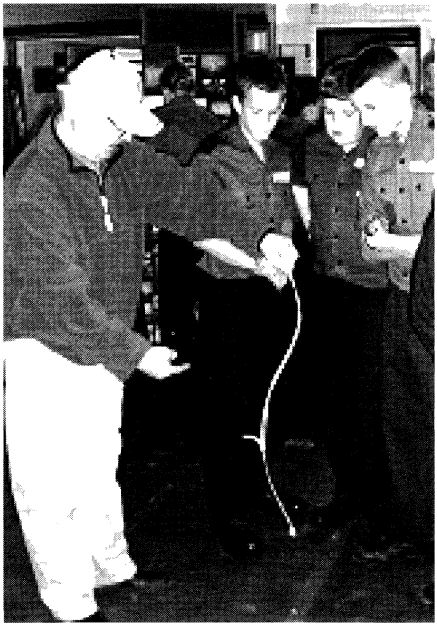
'In the past this whole business of lying turk 's-head knots has been needlessly complicated. It is time for people to see how enjoyable it is to work with turk 's-head knots ... These knots are easy to tie and easy to remember how to tie.'

Contact Tom Hall at HC 67, Box 27, Lonetree, WY 82936, USA, to inquire as to availability and price (including packing & postage) for his publications, which also include: *Western Tack Tips* (1987) and *More Western Tack Tips* (1998)

21st AGM and Knot Weekend TS Weston

Once again the Guild were the guests of the Sea Cadet Training Ship Weston in the seaside town of Weston-Super-Mare. Having been here on a number of occasions before, it was like visiting old friends.

The Friday evening gave members a chance to pass on their skills to the Sea Cadets before retiring to the wardroom for a well-earned drink.



Geoffrey Budworth demonstrates the art of rope spinning.

Early the next morning, those members who chose to stay overnight and enjoy the comforts of the cadet headquarters were greeted by the smell of bacon and eggs. As the morning progressed, others joined us, and gradually the volume of conversation went up as the room filled.

Jeff Wyatt opened the meeting with a minute's silence in memory of our late President, Brian Field. This years representatives came from not only the UK, but also Holland, France, Malaysia and the USA. Jeff said that he would like to carry on the work of Brian Field and try and visit as many branches as possible.

Nigel Harding in his Secretary's report spoke of some of the highlights of the past year - the 20th birthday party at Fareham, and the Bromsgrove meeting. The website he said was an amazing feature bringing in at least half of the new members. The upgrading of *Knotting Matters* with its colour cover, and the outsourcing of some of his load to the Charities Aid Foundation. Of the low points, he included a slight reduction in membership and the increasing cost of administration.

During the questions from the floor, the subject of meeting venues was raised. A venue that will be large enough to hold about 100 members will incur a cost, although the Council is always open to

suggestions of meeting places at little cost to the Guild.

The subject of a travel scholarship was raised. The Texas branch wished to put money into a fund that would enable members to attend meetings in different countries. Des Pawson pointed out that this would be a fitting memorial to Brain Field and would fit in with the international aspect of the Guild.

Following the business part of the weekend, we got down to the serious business of knot tying and learning from each other. Those with money to spend paid their visits to the emporiums of Des and Liz Pawson and Kevin Kheatly.

In the evening, was the Knot Tyer's Supper, splendidly provided by the Sea Cadets. With over 60 members present, Jeff Wyatt proposed toasts to the Guild and absent friends. Denis 'Spud' Murphy who has a long association with the Sea Cadet movement gave a talk about the history of TS Weston. This was followed by John Noone who related stories of Spud's activities in his younger days. Convivial talk followed the supper before members drifted off to their beds.

On the Sunday morning, for those members who chose to stay, there was the opportunity to extend their range of knot tying skills with a series of small workshops.

Finally, it came time to make our farewells until the next time. A large vote of thanks must go to not only the Cadets of TS Weston, but also the West Country Knotters for organising another great weekend.

One-hand Constrictor

by David S. Clark

The constrictor knot (Ashley #1249) is one of the most useful knots for binding, temporary whipping and stopping. While doing a project that needed multiple stops, I found a quick, easy way to tie constrictor knots in the bight with one hand.

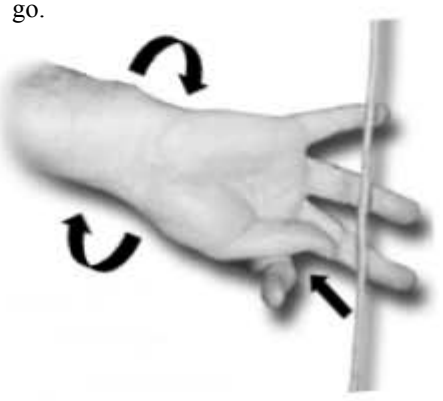
It's very convenient for putting in stops with one hand, without putting down the workpiece. I put several small bits of line within easy reach, then pick up a bit as needed while tying a constrictor in it and apply it to the workpiece with my free hand, then tighten the knot with the same hand.

This method exploits the symmetry of the constrictor knot. The line is pulled into an S-curve, which becomes two loops that are folded down around the standing part to complete the knot.

The following figures show the knot tied with the right hand and were photographed while standing facing the tyer, so a wrist rotation that the tyer would call counter-clockwise looks clockwise in the photographs.

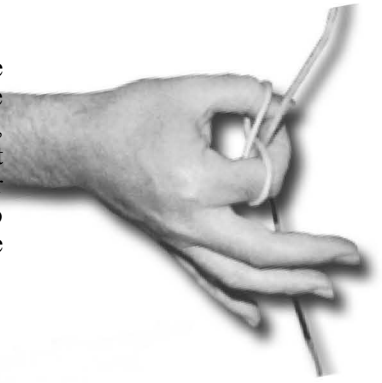
It is important to use only the thumb and index finger to tie this knot. The line is never allowed to wrap around the hand or any other fingers. Some people find it easier if they keep the other fingers curled up into the palm, away of the line.

To tie the knot with the right hand, hold a strand hanging down from your left hand. Rotate your right wrist counter-clockwise (little finger goes over the top) as far as it will comfortably go.



Cross your thumb over your index finger. Your thumb tip should be above and to the left of your fingertip. Some people find it helpful to raise the elbow and lower the hand to help get enough rotation. Catch the line between the thumb and index finger, as indicated by the arrow in the figure.

Next, untwist your wrist while keeping the line on the sides of the thumb tip and fingertip. As you do this, pull your hand back, so the standing part will not wrap around your hand or other fingers. As you untwist your wrist, two bights are formed in the line - one on the thumb, one on the index finger.



As you continue to untwist your wrist, continue to keep your hand away from the standing part, so your fingers and thumb can rotate past the upper and lower standing parts without snagging on them. When you have untwisted your wrist, there should be only one loop on your thumb and only one loop on your index finger. The upper and lower standing parts should both be between your thumb and index finger. The upper and lower standing parts should be crossed over each other.

This is another view of the same configuration.

Next, reach the thumb and finger around the standing parts and pinch the thumb and finger together.

Put the tip of your index finger under the tip of your thumb and use the fingertip to reach through the loop on the thumb. Use the fingertip to pull the loop off the thumb and onto the end of the finger. This will leave a loosely tied constrictor knot on your index finger, ready to transfer to the workpiece.

The method is easier to do than to describe. With a little practice, you'll be able to pull a constrictor knot out of a line with a fluid "twist-catch-untwist-release" motion. Once you've learned it with one hand, a little more practice will teach the other hand to tie the knot. ***Photo's Paula Selby***

Old Wire Rope

by Richard Hopkins

I recently acquired a photocopy of *The Wire Rope - and its applications* written in 1896 by W.E.Hipkins, the Managing Director of J & E Wright, Limited which was a leading manufacturer of wire ropes and claims to have made the first fully successful Trans-Atlantic telephone cable in 1865. The company was started in 1770.

The book details the uses of wire rope in a variety of aerial cableways, wire rope driving and in underground haulage, and has some exquisitely tinted illustrations of various systems in operation. There are also photographs of actual applications.

In the historical introduction Mr Hipkins says that the first reference he found was of the ropes used to bind Samson in the book of Judges, but he comments that as Samson broke his bonds so easily "it may be assumed that these were not made upon the most approved modern principles". He then shows a fibre rope 47 inches in circumference composed of 3780 yarns used in the launching of the "S.S. Great Eastern", and another, wire rope, of 22 inches circumference with 732 galvanized wires and a breaking strain of over 911 tons. His company made both of these.

When talking about the history of wire rope he mentions that the first recorded use of wire ropes for engineering purposes was for a suspension bridge at Geneva in 1822 but the wires were not twisted together but laid parallel and served with fine wire.

Twisted wire rope does not appear to have been produced until about 1832 when it is claimed to have been made in both England and Germany.

The unusual point he makes is that it is not possible to define the inventor of wire rope, as there was a piece of wire rope excavated from the ruins of Pompeii.

In the Musio Borbonico, at Naples, a specimen 4.5 metres long with a circumference of about 2.5cm existed. It was made of three strands laid spirally together, each strand consisting of fifteen bronze wires twisted together. Unfortunately there were no records to show where or when it was dug up and after all these years and possible war damage we do not know if it still exists. It would be helpful if we had a local member who could cast more light on the subject.

As an amusing footnote, and totally ignoring the bridges built by indigenous peoples all over the globe, he claims that the suspension bridge was invented by the engineers of the Duke of Wellington's army in Spain to cross a river at Alcantara where the original bridge had been blown up. This proved so successful that it was retained and carried about by the army for future use in the campaign. Perhaps the innovation

was keeping the ropes tight using windlasses.

At suitable places throughout the book there are detachable order form proformas, which ask all the questions that the designers require to be answered before they can cost and provide different styles of aerial ropeway or haulage system. These include the cost of local casual labour, availability of timber and the type of soil or rock on which the supports are to be standing.

At the end of the book are several pages of detailed specifications for the various products of the company including conventional ropes, pulleys, sash, picture and clock cords, cable terminations, winches and even coal sacks. All these at prices which bring tears to the eyes when compared to modern costs, even allowing for the difference in wages.

It is an extremely interesting book but rather specialized and very expensive so unless you are obsessed with the application of wire ropes it is unlikely to find its place on the shelves of many knotters.

Darcy Lever (c.1759 - 1839)

An update from Geoffrey Budworth

For those who did not read, or cannot now recall, my profile [in *KM63*, April 1999] of this early 19th century writer on seamanship, Darcy Lever, wrote that classical nautical manual *The Young Sea Officer's Sheet Anchor*. Recapping briefly, he was born into a family of some consequence at Manchester in the north of England. He went from school to India where his sojourn was by all accounts somewhat eventful; but presumably it was profitable too, as he returned to England still young and apparently a man of independent means.

It has always been assumed - wrongly it appears - that his youthful adventures in the Far East must have maritime ones, otherwise how could someone who was not a seaman, and lived far inland, have such a grasp of nautical practice? For his book, sub-titled *'A Key to the Leading of Rigging and Practical Seamanship'*, was the most lucid account of seamanship divested of difficulty. Every aspect - from rope work and rigging to manoeuvring vast sailing ships in extreme conditions - was described and illustrated by him. Containing much that was original, the book was an immediate success and would be copied by other naval writers.

Darcy Lever's entry in the *Dictionary of National Biography* may have to be torn up and rewritten, however, and I am indebted to Des Pawson for bringing to my attention the findings of a theatrical researcher, Mrs. Nina Jones, of Pontefract in the English county of Yorkshire, a town where Lever lived for some years.

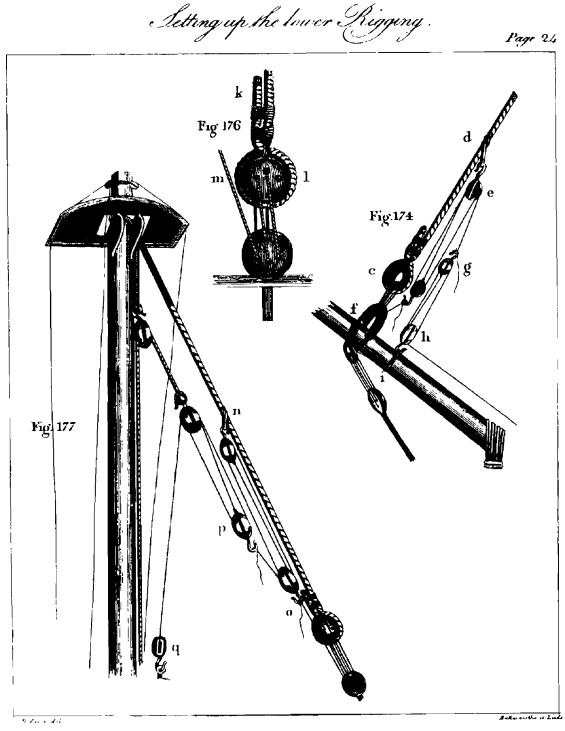
She has discovered, in a book of reminiscences by the actor-manager Tate

Wilkinson, that Lever was for many years an actor. Using the stage name Mr. Darcy he worked for Wilkinson, performing the role of romantic lead or haughty toff to perfection. He also sang, played the German lute and incidentally was an accomplished artist with a pencil. His old manager also records how, at York in 1789, his accomplished leading man left the troupe of players in the lurch when he eloped with a wealthy young lady.

[There has been recent speculation that the novelist Jane Austen may have seen him act, and might have based her Mr. Darcy in *Pride and Prejudice* on him.]

That an actor-cum-gentleman, living in a provincial town far from the coast could write a nautical treatise is not without precedent. Dr. William Burney (who revised the 1815 edition of *An Universal Dictionary of the Marine* by William Falconer) was a schoolmaster, Johann Röding (*Allgemeins Wörterbuch der Marine*, 1795) was a tea merchant; and Richard Henry Dana Jnr. (*Seaman's Friend*, 1841 and *Seaman's Manual*, 1867) was an attorney.

As Lever had performed in theatres situated in, amongst other places, such seafaring towns as Bath, Bristol and Hull, it now seems probable that his talented opportunist augmented a general knowledge of ships and seamanship acquired on his voyages to and from India, with details gleaned from sailors back home during his time as a journeyman actor.



Typical *Darcy Lever* detail

The Magic of knots

by Susan Leybourne

The use of knots in magic has been widely practised throughout the World in former times, for many reasons. It is quick, simple, quite discreet, but very powerfu. Especially in Celtic lands where, it was believed, the Faerie folk could not be held in any knot, the skill of tying knots was a Faerie gift. A very sacred and holy thing.

As soon as I could tie my shoes I would tie up spells in my laces. I was drawn to the peculiarity of cords and string and different types of spirit magic to be worked, which all depended upon the twist and turn of the knot used and the amount of knotting done.

Although the majority of modern Witches are familiar with only one or two styles of knotting as a magical device, many other forms of Knot magic were used to ward off or attract beneficial conditions.

The tying of knots has been practised for magical purposes for as long as mankind has needed to secure things, whether securing an object or the favour of the Gods, knots have been employed. In ancient Egypt seven was the preferred number, as the seven Hathors were invoked, the Equivalent of the Faerie folk, Seven knots were tied in cloth, while suitable incantations were muttered over them invoking the power of the Gods. Isis, Sekhmet, Amun and Thoth were often called upon during magical rituals as knots were tied.

Tying up an illness, binding a demon, securing someone's love - for all these things and more, knots were used. In older times illness or misfortune was regarded as an evil Spirit to be bound up in cloth or rope, therefore inhibiting its progress.

We can take another look at knot work, in the specialised skills of old fashioned midwifery. As soon as a child is born, and the umbilical cord is cut and tied, this is the first act of magic practised upon the new born infant, and in older times, the midwife would have been responsible for giving the child his future good fortune, by saying a little prayer or blessing as the cord is cut and tied, securing his future health and happiness.

In olden times Witches were known to tie up the wind in a piece of string, with three knots which would be given or sold to sailors, so that they would have good weather for sailing, and would have the added benefit of bringing them home safely at the end of the day. All around the world knots have been used for magical purposes. In England tying new wool in a criss cross fashion across a mirror was used by witches as a Spirit trap, meant to capture the evil eye or bad spirits sent at us. The spirit would be attracted by the light's reflection in the mirror, and then would get trapped in the wool. At the full moon the wool would be taken off and burnt, and the mirror re-threaded with new wool.

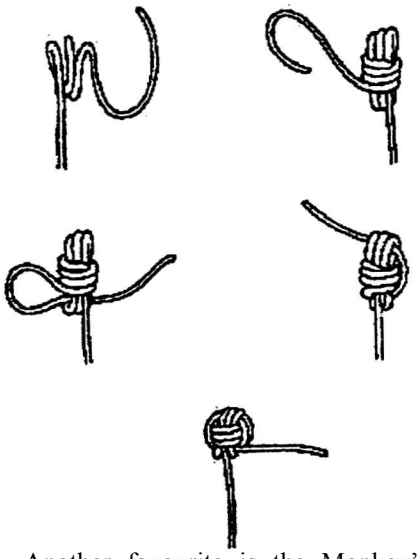
Elemental spirits do like string, wool and knots, and are easily attracted to them. The same could be said of the more wider known Native American Dream catcher, very well known in almost every esoteric shop in the west You can even buy them in the craft markets in many large cities. Basically this is another Spirit trap devise, meant to catch bad dreams, but in most Shamanic earth centred cultures bad dreams are believed to be caused by evil spirits.

When we say knots we don't just mean any old knot, as different types of knots were and are still used by different sorts of people, like farmers, sailors, climbers etc. and each knot is used according to its purpose. Similar purposes can be discovered by applying llike to like in a magical way

One of my favourites for a short-term solution which can be easily undone is the chain sinnet. This is a sort of running piece of knot work, fashioned into a bracelet and worn around the wrist, for an instant result. The chain sinnet, is quite decorative, I would suggest doing this when you need an outcome right now, but might not need it in a weeks time, for example 'I need another client to replace the client who just cancelled' or 'I need to find information on Lithuanian folk magic by Friday' or 'I need enough money to pay the phone bill next week'. Such repeating knots as the chain sinnet are easy to make, and one can easily enter an altered state while creating this chain with coloured string or cord. When the goal has been achieved, simply tug one end, and the whole thing will unravel in seconds.

Knot spells are incredibly quick and very simple once you know how to tie a few basic knots. The idea is twofold: you put a lot of concentration into doing the turns and loops correctly, and on another level, once you become very familiar with a certain knot, you no longer need to worry about it's sequence, so you put an equal amount of concentration into visualising the outcome or chanting over the knots as you tie them.

Either way I find this kind of magic incredibly quick and it works almost immediately.



Another favourite is the Monkey's fist. While working this knot, you can enclose a personal item inside the knot, which acts as a protection for the person whose item it is. This knot is also quite decorative and is sometimes called a Button knot, and it works mostly for protection, either from Spiritual or physical enemies. The knot itself cushions the person from all harm, if kept on the person. This knot is quite heavy when wet, and will act at a distance. So as well as a personal talisman, it can be worked with heavier

cord to send any sort of spell at a distance. This is done by standing outdoors with the loose end of cord in one hand while circling the knotted end above the head whipping up the wind, and muttering to the spirits in a low voice, exactly who it is for, or the result you need to affect at a distance. Then, when you feel the power is with you and you are ready to go, let go of the whole thing in the direction it is needed. It might only travel a few feet, but it will hit it's mark. You then pick it up and hang it in the branches of the nearest tree, only taking it down after the result has come or one month has gone by.

Another style of knot I like is the Water knot, which can be used to bring two people together. It acts very quickly. This knot was only invented in the 19th century and it is done by tying two separate pieces of cord together with two separate knots, but when the two cords are pulled in opposite directions the knots come together. If a coloured bead or crystal is worked into each knot, representing the two people, when the cord is tugged the beaded knots make a rather satisfying clatter as they bang together. This can be used for many purposes, from romance to meeting a new business contact, being at the right place at the right time or getting off on a good start with the mother in law or new boss.

Looking at the whole subject of knot magic could cause a few problems for modern practitioners as so many of the most lovely knots can be used for the darkest of curses. Our forebears would not have had such a problem with this, the older philosophy of 'You hurt me and I will hurt you back' seems to have been replaced by such notions as 'send it back with love' and the oh so popular 'an it harm none'. These modern concepts would not have been so popular in a dog eat dog world, so some of the best knots are used for binding an enemy, symbolically tying up the enemies intestines, shortening someone's life, or sending them to the gallows, and other such lovelies from the horror hit parade.

Obviously these would not be so popular nowadays, as the general thought is defence not offence. Most people may regard this as an interesting piece of folklore, but the early Muslims had a great fear of magic and sorcery, and offered prayers to Allah, to be protected from all those who blow on knots. It is highly likely that the knots utilised by magicians of the Ancient Middle East were simple overhand knots, as these can be done in a series while looping rope or cord around the hand several times, while incantations are sung or chanted over the hand

holding the cord, a quick blow into the palm and a string of knots are revealed at equal intervals along the line, the length of the hand is the measure, which gives the number of turns, which relates to the number of knots, which for an average person will usually be around seven. When my own students are initiated I ask them to make their own measure beforehand with natural wool, and a bobbin with four nails in it. As the length is made charms and incantations are muttered into the thing which will be their initiation cord, and symbol of their Magical journey. Such a measure, if done correctly can take months to finish, but upon completion acts as a powerful personal amulet. During the initiation, time is set aside for the dyeing of the measure with the leaves of one's sacred tree, which acts as a fixative for all the magic incantations done over it during the previous months.

Knot magic is something which appears to have become nothing more than an added extra in the Witches tool kit these days, but in times gone by, it would have been one of those basic skills all Witches would have known. With families or areas having their preferred style of knot, used for both mundane as well as magical purposes.

Susan Leybourne is the Pagan Chaplain attached to Leeds University, she is a professional Clairvoyant, healer and full time Witch. She regularly teaches courses on Pagan subjects throughout the UK and Europe.

Reprinted with kind permission of *Wiccen Rede* magazine.

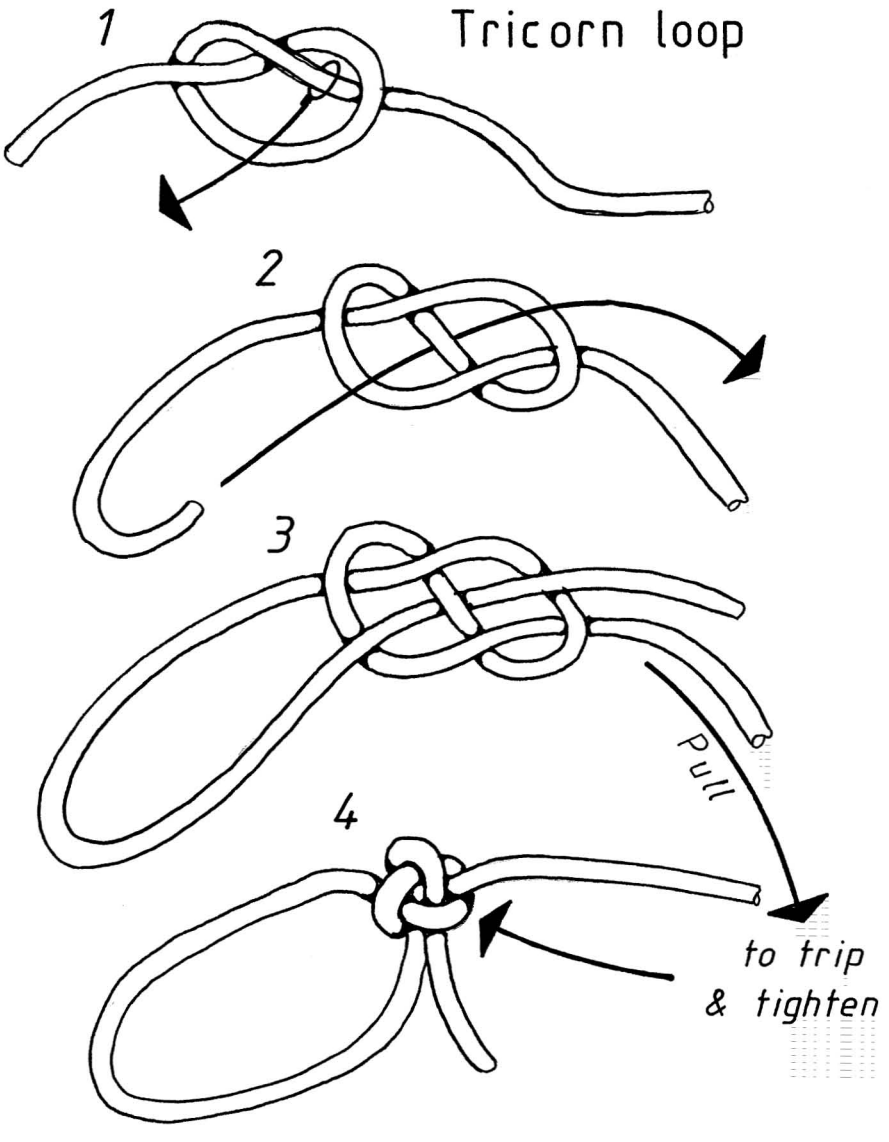
Knotmaster Series

'Knotting ventured, knotting gained.'

Tricorn loop

This is a neat and nifty fixed loop knot.

Tie an overhand knot and pull the uppermost of the two entwined knot parts down, as shown, into an unstable figure eight layout (fig. 1). Tuck the working end - going over/under/over - and then pull on the standing part of the line to trip the working end into forming a closed bight (fig's 2, 3). Tighten the knot carefully until the characteristic triple-crown face that gives this knot its name is created (fig. 4).


Tricorn loop
1
2
3
Pull
4
to trip
& tighten

The Longest Nautical Rope?

by Thomas Simpson

One of the longest natural fibre ropes seen in the nautical world was the whale-line, the one employed in modern whaling. It was used with the bow-mounted harpoon gun on the steam powered, steel hulled, whale catcher vessels.

The revolutionary big leap forward from open rowing boats launched from a "mother" sailing-ship to mechanised modern type whale catcher vessels was brought about single-handedly, with unbelievable foresight, tenacity, and persistence, by Norway's most famous whaling pioneer, Svend Foyn. Over a long and protracted "working up" period (1863-75), dogged by innumerable experimental setbacks along the way, Foyn variously, introduced, invented, developed, incorporated, adapted, borrowed or stole the technology, techniques, and working procedures required to make it all happen.

In 1904 and the years closely following, as the northern whales became increasingly scarce. The international commercial whaling industry moved to the island of South Georgia to take advantage of its proximity to the krill rich waters of the Antarctic Ocean, only recently identified as the principle feeding grounds of southern migratory baleen whales. At that time the whale-line's length, according to contemporary writings, was around 500 fathoms (3000 feet I900 metres). During the early years "down south" the humpback whale was the main prey, but from around 1912, when the world's largest whale, the "big Antarctic blue" became the preferred catch, the whale-line's length was beginning to cause concern. The majority of gunners eventually settled on a 720 fathom line, it was assembled from six (120 fathom) coils. (The cordage industry's standard size coil, for hawser laid rope, was 120 fathoms.) After connecting the six coils with five long splices, usually around 20 feet/6 metres per splice (this allowed spacing the three joins at 9 feet intervals - 18 feet over the whole splice - thus dispersing the perceived weak points); then adding an extended, tapered, short splice to the forerunner (explained later), plus tidying up the ends of the coils before splicing, the whale-line's actual length was reduced nearer to 700 fathoms (4200 feet/1280 metres). As hinted at earlier this measurement wasn't universal, a small number of gunners used a five coil whale-line. Constructed from first grade prime manila, the whale-line was 6 inches/152mm in circumference (2 inches/50mm diameter), it was three stranded with a right (Z) 30 degrees twist, giving it a slightly soft lay, which introduced a little extra strength and increased its pliability. This particular construction lent itself ideally to the repetitive demands of very neat, quick, coil downs - followed by fast, free running, pay outs, occurring during the whales' unpredictable diving patterns. It wasn't uncommon for a harpooned

whale to reach 3000 feet/900 metres during an initial dive.

Between the whale-line and the harpoon was the forerunner (aka foreganger/foregoer/foreline); it originally started out at 60 fathoms (360 feet/110 metres) of best Italian hemp, 4 inches/l02mm in circumference (33mm diameter), 3 stranded with a right (Z) twist of 29 degrees, giving a soft lay for a low resistance carry between the catcher's harpoon gun and the whale - usually around 100 feet/30 metres. This forerunner was a "shrinking" rope, which had to be cut from the buried harpoon, losing between 3 and 6 feet after each kill. It was coiled down in the recognised free running manner in the open area forward of the gun pedestal (right in the eyes); the lower end of the coil was spliced (with a "stretched" short splice) to the whale-line, and the upper end, eye spliced to a small wire strop, secured to the harpoon's shaft. On occasion, in the mayhem and turmoil of the chase, with no time to lose, and an immediate connection required, a "fisherman's bend" was substituted - the end of the bend was secured to the standing part with a rope yarn "homeward-bound" seizing. In the 1920s, with the reducing worldwide demand and increasing price of hemp, the whaling industry changed over to an identical manila forerunner. Some catchers would use up to 16 forerunners in a season.

After World War Two (1945-46 season), Salvesens of Leith (Scotland) introduced the nylon forerunner (same construction as the hemp/manila rope) to the whaling grounds. It was a popular introduction (except for the splicers), as the 3½-4 inch circumference nylon had a similar breaking strain as the 6 inch manila whale-line, 14-16 tons. The hemp/manila forerunner's breaking strain was only 8-9 tons. The equalising of the breaking strains made the winchman's job a little easier when manipulating and anticipating the whale's frantic attempts to escape, and increased the chances of maintaining the line intact.

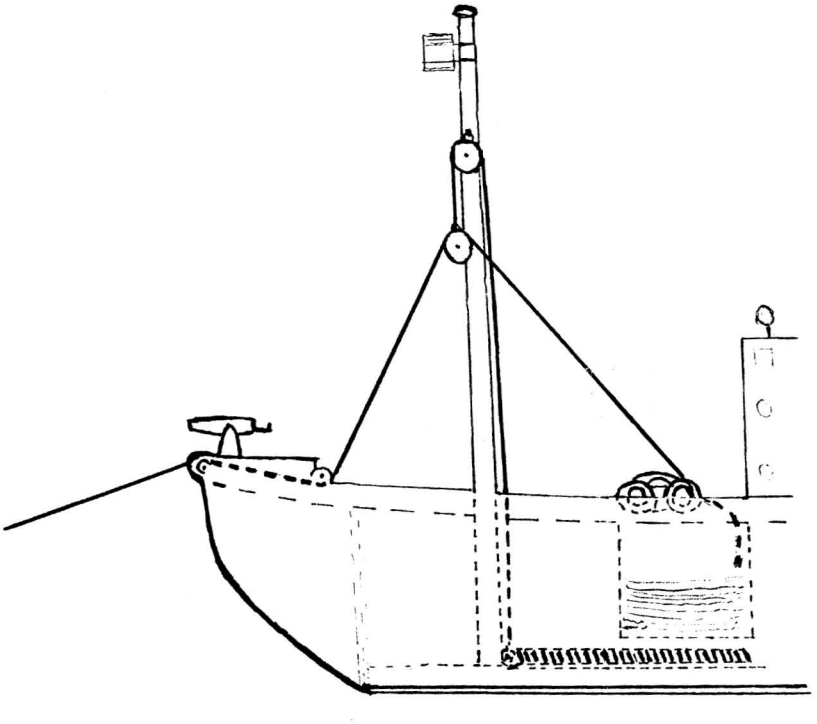
The whale-lines and forerunners were all "spliced up" on the whale factory ships during the 10,000 miles preseason voyage south. In the 1950s, Salvesen's factory ships, *Southern Harvester* and *Southern Venturer*, would each, take on board in the Tyne, 240 coils of manila whale-line and 250 coils of nylon forerunner. Salvesen's whale catchers, usually 10-12 vessels to each factory ship, normally spent the austral winters laid up in South Georgia, the catchers crews' travelling on the factory ships.

An intriguing feature of the whale catcher was the shock absorption arrangement on the foremast - it reproduced a fishing rod's flexing - cushioning the whale-line from the sudden shock of the whale's weight (possibly 150 tons for a large Antarctic blue). Also, in bad weather, it protected the whale-line from its repeated violent jolting and whip-lashing - caused by the catcher's severe heaving and pitching in the Southern Ocean's frequent gales and roller-coaster swells.

Known as the accumulator/buffer spring system, two large metal blocks were used, the higher (20 inch diameter) block, around 40 feet above the deck, was shackled to an eyebolt located on the port side of the foremast. A wire rope, called the accumulator wire (of predetermined length), made of flexible, hard drawn, plough steel, 3½ inch circumference (28mm diameter), with a

spliced thimble eye and the second block (a 16 inch snatch block) shackled at one end, was rove and hove over the sheave of the mast secured block until this second block was suspended, hanging in midair, 5-6 feet below the mast secured block (beside the port side of the foremast). After leaving the mast secured block, the accumulator wire downhaul ran down the afterside of the foremast, through a small aperture in the deck, then continued below deck to the heel of the foremast, just above the bar keel, where it coupled to an imposing looking series of 30 feet long, coiled, horizontal springs, all aligned in a fore-and-aft direction, and evenly distributed either side of the vessel's centre line, where they were securely bolted to the transverse plate floors above the bottom shell plating.

The whale-line entered the vessel (from the whale) over one of a pair, of large, heavy-duty, re-enforced sheaves at the bow, then under the gun platform and under a port aligned leading block, which directed the whale-line up and over the sheave of the suspended/ hanging block, then down to the uniquely designed whale-winch (forward of the bridge), four clockwise turns were taken around the whale-winch's two braced (port side) drum ends (that revolved in tandem), then down the carefully positioned line pipe (abaft the drum ends) to the port line locker (below deck), where the "watch below" (two ABs) quickly and tidily



coiled it down ready for another (hopefully) trouble free fast pay-out - it had to be all set for immediate and frequent reuse. Sometimes referred to as the "sauna" or "sweat box", the line lockers (port and starboard) were heated to a high temperature in an attempt to dry out the whale-lines, or at least keep them unfrozen in Antarctic waters.

The whole arrangement was duplicated on the starboard side of the vessel. When everything was in place, the accumulator springing system was tensioned and fine tuned, ready for use. The downward travel of a suspended, hanging block indicated the increasing tension on the whale-line, it had a downward maximum travel of around 15 feet before the "big bang" occurred - the parting of the line.

Although not immediately apparent, the whale catcher was a jumbo sized version of the big game, sports fishing, charter-boat (seen in holiday resorts around the world) - the foremast was the fishing rod and "fighting chair", the large metal blocks at the foremast, and the below decks springing system incorporated the fishing rod's flexing ability, the whale-winch and whale-line were the fishing rod's reel and line, and the engines were used to increase or decrease line tension as required.

Tailpiece: By the 1960s monumental changes were taking place within the whaling industry. The original traditional whaling nations had all departed and the industry was left to the Russians and Japanese. Saddest of all was the infiltration of a plague of pirate whalers, completely devoid of any discipline, safety conduct, or moral principles. They operated, remotely, from the murky world of international company law and flags-of-convenience shipping registers, and were hell-bent on obstructing the united efforts of the International Whaling Commission and numerous conservation organisations to drive them from the seas. One change, very minor in the overall picture, but relevant to this article, was the appearance of a steel wire whale-line, a short-sighted idea, as it turned out - but that's another story.

Sticky

by Richard Hopkins

Although I do not make many knot boards I have found, on the few that I have attempted, that the greatest problem is fixing the knot onto the board.

Everyone seems to have their favourite method and I have tried many different techniques with varying degrees of success.

Recently my attention was drawn to another product, which I tried with some success and thought that others could perhaps consider.

It is a two-part superglue called 'Rapid Mitre Fix' made by Evo-stik, but I think that there are several other similar adhesives. The activator is brushed onto the base and a drop of the adhesive is placed on the item to be stuck. The two are held in contact for a few seconds and the bond is complete. If the knot is large then the activator can be applied to the whole area covered and the adhesive can be dotted onto several points on the knot.

I do not think that this will appeal to everyone, but submit it as an idea for consideration.

Top Ropes In Brunei

by Geoffrey Budworth

In much the same way as launching that classic street plaything, the toy peg top, was done by means of a wrapped string, so much larger tops require a length of rope; and, in the south-east Asian monarchy of Brunei Darassulam, making those spinning tops and ropes has been practised for at least six centuries.

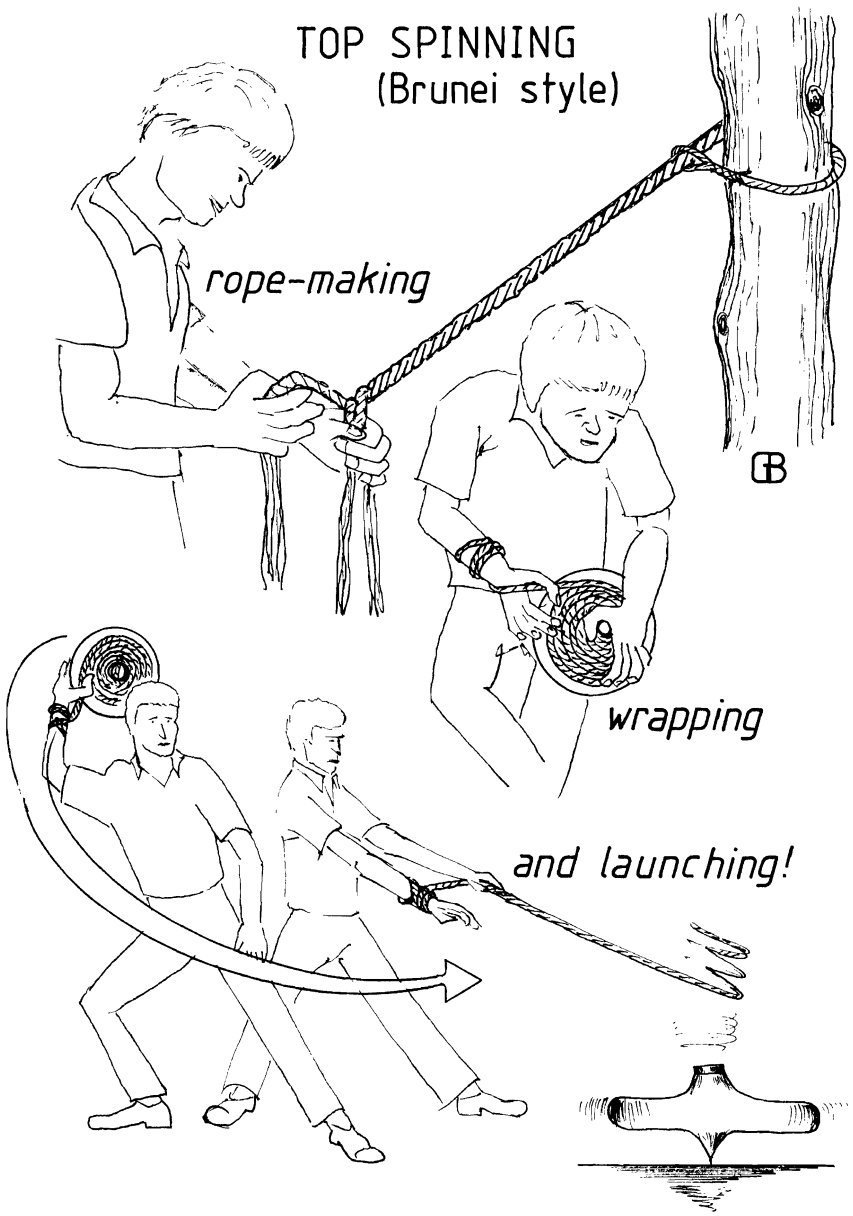
Brunei is located on the north-west coast of the island of Borneo, in the South China Sea, its two comparatively tiny enclaves (total population 285,000) now surrounded by part of the extensive Federation of Malaysia. The wooden tops are cut and turned from indigenous hardwood trees and measure at least 30 cm (12-in) in diameter and up to 15 cm (6-in) from top to metal pointed toe. Such a mass - as much as 4 kg (9 lbs) - can in skilful hands be made to spin for more than an hour, but needs a substantial throwing rope

These ropes are hand-made from the bark peeled off the stem of freshly-cut local Timbaran trees. First dried in sunlight, then cut into suitable strips, they are finally hawser-laid with, oddly, a left-handed lay. The completed length is two and a half times the arm span of the top spinner, that is about 4 metres (at least 12 feet). The ropes taper noticeably at both ends, to facilitate the anchoring of the working end to the neck of the top before it is neatly and compactly wrapped (counter-clocckwise) around the top's body, after which the standing end is looped onto the thrower's wrist to optimize launching power.

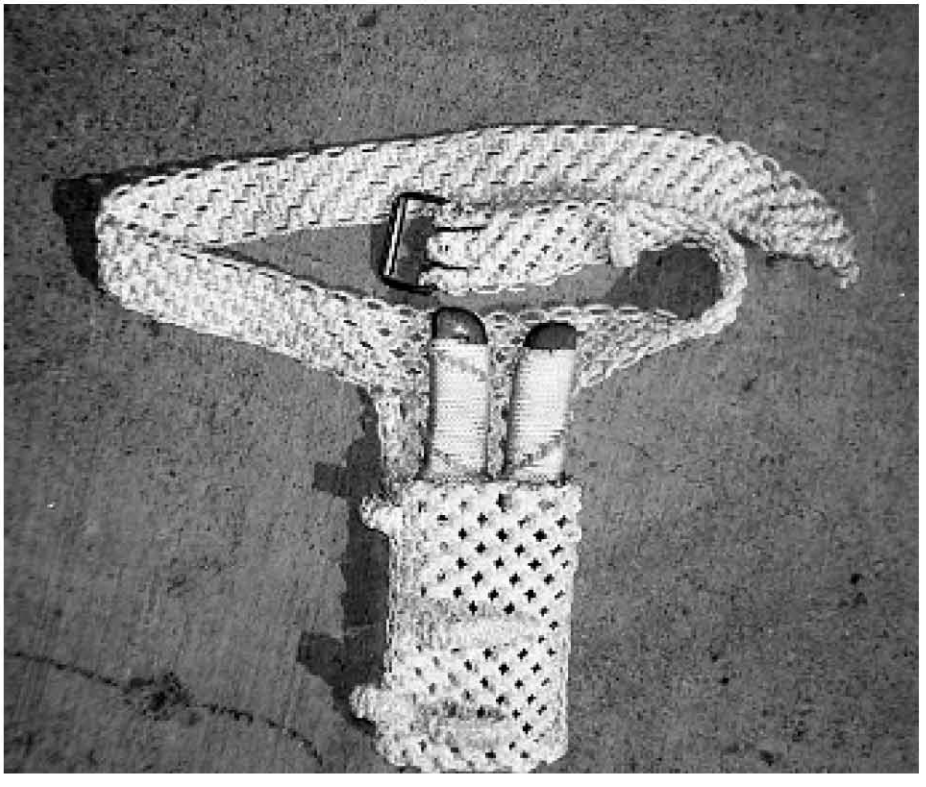
The importation of modern sports and pursuits, combined with a reduction in disposable leisure time, has led to a decline in the popularity of traditional competitive top spinning. A belated effort is being made, however, to preserve this ancient element in Brunei's cultural heritage.

The Knot

An intertwining or complication of the parts of one or more ropes, cords or strips of anything felxible enough, made for the purpose of fastening them together, or to another object. or to prevent slipping and secured by being drawn tight.


TOP SPINNING
(Brunei style)
rope-making
wrapping
and launching!

Knot Gallery



Above: A macramé tool belt spotted by Jim Caswell on an Able Seaman of the Royal Australian Navy. Jim says, "It's very encouraging to find that the traditional crafts are not dead in the Australian Navy."

Facing: A pharmaceutical glass covered in needle hitching by Yngve Edell.

Overleaf: A Celtic design from George Bain's book 'Celtic Art' that was inspired by Michaelangelo's design of a continuous pathway. Knot work by Sheila Pearson, photo by Tony Robinson.

Above: A ship's wheel covered in banister bar and Turk's heads from Joe Schmidbauer.

Overleaf: A superb pair of chest beckets by Barry Brown.

Facing: Another intricate picture frame from the collection of Bernard Cutbush.

Which Knots for Beginners?

by Dick Chisholm

The question of what knot is best for a particular need is perhaps the most important.

-Clifford Ashley
The Ashley Book of Knots

Better any knot than no knot.

-RMC

In recent issues of *Knotting Matters*, several members of the International Guild of Knot Tyers have discussed a set of knots proposed for Scouts. None of the sets currently used seem to me suitable for teaching beginners of the 21st century. I propose instead nine natural knots that perform nine knot functions. This set of knots for beginners is not selected on the basis of personal preference, tradition, or aesthetics, but on criteria appropriate to the learners, to the situations where they will use knots, and to the nature of the knots themselves. Mastering these simple knots early in life will lay a useful foundation for all future knot tying.

Recognising the Need for a Simpler Knot Set for Beginners

Origins of standard knot sets

The sets of knots that appear today in books for teaching beginners reflect a centuries-old tradition of instruction in knot tying. Knot sets were selected originally by knot-savvy elders, mainly sailors, fishermen, and woodsmen. When the Scouting movement was founded, the task of selection fell to the great masters of woodsy lore, men like Robert Baden-Powell and Daniel Carter Beard. Because they were thoroughly familiar with knots and their uses, it was natural for them to prescribe for children a number of standard knots such as a square knot, a bowline, and a clove hitch. Perhaps even a double carrick bend.

Those knots were entirely appropriate for children before 1900. The youngsters at that time were not really beginners, for they had grown up on a farm where they had handled rope every day from early childhood. By the time they were eight years old, those farm kids had already learned the basic techniques and applications from their parents.

How changes in lifestyles affect early knotting experience

The 21st century presents an entirely new set of problems for would-be knot tyers and their teachers. When the old wooden sailing vessels were replaced during the 19th century by steam-powered steel ships, large numbers of people on our planet began to be deprived of early knot-tying experience. That was about the same time that the farmer, the frontiersman, and the countryman tossed their ropes in the corner of the barn and moved to the city, where their need for knots declined and their skills decayed. And since that time, various gadgets such as zippers, Velcro, cellophane tape, and plastic bags have

replaced many knots. As a result of these changes, the living tradition of daily use of utility knots has largely died out, and people no longer grow up learning how to convert rope into a useful tool by tying a knot in it.

Yet despite this radical change, the set of knots treated in knot books have remained the standard and traditional ones. The consequence of not accommodating this change is that beginners are instructed in knots that are too hard for them. We need to select a knot set that will help urban and suburban dwellers to learn this traditional skill more effectively and efficiently.

To get started on a realistic footing, we can imagine a group of 8-year-olds who, like most children in their age group, are ready to learn almost anything. We need to recognise, though, that many of them have never had a piece of rope in their hands, and that except for tying their shoes, few of them have ever tied a knot. There will perhaps be a child who cannot attach a tent guyline to a tree, and another who becomes frustrated tying a figure eight knot. Few of them will have any concept about knot performance. They cannot increase a knot's security and stability with a backup knot nor even recognise the need to do so. This picture of our learners will help us figure out which knots they need to learn first.

Selecting a Knot Set on the Basis of Criteria

The shortcoming of some knot sets currently used is that they have not been based on well-considered criteria. Unless we explicitly state our criteria and the basis for using them, we risk making arbitrary and traditional selections. By stating the criteria up front, we can make the selection rational.

Identifying Essential Criteria for All Knots

A knot we select for any practical purpose must pass three simple but fundamental tests. For non-technical uses, these are the only essential criteria.

1 - Select a knot a beginner can tie

A knot appropriate for beginners is simple enough that they can tie it easily under any circumstances. And they can tie it when they need it fifteen years later. (For most people, that disqualifies the bowline, and even the square knot.) The first principle then is to select knots that match the capabilities of the students.

For many people who begin their knot-tying career by trying to master the standard textbook knots, the task is like memorising equations in physics. You learn them just long enough to solve the problems and pass the examination, and then you forget them. For a laboratory engineer, it may be okay to forget the formulas because if you need them, you can always look them up. But when you need a knot, you need it right now. You don't have time to look it up.

2 - Select A Knot That Works.

An appropriate knot is one that performs the task it is selected for. All a beginner needs is a device that will convert a piece of rope from inactive cordage into a secure fastener.

3 - Select A Trusted Knot That Inspires Self-Trust

An appropriate knot is one they know they can tie. They have confidence that they can do it, regardless of the situation. Likewise, they must have confidence in the knot itself. If they have tied it right and secured it, they know that it will hold securely. If they trust the knot as well as their ability to tie it, they won't waste time re-tying it, and they won't expend nervous energy worrying about it.

Identifying Additional Criteria for a Beginners' Knot Set

To further focus our search for an appropriate knot set for beginners, we ask what other criteria are appropriate for selecting the first knots. In addition to the three fundamental criteria, it is essential to select knots that will develop the students' motor skill, create understanding of knots, develop useful concepts and positive attitudes, and provide a foundation for their future learning. We ought to teach knots that attract beginning learners to the craft and lore of knot tying by giving them tools that are immediately useful and selecting tasks that assure success. Beginners' knots should not be daunting or intimidating.

Identifying the Nine Basic Functions of Knots

The place to continue our search for a set of utility knot suitable for beginners is to determine what the knots do and how we can use them. With a clear idea of the tasks knots are to perform, we can match these functions with easy-to-tie knots.

By my count, we rely on utility knots to do about nine different things, and each type of knot has numerous specific applications:

Use No. 1 A knob or stopper knot - to enlarge the end of a rope

A knob or stopper knot enlarges the end of a rope so that it won't run through a pulley or a hole. Tied in the end of a rope, a knob knot will prevent ravelling. A series of knob knots at regular intervals can be used to measure distances. That's the method for determining a ship's speed described in Chapter 125 of *Moby Dick*.

Use No. 2 A bend - to join two ropes

A bend is a knot for tying two ropes together. It effectively makes a long rope out of two short ones.

Use No. 3 A fixed loop - for a more or less permanent eye in the rope

A fixed loop creates an eye that won't slip or collapse, so it will stay the same size when you use it. Some people use a loop like this to bypass a weak place in a rope. In *Scouting for Boys*, Baden-Powell tells a harrowing story about a rescue from a bridge above Niagara Falls that failed because nobody could tie a fixed loop.

Use No. 4 A sliding loop - to make a running noose

A sliding loop or running loop is the knot you use for a lariat, or a lasso. The knot forms a freely slipping noose good for attaching a rope to a post or a fishing line to a hook. A sliding loop is good for gathering things up in a bundle, like poles or a pile of firewood, and it can be used for tying up a package. Some

survivalists use a sliding loop for snaring game. You can arrange a sliding loop as a temporary halter to lead a horse (or a llama, I've been told). Henry Thoreau used one to retrieve an axe he had carelessly let slip through a hole in the ice of Walden Pond.

Use No. 5 A binding knot - to tie up a package or a bundle

A binding knot is for tying a stack of newspapers together, tying up a criminal, or tying down a load on your well-haltered llama.

Use No. 6 A quick-release binding knot - for temporary tying up

A quick-release binding knot is used for tying something up (or down) temporarily. It is useful when a package proves to be too loose or too tight and you want to adjust it or when you want to loosen or undo the object quickly. That description makes it sound like a shoelace-tying knot. That's exactly right.

Use No. 7 A hitch - to attach a rope to an object

A hitch attaches a rope to an object. Emerson suggested "Hitch your wagon to a star." I wouldn't go that far.

Use No. 8 A ring hitch - to attach a lanyard or luggage tag

Use a ring hitch to attach a loop to a key ring, a tag to a suitcase handle, a rope to a railing, or the girth strap of a saddle.

Use No. 9 Backup knot - to provide additional security

A backup knot, also called a keeper or a safety knot, helps assure that another knot doesn't come untied. Backups are especially useful for making very simple knots more secure and stable.

There may be other basic uses for knots, but these nine about cover the matter.

Selecting Knots to Match the Utility Functions

The final step in selecting a knot set for contemporary beginners is to choose a knot to perform each of these tasks. We choose nine natural knots to match the nine everyday functions.

Select one knot for each function

For each of the different uses for utility knots, many books prescribe several knots. Instead of teaching dozens of knots that our students will probably never need, I urge that we select just a few - one knot for each use. When our students finish the beginners' course, they will have learned not only nine knots, but also nine highly-useful knots that help them with almost any practical task you can perform with a rope. They will have, literally at their fingertips, a broad range of practical knots, and they will know how to use them.

Select natural knots

Some traditional knot books recommend that students practice the knots they prescribe until tying them becomes second nature. I urge that we select knots that can be tied easily by first nature. These are what I call natural knots.

But what are natural knots? Here we take a hint from the natural world. Back in 1937, anthropologist Ivan Sanderson observed that jungle gorillas tied knots.

Here is what he wrote in *Animal Treasure* (187), his memoir of an expedition to West Africa:

"We spent a great deal of time hunting gorillas with our friend Afa . . . I inspected several of their "nests," which are really great platforms raised a few feet off the ground and constructed for use during the night's rest when on the move from one feeding ground to another. These were formed by bending saplings inwards and placing on top of this springy mattress a mass of leafy branches torn from the surrounding trees. Among these I counted more than two dozen complete knots made in the creepers and saplings to keep them down. They were mostly "grannies," but there were three real "reef" knots (one of which I cut out and kept) which had undoubtedly resulted only by chance."

The same kinds of natural knots as those tied by gorillas in the jungles of Africa can serve us well for teaching beginners today.

By the term natural knots, I refer to the kind of knots that jungle gorillas, which are endowed with only rudimentary fine motor ability, tie when they make their nests of vines and saplings. They are the knots that Weaver birds tie to begin their nests. They are the knots tied by some fish. They are sometimes formed by chance, even by the action of the wind. And they are no doubt among the earliest of mankind's tools. They are so easy to tie that for humans, as for apes, they come so naturally that they are learned with little instruction.

Every normal 8-year-old can tie these nine natural knots without much teaching because tying them comes intuitively. Not only are they easy knots, but they exactly fulfil the criteria appropriate for rank beginners.

For these reasons, a set of natural knots is the most likely to be useful for beginners. There is a natural knot to perform all of the basic functions we normally require of knots, so unless your students become mountain guides or tree surgeons, these are the only knots they are likely to need-ever. At the same time, mastering them provides a solid basis for learning all the standard knots they have an appetite for. Once they have tied them a few times, they will remember them forever. This means that they never have to recall which way the rabbit goes around the tree.

A knot set for today's beginners

The following knot set matches the needs of beginning knot tyers today. This is not an arbitrary list, and certainly not a list of "my favourites" or even the "best knots" - whatever that may mean, but a selection of nine easy knots paired to the nine uses.

Note: It must always be borne in mind that the knots I suggest here are utility knots. They aren't climbing knots or rescue knots. They are not to be used for lowering a piano over a busy street.

Nine Natural Knots That Perform Nine Functions

This table matches nine ordinary knot uses with the easiest-to-tie knots.

Types of Knots (based on their use)	**The Functions** of these types of knots	**Knots proposed for a Beginners Knot Set**
Knob or stopper	Enlarges the end of a rope	Overhand knot (Ashley #515)
Bend	Joins two ropes	Overhand bend (#1410)
Fixed loop	Forms a stable eye	Overhand loop (#1009)
Sliding loop	Forms a running noose	Running overhand loop (slip knot) (Simple Noose #1114)
Binding knot	Tie up a bundle or parcel	Granny knot (Yes, a Granny) (#1405)
Quick-release binding knot	Binds temporarily	Double bow knot (#1212)
Hitch	fastens a rope to an object	Round turn and two half hitches (#1720)
Ring hitch	Attaches a lanyard or luggage tag	Girth hitch (Cow hitch or Lark's head) (#1673)
Backup knot	Provides additional security Both physical and emotional	Overhand knot (around another strand of the knot) (Vines & Hudson 1999, Fig. 6.6)

A bonus value of this knot set

An added bonus of this set of knots is that more than half of them are members of the overhand family. (To paraphrase William Butler's comment on the strawberry, quoted by Izaak Walton in *The Compleat Angler*, doubtless God could have made a better knot than the overhand, but doubtless God never did.) That reduces the burden of learning on knot-illiterate urbanites. It also introduces students early to the valuable concept of a family of knots, which makes them easier to learn and harder to forget.

Why the Granny, of all knots?

I suggest the Granny knot for this knot set because the way the strands exit the nub makes it useful in tying up parcels. For fancy packages, it even looks better than a square knot. Although often reviled, it is perhaps the classic natural

knot. Both apes and Scouts tie it by choice. If the students happen by chance to tie a square knot, that will serve as well, no doubt.

Comparing this list of suggested knots with the standard knots usually taught beginners clearly reveals how easy the natural knots are to learn. An overhand knot, for example, is far simpler than a figure eight knot or a stevedore knot. An overhand bend is easier to tie than a fisherman's knot or a double carrick bend. An overhand loop is simpler than a bowline. And so on. This simplicity alone would give these knots a place in our set. But they fulfil all the other criteria as well, and they are useful, useful, useful.

Trying to Fathom the Beginner's Mind

As it would have been for Baden-Powell or Beard, I feel sure that it is difficult for many experienced knot tyers today to fathom the depth of ignorance of knots by most inhabitants of the industrialised world. For those fortunate few who grew up with rope in their hands in a family of Scouts, farmers, anglers, fishermen, seamen, mountaineers, or rescue workers, it may seem incredible that anyone would have to be taught something as simple as an overhand knot. Yet I have had to do that several times. I have talked to many adults who are thoroughly competent at dealing with most aspects of modern life, such as coping with an array of gadgets, but who are afraid of knots, are unable to tie them, and avoid doing so at every opportunity. A ski patroller of my acquaintance was unable to join two pieces of hollow-braid polypropylene utility rope by any knot, let alone the preferred double fisherman's knot. I know three highly-skilled persons who cannot tie a standard bow knot. One of them is an accomplished cyclist who bicycled across North America from Portland to Portland, one is a well-known international leader in physical education, and one is a shoe salesman. What these people have in common is that their shoes are continually coming untied.

Many other people have a fear of knots, or even a loathing of them. In their childhood, these people were apparently deprived of positive experiences with knots. They didn't have the advantage of the gentle nurturing of a competent teacher who began their lessons with a set of natural knots.

As Henry Petroski commented in *The Evolution of Useful Things*, "With paper clips, as with all artefacts, any challenge to the long-established standard will succeed only by calling attention to and overcoming the shortcomings of the Gem" (77). The same is no doubt true of the standard knot sets. I don't expect that these criteria will be adopted immediately, nor that knot teachers will go out and burn their bowlines. But it may be well to recall that while standard knots are hard to learn and easy to forget, natural knots are easy to learn and hard to forget.

ROPE ENDS

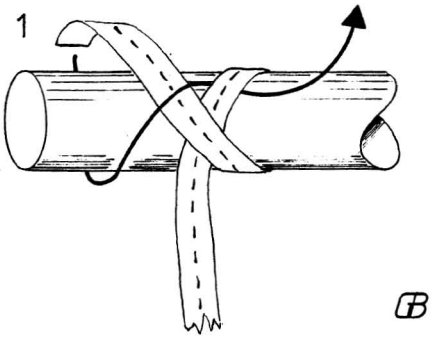
'. . . the carrick bend is not used as often as it should be - most of the carrick bends I have seen in use are my own.'

(William P. Maclean, *Modern Marlinspike Seamanship*)

Webbing Knots - Part 3

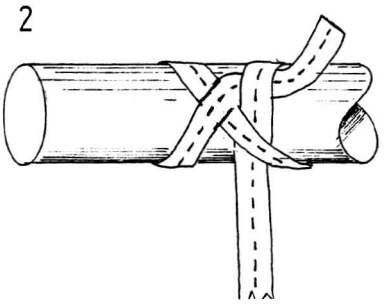
by 'Jack Fidspike'

Webbing may be bought from chandlers, or camping, climbing and outdoor pursuits stores, by the meter or yard, and as 50 meter/yard reels. Common widths are 25 mm (1 inch) or 50 mm (2 inches). Best quality 25-mm (1-in) tubular webbing has a breaking strength of about 1,800 kg (nearly 4,000 lbs), which cautious users in life support-situations will divide by a factor of at least five to arrive at a safe working load of - say - 360 kg (about 795 lbs). Similarly, the breaking strength of flat 50 mm (2-in) webbing is about 2,500 kg (5,500 lbs) with a safe working load of around 500 kg (about 1,100 lbs). Greater strength may be achieved by folding a length of webbing in half and then using it doubled. More hitches to tie in webbing include:



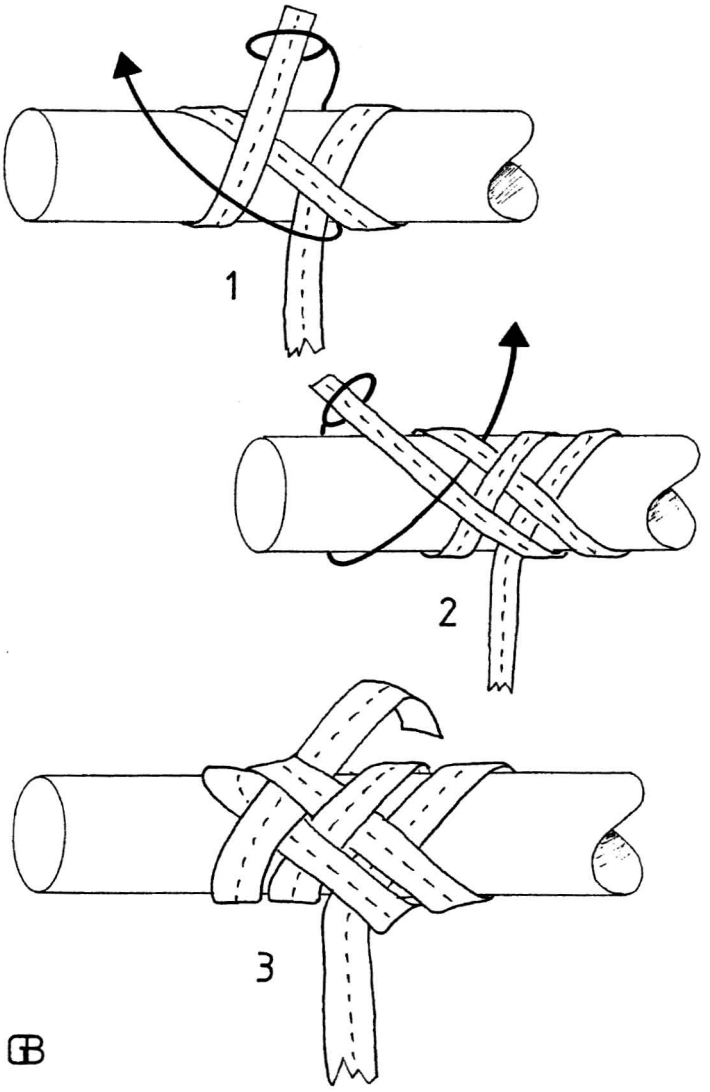
Ground line hitch

It is possible to tie a clove hitch in webbing, but this knot is more secure and therefore preferable. For easy untying, incorporate a draw-loop (not shown).

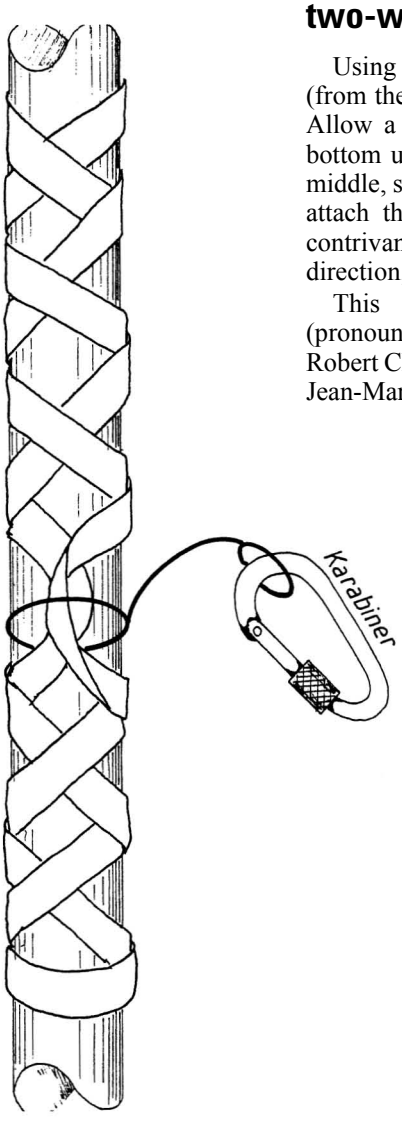


Boom hitch

A good-looking, semi-permanent attachment is the boom hitch. Tying it can be a calming experience, wrapping to left and right, left and right, while repeating the mantra; ‘Over, over, over and tuck’.



Slide-&-grip hitch (centerloaded, two-way)



Using an endless webbing strop or sling, wrap (from the top down) as if tying the preceding knot. Allow a mirror-image wrap to develop (from the bottom up). Where the two end bights meet in the middle, secure them with a shackle or karabiner and attach the load. The powerful twin grips of this contrivance will withstand a severe pull in either direction, but may be shifted easily enough by hand.

This hitch is also known as the Chi-Fi (pronounced 'Chee-Fee') knot, as it was devised by Robert Chisnall with his Ontario climbing colleague Jean-Marc Filion, and published in 1989.

Branch Lines

East Anglian Branch

Awakening from our long winter break, 19 members attended our usual meeting place in the education room of the Museum of Life, Stowmarket, Suffolk. We commenced at 1.30 pm on Saturday 12th April and what an enjoyable afternoon of craft interest it was!

We decided to cancel our usually scheduled September meeting in favour of the forthcoming Autumn General meeting at the Scout HQ, Hallowtree, Ipswich on Saturday 18th October. Our next scheduled meeting at Stowmarket will be at 1.30 pm on Saturday 3rd April 2004. Please make a diary entry!

Des Pawson started us off by outlining his plans for the autumn meeting at Hallowtree and is looking for speakers and demonstrators to fill the agenda.

At 2.15 pm, our one and only Europa Chang kept out attention with a well presented insight into 'Woven Structures,' and showed us several different working model looms and weaving machines. A vertical pre-historic; a bow loom - made from a child's plastic hoop that is self-tensioning; an Inkle table loom - L shape in structure with pegs; and a shuttle 'Tablet' weaving machine - horizontal using four pegs at the corners. The tablets are turned 90 degrees each time to influence the change of colour thread designs. The tablets are made of wood, ivory, card or old plastic credit cards.

Threads of cotton, acrylic and presumably polyester are used for making such things a friendship bands, book markers, straps, waist bands, belts, sashes and to my surprise letters and figures which I previously thought could only be made on an automated machine!

Then followed a series of quick-fire thumbnail workshops of just five minutes each topic presented by members as follows:

Myself on how to make a chalice - goblet cum wine glass figure, using wall and crown sennits with a star knot and terminal knot base and trying to explain my new idea for a 'sennit oragniser' tool that I have found very useful.

Ken Higgs came next with 'split-ply braiding', French knitting on a purse mould and a two pin 'Lucet' and showed us a two-colour imitation 'sea grass' twine made from plastic for rush seating chair and stools.

Des Pawson was next about rope making and showed us a 'parting stick' of 12 spiral hooks at one metre long for making and twisting twine.

Barbara Watson then showed us an embroidered guild badge and a Celtic plait cushion cover and a knitting dolly.

Terry Barnes, the Curator enlightened us about Esparto grass plaited rope made form grass grown locally in Spain that he saw on holiday and showed us some examples.

Des Pawson appeared again with examples of woven textiles from Portugal and a woven sennit bridle.

Irene walker produced examples of knitted and embroidered guild logos.

Des Pawson then produced a large piece of machine manufactured sword plait at

about 6-7 inches/15 cms wide used for covering guard rails, stanchions and wires. They are also for making lifeboat gripes which are then usually covered in canvas and painted white (or used to be in my day in the Royal Navy).

Norman Southgate showed us his splendid example of a large four foot by three foot ocean plait mat made from 12 mm diameter Sisal rope edged with a 'lazy strand' and half-hitched with 6 mm Sisal, (excellent).

Duncan Bolt showed us some half-hitched box containers made from 'Bitumee' coloured black, which is of simulated tarred cordage!

Our very own colourful character the one and only 'Tuffy' Turner delighted us with his three-part single-strand crown knot and single-strand square sennit. (It's all in Ashley apparently).

We concluded with Irene Walker telling us about saving the environment and re-cycling discarded knitting needles and buttons. Please contact Irene for more information.

John Halifax

Essex Branch

On Sunday 1st June 2003, at Wat Tyler country park, Pitsea, the following eleven individuals gathered around 12 noon for their third branch meeting of the year in the library of the National Motorboat Museum: Terry Barns, Geoffrey Budworth, Colin Burroughs, Europa Chang, Tony Fisher (President of the New Zealand chapter), Sarah Ford, Jane Kennedy, Albert & Maureen Southerden, Jeff Wyatt (IGKT President) and Don Woods (Branch Hon. Sec.).

The main attraction was an expert workshop by Europa, who soon had everyone tying a Pan Chang knot. The remainder of the time was devoted to unstructured Guild gossip together with knotty show-&-tell which included numerous plaster casts of knots made by Scouts and an actual specimen of the patent 'Pigtail Fastener' soon to be sold in the USA. The latest 2003 knot books were available for comment and criticism, as well as the instruction manuals by James Edward Harvey, Georg Schaake and Tom Hall with their differing approaches to tying those interwoven Turks' heads widely known as pineapple, herringbone, sobre and gaucho knots.

Finally, a preliminary plan was sketched out for the IGKT half-yearly meeting which the branch will host in October 2004.

Then, at 4.30 p.m., it was discovered that the museum's chandlery was holding a closing-down sale. So those with cash to spare delayed their departures - and the museum's closure - while they raided the available half-price stocks of cordage. It was a useful end to a worthwhile afternoon.

South East Stringer

Pacific Americas Branch

Our Pacific Americas Branch has been busy this last period with exhibitions, demonstrations and seminars for whoever wants to listen. First, though, we thought we would let you know about a unique project that we have been performing every year for the Los Angeles Maritime Institute since our inception in 1997. The Los Angeles Maritime Institute (LAMI) is a non-

profit organisation dedicated to ensuring that children of disadvantaged backgrounds receive character-building experiences through the medium of the sea and an atmosphere of unconditional love, just like a family. You may have seen in Classic Boat magazine that LAMI recently built and launched two new brigantines specifically designed to operate their programs in bringing children together in the marine environment. Joe Schmidbauer reported in KM 79 on the efforts that we made for their sea-chest beckets.

Each year LAMI has a fund-raising dinner where they seek funds from those fortunate enough to be able to give to these less-enabled children. It has been our pleasure for the last eight years to create give-away gifts for those patrons of the dinner. This year we assembled friendship brooches for those 120 people attending dinner from a stiff cotton cable cord set in three cords of red, white and blue in the form of a Double Carrick Bend. The ends were finished with red, white or blue pony beads and then the ends teased out to form this quite attractive knot. Every lady who attended the dinner received one of these brooches with a gold pin and wore them with pride. Previous year's contributions have included centrepieces made in the shape of a gold, blue and white ship's wheel, thump mat coasters for every participant, six-bight TH napkin rings in red, white and blue, and a unique hiking stick covered with fancy-work, given for auction and realising over three hundred dollars for LAMI's work with children.

I mention these things in the hopes that others may be encouraged to report on their charitable works also, and that perhaps a Branch or a group could memorialise Brian Field's name though the medium of giving, just as we will be doing in this coming year. More news about that in our next Branch News.

For our efforts during the year so far we were again invited to attend the ECO-Fest in Culver City, California, a festival of organic and ecologically responsible arts and crafts. Joe Soanes, Tom Mortell and Lindsey all attended and used what spare time became available during demonstrations to make up some of those friendship brooches. Literally dozens of children and adults came to our display during the day and told us of their admiration of our exhibit, and of their willingness and eagerness to learn how to tie a knot in Branch-supplied sisal, manila and cotton line. Tom worked very hard with youngsters who came by to encourage them to attempt something they had previously struggled with or thought impossible, tying knots.

The Newport Nautical Museum in Newport Beach, California asked us to be a part of their annual Festival of the Sea for the first time this year (we had to turn them down last year because of a scheduling conflict) where again we were invited to provide a demonstration for passers-by to encourage them to re-learn or learn for the first time one of the most gratifying pastimes of the sea. It was extremely pleasing to us to hear the comments from one passer-by in particular that said, "This is far and away the best display of all these displays that I have ever seen!" Each of us demonstrating the art of knot tying during the day, including Joe Soanes, Charlie Bell, Tom Mortell, Joe Schmidbauer and Lindsey, received a plaque honouring our participation and efforts.

In May this year, Lindsey provided an experience for children attending the Imagination Celebration in Dana Point. This countywide arts celebration is an effort by Orange County to ensure that children can appreciate and participate in arts in their many forms from dance and painting, to the arts of the sailor. Lindsey brought card, string, glue and lots of patience to the deck of the Pilgrim to get children to create their own take-home knotboards on the card from the provided string. Thirty children learned how to tie knots, select and arrange them on the knotboard, and glue them in place. Their pride in producing these simple efforts was evident in their smiles!

Many members of our Branch are currently involved in the sending down and re-rigging of the brig Pilgrim's foremast. This seemingly simple statement means that we take off all her yards on the foremast, disassemble each of the three-part mast, remove the jib-boom and bowsprit, remove parts of the main mast (supported in part through stays to the foremast) including the main royal yards, topgallant yards and topsail yards with the main royal-topgallant mast and main topmast. Lindsey and Jose-Hernandez-Juviel are providing the expertise and skill in preparing new footropes for each of the yards (sixteen footropes in all) including preparing thimbled wire rope splices, Molly Hogan splices and soft eye splices, together with teaching a team of volunteers how to worm, parcel and serve the footropes for chafe protection. During the re-rigging Lindsey will also lead a team of volunteers in renewing the lanyards for this traditionally-rigged vessel, replacing all of the 52 lanyards currently made from the creeping and rather stretchy polypropylene, with a pre-stretched black polyester laid line from Samson Ropes. Charlie Bell is providing muscle and expert work aloft in the rigging and Joe Soanes is providing his expertise from the quayside. We are looking forward to the Dana Point annual Tallships Festival, when we can again show off our work at the quayside. More news will be available on that later on.

Meanwhile, let us hear about your charitable works - we would love to hear from you directly or through the pages of KM.

Lindsey Philpott
PAB President

World Heaving Line Contest

In an issue of the Philadelphia Bulletin dated 11th June 1980, it was reported that the First Annual World heaving Line Contest had recently been held as part of the city's annual Penn's Landing Harbor Festival.

Contestants threw a line with a weighted monkey's fist from the fantail of the historic USS Olympia (Admiral Dewey's flagship in the Spanish-American War of 1898) in an arc to a marked line floating on the water.

The winner - and presumptive world record holder - was a 24 year old ex-Petty Officer (3rd class) boatswain's mate, Burrell W. King, Snr., then employed as a rigger in the naval shipyard. He threw 108 feet. Second and third places went to throws of 106 and 105 feet respectively.

Postbag

The views expressed in reader's letter do not necessarily reflect those of the Council. The Editor reserves the right to shorten any letter as necessary.

Knot Courses

I read David Walker's article with interest, and I like his idea of courses, but I think there has to be a lot of building up to get ready for what he is suggesting.

Having been involved for much of my 70 years in trying to build up enthusiasm in the generally apathetic public, this is my method.

Start by offering talks to Women's Institute's, TG's and other women's groups, all sorts of youth groups, science and maths classes, etc. And demonstrate at shows like the Knitting and Stitching Shows, the Hobby Show, local agricultural shows, etc. If you sound really interesting, and aren't selling, you can usually get a free stand. Show simple decorative knots and make them sound fun.

Then give to anyone interested a flier about a See and Share day, inviting anyone with something interesting to show, so long as they can explain and teach it clearly, without making it into an ego trip. Charge enough to cover the hall, or try for a free space in a craft centre or the like.

Then start proper day classes, offering them to organisations that will publicise it to their members, a captive audience. Have teachers who are really inspiring, and to hell with certificates, which only frighten people off.

Cater for the serious and exam-minded with a course leading to a certificate, perhaps through the 7700 (30 hours study) or 7800 (90 hours study) City and Guild's Creative Studies section, so the certificate has validity. These take about a year to get set up, so don't get impatient. I have set one up myself for decorative straw work, running now in three colleges. City and Guilds supply a very good template to write your craft into.

Anne Dyer
Craven Arms, UK

The Flag of Seville

I thought Richard's description of the flag of Seville and the "8-type" design (KM 79 p50) was fascinating!

I wondered how to tie a hank of wool to match the "8-type" design. I confirmed with a higher resolution graphic of the flag of Seville that the loops at the top and bottom of the "8", as well as the "cross bar", are doubled. I checked to find that a hank is a long length of wool coiled into a large loop. A modern definition of a hank of wool is 560 yards! I have no idea what it was in 13th century Spain. Apparently, a skein is 1/16 of a hank.

The way I found to tie the loop of wool into the "8-type" design is to tie the "Commercial Cord Curtain Holdback", ABOK #1113 with a "two-part strangle knot" rather than the three- or four-part suggested by Ashley. Since the ends in a loop are joined, the first tuck in ABOK #1113 forms a loop (bight), the second

tuck completes the knot. One side of the knot is the "8-type" design.

Has anyone seen a drawing or painting from the 13th century that would confirm that the "8-type" design accurately reflects the shape of a tied hank of wool? If it does, then the above may be the method used in the 13th century to tie a hank of wool.

Brian Grimley
Canada.

Wire Terminal

Here is an interesting end terminal fitting that I found on a lifeboat of a Russian icebreaker, the Juvent, acquired by the South African Navy as a supply ship to bases in Antarctica. It was renamed the SAS Quteniqua.

The terminal was used on the steering lines of the lifeboat and it looks as if it worked quite well.

It looks to me as an eye was formed in the end of the wire with the piece of aluminium alloy pipe in place, the pipe was flattened in a press and then placed in a vice and given half a turn in an anti-clockwise direction.

I do not know anything more about this fitting. Is there another Guild member who could shed more light on this fitting?

Andrew S Lyle
Simonstown, South Africa

Splices - We Still Need Them

The June 2003 issue of Knotting Matters turned up through the letter box as I had spliced the ends of a piece of three-strand Terylene together to make a sling for a cage I had made for my granddaughter and her kids to take guinea-pigs to shows. Any knot would have been bigger and uglier than a short splice.

I think that on page 42 my friend Geoffrey Budworth was writing with his tongue spliced to his cheek, but in case any reader takes him too seriously, here are a few comments. I hesitate to take issue with another ex-President, but over the years (a lot of them) I have had considerable experience of ropework, much of it serious life-and-death stuff. I admire all the clever fancywork done by many members, but in that line I have never got further than a few basic decorative knots and braids.

My interest has always been in the application of fibre and metal cordage. A long time ago we tested to destruction the strengths of knots and splices on a machine really intended for steelwork. Splices in three-stranded rope were much stronger than knots. Surprisingly, with knots, the rope always broke where it entered the knot. So the conclusion could be that we are wasting our time discussing the merits of different knots, as any old knot will do, providing it does not slip! In more modem times I have followed the maker's instructions for splicing synthetic braided-sheathed rope and have reservations about strengths.

I would not like to try to estimate the number of eye splices I have made for use afloat. Geoffrey must agree there is no other way of making a strong neat eye in the end of a three-strand rope. I have never seriously used a long splice and have no love for a back splice, but eye and short splicing in fibre rope are essential ongoing skills, in my view.

I agree with Geoffrey, with a minor reservation, that wire splicing is in a different category. Modern methods, such as swaging, are superior. However, if you or I want to put an eye in the end of a wire cable while sitting at home, we cannot do it, as we need a machine.

I polished my skill at wire splicing in the depths of World War II. I was in the RAF with a unit training army glider pilots ready for the invasion. As tug aircraft the Ministry of Aircraft Production dug up some obsolete pre-war biplanes that had only reached a partly assembled state. There were a dozen, and we had to finish putting them together. The seven-strand flexible steel control cables, about 3mm diameter, came with an eye spliced in one end. One had to be threaded through a circuitous route and an eye spliced at the other end, in position. I was the only man in the unit who knew how to wire splice, and there were eight splices on each aeroplane.

I found a suitable rod on a crashed aircraft (there were plenty of them) and made a small spike with a groove along it. I showed some mates how to do some preparatory work, but all the final tucking was mine. That spring steel wire was vicious stuff and I shed a lot of blood from my fingers after eight times twelve splices.

The three-strand towropes were nylon, about 50mm diameter - the first time any of us had seen the material. The ends had conventional eye splices, with a few extra tucks. When the tug aircraft started churning across the field, the troop-carrying glider did not start moving until the rope was neatly twice its length.

When the tug came round and dropped the rope after a launch, it had returned to its original length. I have always felt respect for NY (New York) LON (London) ever since.

Percy Blandford
Stratford-upon-Avon, UK

Repetitive Strain Injury

In reply to Geoffrey Budworth's article Splices, who needs 'em (KM79) he writes "them that do it keep it up."

I have spliced a continuous festoon of fenders around my boat, probably more decorative than practical, but I have been asked to do the same for other boat owners. I willingly oblige as I enjoy the rope working. However, after a few hours of splicing, I find that the joints at the base of my thumbs become so

painful, that for a day or so I can only just manage to hold a pint.

So keeping it up is getting more difficult. Do many members suffer with the same symptoms?

Len Scanlan
Christchurch, UK

Queen Anne's Lace

Many years ago I was taught to make what was called "Queen Anne's Lace".

This was a seaman's craft where the horizontal threads of a sheet of canvas were removed, piece by piece, until you had remaining a top piece of canvas of the desired width. Then you would tie each two adjoining vertical threads in a square knot. Then each joined pair with the adjacent joined pair.

I don't remember how the growing strands were joined as they got larger, and to create various lace curtain designs. I would assume that some macrame knots would work but am trying to find out if this nautical art is listed in any knot or craft books.

This decorative work was used as cotton "lace" decoration on Quarterdeck rails of naval vessels and as window dressing on captain and admirals' small craft.

Thank you in advance for your help.

Norm Laskay
New Orleans, USA

Knot Emblems

Knotting Matters mentioned the Royal New Zealand Navy recognising the Able Seaman rate with the figure-of-eight knot badge. It may be of interest to know the Sea Scouts highest leadership award is the monkey's fist.

At 77 years, I've reached the point that I should share my knot tying experience if ever I'm going to do it. I haven't 'invented' any knot, but I have used knots in unique ways and I have found easier ways to tie some knots. So you'll be hearing from me from time to time.

Jerry Cronan
St. Ignace, USA

The Ron Edwards Collection

I would like to provide some input on an author of some good books on Knotting that I don't see referenced very much.

Ron Edwards down in Australia has been putting out books since the 70's that are very good references to the world of knotting. The Bushcraft series is my favorite mainly Bushcraft 8 and Bushcraft 9 and also the book More Bush Leatherwork. I like the way he puts these books together what he tends to do is first put together a small booklet on specific areas then when he has enough small booklets done he will assemble them in a single volume that contains the information from five or six booklets. I also like the fact that all of the books are illustrated with black and white hand drawn illustrations. I think that his illustrations are very comparable to the ones by Harvey Garret Smith.

If you are like me you will also enjoy the other books of the Bushcraft series that show low-tech procedures for everything from building fences, gates, structures to making toys and horse tack. There are also things in there about traps,

tanning leather, making tools there are way to many things to list here but I have enjoyed these books quite a bit.

His latest book is Advanced Leatherwork Interesting Braids and Flat Plaits which has a number of things that I haven't seen in any other books (I can compare this to Bruce Grants book The Encyclopedia of Rawhide and Leather Braiding with the added fact that the illustrations are better).

They are kind of hard to find unless you are in Australia but they can be found. I first came to know these booklets when I bought one of them from Des Pawson Knots Useful and Ornamental not to be confused with the book by the same name by Shaw. I still keep a copy of that booklet in my desk at work. After I purchased that book I was hooked and started buying the others. Then after I began my little online bookstore on knots I included them in the inventory and others have been slowly getting the word out on the Ron Edwards series.

The books should not be hard to obtain from the online bookstores in Australia.

In the USA there are a couple of sources that offer them along with myself www.knotstuff.com

And I know that Des Pawson used to carry these books for those in the UK.

In any event they are good books and I'm sure that others that have them would also recommend them and I know that they would help out anyone into the knotting scene.

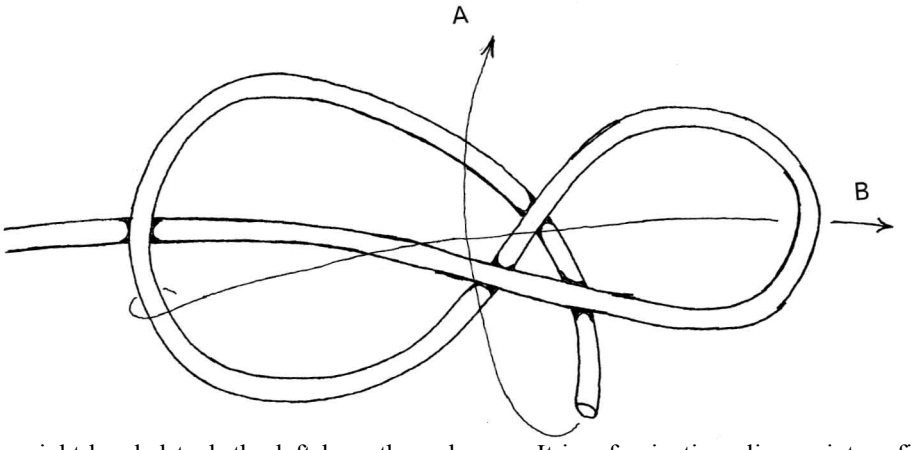
Ron Edwards, O.A.M. Born in Geelong, Victoria, Australia. Ron Edwards earned a Diploma in Art in Illustration and a Diploma of Art in Art of the Book from Swinburne Technical College in Melbourne. He has served as lecturer in art at the Swinburne Institute of Technology, studied calligraphy in Japan, and worked on a survey of Aboriginal rock art in Queensland. He has written and illustrated forty-three books on both Australian folklore and Asian subjects. In 1950, Edwards founded what would become the Rams Skull Press, a publishing house specializing in books on Australian folklore. He was awarded the Australian Folk Trust Fellowship in 1985 and the Medal of the Order of Australia in 1992. In 2000, Swinburne University awarded Edwards with an honorary doctorate degree. He is currently president of the Australian Folklore Society and the Australian Whipmakers and Plaiters Association.

Martin Combs
Chesapeake, USA

A Fisherman's Approach

I noted with interest the two methods of tying a simple 'perfection loop' KM 71 and KM79, first published 1870 by Genio C Scott Fishing in American waters. A fisherman in the past would not have used either of these two methods (sadly it is not now used in angling).

Whether tying this knot left or right-handed makes little difference. Firstly make a bight twice the size of the loop required at the end of the line. Nip the crossing point between the finger and the thumb. With your other hand lift the bight in the middle and trap it with your finger and thumb (holding the crossing point). With the short working end encircle the centre of the two loops. If



right-handed tuck the left loop through the right and tighten.

This can be taken a stage further if using cord or rope, by taking the working end around the centre of the two loops a second time, this making the tying a little easier.

Owen K Nuttall
Huddersfield, UK

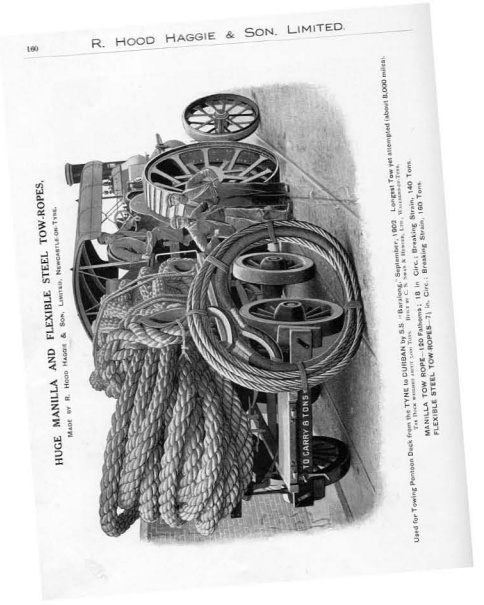
Robin Hood Brand

A friend of mine recently lent me a book on ropes. It is a catalogue of ropes made by R Hood, Haggie and Son Ltd. whose head office was Newcastle-upon-Tyne, UK. There is no imprint to give a date for the catalogue, but I would guess it was printed around 1900. It is hard bound and 208pp.

The book deals mostly with wire ropes, and has sections showing their products for mines and aerial ropeways, hoisting, oil well, logging and gold dredging ropes, and even tea shoots. The book is lavishly illustrated with pictures of the rope construction and their ropes in use.

It is a fascinating glimpse into a firm that was obviously a large employer in the Tyneside area. Does any of our readers know what became of this firm, are they still in existence under another name?

Colin Grundy
Coventry, UK



Knotting Diary

AGM's & 1/2 YEARLY MEETINGS

Half-yearly Meeting
17th-19th October 2003
Hallowtree Suffolk Scout Centre, Nacton, Ipswich
Contact: Des Pawson
Tel: 01473 690090
E-mail: knots@footrope.fsnet.co.uk

NAB 2003 Meeting
17th - 19th October 2003
Mariner's Museum, Newport News, Virginia
Contact: John Burke
Tel: 313 562 4393
E-mail: knottyrope@prodigy.com

22nd AGM
7th - 9th May 2003
Chatham Historic Dockyard, Kent
Contact: Derek Chipperfield
Tel: 01634 233603
e-mail: delc@onetel.net.uk

BRANCH MEETINGS

Midlands Branch
13th October & 8th December 2003
The Old Swan (Ma Pardoes), Halesowen Road, Halesowen
Contact Nick Jones
Tel: 01384 377499

Sussex Branch
3rd November 2003
The Coach House, Cowlford, West Sussex
Contact: Charlie Tyrrell
Tel: 01798 344258

West Yorkshire Branch
23rd November 2003
Scout Headquarters, Wesley Road, Armley, Leeds
Contact David Pearson
Tel: 0113 2572689

SECRETARY:
Nigel Harding
16 Egles Grove,
Uckfield,
Sussex, TN22 2BY
Tel: 01825 760425
E-mail: nigel@nigelharding.demon.co.uk

Guild Annual Subscription rates:

Juniors	£5
Seniors	£16
Families	£20

Corporate by arrangement
Payable by cash/cheque Eurocard, Mastercard or Visa. Taxpayers in UK - we would prefer a covenanted subscription.

EDITOR:
Colin Grundy
c/o 16 Egles Grove,
Uckfield
Sussex TN22 2By
Tel: 0794 6841157
E-mail: knotting_matters@btinternet.com

Advertising Rates:

	Members	Non-members
Full page	£32	£49
Half page	£19	£22
Quarter Page	£10	£15

Guild Supplies

Price List 2003

Item	Price
Geoffrey Budworth	
Notlore *a miscellany of quotes from fact and fiction*	£2.50
The Knot Book	£3.99
Plaited Moebius Bands	£2.50
Knot Rhymes and Reasons	£1.50
Brian Field	
Breastplate Designs	£2.50
Concerning Crosses	£1.50
Eric Franklin	
Turksheads the Traditional Way	£1.50 *
Nylon Novelties	£2.00 *
Stuart Grainger	
Knotcraft	£3.60 *
Ropefolk	£1.30 *
Turks Head Alternatives	£2.20 *
Creative Ropecraft (Hardback - 3rd Ed.)	£9.95
Knotted Fabrics Hardback *price includes UK postage*	£9.00
John Halifax	
Something Different *with over 50 Button Knots*	£3.20
Colin Jones	
The DIY Book of Fenders	£9.95
Harold Scott	
On Various Cruxiform Turks Heads	£2.50
Sliding Template Method for Designing Cruciform Turks-Heads Vol. 2	£3.00
Skip Pennock	
Decorative Woven Flat Knots	£12.50*
IGKT	
Knotting Matters copies of past editions	£2.50

(Some past editions available - contact the Secretary for details)

*bulk purchases of these items available at a discount - phone for details

Cheques payable to IGKT, or simply send your credit card details

Printed by Gipping Press Ltd., Needham Market. Tel: (01449) 721599 Fax: (01449) 721372