Historical Bronzes

by Fernando Andrea
Fernando Andrea

He was born in Madrid, Spain, in 1961 and received his early education at the religious school of “Hermanos Menesianos” in the same city. In the 80’s he was trained as a merchant navy officer, serving for a year.

Fernando is the third of four brothers. Fascinated with art in general and small figures in particular, he produced his first sculpture being sixteen years old, following the steps of his elder brother with whom he shared a passion for art.

Introduced very young in the world of arts, he has been working and studying in a multitude of workshops, where his talent and experience as a sculptor has been forged. He is well known since 1983 as one of the foremost designer s of small size sculptures and highly praised by connoisseurs and collectors.

Fernando is also an accomplished musician and an excellent drawer. As a master artist at the Andrea studios, he has met many famous sculptors as Sergio Blanco, Juan Munoz, Eva Riquelme and others involved all over the years in different sculpting projects.

His outstanding work benefits from his deep historical knowledge, derived from many years of dedicated reading and investigation so as an obsession for accuracy and detail achieved through long and painstaking sculpting sessions.

His sculptures are designed to bring the viewer “inside” and “around” the piece, stressing in psychological and atmospherics aspects able to provoke a subtle but deep emotional response.

His portrait of G.A. Custer has been highly praised among American collectors.
Son of the Morning Star
BRONZE-01

Limited Edition
-20 copies-
1/6 Scale
44 x 19 x 42 cm - 11 kg
17.3 x 7.5 x 16.5 inch - 24.3 lb
Mongoy base included
Instantly recognizable as one of the top Wild West personalities, George A. Custer’s fame spread all throughout the world immediately upon his death, becoming an indispensable icon to popular culture. Controversial and heavily manipulated one way and then another, Custer’s figure has managed to survive as a solid romantic character amidst a myriad of pictorial and sculptural renditions that only rarely qualified as true fine art.

After the Civil War, Custer was dispatched to the west to fight in the Indian Wars. His disastrous final battle overshadowed his prior achievements. Custer and all the men with him were killed at the Battle of the Little Bighorn in 1876, fighting against a coalition of Native American tribes in a battle that has come to be popularly known in American history as “Custer’s Last Stand.”

The battle, which occurred on June 25 and 26, 1876 near the Little Bighorn River in eastern Montana Territory, was the most prominent action of the Great Sioux War of 1876.

Now, for the first time since his death General Custer has been depicted exactly as he appeared the last day of his life on June 25th 1876 by the Spanish artist Fernando Andrea after many years of exhaustive research.

Mounted on his faithful steed Vic; wearing his famous buckskins; and arms with his signature weapons correct in every detail even down to the Santa Anna spurs; that he wore on that fatal day: all is in this outstanding masterpiece work.
Beginning in the Renaissance, bronzes were finished with an essentially monochromatic patination; this bronze treatment is still prevalent today. Notwithstanding, most ancient sculptures were polychromatic. Following the Barbarian invasion, many polychrome bronze and marble sculptures were lost, only to be discovered many centuries later when the paint had almost completely disappeared, allowing corrosion and oxidation to take place. This process could be rightly defined as “natural patination.” This finish would be soon be imitated by the artists of the 15th and 17th centuries. Even though today’s polychrome bronzes do not really enjoy the affection of most artists and collectors – they tend to prefer the traditional monochrome patination – there are always exceptions to the rule. Such is the case of some great Western artists, like Charlie Russell and more recently Harry Jackson, both of whom are fond of having color associated with their bronzes. Embracing this colorful trend, Fernando Andrea has created an impressive polychrome version of “Son of the Morning Star,” a remarkable rendition of General George A. Custer at the Battle of the Little Big Horn.
Lawrence of Arabia

BRONZE-02

Limited Edition

- 20 copies -

1/6 Scale

48 x 20 x 44 cm - 21 kg
18.9 x 7.8 x 17.3 inch - 46.3 lb

Mongoy base included
T. E. Lawrence was always fascinated by how artists would portray him. He admired the artists Augustus John, William Orpen and Eric Kennington. Lawrence was a willing sitter for their portraits, at times donning Arab robes and later in his life, his Royal Air Force uniform. Some of these portraits now are in the leading collections of English museums.

Since Lawrence’s death in 1935, artists have continued to try and capture the character and essence of this fascinating individual. He has been the subject of bronze busts, standing portrait figures, porcelain statues and toy soldiers.

The Spanish artist Fernando Andrea has created a realistic impression of Lawrence on campaign, wearing full Arab robes and mounted on his camel.

Mr. Andrea is a leading small scale sculptor whose work is well known and sought by collectors from around the world. He sculpted in a realistic style with a painstaking attention to historically accurate detail. This bronze sculpture portrays Lawrence wearing his Arab robes and dagger. His abayeh is flowing in the wind as he adjusts his keffiyah tightly around his face. His camel’s woven saddlebags are captured exactly. Numerous tassels are swaying, emphasizing a gentle movement. And finally and most importantly, Lawrence himself is shown with a remarkable likeness.

This bronze is an outstanding piece of sculpture. Cast in the traditional lost wax bronze method in a very limited number, the sculpture would be a centerpiece of many collections. Fernando Andrea’s bronze is a very welcome addition to the continuing legacy of Lawrence portraiture.
Chasseur de la Garde

BRONZE-03

Limited Edition
- 20 copies -
1/6 Scale
51 x 26 x 44 cm - 13 kg
20.1 x 10.2 x 17.3 inch - 28.6 lb
Mongoy base included
Lieutenant Alexandre Dieudonné Sculpture
by Fernando Andrea

Théodore Géricault (1791-1824) surely needs no further introduction to readers familiar with the history of art, and especially to those interested in the Napoleonic era. In fact, Géricault’s famous canvas of this Officier à Chéval de la Garde could be regarded as the epitome of the flamboyant cavaliers of the Imperial wars.

This work was the first painting ever presented by Géricault at the Salon of 1812, and it is a masterly composition perfectly reflecting the grandeur of a fascinating time. The magnificent equestrian portrait depicts Alexandre Dieudonné (a friend of the painter, serving at the time as a lieutenant in this legendary regiment), looking backward and ready to order a charge in the heat of the battle.

It has been observed that a certain premonitory feeling of defeat is present in the rider’s countenance. In fact, some months after the painting was finished, the invasion of Russia turned into a terrible disaster and even Dieudonné—then 34—was missing somewhere in the endless snowy fields.

Now Fernando Andrea has recreated the famous canvas in an outstanding bronze developed after careful study of the original image. Andrea’s complex casting and masterful sculpting honor Géricault (not surprisingly, a favorite painter of his) and this romantic period of history.
Napoleon à Fontainebleau

BRONZE-04

Limited Edition
-20 copies-
1/6 Scale
23.5 x 22 x 17.3 cm- 4.5Kg
9.3 x 8.6 x 6.7 inch - 9.9lb
Mongoy base included
The importance of Napoleon Bonaparte’s role in European history is evident, and needs no further remarks. This famous and controversial character has produced an immense iconography.

Among the thousands of pictorial representations of Napoleon there is the famous painting by Delaroche depicting him in 1814 at the time of his first abdication. Here the Emperor appears in an unusual pose, deeply concerned by the surrounding circumstances. The extraordinary attention to detail displayed in this Delaroche’s painting is now represented in sculpture.

Delaroche’s work has been very closely studied by Fernando Andrea to produce a stunning three-dimensional version of the famous canvas.
Napoleon à Fontainebleau

BRONZE-04S

There is a smaller version of the sculpture “Napoléon à Fontainebleau”.

1/10 Scale
14.5 x 11.5 x 14.5 cm - 2Kg
5.7 x 4.52 x 5.7 inch - 4.4lb
Marble base included
Le Capitaine, 1805
BRONZE-05

Limited Edition
~20 copies~
1/6 Scale
17 x 39 x 11 cm - 3.6 kg
6.69 x 15.35 x 6.49 inch - 14.9 lb
Mongoy base included
By closely following a Detaille’s illustration of a French captain of Hussars in 1805, this outstanding work by Fernando Andrea fully captures the extraordinary regalia and panache of the legendary light cavalry troops that rode during the Napoleonic wars.

Originally a Hungarian cavalry force which history goes back to the 15th century, hussar regiments were gradually and extensively introduced in most European armies by the middle of the 18th; reaching the peak of its glorious career at the time of Frederick the Great and later with Napoleon.

These dashing cavaliers sported their flamboyant uniforms in many battles, riding spirited steeds and setting an indelible example of bravery and loyalty in the course of so many Napoleonic battles resounding still today in the collective imagination: Marengo (1800), Austerlitz (1805), Jena (1806), Borodino (1812)… Or Waterloo (1815).

In fact, their dress was so successful, that many bodies of volunteers, raised during the first days of the Republic, wore Hussar-style uniforms immediately recognizable by their bear fur colbacks; the dolman and pelisse decorated with tresses; the breeches and boots ‘a la Hongroise’ or the lethal curved blades of their sabres.

Andrea’s masterful rendition of this ‘Capitaine’ is a highly detailed recreation of the appearance of one of these hussar officers around 1805 at its best…

**Le Capitaine, 1805 Sculpture**

by Fernando Andrea

*Le Capitaine, 1805 Sculpture* by Fernando Andrea

*Drawing by Édouard Detaille, 1805*
Banner

BRONZE-06

Limited Edition
- 20 copies -

1/6 Scale
40.2 x 14.1 x 34.5 cm - 8 kg
15.8 x 5.3 x 13.5 inch - 17.6 lb

Mongoy base included
Banner is a red roan blanket appaloosa born in 2000 and a remarkable noble horse that served Fernando Andrea to create this striking rendition of a standing horse in the style of traditional animal sculptures. Unlike other equestrian pieces released by Historical Bronzes, there is no rider here but just the beauty of the nude animal in splendorous quietness and elegant simplicity. As experienced riders know any horse is a unique, differentiated being showing particular character traits, of which it’s most expressive feature is probably the glance, masterfully captured here to produce not just the sculpture of a generic animal, but the real portrait of a particular mount now 19 years old: an “old timer” born in the USA and seasoned all through a long life of adventurous riding across many different sceneries; including some western movies…
Le Roi Soleil, 1701
BRONZE-07

Limited Edition
- 20 copies -
1/6 Scale
34.9 x 24.9 x 31.2 cm - 7.7 kg
13.7 x 9.8 x 12.28 inch - 16.9 lb
Mongoy base included
In 1701 Hyacinthe Rigaud executed the famous portrait of Louis XIV that eventually would arguably become the most recognisable icon for the royal absolutism then prevalent in most European countries.

The king, then 63 years old, appears here in full coronation regalia but uncrowned; with the hand of justice lying on a stool, the sceptre of his grandfather Henry IV upside down, the Charlemagne’s sword upon his side and the Order of the Holy Spirit necklace around his chest.

He is dressing a splendid coronation robe decorated with golden fleurs-de-lis and matching court garments. An enormous wig and high heeled shoes compensates his short height (165cm) while (following the king’s suggestion) the robe appears draped over his shoulder opened enough as to show his legs dressed in tight silk stockings held by precious gathers as Louis, having being a ballet dancer in his youth, prided himself on his dancer’s legs.

This is the portrait of an arrogant aging man, as revealed by his face features in striking contrast with the flamboyant attire and decoration and despite Rigaud’s mastery to suggest a vigorous man.

By closely studying Rigaud’s painting and complementary iconography Fernando Andrea has finally created this stunning three-dimensional version of the famous painting.

Le Roi Solei, 1701 Sculpture
by Fernando Andrea
Officier d’Artillerie, 1805

Templar Knight, XII century
Fernando Andrea’s work stands perfectly in line with the late 19th century historical bronzes in which historical accuracy and artistic mastery blend together to produce outstanding works of art. They are lost-wax castings made in the traditional 1/6 scale, much favored by the great masters of the past.

Fernando’s works require long months of painstaking work, and considerable thought is given to any new project before making a decision but, in all probability, upcoming pieces will be more period cavalrymen on horseback...

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