MATCHING COLOUR WITH MOOD: AN EXPERIMENT IN NATURALISTIC PORTRAIT PAINTING

By

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A PROJECT WRITE-UP SUBMITTED TO POSTGRADUATE SCHOOL, AHMADU BELLO UNIVERSITY, IN PARTIAL FULFILMENT OP THE REQUIREMENT FOR THE AWARD OF MASTERS OF FINE ARTS (M.F.A.) DEGREE IN PAINTING.

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ZARIA

NOVEMBER, 1996

DECLARATION

I hereby declare that this project report, entitled "Matching Colour with Moods; An Experiment in Naturalistic Portrait Painting" is a record of my original research work. It has never been presented elsewhere in any application for a Higher Degree. All the que tions and information utilised and their sources are acknowledged by means of references.

Lami Ibrahim Bature

Date: 28/11/96.

CERTIFICATION

This thesis entitled: "Matching Colours with Mood: An Experiment in Naturalistic Portrait Painting by Lami Ibrahim Bature meets the regulations governing the award of the Higher Degree of Masters of Fine Arts (MFA) of the Ahmadu Bello University, Zaria, Nigeria. The research is therefore approved for its contribution to knowledge.

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DEDICATION

I dedicate this work to my Dad and Mum, Mr. and Mrs. Ibrahim Bature, for seeing me through my educational career and my brothers and sisters; Tabitha, Asabe, Musa, Danjuma and Emmanuel for the moral support and numerous assistance they rendered to me.

ACKNOWLEDGEMENT

I wish to express my sincere gratitude to late Mr. Gani Odutokun, my former Major Supervisor, my present Supervisory Committee Chairman, Mr. Jerry Buhari, whose expert leadership guided me in my work and to Mr. Philip Gushem, member of my Supervisory Committee, whose expertise helped me complete my studies. I also wish to acknowledge Mr. Gutip M.B., whose concern gave me much encouragement in doing my work. I thank my lecturers, course-mates, for their encouragement and understanding, Mr. James B. Ralph, who typed my work, departmental models, and especially Mr. Kehinde Ken Adewuyi, a classmate who was always ready to help in modelling.

ABSTRACT

In the field of the study of arts in today modern world beginning particularly from the twentieth century, individual artists have evolved, new ethics and the freedom to explore without hindrances, as demonstrated with new materials, styles and subject matters they adopted.

These possibilities in freedom of expression, have motivated the research to explore the possibilities of finding a visual relationship between colour and form, through a naturalistic study of moods in portraiture painting.

Portraiture generally seems to be over-looked as an area of research problem in painting, maybe because photography has seemed taken care of it. However, this study has set to use portraiture as a means of achieving a good degree of proficiency by employing colour to subjectively express different moods with the background colouration and vice versa.

This study is conducted by studying a selection of earlier works of portrait paintings. Data was then collected through observation and sketches of different models, photographs, pictures from postcards, calendar and magazines. A systematic study of the portraits was carried out. From these studies the researcher began to create portraiture of different categories, namely full figure portraiture, three quarter portraiture, grouped bust portraiture and single portraiture.

From the data collected, it was found that the use of life posed models gives the sense of being closer to nature, which helps the researcher to express these emotions in colour as it is felt at the period of study.

It was discovered that the use of photographs and pictures may give the wrong impression of a person, and one works laboriously to record a good life-likeness of models. The use of unprofessional models does not encourage a good observation or studies.

It is therefore recommended that for an objective training of artist and research studies in life studies, the Fine Arts Department should make efforts in the future to employ professional models and also train the existing models.

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Fig. I: Male Figure, 1993
Charcoal Drawing
76 x 50½cm



Fig. II: Male Figure, Full Study, 1993
Pencil Drawing
76 x 50½cm



Fig. III: Female Figure, Full Study
Pencil Drawing
76 x 50.5cm



Fig. IV: Female Portrait (Bust), 1993
Pencil Drawing
76 x 50½cm



Fig. V: Portrait of a Boy
Charcoal Drawing
76 x 50½cm



Fig. VI: Male Portrait (Bust)
Pencil Drawing
76 x 50½cm

CHAPTER ONE

1.1 INTRODUCTION: BACKGROUND OF THE STUDY

Most contemporary artists attempt to be unique in their works which is usually determined by the way they understand and experience life. Many artists today express themselves more symbolically.

The advancement of modern world today has brought about new ethics of the individual artist and freedom to explore without hinderance. This is demonstrated with the new materials, styles and subject matter adopted which has led to the mass production of art works. The following passage by... Leapa (1957) further explains the modern phenomenon:

> Art has ranged in the twentieth century from machine like motifs in painting to cathartic and psychological expressions, from expressionistic social realism in painting to complete non-objectivism from material, constructional and from investigations to psychic explorations. Man's painting reflect the vital, exploratory restless, reflective reinterpretation of his own meaning in the world. It is a world which while seeming to be terribly chaotic, contains tremendous constructive and intergrative forces. With the growth of democratic and social obligations and responsibilities - and greater possibilities for realization and development of positive, creative, personal experience (P.745).

These possibilities in freedom of expression has encouraged the younger generation of artists to find less need for realistic representations. However, it is important for artists to have an understanding of visual reality through the exploration of nature.

"Each person who makes a sincere effort towards self understanding, works as a creative artist and such a person is constantly questioning, searching"(Leapa, 1957). Some of the modern artists' history recorded

were known today to have started with the exploration of nature towards a realistic representation of things before evolving into the new idiom of abstraction and abstract expressionism. Examples of such artists include Pablo Picasso and Jackson Pollock to name a few.

Naturalistic portrait painting could be of a person or animal. However, this study focussed on human faces. Portraiture, as an aspect of art, generally seems to be overlooked as a research problem, primarily maybe because photography has taken care of aspects of it. It should be noted that both photography and art deal with the same subject but each expresses it in different form. This study is a character study, a life-like description of expressed moods on human faces.

Portrait painting is an old tradition. Many civilizations of the world have practiced naturalistic portrait painting. They represent nature in either sculpture, painting or relief sculpture, serving various purposes and functions. The Ancient Egyptians since circa 200A.D practiced portraiture: The represented their subjects the way they knew them rather than what they saw. These schamatised forms were as much as possible acceptable representations of their kings and nobles. The idea of representing what is seen dominated the art of the Renaissance.

Among many painters in the history of art, four artists whose works have greatly influenced and have relevance to this research were selected and reviewed. They are Rembrandt Van Ri jn, Frans Hals, Vincent Van Gogh and Francis Bacon. These artists expressed the experiences and emotions of their periods, as is believed.

Contemporary Nigerian artists were also reviewed. This included the first generation of artist, starting from the 1900s. Artists that were identified to these period are among others Aina Onabolu, Akinola Laseskan and Kefas Danjuma.

1.2 State of the Problem

In art, it appears that as one problem is solved, a host of other appear again.

Colour and form are not new in art. Generations of artists have been able to create and solve some problems of colour and form through various indivisual means.

What the researcher attempts to do here is to isolate some tasks and search for some means of accomplishing them. For this instance, the artistic research problem is whether one can achieve any success in the effort to manipulate colour in varying ways in order to expressively approximate the moods of persons whose portraits are painted.

1.3 Objective of the Study

To use colour as a vehicle for the approximation of moods as present in subjects rendered in portraiture.

To achieve a good degree of proficiency in the representation of life-like appearances.

1.4 Significance of the Study

The study is expected to look into the use of colour as a vehicle of expression, especially in its capacity to psychologically relate to the moods of persons who have been the subjects of portraiture attempted.

It is hoped that the study will equip the researcher adequately in the quest to understand nature through further creative explorations.

It is also hoped that the research will serve as a source of inspiration to the contemporary Nigerian artists and the future generation.

1.5 Scope and Delimitation

The study involved life studies and observations of facial moods of posed models of both male, female adult as well as children.

Moods of life models explored were limited to those expressions in the models that may be obvious. Expressions like relaxations, contemplation and melancholy were studied.

1.6 Limitations

Pictures and photographs were also used as source of data along side with life models. The pictures and photographs were used to help capture some of the desired moods life models could not give.

CHAPTER TWO

REVIEW OF RELATED WORKS AND LITERATURE

In view of related works and literature, the historical development of portraiture in painting is reviewed and few among the numerous European portrait artists who contributed greatly to this genre. Those selected include, Leonardo da Vinci, Michelangelo Buonarrati, Frans Hals, Rembrandt Van Rijn, Vincent Van Gogh, and Francis Bacon. These artists expressed personal techniques of representing human form in painting, placing it in scenes and situations that expressed personal ideas and feelings.

Contemporary Nigerian artists have painted portraits. Fosu (1984) wrote on the first generation of artists who worked on naturalistic portraiture studies. These artists got themselves trained so as to enable them express themselves in the new artistic values brought by the European colonial masters around the 1900s. Those identified with these periods include: Aina Onabolu and Akinola Lasekan among others. Kefas Danjuma is reviewed, he experimented with human forms to express the way he felt about it.

Styles of representation of the human form differs from generation to the other. The pre-historic period show a mark of conventionalization and stylization of depicted portraiture.

Battisti (1979) said that the 'primitive' artists had little or no interest in the expression of the moral or spiritual traits that distinguish the personality of the world. The human forms were simplified into geometric shapes. The features of the painted masked faces still look expressive. Expressions like: sadness, a grim and the state of relaxation could be recognised on the carved and painted masked faces, reviewed plates Ia and b, pages 22-23 show expressions of a jester and anger.

These attitudes and styles were said to have varied from one culture to the other. The variations can be found even among artists of the culture.

The ancient Egyptians since circa 200 A.D practised naturalistic portraiture. Portraiture has been their typical form of visual expression and said to have been the origin of portraiture. The Egyptian artist seeks to represent the subjects' personal likeness. The temples and tombs were filled with portrait paintings of their kings, nobles and their servants. According to (Battistic, 1979), the various procedures of mummification and preservation of bodies include both the desire to retain the personal likeness and assumption that it contains a magical power.

The ancient Egyptian portrait paintings are characterised combining the profile with full view or frontal view. In plate IIa, page 24, the head is in profile, the eye is as seen from the front. The top half of the body and chest is also as seen from the front, then the arms and feet in movement are much more clearly seen sideways in clear outlines. Like the pre-historic, the ancient Egyptian artists draw and paint not what they could see at a given moment, but rather paint what they knew belong to a person or a scene.

Ancient Egyptian artists in about 150 A.D. adopted the methods of realistic portraiture of the Greeks (plate IIb, page 25). This portrait is true in mature, because it has an expression of deep and thoughtful looking eyes.

The Greek art, from archeological findings, is said to have existed between 1000 B.C. to 100 B.C. and by the year 337 B.C to 100 B.C, they had mastered the anatomical structures of the human

body. The art of that period influenced later periods in different places like Rome, Europe, the Renaisance and modern world at large.

The Romans also adopted the Greek knowledge of realistic naturalism and for the first time the scope of studies were extended. The artist could then study physiognomies of both the great and humble including women and children as well.

In portraiture of the middle ages, the artists used any conventional figure of a man or woman, with the name of the person it was intended to represent written on. From then on portraiture developed. Artistic development through Renaissance to the modern European period starting from the nineteenth century, have continued to produce advances in these genres.

Europe, during the fourteenth and sizteenth centuries, established the transition from the mediaval to the modern world. Many of the worlds' greatest artists were produced at that period. To these artists nothing seem impossible. They reviewed the spirit of the classical past of Greece and Rome. The explored and expressed personal techniques of representing the human form in painting. They did this through the use of the figure as it served their artistic purpose, placing it in scenes and situations that expressed personal ideas and feelings.

The naturalistic representation of the human form was not entirely abandoned until the twentieth century, its exact representation become less and less important.

LEONARDO DA VINCI 1452 - 1519

Leonardo was one of the first great masters of the high Renaissance who sought to revive the art of correct representation of nature in his painting of a florentime lady whose name was Lisa "Mona Lisa", (plate III, page 26), what strikes most in his works was the degree of which Lisa looks alove. She really seems to look at the beholder and have a mind of her own. Like a living being, and again change and look a little different every time she was looked back at. Sometimes her expression seems mocking and again seems like sadness in her smile and always looking mysterious. It was said that Leonardos achievement of his effect was because of his great ability in observing nature, combining correct drawing with a harmonious composition, inventing the technique "Sfumato" - the blurred outline and mellowed colours that allow one form to merge with another and always leave something to the viewers' imagination.

His expressions mainly rest on two features: her face, the corner of the mouth, and the corners of her eyes, which is said he left deliberately indistinct by letting them lerge into a soft shadow. Gombrich (1972) noted that it is never quite certain in what mood Mona Lisa is really looking at us.

The background of the picture, if looked at carefully, seems to have two sides which do not quite match. The horizon on the left side landscape seems to lie much lower than the one on the right, consequently changing with each change of position because the two sides do not quite match.

MICHELANGELO BURONARROTI 1475 - 1564

He was a fine draughtsman who was skilled in the representation of human forms. The painting of Bible scenes from the Old Testament on the ceiling of Sistine Chapel at Vetican (plate IVa, page 27) is an example of his skill in representation of the human forms.

He made careful, detailed studies of portrait figures of men, women and children in infinite variations of expressions. There were postures of some figures sitting deep in thoughts reading, writing and arguing (plate IVb, c, d, e, f and g, page 28 to 33). The crowded figures on the ceiling look simple and harmonious. His colour scheme were mellowed, restrained and clear.

Honad in the seventeenth century was a period when Europe was divided into catholic in the south and the protestants in the north. This division was said to have affected the art. Artists no longer received commissions from churches, princes and kings, to paint for the glorification of their power. Painters had to concentrate on certain branches of painting to which there was no objections on religious grounds; this was in the area of portrait painting.

FRANS HALS 1580 - 1660

Hals was the first outstanding master of free Holand. Hals portrait paintings were said to have given the impression of a casual glimse of a sister at a most characteristic movement. The artist excelled in rendering of a smile, a hearty laugh or sly expression, pain and annoyance. The very way the brush and paint is handled, suggests that the artist quickly seized a fleeting expression. The portraits were painted with visible patience, this could be felt by the way he carefully recorded all details in his portraits.

The portrait painting of "Pieter Van Brooke" (plate V, page 34) shows an expression of aly smile and he applied his technique of quick and deft handling of brush through which the artist conjures up the image of tousled hair of crumpled sleeves with few touches of light and dark paint showing a well thought out skill.

REMBRANDT VAN RI JN 1606 - 1669

Rembrandt is said to be the greatest portrait painter that ever lived. He made a profound contribution to the study of portraiture, his strong expressive power in the representation of his subject's character is expressed by Gombrich (1972):

> ... Rembrandt appears to have had of what the Greek called the working of the soul'- "by accurately observing the way 'feelings affect the body in action' ". ... he seems to have been able to get into the skin of all types of men and to know how they behave in a given situation. It is this gift that makes Rembrandt illustration of biblical stories so different fron anything that has been done before. (page 332)

For example, his illustration of "the parable of the mercilless servant", which is a story from the Bible in Mathew 18:21-35, (plate VIa, page 35). The drawing shows the way the servant is standing with his head lowered in shame and helplesness. The three figures represented show the busy steward, the dignified Lord and the guilty servant rendered in lines of pen. It was said again that Rembrandt hardly needs any gesture or movement to express the inner meaning of a scene.

In his portrait paintings, the first impression of many of them were rather dark brown. These dark tones were said to even give more power and force to the contrast of a few bright and brilliant colours, resulting in a dazzling effect. The effect always serves to enhance the drama of the scene in his paintings. Other equally important features of the paintings are the wealth of details and textured surface.

An example of his portrait paintings could be seen in his records of self portraits (plate VIb, page 36), when he was successful and a fashionable master and his lonely age, when his face reflected the tragedy of bankcruptcy and unbroken spirit of a truly great man, (plate VIc, page 37).

The nineteenth century is said to be the first step towards modern art. It was a period which the history of art recorded artists breaking away from the traditions of nature representation of realistic naturalism of the old masters of the Renaissance, to find another means of representing nature. These ideas later grew into various movements in the modern period.

VINCENT VAN GOGH 1853 - 1890

Among the generations of the impressionist artists, Van Gogh took this great tradition of colour in his portraiture studies, and his works become popular because of their intense colour qualities.

His self-portrait (plate VII, page 38) was painted during an interruption from a mental illness before his suicide in 1890. It was said, however difficult to believe that, the artist still had a perfect control over his techniques.

The portrait is beautifully sculpted, with solid field of linear rhythms in graduation of blue. The whole painting is dominated by blue to blue green, with the exception of the white shirt front and bald head of the artist's portrait. The careful working of all the parts, from colours and rhythm movements of lines of the head to the torso, and the background shows the artist in superb control over his style.

To many artists of the later periods, representation of nature as it is, becomes less and less important, as artists are now freer to recognise nature according to their feelings.

FRANCIS BACON 1910

He was inspired by portrait painting of the old masters of the Renaissance and he copied and interpreted them the way he felt but still maintained the essential human elements in his esoteric portraits.

Fascinated greatly by Vincent's work, it was recorded that he painted a great number of his portraits that are an extension of Vincent's last self-portrait (plate VIII, page 39) using whirling brush strokes he twisted the face as it might be seen in an expressively distorted mirror, while still maintaining the element of the recognisable.

Bacon's paintings were generally characteristised by setting them in simplified manner, yet the terror was concentrated on distortion of the features.

AINA ONABOLU 1882 - 1963

He was a pioneer of the first generation of Nigerian contemporary artists.

Hypnotized by the naturalism of the pictures drawn by imitation and later got himself trained by copying portraits examples from magazines, he ater schooled at European art institutions.

During his European experience, his portrait paintings were said to have achieved a good degree of proficiency.

Most subjects he painted were usually important personalities. In his portrait of "Dr. Sapara" (plate IX, page 40), the artist was said to have laid emphasis on the priviledged social status of the subject. He achieved this by lightening specific features of elegance in the clothing, embelishment of the cap and the elaborate flywhisk. His subjects were usually posed in a dignified and relaxed mood.

AKINOLA LASEKAN 1916 - 1972

Lasekan's portraitures reflected common people and other genre subjects. These include non-distinguished individuals. His works were said to be noted for their formal academic handling with a touch of idealization.

The "self portrait" (plate Xa, page41) is a portrait which the artsit simply captures the mood, character and an expression of a relaxed attentiveness with eyes wide open. The work does not show an excessive detailing, yet brings out the natural features of the subject.

I his work titled; "Yoruba Woman" (plate Xb, page 42), the face of the model gives the portrait a solid elegant look, while the expression on the face is relaxed. The portrait synthesised the mood of the pride and simple nature of an African woman.

The contemporary Nigerian Art scene today has become less and less restrained by conventions than earlier artists.

Today, there is wider range of experimentation and expression, a more individualistic approach and a personal signature. Artists now employ diverse media and techniques.

KEFAS DANJUMA

Danjuma produced a number of portraiture based on his research problem. In these portraiture, he sought the problem of technique to create a visual dialogue between form and non perspective space in a spontaneous and free approach. He used the human body above the knees and subjectively used colour to explore his canvas surface. The artist expressively broke the boundaries of the forms and fused it into the background of the painting.

The painting titled: "Looking into the Unknown" (plate XI, page 43) is a portrait painting of three children staring into space. The mood on their faces show bewildered confusion and uncertainty. The artist used gradations of red to paint the figures, and the background was also painted in gradations of blue and red.

2.2 Conclusion

In styles of representation of the human form, the pre-historic period show a mark of conventionalization and stylization of depicted portraitures. The features of the painted masked faces still look expressive. In contrast, the ancient Egypt practised naturalistic portraiture with the intention to represent the subject's personal likeness. This amplifies Battisti (1979), that the various procedures of mumification and presentation of bodies include both the desire to retain the personal likeness and assumption that it contains a magical power.

The Greek mastered the anatomical structures of the human body. This realistic naturalism influenced the Romans.

In the Middle ages the conventional figure of a man or woman was used with the name of the person intended to represent written on it. From then on portraiture has continued to develop. Artistic developments through Renaissance to the modern European period starting from the nineteenth century, have continued to produce advances in these genres.

The fourteenth and sixteenth centuries, Europe established the transition from the mediaval to the modern world. The spirit of the classical past of Greece and Rome was reviewed. There was the exploration and expression of personal techniques representing the human form in painting. This was achieved through the use of the figure to serve their artistic purposes, placing it in scences and situations that expressed personal ideas and feelings.

Contemporary Nigerian artists have been found to be influenced by values brought by the European masters. They experimented with human forms to express the way they feel about it.

It is noteworthy that the naturalistic representation of the human form was not entirely abandoned until the twentieth century, when its exact representation become less and less important.

Naturalistic portrait painting has taken different dimensions through the ages, but the need to 'match colour with mood', creates a background for the present study.

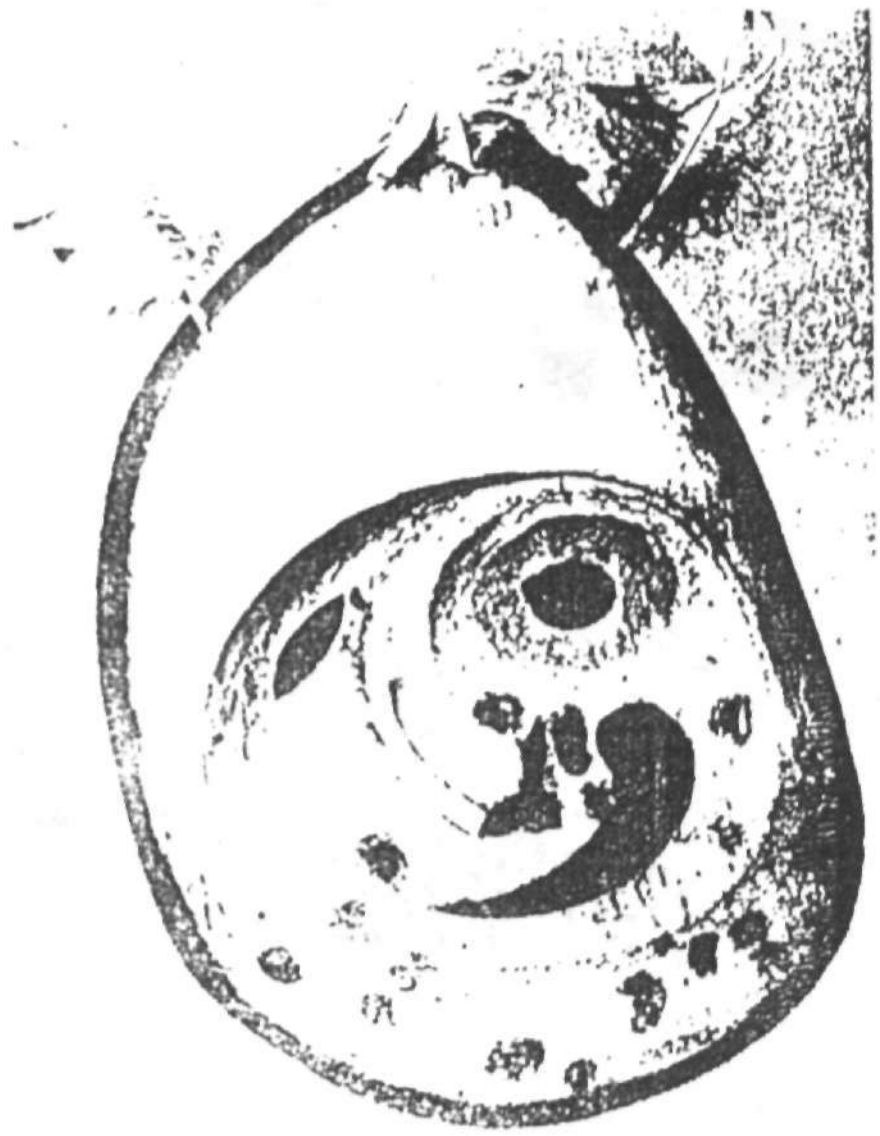


Plate Ia: Ritual Mask from Alaska



Plate Ib: A Ritual Mask from New Guinea

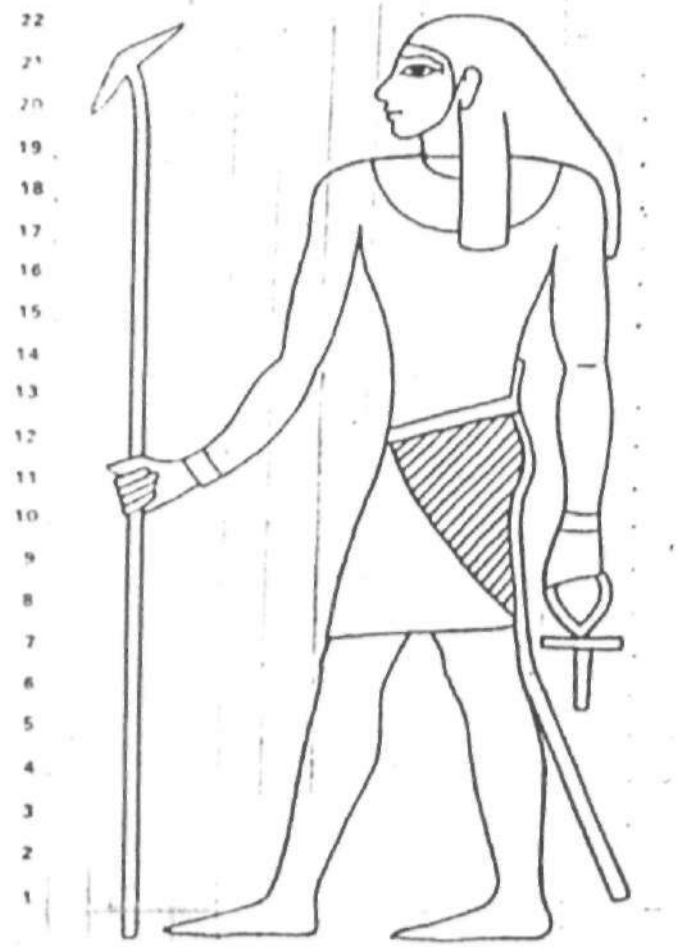


Plate IIa: "Later Canon" of Egypt Art 3000B.C



Plate IIb: Portrait of a Man, from a Mummy found at Hawara (Egypt) A.D. 150



Plate III: Mona Lisa 1502.
Fresco

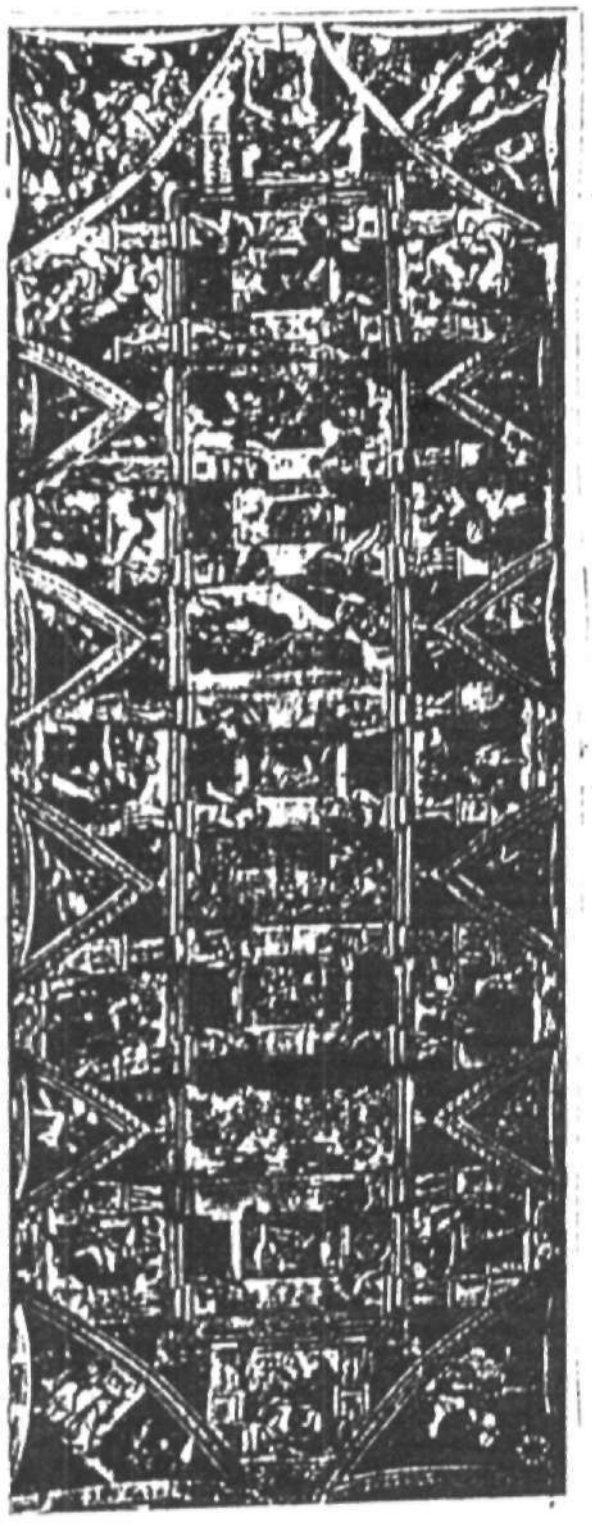


Plate IVa: Michelangelo: The Sistine Ceiling Rome Vetican,
Sistine Chapel: 1508 - 1512
Fresco



Plate IVb: Delphic Sibyl, Sistine Ceiling
Fresco



Plate IVc: Prophet Joel, Sistine Ceiling
Fresco



Plate IVd: Prophet Ezekiel, Sistine Ceiling
Fresco



Plate IVe: Prophet Daniel, Sistine Ceiling
Fresco

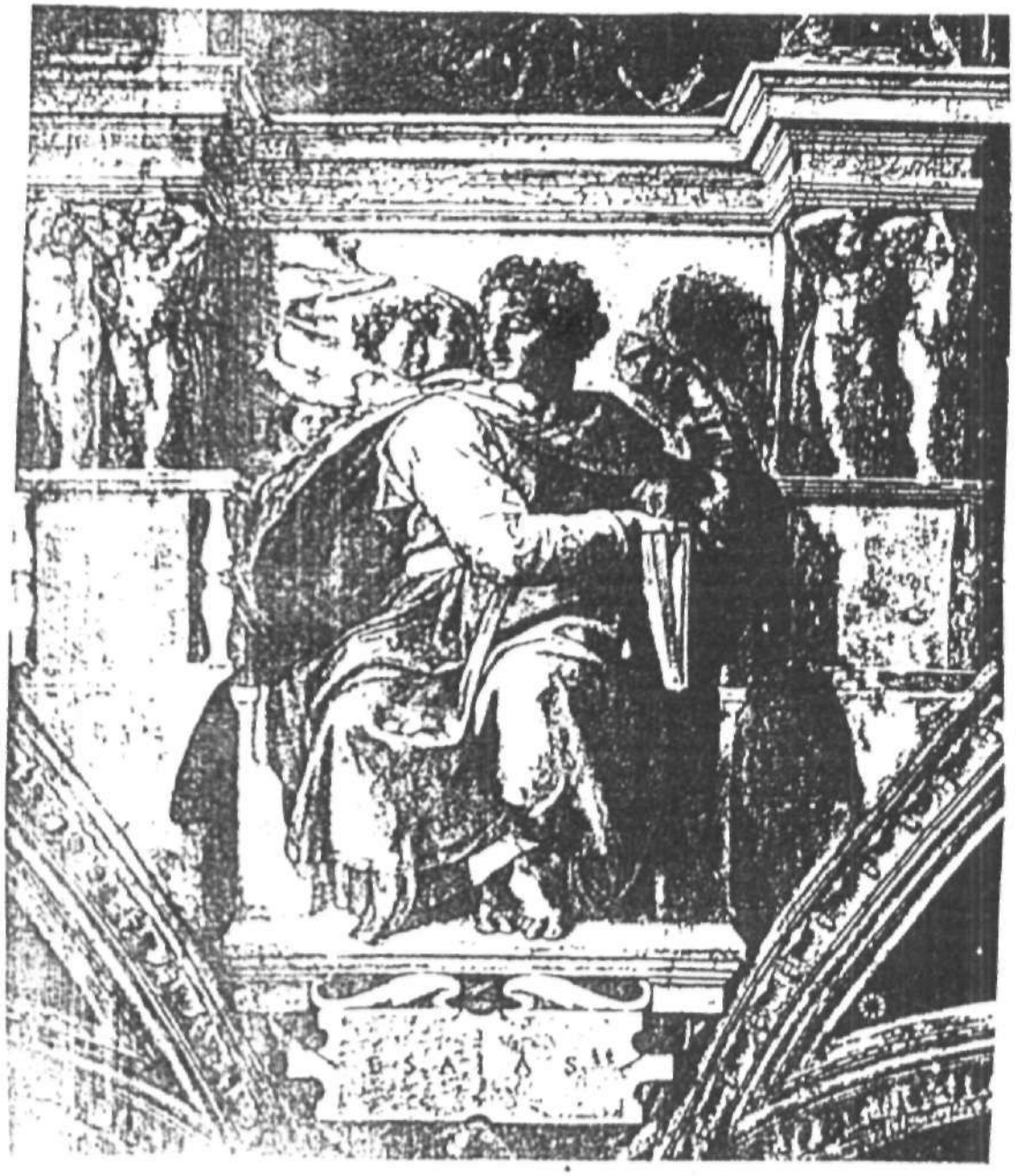


Plate IVf: Prophet Isaiah, Sistine Ceiling
Fresco



Plate IVg: Prophet Jeremiah, Sistine Ceiling
Fresco



Plate V: Pieter Van den Broecke 1633
Oil Painting



Plate VIa: Parable of the Mercilles Servant" 1655
Pen Drawing



Plate VIb: Rembrandt in a Steel Gorget 1624
Oil Painting
37½ x 29cm



Plate VIc: Rembrandt's Last Self-Portrait 1669
Oil Painting
18 x 6½cm



Plate VII: Vincent Van Gogh-Self Portrait 1890
Oil Painting

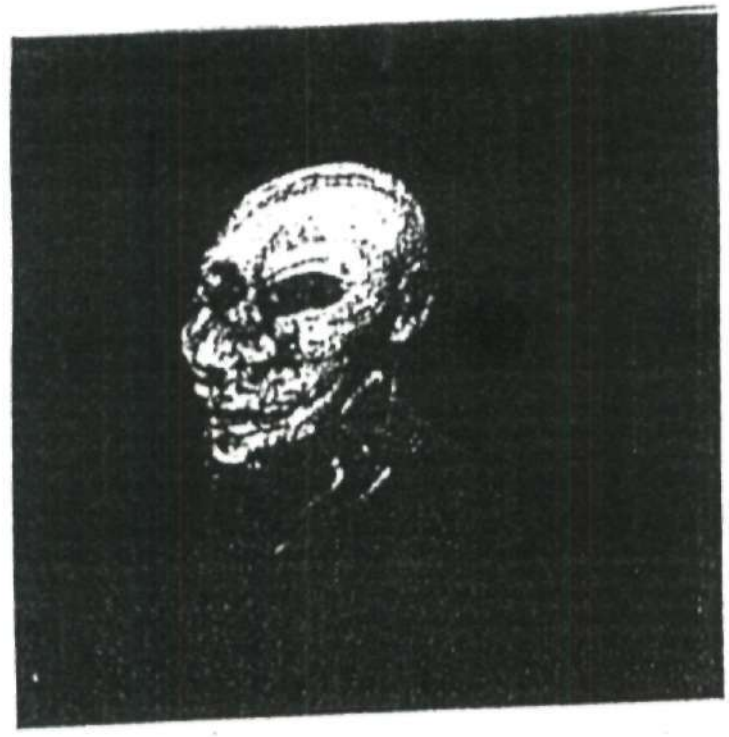


Plate VIII: Head of a Man - Study of Drawing
by Van Gogh 1959
Oil Painting
66½ x 61½cm



Plate IX: Dr. Sapara
Oil Painting



Xa: "Self-portrait" (Lasekan Akinola)
Water Colour
53 x 63cm



Plate Xb: Yoruba Woman
Oil Painting



Plate XI: Looking into the Unknown, 1990
Oil on Canvas
107 x 92cm

CHAPTER THREE

3.1 METHODOLOGY

This chapter discusses the procedures and techniques used in the studio research work.

The research aimed at achieving a good degree of proficiency in the representation of life-like appearances and the use of colour as a vehicle for expression. That is to approximate the moods as of the persons whose portraits are being studied.

3.2 Data Collection

Data was collected through comtemplative observation of models and sketches made. Photographs were taken from life models - this appraoch was taken to solve the problems encountered using life models and also to enable the artist capture some of the desired moods, life models could not give for the period of study. Pictures gathered from magazines and calendars were also used for purpose of study.

i) Observation

When models came into the studio, they were chatted up first, this gave the artist a good chance to observe quietly the pose and expression that interested the researcher, i.e the characteristic feature of the model.

ii) Sketching of Models

Study sketches and drawing of varied positions were made from posed models. This was to get familiar with the forms of the models. In these studies, light and shade were also sorted out. These sketches and drawings were also made.

iii) Models

The Fine Arts Department models, students from the main campus of Ahmadu Bello University Zaria, and young Islamic disciples (almajirai) from Samaru village of ages between eight to thirteen (8 - 13) were used.

The models selected consists of children, male and female adults.

iv) Photographs

Photographs were taken of models from the Department of Fine Arts, Ahmadu Bello University, Zaria, in moods and expressions that could not pose effectively for longer period.

v) Magazine and Calendar Reference

Relevant pictures from magazines and calendars were used. These include figures used for advertisement in magazines and calendars that are posed in a characteristic manner.

vi) Media

Pencil, charcoal, water colour, oil pastel, drawing papers and cardboard papers were used at the course of the preliminary studies, figures I to VI and plate XII to XIV represents this state of the study.

Artist oil colours and canvas were used at the course of the main research work, plate XII to XL and XLVIII.

3.3 Method of Execution of Works

The study is classified into four groups as follows:-

i) Full figure portraiture, that is from (head to toe)

ii) Three quarter figure portraiture (head to knee)

iii) Grouped bust portraiture (head to sh[illegible])

iv) Single bust portraiture (head to sho[illegible]

As a preliminary study, (plate XLI to XIV on pages 78 - 82) were rendered in water colour and pastel media. This is purely a prelim to the classified groups. The study considered the use of plain background.

i) Full Figure Portraiture: Head to Toe

At the start of any life study, good observations, sketches and drawing of the posed models were made. Examples of sketches can be seen in figures I to VI, on pages 1 - 6.

(Plate XII to XV on pages 49 - 52) show paintings done in this category. Models were allowed to pose in relaxed states of interest. While the models were seated at this stage, certain factors were considered. These included all movements and gestures of expression observed on the mood posed, the scale of the figure, the complexity or simplicity of the composition and background, the direction and degree of lighting best suited to the moods and the interpretation of the character of the subjects were also considered. The use of brush strokes of colours at the background of portraits were strongly laid to create feelings felt by the researcher of the subject's mood. Few of these feelings included sadness, and calm among others.

ii) Three Quarter Portrait (Head to Knee)

The studies made in this category extend from the head to the knee. There are three studies in this group illustrated in (plate XVI to XVIII, pages 53 - 55). Two of these are in standing positions while the third is in a seated position. This group was then followed by the next group of works comprising bust portraiture, from the head to the shoulder.

iii) Grouped Bust Portraiture (Head to Shoulder)

The study in this category was limited to the facial expressions. Faces of two figures were first executed (plate XIX). This was followed by a six figure portrait study of faces (plate XX, page 57).

iv) Single Bust Portrait (Head to Shoulder)

This category formed the bulk of the work in this study. It contained 21 oil paintings on canvas illustrated in plates XXI to XL and XLVIII.

They depict single portrait studies using naturalistic painting approaches. Moods captured were of expressions like: relaxation, contemplation, melancholy and happiness using life models, references from pictures, magazines and photographs.

(Plates XLVIII on page 85), is totally different from the majority of portraits in this category. It involved essentially the splashing of colours in patches on the canvas before making a linear rendering of the figure.

3.4 Supports Utilized and Preparation

Supports used for the purpose of this study included canvas, bound paper and cardboard paper.

Canvas was stretched and mounted on a wooden stretcher. A layer of ponal glue solution was first applied on the canvas to size it. This was allowed to dry before priming it with a solution of sigma while emultion paint.

The size is to prevent the oil paints from getting into contact with the surface of the canvas to prevent it from rottening and becoming brittle. Danjuma (1991) contentds, the emulsion primer is to give the surface a receptive ground for painting.

The sizes of canvas used ranged from between 127 x 88cm to 58 x 46cm.

Bound papers and cardboard papers were used and were worked on directly.

3.5. Use of Colour

Sketches on canvas were sorted with areas of light and shade before final working of layers of colours were applied.

Portraits painted were much rendered in their realistic colour, except for plates XL and XLVIII, page 77 and 85. The colour on the background of each portrait were decided upon without any prejudice.

The ranges of colours used for this study was carefully chosen, it was limited to the colours of the primary, French Ultramarine Blue, Cadmium Red Hue, Lemon Yellow Hue, and Titanium White. And occasionally, otherscolours like venetian red, yellow ocher, cerulean blue and alizarin crimson were used. With the judicious use of such limited pallate, all necessary colours and shades of the flesh, eyes, hair and reflections casted on the features of figures and Bust portraits were achieved.

Most of the hues used on the portraits were a combination of complementary colours mixed with white. Also, secondary and tertiary colours mixed with white were used to achieve the colour moods at the background of the portraiture paintings.



PlateXII: Garba I 1993
Oil on Canvas
56cm x 66cm



PlateXII: Garba I 1993
Oil on Canvas
56cm x 66cm



Plate XIII: Garba II 1993
Oil on Canvas
56cm x 66cm



Plate XIII: Garba II 1993
Oil on Canvas
56cm x 66cm



Plate **XIV:** Hauwa 1993
Oil on Canvas
128cm x 89cm

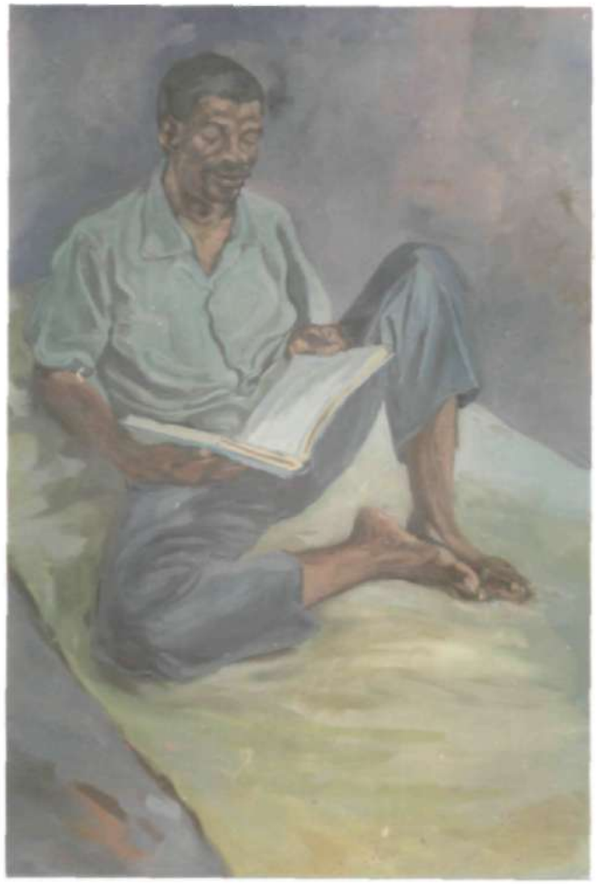


Plate XV: Kenny I 1993
Oil on Canvas
128cm x 89cm



PlateXVI: Garba III 1993
Oil on Canvas
94cm x 65cm



Plate XVII: Wale 1995
Oil on Canvas
80cm x 60cm



PlateXVIII: "B.J." 1995
Oil on Canvas
94cm x 66cm



Plate XIX : Harmony I 1993
Oil on Canvas
58½ x 77cm



Plate XX: Harmony II 1993
Oil on Canvas
80cm x 90cm



PlateXXI: Kenny II 1993
Oil on Canvas
67cm x 56cm



Plate XXII Sani 1993
Oil on Canvas
66cm x 57cm



Plate XXIII: Aminu 1993
Oil on Canvas
59cm x 46cm



Plate XXIV; Alice 1993
Oil on Canvas
62cm x 79cm



Plate XXV: Mama Victoria I 1993
Oil on Canvas
67cm x 56cm



Plate XXVI Contemplation I 1993

Oil on Canvas

76½cm 61½cm



Plate~~XXVI~~: Contemplation II 1993
Oil on Canvas
76cm x 61cm



Plate XXVIII: Idleness 1993
Oil on Canvas
76cm x 61cm



Plate XXIX : Bro. Ben 1993
Oil on Canvas
76cm x 61½cm



Plate XXX: Joy 1994
Oil on Canvas
92cm x 71½cm



Plate XXXI: Akwa-owo 1994

Oil on Canvas

84cm x 71cm



Plate XXXII:Faisal 1993
Oil on Canvas
61cm x 81cm



PlateXXXIII: Ifraimu 1994
Oil on Canvas
76cm x 61cm



Plate XXXIV: Rukaiya 1993
Oil on Canvas
73cm x 58cm



Plate XXXV: Lara 1993
Oil on Canvas
66cm x 71½cm



PlatexXXVI: Winnie 1994
Oil on Canvas
58½cm x 46cm



PlatexXXVII: Mama Victoria 1994
Oil on Canvas
85cm x 55cm



PlateXXXVIII Pa Irabuchi 1994

Oil on Canvas

81cm x 80cm



Plate XXXIX: Mallam Lawal 1994
Oil on Canvas
84cm x 71cm



Plate XL: Green Face
Oil on Canvas
77cm x 61½cm



Plate XLI: The Artist I 1992
Oil Pastel on Paper
76cm x 50½cm



Plate XLII: The Artist II 1992
Oil Pastel on Paper
76cm x 50½cm



Plate XLIII: The Artist III 1992
Oil Pastel on Paper
76cm x 50½cm



Plate XLIX: : The Artist IV 1992
Water Colour on Paper
63½cm x 52cm



Plate XLIX: : The Artist IV 1992
Water Colour on Paper
63½cm x 52cm



Plate XLIII: The Artist III 1992
Oil Pastel on Paper
76cm x 50½cm



Plate XLV: The Artist V 1992
Water Colour on Paper
63cm x 52½cm

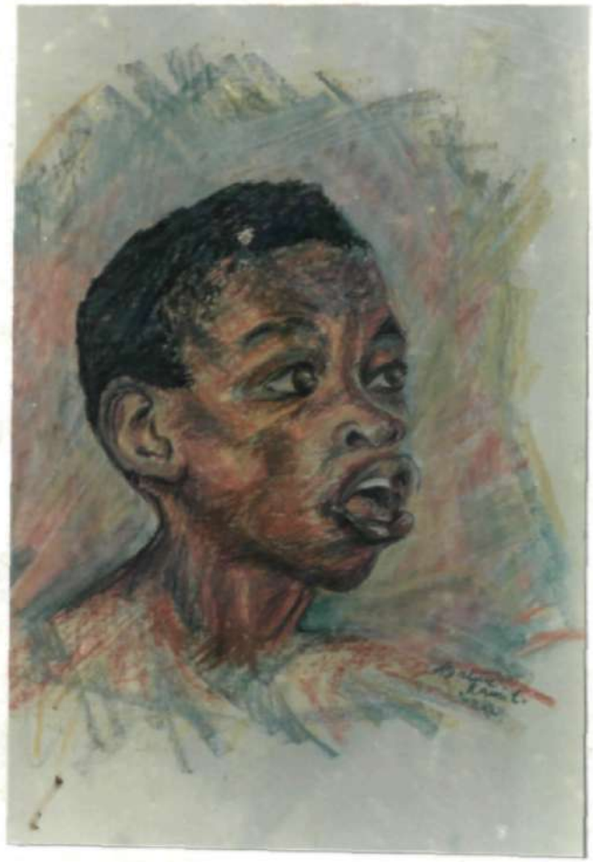


Plate XLVI .: Dauda 1992
Oil Pastel on Paper
64cm x 48cm



Plate XLVII: At the Fish Market 1993

Oil Pastel on Paper

64cm x 48cm



Plate XLVIII : The Artist" 1992
Oil Colour on Canvas
44cm x 68½cm

CHAPTER FOUR

4.1 ANALYSIS AND DISCUSSIONS

During this research work, a total of thirty-seven (37) works were produced, thirty (30) were in oil colour, five (5) oil pastel and two (2) water colour. A naturalistic technique was used in realising all these paintings.

Works analysed were divided into four groups: full figure portraiture, plates XII to XV, three quarter figure portraiture, plates XVI to XVII, Bust portraiture grouped, plates XIX to IX, and Bust portraiture single, (plates XXI to XLXVII). These classifications were to make a systematic understanding of the analysis of the works. In the discussion of the works, information on their titles, media, sizes, sources of inspiration and the symbolism of the colours were used.

The report conclude with summary, problems encountered, recommendations, discoveries and observation.

4.2 Analysis of Catalogue of Works

The portrait painting of "Garba I", (plate XII, page 49) is a full figure painting. Garba is a model in the Department of Fine Arts, Painting Section. This expression is observed while posed on the floor. His two legs were folded, leaning over his left elbow on his lap, with the right hand also on the right lap. Garba's mood is suggested with bold, wavy brush strokes at the background and the tone of colours used expressing his sad mood, colour tones of Brown, Blue, Grays and Purple grays were used to suggest the mood.

"Garba II", (plate XIII, page 50) is another seated full figure study. The mood captured shows that there is a "ray of hope" to his problems, Garba is sitted on the ground, his two legs folded, the left leg is folded upwards and the other resting down on the floor leaning over his head on the left knee.

The manner in which the background is painted, the colour and brush line used were to express the state which the researcher felt she is in. The Yellow tones around him and at the top left side of the painting is used to express the "ray of hope" which he looks unto.

"Hauwa", (plate XIV, page 51) is a model in the Sculpture Section of the Fine Arts Department. This is a full figure study. This pose is usually found when the models are waiting to pose for a life class study and also after, during working hours. She is posed in a sad mood. This study synthesises mood of the suffering African woman. The shades of Green and Blue used in the background were to express her state of mind. Since she is sad it was felt that the colours of dark shade should be used to symbolise her sadness.

"Male Figure", (figure II, page 2) and "Kenny I", (plate XV, page 52), are studies of a classmate, sitted on an Olive green cloth reading a book, and resting his back against the wall with both legs folded. His left leg rests upwards, while the right leg is stretched out. Kenny is captured deeply involved in his studies. The mood he expressed is that of a gentle and quiet person.

The colours used at the background were blue and purple. These colours were blended to express the model's mood. What inspired the study of Kenny is his personality. Precisely his gentle countenance.

"Garba III", (plate XVI, page 53) is a three quarter length portrait study, that is from the head of the subject to the knee. Garba's mood here, compared with that of (plates XII and XIII, page 49- 50), is different. Here Garba is standing with his hands folded on his chest gazing up in an anxious mood.

This mood motivated the use of warm colour to symbolise his state of mind. The colours constitute shades of light orange in their range to browns.

"Wale", (plate XVII, page 54) is a study of postgraduate student in Painting Section in the Fine Arts Department, Ahmadu Bello University, Zaria. Wale is caught up in a contemplative mood. He is posed standing with his hand supported on a Blue coloured stand on his left hand side, looking on with a wide awakeful eyes, which appear calm at the same time.

The colours used to express his mood are Brown, Yellow, Ochre, and Orange. These colours were subdued in their intensity to give it a calm appearance. The drop of Cadmium Yellow and Blue light at the upper part of the painting was used to express the awakeful attentiveness in his calm appearance.

"B.J".,(plate XVIII, page 55). Bro. Johnson is an undergraduate painting student of the Fine Arts Department of Ahmadu Bello University, Zaria. He is seated on a "throne" with his head slightly bowed in a seemingly disappointed and deep thoughtful mood. He leans against a supported right hand at his back with the left hand placed in between his legs. The colours used to express his mood are predominantly Blue, and his woomd is emphasised in darker shade of blue at the top and bottom part of the painting.

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The next study of model is concentrated on facial expression. Studies in singles and grouped composition were created. These studies started with a composition of two portraits, together on a canvas. "Harmony I", (plate XIX, page 56) is the first study. These are life studies of two young Islamic pupils (Almajirai). They both look upwards in expectation. This pose was inspired by their poor living conditions. They always appear to be badly fed, roaming the streets in search for subsistense.

The dark areas of colour, form top right hand of the painting down to the bottom right and to the left bottom part of the painting were created to symbolise their problems. While the lighted part of the painting symbolises their needs.

"Harmony II", (plate XX, page 57) is a composition of six portrait faces of children of ages between two to thirteeen. Some of the figures are from posed live models. Attention was focused on their relaxed moods. Consequently, blue and yellow with subdued intensity were used to achieve this.

On the right side of this painting are studies from a photograph. The figure with white head covering and the figure that is centrally positioned seemed to fix their gazes on an interesting object above. The figure on the lower right is a bow in a red shirt looking on to the beholder.

(plate XXI, page 58) is another portrait study of Kenny. He is in a reclining posture in a reading mood. Looking relaxed and quiet. This mood was expressed with subdued warm colour.

"Sani", (plate XXII, page 59) is a portrait of a young Islamic scholar of about twelve to thirteen year of age. Sani is looking on to the onlooker. His mood is expressed in dark shades of colours of Greens, Blues and Browns at the background.

"Aminu", (plate XXIII, page 60) is depicted in a sad mood. The colours used at the background are laid in a cloudy form. The use of colours as mentioned is to symbolise his sadness and also the graduation of the green coliurs were used to signify the intensity of his mood.

"Alice", (plate XXIV, page 61) is a model from Painting Section, Department of Fine Arts. She is posed with hand on her chick, head bent down and depicted in a depressed mood. This mood also synthesises the suffering African woman. A cool colour was selected to express her mood which is painted in graduation from light to the darker shade of the colour Blue.

The "female portrait", (bust) (figure IV ", page 4) is a sketch of "Mama Victoria I", (plate XXV, page 62). It is a three quarter view. Mama Victoria is one of the oldest among the Fine Arts models. Her old appearance, precisely the facial forms, are what inspired the study of her portrait.

The dark colours used at the borders of the painting was to suggest ageing. The lighted areas within the borders of the darker colour were to express the energetic looks.

"Contemplation I", (plate XXVI, page 63) is a reference from a cut-out picture magazine. This is also a three quarter view portrait study of a man, sitted with his hand holding his jaw. The attempt here is to capture him in deep thought. Blue is predominantly used to express the calm mood. The strokes of colours were also used to suggest what they may be going through his mind.

"Portrait of a boy", (figure V, page 5) is a sketch of "Contemplation II", (plate XXVII, page 64), it is a study from a life posed model. The mood he expressed suggest worried look. The light gray violet colours at the background was used to express his sad countenance.

"Idleness", (plateXXVIII, page 65) is a study from a photograph of an "almajiri" reclining and resting his head on his hand. This study was inspired by the gentle idle characteristic of these boys. The dark colours used at the borders of the painting was to express the state of his mind. The highlighted areas were to bring out his form.

"Bro. Ben", (plate XXIX, page 66) is a life observation of a course-mate. He is posed with his hand holding his jaw and eyes wide open in a surprised mood. This study was inspired by the way Ben always poses when sitting in the lecture class. The colours selected to express this mood were Yellow green shades, these were used at the background of the painting.

"Joy", (plate XXX, page 67) is a study from a photograph. Joy is late. She died in May, 1994. She was a 300 level student in the Painting Section of Fine Arts Department.

She is posed in a position resting her head on the back of her hand, eyes wide awake, gazing into space and deep in thought. Joy's mood is expressed in the blue cloudy effects of the background. The shades of blue there is to suggest many things that may be going through her mind.

"Akwaowo", (plate XXXI, page 68) is a life study of a classmate. His eyes are wide open, gazing out of the painting in an uncertain mood. The use of many colours like Blue, Yellow, Green, Brown, Red, Orange and Blue gray at the background of the painting is used to symbolise his restlessness state.

The portrait of "Faisal", (plate XXXII, page 69) is a study from a photograph of a boy of two years. He is in an ecited mood. This portrait was aimed at capturing the expression of happiness and innocence of a child. The background of the painting is predominantly covered in brown tones. The Blue and Orange patches of colours at the left and right parts of Faisal's portrait represent the excitement on his face.

"Banki Nok", (plate XXXIII, page 70) is a life study of a classmate. This painting was inspired by Van Gogh's self portrait painting of 1890 (see plate VII, page 38). Nok has on his face an expression of a person lost in thought. His mood is expressed in corssed hatch strokes of Cadmium Yellow and Blue. The Blue is expressing the general calm appearance and Cadmium Yellow for the sharp look from his eyes.

"Rukaiya", (plate XXXIV, page 71) is a portrait study of little girl of 3 years from a photograph. Rukaiya's mood is calm and as if attentive to a quiet voice from somewhere. The violet and veridian green were used to express this calm mood. The mood of "Lara", (plate XXXV, page 72), is suppose to suggest a calm mood. It is a portrait of a young mother looking directly at the on-looker. The highlight from the left side of the painting was to compliment her bright looking eyes.

"Winnie", (plate XXXVI, page 73) is a three quarter view of a life study of a friend. Winnie is an inquisitive lady by nature. The task in this study was to capture her mood. Her mood is expressed with the Blue violet colour on the background. The Cadmium Yellow colour running from the left side of the painting down to the middle lower part of the painting was to signify this inquisitive personality.

"Mama Victoria II",(plate XXXVII, page 74) is another portrait study of a model from the Painting Section (plate XXV, page 62). Mama's mood is alert. Colours used to express her mood were Blue green, meaning the sharp look from her eyes was suggested using Yellow green. Despite her looks, she still has a calm expression which also motivate the use of Blue green on the background.

"Pa Irabuchi", (plate XXXVIII, page 75) is a study from a photograph of a happy old man. The background painting is also inspired by Van Gogh's background painting of his self portrait, 1890 (plate VII, page 38). The brush strokes and the Cadmium Yellow colour used were to express his excited mood.

"Mallam Lawal", (plate XXXIX, page 76) is a study from a calendar picture of a pit dyer. This is a portrait of an old man engrosed in his job. He was caught absorbed and busy in his activity. This portrait study was inspired by the way Frans Hals handled his portrait paintings. Hals in his portrait paintings was said to have given the impression of a casual glimpse of his sitters at a most characteristic moment, rendering a smile, a hearty laugh, or shy expression of pain and annoyance.

"Green Face", (plate XL, page 77), is a study from a photograph. This was an attempt to give the face an unnaturalistic colour. The green face lady is in a confused and difficult state. She is posed face looking down with a finger on her jaw and her pose gives the feeling of her state of mind.

The warm colours, Yellow, Orange and Red used at the background to suggest her mood, the brown part of the background painting was also to express the depth of her difficulty.

(Plates XLI to XLIII on pages 78 - 80) are paintings in oil pastel and water colour painting. These works were motivated by the idea of experimenting with a white background to express mood.

Portrait in(plates XLI to XLV on pages 78 - 82) are life studies of the artists portrait using mirrow to capture the moods. And plates XLI to XLIV are studies showing displeasure, worry and deep thought frowning mood, while plate XXX is a full face study. Plates XLII to plates XLIX are three quarter view portraiture.

(Plate XLX, page 82) is an expression of a happy mood, with a slight smile on the face and a light application of water colour to express that mood.

"Dauda", (plate XLVI, page 84), is a life study of an "almajiri" of about twelve year old, in a surprised mood. The strong bold features of his face portrays the bold expression he has on his face. This inspired the use of bold colour lines of two warm colours. Yellow and Red plus a cool colour Blue to tone down the mood at the background.

"The fish market woman", (plate XLVII, page 83) is a study from a postcard photograph by Seriki E. Her knitted brows and open mouth, brawling with annoynace is interpreted in the technique used in laying of the colours at the background. The expressed mood was inspired also by the style of Frans Hals.

Plate XLVIII on page 85 is titled "the artist VI". The study was made from life observation. It was motivated and inspired by the style of Francis Bacon's portrait painting. He distorts his portraits by the use if whirling brush strokes, but still maintaining the elements which are recognisable.

Unlike the previous studies, this study is experimented by simplifying the forms in a sense that the details of the face, that is, the idea of painting the face in its naturalistic manner is omitted to give the transparent effect.

The expression on the subject's face suggest a mockery smile and at the background are two silhouette forms facing the opposite direction of the subject's portrait.

4.3 Discoveries and Observation

At the end of the studio work, a total of thirty-seven (37) portrait paintings were produced. However, in the analysis of works, a total number of forty-three (43) portraits were made. Six (6) preliminary studies were made in water colour and pastel, twenty-nine portraits were made from life studies, nine from photographs, three from magazine pictures, one from a calendar and one from a postcard. They all fall in the range of ages between two years (2) to about eighty years (80) of which fifteen (15) are children's portraits, twenty-four (24) middle ages and four (4) old are people. This group of people also fall in the range of students, university staff and young Islamic pupils.

In the thirty-five works (35) produced in this research, it was discovered that certain moods could not be posed effectively for a long period by the models employed. In place of it, photographs and pictures

were used to observe the moods. These moods included: happiness, sadness, contemplation and melancholy laughter and crying.

Colour has been discovered to be one of the most expensive elements in painting and design. Colours used to express moods in this study was subjective, and the moods of subjects were expressed at the background of the portriats.

Lines were also discovered to be useful in the application of colours to help to express the moods of subjects.

It was also observed that certain features of face, the mouth and the eyes have more expressive powers and that portraits painting of moods were better expressed in bust portraiture to full figure portraiture.

It was discovered that there is a need to put models at ease when they come to artist's studios. Chatting first of all gives a chance to observe quietly what kind of pose and expression will be most characteristic of the personality of the model.

4.4 Conclusion, Problems and Recommendation

The objective of this research was to achieve a good degree of proficiency in the representation of life-like appearance, and to use colour for the approximation of different moods as presnet in the subjects rendered in portraiture. This meant that the research has been subjective in the sense that the standard used for measuring the relationship of colours to moods were determined by the subjective judgement of the artist.

For the objective of the study to be met, data were collected through contemplative observation, sketches of models, photographs and pictures from magazines and calendars. These assisted in solving the constraints encountered with the life models. It has also enabled the artist capture some of the desired moods life models could not pose effectively.

Problems encountered included: the dearth of models, the use of unprofessional models and models' refusal to pose to the end of a portrait study. Psychological and emotional stress to the artist was experienced as a result of these problems.

The Department of Fine Arts has a total number of seven "models", employed for the training of students in life classes. Four are attached to Painting Section and three to the Sculpture Section. These models do not pose outside normal lecture classes. Research student at the postgraduate levels found it extremely difficult to engage them to their studies. This has led to the researcher employ students, and young Islamic pupils at cost beyond the researchers.

The use of students and almajirai as models, brought about even greater and more problems. For instance the Islamic pupils who are not professional models found it difficult to pose for a period of thirty to forty minutes. This significantly shortened the time to make observations, sketches and paint to a finish. In addition, these models often slept off and went on break at short intervals, sometimes even absconding at crucial stages of the study. Other problems include persuading the "almajiri" to pose when they are called upon, because of fear, and demand to be paid heavily. Finance was another problem the researcher faced. The artist ran out of finance because models employed were usually paid per day for the posing job and a number of the 'almajirai' had left without the study being completed. So new models had to be employed for a fresh start.

It was also observed during the study that in the absence of life models, pictures from magazines, calendars and photographs had to be used for reference. In using these references, one works laburously to capture the resemblance of the subject in which most times wrong

impression of the subject is registered. Therefore, this researcher is of the opinion that photographs and picture references should only be used by artist in training and studies when it is unavoidable.

In conclusion, the problem stated should be a point to be considered by the Department of Fine Arts, Ahmadu Bello University Main Campus, Zaria. There is the need to employ more properly trained models. Jari (1984) noted this:

> "For the models to be effective in the training of the artists, it is also recommended that they should pose anytime they are required to do so by students provided they are on duty" (P.107).

For the purpose of achieving the objectives of training artists to overcome problems in the study of the human form, Jari stated or recommended that the department should run a programme that would train existing models so as to meet the requirements of life classes. Finally, for the young generation of artist to be successful in their creative endeavour, they should make it a point to understand visual reality through exploration of nature.

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