

Figure 1. Schematic drawing of some of the main steps in the manufacture of a metallic *tunjo* by the lost-wax technique.



Figure 2. Map of Colombia with an indication of the main goldworking regions, including the Muisca in the Eastern Highlands.



Figure 3. Complete offering from Tocancipá, including the ceramic offering vessel, numerous ceramic beads, fragments of emerald and glass, as well as four metallic tunjos, two small metal ingots or *tejuelos*, and a gold nugget.



Figure 4. Three *tunjos* from the Gutiérrez offering. Each figure, including all their elements, was cast in a single pour. The earrings received the metal through feeders that connected them to the figure shoulders, and the 'stumps' left after cutting these feeders can still be noticed (one of them is pointed with an arrow). The two figures on the left still carry the casts of the main feeders attached to their feet, as these were never cut. Remains of charcoal and clay from the mould are still visible in some areas, such as the necklace of the left figure or the eyes of the middle one. The tallest figure is c. 17 cm in height.



Figure 5. Scanning electron microscope image of two tunjos from Suba, showing detail of the waxwork on their faces and headdresses, including small balls of wax (now gold) used to stick together various wax parts before casting each figure in a single pour. A casting flash is visible at the neck of the figure on the left, while a casting void appears in the shoulder of the figure on the right.



Figure 6. Two of the three very small figurines from the Carupa offering. Their arrangement shows that both figures were modelled as a single wax piece and cast together, before snapping the object quite crudely. The image on the right shows a high-contrast detailed view of one of them under the scanning electron microscope. Here one can appreciate the rough fracture at the top, the remains of charcoal and clay from the mould left in several crevices, and the dendritic texture resulting from a very slow cooling.

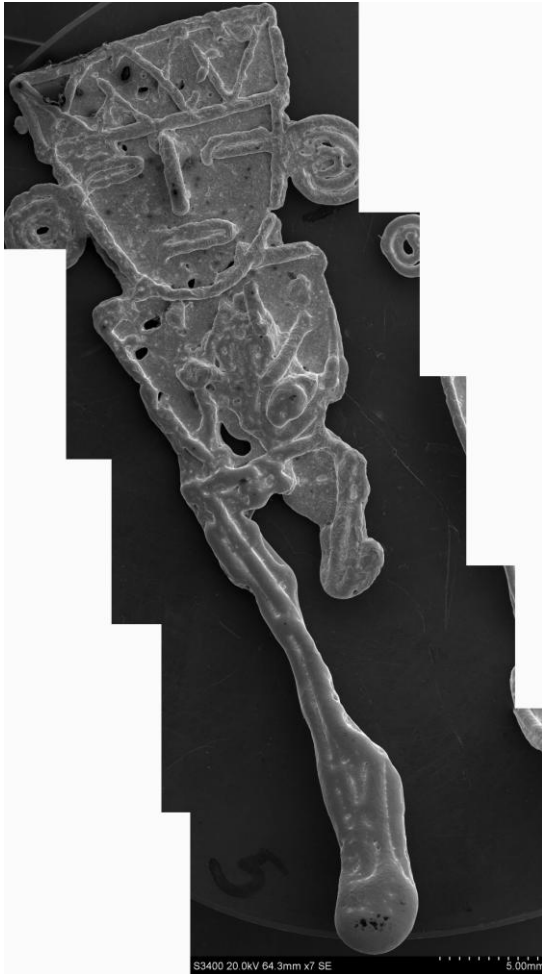


Figure 7. A miscast *tunjo* included in the Suba offering. Composite image from micrographs obtained in the scanning electron microscope.



Figure 8. *Tunjo* from the Suba offering representing an adult carrying a baby. The image on the left shows casting flashes left on the figure, especially around the neck, as well as imperfections in the casting of feet where the metal was insufficient. In contrast, the scanning electron microscope image on the right shows a detail of the baby, demonstrating the fineness of the wax coils employed to manufacture the original model.