

# The Colouring Bronzing Patination Metals

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Metal-colouring and Bronzing  
Metal Plating and Patination  
Guidelines for the Technical Examination of Bronze Sculpture  
Metal-Colouring and Bronzing  
Small Bronze Sculpture from the Ancient World  
Metal-Colouring and Bronzing (Classic Reprint)  
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The Coloring, Bronzing and Patination of Metals  
Colour A Complete Treatise on the Electro-deposition of Metals  
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the techniques of metal colouring bronzing and patination the metals covered are bronze and yellow brass in cast form copper gilding metal yellow brass and silver in sheet form and silver plate and copper plate a glossary of archaic chemical terms and their modern equivalents is included an historical introduction outlines the various metalworking traditions with which the use of colouring techniques is associated with 275 illustrations 220 in colour cover

surface finishing is a major subject in the field of metals the artistic and technical development of decorative or protective finishes has produced some distinctive classes of metalwork in different parts of the world metal plating and patination is the most important reference work to be published surveying the surface treatments used from the inception of metallurgy to the present day

the essential reference for anyone engaged in the material study of cast bronze sculpture since the fourth millennium bce bronze has been the preferred medium for some of the most prestigious and sacred works of art but only through interdisciplinary research can the fabrication of these extraordinary objects be properly investigated interpreted and documented this innovative publication bridges the expertise of myriad art technological specialists to create a new framework for advancing the understanding of bronze sculpture essential reading for curators conservators scientists archaeologists sculptors metallurgists founders dealers collectors and anyone interested in the life cycle of a bronze this volume explains how to identify the evidence of process steps metals used casting defects and surface work and alterations before moving on to address analytical techniques ranging from visual exams to imaging material analyses and dating the guidelines are accompanied by detailed illustrations including videos charts and animations a robust vocabulary ensuring precision across english german french italian and chinese a diverse selection of case studies and a comprehensive bibliography the free online edition of this open access publication is available at [getty.edu/publications/bronze-guidelines](http://getty.edu/publications/bronze-guidelines) and includes videos and zoomable illustrations also available are free pdf and epub downloads of the book

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can usually download a free scanned copy of the original book without typos from the publisher not indexed not illustrated 1907 edition excerpt 69 walcker recommends the following mixture which has been tried by the author with the results recorded below ammonium carbonate 300 grains copper sulphate 150 vinegar 5i fluid ounces evaporate the solution to dryness and then add vinegar fluid ounces oxalic acid 4 grains ammonium chloride 16 the mixture is boiled and the residue filtered off the article is warmed and the solution painted on the work then boiling water is poured over it and the surface rubbed first with an oiled pad then with a dry pad a brass ash tray oiled and wiped dry as recommended above 6 dried in sawdust only c coppered oiled and wiped dry d dried in sawdust only the above trays were immersed in the filtrate only it was found that immersion was much better than painting on the solution the wiping with oil removes some of the bronze colour unless done very softly indeed the colour produced on brass is distinctly yellowish green while the colour imparted to copper is similar to that produced by copper chloride 73 and blackens by exposure to light a darkens slightly in diffused daylight b appears not to change c darkens slowly probably because the bronze has been largely wiped off by the oiled rag d darkens very quickly in daylight the residue left on the filter was rubbed into a paste with a few drops of the filtrate and painted on the work to be bronzed which was then heated on a lacquering stove after the paste was thoroughly dried it was washed off with boiling water brass received the same colour as by the immersion method but the colour was not quite so uniform copper assumed a deep brown colour which became darker on exposure to

historical and technical considerations in provenancing and collecting greek etruscan and roman bronzes

excerpt from metal colouring and bronzing since the publication of the first edition additional experience has been gained in working the various solutions and although the recipes then given are correct so far as they go it has been thought advisable to add further information to guide the operator and such additions are given in the appendix about the publisher forgotten books publishes hundreds of thousands of rare and classic books find more at [forgottenbooks.com](http://forgottenbooks.com) this book is a reproduction of an important historical work forgotten books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy

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