



MICROTEACHING

Mon 2nd Feb

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THIS SESSION WILL ENABLE YOU -

1. To understand the **purpose** of the artefact we are looking at today.
2. To **contextualise** the artefact we are looking at today.

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What can you see?

- *Look & feel*
- *Identity markings*
- *Materials*
- *Construction*

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What can you work out?

- *Purpose & function*
- *Context & history*
- *Spiritual & artistic significance*
- *How was object the valued?*

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Make some
educated
guesses...

- *Context & history*
- *Artistic background*
- *Materials*

TO SUM UP...



Image from Jackson's Art Blog

- The glass muller was developed for artists to grind pigments & in preparing paint. It was developed in the 18th - 19th century.
- Previously, since ancient Egyptian times, artists would have used a stone & muller, comprised of 2 flat stone surfaces which grind against each other.
- Oil paint is made up of pigment (colour) + binder (drying oil e.g. linseed)
- Paint mulling works by completely surrounding each pigment particle in oil, to create a buttery textured paint to work with.

TO SUM UP...

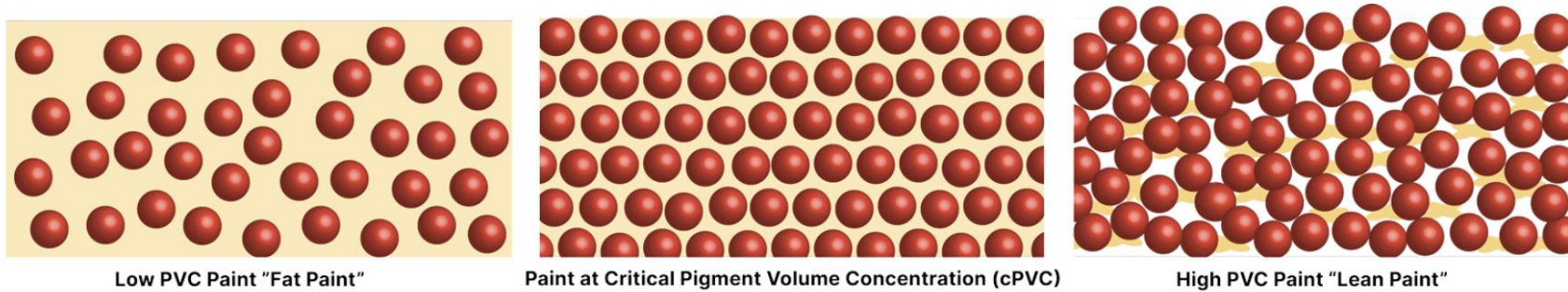


Image from Natural Pigments Website

- PVC (Pigment Volume Concentration) measures the volume of pigment in relation to the binder ($\text{pigment} / \text{pigment} + \text{binder}$).
- The point where the pigment is just wet enough to bind the paint is "Critical PVC".



Image from Windsor & Newton

- Pigment molecules are shaped differently, resulting in some needing more oil to fully coat the surface.
- This will determine how "fat" (more oil) vs. "lean" (less oil) the paint is, and the speed of drying.

REFERENCES

The Painter's Handbook – Mark David Gottsegen

The Artist's Handbook - Pip Seymour

L Cornelissen & Son

[Winsor & Newton](#)

[Jackson's Art Blog](#)

[Natural Pigments](#)