

In the “small world” department, after the initial general introduction of the speakers, a PA who had worked with me on “*The Silent Witness*” forty years ago, came up to reacquaint. A great pleasure.

All speakers had a cabin with a balcony. The vast Atlantic, thankfully, was calm for the voyage except for one night when a particular lateral roll tipped me out of bed. Someone said they saw a pod of dolphins, but I was only reminded of the old “Gang Show” song which had the lines:

*We joined the Navy to see the sea.
And what did we see,
We saw the sea.*



My first presentation was very easy. After a brief introduction I simply ran the film which looked good on the big screen in the large 240-seater auditorium. Generous applause followed. A second, more intimate screening, was repeated in the following week. And there was much interest in examining the full-size replica. Most passengers were retirees so should have been old enough to have some memory of the late 1970s and early 1980s when the Shroud’s fortunes stood proud. But, few did. However, it was a genuine “revelation” to some as made clear in the feedback I got after the talks and also in the feedback sent to me post cruise from Marella.

Cruisers among you will know that unlimited and delightful food is included in the ticket price. It takes great will-power not to avail oneself of every opportunity. I am proud to say I returned just two pounds heavier!

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Update on the Body Image and the Herringbone Weave of the Shroud of Turin

Richard E. Stanley, Jr.

My paper with a similar title to this update was published by the BSTS in the summer 2023 issue (no. 97). In my paper, I demonstrated that the body image has striated light and dark lines running through the body image which follow the herringbone weave. While I had personal assumptions about what I thought the striated lines were, I tried to keep an open mind in my paper and did not openly state what I thought the striated lines were because I knew I did not have clear evidence as to what they were and I wasn’t even personally sure what I was seeing. Although I couldn’t answer the question of what the striations were, I did state confidently that it should not be hard to determine what the striations were. And now very shortly after my paper was published, I have stumbled onto the answer in a similar way that I stumbled into the question in the first place. And

surprisingly, the source of the answer was published by the BSTS on the very last page of the summer 2023 issue right after my paper.

That is, the answer can be found in David Rolfe's film *Who Can He Be?* This film is good and I highly recommend it. The answer to my question is not actually in the main film, but instead, is in the Bonus 4 - Shroud video that comes with the main film. In the Bonus 4 video at 18:25, Mr. Rolfe points the camera at the nose of the man on the Shroud and then increases the magnification of the camera on that single spot until you can see the individual threads themselves. In fact, this is almost exactly what I suggested in my research proposal in my prior paper in order to answer the question I raised. And indeed, it does answer the question! In the video, you can initially see the body image of the nose, and as Mr. Rolfe increases the magnification of his camera, you can begin to see the dark striations running through the body image. Then, as the magnification is increased even further, you can see that the dark striations turn into the grooves of the herringbone weave. So, the answer is that the dark striations are the grooves and the light striations are the ridges. Before continuing with my comments on this discovery, I want to thank Mr. Rolfe for his valuable efforts to bring public attention to the Shroud and especially for inadvertently answering my question which up until now has perplexed me.

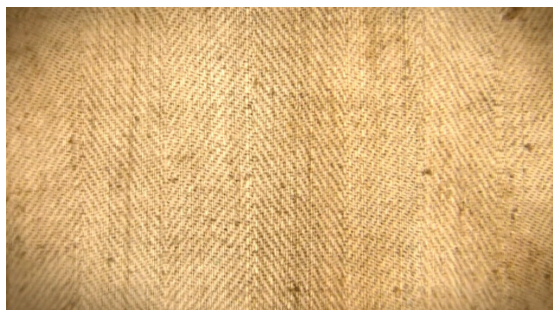


Fig. 1. Nose area of the Shroud

To be honest, this is not the answer that I thought was most likely, and I had logical reasons to believe the answer would be the opposite. That is, my unstated assumption rested on the logic that the discolored fibers which make up the body image are darker than the background color of the cloth. Since we know that the discolored fibers are present at least on top of the ridges of the

herringbone weave (e.g., *Figure 1 from my prior paper*), it seemed that what I was probably seeing was that the dark striations were running along the ridges and the light striations were running along the grooves of the herringbone weave. It now turns out that the opposite is true.

And the correct answer does make sense, even though it doesn't answer all the questions that could be asked. For example, one factor I considered was the widths of the striations, and it appeared that the dark striations are slightly narrower than the light striations. As it turns out, the dark striations are actually the grooves which are in fact narrower than the ridges. I also considered whether shadowing of the grooves might be the cause of the dark striations, and it appears that this is exactly what is occurring. However, if shadowing is what causes the dark striations to appear, it is still unclear to me why the dark striations fade away as you move laterally from the dark parts of the

body image to lighter parts of the body image. Perhaps, the intensity of the dark striations is a combination of both shadowing of the grooves and discolored fibers in the grooves. I also considered the boundaries between the blood marks and the body image and noted that the dark striations appear to run continuously across the boundaries. It is now apparent that the reason for this is because the dark striations are defined by the grooves of the herringbone weave in both the blood marks and the body image.

My mistake was that I assumed that the discolored fibers which make up the body image were the primary cause of the dark striations. Since this is not the case, it leads me to conclude that the body image itself is so faint that shadows in the grooves of the weave are more intense than the discolored fibers themselves. This is quite surprising to me and like many features of the Shroud begs the question of how a forger could have created something like this. My personal opinion is that it is unlikely that a forger created the Shroud, and there are serious questions in my mind whether a forger could have created something like the Shroud.

Although the basic question that I raised in my paper has now been answered, I am still left with questions about the discolored fibers that make up the body image and their location on the herringbone weave. We know without a doubt that the discolored fibers exist at least on the ridges of the herringbone weave, but what about the grooves of the herringbone weave? I now know that the grooves appear as dark striations at particular magnifications, but are there discolored fibers within the grooves (i.e., on the exposed weft threads)? And if there are discolored fibers within the grooves of the herringbone weave, is the concentration of discolored fibers in the bottom of the grooves the same as on top of the ridges? I am not aware of anyone who has ever addressed this question.



Sign from God and the National Shroud of Turin Exhibit

Interview with Myra Kahn Adams by Michael Kowalski

Myra Kahn Adams is the Executive Director of “Sign from God,” a charitable tax-deductible U.S. foundation established to facilitate Shroud of Turin education and evangelisation. She is also a political op-ed contributor to The Hill¹ and, since February 2020, has written a weekly Bible study on Townhall.com². Myra’s two books³, “Bible Study for Those Who Don’t Read the Bible,” Part 1 and 2, are compilations of her Townhall Bible studies.

¹ <https://thehill.com/?s=Myra+Adams>

² <https://townhall.com/columnists/myrakahnadams/>

³ <https://www.amazon.com/stores/author/B09FQ9MFMFC>