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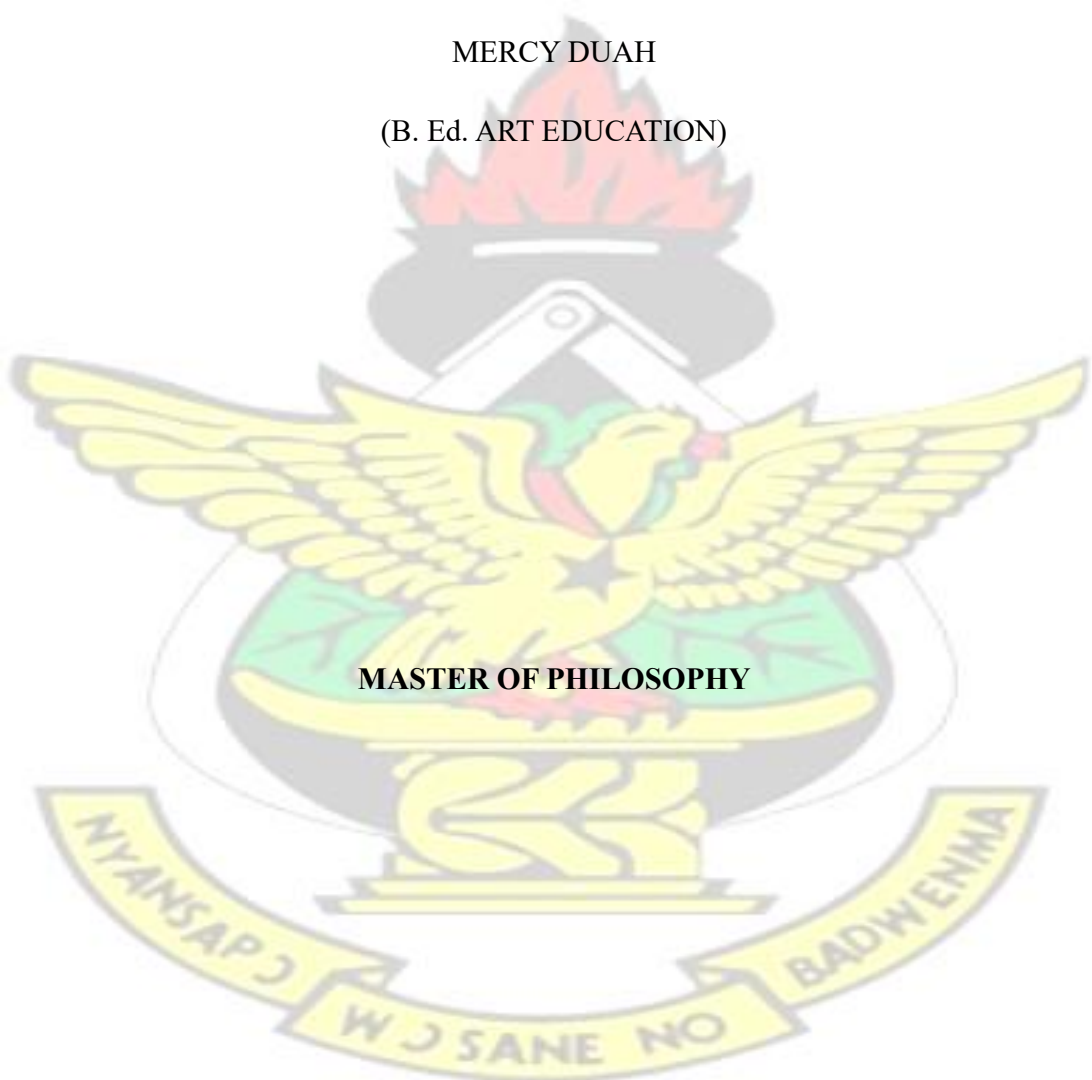
**INTEGRATING INDIGENOUS VEGETABLE TANNED LEATHER WITH
FABRIC IN**

MIXED-MEDIA PICTORIAL ART FOR VALUE ENHANCEMENT.

By

MERCY DUAH

(B. Ed. ART EDUCATION)



MASTER OF PHILOSOPHY

MARCH, 2019

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**A Thesis submitted to the Department of Integrated Rural Art and Industry in the
Faculty of Art
College of Art and Built Environment,
in partial fulfillment of the requirements for the degree of
MASTER OF PHILOSOPHY IN INTERGRATED ART
(LEATHER TECHNOLOGY OPTION)**

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DECLARATION

I hereby declare that this thesis as embarked on in the Department of Integrated Rural Art and Industry for the award of MPhil. Integrated Art (Leather Technology) is entirely mine and that no part of this thesis has been published or submitted elsewhere for the award of degree. All sources used have been duly acknowledged.

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God richly bless you all.

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This project is dedicated to the Almighty God for His unmerited favor and faithfulness towards me. He is good and His enormous mercies endure forever. To my husband Rev. Anthony Owusu for his support morally and financially. God bless you.

ABSTRACT

The challenging economic conditions across the globe and the competitive world market have resulted in vigorous efforts by stakeholders to exploit every available opportunity within their geographical locations such as cultural or natural resources to make economic gains out of them. The use of indigenous vegetable tanned leather for the production of pictorial art through the appliqué technique is not common in the industry and considering the contemporary people's rush for new things that have evolved from innovative ideas, it is prudent to take advantage and pursue research in this area and thus expand the horizon for the use of Ghanaian indigenous vegetable tanned leather. Therefore the researcher aimed at integrating indigenous vegetable tanned leather with fabric in the production of mixed-media pictorial art. To achieve this aim, the following objectives were set: to identify selected types of pictorial art forms produced with mixed-media; to demonstrate the practicability of manipulating indigenous vegetable tanned leather for integration with fabric in mixed-media for the production of pictorial art; and to appreciate the integration of indigenous vegetable tanned leather with fabric in the production of mixed-media pictorial art. In this regard, the researcher employed the qualitative method and the descriptive design as the main methodology towards establishing real facts and describing vividly the processes in achieving the main objective. The observational approach was used in identifying selected materials possible for mixed-media pictorial art where the researcher assessed them based on their characteristics. In conclusion, leather and fabric provide convenient grounds for integration since both materials are fibre based and other materials such as wood, jute, clay, metal, can be integrated when proper investigation is made into their characteristics and properties.

TABLE OF CONTENTS

TOPIC	PAGE
DECLARATION	i
ACKNOWLEDGEMENTS	ii
DEDICATION	iii
ABSTRACT	iv
LIST OF FIGURES	ix
LIST OF TABLES	x
LIST OF PLATES	xi
CHAPTER ONE	1
INTRODUCTION	1
1.1 Overview	1
1.2 Background of the Study	1
1.3 Statement of the Problem	3
1.4 Purpose of the Study	3
1.5 Specific Objectives	3
1.6 Research Questions	4
1.7 Significance of the Study	4
1.8 Delimitation of the Study	5
1.9 Definitions of terms	5
1.10 Organization of the Study	5
CHAPTER TWO	7
REVIEW OF RELATED LITERATURE	7
2.1 Overview	7
2.2 Concept of Leather	7
2.3 Vegetable Tanning	9
2.4 Advantages and Disadvantages of Vegetable Tanning	10
2.4.1 Advantage of Vegetable Tanning	11
2.4.2 Disadvantages of Vegetable Tanning	11

2.5 Vegetable Tanned Leather	12
2.5.1. Uses of Vegetable Tanned Leather	12
2.6 Leather Off-Cuts	13
2.7 Materials	14
2.8. Value Enhancement	15
2.9. Types of fabric	16
2.10. Pictorial Art	16
2.11 Mixed- media art	17
CHAPTER THREE	19
METHODOLOGY	19
3.1 Overview	19
3.2 Research Design	19
3.3 Library Research	20
3.4.1 Target Population	21
3.5 Sampling Techniques for the Study	21
3.6 Sample	21
3.7 Data Collection Instruments	22
3.7.1 Interviews.....	22
3.7.2 Direct Observation	22
3.8 Validation of Instruments	23
3.9 Sources of Data Collected	23
3.9.1 Primary Data	23
3.9.2 Secondary Data	23
3.10 Data Collection Procedure	24
3.11 Validation and Reliability of Data Collected	24
3.12 Data Analysis Plan	24
3.13 Validation and Reliability of Findings	25
3.14 Procedures in Executing the Project	25

3.15 Data Collection for Research Question One	26
3.15.1 What is Pictorial Art?	26
3.15.2 Characteristics of Mixed-Media Art Forms	26
3.16 Data Collection for Research Question Two	37
3.16.1 Project One: “Indigenous Earthenware” A Composition in Fused Leather Patterns on Fabric	41
3.16.2 Project Two. “Elegance of Earthenware”a Composition in Strips of Leather Patterns on Fabric	45
3.16.3 Project Three “The Conversational Drummers” A Composition in Strips of Leather Patterns on Fabric	48
3.16.4 Project Four: On-Lying Figurative Composition “The Pot Carriers”	50
3.16.5 Project Five: “Motherhood” A Composition in Strips of Leather Patterns on Fabric	52
3.16.6 Project Six: “Beauty In Service” A Composition in Fused Leather Patters on Fabric	54
3.17 Data Collection for Research Question Three	56
3.17.1 Project One: “Indigenous Earthenware” A Composition in Fused Leather Patterns on Fabric	58
3.17.2 Project Two. “Elegance of Earthenware”A Composition in Strips of Leather Patterns on Fabric	63
3.17.3 Project Three: “The Conversational Drummers” A Composition in Strips of Leather Patterns on Fabric	67
3.17.4 Project Four: “Conversation” A Composition in Fused Leather Patters On Fabric	72
3.17.5 Project Five: “Motherhood” A Composition in Strips of Leather Patterns on Fabric	76
3.17.6 Project Six: “Beauty In Service” A Composition in Fused Leather Patters on Fabric	80

CHAPTER FOUR	86
RESULTS AND DISCUSSION	86
4.1 Overview	86
4.2 Analysis of Respondents	86
4.3 Discussion of Results for Objective One.....	87
4.4 Discussion of Results for Objective Two	88
CHAPTER FIVE	94
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	94
5.1 Overview	94
5.2 Summary	94
5.3 Major findings	95
5.4 Conclusions	97
5.5 Recommendations	98
REFERENCES	99
APPENDICES	104

LIST OF FIGURES

TOPIC	PAGE
Figure 3.1: Outline drawing of composition on paper.....	42
Figure 3.2: Outline drawing of composition on paper.....	46
Figure 3.4: Outline drawing of composition on paper.....	49
Figure 3.5: Outline drawing of composition on paper.....	51
Figure 3.6: Outline drawing of composition on paper.....	53

LIST OF TABLES

TOPIC	PAGE
Table 3.1: The Distribution of the Sample Size.....	21
Table 4.1: Details Result of Respondents.....	87

KNUST



LIST OF PLATES

TOPIC	PAGE
Plate 2.1: Leather off-cuts.....	14
Plate2.2: Mixed-media art.....	18
Plate3.1: Mixed media art.....	28
Plate 3.2: Picture of assemblage art.....	29
Plate 3.3: Mosaic art.....	31
Plate.3.4: Floral Appliqué Patterns.....	32
Plate 3.5: Patchwork Quilt. Cindy England.....	34
Plate 3.6: Marquetry using veneer.....	35
Plate 3.7: Display of photomontage.....	36
Plate 3.8: Decoupa.....	37
Plate 3.9: tanned leathers acquired for the project.....	39
Plate 3.10: Sanding of leather with the use of sanding block.....	40
Plate3.11: Soaking and Washing of leather.....	40
Plate 3.12: Dyeing of leather	41
Plate 3.13: Stretching and Drying of leather	41
Plate 3.14: The fabric backgrounds.....	42
Plate 3.15 Arrangement and fixing of red leather pieces on fabric background.....	43
Plate 3.16: Arrangement and fixing of black leather pieces on fabric background.	43
Plate 3.17: Arrangement and fixing of cream leather pieces on fabric background.	44
Plate 3.18: Arrangement and fixing of foreground leather pieces on fabric background.....	44
Plate 3.19: The fabric background.....	45
Plate 3.20: Arangement and pasting of black leather strips on printed backgroundnd fabric.	46
Plate 3.21: Fixing of red leather pieces on printed fabric background.....	47
Plate 3.22: Arrangement and fixing of yellow ad cream coloured leather pieces on fabric background.....	47
Plate 3.23: Final view Composision after removal of plain papers blocking the surface of fabric.....	47
Plate 3.24 The fabric s. background.....	48
Plate 3.25: Fixed red by black leather pieces.....	49
Plate 3.26: Fixed yellow with Cream, Red And Black Pieces Of Leather.....	49
Plate 3.26: The fabric background.....	50
Plate3.27: Arangement and pasting of black leather strips on backgroundnd fabric and red leather pieces on fabric background.....	51
Plate 3.29: Arrangement and fixing of coloured leather pieces on fabric background.....	53

Plate 3.31: Fixing of red leather pieces by black on fabric background.....	55
Plate 3.33: complete composition with leather and fabric.....	58
Plate 3.34: Zigzag representation.....	59
Plate 3.35: Oval shape representations.....	59
Plate 3.36: Triangle description.....	60
Plate 3.37:Curves representing free flowing movement.....	60
Plate 3.38: Picture representation of composition.....	63
Plate 3.39: Shortened perspective distance.....	64
Plate 3.40: Representation of Light and dark tones using leather.....	65
Plate 3.35: Contrasting background colours	66
Plate 3.36: Final representation of strip leather pictorial art	67
Plate 3.37: formal description of the cloth.....	69
Plate 3.38: Leather strips which form the hats are arranged horizontally and diagonally depicting the striped nature of the hat.....	69
Plate 3.39: The hands and face of the figures are represented in black leather strips depicting the race of the figure.....	70
Plate 3.40: The background and figures are represented similarly the only difference being that the background has larger strips of leather and fabric arranged vertically.....	70
Plate 3.41: display of the art titled ‘Conversation’	72
Plate 3.42: The black colour of the ladies represents how elegant and beautiful the African Ladies is.....	74
Plate 3.43: Curvy lines used to represent the flamboyancy of the African lady.....	75
Plate 3.34: Final picture for the concept ‘motherhood’.....	76
Plate 3.35: The image shows a woman carrying a child at her back. She is also a trader who is struggling to help her family.....	78
Plate 3.36: Zigzag representation.....	79
Plate 3.37: representation of the final Art with the concept ‘Beauty in Service’.....	80
Plate 3.38: Dominant black leather can be found on some regions of the neck, arms and face of the woman depicting shades.....	82
Plate 3.39: Dominance of light colours on the neck and waist.....	83
Plate 3.40: Representation of curves	84
Plate 4.1: Project 1(Indigenous Earthenware) and Project 2 (Elegance of Earthenware)	91
Plate 4.2: Project 3. (The Drummers) and Project 4. (Conversation).....	91
Plate 4.3: Project 5 (Motherhood) Project 6 (Beauty In Service).....	92

CHAPTER ONE

INTRODUCTION

1.1 Overview

The introduction chapter consists of the following: background of the study, statement of the problem, purpose of the study, specific objective of the study, research questions, significance of the study, limitation, delimitation, definition of terms and organisation of the rest of the chapters

1.2 Background to the Study

Leather as a natural material is very common to almost every society across the globe with differences in the material used in tanning with agents used in its manufacture. According to Boahin et al., (2011), people from different cultures across the globe used vegetable-based tannins that are common to their environments to process leather. The use of this all important material dates as far back as the pre-historic period when man sought for a better material to protect him from the incriminating weather conditions (Boahin 2008). Since the prehistoric time, several efforts have been made to find more uses for this all important natural material. Fraquoh and Franchomme (2013), have stated that:

“Leather is a fabric that has been used by humans to make clothes and accessories, long before the fashion industry as we know it appeared. It has been in all eras, by pretty much every culture and they knew why they were choosing it. Leather is a great material that protects the human body or goods; it is comfortable and long-lasting”.

There are two major animal sources of leather, those obtained from smaller animals known as skin and bigger animals also known as hides, The use of these leathers find meaning in different cultures across the globe and this has been influenced greatly by

research and industry; research has led to the discovery of several types of leathers which can be utilised for the production of several products; as a result it has become a major source of employment as manufacturers of leather products increase and some craftsmen take it to different levels and manipulate it for great brands (Fraquoh & Franchomme, 2013). It is therefore prudent for the indigenous tanned leather to be equally turned into new brands to take advantage of the craze for natural leather products and thus achieve a dynamic shift from the solely traditional uses of the material and move to take advantage of the international market for leather products. In Ghana the leather industry has not attracted the needed attention as required, it has been limited to purely domestic and cultural use; this situation calls for vigorous efforts to manipulate the material to produce items that would satisfy local and foreign tastes competitively.

The limited value of the uses of leather is not limited to Ghana, Mokothu-Ogolla and Wanjau (2013) have affirmed that the leather industry plays an important role in the agricultural sub-sector in Kenya and that the industry has an extraordinary potential to provide high quality merchandises that can address socio-economic difficulties and generate employment and wealth. They further explain that, the progressive growth of the leather industry rests on value addition, which unfortunately has been relegated to the background that most of the leather industries are yet to realize its full potential.

Research that is geared towards the manipulation of indigenous Ghanaian tanned leather for the production of non-conventional product in the form of pictorial art would be a giant step towards adding value to a local raw material for employment and wealth creation.

1.3 Statement of the Problem

The challenging economic conditions across the globe and the competitive world market have resulted in vigorous efforts by stake holders to exploit every available

opportunity within their geographical locations such as cultural or natural resources to make economic gains out of them. In the Ghanaian contexts although leather is a traditional material that can be found in abundance and has been used to produce traditional items like shoes and sandals, less efforts have been made to expand its uses to meet contemporary needs and attract match-up with foreign taste at the international level.

The use of indigenous Ghanaian tanned leather for the production of pictorial art through the appliqué technique is not common in the industry and considering the contemporary peoples' rush for new things that have evolved from innovative ideas, it is prudent to take advantage and pursue research in this area and thus expand the horizon for the use of Ghanaian indigenous tanned leather. The researcher therefore found it convenient to exploit this all important local material for the production of pictorial art by using of the appliqué technique with the intention of enhancing its value aesthetically and economically.

1.4 Purpose of the Study

To explore indigenous vegetable tanned leather, as a resource material for integration with fabric in the production of mixed – media pictorial art.

1.5 Specific Objectives

1. To identify and describe selected types of pictorial art forms produced with mixed- media.
2. To demonstrate the Practicability of Manipulating Indigenous Vegetable Tanned Leather for Integration with Fabric in mixed- media for the Production of Pictorial Art.
3. To Appreciate the Integration of Indigenous Vegetable Tanned Leather with Fabric in The Production of Mixed- Media Pictorial Art.

1.6 Research Questions

1. What are the selected types of pictorial art forms produced with mixed- media?
2. How practicable can indigenous vegetable tanned leather be manipulated for integration with fabric in the production of mixed-media pictorial art?
3. How would mixed- media Pictorial Art Form Produced through the Integration of Indigenous Vegetable Tanned Leather with Fabric be appreciated?

1.7 Significance of the Study

The following outline the significance of this research.

1. First of all, scholarly writings on Leatherwork are scanty in Ghana, this dissertation being an embodiment of knowledge, serves as a vital reference material for students, researchers, teachers, on new integration of leather and fabric in general.
2. Again, the results of the study draw a serious attention to the correlation between the development of the leather industry and other core allied sectors such as sewing, dress making and leather artefacts processing.
3. This study will help individuals to gain the necessary skills and ideas in the use of Ghanaian indigenous vegetable tanned leather in the textiles industry for making pictorial art products.
4. The research unveils the possibility of manipulating indigenous vegetable tanned leather for application of appliqué technique in Pictorial Art.

1.8 Delimitation of the Study

1. The research is limited to the use of Ghanaian indigenous vegetable tanned leather for the production of pictorial art using the appliqué technique.
2. The research is further limited to the use of fabric as a support in the application of the identified techniques.

3. The research is also limited to the adoption of appliqué technique for the production of pictorial art with Ghanaian indigenous vegetable tanned leather.

1.9 Definitions of terms

Leather: Is a hide or skin from an animal that has been chemically treated to preserve quality and natural appeal of such skin.

Vegetable tanned leather: Is leather tanned with different vegetable matter, such as tree bark prepared in back mills, wood, leaves, fruits, and roots and other similar sources.

Indigenous leather: leather produced through technical processes originating in or characteristic of a native tanner in particular regions in Ghana.

Appliqué: This is the application of cut out leather piece on another surface.

1.10 Organization of the Study

The research is presented in five chapters. The chapter one presents the Background to the study, Statement of the problem, Research questions that needs to be answered including the objectives of the study, Delimitation, Limitations, Significance of the study and finally the Organisation of the study. Chapter two deals with the Review of related literature for the study, it made use of secondary sources of information such as books, journals, thesis and dictionaries to deal with pertinent issues related to the topic. Chapter three examines the methodology of the study and assesses the potentials of Ghanaian indigenous vegetable tanned leather in pictorial art production. Chapter four presents and discusses the results of the study. Chapter five is the concluding chapter where findings summary, conclusions and recommendations are also presented.

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

The literature of the study is reviewed under the following sub-topics. Concept of leather, Vegetable tanning, vegetable tanned leather, Materials, and Appliqué art.

2.2 Concept of Leather

Leather has been one of the most useful and versatile materials used since the prehistoric period and still being used in modern day for the production of variety of items. According to Boahin et al., (2011), Leather technology is an old vocation with worldwide influence. Its development dates as far back as the prehistoric era, when the early man made conscious efforts to find something useful and durable to protect himself against the harsh weather conditions. In his opinion, the prehistoric people who

lived during the Ice Age some 500, 000 years ago were likely the first to have used the skins of animals to protect their bodies from the bad weather condition and the environment as well.

Leather is a durable material generated through the tanning of raw animal hide and skin. (<http://en.wikipedia.org/wiki/matter>).

Writers who possess comprehensive understanding of the philosophy of leather making and its development, such as Maddox (1940). Boahin (2008) has identified that the selection of pelt by man brought about serious efforts to explore its quality and comfort in usage, which accordingly brought about the leather industry. And today, the leather industry has grown worldwide, whereby these leather materials can be used to make various goods including clothing, bookbinding, leather wallpapers and as furniture covering or upholstery.

Nayudamma (2014) states that the uniqueness of leather lies in “Looking at a live animal. The skin acts as a protection to cover the body, bones, blood, etc. and gives the body a shape; as an umbrella against rain not allowing water to get in; but at the same time permitting perspiration and sweat to get out; as a shield against atmospheric conditions – wind, water, fire and micro-organisms; as a transmitter to feel, touch and as a sensitive thermostat to control body temperature. Skin breathes – porous, permeable to air and water vapour with a large surface area and reservoir capacity.

This implies that, the uniqueness properties and characteristics of leather make its wear comfort, high tensile strength, resistance to tear, resistance to abrasion into both wet and dry environments, soft and supple, flexing and soiling. In tracing the meaning and concept of leather, various schools of thought are comforted. Leather is an animal skin which has been preserved and dressed for use.

The British Standard defines leather as hide or skin with its original fibrous structure more or less intact, tanned to be putrescible. The hair or wool may, or may not, have been removed. It is also made from a hide or skin that has been split into layers or segmented either before or after tanning.' BS: 2780. (www.all-about-leather.co.uk) Furthermore, leather, according to Boahin (2005), opines that, leather will continue to be the material of choice for many people, not just for corporate and domestic furniture but also for footwear, automobile, aviation and marine interior application, clothing and garment as well.

However, real leather is a natural product, its breaths; it's warm and has individual characteristics which are the natural charm and beauty of the hide. (www.la-zboy.co.uk)

2.3 Vegetable Tanning

Vegetable tanning is a traditional craft process that have been inherited by families for over 200years, using both old methods and state-of-the-art technology from one generation to the other. (<http://en.m.wikipedia.org/wiki/leather>). The gradual of the hide from its raw state to a long lasting material takes place in a wooden drum, while taking the environment into consideration.

Steven (2006), states that the tannins are acquired naturally in the bark and leaves of many plants and that these tannins bind to collagen proteins in the hide and coat them, causing them to be more resistant to bacterial attack. The process also causes the hide to become more flexible.

Boahin (2008), affirms that, raw materials used for vegetable tanning are the natural tannins, available in liquid or powder form, obtained from different part of the plant including woods, barks, fruit, fruit pods and leaves. The most common tannins are obtained from Chestnut wood (*Castanea Sativa*), Quebracho wood (*Schinopsis Lorentzil*), Tara pods (*Caesalpinia Spinosa*), Catechu (*Acacia Catechu*), Chinese gallnut

(*Rhus typhina* Semialata), Turkish gall-nut (*Uncaria Gambir*), Mimosa or Wattle bark (*Acacia Meamsii*), Myrobalan (*Terminalia Chebula*), Oak wood (*Quercus* sp), Sumac (*Rhus typhina* Coriaria) and Valonia Oak (*Quercus Macrolepis*).

Thorstensen. (1969), however, noted that, vegetable tanning is the most traditional, and most environmental- friendly amongst the various tanning methods.

The vegetable tanning is truly “chromium- free” and contain less harmful chemicals. It is an old-world and artisanal process that takes advantage from the tannic acids found naturally in some plant species, by using the barks, branches, leaves and even some fruits in some specific techniques. The natural appearance, before painting has a slightly brownish tinge on a beige colour, with a natural, woody and earthy smell. According to Boahin (2011), vegetable tanning is generally carried out in large vats filled with tanning solutions, which are made from water and tannins. Tannin is a bitter substance that is obtained from such as the chestnut, wood extract (*Castanea vesca*), hemlock (*Abies Canadensis*) etc. The choice of the plant depends on the type, which is available in a particular locality. In northern Ghana, the indigenous tanners use tannins from the pods of acacia tree (*Bagaruwa*). The pods are pounded and leached with water to extract for the tanning liquor.

Evangelista (2011), also concluded that, vegetable tannins are used by leather craftsmen in both liquid and powder form. From the chestnut wood the most famous and ancient extract is obtained. Another known vegetable tanning is the quebracho extract which is extracted from the wood of a tree that grows primarily in Argentina: this extract gives the leather a special reddish colour and an unmistakable warm touch and a bright appearance.

2.4 Advantages and Disadvantages of Vegetable Tanning

The researcher in agreement with Silvateam (2014), gave the advantages and disadvantages of vegetable tanning to be as follows: There are a lot of tanning processes in the world, but the most common and primary type of tanning is the vegetable and the researcher thought of it as a key factor to enumerate the importance and the effect of using vegetable tanning as in agreement with Bill Amberg and Silva.

2.4.1 Advantage of Vegetable Tanning

The researcher in agreement with Silvateam (2014), gave the advantages and disadvantages of vegetable tanning to be as follows.

- Vegetable tanning is environmental friendly.
- Vegetable tanning is an age old tradition, so most tanneries have very skilled craftsmen producing and dyeing the leather
- Vegetable tanned product is unique and has its own life, they are not of the same, but they change, continuously, for the better.
- It produces rich colours that are completely natural.
- It is more valuable and thus sold at a higher average price compared to chrome tanned leathers.

2.4.2 Disadvantages of Vegetable Tanning

- The average processing time of vegetable tanning is quite similar to chrome tanned leather, but it can take up to about 6 days to produce average size sheep or goat leather.
- It can stain easily in the presence of iron
- Vegetable tanned products are more expensive since it requires more skill to tan the hides.
- Vegetable tannins gives limited varieties in colour

- Prone to shrinkage or cracks when exposed to direct heat.

Therefore, based on the advantages and the disadvantages given by Silvateam, the researcher concludes that indeed vegetable tanning has been there for longer and decades and its environmental friendliness makes it very workable which cannot be achieved in any other tanning methods which have been recently salvaged for its high quality.

2.5 Vegetable Tanned Leather

Natural vegetable tanned leather is only one oldest approaches of producing leather and has been used for thousands of years. It uses Tannins established from barks, wood and other parts of the plants to convert animal skin into leather (Rogers, 1922). Some of these ingredients are found in different vegetable matters such as tree bark prepared in back mills, wood, leaves, fruits and roots.

2.5.1. Uses of Vegetable Tanned Leather

Boiled leather is an example of this where the leather has been hardened by being immersed in hot water, or in boiling wax or similar substances. Historically, it was used as armour due to its hardness and lightweight, but it has also been used for book binding. This is the only form of leather suitable for used in leather carving or stamping (Procter, 1936).

Vegetable tanned leather will become softer and more pliable without losing its structural integrity. It is ideal for carving moulding and shaping and has an almost magical relationship with water. When wet, it becomes pliable, and when dry it stiffens into shape. (Posted by walnut tstudiolo bolg.walnutstudiolo.com>2014/07/31)

According to Boahin (2011), Vegetable tanned leather may be stuffed-that is, materials such as fats and oil may be worked into it. Stuffing makes the leather water resistance and used for bindings and heavy belt for machinery. However, the vegetable tanned

leather is also manufactured by the Italian crafts person using antique tanning methods and modern technology. The ancient recipe contains, mainly chestnut or Argentinean quabricho tree, to dry the leather. The tradition dates back to the Renaissance. Today it is associated with Genuine Italian vegetable- Tanned leather consortium that has 25-member tanneries in Italy's "leather District", between Pisa and Florence.

The most vital element in vegetable tanning process of leather is time. It requires approximately 40 days to convert raw hide into exclusive, durable and versatile vegetable tanned leather. It's a natural and eco-friendly procedure that merges fashion with tradition and the past with the future, which is very expedient to the Italian leather tanneries.

Furthermore, it is more resistant to water than any other kind of leather and hardly loses its lustre and versatile nature the best way to clean such leather is to use a dry wool cloth. (Posted by Ana Mileuskaja. Retrieved on Tuesday, May 4, 2010 at 4:45pm.)

2.6 Leather Off-Cuts

According to Merriam-Webster (2018), off-cut is a piece of waste material that is left behind after cutting a larger piece. Leather off-cuts are thus pieces of waste leathers that are left behind after larger pieces are cut for specific production activities. The pieces of leathers that are left unattended to and considered as waste, just like found materials, find usefulness in mixed-media art where two or more materials are adopted for use through integration in the production aesthetical appealing works, some of which are three-dimensional or two-dimensional.



Plate 2.1: Leather off-cuts

(Source: etsy.com)

2.7 Materials

Material is a broad term for the (chemical) substance or a mixture of substances that constitute a thing. And it may include material science, Raw materials, Bio materials, Textiles, and composite material (Manahan, 2011).

Material is the substance or substances of which anything is made or composed. The matter from which something can be generated or produced. Materials can comprise, but is not limited to raw and treated material, component, parts, assemblies, subassemblies, fuels, tools and accessories that may be consumed directly or indirectly (West, 2007).

However, materials also consist of elements, constituents or substance of which something is composed or can be made and examples of materials are paper, plastic, leather, fabric, ceramics etc. The material process also involves the sequence of processes that convert industrial materials from a raw state into finished part or artefacts. Also, the industrial materials are used in the production of “tough” thus good or less durable machines and equipment produced for large entities and patrons.

On the other hand, the materials process by “hand” are used to change raw materials into finished products perform one or both of two major functions: first, they form the material into the desired shape; second, they alter to improve the properties of the material.

Leather can serve as a resource material for use in appliqué art due to the numerous properties, this is emphasized by Armstrong (2011) that, leather is not only a quality material but also very strong and therefore very durable. It can be manipulated to meet the characteristics needed for appliqué work.

2.8. Value Enhancement

The competitive nature of modern trade due largely to technological advancement has necessitated for the exploration of opportunities that would produce enhance value to outwit fellow competitors, particularly when it comes to products from natural raw materials. Economic pundits have recommended that the best opportunity for growing economies is to explore technological means of find additional valuable uses for local products in a manner that can compete effectively on the local market without much difficulty. Corporate finance institute has stated that, additional value created over and above the initial value of something and that this can be applied to product, services etc. According to Investopedia (2018), explains that “Value added” defines the improvement a company renders on its product or service before presenting the product to consumers”. Value addition as focused by Meatco (2018), is the addition to create wealth.

The efforts at adding value is –value can also be enhanced by refining a product in some way, or by including extras with the product. The integration of indigenous vegetable tanned leather with fabric in the production of mixed- media art provides a new avenue and economic opportunity for craftsmen, in that, leather pieces would no longer be

considered as waste but rather by-products that have economic value to support sustainable living. Leather uses will not be simply be considered for the production of homogenous products, but capable of providing alternative uses with some add-on that gives it a larger observation of value. Adding value to indigenous tanned leather is a key element for rural and pare-urban growth, as a way to enhance income from tanning and provide rural jobs since the communities who operate indigenous leather tanning are located in these areas.

2.9. Types of Fabric

The use of locally printed fabric for integration with vegetable tanned leather in the production of mixed-media pictorial art affords equal opportunity to encourage the use of locally available materials. Gaddis (2012), states that, a certain amount of planning must go into matching the right material with a pattern. Typically, highly durable and long-lasting fabrics with the ability to withstand loss of appearance and function through the destructive action of rubbing are most reliable.

Not only must the right material be chosen for mixing leather with fabric, but there are other details that must be taken into account in order to produce a beautiful mixedmedia picture that one would be proud to appreciate.

2.10. Pictorial Art

Pictorial Art has been defined severally the online dictionary (2015), explains it as pertaining to, expressed in, or of the nature of a picture. Pictorial art, thus refers to the use of complex recognised methods, both representational and abstract, and to explain an idea. Pictorial art ranges from the simple and straightforward use of pencil and charcoal in drawing through the slightly more complex techniques of watercolour, acrylic and oil painting to the more involved processes of hand-drawn and photogenerated serigraphy, as well as the chemical processes of lithography and intaglio

printing further on to the use of more three-dimensional materials such as leather incorporated in two-dimensional art form.

Wang and Lee (2013), have explained that, ‘A pictorial concept identifies a class of pictures with certain common structures and properties. Pictorial are useful in various applications of graphical interfaces, and specification mechanisms have been proposed to allow putting concepts together to define new concepts with further logical constraints’.

The researcher, among other techniques by which artists express their ideas, chooses to concentrate on the application of an appliqué or on-lying technique for the project.

Traditionally appliqué has been considered as textile technique the Free dictionary (2015), explain it as a decoration or ornament, as in needlework, made by cutting pieces of one material and applying them to the surface of another. Wikipedia (2015) also explained it as a device applied to another surface. On-laying technique on the other hand has been explained by Encarta (2009), as the application of something to a surface, particularly for decorative purposes, such that it appears in relief. Tentatively relief works occurs in different forms and with different materials.

2.11 Mixed- Media Art

Mixed- media, in visual is said to be an art work in which more than one material or medium or more have been used to achieve many artistic effects (Wikipedia 2018). It further explains that objects found within the immediate environment can be used in conjunction with traditional artistic media to achieve a broader range of selfexpression. Some of the materials used are not normally considered as materials that art is made from, leather could be classified among found materials since its primary purposes have been to produce utility items such as shoes, bags and hats.



Plate2.2: Mixed media art
(Source: Alberto_Baumann_Eredità_del)

CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter presents the processes followed in conducting the research. It is also organised and presented as follows: the research design, population, sampling, instruments for data collection, data collection procedure and data analysis plan.

3.2 Research Design

Research is a process of investigating and analysing; it is a systematic, chronological and decent way which helps to address practical issues and multiply knowledge (Neville, 2007). According to Twumasi (2001), research design is a systematic investigation to collect information on a subject to establish facts. Cohen et al., (2007) assert that research design is overseen by the concept of 'fitness for purpose' and the purpose of the research determines the methodology and design of the study.

The researcher carefully considered the key implications and impacts a chosen method of research could have on the outcome of the study and of the data to be collected, the study therefore employed qualitative research methods which collect data from multiple sources towards solving the research questions, hence, the employment of the triangulation approach, which is a qualitative method in which data are collected to answer the research question (Leedy & Ormrod, 2005; Cohen et al., 2007). The approach to answer research question two is a typical example. Therefore the qualitative research method was found paramount in this study, as complementary components of the research process.

Descriptive research design was selected for qualitative research approach. The descriptive method was used to describe and explain the types of materials, techniques and characteristics of Pictorial Art. The qualitative research method offers an inside view as well as clear understanding into the occurrence under study. Rubin and Babbie (2001) also emphasised that, qualitative research provides the researcher with a complete insight resulting in a deeper understanding.

3.3 Library Research

Literature documented was gathered from the following libraries:

- Faculty of Art Library. Kumasi

- KNUST Main, library. Kumasi
- The University of Education Campus Library, Kumasi
- Kumasi Polytechnic Main, Library

Other sources used by the researcher include books, unpublished thesis, and journals.

3.4 Population for the Study

A population is the group to which the result of the study is intended to apply (Leedy and Ormrod, 2005). It is of great importance to find the right respondents to get the right information for the attainment of research objectives. In this study, the population have been found to be heterogeneous in nature, due to the multi-sectorial characteristics of the study. It comprised a large group of materials (skins, hides, leather, and tannins), experts and consultants in the field of sewing and fashion.

3.4.1 Target Population

The target population involves all participants of the local leather industry. However, due to the mixed nature of the population for the research, the population is reduced to make control and accessibility easy for the researcher to comprehensively assess the activities of the various target core sectors involved in this study and correlate their impact on the producing leather with qualities prerequisite for specific industrial needs (Twumasi, 2001).

Using the entire population would have greatly improved the result of the research but due to the limited academic period for the study, the researcher dwelled mostly on sampling for conducting the study.

3.5 Sampling Techniques for the Study

The purposive and simple random sampling techniques were used simultaneously to identify and select a number of leather types, the fabric and the experts in the field.

The purposive sampling technique ensured that leather samples from areas such as Kumasi, Tamale, for production process however, the leathers were selected randomly from the tannery sources. Again, the purposive sampling technique was employed in selecting a total of 15 experts in the fields of sewing and designing.

3.6 Sample

Table 3.1: The Distribution of the Sample Size

Population	Places	Sample
Leather technicians	IRAI (KNUST) Polytechnic (Kumasi)	5
Fashion Designers	Kumasi Polytechnic (Kumasi)	5
Leather handicrafts workers	Kumasi	5

3.7 Data Collection Instruments

To ease and make the data collection operational and significant to answer the stated research questions and afterward meet the demands of the established objectives for the study, upon which conclusions can draw the most appropriate research instruments considered and employed were observation, questionnaire and interview. Data from multiple choice sources were collected with the aim that all would converge to establish a particular theory or an opinion (Leedy and Ormrod, 2002).

3.7.1 Interviews

Frankel and Wallen (1996) explained that interviews are taken to understand get firsthand information from people and things that we cannot openly perceived or notice. As data observed were being recorded in a descriptive method expected in most qualitative research, the researcher used interviews to seek clarification of events observed through asking question in both formal and informal manners guided by an interview guide (Appendix A) prepared by the researcher.

3.7.2 Direct Observation

To make on-the-spot observation of the phenomenon under study (Kumekpor, 2002), the researcher observes the Ghanaian vegetable leather tannery process in order to note the process and chemical reactions that takes place when the leather comes in to contact with the hides and skins. According to the Sage Encyclopaedia of Qualitative Research Methods (2008), observation is the use of one's senses to look and listen in a systematic and purposeful way to learn about a phenomenon of interest.

3.8 Validation of Instruments

The observations and interview guides were prepared, vetted and pretested on Integrated Rural Art Students, KNUST before administering to the participants. The final draft of the interview and observation guides was given to leather expert and fashion designer to make the technical corrections to improve upon the validity of the instruments. According to Cohen et al. (2007), in order to control bias and ambiguity, and ensure the objectivity of the data collected and to instil a high level of reliability, and the validity of the instruments.

In addition, the data recorded through direct observations and interviews were bounded with guides to regulate their directions. In the validation process, interview and observation guides and checklists were prepared based on the research questions and objectives of the study.

3.9 Sources of Data Collected

Sources of data for the research were the Primary Data and Secondary Data.

3.9.1 Primary Data

Primary data were obtained from the interviews and observation conducted during the research. Views from experts and knowledgeable personalities in KNUST, and Central Market were recorded and interpreted.

3.9.2 Secondary Data

Secondary data comprised information collected from books, articles and published thesis, internet, journals and others that were related to this study.

3.10 Data Collection Procedure

The researcher designed an interview guide for each of the participants to gather the primary data needed for the study. The researcher had a schedule with the various participants in order not to disturb their work schedule. Observations were made during the production process and the final outcome of the finished project. Satisfactory data were also collected from books, publications, thesis, and internet which served as the secondary data. Based on these the researcher identified the various materials, techniques and characteristics related to the study.

3.11 Validation and Reliability of Data Collected

Leedy & Ormrod (2005) state that diverse research problems generate different research designs and methods, this in turn leads to collection of various types of data and different understandings of those data. A cautious selection of research design and application of the data collection instruments coupled with good reference to the research questions in line with the objectives, justified the credibility of the data collected. The interviews were also one-on-one bases and carried out with the unstructured and open ended interview type to draw a conclusive analysis on findings. Data were recorded and supported with field photographs.

3.12 Data Analysis Plan

The data collected in the form of field notes through, interview and observation were transcribed into narratives and descriptive forms. To answer the research questions, descriptive statistics was employed, where the researcher used frequencies and

percentages to make the interpretation of the results more meaningful, conclusions were drawn and recommendation made.

3.13 Validation and Reliability of Findings

The methodology followed in this study characterized discourse of research and lays out the logical reasoning of research in a way that could be drawn on to justify claims and procedures leading to the findings made. The findings therefore, are the empirical facts justifiable by the logical nature of the investigations carried out; the appropriate use of both specific and general criteria of data collection procedures, presentation, analysis, interpretation and the exhibition of theoretical and practical coherence in connecting the diverse phenomenon in the composite nature of the research problem.

3.14 Procedures in Executing the Project

The growing competitive nature at the international have in recent time influenced several nations, particularly the developing ones to earnestly endeavor to explore and exploit any available local area of strength where they have competitive advantage to attain economic gains. The introduction of leatherwork as a course of study in Ghanaian institutions of study has brought to the fore the potential value of indigenous vegetable tanned leather in Ghana. It has led to several efforts by various researchers to identify various means by which the value of Ghanaian vegetable tanned leathers could be enhanced to increase its economic value and meet contemporary needs. It is in view of this that the research is targeted at manipulating indigenous vegetable tanned leather for use in pictorial art through the application of the on-laying technique. The identified technique is meant to be simple and adequate for use by the average craftsman in the leather industry.

3.15 Data Collection for Research Question One

What are the selected types of pictorial art styles produced with mixed -media and their characteristics?

The objective one is meant to identify some of the different types of mixed – media pictorial art forms produced with three-dimensional materials, their characteristics, and techniques. The intent is to ascertain how the different found materials have been used to produce mixed-media pictorial art.

3.15.1 What is Pictorial Art?

Pictorial art is a creation of picture making that has been alluded to as a composition having or signifying the visual appeal or symbolism of a picture' Online dictionary 2018. Saltmarshe (2018), has described Pictorial Art or Picture Making as the custom design and production of pictures, from either one's own digital image files or from gallery images, to create a unique and exciting art piece, Pictorial art may come in different forms and styles and produced with different materials of which some may be integrated to achieve the required effect and purpose; this may be demonstrated in any of the major areas of art such as textiles, painting, sculpture, metals and earthenware production.

3.15.2 Characteristics of Mixed-Media Art Forms

Pictorial art may largely be classified in two major forms of imageries and these are two-dimensional and three-dimensional. The two-dimensional arts are those that are flat and often produced with paint, dyes, ink or other allied colouring agent, examples are, Oil-Paintings, Water-Colour, Batik Art etc. Three-dimensional pictorial art forms may be referred to pictures that are made with solid materials and sometime shows projections. Also two- dimensional art can be viewed from one direction only (Length and Breath), whiles three –dimensional arts are in the round and can be viewed from

different angles. The following are selected types of Pictorial Art forms and their classifications.

i. Collage

Composition that comprises of different materials such as newspaper cuttings, cardboard, photos, fabrics and the like, pasted to a board or canvas. May be combined with painting or drawings, it is a picture made partially or totally of photographs, fabric, and other conventional materials, which are attached to the picture surface or background. Collage can be used to elaborate on two aspects of picture making: the purely formal and the illustrative. The formal approach comprises of values dominate, and the placement of the parts, overlapping, contours, shapes, intervals, and colours are of primary concern. The illustrative approach, imagery and content take superiority.

ii. Collection

Structure comprising of different materials such as daily paper cuttings, cardboard, photographs, textures and so forth, glued to a board or canvas. May be joined with painting or illustrations, it is a photo made totally or in part of photos, texture, news cut-outs, and other alleged discovered articles and materials, which are stuck or stuck to the photo surface. Arrangement can be utilized to underscore two parts of picture making: the absolutely formal and the illustrative. In the absolutely formal approach aesthetic qualities command, and the arrangement of the parts, overlapping, shapes, interims, and hues are of essential concern. In the illustrative approach, symbolism and substance outweigh everything else. The photomontage gives a decent illustration. The substance for example, photographic pictures from magazines or books is decided for its affiliations and after that opened to new understanding through its new setting and through juxtapositions prone to be garbled.

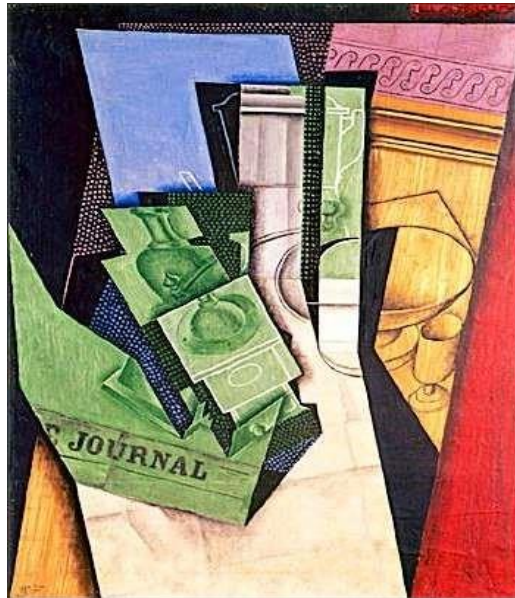


Plate3.1: Mixed media art (Source:
Encarta Encyclopaedia)

iii. Assemblage Art

Encyclopaedia of Art (2018) has defined assemblage as contemporary form of sculpture, comparable to collage, in which a work of art is built up or "assembled" from 3-D materials - typically "found" objects, it has its object found in the natural environment usually called "found objects" (objets trouvés). These materials are not usually regarded as materials for art. Assemblage art is further described as an artistic form or medium usually created on a defined substrate that consists of three-dimensional elements bulging out of or from the substrate. (Walter John. 1992).

According to Wikipedia (2018), the contribution of post-modernist artists such as Robert Rauschenberg and Louise Nevelson (1899-1988) dwells in their gradual compilation of modern, every object such as: boxes, old shoes, baked bean cans, machine parts and so on.

Gathering Craftsmanship: Reference book of Workmanship (2018) has characterized array as a contemporary type of model, practically identical to collection, in which a masterpiece is developed or "amassed" from 3-D materials - normally "discovered" articles, it is a type of three-dimensional visual craftsmanship whose creations are

shaped from ordinary things, for the most part called "discovered items" (objects trouvés). Arrays were characterized by preformed, regular or fabricated materials, which are not expected as workmanship materials.

As indicated by Wikipedia (2018), The commitment of post-pioneer craftsmen as Robert Rauschenberg and Louise Nevelson (1899-1988) lies in their gathering or collection of present day, each question (or pictures thereof, for example, boxes, old shoes, heated bean jars, machine parts et cetera.



Plate 3.2: Picture of assemblage art
(Source: Saint Lazare Station, Paris. Assemblage by Arma)

iv. Mosaic Art

An ancient art form, developed by Ancient Greek and Byzantine artists, which creates pictorial designs out of glass tesserae.

A mosaic is a piece of art or image created from bringing together small pieces of coloured objects as stones and glass. (ENCATER). It is often used in decorative art or as interior decoration. Mostly, mosaics are created small, flat, roughly square, pieces of stone or glass of different colours, known as tesserae.

In early periods of art, mosaics were a form of floor decoration made of small pebbles and later of cut or shaped pieces of marble, hard stone, glass, terra-cotta, mother-of-pearl, and enamels. The shaped pieces, in the form of small cubes, are called tesserae or tessellae. The tesserae are embedded in plaster, cement, or putty to hold them in place. Techniques for arranging the components in a design include opus tessellatum, simple geometric patterns; opus vermiculatum, small stones arranged in patterns of curved lines, including pictures of objects; opus musivum, mosaic decorations of walls; and opus sectile, a pattern composed of larger stones of varied shapes. Mosaic Workmanship: An antiquated fine art, created by Old Greek and Byzantine specialists, which makes pictorial outlines out of glass tesserae.

In old circumstances mosaics were a type of floor embellishment made of little rocks and later of cut or moulded bits of marble, hard stone, glass, earthenware, mother-of-pearl, and lacquers. The moulded pieces, as little solid shapes, are called tesserae or tessellae. The tesserae are implanted in mortar, concrete, or putty to hold them set up. Strategies for organizing the segments in an outline incorporate creation tessellatum, straightforward geometric examples; creation vermiculatum, little stones masterminded in examples of bended lines, including pictures of items; creation musivum, mosaic beautifications of dividers; and creation sectile, an example made out of bigger stones of shifted shapes.



Plate 3.3: mosaic art

(Source: <https://en.wikipedia.org/wiki/Mosaic>)

v. Appliqué

According to Wikipedia (2018), Appliqué makes use of smaller patches or fabrics to be applied or sewed onto a larger fabric or surface. It is mostly one piece of fabric in its entirety. Appliqué derives its roots from French culture and it means ‘something applied’ or a thing that has been applied. Appliqué work employs a number of stitches to attach the applied pieces on to the base material. Some of the most common stitches and their uses are straight stitch. Straight stitch or running stitch is the most common type of stitch practiced while attaching Appliqué patches onto the base material.



Plate.3.4: Floral Appliqué Patterns

vi. Patchwork

This is another form of quilting where pieces of fabric are joined or sewn together in patches. Patches can be made by joining the same or identically shaped pieces of fabric into a larger piece of fabric or may be joined into smaller sections and then joining the sections.

Patchwork quilt blocks are often categorised with names that represent their overall structure and (sometimes) the number of pieces in a block. Common examples include,

One patch quilts, it duplicates the same shape over and over.

Four patch quilt blocks, is made up of four pieces of fabric, two across and two down.

Five patch quilt blocks are a bit complicated since they are structured with 25 patches, five across and five down. Individual patches can also be divided.

Seven patch quilt blocks contains seven patches across and down. Each patch can change shape, but unless you are producing a big block. It is uncommon to see seven patch blocks divided into more than one shape each, such as half square triangle units. Artisan continue to explore other types of patchwork techniques.

Interwoven This is another type of sewing where bits of texture are combined or sewn in patches. Patches can be made by joining the same or indistinguishably moulded bits of texture into a bigger bit of texture or might be joined into littler segments and after that joining the areas.

Interwoven blanket squares are frequently arranged into classifications with names that give us insights about their general structure and (some of the time) the quantity of pieces in a square. Regular illustrations incorporate,

One fix quilts, which rehash a similar shape again and again. Four fix stitch squares, which are comprised of four bits of texture, two crosswise over and two down. A few shapes in a four fix are frequently separated into different fragments.

Five fix stitch squares are somewhat extraordinary. They are organized with 25 patches, five crosswise over and five down. Singular patches can likewise be separated. Seven fix knit squares contain seven fixes crosswise over and down. Each fix can change shape, however except if you're making an expansive square it's remarkable to see seven fix squares separated into in excess of one shape each, for example, half square triangle units. Craftsman keep on exploring different kinds of interwoven systems.



Plate 3.5: Patchwork Quilt. Cindy England (Source: Getty Images)

vii. Marquetry

Marquetry is the art of bringing together pieces of veneer to form decorative piece, designs or pictures. The technique may be applied to case furniture or even seat furniture, to ornamental small objects with smooth surfaces.

Coloured straw marquetry was a specialty of some European spa resorts from the end of the 18th century. Many exotic woods as well as common European varieties can be employed, from the near-white of boxwood to the near-black of ebony, with veneers that retain stains well, such as sycamore, dyed to provide colours not found in nature.

Marquetry, is the workmanship and art of applying bits of facade to a structure to frame embellishing examples, plans or pictures. The system might be associated to case furniture or even seat furniture, to enhancing little questions with smooth, admired surfaces or to unattached pictorial boards recognised in their own specific domain.

(Wikipedia 2018)

The facade utilized are basically woods, however may incorporate bone, ivory, turtleshell (ordinarily called "tortoiseshell"), mother-of-pearl, pewter, metal or fine metals.

Marquetry utilizing shaded straw was a claim to fame of some European spa resorts from the finish of the eighteenth century. Numerous intriguing woods and in addition regular European assortments can be utilized, from the close white of boxwood to the close dark of coal black, with facade that hold recolors well, similar to sycamore, coloured to give hues not found in nature.



Plate 3.6: Marquetry using veneer
(Source: pinterest.com)

viii. Photomontage

This is an art made from photographs, or parts of photographs. It can also be defined as the process of creating a unit of photographs by cutting and merging other photographs. The composite picture was sometimes photographed so that the final image is converted back into a seamless photographic print.



Plate 3.7: Display of photomontage
(Source: Library of Congress)

ix. Decoupage

This is the process of placing a picture into an object for decoration. Decoupage can involve adding multiple copies of the same image, cut and layered to add apparent depth. The picture is often coated with varnish or some other sealant for protection. There are many varieties on the traditional technique involving purpose made 'glue' requiring fewer layers (often 5 or 20, depending on the amount of paper involved). Cutouts are also applied under glass or raised to give a three-dimensional appearance according to the desire of the decoupler.



Plate 3.8: Decoupa
(Source: Pompidou Centre, Paris)

3.16 Data Collection for Research Question Two

How practicable can indigenous vegetable tanned leather be manipulated for integration with fabric in the production of mixed-media pictorial art?

The objective for research question two, is to practically explore the possible integration of indigenous tanned leather with fabric the rational is experience the direct usage and technique for integrating leather in a non-traditional manner through integration with fabric.

The researcher selected the on-laying pictorial art technique where the selected indigenous leather pieces were manipulated for attaining integration with printed fabric. The on-laying Technique for making pictorial art was used for the execution of the project; On-Laying, in this instance refers to the placement of leather over the fabric background, and this was done by using two different methods these were (a) Fusing leather patterns together.

The researcher selected the following materials and tools for each of the six projects.

1. Tools

These refer to the implements that were used to aid in manipulating the materials used for producing the finished products. Tools are so classified where it is not used as part of the project or consumed in the working process, they may also have different designations such as device, apparatus, utensil, implement, machine or instrument. A set of tools selected for accomplishing a definite project is known as equipment. Wikipedia (2018), states that the knowledge of constructing or manufacturing, obtaining and using tools is technology.

2. Materials

Shafi (2018) has stated that material is a broad term that refers to a chemical or mixture of substances that constitute a thing. In technological or industrial application, these refers to substances that are consumed in the production processes, they are inputs to manufacturing or production processes and may either be unprocessed or processed raw material before being applied in advanced manufacturing or production processes, a physical substance from which things can be made.

Materials are of different types these include substances of: biological origin or biomaterial, Composite material, consisting of multiple materials with differing physical properties or Genetic material. Materials are classified according to many different criteria including their chemical and physical characteristics as well as their intended uses or applications. Material in this project refers to all the consumable substances applied in the integration of leather and fabric for application in pictorial art.

3. Secondary Preparation of Leather

Leather is the core material which is used for integration with printed fabric, it is secured from the local tannery after it has gone through preliminary preparatory process known as tanning, the tanning is done with chemicals agents extracted from plants and these are commonly known as tannins. Boahin (2008), has stated that most tanneries purchase hides and skins that had been cured or preserved to prevent decay and the technique for curing consists of dehydration without disturbing the skin structure.



Plate 3.9: tanned leathers acquired for the project

The secondary process is meant to prepare the primary tanned leather to attain the character and quality required for satisfying the purpose it is meant to serve, these processes involve following; Sanding, Soaking, Dyeing, Stretching, Drying and Burnishing

A. Sanding



Plate 3.10: Sanding of leather with the use of sanding block

B. Soaking

Soaking of leather is done to reduce the bad odour from the leather, it was deemed expedient to soak the sanded leather in clean water for five minutes also known as complete immersion to allow or give room for easy rinsing.



Plate3.11: Soaking and Washing of leather

C. Dyeing



Plate 3.12: Dyeing of leather

D. Stretching and Drying

This process is aimed at facilitating the drying of the leather and getting it flat or straight for easy usage.



Plate 3.13: Stretching and drying of leather

E. Burnishing

Dried leathers were burnished after a smooth surface water stone was used rubbed over the grain side of leather to give it the sheen and smooth surface texture prior to cutting.

3.16.1 Project One: “Indigenous Earthenware” A Composition in Fused Leather Patterns on Fabric

In this composition the researcher experimented with the fusing of different strips of coloured leathers for integration with a fabric background support.

Step 1. The researcher selected a cotton fabric with a surface textured design for used as background support. The dimension for the composition was 55cm x119cm



Plate 3.14: The fabric backgrounds.

Step 2. Drawing for the composition of pots was done on a sheet of paper of the same dimension as that of the selected fabric as in step 1.



Figure 3.1: Outline drawing of composition on paper

- i. The outlines for the various patterns were cut-out after which they were all placed on the fabric.
- ii. The portions to be filled with red leather was first removed, traced and cut-out from a sheet of secondary treated red leather.
- iii. The strips of red leathers were next fixed back onto the fabric with the aid of woodglue. As in figure 3.



Plate 3.15 Arrangement and fixing of red leather pieces on fabric background

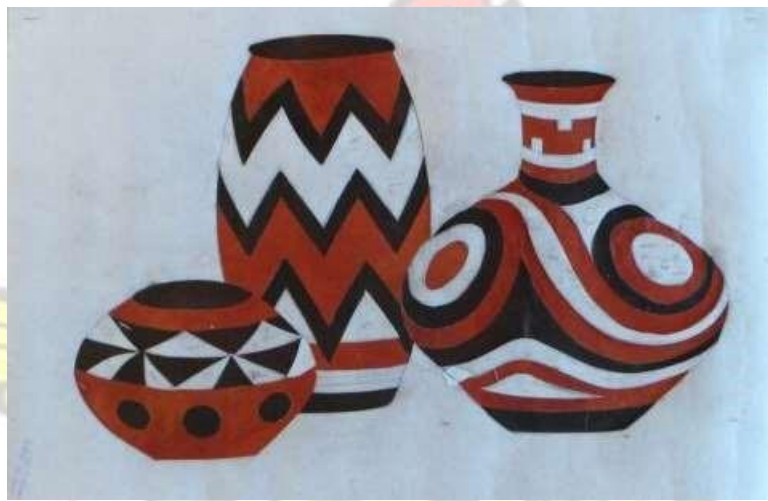


Plate 3.16: Arrangement and fixing of black leather pieces on fabric background.

Step 4. Following after the procedure for fixing the red pieces of leathers, the black stripes of leathers were also selected and traced and glued to the portion indicted for them according to the design.



Plate 3.17: Arrangement and fixing of cream leather pieces on fabric background.

Step 5. Following after the same procedure as in step 3, the portions to be filled with cream lathers were also removed and transferred onto the leathers for cuttings after which the cut-out stripes on leathers were glued onto the fabric.



Plate 3.18: Arrangement and fixing of foreground leather pieces on fabric background.

The final work was achieved after all the required patterns had been pasted on the fabric as indicated in the above composition.

3.16.2 Project Two. ‘Elegance of Earthenware’ a Composition in Strips of Leather Patterns on Fabric

In this composition the researcher experimented with different strips of coloured leathers for integration with a fabric background support in mainly detached format,

this was to unveil how best the strips of leathers could be assimilated with the fabric background in a patterned composition.

Step 1. The researcher selected a cotton fabric with a surface textured design for used as background support as in step 1. The dimension for the composition was 55cm x119cm

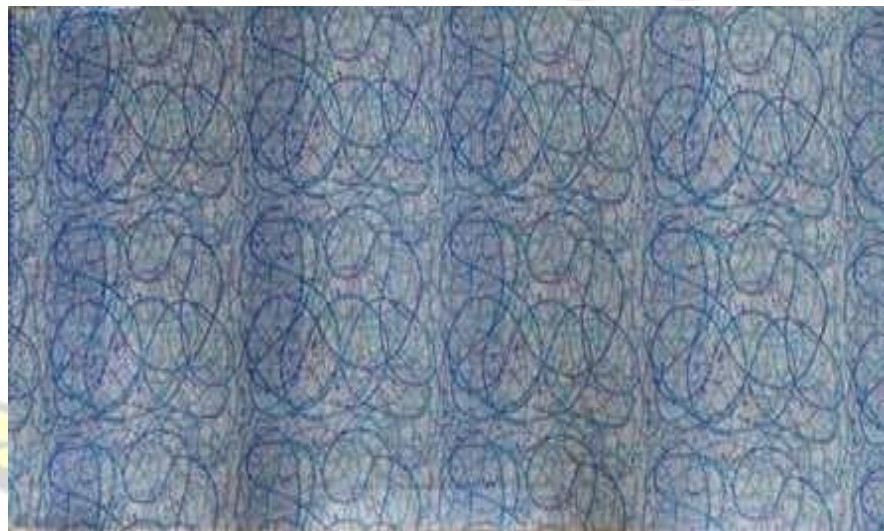


Plate 3.19: The fabric background

Step 2. Drawing for the composition of pots was done on a sheet of paper of the same dimension as that of the selected fabric as in step 1.

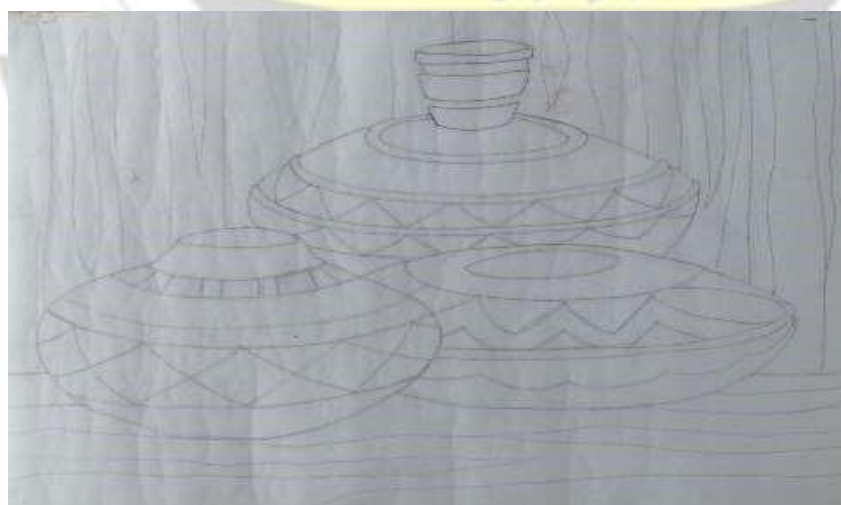


Figure 3.2: Outline drawing of composition on paper

Step 3. The procedure used in Project I was applied in similar manner in Project II, the difference, however, has to do with the detaching of most different coloured leather strips to allow sufficient fabric background to show, thus allowing the fabric to form part of the entire composition.

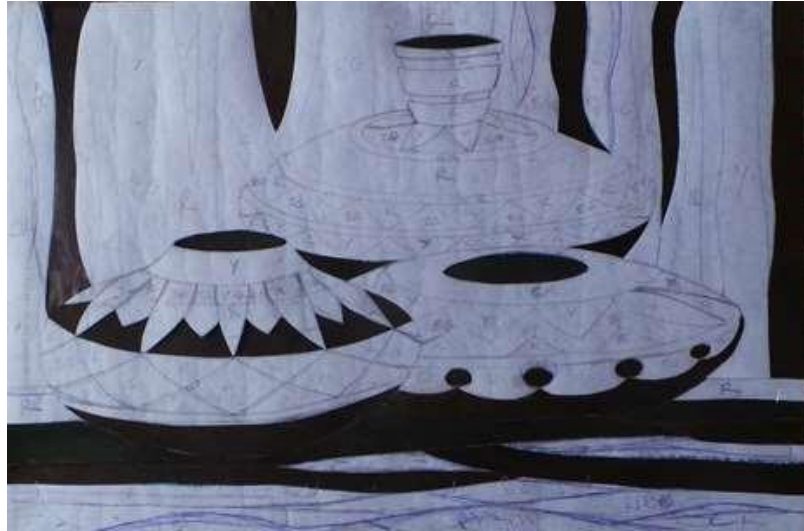


Plate 3.20: Arrangement and pasting of black leather strips on printed backgroundnd fabric.



Plate 3.21: Fixing of red leather pieces on printed fabric background



Plate 3.22: Arrangement and fixing of yellow and cream coloured leather pieces on fabric background



Plate 3.23: Final view Composition after removal of plain papers blocking the surface of fabric.

3.16.3 Project Three 'The Conversational Drummers' A Composition in Strips of Leather Patterns on Fabric

The procedure used in Project I was applied in similar manner in Project II, the difference, however, had to do with the detaching of most different coloured leather strips to allow sufficient fabric background to show, thus allowing the fabric to form part of the entire composition.



Plate 3.24 The fabrics. background



Figure 3.3: Outline drawing of drummer

Step 1. The researcher selected a bluish printed cotton fabric with a surface textured design for use as background support. The dimension for the composition was 55cm x120cm

Step 2. Outline drawing of two figures abstracted composition for transfer onto the selected support,

Step 3. Arrangement and pasting of black leather strips on backgroundnd fabric

Step 4. Arrangement and fixing of red leather pieces on fabric background

Step 5. Arrangement and fixing of yellow and cream coloured leather pieces on fabric background.

Step 6. The final work was achieved after all the required patterns had been arranged and pasted on the fabric as indicated in the composition.



Plate 3.25: Fixed red by black leather pieces



Plate 3.26: Fixed yellow with Cream, Red And Black Pieces Of Leather

3.16.4 Project Four: On-Lying Figurative Composition “The Pot Carriers”

Step 1. The researcher selected a cotton fabric with a surface textured design for used as background support. The dimension for the composition was 55cm x119cm



Plate 3.26: The fabric background

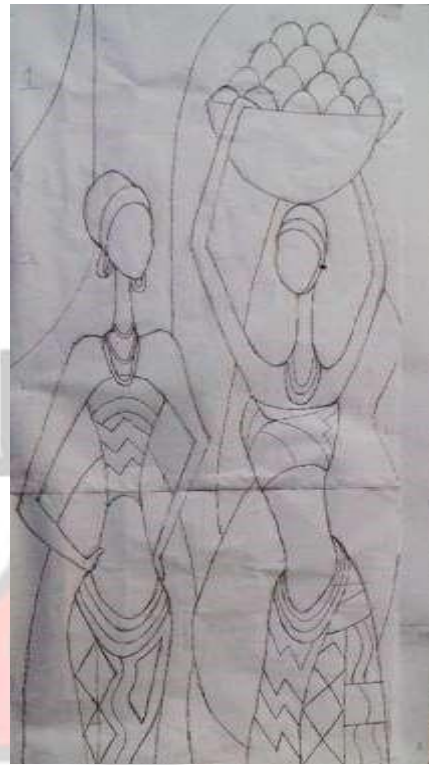


Figure 3.4: Outline drawing of the pot carriers

Step 2. Drawing for the composition of pots was done on a sheet of paper of the same dimension as that of the selected fabric as in step 1.

Step 3. This was done by the procedure bellow;

- i. The outlines for the various patterns were cut-out after which they were all placed on the fabric.
- ii. The portions to be filled with red leather were first removed, traced and cut-out from a sheet of secondary treated red leather.
- iii. The strips of red leathers were next fixed back onto the fabric with the aid of wood-glue. As in figure 3.



Plate3.27: Arangement and pasting of black leather strips on backgroundnd fabric and red leather pieces on fabric background



Plate 3.28: Final finished integration of leather and fabric pictorial composition

3.16.5 Project Five: “Motherhood” A Composition in Strips of Leather Patterns on Fabric



Figure 3.5: Outline drawing of composition on paper

Step 2. Drawing for the composition of pots was done on a sheet of paper of the same dimension as that of the selected fabric as in step 1.

Step 3. The procedure used in Project I was applied in similar manner in Project II, the difference, however, has to do with the detaching of most different coloured leather strips to allow sufficient fabric background to show, thus allowing the fabric to form part of the entire composition.



Plate 3.29: Arrangement and fixing of coloured leather pieces on fabric background



Plate 3.30: Final finished composition

3.16.6 Project Six: “Beauty In Service” A Composition in Fused Leather Patters on Fabric

In this composition the researcher experimented with the fusing of different strips of coloured leathers for integration with a fabric background support.

Step 1. The researcher selected a cotton fabric with a surface textured design for used as background support and it measured 55cm x119cm in dimension. A ½ ply wood covered with foam of equal thickness and dimension were used to reinforce the fabric background.



Figure 3.6: Outline drawing of composition on paper

Step 2. Drawing for the composition of pots was done on a sheet of paper of the same dimension as that of the selected fabric as in step 1.

Step 3. Three coloured leathers were selected for this project these were red, black and cream. The researcher then followed the following procedure to cut and adhere the strips of leathers onto the printed fabric background with wood-glue.

- i. The outlines for the various patterns were cut-out after which they were all placed on the fabric.
- ii. The portions to be filled with red leather was first removed, traced and cut-out from a sheet of secondary treated red leather.
- iii. The strips of red leathers were next fixed back onto the fabric with the aid of wood-glue. As in figure 3.



Plate 3.31: Fixing of red leather pieces by black on fabric background.

Step 5. Following after the same procedure as in step 3, the portions to be filled with black pieces of leathers were also removed and transferred onto the leathers for cuttings after which the cut-out stripes on leathers were glued onto the fabric.



Plate 3.32: Arranged and fixed black leather pieces on fabric background.

The final work was achieved after all the required patterns had been pasted on the fabric as indicated in the above composition.

3.17 Data Collection for Research Question Three

How would mixed media Pictorial Art Form Produced through the Integration of Indigenous Vegetable Tanned Leather with Fabric be appreciated?

The focus here is to ascertain the possible application of recommended appreciation procedure on mixed-media pictorial art produced through integration of leather and fabric. The researcher followed the following appreciation procedure as recommended by Roth Society (2018), to explore and respond to the individual project work on the Integration of Indigenous Vegetable Tanned Leather with Fabric in the production of pictorial art.

First was the provision of data relating to the individual project work, these are:

- Title of work

- Date and venue the work was created
- The media used for execution of work
- Method or style of presentation or classification of work

The activities which constituted the major elements of appreciation are the following:

- literal description,
- comprehensive feeling,
- formal analysis,
- interpretation of meanings and □ value judgment.

The on-laying Technique for making pictorial art was used for the execution of the project; this was done by using two different methods these were (a) Fused leather patterns on the stretched fabric and (b) Leather Strips in Detached Patterns on the Stretched Fabric.

3.17.1 Project One: “Indigenous Earthenware” A Composition in Fused Leather Patterns on Fabric



Plate 3.33: complete composition with leather and fabric

A. Literal Description for “Indigenous Earthenware” Concept

The work is a composition of different types of pots. They are placed in front of one another. The objects are superposed onto fabric background. And they vary in shapes. The pot at the left is round in shape, the right one has roundness at the middle with

tapered base and stretched neck. The third one which is cylindrical in shape, also placed behind the two pots.

□ Shapes Used in the Work

Shapes are two-dimensional and with a recognizable boundary, each Shape communicates its own meaning and message as used by traditional people in Ghana. Using shapes can be a fascinating way to give meaning or create new visual interest in a design.



Plate 3.34: Zigzag representation

- **Zigzag:** According to Crockett (1964) zigzags are combinations of diagonal lines that connect at a point. They create excitement and intense movement. The zigzags used in the work suggest the artist's excitement at the time she was producing the work. They convey confusion and nervousness as they change direction quickly and frequently. This shows the anxiety and distress the artist went through.



Plate 3.35: Oval shape representations

- **Oval** gives a sense of integrity and perfection. This shows the precision of the artist by turning and moulding the roundness of the pots.



Plate 3.36: Triangle description

- **Triangle:** According to Shel Silverstein (1964), a triangle represents dynamic tension, action and aggression. It implies stability, power and energy when it rests on a solid base. It also results in feeling of conflict, tension when the base is upside down or appears unstable.



Plate 3.37: Curves representing free flowing movement

- **Curved lines** express free flowing movement and are calm or energetic depending on how much they curve.

B. Comprehensive Feeling for “Indigenous Earthenware” Concept

The artist’s feeling is based on local setting where pottery production is dominant. The artist shows the sense of happiness at the time the work was created because she critically observes different type of pots understands them and tries to bring them into reality.

The work looks noisy because it seems the pots are knocking each other. The combined colours in the figure with the colour of the background increases the aesthetic quality of the work. This arouses the feeling of any other artist to be action oriented in dealing with problem immediate solving situations.

C. Formal Analysis for “Indigenous Earthenware” Concept

The work shows a contrast of light and dark colours. The artist creates space by using colour value to differentiate between the background, the foreground and the objects in the composition. The artist uses more shapes in the composition because it involves the style of cut and paste. The artist uses different colour values for the objects and the background to make it easy identifying the objects from the background area. There is a total balance in the work. The artist uses darker colour to create shadows of the pots.

Also, the darker colours of the main objects contrast with the light background colour. The work was created within a short period of time. The artist uses three colours in the composition in bringing various features of the work and the use repetition of shapes.

D. Interpretation of “Indigenous Earthenware” Concept

The work is a composition of pots in a particular local setting where the artist critically observes women engaged themselves in pottery works and their arrangements as well. There are few pots in the composition which maybe showing the starting up of the pottery works.

The use of leather shows the significant of the locally available material. The artist creates the work based on societal settings. Pottery is the main occupation of the people at the time the work was created.

E. Value Judgment for “Indigenous Earthenware” Concept

The work is a good composition because the artist is able to superposed leather onto different materials (fabric) to produce the work. The artist uses different colours values to depict three dimensionalities on a two-dimensional surface (support). On the other hand, the use different colour values for the background and the object itself in the composition makes it very clear to identify the objects from the background. The artist uses baseline line to differentiate the background and the foreground. The shape used on the cylindrical pot suggests rhythm. The foreground colour and the base colour of the object were not clearly defined.

3.17.2 Project Two. “Elegance of Earthenware” A Composition in Strips of

Leather Patterns on Fabric



Plate 3.38: Picture representation of composition

A. Literal Description for “Elegance of Earthenware” Concept

The work is an abstract still life composition of earthen ware bowls made by Mercy a master of Integrated art student, KNUST. The work comprises of a myriad of cut shapes from leather and fabric arranged and pasted together on a wooden support in a collage style. The cut shapes are arranged in a manner as to dictate the form of each component of the composition i.e. the three earthen ware pots, the foreground and the background. The work is a colourful representation of three earthenware bowls arranged on a table against a wall.

B. Comprehensive Feeling for “Elegance of Earthenware” Concept

When looking at the work one experiences a sudden subtle calm due to the great sense of balance and choice of colour perceived in the work though the work is imbued with some contrasting elements they do not cause much agitation to the viewer as those elements were minor. These pots are basically used for keeping water, medicine and also for cooking. All these purposes help to sustain life. The artists feeling was to

portray our rich locally produced pots that is fading out in our modern society. The work has a sense of calmness and relaxes the brain. It is very easy to identify the main idea in the work. The harmonious colors used make the work pleasing to the eye.

C. Formal Analysis for “Elegance of Earthenware” Concept

The composition of the integrated work as compared to the superimposed one has some sense of perspective depicted in the arrangement of the earthen ware bowls i.e. the two small bowls in front with the largest bowl behind.



Plate 3.39: Shortened perspective distance

The spacing of the earthen ware bowls however are quite closely packed perhaps to foster easier identification of the earthen ware bowls as a unit as illustrated in Plate 1. The leather pieces are arranged in their varying tones depicting the dark and light areas in the composition i.e. the light areas represented with lighter shades of leather and the dark areas with darker shades of leather as seen in plate 2.



Plate 3.40: Representation of Light and dark tones using leather.

The fabric consists of a lighter blue color and is arranged mostly on the earthen ware bowls perhaps to place emphasis on the motif of the bowls and thus draw more attention to the subject, plate 3.

D. Arrangement of fabric to depict subject emphasis

Strips of fabric can also be found on the background arranged intermittently and in juxtaposition to some leather pieces in a vertical manner. The lighter tone of the fabric contrast heavily with the darker shades of the leather pieces this causes some kind of agitation to the viewer when observing the work because the light-colored hue of the fabric is more attention seeking. The contrasting nature of the fabric with the leather makes the work interesting to look at as it breaks the boring monotonous nature of the leather's hue, plate 4.



Plate 3.35: Contrasting background colours

D. Interpretation for “Elegance of Earthenware” Concept

The suggestive mood of the work can be derived from the colours used by the artist which were mostly warm, vibrant and harmonious colors i.e. red, blue, yellow which connotes that the artist was in a good mood. Since warm colours are ideally symbolize emotions such as excitement, peace and joy. The work was done at a time many people have abandoned the use of our local pots for domestic purposes. This is to draw the attention that our local pots are of great value and not harmful to humans as compared to the modern ones. The artwork serves as recreational, educational and religious purposes. The simple message the work is communicating is that we shouldn't abandon the use of our locally made artefacts. The artist has used her work to communicate the need to always value what we have in our local setting.

E. Value Judgment for “Elegance of Earthenware” Concept

The work is quite interesting to look at due to the balanced and equal presentation of colour and form. The part of the work that moves me most is the technique used colours and other elements to form the art piece. I think it a good work because the artist executed a lot patience in arranging the varying shapes of fabric and leather critically to form a nice artwork.

3.17.3 Project Three: ‘The Conversational Drummers’ A Composition in Strips of Leather Patterns on Fabric



Plate 3.36: Final representation of strip leather pictorial art

A. Literal Description of “The Conversational Drummers” Concept

The work is an abstract portrait of two men drumming in their traditional attire. The work constitutes of cut pieces of varying dyed leather, intermittently juxtaposed with lengths of fabric mounted on a wooden support and arranged in a visage of two men in their traditional outfit with their drums. The work is portrayed in a collage type due to the fact that the main constituents i.e. leather and fabric were present equally. Two drum bitters, one hanging on the shoulder and the other resting on the belly, these drummers wore the same northern batakari attire and are of the same colour code and designs.

B. Comprehensive feeling of “The Conversational Drummers” Concept

This piece of work depicts the feeling of unity and harmony required to produce more rhythmic sound required in instrumental music. Furthermore, excitement is manifested in the orderly arrangement of the elements that emphasises movement, repetition and contrast. The repetition arouses the sense of remembrance of what is heard in anticipation of what is to come. The contrasting coloration and movement of forms that enhance variation in melody and ignites excitement.

C. Formal Analysis of “The Conversational Drummers” Concept

The work depicts a duo of men in their traditional outfit actively drumming, the long vertical wavy lines constituting their clothes denotes the kind of attire due to its resemblance to smocks from the Northern region of Ghana. The background and figures are represented similarly suggesting proportion and similarity (Nielson, 1992) (Proportion has to do with using size of elements in contrast to each other to attract attention to a focal point.) (Pile, 1995) (Planning a steady and similar design is vital part of creating a work to make their focal point visible. A lot of resemblance is boring but without that, crucial elements will not be of existence. The hands and face of the figures are represented in black leather strips depicting the race of the figure. Leather strips which form the hats are arranged horizontally and diagonally depicting the striped nature of the hat. This suggest some form of contrast in the and movement. A thin strip of black leather runs through the dress of the drummer on the right and seems to be attached to the drum. This depicts the kind drum being used which is this case is a “Dondo” a type of drum mostly used in the Northern regions of Ghana.



Plate 3.37: formal description of the cloth

Plate 3.37: The long vertical wavy lines constituting their clothes denote the kind of attire due to its resemblance to smocks from the Northern region of Ghana.



Plate 3.38: Leather strips which form the hats are arranged horizontally and diagonally depicting the striped nature of the hat.



Plate 3.39: The hands and face of the figures are represented in black leather strips depicting the race of the figure.



Plate 3.40: The background and figures are represented similarly the only difference being that the background has larger strips of leather and fabric arranged vertically.

D. Interpretation of “The Conversational Drummers” Concept

The work was made as a requirement for the award of a degree in the program Master of Integrated Art. The work can be identified as a prototype of how leather can be integrated with fabric to represent an aesthetic piece in this case a portrait. The work is an artist impression of traditional drummers observed at a social function. The use of a bright colour palette is suggestive of the exciting and chaotic nature of the atmosphere around the drummers, perhaps of other people also observing the drummers or moving around. The work is an entertaining piece as it seeks to draw the viewer into the midst of the function as though present.

E. Value Judgment of “The Conversational Drummers” Concept

The work was well presented as it adequately captures the mood and excitement derived from observing traditional instrumentalist perform at a social function. Forms were well presented but the subject can be quite obscured if care is not taking while observing it this is due to the intermingling effect of the figures with the background. The contrasting and vivid nature of the artist’s color palette makes it quite difficult to focus on the forms/figures which make the subject.

3.17.4 Project Four: “Conversation” A Composition in Fused Leather Patters On

Fabric

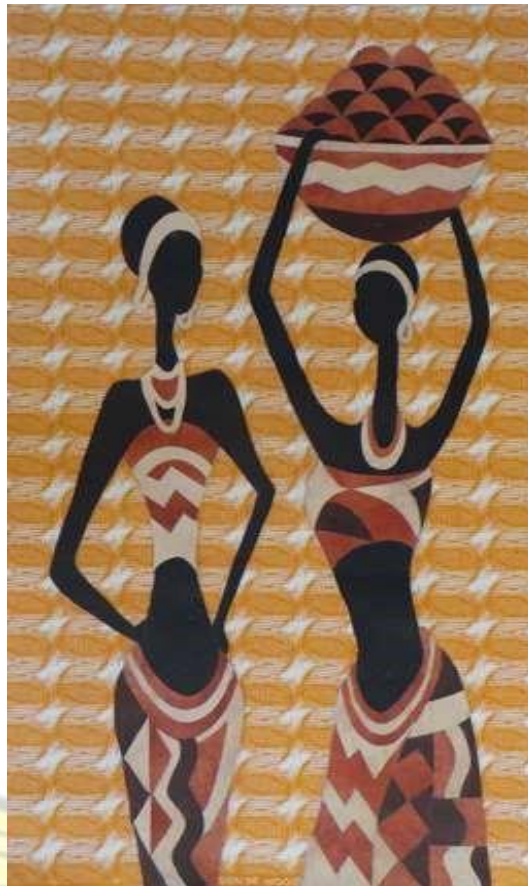


Plate 3.41: display of the art titled ‘Conversation’.

A. Literal Description of the “Conversational” Art Piece

This piece of work is a medium-scale superimposed artwork of which the artist fastened leather onto fabric. The work depicts a life of style of a young woman in our Ghanaian society. In the picture, one of the girls is carrying a pot with a rounded item while the other girl is holding her waist. The artist makes use of materials within the environment to inject life into them. She uses fabric for the background of the picture whilst the human figures and the pot are made with leather. The artist uses cut and paste technique of art that makes her work different from other people's works. The picture is a 2-dimensional work of art. The background fabric is yellowish in colour with white lines; the whole picture depicts a typical scene common in the African continent.

B. Comprehensive Feeling of the “Conversational” Art Piece

The art work brings a nostalgic feeling of encountering the African market women, this feeling can be mostly related to by indigenous Africans, since the subject of the composition is characteristic of most African market women. The scene portrays a typical posture of conversation engagement among market women whilst pursuing their regular activities even in crowded market centres. The dark complexion of the girls and the pot on the other girl shows the lifestyle of the African women, the picture of the beautiful girls predominantly utilizes organic shape and the pot has irregular or rounded forms as seen in the human beings. It gives the feeling of fulfilment of the conception that women always have something to share whenever they come together, this probably is due to the numerous challenges they are confronted with domestically and in some instances economically where they share ideas, comfort and encourage each other. The entire work of art is pleasant and it conveys the artist purpose and intent. The beautiful blending of the leather and the fabric makes the work unique and nice, she makes use of her tools, materials and the technique well.

C. Formal Analysis of the “Conversational” Art Piece

The artist made use of curved lines to illustrate the women to show how graceful, attractive and stylish an African lady looks like. Colours play a significant role in the making of the artwork. It helps to see what the artist is trying to tell or communicate. Looking at the background a fabric made of orange and white was use. The colour orange was used by the artist in the illustration to show the flamboyancy, joy, attractiveness, and success of the ladies. Faber Birren who was a consultant on colour and colour theory also describe the colour orange as a colour of fall and harvest. He also stated that the compelling nature of orange makes it difficult to ignore when one sets his or her eyes on it. A bit of white was introduced in the background. White in the contest shows the purity and cleanliness of the African woman. It also represents their

virginity and innocence. White is also associated with the moon, in the illustration, the women are coming back from the farm. It shows that the sun (which can be associated with the orange colour) is setting. Paving way for the moon (the white colour) to bring its peace. While black was used on the African ladies to show elegance. The work was done in the 2- dimensional form on a flat surface. It shows the background, where orange cloth was used and the main illustration where leather cuttings were used to make the artwork. Contrasting colours were used to execute the work which makes it easier to see the artwork clearly. The arrangement of the elements to form the work makes the work very proportional.



Plate 3.42: The black colour of the lady represents how elegant and beautiful the Africans ladies are.



Plate 3.43: Curvy lines used to represent the flamboyancy of the African lady

D. Interpretation of the “Conversational” Art Piece

The artwork shows a traditional setting of two African ladies enroot to possibly a market as the lady on the left carries foodstuffs on her head. It is an abstract work. It shows how a real African lady works hard to provide for her family and the artist uses this to promote the beauty of African women. It further emphasizes through her work that there are many dimensions of beauty, and subtler than others. Aesthetically pleasing features are what society, particularly the Europe uses to define beauty. Whiles these attributes are eye catching and sometimes mesmerizing, they lack depth. What makes an African woman truly vibrant is radiance and charisma with which they approach the world. The picture of these two beautiful girls alone can inspire those around them, filling life with energy, love and passion to define the attributes that embody this deep sense of African beauty and makes the work of art unique.

E. Value Judgement of the “Conversational” Art Piece

The work has value, it epitomizes the natural picture one will discover in Ghana, the artifact is worth considering because it captures the unique features of the atmosphere in a local market. The scene is interesting to look at due to the balanced and equal presentation of colour and form, a skillfully crafted, and an extraordinary piece that triggers good memories. The piece of work, technically and successfully portrays the intended theme, epitomized by the emphasis on the use of lights, shapes, gestures and lines all of which work together harmoniously to portray the dynamic atmosphere of the subject matter.

3.17.5 Project Five: “Motherhood” A Composition in Strips of Leather Patterns on Fabric



Plate3.34: Final picture for the concept ‘motherhood’

A. Literal Description of the “Motherhood” Art Piece

This piece of work is an integration of leather pieces and a tactile textured fabric in and abstracted composition. The work was done in the abstract. The illustration comprises of various people performing different activities. In the artwork shows a woman carrying a pan on her head with her child at her back. Also, there are two heads who seems to have a surprise look on their face. there is an emotional exposure and immediacy in this direct portrayal of a human faces directed to a common point which seems to be symbolic of how art confronts society in everyday life. The work is made up shapes of vessel's, human heads and a woman carrying her baby at her back. The artist uses leather and fabric to communicate nature how nature is in African continent. The pots, vessels, human heads and the baby in the picture makes the artwork unique.

B. Comprehensive Feeling of the “Motherhood” Art Piece

The mass of the design is perfectly stable and open to be observe. It is represented by models, facial texture, which seem truly convex and opaque due to the effective use of integration and colour change. The artwork has a direct influence in our African continent. The artist expresses her feelings on how common vessels are in Africa. There is clay in Africa that makes our women to engage in pottery or sculpture making. This piece of artwork impresses me and relates me to the artwork.

C. Formal Analysis of the “Motherhood” Art Piece

This picture depicts a modern Ghanaian scene, it is highly covered in elements of designs. Lines are the dominant features of the artwork. It possesses a significant role in the production of the work. The artist made use of horizontal lines which symbolizes the strength of the woman carrying things as well as holding a child at her back. Zig-zag lines in the art symbolizes a rough ride of movement but with strength the woman

holds on to both the child and things on her head. The work is a 2dimensional, which contains colours which are contrasting. Making the artwork more visible and appealing to the viewer. The artist effective use of positive space and negative spaces simple fulfils the task of defining the boundaries of the picture. The artist uses cut and paste technique and it makes the work unique.

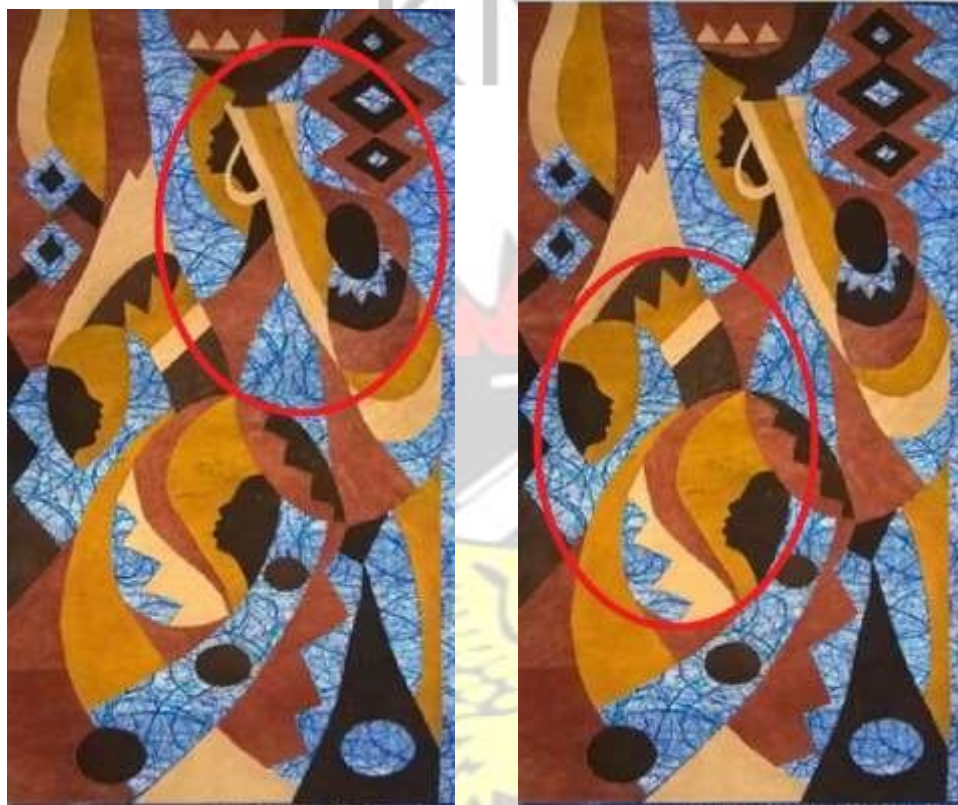


Plate 3.35: The image shows a woman carrying a child at her back. She is also a trader who I struggling to help her family. `



Plate 3.36: Zigzag representation

The zigzag lines around the woman shows the rough ride and struggle the woman goes through while carrying the things and holding onto her child.

D. Interpretation of the “Motherhood” Art Piece

The art work represents a typical hustle of the African womanhood, the burden of sustaining the family is depicted by the directions of all the faces in the work to a common point, an individual who is looked up to for food, comfort and fulfilment by husband and children. The artist uses the image to promote African culture. The picture is made up of the African designs and items. the human heads in the picture shows the dark skin of Africans. Because the shadows are short, the artist uses both bright and dull colours which suggest a hissy day. The items in the picture relates to the cultural background of the artist. The picture is educating us about the lifestyle of the Africans. It is also made to pleased us, which can also be used to decorate our rooms.

D. Value Judgement of the “Motherhood “Art Piece

The picture is close in size while its elements and principles are perfectly harmonized with each other. The artist conveys an intricate idea through a picture by experimenting with sizes and proportions. This artwork allows the viewer to perceive the concept the artist is communicating. The proportions are however perfectly natural. The work is technically and successful portrays the intended meaning. The work has achieved its purpose.

3.17.6 Project Six: “Beauty In Service” A Composition in Fused Leather Patters on Fabric

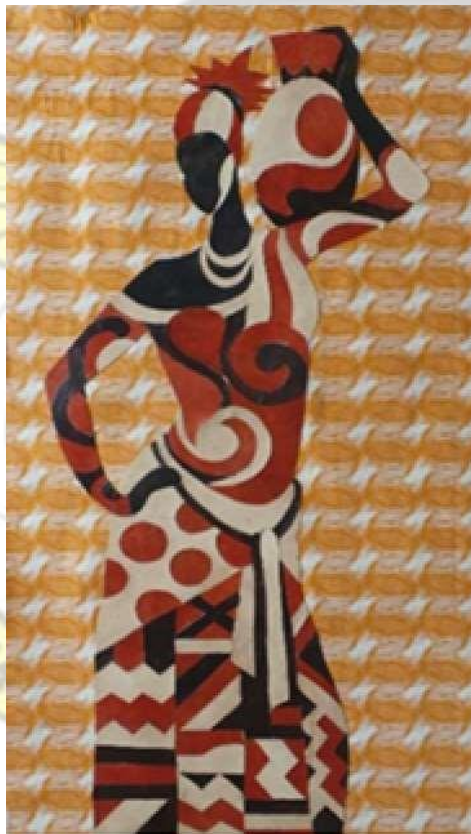


Plate 3.37: representation of the final Art with the concept ‘Beauty in Service’

A. Literal Description for “Beauty in Service” Concept

The work is an abstract portrait of a woman with a pot on her left shoulder made by Mercy a Master of Integrated art student, KNUST. The work constitutes of cut pieces

of varying dyed leather arranged in a visage of a woman, superimposed over a fabric background and mounted on a wooden support.

B. Formal Analysis for “Beauty in Service” Concept

The work is an abstract impression on a portrait of a woman who probably just returned from fetching water from a stream or water-body nearby. The work is presented in mosaic style since the chief material used in portraying the form of the woman with the pot on her shoulder is leather in varying dye colours superimposed over a fabric background. Black leather can be found dominant (Kilmer 1992) (Dominance is created by contrasting size, positioning, colour, style or shape. The focal point should dominate the design with scale and contrast without sacrificing the unity of the whole.) in some regions of the neck, arms and face of the woman this portrays the complexion of the subject. The hair of the woman was represented in smooth but curved vertical leather outlines near the base but are jagged and spiky towards to the top.

The wavy and curled nature of the leather outline forming the pot denotes its contents as something fluid and in this case water. The arrangement of light coloured leather around the neck depicts that the woman probably wore bright coloured jewellery, light coloured leather can be also found on a portion of the face creating some sort of highlighting effect. Leather pieces representing the sash of the woman were layered in a curved but horizontal manner with the hanging part done vertically and the knot in a circular fashion this can be found mostly around the waist of the woman. Leather arranged below the sash of the woman dictates that the woman had on a loin cloth, the vertical and cross horizontal arrangement further dictates the design or pattern of the cloth.

Curved outlines of leather were used to represent the drapery nature of the woman's dress especially towards the left shoulder where the pot rests, this comprised also of some part of the sleeves and midsection.



Plate 3.38: Dominant black leather can be found on some regions of the neck, arms and face of the woman depicting shades.



Plate 3.39: Dominance of light colours on the neck and waist

Plate 3.39 is associated with The arrangement of light coloured leather around the neck depicts that the woman probably wore bright coloured jewellery, light coloured leather

can be also found on a portion of the face creating some sort of highlighting effect. Also, Leather pieces representing the sash of the woman were layered in a curved and horizontal manner with the hanging part done vertically and the knot in a circular fashion this can be found around the waist of the woman.



Plate 3.40: Representation of curves

The hair of the woman was represented with smooth but curved vertical lines near the base but are jagged and spiky towards to the top. Again, Curved outlines of leather were used to represent the blowy and drapery nature of the woman's dress especially

towards the left shoulder where the pot rests, this comprised also of some part of the sleeves and midsection

C. Interpretation for “Beauty in Service” Concept

The work was made as a requirement for the award of a degree in the program Master of Integrated Art. The work can be identified as a prototype of how leather can be integrated with fabric to represent an aesthetic piece and in this case a portrait.

The work is an abstract impression on a portrait of a woman who probably just returned from fetching water from a stream or water body nearby. The posture of the woman is suggestive of the fact that the woman was in a relaxed and jovial mood when a picture of her was taken and made a portrait of. The underlying message the artist tries to put across is that even in the most stressful of environments and or activities one must always strive to find some form of fulfilment, contentment and joy in whatever they do this is presented in the work through the posture of the woman which seems like a female model posing for a photo shoot whilst holding a pot of water one hand.

D. Value Judgment for “Beauty in Service” Concept

The work is generally a good one, its underlying message was clear though it may be somewhat ambiguous to the untrained observer. It had one of the best uses of the elements of design in representing the form of a much-detailed object i.e. the human figure and achieved its primary purpose as a project prototype.

CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Overview

The purpose of the research is to explore Indigenous vegetable tanned leather, as a resource material for the production of pictorial art through integration with fabric. The chapter focused on presentation and discussion of findings in the research, making references to theories, observations and interviews upon which the final result have been deliberated upon and secured.

4.2 Analysis of Respondents

As recorded, the research encapsulated a total of 15 respondents where 5 leather technicians from KNUST department of Integrated Rural Art and Industry and Kumasi technical university. These respondents are believed to be knowledgeable in their general area or field of study taking into account their instructive foundation. Also, five (5) fashion designers from Kumasi technical university and five (5) leather handicraft workers. It is expedient to note that, most of the respondents are educated and can give good insights to explain situations well hence, the adoption of open ended and the unstructured interview.

Artefact observation in the field of fashion designing and leather artefact production also brought to light the percentage of products that can be integrated perfectly with no or lot of complications. Out a total number of fifty (50) products that are made with leather and fabric observed, 36 products obtained an element of integration representing 72 percent of products or artefacts observed. The rest 14 products representing 28 percent of non-integrated artefact or solely made products with single materials such as leather, fabric or wood.

Table 4.1: Details Result of Respondents

Population	Places	Respondent number	Working experience
Leather technicians	IRAI (KNUST) Polytechnic (Kumasi)	5	7 – 15 years
Fashion Designers	Kumasi Polytechnic (Kumasi)	5	5 – 10 years
Leather handicrafts workers	Kumasi	5	5 – 20 years

4.3 Discussion of Results for Objective One

Findings on selected types of pictorial art styles produced with mixed media and their characteristics.

The desire to identify further uses of indigenous vegetable tanned Leather in addition to the commonly identified usage such as manufacture footwear and bags, in order to attain value addition as new frontiers of production and economic opportunities, challenged the researcher to search and identify the potential use of indigenous tanned leather as a material in mixed-media art. The researcher thus explored the potential integration of leather with fabric in the concept of pictorial art, which is a visual representation of imagery. The researcher's selection of examples consists of different types of mixed media art that have different characteristics and represent variety of styles. Examples of these arts are collage, assemblage, mosaic, appliqué patchwork, marquetry, Photomontage and Decoupage. Most of these mixed-media arts have been produced with solid or three - dimensional materials that are found within the environment such as paper, wood, pebbles, beads, fabric pigment and many others. Some of these materials have basic utility purposes besides their uses in mixed media art, just as leather has different functional uses and has similar character that can make

it useful for integration with other materials in the production of pictures, besides, several pieces of off-cuts are left unused as traditional products such as bags, belts and shoes are produced.

The production processes commonly used in most mixed media art include; cutting and fattening on two-dimensional or three-dimensional surfaces, the fastening technique may depend on the intended style of the artist. Although the finished works are primarily meant for decoration some also serve other functional purposes include, mosaic for flooring, patchwork and appliqué work for clothing.

The researcher realised that the mixed-media art ignites excitement in the creators and amazement in observers as they try to appreciate the extensive use of commonly found different materials in the production of artefacts that have unique aesthetic appeal.

From the researcher's observation of the various materials used in the various mixed media arts, indigenous vegetable tanned leather and their off-cuts could be equally integrated with other materials for the production of pictorial art works using common or different techniques.

4.4 Discussion of Results for Objective Two Research Question

To Demonstrate the Practicability of Manipulating Indigenous Vegetable Tanned Leather for Integration with Fabric in The Production of Mixed-Media Pictorial Art.

The integration of Vegetable Tanned Leather and printed fabric mixed-media pictorial art were assessed for the following qualities;

- Selection of materials
- Skillful Application of Technique
- Colour Pattern
- Amiability of material
- Fitness for purpose

Selection of materials

- **Leather & fabric** – The cohesion between leather and fabric plays a vital role in building a pictorial art. Leather and fabric thickness was considered in this context critically since material bonding in the building a pictorial art requires even material property.
- **Adhesion** – this refers to how well the materials selected bond. Since the base materials are fibrous, polyvinyl acetate (PVA) glue as binder becomes expedient to be use because this type of glue reacts directly with the leather and the fabric by entering the pores to form a perfect alliance.
- **Skilful Application of Technique**

On-laying Technique

The process by which the leathers were given secondary treatment enabled the production of workable materials that attained the acceptable thicknesses and flexibility necessary for developing the various coloured strips for the work. The on-laying technique was the primary mode or the main method for execution of the pictorial art where leathers are placed onto the surface of fabric by application of polyvinyl acetate (PVA) glue.

□ Skilful Application of Technique

This method involves the deliberate attempt to constructively manipulate materials in a certain manner to the required specification by the user to create a harmonious effect.

□ Colour Pattern

This is to identify how colour conjunction of the leather, background colour and the frame are feasible and thus will not create distorted images and also seem to blow them out of proportion.

□ Amiability of Material

This basically is to understand the friendly nature of the materials in use and how compactible these materials are with respect to merging and bonding.

□ Fitness for Purpose

This is well explained as the ability of the material to be resilient with respect to its strength and ability to allow perspiration. It also is in respect of the products to determine if it functional and decorative intent is fit for the purpose for its production.

4.5 Discussion of Results for Objective Three Research Question

To Appreciate the Integration of Indigenous Vegetable Tanned Leather with Fabric in The Production of mixed media Pictorial Art.

These artworks are motivated by ideas and thoughts common to African life. The works gave visual meaning to those ideas rather than the objects purely perceived in their natural state which could determine the visual meaning and functions of the works.



Plate 4.1: Project 1(Indigenous Earthenware) and Project 2 (Elegance of Earthenware)

Both the contents and forms were essential to the proper understanding of the functions of the artworks. The artist resorted to spontaneous application of traditional designs and patterns that do not always carry the same symbolic meanings as those of the traditional works. Also, rather than limiting her artistic vision to the standardized themes from ethnic myths, historic events and symbols, she took a new initiative to broaden the scope of her aesthetic ability in order to attract and reach a wider population.



Plate 4.2: Project 3. (The Drummers) and Project 4. (Conversation).

The artist found it prudent to create the illusion of overlapping of figures for direct visual effects resulted in arrangements and illusions of floatation, without regard to atmospheric perspective. Petrucci (1919), is of the view that atmospheric perspective is a technique of rendering depth in painting by modifying the tones or hue and distinctness of objects perceived as receding from the picture plane.



Plate 4.3: Project 5 (Motherhood) Project 6 (Beauty In Service)

The figures are also carefully draped in the traditional manner of clothing in conformity with traditional concepts of beauty, with the heads idealized in oblong shapes. Showing a delightful movement of long cylindrical torso, ultra-beaded neck, formation and swaying hip highlighted by narrowed abdomen.

The researcher has succeeded in producing an artwork that gives curious feeling when they are looked at. The in-depth of ideas and application of manageable technique to use contrasting shapes and colour to enhance harmony in the various compositions unveil the viability of enhancing the value of leather through integration with fabric, resulting in the production of works that holds excellent artistic merit.

Influence on artists creations: The successful utilisation of indigenous tanned leather reaffirms the fact that ‘to the artist no material is a waste’, and that the very environment ones live in can provide enough aesthetic appeal required to enhance effective emotional satisfaction. The project has further unveiled the extensive potentials of items found within the environment and the extent to which these materials

can be explored for use in production of items that result in job creation and for sustainable living.

The outcome of the project throws light on the extensive value of leather as a material and the numerous opportunities that can be derived from its usage, it is a great way to explore leather for all leather craftsmen and other artists, particularly in the realm of mixed media art. The successful integration of leather and fabric have emphasised the fact that there is no wrong in mixing two different material in artistic creation. Mixed-Media, according to Carrie Brummer of Artist Strong (2016), is a great way to explore the arts for all artists, both new and old or the armature or the experienced professionals.



CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Overview

This chapter being the final part of the thesis deals with the summary of the project work, challenges encountered by the researcher during the project, conclusions and recommended solutions suggested by the researcher during the study.

5.2 Summary

The research aimed at integrating indigenous vegetable tanned leather with fabric in mixed-media pictorial art for value enhancement. The objectives were;

1. To identify selected types of pictorial art forms produced with mixed -media.
2. To demonstrate the practicability of manipulating indigenous vegetable tanned leather for integration with fabric in mixed- media for the production of pictorial art.
3. To appreciate the integration of indigenous vegetable tanned leather with fabric in the production of mixed pictorial art.

In achieving the set objectives, the researcher engaged in trying to identify types of materials suitable for pictorial art, properties and characteristics such materials prior to their usage. Secondly, research was conducted to also understand the concept of integration and best material compatibility and suitable combination. The researcher employed the qualitative research which aimed at collecting data from multiple sources towards solving the outlined problem including the triangulation approach which is also a qualitative method.

5.3 Major Findings

The research established several findings that are associated with integrating indigenous vegetable tanned leather with fabric in mixed-media pictorial art for value enhancement

The main findings identified by the study are as follows;

1. With respect to objective one which is to identify selected types of pictorial art forms produced with mixed media, the research adopted the observational data collection instrument to help identify these types of pictorial art forms produced in mixed media. The observation brought to light materials such as wood, metals, fabrics, clay, stone, and several others that can be used for mixed media art, the determining factor is based on whether that material is compatible with its integrative material and binding agent respectively.

2. The second objective to which seeks demonstrate the practicability of manipulating indigenous vegetable tanned leather for integration with fabric in mixed- media for the production of pictorial art, the researcher identified the following;
3. Templates tracing and actual measurement should be considered critically since it was observed during the template cutting procedures that transferred measurements from the templates onto the leather and fabric either increased or decreased in measurement after cutting.
4. Colour matching on the background was quite cumbersome because of the fact there was a limitation in colours used for the pictorial art.
5. It was also identified that direct application of glue was suitable form the production based on the inconsistency of sewing when applied initially.
6. Another observation was that, the leathers used for the pictorial art created an undulating effect on the surface of the art after production hence exposing the surface to easy removal of leather pieces and this is due to the uneven thickness of leathers used.
7. Burnishing of leather after work could not give needed result as some of the leathers lacked the lustrous ability, the black and the cream leathers specifically had these problems associated to them.

8. Finally, there was a mismatch of patterns to be fixed since Similarity in pattern cutting and arrangement was not noted or identified with marks to make recognition simple.

3. The third objective sought to appreciate the integration of indigenous vegetable tanned leather with fabric in the production of mixed pictorial art. The researcher relied on data relating to individual projects by using the following:

Title of work, Date and venue of the work, media used in creating or executing the work and method or style of presentation of finished work.

The researcher also in this quest employed the use of principles and element of design, literal description of works produced and interpretation of meaning to help give a first-hand feel and in-depth understanding of leather mixed media art.

5.4 Conclusions

The research findings achieved in the study informed the following conclusions

1. Mixed media art can be produced with locally produced vegetable tanned leather and other materials such as wood, jute, clay, metal, etc. when proper investigation is made into the characteristics and properties of each material to be integrated the leather.
2. Leather and fabric provide convenient grounds for integration since both materials are fibre based and despite the fact that a fair section of local leather

craftsmen exhibit the desire to combine materials in the endeavour to produce unique artefacts, a few are only able to achieve the goals of perfect integrations of such materials.

3. The production of pictorial art in leather and fabric was successful and demonstrates largely the practicability of integrating both material for artefacts production.

5.5 Recommendation

1. Leathers produced by local leather tanners should have enough lustrous qualities or they should encourage producing such leathers and also to have variety of colours to give room for variety in colour selection and more decorative choices.
2. Local Leather craftsmen should endeavour to introduce new techniques and skills into producing leather artefacts with the sense of integration, this the researcher believes will help propagate and give customers and clients the choice to choose what they really desire for when purchasing.
3. The researcher entreats the conduction of further research in this regard to gradually determine the full potential of Ghanaian vegetable tanned leather to boost its economic value both locally and in the international market.

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APPENDICES

Appendix One

INTERVIEW GUIDE F5. OR LEATHER TECHNICIANS

1. Why do you resort to the use of leather as base materials?
2. What specific tools are involved in the leather production?
3. What role does integration play in the field of leatherwork?
4. What materials do you use for integration?
5. How well do Ghanaians value integration?



Appendix Two

INTERVIEW GUIDE FOR FASHION DESIGNERS

1. How often do you integrate foreign materials with fabric?
2. Do such artefacts have high patronage rate in your view?
3. How often do clients request for integrated products?
4. What is the public responds or reaction to such integrated products?
5. How well does the integrated products do in the international market?



Appendix Three

INTERVIEW GUIDE FOR LEATHER HANDICRAFT WORKERS

1. How often do you integrate leather with fabric?
2. Do such artefacts have high patronage rate in your view?
3. How often do clients request for integrated leather product?
4. What is the public responds or reaction to such integrated products?
5. How well does the integrated products do in the international market?

