Figure 1: Double Sided Box Mold

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Two-piece mold being generously dusted with charcoal. Here, Diana separates the two halves from each other.

Figure 2: The Impression

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This picture is actually of our second trial and the one we ended up casting in tin. Notice how fine and compact the sand is in the impression itself; the sand, though it contained uncontrolled variables, still seemed to have reacted to our magistra/binder very well.

Figure 3: The Medal and Plaster Cast

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As elaborated in the annotation itself, the gold coloring of the tin is very evident and very puzzling. We cannot positively attribute this coloring to any one factor, but the result is quite unique. We urge anyone who would like to recreate this magistry recipe to cast in previously unused sand, and observe if this same phenomenon occurs again.

Figure 4: The Medal and Plaster Cast, with the Mold after first Casting

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If looked at closely, this picture shows that the mold still contains a good amount of detail and can be recast again. In this regard, the binder can be considered a success.

Figure 5: Himalayan Rock Salt

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A picture of the pink Himalayan rock salt prior to grinding. After grinding the salt down to a finer powder, it suddenly had a “fatty” quality that it did not have pre-grinding. Perhaps the act of grinding the material down to smaller particles released the “fatty” property of the salt?

Figure 6: Grinding Rock Salt

Ground salt is in on left in plastic cup.