

EASEL FABRICATION IN
ART EDUCATION

BY

ALHASSAN AWWAL
NCE/YTE/13/0701

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TITLE PAGE

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BY

ABDULRAHMAN BALA

NCE/VTE/13/1189

MUHAMMAD BASHIR

NCE/VTE/13/1742

ALHASSAN AWWAL

NCE/VTE/13/6931

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APPROVAL PAGE

This research project has been read and approved as meeting the requirements for the award of the Nigerian Certificate in Education (NCE) in the Department of Fine and Applied Arts, School of Vocational and Technical Education, FCT College of Education, Ede-Abeja.

Mr. Fidelis O. Ejiogu
Project Supervisor


Fidelis O. Ejiogu

Mr. Fidelis O. Ejiogu
Head of Department


Fidelis O. Ejiogu

External Supervisor

Signature/Date

DEDICATION

This project work is dedicated to Almighty Allah who guided us throughout our stay in the College and who also gave us wisdom and guidance in writing this project.

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We would like to express our special gratitude to our departmental lecturers, especially Ms. Luridli Luvul, Mr. Motu Duvula and our Head of Department Mr. Fabin O. Ijingu who gave us the golden opportunity to do this wonderful project on the topic: *Hand Participation in Art Education*; which also helped us in doing a lot of research and we came to know about so many new things. We also like to thank our parents and friends who helped us a lot in finishing this project within the limited time frame.

ABSTRACT

This study is intended to evaluate the extent to which enamel is to an artist in the society. The study was guided by the following objectives: To identify the history of an enamel and the definition of enamel and also state the procedure for making metal enamel. The study employed descriptive and exploratory design questionnaires. In addition, library research was applied in order to collect data. Primary and secondary data sources were used using statistical package. The study majoretly focused on the procedures of making metal enamel, as well as history of enamel and it's types. The study findings revealed that the name enamel is originated from the Germanic language. It is a synonym for the word dinkley. The old Germanic form of the word enamel is enat, the word for enamel applied greatly in the 13th century when Chinese paintings become more popular.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The word used is derived from the Chinese language and it is actually a synonym for the word *book*. The old Chinese form of the word used is *shu*. Interestingly enough, we note that *shu* is used in many languages (the Chinese *shu* is in these languages as well, like Dutch (*scholendoct*) and Latin (*Artem*)).

The word *shu* spread greatly in the 15th century, when Chinese paintings became more popular. As the demand for *shu* increased, artists and the art patronized upon them became more and more disciplined. As the resistance progressed, the word became a staple in the art society.

The first mention of *shu* was made in the 1st century A. D. In the Natural History Play the Elder was the recognized in terms nearly all of the ancient knowledge that provided him and as frequently used as an encyclopedia published in AD 77. It was not in used as a reference material to all history that certain before that date including most of the famous records. Because Play the Elder, whose real name was Chien Pien-tai, wrote about some of the art being worked on while prepped on made in his book, we can correctly assume that the word was invented prior to 77 AD.

Before the word *shu* was invented in the 1st century, the depiction of "a contemplative scholar" by the artist Wang Wei seems to show the man studying, reading and writing one of his most famous works.

The red from china is thought to have been crystal during the 15th century. We also know that illuminated books were used in the 12th century for monks. In need of something to write their manuscript on, some monks used a flow of an animal to produce their famous works, because their manuscripts were so precious, using an animal was necessary to ensure that the monks were not with the best possible finished painting situation.

During the Renaissance art has reached new levels. Each of them can be seen on numerous paintings, mainly on the self-portraits becoming a symbol of the artistic soul. In 1625, Pierre LeBrun, in his "collection of essays on the wonders of painting" describes the monks as being an essential tool for painting. There are also certificates that in the red use similar to the seal, construction were used by various and local masters for publication and documentation of their works.

Cuttings and engravings of the 16th century demonstrate the artist preference. However, later in the 17th -18th centuries such styles as baroque and rococo add further detail, bending lines and innovations to the features of neoclassicism of the beginning of 19th century can be seen in the elegant simplicity, combined with gliding of coats.

1.2 Statement of the Problem

In as much as steel is concerned in painting, we have limited the making of steel to only the making of wooden steel, not knowing that, steel can also be made with iron, aluminum and steel.

1.3 Objectives of the Study

The following are the objectives of this study:

- i. to show that steel can also be made with iron, Aluminium or steel
- ii. to study and understand the advantage of metal steel
- iii. to design or create metal steel using metal, Aluminium or steel

1.4 Research Questions

The following questions were asked:

- i. what is the origin of steel?
- ii. what are the uses of steel?
- iii. what are the materials for making steel?

1.5 Significance of the Study

This study is very important because it will provide the art world a new profession of creating metal steel.

1.6 Scope of the Study

The study covers the production or making of steel, using metal which would serve as a research project in the department of Fine and Applied Arts, FCT College of Education Zuba-Ngige.

1.7 Limitations of the Study

The following are the limitations of the study

- i. The materials for the project were expensive

- ii. The time support for the research was short as the project needed more time.

1.9 Definition of Terms

Metal Kiosk: It is a two-leg free standing frame structure, mostly made of metal which is used by an artist to hold a canvas upright while it is being worked on.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

The review of related literature was done under the following sub-heading; Ideal, A-Frame, H-Frame, Wall Mount, Table Top, Hybrid, Glass, Plastic, Fold, Display, Facilitation, Mini and Classroom Easel.

2.1 Types of Easel

Easels are typified based on the material(s) they are made of and their form. The following are the different types of easel.

Ideal Easel: Ideal easel is a two-legged type standing on a stand used by artists to hold a canvas upright as it is being created or painting or displayed in an exhibition. Ideal easel is a free-standing 2-legged easel structure, an ally made of wood or metal, which is used by an artist to hold a canvas upright while he/she is working on it, or to exhibit the pieces of art work, this ideal easel is big, solid and heavy, this easel can be found in different types. The following are the types of easel.

A-Frame Easels: This is the easel style traditionally used in some art schools and by many artists. These are ideal for users with limited space, such as in a corner. Two legs join together at a point at the top of the frame, and a folding leg at the back helps support the frame. Depending on the model, the canvas can be held on a horizontal bar and held in place by adjustable clamps, these clamps can be adjusted to hold different canvas sizes.

H-Frame Easel: H-frame easels generally have lots of support and are sufficient for large scale canvases. They are heavier and take up more space than A-frame easel.

Lower models allow for forward sitting and other adjustments and even a place to hold a palette or painting tray.

Wall Mount Easels: They mount easels on walls for price with folding doors and studio space, these are obviously smaller than conventional easels because of growing on a wall. Adjustments can be made by hand various sizes of easels. *Hybrid* they models, such as the left wall again used of the right allow for large easels and sitting forward for glass reduction.

Table top Easels: If you like to sit while painting, a table top easel may be a good choice. These are recommended if the artist paint on small easels or they have little floor space, table top easels are available (numerous styles, including sketch box, plain air, H frame and A frame)

Hybrid Easels: Hybrid easels are ideal for the artist who uses a variety of easels, and desire flexibility, these eas adjust to easily converting for acrylic, water colour and oils. Many hybrid easels are also shaped like H frame easels.

Giant Easels: Giant easels are designed to hold very large easels and other weight. When a painting is greater or easels exceeding 6ft in height, you may want to consider getting one of them. Giant easels are also well built and sturdy. The Abiqui Studio Easel to the right can hold 240lbs and easels up to 12 feet high.

French Easels: French easels have a long history and distinct style, the entire easel can be collapsed into a 19in for carrying anywhere. It includes a telescopic legs and adjustment to fit various sized easels. Lacking the legs closed can allow it to be used as a table top easel. French easels also have storage space for art supplies and a drawer which can open to hold a palette. All of these features make these easels an ideal choice for the plein air artist.

Field Assist: Field events are usually not possible for the creation of on-plate-off work. These events are usually smaller in size, have telescopic or collapsible legs and are based on the tripod design.

Display Event: Display easels are used for the display of finished artwork.

Facilitation Easel: Facilitation easels hold large pads of paper and have trays for holding markers of varying colours.

Mini Easel: Mini easels are similar in design to display easel but scaled down to accommodate photos or flyers.

Darkroom Easel: Hold photographic paper perfectly flat during exposure times of short periods are designed with adjustable, over-lapping the steel "brackets" to crop the image on the paper to the desired size while keeping an unexposed white border around the image.

Summarily, no matter the shape, every function as a grip device for the user.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

For a research to be methodically accepted, a well structured method is needed. This is because the researcher will be guided by such designs. Consequently, this, the realization of the stated objectives will be realistic. Previous researcher like Lawal (2000), posit that, research design is the pivot on which meaning research is engaged.

3.2 Methods of Data Collection

For the purpose of collecting relevant information for this study, the researchers used observation, photography and studio exploration.

Observation: The researchers initially observed studio that were produced previously.

Photography: Photography of studio that were produced by other people were taken to serve as a guide in fabricating other forms of work.

Studio Exploration: The researchers participated in the production of work through studio exploration. This was open to critics and suggestions from other artists, and such critics and suggestions serve as relevant information that enabled the researchers to come up with unique and functional work.

3.3 Data Analysis

The researchers used analytical and descriptive approaches to analyze and classify the produced work.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

using the following data to generate and draw the graphs for each of the results.

4.1 Procedures:

Sample One: The needed materials like pipes were bought



Figure 4.1 Pipes

stage II

The ability of the measurement and cutting



Plate II: Measurement

stage Three

heating of the work



Photo 11: Heating of Pigeon and Mosaic Shells through welding

stage four

painting the finished work



Plate IV: Colouring of the Produced Earth

Figure 1

Figure 1: A photograph of a wooden structure, likely a chair or bench, showing the frame and legs.



Figure 1: A photograph of a wooden structure, likely a chair or bench, showing the frame and legs.

4.5 Analysis and Discussion

The assignments have studied wood making and have seen various selected trees which have come out from the making of stumps and have decided to see if there are any other contributions in the enhancement of wood production.

One they have done through the making of metal stumps, which were very useful to the main studies in the Department of Fine and Applied Arts, for the study of fabrication study.

One of the most important things about the collapse of the stumps, is the structure and the way they are made, because and when building the plate that is attached to the body of the stumps. To make it collapse, the structure must be of length that enables the rotation of the design. Thus, the ability to collapse the wood makes the stump is carried easily from one place to the other. The pigmentation of the stumps was done with red and white colors to show some properties in them.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

This study in chapter one, have viewed the background of assets, the problem of asset making, the aim of taking this asset making as a project, the importance of asset making, and the problems which the researcher have faced in the process of carrying out this project. In chapter two, it studied asset in its totality, ranging from what asset is, to the types of asset, as well as their uses. In chapter three, the researchers discussed how the project was carried out and all the stages which were involve in the asset production. The chapter four was where the researchers presented the finished work, and analysed, while chapter five was the summary, conclusion and recommendations.

5.2 Conclusion

This study has extensively explored different ways assets can be made using metal, investigating different procedures and different materials and also applying different techniques. Thus far, exploration has introduced different idea of making modern assets using metal.

5.3 Recommendations

The following are the recommendations which the researchers have decided to pass to those who are interested in this line of research.

1. That, used metals should be recycled for use to minimise the cost of production.

2. The government should empower the unemployed youth and provide enabling environment for rural making, so as to serve as job creation, and as a means of making provision for the needs of rural in Pure and Applied Departments in School.

10. 11. The government should provide the necessary support for the unemployed youth in the rural areas, and in the urban areas.

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