VISUAL ARTS

Introduction to Creative Arts and Sports

Making a collage on the categories of Creative Arts and Sports

A collage can be used to communicate a message or tell a story, rather than simply display pictures. When creating a collage on Creative Arts and Sports, the learner can arrange images to show the relationship between the different disciplines.

For example, the collage can show how Creative Arts and Sports contribute to everyday life:

- *Visual Arts* can be used to communicate ideas, preserve culture and decorate objects and spaces.
- *Music* can be used for entertainment, ceremonies, education and cultural expression.
- *Performing Arts/Theatre* can communicate messages through movement, dialogue, storytelling and drama.
- *Sports* promote physical fitness, teamwork, discipline and talent development.

The elements in the collage can also be arranged to create a visual story. For instance, a learner may place an image of a traditional dance next to musical instruments and cultural artwork to show how different Creative Arts disciplines work together in preserving culture. Images of sporting activities can then be included to demonstrate how physical activities complement creative expression.

Type the links provided below into a browser to explore more content related to making a collage.
https://artfulhaven.com/beginners-guide-to-collaging/
https://www.natgirsberger.com/collageblog/2018/7/8/make-a-collage-10-practical-tips
https://www.masterclass.com/articles/what-is-a-collage
https://youtu.be/TCj5lVN3hSI?si=5iF0ae_hJ09Kuwdf

Making a storyboard highlighting the roles of Creative Arts and Sports

A storyboard does more than show a series of drawings. It helps the viewer understand how an idea develops from one scene to another. In a storyboard about Creative Arts and Sports, the arrangement of scenes can show changes, relationships and outcomes within society.

A strong storyboard should demonstrate continuity. Characters, objects and settings should appear logically from one frame to the next. For example, a learner may show a young person discovering a creative talent, developing the talent through practice, participating in a community activity and eventually using the skill to benefit others.

Elements that strengthen a storyboard

- **Sequence** – Scenes should follow an understandable order so that the viewer can follow the development of the idea.
- **Continuity** – Important characters, objects and settings should remain consistent between related scenes.
- **Transitions** – Changes from one scene to another should be clear. A change in location, time or activity can be communicated through the drawings and captions.
- **Framing** – The size and position of a subject within a frame can draw attention to important information.
- **Expressions and body language** – Facial expressions, gestures and movement can communicate feelings and actions without lengthy text.
- **Captions and dialogue** – Short written statements can clarify information that may not be obvious from the drawings.
- **Visual emphasis** – Larger, closer or more prominent images can direct the viewer's attention to the most important part of a scene.

Applying storyboard thinking

When presenting the roles of Creative Arts and Sports, each frame should contribute new information to the overall message. Avoid using several frames to communicate the same idea.

For example, a sequence could visually communicate:

Talent → Practice → Participation → Achievement → Community impact

This allows the storyboard to communicate a developing idea rather than simply presenting separate pictures of Creative Arts and Sports.

Remember: A successful storyboard should allow someone who has not heard the original explanation to understand the intended message by following the sequence of frames.

Use the links provided below to access more information and learning resources related to making a storyboard.
https://taiarts.com/en/blog/how-to-make-a-storyboard/
https://www.skwigly.co.uk/storyboarding-tutorial-pt-1-the-dos-and-donts/
https://venngage.com/blog/how-to-make-a-storyboard/
https://drpop.org/how-to-make-a-storyboard/
https://howcast.com/videos/201980-how-to-make-a-storyboard/

Drawing and Painting

Balance in a picture

Balance in a picture refers to the way visual elements are distributed so that no part of the artwork appears unnecessarily heavy, empty or distracting. Balance contributes to stability and harmony in a composition.

Balance may be achieved in different ways. **Symmetrical balance** gives similar visual weight to both sides of a composition, while **asymmetrical balance** uses different elements that have equivalent visual weight. A large object, for example, may be visually balanced by several smaller objects placed elsewhere in the picture.

Line, tone and colour can influence balance. A bold or dark area attracts more attention than a thin or light area. Similarly, strong colours may appear visually heavier than pale colours.

Draw a picture to apply balance

When drawing a picture, balance can be considered through the placement and visual weight of the objects.

A drawing may contain objects of different sizes, shapes and tones while still appearing balanced. For example, a large tree positioned on one side of a landscape may be balanced by several smaller objects, such as rocks, bushes or people, on the opposite side.

Line can also contribute to balance. Thick, dark or strongly defined lines attract attention, while thin and lighter lines tend to have less visual weight. The careful distribution of these lines can prevent one area of the drawing from dominating unnecessarily.

Tone refers to the degree of lightness or darkness in an artwork. Dark tones generally attract greater attention than light tones. A balanced drawing therefore considers where dark and light areas occur.

Revision point: Balance does not necessarily mean that both sides of a picture must look identical. An artwork can be balanced even when the objects on either side are different.

Use the link provided below to access more information and learning resources related to balance in a picture.

https://www.studiobinder.com/blog/what-is-balance-in-art-definition/

https://www.thoughtco.com/definition-of-balance-in-art-182423

Cool and warm colours for colour temperature

Colour temperature describes the visual impression of colours as **warm or cool**.

Warm colours include red, orange and yellow. They are often associated with heat, sunlight, energy and excitement. Warm colours can appear to advance or come forward in a picture.

Cool colours include blue, green and violet. They are often associated with water, shade, calmness and cool conditions. Cool colours can appear to recede or move into the background.

Colour temperature can influence the mood and sense of distance in an artwork. For example, a scene dominated by oranges and yellows may create a feeling of warmth, while one dominated by blues and greens may suggest a cool or peaceful environment.

Colours can also be mixed or modified to create variations in temperature. A colour may appear warmer or cooler depending on the colours surrounding it.

Open the links provided below in a browser to find more examples and information about cool and warm colour.

https://justpaint.org/defining-warm-and-cool-colors-its-all-relative/

https://www.bbc.co.uk/bitesize/guides/z3bqycw/revision/5

Paint a scenery based on colour temperature

A scenery can use colour temperature to communicate **time, weather, atmosphere and mood**.

A sunset scene may use warm yellows, oranges and reds to suggest the warmth of the setting sun. A landscape showing a misty morning or distant mountains may make greater use of cool blues, greens and violets.

Colour temperature can also help create **depth**. Warmer colours may be used more strongly in some foreground areas, while cooler and less intense colours can suggest distance.

When painting scenery, **line and tone** remain important even when colour is the main focus. Lines can define the outlines and features of objects, while changes between light and dark tones can show form, shadows and the effect of light.

Connecting line, tone, colour and balance

These elements do not operate independently. They can work together to strengthen a drawing or painting.

- **Line** defines shapes, suggests movement and directs the viewer's eye.
- **Tone** creates light and dark contrasts and can give objects a sense of form.
- **Colour** communicates mood, atmosphere and colour temperature.
- **Balance** controls how these visual elements are distributed across the picture.

For example, a scenery may have a large dark tree on one side. The artist can create balance by introducing lighter or smaller forms on the opposite side. Lines can guide the eye towards the main subject, while warm and cool colours establish the temperature and mood of the scene.

Think and Apply: When looking at a drawing or painting, ask: *Where does my eye go first? Which area appears visually heaviest? How have line and tone contributed to this? How has the use of warm and cool colours affected the mood?*

Dominance in a picture

Dominance is the visual emphasis given to one part of a picture so that it attracts more attention than the other parts. It establishes a focal point and helps the viewer identify what is most important in an artwork.

Dominance can be created through differences in:

- **Size** – a larger object may attract more attention than smaller objects.
- **Colour** – a bright or strongly contrasting colour can make an object stand out.
- **Tone** – a very dark or very light area can become a focal point when surrounded by less contrasting tones.
- **Line** – strong, thick or clearly defined lines can draw attention to a particular area.
- **Position** – placing an object in a visually important area can increase its prominence.
- **Detail** – a highly detailed object can dominate an area containing simpler forms.

Dominance should be intentional. If every part of a picture has equal visual emphasis, the viewer may find it difficult to identify the main subject.

Relationship with balance: Dominance and balance work together. A dominant object can be balanced by smaller or less prominent elements elsewhere in the composition.

Type the link provided below into a browser and explore the additional resources available on dominance in drawing and painting.

https://www.studysmarter.co.uk/explanations/art-and-design/graphic-design/dominance/

https://fiveable.me/drawing-foundations/key-terms/dominance

Complementary colours on a colour wheel

Complementary colours are **pairs of colours positioned opposite each other on the colour wheel**. Examples include:

- Red and green.
- Blue and orange.
- Yellow and violet.

When complementary colours are placed next to each other, they create a **strong visual contrast** and can make each other appear more intense.

Complementary colours can therefore be useful when an artist wants to establish **dominance**. For example, a predominantly green painting containing a red object can make the red object immediately attract attention.

However, complementary colours do not always have to be used in equal amounts. Using one colour as the dominant colour and its complement as an accent can create stronger visual emphasis.

Use these links to get more content on complementary colours.

https://www.skillshare.com/en/blog/guide-to-complementary-colors-with-examples/?srsltid=AfmBOorYI-sNqm25LlYrIxmSBVWeP3KQKk7R4yQ1Cz38Pyi0JD6rdL4p

https://ixdf.org/literature/article/complementary-colors-and-color-wheel

Illustrate a colour gradation strip to show colour contrast

A colour gradation strip demonstrates the **gradual change from one colour, tone or intensity to another**. It can be used to explore how colour contrast changes across a sequence.

Gradation may move:

- From light to dark.
- From a strong colour to a weaker version of the same colour.
- From one colour towards another related colour.
- From a warm colour towards a cooler colour.

Gradation is useful in creating **smooth transitions** rather than abrupt changes. It can also help an artist understand how differences in lightness, darkness and colour intensity affect contrast.

Tone is particularly important here: two areas may use the same colour but appear different because one is lighter and the other is darker.

Paint a still-life composition to express dominance

In a still-life composition, dominance can be established by making one object the main focal point while the other objects support it.

For example, one fruit, flower vase or container can be made dominant through greater size, stronger colour, greater tonal contrast, more detail or stronger outlining. The supporting objects can be kept less visually prominent.

The treatment of **line, tone, colour and balance** should support the dominant object:

- Stronger lines can define the main object.
- Greater tonal contrast can separate it from its surroundings.
- Complementary colours can make the focal object stand out.
- Lighter or less intense areas can prevent competing objects from taking attention away from it.
- Balance ensures that the dominant object does not make the entire composition feel unstable.

The background is also important. A simple or less contrasting background can help the dominant object stand out, while excessive detail in the background may compete with the focal point.

Revision focus: When analysing a still life, identify what dominates the picture, why it dominates and how line, tone, colour, contrast and balance have been used to create that dominance.

Harmony or unity in a picture

Harmony or unity refers to the sense that the different parts of an artwork belong together and work as one composition. Unlike dominance, which creates a clear focal point, harmony creates a visual relationship among the elements.

Harmony can be achieved through similarities and connections in:

- **Colour** – colours that are closely related can create a unified appearance.
- **Line** – repeated types or directions of lines can connect different parts of a picture.
- **Shape** – repeated or related shapes can create consistency.
- **Tone** – a controlled range of light and dark areas can prevent parts of the picture from appearing unrelated.
- **Texture** – repeated textures can help different objects feel connected.
- **Repetition** – repeating visual features creates a sense of continuity.

Harmony does not mean that everything in a picture must be identical. **Variation can exist within unity.** For example, different shades of green may be used in a landscape while still creating a unified effect.

Use these links to get more content on harmony or unity in a picture.

https://thevirtualinstructor.com/blog/unity-harmony-and-variety-principles-of-art

https://youtu.be/fFlR0u75KCY?si=LAU0Qbw1eTXsSTfp

https://youtu.be/vKYsfQn4asA?si=fo9rNmDKCsQ4Nb7S

Classify analogous colours on a colour wheel for painting

Analogous colours are colours that are located next to one another on the colour wheel. They usually share a common colour and therefore create a close visual relationship.

Examples include:

- Yellow, yellow-orange and orange
- Blue, blue-green and green
- Red, red-violet and violet

Analogous colour schemes are useful for creating harmony because the colours have a natural visual connection.

When classifying analogous colours, look for groups of neighbouring colours rather than colours that are opposite each other. Complementary colours create stronger contrast, while analogous colours generally produce a more unified and related appearance.

Use the link below to explore additional information, examples and activities.

https://drawpaintacademy.com/painting-with-analogous-colors/

https://youtu.be/wFWyB2ZuPbA?si=otu1-_0aRargtJXo

Illustrate a colour gradation strip for colour harmony

A gradation strip can demonstrate how closely related colours can move gradually from one colour or tone to another.

For colour harmony, gradation may show:

one colour → a related colour → another closely related colour

For example:

yellow → yellow-orange → orange

or:

blue → blue-green → green

Gradation can make the transition between colours appear smooth and connected. It can also demonstrate how light and dark tones of related colours can be combined without creating an abrupt visual break.

A harmonious gradation does not necessarily require the colours to have exactly the same intensity. The important consideration is that the changes between them create a coherent visual relationship.

Use the links provided below to explore additional resources.

https://fiveable.me/drawing-foundations/key-terms/color-gradation

https://youtu.be/Jo3a1W0F9NI?si=q2jJ2Bn0BEc4GFHe

Paint a scenery composition to express harmony or unity

A scenery composition can express harmony by making the different parts of the landscape appear **visually connected**.

For example, a landscape may use related greens and yellow-greens for vegetation, with variations in tone to distinguish trees, grass and distant areas. Related blues can be used in the sky and water to strengthen the connection between these parts.

Line, tone and colour can work together to create unity:

- Repeated lines can establish a consistent direction or movement across the scenery.
- Related tones can connect foreground, middle ground and background.
- An analogous colour scheme can give the whole scenery a unified appearance.
- Repeated shapes or textures can connect natural features such as trees, rocks and vegetation.
- Controlled variation prevents the scenery from becoming monotonous while maintaining unity.

A harmonious scenery should therefore feel like one connected visual experience rather than a collection of unrelated objects.

Revision focus: When examining a painting for harmony/unity, identify the visual features that connect its different parts. Ask: *Are the colours related? Are lines or shapes repeated? Do the tones work together? Does anything appear unnecessarily disconnected from the rest of the composition?*

Football

Improvised crayons and their uses

Improvised crayons are drawing materials made from readily available materials when manufactured crayons are not available. They provide an opportunity for learners to explore creativity using locally available resources. The quality of an improvised crayon depends on the materials used, the proportion of wax to colouring material and how well the materials are mixed.

Materials that may be used include:

- Candle wax or leftover crayon pieces as the main binding material.
- Colour pigments, powdered colours or pieces of coloured crayons for colouring.
- Small containers or moulds for shaping the crayons.
- A suitable stick or tool for stirring the melted mixture.
- Paper or another surface for testing the finished crayon.

Qualities of a good improvised crayon:

- It should be firm enough to hold its shape.
- It should produce a clear and consistent colour.
- It should glide reasonably smoothly across the drawing surface.
- It should not crumble excessively during use.
- It should produce marks that can be controlled by the learner.
- It should be suitable for creating both broad and narrow marks.

The shape and size of a crayon can also affect the marks produced. A pointed end can produce relatively fine lines, while a broad surface can produce wider areas of colour. Learners can therefore experiment with different crayon forms to achieve different visual effects.

Mark-making with improvised crayons

Improvised crayons can produce more than ordinary lines. Explore continuous lines, broken lines, thick lines, thin lines, curved lines, zigzag lines, cross-hatching, dots and textured marks.

The pressure applied to the crayon also affects the appearance of the drawing. Light pressure produces lighter marks, while greater pressure produces darker and stronger marks. Changing the direction and pressure of the crayon can help communicate different qualities such as movement, energy and texture.

For example, in a football composition:

- Repeated curved marks can suggest the movement of a player.
- Short, rapid marks can suggest speed.
- Strong diagonal lines can create a feeling of action.
- Overlapping marks can show players positioned at different distances.
- Textured marks can represent grass, spectators or the football field.

Crayon etching

Crayon etching involves scratching or removing part of a coloured crayon surface to expose a different colour underneath. The technique is particularly effective when the colours underneath contrast strongly with the top layer.

The visual effect depends on the relationship between the layers. For instance, a bright layer covered with a dark colour creates a strong contrast when scratched. The exposed marks therefore become prominent and can be used to define figures, objects, patterns and movement.

Crayon etching can be used to create:

- **Lines** for outlining players and objects.
- **Patterns** for decorative areas.
- **Textures** for surfaces such as grass and clothing.
- **Highlights** by exposing brighter colours.
- **Contrast** between figures and the background.
- **Movement effects** through repeated or directional marks.

Using crayon etching to represent a Football game

A football game provides many opportunities for creating an interesting pictorial composition because it contains action, movement, players, equipment and a recognisable setting.

A successful composition may include:

- Players in different positions and postures.
- A football being kicked, passed or controlled.
- Goalposts and the playing field.
- A goalkeeper attempting to stop a shot.
- Other players responding to the action.
- Spectators or other background elements.
- Field markings that help establish the setting.

The players should not all appear in the same posture. Differences in posture help communicate the action taking place. For example, one player may be shown running towards the ball, another kicking it, while another attempts to intercept it.

Creating a sense of movement

Movement is especially important when depicting a football game. Since a drawing is a still image, learners can use body posture, direction, overlapping, repeated lines and positioning to create the impression of movement.

A player leaning forward with one leg extended can suggest running or kicking. A football positioned away from a player's foot can suggest that it has just been kicked. Diagonal lines and stretched body positions can make the action appear more energetic.

Remember: A composition with all figures standing upright and facing the same direction may appear static. Varying the poses and directions makes the scene more dynamic.

Composition and focal point

The most important action in the football scene should be given visual emphasis. This is known as the **focal point** or centre of interest.

The focal point can be emphasised through:

- Size.
- Strong colour contrast.
- Positioning.
- Directional lines.
- Greater detail.
- Surrounding space.
- Overlapping forms.

For example, if the main event is a player scoring a goal, the player, ball and goal area can receive greater emphasis than distant spectators.

Colour and contrast in crayon etching

Colour can be used to distinguish players, equipment and different areas of the composition. Contrasting colours can make important forms more noticeable, while related colours can create visual unity.

In crayon etching, **light and dark layers** are particularly useful. When a bright colour is exposed against a dark surface, the etched lines become highly visible. This makes the technique suitable for creating bold outlines and expressive details.

Learners should avoid filling every part of the composition with the same intensity. Variation in colour, tone and texture helps create depth and visual interest.

Depth in a Football composition

Depth makes a flat drawing appear to contain near, middle and distant areas.

Learners can suggest depth by:

- Making foreground players larger.
- Making distant figures smaller.
- Overlapping figures and objects.
- Placing some objects higher or lower within the picture.
- Reducing detail in distant areas.
- Using the football field markings to guide the eye into the distance.

For example, a large player in the foreground, several medium-sized players in the middle ground and smaller spectators in the background can create a convincing sense of space.

Visual qualities to look for in the finished work

A good football-inspired crayon etching should demonstrate:

- **Unity** – the players, football, field and other elements should appear to belong to the same scene.
- **Balance** – visual elements should be distributed so that one side of the picture does not appear unnecessarily heavy.
- **Contrast** – differences in colour, tone, line and texture should make important forms visible.
- **Movement** – poses, lines and positioning should communicate the action of the game.
- **Emphasis** – the main action should attract the viewer's attention.
- **Texture** – different marks can suggest grass, clothing, the football and other surfaces.
- **Depth** – variation in size, overlap and positioning can make the composition appear three-dimensional.

Fabric Decoration

Fabric decoration combines colour, pattern and texture to transform plain fabric into an attractive and useful textile product. Different techniques produce different visual and tactile effects. The choice of technique, fabric, colour and motif arrangement influences the final appearance and usefulness of the decorated material.

Fabric selection and preparation

Cotton is commonly preferred for fabric decoration because its fibres absorb dyes and fabric paints effectively. The condition of the fabric also affects the quality of the finished work.

Factors to consider when selecting fabric

- **Absorbency:** Fabric should accept dye or paint evenly.
- **Colour:** Plain, light-coloured fabric makes decorative colours and prints more visible.
- **Texture:** A smooth surface produces clearer stencil prints, while textured surfaces can create unusual effects.
- **Strength:** Fabric used for products such as tote bags should withstand handling and stitching.
- **Cleanliness:** Dirt, starch and other substances may interfere with colour absorption.

Why preparation matters

Properly prepared fabric allows colour and prints to appear more evenly. Wrinkles can distort motifs, while residues on the fabric may interfere with dye absorption.

Tie-and-Dye and marbling effects

Tie-and-dye uses **resist areas** to control where colour reaches the fabric. Folding, twisting, tying or crumpling changes the way the dye spreads and creates different patterns.

Marbling effects are characterised by flowing, irregular or swirling colour arrangements. They may be controlled to some extent, but each decorated piece can have a distinctive appearance.

Factors affecting the result

- **Tightness of tying:** Restricts dye penetration and produces stronger resist areas.
- **Looseness of tying:** Allows more colour to enter the folds.
- **Amount of dye:** Affects colour intensity.
- **Moisture:** Influences how quickly and widely dye spreads.
- **Choice of colours:** Determines the degree of contrast or blending.
- **Arrangement of folds:** Influences the direction and form of the resulting pattern.

Creative possibilities

Learners can experiment with:

- Radial patterns.
- Spiral arrangements.
- Irregular crumpled effects.
- Repeated folded patterns.
- Multiple colour combinations.

Discover more by opening the links provided below in a browser.

https://www.tiedyeyoursummer.com/Technique/marbling-tie-dye-technique

https://www.homemadegiftguru.com/tie-dye-techniques.html

https://youtu.be/sbUkAc_8mxs?si=miKWwbpf4i1tcgWx

Pleating as a decorative technique

Pleating introduces **repeated folds** into fabric to create organised texture and pattern. Unlike tie-and-dye, where the pattern may be largely irregular, pleating can produce a strong sense of order and repetition.

Types of decorative pleat arrangements

- Accordion pleats.
- Box pleats.
- Repeated narrow pleats.
- Alternating pleat arrangements.

Pleats can remain as the main decorative feature or be combined with dyeing and printing. When colour is applied to pleated fabric, the folds can create differences in colour intensity and interesting light-and-shadow effects.

Design qualities produced by pleating

- **Rhythm:** Repeated folds create visual movement.
- **Texture:** Raised and lowered areas give the fabric a tactile quality.
- **Repetition:** Similar folds create an organised appearance.
- **Balance:** Evenly distributed pleats can create visual stability.

Explore further by typing the links provided below into a browser.

https://www.theshapesoffabric.com/2020/06/28/fabric-manipulation-complex-pleats-and-folds/

https://anicka.design/2021/11/08/how-to-pleat-fabric-part-4-advanced-permanent-pleats/

https://youtu.be/magtOtHpaWY?si=ELueWDciro9yw3c_

Stencil printing

Stencil printing uses a prepared design with open areas through which paint or printing medium reaches the fabric. It is particularly useful when the same motif needs to be repeated.

Characteristics of effective stencil designs

A suitable stencil motif should:

- Have clearly defined shapes.
- Avoid unnecessarily complicated details.
- Contain spaces that can be cut safely.
- Be strong enough to retain its shape during printing.
- Be suitable for repetition.

Printing considerations

The appearance of a stencil print is affected by:

- The thickness of the printing medium.
- The amount of paint applied.
- The pressure used during application.
- The spacing between motifs.
- The position of the stencil.
- The contrast between the fabric and print colour.

A stencil can be reused to create a repeated pattern, making it useful for decorating larger areas of fabric consistently.

Alternate motif layouts

The arrangement of motifs determines how the eye moves across a decorated fabric surface. A single motif may therefore look very different depending on how it is repeated.

Common motif arrangements

- **Linear:** Motifs follow a straight line.
- **Grid:** Motifs are arranged in rows and columns.
- **Diagonal:** Motifs move across the surface at an angle.
- **Alternating:** Different motifs or orientations are repeated in a planned sequence.
- **Border:** Motifs are concentrated around the edge of the fabric.
- **All-over pattern:** Motifs cover most of the available surface.

Design principles in motif arrangement

- **Repetition** creates consistency.
- **Rhythm** develops through the regular movement of repeated motifs.
- **Balance** prevents one part of the design from appearing visually heavier than another.
- **Spacing** prevents motifs from appearing overcrowded or unnecessarily isolated.
- **Contrast** helps individual motifs stand out.
- **Unity** makes the different elements appear to belong to one design.

Dyes, colour and fixatives

Dyes may be obtained from **natural or synthetic sources**. Natural dyes can be extracted from materials such as leaves, flowers, bark, roots and other plant matter, while synthetic dyes are manufactured to provide particular colours and properties.

The success of dyeing depends on the relationship between the **fabric, dye, water, temperature, concentration and fixing method**.

Natural and synthetic dyes

Natural dyes	Synthetic dyes
Obtained from natural sources	Manufactured chemically
May produce earthy or varied shades	Available in a wide range of colours
Can make use of locally available materials	Often provide more predictable results
Require suitable extraction methods	Usually supplied with specific usage instructions

Role of fixatives

A fixative helps the colour remain attached to the fabric and improves **colour fastness**. The appropriate fixing method depends on the type of dye being used.

Examples include:

- **Salt:** Can assist the absorption of some dyes.
- **Alum:** Commonly used with some natural dye processes.
- **Vinegar:** Can be useful with certain dye systems, depending on the dye and fibre.
- **Soda ash:** Used with particular reactive dyes.
- **Commercial fixers:** Formulated for specific dye systems.

It is important not to assume that one fixative works equally well with every dye. The manufacturer's instructions or the requirements of the particular dye should be followed.

Combining techniques

More than one fabric-decoration technique can be used on the same piece of fabric. Combining techniques can produce richer patterns, textures and visual effects.

For example:

- Tie-and-dye can provide a coloured background.
- Stencil printing can add clearly defined motifs.
- Pleating can introduce physical texture.
- Different motif arrangements can organise the printed designs.

However, combining techniques requires careful planning. Too many unrelated colours, patterns or textures may make the design appear crowded.

Fabric decoration for functional products

Decorated fabric can be transformed into useful products such as tote bags, cushion covers, table mats, wall hangings and other textile items.

When decorating fabric for a functional product, the design should consider:

- The purpose of the item.
- The size of the available fabric.
- The position of the motifs.
- Areas that will be folded or stitched.
- The durability of the decoration.
- The visual appeal of the finished product.

For a tote bag, for example, an important motif should not be positioned where it will disappear into a seam or be covered by a handle.

- Decoration should be planned according to the final use of the fabric.
- Motif placement should take seams, folds and handles into account.
- A successful textile product combines **function, durability and visual appeal**.

Common problems and their causes

Understanding problems helps learners improve their work rather than simply repeating the procedure.

Problem	**Possible cause**
Uneven colour	Uneven dye application or inadequate fabric preparation
Faded colour	Unsuitable fixing or insufficient colour setting
Blurred stencil	Excess paint or movement of the stencil
Uneven motif spacing	Poor planning or inaccurate placement
Weak pleats	Inadequate securing or pressing
Overcrowded design	Excessive motifs or insufficient spacing
Weak finished product	Poor cutting or stitching
Unclear pattern	Low colour contrast or unsuitable motif design

Middle Distance Races and Montage

Characteristics of a montage composition

A strong montage is more than a collection of cut-out pictures. The separate images should be deliberately selected and arranged so that they form a **coherent visual composition**. The following characteristics help determine whether a montage is successful.

- **Related subject matter**

The images should contribute to one main subject, theme or event. Related images make it easier for the viewer to understand the intended message.

For an athletics montage, the subject should remain centred on **running and athletes in action**. Images of runners, tracks, starting blocks, finishing lines, sports shoes, spectators or medals may support the main subject, provided they strengthen the athletics theme.

A common weakness is including attractive images simply because they are available. Such images may distract from the intended subject.

- **Variety of images**

A montage becomes more interesting when the images differ in **size, shape, viewpoint and position**. However, variety should not destroy unity.

For example, an athletics composition can include:

- A large image of the main runner.
- Smaller images of other runners.
- A close-up of running feet.
- A wider view of the track.
- A distant view of spectators.

This creates visual variety while maintaining one subject.

- **Overlapping images**

Overlapping helps separate images appear connected rather than isolated. It can also create depth by suggesting that some figures are closer to the viewer than others.

For example, a foreground runner may partially cover another athlete behind them. The overlap can make the scene appear more active and can help establish the positions of the runners.

- **Balance**

Balance concerns the distribution of visual weight within the composition. A large, strongly coloured image carries more visual weight than a small, pale image.

A montage does not have to be symmetrical to be balanced. Unequal elements can still create balance when they are carefully positioned.

For instance, one large athlete on one side may be balanced by several smaller runners and supporting images on the opposite side.

- **Unity**

Unity occurs when the different images appear to belong to the same composition.

Unity can be strengthened through:

- A common subject.
- Related colours.
- Repeated shapes.
- Similar directions of movement.
- Overlapping images.
- A consistent background or setting.

In an athletics montage, the repeated presence of running figures, track markings and sporting colours can help connect separate images.

- **Visual movement**

A montage can create the impression of movement through the direction and arrangement of its images. This is particularly important when representing athletes running.

Diagonal arrangements, overlapping figures, directional lines and varied postures can make the composition appear energetic rather than static.

- **Effective spacing**

The spaces between images affect the overall appearance of the montage. Too many gaps can make the composition look disconnected, while excessive crowding can make it difficult to identify individual elements.

Spacing should therefore be varied deliberately to create a relationship between the images.

Creating a montage inspired by athletes running

Selecting the subject

The **subject** is the main visual idea represented in the composition. For this activity, the subject is athletes running, but the learner may interpret the subject through different situations.

Possible themes include:

- Athletes competing in a sprint.
- Long-distance runners during a race.
- Athletes approaching the finishing line.
- School learners participating in an athletics event.

- Runners training on a track.
- A relay race showing athletes passing the baton.

The choice of subject affects the images required. A sprinting composition may emphasise explosive movement and competition, while a long-distance running composition may emphasise endurance and the number of athletes involved.

Selecting a strong subject

A well-chosen subject should:

- Be clearly recognisable.
- Provide opportunities to show movement.
- Have enough visual elements to create an interesting composition.
- Allow a clear centre of interest.
- Be supported by appropriate background details.

The learner should avoid allowing secondary elements such as spectators, buildings or unrelated sporting activities to become more important than the runners.

Representing athletes through posture

Posture is particularly important when representing running because the position of the body communicates action.

A running athlete may be represented through:

- A forward-leaning body.
- One leg extended forward while the other moves backwards.
- Bent arms moving in opposition to the legs.
- Raised knees.
- An upright or slightly forward-facing head.
- Different positions of the arms during the running cycle.
- A stretched body position when approaching or crossing the finishing line.

Different postures can communicate different moments in a race.

Posture and movement

If every athlete is shown standing upright with both feet together, the composition will appear static. Varied postures create a stronger impression of action.

For example:

Starting posture may show the athlete leaning forward and preparing to move.

Running posture may show alternating arm and leg positions.

Finishing posture may show the athlete leaning forward or extending the body towards the finishing line.

Using posture to create variety

The athletes should not all face exactly the same direction or appear in identical positions. Variation in posture can show:

- Different stages of running.
- Different speeds.
- Athletes overtaking one another.
- Athletes approaching the finish.
- Differences in direction and distance.

Establishing the centre of interest

The **centre of interest** is the part of the composition that attracts the viewer's attention first. It should communicate the most important aspect of the subject.

In an athletics montage, the centre of interest could be:

- The leading runner.
- An athlete crossing the finishing line.
- A close competition between two runners.
- A runner making a final effort to win.
- A relay athlete receiving or passing the baton.

Ways of creating a centre of interest

The main athlete can be emphasised through:

- **Size:** Making the main figure larger than supporting figures.
- **Position:** Placing the figure in a visually important area of the composition.
- **Contrast:** Using a stronger difference in colour, tone or surrounding space.
- **Detail:** Giving the main figure more visible detail than background elements.
- **Direction:** Arranging other figures or lines so that they lead the viewer towards the main athlete.
- **Overlap:** Allowing supporting images to frame or partially overlap the main figure without hiding the important features.

Avoiding competing focal points

A montage may become confusing if every image is equally large, colourful and detailed. The viewer should be able to identify the main subject without having to search through the composition.

Supporting images should therefore **strengthen the centre of interest rather than compete with it**.

Showing speed and competition

The athletics theme becomes more convincing when the arrangement communicates the intensity of running.

Speed can be suggested through:

- Strong forward-leaning postures.
- Diagonal placement of athletes.
- Repeated images showing stages of movement.
- Increasing or decreasing image sizes.
- Directional track lines.
- Overlapping runners.
- Cropping an athlete at the edge of the composition.
- Showing differences in position between competitors.

Competition can be communicated by placing two or more athletes close together, especially near the finishing line. A clear difference between the leading athlete and those following can also suggest the progress of the race.

Creating depth in the running scene

Depth helps distinguish athletes who are close to the viewer from those farther away.

Foreground

The foreground may contain the main athlete or the most important action. Figures can be larger and more detailed.

Middle ground

Other competitors can occupy the middle ground. They may be slightly smaller and provide support to the main action.

Background

The background can include spectators, track features, buildings or distant athletes. These elements should provide context without overwhelming the main subject.

This arrangement creates a stronger sense of space and prevents all images from appearing to exist on the same visual plane.

Explore further by typing the link provided below into a browser.

https://youtu.be/Y8DieMzTEQw?si=ll03dW_zTlc0cyjQ

https://youtu.be/K_8mh5Gjuy0?si=OKE6s73Bzom6tPxB

Finishing the montage

Finishing refers to the final quality and presentation of the completed artwork. A well-designed montage can lose its effectiveness if it is poorly finished.

Features of good finishing

- **Clean edges:** Cut-out images should have reasonably neat edges. Rough or accidentally torn edges should not distract from the composition unless they are deliberately used for artistic effect.
- **Secure attachment:** Images should be firmly attached to the surface so that corners and edges do not lift.
- **Controlled use of adhesive:** Excess glue can stain the artwork, wrinkle paper or create unwanted shiny areas.
- **Neat surface:** The artwork should be free from unnecessary glue marks, loose paper pieces and accidental stains.
- **Clear composition:** Images should remain in their intended positions and should not appear to have been attached hurriedly.
- **Appropriate background:** The background should support the subject and should not overwhelm the athletes.
- **Careful trimming:** Edges may be trimmed where necessary to improve the appearance and fit of images within the composition.

Finishing and presentation

The completed montage should be presented so that the viewer can clearly see:

- The main subject.
- The centre of interest.
- The movement of the athletes.
- The relationship between foreground and background.
- The quality of the cutting and attachment.

Finishing is therefore not simply about making the artwork look clean. It is the final stage of ensuring that the idea, composition and technical execution work together successfully.

Athletics and Mosaic

Characteristics of mosaic in sample pictures

When studying a mosaic artwork, learners should look beyond the subject shown and examine **how the small pieces have been organised to create the picture**. A mosaic can be recognised through several visual and technical characteristics.

- **Small Pieces forming a larger image**

A mosaic is built from many small pieces, often called **mosaic pieces or tesserae**. The individual pieces may be made from materials such as coloured paper, ceramic, glass, stone or other suitable materials.

Although each piece is small, the pieces work together to form larger shapes such as people, objects, buildings or landscapes.

When viewing a sample picture, observe whether the larger image becomes recognisable through the arrangement of many smaller pieces.

- **Visible individual pieces**

The individual pieces may remain visible rather than being completely hidden. Their edges, shapes and arrangement contribute to the visual character of the artwork.

The pieces may be:

- Square.
- Rectangular.
- Triangular.
- Irregular.
- Similar in size.
- Varied in size.

The choice of piece shape affects the appearance of the finished mosaic.

- **Use of colour**

Colour is one of the most noticeable characteristics of mosaic artwork. Different coloured pieces can be placed next to one another to create figures, objects, backgrounds and patterns.

Learners should observe how colour is used to:

- Identify different objects.
- Separate the foreground from the background.
- Create emphasis.
- Show light and dark areas.
- Create contrast.
- Create harmony.
- Make important parts of the picture noticeable.

In an athletics mosaic, different colours can distinguish athletes from the track, spectators and other elements.

- **Colour gradation and tonal change**

A mosaic does not have to use one flat colour for each object. Different shades of a colour can be placed together to suggest changes in light, form or surface.

For example, several shades of brown or green can be used to suggest the texture of a running track or field. Different skin tones, clothing colours or shades of the same colour can help make figures more visually interesting.

- **Lines and outlines**

Although mosaic is made from separate pieces, lines can still be created through the arrangement of contrasting pieces.

A dark line of pieces may define:

- The outline of an athlete.
- The edge of a track.

- A finish line.
- The shape of sporting equipment.
- Boundaries between objects.

Lines therefore do not always have to be drawn with a pencil or brush; they can be constructed through the arrangement of mosaic pieces.

- **Texture**

The arrangement and material of mosaic pieces can create visual or actual texture.

A sample mosaic may appear:

- Smooth.
- Rough.
- Regular.
- Irregular.
- Dense.
- Open.

Texture can help distinguish different surfaces. For example, a rough-looking arrangement may suggest a track, ground or stone surface, while smoother pieces may be used for the clothing or body of an athlete.

- **Pattern and repetition**

Repeated pieces, colours or shapes can create patterns within a mosaic. Repetition can strengthen the visual structure of the artwork and prevent the composition from appearing disorganised.

Repeated colours can also help create **unity**, particularly when the same colour appears in different parts of the picture.

- **Spaces between pieces**

In some mosaic techniques, small spaces or lines between pieces remain visible. These spaces can help define individual pieces and contribute to the overall appearance of the artwork.

The spaces should be controlled so that they do not unnecessarily break important forms in the composition.

- **Recognition of forms**

A successful mosaic should allow the viewer to recognise the main forms despite the picture being constructed from many separate pieces.

When studying a sample, ask:

- What is the main subject?
- Which shapes represent the figures?
- How are the pieces arranged to create those shapes?
- Which colours make the forms recognisable?

- Where is the main area of emphasis?

This helps learners understand that mosaic involves both **individual pieces and the larger image they create together**.

Creating a mosaic pictorial composition inspired by an athletic event

An athletics mosaic should communicate an identifiable sporting event while making effective use of mosaic materials and techniques. The composition can represent sprinting, jumping, throwing, relay races or another athletic activity.

Selecting the athletic event

The choice of event determines the main figures, postures, equipment and background elements required.

Possible subjects include:

- A sprint race.
- A relay race.
- Long-distance running.
- High jump.
- Long jump.
- Javelin.
- Discus.
- Shot put.

The selected event should provide enough visual action to create an interesting composition.

Choosing a strong subject

The main athletic event should be easy to identify. Supporting elements should provide context without distracting from the main action.

For example, a sprinting composition may include:

- Athletes running in lanes.
- A running track.
- A finishing line.
- Officials.
- Spectators.

A long-jump composition may include:

- The athlete in action.
- The runway.
- Take-off board.
- Sand pit.
- Officials or spectators.

The learner should select only the details that strengthen the intended scene.

Representing athletes in mosaic

The human figure is an important part of an athletics composition. Because mosaic uses small pieces rather than continuous painted lines, the learner must consider how the pieces will create the athlete's body.

Posture and action

The athlete's posture should clearly communicate the selected event.

For a running event:

- The body may lean forward.
- One leg may extend forward while the other moves backwards.
- The arms may be bent and positioned in opposite directions.
- The head should follow the direction of movement.

For jumping:

- The body may be extended.
- Arms and legs can be positioned to communicate upward or forward movement.

For throwing events:

- The body can be shown twisting or leaning.
- The throwing arm should clearly indicate the direction of the throw.

The posture should therefore be chosen according to the **action taking place**, not simply according to what is easiest to represent.

Creating movement with mosaic pieces

A mosaic is static, but the arrangement of pieces can make an athletic figure appear active.

Movement can be suggested through:

- **Direction:** Arrange the athlete's body and surrounding forms in the direction of action.
- **Diagonal lines:** Diagonal arrangements generally create a stronger sense of action than completely horizontal or vertical arrangements.
- **Repeated forms:** Repeated athletes, legs, arms or track markings can suggest a sequence of movement.
- **Curved arrangements:** Curved lines can help communicate the movement of runners around a track.
- **Background direction:** Track lanes, field markings or other background features can guide the viewer's eye in the direction in which the athlete is moving.

Establishing the centre of interest

The **centre of interest** should be the most important part of the athletics mosaic.

For example, the centre of interest could be:

- The leading runner crossing the finishing line.
- An athlete taking off during a long jump.
- A javelin thrower releasing the javelin.
- A high jumper crossing the bar.
- A relay athlete passing the baton.

Ways of emphasising the main action

The centre of interest can be strengthened through:

- Larger size.
- Strong colour contrast.
- More detailed arrangement of pieces.
- Strategic placement within the composition.
- Contrasting background colours.
- Directional lines leading towards the athlete.
- Surrounding space that prevents the main figure from becoming lost.

The supporting figures should help explain the event without competing with the main athlete.

Colour choices in an athletics mosaic

Colour should be selected according to the role it plays in the composition.

- **Athlete:** Distinct colours can make the athlete visible against the background.
- **Track or field:** Related colours can establish the sporting environment.
- **Background:** Less dominant colours can prevent the background from competing with the main action.
- **Centre of interest:** A contrasting colour can make the most important athlete or object immediately noticeable.

Colour can also communicate relationships between athletes, such as team uniforms or different competitors.

Creating depth

Variation in the arrangement of mosaic pieces can help create foreground, middle ground and background.

Foreground

The main athlete may be represented with larger or more detailed pieces.

Middle ground

Other athletes or officials may be slightly smaller.

Background

Spectators, trees, buildings or distant sporting features can be represented with simpler arrangements.

Overlap can also help show that one athlete is closer to the viewer than another.

Balance and composition

The distribution of mosaic pieces should create a visually stable composition.

A large athlete on one side can be balanced by:

- Several smaller figures.
- A group of spectators.
- A strong background shape.
- A contrasting area of colour.

The composition should not have all the important elements concentrated in one corner unless this is a deliberate artistic choice.

At the same time, the learner should avoid making the composition so symmetrical that the athletic action loses energy.

Finishing the mosaic

The final appearance of a mosaic depends greatly on the quality of its finishing.

Good finishing involves:

- Mosaic pieces being firmly attached.
- Pieces fitting the intended shapes as closely as possible.
- Excess adhesive being removed.
- Loose pieces being secured.
- Edges of the composition being neat.
- Important forms remaining clearly recognisable.
- The background being completed rather than left unintentionally unfinished.
- The finished surface being clean and presentable.

Accuracy of placement

Pieces should be positioned carefully, especially around important areas such as:

- Faces.
- Hands and feet.
- Sporting equipment.
- Track lines.
- Boundaries between figures and background.

Poorly placed pieces can change the shape of an athlete and make the sporting action difficult to recognise.

Javelin and Sculpture

Materials used for carving in sculpture

Carving is a **subtractive technique** in which unwanted material is removed from a solid piece to reveal the desired form. The material selected affects the tools used, the type of detail achieved and the final appearance of the sculpture.

Common carving materials and their characteristics

Material	Important characteristics	Suitable use in carving
Wood	Fibrous, relatively light and available in different degrees of hardness	Figures, decorative objects and functional sculptures
Soapstone	Soft, smooth and relatively easy to carve	Small sculptures and detailed decorative forms
Plaster	Relatively soft after setting and can be shaped with carving tools	Models and decorative forms
Wax	Soft and easily cut or shaped	Small models and designs
Gourds	Hard outer surface with a lighter interior	Decorative containers and patterns
Bamboo	Strong, hollow and can be cut or shaped	Decorative and functional artistic objects

Factors to consider when selecting a carving material

- **Hardness:** A very hard material requires stronger and more specialised tools.
- **Texture:** A material with an even texture is easier to work with and produces a more predictable finish.
- **Strength:** The material should not break easily when being shaped.
- **Size:** The material should be large enough to produce the required sculpture.
- **Availability:** Locally available materials can be selected when they are suitable for the intended work.
- **Safety:** The material should be safe to handle and free from harmful substances.

- **Purpose:** The material should match the intended function and appearance of the sculpture.

Carving a javelin according to the right specification

A javelin used in athletics is not simply a pointed stick. Its construction requires attention to **length, shape, straightness, balance, weight and grip**. When learners make a javelin for an artistic or practical activity, they should pay attention to the specification provided for the activity.

Explore further by typing the links provided below into a browser.

https://youtu.be/1ORYuQYX_-U?si=ihmh3GvdfMWwQ711

https://www.studocu.com/row/messages/question/12282837/factors-to-consider-when-carving-a-javelin

Important features of a properly carved javelin

- **Straight shaft:** The shaft should remain as straight and even as possible. A crooked shaft affects the appearance and may affect how the javelin behaves when thrown.
- **Even thickness:** The shaft should not have sudden changes in thickness. An uneven shaft can affect balance and make the object difficult to handle.
- **Pointed front end:** The front end should form a clear point or appropriate tip. It should be shaped carefully without leaving rough or dangerous splinters.
- **Grip area:** The area where the javelin is held should be comfortable and provide a secure grip. It should not have rough projections that may injure the hand.
- **Balance:** The weight should be appropriately distributed along the javelin. A well-balanced javelin has a controlled and consistent form.
- **Smooth surface:** The carved surface should be carefully finished to remove rough areas, splinters and unnecessary projections.

Why accurate specification is important

Working according to specification helps to:

- produce a javelin of the required size and form;
- maintain balance and symmetry;
- improve the quality of the finished work;
- make the javelin easier to handle;
- promote safety during use;
- ensure that the finished object meets the requirements of the activity.

Quality checks after carving

Before decorating the javelin, examine it for:

- straightness of the shaft;
- appropriate length and proportions;
- evenness of the surface;
- secure and comfortable grip;

- proper formation of the pointed end;
- cracks, splinters or weak sections;
- appropriate balance;
- overall neatness.

Important: For an actual athletics implement, the relevant official specifications and safety requirements should be followed. A learner-made classroom model should not automatically be treated as competition-standard equipment.

Decorating a javelin using appropriate techniques

Decoration gives the carved javelin an attractive and distinctive appearance. The decorative treatment should enhance the form of the javelin without interfering with its intended use.

Suitable decoration techniques

- Paint can be used to create bands, lines, geometric patterns, symbols or other designs. Colours should be applied evenly to produce a neat finish.
- Repeated lines, dots, shapes and motifs can be arranged to create rhythm and visual interest. Patterns may be simple or complex depending on the learner's design.
- Thread, string or cord can be wrapped around selected areas to create texture and visual contrast. Wrapping can also make a designated grip area easier to identify, provided it does not compromise safe handling.
- Simple lines or patterns can be cut into a suitable wooden surface using an appropriate tool. Incised designs create texture and contrast between the carved and uncarved areas.
- Different colours can be combined to create contrast or harmony. For example, contrasting colours can make decorative patterns stand out, while related colours can create unity.
- The decorated surface may be carefully cleaned and finished to give the javelin a neat appearance. Excess material, loose threads or uneven paint should be removed.

Principles to consider when decorating

A good decoration should consider the following:

- **Balance:** Decorative elements should be distributed appropriately along the javelin.
- **Contrast:** Differences in colour, pattern or texture can make the decoration noticeable.
- **Repetition:** Repeating a motif can create rhythm and consistency.
- **Unity:** Colours and patterns should work together rather than appear unrelated.
- **Proportion:** Decorative elements should suit the size of the javelin.
- **Simplicity:** Excessive decoration can make the object appear untidy.
- **Function:** Decoration should not interfere with the javelin's grip, balance or safe handling.

What makes a well-decorated javelin?

A well-decorated javelin has neat patterns, suitable colours, controlled application of materials, a smooth finish and decoration that complements its shape. The decoration should support the form of the javelin rather than hide or distort it.

Indigenous Kenyan Craft

Beadwork

Functions of Jewellery in Kenyan Communities

Jewellery is more than decoration. In many Kenyan communities, different forms of jewellery have carried **social, cultural, economic and symbolic meanings**. The meaning of an ornament may vary from one community to another and may also change according to age, gender, occasion and social status.

Major functions of jewellery

- **Adornment:** Jewellery enhances personal appearance during everyday life and special occasions.
- **Cultural identity:** Particular colours, patterns, materials and styles can help express community identity and cultural heritage.
- **Ceremonial use:** Jewellery may be worn during important occasions such as weddings, initiation-related ceremonies, celebrations and cultural performances.
- **Status and recognition:** Some ornaments have traditionally been associated with age groups, social position, achievement or particular roles within a community.
- **Communication:** The design, colour or arrangement of jewellery can sometimes communicate information about the wearer or the occasion.
- **Expression of belonging:** Jewellery can demonstrate attachment to a family, community, cultural group or shared tradition.
- **Economic function:** Beadwork can provide opportunities for income generation through the production and sale of necklaces, bracelets, earrings, belts and other crafts.
- **Preservation of heritage:** Making and wearing traditional jewellery helps transmit artistic skills, designs and cultural knowledge from one generation to another.
- **Gift-giving:** Jewellery may be exchanged as a gift to mark important social occasions and relationships.

Jewellery as a cultural symbol

The meaning of jewellery should not be assumed to be the same throughout Kenya. Colours, bead arrangements, ornaments and their meanings differ among communities. Therefore, when studying indigenous beadwork, learners should identify the particular cultural context instead of treating one community's practice as representative of all Kenyan communities.

Materials for beadwork from the local environment

Beadwork requires materials for beads, stringing, joining and finishing. Learners can explore locally available and recycled materials while respecting the cultural significance of indigenous designs.

Materials that can be used

Natural materials

- Seeds
- Dried berries
- Small pieces of wood
- Coconut shells
- Bones or other traditionally used natural materials where appropriate and ethically obtained
- Animal-derived materials traditionally used in some craft practices, subject to conservation and legal requirements

Locally available manufactured materials

- Glass beads
- Plastic beads
- Wooden beads
- Metal beads
- Wire
- Thread
- Cord
- Leather strips

Recycled materials

- Pieces of paper rolled into beads
- Clean plastic materials
- Reusable fabric strips
- Discarded packaging that can safely be transformed into decorative components

Factors to consider when selecting materials

The material should be:

- **Available:** Easily obtained within the local environment.
- **Suitable:** Appropriate for the type of jewellery being made.
- **Strong:** Able to withstand handling and wearing.
- **Safe:** Free from sharp edges and harmful substances.
- **Attractive:** Able to produce an appealing colour, texture or pattern.
- **Durable:** Resistant to breaking, fading or excessive wear.
- **Sustainable:** Obtained without unnecessarily damaging the environment.
- **Culturally appropriate:** Used with respect for indigenous knowledge and cultural meanings.

Environmental consideration

Using materials from the local environment does not mean taking materials without considering their effect on nature. Learners should reuse, recycle and select renewable materials responsibly. Materials obtained from protected wildlife or endangered species should not be collected for craft activities.

Beaded jewellery inspired by patriotism for kenya

Patriotism is the love, loyalty and commitment that a person has towards their country. In visual art, patriotism can be communicated through colour, symbols, patterns and creative design.

A learner can express patriotism through jewellery by developing a design inspired by Kenyan national identity.

Sources of patriotic inspiration

A patriotic beadwork design may draw inspiration from:

- The Kenyan national flag
- National colours
- The shield and crossed spears found on the national flag
- The natural environment of Kenya
- Kenyan wildlife
- The landscape
- National celebrations
- Kenyan cultural diversity
- National unity
- Peace and togetherness
- The achievements of Kenyan people

Using colour meaningfully

Colour can be used to communicate ideas in a patriotic design. For example, a learner may deliberately arrange colours to create associations with the Kenyan flag, national unity or the country's natural environment.

However, learners should distinguish between personal artistic interpretation and officially defined national symbols. When reproducing the Kenyan flag or other official symbols, their arrangement and appearance should be treated respectfully and accurately.

Design considerations for patriotic jewellery

A successful design should demonstrate:

- **Clear theme:** The jewellery should communicate patriotism.
- **Appropriate colour selection:** Colours should support the intended message.
- **Pattern:** Beads should be arranged deliberately rather than randomly.
- **Repetition:** Repeated beads or motifs can create rhythm.
- **Balance:** Elements should be distributed attractively.
- **Unity:** Colours, shapes and patterns should work together.
- **Proportion:** The size of beads and decorative elements should suit the jewellery.
- **Neat finishing:** Loose threads and poorly attached beads should be avoided.
- **Wearability:** The finished jewellery should be comfortable and strong enough for its intended use.

Examples of patriotic jewellery

A learner may create:

- a necklace using a repeated patriotic colour pattern;
- a bracelet incorporating a simplified national-inspired motif;
- earrings using colours associated with Kenya;
- a beaded wristband expressing national unity;
- a beaded pendant inspired by Kenyan wildlife or national symbols.

The design should be inspired by Kenya, rather than simply copying an existing commercial ornament.

Singing a patriotic song while adorned in beaded jewellery

This activity combines **Visual Arts and Music or Performing Arts**. The jewellery becomes part of visual presentation while the patriotic song communicates love and commitment to the country.

Relationship between the jewellery and the song

The two elements should support the same theme.

For example:

Patriotic song → expresses national pride through words and music.
Beaded jewellery → reinforces the theme visually through colour, pattern and symbolism.
Performance → combines the visual and musical elements into one presentation.

Features of an effective presentation

- **Appearance:** Wear the jewellery appropriately and ensure that it is secure and comfortable.
- **Vocal delivery:** The patriotic song should be sung with:
  - clear pronunciation;
  - appropriate pitch;
  - controlled breathing;
  - suitable volume;
  - correct rhythm;
  - confidence;
  - appropriate expression.
- **Expression and meaning:** The performer should understand the message of the song rather than simply reciting its words. Facial expression, posture and controlled movement should communicate pride, unity and respect for the nation.
- **Coordination:** The jewellery, clothing, movement and singing should appear coordinated. Unnecessary movements should be avoided if they distract from the song.
- **Respect:** National symbols and patriotic songs should be presented respectfully. The performance should promote unity, peace, responsibility and appreciation of Kenya rather than stereotypes or disrespect towards particular communities.

Basketry

Basketry items made using the coil technique

Coiling is a basketry technique in which a flexible material is formed into a continuous coil and the successive coils are secured together to build the shape of an item. The technique can produce both functional and decorative basketry items.

Examples of items that may be made using the coil technique include:

- **Baskets** – for carrying, storing or displaying items.
- **Bowls** – for holding or serving items.
- **Mats** – for sitting, covering or decoration.
- **Trays** – for carrying or displaying objects.
- **Containers** – for storage of household items.
- **Decorative wall pieces** – made mainly for visual appeal.
- **Plant holders** – used to support or display potted plants.
- **Hats and other woven accessories** – where suitable flexible materials are available.

The final shape depends on how the coils are formed, joined, increased, reduced and arranged.

Materials suitable for coil basketry

Coil basketry requires materials that are flexible enough to bend but strong enough to maintain the shape of the finished item.

Materials may include:

- sisal fibre;
- reeds;
- grasses;
- raffia;
- banana fibre;
- strips of bark from suitable plants;
- straw;
- cotton cord;
- wool or other strong fibres;
- recycled paper strips or cord.

A foundation material forms the core of the coil, while a binding material is used to hold successive coils together.

Qualities of good basketry materials

Before selecting materials, consider:

- **Flexibility** – the material should bend without breaking.
- **Strength** – it should withstand pulling and repeated handling.
- **Length** – longer fibres make continuous coiling easier.
- **Texture** – a reasonably even texture helps produce a neat surface.

- **Dryness** – materials should be appropriately prepared and free from excessive moisture or decay.
- **Availability** – locally available materials are often suitable.
- **Sustainability** – materials should be harvested responsibly.
- **Colour** – natural or dyed colours can contribute to the design.

Features of a well-made coil basketry item

A quality coil basketry item should demonstrate:

- **Firm coils:** The coils should be close together and firmly secured. Loose coils can make the item weak or cause it to lose its shape.
- **Even tension:** The binding should maintain relatively even tension throughout the work. Excessive tension may distort the shape, while loose tension can leave gaps.
- **Consistent shape:** The maker should control the direction and position of each coil to achieve the intended shape.
- **Strong joins:** The points where materials are joined should be secure and should not easily come apart.
- **Neat edges:** The finishing edge should be carefully secured so that the final coil does not unravel.
- **Appropriate proportions:** The base, sides and opening should relate well to one another. For example, a basket intended for storage should have a stable base and sufficient depth.
- **Attractive surface:** Patterns can be created through the arrangement of materials, colours and stitches.

Creating designs through coiling

Coiling is not only a construction technique; it can also be used to create visual effects.

Create patterns through:

- alternating colours;
- repeated bands;
- spiral arrangements;
- geometric motifs;
- contrasting fibres;
- changes in stitch arrangement;
- varying the thickness of the coil.

Design principles in basketry

- **Repetition** – repeating a colour, stitch or motif creates rhythm.
- **Contrast** – using different colours, textures or materials makes patterns more noticeable.
- **Balance** – decorative elements should be distributed appropriately across the item.
- **Unity** – the materials, colours and patterns should work together.
- **Proportion** – the size of the decorative elements should suit the size of the basketry item.

Controlling the shape of a coil basket

The direction of the coils determines the shape of the final product.

- Keeping coils closely aligned can produce a compact and stable form.
- Gradually extending the coils outward can produce a wider form.
- Maintaining the coils more directly above one another can create straighter sides.
- Controlled changes in direction can produce curved or decorative forms.
- Careful finishing of the final coil prevents the structure from unraveling.

The maker therefore needs to monitor the shape continuously rather than waiting until the end to correct mistakes.

Use the links below to access more content.

https://youtu.be/YqSislMB8Ow?si=gcqFvIB6TocP1x3D

https://www.thecreativitypatch.com/blogs/coiled/figure-eight-stitch?srsltid=AfmBOop7uuWD3Eqv43H5fJnuLW2eilV3HHgVEU51GBK3N7vi8CyLWTH9

Common problems in coil basketry

Problem	Possible cause
Loose coils	Insufficient binding tension
Uneven shape	Inconsistent placement of coils
Collapsing sides	Weak structure or poor tension
Large gaps	Coils not positioned closely enough
Broken fibres	Material is too dry, weak or unsuitable
Uneven patterns	Inconsistent spacing or colour arrangement
Unravelling	Poorly secured joining or finishing
Uneven edge	Inconsistent coil placement during finishing

Remember

A successful coil basketry item depends on suitable materials, firm and consistent coils, controlled tension, secure joining, proper shaping and neat finishing.

Pottery

Coil technique in pottery

The coil technique is a pottery construction method in which long, rope-like rolls of clay called coils are placed one above another and joined to build a vessel. It is particularly useful for making vessels with curved, wide or irregular forms because the potter can gradually control the shape as the vessel develops.

Open the link provided below to find additional pottery content.

https://www.throwclayla.com/post/building-with-coils

https://youtu.be/W7H_PXmmhBA?si=Mr3TO_1tXNCfMTJc

https://youtu.be/ufobTRWOk9U?si=uYX5b-f0VQsK7voQ

Important features of coil-built pottery

- **Coils:** Long, even rolls of clay used to build the walls.
- **Joining:** Each coil must be firmly attached to the preceding one.
- **Wall thickness:** The walls should remain reasonably even to prevent weak or excessively heavy sections.
- **Shape control:** The position of each coil determines whether the vessel widens, narrows, curves or remains straight.
- **Surface treatment:** The coils may be left visible for texture or blended to create a smooth surface.
- **Rim:** The opening should be carefully shaped and strengthened.
- **Base:** The base must be sufficiently strong and stable to support the vessel.

Why the coil method is useful

The technique allows to:

- construct vessels without a pottery wheel;
- make vessels of different sizes and shapes;
- control the thickness and form of the vessel;
- create curved and decorative surfaces;
- use simple, readily available pottery tools.

Quality features to observe

A well-constructed coil vessel should have firmly joined coils, reasonably even walls, a stable base, a well-formed rim and a balanced overall shape. Cracks, loose joins and extremely thin sections can weaken the vessel.

Modelling a vessel using the coil method

When making a coil vessel, the learner should think about the vessel as a structure that develops from the base upwards.

Important construction considerations

- **Base:** The base provides the foundation of the vessel. It should be sufficiently thick and firm to support the walls.
- **Coils:** Coils should be relatively even in thickness. Uneven coils can produce weak spots or an irregular wall.
- **Joining:** The contact between successive coils should be secure. Poorly joined coils may separate as the clay dries.
- **Wall shape:** The learner can position coils slightly inward or outward to create different forms. Moving them outward produces a wider vessel, while moving them inward creates a narrower opening.
- **Rim:** The final coils should be carefully shaped to create an even and attractive opening.

- **Surface:** The vessel can retain the spiral character of the coils or have the coils blended to create a smoother surface.

Factors affecting the final vessel

The appearance and strength of a coil vessel are influenced by:

- quality and consistency of the clay;
- thickness of the coils;
- firmness of the joins;
- moisture content of the clay;
- shape of the base;
- control of the walls;
- treatment of the rim;
- drying conditions.

Common faults in coil pottery

Fault	Likely cause
Cracks between coils	Poor joining or excessive drying
Uneven walls	Uneven coils or poor control
Collapsing walls	Walls are too thin or clay is too wet
Weak base	Base is too thin or poorly joined
Uneven rim	Poor control of the final coils
Distorted shape	Unequal pressure or inconsistent coil placement

Weaving

Making a frame loom for weaving

A **frame loom** is a simple weaving structure made from a rigid frame on which the warp threads are attached. It provides the support needed to interlace warp and weft threads to produce fabric.

A simple frame loom can be made using materials such as:

- wooden strips;
- nails or tacks;
- strong thread or yarn;
- string;
- a hammer;
- scissors;
- measuring materials.

Use your browser to open the links below and explore further learning materials.

https://www.thecreativitypatch.com/blogs/weaving/diy-frame-loom?srsltid=AfmBOor208-O_4T_ws34ELkfQrL0U2NMl6IX8nTS3xvZU7p9m29aDsz1

https://www.hellohydrangea.com/blog/howtobuildaframe

https://youtu.be/1S-PPukXquU?si=sgyU1XUumlY1zVBU

Important parts of a frame loom

- **Frame:** Provides the rigid structure that supports the weaving.
- **Warp:** The set of threads stretched vertically along the loom. They remain relatively fixed during weaving.
- **Weft**: The thread that passes over and under the warp to construct the fabric.
- **Selvedge:** The finished edge along the sides of woven fabric. Good control of the edges prevents the fabric from becoming excessively narrow or uneven.

Characteristics of a suitable frame loom

A good frame should be:

- rigid and stable;
- square or appropriately proportioned;
- strong enough to withstand warp tension;
- free from sharp projections that could damage the yarn;
- large enough for the intended fabric.

Why warp tension matters

The warp should have even tension. If some threads are much tighter or looser than others, the finished fabric may develop uneven edges, gaps or distortion.

Understanding the 2/1 Twill Structure

Twill is a weaving structure in which the interlacing of warp and weft creates a characteristic diagonal line or rib across the fabric.

In a 2/1 twill, the basic interlacing arrangement has:

- two threads on one side of the fabric, followed by
- one thread on the opposite side.

The exact lifting sequence depends on the direction and threading arrangement being used.

Unlike a plain weave, where the over-and-under pattern changes regularly one thread at a time, twill uses a stepped interlacing sequence. This creates the distinctive diagonal appearance.

Features of 2/1 twill

- Produces a visible diagonal pattern.
- Has a more pronounced surface texture than many plain-weave structures.
- Can produce a fabric with good drape.
- The diagonal effect can run in different directions depending on the weaving arrangement.
- The pattern depends on the correct relationship between the warp and weft.

Understanding the structure

A simplified representation of a 2/1 twill can be thought of as:

Over – Over – Under

The sequence then shifts progressively across the warp threads to create the diagonal effect.

The learner should understand that the sequence must be shifted consistently; simply repeating the same three-thread movement without shifting it will not produce the characteristic twill structure.

Creating Fabric Using 2/1 Twill

When working on a frame loom, the learner should pay attention to the relationship between the warp, weft, beat-up and selvedges.

Use your browser to open the links below and explore further learning materials.

https://sewguide.com/twill-weave-fabrics/

https://youtu.be/sq7vyEte2p4?si=A5XM8Z4k8JaFLroQ

Important considerations

- **Warp preparation:** Warp threads should be arranged at reasonably even intervals and tensioned appropriately.
- **Weft insertion:** The weft passes through the warp according to the selected 2/1 twill sequence.
- **Pattern shifting:** The interlacing sequence shifts progressively from one warp thread to the next, producing the diagonal structure.
- **Beat-up:** After inserting the weft, it is gently positioned against the previous row to maintain a compact and even fabric.
- **Selvedges:** The weft should not be pulled excessively at the edges because this can cause the fabric to narrow.
- **Tension:** Consistent tension helps maintain an even structure.

How to recognise a successful 2/1 twill

The finished fabric should show:

- a clear diagonal pattern;
- reasonably even spacing;
- consistent interlacing;
- firm but not excessive weft packing;
- relatively straight edges;
- secure beginning and ending;
- an even overall appearance.

Common weaving problems

Problem	Possible cause
No visible diagonal	Incorrect twill sequence
Uneven diagonal lines	Inconsistent warp spacing or tension
Fabric becomes narrower	Weft pulled too tightly at the edges
Loose gaps	Insufficient weft packing
Uneven surface	Inconsistent beating or tension
Broken warp	Excessive tension or damaged yarn
Loose edges	Poor selvedge control
Distorted pattern	Incorrect lifting sequence

Storytelling and Animation

Flipbook animation for storytelling

A flipbook animation combines drawing, sequencing and movement to tell a story. It is made up of a series of pictures drawn on separate pages. Each picture shows a slight change from the previous one. When the pages are flipped quickly, the images appear to move, creating an animated story.

Enter the links below into a browser and find out more.

https://fliptomania.com/blogs/news/diy-flipbook-basics-supplies-techniques

https://youtu.be/Un-BdBSOGKY?si=6LwiqPdBJj-rkM4l

https://www.nyfa.edu/student-resources/flipbook-animation-techniques-and-examples/

Features of a good storytelling flipbook

- **Clear storyline:** The events should follow a logical sequence that the viewer can easily understand.
- **Beginning, middle and ending:** The animation should introduce the situation, show the development of events and bring the story to a conclusion.
- **Sequential drawings:** Each page should connect with the next to maintain continuity.
- **Gradual movement:** Changes in the character's position should be small and progressive to create believable movement.
- **Consistent characters:** The size, appearance and important features of characters should remain reasonably consistent throughout the pages.
- **Expressive characters:** Facial expressions, gestures and body postures should help communicate emotions and actions.
- **Movement of objects:** Objects such as balls, vehicles, animals or people can change position gradually to create the impression of motion.
- **Use of setting:** Background details can establish the place where the story occurs and help the viewer follow changes in the environment.

- **Timing and pacing:** Repeating drawings can make an action appear slower, while changing drawings more quickly can suggest faster action.
- **Visual continuity:** Objects and characters should not suddenly disappear, change size or shift position without a reason.
- **Centre of interest:** Important characters or actions should be positioned where they attract attention.
- **Effective finishing:** The pages should be arranged in the correct sequence and securely bound so that they can be flipped smoothly.

Common actions that can be animated

One can create a flipbook showing:

- a person walking or running;
- a child kicking a ball;
- a bird flying;
- a flower opening;
- a person waving;
- a ball bouncing;
- a person jumping;
- a butterfly emerging from a cocoon;
- a vehicle moving along a road; or
- a character performing an action in a traditional story.

Qualities of an effective flipbook

An effective storytelling flipbook should be clear, sequential, creative, expressive, continuous and easy to follow. The drawings do not have to be highly detailed. What matters most is that the changes between the drawings communicate the story and create the impression of movement.

Photography

Different viewpoints and scenery photography

A **viewpoint in photography** is the position or angle from which a photographer captures a subject. Changing the viewpoint can alter the appearance, size, shape, depth and visual impact of a photograph. The same scenery can therefore produce very different results when photographed from different viewpoints.

Common viewpoints in photography

- **Eye-level viewpoint:** The camera is held approximately at the same height as the subject. It produces a natural and familiar view because it resembles how people normally see their surroundings.

- **High-angle viewpoint:** The camera is positioned above the subject and directed downwards. It can make foreground objects appear smaller and reveals more of the area or ground.
- **Low-angle viewpoint:** The camera is positioned below the subject and directed upwards. It can make objects such as trees, buildings or mountains appear larger, taller or more dominant.
- **Bird's-eye viewpoint:** The scene is photographed from a very high position, looking almost directly downwards. It gives a broad view of the arrangement of objects, roads, vegetation and other features.
- **Worm's-eye viewpoint:** The camera is placed very low, close to the ground and directed upwards. It creates a dramatic view and can emphasise the height of objects.
- **Oblique or slanting viewpoint:** The camera is tilted or positioned at an angle rather than directly facing the scene. It can create a sense of movement, energy or unusual perspective.

Viewpoint and scenery

Scenery photography involves capturing natural or built environments such as mountains, valleys, rivers, forests, farms, gardens, streets, buildings and other landscapes. The choice of viewpoint affects which features become prominent in the final photograph.

For example, a low viewpoint can make a tall tree appear dominant, while a high viewpoint can reveal the pattern of fields, roads or buildings across a landscape. An eye-level viewpoint may give the viewer a realistic sense of standing within the scenery.

What to consider when photographing scenery for showcase

- **Choice of viewpoint**
  Select a viewpoint that presents the scenery clearly and gives the photograph visual interest. Explore different positions instead of photographing everything from the same height.
- **Subject and centre of interest**
  Identify the main feature you want viewers to notice. This could be a mountain, waterfall, tree, building, river, bridge or group of objects.
- **Foreground, middle ground and background**
  A strong scenery photograph can contain different areas of depth. A foreground object can lead the viewer into the scene, while the middle ground and background provide additional information and depth.
- **Composition**
  Arrange the major features carefully within the frame. Avoid allowing unnecessary objects to distract from the main scenery.
- **Perspective**
  Changing your position can change the apparent size and relationship between objects. Moving closer, further away, higher or lower can produce different perspectives.
- **Lighting**
  Observe the direction and quality of light. Morning and evening light can create shadows, highlights and stronger visual effects, while harsh midday light may produce strong shadows.

- **Focus and clarity**
  Important features should appear sufficiently sharp and clear. Keep the camera steady when taking the photograph.
- **Balance**
  Distribute visual elements so that one part of the photograph does not appear unnecessarily heavy or crowded.
- **Scale**
  Including a person, tree, vehicle or building can help viewers understand the size of landscape features such as mountains, valleys or large buildings.
- **Background**
  Check the entire frame before taking the photograph. Distracting objects in the background can reduce the effectiveness of an otherwise good composition.

Viewpoint comparison

Viewpoint	Effect on a scenery photograph
Eye-level	Gives a natural, realistic appearance
High-angle	Shows more of the ground and surrounding area
Low-angle	Emphasises height and makes features appear imposing
Bird's-eye	Provides a broad overview and reveals patterns
Worm's-eye	Creates a dramatic upward view
Oblique	Produces an unusual or dynamic visual effect

For a scenery showcase

When selecting photographs for a showcase, choose images that demonstrate deliberate use of different viewpoints rather than several photographs taken from almost the same position. The collection should show variety, good composition, clear subject matter, effective use of viewpoint and technical care.

A successful showcase can therefore demonstrate how changing the camera's position changes the way the same scenery is experienced by the viewer.

Basketball and Logo Design

A **logo** is a distinctive visual symbol, mark or design used to identify a team, organisation, product or event. A basketball team logo should communicate the team's identity, character and values while being simple enough to recognise quickly.

Elements of a basketball team logo

- **Team name or initials:** These identify the team. A short name or initials can make the logo easier to read and reproduce.
- **Basketball imagery:** A basketball, hoop, net or player silhouette can immediately communicate the sport.

- **Symbol or mascot:** An animal, bird, object or other symbol can represent qualities associated with the team, such as strength, speed, courage or teamwork.
- **Typography:** The lettering style should match the team's character and remain readable when the logo is reduced in size.
- **Shape:** Circles, shields, badges and other enclosing shapes can help organise the design and give it a strong identity.
- **Colour:** Team colours can communicate mood and identity. Colours should work well together and provide sufficient contrast.
- **Line and form:** Bold lines and clear shapes help the logo remain visible, especially when printed on jerseys or sports equipment.
- **Balance:** Visual elements should be distributed carefully so that one part of the logo does not overpower the others.
- **Simplicity:** A logo should avoid unnecessary details that make it difficult to recognise or reproduce.
- **Originality:** The design should have a distinctive identity rather than closely copying an existing team's logo.

Characteristics of an effective basketball logo

A good basketball team logo is:

- **Simple** – easy to recognise and remember.
- **Relevant** – communicates basketball and the team's identity.
- **Distinctive** – separates the team from others.
- **Legible** – words and letters can be read easily.
- **Balanced** – visual elements are arranged harmoniously.
- **Versatile** – can be used on jerseys, posters, banners, social media and other materials.
- **Scalable** – remains recognisable when made larger or smaller.
- **Attractive** – creates a strong visual impression.
- **Meaningful** – symbols and colours communicate something about the team.

Choosing symbols for a team identity

The symbol should have a clear connection with the qualities the team wants to represent. For example:

- **Lion** – courage and strength
- **Eagle** – vision and determination
- **Cheetah** – speed and agility
- **Bull** – power and determination
- **Shield** – protection and resilience
- **Flame** – energy and passion
- **Mountain** – endurance and achievement

The symbol should not simply be decorative; it should contribute to the meaning of the logo.

Colour and meaning

Colour selection can strengthen the identity of a basketball team. Common associations include:

Colour	Possible association
Red	Energy, courage and determination
Blue	Confidence, loyalty and calmness
Green	Growth, freshness and vitality
Yellow/Gold	Achievement, optimism and success
Black	Strength, authority and power
White	Simplicity, clarity and unity
Orange	Energy, enthusiasm and basketball

These meanings are not fixed. The final effect depends on the combination of colours, shapes and symbols.

Visual principles in logo design

- **Balance:** Elements should feel stable and well distributed.
- **Contrast:** Differences in colour, size, shape or lettering can make important elements stand out.
- **Emphasis:** The most important feature, such as the team name or mascot, should attract attention.
- **Unity:** All parts should appear to belong to one complete design.
- **Proportion:** The sizes of symbols, letters and other elements should relate appropriately to one another.
- **Rhythm:** Repeated lines, shapes or patterns can create visual movement.

Logo applications

A basketball team logo may appear on:

- team jerseys;
- shorts and sportswear;
- basketballs and sports equipment;
- team flags and banners;
- posters and event programmes;
- certificates and awards;
- social media pages;
- school or club stationery; and
- team merchandise.

Therefore, the design should remain recognisable even when reproduced in different sizes and on different surfaces.