Letters Tied Up in Knots: An Interlace Alphabet
Precursors and near relatives of interlacings of the Pictish school of Celtic Art.

Egyptian

Tut-Ankh-Amen's Tomb, 1375 - 1350 B.C. From a stick in granulated gold work. From a Highland Dirk Handle, with round headed silver nails.

Tut-Ankh-Amen's Tomb. A stick with interlacings of coloured barks and gold.

A Few Pictish interlacings, based on the same lay-out.

Pictish, Byzantine-Celtic, Greek-Celtic, Turkish 15th Century, Persian.

Woven robe, Hausa, Africa.


Persian M.S. 16th Cent. Gold leaf embossed with dots.

Chinese 15th Century. Ming Dynasty.

Pictish and Byzantine-Celtic.

All of the designs on this plate are to be found in Pictish Art.

Below are a few simple knots in Pictish Art. The breaking and rejoining of Plaitwork into knots is a feature of the Pictish School of Celtic Art.

Coldingham and Lindisfarne order 2-2 2-2

Lindisfarne Gospels F. 29. Order $\frac{3}{1} \div \frac{1}{3}$

Lindisfarne Gospels George Bain

Book of Kells

Plate A
بسم الله الرحمن الرحيم

سورة البقرة

الآية 289

إِنَّمَا يُقَدِّرُ اللَّهُ لِلَّهِ الْفَضْلَ فَلَوْ سَأَلْتَهُمْ بَعْدَ ذَٰلِكَ أَمَّا مَا فَقِيرٌ فَلَوْ سَأَلْتَهُمْ بَعْدَ ذَٰلِكَ أَمَّا مَا فَقِيرٌ
The Rules:

- No more than 2 lines crossing at any point
- Always alternate: over, under, over, under,...
- Bonus points for making a single continuous line
The Methods of Construction of Celtic Knotwork Art.

Commence with a row of equidistant points, then arch over and under in 2 spaces.

Arch. Break and rejoin. Observe each change closely.

There are numerous interesting variations. The breaking and rejoining must form knots, not rings.

If the shape \( A \) is used to commence the arching, many elaborate knots may be made.

Designs for carving, embroidery, quilting, leatherwork, rug-making, jewellery may be made. Those below are in one band or in double bands.

Stage 1.
Stage 2.
Stage 3. A different design.

By breaking and rejoining other designs may be made. An attempt should be made to use the designs by applying them to craftwork.

Stage 4. Thin line. Next stage.

Stage 5. Draw a line on each side of the first line.

The width of the bands depends on the size of the smallest space.

This is a good exercise in interlacing. It is suitable for quilting, embroidery, wood and metal work on large or small scale.

Plate B