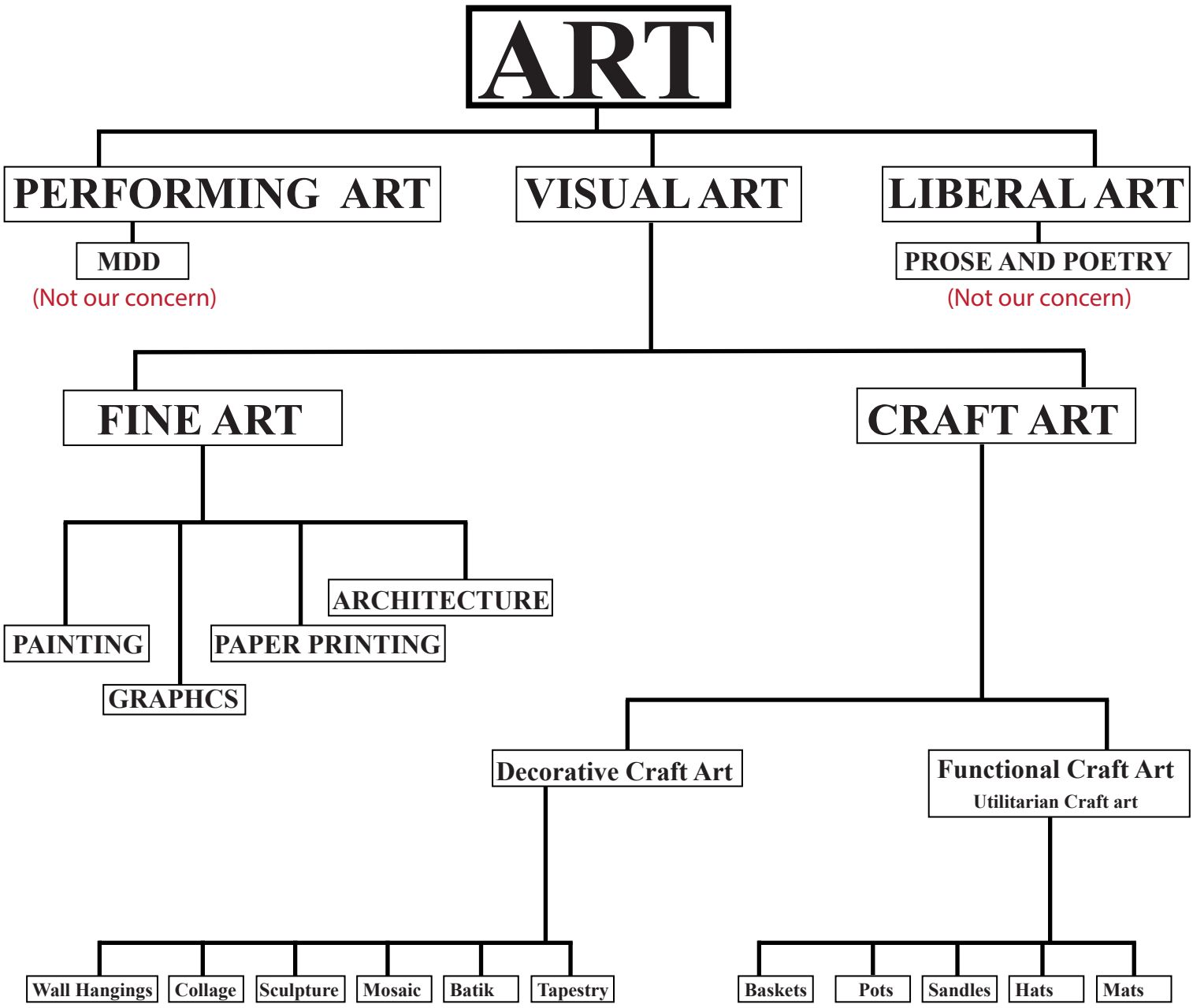
ART ORGANISATION CHART/STRUCTURE



What is Art and Craft.

Art is the means and ways of expressing one's feelings or ideas or it can be defined as the expression or application of human creative skills and imagination when producing work to be appreciated primarily for their beauty or emotional power. **Or** it's the giving of human ideas and imaginations a tangible form.
Craft. This has two meanings; one as an activity involving skills in making items by hand.
Second: A craft as an object that has been skillfully produced by hand.
Therefore art and craft describes a wide variety of activities that involve skillfully making decorative objects with an artistic touch using hands and simple tools. Examples of crafts include: pots, drums, baskets, bags, masks, hats and many others.

Crafts and their types.

The different types of crafts can be categorized or grouped into two basic categories, i.e, according to the ; use of the final products. These are **Functional** and **Decorative** crafts.
Functional crafts: are crafts that are made for use in daily life. E.g. pots, baskets, hats, sandals, mats. Etc.
Decorative crafts: are those made for beauty purposes. They are used by man to beautify the environment e.g. sculptures, collages batiks, wall hanging, mosaics among others.
The different types of crafts include;
Metal craft- made out of, metal and other ores such as metal sculptures, ornaments etc as images below.



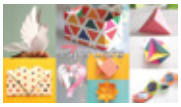
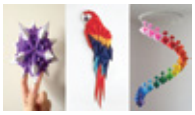
Textile crafts- made from textiles which include; appliques, batik, tie and dye, crocheting, Embroidery, knitting, lace making, Tapestry, wearing macramé. Etc.



Woodcraft –made from wood e.g. wooded puppets and drums, sculptures etc.



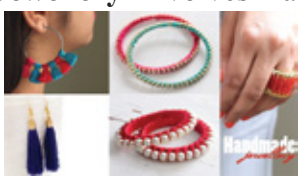

Paper craft-made from paper e.g. paper Maché and collage, mosaic etc.

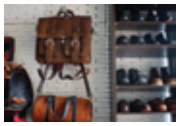

Ceramics- involving using of clay, marble, Terrazzo and glass to make crafts.



Jewellery- involves making jewels such as ear rings, bangles, necklaces among others.



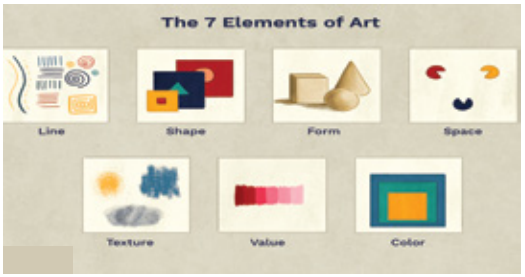
Leather crafts- made from leather e.g. sandals, holsters, wallets etc.



Why do we learn art and craft?

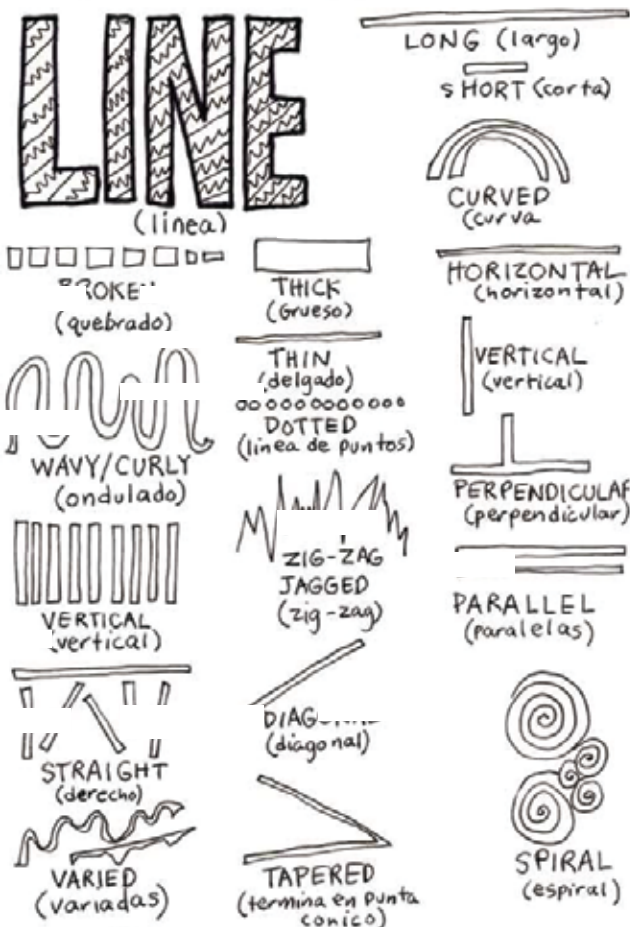
Develops and master skills of craftsmanship relevant to the craft.
Develops the ability of understanding and utilizing the materials.
Acquire basic knowledge in various crafts.
Appreciates historical pieces of art.
Think imaginatively and creatively.
Demonstrate an awareness and appreciation of the cultural arts through active participation.
Learn to communicate effectively with others in non-verbal ways.
Increases a learner's attention span, tolerance, commitment and interpretation of facts.
Holds diverse incrative career options i.e. teaching, art and design, land scape designer, interior, fashion and furniture designer.
Serves as a balance to daily classroom activities.

ELEMENTS



The word elements means those things that are basic in creating a work of art.
Elements of art are stylistic features that are included within an art piece to help the artist communicate.
The seven most common elements include line, shape, texture, form, space, colour and value.

Line. Is defined as a product of a dot or a path made by dragging the drawing tools across a drawing surface.
In three dimensional art, line is a contour made when two planes meet.
Lines can be categorized as Actual and implied lines.
Actual lines: are those deliberately made with our tools.
Implied lines are lines suggested by an arrangement of objects, shapes or textures.
They are lines perceived by the eyes as lines but actually do not exist. In art such lines can result when two sharp colors neighbor each other.



TYPE OF LINES

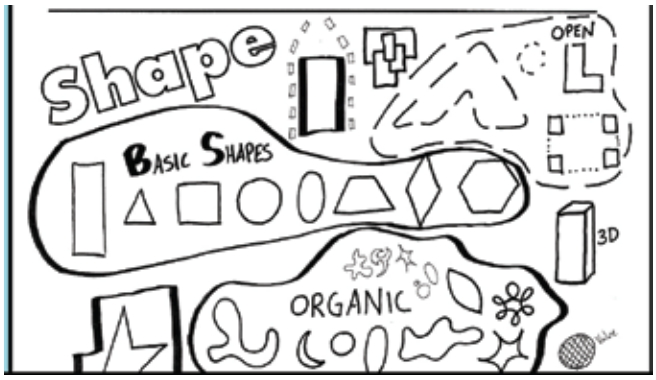
These include; thick, thin, rugged, smooth, straight, curved, hatches, dotted, short, long, vertical, horizontal, diagonal, zigzag, implied etc.

USES OF LINES

- To enclose space.
- To show direction
- To create shapes
- To create textures and pattern
- To organize space
- To connect different objects and ideas
- To create value through hatching and cross hatching.
- To express feelings and mood.

SHAPE.

Is an outline of an area or object.
Shapes are two dimensional and
can be measured only by height and width.



TYPES OF SHAPES.

These can be;

Geometric shapes; they include circles, squares, triangles, Rectangles etc. They are shapes mainly found in man made objects and can be defined by mathematical formula.

Free forms of shapes.

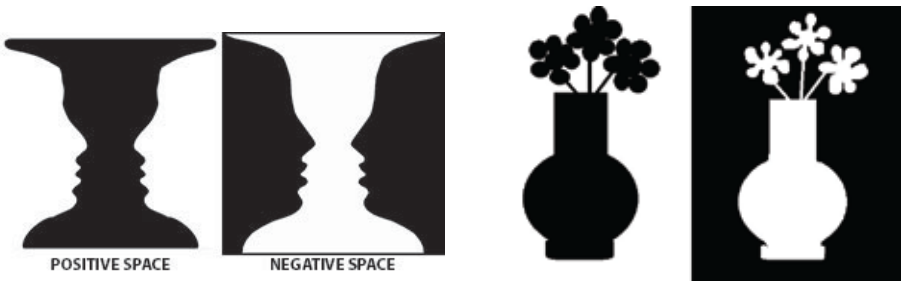
These are shapes of an even or irregular. These are sometimes called organic shapes, they are shapes found in natural objects e.g. a shape of a leaf, animal, stones etc.

FORM. Refers to the roundness of an object.

Forms are of three dimensional. These are measured in length, height and width.

SPACE.

Is the area between the round objects
Space can be positive or negative.
Positive space; is the space occupied by the shapes or form. Negative space is the area between objects or free area not occupied by objects



COLOR.

Refers to how the eye perceives reflected light off the surface of and object. It can also be defined as the sensation caused in a viewer's eyes as he/she observes a particular object. Hue is another name for color.

TEXTURE.

Is the way a surface feels when touched or how it looks. It is the surface quality of an object. Texture in any art may be real or visual.

Real. Also known as tactile texture is the type that looks the way it looks and feels when touched with our hands. It may be smooth, rough, or fine.

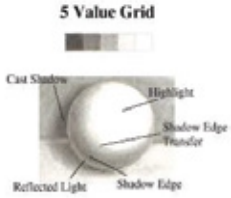
Visual or simulated. Is the texture that gives the eye an impression of texture but when touched with our hands it does not feel that way.

Glyptic texture. Is one which appears on a given article in relation to the material in which it was made

Abstract /invented texture. Is created to make patterns on a given article. Such texture may not be related to the natural appearance on the object represented.

VALUE. Refers to the lightness or darkness of color.

In the two dimensional crafts, variations in tones helps to create a three dimensional effects on a flat surface.

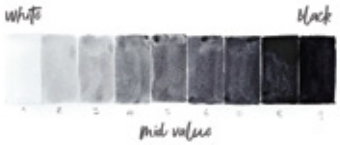


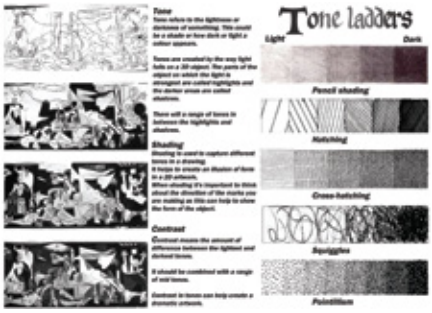
TONE.

Is the lightness or darkness of an object due to the light effect.

It can also be defined as the variation from light to dark on the surface of an object as light falls on it.

Usually when tone is applied on a given shape, then its forms can be achieved.





PRINCIPLES OF DESIGN

These are guide lines,rules, regulations, instructions which artists use to arrange and organize the elements of design to produce the work of art.

Principles of design have two major roles in artcraft.ie;

. Helps organize elements of design to create an interesting composition.

. Provide the viewer with a way in which to understand and appreciate the craft

Balance.

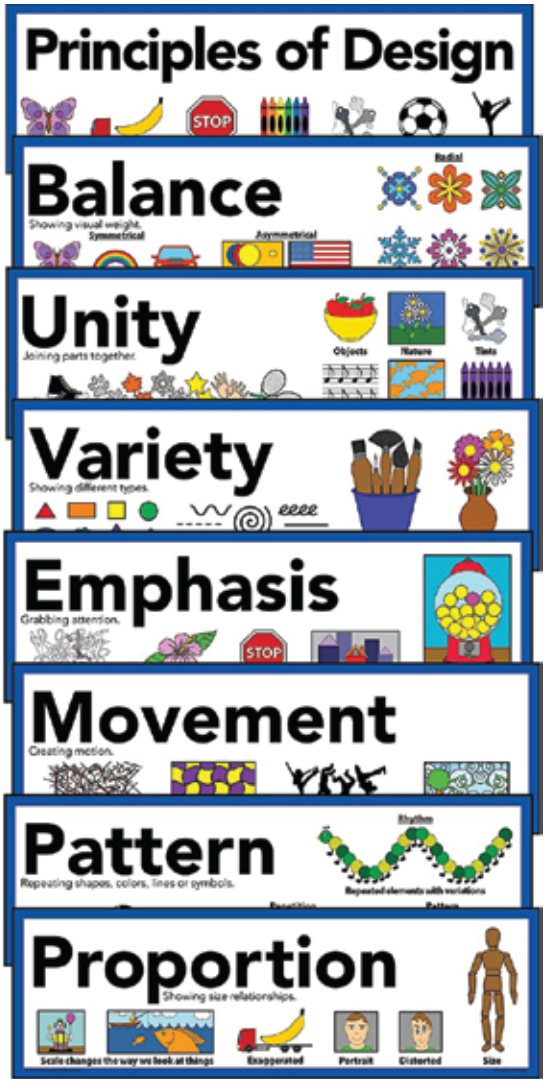
Is an arrangement of elements of design such as lines, color, shapes, form, tone, value, space and texture in an artwork such that one side doesn't look visually heavier than another?

They are three type of balance i.e;

. **Symmetrical balance.** is where there is a central line that works like a mirror such that what is on the left of this line appears on the right. This creates a feeling of order, strength, and calmness.

. **Asymmetrical balance;** Elements may not actually seem to balance but the artist arranges them such that they balance.

. **Radial balance:** here elements of design seem to radiate or come out of a center point .elements are spread evenly around the center of the design and create circular patterns.



Repetition, Rhythm and Movement.

Rhythm refers to the visual movement observed in a work of art . This can be achieved by repeating elements of design in a work of art.

Repetition; means the use of one element more than once.

Movement; is the way a viewer's eye is directed to move through a composition, often to areas of emphasis.

Movement can be elements or colors within the artwork.

Emphasis

This suggests that one particular area of the art work should be given attention more than others. The part of the area emphasized in an artwork is known as the focal points.

Proportion and Scale.

This refers to the relationship in size, amount of one part of the artwork to another/ whole.

Scale refers to the comparison made basing on some standards.

Perspective.

Is the technique used in two –dimensional arts to create an illusion of space. It is when objects nearer to the eye seem bigger than those farther from the eye of a viewer perspective is divided into two linear and atmospheric perspectives.

Linear perspective operates on a rule which states that the nearer to the viewer, the bigger and the taller it appears. The further the object, the smaller and shorter it appears to be.

Atmospheric perspective works on a principle which states that the objects near to the viewer are very defined, more clearer and brighter while those that are far less clearer and less defined.

Foreshortening – is a technique used in perspective to create the illusion of depth .Both perspectives are used by artists to create a 3 –dimensional effect in a two dimensional work making it appear realistic.

Contrast.

This means to differentiate. It is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the work of art. Contrast in art occurs when two related elements are different.

Unity

Refers to the wholeness that is achieved through the effective use of the elements and principles of art. It focusses on the arrangement of the elements in a work of art in accordance with a single overall design or purpose. This is achieved when everything in a given artwork seems to be working together.

Pattern

This principle requires an artist to repeat color, shape, and line, over and over to create an impressive work of art.

Variety

Refers to the use of differences in an artwork in terms of shapes, texture, color, line etc.

Variety creates interest in an artwork and as such reduces boredom.

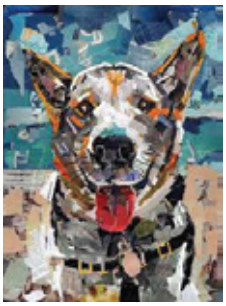
Harmony.

Refers to the use of similar elements throughout the given artwork. Harmony results from the use of related but often different elements of art to create an interesting artwork. Harmony can be achieved by combining the principle of patterns and rhythm.

COLLAGE

The word collage comes from the French word “collar” which means to glue. Therefore collage is an art production technique in which an artist arranges and glues pre-existing different materials on to a base / support to create an artwork. The resultant artwork is known as a collage.





Materials for collage include; ribbons, newspapers, colored or handmade papers, portions of other found objects found suitable. Tools can include; pencils ,colored pencils, rubber, hard surface, gluing sticks. Etc.

Types of collage.

There are different types of collage depending on the materials used. These include; paper collage, sand collage, peas collage, beads collage etc.

What is important to understand is that the empty (negative) spaces are also part or a collage design.

Steps to follow when producing a collage.

Choosing the type of the collage
Developing a concept
Sketching the idea
Getting tools and materials
Preparing the materials
Arranging the cutouts on the background
Gluing the materials and finishing the collage.

MOSAIC

Is the production of an interesting artwork through assemblage and pasting of a single materials on the hard supportive surface.

The small broken materials used in mosaic are also known as **Tesserae.** See Images below



Mosaic are applicable both as a way of producing decorative art or for interior decoration while mosaics in form of decorative art may be made of small flat roughly squared pieces of stones glass of different colors. Floor mosaics are usually made of small rounded stones (pebbles)and are thus known as pebble mosaic.

PROCESS

Basically the materials to be used is cut into small desired sizes and shapes known as Tesserae using a hammer or pliers. An adhesive is spread onto the base surface. The tesserae are arranged by hand in position as per the design leaving space btn the pieces. These spaces are filled up with grout in a process known as **grouting**. After grouting the pieces are allowed time to dry before excess grout is scrapped off and the surface cleaned of any stains revealing a beautiful mosaic artwork.

Techniques

Direct methods. This involves direct gluing of individual tesserae onto the supporting surface. It is more appropriate for surfaces that have a three dimensional quality, such as vases.

Indirect method –here, tiles are applied face down to a backing paper using an adhesive and later transferred onto walls, floor or craft projects. This method is suitable for extremely large projects.

Double indirect method. This involves a process in which the tesserae are placed faced up on a sticky backing as the artist wants them to appear when installed. When the arrangement of the mosaic is complete, a similar medium is placed on top of it. The piece is then turned over, the original underlying material is removed and the piece is installed as in the indirect method.

Lists of Tools and Materials needed.

Sketch, tesserae, base ,adhesive, vanish ,hammer, Gloves, safety glass, Glass cutter, old newspapers Bucket, sponges, spatula, grout- a cement-like mixture used to fill the gaps between tesserae in a mosaic. If grout cannot be got then use local cement.

STEPS

Develop a concept
Sketch the design
Select and prepare the materials
Transfer the sketch
Arrange the tesserae
Apply glue
Apply tesserae
Grouting-process of filling the gaps in between
Finishing.

WEAVING

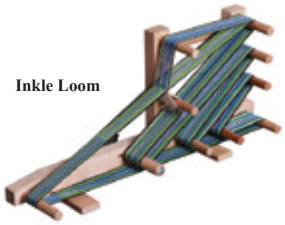
Is the art of interlacing lengthwise yarns (warp) and widthwise yarns (weft) at right angles to each other to produce a fabric using a machine known as a **Loom.**

Materials and tools for weaving.

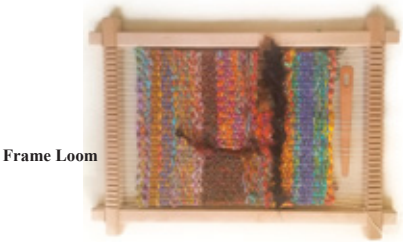
Yarn (thread) is the most important weaving material, the most important weaving tool is a Loom.

Looms are of different types. Apart from a loom, other weaving tools are mostly loom accessories meant for handling of yarns to make the weaver's work convenient.

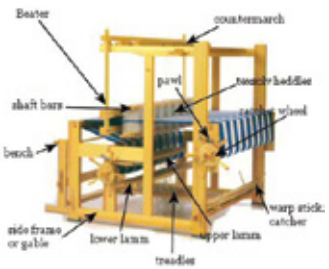
Yarns falls into two categories; the warp (vertical threads) and weft (horizontal threads). Yarns are made from natural fibers such as cotton, flax, silk and wool. Synthetic fibers such as nylon, polyesters and rayon are also used. **Images of Looms;**



Inkle Loom



Frame Loom



Jacquard Loom

Water- Jet Loom

Table Loom

Air- Jet Loom

PREPARATION OF THE WARP YARNS.

Spooling; here the yarn are wound on larger spools or cones which are placed on a rack called **creel** before the yarn is wound on a warp beam.

Warping; Here yarn is taken from the spools placed on the creel and is wound on the warp beam according to the desired fabric width.

Slashing; also known as sizing; here the yarn is un wound from the warp beam. A thin layer of starch is applied to the yarns surface giving it strength to endure tensions on the weaving machines .starch also makes the yarn smooth. After sizing, the Yarn is wound on a final warp beam used with the loom.

Why is it important to prepare warp yarns?

. To make the strong in order to withstand the destructive forces subjected to them during the weaving process.
. To reduce the hairiness of the yarns.
. To properly align the yarn.
. To sustain the elongation and flexibility of yarns.

Preparing the weft yarns.

Yarns are converted from packages to a quill on which the yarn is wound. This quill will be inserted in a shuttle by which the weft will be spread across the fabric.

Why it is important to prepare weft yarns?

To remove weak points that would otherwise affect the smooth running of the loom during the weaving process.
To ensure the production of tighter packages with more yarns per pirn.
To ensure uniformity of pirns thus improving the uniformity of the fabric.
To make the yarns suitable for high speed unwinding during weaving.

LOOMS

Is a device or machine on which weaving of fabric is done.The basic purpose of a loom is to hold the warp threads under tension to ease the interweaving of the weft threads.

Types of Looms.

Looms can be categorized into two major categories; Hand looms and power looms.

Hand looms

These are manually operated, they do not use electricity. hand looms differ in types ranging from simple to complicated types these include inkle loom ,frame loom, pit loom, dowel floor loom, jacquard loom etc.

Power looms.

These are electrically powered invented during the industrial revolution for the production of massive fabrics. They are different types based on the method used when inserting weft threads in the warp threads these include; **Projectile loom:** Which uses a bullet like shuttle to insert the weft thread into the warp threads.
Air jet loom: Is where weft threads are inserted by compressed air.
Water jet loom: is where water jet technology is used to insert the weft threads.

BASIC WEAVING PROCESS.

Warp threads are stretched parallel on the loom. This process is known as warping the beam.
The warp threads are led through eyes in metal rods known as heddles one hole for each thread.
Alternate heddles are joined together in a frame making up the **harness.** The purpose of the **harness** is to move the warp threads up and down.
By moving one frame up and the other down, an opening (shed) is formed in the warp threads.
It is through shed that the filing thread (weft) is inserted at right angles to them. As each filling thread is inserted, it is pressed up against the previous one using a reed. The process is known as beating up.

Once the filing thread is beaten up, the harness (frames) are then moved in the opposite directions, binding the filing thread into the warp. This length has been obtained.
In conventional looms, the filing threads are inserted by a flying shuttle. In modern weaving machines, the filing thread is inserted using modern technology such as air jet, water jet or projectile technology.

BASIC WEAVING OPERATIONS

There are five basic weaving movements (operations) of the weaving process. These operations in their sequences are; Shedding, Picking, Beating-up, Let off and Take-up.

Shedding. This refers to separating the warp yarns into two layers by lifting and lowering the harness to create space known as shed through which the weft is inserted.

Picking/ Filling. This refers to passing the weft yarn (pick) across the warp threads through the shed. A single crossing of the filling from one side of the loom to the other is called a pick.

Beating-up. Also known as battening, which refers to pushing the newly inserted weft known as the pick, onto the already woven fabric at a point known as the fell using the reed to make the fabric firm and compact.

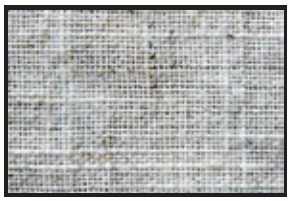
Taking up. This refers to an operation in which the newly woven fabric is wound on the cloth beam.

Let off. This is an operation in which the warp yarns are unwound from the warp beam.

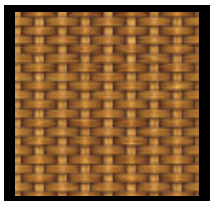
WEAVES AND THEIR TYPES

A weave refers to the order of interlacing of the warp and the weft yarns. Weaves fall into three main categories. These are plain, Twill and Satin.

Plain weave: Here, the weft is made to go over and under alternately through a single piece of warp. This results into checkered pattern where the blocks are uniform with both face and the back alike. Plain weave is further divided into Basket weave and Rib- weave. ***See Images Below***



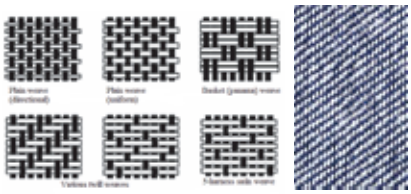
Plain weave



Basket weave

Rib weave

Twill weave



Satin weave

Basket weave: This is created by lacing two pieces of weft over and under two pieces of warp yarn. It can also use a three weft warp pattern, sometimes even four. The groups of warps are woven as one and kept continuous producing a basket effect. The pattern produced by a basket weave can be emphasized when different colors for the weft and the warp are used.

Rib weave. Here, filing (weft) yarns are larger in diameter than warp yarns creating a ridge-like effect. A rib weave produces fabrics in which yarns per square centimeter are visible on the surface.

Twill weave

Is characterized by visible diagonal lines on the face or the back of the fabric. Similar to the basket weave, the twill weave also uses more threads over and under the threads of warp. Twill weaved fabrics are strong and durable jeans and khakis are woven using this type.

Satin weave

Is characterized by smooth and shiny surface.
The weft threads is made to pass under four or more pieces of warp threads and goes over just one piece of warp threads. This results in a very delicate and loose fabric materials popularly known as satin.
The smooth, lose and slippery satin cloth is woven using this method.

Card board loom.

This is a simple portable frame made from cardboard or any other material using a pair of scissors. Weaving on a cardboard loom is one of the cheapest and best way to learn weaving basics e especially for beginners.

Materials for making cardboards.

Thick cardboards, Rulers, strong pairs of scissors, yarn, large plastics or metal heddles, pencils or pen, etc.

CLAY

Is one of the most common materials used in craft making. It is used to make crafts such as clay pots flower vases, cups, plates, tiles and clay sculptures.

Clay is a type of soil made of gradual chemical weathering of rocks which bear silicate formed over time. Many other chemicals comprising mainly of earth oxides are also found in clay which determines its colour, plasticity, firing properties and economic usage.

Properties of clay.

Plasticity. Is the cohesiveness of clay and its ability to retain shape when molded in its wet state.

Plasticity also helps clay retain its form upon drying and becomes rock-hard when fired.

Fitness of particles. This makes it very cohesive hence easy to work with.

Colour after firing. Depending on their type, when fired, clay turns red, red orange ,grey or pure white.

Shrinkage. Clay shrinks under firing and air drying.

Hardness. Due to its moral composition, when heated at very high temperatures, clay becomes one of the most durable substances.

Surface decoration ability. The surfaces of clay products easily take up colours used for decoration.

TYPES OF CLAY

This is based on characteristics and temperatures at which that the clay reaches its optimum hardness and durability.

Kaolin clay. This is common in china which remain pure white after firing. Due to their mineral purity, kaolin clay is used for porcelain. It has little plasticity and fires at high temperatures of 3272°F which is (1300°C).

To increase the plasticity level and lower the firing temperatures, kaolin is usually mixed with other types of clay.

Ball clay. Are sedimentary clays usually found on the surface in a wet state. They are highly plastic and contain few mineral impurities. Ball clay fires to maturity at about 2336°F. Due to excessive shrinkage during drying and firing, ballclays cannot be used by themselves. It is very vital because it is added to other clays to increase workability and plasticity.

Earthenware clays.

Is the commonest type of clay used by potters, they are highly plastic with iron and other minerals impurities. When fired, earthenware clays become brown, red, orange, buff, medium grey and white depending on the mineral impurities and the type of firing.

Fire clays: Are mostly used to make bricks for lining kilns because they withstand extremely high temperatures while supporting relatively heavy loads without collapsing. It fires at about 2696°F(1500°C) this type is often used in stoneware clay bodies to increase maturation temperatures.

Stoneware clays.

They are plastic and greyish when moist.

Their fired colour ranges from light grey and buff to medium grey and brown.

Clay preparation Process.

Step1: Mining-Digging of clays from identified sites.

Step2 Crushing and sorting: This is removal of all foreign impurities.

Step 3 Slaking: this is soaking of clay in water for a given period of time ranging from hours to some days.

Step4 Sieving: this is the filtering of the clay to obtain very fine liquid (slip/slurry) clay.

Step5 Mixing: here additives such as sand, grog or ash are added into the wet clay to make it thicker and workable.

Step 6 Wedging: Refers to pressing and squeezing clay over and over aimed at removing all the air pockets and lumps until clay attains plasticity.
Step7 Kneading: refers to pressing, folding, and stretching the clay into a smooth uniform mass.
Step8 Storing clay: stored in an airtight plastic bag or container for days before use.
Clay preparatory methods.
There are four preparatory methods. These are;
The plastic method. These make use of the moisture available in the clay and is commonly used in the brick industry and large-scale potteries. when clay is too dry, water is added, this is simple, cheap and does not require any equipment.
The wet method.
Clay is dissolved in water to form a homogeneous mixture known as slip. This slip is then used for casting clay objects as well as joining different parts together.
The dry method. Clay is dried, pound and crushed into powder form that is used to make clay products. This method is commonly used in tile –making industries.
The semi-dry method.
Is the combination of dry and the plastic methods. Here clay is dried and crushed into powder form. Additives such as sand, grog and ash are mixed with the clay powder. The powder form is sieved to obtain a very fine powder that is then soaked in water to obtain a plastic mixture ready for use.
Methods of wedging clay.
Cut and slap method.
This starts by forming a lump of clay and cutting it in half using a cutting wire. Next, slap it back together and squeeze the two. Repeat the process over and over until all air pockets are removed.
Cylinder wedging method.
It begins with making a ball of clay. place a hand on each side of the ball and push the clay in a down ward and away from you, moving your hands about two to three inches. The bottom of the clay ball will spread outward slightly against the working surface. Next, pull the clay back towards you so that it rises up on the newly created edge that was produced in the push down and out. If the cylinder gets too long slap it back into a more compact cylinder shape before continuing. Repeat the down and out the pullback cycle until the clay is fully wedged.
Spiral wedging method.
The method begins by making a lump of clay and pushing it out into a thick rectangular lump. Once the lump is formed on the wedging surface, push it a little off the far side up and towards you, rolling and pushing it downwards into the clay it over laps. continually doing this, forms a rocking movement, backwards and forwards. Next flatten out the clay, turn it around and repeat the process on the other side, repeat the rolling and turning process until the clay is fully wedged.

IMPORTANCE OF WEDGING CLAY.
- It removes air pockets which otherwise when not removed will explode breaking the object during firing.
- It aligns the clay particles such that the clay works look uniformly.
- Moisture in the clay becomes evenly distributed.
- When done on the water absorbing surface such as plaster ,wedging reduces the wetness in the clay.

ADVANTAGES OF CLAY AS A CRAFTING MATERIAL.
- Clay is cheap compared to most crafting materials.
- It is easily available since over 80 percent of the earth surface is made of clay.
- Fired clay is very resistant making fired clay products very durable.
- It can be used to make a variety of crafts such as pots cups, plates and others.
- The surface of the clay easily takes up colours used for decoration making clay products easy to decorate.

Disadvantages of a clay as a crafting material.

- Unfired clay products break easily.
- If not fired to maturity, clay products remain porous.
- The process of clay preparation is hectic and time consuming.
- The dust that comes from clay can easily cause deadly lung diseases.
- Clay usually shrinks during drying and firing thus reducing the size of the product than the original intended size.

Tools used in clay shaping.

Although the basic tools you need to shape clay are your hands there are various tools you need to use. These include potter's needle, Ribs and scrapers, cutting wire, looped wires, wooden modeling tools, sponges, brushes, kitchen folks. Etc.

Clay forming techniques.

THROWING.

A machine known as a potter's wheel is used to shape clay. The potter's wheel can be powered by electricity or manually by the potter's foot. Throwing requires more knowledge in operating a potter's wheel.

SLIP CASTING.

Is where liquid clay known as slip/slurry is poured into a cast mold to make a shape that is then fired to make a ceramic piece.

This technique is used where there is need to cheaply and massively reproduce identical objects whose shape cannot be easily made on a potter's wheel.

Hand building techniques.

Is where hands are used to build clay objects ranging from simple to complicated as opposed to the use of the potter's wheel or slip casting. It is the oldest technique in pottery in which a potter usees hands, fingers or simple tools to create beautiful clay objects. Hand, coils, slabs and pinch methods are used.

Pinch method.

Is a process / method in which one uses a thumb and fore fingers to form the clay objects. the technique is suitable for making simple object such as coffee mugs, bowels, vases and candle holders.

Coil method.

Here you make coils and keep joining them until the required form is got. Make sure you work on a smooth surface.

Slab method.

Here angular and cylindrical shapes suit this method, it involves making slabs of clay which are then joined together using clay slip to make a clay product.

NOTE. Modeling is the art of shaping pliable material to create form. Clay therefore is one of the most popular material for modeling. Modeling is both an additive and subtractive technique. Throwing procedures are;

Centering; If the clay is not centered at the beginning, the forms will be difficult to manipulate and will be distorted.

Hollowing; must be carried out only when the form has been centered accuratelly.

Pulling up; too much pulling will distort and crack the form while too little pulling will give a heavy form. This should be balanced.

Glaze; is a virteous substance used to cover ceramic wares in order to make them attractive, durable and impervious to liquid. The virteous substance is applied in liquid form to bisque ware (fired), when glaze is fired it melts and fuses to the ceramic body.

Decorating Ceramic forms

1. Marks; Can be made on the form with the fingures or with tools eg nails.
2. Sgraffito; is done by Scratching a design on the surface of a ceramic form using tools such as nails, Compass etc.
3. Burnishing; when the form is leather hard, it can be polished by rubbing. Any smooth surface such as back of a spoon can be used
4. Slip Trailing; Different coloured clay can be slip trailed on the surface of a ceramic forms. This slip can be applied by dipping, spraying or sponging.
5. Impressions; Design can be created by impressing objects into moist clay forms.
   Once the impressions have been made, coloured slip may be brushed into the grooves. Patterned surface can be used.
6. Incising; shapes can be sent into clay using any suitable tool.
7. In laying, Ceramic forms can be inlaid with cut out shapes which can be the same colour as the clay body, or can be of different contrast-slip.

Types of glazes

Transparent Glaze: This type is clear and color of clay body under glaze is seen.

Opaque glaze: This is not transparent; The colour of clay body

Gloss glaze; these are smooth and glass like.

Matt glaze; they are rough and more porous and can be used to produce interesting unique ceramic pieces.

INTRRODUCTION TO PAPIER MACHE.

Papier Mache is a French word for 'Mashed paper'. It is a soft mixture consisting of paper pieces or pulp, bound with an adhesive such as glue, starch or wall paper paste that becomes very hard yet strong and light when dry.

Advantages of Peppier Mache

It is cheap All one needs is waste paper, water and an adhesive such as glue.

It is very light yet very hard, strong and durable when dry.

Its product can be painted.

It is flexible and can be decorated in a variety of ways.

No machinery and tools needed.

No serious, healthy ,environmental hazard.

It may be drilled,sawn, carved, filled, sanded and burnished.

When working with peppier mache, it is easy to fix mistakes or make repairs and modifications.

Beautiful surface texture can be achieved.

Disadvantages of Papier Mache

The process is lengthy and hectic.

Papier Mache gets messy.

Papier Mache has a short shelf life. Once mixed it can be kept for long.

It cannot stand on its own and thus requires an internal support frame known as an armature.

One has to wait for the bottom layer to set before applying another.

Papier Mache is not appropriate for small details such as eyes, teeth, claws. These instead can be made from another medium.

Techniques in papier Mache.

There are basically two; these are strip and pulp methods.

Strip mache method.

Sometimes known as layering or Laminating this technique involves soaking the strip of paper into glue/paste and applying them on a frame layer by layer with the edges slightly over lapping creating papier mache form.

Pulp mache method.

This involves layering paper into small pieces which are soaked in water , crushed and mixed in glue to achieve a clay like mixture that is used to make crafts.

Steps followed when using papier mache.
Decide the technique to use.
Sketch the idea.
Prepare the materials.
Make a support /armature.
Apply papier mache.
Add details.
Create finishing.

PUPPETRY/ PUPPET MAKING.

The word puppet comes from the Greek word which means drawn by strings.
A puppet is a figure or doll made to look like a person or an animal whose movement are controlled by person. It is an animate object that is manipulated so as to appear to be moving on its own by moving the hand or by strings ,wires or rods . The person who operates a puppet is called a puppeteer. Puppets are of different shapes and sizes.

Types of puppets.

These are many types based on the techniques of construction how they are operated and their sizes.

Marionettes; Also known as string puppets; type of puppet suspended by a string from a control bar which is used to control the puppet's movement.

Body puppets.

Also known as carnival puppets these are very large-scale that are used for street performances or large theatres.

Sock puppet: This is a type of a puppet where ones hand is inserted inside of a sock and the movements are achieved by moving the hands up and down to give the impression of speaking .
Sometimes eyes and other parts such as ears are added to the sock to make the puppet more realistic.

Shadow puppets. is a type where the puppet and the puppeteer are not seen. Instead a silhouetted figure of the puppet is illuminated with a light source, producing shadows that are viewed by the audience at the screen.

The puppet making process.

Picking a character.
Choosing materials e.g. fabrics, woods, paper, rubber etc.
Making separate parts.
Joining; the process of joining different parts of the puppet together. The manner in which a puppet moves largely depends on the joining method used and how the figure is stringed to the control bar.

Type of joints.

String joints; Are very flexible which make them perfect for shoulder and elbow joints. To make this type, holes are drilled into each body parts and a strong string is threaded through, glued and knotted.
Leather joint. Is a type in which leather is used for hinged joints. To make this, a strip of leather is inserted into a cut in the center of each Limb. More flexible joints made by looping a thin leather strip between the two parts of the limb.

Tongue and groove joint. Of all, this looks more natural. Though its the most challenging to make it, tongue and groove joints are used for elbows, knees and wrists. To make this type, the two body parts to be joined are cut with a saw such that they fit into each other. They are then fitted into shape and a hole is drilled through the joint and a metal pin is inserted to hold the two parts.

Stringing

Strings are attached to the puppets head arms, body, legs and hands and connected to a small either T or H shaped wooden control bar held above by the puppeteer.

INTRODUCTION TO APPLIQUE.

Applique is the art of applying small fabric cutouts onto a larger background piece of fabric by sewing using a thread and needle to create a decorative design. The word applique comes from the French word appliquér which means to apply or put on. Applique can be used to decorate plain everyday items such as bedcovers, cushions, curtains, bags, clothing, table cloths and many others turning them into interesting and beautiful pieces.

NOTE. Applique is a cheap form of crafting in that, almost all materials and equipment needed can be obtained around school or home.

Patch work.

This is a craft that refers to sewing small geometric fabric cutouts together by hand or machine until a large piece is obtained.

In patch work, there is usually an incorporation of several types of fabrics creating interplays of colour, texture, and tones. Patches are always carefully arranged to create an aesthetically appealing design.

Patch work as a craft is known for its strong and durable forms.

How does patchwork differ from Applique?

The difference between the two is that while applique is to add decoration and beauty on the background fabric, in patchwork- small pieces of cut fabrics are usually joined side by side to make a large piece of fabrics. Also patch work is sometimes used for repairing a damaged fabric.

Basic materials and tools used in Applique.

Fabric
Thread
Scissors
Needle .

Applique

Patchwork

Applique process.

Flat shapes are first cut from cloth, the cut motifs are super imposed on a base cloth in a desired layout and sequence.

The edges of the motifs are turned in and carefully stitched on the base cloth.

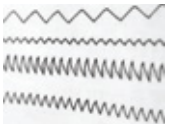
Most appliques can be sewn onto the cloth while some can be glued on when glue is used to attach the cut outs, special fabric adhesives are used to attach the decorative pieces of the craft.

TYPE OF STITCHES USED IN APPLIQUE.

These are different stitches that can be used in applique. But the most common are,

Running stitch. Also known as straight running stitch, this is one of the most basic stitches in applique.

Running stitch



Zig zag stitch

satin stitch

Blanket stitch

Raw edged stitch

Here the needle and thread move in and out of the fabric with consistence in the stitches and space between them.

Zigzag stitch.

This is a back and forth stitch used in applique. It is the opposite of straight running stitch. Here instead of the thread moving straight, it is sewn in a zigzag pattern along the edges of the fabric.

Satin stitch.

Here the stitches are used to completely cover the raw edges of the applique pieces leaving no chance of fraying.

Blanket stitch.

Is a stitch used to reinforce the edges of thick materials. it can be used for both straight and gently curved lines.

Raw edged stitch.

This style requires no turning under the edges of the applique. Instead sewing is done in such a way that the raw edges are left exposed which results into fraying edges.

INTRODUCTION TO TEXTILE PRINTING.

Textile printing is a resist method of applying color to a textile surface in definite patterns or design. Textile printing can be done using wooden blocks, stencils, engraved plates, rollers, silk screen etc.

Types of textile printing.

There are various methods of printing. These include; block, rollers, stencils, screen, batik, dyeing, tie and dye etc.

Leaf printing.

Is a technique in printing where natural leaves from plants are used to apply colour to a surface thus creating prints.

There are two basic techniques in leaf printing; Leaf stamping and leaf stenciling .

Leaf stamping.

A leaf is used as a stamp to stamp onto the paper.

Leaf stenciling. Here the leaf is used as a stencil.

Potato printing.

Is one of the most interesting forms of printing however simple it is, potato printing requires a lot of patience and creativity. The design is cut on the split potato this potato is used in form of a stamp to print the design on the fabric.

Wood printing.

Is the oldest, simplest and most artistic way of printing. In this method, the design is carried on a wooden block by hand using scooping tools. The design surface is then inked either by dipping it into printing paste or using a roller to evenly spread the paste on the design surface as explained. The design is then pressed face down firmly by hand on the fabric as if stamping , there by repeating the stamping process.

Advantages.

It is a simple and easy technique to use.

It is not expensive.

There is no limitation in repeat.

Prints produced have a great decorative value.

Block prints ca be quite detailed if the block is well made.

Disadvantages.

The process is very slow since everything is done manually.

Fine and delicate designs need a lot of craftsmanship to produce.

Multicolour printing using this technique requires a lot of skills and experience.

Only one colour is printed at a time.

NOTE. Printing is a surface resist process for reproducing text and images typically with ink on paper cloth or any other material surface. On the local market printing is done on paper, metal ,walls / t/ shirts, clothes ,cups and many others.

Stencil printing.

Is an art technique used to transfer a design to a surface by cutting shapes or pattern in paper (as a stencil) and printing it on another surface. The designer applies paints or inks through the open areas of the stencils.

Photo emulsion. Photographic emulsion is fine suspension of insoluble light –sensitive crystals in a colloid, usually containing gelatin. After preparing a motif, prepare a solution of photo emulsion and spread a thin layer on the screen. Let the solution dry in a dark room for about 45minutes to an hour.

Factors to consider in Textile printing.

These include;

Creativity. How the design develops from a given source of inspiration.

Line and shape; the organization and simplicity of shape and the use of several qualities of line to create pattern.

Colour; this includes choice and harmony.

Balance; in terms of space, shapes and colour.

Rhythm ability to create movement in the design.

Craftsmanship; The registration of the motif without creating unnecessary lines in the design and neatness.

Usage; Printed patterns may be suitable for various articles i.e. dresses, curtains, carpets, tablecloths. E.t.c.

Tie and dye.

This is a bound resist process of dyeing textile which is made from woven fabric usually cotton, typically using bright colours.

Methods of tie and dye.

There are basically two methods i.e. gathering and folding, stitchery /sewing.

(1). Gathering and folding.

This is a method in which the cloth is folded, tied and dipped in the dyes. The cloth can be folded to form pleats, strips, circles or spirals.

i. Pleats

Lay the cloth on a flat surface and fold it into small folds (pleats) this can be done following the length of the cloth or diagonally from one corner of the cloth. Then tie the cloth accordingly.

ii. Stripes.

Lay the cloth on a flat surface, gather the cloth following its length and tie it.

iii. Circles.

Pull up a point on your cloth and twist it clock wise it forms an ant hill form. Then tie it from the base upwards. This can be done at several points on the cloth according to one's interest .

iv. Spirals.

At the middle of the cloth, pinch a part and twist it to form a curl. Then tie the entire cloth.

Circular patterns can also be created using found objects such as stones and bottle tops. if one is to use this method, collect assorted objects and wash them with water thoroughly. Arrange the found objects on a flat surface according to their different sizes, creating an interesting pattern. Then put out a cloth on the top of the objects and tie the items.

(2) Stitchery/sewing/Embroidery.

Here one may begin with sketching the required patterns on the paper with a pencil, and you trace the sketch on the cloth with the help of either a carbon paper or tracing paper and pencils.

Get a sizable needle with a thread and saw the pattern, the thread should be left hanging at the beginning and at the end of each stitch. Big threads such as nylon threads create better effects in the pattern.

Materials and tools needed.

Cloth (cotton more suitable).

Heat source, flat iron or iron box.

Found objects such as clean stones, bottle tops etc.

Source pan.

Dyes such as dylons
Nylon threads or rubber bands or raffia.
Needles.
Salt.

TECHNIQUES/STEPS

Wash the cloth to get rid of starch and dirt.
Dry the cotton cloth and iron it to get rid of creases.
Follow a method of your choice and tie your cloth, make sure the knots are tight.
Mix the dye with water in a source pan according to the instruction on the packet of the dye.
Boil the water and add the mixture of dye.
Dip the cloth in the water and boil for about 30 minutes.
Remove the cloth and dry it in a cool place, avoid dyeing the cloth under sunshine.
Dry the cloth further in the areas you want to retain the dye and dip it in another dye.
Dry the cloth again and go through the same process for the third color.
When the cloth is dry, un tie it carefully and rinse it with water to get rid of excess dye.
Dry the cloth, iron it and then you will consider it ready.

BATIK

This word originates from the Javanese 'tik' and means to dot. Batik is both an art and craft.
Batik is a wax resist process for making design of all pattern on fabric. Hot wax is applied to portions of the fabric and penetrates the cloth. After the wax dries, dye is applied to the fabric. Wax resist (prevents the dye from spreading to those areas of the fabrics that have been waxed.

METHOD.

To make a batik article, selected areas of the cloth are blocked out by brushing or drawing hot wax over them, and the cloth is then dyed. The parts covered with wax resist the dye and remain in the original colour. This process of waxing and dying can be repeated to create crate more elaborate and colourful designs. After the final dyeing the wax is removed and the cloth is ready for wearing or showing.

Materials and tools needed.

Cloth, Basin, water and soap, brushes (in different size)
Tjanting tool
Wax blocks
Saucepans
Heat source
Dyes, dylons
Flat surface as wax space.
Papers ie old papers.
Flat iron or box iron.
Pencils, rubber, paper for drawing.

Techniques.

Develop the idea/concepts.
Make sketches.
Lay your cloth on a flat surface.
Transfer your sketch on the cloth by use of a pencil.
Melt wax in the container usisng the heat source.
Using a brush or Tjanting tool, apply wax to all lines you would like to maintain white.
Using a big brush, apply a light colour to the entire cloth,

Spread out the cloth to dry. Do not expose the cloth to avoid the wax from melting again during the drying process..
When the cloth is dry, apply more wax to replace where you would like to retain the second colour.
When your done with the design you want, apply wax to the whole cloth and then crack the article when the wax cools .
Cracking is when you create cracks in the wax on the cloth and print the cloth with a dark colour.
Remove the wax from the cloth by squeezing and creasing the cloth and the follow. The next step to get rid of the excess wax.
Lay several papers on a flat surface and put the cloth on top. Then cover the cloth with other papers and iron it. Keep changing the papers until all the wax is removed.

SCULPTURE.

This term is derived from the Latin word sculptura which means to carve or to cut out of stone. It means the art of making three dimensional forms with one or more types of materials. Three dimensional forms are forms which have the dimensions of length, width and height e.g. cylinders, cuboids, cones, spheres, pyramids.
Sculpture is a three-dimensional artwork created by carving, modelling or casting for various uses/roles.
There are two main types of sculptures namely;
1. Sculpture in relief.
2. Sculpture in the round.

Elements of Sculpture.
These include;
Solids: These are masses which are three dimensional. A sculpture is said to be massive if it is made up of mainly solid shapes with very few spaces between them.
Solids in a sculpture are the areas occupied by the main body mass including its short and high projections.
Voids: These are spaces which are partially or fully enclosed by planes. They are holes that pass through the sculpture or the depression in the sculpture surrounded by raised solids.
Planes: this refers to the area of the surface which is defined by the more or less abrupt change in direction. In sculptures in the round, planes are defined contours and the points where they abruptly change directions, however in relief sculpture they are enclosed only by contours.
Lines and contours. Lines are two dimensional so they do not exist in a three-dimensional form instead they appear as outlines of objects in space, junction of planes, axes of three-dimensional shapes. In sculptures very thin rods or wires are also referred to as lines.
Texture: this is the surface quality of a substance. In sculpture we are interested in texture at four different levels i.e.;
The natural texture of the materials being used e.g. wood.
Texture created by the tool and techniques of our working on the material e.g. the chisel marks on wood.
Texture that is inspired by the subject matter e.g. etching the clay material to create the effect of the hairy skin of an animal.
Projecting and receding effects of textures on a surface.e.g. we empathize projections by polishing parts of the sculpture to a smooth finish while making the other parts appear flat or sunken by creating rough texture.
Colour in sculpture, colour plays a little role but is important to keep sculptures in uniform colours particularly the natural colour of the material being used.
Materials.
Sculptures can be made from a wide variety of materials of which some are temporary and others are parmanent. Temporary materials are soap, wax, plasticine, soft boards, papier mache, clay and plant seeds.
Durable materials are synthetics, stones, metals, bones, horns and wood.
Tools; several tools are used depending on the materials and techniques being employed.

Techniques and processes

These are three main techniques of making sculpture i.e. subtraction, addition and replacement.

Sculpture by Subtraction.

This is the process of cutting away parts of a mass of material until a desired shape is made. Materials which are often used in this technique are stones, wood, soap, wax and a block of clay. The main techniques of subtraction process of producing sculpture is carving.

Sculpture by addition.

This is the process of making sculpture by adding materials in order to build up the form. There are two main processes of building up sculptures by addition; modeling technique, in which a given plastic material is used to build up form.

Construction: in which two or more types of materials are joined together to build a form.

Carving.

To carve means to make a form by cutting or chipping away parts of a given material from the subtractive technique to making sculpture where by the sculptor subtracts materials from the main body to get the required form. Sculptures produced may be categorized as follows;

Relief sculpture in which figures stand out from the ground/ surface.

Sculpture in the round. Is a free-standing form that may be viewed from any angle.

Intaglio. In which figures are cut within a ground/ surface.

Carving relief sculptures.

A relief is a projection or depression of a design from a flat surface. Relief sculptures are viewed from one direction. This means that in this type of sculpture you cannot walk around and view from many directions.

Modeling

Is the process of building up form by use of any of the plastic materials e.g. clay , plasticine, papier mache and wax.

Casting.

Is the technique of producing three dimensional forms by pouring liquid or solid material into a mould that gives it the required shape. A mould is a device for shaping material in a liquid, molten or plastic state into a required form. There are two types of mould which can be used to produce hollow or solid sculptures i.e. Press Mould and Slip mould.

1. Press Mould is mainly used for producing large and hollow sculptures. In order to get good results, it is necessary to use coarse grained or porous clay which does not crack easily during drying.
2. Slip Mould this is when slip liquid clay is poured into a mould to make a ceramic form.

Construction

This means building up of three-dimensional forms by fitting together one type of many different types of materials

Roles of sculptures

- Expression of ideas, feelings and experiences of the artist.
- Sculptures communicate what an individual aspires to reach.
- Sculptures reflect man's activities in the society e.g. its economy, politics, religion and cultures.
- When a sculpture acquires fame and wide acclaim, it becomes a national symbol, in this case, it acts as a unifying agent.
- Sculptures play a role in conserving culture of people.
- Sculptures give a special type of beauty to areas where they are placed.

Sculpture in relief.

Round Sculpture.

LEATHER WORK.

Leather is a material made from skins of animals by the process of removing flesh, hair and the tanning in order to make it resistant to decay and renders it soft and flexible when dry.

Processing leather: The quality of leather depends on the environment in which the animals lived e.g. wild animals produce better leathers than domestic animals

The protective covering of animals is generally known as PELT.

The pelt of large animals e.g. buffalos, bulls, horses is called hide.

The pelt of small animals e.g. sheep, goats, calves, birds, small reptiles is called skin.

The pelt of medium sized animals e.g. heifers, bullocks etc. is called kip.

The process of changing pelt to leather.

1. Skinning: this is the removing of the skin from the carcass.
2. Washing: put the pelt in a large wash basin for a lengthy soaking and rinsing to remove the dirt and impurities.
3. Liming: soak the pelt in a lime bath to soften it and loosen the hair.
4. De-hairing and fleshing: scrap the hair off the skin and remove the flesh that is on the flesh side of the skin and clean it thoroughly.
5. Cleaning bath: soak the skin in a solution containing chemicals which neutralizes traces of lime and any other impurities that remain on the skin.
6. Washing: The skin should be washed thoroughly once again rubbing with a fibrous brush.
7. Curing: The pelt should be cured by tanning process, in this process pelts are soaked in tannin large containers. Tannin is a chemical substance extracted from the bark of wattle tree. During the curing process, Tannin reacts with the natural Gelatin in the pelt forming a water-resistant substance thus promoting the curing process.
8. Drying and compressing: The pelt which is now spongy should be removed from the tanning tank and aired in drying rooms with free circulation of air and even temperature. Pass the particularly dry pelt through rollers to compress and give it the firmness of texture. Time taken by the process of tanning leather depends on the thickness and texture of the pelt.
9. Finishing: This is the graining process in which the surface of leather is embossed with imitations.
10. Dyeing: Leather can be dyed using vegetables dyes, basic dyes or pigments colouring. colour may be applied to the surface of leather by applying it with a brush, by dipping the whole of it into a dye bath or by spraying using a spray gun.

TYPES OF LEATHER.

Good leather should have very few spots and blemishes, should be strong and durable, soft and flexible, should be uniform in colour, attractive and relevant to the project.

Processed Leather is found in four major types.

1. Ordinary Leather which is produced from pelt with grained and meat side.
2. The suedes which have very soft finish obtained by buffing the flesh side.
3. The embossed leathers which are decorated with designs raised above the surface.
4. The patent leathers which are leathers with glossy finish. These are expensive and are used mainly for shoes and dress accessories.

Materials

Leather

Threads

Glue

Dyes and different types of hard wares.

Tools

Work board, Divider.

Ruler	rawhide mallet
Drawing gauge.	Metal hammer
Metal square	wood stump
Knives	stitching tools
Punches and related tools	ruffing, grooving and edging
Rotary punch	Thong

Techniques and Process.

The following techniques can be used, designing and using patterns, skills of cutting, moistening, trimming, splicing and skiving, stitching, folding, gumming, punching, scoring, thronging, stippling, matting, modeling, embossing, incising, braiding, finishing and polishing.

The selection of any of these techniques for use depends on three main factors i.e.:

The type of available material.

The type of project to be carried out.

The creative ability and skills of the artist working in leather.

Designing and cutting.

Designing patterns: when carrying out the design process, consider the use to which the article will be put.

Procedure for patterns design should be as follows.

1. Decide on the project to be done.
2. Make sketches of its general shape and cut it out.
3. Draw a tentative pattern on paper and cut it out.
4. Cut out any minor parts of the article.
5. Put decoration on the patterns where necessary.

Using patterns; once the paper patterns are ready, use the to cut leather as follows;

1. Select leather that is suitable for the project.
2. Place it on the flat surface.
3. Lay the pattern on the leather, avoiding damaged parts, choose best areas for the most important parts of the article.
4. Hold the pattern onto the leather to keep it in position; either hold it with pins or switch it on the position.
5. Use a pencil to mark round the edges of the pattern.
6. Remove the pattern from the leather and use a sharp knife to cut the outline very carefully. use a pair of scissors to cut curved edges.

Moistening Leather.

When leather is dry, it becomes so hard and difficult to cut, but if moistened it becomes soft and easy to cut. When moistening leather lay it on a flat surface.

Consider its texture and thickness before applying moisture. Apply moisture on it with a wet rag or cotton ball by sweeping lightly across the surface either in straight or circular movement.

Skiving: This means thinning down the edges of leather so that they do not appear too bulky when joined. The most appropriate tool for skiving is the square end all-purpose knife. A skived edge allows sewing to be done with ease. It enables us to join and extend straps of leather for watches and belts. These joints become smooth and unrecognizable.

Polishing Leather

Apply wax on the leather and rub it with a brush to smoothen and brighten it. In order to make the surface of leather water proof, apply two or more coats of good wax.

Scoring: is the process of cutting a groove along a fold line on leather. The groove scored on leather does not resemble the shape of the cutting tool. Scoring leather helps when making folds or sharp bends. The rounded fold lines are made by scoring the flesh side of the leather to make folding the sharp edges possible.

Joining Leather.

It is done in two ways; by use of glue which sticks the two surfaces together.

By stitching them together.

Cementing

Is the act of joining two or more surfaces of leather using glue.

Punching

Is the piercing of leather to produce circular holes using appropriate tools. These holes are used for stitching, thronging and fastening. When making stiching holes, place the leather with grainside facing up.

Large holes are required for thronging and fastening are mainly bored into leather by use of a rotary punch.

Thronging.

Refers to the process of using throngs to join two or more pieces of leather .Thronging is carried out in leather work for two main reasons;

Used to join two or more pieces of leather.

Used to create decorative patterns that beautify the article.

Athong is a anarrow strip of leather used as a lace for joining pieces of leather when producing articles such as bags, shoes, wallets, key holders, handbags. Etc

Techniques of decorating Leather.

These include

Stippling; a technique of creating pattern decoration on leather by making dots pressed on the surface. The dots are pressed on the surface to create depressions. The areas which are not pressed down by dots are left raised up creating patterns.

Stamping; means making a mark or design on a surface of leather by pressing it down. Stamping decorations require leather which is fairly thick and has a firm texture. Tools with specific decorative designs are used.

Matting; is a technique of creating patern designs on leather which are similar to stippling. The only difference between them is that while stippling a tool with a single point is used, when matting a tool with a number of points is used.

Modelling; is a method of decorating leather by creating raised forms on a surface.

Embossing; is to raise parts of the design above the surface which creates a decoration. Motifs drawn on leather can be raised to create decorative patterns. Embossing defers from modeling because in the former the raised parts are caused by deliberate pressure from the under neath of the materilals. The raised parts are called Boss.

Incising; means cutting into or engraving with a sharp tool. Before incising is done the design sould be clearly traced on leather indicating required details.

Tooling; refers to a technique of making lines on leather to create patterns that decorate the leather.

BASKETRY.

Is the art of making interwoven objects such as baskets, mats, bags, chairs, hats, wall hangings and many other home accessories from flexible fibres such as twigs, grasses, bamboo reeds, cane, plastics, and many other natural or synthetic materials. Different types of basketry materials require different weaving techniques. All crafts made under basketry are generally called baskets.

Importance of basketry.

Basketry serves purposes ranging from decorative to utilitarian such as ;

Gathering, storage, preparing and serving food.

Tea harvesters use baskets capable of holding large and heavy loads on their back. During millet harvest, baskets are mostly used.

Baskets are used for transporting dry fish.

In western Uganda, millet bread is usualy served in small beautiful baskets.

Furnishing and garments; basketry products such as wicker chairs, chests, trunks and cradles are used to furnish homes. Mats which are woven in a wide range of sizes and using a variety of matertials such as raffia and papyri are used for different purposes such as partitioning houses and making ceilings. Garments in form of woven hats provide excellent protection from the rain and sun. Baskets also used to hold flowers.

Ceremonial uses; Baskets play an important role in many ceremonies such as kwanjula among baganda culture and kuhingira among manyankole.

Income generation. Mats, baskets, chairs and many others are sold in craft shops, museums, exhibitions and furniture centers.

BASKETRY MATERIALS.

There are quite a number of materials depending on the type of basket to be made, purpose, tastes of the maker and availability of materials . These can include; Rattan plants, raffia, Palm leaves, reed, papyri, sisal, banana fibres, paper, plastic ,straw, bamboo, cane and synthetic fibres such as nylon and polyester.These materials can be dyed into different colours using natural dyes as well as commercial pigments.

Basket weaving process

Planning the design of the basket. This includes the shape, size, height, width etc. Acquiring tools and materials.
Building the base.
Weaving the sides.
Finishing the process ends with weaving the rim of basket.

BASIC BASKETRY TECHNIQUES.

Regardless of the type of the basket, there are four basic techniques in basketry.

Plaiting/checkered this involves using two pieces of soft materials, one vertical and another horizontal criss crossed. The vertical and horizontal weavers are woven over and under each other either at right angles or in diagonal patterns.

Twinning. Two or more horizontal weavers are woven over and under rigid vertical spokes. The weavers can be separated and brought around a rod and then brought back together again and twisted.

Wickerwork. Usually done in much stronger materials such as cane or twigs, with this method, one material is passed over and under a warp.

Coiling. This uses softer materials such as grasses and papyri. It involves sewing strands of the soft material that are looped forming spiral rounds coil that are attached to each other using a weaver or binder to form a basket. Design patterns are created by changing weaver colors.

BASIC TECHNIQUES OF COIL BASKET WEAVING.

A coil basket begins with a flexible flat coil at the center that makes the center bottom of the basket.

More coils are woven outwards and upwards placing one coil over another while fastening them with stitches until a desired size and height are achieved.

TYPE OF STITCHES USED IN COIL BASKETRY.

Separate stitch.

Interlocking stitch; this can be done by inserting the needle diagonally through the top of the stitch just below it in the previous coil.

Slit stitch; this is made by sewing around the coil being added and through the center of the stitch in the previous coil.

V –stitch. This is created by producing a single simple stitch first, the needle, thus the string is passed through the same spot the second time creating a v – shaped form.

COIL BASKET STEP BY STEP.

Get tools and materials needed.

KILNS

A kiln is a thermally insulated chamber, a type of oven, that produces temperatures sufficient to complete some process such as hardening, drying or chemical changes..

Kilns have been used for millenia to turn objects made from clay into pottery, tiles and bricks.

TYPES OF KILNS.

These are mainly three namely; Electric, Gas and Wood kilns.

Electric kilns normally fire in oxidation meaning there is oxygen which does not allow oxygen in during firing.

Electric kiln

Gas kiln

Raku kiln

Which yield consistent results with glases.
Gas kilns run on natural gas and fire in reduction. Which does not allow oxygen.
Reducion firing results can be un predictable but typically yields rich earthy colours.
Wood kilns are fueled by wood. They are labour intensive because they need constant stocking and refueling of the fire to keep the wood at consistently high temperatures.
Other types include.
1 Salt kilns also known as soda kilns, produce a bumpy glaze that is commonly found on stone ware pieces. The heat puts the salts through a chemical reaction that leaves a residual glaze resembling an orange peel.
Raku kilns yield a specific finish. Raku pottery is heated until it s glowing and then pulled with tongs out of the kiln. After it cools, the piece is immersed in cold water,creating a crackle effect. Unglazed area of the clay become black from the carbon in the burning fuel and when the carbon is scrubbed off, a bright metallic finish is revealed.
T**ype of kilns for bricks. i.e**
Intermittent kilns (periodic kilns) and continuous kilns. these work by firing cool waves using heat source where the temperature is slowly increased throughout the firing process. Traditionally intermittent kilns were nothing more than a trech dug in the ground filled with a fuel and unfired pots.
Continuous kilns (Tunnel kilns) are continuously firing and never cools. The items that are to be fired are placed into cars and then slowly move through the kiln.

Basically kilns are classified by modern potters along two lines;

(1). The way the kiln is heated ie some are heated by electricity. Others are heated by burning fuel. The fuel used can range from natural gas, propane, wood and sawdust.
(2). Whether the kiln is continuous or intermittent see the types of kilns for bricks above.

Types of kilns under Gas kilns

(1). Updraft have burner ports on either side of the base of the kiln.
(2). Downdraft; heat enters the downdraft kiln at the base through gas burner ports. Unlike the updraft kiln, the downdraft kiln does not have a flue at the top.

(2) Electric kilns

(3) Raku kilns is a particular approach to firing, which involves removing the pottery from the kiln when it is red hot.
(4) Car kilns The door is positioned on the base and locked in place
(5) Climbing kilns large hillside kilns that were first built in china around 500AD.
(6) Wood burning kilns.
(7) Soda kilns made from brick and are usually large enough to walk into.
(8) Beehive kilns squat circular kilns with straight walls and a domed. They do indeed look a little like the top half of a beehive.
(9) Bottle kilns are tall bottle-shapeed constructions traditionally used for industrial scale production.

Primitive types of kilns.

(10) Pit firing; placing wares in a pit in the ground along with combustible materials ie wood, straw and manure.

(11) Sawdust kiln wares are buried in the combustible fuel which is sawdust.

(12) Bonfire like environment which can also be enclosed as a firing structure.

PRECAUTIONS BEFORE LOADING A KLIN.

Ensure that all shelves are clean.

Ensure that all shelves are free of cracks.

For glaze and test firing, make sure that they have been well kiln washed.

Kilns are as safe as other electrical appliance.

Safety precautions (kilns).

- Use common sense while installing and using the kiln.
- Let the kiln cool to room temperature before opening the lid.
- Do not install the kiln closer than 12" from any surface or closer than 18" from a combustible materials from the kiln area.
- Make sure all electrical specifications are followed. Use correct voltage, wire size and circuit breaker. Make sure all connections are tight.
- Install in covered, walled in well-ventilated area. Fumes from the wares should be vented outside.
- Avoid moisture. Do not allow the kiln to get wet.
- Always keep the children and supervised people away.
- Fire glass only to the manufacturer's recommended firing temperature.
- Replace any worn and defective parts with only genuine replacement parts.
- Un plug kiln when not in use and if there is an electrical storm.
- Unplug the kiln before servicing or vacuuming.
- Do not drop or slam the lid shut.

GRAPHICS

Graphic Art is one way through which we communicate to the world. We are able to communicate in Craphics by the help

(i) Images/ Symbols

(ii) Letters / text

(iii) Colour

ELEMENTS OF DESIGN

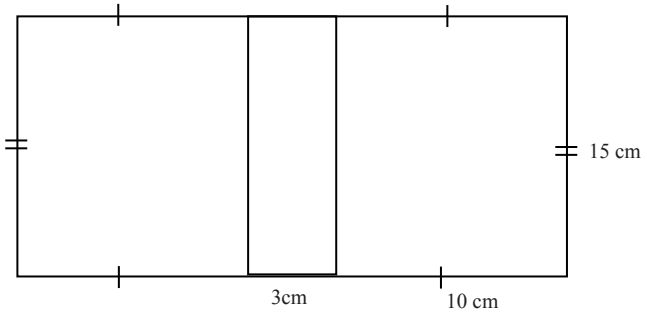
The success in our work of graphic us is guided through the use or application of the elements of design which includes; Space, Line, Colou,r Shape, Texture.

LINE

The different types of lines help us in creating our designs ways

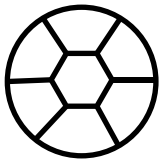
(i) Enclosing design space

e.g A book cover design lay out



(ii) Creating texture in lettering

(iii) Creating a motif/ shape

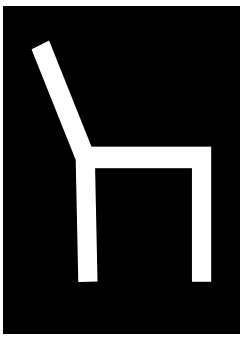


SPACE

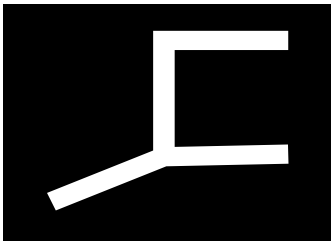
It is a guen area that a piece of design is made. The way we think and place our design following the mentioned measurements in the question, determines the attractiveness the final design work hence care must be taken in use of space.

EXAMPLE

VERTICAL USE OF SPACE



HORIZONTAL USE OF SPACE



COLOUR

This element helps the graphic artist to express his/ her feelings or mood in order to show out the message in the design. Students should there fore and have full knowledge of colour theory such that they cantranslate practically in design work.

For purposes of clarity one must use contrasting colours i.e Use strong colours against weak ones (e.g Navy blue against a pink background. etc

SHAPE /MOTIF

Apart from the use of Text letters or bringing in the etement of colours in the design use of shape or motif only can help to pass on the intended idea/ message.

Example. **Expressing mood.**

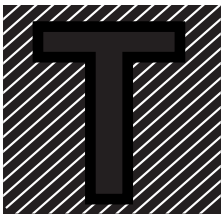
NB: A motif is an image that is used in a design to communicate an idea. It may be repeated to create a pattern or can be one.

APPLICATION: Ensure that you use simple shapes that can be understood easily

TEXTURE

Texture can be used in a design in different ways depending on the intentions of the designer or impact to be created on the intended beneficiaries

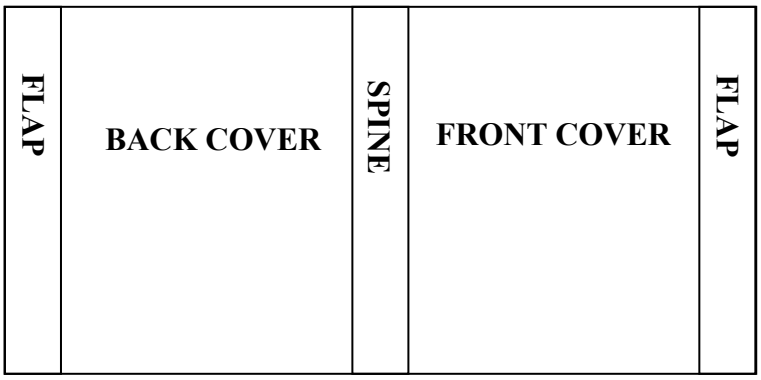
Examples (i) Background Texture (ii) Lettering Texture



BOOK JACKET

LAYOUT

- If a feature (part called flaps is added on both sides the book cover ie: the front cover and back cover end sides, it becomes a book jacket.
- A book jacket is used to protect the cover the book.
- I has all the components of a book cover apart from its extension called the flaps.



MAGAZINE COVER PAGE

It is single fare in format .The longest measurements for the height and Second longest for the width

COMPONENTS

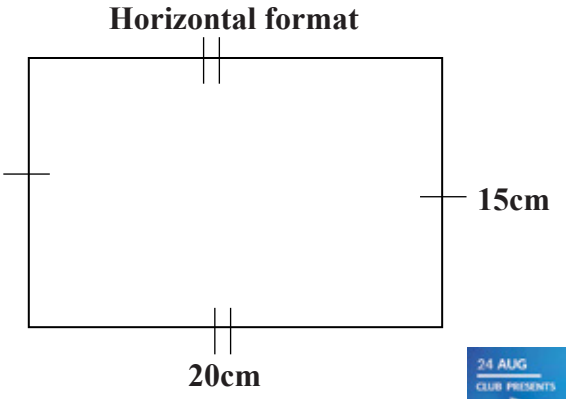
- Title
- Issue number
- Edition
- Publishing Company's name
- Illustration
- Bar code

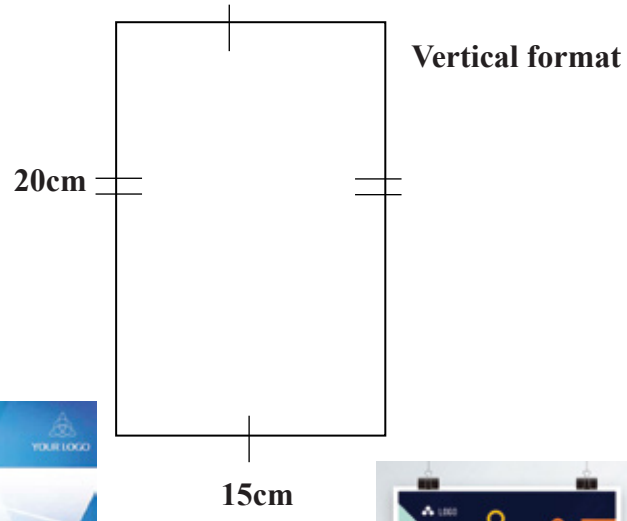
POSTER

A poster may be infornative or commercial in nature.

There is freedom to decide on the format of the poster in relation to the measurement stated in the question.

It can be designed vertically or horizontally e.g 15cm X 20cm.





COMPONENTS
- Theme / Topic / Product/Service
- Illustration
- Date
- Time
- Venue
- Contacts / Address (for more info)
- Illustration

NB: What a poster design will show depends on the demand of the question.

MENU CARD

- It is a list items tagged with the respective prices which are offered a offered in a place ag. Hotel, Resturant, canteen etc.
- Its design format can be vertical, horizontal etc. The most important thing here is that it should be within the limits of the measurement given in the question,

COMPONENTS
- Name of the place or Restaurant
- Heading of Menu
- List of items alongside prices
- Illustration
- Calling words/ Taglines or catch words if any like COME AGAIN

CALENDAR

It is an arrangement and display of months of a year with days and respective dates of the weeks.

TYPES
- Wall calendar
- Table calendar

COMPONENTS
- Organisation name/ logo/ Trade mark
- Year
- Month
- Days of the week
- Dates
- Important dates celebrated

- Weekend days
- Illustration (s)-relevant
- Contacts / Address

Format in wh the design is made is determined by the artist to suit the function and the type of calendar in question.

LABEL

It is a piece of information attached to a product that makes it stand the taste of time

COMPONENTS

- Product name
- Company name logo/trade marto
- Quantity / content
- Date of Manufacture / Expiry
- Ingredients
- Illustration
- Certificate/ Approval by relevant authority
- Bar code
- Cross-cutting information

Format of the design is determined by the artist and how best it suits where is is going to be attached.

LOGO

Its an identification symbol of a company e.g Design a logo for a company called Flower Ltd. In black and white.

WAYS OF DESICING A LOGO

1- Use of images/ Symbol

2- Use of Initial. It is a letter(s) representing a company name.

3- Use of birth initial and Image

TRADE MARK

It is an identification Symbol of a legally registered company. It is differentiated from a logo by adding letters below;

(i) - TM (representing Trade mark) or

(ii) - R (representing Registered)

EXAMPLE

Use of Symbol

Use of Symboland Letter

BOOK COVER

LAY OUT:

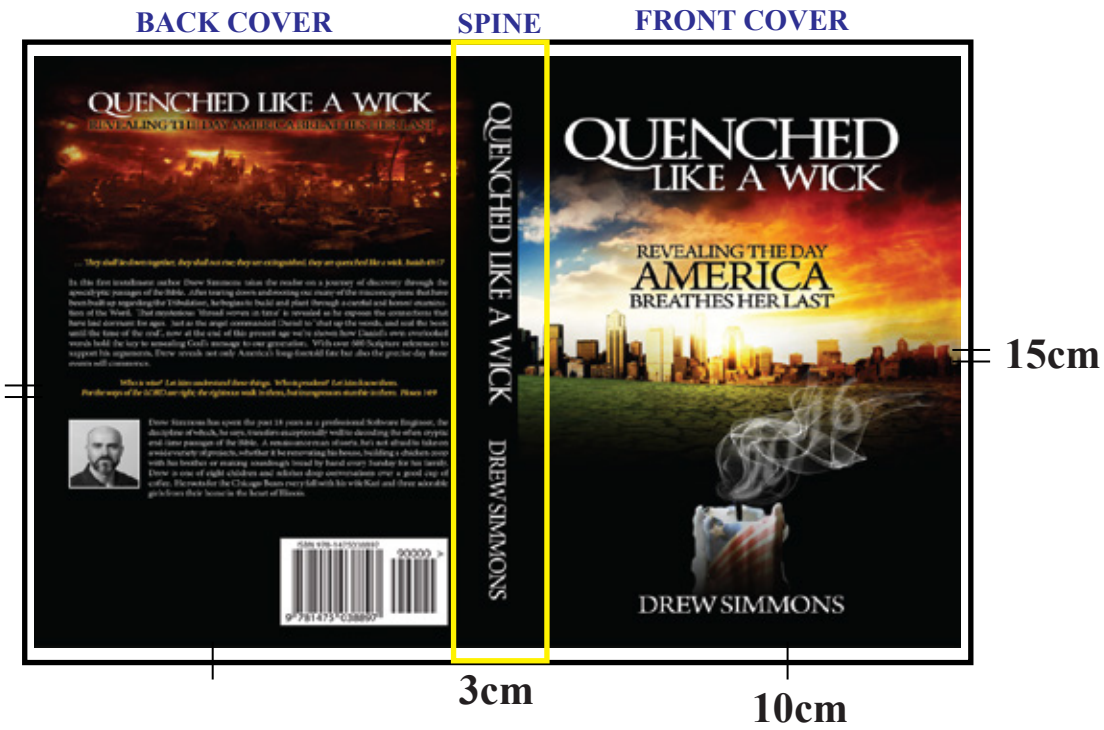
Consists of the following

a). Longest Measurement is for the height

b). Second longest measurement is for the width and

c). the shortest measurement is for the spine.

EXAMPLE OF THE BOOK COVER LAYOUT



COMPONENTS

BACK COVER	SPINE	FRONT COVER
- Enclosed space for the authors photo - Lines depicting author biography - Name of the publisher - ISBN Bar codes	- Tittle - Illustration - Author - Logo of the Publisher	- Tittle - Illustration - Author - Edition

The biggest size of letters should be given to the tittle of the book then others reduce both size and height depending on the strength of the message on the cover.

Colours used in the worle should still be contrasting. Words designed on the spine should come from up- down wards.

COVER PAGE (A' Level only)

A question may demand for for the design a cover page. Here the student designs only the front cover part by following the given measurement.

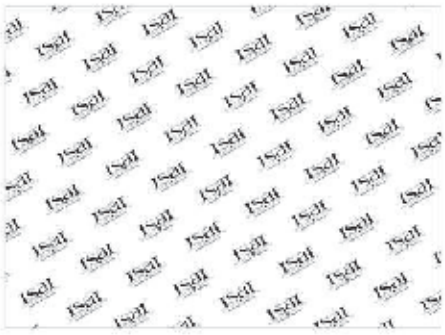
- Include only the components given in the question on the page design e.g;

.

Title, Author, Illustration and publishing Company if given in the question.

WRAPPING PAPER

The paper that is part of a product's packaging or a strong decorative paper for wrapping parcels or presents. It usually portrays the product's repeated pattern of the company's logo or trade mark.



CREATIVITY

-The ability of the student to come out with a successful design work, he/she needs to employ some level of thinking to imagine and organise the intended idea. This involves the decision on the general arrangement of the design to create a lasting impression.

Creativity involves;

(i) - Personal reasoning/ thinking (making shetches)

(ii) - Borrowing but not copying ideas from previous works,

(iii) - Filtering ones' ideas hence use only what gives out the wanted message.

PURPOSE OF THE DESIGN

The work produced by the student should serve the function of exactly chosen question eg.

If it is to design a trade mark, don't design Logo

FINISHING

The level of completing the work in all areas of the design like: lettering, colour application and distribution, general organisation of the design, general neatness in the work makes it shine and give a better impression

ORIGINALITY

Let your final work show / depict some uniqueness among the rest hence its originality.

TERMS IN ART

Analogous colours: Colours that are side by side on the colour wheel.
Applique: Art of cutting and sewing fabric shapes onto background fabric creating a design.
Armature: Framework around which the sculpture its built.
Balance: The principle of design that deals with equal visual weight in a work of art.
Batik: A resist technique of dyeing fabric by applying hot wax to areas of cloth and dyeing the cloth where there is no wax.
Beater: The part on a loom who brings one row of weaving down onto the previous row.
Bisque: Pottery wihc has been fired once without glaze.
Ceramics: The art of pottery making creation of functional and beatiful forms through manupulation of clay.
Clay: Earthly material that is plastic when moist and stiffens as it dries.
Colour scheme: A scheme of organising the velours for an art work.
Colour wheel: A convinient display of the colours spectrum bent into a arcle.
Colour: A visual element of art with the properties of hue, value and intensity.
Grog: Fired clay ground to various mesh sizes added in clay to make it more workable.
Leather hard: Condition of unfred day win most of the moisture has left.
Loom: A frame for weaving.
Maturing point: The temperature at which clay becomes hard and durable.
Motif: The object or group of objects that is repeated.
Pallet: A flat tray where colours are mixed. It also means a selection of colours in an artwork.
Papier Mache: A mixture made of news papers and paste.
Plasticity: The quality of clay that allows it to be manipulated without cracking or breaking.
Porcelain: white stoneware made from clay prepared from china clay, flint and whiting.
Potter's wheel: A device used for making pottery forms.
Puppetry: The creation and manipulation of puppets to entertain the audience.
Quilt: A bedcover consisting of two layers of cloth held together by stitched designs.
Radial balance: Type of balance where elements seem to radiate from the center.
Shuttle: A device to assist storing and delivering yarn as weft.
Sculpture: 3-D art works created by carving, modelling or casting for various roles.
Tapestry: A woven or embroidered ornamental fabric used as a wall hanging.
Tesserae: Small pieces of material such as glass, tiles etc used to create a mosaic work of art.
Tjanting tools: Tool used for applying hot wax to cloth in Batik technique.
Tools: Implements used to make a craft.
Warp: The lengthwise threads in weaving.
Wedging: process of kneading clay to remove air bubbles
Yarn: A continuous strand of spun fibres used in weaving or knitting.
Temper: Non-plastic additions to clay which are used to control shrinkage prior to firing process.
Terracotta: Unglazed reddish brown hard baked clay often used to make pottery objects.
Upholstery: The stuffing, cushions, fabric and other materials used to upholster furniture such as chairs and couches.
Weave: To make cloth by interlacing threads vertically and horizontally especially on a loom.
Weaver: Strand that interlace over the spokes to form the walls of a basket.
Weaving: Interlacing strands of a given material.

Web: A piece of fabric created by weaving.
Slab: A thick flat broad piece of something, especially when cut or trimmed.
Coil: A series of connected loops into which something has been wound or gathered.
Creativity: The ability to use the imagination to develop new and original ideas or things, especially in artistic content.
Gouge: A chisel with a concave blade used to cut grooves and holes in wood.
Casting: The making of a solid object by pouring molten metal glass or plastic into mould and allowing it to cool. The same method can be used with clay (often called Slip casting)
Assemblage: Work created by combining existing objects inteo a meaningful whole.
Chiseling. To curve something such as stone with a chisel to come up with an article.
Glyptic colour: Original colour of the original material used to blend tone/texture in a craft i.e banana fibres in a mosaic piece. When the original colour of a material has not been tampered with.
Intersticks: Small spaces/ gaps that are left in a mosai /collage craft.
. Negative spaces in joiners left in a Mosaic
. Spaces created by Tessereas.
Typography: The art of arranging types or letters to make language readable OR Is the appearance and arrangement of printed letters.
Ghiordes Knot: A hand tried knot used in rug weaving in which the parallel ends of looped yarn alternate with two threads of warp, producing an even pile effect OR A knot used in making carpets and rugs in which the two ends of pile yarn appear together at the surface between the two adjacent warp yarns around which they are twisted. Also known as Turkish knot.
Tapestry: Is a form of textile art, traditionally woven on a loom. Is weft-faced weaving in which all the warp threads are hidden in the completed work. Weft yarns are typically discontinuous, each coloured weft interlaced back and forth in its small pattern area. OR A peice of thich textile fabric with pi ctures and designs formed by weaving.
Weft threads: The horizontal thread woven between the warp threads.
Slake: The process of dissolving unfired clay in water to produce slip/slurry.
Composition: The way in which the parts of something are arranged especially the parts of a visual image .
Design: A compositional plan using the principles of design to organise the elements of art OR the art of arrangement, pattern to produce decorative work.
Drawing: Mark making using pencil, pen, brush, charcoal, crayons, pastels, stylus.
Foreshortening: To make something appear shorter than it actually is in order to create a 3-D effect on the of the laws of perspepective.
Fore ground: The area that appears to be closest to the viewer.
Kneading: A process of folding, pressing and stretching a soft substance such as clay and working it into a smooth uniform mass.
Material: The substance used to make artistic items.
Pedestal: A base or support for a sculpture or column.
Printmaking: A process in which an artist repeatedly transfers an original image from one prepared surface to another .
Spoke: strand that stretches straight from the center of a basket, forming the walls of the basket.
Squegee. An implement, usually a rubber roller that is used in printing and photography to remove excess water or ink.
Technique: The procedure, still or art used in a specific task.
Macramé: The art of Knotting strings in patterns to make decorative articles ora form of textile produced using knotting techniques.