**List of Illustrations for AnnotationFall2014\_LandsmanRowen\_Sulfur**

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* Fig. 1: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig1\_BreadMold.jpg  
  A Buddha figurine was pressed into two sides of dense, dark pith of rye bread. The definition of detail caught by the mold seemed low.
* Fig. 2: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig2\_BreadMoldPouring.jpg  
  The two sides of the mold, bound together and stabilized by a paper cup, with the pouring mouth facing up. The two sides were registered with yellow lead pencils, visible behind steel pot.
* Fig. 3: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig3\_BuddhaFigurine.jpg  
  The final, solidified Buddha cast was more detailed than expected.
* Fig. 4a: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig4a\_PowderedSulfurandSootBlackinPot1.jp  
  Fig. 4b: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig4b\_PowderedSulfurandSootBlackinPot2  
  Melting powdered sulfur mixed with soot black. Fol. 12r’s description of mixture as “similar to oil” was very accurate here.
* Fig. 5: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig5\_PowderedSulfurandSootBlack.jpg  
  Even a very small amount of soot black was very potent. This was 11.5 g of sulfur, with only a very small amount of pigment. The results of this mixture are visible in Figs. 7 and 8.
* Fig. 6: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig6\_MoltenSulfurandSootBlack.jpg  
  The sulfur and soot black mixture immediately after it was poured into the silicone mold.
* Fig. 7: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig7\_SolidifiedSulfurandSootBlack.jpg  
  The sulfur and soot black mixture solidified. A small air bubble, or *oeillet* or *pustule*, as described in the recipes, formed at the bottom of the face (the mouth and chin). The example is not perfect, but it demonstrates the defects the author of the manuscript warns about.
* Fig. 8: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig8\_CrystallizedSulfurandSootBlack.jpg  
  The backs of two of the casts. They crystallized very quickly inside of the silicone molds. The lustrous and matte textures in different places suggest that the sulfur and pigment did not mix completely.
* Fig. 9: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig9\_SulfurandSmallAmountsofSootBlack.jpg  
  The light green color of these casts is a product of a very small amount of pigment added to the sulfur; on the left, 23 g of sulfur and half of the small spoon visible in Fig. 5, and on the right, 11.5 g of sulfur with the same amount of soot black.
* Fig. 10: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig10\_SulfurandSootBlackTimeLapse.mp4  
  This time-lapse video shows the color of two mixtures of sulfur and soot black lightening over time. The mixture of the three casts on the left is 11.5 g sulfur to two tiny spoons (using the spoon seen in Fig. 5) of soot black; the mixture for the three on the right is the same but half the amount of soot black. The camera took photos every ten minutes for about 50 hours. The video plays three photos per second, showing seven hours and 30 minutes, after which the casts stopped noticeably changing color.
* Fig. 11a: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig11a\_PowderedSulfurwithSanguine.jpg  
  Fig. 11b: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig11b\_MixedPowderedSulfurwithSanguine.jpg  
  11.5 g of powdered sulfur mixed with a small spoon of Venetian Red pigment and a trace amount of soot black.
* Fig. 12: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig12\_SulfurwithSanguine.jpg  
  Results of mixture from Figs. 11a and 11b. The combination of pigments did not mix with sulfur as well as just soot black.
* Fig. 13: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig13\_SulfurwithDarkerSanguine.jpg  
  11.5 g of powdered sulfur mixed with a larger amount of Venetian Red pigment and a small spoon of soot black. Color seems more homogenous than Fig. 12, but still not homogenous; the pigment and sulfur did not seem to blend together.
* Fig. 14: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig14\_MoltenSulfurwithWax.jpg  
  The molten wax and molten sulfur as it was being heated. The lighter, more transparent yellow color is wax; the darker, more opaque substance visible at the bottom of the can is sulfur. The two remained separate.
* Fig. 15: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig15\_SpectrumfromPureSulfurtoPureWax.jpg  
  In the procedure for combining wax and sulfur the two materials remained largely separate, and therefore each pour would have slightly varying ratio of the two materials. All of them appeared to be mostly composed of wax (with sulfur remaining at the bottom of the melting pot). All of our trials began with the same amount (by weight) of wax and sulfur. From right to left, these four casts are: pure wax; a first pour (mostly wax); a second pour (a slightly larger amount of sulfur); and pure sulfur. Note the harsh luster of the pure sulfur and the translucency of the wax. The two 'medals' in the middle both have a great amount of visible detail without the brittleness of the sulfur.
* Fig. 16: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig16\_SulfurwithWax\_Backs.jpg  
  The surfaces of the wax with “sulfur passed through” (from fol. 140v) did not crystallize and remained smooth; this reinforces the manuscript’s suggestion that “it won’t make more little eyes.”
* Fig. 17a: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig17a\_SulfurwithWaxReseparating1.jpg  
  Fig. 17b: AnnotationFall2014\_LandsmanRowen\_Sulfur\_Fig17b\_SulfurwithWaxReseparating2.jpg  
  The disc of a mixture of wax and sulfur re-separated when reheated, and the sulfur is visible as the thicker reddish substance at the bottom of the can.