The molds taken from the concrete *Diplodocus* were used again in an eighteen-month project in 1996 and 1997, led by David Letasi, to create a unique exhibit at the Museum of Science and Industry in Tampa, Florida (David Letasi, pers. comm., 2022). Susan Swartz of MOSI obtained a $500,000 grant from the National Science Foundation for the “Assemble a Sauropod” project. The museum board were initially interested in purchasing a cast of a large sauropod skeleton from China. However, based on photographs of this skeleton, Letasi was sceptical about its authenticity. On advice from Mark Norell, Letasi consulted Paul Sereno, who had recently seen the specimen in question, and discovered that it was almost entirely extrapolated from handful of bones, these so restored with plaster that it was impossible to determine what was real. Sereno therefore wrote to the museum directors, recommending that the project take a different form. Jim Kirkland, who was lecturing at a MOSI event at this time, recommended that a *Diplodocus* skeletons could be used, and that Jim Madsen was able to produce the casts — using the molds taken from the concrete *Diplodocus* of Vernal..

The museum directors approached Madsen, who recommended that two individuals be created and posed together, creating a unique tableau. Letasi conceived the idea of mounting one of them in a rearing position: to better understand what this would entail, he consulted Mark Norrell of the American Museum of Natural History, who six years earlier had mounted a cast *Barosaurus* skeleton in the AMNH atrium (Taylor et al. in prep, b). Letasi also consulted Robert Bakker on the dynamic, defensive pose of the quadrupedal skeleton; Phil Currie on the dynamics of the whiplash tail; and Kent Stevens on the mechanics of the rearing posture. Sauropod specialist John S. McIntosh reviewed the design.

The elements of the mounts were cast by Jim Madsen of Dinolabs, using hollow core resin casting with lightweight foam filler to reduce weight. While the postcranial skeleton was created from the second-generation Vernal molds, the cast skull was based on a separate Carnegie Museum individual, CM 11161. All these elements were then shipped to Ontario to be assembled into their selected postures by Peter May of Research Casting International (RCI) with guidance from Letasi.

Aside from biological and mechanical verisimilitude, it was also necessary to consider the space the skeletons were to be mounted in. Letasi was concerned that it would be difficult to place the mounts in the main lobby without restricting evening events, as the space was used for public dinner engagements and rotating exhibits. With space in the lobby limited, it was not clear that the skeletons, widely cited in the literature as being 85 feet (25.9 m) in length, would fit. At Letasi’s request, Jim Madsen laid out the skull and axial skeleton at his lab, and measured it at 75 feet (22.9 m) — so it appears that the 84 feet given by Holland (1905:448) for the London cast was an exaggeration.

Letasi visited RCI for the trial mountings of both skeletons. The only problem that became apparent was the position of the tail on the upright mount, which when installed at the museum would have collided with a balcony. The tail posture was changed and the problem avoided. The two mounted skeletons at their true size of 75 feet and with the tail posture modified were able to fit perfectly into the MOSI lobby. The upright mount was placed on a ten foot high pedestal and an existing concrete bunker was used for quadrupedal mount, so neither encroached greatly on floor space. (Figure XXX trying to source).

Sadly, this impressive exhibit was to last only twenty years in its original form. On 13 August 2017, the museum, in financial difficulties, closed 85% of its space (Contorno 2017, Schreiner and Ochoa 2017) and many exhibits had to be discarded. Happily, in 2019 the rearing mounted *Diplodocus* was moved to a new position in the Kids In Charge Gallery in the remaining part of the museum. The quadrupedal mount remains in the entrance lobby of the old museum’s main building, which is now used as storage and offices for the county, and for occasional events.

**References**

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