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| **Video #** | Caption |
| **1 (formerly 3)** | Application of the first layer of investment material on a wax model by Andrew Lacey (British, b. 1969), filmed as part of “Experimental Reconstruction of the Rothschild Bronzes,” 2016, Devon, UK. 2020 Sîan Lewis and Andrew Lacey |
| **2 (formerly 27)** | Contemporary artist-founder Andrew Lacey (British, b. 1969) offers insights on creating a bronze horse: material choices and process for the making of the wax model and the investment, 2016, Devon, UK. 2020 Sîan Lewis and Andrew Lacey |
| **3 (formerly 26)** | Contemporary artist-founder Andrew Lacey (British, b. 1969) offers insights on creating a bronze horse: material choices and process for the making of the original model and the associated mold using 3D laser scanning, 2016, Devon, UK. 2020 Sîan Lewis and Andrew Lacey |
| **4 (formerly 17)** | Fabrication of the clay-based core in preparation for direct lost-wax casting. Ubaldo Vitali (American, b. 1944), Reproduction of a Lion Aquamanile, Maplewood, New Jersey, 2006, H. 19 cm, after Aquamanile in the Form of a Lion, probably northern Germany, 12th century, H. 19.5 cm (Metropolitan Museum of Art, gift of Irwin Untermyer, 1964, inv. 64.101.1491). |
| **5 (formerly 16)** | Two methods of applying wax to a pre-made core include dipping the core in liquid wax and applying wax slabs. Parts such as scales, tail, and handle are added by welding the wax joints with heat. Ubaldo Vitali (American, b. 1944), Reproduction of a Lion Aquamanile, Maplewood, New Jersey, 2006, H. 19 cm, after Aquamanile in the Form of a Lion, probably northern Germany, 12th century, H. 19.5 cm (Metropolitan Museum of Art, gift of Irwin Untermyer, 1964, inv. 64.101.1491). |
| **6 (formerly 22)** | Adriaen de Vries’s (Netherlandish, 1556–1626) bronze casting technique: the direct lost-wax method. All parts of the process are described, from the setup of armatures to finishing. |
| **7 (formerly 11)** | Short demonstration of slush molding wax into a plaster piece mold by Andrew Lacey (British, b. 1969), filmed as part of “Experimental Reconstruction of the Rothschild Bronzes,” 2016, Devon, UK. 2020 Sîan Lewis and Andrew Lacey |
| **8 (formerly 18)** | Applying solid wax sprues and a pouring cup to the completed wax model. Vents that allow gases to escape from the mold are in blue. Ubaldo Vitali (American, b. 1944), Reproduction of a Lion Aquamanile, Maplewood, New Jersey, 2006, H. 19 cm, after Aquamanile in the Form of a Lion, probably northern Germany, 12th century, H. 19.5 cm (Metropolitan Museum of Art, gift of Irwin Untermyer, 1964, inv. 64.101.1491. |
| **9 (formerly 4)** | Real-time video of the X-radiography of the pouring of a bronze, showing the path of the molten 10 wt% tin bronze into a refractory mold of a life cast of a lizard. The pour results in shrinkage porosity on the surface of the bronze. It is unlikely to be gaseous porosity, as it was degassed prior to pouring and the holes are very large, with the last one being highly granular in texture, indicating slow cooling. Note also how quickly the mold is filled with bronze (see also **fig. 27**). Andrew Lacey (British, b. 1969), \*Life Cast of a Lizard\*, cast by the artist in 2015, Devon, UK, L. 15 cm (Victoria and Albert Museum, inv. NCOL.517-2015). 2020 Sîan Lewis and Andrew Lacey |
| **10 (formerly 25)** | Short demonstration of chasing using a punch to compress the flawed surface of a cast by Andrew Lacey (British, b. 1969), filmed as part of “Experimental Reconstruction of the Rothschild Bronzes,” 2016, Devon, UK. 2020 Sîan Lewis and Andrew Lacey |
| **11 (formerly 28)** | Contemporary artist-founder Andrew Lacey’ (British, b. 1969) offers insights on creating a bronze horse: material choices and process for the metal pouring, fettling, and assembly steps, 2016, Devon, UK. 2020 Sîan Lewis and Andrew Lacey |
| **12 (formerly 7)** | Flow-fusion-welding laboratory experiment carried out at the C2RMF, Paris, excerpted from a didactic video presented at the exhibitions \*Arles, les fouilles du Rhône\*, Musée du Louvre (March 9–June 25, 2012), and \*César, le Rhône pour mémoire, 20 ans de fouilles archéologiques\*, Musée de l’Arles antique, France (November 2009–January 2011), showing the fabrication process for the Captive Gaul, Gaul, last quarter of the 1st century BCE, H. 63 cm (Musée départemental Arles Antique [MDAA], France, inv. Rho.2007.06.1962). See {Azéma et al. 2013}. |
| **13 (formerly 13)** | Short demonstration of fettling with a chisel to remove a mold flashing by Andrew Lacey (British, b. 1969), filmed as part of “Experimental Reconstruction of the Rothschild Bronzes,” 2016, Devon, UK. For the complete original video visit <https://youtu.be/vXPmorUKJuc>. 2020 Sîan Lewis and Andrew Lacey |
| **14 (formerly 8)** | Chemical patination demonstrated by Andrew Lacey (British, b. 1969) on a replica casting of a Lion relief after Antoine-Louis Barye (French, 1795–1875) at an October 2018 CAST:ING workshop on patination and gilding at the Laboratoire de Recherche des Monuments Historiques (LRMH), Champs sur Marne, France. To start, Lacey simultaneously heats the bronze relief while gradually applying a solution of potassium polysulfide to create a dark-black background color on the bronze. Next, a layer of ferric nitrate serves to build a brown undertone. This is followed by a green textured layer by stippling copper nitrate solution over the surface at a slightly lower temperature. The final image shows the relief with two different finishes—the left-hand side had hot wax applied to the surface, while the right-hand side was waxed cold—demonstrating how the type of wax application at the final stage can radically alter the appearance of a patina. |
| **15 (formerly 30)** | Sampling the core of a large bronze under safelight for OSL dating at the C2RMF, Paris. The core has been sampled in two different locations: the feet and the arms. For each, several samples were taken at various distances from the bronze wall in order to check the possible effects of an airport X-ray scan during the bronze’s transportation from Sana’a to Paris. Bronze Statue of Hawtar’athat, Yemen, 1st millennium BCE, H. 140 cm (National Museum of Sana’a, inv. YM 23206). See {Mille et al. 2010}. |
| **16 (formerly 29)** | Contemporary artist-founder Andrew Lacey (British, b. 1969) offers insights on creating a bronze horse: material choices of and process patination, 2016, Devon, UK. 2020 Sîan Lewis and Andrew Lacey |
| **17 (formerly 23)** | TV documentary (dir. Laurène L’Allinec for French National Television FR3, 1992, 20 min.) showing how the sixth edition of Auguste Rodin’s (French, 1840–1917) \*Doors of Hell\* were cast at Fonderie de Coubertin in 1989–92, as requested by Musée Rodin for the Shizuoka Prefectural Museum of Art, Japan. |
| **18 (formerly 24)** | Arrangement and sequence of a bronze pour for small items in a modern foundry (dir. Christophe Béry), filmed during the July 2016 CAST:ING workshop at Fonderie de Coubertin, Saint Rémy-lès-Chevreuse, France. Original: Apollo of Lillebonne, France, 1st century BCE–1st century CE, H. 193 cm (Musée du Louvre, inv. Br37 [NIII65]). See **fig. 288**. |