Chalk Model of Polygonal Masonry

montalk.net 5/29/22

Decided to test this theory of how the megalithic stones were fitted so well, as stated by one of the strangers who annotated “The Case for the UFO” by Morris K. Jessup:

The massive work of Sacsahuaman seems to be intermediate between the extremely old and the more immediately pre-Inca, and may very well be the initial works of those people who were last in the area before the Incas, and whose works the Incas inherited and used.

Rope of that day was so crude as to even be negligible, Lacked strength.

L-M's Build this before deciding to go Under-sea. They were too Puny to Withstand an attack such as the one received in the Great Bombard-ment prior to building it.

Inca & Mayan peoples (sic) Did NOT know the use of the Wheel in any shape, form or size, at all. SO THEY COULD *NOT* HAVE MOVED SUCH HUGE MASSES.

Not so, Jemi, one by one they were Lifted & only one face was "matched" at a time, using FORCE-GRIPS OR THE STRONG "FREEZE" SIMPLY MAKING SHIP TO MOVE BACK & FORTH each thusly NOW *appears* to have been ground between each, which, as you know & see could Not work for the force-freeze Doesn't Grip two Huge ones AND RUB them, If two were "Gripped" BOTH Would be forced to Move with the ship, back & forth, *simultaneously*, thus roughness would BE between the two Held. *HOWEVER*, if these *HUGE* STONE BLOCKS WERE FORCE CUT BY FORCE-CUTTERS, THEN, END TO END, SIDE FOR SIDE THEY WOULD "MATCH" PERFECTLY WHEN CUT FROM SAME QUARRY. BOTH WAYS WERE USED. A SHORT-CUT *LATER USED* WAS ROCK-WELDING.

ROCK-WELDING, IE. MOLECULAR-ELECTRONIC-FIELD BLENDING Was used as the signs of the Great War approached as an Emergency speed-up Measure.

The Case for the UFO
by Morris K. Jessup
(Varo Edition)

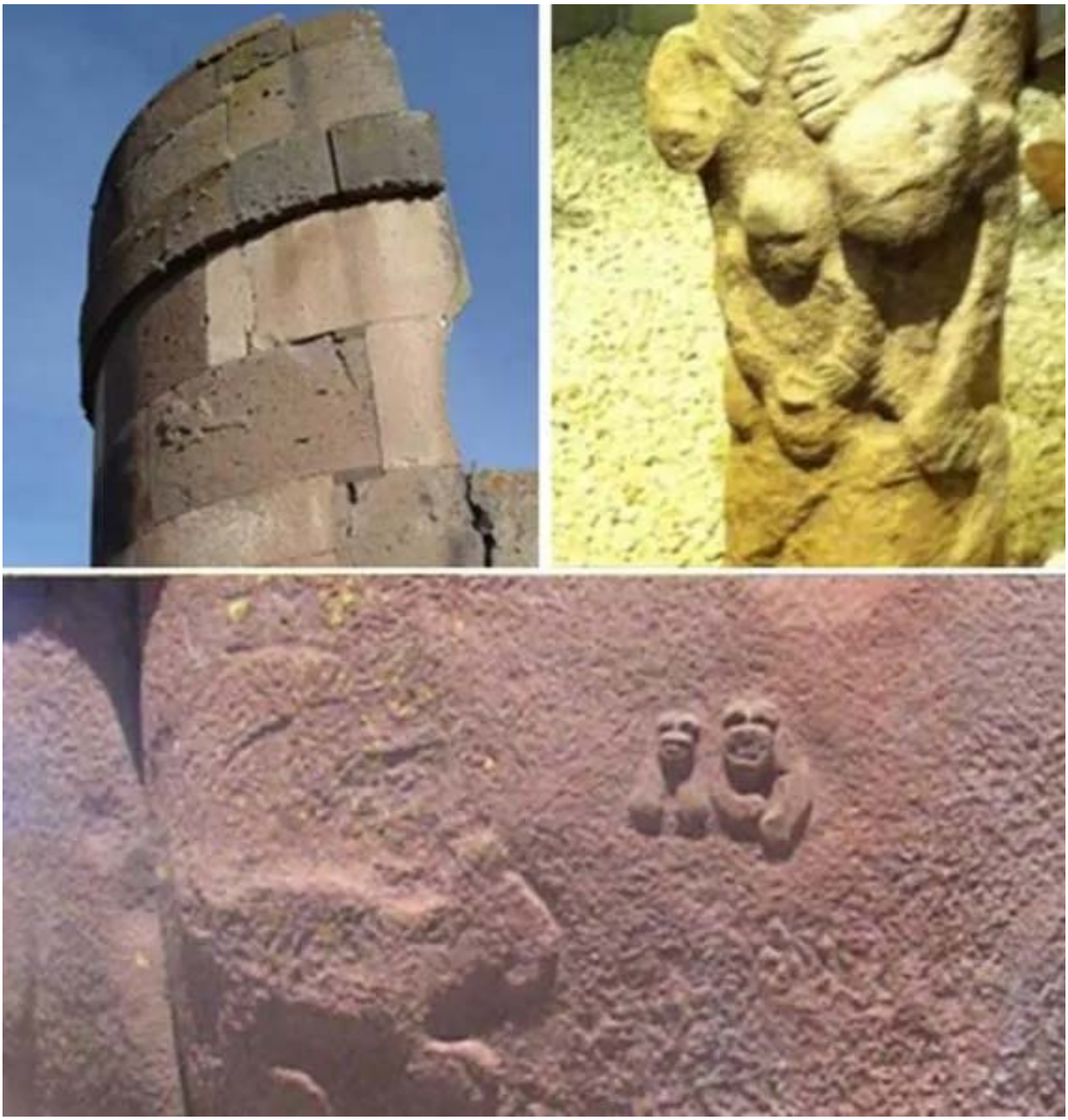
Some say the stones were softened to clay-like consistency and plopped together, whereby the squishing gives them their pillowy appearance.

After examining these stones, I concluded the pillowy appearance doesn't mean stone was squished clay. It means it was shaped that way on purpose after the fact, as a choice in how to dress the stones.

The blocks being somewhat shaped beforehand, have somewhat rounded faces. These can be dressed down into a pillow appearance, or shaved down flat as seen on certain other walls.

Why pillowy and not flat? Could be a cultural artistic reason, or simply a lack of time. It takes more time to make them flat.

The global maritime culture that built these megaliths was more of a military than priestly power. They honored their ancestors with stones and tombs, but kept things otherwise austere. Occasionally we find relief carvings of animals like snakes, monkeys, and jaguars.



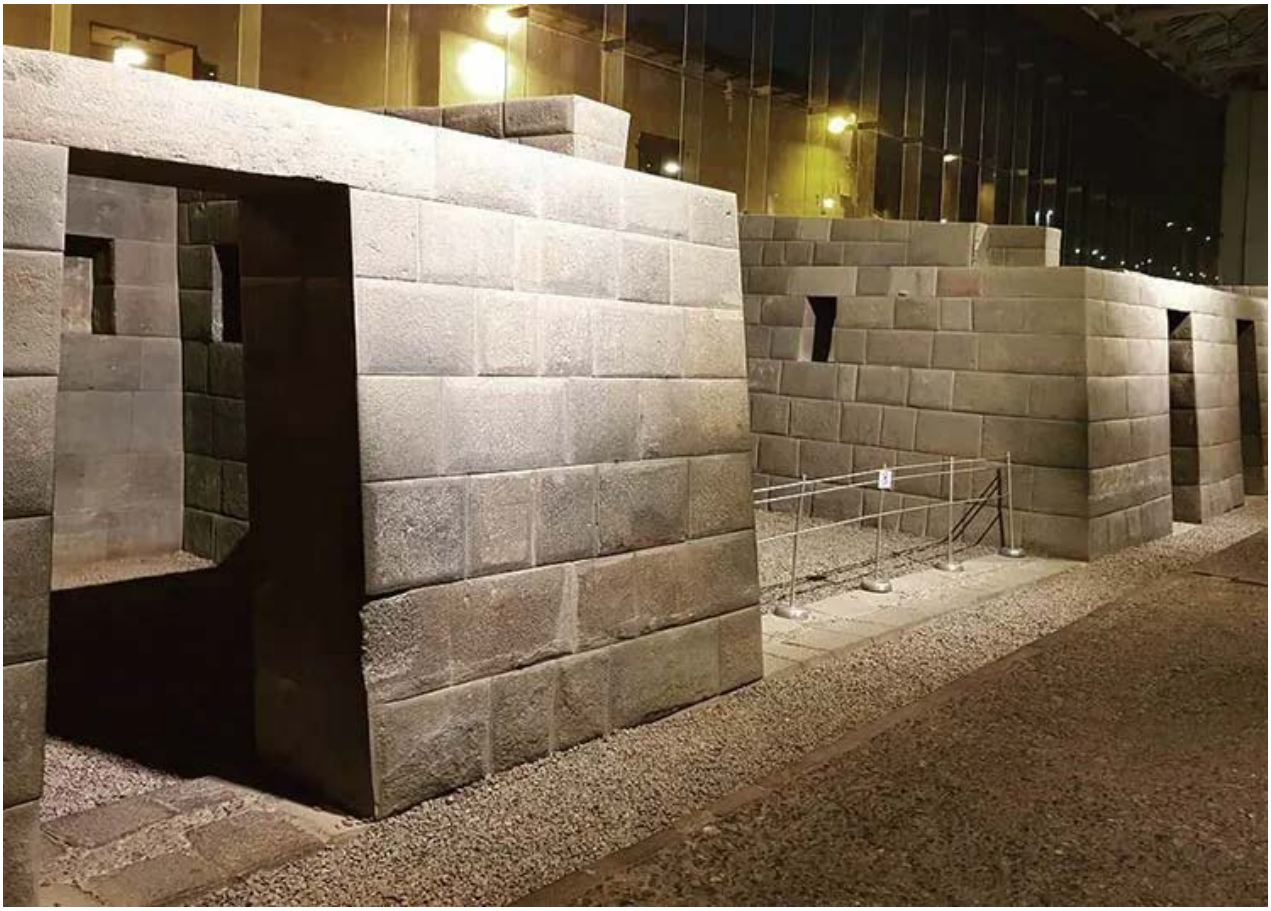
https://www.ancient-origins.net/ancient-places/megalithic-origins-g-bekli-tepe-and-ancient-peru-same-architects-008402

These feature prominently in Mesoamerican mythology, and some are also seen in the carvings at Gobekli Tepe. The animals could be constellations, which would make sense if this is a maritime culture as tracking the stars is their life.

Polygonal masonry got flatter and more rectilinear as time went on. The Red Pyramid shows blocks in the middle of being dressed flat.

Rusticating (dressing the edges while leaving the middle rough) or pillowing allows each stone to retain its character. If you have great respect for stones, or think of them as living things, or representing living things, then rustication/ pillowing is one way to do that.

Personally, I think the Sun Temple walls at Coricancha are the best looking, generally flat but slightly pillowed, showing a tradeoff between identity and conformity.



Now, to replicate polygonal masonry like the kind seen at Sacsayhuaman, I used chalk, as it was easy to work with and resembles stone and isn't plastic like modeling clay. I wanted to test if rough cut block can be rubbed together to create tight polygonal fitting.

People have theorized the stones were either softened to clay, or were made soft as chalk, or remained hard but were cut with very effective tools (plasma, sonic, and similar).

Some say they were poured like concrete into molds, but there are bases of mountains and parts of bedrock that have the same sharp 90 degree cuts so those weren't poured. The blocks at Pumapunku may have been poured, but they were still cut and drilled after the fact. It's also never mentioned how difficult it would be to take giant stones and pound them into dust to make concrete.

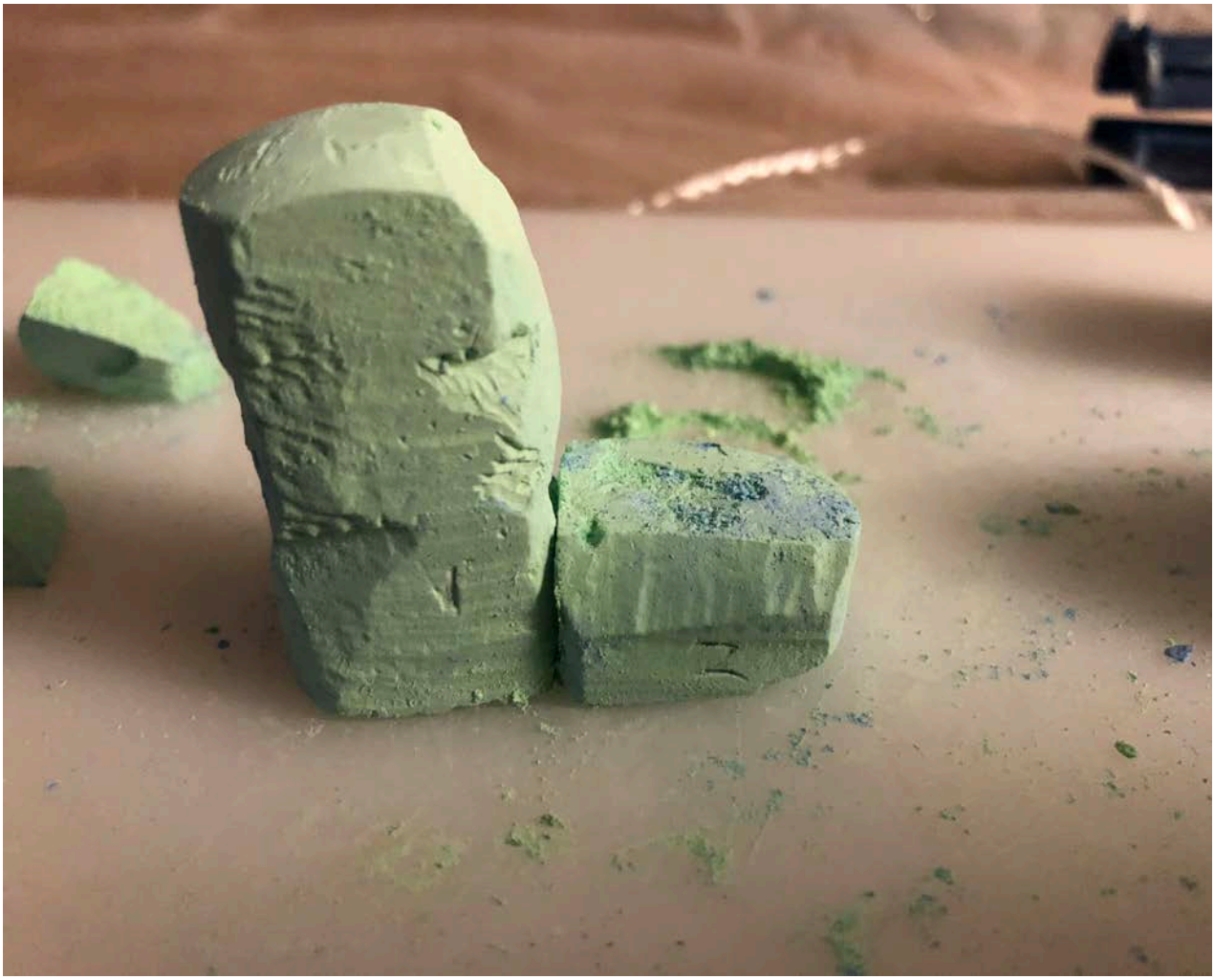
So instead, natural stones were cut from quarries or gathered from boulder fields, and shaped as if they were as soft or softer than chalk.

To test this, I used large sticks of chalk, and cut them with a serrated knife, and shaped them into rough looking blocks of various sizes.

So blocks must first be roughly cut into shape.

Block 1 is set down. Block 2 is set to the side and vibrated or moved back and forth, perhaps up and down, to wear facing edges together. This results in a smooth and tight seam.

Heres the start of the process with just back and forth movement:



If the motion is only back and forth, there should be horizontal ridges along the facing sides. Indeed there are:

Moving also up and down smooths those out:

The shape of the mating surfaces therefore should indicate what kind of motion was used. If just vibration, or if the mating faces were cut better before rubbing, there should be no linear ridges evident.

The amplitude of vibration determines how sharp or rounded the protrusions from one stone and corresponding intrusions into the other are. Like if vibrations are large, they should be flat or only slightly curved. If vibrations are small, there should be smaller but still smooth bumps and corresponding depressions visible.

Hollowing out the center regions of mating faces will mean less material to have to fit via rubbing, oscillating, or vibrating. I did not do that in my model. But this is a known technique amongst the ancient megalithic stoneworkers. See for instance the towers of Sillustani. The hollowed area is done via the torch tool

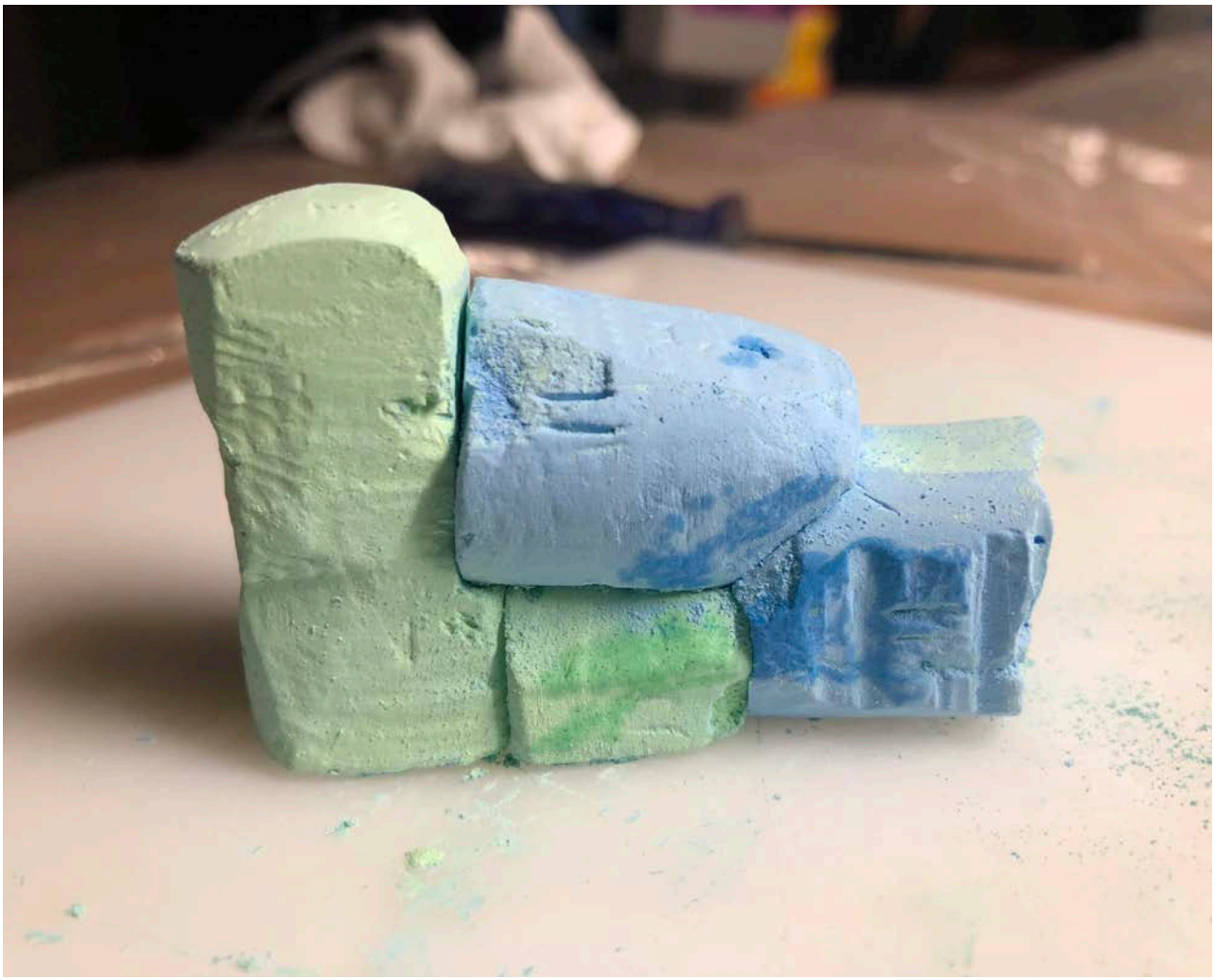
discussed later in this report.

So after Block 2 is mated to the right face of Block 1, this can continue horizontally with Block 3:

Perhaps, as in my model, Block 1 is the largest and most vertical stone. This is a good practice for the start of a wall, as it provides strength at the corners.

In this case, it's also a good idea to shave down the right side of Block 1 until it meets the top of Block 2 in an L-shaped profile:

This creates an L seam when Block 4 can be laid atop Block 2 and against Block 1 and rubbed:



When putting new block (Block 4) atop three blocks below, at least one of the vertical surfaces must be at an angle (here, blue against blue). This forms a curvy Y joint that’s often seen on the real stones:

Pic with Block 4 removed, to show L shaped cut on left:

The bottom lip of the L cut creates a locking effect, keeping the blue block from sliding down. This technique helps the structure withstand earthquakes and the test of time.

If the cutout were instead “ [” then the overhang (top part) of “[” would prevent the new block from being able to rub vertically during fitting.

If vertical motion isn’t needed, there would still be an issue with top and bottom of “ [” being parallel, which would make it near impossible to insert an oversized stone that whittles itself down through the rubbing action. Making one

or both angled solves that problem, and this is what we see here:

Next, Block 5 can be put atop the other two blocks, but must first be roughly shaped. I used a flat tip screw driver. Rough cut:

With the two lower blocks being uneven heights, you'll need to do some rough cutting first to make it somewhat match. Then you can vibrate/rub to get the perfect fit. It takes more work but is doable.

After some rubbing, mostly back and forth:

Notice the accidental chip on Block 5. Looks a lot like what you see on the real stones. I'll replicate this properly later.

Top left, I cut a rectangular slot to make make room for a small rectangular block. I used the screwdriver for this.

But I realized that, like the problematic parallel top and bottoms of a " [" cutout, we would then have parallel edges again, left and right this time, which makes fitting by rubbing near impossible.

So, it's best to cut one at an angle and make it l_ / (can also also shave down some of the left face to make an L) like here on the right:

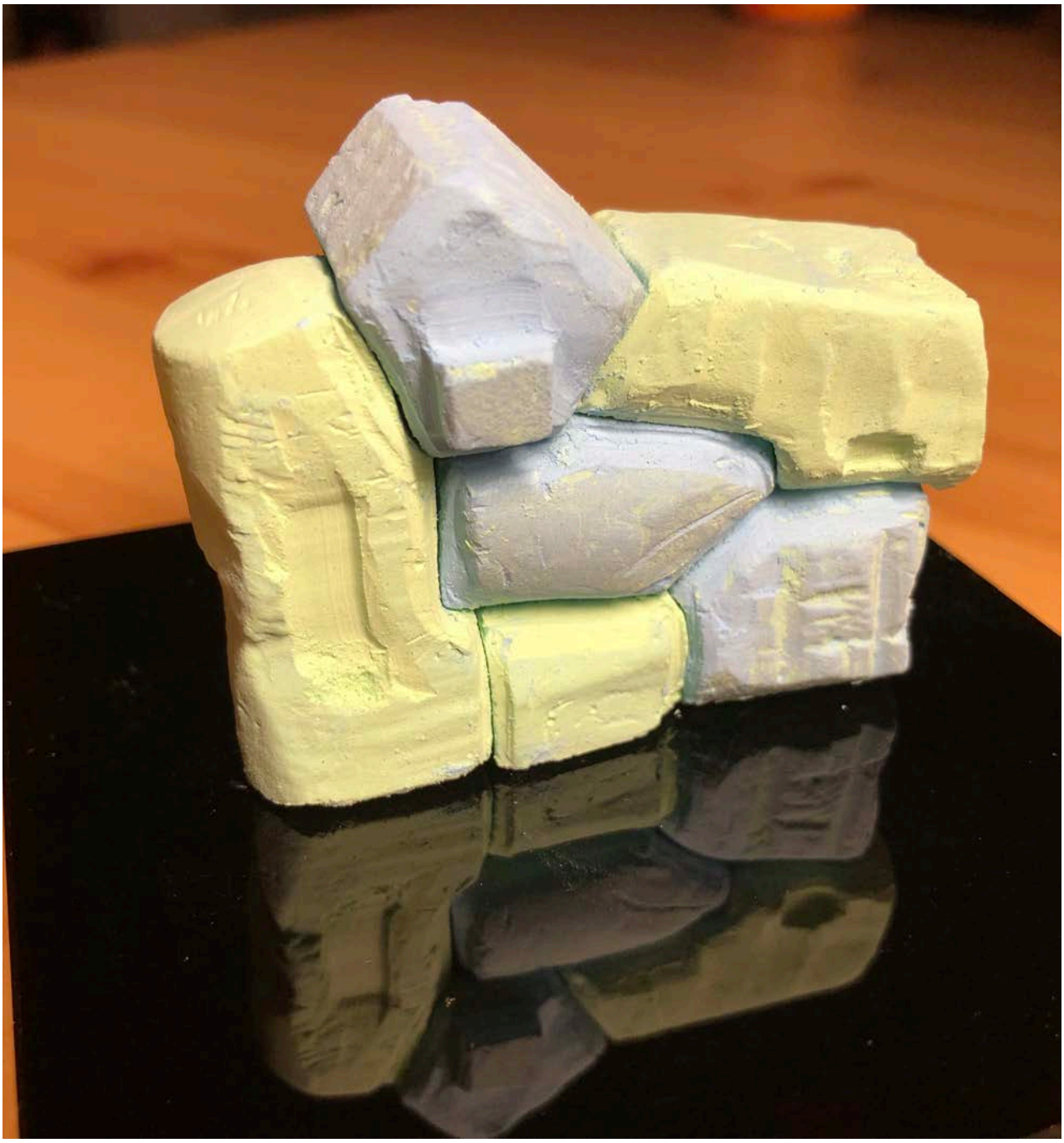
Or can make them both angled like \ _ / .

Either way, with an angled face, the new block can be placed in from above, oversized, and will create a better and better fit as it gets closer and closer to meeting the bottom face and rubbing it flat along with the other two faces.

So Block 6 can be fit in like so (roughly cut at this point):

And after rubbing back and forth:

After blocks are all in place, use the flat tip tool like a screwdriver to start shaving down high spots. If a stone really juts out, you can make nubs from it. Outline a square spot, and shave everything down around it.



If a stone is sticking out too much in a lopsided way, use the flat tip to shave it down. This can make faint vertical ‘trenches’ like on the top right. Use flat tip screw driver with worn edges to make the vertical scoop marks, as well as the scoop indentation.

The screwdriver can also make wide flat edging along the seams, a

technique called “rustication” as it leaves the middle part of the stones rustic looking while tidying up the joinery.

You can see that in Block 1 in the pic above, I scooped out heavily (in a top down motion). As tool digs in and scrapes a scoop or trench, if you’re coming in from above and tool gets stuck near the end you’ll have an abrupt end to the trench with a possible indentation, like if using chisel that gets stuck in a material being worked. Or in this case, an indentation that yanked out a chunk of chalk.

Same from below if you’re trying to scrape upwards and angle is wrong it’l get stuck in there, which creates indentations along the bottom of a stone. We see that a lot on the real stones, but I think those indentations are purposeful as symbolic markings.

With flat edging in place, do one more pass on the seams with the conical tipped punch (with slightly rounded tip).

The screwdriver and punch are approximations of:

1) A rectangular tipped tool (of various widths ranging 6-12 inches or larger) that can shave down stone faces, make flat edging, and cut square bottomed channels. This tool may be short and hand-held, or mounted on a long handle. It may have looked like a spade, possibly vibrating sonically and/or emitting a near-field plasma that disintegrates stone on contact. Alternatively, it was just an ordinary spade/spudger and the stone was soft enough to simply be scraped away. I’ll call this one a spade cutter.

We see this tool, or a related one, used in many places, including Pumapunku to cut square cutouts:

2) A plasma torch “light saber” tool that can make holes and round-bottomed channels of varying widths. I’ll call this a torch. The torch makes round depressions too. See the pic below, from Sacsayhuaman. If not symbolic, these may be calibration marks to adjust the diameter (or power) of the torch, or warmup marks like when testing a dried pen tip on paper to get it flowing.

Statues from Pumapunku may be showing these two tools. Light saber torch on the left, rectangular spade (in handheld mode) on the right:

Another one:

Questions that need to be answered:

a) What shape are the mating surfaces between blocks? This would indicate the axes of motion during rubbing.

b) How broadly smooth, or locally wavy, are the mating surfaces? This should indicate amplitude and type of oscillation.

c) What does the position of blocks, and their seams, say about the rules concerning the ordering of blocks as they're laid down? Is it true that (in the oldest megalithic structures with polygonal masonry) I_I isn't allowed, and must have angled lines like I_/ or _/ ?

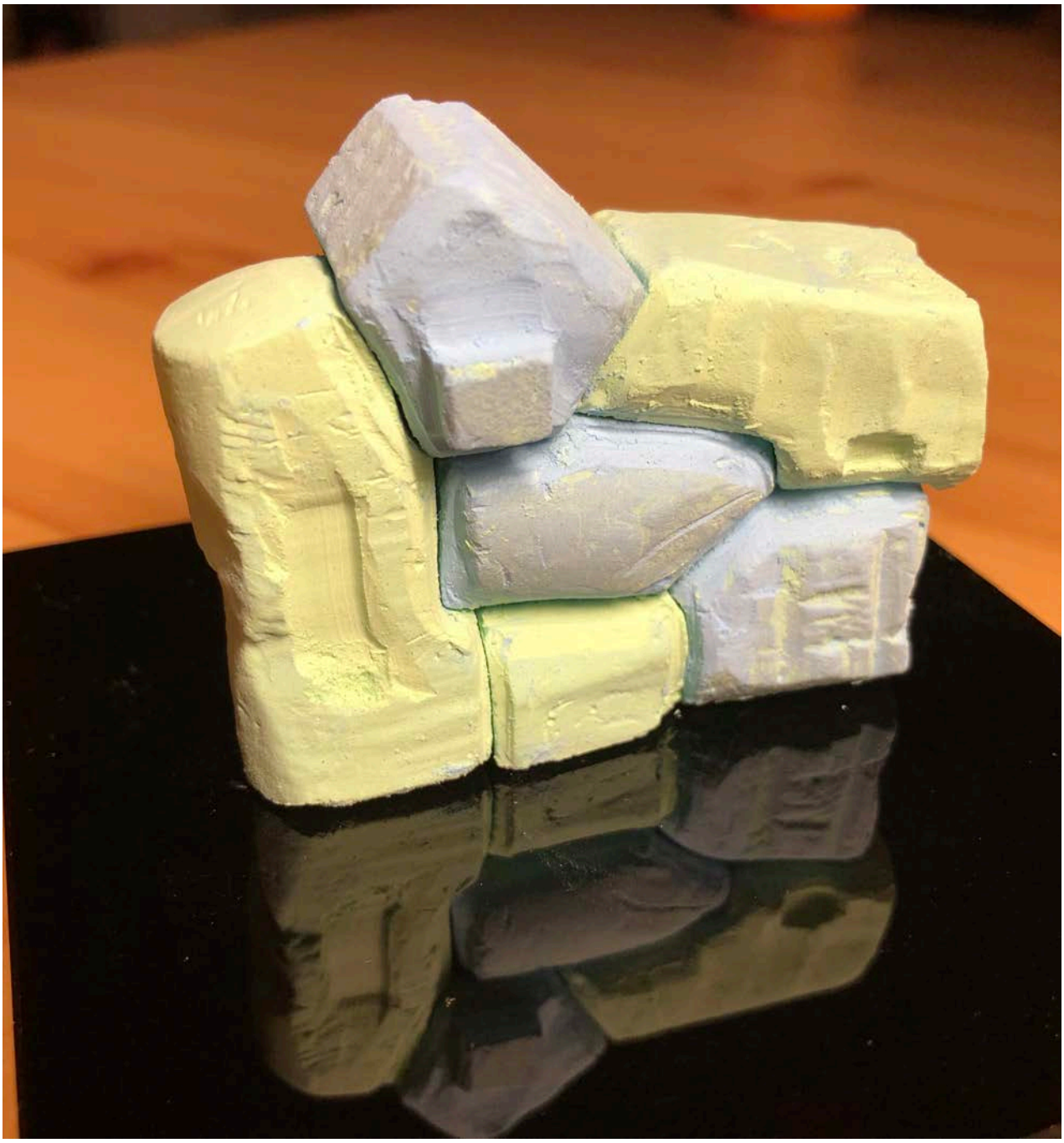
d) Are there a solid block with "[" shaped cutout on the side into which a square block fits? Shouldn't be possible if it's rub fitted.

e) Do scoop lines and divots have rough chunks torn out at the ends, ever? If so, and it was solid unsoftened stone, it would take a lot of force break away stone like that. Whereas if it were chalky, it would crumble out like that quite easily if the angle of the spade tool is wrong. And if it were soft like clay or ice cream, it should have smooth endings and not ripped out parts. So the texture of the stone at shallow scoop trenches can indicate what the material was like at the time.

Lastly, notice the back of the wall is unfinished and uneven:

This is seen on the real structures as well. The back could be finished if we wanted to finish it, but not necessary.

Final view:



The visible gaps there are due to the blocks being tiny and lightweight, so gravity isn't compacting them down. Also during the rubbing process, they were wiggling a bit and increasing the clearances.

If instead these were large heavy stones whereby the lower ones stay solidly put while the new block is rubbed, the fit should be perfect.

And the fact that the real stones aren't fused together or smeared together at the seams, shows they weren't made of a putty or clay-like material. I believe they were softened, but to the point of being crumbly like chalk or something even softer and crumblier like the green foam used for fake flower arrangements. Not to mention there should be impressions of plants and bugs and such if they had been like clay.

But was the stone in these structures ever plastic and soft like wet clay instead of crumbly? On a smaller scale, yes. There is evidence of vitrification.

The torch tool could be a culprit. It's indeed capable of vitrifying stone by melting, but that isn't its primary mode of operation. The vitrification happens at the edges of the stone closer to the tool, the part exposed to the most amount of heat:

If melting stone were its main function, the entire depression there should be shiny and glassy instead of just the edges.

This looks to me more like effects of a pulsed plasma, or more likely a stable ‘flame’ of EVOs or “exotic vacuum objects,” which are behind a lot of anomalous phenomena.

I believe a reverse gravitational potential (positive instead of negative), produced by high charge densities oscillating in a certain way, can “unbind” exposed matter at the molecular level and soften it.

Podkletnov’s gravity impulse experiment (can’t find the reference at the moment) showed matter behind the beam (not in front of it, but to the rear of it) temporarily softening in strange ways.

So the ancient mariner megalith builders had at minimum the following tools:

1) stone levitation

2) stone softening

3) spade cutter

4) torch tool

The levitation tool is gravitational in nature, and may also have vibrated and moved the stones back and forth and around.

The Varo annotator says they were held in a tractor beam by an alien ship and were moved that way. Maybe that was the case early on, with structures like Sacsayhuaman with the largest blocks.

But as time went on and ships broke down or left the planet, only the high tech hand tools were left. That means lowered ability to do rub fitting, and stones couldn't be as large. Softening and mass reduction were still doable, just not on as big a scale. The torch tool, if it employed Exotic Vacuum Objects, may have played a role in softening stone and altering its gravitational properties.

In that case, it would have been more efficient to shape and dress the stones as much as possible before fitting them, since the heavy mover equipment wasn't around anymore.

So that would mean smaller blocks cut nice and square before fitting, which is indeed what we see later on in history. Again, it's the earliest structures that have the largest, most pillowy, most polygonal stones.

There may have been other tools besides the spade and torch. For instance, stelae showing gods with the handbags and pine cones may be depicting tech:

The pine cone is called a thyrsus, which later in Greek art was depicted as mounted to the end of a staff. Thyrsus may relate to Thurisaz, the runic “thorn” that “pierces” and “cuts.” The pine cone may be the same thing as the Shamir stone, which according to legend could cut stone with a laser-like beam and had to be stored in a special shielding basket due to its radiation, like the handbag depicted.

All of it, very interesting to think about.