

Understanding the Mayan Glyphs

Molly Tait

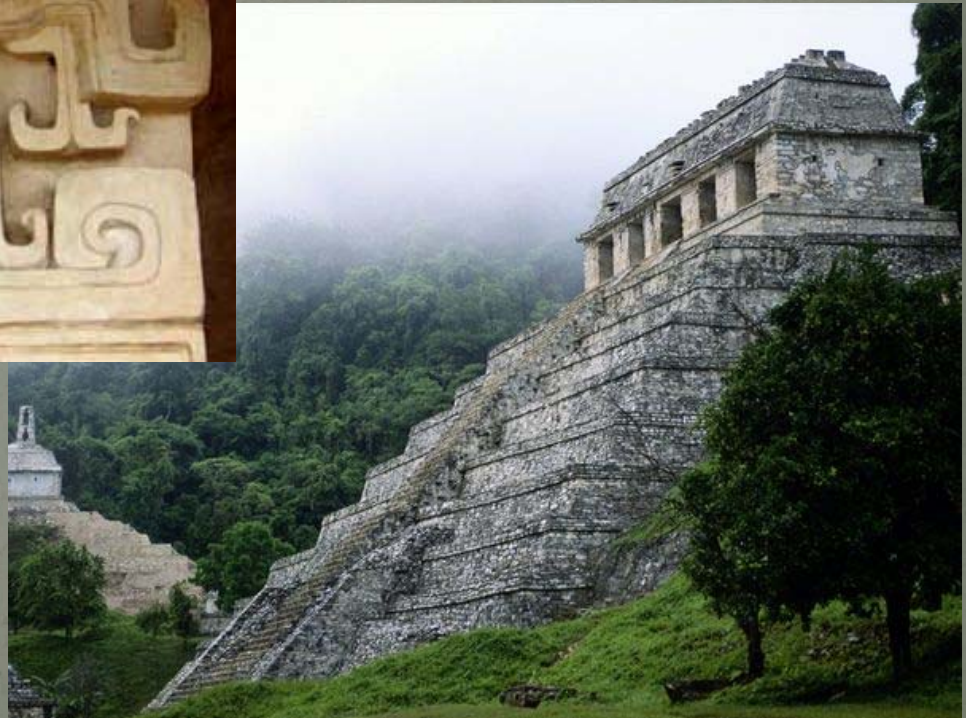
Understanding the Mayan Glyphs

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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?

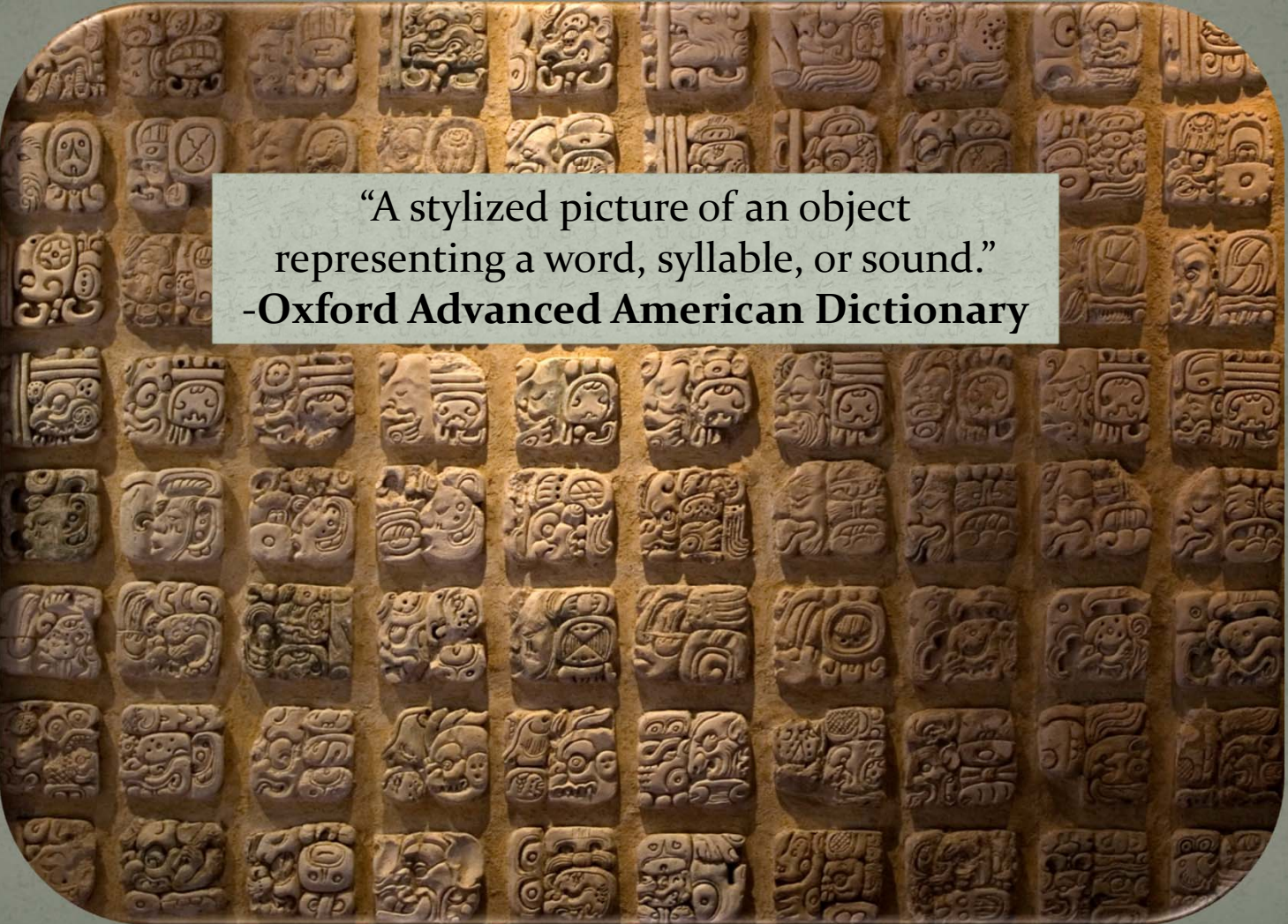


- Mayan -

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



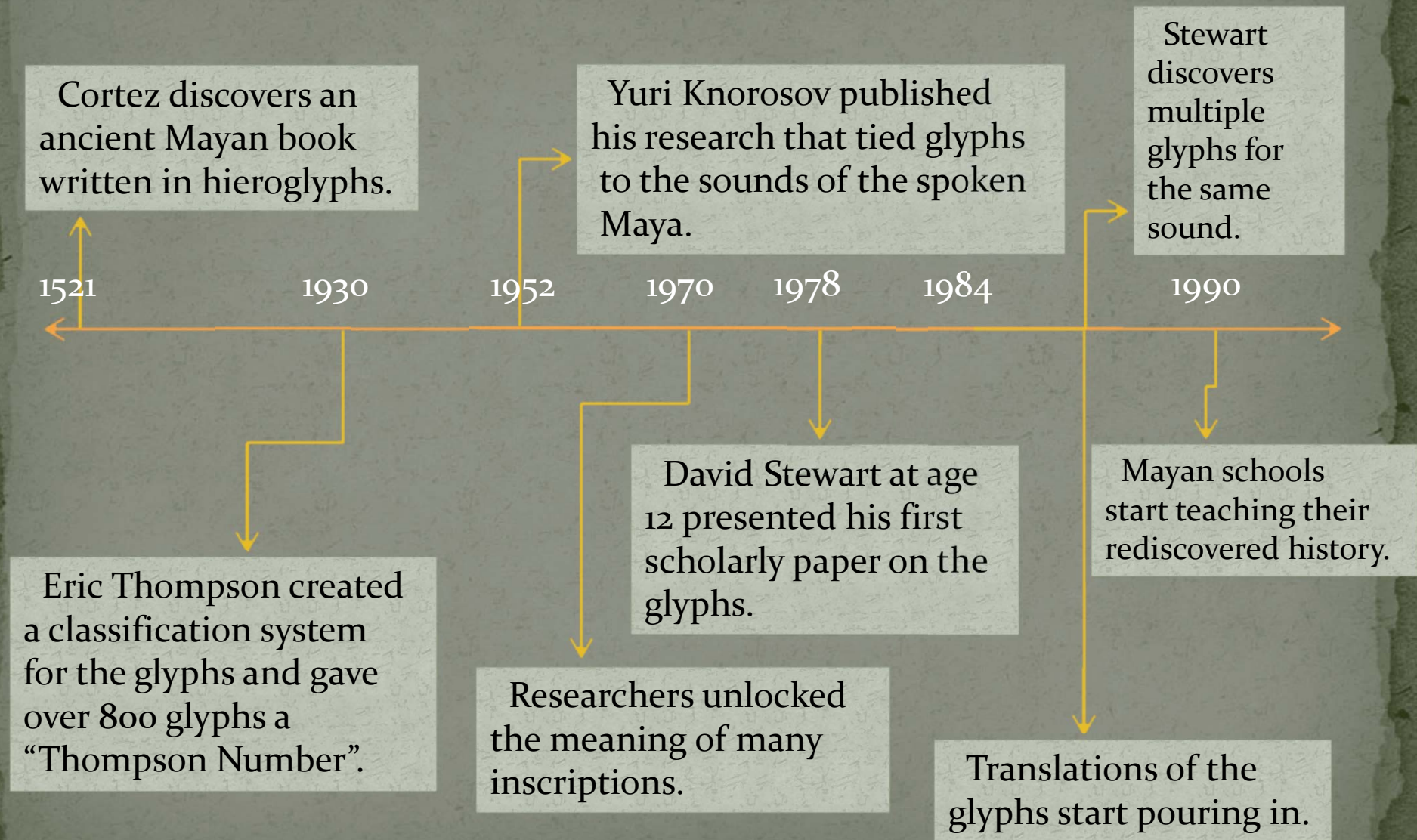
- Hieroglyphs -



“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.
<[http%3A%2F%2Foaadonline.oxfordlearnersdictionaries.com%2Fdictionary%2Fhieroglyph](http://3A%2F%2Foaadonline.oxfordlearnersdictionaries.com%2Fdictionary%2Fhieroglyph)>.

- Unlocking the Mayan Glyphs -

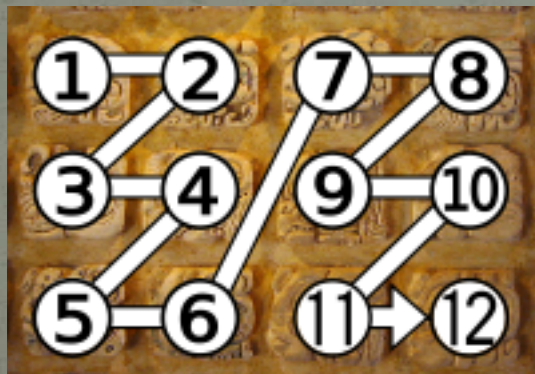


- Hieroglyphs - Monuments



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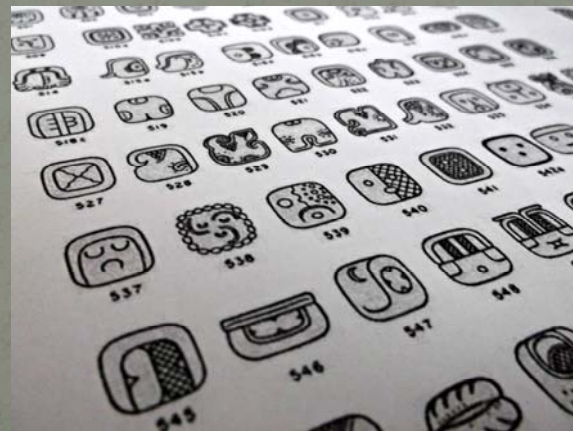
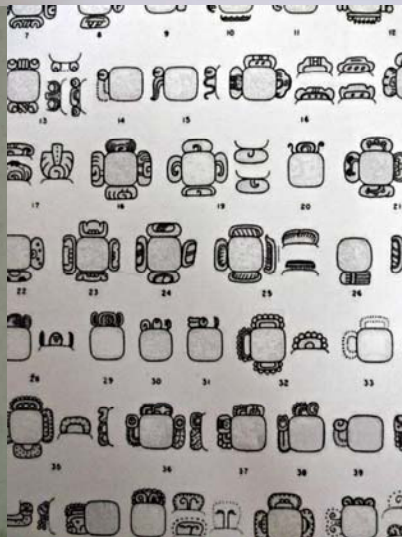
- Hieroglyphs – Reading the Script



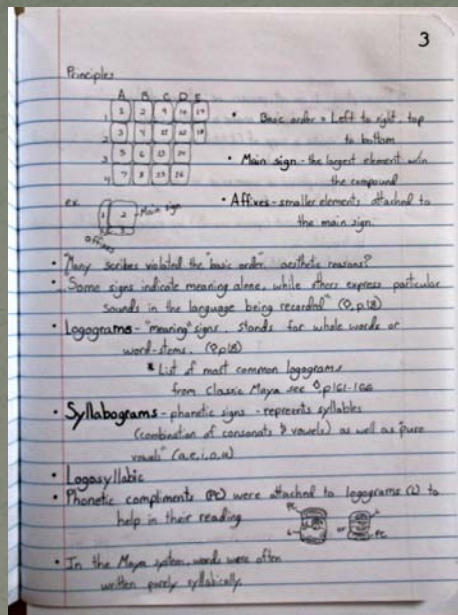
Syllabary

a	e	i	o	u
ba	be	bi	bo	bu
cha	che	chi	cho	chu
ch'a			ch'o	
ha	he	hi	ho	hu
ka	ke	ki	ko	ku
k'a			k'o	k'u

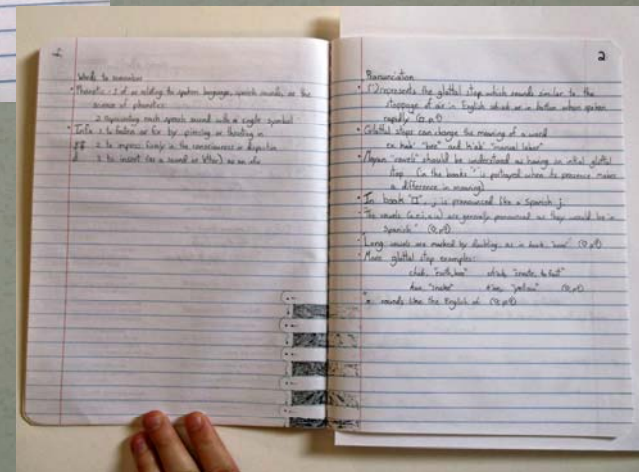
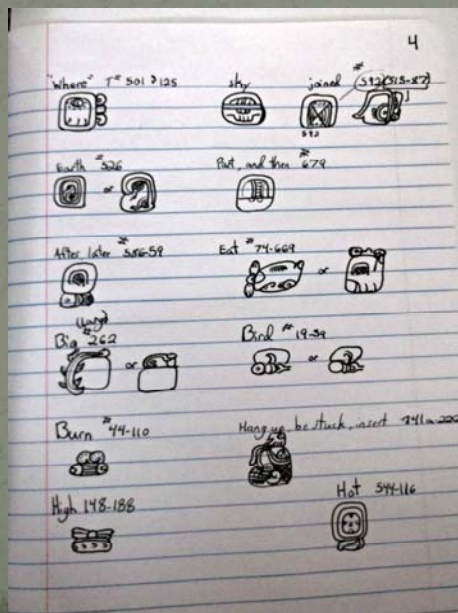
- Research - Materials



- Research - Notes



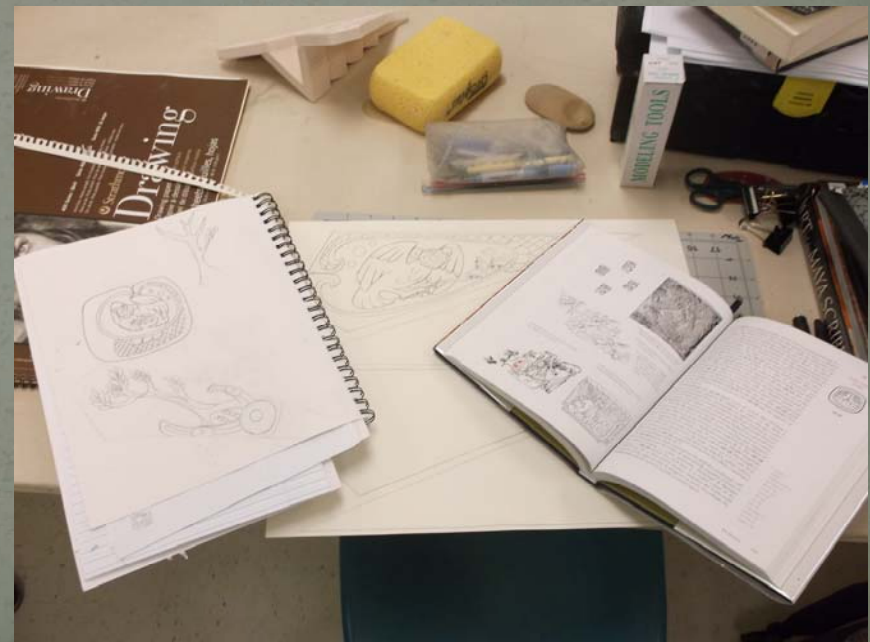
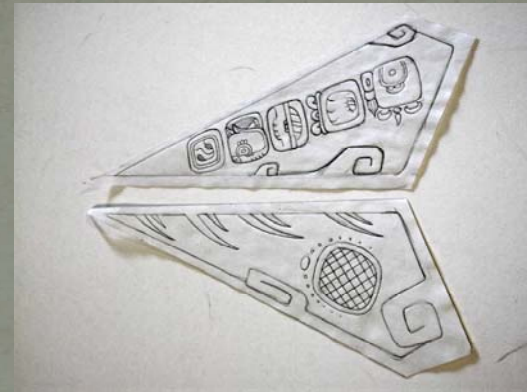
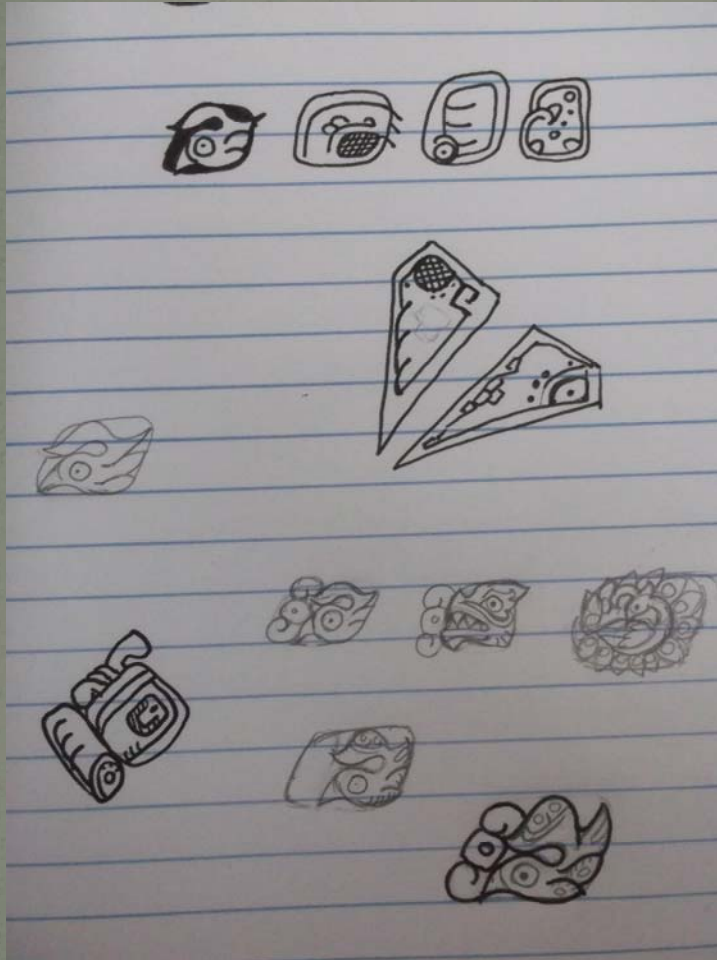
Test 1	Base		
Neph. Syenite	60.7	Test 2	
Dolomite	20	Add 1% iron	5
Zirconax	15.2	Test 3	
Ball clay	4.1	Add 2% Rutile	10
Bentonite	<u>3.8</u>	Test 4	
	↓	Add 1.5% copper	75
for 500g	3035	Test 5	
	100	Add 3% chrome	15
	76	Test 6	
	20.5	Add .5% cobalt	carb 2.5
	<u>19</u>	Test 7	
	519	Add 3% Manganese	15



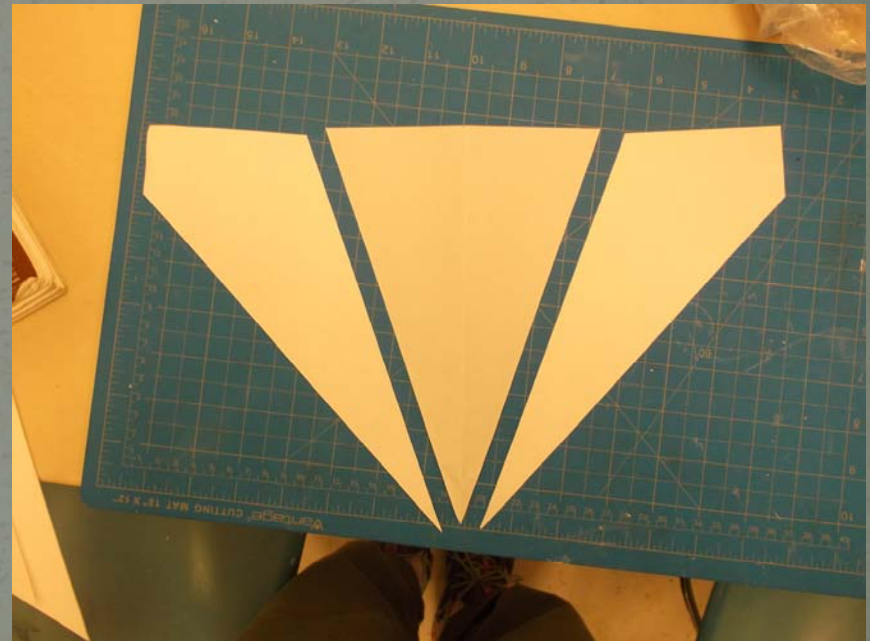
Why Paper Airplanes?



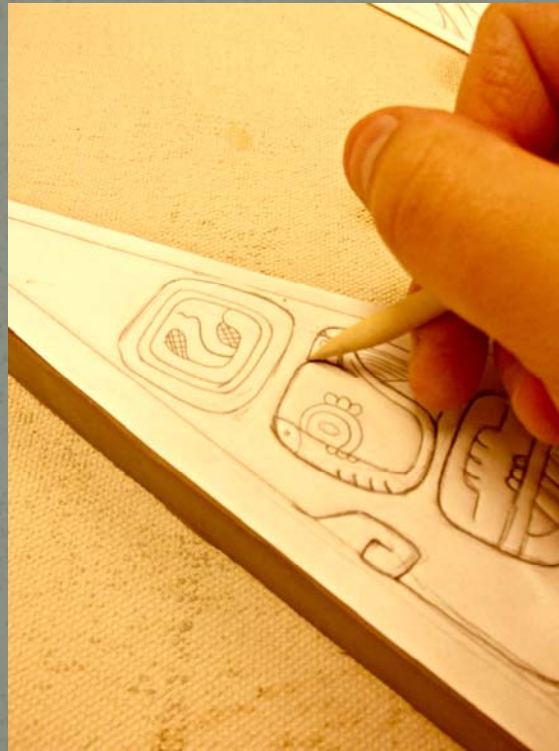
- Planning – Design



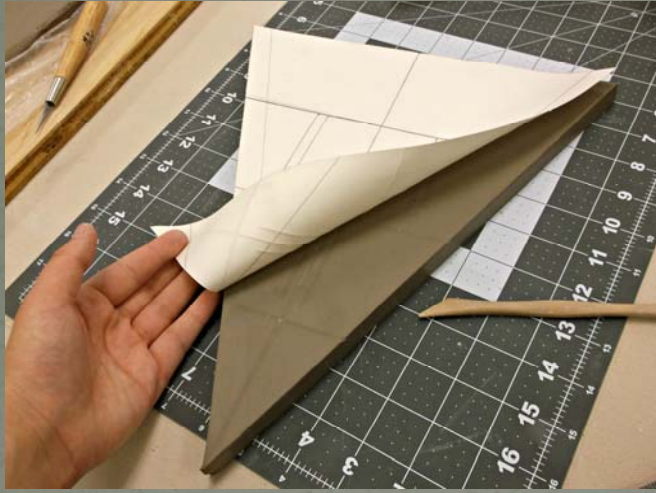
- Planning - Making the Template



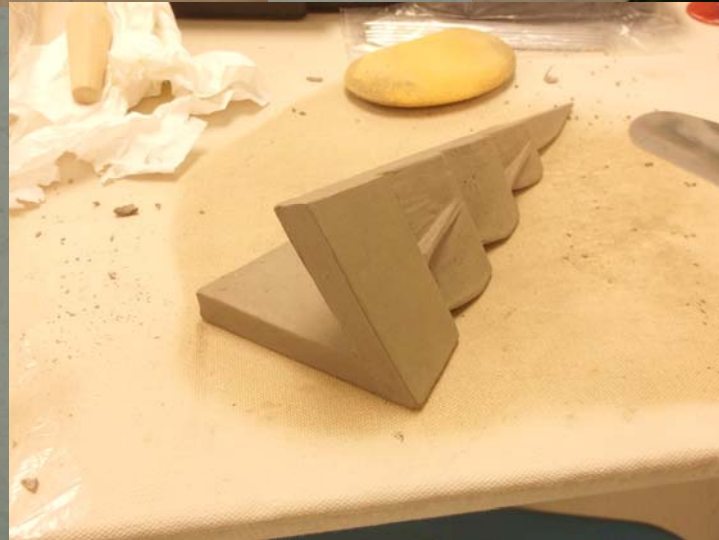
- Transferring the Design To Clay -



- Carving and Assembling -



- Carving and Assembling -



- Carving and Assembling -



-Glaze Formulation- Preparation

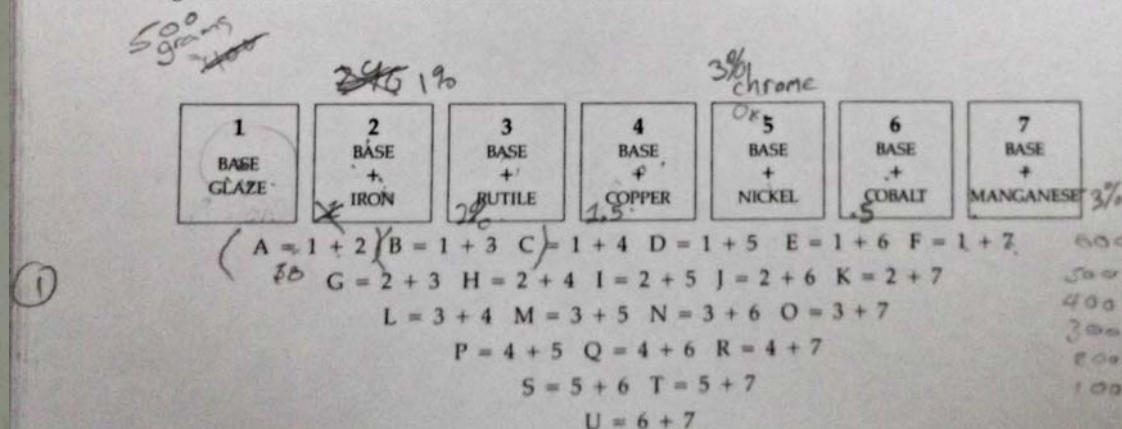
GLAZE CROSS-BLENDING

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

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.

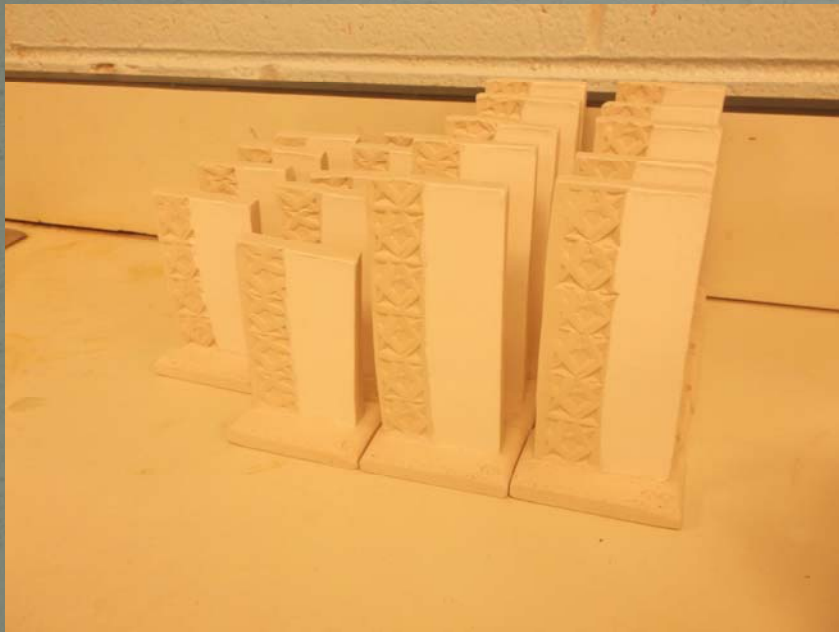
This process will give 28 color variations from (and including) the basic seven found in the boxes. Any colorants or opacifiers may be used in this way, in place of those suggested in the boxes. If you are extremely well organized, you could also use different glaze bases, although it sometimes becomes 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.



-Glaze Formulation- Measuring



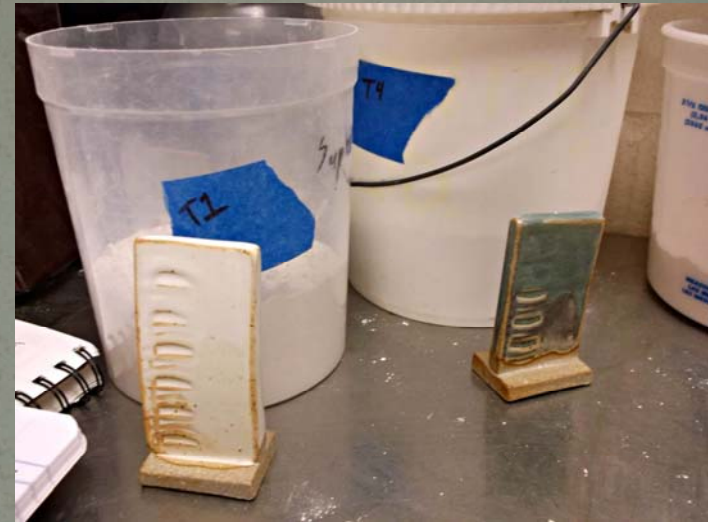
-Glaze Formulation- Test Tiles - Before



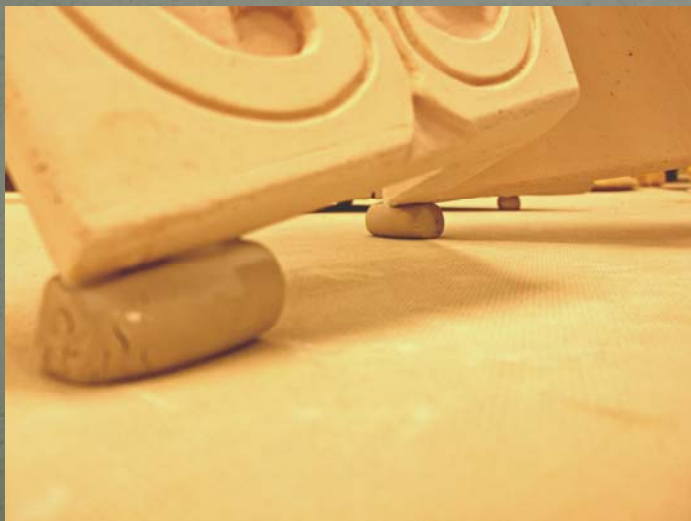
-Glaze Formulation- Test Tiles - Result



- Glaze Application -



- Firing – Preparation



- Firing – Loading



- Firing – Unloading



- Results -

Message From the Traveler



- Results -

Message From the Stranger



- Results -

The Unknown Message



- Results -



Message From the Traveler



Message From the Stranger



The Unknown Message

