

**DECORATIVE WALL HANGINGS MADE OUT OF FABRIC  
OFF CUTS USING THE COLLAGE TECHNIQUE**


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**A GUIDE BOOK SUBMITTED IN PARTIAL FULFILLMENT OF THE  
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## DECLARATION

I, **NAKAMYA Assumpter Luutu**, declare that this is my original work and has not been submitted to any university for the award of a masters degree or other tertiary institution for any academic paper.

Signed:  .....

Date: 05/12/2016 .....

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## APPROVAL

This guide book has been submitted to the board of examiners with our approval as university supervisors.

**BUTINDO - Mbaalya**

Signed... *Butindo*.....

Date..... *06 December, 2016*

**SSENYONDWA Deusdedit**

Signed... *Ssenyonda*.....

Date..... *07/12/2016*

## DEDICATION

I dedicate this book to my beloved parents Mrs. Luutu Molly Francis and the late Mr. Peter Mukasa Luutu for the moral and financial support rendered in this research.

I also dedicate this work to my beloved son Hezron Michael Male, my dear husband Robert Lumbuye, my brothers and sisters for the support and encouragement rendered during this course.

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## ABSTRACT

The study explored the different possibilities of using fabric off cuts to produce decorative wall hangings using collage technique. The study was conducted under three objectives that sought to (a) to the usage of fabric off cuts for the production of wall hangings using the collage technique, (b) to analyze the usage of different collage techniques for the production of decorative collage wall hangings (c) To produce decorative wall hangings out of fabric off cuts composed in different patterns that appeal in diverse ways using the collage technique. The study employed the descriptive design, to investigate the potential of fabric off cuts in development of decorative wall hangings using the collage technique. To fulfill objectives **a** and **b**, the researcher used interview, direct observation, library, and archival search methods, **c**, studio experimentation. The information from that population guided the researcher during studio experimentation. The study observed that a few visual artists in Uganda have experimented with fabric off cuts to develop wall hangings. Fabric off cuts are minimally used by artists for the creation of wall hangings because they are so much attached to using paint that they do not realize the beauty of fabrics throw away as . The various types of fabric off cuts, differently textured, colored, shaped and patterned revealed that fabric off cuts is a material that can be used to register designs. The accessories comprising of wooden buttons, plastic buttons, glass beads and wooden beads used in some compositions to complement fabric the primary material revealed that fabric is a medium that can easily blend with other materials. The study findings are presented in both text and photographic formats which were interpreted in consideration of techniques, material and content attributes. They affirm that fabric off cuts is commendable material for wall hanging production using the collage technique. The research study was limited to use of fabric off cuts with a few other selected accessories. This study recommends further research on other accessories like leather, metal and other materials which are outside the scope of the study.

## CHAPTER ONE:

### 1.0 Introduction:

This chapter presents the background, purpose, objectives, studio guiding questions, significance, scope, limitations of the study and definition of terms.

### 1.1 Background

This research focuses on the use of fabric off cuts for the production of decorative collage wall hangings using the collage technique. Fabric off cuts are the pieces of clothes that are thrown away by tailors as unwanted materials, decorative wall hangings are art pieces produced specifically for visual satisfaction .While the collage technique involves sticking different materials together.

Almost any history of fashion is a history of off cut making. We are however, at an opportune juncture to make a permanent break with fashions seaming inseparability from off cuts. Just as fashion design has historically been an off cut making activity-creating with a brief first existence as clothing-it now calls to be recognized for its powerful new role in designing out off cuts .

#### 1.1.1 Fabric off cuts

Fabric off cuts are pieces of cloth that are deemed worthless after being cut off from the original fabric. Textile originates from the community via a number of streams including fiber, textile, and clothing manufacturing industry.

The origin of fashion designing dates as far back as 1826 and so is the history of fabric off cuts. Charles Frederick Worth is believed to be the first fashion designer or the world, from 1826 to 1895 thus the first to dispose fabric off cuts.

A brief history of wall hangings could be traced to the thirteenth century. It is quite popular by means of tapestries. It is among the how to decorate houses, offices, temples and places of worship. It had been utilized by various cultures in various forms in a variety of nations all cross the globe. Found by means of sculptures, wall art, and so on, these exemplary pieces of art are popular even just in the modern days. Today you can easily find various kinds of sculpture and

tapestries to brighten the houses and offices. Many of these works of art possess a meaning along with a purpose that is exuded during these exclusive works of art. Tapestries have been accustomed to illustrate occasions or tales within the ancient days. It is essentially a woven bit of fabric including various designs and designs that express a tale. In the past it had been hands woven; however, nowadays it's produced in industrial facilities. However, you will find skilled artists who weave tapestries around the loom to this day. It is among the most breath taking types of adornment accustomed to hold on the walls. In the figure below is an example of one of the ancient tapestries as one of the earliest forms of wall hangings.



Figure: 1

Technique: Weaving tapestry

Title: Death from the Apocalypse

Source: [tapestry-art.com/tapestries-history](http://tapestry-art.com/tapestries-history)



Figure: 2

Technique: Weaving tapestry

Title: The Attainment

Source: <https://tapestry.info/>

Figure two above is one of the several Holy Grail tapestries woven by the arts and crafts firm Morris and company for Stanmore Hall.

An example of a tapestry is a quilt; though essentially used as mattress covers, the quilts were also accustomed to cover and decorated houses and offices. The quilt makers are experienced in their skill and weave the best collections you can use as wall hangings.

Another kind of decoration includes the metal hangings made from various kinds of metals including steel, aluminium, wrought, iron and so on.

Wood; Wooden hangings are greatly well-liked by various styles, dimensions and finishes. Wooden hangings can be found by means of created hangings, modern letter hangings and sculptured works of art. It can be purchased in various dimensions including rectangular, square and personalized types of hangings based on the preferences from the clients.

To discuss the origin of collage is to discuss the different forms of world cultures using collage for production of artworks and the materials employed. This is because for hundreds of years, different people throughout the world have been using collage for art production. For this reason,

my discussion about the origin of collage is based on the global perspective and Uganda. Collage from the French word *coller*, which means to stick, is a visual art that is accomplished by gluing objects to a central backing.

According to Gilbert (2005) in representational painting, objects from the real world are transposed into art by hand of a painter, who creates a likeness. This seems so basic that we rarely even consider it. Yet at the beginning of the twentieth century this assumption received shock from which it never recovered, a jolt that opened up an entirely new relationship between art and life. In the hands of two extra ordinary artists, objects from the real world passed directly into art without any transformation at all. The artists were Pablo Picasso and Georges Braque, and the technique they pioneered is called collage. It was Pablo Picasso who first used the technique, pasting a piece of patterned oil cloth onto a painting of a still life in the spring of 1912. But the idea lay fallow until the fall, when Georges Braque began including shapes cut from wallpaper and newsprint in his drawings. Guitar, sheet Music, and glass is one of Picassos earliest collages



Figure: 3

Artist: Pablo Picasso

Technique: Paper collage

Source: [www.pablo-ruiz-picasso.net/collage.php](http://www.pablo-ruiz-picasso.net/collage.php)

In figure 3 Pablo presents a wall hanging made from paper collage composed of various shapes to put up a composition of ovals, circles, square, rectangle and patterned background.

The inspirational use of shapes in the production of wall hangings has influenced the nature of this research, similar inspirations were adopted in incorporating different shapes from the fabric off cuts as sources of inspiration to develop aesthetic pieces of works.



Figure: 4

Title: Unknown

Artist: Pablo Picasso

Technique: Paper collage

Source: [www.pablo-ruiz-picasso.net/collage.php](http://www.pablo-ruiz-picasso.net/collage.php)

The inspiration of the wall hanging figure 4, by Picasso was the bombing of one small town during the Spanish civil war. You can notice the harsh white lighting and the exaggerated expressions, gestures and movements of the figures and animals. It was made by pasting pieces of paper of different colors and patterns onto a plain background (Claire 1997, p.23 )

Picasso was outraged by the senseless killing of ordinary people and the destruction of their homes. He was asked to paint a mural for the Spanish pavilion of an international exhibition and he chose the burning of the Guernica as its subject.



By using a series of powerful images representing (a mother with her dead child, a dead fighter with a broken sword and a horse frenzied with fear) Picasso evoked horror of war and its consequences, in a manner that was startlingly unusual and vivid.

After Pablo Picasso and Braque, many artists adopted this method of composing a picture by gathering bits and pieces from various sources to make wall hangings. An artist who made very personal use of collage was Romare Bearden. Pierced together from bits of photographic magazine illustrations, “Mysteries” is one of a series of works that evoke the texture of everyday life as Bearden had known it growing up as an African American in rural North Carolina. In Bearden’s hands the technique of collage alludes both too the African American folk tradition of quilting, which also pierces together a whole from many fragments and to the rhythms and improvisatory nature of jazz another art form with African roots.



Figure: 5

Title: Unknown

Artist: Romare Bearden

Technique: Photomontage

Source: <https://en.m.wikipedia.org/wiki/collage>

Although influenced by high modernists such as Henri Matisse, Bearden's collages also derived from African-American slave crafts such as patch work quilts and the necessity of making artwork from whatever materials were available. This turn to quotidian materials helped break the divide between the fine and popular arts, enabling a greater number of cultures and people to participate in the creation of arts.

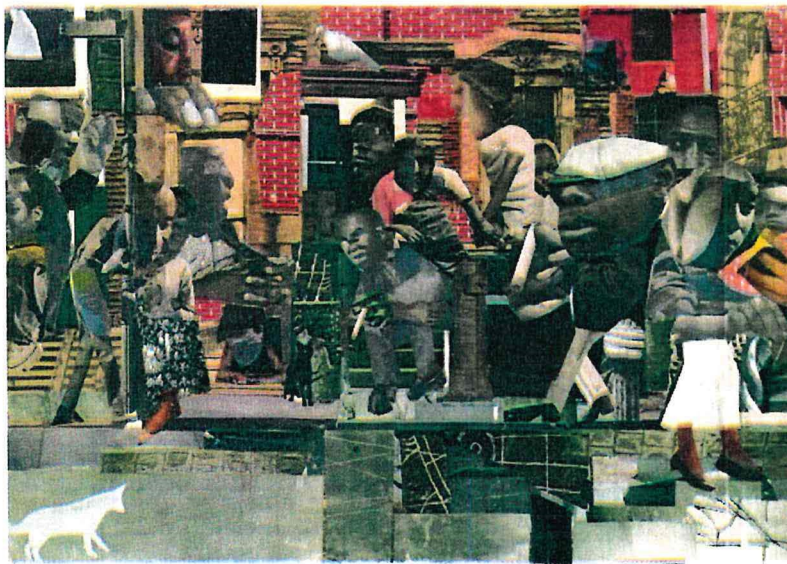


Figure: 6

Title: Unknown

Artist: Romare Bearden

Technique: Photomontage and paper collage

Source: <https://en.m.wikipedia.org/wiki/collage>

Wall hanging production has been executed using different materials and techniques as seen in the background and it is clearly an important art practice to the practicing artists.

### **1.1.2 Emerging scenarios related to the management of fabric off cuts**

The tailors in recent times do not manage their fabric off cuts appropriately. A significant amount of fabric off cuts can still be useful if well managed. The Banda suburb is not an

exception to this phenomenon. There is need to create awareness among the artists of the potential to use fabric off cuts for execution of decorative collage. In so doing we shall be improvising for materials to be used for production of decorative wall hangings.

The fabric off cuts have negative effects on the environment. The study is of the view that fabric off cuts can be of aesthetic value if explored adequately. It is anticipated that it would create a clean and healthy environment,

The use of fabric off cuts from tailors as alternative materials for the production of wall hangings is not fully exploited in the artworks exhibited by practicing artists. fabric off cuts generated by tailors include synthetic materials such as polyester, nylon, silk, velvet, non synthetic, like jute and non woven materials like bark cloth, integrating wooden buttons, plastic buttons, glass beads, acrylic threads and wooden beads. These categories of fabric off cuts could be used as alternative materials for the production of decorative wall hangings. The Department of Art and Industrial Design of Kyambogo University faces a problem of providing student with materials for production of wall hangings using the collage technique yet there a lot of fabric off cuts littered in drainage channels and landfills in our communities. Therefore as a way of improvisation and environmental protection, the fabric off cuts could be used as alternative materials for the production of decorative collage wall hangings This study explored the studio possibilities of utilizing fabric off cuts to produce decorative wall hangings using the collage technique. This helped to bring to the fore front information about the origin, different artists, the techniques they used and the functions of the artworks.

## **1.2 Statement of the problem**

Many artists in Uganda have tried extensively to explore possibilities of various materials to produce decorative products using collage technique for purposes of communicating to the audience. However, little has been done in exploring and experimenting with fabric off cuts for production of decorative wall hangings. The knowledge involved in view of selection, execution and application of fabric off cuts for development of wall hangings would be relevant in expansion of skills in multimedia crafts hence contributing to reduction of challenges from scarcity of materials to use for execution of artworks. Since fabrics off cuts are materials obtainable at less cost and easily accessed compared to many other materials, are rich in colors, textures and patterns, they will greatly improve the quality of wall hangings.

### **1.3 Purpose of the study**

The purpose of this study was to explore the different possibilities of using fabric off cuts to produce decorative wall hangings using collage technique.

### **1.4 Objectives of the study**

The study was guided by the following specific objectives;

1. To examine the usage of fabric off cuts in production of decorative collage wall hangings.
- 2 To analyze the usage of different collage techniques for production of decorative collage wall hangings.
3. To produce decorative wall hangings with diverse patterns out of fabric off cuts using the collage technique

### **1.5 Studio guiding questions**

1. How can fabric off cuts be used for the production of decorative collage wall hangings?
2. In what ways can the different collage techniques be used for the production of decorative collage wall hangings?
3. How can decorative collage wall hangings be produced out of fabric off cuts?

### **1.6 Significance**

It is hoped that the findings of this study will:

Be a valuable asset for teaching students of all ages especially those in poor communities who cannot access expensive materials.

Be a valuable education reform tool and the creative execution of the fabric off cuts could be key to motivating students.

Create awareness among artists, community and the public of the possibility to give fabric off cuts a second life by reusing them to produce works of art.

Serve as a positive reference to multimedia artists especially those using fabric off cuts to produce decorative collage.

Transform the fabric off cuts bringing them into a new light and then presenting them in another context rather than being rejected for what they had become will question the new culture, thus searching for the meaning of the African identity.

The transformation of the fabric off cuts will greatly benefit the different institutions as different ideas will be acquired on how to use fabric off cuts to produce decorative collage wall hangings. This will improve their ability to work with cloth as a material hence producing a sense of creativity in their works of art.

### **1.7.0 Scope of the study**

The parameters and demarcations in this study were according to the geographical, content, and time scope.

#### **1.7.1 Geographical scope**

This study was based at Banda, Kyambogo University in Kampala Uganda. Banda and the surrounding areas were a suitable ground for material exploration and experimentation basing on the fact that there are many tailors who discard fabric off cuts. This was identified because the researcher realized there was a lot of fabric off cuts litter and burning in Banda by the local tailors and it was also in the proximity of the researcher and made it easier to interact with the tailors on given times and the given periods.

#### **1.7.2 Content scope**

The content scope of this study was limited to the set objectives **a**, to examine the usage of fabric off cuts for production of decorative collage wall hangings **b**, to analyze the usage of different collage techniques for production of decorative collage wall hangings **c**, to produce decorative wall hangings out of fabric off cuts composed in different patterns that appeal in diverse ways using the collage technique

In objective **a**, the study focused on selected acclaimed artists from all over the world and their works produced using fabric off cuts; in this message portrayed in the artwork, approaches and materials were analyzed. In objective **b**, the study focused on the different collage techniques

used in the production of decorative collage wall hangings. In objective c, to produce decorative wall hangings out of fabric off cuts composed in different patterns that appeal in diverse ways using the collage technique

### 1.7.3 Time scope

The researcher was looking at conducting the study for a period of two years. (2012-2013)

### 1.8 Limitations of the study

While working with the materials, some of them couldn't work together for example jute and silk, bark cloth and polyester. This was because one was much stronger than the other. As the fabric off cuts are endowed with many beautiful colors that kept the researcher guessing which to use.

The available fabric off cuts came in a variety of many colors leaving the researcher lost of choice on where to apply which.

The researcher found a challenge of shreds as they could easily be inhaled while working.

The studio work has been hectic in terms of physical labor; sewing each piece of fabric around mounting paper independently.

### 1.9 Definition of terms

**Collage:** Is a combination of diverse materials and media such as newspapers, magazines, package labels, fabric paint and photographs into one composition.

According to the researcher collage was defined as the use of different fabric off cuts for the production of decorative collage wall hangings.

**Fabric off cuts:** These are any materials used and rejected as worthless or unwanted.

In this case the researcher defined off cuts as the rejected cloth off cuts by the tailors to be used for the production of decorative collage art works.

**Material:** Substance of which something may be made or composed.

The researcher defines material as the synthetic and non synthetic fabric off cuts used in the production of decorative collage for wall hangings.

**Embroidery:** Is the method used for decorating fabrics with a needle and a thread.

In this case the researcher used different embroidery techniques such as darning, cross stitch, running stitch, needle eye, chain stitch to produce decorative collage wall hangings.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Overview**

In this chapter, the researcher presents and analyzes literature related to the topic under investigation. According to Sidhu (2001)

Literature review is locating, studying and evaluating reports of relevant researches, study of published articles, going through related portions of encyclopedias and research abstracts, study of pertinent pages out of comprehensive books on the subject and going through related manuscripts if any.

The scholars globally and locally have analyzed and documented their findings on various issues including wall hanging production. The literature also reveals their views on the different collage techniques used in the production of decorative wall hangings. The presentation-in this chapter-of the scholar's findings together with the researcher's observations generated through interviews, follows the objectives below:

#### **2.1 Examining the usage of fabric off cuts for production of decorative collage wall hangings**

Davis (2000) observes that plants and animals are a great factor behind the reuse of fabric off cuts for art production due to their beauty.

This is evident when she states that;

I use women, plants and flowers, animals and birds, skeletons, landscape, interior as my descriptors.

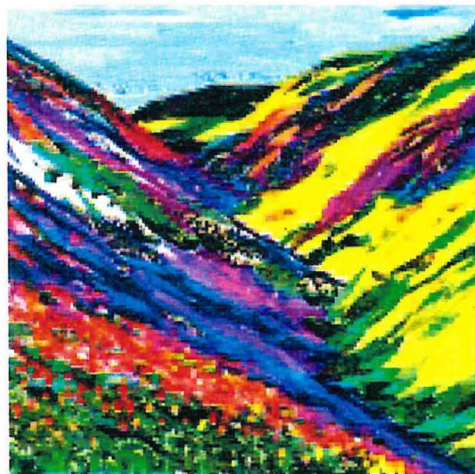
As an artist I seek deeper understanding of the properties of the medium that's to say fabric off cuts and the conditions under which it presents opportunities for new personal and cultural custody. My interest in collage is primarily grounded in its capacity to disrupt parody and challenge the logic and sophism of conventional signifying practices and presentations.



Whereas Davis uses plants animals, birds and skeletons among others as her descriptors the artist used shapes flowers and still life compositions to convey messages that appeal to the viewers.

Aruna (2009) concurs with Davis statement when she says “my fabric collages hope to convey the joy of living, optimism and to celebrate life.” These happy collages are inspired by the enchanting natural world. The creation of my series of fabric collages entitled “beauty under the microscope” depicted microscopic images of human tissues as landscape. She goes ahead to state that; “My collages are ecologically green as they are produced from scraps and fragments of fabric and recycled textiles. Aruna’s form of execution using the green colored off cuts without alteration (Figure 7) meant that she practically used the fabric off cuts in their original form and colors. The researcher adopted this approach in some of the pieces that are produced in this study Aruna further notes that;

I have a very diverse subject matter. A majority of my work tries to capture nature in its full glory, completing many landscapes, floral and animal pieces. I am however always experimenting and have created figurative fabric collages, also venturing into abstract art in fabric collages with most of my stitched fabric work being abstract.



**Figure: 7**

Title: Unknown

Artist: Aruna Mene (n.d.)

Technique: Fabric collage

Source: www.

Aruna Mene's style is contemporary and most of her art work is in the form of fabric collages. She also recently added stitched art mini quilts and floor coverings. In most of her work, she tries to convey the beauty out of this world, which is in abundance, but one needs to stop and look at it to admire. Her work is often described as "happy" and she aims to produce fabric art that is uplifting, bringing joy to the beholder.

In line with Aruna (2009). More so, basing on a wall hanging (figure 8) by Laura (year), she stated that;

I'm committed to the task of fooling the eye. Thousands of pieces of fabric are often contained in each work. Attention to detail is my way of capturing viewers, bringing them in closer so that details melt into shapes and color-which is often the case when we contemplate an object. It is this type of meditation and study of individual elements that trigger the kinds of thoughts that sweep through our minds and take us by surprise. My work is meant to inspire these moments.

Laura further explains that "at first you're not sure whether it is a painting or a photograph. When you look closely, you find it's a collage. It rewards the viewer with a wonderful handcrafted surface."



**Figure: 8**

Title: Unknown

Artist: Laura Breitman

Technique: Fabric collage

Source: <https://www.pinterest.com>

Using fabric like paint, Laura, makes intricate, astonishingly realistic images based on old master paintings and photographs of landscapes, urban scenes and interiors as shown in her wall hanging in Figure 8. Laura further observes that;

I've always loved fabric," she says. "I started with quilts and pillows, but after I took a class in collage, I wanted to see if I could re-create an image in detail in fabric. Originally I tried to set up a still life in my studio and work from that, but I couldn't find the point where I had left off each time. So I took a photograph of the still life, and made a grid on it, blocking off everything but the square I was working on, and the collage came out looking just like the photo.

Using fabric like paint, Laura makes intricate, astonishingly realistic images. She positions thousands of fragments of cloth like overlapping brush strokes. Most of the time she uses flat weave quilter's cotton, but she's been known to raid her closet for an elusive fragment. The wardrobe of her husband however is usually safe. Laura largely informs the researcher through the positioning of many fragments of cloth, however the researcher glues the cloth side by side of each other instead of having them overlapping as Laura states.

To get the variegated colors and graduated shades of light and dark just right, she often bleaches, dyes or block prints the fabric. When a picture is complete, Laura applies a matte varnish, which gives it a more uniform texture. Up close, the snippets of patterned cloth are visible; but from a distance, the pieces morph into photo-realist illusions. The researcher in the exploration of the fabric off cuts further diverts away from the use of garments from the wardrobe as Laura does because they are not totally fabric off cuts. In respect to the usage of dyes or block prints to get variegated colors, during execution the researcher used embroidery stitches to add beauty to the fabric off cuts.



**Figure: 9**

Title: Unknown

Artist: Laura Breitman

Technique: fabric collage

Source: [www.laurnbreitman.net](http://www.laurnbreitman.net)

In figure 9, Laura basically used black and white fabric off cuts for the execution of the collage work, whereas the researcher used a variety of differently colored fabric off cuts in unison as response to the need of conveying messages related to emotions.

Makata (2012) describes his collage as 'Broken piece of African culture' as a response to the omnipresence of foreign influence that continues to threaten traditional values system and artistic process that are unique to the continent.



Figure: 10

Title: Broken piece of African culture

Artist: Obina Makata

Technique: fabric off cut collage

Source: [www.artasefrica.org/artist/makata-makata](http://www.artasefrica.org/artist/makata-makata)

Makata (2012) uses fabric as a metaphor for cultural identity and evolving social values. His works create narrative associations that deal with quotidian issues in contemporary Nigerian society, including visa queues, abortions, and crowded work environments. Crudely sketched with ink and acrylic, Makata combines scraps of Ankara fabric to form the bodies and backgrounds of his figures as shown in figure 10. He further observes that he uses a collection of various African textile to develop a style and refers to it as “*african style*”. This series of works deals with the impact of excessive acquisition of material things in the contemporary African society.

In line with the above text, the researcher observes that Makata uses innovative, flexible practice. This approach informed this study during the studio practice in the production of decorative collage wall hangings in flexible and innovative designs.



**Figure: 11**

Title: Freedom

Artist: Bwambale Henry

Technique: collage

Material: fabric off cuts

Source: Photo taken by researcher at KYU

Unlike Makata who was inspired by African culture, in figure 11, Bwambale a Ugandan artist was inspired by butterflies which he chose to produce using shapes. The fabric off cuts were from a tie -dye fabric and were glued around paper to make a covering for the structure of the butterfly. The artist presents the possibility of using fabric off cuts integrated with metal to create a decorative collage wall hanging. It implies that fabric off cuts can be transformed into a

suitable material in collage production making naturalistic forms if extensively explored. Whereas Bwambale added metal to his fabric collage, the researcher chose to apply wooden beads, buttons, glass beads and acrylic threads all intended to add beauty to the collage.



**Figure: 12**

Title: The Dance

Artist: Katushabe Patience

Technique: collage

Material: Fabric off cuts

Source: Photo taken by researcher at KYU

In figure 12, a Ugandan artist Katushabe diverts from Bwambale who used fabric off cuts from tie dyed fabric and instead concurs with Makata who used fabric off cuts endowed with beautifully printed patterns. The artist who was communicating a form of cultural dance chose to dress the figures in fabric off cuts decorated using shapes, patterns and lines.



Figure: 13

Title: Unknown

Artist: Musiime Gloria

Technique: Fabric Collage

Source: Photo taken by researcher at KYU

In figure 13, Musiime Gloria an Under Graduate student at the Art and Industrial Design Department Kyambogo University used a flower as her source of inspiration through developing its structure using fabric off cuts.





Figure: 14

Artist: Bwambare Henry

Technique: Fabric Collage

Material: fabric off cuts

Source: Photo taken by researcher at KYU

In the above figure the artist made flowers out of fabric off cuts and later stuck them alongside a mirror in an ornamental form. Besides producing collage artworks for the purpose of wall hangings, Bwambale went ahead to produce functional wall hangings such as the mirror in the above figure.



Figure: 15

Title: Unknown

Artist: Nakirijja Irene

Technique: Fabric Collage

Source: Photographed by researcher at KYU

When you observe figure 15, Nakirijja artistically employs fabric off cuts for the production of decorative collage wall hangings inspired by calabashes.

## 2.2 Collage techniques

### 2.2.1 Paper collage

According to Milhazes (1999),

Built on the principle of collages, she employs a decal technique in her painting where by images on sheets of plastic and then applied to the canvas by a transfer process creating a smooth surface which nevertheless reveals the process of its own construction. In her paper collages Milharzes overlays an array of various colorful papers such as wrapping paper, candy wrapper, marbled paper and chocolate wrappers to create compositions with a proliferating, ornamental patterning that keeps the eye moving restlessly across the image surface.



Figure: 16

Title: Brinquelandia

Artist: Beatriz Milharzes

Technique: Mixed media paper and fabric collage

Source: <https://www.wikiart.org/en/beatriz-milharzes>

In figure 16 above, Beatriz utilizes the advantage of elements to create visual satisfaction, the researcher observes all elements are arranged under the guidance of principles of design. They are manipulated and interpreted basing on the draftsman's cognitive, psychomotor abilities in application of medium on the surface. The artwork confirms that without the elements there is nothing we can be able to see since nothing is defined to us. The researcher chose to adapt

Beatriz's approach of using various elements for visual satisfaction as evidently seen in figure 16.



Figure: 17

Title: Joy

Artist: Researcher

Technique: Fabric collage

Source: Photograph taken by researcher

In figure 17, the researcher's work is greatly informed by Beatriz work in terms of inspiration and color selection but leaving the material she employs which is paper. The researcher largely employed the elements of design which are line, shape, visual texture and color as used by Beatriz to evoke emotions in the viewer.



Figure:18

Title: Chora Menino

Artist: Beatriz Milharzes

Technique: Paper collage

Source: <https://www.wikiart.org/en/beatriz-milharzes>



Figure: 19,

Title:Maracorola

Artist: Beatriz Milharzes

Technique: Paper and fabric collage

Source: <https://www.wikiart.org/en/beatriz-milharz>

In figure 18 and 19, Beatriz (1999) presents compositions inspired by elements of art and design such as line, shape, color, and texture to create balance, unity and other principles of design. The artwork is dominated by circular shapes some of which are exaggerated.



Figure: 20

Artist: Beatriz Milharzes

Title: Cinnamon

Technique: Paper collage

Source: <https://www.wikiart.org/en/beatriz-milharzes>

In figure 20, Beatriz demonstrates the creation of flowers on a multicolored background which greatly informed the researchers study. Therefore this is advancement in studio utilization of multi colored materials which should have been realized by many artists in different movements and Uganda today; to take advantage of the qualities of a material with guidance of principles and elements.



Figure: 21

Title: Suspicious

Artist: Researcher

Technique: fabric collage with beads

whereas Munnarzes used colorful papers and some bits of fabric, the researcher artistically employed colorful fabric off cuts in figure 21 to create patterning that keeps the viewers' eye moving Beatriz's analysis is very important to this study though the researcher diverts from the papers used in figure 19 to using fabric off cuts.

Adams (1999) described Picassos collage titled Man with the hat as pasting colored papers and newspapers into paper to form geometric representations of a head and neck while the reminder of the image was drawn with charcoal. The use of newspaper which seems textured because of the newsprint was a common feature of early collages. Words and letters which are they themselves abstract signs often formed part of the overall design.

Davis, D. (2000) states that;

Typically my collage work is created mainly from painted images cut from magazines, books, ephemera such as calendars and cards. She chooses to exclude words and original drawings all collages were devised within approximately ten inches and eight inches rectangles, mostly vertical images were cut not torn.

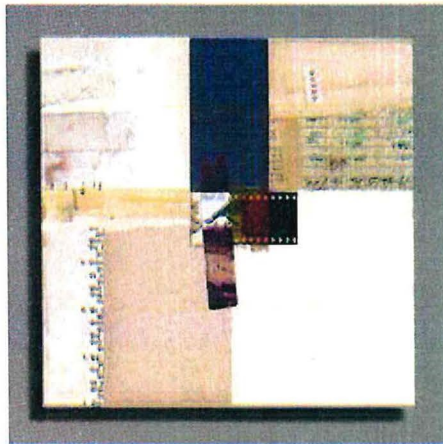


Figure: 22

Title: Unknown

Artist: Donna Davis

Technique: Paper collage

Source: [www.donna-davis.org/cv.html](http://www.donna-davis.org/cv.html)

In figure 22, the artist demonstrated the successful use of film paper over paper arranged in squares for development of collage art work to act as a card.





Figure: 23

Artist: Donna Davis

Title: Candy art works

Technique: Wrappers collage

Source: [www.donna-davis.org/cv.html](http://www.donna-davis.org/cv.html)

In figure 23, Donna (2000) used candy wrappers of different colors integrated with text to come up with a portrait. The researcher was informed by work created by Donna in a way that, instead of dyeing the fabric off cuts to give the new colors, she used their original colors as picked from the tailors and did not include any texts during execution of the collage wall hangings.

Kara Walker (2001), with her signature black cut paper silhouettes which fill entire rooms, is one of the most well known artists working with collage today .For Walker the simplified human silhouettes in the cut outs resonate with racial stereotypes; she employs primitive decoupage to create powerful, provocative explorations of race gender, sexuality, violence and identity.

Dubbed the queen of wild collage, Wangechi Mutu (1972) Kenya, her large lush creations feature everything from plants to packing tape and magazine photographs and the result art works are stunning yet confrontation reflections on consumerism colonization gender race and war.

In an interview, Mutu (1972) said;

In most cases I start off with a sketch. But I'm also thinking about real images; out of national Geographic, out of fashion magazines, out of the economist, out of time. I'm making a sketch but I'm using the existing images that have been put out in this world. I use magazines because they are so dispensable and they are so quickly consumed. In that way they are quite honest.

Mutu's statement was very important to this study as the researcher found it useful to make good use of the existing patterns on the fabric off cuts to produce decorative collage wall hangings. This was done by replacing Mutu's existing images on the papers used for collage with using the existing patterns, colors, textures, and shapes for collage execution.

Ugandan born collage artist Benon Lutaaya draws inspiration from his experiences and explores issues related to homelessness isolation fear and identity. He works with paper collage, acrylics and mixed media to construct fragmented, fragile and rich collages that speak to his continuing journey of creativity through vulnerability.

Lutaaya (2013) states that;

First of all I believe that, our life itself is a collage of a series of experiences. My interdisciplinary approach to collage was born out of my total lack of financial resources to afford proper art supplies as well as to support myself when I started out professionally. This naturally necessitated improvisation, resourcefulness, perseverance and a further two remarkable by products. One of these is creativity and another is sensitivity. Both attributes define my work. The paper material communicates the vulnerability of human life. And through my collage techniques, I'm able to comment and raise many fundamental questions about the complexity of human conditions today.

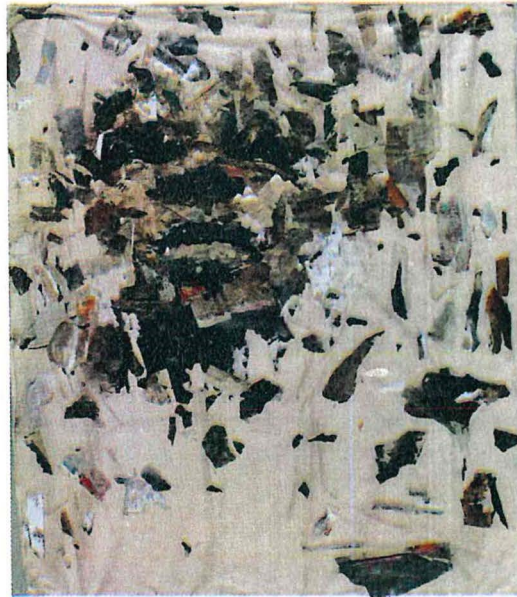


Figure: 24

Title: Unknown

Artist: Benon Lutaaya

Technique: Paper collage

Source: <https://www.saatchiart.com/benon>

In figure 24, Lutaaya states;

There is a very logical thought process to the way I work with human faces and gestures. Dealing with a portrait subject is dealing with my own feelings and emotions. Each gestural mark, a line here, a dark or light there you see in my work is very intentional and achieved through a deeper connection with my inner self. When I'm painting I use the papers I gather from the streets as my palette. They serve as my surface from which I mix colors. Instead of cleaning them out of the studio; they become an important part of my collage artworks. Basically my collage art is a byproduct of my painting process.



Figure: 25

Title: Unknown

Artist: Benon Lutaaya

Technique: Paper collage

Source: <https://www.saatchiart.com/benon>

Lutaaya uses paper materials in his work that communicates the vulnerability of human life. And through his collage techniques, he aims to comment on and raise many fundamental questions about complexity of human conditions today.

As Lutaaya reveals that his work communicates the vulnerability of human life, the researcher chose to communicate aesthetics providing appeal for the observer's eye and the emotions of the humans. And through the researcher's collage technique of using fabric off cuts, she organized the visual elements with a target of creating decorative collage wall hangings.

Lutaaya's paper collage technique reveals layers of constant manipulation, exploration of and approximations in the application of the medium he opts to use to construct his forms. These

layers are purposefully interspersed with the element of intervention and disturbance which acts as a plur to fixed ideas and questions the way identity gets questioned.

Writing in 1948, Clement Greenberg dubbed the medium “the pasted paper revolution” describing it as the most succinct and direct due to the aesthetic of genuinely modern art. Arguably, the collage also represents the aesthetic of the contemporary world.

### 2.2.2 Photomontage

Photomontage is the process and the result of making a composite photograph by cutting, gluing, rearranging and overlapping two or more photographs into a new image. Sometimes the resulting composite image is photographed so that a final image may appear as a seamless photographic print. When you view from a distance the overall picture seems to be the primary feature, while close examination reveals that the image is in fact made up of many hundreds or thousands of smaller images.



Figure: 26

Title: Unknown

Artist: John Mc Hale

Technique: Photomontage

Source: [theartists.org/artistsbymovement/collage](http://theartists.org/artistsbymovement/collage)

In concurrence with Mc Hale, Davis D. states that;

Often requiring only ephemeral, inexpensive materials and a minimal investment in technique. The practice of collage thrives upon the tacit understanding of design and photography pervading a culture dominated by visual media. Accessible and ubiquitous photo collage from found media images widely employed as an expensive and illustrative exercise in educational, therapeutic and recreational contexts from media studies to scrap booking.

According to the art journal (2015) Pablo Picasso's still life chair (1912) is generally regarded as the first collage, the artist pasted a patch of cloth into the canvas of the piece.

Aboudi (1983) creates massive, richly layered paintings with fascinating collage elements. Using photographs, street graphics, comic strips, newspaper cutouts and advertising leaflets to adorn his canvases. Aboudi's urban landscapes and portraits are vividly enriched by basquiat-like faces and abstract expressionist graffiti trails. The disparate fragments come together to form a claustrophobic and oppressive yet brutally energetic aesthetic that corresponds to the artist's experience of trauma and violence in his own city.

Japanese multimedia artist Inagawa (1974) is the researcher of the diverse body of work encompassing photomontage and digital collages. His unique visual language stems from his fascination with the notion of deceptiveness and integrity in digital photo manipulation. Digital cut outs are transformed into intricate montages and sprawling wall based installations feature materials as diverse as personal snapshots, screen-paint, felt lambda prints, fabrics and everyday life.

Gilbert (2005) states that;

More recently Fred Tomaseli has been breathing new and strange life into collage with works such as head. On the background, Tomaseli has assembled photographic images of flowers, birds, insects and body parts to form a human head seen in profile. Head evokes both mystical visions and drug induced hallucinations.

Returning to the basics of collage, Burmese collage artist, and former political prisoner San (1974) employs only the most humble materials .He started making art while in prison on political grounds; with no access to paints created collages from recycled materials and garbage, including food wrappers, cake boxes and plastic bags, among others. San said;

I created collages using materials from garbage, and exchanged food rations with guards to obtain prohibited items like scissors and glue. I want my work to raise awareness about lives of political prisoners in Burma and to prove that torture, violence and oppression can break a person's body but cannot take away the spirit within.

### 2.2.3 Digital collage



Figure: 27

Title:Unknown

Technique: Digital collage

Source: <https://www.photovisi.com/>

Lebanese artist Tarazi (1980) uses collage as a tool to outwit time and create narratives of the Lebanese civil war. His digital collages superimposed pre and postwar images, which include personal and collective memories, re-enact past situations in an attempt to make sense of conflict and trauma. Working across a variety of media including photography, sculpture, mixed media

installation as well as digital collage, Tarazi forces the review to confront the post and re-evaluate his or her relationship with it.

#### 2.2.4 Three dimensional collages

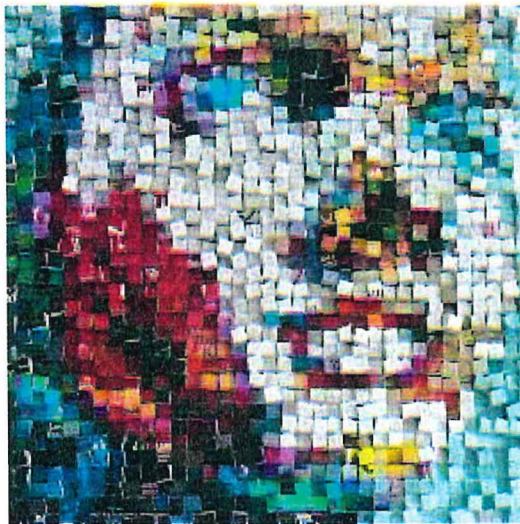


Figure: 28

Title: Unknown

Technique: Three dimensional collage

Source: <https://en.m.wikipedia.org/wiki/collage>

In figure 28, the three dimensional collage informed the researcher's form of execution using the square shapes.

Siriboon (2014), Thai artist and founder of white space gallery Bangkok, creates stunning, ethereal minor mosaics that are beautiful examples of the three dimensional collage. Born and raised in Isarn, located in the north Eastern region of Thailand, Siriboon was inspired by the rural and pastoral landscapes from his childhood. By combining personal memory with a unique imagination along with the traditional mirror collage technique, the artists created mesmerizing structures with a singular aesthetic.

An artist may use his or her skillful painting to create the illusion of texture



Using culture as an influencing factor is evident in Taiye's artwork as she stated mockingly pointing her finger at the materialistic culture that has eaten deep into the world. Her long time interest and desire to recycle may be the main reason she involves these objects in her work, as they are a reflection of how values and culture are being replaced and even lost an account of the industrialized world that we live in today and the high influenced Western society on Africa.

Often requiring only ephemeral, inexpensive materials and a minimal understanding of design and photography pervading a culture dominated by visual media, the automation of such operations of cut, paste and layer in digital software has further popularized collage process thus increased re-use. Bearden was influenced by the Social Realists of the Great Depression, along with the Mexican Muralists such as Diego Rivera, who was well-established in New York City. The Social Realists, influenced by the art and politics of Soviet Russia, took as their subjects the working class, the poor, the masses, and folk culture, rendered in legible forms and compositions, seeking to ignite progressive social change on behalf of the workers of the world and to rectify social ills.

In addition to the above Bal (2001, p. 33) states that;

A collage methodology is rooted in and led by creative practice of an experimental orientation. After all the point of art is not to reiterate but to innovate, to offer experiences and insights, sights and sites that we did not as yet possess. A collage method might yield an experimental text a visual artifact, a web based event or, perhaps a combination of new form like the researcher practiced.

Bal further explains that a collage practice is built on juxtaposition, on the interplay of fragments from multiple sources, whose piercing together creates resources and connections that form the basics of discussion and learning. This is the direct reflection of the researchers practices as she managed to put together pieces of square mounting paper stitched in fabric off cuts to create collage wall hangings

Kay (2008) clarifies that the juxtaposition of different pieces reflects her own orientation, which is towards collage as creative process and research practice.

Vaughan (2005), informs us that collage as construed is an original composition any media that brings together previously independent components. This is evident in the researcher's collage wall hangings as she put together pieces of fabrics that were previously a whole into different forms to create art.

Vaughan (2005), states that; each of my own creative projects is a collage in which the research question is engaged through multiple forms, often visual, digital and verbal. For me there is no hierarchy rather an independence and mutuality

Lionnet (1989) informs us that the products of a collage practice are multiple provisional and interdependent. The creating of each fragment, each articulation be it text artwork or some combination of forms is influenced by others. This largely informed the researcher's study as the use and juxtaposition of colors of the cloth off cuts was greatly influenced by those initially stuck on the background.

This therefore means that a collagist methodology does not follow the most prevalent models of practice led research in which a written exegesis accompanies, describes and elaborates the work of a visual art installation and service the primary purpose of positioning the practice within contemporary creative practice. Berkeley (2000) observed that if abstract ideas are not needed for communication, then infants and poorly educated communicate. The abstractionists maintain that abstract ideas are needed for geometric proof. So even if one's idea of triangle is solely determinate, none of the differentiating practices prevent one from constructing a proof, since a proof is not concerned solely with the idea with which one begins. Lionnet (1989), informs us that the products of a collagist method reflect, reveal and document the process of their own creation. In doing so they situate themselves and their maker in a particular concept.

Hatem Galal (2000) states that;

A direct way of using texture in a design is collage, which is a process of pasting, gluing or fixing pieces of paper, fabric or other flat materials onto a surface. Such materials may fall into three main groups according to whether images are present or important. The term image here refers to any printed photographic, painted or, intentional or accidental forms or marks on the surface of the materials.

These materials are evenly colored or of uniform texture. The shapes of the cut or torn pieces are the only shapes to appear in the design.

These materials such as paper or fabric printed with uneven patterns or treated with spontaneous texture, photographs with strong tonal or colored contrasts, printed sheets of large type or large and small type etc, contain images of considerable prominence.

Such images are used abstractly in the collage, regardless of any representational or literal content.

They are seen as forms which are as important as sometimes even more important than the shapes of the cut out materials. Images on the materials are essential when they have a definite representational content or when the images have to maintain their identity and are not to be destroyed during the process of the collage. Materials with abstract images can be dissected and re arranged in the same way, resulting in transformations or distortions without rendering the original images recognizable.

Makata(2012) uses mixed media collages, diverse visual element such as ink, drawing and cut fabric are used to form a combination of ambiguous bodies and intricately designed patterns. Makata informs us that his collages could be prematurely and stereotypically classified as 'African art, with their geographically specific patterns, colors and elongated figures so common in what western art institutions not so long ago termed as primitive art.

In addition to the above, Jeanine (2000) informs us that creating artworks using fabric will allow you to paint a picture using fabric. Though Jeanine utilizes paints minimumly for shading or highlighting; rather this is creating a painting with the medium of fabric instead of paint.

Furthermore, Jeanine advises that if you want to create original and unique collages, you should establish a design based on the elements of artistic composition and select appropriate fabrics.

Jeanine's technique is basically fabric collage enhanced with sewing technique. She cuts fabric pieces and composes a collage by gluing and rearranging pieces on a background fabric she calls 'my canvas'. After collage Jeanine may add shading and detail pictures with fabric paint. She then secures the image with clear monofilament thread. After squaring up she may add fabric boarders, then she layers with backing and butting. She further advises that with a quilting process you can then increase texture and highlight features creating a three dimensional effect.

Unlike Jeanine who composes s collage by gluing the pieces on canvas, the researcher used Manila paper as a background because of its affordability. Whereas Jeanine enhances the beauty of her collages with a sewing technique, the researcher enhances her collages by employing the embroidery techniques and stitching buttons of various colors on top of the fabrics.

Unlike Jeanine, Aruna (2009) informs us that her fabric collages are ecologically green as they are produced from scraps of fabric s and recycled textiles. The pictures are produced by heat bonding hundred thousands of fabric scraps on a canvas board using iron-on adhesive. They are then embellished with colored stone or crystals and diamonds to create a rich and evocative fairy tale mood.

In concurrence with Aruna, Merle (2016), points out that she creates landscapes made from thousands of tiny pieces of fabric. Fragments of woven color and texture are arranged, layered, pinned and sewed together. In her fabric collages Merle, distills a place to its essence and to this end each piece of fabric is carefully selected to make an individual contribution.

Merle further informs us that although her landscapes are recognizable as real places, she approaches elements as abstract forms. Rocks, hills and branches-these serve as supporting actors, but the real stars are light and movement, light creates shadows and reveals forms. The arrangement of these forms leads viewers through the image and creates movement.

Saxby (2015), argues that you may have given some thought to your theme or color scheme but it does not really matter. Collage is a freeing and very personal project. If you have no particular project in mind then using a variety of colors with no particular theme means you may end up with some very lovely abstract pieces which is exciting.

In concurrence with Saxby, Simmons (2013), notes that collage promises to be an important creative outlet for many years to come because it allows artists to explore and experiment with creating truly new, exciting and often unexpected results.

Objective c

### **2.3 Conveying messages through color and pattern**

Pattern is made by repeating or echoing the elements of an artwork to communicate a sense of balance, harmony, contrast, rhythm or movement. There are two basic types of patterns in art. Natural patterns and manmade patterns. Both patterns can be regular or irregular, organic or geometric. Natural pattern in art is often based on the inspiration we get from observing the natural patterns that occur in nature. We can see these in the shape of a leaf and the branches of a tree, signaling patterns on animals and insects.

Man made pattern in art is used for both structural and decorative purposes. For example an artist may explain the basic structure of an artwork by creating a compositional pattern of lines and shapes.

Mac Adam (1985, pp. 3-4) states that;

It is common to find, in research recitative texts, definitions like: color attributes are attributes of visual sensations. Brightness is the attribute of visual sensation according to which a given visual stimulus appears to be more or less intense. Knowledge of color theory helps us to express our feelings in an artwork. The language of color has even entered our vocabulary to help us describe our emotions. You can be red with rage or green with envy.



Figure: 29

Artist: Vincent Van Gogh

Title: Sun flowers

Technique: Painting

Source: <https://en.m.wikipedia.org/wiki/Vincent-van-Gogh>

In figure 29 Van Gogh shows 'Sunflowers', 1888 (oil on canvas) an instinctive understanding of the emotive properties of color. In this version of “sun flowers” from the national gallery in London, he uses warm yellows to create an energetic image that radiates feelings of hope and joy.

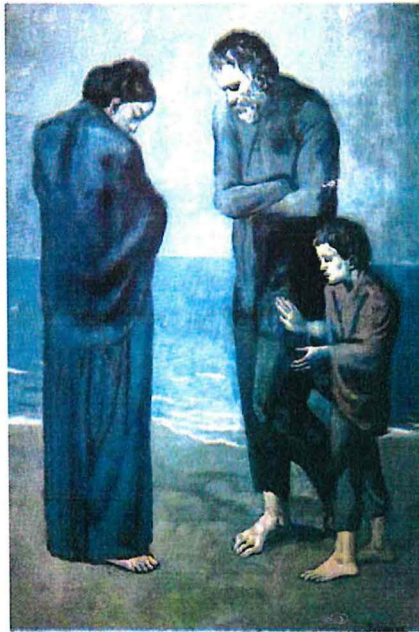


Figure: 30

Artist: Vincent Van Gogh

Title: Tragedy

Technique: Painting

Source: <https://en.m.wikipedia.org/wiki/Vincent-van-Gogh>

In figure 30 Van Gogh uses cool blues to evoke chills of sadness and despair in a typically gloomy subject from his period.

Another effective use of emotive color is found in the paintings of Pablo Picasso. Between 1901 and 1904, Picasso painted in monochrome tones of blue which reflected his low psychological state. This was triggered by the death of his friend, Spanish painter Carlos Casagemas, who shot himself because of his unrequited love for the artists' model Germaine Pichot. This chapter of his work became known as his "blue period"



Figure: 31

Artist: Jim Dine

Title: The Circus

Technique: Painting

Source: [www.m.theartstory.org/artist-dine-jim.htm](http://www.m.theartstory.org/artist-dine-jim.htm)

In figure 31, Dine (2000) applies vibrant primary colors with expressive brushstrokes in a color chart of emotion both inside and around the symbolic arena of the heart, evoking the excitement of the crowd, the energy of the performers and the fun of the show. Dine is an artist who uses common objects and shapes as temfigures, in and around which he can explore and develop his ideas about drawing and painting,

Courage is a virtue that philosophers have been trying to define for millennia. But like most of Socrates' dialogues, we learn that the virtue of courage is not as opposed to what it is.

According to Aristotle; courage is the mean between fear and reckless which are usually related to color black and brown. He goes ahead to state that; cowards are depilated by excessive fear, especially of things that shouldn't be feared. Reckless men take unnecessary risks with excessive confidence in the face of danger. It's from Aristotle's statement that the researcher was inspired to use colors, black, brown, orange and yellow all in one piece of art.



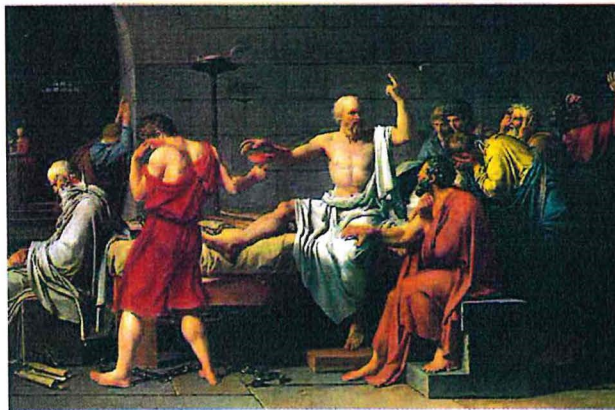


Figure: 32

Title: Unknown

Source: Online

In figure 32, the painter used human figures and colors such as maroon, dark-brown and a dark colored background putting emphasis on the figure on the bed to represent courage.

Possessiveness is the exertion of one's right or ownership on others around them because of insecurity or any other reasons. Possessiveness can be because of some unknown hidden fear in the minds. For instance, the very fear of losing someone special from one's life makes him or her possessive by nature, which is reflected by color pink.

## CHAPTER THREE

### METHODOLOGY

#### 3.0 Overview

This chapter describes the overall strategy as to how the study was carried out. The researcher presents selected methods which were used in the study for studio experimentation on the potential of fabric off cuts as a material for producing decorative collage wall hangings. It contains the research design, population, population sample, sampling techniques and procedures of data collection, tools and materials for studio work, and research procedure of the study.

#### 3.1 Research design

The study used a descriptive approach to investigate the potential of fabric off cuts to produce decorative wall hangings using the collage technique.

#### 3.2 Population

Amin (2005) defines population as the complete collection of the entire elements that are of interest in a particular investigation. In relation to the above definition, the researcher was particularly interested in the lecturers at the art and design department, textile students and practicing artists.

In regard to studio guiding question one, a total of seventeen respondents participated in the study. They were made of the following categories in order to collect information regarding the use of fabric off cuts as a material for production of decorative collage wall hangings.

The researcher covered a total population of five (5) lectures at the department of art and industrial Design Kyambogo University, seven (7) textile students and five (5) practicing artists. The selection of respondents was based on one's skills and knowledge in the field of art and design in order to provide the researcher with information about the usage of fabric off cuts for production of decorative collage wall hangings. The respondents were selected from Kyambogo University, Banda and art galleries within Kampala District in Uganda.

Regarding studio guiding question two, the researcher selected thirty (30) art works from visual artists in Uganda and abroad. The researcher used two libraries (2) and the internet.

Regarding research question three, the researcher experimented with both synthetic and natural materials. These are, linen, jute, silk, velvet, cotton, jinja, polyester, corduroy, raffia backcloth, glass beads, buttons, acrylic threads and wood glue.

### **3.2.1 Population sample**

Amin (2005) explains that, "Sampling is the process of selecting elements from a population in such a way that the sample elements selected represent the population.

In regard to this, three (3) lecturers were selected from a total of five (5), five(5) textile students and three (3) practicing artists out of five (5).

### **3.2.2 Sampling techniques**

The researcher used both the convenience and the purposive sampling techniques. According to Amin (2005), the researcher selects units that are convenient, close at hand and easy to reach.

Therefore convenience sampling technique was used to select the lectures because they were easily accessed by the researcher basing on time factor.

Bryman (2008) states that, "Purposive sampling is a method that entails selecting respondents in a strategic way, so that those sampled are relevant to the research questions being posed. This definition is supported by Patton (1990) who affirms that "the logic and power of purposive sampling lies in selecting information-rich cases for study in depth." The purposive sampling technique was applied basing on the fact that the textile students, lecturers and the practicing artists had vast knowledge about the different collage techniques used by artists.

Regarding research question three the researcher used the technique basing on the fact that the fabrics selected would provide the best experimentation grounds for the best results.

The researcher also selected all the thirty (30) works of different artists because of their strength to inform the study.

## **3.3 Instruments of data collection**

The researcher used the following methods and collected data:

- Direct observation,
- Interviews

- Library and archival search
- Studio experimentation.

### **3.3.1 Direct observation**

The researcher used direct visual observation through visiting various Art galleries, art studios museums, public spaces like hotels and malls, churches, and tertiary institutions where art is displayed. She studied art-works done by different artists both in Uganda and outside Uganda; to appreciate the techniques, materials applied and the inspiring messages being portrayed. This was done in order to get interpretation and understanding of various attributes from the selected art works.

The researcher visited a number of tailors in Banda with an aim of collecting a variety of fabric off cuts such as cotton, linen, silk, nylon ,satin, jute, jinja, polyester, velvet, corduroy and bark cloth.

In this process, the researcher was able to record notes in a book and capture photographs of the different fabric off cuts, basing on color, texture, shape and images. This data collected under direct observation was later used for reference purposes during studio experimentation.

### **3.3.2 Interviews**

Using this method, the researcher was able to collect first hand information as the interviews were a one on one discussion with the respondents. The researcher designed interview guides where unstructured relevant questions were utilized for the study. She made appointments with various people to be interviewed such as the lecturers in the areas of multimedia, graphics, sculpture, painting and textiles. She also interviewed the practicing artists in order to collect information about the different techniques of collage used by various artists. The data from respondents was recorded and utilized during studio practice.

### **3.3.4 Library and archival search**

Library and archival search made it possible to access relevant data collected from internet, text books and journals etc in order to satisfy objective one and two of the study.

Through this method the researcher consulted published and unpublished sources which included books, reports, internet sites and articles from various artists in order to be availed with information about materials, processes used in the execution, their limitations and usage of fabric off cuts in the production of decorative wall hangings.

### **3.3.5 Studio Experimentation**

Studio Experimentation involves production of artworks using specified materials tools and techniques. This method made it possible to appropriately execute the production of decorative wall hangings out of fabric off cuts using the collage technique. This was applied to address objective c.

#### **Procedure**

The following procedure was followed:

- (a) Collecting and selecting the fabric off cuts directly from the tailors.
- (b) Collection and identification of tools, materials and techniques used for experimenting with fabric off cuts for production of decorative collage wall hangings.
- (d) Examining and selecting inspirational objects and experimenting with fabric off cuts using selected materials, tools and techniques to produce decorative collage wall hangings
- (e) Studio design processes of sample collage artworks using embroidery stitches

#### **Collecting and selecting the fabric off cuts from tailors**

The researcher picked fabric off cuts from tailors around Banda a Kampala suburb. These came in a number of materials, sizes, shapes, colors and textures and were later kept in sacks for better storage until the time of usage. According to Plato (1997) revised (2012) one of the most important reasons is that color raises serious metaphysical issues, concerning the nature both of physical reality and of the mind. Among these issues are questions concerning whether color is part of a mind independent reality, and what account we can give of experiences of color.

### **Collection and identification of tools and materials**

The tools collected were; needles, scissors, embroidery hoop, wood glue, mounting boards, super glue, acrylic threads, digital cameras which were used to collect photographic data during and after studio processes. Laptop (computer), this equipment was used in the process of collecting and putting together both reflections in text and photographic data during and after then working process. White manila papers were used in this study because of their brightness and strength compared to other materials. The pencils helped the researcher draw developments leading towards execution.

An embroidery hoop is a set of two rings-either wood or plastic. Each ring fitting inside each other holding the fabric taut while stitching.

The following figures show the materials and tools used during the execution of the decorative collage wall hangings.

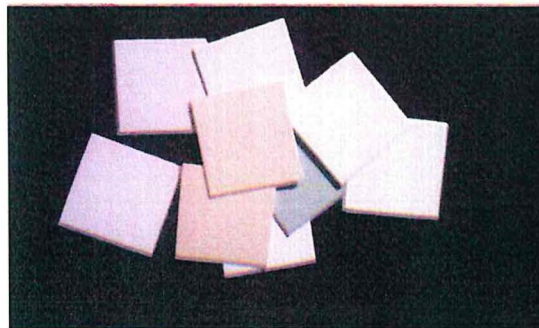


Figure: 33

Material: Mounting paper.

Source: Photograph taken by researcher



Figure: 34

Material: Drawing pencils

Source: Photograph taken by researcher



Figure: 35

Material: Colored pencils

Source: Photograph taken by researcher



Figure: 36

Material: Glue stick

Source: Photograph taken by researcher

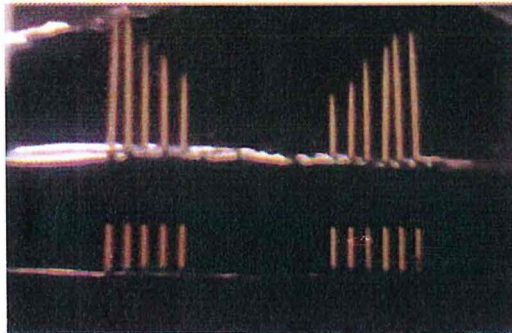


Figure: 37

Material: Sewing needles

Source: Photograph taken by researcher



Figure: 38

Material: Sewing thread

Source: Photograph taken by researcher



Figure: 39

Material: Acrylic threads

Source: Researcher

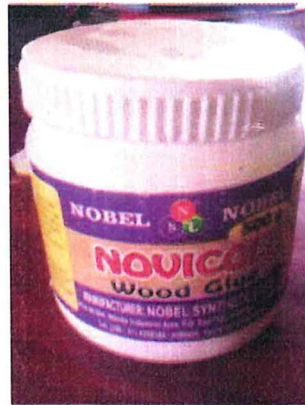




**Figure: 40**

**Material:** Embroidery threads

**Source:** Photograph taken by researcher



**Figure: 41**

**Material:** Novicol wood glue

**Source:** Photograph taken by researcher



**Figure: 42**

**Material:** Wooden buttons

**Source:** Photograph taken by researcher

As we see it is a world populated with colored objects such as cloth off cuts. So much of our perception of physical things involves our examining objects and hence our acquisition of knowledge of the physical world.

### **Sources of inspiration (still life and fabric off cuts characteristics)**

The study had a variety of objects selected from still life compositions such as furniture, paper boxes flowers, spheres to be studied in the design process. These were selected basing on their geometric shapes that were later incorporated in the execution of the decorative collage wall hangings.. The researcher developed photographic impressions and sketches from live specimens for extended references and reflections during studio practice. The researcher was also inspired by the patterns, colors, images and shapes of the fabric off cuts.

### **Still life inspirations**



Figure: 43

Material: Still life objects

Source: Photograph taken by researcher



Figure: 44

Material: Still life objects

Source: Photograph taken by researcher

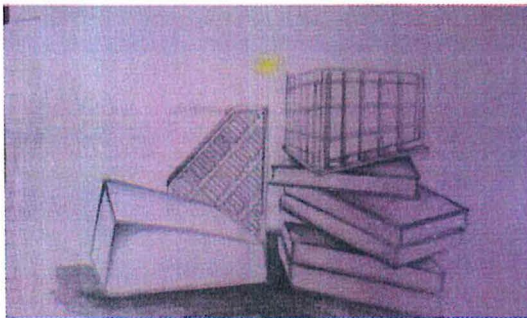


Figure: 45

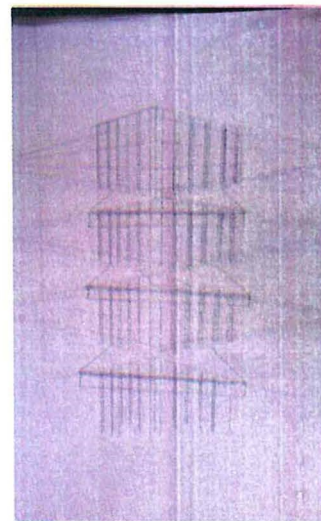


Figure: Figure 46

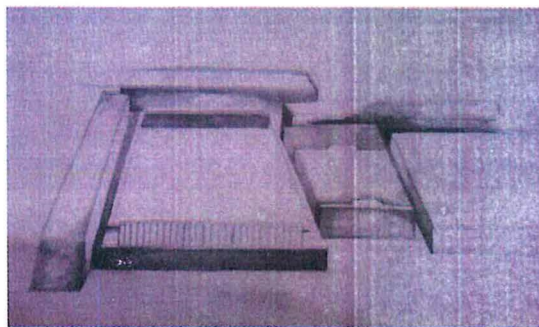
Figures 45 and 46

Technique: Drawing

Source: Photographs taken by researcher



**Figure : 47**



**Figure:48**

Figures 47 and 48

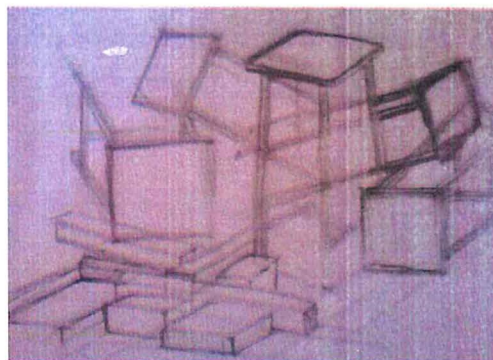
Material: Still life object

Technique: Drawing

Source: Photographs taken by researcher



**Figure: 49**

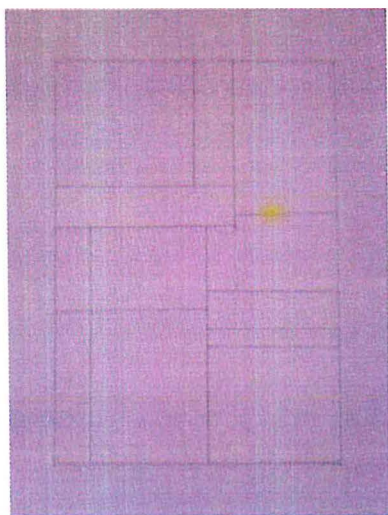


**Figure: 50**

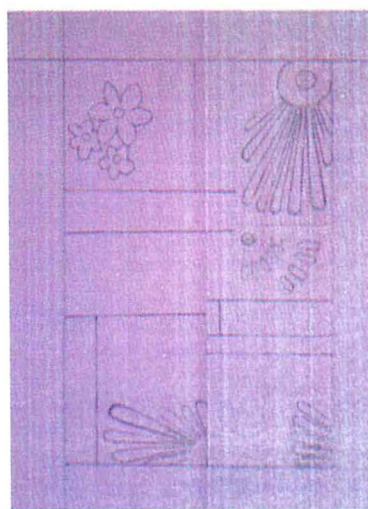
Figures 49 and 50

Material: Still life objects

Source: Photographs taken by researcher



**Figure: 51**

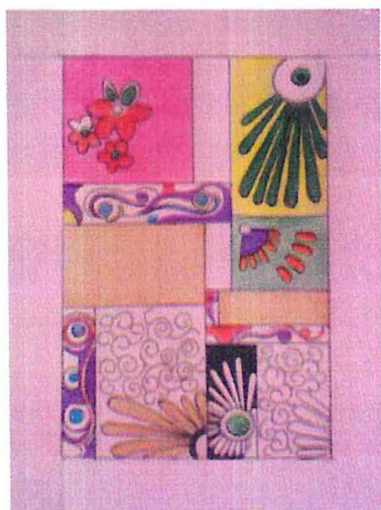


**Figure: 52**

Figures: 51 and 52

Material: Still life objects

Source: Photographs taken by researcher



**Figure :53**

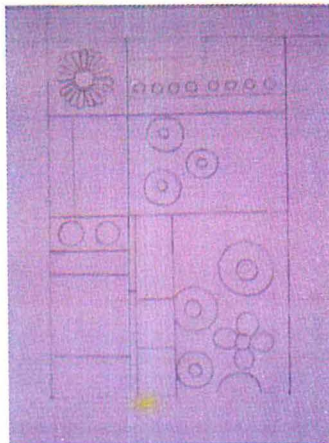


**Figure:54**

Figures: 53 and 54

Technique: Drawing and shading

Source: Photographs taken by researcher



**Figure: 55**

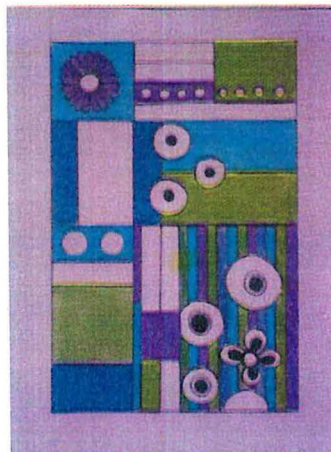


**Figure: 56**

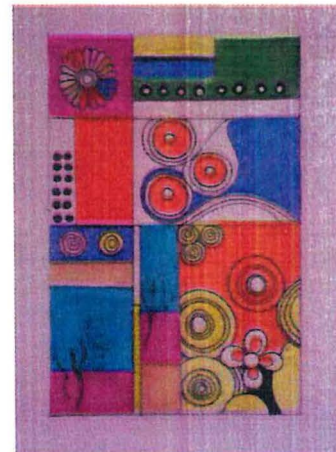
Figures: 55 and 56

Technique: Drawing and shading

Source: Photographs taken by researcher



**Figure: 57**



**Figure: 58**

Figures: 57 and 58

Technique: Drawing and shading

Source: Photograph taken by researcher



Figure: 59

Technique: Drawing and shading

Source: Photograph taken by the researcher

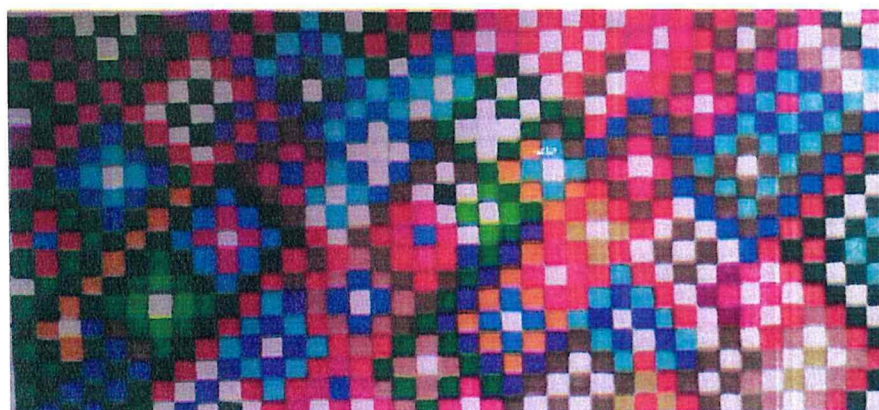


Figure: 60

Technique: Shading

Source: Photograph taken by the researcher



Figure: 61

Technique: Shading

Source: Photograph taken by the researcher



Figure: 62

Material: fabric off cuts

Source: Photograph taken by researcher

The researcher was inspired by the beauty of the fabric off cuts regarded useless rendering them useful. The beauty of the fabric off cuts was greatly linked to the patterns, colors, textures, images and the original shapes that rendered them a very interesting material to execute for the production of decorative collage wall hangings.





Figure: 63a

Material: fabric off cuts

Source: Photograph taken by researcher

In figure 16(a) above the fabrics are initially decorated using zig zag lines at the center a flower with eccentric circle designs and at the right, images of a snail in a black and cream design.



Figure: 63b

Material: fabric off cuts

Source: Photograph taken by researcher

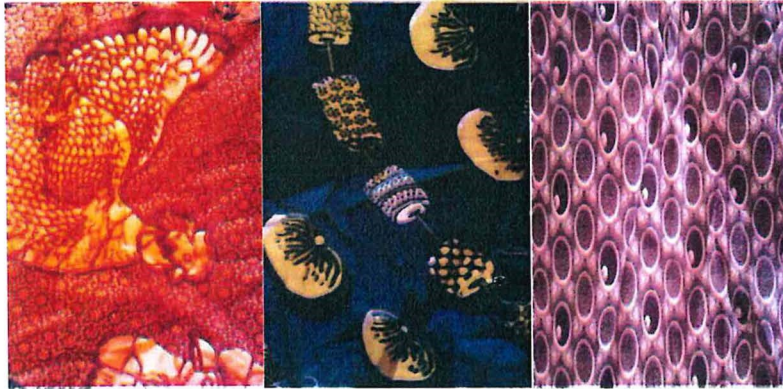


Figure: 64c

Material: fabric off cuts

Source: Photograph taken by researcher



Figure: 63d

Material: fabric off cuts

Source: Photograph taken by researcher

On the left is a green flower, circular designs on white fabric and a tie-dye print with floral designs.



Figure: 63e

Material: fabric off cuts

Source: Photograph taken by researcher



Figure: 63f

Material: fabric off cuts

Source: Photograph taken by researcher



Figure: 63g

Material: fabric off cuts

Source: Photograph taken by researcher



Figure: 63h

Material: fabric off cuts

Source: Photograph taken by researcher



Figure: 63i

Material: fabric off cuts

Source: Photograph taken by researcher

The researcher chose fabric off cuts with different intrinsic features in order to have successful experimentation with a variety of materials and bearing in mind that all of them send a different message to the viewer. In addition to the above, the researcher also chose colored cloth off cuts because of the different emotional responses viewers have to it. The researcher was largely informed by Clare (1997) who states that “think of ways of expressing different emotions using brighter or somber colors, different techniques and materials. She goes ahead to state; Think hard how best to match your emotion. For example for a happy picture you may choose poster paints in primary colors whereas sadness can inspire you to do a gentle water color in pastels.”

In support of the above, George (1997) states that, “The first colors that made a strong impression on me were juicy green, white, carmine red, black and yellow ochre. I saw these colors on various objects which are no longer as clear in my mind as the colors themselves.”

The choices made with respect to the aspects of the lines on the fabric off cuts can manipulate the viewer.

The straight, smooth, bold and vertical lines on the off cuts were of great influence because they represent an assertive mood.

The curved, thin and continuous lines were used to represent delicate moods.

Cloth off cuts with the zigzag lines were used to arouse casual emotions in the viewers.

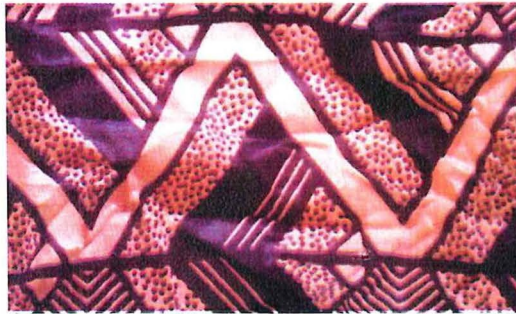


Figure: 64a

Material: fabric off cuts with zigzag lines

Source: Photograph taken by researcher

The straight solid lines represent assertiveness.

The original shapes of the fabric off cuts were an inspiration because of their unequal proportions that were visually interesting. The researcher later decided to shape the cloth off cuts basing on personal preference. An example is of squares that fit together, rectangles, circles and triangles.

Cloth off cuts with closely spaced motifs were used to create pressured emotions. Fabrics with flowers, plants were used because they represented femininity and lightheartedness.



Figure: 64b

Material: fabric off cut with rose flower designs

Source: Photograph taken by researcher

Animals, geometric and manmade objects were used to represent masculinity.



Figure: 64c

Material: fabric off cut with an image of a hen

Source: Photograph taken by researcher

Rhythm in the artwork was established with shape

The researcher left small enough space in between the shapes to be able to direct the viewer from one unit to the next.

Unequally sided shapes helped the researcher to create dynamic rhythm.

### **Studio design processes of sample collage artworks using embroidery stitches**

Using the embroidery hoop, the researcher followed the following steps. The screw at the top of the hoop was loosened and separated the inner and outer circles of the hoop. It was then placed on a flat surface. The outer ring was used to hold the fabric over the inner ring once the fabric was inserted.

The inner ring was then placed on a flat surface. The fabric was placed over it and then put the outer ring over the fabric and pressed until the bottom ring was snug inside the outer ring. The corners of the fabric were tugged slightly to make the fabric taut. It was made sure that the hoop was as tight as possible so the fabric would not slip out of the hoop. The screw was then tightened securely.

Needle; There are very many different needles for different uses. The artist used embroidery needles that provided a large enough eye opening for multiple strands of thread while being thin

enough to keep the holes made in the fabric small. The embroidery needles often have a sharp pair and come in different sizes. The size is related to the eye opening and the thickness of the needle. The artist used general medium sizes which are 5 or 7.

Before embroidery some of the cloth off cuts, the following were made

Fabric preparation; the researcher prepared cloth off cuts to be embroidered by first washing them because some of them were got dirty. They were later ironed to remove wrinkles.

Carbon paper

The artist used the following materials

The patterned cloth off cuts

Plain fabric off cuts

Sharp pencil

Carbon paper

Masking tape

The carbon paper was pinned onto the fabric on the right side with the colored carbon side down. The design was then placed on top and drawn around using a pencil. The researcher made sure that neither the design nor the fabric shifts while doing this. The researcher tried not to lean on the paper while drawing around the design as this could lead to smudges of the carbon marking the fabric.

Before doing embroidery, the researcher threaded the needle and it was done as follows:

The researcher chose the appropriate needle for the thread. As needles come in different sizes, it was important to choose one with an eye big enough for the acrylic thread.

The acrylic thread was then cut to the desired length using a pair of sharp fabric scissors. A piece of thread longer than 36 inches could get tangled as the researcher sewed and a short piece of thread could run out quickly and one would need to thread the needle again. The researcher therefore determined the length of 60cm to be suitable for the sewing.

Cutting the thread was done at 45 degree angle to create a point that is easier to thread through the needle.



The tread was then inserted through the eye of the needle. The needle was then held between the thumb and the fore finger with the eye pointing up. The tip of the thread was held between the thumb and the forefinger of the other hand and the thread was finally inserted through the needles eye. For the thread to go through the eye of the needle with much more ease, the researcher wet the tip of the thread with the tongue and then flattened it with the tip creating a stiffer tip that is easier to insert into the eye.

The thread was then pulled through the needle. A generous tail was attained after several inches of the thread were pulled through the needles eye. This helped to keep the needle from becoming unthreaded as tying the knot was being worked on.

The artist held the other end between the thumb and forefinger making sure that the thread doesn't slip through the needle as the other end was being grasped.

The thread was then wrapped around the finger, the thumb was used to hold the loose thread end in place against the forefinger used. The free hand was used to wrap the thread once around the fore finger so that one complete loop of thread was attained around the finger.

The thread loop was then rubbed against the fore finger using the thumb. The rubbing continued as the thread was being rolled towards the tip of the finger, and then carefully slipped it off keeping the loop intact.

The researcher used fingers to grasp the thread end stitching up from the loop. The other side of the thread which should still be threaded was then held between the thumb and forefinger of the researchers other hand. Thread from the other side was then pulled using both hands so that the loop shrinks and becomes a knot.

In order to achieve a larger knot at the end, the process was repeated making sure that the knot fell into the woven thread loop. The loop fell directly over the first knot when it was shrunk into a knot.

For a more durable strand of thread a double strand method was used. Instead of leaving a tail after threading, the thread was pulled through and the thread tip held together.

The stitches the researcher used for embroidery are listed below:

- Running stitch
- Back stitch
- Cain stitch
- Blanket stitch
- Spider web stitch
- Darning stitch
- French knot



Figure: 65

Technique: Collage

Material: fabric off cuts

Source: Produced by the researcher in 2016

In figure 65, the researcher threaded the needle and made a knot at the end of the two strands to keep them together. The thread taken was that of arm length to avoid tangles and knots. Whenever the thread run out the needle was rethreaded.

The needle was then inserted into the fabric and pulled through the back side using the knot at the end of the thread to anchor it to the fabric.

The needle tip was then inserted back into the fabric, about a quarter an inch from the spot where the thread was pulled for the previous stitch. The needle was then pushed through the fabric and pulled out again instead of pulling the needle through the fabric at once.

Conservative running stitches were made as the artist continued working in the same manner. Running stitches are easy to execute because they are a straight line of in and out stitches.

Though one can make them following any other kind of line apart from the straight one as the researcher practiced.

The stitching was done from right to left, but for a person who is left handed its better they stitch from left to right.

This is a hand stitch that uses double stitch on the wrong side. This was used to make stitches that follow one another without leaving any space. It was generally used for outlining the designs on the fabrics. This was done by placing the needle on the last stitch and bringing it out, and starting all over again, that is the researcher kept putting the needle on the last stitch and bringing it out. It was used for adding embellishments and parts of interest and outline.

The artist started by stretching a piece of fabric into an embroidery hoop, acquired a pair of sharp scissors, embroidery needles and acrylic thread.

A small knot was created on the inside of the fabric at the point the artist wanted to start stitching. A knot is a small knot to keep the stitches from pulling through the fabric.

The needle was then pulled through the fabric to the outside.

A needle was inserted two holes away from the starting stitch, it did not matter whether it was done up, down or sideways.

The thread was drugged tight so that it does not become loose at the same time not so tight to pucker the fabric.

The artist then went two holes in the preferred direction and pulled the needle again through the fabric so it's on the outside.

The needle was pushed back into the fabric, going two holes backwards. The needle was being put into the hole it had already been put through and moving backwards.

**Cross stitch:** Starting the first stitch from the back of the fabric, the needle was brought up in the desired point leaving an inch in the back. The tail would later be tucked behind the back of the finished stitches so that there would not be hanging threads at the back of the finished project.

Moving in a diagonal direction, the first section of the cross was made by inserting the needle in the hole diagonally above the first stitch.

From the back of the fabric, the second section of the cross stitch was started by inserting the needle in the hole directly below the stitch made in the previous step.

Again moving diagonally, crossing over the first diagonal section, the needle was inserted through the hole directly above the very first stitch, thus creating the first complete cross stitch.

**Chain stitch:** This was used as an outline and also to fill in areas of an embroidery design by working rows side by side.



Figure: 66

Technique: Collage

Material: fabric off cut

Source: Produced by the researcher in 2016

For successful execution of figure 66, an away knot was brought through the right side on the line to be followed by the stitch.

The researcher then went back down as close as possible to the starting point and brought the needle back up a short distance along the line of the pattern. Before the needle was pulled right through the fabric, it was made sure that the working thread was underneath the needle.

The needle was then pulled through forming a chain on the surface. The needle was reinserted, next to where it comes through the fabric, inside the loop of the first chain and again brought up further along the line.

The thread was then tucked under the needle and pulled it through to make a second chain stitch.

This was used to decorate the fabric off cuts and their edges. The artist started by bringing the thread to the front. This was done left to right to achieve a nice flow of stitches.

Next, the researcher went up to the right (diagonally) about a quarter an inch. The needle was inserted from the front to the back to the front again, bringing it straight down to line up with the bottom edge, all in one single motion.

It was made sure that the point of the needle curves out over the thread to finish the first stitch. The needle was pulled until the stitched loop was tight against the emerging thread. It was then moved a quarter an inch and the previous steps were repeated until the desired length was met. Each stitch made secured the previous stitch. A small stitch was then made at the back of the fabric to secure the final stitch.



Figure: 67

Technique: Collage

Material: fabric off cut Embroidery using the blanket stitches

Source: Produced by the researcher in 2016

In figure 67, the researcher used the blanket stitch to sew along the edges of some of the fabric off cuts and the following steps were followed:

The needle was threaded and a knot at a tail end was tied. The artist started by sending the needle up from the back. This was done about a quarter an inch from the edge.

To get the stitch anchored, the needle was poked up from the back again so that the needle comes out the top at the spot where it started creating the loop around the edge.

The needle was sent under the loop stitch that had first been made. To do this, the needle was poked under the stitch going sideways at the edge of the cloth. This helped to get the thread anchored but not the first true stitch. To start the first true blanket stitch, the needle was poked

down from the top. This was a quarter an inch from where the thread first came up and about a quarter an inch up from the edge. To complete the first stitch, the needle was brought up from the back and through the loop of the thread. This created a straight line down from the previous stitches. Before pulling this stitch tight, it was made sure that the needle was through the loop of the thread. When the researcher run out of thread, the needle was poked down as if another stitch was being started.

The thread was pulled all the way through but not so tight as yet. Enough of the loop and only enough was left so that later with a new piece of thread, the loop could be caught and then pulled that stitch tight into place.

So, to determine how loose to leave the last stitch before the note, the loose loop of the thread was laid across as if the stitch had been properly finished.

The thread was then cut and knotted tight at the tail end Just like when it started, the needle was poked down and out the bottom layer a quarter an inch up from the edge.

To complete the stitch the needle was slid under the loose loop that was left and the stitch was pulled tight into place.

To end the stitch: To connect the first stitch to the first stitch, the needle was slid sideways underneath the first stitch, and the thread pulled tight. The needle was then looped through the stitch again, but before pulling it tight, the needle was sent through the loop to make a knot, and then pulled it tight to complete the knot.

To hide the knot as the tail ends, the needle was sent between the layers of the cloth about an inch and then pulled out through one side and the thread pulled tight. Then the tail was cut off as close to the felt as possible. The tail then disappeared through the layers.

Sewing corners: To go around a corner, the needle was poked down diagonally across from the corner. These three stitches met in the same hole.

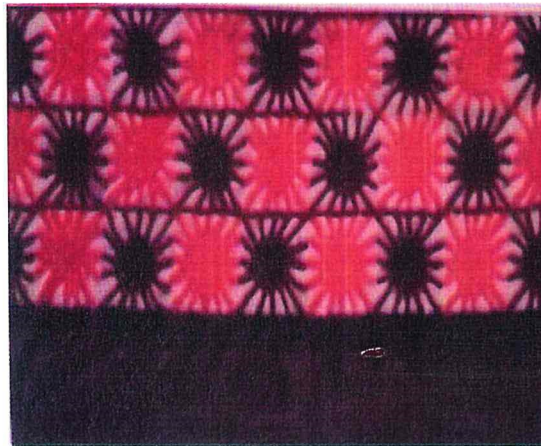


Figure: 68

Technique: Collage

Material: fabric off cut embroidered using the spider stitch

Source: Produced by the researcher in 2016

In figure 68, a square was made in the exact spot where the researcher wanted to make the embroidered stitch. The chain was traced using a pencil. This was one using a washable pencil so that marks are not left on the fabric.

Straight lines were stitched across the square from end to end. The number of lines depended on the desired end result on the cloth off cut. The researcher then used a needle to thread around the spokes in a circle, moving under and over the alternating loops. It started from the center and pushed the stitches down towards the middle of the circle where all the spokes intersected, then made the way outward. For a ribbed effect on the spider web stitch, the thread was looped round each spoke so that it stayed raised over the spokes.

The needle was then pushed through the fabric underneath the finished spider web stitch to finish the stitch and secure the pattern.

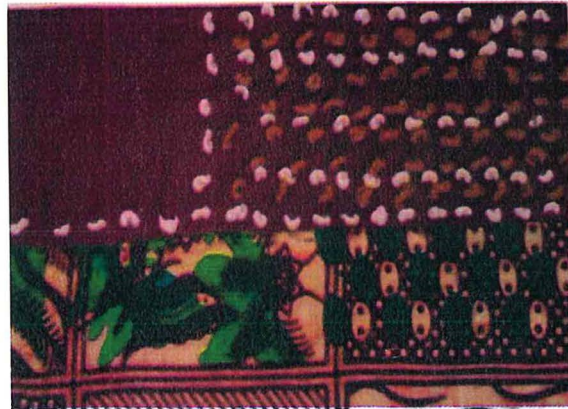


Figure: 69

Technique: Collage

Material: fabric off cut Embroidered using the French knot

Source: Produced by the researcher in 2016

In figure 69, the French knot was started by poking the needle up through the fabric. Enough thread was pulled through so that the needle could be pointed back at the thread. It was helpful to knot the thread on the underside of the fabric so more thread did not keep pulling through. The thread was then wrapped around the end of the needle once and pulled tight. The thread was wrapped around the needle the second time. Again it was made sure that the thread was tight around the needle.

While continuing to pull the looped thread tight around the needle, the end of the needle was poked back down into the fabric fairly close to where it came up. One hand was put under the fabric to slowly pull the needle through while other hand kept the thread taut.

Once the thread had been pulled all the way through, the thread was let go and the rest of the loop of the thread pulled down through the knot, the thread was pulled to form a nice knot.





Figure: 70

Technique: Collage

Material: fabric off cut embroidered using the darning stitch

Source: Produced by the researcher in 2016

Darning is a sewing technique for repairing holes or worn areas in fabric using a needle and thread. It is a single stitch in which thread is woven in rows along the grain of the fabric. In this case the researcher used the darning stitch to add decoration on to the fabric off cut.

In figure 70, the researcher found acrylic threads that could match the various cloths off cuts that needed to be darned over. The needle was then threaded. The length of the thread was out to the size of the area desired to cover with the stitch. More thread than the actually need thread was out so that there would be no need to rethread the needle while working. A small knot was tied at the end of the thread.

The darning needle was inserted along the edges of the design half an inch away from the area that needed designing. The needle was then pushed through the fabric and gently pulled the thread and the needle all the way through.

The needle was pushed through the fabric and gently pulled the thread all through. The size of stitches was made depending on the fabric. The needle was pushed again through the fabric and pulled all the thread through. The thread was looped along with the needle back over to the front side to insert the needle again right beside the first stitch. The stitch was then secured after the darning was done. This was done by running the needle down through the stitches several lines and made a small loop knot with the needle and thread length.

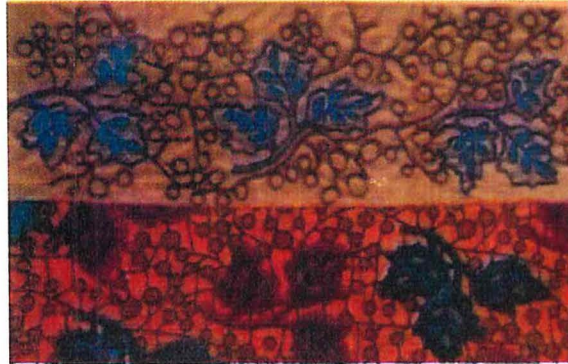


Figure: 71

Technique: collage

Material: fabric off cuts of embroidered cloth using the back and darning stitches

Source: Produced by the researcher in 2016

Size: 58cm by 43cm

In figure 71, a floral design from a kitenge material was transferred to a plain material using carbon paper and a sketching pencil. The kitenge fabric was placed above the carbon paper placed above the plain fabric. The researcher drew around the design using a pencil thus registering it directly on the plain material. The material was then stretched in the embroidery hoop and stitched over using blue and red acrylic threads in form of leaves against a yellow background. The artist was then inspired to use light blue acrylic threads and dark blue for leaves to maintain a maroon fruitlike design like that in the kitenge material.



Figure: 72

Technique: Collage

Material: fabric off cuts of Patch work embroidered using the back stitch.

Source: Produced by the researcher in 2016

Size: 58cm by 43cm

In figure 72, kitenge material measuring twenty six centimeters by nineteen point four was stitched over a cream linen material measuring twenty eight point six by forty two point seven centimeters. The design of the kitenge material was traced over the linen material using carbon paper and a pencil. The design was then stitched over using dark brown acrylic threads in form of contours. Part of the design was made bold and covered up using the chain stitch in order to have an even flow of the design from the kitenge to the linen material. For aesthetic purposes, the kitenge material designs were stitched through using yellow acrylic threads in form of a back stitch design.



Figure: 73

Technique: Collage

Material: fabric off cuts embroidered using the running stitch and beads

Source: Produced by the researcher in 2016

Size: 58 by 42cm

In figure 73, two fabric off cuts from the same piece of cloth were joined together using a running stitch of 0.2cm spacing to ensure good joinery. Back stitches were introduced into the design on the left side of the work using acrylic threads against the black lines outlining the design. The cream stitches created a very interesting outline of the design due to the sharp contrast.

On the other side of the work, contour designs were made using small yellow glass beads following the original design. The work came out as an independent piece provided the movement from yellow to cream inform of a monochrome

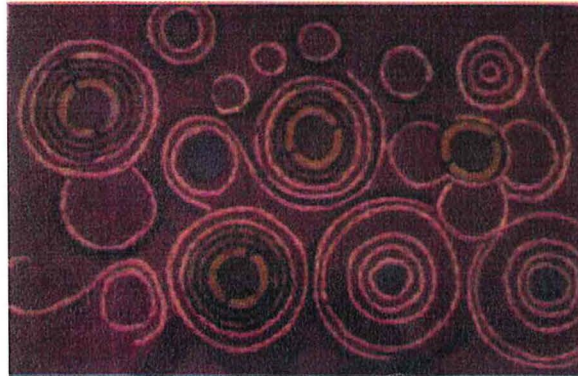


Figure: 74

Technique: Collage

Material: Embroidered bark cloth using raffia.

Source: Produced by the researcher in 2016

Size: 58 by 43cm

In figure 74, a bark cloth off cut was used as a background for eccentric circles. The circles were drawn onto the bark cloth using a drawing pencil and freehand. Stitches were made over the pencil lines using raffia due to its strength and durability. At the center of the circles are gray glass beads also forming concentric circles. For aesthetic purposes, kitenge material designed using concentric circles was introduced inform of patch work.



Figure: 75

Technique: collage

Material: fabric off cuts on mounting paper.

Source: Produced by the researcher in 2016

Size: 58 by 43cm

In figure 75, the researcher acquired mounting paper and drew circles on it using a pencil in a pair of compasses. This was done in a variety of sizes in order to create good contrast. The circles were then cut out using a pair of paper scissors. Pieces of fabric off cuts were then cut to stitch around the cut pieces of mounting paper using a needle and thread. The dressed papers were then arranged and stuck on a piece of blue manila paper using novicol wood glue. A design was created in form of concentric circles.



Figure: 76

Technique: collage

Material: Acrylic threads, fabric off cuts on mounting paper.

Source: Produced by the researcher in 2016

In figure 76, a composition of seven girls and five boys seated in a compound playing legendary games such as kaneemu kanabiri, duru. These images were drawn on a cream linen piece of fabric off cut and later stitched through using the back stitch technique. Dark brown acrylic threads were used for the execution in order to make the lines bold enough for the viewers. The seven girls were dressed in kitenge material including one of the boys. This material was stitched against their bodies using the patching technique. In order to stitch the linen material without pulling itself together, it was stretched on an embroidery hoop before stitching. The colors used were green, yellow, orange, pink, light brown, cream, light green and red.

## CHAPTER FOUR: PRESENTATION AND INTERPRETATION OF STUDIO FINDINGS

### 4.1 Studio findings

In this chapter, the researcher presents and interprets the studio findings in addressing the third objective of the study. These findings reveal a study of different colors, patterns, lines, textures and images on the fabric off cuts manipulated to create decorative collage wall hangings.



Figure: 77

Title: Joy

Technique: collage

Material: fabric off cuts on mounting paper, glass beads

Source: Produced by the researcher in 2016

**Description:** In figure 77, a piece of cotton material off cut colored orange and black acted as a base for small circles of mounting paper dressed in kitenge material with a big one almost at the center. Neighboring it on the left is a background of blue and cream satin cloth supporting a body of cloth off cuts glued in form of concentric circles. Right below that are rectangular pieces of mounting paper dressed in cloth off cuts, having stitched glass beads concentrically on the fourth piece from the left. On the lower right corner is a cream cloth off cut supporting a circle of orange and black fabric off cut.

Yellow is a colour of sunshine. It is associated with joy, happiness and energy. Yellow produces a warming effect, arouses cheerfulness, stimulates mental activity and generates muscle energy. Yellow was used to evoke cheerful pleasant feelings in the viewers. It is very effective for attracting attention, therefore it was used to highlight some of the most important parts of the composition. As yellow tends to disappear into white the researcher highlighted it using dark brown and black.

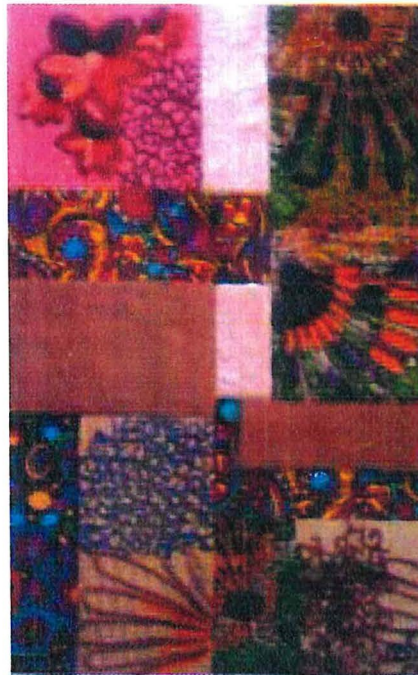


Figure: 78

Title: Suspicious (a)

Technique: Collage

Material: jute, acrylic threads, fabric off cuts on mounting paper.

Source: Produced by the researcher in 2016

Size: 61.1cm by 38.7cm.

**Description:** In figure 78, a pink cotton fabric off cut was stitched over mounting paper measuring 18cm by 18cm onto which four flowers were embroidered using the needle eye stitch, blanket stitch, chain stitch and spider stitch. On the lower right side of the fabric is a curly design stitched using maroon acrylic threads in a running stitch format.



On the right is a shiny piece of embroidered silver cloth measuring 18cm long by 6.5cm wide. Right next to the silver off cut, a kitenge cloth off cut colored green, maroon, purple and cream over which design a darning stitch was sewn using orange acrylic threads was stuck. The stitching was done to help create high lights on the off cut as the original colors were dull. Polyester fabric off cut measuring 6.6cm by 24.8cm were decorated using the screen printing technique. Eccentric circles dominate the printed design in a variety of colors such as blue, red, yellow, pink, black, purple and maroon.

Right below the multicolored print is a piece of jute off cut measuring 12.3 cm by 19.6 cm. The lines on the jute form a checkered design as the fibers run vertically and horizontally. The plain material helped to create a sharp contrast when placed right below the multicolored piece.

A shiny piece of embroidered silver cloth measuring 10.6cm by 5.1cm was glued right below the multicolored print.

A piece of army green fabric decorated using a design transferred from the kitenge material was stuck right besides the multicolored print. The researcher back stitched the curly design using blue acrylic threads to create a relationship with the multicolored print. The lower part of the cloth was also decorated using feather like design in a back stitch format.

A plain jute material measuring 18.3 cm by 6.3cm was placed right below the above cloth offcut in order to create unity in the work.

Below the jute material is another multicolored piece of cloth off cut for the purpose of creating contrast.

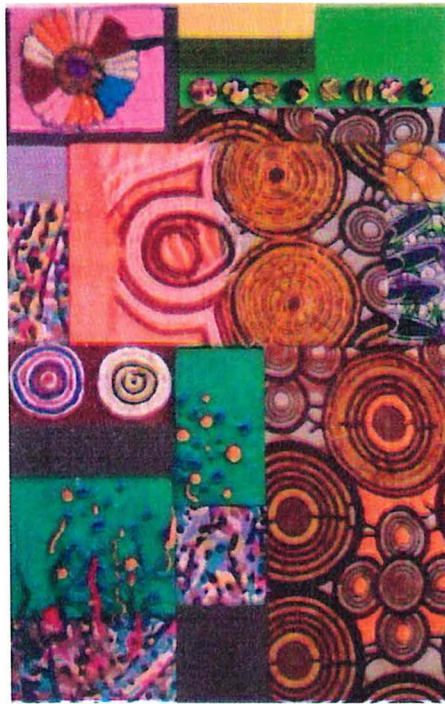


Figure: 79

Title: Suspicious (b)

Technique: Collage

Material: Jute, acrylic threads, fabric off cuts and mounting paper.

Source: Produced by the researcher in 2016

Size: 63.7cm by 39.5cm.

In figure 79, Measuring 32.2cm long by 17.3cm wide is a piece of kitenge material stuck at the right hand corner of the artwork. Its initial decorations were done using eccentric circles and others floral. The artist used orange acrylic threads to sew a darning stitch over some spaces. This helped to create more emphasis in the art piece.

A plain piece off dark gray cotton cloth measuring 9cm by 8cm was glued quarter way besides the kitenge on the left side.

Besides the gray piece was glued a green piece of cloth off cut joined to a dotted off cut by stitching. The artist borrowed the dotted design from the lower cloth and transferred it to the plain green off cut.

The same pieces of joined fabric appear again measuring 22.8cm by 7.9cm as they were glued in a half drop manner to make the viewers eye move from left to right across the art work thus creating movement.

A plain dark gray cotton cloth off cut measuring 5cm by 15cm was stuck right above the green cloth off cut.

A bark cloth off cut measuring 7cm by 5.4cm was decorated using small glass beads colored black, white, yellow, orange, light brown and blue. The bark cloth has an advantage of being strong so it did not require the researcher to stretch it over an embroidery hoop during the execution of the project. The colors of the beads used were got from the cloth off cut in the composition. A kitenge cloth off cut colored purple, dark blue, cream and light green measuring 12.8 cm by 6.1 cm was stuck right above the piece of fabric in the lower right hand corner.

Two pieces of cloth were joined together using a running stitch at the back to avoid untidy work.

A kitenge and silk fabric off cuts were joined together to make 18.3cm by 28.1cm. The concentric circle prints on the kitenge material were highlighted by stitching through them with orange acrylic threads using the back stitch. The stitching was further moved to the orange silk material using cream and maroon acrylic threads to create a relationship between the kitenge offcut and the silk cloth off cut.

Right besides the orange silk material was glued the multicolored material decorated in circles of pink, light blue, dark blue and light green against a yellow and white background.

Right above the mentioned piece is a plain light gray fabric measuring 5.2cm by 6cm.

A piece of kitenge material measuring 3.1cm by 25.5cm was stuck above the previous piece.

Above the kitenge cloth off cut, the researcher placed a light green cloth off cut measuring 9.1cm by 12cm. onto which circular kitenge cloth off cuts were stuck for aesthetic purposes.

A thin piece of light green off cut measuring 3.1cm long by 12cm wide on top of which eight circular fabric off cuts were stuck below two thin pieces of fabric cloth off cuts.

At the top most left corner is a gray off cut measuring 12.5cm by 16cm.

On top of the gray off cut is a cotton cloth off cut measuring 11.1cm by 13.7cm onto which the blanket, spider and darning stitch were used to embroider a sun flower.

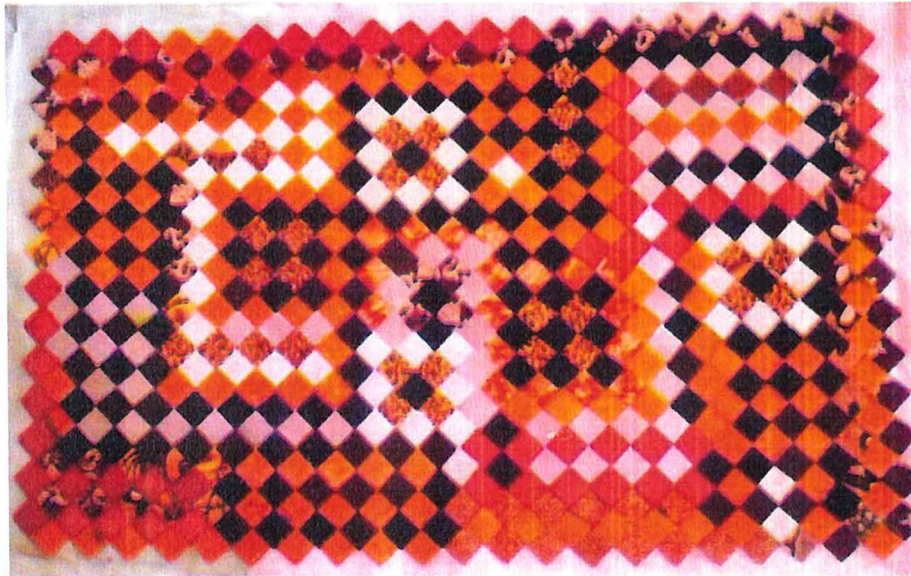


Figure: 80

Title: Excitement

Technique: collage

Material: fabric off cuts on mounting paper.

Source: Produced by the researcher in 2016

Size: 106cm by 64cm

In figure 80, titled excitement the researcher is addressing how the original colors of the fabric off cuts are being manipulated into conveying messages by evoking emotions of excitement in the viewer. Excitement literally means a feeling of joy and exhilaration which the researcher clearly intends to convey to the viewer as informed by figure 31.

Colors of excitement tend to be warm colors such as reds, oranges and yellows and bright purple. A color of high passion, red can increase your heart rate and is often associated with love and intense emotion, Analogous hues in shades of orange and yellow bring on more stimulating emotions of high energy, warmth and creativity.



Figure: 81

Title: Temptation

Technique: collage

Material: fabric off cuts on mounting paper.

Source: Produced by the researcher in 2016

In figure 81, the researcher intended to evoke emotions of temptation. This was done using bright colors such as yellow red and orange. It is the desire to engage in short term urges for enjoyment, that threatens long term goals. The orange colors used in the above artwork were intended to evoke emotions of temptation in the viewer. More informally, temptation may be use to mean the state of being attracted and enticed without anything to do with moral, ethical or ideological valuation. Therefore the researcher used color orange predominantly to tempt the viewer to look at the artwork endlessly because temptation is something that excites a viewer.

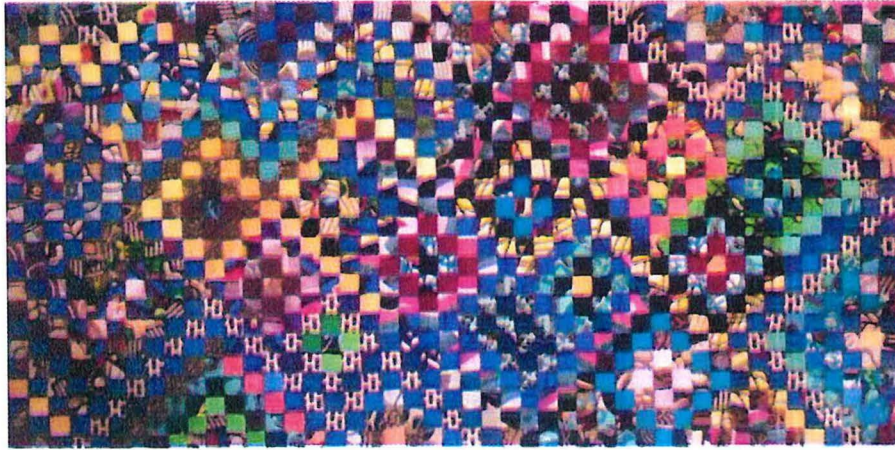


Figure: 82

Title: sadness

Technique: collage

Material: fabric off cuts on mounting paper.

Source: Produced by the researcher in 2016

In figure 82, the researcher used blue fabric off cuts dominantly to evoke emotions of sadness. The use of blues in the above art piece was greatly informed by Picasso's painting called 'Tragedy' in figure 30. The blues were mainly used in monochromatic format alongside a few yellows and pinks meaning that after a period of sadness one could have a chance to joy.



Figure: 83

Title: Possessive (a)

Technique: Collage

Material: fabric off cuts on mounting paper.

Source: Produced by the researcher in 2016

In figure 83, the researcher used purple, pink and red predominantly to convey possessive emotions.



Figure: 84

Title: Courageous (a)

Technique: Collage

Material: fabric off cuts on mounting paper.

Source: Produced by the researcher in 2016

By producing the above artwork, the researcher intended to evoke emotions of confidence in the viewer.

Confidence is having belief in yourself or another person. When a person is confident they are showing that they have faith in their talents, abilities and personal strength, which are all represented by the brown cloth off cuts.

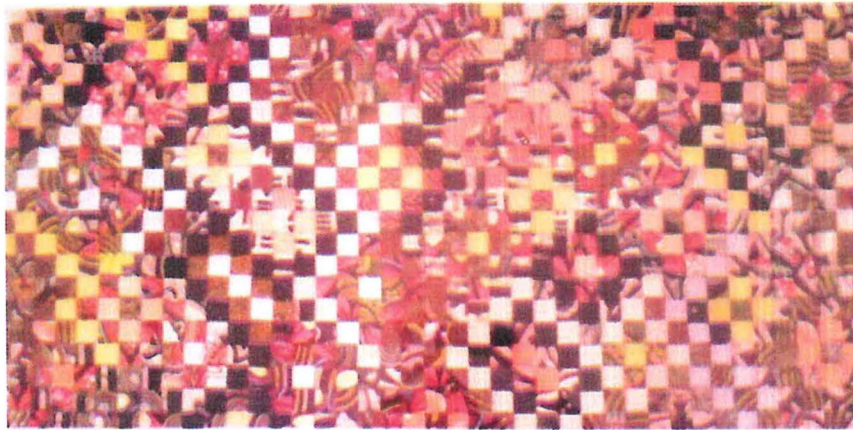


Figure: 85

Title: Courageous (b)

Technique: Collage

Material: fabric off cuts on mounting paper.

Source: Produced by the researcher in 2016

**Description:** The color brown is a serious down to earth color signifying stability, structure and support. Brown is the color of material security and the accumulation of material possessions. Brown is friendly and approachable. It is loyal, trustworthy and dependable. It is sensual sensitive and warm engulfing one in a feeling of calmness and comfort. Brown suppresses the emotions, creating a safe haven from the stresses of the outside world within which problems can be contemplated and solved. Brown is a color of structure, although by no means does it encourage perfectionism, rather it encourages orderliness and organization. The color brown gives reassurance, it is quietly confident. It does not seek attention it refers to remain in the background, allowing other colors around it to shine. It prefers to function in its own safe little world. Brown is comforting and stabilizing while green is balancing and rejuvenating. Light



brown is friendly and approachable, dark brown is strong yet sad and depressive, ivory is calming yet encouraging with a reserved style of simple sophistication.



Figure: 86

Title: Possessive (b)

Technique: Collage

Material: fabric off cuts on mounting paper.

Source: Produced by the researcher in 2016

**Description:** The application of pink fabric was intended to convey possessiveness to the viewer. Because Possessiveness is the exertion of one's right or ownership on others around them because of insecurity or any other reasons the pink color relates so well to it. Possessiveness can be because of some unknown hidden fear in the minds. For instance, the very fear of losing someone special from one's life makes him or her possessive by nature, which is reflected by color pink.

## **CHAPTER FIVE**

### **DISCUSSION, CONCLUSION AND RECOMMENDATIONS**

#### **5.0 Over view**

The main purpose of this study was to explore the different possibilities of using fabric off cuts to produce decorative wall hangings using the collage technique.

The study was guided by the following objectives;

1. To examine the usage of fabric off cuts for production of decorative collage wall hangings.
2. To analyze the usage of different collage techniques for production of decorative collage wall hangings.
3. To produce decorative wall hangings out of fabric off cuts composed in different patterns that appeal in diverse ways using the collage technique.

In this chapter the researcher therefore presents the discussions, conclusions and recommendations of the study in line with the above objectives.

#### **5.1 Discussion**

The study sought to explore the different possibilities of using fabric off cuts to produce decorative wall hangings with aid of the collage technique.

The research demonstrates results attained from studio exploration with fabric off cuts drawing inspiration from wooden stools, paper boxes, flowers, plastic baskets and the features of the fabric off cuts for example the colors, lines, texture, shape and images. The researcher produced decorative collage wall hangings conveying different messages such as excitement, courageous, superstitious, transparency and possessiveness. Therefore the aesthetics of the wall hangings depended on the artist's ability to manipulate the features on the objects in the still life compositions and those of the fabric off cuts to articulate the issue of concern.

The features on the fabric off cuts were used to add emphasis so as to add simplicity and attach aesthetic value on the artworks.

The researcher was able to examine the usage of fabric off cuts for the production of decorative collage wall hangings. Under this the researcher looked at a variety of wall hangings produced

using fabric off cuts in the collage technique. The researcher identified that the artists are inspired by nature and various activities and less inspired by still life compositions and the beautiful endowments of the fabric off cuts. There were also minimal means of message conveyance in terms of emotions basing on color usage.

There was various collage techniques used in the production of artworks. Among these were; paper collage, photomontage, digital collage, wood collage and three dimensional collage. Most of the collage artwork was executed using paper such as wrapping paper, news papers, magazine papers and film. The artist identified minimal use of fabric off cuts for production of collage artworks. There were few artists like Benon Lutaaya and Beatriz Milharzes, Donna Davis, Makata Makata and Taiye idahor who produced collage artworks using fabric off cuts and informed this study.

The researcher was successful in using fabric off cuts as a material being inspired by still life objects, shapes and the features on the cloth off cuts to develop decorative collage wall hangings illustrated in chapter four of this study.

The researchers used of fabric off cuts in new spheres of expression of visual symbolism as a material.

## **5.2 Conclusion**

The study sought to carry out a studio exploration into the possibilities of using fabric off cuts to produce decorative wall hangings using the collage technique. It reflects historical use of fabric off cuts and as supported by the researcher's findings.

A number of collage artworks were produced using fabric off cuts as a material because of its aesthetic values.

## **5.3 Recommendations**

Based on the conclusions above the researcher made the following recommendations.

It is recommended that institutions facing lack of materials in the production of multimedia crafts do improvise with off cuts such as fabric to offset the cost burden in their budgets.

Further exploration in the use of collage techniques for art production can be undertaken in other areas.

The research recommends that there is a need for more research in the use of other off cuts other than fabric in the production of aesthetic art works.

**APPENDICES**

## **APPENDIX A**

### **INTERVIEW QUESTIONS**

(Re: Introduction of Ms. Assumpter Nakamya Luutu, Registration Number:12/U/482/GMID/PE)

1. What do you understand by the term fabric off cuts?
2. Name any products made from fabric off cuts?
3. What are the different uses of fabric off cuts?
4. What are the different techniques employed in the production of various products using fabric off cuts?
5. What are the different collage techniques used in the production of artworks?
6. Is the collage technique applied during execution of art works in other areas of art besides multimedia crafts?

## **APPENDIX B**

### **INTERVIEW SUBJECTS**

Lecturers who teach Multi-media crafts, painting, graphics, sculpture and fabric decoration in the Department of Art and Industrial Design Kyambogo University.

Josephine Kisaka, Director Shears Institute of Fashion Designing.

Wathum Edwin, Chairman Post Graduate Committee and lecturer in the Department of Art Industrial Design, Kyambogo University.