LOCAL MATERIALS FOR COLLAGE MAKING

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A THESIS SUBMITTED TO THE BOARD OF POST-GRADUATE STUDIES

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS IN ART EDUCATION

BY

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UNIVERSITY OF SCIENCE AND TECHNOLOGY,
KUMASI

OCTOBER, 1992

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G.A.A

P R E F A C E

A cursory observation of the environment reveals numerous natural-coloured plant and rock materials which could be harnessed to produce pictures. Even though these materials are abundantly available, they have not been fully exploited. There is therefore, "hunger in the midst of plenty" as local artists grapple with the often prohibitive prices of conventional colours imported into the country. This prompted the investigation to find out the possibility of using some of these materials, especially, the less extensively used materials. The objective of the research work is to identify, assemble, experiment, evaluate and appreciate the various materials, most especially Aroline veneer, with the aim of making collages and to grant information to the user agencies.

Collage painting is one aspect of picture making which, since period of antiquity, have been practised and continues to be useful today. It revolves around identifying, assembling and pasting of materials to create a picture.

The Ghanaian situation today demands utilization of our own resources, basically if one should consider the Educational Reforms which emphasises the use of local materials.

Ghana has many rock deposits with varied colour potentials as well as numerous species of plants which can be sources of collage media. It is estimated that 55% of Ghana's 238,500km^2 land area is vegetation of the savannah type, while one-third of the area (83,000 km^2) is closed forest. This gives an almost unlimited source of plant medium for collage painting.

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It is hoped that the experiments and results of this project would provide basis for a take off in the utilisation of the otherwise neglected collage materials for the benefit of the nation.

A traditional proverb says,

> "Knowledge is like a Boabab tree, one cannot clasp his arms around it"

To this end further research is needed to provide more data on the locally available materials so as to enhance the development of Picture Making.

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TOPIC: LOCAL MATERIALS FOR COLLAGE MAKING

SUPERVISOR: R.T. ACKAM

The abundant materials available in Ghana for Collage making has urged the researcher on to address the problem related to conventional painting media, in this project. The researcher is particularly interested in the use of Aroline Veneer as a medium of expression in Collage Making.

Chapter One of this report is the introduction to the project. The first section of the introduction describes the problem. The second deals with the hypothesis which presumes the ways of solving the problem . This is followed by the assumptions upon which the thesis has been drawn, then importance of the study, delimitation, limitations, definition of terms, research methodology, data and data collection followed sequentially in this order.

Chapter Two deals with the review of the related literature. In this chapter, written evidence on various materials and techniques have been sought, studied and interpreted in relation to this research. This has made it possible for the researcher to know what has been done so far in collage making by various writers and collagists.

The Third Chapter exposes the reader to the materials and equipment and also the local sources of the collage materials including preparation of adhesives, tools, accessories and supports.

The Fourth Chapter deals with the experimentation in collage painting using rock, processed and unprocessed plant materials. The experiments also involve the use of local adhesives, simple tools and materials. The Chapter also spells out effects from the use of the materials separately or in mixed media.

Chapter Five gives the results, conclusion and recommendation.

CHAPTER ONE

1.0 THE PROBLEM AND ITS SETTING

1.1 The Problem Statement

The purpose of this project has been to conduct an enquiry into non-extensively used local materials especially AROLINE VENEER for collage making. The aim is to find out how best these materials could be used in combinations or individually.

1.2 Subproblems

The first subproblem identifies, assembles, and examines non-extensively used locally available materials for collage making.

The second subproblem investigates the means by which the less extensively and uncommonly used materials could be effectively adopted to the collage work and where necessary combined with materials already in use, for the expression of themes which relate to different aspects of Ghanaian culture.

The third subproblem deals with specific methodologies for each collage painting.

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1.3 Hypothesis

i) Collage could be made from local plant and other materials depending on how the materials are treated.

ii) Suitable methodologies for working with the materials could be developed through experimentation.

1.4 Assumptions

i) The teaching and learning of Picture Making to a large

extent have been focused on the use of conventional art materials like imported paints and brushes. There is therefore the need for diversifications.

ii) The student or artist knows little or nothing about Aroline Veneer as well as certain materials available in his environment which could be very ideal media for collage painting. Hence, the subject is treated with the lay person in mind.

iii) The identified materials within the environment would spur further interest in the Ghanaian art teacher and learner to explore more areas in Collage Making.

1.5 Importance of the Study

The study would be useful to students in Secondary Schools in Ghana who are studying vocational skills. It is also very important to art teachers as it would provide basic knowledge, on teaching skills in collage making.

Furthermore, the study would come out with methodologies for working with collage materials especially Aroline veneer which has not been used for collage making in Ghana.

Moreso, it would predispose or expose the students to occupational skills which they could develop with time for their future career.

This study would also be of a prime importance to curriculum researchers and planners in Art Education. Finally, it would get the artist or collagist informed on colour potentials existing in his environment.

which was time-consuming and made the grinding of rock materials a laborious task. Furthermore, the harmattan weather causes warpage and shrinkage of plant materials. Finally, due to the absence of researcher's own camera, he had to do the experiment in individual stages for the photographs to be taken later. This also was cumbersome.

1.8 Definition of Terms

Aroline Veneer: It is a man-made reconstituted Wawa and Onyina flitches which are dyed and laminated by special process and cut into veneer to simulate all the world wide top grade wood species.

Beige: Colour of sandstone which appears brownish grey or greyish yellow.

De Collage: A picture made by peeling off carefully, the surface layers of two or more pasted coloured papers to reveal an accidental image.

Fauve: An art form full of distortions and flat patterns painted in violent colours which usually created furore.

Glazing: It is a means of adding warmth and colour to the subject.

Gummosis: The process whereby the gum oozes out of the bark of the plant through natural means.

Husk: It is a dry outer covering of seeds especially of grain. This is useful in collage painting.

Letter Colle: A pictorial collage made from the collection of alphabets from 'A to Z'.

Local Materials: From the thesis topic, local materials refer to the less extensively used numerous materials found locally which could be used efficaciously to make pictures.

Lustrous: Shiny or smooth

Magenta: A bright crimson colour

Mixed Media Collage: It means the collage painting that is produced by the combination of different materials available to the collagist.

Mucilage: A kind of glue obtained by dissolving tree gum in water. This glue when mixed with Polyvinyl Acetate glue (P.V.A) resulted in neem-P.V.A mixed or milk-bush P.V.A mixed adhesive.

Painting: The art of glueing plant or rock materials to a flat surface (support) in picture making.

Priming: The first coat on which all subsequent paint layers are applied.

P.V.A.: This is polyvinyl acetate glue commonly referred to as white glue among carpenters.

Rock: Solid stony part of the earth's crust found in the following formations:

Birimian System: They are two-upper and lower. Like the Tarkwain system, they are the most profitable rock formation in Ghana.

Gold is mined mostly in the

intrusive veins of these rocks. They are also of the Proterozoic Era. The Upper Birimian has phyllites, greywacks, whilst the lower has garnet and staurolite, mica, schists. It is also rich in Manganese.

Tarkwaian System: This is folded like the Birimian rocks. It contains coarse goldbearing conglomeratic layer said to be similar to that of Rand Gold Deposit in South Africa.

Dahomeyan System: The name was derived from its origin. This group which contain gneissic rocks underlie a considerable portion of South-East Ghana. It is believed to be the oldest rocks in Ghana. However, geochronological studies have indicated that it is a representation of rejuvenation of Birimian Rocks. The rocks are normally amphibolites and are common in Volta Region, some parts of Eastern Region and Accra, around Shai Hills. Dahomeyan rock falls within the Proterozoic Era.

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Buem Series: This rock is sandy and slightly metamorphose. It is around Northern part of Volta Region and Anum Boso to Hohoe and Kwamekrom area. This is also of Proterozoic Era.

Voltaian System: This occupies the central part of Ghana. It takes about half of Ghana. It runs from Accra Plateau to Kwahu across to Gambaga in

in the North. It has limestone and mud-stones. Economically this system is regarded barren due to the barren sandy soil. However, experiments proved that it has the greatest and largest deposit of natural colour. It is of the Palaeozoic Era.

Apollonian Formation: This runs from Axim to L'Cote D'voire. Normally, it has sedimentary rocks comprising sandstones, limestones and mudrocks. They are found in Tano Basin and are of the mesozoic era.

Amisian Formation: This is found in Cape Coast near Amisah Lagoon area and has most prospective grounds for oil fields. It is of sedimentary sandstone and mudrock. It is also of Mesozoic Era.

Sekondian Series: This rock group is found along the coast between Cape Coast and the mouth of the Butre river near Dixcove and extending inland for a distance up to 4.8km. It is made up of narrow outcrops of shales, mudstones, sandstones, grit and conglomerates with few siderite and impure limestone. It is of the Palaezoic Era.

Accraian Series: These rock beds also run through James Town from the Castle area in Accra. They compose of sedimentary rocks.

Pegmatites: These are fascinating rocks by reason of large and rare crystals that they contain. They generally occur in veins associated with Muscovite-granites and represent the last material to crystallise from molten state. The most common rocks found here are quartz, muscovite and feldspar. The white part of the mica is the muscovite whilst the dark side is the Biotite.

Russet: A yellowish or reddish brown colour

Scumbling: It is the application of an opaque colour of crushed rock over another colour to give added textural interest without loosing the main essentials of a subject.

Veneer: A thin sheet of wood, not more than 0.7mm. thick, produced by rotary cutting, half-round cutting, slicing or sawing.

Viscous: Term applied to gluey and sticky liquid.

Sepia: A dark brown paint, (burnt umber)

Support: It is the surface on which the materials are glued in collage.

1.9 Research Methodology

The descriptive and experimental research methods have been used in the study.

1.9.1 The descriptive method has been devoted to describing the various materials and methods proposed for collage making. This will help with identification and assemblage of the collage materials.

The description includes the material source and also the physical appearance and mode of execution.

1.9.2 The experimental method involves performing empirical experiments with the materials to test their suitability for the purpose of the study.

1.10 Data and Data Collection

The primary data for the project came from the Oda Sawmills Limited, who provided the bulk of Aroline Veneer needed for the production of the collages. Again, other raw materials of both plant and rock origins were collected from Takoradi, Kumasi, Saltpond, Winneba, Mankoadzi, Accra and Akuse, and treated for efficacious results. The treatment of the data was conducted as experiment in Chapter Four of this project. The experiments involving the collage making were undertaken in the College of Art, especially the Painting Section.

The secondary data was collected through interviews with resource personnel such as collagists and some teachers and lecturers in educational institutions which do vocational skills in Fine Art Courses. The institutions include:

Greater Accra: Kaneshie Methodist Junior Secondary School (JSS)

Kaneshie No.4 J.S.S

Bishop 'One' J.S.S

Bishop 'Two' J.S.S

Kaneshie Kingsway '2' J.S.S

Awudome '4' J.S.S

Awudome '3' J.S.S

Accra Academy

Accra High School

Teachers' Resource Centre, Accra District.

Central Region: Winneba D/C J.S.S

Specialist Training College, Winneba

Winneba Secondary School

Aggrey Memorial Secondary School

Northern Region: Salaga Secondary School

Tamale Teacher's Training College

Eastern Region: St. Georges' J.S.S, Koforidua

Freeman Mixed J.S.S, Koforidua

S.D.A (A & B) J.S.S, Koforidua

Oda Roman Catholic J.S.S, Oda

Koforidua Secondary/Technical School

Ashanti Region: Technology J.S.S., U.S.T

Wesley College Demonstration J.S.S Kumasi

St. Louis J.S.S. Kumasi

Prempeh College, Kumasi

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Other specimen materials were obtained from the following places; sawdust from Forest Research Institute of Ghana, Kumasi, rock samples from Geological Survey Department, Accra, sheep and goat hair from Kumasi Central Abattoir and tree gums from the Grounds and Gardens, U.S.T.

Additional secondary data was obtained from the main University of Science and Technology and the College of Art libraries, Kumasi, British Council, Kumasi, Faculty of Agriculture, U.S.T, Specialist Training College, Winneba, the National Archives and Secretary to the Asantehene.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Views on Collage Making

There has been a global exploitation of diverse materials for collage painting by a number of collagists and artists since time immemorial. Writers in numerous capacities have satisfactorily highlighted some of the views on collagists and artists with regards to the materials, styles and techniques they used in their collage production, which included, Mixed Media, Decollage, Found Objects, Letter Colle, Frottage, Torn paper and Cut and Paste.

The literature reviewed for the purpose of this project firstly outlined the definitions of the subject. Subsequently, an attempt is made to relate one form of collage to the other and showing how it has developed.

In defining collage, Peter and Linda Murray (1986) say,

> "It is a picture built-up wholly or partly from pieces of paper, cloth or other materials stuck on to the canvas or other ground. The device was much used by early cubists who would stick pieces of newspaper on to picture painted in an otherwise normal way by the Dadaists such as Kurt Schwitters"1

D'Arbeloff and Yates (1977)[2] throw more light on Kurt Schwitters (1887-1948) as one of the very principal figures of the Dada movement, who involved himself wholly in the art of collages, which were usually very small in size but more exquisite and had influence from cubism, futurism and others. An example of Schwitters Collage work which according to the writer was destroyed in the Second World War was "Merzbau".

The 'Merz' or "Merzbau" was a picture completed in red capitals in 1918 from advertisement of "Commerz and Privatbank" The actual experimentation was termed Merzgesametweltbild.

Peter and Linda Murray when further talking about the materials that Schwitters used add that,

> "Schwitters was particularly fond of rubbish - bits of lino, bus tickets, worn out shoes as a typical Dadaist gesture in creating art from non-art"3

D'Arbeloff and Yates, (1971)[4] again wrote on Henri Matisse (1869-1954) as another exponent of Collage painting within the Fauve group of artists, who used coloured paper cut-outs to achive effects which he considered cannot be achieved with brush and paint.

The afore-mentioned views expressed on Collage painting by various artists relate to what is practised in Ghanaian Schools in view of the abundance of newspaper and local resins or adhesives. However, the technique which lends itself to the use of paint and other foreign materials does not appear to be economical to the Ghanaian student in an era when the country lacks adequate foreign exchange facilities for the importation of conventional painting media.

Collage, a derivative of the French word "Colle" meaning "glue" was defined by D'Arbeloff and Yates (1971) as,

> "a simple process of selecting, assembling and pasting down pieces of paper or other materials on a surface."5

Similarly, Whelpton (1970 sees Collage as,

> "the practice of attaching various materials to a surface".6

The definitions by D'Arbeloff and Yates and that of Whelpton all dealt with pasting. However, D'Arbeloff and Yates went a bit

further to identify collage making process as involving selecting and assembling. The collage according to their definition also could be made from just one material like paper or a mixture of materials as in mixed media collage. D'Arbeloff and Yates traced the history of the traditional Chinese artists who they said, mounted their scroll paintings on the background of many layers of papers made with patience using cotton, rice stalks, bamboo, hemp and silk.

According to Runes and Schrickel (1946) collage is said to be:

> "generally accepted as the designation of certain pictures or other visual arrangements made entirely in parts of pasted pieces of paper, wall paper, chromes, illustrations, photographs and other textured or figured materials."7

In the above definition the emphasis was on photomontage. This type of collage explores kinetic effect which may come from re-arranging a photograph through cutting and re-assembling. On this technique of collage making, French and Butler (1975) also wrote that:

> "By slicing the original photograph and alternating the slices, optical jump is achieved."8

Commenting further on photomontage work, the famous German artist Raoul Hausmann writes,

> "We call this simple process a Photomontage because it embodied our refusal to play the part of the artist. We regard ourselves as engineers and our work as construction."9

Collage making has not been very popular in the distant past despite the fact that some aspects of collage making have been exhibited in the cultural lives of many people.

In the words of D'Arbeloff and Yates (1971),

> "It is only in the last fifty-odd years that the bits and pieces of which our everyday environment is composed have taken their place on the list of recognised artists materials."10

This means that collage making is now considered as one of the contemporary art forms. However, it is as old as mankind. Since times past, men have collected, assembled and fastened down fragments of materials which were easily available in their environs. Most of the time, these materials when collected were used for rituals, decorations and amusement purposes.

D'Arbeloff and Yates (1971)[11] again, have this to say which gives enough evidence that the human body was used perhaps as the first 'support' for collage when primitive man was decorating himself with various materials. They said, there was the use of hair, teeth, bones, skins, furs and furthers for adornment on the shield he made.

In addition to this, certain materials were said to have been planted on wooden masks to create fear in enemies because the mask was regarded as a mystic object. Murray (1981) writes,

> "The Ogun festival of the Yoruba in Nigeria highlights masks with collage outlook depicting god of Iron and war in Yorubaland."12

Similarly, the Congo people in Lower Zaire have Nail Fetish figure. This figure which is a symbol of their worship is studded with pieces of clothes and nails to deflect evil influences from individuals.

Brain (1980)[13] when commenting on the Tyi-Wara wooden mask,

wrote that the female and male Tyi-Wara wooden masks of the Bambara People of Mali were used to feature in the ritual dance of puberty and harvest rites. The Tyi-Wara dance or Antelope dance headress symbolises a magical being conceptualised as part-man-part antelope, a creature who had brought to man concept of soil cultivation. Brain, identified the female Tyi-Wara as being vertical with a male child on her back and a basket cap and fibre veil which remained attached to the head piece with cowry shells, whereas, the male is horizontal in position and has metal fibre and beads with a baby at the back. A long horn and mane are features always present with the Tyi-Wara. A close study showed how the indigenous people of Mali utilized the technique of collage making unconsciously in their carved masks which have beads, metal plates and fibre.

Tracing the history of the use of beads by Africans, a German author, Gillon (1984) says,

> "The use of beads as ornament dates back to antiquity in Africa and other continents. The availability of European seed beads in vast selection of colours and in uniform sizes gave impetus to the emergence in the nineteenth century of entirely novel Yoruba art of bead work based on their ancient tradition."14

In a twin figure picture (ere Ibeji) which probably was an early style of Oshogbo art, there was the use of coloured beads for the garments. Again, sheaths for Orisha - Oko staffs, deviners' bag and other cult and secular objects were emphasised by the writer, as having been treated with beads. The page 238 of Gillon's book continues with further spotlight on illustrated cloak made of beads including seed beads in traditional Yoruba style. The cloak is

part of a wardrobe of Oba Abimbolu II of Ode Irema, Ijebu.

D'Arbeloff and Yates (1971) when writing on Dutch and Flemish painting stated that:

> "In the sixteenth and seventeenth centuries, the Dutch and Flemish developed a style of painting - the "trompe L'Oeil" or "Fool the Eye" Painting in which real butterflies were glued into a still life painting with such an extraordinary skill that, the composed picture seemed more real than the real butterfly"15

This technique of making collage though easy in arrangement is very tedious. At times the process of getting the butterflies can be very dangerous and cumbersome since the collagist has to chase the butterflies which many a time makes him sustain injuries.

The researcher did not extend his project further to cover the butterflies and moths because there is a powdery substance from those creatures which when it comes in contact with the human skin causes severe irritation. Again, the researcher saw it ideal to leave out this type of collage, because most naturalists forbid the killing of any form, and since this involves the catching and killing of various species of butterflies and moths, the researcher decided not to use this as a subject matter.

Gardner (1948) researching into collage making saw that, the cubist movement which was identified with the birth of modern collage was stimulated by African Art founded by Pablo Picasso, a Spanish Artist (1881 - 1973) and Braque (1882 - 1963).

Writing under the heading "The Influence of African Art on European Art", Amenuke (1987) said,

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> "The early stages of Cubism were confirmed and stimulated by African carving. Both artists (Picasso and Braque) were enchanted by Planes on African carvings, particularly, the funerary figures of the Bakota group in Gabon. In Picasso's 'Les Demoiselles d'Avignon'(1907), the direct transposition of the African sculpture features is clearly evident."17

The first stage of this Cubist Movement is referred to as the period of analytical cubism (1909-1912). There was much less interest in colour but more attention focused on the breaking down of forms. The second stage was the synthetic cubism (1912-1914) in which more colours were utilized and which led to the use of foreign materials as part of collage painting.

Gardner (1948)[18] has this to say about the cubists, that when they were in search of a new kind of picture, their attention was drawn to surface texture. They did not only build up the paint structure in various ways but they even added sand and other materials to the medium in order to convey as vividly as possible certain tactile values.

Juan Gris, a Spanish who left Madrid to settle in Paris in 1906 engaged in analytical form of Cubism. He used materials available at his environment to achieve certain forms in collage painting. His materials, included newspapers and other printed papers, then in France in 1912, Picasso used printed cloth in his painting entitled "Still-life with Chair Caning" and also substituted conventional gold frame with a piece of rope he used for the periphery of his collage work.

Piper (1986)[19] offers further information that Picasso and his contemporary, Braque (1882-1963) who was in the Fauve circle by 1906, started to work out the basis of a new approach to painting

which developed into Cubism. It was again revealed that Braque also planted wall pictures in his painting entitled "The Portuguese" painted in 1911 and "The Fruit Bowl" also painted in 1912.

Collage Painting assumed a greater dimension, as more artists made a debut in this experimental and innovative field. Like Ben Nicholson (1872-1949), an English Still Life painter, who explored the possibilities of paper colles in the making of collage around 1939, Harry White also made collages, from flowers which he pasted on boards. According to Smithsonia Magazine (1983)[20] which commented on White's works, he called his experiment "Fleurage". In his experiments, he used solely plant life. These plant materials included daffodil and spinach leaves, which he pressed and glued on to the surface. His type of collage always revealed the organic shapes and textures of the plant materials used.

Krantz (1918)[21], in brief personality profiles of leading contemporary Americans highlighted, Romare Bearden, an African American collagist born on September 2, 1914, who refused to accept the fashionable negative forms of protest in solidarity with African-American heritage but instead, registered his protest by presenting history and life of the black people through the visual art form by way of cut-papers painted and mounted on canvas. His subject matter, handled with astute versatility in the use of materials, in an attempt to overcome the obstacles of his time and space, touched on rural and urban life, folk and jazz music, homestreet life and religious rituals presented in African imagery in cubist space, combining strong traditional qualities with innovation of his chosen themes. His figures are mostly made into archetypes.

Writing on "Collage Work in Fabric designs and fashions" French and Butler (1975)[21] saw the existence of collage in the life of the indigenous North American Indian, whom according to them had intricate collage work in front of his buckskin shirt embroidered with porcupine quillwork on a yellow background, green and red feathers, scalp locks, metal cones and red stroud along the neck and also wore a long feathered hat. Again, the tepee in which he lived had its door post decorated with the skull of the bison or buffalo and other fossils which he believed had some charm.

The same could be seen of the Asantes and some indigenous ethnic groups in Northern Ghana in terms of their dress and architectural design. The Asante paramouncy like that of the enskined chief of the Northern Ghana has similar paraphernalia which are embellished with collage work. In the Northern part of Ghana, the indigenous buildings have simple geometric relief forms created on the walls. These forms are placed horizontally, vertically or in criss-cross. They are further defined with broken pots, lustrous white pebbles, granites and fragments of calabash.

The Northern Ghana chief puts on a smock which at times has talisman and other charms strapped on it. The Asantehene and other sub-chiefs on their part, also put on clothes and smocks studded with collage design. The smocks are called "batakarikesee" (great smocks) made variously from leather talismans, mirrors, leopard skin and other charms. In recent times, the Ghanaian chiefs could still be seen at durbars and other state functions in apparels which give enough evidence and substantiate the fact that their hats,

linguist staffs, walking sticks, shoes and sandals have the embodiment of collage work.

Helmets of the chief's body guards and musicians were made from sliced halves of calabashes, with decoration of beads. Cowrie shells and hides of some animals usually buffalo, water-buck or cow horns were also used depending on the historic or the religious importance of that animal to the state. The caps or crowns worn by the chiefs were usually made from velvet or skins of leopard, tiger, lion or elephant plus a gold silver embossments. The ruler of Manya Krobo in the Eastern Region of Ghana puts on a typical boat shaped hat which represented the crouching lion, which stood for bravery. The top section of the hat was made of leopard skin and the lower part, a lion skin. There are three feathers of an eagle "Kole" which is the totem of this state. The hat also has a badge with palm leaves.

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In many parts of Ghana animal skins, stools and chairs are the most important regalia of the chiefs. They serve as seats of office or thrones. The Northern chief uses leather cushion with intricate collage designs and the Southern chief also uses stool. The golden stool "Sika Gwa Kofi" has a collage presentation. The ceremonial stool of the Ahanta ruler from the Western Region of Ghana, also has a two-tiered column showing a collage in the form of two oware players, a chief and the wife with a guard having a gun and a musician on top. The linguist and state sword bearer together with a foot rest in the form of tiger give an expression of a type of collage which has the combination of wood carving and pasted beads. The "asepim" chair also has silver and brass nails which show interesting patterns.

2.2 Contemporary African Collagists

Most twentieth century African artists who have emerged in recent years as collagists were known to have utilized any available material worthy of picture making in their localities. In order to know the type of collage work available in Africa, we need to review works by African collagists such as Jimoh Buraimoh and others.

Jimoh Buraimoh

Jimoh Buraimoh, an Oshogbo artist from Nigeria who was born in 1943 used string of glass beads and conventional oil paint. His materials also include pebbles, cowrie shells, broken pieces of pottery and sand. Willet (1971)[23] showed an untitled work of Jimoh Buraimoh which has three faces of human beings, presented comprehensively in green yellow and black beads over a red beaded background. The broadly defined eyes and nose of the figures elaborately arranged with bright beads against a dark background reflect a great sense of creativity and imagination.

Mount (1973) when tracing the painting background of Buraimoh said, he studied under Georgina Beier in 1964 with a group of Oshogbo artists, and added that he worked in inlaying of numerous coffee tables with glass tessarae. He also based his themes on Yoruba daily life and mythology, or individual fareasies. This writer observed further that most of his human figures were

remarkably,

> "amorphous and rubbery in appearance but are given strength and stability by the introduction of straight lines and well defined decorative units at critical intervals in the figures."[24]

derived from his environment. Writing about the materials he used on page 169 of his book, Fosu (1986) said,

> "his mixed materials include sand, animal horns, bones, cowrie shells, feathers, old lanterns, pieces of broken glass, and bottle tops"[27]

The works of Kablankan according to Kojo Fosu reveal his inspirational sources from the impart of the painted body, dancing helmet and costume designs of the Poro and Sande societies.

Kodjo Michel

Kodjo Michel is another Ivorian collagist and also a sculptor, who uses sand, beads and zinc plates on which he introduces brilliant colours during painting. He uses masonite board as support for his painting.

Fosu (1986) when writing about his style of work said,

> "Kodjo who is also a sculptor, superimposes decorative motifs in the vocabulary of traditional symbols to emphasize the universality of man. Referred to as 'juju expression.'" 28

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Philip Morland Amonoo

The venerated Ghanaian contemporary Collagists include Philip Morland Amonoo, born on May 31, 1924 at Cape Coast.

As one of the three pioneer diploma students in the University of Science and Technology Art College, he derived much interest and influence from his two Nigerian course mates, notably, P.D. Abaye and J.A. Adenuga. Amonoo's greatest influence which shot him to the height of his fame were those which came from his lecturers and examiners, J.M. Mackandrick, the Scotish Head of the Art College, and Bliss Douglas Percy, art commentator, writer and examiner.

The first collage painting he made was "Fishing Village". This painting which was made in 1969 shows the use of brilliant but harmonious colour scheme. The artist made sure that he dealt with the conventional requirements because according to him "One needs to be with a sound knowledge of the academics or traditional techniques of drawing and shading to enable him to utilize even the potsherds in this execution."

The media Amonoo uses for his collage are picked from various ceramic factories at Winneba - Ekem Art Pottery and Mbroh Ceramics. He also relies on the available materials collected from the littorals, such as sea sand, grated stones, wood ashe, wall tiles, fabric print, saw dust and tree barks.

He used Polyvinyl Acetate (P.V.A) to paste the materials into positions in the sketches drawn on plywood and any hardwood because he claimed it is better in strength and easy to work with than shoemaker's glue. The predominant coloured materials from Ceramics wares and tiles mixed with other synthetic materials give an array of colours - sepia, crimson, marine blues, the primary and secondary colours.

In a further explanation Amonoo revealed that his first consideration in selecting a material was based on the durability of the material.

Narrating the step by step working plan, Amonco said the first stage of his collage painting is the priming of the plywood or support using black emulsion paint. A day after the priming when the support surface is dried, he composes drawings directly from his sketch pad unto the board using pencil. He emphasised that:

"As an Artist your daily sketches should be religiously followed, for better draughtmanship and varieties to be realised in your work."

The second stage of his work is the bit by bit application of P.V.A. glue to selected areas of the composition drawn on the support using a No.8 bristle brush which he found to be ideal because it collects just the quantity of P.V.A. glue needed at a time. The next thing he does to complete the second stage of his work is to lay down fine sand, wood ashe and sawdust in strata at the foreground with a thin, dividing lines created through the exposure of the undercoat of black emulsion paint. This foreground treatment appears in both his seascapes and townscapes. The third stage, is the use of the broken ceramic wares at other sections of the support making certain that always a required amount of glue was timely available on the support. His assemblage of the different tints and shades of the pieces of ceramic wares or China wares and other drawn structures depended on his previous knowledge he acquired on shades and tints in his studies. The fourth and final stage is the roofing of buildings and the creation of canopies or leaves for the trees in the composition. He used cotton fabric pieces to suggest the roofs and foliages. Human beings and animals alike are identified in the composition because of the contrast he creates on them using the same fabric print. He said corn husk and plant materials like seeds would be destroyed by insect pest, so he rarely used any of them.

Amonoo also said although, he was ready to accept criticisms from art commissioners, connoisseurs and critics yet at times, he had to defend his motives for using black backgrounds. He said the black helps him to realise a brilliant contrast in his work.

The themes and titles of his work have been influenced by his stay at the coastal village of Winneba. "Fresh Tuna" and "Kyinkyinga Market", were some of his titled works.

Emmanuel N. Adiamah

In an interview with Emmanuel N. Adiamah, a contemporary Ghanaian Collagist, he said a collagist must have the spirit of adventure and also the desire to break away from certain norms. He said that, he chose to make collage because of the problems he had in the acquisition of conventional materials, which he used for painting. According to him, he was introduced into collage making by a Nigerian Art Educator, Mayeed in 1978. He later embraced this painting technique whilst he was a student at the College of Art, University of Science and Technology, Kumasi.

He added that he has been able to identify that, "Collage making could produce works which are as powerful as painting executed with conventional painting media like acrylic, oils and water colour. The nearness to the source of materials determine the particular type of media one could use. This was evidently clear in the materials Adiamah used. Adiamah predominantly used seasand for his collage. This is because he lives at Esikado, a coastal town near Sekondi-Takoradi. He therefore, experimented with the seasand to achieve a certain unique end - result. In executing his "Banjo Man", measuring 42 cm by 57 cm, Adiamah used plywood as his support. He primed it with a mixture of one part of glue and five parts of emulsion paint to seal all the pores so that the painting media would not sink into the board. The support was then left to dry away from the sun. This was to prevent the primer from drying unevenly and also to prevent the plywood from warping. He then

sieved the seasand to get rid of the bigger grains and dyed it later on. In the course of the dyeing process, he obtained a black and a blue fabric dyes which he mixed. A hot solution of the mixed dye was then prepared and while still boiling on fire, he poured the sand into the solution and scrupulously stirred, until the sand was well coloured by the solution.

As the support dried up conveniently, Adiamah then executed the work on it by following three stages.

Firstly, he prepared the preliminary sketch of the painting in pencil and applied a dilute P.V.A glue (Three parts of water to a part of glue) to the support with the aid of No.12 and No.8 round bristle brushes. He then sprinkled carefully some of the undyed sand which has already been sieved onto the areas with glue, making sure that the sand covered the entire surface of the glue. After allowing the support to dry the remnants of the sand were brushed off the support.

The second stage in his Sand Collage was the application of orange and brown oil paints to the sand. In this process the natural colour of the sand was used as the lightest tone on the body as well as the banjo. The orange colour provided the middle tone while the brown was used for the darkest tone. He then used No.2 sable or Kolinsky brush to bring out the details of various features such as the eyebrows, moustache and the finger nails.

The third stage of his collage dealt with the pasting of textile prints and finally, the use of the dyed or coloured sand for the background. The textile print which was chosen to harmonise with the colour scheme within the collage, was carefully traced out from

the pencil sketch and cut out and then pasted on the position left out on the support for the costume.

The artist brushed off all excess seasand, and other material on the work to achieve a good finish. His other titled works include "In the Kitchen", "Market Scene" and "Fishing harbour".

Isaac Ossei Agyekumhene

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Ossei Agyekumhene, also a product of the College of Art, University of Science and Technology and now an art master at the Prempeh College, Kumasi combines sand and saw dust to make Mixed Media Collage. Another material he uses is fabric prints which he cuts into various shapes to make up his composition.

In an interview with Agyekumhene on "Kajetia Market" collage work he executed in Mixed Media, he said that he used powder colours dissolved in water together with sawdust which he later dried to get his various colours required in the work. He outlined the four stages he followed to execute his collage work. According to him the first stage involved the preparation of preliminary sketch of the market over the primed plywood, then it was closely followed with the pasting down of the dried plantain bark and coconut fibre on selected areas of the support especially, the roofs treatment, using shoe maker's glue and P.V.A. glue.

He then continued with the next stage by painting the sky using oil paints and then glued the sieved and dyed saw dust and sand in the desired tonal values for effective spatial recession to enable him to create the distant buildings. After the use of the saw dust and sand, the support was shaken over and over to get the colours blended, then a roller was used over the saw dust and sand to fix them solidly to the support. In the third stage he employed the

use of fabric prints which he cut into the various shapes and forms to create human figures then made attempts at achieving aerial perspective. He painted the other part of the human body with oil paint.

In his final stage in the collage painting, he suggested the distant buildings using oil paint. This painting done on the sand was made in the desired tonal values basically in greys and also the local colours to bring about colour harmony. A further oil colour painting approach was used to bring out some details in the work. His works include "Drumming and Dancing" and "Market Woman."

Atta Kwami

Atta Kwami, a lecturer in Painting and Print Making at the College of Art, University of Science and Technology, (U.S.T.), has also made experiments in mixed media collage. Born on the 14th September, 1956 in Accra, Atta Kwami spent his early formative years in Accra. Since he joined the teaching staff of U.S.T. in 1986, he had combined effectively, experiences he gathered whilst a student in the College of Art, U.S.T and also when an art tutor at Tamale Training College (1980-81), and the School of Art and Science, Uyo, Cross River State, Nigeria (1981-85).

He has incorporated the following media in his Collage Painting P.V.A. glue, Jute, beads, leather, canvas, bandages, tooth paste tubes, wood, veneer, Uhu adhesive, sand, enamel plates and saucers. His collages mostly treated in abstract vein show the use of seemingly brittle materials to reveal peculiar vigorous forms. The works include "Economic Report" painted in 1978, "Aquarium" 1980, "Refuse Grazing" 1990 and "Space Odyssey".

Peligah (1984) in his experiment on the use of tree bark and other vegetable remains says,

> "This group affords a great variety of expressive form due to the extensive variety of textures available".[29]

When working with plant materials especially the rough tree bark, he either used the brown glue for shoe makers, for quicker result or used P.V.A. glue after allowing it to dry a bit on the cutouts before pasting was effected. His work entitled "Coat of Arms" was done on an old strip of plywood. In working, he first traced out the shield shaped design directly onto the piece of banana bark. This was cut out with a blade. This stage was followed by the cut outs made into different shapes of geometrical patterns which were pasted on the drawn design on the support together with the shield shaped cutout design. He used a dark cut out from a seasoned plywood to express the star and also the beaks and eyes of the two eagles.

Albertina Mensah

Mensah (1975)[30] provides information on the possibility of using animal skin in collage making. In her experiment, she saw leather work to be very interesting and important art form but lamented on the poor delivery of lessons on the subject. In experimenting on her "hut", she followed the arrangement of the hair on the skin as well as the direction of flow. Concerning the arrangement of the hair, she made sure of the contrasts. This made her to express exactly what she intended to portray.

She used a sharp razor blade to define the position of the hut

in the middle of the black skin. She then made a cut out of a white skin for the thatched roof and door, and brown for the building. A thin periphery accidentally caused by the razor blade on the edges of the building gave more strength to the composition. The P.V.A glue used for pasting was effective.

Theodosia Salome Okoh (Nee Asihene)

Theodosia Salome Okoh was recently catalogued in "Women artist of Ghana exhibition" held at the College of Art, University of Science and Technology from December 19, 1991 to January 20, 1992 for thirteen Ghanaian female artists.

Dr B.K. Dogbe a lecturer at the College and also a Gallery Research Associate who prepared the catalogue text described her work as fascinating due to,

> "the patience and meticulous arrangement of the tiny pieces of wood shavings organised on black cloth covered boards... her work 'Majesty' is exciting in its precision and symmetrical balance."31

Theodosia Salome whose themes border around nationalism and social responsiveness in Ghana titled some of her works "The Queen Must Rule", "The Justice for All", "Expulsion" and "Rural Agitation."

Her style of work combines the use of dried leaves and the stem of corn. She cut out minute human figures, creatures, and homes, and polished with lacquer then assembled on the dark background using a polyvinyl acetate glue as paste. She sometimes uses feathers instead of the plant material for her collage. The thick crowd registered on her board seems to be always present doing something worthwhile for the viewer to catch a glimpse.

Janet Adoley Nmai

This name which seemed very alien on the list of collage artists in the country came to be on the records of women artists in Ghana. As a girl of 26, in the prime of youth, Janet Nmai has been privileged to study under one of the renowned Ghanaian artist, Amon Kotei, the designer of the Ghana National Coat of Arms. From the text in the Exhibition Catalogue (1991),[32] It became clear that Janet Nmai's position as a studio assistant to Amon Kotei enabled her to be exposed to essential knowledge in drawing and painting. With a strong desire to study, Janet Nmai's enquiring mind has helped her to perform creditably well in oils and water colours and principally, woollen yarn collage within a short period of time. She has adopted the forms and perhaps the warm and purplish colours of her master. Her themes variously show women with pronounced rotund bodies.

The special qualities in her works are found in her collage treatment using coloured yarns which in a concentric arrangement and pasting revealed solid forms. Her collage paintings include "Vegetables", "Fruits", "Mother and Child", "Women and Empty Basket", "Woman with a Basket of Fruits".

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Theresah Bannerman /Samuel Lovi

These collagists have made great impact in collage painting, using similar available local materials such as P.V.A., bannana bark, plantain bark and dried leaves. In some homes in this country, works of these collagists are to be found. These works are less expensive and therefore affordable due to the abundance of the common materials they use, which is plantain or bannana bark.

Due to the limited materials used, their collage painting appear to be monochromatic which only show different tints and shades of the earth colours. The identifiable colours in their work are sepia and beige. Themes of the two collagists were centered around townscapes, landscapes and human figures. The researcher in a survey of some plantain bark collage works observed that, the works with the titles "The deserted house" and "Farm house" have been attacked by insect pests such as cockroaches, and ants. These attacks disturbed the otherwise impressive work. The researcher would find a way of preserving the bark of the plantain and other plant materials against such attacks from insects as well as mildew or fungi before using these materials in his work.

In the proceeding paragraphs, the researcher would attempt to compare materials and methods used by some of the collagists against his type of collage experiment.

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.3 Relationship between Existing Collages and the Researcher's Project

Kurt Schwitters, Pablo Picasso and Braque in their type of collage, used pieces of paper, sand, clothes in combination with oil colours and other materials, whilst Henri Matisse used just coloured paper cut-outs to accomplish his unique painting. In a similar manner, Ben Nicholson and Juan Gris also made innovations in painting with their paper colle. Harry White on his part made collages from natural flowers.

Jimoh Buraimoh used different coloured glass beads in his paintings while in a similar vein, Chuka Amaefuna worked with cowrie shells, seeds and beads. Denis Kablankan, used sand, animal horns bones, cowrie shells, feathers, old lanterns, bottle tops and fragments of glass. Similarly, Younousse Seye and Kodjo Michel also used cowrie shells, sand and beads, whilst Philip Amonoo used different colours of the broken pieces of ceramic wares to arrive at the spectrum of colours he needed to complete his beach sceneries. Yakubu Peligah, Emmanuel Adiamah and Osei Agyekumhene used sand and plantain barks in their collages, whereas, Theresah Bannerman and Samuel Lovi used predominantly, plantain bark as the major media in their collage painting. Theodosia Okoh used wood shavings against a black fabric background with her usual active multitude of human beings. Janet Nmai on her part used coloured yarns to render her women with rounded forms at the market places or on their house chores while Albertina Mensah used leather in her unique collage experiments.

The afore-mentioned collagists used P.V.A. commonly to stick

the materials to the support. However, stronger adhesives like Uhu and shoemaker's glue and super glue were employed in some of their works especially, where the materials were found to be heavier and therefore could not stick onto the support with P.V.A. glue. For instance in Atta Kwami's Mixed Media Collages, Uhu glue was used.

In the researcher's experiments, he worked with some of the materials known to have been used by some of the collagists mentioned above because these materials abound in many parts of Ghana. Principal among these materials are plantain bark and rock material like sand. In addition to the above materials, he used the newly found collage material - Aroline Veneer. This provided colours which were not easily available in other treated plant materials. In this type of collage, the researcher attempted to use adhesives made from the mixture of mucilage from plants in addition to the P.V.A. glue. The experiment tested the efficacy in the use of the gum - P.V.A glue mixture to reduce cost of production. Again, most of the artists used conventional brushes but the researcher endeavoured to create his own brushes.

The researcher derived some of his knowledge from books, theses, exhibitions and museum studies. Ideas sifted from these reviews enabled this project to traverse local fields or frontiers for uncommonly and unextensively utilized materials in collage making. The sequential treatment of thematic subjects and the use of identifiable materials available in the regions with aroline veneer as a major material, made the art of Aroline Veneer Collage work simple enough to be understood by the average student and artist.

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CHAPTER THREE

3.0 MATERIALS AND EQUIPMENT FOR COLLAGE PAINTING

The materials and equipment are vital when exploring with the principles and elements of pictorial composition. Generally, in Collage Making, numerous and inexhaustible list of local materials have been used in one way or the other by collagists. These materials are either local or foreign in origin. Above all they have been used extensively in the raw or refined state. The following are some of the materials extensively used.

3.1 Extensively Used Materials

i) Plant: The various parts of plants that have been used in Collage Making include the seed, pod, bark, root, flowers, stem, twig, husk and leaves..

In the refined form we have fabric, sliced veneers, different types of paper - catridge, printed, unprinted, mannila, tissue, cardboard.

ii) Rock/Mineral: Different forms of rock used include the following sand, pebbles, clay, metal, broken glasses, marble stone, ceramics (potsherds).

iii) Animal: Animals provided the following items, skin, leather, hair (fur), wings, feathers and shells.

iv) Synthetic: The synthetic material include (plastic) polysterone, stylophone, polythene, and other petrol-chemical materials.

3.2 Identification of Rock Materials for Collage Painting

The identification of rock materials were of a great importance to the researcher. He collected the rock materials in variety of shapes and colours. Most of the rock materials are sand stones and pebles. Many of these rocks are collected from river beds and beaches, where friction from combined action of moving water and the sand on the bed have made them smooth and attractive. Most of the black Phyllite from Oda were mine tailing from Open Cast Mining.

Below are some of the rock materials used by the researcher:

i) Phyllites

ii) Manganese Ore

iii) Limestone

iv) Sedimentary Rocks of Gravelly size

v) Quartz pebbles

vi) Grey Feldspathic sandstone

vii) Sedimentary Rock of Sandy Gravelly size

viii) Muscovite crystal (Mica).

ix) Granites

The aforementioned rocks and others (refer to plate (i) come from different locations. These origins or locations gave them their identifiable geological names as indicated on Table 1 and fig.1. It would be important to note that not all these rock groups below which have colour potential were used in the collage painting experiments.

i) Apollonian Formation

ii) Amisian Formation

iii) Accraian Series

iv) Sekondian Series

v) Buem Formation

vi) Togo Series

vii) Tarkwa System

viii) Voltarian System

Rock Group	Rock Type	Colour	Location
DAHOMEYAN	Hornblende Plagioclasse	Grey(Coarse)	Osudoku, Akuse
	Biotite Gneiss	Grey (fine)	Nouda, Pampram
	Hornblende Gneiss	Black	Wayanu, Ho
	Leococratic Garnet Gneiss	White	Ningo, Pampram
VOLTAIAN SYSTEM	Arkosic Sandstone	Brown (light)	Lower Voltaic Oti Bimbila
	"	"	
	Sandstone	White	Yendi
	"	Red	Nalanale, Yendi
	Mecaceous Sandstone	Mauve	Lower Volta
			Obosum, Ejura
	Shale	Burnt	Okra,
	"	Umber	Kwadaro-Kaoga
	"	Raw Sienns	"
	"	Yellow Ochre	Obawale, E/R
	Soliciceous Feldspathic Sandstone	White	Yendi
		Pink	Daboya
TARKWAIAN SYSTEM	Phyllites	Green (light)	Ayinase, Tarkwa
	"	Grey	"
	"	Yellow Ochre	Bana Kyinim, Nsuta
	Shale	Black	Nsuta, W/R
	"	White	Kawere, Bonsa
	Quartzite	"	Open Mansi
TOGO AND BUEM SYSTEMS	Slate	Green	Hohoe
	"	Purple	"
	Sandstone	Grey	Buem
	"	"	Hohoe
	"	"	Papase

Table 1: Possible Rock Materials for Collage. Obtainable from Geological Survey Department, Accra

Rock Group	Rock Type	Colour	Location
APPOLONIAN FORMATION	Limestone	White	Nkrofro W/R
SEKONDIAN SERIES	Sandstone	White	Sekondi
	"	Green	Elmina
	"	Grey (Coarse)	Sekondi/ Takoradi
	Shale	Greenish black	New Takoradi
	Kaolinate	White	Queen Ann's Point, Cape Coast
	Silty Shale	Sap Green	Pupuni, Takoradi
	Micaceous Arkose	Red	Elmina
UPPER BIRIMAN SYSTEM	Quartz Chlorite Schist	White	Konongo
	Dark Carbonaceous Schist (soft)	Black	"
	Graphitic Schist	Jet Black	Chichiwere Koforidua
	Chloritic Green (Metamorphosed) Larva	Grey	Axim
	Kaolinate	White	Saltpond
	Hornblende Schist	"	
	Quartz Schist	"	Jussi, Bawku Accra
	Calcium Chlorite Schist	Grey	Takosia, Enchi
	Quartz Mica Schist	"	Sawekope, Pampram
	(Muscovite)	glitter	Kumasi
	"	"	Tantrum-Mankoaze

Table 1: continued

Rock Group	Rock Type	Colour	Location
LOWER BIRIMIAM SYSTEM	Phyllites	Black	Pwalugu
	"	"	Bolgatanga
	Phyllite Schist	Raw Sienna	Atwimamena
	"		Asafo Akim
		Venetian Red	Aseseso
	Haematitic Phyllite		Adukrom
	"	White	Abontiakoon
	Large Carbonate Crystals	"	Tarkwa
	"	Grey	Ahumasi
	Phyllite with Andalasite Crystals	"	Manso Nkwanta
	"	Burnt Umber	Ayamfuri
	Manganese Ore	"	Dunkwa
		Jet Black	Nsuta

Table 1: continued



LEGEND

RECENT		Unconsolidated sand clay and gravel.
TERTIARY		Red continental deposit mainly limonitic sand, sandy clay and gravel.
APOLLONIAN FORMATION (Upper Cretaceous)		Alternating sands, clay and limestone.
AMISIAN FORMATION (Upper Jurassic - Lower Cretaceous)		Interbedded soft pebbly grits, conglomerates, sandstone, arkose and clay.
SEKONDIAN SERIES (Middle Devonian - Lower Cretaceous)		Sandstones and shales with conglomerates, pebble beds, grits and mudstone.
ACCRAIAN SERIES (Early or Middle Devonian)		Alternating shales sandstone, mudstone and pebbly grits.
VOLTAIAN SYSTEM (Late Proterozoic - Early Paleozoic)		Quartzite, shale, mudstone, conglomerate, limestone, arkose.
BUEM FORMATION (Upper Precambrian)		Shale, sandstone, arkose, lava.
TOGO SERIES (Upper Precambrian)		Quartzite, shale, phyllite.
DAHOMEYAN (Middle - Late Precambrian)		Acidic and basic gneiss schist and migmatites.
TARKWAIAN SYSTEM		Quartzite, phyllite, grit, conglomerate.
BIRIMIAN SYSTEM (Middle Precambrian) UPPER		Metamorphosed lava and pyroclastic rock.
BIRIMIAN SYSTEM (Middle Precambrian) LOWER		phyllite schist tuff and greywacke.
BASIC INTRUSIVES		Gabbro, dolerite, epidiorite.
GRANITES (Middle Precambrian)		Granite and granodiorite.

3.3 Identification of Plant Materials for Collage Painting

The researcher identified some plant materials, both processed and unprocessed, including the principal material - Aroline veneer, which was found by the researcher to have very rich colours and therefore ideal material for collage painting. Priority was therefore given to the aroline veneer in the experiment embarked upon.

The unprocessed plant materials have limited colours. These colours are white, beige, sepia, magenta, black and grey. These materials found abundantly in and around many communities in Ghana offer varieties of tones and textures to make an interesting picture composition. The colours from these plant materials could harmonise well. The variety of textures from plants play a major role in the use of the media. These textures come from tree barks, branches, leaves, seeds and sepal (calyx).

3.3.1 Dried Leaves, husk, and tree barks

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The named plant materials, were collected from the environment. Not many leaves could stay greenish after being detatched from parent plants however, fern, a sort of feathery flowerless plant remained seemingly greenish for several months in the dry state.

Most leaves of plants wither and dry up quickly to change colour

from yellow, orange and green to predominantly, earth colours. The dried leaves are seasoned by the solar energy. To retain the original shape of large leaves they are at times compressed in-between book pages for days.

The husk from coconut, which has russets and browns, also makes the Collagist's 'palette pregnant' with rich earth colours. The corn and millet (sorghum) husks, grass and barks with off-white or beige colour also enrich the lighter colour ranges. The dried leaves of the millet plant have batik like textural designs which would be taken for a textile print. The corn-ear when treated before usage in collage can be of a good material for the suggestion of the roof of thatched houses.

.2 <u>Seeds:</u> Seeds have several colour ranges within the variety of earth colour ranges. These colours could be used for collage painting, however, their only disadvantage is their inability to withstand attacks from insect pest, mice and rats. Furthermore, they could be infested with fungi when damp. However, when these seeds are treated in the process of the production the pest attacks would be reduced. Some of the seeds are from the following plants:

i) Champae <u>Michelia champaca</u>

ii) Flamboyant <u>Delonix regia</u>

iii) Miracle berry, Asaa (Twi) <u>Syncepalum dulcificum</u>

iv) Sweet Apple, Apre (Twi) <u>Annona Squamosa</u>

v) Alasa (Ga), Duatadwe (Twi) <u>Chrysophyllum africana</u>

vi) Wild or horse Tamarind <u>Leucaena glauca</u>

3.3.3 Plantain/Banana bark (Musa paradisiaca/Musa sapientum)

The plantain and the banana tree barks can be used interchangeably in collage painting. They help to reduce and blend intensities in some colours viz, red and yellow. The differences in structures on their barks are remarkable. Whereas, the plantain bark has plain flat patterns, that of the banana has lots of natural irregular dabbed patterns ideal for textiles designs in the work. The inside of the two barks have shiny grey colour whilst the splitted bark have netted cellular patterns also ideal for textile design in the collage painting.

The cocoyam leaf stalk bark has some striped structural grains which is ideal for textural backgrounds of the collage painting. However, this does not come in great quantities to ensure its usage in the project.

3.3.4 Sawdust/Tree Bark

The sawdust comes in several colour ranges depending on the species of plant from which it came from. The colours are white, red, browns, greys, and black.

The bark of trees though limited in colours, have large range of beautifully coloured and textured surfaces. These are broken reds, yellows, browns, oranges, greys and greens. The plants are as follows:

i) Nim/Neem tree (Azadiraohta indica) Colour: brown

Local names:

Ga/Dangbe - kingtso or, shaaletso

Twi - Duagyeene

Ewe - Sabolati/Kinitsi

Fante - Abodua

Nzema - Anwieh - baka

Hausa - Plnguda (Pound-guda)

ii) Mango tree (Mangifera indica) colour: dark brown

Local name:

Mango (Common name)

iii) Coconut tree (Cocoa nucifera) - Colour: grey/broken yellow

Local names:

Ga.- Akokoshietso

Dangme - Kokositso, Ngmetso

Twi - Kube, Kokosi

Ahanta - Kukusi

Nzema - Kikwe

Hausa - Kwaakwa

Ewe - Yevune, Neti, Agone, Ene

iv) Boabab (Adamsonia digitata)

Colour: grey

Local names:

Hausa - Kuuku

Ga - Shaago

Ewe - Adido

Dagomba - Kpahugu

v) Guava (Psiduim guajava)

Colour: brown green

Local Names:

Ga: Gowa

Dangme - Gowa/Goa

Twi - Oguoa

Ewe - Agua - Agowa

Dagbani - Guaba

vi) Millet/Sorghum bark (Sorghum volgare)

Colour: magenta - bright crimson

Local names:

Ga - Akoko/ Ngmaa

Dangme - Akoko /Ngma

Twi - Atoko

Ewe - Epo

Dagbani - Moonsi

Hausa - Karandaafi

vii) Royal Palm (Roystonia regia)

Colour: Grey (outside bark)

White (inside bark)

viii) Bamboo: Oxytenamthera abyssinica or

Bambusa striata

.4 Less Extensively Used Materials

.4.1 Aroline Veneer

Aroline Veneer is a man-made reconstituted wawa (Triplochiton Schleroxylon) and Onyina (Ceiba petandra flitches which are dyed and laminated by special process and cut into veneer to simulate all the worldwide top grade species such as American Walnut, Brazilian Rosewood, English Oak, Burma Teak, Mahogany, Sapele, etc. The thickness of the Veneer is between 0.5mm and 0.2mm. Aroline Veneer is locally produced at Akim

Oda Plywood and Veneer Company Limited. (See fig.2) for samples.

Writing on the availability of aroline veneer which ensures constant supplies, of the material, Davis (1991) writes,

> "Aroline Veneer Flitches from wawa can be supplied in any particular stock measurement such as 250 cms x 68 cms and 65 cms or any combination of sizes and this is a definite benefit for mass production manufacturer."1

From the above statement Aroline Veneer which is often referred to as "Minor Ghanaian Miracle" can therefore be obtained in any size and quantity. Hitherto, the company, established in 1987 has been exporting this linear structured products to Asia, Europe and North America for panel and furniture making. However, currently, it is looking for local market for its products which come in Primary, Secondary and Neutral colours. Few carpenters in Ghana are now using the neutral colours to manufacture caskets. However, in the case of this research, Aroline veneer obtained were issued out freely because they were off-cuts which attracted no cost.

4.2 Other Local Manufacturerers of Sliced Veneers

The ordinary sliced veneers which have been extensively used by most collagists and other wood workers have limited colours. Basically, they are earth colours (browns).

These sliced veneers are produced in the following places below:

Ashanti Region: Naja David Veneer and Plywood Company Limited.

Logs and Lumber Company.

A.E.A.S SAOUD Limited

Poku Transport and Sawmillers Limited.

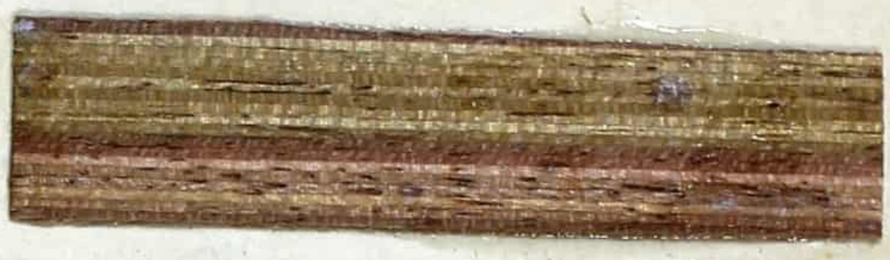
AROLINE VENEER



White



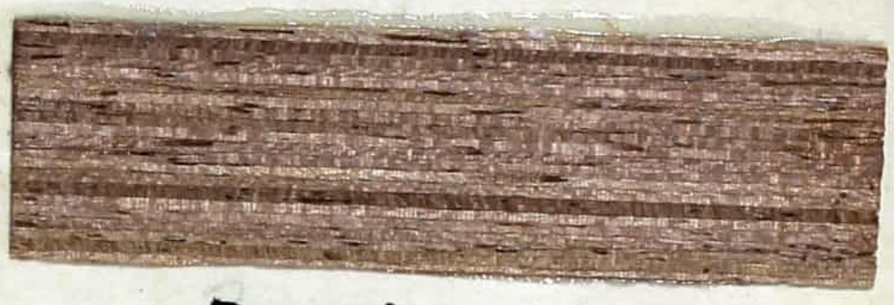
Striped yellow ochre



Burnt sienna



Yellow ochre



Burnt umber

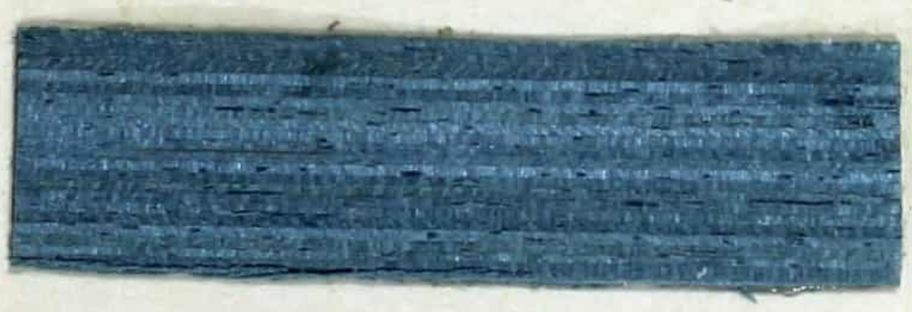
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Golden - yellow



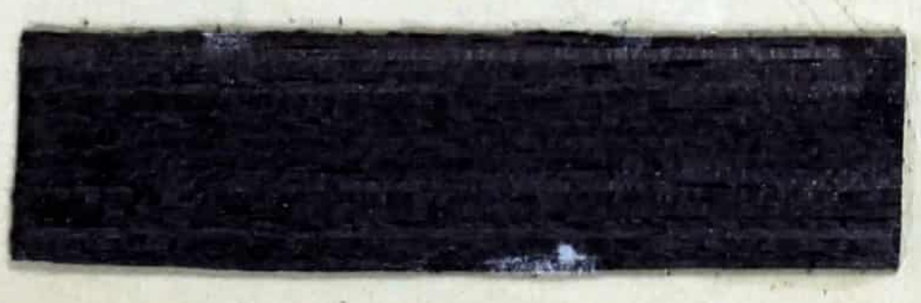
Grey



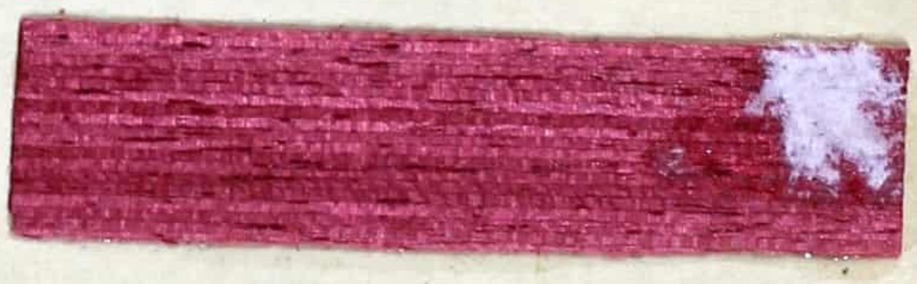
Cobalt blue



Green



Black



Red

FIGURE . 2

ORDINARY SLICED VENEERS



Albizia ferruginea
(awiemfo samina)



Makore



Sapele
(penkwa)

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Mahogany



Aningeria robusta
(asanfona)



Pterygota
(koto / kyere)



Alstonis boonei
(sindru / nyamedua)

FIGURE . 3

Western Region: John Bitar and Company Limited

Ghana Primewood Products Limited

African Timbers and Plywood Limited

Brong Afafo Region: Mim Timber Company Limited

Oda Sawmills Limited

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(See fig.3) for samples of the ordinary sliced veneer.

3.5 Local Adhesives for collage work

Locally, adhesives are produced by factories. These adhesives could be Polyvinyl Acetate glue (P.V.A.) which the researcher found ideal for the project. However, the researcher endeavoured to cut down cost by researching into the ideal tree sap or mucilage which could mix with P.V.A. to give equally effective adhesion.

These tree saps (adhesives) come from the following plants:

i) Milk bush, Thevetia peruviana

ii) Abrotortor (Akwapim) Jatropha culcas

iii) Frangipani "Forget me not", Plumaria spp

iv) Okro (Akan), Albizia zygia

v) Fruntum (Akan), Fruntumia elastica

vi) Odum (Akan), Chlorophora excelsa

vii) Nim tree, Azadirachta indica

The sap (gum) which exudes out from the broken barks of the mentioned trees by a process known as "Gummosis" were collected and applied to paper and other collage material in a physical test. With the exception of the Para rubber, Chlorophora excelsa and the Fruntumia elastica which proved unsuccessful in the test because of the chemistry requirements all others proved to be good adhesives and also they are soluble in water. For economic reasons, the milk bush and the Neem saps were selected to be used in the experimentation. Neem or milk bush saps were blended

with P.V.A. glue in most cases to achieve a good end result. Other glues which were tried were super glue and uhum (imported adhesives). Though they proved effective, they are too costly to be utilised in the experiment.

3.6 Preparation of Local Preservative

The researcher endeavoured to identify certain local materials which could be used in the preparation of preservative for the unprocessed plant materials, this is because some insects have destroyed nice collage painting made from untreated banana and plantain barks. Generally, some writers have commented on the existence of insect pest in Ghana. They include Wagner (1991) who says,

> "because of the various tree species existing naturally in most parts of Ghana, forest insects can be found throughout the country."2

There was therefore the need to find a way to stop insect actions on plant materials. Some poisonous imported insecticides found strong enough to check insect actions were **Dursban** and Shelltox. However, due to the lethal nature of the toxin components of these chemicals, the researcher preferred the use of insecticides which would be non-toxic. Hoddy (1991) when writing on The Neem tree as a substitute for pesticides says,

> "Neem tree is reported to control more than 100 species of insects, mites and nematodes, including such major pests as desert and migratory locusts, rice and maize borers, pulse beetle rice weevil and white flies."3

The researcher made use of the Neem (Azadirachta indica) The roots, trunk, bark, leaves, flowers, fruits and seeds of the neem tree have been found to be harmless but effective alternative to chemical pesticides. Besides the **Neem**, there was an attempt to prepare preservatives from Acheampong leaves (Chromolaena odorata), common salt

(Sodium Chloride) and stylophone.

3.6.1 Preservative Preparation and Test

Test Material: Groundnut

Objective; To ascertain through the test whether the plant material could be protected from insect pest using the manufactured local insecticide or preservatives.

Duration for test: 3 months

Preservative	Preparation	Result
i) Acheampong leaves (Chromolaena odorata)	Boil leaves in 1 litre of H2O. for 20 minutes and apply to material	Colour: Light green Effect: Insect (ant) attacked after tenth day
ii) Neem tree leaves (Azadirachta indica)	"	Colour: dark green Effect: No attack on test material for 3 months but colour stains.
iii) "	Ground dry seeds into powder	Colour: grey Effect: The insect could not get to test material besmeared with the powder
iv) "	Boil H2O for 2 hrs and use steam on test material	Colour: Colourless Effect: Same as (ii)
v) Common salt (Sodium Chloride)	Dissolve salt in 4 parts of water and put brine on test material	Colour: Colourless Effect: Insect attacked after 5 days.
vi) Stylophone	Add petrol to dissolve stylophone and apply to test material	Colour: break red. Effect: The material was glossy No attack for 3 mths.

Conclusion

At the end of the test the result recommended the powdery and steaming effect of Azadirachta indica, and not the liquid solution. This is because the dark liquid solution of the Azadirachta indica stained the plant material during treatment. The stylophone which proved successful in the experiment is hard to come by and above all it is dangerous to work with petrol, because of these advantages, the researcher decided not to use them in the experiments.

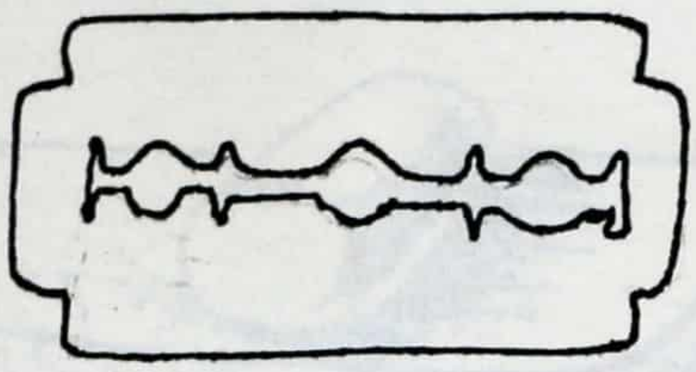
3.7 Tools, Accessories and Supports

Tools, accessories and supports for the collage were a few. This was to make it possible for many people to have access to them. Tools include, pencils, pair of scissors, stone grinder (crusher), mount knife, razor blade and improvised brushes which include hair and bristle brushes. (See fig.5 and 6).

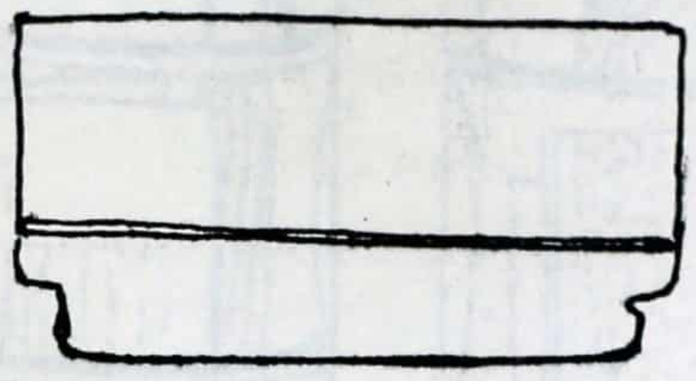
The accessories include cement block (weight), tracing paper, carbon paper and mesh.

The supports or grounds were chipboard, plywood and strawboard. It was found after a preliminary test on the strength of the supports that the strawboard warps. There was thus the need to use a harder board for an excellent result in the experiment.

Razor blade (innovated)

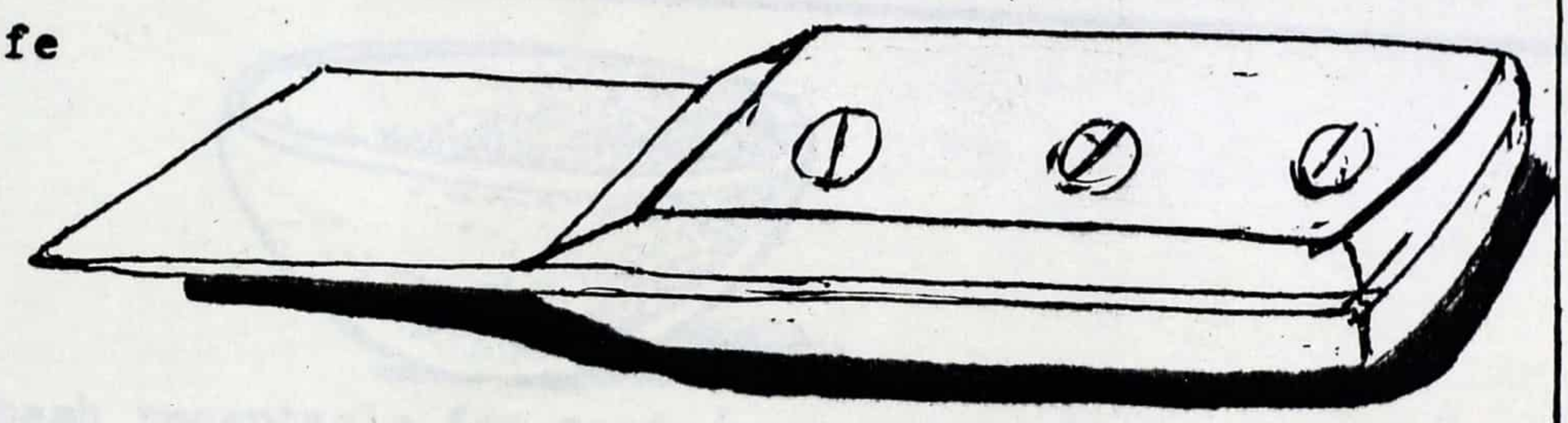


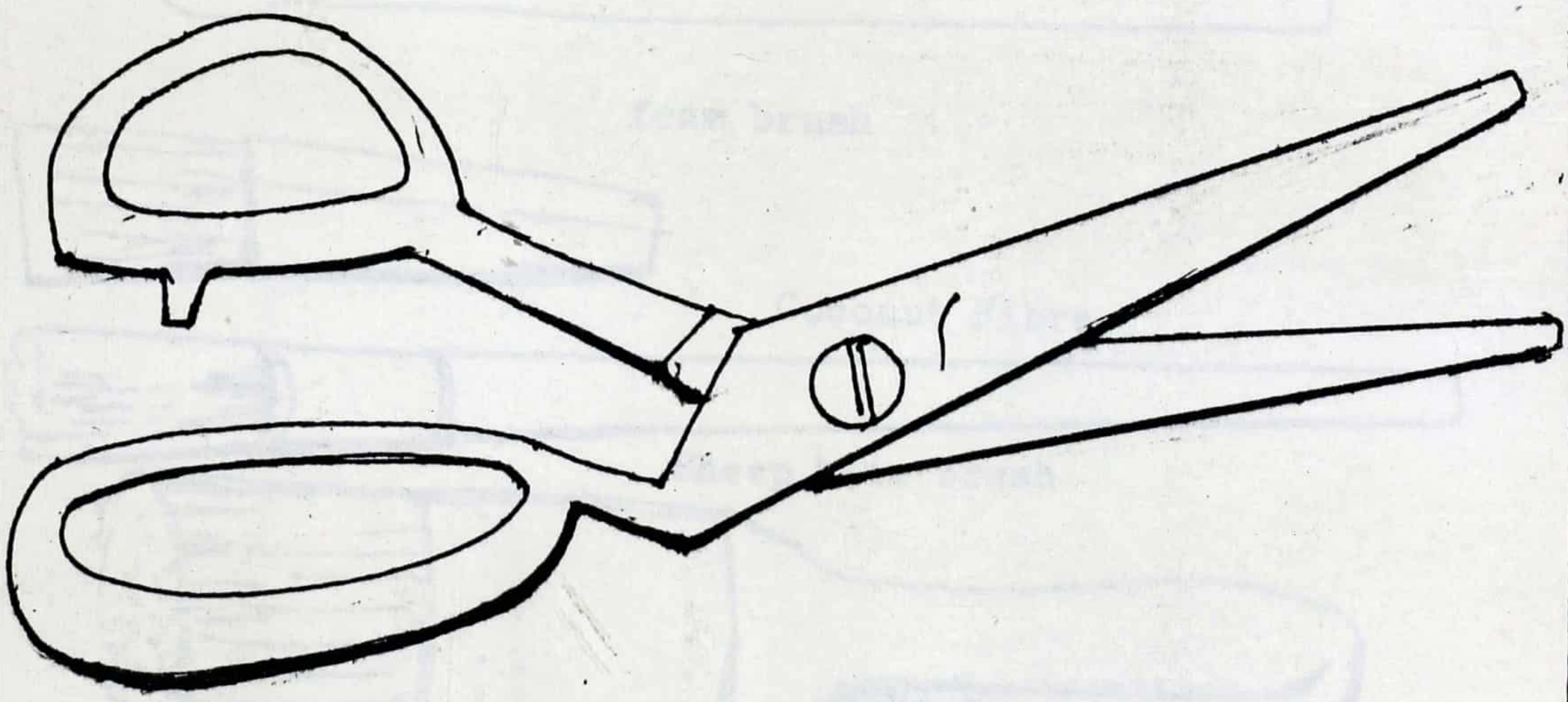
Before



After

Mount Knife



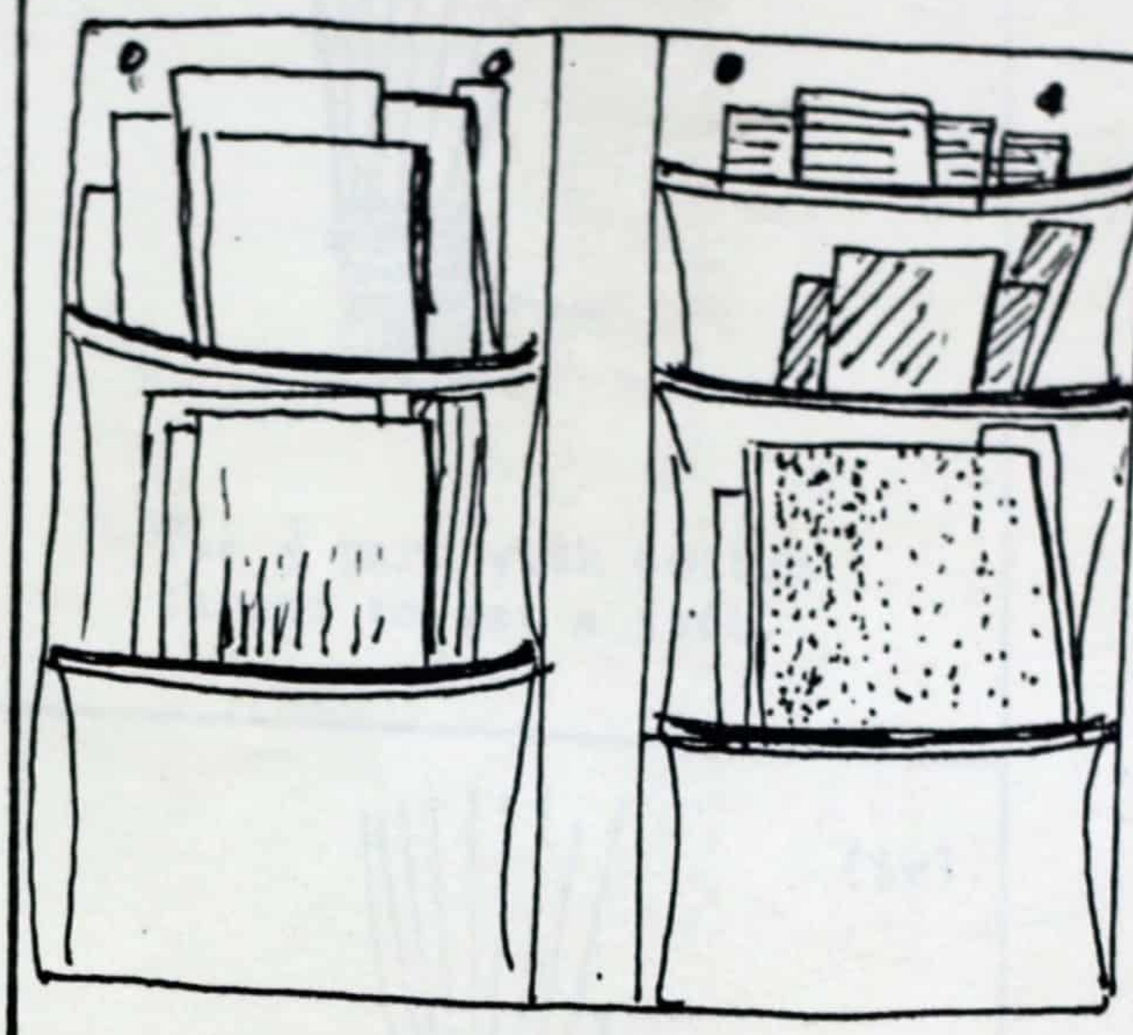


A pair of scissors

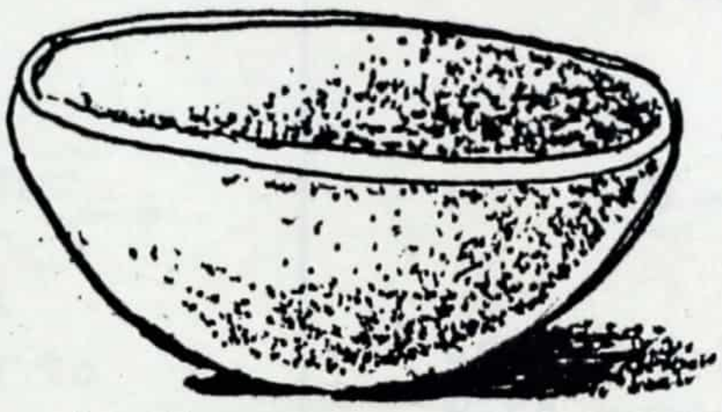
Fig.4: Cutting Tools



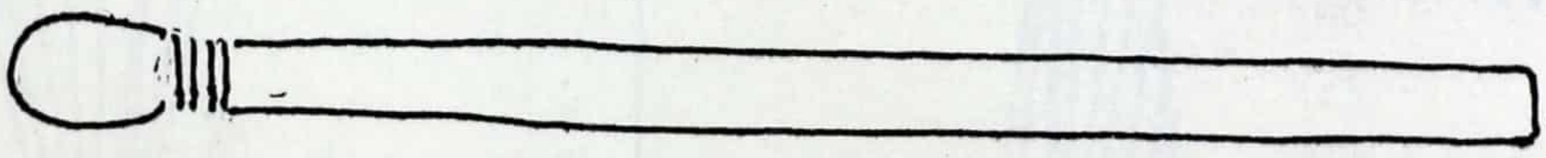
Stone grinder



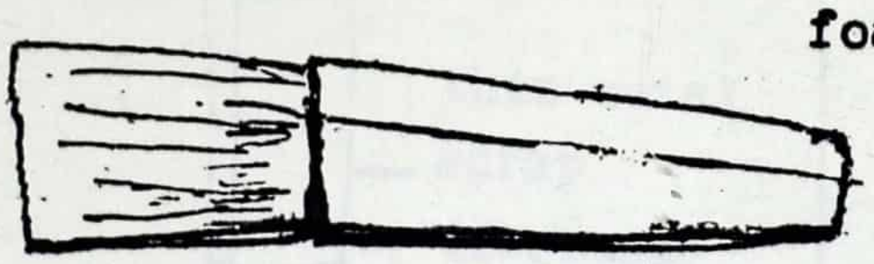
Veneer Rack (Paper)



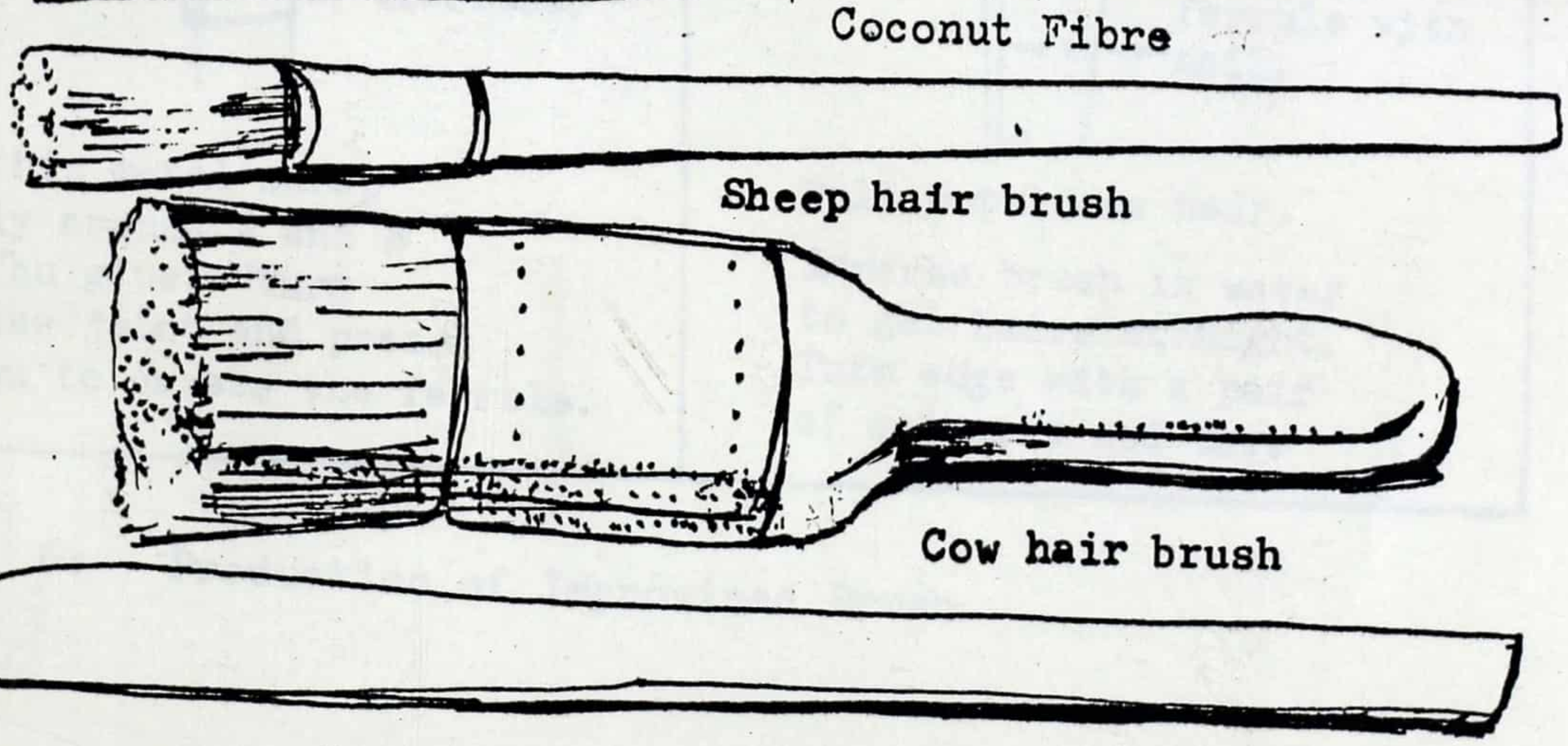
Calabash receptacle for seeds/rock materials



foam brush



Coconut Fibre



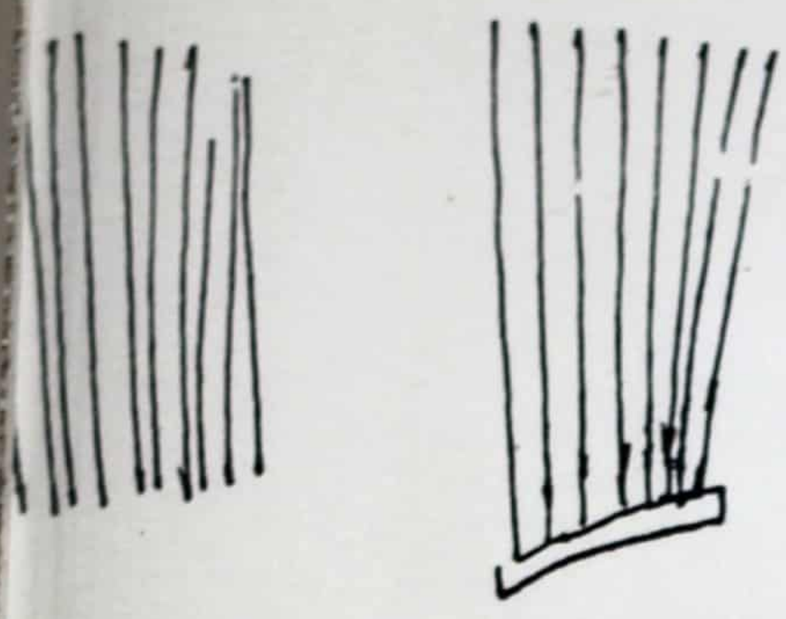
Sheep hair brush

Cow hair brush

Bamboo (bone folder)

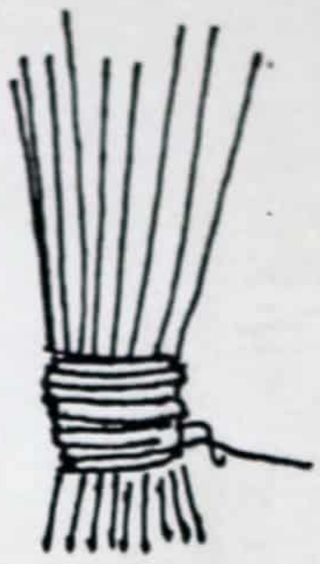
Fig 5: Improvised Tools and Accessories

(i)



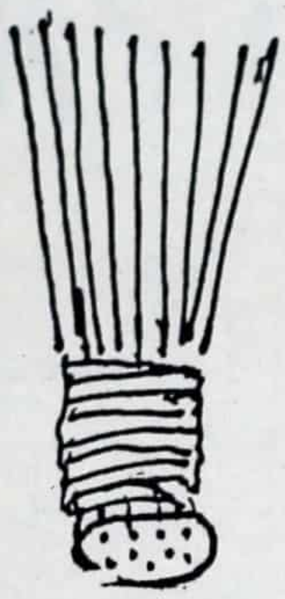
Cut animal fur (hair) with or without epidermis and dry for one week

(ii)



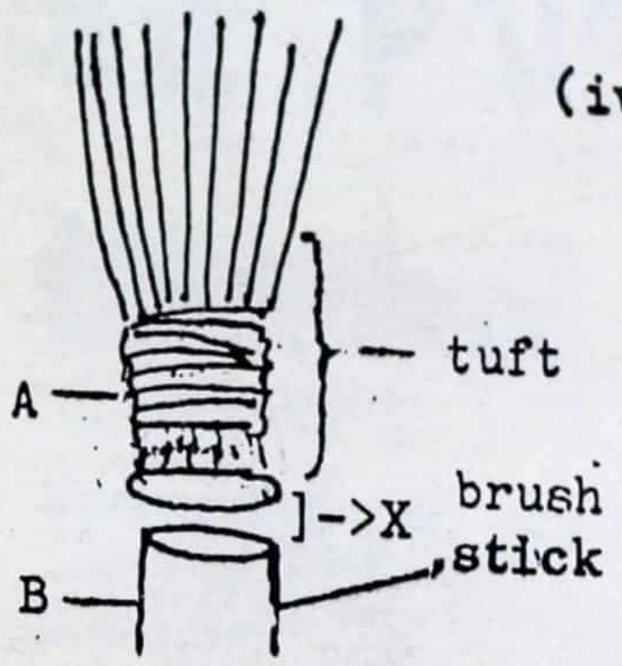
Tie $\frac{1}{3}$ part with cotton thread to get a tuft.

(iii)



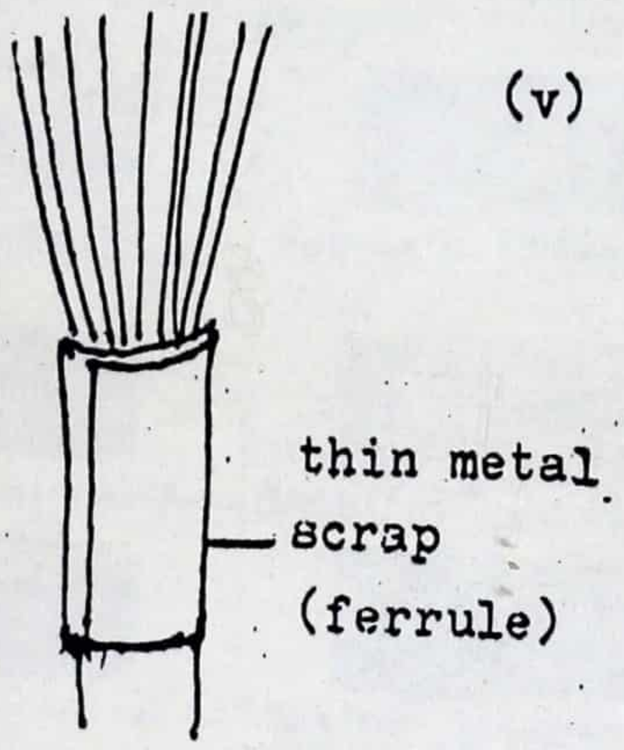
Cut the end of the tuft with a sharp blade. Dip the end into P.V.A glue. Remove and allow to dry.

(iv)



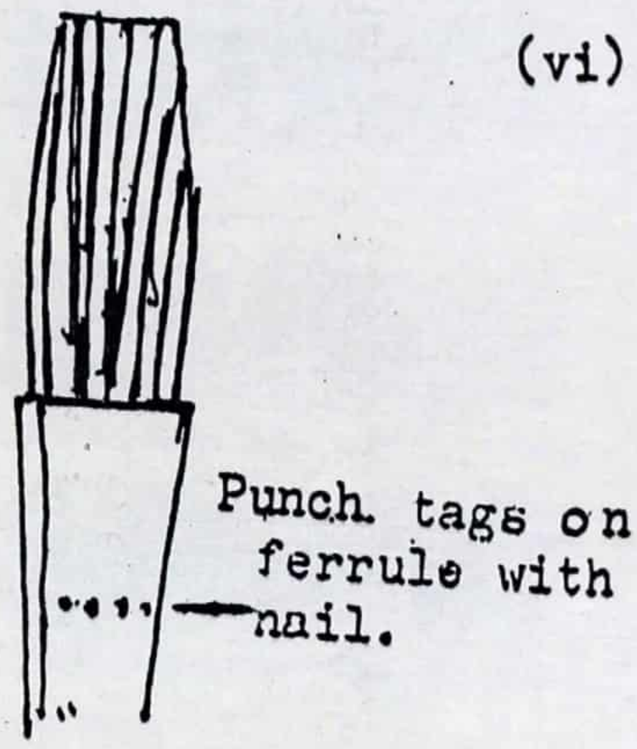
Join A & B together at X with super glue or Uhu.

(v)



Join thin metal scrap tightly around A and B with Uhu glue. "Turn over the joint and press it down to create the ferrule.

(vi)



Pull out loose hair.

Immerse brush in water to get hairs straight. Trim edge with a pair of scissors and use.

Fig 6: Production of Improvised Brush

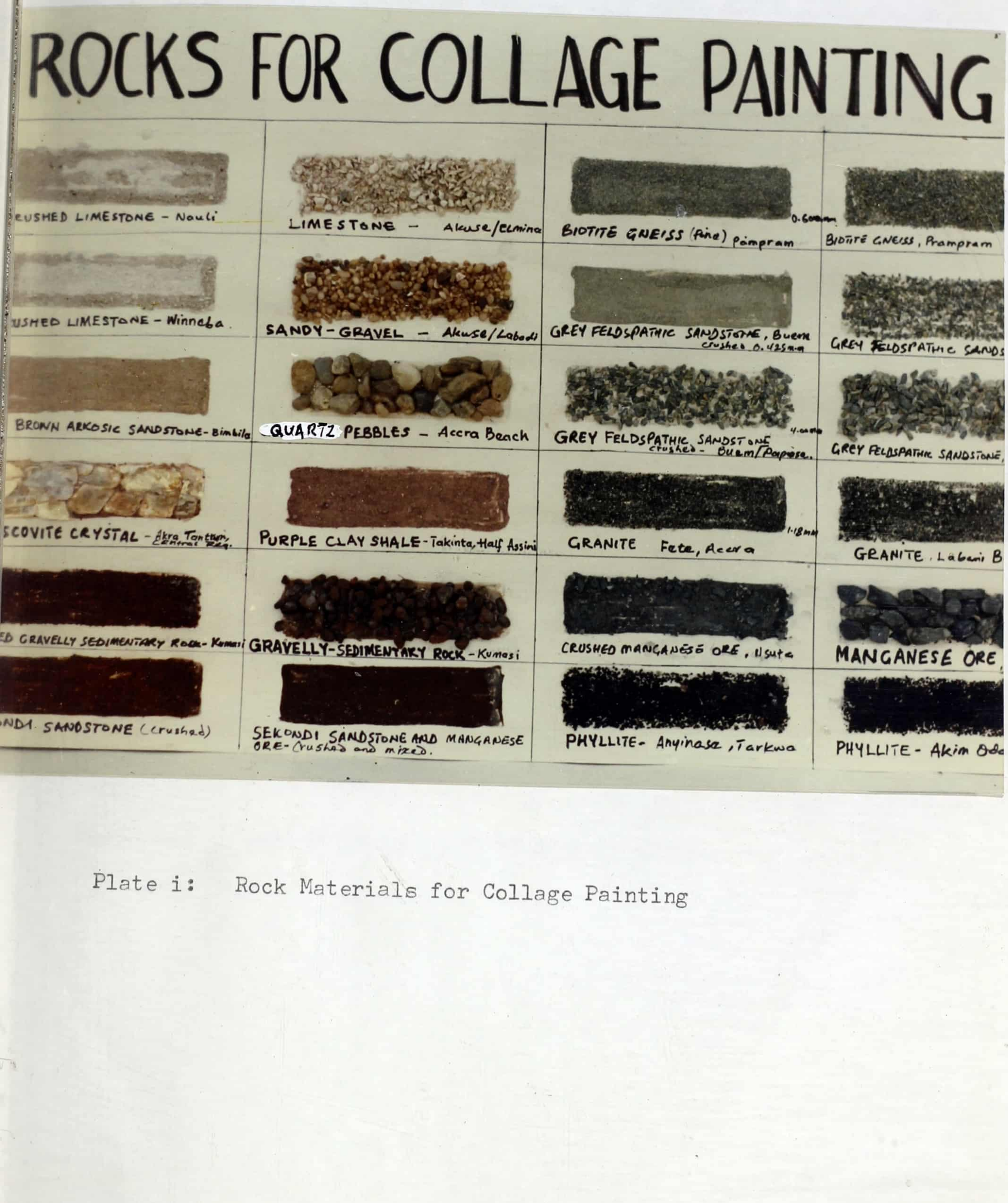


Plate i: Rock Materials for Collage Painting

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CHAPTER FOUR

.0 EXPERIMENTS WITH LOCAL MATERIALS

The experiments highlight three or more stages in the production of each collage painting. The principal material used is AROLINE VENEER, and this came in eleven different colours. AROLINE VENEER is not known to have been used in Collage work in Ghana. Other materials used were derived from rocks and various parts of plants.

Topics dealt with in the collage painting include everyday life activities, sea scape, landscape, festival, architecture, chieftaincy, flora and fauna.

.1 Experiment with Rock Materials

Aim: The aim of this experiment was to make a collage depicting fufu pounding based on the use of rock materials and P.V.A. glue.

Subject Matter: "Fufu Pounding" is an imaginative collage which measures 30cm x 26cm. It was executed in three stages with locally available rock materials numbering six. This first collage made in rock material was an attempt at finding out whether rock materials could be used alone to make very interesting pictures since it was known to have different colours ranging from white, red, beige, brown , grey to black, among others.

The subject for the collage work which was centred on fufu pounding was aimed at re-appraising this staple food, otherwise considered a national dish but more popular with the Akans.

Fufu which goes well with palm-nut, light or groundnut soup is made from pounding peeled boiled yam, plantain, cocoyam, or cassava in a mortar using a pestle. This is usually done by two persons or more. In the process of the pounding, the up and down constant movement of the pestle create a rhythm which is similar to the sound from an operational traditional kente weaving loom or the throbbing of one beat.

Materials and Tools

Materials: Phyllite (Akim Oda), Manganese Ore (Nsuta), Limestone (Akuse) crushed brown sedimentary rock of gravelly size (Kumasi), crushed grey feldspathic sandstone (Buem) sandy gravel (Akuse), PVA glue, tracing paper, carbon paper.

Tools: Grinding Stone, 6b pencil, bristle brush No.8



Plate 1a
Stage One)



Plate 1b
(Stage Two)



Plate 1c
(Stage Three)

Plates 1a, b, c,: Fufu Pounding

Production Procedure (Plate 1a, 1b, 1c)

Stage One (Plate 1a)

The imaginative sketch of "Fufu Pounding" done on a tracing paper was transferred on to the plywood using 6b pencil and a carbon paper.

The researcher being satisfied with the preliminary sketch which was traced on to the support (plywood) proceeded to the next activity in stage two.

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Stage Two (Plate 1b)

At this stage, the brown sedimentary rock material, the white limestone, black manganese ore, grey feldspathic sandstone and black phyllite, were placed in calabashes which the researcher used as receptacles (palette). The No.8 bristle brush was ued to put glue on the defined drawing area, particularly, the faces, arms, legs, trunk of the male figure, the mortar, pestle and the soup pot on the hearth. This was followed by sprinkling the crushed brown sedimentary rock on these parts of the composition. After thirty minutes when it was dried, the researcher applied the P.V.A glue again to cover the headgear and the dress of the woman, the left side and inside of the mortar and the pair of shorts worn by the male figure, then pieces of the white limestone were pressed down over these areas. The same glueing was done on the hair, buttock area, and all the possible places on the picture which fell into the shadow region. Black phyllite was spread over these places including the cast shadows. Few details were done to the work along the arms, and legs of these figures, using manganese ore and grey feldspathic sandstone.

Stage Three (Plate 1c)

This stage was very confusing for the researcher because of the attempt to make sure of the striking contrasts between the figures and the background. This point was really not easy for the researcher because several arrangements were tried to check whether the effective contrast has been achieved. Finally, it was found out that the limestone and a medley of sendimentary rocks could provide a pleasing contrast, to expose the male figure pounding fufu. This however, gave an impression of silhouette to the male figure. The back part of the woman was painted with brown sedimentary rocks together with black phyllite to register a background, ideal to push out the woman from being subdued. The foreground was also treated in similar way to reveal the legs, pot and cast shadows on the ground. Few phyllite were used to give direct form to the base of the pot and the mortar. The surface area of the collage was filled with a diluted P.V.A. glue (3 parts of water to 6 parts of glue) and allowed to dry up, to attain the end result.

Observation:

The collage using rock materials appeared to have involved the researcher so much in its production process, because, it was difficult to match the limited colours. The materials used are very durable and would last for a very long time though few tools were needed to accomplish the work. The heaviness of the rock material made a slight depression on the middle part of the painting as a result of the soaking of the support by the glue. The finished work appeared to be very heavily built whilst the message from the two people throws an invitation for a meal.

The observation of the general material usage and the expression of the images indicated the struggle of the researcher in the final stage of the collage work. In this stage, rock materials used in the central part around the human figures appeared to have suppressed the human figures, thus making the end result of the painting to be less powerful.

The second stage in the development however, defines, the figures clearly but, it cannot be taken as completed collage painting immediately until the entire background and the foreground were covered with collage materials as defined by Whelpton in the review of literature.

EXPERIMENT WITH ROCK MATERIALS

Aim: The aim of this experiment was to make a collage from rock materials based on Axim Seascape, using the Polyvinyl acetate glue.

Subject Matter:

The Axim area in the Western Region of Ghana is popularly known for its numerous creeks and cliffs at its beaches. These call for the expertise of seasoned fishermen who could paddle their canoes safely through the dangerous natural barriers to avoid wreckage.

"The Axim Seascape" measuring 50cm by 35cm was an experiment the researcher made on a plywood (support) using different types of rocks and polyvinyl acetate (P.V.A.) glue. The experiment, being the second attempt at using the locally available materials was aimed at finding out the possibility of using local rock materials solely, to suggest a seascape. This rock collage work was done with six different fine and coarse rock particles obtained from the Western, Greater Accra and Eastern Regions of Ghana. It was executed in three separate stages.

Materials and Tools

Materials: Plywood from empty cartons, grated white oyster shells (Axim) seasand (Accra) red sedimentary rocks (Axim), grey feldspathic sandstone, quartz pebbles (Axim), phillite (Akim Oda) in the Eastern Region, tracing paper, carbon paper, P.V.A. glue and prussian blue enamel paint.

Tools: Bristle brush No.8, 6b pencil, and a stone crusher (grinding stone)

Plate 2a
(Stage One)



Plate 2b
(Stage Two)



PPlate 2c
(Stage Three)



Plates 2a,b,c: The Axim Seascape

Production Procedure (Plates 2a, 2b, 2c) - P.71

First Stage (Plate 2a)

In the first stage, the researcher made a number of sketches from the original sketch of the Axim beach drawn during a tour to this region. From these sketches, the best sketch was chosen to be used for this composition. This sketch done on a tracing paper was transferred on to the support using carbon paper placed in-between the sketch and the support. After passing a pencil through the sketch, the composition was clearly defined on the support. This impression was then left for the second stage.

Stage Two (Plate 2b)

This developmental stage involved the priming of the support with Prussian blue enamel paint which was used to avert the soaking of the support by the P.V.A. glue. At this stage there was the arrangement of rock materials in the defined outlines on the support, using the polyvinyl acetate glue. The effective brush used in this was a number 8 bristle brush. In executing the work, the support was coated with P.V.A. glue which had been diluted with clean water. One part of water was added to ten parts of P.V.A. glue. This solvent enabled the P.V.A. mixture to penetrate into all angles and crevices in the rock particles. The sky was suggested with the grey feldspathic sandstones followed by the landform (cliff) which was treated with sandstone (sedimentary rock). The colour of this rock material is burnt sienna. The sea area was also treated with white sea shell particles. The pasting of the rock particles covered every space on the support including the positions for the two canoes, which had to be memorised by the researcher for the next stage of development.

Stage Three (Plate 2c)

The work was continued from the first and second stages, using grated sea shells along the sea cliffs then spreading it to break down the dullness of the grey feldspathic sandstone used for the sky. This resulted in an extension of the land area in the sky thereby creating a spatial recession. The next thing done was to use manganese ore to outline the masts of the two canoes which had to be completed by looking at the original sketch since the entire sea area was covered by the sea shells. Quartz pebbles which appear bigger among the gravels were pasted on the support one after the other until the built-up registered the sails, hull, bows and the seats of the canoes. The researcher committed some mistakes through the wrongly placement of the various rock materials. The contrast of colour became difficult to arrive at due to the absence of many colours. However, the researcher was not afraid of these mistakes because a so-called mistake very often becomes a virtue and rather enhances the artistic value of the sketch.

The researcher also observed that, the sea was very outstanding since its whiteness and sparkling characteristc was vividly competing with the canoes and therefore making them appear obscurred from the viewer. The only alternative was to reduce the strong light over the sea by using tints of grey seasand. This registered an extreme calmness of the sea, and showed a crystalline purity that made room for the foreground bolders in the creek and the surf washing against the cliffs to be revealed prominently.

Observation:

It was possible to use a variety of rock particles in varied sizes and shapes. However, the limited range of colours from the rocks made the composition appear like monochrome. Only burnt sienna, white, black and grey colours were available rock particles to complete the collage. This woefully, affected the treatment of effective contrast in the work.

The researcher might have forgotten to prime the support surface of the stage one of the experiment, however, the support of the second stage in the experiment showed the primed support surface using prussian blue enamel paint. This priming have been used to prevent the soaking of the plywood by the glue, in order to avert depression and warpage of the collage painting as experienced in the experiment one.

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4.3 EXPERIMENT WITH FELT, LACE AND AROLINE VENEER

Aim: The aim of this experiment was to test the suitability of felt material, laces and aroline veneer in a mixed-media collage depicting flowers.

Subject Matter :

"Flowers are Beautiful" was an attempt made for the first time by the researcher to use aroline veneer which he got from Oda Sawmills Company Limited in the Eastern Region of Ghana. This experiment was to find out whether this raw material would prove better when used together with felt materials which also have fine array of colours. These two materials might perhaps possess luscious qualities which would make a delightful experience over the limited rock colours which are ideal for monochromatic expressions because of the predominance of the earth colours. The collage which was executed directly on a single support, measured 19cm x 26cm.

Materials and Tools

Materials : Felt (red, brown, golden yellow, and green), lace (white green, and yellow) aroline veneer (white, green, and yellow ochre), a fibre braid, a P.V.A glue and a Plywood.

Tools: Razor blade, mount knife, cement block (weight), 6b pencil, bristle brush No.7 and a pair of scissors.

Production Procedure (Plate 3) - p. 76

Stage One

In executing the "Flowers Are Beautiful" collage, the researcher pasted a yellow ochre aroline on a plywood measuring 19cm x 26cm using the number 7 bristle brush and a P.V.A glue, for



Plate 3: Flowers are Beautiful

fluency of work. The cement block weight was placed on the support to flatten the surface area. This was successful in four hours. From the observation of an arranged flowers in a pot, it became very necessary to do a direct sketching on the prepared support, using a 6b pencil. The 6b pencil ensured soft and eloquent lines from its silvery sheen, which gave the impression that the aroline veneer could be an ideal media for pencil, charcoal and pen and ink drawing.

Stage Two

In the second stage of the research collage painting, guided by the essence of patience and the carefulness which should go with the cutting and assembling processes of the materials, the need arose to embark on the cutting out of the vase using the razor blade. Though, it was usually considered a snag and unideal to emphasise the vase at the expense of the flowers, because that was believed to be amateurish, yet, the researcher wanted to exhibit the designed work on the vase. The researcher therefore, pasted the carefully cutout vase from white aroline veneer on the support using the P.V.A glue. This was followed by the brown felt which was traced out and cut to take one half of the vase. The white and blue laces were then glued horizontally on to the systematically divided vase.

Stage Three

The researcher, having cut out green aroline veneer in elongated shapes using a razor blade, continued in this stage to mount the flower stalks using P.V.A. glue. This was followed by the other cuttings which were done to satisfy the requisite measurements and shapes in the drawing. At this point, further cutout daisies from red and yellow felt, though, they appeared to be intricate, were

made radially, beginning from the centre. The results were petals which seemed to radiate from the centre. The notches or serrated edges of the daisies were also cut with the pair of scissors. The climbing stems were also made from fibre braids. The green leaves were cut out of green felt in varied sizes, whilst the white flower buds were formed from white aroline veneer. The brown central points in the daisies (stamens) and the dotted tips of the climbers were also cut out of brown felt.

The work progressed with the cutouts which were assembled and glued carefully on to the yellow ochre background support. The result was desirable due to the simplicity and harmonising effect of the background colour. However, the flower and the vase, without any base appeared suspended in mid-air, so three green narrow strips of aroline veneer were laid in parallel strata at the base. This gave it a ground support and also echoed the green colour dominating in the work, thus ensuring further harmony in the work. The work was thus given an aesthetic and naturalistic feeling when framed in wood.

Observation

This being the first experiment with the major collage material (aroline veneer) the researcher ended up this work on just a single support because he failed to work out the three developmental stages on three separate supports which would be ideal for an effective teaching aid. The work itself revealed the weakness of many artists or students. This is because most still life and naturalistic drawings by students and artists usually were merely dull imitation of original subjects, lacking in the embodiment of enterprise and

and personality. The underlying cause could be perhaps because majority of students are just too anxious to achieve artistic success for that reason they religiously copy arranged objects in drawing with faithful devotion. Though, sincerety is a desirable asset yet, it needs not enslave the artist to render the inanimate objects photographically.

In fact, repeated sketching and working with collage materials should be able to assist the student or artists to gain confidence in handling the medium with pleasant assurance. From this experiment, it was made clear that ample room exists for the adventurous artist or student to originate new ideas in nature or still life objects using aroline. This is due to the fact that the scope is unlimited in this modern era of dynamic changes in art works, when a known style in the past for instance Hellenic era becomes stale or archaic and thus cannot compare favourably with the renaissance.

The researcher found it necessary and profitable to study lots of flowers before proceeding on the work. This created the needed inspiration to work well on the collage.

EXPERIMENT WITH MOUNTING PAPERS AND AROLINE VENEER

Aim: The aim of this experiment was to test the suitability of mounting papers, Uhu glue and aroline veneer in a collage work based on flowers in a pot.

Subject Matter:

This fourth experiment utilised coloured mounting papers in combination with aroline veneer to produce a pot of flowers. This attempt was to find out whether the mounting papers, imported papers, which come in numerous colours and tones from Europe into the Ghanaian shops could be used in picture making. The subsequent result of the experiment evolved around an imaginative sketch which perhaps was caught on the mind's eye of the researcher through an experience he had, when experimenting, with natural flowers in Experiment 3.

Materials and Tools:

Materials: Mounting papers, (red, orange, green, brown and light yellow), plywood, white aroline, Uhu glue (adhesive) carbon paper and tracing paper.

Tools : Razor blade, cement block (weight), pair of scissors, 6b pencil and bristle brush.

Production Procedure (Plate 4) - p. 81

Stage One

The researcher made the imaginative sketch in pencil on a tracing paper, which has an equal measurement of 25cm by 17cm as the plywood. The plywood was surfaced with a white aroline veneer through the use of a Uhu adhesive. The Uhu adhesive is imported and dries very quickly. This enabled the researcher to transfer the sketch of the Pot of Flowers from the tracing paper on to the



Plate 4: A Pot of Flowers

prepared support, using the 6b pencil and a carbon paper.

Stage Two

The second stage of development was the point whereby the researcher used the original sketch on the tracing paper, to reproduce the sketch in fragmented parts over the required colours from the numerous coloured papers.

The researcher discreetly cut out the flower vase from brown mounting paper; three flower stalks from green; four stamens from light yellow; two different flower petals from red; and another two different petals from orange. Then care was taken that no two flowers were made to have the same petal shape. However, the leaves were cut out as one unit therefore making them look identical.

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Stage Three

The researcher in this stage used the Uhu adhesive to glue the green flower stalks. This was followed by the glueing of stamens and the flower vase. The large red flower with fine petals was executed followed by the orange flower next to it. Five green leaves were glued into positions on the flower stalks, then the lower orange and red flowers with seven and five petals respectively were also pasted on the support. The two leaves at the extreme left side of the picture were then pasted over the sections of the petals of the two lastly pasted flowers.

Observation

The use of the mounting paper together with the aroline was seen as one of the possible materials for the revolution in collage making. However, concerning the mounting papers and Uhu glue, it

was envisaged that they could be essential but inaccessible materials in the future if importers failed to import these papers and glue into the country for one reason or the other.

The brown flower vase appears to have no ground support. However, the wooden frame made for the work should create enough impression of a ground support.

The entire flowers in the composition look simply brilliant against the white aroline background, with their stamens either circular, star or polygonal shape. These effects, though were achieved accidentally still added to the aesthetic feelings found in the collage.

Furthermore, the radially arranged petals created a certain movement in the work which would keep the viewer's eyes constantly on the work - such retention of the eyes over a work for a long time usually originates from the optical illusion emanating from the work. The work lacks varied depth of tones which might necessarily give strength to it.

EXPERIMENT WITH LEUCAENA GLAUCA (WILD TAMARIND) SEEDS AND AROLINE VENEER

Aim: The aim of this experiment was to test the suitability of Leucaena glauca seeds in a mixed media collage of a fish and a hook using aroline veneer and P.V.A glue.

Subject Matter

The collage with the title "Hook and Fish" measuring 25cm x 17 cm was a work made by the researcher in an experiment to find out whether it was possible to use Leucaena glauca seeds to make a picture on an aroline veneer support. The outcome was the silhouetted "Hook and Fish" seen in the picture.

Materials and Tools

Materials: Leucaena glauca seeds, P.V.A glue, 2b pencil, white aroline veneer, and chipboard.

Tools: A pair of scissors, a cement block (weight) and a razor blade.

Production Procedure (Plate 5a) - p. 85

Stage One

The surface of the support was prepared by glueing the white aroline to the chipboard using a P.V.A glue. A cement block was placed on the support to make it flat. After that, a direct sketch of a hook and a fish was drawn on the support with a 2b pencil. When the researcher had finished the drawing the work was left for the subsequent stage.

Stage Two

This second stage began with the application of the P.V.A glue to the area on the surface of the support covered by the direct sketch.



Plate 5: [redacted] Hook and Fish

The next thing was the arrangement of the seeds on the glued areas. This ended up in the fish and also the hook, but the edges needed to be re-arranged and adjusted to reveal the actual form of a recognisable fish. The caudal, ventral and the dorsal fins were shaped in the course of the re-arrangement of the seeds on the support.

Stage Three

The eye was created from one large seed which was splitted leaving out the endosperm to give the impression of an opened eye. This dicotyledonous seed was attacked by insect pests. These insect pests activity on the college encourage the researcher to find out a way to curb it. This led to the discovery of the Neem tree seed powder, which proved efficacious as it repelled the insect pests. However, the powder should be blown off the work for the pure colour of the fish to be revealed. This work can now be ready to be framed in a box-frame, a frame ideal for protection of collage works.

Observation

The preparatory stage and the execution of the collage was done with much patience and care. The treatment of the seed in the research could be rather a tedious work and besides that the researcher was still not sure of its permanent efficacy. However, not much expenses were made in executing the work due to the limited number of tools and materials needed for the work. The fish has been modelled to look like a bas-relief.

.6 EXPERIMENT WITH PHOTOGRAPHS AND AROLINE VENEER

Aim: The aim of this experiment was to make a photomontage based on the organisation and pasting of photographs together with aroline veneer.

Subject Matter

The Collage work with the title "Photomontage" is an experiment which was undertaken by the researcher to find out whether photographs cut out from different sources could be re-organised with aroline veneer to make a good composition.

The collage work measured 25cm x 17cm. The development of the collage went through three stages.

Materials and Tools

Materials: Aroline Veneer (green, white) P.V.A glue, newspapers and Magazines (assorted), chipboard and felt pen.

Tools: A pair of scissors, razor blade, bristle brush No.6, flat brush, weight (cement block).

Production Procedure (Plate 6) - p. 88

Stage One

The surface of the support was prepared by glueing a white aroline veneer on to it. The flat weight was placed on the surface of the support to flatten it on to the chipboard. After the result was found to be desirable, the background drawing was done from memory to represent two Ghanaian thatch houses. This was done in felt pen.

Stage Two

The two photographs of a drummer and a dancer in action were from two different sources - (newspaper and magazine). A pair of scissors was used to give an accurately cut out



Plate 6: Photomontage - Dancing

edges. However, when necessary, the razor blade was also used. The two cutout photographs were organised and glued in the positions to ensure that a pleasing composition was made, but the composition would have been more pleasant if there were to be more space in front of the dancer and less space at the back of the drummer.

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Stage Three

The composition of the collage at this third stage, was given the final touch, by way of covering the lower part of the legs of the two human figures who were without feet. Using green aroline veneer and P.V.A glue, the lost feet were covered.

Observation

This collage work (photomontage) is so simple to embark upon. Perhaps, like Raoul Hausmann who saw Photomontage as a simple construction as mentioned by D'Arbeloff and Yates in the literature review, this experiment is also easy, therefore, the young artist would find it as an interesting experience in art.

The tools needed for the production of photomontage are of insignificant number, whereas the materials abound all around the Collagist. Several trials could be made also into the possibility of finding out local adhesives suitable for collage (Photomontage).

.7 EXPERIMENT WITH PLANTAIN BARK, MICA AND AROLINE VENEER

Aim: The aim of this experiment was to test the effectiveness of aroline veneer in combination with plantain bark and muscovite crystals (mica) to create an illuminable waterscape involving a floating hut with emphasis on reflection.

Subject Matter

This Collage work "Floating Habitat" which measured 26cm x 36cm is an experimental collage completed by using aroline veneer combined with an unprocessed plant material and a rock material.

The setting which is recompositional work is from a sketch taken down by the researcher on his study tour to Nzulenzu, a river village near Axim in the Western Region of Ghana in 1989. The work went through three separate stages in its development.

Materials and Tools

Materials: Dried Plantain bark, aroline veneer (green, blue, white, red, grey, black, yellow ochre and golden-yellow), P.V.A. glue, plywood, muscovite crystals (Mica), 2b pencil, carbon paper and a tracing paper.

Tools: A pair of scissors, razor blade, bristle brush No.9, cement block (weight).

Production Procedure (Plates 7a, 7b, 7c) - p. 91

Stage One

The execution of this first stage in the experiment took cognizance of the vast important role that a good sketch plays in an art work. This is because, the sketch could be the basis for

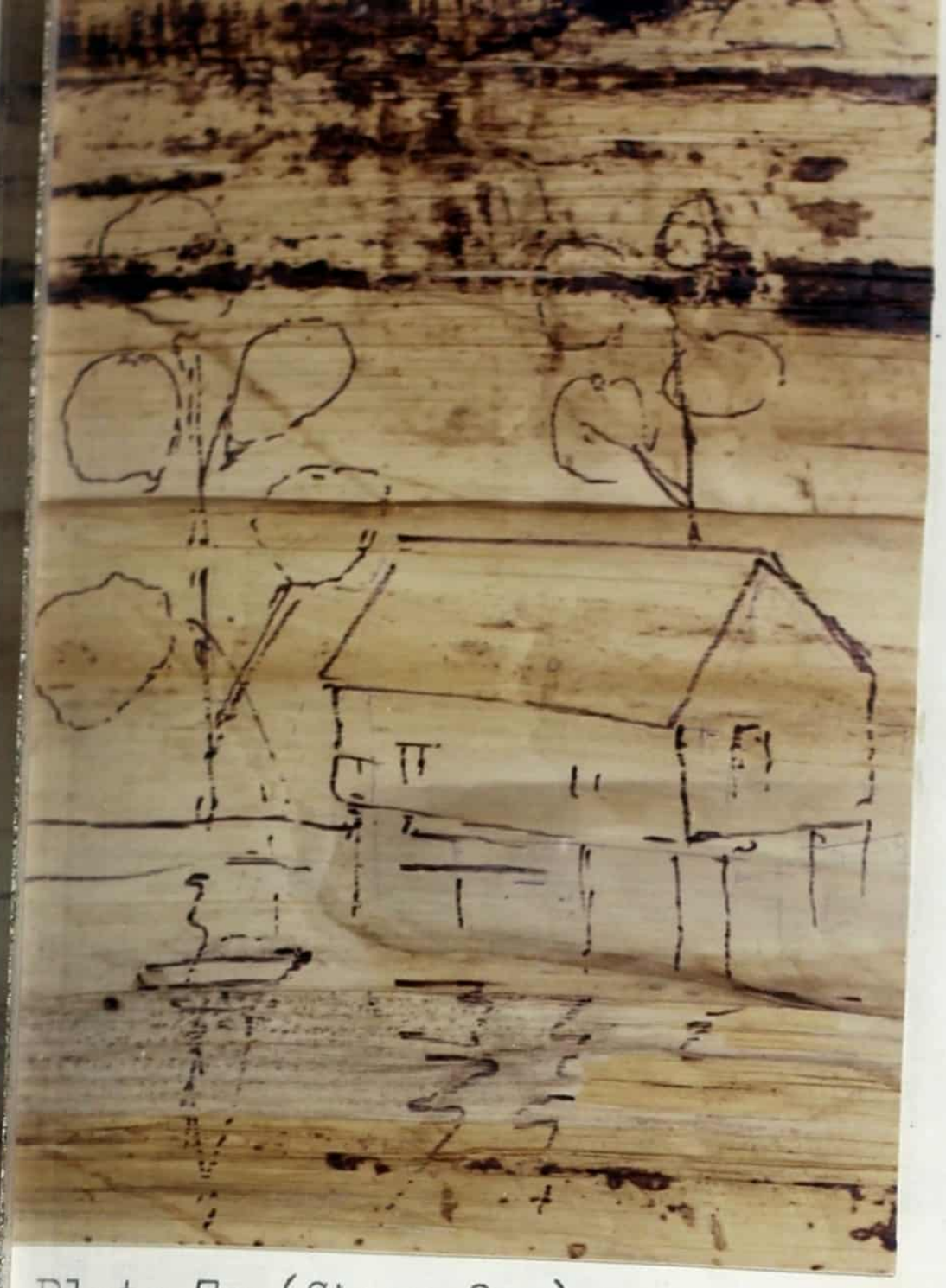


Plate 7a (Stage One)

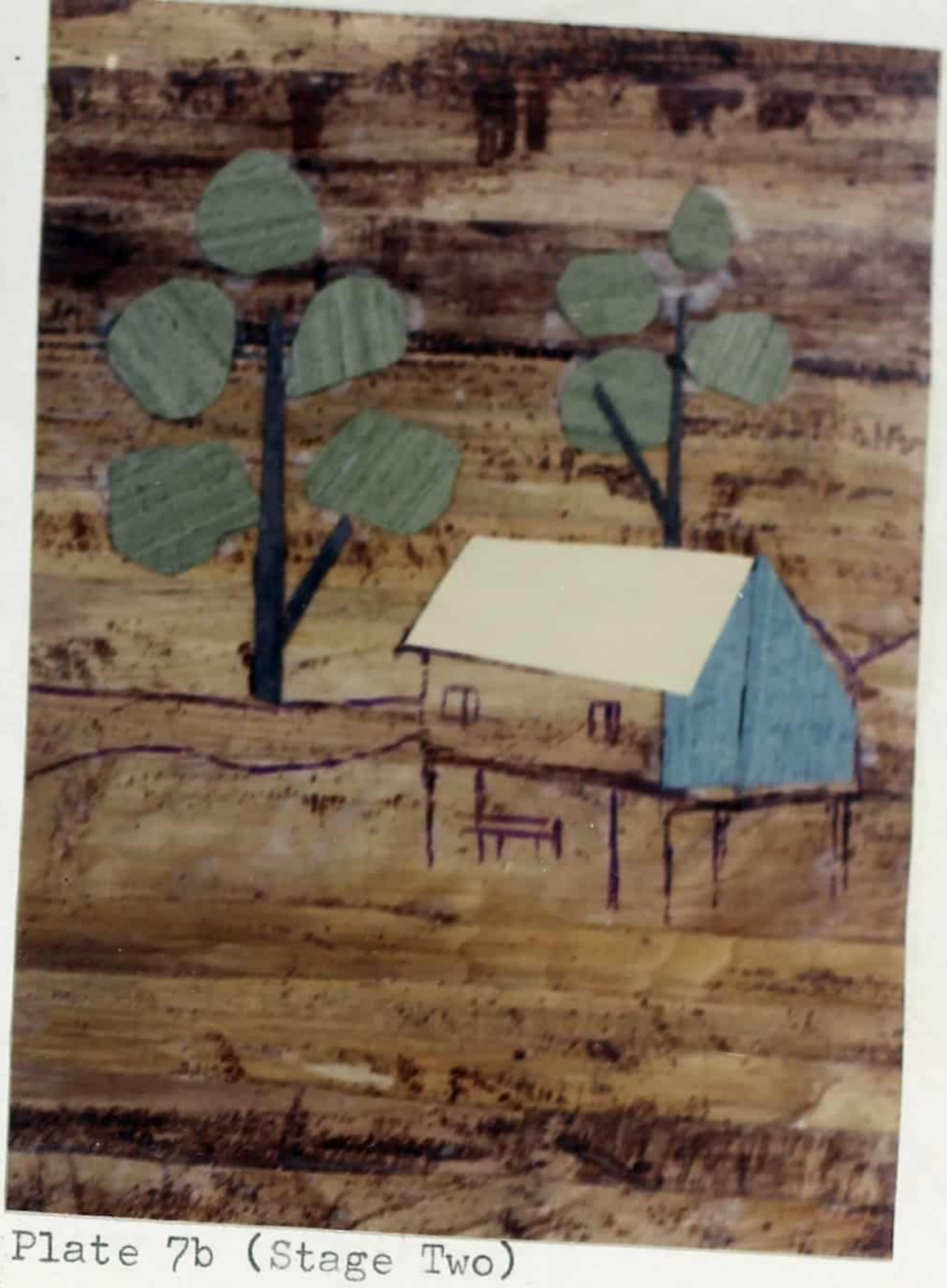


Plate 7b (Stage Two)



Plate 7c
(Stage Three)

Plates 7a,b,c,: Floating Habitat

an effective picture, and also help to spark off the aesthetic feeling which is carried by the completed work. The researcher therefore, quickly prepared the support surface by glueing dried plantain bark on to it. The plantain bark had to be arranged horizontally in its finest contrasts so that the top darker tone of the brown reduces into light tints towards the bottom.

To make the surface of the support flat, the researcher placed a cement block on it. This proved good. The sketch which was done on a tracing paper with the exact size of the support was then transferred on to the support with the aid of a 2b pencil and a carbon paper. This sketch shows the background trees, a hut and a dinghy on the river.

Stage Two

The sketch from the tracing paper was transferred on to the various colours of the aroline veneer needed for the collage work. The aroline veneer were then cut out in doubles to be used in this second stage and the next stage. Starting the mounting of the cutouts in their various positions on the support, the researcher saw the need to start working from the top downward in order not to soil the lower end of the collage with P.V.A. glue. At this point, a P.V.A. glue was used to put first into position, the foliages, stems, and branches of the two trees. This was followed by the roof and the side wall of the building appearing in white and blue aroline veneer cutouts respectively. The lower part of the collage was given a darker tone of dried plantain bark to register the reflection of the darker sky colours in the water.

Stage Three

After the repetition of the second stage, the researcher proceeded in working on the surrounding of the building. This was followed by glueing a cutout green aroline veneer to planely represent the bushes along the river bank. This was followed by the work on the building, by using white aroline veneer for the facade of the building, then black aroline veneer for the windows, door and props (piers) otherwise known as piles. For the verandah, he suggested a platform and railings by using yellow ochre, and golden-yellow aroline veneer.

The researcher made all attempts to make clearer and vivid the river at the foreground since in most times, the objects appearing at the foreground are the essential elements of the composition. The researcher tackled the reflections of the props and tree-stems, which were worked out by broken lines from chips of black aroline veneer. There were also the cutouts of blue, green and white aroline in wavy-like curves, These were glued in disjointed paralled directions, to represent the reflection of the building and foliage in the water, and also slight movement on the water surface.

Minute details regarding the collage was at this point emphasized. First, was the sun, an heavenly body which showers light on all animate and inanimate objects, then followed by two flying egrets which were cut out simply, like the letter 'V' just to suggest the form of these birds. Reflected lights on the foliage and stems of the trees including their opposing inverted forms (reflections) were also indicated using white aroline chips for the

foliage and golden yellow aroline veneer chips for the stems. Further golden yellow aroline cutouts which were serpentine shaped were added to the surface treatment to strengthen the sparkling water.

The researcher worked on the dinghy by using white aroline veneer for the sail then grey for the mast and hull with a thin line of red aroline veneer for the edge of the hull (both port and starboard area). These same colours were repeated in broken inversion to give the reflection.

Completing this experiment, the researcher remembered to put shade on the wall under the roof at the verandah area so, he used yellow ochre aroline veneer. This material was extended to the base of the blue wall thus giving an indication also of the strong plank holding the foundation of the building together. Muscovite crystals (mica) were thinly pasted over the roof, sun, birds, sail and a section of the reflections thus creating a shiny effect on the work when observed in the dark.

Observation

The "Floating Habitat" was accomplished after intensively working with the media mentioned. The media offered the researcher enough flexibility and great latitude to experiment on the subject matter.

As a result of the treatment of the plantain bark by steaming over boiling Neem tree leaves, the plantain bark background is considered safe from insect pests.

4.8 EXPERIMENT WITH PLANTAIN BARK

Aim: The experiment was aimed at finding out the colour potential of the dried plantain bark, if utilised alone in a collage work depicting Bushbucks. It was also meant to test the suitability of the neem tree preservative on the plantain bark in the painting.

Subject Matter

The bushbucks in the Collage work was sketched from the researcher's original photograph.

A bushbuck is a deer-like animal with four thin legs.

It has a strong cultural link with the ethnic groups from Winneba. It is a symbolic animal in their 'Aboakyre Festival'.

The Aboakyre Festival is a day set aside for a display of bravery and fortitude unsurpassed by any other Ghanaian festival. During the festival a bushbuck was caught with bare hands in broad day light and borne aloft by an armed jubilant crowd through streets, drunk with open raptures and ecstacy.

The "Deer Hunting Festival" has been observed for about three centuries and is still being celebrated annually by the people of Winneba - Effutus who celebrate this festival of bare-handed live bushbuck catching to propitiate their fetish and invoke blessings on their state.

Materials and Tools

Materials: Dried plantain bark, plywood, tracing paper, carbon paper, P.V.A glue.

Tools: A pair of scissors, razor blade, cement block (weight) and 2b pencil.

Production Procedure (Plates 8a, 8b, 8c) - p. 98

Stage One (Plate 8a)

The composition for "Two Bushbucks" collage work reproduced from a photograph of one bushbuck was sketched on the tracing paper measuring the exact size as the support. When making the sketch from the photograph, enough caution was taken by the researcher to avoid over dependence on the camera to create a new picture. The researcher saw the need not to blatantly copy the objects in the photograph but to be guided by them to produce entirely different structures. At this point great care was taken to reduce the complex structures into simpler ones. The heavy thicket was eliminated from the photograph and instead a grassland was added to provide a suitable background for the animals.

The two bushbucks which seemed to be juxtaposed to each other were originally not two but just one in the photograph. It became apparent that this last development would be ideal for the sketching. Having made the sketch on a tracing paper, the transfer was made on the plywood, with the aid of the carbon paper



Plate 8a
(Stage One)



Plate 8b
(Stage Two)



Plate 8c
(Stage Three)

Plates 8a,b,c,: Two Bushbucks

and a 2b pencil.

Stage Two (Plate 8b)

The sketch which had been done on dried plantain bark with difficulty, due to the faintness of the registration of the profile or outlines in the course of the tracing was cut out of different tones of the plantain bark thereby giving the two animals the contrasting tones (dark and light of the colour-brown).

At this point, the researcher thought the application of an enamel colour (prussian blue) to the background could be ideal to complete the collage but having done that, he saw that the entire work looked non-finito. The uncompleted outlook of the work obliged the researcher to embark on the third stage with more care.

State Three (Plate 8c)

The work was given a background with horizontal strips of dried plantain bark to register varied intensities of colour and tones. The medial section of the work as well as the foreground were given form with the bark of the plantain, taking care at each step to arrive at clear contrasts between the animals and their environments. This third stage needed greater patience to re-organise the plantain material to create the required contrast on both the animals and the background.

The animals were given additional layer of darker tones to impart richness, balance and greater distinct tonal contrasts to the collage. These are observable from the treatment on the

animal's back (stern, croup and loins) area, the head (ears, forehead and muzzle) area and the legs.

Observation

The researcher projected the foreground objects by placing the bushbucks against a light and dark coloured background. This provided the necessary contrast in tonal values. The contrast gives a clearer expression to the collage work.

Tools and materials used in the collage painting were few, however, the researcher endeavoured to achieve a desirable result.

The monochromatic nature of the picture due to the limited range of the colours calls for the use of plantain bark together with other materials especially, aroline veneer which has variety of colours.

4.9 EXPERIMENT WITH PLANT MATERIALS (MIXED MEDIA) AND NEEM-P.V.A. GLUE

Aim: The aim of this experiment was to make a Fishing Village Collage using the aroline veneer, plantain bark, coconut plant materials and sawdust on a black background.

Subject Matter

The collage with the title "Fishing Village" and measuring 40cm x 27cm is an imaginative picture made by the researcher during the course of a further experiment he conducted to find out other plant materials which can combine harmoniously with aroline veneer to produce the piece of work.

The subject covered a fishing village in Ghana because the researcher identified such villages along the coast as well as inland areas to have most of the materials used for this experiment with the exception of aroline veneer which is not popular with the people as at present.

Materials and Tools

Materials: Plywood, black fabric, aroline veneer (blue, green white, red, golden yellow, yellow ochre, grey and brown). Sawdust, coconut husk (fibre), dried coconut leaves, dried plantain bark, tracing paper, carbon paper, white chalk and neem-P.V.A glue (mixed).

Production Procedure (Plates 9a, 9b, 9c) - P.102

Stage One (Plate 9a)

The preliminary sketch on "Fishing Village" was done on a tracing paper which had been cut to the size of the plywood. Then a support was prepared by stretching the black fabric over

Plate 9a
(Stage One)



Plate 9b
(Stage Two)



Plate 9c
(Stage Three)



Plates 9a,b,c,: Fishing Village

the plywood using neem-P.V.A. glue. The support was left to dry after which the preliminary sketch on tracing was transferred on to the support by using a carbon paper and pencil.

Stage Two (Plate 9b)

In the second stage of the work "Fishing Village" the researcher continued the work from the top downward. This was began by cutting out strips of blue aroline veneer with disordered edges and using neem-P.V.A. glue to paste them horizontally on the sky area. The care taken in pasting, allowed for a neat sky finish, revealing the blue clouds in the background. The flow of the blue clouds had been planned to accentuate the feeling of movement, as they appear to be gliding toward the left side of the picture. The researcher used chips cut from blue aroline veneer to represent the sea. This was followed by pasting the thatched houses which have been rendered in blue and yellow ochre cutouts with coconut fibre for the roofs.The two canoes were cut out of yellow ochre aroline veneer and pasted on the support with a generous quantity of neem-P.V.A glue. The dark shade introduced inside the two canoes were effectively achieved by the researcher from the background, when the cut out were pasted. Darker tone of dried plantain bark was cut to appropriate sizes and glued to indicate the door of the foreground hut, and also the window and the shadow areas of the distant building.

Stage Three (Plate 9c)

The researcher in this stage of the painting, worked on the distant bushes in green aroline veneer and neem-P.V.A. glue. This was followed by the cutting of different strips of light

tints of plantain bark and glued in the manner to show perspective. Further, cutting and pasting of coconut leaves were made from green aroline and dried leaves of the coconut tree. The next thing done was to use dark plantain bark to define the seats, shaded bases of the canoe and segments on the coconut tree. Various squared and triangular cuttings from brown and grey aroline veneers were irregularly glued over the mahogany tree sawdust which defines the ground area. Along the sides of the canoes and the base of the foreground hut, on Plate 9c, these grey and brown media gave vivid suggestion of rocks, an indication of the effectiveness of the material. The dress worn by the human figure appearing at the foreground in the picture was made from red, white, blue, golden-yellow and white aroline veneer with the legs, arms and head from dark tones of dried plantain bark. A hat was cut out of a white aroline veneer and fixed on the head with the aid of neem-P.V.A glue. The light tone of the wooden door frame within the door-way was also from white aroline veneer.

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Observation

The completed "Fishing Village" showed how different materials could be combined in a single collage work.

The materials used were identified to be suitable for the subject.

The dark background and the light tone of the objects created the needed contrast in the work.

The strong watery luminous atmosphere has been greatly emphasized by the contrast of black and cobalt blue colours. The study of the waves in the sea by the researcher depicts decorative rhythmic lines.

The researcher, in working on the subject, deliberately excluded many fishermen who were in the original sketch. This was done to give the work a serene atmosphere.

4.10 EXPERIMENT WITH AROLINE VENEER

Aim: The aim of this experiment was to find out if it is possible to use the aroline veneer materials to create a picture of the leopard and its prey in their natural habitat.

Subject Matter

"The Great Chase" is a collage made solely in aroline veneer. It measured 49cm x 24cm. The subject was centred around the leopard, a ferocious flesh eating animal found in Africa and other parts of Southern Asia. The leopard has a yellowish coat and dark spot. It is one of the members of the wild cats family which is made up of lion, panther, lynx, jaguar, puma and tiger.

Materials and Tools

Materials: Aroline veneer (green, burnt sienna, white, yellow ochre, black and grey) P.V.A. glue, plywood, tracing paper, and carbon paper.

Tools: Pencil, razor blade, cement block, bristle brush No.8 and 6b pencil.

Production Procedure (Plates 10a) - p. 107

Stage One (Plate 10a)

The researcher prepared the support using green aroline veneer, which was glued to the plywood surface, with the grains of the aroline veneer vertically positioned. This gave the effect of tall grasses. The sketch which is an imaginative work by the researcher was then transferred from the tracing paper on to the support using a pencil and carbon paper.

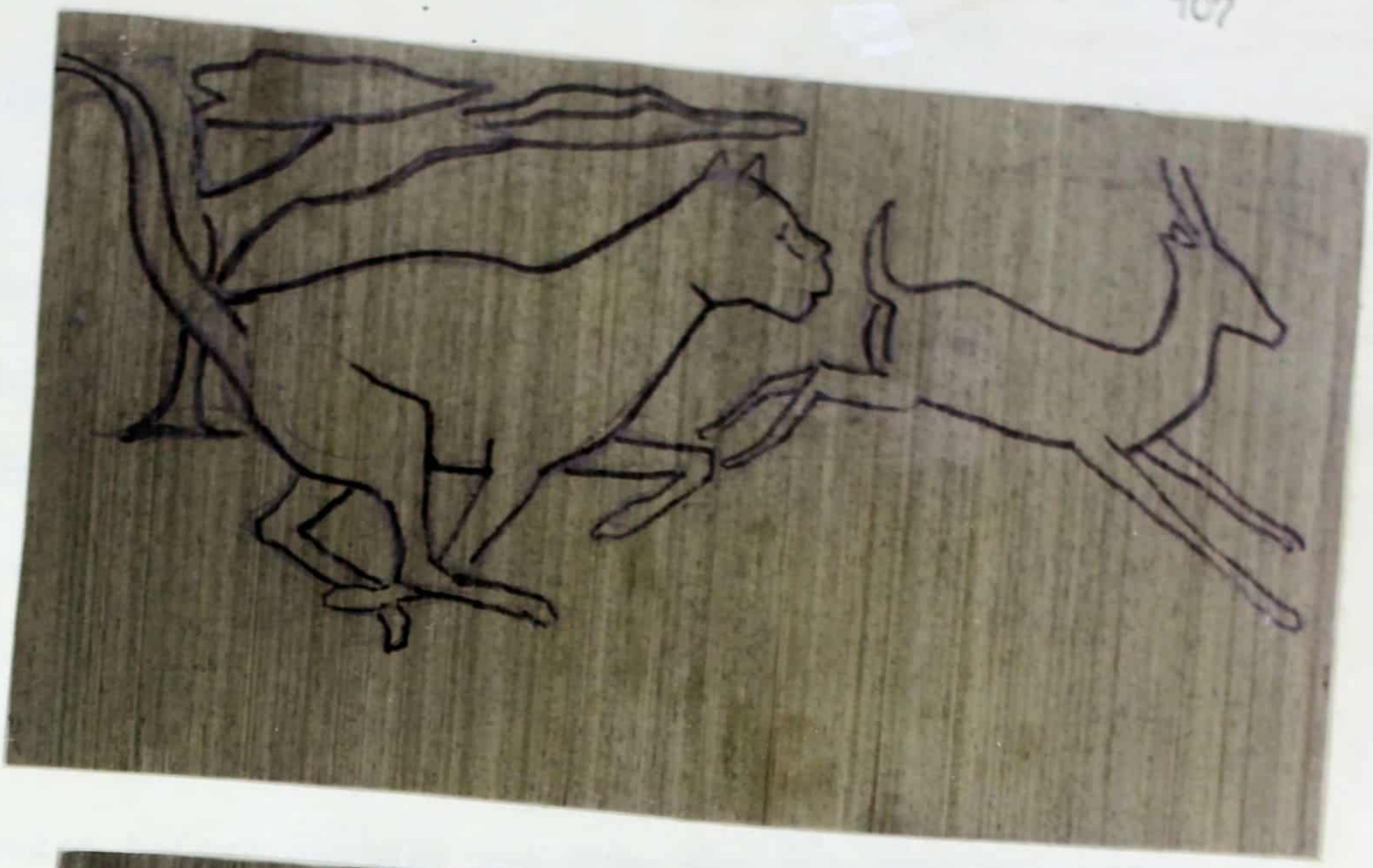


Plate 10a
(Stage One)



Plate 10b
(Stage Two)



Plate 10c
(Stage Three)

Plates 10a,b,c,: The Great Chase

Stage Two (Plate 10b)

The researcher made cutouts of the leopard and antelope from the tracing. This cutouts were done with much difficulty due to the harmattan weather which was affecting the delicate materials. The materials were chrinking and warping and for that matter no good edges from cutting were made of the creature without a break along the fragile aroline veneer grains. This problem had to be solved by emersing the aroline veneer in water for five minutes before cutting was done and put into positions on the support using P.V.A glue.

Stage Three (Plate 10c)

The researcher traced out the fragmented parts of the two creatures on a white aroline veneer. These fragmented parts on the aroline veneer were cutout and glued to the lower abdomen and legs of the leopard and the antelope. At this point, darker tone of aroline veneer (burnt sienna) was cut and pasted to register the moulding on the hip, chest and the withers. The researcher then cut out and pasted the spots on the body from black and grey aroline veneer. A cutout of burnt sienna veneer were used to suggest the rock on the ground and a grey cut out aroline veneer to register the tree in the background. Again, black and white aroline veneers were used to indicate the shadows and light areas respectively, on the remaining parts of the work notably, the tree and the rock. Black and green aroline veneers were lastly cut into chips and used on the shadowed grass underneath the animals and the rock.

Observation

This work which appeared in three phases appeared to have been given more attention because of the 'struggles' which the researcher had with the severe harmattan weather at the time of the experiment. The thin and delicate cutout forms such as tail, legs and the horns of the antelope were almost broken and fragmented during cutting 'struggles', they were thus glued together for the result achieved.

The materials as well as the tools the researcher used were very few and simple but efficient. The finished work looks like a marquetry (inlaid work in wood). The savannah grassland and animals treated in the picture served as a clear and great reminder to man, urging him to preserve the flora and fauna from getting extinct since misery, and death are the imminent end result.

The composition done showed some activity and movement of the creatures. The glueing of the tree was done last, instead of being worked out first on the background. This, therefore, did not ensure easy treatment of the structures.

4.11 EXPERIMENT WITH BAMBOO AND AROLINE VENEER ON FABRIC

Aim: The aim of this experiment was to test the suitability of the aroline veneer in combination with the plant materials (bamboo, royal palm and plantain) and P.V.A to create a picture of birds flying away.

Subject Matter

The "Water Birds in Flight" on Plates 12a, 12b and 12c was an experimental collage treated in three separate stages. The collage which measured 22cm x 28cm was made from a scene the researcher sketched near a fresh water at Kumasi in the Southern part of Ghana. Such scenes involving water birds in flight are commonly found also in the middle belt of the country. Some birds are known to swim after their food or dive or wade into the water for it. Few of these water birds are known to live near fast-moving rivers or streams because swimming, diving and wading are difficult in strong currents. Typical swimming and diving birds found in Ghana include the gull, ducks, geese and herons.

In the collage, the researcher experimented on the use of plant materials found around the locality in Ashanti Region, in combination with aroline veneer. The plant materials found in this locality where the birds abound are, bamboo, royal palm and plantain barks. The availability of these materials assured the researcher of the possibility of finishing the collage successfully despite all odds he was likely to encounter.

"The Birds in Flight" comprised four ducks, marshes and a water body. It was created on a fabric support with black background.



Plate 11a
(Stage One)



Plate 11b
(Stage Two)



Plate 11c
(Stage Three)

Plates 11a, b, c, : Water Birds in Flight

Materials and Tools

Materials: The materials used for the collage on "Water Birds in Flight" are bamboo bark (sepal), plantain bark, royal palm bark, aroline veneer (assorted colours), carbon paper, tracing sheet; plywood, black fabric, P.V.A glue, and white poster paint.

Tools: The tools used are as follows: razor blade, a pair of scissors, 2b pencil No.6 Filbert brush, a mount knife, a mass of rock (weight) and No.9 hair brush.

Production Procedure (Plates 11a, 11b, 11c) - p. 111

Stage One (Plate 11a)

The first stage in the collage on "Water Birds in Flight" involves the preparation of the preliminary sketch on a white paper. The researcher at this point saw the need to make a few alterations to enhance the original sketch done in haste, hence, the numerous marshes or seeds were expunged from the original sketch to minimal number of three. This gave room for a good composition. Then through the use of a carbon paper, a transfer the the sketch was made on to the support. This support was earlier on prepared by glueing a sizable black fabric to the plywood surface, using No.6 Filbert brush.

The outlines of the sketch were deepened with a thin line of white poster point, using a No.9 hair brush. The first stage of the three experimental developments ended here.

State Two (Plate 11b)

Having done a repetition of the first stage work on another support, the next thing the researcher did as shown in Plate 11b, was by firstly, sketching the long winged birds using a carbon paper placed in-between the preliminary sketch and the dried bamboo

sepal. The researcher then used a 2b pencil to run over the preliminary sketch of the birds, leaving out one set of adjoining wings which appeared on a different plane. The mount knife was used at this point to cut out the birds. This was followed by the tracing out of the water plant and the water on a green and blue aroline respectively. The cutting of the curved blades of the leaves and serpentine shaped water movement required much care. A razor blade was patiently used with care to get the required shape. The blue aroline cutouts were glued into position to create the fresh water. Then a mass of rock placed on the work at this stage flattened the aroline veneer and made it adhere strongly to the support.

The cutout green aroline veneer used for the leaf blades were pasted with P.V.A glue on their appropriate positions to register the freshwater. The cutouts of the birds minus four of their flapping wings were also glued at their respective places on the support. The work was left at this point with a load of rock to make it flat for the next stage.

Stage Three (Plate 11c)

The stage three of the collage on "Water Birds in Flight" being the final development repeated the two stages which preceded it. This was followed by the tracing out of the other four wings suspended in the second stage. The tracing was done on a grey aroline veneer because those wings were in a shadow region as well as on a different plane. Using a mount knife carefully, to offset any 'casualty' on the wing, the researcher cutout the serrated edges of the wings. This zigzag cutting connected with

the wings was the most difficult of all the cuttings previously done.

The researcher then introduced shade on the four distant wings using minute cutouts from dried dark plantain bark. This same colour was used for the slit on the heads of the birds thus defining their beaks. Smaller dots cut from the same material were glued to the heads of the birds to suggest their eyes.

The other half of the body of the birds which appeared in the light were also given consideration in terms of their feathers. In the search for a material which could be used for a suitable plumage, the royal palm tree bark was found to be an ideal material which can blend well with the yellow ochre bamboo materil used for the wings appearing at the foreground. Minute cutouts were made using the mount knife. These were assembled with P.V.A. glue. On completion, the efficacy of the material was revealed as it gave a scintillating effect to the work. The researcher then proceeded to create light and shade on the water plant using threads of white aroline veneer and dried plantain bark which he had cut. The placement of light and shade was determined by the position of the sun.

The reflection in the water, at this point, was given due attention because it makes the water body create illusive effects causing viewers to see the water in the collage as real. The

reflected images on the water surface were achieved through the repeated tints and shade of the water plants which were cut out, inverted and glued to the support in a disjointed manner. The researcher used the improvised foam brush and the broom-stick method to pick the minute cutouts including the white aroline veneer thread, used for suggesting the light thrown on the object, which appeared in the water.

The researcher made the flowers of the plants from irregular tearing of the white and red aroline veneer with the fingers. They were then glued on to the tips of the water plants.

Lastly, the researcher indicated traces of light on the distant wings appearing in the shadow region. In addition to this, chips of white aroline veneer were used along the periphery of the shaded feathers which gave enough emphasis to the feathers. The work was thus completed.

Observation

The researcher has made an attempt once more to use simple but uncommonly used local materials in this collage "Water Birds in Flight".

Each of the three stages of development in this collage carried with it an aesthetic feeling, which allows one to take it as a completed work.

The dark background colour which contrasted so well with the brilliant foreground objects has assisted to create a luminous atmosphere.

4.12 EXPERIMENT WITH SEEDS, PLANTS BARK AND AROLINE VENEER

Aim: The aim of the experiment was to find out how aroline veneer could be combined with various plant materials to create a village depicting a grazing scene associated with Northern Ghana.

Subject Matter

"The Peripatetic Cowherd" is a collage painting made from unprocessed and processed plant materials. The measurement for this work is 42cm. x 47cm.

The topic "The Peripatetic Cowherd" is a typical scene from the Northern Region of Ghana based on a sketch made by the researcher two years ago. Here the nomadic herdsmen wander about with their cattle in search of grazing grounds especially during the dry season when they had to go South where pastures for their animals would be found readily.

Materials and Tools

Materials: Aroline veneer - yellow, ochre, blue, red, green white, grey, burnt sienna, sawdust (processed materials), royal palm leaf stalk, dried plantain bark, Laucaena glauca seed, champae (Michelia champaca), mango bark(unprocessed materials), neem-P.V.A. glue, tracing paper, carbon paper and plywood.

Tools: A pair of scissors, razor blade, cement block (weight), 6b pencil and hair brush (sheep).

Production Procedure (Plates 12a, 12b, 12c) - p. 118

Stage One (Plate 12a)

The plywood measuring 42cm x 47cm was used for the support.

Plate 12a
(Stage One)



Plate 12b
(Stage Two)



Plate 12c
(Stage Three)



Plates 12a,b,c,: The Peripatetic Cowherd

The researcher glued yellow ochre aroline veneer on to the plywood surface to cover one-third surface area then used grey aroline veneer also on the remaining two-third area. An attempt was made to cut and paste yellow ochre veneer on the right side of the foreground, against grey aroline veneer. A weight was placed on it to flatten the surface. Having done the sketch on the tracing paper, a 6b pencil was used to transfer the sketch on to the support covered with the aroline veneer using carbon paper as the medium.

Stage Two (Plate 12b)

After the repetition of the first stage, a tracing was made on the three distant houses and cutout on a grey aroline veneer. These cutouts were positioned on the horizon with neem-P.V.A glue. Development of work then started from the top to the bottom of the support by spreading glue into the defined outline of the baobab tree, and pasting sawdust from mahogany into it. The researcher worked on the eight cows. Beginning from the cow numbered 1 (one) on Plate 12a, dark and light greys for the cow were cut from the outside and inside of the royal palm leaf stalk respectively. The researcher cut the chips into square shapes and pasted. With regard to the second cow marked '2', both squared grey aroline veneer chips were used together with the inside of the royal palm bark. The body of the third cow was not fully shown so as to create recession. The fourth cattle was made dark brown to create contrast with the others so the researcher cut chips from the mango tree for that purpose. Chips cut out from boabab tree bark were also used on the fifth and the sixth cow.

The seventh cow was represented with square chips from the grey aroline veneer and the inside of the royal palm tree, whilst the eighth cow was made of a mixture of grey aroline veneer, and a type of split dark pod with white spots called Michelia champaca by the botanist.

The cowherd was given a flat robe from dark tints of the dried plantain bark. Then the large hat worn, was made of yellow ochre aroline veneer. The shepherd staff over the shoulder was cut out of the burnt sienna aroline veneer and glued on the support.

Stage Three (Plate 12c)

The researcher worked on this third stage surprisingly, with little difficulty. Using the bark of the nim tree, together with the plantain bark attempts were made to register the bark on the trunk of the tree in the foregound. Deeper tones from the dried plantain bark was used to give the impression of the shadow created by the tree's canopy from the trunk to the branches. The foliage made-up of diamond shaped leaves was so hard to cut out due to the minute shapes which were being cut. Realising this problem, the researcher changed the cutting instrument to a pair of scissors. With this change, the cutting became smooth, faster and easier. The leaves were cut out variously from green aroline veneer with dark shade of the leaves from dried plantain bark. Again, work was done on the flat water-logged pasture ground with inter-woven strips of green, burnt sienna and burnt umber aroline veneer, which were cut with razor blade. To give an impression of tufts of grasses, the researcher ideally cut out the green, yellow ochre and burnt sienna aroline veneer and glued them to the ground vertically.

from a corrugated card. This same material was also used for the distant land area to further enhance the treatment of the landscape.

The giant baobab tree painted with mahogany sawdust was seem to be too light in tone when compared with the brilliant sky. Thus there was the use of the Leucaena glauca seeds to vary the tones because these seeds have darker shades of colour. These seeds were also glued to the doors and windows of the three huts. The researcher wanted to turn the herdsman's robe into a smock so strips of dried plantain barks were cut from the darker parts of the smock. White arcline veneer were used for the ridges in the drapery as well as the highlights of the hat and foliage. Bits of the chips from the inside of the royal palm leaf stalk were also used for the highlights on the smock and also reflection of the second cow in the water. The upper arms and legs of the herdsman were painted in mahogany sawdust. Very dark tones of dried plantain barks were cut into squares and used for the details of the shadows on the cattle. There were further usage of strips of dried dark plantain bark for expression of the eight pairs of horn of the cattle. The seventh cow's horns were somewhat difficult to paste as the lower parts of the horns are covered by the cow in front. The entire cast shadows existing in the work were also shaded with the dark plantain bark. These shadows could be seen under the vertical standing objects, both animate and inanimate. Cobalt blue aroline

veneer was introduced into some of the shades to indicate a reflected light then also, red aroline veneer chip was used for the hat. These final touches to the shadow area reduced the intense dark impression in the picture as a result of the strong shadows.

Finally, two egrets were cut out of white aroline veneer and glued to the foreground of the work.

Observation

"The Peripatetic Cowherd" gave the researcher enough experience. The usual simple tools for the collage were used however, the materials for this collage mostly came from the environment where the subject matter was derived. For example the hair brush used in the work came from the local sheep and the baobab from sawdust and Leucaena glauca seeds. The barks of baobab and mango trees were used in the form of square chips to create textural effect on the cattle.

In the work it could be seen that, the researcher made the effort to create some interesting colour effects from the yellow ochre and grey aroline veneers which predominate. Much yellow ochre was used in the sky and parts of the foreground whereas, grey was used in the middle part. The effect of these two colours was that, they made brilliant background which brought the dark toned objects in the picture optically forward.

The work depicts the characteristic study of the Fulani cowherd who wanders with his cattle in search of pasture. He has a large hat from intricately designed leather representing the caryatid

sculptural imagery in African art. The egrets in the picture which always live in a symbiotic relation by removing insect pest on cattle appear to be waiting for the time to offer this mutual help.

13 EXPERIMENT WITH PLANT MATERIALS FROM NORTHERN GHANA AND AROLINE VENEER

Aim: The aim of this experiment was to make collage depicting a village scene based on round huts with thatched roofs using aroline veneer and other plant materials.

Subject Matter:

The "Northern Ghana Village" is a collage work measuring 44cm x 47cm. It was executed by the researcher using plant materials obtained from the Northern territories of Ghana in combination with aroline veneer materials.

The Northern Villages are usually settlements established at sources of water supply or on fertile farmlands and strategic places. These villages have huts with thatched roofs (Two or more huts come together with common connecting walls to be known as compound houses). The walls of the buildings are made of mud. There are decorations made on some of the front walls of these houses.

The decorations are mostly in geometric relief designs with limited range of colour.

With the arid tropical weather condition experienced in this territory, one's only solace is the thatched house which creates a soothing and delightfully cool interior.

Materials and Tools

Materials: Plywood, corn bark, millet bark, grass stalk, dried plantain bark, corn-ear, aroline veneer (red, blue, white, grey, yellow ochre, burnt sienna, burnt umber), P.V.A. glue, tracing paper, and carbon paper.



Plate 13a
(Stage One)

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Plate 13b
(Stage Two)

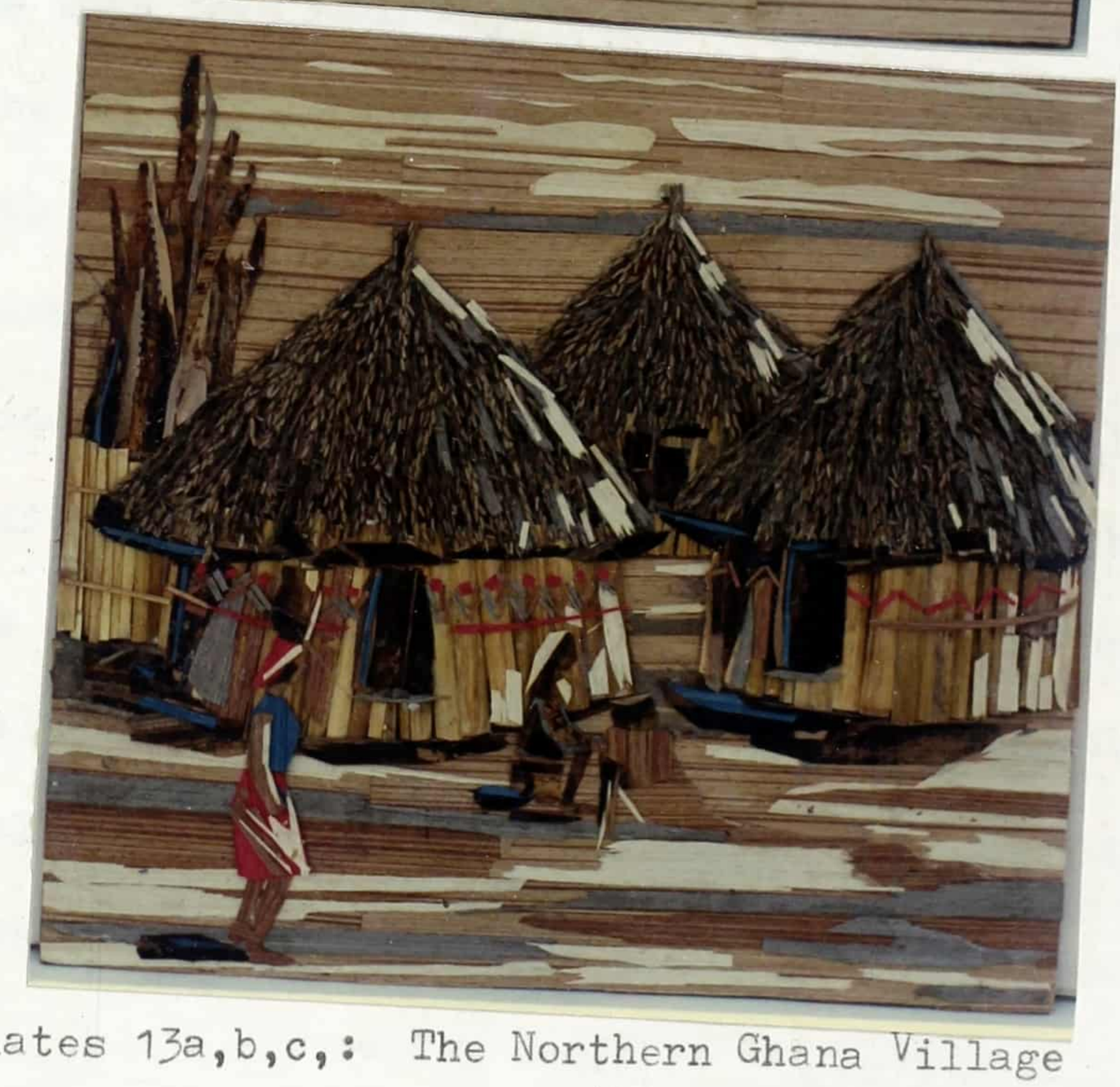


Plate 13c
(Stage Three)

Plates 13a,b,c,: The Northern Ghana Village

Tools: Bristle brush, 6b pencil, cement block (weight), razor blade, a pair of scissors.

Production Procedure (Plates 13a, 13b, 13c) - p. 125

Stage One (Plate 13a)

In "Northern Ghana Village" the researcher used a sketch made on a trip to Bawku in the Upper East Region of Ghana. The sketch was reproduced on the bare plywood, using the tracing paper, carbon paper and a 6b pencil. The sketch on the plywood was carefully done to express the original conception, with some details which in most cases might not be necessary since they were going to be covered with the fragments of materials.

Stage Two (Plate 13b)

The second plywood was prepared by covering the entire surface with yellow ochre aroline veneer, using P.V.A. glue. Repetition of the sketch was made on it, and after ten minutes when it became semi-dried, a razor blade was used to cut out the outline of the three buildings. The aroline veneer indicating the area of the buildings were then removed. Using the measurement of the heights of the walls of the buildings, as appearing on the sketch, work proceeded with the cutting of strips of the same dimensions from the millet bark, corn bark, and grass stalk for the walls. This was done in accordance with the highlights and shadows planned for the building. Care was taken to remove the pulpy substance (pith) inside the bark to check any insect pest action on these plant materials. The strips from the mentioned cereal plants and grass stalks with various sizes and tones were then glued to their required positions for the wall areas.

The human figures were re-sketched especially, the body parts crossing over the walls of the building. The doors were made by cutting out dark dried plantain bark and pasting them in their respective positions.

Stage Three (Plate 13c)

There was a repetition of the stage two work. This was followed by the development given to the sky. There were horizontal laying of white aroline veneer for the clouds with strips of yellow ochre background, cutting into them to represent the morning skies. Burnt sienna and grey aroline veneers were combined to create distant strips of land. The researcher embarked on the baobab tree using various tonal variations from the dried plantain bark. These were arranged and pasted with P.V.A. glue to create highlights and shadow effects on the tree and the ground. The sections of the walls of the buildings which fall within the shadow regions were also shaded with burnt sienna aroline veneer. The roofs of the three huts were covered with the corn-ear which were cut with a pair of scissors to look like strands of straw. These were arranged systematically with P.V.A. glue in three tiers. Grey aroline veneer with P.V.A glue was used to tint the roofs, sections of the walls and the ground. Geometric designs were made from red, burnt sienna and grey aroline chips and glued to the front part of the houses. (a form of collage). The two human figures in various postures were cut out of these same materials to blend with the overall colour scheme of the picture. The woman cooking together with the stool she sat on and the cooking pot were made from dried dark plantain bark and grey aroline veneer. The hearth was made from burnt sienna

aroline. Red aroline veneer was used on the scarf and skirt for the walking figure, blue aroline veneer for the top dress and burnt sienna for the lower and upper limbs. The load on her head was done in dried dark plantain bark just like her face. Much darker tone of plantain bark was pasted over the bases of the roofs, pot, and the inside of the hearth. Chips of white aroline veneer were also further introduced into the work to ensure highlight. The researcher tried to reduce the dark intensity of the shadows with cobalt blue aroline veneer. This trial was successfully done.

Observation

"Northern Ghana Village" is a collage work of a charming atmosphere and complicated materials. Through compositional planning, the researcher kept the main interest of diffused light in the sky. The intense light effect from the sky on the buildings, tree, women and the ground is reminiscent of the Northern Ghana climate experienced by the researcher some two years ago.

4.14 EXPERIMENT WITH ARCLINE VENEER AND NEEM-P.V.A. GLUE

Aim: The aim of this experiment was to make a collage painting, depicting a church building using aroline veneer and neem-P.V.A. glue.

Subject Matter

The collage "Going to Church" measured 36cm x 25cm. It followed the experiment on "The Northern Village". In this experiment which went through four stages of development in its execution, the researcher used solely the colours of the aroline veneer to achieve the result.

The focus of the research on the church as a subject of the experiment was due to the role it plays in the Ghanaian life. The Church and for that matter Christianity was often said to have been an influencing and a disintegrating force on African traditional religion and cultural practices because it was seen to be more organised.

Materials and Tools

Materials: Plywood, neem-P.V.A glue, cement block (weight) white chalk, aroline veneer (red, blue, green, black, white, yellow ochre, burnt sienna, grey and golden-yellow), enamel paint, tracing paper, carbon paper.

Tools: A pair of scissors, razor blade, hair brush (sheep) 6b pencil, foam brush (improvised), broomstick.

Production Procedure (Plates 14a, 14b, 14c, 14d) - pp. 130 and 132

Stage One (Plate 14a)

The first thing the researcher did was to paint the plywood surface with prussian blue enamel paint. When the

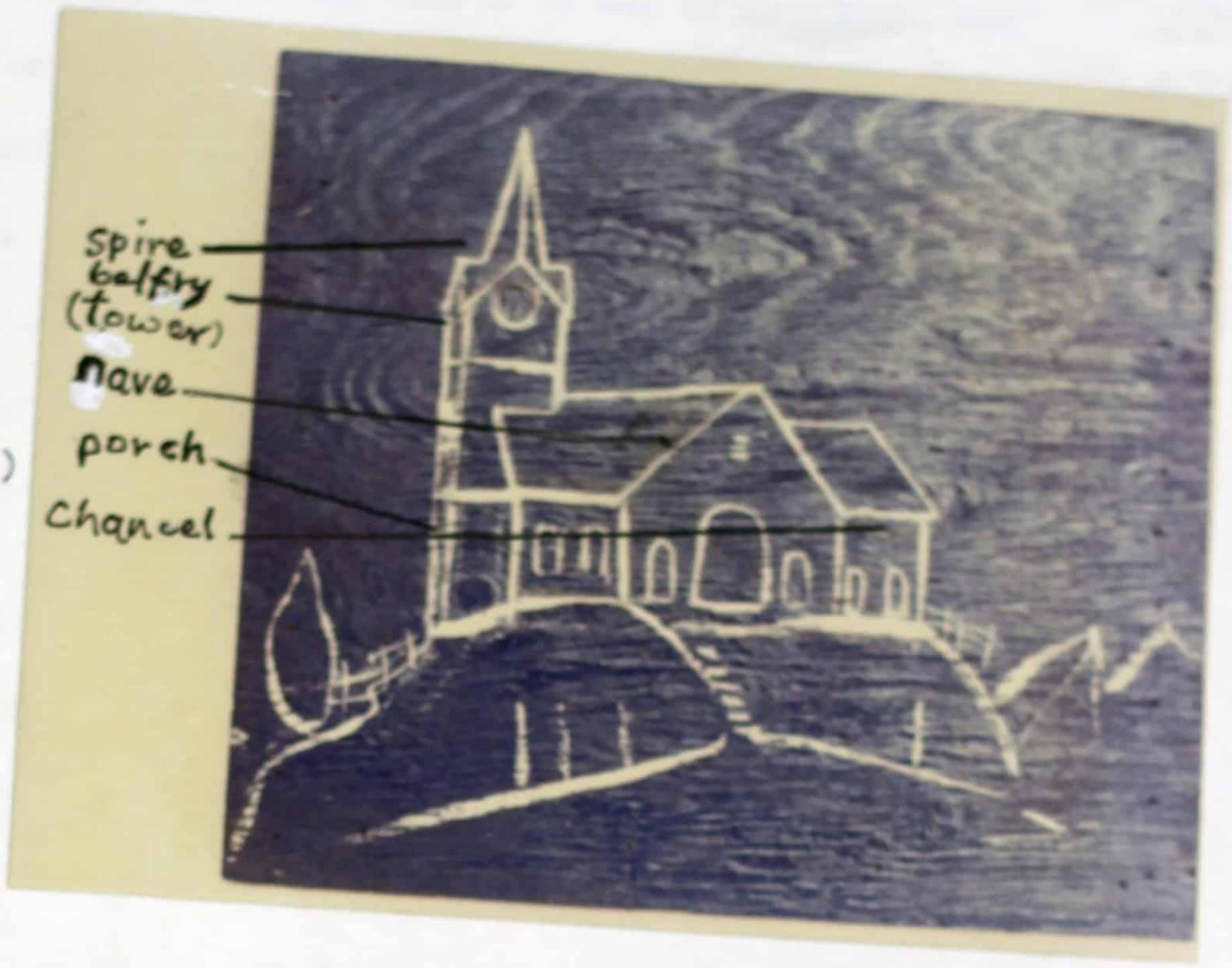


Plate 14a
(Stage One)



Plate 14b
(Stage Two)

surface was dried, the improved sketch of the Church on a hill which was culled from the cover design of the "White Wing Messenger", a magazine of the Church of God of Prophecy, was transferred on to it. Before this transfer was effected, the researcher made sure to go by the required angular perspective needed in the work.

After the transfer had been made a white chalk was used to deepen the carbon paper markings on the support for easy perception.

Stage Two (Plate 14b)

Guided by the vertical arrangement of the aroline veneer grains to ensure good height of building, portions of the tracing paper sketch covering the nave and the tower walls were transferred on to the yellow-ochre aroline veneer, and then the right side of the church (chancel) on burnt sienna aroline veneer.

The latter colour was darker because it was to be in the shadow region of the church building. The roof of the tower and that of the main building were also traced out on a green aroline veneer and cut out.

Plate 14c
(Stage Three)



Plate 14d
(Stage Four)



Plates 14a,b,c,d,: Church Building

The entire tracings made so far on varied coloured aroline veneers were placed on other blank sheets in twos, in their respective colours and cutouts. This enabled the researcher to have extra cutouts to use for the next stage of the work. The cutouts were glued on to the traced sketch on the support.

Stage Three (Plate 14c)

The Stage Three of "Going to Church" was supposed to be the end result of Experiment 14. In this stage, tracing and cutting out of white aroline veneer were done. These cutouts were fixed with neem-P.V.A. glue to the left side of the building, facing the morning sun to indicate the highlight and to register the Church clock. Again, green aroline veneer cutouts made from the tracings, were pasted on the hilly field at the foreground of the church. The grey aroline veneer chippings were used to define the storeys of the tower then also golden-yellow aroline veneer, to suggest the path leading to the church, from the left side. Again, yellow ochre aroline veneer was used to show the other path from the right side.

A black aroline veneer was used to trace out the windows, doors, and the shadows on the building - for example the spire as well as the hands of the clock and also the heads and legs of the three church goers on the left path. Care was taken to get the cutting done and pasted with the neem-P.V.A glue. Further, white aroline veneer was introduced into the collage by cutting chips of it and glueing these chips to create step railings on the left and right flanks of the church building and also registering the highlights on the hedges. Red, blue and white

aroline veneers were used for the dresses worn by the church-goers.

The collage was considered a completed work at this point but two observations made the researcher to continue and improve this work in the next stage. First, the blank prussian blue support area left out as vast background, though, it helped in the buildingto stand out clearly, in collage painting, sometimes it becomes necessary to cover every part of the support with collage materials. Secondly, the prussian blue background which was painted with enamel was giving out strong reflected light. This reflected light produces a dazzling effect on the eyes of the viewer thus repelling the viewer. It was found out later that this was characteristic of an enamel paint.

Stage Four (Plate 14d)

The blue enamel paint background was replaced with aroline veneer. The cobalt blue aroline veneer for the sky and the sea area was cut and pasted with neem-P.V.A glue. Grey and white aroline veneers were made to juxtapose and overlap to create favourable cloud. Then the sun set with its reflections was introduced into the work from a white aroline veneer. At this point, the tracing of the Church building together with its frontage was made on the support and the very processes used in the Stage Three of the experiment 14 were repeated to achieve a better finish.

Lastly, two more church-goers were added to the former number to make six. These were done in assorted colours of the aroline veneer. Then the sea at the background was given suggested calm waves by using grey aroline cut out in wavy-like shapes.

Observation

The "Church Building" Collage painting which was another attempt by the researcher to use aroline veneer for the collage experiment came out with much innovative and challenging skills.

In the work, the often-encountered problem of flat featureless foreground was solved with the hilly ground having two paths and exaggerated jagged hedges. The structural placement of the grains of the aroline veneer also to a large extent, created the desired length, height and shape which are pleasing to see on the building and its surrounding.

In the Plate 14c (Stage Three) the background area of the collage work was planely left in prussian blue enamel paint. The absence of any of the aroline veneer material at the sky and sea area makes the work incomplete. However, the Plate 14d (Stage Four) which is the final stage of development shows an improved, and completed work with heavy clouds, calm sea waves and a rising sun, The horizon however, appears very stiff.

The researcher made use of prem-P.V.A glue and also a brush made from sheep hair. The glue proved ideal to work with but with the brush, there were a few instances when the hair came off the ferrule.

15 EXPERIMENT WITH SAWDUST, MANGANESE ORE, NEEM GLUE AND AROLINE VENEER

Aim: The aim of this experiment was to make a collage painting depicting a tiger using sawdust, neem tree gum and manganese ore on an aroline veneer background.

Subject Matter

The "Sawdust Tiger" collage measured 30cm x 26cm. The tiger was chosen as ideal subject for this experiment because the colour of the tiger's skin could be rendered easily with two different shades of sawdust from processed plant materials. Again, the tiger which comes from the wild cats family (refer subject matter in Experiment 10) has suffered from poachers who hunt it for its very thick hide or skin which is suitable for making fine rugs and bags.

The work which was sketched from a photograph went through three stages in its development during the experiment.

Materials and Tools

Materials: Plywood, tracing paper, carbon paper, mahogany (sawdust) kyere (sawdust), pulverized manganese ore, Neem gum (glue) and green aroline veneer.

Tools: Razor blade, cement block (weight) and coconut fibre brush (improvised)

Production Procedure (Plates 15a, 15b, 15c) - p. 138

State One (Plate 15a)

The The plywood support measuring 30cm x 26cm was covered with green aroline veneer using neem gum, and the improvised brush. After pressing the surface very flat with a weight and found to be well dried, the sketch on the tracing paper was transferred on to the

Plate 15a
(Stage One)



Plate 15b
(Stage Two)



Plate 15c
(Stage Three)



Plates 15a,b,c,: Sawdust Tiger

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support. This tracing was made with care so that the animal would be centred well.

Stage Two (Plate 15b)

A subsequent study of the colours appearing on the animal was done, then with the improvised brush, the diluted neem gum was spread over the tiger's forehead, up to the muzzle. A repeated action was made over the withers through to the loins, croup, stern and the tail of the tiger. Without wasting too much time to cause the drying up of the glue, further steps were taken to spread mahogany sawdust which is brown over those areas mentioned, except, the lower end of the tail which was sprinkled with kyere sawdust mixed with the brown sawdust (Mahogany tree). The ground area which has twigs and few plants was also applied with neem gum, then, brown sawdust was pasted on it. The excess sawdust was blown off the support leaving the collage as in Plate 15b.

Stage Three (Plate 15c)

There was a repetition of the second stage followed by the use of a mixture of kyere sawdust and the mahogany sawdust. The mixture was a part of mahogany sawdust to eight parts of kyere sawdust. The neem gum was applied around the belly area of the tiger through to the brisket, knees and paws. The mixture of the kyere and mahogany sawdusts were used on the belly area whilst the kyere sawdust which is lighter in tone was put around the brisket because that area requires more light. The same treatment was given to the whiskers, the mouth area and of the ground. A mixture of diluted

neem gum and pulverized manganese ore was used to define the striped dark lines all over the body of the tiger. This included the facial features. Such dark lines were also introduced on the ground to show the grasses directly affected by the tiger's cast shadow.

Observation

The researcher made one more innovational step by using neem gum as a glue for sawdust and manganese ore. The vertical arrangement of the structures of the grains in the green aroline clearly gives a type of elephant grasses touch to the background. In the demonstration, the researcher made attempt to achieve academic or photographic effects which is clear in the work.

The muzzle, eyes and ears appear very natural and the look on the face seems alive.

4.16 EXPERIMENT WITH AROLINE VENEER ON A BLACK FABRIC

Aim: The "Akrofy-Aroline Train", was an experiment executed with the aim of making the researcher's type of collage simpler for young people.

Subject Matter

The collage which measured 15cm x 27cm was done with assorted colours of the aroline veneer, velvet fabric material and a mixture of local tree sap and P.V.A glue.

The locomotive train was chosen as the subject because it could be easily created from geometric shapes (circles, squares, cylindricals and triangles). The train also could be seen as a major transport used for carrying goods and passengers in some parts of Southern Ghana. The basic freight or goods it carries for exports are timber, cocoa, manganese ore, and bauxite. Imports like heavy machinery and cars are also carried inland by the train.

Materials and Tools

Materials: Plywood, black velvet fabric, red felt pen, milk bush (Thevetia peruviana) and P.V.A glue mixture, aroline veneer (cobalt blue, grey, burnt sienna, yellow ochre, black, green and white), and white chalk.

Tooks: Hair brush (sheep), 6b pencil, tracing paper, carbon paper, razor blade, and a pair of scissors.

Production Procedure (Plates 16a, 16b, 16c) - p. 142

Stage One (Plate 16a)

The support was prepared with the black velvet fabric which was spread over the plywood surface, using a mixture of P.V.A

Plate 16a
(Stage One)

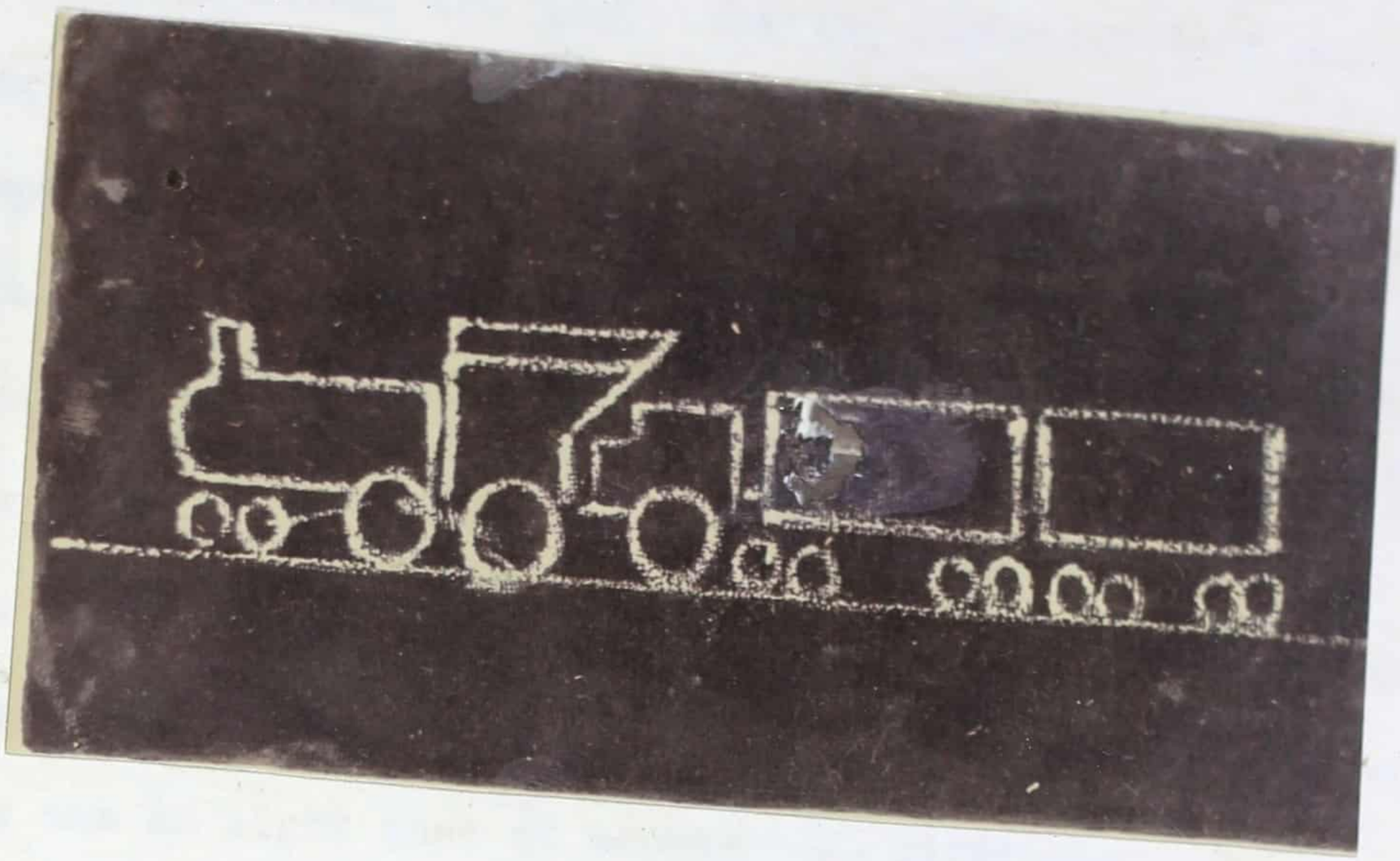


Plate 16b
(Stage Two)

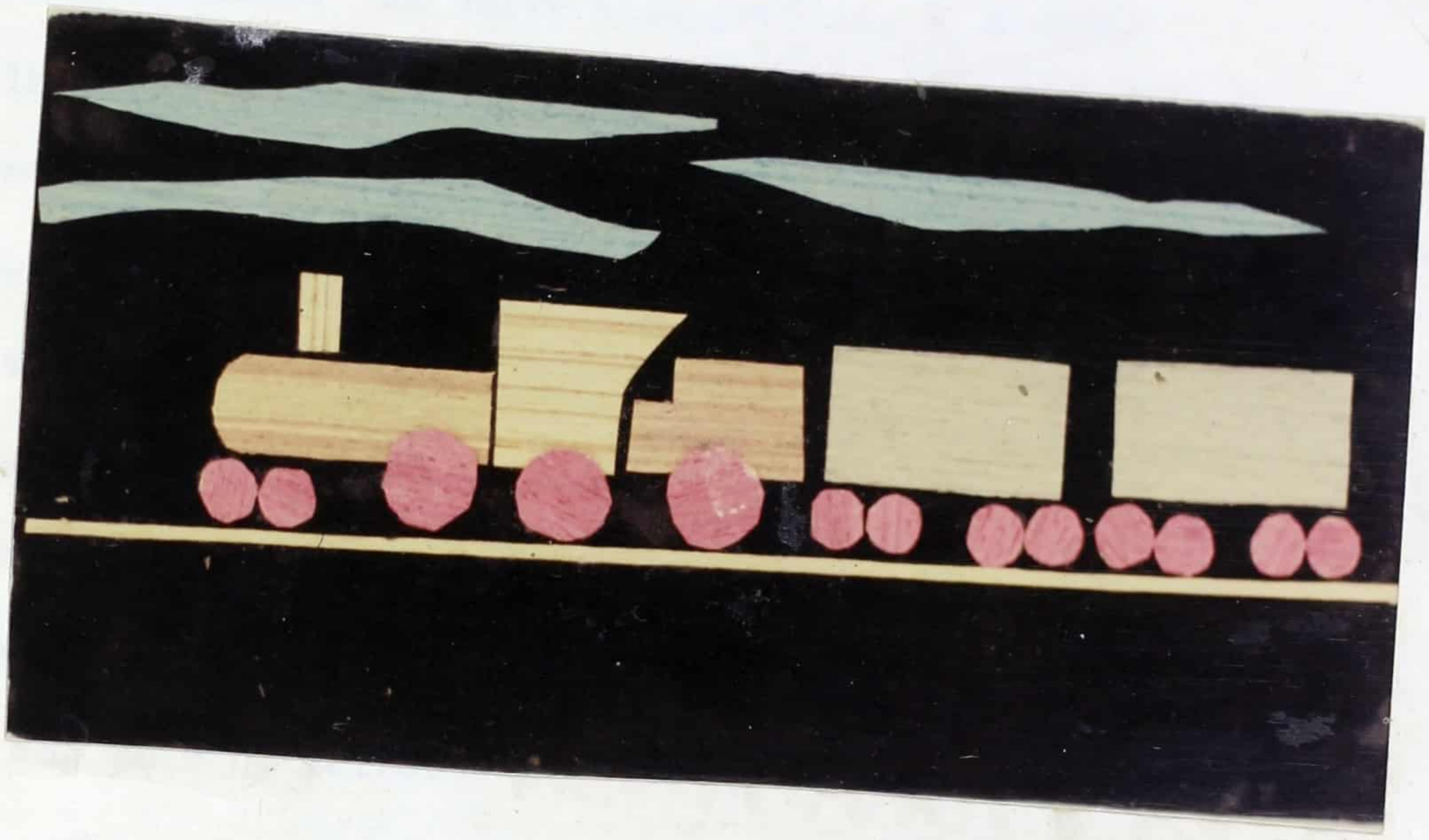


Plate 16c
(Stage Two)



Plates 16a,b,c,: Akrofy-Aroline Train .

glue and milk bush latex, the tool for the application of the paste being the sheep hair brush.

A template was cut out from the researcher's imaginative train sketch which was transferred from a tracing paper on to a card using a carbon paper. With a red felt pen, the locomotive engine, two coaches and thirteen wheels were traced out. The tracing was simply done by passing the felt pen through the edges of the template to get the impression. The impression created on the support was so light that it became very difficult to follow the outline. To solve this problem, a mixture of the milk bush-P.V.A glue and powdered white chalk was rubbed over the faint lines to make the sketch visible as in Plate 16a.

The card template was used for the cutting of the various locomotive parts in the assorted colours of aroline veneer, red for the wheels, yellow ochre for chimney and engine room, grey for coaches, burnt sienna for engine head and cobalt blue for the clouds. The pair of scissors was the most ideal tool especially for cutting the round wheels and other curved shapes.

Stage Two (Plate 16b)

The repetition of the first stage here was followed by the application of the milk bush - P.V.A glue to the areas of the sketch, using the sheep hair brush. The cutouts were carefully arranged as in Plate 16b then with a razor blade, the rail line was also cut from yellow - ochre veneer then glued on the support. The clouds were also fixed to the support with milk bush-P.V.A glue.

Stage Three (Plate 16c)

There was a repetition of the first and second stages in this last stage of the experiment. After which the details were glued to make the work complete. The details included the smoke from the engine's chimney made from the white aroline veneer then also three birds were cut in varied sizes to show depth from the same material.

The windows, spokes connecting the hub of the wheels, and lines defining the roofs and the bases of the coaches were cut out of black aroline veneer and pasted.

Considering the rail line, it became very necessary to cut and paste a thin line of black aroline veneer along the middle of the yellow ochre rail line. This when completed, suggested a base which held the flange in place. Then also chips of yellow-ochre were positioned under the rail line as planks which held the rails.

A section of the foreground was also given a flat green aroline cutout pasting to suggest the low grass whilst, at the left corner of the picture, three chips of the green aroline veneer were cut out and glued to represent the blades of the tall grasses.

The experiment ended with a framed work as in Plate 16c.

Observation

The "Akrofy Aroline Train" looks quite clear and simple in style. The three stages that the work went through would equip the reader to use local materials for collage painting.

Children would appreciate this art form that goes with cutting, organising and glueing of materials. The simplicity of the work carried with it an invitation to the young ones to experiment more with shapes using this newly found materials.

The train in the work could be seen as mobile should one consider the white smoke trailing the chimney. It is said that white smoke from moving engine shows fastness of the vehicle whilst the pall of smoke shows lesser speed.

4.17 EXPERIMENT WITH AROLINE VENEER AND MILK BUSH-PVA GLUE ON BLACK VELVET FABRIC

Aim: The aim of this experiment was to use Aroline Veneer and milk bush-P.V.A glue to create a semi-abstract painting depicting two hornblowers.

Subject Matter

The "Two Hornblowers" is a collage treatment made with aroline veneer as the principal material. It measured 35cm x 18cm.

The subject was expressed in stylized semi-abstract. Horn blowing is a specialised tradition which has existed in the royal palace up to the present time. Skills are acquired through traditional education made possible by veterans or seasoned trumpeters of the court. This training was through imitation and observation. The hornblower heralded the coming, of a chief into the courtyard or public and also sang the funeral dirge.

Materials and Tools

Materials: Plywood, black velvet fabric, milk bush (Thevetia peruviana) sap, and P.V.A glue (mixed), aroline veneer (red, cobalt blue, white, grey, burnt sienna), and white chalk.

Tools: Hair brush (sheep), razor blade, tracing paper, carbon paper, 2b pencil, a pair of scissors and cement block (weight).

Production Procedure (Plate 17a, 17b, 17c)-p.147

Stage One (Plate 17a)

After having corrected a major problem faced with the production of the collage in terms of the forms which were too



Plate 17a
(Stage One)



Plate 17b
(Stage Two)



Plate 17c
(Stage Three)

Plates 17a,b,c,: Two Hornblowers

much abstracted to be admired, a support was prepared with the black velvet fabric which was spread over a plywood (35cm x 18cm) using milk bush-P.V.A. glue. The support surface was flattened using a cement block as weight.

The improved sketch for the "Two Hornblowers" was produced imaginatively on a tracing paper taking into congnizance, the size of the plywood. The sketch on the tracing paper was then transferred on to a card template then with a paint from a mixture of the glue and powdered white chalk, the periphery of the hornblowers was defined by passing the paint along the edges of the template.

Stage Two (Plate 17b)

At this point, the whole of the first stage process was repeated and then the sketch from the tracing paper was transferred on to the assorted colours of the aroline veneer. The sketch of the horns was put on to a white and grey aroline veneer with the heads, trunks, arms and legs of the human figures on grey and burnt sienna aroline veneers. The clothes were put on blue and red aroline veneers. These transfers were cut out and with the aid of the sheep hair brush, milk bush and P.V.A glue mixture, all but the arms were pasted down on the support. These arms were left out for the next stage.

Stage Three (Plate 17c)

The repetition of the second stage was followed by the glueing into places the arms of the figures. This was not as difficult as it was thought to be, however, great care was taken by the researcher in order not to distort further the forms of the human figures.

The glue mixture proved good in the pastings. The work was

framed in Manzonia wood.

Observation [redacted]

The "Two Hornblowers" in semi-abstract form may seem easy to produce initially, but several difficulties were encountered by the researcher in the draughtmanship.

The simple tools and cheap local materials used in the work assure one of the possibilities of a future development which might spring up in this field of collage making. The cast shadows created on the skins of the two hornblowers as a result of the canopy of their clothing were achieved by the researcher accidentally, when he separated the two pair of legs slightly from their main bodies to reveal the black velvet fabric background.

This is one work which seemed to carry across to the Ghanaian, a clarion call and a message of self-reliance, cultural identity and national development. The dark background in the collage has brought up sharp contrast when related to the hornblowers. This gives the impression of warmth and brilliance in this piece of work.

The action in the performance of the two hornblowers seems to remind one of the continuous trumpeting which go on at the

durbar and festival grounds.

4.18 EXPERIMENT WITH AROLINE VENEER, LEUCAENA GLAUCA SEED POD, PLANTAIN BARK AND NEEM-P.V.A GLUE

Aim: The aim of the experiment was to use local plant materials, neem-P.V.A glue and aroline veneer to make a collage painting depicting a cocoa farm.

Subject Matter

"The Cocoa Farm" is a collage work executed after the "Two Hornblowers" work has been completed. It measured 30cm x 35cm. The cocoa tree was chosen as a subject for the painting because it is a very important tree in Ghana. The tree came from a seed introduced by the late Ghanaian, Tetteh Quarshie, from Fernadopo. The tree yields a pod of beans which serves as the economic core of Ghana today. The golden tree chocolate produced in Ghana with the cocoa has won two gold awards on the International market. The cocoa sales also have provided foreign exchange and the capital to cater for the financing of the social services, education, health service, electricity, housing, agriculture, road, bridges, salaries and wages, transport and communications. Growing cocoa trees, harvesting, processing the beans for shipment abroad have been the principal occupation of the farmers in the Ashanti, Volta and Eastern Regions, with Ashanti Region taking the lead with over half the total production.

Materials and Tools

Materials: Leucaena glauca seed pods, dried leaves, dried plantain bark, (unprocessed materials), aroline (red, cobalt blue, white, yellow ochre, burnt sienna, grey and green), plywood, neem-P.V.A glue mixture, tracing and carbon paper.

Tools: Mount knife, hair brush (sheep), razor blade, a pair of scissors, 2b pencil and cement block (weight).

Production Procedure (Plates 18a, 18b, 18c)-p. 153

The researcher recalled a drawing from memory and then quickly sketched on a tracing paper. The easy way of recalling of such drawings from memory could come from the constant reflection one has on any scenic view which one comes across or saw in a television or at any point in time. It has been the practice of the researcher to turn over in his mind such things. By so doing, unconsciously, a mental sketching and re-sketching exercise was being done without necessarily using a sketch pad. This does not mean the sketching done with sketch-pad is not the best. Actually, that is indispensable however, this is a new method the researcher has adopted to enable him to work in emergency situations when there would be no prepared sketches and therefore one's only alternative would be to draw from memory.

This stage of the research made use of a neem-P.V.A. glue mixture to fix green aroline veneer over half the section of the plywood and also yellow ochre aroline over the other half using the improvised hair brush. Having done this, a period of five hours was allowed for the support to get dried and also get flat with the pressure effected on it by a weight, then a transfer was made from the imaginative sketch of the "The Cocoa Farm" appearing on the tracing paper, on to the support, using a carbon paper and the 2b pencil.

Stage Two (Plate 18b)

The sections of the preliminary sketch was traced on the assorted aroline veneers. Yellow ochre veneer for the two baskets,



Plate 18a
(Stage One)

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Plate 18b
(Stage Two)



Plate 18c
(Stage Three)

Plates 18a, b, c, : The Cocoa Farm

the top dress of the woman at the rear and for the man's shirt; red aroline veneer for the man's pair of trousers and a head scarf and cloth of the female figure at the rear of the group; blue aroline veneer was used for the head scarf and cloth of the female figure in the middle of the file; grey aroline veneer for the dress of the female figure in the middle of the group, the cutlass held by the man and the load on his head. The trunks of the trees on the extreme right and extreme left of the support were also treated with grey aroline. Burnt sienna was used for the exposed parts of all the figures and the rest of the five tree trunks.

Each aroline veneer with the transferred sketch was placed on top of another aroline veneer with same colour and cut carefully, with a mount knife. This method of cutting makes it possible for one to get double cutouts which could be used for both the second and third stages of the work. The work was done with patience ensuring that no cutting was done with undesirably rough or serrated edges.

Stage Three (Plate 18c)

The second stage work of this collage was repeated by using the extra aroline veneer materials already cut, then, work on the highlights and shadows on the trunks of the trees were executed. Leucaena glauca seed pods were splitted and pasted on the support in order to enhance the dark tones in the work. This gave black colour to the dark shade, so it was tinted with dried grey leaves.

Diamond shaped designs were cut out from green and burnt sienna aroline veneers then glued to the ground or the support to create the foliage. Painting of the grasses was made with green aroline veneer. The pair of scissors was employed to cut out the cocoa pods. This was done from yellow ochre and raw sienna and later glued to the trees. The orderly pasting of the pods on the trees ensured a better natural design.

Following this, strips of dark dried plantain bark were cut with razor blade and used to add more shade to the trunks of the trees and also to define the cast shadows of the farmers, the trees and grasses. The blades of the grasses were also given relatively defined dark strokes cut out of dried dark plantain bark using a razor blade. Finally, diamond shapes of cobalt blue aroline veneer were pasted in splicing or interwoven manner to give brightness to the dull green foliage.

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Observation

"The Cocoa Farm" carried with it, a sort of complex treatment as efforts were made to create painterly effects. In working with the media for this collage, the researcher went through difficulties pertaining to the cutting, organising and re-organising and glueing of the diamond shaped leaves. However, all the problems the researcher had with the subject might have added some skills to his working knowledge thus ensuring the revelation of detailed tonal contrasts in the work.

The use of neem-P.V.A mixed glue was effective and less expensive. The hair-brush from sheep also proved equally good

as the imported brushes. These materials and tools were easy to come by.

The collage work depicts the hardworking Ghanaian woman in the performance of one of her chores. The woman thus, even though, the mainstay of Ghana's domestic economy, she has been relegated to the back-ground. Perhaps, today our nation might have recognized the worthy need to improve conditions for these invaluable resource of women and make them more and more dynamic toward the socio-economic development of the nation.

4.19 EXPERIMENT WITH AROLINE VENEER, BLACK PHYLLITE AND OTHER ROCKS

Aim: The aim of this experiment was to make a collage painting to depict the Elmina Castle as a focus for tourism, using rock materials, neem-P.V.A. glue and aroline veneer.

Subject Matter

The "Focus for Tourism" is a collage work on Elmina Castle, one of the former strong holds of the slave market in West Africa, built in 1482 by the Protuguese. The collage which measured 23cm x 30cm was made from aroline veneer materials, and coarse and fine rock materials.

It was an attempt to give expression to the potential materials around us which could be utilized in art work to promote tourism and also raise revenue for national development. The Ghana littorals are made up significantly of numerous forts and castles which ideally are capable of being projected to boost the tourism industry.

Materials and Tools

Materials: Plywood, aroline veneer (cobalt blue, grey, white, green, black, burnt sienna, red), phyllite, white limestone, sedimentary rock of sandy gravelly size, quartz pebbles, tracing paper, neem-P.V.A glue and carbon paper.

Tools: A pair of scissors, razor blade, cement block (weight), 2b pencil and bristle brush size 8.

Production Procedure (Plates 19a, 19b, 19c) - p. 158

Stage One (Plate 19a)

The "Focus for Tourism" collage was sketched on a tracing paper from an original photograph of the Elimina Castle in the

Plate 19c
(Stage One)

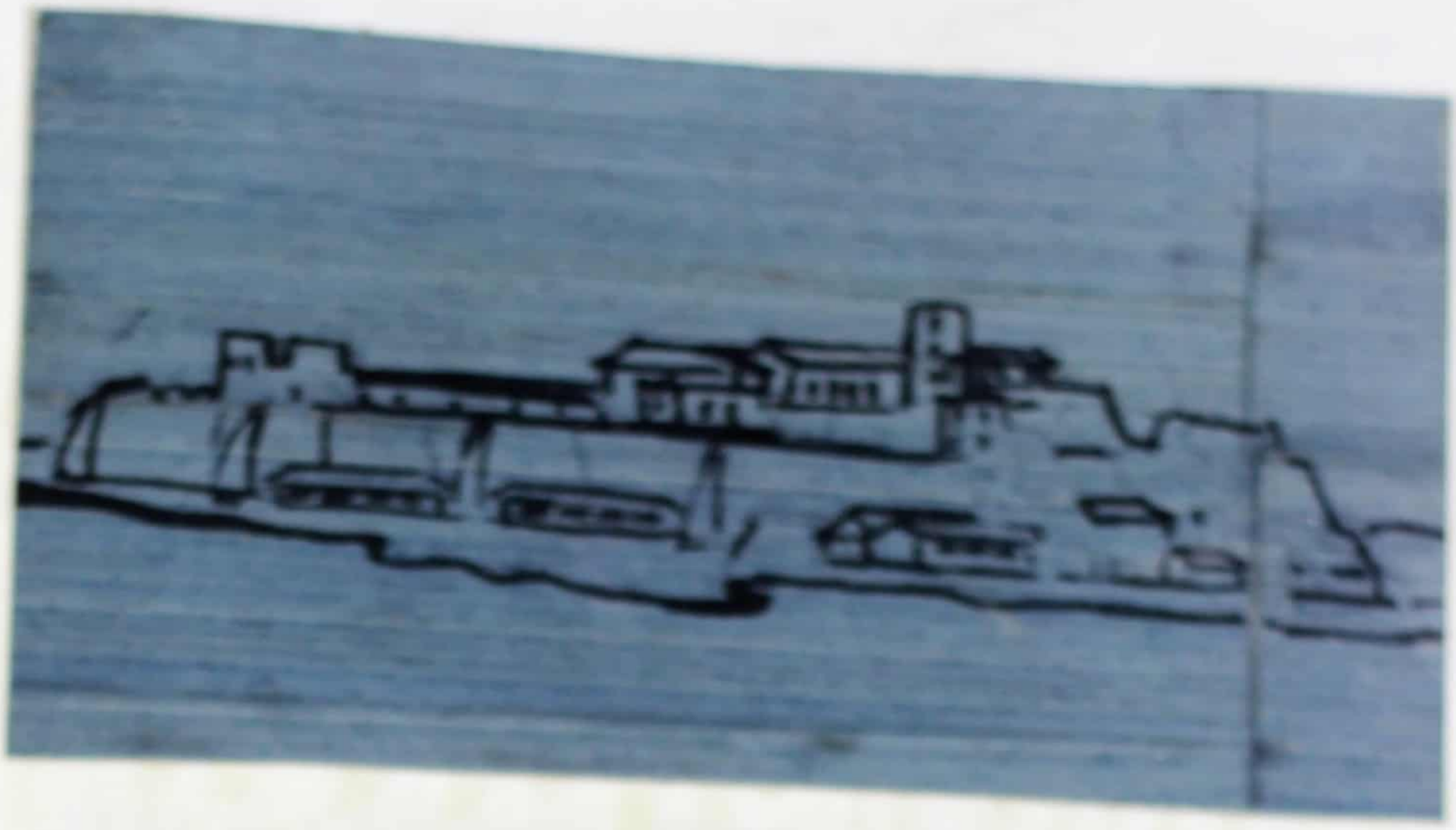


Plate 19b
(Stage Two)

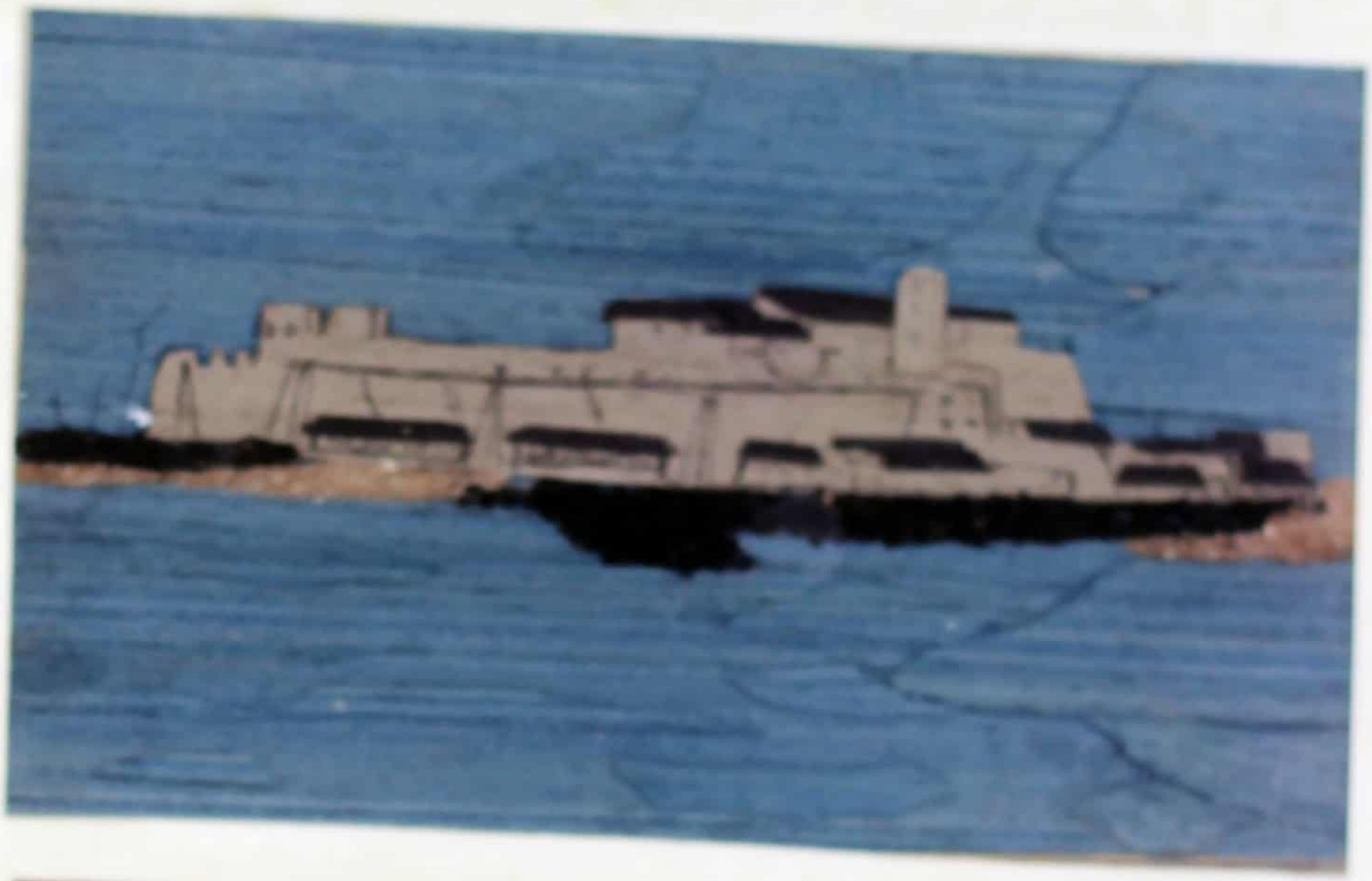


Plate 19c
(Stage Three)



Plates 19a,b,c,: Focus For Tourism

Central Region. The research experiment left out a number of coconut trees in the process so that more emphasis would be laid on the building. A support of the same size as the tracing paper (23cm x 30cm) was prepared with cobalt blue aroline veneer and neem-P.V.A glue. Then the surface of the support was flattened with cement block weight. The sketch was transferred from the tracing paper on to the support for the first stage of development.

Stage Two (Plate 19b)

This stage of the research continued from the stage one. At this point, the visible joint lines in the background of stage one were covered with irregular shaped blue aroline veneer cutouts. The tracing of the castle was done on the grey aroline veneer then, it was cut out. The roof was cut out of black aroline veneer. Care was taken to cut the roofs to required dimensions and glued to the building tops.

The base of the castle is an embankment so the seasand and the black phyllite were used to create that foundation.

Stage Three (Plate 19c)

After the repetition of the two early stages, on the third support, major details on the castle were worked out. Considering the highlight effects on the buildings, white aroline veneer was cut out and pasted in those positions to reveal the structures such as the buttresses, tower, the embrasures where the canons were placed, and the top of the walls. Black

aroline veneer cut into various shapes for windows, doors, and shadow regions in the work, were positioned at respective places on the castle using neem - PVA glue.

The white limestone, sedimentary rock of sandy-gravelly size and quartz pebbles were pasted on to the phyllite and seasand placed earlier on the ground to register the solid rock foundation then, shavings from white aroline veneer were glued to suggest the surf of the sea waves beating against the embankment. The clouds were suggested with chips of white aroline veneer whilst, the four coconut trees' stems were made from the burnt sienna aroline veneer The leaves were from black and green aroline veneers. These were all fixed into position with neem-P.V.A. glue.

The sea waves were defined with curved stripe of white aroline. In rendering the two canoes, black aroline veneer was used for the hulls whilst burnt sienna aroline was used for the sail. Black and red aroline veneer were employed to represent the human figures.

The work was completed at this point and given a wooden frame.

Observation

The researcher's skill and ability to harmonize both rock and aroline material in a single work was evident in his treatment of the embankment at the foot of the castle. The skills in covering joint lines of backgrounds as in Plate 19b subsequently go to replenish the technique of working in aroline veneer.

The observation of the experiment further indicate that the work done with neem-P.V.A glue was successful and therefore the

mem-P.V.A glue due to its effectiveness could be useful in arolin: collage painting.

The scene of the castle as depicted in the collage work awaken reminiscence of the youth of the researcher at Elmina where he enjoyed the sight of the low rhythmic cadence and the foamy spray of the waves beating against the sea rocks, and the walls of the castle at the distance. The researcher initially was not aware of perhaps the emotional feelings that went with the sight of the castle. The Elmina Castle together with Cape Coast Castle also in the Central Region of Ghana were principal exit points for slaves during the slave trade era.

This collage work looks impressive from every angle with clear perspective and therefore could be reproduced commercially as a souvenir piece to promote tourism.

.20 EXPERIMENT WITH AROLINE VENEER, MILLET PLANT MATERIALS AND P.V.A. GLUE

Aim: The aim of this experiment was to make a collage work depicting three drummers using aroline veneer and millet plant materials from Northern Ghana.

Subject Matter

The Collage work involving the "Three Drummers" was executed in three different stages as shown on Plates 20a, 20b and 20c. The drummers are beating dondo and gourd drums in the collage which measured 27.5cm x 21.25cm. The "Dondo" known as hour-glass drum and gourd drum are double headed drums. The "dondo" is held under the armpit whilst the gourd drum between the chest and groin with strings or lace as indicated by the illustrations made from this experiment.

Materials and Tools

Materials - The materials used in the production of the Three Drummers are as follows, Plywood, a prussian blue fabric, assorted colours of aroline veneer, millet plant materials, polyvinyl acetate glue, sponge and white poster paint.

Tools: The tools used for the collage work on "The Three Drummers" are a pair of scissors, mount knife, a razor blade, broomstick, No.4 bristle brush, foam, brush, 2b, and 6b pencils, bone folder (bamboo improvised).

Production Procedure (Plates 20a, 20b, 20c) - p. 163

Stage One (Plate 20a)

This stage being the first of the three stages in the experimentation touched on the preparation of support and preliminary sketch. Before the execution of the picture, the prussian blue cotton fabric was spread out and glued over the



Plate 20a
(Stage One)



Plate 20b
(Stage Two)



Plate 20c
(Stage Three)

Plates 20a, b,c,: The Three Drummers

plywood measuring 27.5cm x 21.25cm. A bone folder was used as a pressing aid to displace the trapped air under the fabric. The support was then set for working when found to be dried considerably.

A preliminary sketch was made in 2b pencil on a white sheet of paper then a 6b pencil was used to shade the lines of the sketch appearing at the reverse side of the paper. This sketch was transferred unto the support with difficulty. This initial problem created the awareness that the shading of the reverse side of the sketch cannot be a good enough method for the transfer of the sketch, so, the researcher used the carbon sheet, of which the tracing made was clearer. The dark and faint outlines of the sketch on the support were changed to white as in the illustration. This was done to create colour contrast between the objects and the background for clarity.

<u>Stage Two</u> (Plate 20b)

The next tracing was made carefully from selected parts of the original sketch unto the required colours of the aroline (brown grey and yellow ochre). These parts were the heads, upper limbs, lower limbs, the shirts and drums. The rest of the tracing for the pair of trousers and shorts was done on the dried millet leaves.

The two separate tracings made on the assorted aroline and the millet plant materials were cut out with great care and dexterity, using a sharp razor blade. A blunt razor blade from observation when used did not give the researcher the required shape from the aroline and millet plant materials because the edges of these plant materials get serrated. The researcher faced yet, another problem.

While cutting with the razor blade, the friction between the researcher's second digit of the fingers (index finger) and the razor blade resulted in a deep cut on his finger. This made him to innovate the cutting tool by covering a portion of the razor blade which caused the friction, using aroline splinter with P.V.A glue (refer to Fig.4). This experiment proved to be efficacious as there were no more cuts on the researchers fingers. At this point, the different positions on the support for the cutouts were laid with a coat of P.V.A glue using a No.4 bristle brush. This was to ensure that the coating of P.V.A. glue was done within the outlines. The right arms of the middle and left drummers however, were suspended to create room for details to be made on the drums during the next stage. The cutouts were placed in position and pressed down with the fingers for a period of two minutes to stick firmly.

A technique was evolved to move a small cutout aroline veneer into place on the support. In this experimentation, the researcher was able to pick minute cutout aroline veneer up on the end of a wet foam brush, then put them in position, holding them down with a broomstick tip while the foam brush was pulled. The technique was employed to enable the researhcer to define the shirt of the dondo drummer on the right side of the trio, using a smaller cutout of white aroline veneer. Any excess paste on the support was cleaned with a semi-wet sponge.

Stage Three (Plate 20c)

In this final stage of development, varied shapes of the hats peculiar to the people of the Northern Region of Ghana were cut out on millet stem. The mount knife was used here to remove the white

pulp inside the millet stem. This was done to prevent future insect pest action on the collage. The cutouts representing the hats of the drummers were glued into position with P.V.A. glue.

The next thing that the researcher did was to work on the strings holding the drums. The ideal materials for the strings should be something which can be contrasted with the shirts. The millet stem covering, which has a magenta coloration was an appropriate tone for the strings. This coloured covering from the millet plant was again used for other details on the drums before putting in place the suspended right arms of the middle and left drummers with P.V.A. glue. Other parts of the composition where magenta and dark crimson from millet plant stem were used, include cast shadow areas suggested underneath the drummers' costumes and drums.

Finally, the light brown aroline veneer was torn into irregular linear shapes with the fingers and glued to the foreground of "The Three Drummers" to provide a ground support. This became more interesting than when neatly cut out with razor blade.

Observation

The researcher's conscious effort to combine aroline veneer with millet plant stem and its leaves which are commonly found in the Northern Ghana was successful. The dark background chosen by the researcher was seen to have made the objects vibrant when the collage was completed.

The emergence of new skills in cutting and pasting was realised by the researcher despite the several misgivings encountered in the

use of the aroline veneer by the researcher because of its newness.

The researcher used simple tools and followed a few technical rules in drawing and painting, in the experiment. The theme of the work which took cognizance of the gourd drums and "dondo" and also constumes used by the people of the North, gave vivid expression to the importance of drums as musical instrument as well as media for communication.

4.21 EXPERIMENT WITH AROLINE VENEER, ROCKS AND OTHER PLANT MATERIALS

Aim: The aim of this experiment was to combine rock and plant materials to create a mixed media collage depicting a Ghanaian chief from the south.

Subject Matter

The sovereign ruler of the people is the Chief. Since the days of antiquity, people have been ruled by leaders who have been elected by them. In most cases, the chiefs are monarchical heads:

> "The chief is an individual who has in accordance with customary law been nominated, elected and installed as such and whose name for the time being appears as chief on the national register of chiefs."

The afore-mentioned statement which is enshrined in the Chieftaincy Act 1971, (Act 370) affects every chief in Ghana including the Northern Chiefs. The researcher hereby used this subject to make a collage work measuring 40cm x 90cm.

Materials and Tools

Materials: The materials used in the production of the work entitled "The Ghanaian Chief from the South" include, plywood, aroline veneer (assorted), dried plantain bark, tracing paper, 6b pencil, coconut fibre, muscovite crystals (mica), crushed limestone, sedimentary rock of gravelly size (red), crushed manganese ore, P.V.A glue, sawdust and corrugated card.

Tools: The tools used for the collage work are a pair of scissors, cement block (weight) a razor blade, a ruler, a flat

Plate 21a
(Stage One)



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Plate 21b
(Stage Two)



Plate 21c
(Stage Three)



Plates 21a,b,c,: The Ghanaian Chief from the South

bristle brush No.12, a broomstick, a foam brush and a mount knife.

Production Procedure (Plates 21a, 21b, 21c) - p. 169

Stage One (Plate 21a)

This was the first of the three separate stages that the researcher dealt with in the research work entitled "The Chief from the South." In this first stage, the sky area which covered one-fifth of the surface area of the support was given grey colour by pasting aroline veneer with P.V.A glue. Similarly, the remaining part was treated with yellow ochre aroline veneer. With a heevy weight of a flat cement block, sufficient pressure was applied on the support to flatten its surface. Sketches from the durbar of chiefs in the Ashanti Region made by the researcher was recomposed on a tracing paper then transferred on to the prepared support using a carbon paper and the pencil as mediums.

Stage Two (Plate 21b)

After the repetition of what was done in the first stage, the researcher traced out the original sketch drawn on the tracing paper on to the burnt sienna arcline veneer for the side wall of the storey building and parts of the human figures especially, the upper part of their bodies. This same colour of aroline veneer was used to express the fontomfrom and atumpan drums on the heads of the drum carriers, as well as the inside shade of the red velvet used for the twirly umbrella. The other human elements and objects also, on which the researcher transferred the sketch include the lower and upper limbs of some of the people, the royal fan, the traditional sword and the linguist

staff. Green, blue, grey and red aroline veneers, the dried inside, outside and the splitted barks of plantain were used for the tracing of the apparels worn by the chief and people. White aroline veneer was used for the balcony walls of the storey building. The fibre from the coconut tree leaf stalks which seemed very impossible for tracing due to its toughness, was finally used for the roofs of the huts, after much difficulty, whilst, the corrugated card from empty milk carton was cut out, traced and glued to the roof of the storey building. The building at the extreme right corner in the collage work posed a problem initially but after lots of struggle in the research for the ideal material for its roof and walls, a flat tone of black aroline for the roof, and dried plantain bark, for the walls were carried out. The researcher painstakingly and carefully cut out the entire tracings on the various materials notably, aroline veneer, dried plantain bark, and coconut fibre using the combination of razor blade and mount knife, where necessary. To achieve the best result and also offset the frequent accidental breaks along the aroline veneer grains, a paper tape was pasted at the back of the aroline veneer which helped to reduce such breaks. Care was also taken to cutout delicate shapes with very sharp razor blade because the blunt blade tend to precipitate the several breaks. The cutting along the grains of the aroline veneer was seen to be more ideal to achieve a good cutting of curved shapes than when the cutting was done across the aroline veneer grains. These cutouts were glued to their various positions on the support. On completion, the researcher saw that the composition at this point showed the

prominence of the middle tone, but not much textural effect was realised. The researcher therefore made all attempts to get the work made more colourful and splendid with light and shade effects. Other colours were also introduced in a balanced manner in different parts of the work thus creating colour vibration or echo.

Stage Three (Plate 21c)

The third stage of the experiment dealt with the tonal values of the various colours used. This last experimental stage clearly outlined the details in the work. The work was done from the top of the picture, downwards to the bottom. The first area tackled was the sky which was bare. The researcher after introducing the clouds using white aroline veneer and P.V.A glue, then proceeded to work on the fringe drapery of the red umbrela, using burnt sienna (aroline veneer) cutouts to indicate the shadow areas and white aroline veneer for the highlight sections. The shade inside the umbrella was accomplished with a dried plaintain bark, which was adroitly cutout to required dimension of the folds in the shade and also to cover the grey aroline veneer under-painting exposed inside the umbrella and also to folds inside the umbrella. Tints of grey dried plantain bark used inside the dome of the umbrella in the process was ostensibly to create the impression of a velvet material. In a converging manner against the velvet material, the researcher organised lines from dried plantain bark to meet at the middle point of the umbrella. These formed the adjustable wooden levers attached to the vertical pole.

There were further dark shades from black dried plantain bark

introduced into the opening at the bottom of the drums, and the shadow ends of the apparels worn by the people in the processional file, Black dried plantain bark was used again on the crown of the chief, bases of roofs, doors and windows. The distant figures and those under the canopy of the palanquin were usually silhouetted using dark shades of the plantain bark. A dark brown colour got from the inter-mixing of crushed sedimentary rock and manganese ore was used on the facial features, hair and the entire shady regions on the exposed parts of the human figures. The crushed limestone was also mixed with the pale brown Arkosic sandstone to get a tint of that colour. This was glued next to the dark shade. The areas of the body receiving the strongest light (highlight), were suggested with crushed white limestone.

The textile designs which appear in multi-colours in the celebrants clothes was created as a result of a mixture of assorted colours of the aroline veneer and dried plantain bark which were cut into varied shapes and designs. There were overlapping, super-imposition and juxtaposition of these materials for effective designs. The textile materials covering the palanquin also had striped designs made from blue, grey and white aroline veneer. The minute cutouts for the designs were picked with the improvised foam brush, which was dipped into clean water to make the picking and the positioning of the cutouts possible, with the aid of a broomstick which was held with the other hand.

Cast shadows of the celebrants on the ground were suggested with the burnt umber colour from the mixture of crushed sedimentary rock, manganese ore and white limestone. White aroline veneer was cut in narrow strips and used over the ridges of the numerous

folds and dark dried plantain bark used for the troughs. Folds or draperies which appeared in the picture were purposefully emphasised because of the importance of draperies in art work. These include the diaper fold appearing in the cloth being flagged by the female figure on the immediate left part of the foreground in the illustration. The diaper fold is triangular in shape, and always appears to be dropping from one point of the support. The second fold also worked out in the collage is the spiral fold. Spiral fold occurs when a tubular piece of cloth is compressed, forming a loose spiral between the elbow and the shoulder. Typical examples are found in the bulk of the clothen packed on the shoulders of the horn blower and the palanquin carriers. The third fold is the drop fold which twists, turns, overlaps and curves until it reaches the floor and becomes inert fold. This type of fold is found in any hoisted cloth for instance, the fringes of the twirly umbrella in the collage work. The next fold is the pipe fold which is formed when a flat piece of cloth hanging from a point falls into tubular pipelike shape that often widens as they reach the floor and become inert folds. It is generally known to contain elements of otherfolds. Examples could be seen on the lower part of the clothes worn by the linguist, and the palanquin carriers, as well as the chief in the seating posture. The final fold which also embodied convex and concave structures, expressed through drapery with the afore-mentioned local materials is the zigzag or 'Z' fold. This fold unlike the spiral fold occurs when a pipe fold or tubular piece of cloth is bent. This fold has no internal support, therefore it collapses. It is characterised by an extended 'z'

shape along its length. The outer edge of the zig-zag fold as one can see in the lumber area of the chief's cloth is more rigid than the underside.

The white aroline veneer pieces were used on the linguist staff, drums and the golden ornaments on the chief's crown. The strong white aroline veneer vibrating from the architectural form at the background on the stage two work, and which was used for the balcony was finally, toned down with ten cutouts from burnt sienna aroline veneer aimed at also giving the balcony, a balustrade effect. Five pillars at the facade were cut out from white aroline veneer and glued vertically to the building.

The cobalt blue aroline was cut into varied shapes and glued to several shady areas appearing in the collage. These resulted in glazes which gave brightness to the otherwise "dull and gloomy colours. Perhaps, alizarin crimson, viridian and prussian blue, which are not available in aroline veneer could have been equally useful for the same expression.

The stool which appears to be borne on two shoulders was treated with dried plantain bark, having a good tonal value which gave an impression of trough or depression and finally, suggesting the symbolic crescent shape. Grey aroline was used over the black roof on the building at the extreme right. This was done to give expression to the old roofing sheets. Muscovite crystals or mica used on the chief's crown, apparel and linguist staff also helped to throw scintillating light on these objects.

The completed work was framed in Manzonia wood.

Observation

The researcher was faced with new challenges in the cutting of the coconut fibre. This was resolved by using both razor blade and mount knife where necessary. Breaks on the aroline veneer when checked with paper tape enabled the researcher to work successfully with the aroline veneer.

This picture rendered in a realistic style shows the figures drenched with bright light from the rising sun thus creating cast shadows behind them. The brightness and gaiety of the day and the multitude of celebrants along the street of the town, amidst the agog from the throbbing drums and musketry are enough evidence to show the climax of the occasion. The Fontonfrom drums draped in white cloth in an early morning weather tells of the joy and victory of the day. Glazing technique employed in the work added to the rich colour effect of the finished collage work. This effect cannot be achieved easily when working solely with rock or seed materials.

As a repository of culture and also wisdom, the chieftaincy institution has been revered by people of a particular society. Most times chiefs are often chosen from a royal clan related to the chief. Departed or dead chiefs were succeeded by their brothers, nephews or cousins. The closest female relative's son frequently became the successor to a dead chief. However, this is not so always for with some groups in Ghana, the male offspring of the chief becomes the next ruler.

At a durbar of chiefs as depicted on Plate 21c, all things which are gay and rich in the cultural life of the people are unveiled.

These could be the chieftaincy regalia and paraphernalia including the costumes and brightly coloured state umbrellas, golden crowns or headbands, anklets and rows of necklace or ornamental beads. Gold plated linguist staff, swords and decorated palanquins are used on this occasion. The palanquin is named "Apakee" or "Tsukpor" in Dangbe language "Apakai" in Asante and Fante, "Akpakai" in Ga, "Apaka" in Ewe.

The umbrella "Kyinee" in Asante, "Akataban" in Fante "Kataw" in Ewe and "Akatawia" in Ga which is used to shade the chief from the hot sun has a top, which is carved in traditional symbol. However, the top of the umbrella in the picture is not visible to show this example.

4.22 EXPERIMENT WITH AROLINE VENEER AND ROCKS

Aim: The aim of the experiment was to make a collage painting depicting two canoes at sea, using rock and aroline veneer.

Subject Matter

The "Canoes at Sea" measuring 40cm x 90 cm involved two dug-out canoes at sea. This collage was a demonstration made by the researcher on a plywood (support), using different types of rocks, assorted aroline veneer and polyvinyl acetate glue. The work was executed in three separate stages. The subject matter was chosen by the researcher because it was found to be connected with a very important economic activity in the cultural life of Ghanaians involving the fisher-folks.

Materials and Tools

Materials: These include tracing paper, different rock particles from Poasi, a suburb of New Takoradi, white limestone, seasand and seashells from Sekondi, grey feldspathic sandstone from Pupuni in Takoradi; and black manganese ore from Nsuta. Other materials are, brown sawdust, P.V.A glue and aroline veneer (red, blue, yellow ochre, white and black).

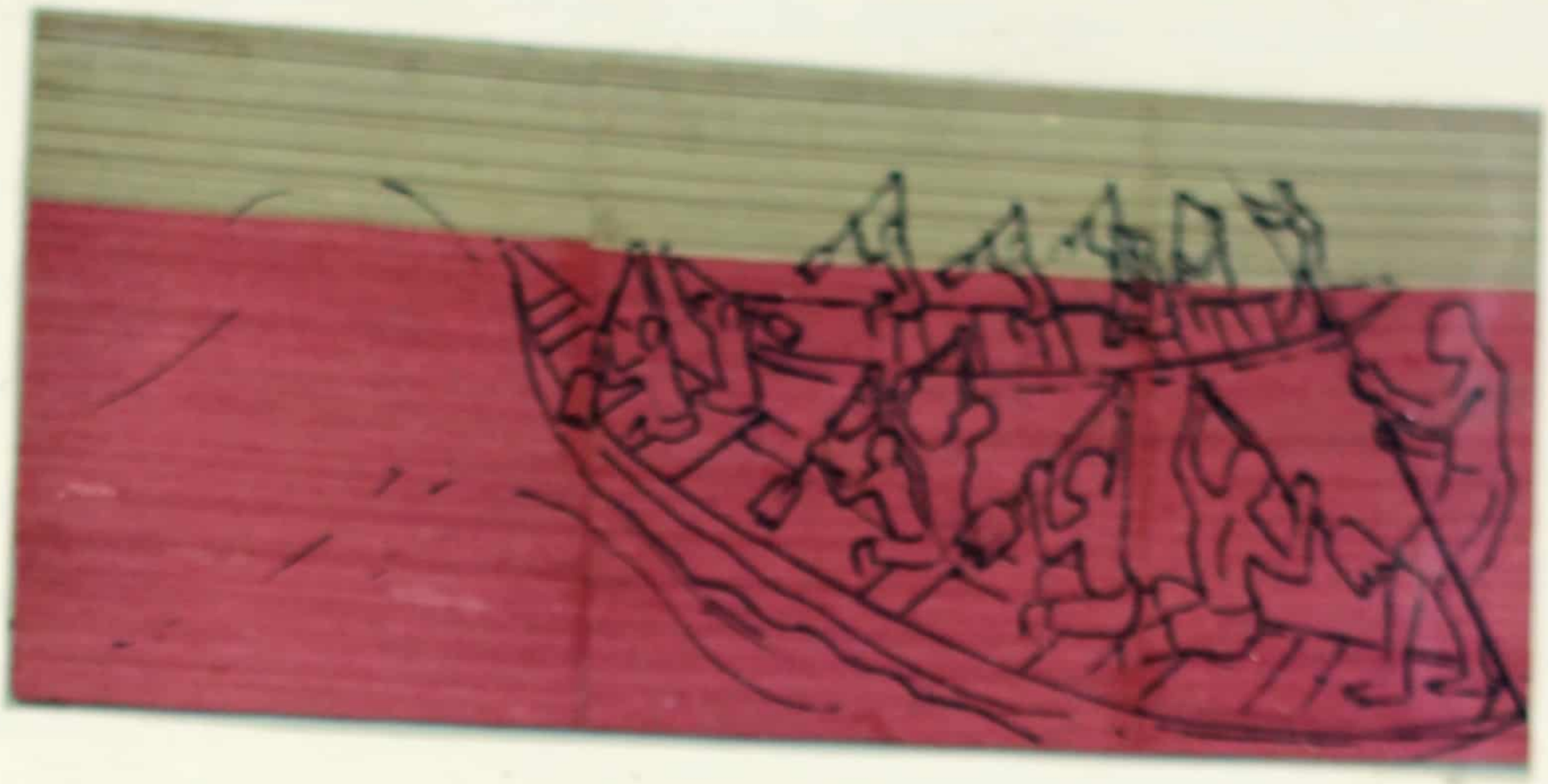
Tools: Basically, the researcher used a grinding stone to grind the rocks. Other tools used are a pair of scissors, a flat cement block (weight), a razor blade, a mesh, 6b pencil and a bristle brush No.9.

Production Procedures (Plates 22a, 22b, 22c) - p.179

Stage One (Plate 22a)

In the premier stage, the researcher made several sketches from the original sketch he made at the beach. He then chose

e 22a
ge One)



e 22b
ge Two)



22c
e Three)



tes 22a, b,c,: Canoes at Sea

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one of the sketches for his composition and drew it on a tracing paper. A transfer was then made by tracing the composition on to the support which has been surfaced with red and yellow ochre aroline veneer using the 6b pencil and a carbon paper. The tracing was done by first placing the carbon paper between the tracing paper with the sketch, and the support. After passing a pencil through the sketch, an impression was left on the support for the next stage of the work.

Stage Two (Plate 22b)

This stage dealt with the arrangement of variety of rock materials in the defined outlined drawings on the support using polyvinyl acetate glue. The ideal brush to use was a number 8 bristle brush which tapers at the end. In executing the work at this stage, the researcher cut red aroline veneer into varied serpentine shapes and then used P.V.A glue to attach them to the support separately. This was done horizontally over the yellow ochre area to suggest the sky. The P.V.A glue was again applied meticulously over the area for the canoes. A mixture of manganese ore and brown sandstone was then sprinkled carefully over the human figures and their paddles appearing in the foreground. The pale brown sandstone was used on the human figures as well as their paddles. A grey feldspathic sandstone which was seived with 0.425mm wire mesh was glued on to the shorts of the fishermen. The same grey feldspathic sandstone was crushed and seived with 4.00mm mesh and

ideally placed along the loins of the seven fishermen in a bid to register a desirable perspective (both angular and aerial). Similarly, the inside of the canoe in front was given a flat dark tone from the manganese ore. The researcher found the latter rock material appropriate for the base part of the two canoes. The inside of the distant canoe was given a shady effect with the use of sawdust from mahogany tree. The white limestone was mixed with the pale brown arkosic sandstone and pasted with a glue over the seats of the two canoes. The sides of the beams of the two canoes were also painted in geometric shapes. This was made clearer on the front canoe by additional tint made from the white limestone.

Stage Three (Plate 22c)

In this last stage of development, the researcher with great difficulty made an attempt to create high waves under the canoe in the foreground by first pasting the underlying white aroline veneer at the bottom of the canoe to show the crest. Having pasted it with P.V.A. glue, the researcher then used blue aroline veneer on it to indicate the swell and movement of the sea breaking on the canoe. The blue aroline veneer was further used to create oval shaped cutouts which were superimposed on semi-circular cut out from red aroline veneer. There were a chain of superimposition of various sizes of ovals created from red aroline cutouts on yellow ochre ovals. The revelation of the base colours at the periphery of the oval in this method created the impression of various imperfect circled lines which created a massive movement of the sea water.

Patches of white, blue and yellow ochre aroline veneer cutouts were also interspaced to register the sparkling waters of the seà. Black particles of manganese ore were laid parallel to stripes of white and blue aroline veneer to give the impression of reflected human images in the sea, nearest to the canoe. The same material was used on the reflections along the bottom part of the canoe. The sky was further treated with the crushed black manganese ore. This grated material was mixed with sandstone from Sekondi and laid in strata to reduce the warmness of the atmospheric colour due to the red aroline veneer which has an intense high key. This technique of " scumbling" introduced into the collage work added textural interest without any loss to the essential subject.

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The researcher ascertained that, the pale brown sandstone would be good for the cast shadows of the human figures in the foremost canoe so, it was glued to the seats to get the cast shadows. However, the cast shadows for the distant canoe were left out since they were not going to be visible to the viewer. Again, more darker tone of the mixture of manganese ore and pale sandstone were added to the background of the figures of the distant canoe. This simply pushed the figures out from obscurity. The inside of the canoe was too flat to be appreciated so a lighter tone from seasand was used and that proved efficacious. The work was thus completed and framed in mansonia wood as seen on plate 22c.

Observation

The collage work defines the hard working ability of the

local fishermen who go to sea to bring in fish to meet the protein need of the people. It reveals their struggles with sea waves and the attempts they make always to overcome these troubles.

The work was initially not interesting and picturesque as seen in the first two stages because the researcher endeavoured to escape from using the viridians and ultramarines for the sea. However, through the struggles by the researcher to bring harmony into the warm red picture, much improvement was made. The rock materials used mostly came from the coastal belt. This therefore opens up possibilities for the artist living in this environment to work with these materials.

The treatment of the waves show the clarity of the crest and trough. One thus sees the effectiveness of the material in collage expressions. The composition here perhaps could be said to be more picturesque with much colour expression than the "Axim Sea Scape" in Experiment 2, which appeared monochromatic due to the earth colours used on it.

From the result, the attempt made by the researcher to combine rock particles rich in natural colours with veneer to create a picture has become a reality.

The canoe has several names from the different ethnic groups in Ghana. It is called 'Ali' or 'Hiama' by the Fantis; 'Lele' by the Gas; 'Akro' by the Ewes; 'Okra' by the twi speaking people. Whilst in the Northern part of Ghana it is called 'Boro' or 'Naboro' in the Kasina language and 'Nyerigu' in the Mamprusi language.

The canoe made primarily from wawa (Triplochiton schlerroxylon) and used at the coast, is four times the size of those used by inland fishermen. Measuring between 4.5metres and 7.5 metres in length with a maximum beam of 1.3 metres, the ubiquitous fishing vessel is seen either with sail as on Plates 2c, 19c and 23c, being paddled by virile fishermen or at times being propelled by outboard motor.

The sea canoe, has been designed to withstand rough usage and to ride the surf better than the river canoe. It is also made to have high bouyancy and easy driven hull. The side of the beam shows traditional paintings done in meaningful colours and symbols to represent the mind of the sage.



Plate 23a
(Stage One)



Plate 23b
(Stage Two)



Plate 23c
(Stage Three)

Plates 23a,b,c, Fishermen Landing

4.23 EXPERIMENT WITH AROLINE VENEER, AND NEEM-P.V.A GLUL

Aim: The aim of this experiment was to make a collage painting depicting fisherman landing on the shore, using aroline veneer and neem-P.V.A glue.

Subject Matter

The collage work entitled "Fishermen Landing" and measuring 40cm x 90cm was the third work in the series of paintings on seascape which involved canoes. This expcriment also became the last of the entire experiments in the project which involved the use of aroline veneer as a principal local material in collage painting.

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Materials and Tools

Materials: Aroline veneer (red, grey, cobalt blue, green, black, brown, white, yellow ochre and golden yellow), neem-P.V.A glue, tracing paper, carbon paper and plywood.

Tools: Mount knife, razor blade, a pair of scissors, 6b pencil, cement block (weight) and sheep hair brush.

Production Procedure (Plates 23a, 23b, 23c) - p. 185

State One (Plate 23a)

The support was prepared by pasting grey aroline veneer on one-third surface area of the plywood then the other two-third with the cobalt blue aroline, using neem-P.V.A glue. The surface area of the support was flattened with the weight from the cement block.

The next thing the researcher did was to transfer the preliminary sketch made earlier from imagination on to the prepared surface of the support. The sketch which appeared on a tracing paper which has a relative size as the support was carefully transferred on to the support with the aid of a 6b pencil and the carbon paper. The first stage of the work came to a close at this point.

Stage Two (Plate 23b)

Continuing this collage work, the researcher tackled the sky by covering the two vertical joints appearing on the work after the first stage. These visible joints appeared on both the sky and the sea area. Curved aroline cutouts in grey and cobalt blue colours cut with a pair of scissors were pasted over them. On completion, the researcher worked on the landscape with much emphasis on the green land area including the hills, black silhouetted coconut trees and buildings which were half way completed with traced cutout of aroline veneer. In all these, neem-P.V.A glue and the sheep hair brush were used to glue the cutouts. The researcher then proceeded to cut out selected areas of the canoe and the people inside for this stage and the next, to save time, depending on the tracing made on the yellow ochre, brown, white and black aroline veneer. The glueing of these fragmented parts was comparatively simpler because the researcher's acquired skill ensured dexterity in the working process. The second stage ended on this note.

Stage Three (Plate 23c)

The work which continued in this last stage took cognisance

of the distant coastline which runs horizontally towards the right side of the picture but only to be punctuated by its precipice. The researcher broke through the green landmass intermittently, with brown aroline cutouts. He also used golden-yellow for the pedestals on which stood the red roofed houses. All these together with the smaller details like doors and windows made on the buildings underscored the fact that much attention was paid to the perspective in the work. This is because perspective is indispensable in any pictorial representation showing spatial recession in terms of relative colours and distances. Often it was said perspective is an artificial device to accommodate an illusion of three dimensions on two dimensions of a picture. It is always a distortion not the real or truth because a rectangle introduced into a picture does not retain any of its characteristics physically, but only by illusion.

The researcher made the design on the sail using white aroline veneer, then used grey aroline veneer cutout over the brown aroline veneer in the concave of the sail which was in the shade. The long pole holding the sail and the rope which hanged the sail were cutout of brown and white aroline veneer respectively. After this, the white pair of shorts worn by the three human figures in front, together with the red stripe design on the pair of shorts were cut out and glued onto the work. The paddles and also the pole held by the coxswain who stood on the stern of the canoe were also cutouts from brown and black aroline veneer which were glued on to the required positions. Grey and brown aroline veneers were used to indicate the shaded inside portions of the canoe beam

assemblage would not be interrupted whatsoever. This idea of cutting objects in large quantities at a time would help the local artist to produce collage in commercial quantities from the prototype either for the local market or foreign market.

From the experiment, brush made from sheep hair can serve as an effective tool in aroline veneer collage painting. Neem-P.V.A glue also proved effective because it dried fast and fastened aroline veneer cutouts materials tenaciously. The researcher managed to solve the problem of joint lines created by the pasting of aroline veneer cutouts vertically end to end (see Plate 23b). This was corrected by passing irregular shaped aroline cut outs over these straight joint lines. (See Plate 23c).

CHAPTER FIVE

RESULTS, CONCLUSION AND RECOMMENDATION

5.1 Results

By following the hypothesis as stated in Chapter one, it was possible to use various local materials to make collages based on different subject matters. In some instances, the local materials were used on subject matters which were not derived from the source of the materials. In other instances, attempts were made to relate the materials to subject matters derived from the same environment.

In this regard some of the materials like seeds had to be treated because the preliminary work in which the seeds were not treated showed results of decay and attack from insect pests. On the other hand treated wood like aroline veneer was not attacked by any pest or damaged in any way.

Before starting the collage project, it was found that most collagists produce their pictures without following any clearly defined developmental stages. However, with the researcher's intention of making the result of the project to be used as a teaching aid, it became necessary to develop each collage painting systematically through a number of stages. With this background, the bulk of the collages made were developed through three separate stages so that it will be possible, to some extent, for the learner to know where to start and where to end.

Some of the initial paintings produced have only one stage of development. Subsequent paintings produced were mostly in three separate stages but it was found necessary on one occasion in the research to work to the fourth stage of the experiment in order to achieve a certain result. Work usually started with preliminary sketching of the subject matter then the transfer of the sketch was made on to a paper or a wooden surface before the paintings were done with the local materials.

In this research, numerous tests were made before ascertaining the efficacy of the materials used. These materials include rocks like phyllite from Tarkwaian system, sedimentary rock (Sekondian series), quartz pebbles (Amisian formation), muscovite crystals - pegmatites (Lower Birimian system), grey feldspathic sandstone, granite (Sekondian series), seasand (Takoradi beach), Manganese ore (Birimian system), limestone (Appolonian formation).

The unprocessed plant materials used included Michelia champaca (Champae), Leucaena glauca (wild tamarind) seeds, millet bark, corn husk, corn ear, coconut husk, royal palm, and bamboo plant sepal, (see Plates i and ii).

In the drawing which formed part of the stage one of each of the experiments, the researcher acquired skills in the development of spatial recession with regard to aerial, linear and elliptical perspectives which helped in developing the compositions. On the second and subsequent stages in each experiment, attitudes and competence were developed in the skills of matching colours to achieve colour harmony. The combination of warm, cool and grey colours were the focus of attention in the collage painting.

The juxtaposition of the complementary colours forming the maximum contrasts was controlled to enhance the quality of the collage paintings.

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Pure complementaries from the aroline veneer seemed to be affecting the eye, because they tended to be clashing. The blend with rock and other plant materials were therefore employed to modify the colour scheme where necessary. This measure to tone down the warm colours proved ideal. It was possible to create glazing effects from cobalt blue aroline veneer and scumbling effect from the crushed sedimentary rocks as in Experiments 2 and 13 respectively. In spite of the good results from the use of rocks in terms of scumbling (see Plates 1 and 2), one thing which must be stressed is the heaviness of the rock materials which caused the central part of the completed work in Experiment one to cave in because there had not been any priming done to prepare the surface of the support to take the heavy rock materials and the glue. The problem was solved in the next experiment when the support surface in the second stage was primed with prussian blue enamel paint. After working with aroline veneer in the various experiments under various weather conditions various characteristics regarding the aroline veneer which have hindered the experiments were observed. These findings assisted in the research to evolve new skills in the technique of picking minute cutouts of the aroline veneer and plantain bark and putting them into positions (see Experiments 20 and 21). The same technique was used in Experiments 18 and and 20 which combined Leucaena glauca and millet materials with

aroline veneer in each experiment respectively. Experiment 19 also made use of aroline veneer and rock materials, whilst Experiments 16 and 17, made use of aroline veneer material and black fabric support. Furthermore, bamboo sepals were used together on black fabric support to create the birds in flight as in Experiment 11. The Experiment 12 made use of plant materials whilst aroline veneer was used in the backgrounds of works in Experiments 3, 4, and 15 successfully. Experiment 23 utilized only the new material (arcline veneer) to achieve a result like marquetry.

Simple types of brushes were also made from local materials for the purpose of glueing during the experiments. These tools which were used in Experiments 12 and 16 of the collage works were made up of sheep hair while Experiment 15 utilized coconut fibre brush.

See Fig. 5 and 6 for these brushes and details on the production process respectively. The sheep hair was seen to take glue better than the coconut brush. Again a new design of razor blade was developed to have just one edge (Refer to Fig.4 and Experiment 21). This research identified some local tree gums (saps) which could be mixed with P.V.A glue for collage work. Even though the quantity was not enough due to the labour involved in tapping the gum, the amount of gum collected helped in the research work to cut down cost. These works involving the use of the tree gum or sap are found in Experiment 16 where milk-bush sap was used, then in Experiments 9, 12, 14, 15, 18, 19 and 23 which used neem gum.

5.2 Conclusion

As already stated in the Problem Statement and the subproblems, the purpose of this research work was to find out the possibility of developing collage paintings from the inexhaustible local materials which were less extensively used by artists. In this regard rock and plant materials including aroline veneer were used either alone or in combinations. Other materials like felt were used. This ended in the various results as shown in the finished collage paintings.

Again, new ways of making collage painting and new tools and accessories to be used in collage painting were evolved in this project. These are the razor blade, mount knife, calabash receptacle and veneer rack (see figs 4 and 5). Furthermore, location of certain rock materials with luscious qualities were found, and also new ways of treating unprocessed plant materials were observed through the experiments.

Through this project, artists and students would be encouraged to be innovative and see the need to develop their own styles through practice. However, to achieve mastery of the various media notably, the rock or plant including aroline veneer or a mixture of the various materials, one needs a creative mind, patience and adventurism. Besides these attitudes, one also needs to be strict to a large extent by observing the principles and elements of design in picture composition.

It is hoped that students would not consider this research work as an end to the making of Aroline Veneer Collage. The

project is only a "connecting structure" by which the student and the artist may traverse to make further explorations into Collage Painting.

The various themes, media and texts used may provide enough guide which would help the student and the artist alike to get involved in the practice of Collage Painting. Finally, it becomes necessary to remark that most of the illustrations in the project do not attempt to teach the student a particular style of collage painting. The illustrated steps rather expose the basic qualities of such techniques.

5.3 Recommendations

1) It is recommended that this project report is published into a manual so that it could be supplied to Secondary Schools and artists. This is because the report has been structured in a way to ensure easy learning for the development of creative skills.

2) The table on rock deposits should be used as a guide by the collagist to get to the source of coloured rocks for further experiment into collage painting.

3) Aroline veneer must be produced and made available to schools and collagists as large quantities can be supplied regularly. In addition to this it combines effectively with any of the plant and rock materials existing in various localities. It sticks well to the plywood support and therefore may be an ideal material for school work, since it does not take the

user through cumbersome treatment of the material as it is with the untreated plant materials.

4) As a guide, cutting of aroline veneer is more effective and easy when done along the greins than across the grain. To achieve illusory height in collage painting, the aroline veneer grain may be positioned vertically for higher heights and horizontally for lower heights. (Experiments 14, 15).

5) Harmattan has been a menace to the researcher, to avoid warpage and cracks on the aroline veneer, it may be ideal to soak aroline veneer for about five minutes before being cut into shapes required.

6) The aroline veneer may be used for making greeting cards, wall hanging and interior decorations, this is because it could be used in any decorative art form.

7) The students in the Painting Section of the College of Art, University of Science and Technology (UST) Kumasi and the University College of Education, Winneba may be encouraged to embark on further research into the production of brush, adhesive, colour pigments and preservatives for collage work.

Neem-P.V.A. glue mixed may be cheaper to work with as adhesive because the gum from neem tree exudes out of the bark plentifully and therefore ensures lower production cost.

8) The fragility of the aroline veneer which usually causes it to break may be checked by pasting a paper tape or

cellotape behind the sheet of aroline veneer before any cutting is done.

9) Above all, it is hoped that the learner would be encouraged by this project to undertake further research into this type of collage painting which is designated AKROFY-AROLINE COLLAGE.

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