# Understanding the Mayan Glyphs

Molly Tait

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**Research Goals:** 

- Study the Mayan hieroglyphs
- Create a body of work that reflects research
- Glaze formulation
- Write an artist statement
- Take professional photos of the finished work

# Why Mayan?



#### - Mayan – The Golden Age of the Mayan: 300 - 900 A.D.



# - Hieroglyphs -

"A stylized picture of an object representing a word, syllable, or sound." -**Oxford Advanced American Dictionary** 



Oxford Advanced American Dictionary. Oxford University Press, 2011. Web. 4 Aug. 2014. <a href="http://www.actionaries.com/2Fdictionary/2Fhieroglyphs">http://www.actionaries.com/2Fdictionary/2Fhieroglyphs</a>.

#### - Unlocking the Mayan Glyphs -

Cortez discovers an ancient Mayan book written in hieroglyphs. Yuri Knorosov published his research that tied glyphs to the sounds of the spoken Maya. Stewart discovers multiple glyphs for the same sound.

1990

1521

1930

1952

1970 1978

1984

Eric Thompson created a classification system for the glyphs and gave over 800 glyphs a "Thompson Number". David Stewart at age 12 presented his first scholarly paper on the glyphs. Mayan schools start teaching their rediscovered history.

Researchers unlocked the meaning of many inscriptions.

Translations of the glyphs start pouring in.

#### - Hieroglyphs -Monuments



#### - Hieroglyphs – Reading the Script







#### - Research -Materials







3
Rinciples
A, B, C, D, E
1 2 2 4 1 10 . Base arder a Left to right top
- Chan sign - the lagest diement win
All ULA HIOL
at a plan ign Attixes - smaller elements at americ to
and and a state of the state of
· Nony scribes violated the basic order arithetic reasons?
· Some signs indicate meaning alone, while others express particular
sounds in the language being recorded (9, p.18)
· Logograms - "menning" signs, Stands for whole words or
word-steme. (2p12)
* List of mast common logostance from classic Maya see Spill-166
· Syllabograms-pharetic signs - represents syllables
(composition of consensite & variely) as well as pure
vash (acio,a)
· Lange Hildie
· Phonetic complements PD were attached to logograms (1) to
help in their reading
The second
. In the Maya ystem work were alter
written process sylarically



#### - Research -Notes

les 1 Dase	Test 2 Add 1% iron
Neph Jyenite 60.7	Add 1% iron
Test I Base Neph Syenite 60.7 Dolomite 20	
Zircopox 15.2	Test 3
Ball Clar 4.1	Test 3 Add 2% Rutile
Zimpax 15.2 Ball Clay 4.1 Bentanite 3.8	and the second second
	Test 4
For 500g	Test 4 Add 1.5% copper
303.5	
100	Test 5 Add 3% chrome
76	Add 3% chrome
20.5	
and the second se	Test 6
519	Test 6 Add . 5% cobalt
	Tet 7
	Test 7 All 3% Maganese



Shirk he mention
Barrow

Planck L of a solid phenole largery, much model, as here
Planck as the phenole series and a file a caple a pair of the phenole series and a file a caple a pair of the phenole series and a file a caple a pair of the phenole series and a file a caple a pair of the phenole series and a file as a solid series of the phenole series and a file as a solid series of the phenole series and a file as a solid series of the phenole series of

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child, "and have a hard mode de hard" have "mode" the galant" (2,00) "a rande like the typich of (2,00)

## Why Paper Airplanes?



## - Planning – Design







### - Planning -Making the Template



#### - Transferring the Design To Clay -



#### - Carving and Assembling -









## - Carving and Assembling -



## - Carving and Assembling -









#### -Glaze Formulation-Preparation

#### **GLAZE CROSS-BLENDING**

Glaze blending can be done by line blends or triaxial blends, as explained in Chapters 8 and 9, using glazes instead of single materials. Another convenient way of blending glazes that have the same base is through glaze cross-blending. This process begins with one base glaze and six colorants, as shown in Figure 17.5. Glaze #2 through #7 can either have the same amount of color, say 5%, or can have random amounts as desired or as determined by experience.

To do this series of tests, it is necessary to weigh out 700 grams of any glaze and dry sieve it well. Then divide this into seven bowls of 100 grams each. Mark each bowl with the number of the variation, #1 to #7. Add the color to the individual variation, as in Figure 17.5, and dry sieve again. Mix a small amount of each to a brushable

0

consistency and apply to the tiles numbered #1 to #7 as a record of the base glaze variations. Weigh out ten grams from bowl #1 and ten grams from bowl #2, mix together with water to normal glaze consistency, and either dip or brush onto a test tile, with thick and thin variations. Call this mix A. Continue the same procedure through all of the mixtures from A to U.

This process will give 28 color variations from (and including) the basic seven found in the boxes. Any colorants or opacifiers may be used in this way, in place of those suggested in the boxes. If you are extremely well organized, you could also use different glaze bases, although it sometimes becomes difficult to work out just what the final glaze consists of. However, it is not impossible to come up with the correct proportions or percentages of materials.

BASE GLAZE	BÁSE + IRON	3 BASE +'	4 BASE F	BASE + NICKEL	BASE .+ COBALT	BASE + MANGANESE 3
( A = \$0		3 + 4 M =	1 + 4 D = 4 1 = 2 + 5 3 + 5 N = Q = 4 + 6	J = 2 + 6 3 + 6 O =		

#### -Glaze Formulation-Measuring

IN



#### -Glaze Formulation-Test Tiles - Before



#### -Glaze Formulation-Test Tiles - Result









# - Glaze Application -







# - Firing – Preparation







# - Firing – Loading



# - Firing – Unloading





#### Message From the Traveler



#### Message From the Stranger







#### The Unknown Message





