

Drawing Objectives: Metalpoint Drawing Assignment

Due 10/7/20

Metalpoint is an intriguing, though often forgotten, art form that holds an important place in the history of art. Its unique aesthetic qualities and challenging technical requirements make it a highly respected and cherished drawing medium.

Metalpoint is a drawing and writing medium that dates from antiquity and was particularly popular from the 14th century to the beginning of the 16th. The technique of metalpoint involves dragging a stylus of metal across a substrate prepared with a slightly abrasive surface coating, or ground. As the metal is drawn along the surface, tiny particles of metal are left behind, creating a mark. Although it is quite difficult to use, metalpoint produces a particularly fine and delicate mark, making it a desirable tool for the highly skilled draftsman

Metalpoint is one of the most difficult of all drawing media, as Hilton Brown describes, it, “is an exacting technique requiring consummate control of both mind and hand.”⁸ Metalpoint marks are indelible; erasure is impossible except with careful scraping or sanding of the ground.

Beth Antoine 2007 **Metalpoint Drawing: The History and Care of a Forgotten Art**

The aim of this assignment:

- + to utilize an ancient drawing methodology as a means of new expression
- + to use limited parameters of tone effectively
- +to invent a new type of personal drawing
- +to create a changeable surface that is affected by time

The learning outcomes are:

- + a limited drawing of range from metalpoints
- + build-up of tone through multiple lines in hatching or cross-hatching
- + a drawing done by primarily by additive means
- +a choice of content or subject that can be carried with no dark tones

Methods:

Read Article on Silverpoint and look at links.

Select type of metal: brass, gold, silver, lead (use gloves)

Cut a piece of metal and sharpen the tip on sand paper.

Place into a retractable pencil or tape to a pencil or stylus to use as a tool.

Using a zinc-coated ground on 100% rag paper, color aid paper or Plike paper, draw the metalpoint lightly across the paper.

Weight or pressure does not alter the tone.

Using proximity of line to create tone, create a resolved drawing.

Protect the paper from the weight of your hand with newsprint, a bridge, or hold the tool so your hand never touches the ground at all.

Build up tones slowly with repeated layers instead of forcing a dark.

Over time purposely expose the surface to change with air.

<i>Metal</i>	<i>Chemical Change</i>	<i>Color Change</i>
<i>Silver:</i>	<i>Formation of silver sulfide.</i>	<i>Turns warm brown/darker in value.</i>
<i>Gold:</i>	<i>No change.</i>	<i>No change.</i>
<i>Lead:</i>	<i>Formation of lead carbonate.</i>	<i>Turns bluish and darker in value.</i>
<i>Tin:</i>	<i>Formation of tin salts.</i>	<i>Remains light in value.</i>
<i>Bismuth:</i>	<i>No change.</i>	<i>In severe pollution, may darken.</i>
<i>Copper:</i>	<i>Formation of copper carbonate.</i>	<i>Turns greenish or yellowish.</i>
<i>Brass:</i>	<i>Light gray zinc modifies</i>	<i>Turns yellowish or green gold. the green patina of copper.</i>
<i>Bronze:</i>	<i>Light gray tin salts modify</i>	<i>Turns yellowish or green gold. patina of copper.</i>

Criteria for assessment in equal percentages:

Evidence of commitment of time in the drawing, often revealed by the complexity or intensity of decisions or the duration of time required to view and understand the piece.

Evidence of planning a drawing with formal elements such as balance, texture, form, line range, compositional elements, figure/ground relationship, spatial dimension, etc. Selectively consider a range of these in your drawing.

Evidence of individuation or personally expressive qualities. These may be shown through symbolism, paradoxical relationships, emerging or hidden secondary readings, plurality of information in contrast to distilled information, subject matter, contextual settings of politics, emotion, gendered views, sacred or profane ideas, the spectacular, found abstraction, perceptual modes, etc.

