

Fine Arts and Crafts

**for Rwanda Secondary Schools
Senior 1**

Student's Book

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FOREWORD

Dear student,

Rwanda Basic Education Board is honored to present the Fine Arts and Crafts student's book for Senior One which serves as a guide to Competence-Based teaching and learning to ensure consistency and coherence in the learning of the Fine Arts and Crafts content. The Rwandan educational philosophy is to ensure that you achieve full potential at every level of education that will prepares you to be well integrated in society and exploit employment opportunities.

This textbook is comprised art theories and practical activities. In every part, learners are supposed to develop the competences learnt. For instance, Art theory is an essential component for learning the fundamentals of artistic skills, and being able to truly manipulate materials, tools and equipment for producing different artworks. Learning art theories set students on the right path to understand how elements and principles of art are used in making various artworks. In practical activities, students learn how to produce better artworks.

In line with efforts to improve the quality of education, the government of Rwanda emphasizes the importance of aligning teaching and learning materials with the syllabus to facilitate their learning process. Many factors influence what they learn, how well they learn and the competences they acquire. Those factors include the relevance of the specific content, the quality of teachers' pedagogical approaches, the assessment strategies and the instructional materials available. We paid special attention to the activities that facilitate the learning process in which learner can develop ideas and make new discoveries during concrete activities carried out individually or with peers. With the help of the teachers, learner will gain appropriate skills and be able to apply what they have learnt in real life situations. Hence, they will be able to develop certain values and attitudes allowing them to make a difference not only to their own life but also to the nation.

This is in contrast to traditional learning theories which view learning mainly as a process of acquiring knowledge from the more knowledgeable who is mostly the teacher. In the competence-based curriculum, learning is considered as a process of active building and developing of knowledge and skills by the learner where concepts are mainly introduced by an activity, situation or scenario that helps the learner to construct knowledge develop skills and acquire positive attitudes and values. In addition, such active learning engages learners in doing things and thinking about the things they are doing and they are encouraged to bring their own real experiences and knowledge into the learning processes.

Dr. MBARUSHIMANA Nelson

Director General, REB

ACKNOWLEDGEMENT

I wish to sincerely extend my special appreciation to the people who played a major role in development of this student's book. It would not have been successful without the participation of different education stakeholders that I would like to express my deep gratitude.

My thanks first go to the Rwanda Basic Education Board staff particularly those from the department of Curriculum, Teaching and Learning Resource Department who were involved in the whole process of in-house textbook writing who was involved in the conception and writing of this student's book. I wish to extend my appreciation to teachers from pre-primary to secondary level and lecturers university level whose efforts during the conception of this book were much valuable.

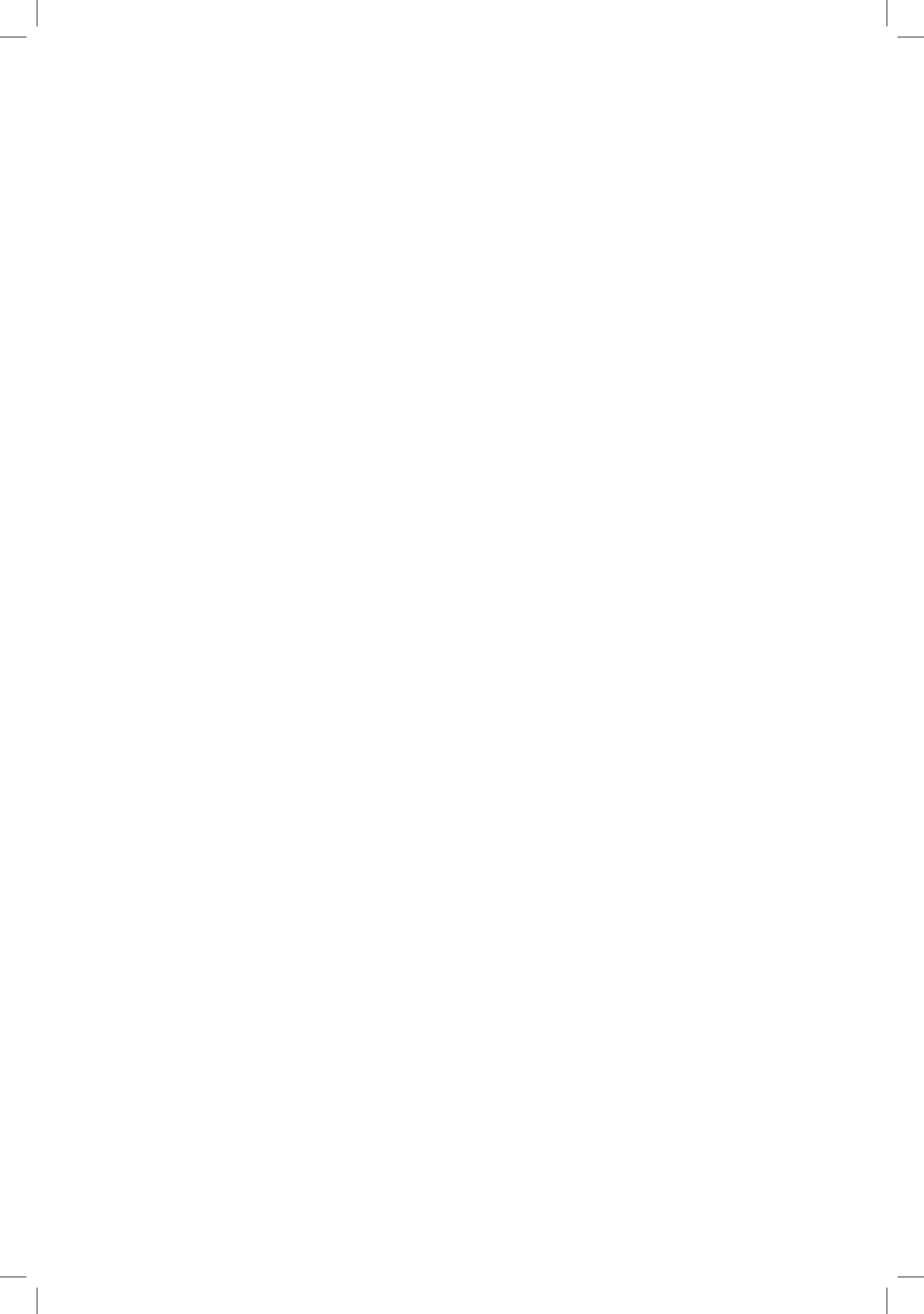
I owe gratitude to different schools in Rwanda that have allowed us to work with their teachers and professors in the book production and editing. Special acknowledgement goes to the University of Rwanda which provided experts in design and layout services, illustrations and image anti-plagiarism.

Joan MURUNGI

Head of CTRLR Department

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Introduction

Changes in schools

This text book is part of the reform of the school curriculum in Rwanda: that is changes in what is taught in schools and how it is taught. It is hoped this will make what you learn in school useful to you when you leave school, whatever you do then.

In the past, the main thing in schooling has been to learn knowledge – that is facts and ideas about each subject. Now the main idea is that you should be able to use the knowledge you learn by developing skills or competencies. These skills or competencies include the ability to think for yourself, to be able to communicate with others and explain what you have learnt, and to be creative, that is developing your own ideas, not just following those of the teacher and the text book. You should also be able to find out information and ideas for yourself, rather than just relying on what the teacher or text book tells you.

Activity-based learning

This means that in this book a variety of activities for you to do, as well as information for you to read. These activities present you with materials or things to do which will help you to learn things and find out things for yourself. You already have a lot of knowledge and ideas based on the experiences you have had and your life within your own community. Some of the activities, therefore, ask you to think about the knowledge and ideas you already have.

In using this book, it is essential that you do all the activities. You will not learn properly unless you do these activities. They are the most important part of the book.

In some ways this makes learning more of a challenge. It is more difficult to think for yourself than to copy what the teacher tells you. But if you take up this challenge you will become a better person and become more successful in your life.

Group work

You can also learn a lot from other people in your class. If you have a problem it can often be solved by discussing it with others. Many of the activities in the book, therefore, involve discussion or other activities in groups or pairs. Your teacher will help to organise these groups and may arrange the classroom so you are always sitting in groups facing each other. You cannot discuss properly unless you are facing each other.

Research

One of the objectives of the new curriculum is to help you find things out for yourself. Some activities, therefore, ask you to do research using books in the library, the internet if your school has this, or other sources such as newspapers and magazines. This means you will develop the skills of learning for yourself when you leave school. Your teacher will help you if your school does not have a good library or internet.

Icons

To guide you, each activity in the book is marked by a symbol or icon to show you what kind of activity it is. The icons are as follows:



Thinking Activity icon

This indicates thinking for yourself or in groups. You are expected to use your own knowledge or experience or think about what you read in the book and answer questions for yourself .



Practical Activity icon

The hand indicates a practical activity, such as a role play on resolving a conflict, taking part in a debate or following instructions on a map. These activities will help you to learn practical skills which you can use when you leave school.



Writing Activity icon

Some activities require you to write in your exercise book or elsewhere.



Group Work Activity icon

Group work means that you are expected to discuss something in groups and report back on what your group discussed. In this way you learn from each other and how to work together as a group to address or solve a problem.



Fieldwork Activity icon

Field work is an enjoyable and practical part of Social Studies. For these activities, you will need to go out of the classroom to study parts of your environment, such as the way that rivers flow, or the distance between landmarks in your school grounds or any other tours in relation to the activity.



Discussion Activity icon

Some activities require you to discuss an issue with a partner or as part of a group. It is similar to group work, but usually does not require any writing, although some short notes can be written for remembrance.



Computer/Internet Activity icon

Some activities require you to use a computer in your computer laboratory or elsewhere.



Pairing Activity icon

This means you are required to do the activities in pairs and exchange ideas



Listening Activity icon

The listening activity requires learners to carefully listen to the teacher or fellow learner reading a passage, poem or extraction on the subject and then answer the questions



Observation Activity icon

Learners are expected to observe and write down the results from activities including experiments or social settings overtime.

Good luck in using the book.



Learner's Health Tip

Every person would be glad to live in a healthy environment. Therefore it is our duty to protect ourselves and the environment. In order to learn skills in fine arts and crafts, one needs to explore different tools and materials.

Besides, the materials used in art and design can be either natural or artificial depending on the art works to be made. While using these materials learners have to be careful not to hurt themselves or their friends. At the same time learners must learn to protect their environment as they collect and prepare materials for their art works.

Some materials involve the use of sharp tools such as cutters and needles. Care should be taken to handle such tools with care to avoid cutting themselves and their friends. Some materials such as wax are used when hot. Care should be taken to avoid burning oneself and others while working in groups.

Also, some materials such as clay and powder colours may be messy if used carelessly. Learners are always advised to keep their clothes clean and wash hands after working.

S1 Fine Art – Learner’s Content Map

Unit	Number of periods	What I will learn	How I will do it
Unit 1 Still life and Nature	8	<ul style="list-style-type: none"> • Dry and wet materials for drawing and painting • Elements of art and craft • Drawing objects from observation and imagination • Perspective in drawing and painting • Study of landscape. • Basic study of a human figure drawing 	Whole class, small groups, pairs and individual work
Unit 2 Motifs, patterns and Design Process	3	<ul style="list-style-type: none"> • Design a motif with different materials and tools • Printing with leaves (stamping) • Printing with a block 	Whole class, small groups, pairs and individual work
Unit 3 Letter styles, illustrations and design process	3	<ul style="list-style-type: none"> • The basic elements of graphic art • Different letter types for designing • Calligraphic hand writing • Designing for advertising 	Whole class, small groups, pairs and individual work

	Equipment I will need	Activities I will do	Competence obtained
	<ul style="list-style-type: none"> • Papers • Pencils • Pens • Coloured pencils • Rubbers • Crayons • Charcoal • Pastels • Powder colours • Water colours • Access to the Internet 	<ul style="list-style-type: none"> • In groups, observe and appreciate objects from the surrounding • Draw objects while studying their shapes, tones, lines, texture and colour • Paint from landscape • Draw following perspective • Draw the human figure from memory and observation 	<ul style="list-style-type: none"> • Sharing in groups • Confidence and self-awareness among groups • Using wet and dry media to draw and paint • Appreciate art works made by others • Drawing from memory and observation
	<ul style="list-style-type: none"> • Papers • Pencils • Cutters • Leaves • Powder colours • Printing ink • Assorted objects from the environment 	<ul style="list-style-type: none"> • In groups, identify patterns from the surroundings • Print patterns using leaves as motif • Print motifs using sweet potatoes • Discuss patterns as a whole class 	<ul style="list-style-type: none"> • Creating patterns inspired from the surroundings • Using materials and tools to print on a given surface • Appreciating and preserving nature
	<ul style="list-style-type: none"> • Pencils • Rubbers • Rulers • Tracing papers • Carbon papers, lettersets • Computer • Paper • Poster colours 	<ul style="list-style-type: none"> • In small groups, identify letters and their use in different sources from the surroundings • Individually design simple letters in lower case and upper case • Design an advertising board in groups 	<ul style="list-style-type: none"> • Using different letter fonts to communicate ideas • Interpreting message in a given poster or advertising board • Designing and advertising board to communicate message

Unit	Number of periods	What I will learn	How I will do it
<p>Unit 4</p> <p>Methods of modelling clay figures and forms</p>	<p>6</p>	<ul style="list-style-type: none"> • Different methods for clay preparation • Preparation of pappier maché • Making masks from coils • Making masks from slabs • Making masks in pappier maché • Decorating art works in clay 	<p>Whole class, small groups, pairs and individual work</p>
<p>Unit 5</p> <p>Weaving using basic local materials</p>	<p>4</p>	<ul style="list-style-type: none"> • Materials and tools for weaving • Experiments with different weave patterns • Weaving with raffia • Weaving baskets 	<p>Whole class, small groups, pairs and individual work</p>
<p>Unit 6</p> <p>Motifs and pattern in embroidery, batik and tie and dye</p>	<p>6</p>	<ul style="list-style-type: none"> • The value of fabric decoration to the society • Materials and tools for batik and tie and dye • Different methods for tie and dye • Designing articles in tie and dye • Designing artworks in batik 	<p>Whole class, small groups, pairs and individual work</p>

	Equipment I will need	Activities I will do	Competence obtained
	<ul style="list-style-type: none"> • Clay • Waste Papers • Wood Glue • Table Knives • Water • Containers • Bowl • Polythen Materials • Plastic Containers 	<ul style="list-style-type: none"> • Prepare clay and maché in groups • Make a mask using coils in clay • Make a mask using slabs in clay • Make masks using pappier maché • Discuss the masks with fellow learners 	<ul style="list-style-type: none"> • Prepare own material for use in art production • Create artworks from clay • Create artworks using pappier maché
	<ul style="list-style-type: none"> • Raffia • Cutters • Papers • Pencils • Banana Stalks • Books • Weaving Needles 	<ul style="list-style-type: none"> • List down weaving materials from the local environment • Weave baskets as a group activity • Make small activities for weavers, in pairs or individually 	<ul style="list-style-type: none"> • Appreciate and respect the natural environment • Handle raffia as a natural material to create artworks • Make artworks with utilitarian function.
	<ul style="list-style-type: none"> • Cloth • Water • Dyes • Raffia Or Nylon Threads • Paper • Cutters • Pencils • Heat Source • Basin • Brushes • Wax • Waste Papers • Tables • Found Objects (e.g. stones and bottle tops) 	<ul style="list-style-type: none"> • As a class, identify and discuss textile designs and their uses in society • In pairs and small groups, make patterns using tie and dye • Make simple patterns in batik 	<ul style="list-style-type: none"> • Observation and identification of natural patterns from the environment • Create own motifs from the surroundings • Print motifs on a given surface

Unit	Number of periods	What I will learn	How I will do it
<p>Unit 7 The development of art through ages in the world</p>	<p>6</p>	<ul style="list-style-type: none"> • The beginnings of art making in Europe • Art works of renowned artists of the world • Materials and tools used by renowned artists of the world • Making pictures and designs based on the skills of renowned artists • Appreciation of the value of culture in society 	<p>Whole class, small groups, pairs and individual work</p>

	Equipment I will need	Activities I will do	Competence obtained
	<ul style="list-style-type: none"> • Papers • Pens • Pencils • Rubbers • Coloured Pencils • Powder Colours • Poster Colours • School Library • Internet access 	<ul style="list-style-type: none"> • In pairs identify the tools and materials used by the pre-historic artist • Discuss the origins of European art • Discuss works of the great masters in the renaissance • Discuss works of some of the renowned artists in the world • Use works of the great masters to design personal art works. 	<ul style="list-style-type: none"> • Appreciation of artworks of the great masters. • Use ideas inspired from the great masters to create own work

During your Fine Arts and Craft Course at O'level you will be doing a lot of activities as an individual, in pairs, in groups and as a whole class. In group and class activities, you will be involved in discussions, where you will be required to freely share your ideas and opinions. In some instances you will be required to move out of class to make your observations and conduct research about the particular activity. In some instances you will be required to visit the Internet and to search for additional information. In all activities, the teacher will give you guidance and provide you with the required materials or guide you on how to develop the required materials.





UNIT 1

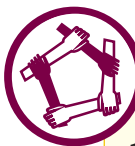
Still Life and Nature

Key unit competence

- To draw pictures of still life and nature using prior knowledge and experimenting with colours application.

Introduction

During your Primary School, you were introduced to various types of art which included drawing and painting of objects. In this chapter we are going to look at more aspects of drawing in still life and nature. But are you familiar with the different media used in drawing and painting?



Activity 1

1. Identify the names of the drawing and painting materials in figure 1 below.
2. Classify these material under wet and dry media.

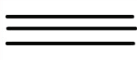



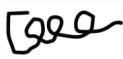


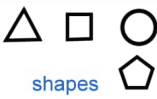






Figure 1: Materials for drawing and painting

1.1 Aspects of drawing and painting

Activity 1.1



 horizontal	 vertical	 zig zag	 curves
 curly	 spiral	 thick thin	 shapes
 angle	 cross hatching	 ripple of radiating	 dots and scumbling

Observe image above to identify element of design represented

Aspects of drawing include space, line, shape, tone, form, texture and colours. We shall study each of these aspects as we continue to study fine arts and crafts.

The drawing in figure 2 below was drawn by a senior secondary student, using a pencil on paper. Carefully observe this work in groups and do the activity that follows.



Figure 2: Still life drawing by a secondary school student



Activity 1.1.1

1. Identify the objects presented in the drawing.
2. Identify the different lines used in the drawing.
3. Can you identify the source of light on the objects in the drawing?
4. Which objects appear rough and which objects are smooth and say why?

In the drawing above, we observe that **lines** were used to draw the **shapes** of the different objects in the composition. Therefore shape is simply an area with well-defined boundaries. Remember shapes are either geometric or natural (organic) as you may have studied in your primary school. Besides their shapes, you could easily identify the objects because of the way the artist shaded them differently from each other.

By carefully controlling light and shade in the drawing, the artist was able to draw the **forms** of the different objects in the basket. This variation from light to shade is what is referred to as **tone**. You are going to practice with tones by doing activity two and three individually.



Activity 1.1.2

1. Using a pencil, draw ten boxes in a line on a paper provided.
2. Using a drawing pencil, shade the boxes in order, from the darkest to the lightest.

Light Tones

Medium Tones

Dark Tones

What you have just made in activity 3 is what we call a **value scale**. It shows the light, medium and dark tones. I hope you were able to observe that the more force you exert on paper with your pencil, the darker the tone. Controlling the force you exert on your pencil is a very important skill in drawing.

Take note

There are various pencils used in drawing. Drawing pencils range from H to B; B gives a darker tone than H, B pencils are softer than H pencils and the numbers indicate the level of softness or hardness. For example, look at the marks on the pencils below. Which pencil is the softest and which one is the hardest?

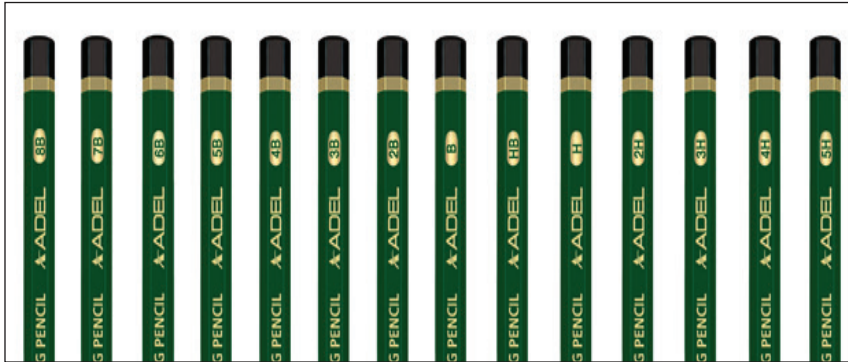


Figure 3: A range of drawing pencils

Activity 1.1.3



1. On a piece of paper and with the help of a drawing pencil, draw two objects with simple shapes from your surroundings. Shade them carefully to show the tones. Try to control light to one direction.
2. Repeat (1) but this time with a ball point pen.
3. Display your work and discuss it in groups regarding; .
 - Use of lines to get shapes
 - Shading tones to show light direction and form
 - The difference between a pencil and a pen drawing

I hope you can observe that without light it would be very difficult or impossible to practice with art. The sense of sight guides us a lot to interpret images in art. Therefore in drawing, you try hard to represent what you see and feel about something on a given support. Some of the aspects we see on objects can only be successfully presented if you fully understand how to use a given material.



Activity 1.1.4

1. In pairs, touch your hair and the surface of your desk. What is the difference?
2. Compare the two surfaces in number 1 with the surface of a rock or a bark of a mango tree. Which surface is rougher?
3. Use a pencil and paper to trace out the nature of four different surfaces of objects around you.

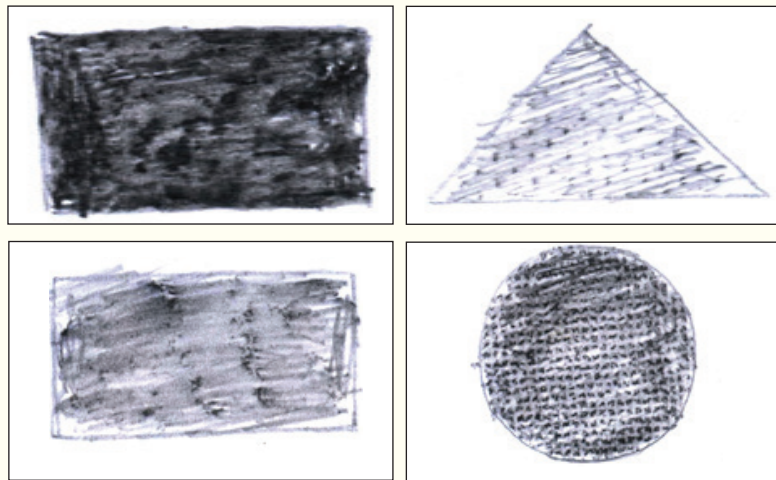


Figure 4: Texture from different surfaces

From Activity 5, you observe that surfaces of objects vary from smooth to rough and this can be shown on paper using a pencil. The roughness or smoothness of a given surface is what is called **texture**. You have shown the **texture** by tracing, but texture can also be drawn in another way. Discover this by going through activity 6.



Activity 1.1.5

1. In pairs, touch your hair and the surface of your desk. What is the difference?
2. Compare the two surfaces in number 1 with the surface of a rock or a bark of a mango tree. Which surface is rougher?
3. Use a pencil and paper to trace out the nature of four different surfaces of objects around you.



Figure 5: A still life of different objects

I hope you were able to observe that the artist used a pencil in different ways to capture the texture of the different objects in the composition. The artist used such ways as dots, continuous shading and hatching to capture texture of the different objects.

Activity 1.1.6



1. In small groups, observe the following styles of shading texture and identify their names from the box below:

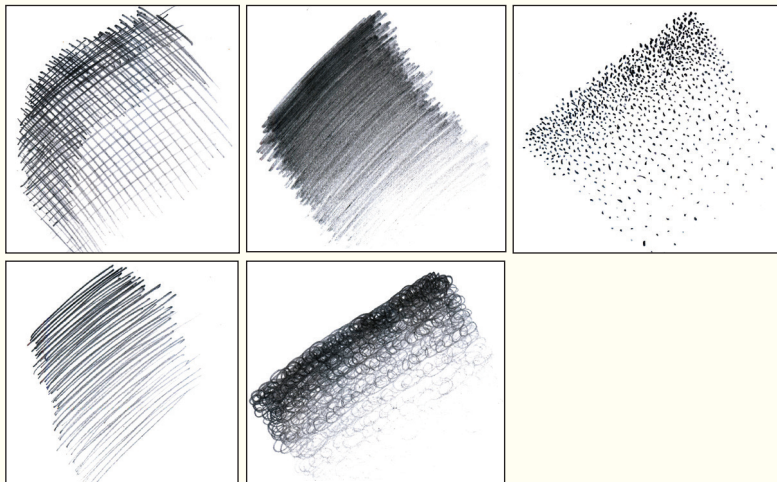


Figure 6: Different shading styles

Scribbling	<i>hatching</i>	<i>continuous shading</i>	<i>cross-hatching</i>	<i>using dots</i>
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2. Draw an object of your choice and show its texture in five different ways.

Take note

- Line, shape, tone, form and texture are some of the guidelines followed while drawing and they are often referred to as elements of art.
- Texture can vary with shapes and tones in order to reveal the form of a given object. For example look at the drawings in Figure 7 and study how dots and scribbles were used to form the texture of the two objects.



Figure 7: Objects with different texture

Besides, line, shape, tones, form and texture, **colour** is another element of art which brings excitement in a given work of art. Look at the paintings below. The first one was made by a skilled painter (Georgia O' Keeffe) and the next one by a senior one student.



Figure 8: Autumn Leaves by Georgia O'Keeffe

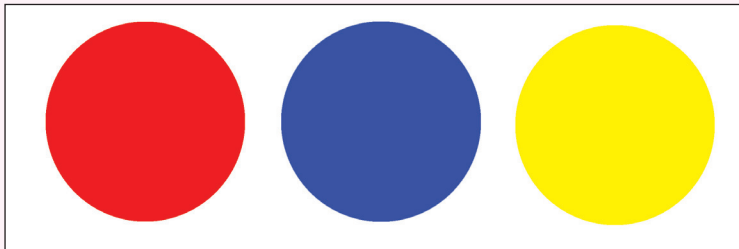


Figure 9: A landscape by a senior one student

Activity 1.1.7



1. In pairs list the objects or materials and colours that were used in the two paintings.
2. Which of these are primary, secondary and tertiary? I hope you are able to observe that colours enable you to identify the shapes and forms of the different objects in the two paintings. There are three basic colours which are referred to as primary colours. They include red, blue and yellow. Identify the names of these colours below.

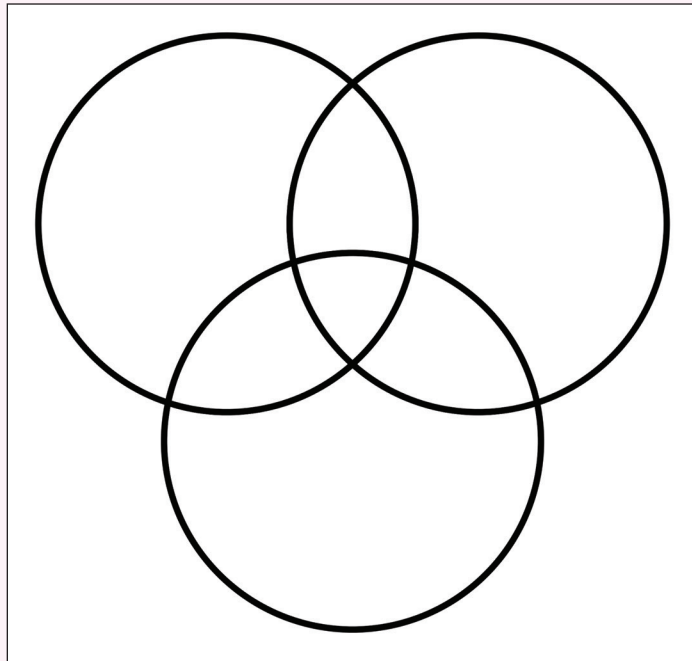


Now experiment with colours by doing activity 10



Activity 1.1.8

1. In groups, draw three circles intersecting each other as shown in the diagram below.
2. Paint each circle with one primary colour.
3. Identify the colours formed within the parts intersection.



The colours got within the intersections are called secondary colours. There are many different colours that you can use in art. You will discover more of these by trying out various colour combinations as you paint and by following the colour wheel in Figure 10.

Take note

- Secondary colours are the ones got by mixing two primary colours, i.e. purple, green and orange.
- Then tertiary colours are those got by mixing a primary colour with a secondary colour.
- The way different combinations of colour appear differ from the combination of light colours in science.

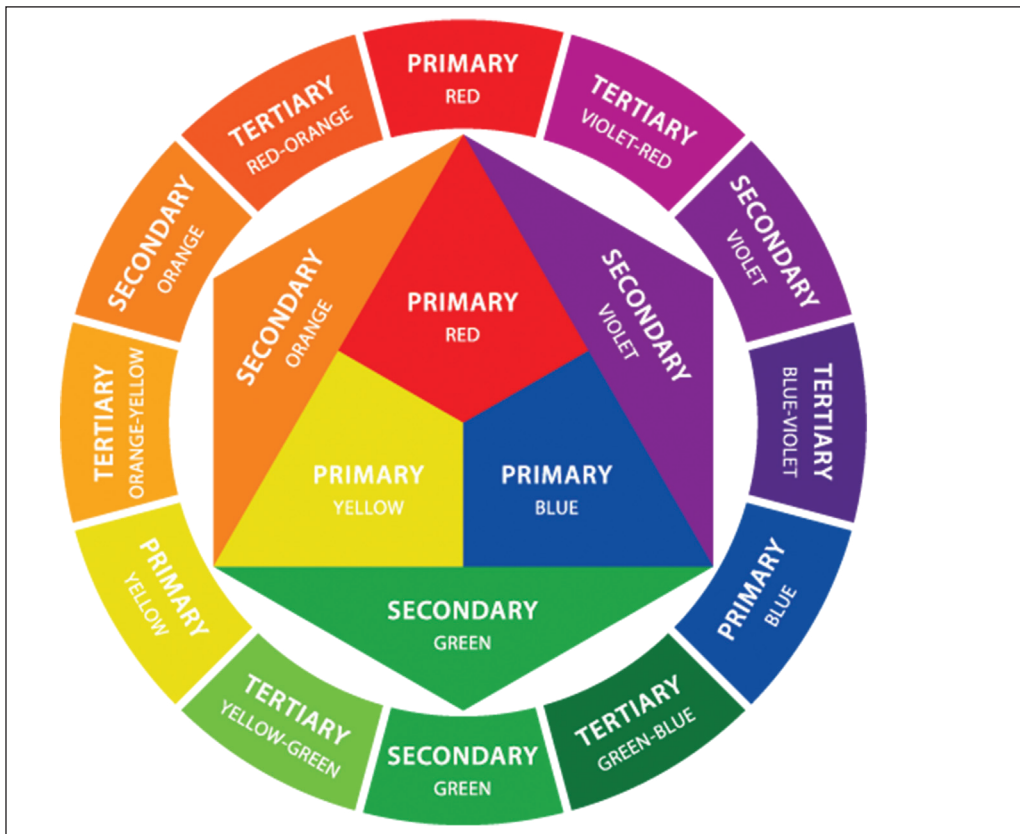


Figure 10: The Colour wheel

Activity 1.1.9



1. Identify and name the secondary and tertiary colours from the colour wheel in Figure 10.
2. Look at the pictures below and observe how colour was used to capture the shapes and forms of the objects. Identify the objects that were painted.



Figure 11: Still life objects by a student

3. Now draw a composition of three to four objects of your choice.

4. Use a brush and colours of your choice to paint the shapes, forms and texture of the objects in your composition.
5. Display your work and discuss it with friends about the following:
 - Lines, shapes, tone, texture and colour
 - Use of the space on the paper

Take note

It is always better to mix colours separately before applying them on the painting. This helps you to observe and choose appropriate colours for the different parts of your painting.

Colour may be used **objectively** to represent forms appear in the nature for example green for trees and may be used **subjectively** as the artist choices to express himself for example purple for water

Since the world has started to use electronic means of communication most people today are obsessed with electronic data gathering, though manual method is still used.

1.2 The principle of perspective



Activity 1.2

1. Take a walk out of class and look at the different objects which are far and those which are near to you.
2. What is their difference in size, tone and colour? Discuss what you observe with fellow learners.

I hope you observed that objects look smaller at a distance and that their colours and tone fade with distance? This is what we call perspective.

Have you ever seen a drawing with objects arranged while showing distance within? Where some objects appear much closer to the observer and others so far away?

Activity 1.2.1



In groups observe the pictures in Figure 12 and discuss how perspective was followed in terms of size, lines, colour and tone.

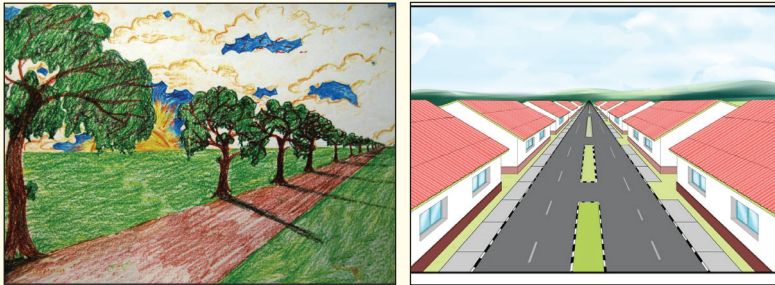


Figure 12: Landscapes

There are guiding principles followed while drawing from perspective. These include the eye-level and the vanishing point. Get used to these guiding principle as by observing the picture in figure 13 and working out Activity 14.

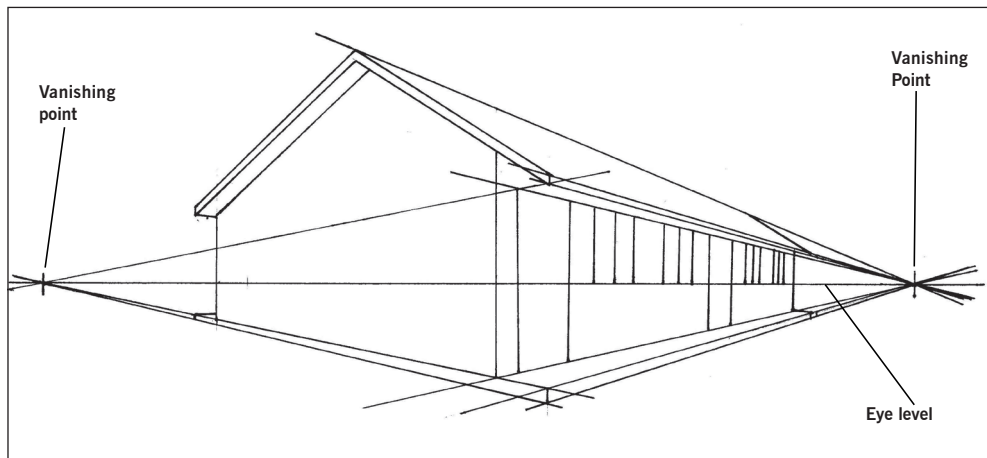


Figure 13: Perspective drawing of a building

Take note

- The eye level is an imaginary line which corresponds to the eyes as you observe a given object.
- The vanishing point is a point where lines for the edges and details of a given object tend to meet at a distance.

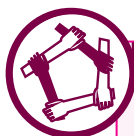
Activity 1.2.2

1. Draw three boxes in line following perspective. Show the eye level and the vanishing points.
2. Draw the three boxes on another paper and this time use colours to show perspective. I.e. the nearer box should look brighter than the box which is at a distance.
3. Draw your classroom block following perspective.
4. Display your work and discuss it with your friends regarding the use of lines to capture the eye-level, vanishing points and the details on the building, following perspective.

You will observe that perspective helps us to draw objects in a composition. It also helps us to draw and paint landscapes since we are able to show near and far objects in a given composition.

1.3 Drawing and painting from Landscapes

A landscape is made up of three major divisions; the foreground, middleground and background. To understand this better, do activity 15.



Activity 1.3

1. In groups of five to ten, take a walk out of class and observe the sceneries outside where you can see near and far objects. What you are seeing is called a landscape.
2. Identify the objects immediately in front of you and describe their size and colour. These form the **foreground**.
3. Identify the objects next to these as you look further and compare their sizes and colour with the ones in the foreground. These objects appear in the **middleground**.
4. Then observe the objects which are very far, this may include the horizon. This forms the background of the landscape you are observing. Describe their size, shapes, tones and colour, compared to the rest of the objects in the landscape.

You can ably show what you have just observed on paper. Now look at the picture Figure 14 and get a clear view of the foreground, middle ground and background in a landscape.

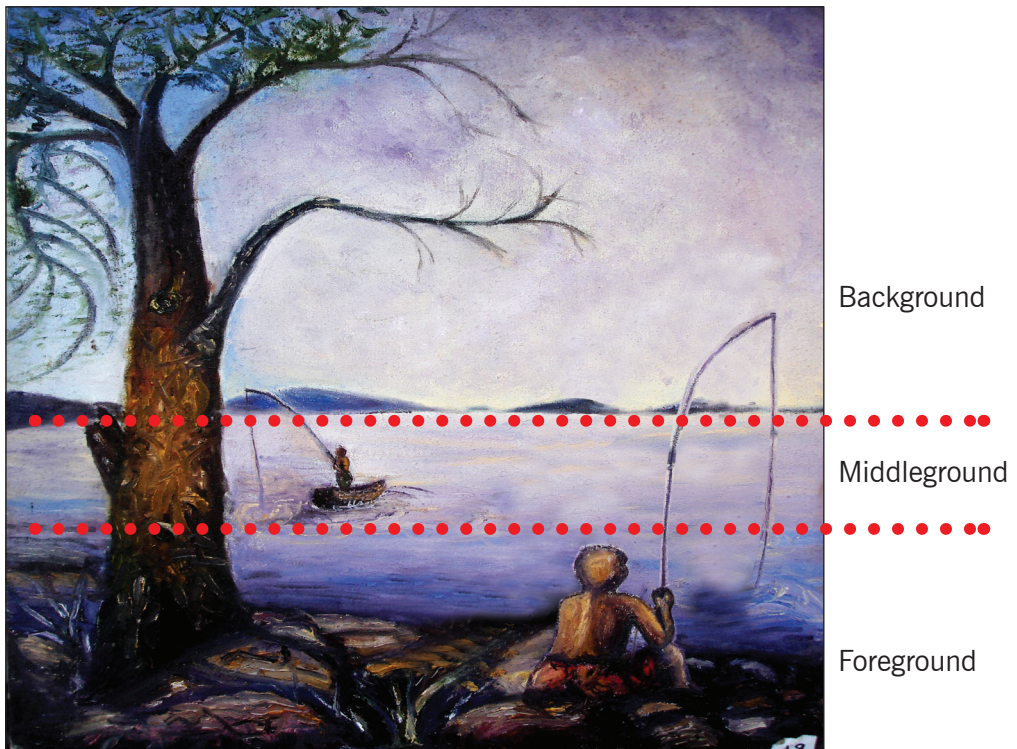


Figure 14: The major areas of a landscape

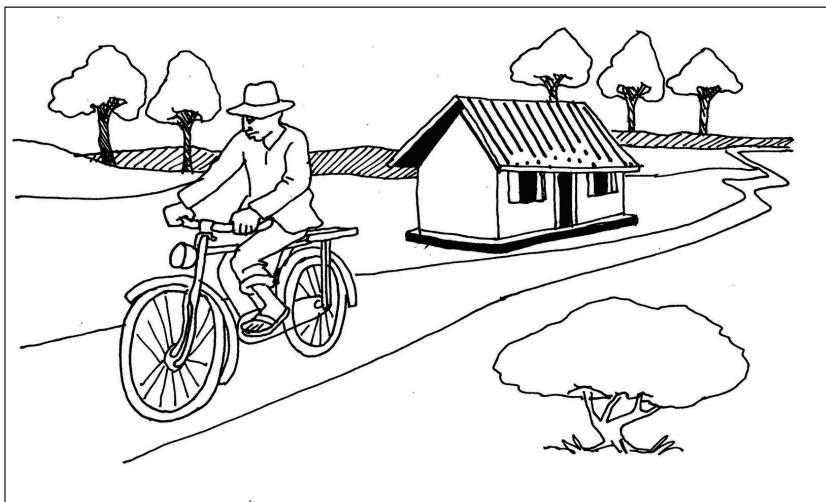


Figure 15: A simplified landscape

Activity 1.3.1



In pairs describe the objects found in the foreground, middle ground and background from the two landscapes.

Take note

In many times the objects in the foreground overlap with those in the middle and background.

A landscape which shows far objects, including the horizon is referred to as an open landscape and the one which is blocked by objects such as buildings and trees is called a closed landscape. In a blocked landscape, you are not able to see objects far in the background.



Activity 1.3.2

Individually, move around the school compound and select a view of an open landscape with objects in the foreground, middle ground and in the background.

1. Draw the landscape using pencils.
2. Study another landscape in colour.
3. Display your work and discuss it with your friends about the following:
 - The size and tones of the different objects in relation to perspective
 - What appears in the foreground, middle-ground and background
 - The colours used

1.4 Drawing and painting from a Human figure



Activity 1.4



Observe the above image to identify classification of drawing from observed image

To draw a human form well, one needs to understand the human body structure. There are proportions associated with the human face and the human body. Head is very important as basic of whole part of human body. An adult's head is in an oval form while the child's head is in a round form.

Proportions of the Face

1. The eyes are on the middle level of the head.
2. The edges of the nostrils line up with the tear ducts of the eyes.
3. The space between the eyes is approximately the width of an eye.
4. The head is about five eyes wide. This one can be tricky because the shape of the head is often obscured by hair. Visualizing a "headband" similar to the one drawn in the above image can be helpful in finding the shape of the head.

5. The corners of the mouth line up with the pupils of the eyes

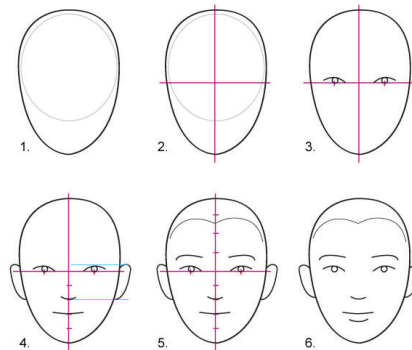


Figure 16: Drawing proportion of human face

Standing position In standing position, drawing of human figure is approximately seven or eight heads tall for adults. When drawing a human being from observation, the person who poses to be drawn is called **Model**

In a standing position, seven figure drawing proportions to keep in mind are:

1. The figure is approximately 7.5 heads tall.
2. About two heads down from the top of the figure is the line of the nipples.
3. About three heads down from the top of the figure is the navel, or belly button.
4. About four heads down from the top of the figure is the pubic bone, which is at the top of the genitals.
5. The pubic bone is approximately the half-way point on the body.
6. The wrists line up with the greater trochanters of the femurs (upper leg bone).
7. The elbows line up with the navel (belly button).

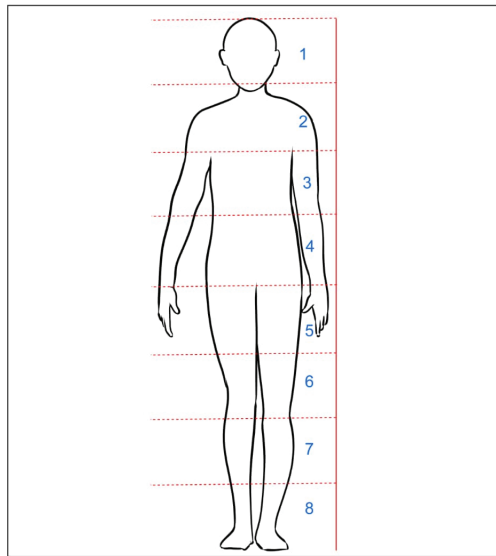


Figure 17: Drawing proportion of human figure



Activity 1.4.1

1. Draw a girl standing up in a free posture.
2. Draw a man walking with a stick.
3. Draw a woman peeling bananas.
4. Display your work and share with friends about the following:
 - Posture of the human figures in your drawings
 - The size of the different forms of your human figures

END UNIT ASSESSMENT

1. Distinguish objective from subjective colours
2. Use perspective technique to draw one of school materials
3. Draw a landscape and put a child with his/her father or mother climbing.

Glossary

Background:	the area which appears furthest in a given scenery. This may include a horizon in an open landscape.
Closed landscape:	a scenery in which you cannot see far objects. This can be a scenery with a building or trees in the middle ground.
Colour:	a sensation in the eyes as one looks at an object due to the presence of reflected light.
Colour wheel:	an arrangement of different colours in a circle to show their relationship.
Composition:	an arrangement of objects together
Drawing:	the art of using a given material such as pencils to present ideas on a given surface by use of a hand.
Elements of drawing:	these are basic guidelines followed during drawing.
Eye-level:	an imaginary line that corresponds to the horizontal position of the eyes as we look at objects in a given setting.
Foreground:	the area that appears closest to the observer in a given setting.
Form:	the roundness of a given object.
Landscape:	a scenery usually representing a set of objects on land.
Line:	a path made by a given instrument when its point of contact is made to move on a given surface or simply a contour.
Media:	materials used by an artist to represent ideas on a given surface.
Middleground:	the area that appears next to the foreground in a given scenery.
Open landscape:	a scenery in which one is able to see far objects which may include the horizon.
Organic shapes:	shapes with less defined edges. This can also be done on irregular shapes.
Painting:	the art of applying colour/paint on a given surface using a brush.

- Perspective:** the tendency of objects seen at a near distance appearing bigger and clearer than those seen at a distance.
- Pose:** the way a given human figure is set in a given composition e.g. standing, sitting or lying down.
- Primary colours:** the colours which we cannot get by mixing other colours in painting. These include red, yellow and blue.
- Secondary colours:** these are colours got by mixing two primary colours. They include; green, purple and orange.
- Shape:** an area with well-defined boundaries.
- Structure:** the general appearance of an object.
- Tertiary colours:** these are colours got by mixing a secondary colour with a primary colour. These include; brown, blue-green, Red-orange etc.
- Texture:** the surface quality of a given object or simply the roughness or smoothness of a given surface of an object.
- Tone:** the variation from light to dark on the surface of a given object.
- Value:** the degree of lightness or darkness of a given surface of an object.
- Vanishing point:** a point at which imaginary lines that describe edges of objects in the same plane seem to meet in perspective.
- Line:** is a path of points moving through space



UNIT 2

Motifs, Patterns and Design Process

Key unit competence

- ◉ To be able to make various motifs, patterns inspired from environment and apply them on the surface using different techniques and colour.

Introduction

In Unit One, you were introduced to the elements of drawing and painting. You were able to draw and paint from a landscape and the human figure; you were able to study objects from your surroundings. In this Unit, you are going to use your surroundings to develop patterns and motifs and use various methods to print on surfaces.

2.1 Making different motifs and patterns and designs



Activity 2.1

1. In groups move around your compound and identify objects with interesting shapes, colours and textural patterns. All these can be used to create different motifs.
2. Collect about two leaves with different shapes and veins.
3. Back to your classroom, apply ink or paint to the reverse side of the two leaves and make a pattern on paper by following an arrangement of your choice.
4. Display your work and discuss it with your friends. For example look at the pictures in Figure 1.

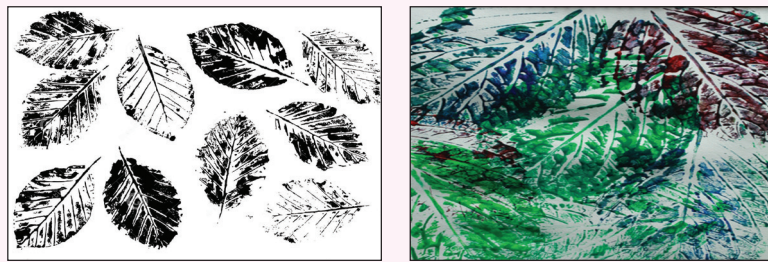


Figure 1: Leaf prints

Patterns from Nature

As you worked out Activity 1, you may have observed that nature provides a very big source of ideas for an artist. Therefore, if you are to develop interesting patterns for your motifs it is always good to visit your surroundings and observe the shapes, colour, or texture of the objects. These are the ones which are often simplified and rearranged to form a motif. In pairs take a look at the picture in Figure 2 below and work out Activity 2.



Figure 2: Objects from the natural environment

2.2 Applying design on a surface using different stamping techniques

Activity 2.1.1



1. Identify and use lines to sketch the interesting shapes that you can see from the picture in Figure 2.
2. Slice either a piece Irish potato, yam or sweet potato into two halves, as shown in Figure 3.



Figure 3: The sweet potatoes

3. Sketch out your pattern on the sliced piece to form a motif.
4. Cut out the unwanted areas off and apply colours or ink to the rest of the piece.

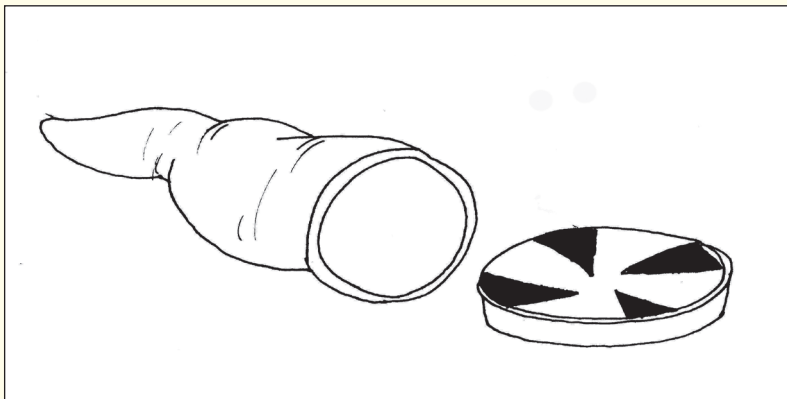


Figure 4: A motif cut from a sweet potato

5. Print the motif on paper following an arrangement of your choice.



Figure 5: *Printing a motif on a paper*

6. Display your work and discuss with friends.

Take note

Lines, shapes and patterns are very important while making designs. These have to be carefully arranged to make an interesting design.

Look at the patterns in Figure 6 and 7.



Figure 6. *Pattern from cactus*



Figure 7. *Print with geometric shapes*

End unit assessment

1. Differentiate motif from patterns
2. Choose your source of inspiration to print a design of cloth on available surface

Glossary

- Balance:** the way different elements are arranged in a particular work of art to create a state equilibrium.
- Design process:** the steps taken while developing a design. This includes developing sketches and transfer of designs.
- Flow:** the way patterns move from one point to another in a given design.
- Motif:** a distinctive and recurrent pattern in a design.
- Pattern:** a principle of art in which lines, shapes and colours are repeated over and over again to make an interesting work of art.
- Rhythm:** the visual movement observed in a given work of art.
- Print making:** a process of making artworks by printing on paper or any other material.

UNIT 3

GISIMBA MEMORIAL CENTER
DISTRICT OF NYARUGENGE

P.O.BOX: 1433 KIGALI

Hope For children in distress

Letter Styles, Illustration and Design Process

key unit competence

- ◉ To be able to design a graphic work using various calligraphic styles, illustrations and colours.

Introduction

Letters play an important role in communicating messages. They exist in different styles which are used in different designs according to type of information to be communicated and the creativity of the artist (designer). For example, look at the designs in Figures 1, 2 and 3 and work out Activity 1.



Figure 1: A big sign post in Kigali



Figure 2: An extract from a local News paper



Figure 3: Posters with different messages

Activity 3

1. Discuss about the messages being communicated in the designs.
2. What is the relationship between the message, letters and image (*illustration*) used in the design?
3. Describe the different types of letters that were used in the designs above.
4. Identify the layout that was followed in these designs, i.e. either horizontal (*landscape*) or vertical (*Portrait*).

Take note

Using a horizontal (landscape) or vertical (portrait) format depends on the type of message being communicated in the design and the place where it is going to be put.

3.1 Aspects/elements of design



Activity 3.1

Colour: The colour may even be the most important element of a design, because it offers the most powerful visual impact at a single glance. Colour is obvious and does not need basic graphic skills to be noticed.

Layout: a unique way of presenting ideas on a given support or format.

Illustration: drawings of images carrying a given Information



Activity 3.1.1

Apply elements and aspects of design to design a poster advertise your school

3.2 How to construct different letter style

As you have observed from the different designs above, there are many different types of letters used in designing. Therefore you have to learn how to construct them if you are to make interesting designs.



Activity 3.1.2

1. Observe the following letters and identify their style names.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 - ? ! \$ % & ' ()

A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	



As you may have observed, letters appear both in upper case and lower case. In order for you to construct letters effectively, you need to learn how to use construction lines. For the upper case, you need three and for the lower case you need four construction lines.

Construction of upper case letters

The basic construction lines for upper case include: the base-line, mid-line and cape-line. These lines are spaced at equal distance from each other depending on the size of the letters you want to construct. For example, look at the diagram on the next page.



Activity 3.2.1

1. Using the three construction lines for the upper case, construct the name of your school in upper case letters only.
2. Decorate them with colours.
3. Display your work and discuss it with your friends.

Construction of lower case letters

There are four construction lines for lower case letters, these include the ascender line, the mid-line base-line and descender line. The descender and ascender lines control lower case letters that extend downwards and upwards respectively. The space between the ascender and mid-line is equal with the space between the descender and base-line. For example look at the figure below.



Activity 3.2.2

1. Using the four construction lines for the lower case, construct your name using the lower case letters only.
2. Feel free to colour them.
3. Display your work and discuss it with your friends.

Take note

When you are designing letters for a text with both upper case and lower case, the four construction lines for lower case are used.

3.3 How to design an advertising poster and board

Many companies which deal in the trade of goods and services would like to be known by people from different areas. As such, they usually spend money on advertising. The work of an artist (designer) here is to design packages and to make advertising boards for the companies' products. For example look at the posters and in Figure 4 discuss them in small groups as you work out Activity 5.



Figure 4: Advertising boards



Activity 3.3.3

1. What products or services are being advertised in the posters above?
2. State the type of letters and images used.
3. Comment on the layout that was followed in these designs.
4. Think about your company and design a poster for it.

After practicing with letter construction, I believe by now you can design an advertising board. You need to ask yourself the following questions as you get started on the design work;

- What company needs to advertise its products?
- What are the products to be advertised?
- What is your target audience?
- What is the size of the advertising board?
- What technique are you going to use??

When you are sure of the answers to the above questions, then you plan for your advertising board by making the necessary sketches as you chose the appropriate layout, the images, letters and colours to be used.



Figure 5: A student planning for an advertising board

End unit assessment

1. In small groups, suggest the name of a company or organisation you are going to design for. This could be picked from your local area.
2. Suggest the images to use in your work and draw them. These could be traced from a magazine or newspaper.
3. Organise your design on paper, following a layout of your choice, and apply the appropriate lettering. Old boxes would be a good source for cardboards for your advertising boards.



4. Apply colours and finish up your work.
5. Display your posters for the different groups and share ideas about the following:
 - Message (i.e. can someone understand what is being advertised?)
 - Layout/ balance of the paper
 - Lettering (are the letters readable?)
 - Neatness and attractiveness of the design

Glossary

Advertisement:	a means of making something or information known.
Advertising board:	a design with information which is meant to make something (a product or service) known.
Construction lines:	a set of lines used to aid an artist during letter construction.
Creativity:	ability of someone to form new ideas.
Illustration:	drawings of images carrying a given information.
Landscape format:	a horizontal way of presenting information on a given support.
Layout:	a unique way of presenting ideas on a given support or format.
Lower case:	small letters.
Portrait format:	a vertical way of presenting information on a given support.
Target audience:	people by which the given information is intended to address especially in poster designing.
Technique:	a unique way of using materials to express one's ideas in art.
Upper case:	capital letters.



UNIT 4

Methods of Modelling Clay Figures and Forms

Key unit competence

- ◉ To be able to model clay figures and forms and apply various decorations on the surface using various materials and tools

Introduction

During your Primary School, you were introduced to clay as a material for making artworks. Probably you made clay works on your own. What was your experience, share it with your friends. In this unit, we are going to work with clay in yet a different way.

4.1. Clay preparation.



Activity 4.1



Refers to drawing above, discuss on methods of clay preparation.

4.1.1.DEFINITION

Modelling: the art of forming artworks using clay

Papier maché: a mixture of mashed paper and glue

4.1.2.METHODS OF CLAY PREPARATION.

Suggested methods are:

1. Digging clay

Clay is dug out in swamp places rich in clay.

2. Sorting

The clay that you have collected may not be clean or pure. It may have impurities as seen above. Those should be removed in order to have fine clay for use. In sorting, items are systematically arranged in sequence, grouping items with similar properties together or separating the needed items from the unwanted ones

3. Crashing

You use mallet or piece of wood or machine to pound the clay

4. Soaking and sieving

Soaking refers to mixing of clay with water before clay is ready for use, because you have to turn clay from liquid to plastic form again.

On sieving, the mesh is used to remove impurities. It should not be too wide for the impurities will pass through

5. Wedging and kneading

Wedging is the process of removing air bubbles from the clay. The lump of clay is slammed and is being cut using a thin wire or knife. This allows the lodged air to escape. After the process of wedging, clay is either rolled or kneaded.

4.2 Methods of building mask

What do you know about masks?

Clay has many different uses; from making bricks to art works in ceramics and sculpture. Clay can also be used to make masks for decoration. Clay can also be used during the process of making facial masks. For example look at the masks in the picture Figure 6.



Figure 6: Local masks

Activity 4



1. Look at the picture above and identify what the two masks represent.
2. What materials were used to make these masks?

A facial mask should always have holes for the eyes to see and a provision for it to be worn on the face. In many tribes in Africa, wood was the major material used to make masks, for example look at the following masks.



Figure 7: African masks

How to prepare materials for making masks

You are going to make a mask by using clay first followed by pappier maché (*mashed paper*). But do you know how to make pappier maché? Prepare your pappier maché by following the steps in Activity 5.



Activity 4.2.3

In groups, follow the steps below and prepare Papier maché



Figure 8: Strips of paper

Step 1

Collect waste papers (such as newspapers, magazines, or toilet paper) and tear them into small strips as the ones shown in Figure 8.

Step 2

Soak the strips in water for some time until it softens. The time of soaking depends on the quality of paper used, the harder paper the longer it takes to get soft (if the paper used is so hard you can boil it in water first).



Figure 9: Crushed papers (paper pulp)

Step 3

When the paper softens it is crushed into paper pulp; you can use a piece of wood or a hand blender to crush the paper in a container into paper pulp as shown in Figure 9.

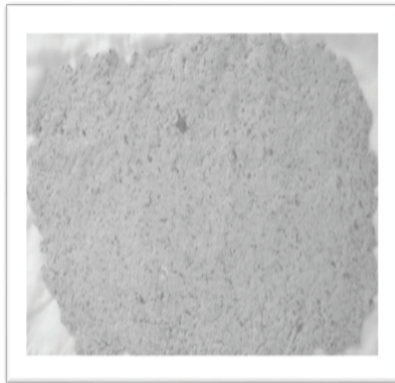


Figure 10: Paper pulp ready to be mixed with glue

Step 4

Squeeze out the excess water and leave the pulp with just enough moisture, not too dry and not too moist. The colour of the paper pulp largely depends on the nature of paper used; papers with more wordings and pictures will create coloured pulp compared to paper with no words.

Now you have your pappier maché ready for use. At this moment the pulp can be mixed with glue, ready to be used in forming an art work. You may use cassava flour, but it takes longer to dry, wood glue can be used for better results. When working with pappier maché, add one layer at a time and let it dry before adding another layer.

How to make a mask

After getting ready with clay and pappier maché, now you can make a mask. There are different ways of making masks but in this section we are going to look at three options; using coils, slabs or by building the mask in clay and later on convert it into pappier maché. You can make a mask by following option A by working the steps in Activity 6.

Option A

Activity 4.2.4



Using coils to make a mask

You can work out this activity either in pairs or small groups. Think about a title for your mask. This depends on the purpose that you want your mask to serve. Is it a facial mask or a mask to be used as a wall hanging? Then follow the steps on next page.



Figure 11: Ready clay for making coils

Step 1

Prepare the work place with a polythene material and ready clay. Then get a medium size bowl to work as a mold for your mask as shown in Figure 11.



Figure 12: Making coils for the mask

Step 2

Get small chunks of clay and make coils. These coils should be of a reasonable thickness for a strong mask.



Figure 13: Building a mask with coils

Step 3

Place the bowl upside down on the table and start building the coils on its surface. Merge the coils into one another as you build. This helps the coils to get attached into one another.

Step 4

When the surface of the bowl is filled with the coils cut out the provision for the eyes and other details of your choice.

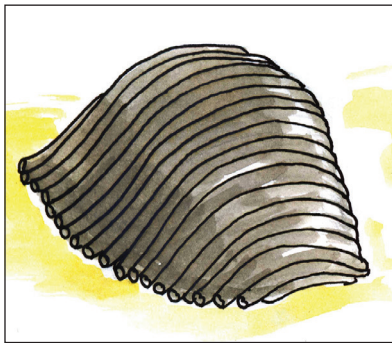


Figure 14: A mask made from coils

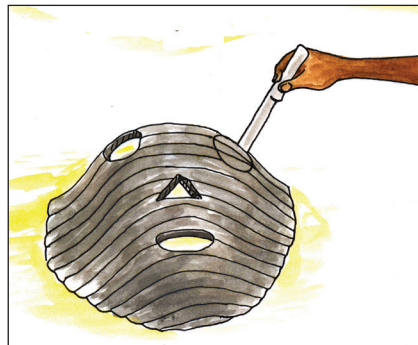


Figure 15: Cutting out details on your mask

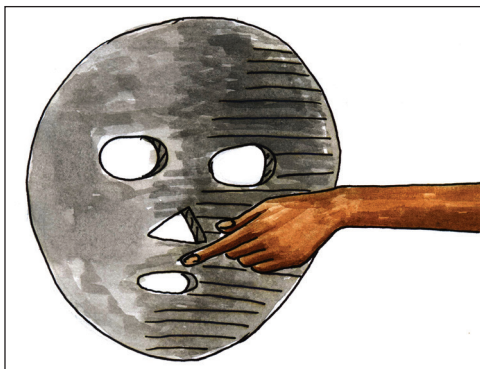


Figure 16: Sealing the inner parts of the mask

Step 5

Carefully remove the mask from the bowl and seal off the inner parts of the coils. Remove all excess clay parts from your mask.



Figure 17: A finished mask

Step 6

Add any decorations of your choice. These can be in terms of texture and other forms. Then you display and discuss your work with friends.

Now you have just made a mask. You can let it dry under a shade.



Activity 4.2.5

Making a mask using a slab

You can do this activity in either pairs or small groups. Begin by setting up the work place with a medium size bowl, a roller or bottle and clay, then you follow the steps below.



Step 1

Get small chunks of clay and make a slab. This should be thick enough to avoid deforming your mask as it dries out.

Figure 18: Making a slab for a mask

Step 2

Get small chunks of clay and make a slab. This should be thick enough to avoid deforming your mask as it dries out.

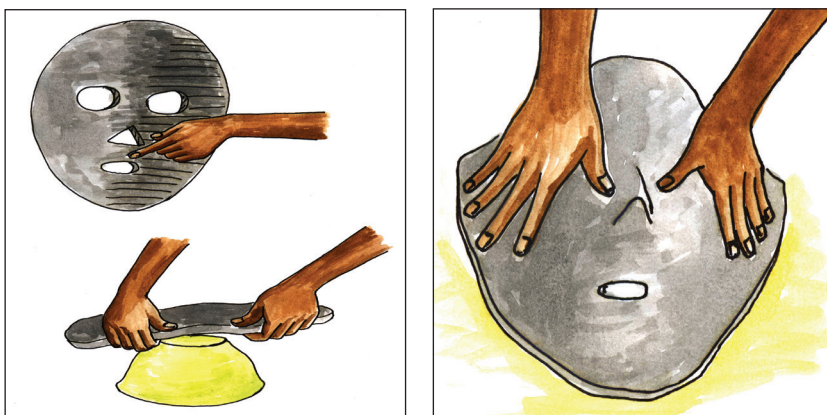


Figure 19: Fitting a slab on a bowl



Figure 20: A finished mask

Step 3

Remove the slab from the bowl. This should be done carefully to avoid deforming the mask. Decorate the mask according to your interest.

4.3. Making a mask using papier mache

Activity 4.3.3



Making a mask using papier maché

You can do this activity in either pairs or small groups. Begin by setting up the work place with a medium size bowl, clay and papier maché, then you follow the steps below.

Step 1

Draw the sketch of your mask on paper. This will guide you as you form your mask using other materials.

Step 2

Use clay to form your mask while following your sketch. When you are done with the form and when it is still wet, smear it with veseline or cooking oil. This will help you to easily remove the mask in pappier maché.

Step 3

Mix your pappier maché with glue and build the surface of your mask with layers of pappier maché. This is done until the whole surface is covered.



Figure 21: Pappier maché mixed with glue

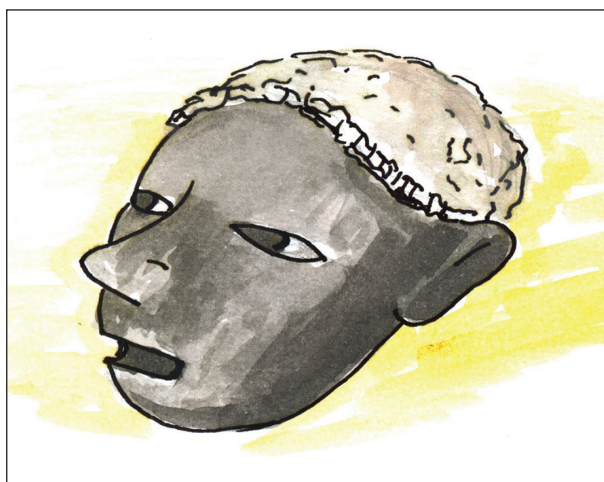


Figure 22: The clay mask partly covered with pappier maché

Step 4

When you are done with the mask, expose it out to dry. When pappier maché dries up it hardens and this makes it easier for you to separate it from clay. Remove the pappier maché mask from clay and remove all unwanted parts. Now you have your mask ready as shown in the following picture .



Figure 23: Your ready mask

Take note

At this level, you can smoothen your mask with sand paper, paint it with colours and decorate it with other materials such as raffia, stones and seeds.

End unit assessment

1. Choose one of kitchen material and model it using coiling methods and incision in its decoration
2. Refer to the mood a person may have to model a mask expressing that mood with its corresponding decoration.

Glossary

Modelling:	the art of forming artworks using clay.
Papier maché:	a mixture of mashed paper and glue.
Plastic:	a state of clay in which it can be used without sticking on fingers and cannot produce cracks.
Slip:	a porridge-like mixture of clay and water which can be used to join clay parts or used in casting.
Mold:	An object for giving a particular shape of a molten material.
Paper pulp:	a mixture of mashed papers and water.
Terracotta:	Fired clay



UNIT 5

Weaving with Basic Local Materials

Key unit competence

- ◉ To be able to create various forms of craftworks through manipulating different Raffia

Introduction

Among the different techniques in art is weaving. Have you ever seen any woven object? What purpose do woven materials serve in society? Well, in this Unit we are going to learn about how to make patterns in weaving by following various weaving techniques and the available materials.

Activity 1



1. In groups, list down the different woven materials from your local area.
2. Identify the shapes of these objects.
3. What purposes do these objects serve?

5.1 What are the basic materials and tools for weaving?

In the same groups, take a look at the objects in Figure 1 and work out the activity that follows.



Figure 1: Baskets with different designs



Activity 2

1. Identify and list down the materials that were used to make the objects above.
2. What methods were used to make these objects?

In order to make such objects like the ones seen above, there are materials and tools used, such as papyrus, raffia, stalks of banana leaves and needles.



Figure 2: Raffia



Figure 3: Weaving needle

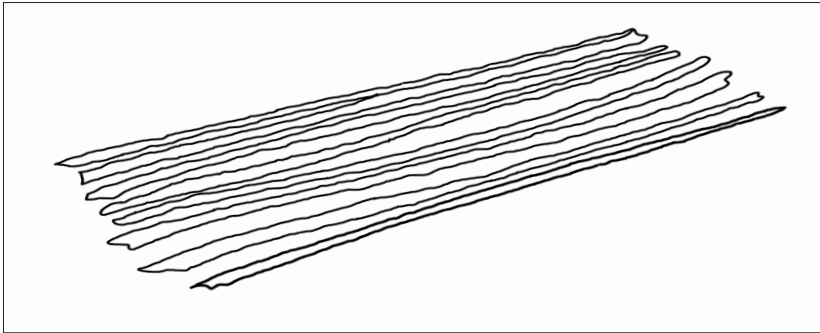


Figure 4: Dried strips of banana leaf stalks or papyrus sheaths

Activity 5.1.1



1. Take a look at the materials above and identify their local names.
2. Find out where such materials can be got and how they are prepared for weaving.
3. In groups collect the necessary materials for weaving.

How to weave a coil basket

Making a coil basket can be such an interesting exercise when you have the necessary materials with you. For papyrus stems and banana leaf stalks, you only get out the inner part (sheath) which is cut into strips and dried under the sun.

Activity 5.1.2



1. Form small groups and collect the necessary materials for weaving.
2. Follow the steps below and make a coil basket.

Take note

You should practice with how to thread a needle with raffia without hurting yourself and your friends. You hold the needle vertically and pass the tip of raffia through the needle's head as shown in Figure 5.

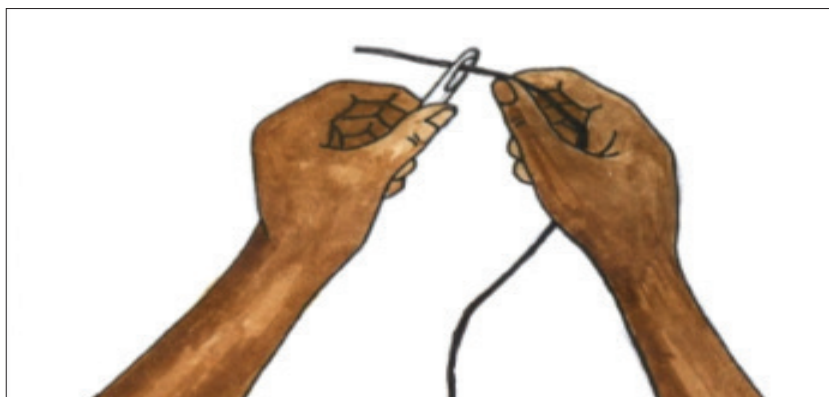


Figure 5: Threading a needle



Figure 6: Strips arranged to the same level

Step 1

Pick a few strips of the banana leaf stalks or papyrus. The number of strips should depend on the thickness of the coils that you want. But the strips should be of a reasonable size and length that is easy for you to handle. Look at Figure 6.

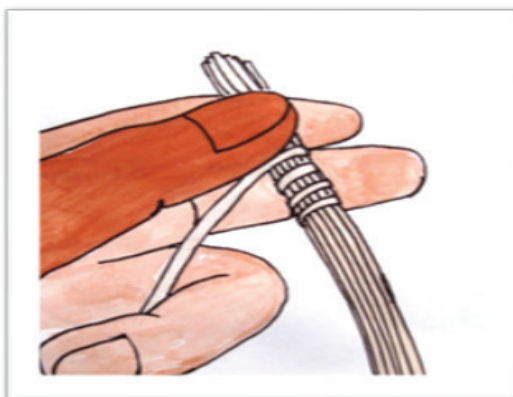


Figure 7: Tying the strips with raffia

Step 2

Tie the strips tightly together with a piece of raffia and wrap it around several times as shown. This should be made tight to keep the strips firm.



Figure 8: Making a loop from the bottom

Step 3

Fold the tied end of the strips into a loop as shown in Figure 8. Use force to ensure that the loop is closed in order to avoid a big hole at the center of your basket.



Figure 9: Making a circle for the bottom

Step 4

Fold the strips further to make a circle as shown in Figure 9. Let the ends of the strips be hidden under the coils for a neat work. Then use a needle and raffia to fix the coil together.



Figure 10: Fixing the first coil

Step 5

When weaving, pass the needle through the strips near the edge of the basket. Try to be consistent in order to get uniform coils as you weave.

Take note

Be careful with the needle in order to avoid piercing your fingers and hurting your friends.



Figure 11: Fixing the bottom of the basket



Figure 12: The bottom to the right diameter

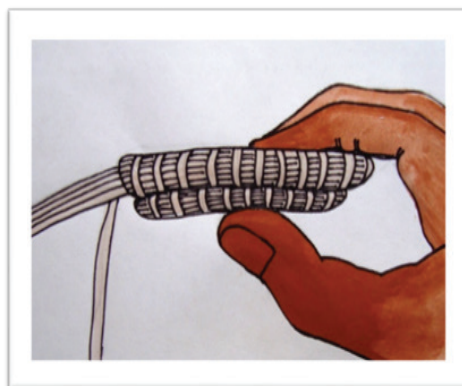


Figure 13: Beginning on the sides of the basket

Step 6

Make sure that the coils are in line and flat, because this is actually the bottom of your basket. A basket with a funny bottom may not stand firmly when it is placed on a flat surface.

Step 7

Continue with the weaving, until the right diameter of the bottom is achieved. You should keep adding to the length of the strips by fitting in more strips in the middle of the coil.

Step 8

Now change the direction of your coil slightly upwards to make the walls of your basket as shown in Figure 13. Be careful not to make a very narrow or very wide basket.



Figure 14: The basket forming up

Step 9

Continue making the wall of the basket until you get the required size. You may add different colours of raffia to decorate your basket.

The size of your basket largely depends on the number of coils woven and the diameter of the basket.



Figure 15: A finished basket

Step 10

When the required size of the basket has been got, seal off the coil by first reducing it in size and then sew with raffia at close distances as shown in the picture. Create a good finishing of your basket by cutting off the extra fibers.

Now you have just made a coiled basket. The inset oval shows how the last coil was sealed. The shape of the basket largely depends on how you handle the walls. You can go ahead and make a cover for this basket by following the same technique.

Take note

You can decorate your basket by colouring your raffia and using it at different intervals. For example, look at the patterns on the baskets in Figure 16.



Figure 16: Baskets with different patterns

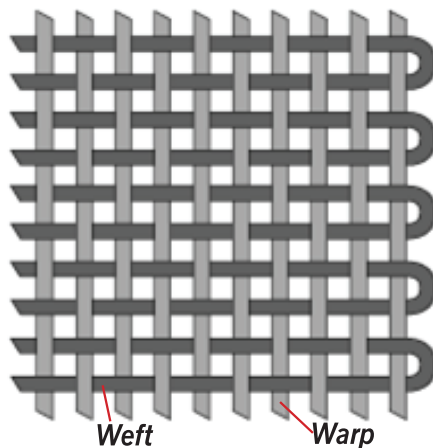


Activity 5.1.3

1. What patterns are common in the four baskets above?
2. Display your work for discussion with your friends regarding the neatness and firmness of your work

5.2 Types of weave patterns

There are many types of weaves used in weaving; the different techniques used to create different weave structures. But at this level we are going to focus on the plain weave, basket weave and twill weave.



(a) The plain weave:

This type of weave is also called a tabby weave; it is the simplest of all weaves. Each weft yarn goes alternately over and under one warp yarn. Each warp yarn goes alternately over and under each weft yarn. It follows a 1/1 pattern.

Figure 17: Warp and Weft in a plain weave

Look at the picture above. Such a weave can be used for draperies and tablecloths.

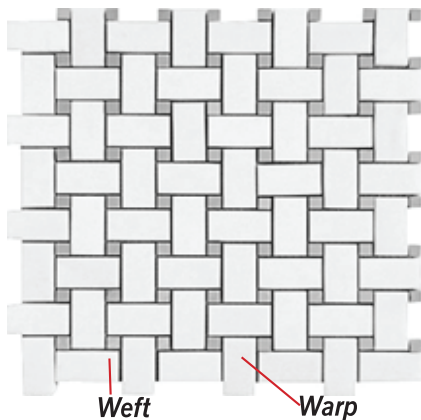
Activity 5.2.1



1. Observe the picture above and describe the pattern of warp and weft followed.
2. Using small strips of yarn, weave a small art work following a plain weave.

Take note

Yarn refers to the type of fiber used in weaving such as raffia, sisal and threads. Warp is the type of yarn that runs vertically in a given weave, yet weft is the type of yarn that runs horizontally through a woven art work.

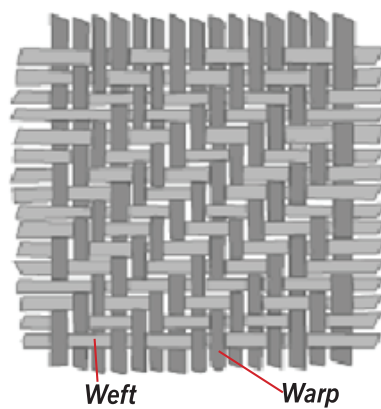


(b) Basket weave:

The basket weave looks similar to the plain weave since it follows a 1/1 pattern, but it is different. It forms an enlargement in height and width of plain weave. Two or more yarns have to be lifted or lowered over or under two or more picks for each plain weave point.

Figure 18: The basket weave

When the groups of yarn are equal, the basket weave is termed regular, otherwise it is termed irregular. Such weaves are commonly used for wall hangings and pillows. For example look at the picture above.



(c) Twill weave:

The twill weave is characterised by diagonal ridges formed by the yarns, which are exposed on the surface. The weaves go over several warp threads following basically two patterns, 2/2 (the weft goes over two warp, and then

Figure 19: The twill weave

Under two warp) and 1/3 (or 3/1). These may vary in angle from a low slope to a very steep slope. Twill weaves are more closely woven, heavier and stronger than weaves of comparable fiber and yarn size.

End Unit assessment

1. List local and modern materials for weaving?.
2. Use raffia to make a small article such as a table mat or a basket, using a twill weave.
3. Explain one of techniques that can be used to decorate weaved artwork
4. Display your work and discuss it with fellow students regarding the style followed and neatness.



Figure 20: Baskets made using a basket weave/plain weaves

Glossary

- Warp:** a horizontal yarn used in a weaving process.
- Weave:** a process of interlacing strands to form a given art work.
- Weft:** a vertical yarn used in a weaving process.
- Yarn:** a set of fibers (such as threads, raffia and sisal) used for weaving.

UNIT 6

Motifs and Patterns in Embroidery, Batik and Tie and Dye

Key unit competence

- ◉ To be able to create different patterns on textiles by manipulating various materials and tools.

Introduction

In the society we live, we are always interested in sharing a pleasing environment. Art has played a big role in helping us achieve this. Clothes do not just provide warmth but they also create an interesting environment to look at.

Introductory activity I



In pairs, look at your surroundings and list down the different places and objects where cloth is used and the purpose it serves.

Now look at the pictures below and work out the activity that follows.



Figure 1: Fabrics used in different places



Activity 6

1. In groups, look at the four pictures above and identify the activity or place shown.
2. For each of the pictures, discuss how fabrics have been used to add value to the activity or place.
3. Give your opinion about the importance of fabrics in the society.

6.1 A. How to make a tie and dye work

Look at the t-shirts in Figure 2 and identify the different patterns that they have. What method was used to create these patterns?





Figure 2: Patterns for tie and dye

I hope you were able to observe that different methods in tie and dye were used to create the patterns in the t-shirts. Tie and dye techniques have been greatly used for centuries in the Hausa region of West Africa, with renowned indigo dye pits located in and around Kano, Nigeria. Tie-dye is a bound resist process of dyeing textiles which are made from woven fabric, usually cotton; typically using bright colors.

There are various materials that can be used in tie and dye. These include such materials as; dyes, nylon threads, raffia, heat source e.g. charcoal stove, water, basin, source pan, stones, bottle tops, cloth and polythene materials.

Activity 6.1.1



1. In groups collect different materials used for tie and dye.
2. Prepare the cotton cloth you are going to use. This includes washing and ironing it.



Figure 3: Washing a cloth for tie and dye

The basic methods of making tie and dye

There are various methods of making tie and dye such as gathering and stitchery, but in this section, we are going to focus on gathering and folding.

Gathering and folding

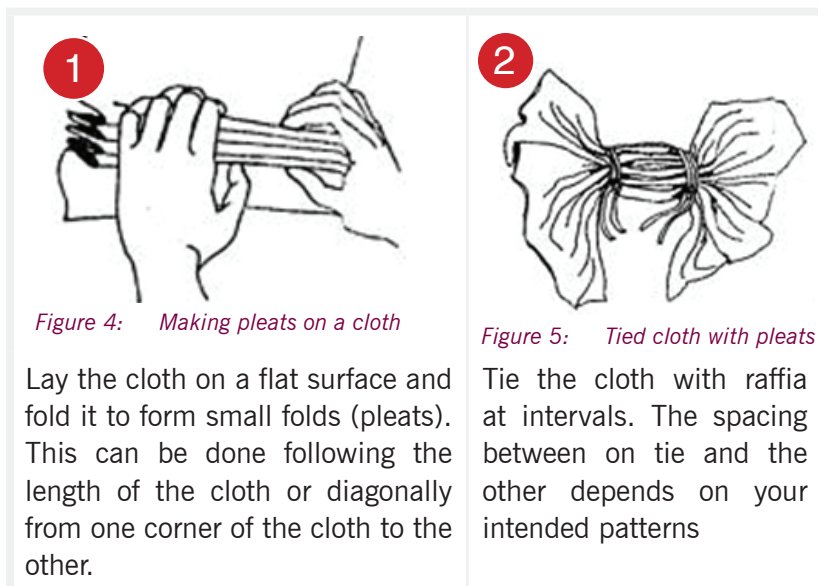
In this method, the cloth is folded, tied and dipped in the dyes. The cloth can be folded to in different ways to form pleats, stripes, circles, or spirals. In small groups, try each of these techniques by working out the activities below.



Activity 6.1.2

Making patterns using pleats

Follow the steps 1 and 2 to make pleats patterns for tie and die.



Lay the cloth on a flat surface and fold it to form small folds (pleats). This can be done following the length of the cloth or diagonally from one corner of the cloth to the other.

Tie the cloth with raffia at intervals. The spacing between on tie and the other depends on your intended patterns



Activity 6.1.3

Making patterns using stripes

Follow the steps below to make stripes as patterns for tie and dye.



Figure 6: A cloth tied after gathering it into stripes

1. Lay the cloth on a flat surface and gather the cloth following its length.
2. Tie the cloth with raffia, at intervals of your choice as shown in the picture.

Activity 6.1.4



Making patterns using circles

Make your circular patterns by twisting the cloth as shown in Figure 7.



Figure 7: Twisting the cloth

1. Lay your cloth flat on an even surface.
2. Pull up a point on your cloth and twist it to form an ant hill shape as shown in the picture below.
3. Then tie the cloth tightly from the base upwards. This can be done at several points on the cloth according to your interest.

Activity 6.1.5



Making patterns using spirals

Follow the steps below to make spirals.



Figure 8: Forming a curl

1. Lay your cloth on a flat surface.
2. At the middle of the cloth, pinch a part and twist it to form a curl.



Figure 9: A cloth tied for dyeing

3. Then tie the entire cloth as shown in Figure 9.

After tying the cloth tightly and following the methods above, you can dip it in dyes and then expose it to dry. Please do not untie the cloth when it is still wet. You only remove the threads when you have completed.

Take note

You can use different colours to make beautiful patterns. But if you are going to use more than one colour, it is always better to begin with lighter colours.

Activity 6.1.6



1. Display your work and discuss it with your friends regarding the method used and the work produced.
2. Observe the pictures below and identify the patterns which correspond to the particular method of tie and dye you have done.
3. Do your patterns look similar with the ones shown in the pictures below?



Figure 10: Patterns from pleats

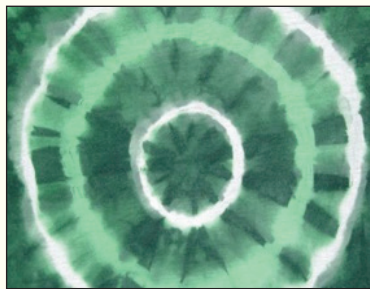


Figure 11: Patterns of circles

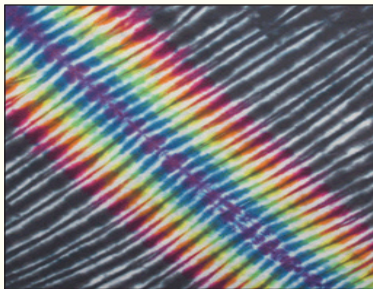


Figure 12: Patterns of stripes

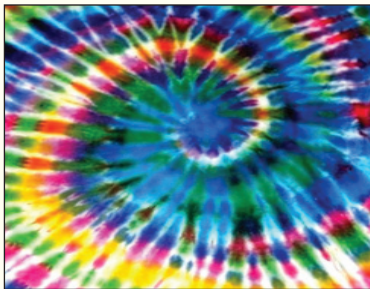


Figure 13: Patterns of spirals

You can also get circular patterns by using found objects such as stones and bottle tops. Try this out by going through activity 9.



Activity 6.1.7

1. Collect assorted objects such as stones and bottle tops and wash them clean with water.
2. Arrange the found objects on a flat surface according to their different sizes, creating an interesting pattern.
3. Then put a cloth on top of the objects and tie them as shown in the picture below.



Figure 14: A piece of cloth tied with different sizes of found objects

4. Dye the cloth in colours of your choice
5. Display your work and discuss it with friends. For example look at the pattern below.



Figure 15: A pattern from found objects

B. How to make a batik article using wax

Wax is usually in solid form under room temperature. But it can only be used to make a batik work when it is in liquid form and hot. When wax is heated, it melts into a liquid and flows with ease as you make patterns on the cloth.

Materials used for making a batik article in wax

In order to make a batik work, you need the following materials; cloth (preferably cotton), Paraffin wax or bee wax, a heat source, saucepan, brushes, water, dyes, paper (such as newsprint or newspapers), a flat surface (such as a table), iron box or flat iron and pencils. In small groups, prepare yourself for batik by going through activity 10.

Activity 6.2.1



Preparation of the cloth for batik work

1. Wash the cloth to remove unnecessary starch and iron it after drying to get rid of unnecessary creases.
2. Mix the dyes you are going to use in water and add some little salt.

Activity 6.2.2



Making a batik work

Make your batik article by going through the following steps.

Step 1

Sketch your pattern or object on paper using a pencil or any other drawing material. The sketch should be simple and bold enough in order to ease your work while applying wax on the cloth. For example look at the sketches that follow.



Figure 16: A sketch of a human head

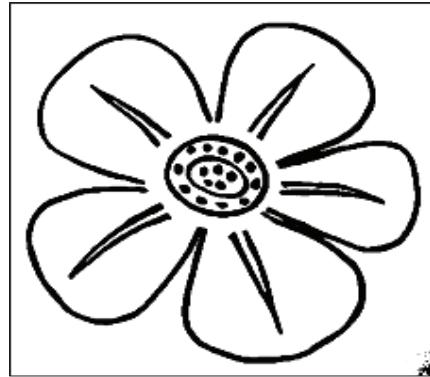


Figure 17: Sketch of a flower



Figure 18: Sketching on the cloth

Step 2

Transfer the sketch from the paper on to the cloth. You may draw it again on the cloth or simply trace it out using carbon paper or any other means.



Figure 19: Boiling wax in a double boiler

Step 3

Break the wax into small pieces and melt it in a saucepan using the heat source available. It is better for you to mix 70% of paraffin wax (candle wax) with 30% bee wax. This is because paraffin wax alone can break off the cloth very easily before completing the decoration exercise. Wax should be melted in a container placed in a saucepan of boiling water (double boiler) to avoid wax from burning. Wax should be melted in a well ventilated place or room or outside the classroom to avoid breathing in its fumes.



Figure 20: Laying the table

Step 4

Cover the table, or the flat and clean surface available with the news print or newspapers. The papers prevent the cloth from getting stuck on the table or flat surface after applying wax on it. They also prevent wax from spoiling the table or the flat surface.



Figure 21: A cloth ready for waxing

Step 5

On the newspapers or news print, covering the table, lay the ironed cloth with the drawn pattern. You can clip the cloth on the table with clean stones or pins, in order to prevent it from sliding off the surface when you are still working.



Figure 22: Waxing the patterns

Step 6

Dip a painting brush in the molten wax and paint the lines of the patterns already drawn on the cloth.

Take note

Do not dip the brush in hot wax for a long time in order to prevent it from getting burnt.

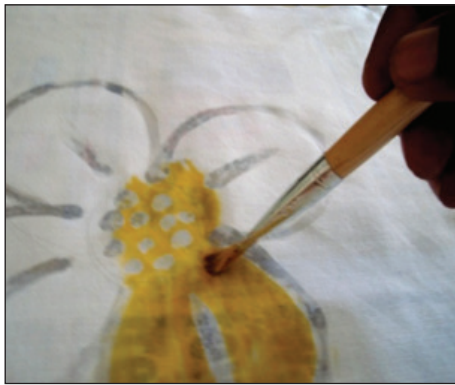


Figure 23: Applying the first colour

Step 7

Use a bigger brush to paint all parts of the cloth with the dye. The parts which were originally painted with wax will remain white as the other parts of the cloth change to the colour of the dye applied. *(Always begin with a lighter colour such as yellow or orange whenever you are to use more than one colour)*



Figure 24: Applying a second colour

You can apply more than one colour to your work, by putting different colours to different areas on the cloth according to the desired pattern. For example in the batik below, yellow has been limited to the flower and blue to the rest of the cloth.

Step 8

Display the cloth to dry. Remember, do not dry the cloth under direct sunshine because sunshine melts the wax which has been already applied to the cloth, which may cause the dyes to penetrate through the wax-blocked areas.



Figure 25: Applying more wax

Step 9

When the cloth is dry, apply more wax over parts where you wish to keep the first colour or the dye. In our example, the first colour was yellow on the flower and blue to the rest of the area. *(This step is followed when you are going to apply more than one colour).*



Figure 26: Applying the last colour on the cloth

Step 10

Apply the second dye to all parts of the cloth with a big brush. If you begun with yellow as the first dye, and blue as the second dye, all parts without wax will become green.



Figure 27: The final pattern

Step 11

Display the cloth to dry. Remember, not to dry the cloth under direct sunshine. Sunshine affects wax and the dyes.



Figure 28: Covering the cloth with wax

Step 12

When the cloth is completely dry, paint it with wax all over. When the wax cools, you can create cracks on the cloth (crackling). Then apply a dark dye (such as black or dark blue) to all the cracks.



Figure 29: Removing wax off the cloth by creasing it with hands

Step 13

When the cloth is dry finally, crackle off all the wax by creasing the cloth with your hands as shown. You will observe that some of the wax will remain in the cloth, which can be removed in the next step.



Figure 30: The final stages of making tie and dye.

Step 14

On a table/clean and flat surface, lay several papers. On the papers put your batik work (as shown) and cover it with more papers.

Then iron the cloth in between the news papers until most of the wax gets absorbed by the news papers and the rest evaporates.

When the papers get soaked with wax during ironing, remove them, put on other papers and continue ironing the work.



Step 15

After removing the excess wax by ironing the cloth, get the article from the table and display for discussion and pricing. The finished batik work can be displayed by hanging them on wires against a wall, or on a clean floor.

When the work are displayed, discuss your work with fellow learners and the teacher, as regards the suggested use and price of the work.

Figure 31: A finished batik work with a pattern of a flower

Take note

Care should be taken when working with molten wax since it burns. Also ensure that you work within a well ventilated room, or you may work from outside in an open environment.

End unit assessment

1. Differentiate Batik and tie-dye technique?
2. Choose your own design and make embroidery on a t-shirt then after apply batik technique to make new designed patterns

Glossary

- Batik:** a method of dyeing fabric by which the parts of the fabric not intended to be dyed are covered with removable wax.
- Crackle:** a process of finishing a batik article by creating cracks in the finally applied wax and applying a dark dye.
- Embroidery:** a handicraft of decorating fabric or any other materials with needle and thread or yarn.
- Tie and dye:** a bound-resist method of creating patterns on fabric by denying the dye from occupying certain places through tying.
- Stripes:** Long and narrow bands.
- Double-boiler:** A heating tool used to apply gentler heat on liquid substances.
- Creases:** A mark made by folding, pressing or wrinkling.
- Waxing:** Applying wax on a given surface.



UNIT 7

The Development of Art Through the Ages in the World

Key unit competence:

- ◉ To be able to identify the development of art through ages and carry out of techniques and works respected arts.

Introduction

In the previous Units, you have made different artworks using different materials from your surroundings. You have also tried out the different ways of using these materials to produce artworks. But do you know that many of the materials and styles we use today were tried out a long time ago? In this Unit we are going to look at the humble beginnings of art and some of the world renowned artists.

7.1 The World renowned Art Sites

The humble beginnings of art making

It is believed that art making has come a long way since the Stone Age (when man used stone as the major tool). Making tools and materials has always been man's concern. For example, the early man made stone tools in order to ease his day today work. A significant example is Olduvai Gorge, in northern Tanzania where the oldest skulls and bones of the earliest man were discovered.



Figure 1: Olduvai Gorge



Figure 2: Some of the stone tools from Olduvai Gorge



Activity 7.1

1. In small groups, look at the pictures in Figure 2 and discuss the shapes of the stone tools.
2. According to their shapes, what were these tools used for?

Besides the stone tools which have been kept in museums to date, there are many other materials that were made by the early men elsewhere in the World. Man explored different materials and tools which helped him express his artistic ideas. Some of these material, tools and ideas can be identified from the artworks that were made. For example, the pictures that follow were discovered in caves from Altamira in Spain and Lascaux in France. The works were painted on the rocks of the cave walls and ceilings, therefore, they are commonly referred to as **cave art** or **rock painting**.



Figure 3: A rock painting at Lascaux in France



Figure 4: A rock painting from Altamira in Spain

Activity 7.1.1



1. In small groups, look at the pictures above and identify the objects that were painted.
2. Identify the lines, shapes and colours that were used in the two artworks.
3. Based on your observation, list the materials and tools that were used in the two works.
4. Sketch these artworks on paper and paint them following the range of colours that were used by these artists

I hope you were able to observe how the figures were painted on top of each other. This is called super imposing. The figures were drawn with lines first and then filled with colours according to their natural appearance.

Other trends in art

Man has never stopped exploring materials and tools to express his ideas and feelings in art. In so doing, art styles were developed and civilisations formed. The Renaissance period marks a climax of man's creativity during the middle Ages. This period started in Italy and produced great artists who are still remembered today because of their great artworks. The artists of the renaissance period include; Masaccio, Donatello, Leonardo da Vinci, Michelangelo, Titian and Raphael among others. But as for now we are going to focus on a few of them.



Activity 7.1.2

In groups of five, visit the Internet and find out about the artists of the early renaissance and high renaissance.

Leonardo di ser Piero da Vinci

He is a reknowned artist of the high renaissance, who was born in Italy. He made several paintings in a style called sfumato (the use of hazy tones in the background of a given painting) and chiaroscuro (painting of figures with no strict boundaries or contours, but tones). One of his renowned painting is called the monalisa.



Figure 5: Leonardo da Vinci

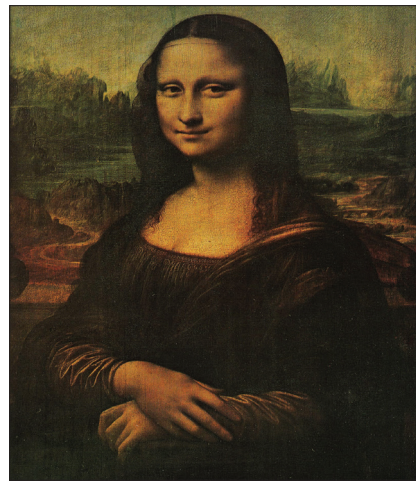


Figure 6: Monalisa

Activity 7.1.3



1. In pairs, observe Leonardo da Vinci's self-portrait and discuss its details regarding the use of lines and his character.
2. Study the monalisa and write about Leonardo's sfumato style of painting by contrasting the lady with the background of the painting.
3. Design a post card for your friend, with the image of the monalisa.

Michelangelo di Lodovico Buonarroti Simoni

This is another great artist of the high renaissance in Italy. He was a painter, sculptor and architect. He made realistic art works by studying details of the human body structure with body movement. He made great art works in the cysteine chapel in Italy and one of his great sculptures is David.



Figure 7: Michelangelo



Figure 8: David



Figure 9: Creation of Adam: A paintings in the cysteine chapel by Michelangelo



Activity 7.1.4

1. In small groups study Michelangelo's painting and write about its characteristics in terms of the subject matter, lines, shapes, body structure and the colours used.
2. Write about the sculpture of "David" regarding the body forms and movement.
3. What was David doing?
4. What material was used in the sculpture of David?
5. Sketch out David on paper and capture his posture.

Raphael Sanzio da Urbino

Raphael is also an Italian Renaissance artist who was basically a painter. He made studies of the human figure. He painted dynamic solid figures using cool colours. In his style, he combined Leonardo da Vinci's sfumato approach with Michelangelo's way of handling figures. An example of his paintings is Galatia, shown in Figure 11. The cupids with arrows are meant to be symbols of love.



Figure 10: Raphael



Figure 11: Galatia by Raphael

Activity 7.1.5



In pairs observe the Galatia by Raphael and answer the following questions:

1. How many people are in the composition?
2. Locate the focus of this painting.
3. Sketch the composition on paper and try out similar colours

Vincent van Gough

After the Renaissance period, artists from different countries developed various art styles. One of such painters is Vincent van Gough. This is a painter from Netherlands who painted with exaggerated brush strokes, a style called expressionism. He painted compositions from day to day activities with a lot of movement suggested by the brush strokes. One of his famous paintings is called the “Starry night”.



Figure 12: Vincent van Gough



Figure 13: The Starry night by Vincent van Gough

Activity 7.1.6



1. Identify the subject matter captured in the “Starry night”.
2. What materials did Van Gough use in painting?
3. Paint a landscape using brush strokes similar to the ones used by Vincent van Gough.

Rembrandt Van Rijn

This is a painter from Holland. He mainly painted themes from the bible, from both the old and New Testament. He made several paintings which attract a lot of feelings from the observer. He was very interested in depicting sharp contrasts of light and dark tones in the compositions, the light was controlled to come from within the paintings.

An example of his paintings is the blinding of Samson in Figure 15. A painting which depicts that fateful night when Samson (who was a very strong man) was brutally blinded by his enemies after having been deceived by a woman.



Figure 14: Rembrandt

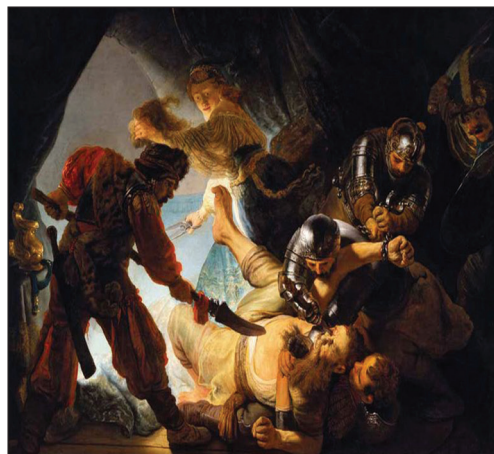


Figure 15: The blinding of Samson by Rembrandt



Activity 7.1.7

1. In small groups, describe the composition shown in the painting by Rembrandt.
2. Identify the source of light in the composition.
3. The artist used sharp contrasts between light and dark tones, style called mannerism, paint your own composition reflecting this style.

Pablo Picasso

Pablo Picasso is an artist from Spain who was a painter, sculptor, ceramicist, printmaker and stage designer. He spent most of his adult life in France. He practiced an artist style called **cubism**. This is style of painting in which the figures are divided up into geometric

shapes, for example look at the painting of a factory in Figure 17. Picasso painted compositions from still life, nature and landscape.

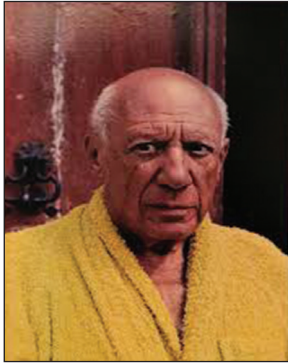


Figure 17: Pablo Picasso



Figure 16: Factory, Horta de Ebbo by Picasso

Activity 7.1.8



1. In small groups, describe the composition shown in the painting of a factory by Pablo Picasso.
2. List the geometric shapes reflected in the composition.
3. Identify the colours that were used in this painting.
4. Sketch a landscape and divide it into shapes similar to Picasso's style of painting.
5. Look for more paintings made by Picasso (Use the Internet)

O' Keeffe

This is a female artist who lived in the United States of America during the 20th century. Her full name is **Georgia Totto O'Keeffe**. She was a painter who was interested in the studies of nature; she particularly painted very large flowers, New York skyscrapers, and New Mexico landscapes. This she presented using brilliant colours.



Figure 18: O' Keeffe

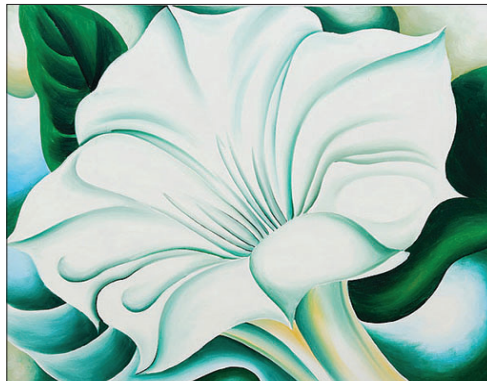


Figure 19: White trumpet flower by O' Keeffe



Activity 7.1.9

1. In pairs observe O' Keeffe's painting and describe how lines were used to come up with the composition.
2. Sketch out this composition and paint it using a colour scheme of your choice.

End unit assessment

1. In which place in East African can we find art site?
1. Who is considered as mother of modern art?
1. After discussing about your favorite in the world history imitate one of his or her artworks.

Glossary

Warp:	a horizontal yarn used in a weaving process.
Architect:	a person who makes/draws plans for buildings.
Chiaroscuro:	a painting technique in which the shapes of objects have no defined contours but defined by contrasts in tones.
Cubism:	a painting style in which figures are divided up into geometric shapes.
Renaissance:	a rebirth of knowledge. A period in which artists revisited the art which had been produced by ancient Greeks and Romans to come up with master pieces of art works in painting, sculpture and architecture.
Sculptor:	an artist who makes sculptures by either modeling clay, curving stone, chiseling wood, casting or manipulation of any other materials.
Sfumato:	a painting technique in which the background is painted in hazy or misty tones.

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