Knotting
Matters

Newsletter of the

INTERNATIONAL
GUILD OF KNOT TYERS

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Price List 1998

Item	Price

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Full Set of 100 charts	£10.00
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IGKT - Member, with logo	£4.00
(excludes stamp pad)	

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KNOTTING MATTERS

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KNOTTING MATTERS 65
WINTER 1999
CONTENTS

Editors Bytes and Pieces

by Editors

Thank you all for your help and encouragement over the last four and a half years and seventeen issues of Knotting Matters. I have enjoyed editing this newsletter and have learned so very much about doing the job and about what friendly people there are in the Guild. I still enjoy doing this job but, yet again, I am late with this issue and I am so sorry. No need to go into what has happened to make this issue late, lets just say I am not dependable to get it out in time and I cannot see that I am going to be able to do any better for the next issue in January, (or Winter). Therefore, I am asking for a volunteer to take over as Editor of KM as soon as possible.

The next issue is under way and will go out, but someone who can keep to time needs to come forward soon. The Guild has paid for the PC, Printer and Scanner for the Editor to use and this will go with the job if you do not have your own computer.

You have not heard the last from me however. I intend to offer to write an AGM report for any AGM's I attend, if the new Editor wants it. I want to make the "Oxford Branch" a reality to promote the Guild. I am committed to working for the Guild in any way I am able. I just hate doing a poor job when there are so many people out there who can do this job so much better and on time. Please make enquirie's to Nigel or myself in the first instance.

I was sorry to have to miss the AGM at Guilford, I like meeting everyone again every six months or so, people who went enjoyed it very much. The "Surrey Six" is included (page 6) for everyone's perusal and comments. Knots for modern ropes? I'd like to spin you a little **Yarn,** about a mountain lake called a **Tarn.** There is **Tare** growing near it amongst the wheat. I sit and **Pare** a piece of wood looking through a broken **Pane** in my **Pine** front door while I smoke my **Pipe** and wait for my crop to get **Ripe** and be turned into **Rope.** What a puzzle life is when contemplated at leisure.

Notes from the Secretary's Blotter

By Nigel Harding

Well, the last few months have been so busy that it is not easy to see the secretary's blotter, let alone actually make notes on it, hence the absence of this feature in the last edition, or was it the last two?

My apologies to those whose details I have managed to omit, or get wrong in the latest edition of the Membership Handbook. This is actually quite a daunting task to produce. It typically takes about four months from starting to write the initial draught, through to final printing, and distribution.

There is a date on the inside cover, and that is the date at which the final corrections were submitted to the printer, hence if your membership application was received on or after that date, then you will have to wait for the next edition. So far I have only been advised of a few minor errors, thus I do not propose to issue an erratum sheet as I did last year. The main failing has been the exclusion of email addresses. Unfortunately, the Handbook is generated from the Membership database, not from my email address book. Unless I am specifically advised of a new email address, then it simply does not get entered into the system.

The other omission, for which I apologise, especially as I don't know the cause, is the absence of the Cornwall Branch, which is administered by Janet Flack, whose name is listed. Perhaps I'm just too old for this job?!?

In June I was invited to 'Intercamp' this summer, which is a multinational Scouting event held this year near Dortmund in Germany. I went with Charlie Smith and we had a wonderful weekend demonstrating knot tying. We made many new friends, and met Marc Lauwereyns and Henri Dehenauw from Belgium.

I also had two weeks away with the Suffolk Scouts, hill walking in the Alps. Another wonderful experience, but on my return home, I have never seen such a huge pile of correspondence. It has taken me over a month to catch up, and if you sent me an email during that period, I'm afraid they

waited until the 'Royal' Mail had been cleared.

The October meeting will be along soon, and the Surrey Branch has some quite ambitious plans for us. The expenses associated with this prestigious meeting will be greater than we have experienced in the past, and the Council need some feedback on whether you, the membership, feel that you have had your moneys worth.

Traditionally, all committees begrudge spending money. However when we are promoting ourselves as an INTERNATIONAL organisation, then I personally, feel that we should be arranging meetings of such a calibre that makes it worthwhile for members to cross the globe in order to be there - *perhaps you need a less expensive secretary.*
Until next time - good knotting –Nigel

In Memory of Albert Trout

by: JOHN D BURKE, Mi, USA
<VWRK07A@prodigy.com>

Albert Trout passed away on August 15, 1999.

He was a long time member of the IGKT, and the first member of the IGKT-NAB. Mr Trout devoted much time to promoting the IGKT and later IGKT-NAB at Wooden Boat Shows in both Mystic, CT and St. Michaels, MD.

He would have a table set up with several knot boards, display items, membership information and applications. He would always bring plenty of rope pre-cut. He would make Turks Head bracelets to give away to youth, as he answered questions about knots and membership from parents.

Albert Trout was the recipient of the IGKT-NAB traveling walking stick plaque for the year 1999. The announcement of the presentation of the plaque was made at the General Membership Meeting held at New Bedford, MA.

The plaque is presented to an IGKT-NAB member or members for their contribution toward the furthering of knotting in North America.

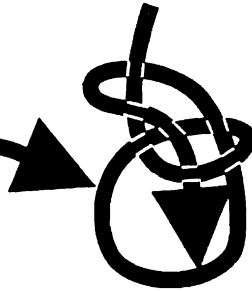Both his talents and Al himself will truly be missed.

THE
SURREY SIX

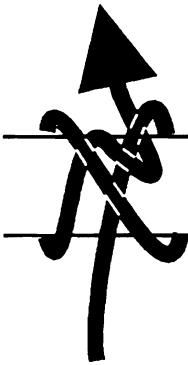**SURREY BRANCH**
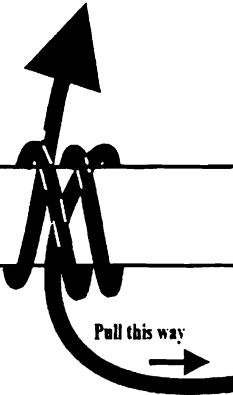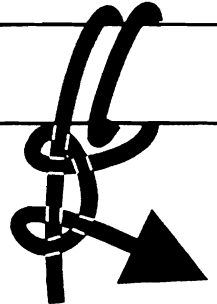
1) FIGURE OF EIGHT   2) SHEET BEND   3) BOWLINE

4) CONSTRICTOR   5) ROLLING HITCH   6) ROUND TURN & 2 HALF HITCHES

Pull this way

THESE ARE THE KNOTS WE THINK SHOULD BE USED WITH MODERN ROPES

FOR MORE INFORMATION ABOUT THE GUILD WRITE TO THE BRANCH CHAIRMAN AT THE ABOVE ADDRESS.

h.j.d. 17.6.99

SURREY SIX
1) FIGURE OF EIGHT

SURREY BRANCH

1) Hold rope so approx. 15cm falls towards the ground (Working End)

2) Take working end in front of the standing part

3) Bring working end round back of standing part

4) Then put the working end through the front of the first loop

Fig 8 as a Loop

Fig of 8 as a Bend

Fig of 8 as a Hitch

Double rope and tie Fig of 8 as above

Thread another rope starting at short end

Make fig of 8 leaving long end, then thread working end through until doubled

Uses:

1) The BASIC Knot is to stop an end coming out of a hole (stopper Knot)
2) The LOOP used by climbers to tie a rope to a karabiner
3) The BEND to join two ropes together of similar thickness
4) The HITCH to tie a rope to a spar or ring (there are better hitches but this is a good first one)

A GOOD ALL ROUND KNOT, EASY TO TIE, NOT SO EASY TO UNTIE AFTER LOADING

PLEASE TEACH AS FIRST KNOT

h.j.d.19/5/99

SURREY SIX
2) SHEET BEND

SURREY BRANCH

Make a loop (bight)
with the thicker rope

Take the thinner rope
up through the bight
(the same direction as
bight)
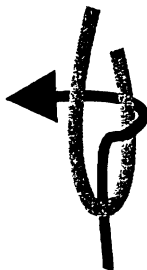
round the back
of the loop
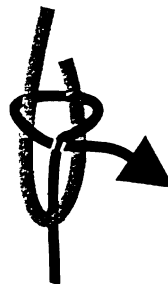
and then through
the loop made by
the thinner rope

A Double Sheet Bend

A Bowline

Take the end and go round again.
This variation will make the knot
more secure when using much
thicker rope

A Bowline is just
a Sheet bend in loop
form but tied differently

USES: A useful Bend to join two ropes securely together
The ropes can be of different thickness or the same.

h.j.d. 2/6/99

SURREY SIX
3) BOWLINE

SURREY BRANCH
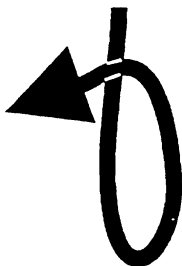
Take rope round your body and place working end on top of rope

Bring working end between you and stactic end
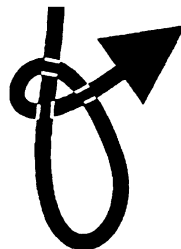
and up through the loop

Pull working end so as to force the loop into the static end
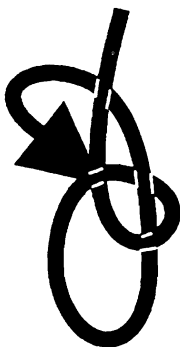
Take working end round back of static line

and down forced loop pull up snug.

Uses: any application where a loop is needed, in slippery rope a extra half hitch may be required for safety

h.j.d. 7/6/99

4) CONSTRICTOR

SURREY BRANCH
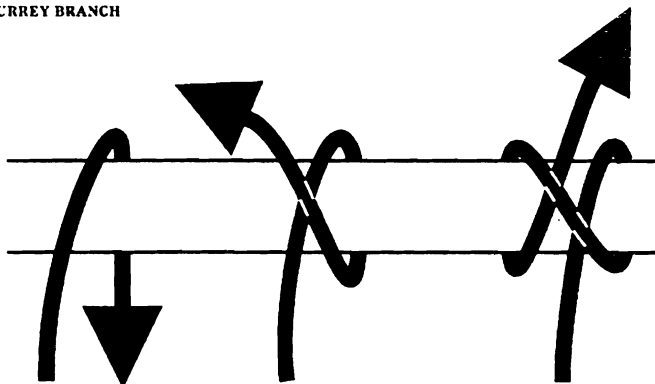
Place working end over pole cross over the static end go round the back and through again this is now a **Clove Hitch**
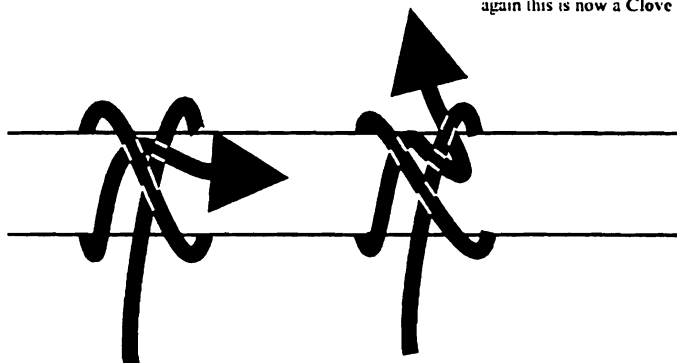
Now, to convert to a constrictor knot, take the working end and go over the first loop then under towards the middle pull up tight and you will find out why it is called the constrictor

Uses: When a hitch is needed to hold with the load held on one end or if an item needs to be held in place securely.
  If tied in modern slippery rope the constrictor will hold very well, in the natural material rope the knot is inclined to jam.

h.j.d. 13/6/99

SURREY SIX
6) ROUND TURN AND TWO HALF HITCHES

SURREY BRANCH
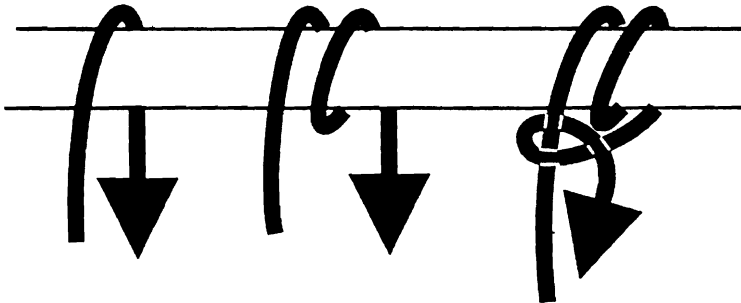
Place rope over pole

take working end over again (it is now a round turn)

make one half hitch by passing the working end round the static end and through to form a loop
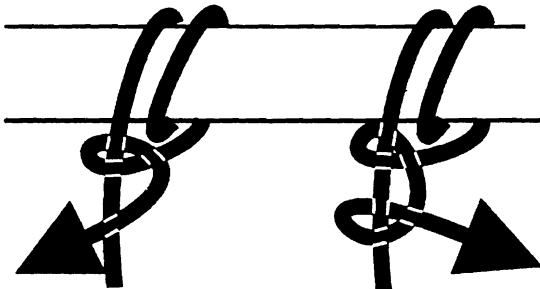
Then make another half hitch round the static end (tip: make a granny knot with the first hitch it will collapse into a clove hitch)

The knot is now complete the two halves should form a clove hitch

Uses: for tying large ropes to anchor points, tying fenders to boats

h.j.d. 17/6/99

by John Burke, Michigan,
USA
<VWRK07A@prodigy.com>

On August 6-9, 1999, the International Guild of Knot Tyers, North American Branch held its General Membership meeting in New Bedford, Massachusetts.

Things officially started at the Hampton Inn Fall River/Westport, with the opening of the Hospitality Room at Noon Thursday August 5, 1999. As registration started, knot tyers gathered to share their expertise and stories. This room was occupied by knot tyers until approximately 11:30 PM, every evening during the weekend. After it closed many adjourned to the hotel lobby to continue their knot tying.

On Friday August 6, 1999, the General Membership Business Meeting was held at the New Bedford Whaling Museum auditorium. Sixty-seven IGKT-NAB members attended this part of the weekend's events. Dick Blackmer presented an update on the progress made in the Ashley Stamp Project.

General business was discussed along with suggestions for the direction that the IGKT-NAB should take in coming years. The incoming board was elected at the meeting and assumed the following positions after a short meeting. The officer for the coming year are; John Burke – Michigan President/Treasurer; Skip Dickens - South Carolina Vice President; Joe Schmidbauer - California, Lee Johnson - Michigan, Rosalee Pivarich - Michigan, Don Schwarz - Michigan, and LuAnne Kozma - Michigan Secretary.

In the afternoon, members attended an open house at the R & W Enterprises, a rope and cordage company in New Bedford. Members also visited the Schooner Ernestina, docked at the waterfront in New Bedford.

This is a historical operational schooner, operated by the State of Massachusetts. The schooner offers cruises and environmental trips during the

sailing season. The visit was enjoyed by all.

On Saturday and Sunday August 7 & 8, members set up displays and exhibits at the New Bedford Whaling museum. Richard Hodge of Christchurch, New Zealand brought several items including a chess board and chess pieces made from rope & cord. Richard also had several outstanding bell ropes, and many great stories of his life in the merchant marines. Mr Souza brought canvas wall hangings and 'note holders' which demonstrated his skills with canvas. Loren Damewood demonstrated his skill with gold and silver shaped into jewelry. Bruce Turley of the IGKT UK has several 'bell rope' style ear rings made of what I refer to as thread. Louie Richardi brought his knot board and picture frame for display. Ken Yalden of the IGKT UK and John Cushman III setup and worked the Six-Knot Challenge for the public to try. Brian Field IGKT UK President brought his flat knots, crosses and breastplates, along with his many stories and knot tricks. Geoffrey Budworth-

IGKT UK, sent, for display, a macramé wall hangings which were displayed by the registration table at the museum. John Kramme of Pennsylvania, Gary Sessions of Texas, Gilman Hammer of Massachusetts, Ed Morai III of Maryland, Lindsey Philpott, Dean Westerfelt, Bill Smothers, Jon Waltz, Don Schwarz, Wesley Sullivan all displayed their crafts. Dick Blackmer set up promotional information pertaining to the Ashley Stamp Project along with a petition for those interested in promoting the project. Dan Callahan, Leal Venta and Keith Hudson of Alaska demonstrated their knotting skills in key fobs, button knots, etc. Gordon Perry-IGKT-UK worked on a set of hammock clews.

Saturday Evening we all gathered at White's of Westport for an informal Portuguese dinner.

On Monday at noon the group visited the Ashley Farm "Maskasach". We toured the house and out buildings, seeing many of Clifford W. Ashley's collections, including the bucket of knots, the original knot board that appeared in

ABOK. This was a fitting way to close the General Membership Meeting. The IGKT-NAB want to thank Mr. & Mrs. Chardon for their hospitality during our visit to their home.

Can you turn 'YARN' into 'ROPE', step by step, with seven intervening words (each only differing from the preceding one by a single letter)? The solution is hidden on another page of this KM issue.

YARN

. . . .

. . . .

. . . .

. . . .

. . . .

. . . .

. . . .

ROPE

- - - oOo - - -

AH – EXPERTS!

sighs Cy Canute

I hope never to become an expert knot tyer. Experts can be so foolish. For example, Lord Kelvin (President of the Royal Society, 1890-95) was the British scientist who in his later years stated, "Radio has no future." He also said, "X-rays will prove to be a hoax." And, "Heavier than air flying machines are an impossibility." At about the same time (1900) Sir Edwin Arnold wrote, "In the way of knots, especially for sea use, there can be nothing more, I think, to invent."

Such pride or presumption seems to stem from knowing too much. Why else would MGM's Irving Thalberg have advised Louis B. Mayer not to bid for the film rights to Margaret Mitchell's novel 'Gone with Wind' with the regrettable words, "Forget it Louis. No Civil War picture ever made a nickel." And it was no doubt the same mastery of his trade that caused Leonard Popple, author of 'Advanced Ropeworking' (published - 1949 – by Brown, Son & Ferguson) to write, "I cannot

foresee . . nylon or other ropes of synthetic fiber, quite taking the place of . . natural high grade hemp or manila ropes."

Of course knot tyers need to acquire a basic repertoire and some fundamentals must therefore be assimilated; but there is much still to be discovered, while any guideline is almost certain to have exceptions. And so we should remain impressionable (whatever our ages), open-minded and wary of all rigid rules. I admit to a fondness for A.P. (Sir Alan) Herbert's fanciful musing on the bowline, "And as long as men are mariners, I think it safe to say, here is a thing that never will be done another way." But there are, of course, more ways to tie a bowline than the dear man had considered.

A number of major trials afflict humanity: death and disease; lost or rejected love; betrayal by friends. And experts. This last lot can be recognized by the things that they say, such as: "When you've been at this game as long as I have . . ." Or, "That's not the way to do it." (What's wrong with the hole-tree-rabbit method of tying a bowline anyway, I'd like to know?) And "Oh dear, oh dear, who told you that?" Not everybody who acts like an expert is one, mark you, as the following chart reveals.

Where would you plot and place an 'x' to represent master rigger Leonard Popple (already quoted)? Definitely right of centre, but (I suggest) below the horizontal line. Now what about the 1980s American trial judge who, when shown a granny-knotted exhibit from a scene of crime, announced, "That's a square [reef] knot. I know because I was a sailor." Definitely bottom left, in the company of those pestilential nuisances who wrongly believe they have invented a new knot. Such inspiring individuals as the late Desmond Mandeville and his disciple the late Harry Asher typifies the top right-hand corner. I mention none of the numerous living innovative knotsmen and women lest I offend those I would inevitably overlook or omit. And who - do you think - might occupy a position dead centre, where the vertical and horizontal lines cross? Well, that is where I would put the

OPEN-MINDED

XX

Recommended route for knot tyers

NOVICE

EXPERT

X

X

DOGMATIC
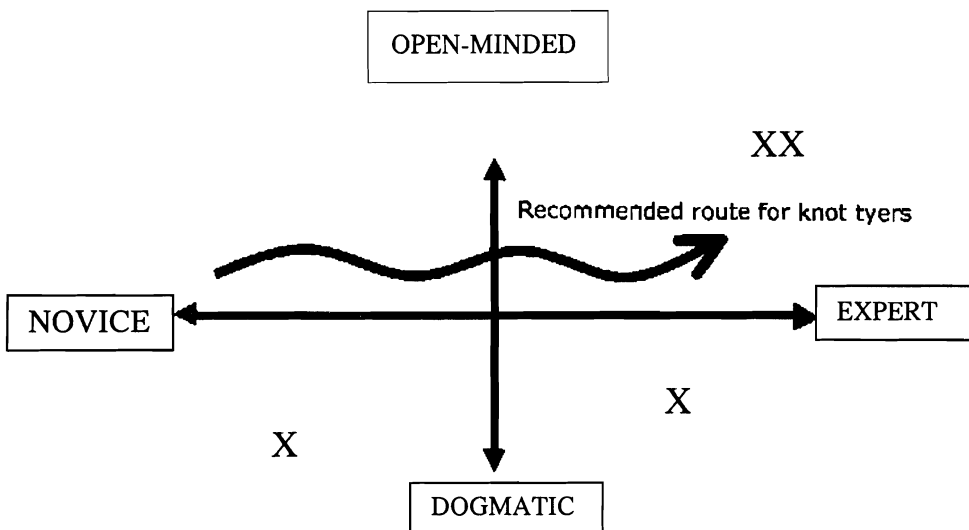
anonymous and unimaginative individuals who design knotty charts, posters, tea towels and the section on knots and splices in seamanship manuals.

Most of us probably begin our pleasing dalliance with knots in the upper left-hand quarter of the chart; and, it seems to me, the most profitable pathway then lies from left to right (as shown by the thick wavy arrow) in the upper half of the chart – but what do I know?

I'm no expert.

- - - oOo - -

| KNOT STIFFENING |

by: Brian Stammers, WM, UK

This may be of help to Ron Haralson and others.

I have found, in limited tests, that the application of the splendidly named "Capt. Tolley's Creeping Crack cure" stiffens and locks knots efficiently and with little or no staining. It may be that this is just an easy way to supply the PVA glue to penetrate cordage rapidly and effectively. This product is available from chandlers or by mail order in the UK but I have no idea whether it is sold elsewhere.

Available from:"Capt. Tolley Ltd, 8 The Causeway Teddington, TD11 0HE, UK".

Ed: Anyone like to comment?

New – IGKT - Website

A new Website for the Guild is now up and running, and can be found at:

www.igkt.craft.org

We would welcome any constructive suggestions on how to introduce knotting and the Guild to this vast readership.

IGKT Website Pages

Home	'Welcome page' – a brief summary of the Guild and what it does
Membership	Details on membership, with application form
Branches	Information on the branches
Events	Details of IGKT and branch meetings and other knot related events
Publications	Books and knot charts available from the Guild, with order form
Library	Listings of the books held in the IGKT library
Knot Forum	Ongoing discussions (in parallel with Knotting Matters)
Gallery	Pictures of members' work
Links	Links to other knotting sites

Some of the pages are still 'under construction', but visitors will be able to get the general hang of the site.

Do we need a Website?

Whether we like it or not, the Internet represents the future. Many of the potential knotters of the first part of the next millennium are already avid and accomplished users. If we are to make contact with them, 7 the Net is where we'll find them.

What about the present Members?

Already one in eight members own up to having an e-mail address. We are sure that many more have access to a computer for 'browsing', even if it means having to enlist the help of their children.

There are other sources too, such as local libraries that have computers. They will give coaching to a 'new boy or girl' on how to use the Net.

Member support

To be successful, the website must represent the Guild. That means the whole of the membership, not just a few 'technophiles' (or technofreaks if you prefer it).

All the current members can help to support the website:

- Branch secretaries by keeping us informed of events and activities,
- All members by sending in pictures of their work (photographs or electronic files). We want the gallery to become a 'rolling' showcase for members' skills across a wide range of knotting aspects.
- Members visiting the website by making constructive comments.

Contributions and Feedback

Contributions to the website, and constructive comments can be made to Tony Doran:

tonydoran1@compuserve.com
20 Fircroft Close
Woking
Surrey GU22 7LZ
UNITED KINGDOM
Fax: 01483 835756

NEW KNOT?

By: L.F. Osborne, WA, USA

In 1982 I submitted a quick release knot shown to me by an airman who had served in the SW Pacific during WW II to English Maritime. He called it the 'No Name Knot'. Geoffrey Budworth researched the knot and could find no reference and suggested the name "Innominknot". He suggested I join the IGKT and I have enjoyed my 17 year membership.

More recently I devised this knot. It is easily tyed, forms a secure loop, is easily released with no crossing of the ends.
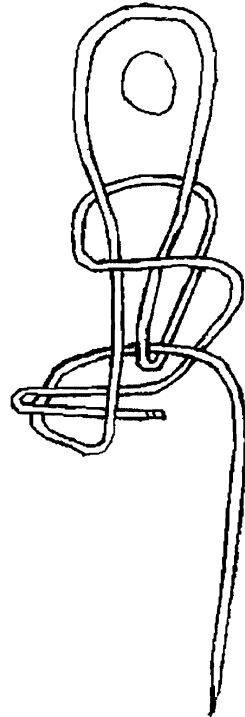
Ed: Comments?

VIEWS OF A KNOT NOVICE OR RED NECK

by Wayne Lewis, Texas, USA
<"mailto:ussf@txdirect.net"
ussf@txdirect.net>

One of the main reasons for commencing the journey to learning knots was the obvious challenge that is offered. While being a total novice at tying knots, the ability to re-search is an already acquired skill. A very useful one for embarking on such an ambi-tious task of studying the skills of Marlinespike Sea-manship. It has, however, be-come very apparent that this must be an arduous task for the average person that wishes to engage in this area no mat-ter what level they desire to achieve or participate in. Based on this observation, the results of this endeavor are offered to anyone fitting the category that I find myself in – 'one who wears loafers and shoes that are affixed using Velcro instead of shoelaces'. In other words someone who knows only the incorrect method of tying a knot, no matter what the task at hand may be. This tells you, that I am as dumb as jar full of dirt and it takes me all day to check a hot rock.

Early on it becomes very apparent that there are many books and a limited amount of videos available on the subject (knots), something for what-ever your interest level may be. Some of the books suggest or offer advice on such things in addition to knots, as to the type of tools, tying aids and sources of tying material. Some even attempt to educate the reader about cordage. Some books mention the IGKT, IGKT chapters and several specialty businesses that sell items associated with tying. To go beyond books it takes a computer and access to World Wide Web to find out about current activities in the subject.

Checking with the local li-brary as to the check out his-tory on books on knots indi-cates that there is more than just a casual interest being displayed by the public in general. Also, to reinforce this was the fact that many books are available in multiple cop-ies and also additional copies are available at many of the library branch locations. Local

bookstores have a variety of books on knots for sale on their shelves. This leads to the conclusion that the subject of tying knots is intriguing to the public. But where does one go from here?

Reality is quite a wake up call. Most people, including this member, go out and buy some rope or cord at the local hardware, craft store, home improvement center or feed mill (if you happen to be a redneck). This serves its purpose for a while. If the individual gets involved and attempts some of the decorative knots the results of using such cordage can become discouraging. It now becomes obvious that cordage of a different quality is required for such work. The need to become apprised of the types and uses of cordage has now become a requirement for the individual knot tyer. In short you need an education on rope!

If you happen to live in the United Kingdom this may not be such a problem. If you live elsewhere you have some major obstacles facing you, should you not live in a coastal or seaport area. Even landlocked locations in the Untied States have some major Marine Supply and outdoor (climbing) stores. Assistance in these establishments is still somewhat limited when inquiring about cordage for tying knots. Your education as a potential knot tyer now continues about cordage, for you are now at the 'buy some and try it' stage. Knots look different, tie different and feel different when tied from the correct cordage. Correct cordage is the operative term here. What cordage to buy and where?

The intention of this article is not to impart one of plight, but rather one of awareness to the Guild Members. This avocation of tying knots is not an easy one to get into. And maybe it should not be. I am not attempting to create a debate on the subject, rather to encourage the Guild Members to create a higher visibility of presence, approachability, sharing of resources (educational and procurable) and a very active web site. I realize that not everyone has access to a computer. I would venture to say that the Guild is attracting as many members through the efforts of Mr. Daniel Callahan,

Mr. Martin Combs and others who have a strong and active web presence than any other source at the present time. This will continue to grow more so as time passes. I enjoy the Guild and chapter newsletters, but they alone are not fulfilling this member's needs. I feel that this may be true of other members/potential members as well. I have met many interested people (all of whom were not members of the IGKT or I did not know that they were Guild Members) through the Internet before I finally discovered the Guild on the Internet and investigated it as a source organization. I have since become a member of the Guild. Several of the other people with whom I have established a web relationship have also obtained membership. All of my contact with people regarding knots has been as a result of Internet contact. I have also physically attended one chapter meeting and the IGKT-NAB 1999 meeting 20.

Is there anyone else out there that ties knots? If so, where are they?

The Guild Membership Handbook helps with this. What tools are needed and where to obtain them? The Internet solves this problem as well. What about walking into a store and ask for a fid, sewing palm, sheep's foot knife (boat knife) or marlinespike? The answer to this question is more than likely universal. While attending the IGKT-NAB 1999 in New Bedford, I went into several ship/marine supply stores/ companies and attempted to purchase cotton twine or rope. No luck. There was an establishment in New Bedford that somewhat caters to Members of the Guild and they had limited selections. In all fairness this company had a little something for everyone, maybe not currently on hand, but it could be obtained, or was available at certain times of the year. They however do not have a web presence, which severally limits their accessibility. In this instance had it not been for Guild involvement and Mr. Callahan's web site this establishment would be unknown and may be unknown to the majority of Guild Members.

In order to meet the stated goals of the IGKT (Constitu-

tional Rules of the advancement of education by the study of and practice of the art, craft and science of knotting, past and present of making information available to Members of the Guild, and to the general public) it is imperative that the Guild venue be enhanced and that these enhancements be given priority. As stated in KM 64 page 3, the library of books, papers, and other source information is a reference library and not readily made available to the Members of the Guild. For whatever reason this policy exists is unacceptable. To meet the needs of the Members of the Guild this information must be made readily accessible.

It is apparent that I have more questions, than offers of solution. Also, admittedly I am very isolated, geographically. Basically, I feel that there is so much more that could be shared with an expanded forum.

The World has truly been reduced in size due to the advances of mankind and all phases of study have been enhanced due to technology. The means and the tools to accomplish these tasks exist. Now is time to include the IGKT. The IGKT has a web site, however it is not an active one, based on this member's experience.

I am including two of my favorite definitions concerning the present/future. I hope you find them as thought provoking as I do.

"The Universe is the aggregate of all humanity's consciously apprehended and communicated nonsimultaneous and only partially overlapping experiences." - R. Buckminster Fuller

"The Internet is mankind's electronic manifestation of that aggregation, where the World Wide Web represents the continually expanding and ever changing hypertext expression of humanity's networked common consciousness." - Bill Peay

$$\boxtimes \boxtimes \boxtimes$$

ASHLEY CORRECTION

By John Constable,
<john.constable@which.net>

For those who maintain a list of minor errors in Ashley's magnificent book - here is another that will frustrate learn-

ers of Turks Heads.

Knot 1322, left hand of the three illustrations, the single line, on moving from the back, over the front of the knot, should then weave under, OVER, under NOT as shown.

Did you know that "nodose" means full of knots, knotty, knotted ?
Concise Oxford Dictionary

✉ ✉ ✉

KM CENTERFOLD
by: John Kennaugh, Cornwall, UK
john@kennaugh.demon.co.uk

Have you considered making the centre pages a pull out knot chart/centerfold?

✉ ✉ ✉

COTTON ROPE
by Marlene Bernal (no address)
<bernalm@bcsd.k12.ca.us>

I am looking for soft cotton rope. Do you know where I can find some? Does it come in different colors?

Please let me know by e-mail and I will surely appreci-ate any help that you or any of the members can give me.
Ed: What do you want to use it for? Does any one know where to get some?

✉ ✉ ✉

MARU DAI IS NOT "KNITTING"
by: Edna Gibson Devon, UK.
<egibson@globalnet.co.uk>

I write to correct some of the details in the report on the TS Orion Meeting in May. Temari balls are a Japanese folk craft which involves making a ball which is then wrapped in fine thread, divided into segments and embroidered with find cotton or silk not 'rope braiding' as stated.

I really must protest at the phrase ......'Maru Dai - a four-legged stool for braiding, an old form of "French Knitting". The Maru dai is a Japanese piece of equipment which has been used for centuries with the culture of braiding going back 4000 years using 4 or more threads with weighted bobbins to make a braid. These threads are worked either in a diagonal weave or

taken across the braid to make a solid braid. French knitting is a totally different structure of cord traditionally using one thread with loops interlaced vertically with no connection whatsoever with the Maru dai and which I doubt has been in existence for much more than a century, if that.

The photo shows Jeff Wyatt with his equipment with three legs and a double top, which is not a Maru Dai. The Maru Dai has a plain top called a mirror, not a seat, with a saucer dip in the centre, the angle of which helps to give the tension of the braid, and is specific to Japan, translating as "round device". When working Maru Dai braids there are no numbers to work by, the structure telling you the next move. The Chinese also make braids on a similar device, but I do not know the Chinese name for it. The piece of equipment you describe with numbers is not a Maru-Dai but would equate with the braiding equipment invented by Ernie Henshall which is in a small museum at Westhope College, Craven Arms. Ernie works all his braids by numbers and all the moves are charted by the movement of numbered bobbins. His braiding devices all have names and are many and varied for making flat, looped, round and hollow braids. In his working life he was a tool maker for Rolls Royce and his equipment for braiding is well worth seeing, as well as all his charts of numbers for different braids.

I think it is important to get our terminology right, as there is always scope for confusion if the same name is given to several pieces of equipment. I hope you will publish this letter so that members don't go away with the wrong ideas.

⊠ ⊠ ⊠

Ed: My most sincere apologies for the mistakes made in the report of the meeting in May at T.S. Orion. I took notes of what people told me about their displays and demonstrations. It would have been more professional of me to check the information before printing. I cannot always do this but I must admit that I should have followed my own curiosity to check. I thank Edna for pointing this out and I hope she will be encouraged to write an article on the history,

use and types of products made on the Maru Dai for KM sometime soon. I learn more with each letter I get.

⊠ ⊠ ⊠

Pictures Wanted!!

by: Tony Doran, Surrey, UK.
<TonyDoran1@compuserve.com>
>

Your pictures are wanted!

We hope to re-launch the IGKT website in a few weeks. All Guild members who have registered an e-mail address with the Secretary will be advised by the webmaster when it is fully operational.

We would like to display members' work in a Knot Gallery on the website. Now's your chance to exhibit your work worldwide - in colour. Please send pictures (of your own work) to Tony Doran - his snail mail address is in the book.

⊠ ⊠ ⊠

HALF ROUND DIAMOND

by: Rodolfo Petschek, California, USA.
<rp1@foothill.net>

When it comes to knot books, Stuart Grainger is one of my favorite authors. I was therefore surprised to read in KM64, p.36, that he was unable to find a Half Round Diamond Knot (one of my personal favorites) in any of his reference books. It is, in fact, Ashley's #735, a six-strand wall & crown with each strand then tucked over one and under one - a very handsome knot indeed.

⊠ ⊠ ⊠

ICICLE KNOT

by: Jack Callton, Australia
<jcallton@aljan.com.au >

I am ex R.N. and I am still interested in tying knots. My son bought me a book called THE HAMLYN BOOK OF KNOTS. I found it very interesting because it gives the history of a lot of the knots. It also details some new knots; however, one new knot that caught my attention was an icicle knot that was supposed to take the place of a rolling hitch. I tried to tie the knot using a pencil and a piece of string, it didn't work, and it wasn't until I had experimented with different sized

string that it worked. So it appears that these new knots are only useful under clinical conditions, I think I will have to stick with my old seamanship manual

All the best from OZ

Jack the Rope

⊠⊠⊠

Turk's Heads

by: Loren S. Damewood, Florida, USA
<lorenzo@IntNet.net>

In my article in the last issue (Issue 63, "A Mathematical Discussion of the Single Line Turk's Head Knot"), regarding the length of line required to tie a Turk's Head knot of a given size, I was referring specifically to the single-line knots. Of course, as that is my favorite form of Turk's Head. Since that time another member of the Guild prevailed on me to not only branch out into multi-line knots, in order to make a ring for him, but to discover that my formula for calculating the necessary material is valid without respect to the number of leads versus bights.

Thanks go to Jesse Coleman, who proposed the rule of the greatest common factor for the Turk's Head. It seems that any arbitrary number of leads and bights can be incorporated in a knot, though the number of separate paths will be equal to the greatest common factor of the two. He asked me for a 4L-10B ring, which, with a common factor of two, naturally had two separate paths, one of which was white gold, the other yellow. The finished piece can be viewed on my website at:
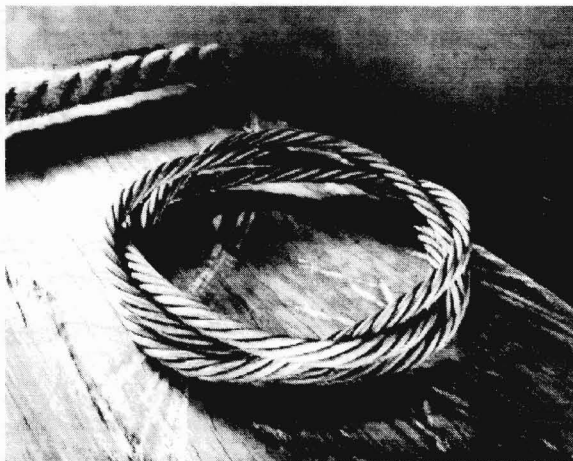
<http://www.goldenknots.com/coleman.jpg>

Inspired by this, I then determined to do a three-color piece, with a 6L-9B knot, and the result can be seen at:

<http://www.goldenknots.com/tricolor2.jpg>

I would caution anyone calculating the materials for their knots to use a generous fudge factor, by the way, as it is far better to cut a bit off the end when you're finished, as opposed to running out. At least in my case, it is possible to solder a bit more gold onto the ends; it's much easier to hide than a splice if I do it right.

A Comprehensive Text of Turk's Head Knots

By James Edward Harvey

The Pyramid Knot is <u>not</u> the Chinese Crown Knot
The Pyramid Knot <u>is</u> the Lanyard Knot (tied as a Loop)!

by Robert Wolfe, M.D.

Since the publication of my "Pyramid Knot" in KM 58 (pp. 28-9), I have had several responses suggesting that my "discovery" is actually the Chinese Crown Knot (ABOK #808). Maggie Machado (Scappoose, Oregon) pointed me to Lydia Chen's book, *Chinese Knotting*, where it is called the Cross-Knot. Perceval Patrick (Kent, UK) discussed it in KM59, referring to G.R. Shaw's, *Knots, Useful and Ornamental*, where it is called the Japanese Crown Knot, or the Japanese Success Knot. In Geoffrey Budworth's recent book, *The Complete Book of Knots*, he calls it the ('True') Square Knot.

In fact, the Pyramid Knot is *not* the Chinese Crown Knot (a.k.a. Cross Knot, a.k.a. Japanese Success Knot) but turns out to be the same as the Lanyard Knot (Ashley #687/688), only tied as a *loop* knot. I worked this out with the help of a new IGKT member, Paul Hahn, via an e-mail conversation. (Incidentally, Paul has made a well-done knotting web page: for those of you on the Internet, the address is:

http://library.wustl.edu/~manynote/knot.html)

This difference between these two knots can best be shown by comparing the structure of these two knots when tied as 4-strand stopper knots. Figure 1A shows the
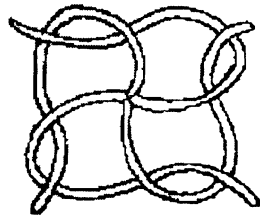

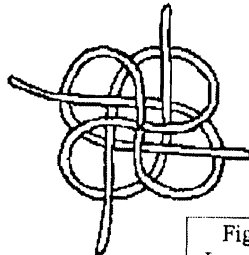| |
|---|
| Figure 1A |
| Chinese Lanyard Knot |
| (ABOK # 808) |

Figure 1B
Lanyard Knot
(ABOK # 687)

Chinese Crown Knot as a 4-strand stopper, and Fig. 1B

shows the Lanyard knot from the same perspective. As you

past an extra strand before tucking through the loop.
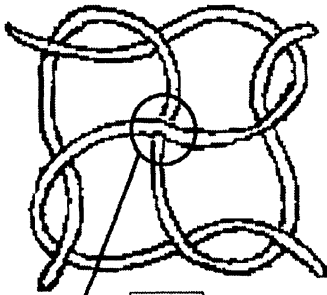
BACK

Compare to Fig.1A - instead of 4 strands. this is now 2 lines.

FRONT
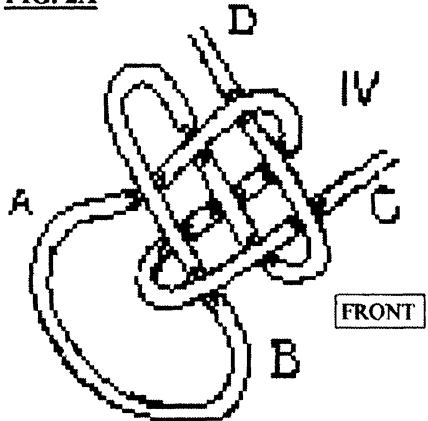
Chinese (Japanese) Crown Knot

FIG. 2B - PYRAMID KNOT

BACK of KNOT

This shows how to tie the Pyramid Knot. Make an overhand knot in a line, then pass the free end through the overhand knot twice as shown (from KM 58, p.28).

can see, the Lanyard Knot differs in that the free ends circle

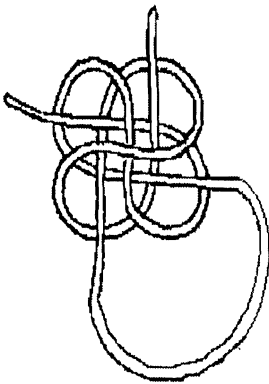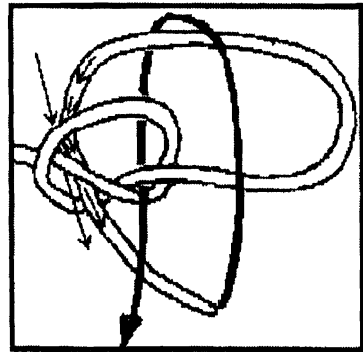In Fig. 2A and 2B I show these same knots tied as loop knots, i.e. the Chinese Crown Knot and the Pyramid Knot respectively. All that is needed to make this transition is to imagine the 4-strand starting points in Fig. 1A and 1B changing into two intact lines

Whereas the Chinese Crown Knot is simply two lines woven together, so that if you took this latter knot and cut through the loop and one of the lines were to be removed, there would be no knot remaining.

As a final comparison, Figs.
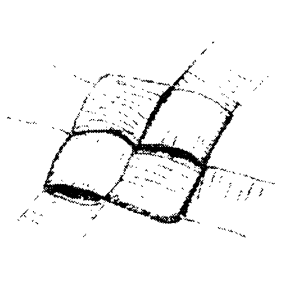
Fig. 3A
Chinese Crown Knot tied in webbing

top view
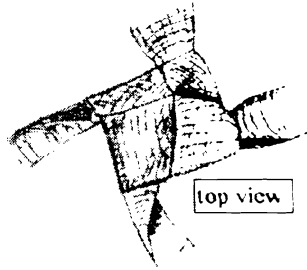
Fig. 3B
Pyramid Knot tied in webbing

side view
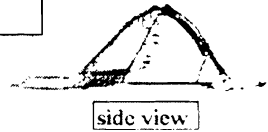
crossing past each other. This point now becomes the place on the reverse side of both the Chinese Crown Knot and the Pyramid Knot where they appear to form an 'X', hence, the name Cross Knot.

If you compare the "back of the knot" in Fig. 2B (Pyramid Knot) to the back of the Chinese Crown Knot in fig. 2A, you will see that the Pyramid Knot consists of two interlocked overhand knots.

3A and 3B show what these two knots look like when tied in stiff nylon webbing. The Chinese Crown Knot now becomes sort of flat, like a basket weave, whereas the Pyramid knot becomes – well, a pyramid! Although the Lanyard Knot has been around a long time, I think the "Pyramid Knot" may be the first description of the Lanyard Knot tied as a loop knot

SOLID SINNET TABLES

by Vernon Hughes
"Take the round bottom of a peach basket..."
Ashley Chap 39 Verse 3037

The idea that this article be written came to the Editor at the AGM in May 1999, where Jeff Wyatt was demonstrating solid sinnet tying on a table comprised of a set of wooden components which I had turned for him on my lathe. Photo 1' shows a similar set of turned and pyrographically engraved pieces, but before I write about them I will explain the historical background to their design.

Photo 1. A set of turned and pyrographically engraved pieces

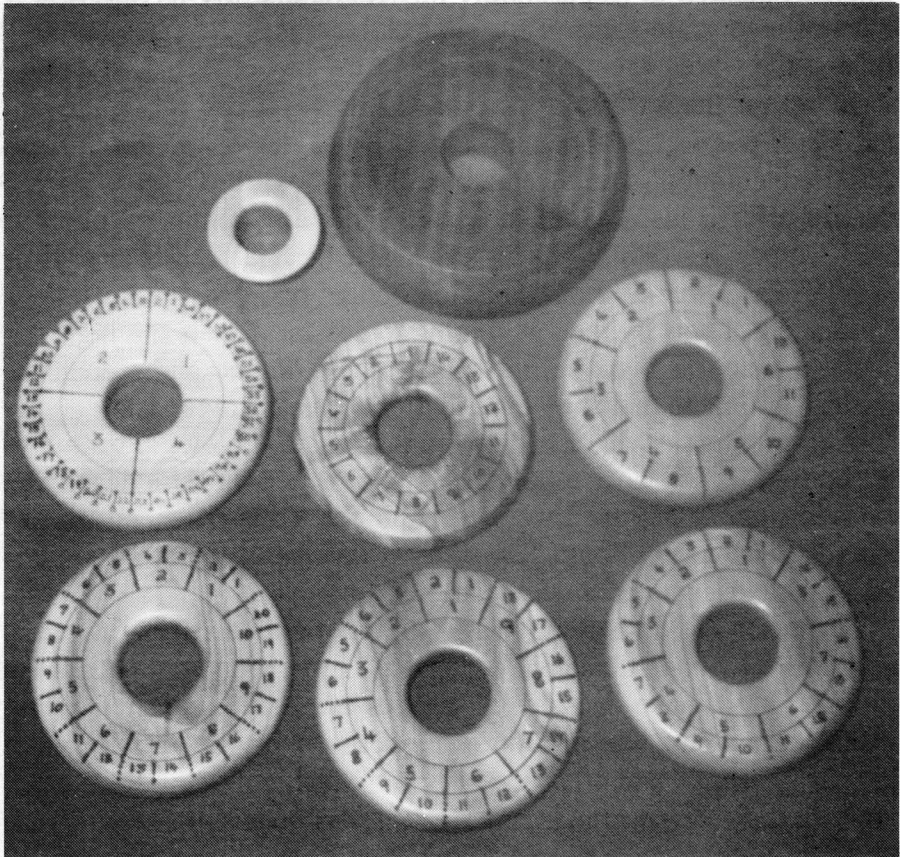The story begins with the IGKT's Knotting Extravaganza held at Charlton, London, in 1986. The objects of the event were to tie, and display to the public, every knot in "Ashley", and to use the event to obtain media coverage for the Guild and the subject of knotting. The tying work was spread as widely as possible across the membership. and I recall that there was a tremendous contribution by one of our Dutch members. I landed Chapter 39 in its entirety. In the planning stage we had all been asked to identify, and volunteer to tie, a selection of knots that appealed to us. Looking back it seems strange that I chose solid sinnets as I had never tied or seen one, but I had observed from Ashley that they had structural and visual appeal, and offered potential to use tastefully mixed colours. My recollection is that I offered to tie some of the sinnets, but Frank Harris, who coordinated the whole event, assured me, at the recent AGM, that I had been "up for the lot" from the outset. Anyway I had no complaints and I still posses his allocation letter. I was, however, excused the most demanding 6l-strand pentalpha (3082) because Colin Jones had already offered his, tied all in white. Frank also reminded me with shall we say " a twinkle in his eye", that he had had to award my early efforts a marking of "could do better" or words to that effect. Fortunately, I was by then beginning to see for myself the high discipline needed to plan, set up and tie these 'knots, and I achieved mastery in time to make my contribution to the Extravaganza.

As an absolute novice I had to focus first on Ashley's "Peach basket bottom" , and how to imitate one. Do modern Americans still produce suitable baskets I wonder, hoping that our US members will provide the answer? Photo "2", taken at the Extravaganza shows my Mk. 1 table design under demonstration.

The "peach basket bottom" was a slightly flexible, black flowerpot with bolt-on wooden battens for legs and inspection windows cut in the side. I still have it. Ashley's recipes require ten different space settings around the top circumference of the "table", ~ viz: 4, 6, 8, 9, 10, 12, 16, 18, 20 and 40 spaces. For the Mk.1, paper circles marked out with these segment numbers were easily made and placed on the tabletop. A thimble-protected finger then pushed pins through the paper and into the top. Paper circles were of course changed over as

required. Numbers were also painted in white round the top of the pot to mark out one or two of the settings. An $1^1/_2$" hole was cut at the centre of the top and the table was ready for work following Ashley's' instructions. The inverted flower pot worked perfectly well despite the hard edge round the central hole. In addition to peach baskets and flowerpots, I recall Frank Harris reporting years ago that he used plastic sweet jars (one on top of another and

Mk. 1 table design under demonstration

presumably with bases removed) and that system was also success-ful. So if you are new to this aspect of knotting, be aware that you don't have to use the more elaborate and costly wooden components. I made them mainly for aesthetics reasons and for my own pleasure and also to convey an organized image when demonstrating. It so happens that a few other tyers have taken a liking to them also.

The Set of Turned Wooden Components.

I had always regarded the black pot prototype as a quick expedient, devised at the rush for a specific purpose. It was not until 1995, however, when I bought a wood turning lathe that I was able to fi-nalize a design for an all-wooden sinnet set. It consists of a base unit, five (or six) interchangeable discs and a centre hole "reducer" The underside of the base unit is drilled at (circa) 10 degrees from the perpendicular to accommodate tripod legs (e.g. broom handles), and the top is recessed to receive the discs. The set is completed with

three "stretchers" to stabilize the legs, and a maximum of forty panel pins for use as space markers.

As mentioned earlier, Ashley's designs require ten different space settings. It is a simple matter, however, to restrict the number of discs to five by marking each one out to take two different settings - i.e. one disc accommodates '4 and 40' spaces, while the others take '6 and 12' spaces, '8 and 16', '9 and 18' and '10 and 20'. Photo "1" shows how this is achieved. A sixth disc is an optional extra with 14 spaces. Jeff Wyatt discovered a recipe requiring that number in another book. In my latest set, however, I marked out the 14 spaces on the base unit, in case the user wished to acquire the recipe. That modification will work perfectly well, with or without the reducer. It is appropriate to explain here that although Ashley specifies a central hole diameter of 1 ½". Jeff Wyatt saw that he would sometimes use thicker cords necessitating a larger hole. I now therefore make a 2" hole in all the components and provide an insert, which reduces the hole to Ashley's 1 ½". Other sizes could be made if required, of course. Photo "3" shows the set-up when the reducer is in position.
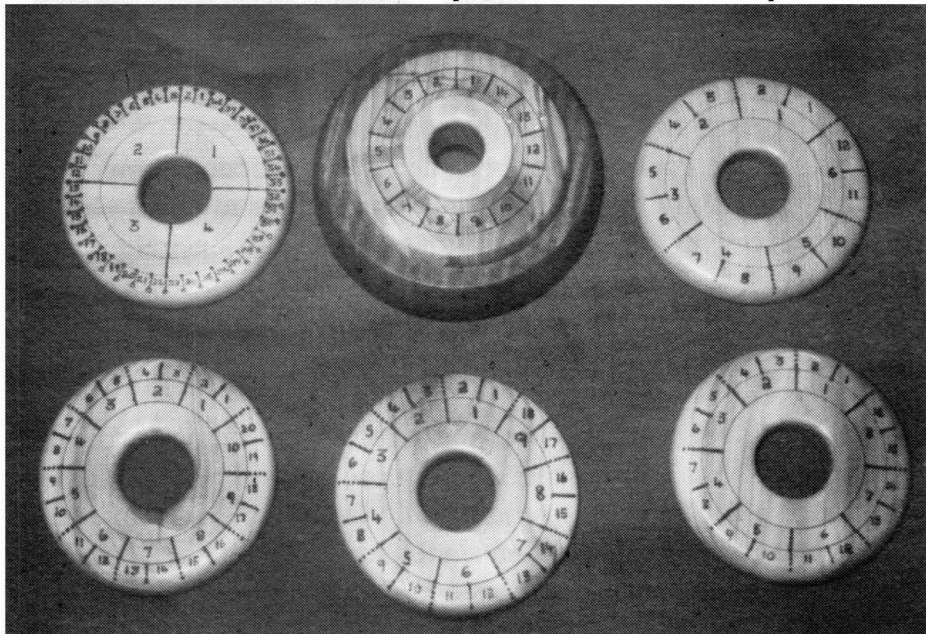

Photo "3" shows the set-up when the reducer is in position

Comprehensive dimensional information is given as follows for the benefit of any members wishing to construct their own tables (but bear it in mind that these can be varied to suit individual needs):

<u>Base</u> - <u>Diameter</u> 8 ½' at widest point (i.e. at the bottom)
> <u>Thickness</u> - 2"(though 1 ½ could be suitable given care in drilling leg and spacing, holes.
> <u>3 x Leg holes</u> -up to 1¾" deep at an angle of 10 – 11 degrees; diameter to suit the chosen leg - e.g. 7/8", 1"~ etc.
> <u>Recess in Top</u> - approx. ¼" deep, and 6" diameter.

<u>Discs</u> - Diameter 6 ½" - 6 ¾ "
> Underside undercut at the edge up to ½" deep and to give $5^7/_8$ diameter to fit into base.
> Thickness - approx. 1"
> Curves at outer edge and centre hole can be shaped to suit user's taste. They are not critical.
> Concentric circles to make segment number spaces are scribed with a sharp tool (e.g. skew chisel) at end of turning process.
> Surface Engraving - This is all done with a purpose-designed pyrographic "pen". All segments must be marked out accurately. Spacing holes for panel pins etc. are drilled <u>to a standard depth</u> at the marked points on the outer circle.

<u>Reducer</u> –Total depth 1 ½"   ⎤ All dimensions very approximate
> Diameter of top 3"   ⎬ as only central hole *and* insert
> Thickness of top 3/8"⎦ diameter *are* critical.

<u>Finish</u> - All top (visible) surfaces <u>at least</u> are sealed and wax polished.

<u>Working Height</u> - All my sinnet work has been done with the working top just above waist level when standing. It was a surprise to find that some tyers prefer to sit when working. Leg length is therefore a matter of personal choice, but at least one tyer has made two sets of legs of different lengths.

SOME FINAL POINTS

KUMIHIMO - Tyers interested in this beautiful Japanese braiding work may like to see that a Marudai top can be made to sit on the base unit (Photo "4").
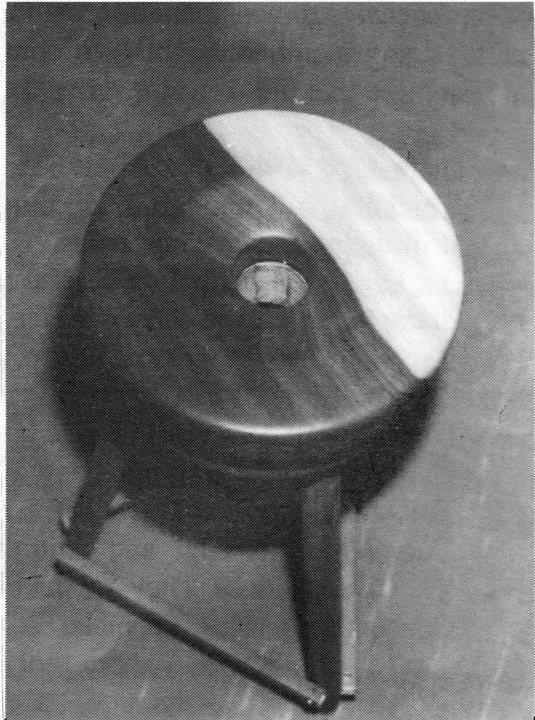
ASHLEY'S INSTRUCTIONS

These must be studied closely before starting to make solid sinnets. Although some are deterred by their seeming, complexity, it all becomes much simpler once a start has

A Marudai top can be made to sit on the base unit

been made. I committed sacrilege by colouring all the cross-sectioned diagrams in Ashley, BUT have no regrets. Knot structures show up very clearly using this technique and knowledge of them can be very helpful when tying.

MISTAKES in the order and position of cord movement **MUST** be avoided!!! Just one will show in the finished work!

TENSION - The tighter and harder the sinnet, the more pleasing it is usually. One important tip is to keep the central eight to the _effective minimum_. An overly heavy weight results in a soft structure. Some sinnets tie tighter/harder than others anyway; and it is _sometimes_ necessary to tighten every strand using long-nosed pliers from top to bottom of the sinnet.

CONCLUSIONS - Enough from me now! All that remains is for readers to "have a go" for themselves. OH YES and one other thing! How about all of you putting your minds to the question of uses for the solid sinnets? Then writing in to the Editor for publication in KM. To be followed by subsequent discussion if there is sufficient interest. I can start you off with cord pulls for lights etc., bellropes, and decorative pieces for incorporation in knotboards and perhaps even picture frames. What else??

The Comprehensive Text of Turk's Head.

By: Jim Harvey

"The mathematical equation for all Turk's Heads. The Law and principles of Turk's Head Knots."

This book excludes all Sennit Knots, Running Sennit, Variegated Sennit, Multistrand and Irregular and Round Sennit Turk's Heads.

Over a period of sixty years I have tried to find someone to enlighten me on the mathematical equation 'C~L=1', to tie Turks Heads with negative results.

The only possible way that I could find to work out all knots was during the 1939 -1949 war period whilst at sea.

The result was this simple method to find the mathematical equation. One must find the base. The base is established when the lead reaches No.2 left pin, or the last pin, whichever comes first. This is achieved by the Guide Method principle.

Every Turk's Head has a different base = Base A and Base B = formula. The two bases must be equal to the knot. Otherwise the knot cannot be tied. Every Turk's Head when completed can than be raised by formula A and B twenty times. Using the same method and principles to achieve over a million knots if time permits.

For example: A 27X25 Turk's Head = 13X12 A. x 14x13 B. Base
Raised by formula A 53x49 =13x12 A Base x 40x37 B.
Raised by formula B 55x51 =14x13 B Base x 41x38 A.

To Work out the Mathematical Equation

This applies to all knots.

Example: 3 x 2 Turk's Head =2 x 1 x 1 x 1 = base.

To increase the 3 x 2 by **Formula B** =1 x 1, Double the Base = 2x2
       Add to the knot 3 x 2 = 5 x 4 knot.

The 5x4 retains its base 1 x 1 B. A base is increased to 4 x 3 A
       4 x 3 x 1 x 1 = 5 x 4

Example to increase the 3 x 2 by **Formula A** = 2 x 1.
       double the base = 4 x 2.

Add to the knot 3 x 2 = 7 x 4. The 7 x 4 retains its base 2 x 1 A.
       B base is increased to 5 x 3B 2 x 1A, 5 X 3B = 7 X 4.

7 x 4 Turks Head = 2 x 1A x 5 x 3B = Base.

To increase the 7 x 4 knot by **Formula A** = 2 x 1,
        double the base = 4 x 2.

Add to the knot 7 x 4 = 11 x 6.
       The 11 x 16 knot retains its base = 2 x 1.

B Base is increased to a 9 x 5B. 2 x 1A, 9 x 5B = 11 x 6 knot.

To increase the 7 x 4 knot by **Formula B** 5 x 3.
       Double the Base = 10 x 6.

Add to the knot 7 x 4 = 17 x 10.
       The 17 x 10 knot retains its base 5 x 3.

A base is increased to 12 x 7A.
       12 x 7A, 5 x 3B = 17 x 10 knot

Example 7 x 5 Turk's Head = 3 x 2A x 4 x 3B

To increase the 7 x 5 by **Formula A** = 3 x 2.
       Double the base = 6 x 4. Add to the knot 7 x 5 = 13 x 9

The 13 x 9 retains its base = 3 x 2. B base is increased to 10 x 7B

3 x 2 x 10 x 7 = 13 x 9.

   The base of the knot can be changed by using the opposite formula.
The 13 x 9 knot using **Formula B** base 10 x 7, double the base = 20 x
14. Add to the knot 13 x 9 = 33 x 23 which now becomes a **Formula
B** knot with a 10 x 7B base. A base is increased to 23 x 16.

23 x 16A x 10 x 7B = 33 x 23

   By using this system one does not need to be a mathematician to
work out the formula for all knots in this book, the mathematical
equation is elementary.

TURK'S HEADS WITH A BUILT IN MOUSE

by Thomas Simpson

Back in the mid 1950s, on a run ashore in San Francisco, I happened upon McDonald's bookshop on Turk Street (still there today - number 48), where I picked up a copy of Bruce Grant's Leather BRAIDING. Although only a small volume of key knots, each knot's progress is cleverly drawn to illustrate the well-written instructions. From these key knots, hundreds of variations can be made; the only limitations are ones of imagination and the common divisor law.

Many of Grant's knots were added to my portfolio, and while experimenting with herringbone weave pineapple knots, I came across a knot, that after construction, I recognized as unique, decorative and practical - a rare combination. Its uniqueness stems from the fact that it is the only Turk's head, which I have seen, with a built in mouse (raised effect).

In the intervening years, I have never encountered this knot. Many nautical books describe various methods of making a separate mouse beneath a Turk's head, but none of them indicate an awareness of this 'raised' Turk's head, which combines the two elements into a more secure and robust integrated knot.

The 'raised' effect is achieved by interweaving a five part Turk's head with a three part Turk's head. Any number of bights may be used, provided they observe the common divisor law.

So one can have –

7 bights x 5 parts interwoven with 7 bights x 3 parts

8 bights x 5 parts interwoven with 8 bights x 3 parts

11 bights x 5 parts interwoven with 11 bights x 3 parts

13 bights x 5 parts interwoven with 13 bights x 3 parts

14 bights x 5 parts interwoven with 14 bights x 3 parts

and so on ad infinitum (observing the divisor law).

With this method, seven bights are the smallest practical number of bights to encircle a stem. Six and five bights cannot be made (divisor law) and four bights are insufficient

Step sequence to form a 7 bight x 5 part Turk's head on a former.

Start – 1st bight (at top)   Over/Under Nil.   Ashley pins 1 — 13
1st – 2nd bight (bottom)   Over/Under Nil   Ashley pins 13— 24
2nd - 3rd bight (at top)   Over/Under Nil   Ashley pins 24 — 5
3rd - 4th bight (bottom)   Over   Ashley pins 5 — 16
4th - 5th bight (at top)   Over   Ashley pins 16 — 28
5th - 6th bight (bottom)   Over Over   Ashley pins 28— 8
6th - 7th bight (at top)   Over Over   Ashley pins 8 — 20
7th - 8th bight (bottom)   Over Over   Ashley pins 20 — 31
8th - 9th bight (at top)   Over Over
9th - 10th bight (bottom)   Under Over Over
10th - 11th bight (at top)   Under Over Over
11th - 12th bight (bottom)   Under Over Under Over
12th - 13th bight (at top)   Under Over Under Over
13th - 14th bight (bottom)   Under Over Under Over

Then under and alongside (to the right of) the start strand to the finish.. This completes the interweave

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to emphasize the 'raised' effect in this knot.

With the aid of a couple of fathoms of material form a 7 bight x 5 part Turk's head, (Ashley 1355) or with the help of the diagram and step sequence of written instructions. The instructions presume that the former is held in an upright (vertical) position. (See above instructions)

I have never used Ashley's pin system (Ashley 1324), it appears too excessive. I do, however, find his pin numbers helpful, in the early stages of forming Turk's heads, as an aid to location — a type of grid reference.

Two, tight fitting, thin, elastic bands offer an effective means of holding the top and bottom bights in position as the knot develops.

It is a good idea, but not essential, to use two formers; the first one twice the diameter of the second one. The completed initial Turk's head, with the elastic bands still in place, is transferred to the smaller former; this gives a nice large open knot with easy access for the interweave.
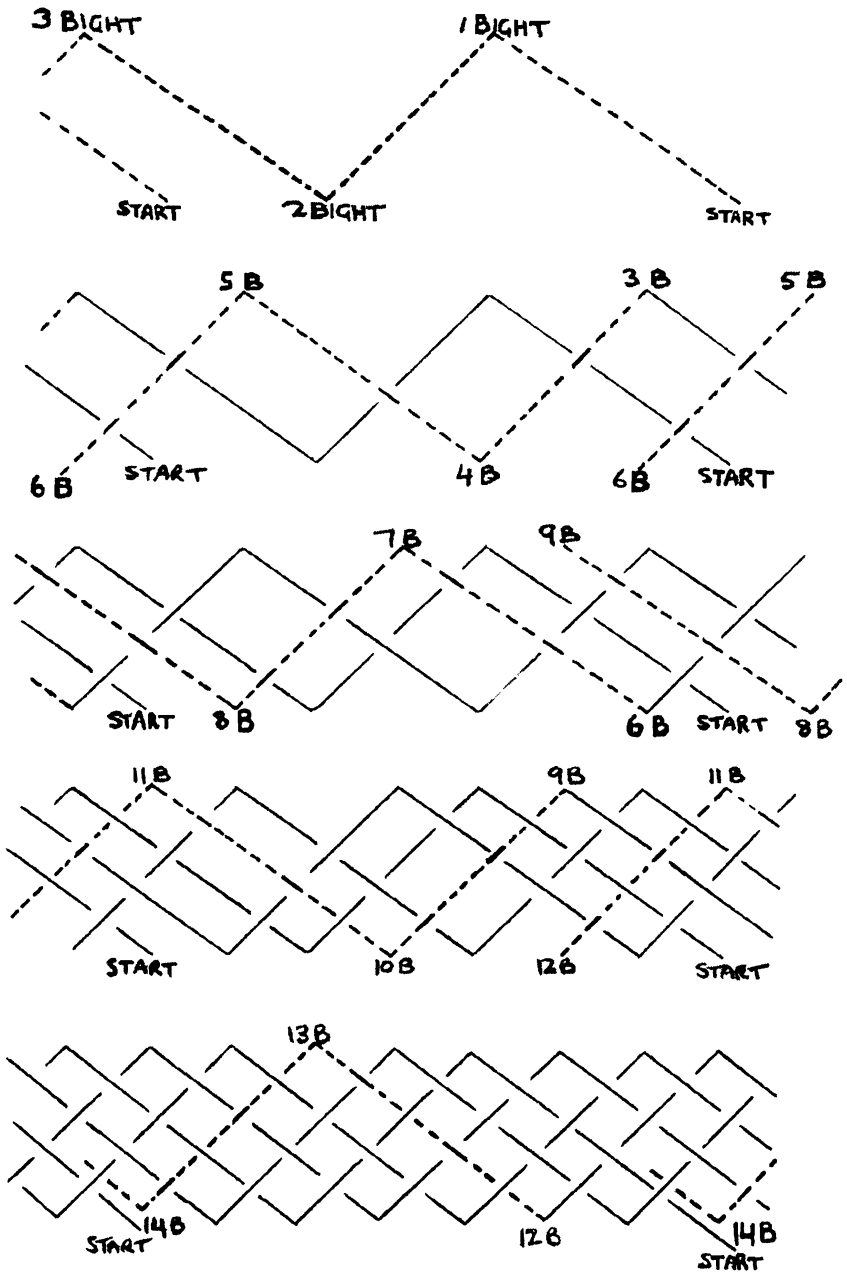
Step sequence to interweave a 7 bight x 3 part Turk's head within a 7 bight x 5 part Turk's head.

1- From where the first Turk's head finished (to the right of the start strand), continue up over one strand, then under the crossed pair (near the top of knot), keeping inside (below) and close to the top rim bight.

In the interests of clarity, the instructions are now reduced to a concise, repetitive form.

2- Down over 1 strand   Then.under X2   Inside bottom bight

3- Up and over 1 strand Then.under X2   Inside top bight

4- Down over 1 strand   Then.under X2   Inside bottom bight

* 5- Up and over 1 strand Then under X2+1 Inside top bight

6- Down over 1 strand   Then under X2+1 Inside bottom bight

7- Up and over 1 strand Then.under X2+1 Inside top bight

8- Down over 1 strand   Then.under X2+1 Inside bottom bight

9- Up and over 1 strand   Then.under X2+1 Inside top bight

** 1O Down over2 strands Then.under X2+1 Inside bottom bight

11 Up and over 2 strands Then under X2+1 Inside top bight

12 Down over 2 strands Then under X2+1 Inside bottom bight

13 Up and over 2 strands Then under X2+1 Inside top bight

14. Down over 2 strands Then under X2+1 Inside top bight.

* At the top of row 5 the first change occurs; go under the crossed pair (as usual), then, also go under the next strand, which is actually the first strand in row 6. For reassurance that the knot is developing correctly, this is the strand that started the interweave.

** Row 10 the next change; down over 1, becomes, down over 2. For further reassurance, the second strand of the down over 2, is (again) the strand that started the interweave.

Work round the knot using a measured, steady tension, it's better to go round five times than twice. As the knot draws tight, the strands in the middle part start to ride up, this gives it its 'raised' effect. It also becomes harder to follow the strand that requires drawing through, particularly in the interweave; with familiarity this problem soon recedes. Continue until the knot has a nice tight grip of the stem.
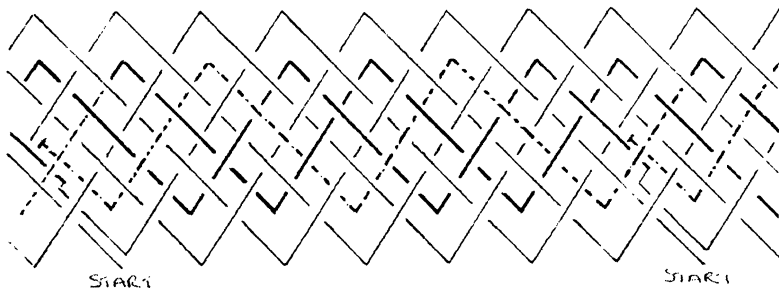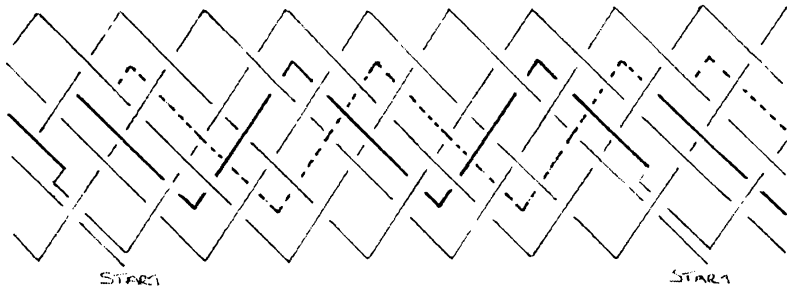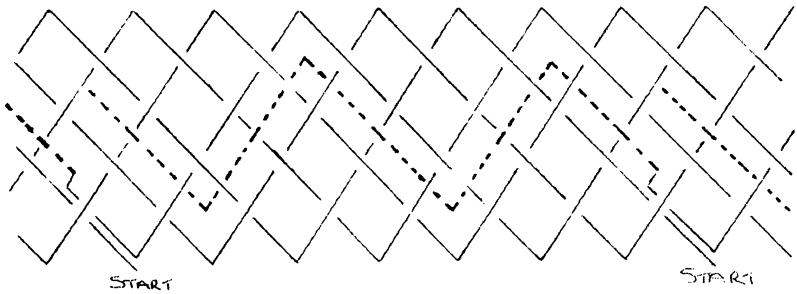
Development diagram of a 7 bight x 3 part turk's head,
interwoven into a 7 bight x 5 part turk's head.

These 'raised' knots only work visually, made with a single colour; unlike the flat, longer interweave knots that can look equally good made in one or two colours. They are attractive with most types of material, but to maximize the raised' effect a hard laid or hard braided rope is strongly recommended.

To give an idea of proportional balance; with a 4 or 5mm diameter rope, I would normally use this 7 bight knot on a 30—35mm diameter stem.

The described 'raised' knot, is the narrowest knot in a series; increasingly wider 'raised' knots may be fashioned by introducing more interweaves into the basic Turk's head. Three inter-

weaves produce a nice square 'raised' Turk's head, which is the usual threshold of my 'raised' knots.

The interweave parameters, necessary to produce the 'raised' effect, limits these knots to the narrow — square knot area. However, this isn't a big problem, since the majority of Turk's heads are of the narrow to square persuasion.

I should also point out that there are two other methods that I am familiar with, of constructing these herringbone weave pineapple knots. One of these methods overrides the divisor law in the interweaving knot, allowing the construction of the following 'raised' Turk's head

6 bights x 5 parts interwoven with 6 bights x 3 parts
9 bights x 5 parts interwoven with 9 bights x 3 parts
12 bights x 5 parts interwoven with 12 bights x 3 parts
and so on....

The second method is a continuous succession of four recurring steps which introduces the outer and inner bights at the same time. Suitable 'raised' knots includes, 5 bights, 6 bights, 8 bights, 9 bights, 10 bights, 11 bights, 12

bights, 13 bights etc. In fact any number except 7 bights and its multiples.

I hope to describe the additional interweaves and the other construction methods in follow up articles.

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