

**EXPLORATION OF SELECTED FROGS' COLOUR  
PATTERNS IN PAINTING**

**BY**

**SEKUK MOSES ZUMNAN**

**BA FINE ARTS, ABU ZARIA (2009). PDE, ABU, ZARIA (2012)**

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**FACULTY OF ENVIRONMENTAL DESIGN**

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## **DECLARATION**

I declare that the work in this thesis entitled “Exploration of Selected Frogs’ Colour Patterns in Painting” has been carried out by me in the Department of Fine Arts, Ahmadu Bello University, Zaria. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at this or any institution.

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Name of student

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Signature

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Date

## CERTIFICATION

This thesis titled "EXPLORATION OF SELECTED FROGS' COLOUR PATTERNS IN PAINTING" by Sekuk Moses Zunnan, meets the regulations governing the award of the Master of Fine Arts, (MFA) of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

Chairman, supervisory committee	(Signature)	(Date)
Dr. Philip O. Gushem		

Member, supervisory committee	(Signature)	(Date)
Dr. Mua'zu Sani		

Head of Department	(Signature)	(Date)
Dr. G.G. Duniya		

Dean, School of Postgraduate studies	(Signature)	(Date)
Prof. A.Z Hassan		

## **DEDICATION**

This work is dedicated to my Lord and Saviour whose grace upon me is sufficient and who bestows on me this artistic ability. The work is also dedicated to my Mother, Mrs. Rosaline Sekuk for making me who I am today.

## ACKNOWLEDGEMENT

I would never have been able to finish my thesis without the guidance of my supervisory committee members, help from friends, and support from my family and wife. I would like to express my deepest gratitude to my supervisors, Dr. Philip O. Gushem, who is also the post Graduate Coordinator, and Dr. Sani Mua'zu for their excellent guidance, patience, and providing me with an excellent atmosphere for doing research.

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## ABSTRACT

This thesis titled exploration in Painting using coloured patterns of selected frog specie, is an overview on pattern formation on frogs as a source of inspiration for contemporary painting. Over the years, artists have come up with various methods of expression. Gardner (1980) points out that from pre-historic times to the present, mankind has been much involved with nature and its elements such as visual forms, shapes, patterns and images. The exploration of the pattern formation and surface quality of frogs in painting as the subject of artistic contemplation is with the view of scrutinizing carefully the pattern formation of various frogs beyond its scientific appreciation as an amphibian. This is with the desire to create images of artistic potentials derived from the pattern formation on the skin of frogs as a source of inspiration for exploration in painting. The frog, as an element of nature from which the researcher draws his inspiration, is endowed with variety of interesting lines, forms, shapes, patterns and textures which have visual aesthetic values. This study focused on the colour pattern formation on some selected specie of frogs for exploration in painting. A review of works and literature was undertaken to show and appreciate the contributions made by painters in the study of nature. A studio based methodology was adopted in conflating needed information for this study which included paintings, sketches, drawings based on the direct visual study of selected species of frog. Photographs were also manipulated to create the body of works for this research. It also provided information on the systematic approach to the study. Conventional different media were used in carrying out the exploration in paints (these include pen and ink, and colours, acrylic, and self made colour). The works derived from this research are presented in plates and also formed the whole body of the works to be exhibited. The study, has through the use of frogs produce paintings and created a postmodernist concept for contemporary Nigeria art. Also, it reveals that through experimentation with frogs in painting, patterns on the frogs can be juxtaposed to form composition of aesthetic values. Findings in the course of the research reveals that the creative and systematic manipulation of the textural qualities on selected species of frog can create new vista of aesthetic designs. Also through documentation, this study creates awareness to interested researchers in modern artistic development especially in nature painting, it is also recommended that artists should continue to look which in nature for inspiration in painting because of its in exhaustible potentials.

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## CHAPTER ONE

### INTRODUCTION

#### 1.1 Introduction

Current trends in the field of art have gone beyond imagination in terms of the use of mediums, concepts and techniques. Painters are in constant search for new concepts through sources of inspiration. Nature to some has been a source of inspiration. Also, textural qualities of forms like trees, rocks among others, serve as sources of inspiration to artists. Patterns found on frogs alongside colours are elements that inspired this research. Mock (2013) pointed out that, frogs belong to a group of animals called the amphibians and can be found all over the world and in every climate except Antarctica. They are both aquatic and terrestrial in nature, meaning they can be found on land and anybody of fresh water. Scientists believe that there are more than 4,000 different species of frogs.

Frogs are of different species and colours, spotting just about every colour in the rainbow, some are yellow, while others are either brown, red, orange, black or the combination of these colours, some even have the ability to camouflage and can change colour. They are often patterned with bold stripes and spots. These bright colours serve as a warning to predators probably meaning: "Don't eat me; I'm poisonous." The patterns on each species of frog, vary from one to the other. Some have no pattern at all and are just a solid colour and others have very cool markings, which form interesting aesthetic patterns.

The ability of the frogs to change their colour, like the chameleon, is as a result of light, temperature, humidity, or even mood. Fear or excitement, can also make some frogs change colour. Bird (2012) observed that, the changes in colour are created by special

pigment cells called chromatophores. These changes in colours give frogs the ability to blend into their surroundings, making detection or recognition more difficult. Frogs, as part of nature, are of great importance to humans. Most frogs live on a diet of insects, and in many areas, they help control population of mosquitoes and crop-damaging insects. In turn, they may be a food source for humans.

## **1.2 Background of the study**

Over the years, artists have come up with various methods of expression. Gardner (1980) points out that from pre-historic times to the present, mankind has been much involved with nature and its elements such as visual forms, shapes, patterns and images which are traceable to the representation on cave walls of Altamira. Gushem (1990) noted that some artists drew and painted subjects from wildlife, which is also an aspect of nature. He goes further to say that quite a number of patterns are natural in existence. Thus, Nature has been the foremost source of inspiration in art practice. Nature, as defined by the Encarta encyclopedia (2009) is the physical world, including all natural phenomena and living things.

Nature is all around us and deep within us; we are inseparable from nature. The Exploration of nature in art can take endless forms, because nature is such an immense topic that encompasses so many things. For example, artists from as early as the fifteenth century derived inspiration from their environment. The outcome of such inspiration is obvious in the works of artists like Claude Monet, Paul Cézanne, Pierre Renoir, Camille Pissarro, Alfred Sisley, and Eugene Boudin. In Nigeria and particularly the Zaria painters have been inspired by nature among whom are: Jerry Buhari (1984), Philip Gushem (1990), Jacob Jari (1994), Abafra Gurin (2010) and Susan Dingba (2010), among others.

Some artists who used frogs or incorporated frogs in their paintings include: Johannes Stoetter(2012), Aviji Bera, Otto Marseus Vanshrieck(1662), Frank Beifus(2009), Rebecca Rees(2010), Caroline Jumhour(2012), Shari Erickson(2008), Chris Hamman, Nick Gustafson, Bruce Herman and Mary Anne Whittle. The exploration of the coloured pattern of selected frogs in painting, as the subject of artistic contemplation is carried out with a view to scrutinizing carefully the pattern formation of various frogs beyond its scientific appreciation as an amphibian. This is with the desire to create images of artistic potentials derived from the coloured pattern formation on the skin of frogs as a source of inspiration, for exploration in painting. The frog, as an element of nature from which the researcher draws inspiration, is endowed with a variety of interesting lines, forms, shapes, patterns and textures which have visual aesthetic values.

Gatto, Porter and Selleck (1978) stressed that patterns can be used to describe a wide variety of visual experiences and human activity. They observed that “we see consistently on as elements in clothing design, wall paper covering, jewelry and ornaments and all kinds of natural objects such as plants and animals. Patterns therefore, are worth imitating as models for making something or an artistic figure”. The patterns on frogs, which are reflected as either smooth, rough, broken or spotted, also gives a tactile feeling of a textural effect. Therefore, this study seeks to redirect our creative and artistic gaze to an in-depth perception of nature, by focusing on the pattern formation on selected species of frogs, for expression in painting.

### **1.3 Statement of the Research problem**

Artists over the years have used frogs, as a source of inspiration, to create paintings. Artists like Johannes Stoetter(2012), Aviji Bera (2012), Otto Marseus Vanshrieck (1662), Frank Beifus (2009), Rebecca Rees(2010), Caroline Jumhour (2012), Shari Erickson

(2008) and Nick Gustafson (2011), among others, used frogs as subject or incorporated frogs in their paintings. Yet, it is observed that despite the aesthetic and appealing nature of the colour patterns on frogs, artists have not fully explored and exhausted the possibilities of adopting the patterns to come up with creative works that are “novel”.

The researcher is not aware of any scholarly or in-depth study carried out on the colour pattern formation of frogs within and outside Nigeria. Therefore, this study explores painting using colour patterns of selected frogs.

#### **1.4 Aim and Objectives of the study**

The aim of the study is to develop paintings from coloured patterns of selected species of frogs. While the specific objectives are to:

- explore in painting using selected species of frogs.
- Create visual forms in painting from the exploration of the coloured patterns of the selected frog.
- produce paintings from the patterns, that have illusionistic textured effect.
- create paintings that are of abstract concept using coloured patterns of frogs.

#### **1.5 Justification of the study**

It is observed that despite the aesthetic and appealing nature of the coloured patterns on frogs, artists have not fully explored and exhausted the possibilities of adopting the patterns that form the textures, to come up with creative works that are “novel”. Also, this will lead to self discovery and the development of mental and creative skills of younger generations of Nigerian painters.

## **1.6 Research Questions**

- i. Can frogs' colour patterns be used for exploration in painting?
- ii. Are there possibilities in creating illusionistic textural effect in painting using frogs' colour patterns?

## **1.7 Significance of the study**

It is common sight to see artists copy works or photographs of ready-made works, as source of inspiration. This study is expected, therefore, to reawaken interest for in-depth study of nature. It is also to expand the scope of nature painting by motivating Nigerian artists (Painters) to explore using other elements of nature that have not been explored. This is because, most artists appear not, to recognize and appreciate the aesthetic relevance of natural pattern formation in their immediate environment.

This study will therefore, offer diverse aesthetic engagements such as different ideas coming from the same study, through which, various painting compositions can be developed, thereby, existing awareness for creativity. This research will give artists and future generations the opportunity to perceive, discover and to create a new world.

## **1.8 Scope of the study**

This study is concerned with the colour patterns found on a five selected species of frogs within Zaria and its environs, they include: the leopard frog, African bull frog, poison dart frog, cricket frog and African reed frog. This is because of their availability, artist's interest and their aesthetic colourful patterns.



## **1.9 Conceptual framework**

The main idea of this study is to develop paintings from the coloured patterns of selected species of frogs. The study is geared towards making an abstract representation and interpretation that finds anchorage in abstract expressionism. The term “Abstract Expressionism” is greatly associated with the twentieth century arts and is described by Chilvers (1999) as a form of art that does not depict recognizable scenes or objects, but instead, is made up of shapes, forms and colours, that exist for their own expressive sake. He affirms that decorative arts can be described as abstract.

Abstract expressionism connotes art without recognizable images and does not adhere to the limits of conventional forms. Ochigbo (2006) also added that the root of abstract expressionism is in the totally nonfigurative work of the Russian-born painter, Wassily Kandinsky, whose exploration of the possibilities of abstraction makes him one of the most important innovators in modern art; and a pivotal role in the development of Abstract Art.

The researcher adopts the concept of nonfigurative abstract paintings of Wassily Kandinsky, where he explores the values and relationships between colours, using a chromatic palette of intense pigments and a geometric approach. The study begins from a researcher’s awareness of Kandinsky’s Abstract Art concept, where a visual language of form, colour and line, are employed to create compositions that exist, with a degree of independence from visual references.

## CHAPTER TWO

### REVIEW OF LITERATURE AND RELATED WORKS

#### 2.1 Introduction

This chapter is concerned with a review of literature and related works. The works reviewed consist of twelve paintings of artists who used frogs as their subject matter.

#### 2.2 Description of a Frog

Frogs are [amphibians](#); animals that spend part of their lives under water and partially on land. They have long, powerful jumping legs and a very short backbone. Most frogs have teeth (in the upper jaws only) but [toads](#) do not have any teeth. Hefritche (2000) notes that frogs are found all over the world, and in every climate, except the Antarctica. They can be found near any, and every, body of fresh water but prefer ponds, lakes, and marshes, because the water doesn't move very fast. He further added that frogs cannot live in the sea or any salt water. In general, frogs have protruding eyes, no tail, and strong, webbed hind feet that are adapted for leaping and swimming. They also possess smooth, moist skins. Many are predominantly aquatic, but some live on either land, in burrows, or in trees.

Frog's skin is usually moist and relatively thin, and lacks scales, hair, or other protective features. Glands in the skin secrete mucus to help keep the skin moist. Most frogs have gray, green, brown, or yellow skin that helps them blend in with their surroundings. Other frogs are turquoise, orange, red, blue, or other brilliant shades, and in many cases, this bright colouring serves as a warning to predators that the frog is poisonous.

### **2.3 Aesthetic Relevance of Frogs for Artistic Purposes in Painting**

Frogs are of numerous species and colours representing colours that are found in the rainbow. The colourful nature of frogs has today, inspired artists to explore and experiment in painting using it as a subject matter. Colour as an element of design that aids ‘*beauty*’ to the frog probably could be a function that inspired painters to create works of aesthetic values. For instance, some painters used the frog to recreate compositions that are fascinating and fanaticizing while others captured or depicted them in a realistic manner. This can be seen as the artist’s effort to contribute towards the search for ‘*new*’ thematic concepts. In this study, the textural qualities found on selected frogs are used to create compositions in painting.

### **2.4 Review of related works**

Some artists whose works were found relevant to this study include: Johannes Stoetter(2012), Aviji Bera(2012), Otto Marseus Vanshrieck(1662), Frank Beifus(2009), Rebecca Rees(2010), Caroline Jumhour(2012), Shari Erickson(2008), Chris Hamman, Nick Gustafson(2011), Bruce Herman(2013) and Mary Anne Whittle(2005).

#### **“TROPICAL FROG”( 2012) by Johannes Stoetter**

They may look like a set of incredible close-up photographs of exotic wildlife and nature, but these pictures actually feature people who have been cleverly painted in green hue with patches of black patterns from head to toe before strategically posing for the spectacular shots. The astonishingly detailed artwork below titled “**Tropical frog**” (**fig 1**) is created by the world’s number one body painter, Johannes Stoetter. The 35-year-old artist, who lives in Italy, used five people to recreate the lifelike tropical tree frog – which has quickly become one of his most impressive creations. One person is depicted in the centre, acting as the frog's backbone, while two others can be seen crouched on the floor,

acting as the frog's hind legs. Two others are sitting upright on either side of the 'backbone' with their arms and hands strategically placed to replicate the front legs

The dominant green background of a highly green textured leaf serves as the connection between the frog and its habitat which is characterized by flourishing vegetation as a result of constant water availability. Harmony in the composition is achieved through the use of yellow and green hues that dominated the entire picture plane.

**Figure: 1**



Artists: Johannes Stoetter

Title: Tropical frog

Medium: Body painting

Size: Not given

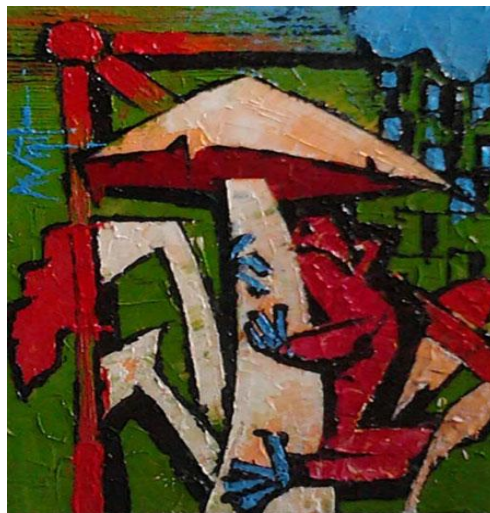
Year: 2012

Source: <http://www.ilovebodyart.com/tropical-frog-bodypainting-johannes-stoetter>

## **“Mother and Child” (2012) by Aviji Bera**

Aviji Bera’s Painting titled **“Mother and Child” (Fig 2)** below is an abstract decorative painting of a frog in what seems like an unending emotional attachment that exists between a mother and her child. It reflects a kind of care, sacrifice and protection a mother has for her child. This admirable painting suggests a mushroom giving a motherly function of shelter to the frog, from a harsh, sunny or bad weather.

Professionalism and a good sense of innovative colour usage is observed by the limited pallet of two primary hues of blue and red and the dominant use of a secondary hue of green which is synonymous to nature and the flourishing vegetations in the natural habitat of frogs. A neutral hue of black is used to create outlines thereby defining every form in the entire body of the painting. The forms are reduced into geometric planes using the hard edge technique of painting.



**Figure :2**

Artist: Avijit Bera

Title: Mother and Child

Medium: Oil

Size: 19 x 20cm

Year: 2012

Source: [abiartcollection.com/enquiry.htm](http://abiartcollection.com/enquiry.htm)

### **“Still Life with Insects and Amphibians” (1662) by Otto Marseus Vanshrieck**

This painting in **Fig. 3** below by Otto Marseus Vanshrieck titled **“Still Life with Insects and Amphibians”** is a realistic rendition of various elements of nature comprising of both plants and animals. Kre’n and Marx (2011) noted that among the Dutch still-life painters, Otto Marseus van Schrieck holds a special position. His somewhat exotic oeuvre has only come to be appreciated in more recent decades. He nearly always presents a small section of the woods with thick dark undergrowth, and a hidden microcosm in which frogs, toads, snakes and lizards crowd together, fighting for their lives. Marseus van Schrieck knew the habits of these animals very well and is known to have bred reptiles himself. This painting also shows bizarre botanical species, such as a coral fungus on the left and thistles, under which a lizard - a so-called lacerta - is hiding, about to attack the toad.

Kr’en and Marx (2011) observed that Marseus van Schrieck has designed an idealized habitat, modelled on biological dioramas, which are illustrations with a three-dimensional effect. However, although the world of his paintings reflects the zoological and botanical interests of a well-versed science amateur, it is still not free from religious associations. Indeed, it is the religious meaning which determines the selection and composition of the animals and plants. The snake, the toad and the lizard are the 'unclean animals'; the serpent had negative connotations and was regarded as an incarnation of evil, and as such, was a favourite subject for depicting evil.



**Fig. 3**

Artist: Otto Marseus Van-shrieck

Title: Still life with insects and amphibians

Medium: Oil

Size: 50.5 x 60.5cm

Year: 1662

Source:<http://www.wga.hu/frames.html?shrieckinsects.htm>



**“The Bell Frog” (2009) by Frank Beifus**

“The Bell frog” (Fig 4) by Frank Beifus is a detailed realistic representation of the bell frog gracefully depicted using green hue with touches and stripes of brown and black against a colourful background of yellow and red hues. Shadows perhaps are represented as the outline of blacks. The entire painting appears to be more than just a representation of a mere frog as light is effectively used to give the painting a feeling of tranquillity and stillness in the composition. The whole painting maintains a monochromatic palette, and the absence of vegetation is perhaps suggestive of an attempt to establish solidity of the form. The Bell frog appears to be in a calm and relaxed state that portrays the frog surveying and keeping a clever watch for an expected prey.



**Figure : 4**

Artist: Frank Beifus

Title: Bell Frog

Medium: Acrylic

Size: Not given

Year: 2009

Source: [www.amphibianark.org/frog.painting](http://www.amphibianark.org/frog.painting)



**“Grenouille” (2010) by Rebecca Rees**

The composition (**Fig. 5**) titled **Grenouille** is a water colour painting by Rebecca Rees. It was inspired by the elegance and simplicity of Japanese “Sumi-e” and Chinese ‘Shui-mo hua’ paintings. Simplicity is achieved in the composition through the use of hard-line and wash techniques. Dominant hues of green yellow and brown with green hues dominating the background, perhaps suggesting a very graceful vegetation that suggests the habitat of the frogs. Bold strokes of black colours are used as outlines to define the ideal form of the frog in a simplified rendition, and also veins of the foliage. The frog is colourfully set against a dominant hue of green as the background, probably suggesting a graceful vegetation that portrays the habitat of the frog



**Figure: 5**

Artist: Rebecca Rees

Title: Grenouille

Medium: Water Colour

Size: Not given

Year: 2010

Source: <https://www.flickr.com/people>

**“Blue Frog” (2012) by Caroline Jamhour**

The composition in (Fig.6) titled “Blue frog” depicts a side view of blue poison dart frog painted realistically in blue hue of different intensity. Caroline Jamhour used a limited pallet of green, blue and Ochre with a blend of green and ochre dominating the background, which suggests the different tones of green vegetations around the natural habitat of the frog. The leaf like impressions around the background could be seen as shrubs. The dotted patterns on the frog are rendered painterly in different sizes paying attention to light and shade.



**Figure : 6**

Artist: Caroline Jamhour

Title: Blue Frog

Medium: Oil on Canvas

Size: Not given

Year: 2012

Source: <http://fineartamerica.com/featured/blue-frog-caroline-jamhour.html>

**“Northern Leopard Frog” (2008) by Shari Erickson**

Shari Erickson in his painting of a leopard specie of frog titled “Northern Leopard frog” (Fig.7) below employed the use of water colour as a medium to paint the leopard frog using a restricted pallet of natural colour (green and brown hues) in its natural environment. The realistically rendered leopard frog is depicted in a very calm but watchful pose in a flourishing serene environment of fresh green grasses, in anticipation of an expected prey. This is a tactic employed by amphibians in trapping down their prey. The patches of brown hue on the body of the frog which is synonymous to that of the leopard might have been the reason for identifying it as a leopard frog.



**Figure: 7**

Artist: Shari Erickson

Title: Northern Leopard frog

Medium: Water colour

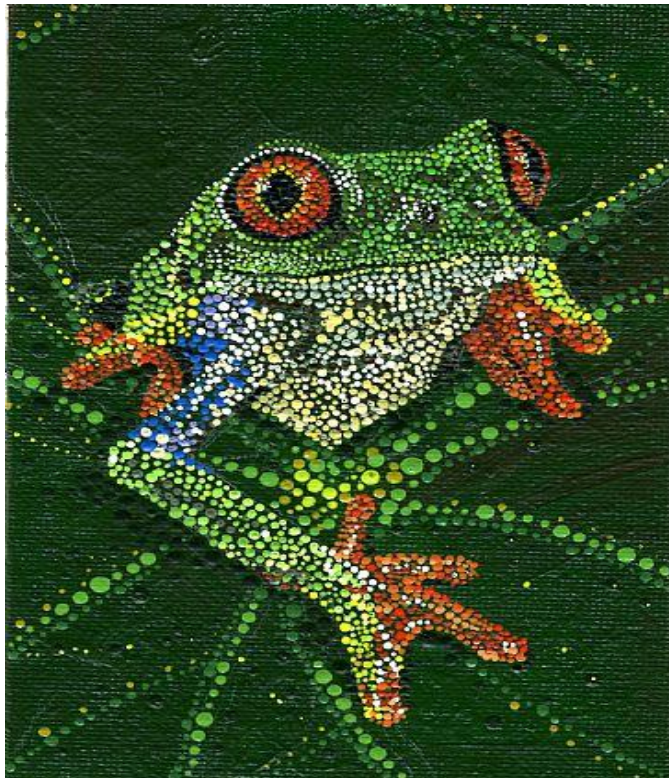
Size: Not given

Year: 2008

Source: [giftwareatcafepress.com/sharierickson](http://giftwareatcafepress.com/sharierickson)

**“Red eyed tree Frog” (2006) by Anonymous**

This painting in ( **Fig 8**), by an unknown painter titled “ **Red Eyed tree frog**” is an impressionistic rendition of frogs using Georges Seurat and Paul signac pointillist technique of various sizes of coloured dots to build up the image of frogs peeking out from a leaf. The suspicious looking frog is rendered dominantly in hues of green, brown, blue and yellow, brilliantly contrasting the dark green background thereby making the frog form identifiable. Also, the vein of the foliage is depicted using the same technique (colourful dotted lines) that suggests movement.



**Figure: 8**

Artist: Unknown

Title: Red eyed tree frog

Medium: Acrylic

Size: 6 x 4 Inches

Year: 2006

Source: [http://www.natureartists.com/artists/artist\\_artwork.asp?](http://www.natureartists.com/artists/artist_artwork.asp?)



**“The Big Frog” (Year not given) by Chris Hamman**

The Big frog Painting by Chris Hamman in (Fig 9) titled “**the Big Frog**” is a detailed close up study of a big frog that looks like bull frog with a highly textured body surface quality of various shades of limited colour that gives the frog form.

In this painting, Chris Hamman employs the use of cool and subtle colour of pale green against a highly rough textured background that suggests a rough rocky ground. Lines are manipulated by the effect of light and shade to carefully paint the undulating surface of the frog skin. The conspicuously detailed rendered eye of the frog portrays the fragility of the frog.



**Figure :9**

Artist: Chris Hamman

Title: Big frog

Medium: Acrylic on canvas

Size: 24 x 36 cm

Year: not given

Source: [http://www.natureartists.com/artists/artist\\_artwork.asp?](http://www.natureartists.com/artists/artist_artwork.asp?)

### **“Rainbow Frog” (2011) by Nick Gustafson**

The composition (Fig 10) titled “Rainbow Frog” by Nick Gustafson, can be described as a very colourful frog on a highly textured leaf; the vibrant colours possessed by the frog probably might be a suggestion that the frog is highly poisonous. The realistically rendered painted frog is being outlined using black ink giving it a graphic outlook. The hind limbs is seen rendered using the pointillist technique of dot to perhaps suggest the textures of that area.

Green, which is a colour that is associated with nature is seen playing a vital role in this painting as can be seen in highly textured leaf and represents the colour of the vegetation that frogs can be found in. The intricate movement of lines both as veins on the leaf and the background gives the whole work a highly unique textured painting



**Fig: 10**

Artist: Nick Gustafson

Title: Rainbow frog

Medium: Prisma Marker and Ink

Size: unknown

Year: 2011

Source: [fineartamerica.com/art/all/rainbow](http://fineartamerica.com/art/all/rainbow)

### **“Frog Pond” (2014) by Bruce Herman**

The painting below titled, **“Frog Pond”** fig 11, is a highly realistic graphic painting by Bruce Herman, who is a specialist in air brush painting technique. His highly detailed and accurate representation can be seen in this fantasy painting, perhaps his passion for nature must have fascinated this painting of harmonious co-existence of various aquatic and terrestrial animals. In this painting, beautifully patterned frogs of different species but notably the leopard frog are depicted surveying his water habitat possibly timing a careless prey for lunch. The water lily pads are painted gracefully in purple and green hues, while the stream is painted in subtle blue thereby achieving transparency. Aquatic flowers of pink, purple and cream colours are spotted among dark green background of vegetation. The painting can be said to be nature centred as both aquatic and terrestrial life are depicted.



#### **Figure :11**

Artist: Bruce Herman

Title: Frog Pond

Medium: Gouche

Size: Not given

Year: 2014

Source: [bruceharman.com/painting/frog\\_pond.html](http://bruceharman.com/painting/frog_pond.html)

**“Summer time” (2005) by Mary Ann Whittle**

“Summer time” (Fig 12) is a Pastel Painting of three frogs on a water lily pad. The aquatic plant in the painting, presents a breathtaking scenery of nature that painterly captures three frogs in a close view spotted on three separate lily pads floating among other various aquatic plants that are rendered in gradation of greens.

The hazy nature of the ponds is painted using dull shades of blue and patches of gray and ochre which creates a strong contrast there by giving the aquatic flowers painted in purple and pink the ability to stand out. The law of perspective has been greatly achieved as colours are used to create distance, As seen in this painting, colours that advance towards the foreground are dark and sharp while the colours at the background that recedes are pale and light creating a vanishing effect.



**Figure :12**

Artist: Mary Anne Whittle

Title: Summer time

Medium: Pastel

Size: 37x31

Year: 2015

Source: [wildlifeartgallery.net/mwhittle/mwpage5.htm](http://wildlifeartgallery.net/mwhittle/mwpage5.htm)



## **Summary of Review**

The review examined painting created by various western artists from different backgrounds and training that have painted frogs as a subject matter or have incorporated the frog into their paintings. It is observed that the desire to paint endangered species of frog and their love for nature, must have influenced the artists to paint frogs as applied in their various subject matters, as means of expression. Some of the works reviewed are similar to those that can be seen in the representational stage of this research, yet there are differences in their themes, as this study adopts a systematic approach, that intends to document the processes and record results.

The works reviewed were discussed based on their relationship with this studies and works produced in the cause of the studies centered on exploring in painting using the coloured patterns of selected species of frog. This differs from the works of other artists reviewed that portrayed the true resemblance of the frogs.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Introduction**

This chapter discusses the procedure used in the course of this research. The research is based on studio experimentation. The works created were categorized into five (5) stages which are:

The Representational stage

Exploration stage

Developmental stage

Geometric Stage

Diffused Abstract Stage

#### **3.2 Population**

The population of this study consists of all species of frogs identified within the savannah region,

#### **3.3 Sample size and Sampling Technique**

The sample size for the study consists of five species of frogs found in the savannah region, they include; Leopard frog, African bull frog, African reed frog, poison dart frog and Cricket frog. The judgemental or purposive sampling technique was used, and the selection was based on aesthetic patterns and researchers' interest.

### **3.4 Data gathering instrument**

The data for this study was gathered through the use of digital camera, sketch books, pencils and ink.

### **3.5 Data collection**

The data for this study was collected through primary and secondary sources. Egbule J.F, Okobia D.O (2008) noted that Data can be gathered from primary or secondary sources. The primary sources are through direct sketches and photographs of frogs taken within their habitat, while the secondary sources are images gathered from books and the internet. . The researcher visited some ponds around Zaria, Kaduna State and assisted by some fisher men to obtain the frogs. In order to get acquainted with the forms and textual qualities they possess, sketches and photographs of the selected frogs were made from the researchers' study of the photographs in the studio.

### **3.6 Research Design**

This study is an experimental study that is practice based. De Freitas,(2007) notes that Practice-based Research is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. She added that, the term is useful when practice constitutes a critical part of the research methodology resulting in a form of research through practice. Sullivan (2006) also observed that "A central feature of art practice, is that, it embodies ideas that are given form in the process of making artworks. Irrespective of the informing sources, media preferences, or image-base, the artist exercises individual control over the creation and presentation of ideas, as forms of knowledge. In this study, the researcher explores from the representational stage, exploratory stage, developmental stage, geometric stage and the diffused abstract stage.

The images and ideas created have the capacity to not only change the artist's conceptions of reality, but also influence the viewer's interpretation of artworks.

### **3.7 sketches**

Studies and sketches of different species of frogs and patterns derived were made within the scope of the study. These were done from observation from pictures. The sketches were further modified into sketches creating the desired compositions as realized in fig 13-22 below.



**Figure 13: Poison dart frog**

**Medium: Ink**



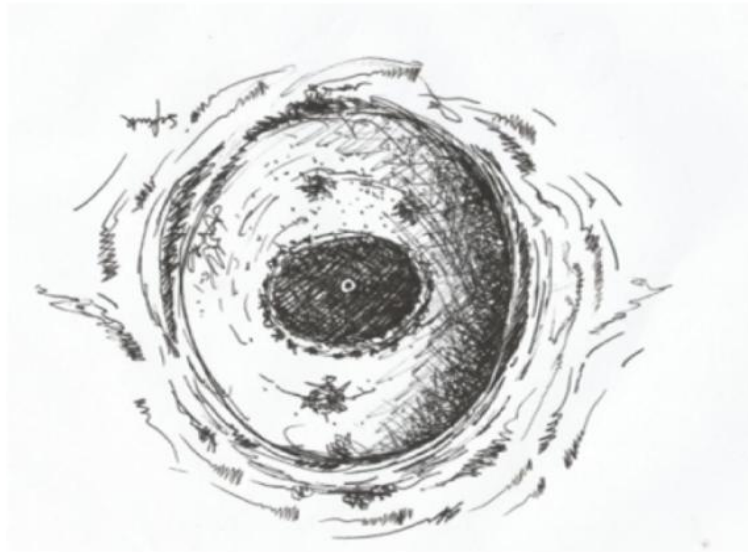
**Figure 14: Observation**

**Medium: Ink**



**Figure 15: Surveillance**

**Medium: Ink**



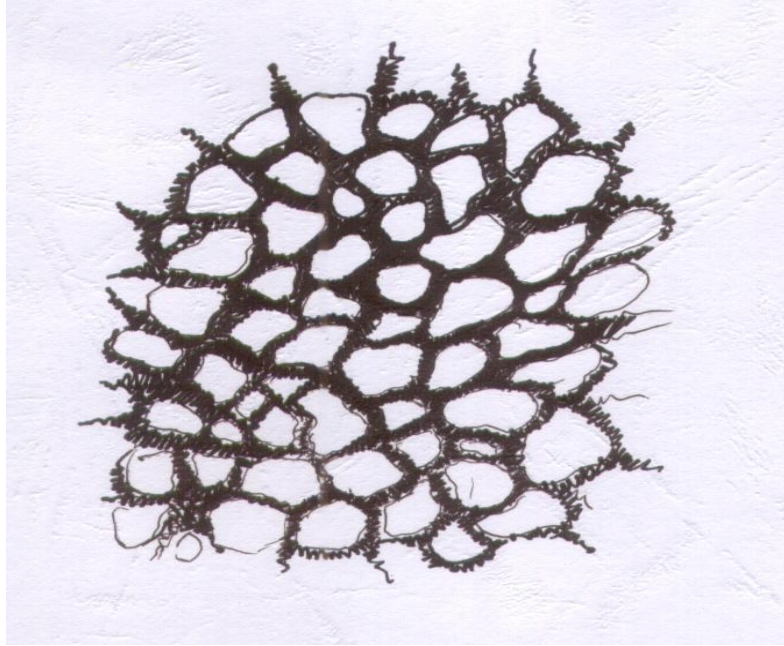
**Figure 16: Sketch for gaze II**

**Medium: Ink**



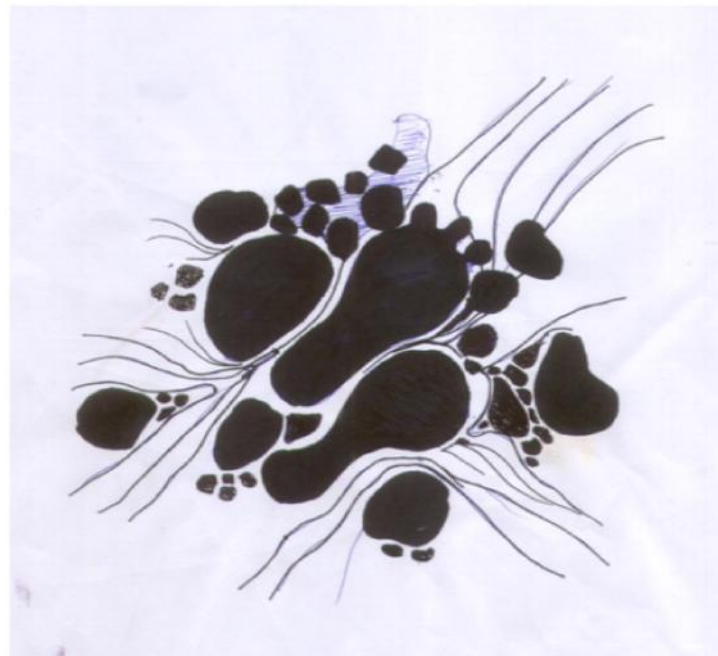
**Figure 17: Pattern**

**Medium: Ink**



**Figure 18: Sketch for Variety**

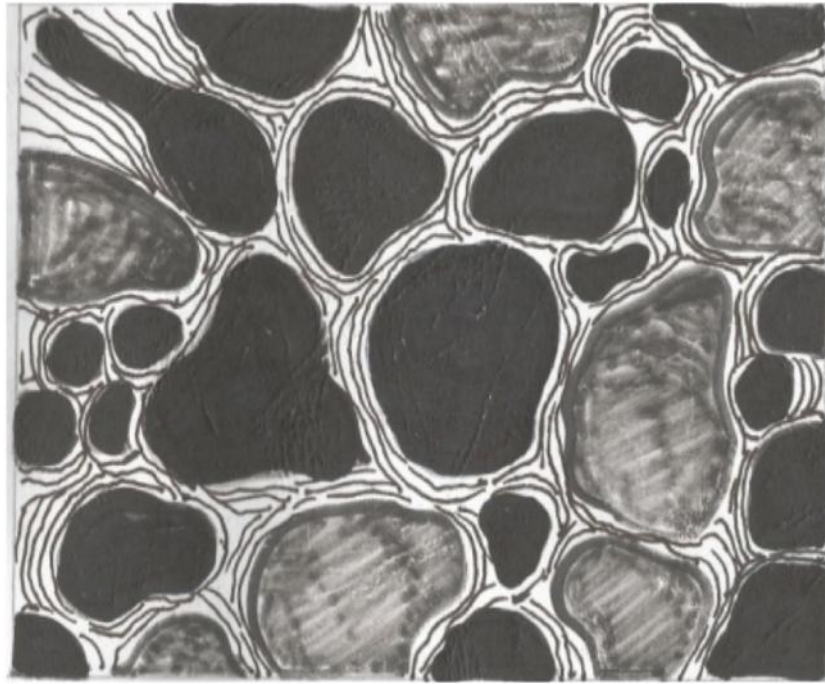
**Medium : Ink**



**Figure 19: Sketch for Homage II**

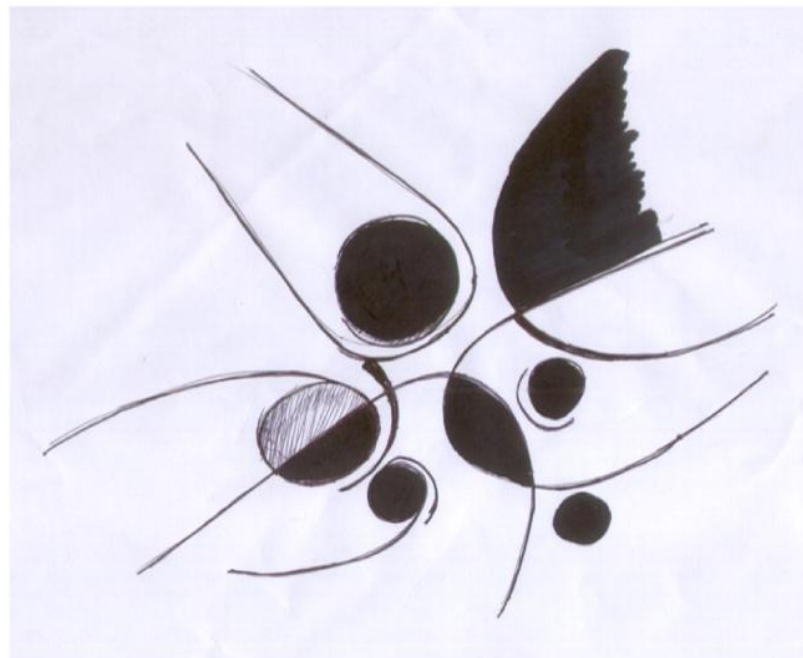
**Medium: Ink**





**Figure 20: Sketch for Conception**

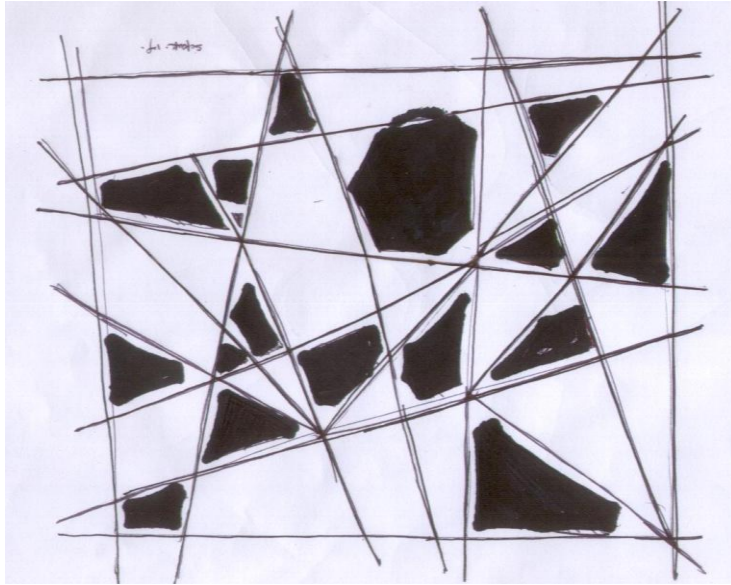
**Medium: Ink**



**Figure 21: Sketch for formation I**

**Medium: Ink**





**Figure 22: Sketch for Formation II**

**Medium: Ink**

### **3.8 Photograph**

The researcher took several photographs of frogs from different angles with the aid of a digital camera (as primary sources) while some were downloaded from the internet (as secondary sources).



**Figure 23: Dead cricket frog I (Top View)**  
**Photograph by Zumnan Moses Sekuk**  
**At Bomo, Zaria. May 15<sup>th</sup>, 2013**



**Figure 24: Dead Cricket Frog II (Facing Up)**

**Photograph By: Zumnan Moses Sekuk**

**At Bomo Zaria. 15<sup>th</sup>, May 2013.**



**Figure 25. Captured Life cricket frog in a container**

**Photograph by: Zumnan Moses Sekuk**

**At Bomo, Zaria. June 4<sup>th</sup>, 2013.**



**Figure 26: Collection of cricke frogs by the Researcher**  
**Photograph by: Zumnan Moses Sekuk**  
**At Bomo, Zaria. June 4<sup>th</sup>, 2013.**



**Figure 27: Leopard frog by: Brian Robin**  
**Source: <http://www.frogforum.net>**





**Figure 28: Photograph of Leopard frog**

**By: Zumnan sekuk**

**At Bomo, Zaria. 20<sup>th</sup>, June 2013.**



**Figure 29: Cricket frog : Unknown**

**Sources: [http://: www.dpughphoto.com](http://www.dpughphoto.com)**



**Figure 30: Cricket frog by: Anonymous**

**Source: <http://ufwildlife.ifas.ufl.edu>**



**Figure 31: Cricket frog**

**Source: <http://king-animal.blogspot.com>**



**Figure 32: Poison dart frog**

Source: <http://www.factzoo.com>



**Figure 33: Dyeing poison dart frog**

Source: <http://www.slideshare.net>





**Figure 34: Reed frog**

**Source:**[http:// www.joshstrong.com](http://www.joshstrong.com)



**Figure 35: Spotted Reed frog**

**Source:** [http://:www.nhptv.org](http://www.nhptv.org)

### **3.9 Media**

The media employed in carrying out the study are lead pencil, ink, eraser, masking tapes, water colour, sketch books, cardboard paper, artists oil colour, acrylic, canvas, glue, cutter, palette, axel, various sizes of brushes as well as painting knife.

### **3.10 Place of colour**

Colour is one of the most exciting aspects of our environment. it is an element of art that appeals directly to our emotions and is universal in its appreciation. It creates an immediate impact on artists as well as observers. Colour for this study can be classified into two, these are colours derived from nature and other colours not influenced by nature.

Colours derived from nature utilized in this study includes shades of greens, blue, yellow, ochre and brown. Other colours used that were not influenced by nature include Purple, Pink, orange. The researcher to a great extent employed the use of analogous colours (colours containing blue in their mixtures) to retain a strong feeling of unity. Colour contrast is achieved in this study by placing light and dark side by side.



## **CHAPTER FOUR**

### **CATALOGUING AND ANALYSIS OF WORKS**

#### **4.1 Introduction**

This chapter contains the catalogue and analysis of works produced in the course of this study. Twenty six works were produced in the course of the study and were categorized into five stages as follows:

- Representational stage
- Exploration stage
- Developmental stage
- Geometric stage
- Diffused Abstraction Stage

#### **4.2 Analysis of works**

The paintings in this study are chronologically grouped according to their characteristics which are from representational to diffused abstract stage, with themes given for the purposes of recognition.

##### **4.2.1 Representational Stage**

This is the early stage of the study, the researcher was able to study and get familiar with frogs and their inherent features. A close up study of the selected species of frogs was an opportunity for the researcher to extract the inherent qualities on the selected frogs. This enables the researcher to have contact with the frog and appreciate them the way they are

This was also the stage where the researcher captured the frog in their different habitats (Plates I-V).

The paintings at this stage were realistically rendered. It began with preliminary studies of selected species of frogs in their natural colours and in their various habitats. Some were painted individually and some in group.

### **“Prey survey” (Plate I)**

“Prey survey”(plate I) is the first among paintings executed at the representational stage of this study. It is a painting of a patterned northern leopard frog, and was achieved by the use of both brush and painting knives techniques. The frog is depicted within its habitat of green vegetation in anticipation of trapping a prey. The fresh green vegetation suggest that the frog is not far away from a pond, The curvilinear lines introduced on the background are suggestion of the frogs sensitivity to detect vibrations that travel through the ground or water.

The painting knife was used to paint the grasses, and the patterned body of the frog to create a textural effect. The extensive use of natural colours such as brown, ochre and green suggests the frog’s affinity to nature.



**Plate I: Prey Survey**  
Medium: Oil on canvas  
Size: 90x100 cm  
Year: 2013

### **“In the Night” (Plate II)**

The painting titled “In the Night” (plate II) depicts a brown patterned leopard frog in a resting position partially on land and in water possibly communicating to another frog by releasing a wide variety of vocalizations, which they use in mating and territorial disputes. The position of the frog which is neither on land nor in water is a suggestion that much of an amphibian’s lifestyle is dictated by the necessity of keeping its skin moist and preventing its body temperature from becoming too hot or too cold. The richly polychromatic painted frog that sets against a dark green background of vegetation suggest coexistence of natural elements of plants and animals, strokes of brushes are used to paint the water body and to depict movement of the water body. The vegetation at the

background is heavily rendered in shades of green to give an impression of thick vegetation.



**Plate II: In the night**  
Medium: Oil on canvas  
Size: 80x100 cm  
Year: 2013

### **“Run Away” (Plate III)**

“Run Away” is a painting of a cricket frog captured in the process of running away probably from danger perceived through vibration of an unknown intruder within its territory. The painting depicts a diving cricket frog with half of its body in the pond, while the other half is exposed. The frog appears running to be away despite enjoying a cool atmosphere and surrounding. The use of cool colours such as deep green and Prussian blue depicts the coolness of the habitat. The hind limbs are projected upwards which is an indication of a fast dive that suggests the smartness of the frog in a water body. Various shades of brown are used to depict the frog which is an indication of its strong affiliation to nature. Bubbles of water are depicted using white hue and splash of the water was depicted by concentrated hue around the body of the frog. The scanty

horizontal line depicted, gives a wavy impression of vibrating water as a result of the quick dive.



**Plate III: Runaway**  
Medium: Oil on canvas  
Size: 80x100 cm  
Year: 2013

#### **“Courtship” (Plate IV )**

“Courtship” (Plate IV) is a painting of two blue poison dart specie of frogs known for its highly poisonous potential yet possess the ability to love, which is a behaviour used to meet compatible mates for sexual reproduction. Courtship in this painting can be viewed as the collection of ritualized behaviours unique to each species and enables animal to successfully mate. It accounts for some of nature’s greatest drama. The frogs are painted in monochrome blue in their natural blue colour with patches of patterns that suggests impression of arranged oval patterns of varying sizes. Nature enhances the relationship

between these two frogs, as green hues utilized to paint the plants are an indication that organisms and their environment constantly interact.

The touches of yellow in some parts of the plants and flower suggest the warmth the two frogs depicted enjoy in their relationship. The painting highlights nature as being both around us and deep within us.



**Plate IV: Courtship**  
Medium: Oil on canvas  
Size: 80x100 cm  
Year: 2013

### **“Family” (V)**

The work titled “Family”(Plate V) illustrates a composition of four textured leopard frogs, two are rendered in a frontal profile while the other two are in a side profile on a watch out probably for a possible prey or for the fear of the unknown. The colourful background is suggestive of a wide range of colours frog posses, which may be sporting just about every colour in the rainbow. The intensive use of green hues at the foreground is an indication of a flourishing vegetation and environmental concern that restrict them



from going so far away from a water body. The spiral pattern introduced within the background in the composition, is created to emphasize the beauty of the patterns on the frogs and their sensitivity to vibrations.



**Plate V: Family**  
Medium: Oil on canvas  
Size: 90x100 cm  
Year: 2013

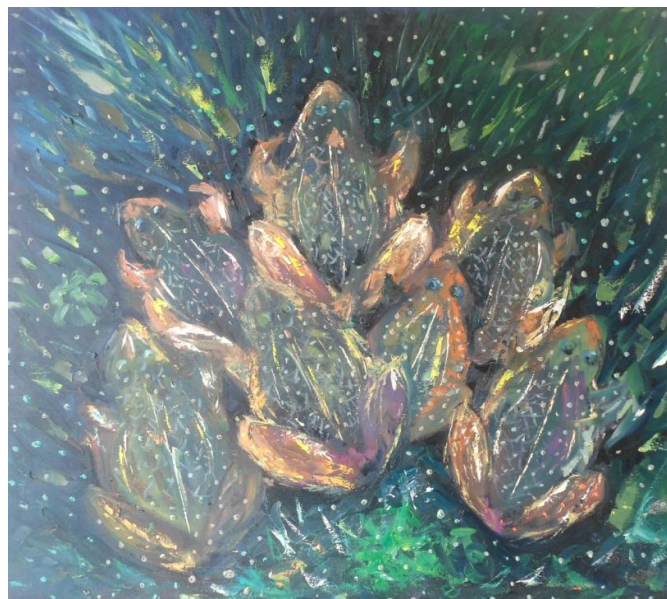
#### **4.2.2 Exploratory stage**

At this stage, the study explored and analyzed the frogs from certain views, by using acrylic, locally produced colours and conventional oil colour. Also the use of painting knife and liquidized techniques for the purpose of rendition were introduced.

#### **“Cohesion” (Plate VI)**

“Cohesion” (plate VI ) is one among the paintings executed at the beginning of the exploratory stage. Here, a group of common water frogs are depicted sticking together in cohesion on fresh thick grasses painted in deep green using painting knife. The frogs are painted in a manner that suggests them lost in the green grasses making them camouflage

and blend into the environment, probably enjoying oxygen. This is a unique ability possessed by frogs to make them unidentifiable. At this stage of the study, the researcher achieved texture by the use of the painting knife to create a unique flow by their arrangement. Harmony is being achieved by the use of closely related cool green colours of various values and intensity across the background to suggest excitement of being in an unpolluted habitat.



**Plate VI: Cohesion**  
Medium: Oil on canvas  
Size: 90x100 cm  
Year: 2013

### **Mentorship (Plate VII )**

The composition titled “Mentorship” is a colourful painting of two poison dart frogs executed in bright orange colour and black, rendered in thick pigment with the aid of a painting knife against a highly multicoloured background. The big frog is depicted leading its offspring in a walk which suggest the act of mentorship. The use of painting knife technique and a wide range of colours is suggestive of the poisonous nature of the



frog. This is an indication of a warning signal meaning “don’t eat me”. The warning is further achieved through the symbolic use of red pigments on the frogs.



**Plate VII: Mentorship**  
Medium: Oil on canvas  
Size: 90x100 cm  
Year: 2013

### **“Gaze” (Plate VIII)**

Plate (VIII) is a painting exploration of a colourful poison dart frog captured in a gazing mood, seating on a stem of a tree with emphasis placed on its head. It is painted in vibrant multi colour using a painting knife...The vibrant brilliantly painted frog is suggestive of attributes possessed by some frog such as, the ability to change from one colour to another. This behaviour helps them to adjust their body temperature because light colours reflect heat more than dark colours, and it also acts as a camouflaging mechanism, helping them to escape being noticed by predators.

The circular bulgy eye is depicted in brown with a white dot indicating the sharpness of the eye to watch out for possible threat. The leafs are rendered in planes of green hues

with impressions of vein depicted in pale green. The background is a representation of a calm and subtle environment that places the frog in an advantaged location.



**Plate VIII: Gaze I**  
Medium: Oil on canvas  
Size: 90x100 cm  
Year: 2013

### **“Gaze II” (Plate IX)**

The composition “Gaze II” is a subjective experimentation produced using liquisized acrylic, glitter and gold dust to depict the eye of the poison dart frog using less conspicuous colours to suggest the fragile but highly patterned eye of the frog (plate IX). The predominant colours used for this work are black, brown, grey and white. Yellow and orange are used to enhance the painting by suggesting the keenness of the gaze and how critical vision is to the frog. The impasto technique of colour application aided in creating random patterns and a textured outlook. Black was used to create depth with a strong highlight of white hue at the centre indicating the pupil.



**Plate IX: Gaze II**  
Medium: Mixed Media  
Size: 100x100 cm  
Year: 2013

**Destitute (Plate X)**

Destitute is a painting composition created using gold dust and glitter glue on canvas. At this point the artist experimented with unconventional pigments which were manipulated by transparent acrylic medium and adhesive to depict the patterns derived from the limbs of the frog which is another dimension of exploring the textural qualities that gives an illusion of abstracted figures. The positive pattern spaces are seen to be painted in gold while the negative spaces are painted using black colour to depict various non-figural structures that is suggestive of a battered family.





**Plate X: Deprived**  
Medium: Oil on canvas  
Size: 80x100 cm  
Year: 2013

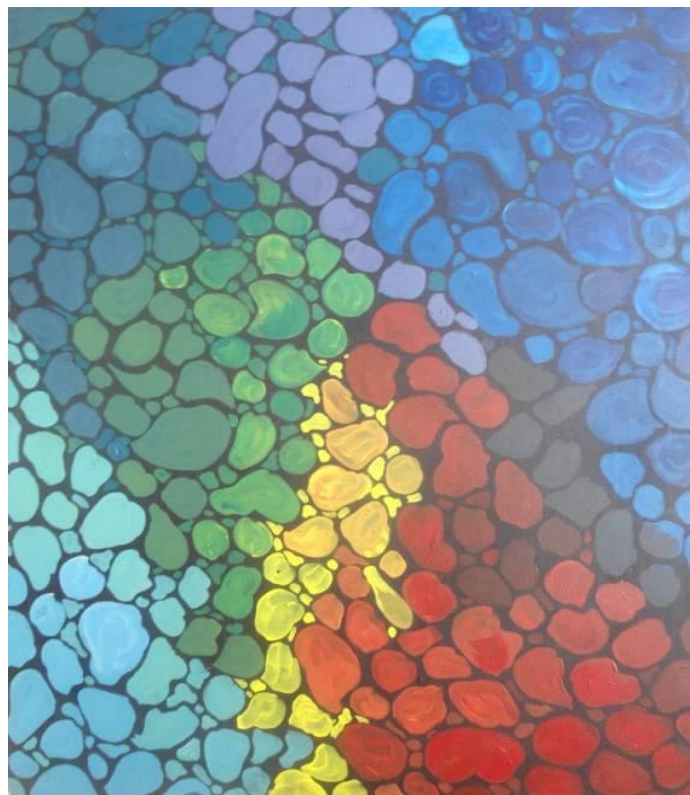
#### **4.2.3 Developmental stage**

At the developmental stage, the study reduced the patterns extracted from the selected frogs into planes using colours that are appealing to the artist. Studies at this stage aid in revealing the potentials of the next stage of the research. Also it was observed that certain patterns on the frog tend to have geometric outlook. Broken pattern formation at this stage was used to create compositions that are in the geometric representational stage. Plate (XI-XX) are paintings executed at the developmental stage.

#### **Variety I (Plate XI)**

This painting titled “Variety I” is inspired by the textual pattern formation derived from the cricket frog, poison dart frog and the leopard frog. The manipulation of the molecular pattern rendered against a dark painted background is one among the beginning of the

developmental stage of the study. In this painting, patterns of various irregular shapes and sizes are spontaneously spread across the surface using cool Hues of cobalt blue, Prussian blue and green. The limited use of purple in a particular area is suggestive of the colours' rarity in nature. Red and yellow hues occupy a significant part of the painting suggesting a wide variety of frog species. The different sizes and colours of shapes indicate the variety of beauty that nature offers and peaceful co-existence between various natural elements, cultures and class. The illusion of various interwoven lines in dark hue projected from the background, which appears flowing out of the painting, creates an illusion of interrelationship and interdependence.



**Plate XI: Variety I**

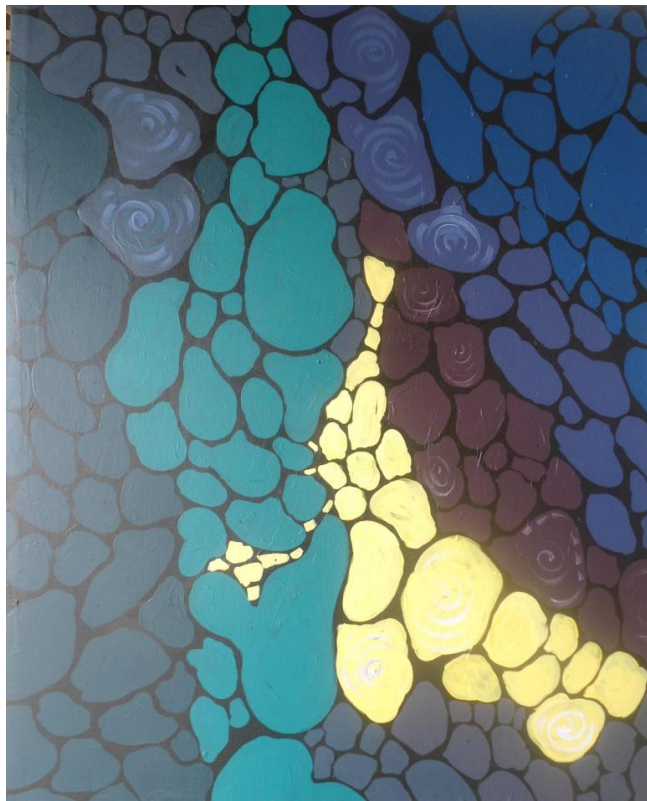
Medium: Acrylic on canvas

Size: 80x100 cm

Year: 2013

## “Variety II”

“Variety II” is a painting that stems from Plale (XII). It is a combination of larger patterns rendered in cool colours of ultramarine blue, green, brown and tinted purple. It is rendered in a less colourful manner suggesting the less conspicuous varieties of frogs. Tints of – Dioxazin purple and viridian green are predominately used concurrently in the painting to suggest the most rare colour and the most common colours possessed by frogs. Yellow, being the luminous colour of the spectrum captures ones attention more than any other colour and it sends a warning signal to other predators that would want to attack.



**Plate XII: Variety II**  
Medium: Acrylic on canvas  
Size: 80x100 cm  
Year: 2013

### **Conception I (Plate XIII)**

The painting titled “conception I” is a study of the forms on the African reed frog that is boldly depicted as patterns using conspicuous bright colours. In this work, the researcher introduced moving lines which are seen flowing to various directions yet interwoven to meet at various points to create interdependence. Imageries of Organic sperm like form, as perceived by the researcher can be seen swimming from two opposite directions towards what the researcher perceives as egg in order to fuse and fertilize. Orange and yellow hues were used to suggest the vibrant energy possessed by a sperm cell purple and blue hues were used to capture the calmness and unity in the fertilization process.

This is a study that relates to the process of reproduction that takes place between a male and female frog. Here, irregular circular shapes of conspicuous bright colour are symbolically used for this particular composition. The moving lines which appear flowing in different directions are introduced to achieve unity in the composition.



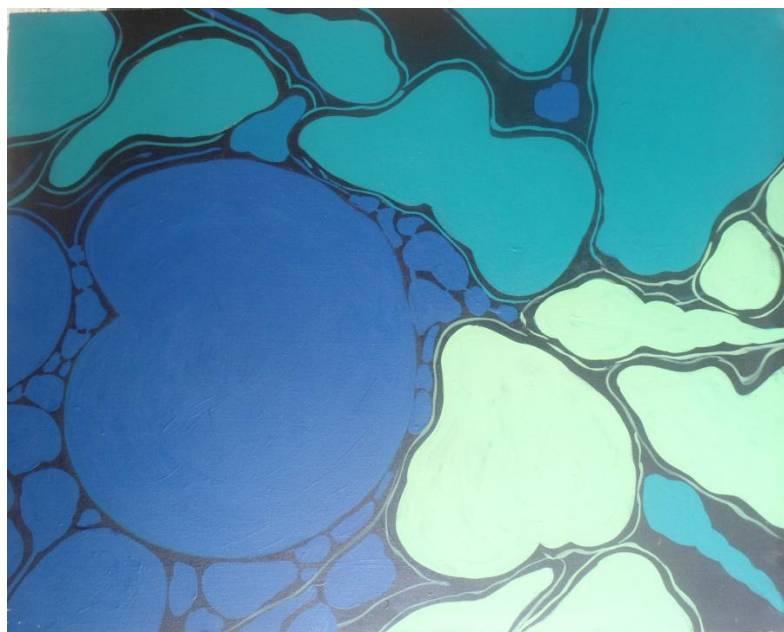
**Plate XIII: Conception I**  
Medium : Acrylic on canvas  
Size: 80x100 cm  
Year: 2013



## **Conception II (Plate XIV)**

“Conception II” is a more vivid and bolder representation of the pattern that stems from conception I by enlarging the forms, in order to scrutinize patterns and imageries on the reed frog at a closer range. It is a representation of the patterns in cool colours indicating the miracle of creation in nature. More conspicuous organic forms perceived as swimming sperm cell from various directions to a large blue form are depicted by the researcher as an ovary.

The use of limited hue to capture the essence of conception in this work was inspired by the symbolic importance of green as a colour of nature, suggesting fertility, and vigour. The sperm cell process Blue, a colour that enhances unity, and suggests harmony and unity of two different cells to come together in the process of fertilization.



**Plate XIV: Conception IV**

Medium: Acrylic on canvas

Size: 80x100 cm

Year: 2013



**“Here and there” (Plate XV)**

“Here and there” is a painting composition in which the researcher employs the use of different bold brush strokes of different sizes to develop a painting, inspired by random lines and pattern derived from the reed frog to depict confusion, which occurs as a result of mans activity to tamper with the natural habitat of the frogs. Usually, at such time of confusion, these species of frogs scatter and find themselves being exposed to danger.

Also, the scattered red and orange bold brush strokes are suggestion of wildfire which is one of human activities that tamper with the natural habitat that accommodate some of these species of frogs. This displace them from their flourishing habitat, which is scantily depicted in limited green brush strokes



**Plate XV: Here and There**

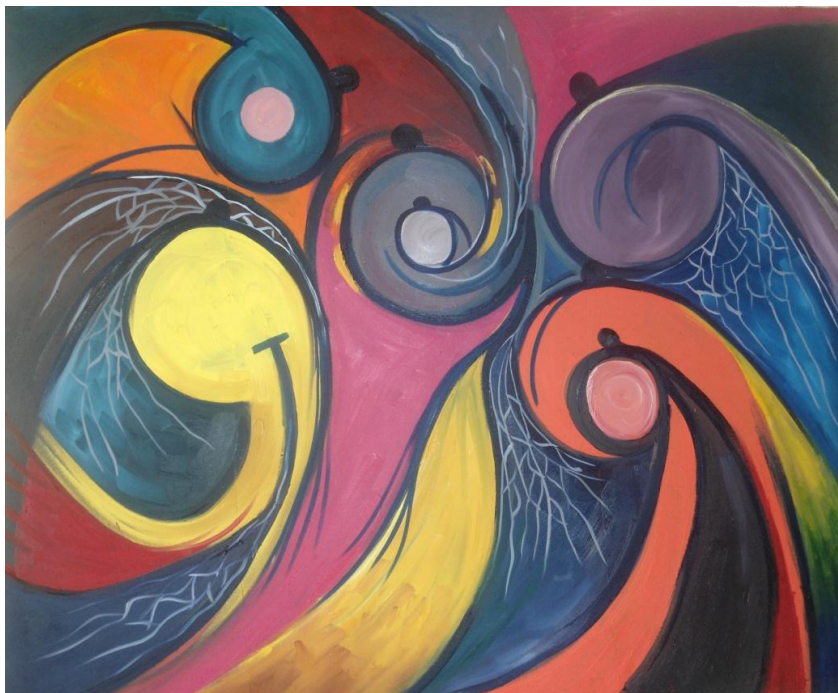
Medium: Oil on canvas

Size: (90x100 cm

Year: 2014

## **JOY 'I' (Plate XVI)**

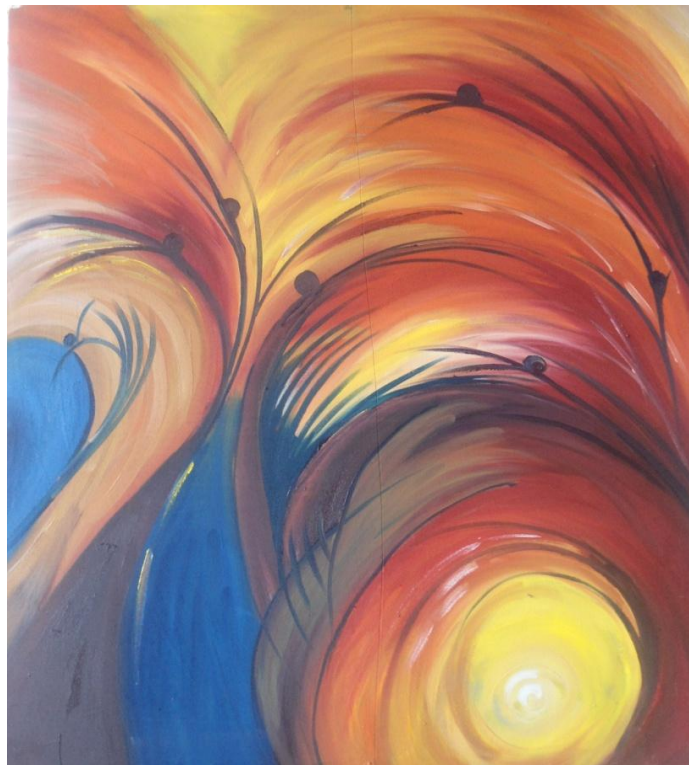
In this composition, still inspired by the African reed frog, the researcher employed spiral and curly lines to convey his subject, giving his personal interpretation of Joy, through the harmonious use of warm hues of yellow, orange, and pink, against a blue background. Various hues of blue, Predominantly the Prussian blue, suggest harmony and stability, which is synonymous to an interdependence that exist in ecosystem or natural habitat of the frogs. The irregular shapes and forms derived from the coloured patterns of the frog was a motivating factor. The interwoven lines depicted on the blue background further suggest an intrinsic movement of lines that create patterns that are found on frogs.



**Plate XVI: Joy I**  
Medium: Oil on canvas  
Size: (90x100 cm)  
Year: 2014

## **JOY II (Plate XVII)**

This painting composition titled “Joy” stems out of (plate XVI) and it is rendered in bright and flamboyant warm colours of orange and yellow with highlights created using white hues. The researcher’s subjective use of limited colours of orange, yellow and blue that are symbolic, are rendered in a more simple manner to capture the harmony of nature, as people living together in a peaceful and joyous condition. Unlike the treatment of (plate XVI), the researcher allows free flow of brush stroke in various directions, suggestive of the excitement nature offers. The painting is characterized by rendition of brush strokes, and minimized outline rendition in Prussian blue as indication of pattern formation.

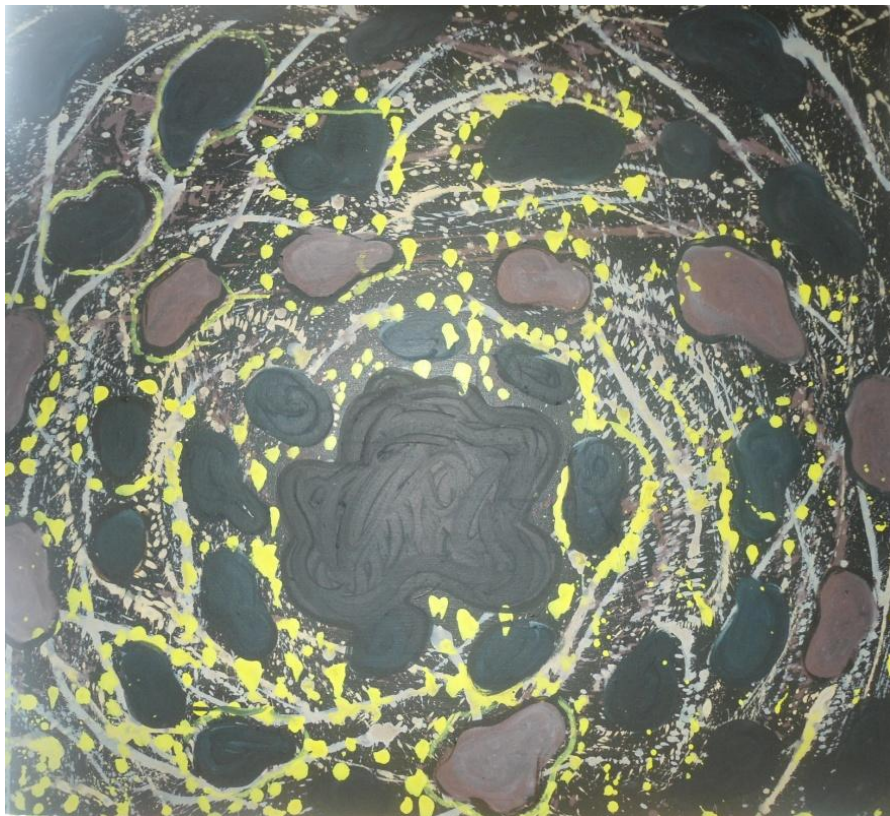


**Plate XVII: Joy II**  
Medium: Oil on canvas  
Size: (90x100 cm)  
Year: 2014



### **HOMAGE I (PlateXIII)**

The painting “Homage I” depicts irregular patterns of varying sizes derived from the cricket frogs to portray what looks like a large unicellular organism (Amoeba). The method employed involves a random liquidized application of yellow pigment spread across the entire picture plane to suggest Joy, happiness and satisfaction of loyal subjects derived from a generous ruler. Splashes of brown are indication of earthly abundance. The painting is characterized by variety’s of forms and lines that creates an illusionistic textured surface quality with patterns that are heavily manipulated using rich pigments.



#### **Plate XIII: Homage I**

Medium: Acrylic on canvas

Size: (90x100 cm

Year: 2014

## **HOMAGE II (Plate XIX)**

This painting reveals another dimension of “homage”. It is inspired by the various clusters and colonies of various patterns and by the artistic freedom of self expression to show different levels of loyalty and dependency as perceived from imageries derived from one among the selected frogs. The painting reveals green molecular patterns of various sizes synonymous to the cricket frog and the vegetations around its habitat. The smallest patterns are depicted clumping together among other larger patterns suggesting cohesion. It is an indication that members of the society needs each others to be productive. The dominant colours used are yellow, blue and green.



**Plate XIX: Homage II**

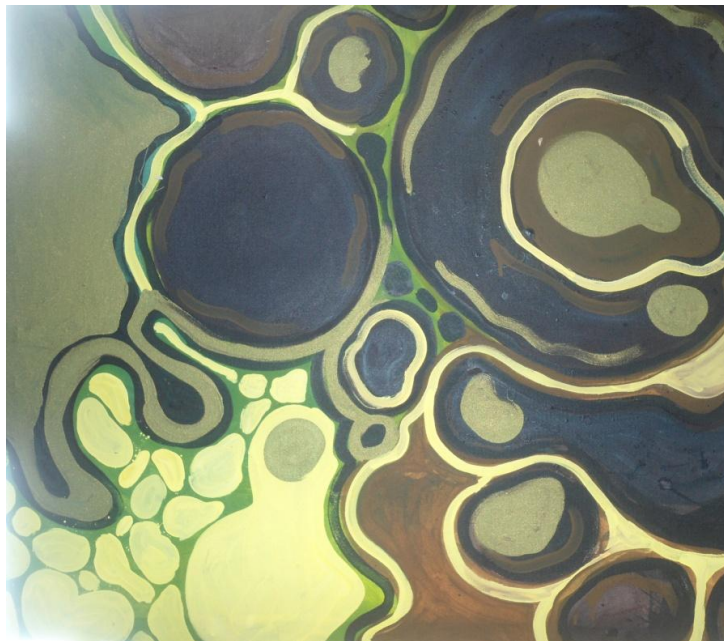
Medium: Oil on canvas

Size: (90x100 cm)

Year: 2014

### **HOMAGE III (Plate XX)**

‘Homage III’ reveals a confident rendition of the patterns derived from the cricket frog in more simplified planes, bounded by flowing thick lines. The predominant colours used in this work are green, brown, tinted yellow and Prussian blue. Prussian blue hues is used in large areas of the painting to create contrast. Green the symbolic colour of vegetation and nature is used in different gradation to suggest nature as the ultimate.



#### **Plate XX: Homage III**

Medium: Acrylic on canvas

Size: (90x100 cm)

Year: 2014

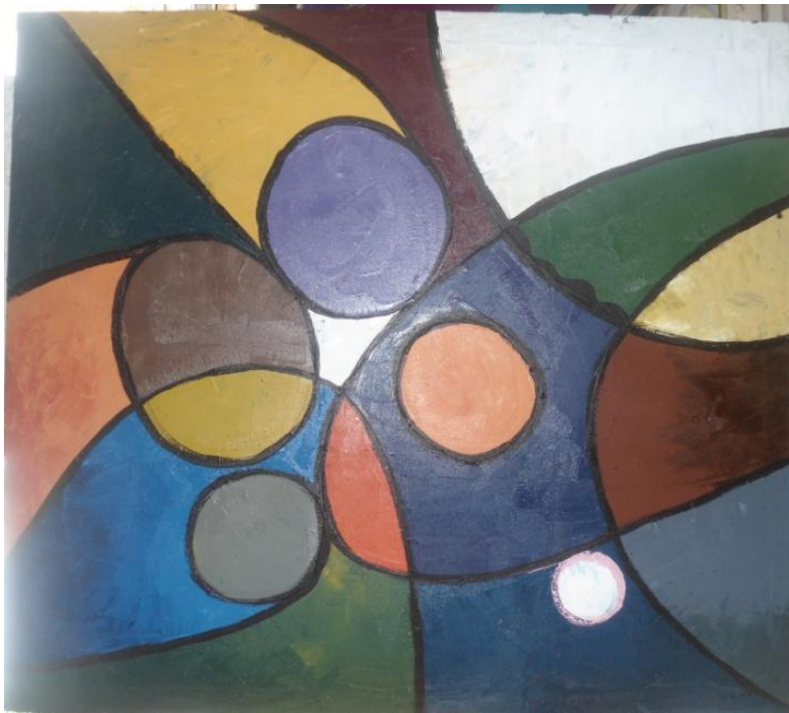
#### **4.2.4 Geometric stage**

At this stage, the study further reduced the patterns to simple geometric planes of rhythmic pattern. This stage was inspired by irregular patterns that was derived from the selected frogs species, such as the leopard specie. The researcher subjected some jagged

shapes to exploration as observed in the developmental stage to come up with the geometric representation stage.

### **Formation I (Plate XXI)**

This painting titled 'Formation I' is a composition of pattern on the leopard frog. The patterns are simplified into circular, semi-circular and oval shapes. The use of wide range of colour is suggestive of a wide range of frog species that may represent just about every colour in the rainbow. The colours used are blue, orange, brown, green, ochre and white. outlined, using thick black line to separate each colour. This is with the desire to create contrast and place every colour in isolation.

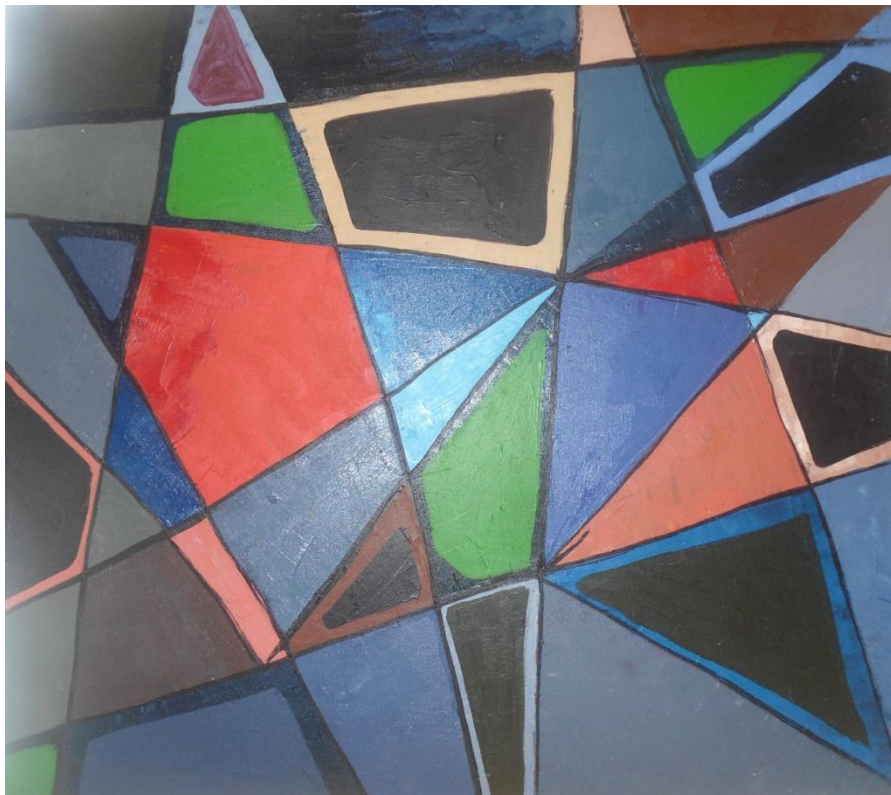


**Plate XXI: Formation I**  
Medium: Acrylic on canvas  
Size: (80x90 cm)  
Year: 2014



## **Formation II (Plate XXII)**

This painting depicts a variety of patterns on frogs that have been reduced into simple geometric shapes, using sharp lines criss-crossing on the surface, to create other shapes which include triangles, squares and rectangles. The colours used in this composition are, tints of orange, blue, green, purple, brown and grey- black, to depict patterned areas to create contrast.



### **Plate XXII: Formation II**

Medium: Mixed media

Size: (80x90 cm)

Year: 2014



### **Formation III (Plate XXIII)**

The painting titled “ Formation III” reveals a combination of circles and irregular geometric shapes juxtaposed together to depict a composition that consists of moving lines in various qualities ranging from curved to straight lines. The entire surface quality is made to create excitement. Dominant colours used are blue, green and brown. Tinted shades of yellow, ochre and orange were subdued against the blue and green shapes. The play of colour sends chords of warm and cool tones reverberating through the canvas. Combinations of colours are suggestive of the harmonious coexistence perceived from nature and the variety it offers.



#### **Plate XXIII: Formation III**

Medium: Mixed media

Size: (90x100 cm)

Year: 2014

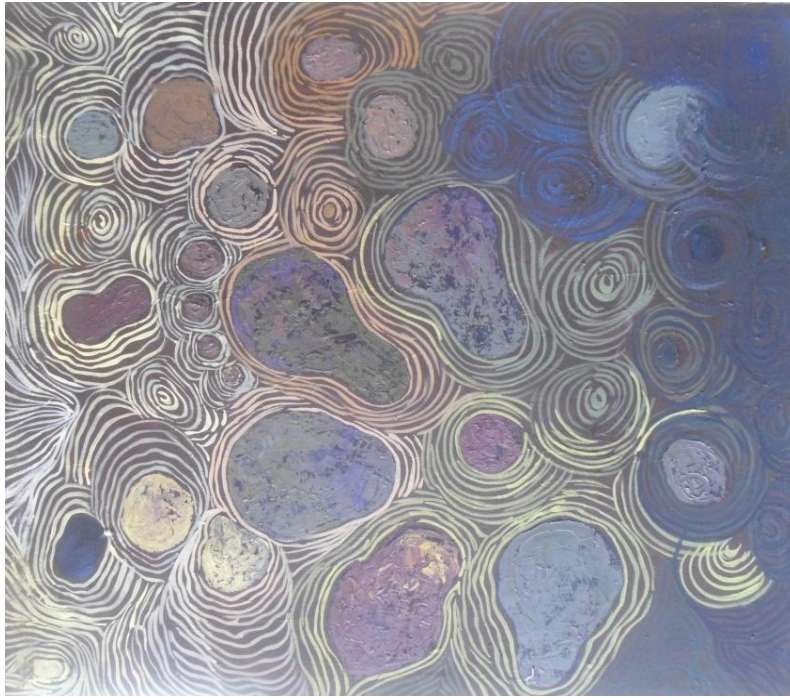
#### 4.2.5 Diffused Abstraction Stage

The works at this stage show a total abstraction of pattern, suggesting the reappearance of the habitat of the frogs that is characterized by ponds and water lily pads. The colour intensity in these paintings are a direct influence of emotional involvement of the artist. Their inherent textural qualities are dramatically used to develop paintings at this stage.

#### **Differences (PlateXXIV)**

This painting titled “Differences” was inspired by the different formation and spiral lines on a tree frog that has a tactile effect. The composition depicts different sizes of circular and oval patterns engulfed with layers of circular lines. The patterns are thickly rendered using painting knife to create a textured outlook. The dominant use of spiral and circular lines suggests harmonious coexistence among elements of nature.

The foot-like shape created by the formation of circular patterns, reveals a foot with five small circles symbolizing the toes is an indication of differences; “*meaning we cannot be all equal.*” The random pattern spread across, rendered in cool colours of Blue, brown, and purple are to create contrast within the flowing lines that are depicted in yellow, orange and grey colours, each with its unique quality.



**Plate XXIV: Deprived**

Medium: Oil on canvas

Size: 90x100 cm

Year: 2013

**Warm and Cool (Plate XXV)**

“Warm and cool” is one of the paintings produced in the final stage of the study, where the execution was limited to two contrasting colours that consists of one warm colour and one cool colour. These are of yellow and blue colours. The curved lines created, allow a change of direction that presented a nucleus, from which other lines and shapes suggesting movement .are depicted in a fascinating manner. The lines forming textures are manipulated to achieve a sense of aesthetics thereby creating organic shapes that reflect a free flowing aspect of growth and gracefulness. Undoubtedly the close-up view provides some of the most unique design experience nature provides.



**Plate XXV: Warm and Cool**

Medium: Oil on canvas

Size: 80x100 cm

Year: 2014

**Multiplicity of Contrast (Plate XXVI)**

This painting is the final stage of this research. It reveals a conceptual rendition that was inspired from a multicoloured frog. It is rendered in thick layer of oil colour of various hues. Colour, as one among qualities of nature appeals to our emotion which is used to achieve unity. Painting knife was used to a great extent to diffuse the multiple coloured patterns in order to eliminate the feeling of depth and to emphasize flatness. The painting is suggestive of nature being filled with contrast of all kinds





**Plate XXVI: Multiplicity of Contrast**

Medium: Oil on canvas

Size: 90x100 cm

Year: 2014

## CHAPTER FIVE

### SUMMARY AND CONCLUSION

#### 5.1 Summary

This research in painting explores the use of coloured patterns derived from selected frogs and it reveals that some western artists have painted images of various colourful species of frogs but have not given much attention to creating compositions with the patterns and textural qualities on such frogs. This research systematically experimented with patterns and textural qualities derived from some selected frogs from representational stage to diffused abstract stage, which broadens the perspective on their aesthetic potentials. This research adopted the patterns and textural qualities on the selected frogs because of their unique forms, textures, colours, shapes of various sizes. The methodology used in this work is experimental study. The researcher visited some ponds around Zaria where some of these were obtained in order to become conversant with the types of frogs. At these visits, sketches and photographs of some of selected frogs were made and later subjected to studio exploration and analysis. The researcher experimented and asserts that there are a lot of possibilities in painting using the coloured patterns found on the frogs to create works that have illusionistic textured effect.

#### 5.2 Findings

From the result of the exploration using coloured patterns of selected frogs, the researcher revealed that when patterns are manipulated with a wide range of colours, interesting and exciting painting compositions could be achieved. Also, the researcher observed that frogs with multiple colours such as the poison dart frog can influence the painter's pallet which involves the use of a wide range of colour to painting colourful compositions that

consists of this study. The study also reveals that coloured patterns from selected frogs can be juxtaposed in different angles to form interesting compositions.

In attempt to create forms stemming from the exploration using coloured patterns on selected frogs, it was revealed that certain strong colourful patterns on some frogs, when painted, tend to create interesting illusionistic textural effect that seem to be visualized as images that command attention, while subtle, muted and closely knit patterns produce the right enrichment and visual interest.

Through attempts to create paintings that are of abstract concept, random coloured patterns tend to give an asymmetrical outlook (not identical) that translates into organic and geometric paintings. This creates an energetic outlook, thereby resulting in an expressive and visually exciting work. Patterns that moved along curved, circular or undulating path as seen in the geometric representation stage, also produce a visual motion that moves our eyes along prescribed directions. The principles of variety can also be learnt from the clusters of the pattern formation as they are perceived in various sizes. Hence, the concept of unity can be deduced from the togetherness seen in the fascinating pattern formation.

### **5.3 Conclusion**

The exploration in painting using the textural qualities of selected species of frogs turned out to be an exciting experience. Aside from the aesthetic appreciation of the frogs, painters are bound to discover a lot of interesting patterns on the frogs which can be adapted in various ways to create a wide range of expressive paintings. In this research, exploration was carried out using coloured patterns of selected frogs. Shapes and patterns from frogs were not only explored but manipulated from representational to diffused non-representational abstraction. The study has through the use of coloured patterns of



selected frogs, produced paintings of abstract concept. The study also reveals that, through exploring with the frogs in painting, colour patterns of selected frogs can be juxtaposed to form compositions of aesthetic values.

### **5.3 Recommendations**

Based on the foregoing findings of the study, the following are recommended for future enhancement in painting.

- 1) Artists should continue to look at nature as a great source inspiration in painting because of the inexhaustible potentials that exist in them. it is therefore necessary that artists should turn to them to enrich their creative abilities.
- 2) More investigation on pattern of frogs should be carried out with the intention to rediscover more of its compositional and aesthetic qualities. Various ideas could come from two or more artists who may study the pattern formation on frogs from different perspectives, thereby making the creation of individual artists work original.
- 3) Coloured patterns on frogs have tactile and illusionistic textural outlooks that communicate differently to individuals; its study would therefore enrich our concept and perception.
- 4) Colour Patterns of frogs can be found relevant and suitable for textile design, it is there recommended that artist should explore using colour patterns of frogs to come up with aesthetic textile designs.

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