

SOOT AS A MEDIUM FOR DRAWING

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(13/U/2029/GMAID/PE)

**A GUIDE BOOK SUBMITTED TO GRADUATE SCHOOL IN PARTIAL
FULFILMENT FOR THE AWARD OF THE DEGREE OF MASTER
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DECLARATION

I, **MAYANJA Richard Weazher (13/U/2029/GMAID/PE)**, hereby declare that this is my original work and it has never been submitted to any institution for the award of a Masters degree.

Signed: Richard.....


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Date: 3rd 1/2/2015.....

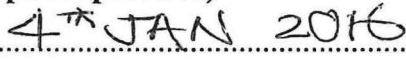
APPROVAL


This Guide-book has been submitted to the Board of examiners with our approval as University supervisors.

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DEDICATION

I dedicate this book to my beloved friends; MAYANJA Ecclesiastes and MAYANJA Psalms, Josephine Margret Sykes, NAKAKANDE Justine, MUGERWA Charles and the entire Tamale family Thank for the hand of love and support!

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TABLE OF CONTENTS

DECLARATION	i
APPROVAL	ii
DEDICATION	iii
ACKNOWLEDGMENT	iv
TABLE OF CONTENTS	v
LIST OF PLATES	viii
ABSTRACT	xi
CHAPTER ONE: INTRODUCTION	1
1.0 Over view	1
1.1 BACKGROUND OF THE STUDY	1
1.1.1 Soot as a material in art	10
1.2 Statement of the problem.....	13
1.3 Purpose of the study	13
1.4 Objectives of the study	13
1.5 Studio guiding questions	13
1.6.0 Scope of the study	13
1.6.1 Content scope.....	14
1.6.2 Historical scope.....	14
1.6.3 Material scope.....	14
1.6.4 Geographical scope	14
1.7 Significance of the Study.....	15
1.8 Limitations.....	15
1.9 Definition of operational terms.....	16
CHAPTER TWO: LITERATURE REVIEW	17
2.0 Overview	17
2.1 Drawing and soot	17
2.2 Attributes that can aid soot in Drawing as a discipline.....	29
CHAPTER THREE: METHODOLOGY	46
3.0 Introduction.....	46
3.1 Research design	46

3.2 Population sample	46
3.3 Sample strategy	47
3.4 Methods and procedure of data collection.....	47
3.4.1 Interview	47
3.4.2 Direct observation	48
3.4.4 Studio Experimentation	48
3.4.4.1 Procedure	48
3.4.4.2 Selected Ganda Proverbs	49
3.4.4.3 Material to be used in studio practice.....	49
3.4.4.4 Sources of inspiration	51
3.5 Soot sources.....	61
3.5.1 Soot collection methods:	62
3.5.2 Automatic use of soot.....	63
3.5.3 Dragging approach on Soot	70
3.5.4 Soot and colour	74
3.6 Reliability and validity	80
3.7 Ethical consideration	80
CHAPTER FOUR: PRESENTATION AND INTERPRETATION OF STUDIO FINDINGS.....	81
4.0 Introduction.....	81
4.2 Presentation of Findings	82
4.2.1 Technique.....	82
4.2.2 Content	101
CHAPTER FIVE: DISCUSSION, CONCLUSION AND RECOMMENDATIONS ...	110
5.0 Introduction.....	110
5.1 Discussion.....	110
5.1.1 Techniques.....	110
5.1.2 Content	111
5.3 Conclusions	112
5.2.1 How acclaimed visual artists have applied soot as a medium in Drawing.....	112
5.2.2 Some of the identified attributes that can aid the use of soot in drawing as discipline	112
5.2.3 Experimentation with the potential of soot and produce drawings.....	113

5.3	Recommendations.....	113
	References	115
	Appendices	119

LIST OF PLATES

Plate I: Sketch of Madonna of the meadows	2
Plate II: Madonna of the meadows	3
Plate III: Nyero rock art	5
Plate IV: A one thousand shilling note of the republic of Uganda.....	5
Plate V: Self-Portrait”, Disegno	7
Plate VI: Abstract design.....	9
Plate VII: Burning lantern beneath the surface	18
Plate VIII	20
Plate IX: Dark portrait of a Girl.....	21
Plate X: Spazuk.....	22
Plate XI: Untitled	24
Plate XII: The great escape I	25
Plate XIII: Untitled	27
Plate XIV: The great escape II	28
Plate XV: Omulungi Ngege	30
Plate XVI.....	32
Plate XVII.....	33
Plate XVIII: Colonial Horseman	34
Plate XIX; The Market.....	36
Plate XX: Untitled	37
Plate XXI : Untitled	38
Plate XXIII : “Oluganda lwala mukwano”	40
Plate XXIV: Landscape.....	41
Plate XXV : ‘Oluganda lwala mukwano’	42
Plate XXVI: Untitled	43
Plate XXVII: Head of a satyr	44
Plate XXVIII: Dimensions of Endege	52
Plate XXIX: Studies developed from Endege	53
Plate XXX: Studies developed as observed from the Endege usage.....	54
Plate XXXI: Ensaasi	55
Plate XXXII: Studies developed from direct observation.....	56
Plate XXXIII: Manipulated designs out of studies developed from observing Ensaasi.....	57

Plate XXXIV: Photographic impression of Engoma (Ganda Drum)	58
Plate XXXV: Manipulated design from the Engoma (Ganda Drum).....	59
Plate XXXVI: Further designs from a distorted Ngoma and her sticks	60
Plate XXXVII: Wax-candle fire flames.....	61
Plate XXXVIII: Paraffin lanterns	62
Plate XXXIX Application of Soot on the surface	63
Plate XL: Different shades of Soot captured on the surface.	64
Plate XLI: Mixed soot on bond paper.....	65
Plate XLII: Different trials of forms developed using soot.....	66
Plate XLIII: Uncontrolled use of candle flames.....	67
Plate XLIV: Preliminary drawing for automatic drawing.....	68
Plate XLV: Positive-negative approach on soot.....	69
Plate XLVI: Soot and erasers	70
Plate XLVII: Constructive lines	71
Plate XLVIII: Negative drawing	72
Plate XLIX: “Amagoma” (drums).....	73
Plate L: ‘Abasaasi’ (the shaker players).....	74
Plate LI: Colouring soot 1	75
Plate LII: Colouring soot 2.....	75
Plate LIII: Colouring soot 3.....	76
Plate LIV: Colouring soot 4	77
Plate LVI: Colouring soot 5	78
Plate LVII: Colouring soot 6	79
Plate LVIII: Endege	82
Plate LIX: Ensaasi I	83
Plate LX: ...Ziba nyingi.....	84
Plate LXI: Ensaasi II.....	85
Plate LXII: Ensaasi III	86
Plate LXIII...bwevuga	87
Plate LXIV:...bwevuga II	88
Plate LXV: ... <i>bwevuga entono tevuga</i>	89
Plate LXVI: ... <i>ziba nyingi neziyogaana</i>	90
Plate LXVII: <i>Engoma ennene</i>	91
Plate LXVIII: <i>Engoma ennene...I</i>	92

Plate LXIX: <i>Engoma ennene...II</i>	93
Plate LXX: <i>Engoma ennene...III</i>	93
Plate LXXI: <i>Endege ziba nyingi neziyogaana</i>	94
Plate LXXII: <i>Engoma ennene IV</i>	95
Plate LXXIII: <i>Engoma ennene V</i>	96
Plate LXXIV: <i>...ziba nyingi ne 'ziyogaana</i>	97
Plate LXXV:	98
Plate LXXVI: <i>Engoma ennene bwevuga...</i>	99
Plate LXXVII	100
Plate LXXVIII: <i>Endege ziba nyingi neziyoogana</i>	101
Plate LXXVIX <i>Endege ziba nyingi neziyogaana I</i>	102
Plate LXXX: <i>Endege ziba nyingi neziyogaana II</i>	103
Plate LXXXI: <i>Engooma ennene weri entono tevuga</i>	104
Plate LXXXII: <i>Engoma ennene weri entono tevuga I</i>	105
Plate LXXXIII: <i>Engooma ennene weri entono tevuga II</i>	106
Plate LXXXIV: <i>Engoma ennene weri entono tevuga III</i>	107
Plate LXXXV: <i>Engoma ennene weri, entono tevuga IV</i>	108
Plate LXXXVI: <i>Engoma ennene weri, entono tevugaV</i>	109

ABSTRACT

The study carried out; “*A studio exploration into possibilities of using soot as a medium for Drawing*”. It was intended to investigate practical ways that can qualify soot as an exceptionally recommendable medium of drawing. The study was conducted under three objectives; (a) To examine how acclaimed visual artists have applied soot as a medium in drawing, (b) To establish attributes that can aid the use of soot in drawing as a discipline, (c) To experiment with the potentials of soot and produce drawings. The study used experimental survey structure to investigate into potentiality of soot in drawing through application of various techniques and selected proverbs as an underlying direction of meaning. To fulfil objective **a** and **b**, the researcher used interview, direct observation, Library and archival survey methods selected population; thirty (30) respondents and thirty (30) artworks from acclaimed artists respectively. The information from that population guided the researcher during studio experimentation in fulfilment of objective **c**. Basing on the related literature, the study discovered no acclaimed artist in Uganda has ever experimented with soot to create drawing projects and it is minimally used by artists in the rest of the world with no proper documentation revealing their studio processes. The finding for objective **c**; through surface as a drawing attribute comprising of bond papers, canvas, plywood, and mounting cards, revealed that soot is a medium that can be used to register designs. The study further revealed that wavy, smudging, hatching and automatic under the technique attribute can be attained by dragging different tools on surfaces. The third attribute which is media comprising of chalk, charcoal, powder colours used in some compositions to complement soot the primary medium revealed that soot is a medium that can easily blend with other media. Soot also exhibited the remarkable potentiality to portray Content in the study which was based on following Selected Ganda proverbs inspired by musical instruments; *Endege ziba nyingi neziyogaana* and *Engoma ennene weri entono tevuga*. The Ganda musical instruments like *Endege* (rattles), *Ensaasi* (shakers) and *Engoma* (drum) were selected as inspirational objects to enhance the study and soot was still profound in capturing their form and creates a sense of depth. The findings in this guide book which are presented in both text and photographic formats were interpreted in consideration of techniques, surfaces, media and content attributes. They affirm soot to be a commendable medium for drawing. The research in an investigative sense was limited to behaviour of soot of few selected surfaces and media. Therefore this study recommends further research in a need to find out its reaction on other materials like stones, glasses, plaster and media which are outside the scope of this study.

CHAPTER ONE: INTRODUCTION

1.0 Over view

In this section, background to the study, brief history of the problem, statement of the problem, purpose of the study, objectives of the study, studio guiding questions, significance of the study, area and content scope, limitations, definitions and review of what has been done are covered.

1.1 BACKGROUND OF THE STUDY

Drawing as a visual art form is referred to by many artists as an artist's use of line to make a picture. However, the definition of drawing can be expanded to include the use of other elements such as colour, shape, texture and light in addition to line. In fine art, the term "drawing" may be defined as the linear realization of visual objects, concepts, emotions, and fantasies, including symbols and even abstract forms irrespective of media.¹ This implies that drawing, no matter the medium selected, is a scientific process involving one's independent thinking, calculations and judgement in beginning to create marks on the surface to register a design.

Gombe Catherine a senior lecturer at Kyambogo University as quoted by Odongo (2010) defines drawings as the foundation of anything done in art, be it design, sculpture or painting.² In this statement drawings are considered the beginning of everything in art or design. This is an important aspect of their value; they also facilitate the artist's creative process basing on findings by several scholars on design thinking. They agree that drawings support the design process for other media of art; drawings are "the designer's principal means of thinking" (Herbert 1993), that serve to "direct, order, clarify and record ideas" (Robbins 1994), or to inquire about shapes and ideas of buildings and spaces (Rowe 1987). Giorgio Vasari also puts it that; Drawing is the necessary beginning of everything [in art], and not having it, one has nothing, (Sweet, 2013).³ Therefore for any designer to successfully achieve a good art work, drawing is one of the main key aspects that should be used as a point of departure into designing; in every design there is a drawing, *please view plate I and II respectively.*

¹ By Eric Jensen, Contemporary chalk drawing. <http://www.visual-arts-cork.com/drawing/chalk-drawings.htm>

² Gombe is an Associate professor Lecturing at Kyambogo University, Department of Art and Industrial Design. She has a vast experience in Art Education and practicing art. She is a PHD graduate

³ Sweet, B. C., (2013). *Gesture, Mark, and The Artist's Hand*, Pannell Gallery

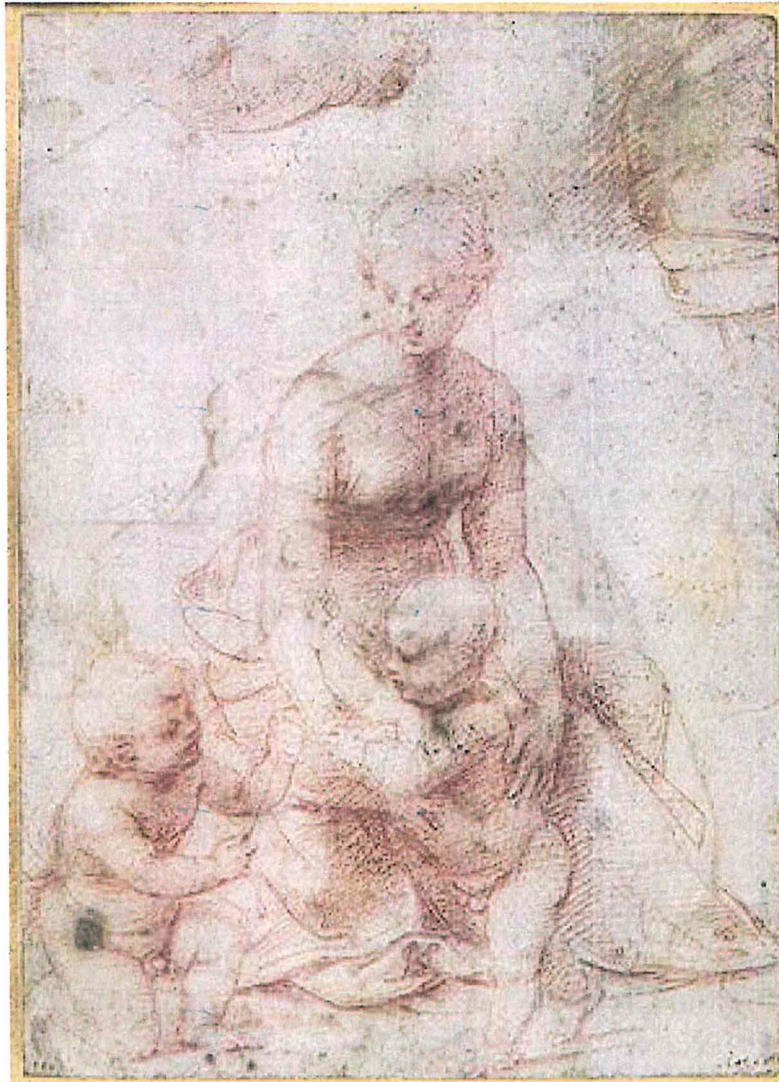


Plate I: Sketch of Madonna of the meadows

Artist: Sanzio Raphael

Material: Not listed

Source: Online

In plate I above, Raphael present preliminary studies that he had drawn from selected inspirational objects, composed the elements as he expected the outcome to be in this case which was a painting; this drawing was a blue print of Plate II bellow



Plate II: Madonna of the meadows

Artist: Sanzio Raphael

Material: Oil on Panel

Source: Online

In plate I and II above, the researcher observes identical likeness between the two plates; Plate I is a drawing made to plan and aid the production process of plate II, which is a painting. The plates verify influence of drawing in the process of developing projects by artists to conceptualize ideas. This is one of the profound aspects of drawing in itself.

Drawings serve a variety of other functions in the Ugandan community and world over. These include, drawing as a social commentary, a means to clarify or crystallize an idea, a means of self-expression through descriptive, ornamental, decoration, identity, education instruction and illustrative images irrespective of the media used. Whereas this is so, this study seeks to utilise communicative power of drawing as an end in its self through studio experimentation with soot potential as a media. The study is of the view that soot can have

much to add on visual value and say through drawing as an independent communicating discipline. Ssenyondwa (2009) affirms that its life makes it an object that speaks to an audience and challenges its thinking using a message that is embedded in metaphoric components such as images, medium and surfaces used.

The history of drawing is as old as that of mankind; this is according to Brown (2014)⁴. UNESCO (1978) who adds that since the advent of man, people drew pictures on tablets and rocks inside caves in several parts of the world like France, Algeria, Morocco, Utah and in the United States of America.⁵Cave drawings on rocks were done even before human beings learned how to write in the upper-Palaeolithic Era in order to record information for their fore-generations, for decorative and leisure purposes. Winter and West (2007) asserts that soot, charcoal, blood and other media were used in cave paintings, and drawings. The use of various materials in the process of drawing has been identified at ancient Egyptian sites confirming its existence as one of the oldest medium of communication in the world.

The same drawings today have intrinsic value to the countries where they are located, for example; some are used on the national items of identity. In Uganda a drawn design from Nyero Rock Art is used as a logo for the National Museum and it is part of the design and features on the one thousand shilling (1000) bank note of 2010. The top left corner of plate IV shows a design of Nyero Rock Art (plate III). Please refer to the plates below.

⁴Brown (2014). *The History of Drawing*

⁵UNESCO (1978). *The peopling of ancient Egypt and the deciphering of Meiotic script* Proceedings of the symposium held in Cairo, 7 Place de Fontenoy, 75700 Paris



Plate III: Nyero rock art

Source: Online⁶



Plate IV: A one thousand shilling note of the Republic of Uganda

Source: Online

The function, perception and value of drawings in Uganda and the world over has been changing overtime; from just being decorative and an aid to other art disciplines.

During the Middle Stone Ages, drawings were made to help artists keep a record of images frequently. Artists drew from plants, animals, the human figure, and many other forms using pen-and-ink as a technique which were collected in model books. They also copied

⁶ www.telegraph.co.uk/news/earth Nyero rock painting. Retrieved on 4th/12/2013

drawings instead of working directly from live models or from nature (Helen,2008).⁷ The same practice continued in drawing until when the renaissance period came and climaxed with new waves in drawing. A special love for drawing rose at this time with the approach of perfectionism in imagery registration.

Throughout time, art as a whole has experienced different changes basing on various movements. Carlos and Dark, (2004) stresses it that evolution of drawing styles and media closely parallels the development of painting, sculpture and architecture. This implies that like other art forms styles, tools and materials for drawing have gone through similar innovative changes and developed through history. Each new style grew out of the style that came before it. As drawing styles changed, new drawing tools and materials (media and surfaces) were discovered.

Some drawing media have been utilised consistently and have become fundamental or 'conventional', take an example of graphite pencils which were first manufactured early in the 1800. These became the preferred drawing tools of many artists like the French artist Jean Auguste, Dominique Ingres who produced highly finished portrait drawings in this medium. Francisco Goya of Spain is known for his expressive drawings rendered with brush and black and grey wash. Late in the century Edgar Degas started the realist movement in France. He experimented with various drawing techniques like oil on paper, pastel, and crayon with very original results. Daily scenes, ballet dancers, and horse races were among his favourite subjects.

⁷Helen, B. Mules (2008): The History of Drawing, The New Book of Knowledge



Plate V: Self-Portrait”, Disegno

Artist: Jean-Auguste-Dominique Ingres (1780, Montauban - 1867, Paris)

Material: Pencil on paper

Source: Online⁸

In plate V above Ingres demonstrates the power of a pencil in production of a portrait. The same technology has been utilised over time by many artists in different parts of the world. The same knowledge and concern the artist had towards this art project could be invested into exploring soot potential which was not the case.

From the beginning of the 1800s AD (after the French revolution) to date, drawing has been liberated from past conventions. The rise of different movements in art synonymously led to a discovery of new drawing media.

Modern art movements were characterized by experimentation and use of various media and techniques. These include movements such as cubism (Pablo Picasso), abstract expressionism (Jackson Pollock), fauvism (Henri Matisse), and surrealism where soot was introduced as a medium for fumage technique in painting, Helen, (2008).

⁸ The Metropolitan Museum of Art, New York, Bequest of Walter C. Baker, 1971

Apart from soot as a medium and Fumage as its technique, the rest of modern approaches to drawing explained previously in this chapter are practiced in Ugandan art institutions today and mostly embraced by painters and draftsmen.

Drawing as a formal discipline in Uganda was introduced by Margret Trowell in the 1940s. Until today, Artists in educational institutions such as Kyambogo University, Makerere University, Nkumba University, Michelangelo College of Creative Arts and many Secondary schools, continue to practice Drawing in art as a basic course in their programmes.

For many years, the majority of Ugandan artists have put their concentration and investigation mostly been concerned with how to use drawing to help other disciplines of art to communicate but not to use it as a direct conduit to communicate. Kizito Fred Kakinda as quoted by Odongo (2010) confirms this; "I use drawing as a service to other disciplines. When am going to paint, I first draw...". Though it can be a finished work in its self.

Ssenyondwa (2009), highlights that drawing in its widest sense; is used to develop an exciting and personal visual vocabulary. The importance of practicing drawing to develop mark-making skills, encourage selectivity, closer observation and create compositions are some of the points made by artists from a variety of disciplines. The exercise he explains requires selection, mixing and application of materials irrespective of going conventional or non conventional.

In order to realise a drawing sense as described by Ssenyondwa, artists for a long time have embraced a variety of materials including but not limited to lead, pastels, water colours, ink, chalk, charcoal, primer among others. However, currently they have limits based on the creativity, financial constraints, scarcity, environmental conservation laws and minimal varying aesthetical values. Some of these challenges generally emerge due to an unstable economic and political climate in Uganda and the world over on which artist/students have little control. Therefore they opt for new materials that can be nearly cost free and accessible within the surrounding environment.

Kirumira (2008) asserts that African visual artist need new knowledge and competencies to combat challenges such as collating artistic knowledge and skills and accessing exposure during practice. Drawing is a studio discipline that is as rich in visual arts history as it is charged with contemporary innovation. Art institutions like Kyambogo University, Department of Art

and Industrial Design in their current curriculum have always encouraged trying out unconventional media-both in dry and wet forms to express themselves through drawing, just as our ancestors felt the impulse to draw on their cave walls thousands years ago.

Drawing courses are designed to encourage a dialogue within art programmes, pushing for avid studio experimentation amidst an emphasis on technical skill development. Students are introduced to a variety of techniques and ideas, exposed to several art-historical and contemporary painting/drawing practices, and challenged to develop a studio process that involves both formal and conceptual impact. Drawing classes are interdisciplinary in that they allow, if not emphasize the use of multiple materials and techniques in the production of a successful art piece or body of work. Students come away with a strong studio skill base, an engaged conceptual framework, and an ability to take part in the exciting discourse of contemporary drawing. This has helped art practitioners in art institutions in Uganda as a whole to establish with a wider sample of materials to select from during their studio practice. During this kind of pursuit for new materials, some have been discovered and have also been manifested and consolidated into the Ugandan art scene for example the back cloth, sack, *jik* and ink, soil, natural dyes and polythene paper as demonstrated in plate vi below.

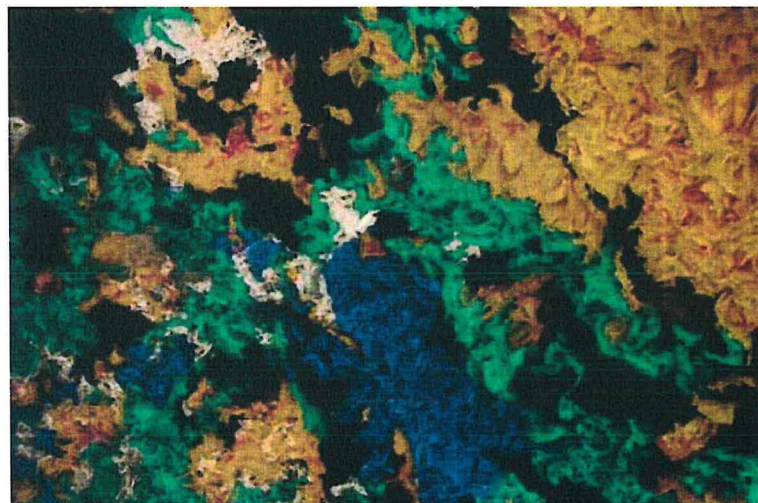


Plate VI: Abstract design

Artist: Nabukenya Allen

Material: Polythene paper

Source: Photographed by the author from the art department Environment

In plate VI above Nabukenya demonstrates improvisation with polythene papers to create a two dimensional design. The art work is one of the installed art works in the environment at the Department of Art and Industrial Design of Kyambogo University.

Soot as a cheaper and accessible substance that can go on a surface has rarely appeared on the scene. Its potential possibilities have not been extensively explored in Uganda and there is no proper documentation to aid further experimentation in line with drawing. This is not the case with conventional media whose technology is documented and published in Uganda and the world over.

1.1.1 Soot as a material in art

This study attempts to explore potentials of soot as a commendable medium for making drawings. This is based on the history of the problem; soot was minimally used a medium for drawing in Ugandan art institutions.

Soot is referred to as an impure carbon particle resulting from the incomplete combustion of hydrocarbons. Soot is a powder or smoke like form of amorphous carbon and as an airborne contaminant in the environment, (Graham, Homer and Rosenfeld, 1975). Some other sources also describe it as a randomly formed particulate carbon which in addition to carbon contains a large variety of inorganic and organic impurities, (Bansal and Donnet 1993).

Soot as a carbon has many different sources in our environment, all of which are results of some form of paralysis. They include soot sources such as candles, oil lamps, coal burning, internal combustion engines, power plant boilers, hog-fuel boilers, ship boilers, waste incineration, electric heating, local field burning, house fires, forest fires, fireplaces and furnaces.

As a carbon in very low concentrations, soot is capable of darkening surfaces or making particle agglomerates, such as those from ventilation systems, appear black, (Bond, 2013) . This implies that soot can provide a variety of values which can be taken over advantage of by a draftsman as Spafford-Ricci and Graham, (2000) puts it that wax or oil will produce greasy soot with a high level of dark concentration. With its abilities as a primary cause of ghosting; the staining of walls and ceilings or walls and flooring where they meet and this potential can be explored further and applied on a given surface to register intended design in drawing.

Linda (2008) asserts that ...soot has been used for centuries as a pigment, and carbon blacks in general have been used as pigments for both artists and industry. Carbon blacks are some of the oldest pigments known to mankind. Since antiquity, artists have relied on certain essential drawing materials from soot; carbon black and bistre, historically two of the most frequently used drawing inks, could be acquired easily or prepared by the artist in the studio. This is in the same line with Watrous, (1967) who states that carbon black ink traditionally was made from soot produced by burning candle wax, oils, resins, resinous woods, or the seeds of fruits. Bistre, a brown ink exhibits a range of hues, was prepared by extracting the coloured soluble tars from wood soot by boiling a mixture of soot in water.

Lamp black has also long been used to produce Chinese or Indian ink (Mitchell 1937). Bistre is ink produced from oily soot that is completely un-purified; in fact, the organic impurities produce the desired yellow-brown hue that is characteristic of the ink. Bistre is known to be sensitive to light, as a result of the organic components (Winter 1983).

Therefore artists generally used soot as a raw material in the manufacturing process of other drawing and art materials at large. The knowledge, skill, and competencies behind use of raw soot from fire sources to make drawings was not much emphasised even though the whole process of transforming soot into another material value was hectic, expensive in material and time.

However some few notable artists including those in pre- historic period on rock arts like Wolfgang Paalen, Salvador Dali on the minimal scale tried to explore and use soot as a medium for painting during surrealism movement. Fumage is a surrealist art technique popularized by Wolfgang Paalen in which impressions are made by soot in smoke form from a candle or kerosene lamp on a piece of paper or canvas (Barnitz, Jacqueline 2001). Salvador Dali later utilized the technique in his paintings, calling the technique "Sfumato" (Aspley, Keith, 2010). The technique was further utilized by several artists such as Yves Klein, Burhan Doğançay, Jiri Georg Dokoupil, Otto Piene, Antonio Muniz, Bimal Banerjee, Hugh Parker Guiler, Steven Spazuk and Adam Blakemore. (Chaitanya, Krishna .1994).

However though for some time Uganda has been gifted with acclaimed draftsmen such as Ssenyondwa, Odongo, Amanda, Gwokchwo and Odama among others who tried to

experiment with various media in using drawing to communicate their preferred issues, none of them explored into possibilities of using soot to create drawings.

The precursors of fumage as a major technique while using soot under surrealism movement, tried to embrace it as a medium through which expression could be presented. Their discovered knowledge could not be expounded on by artists in Uganda since; they almost left no detailed published documentations about their findings while exploring use of soot in their studio work processes, for future scholars apart from the art works tried on. This is same challenge on hand in the current art generation in Uganda. The documented knowledge about possibilities of using soot to make drawings would be a great source to the current generation where conventional materials are engulfed with challenges.

Without documented traditions, drawing is a flock of sheep without a shepherd, without innovation, it is a corpse. In the current generation, drawing is a very useful conduit for knowledge and articulation of issues in the field of art-science, academia and to the industrial commercial field; it is the honesty of the arts. There is no possibility of cheating; it is either good or bad. Drawing has attributes like inspirational objects, tools content, elements and principles that should be handled with an innovative approach in design making and technological discoveries in materials for as a discipline to attain continuous transformation. Soot as compared to conventional media of drawing may have the potentials to improve on the standards and fulfil what Leonardo Da Vinci affirms; Art is the Queen of all sciences communicating knowledge to all the generations of the world (Juan, Rozenberg and Machado,.2008).

In addition to the above statement, possibilities of using soot should be explored continuously in the art-scientific academic sense because artists are scientists who are driven by of invention, innovation, exploration and experimentation with the impulse of feeling the knowledge gap, solve possible community problems and transferring information to different generations. Thus, disagree with the way soot is being underrated despite all its undiscovered wonderful possibilities in drawing and in other arts in general.

1.2 Statement of the problem

Many Artists in Uganda have tried to extensively explore possibilities of various media to make drawings for purposes of communicating to the audience and designs for development of industrial products. However, little has been done in exploring and experimenting with studio possibilities of using soot as a medium for Drawing. The technology involved in view of selection, mixing and application of soot for a drawing would be relevant in the expansion of knowledge in drawing material aspect, hence contributing to the reduction of challenges from especially industrially manufactured material. Soot is a medium with less cost in processing; it is cheap and easy to access, compared to many other conventional drawing materials. Therefore there is a need to explore the possibilities of using soot as a medium for drawing

1.3 Purpose of the study

The purpose of this study was to carry out a studio exploration into possibilities of using soot to produce drawings.

1.4 Objectives of the study

The study was guided by the following objectives:

- a) To examine how acclaimed visual artists have applied soot as a medium in drawing.
- b) To establish attributes that can aid the use of soot in drawing as a discipline.
- c) To experiment with the potentials of soot and produce drawings.

1.5 Studio guiding questions

The study was guided by the following research questions:

- a) How have acclaimed artists used soot as a medium in drawing? This question was answered by reviewing the related literature of the study.
- b) What attribute can aid the use of soot in drawing as a discipline? This was answered by reviewing related literature of the study.
- c) How can soot be experimented with to produce drawings? This was answered by findings from studio practice.

1.6.0 Scope of the study

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

1.6.1 Content scope

The content scope of this study was limited to the set objectives: to examine how acclaimed visual artists have applied soot as a medium in drawing, to identify attributes that can aid the use of soot in drawing as a discipline and to experiment with the potentials of soot and produce drawings.

In objective **a**, the study focused on selected acclaimed artists from all over the world and their works; in this message portrayed in the artwork, approaches and materials were analysed.

In objective **b**, the study focused on the history of drawing in the world, the attributes that would aid studio experimentation with soot as a medium in drawing. In this the researcher explored possibilities of producing drawings focusing on material and technique as well as content, composition and inspirational objects from Ganda musical instruments.

In objective **c**, the study focused on the production of finished artwork using soot as a medium under investigation.

1.6.2 Historical scope

Even though this study is focused on studio exploration into possibilities of using soot in drawing, it also drew examples of art works dating back from the pre historic period to date. This was done intentionally to allow the researcher reconstruct literature citations from rich sources of history in order to enable the production of successful drawings using soot.

1.6.3 Material scope

Various materials both conventional and non conventional were selected from the environment to be used during the studio experimentation process. Such materials were selected to compliment the use of soot which was the main medium under investigation. The inclusion of the mentioned selected media was detailed in the materials section of chapter three (3) of this study.

1.6.4 Geographical scope

The study was carried out at Kyambogo University in Kampala, Uganda. The university primacies were a suitable ground for material exploration and experimentation basing on the fact of being an academic community with several different endless questions to handle in drawing. Whereas practical studio drawing was carried out at Kyambogo University, the entire study focused on artists in Uganda. A selection of visual artists from Kampala were used to represent Uganda as a whole because Kampala as the capital city has a majority of artists, art

galleries and art institutions; this would therefore be sufficient in itself to give us a clear picture of Uganda.

1.7 Significance of the Study

The study focused on carrying out a studio exploration into possibilities of using soot as a medium through considering selected attributes for drawing. It is hoped that the findings benefit the following categories of people.

Researchers and other scholars more so in the areas of visual arts, might use the findings and recommendations from the study as a foundation or inspiration from which to launch further studies in drawing and other visual art disciplines by reflecting on the subject undertaken.

Students are to benefit from the study through getting exposure to the new material-technology involved in the study; media exploration, experimentation. This is to improve on their knowledge, creativity and drawing skills. Helping them in the reduction of financial challenges attached on material costs in drawing and other art disciplines.

Art instructors of drawing and other visual art disciplines such as painting and printmaking will benefit from the study through employing the techniques and knowledge discovered in studio practice in their classroom. Setting particularly in different, concepts related to drawing material culture and the use of drawing to document information pertaining any given topic.

Finally, this study is to be helpful to the visual art industry in Uganda, training and informing artists on the technological development in drawing material to visualise social issues as well as create a new trend for their drawings inspired by cultural values from their societies.

1.8 Limitations

The studio work has been hectic in terms of physical labour; lifting large dimensioned surfaces while applying soot to register beneath with various values.

Due to time factor, the researcher did not exhaust all the attributes that can aid the use of soot to produce drawings. Therefore some information that might be vital could be missing in this study. This was because the study in an investigative sense was limited to behaviour of soot

of few selected surfaces and media. Therefore there is a need to find out its behaviours on others which are outside the material scope of this study like stones, glasses, plaster.

The available fixatives on the Ugandan market were not efficient enough in fixing soot as a material on the surfaces where it was registered more so on bond papers. The sited related literature from acclaimed artists who tried to use soot as there medium in to make paintings or drawings kept silent and this study did not address it fully.

The researcher found out a challenge of soot as a carbon not being pro fresh air in the environment friendly; it can easily be inhaled while working and “smoking” surfaces to register designs.

1.9 Definition of operational terms

Articulate:	To express or explain thoughts or feelings about a certain issue clearly in words or images.
Constituencies:	These are different attributes that forms the totality of a complete drawing in its self
Composition:	It is an outcome attained after composing elements under the guiding principles of design
Conventional material:	Any common media or surface that has been used frequently through different art movements to artworks.
Unconventional material:	Any media or surface that is non-conformist or out of the ordinary.
Ganda:	it's a culture of people from central Uganda in Buganda Kingdom

CHAPTER TWO: LITERATURE REVIEW

2.0 Overview

In this chapter, the researcher presents and analyse literature related to the topic under investigation. The literature highlights how various artists globally and locally have practiced drawing in line with the study. This is in line with McNiff and Whitehead (2009) who proposed that; the researcher should engage critically in the relationship between what is known and the idea under investigation. Scholars globally and locally have analyzed the progress of drawing and their documented findings and observations generated through interviews have been consulted following the objectives:

1. To examine the usage of soot as a medium in drawing by visual artists
2. To identify attributes that can aid soot in drawing as a discipline

2.1 Drawing and soot

Drawing is a unit in visual art that cuts across all other units; in every design there is a drawing. This is in line with several notable draftsmen's arguments; Edgar Degas claim that Drawing is the artist's most direct and spontaneous expression, a species of writing: it reveals, better than does painting, his true personality. Michelangelo, declared that; Let whoever may have attained so much as to have the power of drawing know that he holds a great treasure." (Sweet Briar College. 2013)

Drawing is one of the major forms of expression within the visual art realm. Laure,(1997) observes it is generally concerned with the marking of lines in between content and contexts onto the surface, where the accurate representation of the visual world is expressed upon a plain surface.

The researcher is in agreement with Laure; irrespective of the medium and the approach used, just as word is important to a poet and writer, and an algorithmic formula is synonymous to a mathematician, similarly drawing is the heart or rather the soul of artists.

As an imperative tool for thinking and communication, Drawing is a creative intent used for expressing the feelings and thoughts of artists. Therefore the artists communicate through different subject matters and media.

Artists since the pre historic period have been using a variety of media to express themselves. The usage of media that is in not only solid but gaseous forms has been practiced in different parts of global south to north then east and west. The varieties of media have been used

extensively and has literature recorded about it. Soot is one of the few media that have been tried in their art production processes despite shallow literature available. Kevan (2014) describes it as fumage. He observes that “Fumage” is the term for techniques of using smoke (fire Paintings)”,⁹ as demonstrated in the plate below.



Plate VII: Burning lantern beneath the surface

Artist: Spazuk

Fumage drawing

Source: Online

In plate VII above, Spazuk performs the act of mark making on the surface by the artist, tempting to create an image with soot using a lighting lantern beneath the surface. This image is a significant example to the study concerning and enlightening, one of the methods through which soot can be applied on the surface. This proves that some artists outside Uganda have already started embracing own approaches and exploration of soot potentials in production of drawing and art works generally.

Drawing as a broad discipline that also embraced freedom in observation and interpretation since its advent; draftsmen are free to practice it in their own approaches and purposes without rigid application of elements and principles of design (Gombrich, 1983). Therefore this has

⁹ Find and read Artist statement on Fum age Drawing WWW.enson.com/statement.htm Kevan Jenson

overtime, expanded the discipline with many kinds of approaches that one chooses from, basing on the intended function irrespective of medium

In line with the same context above, the researcher observes that drawing is a flexible discipline and it is open to all innovative views of draftsmen's wishes to try out. However it is the researcher's thinking in this study that the attempts to explore soot in drawing have been minimal and that the contemporary artists have not yet picked much interest in soot as material and technique of art for a serious project.

For many years, a number of draftsmen have chosen to practice drawing that result from direct and actual observations especially for life drawing but with very little consideration of material and technique. Life-drawing, also known as Anatomy drawing or figure drawing, portrays all the expressions that are viewed by the artist and captured in the drawn design. The renaissance artists such as Leonardo de Vinci, Michelangelo, Sanzio Raphael are believed to have superseded other art movements in this kind of drawing. This is attributed to their continuous usage of life drawing and dissection of human bodies in the hospitals (Daily Mail 2015). This was a promotion for preparation of humanistic art works and portraits for other disciplines of art such as painting and sculpture, however development of material culture was not considered much in drawings. This is further confirmed in the plate VIII below.

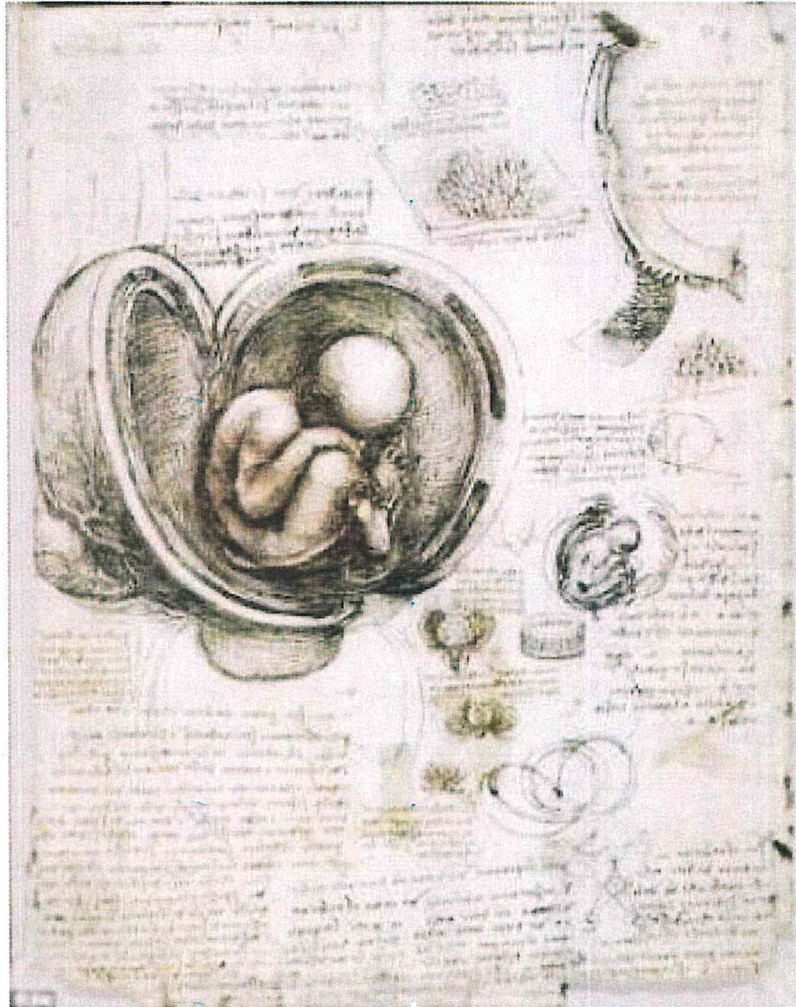


Plate VIII

Artist: Leonardo de Vinci

Source: Online

O'Neal, Paul, Mick, et al (2010) observes that though most scholars make it a fact that material and technique of research was not part of the background required of graduates, since Leonardo da Vinci's time, artists have zealously sustained their life drawing work as "a mental matter". Despite the statement that their places of training have always been relegated to the worlds of decoration, beauty and manual skills, the canons of drawing survived until the escalating of modern art movements which created drastic changes. (Steven, Henry, Madoff, et al 2009). Thus in modern times soot has been introduced in the same kind of drawing, some contemporary artists like Raoul Gardette have already tried to introduce it in drawing on the smaller scale, please refer to plate below:



Plate IX: Dark portrait of a Girl

Artist: Raoul Gardette

Fumage drawing

Source: Online

In plate ix above, Raoul presents the possibility of using soot to create a human portrait on the surface. It implies that soot can be transformed into a suitable medium in portrait making and some naturalistic forms if extensively explored and used just in an automatic approach while drawing without any extra tool in creating effects. The artist applied multiple patches of soot in a silhouette form on the surface and as a result form was achieved. The knowledge about soot application behind Raoul's studio processes from the plate above is an enormous and an important starting point for any artist seeking to be introduced into soot experimentation for drawing production.

The naturalism in drawing is generally applied to portraiture, sculpture, medical illustration, cartooning and comic book illustration irrespective of style, technique and media selected whether conventional or unconventional. However soot is not modestly an embraced medium in this kind of drawing. Therefore, this gap requires a solution through extensive studio practice with extension in all approaches building from the foundation previous masters laid.

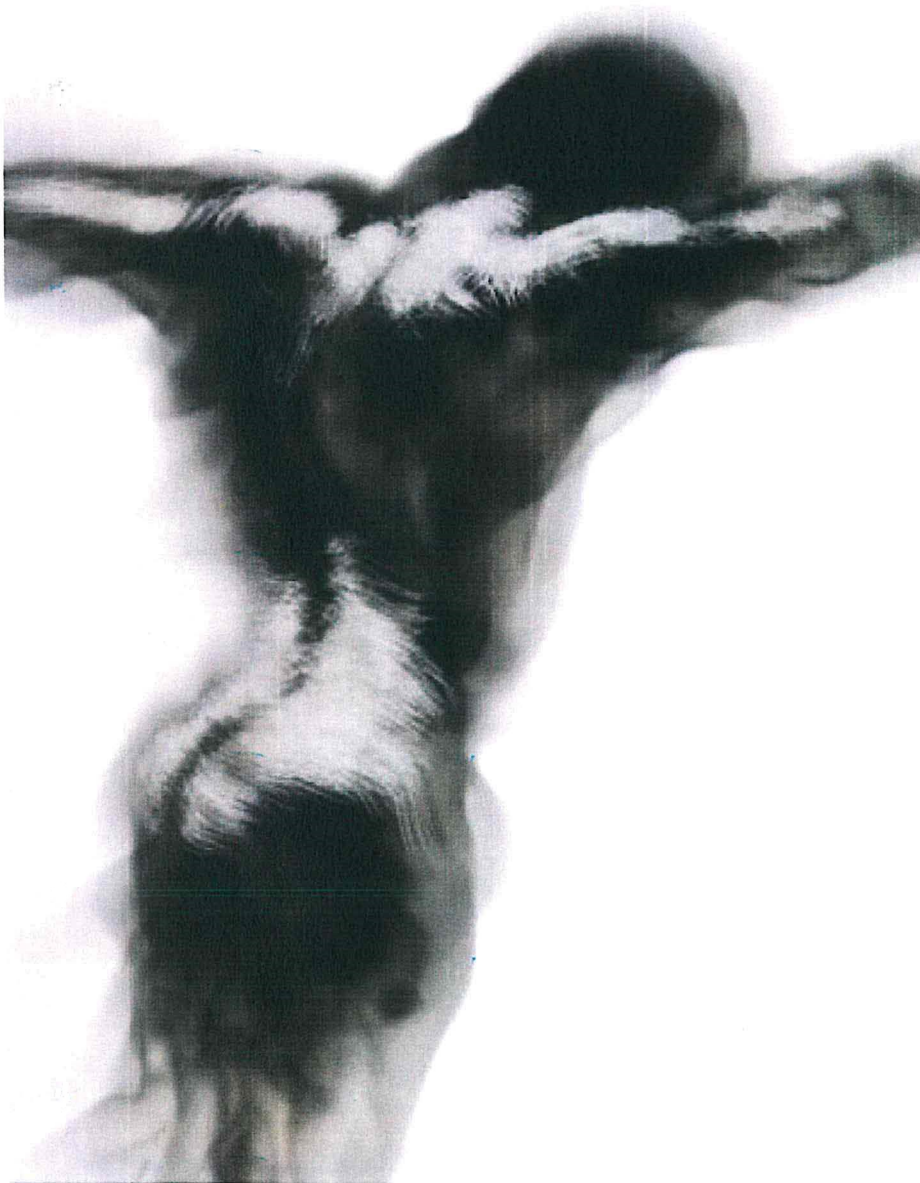


Plate X: Spazuk

Artist: Spazuk

Fumage drawing

Source: Online

In plate X Spazuk demonstrates the creation of line to enhance human form on the background of soot. The artist employed a sharp pointed tool to remove some parts of soot from paper. This exposed the surface beneath the soot layers amidst enclosed space of soot, hence creating interplay between negative and positive space in the composition. Therefore this is advancement in studio utilisation of soot to create nature study drawings which should have been realised by many artists in different movements and Uganda today; to take advantage of the qualities of a medium in with guidance of principles and elements.

The principles and elements of traditional naturalistic as utilised in renaissance and other art periods approach are still followed by some artists to date while others distort creatively present and articulate selected issues in the academic and commercial fields.¹⁰ However the need to embark on working with free media like soot has not been a serious matter of concern for a long time since the political and economic environments were favourable to artists that is to say their patrons could provide all the needed resources hence improvisation was not a necessity. Usage of free media for different kinds of drawing and expressions in Ugandan art institutions of higher learning, is becoming the order of the day due to research demands to mitigate teaching and learning challenges that emanate from material span and financial constraints.

Similarly, there is also another kind of drawing which has been emulated using soot and other medium. It is similar to painting, usually called emotive drawing. This kind emphasizes on exploring and expressing different emotions, feelings, moods, self, time, etc. (Jolley and Vulic-Prtoric 2001). The researcher observes that visual emotive communication as explained by Jolly, seems to deal with fantasies, reflections in elements and milled escapism in imagery representations. The same attributes it constitutes can be brought to reality by soot. Please refer to plate xi and xii below.

¹⁰ Kananura, E. (2014), turbulent times in Uganda from 1962 to 2008: A sculptural interpretation of the education sector.

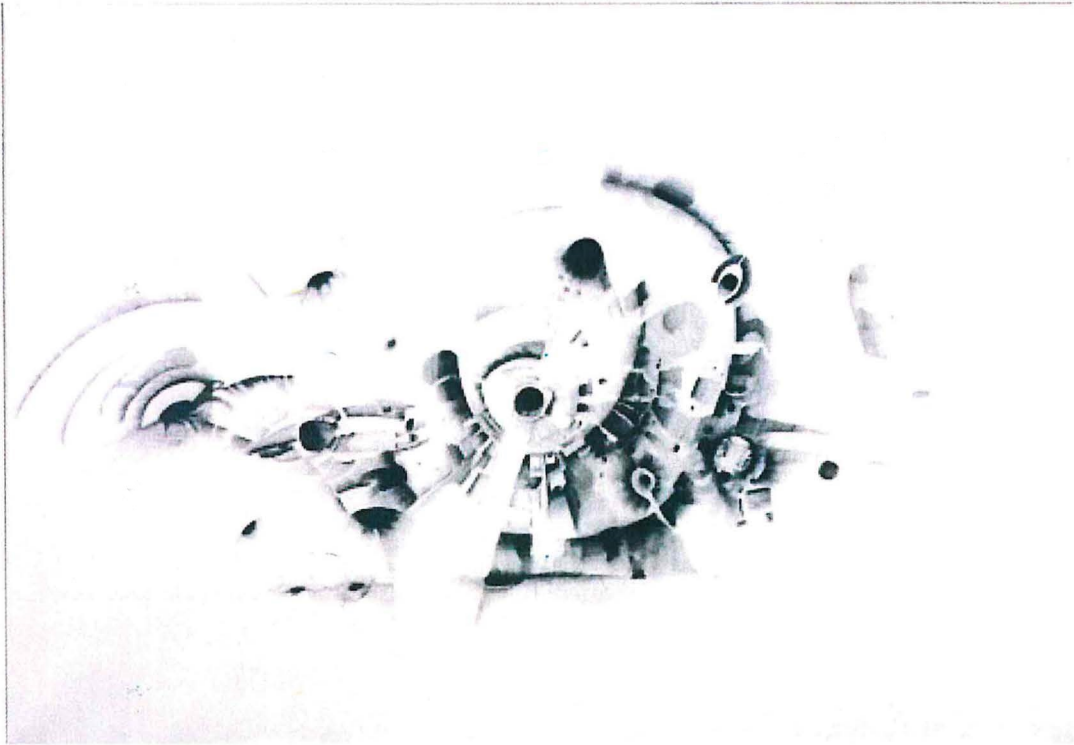


Plate XI: Untitled

Artist: Lee Bontecou (1961)

Material: Soot on paper

Source: online¹¹

Bontecou's work in plate xi has ambivalent sentiments and statements about the world. The skilled craftsmanship exhibited by the artist invokes distinctive perspectives of the moments that are out of step with the contemporary environment but also unavoidably part of it. Even though the message in the design might not be that clear to the viewer, the competence of soot is realised; the artist's ability to control it in a clinical approach and one's visual satisfaction portrayed by the interplay of positives and negatives to create a misty and drastic form.

Sketching is another kind of drawing; that soot as a medium has been exposed to however the results have always been left to be critiqued by the viewers since they look so unusual. In view of sketching Nochlin, Linda (2000) observes that it is a rough freehand and loose drawing which are not considered to be a finished piece of work. Normally artist's

¹¹ <http://nataliyatyaglo.com/artwork/>

illustrated smaller ideas in the sketch book are bigger components of drawing that puts forward the instant thoughts of an artist before blowing them into bigger drawings.

Sketching, usually, results out of visualizing and immediately capturing things onto surface, most times gray media like charcoal and lead are utilised in the mark making process, however soot has been used by some artist and it has proved its capacity to create quick forms with or without the presence of other media, see plate XII respectively.

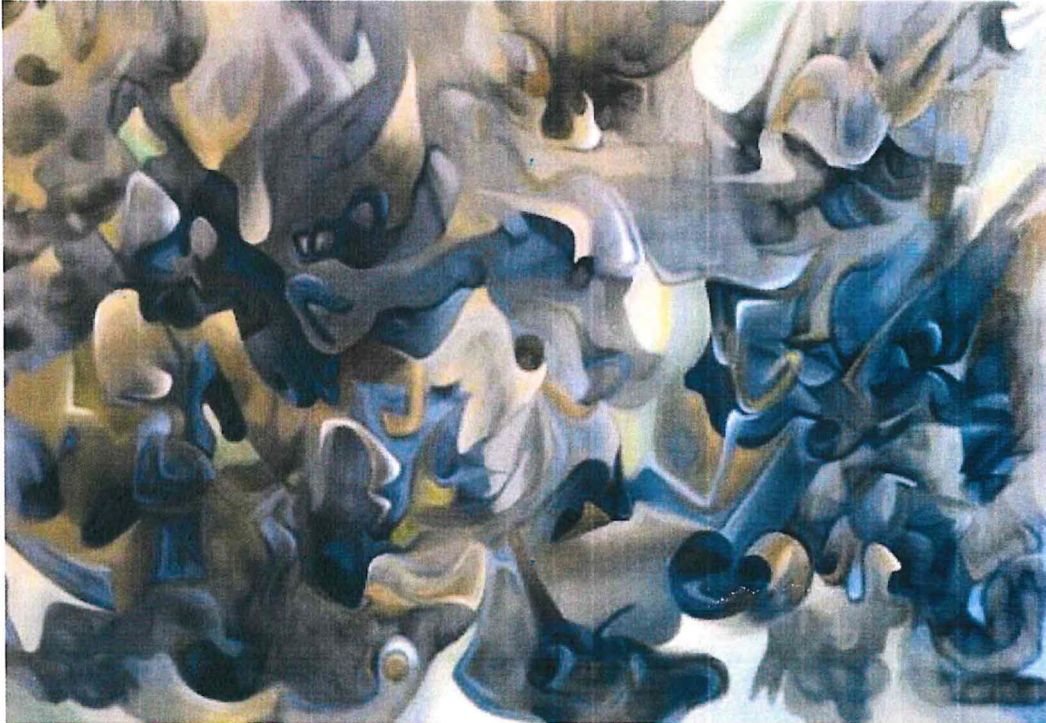


Plate XII: The great escape I

Artist: Antonio Muniz

Material: Oil and fumage on canvas

Source: Online

In plate XII above, Antonio presents suggestive vigorous and dramatic forms on a coloured surface which can be interpreted to mean anything waiting to be conceptualised by the viewer's interpretation or by the artist through another medium of visual communication. This portrays the flexibility of soot and this qualifies it to be a rich medium that can easily be manipulated in drawing. However the artwork doesn't stand for the whole styles of sketches in different formats by function.

Other formats of sketches that are created for clear understanding and representation of observations made by an artist are called analytic drawings. In simple words, analytic drawing is

undertaken to divide observations into small parts for a better perspective. In Herbert's theory drawn by UNESCO, (2002), sketches are used because they provide an extended memory for the visual images in the mind of the designer. Since sketches can be made more rapidly than formal drawings, they allow more simplistic manipulation of ideas. Furthermore sketches allow the information to be represented in various forms such as differing views or levels of abstraction which soot tends to provide though not excellently in some areas. Therefore sketches made out of soot can be classified as graphic metaphors for both the real object and the formally drafted object under development.

Soot in drawing, has so far contributed necessarily in the extension of visual imagery used in mechanical design, that is to say, extension of a designer's cognitive capability for all, but most important in data representation, constraint propagation, and mental simulation in the illusion and imagined world.

Several approaches for kinds of drawing using various media have prevailed. Artists have tried out perspective drawing through creating illusion of three-dimensional images out of soot on a two-dimensional picture planes; these include paper and canvas plus wood panels. They have represented illusive space, distance, fore shortening, overlaps, volume, light, surface planes, and scale, all presented with different eye levels. The alternation of the rules of natural perspective in drawing through the creation of false perspective contributed to the emergency of another breed of drawing (Stephanie 2013). The use of false perspective in artists' work has created a bearing individualism in approaches, hence contributing to manifestation of fantastic images.

Fantasy drawing that is illustrated in plate XII below is another kind of drawing that soot users (artists) have embraced to take expression to the extreme like emotive drawings; however, specimens retain the aspect of direct recognition. Drawings depicting imaginary, surreal or visionary themes, such as the fantastic compositions have long been popular.



Plate XIII: Untitled

Artist: Antonio Muniz

Material: Soot and Paper on canvas

Source: Online¹²

When you observe plates XII above, the artist utilised soot tongues to build forms in the background which appear rubbed in some parts to draw images and later enhanced it with pieces of magazine for the art work to attain a whole composition. This exhibits the artist's ability to combine soot with other media in one composition and this is one of the advantages one can enjoy while using soot as a commendable medium in drawing.

The mixing of soot with other media has been utilised to exhibit higher level of emotions movement, exaggeration and simplification of principle and elements in respect with the intended message in the composition. Just like some artists approaches of fantasy drawing, it

¹² <http://imgarcade.com/1/fumage-painting/>

has been done in the other art works; the Grotteschi of Raphael in the 16th century, the allegorical peasant scenes by Pieter Bruegel, and the carnival etchings of the 17th-century, French artist Jacques Callot. The most distinct and identified by the researcher was a painting titled "the market" by Jenny Namuwonge (White Chappel, 1995) and the 20th-century Surrealists who tried out Fumage technique of painting using soot as a medium combined with other coloured media. See plate XIX in this chapter respectively.

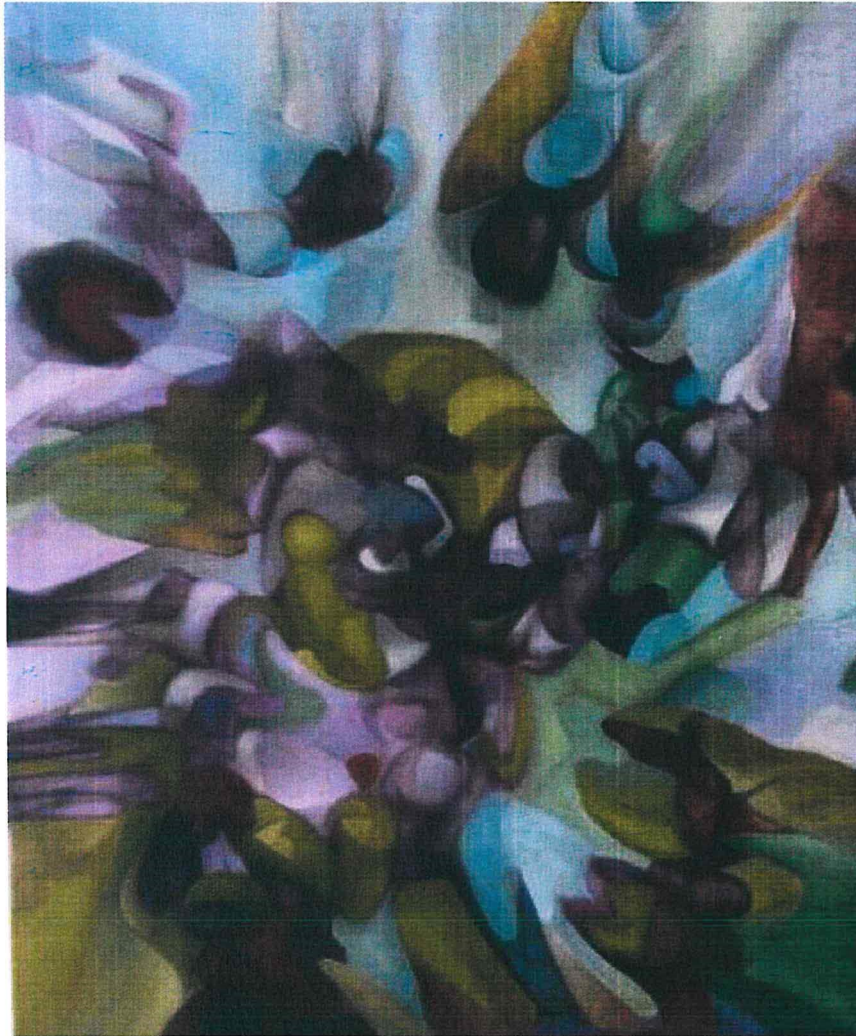


Plate XIV: The great escape II

Artist: Antonio Muniz

Material: Oil and fumage on canvas

Source: Online

In the researcher's observations based on the above literature discussed so far, drawings made of soot by acclaimed artist explicitly preserve, educate and provide information about specimen and topology, whereas text is only serial in nature. The features in these

drawings allow easy directory of information to support estimation processes; preserves the temporal or logical sequence of information. This is not so common in other forms of communication. The drawings use psychological stance to group information about a single element, avoiding the need to match symbolic labels. Pictorial content automatically support a large number of perceptual inferences both objective and subjective.

The researcher further discovers that, with the influence of soot visual characteristics, drawings create and represent the layout of direct information that is generally worth at the epitome of illustrative language. The projects are so obvious in clearly presenting their pike in aesthetics and message, technique, tools and materials, style and character. All these are attributes of drawing as a production which might be a proper basis in using soot as a medium for drawing.

2.2 Attributes that can aid soot in Drawing as a discipline

Being a tremendously effective means of exhibiting one's views and expressions by the use of any selected media, drawing operates on several levels which makes it important for the artist and designers to understand these differences and achieve certain heights, in order to become skilled in its utilization and to be guided in the selection and application of the medium under investigation. Consequently, a drawn design with general intrinsic values such as composition for aesthetic values, content to be communicated and articulated and inspirational objects for graphic representation as one artist illustrated in the plate below.



Plate XV: *Omulungi Ngege*

Artist: Nakakande Justine

Material: Ink and Spray on canvas

Source: Online

In plate XV above, Nakakande presents a composition inspired by fish body parts. She exaggerates some selected parts by creating echoes in the design, to bring out the beauty of tilapia fish as an indigenous species in Uganda's water bodies to people's attention. In an interview with her, she affirmed that the drawing as a whole came as a result of ability to ponder on each drawing constituency in order to know how they influence each other in the execution of an artwork.¹³

Composition encompasses placement and arrangement of visual elements; sometimes regarded as building blocks or ingredients in a work of art basing on the subject of the work. (Bontecou, 2007). It can also be thought of as the organization of the elements of art according to the principles of art, in the same line as (Rowe 1987) defines drawing in chapter one of this study.

The value of composition to an artist, more so to a draftsman, means "putting together". It can apply to any work of art from the diverse visual art disciplines, music, and writing, photography that is arranged or put together using conscious thought. In Drawing, composition is often used synonymously with various terms such as design, form, visual ordering or formal structure depending on the context.

The possibilities of soot in this study can be explored further in line with the elements for a better extraction of material technology and aesthetical values. The various visual elements known as elements of design, formal elements or elements of art in drawing, are the vocabulary or ingredients an artist has available in making any work of art (Rita,1998). The researcher agrees with Rita's definition; these elements in the overall design usually relate to each other and result into a successful drawing in its self. This is elaborated in pictorial form; please refer to plate XVI below.

¹³ Nakande Justine is an undergraduate student in the department of art and industrial design Kyambogo University. She offers Bachelors degree in vocational art and design with education

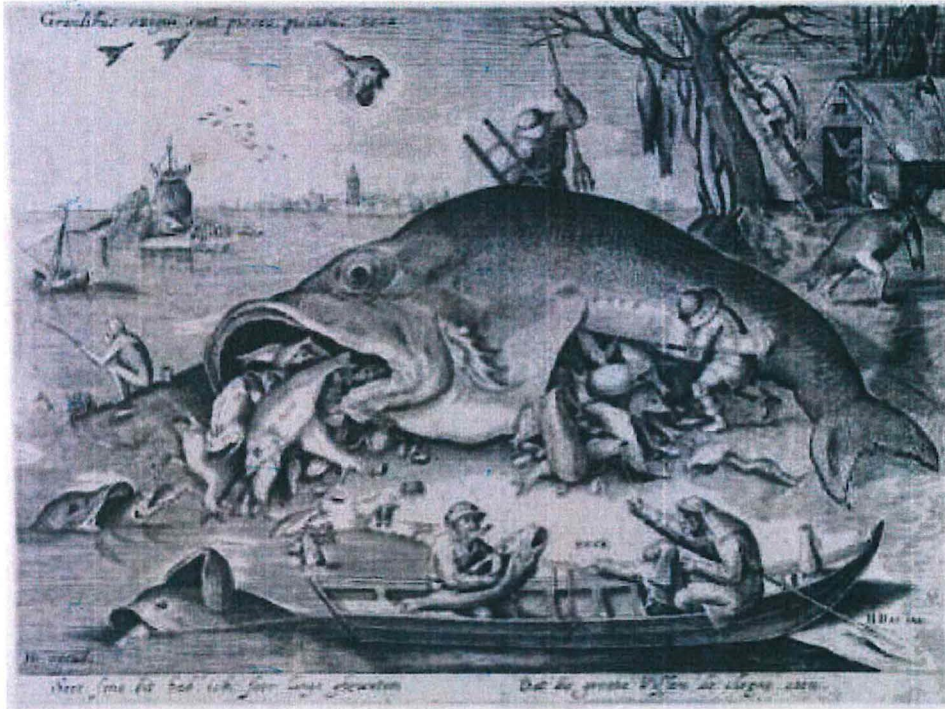


Plate XVI

Artist: Giorgio Vasari (1511-1574 AD)

Material: Pen and brown ink, heightened with white, on blue paper

Source: Online¹⁴

The elements of design as referred to previously in this study include; line in the visual path that enables the eye to move within the design. Shape is the enclosed space or spaces of areas defined by edges within the piece whether geometric or organic. Colours are hues with their various values and intensities brought about by the influence of an eye through the interference of light. Texture refers to surface qualities which translate into tactile and visual illusions. Light or tone is about how shading is used to emphasize forms. Form is 3-D length, width, or depth, space is the gap left between two elements, it can be taken up by (positive) or in between (negative) objects.

¹⁴ <http://www.geheugenvannederland.nl>



Plate XVII

Artist: Nataliya Tyaglo

Material: Acrylic on canvas

Source: online¹⁵

In plate XVII above, Nataliya utilises the advantage of elements and principles to visualise the climax of music from a violin. In her painting, 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.

Richard and Jewell (2010) asserts that medium is the stuff or material out of which the work of art is formed, this can be actually seen or touched after the work of art is made. Medium makes a big difference in transmitting the feelings of art. The researcher is in

¹⁵ <http://nataliyatyaglo.com/artwork/>

agreement with the above statement since media is at the pivot point of the concept. The artist's abilities should encompass skill in media selection, mixing and application to communicate. Imagine for example, the kind of emotional responses you might have to the same subject in a single medium or when mixed. Thus, media is another aspect that one should be well conversant with before exploring soot in composition making in order to pour out the user's intended message.



Plate XVIII: Colonial Horseman

Artist: Raoul Gardette

Fumage drawing

Source: Online

In plate XVIII above, the artist presents consolidation of soot tone to develop and emphasise form and structure in the composition. Through using soot values in composition formation, draftsmen determine the centre of interest to be their focus in composition and compose the elements accordingly". The gaze of the viewer to the above art work will then tend to linger over these points of interest; elements are arranged with consideration of several

factors known as the principles of organization, principles of art or principles of design, movement, dominancy, harmony, unity and balance among others. They harmoniously work together in production of the desired statement - a phenomenon commonly referred to as unity with the view point as a golden section.

In drawing, subject matter is what the draftsman has chosen to draw (source of inspiration or inspirational objects) to depict the message he would like to communicate to the public for example human figures, landscape, animals or plants, it can be used to create the visual part of the message in the whole art work. He positions a subject matter (source of inspiration) as the extrinsic part of concept.

Angela (2004) asserts that; what you see in the painting is the subject matter of that painting. It is the totality of the picture or the focus of the picture, that is to say, if a painting is showing a dirty room full of people in tatters eating their meal, you could say the subject matter was poverty. Soot with all its qualities as highlighted by various scholars in the background of this study, can create various expressive moods in the drawn composition.

The feelings toward the art work may also depend on viewer's interpretation; he may feel that the focus is on eating hence the subject matter is mealtime. Many artists produce a series of drawings based on some specific or broad subject. That gives another indication about the true intent of the artist and subject matter. The genre also helps decide the content and subject matter; still life, portraits, fantasy, surrealism, land and seascapes, etc.

Content is another main attribute of drawings. Robert (1980) asserts that; content in drawing and painting refers to what the artist meant to portray, and what he actually portrays and how we react as individuals, to both the intended and the actual messages or meaning. Therefore, content in drawing is shaped by the artist's intentions, the context of its presentation, and by the experiences, thoughts, and reactions of the viewer. It has levels of complexity; the first includes literal iconography; straight forward subjects and imagery, describable facts, actions, and pose. Basic genres, figurative meanings like those afforded by conventional signs and symbols, basic tropes, performance qualities and effect on the subject of form and context.

Drawing compositions deserving respect in expression preservation, articulation and appreciation have tried to embrace talking about very important issues in the society in order for

it to be relevant to the society where it belongs. Since antiquity the largest number of draftsmen dealt with the human figure, landscape, other natural forms and still life objects, as forms to give commentary stands on social issues irrespective of their positivity or negativity.

Draftsmen have consistently used the human figure and other forms in various kinds of media as a means of commenting on the human condition. Some of their artwork spans several decades, styles, and subjects and vibrate with the times in which they were produced in respect with the role of the media.



Plate XIX; The Market

Artist: Namuwonge Jenny

Material: Oil on Board (1990)

Source: photographed by Author from A book¹⁶

¹⁶ White Charpel, (1995) Seven stories about modern art in Africa.

In plate xix above, Namuwonge presents sugar ants characterised as human beings in the market activities, the artist symbolically talked about people but used insect forms. Content in the art compositions can be a conduit to emphatically articulate and evoke matters in the society irrespective of the medium used. Other artists like Clint Brown, reflected on the sexual revolution and gender stereotypes to the hauntingly moving plague drawings that told of the persistent threat of AIDS and his studies in sanguine expressing the power of human desire, he created these drawings with passion and meaning.



Plate XX: Untitled

Artist: Clint Brown

Material: Charcoal

Source: Online



Plate XXI : Untitled

Artist: Clint Brown

Material: Charcoal

Source: Online

Clint claims that these drawings; plate XX and XXI emerged in the early 1990s as a response to the rapid spread of AIDS and the failure of international educational efforts to significantly diminish either the misconceptions about the disease or its pervasive threat. The researcher observes that the drawings are aesthetic and worrying, appealing and frightening. Thus, drawing is a conduit through which one can reach the intended audience with the right message and approach in the right time. The challenge these drawings put forward to the study is how to create them with the simplest means while using soot on selected surfaces to display a

visual allegory expressing both the seductive power of design and articulating selected social issues.

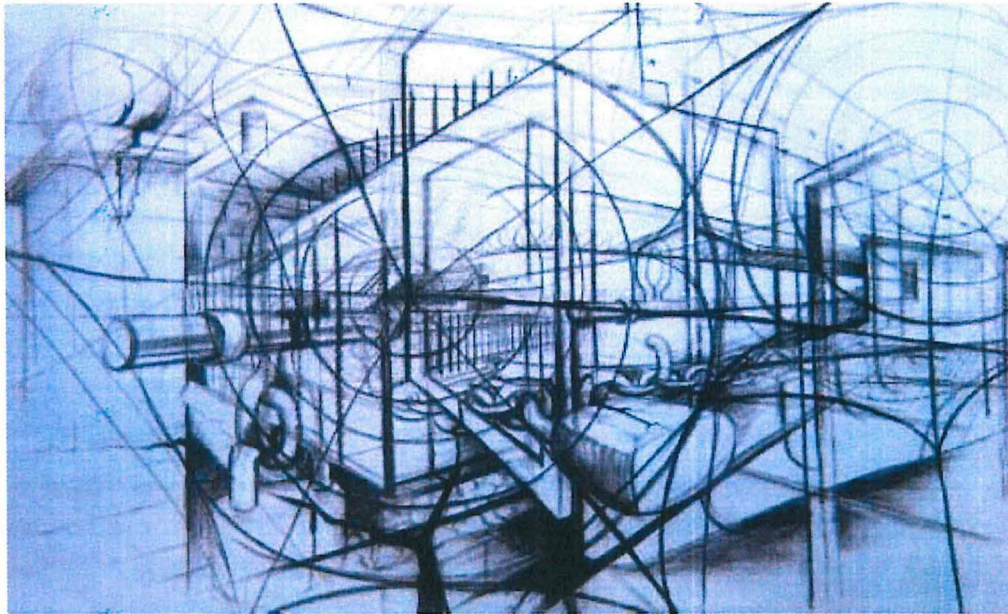


Plate XXII : “Obusajja Bukirana”

Artist: Ssenyondwa Deusdedit

Material: Charcoal on canvas

Source: Online

Using elements of drawing such as line and texture in plate XXII above Ssenyondwa symbolically pin points at the issue of interdependence in society, where the security providers also desire safety which may not necessarily come from them but from the people they protect. The mighty ones getting security from the seemingly weak ones; the proverb “*Obusajja bukirana*” literally translated means some men are stronger than others; each in a way is more important than the other.¹⁷

In the epistemic sense, composition and content in drawing can’t be transcribed without use of attributes like tools, materials and technique whether conventional or unconventional or hybridised, these are key extrinsic attributes of drawing. Artistically, these attributes play a bigger role in the cognitive audibility and visual articulacy of the message to be passed on to the

¹⁷ Ssenyondwa, D. (2009). *A studio based exploration of visual metaphors in the art of drawing in Uganda*. Makerere University.

targeted audience depending on the nature and purpose which might be clear or not clear to the viewer.

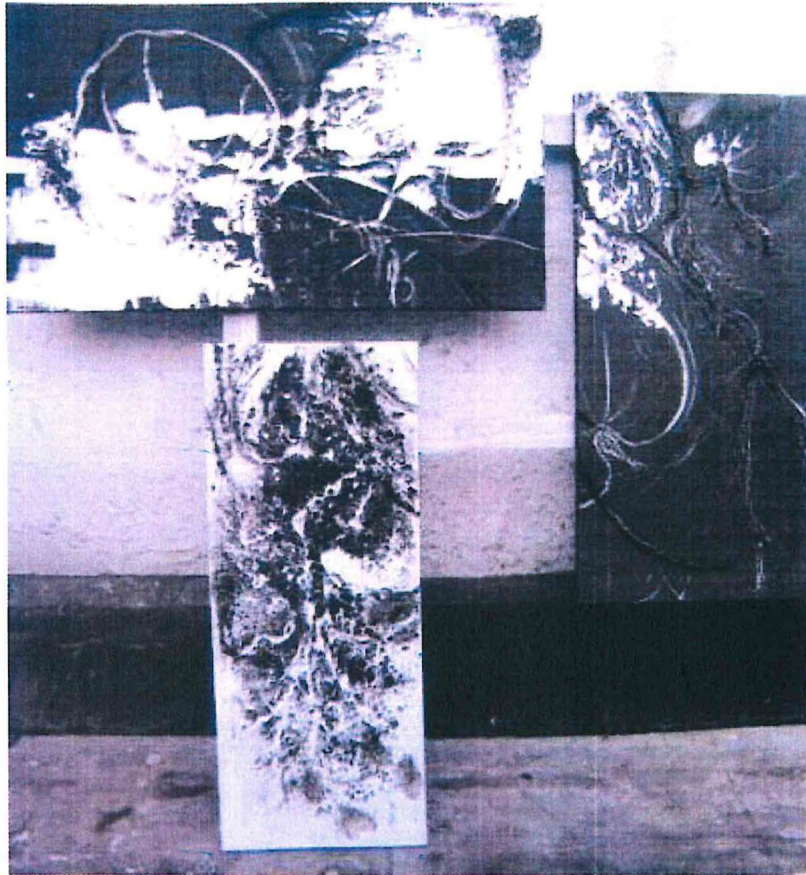


Plate XXIII : “*Oluganda lwala mukwano*”

Artist: Ssenyondwa Deusdedit

Material: Charcoal and primer on canvas

Source: Online

Through use of mixed media, multiple planes, elements such as texture tone and lines in plate XXIII above the artist metaphorically talks about the togetherness or collaboration for a relationship, a common goal and harmony in society.

Material as a constituency in drawing has a variety of options on which the user can select from basing on abilities in skills, altitude and knowledge. They are categorised into two: media and surfaces. The draftsman needs to select from both in order to register his or her intentions. Cennino (1993) explains media as substances delivered onto the drawing surface and marks are created for interpretation and aesthetics purposes. Most drawing media are either dry such as graphite, charcoal, pastels, chalk, silverpoint, or used as a fluid solvent or carrier pen and ink. Watercolours, acrylic and soil can be used by moistening with a wet brush to get

various painterly effects. Cennino adds that; Very rarely, artists have drawn with invisible ink. Metal point drawing usually employs either of two metals: silver or lead. More rarely used are gold, platinum, copper, brass, bronze, tin point and soot. Medium in drawing can be used separately or can be mixed with another to complement without changing the intended meaning in the same approach.

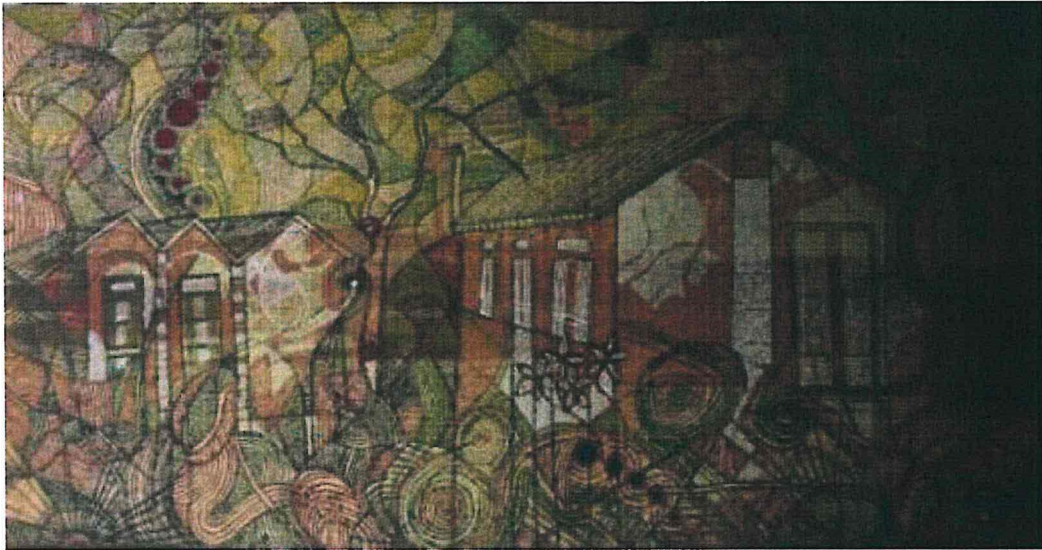


Plate XXIV: Landscape

Artist: Josephine Kisaka

Material: Soil, Sand and Powder colours on plywood

Source: photographed by the researcher

In plate XXIV above Kisaka a student of Kyambogo University, demonstrates the combination of conventional and unconventional media in a drawing. The subject matter was about landscape from the university environment. The artist mixed together sand, wood glue, water and powder colours and then applied a solution on the surface in a lineal format to register a design. In an interview Kisaka puts it that media in this context drawing was a visual agent set out to inform the public of her thoughts, interpretation and perception about the studio surroundings. The same approach can be utilised in soot exploration where conventional media can be selected, mixed and applied to compliment soot in composition making bringing out meaning on selected surface planes.



Plate XXV : ‘Oluganda lwala mukwano’

Artist: Ssenyondwa Deusdedit

Material: Charcoal and primer on canvas

Source: thesis

This is another drawing through which the Ssenyondwa uses mixed media and elements such as texture and tone to metaphorically talk about the togetherness or collaboration for a relationship, and harmony in society

Another notable constituency of drawing includes tools. These are implements used in the execution of a design but do not remain part of the design. Tools in drawing keep on changing basing on the selected media, surfaces and techniques to apply in the production process. The basic tools for drawing known to the researcher are a drawing board or table, pencil, sharpener, eraser and blotting paper. Other geometric drawing tools used include circle compass, ruler, and a set square. An easel or slanted table is used to keep the drawing surface in a suitable position which is generally more horizontal than the position used in painting. However the researcher found out that other tools such as quill and leaves have so far been used by artists in soot experimentation as presented in the plate below.



Plate XXVI: Untitled

Artist: Spazuk

Material: Soot on paper

Source: Online

In plate XXVI above, the artist presents the possibility of using a feather to create marks on a surface treated with soot as a background. The same idea can be put at test in soot experimentations during studio work of this study.

Techniques in drawing encompass draftsman's approach on the available studio technology to create a design; tools and materials are at the epitome of forming a technique. Almost all draftsmen use their hands and fingers to apply the media with the exception of some handicapped individuals who draw with their mouth or feet, Angela (2010).

The researcher agrees with the above statement. Prior to working on the subject matter, the artist will likely want to gain an understanding of how the various media will work in terms of selection, preparation and application on the surface. The different drawing implements can be tried on practice sheets in order to determine value and texture, and how to apply the implement in order to produce various effects. This exploration and experimentation can apply to any substance like soot, if selected to be used as medium for drawing. Through these practiced outcomes like Hatching, Cross-hatching, Stippling, Wavy, Smudging, Contour and Crisscross emerged as common techniques of drawing in the conventional world of academia. (Peter, S 2003)

South and Helen (2004 pp. 152-3), asserts that; The drawing strokes used control the appearance of the image, more so pen and ink drawings often use hatching, which consists of groups of parallel lines. Cross-hatching uses hatching in two or more different directions to create a darker tone. Broken hatching, or lines with intermittent breaks, can be used to form lighter tones, and by controlling the density of the breaks, a gradation of tone can be achieved. Stippling uses dots to produce tone, texture or shade.

That's what is meant when Guptill and Arthur (1930), affirms that different textures can be achieved depending on the method used to build tone. In view with the above observation, continuous experiments with soot to create different textures can be a possibility of attaining a variety of techniques and contributing to visual qualities of the out studio out comes.

Textures in design contribute on the aesthetics and interpretation of content focused on and so do the developed techniques. After attaining masterly of the materials and tools, drawing techniques can be used singly or mixed and blended together in the same design, as observed in the plate below.



Plate XXVII: Head of a satyr

Artist: Michelangelo

Material: Pen and Ink over chalk

Source: Online

In plate XXVII above, Michelangelo presents combined techniques in one drawing trying to build a human head form. The same idea can be borrowed during experimentation of soot while making drawings.

Sometimes the artist will want to leave a section of the image untouched while filling in the remainder of the picture. The shape of the area to be preserved can be painted with masking fluid or cut out of a frisked and applied to the drawing surface, protecting the surface from stray marks until the mask is removed. This knowledge can be borrowed and applied by any artist who is exploring soot possibilities in drawing studio practice.

A method of spraying a fixative helps to preserve a drawing out of smudging media while applied on to the surface. Ellis (1996) confirms that it holds loose material more firmly to the surface and prevents it from smudging. However Ssenyondwa in an interview pointed out that fixative spray contains chemicals that can harm the respiratory system, thus it should be employed in a well-ventilated area such as outdoors. He also added that sometimes conventional sprays (industrially made) may not effectively apply in the fixing of unconventional media and therefore extensive discoveries during studio practice about how best to fix the media under investigation is necessary.¹⁸ This study has to consider the two statements if preservation and value of the findings is to be realised.

From the exhibits of art works above in this chapter and chapter one, the researcher further observes that when concepts are investigated, they are documented on paper through diagrammatic markings on the surface. Diagrams as a result of drawing attributes are created to depict adjacencies and social issues that are likely to take place in the immediate future.

He further confirms that exploration and experimentations of tools and materials like soot remain an attribute to be embraced by individual draftsmen. New techniques can be unfolded to the whole fraternity of knowledge in drawing.

¹⁸ Ssenyondwa is a drawing lecturer at Department of Art and Industrial Design Kyambogo University. He has much interest in practical- material based research in Drawing. He mastered in drawing.

CHAPTER THREE: METHODOLOGY

3.0 Introduction

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 soot as a medium for drawing. It contains the research design, area of study, population sample, sampling strategy, sampling techniques and procedures of data collection, tools and materials for studio work, ethical considerations and research procedure of the study.

3.1 Research design

Yin (1994)¹⁹ suggests that a research design is an action plan for getting from here to there. He further defines it as a blueprint of the research, which deals with four problems: (1) what question to study, (2) what data is relevant, (3) what data to collect, and (4) how to analyze the results. Therefore this research design helped in the prevention of collecting data that was not relevant to the questions and pave way for further proper processes of analyzing and interpreting tabulated findings.

The study used experimental survey structure. Experimental approach in this study was used to investigate into the potential of soot in drawing through application of various techniques, generating and conceptualising ideas to communicate selected proverbs as an underlying direction of meaning.

3.2 Population sample

The researcher selected a sample of thirty (30) art works from acclaimed artist in Uganda & the world over and thirty (30) respondents to participate in the study. The selection of respondents was based on one's skills and knowledge in the field of drawing and drawing material culture. The respondents were selected from art galleries, both public and private plus institutions within Kampala District in Uganda. The respondents participated in the unstructured interview through which the study was informed.

¹⁹Yin, R. K. (2008). *Case study research: Design and methods* (4th ed.). New York: Sage Publications, Inc.

3.3 Sample strategy

A purposive sampling strategy was used in the study to select respondents. According to Bryman (2008), “Purposive sampling is a method that entails selecting respondents in a strategic way, so that those sampled are relevant to the research questions that are being posed”

Patton (1990) affirms Bryman’s definition of purposive sampling when he maintains that, “The logic and power of purposive sampling lies in selecting information-rich cases for study in depth²⁰ .

The selected samples included six (6) art lecturers with proficiency in drawing from three (3) selected art institutions in Uganda; two (2) from Kyambogo University two (2) from Makerere University and two (2) from Michelangelo College of Creative Arts. Fifteen (15) art students were selected, five (5) from postgraduate and ten (10) from undergraduate degree programmes of Kyambogo and Makerere Universities respectively. The artist visited three (3) selected galleries and interviewed respective attendants in respect to techniques, materials and concepts in work exhibited by various artists. The researcher also selected six (6) practicing artists in the commercial field and interviewed them on the use of selected media in their drawings.

3.4 Methods and procedure of data collection

The researcher used the following methods to collect data:

- Interviews
- Direct observation
- Library and archival survey
- Studio experimentation

3.4.1 Interview

Kakooza (2002; 20) defines interview as “a conversation in which a researcher tries to get information from the interviewee and records it by him or herself”. In this study, the researcher made appointments with various people to be interviewed, made preparations and

²⁰Patton, M. Q. (1990). *Qualitative research & evaluation methods* (3rd ed.). California: Sage Publications, Inc.

utilised unstructured relevant questions for the study. The data from respondents was recorded and utilised during studio practice

3.4.2 Direct observation

The researcher used direct visual observation. He visited various Art galleries, art studios museums, public spaces like hotels and malls, churches, and tertiary institutions where art is displayed. He studied art-works done by different artists both in Uganda and outside Uganda; to understand techniques, materials applied and inspiring message being portrayed. This was done in order to get interpretation and understanding various attributes of selected art works in found literature sources and studio findings of the study. This method was employed under the guidance of research questions of the study mentioned in chapter one; finding data for all objectives of the study. The data collected through direct observation was recorded in the note book and in photographic format. This was later used for reference purposes during studio experimentation in comparison.

3.4.3 Library and archival survey

Library and archival survey made it possible to access relevant data recorded on internet, text books journals etc in order to satisfy objective one (a) and two (b) of the study.

3.4.4 Studio Experimentation

Studio Experimentation made it possible to access relevant data in order to satisfy objective three (c) of the study.

3.4.4.1 Procedure

Studio experimentation as a method of generating and applying data was used to investigate on the potential of soot in drawing. Soot from selected fire sources i.e. paraffin lanterns and candle wax were explored in the studio with several selected surfaces, media, techniques and sources of inspiration to attain the best drawing qualities. The following procedure was followed:

- a) Identifying and selecting Ganda proverbs to be interpreted through drawing.
- b) Collection and identification of tools, materials and techniques used for experimenting with soot to articulate selected Ganda proverbs.
- c) Identifying, selecting inspirational objects and experimenting with soot using selected materials, tools and techniques to produce quality soot drawings.

- d) Written and photographic documentation of the findings.

The researcher also selected some two undergraduate students as studio assistants, to help during the working process; organising studio materials and tools plus holding large surfaces when applying soot.

3.4.4.2 Selected Ganda Proverbs

Two Ganda proverbs drawn from musical instruments were selected simply to be used in advancing the studio soot experiments with the essence of having communicative designs. The proverbs include: “*Endege ziba nyingi neziyogaana*”, and “*Engoma ennene weri entono tevuga*”.

Endege ziba nyingi neziyogaana: this proverb literally illustrates the impact of oneness in the Ganda society.

Engoma ennene weri entono tevuga: which literally reflects supremacy, respect, and dominance based on power positions in the social order²¹.

3.4.4.3 Material to be used in studio practice

Materials are substances used in the studio production process of drawing but remained part of the finished product. Such materials were divided into two sections; media and surfaces.

a) Media

These are substances which were applied on the surface to register designs and remained part of the design. The researcher used soot as a main medium since it was the main purpose of the study; soot was attained strictly from two sources namely paraffin lantern and burning candles.

However, the following media; charcoal, powder colour, acrylic colours and chalk were also minimally utilised in some drawings during studio experimentations to complement soot the main medium. Fixatives were also used as media that prevented the smudging of the drawing in case of accidental contact with other surfaces.

²¹ Nsimbi. M.B (2004), Siwa muto lugero. Crown book limited. Kampala Uganda

b) Surfaces

These were flat planes where media was applied to register a design and remained part of it. The researcher used the following plane surfaces in studio practice: Bond papers, canvas, plywood, and mounting cards in order to explore their effectiveness with soot.

c) Tools

These are equipments used in the production of a drawing design but didn't remain part of the design. Before the beginning of working process, working studio space was equipped with a variety of tools selected basing on the nature of work proposed to be done and they included the following:

- i. Lantern and candle wax: these were used as sources of soot which was applied on the surfaces during the working process.
- ii. Match boxes and lighters: these were used in the process of creating fire to light the lanterns and candle wax.
- iii. Masks: these were used by the researcher and the studio assistants during the process of smoking the surfaces with the burning candles in order to apply soot on the selected surface(s). The masks helped the practitioners to reduce on the risks of inhaling soot into the lungs. Therefore it's a must tool to wear before starting the exercise.
- iv. Drawing board: this was used in supporting the surfaces where designs were registered in the process.
- v. Painting easel: this was used to support the stretched canvases and drawing boards during drawing the exercise applying media on large-scale surfaces.
- vi. Rags: these were pieces of clothes that were used in the working process and afterwards to clean the tools plus creating the required effects.
- vii. Lino cutter: this was used to sharpen tools and trimming paper and canvas edges
- viii. Brushes: these were used in the creation of intended effects on surfaces covered with soot as well as to apply media like acrylic on the selected drawing to complement soot effects in the design.
- ix. Palette: this is a tool which was used in mixing colours and any other liquefied medium.
- x. Pallet knife this was used in mixing colours from the palette and creating intended effects on the surfaces covered with soot.
- xi. Eraser this was used in the creation of effects and contrast on the surfaces before and after applying soot.

- xii. Digital cameras, these were used to collect photographic data during and after studio processes.
- xiii. Laptop (computer), this equipment was used in the process of collecting and putting together both reflections in text and photographic data during and after the working process.

d) Techniques

These are approaches used by the researcher in the application of media on the surfaces. A mixed format of techniques were utilised in the production process in order to avoid limitations in creativity. The following techniques were used:

Smudging: This is the process of dragging the medium being applied on the surface while using the thumb and in some cases it was assisted with a paper.

Wavy: This was the approach of creating tones using wavy lines with charcoal, erasers, chalk and other suitable materials.

Automatic (Fumage): This was the act of creating tones using soot directly from fire sources.

Wash: This was the act of using a brush or any suitable tool to apply liquefied media on a drawing surface.

Hatching: This was the approach of creating tones using multiple straight lines

3.4.4.4 Sources of inspiration

The study had a variety of objects selected from the Ganda musical instruments to be studied in the design process, such as *Ensaasi* (Shakers), *Endege* (Rattles) and *Engoma* (Drums). These were selected basing on the intended proverbs. The researcher developed photographic impressions and sketches from live specimens for extended references and reflections during studio practice.

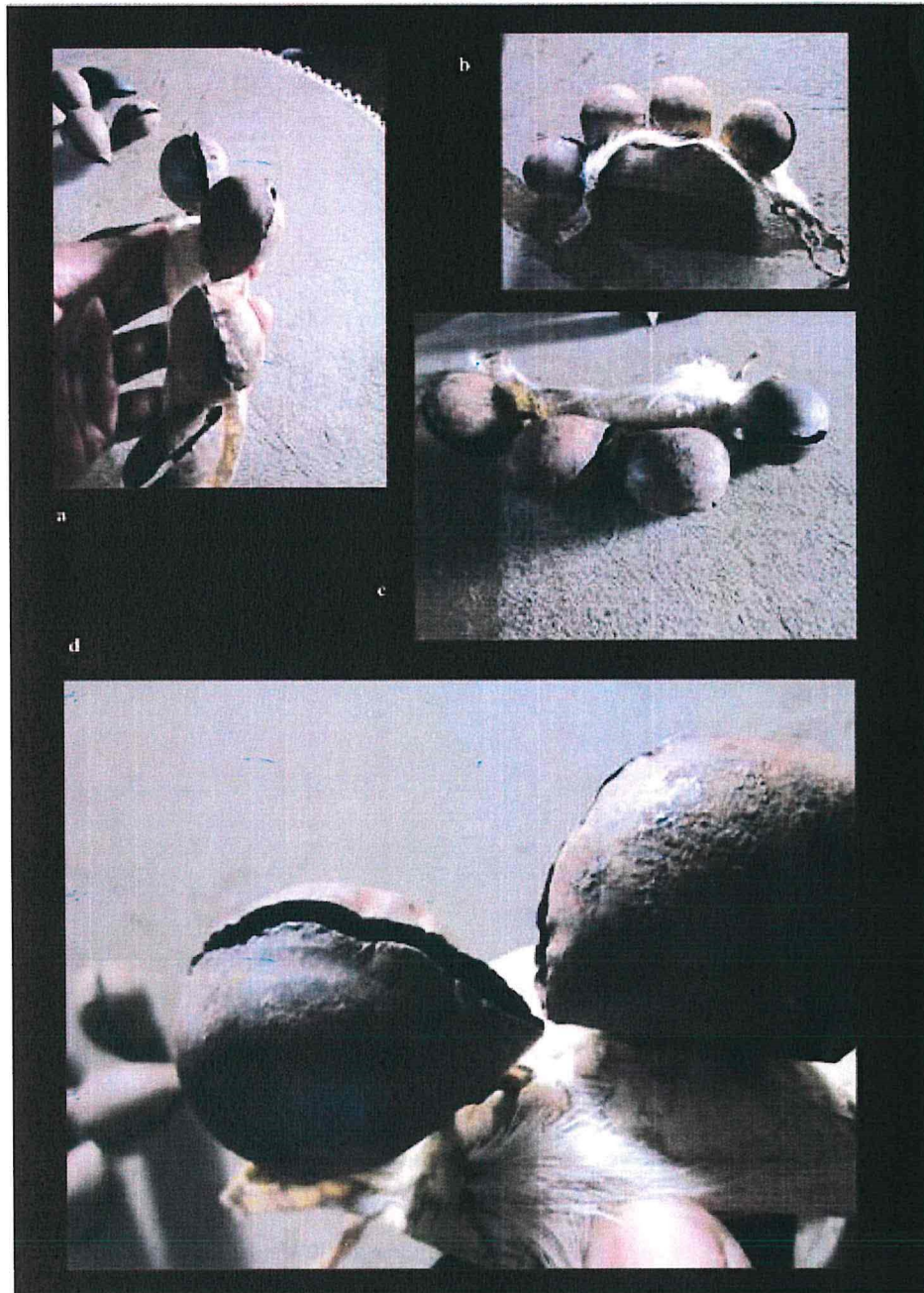
a) *Endege*

Plate XXVIII: Dimensions of Endege

Source: Researcher

In Plate XXVIII above the researcher presents different elevations of the “*Endege*”, a music instrument from the Ganda culture. It is made out of steel-metal and hides as materials. According to Sikyomu (a director of Sikyomu Drum Makers) in Busega- Nateete, the Ndege are clustered together in a group of three to six on the hide strip using a string and tied around the dancers’ leg to produce accompanying sound during the dancing intervals.

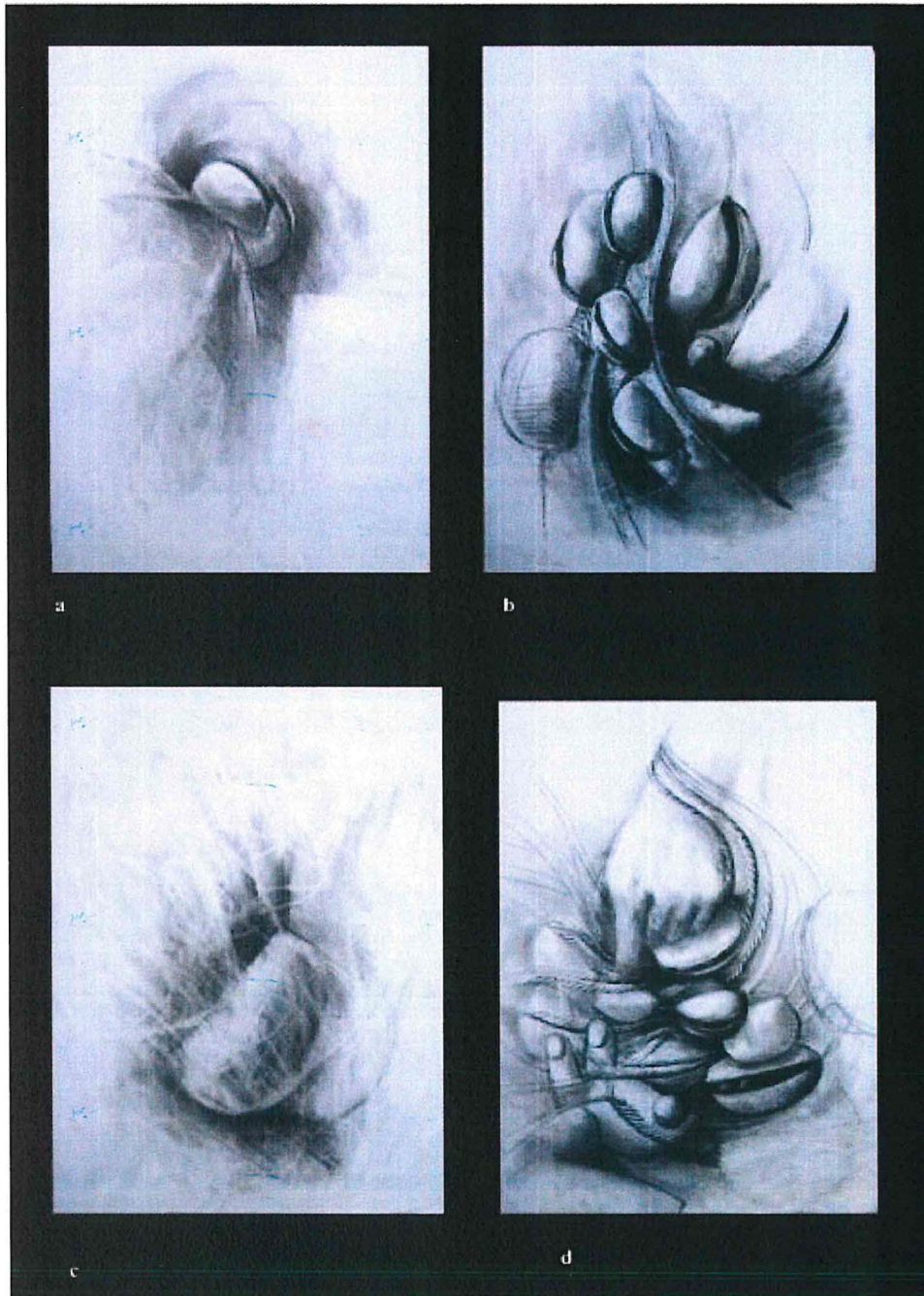


Plate XXIX: Studies developed from *Endege*

Media: Powdered soot and Charcoal on Bond paper

Source: Researcher

From Plate XXIX above, the researcher demonstrates different studies developed from observing *Endege* as one of the selected source of inspiration.

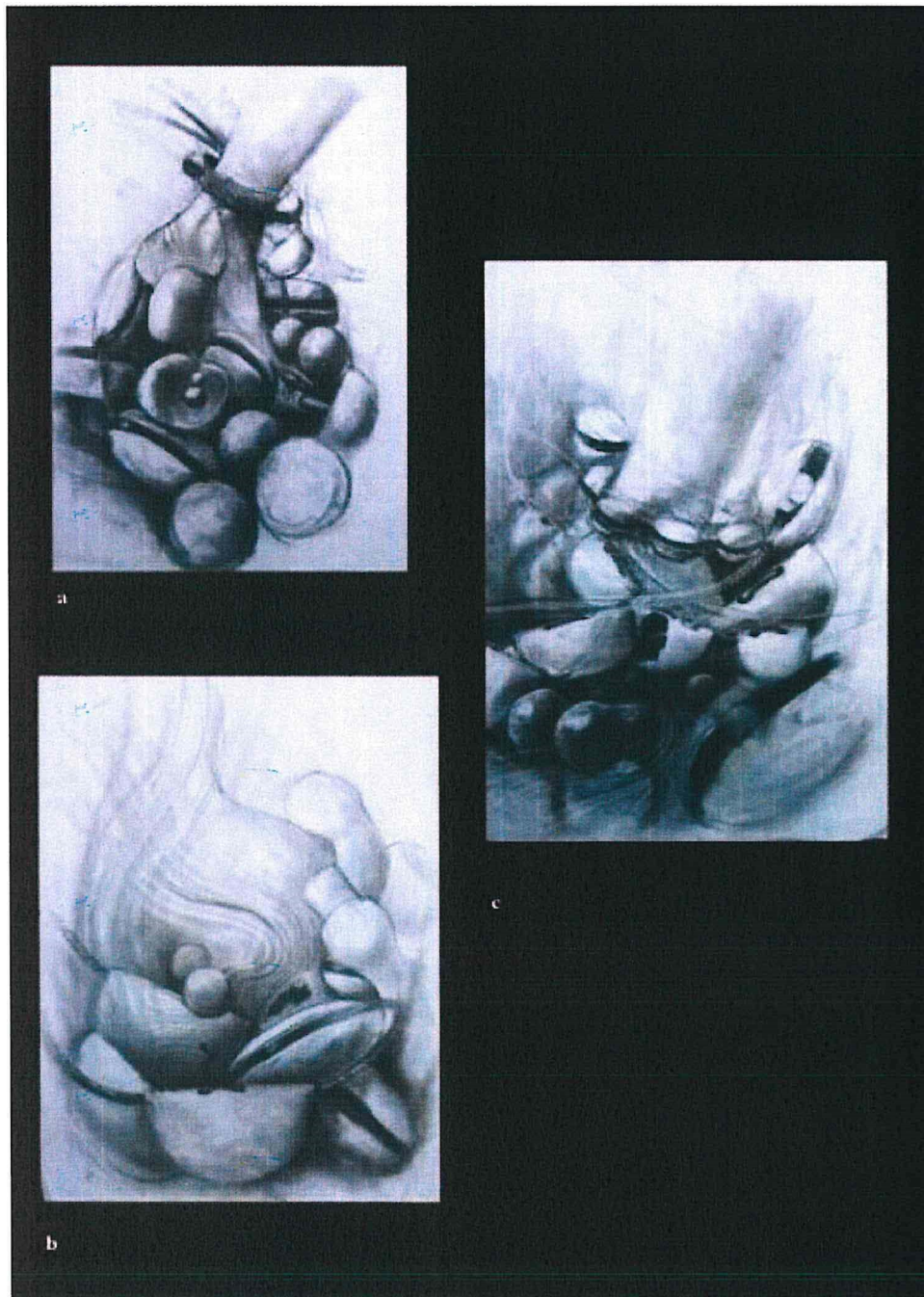


Plate XXX: Studies developed as observed from the *Endege* usage

Media: Powdered soot and charcoal on paper

Source: Researcher

In Plate XXX above the researcher presents different manipulated designs from the studies developed after observations from *Endege*. The conceptual drawings depict one of the selected Ganda proverbs to be articulated using soot; *Endege ziba nyingi neziyogaana*. The designs are developed using a mixture of powdered soot and charcoal.

b) *Ensaasi*

Plate XXXI: *Ensaasi*

Source: Researcher

In Plate XXXI above the researcher presents a photographic impression depicting different dimensions and elevations of the *Ensaasi* (shakers) and their divergent characteristics; the researcher identified them for better advantage during the working process. *Ensaasi* are made out of calabashes with small seeds inside. The mouth-pieces are covered to prevent seeds from pouring out. After grouping them in pairs the users play these in music intervals accompanied by other instruments.

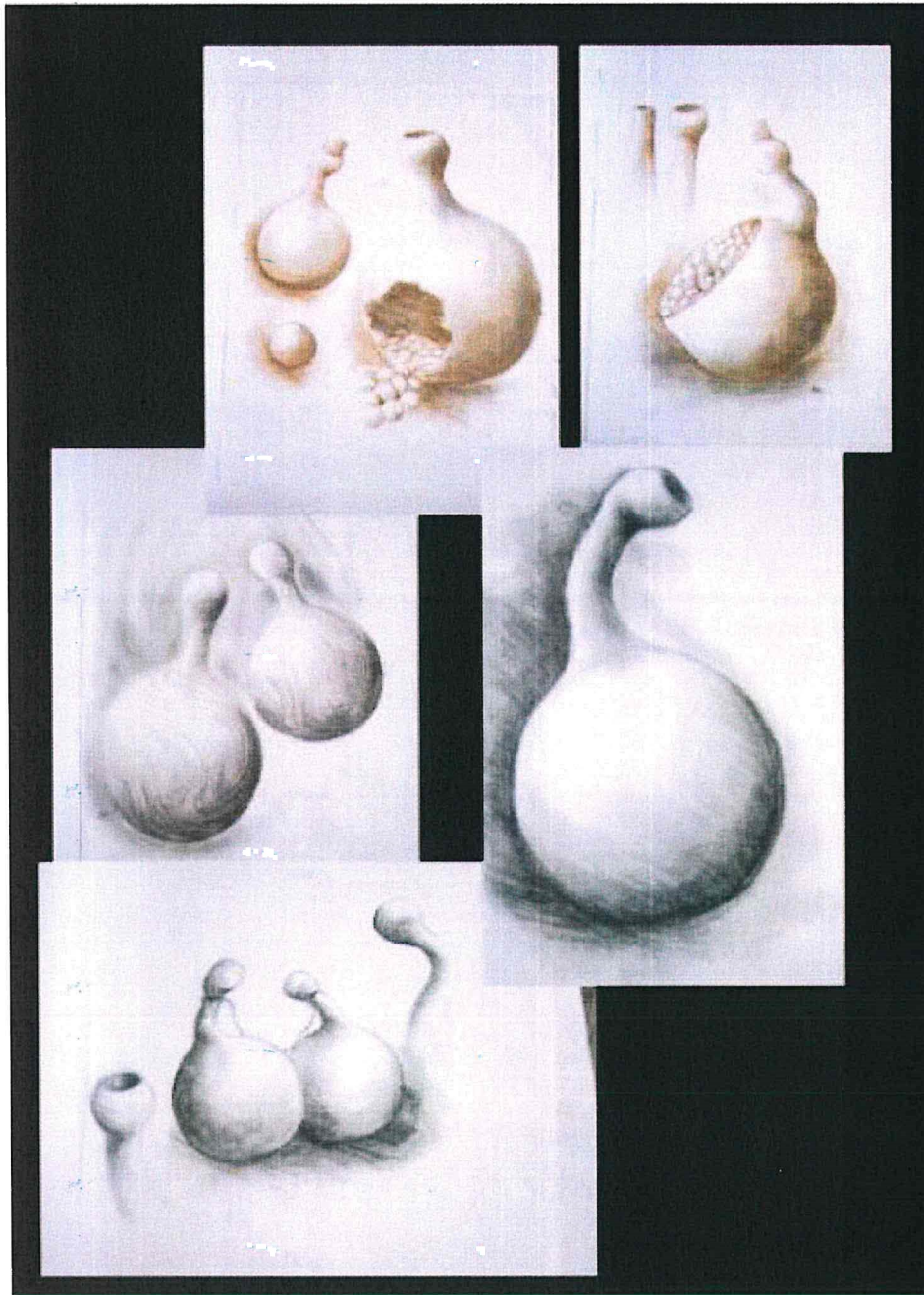


Plate XXXII: Studies developed from direct observation

Media: Powdered soot and tinted charcoal

Source: Researcher

In Plate XXXII above the researcher presents studies developed after observing different *Ensaasi*. He observed each piece is different from the other in terms of size, shape and structure; some of them have big stomachs and others are small while some have longer, curvier and bulging necks than others. The researcher realised that these intrinsic differences offer more opportunity for creativity. Please also refer to plate XXXIII respectively

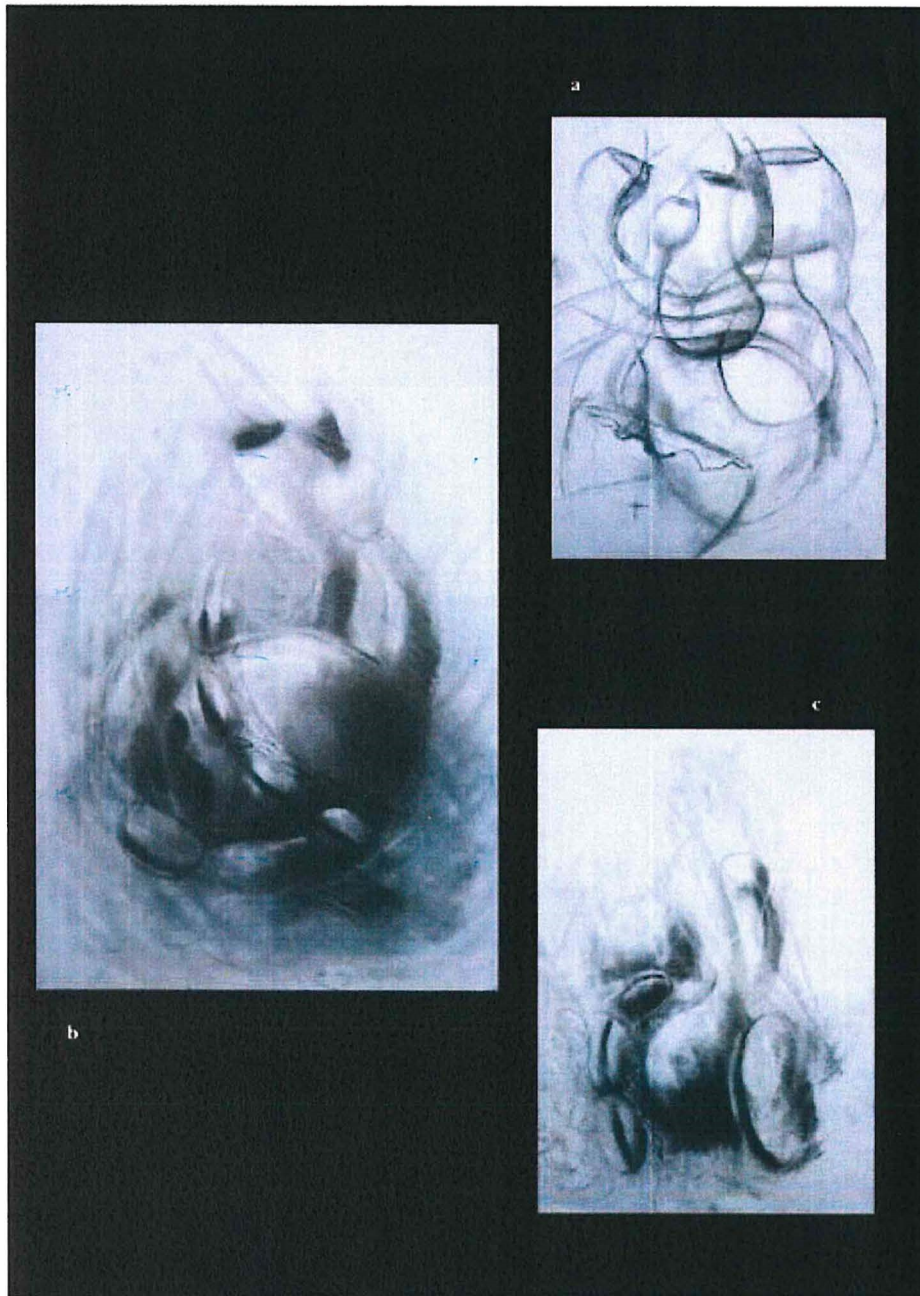


Plate XXXIII: Manipulated designs out of studies developed from observing *Ensaasi*

Media: Soot and charcoal on Bond paper

Source: Researcher

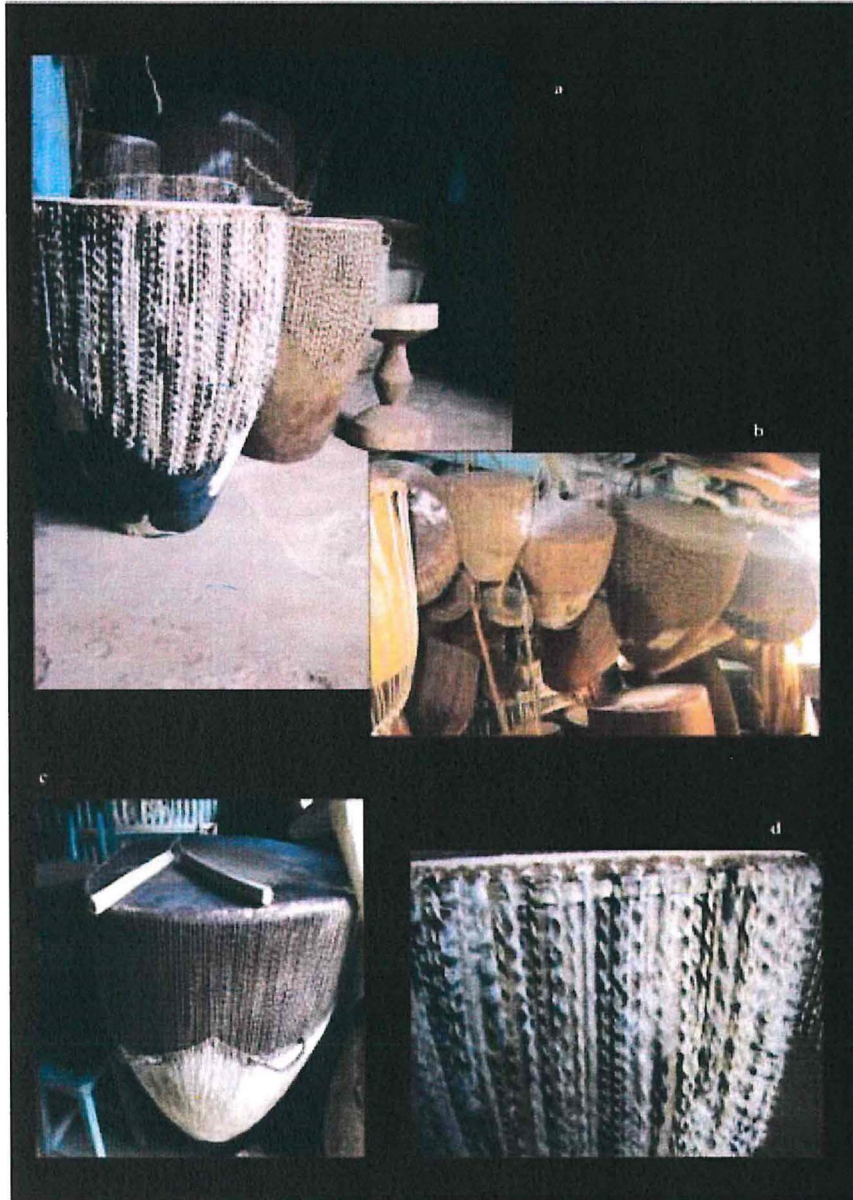
c) *Engoma*

Plate XXXIV: Photographic impression of *Engoma* (Ganda Drum)

Source: Reseacher

In the Plate XXXIV above the researcher presents photographic impressions taken from the actual specimen (*Engoma*). The specimen is one of the main central percussion instruments in the Ganda musical cultures. It is made out of wood and hides that are in form of parched and woven threads. The researcher picked interest in this instrument because it is at the epitome of one of the proverbs to be articulated during soot exploration in the studio drawing practice of *Engoma ennene weri, entono tevuga*.

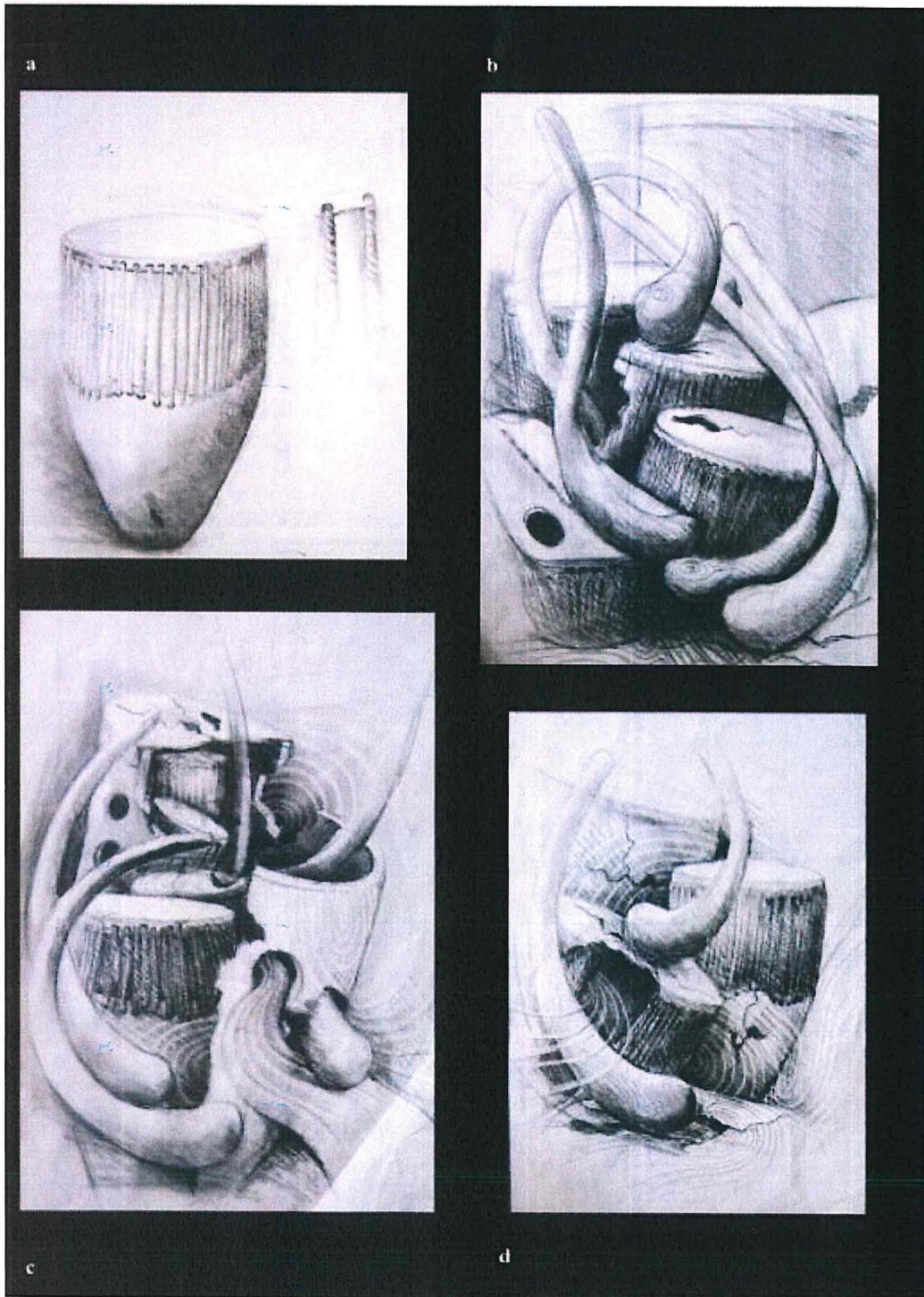


Plate XXXV: Manipulated design from the *Engoma* (Ganda Drum)

Media: Soot and charcoal on bond paper

Source: Researcher



Plate XXXVI: Further designs from a distorted *Ngoma* and her sticks

Media: Soot and charcoal on bond paper

Source: Researcher

In Plate XXXV and XXXVI above the researcher presents a variety of manipulated designs from studies inspired by *Engoma*. Through distorting their features, the researcher suggested some designs whose approach were still used in further exploration of soot during studio drawing practice to articulate messages in the composition.

3.5 Soot sources

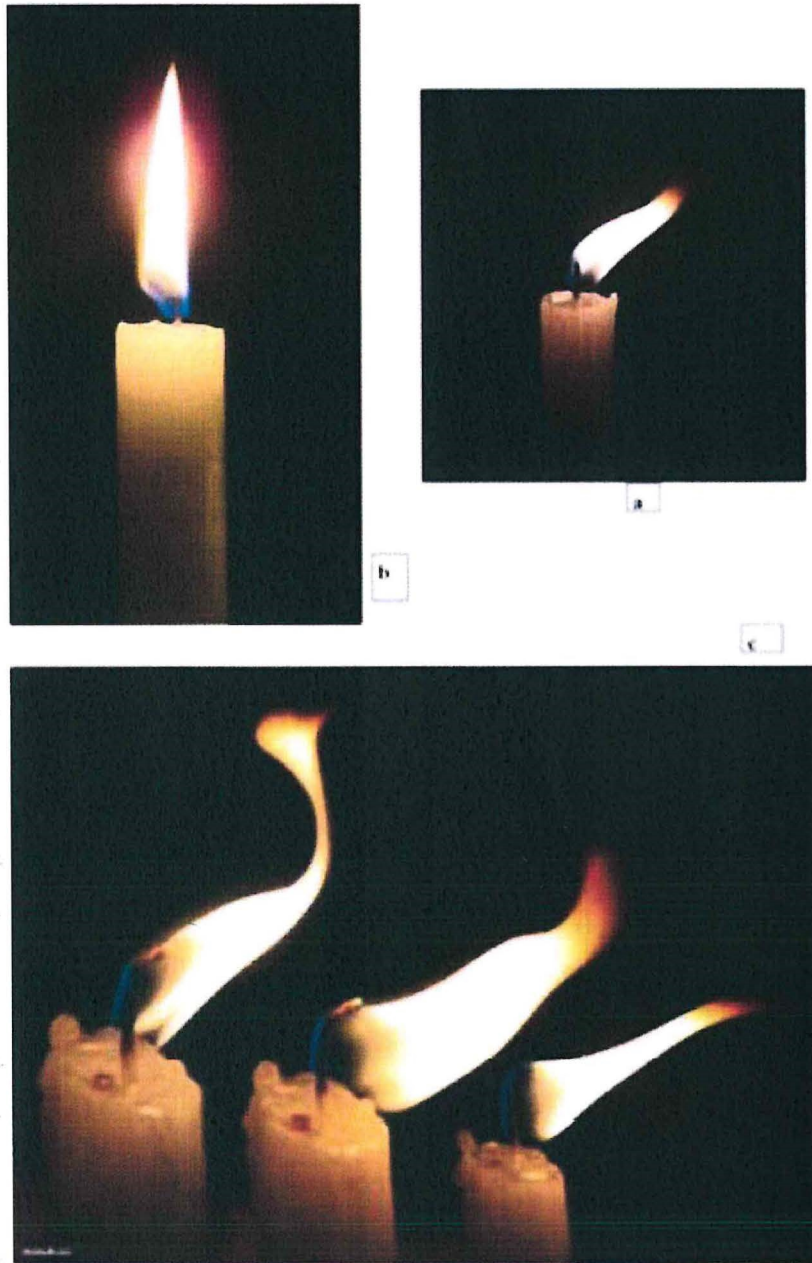


Plate XXXVII: Wax-candle fire flames

Source: Researcher

In Plate XXXVII above, the researcher presents burning candles as one of the soot sources used during studio production. The fire flames are depicted; (a) before interference of wind while (b and c) is after interference of wind. The wind interferences played a big role in directing and determining the movement of soot.

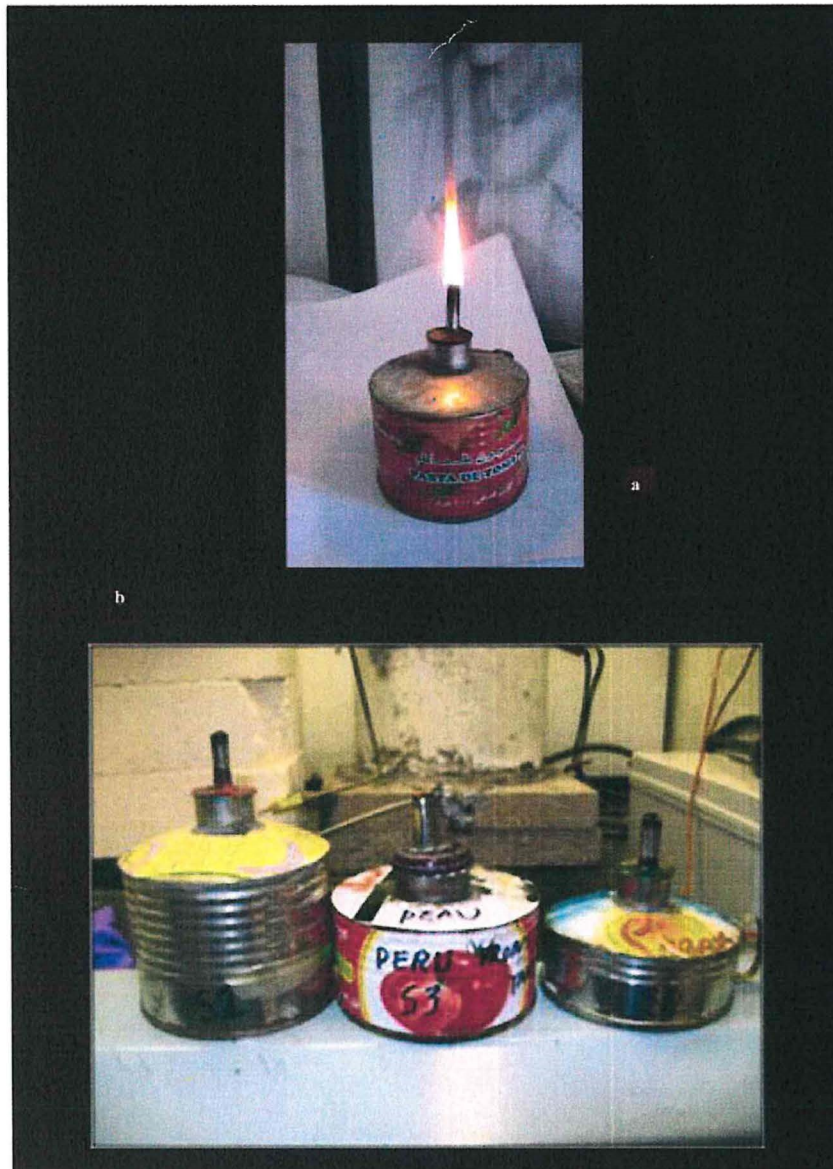


Plate XXXVIII: Paraffin lanterns

Source: Researcher

In the Plate XXXVIII above, the researcher presents paraffin lanterns used alongside wax candles to get thick layers of soot which could cater for dark values in drawn designs. The researcher got lanterns that could produce different sizes of flames to ease the application of different values and lines in the studio working process.

3.5.1 Soot collection methods:

Soot was majorly collected through tow (20 methods; powder and smoke form. Soot in smoke form was applied directly on selected surfaces at the moment of registering a design, after the

researcher applied intended effects while drawing. Soot in powder was scratched off from surfaces after applying massive intended layers in order have enough powder.

3.5.2 Automatic use of soot

After lighting the candle, the researcher begun by dragging the candle flame along the underside of the surface selected to be worked on. He guided the candle just beneath the surface and after dark form was formed on the surfaces.

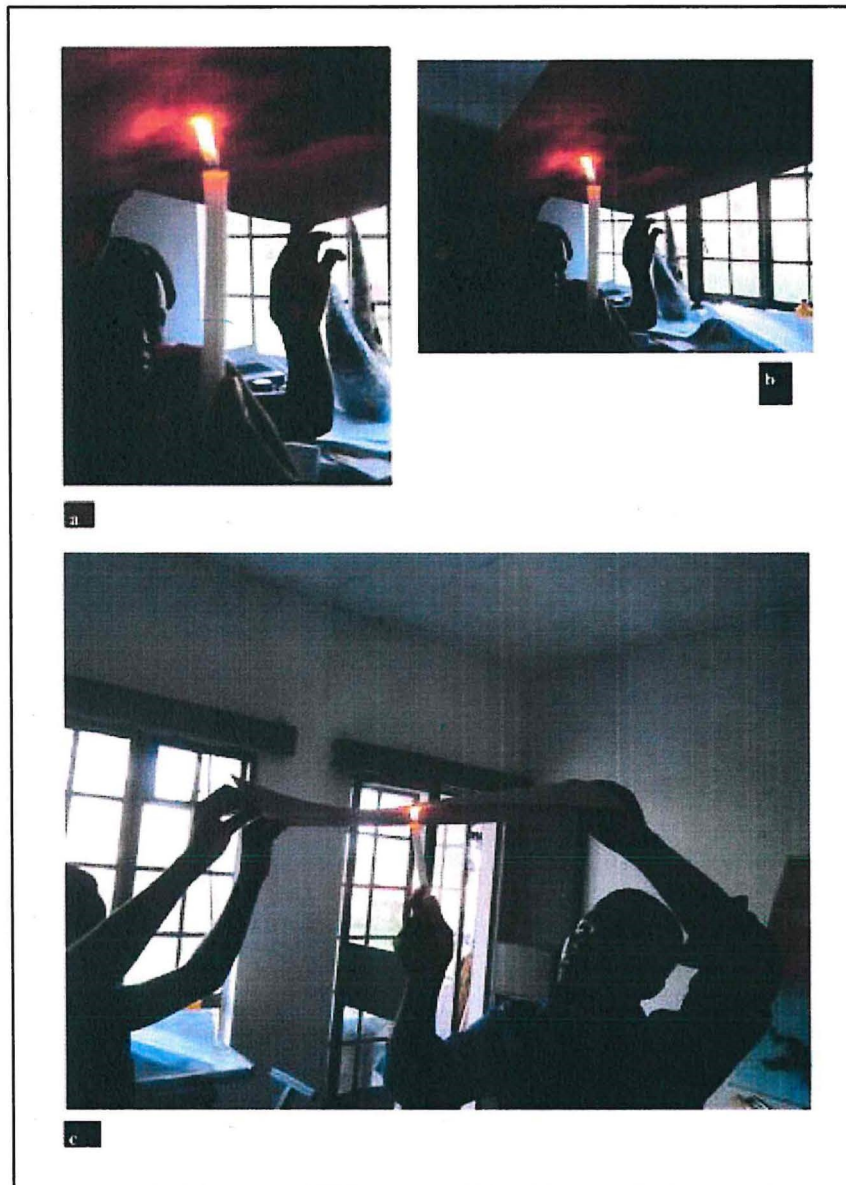


Plate XXXIX Application of Soot on the surface

Source: Researcher

In the Plate XXXIX above the researcher demonstrates the best possible way of holding a surface while applying soot. It was always better to get a studio assistant to hold different corners of the surface especially if dimensions are beyond A3 size.

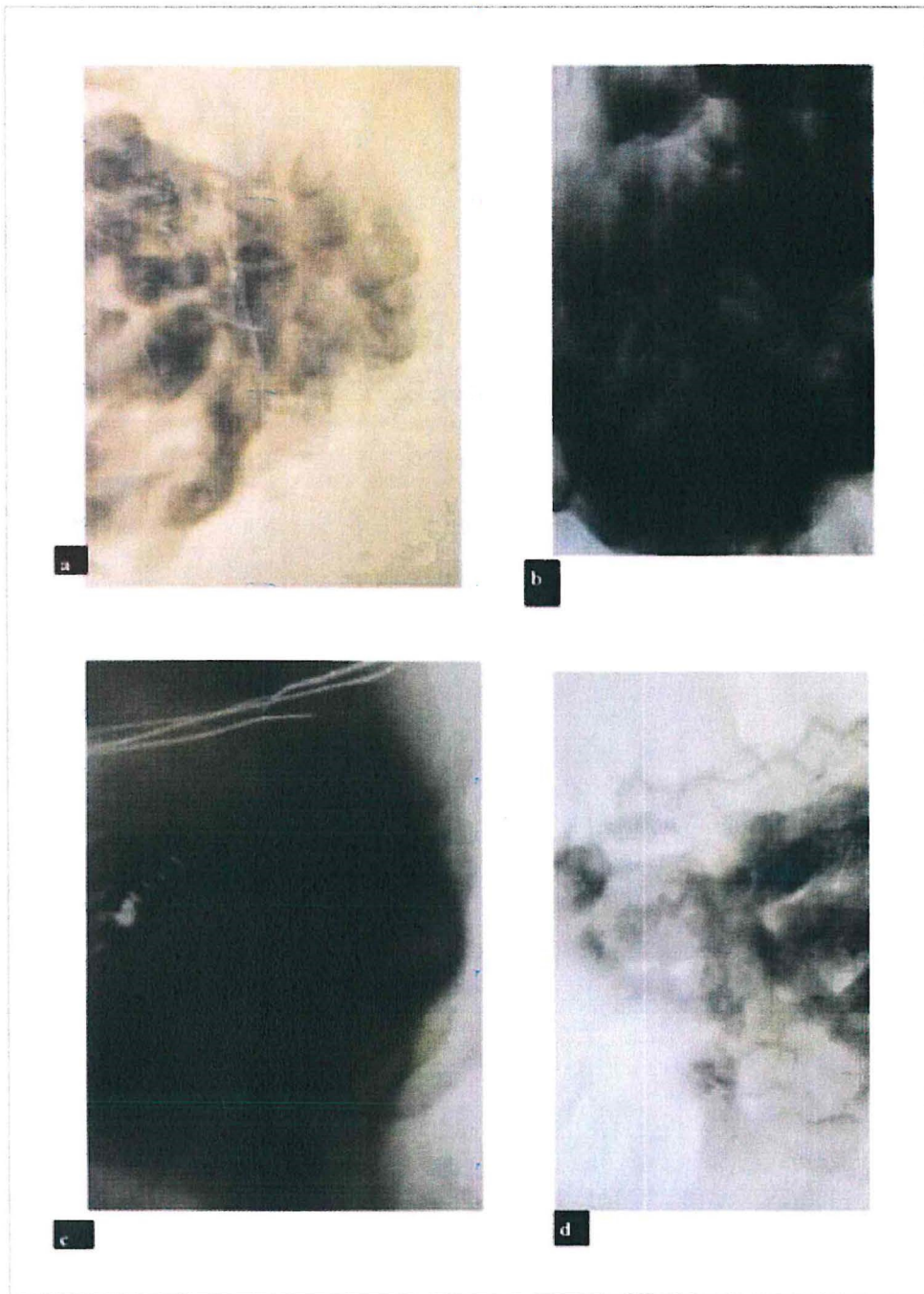


Plate XL: Different shades of Soot captured on the surface

Media: Soot on bond paper

Source: Researcher

In Plate XL above the researcher presents different shades developed from different sources of soot; (a & d) are created using soot from wax candles whereas (b and c) were created

using soot from paraffin lanterns. From the images the researcher observed that; soot from paraffin Lanterns produces darker values which can apply very well in construction of low key areas in the composition while soot registered from wax candles is light in values which can apply in high key areas of drawing compositions. Low key areas are those sections of the composition dominated with various dark tones while high key areas are those dominated by light tones.

The mixture of both soot categories was further tried out on other surfaces more so on bond paper and the registration appeared as in the Plate XLI below:-



Plate XLI: Mixed soot on bond paper

Source: Researcher

The researcher further observed that according to the registered outcomes in Plate XLI above, the automatic drawn effects could be utilised to depict an aspect of sound and movement in the composition when needed since the selected proverbs to be articulated in drawings have the aspect of sound.

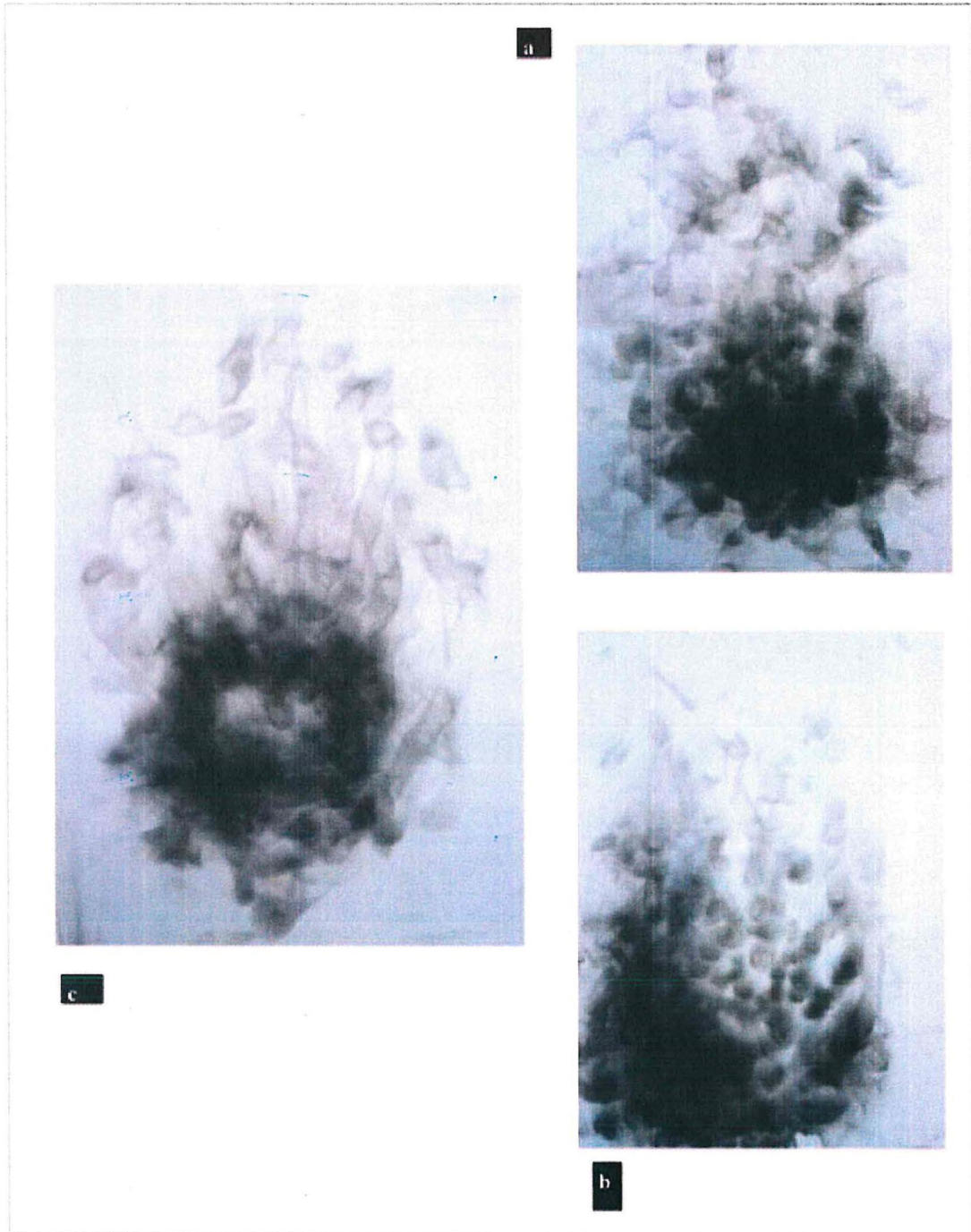


Plate XLII: Different trials of forms developed using soot

Media: Soot on bond paper

Source: Researcher

In Plate XLII above the researcher presents the different trials achieved after applying soot in form of smoke on the surface to develop composed forms. The surfaces (a and b) were handled in a horizontal format while the candle flames were in vertical form, this created a spattering pattern on the surface and the more they were concentrated in one area the darker the surface appeared. The goal was to achieve metallic forms similar to spherical balls found inside *Endege*. However contrast as one of the key aspects for the composition was not attained during these trials.



Plate XLIII: Uncontrolled use of candle flames

Source: Researcher

In Plate XLIII above, the researcher presents outcomes of failing to control the necessary distance of candle flames from the surface while applying soot. Applying flames too close beneath the surface, (below a distance of one and a half inches) led to burning and destruction of the surface; such would have led to escalation of fire that could have destroyed the whole structure if not handled well. It was after the application of water on the surface that the researcher managed to secure part of the drawn design in plate XLIV below:-

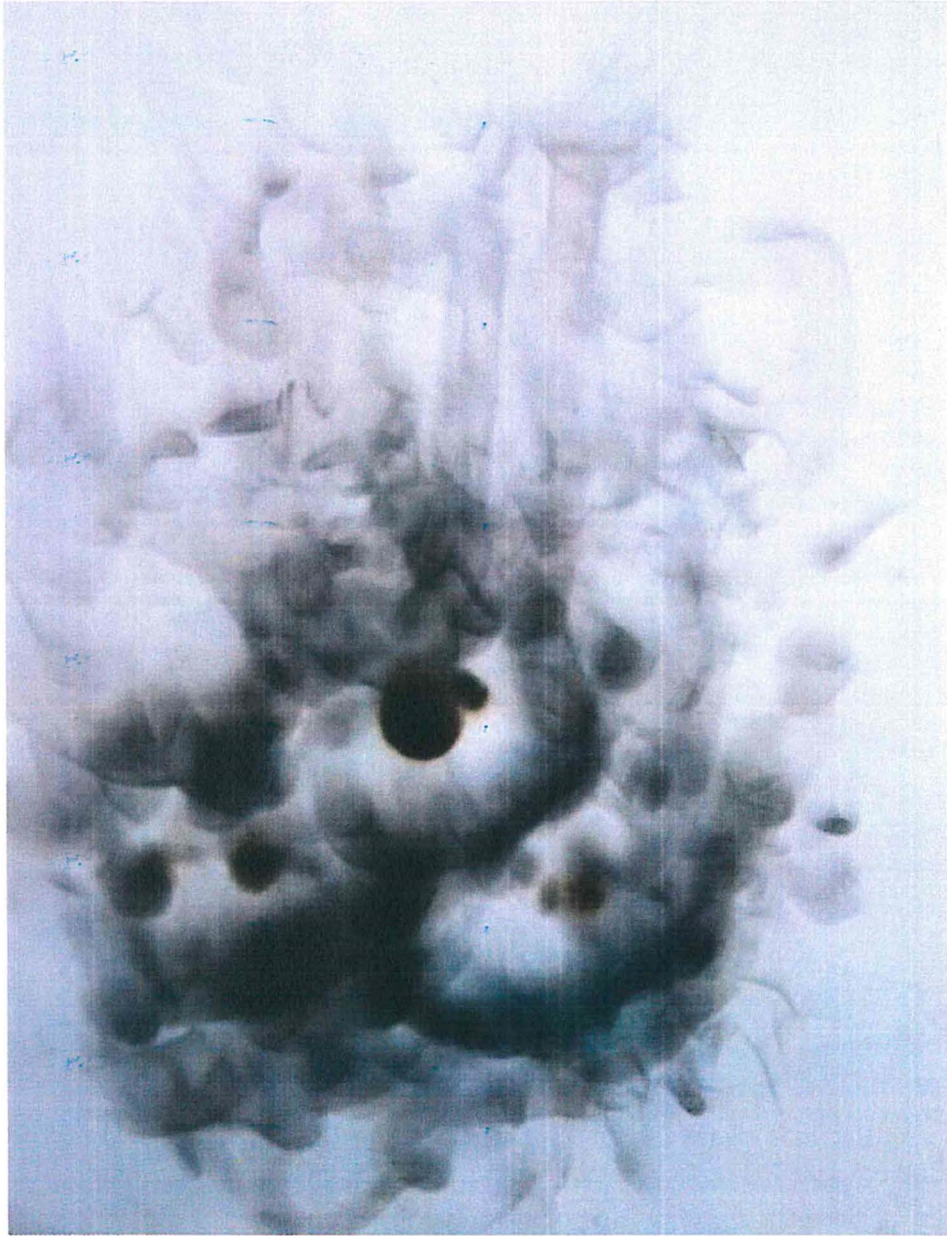


Plate XLIV: Preliminary drawing for automatic drawing

Media: Soot on bond paper

Source: Researcher

In Plate XLIV above the researcher presents sketched forms developed using soot without applying any tool for effects.

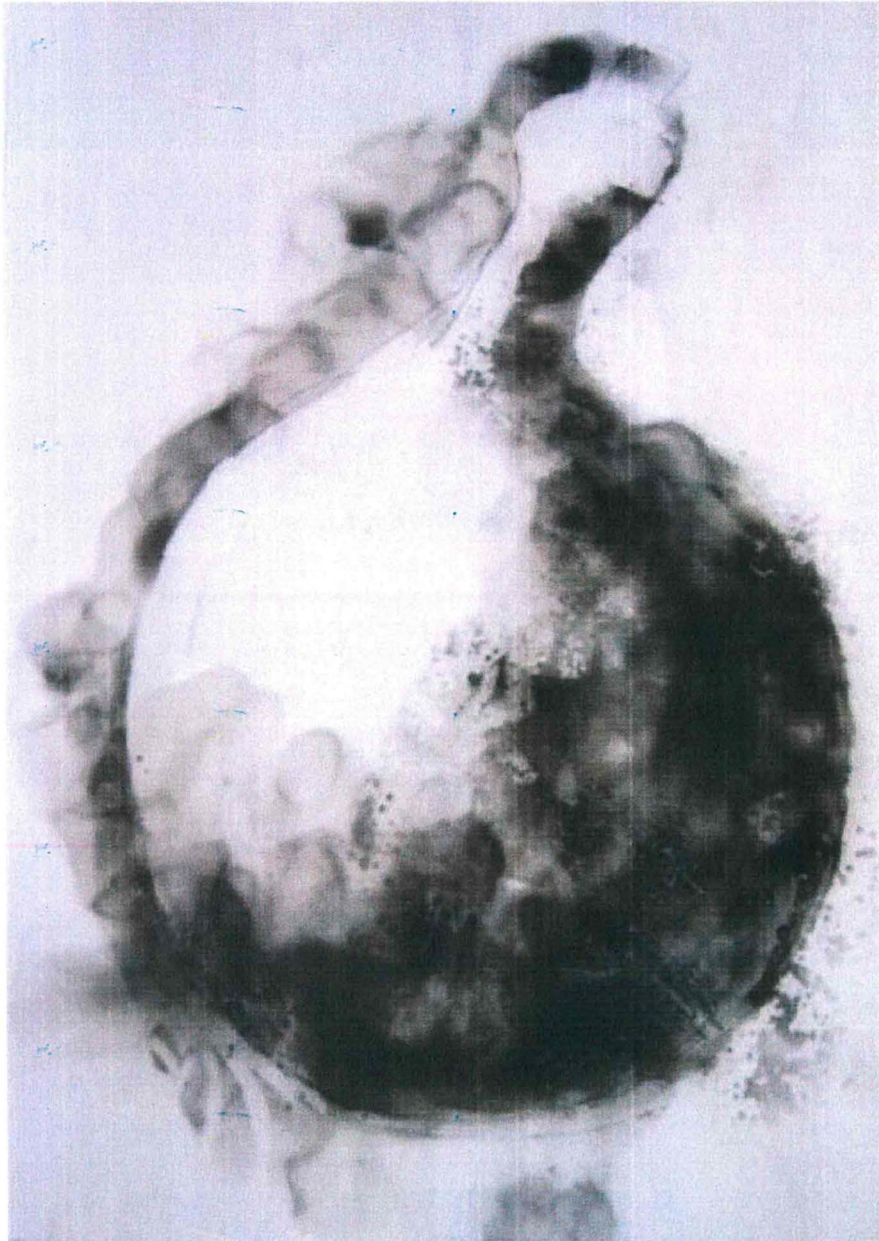


Plate XLV: Positive-negative approach on soot

Media: Soot on Bond paper

Source: Researcher

In Plate XLV above the researcher presents a sample drawing developed using both positive and negative approaches. The structure of “*Ensaasi*” was sketched using charcoal sticks and later the form was developed using soot. A wax-candle was used to apply a lighter value of soot and later a lantern was used to apply the darker value in order to enhance contrast. Later a fixative was applied in big droplets rather than misty spray form and rubbed with fingers. In areas that did not receive droplets soot had to disappear and the surface remained blank hence creating a special effect in the design.

3.5.3 Dragging approach on Soot

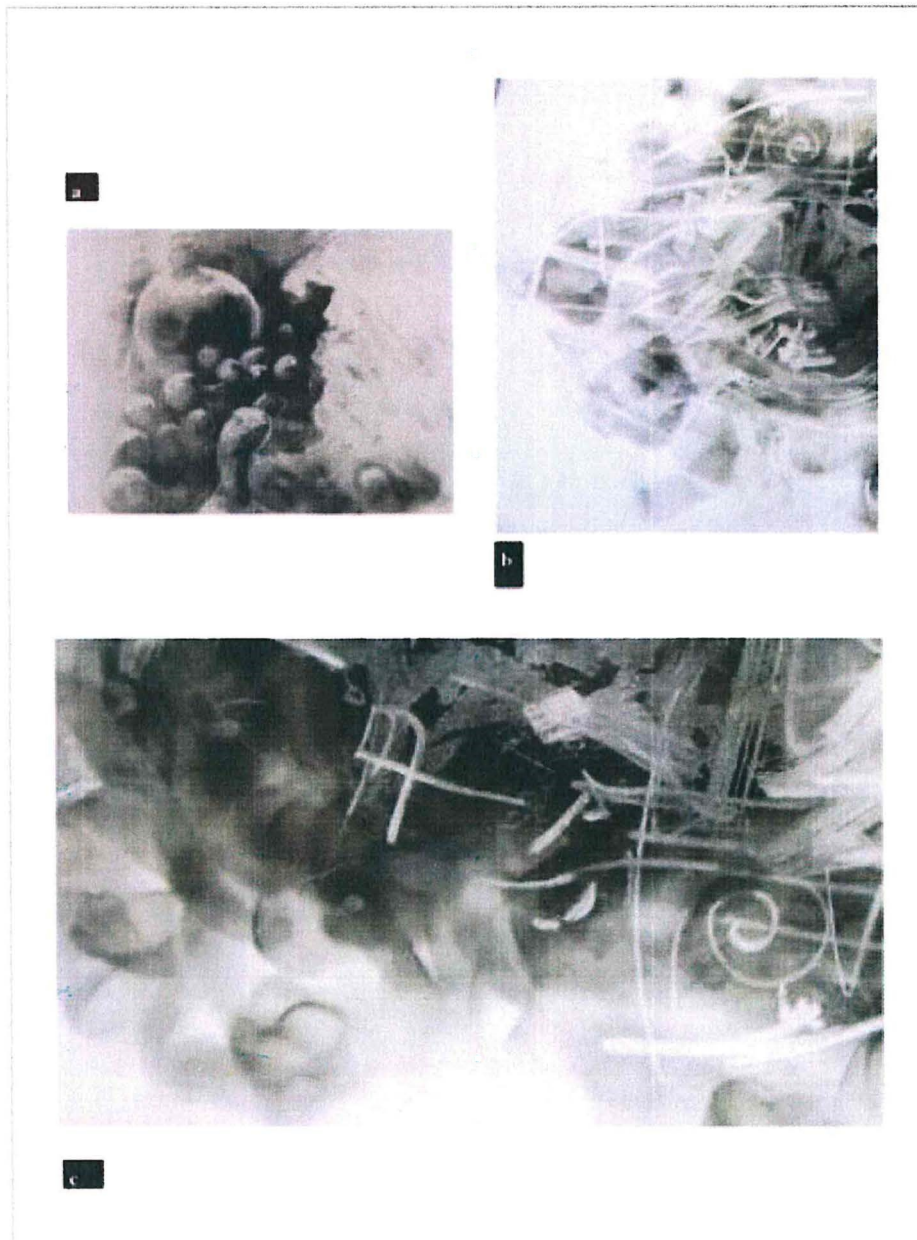


Plate XLVI: Soot and erasers

Media: Soot on bond paper

Tools: Erasers

Source: Researcher

In Plate XLVI above the researcher presents preliminary effects achieved after dragging an eraser on a bond paper covered with soot. In the areas where erasers were applied, soot had to disappear and live the surface visible which created sharp contrast.



Plate XLVII: Constructive lines

Media: Soot on bond paper

Tool: Erasers

In Plate XLVII above the researcher presents a sample made after extensive practice of using different sizes of pointed erasers to create marks on the surfaces filled with soot. He managed to build form after attaining the different elements of design.

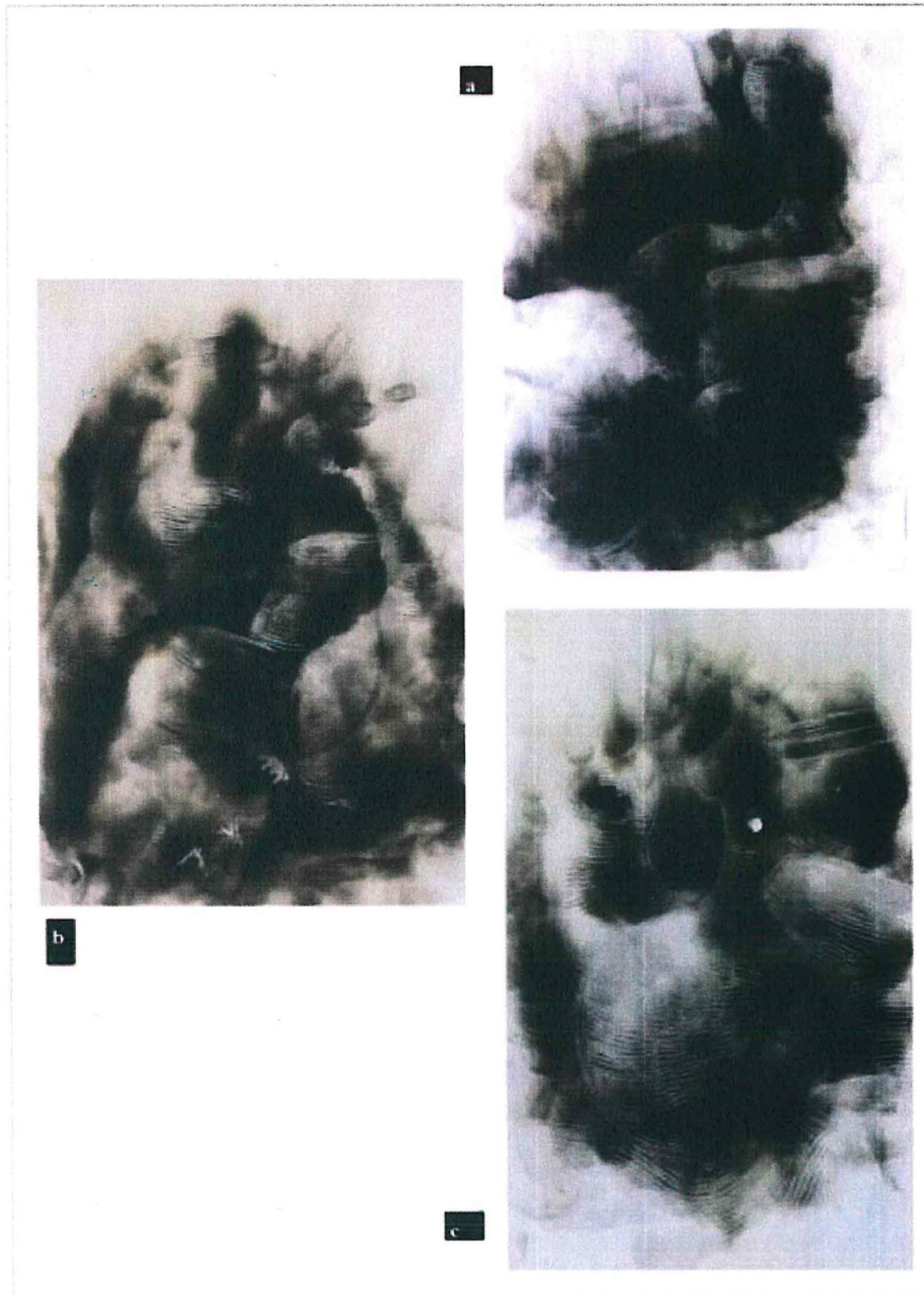


Plate XLVIII: Negative drawing

Media: Soot on bond paper

Tools: Erasers and sticks

Source: Researcher

In Plate XLVIII above the researcher presents compositions drawn using erasers and sticks while making marks on surfaces filled with soot.

In these works the researcher first applied soot on the surface and later used some small pointed pieces of erasers and sticks to create light areas for the forms. The approach was further experimented in plate XLIX and L below.



Plate XLIX: *Amagoma* (drums)

Media: Soot on bond paper

Tools: erasers, sticks and fingers

Source: Researcher



Plate L: *Abasaasi*'(the shaker players)

Media: Soot on bond paper

Tools: Erasers, fingers and sticks

Source: Researcher

3.5.4 Soot and colour

Colour is one of the major elements of design drawing besides line, light, shape, space; therefore, drawings appear more pleasing to the viewer with the presence of colour in the medium used. Soot as a bicarbonate is black in colour. The researcher went ahead and identified the different ways through which designs with soot can be enhanced with a variety of colours.



Plate LI: Colouring soot 1

Media: soot and powder colour on craft paper

Source Researcher

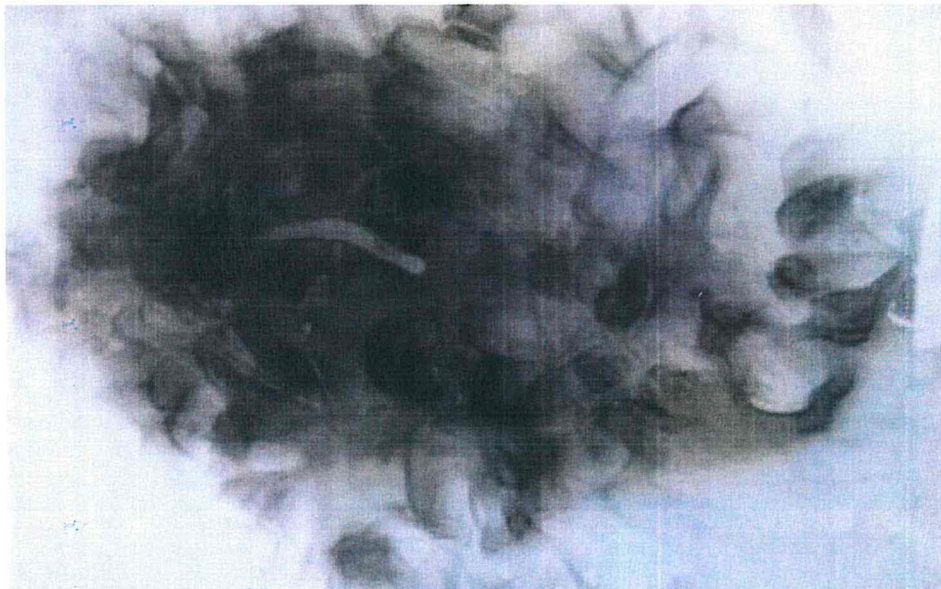


Plate LII: Colouring soot 2

Media: soot and powder colour on bond paper

Source: Researcher

In Plate LI and LII above, the researcher used powder colours to enhance soot. However the results in plate LI were not positive; the surface got burnt and precision was not achieved while in Plate LII the results were more appealing and ready for further effects

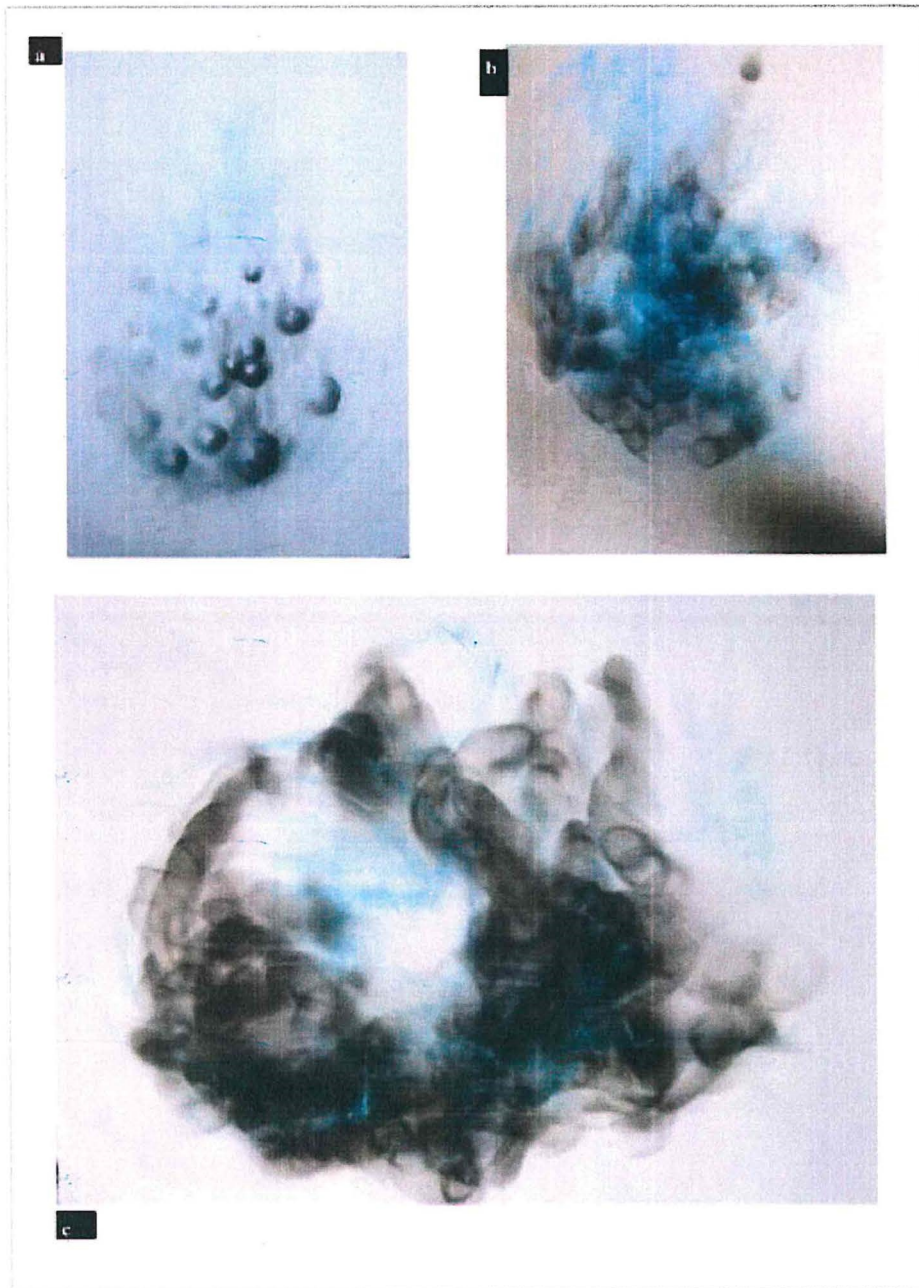


Plate LIII: Colouring soot 3

Media: soot and powder colours on paper

Source: Researcher

Plate LIII above presents different samples where soot and colour merged together in a single unit. Colour was first applied on the surface and later soot was used to create forms on it. The results were pleasing aesthetically even before applying a fixative to make it permanent

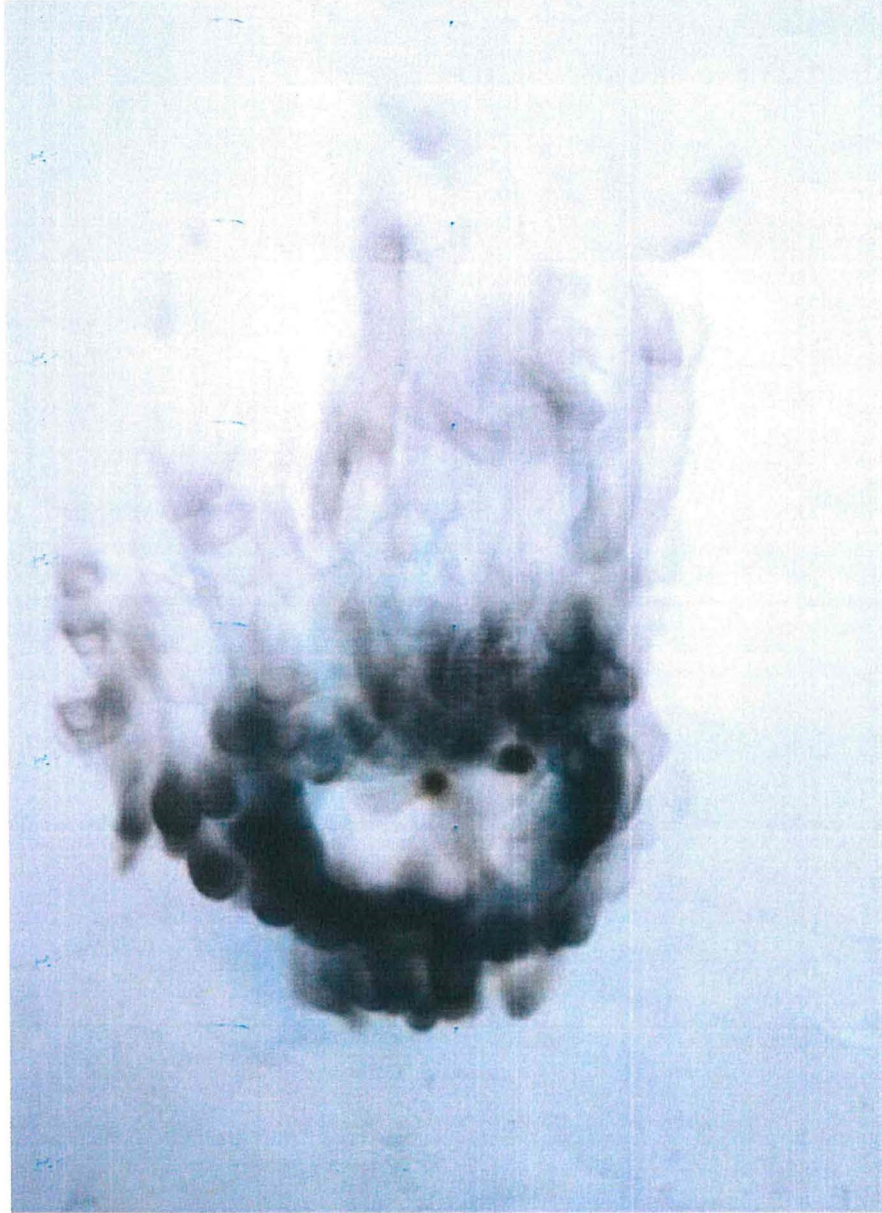


Plate LIV: Colouring soot 4

Media: Soot and powder colour on bond paper

Source: Researcher



Plate LVI: Colouring soot 5

Media: Soot and powder colours on bond paper

Source: Researcher

Tools: Fingers and Erasers

In Plate LVI above fingers were used to apply powder colours in a flat form of the intended object *Ensaasi* and later soot was applied to create depth and roundness. An eraser was then dragged over the composition to create hatches of high key values on the forms.



Plate LVII: Colouring soot 6

Media: soot and acrylics on bond paper

Tools: fingers and erasers

Source: Researcher

In Plate LVII above, acrylic colours were mixed in liquid form using water and applied with the fingers on bond paper to create a texture. After 20 minutes when the paper dried soot was applied to create intended forms. Erasers were used to create hatches in high key effects in the composition.

3.6 Reliability and validity

Reliability and validity are important issues in assessing quality of research (Bryman, 2008) as they indicate the extent to which study findings reflect the world that they are seeking to explore (Kabanze 2012)²². To ensure the validity and reliability of the study, pilot testing of the instruments were carried out. Studio guiding questions and interview guide were distributed to willing participants and friends. The research supervisors' also read through and made necessary changes regarding the instruments before administering.

3.7 Ethical consideration

The researcher using a letter from the head of the department of Art and Industrial Design of Kyambogo University, obtained authority from different heads of various institutions. The researcher explained to respondents the purpose of study in order to get their formal consent before involving them in the interviewing process or photographing their collections. Documentation of data did not include the names of institutions and respondents in order to keep responses confidential.

²²Kabanze, B. M. (2012) *Whose Policy Is It Anyway?* A study examining the factors that have influenced the formulation and reform of language-in-education policy (LiEP) in Zambia
Thesis

CHAPTER FOUR: PRESENTATION AND INTERPRETATION OF STUDIO FINDINGS

4.0 Introduction

This chapter presents and interprets the studio findings of the study. Findings are based on study outcomes of soot possibilities with the purpose of using it to create drawings. This chapter answers objective c of the study; *to experiment with the potentials of soot and produce drawings*. However though a number of attributes of drawing such as but not limited to principle and elements, content, techniques, inspirational objects, materials and tools were employed in studio practice to stimulate creativity, The arrangement and description of visual findings in view of soot, highlights two (2) attributes as broken down in the content scope which is mentioned in chapter one of this study namely because they are more pronounced in their visual value

- Technique
- Content

Much as all drawings in this chapter possess these two attributes, some are stronger when appreciated from one of the two aspects. It is in this regard that some of the drawings have been classified in the category of technique while the others have been placed in the category of content. Drawings on plates LVIII to LXXVII present application of technique while plates LXXVIII to LXXXVI present application of content

4.2 Presentation of Findings

4.2.1 Technique

Drawings in this section are categorised in Fumage, smudging and wavy techniques.

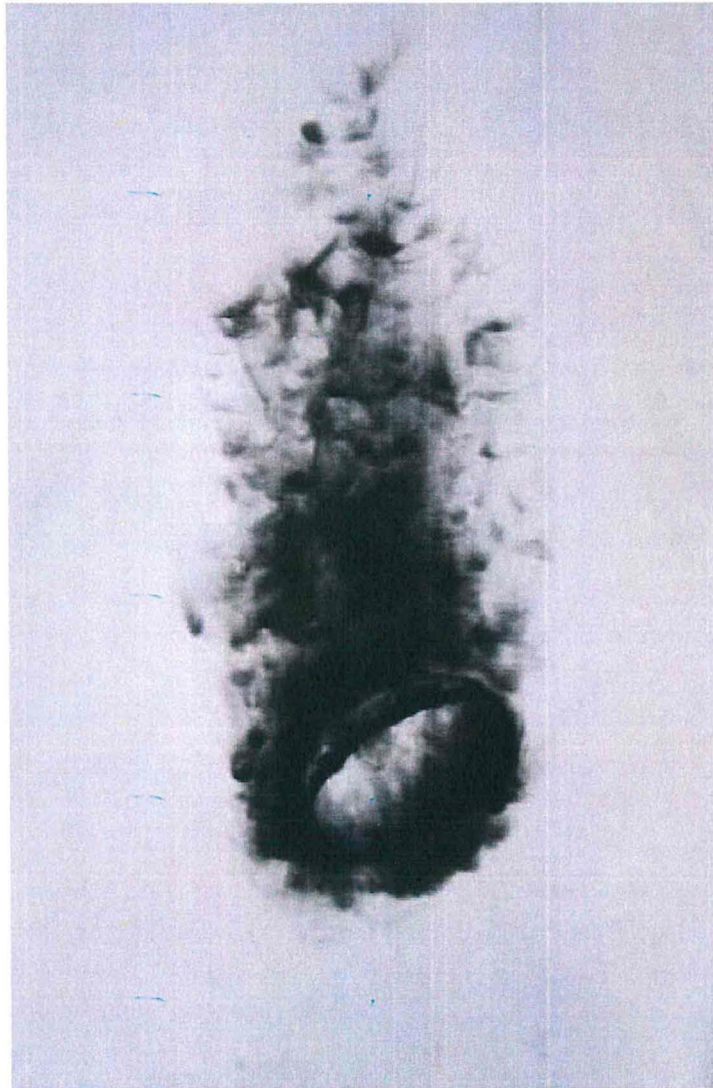


Plate LVIII: *Endege*

Technique: Automatic

Material: Soot on canvas

Tools: Candle and lantern (Tadooba)

Size: 76cm x 102cm

Source: Researcher

Description: The drawing in Plate LVIII shows a spherical form- like dry and open bean-pod concealed within black smoke in white space. This composition drawn with automatic values of soot represents *Endege* portrayed in a sounding environment after being shaken by the user.



Plate LIX: *Ensaasi* I

Technique: Automatic

Material: Soot on Bond Paper

Tools: Candle, lantern (*Tadooba*) and Erasers

Size: 20cm x 30cm

Source: Researcher

Description: Plate LIX above shows a calabash closed with an airtight stopper surrounded by smoke. The composition drawn with values of soot represents *Ensaasi* in a sound environment after being shaken by the user.



Plate LX: ...Ziba nyingi...

Technique: Automatic

Material: Soot on Bond Paper

Tools: Candle, lantern (*Tadooba*) and Erasers

Size: 20cm x 30cm

Source: Researcher

Description: Plate LX above shows two calabashes, one overlapping the other surrounded by smoke. The composition drawn with values of soot represents ...*Ziba nyingi*... (Musical instruments) in a sound environment, after being shaken by the users.



Plate LXI: *Ensaasi II*

Technique: Automatic and Hatching

Material: Soot on mounting card

Tools: Candle, lantern (Tadooba) and small pointed sticks

Size: 20cm x 30cm

Source: Researcher

Description: Plate LXI above shows a calabash surrounded by smoke on a white surface. The composition drawn with sticks and values of soot represents *Ensaasi* in a sound environment after being shaken by the users.



Plate LXII: *Ensaasi III*

Technique: Fumage and wavy technique

Material: Soot on bond

Tools: Candle, lantern (*Tadooba*) and eraser

Size: 20cm x 30cm

Source: Researcher

Description: Plate LXII above shows a calabash surrounded by smoke on a white surface. The composition drawn with eraser and values of soot represents *Ensaasi* in a sound environment after being shaken by the user.



Plate LXIII...*bwevuga*

Technique: Automatic, wavy and smudging combined together

Material: Soot on card bond paper

Tools: Candle, lantern (*Tadooba*) thumbs and eraser

Size: 76cm x 90cm

Source: Researcher



Plate LXIV:...*bwevuga II*

Technique: wavy and hatching combined

Material: Soot on plywood

Tools: Candle, lantern (*Tadooba*) thumbs and eraser

Size: 80cm x 90cm

Source: Researcher

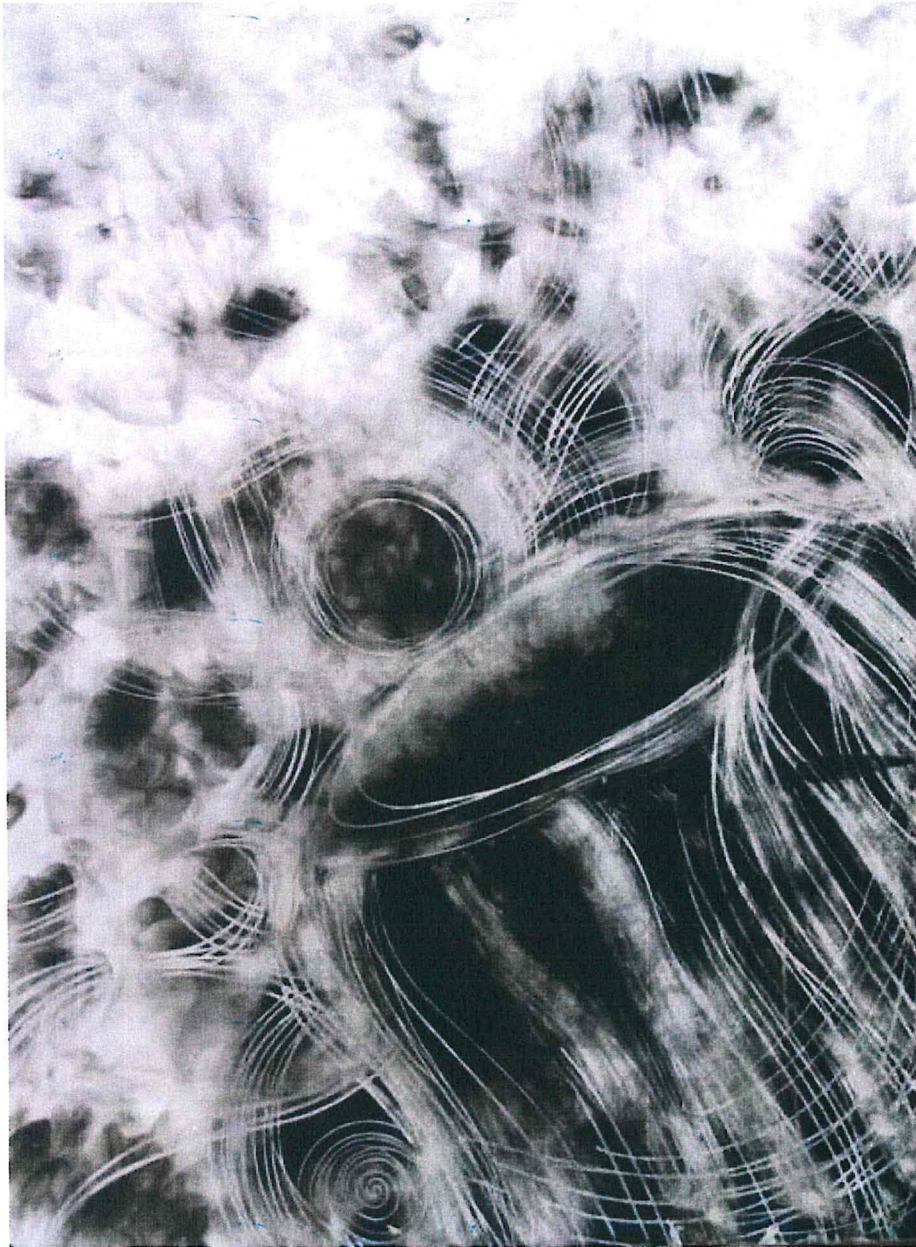


Plate LXV: ...bwevuga entono tevuga

Technique: Wavy, automatic, smudging

Material: Soot on card paper

Tools: Candle, lantern (*Tadooba*), small pointed sticks and thumb (finger)

Size: 76cm x 90cm

Source: Researcher

Description: Plate LXV above shows a large drum surrounded by smoke and wavy lines on a white surface created using sticks. The sound of the big drum in the composition represents a loud sound after being hit by the user.

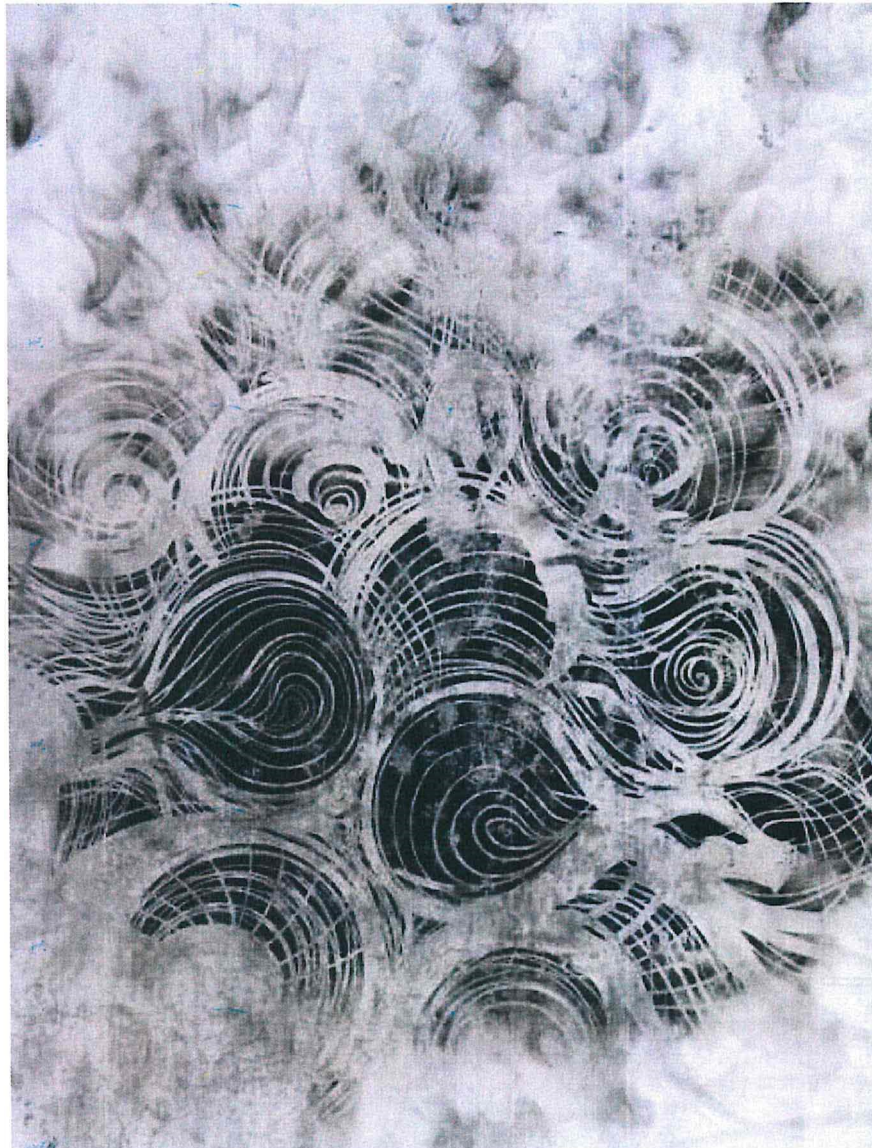


Plate LXVI: ...ziba nyingi neziyogaana

Technique: Wavy combined with smudging

Material: Soot on card paper

Tools: Candle, lantern (*Tadooba*), small pointed sticks and thumb (finger)

Size: 76cm x 90cm

Source: Researcher

Description: Plate LXVI above shows calabashes overlapping and juxtaposing one another surrounded by smoke and wavy lines to create onion like patterns on a white surface. The composition drawn with the thumb, sticks and values of soot represents *Ensaasi* being played in a music interval.



Plate LXVII: *Engoma ennene...*

Technique: Wavy and acrylic washes

Material: Soot combined with charcoal and acrylic on canvas

Tools: Candle, lantern (*Tadooba*) brush and eraser

Size: 76 cm x 102 cm

Source: Author



Plate LXVIII: *Engoma ennene...I*

Technique: Automatic combined with wavy, smudging and acrylic washes

Material: Soot combined with acrylic and charcoal on canvas

Tools: Candle, lantern (*Tadooba*) and brush

Size: 76cm x 102cm

Source: Researcher

Description: Plate LXVIII above shows drums of various sizes in an overlapping setting, enhanced with different textural patterns. The composition drawn depicts hierarchy in leadership. Different sizes of drums represent different positions of leadership in society.



Plate LXIX: *Engoma ennene...II*

Technique: Automatic combined with wavy, smudging and acrylic washes

Material: Soot combined with acrylic and charcoal on primed plywood

Tools: Candle, lantern (*Tadooba*) and brush

Size: 120cm x240cm

Source: Researcher



Plate LXX: *Engoma ennene...III*

Technique: Automatic combined with wavy, smudging and acrylic washes

Material: Soot combined with acrylic and charcoal on primed plywood

Tools: Candle, lantern (*Tadooba*) and brush

Size: 120cm x 240cm

Source: Researcher



Plate LXXI: *Endege ziba nyingi neziyogaana*

Technique: Automatic combined with wavy, smudging and acrylic washes

Material: Soot combined with acrylic chalk and charcoal on canvas

Tools: Candle, lantern (*Tadooba*) finger, erasers and brush

Size: 120cm x 180cm

Source: Researcher



Plate LXXII: *Engoma ennene IV*

Technique: Fumage combined with wavy, smudging and wash techniques

Material: Soot combined with acrylic and charcoal on canvas

Tools: Candle, lantern (*Tadooba*), brush and eraser

Size: 76cm x 102cm

Source: Researcher

Description: Plate LXXII above shows a big drum amidst two smaller ones in an overlapping setting. The composition drawn depicts supremacy where the larger drum dominates.



Plate LXXIII: *Engoma ennene V*

Technique: Fumage combined with wavy and light acrylic washes

Material: Soot combined with acrylic and charcoal on canvas

Tools: Candle, lantern (Tadooba), brush and eraser

Size: 76cm x 102cm

Source: Researcher

Description: Plate LXXIII above shows a big and small drum in an overlapping setting. The composition drawn depicts influence of powerful people in society. The big drum represents people of power while the smaller one stands for the subjects. The textural patterns in the background signifies unseen influence



Plate LXXIV: ...ziba nyingi ne'ziyogaana

Technique: Automatic combined with wavy, smudging and acrylic washes

Material: Soot combined with acrylic, white chalk and charcoal on canvas

Tools: Candle, lantern (*Tadooba*), fingers and brush

Size: 120cm x 180cm

Source: Researcher



Plate LXXV:

Technique: Automatic combined with wavy, smudging and acrylic washes

Material: Soot combined with acrylic and charcoal on canvas

Tools: Candle, lantern (*Tadooba*) and brush

Size: 90cm x 150cm

Source: Researcher



Plate LXXVI: *Engoma ennene bwevuga...*

Technique: Automatic combined with wavy, smudging and acrylic washes

Material: Soot combined with acrylic and charcoal on primed plywood

Tools: Candle, lantern (*Tadooba*) and brush

Size:

Source: Researcher



Plate LXXVII

Technique: Automatic combined with wavy and smudging

Material: Soot combined with acrylic and charcoal on burnt paper

Tools: Candle, lantern (*Tadooba*) and thumb

Size: 76cm x 90cm

Source: Researcher

4.2.2 Content

The drawings in this section are categorised according to content as a secondary factor considered during studio experimentation using soot for drawing. The content was derived from two distinct Ganda proverbs drawn on Ganda musical instruments; *Endege ziba nyingi, neziyogaana, Engoma ennene weri, entono tevuga*. Drawings from plate LXXVIII to LXXX articulate the first proverb while those from plates LXXXI to LXXXVI articulate the second proverb.

Endege ziba nyingi neziyogaana

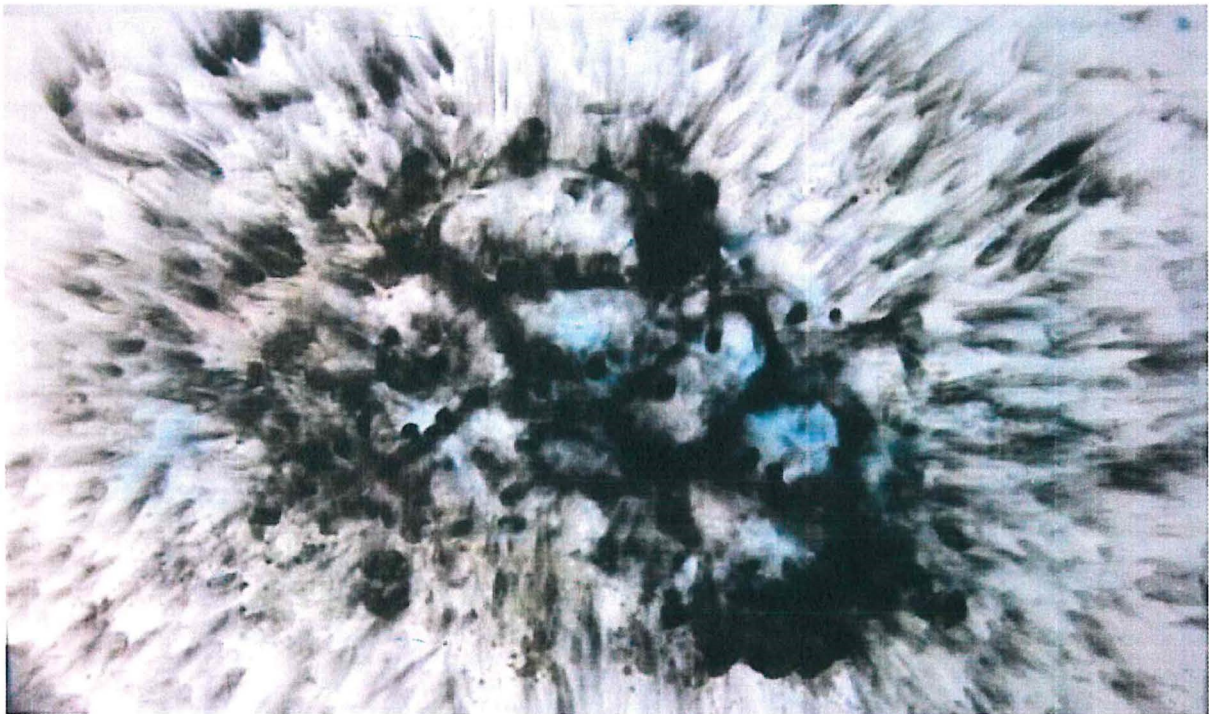


Plate LXXVIII: *Endege ziba nyingi neziyogaana*

Technique: Automatic

Material: Soot combined with powder colour, charcoal on canvas

Tools: Candle, lantern (*Tadooba*) and brush

Size: 90cm x 150cm

Source: Researcher

Description: The drawing in Plate LXXVIII shows spherical forms like dry bean pods overlapping one another, concealed within black smoke and enhanced with blue powder colour on a white surface. These face different directions and are surrounded by radial patterns suggested from soot. This composition drawn with values of soot represents *Endege* portrayed in a rhythmic sound environment after being shaken by the musician. From the composition the

researcher articulates a message behind the proverb *Endege ziba nyingi neziyogaana*. When Endege is one, the sound is lighter (not felt) and when they are many, it's loud enough. This message teaches members of the Ganda community always to work together towards easily achieving a common goal.



Plate LXXVIX *Endege ziba nyingi neziyogaana I*

Technique: Fumage

Material: Soot combined with powder colour, charcoal on canvas

Tools: Candle, lantern (*Tadooba*) and brush

Size: 76cm x 102cm

Source: Researcher

Description: The drawing in Plate LXXVIII shows small round seeds with metallic bold characteristics overlapping one another beginning as they splash out of cells which look like bean pods, concealed within black smoke and enhanced with dark lines of charcoal. The appearance of cracks on the white surface spread in different directions. This portrays *Endege* when the inside metals are beginning to break their walls. The composition depicts collectively combining forces and pushing to break a resistance towards a cause in the community.

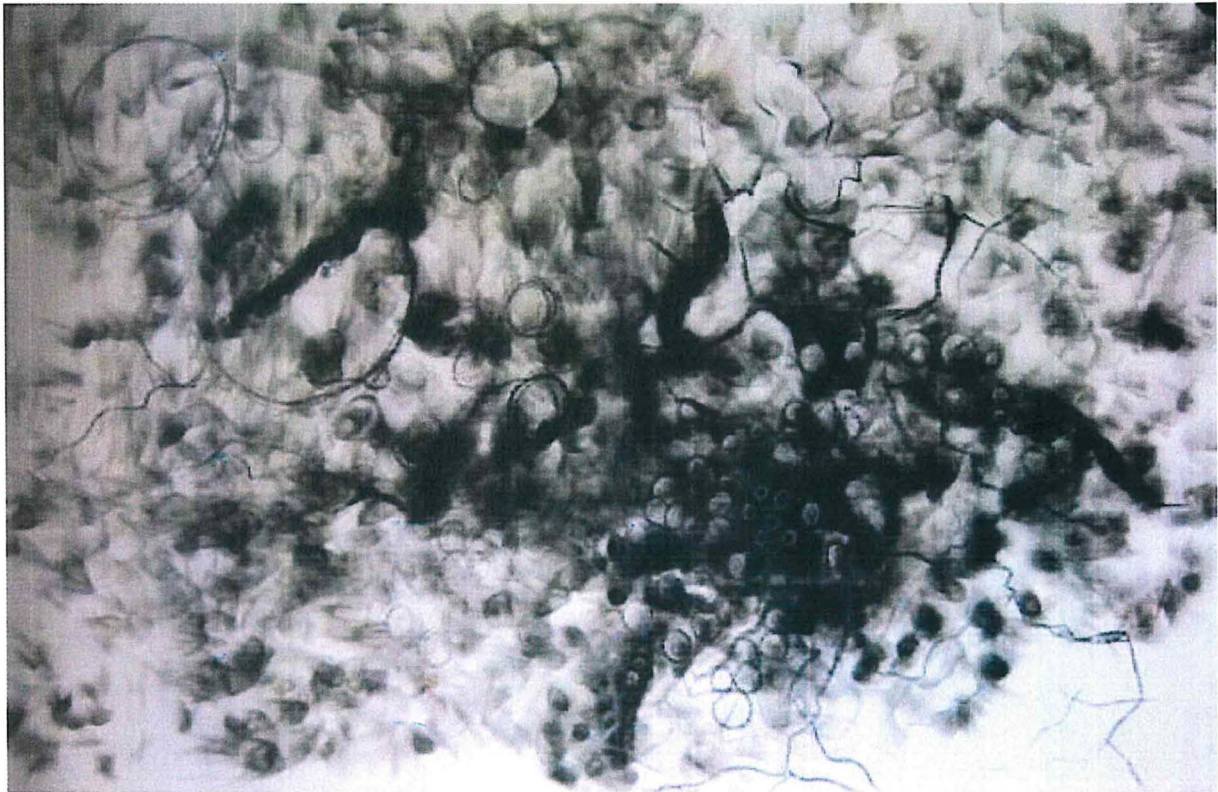


Plate LXXX: *Endege ziba nyingi neziyogaana II*

Technique: Fumage combined with wavy

Material: Soot enhanced with charcoal on canvas

Tools: Candle and lantern (*Tadooba*), erasers

Size: 120cm x 180cm

Source: Researcher

Description: The drawing in Plate LXXX shows small round seeds of a metallic bold nature overlapping one another, concealed within black smoke and enhanced with dark lines of charcoal which appear as cracks on the white surface. These spread in different sections of the surface. This composition drawn with values of soot represents *Endege* small metallic elements which are put inside to produce sound. They are portrayed in an environment full of sound at the

climax of a musical interval, after breaking through the cells where they are locked. The composition portrays communal victory which can be attained after working together for a positive cause in the Ganda society.

Engoma ennene weri, entono tevuga.

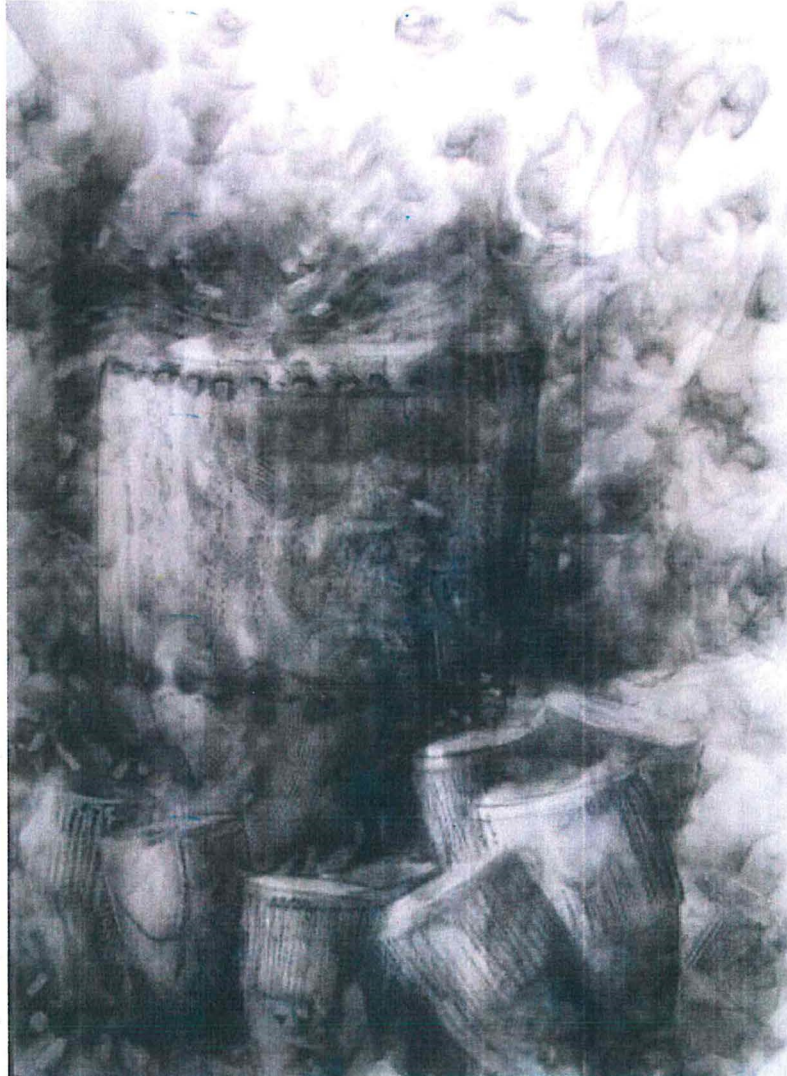


Plate LXXXI: *Engoma ennene weri entono tevuga*

Technique: Fumage combined with smudging

Material: Soot enhanced with charcoal on canvas

Tools: Candle, lantern (Tadooba) and erasers

Size: 76cm x 90cm

Source: Researcher

Description: Plate LXXXI above shows a large drum surrounded with many small drums in a rhythmic sound environment. The composition depicts supremacy of leaders in the Ganda community.



Plate LXXXII: *Engoma ennene weri entono tevuga I*

Technique: Automatic combined with smudging

Material: Soot combined with powder colour, charcoal on canvas

Tools: Candle, lantern (*Tadooba*), brush and erasers

Size: 76cm x 90cm

Source: Researcher

Description: Plate LXXXII above shows a large drum surrounded by small ones which are turned upside down. Some of the small drums have cracks. This depicts punishment to

subjects who fail to respect orders of a leader in the Ganda community. Therefore the drawing warns us about the dangers people may face after failing to obey the leadership.



Plate LXXXIII: *Engooma ennene weri entono tevuga II.*

Technique: Automatic

Material: Soot on canvas

Tools: Candle, lantern (*Tadooba*) and erasers

Size: 140cm x 170cm

Source: Researcher

Description: Plate LXXXIII above shows drums of the same size in a competitive sound environment. The monotony in size portrays a community of people that take their selves to be equal to one another not requiring superior guidance. This depicts the dangers of not having leadership in the community which might lead to absence of social order.

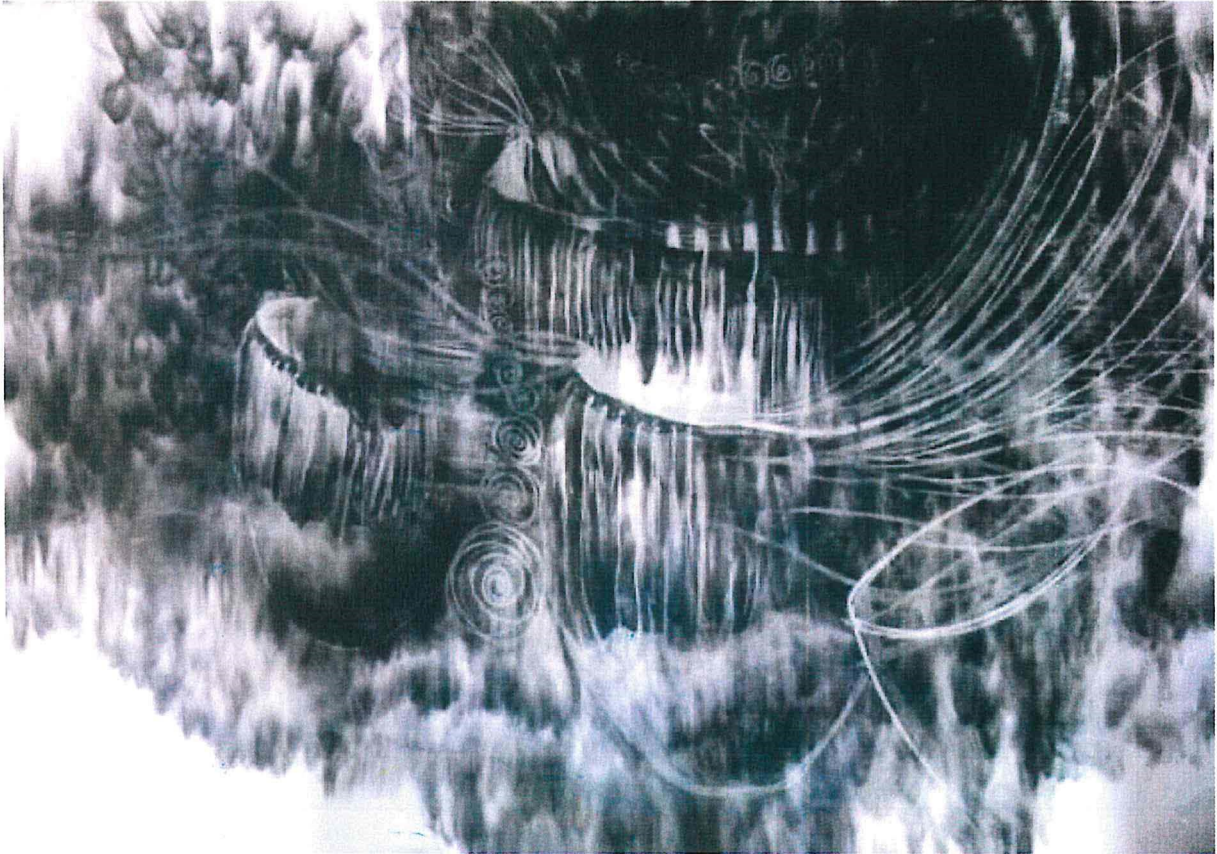


Plate LXXXIV: *Engoma ennene weri entono tevuga III*

Technique: Fumage combined with wavy

Material: Soot enhanced by chalk on canvas

Tools: Candle, lantern (*Tadooba*), erasers

Size: 120cm x 180cm

Source: Researcher

Description: Plate LXXXIV above shows a composition consisting of large drums surrounded by smoke and wavy lines on a white surface. The echo from the big drum in the composition represents a loud sound after being hit by the user. It reflects a leader's character and personality imposed on subordinates in the community.



Plate LXXXV: *Engoma ennene weri, entono tevuga IV*

Technique: Fumage combined with wavy and smudging

Material: Soot combined with chalk on canvas

Tools: Candle, lantern (*Tadooba*) and erasers

Size: 90cm x 150cm

Source: Researcher

Description: Plate LXXXV above shows a small drum bending towards a bigger one. This is symbolic of respect and loyalty in the Ganda community towards leadership.



Plate LXXXVI: *Engoma ennene weri, entono tevuga V*

Technique: Fumage combined with wavy, smudging and acrylic washes

Material: Soot enhanced with acrylic, chalk and charcoal on canvas

Tools: Candle, lantern (*Tadooba*), erasers and brush

Size: 90cm x 150cm

Source: Researcher

Description: Plate LXXXVI above shows different patterns on different drums in the background of the composition. This depicts a community of people with diverse ways and characters leaving together in harmony.

CHAPTER FIVE: DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

In this chapter, the researcher presents the discussion, conclusion and recommendations drawn on the study. The purpose of this study was to carry out a studio exploration into possibilities of using soot to produce drawings. Discussion was based on the selected attributes in drawing; Techniques and Content. The conclusions were guided by the following objectives:

- a) To examine how acclaimed visual artists have applied soot as a medium in drawing.
- b) To establish attributes that can aid the use of soot in drawing as a discipline.
- c) To experiment with the potentials of soot and produce drawings.

5.1 Discussion

The drawn designs presented in this research, demonstrate results attained from studio exploration with soot and the compositions articulating selected Ganda proverbs that draw on musical instruments used in the study to help in the area of communication and a thread of connecting different designs. The researcher used both forms of drawing in abstract and semi abstract to create expressive designs for this study. The designing process did not completely depend on the use of elements and principles of design and other attributes of drawings or disregard them; instead they were only used to add emphasis so as to bring simplicity to ease dissemination of content and attach aesthetic values on the art works in line with soot as a medium under investigation.

5.1.1 Techniques

Combinations of techniques, commonly employed by draftsmen varying in historical art movements were employed in this study. As identified by Helen (2008) in chapter one, techniques helped in providing visual technological facts about possibilities of using soot during exploration. Techniques in using soot were experimented using different tools and materials depending on the process of design registration the message required. However in plates LXX, LXXI, LXXIII and LXXIV the exploration process brought new and hybridised techniques to the studies attention. The artworks ceased to be easily attributed to a single technique of drawing; Fumage. This brought up variation in visual quality hence breaking monotony in registered designs.

Drawings created using Automatic technique like plate LVIII and LXXVIII did not require any tool in the creation of effects. The researcher only needed control the application of different toned tongues of soot on the surface to create forms.

Wavy technique required use of erasers, sticks as tools and thumbs were used for smudging. In some drawings, the researcher applied booth tools to come up with different effects which generated good aesthetic results.

After experimenting (trials) by dragging tools on surfaces where soot has been applied, the researcher realised that erasers can be used to make marks by removing parts of soot along its path. The strength a draftsman exerts in the process, determines how light and sharp the mark in creation of wavy lines and hatches can be can be.

Sticks were also confirmed to be commendable tools to be utilised in the registration of wavy technique but they are not as good as erasers because they cannot provide different values in mark making on some surface. Please refer to results in plate LXV and LXVI

The researcher further observed that fingers can also play an important role as erasers do, in dragging to develop techniques on backgrounds where soot applied, this is done by using the finger directly in the act of smudging and then soot can disappear from the space where the finger passed. Please refer to Plate LXXVII. However it is still not better than erasers since it can easily lead to untidy results.

Other than cleaning working spaces and other tools, rags are important tools in this technique; they help in reducing on the quantity of soot on the surface when it is not necessary. They can also be used in smudging soot to create a misty effect in the works. Line of different values can be attained by applying several layers after the other. This makes the first lines to appear darker than the new ones please refer to plate LXII, LXXI and LXXXIV lines were toned down when another soot layer is applied on top. This created variety of tones in a single design.

The above reflections unveiled possibilities of using soot as a medium for drawings.

5.1.2 Content

Designs in abstract and semi abstract have been creatively produced to express an educative message imbedded in selected Ganda proverbs using soot; plate LXXX articulates proverbial meaning imbedded in *Endege ziba nyingi neziyogaana* literally teaching Ganda

people about unity and working together and plate LXXXII explains a second proverb *Engoma ennene weri, entono tevuga* literally teaching the Ganda people about social order and respect of leadership.

The works produced were anchored in chapter one and inspired by earlier works in chapter two such as plate XIX titled the market place; The artist portrays life about people through symbolic forms of sugar ants (Bikennembi), plate XVII which visualised rhythmical characteristic of sound through fantastic drawing inspired by a violin and plate XXII titled *Obusajja bukirana* a Ganda proverb articulated by Ssenyondwa. These works were a great inspiration to the study in concept development through learning from the allegoric approach artists exhibited in their works.

5.3 Conclusions

The study sought to carry out a studio exploration into possibilities of using soot to produce drawings. A number of drawn designs based on the objective of the study were produced to find out what qualifies soot to be a commendable medium for drawing.

5.2.1 How acclaimed visual artists have applied soot as a medium in Drawing.

The study identified minimal use of soot by acclaimed artist to produce drawings. Most of artists like Wolfgang Paalen, Salvador Dali, Yves Klein, Burhan Doğançay, Jiri Georg Dokoupil, Otto Piene, Antonio Muniz, Bimal Banerjee, Hugh Parker Guiler, Adam Blakemore and others inclined and considered their soot artworks to be painting since many times they utilised the soot potentiality to enhance the painted designs. However few artists like Steven Spazuk and Raoul Gardette tried to produce artworks using soot as a sole media and considered them to be under drawing and these were considered great informants to the study. The researcher also discovered that there was little information and not detailed available about discovered studio knowledge and skills of using soot in creating artworks. Therefore this challenge through many years has been contributing to suffocation of using soot to produce drawings.

5.2.2 Some of the identified attributes that can aid the use of soot in drawing as discipline

The researcher identified a number of drawing attributes that could aid the studio processes of exploring possibilities of using soot to produce drawing and these include, techniques, content, inspirational objects, composition, complementary media and surfaces.

These attributes they have been utilised through ages to gauge the successfulness of artists in production of drawings for different purposes. Therefore the researcher identified them as yardsticks to consider in possibilities of using soot as a medium for drawing during studio exploration.

5.2.3 Experimentation with the potential of soot and produce drawings.

The researcher was successful in experimenting with soot potential to produce drawings following the selected constancies; Ganda musical instruments as inspirational objects, Ganda proverbs that draw on musical instruments were utilised for content purposes, different selected surfaces and complementary media were also applied alongside soot in some compositions to discover visual behaviours of soot when mixed with other media on the same surfaces. However the constituency of techniques was the most pronounced in the studio findings due to the different values it attaches to the visual quality of drawings in this study.

Therefore this study is a commendable guide; concerning possibilities of using soot to articulate issues through drawing. Its studio facts reflect from historical use of soot and later combined with the researchers studio findings.

5.3 Recommendations

Basing on the findings in this study the researcher draws these recommendations to be put into consideration by scholars and art practitioners. The recommendations are presented in line with objectives of the study as presented in chapter one.

The available fixatives on the Ugandan market were not efficient enough in fixing soot as a material on the surfaces where it was registered more so on bond papers. The sited related literature from acclaimed artists who tried to use soot as there medium in to make paintings or drawings kept silent and this study did not address it fully. Therefore this study points out a need to find better fixatives that can fix Soot instantly after using it to register designs on the surfaces, to reduce on possibilities of damaging the outcomes through accidental rubbing and smudging.

This study in limitations found out a challenge of soot as a carbon not being pro fresh air in the environment friendly; it can easily be inhaled while working and “smoking” surfaces to register designs. Drawing practitioners exploring Soot as a chemical oriented media should

mind first about life safety. Therefore proper costumes as per behaviours of medium should be acquired before beginning the working exercises. Body parts like the Nose and mouth should be given first priority.

Drawing is an important conduit of communication amongst all other art disciplines and therefore more drawing studies should be undertaken to record, document and articulate important issues in society about political, economical and social order construction spheres.

Learners in art institutions and apprenticeship need to be encouraged to undertake more studies in paving ways of using unconventional media like soot in order to discover the different knowledge, skills and resources in drawing to reduce on cost challenges imbedded in studio practice.

Always soot users in drawing need to protect working space before starting the working process to avoid unnecessary markings on the walls and furniture which can be created by excess soot and wax drippings hence dirtying the environment.

Soot is a medium attained in the existence of fire where by accidents may erupt at any time please refer to Plate XLIV, XLIII. Therefore artists more so those who are to use it directly from provided fire sources in the studio should extinguish fire sources after working to avoid any fire outbreak that might escalate after leaving the studio.

Also a fire extinguisher is needed in Studio to combat uncontrollable fire which might escalate during working process.

The research in an investigative sense was limited to behaviour of soot of few selected surfaces and media. Therefore there is a need to find out its behaviours on other materials like stones, glasses, plaster which are outside the scope of this study. This study recommends that further studies should be conducted to address those areas that this research could have missed out.

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Appendices

AN INTERVIEW GUIDE TO COLLECT INFORMATION FROM ARTISTS/ DREFTSMEN (RESPONDENTS)

The purpose of this study

The purpose of this study was to carry out a studio exploration into possibilities of using soot to produce drawings.

1. What do you understand by the term drawing?
2. What guides you while producing drawings?
3. Which materials do you normally use?
- 4a). Have you ever experimented with any unconventional material like soot to create drawings?
- 4b). What is your studio experience with 4a)?
5. What attributes guide you in investigating new materials?