ICONOGRAPHY: PORTRAIT ILLUSTRATIONS AND THEIR PERCEPTION

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fulfilment of the requirements for the degree of

MASTER OF COMMUNICATION DESIGN

by

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DECLARATION

I hereby declare that this submission is my own work towards the award of Master of Communication Design and that, to the best of my knowledge it contains no materials previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgment has been made in the text.

Kwamina Kurefi Edonu (PG3340909) 4-6-2013
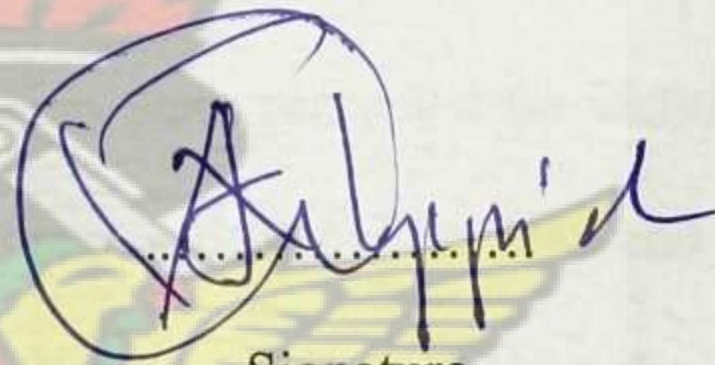.................... ....

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Mr. K. G. deGraft Johnson 4/06/13

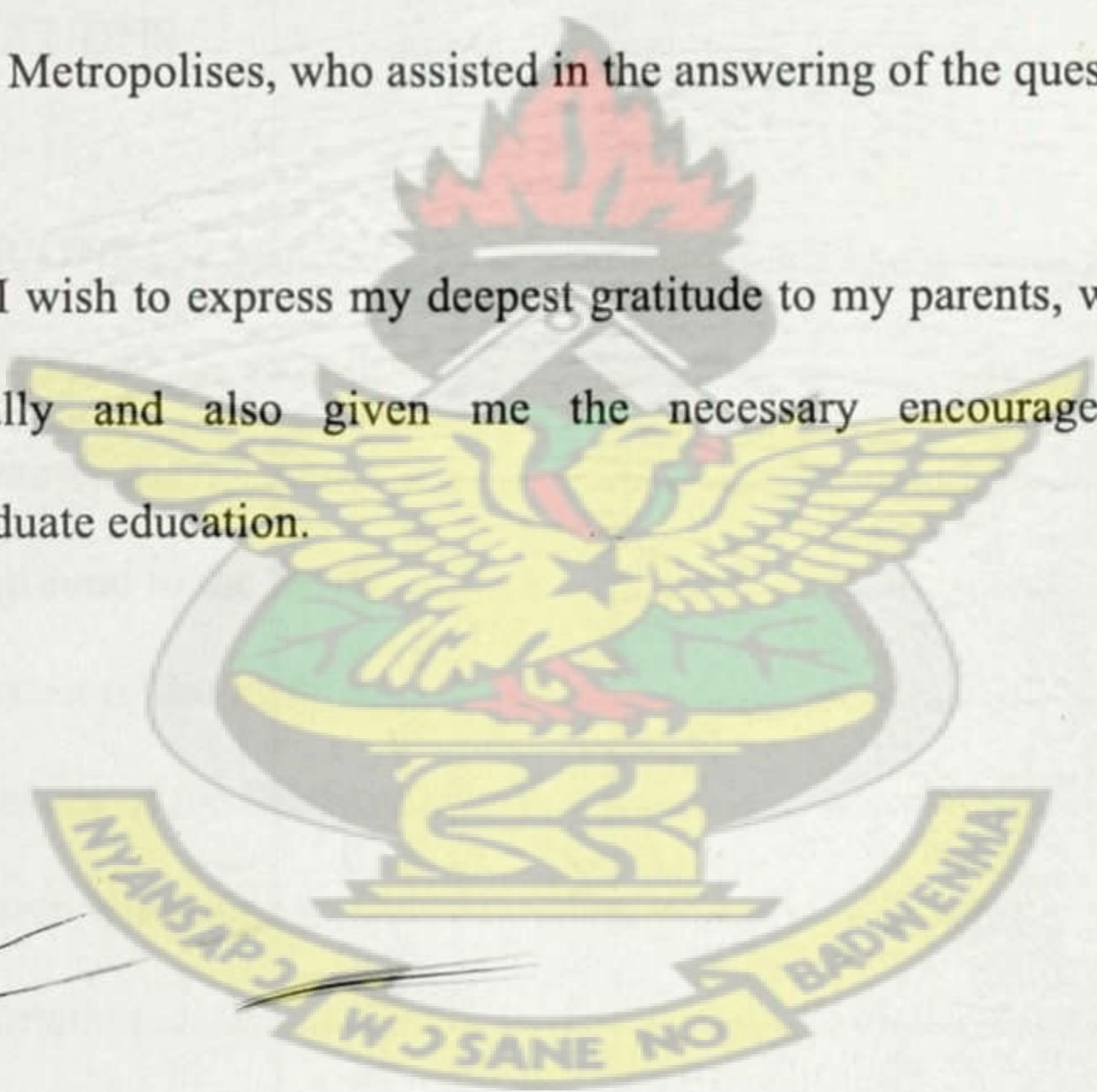(Head of Department)   Signature   Date

ABSTRACT

It is assumed that the fame of certain personalities in Ghana, Africa and the world has grown to iconic proportions, and that they are well known both by name and physiognomy. However there is no certainty that the Ghanaian public is visually aware of the physiognomy of these icons, and can easily recognize and identify them from their illustrated portraits. This study attempts to investigate people's ability to recognize and identify iconic personalities from their illustrated portraits, through a survey of sampled population in the Accra and Kumasi metropolises of Ghana. The sampled population consisted of 400 respondents made up of 200 each from Accra and Kumasi. The sample for each metropolis consisted of 50 JHS, 50 SHS, 50 Tertiary student and 50 members of the General Public outside the school system. Variations of illustrated portrait of three iconic persons were presented for identification. From the responses of the survey, most respondents especially, the JHS and SHS categories as well as illiterates among the General Public category could not identify most of the images. This is as a result of their level of education, age, and their knowledge of historical and current issues as well as the low level of publicity given to some of the personalities. Again, most respondents in all the categories were not able to identify most silhouette drawings, with the exception of one in which the personality had distinct characteristics. This indicates that silhouette drawings may not be an ideal way of presenting portrait illustrations for identification. Results from the research has shown that, the ability to recognize and identify iconic personalities is dependent on ones level of education, knowledge of historical issues and age. Again, it also depends on the level of publicity an iconic personality enjoys, what he or she does and the nationality. The technique used in rendering portrait illustrations of iconic persons also influences people's ability to recognize and identify those iconic personalities.

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Kwamina Kurefi Edonu

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Abbreviations

JHS - Junior High School

SHS - Senior High School

OAU - Organisation of African Unity

UN - United Nations

KNUST – Kwame Nkrumah University of Science and Technology

CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter presents the background history of the study, statement of the problem, objectives of the study, research questions, delimitation and limitations of the study. Other significant areas covered include: definition of terms, importance of the study and organization of the rest of the text.

1.2 Background to the Study

The human portrait is without a doubt, the most frequently drawn and painted subject throughout the history of art. We seem to be endlessly fascinated with our faces and the faces of others, based on the vast number of self-portraits and portraits that have been created (Fisher & Robinson, 2008). Many portraits have been produced for public places such as city squares, civic or religious institutions, or for mass dissemination in the form of coins or in prints (West, 2004). The need to portray a person's individual characteristics sets portrait drawing apart from figure drawing (Horton, 1994). West (2004), argues that portraits are worthy of separate study because they are distinct from other genres or art categories in the ways they are produced, the nature of what they represent, and how they function as objects of use and display.

Critical observation reveals that the use of portrait illustrations and portraits in general of iconic figures past and present such as Dr. Kwame Nkrumah, Dr. K. A. Busia, Alex Quaison Sackey, Tetteh Quashie, Kofi Annan and many more are nonexistent in Ghana as compared to the western world, where portraits of personalities such as George Washington, Abraham Lincoln, Martin Luther king Jr. and many others are made and

used for various purposes. A typical example of the use of portraits of iconic personalities in the western world is the mount Rushmore National Memorial in the United States of America, which depicts the faces of four former American presidents. Refer to plate 1.1 below.
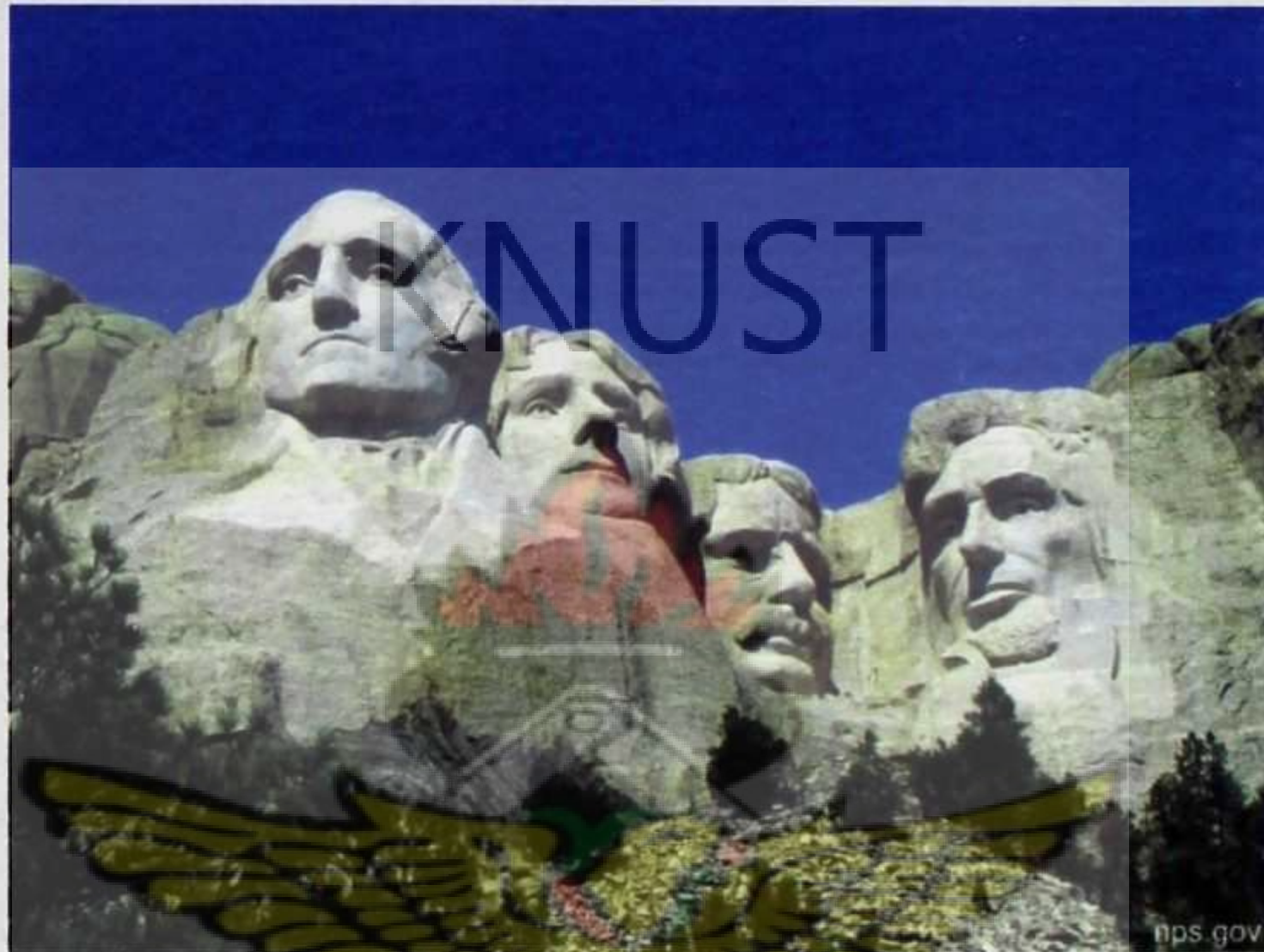
Plate 1.1: Mount Rushmore National Memorial.
http://wikitravel.org/en/Mount_Rushmore_National_Memorial

Several important personalities past and present have made significant contributions to the social, cultural, economic and historical development of Ghana, Africa and the world at large. Such personalities include: Dag Hammarskjold, U thant, Trygve Lie and Kurt Waldheim who served as UN secretary generals during the formative years of the organization, as well as the present and not too distant past secretary generals such as Perez de Cuellar, Boutros Ghali, Kofi Annan and Ban Ki Moon. Similarly, there are personalities like W. B. E. Dubois, George Padmore, Kwame Nkrumah and many others who spearheaded Pan-Africanism. Again, it is also important to acknowledge the contributions of Kwame Nkrumah, Jomo Kenyatta, Julius Nyarere and others to the

Organization of African Unity (OAU). Unfortunately, the public does not know their physiognomy, especially the younger generation. Though the public may be aware of the contributions of these personalities through available written documentation, it is equally important for the public to be aware of their physiognomy. Preliminary study conducted indicates that most people in Ghana cannot recognize and identify such iconic personalities from their illustrated portraits. The report on Ghana's 2010 population and housing census shows that a sizeable proportion of about 25% of the population is illiterate who cannot read and write. Information that is more visual than textual is preferred by this audience (Ghana Statistical Service, 2012). Bamford (2003) argues that contemporary culture has become more and more dependent on visuals especially for its capacity to communicate instantly and universally. The proverb "a picture is worth a thousand words" emphasizes the importance of illustrations. The continuous use of portraits of iconic personalities for various purposes could help create public awareness of their physiognomy, and eventually leave a lasting memory in the minds of the public. Being aware of the physiognomy of such personalities will promote easy recognition and identification.

1.3 Statement of the Problem

It is assumed that the fame of certain personalities in Ghana, Africa and the world has grown to iconic proportions, and that they are well known both by name and physiognomy. This notwithstanding, few studies exist in Ghana that examine the iconic status of such personalities as well as people's visual perception. It is not clear how the public perceive these personalities. Again, there is no certainty that the Ghanaian public is visually aware of the physiognomy of these icons, and can easily recognize and identify them from their illustrated portraits. The impression might be created that the

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public has knowledge of these personalities due to their fame and popularity. This study tries therefore to determine the facts, whether the Ghanaian public can readily recognize and identify iconic personalities from their illustrated portraits.

1.4 Objectives of the Study

The objectives of the study are to:

1. Assess people's ability to readily recognize and identify iconic personalities from their illustrated portraits.

2. Discuss the effectiveness of techniques of rendering portraits to promote easy recognition and identification.

3. Produce and document portrait illustrations of selected icons.

1.5 Research Questions

1. How can portrait illustrations of iconic personalities be rendered to promote easy recognition and identification?

2. What factors affects the public's ability to readily recognize and identify iconic personalities from their illustrated portraits?

3. In what ways can portraits of icons be integrated into our national psyche?

1.6 Delimitation

The study focused on assessing people's ability to readily recognize and identify images of iconic personalities. Various versions of illustrated portraits of three iconic figures were tested to examine their effectiveness in promoting easy identification and recognition among the public. The three personalities whose images were used for the study are: Kwame Nkrumah, Kofi Annan and Nelson Mandela.

The accessible population for the study covered all Ghanaians from junior high school upwards. However, the targeted population constituted all Ghanaians from junior high school upwards in the Kumasi and Accra metropolises, out of which 400 were sampled.

1.7   Limitations

Ideally the study should have covered about 50% of the population in the Accra and Kumasi metropolises but due to financial constraints and time, the study was limited to 400 respondents. However, the data needed to complete the study was duly collected from the sampled population.

1.8   Definition of Terms

The following terms were used in the predefined ways outlined below.

1.   **Physiognomy:** a person's facial features or expression, especially when regarded as indicative of character or ethnic origin.

2.   **Iconography:** a collection of portraits as well as a description of the body of images of a particular individual (Clarke, 2001).

3.   **Icon:** An icon is somebody famous for something: somebody or something widely and uncritically admired.

4.   **Visual communication:** conveying thoughts and ideas by using visual media.

5.   **Illustration:** is a picture or diagram that helps make something clear or attractive (Kirsh 2002).

6.   **Portrait:** a portrait is commonly perceived as the representation of a human being's features, whether the face, head and shoulders or the whole body (Civardi, 2002).

7. **Silhouette:** Outline drawings, usually portraits in profile, filled in black (Wigan, 2009).

8. **Sitter:** a person who sits for portraits

1.9 Importance of the Study

The study establishes the role of portraiture in human activity and serves as a historical document for researchers, illustrators, art students and the general public. Again, the study will help promote the need for visual awareness of the physiognomy of iconic personalities among the public. It also provides knowledge that illustrators and art students need to improve upon their skills.

1.10 Organization of the rest of the text

Chapter one is an introduction to the study. This includes: background of the study, statement of the problem, objectives, research questions, delimitation, limitation, definition of terms, importance of the study, and organization of the rest of the text. Chapter two presents related literature review of the study. Areas covered include: Iconography, Illustrations, Portraiture, Functions of a Portrait and Techniques in Portrait Illustration. The third chapter focuses on research methodology, giving details of the research methods and data collection procedures, population and sampling. Chapter four presents the survey results and discussion of findings of the study. Chapter five presents summary, conclusions and recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

The literature is reviewed under the following headings: Iconography, Illustrations, Importance of Illustrations, Portraiture, history of Portraiture, Functions of Portrait Illustrations, Media and Materials for Portrait Illustrations and Techniques in Portrait Illustration.

2.2 Iconography

Iconography as a term may be defined as the science of identification, description, classification, and interpretation of symbols, themes, and subject matter in the visual arts. The term can also refer to the artist's use of this imagery in a particular work (Encyclopædia Britannica, 2012). However for purposes of this study Clarke (2001) describes Iconography as a term that refers to a collection of illustrations or portraits as well as the description of the body of images of a particular individual.

Iconography is a term used in art history referring to the study of the subject matter or meanings of works of art as opposed to their form. It is most often discussed in the context of medieval and particularly renaissance studies, but can also be used in connection with any period of art. It is based on an assumption that every image contained a certain amount of hidden or symbolic matter that could be elicited by a close reading of the image and some knowledge of the referential context of the work (Panofsky, 2009).

2.3 Drawing and Illustration

The history of drawing may be as old as the human race itself. The discovery of cave paintings dating back as far as 120,000 years BC indicates that man has always been interested in making images (Horton, 1994). Drawing as described by Jarrett and Lenard (2000), is a way of using lines to convey meaning. It is said to have preceded the written word and it may have preceded spoken language as well. Drawing is one of the most basic ways to communicate. Drawing is still one of the best ways to convey information directly, despite the increasing prevalence of photography. Scientists, and in particular archaeologists, actually prefer to draw many items because a detailed drawing can be more precise and informative than a photograph, since it involves a process of selection (Horton, 1994). A drawing could also be labeled to show the different parts for teaching and future reference.

Illustration remains one of the most direct forms of visual communication (Male, 2007). It spans a broad range from fine art to graphic novels to animation. Any attempt to define illustration will definitely involve many different points of view. Wigan (2008), presents various opinions as to the nature of illustration. Some school of thought say it predates writing and began with cave paintings, while others say it is a minor craft-based art that is inferior to fine art. Others also argue that it can be a form of visual communication, or a problem solving activity, or a means of social commentary or journalism. To others it can be an applied art in a commercial context, or a popular humane narrative art. Furthermore, designers often refer to it as image making; a specialism or adjunct of the hybrid discipline of graphic design. Finally, some claim that all contemporary art and design is in fact now illustration.

This notwithstanding, certain individuals have given some definitions to the word illustration. According to Kirsh (2002) illustrations are pictures or diagrams that help make something clear or attractive. The aim of an illustration is to explain or decorate textual information such as a story, poem or newspaper article by providing a visual representation. Similarly Elber (2004) states that illustrations are recognized as a very important tool to delineate ideas and portray complex mechanical structures. An illustration is a visualization such as a drawing, painting, photograph or other work of art that stresses subject more than form.

What makes this applied pictorial art so popular and interesting is that it fulfills the imperative to communicate, combining imagination, creativity, skill and craft to tell stories visually, and invent new worlds. In the context of art and design education, illustration is the only area that still places fundamental importance on the acquisition of objective and observational drawing skills in order to underpin the creation of a personal visual language. At its best, illustration can be powerful, satirical, subversive, decorative, intimate, humorous, intelligent, allusive, inspiring, charming, beautiful, life-affirming and spiritually enriching (Wigan, 2008).

2.4 Importance of Illustrations

For early humans, drawing was as essential a response to life as knowing which roots were good to eat and which were good to rub on wounds (Jarrett and Lenard 2000). In prehistoric times, drawings were used to exchange ideas and information, celebrate and record the details of life, solve mysteries, revere and give thanks, wish and dream (Jarrett and Lenard 2000). According to the National Museum of Illustration in Rhode Island, U.S.A, illustration serves as a reservoir of our social and cultural history. It is

therefore, a significant and an enduring art form (Zeegen, 2005). Illustrated images capture the imagination, that remain with the viewer and that inextricably tie moments in one's personal history with the present. Illustrations play a part in defining important moments and periods in time. Illustration has recorded man's achievements, interpreting them in a way not possible before the birth of photography. This can be seen in the paintings of Pompeii, the aboriginal paintings of Australia, and the great frescos of Italy. Refer to plates 2.1, 2.2 and 2.3. The essence of an illustration is in the thinking. The ideas and concepts that form the backbone of what an image is trying to communicate (Zeegen, 2005).

Plate 2.1: Dirce's punishment - Roman wall painting in House of the Vettii, Pompeii.
http://www.google.com.gh/imgres?q=paintings+of+pompeii&hl

Plate 2.2: An Aboriginal rock painting depicting the coming of Europeans
http://www.google.com.gh/imgres?q=aboriginal+paintings+of+australia&hl

Plate 2.3: Sistine Chapel Ceiling frescoes, Vatican, Italy
http://www.google.com.gh/imgres?q=frescoes+of+italy

2.5   Types of Illustrations

Illustration is a visual communication medium and an applied Art form that is employed in various field of study. These include: Book Cover and Jacket Illustration, Advertising or Commercial Illustration, Editorial Illustration, Medical and Botanical illustration, Fashion Illustration, Portraits - Usually realistic representations of a person, Caricatures, Children's Book Illustration, Technical Illustrations, Comics et cetera.

2.5.1   Medical illustration

The vocation of medical illustration can be traced as far back as the middle Ages. The core aspect of the medical illustration vocation is to produce anatomical and surgical illustrations for education and training purposes. It can be said that effective medical illustration can be as life enhancing as a good medical procedure (Male, 2007). **Plate 2.4** below is an example of a medical illustration.

Plate 2.4: Heart and Liver

http://www.google.com.gh/imgres?q=medical+illustration
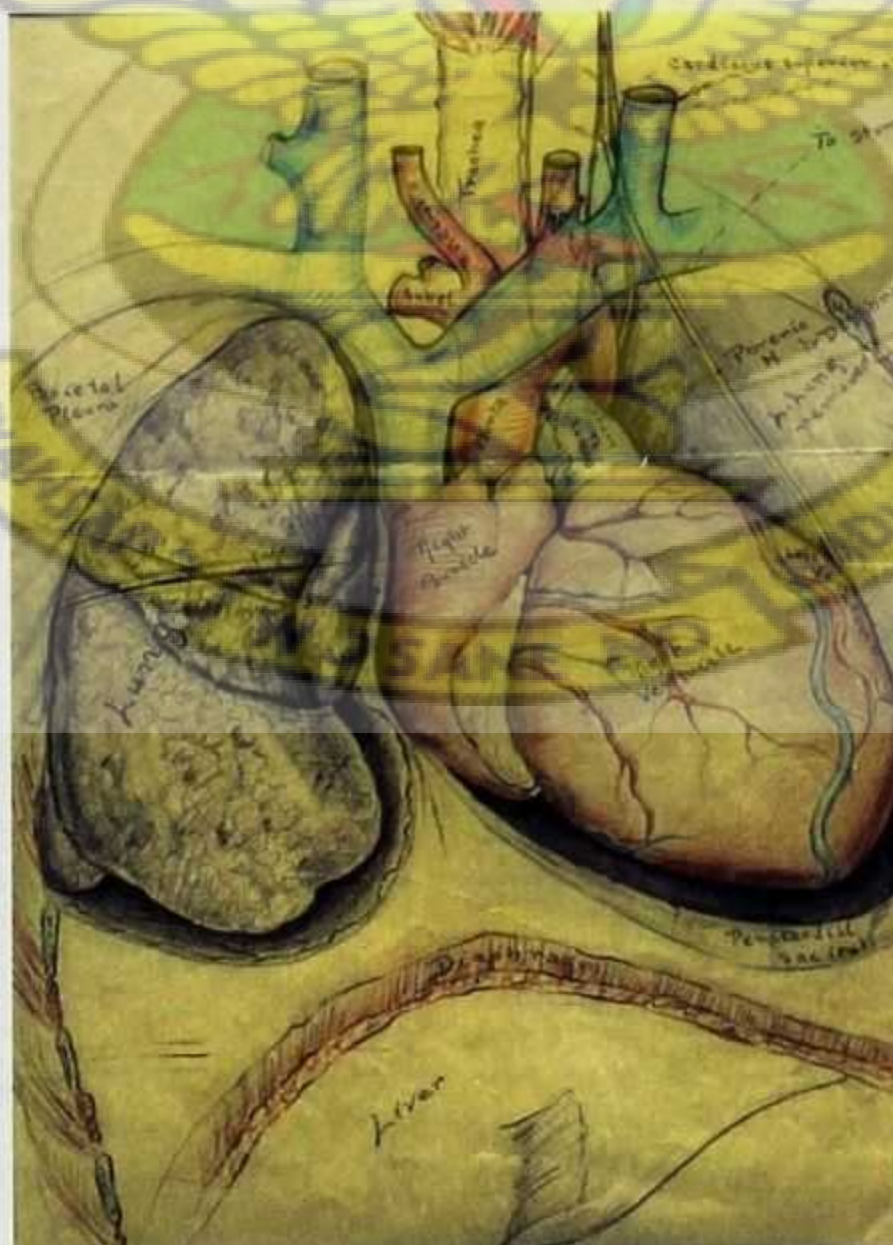
2.5.2   Botanical illustration

Botanical illustrations on the other hand are highly detailed and scientifically accurate drawings, engravings or watercolour paintings that depict the distinguishing features, colours and details of plant species. Refer to **Plate 2.5** below. Botanical illustrations emerged in order to assist the scientific study of plants and to identify their medicinal, edible and poisonous properties (Wigan, 2009).

Plate 2.5: Botanical Illustration in South Carolina, unknown artist, c. 1765.
http://www.google.com.gh/imgres?q=botanical+illustration

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2.5.3 Editorial Illustration

The essence of editorial illustration is visual commentary. Its principal function is to be symbiotic with journalism contained within the pages of newspapers and magazines (Male, 2007). Refer to **Plate 2.6** below.

Plate 2.6: Editorial Illustration for Finning Canada: Safe Driving
http://rawtoastdesign.blogspot.com/2011/09/editorial-illustration-for-finning.html

2.5.4 Comics

Comics are a graphic-art medium that often involves the design of pictures and words arranged in sequence to convey an idea, information or a narrative. They can sometimes be wordless, instead utilising symbolism and conventions, such as word balloons, to represent speech (Wigan, 2009). Refer to **Plate 2.7** below. As a narrative fictional genre, the comic strip has been and is ubiquitous throughout the world. A comic portrays a

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story through a series of sequential illustrations. The narrative may be humorous or satirical.
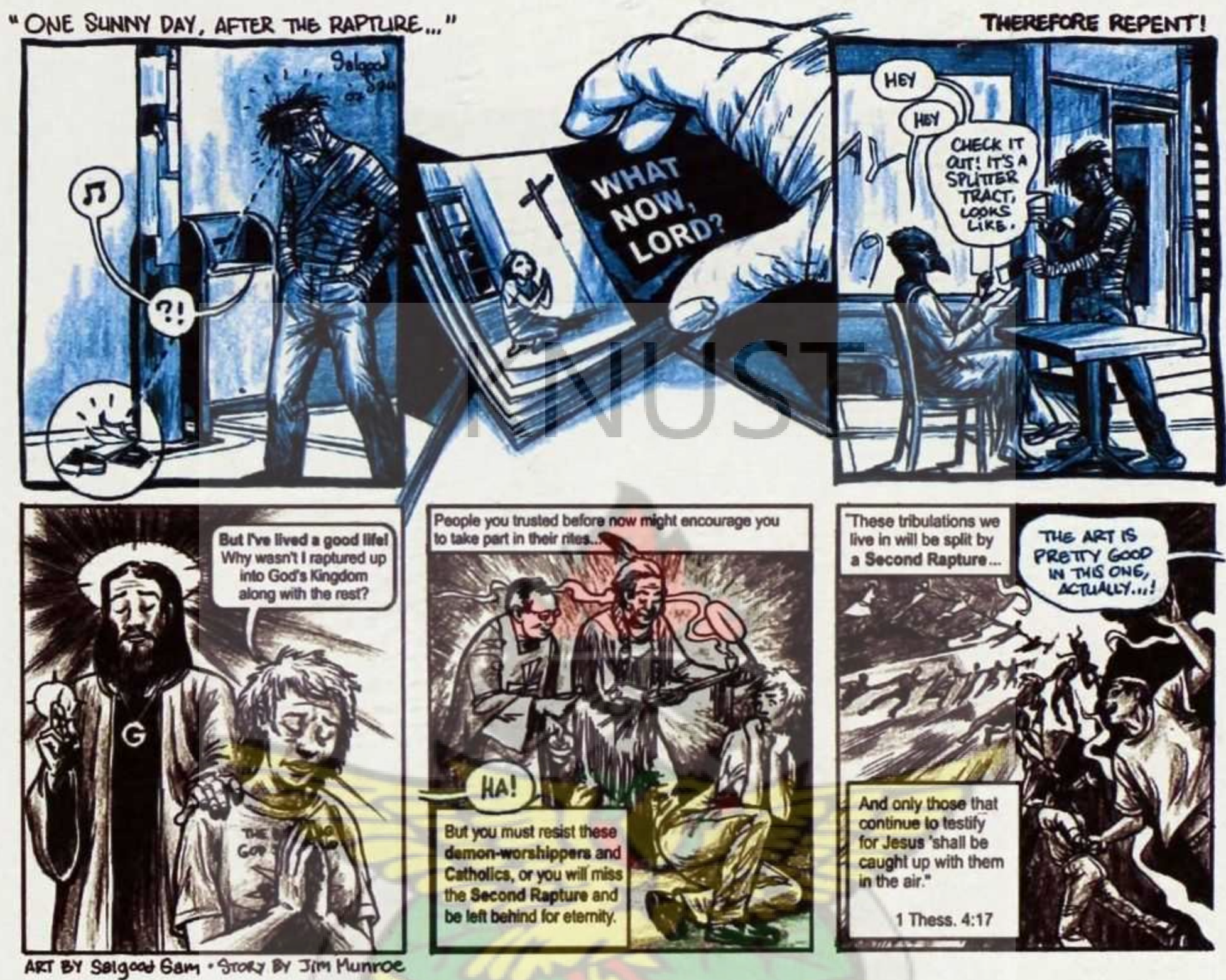
Plate 2.7: COMICS FESTIVAL 2007! This was done for the Festival.
http://www.salgoodsam.com

2.5.5 Book Cover and Jacket Illustration

These are often single images used on the cover of a book or novel to give potential readers a feel of the book's content and increase sales. Refer to **Plate 2.8** below.
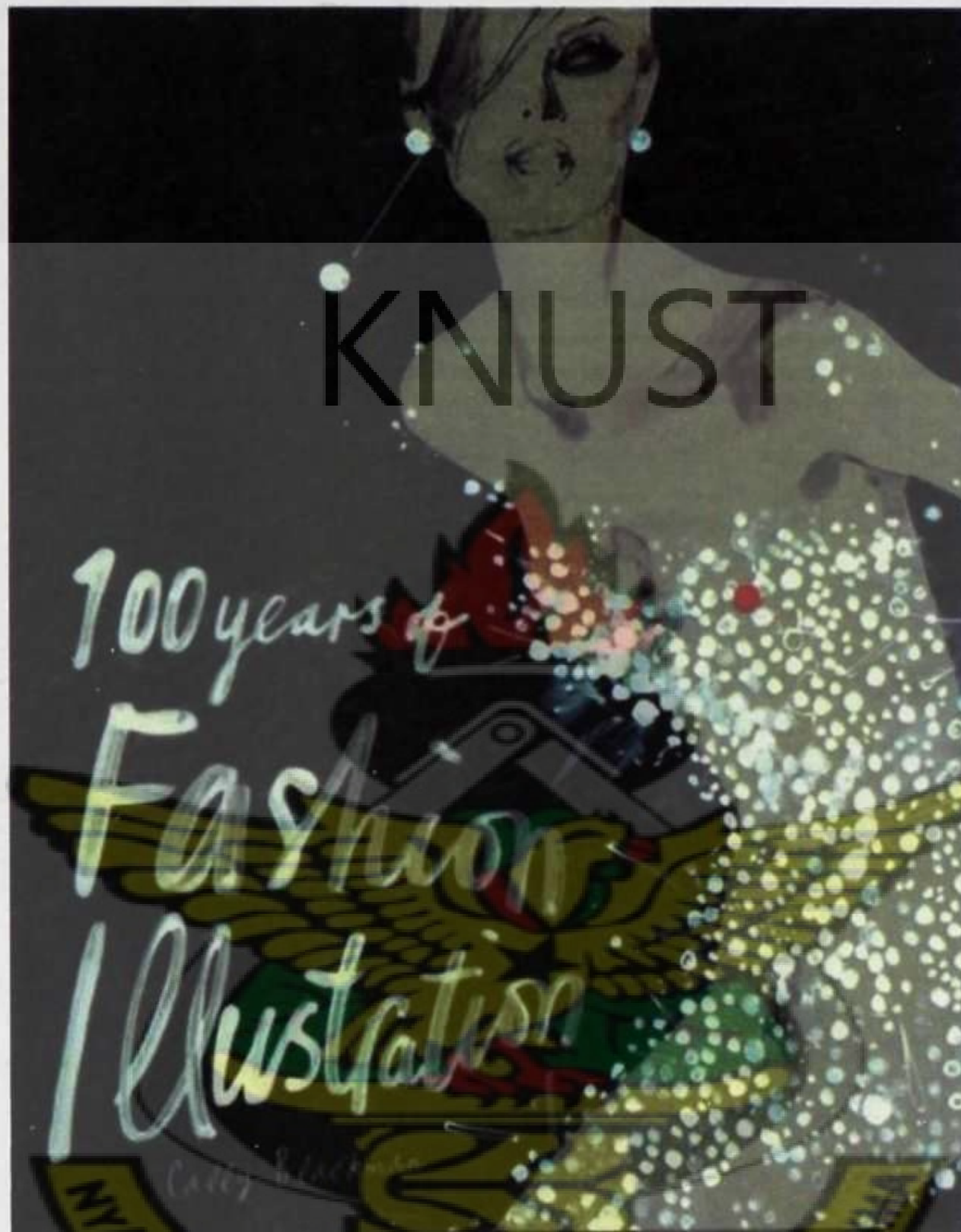
Plate 2.8: A Book cover illustration.
http://www.google.com.gh/imgres?q=book+cover+illustration

2.5.6 Advertising Illustration or Commercial Art

This type of illustration is used to sell or promote a product, service, or idea. **Plate 2.8** below is a typical example. Advertising illustration or 'commercial art' first appeared as black-and-white line drawings in newspapers and was principally used as flattering visual representations of household products and effects, toiletries and fashion. Today, if illustration is chosen as part of a campaign, whatever its nature, the intention will be

for it to aid the imprinting of brand recognition and awareness into the subconscious of society at large (Male, 2007).
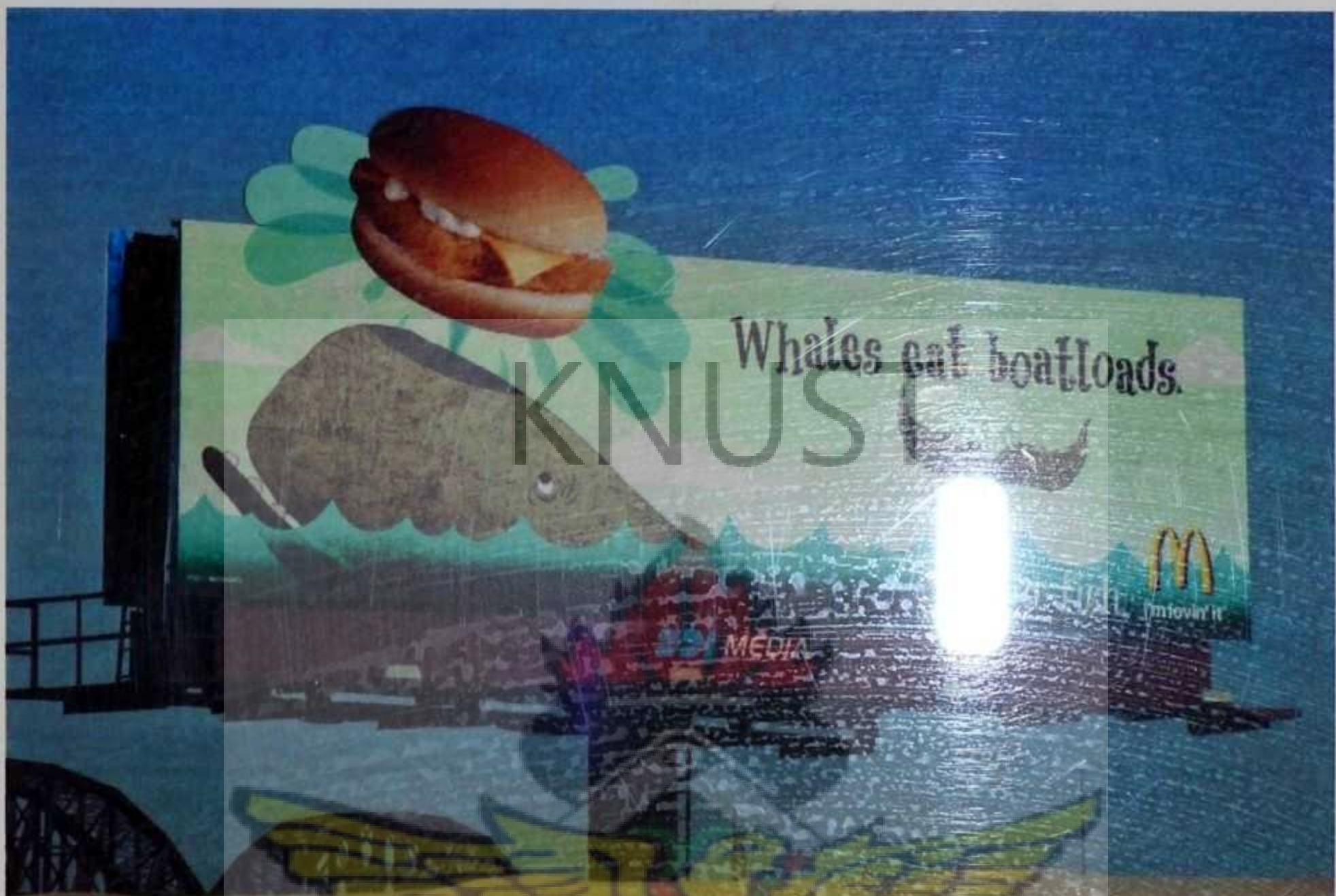
Plate 2.9: New Advertising Illustration Work For McDonalds
http://www.google.com.gh/imgres?q=advertising+illustration

2.5.7 Fashion Illustration

These are drawings by designers that are expected to visually communicate styles of apparel, accessories, cosmetics and hairstyles in the current mode (Wigan, 2009). **Plate 2.10 below is a typical example of fashion illustration.**

Plate 2.10: Fashion Illustration
http://madisonmuse.com

2.5.8 Portraits

Portraits are artistic representation of a person that can promote, flatter, analyse or make a comment. They could represent a person's emotions, personality, status, identity or psyche (Wigan, 2009). Refer to **Plate 2.11:** below.

Plate 2.11: Expressive Portrait Illustrations by Florian Nicolle
http://www.google.com.gh/imgres?q=portraits+illustration

2.5.9 Caricatures

Caricature is a representation based on the distortion, exaggeration and over-emphasis of a person's distinctive characteristics. Often satirical and insulting, they can mock and make people appear ridiculous (Wigan, 2009). Refer to **Plate 2.12** below.

Plate 2.12: Black and white caricature of president George W. Bush by pat bollin
http://www.google.com.gh/imgres?q=caricature

2.5.10   Children's Book Illustration

These are drawings that accompany children's story, and contain multiple illustrations throughout the book, and are usually in a whimsical style. According to Male (2007), the earliest appearance of illustration reproduced for young audiences was during the latter half of the 16th century. Refer to **Plate** 2.13 below.

Plate 2.13: Little Catherine. May 6, 2010 Children's Book Illustration
http://gaucheillustration.wordpress.com

2.5.11   Technical Illustrations

These are images that visually communicate information relating to engineering and science, such as drawings, diagrams and charts. Refer to Plate 2.14 below. It can be produced for specialist users or the general public in the form of operating instructions and manuals.

Technical illustrations are required for items such as biological studies, mechanical drafting, and cartography, blueprints, weather forecasts, astronomy and chemical reactions (Wigan, 2009).
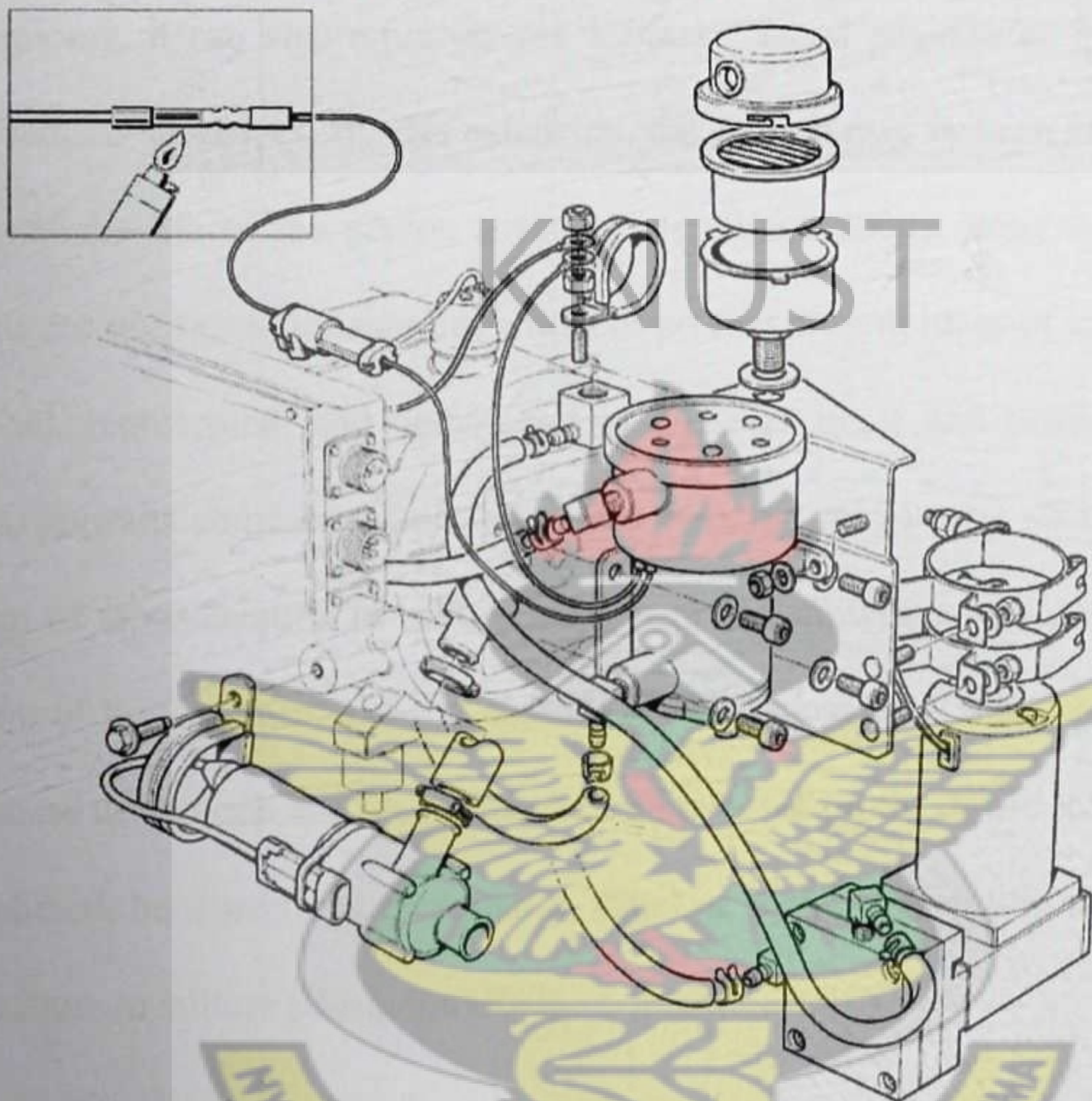
Plate 2.14: Sample technical illustration
http://www.techcommunicators.com

2.6 Portrait Illustrations/Portraiture

Several writers have put forward various definitions of what a portrait is. In simple terms, a portrait is usually a work of art that represents a unique individual (West, 2004). Similarly, Borgatti (1990) also describes a portrait as depicting a specific person. In a broader definition, a portrait is commonly perceived as the representation of a

human being's features, whether the face, head and shoulders or the whole body (Civardi, 2002). Chen, Liang, Xu, Shum & Zheng (2002) also describe a portrait as a visual representation of an individual, especially of the face. In Seckel (1993), portraiture is described as the physiognomic likeness based on direct observation of a living person. Apart from a portraits relation with likeness as contained in a person's physiognomy, it can also represent the subject's social position or inner life, such as their character or virtues. By this extension, the portrait may be seen as a sort of general history of the life of the person it represents (West, 2004). West further argues that portraits are not just likenesses but works of art that present ideas of identity as they are perceived, represented, and understood in different times and places. When seen as objects, portraits come in a range of media. Painting remains by far the most common medium of representation in portraiture, but prints, drawings, and portrait sculpture in the form of busts, tombs, and monuments are also prevalent (West, 2004). Aside from all of these definitions, the idea of portraiture is based on the desire to remember and be remembered, be it personal or political, ritual or social. The nature of portrayal differs from culture to culture (Borgatti, 1990).

Portraiture has always been an important theme in figurative arts and a favourite with artists, who have found in it, not just a professional genre well rewarded and socially appreciated for its symbolic or celebratory value, but also an interesting opportunity to investigate the human condition in its physical and most of all psychological aspect. Photography has greatly undermined the function of the drawn and painted portraits as the only way to reproduce and hand down for posterity an individual's physiognomic features (Civardi, 2002).

The genre existed in antiquity and the early Christian world, in the form of statues, bust and herms, coins, sarcophagi, as well as wall paintings. In the medieval period, however, physiognomic likeness was not the primary way of representing a person's identity. This notwithstanding, examples of naturalistic portraiture do exist, as images of Christ and the saints were considered to be true likeness. During the fourteenth century, physiognomic likeness was increasingly employed to represent donors and sovereigns (Woodall, 1997). The rebirth of portraiture is considered a definitive feature of the renaissance. More precisely, the early fifteenth century saw the adoption of intensely illusionistic, closely observed facial likeness, including idiosyncrasies and imperfections, to represent elite figures, including artist themselves (Woodall, 1997). The eighteenth century kept alive the commissioned portrait. Artist like Watteau produced fine studies of figures, heads and drapery in his preferred medium of red, black, and white chalks in France, while in Italy Giambattista Tiepolo, who is arguably the best artist of his time, used pen and wash for his drawings (Horton, 1994).

2.7 Functions of Portrait Illustrations

The uses and functions of portrait illustrations and portraits in general cannot be over emphasized. Portraits are representations, but they are also material objects, and as such they have a variety of functions. Among the functions of a portrait are: as a work of art, as biography of the person it represents, as a document, as proxy and gift, as commemoration and memorial and finally as a political tool. Because of the many different forms they take, portraits have been and can be used for a variety of dynastic, commemorative, judicial, personal, and propagandist purposes. Portraits therefore take a number of physical forms and serve a multiplicity of aesthetic, political and social functions (West, 2004).

2.7.1 The Portrait as a work of art

Portraits are works of art but belong to a special class of objects that may be difficult to classify as art. An example is a photographic portrait of a person. One way of testing the portrait's status as an art object is to look at the history of portrait collections and portrait galleries and to map the motivations behind them. Portraits of family members were an important component of art collections from the ancient world, but there are a number of cases of collectors who sought out and gathered portraits as the primary focus of their acquisitiveness. It is notable that some of the earliest art galleries were galleries of portraits. This legacy was noted when portrait collections of illustrious men became common in both Italy and northern Europe from the fifteenth century. Portraits of eminent men were often displayed in the libraries or studies of Renaissance princes and dukes as objects of inspiration and emulation (West, 2004).

2.7.2 The Portrait as biography

Portraits tell stories, and are interpretations and visual narratives of their sitters (Berger, 1994). Portraits share affinities with the literary form of biography. Analogies between portrait and biography are certainly common. West (2004) reiterates what the eighteenth century portrait painter and art theorist Jonathan Richardson most famously wrote:

A Portrait is a sort of General History of the Life of the Person it represents, not only to Him who is acquainted with it, but to Many others, who upon Occasion of seeing it are frequently told, of what is most Material concerning Them, or their General Character at least . . . These therefore many times answer the ends of Historical Pictures. (p. 50)

2.7.3 The Portrait as a document

Traditionally, Portraits are known to be representations not documents. However, portraits can have a documentary feel that may depict a named individual; the details of dress, setting, labelling of the sitter's name and age, which can specifically indicate a particular time and place (West, 2004). Like documents, portraits often contain words that can appear on a scroll or piece of paper within the representation, or they can be written on the canvas itself or on the frame. The use of labels to indicate the age of the sitter, the date the portrait was produced or other pieces of information was common feature from the fifteenth century. Before the introduction of photography, portraits were the only means of conveying the appearance of an absent or unknown person, as well as a method of preserving the physical appearance of someone after his or her death. Portraits also could act as reminders of particular events, such as marriages, treaties or diplomatic visitations (West, 2004).

From ancient times, portraits on coins served both to establish the identity of the current reigning king and to consolidate that authority by making the appearance ubiquitous. Again Portraits were used to validate identity in the early modern period, when they were employed in lawsuits or in campaigns to track down conspirators (West, 2004). Similarly Portraits appeared in early manuscripts, for instance in the scroll of pleas in the court of the King's Bench in England, as authenticating records of individual identity. It was a common practice in eighteenth century Mexico, for families to commission portraits of daughters who were going into convents, and riddle such portraits with references to the women's marriage to the church. West (2004) further argues that portraits remain an intrinsic part of the legal system in Western countries where passport photographs allow individuals travelling to be identified. Portraits can appear to provide documentation or authentication of a person's appearance, age, status,

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or even biological identity, but the imaginative and interpretative aspects of all portraiture make it resistant to documentary reductivism (West, 2004).

2.7.4 The Portrait as proxy and gift

The nature of portraits as a proxy or substitute for the sitter was an effective metaphor in Italian Renaissance poetry by writers such as Aretino and Bembo. Poets often addressed portraits as if they were writing to living individuals, and artists exploited the portrait's immediacy and engagement with the viewer by choosing poses, gestures, and expressions that seemed to call the viewer into the picture, rather than excluding them from it. The popularity of miniatures and pastel portraits in the sixteenth, seventeenth, and eighteenth centuries reinforced the private engagement with the sitter's visage. Miniatures were small portrait images that could be held in the hand, or placed inside lockets; snuffboxes, or other tiny ornaments. Similarly intimate was pastel portraiture, which was invented in the early eighteenth century and quickly became a popular method of taking an engaging and lifelike portrait. Due to the lifelike and seemingly touchable renderings artist made of person, miniatures and pastels potentially had an erotic or fetishistic quality and were collected obsessively (West, 2004).

2.7.5 The Portrait as commemoration and memorial

Portraits are often associated with the past, with memory, and by extension with death. Portraiture almost magically retains the life of individuals who are dead, or the youth of individuals who have aged. West (2004) refers to Louis Marin's argument that the portrait serves the same kind of function as other types of commemoration specifically tribute and the funerary oration as it seems to bring the dead back to life, or bring the

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past into the present. Portraits offer their sitters a kind of immortality, but they also act as relics, souvenirs, or as a stimulus to memory.

The relationship between portraits and rituals of death and burial is an ancient one. It is possible to argue that portraits were originally invented to serve ritualistic funerary functions. In early Oceanic and South American cultures, the portrait was considered to be a trace of the dead individual. The importance of the trace was also felt in ancient Rome, where it was common practice to take a death mask in order to preserve the likeness of a family member for posterity. In Egypt, realistic portraiture was necessary, given the strongly held belief that dead people needed a body to inhabit. Such a pragmatic use of the likeness was also part of ancient Chinese culture, where identifiable and distinct likenesses enabled families to recognize and worship the correct ancestor. However, early portraits also commemorated the dead (for example, the Fayum portraits from Roman Egypt in the first to second century ad) and served to remind the living of an exemplary life (West, 2004).

2.7.6 The Portrait as political tool

The use of portraits for political purposes seems at first to suggest propaganda, but there is perhaps a subtle difference between rulers who attempted to coerce or brainwash their subjects by exploiting an image of power, and those who used portraiture to convey their authority had a particular social or political function within their specific historical milieu. R. R. R. Smith in West (2004) argues that it is misleading to use the term 'propaganda' in reference to ancient portraiture, since it generally has strong negative connotations that are inappropriate for portraiture intended to provide reassuring images of authority. Portraits of European monarchs were similarly often envisaged to offer

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reassuring models of worldly authority, but the authority was signaled in different ways. Portraits were not necessarily propagandists in themselves, but they could be made so through the ways they were copied and displayed in a variety of venues. Replicas of Allan Ramsay's portraits of King George III and Queen Charlotte were not only located in houses of the English aristocracy but also appeared in public offices both in England and in colonial America (West, 2004). This is also the case in Ghana where portraits of the president appear in public offices. The dissemination of Martin Luther's image to disaffected Catholics in many parts of Europe in support of his theological arguments, helped fuel the sense of power behind his subversive questioning of Catholic doctrine thereby establishing his fame. The most obvious example of dissemination through copying is the coin or banknote, which makes the monarch's image visible to anyone who has money to spend and naturally associates the ruler with the power of currency (West, 2004).

Few leaders in the past used portraiture systematically to perpetuate a particular image of their leadership, although portraits served an ideological function by enabling figures of political authority to communicate particular kinds of images of themselves. The clearest exception to this was Adolf Hitler, who commissioned many of his idealized academic portraits delivering the word of National Socialism in Germany during the 1930s. The portraits of Hitler were intended to inspire patriotic and chauvinistic feelings in Germans, as well as to incite hero worship of the dictator, and link him with his own mission of Aryan supremacy (West, 2004).

Altered portraits of rulers who were disgraced or removed from office was common in the ancient and medieval world. Just as portraits could be renamed or altered when the

political situation changed, they could also be removed from their visible public spaces and replaced with images of a new leader or hero. This symbolic act of destruction remains prevalent in the twenty-first century. For example, Iraqi citizens and US soldiers joined together to topple a public statue of Saddam Hussein in Baghdad in April 2003. The desire to destroy or tamper with likenesses testifies to the political power of portraiture (West, 2004).

2.8 Media for Portrait Illustrations

A portrait can be drawn using any of the popular media: pencil, charcoal, pastel, pen and ink, watercolour, acrylic, oil paint, et cetera. Each one of them however, will produce different effect, not only due to the specific characteristics of the medium and the technique used, but also in relation to the characteristics of the surface on which it is drawn: smooth or rough textured paper, card, white or coloured paper et cetera (Civardi, 2002).

2.8.1 Pencil

According to Zeegen (2005), the pencil is the simplest, yet most unforgiving medium. It creates a versatile range of strong or sensitive marks (Horton, 1994). Stanyer (2003) defines a pencil as a rod of graphite encased in a soft wood such as cedar, about six or seven inches long and exposed at one end. A pencil is the most widely used medium for any type of drawing including figures and portraits (Civardi, 2002). It is special and versatile. There is not a single drawing medium that can perform so many tasks as a pencil. It can produce lines of different widths; the same pencil can be used for shading, texture making, and emulating a wide range of tonal differences (Wang, 2002).

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GERMANY **LYRA** *ART DESIGN* 669   1 = 3B

Plate 2.15: Pencil   Source: Kwamina Kurefi Edonu 2011(Researcher)

Graphite pencils were first used as early as the 17th century, but these were very crude in nature. Preceding the pencil were rods of lead or silver known as silver point, which were used implements for making drawings. The modern form of lead or graphite pencil with its wooden encasement first came into use at the beginning of the 19th century (Stanyer, 2003). Horton (1994) also confirms the fact that, lead pencil was in use during the nineteenth century during which time saw a great surge in artistic development.

Graphite, a form of carbon, also known as mineral black or plumbago, is the major constituent of the modern pencil. The softness or hardness of a pencil varies depending on the amount of clay mixed with the carbon. The softest varieties of pencil contain little or no clay (Stanyer, 2003). Graphite pencil is probably the most common drawing tool. There are available on a scale from hardest to softest. The scale ranges from 10H to 9B, where 'H' denotes hardness and 'B' indicates softness with the B referring to black. An 'H' pencil makes a sharp and precise line. The sharpness decreases as the 'H' number decreases. With the B range, the higher the number, the softer and more blurred the line becomes (Fisher & Robinson, 2008).

There are many types of pencils that do more or less the same task. An ordinary pencil comes in different grades from high Bs to high Hs. Harder pencils have the 'H' markings and softer pencils bear 'B' markings. Hard pencils are used primarily for drafting and technical purposes because the lead can maintain a very thin, sharp, and

consistent line. However, these high H pencils are not suitable for normal sketching and drawing purposes. Softer leads create darker values and they glide more easily on paper (Wang, 2002).

2.8.1.1   Hard Pencil

These pencils are used by designers, architects and people who produce precise technical diagrammatic drawings for which a fine, accurate line is essential, such as perspective or other projection drawings, mainly use these pencils. The letter H denotes hard pencils. As with soft pencils, they come in a range, comprising HB, H, 2H, 3H, 4H, 5H, 6H, 7H, 8H and 9H being the hardest. Although the marks made with hard pencil show very little variation it can be used in an expressive manner. Like soft pencil, tone can be built using a cross-hatching system, although the result is much finer and more formal, the cross-hatching emerging out of a series of linear progressions (Stanyer, 2003).

2.8.1.2   Soft Pencil

The soft pencil has more versatility for creating tone and textures than the hard pencil. The HB pencil is a mixture of hard and soft and is the pivotal pencil between the hard and soft. The available range of soft pencils consists of HB, B, 2B, 3B, 4B, 5B, 6B, 7B, 8B and 9B. These pencils are designed for the fine artist to express particular ideas, for example through the building of tone, the creation of texture, cross-hatching or even just simple line. Pencils at the softest end of the range can be used to produce blocks of tone (Stanyer, 2003). A dark soft pencil can still produce works of delicate subtlety. In spite of their softness they have a waxy quality and can be sharpened to a fine point allowing the artist to make delicate marks (Wiseman, 2004).

2.8.2 Graphite Pencil or Stick

Graphite is the same medium as pencils. However, pure graphite is not encased in wood. They are solid lengths of graphite that come in different thicknesses and grades of hard and soft. This type of material is not meant for detailed accurate drawings. Instead it is more suited for robust drawings of an expressive nature. (Stanyer, 2003). The stick is a much thicker piece of graphite like a pastel and has a simple paper covering that can be removed. It is a very versatile fine art drawing implement (Stanyer, 2003). Graphite pencils are thicker than ordinary pencils and come in an ordinary wooden casing or as solid graphite sticks with a thin plastic covering. The graphite in the plastic coating is thicker, more solid and lasts longer, but the wooden casing probably feels better. The solid stick is very versatile because of the actual breadth of the drawing edge, which enables one to draw a line a quarter of an inch thick, or even thicker and also very fine lines. Graphite also comes in various grades, from hard to very soft and black (Barber, 2003). Refer to Plate 2.16.

Plate 2.16: Graphite Sticks   Source: Kwamina Kurefi Edonu 2011(Researcher)

2.8.3 Colour Pencil

Coloured pencils are a relatively recent innovation. Their waxy nature means that they retain their distinct colours when drawn over each other. Coloured pencils are unlike pastels in that they cannot be blended. When layers are built up by cross-hatching, they produce an optical mix of colour, a visual effect whereby overlaid colours appear to

blend together (Horton, 1994). The colour pencil produces different results depending on its application. Light, layering application gives produces texture; while heavy, burnished applications fill in the bumps and grooves of the paper, giving the art a smooth, almost painted appearance and a shiny surface. It is this versatility that makes coloured pencil a wonderful medium for capturing many different looks (Hammond, 2008). **Refer to plate 2.17.**

Plate 2.17: Colour pencils. Source: Researcher (2011)

2.8.4 Water-soluble Colour pencil

The water soluble pencil is another new innovation that provides an alternative to water colour. The pencil marks dissolve on contact with water to give a coloured wash that can be manipulated with a brush (Horton, 1994).

Plate 2.18: Water-soluble Colour pencil. Source: Researcher (2011)

2.8.5 Charcoal

Charcoal is a material that has been around since the dawn of man. The discovery of charcoal enabled man to make his first drawings, recording his observations and thoughts of life in his surroundings. Since the discovery, the medium has been developed into other forms such as Conte crayon, wax crayon, and a form of

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compressed charcoal (Stanyer, 2003). According to Horton (1994), charcoal is a highly versatile material that has been used for hundreds of years. Charcoal is made from wood that has been slowly charred in a controlled firing. The material takes on the natural form of wood that can range from a twig to something as large as a branch (Stanyer, 2003). Charcoal is available in sticks as willow or vine, and both range from soft to hard (Fisher & Robinson, 2008). It is also available in a pencil form, and this enables the charcoal to be sharpened and allows it to be used more like a pencil. However, the intrinsic quality that charcoal has is lost when used in this form (Stanyer, 2003).

Charcoal has qualities that are obviously different to other materials. Compared to graphite or pencil, charcoal is a soft smudgy material that delicately survives on the surface of the paper until fixed and made permanent. The material produces a good strong line, tone, and textured surfaces in a similar way to graphite but with a character that is very different. It feels more direct as a material when one is using it. Again, it feels softer and gentler in its response, whereas graphite has a more immediate harshness to it (Stanyer, 2003). The rich, velvety black quality of charcoal makes it one of the boldest and most evocative drawing mediums (Fisher & Robinson, 2008).

2.8.6 Charcoal Pencil

A charcoal pencil has a core and it works just like regular charcoal stick except for the fact that the tip can be sharpened like a pencil. Because it is encased in wood, it is a lot cleaner to use (Wang, 2002). Charcoal pencils are harder than charcoal sticks and are graded. They can be sharpened to a fine point for precise work just like graphite pencils. (Horton, 1994) The charcoal pencil is rather like an ordinary pencil, but it has the

sensitivity of charcoal and yet at the same times a degree of control that a pencil has (Stanyer, 2003). Refer to plate 2.19.
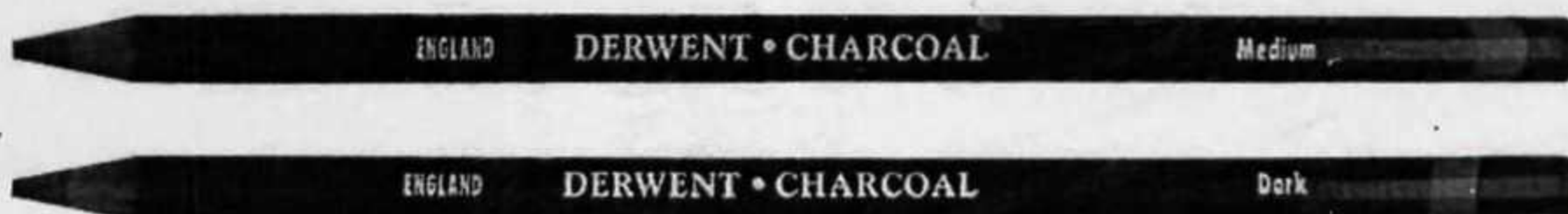
Plate 2.19: Charcoal Pencils   Source: Kwamina Kurefi Edonu 2011(Researcher)

2.8.7   Willow Charcoal

Willow charcoal or vine charcoal is a very fluid drawing medium and is much freer and more open in its application than pencil. It also lends itself to larger, broader drawing than the type of graphic drawings one associates with pencil (Stanyer, 2003). Willow charcoal is a very good medium for producing strong but fluid line drawings. Refer to Plate 2.20.
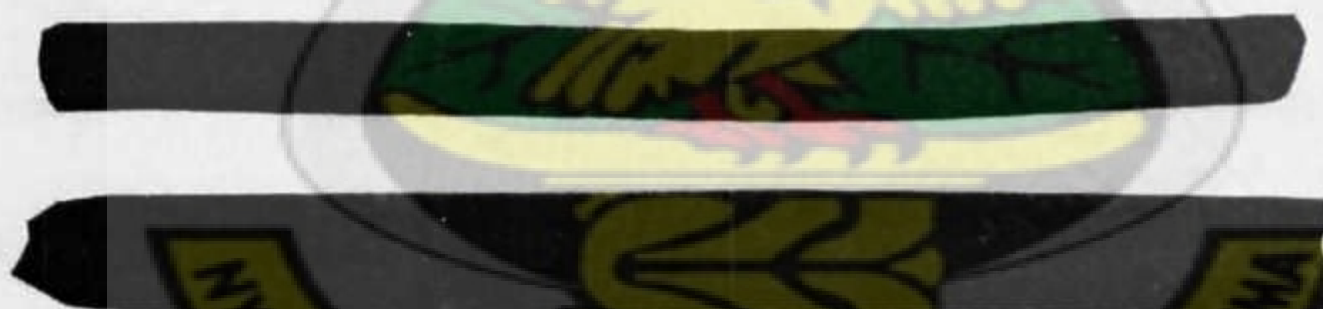
Plate 2.20: Willow Charcoal. Source: Researcher (2011)

2.8.8   Compressed Charcoal

This type of charcoal has a more intense appearance than willow or vine charcoal sticks. Compressed charcoal is made from finely pulverized high-grade hard charcoal crushed into a fine powder then mixed by rolling it with a fine binder to make a compressed charcoal stick. The soft brittle consistency of the compressed charcoal enables one to create very dense black velvet tones (Stanyer, 2003). This type of charcoal behaves

more like a pastel in that it holds the surface of the paper more substantially than charcoal, and has a propensity to be slightly denser than charcoal. The stick has to be made to such a consistency so that it can be handled without crumbling or breaking, yet at the same time soft enough to make a mark when put to paper. Varying degrees of hardness and softness can be obtained for compressed charcoal as with pencil (Stanyer, 2003). Refer to Plate 2.21.

Plate 2.21: Compressed charcoal   Source: Kwamina Kurefi Edonu 2011(Researcher)

2.8.9   Conte Crayons

According to Horton (1994) Conte crayons are small square sticks that are made from a mixture of pigment and graphite and bound with gum and a small amount of grease. Traditionally Conte crayons are made in colours such as black, white, sanguine, bistre, and sepia, however they are now available in a wide range of colours (Stanyer, 2003). They are harder than charcoal, compressed charcoal, and pastels making them less prone to breaking. Conte crayons can also be encased in wood like a pencil as well as smudged like charcoal. It creates a very intense black tone that is much stronger and more difficult to remove than charcoal or chalk. Conte crayon is very good for both tonal drawings, and more intense mark making drawings.

Plate 2.22: Conte crayon   Source: Kwamina Kurefi Edonu 2011(Researcher)

2.8.10 Pastel

Pastel is basically chalk mixed with pigment and a binding medium. They vary in hardness depending on the particular pigments and the proportion of gum to chalk. The harder they are, the better suited they are to linear work. The opaque nature of soft pastels and their ability to cover a surface easily means that the medium may often be used in a painterly fashion. However, pastels cannot be mixed in the same way as paint, so they remain within the realms of drawing (Horton, 1994).

2.8.10.1 Pastel Pencil

They are the harder version of the sticks. Though their pencil format makes them ideal for detailed work and delicate modeling, they are less suited for covering large surface areas. Pastel pencils are ideal for creating fine lines and for delicate blending (Horton, 1994). Refer to plate. 23.
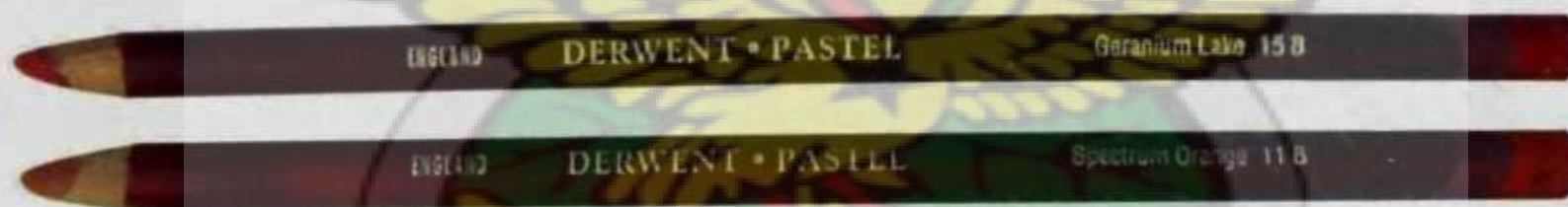
Plate 2.23: Pastel Pencils   Source: Kwamina Kurefi Edonu 2011(Researcher)

2.8.10.2 Chalk pastel

These pastel sticks, with their brilliance of colour and ease of handling, are the most popular form of pastel. The purity of pigment is retained by using just a small amount of gum solution to bind the various quantities of coloured chalk into a solid form (Horton, 1994). The powdery composition of pastels makes them susceptible to smudging, so drawings must be protected with sheets of tracing paper or permanently fixed. Plate 2.24 below is an example of chalk pastel.

Plate 2.24: Chalk Pastel   Source: Kwamina Kurefi Edonu 2011(Researcher)

2.8.10.3   Oil Pastel

These pastels are constituted with oils rather than gum, which make them translucent and sticky. Their advantages over soft pastels are that they adhere to paper easily, that the colours can be blended, and that they can be used for a variety of technique such as sgraffito (Horton, 1994). Refer to **Plate 2.25.**

Plate 2.25: Oil Pastel   Source: Kwamina Kurefi Edonu 2011 (Researcher)

2.8.11   Pen and Ink

Pen and ink has been for centuries one of the most common drawing mediums. In the past, pens were almost always made from quills, although reed and bamboo were also used. Today there are a lot of pens to choose from, many of which can be used by artist, although the quality of ink in most commercially available pens is often poor and will fade over time. Drawing in ink is always a great challenge, because ink is impossible to rub out and so in many senses embodies the spirit of the drawing. (Horton, 1994)

2.8.12   Dip pens

Dip pens unlike other pens do not supply their own flow of ink. They have to be dipped into a pot of ink before they are able to make a mark. Steel nibs respond well to pressure to give a thicker or thinner line. Standard holders take most nibs, but tubular mapping nibs need a separate holder (Horton, 1994). Mapping pens or nibs are used for very fine detail only and fine cross-hatching. The different Gillot nibs are designed to give a more varied line according to the angle that one holds the pen, and the pressure applied. The flow of ink to the nib from the dip pen is very different to the flow of other pens. It is less consistent and therefore has to be continuously dipped into the ink to replenish the supply. Dip pens can be used very openly and expressively in making marks or they can be used very finely (Stanyer, 2003).
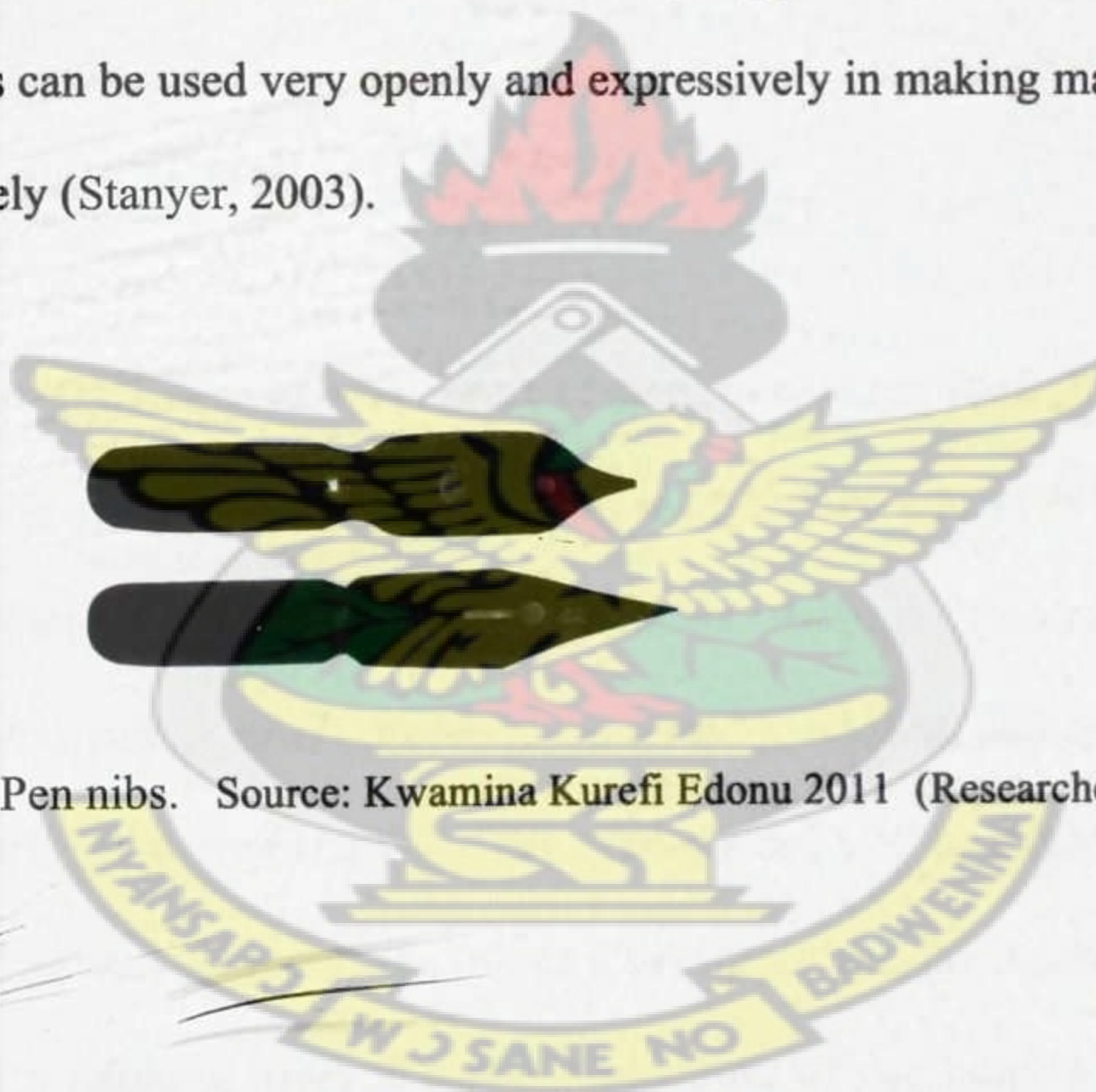
Plate 2.26: Pen nibs.   Source: Kwamina Kurefi Edonu 2011 (Researcher)

Plate 2.27: Pen Holder Source: Kwamina Kurefi Edonu 2011 (Researcher)

2.8.13   Ballpoint Pens

Ballpoint pens make a consistent and permanent mark. One can create a dark line or a light line depending on the pressure. Ballpoint pens can be used for both mechanical

and very fluid drawings. They can also be used for making quick sketches and notes and can be useful for working in sketchbooks. The ballpoint can also be used on thinner papers, and like the fibre tip pen, it is difficult to correct mistakes. Drawings made with this type of pen are usually exploratory in nature so mistakes should be accepted as a part and parcel of the learning process that exposes ones thinking procedure (Stanyer, 2003).

Plate 2.28: Ballpoint Pen. Source: Kwamina Kurefi Edonu 2011 (Researcher)

2.8.14   Inks

Inks are basically classified into waterproof and non-waterproof inks. Most non-waterproof inks will eventually fade if exposed to light (Horton, 1994). According to Stanyer (2003), Chinese or Indian ink is the most widely used ink for drawing purposes, including technical drawing, brush drawing, calligraphy, washes, and other ceremonial uses. It is pure black and permanent when dry. The ink can also be diluted with water to produce washes. The very nature of the ink as a substance and the multiple ways that it can be applied as a medium gives it a wider spectrum of use both in traditional and experimental ways (Stanyer, 2003).

Plate 2.29: Ink   Source: Kwamina Kurefi Edonu 2011 (Researcher)

Bistre ink, which was commonly used in Europe between the 16th and 18th centuries, comes in different colours that range from pale yellowish browns to dark blackish browns. Bistre is made from soot containing wood tar. Other tones of colour can be obtained by using different woods. By taking the soot from different levels of the charring one can vary the intensity of the tone. Because of its strength, this type of ink is most appropriate for use in washes. Rembrandt was possibly the best-known artist for using bistre (Stanyer, 2003). Stanyer further states that sepia can be obtained by mixing bistre with the ink obtained from the sacs of squid.

2.8.14.1   Coloured inks

Of all the coloured inks available, the more usual colours for drawing are black and a range of browns. In the past, ink was usually made with ground lamp black or red ochre and a solution of glue or gum, and made into dry sticks or blocks to be mixed with water. Prepared in a similar way, Indian ink is a mixture of carbon black and water stabilized by an alkaline solution such as gum Arabic or shellac which is a resinous substance used for making varnish (Horton, 1994).

2.8.15 Watercolour

Watercolour paints are made from a variety of sources and come in a vast range of colours. Many are now chemically made but some pigments are still derived from traditional substances such as minerals and plants (Lloyd 1994). Watercolour paints are essentially made up of pigment, a water-soluble binding material and a substance to increase their flexibility. The addition of chemical dyes since the eighteenth century, has greatly improved the durability of Watercolours (Lloyd 1994). This medium was used initially in the west to colour pen and ink drawings and heighten their descriptive qualities, and has been a part of drawing media for hundreds of years. Permanent inks must be used with watercolour washes or the water will dissolve the lines of ink (Horton, 1994). According to Horton (1994), watercolour is also useful because it can be blended into a smooth gradation of tones that increase the three-dimensional quality of forms in a more subtle way. The use of a sable brush can also help make the most sensuous of watercolour drawings, due to the ability of the brush to change instantly from a broad, bold brush mark to a fine tapering line. Watercolour is unique for its transparent light effect. Refer to Plate 2.30 below.

Plate 2.30: Watercolour. Source: Kwamina Kurefi Edonu 2011 (Researcher)

2.9 Materials for Portrait Illustrations

Materials for portrait illustrations may include: paper, paper stomp, blenders, fixative, eraser et cetera.

2.9.1 Paper

Originally all papers were handmade and tended to be of high quality. Toned or coloured paper, prepared by the artist himself with washes of watercolour, was a popular way of creating unusual effects. Today, there is wide range of papers to choose from, which can make the choice a difficult one. Both handmade and commercially made papers have varying degrees of absorbency and are sold in different weights. Toned or coloured paper is also worth considering and they are available in a selection of colours. There are three types of commercially made paper: smooth or hot-pressed; semi-rough or cold-pressed; and rough (Horton, 1994). According to Blake (1981), drawing paper generally comes in pads that are bound on one edge like a book. There are others that come in sheets rather than pads. The paper one chooses to work upon should be considered in relation to the type of work and materials to be used in mind (Stanyer, 2003).

2.9.1.1 Cartridge Paper or Ledger Bond Paper

This is the commonest form of paper for pen and ink drawing and is available in a variety of surfaces from smooth, semi rough, to rough, and can be used for pen, brush, and wash work. For brush and wash work it is advisable to stretch the paper (Stanyer, 2003).

2.9.1.2 Charcoal Paper

This paper is purposely made for charcoal and comes in a variety of colours with a texture not extremely smooth like newsprint. The texture of the paper grabs the charcoal particles, and consequently retains the charcoal (Fisher & Robinson, 2008). Charcoal paper has a delicate ribbed texture and a very hard surface that makes strokes look

rough and allows for blending of strokes to create velvety tones (Blake, 1981). There is endless variety of papers to choose from, beside regular drawing paper made specifically for charcoal (De Reyna, 1972).

2.9.1.3 Watercolour Paper

Watercolour paper comes in varying thicknesses. It has a much rougher texture in comparison to other papers (Fisher & Robinson, 2008). These papers are very useful, particularly for brush and washes. They do come in a variety of thicknesses and weights of paper and different textured finishes. They should also be stretched before working on them (Stanyer, 2003). The textures run from very smooth called hot-pressed to rougher textures called cold-pressed (moderately irregular) and rough (which means really rough). Hot-pressed, cold-pressed and rough papers come in various weights. Most watercolour papers sold today ranges between 280gsm to 640gsm. The paper is normally the standard imperial size 22" x 30" (Reid, 1973).

2.9.1.4 Toned Paper

Although we usually think in terms of drawing on white paper, tinted or toned paper presents possibilities for various effects. Toned paper adds the illusion of both colour and tone to a drawing. (De Reyna, 1972). Pale grey and cream tone papers can be used in much the same way as white paper. But as the colour of the paper darkens, you will need to create some light areas to restore the tonal range. These light or high tonal values can be achieved by using another medium beside charcoal, white conte pencil or white pastel (De Reyna, 1972). When a toned paper is used, its tone or tint automatically produces an overall middle tone. Adding a few darker tones and light values, creates the illusion of many tonal values. This is a much quicker procedure for

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establishing tonal relationships than laying down a middle tone on white paper and adding or subtracting tones from it. Working on a tone paper is especially useful for large drawings (De Reyna, 1972). Toned or coloured paper can add an extra dimension to a work, providing a uniform tone and an underlying unity, as well as influence the mood of the drawing (Horton, 1994).

2.9.2 Paper Stomp

A stomp is made of tightly rolled paper with a tapered end that has a sharp point. The tapered part is used for blending broad area and the tip for smaller areas (Blake, 1981). De Reyna (1972) describes the small narrow version of paper stomp as tortillons. Anything from paper to finger that can smudge a line can make interesting tones (Jarrett & Lenard, 2000).

Plate 2.31: Paper Stomps. Source:

http//:www.currys.com/catalogpc.htm?Category=PAPER_STOMPS_AND_TORTILLONS

2.9.3 Blenders

These are tools that blend charcoal strokes into tones. A simple paper tissue or cotton can be used to blend charcoal. A piece of chamois skin works well, especially with powdered charcoal. A kneaded eraser also blends and helps to lift out light passages

from the charcoal tone. Some of the best and cheapest blenders are the human finger tip (De Reyna, 1972).

Plate 2.32: Cotton Swabs as Blenders. Source: Kwamina Kurefi Edonu 2011 (Researcher)

2.9.4 Fixative

Fixative is a resin that has been dissolved in a solvent, so that as the solvent dries on the surface of the paper the resin remains as a protective layer. Fixative is available in two formats: in a liquid form with mouth diffuser and in large or small spray cans (Horton, 1994). It protects an unstable surface; it is sprayed on a finished drawing to protect it (Jarrett & Lenard, 2000).

Plate 2.33: Fixative. Source: Kwamina Kurefi Edonu 2011 (Researcher)

2.9.5 Eraser

For pencil drawing the usual eraser is soft rubber, generally pink or white, which is in rectangular shape or in the form of a pencil, surrounded by a peel-off paper cylinder like

a charcoal pencil. For chalk and charcoal drawing, the best eraser is kneaded rubber or putty rubber. It is a grey square of very soft rubber that can squeeze like clay to make any shape that is convenient. A thick, blocky soap eraser is useful for cleaning up the white areas of the drawing (Blake, 1981).

2.9.5.1 Putty Rubber

A putty eraser is more adaptable than a plastic eraser as it can be molded into a point to lift out any unwanted marks (Horton, 1994). It is usually used for charcoal and pastel as well as other suitable materials such as pencil. The main advantage of a putty eraser is that it can be kneaded into any form to erase in a particular manner. This is useful for a positive approach to drawing where the eraser serves as a tool, which brings something to a drawing rather than merely taking something away (Stanyer, 2003).

Plate 2.34: Putty Rubber or Kneadable Eraser.

Source: Kwamina Kurefi Edonu 2011 (Researcher)

2.9.5.2 Plastic Rubber

This type is designed particularly for erasing very dense graphic markings, and will also remove charcoal, pastel and pencil. It can be used to create particular marks, which are determined by its shape (Stanyer, 2003).

Plate 2.35: Plastic Rubber. Source: Kwamina Kurefi Edonu 2011 (Researcher)

2.10 Techniques in Portrait Illustration

Technique can be described as what makes a drawing fun and exciting. Some popular techniques are charcoal, graphite pencil, chalk on toned paper, coloured pencil, pen and ink, line and wash, watercolour, and mixed media. Others are woodcut, wood engraving, lithographic stone or lithography, silhouette, scraperboard, silver point, linear shading techniques using hatching, crosshatching and digital methods. A few of these techniques are discussed below.

2.10.1 Scraperboard technique

Scraper-board drawing evolved during the early days of photographic reproduction in newspapers as a response to the needs of advertisers, who wanted to show their wares and products to best advantage but were limited by the poor quality of the printing processes then available. Scraperboard has its own qualities, however it is similar in some respects to wood engraving, woodcuts or engraving on metal. (Barber, 2003). Scraperboard technique is also similar to cross-hatching with a pencil, although in scraperboard work, drawing is done in white on black. The surface of the board can be scratched over several times, as long as the marks do not cut too deeply into the china clay. Any areas that need to be strengthened or corrected can be filled in with ink. (Barber, 2003).

2.10.2 Silverpoint technique

This technique is a classic method used earlier before pencils were invented. Many drawings by Renaissance artists were made in this way. Silver point is a very nice material to draw with. A piece of wire is either held in a wooden handle taped to it. The drawing process begins by covering a piece of cartridge paper with a wash of permanent

white gouache designer paint with the coat covering the whole surface without being too thick or too watery. After the white paint has dried, a drawing is then made with a silver wire. It is important to ensure that the end of the wire is smooth and rounded to prevent it from tearing the paper. The silver deposits a very fine silky line, like a pencil, but lasts much longer (Barber, 2003).

2.10.3 Pen and Ink

Ink is a widely used medium by artist. It can be applied either with a brush or with a pen, but special effects can be achieved by using bamboo reeds, large nibs, fountain pens, felt pens or ball point pens. Tones can usually be achieved by drawing more or less dense lines over one another at right angles (crosshatching). In using pen and ink, it is advisable to draw on smooth, good quality card so that the surface does not fray or absorb ink irregularly (Civardi, 2002). Pen and ink is special in that once a line is drawn, it becomes indelible and cannot be erased. This really puts the artist on his mettle because, unless he can use a mass of fine lines to build a form, he has to get the lines 'right' first time. The tension of knowing that a mistake cannot be changed makes it challenging (Barber, 2003).

2.10.4 Line and Wash

In this technique of drawing, lines are usually drawn first to form the main shape of the subject after which a brush loaded with ink and water is applied across certain areas to suggest shadow and fill in most of the background to give depth. A good quality solid paper is necessary for line and wash drawing. Either a watercolour paper or a very heavy cartridge paper will be appropriate. Care must be taken not to make the paper so wet that it takes ages to dry. When using line and wash in landscape drawing, the

handling of the wash is particularly important because its different tonal values suggest space receding into the picture plane (Barber, 2003).

2.10.5   Mixed Media

Mixed media involves using different materials such as paints, inks, pastels and pencils to achieve a drawing with unusual effect (Civardi, 2002). Similarly, De Reyna (1972) describes mixed media as the use of several different media in the same drawing. This technique is very effective on textured and coloured, or dark substrate (Wigan, 2009).

2.10.6   Charcoal

Charcoal is perhaps the ideal medium for portrait study as it is very easy to control when applying tones but also allows the user to achieve fairly sharp detail. It should however be used broadly concentrating on the overall rendering of the shapes. This exploits its greatest assets, as it is both versatile and evocative. Compressed or willow charcoal can be used, but care must be taken in either case not to smudge the sheet. Charcoal strokes can be blended and smudged by gently rubbing with a finger, whiles tones are softened by blotting with a soft eraser (kneadable putty eraser). It is advisable to protect finished charcoal drawings by spraying with fixative (Civardi, 2002).

2.10.7   Graphite Pencil

The invention of the Pencil in the 17th century completely changed artists' techniques due to the enormous variety of skillful effects that could be produced with it, and soon replaced established drawing implements such as silverpoint. The production of pencils in different grades of hardness and blackness has greatly enhanced the medium's versatility. It is now easy to draw in a variety of ways: delicately or vigorously,

precisely or vaguely, with linear effect or with strong or soft tonal effects (Barber, 2003). Such techniques include hatching and crosshatching.

2.10.7.1 Hatching

Hatching is a shading method that employs series of lines arranged in shaped progression either parallel or radiating. The trick is to get the lines evenly spaced, gradually increasing or decreasing in length, and the right value range and progression (Ryder, 2000). The distances between the lines should be varied to create lighter or darker areas. Generally, lines should follow the form of the subject, indicating roundness though drawing all the lines in the same direction can be a style choice done purposely for an interesting drawing (Parks & Parks, 2006).

2.10.7.2 Crosshatching

Crosshatching starts the same way as hatching with parallel lines. Once the first set of lines are drawn, a second set is placed over them at an angle. If more depth is needed, a third and fourth layer may be added. The crosshatching may continue for as many layers necessary to create the desired darkness (Parks & Parks, 2006).

2.10.8 Coloured Pencil

Layering and burnishing are the two basic techniques in colour pencil drawing. Choosing an approach depends on the subject matter to be studied or the look or texture to be evoked. In many cases, a drawing will require the combination of both techniques. Sometimes it is not easy to decide whether to layer or burnish. The good thing is, a drawing can begin with layering and employ burnishing to deepen the tones in an area if it does not turn out the way it was planned. In most cases, a drawing will require both

techniques, since the surfaces of people, places and things are all so different (Hammond, 2008).

2.10.8.1 Layering

All coloured pencil drawings begin with layering. Layering is done by applying the pencil with light layers, while keeping a sharp point on the pencil at all times. The distinctive feature of layering is when the texture of the paper shows through the drawing, giving it a somewhat grainy appearance. The layering technique makes visible the pencil strokes thereby giving the works a more hand-drawn appearance. Using the layering technique requires patience to build up tones especially dark ones. Hurrying with coloured pencil will create unevenness in the application and ruin the look of the drawing. When layering in colour, it is advisable not to overlap too many different colours to the point that they become opaque. Again, the graininess of the paper should be seen showing through the coloured pencil (Hammond, 2008).

2.10.8.2 Burnishing

Burnishing is when coloured pencil is applied heavily with a firm pressure that makes the pigment totally cover the surface of the paper. Because of the waxy nature of the pencils, the pigment goes on with a creamy feel, and the colours become very opaque with the heavy pressure. This can make the coloured pencil mimic the look of oil painting, with bright colours and a shiny impression. Burnishing layers of pencil mixes colours together like paint instead of remaining independent. The pencil pressure flattens the texture or grain of the paper, and the pigment and wax of the pencil fill it in completely. When practicing this technique, use pencils with a bit duller point to balance out the heavy pressure of application (Hammond, 2008).

2.10.9 Chalk on Toned Paper

The use of toned paper can bring an extra dimension to a drawing and is very effective at producing a three-dimensional effect of light and shade. Whether one is drawing with chalk, pastel or charcoal it is very important to remember that the paper itself is in effect an implement, providing all the tones between the extremes of light and dark. It is important to resist the temptation to completely obliterate the toned paper in ones enthusiasm to cover the whole area with chalk marks. The use of toned paper reduces the area that has to be covered with chalk and heightens the effect of the chalk marks, especially if these have been made in white (Barber, 2003).

2.10.10 Watercolour

Watercolours, water-soluble inks, and water-diluted Indian ink are ideal for portrait study, although they are closer to painting than drawing, as they are applied with a brush and require a tonal vision, which is both concise and expressive. Water-soluble graphite or colour pencils can be used for quick studies. To blend strokes easily, they must be wiped with a water soaked brush, but it is advisable to use heavy card so that the moisture does not cause the surface to cockle and become irregular (Civardi, 2002).

2.10.11 Digital media

The revolution of the computer graphics field during the last two decades has made it possible to create high quality synthetic images that even experts find it difficult to differentiate from real imagery (Elber, 2004). The vast majority of illustrators use computers as tools and they provide great control, flexibility and power. Digital convergence has enabled many aspects of the profession of illustration to be carried out

from the home or studio. The digital revolution is providing new territories and opportunities for the ancient art of illustration (Wigan, 2009).

2.10.12 Silhouette

According to Wigan (2009), silhouettes are outline drawings, usually portraits in profile, filled in black. The name is derived from Etienne de Silhouette (1709–1767), a French finance minister whose name became associated with cheaply made products. Silhouettes were a form of inexpensive portraiture where a likeness was created from cutting paper shadows freehand or by working from life-sized shadows reduced by a pantograph. They first appeared in ancient Egyptian murals and, like shadow puppets, became popular in late sixteenth-century France. Cleaver, Scheurer & Shorey (1993), also points out that silhouette and silhouette illustrations have from ancient times been used to tell a story or record an important event. They may be seen in the artifact of early Chinese puppet theaters, Egyptian tomb decoration and Grecian vases. Cleaver, Scheurer & Shorey (1993), further suggest that since there are usually no visual cues in its interior, a silhouette must capture the essential attributes of the person, object or motion being pictured. This silhouette technique was also admirably suited to book illustrations; people, place and things. They could carry the narrative of a story and were useful in identifying unique characteristics of a person or object.

2.10.13 Woodcut

This is the oldest form of relief printing, in which the image is carved parallel with the wood-grain. The raised parts of the design carry the ink, and the parts not to be printed are cut away with tools such as a knife or gouge (Wigan, 2009). Walker (2005), suggest that some scholars trace the beginning of woodcut to Empress Shotoku of Japan.

However, others argue that the Egyptians created the earliest block prints to decorate textiles. The technology for printing from blocks was introduced to Europe from Japan in the 14th century.

2.10.14 Wood Engraving

It is a process in which the image is incised on to the edge grain of the wood, producing finer lines than woodcuts. This form of engraving became the most popular way of printing for the growing publications market in the nineteenth century. Illustrations were cut on to the wooden blocks by professional engravers and then printed rapidly on the new steam presses. It is believed that English wood engraver Thomas Bewick pioneered the technique in the 1790s (Wigan, 2009).

2.10.15 Lithographic Stone/Lithography

This is a planographic process invented by Alois Senefelder in 1797 that is based on the antipathy of water and grease in which the image repels water but accepts ink. Images are drawn on to a surface in litho crayon or oily ink; the flat surface is then treated with gum arabic and the ink is washed off, while the stone retains the grease. Prints are made from zinc, aluminium plate or stone with subtle graduations of tone and texture. Colour lithography or chromolithography was developed in 1837 by using separate stones and drawings for each colour (Wigan, 2009).

The next chapter looks at the methodology used for the research. This comprises of the population sample for the study, instrument used in collecting the data, the mode of administering the instruments.

CHAPTER THREE
METHODOLOGY

3.1 Overview

The purpose of this chapter is to explain the research methodology used in this study. This includes the research design, population and sample, instrument for data collection and data collection procedure.

3.2 Research Design

The qualitative research methodology was used with emphasis on survey research method. Qualitative research investigates the quality of relationships, activities, situations or materials (Frankel & Wallen, 1996). This type of research seeks to obtain a holistic impression of what is being investigated, that is describing in detail all of what goes on in a particular situation.

Survey research design was chosen because it enabled the researcher to use many subjects and questionnaires to collect his data. It is one of the most commonly used methodologies in the social sciences. Survey research refers to the set of methods used to gather data in a systematic way from a range of individuals, organizations, or other units of interest. Specific methods may include questionnaires, interviews, focus groups, or observation (Given, 2008). By its nature, survey research has always been exploratory in nature (Punch, 2003). When little research has been done on a subject, surveys allow the researcher to establish an overview before research is conducted to probe and analyze the issue with qualitative approaches or experimental and quantitative approaches (Babbie, 1990).

3.3 Library Research

Library research contributed significantly to the compilation of this study. Several literatures were consulted in different libraries such as KNUST Main Library, College of Art Library, University of Education, Winneba - Winneba Campus Library. Various literatures were reviewed on Iconography, drawing, illustration, portraiture and portrait drawing in order to have a strong theoretical background needed to conduct the research. The main sources of information are the library and the Internet.

3.4 Population for the Study

3.4.1 *Population*

A population is any group that is the subject of research interest (Goddard & Melville, 2001). It is often not practical or possible to study an entire population. For this reason, it is necessary to make general findings based on a study of only a subset of the population. Such subsets are called samples.

The research, which was conducted in Kumasi and Accra, the capital cities of Ashanti and Greater Accra regions respectively, targeted all Ghanaians from junior high school and beyond. However, the total accessible population constituted Ghanaians in the Accra and Kumasi metropolises from junior high school and beyond. A sample size of 400 was then selected from the accessible population. The sample is made up of 100 Junior high school students, 100 Senior high school students, 100 tertiary students and 100 members of the public outside the school system. Owing to the fact that the population being studied is heterogeneous, the stratified sampling technique was employed to obtain the needed information for the study.

3.4.2 *Sampling Technique*

The type of population being studied usually influences sampling. Samples must be representative of the population being studied; otherwise no general observations about the population can be made from studying the sample. Two key features of samples determine how representative of the population they are, these being size and bias (Goddard & Melville, 2001). More often, the population that a researcher targets to study is too large to manage effectively. In such cases, a sampling technique is employed to select a sample or unit of the population to study in detail.

Stratified sampling technique was employed for the study. For qualitative research, stratification has a distinct link to quota sampling as a means of selecting cases. Thus, when the purposive selection process calls for data from subgroups in the population, the next step is to select the members of those subgroups that will make up the corresponding subsamples, which amounts to setting a quota for the size of each subsample (Given, 2008). The sample selected from the accessible population is made up of 100 JHS students forming one stratum, 100 SHS students forming the second stratum, 100 tertiary students forming the third stratum and 100 members of the General Public (educated, semi-educated and illiterates) also forming the fourth stratum. Each group had to be treated as a separate population and the simple random sampling technique employed at each level.

The stratified random sampling gives the leverage to combine both simple random and stratified sampling techniques. The stratified random sampling technique is used for a more accurate representation and also because it is least biased allowing the researcher

to generate findings to the entire population. It further helps in selecting the appropriate population for the research project.

3.5   Data Collection Instruments

A questionnaire is a printed list of questions that respondents are asked to answer (Goddard & Melville, 2001). Similarly Leedy (1980), suggest that a questionnaire is normally used for the collection of data in educational research when information is to be obtained from a large number of subjects in diverse locations. Open (or unstructured) questions can be used in a preliminary survey or to get a feel for the subject. Here respondents answer questions in their own words. Closed (or structured) questions are used in large-scale data collection. Here respondents choose from a collection of alternatives, for example (true/false) or assign a numerical score or ranking (Goddard & Melville, 2001).

The use of questionnaire was significant to the study as a result of the large sample size and their diverse location, as well as the research design used. Questionnaires were administered to respondents by the researcher to gather relevant data from the sampled population. The choice of words and the entire questions were as simple and precise as possible to avoid ambiguity. Though most of the questions demanded written responses, the images in the questionnaire made it interesting and attractive. Adequate time was provided for respondents to complete the questionnaires, which were collected immediately for analysis.

3.6 Types of Data

Data for research is classified into two, namely primary and secondary data. Primary and secondary sources of data were employed.

3.6.1 Primary Data

One of the main tasks of primary data collection is collecting information not available elsewhere. Data collected through *questionnaire, observation* and *interview* are classified under the primary sources.

3.6.2 Secondary Data

Information collected through journals, books, magazines, brochures and Internet constitute secondary sources. The researcher consulted Libraries in KNUST and University of Education Winneba, as well as the Internet.

3.7 Administration of Instruments

Questionnaires were printed and distributed to respondents in the Kumasi and Accra metropolises. In Kumasi, 215 questionnaires were administered to KNUST and Kumasi polytechnic students, SHS and JHS students and other members of the General public. Similarly, 215 questionnaires were administered to Legon and Accra polytechnic students, SHS and JHS students and other members of the public in Accra. In all 430 questionnaires were distributed, out of which 428 were retrieved representing 99.5 percent. This explains the high percentage rate of retrieval. In administering the questionnaires, respondents were persuaded to independently respond to the items on the questionnaire. The nature of the questionnaire demanded that respondents provided answers to the questions instantly for immediate collection. This was to eliminate the possibility of any external influence. For this reason, respondents were not allowed to

take any questionnaire home. Where respondents were in a group, they were made to complete the questionnaire independently. In instances such as the lorry stations, markets and other places where there were onlookers, the onlookers were prevented from interfering. Again, for respondents to be candid about their responses they were made aware of the fact that the questionnaire was for academic purposes only and that the information they provide will be kept strictly confidential.

In all, fourteen days was used to administer questioners to respondents in Accra and Kumasi. In collecting data from illiterate respondents, the researcher read and translated the questions to their understanding in their local dialect. The researcher then wrote their answers on the questionnaire for them. The researcher made sure he wrote the exact answers the respondents provided, and tried as much as possible not to be bias.

3.8 Data Collection Procedures

The researcher personally collected data from respondents through the use of questionnaires. Data collection was not done based on arranged dates; rather it was done on the spot. Once a questionnaire was given out, respondents had to independently complete it immediately. This was done to eliminate any external influence that might affect the credibility of the data collected.

3.8.1 Practical Component of the Study

In order to fulfill the third objective of the research, 15 portrait illustrations of selected icons around the world have been realistically rendered and documented in the form of a digital album. The researcher with the help of his supervisor carefully selected the icons. The Internet served as the primary source from which photos of the selected icons

were downloaded and used as reference for the drawings. The portraits were mainly rendered in media such as pencil, colour pencil and pastel. Others were rendered in mixed media such as pencil and charcoal as well as colour pencil and pastel. Each completed drawing was sprayed with a fixative to make it permanent. A period of 5 to 7 days was spent on each drawing depending on the medium used as well as the complexity of the reference material. The drawings have a minimum size of 29.7 x 42cm (11.7 x 16.5in) to a maximum size of 34.8 x 49.8cm (13.7 x 19. 6in). Three types of substrate were used for the drawings. These are Cartridge paper, Ingres or Pastel paper and Sugar paper. A few of the illustrated portraits are displayed on the subsequent pages, in addition to a step-by-step working process leading to the final drawings of two of the portraits.

3.8.2 Drawing the Portrait of Trygve Lie

The researcher spent a maximum of 7 days to execute this portrait using pencil as the medium and cartridge paper as the substrate. It has a size of 29.7 x 42cm (11.7 x 16.5in). An initial sketch of the image was made without scaling with a 2H pencil on the substrate after it had been firmly fixed on a drawing board using masking tape. Several grades of pencils including 3H, 2H, F, 2B, 3B and 5B were combined in rendering the portrait. Harder pencils such as the 2H and 3H were used for lighter areas and also to serve as initial layers of tone for the portrait, after which soft pencils such as F, 2B, 3B and 5B were applied to intensify the tones and also bring out details. The finished drawing was sprayed with fixative to make it permanent. Drawings showing levels of stages in the execution of the portrait are shown in plates 3.1, 3.2, 3.3, 3.4 and 3.5.

Plate 3.1: Stage 1   Plate 3.2: Stage 2

Plate 3.3: Stage 3   Plate 3.4: Stage 4

Levels of Stages Showing Portrait of Trygve Lie.

Plate 3.5: Stage 5. Trygve Lie.

Pencil on Cartridge paper, 29.7 x 42cm (11.7 x 16.5in).

Source: Kwamina Kurefi Edonu 2011 (Researcher)

3.8.3 Drawing the Portrait of Desmond Tutu

This drawing was executed in a period of 7 days using the mixed media approach. The media are colour pencil and pastel with cartridge paper as the substrate. Colour pencil was used in rendering the skin while the pastel was used for the shirt. The drawing

began with the layering technique of colour pencil drawing with more layers being added as the drawing proceeded to achieve burnishing. It has a size of **29.7 x 42cm (11.7 x 16.5in)**. An initial sketch of the image was made with 2H pencil on the substrate after it had been firmly fixed on a drawing board using masking tape. Sketching was done directly without scaling. The colour pencil was then applied gradually in layers to achieve burnishing whiles bringing out details as the drawing progressed. After completing the head with colour pencil, pastel pencils were introduced to render the shirt. The finished drawing was sprayed with fixative to make it permanent. Drawings showing stages in the execution of the portrait are displayed below.

Plate 3.6: Stage 1   Plate 3.7: Stage 2

Levels of Stages Showing Portrait of Desmond Tutu.
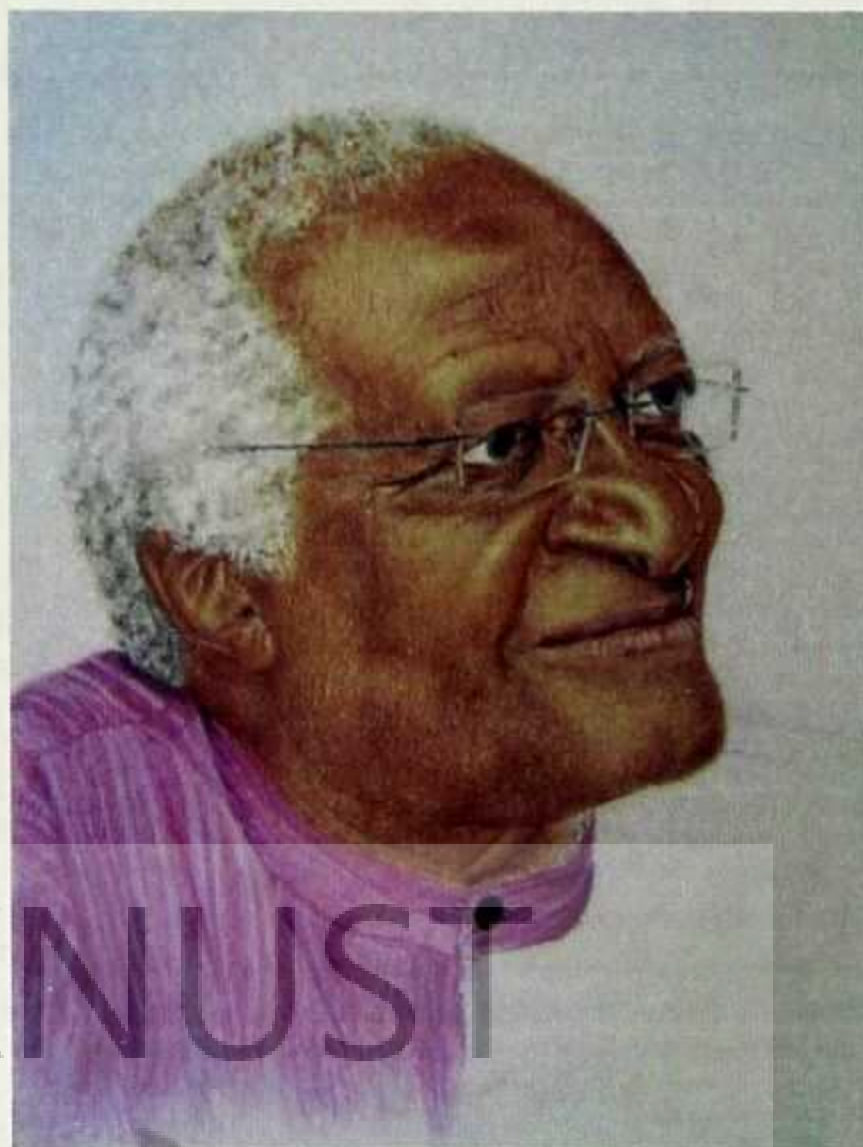
Plate 3.8: Stage 3   Plate 3.9: Stage 4

Levels of Stages Showing Portrait of Desmond Tutu.

Plate 3.10: Stage 5 Desmond Tutu

Colour Pencil & Chalk Pastel on Cartridge paper, 29.7 x 42cm (11.7 x 16.5in)

Source: Kwamina Kurefi Edonu 2011 (Researcher)

Plate 3.11: F. W. deklerk.

Chalk Pastel on Ingres paper, 34.8 x 49.8cm (13.7 x 19. 6in).

Source: Kwamina Kurefi Edonu 2011 (Researcher)
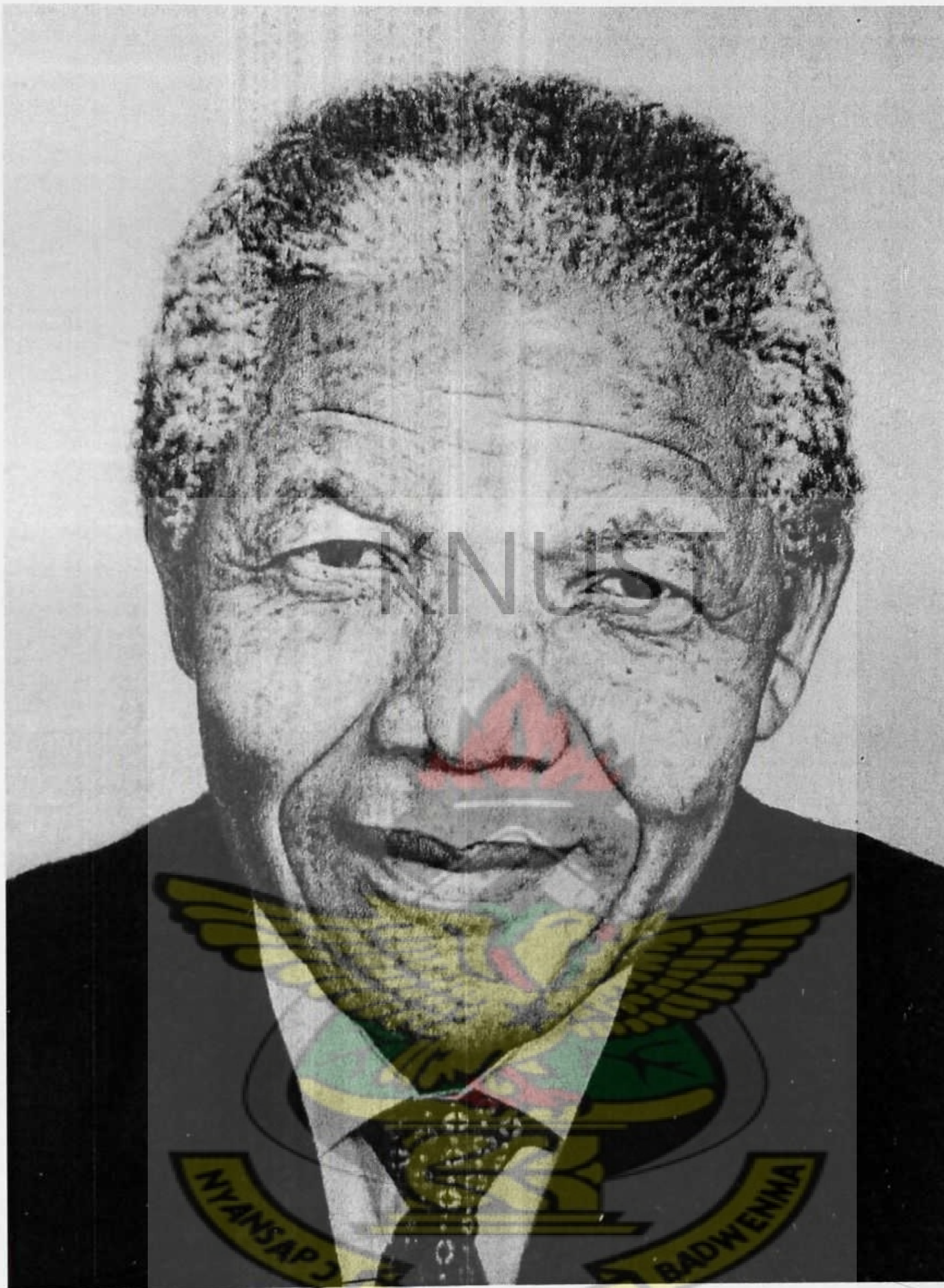
Plate 3.12: Nelson Mandela.

Pencil & Charcoal on Cartridge paper 29.7 x 42cm (11.7 x 16.5in)

Source: Kwamina Kurefi Edonu 2011 (Researcher)

Plate 3.13: Kwame Nkrumah.

Chalk Pastel on Ingres paper, 34.8 x 49.8cm (13.7 x 19. 6in)

Source: Kwamina Kurefi Edonu 2011 (Researcher)

Plate 3.14: U thant.

Colour Pencil on Sugar paper, 31.8 x 45.8cm (12.5x18in).

Source: Kwamina Kurefi Edonu 2011 (Researcher)

3.9 Data Analysis Plan

The data collected was examined for consistency and accuracy by reading through all the responses provided by respondents, after which the data was assembled, analyzed, the facts interpreted, conclusions drawn and recommendations made. Details of this will appear in the next two chapters.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter describes the results obtained from the analysis of the data collected from respondents through questionnaire. In order to conveniently discuss and interpret the data from the questionnaires, results of the analysis are presented in tables and charts that are displayed on the subsequent pages.

4.2 Restatement of the problem

It is assumed that the fame of certain personalities in Ghana and around the world has grown to iconic proportions, and that they are well known both by name and physiognomy. This notwithstanding, few studies exist in Ghana that examines the iconic status of such personalities as well as peoples visual perception. It is never clear how the public perceive these personalities. Again, there is no certainty that the Ghanaian public is visually aware of the physiognomy of these icons, and can easily recognize and identify them from their illustrated portraits. The impression might be formed that the public has knowledge of these personalities due to their fame and popularity. This study tries therefore to determine the facts, whether the Ghanaian public can readily recognize and identify iconic personalities from their illustrated portraits. The research will also assess the iconic status of those personalities.

4.3 Analysis of findings of the Research

Findings from the results are analyzed and interpreted based on the first two objectives of the research. The objectives are as following:

1. Assess people's ability to recognize and identify iconic personalities from their illustrated portraits.

2. Assess the effectiveness of techniques of rendering portraits to promote easy recognition and identification.

4.4 Ability to identify illustrated portraits of iconic personalities.

In all, three versions of illustrated portraits of three iconic personalities were presented for identification. The images were grouped in sets of three to form three questions. Based on the analyzed results of the data gathered, it can be concluded that the ability to recognize and identify illustrated portraits of iconic personalities is dependent on one's level of education, knowledge of historical and current issues, one's interest, as well as a person's age. It also depends greatly on the level publicity an icon enjoys and the technique of rendering the portrait. Generally, the performance of respondents for all the questions was above average. However, respondents in the tertiary category performed quite well as compared to the other categories. Data presented in tables 4.1, 4.2 and 4.3, indicates that respondents did quite well in identifying images in question 6, followed by 5 and 4 in that order.

| | Image | Respondents | | | | |
		JHS	SHS	Tertiary	Others	Total
A	Right	58	60	75	65	258 (64.5 %)
	Wrong/No Answer	42	40	25	35	142 (35.5%)
B	Right	8	22	20	25	75 (18.75 %)
	Wrong/No Answer	92	78	80	75	325 (81.25%)
C	Right	54	50	45	40	189 (47.25%)
	Wrong/No Answer	46	50	55	60	211 (52.75%)

Table 4.1: Respondents scores for images A, B and C of question 4

Image		Respondents				
		JHS	SHS	Tertiary	Others	Total
A	Right	70	78	81	65	294 (73.5 %)
	Wrong/ No Answer	30	22	19	35	106 (26.5%)
B	Right	9	20	21	24	74 (18.5 %)
	Wrong/ No Answer	91	80	79	76	326 (81.5 %)
C	Right	70	79	84	74	307 (76.75%)
	Wrong/ No Answer	30	21	16	26	93 (23.25%)

Table 4.2: Respondents scores for images A, B and C of question 5

Image		Respondents				
		JHS	SHS	Tertiary	Others	Total
A	Right	51	56	60	64	231 (57.75 %)
	Wrong/ No Answer	49	44	40	36	169 (42.25%)
B	Right	81	87	91	87	346 (86.5%)
	Wrong/ No Answer	19	13	9	13	54 (13.5%)
C	Right	66	64	83	78	291 (72.75%)
	Wrong/ No Answer	34	36	17	22	109 (27.25 %)

Table 4.3: Respondents scores for images A, B and C of question 6

4.5 Performance of respondents in identifying images A, B and C of Question 4

Plate 4.1 images A, B and C of Question 4

The performance of respondents in all the images for question 4 was the lowest. Respondents in all the categories secured scores above 50 for image A, with a highest score of 75 and a lowest score of 58, resulting in a total percentage score of 64.5%. On the other hand, the performance of respondents in all the categories was poor in identifying image B of question 4, scoring below 50, with a highest score of 25 and a lowest of 8, resulting in a total percentage score of 18.75%. Lastly, responses for image C of question 4 was not encouraging, with a highest score of 54 and the lowest being 40. Respondents in two categories specifically JHS and SHS scored 50 and above, whiles the other two being the Tertiary and General Public scoring below the 50 marks. This also resulted in a total percentage of 47.25%. Refer to table 4.1

	Image	Respondents				
		JHS	SHS	Tertiary	Others	Total
A	Right	58	60	75	65	258 (64.5 %)
	Wrong/No Answer	42	40	25	35	142 (35.5%)
B	Right	8	22	20	25	75 (18.75 %)
	Wrong/No Answer	92	78	80	75	325 (81.25%)
C	Right	54	50	45	40	189 (47.25%)
	Wrong/No Answer	46	50	55	60	211 (52.75%)

Table 4.1: Respondents scores for images A, B and C of question 4

Fig.4.1: Respondents scores for images A, B and C of question 4.

WRONG RESPONSES TO QUESTION 4

Fig. 4.2: Respondents scores for images A, B and C of question 4.

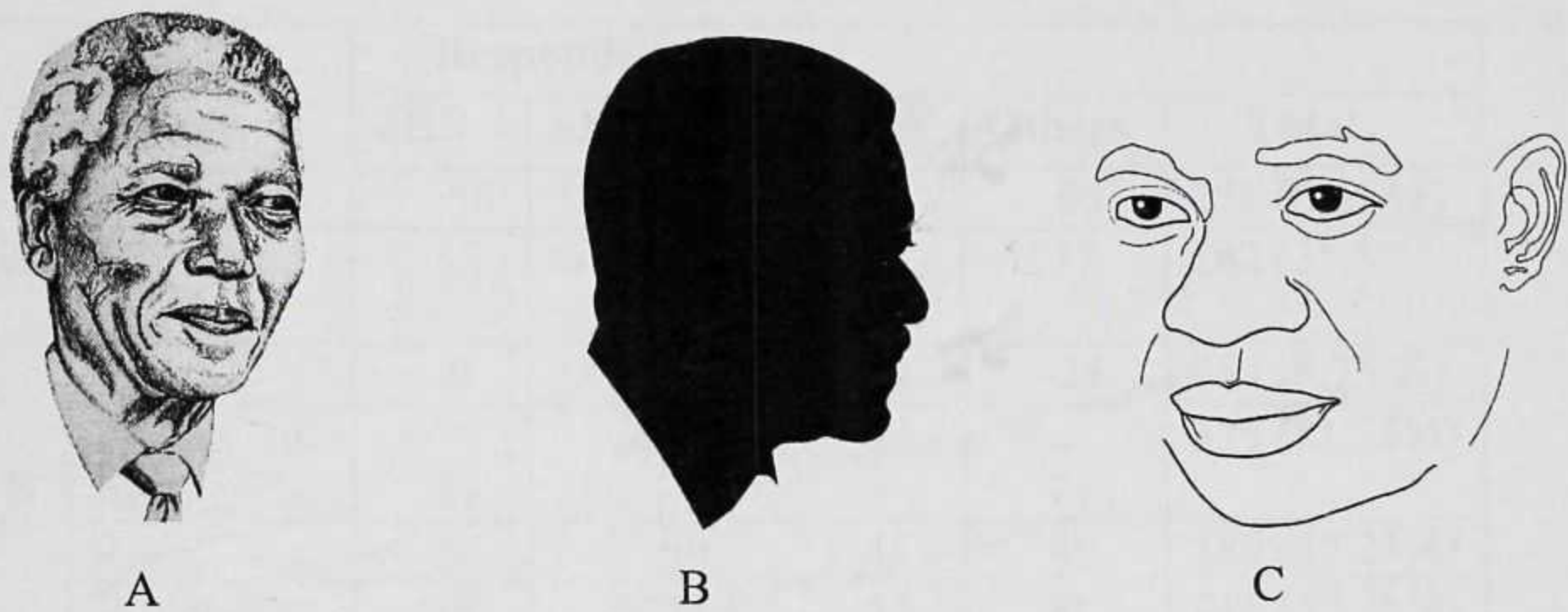## 4.6 Performance of respondents in identifying images A, B and C of Question 5

A   B   C

Plate 4.2 images A, B and C of Question 5
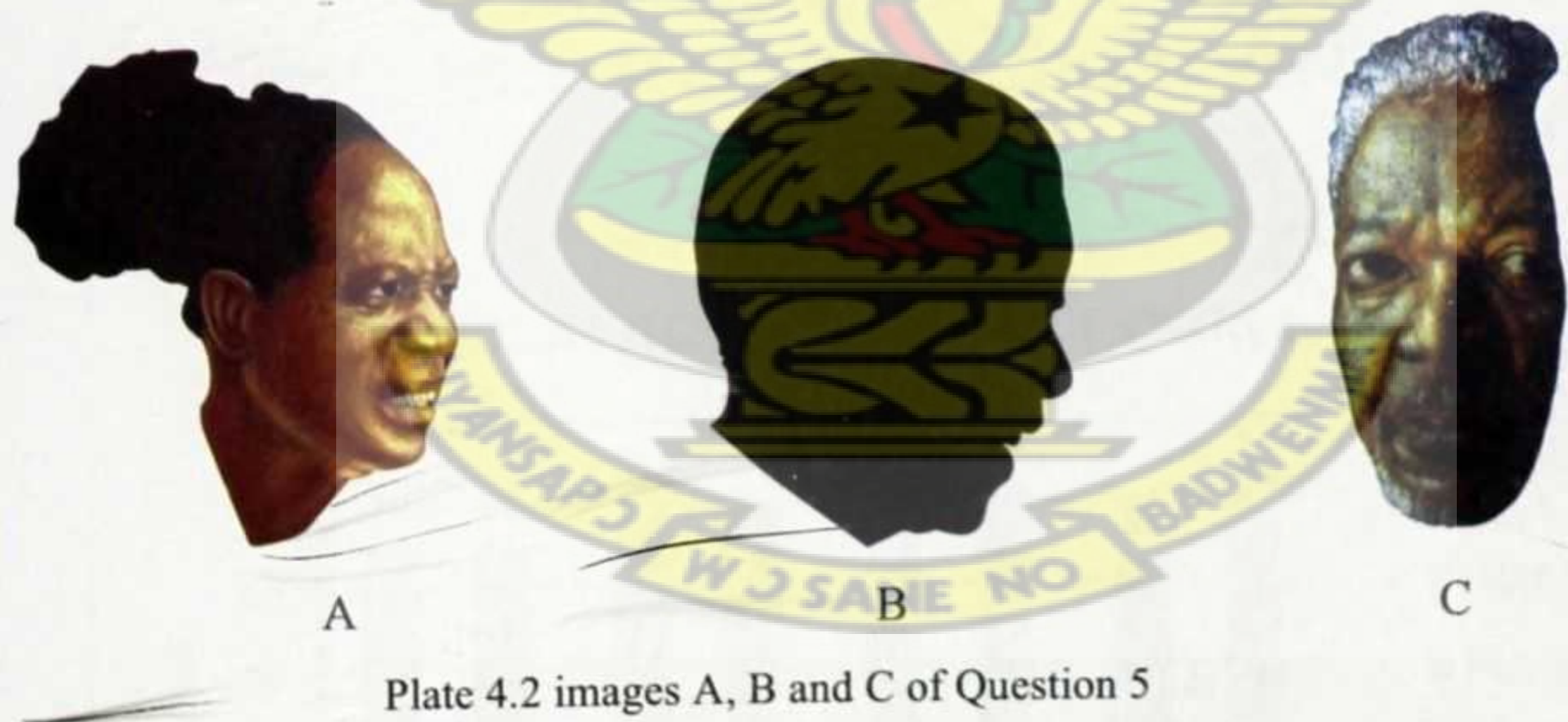
The performance of respondents in question 5 was generally good. Respondents in all

the categories had scores above 50 for images A and C, while respondents in all the

categories scored below 50 for image B. Responses for image A were very good with a

score of 81as the highest and 65 as the lowest, resulting in a total percentage of 73.5%.

Like image B of question 4, respondents performed poorly in identifying image B of

question 5, with a score of 24 as the highest and 9 as the lowest. This resulted in a total percentage score of 18.5%. Finally, respondents did remarkably well in identifying image C, scoring 84 as the highest and 70 as the lowest, resulting in a total percentage score of 76.75%. Refer to table 4.2 below.

Image		Respondents				
		JHS	SHS	Tertiary	Others	Total
A	Right	70	78	81	65	294 (73.5 %)
	Wrong/ No Answer	30	22	19	35	106 (26.5%)
B	Right	9	20	21	24	74 (18.5 %)
	Wrong/ No Answer	91	80	79	76	326 (81.5 %)
C	Right	70	79	84	74	307 (76.75%)
	Wrong/ No Answer	30	21	16	26	93 (23.25%)

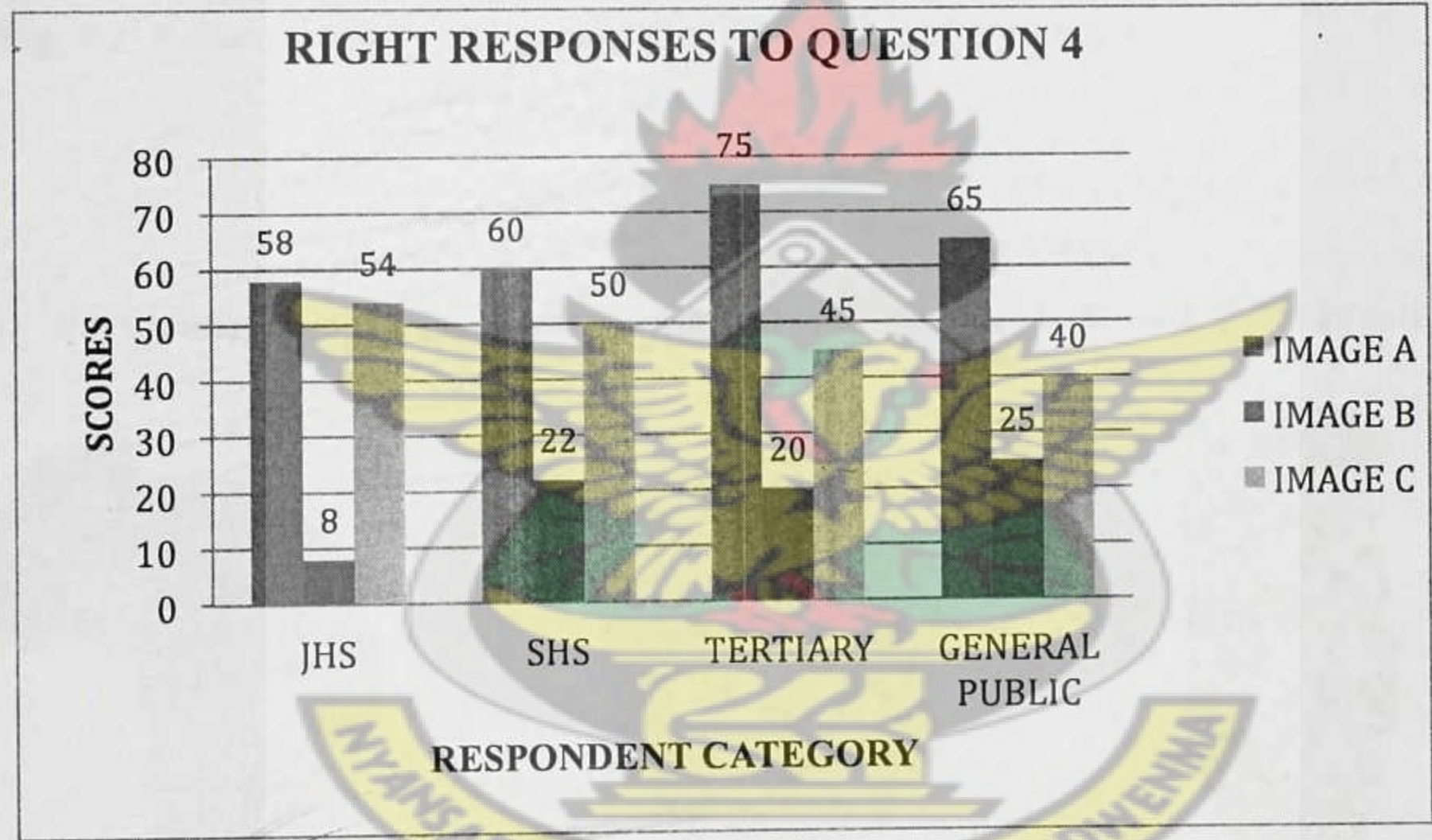Table 4.2: Respondents scores for images A, B and C of question 5

Fig. 4.3: Respondents scores for images A, B and C of question 5.
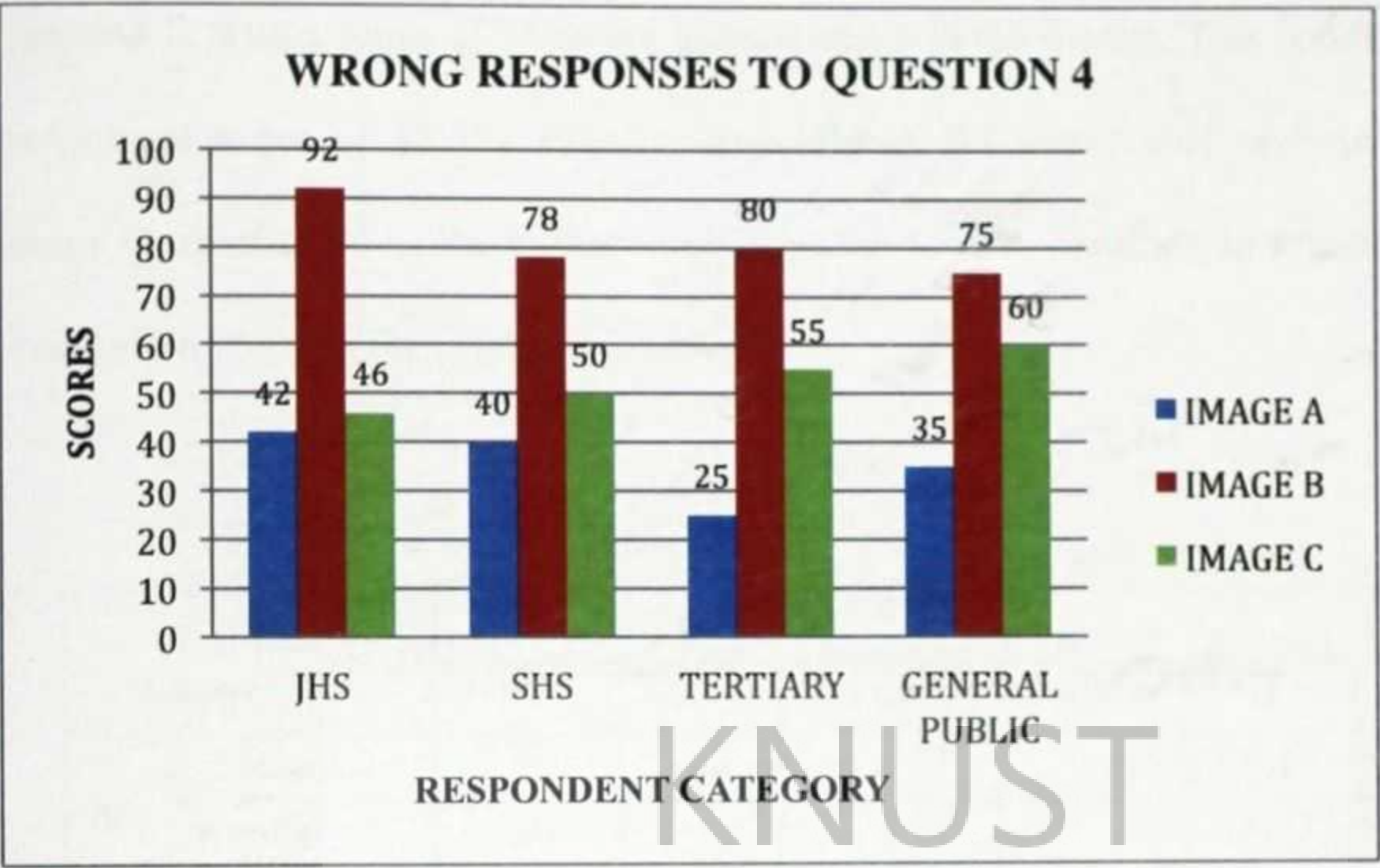
WRONG RESPONSES TO QUESTION 5
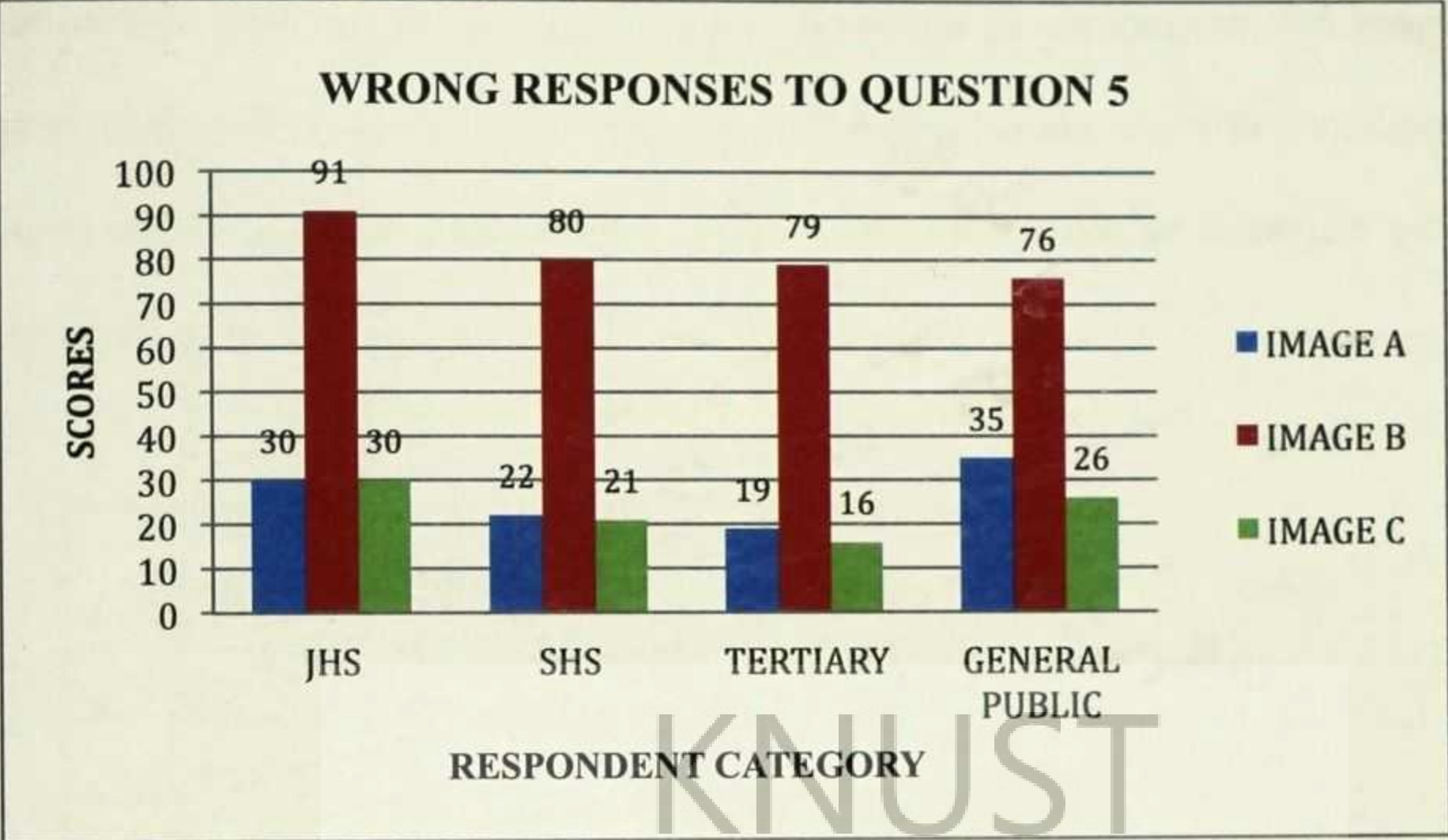
Fig. 4.4: Respondents scores for images A, B and C of question 5.

4.7 Performance of respondents in identifying images A, B and C of Question 6

A   B   C
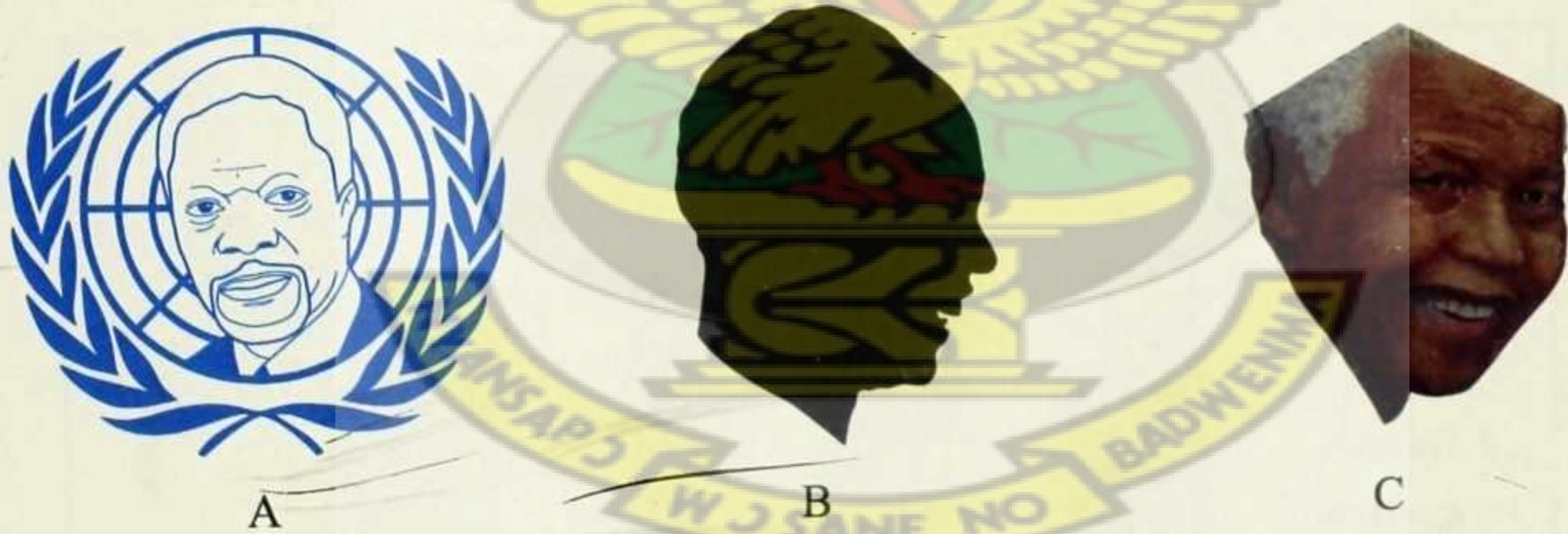
Plate 4.3 images A, B and C of Question 6

For question 6, respondents did very well in identifying the images. All the categories of respondents secured scores above the 50 mark for all the images. Responses for image 'A' were a little above average with a score of 64 as the highest and 51 as the lowest giving a total percentage score of 57.75%. Performance of respondents for image B were extremely high with 91 as the highest and 81 as the lowest giving a total

percentage score of 86.5%. Again, the performance of respondents for image C was very good with 83 as the highest score and 64 being the lowest, with a total percentage score of 72.75%. The data in table 4.3 below show respondents scores for each image for question 6.

Image		Respondents				
		JHS	SHS	Tertiary	Others	Total
A	Right	51	56	60	64	231 (57.75 %)
	Wrong/No Answer	49	44	40	36	169 (42.25%)
B	Right	81	87	91	87	346 (86.5%)
	Wrong/No Answer	19	13	9	13	54 (13.5%)
C	Right	66	64	83	78	291 (72.75%)
	Wrong/No Answer	34	36	17	22	109 (27.25 %)

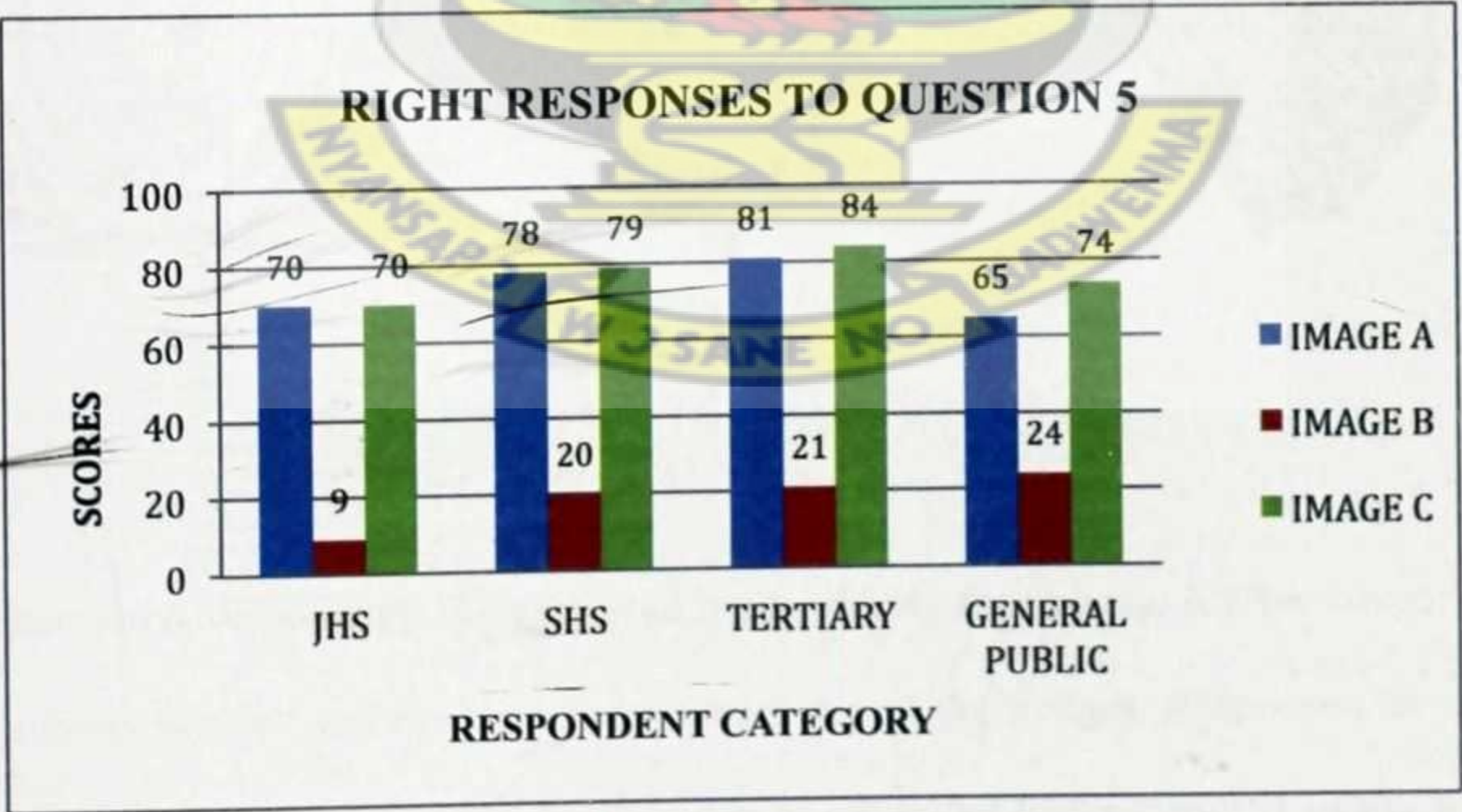Table 4.3: Respondents scores for images A, B and C of question 6

Fig. 4.5: Respondents scores for images A, B and C of question 6.

WRONG RESPONSES TO QUESTION 6

Fig. 4.6: Respondents scores for images A, B and C of question 6.

4.8 Comparative analysis of the performance of the various groups of respondents

Respondents in the tertiary category performed quite well securing the highest scores for most of the images for all the questions. They had 75 as the highest score for image A of question 4, 81 and 84 for images A and C of question 5.
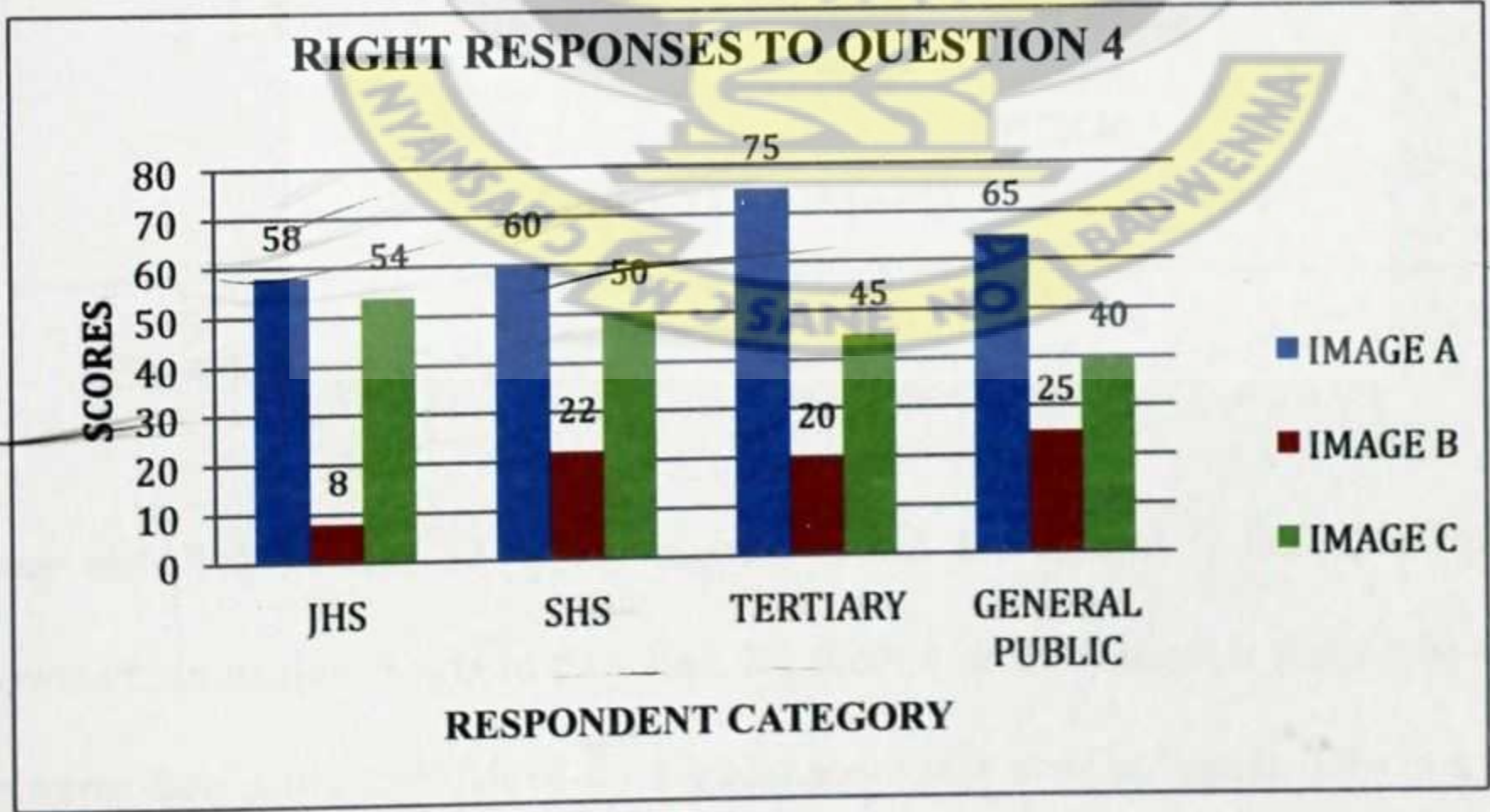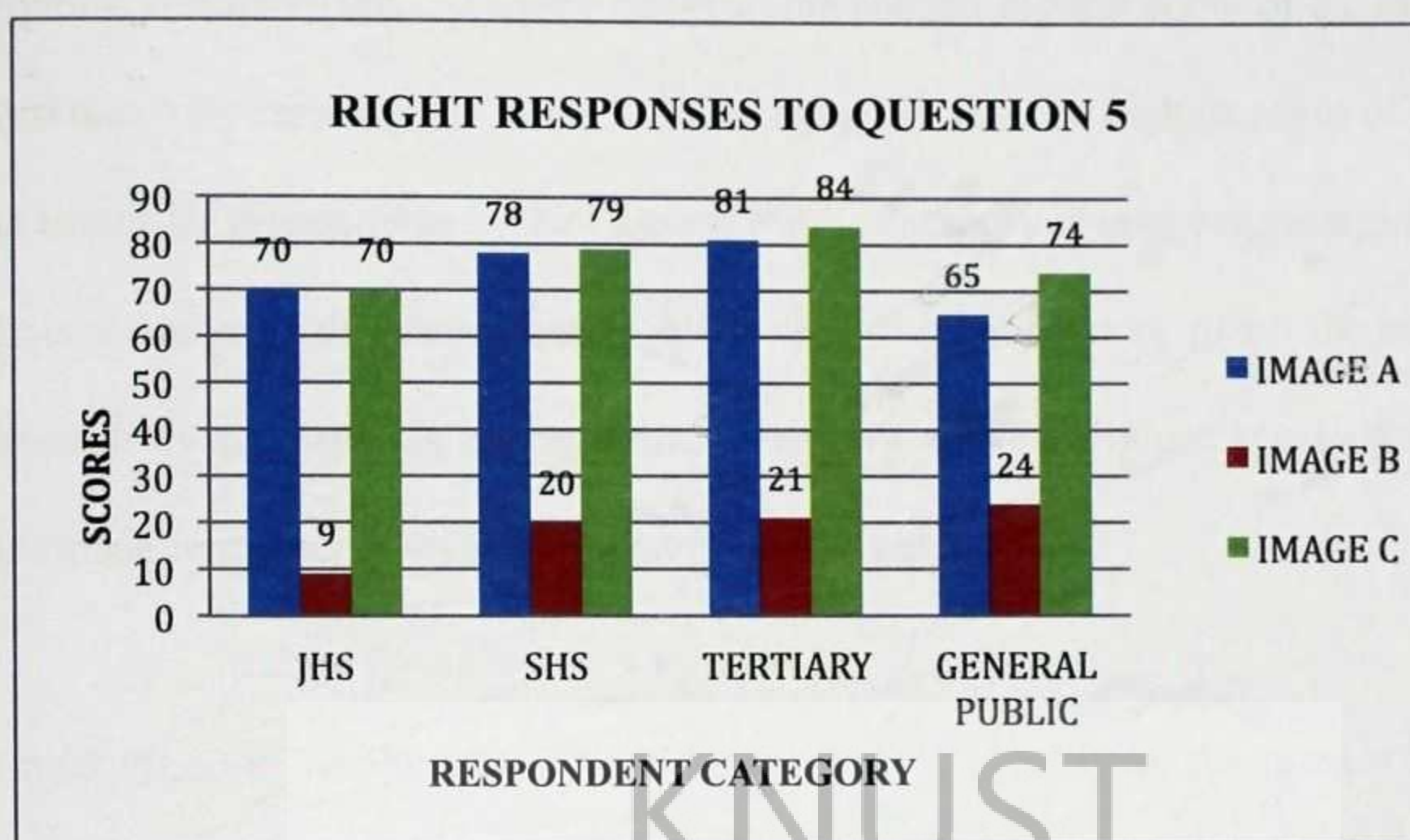
RIGHT RESPONSES TO QUESTION 4

Fig.4.1: Respondents scores for images A, B and C of question 4.

RIGHT RESPONSES TO QUESTION 5

Fig. 4.3: Respondents scores for images A, B and C of question 5.

RIGHT RESPONSES TO QUESTION 6
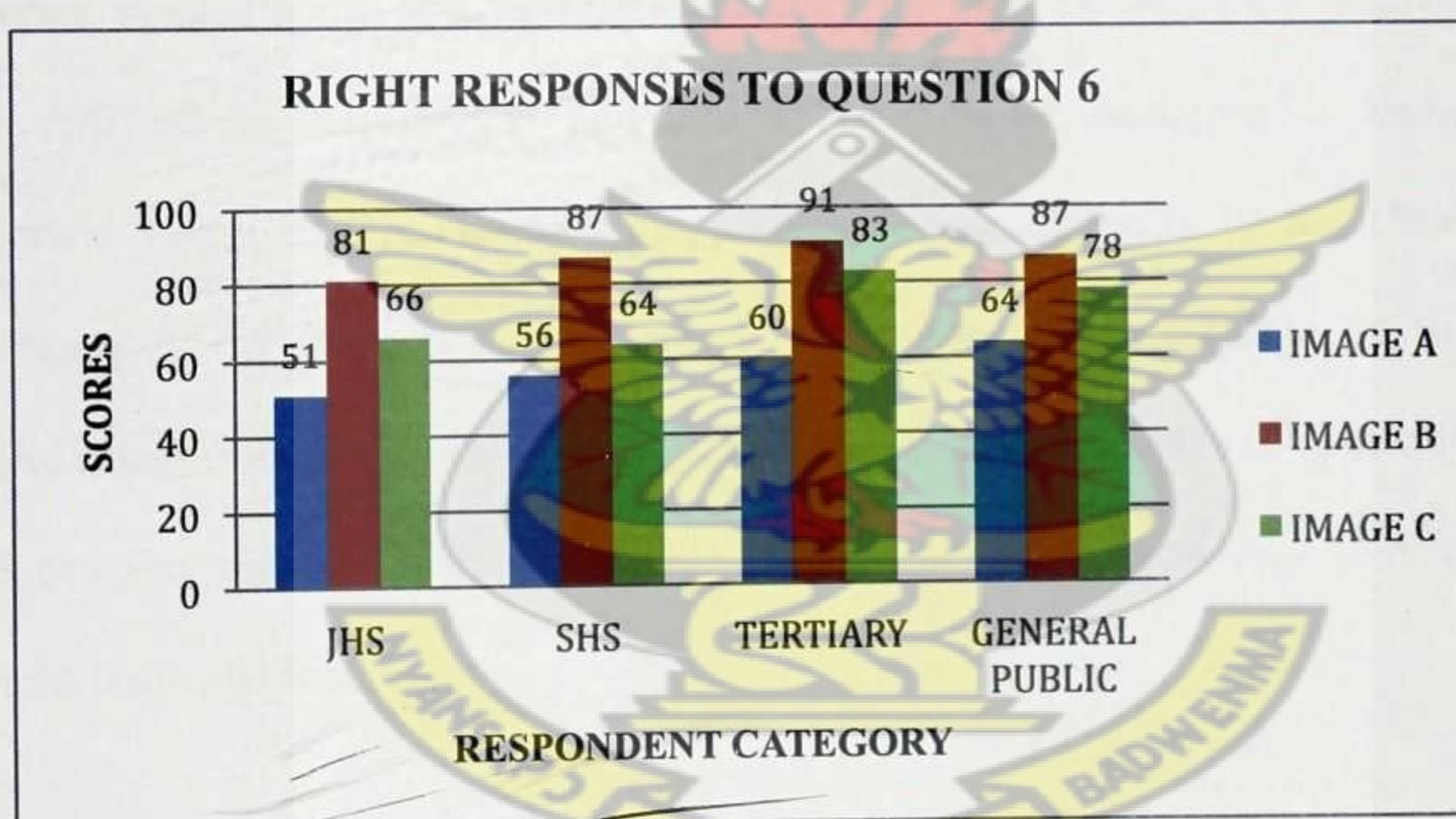
Fig. 4.5: Respondents scores for images A, B and C of question 6.

They also had 91 and 83 as the highest scores for images B and C of question 6.

However, in instances where they had the second or third highest score, the difference

between their score and that of the highest score was very marginal. This comparison is

seen in images B and C of question 4 where respondents in the tertiary category had the

third highest score of 20 and 45 respectively compared to the highest score of 25 and 54

for images B and C of question 4 by respondents in the General Public, and JHS

categories. Similarly the difference between the second highest score of 21 for image B of question 5 by respondents in the Tertiary category and the highest score of 24 for the same image by respondents in the General Public category is also very marginal. Again, there is a marginal difference between the second highest score of 60 for image A of question 6 by respondents in the tertiary category and the highest score of 64 for the same image by respondents in the General public category.

The next group of respondents who did quite well in identifying the images is those in the General public category followed by the SHS and JHS in that order. The heterogeneous nature of respondents in the General Public category comprising of literates, semi literates and illiterates accounts for their performance. Unlike the SHS and JHS where respondents had similar educational background, knowledge of historical issues and relatively similar ages, it was different in the case of those belonging to the General Public category. The ages of respondents in the General Public category ranges from 17 to 65 years. The poor performance of respondents in the JHS category may be attributed to their level of education, knowledge in historical and current issue and their age.

4.9 Comparative analysis of responses of respondents in Accra and Kumasi

For image C of question 4, the total percentage score is 49% for respondents in Kumasi compared to 45.5% for respondents in Accra. Refer to table 4.4 below.

Image		JHS	SHS	Tertiary	General Public	Total
Accra Metropolis						
A	Right	32	33	40	35	140 (80%)
	Wrong/ No Answer	18	17	10	15	60 (20%)
B	Right	6	12	13	16	47 (23.5%)
	Wrong/ No Answer	44	38	37	34	153 (76.5%)
C	Right	25	26	19	21	91 (45.5%)
	Wrong/ No Answer	25	24	6	29	109 (54.5%)
Kumasi Metropolis						
A	Right	26	27	35	30	118 (59%)
	Wrong/ No Answer	24	23	15	20	82 (41%)
B	Right	2	10	7	9	28 (14%)
	Wrong/ No Answer	48	40	43	41	172 (86%)
C	Right	29	24	26	19	98 (49%)
	Wrong/ No Answer	21	26	24	31	102 (51%)

Table 4.4 Comparison of responses from Accra and Kumasi for question 4.

However, the percentage scores of respondents in Accra for the rest of the images in question 4 as well as all the images in questions 5 and 6 are higher than those in Kumasi. As shown from the analysis in tables 4.4, 4.5 and 4.6, it is clear that generally, respondents in the Accra metropolis were able to readily recognize and identify iconic persons from their illustrated portraits than respondents in the Kumasi metropolis. This

indicates that people in Accra have a good visual perception of iconic images than those in Kumasi.

Image			JHS	SHS	Tertiary	General Public	Total
			Accra Metropolis				
A		Right	38	43	38	36	155 (77.5%)
		Wrong/ No Answer	12	7	12	14	45 (22.5%)
B		Right	5	10	10	14	39 (19.5%)
		Wrong/ No Answer	45	40	40	36	161 (80.5%)
C		Right	34	40	44	41	159 (79.5%)
		Wrong/ No Answer	16	10	6	9	41(20.5%)
			Kumasi Metropolis				
A		Right	32	35	43	29	139 (69.5%)
		Wrong/ No Answer	18	15	7	21	61(30.5%)
B		Right	4	10	11	10	35 (17.5%)
		Wrong/ No Answer	46	40	39	40	165 (82.5%)
C		Right	36	39	40	33	148 (74%)
		Wrong/ No Answer	14	11	10	17	52 (26%)

Table 4.5 Comparison of responses from Accra and Kumasi for question 5

Image		JHS	SHS	Tertiary	General Public	Total
		Accra Metropolis				
A	Right	26	24	33	36	119(59.5%)
	Wrong/ No Answer	24	26	17	14	81(40.5%)
B	Right	41	46	47	47	181 (90.5%)
	Wrong/ No Answer	9	4	3	3	19 (9.5%)
C	Right	34	36	43	42	155 (77.5%)
	Wrong/ No Answer	16	14	7	8	45 (22.5%)
		Kumasi Metropolis				
A	Right	25	32	27	28	112 (56%)
	Wrong/ No Answer	25	18	23	22	88 (44%)
B	Right	40	41	44	40	165 (82.5%)
	Wrong/ No Answer	10	9	6	10	35 (17.5%)
C	Right	32	28	40	36	136 (68%)
	Wrong/ No Answer	18	22	10	14	64 (32%)

Table 4.6: Comparison of responses from Accra and Kumasi for question 6

Based on the analysis of the results in tables 4.4, 4.5 and 4.6, the researcher can safely conclude that the ability of respondents in Accra in identifying iconic personalities is higher than those in Kumasi.

4.10 Effectiveness of techniques of rendering portraits for identification.

From the results of the analysis, it is clear that certain techniques in portrait illustration do not promote easy recognition and identification. Generally, portraits rendered in silhouette may be difficult to identify. This is because silhouettes conceal certain details that may be helpful in identification. As reviewed in chapter two, Cleaver, Scheurer & Shorey (1993), suggest that since there are usually no visual cues in its interior, a silhouette must capture the essential attributes of the person, object or motion being

pictured. This is evident from the low percentage score of 18.75% for image B of question 4 and 18.5% for image B of question 5 as indicated in figs 4.7 and 4.8 respectively.

Percentage response for Question 4
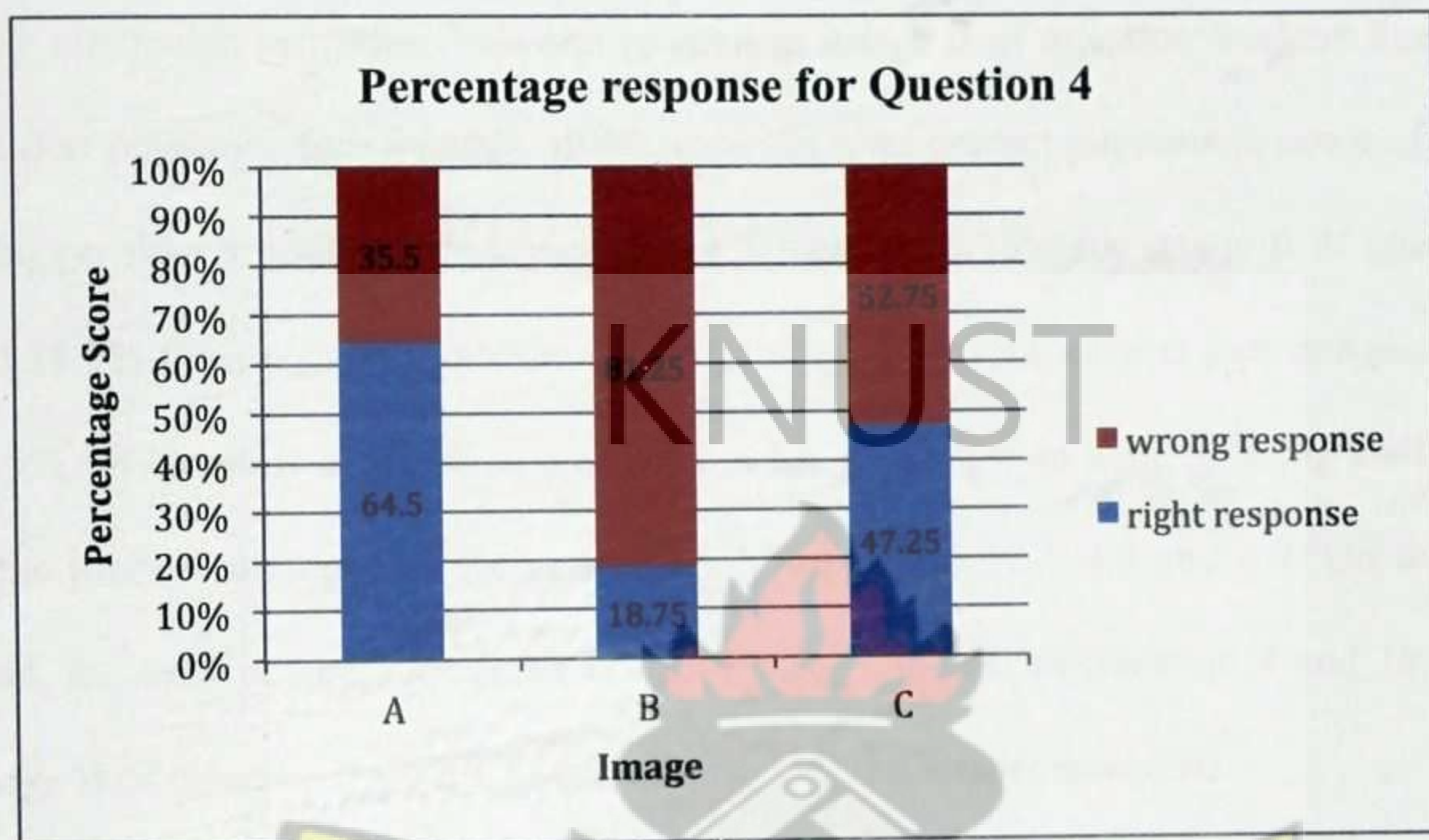
Fig. 4.7: Percentage Response scores for images A, B and C of question 4

Percentage response for Question 5
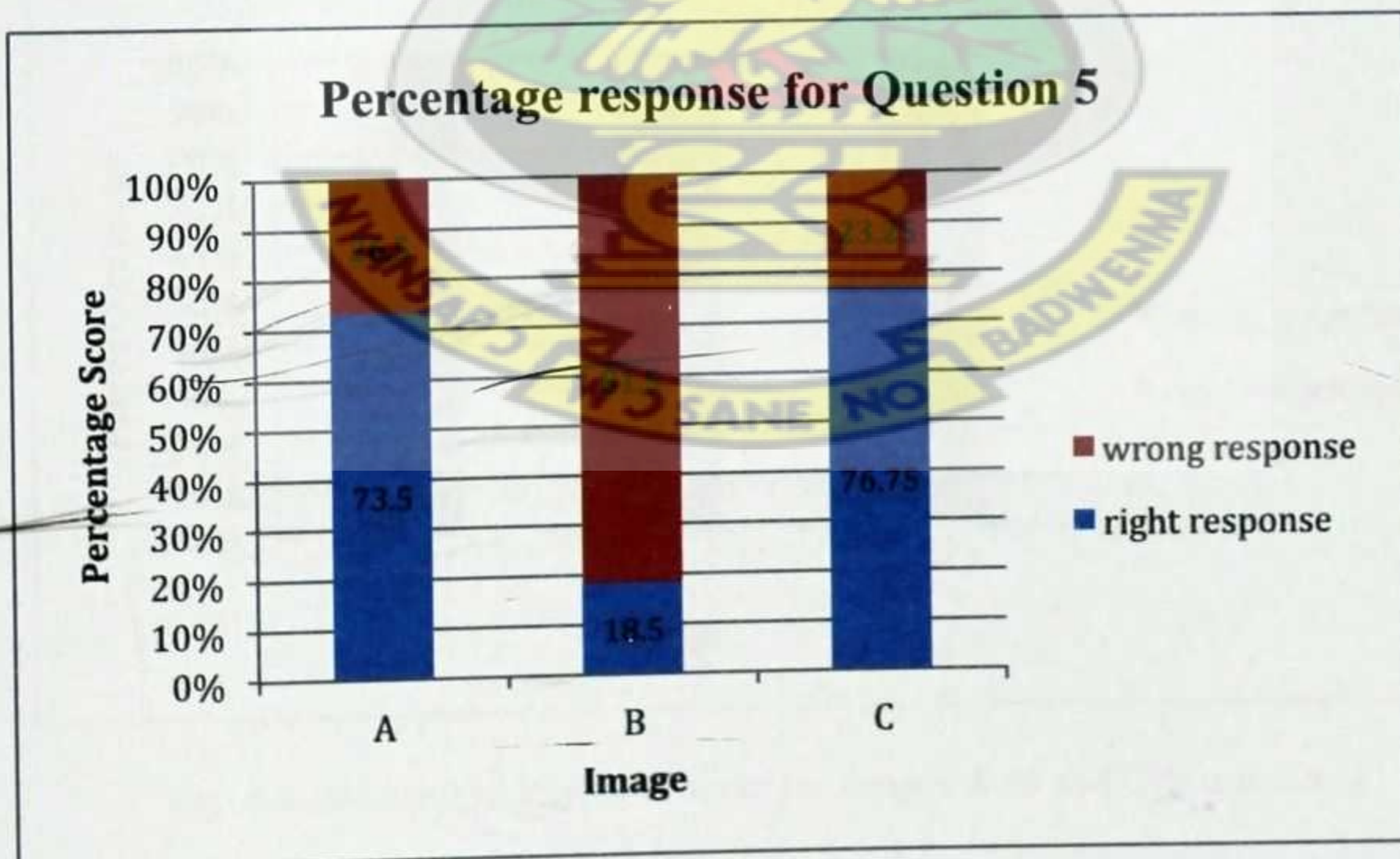
Fig. 4.8: Percentage Response score for images A, B and C of question 5

However, certain persons have distinct physiognomy, which makes identification easy even though their portraits have been rendered in silhouette. In supporting this statement, Cleaver, Scheurer & Shorey (1993), in the review of chapter two argued that, silhouettes were useful in identifying unique characteristics of a person or object in the early nineteenth centuries. This can be seen in image B of question 6 where due to the peculiar physiognomic features of the icon, the total correct percentage score of 86.5% is bigger than the total correct percentage scores of 18.75% for image B of question 4 and 18.5% for image B of question 5. Surprisingly, the total correct percentage score of 86.5% for image B of question 6 as seen in fig. 4.9 below in spite of being a silhouette is the highest amongst all the images analyzed in figs. 4.7, 4.8 and 4.9. On the other hand, the total percentage scores of 18.75% for image B of question 4 and 18.5% for image B of question 5 are the lowest amongst all the images analyzed.

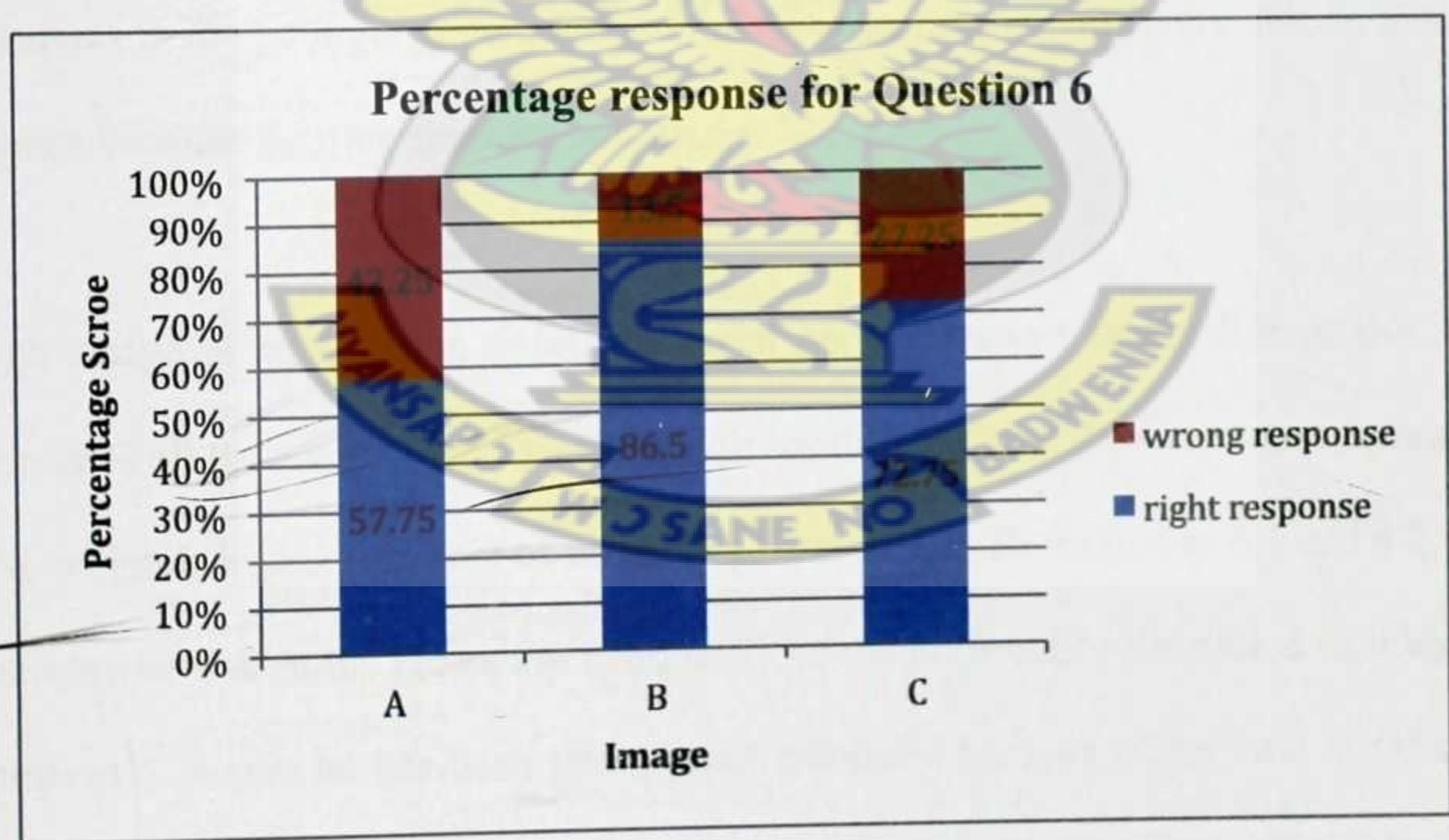Fig. 4.9: Percentage Response score for images A, B and C of question 6

Results of the analyses indicate that most respondents of all the sampled groups were able to identify images that are realistically rendered. Though respondents responded

positively to images rendered realistically, the percentage response for image A of question 4 as seen in table 4.7 is relatively lower than image A of question 5, image C of question 5 and image C of question 6 which were above the 70% mark. Refer to figs. 4.8 and 4.9. Despite the fact that image A of question 4 and image C of question 6 represent the same person, yet one had a much higher response than the other. Even though parts of image C of question 6 are missing, it had 72.75% response compared to 64.5% response for image A of question 4, which has all its features present. This difference may be based on the fact that image C of question 6 is a representation of a recent stage in the life of the icon, whiles image A of question 4 represent a much early stage in the life of the same icon. Again image C of question 6 has a more realistic rendering than image A of question 4. From fig. 4.1, it is clear that most respondents belonging to the younger generation could not identify image A of question 4 because they are not familiar with that image. On the other hand, a fairly good number of respondents in the younger generation as well as other respondents were able to identify the image because they are familiar with it.

Though image A of question 5 is also based on early stage in the life of the icon, responses of all the sampled groups were high resulting in a total percentage response of 73.5%, which is higher than that of image A of question 4. Refer to figs 4.1 and 4.2. The reason may be due to the Ghanaian nationality of the personality illustrated in image A of question 5. Again he has been given much publicity because of his role in Ghana's independence as well as his contribution to Ghana in general, thereby making him very popular and well known to the public. Semi-abstract and conceptual techniques in portrait illustrations in some cases do not promote easy recognition and identification. Some respondents found it difficult to identify those images as it created some

confusion in their minds. Even though image A of question 5 is rendered realistically, the total percentage response of 73.5% is lower than the total percentage response of 86.5% for image B of question 6 which is a silhouette image of the same personality. Again, most respondents were not able to identify image A of question 6 due to its conceptual nature as compared to image C of question 5. Similarly, most respondents were not able to identify image C of question 4. Refer to figs. 4.1, 4.2 and 4.3.

It is evident from the above analysis that it is generally quite easy for people to identify realistically rendered portraits. However the ease with which people can identify an icon also depends on how familiar they are with the physiognomy of the person based on the level of publicity given to that icon. Again it will also depend on the generation of people doing the identification, the type of image presented for identification, one's educational background, the nationality of the icon and the type of rendering used.
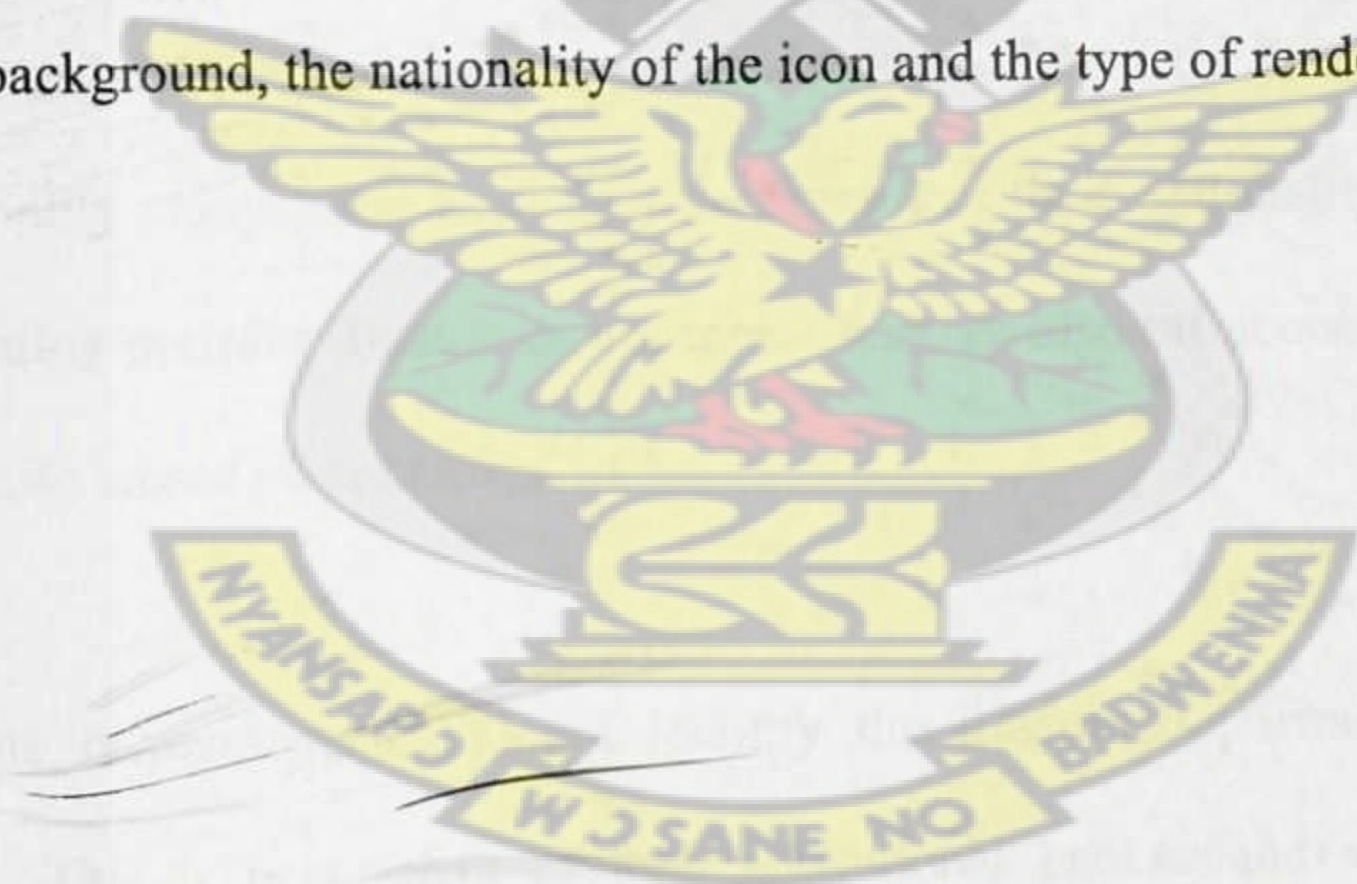
CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1   Overview

This chapter presents a summary of findings of the results obtained from analysis of the data collected from the questionnaire as well as conclusion. Also in this chapter are, recommendations.

5.2   Summary of Finding

The study has unearthed certain conditions that influence the public's ability to recognize and identify iconic personalities from their illustrated portraits. Being aware of the physiognomy of iconic personalities and eventually leading to recognition and identification is dependent on the individual's educational background, knowledge of historical issues, interest and age. Again, it also depends on the level of publicity an iconic personality enjoys, and what they do as well as their nationality. The technique used in rendering portraits illustrations of iconic persons also influences people's ability to identify those iconic personalities.

Most illiterate respondents could not identify the illustrated portraits of the iconic personalities. This is as a result of their educational background and their lack of knowledge of historical issues and issues in the media. More often because information about iconic personalities in Ghana is more textual than visual, the illiterate members of the population are placed at a disadvantage.

Portraits of iconic personalities have not been used much in Ghana. This has resulted in the low level of awareness by the public of the physiognomy of these icons and therefore their inability to identify them from their illustrated portraits.

The study has shown that silhouettes are generally difficult to identify and that they may not be ideal for portrait illustrations. This is evident from the low percentage response of 18.5% and 18.25% for two silhouette images, which were the lowest scores out of all the images, presented for identification. However, silhouettes may be useful in instances where a person has distinct and peculiar physiognomy. From the study, another silhouette image had a percentage response of 86.5%, which was the highest score out of all the images presented for identification despite being a silhouette. Respondents identified this silhouette image of that personality based on its peculiar physiognomy. Similarly, most respondents found it difficult to identify illustrations that were conceptual in nature, as most of them were confused.

5.3 Conclusions

Based on the results of the survey, it is evident that certain techniques of rendering portraits such as silhouettes and conceptual techniques in portrait illustrations do not promote easy recognition and identification of iconic personalities. It stands to reason therefore that silhouette and other conceptual techniques of portrait illustration are not ideal means of promoting recognition and identification.

The lack of publicity given to images of iconic personalities in Ghana has contributed to the inability of people to identify them from their illustrated portraits. Most people could not identify the images because they were not familiar with the physiognomy of

the personalities presented for identification. The more people see images of icons they will become familiar with their physiognomy thereby leading to recognition and identification. The survey indicated that the TV was the source from which most people often see images of iconic personalities. There is the need to encourage the use of images of iconic personalities in the production of postage stamps, calendars, printing and minting of currency, and on books for school children in addition to those seen on TV. It is important for images of iconic personalities to be given more publicity in addition to any other textual information about them. The public especially the younger generation should be made aware of the physiognomy of iconic personalities through regular use of their images.

5.4 Recommendations

1. There is the need to intensify public education on the achievements of iconic personalities through the use of their portraits for diverse purposes.

2. There should be a conscious effort to make the public aware of the physiognomies of iconic personalities. To achieve this, portraits of icons could be used on stamps, currency, on text books for school children, hanged on walls of schools and colleges, at public places such as libraries and other public places etc. The government through the Ministry of Education has printed the image of Kwame Nkrumah on exercise books for school children; it should not be a one-off event. Images of other personalities should also be used.

3. Portrait illustrations of iconic personalities should be documented to serve as reference material for students and the general public.

4. To promote public awareness of the physiognomy of icons thereby resulting in easy identification of iconic persons, students of art and illustrators should avoid the use

of silhouette and conceptual techniques in portrait illustration except in special situations.

5. Because most people are illiterates who cannot read and write, there is the need to package information about iconic personalities in a ways such as using their images for postage stamps, calendars et cetera, that will appeal and inform illiterates. This calls for more visual presentation rather than textual.

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COLLEGE OF ART AND SOCIAL SCIENCES

DEPARTMENT OF COMMUNICATION DESIGN

QUESTIONNAIRE FOR THE PUBLIC

Dear respondent,

This questionnaire is designed purposely to access people's ability to recognize and identify iconic personalities from their illustrated portraits. I will be very grateful if you will provide the necessary information as requested in the questionnaire. All information provided will be accorded the needed confidentiality. Thank you.

Please tick the most suitable response. ☑

Personal Information

Gender/Sex ☐ Male ☐ Female Age ....

Employment/Occupation *(please check one)*

☐ Student ☐ Service personnel ☐ Teacher/Lecturer ☐ Trader ☐ Driver

☐ Civil servants ☐ Others *(specify)*. ....

Educational background: ☐ Primary ☐ JHS ☐ Middle School ☐ SHS
☐ Polytechnic ☐ University ☐ Others (Specify)........................ ☐ None
Current Stage in Education *(Students only, Check one, fill in stage)*
☐ Form ☐ Level/Year ___ ☐ MA/MSc/MPhil/PhD

An icon is somebody famous for something: somebody or something widely and uncritically admired especially somebody or something symbolizing a movement or field of activity.

1. Name one popular personality in Ghana whether dead or alive.

_____

2. Name one popular personality in Africa whether dead or alive.

_____

3. Where do you normally see images of iconic figures? *(Please Check One or more)*

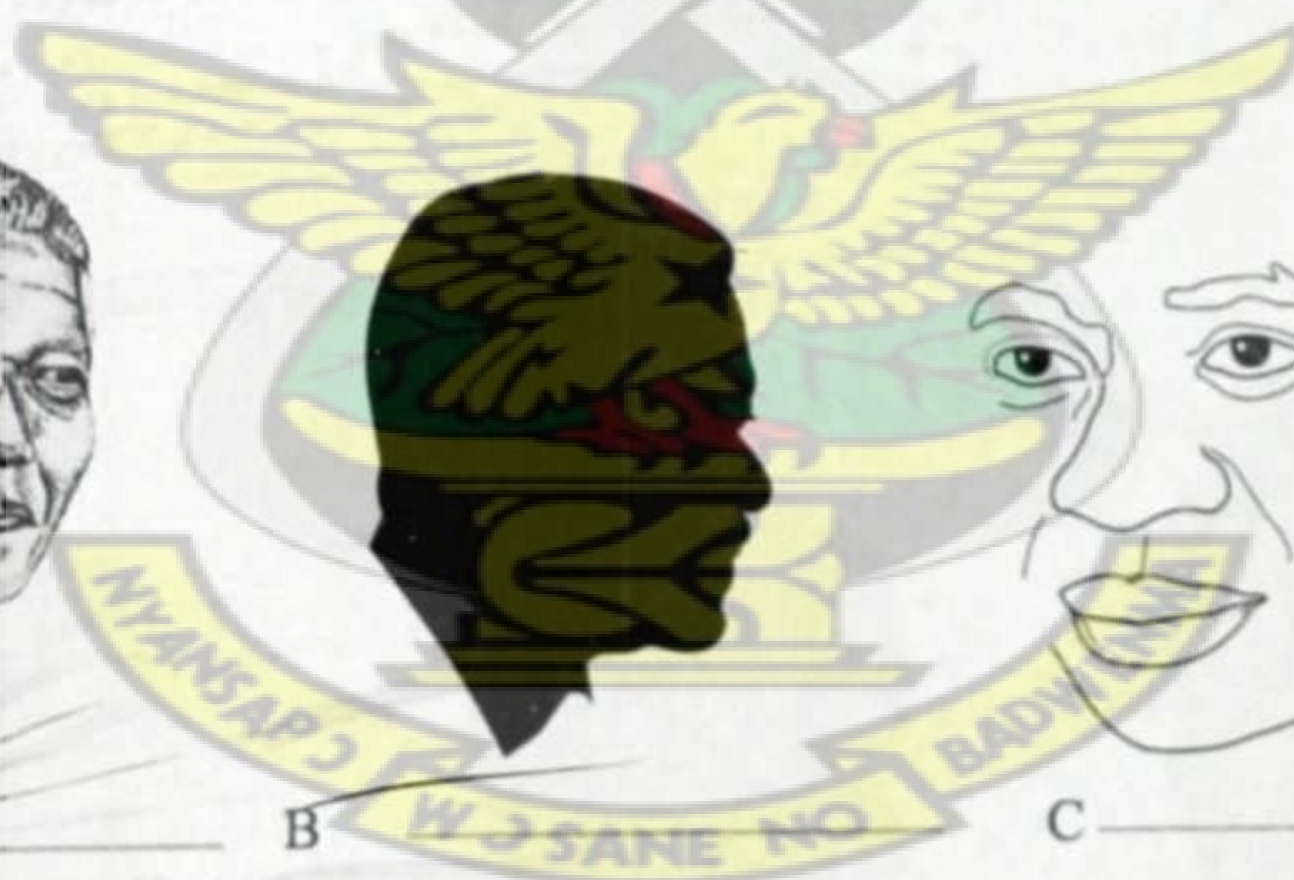☐ On stamps ☐ On currency *(Cedi notes & coins)* ☐ On clothing *(T-shirts)* ☐ On TV

☐ At national events *(Independence celebrations etc.)* ☐ School & Colleges

☐ Government offices

4. **a. Identify the following images**

A _____ B _____ C _____

4. b. Were you able to identify all the images? ☐ Yes ☐ No *(Complete the table below.)*

Table 1: *How did you identify the image(s)? Choose the appropriate description*				
Image	Facial features	Familiar	Seen image before	Popular
A				
B				
C				

Table 2: *Why can't you identify the image(s)? Choose the appropriate description*				
Image	Type of drawing	Can't recognize this face	Not sure	Can't remember the name
A				
B				
C				

5. a. Identify the following images

A ....   B ....   C ....

5. b. Were you able to identify all the images? ☐ Yes ☐ No   *(Complete the table below,)*

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Table 1: How did you identify the image(s)? Choose the appropriate description				
Image	Facial features	Familiar	Seen image before	Popular
A				
B				
C				

Table 2: Why can't you identify the image(s)? Choose the appropriate description				
Image	Type of drawing	Can't recognize this face	Not sure	Can't remember the name
A				
B				
C				

1.   a. Identify the following images

A   ....   B _   C   ....

6. b. Were you able to identify all the images? ☐ Yes ☐ No   (Complete the table

below,)

Table 1: *How did you identify the image(s)? Choose the appropriate description*

Image	Facial features	Familiar	Seen image before	Popular
A				
B				
C				

Table 2: *Why can't you identify the image(s)? Choose the appropriate description*

Image	Type of drawing	Can't recognize this face	Not sure	Can't remember the name
A				
B				
C				