

Fine Art and Crafts Senior Three

Student's Book

Kigali, January 2019

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FOREWORD

Dear Student,

Rwanda Education Board is honoured to present to you this Fine Art and Crafts Book for Senior Three which serves as a guide to competence-based teaching and learning to ensure consistency and coherence in the learning of Fine Art and Crafts subject. The Rwandan educational philosophy is to ensure that you achieve full potential at every level of education which will prepare you to be well integrated in society and exploit employment opportunities.

The government of Rwanda emphasizes the importance of aligning teaching and learning materials with the syllabus to facilitate your learning process. Many factors influence what you learn, how well you learn and the competences you acquire. Those factors include the instructional materials available among others. Special attention was paid to the activities that facilitate the learning process in which you can develop your ideas and make new discoveries during concrete activities carried out individually or with peers.

In competence-based curriculum, learning is considered as a process of active building and developing knowledge and meanings by the learner where concepts are mainly introduced by an activity, a situation or a scenario that helps the learner to construct knowledge, develop skills and acquire positive attitudes and values. For effective use of this textbook, your role is to:

- Work on given activities which lead to the development of skills
- Share relevant information with other learners through presentations, discussions, group work and other active learning techniques such as role play, case studies, and research in the library, from the internet or from your community
- Participate and take responsibility for your own learning
- Draw conclusions based on the findings from the learning activities.

I wish to sincerely extend my appreciation to the people who contributed towards the development of this book, particularly REB staff who organized the whole

process from its inception. Special gratitude goes to the University of Rwanda which provided experts in design and layout services, illustrations and image anti-plagiarism, lecturers and teachers who diligently worked to successful completion of this book. Any comment or contribution would be welcome for the improvement of this textbook for the next edition.

Dr. Irénée NDAYAMBAJE
Director General, REB

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I wish to express my appreciation to all the people who played a major role in development of this Fine Art and Crafts textbook for Senior Three. It would not have been successful without active participation of different education stakeholders.

I owe gratitude to different Universities and schools in Rwanda that allowed their staff to work with REB in the in-house textbooks production project. I wish to extend my sincere gratitude to lecturers, teachers and all other individuals whose efforts in one way or the other contributed to the success of writing of this textbook.

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Finally, my word of gratitude goes to the Rwanda Education Board staff particularly those from the Curriculum, Teaching and Learning Resources Department (CTLR) who were involved in the whole process of in-house textbook writing.

Joan MURUNGI,
Head of Department CTLR

TABLE OF CONTENT

FOREWORD	III
ACKNOWLEDGEMENT	V
UNIT ONE: STILL LIFE AND NATURE	2
1.1 Principles of art	2
1.2. Different types of colour application	5
1.2.1. Colours classification	5
1.2.3. Colour wheel	7
1.2.4. Wet and Dry media in drawing and painting	7
1.3. Landscape	10
1.4. Human figures	12
1.5. End unit assessment	13
1.6 Glossary	14
UNIT TWO: MOTIF, PATTERN AND DESIGN PROCESS	16
2.1. Make a motif and different repeats	17
2.2. Application of motifs	20
2.3. End unit assessment	27
2.4 Glossary	28
UNIT THREE: LAYOUTS, ILLUSTRATIONS, COLOUR AND CALLIGRAPHY	30
3.1. Graphic design	31
3.3. End unit assessment	39
3.4. GLOSSARY	40
UNIT FOUR: METHODS OF MODELLING CLAY FIGURES AND FORMS	42
4.1 Techniques of preparing clay	43
4.2 Methods of building clay figures	45
4.3 Techniques of decorating clay surfaces	47
4.5 Glossary	51
UNIT FIVE: WEAVING USING BASIC LOCAL MATERIALS	54
5.1. Materials, tools and articles in assembling raffia work	55
5.2. Techniques in assembling wafts and wefts using different types of raffia	56
5.3. Design patterns for decorating woven objects	59
5.4 End unit assessment	63
5.5 Glossary	64
UNIT SIX: MOTIFS AND PATTERNS IN EMBROIDERY, BATIK AND TIE-DYE.	66

6.1. Developing Motifs and patterns	67
6.2. Making patterns of designs using tie-dye techniques	67
6.2.1. Materials and tools for tie and dye	68
6.6.2. Techniques used for tie and dye	68
6.3. Decoration in Batik technique	70
6.4. Techniques in embroidery	72
6.4.1. Running stitch	72
6.4.2. Blanket or buttonhole stitch	73
6.4.3. Stem stitch	73
6.4.4. Feather stitch	74
6.4.6. Hoop embroidery	74
6.5. End unit assessment	75
6.6. GLOSSARY	76

**UNIT SEVEN: THE DEVELOPMENT OF ART THROUGH
DIFFERENT ERAS IN THE WORLD**

78

7.1. History of art in Rwanda	79
7.2. East African art and African art	84
7.2.1. East African art	84
7.2.2. African art	86
7.3. Great Artworks in the world	89
7.4. End unit assessment	92
7.5 GLOSSARY	93

REFERENCES

94





UNIT 1

STILL LIFE AND NATURE

UNIT ONE: STILL LIFE AND NATURE

Key unit competence

To be able to make detailed drawings of still life and nature studies interpreting various elements, colour and principles by exploring with different techniques, tools and materials.

Introductory activity

In Senior 2, you have learnt about elements of art (applied in drawing and painting) such as shape, line and dot, tone, colour, space and texture. You have seen also the principles of art like balance, rhythm, pattern, perspective, unity/ harmony and proportion. You have also observed and drew objects in the field of still life, as done on some objects taken from environment around you.

Now, basing on this experience, look at the picture below and mention the objects from nature you can see.



1. Think about how the elements and principles of art can be used to make the picture above.
2. According to the past experience, you can also draw beautiful picture or better one than this above. With the materials you have, make your own picture of an area on your choice.

1.1 Principles of art

Activity 1.1

Draw and paint picture of trees near the road to show the balance, rhythm, and perspective.

We have seen the elements of art as colour, form, line and dot, shape, space, value and texture that are used while drawing and painting. You have also seen the principles of art that are not the rules, but guidelines enabling you to create a picture that is pleasing to look at. They include: balance, rhythm/movement, perspective, dominance/emphasis, unity, and proportion.

Balance: It refers to feeling of equality in weight, attention, or attraction of the various visual elements. They are three main types of balance:

Symmetrical balance/Formal balance: here the axis passes through the composition, dividing it into two equal parts.

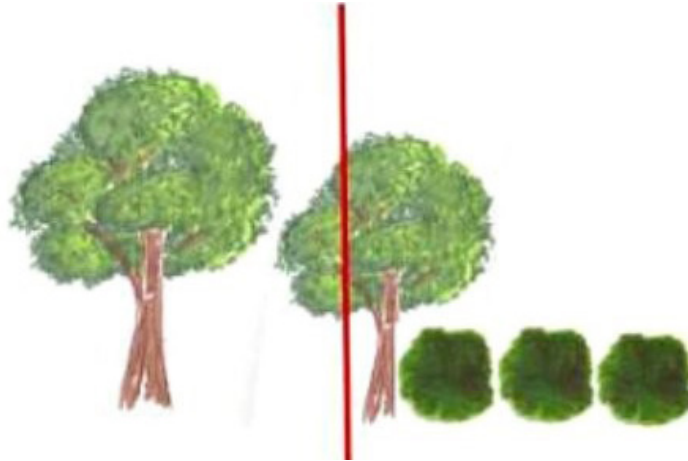


Figure 1.1. Symmetrical balance

Asymmetrical balance/informal balance: the sides of axis are not identical but they balance out.

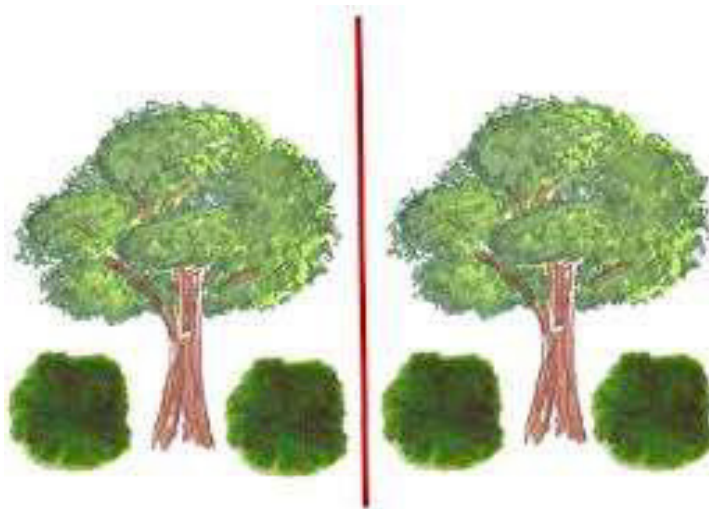


Figure 1.2. Asymmetrical balance

Radial balance: It is a form of balance where elements are arranged around the center point.



Figure 1.3. Radial balance

Rhythm/movement: It refers to a repetition of elements in composition.



Figure 1.4. Regular rhythm and perspective

Perspective: It refers to the variation in size, colour and tone of object with distance.

Proportion: It refers to the relationship of different parts of an object in terms of size

Unity/ harmony: It is achieved when all elements in a given work of art are used.



Figure 1.5. Unified elements

Dominance/ emphasis: It deals with an element assuming more importance than others in the same composition.

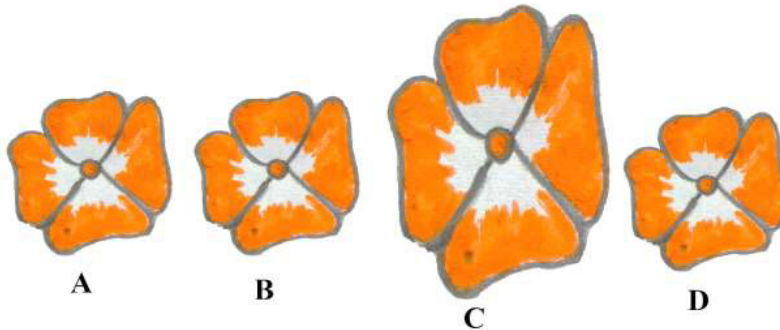


Figure 1.6. Image of flower dominating others

Application activity 1.1

1. Observe carefully the artworks around you and identify the principles of art discussed above.
2. Draw and paint picture of some features from outside (environment around you) respecting the use of principles of art.

1.2. Different types of colour application

1.2.1. Colours classification

In previous years, you have studied about colours and looked about primary and secondary colours.

Activity 1.2.A



1. Identify the primary and secondary colours that are shown in the figure above.
2. Discuss the way to get secondary colours.

Colour is the appearance of surface in the presence of light. They are in different types:

- a. **Primary colours** are Red, Blue, and Yellow. They are the basic colours from which all the other colours are obtained.

b. **Secondary colours** are created when two primary colours are mixed in equal proportions. They are the following:

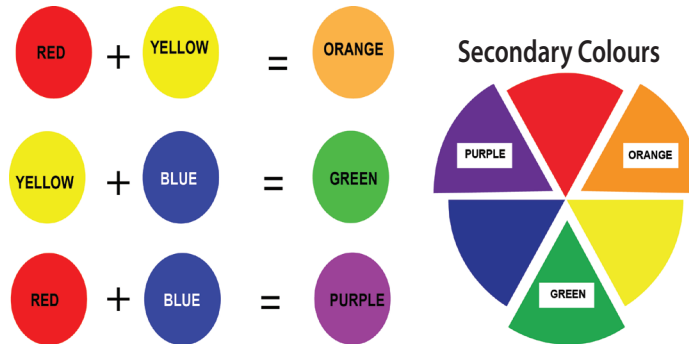


Figure 1.7. Secondary colours

Application activity 1.2.A

Draw a flower and paint it with secondary colours.

Tertiary colours

Activity 1.2.B

Discuss on results you can get when you mix secondary colours with its nearer primary colours.

A third group of colours is obtained by mixing secondary colours with the primary colours. They are also called 'intermediate colours'.

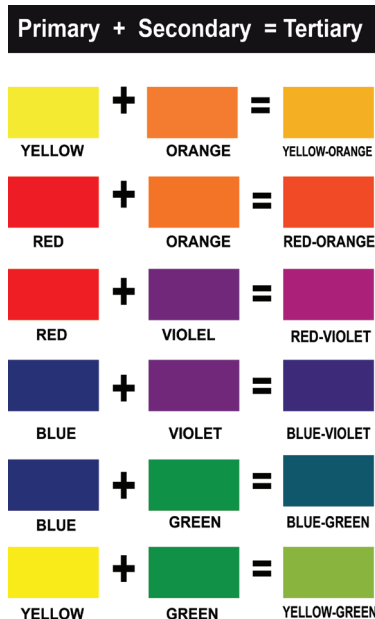


Figure 1.8. Tertiary colours

Application activity 1.2.B

Draw an object of your choice, paint it with some of the tertiary colours seen above.

1.2.3. Colour wheel

A colour wheel is a circle that helps us to understand the relationship between colours. It consists of all the types of colours discussed above.

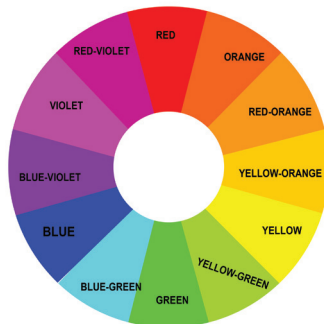
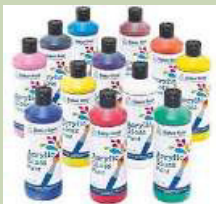


Figure 1.9. Colourwheel

1.2.4. Wet and Dry media in drawing and painting

Activity 1.2.C

1. Identify the names of the drawing and painting materials below.



2. Classify these materials under wet and dry media.
3. Explain the use of every material shown above.

In order to draw and paint well, you need the right materials to use. These materials are classified in two categories such as wet media or dry media

a. Wet media

Wet media refer generally to any substance that can be put into solution and applied to drawing's surface. Wet media are manipulated much like paint through thinning and the use of brush. They are the followings:

- Gouache
- Ink
- Ballpoint pens
- Markers
- Paints like acrylic, water colour, tempera, ...

b. Dry media

Dry media are solid and can be manipulated through smudging with finger or eraser. They are listed below:

- Chalks
- Pencils
- Pencil crayons
- Charcoal
- Pastels
- Wax crayons

Use of Wet and Dry media in drawing and painting

Basing to the experience of senior one and two, you had knowledge and skills on the materials used when you draw and paint the pictures and they are called Media (plural of medium). They can be either dry or wet as introduced above.

Dry media in drawing and painting

They are those materials, which are solid, not fluid. They are chalks, pencil, crayons, charcoal, Conté crayons, pastels, and wax crayons.



Figure 1.10. Chalk (soft) pastel



Figure 1.11. Wax crayons

Look the pictures below, one was drawn by soft pastel another by wax crayon.



Figure 1.12. Pictures in different media

Application activity 1.2.C

1. Look at Figure 1.12, and identify the picture drawn with soft pastel and the one drawn with wax crayon.
2. Draw a plant of your choice using charcoal or coloured chalks.

Wet media in drawing and painting

They are those materials, which are fluid. They are gouache, ink, ballpoint pens, acrylic, watercolour and tempera.



Figure 1.13. Water colour



Figure 1.14. Ballpoint pen

Look at the pictures below, one was drawn by water colour another by ballpoint pen.



Figure 1.15. Pictures in different wet media

Application Activity 1.2.D

1. Look at Figure 1.15, and identify the picture drawn with ballpoint pen and the one drawn with water colour.
2. Make illustrations of three objects picked from your surrounding (still life) using wet or dry materials.
3. Display your work and discuss it with your friends regarding the use of materials discussed above.

1.3. Landscape

Activity 1.3.

1. After observing carefully, describe the objects in the two landscapes shown in figure 1.16.
2. Identify the materials that were used to paint or draw these landscapes below.
3. Discuss the elements of art that are applied on these landscapes.
4. Use the Figure 1.16 to draw other landscapes from outside school compound.



Figure 1.16. Landscapes in different styles

Rwanda has beautiful and rich environmental features. Visible features of area of land, the landform and integration of natural and manmade features are what we call landscape. You will be interested in your studies by moving out of your class and observe things around you.

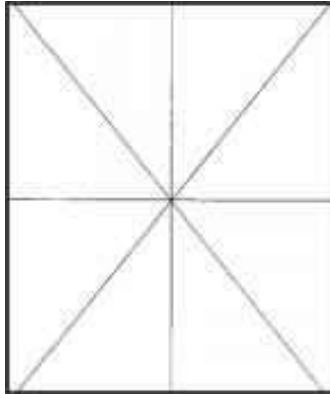
Landscape drawing and painting, involves outdoor work, as you studied in senior two. A Viewfinder is a window frame which can help you to select the scenery to be worked on.

Making a viewfinder

Materials needed to make viewfinder are the following: piece of rigid card about A3 in size, ruler, pencil and pen, pair of scissors or craft knife, cutting board and pair of clips.

Steps of making a viewfinder

- Cut pieces of mat board or cardboard into a few sizes.
- Measure and draw the diagonals and the center lines.



Measure and cut framing windows in the cardboard, leaving 2" on all sides.

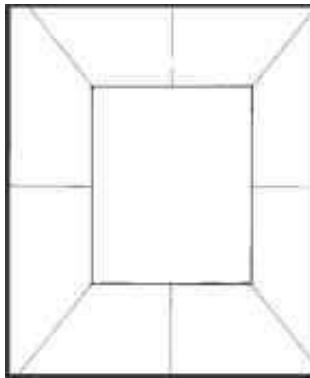


Figure 1.17. Viewfinder

Application activity 1.3.

1. Follow the steps explained above and prepare your own viewfinder.
2. Use your viewfinder to select landscape from the place around your classroom, draw and paint it.
3. Display and discuss your work with classmate by basing on how viewfinder was used.

1.4. Human figures

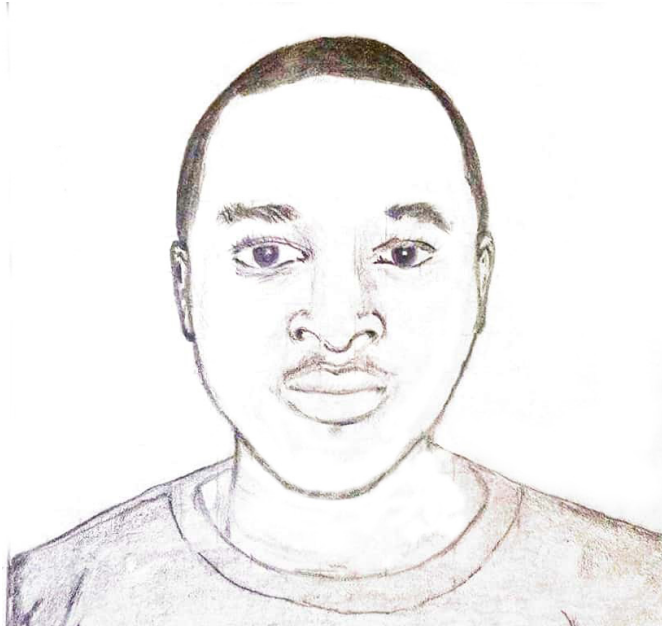


Figure 1.18. Human portrait

Activity 1.4.

1. Discuss how the portrait in figure 1.18 was drawn in terms of elements of art, what media was used.
2. Refer to the figure 1.18 to sketch another portrait.
3. Make clear the drawing and paint the work.
4. Display and discuss your work with classmates.

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.

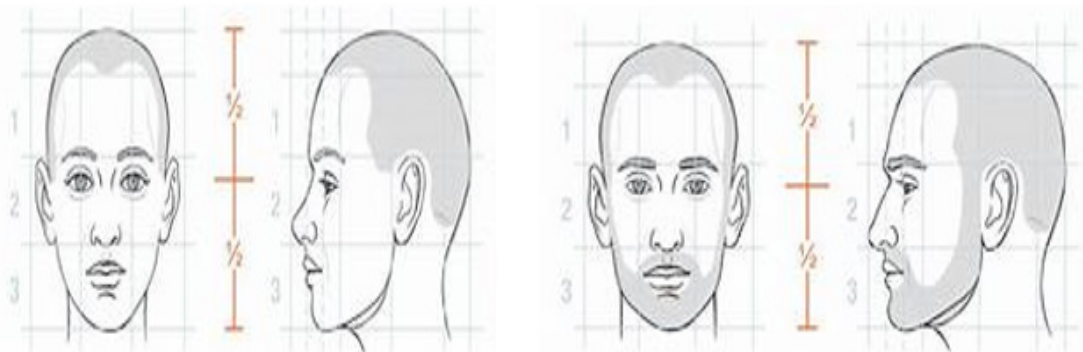


Figure 1.19. Human heads proportion

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**.

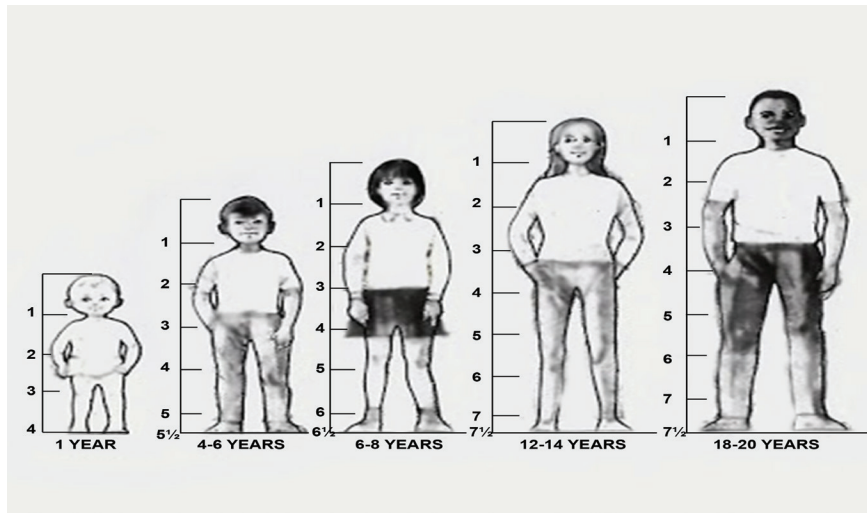


Figure 1.20. human body proportion

Application activity 1.4

1. Compare the size of kid to adult.
2. Draw a head of an adult and child.
3. Display and discuss your work with classmate.

1.5. End unit assessment

1. Which colour do we get when we mix red and purple and what type of colour is obtained?
2. Prepare and paint a colour wheel.
3. Using illustrations, explain the principles of proportion.
4. Draw and paint a landscape with house, river and showing sunny weather.

1.6 Glossary

- **Colour:** the characteristic appearance of surface in the presence of light.
- **Colour wheel:** a circle that helps us to understand relationships between colours
- **Secondary colours:** the colours that are the results of mixing two primary colours.
- **Tertiary colours:** third group of colours obtained by mixing secondary colours with the primary colours
- **Principles of art:** the guidelines or rules followed while making or talking about art work.
- **Landscape:** refers to the things you can see when you look across a large area of land.
- **Viewfinder:** cardboard made in rectangular or square shape used to select a given area in a landscape.
- **Perspective:** refers to the variation in size, colour and tone of object with distance.
- **Model:** the person who poses to be drawn.
- **Asymmetrical balance:** the type of balance where central axis is ignored such as that no side is similar to another.



UNIT 2

MOTIF, PATTERN AND DESIGN PROCESS

UNIT TWO: MOTIF, PATTERN AND DESIGN PROCESS

Key unit competence

To be able to make various prints from different motifs and patterns and apply them on various surfaces using different techniques.

Introductory activity

In environment, you can find many objects that can be used as source of inspiration that we can use to develop motifs and patterns. Most of them can be used in different forms of beautification on objects that we use in our daily life. For example: vessel pot, pants, curtains, napkin, poncho and carpets.



1. Look at the designs on the above figures and classify the shapes that are organic and the ones which are geometric shapes.
2. Mention some natural objects from which these patterns might have been got.
3. What are the ways you can use to make the motifs?
4. Give different techniques that can be used to apply the motifs on surfaces?

Most of the best patterns are obtained from objects within our surroundings. They may be from organic or manmade objects. Some of them are so interesting in their colours, textures, values, shapes that you can use them to make your own patterns. Below are some sources of pattern from the environment.



Figure 2.1. Some of the objects and things that can be source of motifs

2.1. Make a motif and different repeats

Activity 2.1.A

Using one of the natural objects of your choice, develop your pattern

A motif is an element of a pattern, image or shape, which recurs in design. It may be repeated in a design or composition, often many times or may just occur once in a work. Design process is the activity of making a motif.

Let choose a dove to make a motif.

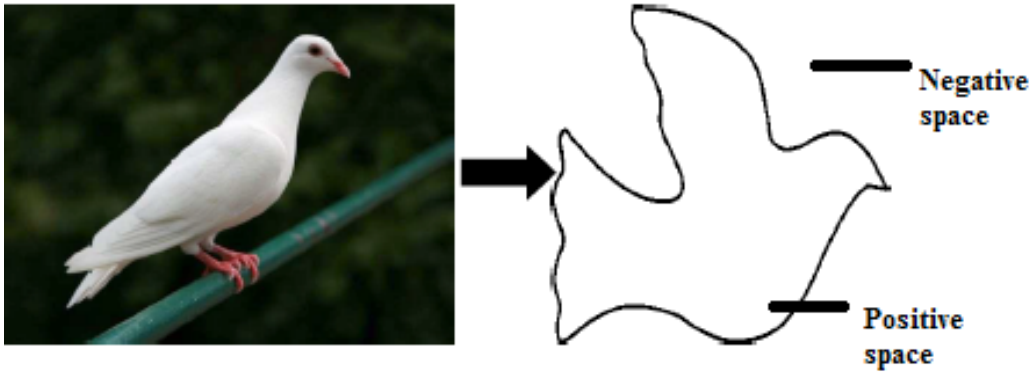


Figure 2.2. Motif created from shape of dove

Selecting an interesting object from your nature that can be a source of inspiration as shown on Figure 2.2, designs or patterns are worked out from drawings of natural form or geometric shapes. The dove is from natural form. The made motif can produce a pattern when it is repeated.



Figure 2.3. Repeated patterns from dove.

There are three basic types of repeats:

1. Full drop
2. Half-drop repeat
3. The full repeat

The organisation of shapes for pattern you make can be arranged largely depending on your creativity. Their arrangement leads to the types described below:

1. Full drop repeat

A full drop repeat is the simplest of all repeats you will do. To create a full drop repeat you simply multiply your motif along the same line horizontally and vertically.

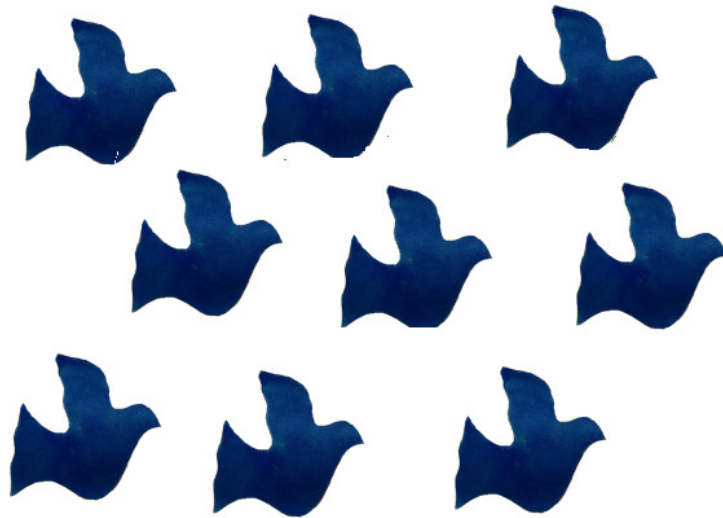


Figure 2.4. Full drop technique for printing

2. Half-drop repeat

A half-drop is produced by repeating the motif at the sides as before but dropping the next row down.

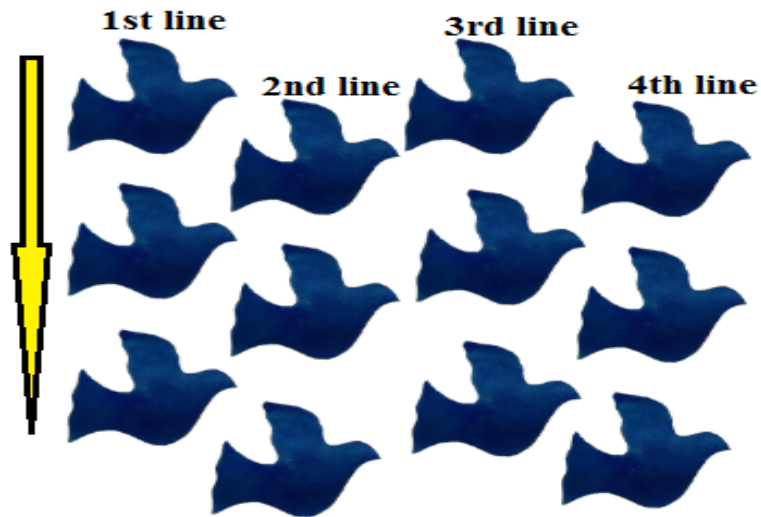


Figure 2.5. Half drop technique for printing

3. The full repeat

A full repeat can be produced by repeating your motif at measured intervals, placing each motif directly under or alongside the previous one.

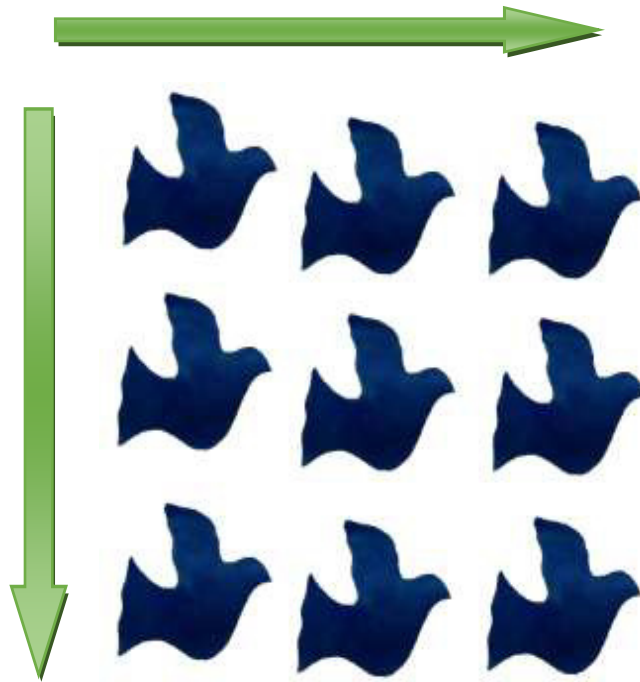


Figure 2.6. Side by side, repeat technique for printing

Application activity 2.1.A

1. Choose an object of your choice as a source of inspiration to develop motif to full drop and half drop repeats.
2. Discuss the works done regarding the arrangement of motifs.

2.2. Application of motifs

Motifs can be applied on surfaces in colour using different impression techniques like; stamping, stenciling and impression.

a) Printing by impression

Activity 2.1.B

1. Choose an object of your choice with pattern and create a motif using the impression printing technique and use different colours you want, basing to the experience of Senior two.
2. Display and discuss the works with your class.

There are times you can transfer a pattern from one source to another by impression. Patterns from hard surface as biscuits, rocks, stones, tree bark, coin, shoe sole, prepared clay, with different patterns. are used in this method. Remember, printing by impression is used to create designs on a small scale and it is better when applied on paper. The patterns look better with many colours.

b) Printing by stamping

Normally, most of you have seen stamps with images, letters, numbers, that are used in your schools, offices at different works places. Stamps have different shapes, as seen in Senior 2, such as square, rectangular or circular.



Figure 2.7. Figures that show some samples of stamps and surfaces stamped



Figure 2.8. Ink pad with wooden stamp

Stamping is a technique used to produce designs by beating or striking on a surface with a design using some force. Stamps may have images or letters which are stickled out, but they are inverted. A stamp is pressed on an ink pad, as you studied in senior two. It picks up ink and when it is pressed on a piece of paper or cloth, it releases the ink following the protruding images or/and words. This is the process used to create patterns through a stamping.

You can use some materials like irish potatoes and cutter or knife to produce pattern to be printed. You are going to do practice on irish potato now.



Figure 2.9. Some materials that can be used to produce stamping.

Draw simple pattern on paper that can be taken as source of inspiration from the objects that are around you. During the night, you see some bright stars. They can give better motif which can be used to make pattern for printing.

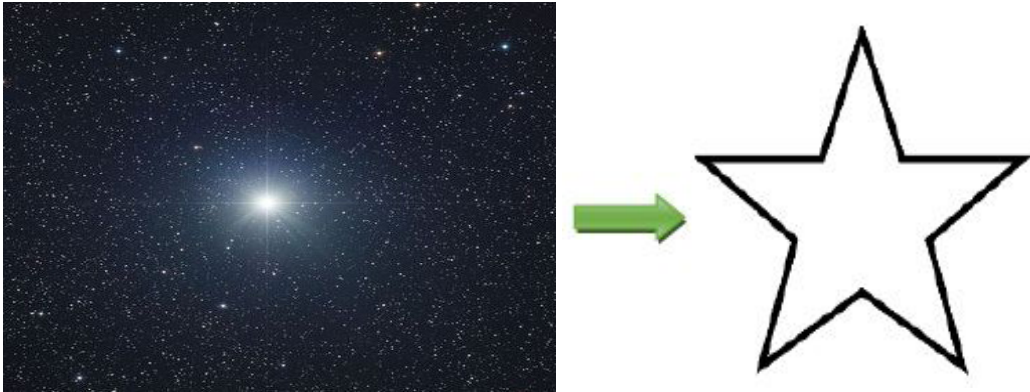


Figure 2.10. Source of inspiration to produce motif of star

Draw a simple pattern on paper as shown on figure 2.11.

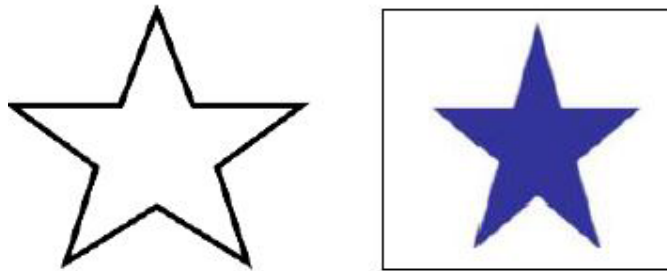


Figure 2.11. A simple shape of star

2. Divide the Irish potato into two parts as shown below:



Figure 2.12. Divided Irish potato

3. Draw a pattern on the flat surface of the Irish potato with a pencil, then cut away drawn shape of star to retain the pattern on the surface. Your pattern should be left protruding, as shown in the figure.



Figure 2.13. A pattern cut in an irish potato

Put the cut pattern of a star in colour or ink, so that you can use it. Pay attention if the shape you need to stamp is full of colour or ink and the other surface is clean.



Figure 2.14. Inking or colouring the stamp on the Irish potato

Now print your pattern on another surface such as cloth or paper. The printing is repeated to form a complete design on the surface.

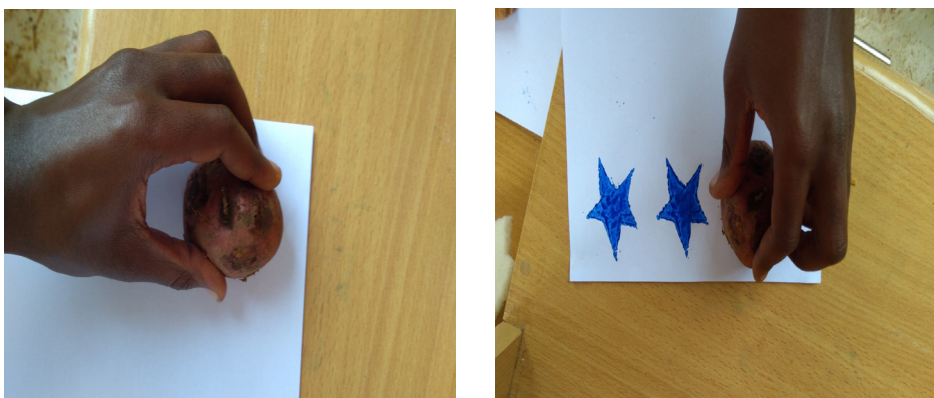


Figure 2.15. The printed pattern of star

Application activity 2.1.B

1. Follow the steps above and create a design on your choice.
2. Display your work and discuss it with your classmates regarding the way stamps were made, and the final pattern applied.

c. Printing by stenciling

Stenciling is printing technique that produces an image or pattern by applying paint pigment to a surface over an intermediate object with designed gaps in it. To create a pattern or image is by only allowing the pigment to reach some parts of the surface.

A stencil can be made from a hard material such as manilla paper or transparencies. The materials needed are: Manilla paper, Tracing paper or carbon paper, masking tape, cutter, sponge.



Figure 2.16. Materials used to create designs using stenciling techniques.

Stenciling is one of the simplest techniques of duplication. The design is cut out of paper (or any other suitable thin, strong material) and is printed by rubbing, rolling or spraying paint through the cut-out areas.

In senior two, you have learnt six steps to make stenciling technique. Let us do another work from this technique of printing using an Irish potato.

1. Draw sketches of object that you have selected from your surroundings to make it as motif. Principles of art must be taken into account especially balance to make a beautiful motif. Prepare a motif on duplicate paper; in this case. You don't need tracing paper or carbon paper because duplicate is a stencil itself.

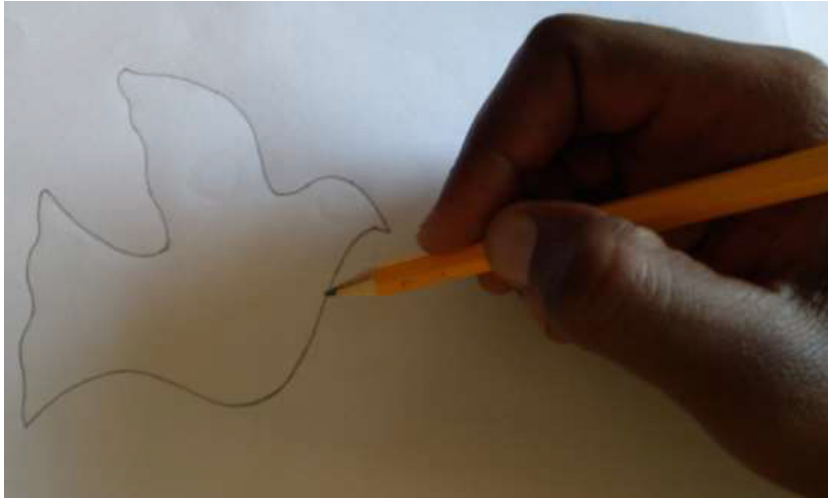


Figure 2.17. Preparing a motif

2. Use a cutter or (razor blade but pay attention on it, so that it cannot harm you) to cut out the pattern on the stencil. When cutting the stencil, you should only cut out the positives and leave out the negatives. Take care to avoid hurting yourself.

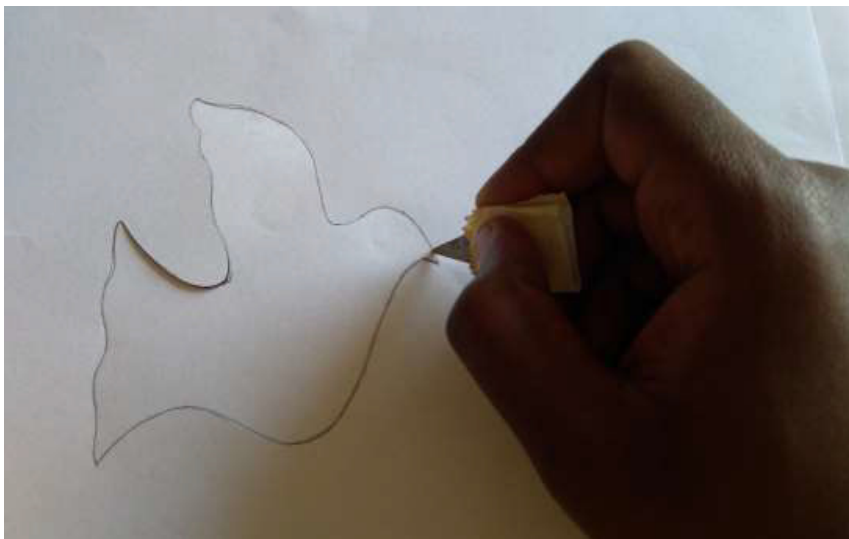


Figure 2.18. Cutting the pattern on a stencil

3. You can stretch the cloth on the top of the table or desk using tacks to fix it in the same position. Make sure that the cloth is well prepared so that the paint may be well applied on.



Figure 2.19. A cloth on a table ready for printing

4. Place your stencil on the surface of the material you are going to print on.



Figure 2.20. Place the motif on the cloth for printing.

5. Then use a sponge to print your made motif. Repeat the process until the whole cloth is full of patterns.



Figure 2.21 Printing the pattern on a cloth with a sponge

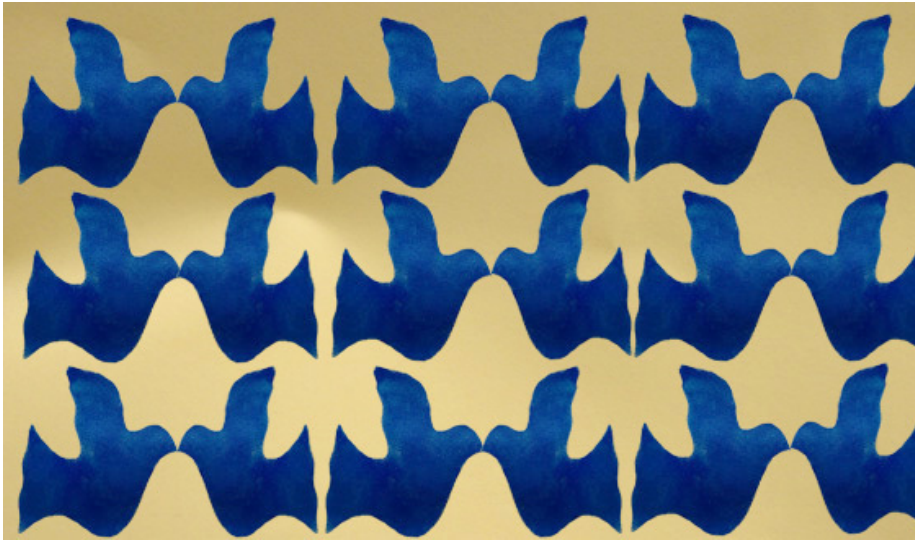


Figure 2.22. Finished work.

Application activity 2.1.C

1. Print a pattern on a piece of cloth using the developed stencil.
2. Display your work and discuss it with friends regarding balance, rhythm and finishing.

2.3. End unit assessment

1. Explain the following terms:
 - a. Motifs
 - b. Design
 - c. Stencil printing
2. Discuss the main types of repeats and use them in illustrations with simple shapes picked from the environment.
3. Discuss three main printing techniques in art you have studied and choose one from them to produce motifs on surface.
4. Display and discuss the pattern made with classmates.

2.4 Glossary

- **Design process:** activity of making motifs.
- **Pattern:** results of shapes and colours or form that are repeated on the surface.
- **Motif:** repeated visual elements found in a composition.
- **Printing:** reproduction of mark, motif or pattern on paper, piece of cloth or any other flat surface.
- **Stencilling:** printing technique used to create a motif or pattern by using of a stencil and ink.
- **Impression:** Activity of creating a motif or a pattern by using an image of a given object.
- **Stamping:** technique used to produce designs by beating or striking a surface with a design using some force.
- **Stencil:** material for applying a pattern, design or words to a surface from which figures or letters have been cut out for being rubbed, brushed, or pressed over the sheet.



UNIT 3

LAYOUTS, ILLUSTRATIONS, COLOUR AND CALLIGRAPHY

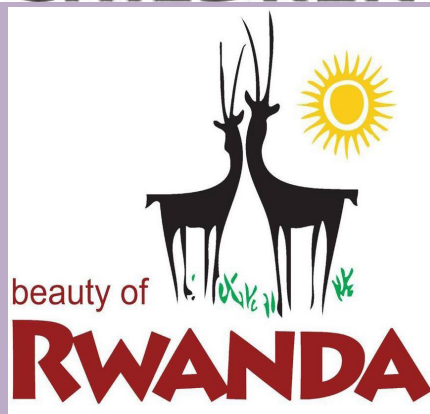
UNIT THREE: LAYOUTS, ILLUSTRATIONS, COLOUR AND CALLIGRAPHY

Key unit competence

To be able to create graphic designs using various techniques, tools and materials through various media.

Introductory activity

We all need communications means that help us to pass on written information, share and interact with others. Letters are one among them. You can use letters for writing a text, designing a poster, emblems, calendar, menu card, invitation card and many many more. Lettering and letter writing is dated back as mankind existed and is very useful. In senior 1 and 2 you have seen different types of letters.



Discuss about message being communicated in these designs, the types of letters used in them and identify the layouts used to the designs above.

Aspects and elements of graphic design

Lettering is a very important part of a graphic design. This is because graphic design is all about communication. We all know that words play a very great role in communication.

The alphabet

Activity 3.1

Explain how to write letters of alphabet both small and capital letters.

The alphabet is a set of letters or characters representing sounds. It is used in a language. The word is derived from 'alpha' and 'beta', the first two letters of the Greek alphabet.

3.1. Graphic design

(or communication design) is the art and practice of planning and projecting ideas and experiences with visual textual content. The following are aspects you can follow to make good graphic design: message, layout, illustrations, colour, letter style and neatness.

Calligraphy

This term refers to the art of beautiful handwriting

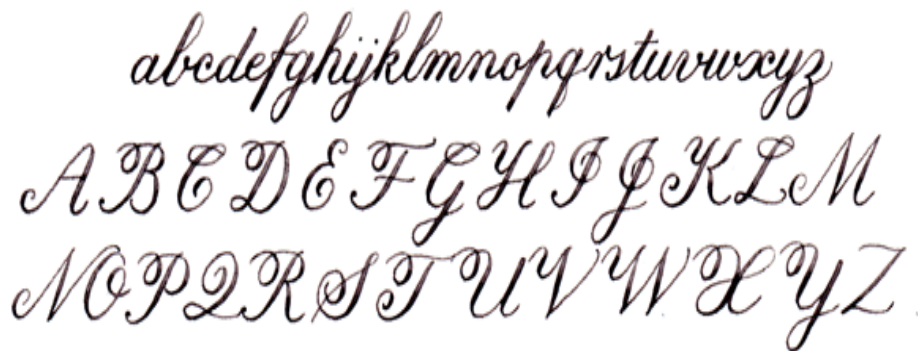


Figure 3.1. Cursive calligraphic letters

In graphic design, you need to understand lettering. Lettering is the process of creating illustrations with letters or numbers. There are different types of letters that are related to typography (typography is the art and technique of arranging type of letters to make written language legible, readable, and appealing when displayed), like:

1. Italics

Italic letters are letters that are slant slightly to the right. You can use them to emphasize key points in text.

abcdefghijklmnopqrstuvwxyz

2. Serifs

Serifs are letters with small lines attached to them. Short lines across the top and bottom of the letter.

**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 &**

Figure 3.2. serif letters

3. Sans serifs

These are letters without the small lines. They do not have short lines across the top and bottom of these letters.

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

Figure 3.3. Sans serif letters

4. Gothic letters

These are also referred to as calligraphy.



Figure 3.4. Gothic letters

5. 3D letters

They are blocked letters. They seem to have the dimension of width and depth.

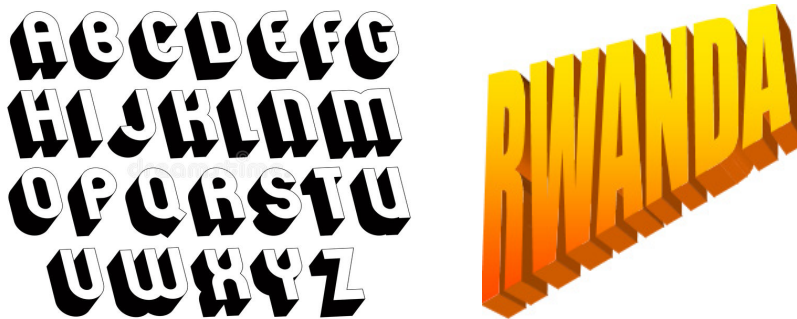


Figure 3.5. Figure shows 3D letters

In design, you have learnt the ways you can produce different items like: Logo, emblem, posters, advertisements, packaging, book cover, magazines, product labels, business cards, t-shirt designs, budge and invitation cards.



Figure 3.6. Figures showing logo and advertising poster

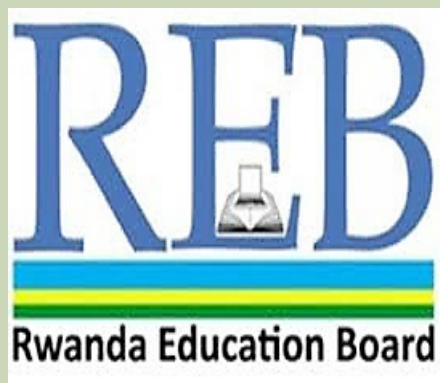
Application activity 3.1. A

1. Describe the types of letters that were used in the above pictures.
2. In an area of 15cm by 18cm, using calligraphy write your favourite quotes.

Design technology and process

Activity 3.2.A

Describe the qualities of logo.



3.7. Figures showing different logos

A Logo is a symbol created to represent a company or organisation. A logo may be in form of geometric shape, letters, words or a combination of all of them. They are designed using initials or names of a company.

Designing a logo using Microsoft publisher

Microsoft Publisher is an entry-level desktop publishing application from Microsoft, differ from Microsoft Word in that the emphasis is placed on page layout and design rather than text composition and proofing.

Step1. Open Publisher. Click the All Programs option from the Window Start menu and select Microsoft Office. Select Publisher from the sub-menu. The application will open on the desktop. Choose a paper size for the work area. Select the Blank Page Size option from the Publication Types menu in the column on the left. Select the Letter (portrait) option from the available sizes. The work area has been prepared to design a logo in Microsoft Publisher.

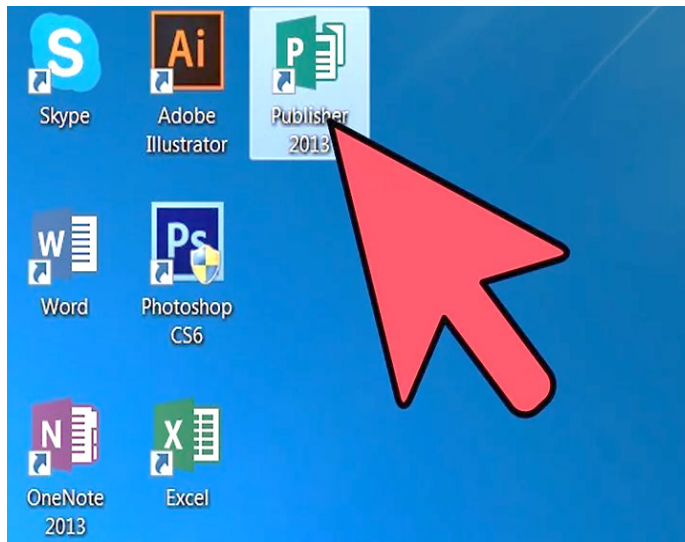


Figure 3.8. Icon that show Microsoft publisher.

Step 2. Choose a shape for the logo. Click the “AutoShapes” button located on the objects toolbar and take note of the different submenus that appear in the “AutoShapes” menu. Browse the submenus to find a shape, line, banner, cutout or connector to use for designing your logo. Click any object and insert it into the document.

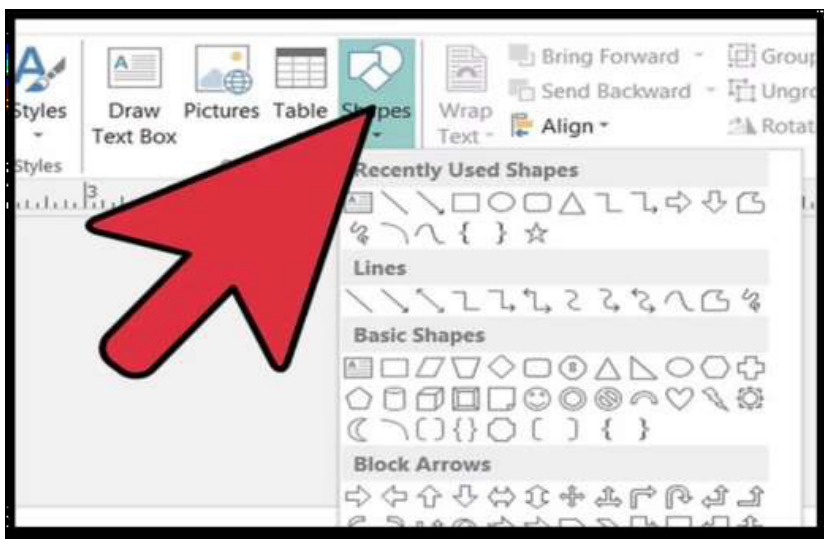


Figure 3.9. Inserting shape

Step 3. Resize the shape to fill the application window. Increase the size of the shape to improve the resolution quality of the final product. Click and drag on an edge or corner to resize the shape. The shape should run to the edges of the application window.

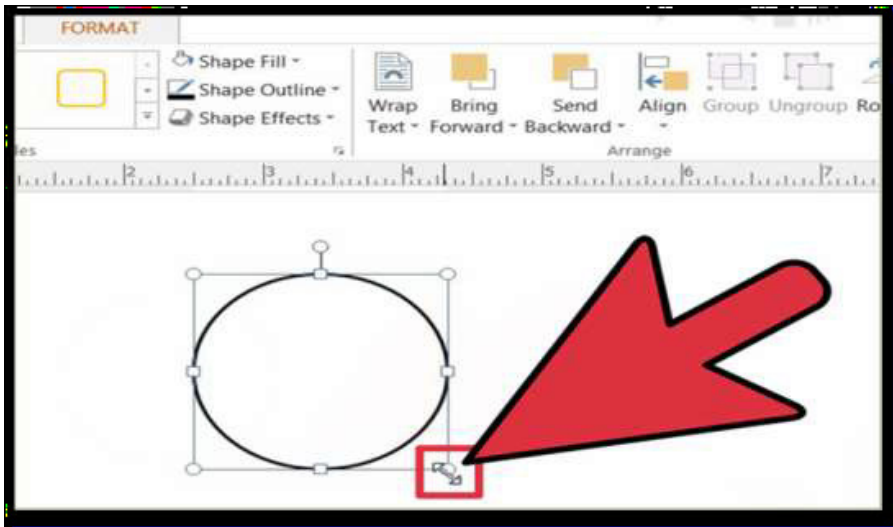


Figure 3.10. Resize the shape to fill the application window

Step 4. Choose a colour for the shape. Click the Fill Colour button on the toolbar. Select More Fill Colours to choose a colour from the Standard colour options or click the Custom tab on the sub-menu to create a custom fill colour.

Choose a colour that will contrast well with the colour of the font used.

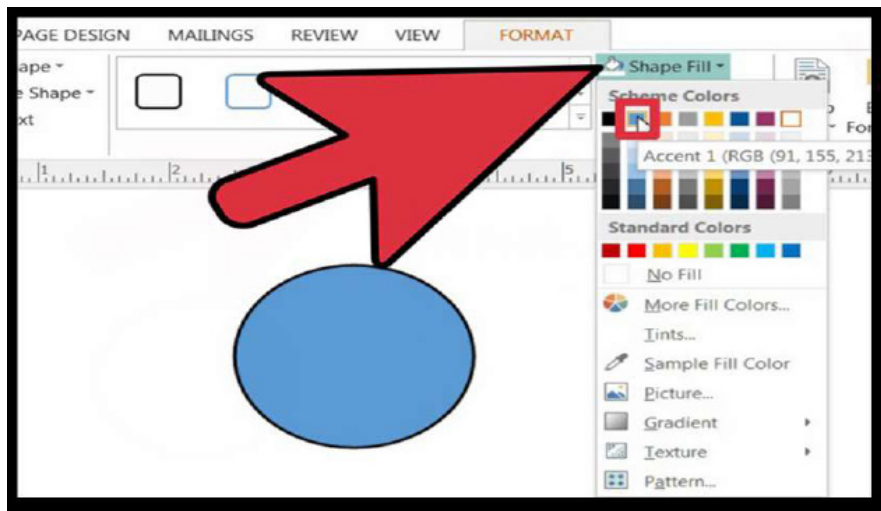


Figure 3.11. Choose the colour for shape

Step 5. Choose a colour for the shape outline. Click the Line Colour button on the toolbar. Select the More Outline colours option from the sub-menu to view each of the available line colours or click the Custom tab on the sub-menu to create a custom line colour. Any possible shade or color can be created in the Custom Colors menu by adjusting the sliders in the colour palette.

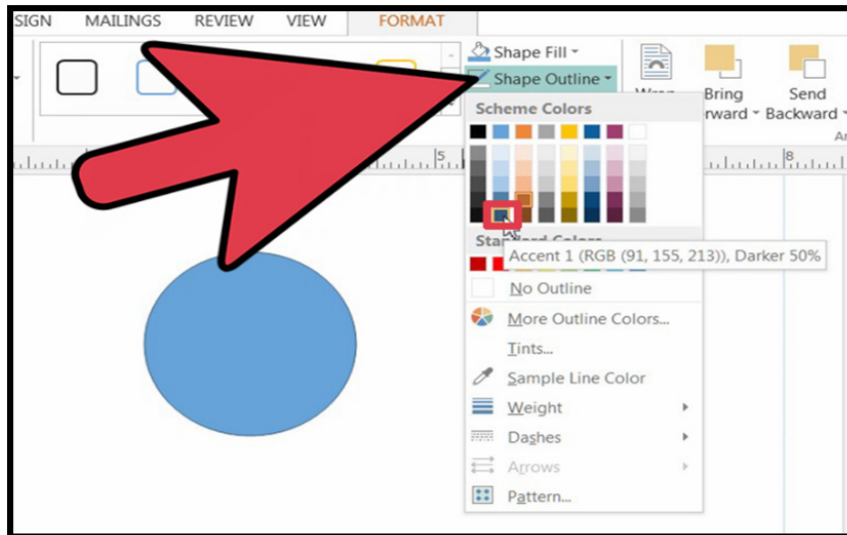


Figure 3.12. Choose the colour for shape outline

Step 6. Choose a line style for the shape outline. Click the Border/Line Style button on the toolbar and choose the style and thickness of the shape outline from the options available. Choose from single, double or triple line styles, or choose the more lines option located at the bottom of the pull-down menu. The shape outline can be adjusted to any width.

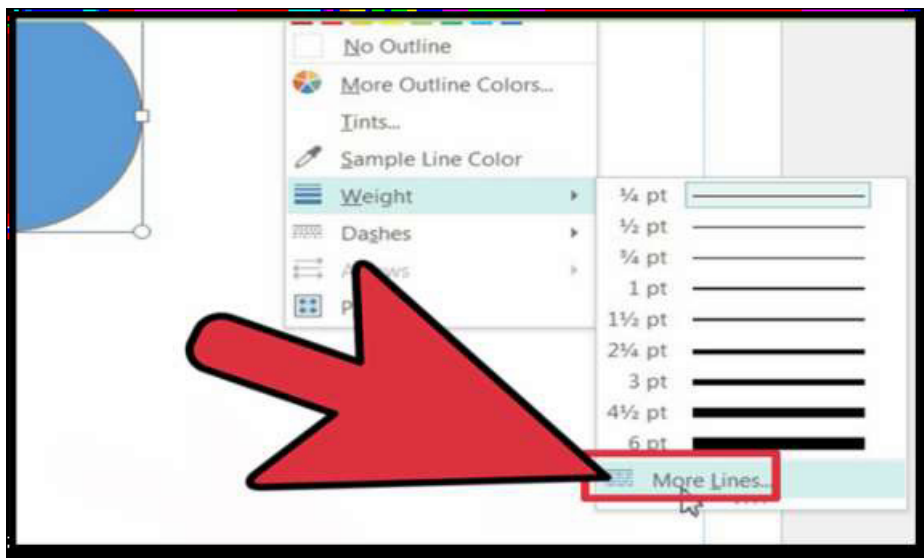


Figure 3.13. Choose the colour for shape outline

Step 7. Add the logo text. Right-click the shape and select Add Text from the pull-down menu. A cursor will appear in the shape. Type the logo text.

- Change the font for the logo text. Right-click the design and choose the Change Text option. Choose a font for the text from the Font dialog box.

Choose a font that can be clearly read. Helvetica, Bodini, Garamond and Futura are among the most common fonts used by professional designers. Experiment with different fonts to find the one that most suits your project.

- Adjust the size of the text. Right-click the text again and choose Font from the pull-down menu. Choose the “AutoFit” Text option from the sub-menu and select Best Fit. The text will adjust to better fit the size of the object.

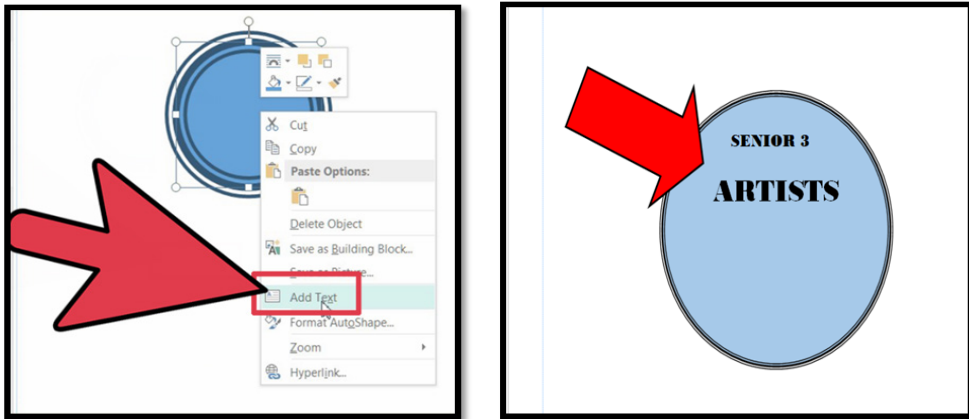


Figure 3.14. Add the logo text

Step 8. Insert image. To make beautiful logo, you can insert image in your logo

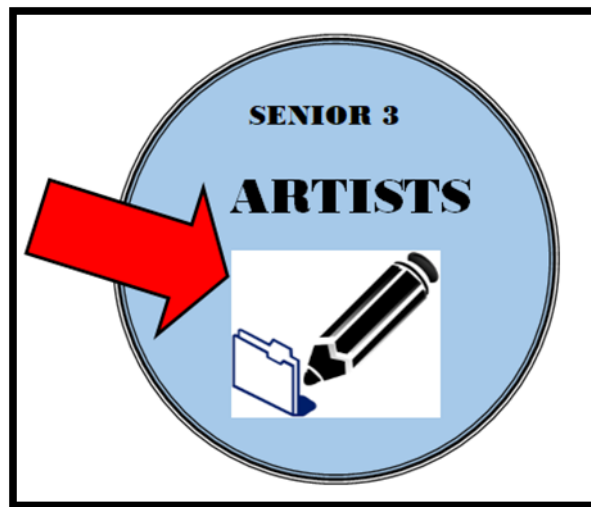


Figure 3.15. Insert image

Step 8. Save the logo as an image file. Right click the object and select the Save as Picture option from the pull-down menu. Click the Save as Type arrow and choose the Bitmap option from the pull-down menu. In the Save As dialogue box, select the 300-dpi setting from the Print Resolution options. An image of the Publisher logo design has been saved to your computer.

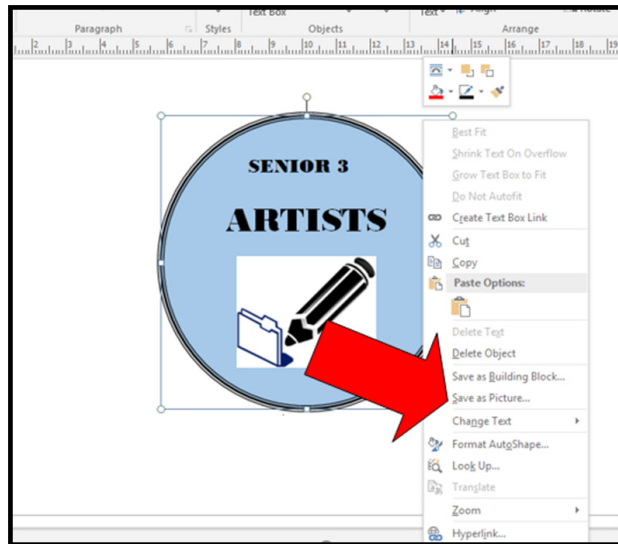


Figure 3.16. Saving the work as picture.

Step 9. Finis hed work.

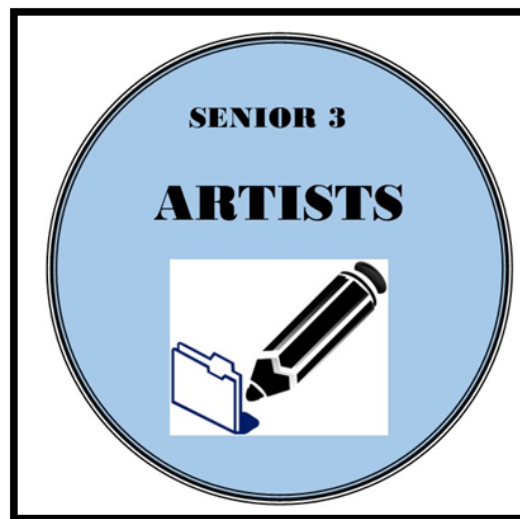


Figure 3.17. Saved logo as picture.

Application activity 3.2.B

Follow the steps above to make a simple logo of your class football team

3.3. End unit assessment

1. Discuss the five types of letters that are used in graphic design.
2. Use Microsoft publisher to design budge for your school.

3.4. GLOSSARY

- **Alphabet:** Set of letters or characters representing sounds.
- **Microsoft publisher:** entry-level desktop publishing application from Microsoft. It differs from Microsoft Word in that the emphasis is placed on page layout and design rather than text composition and proofing.
- **Logo:** symbol created to represent a company or organisation.
- **Typography:** Art and technique of arranging type of creating illustration with letters or numbers.
- **Lettering:** process of creating illustrations with letters or numbers.
- **Graphic Design:** art and practice of planning and projecting ideas and experiences with visual textual content.



UNIT 4

METHODS OF MODELLING CLAY FIGURES AND FORMS

UNIT FOUR: METHODS OF MODELLING CLAY FIGURES AND FORMS

Key unit competence

You will be able to manipulate clay and make figures and forms using various techniques, tools and materials.

Introductory activities

The art of making different objects out of clay is referred to as 'pottery'. About 80% of the earth's crust is made of clay. Some clays are as old as 300 million years. Clay is the main material used in pottery. In your daily life, you use some objects and materials made from clay such as cups, charcoal stove, pots, flower vessel, dishes, tiles, bricks, dolls and sculptures. There are different techniques of preparing clay; some of them will be seen in this unit with the methods of decorating clay surfaces.



Look at the objects on the figures above and describe their shapes, mention the different objects presented in the figure and the ways on how their surfaces were decorated.

4.1 Techniques of preparing clay

Activity 4.1.A

1. Discuss the processes you can follow to prepare clay that can be used.

Like any other art work, you need to prepare and have the materials and tools before hand. You shall begin with clay the main material. So to prepare you can follow the methods below:

1. Digging clay

Clay is dug out in swamp places rich in clay. It may contain impurities that include grass, stones, piece of wood and other foreign bodies that need to be removed.



Figure 4.1. Getting 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.



Figure 4.2. sorting with hand

3. Crashing

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

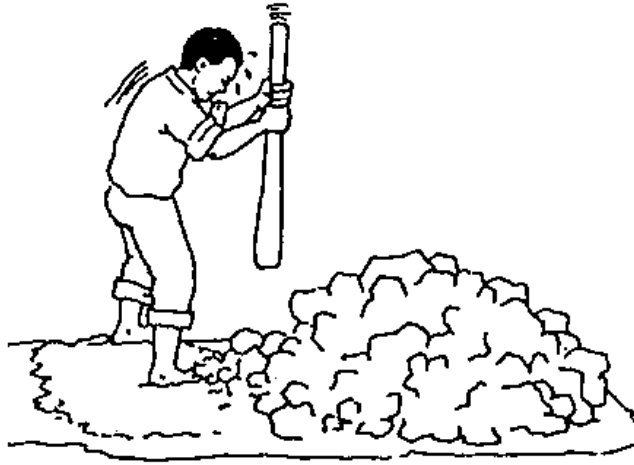


Figure 4.3. Pounding the clay with wood

4. Soaking and seiving

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

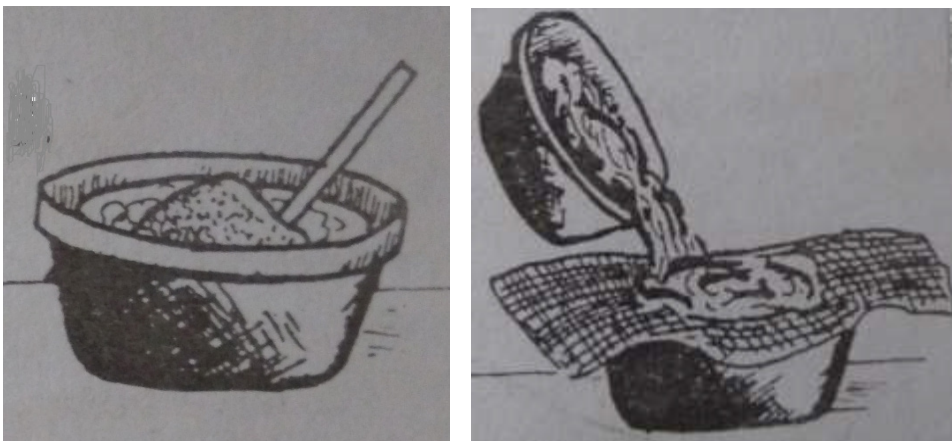


Figure 4.4. Mixing and seiving clay with water.

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.

- Kneading is beating and mixing the dough of clay with both hands.

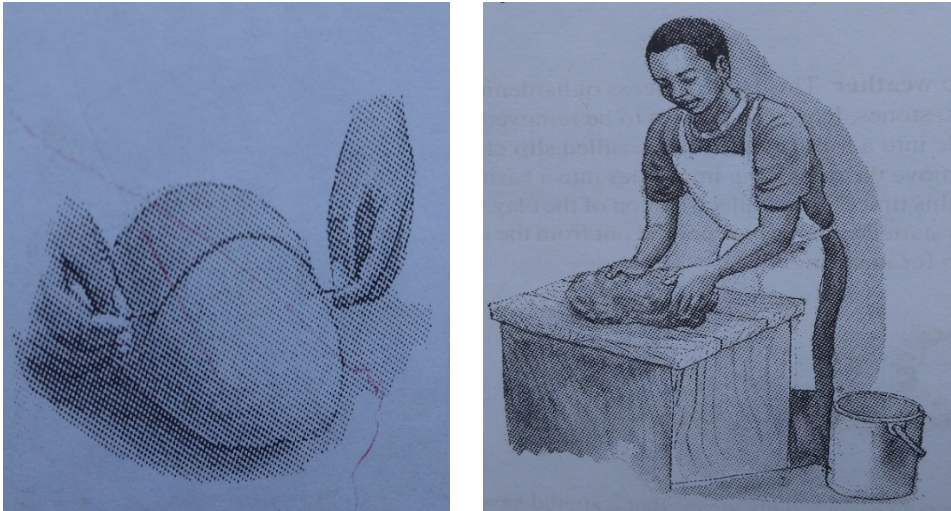


Figure 4.5. Cutting and kneading the clay.

Application activity 4.1.A

Prepare clay that can be used according to the processes you have learnt.

4.2 Methods of building clay figures

Activity 4.1.B

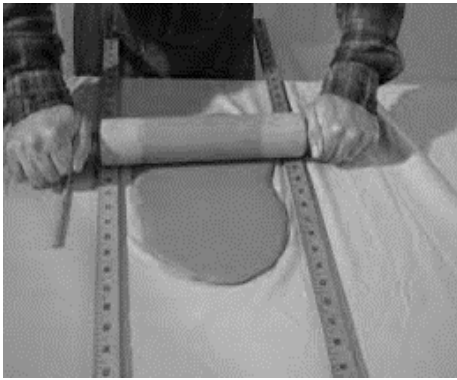
Discuss the methods of building clay figures.

After kneading and wedging the clay, you can use different techniques to make items. The techniques used are the following:

- Slab
- Pinch
- Coil

a. Slab method

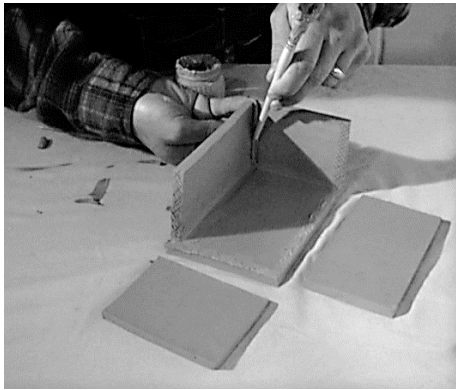
Slabs of clay are prepared and then pressed together to make different objects. A slab is a flat piece of clay rolled out, using a rolling pin or bottle, by pressing between hands (as you do when making chapatti). Slabs are cut to required shapes. To join them, scratches are made and slip applied. Slabs are then pressed to fix.



(1) Roll flat the lump of clay



(2) Cutting a slab



(3) Joining slabs



(4) Press a slab to be fixed

Figures 4.6. Steps of using slabs

b. Pinching method

A lump of clay is moulded into a ball in the hands. A groove is created in the middle using the thumb. Pinching is then done to form the wall. The article is shaped as the ball is pressed in pinching motion. It is also called thumb method.



1. Make a shallow hole



(2) Rotating clay to give it a form

(3) Finished work

Figures 4.7. Steps of making object with pinching

c. Coiling method

Strips of clay are rolled out on a slab to shape a container. They are called coils. They are attached by scratching and pressing together subsequent coils, then smoothing.



(1) Making coils

(2) Place coil on support

(3) Joining coils

(4) Finished work

Figures 4.8. Steps of making objects with coiling

Application activity 4.1.B

1. Follow the steps of using coiling method and make a pot.
2. Display and discuss with your classmates.

4.3 Techniques of decorating clay surfaces

Activity 4.1.C

1. Discuss the techniques of decorating clay surfaces.

Decorating clay figures is one of the most rewarding aspects of working in clay. It is the time when you can add colour and life to a bare clay surface that can show your creative talents.

There are different techniques you can use to decorate clay figures like *incision*, *impression*, *marking*, *grazing* and *varnishing*.

i) Incision

Incision is a decorating technique where you use sharp tools or trimming tools to create designs by piercing the surface of lather hard ceramic ware.



Figure 4.9. Creating designs with incision

ii) Impression

Impression is a type of decoration produced by pressing something on the surface of the clay, when it is still soft or stamped decoration.



Figure 4.10. Creating designs with impressing techniques

iii) Marking

Marking also known as cord marking, is a decorative technique in which a cord or a string is wrapped around a paddle and pressed against an unfired clay vessel, leaving the twisted mark of the cord.



Figure 4.11. A Pot decorated by marking



Figure 4.12. A cord wrapped paddle

iv) Grazing

This is applying chemical on fired clay to create shining or various colours after the final firing. This is then put in kiln and fired.



(1)

(2)

(3)

1. Pour white slip into the cup.
2. Paint coloured slips on the surface.
3. Use dull needle tool to incise a drawing.



Figure 4.14. Painted cup and grazed bottle

Application activity 4.1.C

1. Make one object from environment with one technique of building clay figure and decorate it.
2. Discuss the works done with your classmate regarding to the beauty of the work.

4.4. End unit assessment

1. List the difference type of clay.
2. Mention the five methods of preparing clay.
3. Using prepared clay and coil technique of building clay, make a flower vase to use at home.
4. Decorate the made object with decorating technique you know.

4.5 Glossary

- **Modelling:** Art of forming artwork-using clay.
- **Sorting:** Clay preparation method of removing impurities to get figures clay to use.
- **Slip:** Porridge like mixture of clay and water, which can be used to join clay parts or used in.
- **Crashing:** Clay preparation process that involves pounding clay using piece of wood (pestle), mallet or machine.
- **Wedging:** Process of removing air bubbles from the clay.
- **Kneading:** Process of beating and mixing the dough of clay with both hands.
- **Incision:** decorating technique where you use sharp tools or trimming tools to create designs by piercing the surface of lather hard ceramic ware.
- **Glazing:** Technique to apply glaze to pottery to decorate, protect and prevent liquids from penetrating pottery walls.
- **Kiln:** Oven or furnace for firing pottery.





UNIT 5

WEAVING USING BASIC LOCAL MATERIALS

UNIT FIVE: WEAVING USING BASIC LOCAL MATERIALS

Key unit competence

To be able to create various forms of craftworks using and manipulating different weaving tools and materials.

Introductory activity

In our daily life, we use many hand-woven materials and objects. Have you ever seen any woven object? Weaving is one of the techniques used in art. Weaving is the practice of many people in different places of the world. The practice needs different materials and techniques to make beautiful objects to be used.



1. Identify the names of woven objects shown in the figure above.
2. What are the other objects from your local area which are woven from local materials?
3. Describe the techniques of weaving you know.

Weaving is the art of interlacing two distinct sets of threads (yarns) crossing each other at right angles. The vertical threads are called 'warps' and the horizontal threads are called 'wefts'. Here we can add also the weave in the forms of basketry, this is the art of making interwoven objects such as baskets, mats, bags, chairs, hats, wall hangings and other flexible fibers such as twigs, grasses, bamboo, reeds and other you will see in the materials.

5.1. Materials, tools and articles in assembling raffia work

Activity 5.1

Identify materials used to make woven objects.

It is often thought that materials and tools for hand weaving are expensive and complicated. This is not the case. With a proper planning, simple tools and inexpensive materials can be used to produce very interesting items.

Materials, tools and equipments for assembling raffia works you will need:

- 1. Yarn:** these can be threads from natural fibers or synthetic materials. These could be cotton, silk or woolen thread but here the main yarns are from fibers like palm leaves, reeds, sticks, plastic papers, manila strings, wires, sisal, papyrus, and banana fibers.

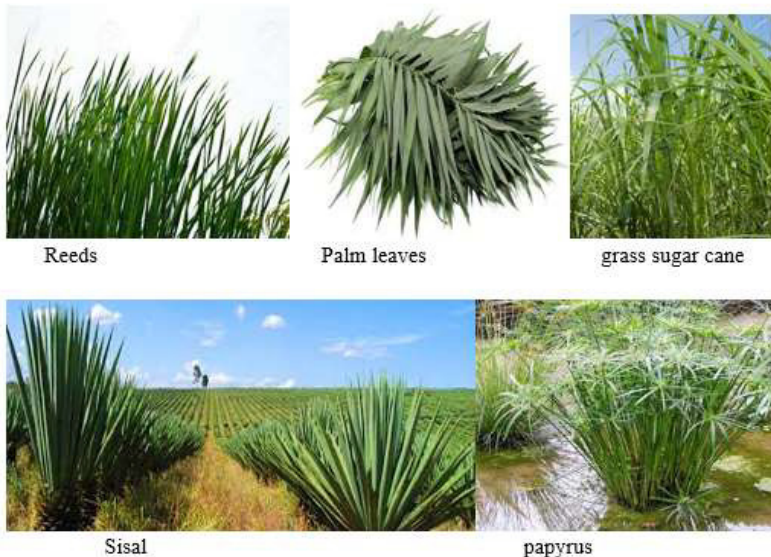


Figure 5.1. Different plants that may give fibers to be used as yarns

Warps threads which run horizontally, need to be held at a tension. An equipment called a '**Loom**' is used for this. A loom holds the warps in position, and normally has a part called **heddle**, that helps divide the warps so that some can be pressed and lifted to create a space. An equipment called a shuttle is used for winding (carrying) the weft thread. The heddle also beats back the rows of weaving. When thread gets short in weaving, a joining loop is used for adding the next length of thread.

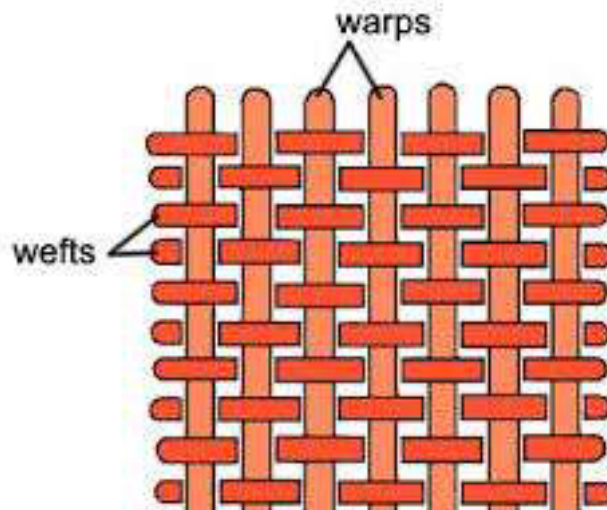


Figure 5.2. Wefts and warps

2. Looms: these are in different types. The choice depends on items to be made and the materials available. Loom accessories include shuttles, heddles, shed stick and others.

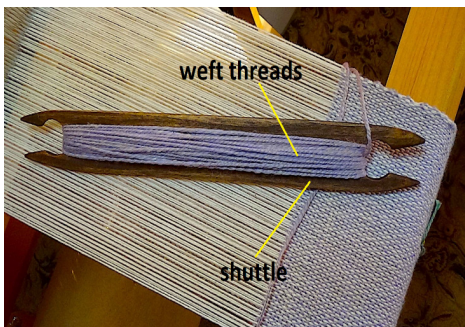


Figure 5.3. Shuttle



Figure 5.4. Rigid heddle

Application activity 5.1

Using raffia, identify wefts, warps and make simple weave.

5.2. Techniques in assembling wafts and wefts using different types of raffia

Activity 5.2

1. State the techniques used in weaving with raffia.
2. Explain the different functions of baskets made from raffia.

The way weft is made to intersect through the warps results in a product that can be made from different techniques and they can be resulted with particular characteristics. The methods referred to, as techniques that can be used for assembling raffia works, are the following:

i. Cross (plain weave)

A plain weave structure is created when a weft goes in and out the warps in a pattern of one over one. The weave can be diagrammatically represented as shown below:

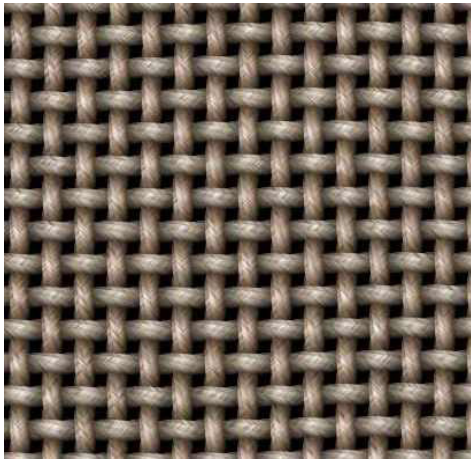


Figure 5.5. Plain weave



Figure 5.6. Woven basket in plain

ii. Diagonal (twill weave)

A twill weave structure usually creates diagonal lines on the woven fabric and is popular with suiting materials. The weave is created by passing one weft over one warp, under two, over one and so on. It could also be one weft over one warp, under three, over one and so on. The threads that look loose are called floats.

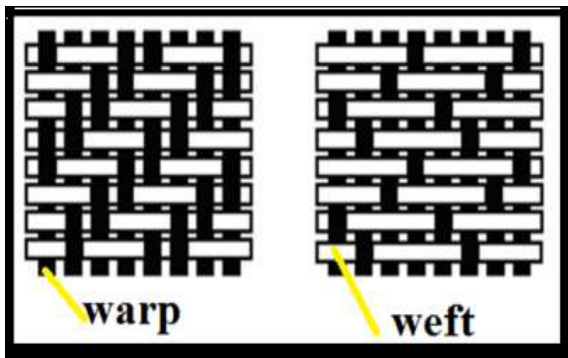


Figure 5.7. Various twill weaves



Figure 5.8. Twill woven mat

Twill weaves look heavier and stronger and therefore they are used to make works that last longer.

iii. Twining weave

A twining weave forms a chained formation dense fabric. The weave is created by interlocking two crossing wefts around one warp. Twining is the easiest known technique of weaving or assembling raffia works. This technique involves two or more weavers or weft twined around a warp (over and under) and not necessarily twisted. It is also called pairing of two weavers and wailing when three or more

weavers are used. This technique can be used to make basket and mats as you learned in senior two.

Starting weft twining:

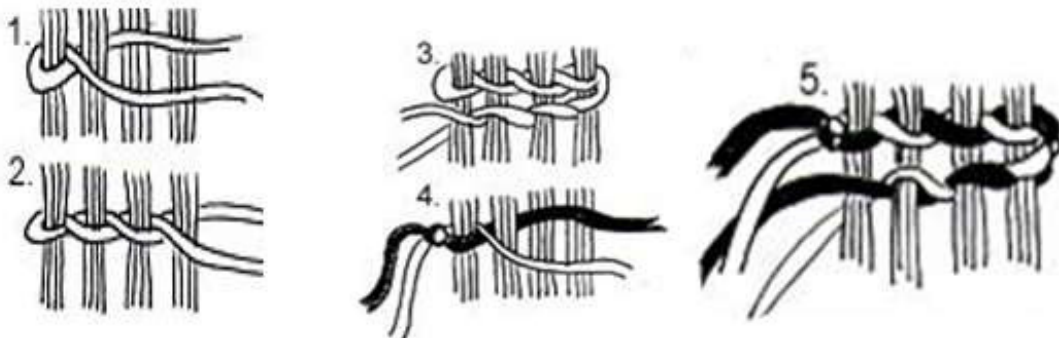


Figure 5.9. Steps of twining

1 and 2. They show how folded weft passes in front of behind bundles of warps making a twist between them.

3.Weft returns at the end of a twined section in countered twining technique.

4 and 5. Countered twining creating vertical stripes is made by tying black and white yarns together.

iv. Ghiordes knot

A ghiordes knot is a type of technique that creates a pile like a towel or bushy rag. Pieces of thread (yarn) are cut short. Two rows of plain weave are done. The next row is done by wrapping the short-cut threads around the warps in loop called the ghiordes knot. The next two lines are done plain weave. Then a row of knots follows and so on. The knot is made as follows:

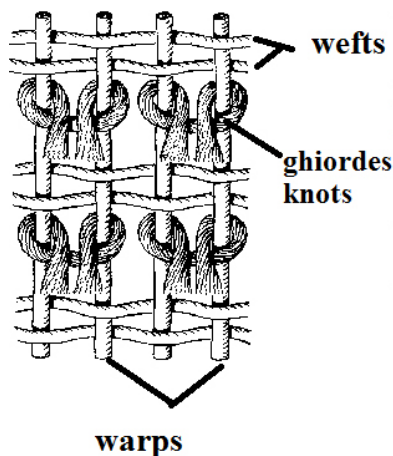


Figure 5.10. The ghiordes knot

v. Satin weave

The satin weave is distinguished by its silky appearance. Satin describes the way the threads are combined, and the yarn used may be silk or polyester, among others, giving different fabrics.

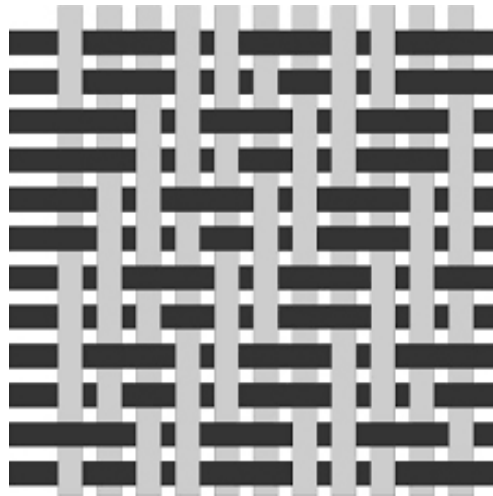


Figure 5.11. Satin weave

Application activity 5.2

1. Among the studied technique for weaving work, choose one and explain it
2. Using figure 5.8 as an example, make a small mat.

5.3. Design patterns for decorating woven objects

Activity 5.3



1. Give the name of the object above and clarify the materials used to weave it.
2. What was the weaving technique used to make the object?

The discussed techniques of weaving raffia works can be used to make different objects used in human life such door mats, carpet, mats, table, baskets, and hats. Making patterns on raffia works, depends on one's creativity. They may include works of different coloured raffia.

You can weave something from man-made object. For instance, let weave a basket from newspapers in the place of raffia.

Step 1. Make your newspapers sticks. You use these rolled up sections of newspaper as the spokes and the weavers for your basket. Cut the newspaper in half horizontally and then again horizontally.

- Place the stick at a corner of the piece of newspaper at an acute angle to the newspaper. Start rolling the newspaper around the stick, making sure that you are doing so tightly.
- When you have rolled it all the way to the other corner, glue it on the newspaper, roll to hold it in place. Remove the dowel or knitting needle.
- One end will usually be a bit narrower than the other on the newspaper sticks, but that's how it is supposed to look. When you're weaving you'll stick the narrower section of one newspaper stick into another to make them longer.

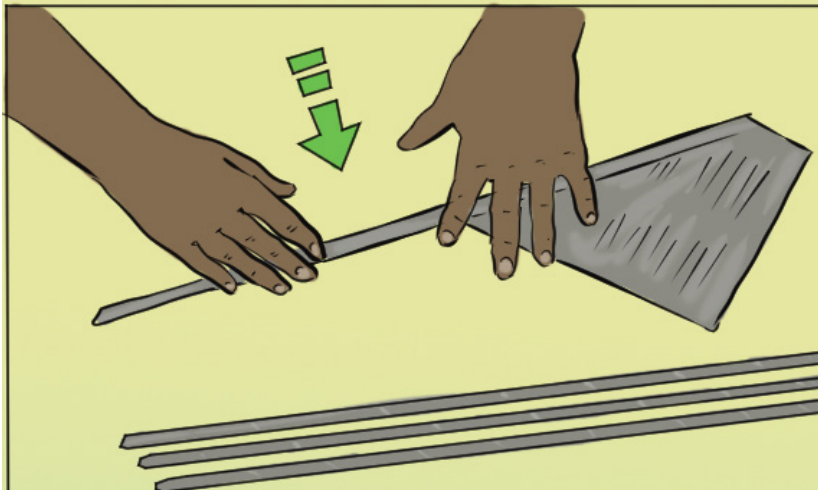


Figure 5.12. Make your newspaper sticks

Step 2. Make the base. Cut out two rectangular pieces of cardboard whatever size you want your basket to be. On one side of one of the cardboard pieces, put double sided tape. Lay out your newspaper sticks along the sides.

- Always use an odd number of sticks when making your base.
- Use double sided tape on the second piece of cardboard and press into a piece of fabric, whatever colour you would like. Put glue on the side that won't be facing out and glue the two pieces of cardboard (one with the fabric and one with the sticks) together. Put something heavy on them and leave to dry (about an hour).

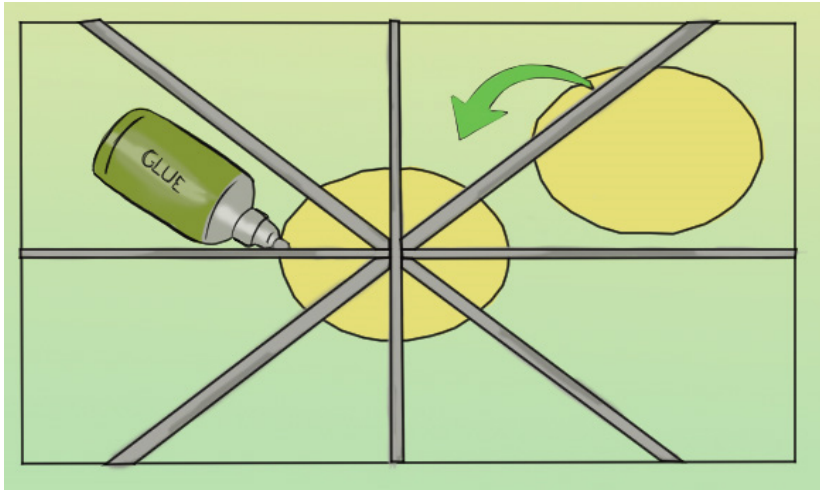


Figure 5.13. Make the base

Step3. Begin weaving: Start at one of the corners. Take a newspaper stick (a weaver) and fold it in half. Thread it around the corner stick. Using each half of the weaver, weave around the upright sticks, with one half of the stick and the other half in back.

- Keep the upright sticks parallel to one another and pulled upright, and keep the weavers pulled tight. You don't want them too loose.
- At the corners you will want to do an extra twist (over and under) before continuing the twist down the next side.

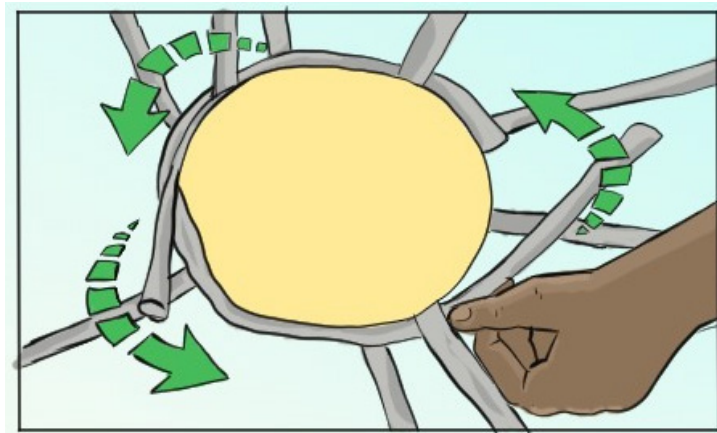


Figure 5.14. Begin weaving

Step4. Make the newspaper stick longer: As you reach the end of a tube, you will need to add another stick to it, so that you can keep going. This is a lot easier. All you have to do is insert the narrow end of the second stick into the first and push it enough. That, it is secure.

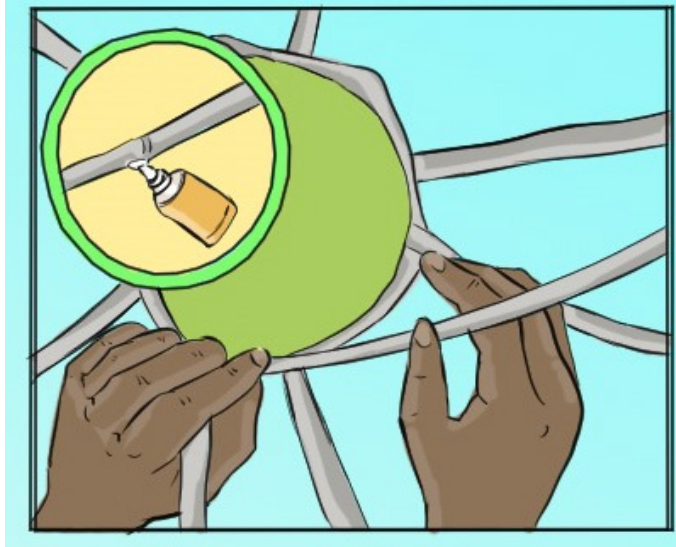


Figure 5.15. Make the newspaper stick longer

Step 5. Finish the basket: Once you have added rows until you have reached the height you want, it is time to finish the basket. This is very easy. Cut the leftover upright newspaper sticks to about 1 inch.

- For every other upright stick, you will fold into down into the basket and glue it in place. Use a clothespin to dry it in place.
- For the sticks you didn't fold into the basket, you will fold down on the outside and weave into the upper part of the basket.



Figure 5.16. Finish the basket

Step 6. Paint it: This is a completely optional step. As newspaper baskets look cool just as they are, but you can also paint them a colour of your choice. You could use a white acrylic paint and add a tinted varnish (which makes them look like a more 'authentic' basket), or you

could use a bright, bold spray paint as decoration.

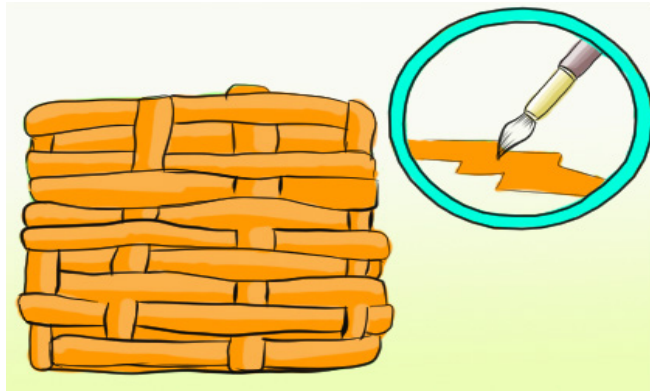


Figure 5.17. Painting a basket

Application activity 5.2

1. What are the materials needed to weave the basket with newspaper?
2. Use these materials to weave a basket.
3. Display the finished basket and discuss it in terms of the weaving pattern and the painted parts of the woven work.

5.4 End unit assessment

1. Give five plants that can be source of yarns.
2. Distinguish between twining weave and ghiordes knot.
3. Use different raffia (coloured and uncoloured raffia) to weave a door mat with plain weave method.
4. Display the finished work and discuss it in terms of neatness of the woven work.

5.5 Glossary

- **Interlacing:** something move crossing and blocking each other.
- **Weaving:** Art of interlacing two distinct sets of threads (yarns) crossing each other at right angles.
- **Warps:** vertical strands in the weaving process.
- **Wefts:** horizontal strands which go over and under warp in the weaving process.
- **Yarn:** threads from natural fibers or synthetic materials.
- **Heddle:** tool that helps to divide the warps, so that some can be pressed and lifted to create a space.
- **Cross weave:** Known as plain weave created when a weft goes in and out the warps in a pattern of one over one.
- **Twill weave:** Twill weave structure usually creating diagonal lines on the woven fabric and popular with suiting materials. The weave is created by passing one weft over one warp, under two, over one and so on.
- **Twining weave:** Twining weave forms a chained formation dense fabric. The weave is created by interlocking two crossing wefts around one warp.
- **Finishing:** process of removing unnecessary yarn from a woven piece.



UNIT 6

MOTIFS AND PATTERNS IN EMBROIDERY, BATIK AND TIE-DYE.

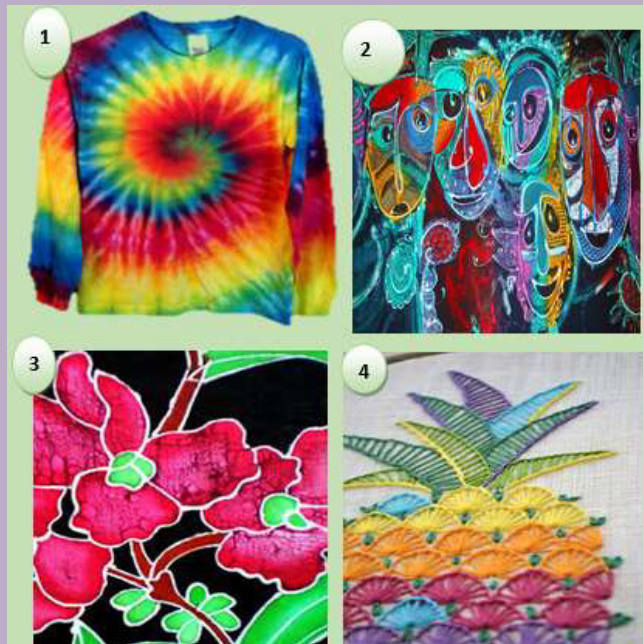
UNIT SIX: MOTIFS AND PATTERNS IN EMBROIDERY, BATIK AND TIE-DYE.

Key unit competence

To be able to create different patterns on textiles by using and manipulating various techniques, materials and tools.

Introductory activity

It is not the first time to work on patterns because in the second unit of this book you made them using printing, stenciling and stamping techniques. There are other methods of resisting liquid with colour and dyes from entering a surface. In this unit you are going to look on motifs and patterns in embroidery, batik and tie-die. The dyed pieces of fabric can be used for making curtains, pillows, wall hangings, dresses, shirts, ties and others.



1. What are the objects were applied as patterns in the picture 1,2,3,4?
2. State the the names and types of colours used in picture 4.
3. Distinguish the batik designs from embroidery using picture 1 and 3.

The art of making plain fabric beautiful by doing some designs on them is referred to as fabric decoration. The most common techniques of decorating fabrics are:

- i. Tie and dye
- ii. Batik
- iii. Printing (you learned them in unit two)

- iv. iv. Embroidery
- v. v. Painting

6.1. Developing Motifs and patterns

Activity 6.1

1. Where the image to make motif or pattern are gotten from?
2. List things that can be used as motifs/patterns.

As learned in the unit 2, most of the best patterns are gotten from objects from our surroundings; the sources of inspiration from the environment may be flowers, leaves, plants, trees, animals and birds and other still life objects we use. All of them can be source of inspiration (something from which an idea is got).

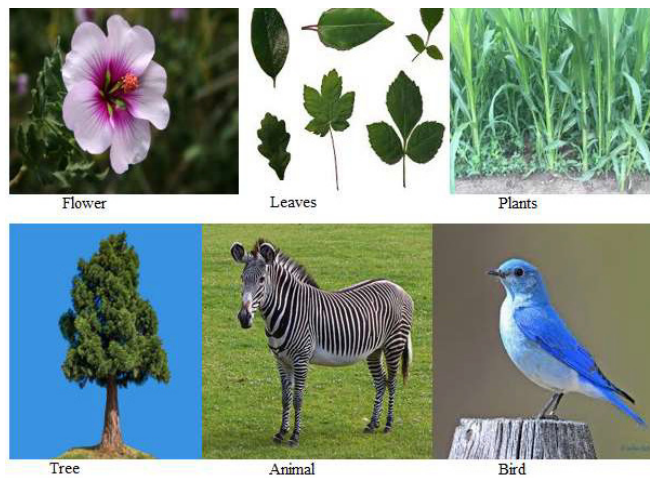


Figure 6.1. Figures that can be source of inspiration to develop motifs and patterns

Application activity 6.1

What are the advantages and disadvantages of developing patterns with tie and dye?

6.2. Making patterns of designs using tie-dye techniques

Activity 6.2

Why is tie and dye known as resist method of decorating fabrics.

Tie and dye is a method of decorating fabric using the resist method which is the blocking of certain parts or areas to prevent the dye from entering. The most commonly used technique in tie and dye is the tying of such areas with a string.

Tie and dye work can be quite attractive and valuable when the work is finished well. This is possible if the materials and tools are appropriately chosen and used.

6.2.1. Materials and tools for tie and dye



Figure 6.2. Materials and tools used in tie and dye

- 1. Cloth:** the preferable cloth is one made of cotton.
- 2. Dye:** it is a coloured substance that has an affinity to the substrate to which it is being applied. Common and simple to use is dylon dye but you can experiment with local dyes within your locality for example roots, leaves, tree barks and others.
- 3. Resists:** there are many resists you can use such as sisal strings, nylon thread, raffia and other strings.
- 4. Fixing chemical:** common salt/sodium chloride and sodium bicarbonate.
- 5. Needles:** various sizes of needle are required here. Small ones for sewing small designs.
- 6. Sauce pans:** for boiling and mixing the dye.
- 7. Iron box or flat iron:** for ironing to remove creases.
- 8. Water:** for washing the cloth before and after dyeing and for mixing the dye.
- 9. Fabric:** this is the cloth that is folded and dyed.
- 10. Hot water:** this is needed for mixing the dyes.
- 11. Salt:** works as a colour fixative making the colours permanent.
- 12. Strong rubber gloves:** are for protecting hands from stains and hot water.
- 13. A pair of scissors:** is needed for cutting strips and rubber bands.
- 14. Soapy water and rugs:** these are needed for cleaning hands and containers.

6.6.2. Techniques used for tie and dye

The techniques to produce dyed pieces of the cloth are simple and can easily be followed. These include stitching, folding and knotting.

a. Stitching

This is tie-dye techniques where patterns are designed on cloth or other preferable surface using a thread. This technique is also called tritik. Here you begin by drawing some interesting shapes or pattern on fabric (cloth) with soft pencil or chalk. Outline the shapes with running stitch. Pull the thread very tight and after wet the fabric, dye well, rinse it and let it dry. You can unbind and iron it.



Figure 6.3. Stitching

b. Folding

It is a technique of tie-dye where a dye is applied in the fabric, in folded forms.



Figure 6.4. Steps of making foldings

c. Knotting

Knotting is a method of fastening or securing linear material, such as a rope, by tying or interweaving.

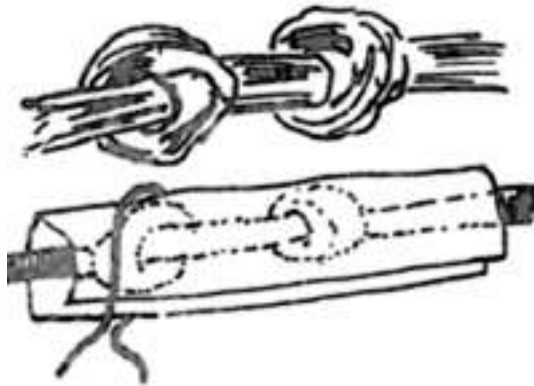


Figure 6.5. Knotting

- Use a fine fabric for these: Burlap and other heavy fabrics won't tie well.
- Roll or fold up fabric into a string, then tie it into knots and dye.
- An alternate method is to tie a thick rope into knots and roll or fold cloth around it.
- Bind to the rope and dye.

Application activity 6.2

1. Describe five materials that can be used in tie and dye and state their purposes.
2. Make patterns of your choice in tie and dye.
3. Display your work and discuss it with classmates in terms of neatness.

6.3. Decoration in Batik technique

Activity 6.3

Basing on the experience from previous year, explain the materials needed to make batik work.

Batik is also a method of decorating fabric. Here, wax is used as a resist instead of string. In batik, cold dyes are used because hot ones will make the wax melt. Similarly, batik fabrics can be used in making curtains, dresses, bed sheets, shorts and others.

Most of the materials and tools used can be locally obtained. They include pieces of plain and light coloured cloth material preferably, tjanting, cotton, pair of scissors, candle wax, drawing paper, saucepan (this is for boiling wax), dye, hard brush, and iron box.



Candle wax



tjanting



water dyes

Figure 6.6. Some materials used in batik

The process of making batik fabric.

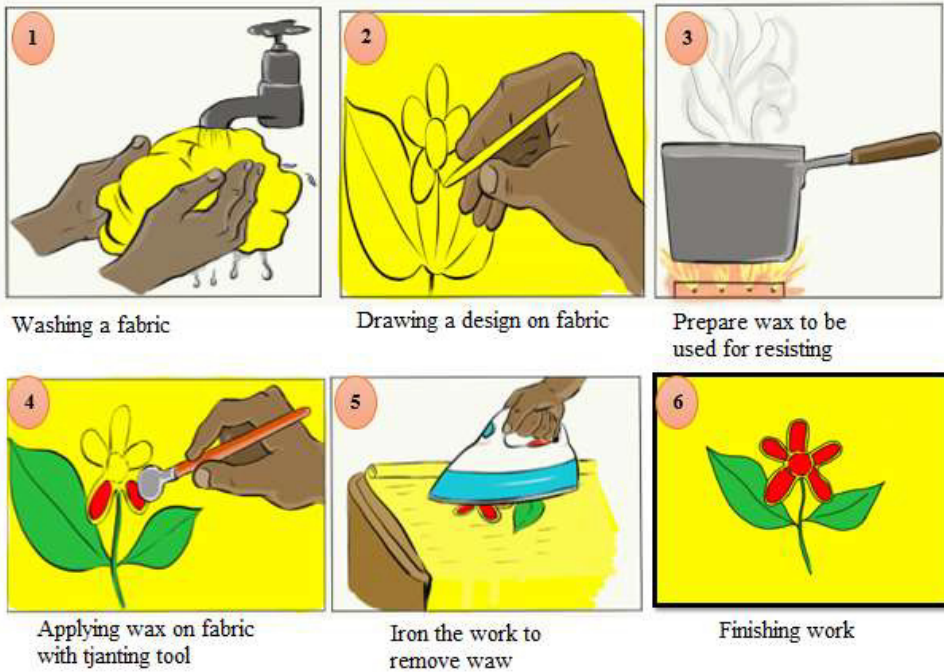


Figure 6.7. Batik steps with wax

Application activity 6.3

1. Mention the materials that can be used to make batik work.
2. Explain briefly the steps of making batik work.

6.4. Techniques in embroidery

Activity 6.4

1. Basing on the experience from previous year, explain the materials needed to make embroidery work below.



2. Mention the colours of threads used to make the work above.

Embroidery is the craft of decorating fabric or other materials using a needle to apply thread or yarn. There are many varieties of fabrics, threads and tools, which the embroiderer can use.

Fabrics and threads are chosen according to the task to be made. The kind of fabrics and threads are the followings: embroidery thread, cotton, wool, silk, linen, raffia, embroidery needle, thimble (some learners like to use it to push the needle into fabric), pair of scissors, lead pencil, carbon paper and embroidery hoop.

Choosing materials and tools to be used in embroidery depends on the function of embroidered fabric and techniques.

6.4.1. Running stitch

This is the simplest stitch to use. A needle is inserted in and out of the fabric to form horizontal line of stitches. This is the type of stitch used for joining fabrics. It can be used to outline patterns.

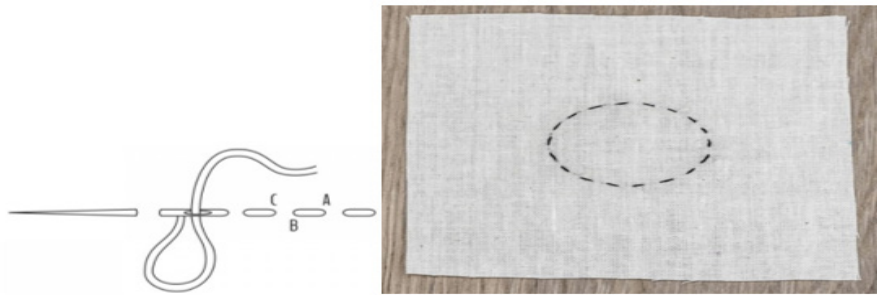


Figure 6.8. Running stitch

6.4.2. Blanket or buttonhole stitch

This stitch is traditionally used to embroider the blankets' borders. You can space the vertical stitches as you want (more space for a lighter effect, less space for an opaque effect). They will be prettier if they have the same size. 7

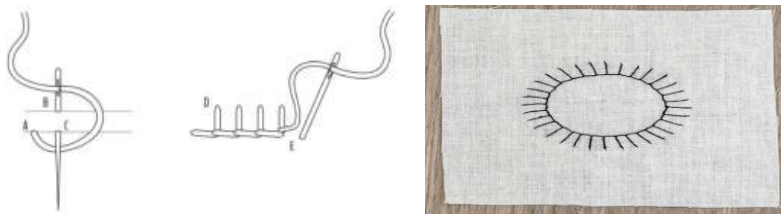


Figure 6.9. Blanket stitch

6.4.3. Stem stitch

Stem stitch is to outline designs and to give raised effects. The needle is inserted from the wrong side of the fabric, and the thread is held down with the left thumb, and the needle is inserted from right to left so that it comes out at the first point.

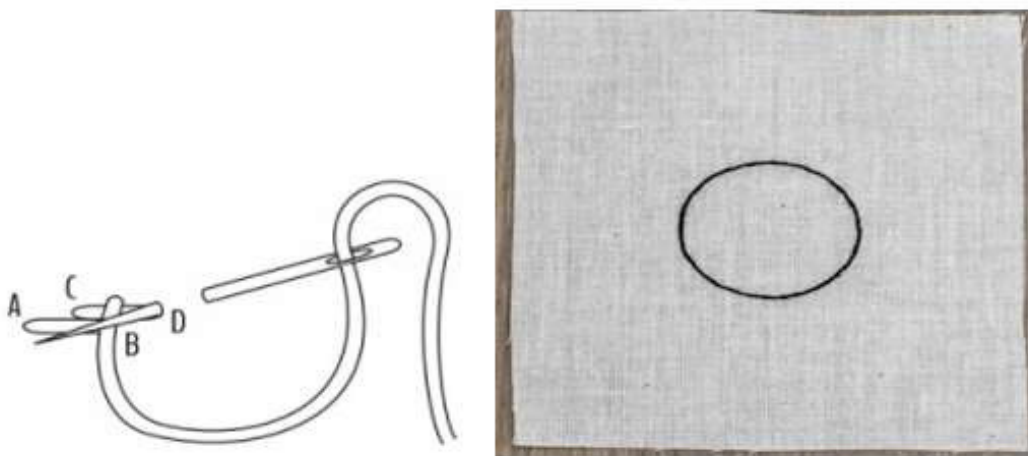


Figure 6.10. Stem stitch

6.4.4. Feather stitch

It is used for decorative border edges, seem embellishment, foliage and stems.

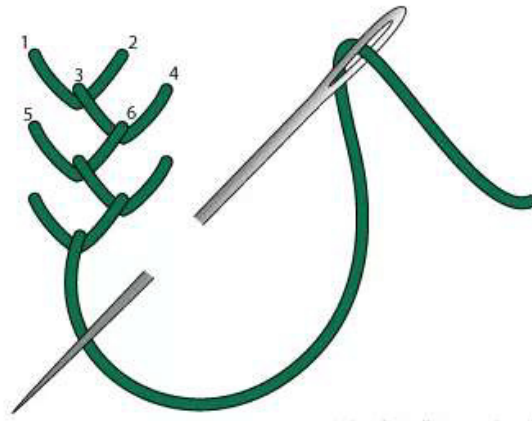


Figure 6.11. Feather stitch

6.4.6. Hoop embroidery

An embroidery hoop is an equipment made of two metallic rings, one inside and another secured by screw used for tightening the fabric, for easy stitching during the embroidery.

The process of making an embroidery piece is as follow:

1. On white piece of paper, create an embroidery design using coloured pencils. Capture all the needed colour impressions. Finally make a fine and clear outline of the design.
2. Acquire tools and materials. These among others include fabric, embroidery threads, embroidery hoop, embroidery needles, a pair of scissors and carbon paper.
3. Wash, dry and iron the fabric removing all creases and folds for even stitching.
4. Place a piece of carbon paper onto the fabric and place the design on top. Using a pencil, trace the design on to the fabric.
5. Fix the fabric to the hoop. Ensure that it is as tight as possible and that won't slip out.
6. Thread the needle and start stitching. Using different stitches, stitch the design until all your designs and patterns have been embroidered.
7. Once you are done with stitching, turn your hoop upside down and, using a pair of scissors, trim off the excess thread leaving a hanging tail of about an inch.

Application activity 6.4



1. What technique do you think this embroidery work was made in?
2. Identify things one needs to make embroidery. State what each of the listed is used for.

6.5. End unit assessment

1. Describe the term embroidery?
2. Name any seven items that can be made by embroidery technique.
3. Using steps described in the previous lessons, prepare a fabric with folding.
4. Step by step, describe the procedure you would follow to mix dyes for tie and dyes.

6.6. GLOSSARY

- **Stitching:** tie-dye techniques where patterns are designed on cloth or other preferable surface using some threads.
- Dye: material which is used to change the colour of another material.
- Tie and dye: method of decorating fabric using the resist method, which is the blocking of certain parts or areas to prevent the dye from entering.
- Embroidery: Craft of decorating fabric or other materials using a needle to apply thread and yarn.
- Embroiderer: someone who embroiders.
- Folding: Technique of tie-dye where a dye is applied in the fabric in folded forms.
- Knotting: method of fastening or securing linear material such as rope by tying or interweaving.
- Batik: art of decorating cloth in this way, using wax and dye.
- Wax: melted substance and applied to the fabric to resist dyes from reaching areas where it is not desired.



UNIT 7

THE DEVELOPMENT OF ART THROUGH DIFFERENT ERAS IN THE WORLD

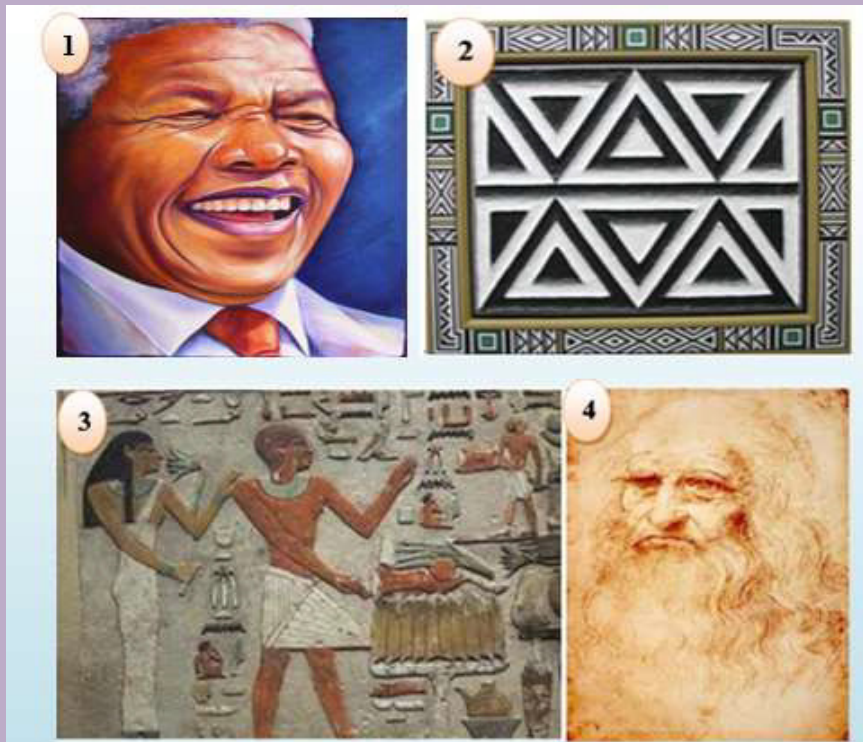
UNIT SEVEN: THE DEVELOPMENT OF ART THROUGH DIFFERENT ERAS IN THE WORLD

Key unit competence

To be able to identify the key points in the evolution of Art through ages and carry out an appreciation of the techniques and works of renowned Artists.

Introductory activity

Art is human ability to transform an idea into a form. The form so created is skillfully articulated to satisfy an aesthetic or utilitarian function. It reflects to the people who live in a given area/place. It can show the ways of living of the people from a certain region, for example Rwanda, East African countries, African countries and all the countries all over the world. Artworks can help you to find out its origins, the people who produced them, their thinking and their artistic skills.



1. Mention the kinds of artworks in pictures 1, 2, 3?
2. Who is the person painted in the art work named 1.
3. Identify the countries in which the works 2 and 3 were made?
4. Describe the artist shown in picture 4 and state some artworks he did.

7.1. History of art in Rwanda

Activity 7.1

1. What are the styles of art used in Rwanda?
2. Who are the great artists known in Rwanda?



Figure 7.1. Map of Rwanda

In Geography, you have learned that Rwanda is a landlocked East African country with a green, mountainous landscape. Its renowned Volcanoes National Park is home to mountain gorillas and golden monkeys. It is in East of Africa by location. Rwandans have special culture based on their language of Kinyarwanda, way of singing and art in general.

Rwanda is one of the African countries that have stuck to their culture. Seeing no reason to become complacent with their culture, Rwanda has maintained an explicit and traditionally refined culture that has been neatly marketed across the globe.



Figure 7.2. Imigongo designs

Rwanda's Art dates way back to the early 1880's when Rwandans distinctively used cow dung 'paintings' known as IMIGONGO Styles. Often in the colours black, white and red, popular themes include spiral and geometric designs that are painted on walls, pottery, and canvas. They were used in local houses' decorations.



Figure 7.3. Painted ancient house



Figure 7.4. Nyirantarengwa painted on King's house

The different objects were produced using cow dung and clay which is put on wooden boards, in spiral and geometric designs. The cow dung is left to harden the surface and is then decorated using colours made from organic material. The traditional colours are black, white, red, grey and beige, yellow, but increasingly other colours are used.

However, much of Rwanda's traditional cultural heritage revolved around dances, praise songs, dynastic poems, drums (for example the royal drum 'Karinga'), riddles and traditional crafts such as basketry, weaving, pottery, and ironworks. These provided another element of continuity with the past.



Figure 7.5. Different craftworks that were made from weaving, pottery and blacksmithing

During the terrible days of the 1994 Genocide against the Tutsi, the world witnessed the passing away of what may have been today's Rwandan Art masters.

The country's only major art school 'l'Ecole d'Art de Nyundo' (Gisenyi) was destroyed along with countless works of the country's contemporary cultural heritage.



Figure 7.6. Ecole d'Art de Nyundo

Rwanda have famous Artists like Sebukangaga Jean Baptiste (sculptor), Medard Bizimana (sculptor), Pascal Bushayija (painter), Ntamabyariro Leopold (painter and

art educator), Kayitana Faustin (sculptor), Laurent Hategekimana (sculptor), Birasa Bernard (painter), Kirimobenecyo Alphonse (he designed Rwanda flag and national emblem), Epa Binamungu (painter), Kabakera Jean Marie Vianney (sculptor) and others.



Figure 7.7. Sebukanga Jean Baptiste (photo internet) and his Hotel with artistic designs.

Sebukangaga was born in 1937 in Gitarama, at Ntenyo. In 1947, he started his school at Byimana Primary school, in 1952-1955 he was in Ecole d'Art de Kabgayi and he joined Académie des Beaux Arts de Kinshasa (1955-1959) in ceramic.

In 1959, he returned to Rwanda to work on the project of creating a School of Arts in Nyundo, Gisenyi with Brother Marc Wallenda. This school was founded by this Brother in 1953. With the opening in the presence of Rwandan President for the first exhibition displaying the paintings and sculptures produced at the school, soon the School of Arts of Nyundo was to be accepted by the government and in so doing (1963), he became the co-founder of that school and professor in charge of technical courses (1963/66). From 1969 up to 1988, Sebukangaga was professor at the National Institute of Education (IPN).

He presently manages his own hotel called BARTHOS; an acronym for Beaux Arts Hotel Sebukangaga.



Alphonse KIRIMOBENECYO



Medal awards

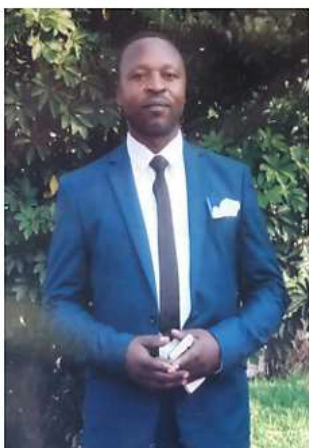


National emblem



National flag

Figure 7.8. Alphonse KIRIMOBENECYO and the works he designed in art



Kabakera Jean Marie Vianney



Round sculpture



Relief sculpture

Figure 7.9. Kabakera Jean Marie Vianney with some of his artworks



Medard Bizimana



Metalwork



Sculpture (from stone)

Figure 7.10. Medard BIZIMANA and some of his artworks

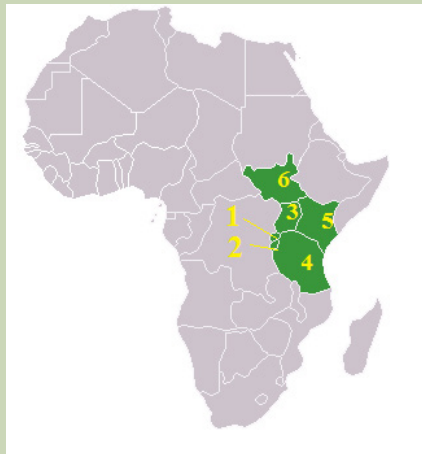
Application activity 7.1

1. Who made the design of Rwandan emblem and Rwandan flag?
2. In which century and country were Imigongo styles developed?
3. Who founded Ecole d'Art de Nyundo? In which year?

7.2. East African art and African art

7.2.1. East African art

Activity 7.2



1. Name the East African Countries according to the number clarified in the map above.
2. What are other east African countries which are not mentioned on the map?
3. Describe the types of art in Africa.

From Mozambique in the south to Sudan in the north, stretching over the island nation of Madagascar, Uganda, Tanzania, Somalia, Kenya, Eritrea, Ethiopia, and Djibouti, objects of East African art flourish.

Art from East Africa is a reflection of the various communities dotting the region, and the diverse cultures and traditions that each hold. The ancient trade between the tribes situated at the East African coast and the Arabs brought forth **strong foreign influences that made East African art more distinct.**

The religions in these parts of Africa have also crafted many sacred East African art objects like masks and statues that were used in ritual initiations, sacred ceremonies, death and marriage. In Kenya, the ethnic group known as **Mijikenda** carves and erects wooden poles to commemorate the dead. The male leaders of the tribe use these poles as a medium to continually keep contact with great men who are already dead. In Malawi, the male initiations conducted by the **Chewa** make use of a large collection of masks.



Figure 7.11. Carved Chewa mask from Malawi Figure 7.12. Small female fetish mask of Tanzania

Many of the ethnic groups in Eastern Africa, including Turkana of Tanzania, Masai of Kenya and Somali of Somalia, lead a partially nomadic existence seasonally moving to be able to herd livestock to richer pastures. This way of living made way for crafts that can easily be packed and transported from one place to another. Among these nomadic East African arts are headrests made out of intricately carved wood, finely-patterned baskets and wooden drinking vessels of different designs, shapes and sizes.

A common East African art that most tribes in this region share is their elaborated and beautifully patterned beadwork. Colourful beads are vital components in the body adornment of the Masai, Turkana and other Eastern ethnic groups. These vibrantly hued materials are created into accessories, jewelries or used as ornaments embroidered into their exotic clothing, and even tediously incorporated into complex hairstyles. The different styles and designs of this East African art symbolize differences in age, gender and social status between tribal members, feats in war for men, marital status and number of children for women.



Figure 7.13. Young Masai girl from Kenya with beadworks

7.2.2. African art



Figure 7.14. Map of Africa

African art history has already been thriving, reshaping itself with the contours of time. Depicting the various and elaborated societies, empires and kingdoms, the history of African art shows the vibrant cultures and traditions each group has faced with through its successive generations.

a. South of Africa

The earliest forms of surviving examples are the rock carvings and paintings in Namibia. The artwork of the San people presenting their beliefs in the power of the medicine men or the shamans and their interesting practices and rituals are well scattered throughout the region.



Figure 7.15. Rock carvings in Namibia

In the Drakensberg Mountain over 30,000 known paintings were discovered in South Africa alone and were categorized into groups representing different period of ancestral artistry.

b. West of Africa

The first known sculptures in West Africa are by the Nok people of Central Nigeria, dating back from 500 BC to AD 200. The sculptures molded out of clay take the form of human figures and heads.



Figure 7.16. Sculpture of human head found near Jeamaa, Nigeria

c. North of Africa

The ancient Egyptians belonging to the western tribes have greatly influenced the region's art history. The Egyptian form of art is highly symbolic, as illustrated by the artifacts still being discovered from the monuments and tombs. They symbolize the ethnic group's culture that gave life to mythical gods and goddesses, emphasizes life after death and upholds the knowledge of their ancestors. Due to the Egyptians' resistance to internal change and foreign influence, their part in shaping the history has remained amazingly unvarying for a period of 3,000 years.



Figure 7.17. North wall of King Tut burial Chamber, Egypt in 18th Dynasty

Around the 10th century, in the regions within the sub-Saharan Africa, a more elaborated way of producing crafts were introduced in the African art history. Among the most ingenious and technically advanced innovation in African artwork include the bronze work of the Igbo-Ukwu. Excavations revealed a great number of intricately detailed bronze sculptures in the form of regalia.

With the evolution of the different political systems, religious beliefs, culture and ways of doing everyday things, came the significant and remarkable advancement in African art history. With better tools and more medium to create beautiful objects of religious or functional importance, the number and design of crafts have become boundless. Statues, paintings, masks, textiles, furniture, pottery, beadwork, baskets and metalwork flourished throughout African art history, making the continent one of the most sought-after destinations among the connoisseurs of art and culture.

Application activity 7.2

1. Identify materials that were used in art of Africa.
2. What was the kind of artwork the people of sub-Saharanans did?
3. Where can beadworks can be used?

7.3. Great Artworks in the world

Activity 7.3

1. Describe five renowned artists you know in the world.
2. Identify the types of works that were done by these renowned artists.

i. Mona Lisa la Giaconda



Figure 7.18. Paint of Mona Lisa

Portrait of Mona Lisa, also known as La Giaconda, the wife of Francesco Del Giaconda. This painting is painted as oil on wood. The original painting size is 77 x 53 cm (30 x 20 7/8 inch) and is owned by the Government of France. It is on the wall in the Louvre Museum in Paris.

This figure of a woman, dressed in the Florentine fashion of her day and seated in a visionary, mountainous landscape, is a remarkable instance of Leonardo's sfumato technique of soft, heavily shaded modelling. The Mona Lisa's enigmatic expression, which seems both alluring and aloof, has given the portrait a universal fame.

The Mona Lisa's famous smile represents the sitter in the same way that the juniper branches represent Ginevra Benci and the ermine represents Cecilia Gallerani in their portraits, in Washington and Krakow respectively. It is a visual representation of the idea of happiness suggested by the word "Giaconda" in Italian. Leonardo Da Vinci made this notion of happiness the central motif of the portrait: it is this notion which makes the work such an ideal. The nature of the landscape also plays a role. The middle distance, on the same level as the sitter's chest, is in warm colors. Men

live in this space: there is a winding road and a bridge. This space represents the transition between the space of the sitter and the far distance, where the landscape becomes a wild and uninhabited space of rocks and water which stretches to the horizon, which Leonardo has cleverly drawn at the level of the sitter's eyes.

ii) Fertility goddess

Venus of Willendorf, also called Woman of Willendorf or Nude Woman, Upper Paleolithic (30,000–10,000 B.C or Before Christ) female figurine found in 1908 at Willendorf, Austria, that is perhaps the most familiar of some 40 small portable human figures (mostly female) that had been found nearly, by the early 21st century. The statuette made of oolitic limestone tinted with red ochre pigment. Many societies have worshipped this Fertile Goddess as the supreme site of fertility, motherhood and creation of life.



Figure 7.19. The fertility goddess

It is considered as one of the oldest and most famous surviving works of art.

iii) Sistine Chapel



Figure 7.20. Sistine Chapel

The Sistine Chapel is a rectangular brick building with six arched windows on each of the two main (or side) walls and a barrel-vaulted ceiling. The chapel's exterior is drab and unadorned, but its interior walls and ceiling are decorated with frescoes by many Florentine Renaissance masters. The frescoes on the side walls of the chapel were painted from 1481 to 1483. Originally known as the Cappella Magna, the chapel takes its name from Pope Sixtus IV, who restored it between 1477 and 1480. The ceiling of the Sistine Chapel is probably the best-known artwork of **Michelangelo di Lodovico Buonarroti Simoni (Michelangelo)**.

iv. The Chinese horse



Figure 7.21. Chinese horse

The Horse is the seventh of the 12-year cycle of animals which appear in the Chinese zodiac, related to the Chinese calendar. There is a long tradition of the Horse in Chinese mythology. Certain characteristics of the Horse nature are supposed to be typical or to be associated with either a year of the Horse and its events, or in regard to the personality of someone born in such a year.

Application activity 7.3

1. Who has painted the works of Sistine Chapel?
2. Who made the painting of Mona Lisa?
3. Explain why fertility goddess is considered as the oldest known artwork.

7.4. End unit assessment

1. Describe five artists known in Rwanda.
2. Describe the paint of Mona Lisa, la Giaconda.
3. Identify some craftworks made in Africa.
4. Explain the way Imigongo can be made.

7.5 GLOSSARY

- **Ancient:** it is something that lived in the past.
- **Terracotta:** this is the clay work that is either glazed or unglazed.
- **Zodiac:** is the belt –like region of the celestial sphere approximately eight degrees corresponding to the apparent path of the sun for the whole year.

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This book for Fine Art and Crafts is specifically written for learners of Senior Three (S.3). It is built upon the clearly stated goals of the Competence-Based Curriculum designed by Rwanda Education Board under the Jurisdiction of the Ministry of Education in the Republic of Rwanda.

Fine Art and Crafts is one of the subjects that are taught in Secondary Schools. And it is relevancy to the modern world in increasing day by day. Despite of this, Fine Art and Crafts teaching has remained complicated especially on the side of students due to limited references for this subject. For this reason, this book is here-to act as a learning and teaching reference.

It covers Seven different units which are supported by the teachers' guide and have introductory activities, drawings, illustrations, end unit assessments and glossary that are intended to guide the learners throughout the whole process of acquiring practical skills.

The units covered in this book of Fine Art and Crafts for Senior Three are the following:

Unit 1: Still life and nature

Unit 2: Motifs, pattern and design process

Unit 3: Layouts, illustrations, colour and calligraphy

Unit 4: Methods of modelling clay figures and forms

Unit 5: Weaving using basic local materials

Unit 6: Motifs and patterns in embroidery, batik and tie-dye

Unit 7: The development of art through different eras in the world