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## **An experiment in copper repousse of the stations of the cross**

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*Indiana State University*

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**AN EXPERIMENT IN COPPER REPOUSSE  
OF THE FOURTEEN STATIONS OF THE CROSS**

---

**A Thesis  
Presented to  
Art Department Faculty  
Indiana State Teachers College**

---

**In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts**

---

**by  
Sister M. Winifrid Mesker, O.S.B.**

**August 1958**

INDIANA STATE  
TEACHERS COLLEGE

THESIS APPROVAL SHEET

The thesis of Sister M. Winifrid Mesker, O.S.B.,  
Contribution of the Graduate Division, Indiana State  
Teachers College, Number 783, under the title -- \_\_\_\_\_

An Experiment in Copper Repousse'

of the Fourteen Stations of the Cross

is hereby approved as counting toward the completion of  
the Master's Degree in the amount of 8 hours' credit.

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## CHAPTER I

### THE PROBLEM

The Sisters of St. Benedict at Ferdinand, Indiana have formed a new Community at Beech Grove, Indiana, Our Lady of Grace Convent and Academy. The institution is comprised of a Motherhouse, an Academy for high school girls, a kindergarten; and, eventually a Retirement Home will be erected on the premises. The writer was asked to make the Stations of the Cross for use in the chapel of the Retirement Home. It was believed that this project could be made to serve as the basis of a thesis in partial fulfillment of a Master's Degree in Art. The media were then discussed for the project and copper repousse' was the material and method agreed upon by the writer's thesis committee at Indiana State Teachers College.

Statement of the problem. It was the purpose of this project (1) to provide the Stations of the Cross for a retirement home; (2) to acquaint the writer with various techniques and the skill in handling copper repousse; and

(3) to arouse interest in the religious significance of the Stations as well as an interest in copper repousse.

Importance of the study. In this age of materialism and industrialism the artistic craftsman has apparently lost his place of value in society. He must bow to big business and let his God-given talent lie dormant while machines are pouring out imitations under the subterfuge of utilitarianism. Most people are incognizant of the fact that this is forcing man to be subservient to the inanimate. To fully remedy this unhappy situation would be an impossibility because of our complex way of living. However, though few people can be materially successful in these crafts, it should not be neglected to the extent that personal satisfaction in creating is entirely inhibited. In the fast way of American living one would do well to interest himself in something where speed is no asset. One would greatly profit by the use of a little patience in watching the blow-by-blow progress of a piece of metal under a seeming persevering hammer. The challenge which thus presented itself was the incentive which caused this work to be undertaken.

There was still a more important factor that stood out as an objective. Materialism did not only bring about complex living but it resulted in a degradation of attitude toward religious principles and beliefs. The American people of today have looked to foreign lands with sympathy toward suffering humanity and have come to their aid generously. Yet these same people have been little moved by the greatest suffering history has ever known -- the suffering of the God-man, Jesus Christ. His suffering was real and it means something to each individual. His cry to all has fallen on many deaf ears. This cry was not for food, nor for shelter and clothes. His cry meant that men would have to give up their sinful ways of living. It meant that religious values would have to take precedence. For those who have heard "the call", meditations on the Stations of the Cross have been an inspiration and an encouragement; for those who rejected the Word of God, the hope is expressed that by this humble work some might come to know and appreciate more fully the significance and value of the Way of the Cross.

It was the artist's desire that through this work she herself might gain a deeper insight and greater love



for the sufferings of Christ. Certainly there has been ample opportunity for this by actually bearing the Cross with Christ in a different, yet real, manner. For one could not successfully portray feelings he had not experienced himself, at least in a small way. The difficulty encountered in this work was the cross that produced the crown of the finished product.

## CHAPTER II

### THE STATIONS OF THE CROSS

"By the exercise of the Way of the Cross is meant the meditation on the Passion of Jesus Christ throughout a determined number of stations."<sup>1</sup> There are fourteen stations at the present time.

The primary reason for the Way of the Cross is the devotion paid to our suffering Savior. Another cause for the spread of this popular devotion is that it became a substitute for something better. It was not within the reach of all to make a pilgrimage to the Holy Land. Therefore, the Way of the Cross as we know it constituted a miniature pilgrimage.<sup>2</sup>

Historical background. This devotion which is as old as Christianity itself is believed to have originated with Mary, who was accustomed to go over the weary path

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<sup>1</sup> Victor Wright, "The History of the Way of the Cross", St. Meinrad Historical Essays, No. 27 (St. Meinrad, Indiana: The Abbey Press, 1945, p. 160.

<sup>2</sup> Ibid., pp. 160-62.

trodden by her Divine Son in company with other pious women. However, no trustworthy account is at present known to give direct evidence that Mary did make the Way of the Cross. It is believed that the early Christians followed this practice. The Roman Wars and finally the destruction of Jerusalem itself may have interrupted this custom, but it was never entirely abandoned. New interest was aroused in the Holy Land with the visit of St. Helena. St. Jerome testifies to the fact that the Holy Places were visited by innumerable pilgrims.<sup>3</sup>

The word 'stations' was first applied to the halting places of the Via Crucis or Way of the Cross by an English pilgrim William Wey.<sup>4</sup> The order of the stations throughout the centuries differed widely. In 1639 the Franciscans listed the Stations as follows:

1. Pilate's palace
2. Place of the flagellation
3. Palace of Herod
4. Ecce Homo Arch.
5. Church of Mary's swoon
6. Place of Simon of Cyrene and the weeping women
7. House of Veronica
8. Judicial Gate

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<sup>3</sup> Rev. E. F. Graham (ed.), Via-Dolorosa (Akron, Ohio: D. H. McBride Company, 1898), p. 9.

<sup>4</sup> Wright, op. cit., p. 166.

When Europe took hold of the idea of erecting the Stations of the Cross, everyone had his own ideas as to the number and order they should follow. Variations are found up to the end of the sixteenth century.<sup>5</sup>

Indulgences. The Catholic Encyclopaedia Dictionary gives the following explanation of indulgences.

The remission of the temporal punishment due to those sins of which the guilt has been forgiven, either in the sacrament of Penance or because of an act of perfect contrition, granted by the competent ecclesiastical authority out of the Treasury of the Church to the living by way of absolution, to the dead by way of suffrage.<sup>6</sup>

A plenary indulgence is that which remits in full the temporal punishment due to sin, and a partial indulgence is a remission of part of the punishment due to sin.<sup>7</sup>

In 1312, Pope Clement V appointed the Franciscan Order as custodians of the Holy places at Jerusalem and in 1688, Pope Innocent XI granted to all Franciscans an indulgence for performing the Way of the Cross. Pope Benedict XIII granted the same indulgence to all the faithful who

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<sup>5</sup> Ibid., p. 167.

<sup>6</sup> Donald Attwater (ed.), The Catholic Encyclopaedic Dictionary (New York: The MacMillan Company, 1931), p. 266.

<sup>7</sup> Ibid.

made the Way of the Cross in a Franciscan Church. In 1731, Pope Clement XII decreed that stations could be erected by Franciscans in all churches, thus extending the Way of the Cross to the whole world and giving all the faithful the privilege of gaining the indulgences.<sup>8</sup>

On October 21, 1931, His Holiness Pope Pius XI stated in an official document the indulgences that could be gained.

The faithful who, with at least a contrite heart, whether singly or in company, perform the pious exercise of the Way of the Cross, when the latter has been legitimately erected according to the prescriptions of the Holy See, may gain: A plenary indulgence as often as they perform the same; another plenary indulgence, if they receive Holy Communion on the same day, or even with a month after having made the Stations ten times.<sup>9</sup>

Spread of the Devotion. The man who enthusiastically worked toward spreading devotion to the Way of the Cross was St. Leonard of Port Maurice. He made known to the world the many indulgences that could be gained by using this

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<sup>8</sup> Victor Wright, "The History of the Way of the Cross", St. Meinrad Historical Essays, No. 29 (St. Meinrad, Indiana: The Abbey Press, 1946). p. 15.

<sup>9</sup> Joseph P. Christopher and Charles E. Spence (ed.), The Raccolta (New York: Benziger Bro., Inc., 1943), p. 114.

devotion. St. Leonard erected at least 572 sets of stations and his zeal caused others to follow in his steps.<sup>10</sup>

Abbot Marmion, a great Benedictine theologian of recent times, expressed his love for the devotion in these words:

This contemplation of the sufferings of Jesus is very fruitful. After the Sacraments and liturgical worship there is no practice more useful for our souls than the Way of the Cross made with devotion.<sup>11</sup> Its supernatural efficacy is beyond comparison.

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10

Wright, op. cit., p. 18.

11

Dom Columba Marmion, O.S.B., Christ in His Mysteries (Glasgow: London Sands and Company, 1919), p. 267.

## CHAPTER III

### METHOD, MATERIALS AND PROCEDURE

Various techniques and materials were used in this work before a definite procedure was established. At the outset, the writer tried to follow the procedure as explained by various authors of metalcraft, but soon discovered that the only material available on the subject treated objects of a nature different from those to be utilized in this study. The project had to be developed in a way that would obtain the desired results. The following paragraphs outline the materials and procedure finally decided upon.

#### I. METHOD

The type of work done in this project is known as chasing and repousse'. These terms are almost synonymous and define methods of decorations somewhat similar to sculpture in shallow metal. They are the means of bringing a design out of metal surface into low or bas relief, and producing a three-dimensional result from a flat sheet of metal.<sup>1</sup>

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<sup>1</sup>  
Ray E. Haines, The Home Crafts Handbook (New York: Nostrand Company, Inc., 1948), p. 485.

Although the word repousse' is the French term for chasing, there is a technical distinction between the two words. Repousse is really the part of the work which is done from the reverse side of the metal--the bossing up of patterns from the back; whereas chasing is done from the front. However, in modern times the term repousse' has been extended to cover all work in relief regardless of whether it is done from the front or back.<sup>2</sup>

## II. MATERIALS

Chaser's or repousse' worker's hammer. The hammer used for this work has a broad flat face about one and one-fourth inches in diameter, and it has a round-nosed knob which is very useful for many different purposes.<sup>3</sup> The handle is nine inches in length, made from a piece of straight-grained hard wood. To obtain elasticity for rapid hammering the greater portion of the handle must be thin and slender. The butt of the handle is pear-shaped to add

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<sup>2</sup> Herbert Maryon, F.S.A., Metalwork and Enamelling (New York: Dover Publications, Inc., 1955), p. 113.

<sup>3</sup> See Figure 1, p. 13.



comfort in handling it, since this gives a good grip and enables the worker to bring the full weight of the hammer into the blow.<sup>4</sup>

Chasing tools. In order to raise a design on copper, chasing tools are used.<sup>5</sup> These tools are made of steel and the end of the tool is hardened, tempered and highly polished. Sizes and shapes vary for use in raising, sinking, flattening and planishing.<sup>6</sup>

Material used to prepare the copper sheet for chasing.

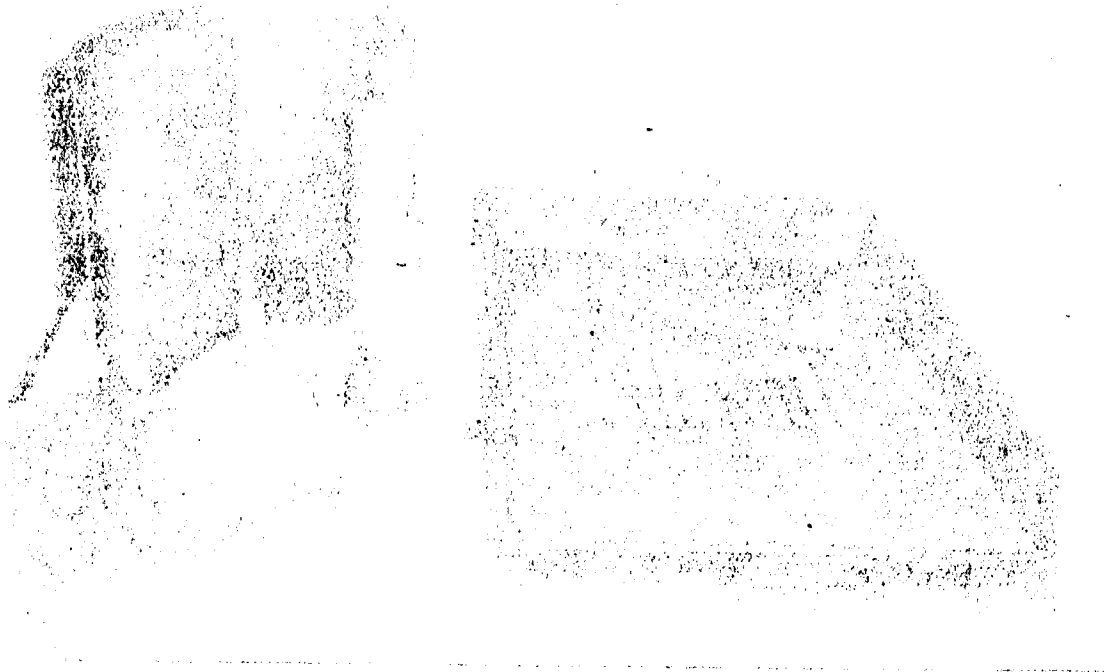
In doing research for this project, it was found that all the authors consulted recommended a certain type of prepared pitch as the material to use for this process of chasing copper. Not one of them indicated any other material that could be used as a substitute. However, in this particular instance, so many obstacles were encountered in using the pitch that this idea had to be discarded and it was left to the artist to discover a more workable material.

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<sup>4</sup> Emil F. Kronquist, Metalcraft and Jewelry (Peoria, Illinois: The Manual Arts Press, 1926), p. 74.

<sup>5</sup> See Figure 1, p. 13.

<sup>6</sup> John G. Miller, Metal Art Crafts (New York: D. Van Nostrand Company, Inc., 1948), p. 34.

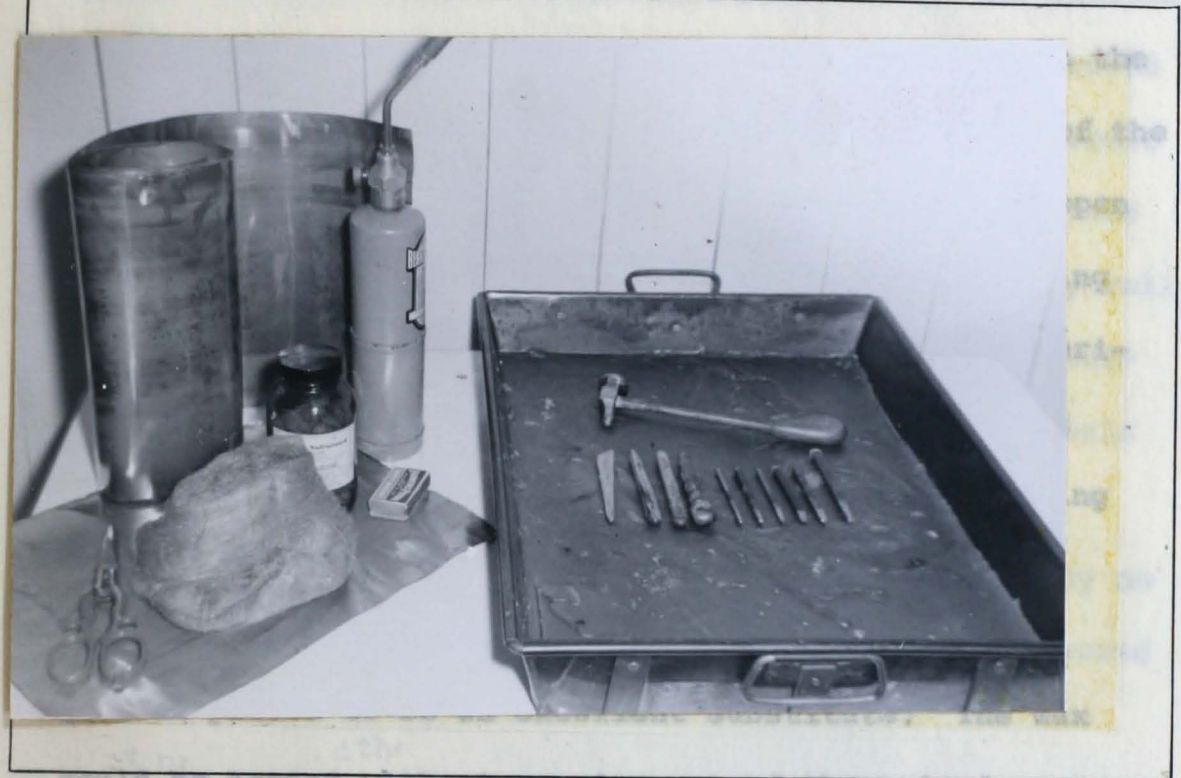


**FIGURE 1**

**MATERIALS USED IN CHASING**

**Metal sheet, blow torch and matches, scissors for cutting copper, steel wool, liver of sulphur, beeswax melted in pan, chasing hammer, chasing tools (4 wooden tools and 6 steel tools).**

It might be of interest to mention several of the difficulties experienced in using the pitch. It had to be melted and poured into the raised parts on the back of the



could be heated without running out of the raised parts, after the wax cooled and hardened it did not loosen and fall out of the raised parts; when the wax cooled it would easily pull away from the copper, at the metal which

### III. PROCEDURE

Design. To obtain favorable results good design is necessary. Therefore, much time was given to the planning and designing of the fourteen Stations. The first set designed was 18" x 24" and included much detail work. This

It might be of interest to mention several of the difficulties experienced in using the pitch. It had to be melted and poured into the raised parts on the back of the metal sheet and allowed to harden. While modeling on the front side, the blows of the hammer caused portions of the hardened pitch to loosen and fall out, leaving many open spaces and depriving the copper sheet of the supporting cushion that it needed. To find a substitute, an experiment was made using a glazing compound and Permoplast modeling clay but as it was difficult to obtain varying degrees of hardness, this method had to be abandoned. Finally, a most satisfactory material was discovered. Beeswax proved to be an excellent substitute. The wax could be heated without running out of the raised parts; after the wax cooled and hardened it did not loosen and fall out of the raised parts; when the wax cooled it would easily pull away from the copper.

### III. PROCEDURE

Design. To obtain favorable results good design is necessary. Therefore, much time was given to the planning and designing of the fourteen Stations. The first set designed was 18" x 24" and included much detail work. This

was discarded since it was found difficult to execute in metal. New designs were then planned in this same size and the work was done on 20 gauge copper. With the limited supplies and working conditions available this soon proved to be unsatisfactory and difficult to handle. As a result the size was reduced to 11" x 14" and the copper used was 8 oz., .010 or 30 B & S. This copper was purchased by roll according to the width required which simplified the cutting process. The metal was thin enough so that it could be cut with a shears.<sup>7</sup>

The design should be a help to the artist but by no means should it be his slave. This idea is well expressed by H. Wilson.

In the process of work ideas are matured which would otherwise have lain dormant and useless. The design gradually acquires those indefinable qualities of naturalness, simplicity, and sincerity, which are found to a supreme degree in almost all old work ...<sup>8</sup> The student should be ever alert to seize the suggestions of decorative treatment of the metal which constantly arise while his work is in progress.<sup>9</sup>

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<sup>7</sup> See Figure 2, p. 16.

<sup>8</sup> H. Wilson, Silverwork and Jewelry (New York: D Appleton and Company, 1903), p. 30.

<sup>9</sup> Ibid., p. 50.

**FIGURE 2**  
**CUTTING COPPER TO SIZE**

Transferring design. After the designs were approved by the thesis committee, work was immediately begun on the copper. The design was transferred to the copper with carbon paper. The design was transferred to the copper with Scotch brand cellophane tape. The design was transferred off easily because the tape had been completed. To transfer the design was gone over with a fine sandpaper. The design was quite satisfactory.



Outlining The design was traced upon the metal and the design was transferred to the copper was placed upon the metal and work in outlining the design. This tracing tool was used in the left hand. The tool was held in the direction in which the line was being formed. In order to steady the tool and move it evenly along the line, the third and fourth finger rested on the metal. A straight tracer

Transferring design. After the designs were approved by the thesis committee, work was immediately begun on the copper. The design was transferred to the copper with carbon paper.<sup>10</sup> The copy was held firm with Scotch brand cellophane tape. The carbon had a tendency to rub off easily before the work in raising the metal had been completed. To avoid erasure the complete design was gone over with a Flo-Master felt tip pen. This proved quite satisfactory.

Outlining. The design having been traced upon the metal and the metal annealed to make it more pliable, the copper was placed upon the beeswax right side up and work in outlining the entire design was begun. A thin tracing tool was used for this purpose. The tracing tool was held in the left hand tilted slightly away from the direction in which the line was being formed. In order to steady the tool and move it evenly along the line, the third and fourth finger rested on the metal. A straight tracer

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<sup>10</sup>

See Figure 3, p. 18.



**FIGURE 3**  
**TRANSFERRING DESIGN ON COPPER**

was used for straight and slightly curved lines and a curved chaser for curves of small radii.<sup>11</sup>

Recessing. The copper was then given a chance to cool sufficiently removed from the beeswax, the metal once again annealed the edges were bent to secure wax was heated to make it possible a desired depth with round tools end of the hammer was used the tools were held like chisels handmade chasing tools made from hickory and c In using these wooden tools tool would cause a break steel tools. Care had to be taken not to break the metal by using too much force with the sharp edge tools.



<sup>11</sup> See Figure 4, p. 20.

<sup>12</sup> See Figure 5, p. 21.

<sup>13</sup> See Figure 6, p. 22.

was used for straight and slightly curved lines and a curved chaser for curves of small radii.<sup>11</sup>

Repousse. The copper was then given a chance to cool sufficiently so that it could easily be removed from the beeswax. After it had been removed and the metal once again annealed and turned on the back side, the edges were bent to secure it onto the beeswax. The beeswax was heated to make it possible to raise the areas to the desired depth with round tools for sinking.<sup>12</sup> The rounded end of the hammer was used to cover larger areas. These tools were held like chasing tools but not at an angle. Handmade chasing tools were also employed. These were made from hickory and could be made to fit the need.<sup>13</sup> In using these wooden tools there was less chance that the tool would cause a break-through in the metal than with steel tools. Care had to be taken not to break the metal by using too much force with the sharp edge tools.

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<sup>11</sup> See Figure 4, p. 20.

<sup>12</sup> See Figure 5, p. 21.

<sup>13</sup> See Figure 6, p. 22.

FIGURE 4  
OUTLINING



FIGURE 5

ANNEALING METAL

FIGURE 5  
ANNEALING METAL



FIGURE 6

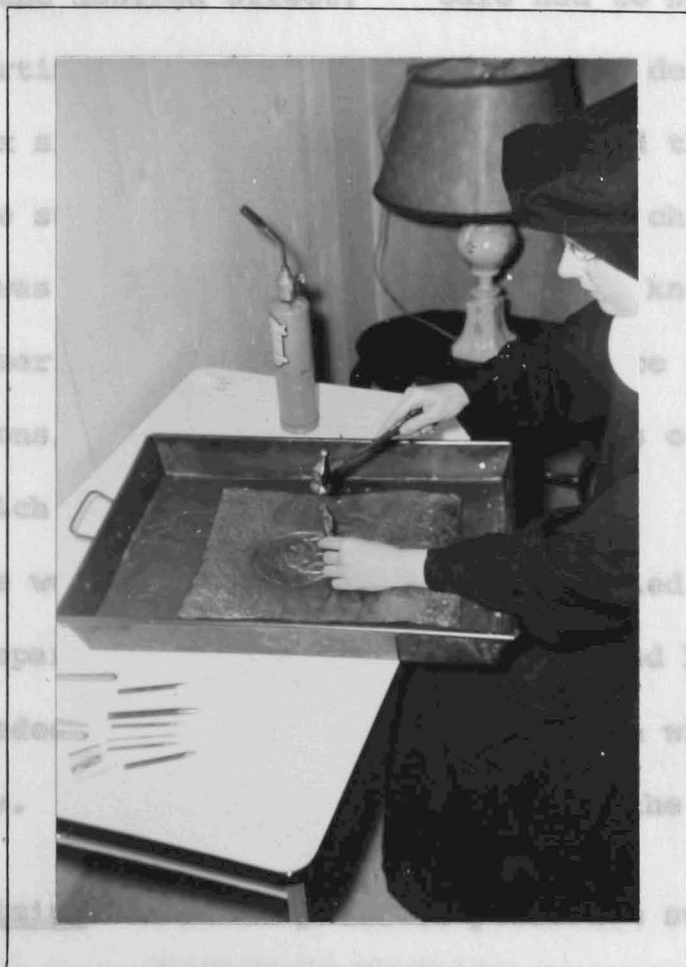
COPPER REPOUSSE

OR RAISING METAL FROM THE BACK SIDE

FIGURE 6  
COPPER REPOUSSE'  
OR RAISING METAL FROM THE BACK SIDE



Chasing or modeling. The work was then removed as above described and reversed again for a final modeling to produce the desired effect.<sup>14</sup> Care had to be taken



when reinserting the design filled with beeswax and the work would not be chased. The background was chased hammer knob of the these Stations such as buckling which of the copper Since worked on separate back and forth as needed with beeswax at that time. the same way.

Oxidizing

(liver of sulphur) was dissolved in a glass of boiling water to make a solution for oxidizing. This was then applied to the metal by using #0000 steel wool and worked into every part of the metal. It was then dried and

<sup>14</sup>

See Figure 7, p. 24.

Chasing or modeling. The work was then removed as above described and reversed again for a final modeling to produce the desired effect.<sup>14</sup> Care had to be taken when reinserting the work to have the entire design filled with beeswax since air bubbles could form and the work would not be sufficiently backed for further chasing. The background was hammered with the round-nosed knob of the chasing hammer. When working on a large piece such as these Stations, one had to be alert for signs of the copper buckling which might cause a hole.

Since work on the face was more detailed this was worked on separately and the copper was turned back and forth as needed. Only the head was filled in with beeswax at that time. The hands were often done in the same way.

Oxidizing. A small piece of potassium sulphide (liver of sulphur) was dissolved in a glass of boiling water to make a solution for oxidizing. This was then applied to the metal by using #0000 steel wool and worked into every part of the metal. It was then dried and

---

14

See Figure 7, p. 24.

FIGURE 7  
CHASING OR MODELING

polished with #0000 steel wool.

**Bright Finishing.** Since each piece of copper was

not lacquered until the treatment process was completed,

steel wool was used to obtain a bright finish.

Nature caused the surface to become dull, the fol-

lowing mixture was used to brighten it:

100 ml. sulfuric acid, 5 ml. water,

3 drops hydrochloric acid.

The entire

the solution was used to dip into

any oxidation. The use

of an acid was necessary to

acid and applied with a brush

be polished. The surface

after which the surface



removed. After the surface was bright, steel wool was again

used for a final polish. Immediately after the desired

finish was obtained, two coats of lacquer were sprayed on

each plaque, the second behind the patch.

polished with #0000 steel wool.

Bright Finishing. Since each piece of copper was not lacquered until the fourteen pieces were completed, steel wool was not sufficient to obtain a bright finish. Nature caused continuous oxidation. Therefore, the following mixture of acids was used to bright-finish it: 100 ml. sulfuric acid, 50 ml. nitric acid, 25 ml. water, 3 drops hydrochloric acid.

The entire piece of copper could not be dipped into the solution since this would clean the entire piece of any oxidation. This difficulty was overcome by the use of an acid resistant material which was dipped into the acid and applied to the places on the copper which were to be polished. The copper was then washed with clear water after which soap was used to be sure that all acid was removed. After the copper was dried, steel wool was again used for a final polish. Immediately after the desired finish was obtained, two coats of lacquer were sprayed on each placque.

## CHAPTER IV

### PHOTOGRAPHS AND MEDITATION ON EACH STATION OF THE CROSS

Photographs of the finished product of each Station in copper are illustrated in this chapter. They are preceded by a picture of the drawing which was done on illustration board using an India Ink wash. To acquaint the reader with the meaning of each representation a short explanation is given for each Station.

Interspersed between the Stations when the service of the Way of the Cross is held publicly is the beautiful and soulful hymn of the "Stabat Mater." This hymn seems to be a fitting introduction to the exposition of the fourteen plaques herein discussed.

#### Stabat Mater

At the cross her station keeping,  
Stood the mournful Mother weeping,  
Close to Jesus to the last. . . .

Christ above in torment hangs;  
She beneath beholds the pangs  
Of her dying glorious Son.

Is there one who would not weep,  
Whelm'd in miseries so deep  
Christ's dear Mother to behold? . . .

Bruis'd, derided, curs'd, defil'd,  
She beheld her tender child:  
All with bloody scourges rent.

For the sins of His own nation,  
Saw Him hang in desolation,  
Till His spirit forth He sent. . . .

Let me share with thee His pain,  
Who for all my sins was slain,  
Who for me in torments died.<sup>1</sup>

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<sup>1</sup>  
Jacapone da Todi, "Stabat Mater," Saint Andrew  
Daily Missal (St. Paul, Minnesota: The E. M. Lohmann  
Company, 1954), p. 1560.

**FIGURE 8**

**Jesus Is Condemned To Death**



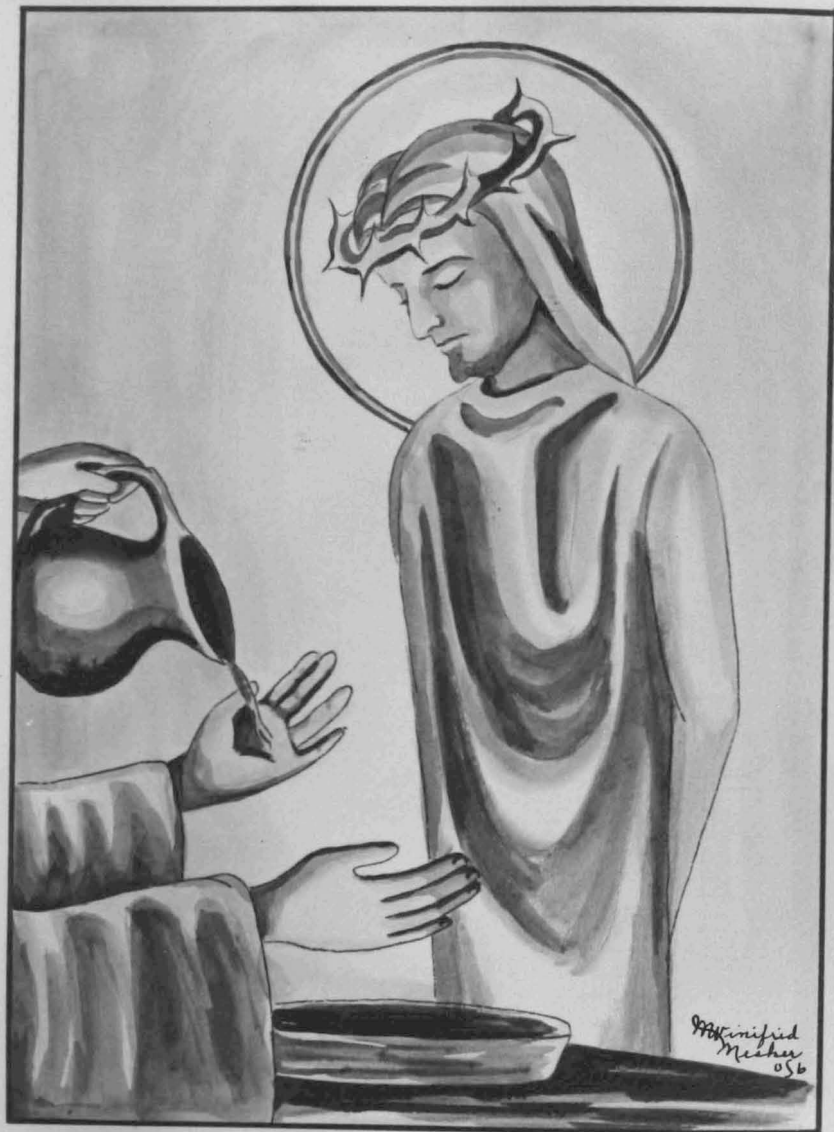


FIGURE 5

Pilate washed his hands of the blood of this innocent man as if this external gesture could shake off the guilt his conscience would continually reprove him for. The angry cry of the mob, "Crucify Him," rang out as a preface to his condemnation. Man condemned God to death.

THE FIRST STATION

JESUS IS CONDEMNED TO DEATH

29

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FIGURE 9

Pilate washed his hands of the blood of this innocent man as if this external gesture could shake off the guilt his conscience would continually reprove him for. The angry cry of the mob, "Crucify Him," rang out as a preface to His condemnation. Man condemned God to death.



FIGURE 10

Jesus Takes Up His Cross

**FIGURE 10**

**Jesus Takes Up His Cross**



THE SECOND STATION  
JESUS TAKES UP HIS CROSS

11



FIGURE 11

Jesus looked upon the burden He was to bear for us and upon being ordered to carry it our loving Savior lifted it eagerly and embraced it lovingly. The monstrous weight of the cross was overcome by the thought that here was the instrument of our salvation that He had come to earth to bear. Soon the gates of heaven would be opened.

THE SECOND STATION

JESUS TAKES UP HIS CROSS

31

FIGURE 11

Jesus looked upon the burden He was to bear for us and upon being ordered to carry it our loving Savior lifted it eagerly and embraced it lovingly. The monstrous weight of the cross was overcome by the thought that here was the instrument of our salvation that He had come to earth to bear. Soon the gates of heaven would be opened.



Jesus Falls The First Time

**FIGURE 12**

**Jesus Falls The First Time**





The weight of the cross became unbearable. As the soldiers forced Him on, He collapsed under the insupportable burden. The pain of His many wounds from the scourging was renewed as the cross lay heavily upon His back. By a super-human effort He was able to recover Himself and continue the dolorous journey.

THE THIRD STATION

JESUS FALLS THE FIRST TIME

33

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FIGURE 13

The weight of the cross became unbearable. As the soldiers forced Him on, He collapsed under the insupportable burden. The pain of His many wounds from the scourging was renewed as the cross lay heavily upon His back. By a super-human effort He was able to recover Himself and continue the dolorous journey.



FIGURE 14

Jesus Meets His Mother

FIGURE 14

Jesus Meets His Mother



THE FOURTH STATION  
JESUS MEETS HIS MOTHER



for which He had to make satisfaction. Great was the suffering of His torn body, but to endure the sight of His Mother's desolation was a triumph of divine grace. This Holy Mother had to look upon the bruised body and disfigured face of her divine Son, yet this pure soul uttered no complaint to God. She was perfectly conformed to God's will.

THE FOURTH STATION

JESUS MEETS HIS MOTHER

35

FIGURE 15

Bitter was His anguish at the thought of the sins for which He had to make satisfaction. Great was the suffering of His torn body, but to endure the sight of His Mother's desolation was a triumph of divine grace. This Holy Mother had to look upon the bruised body and disfigured face of her divine Son, yet this pure soul uttered no complaint to God. She was perfectly conformed to God's will.



FIGURE 16

Simon of Cyrene Helps Jesus Carry

The Cross

**FIGURE 16**

**Simon of Cyrene Helps Jesus Carry**

**The Cross**



THE FIFTH STATION

SLAVE OF CYRENE HELPS JESUS CARRY THE CROSS

37



The soldiers feared that Christ would die before they reached Calvary. In order to prevent this from happening they looked for someone to help support the weight of the cross. Simon of Cyrene was picked out of the crowd for this task. This stranger suddenly found himself pushed into the scene of the awful crime to help an unknown criminal. The resentment he first experienced at this humiliating service soon changed and his reluctance gave place to joy.

## THE FIFTH STATION

### SIMON OF CYRENE HELPS JESUS CARRY THE CROSS

37

#### FIGURE 17

The soldiers feared that Christ would die before they reached Calvary. In order to prevent this from happening they looked for someone to help support the weight of the cross. Simon of Cyrene was picked out of the crowd for this task. This stranger suddenly found himself pushed into the scene of the awful crime to help an unknown criminal. The resentment he first experienced at this humiliating service soon changed and his reluctance gave place to joy.



Veronica Wipes The Face of Jesus

**FIGURE 18**

**Veronica Wipes The Face of Jesus**





A fearless woman boldly broke through the throng and made her way to the side of Jesus. With a cloth she wiped away the sweat and blood from the Sacred Face. This loving act of tenderness was immediately rewarded by the imprint of Christ's holy features left upon the cloth.

THE SIXTH STATION

VERONICA WIPES THE FACE OF JESUS

39

FIGURE 19

A fearless woman boldly broke through the throng and made her way to the side of Jesus. With a cloth she wiped away the sweat and blood from the Sacred Face. This loving act of tenderness was immediately rewarded by the imprint of Christ's holy features left upon the cloth.





FIGURE 20

Jesus Falls The Second Time



**FIGURE 20**

**Jesus Falls The Second Time**



THE SEVENTH STATION  
JESUS FALLS THE SECOND TIME



FIGURE 21

Again Christ's weary body caused Him to fall. There He lay motionless and helpless, but the thought that He must go on to Calvary to save mankind caused Him to rise again with renewed determination.

THE SEVENTH STATION

JESUS FALLS THE SECOND TIME

41

FIGURE 21

Again Christ's weary body caused Him to fall. There He lay motionless and helpless, but the thought that He must go on to Calvary to save mankind caused Him to rise again with renewed determination.



**FIGURE 22**

**Jesus Comforts the Women of Jerusalem**





As the procession continued along the streets of Jerusalem, Jesus found himself near a group of women weeping over his misfortune. He turned to them and said, "Daughters of Jerusalem, weep not over Me, but weep for yourselves and for your children."

THE EIGHTH STATION

JESUS COMFORTS THE WOMEN OF JERUSALEM

43

FIGURE 23

As the procession continued along the streets of Jerusalem, Jesus found himself near a group of women weeping over His misfortune. He turned to them and said, "Daughters of Jerusalem, weep not over Me, but weep for yourselves and for your children."



FIGURE 24

Jesus Falls the Third Time



FIGURE 24

Jesus Falls the Third Time



THE NINTH STATION  
JESUS FALLS THE THIRD TIME

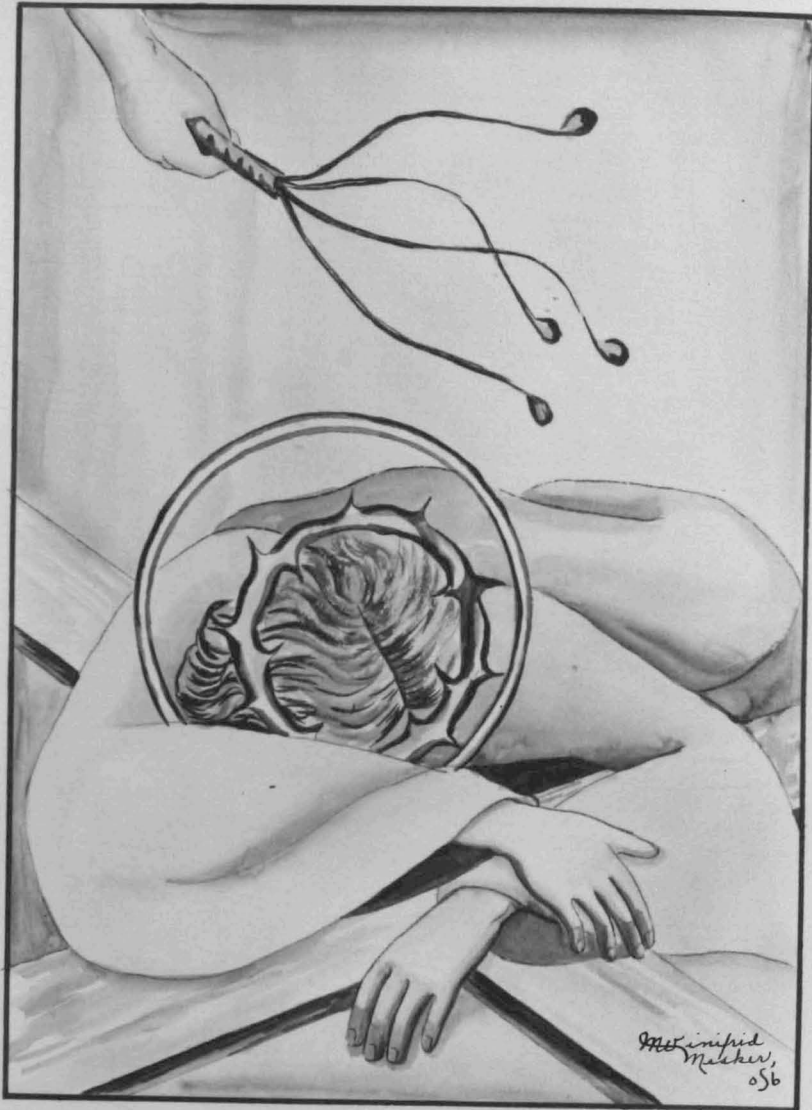


FIGURE 25

The sharp pains again enveloped His whole body as Jesus fell for the third time. However, nothing could prevail against His will to change His resolution. He struggled on now near the place of the sacrifice.

THE NINTH STATION

JESUS FALLS THE THIRD TIME

45

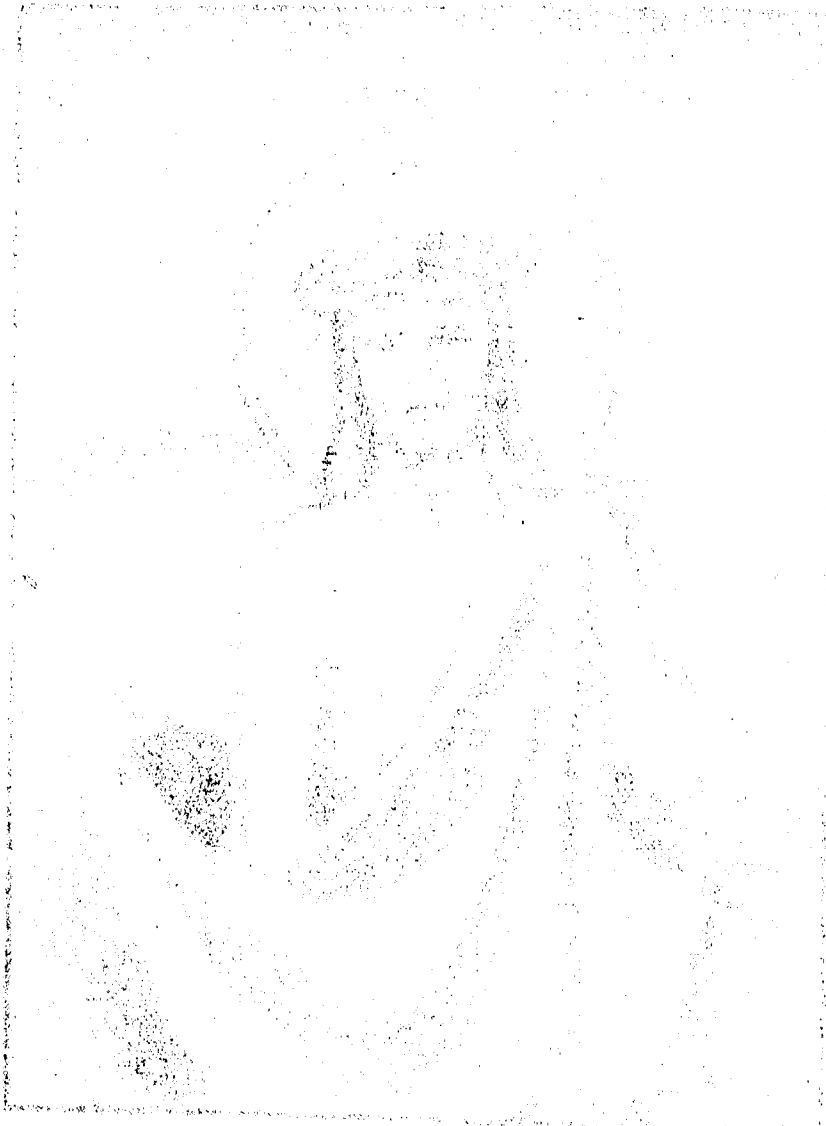
FIGURE 25

The sharp pains again enveloped His whole body as Jesus fell for the third time. However, nothing could prevail against His will to change His resolution. He struggled on now near the place of the sacrifice.



FIGURE 26

Jesus Is Stripped of His Garments



**FIGURE 26**

**Jesus Is Stripped of His Garments**



FIGURE 27

Having arrived at the hill of Calvary, the executioners roughly stripped Jesus of his clothing. They cared little that the garment He was wearing clung to the open wounds thereby causing fresh blood to flow. The shame Jesus endured as He was rudely exposed to the curious eyes of the multitude was a humiliation He patiently bore.

## THE TENTH STATION

### JESUS IS STRIPPED OF HIS GARMENTS

47

#### FIGURE 27

Having arrived at the hill of Calvary, the executioners roughly stripped Jesus of His clothing. They cared little that the garment He was wearing clung to the open wounds thereby causing fresh blood to flow. The shame Jesus endured as He was rudely exposed to the curious eyes of the multitude was a humiliation He patiently bore.

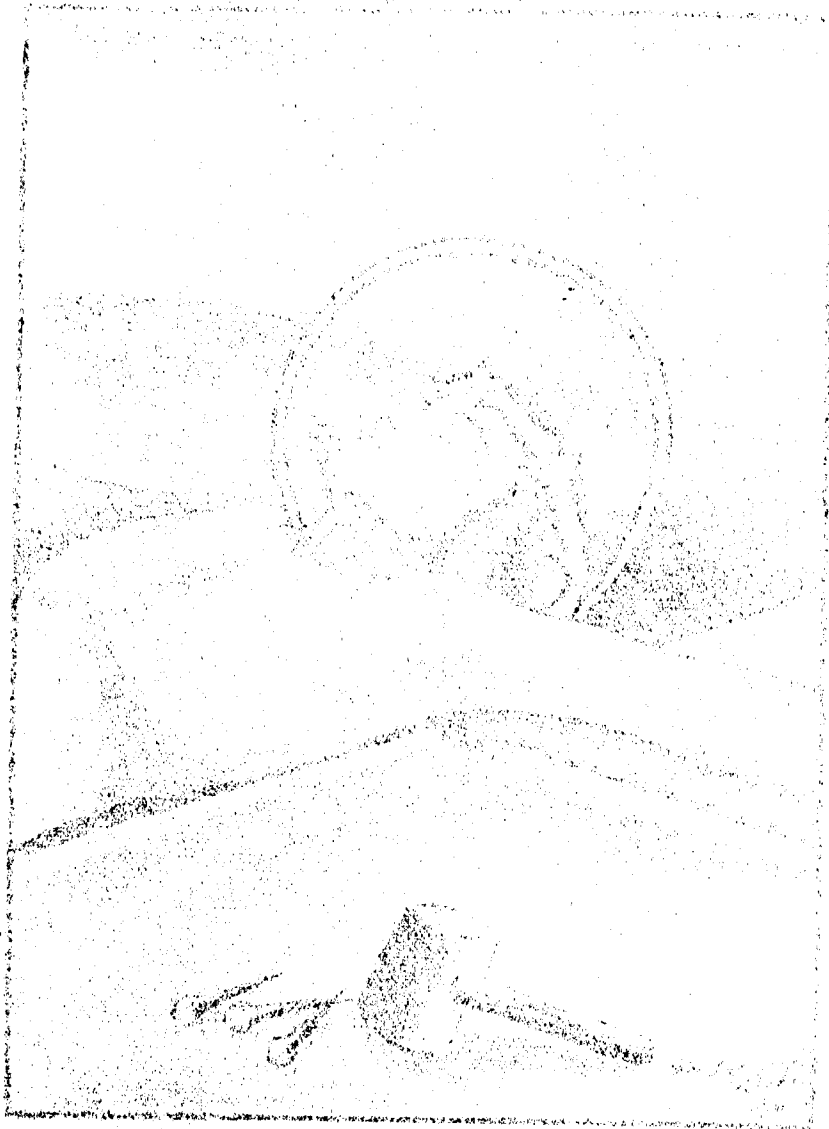




FIGURE 28

Jesus Is Nailed To The Cross





**FIGURE 28**

**Jesus Is Nailed To The Cross**

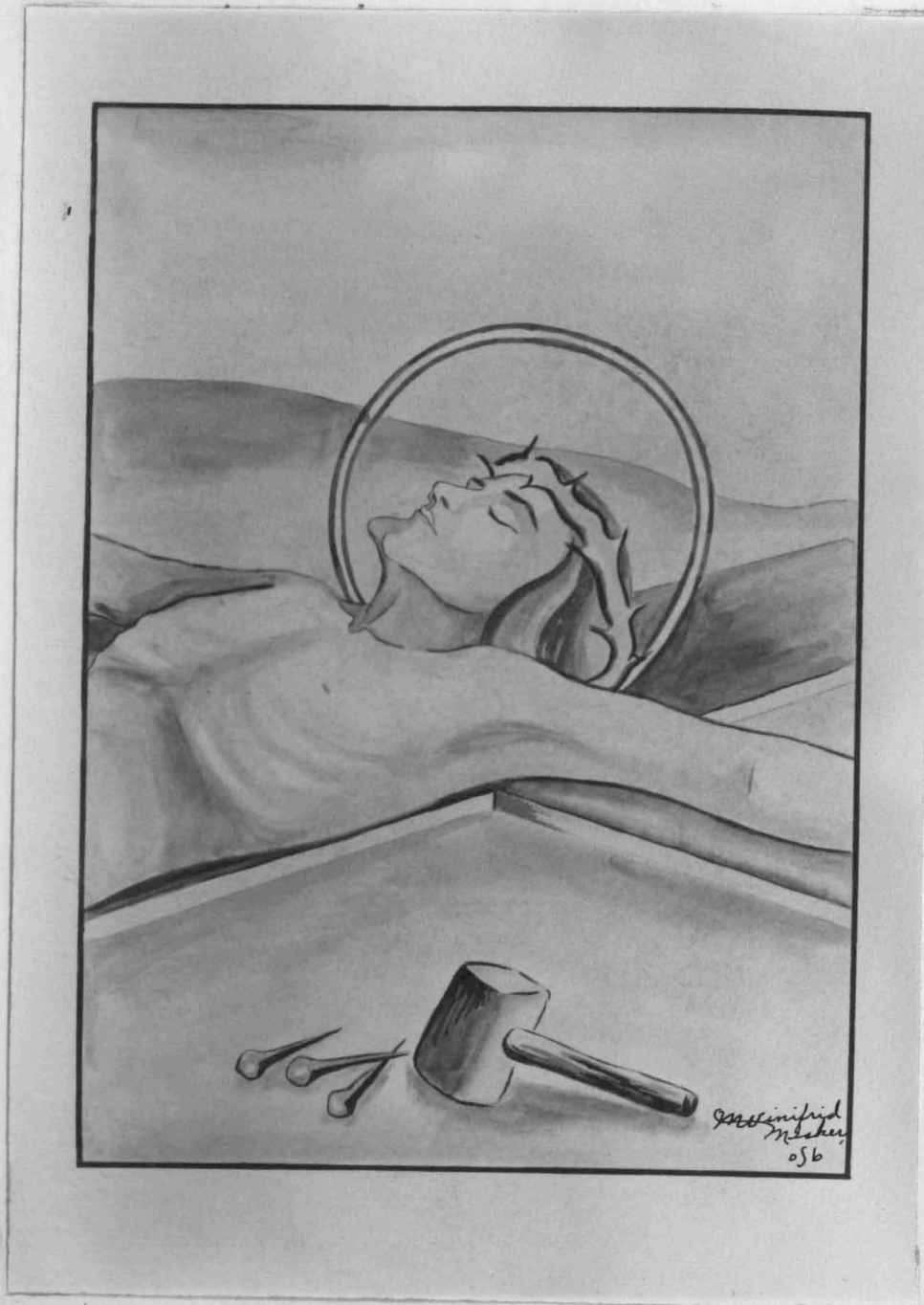


FIGURE 29

Jesus extended Himself upon the cross and while the sharp nails were driven through His hands and feet, His suffering was increased. He condescended to die as a criminal, held fast by iron nails.

THE ELEVENTH STATION

JESUS IS NAILED TO THE CROSS

49

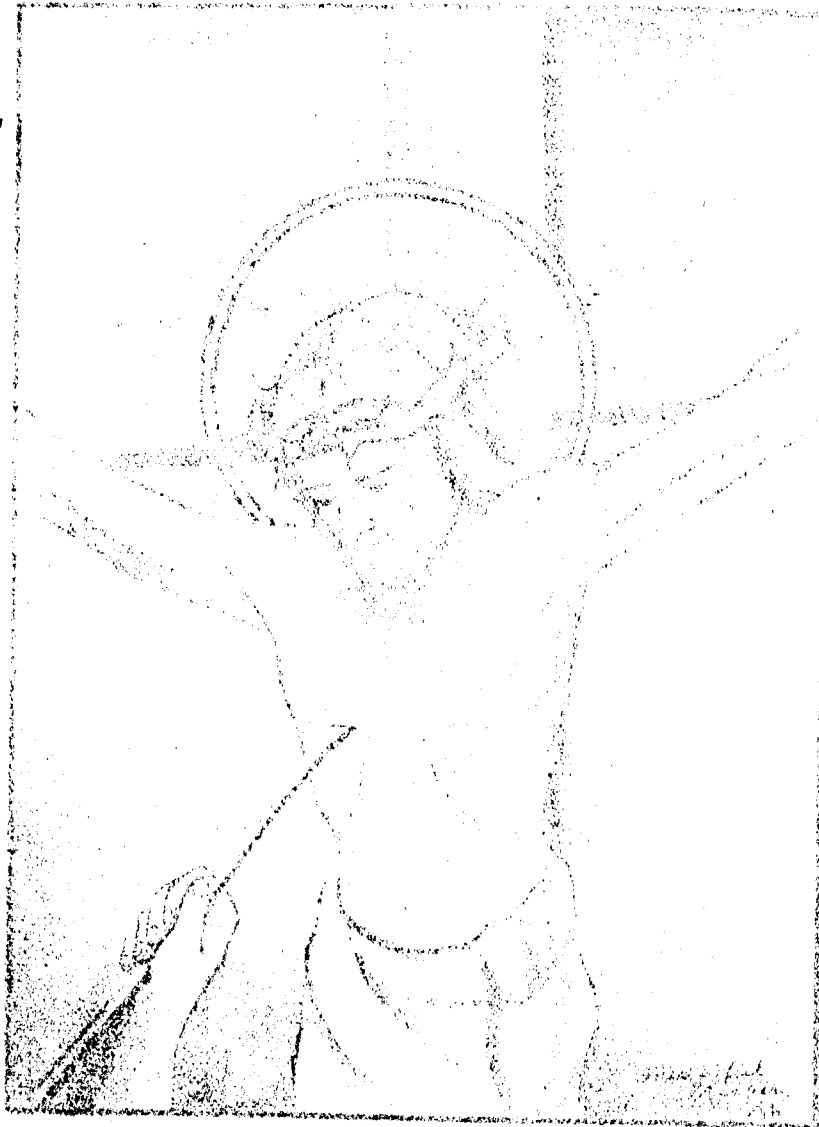
FIGURE 29

Jesus extended Himself upon the cross and while the sharp nails were driven through His hands and feet, His suffering was increased. He condescended to die as a criminal, held fast by iron nails.



FIGURE 30

Jesus Dies Upon The Cross



**FIGURE 30**

**Jesus Dies Upon The Cross**



Our Lord's last words upon the cross were spoken in a tone of  
in humble charity, for it was while He was hanging upon the  
cross that He forgave those who had caused His death with  
the words, "Father, forgive them for they know not what they  
do." It was also upon the cross that He provided paradise  
to the penitent thief. The soldiers then fulfilled the last  
of the prophecies about Our Lord's Passion by dividing His  
side with a sword. "And they looked upon Him when they  
pierced."

FIGURE 31

Having hung upon the cross in agony for three hours Our Savior died after uttering the words, "It is consummated." His last hours upon this earth were spent as He had lived, in humble charity, for it was while He was hanging upon the cross that He forgave those who had caused His death with the words, "Father, forgive them for they know not what they do." It was also upon the cross that He promised paradise to the penitent thief. The soldiers then fulfilled the last of the prophecies about Our Lord's Passion by piercing His side with a sword. "And they looked upon Him whom they pierced."





Jesus Is Taken Down  
From The Cross



**FIGURE 32**

**Jesus Is Taken Down  
From The Cross**

THE THIRTEENTH STATION

JESUS IS TAKEN DOWN FROM THE CROSS



FIGURE 11

Joseph of Arimathea and Nicodemus took the corpse of Jesus down from the cross and laid it in the arms of His Mother. After the preparations for burial were over, the sad procession slowly progressed to the tomb.

THE THIRTEENTH STATION

JESUS IS TAKEN DOWN FROM THE CROSS

53

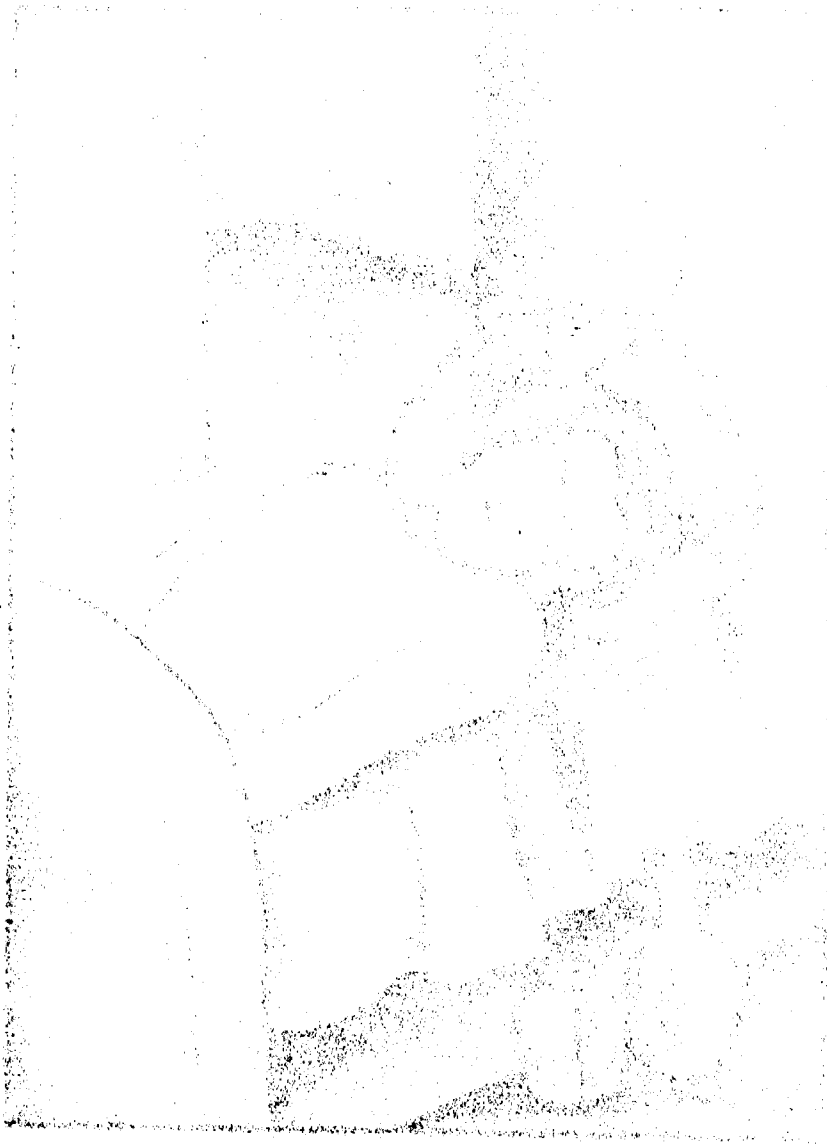
FIGURE 33

Joseph of Arimathea and Nicodemus took the corpse of Jesus down from the cross and laid it in the arms of His Mother. After the preparations for burial were over, the sad procession slowly progressed to the tomb.





FIGURE 34  
Jesus Is Laid In  
The Sepulchre



**FIGURE 34**

**Jesus Is Laid In  
The Sepulchre**

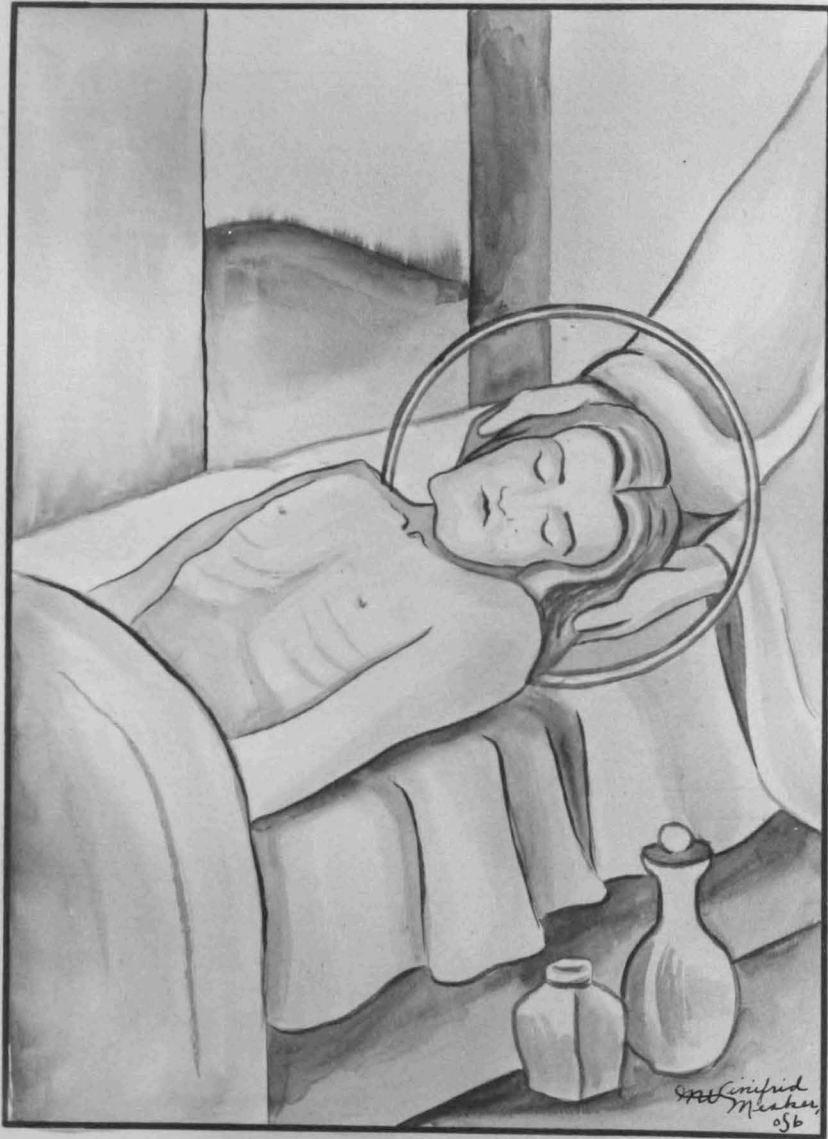


FIGURE 15

The mortal remains of Jesus rested in the Sepulchre for three days. The tomb was firmly sealed with a huge stone at its entrance and guards were placed on duty to make sure His body would not be stolen. The disciples and Mary departed.



THE FOURTEENTH STATION

JESUS IS LAID IN THE SEPULCHRE

55

FIGURE 35

The mortal remains of Jesus rested in the Sepulchre for three days. The tomb was firmly sealed with a huge stone at its entrance and guards were placed on duty to make sure His body would not be stolen. The disciples and Mary departed.



## CHAPTER V

### SUMMARY AND CONCLUSIONS

#### I. SUMMARY

The steps followed from the beginning to the conclusion of this piece of work are enumerated briefly as follows:

1. Planned designs for the fourteen Stations and determined as to size.
2. Transferred design to the copper by using carbon paper.
3. Annealed the metal.
4. Placed copper to be worked on beeswax and with chasing tool lined the entire design.
5. Used blow torch throughout to keep copper pliable.
6. Turned copper on left side to raise design by using rounded tools.
7. Reversed sides again to model.
8. Hammered background with knob-nosed end of hammer.
9. Oxidized metal with liver of sulphur.
10. Bright-finished the metal with an acid solution.
11. Lacquered the metal.

## II. CONCLUSIONS

The techniques of chasing cannot be mastered in a short period of time. Only after the trial and error method can one feel security in taking up the chasing hammer.

The writer discovered that a too rigid adherence to authors on this subject is not advisable. Each project in metal has its own problems according to size, design and working conditions available. To overcome the difficulties encountered is up to the resourcefulness of the artist. In this case the use of beeswax for a support as well as hickory tools proved very valuable but were not listed by authors as methods generally used.

There is opportunity for much experimenting in metal. Many effects can be obtained through the use of various tools. Finding new tools and methods to produce a variety of results with this interesting media would be a project worth the undertaking and one which this writer hopes will be considered by future students of art.

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