

**CERAMIC WARE WITH FORMS AND DECORATIONS
DERIVED FROM SELECTED UGANDA'S FAUNA**

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A GUIDE BOOK

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INDUSTRIAL DESIGN IN PARTIAL FULFILLMENT FOR
AWARD OF THE DEGREE OF MASTERS OF ART AND
INDUSTRIAL DESIGN OF KYAMBOGO UNIVERSITY**

DECLARATION


This guide book is my original work and has not been presented for a degree in this or any other University.

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DEDICATION

This piece of work is dedicated to my dear children, Ahumuza Dreke and Ahabwe Daizy

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CONTENTS

Declaration	i
Approval	ii
Dedication	iii
Acknowledgement	iv
Abstract	v
List of Figures	vii
List of Plates	viii
CHAPTER ONE.....	1
1.0 Introduction	1
1.1 Overview	1
1.2 Background to the study	1
1.3 History and origin of ceramics	2
1.3.1 History of ceramics in Africa	3
1.3.2 Historical development of ceramics in Uganda	4
1.3.3 History of use of fauna	7
1.4 Statement of the problem	9
1.5 Purpose of the Study	9
1.6 Objectives of the Study	9
1.7 Significance of the Study	10
1.8 Scope of the Study	10
1.8.1 Content Scope... ..	10
1.8.2 Geographical Scope	11
1.8.3 Time Scope/Historical Scope.....	12
CHAPTER TWO	14
2.0 Literature review	14
2.1 Introduction	14
CHAPTER THREE	21
3.0 Methodology	21
3.1 Introduction	21
3.2 Procedure / Research Design.....	21
PROJECT ONE: Hoof Vase.....	31

PROJECT TWO: Vases & decorative items generated from the cow's head	31
PROJECT THREE: Cow ear Vase.....	34
PROJECT FOUR: Ceramic items with forms and decorations derived from the cow tail	35
PROJECT FIVE: Decorative ceramic items generated from the horns of a	36
PROJECT SIX: The's head vessel	39
PROJECT SEVEN: Hoof vessel	40
CHAPTER FOUR: PRESENTATION OF STUDIO FINDINGS	41
4.0 Introduction	41
4.1 Studio findings	41
4.2 Review	49
CHAPTER FIVE	56
5.0 DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS	56
5.1 Introduction	56
5.2 Discussion	56
5.3 Conclusion	59
5.4 Recommendations	60
REFERENCES	62

LIST OF FIGURES

Figure 1.1	Nok Sculpture, Nigeria	3
Figure 1.2	Burnished pots (Ganda people).....	6
Figure 1.3	Wine Cup – Kuba people (Angola)	7
Figure 1.4	Earthen ware – Zulu people	7
Fig: 1.5	Luzira Head-cast (Uganda)	8
Fig: 1.6	Map Showing location of Nkole region in Uganda	12
Fig 2.1	Pot showing traditional forms	15
Fig 2.2	Ssekibala Andrew’s works	17
Fig 2.3	Ming dynasty pottery	18
Fig 2.4	Three Ming vases	18
Fig 3.1	A closer view of cows	26
Fig 3.2	Photograph of a cow used to generate practical work	27
Fig 3.3	Selected photos of parts of a cow	28
Fig 3.4	Photographs of selected parts of a cow	28
Fig 3.5	The hoof 2	29
Fig 3.6	Hind view of a hoof	29
Fig 3.7	Photographs of the cow’s head at different angles	31
Fig 3.8	The Uganda Kob front view	36
Fig 3.9	The Uganda Kob side view	36
Fig 3.10	Images of the Uganda Kob	37
Fig 3.11	Images of the Kob’s horn seen at different angles	37

LIST OF PLATES

Plate 1 some of the studies of a cow.....	27
Plate 2,3,4,5 Deriving from drawing	30
Plate 6, 7, 8 Basic developmental stages in making items derived from the cow's head.....	32
Plate 9,10,11,12 Three Dimensional items derived from the cow's head.....	33
Plate 13,14,15,16 Developmental stages in making the cow ear vase	34
Plate 17, 18 Initial drawing derived from the cow's tail	35
Plate 19, 20 Selected drawings of the Kob's horn	38
Plate 21, 22 Initial drawings of the head vase	39
Plate 23, 24, 25 Developmental process of the Kob's hoof	40
Plate 26 Cow head decorative piece	42
Plate 27 Cow head decorative piece	43
Plate 28 Cow's ear decorative piece 1	44
Plate 29 Cow's ear decorative piece 2.....	45
Plate 30 Cow's ear and eye decorative piece	46
Plate 31 Vessels decorated with the cow's tail	47
Plate 32 Vessels decorated with images from scenes of cattle rearing	48
Plate 33 Dual function flower vase	49
Plate 34 Planter / flower vase	50
Plate 35 Cow head planter	51
Plate 36 Teacups generated from the cow's hoof	52
Plate 37 Flower vase derived from the cow's hoof	53
Plate 38 Vases derived from the Kob	54
Plate 39 Decorative items derived from the Kob's horn	55

ABSTRACT

The purpose of this study is to use Uganda's material culture with specific reference to fauna as a source of inspiration to enhance ceramic ware in terms of form, decoration, promotion and preservation of Ugandan culture.

The research is born out of the fact that the researcher has been observing that many of the ceramic items produced or imported in Uganda have forms that are largely geometric, besides; the decorations mainly reflect images derived from fauna or flora from foreign regions other than Uganda.

The researcher thought that the research would come in handy and help to address the problem by sensitizing artists and porters about making ceramic pieces using fauna from Uganda as a source of inspiration.

The study was based on the following objectives:

- Identify common fauna that can be used as a source of inspiration in ceramic art production to portray a Ugandan culture.
- Ascertain ways in which ceramic artists in Uganda have used fauna as a source of inspiration to produce ceramic pieces portraying Ugandan culture;
- Produce studio based ceramic ware using the selected fauna as source of inspiration.

Following the above objectives, the practical part of this study started with analysis of fauna, as a result Uganda Kob and the Ankole cow were identified as the animals that would be used in this research.

Studies of the selected fauna were made; this enhanced the researchers' understanding of different forms which were later used to create ceramic forms and decorations.

CHAPTER ONE

1.0 INTRODUCTION

1.1 Overview

This chapter presents the background to the study. It provides the genesis of ceramic art right from the pre-historic era, through the Civilization period, Renaissance, Industrial revolution, modern times, up to the present post modern era. It highlights the trends of development, focusing mainly on sources of inspiration used in the forms and decorations to enhance ceramic ware in different parts of the world and Uganda in particular. It also presents the statement of the problem, purpose of the study, objectives, and research questions, significance of the study, scope and definition of terms.

1.2 Background to the study

The term ceramics comes from the Greek word *keramos*, which means 'potter's clay'. Therefore, ceramics refers to the art and techniques of producing clay or porcelain objects, which are fired in a kiln to turn them into a hard brittle material (Obonyo and Orchardson, 1999). In a closely related way, Encyclopedia Britannica (2001) defined ceramics as an art or process of making functional decorative articles from clay by shaping and hardening them at a high temperature.

Sserunkuuma (1992: p.1) one of Uganda practicing ceramic artist defined ceramics as "the art and science of making and using materials, which have in their essential components, a large proportion of inorganic and non-metallic materials to come up with a vast range of products including pottery, porcelain, sanitary wares, refractory's, enamels, glass, cement plaster, mosaics, and plastics". This study has its products made within the confines of the definitions provided above, focusing on forms and decorations. The

researcher has noted with concern that decorations and forms of these items largely reflect the cultures of their countries of origin, take an example of ceramics produced in China, Japan and India. One cannot fail identifying a Chinese ceramic product in any part of the world.

Uganda's Ceramics industry is one industry that has not done its best to exploit the country's fauna as inspiration in creating ceramic forms and decorations. It is on rare occasions that you will find ceramic products on market, but rather an overwhelming number of imported ones, mainly from China and Japan. It is more disappointing that the few ceramic items made in Uganda are more or less replicas of what China or Japan does in terms of form and decorations. Indeed there is an un answered question. Why is it so? Yet Uganda is endowed with such rich fauna that could provide a wide range of forms and decorations for Ceramic items.

It is with this background that this study focused on enhancing ceramic items with forms and decorations developed from Uganda's selected fauna.

1.3 History and origin of Ceramics

It may be extremely difficult to place the origin of ceramics in any particular region, as the use of clay is older than written history. However, ceramics is known to be one of man's earliest scientific and artistic achievements. Honey (1945) reported that, some of the earliest ceramics was produced around 5000 BC in Egypt and China during the Tang period before A.D 25.

It is also believed that the art of ceramics was first discovered around the 6th millennium B.C. in the Middle East, from where it is believed to have spread to North Africa where

the earliest discovered pottery appears to date back to the 4th millennium B.C. (Obonyo and Orchardson, 1999). The most well known pottery of the time is that of the Nok culture in Northern Nigeria which appears to have reached its peak some 2,500 years ago. The most impressive of the Nok pottery are the terra cottas (hard, unglazed brownish red earthen ware) sculptures (Fig 1) which showed a great deal of artistic skill. The Nok pottery also included domestic pottery.



Figure 1.1: Nok sculpture, Nigeria. Terracotta, 48 cm tall Age: 900 to 1,500 years

Courtesy of the Trustees of the British Museum London

1.3.1 History of ceramics in Africa

Traditionally in African cultures, pottery making tasks were strictly governed by gender taboos. Ceramic pieces were made by women who had passed puberty, but there were exceptions in cultures where ceremonial pots had to be made by men. Many communities in Africa made ceramic items for home use, like pots for carrying water, serving food, storing beer, storing drinking water and ceramic pipes for smoking. All the ceramic items were produced using traditional techniques and their forms and decorations were mainly

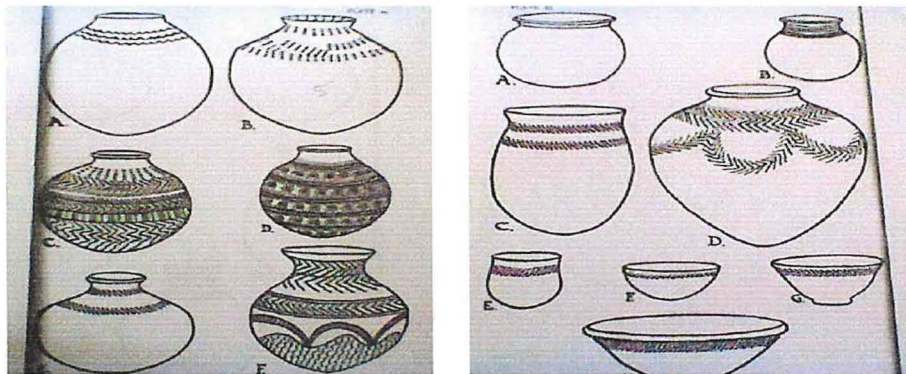
derived from fauna and flora that existed in the surrounding environment¹. Figures 1.3 to 1.4 show some of the African ceramic wares with forms and decorations derived from people's culture (fauna and flora). African ceramics were fired in the open with straw and twigs. It was never hard enough, was fragile and very little pre-historic ceramics ware has survived. Because of this, the African continent has a complicated ceramics history that is the least understood of the world's peoples.

1.3.2 Historical development of ceramics in Uganda

It was assumed that pottery began accidentally from clay smeared on the inside of baskets. It is more probable that the pottery is imitative of basket work forms. In Uganda many ethnic groups have practiced the art of ceramics in form of pottery portraying their rich material culture from time immemorial (Trowell and Wachsmann, 1953). There are various types of pottery in Uganda with most of the pots and earthenware saucers being made of kaolin and clay. Trowell and Wachsmann further observe that pottery and craft of the potter is a subject upon which it's very difficult to generalize. It is usually the work of the specialist craftsman and that among some tribes for instance the Lango and to a certain extent the Kiga and Hutu, men of each village make the pots for their own household and that in some tribes a potter is a man of no importance, whereas amongst the Ganda, the 'Royal potters' who work for the Kabaka have a special title, special privileges such as exemption from the Luwalo tax and wear a special skin apron as their insignia. The researcher has observed that though different tribes in Uganda and the world over do pottery, these tribes decorate for the sake of decorating and their

¹Retrieved from; www.wikipedia.org/ceramic_art. Visited on 12th January 2011 at 11:05pm

decorations on most of the ceramic ware are not fauna inspired and therefore do not preserve Uganda's culture, some of these are shown below.



Beer-Pots and cooking pots made by some of the Ugandan tribes.

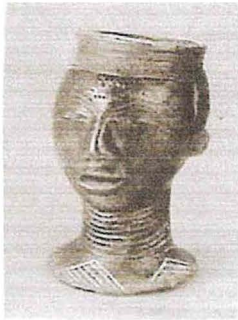
Pottery making in Uganda is carried out in the dry season, like in many parts of Africa. The heat of the sun is required to dry them to certain hardness before firing. If pots are not sufficiently hard, cracks appear. During the rainy season people in Ugandan communities work in the fields, leaving little time for pottery. It is also considered important that pots are fired during dry season to avoid destruction of pots. Some pots glazed with graphite, were reproduced in the shape of a gourd and would be placed on an ornamental woven pot-ring of vegetable fiber.



Figure 1.2: Burnished pots made by the Ganda – Courtesy of British Museum

Fig 1.2: These three burnished pots were made by the Ganda people, in what is now Uganda, in the late nineteenth to early twentieth century. The pots are made in the shape of calabash bottles which are got from flora. After firing, the clay is glazed with graphite and rubbed with peanut oil, creating a metallic-grey surface. Each pot is made to a slightly different design but all three are inspired by the shape of a gourd - with a rounded bottom and plump, swelling body tapering to a narrow neck. They range between 21 and 34 centimeters in height.

**Earthenware jar: Mangbetu Tribe , Central Africa, Late 19th century Brooklyn
museum**



Kuba people (Angola)

*Figure 1.3: Wine cup:
20th century.*



Africa: Zulu people (South Africa)

Figure 1.4: Earthen ware: early

1.3.3 History of use of fauna in ceramics

Apart from Nigeria, pots and other ceramic products consisting of different sizes with animal and human forms (fauna) are found in other continents and countries of the world. Oxford advanced learners dictionary, defines fauna as all the animals of an area or a period of time.

Some of the beautiful ceramic ware is made by the; Chinese, Japanese, Greek, Persian, Korean and Indians as well as other western cultures.

The history of ceramics in Asia and Middle East, the type of decoration and forms used show the inspiration used to obtain the form as well as the technique used for decoration.

The setting however will be characteristic of some of the historical artifacts in Uganda's pottery and more specifically Nkole pottery. Their history has been well documented in the work of Trowell and Wachsmann (1953) and Kwesiga (2005).

Luzira pottery is another example of ceramic form generated from fauna. It is a pottery head and torso from Luzira in Uganda (now in the British Museum). It is generally regarded as the oldest work of art known from this region, although its age is in fact unknown. Surviving from the treasure of Chief Rumanika of the Karagwe (on the western shore of Lake Victoria), and seen by the explorer Henry Morton Stanley in 1876.



Figure 1.5: Luzira Head-cast at Uganda Museum

It is upon this background that, this study focused on enhancing ceramic ware with forms and decorations derived from selected Ugandan fauna. This research reveals that, ceramics in Uganda has stagnated in terms of forms and decorations.

1.4 Statement of the problem

Many ethnic groups in Uganda practiced the art of ceramics in form of pottery portraying their rich material culture from time immemorial (Trowell and Wachsmann, 1953). This helped the artists of the time to promote and preserve their cultures as well as identify themselves with the ceramic artworks they produced.

However, some ceramic art works produced by contemporary Ugandan artists can not be identified as Ugandan artworks. They do not reflect the rich Ugandan cultures in terms of its fauna that evidently depict varying cultures. The forms and decorations used on finished ceramic products in Uganda do not depict fauna.

1.5 Purpose of the study

The purpose of this study is to use Uganda's material culture with specific reference to fauna as a source of inspiration to enhance ceramic ware in terms of form, decoration, promotion and preservation of Ugandan culture.

1.6 Objectives of the study

The objectives of the study are to:

- Identify common fauna that can be used as a source of inspiration in ceramic art production to portray Ugandan culture.
- Identify ways in which ceramic artists in Uganda have used fauna as a source of inspiration to produce ceramic pieces portraying Ugandan culture.
- Produce studio based ceramic ware, using the selected fauna as source of inspiration.

Research questions

- Which are the common fauna that can be used as a source of inspiration in ceramic art production to portray Ugandan Culture?
- In what ways have ceramic artists in Uganda used fauna as a source of inspiration to produce ceramic pieces that portray Ugandan culture?
- In what ways can the selected fauna be used as sources of inspiration to produce studio based ceramic ware?

1.7 Significance of the study

This study will help Ugandan ceramic artists to identify and use Uganda's fauna in making forms and decorating ceramic ware for cultural preservation..

1.8 Scope of the Study

1.8.1 Content scope

The content scope of this study was based on identified objectives.

In objective one, the researcher analyzed common fauna that could be used as a source of inspiration in ceramic art production to portray Ugandan culture. Within this the following aspects were scrutinized: information from publications about fauna, the researcher also interviewed experts on fauna.

In objective two, the researcher examined ways in which ceramic artists in Uganda have used fauna as a source of inspiration to produce ceramic pieces portraying Ugandan

culture. With in this, these aspects were analyzed: The researcher studied works of various artists on ceramics, its decorations to analyze the meaning behind, reasons for decorating the way they did, the researcher also viewed television programs that portrayed ceramics ware.

In objective three, the researcher produced studio based ceramic ware, enhanced with decorations selected from fauna as source of inspiration. Within this, the researcher critically studied Uganda Kob and cow and used some of their features for instance hooves, ears, head, horns, tail as sources of inspiration to form and decorate ceramics.

The Ankole Cow and Uganda Kob were selected because the Ankole cow won the international award with the Guinness book of world records. Similarly the Uganda Kob has won international recognition; its image is reflected in the Uganda emblem.

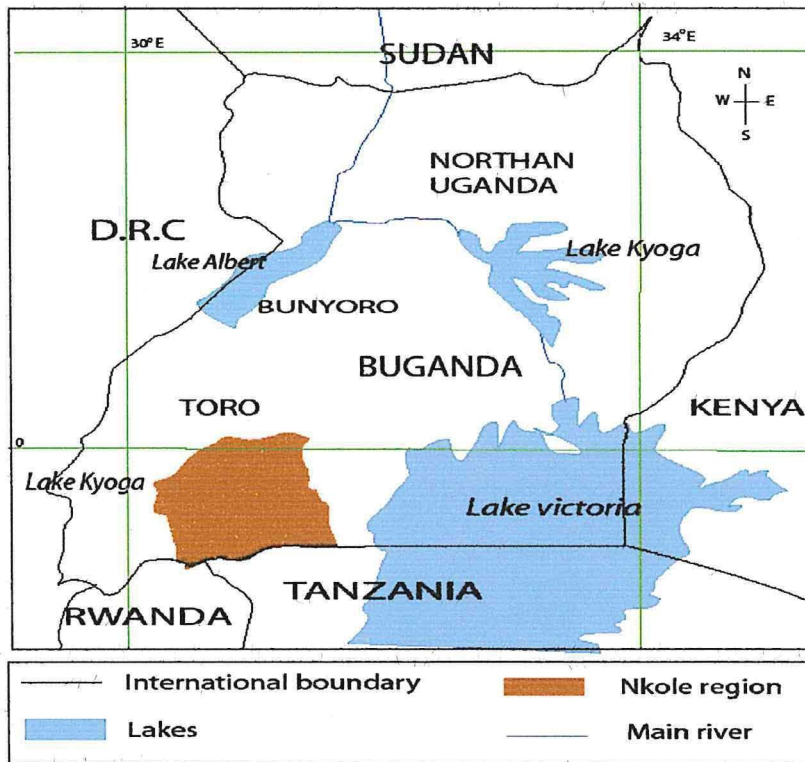
1.8.2 Geographical Scope

The study was carried out in Ankole region, where the cow originates.

Ankole region is positioned along the equator (see Map). Nkore topography is composed of undulating hills, ridges, plains and multiple drainage systems with plenty of natural mineral resources.

This rich topology of Nkore region with abundance of a variety plants and a fresh water body (Lake Mburo) as described above provided a habitable ground for a wide range of fauna, including the Ankole Cow and the Uganda Kob which are reserved in Queen Elizabeth and Lake Mburo National Park.

Figure 1.6: LOCATION OF NKOLE REGION (S.W UGANDA)



The location of Nkole region (S.W Uganda)

1.8.3 Historical scope

This study started in August, 2009 with analysis of selected tribes, their designs and the technology used in formulating the designs and ended in 2012 with studio exploration, Exhibition of studio work (Ceramic ware) and data analysis. The study analyzes the use of selected fauna as a source of inspiration to enhance and decorate ceramic ware in Uganda, it also provides the genesis of ceramic art right from the pre-historic era, through the Civilization period, Renaissance, Industrial revolution, modern times, up to the present post modern era. It highlights the trends of development, focusing mainly on

sources of inspiration used in the forms and decorations to enhance ceramic ware in different parts of the world and Uganda in particular.

However, ceramics is known to be one of man's earliest scientific and artistic achievements. Honey (1945) reported that, some of the earliest ceramics was produced around 5000 BC in Egypt and China during the Tang period before A.D 25.

It is also believed that the art of ceramics was first discovered around the 6th millennium B.C. in the Middle East, from where it is believed to have spread to North Africa where the earliest discovered pottery appears to date back to the 4th millennium B.C. (Obonyo and Orchardson, 1999). The most well known pottery of the time is that of the Nok culture in Northern Nigeria which appears to have reached its peak some 2,500 years ago

1.8 Definition of terms

Culture: These are beliefs, behavior, language, and entire way of life of a particular group of people at a particular time. It includes customs, ceremonies, and works of art, invasions, technology and traditions.

Fauna: Fauna is all of the animal life of any particular region or time. This includes all domestic and wild animals, insects (small and big). For the case of this study, the researcher will use a cow and Uganda kob.

Flora: Flora refers to the plant life occurring in a particular region, generally the naturally occurring or indigenous plant life.

Ceramics: The art of making and decorating clay pots.

Pottery: The skill of making pots, dishes especially using hands.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

This chapter reviews literature related to the study. Visual literature as well as written literature is presented and discussed in view of the topic.

It presents the literature on forms and decorations of ceramics in relation to their source of inspiration.

Ceramics since its early development has its forms and decorations derived from various sources, of which flora and fauna have been dominant. Other sources included the spirit regarding theories of a given society.

Africa in particular had the forms and decorations inspired by fauna and flora in addition to the values of their culture.

In view of this, Carola Tengler (2003) noted that, there is a traditional African form and design unique to Africa, therefore this must be uplifted and used to create unique works rather than works that copy other cultures.

In a similar way Abigail Bartels (2003) in his comment about the exhibition noted that, pot made by Vision for Africa, seeking to use the traditional form as well as careful attention to detail in the stamping. This pot was thrown on a wheel and smoked before it was fired giving it this lustrous black sheen. Despite these contemporary touches, the fundamental design harkens back to the traditional form and intentional simplicity of the exterior surfaces also echoes the subtle but lovely craftsmanship of the first local pot.



Figure: 2.1 Pot showing traditional form

Kwesiga states that there has been a constant shift of ideas and related practice from mainly the west technologies Formal education and technologies continue to determine the course and nature of local Ugandan ceramics/pottery production and use. He continues to note that pottery can be placed as a positive-rational action at a local level and as communicative action at the technological level.

Mpindi Ronald, (Oval bowls and the swim bottle) used Japanese clay to throw Ganda shapes as inspirations. This relates to my earlier statement that the original purpose of the traditional made pottery is now used as a source of inspiration. Politics, another factor that is transforming ceramics and pottery in Uganda compared to what was done before by the local potters and ceramicist. It is not by mistake that Bukenya Tony's work is political, different artists having using art to show their discontent or content with the prevailing political situations. Angelo Kakande (2008) notes that "Mutebi and Sserunkuma who practice ceramics/pottery are part of this civic action and they circulate

their critical voices on the international circuit, must therefore be acknowledged and applauded". This shows that pottery has had a hand in politics. In Sserunkuma's works of, "Uganda Women in Development" and "Coronation" (mid-1990s), he uses motifs on pots which show rituals and activities that marginalize women. He invests them with controversial political issues, avoiding direct mentioning of things eluding detection. In the process he purposes a new power dispensation as a panacea to the bad governance, poor service delivery and corruption as seen in Bukenya Tony's work, "Wrinkles of the regime 2011".

Ssekibaala Andrew's Aquatic inspirations render his work very rich in aesthetic; his being an illustrator at St. Lawrence University enriches his creative ideas. It varied in shape, size and colour. Similarly to other artists, he is also inspired by nature and the aquatic life in particular. The artist is very creative and innovative in his approach; as he uses original shapes to demonstrate his smoothness with this medium (clay). In reference to his 'respect', this piece has a sharp cutting line that makes the pot look like cut and stands very firm. He uses an aquatic inspiration to create the visual texture on the surface of his work. His work is given titles basing on traditional surrounding, but one would argue that the aesthetic usability affects their functionality (Lidwell and Buttler, 2010). They look too good to be functional.



Figure 2.2: Ssekibala Andrew's works (from aquatic inspirations)

The forms of Chinese ceramic products were and are still being developed from the fauna and flora in the Chinese environment. Images from animals and plants (fauna and flora) at the same time were and are still used as decorations on the finished ceramic products like vessels, figures and cups. Figures below show some Chinese and Japanese ceramic ware with forms and decorations developed from fauna and flora.

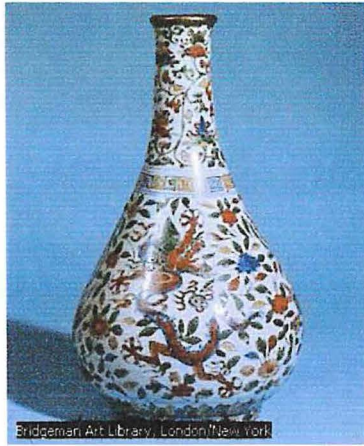


Figure 2.3: Ming Dynasty Pottery

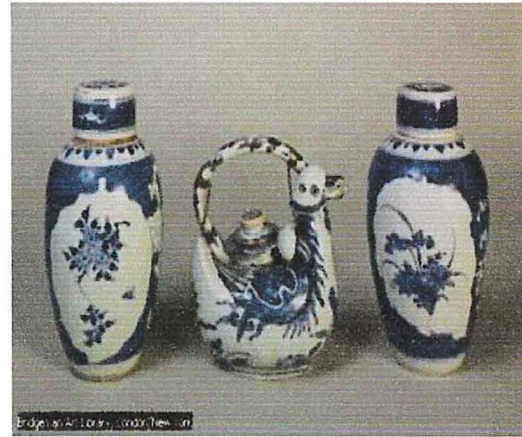


Fig: 2.4: Three Ming Vases

In the Middle East, the Persians were most successful in combining Chinese and Persians fauna and flora motifs in decorating their ceramic products. They took their forms and designs from identifiable flowers like the tulip and the blue bell. It was clear in this case that the originality of their forms and designs were derived from tulip and the blue bell flowers. But the question is how they were developed into those forms and design. (Kisuule, 2000)

Despite the fact that ceramics has been a practice in most ethnic groups in Uganda, with each group displaying its rich material culture in ceramic products, as put by Trowell and Wachsmann, 1953, contemporary ceramic artists in Uganda have hardly integrated many of the fauna and flora in their environment that evidently depict their rich cultures as inspirations to build ceramic forms and enhance their beauty with decorations from such mushrooming fauna and flora. The researcher feels that having such ceramic products with forms and decorations derived from Uganda's local fauna would help in promoting and preserving the lost cultures.

It would also help other cultures to respect and identify Ugandan products; just the same way one can easily identify a Chinese product on the Ugandan market. It is such a reason why we can easily identify our indigenous ceramic products, because the artists/potters of the time respected the cultures they lived in. Unfortunately it can be argued that indigenous ceramics/pottery has diminished due to the influence of industrially produced wares from outside Uganda which most contemporary ceramic artists have copied and massively produce on the market, phasing out the indigenous ones.

Kidega (2010) that, Ugandan ceramic artists have not fully used fauna and flora of Uganda as source of inspiration in producing ceramic works. He added that, using such inspirations would make it possible to create a Uganda identity on most ceramic arts produced in Uganda. He expressed his concern on the nature of designs, forms and decorations on ceramic works produced by contemporary Ugandan artists stating that,

“Indeed, many of these ceramic works carry designs and decorations borrowed from other countries and communities. Apart from the clay materials used, the state of ceramic art production in Uganda is taken over by the foreign market, Kidega noted.”

In a closely related, Beier (1968, 5), a famous scholar of contemporary art in Africa concurs with Kidega’s statement as he also laments that,

“We are in at the death of what is best in African Art... It is a tragic situation. All that... rituals that inspired the artists are dying out.”

All that Kidega and Beier are trying to portray in their statements is a clear indicator that Ugandan artists have run away from their cultures and understanding themselves better

through their norms and traditions. They have been taken on by western cultures through admiring and producing western-like products. The researcher's concern is that this has taken our culture which has made us loose truck by forgetting ourselves. There is therefore need to carry out a study into this tremendous change of culture specifically in the production of ceramic arts in Uganda.

CHAPTER THREE

3.0 METHODOLOGY

3.1 Introduction

In this chapter the methodology used to collect and analyze the data is presented. Within, the research design, population of the study, sampling techniques, methods and procedure of data collection, type of data collected, projects and sketches on which studio work was based are presented.

3.2 Procedure

The research Design

The research design was both exploratory and descriptive in nature. It was descriptive because it was concerned with the study, description and analysis of Uganda's material culture like fauna as a source of inspiration in enhancing ceramic ware in terms of form and decoration to promote and preserve Ugandan culture. It was also exploratory because it was to experiment on the enhancement of ceramic ware with forms and decorations derived from Uganda's selected fauna. In this study the researcher made several conceptual drawings derived from selected features of fauna.

Population Sample

Kakooza (2002, 11) affirms that preferably in data collection, an entire population should be used. However due to meager resources it is not possible. Therefore a sample was selected to represent the entire population. A total of **35** respondents participated in the study. They were made up of **8** porters, **5** lecturers teaching ceramics in selected

universities, 20 Students offering ceramics and 2 curators. Respondents were both male and female because it was discovered in this study that pottery was not practiced by only one sex, it is an activity in which both male and female sex are involved. Besides, the researcher thought it necessary to have gender balance.

The Porters/Ceramists were selected to help in the study because they are directly involved in pottery. It was thought that they would give information regarding materials used in ceramics and pottery, its decoration and any other enhancement and above all their sources of inspiration.

Lecturers of selected universities in which art and design is offered and ceramics being among the disciplines offered were selected because they were thought to have vast knowledge about pottery and therefore would give first hand information about pottery and ceramics.

Gallery attendants were also selected because they were thought to frequently interact with artists amongst which are ceramists and also handled art works including ceramics, pottery and would provide relevant information regarding ceramic ware.

Last but not least, students offering ceramics in selected universities were selected so as to also give an account of what they knew about ceramics and would be relevant to this research.

Methods of data collection

Several methods were used to collect data because the researcher was conscious that none of the methods would be sufficient to gather entire information independently. With in, the researcher used interviews both structured and unstructured, observation and studio

experimentation for collecting primary data while documentation analysis was used for secondary data.

Personal interviews

Procedure

Appointments were made with various people to be interviewed, for whom the researcher made preparations and formulated relevant questions. On the date of each interview, the researcher proceeded to the venues to collect information regarding use of fauna to create form and enhance ceramic ware and other relevant information, theories and reasons behind pottery making.

Direct observation

The researcher visited farms to study cows, Lake Mburu National park and Queen Elizabeth National park and used a camera to capture different scenes of animals; this was followed by generation of several sketches from photographs and these were later used to formulate and enhance different ceramic pieces.

Documentation

Procedure

The researcher sourced for data from published and un published sources which included books, reports, journals and various articles. The researcher visited libraries of selected universities to collect data on ceramics and pottery. In this the researcher investigated materials used by artists, methods, theories behind their work and sources of inspiration.

The researcher also sourced for data from online publications in relation to enhancement of ceramic ware with forms and decorations derived from fauna.

Studio experimentation

Procedure

The practical process (studio practice) started with study or understanding of the Uganda Kob and the cow; by drawing anatomical structures of the cow and the Uganda Kob.

The Products developed out of the cow ranged from; decorative pieces, many of these functional pieces are vases. Parts of the cow and Uganda Kob like the hoof were used to produce several vases. A structure of the hoof combined with other parts of the legs provided a good inspiration for the production of the hoof vases.

Indeed these vases are successful works as perceived in the dimensions of the topic of research. Other works developed from the head and the ear of the cow were mainly used for producing decorative pieces. A cow's head and the ear provided a good and interesting form for both vases and decorative works.

The cow's tail and eye were also used to create decorative pieces. These parts of the cow were used to generate form as well as creating decorations on the forms.

Besides using the selected parts of the cow in generating form, the cow and Uganda Kob were also used to create decoration on forms. Wild life activity and cattle grazing as major activities in Uganda were also used as sources of inspiration to create decorations on vases.

The procedure followed during the studio experimentation was;

Taking photographs of the selected source of inspirations (the Cow or Kob). This involved visiting farms and areas like Lake Mburo National and Queen Elizabeth National park followed by generating various sketches from the photographs and zeroing on a number of what was considered the right representative of the fauna decided to make the ceramic form.

The cow

Cattle (colloquially and cows) are the most common types of large domesticated ungulates. They are a prominent modern member of the sub family Bovinae, are the most wide spread species of the genus Bos, and are most commonly classified collectively as Bos primigenius. Cattle are raised as live stock for meat (beef and veal), a dairy animal for milk and other dairy products and as draft animals (oxen/bullocks) (pulling carts, ploughs and the like) other products include leather and dung for manure or fuel. In some countries such as India, cattle are sacred. It is estimated that there are 1.3 billion cattle in the world today. In 2009, cattle became the first animal to have its genome mapped. Uganda is estimated to have more than 11.4 million head of cattle (Uganda's 2008 National livestock census). The local breeds commonly reared in Uganda include, the Ankole, Zebu, the Ankole (Sanga) and the Zebu-Ankole – Watusi cattle is one of the popular species. It brings to the show-stoppers of the Bovine Kingdom. Medium-sized animals, with long large diameter horns, they attract attention wherever they appear.

Physical features of the cow



Figure 3.1: A closer view of the cows

Studio experimentation also included the following:-

- i) Preliminary studies: Involved making studies from the cows as viewed from different angles. This helped the researcher to understand the anatomic structure of the cow.

Photographs of the cow were used to generate drawings which provided a basis upon which ceramic forms and decorations were created.



Figure 3.2: One of the photographs used to generate drawings in the preliminary phase of the practical work



Plate 1: Some of the studies of a cow

(ii) Studies of selected parts of the cow

Selected parts of the cow were drawn. It is upon these studies that the final forms and decorations of the items were developed.



Figure 3.3: Selected photos of parts of a cow

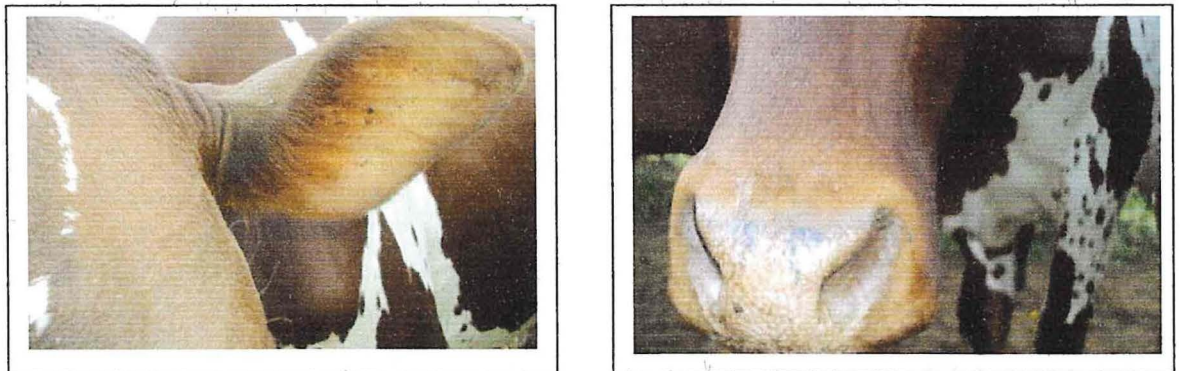


Figure 3.4: Photographs of selected parts of a cow

In the process of developing forms and decorations of the final pieces, selected parts presented in the photos above were further developed. The following images show the stages undertaken when generating ideas of the forms and decorations developed from selected parts of the cow.

a) Generating form and decorations from the hoof

A critical study of the hoof

Below are Photos of hooves from different breeds as seen from various angles. This provided a basis of understanding form and structure.



Figure 3.5: The hoof 1

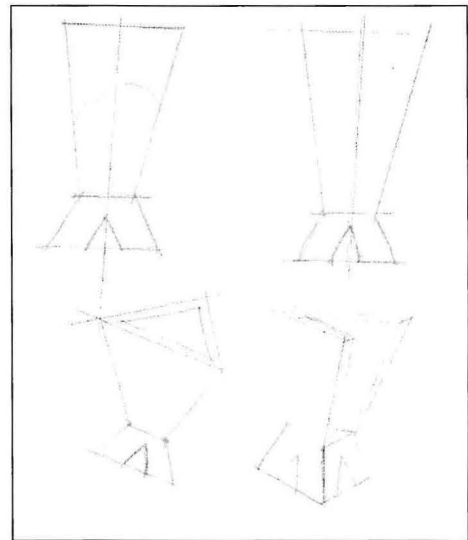
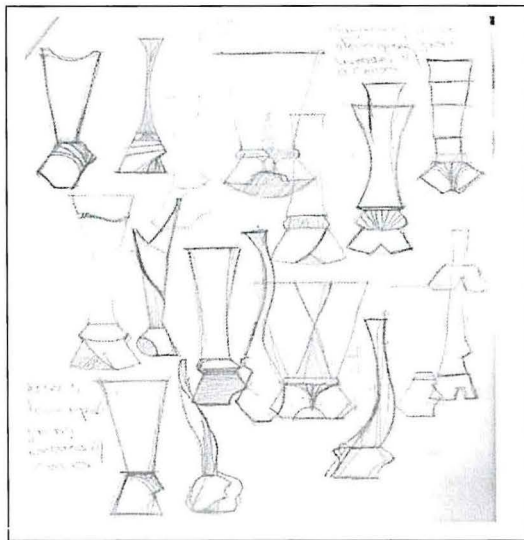
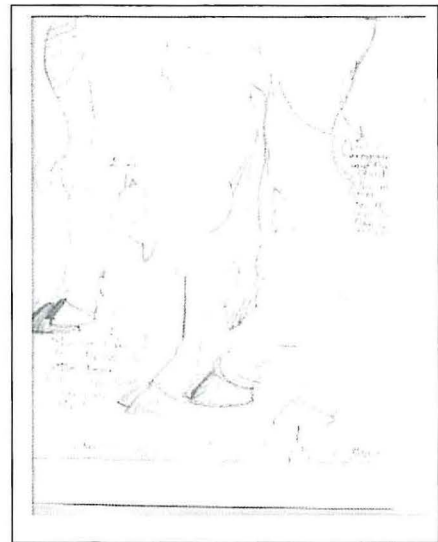
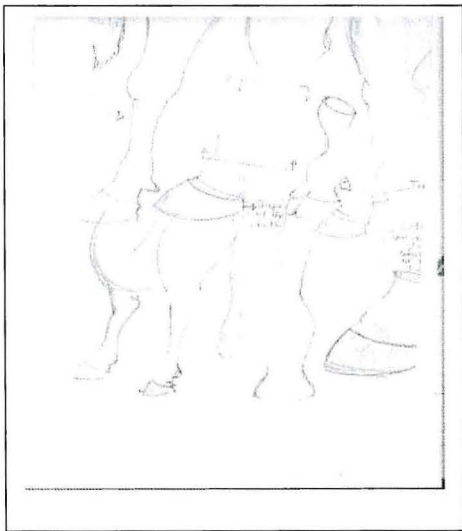


Figure 3.6: Hind view of a hoof

Using the images presented above, drawings were made as an initial stage for developing forms and decorations of project one.

PROJECT ONE: HOOF VASE

Initial drawings of the hoof – (*An understanding of the anatomic structure of the hoof*)



Plates 2, 3, 4, 5: Deriving from drawing (Geometric execution)

PROJECT TWO: VASES AND DECORATIVE ITEMS GENERATED FROM THE COW'S HEAD

The initial stage of this project involved taking photographs of the cow's head. These photographs were used to analyze form and structure of the cow's head.

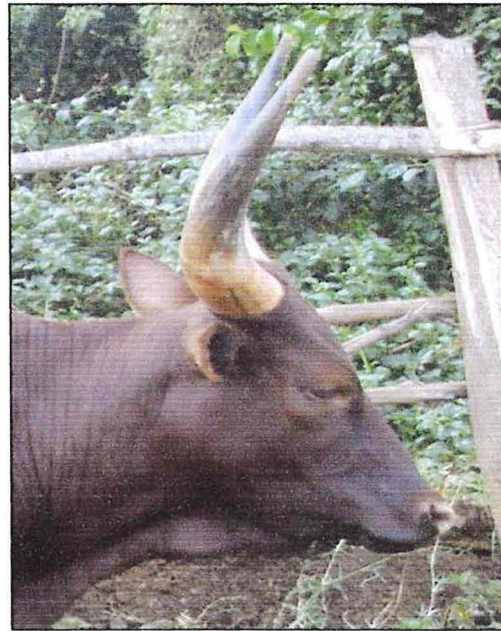
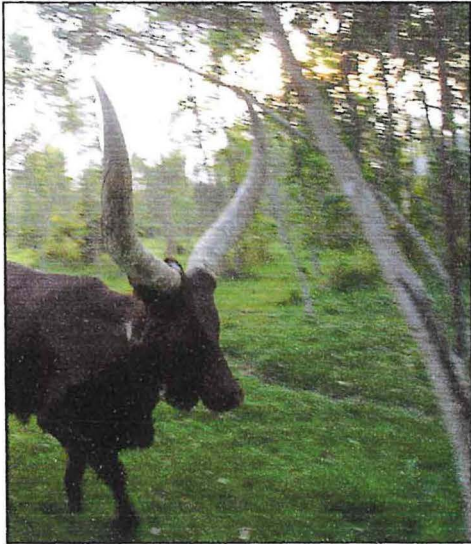
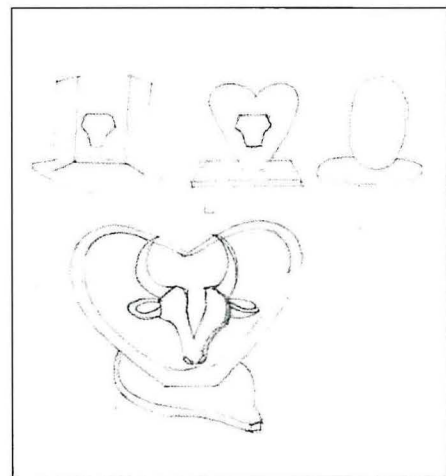
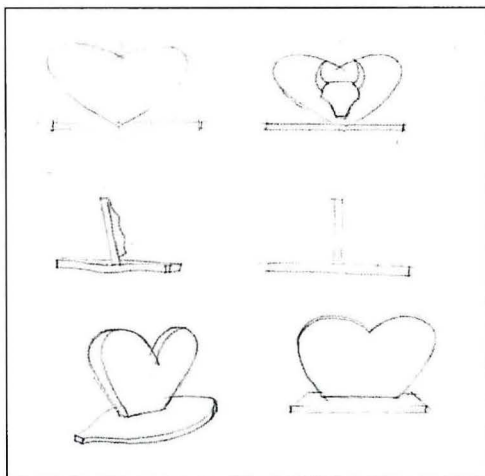
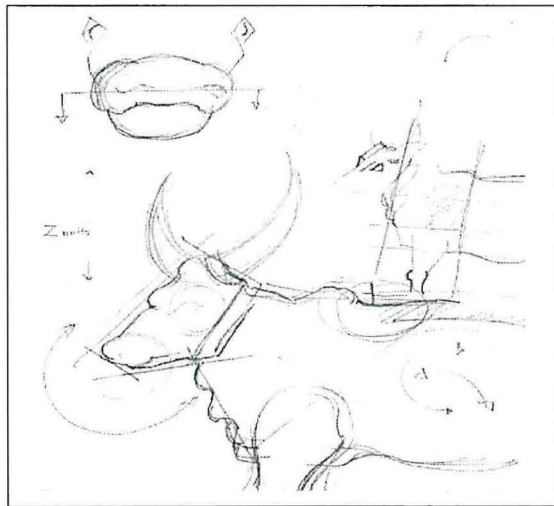


Figure 3.7: photos of the cow's head showing different angles of vision

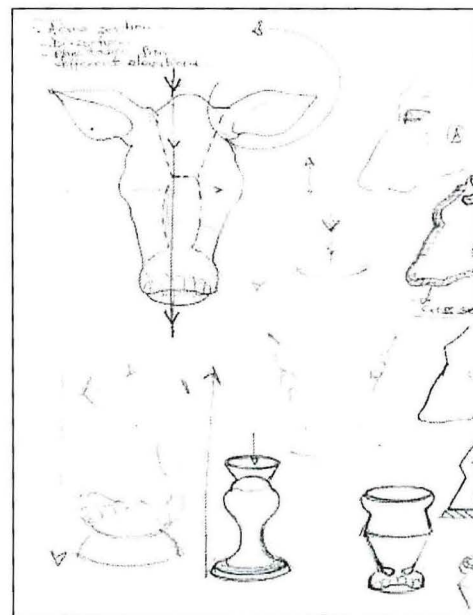
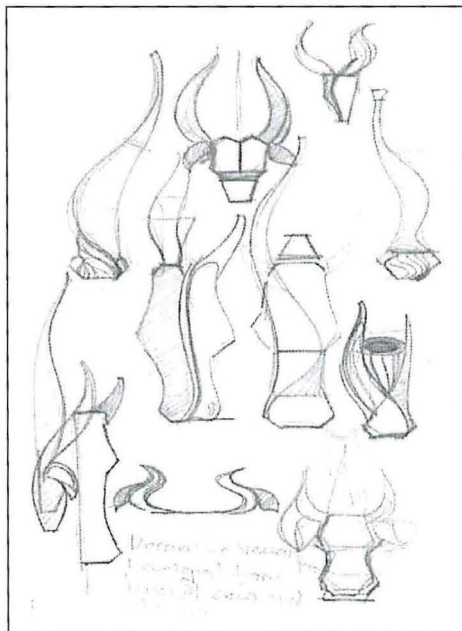
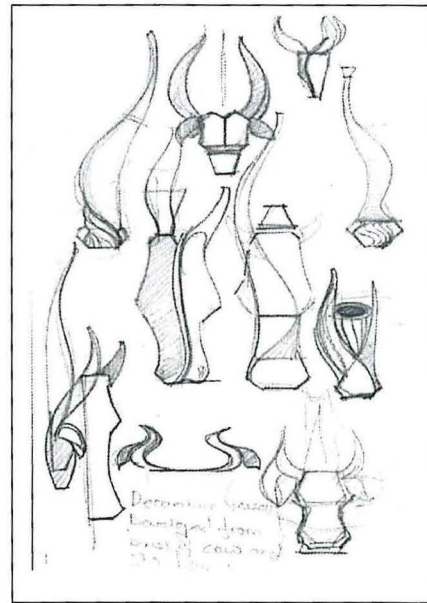
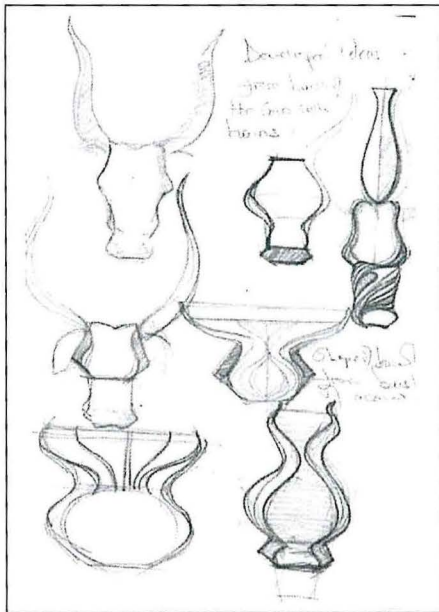
The photographs presented above were used to generate ideas that were later used to make two dimensional decorative ceramic items with the images of a cow' head as well as the three dimensional items in the form of the head's cow or decorated with images derived from the cow's head.



Plates 6, 7, 8: basic developmental stages used in making ceramic items derived from the cow's head

The concept of the ceramic decorative piece presented above, has its shape based on the formation of the horns and the decoration derived from the shape of the cow's head.

The development of the three dimensional item using the cow's head as the inspiration to its form building are presented below;

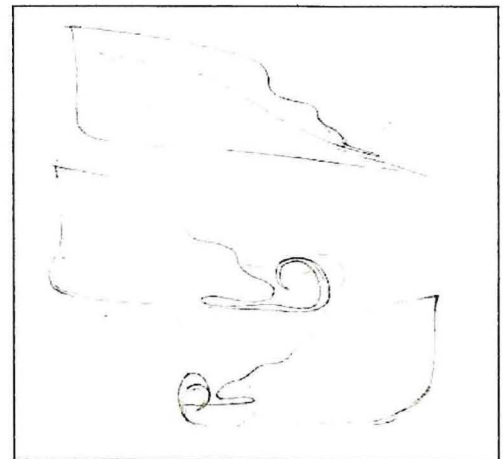
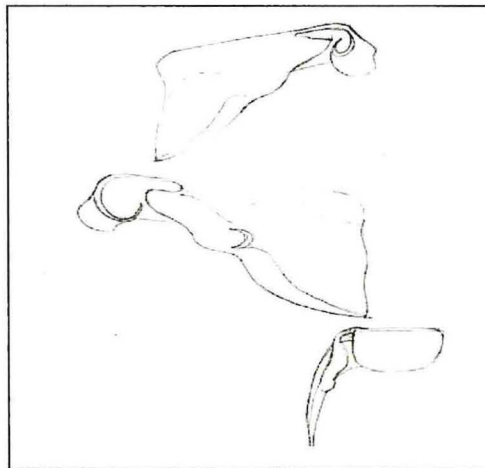
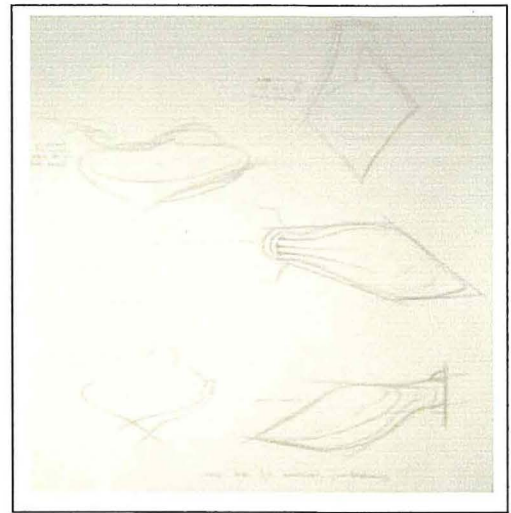
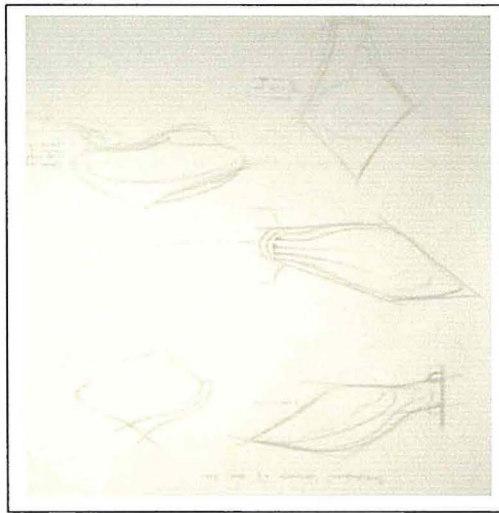


Plates 9, 10, 11, 12: Three dimensional items derived from the cow's head

PROJECT THREE: COW EAR VASE

The hollow nature of the cow's ear was the justification for selecting it as the source of inspiration to make the cow ear vase.

The presentation provided below shows the basic stages of development followed during the making of the cow ear vase.



Plates 13, 14, 15, 16: Developmental stages in making the cow ear vase

**PROJECT FOUR: CERAMIC ITEMS WITH FORMS AND DECORATIONS
DERIVED FROM THE TAIL OF THE COW**

This project included using the tail of a cow as part of form and decoration. In this project, several vases were made.

In this project the cow's tail was majorly used as an inspiration to the decoration of the vases.

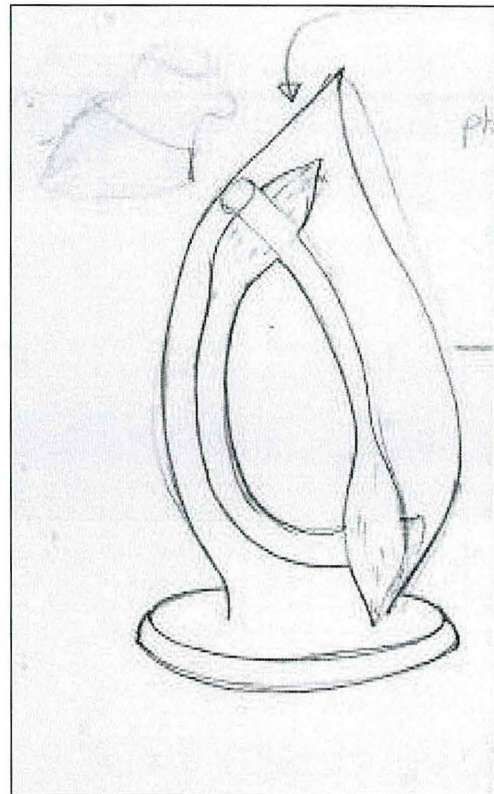
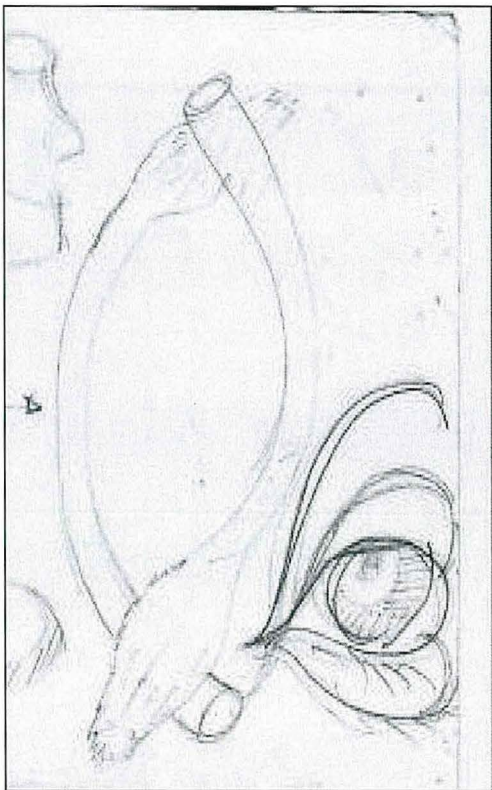


Plate 17, 18: Initial drawings derived from the cow's tail

PROJECT FIVE: THE UGANDA KOB

The Uganda Kob (us thomari) is a sub species of the Kob, a type of antelope found in Sub-Saharan Africa in Sudan, Uganda, Democratic Republic of Congo and Ethiopia. It is normally reddish – brown, it differs from other sub species. A Uganda Kob appears on the coat of Arms of Uganda.

The Uganda Kob is sometimes alternatively classified into the sub genus Aderiota differences are sometimes made to it by the Dutch name of Oeganda-waterbok. The Uganda Kob was also explored to obtain several ceramic items that can serve various purposes. This practical production started with a study of the anatomical structure of the Uganda Kob. Photographs were used in this phase.

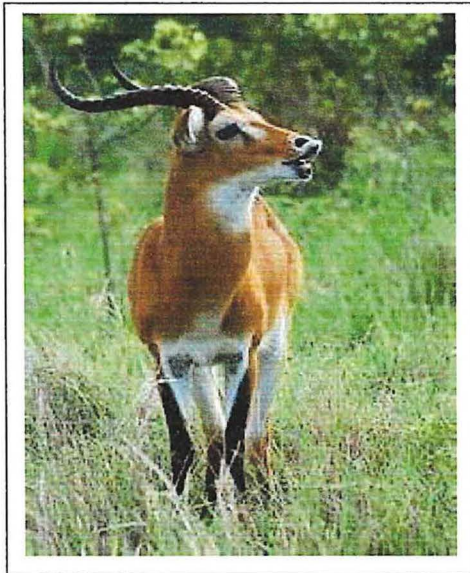


Figure 3.8: The Uganda Kob front view

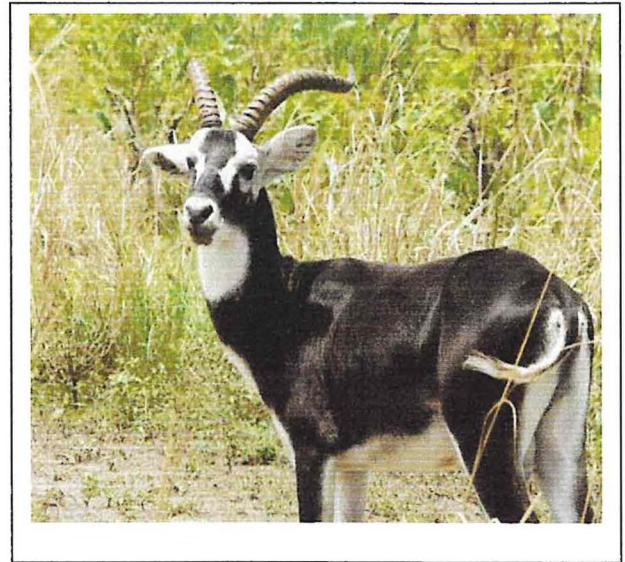


Figure 3.9: The Uganda Kob side

view

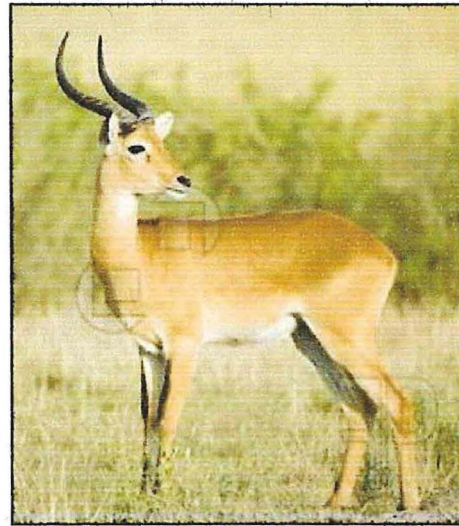
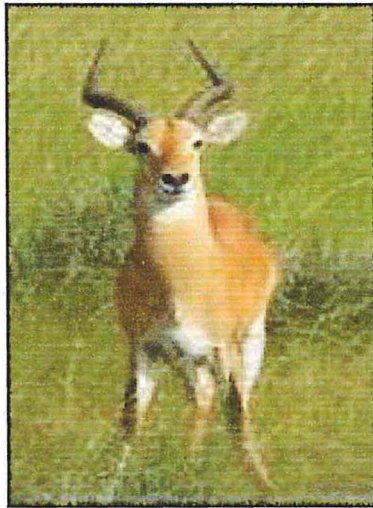


Figure 3.10: Images of the Uganda Kob

The photos presented above were used to study selected parts of the Uganda Kob, which were later used as inspirations to the development of various ceramic items.

Decorative ceramic items generated from the horns of a Kob

This project started with taking a closer study of the horns of a Kob. Photographs focusing on the horns of a were taken

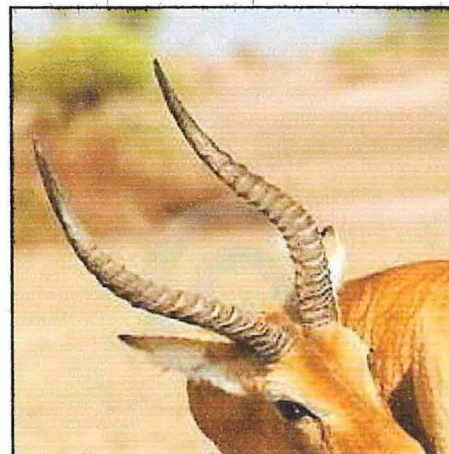
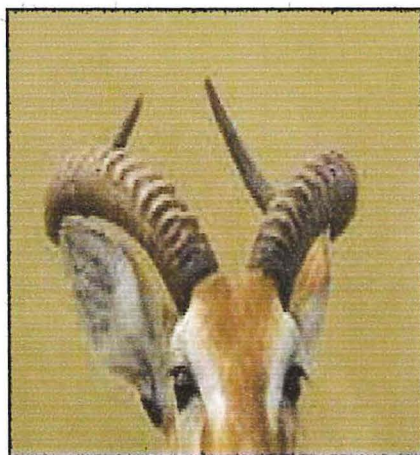
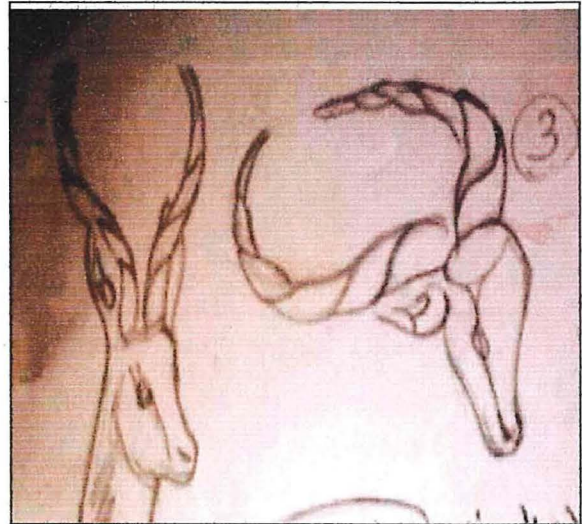
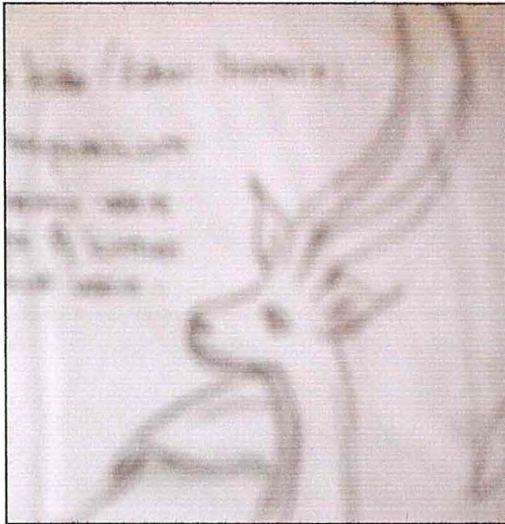


Figure 3.11: Images of the Kob's horn seen at different angles

The study was followed by generation of ideas which were used to obtain several ceramic items, decorative and functional.

Studies of the Horn 1

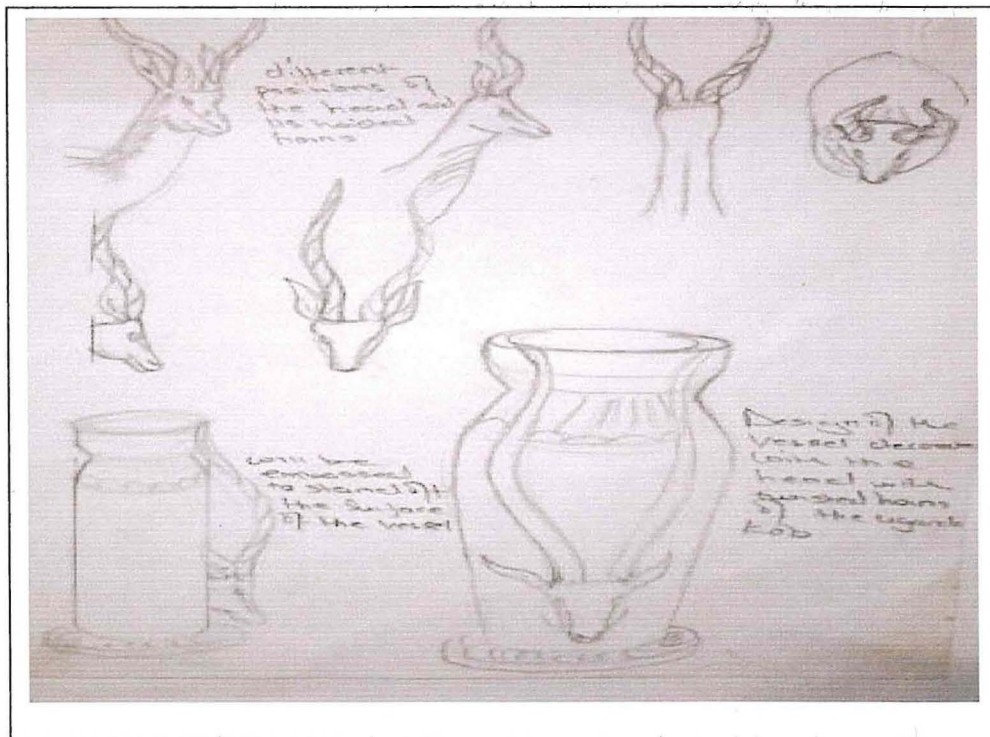


Plates 19, 20: Selected drawings of the Kob's horn are presented below

PROJECT SIX: THE KOB'S HEAD VASE

This project focused on decoration rather than form. The Kob's head was used as the source inspiration.

Some of the initial drawings and developments are presented below.

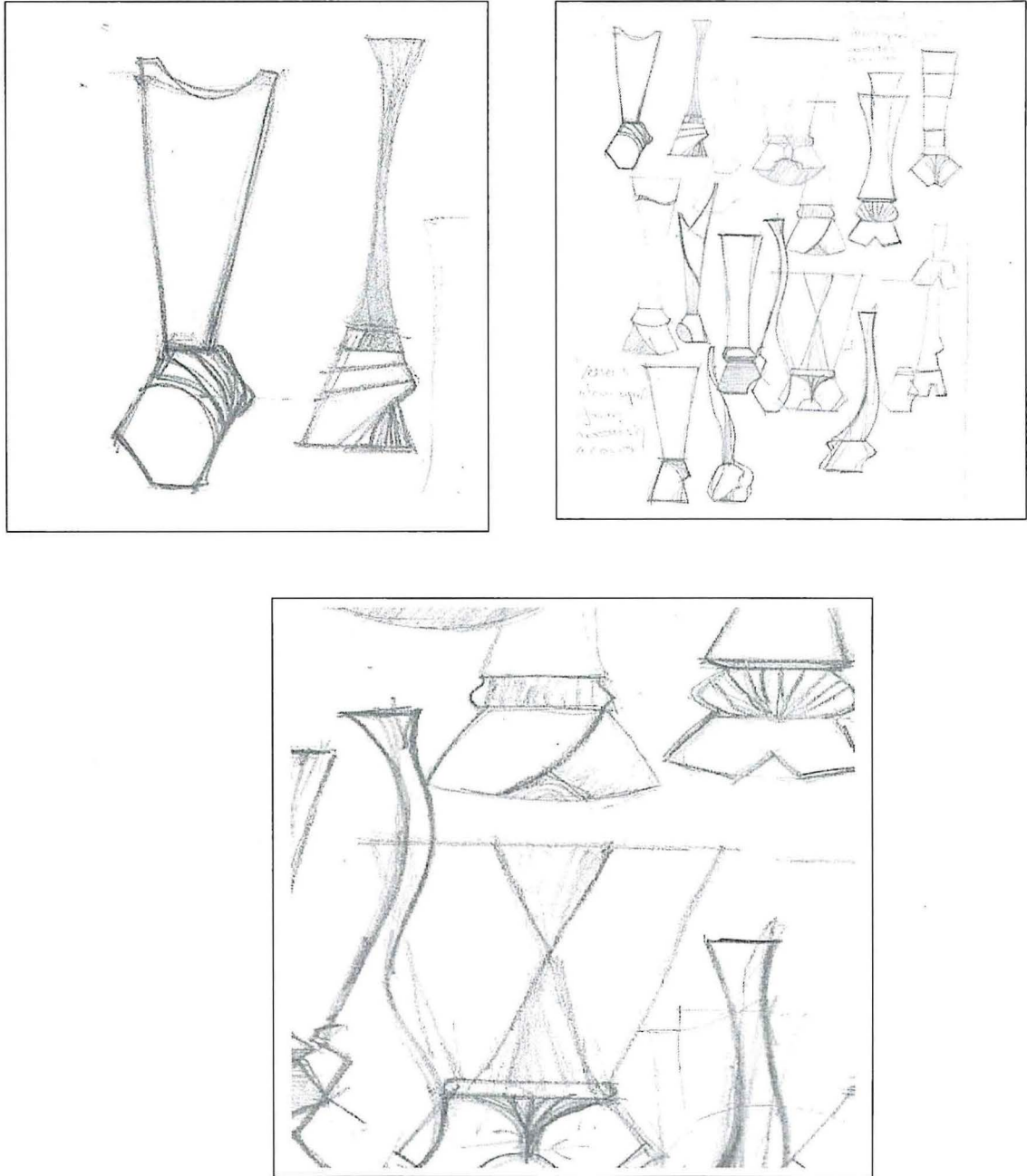


Plates 21, 22: Initial drawings of the Kob's head vase

PROJECT SEVEN: HOOF VASE

A set of sketches derived from the Kob's hoof.

The presentation that follows shows the developmental process from the Kob's hoof



Plates 23, 24, 25: Developmental process from the Kob's hoof

CHAPTER FOUR

PRESENTATION OF STUDIO FINDINGS: CERAMIC FORMS DERIVED FROM THE SELECTED FAUNA

4.0 Introduction

This chapter presents an analysis of some of the ceramic items produced in the process of studio practice. The works presented are part of the larger outcome of ceramic ware, that could stand as individual pieces or part of the set of pieces. As such the following details are provided in this section: the technique of production; medium used; inspiration used in generating form; function; and size. In this chapter the term studio represents the space where the ceramic products presented were generated.

4.1 Studio findings

The findings of this study are based on the objectives of this study which amongst others was to identify common fauna that can be used as a source of inspiration in ceramic art production to portray Ugandan culture; Identify ways in which ceramic artists in Uganda have used fauna as a source of inspiration to produce ceramic pieces portraying Ugandan culture,

Produce studio based ceramic ware using the selected fauna as source of inspiration.

Whereas Uganda is endowed with a wide range of fauna; the Uganda Kob and cow were selected for this study.

a): Ceramic items generated and inspired from the cow

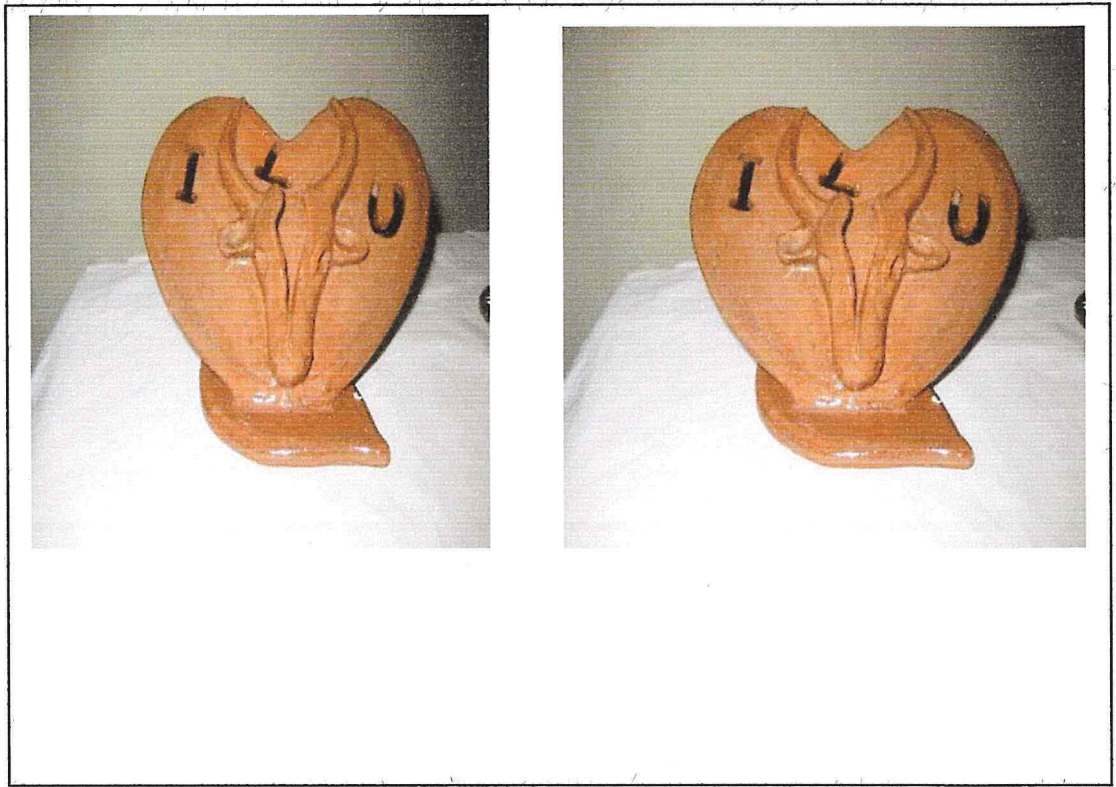


Plate 26: Cow's head decorative piece

Technique of production:

Slab method

Inspiration used in generating form and decoration: Cow's head and ear

Function/ purpose:

Decorating

b) Ceramic decorative piece



Plate 27: cow's head decorative piece

Medium used:	clay
Technique of production:	pinching method
Inspiration used to generate form and decoration:	cow's head
Function:	flower vase and decorative piece

c) Ceramic decorative piece



Plate 28: cow ear decorative piece

Medium used:	clay
Technique of production:	slab method
Inspiration used to generate form and decoration:	cow's ear and horn
Function:	decorative piece

d) Cow ear decorative piece, 2

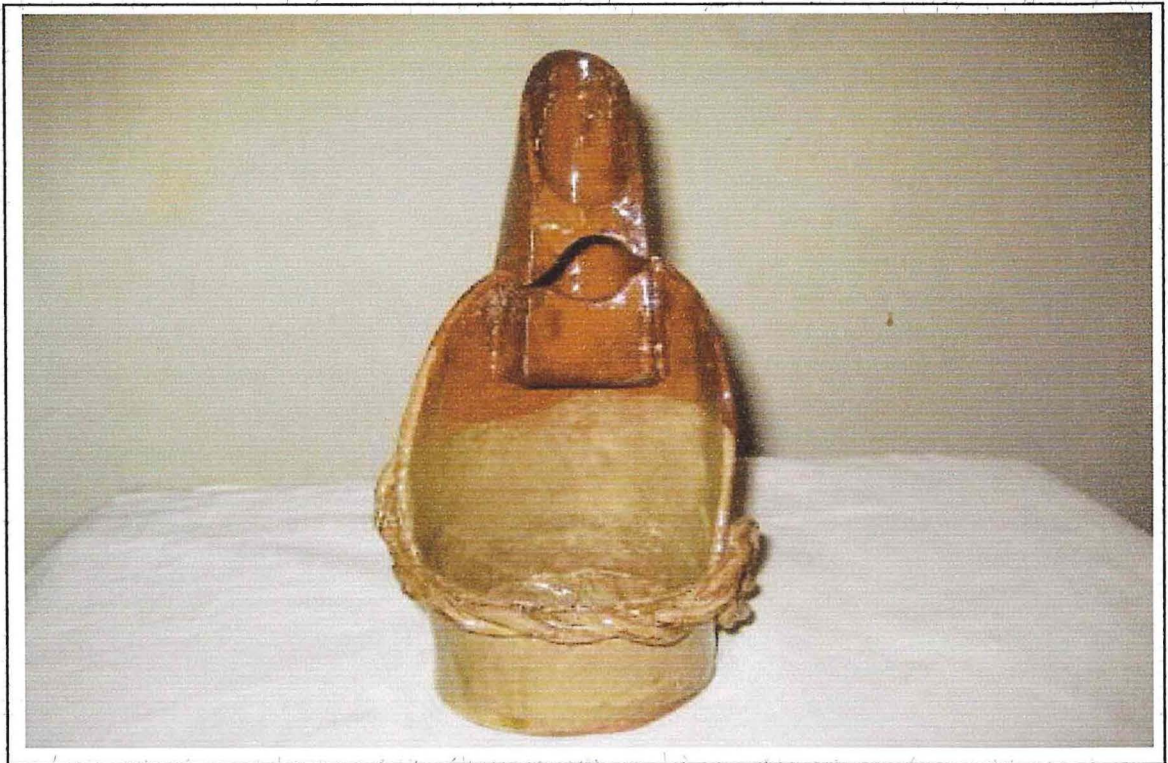


Plate 29: Cow ear decorative piece

Medium used:	clay
Technique of production:	slab and coiling method
Inspiration used to generate form and decoration:	cow's ear and horn
Function:	table wear

e) Cow ear and eye decorative piece



Plate 30: Cow's ear and eye decorative piece

Medium used:

clay

Technique of production:

slab method

Inspiration used to generate form and decorative;

cow's ear and cow's eye.

Function:

phone holders

f) Vases decorated with the cow's tail.



Plate 31: Vases decorated with the cow's tail.

Medium used:

clay

Technique of production:

slab method.

Inspiration used to generate form and decoration:

cow's tail

Function:

soap dish.

g) Vases decorated with images derived from scenes of Cattle rearing



Plate 32: Vases decorated with images derived from scenes of Cattle rearing

Medium used:

clay

Technique of production:

coiling and pinching

Inspiration used to generate form and decoration;

cows

Function:

flower vase

h) Teracota items

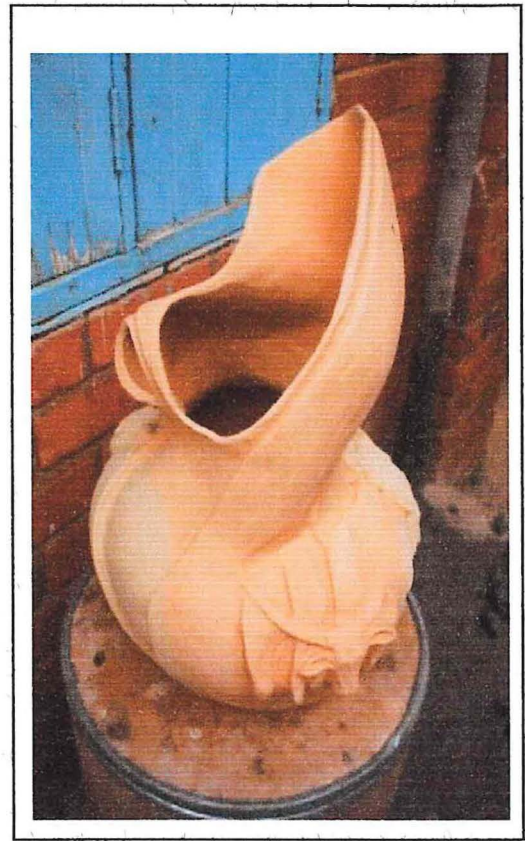
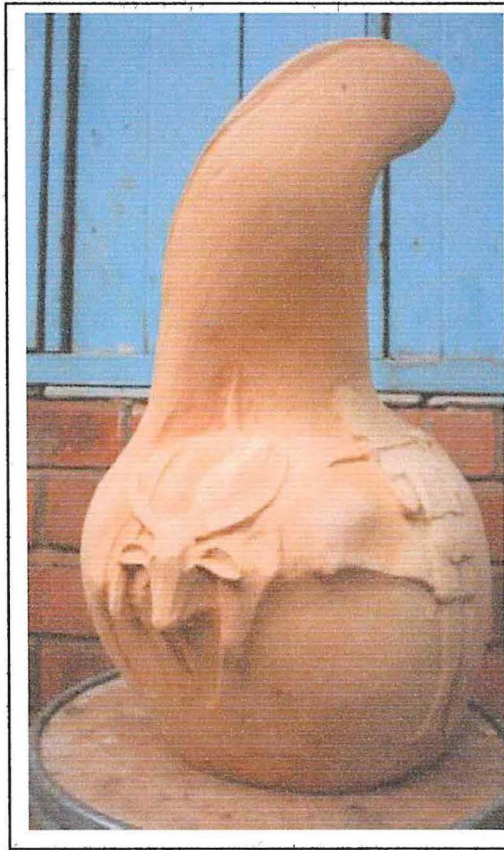


Plate 33: Dual function vase (Decorative/flower vase)

Medium used:

clay

Technique of production:

pinching and coiling method

Inspiration used to generate form and decoration:

cows

Function:

flower vases

i) Planter/Flower vase

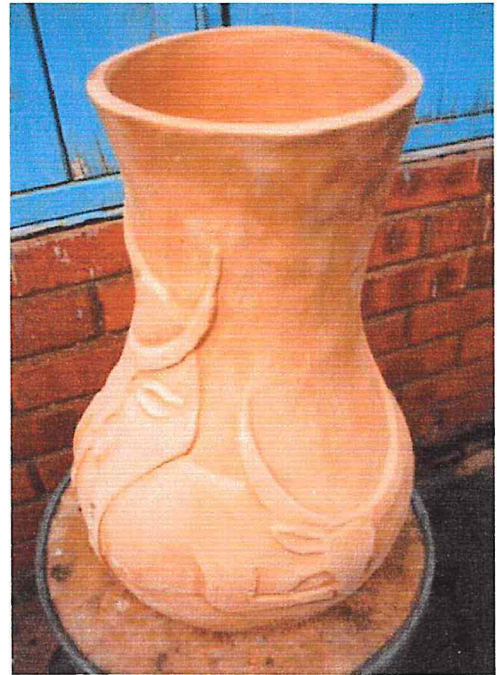
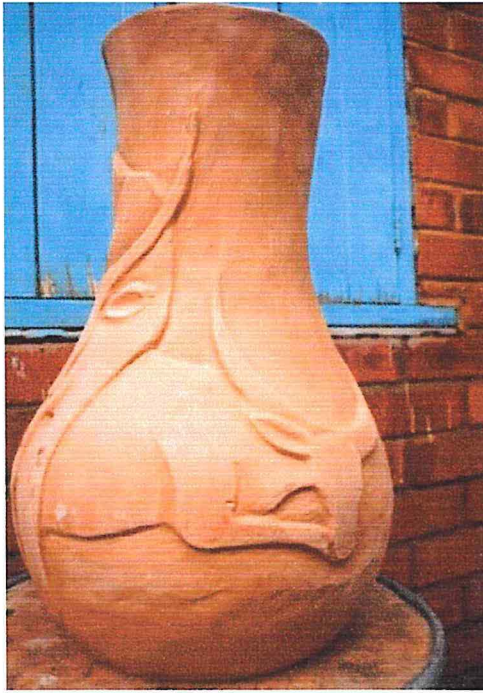


Plate 34: Planter/Flower vase

Medium used:	clay
Technique of production:	pinching
Inspiration used to generate form and decoration:	cow's head
Function:	planter / flower vase

j) Cow head planter



Plate 35: Cow head planter

Medium used:	clay
Technique of production:	pinching method
Inspiration used to generate form and decoration:	cow's head
Function:	planter

k) Tea cups; Forms and decorations generated from the Cow's hoof



Plate 36: Tea cups; Forms and decorations generated from the Cow's hoof

Medium used:	clay
Technique of production:	coiling method
Inspiration used to generate form and decoration:	cow's hoof
Function:	tea cups

1) Flower vase; Forms derived from the Cow's hoof

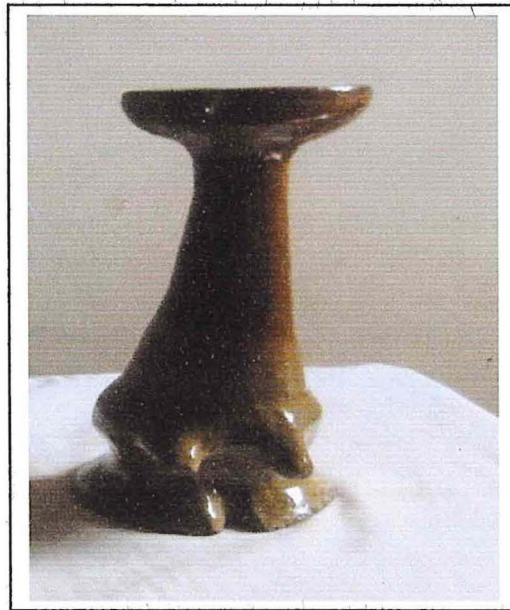


Plate 37: Flower vase; Forms derived from the Cow's hoof

Medium used:	clay
Technique of production:	coiling and pinching
Inspiration used to generate form and decoration:	cow's hoof
Function:	flower vase

m) Vases with images derived from the Kob



Plate 38: vases with images derived from the Kob

(i)

Medium used:

Technique of production:

Inspiration used to generate form and decoration:

Function:

(ii)

clay

coiling and pinching

Uganda Kob

flower vase

n) Decorative ceramic items derived from the Kob's horn



Plate 39: Decorative ceramic items derived from the Kob's horn

Medium used:	clay
Technique of production:	coiling method
Inspiration used to generate form and decoration:	Kob's horns
Function:	keeping jewelries and decorative piece

4.2 Review

This chapter has presented studio findings. As such, it has provided a copy analysis in which the technique and medium used, the inspiration used to generate form and decoration. It is upon these findings that the discussion of this study is presented in the following chapter.

CHAPTER FIVE

5.0 DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents a summary of the main findings of this study. An interpretation of the studio findings in relation to the introduction and literature review is also provided.

From which discussion, conclusions and recommendations are made.

DISCUSSION

Overview

As discussed in chapter four of this study, the forms presented through ceramics awaken Uganda's artists to the use of fauna as a source of inspiration in enhancing and decorating ceramic ware. The ceramic forms are meant to highlight the use of Uganda's material culture with specific reference to fauna as a source of inspiration to enhance ceramic ware in terms of form and decoration thereby preserving Uganda's culture. The artistic beauty of forms presented depends on the artist's ability to innovatively manipulate features.

Abstraction: Creative forms drawn from fauna as a source of inspiration were used in place of figurative forms of animals through abstraction as a way of expressing what the later could not. Examples of ceramic ware depicting forms enhanced and decorated using features drawn from fauna in chapter three of this study explains this.

Plate 36, page 46 shows tea cups derived from the hoof of the cow. The cups take up the shape and form of a hoof, on the other hand forms like a flower vase on page 47 also depict a hooflike shape.

Globalization is one of the major factors established as the major causes of neglecting the use of Uganda's material culture such as Uganda's fauna.

It is also established that other factors such as the Uganda's education system, which has got a foreign orientation, have greatly affected the perception of its products towards their material culture. What the ceramics industry offers today in terms of forms and decoration is a clear manifestation of the foreign influence.

The Uganda Kob amongst other fauna animals has been used by the researcher as a source of inspiration to decorate and come up with ceramic ware as shown on page 48, plate 38.

Besides globalization and the education system, it was also established that some of Uganda government's policies such as the investment policy, which supports foreign investment, have largely contributed to the use of ceramic ware with form and decorations reflecting foreign culture. The policy has not only affected the growth of Uganda's ceramic industry, but also influenced the few ceramics industries' quality of production in terms of forms and decoration.

It is quite surprising that nations within Asia have kept the trend of producing ceramic ware, with either forms or decorations generated from items of their material culture.

Indeed what is seen in those images shows a community that respects and values its material culture. Uganda's Ceramics industry should emulate the same.

It is clear from the studio practice experience that, this trend of having forms and decorations generated from inspirations that are meaningful to a particular society requires expertise and technology. This seems a hindrance but once appropriate training and technology is provided, desired results should be obtained.

The study also revealed that most ceramic artists use ideas and inspirations from imported forms and patterns. The systems of imparting knowledge to the upcoming artists and ceramists needs to be reviewed to engage them in the use of local inspirations before they are consumed by foreign ideas and forms.

5.2 Discussion

This study has revealed that one of the reasons as to why ceramic ware products imported in Uganda have an increasing demand is that the quality in terms of form and decoration is of a higher degree compared to those produced and sold in Uganda.

It is further noted that forms of the imported ceramic ware have a high degree of simplicity which rightly suits the purpose for which the item is to serve. Much as this simplicity is observed, which does not compromise purpose, it is also noted that there is a reflection of the source of inspiration. One can easily tell the inspiration from which the item was derived and developed.

Basing on this analysis, the selected fauna was carefully developed into the ceramic items presented in Chapter four. This development entailed taking critical studies of the selected fauna; the cow and the Uganda Kob.

The major success of this research is that form and decoration of ceramic works generated from the selected parts of Uganda Kob and the cow, created unique products

expected to inspire other ceramists into considering using various inspirations in creating form and decorations of ceramic items.

5.3 Conclusion

The conclusions here presented are based on the objectives of the study, namely:

- To identify common fauna in Uganda that can be used as a source of inspiration in ceramic art to portray and promote Ugandan culture.
- Identify ways in which ceramic artists in Uganda have used fauna as a source of inspiration to produce ceramic pieces portraying Ugandan culture.
- To practically produce studio based ceramic ware using the selected fauna as a source of inspiration.

As established in this study, it is conclusively clear that globalization is a key factor that has caused neglect of using Uganda's material culture such as Uganda's fauna as an inspiration to creating ceramic ware forms and decorations.

The overwhelming importation of ceramic wares produced in countries like China, Japan, Korea and India, has greatly stunted the development and growth of Uganda's Ceramics industry.

Globalization has not only affected the ceramics industry but also degree of creativity in terms of originality, within the trainee ceramists at all levels of Education in Uganda.

Students offering ceramics at different levels regard Uganda's material culture as aspects of backwardness consequently using them as inspirations to creating ceramic forms and decorations becomes practically impossible.

The preliminary stages of the studio practice of this study for example, the situation analysis about the endowment of Uganda's fauna, revealed its richness.

Upon this finding, one can conclude by asserting that Uganda has a rich fauna which can be used as a domain upon which ceramic ware forms and decorations can be obtained.

The design process of the products of this study presented in Chapter Three coupled with presentation of studio findings (final ceramic items) reveal a fact that, using Uganda's fauna as an inspiration to creating ceramic ware forms and decorations, yields products that cannot be underrated in terms of forms and decorations.

5.4 Recommendations

Recommendations here presented follow the set objectives of this study which are:

- Identify common fauna that can be used as a source of inspiration in ceramic art production to portray and promote a Ugandan culture.
- Identify ways in which ceramic artists in Uganda have used fauna as a source of inspiration to produce ceramic pieces portraying Ugandan culture.
- Produce studio based ceramic ware using the selected fauna as source of inspiration.

Stemming from objective (I), the research recommends that ceramic designers should use the available fauna as a source of inspiration for developing ceramic forms and decoration. Products of this study are vivid examples developed from selected Uganda's fauna (the Ankole cow and the Uganda Kob).

There is no doubt the rich endowment of Uganda's fauna can provide a wide range of sources of inspiration that can be used to develop a variety of ceramic ware forms and decorations.

The researcher also recommends taking a systematic developmental process when creating ceramic forms and decorations from Uganda's fauna. This study provides a process of how any selected fauna can be used as an inspiration for creating ceramic forms and decoration. As such, the practical process presents how and why a particular part of the selected fauna is done, the method, approach and technique of developing it up to the desired product.

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