

# Production of Painting and Drawing Tools Using Emboobo (Cow Tail Fibre) For Painting Purpose at Metropolitan International University

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**Abstract:** At Metropolitan International University, this work was an attempt to create painting and sketching tools utilizing emboobo (cow tail fiber). In order to determine how technology affects painting and drawing, to analyze and record the techniques and tools used for painting and drawing purposes, and to produce and install painting tools for painting and drawing purposes at Metropolitan International University, the research scientist went ahead and examined how technology has influenced the works of art and documented about techniques, tools, production, and setup of painting tools at MIU. The sample size was fifty respondents, and the approach used was both descriptive and explanatory in nature. The researcher employed interview questions, interview guides, and studio explorations conducted in the Masaka district for data collecting. Talks came to a close in the studio, and it was noted that Metropolitan International University was interested in the paint tools developed, but that no real effort had been made to build the paintings tools from indigenous materials (emboobo). According to the results in the table above, respondents with bachelor's degrees made up 60% of all respondents. These were followed by respondents with master's degrees, who took 20%, responders with secondary-level education, who took 20%, and respondents with early schools, who took 10%. This demonstrated how highly educated the respondents were. Because the respondents were able to read and understand the surveys as they were presented, it was assumed that their responses were accurate in this case. Also, this meant that the degree of comprehension of the major issues raised by the study and the capacity to apply them to actual situations had a crucial role in determining the research's course. Artists should always create works of art that depict identity connotations so that members of the community can have a sense of aesthetic and creative association.

**Keywords:** production of painting and drawing tools

## Background to the study

The Paleolithic Period (which began 2.5 million years ago) saw the development of brushes for the purpose of painting cave walls and ceilings. Between 40,000 and 20,000 years ago, the rock art of Altamira in Spain and Lascaux in France were produced. Moss, hair, and a method akin to spray painting were employed by the artists to apply color to the cave walls. Primitive people created brushes that were more advanced. For instance, using brush made from crushed reeds, ancient Egyptians painted beautiful pictures in their tombs. (The grave shown here is almost 4,000 years old) Long-haired brushes were employed as the tip by ancient Asian residents of China and Japan to create calligraphic characters that were intricate, flowing, and artistic. The claims that metaphor analysis promotes the level of reflection needed to reflect on shifting identities and the activities entailed by those identities in a meaningful and purposeful way (Gillespie, 2005).

A brush can be conceptualized as a one-dimensional array of brushes, each of which has its own ink source and placement in relation to the brush handle, according to Strass Mann (2018). As a result, the brush is adjusted so that it is always parallel to the path of the stroke and has a yet another "footprint" (similar to a windshield wiper).

A brush is a tool used for painting, cleaning, and styling hair that has a lot of bristles or hair attached to it. The legendary Italian artist Leonardo Da Vinci is credited with creating brushes (Forbes 2019)

Everyone who wanted to paint had to build their own tools up till the end of the 17th century. It was crucial for artists to be outstanding brush makers because they wanted to be able to continue their artistic thinking with the least amount of interruption. The artist may distribute colors more uniformly the better the paintbrush maker. An aspirational crafts guild began to perfect the craft of brush binding in the 18th century, freeing the painter of this load. As this guild gained experience and experimented, they developed their competence, and soon the nascent trade in the industrial town of Nuremberg was growing. The city quickly became known all over the world for creating brushes. Up until the start of the 19th century, self-conscious brush makers came to work wearing a frock coat and top hat.

The many outstanding features of a handmade brush with top quality raw materials are often taken for granted by painters with exacting requirements, (Leggo, 2008)

## Statement of the problem

The history of painting tool invention is incredibly obscure. The history of many companies from the nineteenth century show that brushes are a relatively recent invention. Sable brushes have always been the best bristle for detailed hand painting. For painting

tasks requiring little flexibility in the brush, materials like rattan, animal bones, or even shavings of wood were employed in place of bristles before the introduction of synthetics for paintbrushes. Due to technological advancements, nearly all high-quality brushes were imported. This is because they were now mostly produced in factories. They were pricier and more fragile, though, and were intended for fine oil or watercolor paintings. Upon this, the researcher intends to come up with painting tools locally made from the Emboobo (cow tail fibre) for painting and drawing purposes at Metropolitan International University which are more affordable to all upcoming artists.

### **Objectives of the Study**

1. To determine how technology has an influence on painting and drawing
2. To analyze and document about the techniques and tools used for painting and drawing purposes.
3. To produce and install painting tools for painting and drawing purposes at Metropolitan International University

### **Studio guiding questions**

1. How has technology affected art works?
2. What are the painting techniques and tools are used by different painters?
3. How can painting tools be produced from indigeous materials in the areas of Kasana, Nyendo trading centre, Ssaza parish, Nyendo Ssenyange Division, Masaka district?

### **Methodology**

#### **Research Design**

According to (Ling, 2006), a research design is a strategy, plan, or strategy used to produce solutions to research challenges. According to (Tellis, 2014), a research design entails a discussion of how, when, and why the research will be initiated and carried out. The case study will be a part of the research design, which will also combine qualitative and quantitative methods. The case study approach enables the researcher to focus on the specific component of the cow tail fiber used to make painting brushes (emboobo).

#### **Participants in the Study**

The term "population" refers to a group of people who share one or more traits (Farrar, 2010). Contemporary painters who work with painting brushes will make up the population. Therefore, it is important to establish their views on the effectiveness of the manufactured painting brushes in relation to the locally produced brushes from the cow tail fibres.

#### **Sample Size**

According to Polit (2001), sample size is the population's percentage. A sample is a limited portion of a population whose characteristics are investigated to learn more about the entire population. When interacting with individuals, a group of respondents may be chosen for this survey from a sizable population. In this section, the researcher will name a few artists from the studied area.

Twenty (20) respondents will take part in the research, who were chosen from Kasana, Nyendo Trading Center, Ssaza Parish, Nyendo Ssenyange Division, and the Masaka district where the study would be conducted.

#### **Sampling Techniques**

The researcher will use purposive sampling to select the respondents. This will be based on the researcher's own judgement as he chooses the population of the study.

#### **Data Collection Methods**

The research methods to be used will be descriptive and analytical survey methods. This will include interview and questionnaires

##### **Questionnaire method**

A survey, according to (Daniel, 2018), is a planned series of questions that the subject responder must answer without the interviewer's guidance or explanation. The investigator will use this to gather information, particularly from the administrators. To increase the possibility of a response, both open and closed inquiries will be sent.

Respondents will be able to express oneself when responding to the pre-posed questions if the questions are open-ended.

Respondents will be able to select the best response from a range of options on closed ended questions.

##### **Interviewing method:**

An interview is described by (Kelly, 2007) as a face-to-face interaction between an investigator and responses carried out with the intention of gathering information. The researcher will employ the interview approach, which entails face-to-face interactions

between the investigator and all respondents who have been chosen as targets. This approach will be centered on direct communication, where the interviewer will engage the participants in a question-and-answer session and the research will receive prompt responses.

### Research Instruments or tools

The research tools to be used will be: questionnaire, interview guides, observation, photography and audio recording.

Questionnaires will be set, printed and distributed on appointment with the respondents. This will help the researcher to obtain deeper information that will be out sourced by other means.

### Questionnaires

Questionnaires will be designed to solicit for relevant information from the targeted population. Most especially from and artists.

### In-depth interview guides

An interview guide will be used to conduct in depth interviews which shall involve deep discussion with the respondents.

### Data analysis

The data to be collected from in depth interview, focused group discussion, photography and videography will be taken to the studio to be analysed and objectives will be analysed using SPSS.

## RESULTS

### Respondents Rate

50 respondents, chosen from a range of levels based on the researcher's grouping, participated in the study. Yet, 50 of the surveys the investigator distributed were back, and of these, all 50 were completed. As a result, to conduct the analysis of the data, the researcher employed the 50 questionnaires and the interview session with a subset of participants. The information gathered based on the research conducted in the classroom on how indigent resources can be used to make painting instruments in the Kasana, Nyendo trading centre, Ssaza parish, Nyendo Ssenyange Division, and Masaka district.

### The Demographic Characteristics of the Respondents

#### Distribution of Respondents by Gender

The researcher was interested in determining the gender of the respondents in order to examine the extent to which male and female got involved in the study. The information obtained was indicated as in the table below;-

**Table 1: Distribution of Respondents by Gender**

| Gender | Frequency | Percentage |
|--------|-----------|------------|
| Male   | 23        | 46         |
| Female | 27        | 54         |
| Total  | 50        | 100        |

**Source: Primary Data, January, 2022**

Findings in table 1 above showed that majority of the respondents were female indicated by 54 % out of the total number of respondents. The minority however were male because they were not easily accessible, may be were busy or workers therefore were not part of the questionnaire or interview processes. This was indicated by 46 % out of the total number of respondents. In advance the results showed that the research was dominated by female than male.

#### Distribution of Respondents by Age

Here the researcher wanted to determine the age of the respondents in order to identify the validity of the responses given in advance. In this case therefore, the findings obtained were as demonstrated in the table below;

**Table 2: Distribution of Respondents by Age**

| Age bracket | Frequency | Percentages |
|-------------|-----------|-------------|
| 20-30       | 13        | 26          |
| 31-40       | 25        | 50          |
| 45-60       | 12        | 24          |
| Total       | 50        | 100         |

**Source: Primary Data, January, 2022**

According to the results in Table 3 above, respondents between the ages of 31 and 40 made up the majority of respondents. This was represented by 50% of the overall number of respondents, followed by 26% of the total number of respondents who fell into the 20–30 age group. However, just 24% of respondents, or those between the ages of 45 and 60, were in this age group. This was intriguing because the age groups the researcher focused on were in the marriage brackets, and as a result, they were at least adults

who were aware of some of the problems with making painting tools from non-renewable resources in the areas of Kasana, Nyendo Trading Centre, Ssaza Parish, Nyendo Ssenyange Division, and Masaka district.

#### **Distribution of the Respondents by Level of Education**

The researcher was interested in determining the level of education of the respondents in order to identify the validity of the responses given. The information obtained was indicated as in the table below.

**Table 3: Distribution of Respondents by Level of Education**

| Education level | Frequency | Percentages |
|-----------------|-----------|-------------|
| Primary         | 05        | 10          |
| Secondary       | 10        | 20          |
| Bachelors       | 30        | 60          |
| Masters         | 05        | 10          |
| Others          | 00        | 00          |
| Total           | 50        | 100         |

#### **Source: Primary Data, January, 2022**

Findings in the table above indicated that respondents with bachelors were more with 60% out of the total number of respondents. These were followed by respondents with master taking 20% followed by respondents with secondary level education with 20% and the minority on the other hand were primary level of education with 10%. This showed a great extent to which the respondents were educated. In this matter, the responses were taken to be valid because the respondents could read and interpret questionnaires as they were distributed. Also this meant that the level of understanding the key issues raised by the research and ability to relate them to real life situation was critical and shaped the research direction.

#### **Distribution of the Respondents by Work Experience**

The researcher was interested in determining the work experience of the respondents in order to identify the validity of the responses given. The information obtained was indicated as in the table below.

**Table 4: Distribution of Respondents by Work Experience**

| Work experience    | Frequency | Percentages |
|--------------------|-----------|-------------|
| Less than 1 year   | 08        | 16          |
| 1-5 years          | 20        | 40          |
| 5-10 years         | 12        | 24          |
| More than 10 years | 10        | 20          |
| Total              | 50        | 100         |

#### **Source: Primary Data, January, 2022**

According to the results shown in the table above, the majority of respondents have worked for an organization, agency, or government for at least one to five years. Out of the total number of respondents, this amounts to 40%. These were followed by respondents who had worked for at least five to ten years, as stated by 24% of all respondents. 16% of people have worked for less than a year, while 20% have worked for ten years or more. This demonstrated that the replies were predominately made by respondents with work experience and wealth of knowledge to share such expertise and provide insightful information about social and economic dimensions and relations and how each of them influences.

**Table 5: Distribution of Respondents by Marital Status**

| Education level | Frequency | Percentages |
|-----------------|-----------|-------------|
| Single          | 07        | 14          |
| Married         | 23        | 46          |
| Divorced        | 09        | 18          |
| Widow           | 11        | 22          |
| Total           | 50        | 100         |

#### **Source: Primary Data, January, 2022**

Findings in the table above indicated that respondents who were single were 14% out of the total number of respondents. Those who were married were 46% followed by respondents who were widows with 22% and the minority on the other had divorced with 34 18 %. This showed a great extent that respondents were at least married. In this matter therefore, the responses were taken to be valid because the respondents could understand the economic activities carried out in the areas of Kasana, Nyendo trading centre, Ssaza parish, Nyendo Ssenyange Division, Masaka district?

#### **Presentation of studio findings**

##### **To produce and install painting tools for painting and drawing purposes at Metropolitian International University.**

The researcher was guided by studio guiding question how to produce and install painting tools at Metropolitian International University.

To verify this studio question the researcher developed the source of inspiration for the painting tool. While in the studio, the researcher further gathered materials and tools to be used in the production process. The tools and materials here includes; Cow tail fibres, cutters, binders, threads, rubber bands among others.



*Figure: 12 some of materials and tools*

*Source: Researcher*

The researcher made several preliminary studies as he came up with different developmental stages.



*Figure: 13 Sketch of the source*

*Source: Researcher*





**Figure: 14** locally made painting tools

**Source:** Researcher

**Conclusion:**

Basing on the painting tools made, it was observed that more tools could be locally made using available indigeneous materials from the surrounding environment. This could reduce the costs spent on buying imported painting tools which are expensive. The researcher was supposed to develop more tools but due to lack of enough time and finance, she could not do a lot about it. The findings reveal that Metropolitan International University wants to have these tools developed for painting and drawing purposes.

**Recommendation:**

The study examined the production of trying to paint and drawing tools at Metropolitan International University using emboobo (cow tail fiber) for painters' purposes. The results revealed that painters' tools were not generated in the area of study, despite the fact that producing such tools would benefit the artists by having an identity connotation and also advantage the College by preventing the purchase of expensive imported painting tools. Thus, the study suggests the following:

1. More artists should come up and produce more painting tools which the researcher had intended to produce.
2. Artists should always produce artworks that portray identity connotations so that people around the community should have a feeling of belonging or affiliation which is aesthetic and artistic.
3. The University should always support students financially more so those who come up with projects where the University benefits like this one where the researcher intende to produce the painting tools for use at the University.

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