

**SELECTED PROMINENT PEOPLE OF EMBU COUNTY OF KENYA AS
A SOURCE OF INSPIRATIONS FOR PROTRAIT PAINTING USING
RICE AS AN EXPLORATORY MATERIAL**

IGNATIUS NJUE IRERI

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DEPARTMENT IN PARTIAL FULFILLMENT FOR THE DEGREE OF
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DECLARATION

This report is my original work and has not been presented for a degree in any other University.

Ignatius Njue Ileri

Sign:  Date 13/6/2016

We as University supervisors confirm that the work reported in this report was carried out by the candidate.

Mr. Cephas Agbemenu

Sign:  Date June 13th 2016

Mr. Mathews Muoki

Sign:  Date 13/6/16

DEDICATION

This work is dedicated to my late father, Ileri who introduced me to the rudiments of drawing.

ACKNOWLEDGEMENTS

Let me first of all appreciate my two supervisors and mentors, Mr. C. Agbemenu and Mr. M. Muoki for supporting me through out my arduous journey. Secondly, to Dr. K. Wango whose pioneering commemorative oil paintings of Kenya ancestors paved way for this project and thirdly, to all members of teaching staff of Department of Art and Design who played *the good Samaritan* by either giving me valuable hints, a word of encouragement or by critically pointing out my errors of commission and omission in my drawings and rice paintings.

My gratitude also goes to my mother, Filomena Weveti, my wife, Florence Wangari and our four children; Teresia Wanja , Edwin Mutwiri, Julius Mukundi and Christine Wanyaga for their unfailing moral support.

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ACRONYMS AND ABBREVIATIONS

Below are acronyms and abbreviations found in the report.

2-D	:	Two dimension
3-D	:	Three dimension
A4	:	Paper size 210 mm x 297 mm
ASK	:	Agricultural Society of Kenya
B.A.	:	Bachelor of Arts
B.C	:	Before Christ
C.D	:	Compact disk
EBS	:	Elder of the burning spear
EGH	:	Elder of the Golden Heart
GEMA	:	Gikuyu Embu Meru Association. (A political-cum- cultural establishment)
H.E.P	:	Hydro Electric Power
HSC	:	Head of state commendation
K.I.E	:	Kenya Institute of Education
K.U	:	Kenyatta University
KICC	:	Kenyatta International Conference Centre
KNLS	:	Kenya National Library Services
M.A.	:	Master of Arts
MAU MAU	:	Mzungu Aende Ulaya, Mwafrika Apate Uhuru
MBE	:	Member of British Elder
MBS	:	Moran of the Order of the burning Spear
N.I.C.A	:	National Independent Church of Africa
OBE	:	Order of the British Empire
OGH	:	Moran of the order of the Golden heart of Kenya
T.T.C	:	Teacher Training College
U.S.A	:	United State of America

DEFINITION OF TERMS

- Aembu** - A Bantu community living to the S.E of Mt. Kenya who, together with Ambeere, comprise the Embu County.
- Albert Einstein** - A renown scientist who invented the formula $E=MC_2$ used in nuclear physics
- A- Level** - Form 5 and 6 of former 7.4.2.3 Education System in Kenya
- Alla-prima** - A method of applying paints directly and with finality to a canvas.
- Anatomy** - Study of human frame and its muscles in relation to the way they appeal to the artists eye.
- Ancestors** - Persons who are recognized by a society as having lend an exemplary life while they were a life.
- Animism** - A theory put forward by E.B Tyler to explain the origin of ancestor ship among communities of the world.
- Anthropology** - The name given to the study of origins and cultures of human beings.
- Aquarelle** - Water-soluble transparent coloured pencil.
- Askari kanga** - Kiswahili name for administration police
- Bas-relief** - A piece of sculpture executed upon a flat or curved surface, so that the figures project.
- Bio-data** - Information about a person and what they have done in their lives.
- Caracalla** - A Roman empower who was said to be cruel
- Cradle** - A place of origin or nurture.

- Colour roughs** - Colour trials on a smaller scale in preparation for bigger works.
- Coryndon Museum** - Now Kenya National Museum named after the second governor of colonial Kenya, Sir Robert Thorne Corydon.
- Embu County** - One of the 47 counties lying about the middle of map of Kenya and adjacent to Mt. Kenya.
- Ethnography** - Science of mankind as regards to races, origins, peculiarities. The work of ethnographers is to observe behaviour, customs, rituals, interactions and practices.
- Impasto** - Technique of applying paints thickly onto the canvas using brush or painting knife to create a textured surface.
- Kirimari** - Local name for Embu Town. It literary means “On the Mountains” i.e. a town on the a mountain. Formerly it was Headquarters for Eastern Province but today, it is the County’s administrative capital.
- Libations** - To pour a liquid eg. Beer, water etc. on the ground as an offering or as a share for ones ancestors (as an act of honoring them and asking for their blessings).
- Marquette** - A small model of clay made as guide by a Sculptor.
- Mau Mau** - Name given to freedom fighters of GEMA
- Maycock** - First European administrator to Embu nicknamed “Bwana Njoka”
- Mona** - Italian word meaning ‘Madam.’
- Monochrome** - A painting or drawing executed in various values and intensities of one colour.

- Miniature** - A very small painting of a persons portrait.
- Oracle** - Medium which gods in Mt. Kenya forest made known their divine purpose to the Mau-Mau fighter in the forest between 1952-1963.
- Photograph** - A picture made through use of light on a sensitive film of camera.
- Prominent person** - A well known and outstanding person in a society.
- Sculpture** - A 3-D or 2-D representation of a person, animal or an object using clay, plaster, metal, wood, plastic or the like.
- Underpainting** - Initial roughs used to lay some fundamental colours and tones as Pictorial guides which can be worked up later.

CHAPTER ONE

INTRODUCTION

“To study History is to live over again this story of the past, to meet familiarly great men and notable women, and to see the outcome of their actions more clearly than the actors saw it themselves.” – Lincoln Library

Project Overview

The study derived its inspiration from the well known and noticeable past and present people of Embu to create portraiture - an art of representing a person's likeness in drawing, painting, sculpture or photography. In this study however, representations were undertaken through drawing, and finally through oil painting. It differed from other similar studies by targeting people from Embu County and secondly, by incorporating rice in the pictorial composition. It added to the existing knowledge by artistically exploring Embu history in a scholarly manner, an aspect that had not been undertaken before it. The whole study entailed field work and studio work.

1.1 Background to the Study

Portraiture as an art of representing a person's appearance and character in painting has its cradle in ancient Egypt (**plate 1, 2 and 3**). Such portraits were set into the casings of mummified bodies in order to identify and memorialize the dead (**plate 4**). However, the exact origin of portraiture is not to be found in painting but, in sculpture (Janson, 1986). The Egyptian sculptors carved figures that were generally simplified but which contained identifiable essential features of the individual person (**Plate 5 and 6**).

The Egyptians believed that carving a person's likeness in stone captured their souls and immortalized them forever Sporre (1991). This art later spread to the Greeks who happen to be the first to introduce anatomy to human figure making. Ultimately, this art spread to Rome Gom (1978), Janson (1957).

The Romans made realistic busts of individual persons and mounted them on frames which were dressed in the deceased garments. These busts were primarily used in funeral rites processions. Later, these busts served in private and ancestral rites. It is this realism which initially served the dead that was later turned to the service of living and state. Busts were made that depicted those who gave distinguished services to the community therefore associating portraiture with worldly fame Lincoln (1957) (**Plate 7**). Roman excelled in realism even when they made portrait of the ordinary citizens. (**Plate 8**)

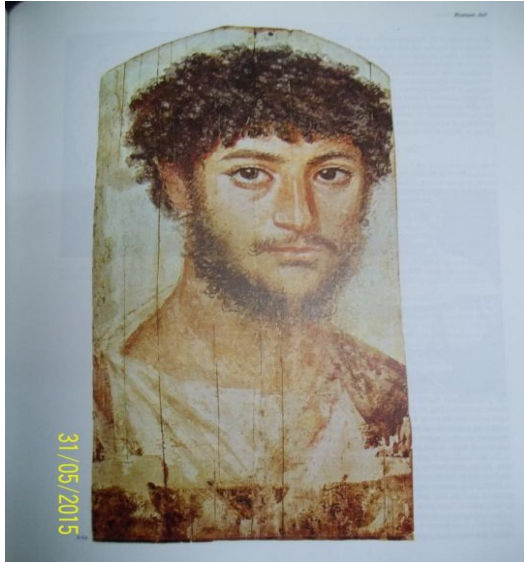


Plate 1: Portrait of a Graeco – Roman Egyptian from a mummy case 2nd century A.D Staatliche Museen Berlin

Source: *A History of painting.*

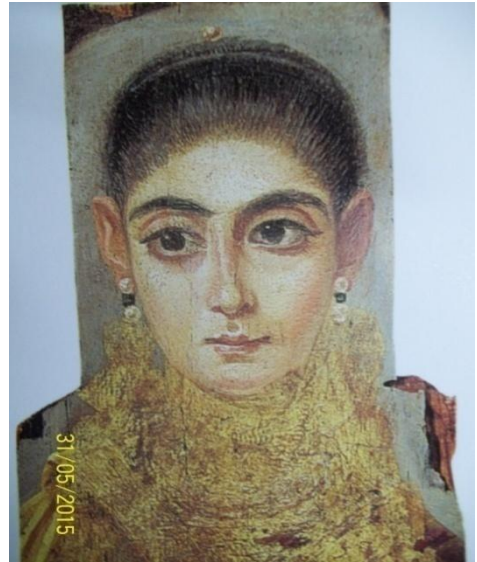


Plate 2: A young woman with Gold pictorial from Fyaum 100-150CE Musee du Louvre, Paris

Source: *Gilberts, Living with Art*

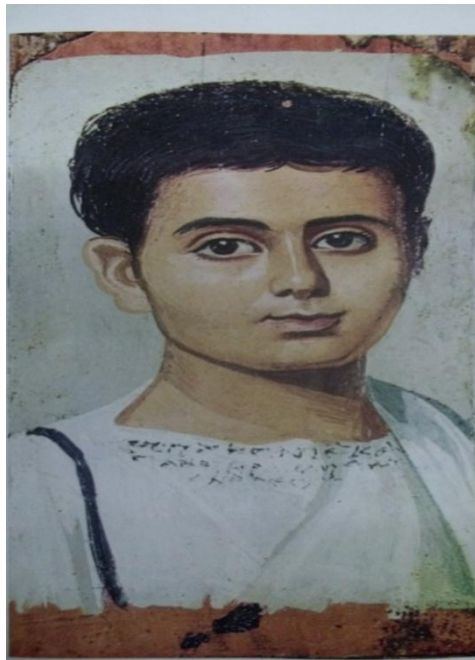


Plate3: Egypto –Roman portrait of a boy from the Faiyum 2nd Century A.D. The metropolitan museum of Art , New York Source: Janson

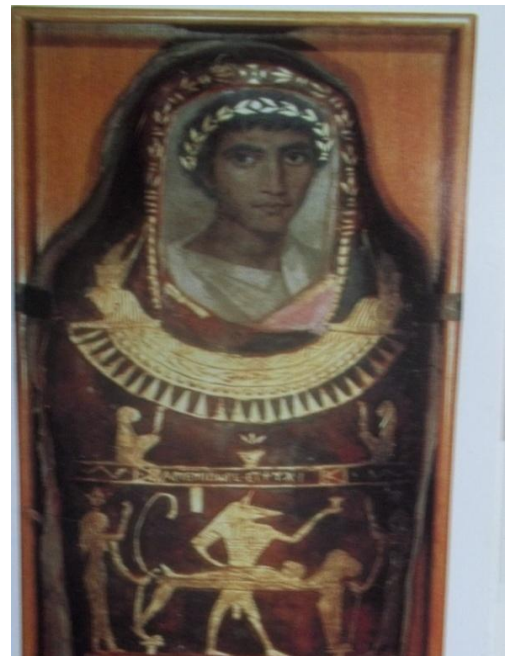


Plate 4: Mummy case of Artermidoros, From Faiyum 100-200 CE.. The British museum, London.

Source: *Gilbert Living with art*

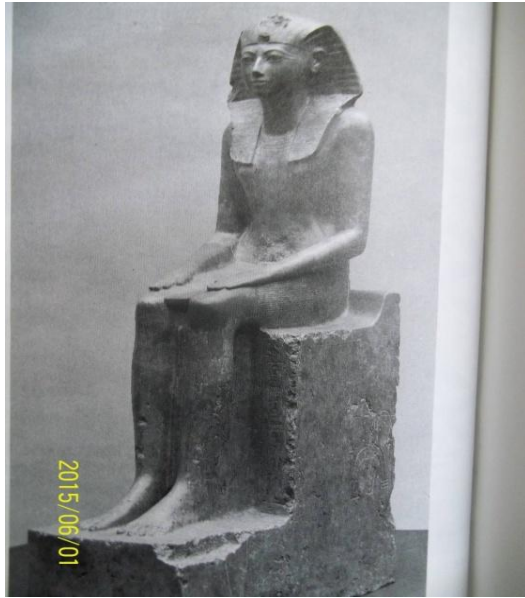


Plate 5: Queen Hatshepsut C. 1495 B.C
Limestone. THE Metropolitan Museum of Art.
Source: Ari History



Plate 6: Menkure and Khamerernebty
(?), from Gizeh, Egypt, Dynasty IV,
Ca.2490-2472 BCE Museum of Fine
Arts Boston.
Source: Gardner's Art through the age

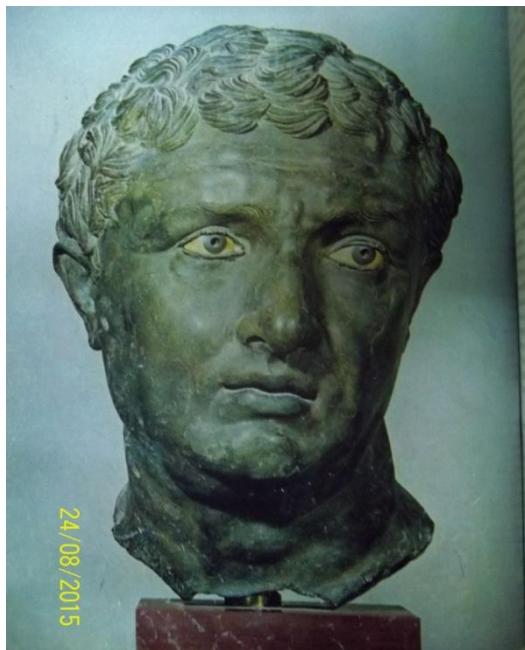


Plate 7: Greek Portrait Head, from
Delos. About 80b.c. Bronze, National
Museum, Athens
Source: Janson

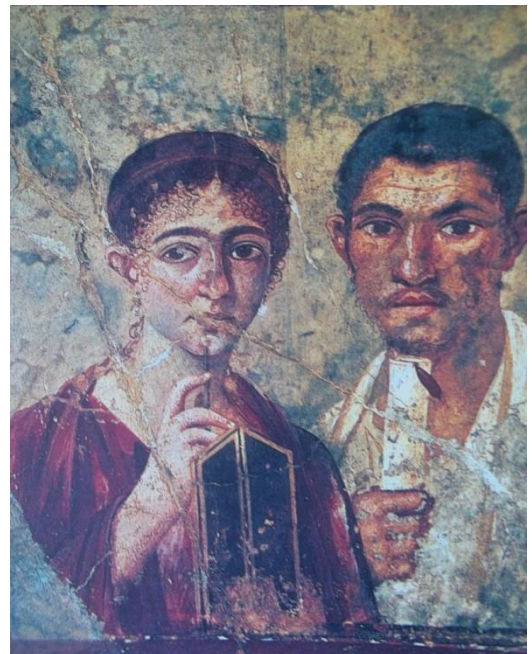


Plate 8: Portrait of a husband and wife,
wall painting from House VII, 2,6
Pompeii, Italy, Ca. A.D. 70-79 Muse
Nazionale.
Source: Gardner Vol. 1

It was during the Renaissance period in Europe that the pursuit of individual primarily involved self-awareness and desire to gain recognition in the eyes of the world, an aspect that was attained through power, achievement, genius, wealth and the like. Recognition was no longer a birth right Wat (1980), Lincoln (1957). Every aspect of man was scrutinized; how he looked, what he did, where he was, what he said and felt all these were reflected in portraiture. Slowly over the years, this art infiltrated to the rest of the vast world.

Today, for more or same reasons, nations of the world make portraits of their great men and women and display them at designated public buildings and sites for public viewing. In America for instance, there is a special building called “*Hall of fame for great Americans,*” elected in 1900 as a memorial museum but portraits of intriguing nature are the colossal sculptural portraits of former four presidents; Washington, Jafferson, Abraham Lincoln and Theodore Roosevelt carved on the cliffs of Mt. Rushmore in Black mountains between 1927 and 1939 by Gutzon Borglum Lincoln (1957) Whitakers (2008) **(Plate 9).**

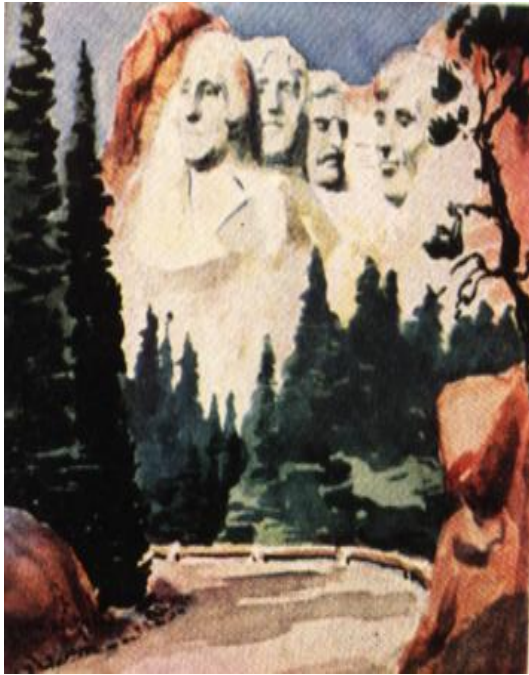


Plate 9: Gutzon Borglum, Portraits of the four former U.S. Presidents, Mt. Rushmore, (1927-1939)
Source: Lincoln Library of Essential information



Plate 10: Francis Kaguru, Agbemenu et al., Dedan Kimathi fine art department K.U.
Source: Researchers photo

An instance of a notable public site is Cubas freedom corner where a sculptural portrait of Mzee Kenyatta displayed (Waithaka 2011).

In Kenya, portraiture was mooted in the year 2000 by the then Vice-President Moody Awori through a cultural policy under Ministry of culture and social services. This was closely followed by Wango's ancestral paintings in 2007 and the election of a statue of freedom fighter, Dedan Kimathi in Nairobi Barasa (2007), Waithaka (2011). A replica statue of Kimanathi now stands at the Department of Art and Design of Kenyatta University. **(Plate 10)**. The latest portrait in Kenya is that of Tom Mboya in Nairobi. **(Plate 11)**



Plate 11: Tom Mboya statue in Nairobi
Source: Internet



Plate 12: Joy Adamson
Source: Internet

In Embu, portraiture was first attempted in 1967's by Joy Adamson, an Austrian born lady who hailed both as an ethnographer and a freelance artist (**plate 12**). She was associated with the then Coryndon Museum (National Museum of Kenya) and had been commissioned by the Kenya government to make a coverage of most important tribes in Kenya in their tribal regalia. Among the people she painted was senior chief Muruatetu from Embu who also hailed as "*The President of Embu Native Council*". Joy Adamson presented another painted portrait of the chief to governor of Gambia who knew Muruatetu well as he had worked in Kenya for years



Plate 14: G. Kiarie, Uhuru Monument
1963, Embu town.
Source: Researchers Photo

Another portrait worth noting in Embu is that of Mzee Jomo Kenyatta done in relief on Uhuru monument situated in provincial headquarters grounds in Embu Town by G. Kiarie. **(Plate 14 and 15)**

Embu County is inhabited by Aembu and Ambeere sub-ethnic groups who are said to be culturally and linguistically related and are generally thought as one. They belong to Eastern Bantus who settled on the Southern slopes of Mount Kenya from Congo Basin together with their close relatives, the Kikuyu and Ameru people around 1300 A.D (Auta 2010), Mwaniki (1974). The population totaled to about 516,212 in 2009 census and it covers an area of approximately 2,821.9 square kilometer Auta (2010). It borders other five counties: *Kitui, Tharaka Nithi, Kirinyaga, Murang'a* and *Machakos*. **(see Appendix 6)**

The County's administrative capital is Embu Town which was started by Maycock in 1910's as his administrative camp Mwaniki (1975). Notable physical feature in this county are Mt. Kenya (Kirinyaga) and river Tana.

The first governor and senator are Hon. Martin Nyaga Wambora and Lenny Kivuti respectively both elected in March 2013 general elections. Two prominent figures in Kenya also hail from Embu County speaker of National Assembly, J. B. Muturi and cardinal John Njue Kibariki of Catholic church of Kenya.

1.2 Statement of the problem

A quick survey at resources in libraries and other sites in Nairobi and elsewhere reveal that only a handful of portraits of prominent people in Kenya have been done. These are the sculptural portraits of the first president of Kenya, Mzee Jomo Kenyatta, that of archeologist Dr. Richard Leakey and recent ones of freedom fighter Dedan Kimanathi and politician Tom-Mboya Waithaka (2011). In painting, Wango's (2006) *oil paintings of Kenyan ancestors* maybe the first scholarly and systematic study of prominent personalities in Kenya.

No similar works have been done at county levels, the roots of national, regional and global heroes and heroines. There has been no such study in Embu County either. An early attempt in Embu was of Chief Muruatetu by Joy Adamson in 1960's Adamson (1967).

The study was therefore an attempt to address this gap in Embu by presenting a visual record of a selection of past and present prominent people of Embu in a scholarly and systematic manner through oil painting.

1.3 Research Objectives

The Researcher

- i) Collected and compiled bio-data, texts and pictures on the selected individuals considered by Aembu and Ambeere people as prominent.
- ii) Made portraiture of each of the selected persons on rice textured canvas.
- iii) Presented findings, exhibition, portfolio and written report.

1.4 Justifications

- a) There was need to create an artistic visual depiction of prominent people from Embu county so as to commemorate their contributions in the lives of the people of Embu.
- b) The project hopefully enhanced appreciation for the art of painting among viewers through it's contribution in recording prominent people and beauty through the use of colour.
- c) The process of study hopefully exposed a lot about histories of Embu people and preserved it for future references as Embu History.
- d) People have been a favourite subject for painters. They also elicit greater response from viewers than any other kind of subject because humanity always attracts Hedgecoer (1976), World book, (2001), Cutis (1947). The researcher was therefore inspired to put forth his contribution this time from Embu people of Kenya.
- e) The beauty of art has a cheering and uplifting force and influence on human soul Smile (1988); Otto (1967). The shapes, colors, and textures were intended to be a source of pleasure and enjoyment.

- f) “A picture tells a thousand words” Goodman (2009). The paintings were intended to communicate to viewers the visual biography of Embu heroes through portraiture.

1.5 Scope, Limitations and delimitations of the study

- a) The inclusion of all prominent persons was not possible due to the study’s time frame, the prohibitive cost of rice and unrollability of the riced canvas.
- b) Available information had gone through deterioration and it was not possible to do justice to all who had contributed to the welfare of Embu.
- c) Paintings were done on rice textured canvas to enhance visual beauty. This inevitably lend to arbitrary colours.
- d) The frames were size 3ft × 2½ft. The total number of painted portraits was 24.
- e) It was not always possible to execute paintings without some rice grains detaching themselves from canvas.
- f) Unlike on canvas, painting misticks were impossible to correct.

1.6 Significance of the study and Research questions

The study artistically explored histories of Embu community and noted some of her past and present prominent people. These were intended to act as role models. It was future also intended to act as a reference. By acknowledging a common ancestry, it was intended to act as a bond for cohesion of Embu community. According Smiles (1988) “the picture of a great man can be a source of inspiration to follow in his footsteps.” The project hopefully inspired artists, both painters and sculptors from other sections of Kenya to make visual depiction of their important people for betterment and preservation of their cultures, unity and identity among the larger Kenyan community. John Mary

Waliggo, in a foreward to Fr. Magesa's (1998) book, *'African religion: the moral traditions of abundant life'* noted that "every society is obliged to search deep to it's own history, culture, religion and morality in order to discover the values upon which its development and liberation, it's civilization and it's identity should be based. To do otherwise is nothing less than communal suicide" (pg 9).

The need and urgency of researching and documenting heritages of Kenyan communities was voiced in 1963/83 *'Kenya official handbook'* where the writer noted that the old with memories of the past were fast dying. Embu was particularly noted by Browne (1925) as one of the vanishing tribes of Kenya. The study therefore served as an important step in the right direction.

1.6.1 Research questions

- a) What was the significance of portraiture to people of Embu?
- b) Who were the prominent people of Embu?
- c) Why was it better to portray prominent people in art forms rather than to rely solely on already written records?
- d) How did the study of ancestors help in the cohesion of (a) Embu society (b) Mankind?
- e) What was the possible impact of the study to other social sections in Kenya?
- f) How did photography aid in the painting of prominent persons of Embu?
- g) How were ideas of miniatures utilized in the project?
- h) How were modern painting ideas utilized in the project?

CHAPTER TWO

LITERATURE REVIEW

A portrait is a visual biography

John Hedgecore

2.1 Portraiture Overview

Various writers have defined the term 'portrait' in a variety of ways but all seem to agree that it is but a pictorial representation of an individual especially of the head and face Berluti (1992); Brown (2004); Ency (1985), Horn by (2010), Webster (1961). This is probably so because it is from the face that we read the true character and feelings of person which no amount of historical data can satisfy nearly so well Brown (2004), Janson (1957), Digolo (1991). Thus many artists have correctly referred to the art of drawing the face as character study. According to Ency Am (1985);

“Portraits must always show the head because the fundamental clues for identification are concentrated in the face. The artist may use any amount of the rest of the figure, costume, hair-style and setting to enhance the subject and indicate status, interest and achievement (pg. 428).”

Berluti, (1992) points out that in the making of a portrait, it is overtly the face that requires more observation than the rest of the body. This aspect is exemplified in portrait of astronomer sir John Herschel where the body has been reduced to head only without any sense of background or externals Clarke (1997). Further, Digolo (1991) observe that “what is really important in portraiture is to capture the character, the feeling or action of the person and not necessarily to produce an exact likeness” pg 16. Jaffe, (1963) has

taken the meaning of portrait farther to include not only humans, but animals and inanimate objects like ships, landscapes and even still-life, a view quite contrary to other writers but true because what is important in portraiture is to produce a recognizable likeness of a particular person, place, house, street, animal or object (Popham, 1954). Kleiner (2003) on the other hand has viewed a portrait as a form of still-life. In a picture, the inclusion of background is an added information on a person particularly where the surroundings form his natural environment and can tell us about his social status, his job or and his interests. According to Hedgecoer (1976), “ A great deal of interest can be added to a picture by placing a person in relation to his natural surroundings, even by exaggerating those surroundings” pg 92.

The portrayal of head in portraiture has been done in three major ways; map-portraiture, the ideal or heroic portraiture and caricature Devan (1957); Wise (1978). In map portraiture, the artist strives to capture the real persons appearance while in heroic type, he enhances the natural appearance of an individual. In caricature, the artist distorts the persons likeness in order to ridicule, poke fun or to make a social statement.

Examples of heroic portraitures where appearances have been enhanced are in the sculptural portraitures of “*Augustus of primaporta.*” (Plate 15 and 16) which are but idealized Roman copies of an ideal body.

The reason for this idealization was to raise the intended person above other men by giving them supernatural characteristics of gods. Many Egyptian pharaohs and some Roman Emperors insisted in artists depict them with unlined faces and perfect youthful bodies no matter how old they were when portrayed Gardner (2003).



Plate 15: Portrait of Augustus as general, from primaporta, Italy, copy of a bronze original of ca. 20 B.C. Vatican museums, Rome.
Source: Gardner Vol. 1

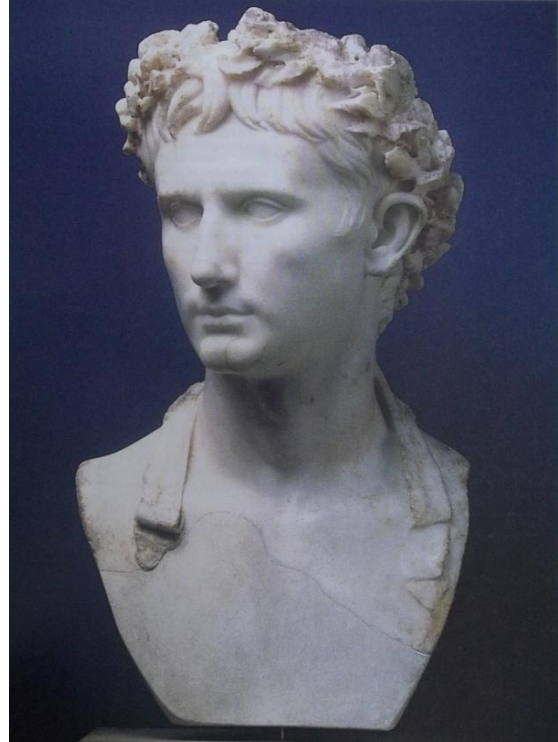


Plate 16: Augustus wearing coron civica (civic crown), early first century A.D. Marble. Glyptothek, Munich
Source: Gardens Vol. 1

The Egyptians later relaxed these rules and portrayed moving portraits of old age showing lines and furrows. This is well portrayed in miniature head of Tiye, a black queen mother of Akhenaton (**Plate 17**)



Plate: Tiye, from Gurob, Egypt, Dynasty XVIII. Ca. 1353-1335 B.C. wood, with gold silver, alabaster and lapis Lazuli. Agyptisches Museum, Berlin.

Source: Gardner's Volume



Plate 18: Head of a youth. Marble relief. Italian; 16th century. Victoria and Albert Museum

Source: The meaning of Art.

Again in portraiture, the head can be viewed at full face, $\frac{3}{4}$ view, back and profile. A profile of a person shows the character in a more revealing way than the conventional portrait as it is primarily a shape put the most fundamental of all the pictorial and the principal element of identification. **(Plate 19)**. It is usually the first thing people recognize about an object, or person before recognizing its form. This style was inherited from donor figures and was the most preferred mode by women in Florence in the 14th and 15th Centuries. Jan Van Eyck, a renown painter is in record as having avoided this profile view altogether convinced that it was a style appropriate to “draughtsmanship” and not to a painter.

A ¾ view portrait worth noting is that of *Mona-lisa* wife of Francesco del Giocondo by Leornado da vinci (**Plate 18**). It is the most acclaimed portrait in all history of painting chiefly because of its subtle smile, firm structure and for the finest hands ever painted during the Renaissance. Its blurred outlines, graceful figure, dramatic contrasts of dark and light, and overall feeling of calm are characteristic of Leornado’s style. This portrait further puzzles because it is lifelike Webster (1961), Lincoln (1956), World book (2001).



Plate 19: Leonardo da Vinci- Mona Lisa, C. 1503-1505, Oil on wood, Louvere, Paris.
Source: The power of Art



Plate 20: Jan Van Eyck, man in a red turban, 1433 oil on wood, National Gallery, London.
Source: Gardners Vol. II

Canady (1980), however countered this view by pointing out that there is no single standard of perception in the world.

Another important ¾ portrait worth noting is that of *Man in red turban*. The painter, Jan Van Eyck created illusion that from whatever angle a viewer observes the face, the eyes return the gaze Gardner (2003) **(Plate 20)**

Canvas has been the most popular support chiefly because the weave of the fabric holds the paint well and the textures show through where the paint is thin, giving a pleasing surface. This study however experimented with painting on rice textured canvases.

2.1.1 Selection Criteria

Few people are they who cross over to the further ashore. The others merely run up and down the bank on this side... *Dhammapada.*

Gehman, (2005) sadly notes that only a few people in any society are remembered for their outstanding contributions to their people and that the rest are easily forgotten. Prior to the arrival of western education in Embu, names of great men and women were kept alive in the minds of generations through oral literature; songs, poems, riddles and stories.

Serbawal, (1970) gives an illustration of how a contribution to society was recognized in old Embu. A warrior for example, who showed courage in battle was rewarded with praise or in some cases, a goat. With introduction of Western education and culture, this gave way to recognition through academic excellencies, power, achievements, genius, wealth and distinguished services not only to ones immediate community, but to ones nation and the world at large. This shift was recognized as the study stranded the two

ideologies of the former and present society of Embu. Both past and present prominent people, dead and living were purposively selected for the project.

2.2 Portraiture and Biography

Webster dictionary has defined biography as “written history of a person’s life.” It further says that the word biography is derived from Greek word *bios* which means “life” and *grapho* which means “accounts of one person’s life.” In its early form, biography was written solely to minister to the pride of the great – the kings and warriors. Life’s of famous or notorious characters were described in order to excite emulation or to arouse repulsion. (Plate 21 and 22) According Lincoln (1957)



Plate 21: Portrait of Caracalla, ca. A.D. 211-217 metropolitan museum of Art, New York (Samuel D. Lee Fund, 1940)
Source: Gardner's Vol. 1

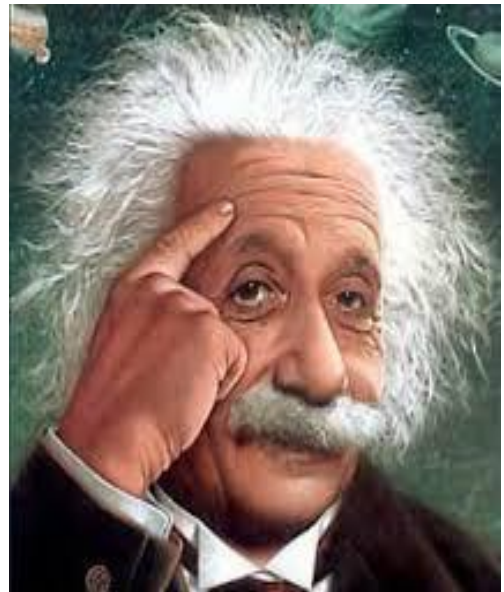


Plate 22: *Albert Einstein*
Source: Internet

“It’s hard to exaggerate the part played in peoples lives by the example of the great; Every ambitious young Scientists hopes somebody to be second Newton or Einstein ... often a hint obtained from a biography opens a young readers mind to previous undreamed possibilities and leads into wide usefulness a life that might otherwise have been common and uninspired” Lincoln (1957) pg

Biography can be presented in many forms; as literary narratives, as catalogue of achievements, psychological portraits etc. It differs from history by having its interest restricted to one person while history is concerned with movements, institutions and social or National events – in which the part of one person is very small.

Biographical narratives take note of personal qualities and achievements. They indicate the role the subject has played or is playing in the drama of world activities. They also take note of anecdote and quotations whose purpose is to create interest though they may provoke a debate or a controversy. Modern biography consists of books which aim to give a faithful account of person’s activities from cradle to grave.

In biography, the impression of a notable person is a knowledge of his appearance, an aspect that was achieved through painting the portraits in this project.

2.3 Portraiture and ancestorship

Portraiture is associated with ancestorship in that the earliest portraits, starting from ancient Egyptians, Greeks, Mesopotamians Chinese, West Africans, to ancient Mayans of Central America are linked to it Janson (1957); Sporre (1991).

In Yoruba Kingdom of Ife in Nigeria for example, naturalistic portrait sculptures in brass were made and displayed in altars dedicated to royal ancestors in order to commemorate them. Each head was accompanied by a smaller abstract version which represented the inner, spiritual reality that could only be perceived by imagination (plate 17 and fig 18)

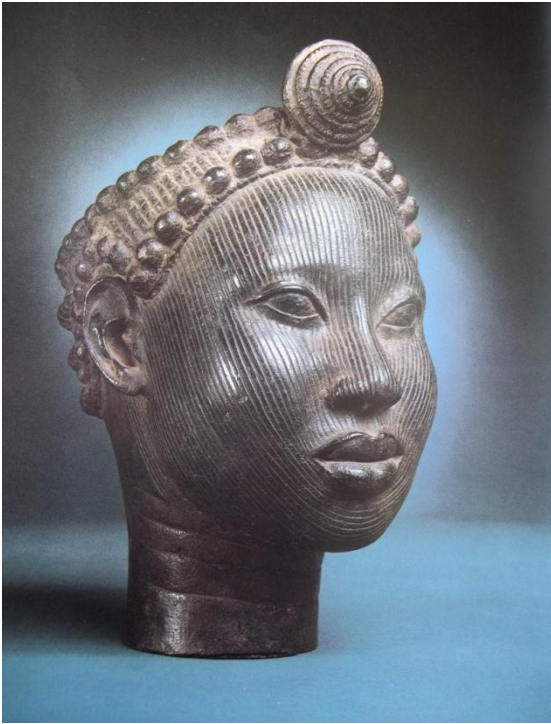


Plate 23: Crowned head of a Oni, 12th/15th century, Zinc brass, from Wunmonije compound, Ife, Museum of Ife Antiquities

Source: Treasures of ancient Nigeria



Plate 24: Cylindrical representation of a human head 12th /15th century Terracotta from Abriri, near Ife, Museum of Ife Antiquities.

Source: Treasures of Ancient Nigeria

For same reasons the Pokot of Kenya incorporated their ancestors hair with their hair adornments (**plate 24**).

In order to explain why communities of the world made these ancestral portraiture, the English anthropologist, E.B. Taylor (1837- 1917) invented and popularized the theory of animism (Wise, 1978). One of his explanations was in the belief in activity of the spirit of those recently deceased and in the possession of person or things by ghosts or by evil-spirits Lincon (1957), Magesa, (1998), Geh (1989), Wise (1978). His ideas were later criticized by his former student, *Andrew Lang*, who pointed out that Tylor was guilty of blindness in refusing to admit that primitive people were monotheists Geh (1989).

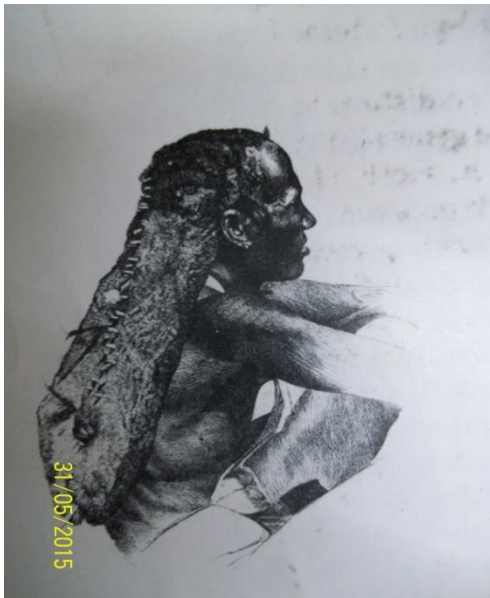


Plate 25: Coiffure incorporating ancestor hair

Source: The story of Africa



Plate 26: Different but equal

Source: The Story of Africa

The value and importance of ancestorship in any society is that it can become a binding force that can unite people of a society together. Geh (1989) has cited Chinese empire as

where by teaching their children to obey and respect older generations, the emperor was able to unite and govern vast empires.

The ancient Greeks on the hand, appear to have made portraiture to serve same purpose but at a different level. Contrary to the divisive ideas of English explore Richard Burton and Scottish philosopher David Hume of ranking races of the world into superior and inferior races Basil (1984), the Greeks of antiquity expressed oneness of humanity by making pottery sculptures called *Kantheros* or two headed vase portrait showing a black and a white juxtaposed as equals (**plate 25**). The Greeks took black people as “different from themselves but equal to and even sometimes superior” (ibid).

In Constantinople, Artists helped to bring order and peace to four warring political functions by portraying the four co-rulers as one (**plate 26**).



Plate 26: Portraits of the four tetrachs from Constantinople C.9. 305 CE

Source: Concise History

This way the four different political functions were appeased.

2.4 Portraiture and photography

“The photograph has the advantage of genuineness and reality. It is therefore preferable for illustrations of evidence and reason – why copy ... on the other hand, a photograph may not be able to emphasize the important points” – Lincoln.

A photograph as defined by Clarke (1970) is a ‘Picture, a likeness or a facsimilitude obtained by photography’ (pg 19). Astronomer Sir John Herschel is credited as having coined this term. However, Kingfisher, (2002), has provided an analysis of this term saying that it came from two Greek words, ‘*photo*’ for light and ‘*graphien*’ for drawing. In this sense, photography literally meant drawing with light. Before this invention, the portrait had remained exclusively the concern and task of the artist, either the painter or the sculptor Jaffe (1963).

The first known portrait photograph ever to be taken in the history of photography was that by prof. John W. Draper of New York University Lincoln (1956). This is probably the one photograph that marked the start of a big struggle between portrait photography and the painted portrait. Many artists opposed the introduction of photography as it was a threat to their long established profession. Delaroche, (1795–1856) predicted the doom of the painted portrait as it could not compete with photography which was far more accurate, quicker and cheaper. Charles Baude Laire, another critic viewed photography as a ‘*deadly enemy*’ of art Clarke (1997). Accordingly, Wise (1978) points out that:-

“The way in which photography struck at the very heart of the existing traditions of portraiture was by depriving the artist of his monopoly of portrait and so destroying the essential urgency of his function in that branch of art”. pg 15.

These contentions concerning the relationship between art and photography remained part of 19th Century heated debate but later on, a French Court officially declared photography an art in its own right Clarke (1997), Jacobus (1991), Osborne (1990). Portrait photography according to Clarke, (1997) is still one of the most problematic areas of photographic practice, part of the problem relates to the question of “precisely what and who is being photographed (pg 101).”

However, Ocuirk et al. (1998) insists that there is a strong connection though between painting and photography. That “The two graphic media of painting or photography have had along history of mutual influence. For example, the grains of starch used by Lumiere brothers in 1907 when they made it possible to create colour images came out the pointillism of Seurat (which had) a major influence on the fauve painter’s method of working (pg. 269)”.

It is worth noting that many painters today base their paintings on colored photographs. This makes their works easily be misinterpreted and viewed not as a painting but another version of the colour photograph, judging it mistakenly by photographic standards instead of painters standards.

The painted portrait has probably survived the stiff competition posed by photography because the element of artistic expression and hand manipulated media may be more desirable than the mechanical picture of a camera Brown (2004). This is true as the artist

is able to select essentials of features; emphasize contours and synthesis expressions in away that no mechanical instrument can.

Again, according to Gaunt (1967) the artist has greater advantage over the camera because he can create a work of visual beauty in composition and detail, can convey psychological insight as well as his own reaction to the human presence in his pictures. Another importance of a hand manipulated portrait comes from field of sculpture where by a sculpted portrait is still today a necessity when a monument whether formal or memorial, public or private is needed Clarke (1970). It's also true to say that today the portrait photograph has taken the place of the painted portrait and only among the very wealthy or illustrious people. Heads of church, state, board chairmen, University President are there demands for imposing portraits done in traditional manner Wat (1980).

2.5 Portrait miniatures

Miniatures are small portraits about 17” by 5” and heads not more than 2” long Lister (1951). **Plate 27**



Plate 27: Miniature portrait
Source: Internet

They are useful in painting in that many problems of perspective and atmosphere can be solved by an artist in miniatures before applying himself to more larger and costly works. Lister (Ibid) has further suggested that the painters of large pictures might improve considerably if they occasionally submitted to the discipline of miniatures. This study utilized bigger miniatures measuring 1ft x 1 ft as pilot painting studies and tried out pictorial compositions before embarking on major paintings. These served the same purpose as maquette in sculpture or as prototype in engineering.

2.6 Portraiture and Modern painting

The cult of ugliness dates from the work of Ce'zanne - Vernon Blake

Modern art developed from the search for arts essence in the wake of the challenge presented by photography. According to Picasso “why should the artist persist in treating subjects that can be established so clearly with the lens of a camera?” Getlein, (2005: 29)

(Compare Picasso’s plate 28 and 29)

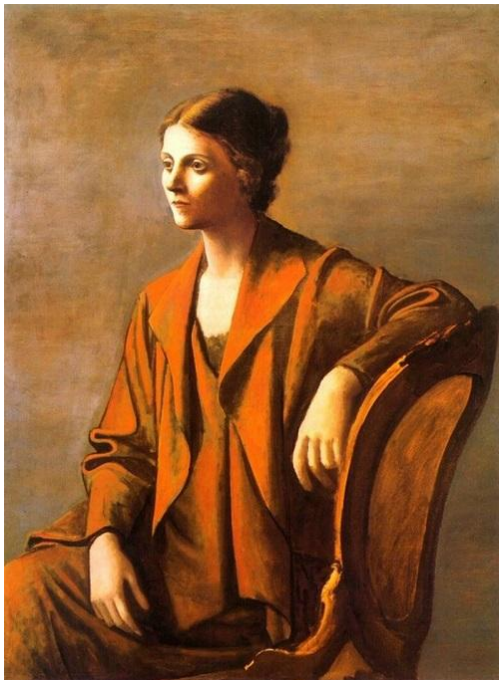


Plate 28: Pablo Picasso, portrait of Mme Picasso (collection of the artist)

Source: Lyama’s guide



Plate 29: Seated woman Picasso

Source: Internet

Modern art has thus unintentionally thrown wide the door to the most utter nonsense ever to misquerade as fine-art which to the average adults mind appear to be a creation of an idiot Batesman (1950). **(Plate 30)**

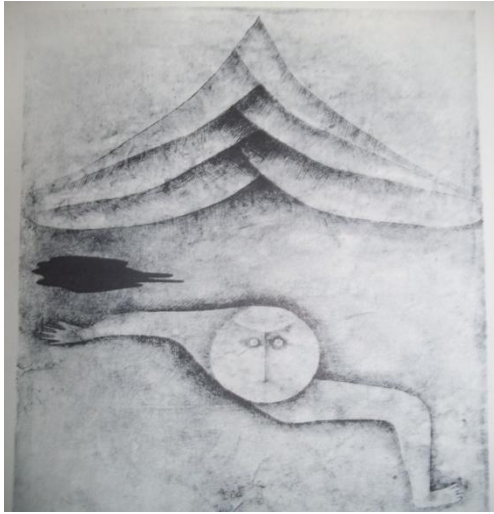


Plate 30: Paul Klee, Refuge (Estate Karl Nierendorf)

Source: Laymna's guide



Plate 31: Kees Van Dongen, Modjesko, Soprano singer 1908. The museum of modern art, New York.

Source: The Power of Art

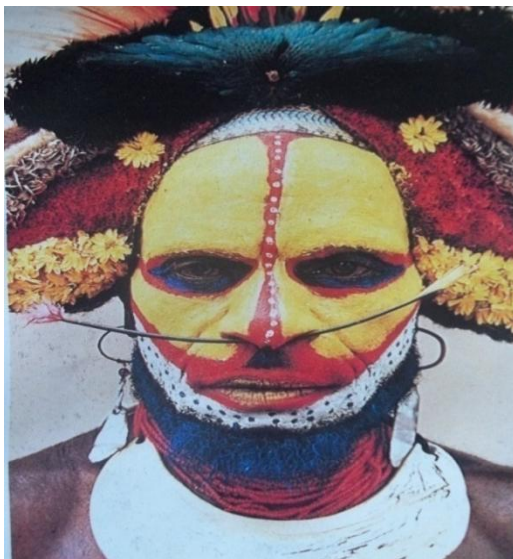


Plate 32: Face painting, Huli tribesman, from the southern Highlands province, Papua, New Guinea.

Source: The power of Art



Plate 33: Girl with a Bouquet

Source: Encyclopedia Britannica

These views are probably true because the modern artist, whether a painter, a sculptor or a potter is free to use his/her media at hand as they please. A painter for example can affix real objects and materials onto the canvas in building up his picture or design; is free to use colours expressively in order to communicate ideas, moods or even to symbolize things (**Plate 31**). (Compare this painting with face and body paintings of papua people who use self decoration as part of ceremonies that have magical implication (**Plate 32**). The modern painter can further mix several media in one work, for instance, water colours with guache, acrylics with oils can elaborate water colour with pastels and ink. It is only common sense of chemistry today that can prevent the artist from mixing media as he wishes-the possibilities are endless. (**Plate 33**) illustrates an example of this. It is a combination of scratching, scraping and drawing with most of middle tone applied with a roller. Watson (1980) has correctly commented that:-

“It would be a mistake to assume that there is or should be a single, absolute authoritative way to use any media. Each has encompassed a variety of materials and techniques. Having something to say is the foremost consideration.” (pg 31)

Art of today is further less concerned with photographic representations of people, objects and places. The figure painter for instance, is more concerned with internal dilemmas of man than with his external likeness. Realism at present has been remarkably redirected. Tyler, (1981) points out that what today constitutes a painting as distinct from sculpture or any other form of art has not been concern to 20th C art.

These observations are likely true because in the final analysis, all art is eventually judged by qualities of proportion, rhythm, vitality, originality etc. no matter what form of

art is taken into account Lincoln (1956), Sporre (1991). Art began when man started to bring order and form to his world and where these two are apparent, it is a work of art whether it is a painting, a sculpture, a ploughed field, a poem, a religion or even a law. It invariably defies ultimate analysis as it is not a mechanical trade, but a continued creation of spirit.

CHAPTER THREE

METHODOLOGY

3.1 Chapter overview

This section discusses 4 aspects of this study: Study design, sampling design, data collection, data analysis and data processing. The methods used for data collection were through primary data collection in the field and secondary data collection, through library work and social media.

The total data collected was analyzed through coding and putting them in table format. Data processing was done through drawing and painting. Drawing was done through a variety of techniques; ink wash, Aquarelle, smudge stippling and contour. The final preparatory drawings were done in stippling. Painting was done through application of oil on rice textured canvas. The final paintings were exhibited together with this written report.

3.2 Study Design

The study was exploratory in nature as it explored use of rice as a new material in painting.

3.2.1 Sampling Design

Samples of prominent people were handpicked. Those handpicked were later requested to assist in locating other subject in the same category.

3.3 Data collection

a) Primary data collection

Primary data was collected out in the field from biographical documentary materials and photographs of the prominent people using purposeful sampling, networking and unstructured interviews. This is what ultimately composed individual persons biography.

The kind of data collected was retrospective.

The researcher also visited Mwea irrigation and settlement scheme where he collected raw materials for this project. (see appendix E: Introduction to rice)

b) Secondary data collection

Secondary data was got through libraries and the web. Libraries contacted mainly were Kenyatta university post modern library and Embu KNLS library. The web proved invaluable in retrieving useful data e.g. photographs and biographical information of various persons. Other sources included magazines, newspapers and books. These supplemented information from the internet.

c) Data analysis

The collected primary and secondary data was broken down into 8 coded categories. (Table 3.1 and 3.2). The materials collected from field work and web were bound in a form of manual for easy referencing.

d) Coding

A Code was divided into 3 parts as follows; The first part represented the category, second part categories (P=people of E=Embu,Kakenya, A= Africa, W= World).

Third part stood for number of paintings done. see table 3.1 below.

Table 3.1

Categories	Code	Number of persons
1. evangelists	E/EV/	2
2. Musicians	E/MUS/	1
3. Politicians	E/polit/	4
4. Freedom fighters	E/ffig/	1
5. Sportsmen	E/spt/	2
6. Writer/education	E/write/	2
7. Business people	E/Buss/	2
8. Administrators	E/Admin/	2
		13

Table 3.2: Codes

Category	Code
General inspirational drawings	GID/001- 036
Inspiration drawings from Embu	ID/PK/001-12
Inspiration drawings from other counties	ID/PK/ 001-006
Inspiration drawings from Africa	IDI/PPA/001-004
Inspiration drawings from world	ID/PPW/001-005
Preliminary sketches of prominent people of Embu	PS/PPE/ 001-030
Developed studies of prominent people of Embu	DS/PPE/001-010
Tabulated data of prominent people of Embu	TD/PPE/001-030
TOTAL	APROX. 127

3.3 Data processing

Data processing was done through (a) drawing and (b) through oil painting on rice textured canvas of each prominent person in the studio.

a) Drawing

The process of preliminary drawing mainly made use of photographs of each person. It involved 3 stages; (i) Preliminary sketches (ii) studies and (iii) enlargement on a 1m x 1m tracing paper using the grid or squaring up method. Drawings were done through stippling technique.

b) Painting

Painting made use of oils colours on riced canvas. This was done after tracing the portrait on the canvas from the tracing paper (Plate 40). The total number of paintings was 25 on a 3ft x 2 ½ canvas. The table below shows the total number of paintings per group.

Table 3.3: Paintings per group

Group	No. Of paintings	No. of potential candidates
1. Musicians	1	4
2. Evangelists	2	5
3. Politicians	4	2
4. Freedom fighters	1	1
5. Sportsmen	2	1
6. Writers/Educators	3	1
7. Business people	2	4
8. Administrators	2	2
Total	20	

3.4 Portfolio

Portfolio for exhibition included sketches, drawings and studies

3.5 Exhibition

Samples of artworks done in this project were displayed together with the selected 15 painted portraits. It included trials samples using a variety of media and techniques preliminaries, inspirational drawings. The table below shows the drawings and paints made per each .

Table 3.4: Drawings and paintings done

Group	Quantity
Inspirational drawings	20
Studies of prominent people	25
Finished paintings of prominent people	25
Trial paintings	25

3.6 Written report

This project report was bounded and presented as part of exhibition for examination and necessary corrections.

CHAPTER 4

STUDIO WORK

Most new discoveries are suddenly-seen things that were always there- Susanne K. Langer

4.1 Overview

This section displays samples of the drawings and stages in preparation that culminated in painted portraits. Drawings were essential as the project was aimed at producing recognizable likenesses of the subjects. Rice was used exploratory in this project in this study. Tools and materials are displayed in the appropriate section of this chapter.

a) Drawing

In the drawing, the researcher developed his own styles of drawing, that of stippling and that of contours. Stippling was preferred as it corresponded to textures displayed by portraits using. The idea of contours was borrowed from contour maps in geography. The two methods used essentially ink and pen. Drawing was done in 2 stages.

- a) General inspiration drawings
- b) preparation sketches in pen and ink

4.1.1 General inspirational drawings

These drawings encompassed interesting and expressive faces I could find in papers, photos, magazines, books etc without restricting myself to any specific person, sex or age. These were intended as general warm up exercise for portraits painting. It allowed me to study closely the shapes of individual eyes, noses, mouths and ears. I used ink wash, ink, smudge and aquarelle. Drawing was divided into 3 groups.

i) Inspirational drawings from Embu county other counties

ii) Inspirational drawings from Africa

iii) Inspirational drawings from the world.

i) General drawings



Fig. 1: Title: The 3rd rite
Size: A3
Material: ink



Fig. 2: Mesmerized
Size: A3
Material: Ink



Fig. 3: Title: Fools day
Size: A3
Material: Ink



Fig. 4: Title: Iron lady
Size: A3
Material: Ink

ii) Inspirational drawings from Embu

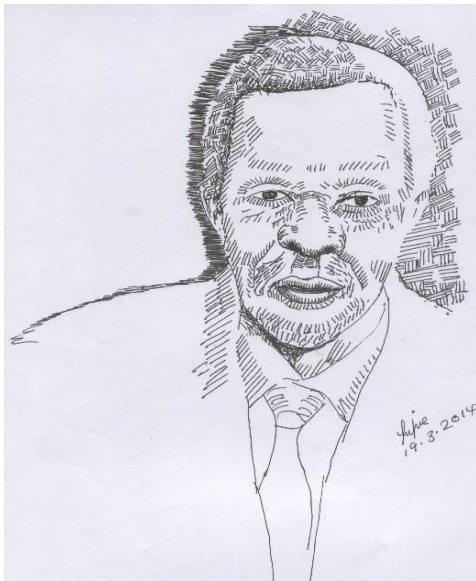


Fig.5: Title: Prof. Kabeca
Size: A3
Material: Ink

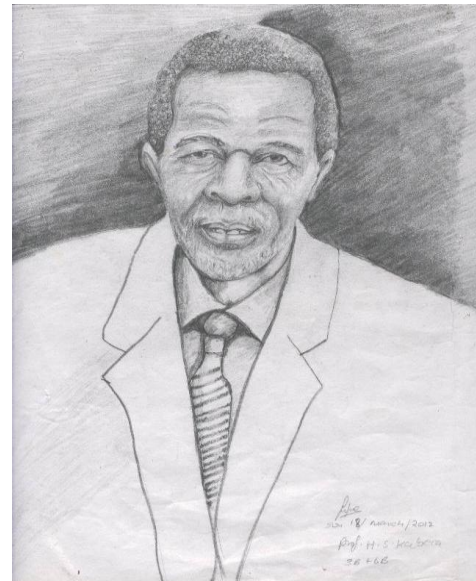


Fig. 6: Title: Prof. Kabeca
Size: A3
Material: Ink pen



Fig. 7: A Title: Mau Mau fighter
Size: A3
Material: Ink pen

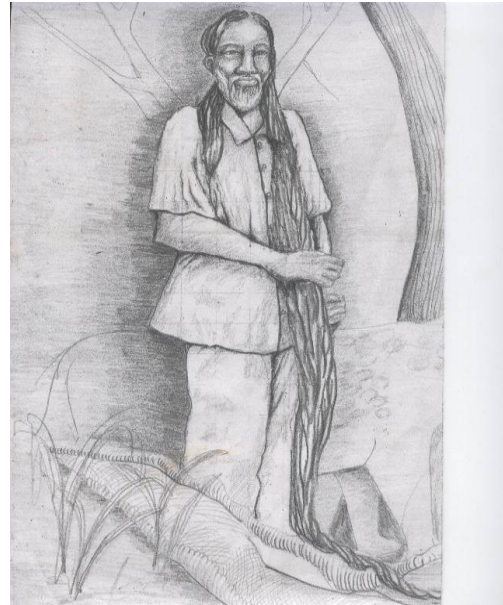


Fig. 8: Title: My hair, my heritage
Size: A3
Material: Smudging



Fig. 9: Title: Jamba ya ita
Size: A3
Material: Pencil 3B, 6B

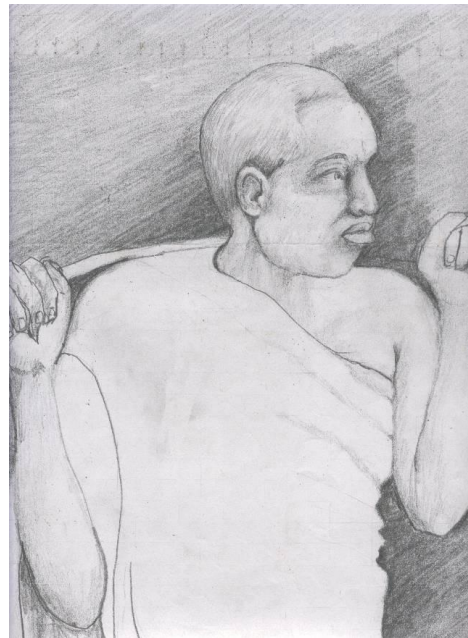


Fig. 10: Title: Kembu
Size: A3
Material: Pencil 3B, 6B



Fig. 11: Title: Kavote
Size: A3
Material: Pencil 3B, 6B



Fig. 12: Title: Muthenya
Size: A3
Material: Pencil 3B, 6B



Fig. 13: Title: Cardinal Njue
Size: A3
Material: Pencil 2B

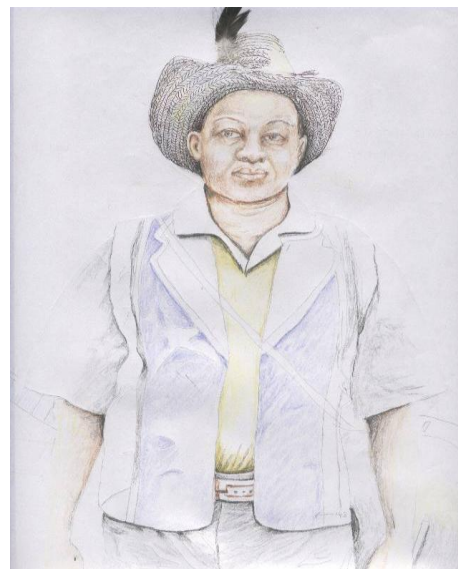


Fig. 14: Title: Newton Karish
Size: A3
Material: Aquarrel, Pencil 3B

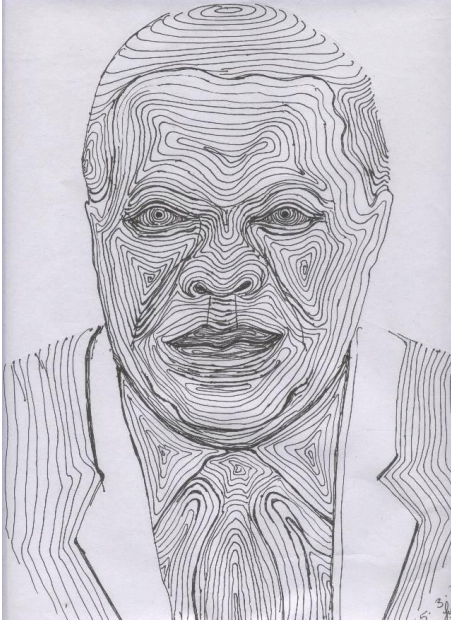


Fig 15: Title: Munyi
Size : A3
Material: Ink

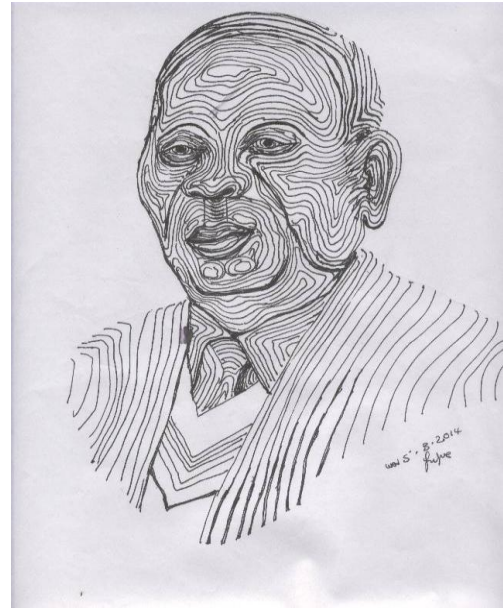


Fig. 16: Title: Muruatetu
Size : A3
Material : Ink

iii) Other counties in Kenya



Fig17: Title: Presidential hopefuls
Size: A3
Material: Ink



Fig. 18: Title: Prof. Mugenda
Size: A3
Material: Ink



Fig 19: Title: Moi
Size: A3
Material: Ink

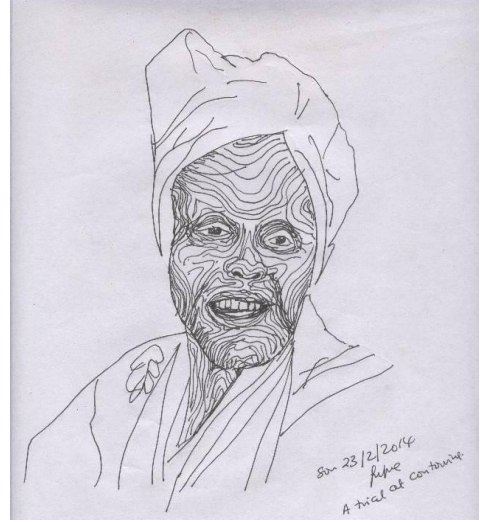


Fig. 20: Title: Prof. Wangari Mathai
Size: A3
Material: Ink

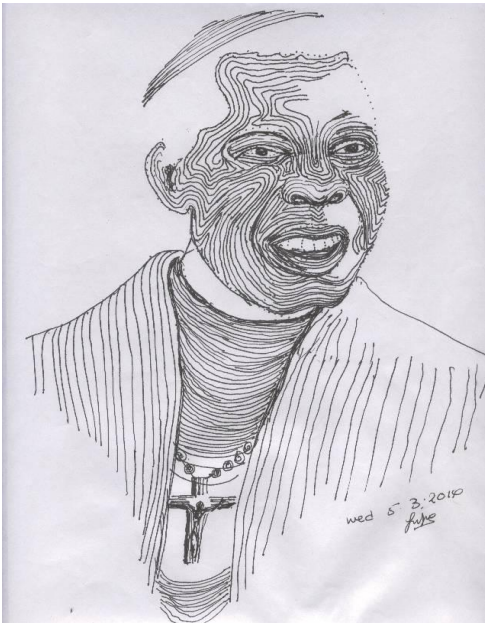


Fig.21: Title: Cardinal Otunga
Size : A3
Material: Ink



Fig. 22 Title: Jomo Kenyatta
Size : A3
Material: Ink

iv) Africa

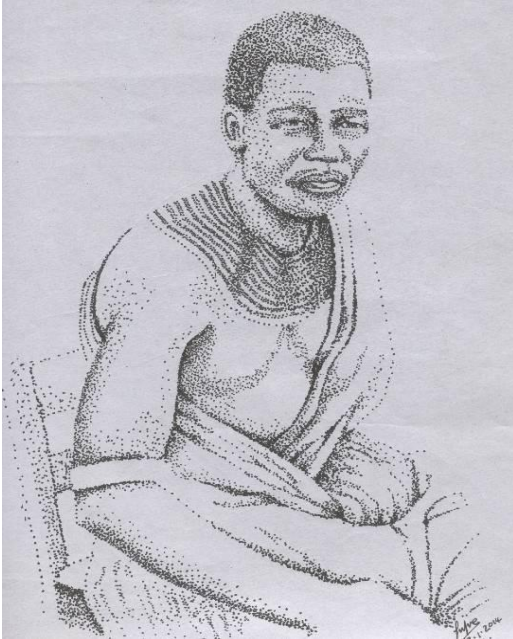


Fig. 23: Title: Youthful Mandera
Size : A3
Material: Ink

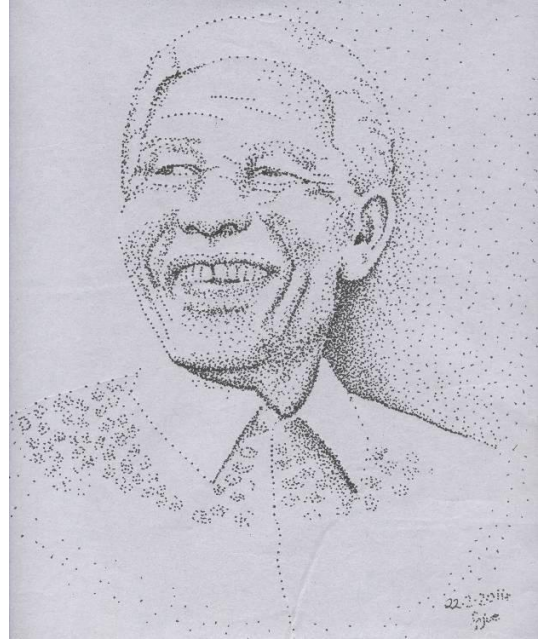


Fig. 24: Title: Mandera
Size : A3
Material: Ink



Fig 25: Title: Rose Muhando
Size: A3
Material: Ink



Fig 26: Title: Rose Muhando Technique:
Size: A3
Material: Ink

v) World



Fig27: Title: Bob Marley
Size: A3
Material: Ink

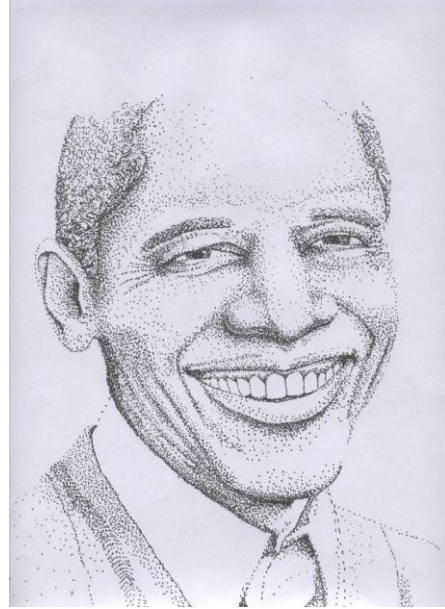


Fig. 28: Title: Obama
Size: A3
Material: Ink

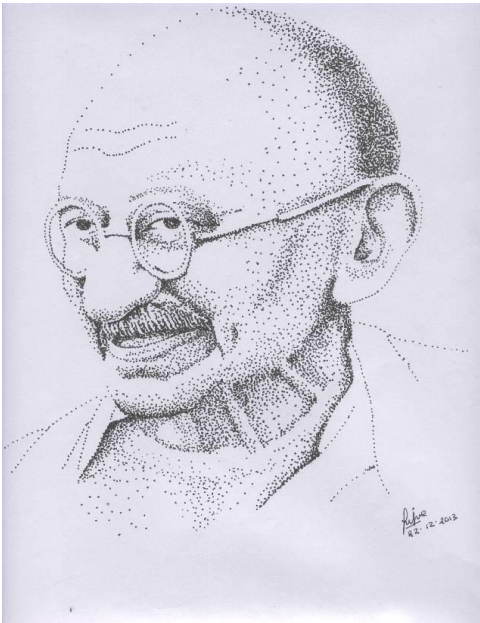


Fig 29: Title: Mahatma Gandhi
Size: A3
Material: Ink

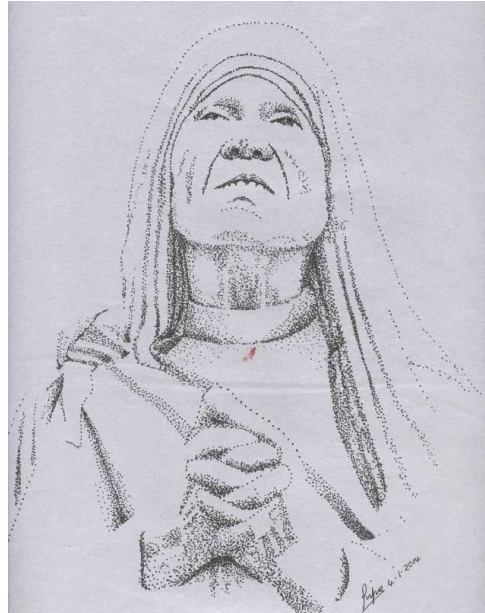


Fig. 30: Title: Mother Teresa
Size: A3
Material: Ink

b) Samples of Preparatory sketches

Medium: pen and ink

Surface: A3 drawing paper

I did preparatory sketches in pen and ink using smudge and stippling technique. Any addition or subtraction was done at this stage e.g. the inclusion of hands though important was eliminated as they proved a hindrance to my size of the portrait on the canvas and my vaporous method of finishing the portrait busts.

c) Samples of Developed studies of prominent people

Medium: pen and ink, Aquarelle Surface: drawing paper A4

Preparatory studies were given more attention by putting in more details so as to come to a closer approximation to the likeness of each individual. This stage included putting in details of the face, dress and regalia. In stippling, it is the density of dots, that determines tonal values, shadows and textures. The more the dots or lines the clearer the definition of details. I also used other media e.g. Aquarelle to avoid monotony.

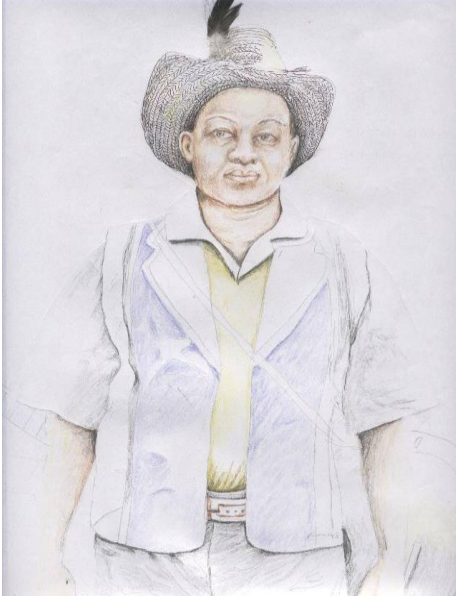


Fig. 35: Title: Newton Karish
Size: A3
Material: Pencil 2B/Aquarrel



Fig. 36: Title: Kavote
Size: A3
Material: Pencil 2B/Aquarrel

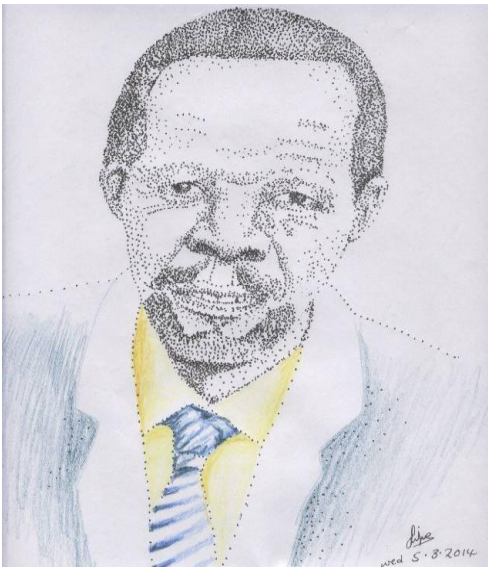


Fig. 37: Title: Prof. Kabeca
Size: A3
Material: Ink



Fig. 38: Title: J. J. Nyaga
Size: A3
Material: Ink

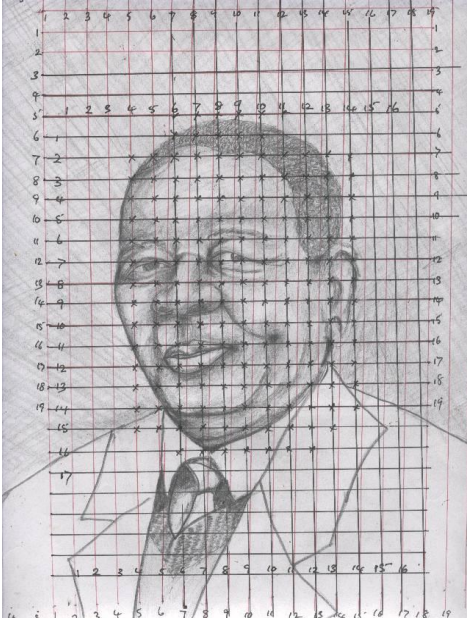


Fig. 39: Title: Muruatetu
Size: A3
Material: Pencil 3B and 6B

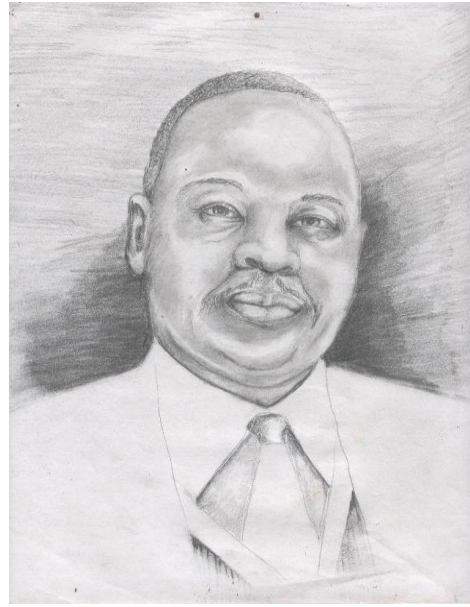


Fig. 40: Title: Namu P.S
Size: A3
Material: Pencil 2B & 3B



Fig.41: Title: Njiru Kimunyi
Size: A3
Material: Pencil 3B and 2B

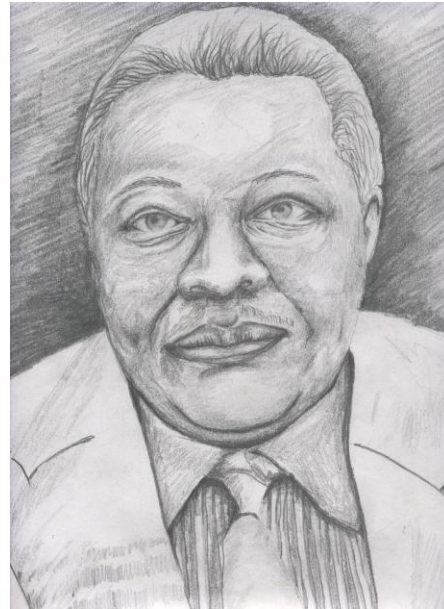


Fig. 42: Title: Munyi
Size: A3
Material: Pencil 2B & 3B

Phase 2: Painting

Sketches and studies were followed by actual painting on rice after the process of tracing explained later. Working on riced canvas was rather tricky as for example, correction was impossible. I initially worked on one painting at a time but later I kept on re-working and polishing to attain finalized portraits. Below are the materials and equipments used in painting.

Table 4.1: Materials used in the project.

Material	Description
Canvas	Jinja cotton textile has relatively course fibres which, by nature, are flexible, a quality that makes it easy to be stretched overframes.
Oil paints	Winsor and Newton oil paints. Are of good quality and permanent in nature.
Linseed oil	Winsor and Newton refined linseed oil was used as a painting vehicle for the oil paint.
Primer	Brilliant white Vinyl emulsion was used as it produced an even white surface of uniform absorbency and texture. It also formed the first coat of paint and acted like a shock absorber between the canvas and subsequent layers of paint.
Wood glue	Wood professional brand diluted with a little water. It has a very strong adhesive qualities and is ordinarily used in wood work to fix joints. It was used to fix rice and as well as saw dust trials.
Palettes	Large rectangular plywood palettes size 5ftx2ft were used as palletes.
Stretchers	3ft x 2½ft frames were used as canvas supports.
Rice	Ordinary Pakistan and sindano rice. It produced a rich textural effects.
White spirit	Was used in actual painting as well as for cleaning brushes and surfaces after work. White spirit was used as a substitute for turpentine.

Table 4.2: Tools and Equipments.

Tools	Descriptions/Uses
Brushes (Brand; Galeria)	The rounds were used for touching in small areas and for fine detailing. Flats were for sweeping large areas with paints.
Aquarelle (water soluble coloured-pencils)	These have the same graphic qualities as pastels but the range of colours is not so great.
Mahl-stick	A long cane with a soft bud at the end which was rested on the canvas to steady the painting arm. It was easily made with a garden cane and a bundle of rags.
Palette knife/ Painting knife	Were essentially used for mixing and scraping paints of palettes as well as in impasto.
Tracing paper	Was used for tracing outlines of portraits on A3 and A4 drawing papers after enlargement. Chalk dust was used in tracing.
Nails/hammer	These were used for stretching canvas on to the 3ft x 2½ft frames.
Camera	Used in data collection and in painting process of the project.

Below are reasons for use of oil media in this project .

- 1) It can be worked in an almost infinite range of consistencies from very thick to glazes.
- 2) It can be blended subtly.
- 3) It has a remarkable expressive range and versatility and has hence no single “correct” technique of handling it therefore artists with little or no training can use it with great success, concentrating entirely on what they have to say.
- 4) It dries slowly and can be manipulated later on to create new and interesting effects.

- 5) It can be used in an almost endless variety of ways, putting it thick with a knife, in small delicate brushstrokes, in thin transparent layers; with a rag, with fingers etc.

4.2 Canvas preparation

Canvas preparation entailed four processes; stretching, priming, pasting rice grains and painting background.

i) Stretching the canvas

First, any stout canvas which had been kept folded and had developed creases too pronounced to be pulled out by ordinary process of stretching, was damped and ironed before stretching.

The canvas was then centered as shown in **(Plate 31)**. It was cut allowing about 4 inches extra to all four sides to allow for stretching over the edges of the frame.



Plate 31: Centering the Canvas on the frame.
Source: Researchers photo

The canvas was next tacked to the frame using shoe makers nails. At the start, the overlap on one of the shorter sides was brought up and tacked to the center of the outside edge of the frame. The nail was driven only about half of it's length, just enough to hold the canvas firmly to the edge. The canvas was then pulled firmly by hand and tacked tightly at the center of the edge of the opposite side. Similarly the canvas was tacked on the 3rd and 4th sides.



Plate 32: Tacking in the Canvas (start)

Source: Researcher's photo, 2016



Plate 33: Tacking the corner of Canvas

Source: Researcher's photo

At this point, the canvas was fixed to the frame with four tacks, one on each side. Another tack was driven again midway between two centre tacks and corner of the stretcher, working as before, first on one side, then on opposite.

There were now 3 evenly tacked tacks on each of the four sides. For a small pilot study, these were adequate as initial stretching. Wrinkles that began to form around the first tacks were sorted out by systematically removing the temporary tacks one by one and

pulling the canvas tightly with pliers and driving the tack once more but this time all the way.

When this work was finished, the canvas surface was absolutely smooth and tight. Finally, the canvas over each corner was folded and tacked down and nails driven at corners into the heavier substantial part of the frame. **(plate 33)** The excess canvas was trimmed off with Scissors.

(i) Priming the canvas

Acrylic emulsion was diluted with water and brushed directly on the canvas using a large brush. This was done to serve three main purposes:

- (a) To tension the fabric over the stretcher bar
- (b) To protect the fabric from corrosive agents inherent in paints and solvents and lastly,
- (c) To provide a smooth clean surface on which to work. (Plate 34,35,36 and 37).

The drying process was hastened by exposure to direct sunlight. This way, the surface dried harder and healthy. (Plate 35)



Plate 34: First coat
Source: Researchers photo



Plate 35: Drying in the sun
Source: Researchers photo



Plate 36: Applying Second coat
Source: Researchers photo



Plate 37: Applying second coat
Source: Researchers photo

(ii) Rice grains application

Rice grains were fixed on the primed canvas by use of wood glue. This layer of rice grains formed pictorial grounds on which portraits were sketched and executed. (Plate 38 and 39)



Plate38: Applying wood glue

Source: *Researchers photo*



Plate 39: Applying rice grains

Source: *Researchers photo*

iv) Painting backgrounds

The background was done in such way that the source of light could be ascertained.

This was crucial

because the portrait had to be seen against a light source.

4.3 Transferring the design to the canvas

a) The squaring up method

Squaring up method or scaling up method was used in this project to enlarge photographs and sketches

onto the tracing paper. It involved superimposing a grid on the photograph/sketch and making a similar

but alarger grid on the intended tracing paper. The paper was made to be same proportions; height to

width as the photograph itself. The proportion was simply determined by laying the drawing flat on the tracing

paper with its lower corners exactly on the lower left hand corner of the tracing paper and it's two edges

exactly on the corresponding edges of the paper. **(Plate 40).**

A line was then drawn from the corner diagonally through the opposite corner of the photograph /sketch and extended to the corner of tracing paper. A stretched string served the same purpose well. **(Plate 5).**



Plate 40: Checking the proportions

Sourch: Researchers Photo



Plate 41: Squaring

Source: Researchers Photo

When the line cut the opposite corner of the tracing paper then the proportion, height to width was the same as the drawing to be transferred. The photograph and tracing paper

were then squared up into equal parts. The portraits were then copied one square at a time the lines of the grid acting as guide. Where a complex passage of drawing occurred, the particular squares concerned were further sub-divided. (**Plate 41,42**).



Plate 42: Copying by square

Source: Researchers photo

b) Mapping the sketch onto canvas

Mapping the sketch onto the canvas involved two processes: perforating the tracing paper along the outlines

and dusting chalk dust through the holes onto the rice grained canvas in order to leave an underdrawing. (**Plate 43, 44, 45, 46**)



Plate 43: Portrait outline

Source: Resercher's photo

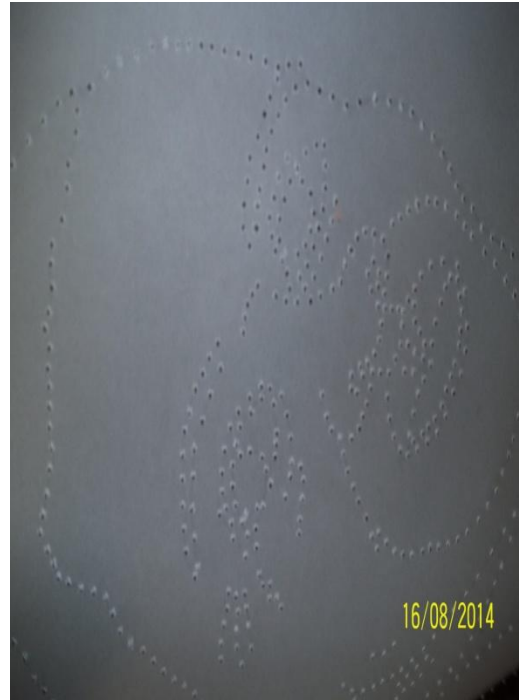


Plate 44: A perforated paper

Source: Researcher's phot



Plate 45: Applying chalk dust

Source: Researcher's photo

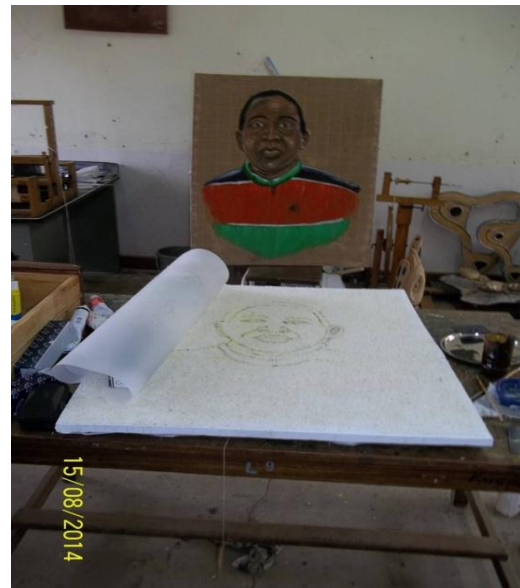


Plate 46: Mapped portrait on rice

Source: Researchers photo

4.5 The painting process

a) *Methods used in painting*

Several methods were used in painting the portraits.

i. *Impasto technique/finger technic*

Thick opaque paint especially black and white were used to show hair and highlights

thick paint was applied with fingers



Plate 47: Wamboras hair
Source: Researcher photo



Plate 48: The finger technic
Source: Researchers photo

ii. *Relief technic*

Relief is a technic whereby some features project from a flat surface or recede into the surface as in relief sculpture.



Plate 49: Necklace of Sicily
Source: Researcher photo



Plate 50: Dreadlocks Kavote
Source: Researcher photo

iii. *Scumbling technic*

After the painting was dry, a brush loaded with white paint was dragged over the surface. This modified colours and made the surface lively.

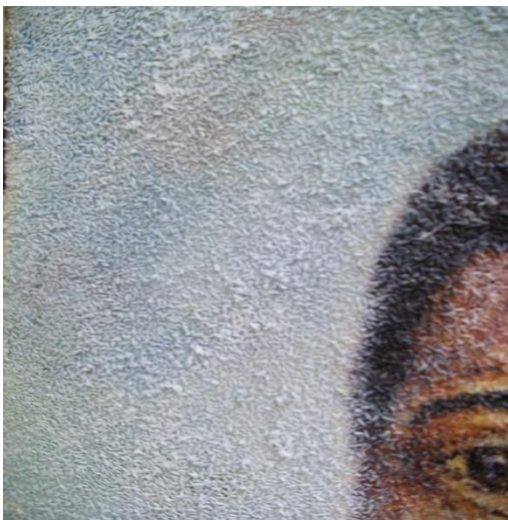


Plate 51: Kamwithi background
Source: Researchers photo



Plate 52: Wambora face
Source: Researchers photo

iv. *Sfumato technic*

This is a technique whereby tones and colours blended gradually into one another producing vaporous appearances merging with the backgrounds. This technic was used in all the paintings.



Plate 53: Runyenje wa Mukobo

Source: Researcher photo



Plate 54: Senior chief Muruatetu

Source: Researchers Photo

v. *Rice technic*

Rice was used as a painting surface instead of plain canvas. This animated the painting surface by giving it glitter and brilliancy. Portraits painted on it assumed a 3D and a life like effect

After sketching on the riced canvas, the next step was to apply oil colours on the portrait sketch. I generally started with very dilute burnt sienna to cover the entire sketch. I then placed the sketch at a distance to see where to add or subtract or alter and more importantly, to see whether it made a recognizable likeness.

I then used both studies and photograph to assist me apply more dilute paint of burnt sienna, this time on the folds around the eyes, nose and mouth etc so as to attain a better likeness. My method of working was to work on the whole figure simultaneously instead of working in bits. This made it easier to achieve harmony in my paintings. It is worthwhile to note that it was difficult to analyze the stages of painting as this was an exploratory material and I kept on working and reworking over several days, weeks or monthly. Before I did the major paintings trial paintings below were done on a variety of materials. Viz

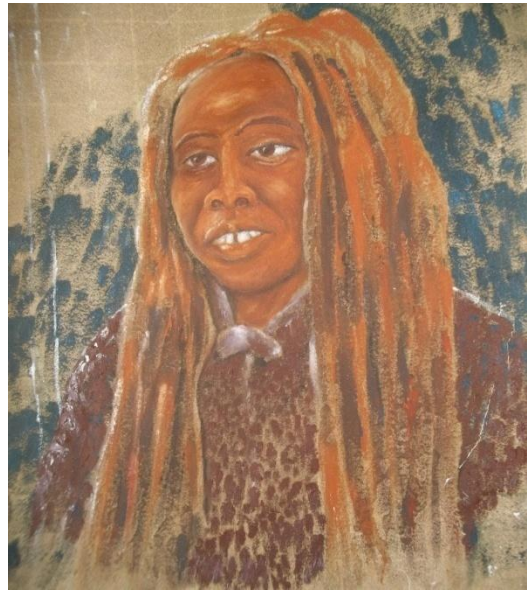
- a) Saw dust
- b) Rice
- c) Variety of seeds
- d) Concrete
- e) Stone
- f) Wood
- g) Metal etc

4.5 Trial Samples in painting

a) Sawdust trial samples



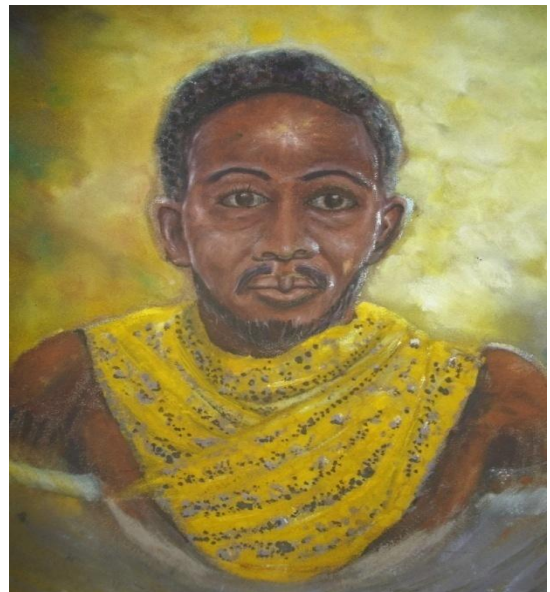
Title : J.J. Nyagah
Size: 3 x 2 ½ ft
Material: saw dust



Title: Kavote
Size: 3 x 2 ½ ft
Material: Saw dust



Title : Chief Muruatetu
Size: 3 x 2 ½ ft
Material: saw dust



Title: Runyenje wa Mukobo
Size: 3 x 2 ½ ft
Material: Saw dust



Title : Newton Karish
Size: 3 x 2 ½ ft
Material: saw dust



Title: Cardinal Njue
Size: 3 x 2 ½ ft
Material: Saw dust



Title : Governor Wambora
Size: 3 x 2 ½ ft
Material: saw dust

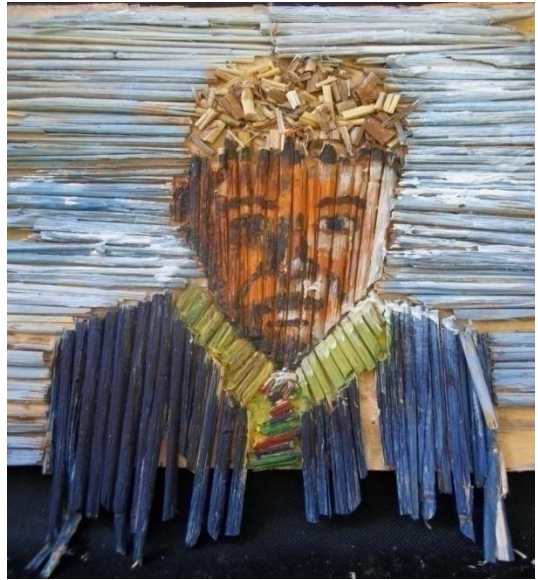


Tital: Kamwithi Munyi
Size: 3 x 2 ½ ft
Material: Saw dust

b) Trails samples



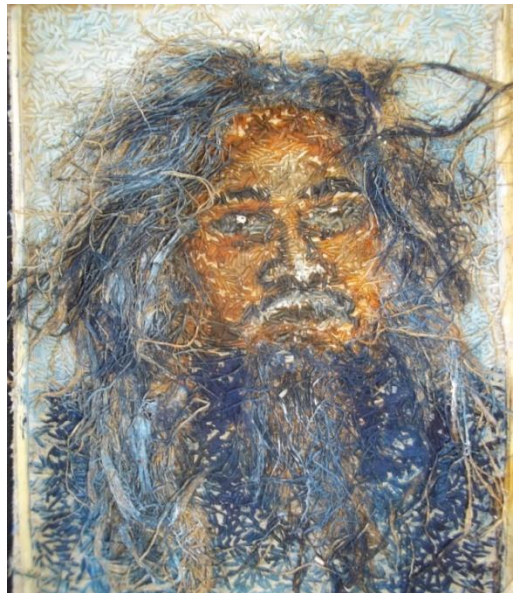
Title: Old man
Size: 1ft x 1ft
Material: Unhusked rice



Title: Strawking
Size: 1ft x 1ft
Material: Rice straws



Title: Preacher
Size: 1ft x 1ft
Material: Rice plant roots

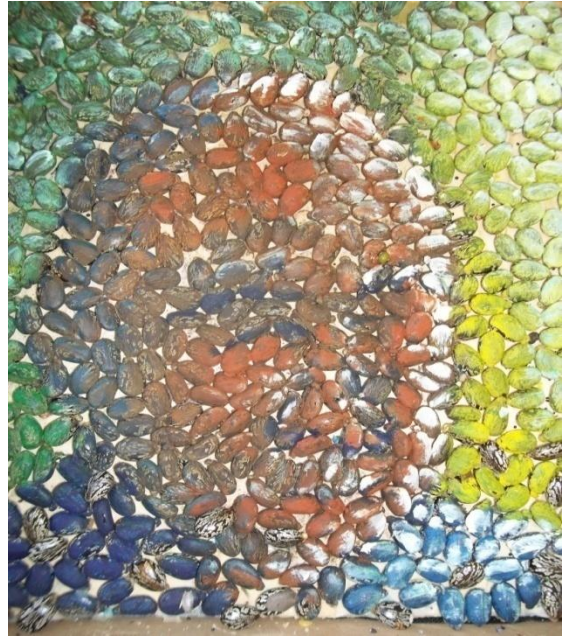


Title: Barbarian
Size: 1ft x 1ft
Material: Rice plant roots

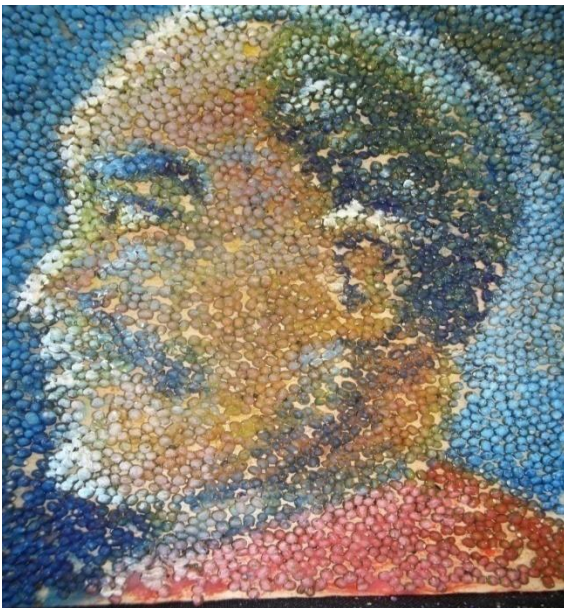
Other samples



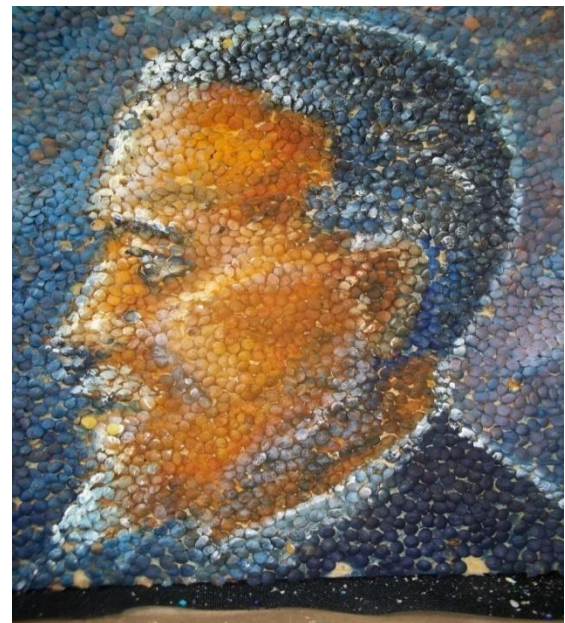
Title: The teacher
Size: 1ft x 1ft
Material: Amaranthus seeds



Title: Ghost man
Size: 1ft x 1ft
Material: Castor seeds



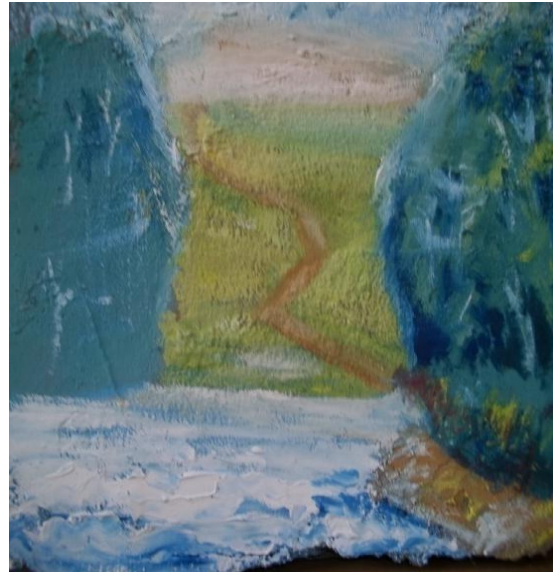
Title: Blue atoms
Size: 1ft x 1ft
Material: Green grams



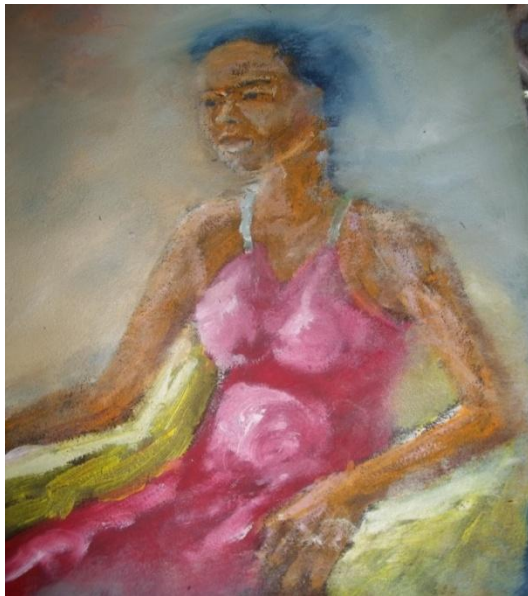
Title: Advocate Mutahi
Size: 1ft x 1ft
Material: Kamande seeds



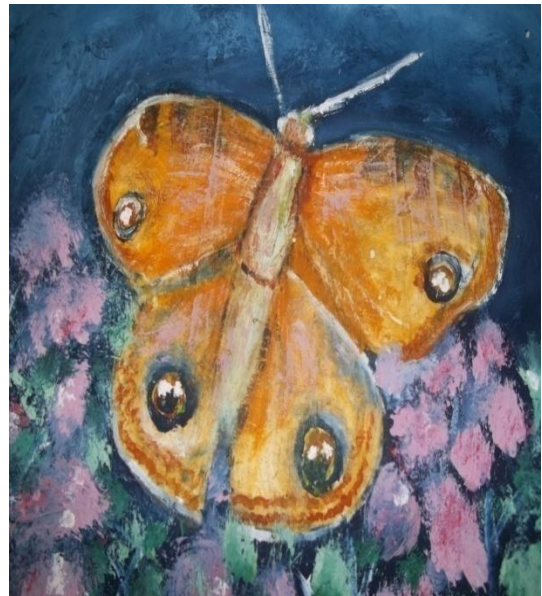
Title: Blue Singer
Size: 1ft x 1ft
Material: Fibre glass



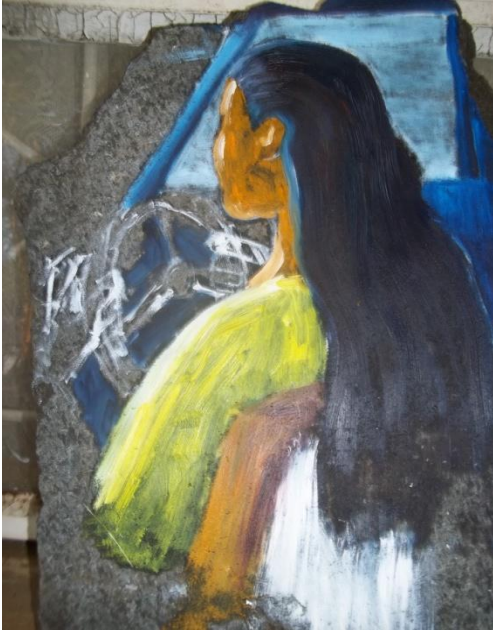
Title: A road to nowhere
Size: 1ft x 1ft
Material: Concret



Title: Imitations
Size: 1ft x 1ft
Material: Metal



Title: Orange Butterfly
Size: 1ft x 1ft
Material: Plaster of Paris



Title: Lady driver
Size: 1ft x 1ft
Material: Granite



Title: Undecided
Size: 1ft x 1ft
Material: Wood

CHAPTER FIVE

FINAL PICTURE PRESENTATION

Human interest appeals to the senses and to the emotions of vanity. Lincoln Library

5.1 Overview

This final chapter displayed the painted portraits adjacent their bio-data. The biodata was précised and contained only the very essential information in at least a paragraph to one page. Framing was done because:

- 1) “It increased emotional value of the painting because modern consumer has been educated to associate decoration and embellishment with increased worth” (Harrisberger 1966: 124).
- 2) “[It] make[s] ones wares attractive. This is the greater part of the art of salesmanship”. (Williams, 1959).

5.2 PRESENTATION OF BIO-DATA AND PAINTINGS

Prominent people of Embu



Title: Jacob Njagi Micengo (1936-2015)

Size: 3 x 2 ½

Material: Oil

Jacob Njagi Kavote was born around 1936 at a place called Kirigi in Ngimari Sub-location near Runyenje's town. His parents were Ileri Kanyange (Micengo) and Mukwarue. He attended Gichiche Primary and went up to standard five. It was at this stage that he decided to forfeit his education and join MauMau movement in Mt. Kenya to fight against colonialism. This was triggered after seeing his teacher, Nthambiri being flogged in public by colonial soldiers because his pupils had stared at a white lady during a sports day at Runyenjes market. Kavote was one of the two Mau Mau fighters in Kenya who did not cut their dreadlocks since 1950s preferring to keep them as a legacy for 1952 – 1963 freedom struggle. He at one time declined President Kenyatta's request to have the hair cut and be kept in Kenya National Museum as they had vowed in the forest never to cut the dread locks till death. He could not take away life of any animal or tree. Animals and trees, he believed had souls just like ours that needed to be respected and conserved. He at one time castigated Muthoni, the famous maumau women warrior when he visited her in her home in Nyeri for killing a spider with her fly whisk that had come dropping on its web thread from the roof of her house. Kavote usually attended Mashujaa day celebrations and other important National days at the invitation of the government as one of Kenyan heroes. His portrait hangs in Kenya national Archives. He was usually invited by schools within the County as a guest speaker to talk on Mau Mau struggle for Independence and also to be seen as a living legend. Here he would unite his dreadlocks and let them sprawl down to the astonishment of pupils, students and their teachers alike. The hair strands were about 3 metres in length and he used to tie them above his head with a headscarf. He was unmistakable during mashujaa day parade walk because of this peculiar turban. He many times retaliated that he found difficult to associate with people in his to day to day life as his year of hardship in the forest and isolation had changed his mind. He died at age 79 on 24th Jan 2015 of cancer of throat.

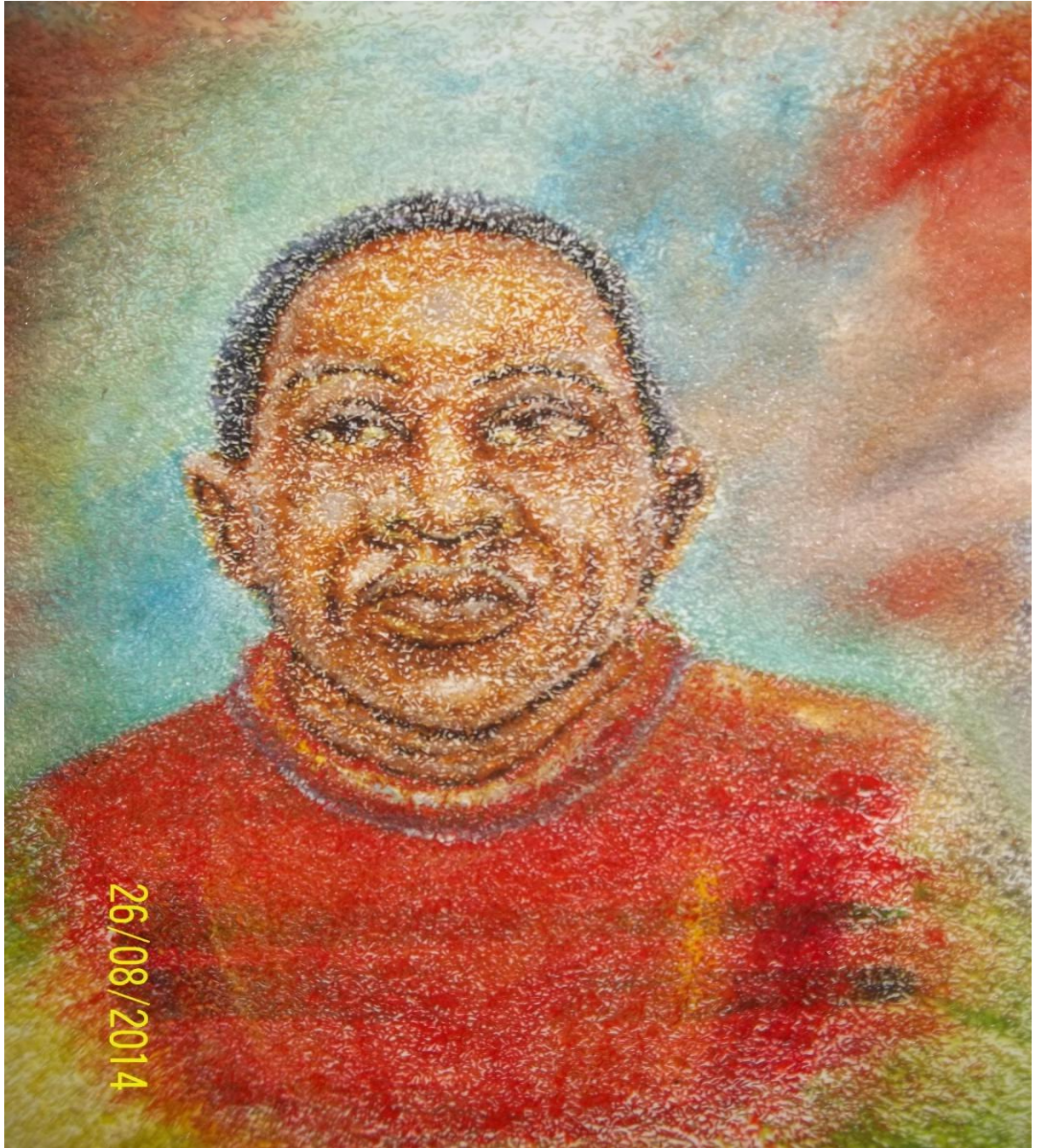


Title : Kithinji Kiragu (K.K) (1952__)
Size: 3 x 2 ½ ft
Material: Oil

K.K. as he is popularly known was born in 1952 at a place called Kairuri in Embu county. His parents were poor. He went to Gituri primary school and later to Kevote secondary school. He then proceeded to Strathmore for his advanced level studies. At Strathmore, he choose to study mathematics, physics and Chemistry (MPC). This combination was deemed to be the toughest combination one could choose to do. K.K. later joined university of Nairobi (UoN) and did Bachelor of Commerce-Accounting option. In 1974, he went to university of Strathclyde in United Kingdom (U.K) and attained a master in business administration.

K.K is a well known entrepreneur, educationist, researcher and consultant in Management in Kenya and across Africa.

He has been director of Price Water Coopers (PWC). Price Water Coopers has a part in public management sector of advisory services in central African region. He also founded the K.K. consultancy associate. He has worked in Tanzania as chief consultant in management. He founded Embu College to parallel Strathmore college. Embu college is linked to Jomo Kenyatta University of Agriculture and Technology (JKUAT) and Laikipia University. Kiragu is presently work in on his autobiography which will capture his life well. K.K. is also a factor in Embu politics. He has been on the rank to represent his people in parliament for years though his dream has never materialized, but he has surely kept the winners on edge.



Title: Njeru Karukenya (1946___)

Size: 3 x 2 ½ ft

Material: Oil

Karukenya alias Tiger Power was born at a place called Kibumburi, Makuria in Kevote, Embu County in 1946. He attended St. Michaels primary school in Kevote and St. Pius x seminary in Nkubu Meru where he was good in games/sports. His career was inspired by an incident in 1963 when a cartload of coffee he was taking to Mirundi factory accidentally ran over his belly. He stood up dusted himself and to the amazement of those around continued with the journey to the factory. This was his making.

He has been dubbed “Africa’s strongest man.” Has performed and represented Kenya in many international Trade fares, including Holland, United Kingdom, Germany, Uganda, Egypt, Ghana, South Africa among others. In April 2012, he was invited for Guinness World record TV show in Italy. In 2008 he was awarded by Kenya government ‘*Head of State Commendation*’ (HSC) in honor of his extraordinary feats. In May 2012, he took part in Worlds contest of superhumans at Londons Riverside studios where he came second. His stunts shows include a 4 x 4 wheel Land Rover run over his stomach; lifting a crate of beer with his teeth, breaking a 6” nail with his bare hands and having heavy weights placed on his stomach.

Locally, he is famous for his power shows in schools and colleges; social functions including Annual Agricultural Society of Kenya (ASK) shows. He attributes his strength to exercise and inheritance and not on magic and witchcraft or makes belief as many people tend to think. He eats mainly organic foods; he neither drinks nor smokes and more importantly, he visits schools and colleges advising young people on the value of diet and exercise and on dangers of alcohol, drug and substance abuse. He got his pseudo name ‘Tiger’ from boxing ring in Nkubu where his P.E teacher John Fetick of peace corps volunteer described him as ‘fighting like a tiger’. At 70, he has gone back to school to study early childhood education at Kenyatta University.



Title : Patrick Njiru (1957_____)

Size: 3 X 2 ½ Ft

Material: Oil

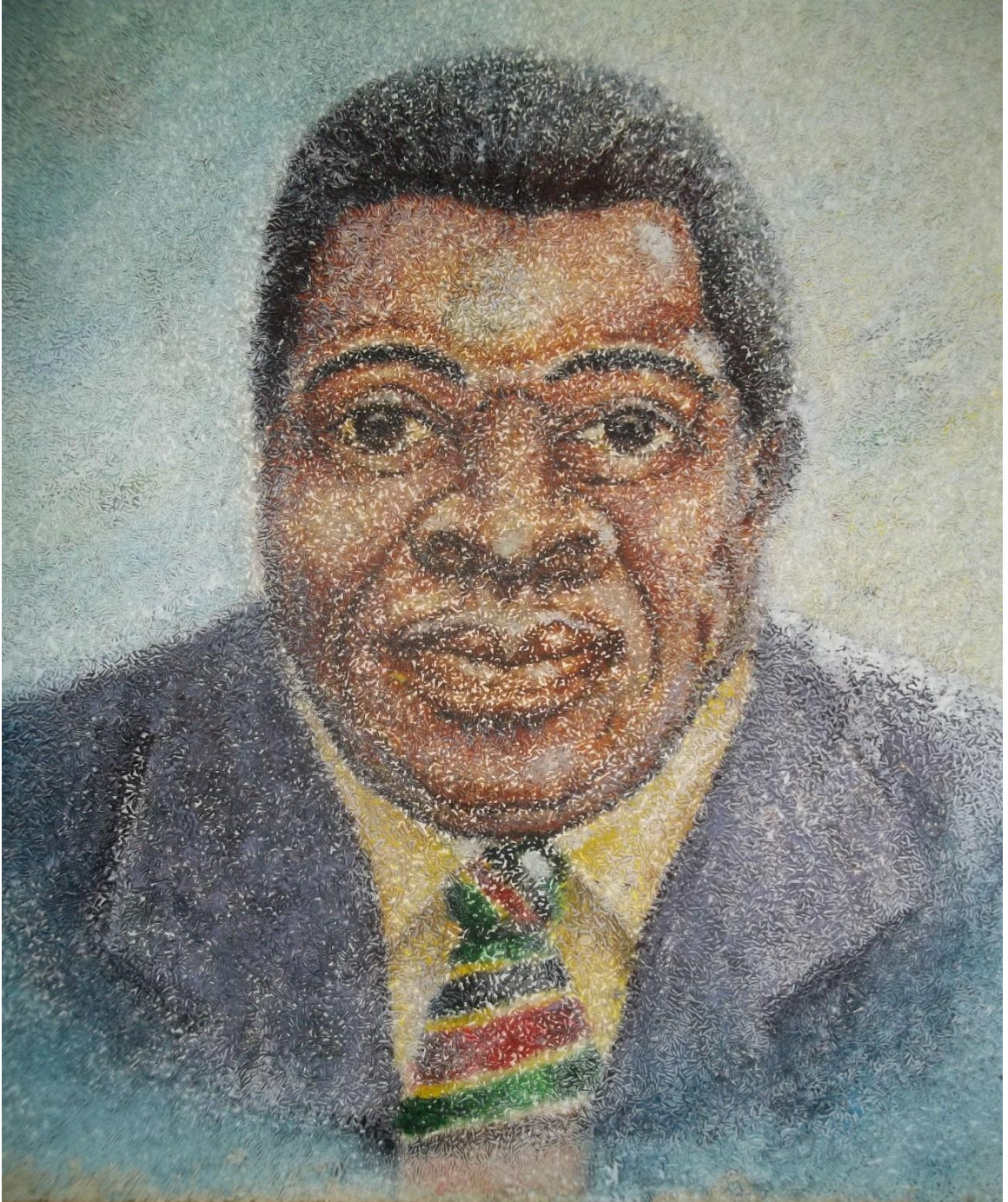
Patrick Njiru was born in 1957 at a place called Kiganjo, close to Karue hill, a famous ground as it was the first district commissioners camp and a meeting place for the whole of Kirinyaga, and Embu during the colonial era. His father Lawrence Muchungu is an ex-Second World War soldier who fought in Ethiopia, Somali, Mauritius and India. Hails as the first person in Embu to be detained by the colonial government. His mother name is Ann Mutitu Muchungu.

Njiru attended Kevote primary school in Embu in 1964 and in 1965 proceeded to Kegonge secondary school near Kathanjuri market completing in 1968.

After school, he went to Mombasa and was employed by as a clerk in a combined warehouse. He later went to Japan for three years to study motor vehicle engineering in an exchange programme between Kenya and Japan.

In Japan, he joined hands with Subaru world rally team. On coming to Kenya, he broke record as the first man in History of rallying by win a race in a standard production car, a Subaru imprezza. His racing spanned the years from 1983 ending in year 2002 when he retired from active racing. Nowadays he takes part in organizing and competing in charity races

Njiru is also a successful businessman who owns a renowned motor vehicle garage in Westlands and a petrol station in Kibera.



Title: Hon. Kamwithi Munyi EBS, EGH (1935 – 2006)

Size: 3 x 2 ½ ft

Material: Oil

Munyi was born in 1935 in Gakwegori village Kyeni location in Embu County. His father was Shadrack Munyi (MBE). Physically he was a giant of a man towering among the rest of people in a crowd. Munyi was naturally comical and enthralled hundreds of his listeners who attended his political rallies. He would for example patiently wait for his turn in a political campaign rally and at the appropriate moment, burst into the arena with the might of a charging buffalo, jump up and down in the air speaking with force and gusto and with an art of an expert orator, hammer his well thought out points home. Invariably he was a charismatic figure and people loved him much. His education started at Ndagani and Kiereini primary school in Meru. In 1956, he went to Uganda for his secondary education. Later on he went to Cairo for further studies. While in Cairo, he obtained a scholarship to study in Moscow.

In Egypt, he started a broadcasting programme on radio Cairo in support of struggle for independence in Kenya. When he returned to Kenya in 1963 he was elected the Kan branch chairman of Embu District. In 1988, he went on record by polling the highest number of votes in the country with a landslide. In 1992, he was appointed by Moi to the cabinet thereby making him the first cabinet minister in Embu district. During his political era, he initiated and implemented many projects among them; Kyeni rural water supply, Kyeni-Ishiara electrification project and Irira bridge that connects Embu and Kitui. This bridge was a major breakthrough in enhancing communication between the two districts as previously people crossed on boats and many lives were lost due to crocodile and hippos in the waters. As a minister, he held many positions in viz office of president, ministry of transport and communication, culture and social service, foreign affairs and ministry of cooperatives. He was honored by state with the awards of Elder of the Burning Spear (Ebs) and Elder of the Golden Heart (EGH) for his good services to Kenyans. He died of stroke on 19th February 2006 at age of 71.



Title: Hon. Dr. Jeremiah Mwaniki Nyagah, EGH (1920-2008)

Size: 3 x 2 ½ ft

Material: Oil

Jeremiah Nyaga was born on 24th November 1920. His father was Joseph Nthiga Mwonge who at ne time travelled on foot from Ukambani to Mombasa to learn English from the missionaries. His mother was Mary Mbiro who passed on when Nyaga was very young. He started schooling at Kangaru missionary school and later at Anglican missionary Kabare in Kirinyaga. There was no public transport then and he had to walk from Embu to Kabare on foot. He sat for his Std 8 exam at Kagumo Government school in Nyeri and then joined Alliance high school. In 1939, he was among the first 25 students to seat for Cambridge school certificate that was previously preserved only for Europeans and Asians. He went for further studies in Makerere University and Oxford for Diplomas in teaching. Later, Egerton University honored his service to Kenyans by conferring him a honorary Doctorate degree. He started teaching at Kahuhia intermediate school afterwards becoming the first African vice principal of Kangaru African School and area scouts commissioner for Embu.

Nyaga joined politics in 1957 and was elected member of legco to represent Embu, Mbeere, Kirinyaga Murang'a, Maragua and Nyeri districts. Among his attainment and positions held include;

- a) Many years M.P. for Mbeere north and chairman of Kanu in Embu
- b) In 1961, he was the first African deputy speaker. He swore in Kenyatta as M.P. for Kigumo.
- c) 1964 was elected vice president for KANU Eastern Province
- d) 1970 he became the first African minister in the ministry of agriculture and animal husbandry and started the Halal meat production.
- e) Former chief scout and patron of the Kenya scouts association.
- f) Vested as a kings scout while at oxford.

- g) In 1982 awarded Bronze Wolf the highest distinction of the world's organization of scout movement for his outstanding service to international scouting.
- h) Awarded elephant award, the highest scout award in Africa.
- i) Awarded platinum award in highest scout ward in Kenya.
- j) In 2001, awarded order of Joseph of Arimathea in recognition for his outstanding service to church and society.
- k) Founding chairman of Heart to heart foundation.
- l) Awarded in 2006 the freedom of the city of Nairobi award in recognition for his contribution during the struggle for independence.

Nyaga was the longest serving minister in both Kenyatta and Moi's government. He is remembered in his area for water development projects. When he retired from active politics he chose to spend his old age in his ancestral home in Gachoka constituency. He spent most of his retire time reading. He died on 10TH April 2008 in Aga Khan Hospital due to pneumonia.



Title: Cardinal Njue (1944__)

Size: 3 x 2 ½ ft

Materials: Oil

Njue was born in 1944, son of Nyaga Kabariki. Cardinal Njue became the first bishop of Embu Diocese when it was carried form diocese of Meru in 1986 by Pope John Paul II. He was installed as Bishop by Jozef Cardinal Tomko. Njue started his pastoral career in 1962 when he entered Nkubu minor seminary. He was ordained to priesthood in 1973 by pope Paul VI at St. Peters Basilica in Italy. The following are some of his positions and achievements;

1973- Ordained to priesthood by Pope Paul VI

1974- Obtained Licentiate in philosophy from Pontifical Urbaniana University and licentiate in pastoral theology from pontifical Lateran University.

1978- Taught philosophy at the national seminary of Bungoma.

1986- Made first bishop of Embu diocese and served in that position for 16 years

1997-2003- was president of Kenyan Episcopal conference

2002- Coadjutor Archbishop of Nyeri

2005-2006- was apostolic administrator of Isiolo

2007- Became Cardinal priest.

2011- Became a member of pontifical council for social communications.

He is currently archbishop of Diocese of Nairobi



Title: Dorothy Nditi- Deputy governor of Embu County (1972____)

Size: 3 x 2 ½ ft

Material: Oil

Nditi Muchungu was born on 23rd July 1972 in Mavuria Mbeere south. She attended Kyeni girls High school and passed well. This was in the year 1990. Later, she joined Kenyatta University and graduated in 1996 with a Bachelor of Education degree. She later on attained a masters of Science from the same University.

Her career started as a teacher teaching both secondary and post secondary institutions. Her hard work and excellent results saw her appointed as an officer in Gachoka constituency. In 2010-2012, she served as Director of Tana-water services Board. She has helped to implement many projects in Education, infrastructure and health.



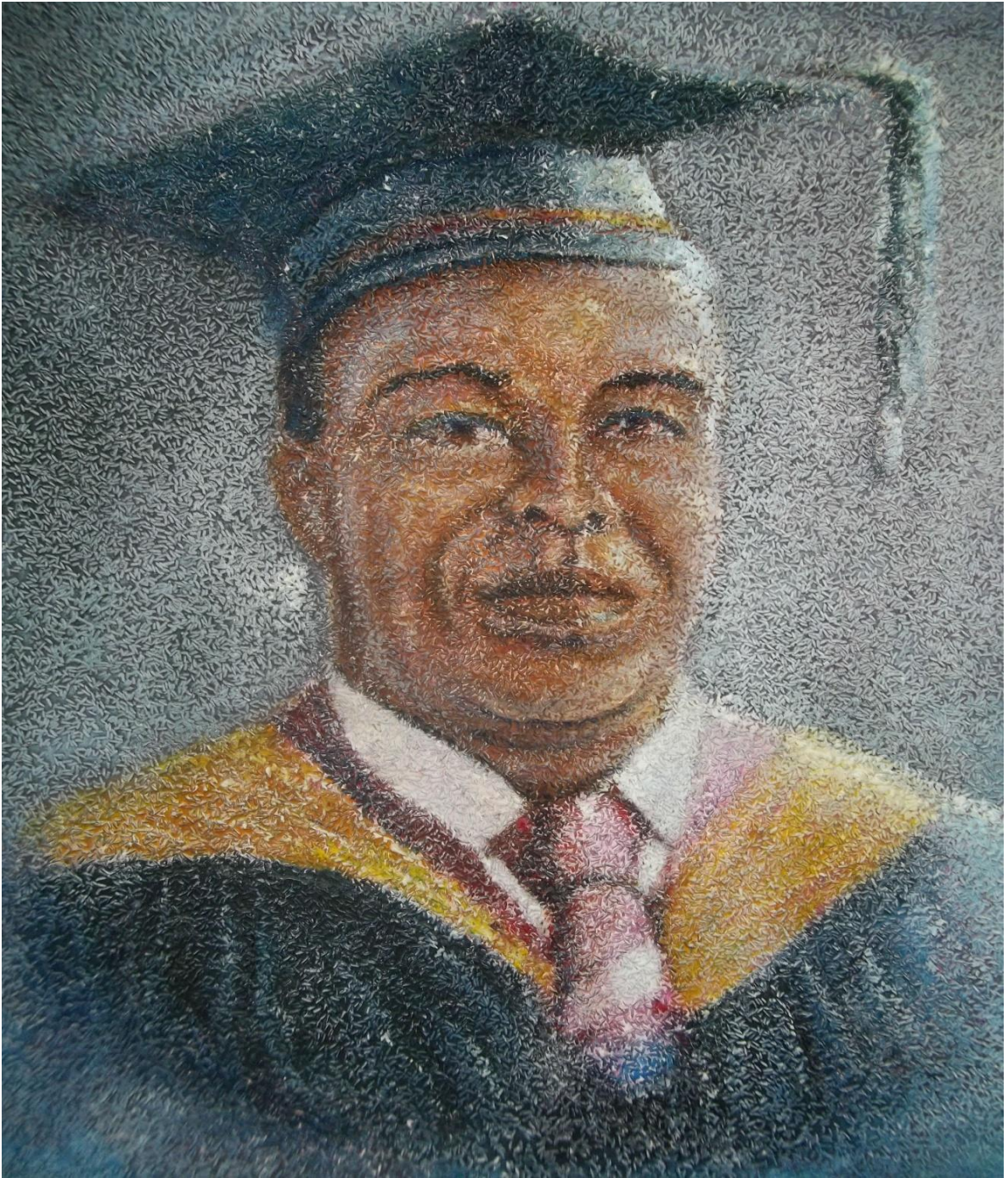
Title: Senior chief Joseph Njagi Muruatetu (1886-1979)

Size: 3 x 2 ½ ft

Material: Oil

Njagi Muruatetu is one of the most famous and respected administrators of Aembu people. He was born in 1886 in Mbukori village in Embu. His father's name was Ruriga. Muruatetu was an excellent cultural dancer in stature, short but strong. He was also gifted with a very powerful commanding voice which he used to his advantage during his reign. Muruatetu was also the president of the native council. Though an administrator, he was a jovial person. A story is told of him that one day, he called all the strong men to an urgent meeting. Each had to come with a rope that usually tied a goat or a cow. The men expected to be given goats or cattle but instead, to their amazement he told them that he had called them to tie up the most foolish man they knew. At once, the whole crowd pounced on the senior chief wrestling him to the ground and tied him very tightly. He was however rescued by his Askari Kanga's. Muruatetu started as an Askari kanga (administration police) progressing later to be a chief. When a vacancy arose for a senior chief, Muruatetu applied and was considered. The colonial British government then took him to London in 1948 for studies that would equip him with skills as a senior chief. As he himself knew no English, he took with him a Mr. Luka to act as an interpreter. On his return, he made Luka a district commissioner (D.C.) as an appreciation for his assistance. When the Mau Mau uprising started Muruatetu joined the movement. The British colonial government arrested him and detained him in Kapenguria, Manyani and Lodwar. At Kapenguria, he met other detainees like Kenyatta and Ngei. Later he was transferred to Meru chief camp.

When he was released, he made his way from Meru to his Mbukori farm in Embu on foot as there were no vehicles then. On arrival he found that his entire family had been baptized at Kigari. He decided to follow suite and got baptized Joseph in a catholic church. He donated 19 acres of his land for a school that bears his name; St. Joseph Muruatetu secondary school. In addition, he built a prayer house at his Mbukori farm. He later wedded his 17th wife. He passed on in 1979 at age of 73 years.



Title: Embu senator Lenny Maxwell Kivuti (1960___)

Size: 3 x 2 ½ ft

Material: Oil

Kivuti was born in 1956 in Kanyuambora village. His father was Ngungi. He went to Kanyuambora primary school and later to Kangaru High School then to Nairobi University. He has been Member of Parliament for Siakago since 2007. He has worked as a member in several ministries including board member of directors of Kenya Institute of Administration, member of Departmental Committee on Finance, Planning and Trade, member of Departmental committee on labour and social welfare. His single major contribution has been initiating water project for the dry Mbeere Region. He is currently the senator of Embu County.



Title: Rt. Rev. Henry Tiras Nyaga Kathii Hsc
Size: 3 x 2 ½ ft
Material: Oil

Nyaga Kathii was born in 1949 in Embu County. His father Tiras was killed during maumau uprising leaving the mother to take care of the children. Nyaga attended Kianjuki and Mbukori primary schools from 1959 to 1965. He later joined Kangaru High School and went upto form 6. He passed and joined university of Nairobi to do Bachelor of Commerce degree completing in 1975. He holds other certificates among them Diploma in Management of Cooperative Institutions from international cooperative college, Czechoslovakia, Masters degree in leadership from Azusa pacific university, U.S.A and Bachelor of Theology from university of South Africa.

In 1975, he was the organizing secretary of the scripture union of Kenya. Oher positions he has held include general manager of the Maridadi Fabrics, (a social project of the Diocese of Nairobi printing fabrics). General manager of Embu District Cooperative Union and Operations Manager for KPCU (Kenya Planters Cooperative Union).

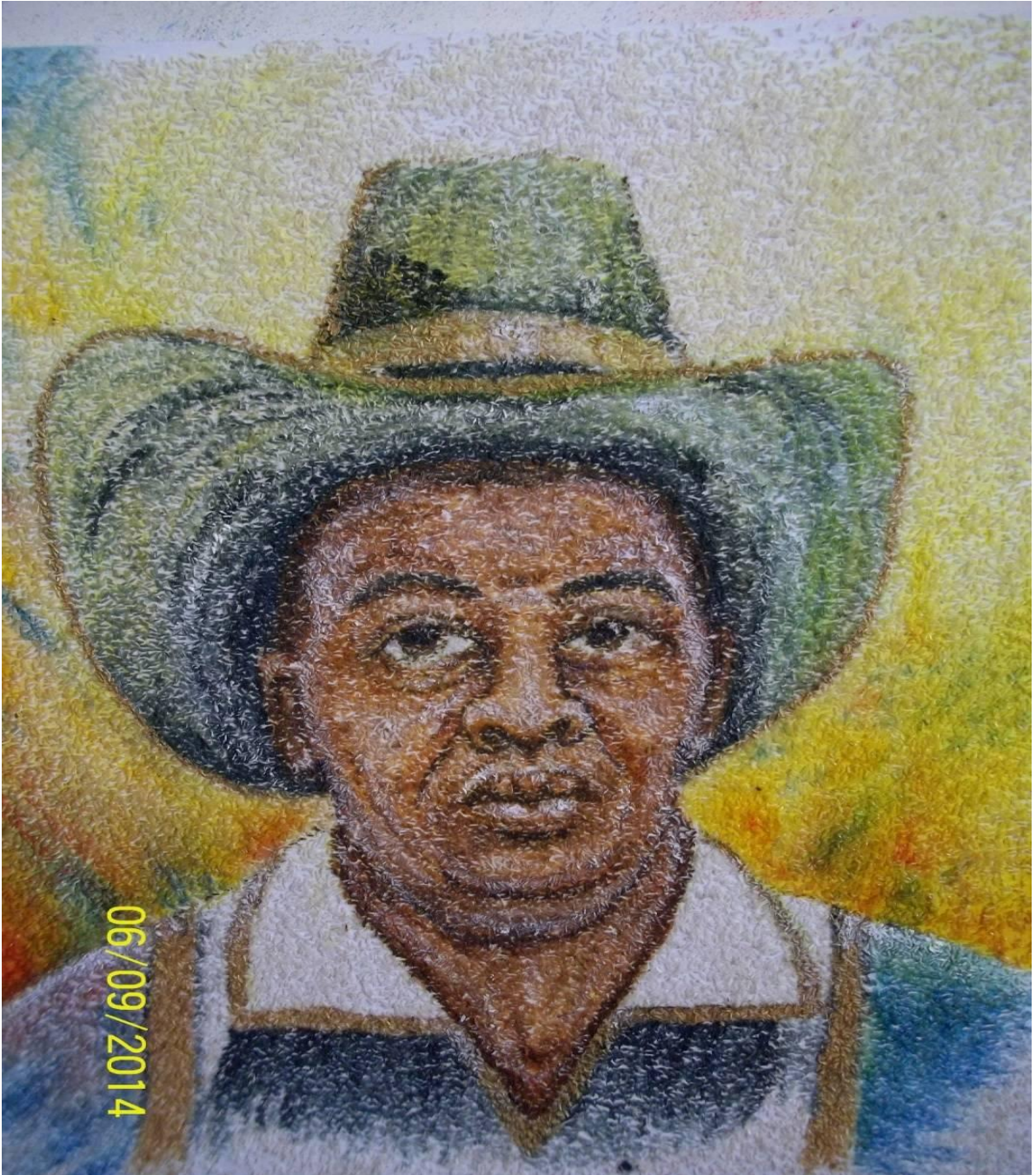
Bishop Kathii was consecrated in 2006 as the second Bishop of ACK Diocese of Embu after the retirement of the first Bishop, late Rt. Rev. Moses Njue.

As Bishop, he has been involved in numerous voluntary services including being; secretary of he house of Bishops and Pastors fellowship, chairman of N.C.C.K Embu branch and has been in numerous school boards and committees in Embu County

Under his leadership mission work expanded with many churches been concentrated.

Annual tree planters plan to promote environment was also initiated under him.

Henry has found consolation and guidance from the Bible that the passionately reads and advocates for others to read and obey. He retired from active service on 9th November, 2014 at ACK St. Paul's Cathedral, Embu.



Title: Musician Newton (1966___)

Size: 3 x 2 ½ ft

Material: Oil

Newton Kariuki Ndwiga alias Karish is the most popular and the most loved musician in Embu County. He was born in 1966 at a place called Gangara in Mbeere. His father is known as Mbagiko Ngari. He is the leader of Gangara boys band, a name he adopted for his group from the name of his birth place Gangara in Mbeere. He developed his love for music early and while in high school at Kegonge boys, he used to play his box guitar to entertain his colleagues. He also used to carry the guitar and play it when they went for outings and outsiders used to mistake him for an serious student and wondered whether he would make it in his studies. However, he did well but lack of funds hindered his A-level studies.

He, like others tarried in Nairobi doing various odd jobs including being employed by Asians in their shops. Being in Nairobi exposed him to world of music. He then decided to study music of which he did at music industry academy in Nairobi. Karish has authored many hits include Muthoni Kifagio which won a state poll. He mostly uses Kiembu vernacular to compose his songs, an aspect that makes his messages reach most of Embu populace old and young alike.

His other hits include;

1. Shangwe new millennium
2. Wendo urenda speed governor (love requires a speed governor)
3. Ngo'mbe irikite nyomba. (a bull inside a house)
4. Sesi

Literary he is the father of music in Embu. As M.C.A for Muminji, he has done much to elevate poverty by helping in construction of better roads, piped water and health facilities.



Title: Mwaniki Henry Stanley Kabeca (1944_____)

Size: 3 x 2 ½ ft

Material: Oil

Mwaniki was born on 10th August 1944 in Kibogi area in Embu. He hails as the first person in Embu to obtain a degree. He attended Kanjokoma, Kibogi and then Kamama primary school where he sat for Kenya preliminary examination K.A.P.E. He joined Kangaru High school from 1963 to 1964 and sat for Cambridge certificate. Later he went to University of Nairobi where he attained a B.A. (Hons) in History. In 1970 to 1973, he was again at university of Nairobi for a degree of master of Art (M.A) in African History. He further went to Canada, Dalhousie University where he obtained a Ph.D in African History.

Mwaniki has taught in many secondary schools in Kenya. In Embu, he served as head master of Siakago boy's from 1975-1978. Has been professor of History in many universities like Kenyatta University (Chairman of History Department), Dean of college, and as an academic registrar.

He has written several books among them;

- a) NDAI, Nthimo na ng'ano iri ukua wa Aembu (Riddles, proverbs, stories and legends being in Heritage of the Embu people)
- b) The living history of Embu and Mbeere to 1906
- c) Embu historical texts
- d) Categories and substance of Embu traditional song and dances
- e) Chuka historical texts
- f) Mbeere historical texts.

Prof. Kabeca took his Christian after the English Historian and traveler, Henry Morton Stanly of whom he was his hero worship.



Title: Clement Njiru (1948-2014)

Size: 3 x 2 ½ ft

Material: Oil

Njiru Kimunyi was born at a place called Kathanjuri in Embu County. He attended Karungu primary school, Kegonge intermediate school and prince of wales (Nairobi school). He got P1 from Meru T.T.C. Did A level privately and passed. He got Bed and M.A. from Nairobi university. Has taught in several high schools including Kyeni girls as a Kiswahili teacher. He has authored at K.I.E as principal curriculum developer for many years. He has written several books and plays.

Among them

1. Mlima Kenya Kajifungua
2. Karamu mbinguni
3. Nyumba ya sungura

Kimunyi has translated the following books from English to Kiswahili.

4. How to beat your wife by Rev. Dr. Eve Ogan (Jinsi ya kupiga mkeo)
5. How to beat your husband (Jinsi ya kupiga mmeo)
6. How to beat your in-laws (Jinsi ya kuwapiga wakweo)
7. Islam and Christianity (Uisilamu na ukristo)

He has been a judge for Jomo Kenyatta foundation book Award and Wahome Mutahi Book Award. When he retired from teaching, he continued to facilitate educational seminars in the county. He died in 2014.



Title: His excellency Wambora (1951_____)

Size: 3 x 2 ½ ft

Material : Oil

Martin Nyaga Wambora is the first governor of Republic of Kenya, Embu County. He was born on 9 April 1951 in Mukuuri village and went to Muragari primary school near Runyenjes town. He later attended St. Pius X seminary for his secondary education.

He holds several degrees from various universities including university of Hartford U.S.A (MBA), University of Connecticut S.A. (Post graduate Diploma in public management and rural management) and Makerere University (B.sc Political Science).

In 1976-1984 he was district officer of the ministry of state for provincial administration and internal security. He was also senior assistant secretary, chief finance officer, district commissioner ministry of state, Member of Parliament for Runyenjes 2003-2007. He also served as chairman at Kenya airport authority.

He has initiated many projects in Embu including hospitals and dispensaries, rural road tarmacking, water projects etc.

He hails as the first governor in Kenya to be impeached though the impeachment was not successful. Wambora as he says himself, is a man of few words and beliefs in doing rather than saying.



Title: Hon. Joseph W.N. Nyaga E.G.H

Size: 3 x 2 ½ ft

Material : Oil

Joseph Nyaga is the first born of late Hon. Jeremiah Nyagah who was the longest serving cabinet minister both in Kenyatta and Moi's government. He attended Alliance High school and later joined university of Nairobi where he obtained a B.A. (Hons) in Economics. He also has political science degree from Northwestern university U.S.A, and an MBA Finance from Kelloggs Business School U.S.A

Joseph plunged into politics in 1998 and was elected Member of Parliament for Gachoka constituency. He has also been a Minister in several ministries including ministry of information and broadcasting, ministry of lands and settlement, ministry of state affairs in the office of the president and ministry of co-operatives development and marketing.

Joseph also held positions as assistant minister in various ministries; viz ministry of agriculture and ministry of east African and regional co-operation. Has been managing director of Kenya Airways and as a Kenyan Ambassador to the European union in Belgium and Cuxembourg. Presently he is the chairman and founder of the cooperative development Africa.



Title: Col (rtd) Geoffrey King'ang'i

Size: 3 x 2 ½ ft

Material : Oil

Col (rtd) Geoffrey King'ang'i hails from Kiritiri in Embu County. He was president Kibaki's aide-de-camp (ADC). His work was that of field assistant for president, attending to ceremonial duties for example inspecting guard of honor, visiting foreign countries with head of state etc. He also acted as president's gate keeper.

He dressed president Kibaki in his chief of order of Golden hearts medal the first time Kibaki wore the medal in public. King'ang'i is a former military officer.



Title: J.B. Muturi (1956_____)

Size: 3 x 2 ½ ft

Material : Oil

Justin Bedan Njoka alias J.B. was born on 28 April 1956 in Kanyuambora area. His father was Bedan Muturi J.B. attended Kanyuambora primary school. He passed well and joined Kangaru High School before proceeding to University of Nairobi School of law. This was around 1978. He also holds a postgraduate Diploma from school of law.

For many years he worked as a magistrate. However, he later joined politics and became the Member of Parliament for Siakago constituency.

J.B. was the opposition chief whip and chair of public investment committee in the 10th parliament. Currently, he is the seventh speaker of the National assembly of Kenya since 2013. The sixth was Marende.



Title: Hon. Cecil Mbarire (1972____)

Size: 3 x 2 ½ ft

Material : Oil

Hon. Cecily Mutitu Mbarire is daughter of Hon. Late Njagi Mbareire along time member of parliament in Embu. She hails from Mukuuri and went to Muragari primary school then to Sacred Heart Kyeni girl's high school.

Later, she joined Egerton University to do Economics and Social Bachelor of Arts degrees. She also holds a postgraduate Diploma in gender and development studies. She joined politics in 2007 and was elected to represent Runyenjes constituency in the National Assembly. In 2013 elections, she was re-elected the second time. She has initiated important projects in her constituency including water projects for irrigation among others.

She has been an assistant minister in various ministries including ministry of Tourism, Ministry of transport, programme co-ordinator-youth Agenda. Presently she is eyeing for the seat of governor come 2017 general elections.



Title: Runyenje wa Mukobo (1870-1939)

Size: 3 x 2 ½ ft

Material : Oil

Runyenje was son of Mukobo. He was born in 1970 in Rugusa area close to Runyenje market- the second largest town after Embu tone. Earlier this town was called “Ngamburi” a Kiambu translation for English term camp.

Runyenje was a paramount chief in Embu installed by early European administrators after he won their confidence after acting as a guide to Mbeere.

Runyenje was nominated by government to serve as a member of Embu district local native council. This was in 1925 June. He was re-appointed in 1928.

Runyenje donated land where Embu East headquarters stands. As was custom with the then culture, he married over ten wives. Runyenje’s town is named in honor of him. He passed on in 1939 at age 69.

5.2 Findings and recommendations

5.2.1 Findings

1. Emulations of role models are practical for example, Prof. Kabeca set the European explorer and historian, Henry Morton Stanley as his role model. He asks “Have I let the historian down?”
2. Observers commented on brilliancy and beauty of pictures on rice and most said that they have never thought rice could be used in picture making apart from cookery. Those who went and tried rice painting reported encouraging reports and public demand for sales.
3. Pasting rice on canvas and painting on was a time consuming process one had to do double work prime, paste rice, and prepare the background.
4. Each 3x 2 ½ feet canvas required roughly 2kgs of rice, an aspect overlooked in the proposal that requires more financing.
5. Most peoples bio data was unavailable because of deterioration and deaths
6. Unlike plain canvas, rice grained canvas cannot be rolled and carried from one work point to another.
7. Rice grains can last for years based on findings of archeologists in China who have radiocarboned it to having being cultivated as early as 5000 B.C.

5.3 Conclusions

- a) There is need to create art forms of prominent people for their preservation and emulations.
- b) Rice can be successfully used in art.

5.4 Recommendations

1. There is need to create halls of fames at county levels so as to act as cultural heritages.
2. Artists to further experiment on rice.

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APPENDIX A

SAYINGS OF THE WISE

1. Each one of us is obliged to think and plan for his/her future adequately – Kavote, maumau veteran.
2. Knowledge is not for the grey haired but for the man [of any age] who seeks it. – Prof. Mwaniki.
3. Women chasers meet with untold calamities in their daily paths.- Karukenya
4. The people who are truly rich are the people who have the fewest enemies – J.J Nyaga
5. Whites and blacks are the same as they were created by one and same God. – Kavote, maumau veteran.
6. It is better to correct a person openly than to keep quiet and talk about him in his absence – K. Munyi EBS

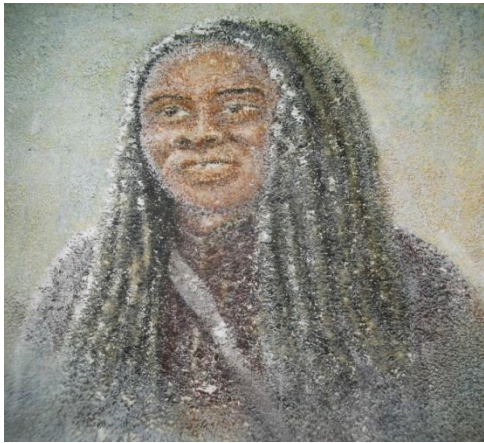
APPENDIX C

LIST OF SOME COMMON EMBU NAMES AND THEIR MEANING AS USED IN THIS REPORT

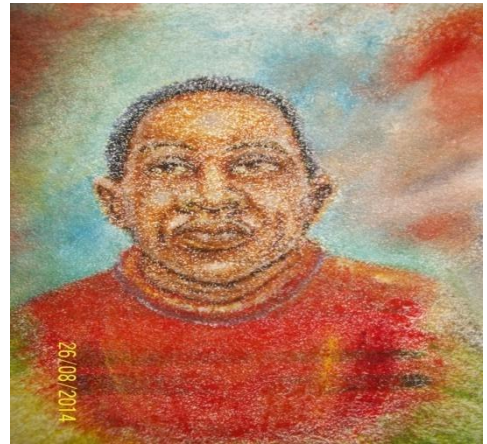
People of Embu were generally given animal names, or names of occasions or times of certain events they were born. They were also given names of their relatives so as to commemorate rate them.

Njue/ Munyi-	Rhinoceros. The name <i>Njue</i> and <i>Munyi</i> mean the same and one thing
Njiru-	Buffalo. “Mbogo” is another name used instead of Njiru. It is also a Kiswahili term.
Mwaniki-	Named after one who was a honey gatherer.
Ireri –	Monkey
Muru wa tetu –	<i>Muru wa</i> is a prefix that means ‘son of’ in Kiembu language.
Kariuki –	Literally, One who has resurrected.
Namu-	A kind of an antelope.
Njoka-	Snake
Nyaga-	Ostrich.
Muthoni	In-law.
Mugo-	A medicine man.
Ndwiga –	Giraffe
Kivuti –	Ostrich feather.
Muturi –	Blacksmith.
Njeru –	Hyena.

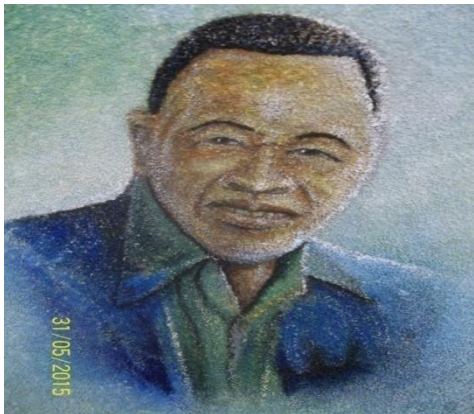
APPENDIX D: CATALOGUE OF PAINTINGS DONE



Jacob Njagi Michengo



Njeru Karukenya



Patrick NJiru



Kamwithi Munyi



Jeremia Nyaga



Cardinal John Njue



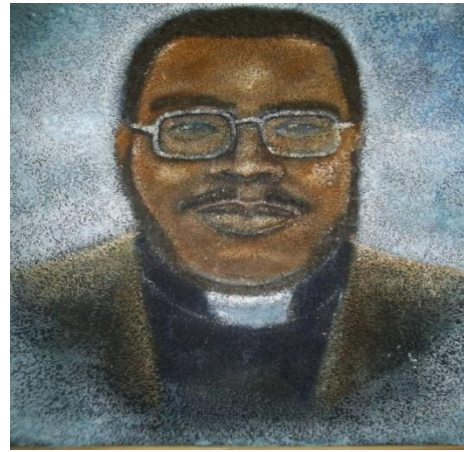
Emily Nditi



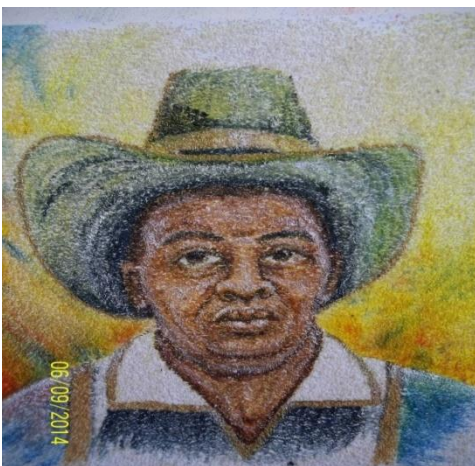
Chief Murua-tetu



Lenny Kivuti



Rt. Rev. Henry Nyaga Kathii



Newton Kariuki



Prof. Mwaniki Kabeca



Njiru Kimunyi



C. Muturi



Joseph Nyaga



J.B. Mutu



Andrew Ireri



Sicily Mbarire



Col (rtd) Geoffrey King'ang'i



Runyenje wa Mukobo

APPENDIX E

INTRODUCTION TO RICE

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RICE

INTRODUCTION

Rice (*Oryza sativa*) belongs to the family of grasses called *Graminae apoacea*, a very important family of flowering plants embracing about 4,500 species widely diffused and abundant through out the world. This group of grasses include; Blue grass, red top, timothy grass, millet, sorghum, Kafircorn, sugarcane, barley, rice, rye, oats, wheat and corn plates (1-7)



Plate 1: Rye
Source: Internet



Plate 2: Red top
Source: Internet



Plate 3: Timothy grass
Source: Internet



Plate 4: Kafir corn
Source: Internet



Plate 5: Barley
Source: Internet



Plate 6: Oats
Source: Internet



Plate 7: Blue grass
Source: Internet

Grasses cultivated as human food are called cereals, a name is derived from *ceres*, the Italian goddess of growing vegetation. (Plate 8)

Wheat, rice, oats, rye, barley, and maize (or Indian corn) are the standard cereals through millets and sorghums, raggae and Job tears are often grouped with them (Plate 9).



Plate 8: Ceres goddess of agriculture

Source: Internet



Plate 9: Jobs tears

Source: Internet

Origins of rice and its possible durability

The origins of cultivated rice have been studied in detail by many scientists and most of them think that the original ancestral species are now extinct but that present varieties have progressively evolved from known wild species which are indigenous to Africa, India and Indochina. The cultivated rice, *oryza sativa* was first mentioned in history in 2800 B.C when a Chinese emperor proclaimed the establishment of a ceremonial *ordinance* for the planting of rice. Others have traced the origin of rice to a plant grown in India in 3000B.C.

Archaeologists have further found evidence that people had cultivated rice for food even earlier, about 5000 B.C in *Southern China, Northern part of Thailand, Laos and Vietnam.*

This points to possible durability of rice in art.

Varieties

Scientists have identified 20 species of rice but only 2 species are cultivated today: *Asian rice* and *African rice*. Nearly all cultivated rice is *Asian rice*.

Other varieties of rice include: *wild rice*, (*zizania aquatica* and *Z. palustris*), *floating rice*, *upland rice* & *O. glabberitna*.

a) Wild rice

Wild rice, *zizania aquatica* and *Z. palustris* (also known as Indian rice or water oats) grow on the banks of rivers and edges of lakes in hotter parts of Asia, Africa and America. The kernels are slender, round and *purplishy black* (Plate 12)



Plate 12: Wild rice

Source: Internet

Is cultivated as a table delicacy and as an ornamental plant around the borders of ponds as it is an attractive plant.

It is a favourite food of water fowls and other birds.

b) Floating rice



Plate 13: Harvesting floating rice

Source: Internet

Floating rice is from Indonesia. It is a kind which can make a rapid growth as to keep its head above, the slowly rising- flood water. This and other kinds are harvested by *boats*.

c) Upland rice

Upland rice is grown like other cereals on land.

d) O. Glabberima

This is an indigenous West African '*red rice*',. It is a separate species of rice whose use is declining because it shatters easily

Waxy and non waxy

Rice can be grouped on the basis of chemical characteristics into 2 classes. Those with *soft, opaque waxy* grain favoured in making confections and for ceremonial purposes and those with a *hard translucent non-waxy* grain. This is the most popular, about 90% world rice production.

Uses of rice

A part form edible grains, nearly the whole rice plant is useful to man in one way or the other. Below is a list of parts of rice plant and their subsequent uses.

a) Bran

Some producers extract cooking oil from the bran. This oil is used in making of soap and *margarine*. Bran is used in *breakfast* cereals and in *livestock* and *poultry feed*.

b) Hulls

Hulls are used as *fuel*, *poultry litter* and in manufacture of *furfural*, industrial *grinding*, manufacture of *commercial fertilizers*, *soil mulch*, *conditioners*, *insulators*, *cement* making etc. Japanese often pack rice hulls around fragile articles to prevent breakages during shipping. In some places, hulls serve as *fuel* for steam engines that power rice mills. Asian farmers often burn hulls to warm their homes or use them to make *adope type* of bricks. In Mwea-Kenya, these valuable hulls are burnt as waste materials.

c) Broken rice

Broken rice is used in *brewing, distilling* and in manufacturing of laundry *starch* and *flour*. Broken rice is often called *brewers rice* and is used by most brewers. The ground flour is used in *baking*, in other *flours* and in *food mixes*. Starch from rice is used in *cosmetics* and is the basis for most *face powders*. Broken rice is also used as feeds for dogs, chickens etc.

d) Straw

Rice straw (*dried stalks*), are used in Asia to make *sandals, baskets, hats, rain coats, roof thatches, feed for livestock, garments, packing, broom straws, paper, bags, ropes, fuel* and *mulch*. In *Philippines* and *Kenya* farmers grow mushrooms on beddings of rice straw.

e) Rice polish

A by product of milling rice, polish (*fine powder*), is rich in vitamins and minerals and is used in baby foods.

f) Kernel

Kernels are used to make *beer* and *sake*.

g) Rice cakes

Oriental people eat *rice cakes* at certain festival as symbols of happiness and long life.

h) Rice throwing at weddings

Many countries have the custom of throwing rice at weddings, a custom that probably originated from *India* (plate 17).



Plate 14: Rice throwing

Source: Internet

i) Festivals

In Italy, people celebrate the harvesting of rice crops with festivities while in Japan, the emperor celebrates an important religious ceremony at the beginning of each rice growing season. These festivities are also held in other rice growing parts of the world.

Pests

Pests of rice grains include birds, rodents and rice weevil (*Sitophilus oryza*)

a) Birds

Birds have pecked on painted grains on canvases that damaging the portraits.

b) *Rodents*

Rats and other rodents caused damage to rice grains on the portraits in the store.

c) *Weevil*

Rice weevil, *sitophilus oryza* (plate 15) is a very destructive beetle that attacks rice, corn, wheat, and other grains. It is a member of the beetle order *coleoptera* and is probably native to Asia but is now found through out the world.

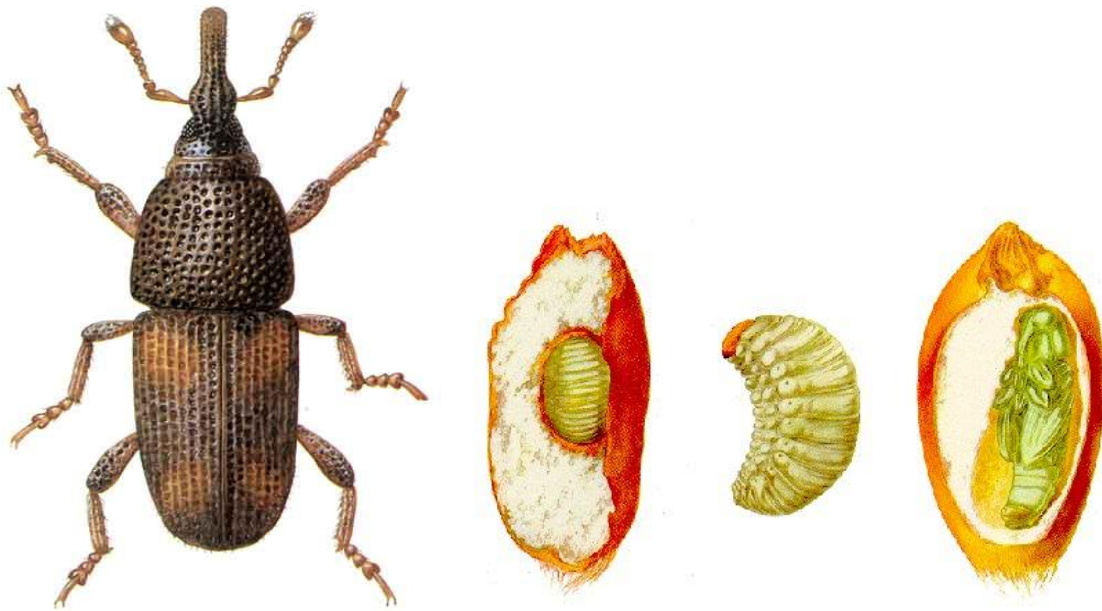


Plate 15: Rice weevil
Source: Internet

Plate 16: legless grab in rice grain
Source: Internet

Rice weevils are reddish brown with 4 lighter reddish spots on the wing covers. He head is prolonged into a snout equipped with chewing mouth parts. *Females* chew into seeds in which they lay about 300 to 400 eggs within a period of 4 or 5 months. The eggs latter hatch into legless *grubs* that remain inside the seeds, feeding on the contents. Under favourable conditions, adults may emerge within 4 weeks.(plate 16). It can be controlled by dusting rice grains with insecticides or by fumigation.

DEFINITION OF TERMS

Adobe	-	An unburnt brick dried in the sun.
Buckwheat	-	A herb of the buckwheat family. The triangular seeds of this plant are ground into flour.
Barley	-	A cereal grass having flowers in dense <i>spikes</i> with long awns differing from wheat in having 3 spikes at each joint of the rachis.
Blue grass	-	Any of several grasses having bluish-green <i>culms</i> especially a valuable pasture grass called Kentucky blue- grass.
Ceres	-	Italian goddess of agriculture, daughter of <i>Jupiter</i> and <i>Saturn</i> .
Confections	-	A pharmaceutical preparation especially one compounded with sugar, syrup, or honey.
Corn	-	Collectively, the seeds of any cereal grasses used for food. Corn is often specifically used for the important cereal crop of a given region in <i>England</i> , it refers to <i>wheat</i> , in <i>Scotland and Ireland</i> , to oats and in U.S.A, Canada and <i>Australia</i> , <i>Indian corn</i> or <i>rice</i> .
Fumigation	-	To smoke. To apply fumes in order to kill insects.
Furfural	-	An oily liquid, $C_4H_2O.CHO$. of pleasant odor obtained by distillation of bran, wood e.t.c. It is used in making <i>lacquers</i> and <i>dyes</i> .
Grass	-	Green herbage, affording food for cattle or other grazing animals. Any plant of a family <i>poacea</i> distinguished by their jointed stems, sheathing leaves e.t.c
Hull	-	The outer covering or husk of any fruit or seed as of pea pod hence any covering or casing.
Jobs tears	-	A hard pearly white capsule like seeds of an Asiatic grass often used as <i>beads</i> .
Kafir	-	Any of certain green sorghum derived from one species (<i>sorghum vulgare</i>) and cultivated for grains and foliage. It is erroneously called <i>Kafir corn</i> .
Kernel	-	A whole grain or seed of a cereal, as of wheat or corn.
Lacquer	-	A liquid that is used on wood or metal to give it a hard-shiny surface.

- Millet - Any of the various seeded cereal and forage grasses as *pearl millet*, *Italian millet*. An annual grass cultivated for its grains used as food.
- Moor - A moslem of one of the native North African races or of the Arabs who settled in North Africa especially of the *Saracenic* invaders of Spain or their descendants.
- Oats - The grains of a cereal grass (*Avena saliva*) or the plant itself.
- Ordinance - An authoritative *decree* or direction especially one promulgated by government authority.
- Reggae - An East Indian cereal grass yielding a staple food crop in the Orient.
- Red top - A pasture and foliage grass of Eastern North America.
- Rice - An annual cereal grass (*Oryza saliva*) widely cultivated as food grain.
- Rye - A hardy annual cereal grass (*secale cereale*) widely cultivated as food grain.
- Sake - The chief alcoholic beverage of the Japanese, a variety of beer made from rice.
- Saracean - Arab of Muslim world
- Sorghum - Any of the *genus sorghum* of a tropical cereal grasses, one species of which (*S. vulgare*) and cultivated for its *grain*, *foriage* and *sirrup*.
- Timothy grass (*phleun pretense*) - A grass with long cylindrical spikes grown for hay.
- Upland rice - A variety of rice grown on land like other cereals e.g. maize, millets, wheat etc. and not in swamps or under irrigation.
- Weevil - Any of numerous small beetles with snout like heads. The larvae is very distructful as it eats out the interior of nuts, fruits and grains.
- Wheat - Any grass of the genus (*triticum*). Also the cereal grain produced by this plant.

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APPENDIX F: MAP SHOWING EMBU COUNTY

