

INTRODUCTION TO ART AND DESIGN

DEFINITIONS

Art

Art and Design is a very important subject, the role of which in our lives cannot be doubted. We live surrounded by it; all structures from a simple chair to a complicated building arise out of design. It is indispensable.

Art can be thought of as the ability of an individual to express his/her inner feelings for one's own personal satisfaction and to some extent even for those around him/her. This task of discovering and developing one's inner self can be enhanced not only through inspiration of what we see, feel, hear, touch and taste but also through everyday exercise of our creative nature.

Can you identify some of these inner feelings that an individual can express? Such inner feelings as joy, happiness, sadness, expectation, rejection, anticipation, or correction of a situation etc. are part of humanity and are expressed most profoundly only in the arts.

How can an individual express these inner feelings? They can be expressed in music, drawing or painting pictures through symbols, signs, logos, making of ceramics, sculptures or crafts etc.

Design

Design is the art of planning, creating and arranging in an artistic way or manner of some of the elements of art and Design, for one's personal satisfaction and for the satisfaction of those around him.

HISTORY OF ART

Art has been with mankind since time immemorial. The two cannot be entirely separated because art is a human activity, and the artist is an inviolable part of the art s/he creates. Whatever man does, involves one form of art or another.

In Africa, some of these are the Bushmen, Pygmies, and Hottentots, etc, who are famous because of their rock-paintings. The Egyptians are renowned for their type of writing and marvellous structures such as the Pyramids and Sphinxes. I'm sure you have also been able to identify individuals from your community, your province or your nation who are also well known for their artistic creations.

What are some of the different ways in which Art has been preserved

to the present time? Art has been preserved through:

- Songs
- Dances
- Costumes/Attire
- Culture

Art greatly assists in exposing and expressing one's inner self, and for the most part this **self-expression** is goal oriented. This can in the form of drawing pictures or doing crafts. For example, children are very good at self-expression when it comes to playing with wires and clay.

Art can also have a medicinal value, as a **therapy** in people who have physical or emotional problems. For example, arthritis patients are encouraged to mould items out of clay so as to exercise the affected body parts. Similarly, victims of abuse can find it helpful to explore their trauma and recovery through art.

THE IMPORTANCE OF ART

Some of the reasons are:

Self-exploration: Art helps one to identify one's strengths and weaknesses in the study area, as one encounters new challenges in the testing and using of both new and known materials and tools. For example, using paints, brushes, clay, plasticine, etc.

Self-expression: Self expression is enhanced in the learner through the interest in creativity that already exists, has been acquired, is developing and is being further promoted with the sole aim of creating a new artistic item. For example, children use their power of creativity, inquisitiveness and manipulation to come up with new ideas or products that are different from the original. The uniqueness of the creation is an expression of that of its creator.

Manipulation: One's psychomotor skills develop further in the realization of one's thoughts or ideas of the preparation of an art item, thus improving coordination.

Holistic nature: Art brings out or manifests in a learner knowledge and skills both consciously and unconsciously, resulting in the development of the whole being.

Knowledge and skills: Through Art the learner acquires knowledge and skills which are both cardinal ingredients for all round human development.

Creativity: Last but not least, Art develops in one the ability to create new things and come up with totally new ideas in one`s daily life.

THE FUNCTIONS OF ART

Art plays very important roles in our societies.

- 1) **Income generating:** In some communities, art is used as a source of income. Men and women make many different items of art which they later sale to earn money. These can be mats, stools, baskets, chairs, pictures etc. It is a very important life-skill in our communities.
- 2) **Identification:** Art identifies a person, a people, clan, or tribe, etc, distinguishing them from the rest. This is made possible through the costumes or attire, body-markings e.g. tattoos bangles, dress, and rings and so on, that an individual or group of people are wearing. An example would be the Likishi or Nyau masks.
- 3) **Preservation of culture, traditions and customs:** Culture, traditions and customs can be preserved through love, care, repair and proper storage of art works which are of historical value to the community. These can be masks, stools, so on and so forth. These artifacts are part of what serves to distinguish one`s culture from that of neighbouring people`s
- 4) **Entertainment:** This may entail visiting museums, exhibition and displays and various places of historical value for entertainment and acquisition of knowledge.
- 5) **Decoration:** Mankind decorates or beautifies his/her body, home and the environment or surrounding in general personal satisfaction. These decorations can be pictures, flowers, body markings, etc.
- 6) Art is used a lot today in **advertising** on radio, television, newspapers, journals etc in the form of posters, logos, cartoons, pictures, packaging or branding, rtc.
- 7) This also serves as a means of **communication**. Through advertising different messages are communicated and passed over to people.
- 8) Art assists in refreshing both the mind and the body of an individual through planned and unplanned activities in situations of **recreation or pastime**.

CATEGORIES OF ART

- i. **Ceramics** is the art of using clay to make useable or decorative are items for the home or office. These clay pieces can be in the form of pots, plates, cups, mugs, tiles, etc.
- ii. **Sculpture** is the art of making non-useable, but decorative or symbolic items of historical value from either clay, marble, cement,

wood, stone, Plaster of Paris (POP), scrap metal etc. These can be large or smaller than life size. The large ones are usually erected outside in the open.

A person who makes sculptures is known as a **sculptor**.

iii. Pictorial is the art of drawing or painting pictures on a flat surface-like paper, cloth, wall, etc. – using paint, inks, pencils, pens, crayons, charcoal, etc.

The pictures that are drawn or painted in our books all fall under Pictorial art.

iv. Printing on the hand, is the art of producing and transferring a design commonly known as a **motif** onto a surface like cloth, paper, wall, etc. using paints, ink, dyes and so on. All the clothes that we wear are printed in different, Often beautiful colours and patterns.

v. Crafts Last but not least we have Craft. Crafts is the Art of making usable or non-usable, decorative and symbolic art items from natural or artificial materials using simple hand tools, etc.

The items made can be mats, baskets, stools, pictures from cut-out papers that are stuck using glue or folded and so on.

ELEMENTS OF ART AND DESIGN

The elements of art are the "building blocks" of art. This is the **vocabulary** we use to describe works of art. These elements of art are like the pieces are put together that the puzzle. One piece means nothing when it is this harmonious application of these elements that can positively bring out a work of Art.

The Elements of Art and Design are: **Line, Shape, Texture, Value, Colour, Form, Tone and Space.**

1. Line

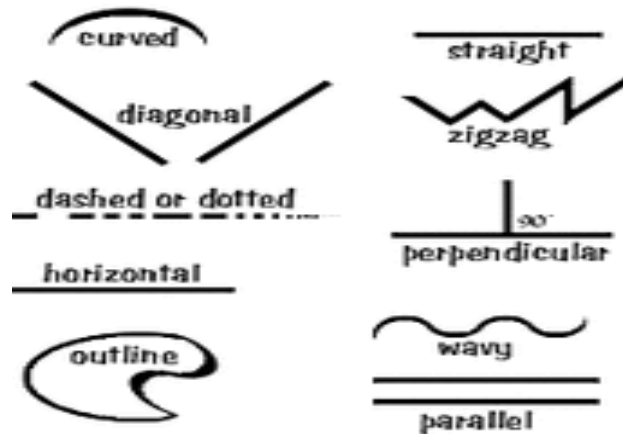
A line is one important Element of Art and Design. You may ask, but what is a Line? We can say a line is a continuation of dots that are very close to each other. In other words, it is a path that a point has followed.

Characteristics of a line

Like everything that exists, Lines have certain characteristics. Lines can

take on many forms. Some of them can be:

Short, Long, Vertical, Diagonal, Zig-Zag, Criss-Cross, Curved, Coiled, Wavy, Thin, Thick, Straight, Irregular, Parallel, Horizontal, Spiral etc, as shown below.



Meaning of lines

Any symbolic presentation in Art Design has a meaning of some kind.

- a. Irregular lines represent a feeling of confusion, disturbance, or unplanned activities.
- b. Zigzag lines represent a double change of direction in an upward and downward movement or dodging.
- c. Straight line show steady movements in the one direction or its opposite (left and right, up and down).
- d. Parallel lines are an indication of unity or togetherness in constant motion
- e. Coiled lines represent a movement of rotation or spinning in a clockwise or counter clockwise direction.
- f. Spiral lines show a feeling of rotation, spinning or movement in an up or down movement.
- g. Wavy lines represent water waves or constant up and down movement.
- h. Vertical lines show strength or support of some kind.
- i. Horizontal lines suggest rest, calmness or stillness
- j. Criss-cross lines give a feeling cancellation, convergence, meeting or having different ideas.

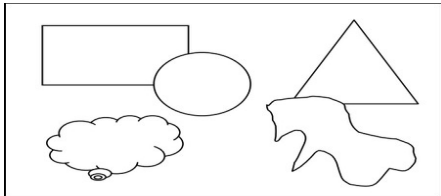
Other Types of Lines

Did you know that there are other lines that exist beyond those mentioned above? Some of these are:

- i. An outline: An outline shows the edge of an object
- ii. An actual line: is on that you can actually see it exists
- iii. An implied-line: As the word implied suggests, is a hidden line that you cannot see, even though it actually exists.

2. Shape

A two-dimensional area defined by an outline or change in color. Examples of types of geometric shapes include circle, square, rectangle, triangle, or oval. Other shapes may be freeform such as natural objects (i.e., leaves, flowers, clouds) or invented free form shapes that might be created by doodling.



3. Space

Space is an area within, around, between, above or below objects and shapes. Space or distance may be suggested in visual art by using perspective or other strategies such as placement of objects on the picture plane, overlapping of shapes, or objects closer to the viewer are made to appear to have more vibrant color and detail than objects further away. Variation of size or value and the use of converging lines are also used to suggest space. Negative space is the space surrounding the object or structure.



4. Tone

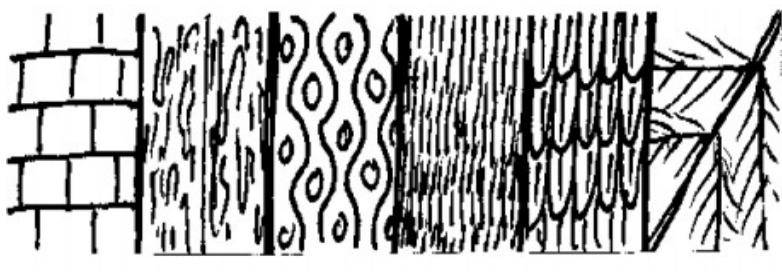
If you look around, you will see that some objects change from being very bright to being very dark. This is mostly determined by the shape of the objects.

5. Texture

How something feels or looks like it would feel if you could touch it. There are two kinds of texture: Real (how something actually feels, such as a sculpture) and Implied (when an artist paints or draws a texture but it is artificial).

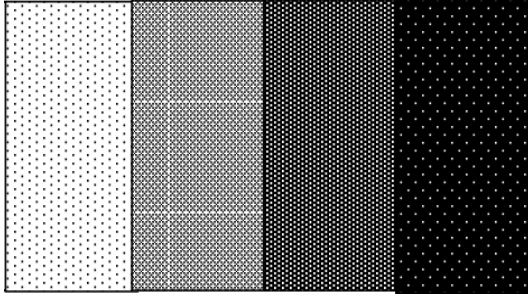
Types of texture

- **Tactile texture** is the actual three-dimension feel of a surface that can be touched. Painter can use impasto to build peaks and create texture.
- **Visual texture** is the illusion of the surfaces peaks and valleys, like the tree pictured. Any texture shown in a photo is a visual texture, meaning the paper is smooth no matter how rough the image perceives it to be.



6. Value

The lightness or darkness of an object. The degree of lightness or darkness. The effect of light and shade in a picture. Value vocabulary includes tint (adding white to make something lighter), shade (adding black to make something darker) and hue (the true colour). Shadow, highlight, and light source are also some vocabulary words to consider with this element of art.



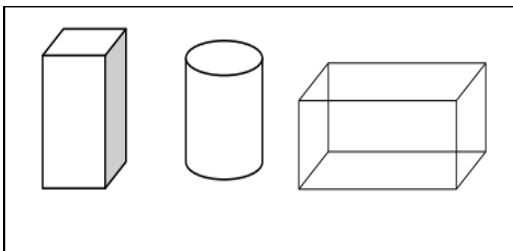
Note the texture of the some of the objects you may come across in your daily life. Some of these can be wood, grass, stone, leaves, bottles, fruits, bark of trees, etc. Now try to look at them using your eyes critically, and feel them using your hands or fingers.

You will realize that some may feel:

- Rough
- Smooth
- Wooly
- Puffy
- Silky, etc.

7. Form

A three-dimensional object with the qualities of length, width and depth. Examples of geometric forms include a cone, pyramid, cube, sphere, or cylinder



SHADING TECHNIQUES

There are many shading techniques in which you can show the Tone of an object. Some of them are:

a) Smudging

It is a technique in which a finger or tissue is rubbed over the drawing to create tones of different value. Its effect is similar to that of blending.



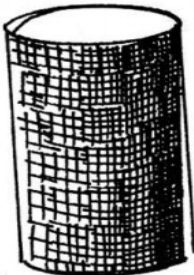
b) Hatching

It is a technique of shading in which a series of fine parallel lines are drawn at about 45 degrees to the outline in order to fill an area or emphasise a surface. Artists use different spacing and strength of line to create various effects.



c) Cross-Hatching

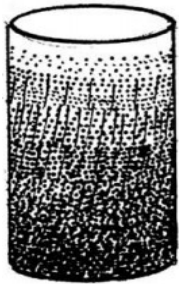
It is shading technique in which two or more intersecting sets of parallel lines are drawn. Parallel lines drawn close together and crossed at an angle with other parallel lines to create shading effects on drawing or points.



Note: The closer or nearer the lines are to each other, the darker the tone. And the distance the lines are from each other the lighter the tones become.

d). Doodling is also one of the shading techniques. Doodling allows the artist to use a mass of uncontrolled or irregular lines to show the tone. The closer the Doodles are, the darker the Tones become. And the more distance the Doodles are the lighter the Tone becomes.

e). Stippling is another technique that refers to shading that is carried out with dots. Stippling is sometimes known as **pointism**. In pointism the artist uses dots or points to show tone. The closer the dots or points are, the darker the tone is. And distant points or dots are from each other the lighter the tones become.



f) Linear is a shading technique in which a series of fine parallel lines is applied. The lines are drawn with more precision than in hatching.

Note: Shadow means the shading in a drawing or painting that indicates the areas receiving and reflecting the least light. It can also mean the darker area where an object blocks the incoming light.

Highlights are the lightest parts in a drawing or painting in a drawing or painting or areas of brighter colour in a painting or drawing. Highlights give an illusion of three-dimensionality and they also give particular emphasis to an area of the work.

PRINCIPLES OF ART

Are the plans or arrangements that make the elements of Art come together in harmony. The Principles make order, and organize a work of Art.

These Principles of Art are: **Balance, Unity, Emphasis and Rhythm.**
Let`s look at these Principles in detail:

1. Emphasis

Emphasis is when an artist makes one part of a picture more important than the rest. Emphasis gets you to focus and pay more attention to that particular part of the picture. Can you think of an example of a picture where you can easily identify the emphasis?

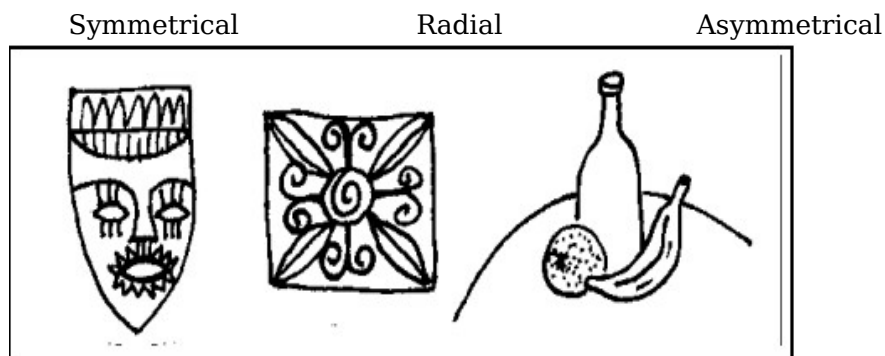
2. Balance

Balance refers to an arrangement of parts or the Elements of Art and Design so that they have equal force in the picture or piece of Art.

Types of Balance

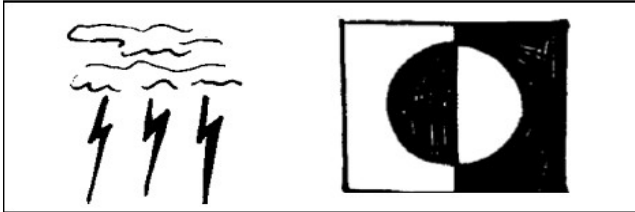
Can you think of a natural or man-made object that has Asymmetrical Balance? Which do you feel is more beautiful, an object with Symmetrical Balance or one with Asymmetrical Balance?

- i. **Radial Balance** is kind of balance in which the design has a round centre with parts that move away from
- ii. **Symmetrical Balance** is found when both sides of a design are exactly alike in shape
- iii. **Asymmetrical Balance** is found when the two sides of design are very different, but still visually balanced.



3. Contrast

Contrast is the significant degrees of difference between lines, colors, shapes, values or textures. Pale yellow against charcoal black has a greater degree of contrast than yellow against white, for example.



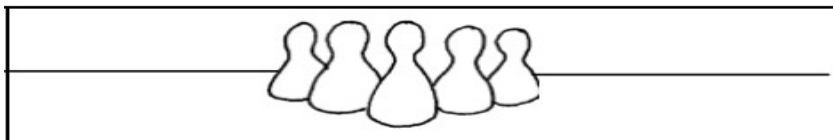
4. Movement

Use of lines, shapes or colours to lead the eye of the viewer from one direction to another.



5. Unity

Unity in Art and Design is when the different parts of a picture come together in harmony. Each part of the picture fits nicely with the others, thus forming a unity. It is a sense of oneness, of things belonging together and making up a coherent whole.



6. Rhythm

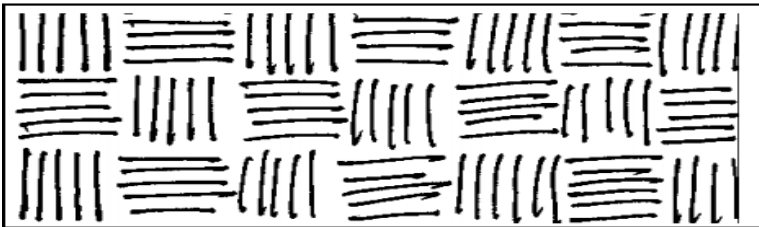
Rhythm is the repeated use of similar elements such as color, line, or shape –

the smooth transition from one part to another.



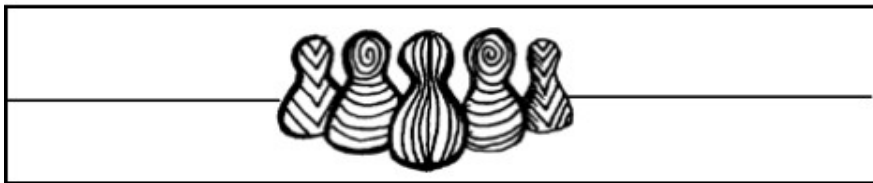
7. Repetition

This is the repeated use of an element such as color, shape or line within a work of art. Repetition creates pattern, which may be found in manufactured or natural objects



8. Variety

Variety consists of differences in scale, surface, line, value and shape that give interest to a composition.



PERSPECTIVE DRAWING

Perspective comes from the Latin word *prospectus* meaning to look forward. It is the method of drawing solid objects on a flat surface to give them the illusion of depth and space. It can also be a technique used to represent three-dimensional images on a two-dimensional picture plane.

Principle of perspective

The principle of perspective is that objects of the same size appear smaller as they move further away from the eye of the spectator. For example, three pole lines of the same size (a) in the foreground, (b) in the middle ground and (c) in the background appear smaller as they recede from the eye of the artist or viewer.

Forms of perspective

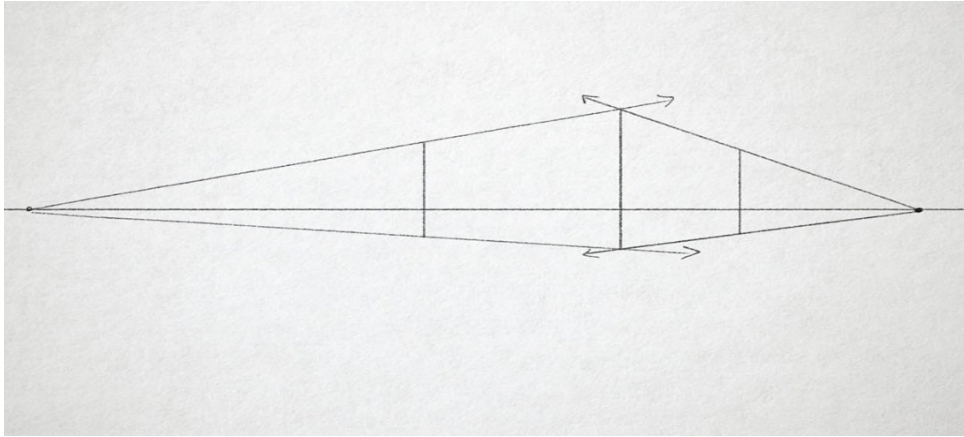
One point perspective

One point perspective is a drawing method that shows how things appear to get smaller as they get further away, converging towards a single 'vanishing point' on the horizon line. It is a way of drawing objects upon a flat piece of paper (or other drawing surface) so that they look three-dimensional and realistic.

It is drawn as if we are showing a railroad tracks leading away to the horizon. All lines that are parallel in real life are shown as coming from a **single point** called the **vanishing point**.

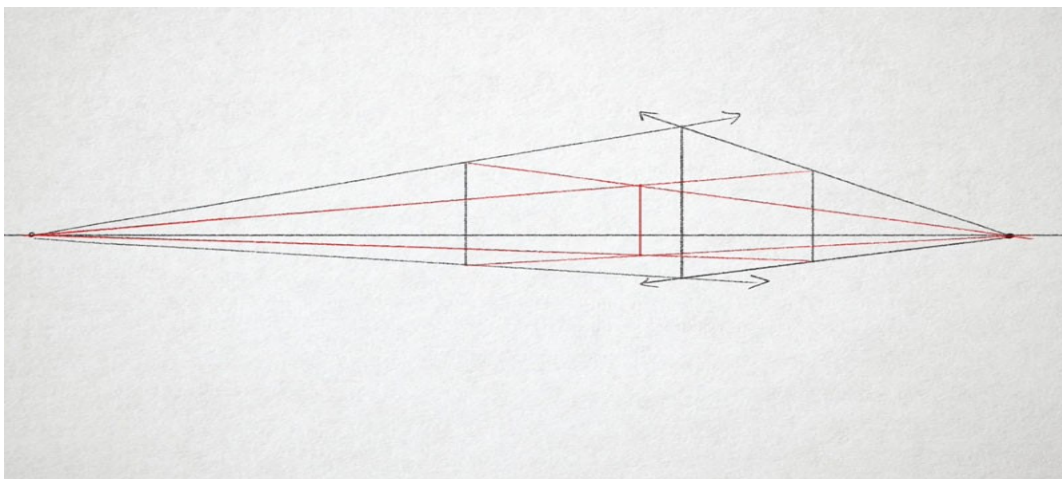
Two Point Perspective.

Two point perspective has two vanishing points. All lines that are parallel in real life are drawn as if they come from these two points. Such a drawing consists of a horizon line, two vanishing points, the edges of the object and receding lines.



Parallel, vertical lines are drawn to indicate where the building or form ends. The closer that these lines are placed in space to the vanishing points on either side, the longer the form appears.

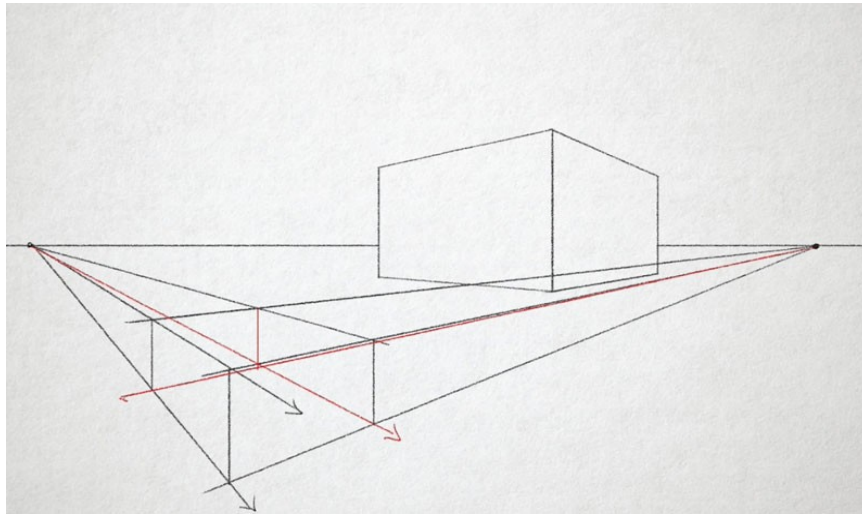
When a form is placed so that it overlaps the horizon, no additional lines are needed to define the overall form of the object. However, it is important to note that additional lines do exist. These lines are visible when the subject is placed above the horizon line or below it.



Orthogonals extend out from each end of the form and line up with the opposite vanishing point. The location of intersection that occurs defines the the back corner of the cube, which is drawn using a vertical line.

Below the Horizon Line

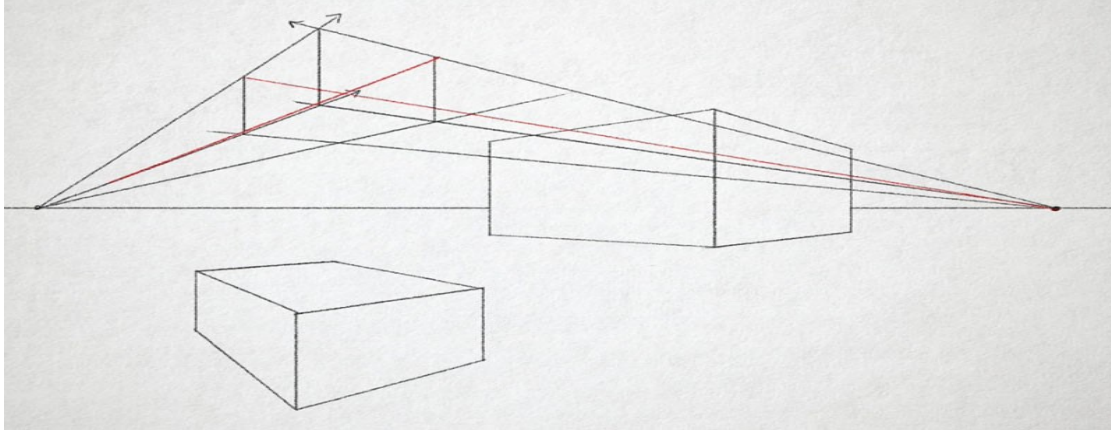
For forms placed below the horizon line the steps remain the same. However, the top of the form will be visible. This means that the top portion of the form will be defined by the orthogonal lines that extend from each end to the opposite vanishing point.



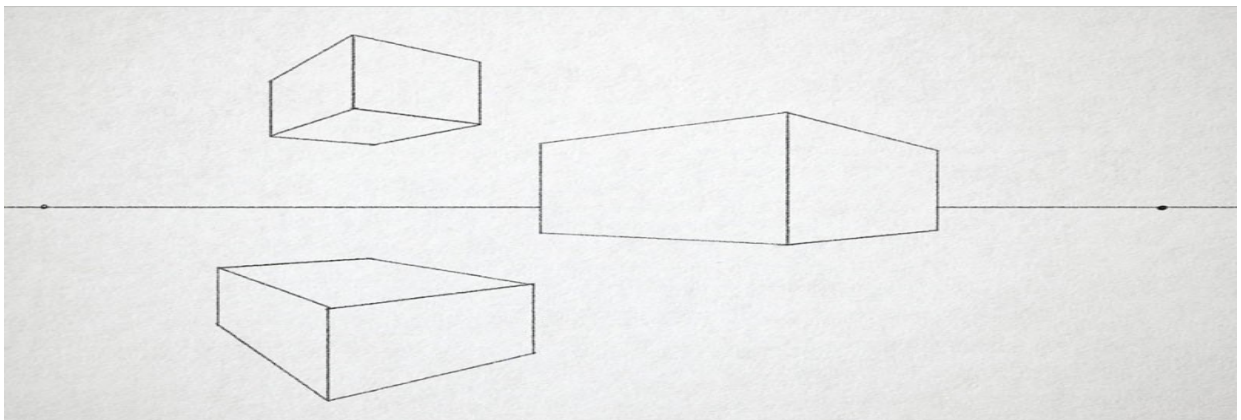
Here again, some of the lines are not visible in the finished drawing (red lines). It is important to note that the locations of where these lines intersect define the back corner of the cube.

Above the Horizon Line

For forms placed above the horizon line, the same steps are followed. In this case, the bottom portion of the form is now visible to the viewer. The bottom portion is defined by extending lines from each end of the cube to the opposite vanishing point.

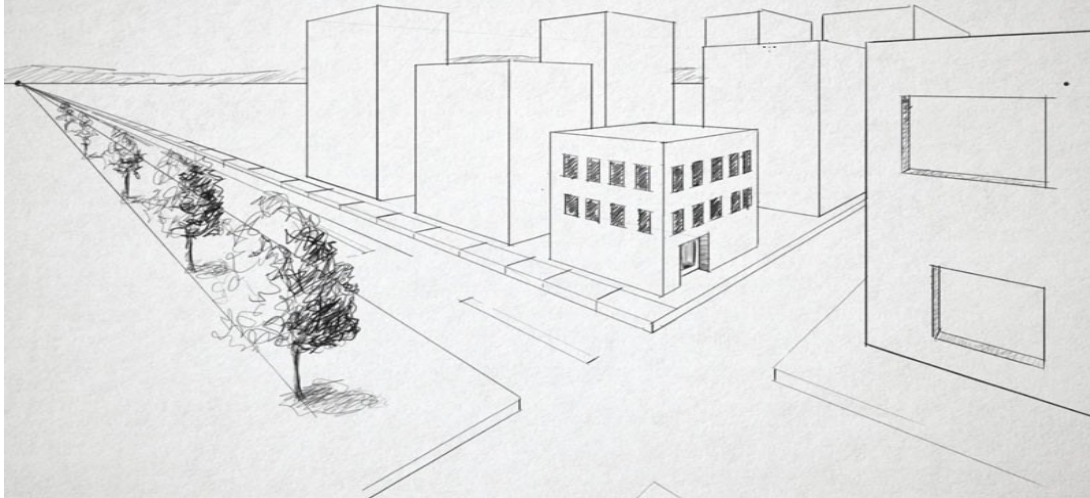


As is the case with the other examples, additional lines (red lines) exist but are not visible in the finished drawing. When complete, all lines that are no longer needed can be erased revealing the illusion of 3D forms in space.



Adding Additional Details

Additional details can be added to a scene to create limitless possibilities. Vertical lines are drawn to indicate edges and corners, while orthogonal lines are drawn for parallel edges that recede into space.



How to Draw with Three Point Perspective

Linear perspective is a method of creating the illusion of space on a two-dimensional surface using lines. Linear perspective is often used in conjunction with one or more of the other six ways to create the illusion of space. There are three types of linear perspective with each method having a different appropriate use.

This page is about three point perspective. Three point perspective is actually the least used form of linear perspective. This is ironic since three point perspective is actually closer related to how we actually see things. In the world of drawing, however, three point perspective is most commonly used when the viewer's point of view is extreme.

good way to consider this viewpoint would be to imagine you looking up at a very tall building or perhaps looking down from a very high distance. These extreme vantage points would best be depicted using three point perspective.

The main distinguishing factor present in three point perspective is in its name. One point perspective makes use of one vanishing point. Two point

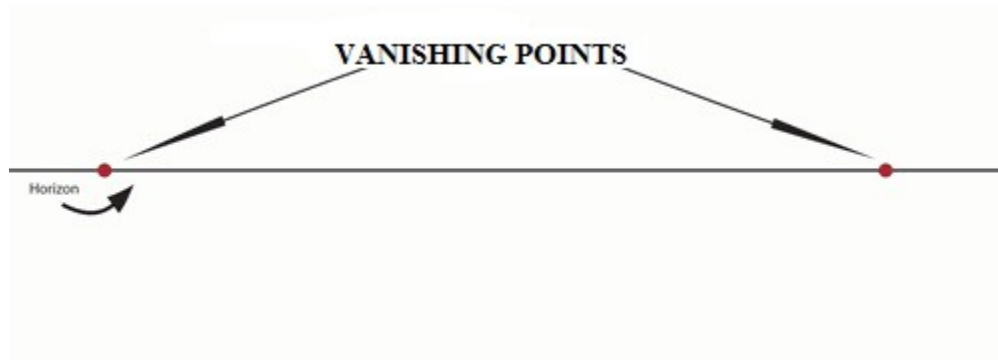
perspective uses two vanishing points. It should come as no surprise that three point perspective uses three vanishing points. The third vanishing point in three point perspective is not placed on the horizon line as seen with two point and one point perspective. Instead the third vanishing point is placed under or above the horizon line. Often the bottom vanishing point is placed off of the picture plane.

Here's how three point perspective works step by step...

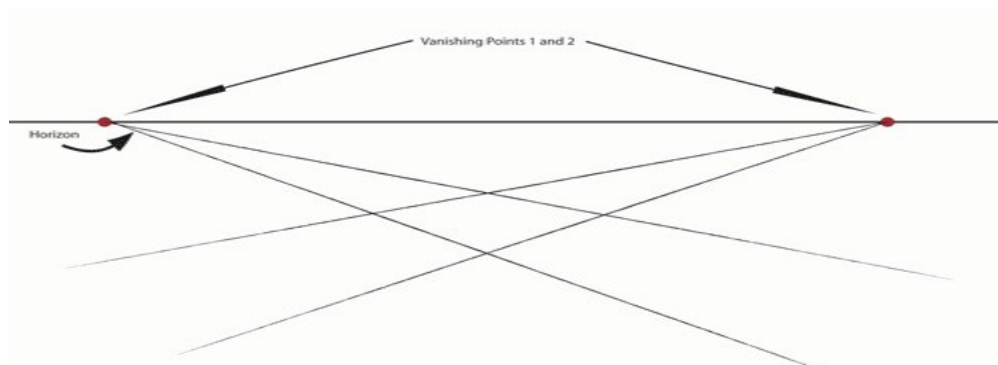
Like the other two forms of linear perspective, the first step is to define the horizon line. If you plan on placing the object below the horizon, be sure to draw the horizon on the top portion of the paper. If the object that you are drawing is to be placed above the horizon, be sure to place the horizon line near the bottom portion of the paper.



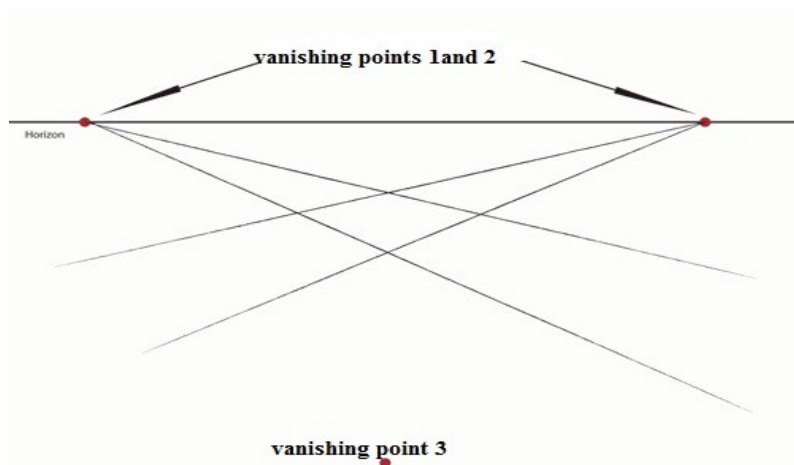
Next, place two vanishing points across from each other on the horizon line. You'll want to be sure to space these vanishing points out. If you place them too close to each other, your resulting drawing will be distorted. Also, be sure that both vanishing points are placed on the horizon line. It's okay if the vanishing points are not on the paper, just on the horizon line. (Remember the horizon line continues on off of the paper.)



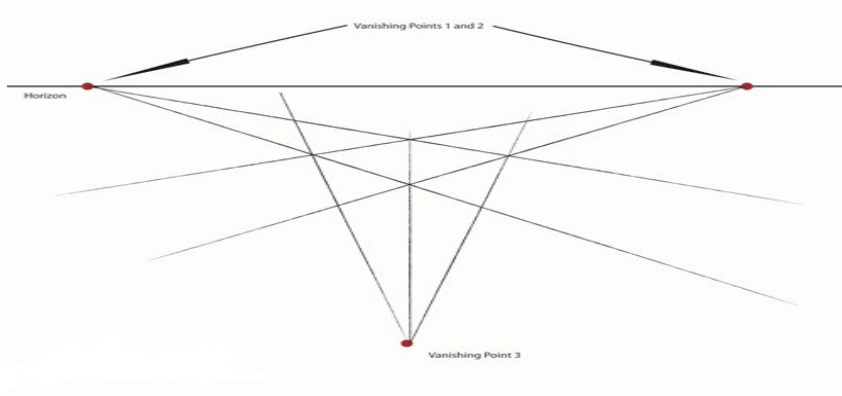
Now draw two lines from each of the vanishing points so that each set of lines intersects below the horizon line. If you do this correctly, it will resemble two intersecting roads.



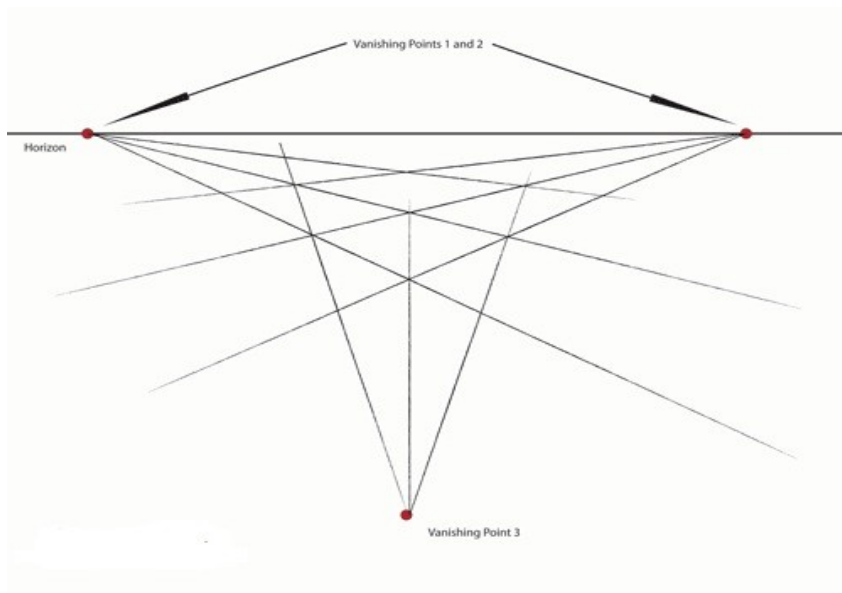
Next, place the third vanishing point below the intersecting lines. The closer that you place the vanishing point to the intersecting lines, the more extreme your perspective will become. If you place the third vanishing point too close to the intersecting lines, you will create unwanted distortion.



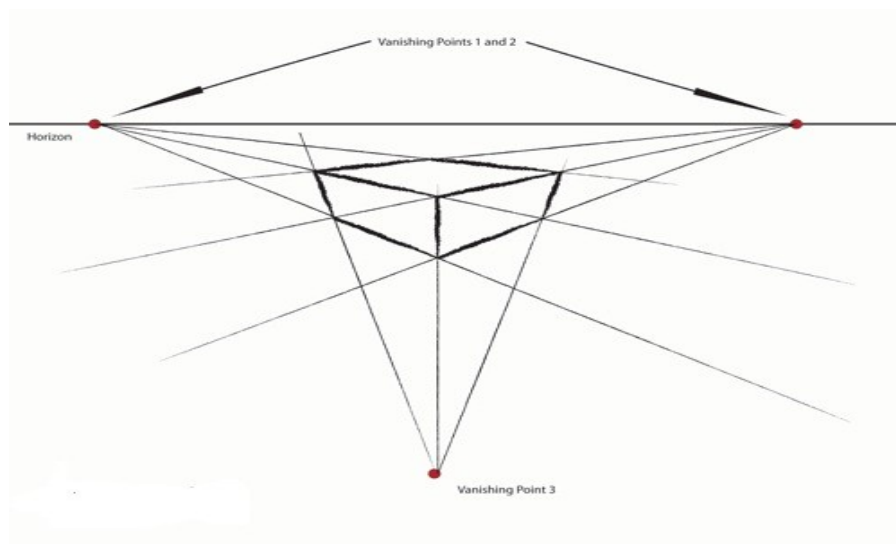
Now, draw lines upward from your third vanishing point so that they intersect with lines that intersected in the previous step. Extend these lines out far enough to “hold” the form that you are drawing.



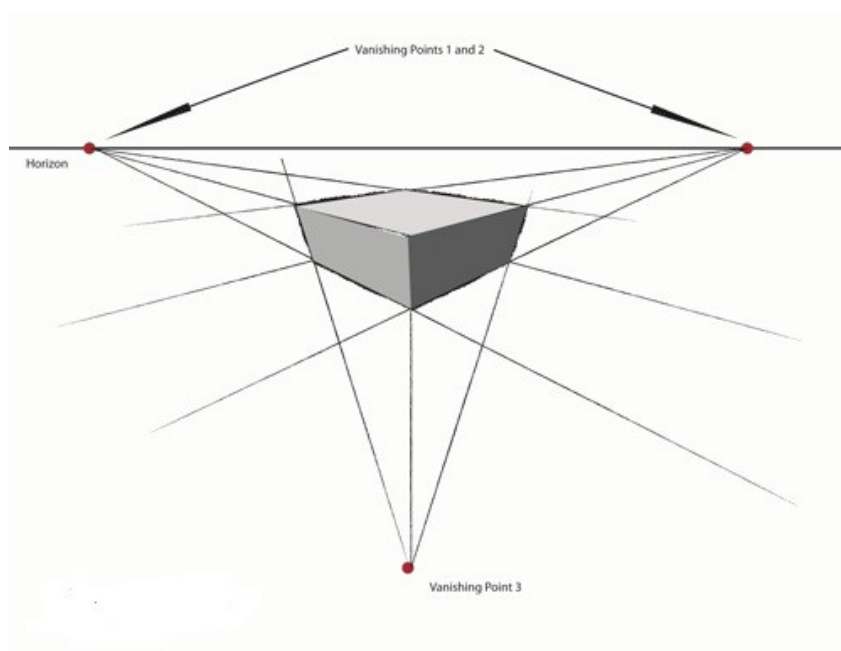
Next, close off the top of your object by drawing lines that extend beyond the tips of the lines that extend from the bottom vanishing point. These lines should originate from the other two vanishing points



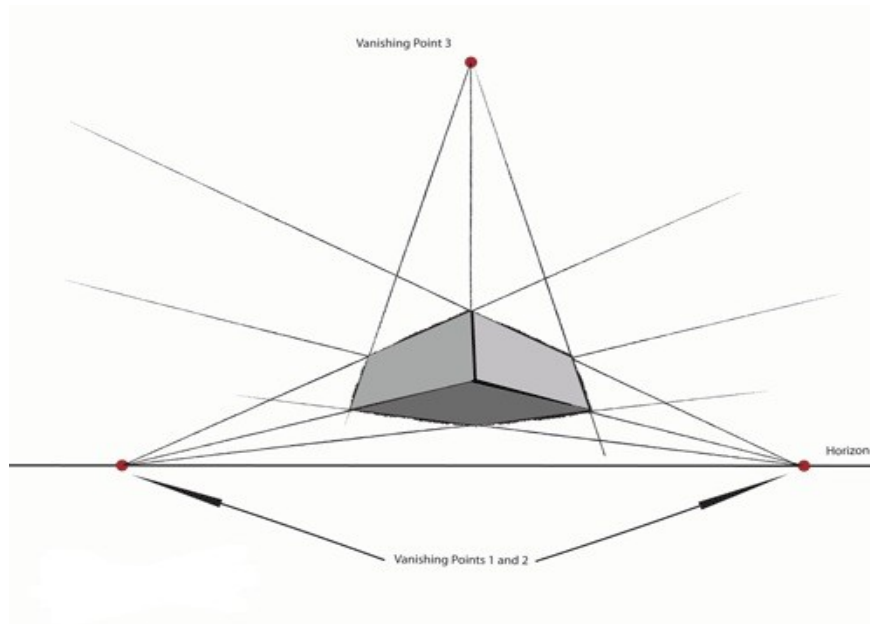
Now you can darken up the lines that you will keep and erase the lines that you no longer need to reveal your form.



Lastly, you can add value to the sides of your object to create the illusion of space further.



You can also follow the same steps to create a vantage point from the ground by placing the horizon line low on the picture plane and placing the third vanishing point above the horizon line.



TIE AND DYE

Tie-and-dye is a method of textile design in which certain areas of the fabric are either bound, typed in knots, folded stitched to prevent the die from penetrating the fabric. The tied cloth is immersed in dye bath. The parts which are tied or stitched retain their original color; the remainder is dyed to the new color. The patterns are determined by the kind of ties and how they are placed on the fabric.

Materials used in tie and dye

1. **Caustic Soda**
2. **Sodium Hydro-sulphite**
3. **White or plain garment**
4. **Rubber gloves**
5. **Strings or rubber bands**
6. **Dye (colour)**
7. **Bucket or tub.**

The tie and dye craft can be done using the following methods;

- (a) **Gathering:** Gathering is done by sewing a line of simple stitches along the length, width or diagonal of the fabric. The stitches are then pulled to gather the fabric into bundles.
- (b) **Circling:** Circling is carried out by bunching up sections of the fabric and tying them with string or elastic bands. The less fabric tied, the smaller the resulting circles; the more fabric, the broader the resulting circles. Inserting round objects into the tied areas results in interesting patterns. A very small circle can be created by just pinching up a spot on the fabric and tying it.

- (c) **Crumping:** The fabric is crumpled (squeezed together randomly) and tied. It produces marbled effects in the dyed cloth.
- (d) **Pleating.** Pleating means careful folding. The fabric is folded into plates, i.e. a series of parallel folds, and tied tightly with string. After dyeing the fabric displays stripes of colour, either vertically or horizontally, depending on the direction of plates. There are many kinds of synthetic dyes, and their preparation differs e.g. some dyes require cold water while others need hot water. Hot water dyes give superior results in tie and dyeing and requires much shorter dyeing times. However natural dyes or colorants derived from plants, minerals or soil can be used. The majority of natural dyes are from vegetables, plants sources such roots, berries, bark, leaves and wood.

BATIK

Batik is Japanese word meaning wax painting or writing with wax. It is a technique of dyeing fabric by protecting certain areas with wax. Wax acts has a resistance, meaning “ a cloth with little dots” many Japanese batik fabrics do, in fact have finely dotted designs. Both traditional and modern artists use a specialized tool called a jaunting to wax the fabric.

Materials

Natural cotton cloth is the easiest and best for batik work. Pre-wash the fabric in hot soapy water to remove any grease or sizing (starch additive) that could prevent it from dyeing evenly. Natural materials such roots berries, barks, seeds, vegetables can be crushed and boiled to give out color.

In batik, cold reactive dyes can be used at room temperature. These cold reactive dyes like many other dyes are not color fast or permeant until other chemicals are used to fix the dye. For example; the procion MX dye used on cottoncloth to make batik is fixed with sodium carbonate and work more effectively if urea is added as well.

Method of Batik

1. Develop a design

Develop a design on a piece of paper and then transfer or trace the design on cloth. After drawing, stretch the cloth over a wooden frame and attach it with thumb tracks, so that the design is taunt, without folds.

2. Heat the wax to a liquid

Melt wax in a pot or electric wax melting pot. Batik wax is usually a mixture of white paraffin wax and Bee wax. If wax is unavailable, cassava flower or starch can be mixed with water to a paste, but these are inferior to wax. Gel glue can also be used as wax.

3. Apply hot wax to the design

Apply hot wax with a brush or jaunting tool on the cloth. The hot wax should flow easily and sink into the fabric. Brushes and jaunting tools are used to apply wax. Because wax cools more quickly on a brush than in a jaunting tool, the wax should a little hotter when working with brushes. When finished allow the wax to cool completely, then remove the cloth from the frame.

4. Dye the waxed cloth

There are two methods; Dipping and painting, and the same dye is used for both. Procyon MX dye is a good choice. Because it is a cold water dye, it can be used for batik without softening or melting the wax.

5. Rinse and dry fabric completely

Rinse the dyed cloth several times in cool water, to remove excess dye and soda ash, but don't yet try to remove the wax. Hang up the cloth to dry completely, until all moisture is gone.

Colour as Pigment

Paints used in art are made up of three basic ingredients;

1. Pigment

2. Binder/ Paint Vehicle

3. Solvent

Pigment

This is a coloring matter and is usually manufactured is a fine powder. It must be mixed with a binding agent to form paint.

Binder/Vehicle

This is a liquid like resin, oil or water that is mixed with pigments to make paint. The paint binder is also known as

Paint Vehicle

The binder allow the colored pigments to adhere to the painted surface.

Linseed Oil is a common binder in oil paints, while **Gum Arabic** is a binder for water colors.

Linseed Oil- also known as flaxseed oil, is a colorless to yellowish oil obtained from the ripened seeds of a flax plan.

Gum Arabic

Solvent

A solvent dissolves the other ingredients of the point. The

amount of solvent controls the thickness or thinness of paint. **Turpentine/Thinners/Paraffin** are the usual solvents in oil paint. Whereas water is the solvent for water colors. Solvents are also used to clean brushes and removed spilled paint.

Sources of Pigments

Pigments are variously derived from animal's plants, and minerals. Pre- history people made their paints from natural pigments e.g. soil, clay. Today, many synthetic pigments have been developed. (Synthetic means made by a chemical process. (Artificial).

DRAWING AND PAINTING

Drawing is an act of creating an image on the surface. It is an act of making a picture dragging a tool such as a pencil, pen, brush, charcoal on any given surface.

Drawing is an art of creating an image on a surface.

It can also be an art work created on the surface.

TYPES OF DRAWING/ PANITING

1. Realistic Drawing

This is a drawing or type of drawing or painting in which the objects looks very similar to real-life objects. Realistic drawings or paintings usually have well defined themes or subject matter, for instance, still life drawing or imaginative composition.

2. Abstract Drawing/ Painting

Abstract drawing or paintings are those types of art works that have simplified and distorted forms.

In most cases, an observer has to struggle to pick out what the art is all about and normally observers will give versions of what they are seeing in the art piece

Non- Objective/Painting

This is a drawing or painting with no recognizable subject matter. Because the art work has no base in reality, it cannot look a real thing. Colors and shapes are usually prominent in such a work of art.

Approaches to Drawing

There are three main approaches to drawing namely, drawing from memory, (2) Drawing from observation (3) Drawing from imagination.

1. **Drawing from Observation**

Drawing from observation means carefully studying an object or objects and recording what is observed. It is drawing what is being seen as set in front.

Drawing from observation needs critical observation and quick mental studies and these can be carried out in four different levels.

1. Quick Sketching
 2. Study of simple forms.
 3. Detailed study of complex forms of parts
 4. Finished complex composition e.g. still life, portrait or landscape.
- So, drawing from observation can be done by drawing natural man-made or both types of objects (still life in nature).

2. **Drawing from Memory.**

This is a type of drawing involving mental recall and making images of past events or past experience. It means to draw pictures of remembered things, especially events that were experienced some time ago e.g. at a wedding ceremony, my first day at school.

Drawing from Imagination

Drawing from imagination means creation of new images or ideas by combining previous experiences. Sometimes images are created or formed from one's mind without even experiencing them. Or it could be the creation of mental images from outside the worlds of reality, such as angels singing in heaven.

Materials and Tools in Art

Artist and art students employ many tools and materials. Some art materials that are often found in studios and schools include the following:

Pencils

A range of pencils are used in drawing e.g. hard pencils ranging from **9H, 3H, 2H, H** and soft pencils ranging from **2B, 3B, 4B, 5B, 6B**.

The hardness of a pencil is shown by **H** and the softness by **B**. The hardest is **9H** and the softest is **B**. **HB** is in between.

Charcoal

Charcoal is a soft, dark, carbon substance produced by charring wood or vines in the art studio it is used for drawing.

Pastels

Pastels are crayons sticks made of powdered pigments mixed with a

gun binding agent. Works made of pastels are called paintings rather than drawings, because is usually applied not as lines, but more thickly, like a kind of smooth painting.

Tempera Paint

Tempera paint is a quick- drying painting medium, made by, mixing ground pigment with a binding agent- egg York alone or mixed with egg white- and diluting it. Tempera does not spread easily or blend well. Therefore, clean transparent layers of colours must be built up little by little. Tempera colours are available in either powder or liquid form. In powder form they must be first mixed with clean water to desired consistency. Once dry, tempera is water proof.

Acrylic Paint

Acrylic paint is a quick- drying, water based synthetic paint. It binds strongly to most surfaces and lasts for a long time. It can be applied thickly like oil paint or diluted to make transparent water colour washes. The binder for acrylic paint is acrylic polymer, once dry acrylic is waterproof.

Oil Paint

Oil paint has an oil base, made by mixing ground pigment with oil, usually linseed oil, as a binding agent. Oil paint can be applied in thick, battery layers called impasto to create interesting textures. Impasto is an Italian word meaning “a mix of thick colour”. If done with a palette knife, the impasto technique leaves distinctive marks in painting

Water Colour

Water colour are paints with a water soluble binder making the paints themselves highly soluble in water. Commonly, the pigments are blended with gum Arabic and water. Water colours may be sold in solid block form or in tubes or bottles.

Poster Paint

Poster paint is the popular name for brightly coloured water based paints (gouache) that are frequently used by student that are frequently used by students at schools.

Chalk

Chalk is a kind of soft white lime stone that is sometimes used as a drawing materials. It may also be ground and mixed with pigment to make pastels and other crayons.

Crayons

Crayons today, refers to any wax-based drawing tool in stick form, but in the past such a colored drawing tool was made of dry pigments.

FIGURE DRAWING

Figure drawing is the drawing of a human shape and form in different gestures and postures. In figure drawing artists usually draw from observation of a live model.

Human figure drawing initially depends on making quick eye sight on the model and guide sketches, with this techniques your eyes must flow with the drawing tool.

Elements and principles of art are important in figure drawing but the most important principle is proportion.

Proportion: is the relationship between two objects. Body proportion is the study relationships of human body parts to each other on the whole body.

For example, for an infant, three heads long make up a full body structure. A young child is five to six head tall and an over adult is seven heads tall. It is in few occasions where the principle of proportion does not work. For example in foreshortening.

Parts of a Human Figure

The head is formulated by the skull. Some people have got box like heads and others oval shaped skulls.

When drawing the parts of the head (eye, nose, ears, mouth).

Keeping relating them to each other in terms of size, space and their location on the body.

NOTE: If the arms are stretched, they should not go beyond the middle of the thighs.

Stages of Drawing

Stages in drawing can be discussed in three broad stages, these are as follows;

1. Sketches

These are simple forms of drawing. They are visual notes which are drawn on paper regarding some theme which seems to be of interest at a particular time.

Sketches are made as records of objects or ideas that are of interest or as a hobby for self-expression. For art and design students and you can only gain from it through constant practice.

2. Drawing as a Study

This category of drawing is carried out as a study of a particular object, involving observation of a set of objects, a particular object or a specific part of an object. This type of drawing is used as a means of exploring a theme and creating greater understanding of

the form and structure of objects. It also shows greater awareness of structure of service and. Form being rendered and also shows evidence of serious thinking during its production.

It is advisable to carry out detailed studies in drawing as a part of preparation for painting, sculpture architectural designs, ceramics and graphic designs.

Drawing as a Complete Work

Drawing as a complete work of art, is a drawing carried out as a medium of expression which is an end in itself.

COLOUR

INTRODUCTION

Colour is very important for its visual appeal. It is abundantly found in our environment, in plants, grass, flowers, animals, birds, insects, fishers, the sky above – just to mention but a few. Some of these use colour as a means of attraction or camouflage. It is also found in the clothes we wear, the food we eat, the houses we live in.

Some of the common colours are red, blue, green, yellow, brown, black, white, orange, etc.

WHAT IS COLOUR?

Colour is the pigmentation that our eyes interpret as Hue, Value and intensity. But what are Hue, Value and Intensity?

Hue: The word Hue refers to the name of a colour. For example blue, red, yellow, etc.

Value: Value in art refers to the lightness or darkness of the Hue or colour. For example, yellow and orange have light value, while green and purple have dark value.

Intensity: Intensity on the other hand refers to the brilliance or pureness of a colour. A colour like yellow is at its highest intensity, while a colour like brown is at lowest intensity.

Colour can be found everywhere in our environment.

Categories of Colours

- **Natural Colours**

As the word natural suggests, are the colours that are found in Nature or

the Environment. These are the pure original colours.

You can extract these colours from those sources by pounding, squeezing, mashing, crushing, trapping, soaking, etc.

- **Artificial Colours**

Are the colours that are made by mankind that do not naturally occur in nature. These colours are produced on a large scale by people in factories for everyday use in the form of clothes, food, etc. These Artificial Colours are produced from chemical known as pigments.

TYPES OF COLOURS

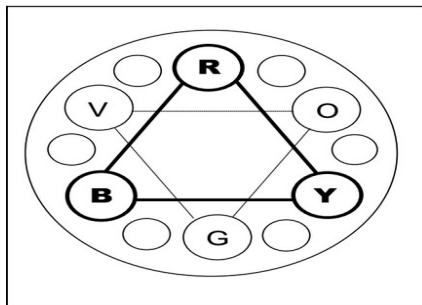
Both Natural and Artificial colours can fall under the following categories

1. Primary-Colours:

Primary Colours are those that can NOT be obtained by mixing other colours. The primary Colours are pure and original. These are **Red, Yellow and Blue**.

2. Secondary-Colours

These are the colours that can be obtained by mixing any two primary Colours.



RED + YELLOW = ORANGE

BLUE + RED = VIOLET/PURPLE

YELLOW + BLUE = GREEN

3. Complementary Colours

These are the colours which can be obtained by mixing any two Primary Colours. They lie opposite each other on the Colour Wheel, and they sharply

contrast each other. There are six colours that make up the Colour wheel. They are red, orange, yellow, green, blue, indigo, and violet

4. Tertiary/Intermediate Colours

Tertiary Colours are the colours that can be obtained by mixing a Primary Colour with a Secondary Colour. As such, elements or traces of the primary and secondary colours are retained in the mixture. Tertiary colours are at times known as Intermediate colours.

5. Triad-Colours

Triad Colours are the colours that are of Equal distance from each other on the Colour Wheel. Triad colours lie opposite each other on the Colour-Wheel.

6. Analogous-Colours

Analogous-colours are the colours that are closely related to each other on the Colour-Wheel. Analogous colours are neighbour colours on the Colour-Wheel. For example the colour blue-violet and violet, all have the colour blue in them. Families of Analogous colours include the warm- colours-(red<orange and yellow), and the cool-colours-(blue<green and violet).

7. Cool-Colours

Cool-Colours are the colours that when looked at, give a feeling of coolness. These are the colours that are associated with sky, water, spring or vegetation.

Some of the Cool-colours are: green, blue-green, blue-violet, red- violet and yellow-green.

8. WARM-COLOURS

Warm colours on the other hand when looked at, give a feeling of warmth. Warm colours are associated with Fire/Heat, Sun and Earth

9. FOREIGN COLOUR.

A **foreign colour** is the temporal colouring of an object due to its proximity to another object is moved away, the foreign colour on the other object also goes. A foreign colour is obtained due to the reflection of the bright colour

of an object near to it. When the bright-coloured object is moved away, the foreign colour on the other object also goes.

For example a red-coloured bottle standing against a colourless one, will have the red colour reflected on the colourless one, giving an impression of all of them being red.

10. The Spectrum

The spectrum is the band of colours that form white light. The Spectrum can be man-made using a prism or naturally formed in the sky in the form of a rainbow. The Spectrum has seven (7) colours.

11. Mono-Chrome

Mono- chrome is a one colour interpretation. The word mono means one, while chrome means colour. We therefore refer of a picture with only one colour as monochromatic.

WHAT IS A LOGO?

A logo is a visual symbol of a company, product, business, club or group. It is used by companies as part of their corporate label. It may be done using letters initials, symbols, character or stylized image.

A logo can also be defined as a graphical mark used to identify a company, an organization, product or brand. Logos are usually used by money making organizations and have slogans.

WHAT IS AN EMBLEM?

An emblem is a visual symbol with a symbolic meaning, sometimes accompanied by explanatory text. It represents an idea or goal or belief. Sometimes it is worn as an identifying badge to associate the wearer with the idea. Emblems are used by non- profit making organization e.g. schools, churches. An emblem usually has a motto.

WHAT IS A POSTER?

It is any piece of printed paper designed to be attached to a wall or vertical surface.

QUALITIES OF A GOOD POSTER

1. It must attract attention: use bright colours and images must be part of the poster.

2. It must be clear: they must give a clear message that can be read or interpreted at a glance.
3. It must be simple: lettering on posters should be minimal and clear. It should reflect the poster's purpose. Avoid fancy letters.

WHAT IS PRINTING?

Printing is an art or technique of making impressions on a surface. A print is a mark made on a surface. Print-making is a process of making a design meant for printing impressions on the surface on paper, wood, metal or fabric.

TYPES OF PRINTING

There are basically four (4) methods.

1. RELIEF PRINTING (printing is made by raised surfaces)

This is a printing method in which the image to be printed is raised above the base or background such as the impressions of the rubber stamp. Non-printing areas are cut away, leaving the printing areas raised above the rest in low relief. Ink is applied to the raised areas. The most common of the relief method is wood cut and Linocut.

Wood cut

To make a wood cut the artist first draws the desired image on a block of wood and cuts gouges out all the background areas that are not meant to print so that the image stands out in relief. When the block is inked, only the raised areas take up the ink. Printing is done by pressing the inked surface onto the printing surface to transfer the ink and making the print.

Lino cut

A linoleum cut or lino cut, is very similar to a wood cut, except that is much softer than wood. This makes linoleum much easier to carve and less durable in printing multiple print impressions. Since linoleum has no grains, it is possible to make cuts in any directions with equal ease.

2. INTAGLIO METHOD (printing is made from sunken areas)

Intaglio is an Italian word for incise or cut in. Intaglio is exactly the reverse of relief in that the areas meant to print are below the surface of the printing plate. The artist uses a sharp tool or acid to make depressions in the form of lines or grooves in the metal plate. When the plate is inked, the ink sinks into the depressions then the surface of the plate is wiped clean.

When dampened paper is brought into contact with the plate under pressure, the paper is pushed into the inked depressions to pick up the image. There are five (5) basic types of intaglio these are Engraving, Mezzotint, etching and Ecquatint.

3. SERIGRAPHY / STENCIL PRINTING.

The word serigraphy is derived from the Latin words seri which mean silk and graphics which means to write. It means the art of making colour print employing a silk screen process which is printed by the artist himself. In serigraphy there are two main techniques:

A. STENCIL PRINTING

In stencil process, images are cut from a strong thin material such as an X-ray film or an ordinary paper. Unwanted parts are usually removed and ties are created to help wanted areas remain holding to the main surface as illustrated below;

In this case paint or ink is duped through the cut out areas using a form or cushion. Flat surfaces are usually printed using this method.

B. SILK SREEN PRINTING.

This is the method of printing where an image to be printed is put on the mounted or stretched silk and then ink is forced through a screen design with a **squeegee** to create an impression on the given surface.

Stenciling is considered a technique for creating art forms which are complete themselves. It is also suited for transferring images on fabric as a means of decoration, communication and advertising.

4. LITHOGRAPHY, PLANOGRAPH OR SURFACE TECHNIQUE

The paleographic technique refers to making prints from a completely flat surface as opposed to a raised surface (as with relief printing). This type of printing is based on the principle that oil and water do not mix.

The design is drawn on a porous stone (often limestone) with grease crayons. Water is applied to the surface of the stone and oily ink is then rolled across it. Whenever the crayons repels the water, the ink adheres. When paper is pressed against the inked stone, the lithographic impression appears.

MOSAIC

A mosaic is an image made up of small pieces of paper, glass, marble, tiles, shells or seeds. These are glued to a surface to form a decoration with a strong unique design. Mosaic was invented by Romans. It was adopted for wall and ceiling decorations.

TYPES OF MOSAICS

1. Glass
2. Paper
3. Stone
4. Seeds

COLLAGE

Collage is a French word for sticking or pasting. It refers to artwork made from cut or torn materials pasted onto a background. Collage is also a general term for an artistic arrangement of various materials glued to a surface. A typical collage is a picture created wholly or partly from pieces of paper, cloth and other materials that are glued to a canvas in the early 20th century by French cubist Picasso and Braque.

MONTAGE

Montage is a French word for mounting. It means the cutting and grouping together of many pictures to form a new picture. Photo montage was started in 1920s in Germany by an artist known as John Heartfield.

Photomontage is now a popular graphic medium used in book illustrations, posters, record covers, book covers, political propaganda etc.

WEAVING

Weaving is carried out by interlacing a set of vertical threads (the warp) with a set of horizontal threads (weft) that are held at right angles to each other on a loom. The warp threads run the length of the fabric and are kept at constant tension during the weaving process. The weft threads run the width of the fabric and are manipulated to form pattern from side to side across the cloth as it is woven.

LOOM

A loom is a framework used for weaving fibers to make a cloth. Cotton wool, plastic strips of paper, glass etc. are some of the materials that may be woven on traditional hand looms.

TAPESTRY

A tapestry is a large heavy hand woven cloth bearing a significant picture or design.

THE STRUCTURE OF FABRIC

The internal pattern of threads in a cloth is called its structure or its weave. The most common thread pattern are.

1. Plain weave
2. Twill weave
3. Twinning weave

PLAIN WEAVE

The plain weave is also known as the toby weave. It is the simplest structure each weft thread passes over one warp thread and under the next one again and again continuing across the entire width and length of the fabric.

TWILL WEAVE

The twill weave creates a pattern of diagonal lines in the fabric. There are two basic twill weaves. In the both sides of the fabric look the same. In the other , the front and the back shows different patterns. The twill weave is also known as the balance weave.

TWINNING WEAVE

The twinning weave is a chaining technique in which two weft threads cross each other whenever they pass through the warp. The twinning weave is normally used in making of the baskets, rugs and carpets.

APPLIQUE

Applique is an art form in which cut out fabric decorations are fastened to a larger surface to create a new design. Commonly, it is the method in which

small pieces of fabric are sewn onto a larger piece of cloth.

STITCHERY/EMBROIDERY

Stitchery or embroidery is the craft of stitching yarn, thread, string or other materials to a fabric to make a design. Stitchery is most frequently hanging etc. stitchery is also known as embroidery

COMMON STITCHES USED AS STITCHERY.

1. Running stitch. (plain and threaded)
2. Blanket stitch
3. Buttonhole stitch
4. Chain stitch(plain and square)
5. Cross stitch

ORNAMENTS

These are objects that enhance a person's appearance. Ornaments are also used to decorate rooms and occasionally, animals or other objects.

Ornaments are used for various reasons: some people use ornaments to beautify themselves or to decorate their belongings. Other wear them because of traditional beliefs or to enhance a ceremony or event. Materials used for ornaments include ostrich eggs, discarded shells seeds, seed pods, clay, pebbles, horns, feathers etc. some of these materials are readily available in the environment while others are not.

JEWELRY

Jewelry refers to objects that are worn as personal decorations only such as rings, necklaces etc.

JEWELRY AS CRAFTWORK

1. Bone jewellery.
2. Metal jewellery.
3. Paper Mache jewellery.
4. Bead work jewellery.

BONE JEWELRY

Bone jewellery is made from bones by cutting them into different shapes and polished to be used as beads, bangles, pendants or parts of a necklace. Bone jewellery can be decorated by;

1. Incising (cutting) patterns into the surface.

2. Painting
3. Wiring

MATAL JEWELRY

Metal jewelry is made out of one or more different metals, of which gold and silver are the most famous and most expensive. Other metals like copper, brass, aluminum and even scrap iron can also be cut and shaped into jewelry.

Metal jewelry is formed by cutting, bending, joining and decorating. Some metals can be painted or stained.

PAPER MACHE JEWELLERY

Paper Machejewelry is made from newspapers and glossy magazines. Paper and papiermache can be used in different ways for ornaments e.g.

1. Paper as pulp.
2. Cut and shape paper.
3. Rolled paper.
4. Paper parts attached to each other.

When papierMache is dry it can be painted and vanished.

BEADWORK

Beads are items of adornment when strung together into designs and patterns.

TYPES OF BEAD WORK

1. Strung bead work
2. Strung and knotted bead work
3. Woven-stitched bead work
4. Stop-stitched bead work
5. Netted bead work

BASKETRY

Basketry is the art of making baskets. People produce baskets for different purposes e.g. Carrying items, storing grains or trapping fish, while others produce them as ritual or symbolic objects. Baskets are used for both functional and decorative. Many different plant material are used in basket making such as grass or palm.

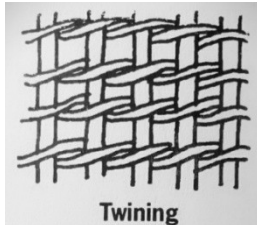
TOOLS

The main tools for basketry are the fingers, the other implements are few

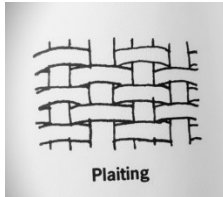
and simple. They include sharp knife for cutting and trimming materials, mallets to flatten materials and bowls and buckets for soaking materials.

TECHNIQUE USED IN BASKTRY

1. Coiling
2. Wickerwork



3. Twining



4. Plaiting

MASK MAKING

A mask is a three dimensional art work that covers protects or hides the face. In many parts masks are used for harvest, celebrations, initiation ceremonies and rituals to control super natural forces. Traditionally masks are usually used for initiation ceremonies and rituals.

MATERIALS FOR MASKS

Materials for masks differ from one tribe to other depending on their nature and use. Masks may be made out of wood, clay, fabric, wire, plastics, paper, wool fiber grass and many more. Combining and mixing of materials help to achieve the desired effects.

SCULPTURE

The word sculpture comes from a Latin word sculpture meaning to carve or cut out from a stone. Today it refers to the art of making three dimensional art work from wood, stone, metal, clay, cement and plaster of Paris. The main techniques of sculpting include carving, modelling, casting and construction/assembling.

SCULPTING METHODS

The four common methods for making sculpture includes:

1. CARVING

In this method the sculptor starts with a block of material and cuts or carves away to the required form. Usually hard materials such as stone or wood are used. Carving is also called subtractive method because the sculptor removes unwanted materials from the block.

2. MODELLING

The sculptor builds up and shapes a soft material such as clay, wax or fresh plaster into a three dimensional form. Because the sculptor gradually adds material, modelling called an additive method.

3.CASTING

The sculptor starts by making a mould by modelling methods. Then a melted -down metal or other liquid is poured into the mould. When the liquid has hardened the mould is broken away from the finished casting.

4.CONTRUCTION/ASSEMBLING

In construction, the sculptor first shapes, the joints together, pieces of material, often wood or metal in assembling, the sculptor attaches pieces of any and all materials just as he finds them.

MATERIALS USED FOR SCULPTURE

Different tools are used for sculpture depending, on the material used. For wood we can use chisels, hammers, mallet cutting saws. Metals we can use chisels, hammers, grinders, abrasives and sanding discs.

TYPES OF SCULPTURES

Free standing sculpture. A free standing sculpture stands on it on. Surrounded by space. It can

POTTERY AND CRAFTS

POTTERY

What can you say Pottery is?

Pottery is the traditional way of using clay to make useable or decorative art items for the home. These can include pots, plates, dishes, cup, water-jars

etc.

Women were in the forefront in Pottery making. They used, and are still using simple hand tools if any.

These clay items were well decorated in many different ways, while the clay was still somehow soft so as to give them beauty, and later fired in a traditional oven in order to harden them.

CERAMICS

Ceramics is the other name for Pottery. Ceramics is the modern way of making clay items using Modern technology and techniques, and these plates, cups, pots, etc. are produced or made on a large scale by hand on machines that rotate called Kick-Wheels or Potters-Wheel. These clay pieces are then left to dry, later polished, glazed and fired in an electric oven known as a Kiln.

WHAT IS CLAY

Clay is the very fine part of earth's crust found near the surface and when properly mixed with water contains the following characteristics:

PLASTICITY: Clay can easily be worked with because of its ability to take any shape. The clay can be lengthened, squeezed, thinned, or broadened with little or no difficulty. The ability of the clay to change shape easily is known as Plasticity.

POLARITY: The clay particles are very very fine; as such they allow very little water to pass through. Therefore the water polarity in clay soil is very low; While in soil is very high

WORKABILITY: Clay soil can easily be manipulated any hand or worked on without any much difficulty mainly due to the fineness of its particles.

WARPAGE: Clay items can lose shape or get deformed due to excessive heat in the Kiln during the heating process, the uneven body formation of the product itself.

SHRINKAGE....Clay items shrink or reduce in size from the original. This due to the effect of the extreme heat in the Kiln during the firing process.

SOURCES OF CLAY

Clay can be obtained from different sources. Can you think of places or areas in your environment where clay can be obtained?

You can obtain your clay from different sources such as:

- On river banks
- In swamps
- In dambos
- On shores of Lakes
- In valleys
- From ant-hills etc.

TYPES OF CLAY

There are many different types of clay. Some of them are:

RED-CLAY: This clay has a red-colour, is very fine in texture, has high plasticity and matures when fired at low temperature.

BALL-CLAY: Ball clay is grey to black in colour when raw, but changes to cream white fired. It also has very high plasticity.

STONE-WARE CLAY: This type of clay is black to grey in colour, very fine and semi-porous.

CHINA-CLAY: China clay is often known as Kaolin. Its a black to grey in colour when raw, but changes to white when fired. China clay can stand very very high temperatures, and therefore it is refractory.

PREPARATION OF CLAY

Before clay is declared ready for use, it has to pas through a lot of preparatory stages. Some of these stages are:

COLLECTION: A site should be identified where good clay soil can be obtained. The collected clay should then be spread flat and let to dry, after the bigger unwanted particles such as grass, stones, twigs etc have been removed.

CRUSHING: The big lumps of clay are then crushed to powder with sticks or in a motor.

SOAKING: After crushing, the powder is then put in big containers and soaked in water and left to stand for a couple of days. This enables all the clay particles to dissolve and form porridge like clay. The visible unwanted particles are easily removed by hand at this stage.

SIEVING: Sieving follows immediately after soaking. The porridge like clay is made to pass through a mesh, or sieve with very small holes, thus

trapping behind the smaller unwanted particles that were difficult to rid-off during the soaking stage.

LEATHER-HARD: We say the clay is leather-hard when it is not very soft and not that hard. It is during this stage of the clay when it is ready and good enough to be used, because it can easily be manipulated. All body decorations on clay articles should be made or added on during this stage.

WEDGING: The clay you have so far prepared, still contains very very small unwanted particles like fibres, roots etc., These can only be removed by Wedging. Wedging is the removing of the unwanted particles by passing a string through the clay. The fibres get trapped or caught to the string as it is being passed through.

What do you think will happen to the article if the clay was not properly wedged?

The clay article will crack or break when fired at a very high temperature in the Kiln.

The last stage in the preparation of clay is **kneading**. Kneading is the hitting of lump of clay against a hard surface, so as to compress it and remove the trapped pockets of air.

What happens if the air pockets in the clay are not removed?

If these air pockets in the clay articles will crack or even explode when being fired in the Kiln.

DRYING OF CLAY ARTICLES

After the clay articles have been made, there should be put open space where is free flow of air. The articles so made should not be exposed to direct sun-light or extreme heat as rapid water evaporation from their bodies will make the pieces crack.

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METHODS OF MAKING CLAY ARTICLES.

There are many ways in which clay articles can be made. Can you think of some methods that people in your community use in making clay pots, jars, etc?

Some of the common methods are:

SLAB METHOD: The Slab method is one of the commonly used. Here an even slab of clay is prepared and laid flat. Then an appropriate required shape of an article is cut and its ends joined and other parts later added to it using Slip.

The most common items made in this way are plates, pots, cups and mugs.

PINCH METHOD: The Pinch method is also one of the famous widely used methods. A big lump of clay is used, and the thumb assisted by other fingers are used to pinch the centre and build-up, and shape it into the required design. Slip can then be used to add any part to it. Common products of this method include cups, jars, and mugs.

COIL METHOD: What do you think the coil method is?

As the word coil suggests, it entails the making of the clay into many coils of required size and thickness. These are later continuously laid one on top of the other and joined together using Slip to come up with the required shape. Cups, jars and pots are some of the items that are easily made using this method.

ADDITIVE METHOD: In the Additive method, a small amount of clay is stated with in the making of an item. Later on, more and more clay is added on to it as the making process progresses.

SUBTRACTIVE METHOD: The Subtractive method is the opposite of the Additive. In the Subtractive method, a big lump of clay is initially started with, with more and more of the clay being taken away or removed as the body takes shape.

MOULDING METHOD: You all know how houses are built, Most houses in villages are built of mud walls, while those in town are of bricks or blocks. Modern houses have their walls moulded or cast.

Moulding is the compressing or pressing of rather hard mixture into a hollow frame known as a mould.

The block mould takes the shape and size of the mould into which it is compressed.

CASTING METHOD: Casting is very much similar to moulding. The only major difference is of that the mixture known as the **cast** is lighter, and takes hold of the shape of the mould as the mixture slowly dries-up.

HOW TO DECORATE CLAY ARTICLES

Why do you think is important to decorate anything that you make?

There are various reasons why we should decorate whatever we make: so that they look beautiful, attractive and to the eye and gain value.

Clay articles should be decorated during the Leather-hard stage when the clay is easily manipulated.

Some of the decorations you can apply to your clay articles are:

INCISED DECORATIONS....These are the decorations made by artistically cutting into the clay-body a suitable design using a sharp tool instrument. To INCISE means the same thing as to ENGRAVE.

EMBOSSSED DECORATIONS: These are the raised decorations made by adding bits or small lumps of clay on to the main body so that they get attached to, and make the article look attractive. EMBOSSSED decorations mean the same thing as RELIEF decorations.

PRESSED DECORATIONS: Pressed decorations are the decorations where some objects are pressed into the clay body while still soft, thus leaving behind an attractive permanent mark.

PRESERVATION OF CLAY

You have seen that clay needs to be looked after very well, before and after it has been used, How can you preserve your clay fresh, so that it can be ready for use any time you want it?

The TRADITIONAL way being used by the people in the villages of keeping the clay fresh is by

- Rolling and wrapping it in fresh banana leaves, as these stay fresh longer and allow very little water evaporation;
- Putting and covering the clay in old traditional postal
- Digging a hole, putting clay in it and later covering it, followed by constant watering of the place.

The MODERN way of keeping clay fresh is by:

- Putting the clay in plastic containers and cover
- Wrap the clay in air tight plastic bags.
- Put the clay in a plastic container and refrigerate.

CLAY-TERMS.

Some common terms used are:

- **RAW-CLAY:** This is the clay that has not been treated or prepared yet. This clay contains a lot of impurities or particles such as stones, grasses, twigs, fibres etc.

- **GREEN-WARE:** Green-Ware is the unfired art piece of clay, and because it has not been fired, the article is very fragile and can easily break.
- **BISQUE:** when a Green-Ware is fired in the Kiln, it hardens and changes to a Bisque. Bisque is the name given to a first firing of a piece of clay.
- **SCORING:** This is the process of roughening up the surfaces of clay bodies that are to be joined, by cutting through marks with a sharp instrument such as a knife.
- **SLIP:** Slip is the liquid like clay that is used to join together pieces or parts of clay articles.
- **CURING:** Curing is the term used to describe the process of heating a clay article until it is finally ready.
- **REFRACTION:** Refraction is the ability of an article to stand very high temperature when heated.
- **FIGURINES.....** These are smaller than life-size statues of animals, birds, etc. Figurines can be made of clay, cement, marble, stones etc.
- **SCULPTURES:** Sculptures are usually larger than life-size. They can be made from cement, clay, marble. Some, scrap-metal, ensemblage, Plaster or Paris etc. These are usually of symbolic nature or of historical value.

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GREAT ZAMBIAN ARTISTS

Societies are recognized through their works and these are promoted by outstanding individuals in the creative perspective. Great artists have emerged over the years who have promoted the field, practice and passion of art and design in Zambia. Notable among the great artists are;

1. **HENRY TAYALI.** Was a Zambian fine artist and sculptor. He was one of the foremost artists from Zambia to have achieved major recognitions in the international art scene. Henry also developed a strong social and political conscience as a teenager matured into a well-read hard working and talented young man. He earned a Germany academic exchange service (DAAD) scholarship and did his masters in fine art from the Staatliche Kunstakademie Dusseldorf, Kleve West Germany. After completing his education he held exhibitions all over Zambia and in other parts of the world. He was a brilliant artist, and also a keen photographer and lecturer.
2. **GABRIEL ELLISON.** Is a Zambian female artist best known for assisting in designing the flag of Zambia and many of that country's stamps from the 1960s to 1980s when she was head of graphic arts sectors at the ministry of information's. She was born in Lusaka, Zambia (formally northern Rhodesia) and works mainly with oils, acrylics water colors, tempera and in three dimensions form. When doing sculpture she uses resin bronze and terracotta. Ellison is a fellow member of the royal society of arts, British display society and the chartered society of designers, she has been honored by the British and Zambian government in the arts. The British government with the MBE and the Zambian government awarded her the Grand officer of distinguished service.
3. **CHANSA CHISHIMBA.** Born in 1956, was trained at Nkwame Nkhruma teachers College in Kabwe, Evelyn Hone college of applied arts and commerce in Lusaka. Zambia and Baltic school of arts and design in Skovde Sweden, he works as a sculptor, textile, designer and painter. He initially worked on paper, canvas and jute. In September 1982 he started research in different types of trees and techniques of processing Zambian traditional bark fiber cloth. In 2004 he first experimented much papaya tree bark fiber and prides himself in being the first Zambian visual artist to paint on it. He has since adopted this new discovery as a painting ground for all his recent art works, which have become very popular on the art market.
4. **POTO KABWE.** Was born in 1959 and completed his form five at

Kantanshi secondary school in 1978 in Mufulira on the Copperbelt province of Zambia. He joined Kafue textiles of Zambia as a designer and worked until 2005. Since then Poto has been a free-lance practicing artist. Poto tells a realistic story depicting Zambian life in high density areas. In his work he brings all players of the society into focus, he gives flesh color. Poto captures all aspect of life from street vendors to crowded bars in his marathon compositions. He works in both acrylic and oil. Poto Kabwe featured in Oprah Winfrey's private collection.

5. **KUNDA STYLE.** Born in Luanshya district, Zambia in 1953, Style kunda is a self-taught painter who went to school in Mpatamato and Luanshya correspondence. He started sign writing in 1969 and moved on to painting on canvas in 1977. Style worked has a gallery attended at Mpapa gallery in 1992, during this time he received an artist's working grant sponsored by Norad. Kunda served on the Mbile international workshop committee as treasurer and secretary until 1995. His work focuses on social commentary and related aspects of life in Zambia. He has exhibited at home and abroad and has widely participated in workshops in the southern African region.
6. **VICTOR MAKASHI.** Born in Kasama, Zambia in 1956, victor obtained teachers diploma from the Evelyn hone college, Lusaka in 1986. He has another diploma in teaching from the Mufulira teachers college, obtained in 1981. Victor taught art Kabulonga girls secondary school in 1982 before he joined the Copperbelt museum as senior technical officer, and was Copperbelt province chairperson VAC. Makashi was later elected VAC has national chairperson until he was employed as deputy director of the National arts council of Zambia victor has won several awards and has exhibited and participated in many local exhibitions and international workshops at home and abroad. His work is also found in the Chamunuka art collection. Currently Makashi is the director of national arts council of Zambia and also served on the national constitutional review commission has a member from national art council of Zambia.
7. **MWAMBA LUTANDA.** Born in Kasama, Zambia 1966, Lutanda Mwamba was a versatile, multi-disciplinary artist, popularly known for his prints. He obtained a diploma at Evelyn Hone College in Lusaka in 1986. In 1990 studied at reading university, Uk through a common wealth foundation fellowship and lecture trust sponsorship. He also took up an art residency in Jamaica. Mwamba received two national Ngoma awards, one in 1996 and one in 1997. He also exhibited corporate commissions at bank of Zambia in 2000 and Namwandwe gallery in 1995. He lived and worked in Lusaka were he continued to

inspire most artists in various art forms. He also shared computer skills. He died in 2012.

8. **MWANSA ADAM.** Born in Nchelenge district, Zambia in 1960 Adam Mwansa is a painter who also enjoys drawing in pen and ink. He received diploma in art from Evelyn Hone College in Lusaka 1986. He took up a studio residency at Wimbledon school of art, London in 1993. Mwansa then studied graphics Hague, Netherlands where he obtained a graphic design certificate 1994. Mwansa has participated in regional workshops and exhibitions in Africa and in Europe. Mwansa taught art in Botswana but has since come back to Zambia and currently practices art on full time bases, as well as writing a book on drawing tips.
9. **SETTI GODFREY.** Born in Kitwe, Zambia in 1958, Godfrey was an established painter. He obtained his BA honors degree from Reading University, UK in 1989, a diploma in art from Evelyn Hone College, Lusaka in 1986 and a teaching certificate from teacher training college in Kitwe in 1980. In 1997 he served as a senior lecturer at Evelyn Hone College, was chairman of Mbile workshop, and a Lechwe trust committee member in 1993. He exhibited widely at home and abroad. Setti's work can be found in many public and private collections. Godfrey studied for his MA degree at Rhodes University Grahamstown, South Africa and was pursuing his PHD studies in fine arts at the time of his death.
10. **SIMPASA AKWILA.** Was born in 1945 on the Copperbelt. As a young man he showed great talent, and in 1965 he held his first solo exhibition at the Red Cross Headquarters in Lusaka. Simpasa was a gifted and visual artist. As a musician he played with Eddie Grant Osebisa. In fact, one of Eddie Grant's albums was dedicated to Akwila. He studied art in Rome and Britain. He started drawing from an early age. Simpasa was often seen creating charcoal drawings on walls at primary school. He won an art competition at high school. After studying graphic art at Mindolo Ecumenical Center, Simpasa worked at the local newspaper as a graphic designer. Simpasa then went to Europe for further art education. He was also a sculptor.
11. **SIMUKANGA SHADRECK.** Born in Ndola, Zambia in 1955, Shadreck Simukanga was a painter and a teacher of art at Munali secondary school. In 1979 he obtained diploma in art teaching from Evelyn Hone College, Lusaka where he majored in ceramics. In 1992, he took up a studio residency at the prestigious Delfina studio in London. Shadreck participated in many workshops and exhibitions at home and abroad. He also served as Zambia national visual arts council vice chairman and Mbile international artist's committee

member in 1995. Shadreck was a selfless and kind artist who shared his knowledge and skills with everyone. Simukanga drew portraits of artist's facilitators in an international women's day workshop sponsored by the United Country team, supervised by UNFPA in Lusaka. In 2004 and at the time of his death, in 2004 was a curriculum specialist at curriculum development center in the ministry of education. Simukanga inspired many artists and his work was highly figurative and his abstracts were very successful works of art.

ACTIVITY

1. State the techniques of art styles of prominent Zambian visual artists.
2. Describe the works of prominent Zambian visual artists.
3. Compare and contrast works of Zambian visual artists.
4. List the artists who use similar styles or techniques.
5. Mention one of the Zambian artists and describe his or her works.

WORLD ART HISTORY AND MOVEMENTS.

1. GOTHIC ART

Gothic art was a style of medieval art that developed in Northern France out of Romanesque art in the 12th century AD, led by the concurrent development of Gothic architecture. It spread to all of Western Europe, and much of Southern and Central Europe, never quite effacing more classical styles in Italy. In the late 14th century, the sophisticated court style of International Gothic developed, which continued to evolve until the late 15th century.

The arts that were done during the Gothic art period were sculpture, Panel Painting, Glass staining and architecture.

MASTERS OF GOTHIC ART

Duccio (*doo-chee-yo*) 1255 - 1318

Duccio di Buonisegna did panel paintings of scenes from the lives of the Virgin and Christ in Cathedral of Siena.



The calling of apostles Peter and Andrew.

Giotto (jot-toe) 1266-1337. He was a poor shepherd who learnt how to draw on flat stones in the fields. One day the famous artist Cimabue came across Giotto at work on one of his drawings. He was so amazed at the boy's skill that he took him into his studio as his pupil.



Lamentation (1305) Padua(Italy).

STYLE

FRESCO TECHINIC

Paintings in Gothic period were done in fresco. To make a fresco, charcoal drawing on a wall was made then a coat of wet plaster was spread on the dry wall and then retraced the charcoal lines which could barely seen underneath.

Paint mixed with water and egg white applied directly to the fresh plaster. The paint and the wet plaster mixed together to form a permanent surface. Sometimes artists painted over the surface after it had dried, but the repainting usually flexed off in time.

2. THE RENAISSANCE

Renaissance Art started in Italy and spread to the other parts of Europe. During this period scholars and artists began to show interest in the study of and literature of ancient Greece and Romans.

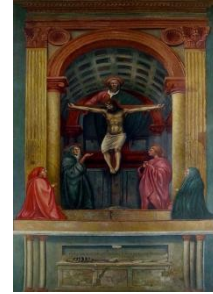
Artists were interested in painting and making life like appearance of classic art works. They did a lot of study of anatomy and nature.

MASTERS OF THR RENAISSANCE

1. MASACCIO(ma-saht-chee-oh) **1405- 1428.**



Self portrait



The

Holy trinity

Masaccio was born in 1401. he is regarded to be the first most important of Italian renaissance. He was completely devoted to his art that he cared less about his looks. At the age of 21 years, he painted a painting entitled The Holy Trinity.

2. LEONARDO DA VINCI(Leonardo da Vinci) 1452- 1519

Leonardo was born in 1452. from t6 the time he was young he was considered to have special powers. When he grew up, he studied, architecture, Mathematics, music, Botany, hydraulic and anatomy. It said, he wrote about 120 notebooks with drawings and sketches surrounded by explanations.

His common paintings are ***Mona Lisa and The last supper.***

Leonardo's paintings



Mona Lisa

The Last Supper.

3. MICHELANGELO BOUNARROTI*(my-kel-an-jay-loe bwon-na-roe-tee)* **1475-1564**

Michelangelo di Lodovico Buonarroti Simoni (born March 6, 1475, Caprese, Republic of Florence [Italy]—died February 18, 1564, Rome, Papal States), Italian Renaissance sculptor, painter, architect, and poet who exerted an unparalleled influence on the development of Western art.

Michelangelo was considered the greatest living artist in his lifetime, and ever since then he has been held to be one of the greatest artists of all time. A number of his works in painting, sculpture, and architecture rank among the most famous in existence.

Michaelangelo works.



***The virgin and his son
ceiling***



***Painting in the
ceiling***

4. RAPHAEL SANZO*(rah-fa-yell sahn-zee-oh)* **1483-1520**

Raphael was born in 1483.

Born in a small town in Central Italy, probably learnt this first art lesson from his father who was a painter of the court of Duke. He later migrated to Florence where he studied the works of the leading artists and became an excellent student. He learnt a lot from Michelangelo and Leonardo Da Vinci.

Raphael's painting



Alba Madonna

Other artists are:

-Donatello

-Piero della Francesca

-Filippo Brunelleschi

-Lorenzo Ghiberti

-Paolo Uccello

CHARACTERISTICS OF THE RENAISSANCE

1. Influenced by the artistic achievements of classical Greece and Rome. Particularly in sculpture and architecture-Renaissance artists often imitated classical works.
2. Renaissance painting emphasized realism, attention to detail, and a desire for perfection.
3. Early renaissance painters dealt with religious themes but with lifelike approach.

Later renaissance painters also employed a realistic style and continued to recreate Biblical themes. In addition they also depicted worldly subjects, landscapes, portraits and scenes of everyday.

3. BAROQUE ART

Baroque art, the world of light and shadow. Baroque is believed to come from a Portuguese word *baroco* which means 'an irregular pear'. At first, it was used to label works that were bizarre or grotesque. This was later changed and now Baroque is used when referring to the period from 1600 to about 1700 and the style of art that was practiced during this period.

STYLE

During Baroque period, sculpture showed the interest in movement, contrast and variety. Furthermore, they used dramatic lighting effects to make contrasts of light and shadow.

MASTERS OF BAROQUE PERIOD



1. REMBRANDT VAN RIJN(*rem-brant van ryne*)1606- 69

Rembrandt was a son of a humble miller. He was often referred to as the greatest Dutch painter of his era. His works alone make Dutch painting outstanding in the history of western art. He painted portraits, everyday events, historical subjects and landscapes. Few artists have been so successful in arousing the viewer's curiosity.

Rembrandt's paintings. Some of his paintings among others are -



The mill



self portrait

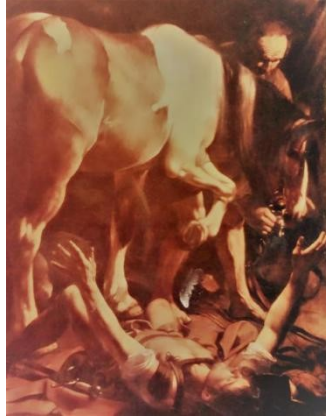


An Artist in his Studio

2. CARAVAGGIO-(*car-ah-vah-jyoh*)1573- 1610

He gave Baroque Art its unique look and feeling. He made light an important part of his painting, using it to illuminate his figures and expose the imperfections.

Caravaggio's Painting-



The Conversion of St Paul. Santa maria del Popolo

4. IMPRESSIONISM

A Style of painting that started in France during the 160s. Impressionist artists tried to paint candid glimpses of their subjects and emphasized the momentary effects of sunlight. They studied nature and tried to capture the effect of sunlight on subject matter. They used short brush-strokes to reproduce the flickering quality of sunlight. Their pictures show that they were less interested in the solid look of forms. They concentrated instead on the changing effects of light and atmosphere. The leaders of this movement included Claude Monet and Pierre Auguste Renoir.

MASTERS OF IMPRESSIONISM



1. Claude Monet (*kload muh-nay*). 1840- 1926

Claude Monet spent a life time trying to capture in painting the effect of sunlight on subject matter. He would take an easel, stand in the middle of the farm and try to capture the moment on canvas. His eyes could move quickly from the haystack in the field to the canvas and back again.



Haystack at Sunset near

Giverny 1891

2. PIERRE AUGUSTE RENIOR (pee-err oh-gust ren-wahr). 1841- 1919

Pierre Auguste Renior loved painting happy moments. He continued painting his happy pictures even in his old age when he was crippled by rheumatism, brushes had to be tied to his wrists.

3. Mary Cassatt(mair-ee cah-sat) 1845-1917

Mary Cassatt, a daughter a wealthy Pittsburgh banker spent several years in Paris as a child. During the Civil War, she studied art in Philadelphia even though her father disapproved. He said he would almost rather see her dead than become an artist. But Cassatt was also strong-willed, and at the age of twenty-three, she returned to Paris to continue her studies. Degas challenged her to paint a picture of real merit-and he was impressed with the result that he bought it.

Cassatt's painting



Girl Arranging her hair.

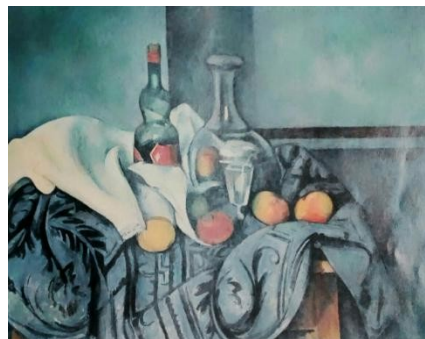
5. POST-IMPRESSIONISM

During the last two decades of the nineteenth century, some artists who had been connected with impressionism began to find fault with it. They felt that it sacrificed too much by trying to capture the effects of sunlight on form and colours. These artists wanted to continue painting, but hoped to overcome some problems with the impressionism style. Paul Cezanne, Vincent van Gogh and Paul Gauguin, belonged to the group that now called itself post-Impressionism. Each of them wanted to discover what was wrong or missing in impressionism. Their search for an answer led them in different directions and had an important effect on the course of art history.

MASTERS OF POST-IMPRESSIONISM

1. PAUL CEZANNE (pawl say-zahn) 1839-1906

Early in his career, Paul Cezanne was associated with the Impressionists and even took part in their exhibition in 1874. But he never lost his strong affection for the old masters. His studies of the great artist in the Louvre and led him to believe that Impressionist paintings lacked form, solidity and structure. He spent the rest of his life trying to restore those qualities to his paintings,



Still Life with Peppermint Bottle. 1894.

2. VINCENT VAN GOGH (vin-sent van goe) 1853-90



As a young man, van Gogh worked as a lay missionary in a poor Belgian mining village. But he was a failure in this vocation. More and more he withdrew into himself and turned to his art. He loved art, wherever he went

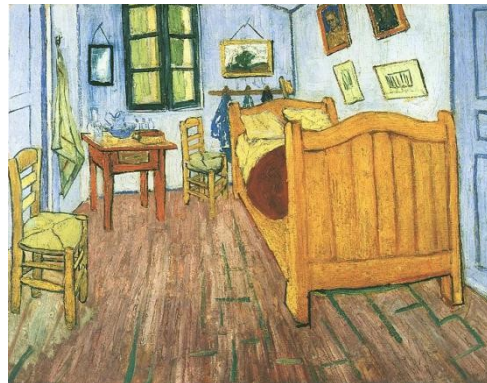
he visited museums and he would draw and paint at every opportunity. His early pictures were painted in browns and other drab colours and showed peasants going about their daily routines. One of his early paintings was ***The Potato Eaters***.

He later moved to Paris to be with his brother Theo who was an Art dealer. In Paris he got influenced by the impressionists and he started painting in bright colours but later began to turn away. He began to paint fields bathed in sunlight, and trees and flowers that twisted and turned as if they were alive.

Van Gogh was an unstable personality who suffered from epileptic seizures during the last two years of his life. Informed that there was no cure, he became depressed and lived in fear. Finally, on a July evening in 1890, in a wheat field where he had been painting, van Gogh shot himself, he was able to return home but he died two days later.



Starry Night. 1889 oil on canvas
Aries 1888-89 oil on canvas



The Bedroom at

6. CONTEMPORARY ART

Contemporary art is the art of today, produced by artists who are living in the twenty-first century. Contemporary means art that has been and continues to be created during our life time.

The turn of the century saw the end of the Academy's influence and beginning of a new series of art movements. One of these movements that came to the public is cubism. The Cubist art movement was a phase between 1907 and 1920. The look of this art involves segmenting objects and arranging the pieces in abstracted form, and from multiple viewpoints or perspectives.

This style is built on Cezanne's ideas about the use of cubes of colour to

show form and volume. Cubist artists tried to present objects as though viewed from several angles at the same time. This often resulted in a complex arrangement of geometric shapes.

MASTERS OF CUBISM



PABLO PICASSO (*pah-blow pee-cahs-oh*) **1881-1973**

Pablo Picasso was born in Malaga, Spain. As a little boy, he never stopped drawing. He led a long and productive life. As an artist, he passed through many different stages. For sometime, he worked in the cubist style the returned to paintings of the human figures.

Picasso's Paintings:



The blind

man's meal. 1903, oil on canvas

OTHER TWENTIETH-CENTURY ART STYLES AND ARTISTS.

MOVEMENT OR STYLE	REPRESENTATIVE ARTISTS
EUROPE	
FAUVISM The fauves took the colours, movements and concern for design stressed by Van Gogh and Gauguin to build a style that was unrealistic, free and wild. Their pictures made use of recognizable subject matter, but were done as a flat pattern made with a patchwork of brilliant colour.	HENRI MATISSE GEORGE ROUAULT
EXPRESSIONISM This was a style that grew out of the work of Van Gogh and flourished among German artists of the world war 1 period. Expressionists were interested in representing deep emotional feelings in their work rather than painting outward appearances. They used expressive colour, distortion and exaggeration to express highly personal feelings of fear, anxiety, anger and love.	ERNST KIRCHNER KATHE KOLLWITZ EDVARD MUNCH
NONOBJECTIVE ART Works done in this style did not make use of recognizable subject	

matter. Colours , lines shapes and textures were selected and placed on the canvas to achieve an effective design or to communicate emotions or feelings.	VASILY KANDINSKY
MEXICO	
MURAL PAINTING Mexican muralists chose to illustrate the political and social problems of their people in large murals which adorned the walls of public buildings. There everyone could see and respond to their efforts to illustrate the struggle of the people determined to fight for justice and freedom. These powerful and easy to understand visual statements were intended to stir the emotions and enlist the sympathy of all who viewed them.	DIEGO RIVERA JOSE CLEMENTE OROZCO DAVID ALFARO SIGUEIROS
AMERICA	
ASHCAN This style was to revolt against conservatism and the academic approach. It was a style in which artists tried to capture the look and flavour of the contemporary world. For subject matter , they turned to colour and excitement of the twentieth century city. Its cafes, streets, alleys and theatres.	JOHN SLOAN (George bellows is often associated with this style.)

