



Chasing & Repoussé: Methods Ancient and Modern

By Nancy Megan Corwin

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Virtually every culture with a history of metalsmithing has demonstrated accomplished work in the complementary techniques of chasing and repoussé. From delicate Hellenic earrings to works as massive as the Statue of Liberty, the use of hammers and punches to form and ornament metal remains as vibrant today as it has in its 5,000 year history.

This lavishly illustrated book provides first-time artists with enough information to get started, but also offers advanced workers insights into design and process. Almost 500 photos and drawings guarantee not only clear instruction but bounteous inspiration.

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Editorial Review

Review

This is a treasure trove of information about chasing and repoussé one of the most underrated, yet versatile, accessible, and immediate metalworking technique there is. With minimal equipment, thousand of fantastic forms, designs, and textures are available to an artist with noting more than a sheet of metal, some punches, a hammer, and a pitch pot. In nine chapters, author Nancy Megan Corwin discusses materials, tools, studio setups, pitch and its uses, technique basics and beyond. Full color photography illustrates examples of artists' works and step by step techniques, which are also accompanied with drawings and diagrams for clearer understanding. I particularly appreciated the appendix on tool making, plus the encyclopedia of example of Japanese chasing tools, how to make them, and what they are called. Very helpful is the photograph of an actual strip of tempered steel which accurately illustrates the important color change of the tool steel for proper tempering when making punches in the studio. Also covered are techniques for creating hollowforms for readers who are ready to move toward advanced techniques. Inspiring artist profiles and a generous gallery of works show the broad range of possibilities of chasing and repoussé. With the exception of a few typographic errors, I found this book to be perfectly inspiring so much so that after I browsed through it the first time, I pulled out my pitch pot and returned to a technique I hadn't thought of in years. It was a joy. -- Lapidary Journal, Jewelry Artist December 2009 by Helen Driggs

About the Author

Nancy Megan Corwin holds an MFA in metals from the University of Wisconsin. She has taught at Cabrillo and Monterey Peninsula Colleges in California, Penland, Pratt Fine Arts Center, and the Haystack Mountain School of Crafts. Her work is included in private collections and in the permanent collection of the Tacoma Art Museum and the Victoria and Albert Museum in London.

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