

**DRAWING AS A MEANS OF PRESERVING THE VALUES OF KONZO
TRADITIONAL MORTAR AND PESTLE**

A Case Study of Nyakasanga Village in Kasese District, Western Uganda

BALUKU Gilbert

REG NO: 18/U/GMID/22189/PD

**A THESIS TO BE SUBMITTED TO THE GRADUATE SCHOOL IN PARTIAL
FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTERS OF
ART AND INDUSTRIAL DESIGN, KYAMBOGO UNIVERSITY**

MARCH, 2020

DECLARATION

I, BALUKU Gilbert declare that this thesis entitled “Drawing as a means of preserving the values of the *Konzo* traditional mortar and pestle; a case study of Nyakasanga Village, Kasese District, and Western Uganda” is my original work, and has never been presented to any University before for any academic award.

Signature

BALUKU Gilbert

(18/U/ GMID /22189 /PD)

DATE.....

APPROVAL

We as the University Supervisors affirm that this research work was done by the candidate under our supervision and thus approve it for submission to the Graduate School, Kyambogo University

Signature

Date

SSENYONDWA Deusdedit

Principle Supervisor

Signature

Date

SSEGUJJA Joseph

Second Supervisor

DEDICATION

I dedicate this research to the people of Nyakasanga for the contributions and information given to me during the research process.

In the same way, I cannot forget my parents; Mr. KAIRI Godwin and Mrs. KAIRI Sarah for the endless support extended to me in accomplishment of my studies. My fellow students and colleagues have played a great role in the encouragement and also my Aunt, BIIRA Edrine for the financial support rendered.

ACKNOWLEDGEMENTS

I thank the Almighty God who has protected and also given me strength to accomplish this work.

I appreciate the people of Nyakasanga village for the contributions and also knowledgeable information about the study. In a special way, I extend my sincere appreciation to my supervisors, Mr. SSENCONDWA Deusdedit and SSEGUJJA Joseph for the suggestions, guidance and attentiveness in the supervision of this research to its successful completion.

More appreciation to visual Artists, art galleries and Museums, who offered me relevant information and attention during the study. Am also grateful to the Authors of different books, and journals consulted during this research which has been of contribution to the success of this study

In the same way, I express my sincere appreciation to my research correction Supervisor Mr. MAYANJA Weazher, who has played a great role in the corrections during the accomplishment of this study.

TABLE OF CONTENTS

Contents

DECLARATION	i
APPROVAL	ii
DEDICATION	iii
ACKNOWLEDGEMENTS	iv
TABLE OF CONTENTS	v
LIST OF FIGURES	viii
LIST OF ABBREVIATIONS & ACRONYMS	x
ABSTRACT	xi
CHAPTER ONE: INTRODUCTION	1
1.1 Overview	1
1.2 Background of the study	1
1.3 Statement of the problem	11
1.4 Purpose of the study	11
1.5 Objectives of the study.....	11
1.6 Studio guiding questions	12
1.7 Significances of the study	12
1.8 Scope of the study	13
1.8.1 Geographical Scope.....	13
1.8.2 Content scope	14
1.8.3 Time scope.....	15
1.9 Limitations.....	15
1.10 Definition of operational terms.....	16
CHAPTER TWO: LITERATURE REVIEW	17

2.1 Overview	17
2.2 Theoretical framework	17
2.3 Brief history of the Konzo people	17
2.4 Values of the <i>Konzo</i> traditional mortar and pestle.	19
2.5 Efforts that have been done in the preservation of the values of <i>Konzo</i> traditional mortar and pestle.	25
2.6 Production of drawings for preservation of values of the <i>Konzo</i> traditional mortar and pestle.	29
2.7 Summary	31
CHAPTER THREE: METHODOLOGY	33
3.1 Overview	33
3.2 Research design.....	33
3.3 Population of the study.....	34
3.4 Population sample size	34
3.5 Sampling technique	35
3.6 Methods and tools of data collection.....	36
3.6.1 Interview	36
3.6.2 Participant observation.....	36
3.6.3 Photography and Videography	36
3.6.4 Library and archival survey	37
3.6.5 Studio experimentation.....	37
3.7 Reliability and validity	37
3.8 Data analysis	38
3.9 Ethical consideration.....	38
CHAPTER FOUR: PRESENTATION AND DISCUSSION OF RESULTS	39
4.1 Overview	39

4.2 Findings based on objective one; the values of the Konzo traditional Mortar and pestle...	39
4.3 Findings based on objective two; the practices of making and observing values of the <i>Konzo</i> traditional mortar and pestle are preserved	46
4.4 Findings based on objective three; production of drawings for the preservation of values of the <i>Konzo</i> traditional mortar and pestle.....	48
CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS	74
5.1 Overview	74
5.2 Summary	74
5.3 Conclusion.....	75
5.3.1 The values of the Konzo traditional Mortar and pestle	75
5.3.2 The practices of making and observing values of the <i>Konzo</i> traditional mortar and pestle are preserved	76
5.3.3 Production of drawings for the preservation of values of the <i>Konzo</i> traditional mortar and pestle.	76
5.4 Recommendations	76
REFERENCES.....	79
APPENDIX 1.....	82
APPENDIX 2.....	83
APPENDIX 3.....	84

LIST OF FIGURES

Figure I: Women in action	7
Figure II: The woman	10
Figure III: A map of Uganda showing Kasese district	14
Figure IV: His highness Charles Wesley Mumbere Irimangoma	19
Figure V: Chinese Ancient mortar and pestle	20
Figure VI Women using mortar and pestles	22
Figure VII: Image of mortar and pestle	24
Figure VIII: A Hand in action.....	31
Figure IX: Images of <i>Omuthuma</i> showing some of its natural futures.....	40
Figure X: Image of <i>Omwani</i> in a garden	41
Figure XI: A woman posing with a wooden mortar and pestle	42
Figure XII: Images showing women using a mortar and pestle to pound medicine and some food staffs.....	45
Figure XIII Women and a child using one mortar to pound food	46
Figure XIV: Nature of a <i>Konzo</i> tradition mortar	49
Figure XV: Nature of the <i>Konzo</i> traditional pestle.....	50
Figure XVI: A subjective drawing of a <i>konzo</i> mortar and pestle	52
Figure XVII: Drawing showing the nature of a <i>Konzo</i> traditional mortar and pestle	53
Figure XVIII: A composition of a mortar and pestle.....	54
Figure XIX: A decorative subjective drawing of a mortar and pestle	56
Figure XX: A drawing of a coffee plant	57
Figure XXI: A log of <i>Omuthoma</i>	58
Figure XXII: A composition of a mortar and pestle with logs of back tree	59
Figure XXIII: Local tools used in the curving of the <i>Konzo</i> mortar and pestle.....	60
Figure XXIV: Objective drawing showing some tools and a mortar	61
Figure XXV: A hand grips a chisel in the process of sculpturing a mortar and pestle.....	62

Figure XXVI: The hands with a chisel working out some intricate on the crafts-a mortar and pestle.	63
Figure XXVII: The hands with a chisel and a hummer showing the process of making a ...mortar and pestle.....	64
Figure XXVIII: A woman carrying a <i>Konzo</i> mortar to the market.....	65
Figure XXIX: Woman using a <i>Konzo</i> traditional mortar and pestle	66
Figure XXX: Usage of a traditional mortar and pestle	67
Figure XXXI: A woman pounding using a traditional mortar and pestle.....	68
Figure XXXII: Women using a traditional mortar and pestle	69
Figure XXXIII: A <i>Konzo</i> traditional mortar and pestle in a store.	70
Figure XXXIV: An Objective study showing the storage of Konzo traditional mortar and pestle	71
Figure XXXV: Mortar and pestle in a store.....	72
Figure XXXVI: A mortar and pestle in a store with other utensils	73
Figure XXXVII: A subjective drawing of konzo mortar and pestle.....	84
Figure XXXVIII: Decorative sketch of a mortar and pestle.....	85
Figure XXXIX: A combination of different mortars	86
Figure XL: a drawing of a pestle made out of ink	87
Figure XLI: A composition of mortar and pestle.....	88
Figure XLII: a subjective drawing of a mortar and pestle	89
Figure XLIII: konzo traditional mortar and pestle.....	89
Figure XLIV: drawing of a log of a back tree	90
Figure XLV: Threat of a mortar and pestle	90

LIST OF ABBREVIATIONS & ACRONYMS

UNESCO	United Nations Educational Scientific and Cultural Organization
ACCU	Asia-Pacific Cultural Centre for UNESCO
CCFU	Cross Culture Foundation of Uganda

ABSTRACT

The study was carried out under the title; “Drawing as a means of preserving the values of the *Konzo* traditional mortar and pestle.” Throughout history, mortars and pestles have varied in; size, style, and material depending on their purposes. The purpose of the study was to produce drawings through studio experimentations as a mean for preserving the usage and values of the *Konzo* traditional mortar and pestle in Kasese Region, Western Uganda. The study was conducted under three objectives; to examine the values of the *Konzo* traditional mortar and pestle, to find out whether the practices of making and observing *Konzo* traditional mortar and pestle are preserved as well as to produce drawings for preservation of values of the *Konzo* traditional mortar and pestle. The study involved 10 respondents who were purposively selected for their knowledge and expertise on *Konzo* traditional mortar and pestle whose respective information guided the studio process. The methodology used was purposive and exploratory approach. The exploration in this study involved producing drawings with different surfaces and media; Surfaces included bond papers, craft paper, canvas, plywood, and mounting cards. Drawing techniques which were tried out during experimentation included wavy, cross hatching, scabbling, hatching, wash and dotting. Media included chalk, charcoal, pencil colour, water colors, and soil. Keywords included; Pestles and Mortars, Preservation and Drawing.

Content in the study was based on usage and values of the *Konzo* traditional mortar and pestle in Nyakasanga Village, Kasese Region, Western Uganda; This study under findings discovered the purpose why the usage and values of *Konzo* traditional mortar and pestle should be preserved through Drawing as a mean ;the uses of *Konzo* traditional mortar and pestle included ;used to pound cereals and other food staffs in preparation of food, used to grind medicine which was given to the sick, helped to create relationships in the society which showed togetherness in the community, inspired the study. The findings which were presented on various surfaces through drawing recognized some of the values of the *Konzo* traditional mortar and pestle and recommended that further studies should be conducted on how they can be preserved through drawing and other visual arts like painting among others.

CHAPTER ONE: INTRODUCTION

1.1 Overview

This study intended to preserve the values of the Konzo traditional mortar and pestle through studio experimentations using drawing. Even though this study was carried out in Nyakasanga Village as a case study, ideas and arguments from different sources by various organizations and authors have been consulted in contextualization of the study background. Therefore, this chapter presents the background of the study, statement of the problem, purpose of the study, objectives of the study and studio guiding questions, significance of the study, scope of the study, limitation of the study and definition of operational terms.

1.2 Background of the study

According to Bala (2007) "...: In the time of Urbanization, communities are losing their intangible cultural heritage very fast. The new generation is losing the connection between their cultural heritage and beliefs followed over a long period by their elders. The traditional items and practices are abandoned and eventually forgotten. Museums can build this relationship and fill the gap through cultural interpretation of the Artifacts and with community support..." Preserving traditional items like mortars and pestles in museums is among the best ways of preservation since museums are protected and easily approached by different categories of people.

Elizabeth A et al (n.d) observed that "...Through legal protection of cultures, all people of the world can benefit from other cultures while maintaining their self-identities. Through education, awareness and acceptance, all peoples of the world can experience the dignity and value of the world's diverse populations..." The researcher's opinion in this study is that it is important for one to know about these traditional items since they are educational and at times entertaining. It is also important for these items to be preserved through education which is transitional at different ages.

Hoffman et al (n.d) also observed that "...With the establishment and enforcement of comprehensive laws to protect and preserve culture, member states reaffirm to their populations

the importance of cultural heritage, and can serve as examples to the international community, promoting the awareness of cultural diversity:...”the researcher says creating awareness about preservation of traditional items can be done through educating the local people on the importance of the traditional items. Laws about cultural preservation would make more value if the local people know the importance of the cultural items.

ACCU (1999) argued that “Preservation sometimes gives birth to the reconstruction of historical works of arts. Many resource persons claim that their knowledge was reliable even though they experienced that form of understanding when they were very young. Most of their information sources may even be secondary or tertiary...” in this context, preservation of traditional items is important that the knowledge acquired through experience can be relevant when transferred to different people as a way of developing today’s culture.

Leopoldskron (1990) supported the assertions and opinions above when he observes that “...Preservation has made the past respectable. Previously, only historians and a dedicated few cared. Now, preservationists have to protect the past from the sort of abuse as observed in the pastiche historicism employed by the so called Post-Modernist architects...” Leopoldskron (1990) also quoted that “...: Historic preservation must be interdisciplinary and must work to further the goal of a common language. Education in this field is fast solving this problem since numerous Universities now offer interdisciplinary programs in the subject: ...” in view of this quotation , the *Bakonzo* have preserved different historic and traditional items through different means like informal education whereby elders teach the young community about different historic items for example mortars and pestles as well as museums where the traditional items are kept safe and preserved for generations.

Yang at el (2018) also asserted that “... education and training are means of preservation, promotion and transmission of the traditional craft production knowledge from generation to generation. One of the key policy issues for the development of crafts is thus the provision of education and training in order to enhance the ability to ‘learn and compete’. Hence, it is very important to educate the young generation about importance of handicrafts...” the researcher also agrees by saying; ‘the traditional item education curriculum can be introduced in the formal education system in order to address the issue of preservation and sustainability of cultural

heritage. Still, the school dropouts can be accommodated in traditional item education programs which can help to develop creativity, self-fulfillment and sense of belongings.’

According to Batibo(2015) “...: these measures include the institution of national policy of protecting all the historical sites, such as rock paintings, old buildings or dwelling places which were created through indigenous wisdom; the preservation of special artifacts in national museums, such as traditional musical instruments. In relation, the researcher asserts that in the traditional African societies, children acquire their indigenous knowledge through the constant interaction with both the adult world and the physical environment. This knowledge includes the understanding of the ecological system, the acquisition of skills in the use of the various tools and devices in their daily activities.

According to Omeluzor (2014) the importance of culture either in a developed or developing country is evident in the lives of the people. Culture is a binding force among the people, as people are united through cultural identity. He also says that since there is a cultural diversity in Africa, information is transmitted orally. Even in this age of computer; oral tradition remains an important mean of preserving and transmitting cultural memory. Among the *Bakonzo* of Kasese, oral preservation is important in that it is easy to transmit from one generation to another though it will be of great importance if mortars and pestles are preserved through drawing.

Fafunwa (1974) as quoted by Idang writes that: The child just grows into and within the cultural heritage of his people. The child observes, imbibes and mimics the action of his elders and siblings. He watches the naming ceremonies, religious services, marriage rituals, funeral rites. He witnesses the coronation, the annual yam festival, the annual dance and acrobatic displays of guilds and age groups or his relations in the activities. The child in a traditional society cannot escape his cultural and physical environments. The researcher in this context says that traditional items to be safe from civilization need to be preserved through the available means like drawing, painting and documentation.

CCFU (2012) “These are self-driven initiatives by Ugandans who believe in the value of their culture and feel they have a responsibility to preserve and share it. The focus is often on ethnic culture and on the preservation of culture for culture’s sake rather than, say, for tourism.

In all cases, a great effort has been made to constitute a collection, usually without any external support, monetary or otherwise. The collections are shared with the public and differ in sizes: some contain hundreds of items of varying interest, age and rarity. Others consist of a handful of pieces. All are being developed, often by persuading local people to donate Artifacts...”the researcher says that drawing and other visual arts can be the easy and cheap methods of preservation.

Mutungi (2018) as quoted by Akello (2018) suggests that focusing on culture fosters the development relevant to the local context. For example, Bwindi National park, Rwenzori Mountain National park, and Kasubi tombs are already enlisted as a world cultural heritage sites giving Uganda an avenue of not only raising foreign income and marketing her globally but also preserving these features for future references. However, In the face of modernity and western led development, there is possibility of losing African heritage and traditional knowledge if it is not well preserved...” the researcher is in agreement that it is more important for traditional items to be preserved so that there cannot be lost due to the Western culture and developments.

Karwemera (2012) as quoted by CCFU “I decided to build this Museum for our children and grandchildren, to teach the future generation about the past. I have not put anything Western in the Museum. Young people come and are taken around...” the researcher adds on by saying that if museums are well protected and easily reached by different people, the government should continuously support to carry on preservation.

Masereka (2012) as quoted by CCFU narrates that “Bulemba Museum is a cultural Museum. It is also a community Museum, an education Centre to interpret our culture. It is a talking tool for the *Bakonzo*. Historical items on culture, social life and on conservation are found in for people to study. Our people, the *Bakonzo*, need to know what happened in the past and how it can help them in the future...” He further quoted that preservation among the *Bakonzo* was also carried out by informal education which was through elders who were responsible to teach the young about the *Bakonzo* culture through storytelling. However, the researcher also says that, ‘the appreciation of cultural heritage should be communicated through an integrated education approach in this changing world.’

As a native, the researcher observes that the *Bakonzo* have tried to preserve their culture and values characterized by the different historic items including crafts such as mortars and pestles. Focusing on this study through different means, the elders through informal education teach the young community about their cultural heritage such as wooden mortars and pestles.

Alexandra Et al (2010) described the term “mortarium” as the class of bowls. Roman sources frequently mention mortaria which is used together with a pistillum (pestle), especially in culinary but also medicinal and industrial contexts. The Roman mortaria can be identified securely with a class of shallow, usually gritted, and spouted bowls on the basis of graffiti labeling some of these vessels as “mortarium.” In his opinion, the researcher says that majority use the mortar and pestle’s primarily in cooking. The mortar and pestle remain timeless because the design is still extraordinary, but their appeal in the kitchen extends beyond usefulness and ritual. Modern kitchens are stocked with luxurious machines, ready to press and grind fresh herbs or to systematically mix seeds into dust. But by applying energy to transform ingredients into paste or powder, the mortar and pestle help the cook to blend with his or her food.

Angus (2016) cites that “Throughout their long history, mortars and pestles have varied significantly in size, style, and material depending on their purpose. Chemists and pharmacists, for example, have traditionally used small porcelain sets for trituration, the process of grinding chemical compounds. In parts of the Middle East, meat is pounded into *Kibbeh* in mortars two or three feet wide. The *Chalon* and *Mutsun* people in California’s Salinas Valley ground up acorns and grains by carving shallow depressions into bedrock. In Papua New Guinea, pestles are often carved into elaborate birds’ heads; the *Taino*, an indigenous tribe in the Caribbean, used small figures endowed with enormous phalli. Still, the essential elements of design remain the same: a bowl and a club, used to crush and grind...” In Kasese among the *Bakonzo* mortars and pestles are used for different purposes like pounding cassava, spices and also herbs. The mortars and pestles also create bond between the cook and the food due to the energy used during the pounding of different kitchen spices.

Villing et al (2010) asserts that “Mortaria share certain characteristics: an open bowl (usually between 20 and 40 cm in diameter), conical to hemi- spherical in shape, and a flat base or a low foot. At the same time, as with other Greek ceramic shapes, there is also much variation

in detail across time and place, with well-defined, regionally distinct types being identifiable, imitations and influence also traceable. Some mortaria have handles, spouts, and some have neither; some have extra grit applied to the interior, some do not. Some are shallow, deeper. Some are thick-walled, relatively thin-walled, mold made, wheel-thrown, others employ both techniques. Others are made of finely levigated clays, heavily tempered fabric...” the *Konzo* traditional mortar was big in size, had thick walls and was deep. It served the society since it was shared with people in the society, during ceremonies people used this mortar and pestle to pound cassava flour which was served as food during the ceremony.

Mensah et al (2012) said that “a mortar is a cylindrical-shaped wood stem with a hollowed-out interior used in the preparation of foo-foo meal or in the dehusking of boiled palm-nut fruits. Due to the tremendous repetitive stress placed on the mortars by the force of impact of a pestle during use, mortars require an extremely hard and durable wood capable of absorbing the applied force without developing cracks. Also Adei et al (2012) cited that “A pestle is traditionally made from a 2–3 meters long tree stem with 3–6 centimeters diameter. The pestle is used together with a mortar to prepare foo-foo meal or to dehusk palm nut fruits. The ideal pestle should be made from wood that possesses tremendous strength, have high durability and exhibits low sensitivity to moisture. The wood must be also fungi and insect resistant ...” the researcher says that mortars and pestles in Kasese are made from non-poisonous wood which is got from the forests. He also says that mortars and pestles are important to be in homes of people because they help to make or pound different foods, spices and herbs.

Okrah (2002) as quoted by Aiyeloja (2015) says that carvers used log trees from farms and the surrounding Villages to carve them into mortars, combs, wooden cooking utensils, drums and other traditional products like stools and ayò (a traditional game)...” Among the *Bakonzo*, log trees were used also in the carving of different mortars and pestles in different designs. The log trees were collected from different forests around.

Uganda Tourism Guide (n.d) cited that “The commonest domestic woodcraft products include; stools, beds, mortars and pestles, bowls, ladles, trays, wooden canoes and others...” mortars and pestles were commonly used for food processing and also food storage in some areas, there were also used for processing herbal medicine.



Figure I: Women in action

Source: Online

Figure I above shows women interacting with each other as well as pounding food using a mortar and pestle. This shows how much it is important for the traditional items to be preserved by artists and other stake holders.

Being a native of Kasese, *Konzo* traditional mortars and pestle were used differently like storage, food processing, income earning among others. The Artisans who used to make the *Konzo* traditional mortar and pestle earned by selling it to different people. He also says that due to different values attached to the *Konzo* traditional mortar and pestle, it is important for it to be preserved.

It is also said that *Konzo* traditional mortar and pestle had different taboos attached to it, for example, a woman was not supposed to seat on a mortar and also it was to be kept in a clean place since it served a purpose of food processing. Mortar and pestle carvers were respected by the society.

Various crafts including domestic ones have been preserved since long ago. Some of the prominent means of preserving crafts include ; televised documentaries , still photographs , libraries, physical displays of crafts items in museums ,education , drawn and painted images in craft shops to mention but a few.

While each of the above means has a contribution to the preservation of crafts, there are yet many others to be discovered especially in this contemporary globalization time. It is evident that several means of preservation of crafts are more elaborate and perhaps authentic than others. Drawing is a discipline which acts as a possible mean through which preservation can be done and it has greatly played its role. Through drawn images the history of a craft can be portrayed and preserved. It is then from this state that; it is important to show the value of Drawing in preservation of traditional items from global to local.

Kandinsky (2012) asserted that, the natural materials for drawing which were commonly used when drawing were blood, sap, colored soil, ash, animal waste among others. These colored media were used to draw themes that express or symbolize ideas. The materials used as media for drawing were in wet and dry forms, which were carefully selected for drawing exercises and adequately prepared before use. The researcher adds on that the draws made using these natural materials were preserved in caves therefore visual artists in more awareness on how drawing can work better in the preservation of traditional items.

Dr. Brown, (n.d).The history of drawing is as old as the history of mankind, thus, People drew pictures even before they learnt how to write. Drawing helps man to communicate. He continued saying, like other art forms, drawing has changed and developed through history. Each new style grows out of what came before it. This evolution of drawing styles closely parallels the development of painting. As drawing styles changed, so did drawing materials. The researcher says that among the *Bakonzo*, people need to get the knowledge of using drawing to preserve different traditional items.

Mules (n.d) assert that “Drawings had another important function during the Middle Ages. They helped artists keep a record of images they frequently used. Pen-and-ink drawings of the human figure, costumes, plants and animals, and many other forms were collected in model books. Artists then copied the drawings instead of working directly from live models or from

nature...”the researcher agrees with the above statement by affirming that different media and surfaces can be used in drawing to record or preserve different images of traditional items.

Dr. Brown, (n.d) Ancient Egyptians (about 3000 B.C.) decorated the walls of their temples and tombs with scenes of daily life. These drawings had a flat, linear style. Their drawings depicted gods, animals, and humans. The ideas were often dictated by the existing Pharaoh. The researcher adds that drawing can act as one of the best ways of preservation if well utilized.

Obonyo (2010) as quoted by Mugabi (2021) says that, drawing as a product and practice has evolved from incised rock art using blood and few natural materials to hundreds of contemporary surfaces and media. In Kenya at the moment most drawing are being done by those who have gone to school and learned the western style of expression. They are drawing mainly with manmade manufactured material on various surfaces, such as paper, walls and canvases. The drawings are done by individual artists who keep on experimenting with ideas, materials and media and it is difficult to classify them into categories which reflect schools of thought. What is common about them is that they are drawn for sale to collectors who buy for reasons which are obscure to the artists. The researcher says that schools need to teacher learners the importance of preservation of traditional items through drawing.

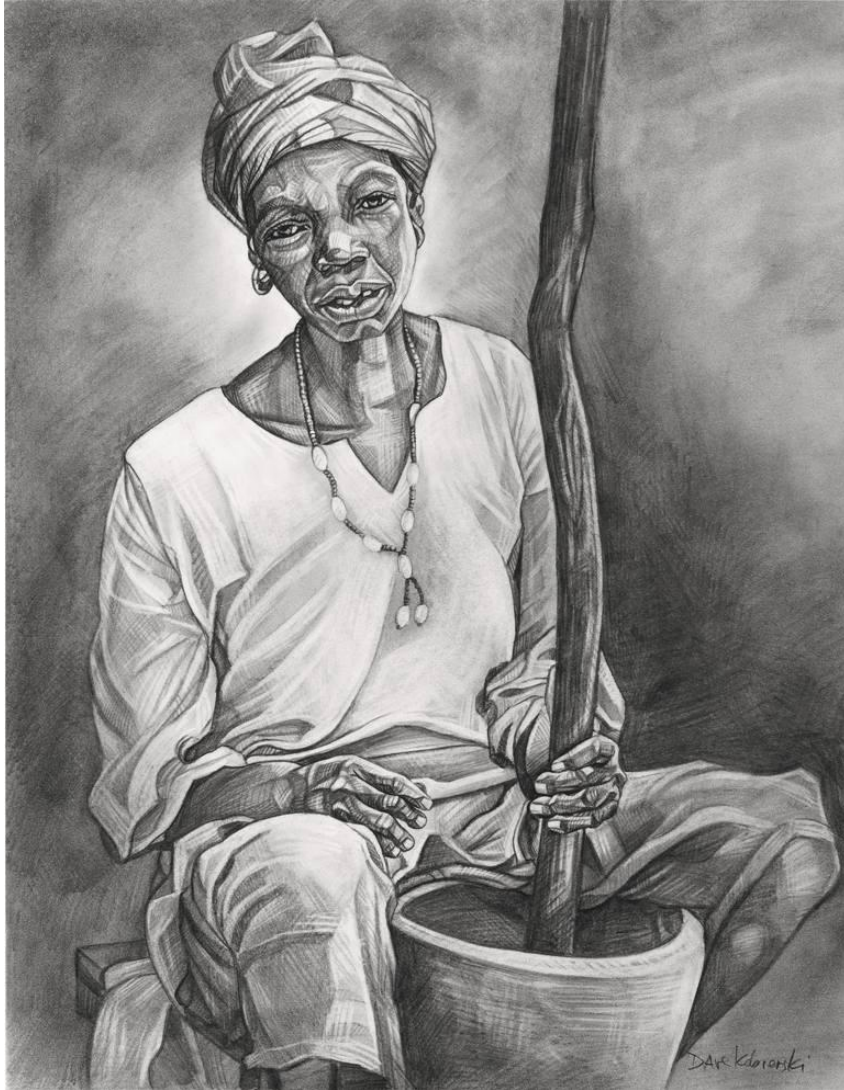


Figure II: The woman

Artist: unknown

Source: Online

Figure II above shows a drawing of woman enjoying using a mortar and pestle. This is a good presentation to highlight the fact that drawing has the power to visually narrate stories and moments even without words.

Robert (1980) as quoted by Mayanja(2013) asserts that; content in drawing and painting refers to what the artist meant to portray, and what he actually portrays and how we react as individuals, to both the intended and the actual messages or meaning. Therefore, content in drawing is shaped by the artist's intentions, the context of its presentation, and by the

experiences, thoughts, and reactions of the viewer. Reacting on this observation drawing is one of the best ways of communicating to both elites and illiterates therefore it is better drawing to be used in the preservation of traditional items

1.3 Statement of the problem

The mortars and pestles were used by the *Bakonzo* in both urban and rural areas of Kasese-Rwenzori region to pound and grind different herbs, spices and foods. These mortars and pestles were traditionally made out of different wood species by *Bakonzo* craft makers who used this activity either as full or part time employment that improved their livelihood. Due to the growing and especially imported technology, the grinding and pounding of foods shifted to electrical and metallic grinding millers and this situation consequently resulted into the disappearance of wooden mortars and pestles in the *Bakonzo* community. The usage of metallic grinders has led to food contamination and pollution which leads to diseases like cancer, ulcers among others. It has also affected the livelihood of the people who used to earn a living through making and selling of the mortars and pestles. The knowledge and skill of making together with the values attached to the mortars and pestles have been forgotten thus a low production and usage of this craft especially in urban community. This implies that the values associated with the practice of making and using mortars and pestle is likely to die out. Therefore it is necessary to sensitize the *Bakonzo* about the problem and the need to preserve the values and practices of the *Konzo* traditional mortar and pestle making and use through drawing for future reference.

1.4 Purpose of the study

The purpose of this study was to produce drawings through studio experimentations as a means for preserving the usage and values of the *Konzo* traditional mortar and pestle in Kasese Region, Western Uganda

1.5 Objectives of the study

The study was guided by the following objectives:

1. To examine the values of the Konzo traditional mortar and pestle
2. To find out whether the practices of making and observing values of the Konzo traditional mortars and pestles are preserved

3. To produce drawings for preservation of values of the Konzo traditional mortar and pestle.

1.6 Studio guiding questions

The study was meant to answer the following questions:

- 1 What were the values of the *Konzo* traditional mortars and pestles?
- 2 Has the practices of making and usage of *Konzo* traditional mortars and pestles been preserved?
- 3 What were the possible drawings for preservation of values and usage of the *Konzo* traditional mortar and pestle?

1.7 Significances of the study

The study is expected to benefit the following categories.

The *Bakonzo* community will get to know and be sensitized by the study about the values of the *Konzo* traditional mortar and pestle. The study will also help in the awareness of the people about the preservation of the traditional items. The research is also likely to cause reactions and interactions from different people to participate in preservation of traditional items in the community.

The Kingdom of Rwenzururu; this study will help Obusinga to identify and preserve different traditional artifacts that are disappearing due to urbanization in the Rwenzururu kingdom. In the so doing, this will help to preserve the values and usage of the Konzo traditional mortar and pestle that is threatened by modernization and urbanization which is unavoidable in today's society. The kingdom will further use the findings to help the kingdom in developing different preservation methods and also use them to teacher its people about the importance of preservation of traditional items.

The Museums; this study will be beneficial to different Museums in identifying and preserving of different traditional artifacts. This will help in the protection of the traditional artifacts which are threatened by development and urbanization. It will also help them to identify more means of preservation.

The researchers and other academicians will use the findings of the research as a source of reference and knowledge to address the issues about preservation of traditional items in the community. This experience will be a good start for the researchers to take part in preservation of different traditional items using different art skills.

The study will also help the government to implement Sustainable Development Goals, under goal 11 which states that, Make cities and human settlements inclusive, safe, resilient and sustainable. Target 11.4 which calls for strengthening efforts to protect and safeguard the world's cultural and natural heritage. Goal 11 supports and encourages preservation of cultural and natural heritage, which will help to protect and preserve the traditional items.

1.8 Scope of the study

This section covered the geographical scope, content scope and time scope as discussed below.

1.8.1 Geographical Scope

The study was carried out in Nyakasanga Village, Kasese District, Rwenzori Region of Western Uganda, around 286 Km from Kampala Capital City, along Mubindi – Fortportal – Kasese high way. Nyakasanga, a densely populated Village is located in the mountainous agricultural area of Rwenzori and approximately 2 Kilometers from Kasese Town. It is on the plateau of mountain Rwenzori, with in Kasese Municipality. Figure III below is the map of Uganda showing Kasese district.

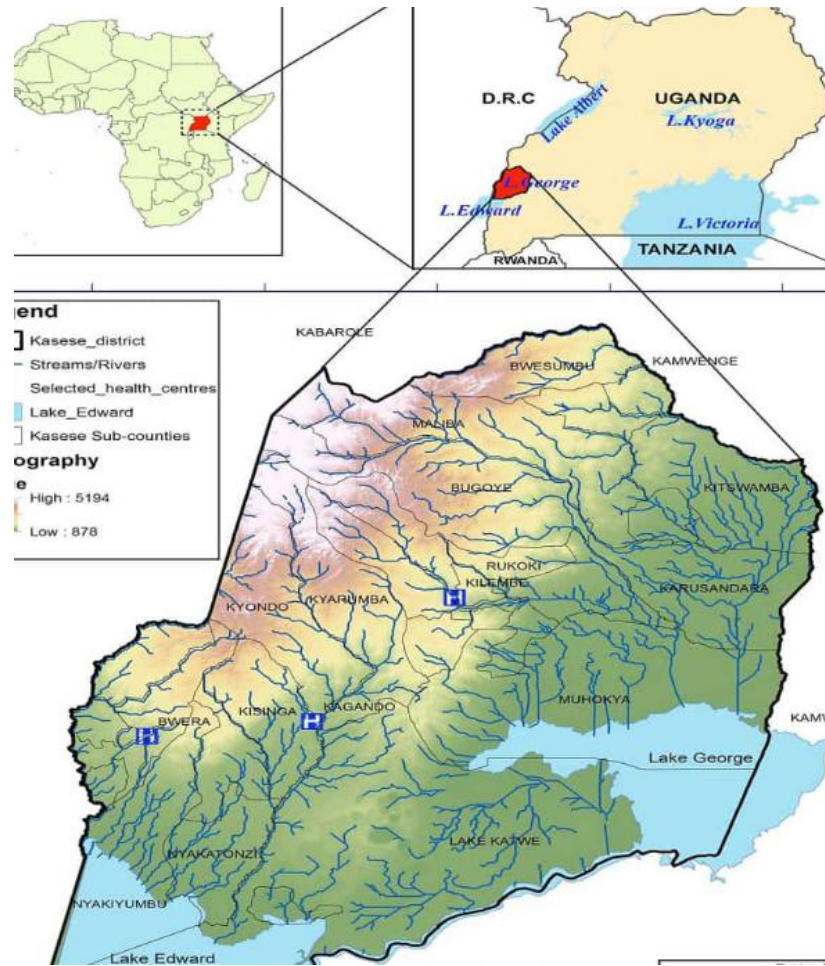


Figure III: A map of Uganda showing Kasese district

Source: Online

1.8.2 Content scope

The content scope was based on the set objectives that is to say, to examine the values of *Konzo* traditional mortar and pestle. Under this objective, the following aspects were sought for: The production, nature and design of the *Konzo* traditional mortar and pestle. Secondly, the values attributed and beliefs attached to making and using mortars and pestles.

Objective two; to find out whether the practices of making and observing values of the *Konzo* traditional mortar and pestle are preserved. This tested for both possibilities and impossibilities of making and usage of preservation of traditional mortars and pestles among the *Bakonzo* community. It also looked on whether the *Konzo* traditional mortar and pestle have been preserved.

Objective three; to produce drawings for preservation of values of the *Konzo* traditional mortars and pestles: what is needed to be portrayed in the drawings? The existing design of mortars and pestles (nature of wood, shape texture/form of mortar and pestle, craftsmen, workshops, display places). The values and activities involved (ways of making, keeping/handling, lending to neighbors, selling and beliefs about mortars and pestles)

The research focused on using Drawing as means in the preservation of *Konzo* traditional Mortar and pestle for Nyakasanga Village, Kasese District and Rwenzori Region of Western Uganda

1.8.3 Time scope

Since the research was an ethnographic study, the researcher spent one year studying the nature, rituals, production process and also usage of the mortar and pestle in the local community of Nyakasanga Village. Within this period, the researcher interacted with the youth, the craft sellers, elders and also the Artisans who helped him to get the necessary inform about mortars and pestles in Nyakasanga Village.

1.9 Limitations

The researcher faced financial problems in terms of field expenses, transport, accommodation materials for executing the studio process while carrying out the study and the researcher had to borrow money in order to successfully undertake his study. The effect of the covid-19 also affected the researcher since there was a worldwide lock down that affected his movements in the process of collecting data, since the contact was not allowed in way of keeping Standard operating proceeds.

Time; Covid- 19 affected the timing and time since the University was locked. This affected the data collection as some of the respondents would not give the researcher time to meet with them.

Uncooperative respondents; some respondents were not cooperative especially artists who thought that probably the researcher had come with other intentions other than research and others expected to be paid and therefore the researcher had to find other means and people to collect data from . This made the researcher fail to get certain information especially in regard to what the researcher is doing.

1.10 Definition of operational terms

For the research to be justified, certain terminologies are used to accomplish the particular meaning as used in the research. Some of the terms used are defined below;

Craft: An activity involving a special skill at making things with your hand.

Craftsmanship: The level of skill shown by some body beautifying something.

Culture: The customs and beliefs, art, way of life and social organization of a particular country or group.

Conservation: The act of preventing something from being lost wasted or damaged.

Elder: The aged informants enriched with information about the Mortars and pestles

Mortar: A mortar is a cylindrical-shaped wood stem with a hollowed-out interior used in the preparation of food like ground nuts, cassava flour among others.

Pestle: A pestle is traditionally made from a 2–3 meters long tree stem with around 3–6 centimeters diameter.

Preservation: This is the act of keeping from destruction, decay or any ill.

Tradition: A belief, custom or way of doing something that has existed for a longtime among a particular group of people or it is a set of beliefs or customs.

CHAPTER TWO: LITERATURE REVIEW

2.1 Overview

The chapter presented the Theoretical framework and discussed it altogether with the existing scholarly literature review based on the objectives of the study which include; examine the values of the *Konzo* traditional mortar and pestle, find out whether the practices of making and observing values of the *Konzo* traditional mortar and pestle is preserved as well as to produce drawings for preservation of values of the *Konzo* traditional mortar and pestle.

2.2 Theoretical framework

The study was based on the preservation of the values and usage of the *Konzo* traditional mortars and pestles using Drawing as a means of preservation. Culture theory by Serrat (2008) stated that“...Since people (not economies) are the main object and ultimate purpose of endeavors to progress, a society’s culture is not just an instrument of development cooperation. The culture theory is supported by Diller, (2004) as cited by Vinolen (2010) who argued that culture becomes a way in which people have learnt to respond to life’s problems. Thus from Diller’s argument, it is important for the culture and its traditional items to be preserved by visual artists through different means especially drawing. In so doing, people embrace the values associated with the practice of making and using *Konzo* traditional mortar and pestle. This could attract and remind them to embark on the practice of creating and using traditional artifacts by employing the locally available knowledge. Furthermore, Adei et al (2012) relates that the pestle is used together with a mortar to prepare foodstuffs such as *foo-foo* meal or to *dehusk* palm nut fruits, among others. All in all, Serrat (2008) expressed how culture encompasses most aspects of life which is also linked to preservation of *Konzo* traditional mortar and pestle for future reference through drawing.

2.3 Brief history of the Konzo people

Serena (n.d) said that “According to some interpretations, it was the Zanzibari traders and slave-runners who coined the terms Banande, or Wanande, derived from the Swahili “wanaenda” (those who go) and *Bakonzo*, which means “those who are in poor health, who live in backward conditions”. The researcher also says that, the *Bakonzo* participated in different economical activities like wood curving, farming and fishing which earned them a living.

Serena (n.d) further said that “In the pre-colonial period, the present-day Banande probably crossed Lake Edward and the slopes of the Mountains of the Moon, pushing on towards the interior of the continent in search of new lands to cultivate. The migratory flow probably began at the beginning of the 19th century, or perhaps even earlier. The *Bakonzo* people, who remained on the eastern slopes of the Rwenzori chain, found themselves involved during the 19th century in the birth of a new kingdom, that of the Batoro people, which emerged from a rebel cadet of the ruling family in Bunyoro. In addition to Serena’s assertion, the Bakonzo did not stop their economic activities like farming, iron smelting and wood curving however these migrations affected them politically, economically among others.

Matte (2020) asserted “that the international border between Uganda and the Democratic Republic of Congo passes through the Bakonzo. In Uganda, the highest population of the Bakonzo is on Mount Rwenzori and its adjacent lower parts. However, they also have a fairly large diaspora in other parts of Uganda like Kagadi, Kibaale, Hoima, Mubende, Mityana, Kiboga, etc. They number about one million people in Uganda, while in the Democratic Republic of Congo the number is close to five million people. This brings the number of Bakonzo to about six million people”.

Turyahebwa (2018) asserted that Kasese district is home to the Banyarwenzuru. This is part of the population who are part of the Rwenzuru kingdom. The kingdom has a number of cultural counties, clans and clan heads. The Rwenzuru Kingdom is headed by the Omusinga Charles Wesley Mumbere Irimangoma. The researcher in addition to Turyahebwa’s assentation says Nyakasanga Village is one of the cultural villages under Rwenzuru Kingdom. The fig below shows the Omusinga wa Rwenzuru.



Figure IV: His highness Charles Wesley Mumbere Irimangoma

Source: Online

As a native of Bukonzo, the researcher narrated that the Bakonzo mostly practiced crop farming, wood curving, iron smelting, fishing and hunting as their economic activities. These activities earned them a living through selling and also exchanging with what they did not have. Since the Bakonzo had a lot of forest area and parks, wood curving was practiced by most of the Bakonzo, which creatively brought in a lot of wooden artifacts like mortars and pestles, boats among others.

2.4 Values of the *Konzo* traditional mortar and pestle.

Bystander (2011) asserted that “Mortars and pestles are perhaps unique among mankind’s inventions in that their basic design has remained unchanged for 10,000 years or more. Early mortars were, however, generally shallower than modern. Why? Because they were then guaranteed not to wobble when placed on the rough work surfaces that preceded the smooth modern worktop: ...” Among the *Bakonzo*, the *Konzo* traditional mortar and pestle is also believed not to have changed in shape and design due to civilization. However it is threatened by industrialization that is bringing in electric blenders that are replacing the mortars and pestles. Therefore it is important for the visual artists to creatively think of how to preserve such traditional items.



Figure V: Chinese Ancient mortar and pestle

Source: Online

Figure IV above shows the Chinese ancient mortar and pestle and also the shape of both pestle and mortar. These were used by the ancient people in the preparation of medicine for sick people

According to Casas (1996) In Mexico, lava rock and earthenware mortars (*molcajetes and chirmoleras*) have long been used to grind spices and nuts and to crush tomatoes (*tomatillos*)...” Relating to the statement, the researcher agrees by saying, in Africa wooden mortars have for long been used by the people. He also asserts that “Mortars and pestles are found in almost every culture and are made from many different materials, including cast iron, brass, clay, marble, and wood...” The researcher says that in most of the African cultures wood mortars were highly used however there are other mortars and pestles noted in historic books. The wooden mortars and pestles were used to pound grains, spices and also medicine.

Schneider et al (1996) A variety of uses for portable stone mortars or bowls have been suggested by their archaeological context, from ethnographic information and from residues identified by chemical analyses and immune protein assay. Suggested functions include their use in pulverizing food stuffs , pigments , clays and medicinal ; use as mixing vessels cooking vessels , storage vessels , oils or fat lamps and serving a number of ornamental and ritual purposes . Relating on the above assertion, mortars and pestles from different generations have been important to the people in different ways. Referring to the people of Nyakasanga village, mortars and pestles were also used in pounding of different foods, medicine for the sick and animals.

Gritzer (2018) noted that “We had fire, and we had tools for cutting, and then we had mortars and pestles. And that's pretty much all we had to prepare our food for a really long time. These fundamental instruments of cooking did not change all that much until the last century or so, when the eras of industry and electricity ushered in new, easy, and speedy appliances, like the blender and the food processor, pushing the mortar and pestle aside...” relating to this statement; in Nyakasanga, the Konzo traditional mortars and pestles are being pushed aside by the people due to electrical developments like blenders and food processors. People have much resorted to electrical machines for pounding since they take less time to process food hence leading to the disappearance of mortars and pestles.



Figure VI Women using mortar and pestles

Source: Online

Figure IV above shows women using a traditional mortar and pestle. These wooden mortars and pestles as mentioned above were commonly used in most African countries by women

Swadling, (2004) said that “In New guinea no pestles have been dated. Some mortars may have been made in the recent past until the 1970s for use in ritual purposes in the Southern Highlands. Mortars were also made for pounding puddings in the 1960s at Mbiche Village on Nggatokae Island in the Solomon Islands...” according to the researcher, *Konzo* mortar and pestle were also used for pounding different foods, spices and medicine. These mortars and pestles were also shared among Village people, which created unity among the community.

Adepoju et al (2019) said that “Mortar and pestle are made from tree stumps and logging wastes after harvesting of timber from natural forests, farms and the surrounding Villages. They are made in different shapes and sizes. Mortar and pestle making is part of wood carving that serves as an important economic activity, that provides full and part time employment for both local and urban dwellers in Nigeria. Also argues that mortar and pestle have been considered as a major wooden cookware both in rural and urban communities; for instance in Cameroon, it is used in the pounding of millets and maize, dried cassava to cassava flour, *Gnetum africanum*, *Colocasia* sp “Achu” and pounding cassava “water foo-foo” in Ghana carbohydrate-rich foods such as maize, cassava, yams, cocoyam and plantains are processed for considerable duration via repeated kneading with Mortar and Pestle. While in Nigeria, it is used to prepare rich cultural food such as pounded yam. Despite the invention of modern machines meant to replace mortar and pestle a traditional kitchen utensil, most consumers of pounded yam still prefer the one prepared from wooden mortar and pestle. According to the researcher, mortars and pestles were a main cookware among the people; it was mainly used in the kitchen by women to pound spices and food stuffs. So it is important for the mortar and pestle to be preserved by the people.

Mensah et al (2012) said that “A mortar is a cylindrical-shaped wood stem with a hollowed-out interior used in the preparation of *foo-foo* meal or in the dehusking of boiled palm-nut fruits. Due to the tremendous repetitive stress placed on the mortar by the force of impact of a pestle during use, mortar requires extremely hard and durable wood capable of absorbing the applied force without developing cracks. He continues by defining a grinding pestle as short dumbbell-shaped item traditionally used together with a grinding bowl to blend pepper, tomatoes and onions sauce through the simple rhythmic movement of the wrist.



Figure VII: Image of mortar and pestle

Source: Online

Figure VII above shows a mortar and pestle with green pounded cassava leaves. This image clearly simplifies and shows the importance of preserving the traditional mortars and pestles through drawing.

Also Adei et al (2012) cited that “A pestle is traditionally made from a 2–3 meters long tree stem with 3–6 centimeters diameter. The pestle is used together with a mortar to prepare *foo-foo* meal or to *dehusk* palm nut fruits. The ideal pestle should be made from wood that possesses tremendous strength, have high durability and exhibits low sensitivity to moisture. The wood must be also fungi and insect resistant...” The researcher is in agreement with this definition however the researcher emphasis that there are different sizes of the pestles with different measurements. In Kasese a pestle is also used together with a mortar to prepare cassava flour (*Obundu*) and many others like ground nuts, cassava leaves

UTG (n.d) quoted that, “The commonest domestic woodcraft products include; stools, beds, mortars and pestles, bowls, ladles, trays, wooden canoes and others. Some carvings are also done as decorations taking the form of masks, Omweso boards, walking sticks and others...” the researcher was purposely focusing on the traditional mortars and pestles of Nyakasanga Village, Kasese District which is much used domestically by women to prepare cassava flour “*Obundu*”

According to the *Iteso* culture mortars and pestles were among utensils used by the women. Others included pots, winnowing tray, and brooms, among others. As quoted by Uganda Travel Guide (n.d), among the *Konzo* mortars and pestles are used by women for food processing and storing.

2.5 Efforts that have been done in the preservation of the values of *Konzo* traditional mortar and pestle.

Historic preservation must be interdisciplinary and has to work so as to further the goal of a common language. Education in this field is fast solving since numerous Universities now offer interdisciplinary programs in the subject. In addition, a much larger number of courses are now available to all, from the layperson to the professional. Education and experience create a better understanding of all levels of intervention in historic preservation including the simple preservation, restoration, reconstruction of vanished structures and adaptive use. Leopoldskron (1990), “The researcher adds that education also helps the youth to get secondary knowledge about traditional items which in turn helps preservation. It would be important if people thought of how the informal education would be merged in the formal education so as the traditional items would be preserved.

Mimar Sinan University of fine arts (2014) asserted that “... The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones...” However the researcher agrees with this statement saying, preserving of the traditional items transfers traditional knowledge from one generation to another. He further asserts that “Cultural heritage affirms our identity as a people because it creates a comprehensive

framework for the preservation of cultural heritage including cultural sites, old buildings, monuments, shrines, and landmarks that have cultural significance and historical value. Culture and its heritage reflect and shape values, beliefs, and aspirations, thereby defining a people's national identity. It is important to preserve our cultural heritage, because it keeps our integrity as a people.

Asia-Pacific Cultural Centre for UNESCO (1999) argued that, "The preservation and reassertion of the value of cultural property and traditions should ensure that the heritage becomes the matrix of a living culture, in which the creative impulse is constantly renewed..."the researcher says that preserving of traditional items is important but it needs ways of preserving them. Since local languages are transmissional, the local languages would be one of the ways of preserving traditional items. Art as well can well preserve traditional items.

According to UNESCO (1972), under Article 13, as quoted by Akello (2018), of the convention concerning the protection of the Cultural and Natural Heritage, States that the cultural heritage are increasingly threatened by the destruction not only by the traditional causes of decay but also by the changing social and economic conditions which aggravate the situation with even more formidable phenomena of damage or destruction. From this analysis, cultural heritages such as indigenous items particularly, values of the *Konzo* traditional mortar and pestle are at a danger of extinction by the destruction from traditional, social and economic conditions..." However, in agreement with Article 13 of the convention, there is need to formulate new means of preservation as a way of retaining the traditional knowledge of the values of traditional *Konzo* mortar and pestle

Batibo (2013) further asserted that, "Moreover, there is presently reduced contact between nature and the children due to the schooling of the children. They have little contact with nature, as they do not participate in traditional activities like hunting, gathering or herding, which would have brought them in contact with the physical environment. At the same time, many societies have developed negative attitudes towards traditional life as they consider it backward or not in line with the future expectations of the children in the modern world. Batibo (2013) also affirms that As a result of the diminished contact with nature and the traditional cultural environment, the younger generations are rapidly losing their competence in the

indigenous knowledge of the ecosystem, such as names of plants and wild animals, and their characteristics or uses. At the same time, they are losing interest in their cultural background and traditions as their current lives are focused on the Western-oriented school system, urban living and the internet...”the researcher says that the elders and the government has not played enough of their role to teach people about the beauty of their cultures therefore it would be important for the government to support preservation programs and also support education programs about culture.

In the olden times, there were no written or digital modes of conservation of the indigenous knowledge systems; the most common modes were the preservation of artifacts in various forms, and the making of inscriptions and rock paintings. The use of language was the most extensive and easiest way of representing the indigenous knowledge and skills. This was done in the set of vocabulary which was rich in fauna, flora and the physical attributes of the environment. It expressed not only names of entities, but also the methods and skills of dealing with the environment and the results of the various processes. At the same time idioms and proverbs were used extensively as depositories of the community’s wisdom and world view. Batibo (2013)

CCFU (2012) asserted that “From the 1980’s, conservation and the role of museums were redefined. The perception of heritage moved away from artifacts and monuments alone to include ‘living museums’ and the ‘intangible’ heritage: the body of knowledge, traditions, customs, skills, even values, that are so important in defining people, communities and nations without which the physical aspects of one’s heritage are devoid of much meaning. Tourism including cultural tourism - also emerged as a major international industry; ‘heritage’ became part of modern economies and increasingly driven by private sector initiatives. At the same time, the need to protect the environment and to use resources sustainably became a growing global concern...”the researcher affirms that, museums alone are not the only way to preserve culture. Visual arts can also be a means of preservation of traditional items.

Thomas et al (n.d) asserted that, In Kenya calls for the preservative of the coastal sites were made as early as the first decade of this century, and in 1927 some of the sites were

protected by law under the Ancient Monuments Preservation Ordinance, which was canceled and replaced in 1934 by Chapter 215 of the Laws of Kenya.

CCFU (2012) also said that this is especially important for less numerous ethnic groups who often see their identity threatened, and are powerless to influence issues affecting them. Ethnic minority groups are still less known by the general public, and the lesser that is known is tainted with stereotypes. Community Museums and similar initiatives present an important avenue to guarantee that minorities' cultural rights are respected..." in this context the researcher is in agreement with the statement saying that "Museums are easily reached by anyone willing to visit them", so it would be important for them to be financed.

Moss (2008) as quoted by Nalunkuma (2018) insists that all archives should be protected by the organization to ensure the permanent preservation of their memory to facilitate their accessibility to the public and accountability to government actions. In support to Moss, the researcher agrees by saying all traditional and important items need to be preserved through possible means for future reference. It is therefore important to say that mortars and pestles as one of traditional items to be preserved through drawing.

Ngulube (2007) stated that archives help to establish communications between the past and future generations, for without proper preservation and conservation of archives it would be difficult, if not impossible, for people to learn from past successes or failures, limiting the society's ability to act basing on the past.

Karwemera (2012) as quoted by CCFU "I decided to build this Museum for our children and grandchildren, to teach the future generation about the past. I have not put anything Western in the Museum. Young people come and are taken around. The researcher agreed saying that, more people need to come out with different preservation methods to preserve traditional items. It is in this way that drawing can be of much value for preservation of *Konzo* traditional mortar and pestle.

Masereka (2012) as quoted by CCFU narrates that "Bulemba Museum is a cultural Museum. It is also a community museum, an education Centre to interpret our culture. It is a talking tool for the *Bakonzo*. We bring together historical items on culture, social life and on

conservation for people to learn from. Our people, the *Bakonzo*, need to know what happened in the past and how it can help them in the future...”the researcher agreed that these Museums are of value if well used and financed by the government.

Masereka (2012) said, “Today many people have been looking at culture negatively but they are forgetting that culture can help in development because, when they come to the Museum, they can use what they have learnt for their personal and community development, to use it tomorrow and design the future. So we meet a community need and the Museum is serving the people of the Rwenzori Region, as well as the entire world. The museum is promoting good relations with the National Park authorities and the people themselves. We better understand the value of conserving our natural resources and when we work with the Park, then eco-tourism will have meaning. The researcher also said that using these museums would help to promote preservation of traditional items and also selling out our culture to different tourists

2.6 Production of drawings for preservation of values of the *Konzo* traditional mortar and pestle

Gross et al (1996) affirmed that “There seems to be an agreement that drawing plays an important role in supporting design reasoning. On the other hand, design seems to employ a range of quite different reasoning activities, besides, designers employ a range of quite different drawing acts. Nevertheless, the time may be ripe to develop a mapping between design reasoning and the drawing acts that designers use to carry them out. We view design as a cognitive activity that involves attention, perception, memory and processing through the act of drawing...”according to Gross’s idea, the researcher reacts by saying that drawing can be of much importance during the preservation of different traditional items . Basing on different designs in drawing, drawing can be helpful in the preservation of the *Konzo* traditional mortar and pestle.

Milani et al (2010) asserted that “Drawing has been, at least during the last fifty years, increasingly extended and intensified to include drawing production and drawing reflection. Both the production of drawings and the critical assessment of their inherent meanings have become part of an intense disciplinary debate involving architects, artists, scholars, and philosophers. The researcher says that, drawing can be one of the best ways of preserving traditional items.

Dr. Brown, (n.d).The history of drawing is as old as the history of mankind, thus, People drew pictures even before they learnt how to write. Drawing helps man to communicate. He continued saying, like other art forms, drawing has changed and developed through history. Each new style grows out of what came before it. This evolution of drawing styles closely parallels the development of painting. As drawing styles changed, so did drawing materials. The researcher says that among the *Bakonzo*, people need to get the knowledge of using drawing to preserve different traditional items.

Mules (n.d) asserted that “Drawings had another important function during the Middle Ages. They helped artists keep a record of images they frequently used. Pen-and-ink drawings of the human figure, costumes, plants and animals, and many other forms were collected in model books. Artists then copied the drawings instead of working directly from live models or from nature...”the researcher agrees with the above statement by affirming that different media and surfaces can be used in drawing to record or preserve different images of traditional items.

Dr. Brown, (n.d) Ancient Egyptians (about 3000 B.C.) decorated the walls of their temples and tombs with scenes of daily life. These drawings had a flat, linear style. Their drawings depicted gods, animals, and humans. The ideas were often dictated by the existing Pharaoh. The researcher related that drawing can be used also to preserved mortars and pestles if well used. Ssenyondwa (2009) highlighted that drawing in its widest sense; is used to develop an exciting and personal visual vocabulary. The importance of practicing drawing to develop mark-making skills, encourage selectivity, closer observation and create compositions are some of the points made by artists from a variety of disciplines. The researcher in this perspective can use drawing skills to encourage people to preserve traditional items through drawing.

Mayanja (2013) asserted that Draftsmen have consistently used the human figure and other forms in various kinds of media as a means of commenting on the human condition. Some of their artwork spans several decades, styles, and subjects and vibrate with the times in which they were produced in respect with the role of the media. The researcher agrees with Mayanja’s assertion by saying that drawing can also be a means to comment on preservation of traditional mortars and pestles in Kasese. In Uganda visual artists have not well utilized drawing to preserve traditional items.



Figure VIII: A Hand in action

Source: online

Figure VIII above is of a drawing showing hands using a pharmacy mortar and pestle. Artists through drawing need to communicate to the public on how important are these traditional mortars and pestles.

Kirumira (2008) asserted that African visual artist need new knowledge and competencies to combat challenges such as collecting artistic knowledge and skills and accessing exposure during practice. The researcher was in agreement by saying that visual artists need the knowledge on how to use art to preserve traditional items for future references.

2.7 Summary

Remarkably, to a small extent, art particularly drawing has hardly been used to Preserve the mortar and pestle values and therefore, the study commends that more traditional items ought

to be preserved through using drawing as a mean of preservation. For instance; use of drawing to visually preserve the values of *Konzo* traditional mortar and pestle in different processes, production, nature and design of mortar and pestle, Selling and usage and also storage of the *Konzo* traditional mortar and pestle. Therefore, other visual means may as well be devised in order to support the preservation of indigenous practices like values of *Konzo* traditional mortar and pestle for the future generation, more so visual artists to produce artworks that narrate, communicates, preserve and solve problems in society which reveals the importance of visual art in the society.

CHAPTER THREE: METHODOLOGY

3.1 Overview

This chapter described the overall strategy as to how the study was carried out. The researcher presented selected methods which were used in the study intended to utilize Drawing as a means in preserving the *Konzo* traditional mortars and pestles. It contains the research design, area of study, population sample, and sampling size, sampling procedures of data collection, validity and reliability of tools, data analysis and ethical considerations.

3.2 Research design

Yin (1994) as quoted by Mayanja (2013) defined a research design as an action plan for getting from here to there. He further defines it as a blueprint of the research, which deals with four problems: what question to study, what data is relevant, what data to collect, and how to analyze the results. Therefore the research design for this study was ethnographic in nature. Loshini (2012) said that “Ethnography emerging from anthropology, and adopted by sociologists, is a qualitative methodology that lends itself to the study of the beliefs, social interactions, and behaviours of small societies, involving participation and observation over a period of time, and the interpretation of the data collected. Loshini further said that ethnography is important since, the researcher as participant observer has the advantage of being immersed in the culture over an extended period and therefore in a position to discover what was ‘hidden’. In addition to Loshini’s assertion, the researcher used ethnography to study the production process, nature, use and the values of the mortars and pestles in Nyakasanga village.

The research design also provided a systematic description that was genuine and accurate, hence enabling the researcher to understand the exact image of preservation of the mortars and pestles. It also gave the researcher the image to execute the drawings as inspired by the *Konzo* mortar and pestle.

The study used exploratory survey structure. Exploratory approach in this study was used to investigate into the potential of preserving *Konzo* traditional mortar and pestle, through application of various techniques, generating and conceptualization of ideas. Since the research was ethnographic in nature, the researcher used exploratory research technique to investigate and

also explore more relevant information about the Konzo traditional mortar and pestle. The researcher also used exploratory approach to involve himself in the conversations with the respondents and the people being studied, which were done by using informal and unstructured relevant questions.

3.3 Population of the study

The population of this study incorporated majorly four categories of respondents; craft sellers, artisans, youth and elders. The elders were selected because they the authority of knowledge regarding norms and values connected to the utilization of Konzo traditional mortar and pestle. The artisans, it is the category which was considered due to its skill activity in the production process of mortar and pestle which could largely help in fulfillment of objective one.

The third category of respondents referred to as the youth. These were selected because there among the users of the Konzo traditional mortar and pestle and therefore they could provide relevant information that could be important in fulfillment of objective two. This category was also considered because they have the relevant information about the electrical machines like blenders that are a threat to the Konzo mortar and pestle.

The fourth category of the craft sellers was selected because there are also involved in the selling of the mortars and pestles which makes them one of the sources of relevant information about Konzo traditional mortar and pestle.

3.4 Population sample size

The researcher selected a sample of ten (10) respondents to participate in the study. The selection of respondents was based on one's skills and knowledge in the field of mortars and pestles' culture. The respondents were selected from craft sellers, artisans, youth and also some *Bakonzo* elders in the identified sites of Nyakasanga Village, Kasese District, and Western Uganda in order to develop inspirational objects from the practice for drawings. The focus of the research was on deriving inspirational objects from mortars and pestles practice as traditional item. The identified craft sellers in selected areas of Nyakasanga Village were three, two Artisans, two youth and three elders. The respondents participated in the unstructured interview through which the study was formed.

Table 1:Size and selection methods of various respondents.

CATEGORIES OF RESPONDENTS	SELECTION METHODS	TOTAL NUMBER
Craft sellers	Purposive	03
Artisans	Purposive	02
Elders	Purposive	03
Youth	Purposive	02
Total		10

3.5 Sampling technique

A purposive sampling strategy was used in the study to select respondents. According to Bryman (2008), as quoted by Weazher (2013) “Purposive sampling is a method that entails selecting respondents in a strategic way, so that those sampled are relevant to the research questions that are being posed...”also Etikin et el (2016) stated that “The purposive sampling technique, also called judgment sampling, is the deliberate choice of a participant due to the qualities the participant possesses. He also says, Purposive Sampling are Nonprobability Sampling Techniques that a researcher uses to choose a sample of subjects/units from a population..” also Patton (1990) affirmed Bryman’s definition of purposive sampling when he mentions that, “The logic and power of purposive sampling lies in selecting information-rich cases for study in depth.

Musa et el (2016) said that, “the importance of availability and willingness to participate, and the ability to communicate experiences and opinions in an articulate, expressive, and reflective manner...” the researcher agrees with the given definitions of different scholars by saying that purposive sampling is carried out by considering one’s knowledge about the presented topic or the researched topic . The researcher used purposive in hand with participatory observation which help the researcher to identify purposive respondents who later helped the researcher to get relevant respondents willing to give in relevant and knowledgeable information about the study.

3.6 Methods and tools of data collection

The researcher used different methods and designed tools for each method. The methods were aimed at producing relevant information about the *Konzo* traditional mortar and pestle. The research methods were linked to the objectives of the study to ensure that data generated is relevant and guides the findings.

3.6.1 Interview

Kakooza (2002; 20) defined interview as “...a conversation in which a researcher tries to get information from the interviewee and records it by him or herself...” In this study, the researcher made appointment with various people to be interviewed made preparations and developed an interview guide with unstructured relevant questions of the study was recorded; please refer to Appendix 1. The data from respondents was recorded and utilized during studio practice and also to satisfy objective one and three. This method was used by the researcher to get trusted information from the respondents.

3.6.2 Participant observation

Kawulich (2005) observed that, they provide researchers with ways to check for nonverbal expression of feelings, determine who interacts with whom, grasp how participants communicate with each other, and check for how much time is spent on various activities. Using observation guides as a tool, Photographs were taken from the production process of wooden mortars and pestles, product, selling of the product, usage of the product, storage of the product, as sources of inspiration for development of drawings to preserve traditional mortars and pestles. The data collected during observation helped the researcher to fulfill the studio experimentation. Please refer to Appendix 2 for the observation guide.

3.6.3 Photography and Videography

Photographs were taken from the making of wooden mortars and pestles, product, selling of the product, usage of the product, storage of the product, as sources of inspiration for development of drawings to preserve traditional mortars and pestles. The data collected during photograph on each scene was taken with permission from the participants and on consent.

3.6.4 Library and archival survey

This made it possible to access relevant data recorded on internet, text books, and journals in order to satisfy objective one and two of the study. The data collected was recorded in the record book through writing and in photographic format. The researcher used this secondary method of data collection to relate the previous literature by other researchers that is relevant to the study. The researcher also used library and archival survey to access relevant information concerning drawing materials, tools and techniques.

The researcher used library and archival survey to discover how different visual artists have the skills to preserve different traditional items. Through this method the researcher was able to analyze that there is minimal written literature about the preservation of the konzo traditional mortar and pestle.

3.6.5 Studio experimentation

The data collected from the in-depth interview, focus group discussion and photography and videography were taken to the studio and analyzed. Various preliminary and working sketches, drawings were developed. The sketches were based on the *Konzo* traditional mortar and pestle as sources of inspiration. During the studio experimentation, the researcher was able to make different experiments which helped to satisfy objective three of the study.

The produced draws preserve the values of the *Konzo* traditional mortar and pestle and were presented under three themes that were developed. The drawings and sketches were made and arranged according to the themes explored through the studio. The production in the studio resulted into sketch work that can be viewed in the appendices and the final drawings presented and discussed in chapter four.

3.7 Reliability and validity

Reliability and validity are important issues in assessing quality of research Bryman(2008). Reliability and validity also help to assess the credibility of the identified tools. To ensure the validity and reliability of the study, pilot testing of the instruments was carried out. Studio guiding questions and interview guides were given to participants. The research

supervisors' also read through and made necessary changes regarding the instruments before using them. The researcher selected a sample of ten (10) respondents to participate in the study. The selection of respondents was based on one's skills and knowledge in the field of drawing mortars and pestles culture. The respondents were selected from craft sellers, artisans, youth and also some *Bakonz* elders in Nyakasanga Village, Kasese District, and Western Uganda. The respondents participated in the unstructured interview through which the study was formed.

3.8 Data analysis

Kenneth (2005) said that, Qualitative data analysis is a returning process that moves back and forth between analyzing the data and reconsidering every other aspects of the study. He further says that, it is also a way of assuring that the data are complete and relevant to the purpose of the study. The collected data from interview guides was studied and put into comparison in order to come up with relevant conclusion of the study. The interview question guides were designed in way that respondents' responses are protected. This enabled the researcher to determine the extent of the study.

3.9 Ethical consideration

The researcher used a letter from the head of the department of Art and Industrial Design of Kyambogo University, also got authority from different offices like the area chairman, among others .The researcher needed to explain to the respondents the purpose of study in order to get their formal consent before involving them in the interview process or any photography. Documentation of data did not include the names of respondents in order to keep responses confidential however the names were used if the respondents were willing

CHAPTER FOUR: PRESENTATION AND DISCUSSION OF RESULTS

4.1 Overview

This chapter presented and discussed the findings in relation and arranged according to the purpose of this study which was to produce drawings through studio experimentations as a means for preserving the usage and values of the *Konzo* traditional mortar and pestle in Kasese Region, Western Uganda and objectives of the study. The data that was collected through documentary review, resource persons consultations; empirical observation and studio experimentation is hereby displayed interpreted and discussed. The studio experimentation findings were derived from the following; display of images collected in view of pestle and mortar, sketch works and developed images of preservation of the mortars and pestles. The studio experimentations led to a formulation of three themes namely; nature, design and production, secondly, selling and usage and finally storage and analyses of values of the *Konzo* traditional mortar and pestle.

4.2 Findings based on objective one; the values of the Konzo traditional Mortar and pestle

During the visit to different people in Nyakasanga Village, the researcher was able to discover more details about the *Konzo* traditional mortar and pestle, their values to the community and their impact to house hold activities in the community. Ten respondents from Nyakasanga Village were interviewed, both on individual basis and in groups.

A prominent and knowledgeable elder in Nyakasanga Village explained that the *Konzo* traditional mortar was made out of different tree species but commonly a tree known as *Omuthoma* (Back tree) was used. The pestle was made of coffee tree (*Omwani*). He further said that these trees were used because of their durability; they were not poisonous to the people. The back tree was a common tree which logs they used in the carving of the mortar while the coffee tree was used in the carving of the mortar pestle. Aderounmu et al (2019) observes that “The Wood used in the production of mortar are usually good wood species that should be durable and capable of absorbing the applied force without developing cracks due to the force of impact of the pestle. The other respondents who were also in agreement with the elder -first respondent further added that *Omuthoma* also favored the process of making a mortar since it had a soft but durable body which was easy for their local tools to

carve, whereas the pestle was made of coffee tree (*Omwani*) which is hard enough for the purpose. These wood materials were workable, lasting and would not easily break. All respondents agreed that these tree species were collected from forests around.



Figure IX: Images of *Omuthuma* showing some of its natural futures.

Source: Researcher, 2021



Figure X: Image of *Omwani* in a garden

Source: Author 2021

The researcher further interviewed different respondents and obtained different responses based on individual's experiences on the nature and design of the *Konzo* traditional mortar and pestle. The artisan said "the traditional *Konzo* mortar which was big in size and pestle were carved in cylindrical shape and design." Adei et al (2012) also related that "A pestle is traditionally made from a 2–3 meters long tree stem with 3–6 centimeters diameter. Since the pestle is used together with a mortar to prepare *foo-foo* meal or to *dehusk* palm nut fruits, the ideal pestle should be made from wood that possesses tremendous strength, have high durability and exhibits low sensitivity to moisture. The wood must be also fungi and insect resistant. Mzee Godwin an elder in Nyakasanga Village responded that the *Konzo* traditional mortar and pestle had a thick body which prevented it from cracking during the process of pounding. He explained to the researcher that, the size of the body helped the *Konzo* mortar to be used by the community during ceremonies to pound food like cassava flour, cereals among others. He further added that, the nature of the pestle remained the same and only differed in the size and height according to user.

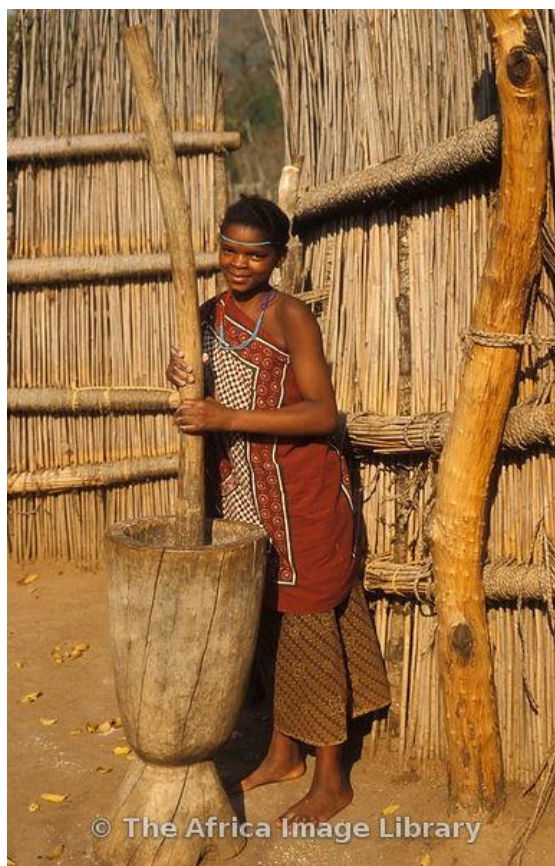


Figure XI: A woman posing with a wooden mortar and pestle

Source: Internet, 2020

A craft seller said that she has even come across different mortars and pestles made up of different designs and materials like clay, stone, metal among others due to people's innovations although originally mortars and pestles among the people of *Bakonzo* were wooden. Another Artisan observed that the real design of the *Konzo* traditional mortar was cylindrical in shape with a wide and flat bottom which helped the mortar to stand on its own but he further said that these common mortar designs are not the original *Konzo* traditional mortar and pestle. A youth respondent said she has grown up seeing small kitchen mortars and pestles with different designs and she did not know the original *Konzo* traditional mortar and pestle. Her response implied that, this traditional *Konzo* mortar and pestle is disappearing out of the society but necessitating immediate intervention to preserve the craft.

The *Konzo* traditional mortar and pestle had taboos attached to it, which the respondents talked about differently. An elderly woman said the *Konzo* traditional mortar and pestle taboos

mostly affected women and these taboos did not much affect the men. She said women were not allowed to sit on this mortar and pestle since women went through menstrual periods and therefore could possibly leave menstrual dirty on the mortar. She added that this was also a sign of respect to a mortar meant to prepare food for the people.

On the issue of taboos, however an artisan remarked that the traditional mortar and pestle did not have a lot of taboos attached to it since it was mostly used for food processing. He also narrated that the *Konzo* traditional mortar and pestle used in the shrines to prepare food for the gods was treated in a different way, where by it was only a few people supposed to use it

Another elder said these mortars were not kept in the same place with the brooms and hoes since it was used in the kitchen. The brooms and hoes were believed to be dirty because their work of cleaning different places was not healthy to mix with a utensil meant for food processing. He also said that this *Konzo* traditional mortar and pestle was stored upside down to avoid insects and animals like rats, cockroaches to play in it.

However the respondents pointed out that this *Konzo* traditional mortar and pestle is slowly disappearing from the community which situation is a threat to culture and tradition. They further said this mortar and pestle is disappearing because of different factors narrated bellow. A youthful respondent observed that this mortar and pestle is disappearing because of different innovations that are coming up due to industrialization. Different machines for grinding, pounding have come up and completely out competed hence led to the disappearance of the *Konzo* traditional mortar and pestle.

An elder narrated that this mortar and pestle required a lot of energy to be used while being used, which the elderly age could not get hence opting for the modern day machines which are quick and require less energy.

An artisan said that the materials used to produce these mortars and pestles are scarce due to conservation measures of trees and forests, which directly affects the *Konzo* traditional mortar and pestle. In Kasese deforestation is not allowed to be practiced and it is punishable if caught in the act.

Other respondents were in agreement by adding that; the forest conservation measures also at a point have made it difficult for the artisan to get access to these trees most especially the back tree. The respondent added on by saying that since these trees were used by people to mark their land , it has become hard for them to be cut since these trees(*Omuthoma*) were highly valued which made artisans work difficult to execute.

In another question related to objective one, respondents were interviewed on how significant the *Konzo* mortar and pestle was to the people and different despondences were given according to everyone's knowledge about the mortar and pestle. A crafts man responded on this question that, them as Craftsmen benefited from these *Konzo* mortars and pestle through selling them to different people which helped them earn income hence eased their way of living.

An elderly respondent stressed that these mortars helped them to ease their work in the kitchen and were used to pound cereals, other food staffs and spices to be used in the preparation of food. She further said that these mortars and pestles helped them also to grind medicine which was given to the sick. Adepoju et al (2019) related that in Nigeria it is used to prepare rich cultural food such as pounded yam. Despite the invention of modern machines meant to replace mortar and pestle a traditional kitchen utensil, most consumers of pounded yam still prefer the one prepared from wooden mortar and pestle.



Figure XII: Images showing women using a mortar and pestle to pound medicine and some food staffs

Source: Author, 2019

A crafts seller said that this *Konzo* mortar and pestle helped to create relationships in the society. He explained by saying that, people used to borrough mortars and pestles from different people which helped them to create different relationships and their sometimes used the mortar and pestle in together. Other respondents also were in agreement with the above significances saying that, sharing of the *Konzo* mortar and pestle showed togetherness in the community.



Figure XIII Women and a child using one mortar to pound food

Source: Internet, 2020

4.3 Findings based on objective two; the practices of making and observing values of the *Konzo* traditional mortar and pestle are preserved

Respondents responded according to the interview questions asked to them and also according to the knowledge they have about *Konzo* mortar and pestle.

An elderly respondent responded that the *Konzo* traditional mortar and pestle should be preserved through educating the youth about the traditional items that is to say mortar and pestle. The youth need to know the importance of the *Konzo* traditional mortar and pestle through informal education which would lead to transition of knowledge from generation to generation. Leopoldskron (1990) asserted that Education and experience create a better

understanding of all levels of intervention in historic preservation including simple preservation, restoration, reconstruction of vanished structures and adaptive use.

A craftsman said that *Konzo* traditional mortar and pestle can be preserved through storing them in museums. This could help the youth to easily reach the *Konzo* traditional mortar and pestle. A youth respondent said that in this modern world, the *Konzo* traditional mortar and pestle can be preserved through photo and video documentation. Through this process the *Konzo* traditional mortar and pestle can be preserved for future generations. Other respondents were in agreement with the above respondents, that preservation of the *Konzo* traditional mortar and pestle can be well done through education and museum preservation. This could help people to know more about the *Konzo* traditional mortar and pestle.

The respondents gave different views responding on the question of whether the *Konzo* traditional mortar and pestle have been preserved before. The craft seller responded saying that, the *Konzo* traditional mortar and pestle have been preserved through informal education. This has been done due to the increasing diseases like ulcers, cancer among others which are caused by the modern blenders. An elder said that the *Konzo* traditional mortar and pestle have been stored in homes though they're not much used by the people. Other respondents agreed with the above responses by saying that some homes are still keeping the *Konzo* traditional mortar and pestle in their stores, which is a way of preservation. People have also been encouraged through informal education to have these mortars and pestles in their homes.

The youth respondent responded that, the *Konzo* traditional mortar and pestle should be preserved because they improved on the live hood of people through employment. The *Konzo* mortar and pestle provided employment to the craftsmen and also craft sellers.

A craftsman said that if the *Konzo* traditional mortar and pestle is not preserved there is a big possibility of the people or crafts men losing the knowledge and skill of making the *Konzo* traditional mortar and pestle. It is important for the *Konzo* mortar and pestle to be preserved in order to secure the art of making it.

Other respondents were in agreement with the above respondents by saying that, the *Konzo* mortar and pestle helped the craft sellers and crafts men to earn income through selling to the people around. These mortars also helped the people to prevent from different diseases like cancer ulcers among others

The respondents gave in different views on why it has been challenging for the *Konzo* mortar and pestle to be preserved. The popular youth how is a visual and performing artist said that the government has not played enough to teach people about the traditional items like mortars and pestles, pots to mention but a few. This has made it had for these items to be preserved since most of them were destroyed. In response, a craft seller added by saying that the finance also has been a challenge to those who would have liked to preserve the *Konzo* mortar and pestle. Other respondents were in agreement by saying that these challenges have hindered the preservation of the *Konzo* mortar and pestle. The elders also have been committed to other works hence failing to teach the young generation about the good and values of the *Konzo* mortar and pestle.

4.4 Findings based on objective three; production of drawings for the preservation of values of the *Konzo* traditional mortar and pestle.

The findings of this objective are presented and discussed in view of the following stages of studio experimentation in this study; Nature, design and production of the *Konzo* traditional mortar and pestle, selling and usage and storage and analyses of the values of the *Konzo* traditional mortar and pestle

Developing the sketches

The sketches about the appearance and nature of *Konzo* traditional mortar and pestle as inspiration for the production of drawings to preserve the values were derived and developed from the photos of the craft which were gathered and studied by the researcher through photography. As a native of the area, the researcher has knowledge and experiences that enabled him reflect on and depict drawing compositions about different aspects concerning the mortar and pestle. These drawings are also presented and discussed according to the following themes.

Theme One : Nature, design and production of the *Konzo* traditional mortar and pestle.



Figure XIV: Nature of a *Konzo* tradition mortar

Material: Charcoal on bond paper

Technique: Blending, smudging

Source: Author, 2019

Figure XIV above shows a drawing of *Konzo* traditional mortar and pestle reveals that the craft is made out of a cylindrical log of hard wood. Although the wood is strong the craft

tend to develop crack as it responds to the climate and handling care by the user. A mortar can develop cracks even before being used especially if the log rom which it was made was not cured-treated properly. Traditionally the mortar is designed in such a way that it has a cylindrical hollow space to accommodate the material for grinding. Sometimes, at the time of design and production, the bark on the log is left and stays as both a design and strengthening cover of the hollowed mortar. The desired design and production qualities of this craft necessitate much care, time and the craftsman's skills worth appreciation and respect.



Figure XV: Nature of the Konzo traditional pestle

Material: Pencil on bond paper

Technique: Hatching, Blending

Source: Author, 2020

Figure XV above shows that the pestles were made out of coffee tree (Omwani) since it was long lasting and hard to break. The coffee tree was first prepared before being curved to the wanted shape. The back of the coffee tree was removed or peeled off by the artisan. The length of the pestle depended on the buyer or the user. Some people wanted long pestles and others short ones depending on how it will be used. It used to be in arrange of 1-2 meters long tree stem with around 6-10 centimeter diameter.



Figure XVI: A subjective drawing of a Konzo mortar and pestle

Material: Ball pen on craft paper

Technique: Blending, hatching and cross hatching

Source: Author, 2020

Figure XVI above shows a subjective composition of a *Konzo* traditional mortar and pestle showing its nature. The composition is showing a mortar and pestle with cracks which simplifies the beauty of the nature of a *Konzo* traditional mortar and pestle. This composition also included parts of both mortar and pestle with their texture and also the thickness of the brim of the mortar and the thickness of the club of the pestle. The artist used pen ink on craft paper to come up with the composition.

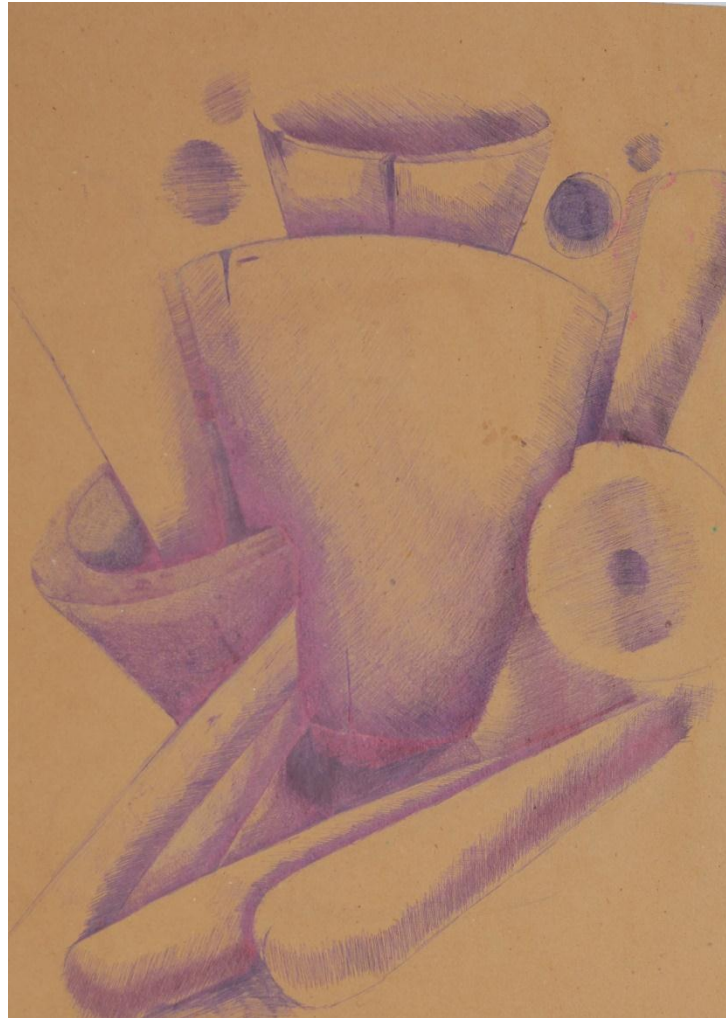


Figure XVII: Drawing showing the nature of a Konzo traditional mortar and pestle

Material: Ball pen on craft paper

Technique: Blending, hatching and cross hatching

Source: Author, 2020

Figure XVII above includes parts of both mortar and pestle. The mortar has a wide base which helps it to stand on its own; it also has a hollow body which is used in the process of grinding and pounding food and spices. Some people used it in pounding of medicine that was given to the sick. The pestle is a long stick with a wide club which helps in pounding of different foods, spices and medicine. The researcher used different media and surface to create the composition which includes mortar and pestle. The media included ink pen on craft paper.



Figure XVIII: A composition of a mortar and pestle

Material: Water colors, soil and charcoal on acid free paper

Technique: Hatching cross, hatching and blending

Source: Author, 2020

Figure XXIII above shows that, mortar and pestle had a beautiful texture that an artist cannot go without looking at it. The bark tree had a texture that made the mortar beautiful however the mortar texture changed some times due to the way it is handled by the user. The pestle was made out of a coffee tree log which the bark was trimmed off by the artisan, due to the pounding process the pestle also developed cracks that changed its original texture of both the mortar and pestle develop cracks due to different reasons like handling and also exposing them to harsh weather conditions.

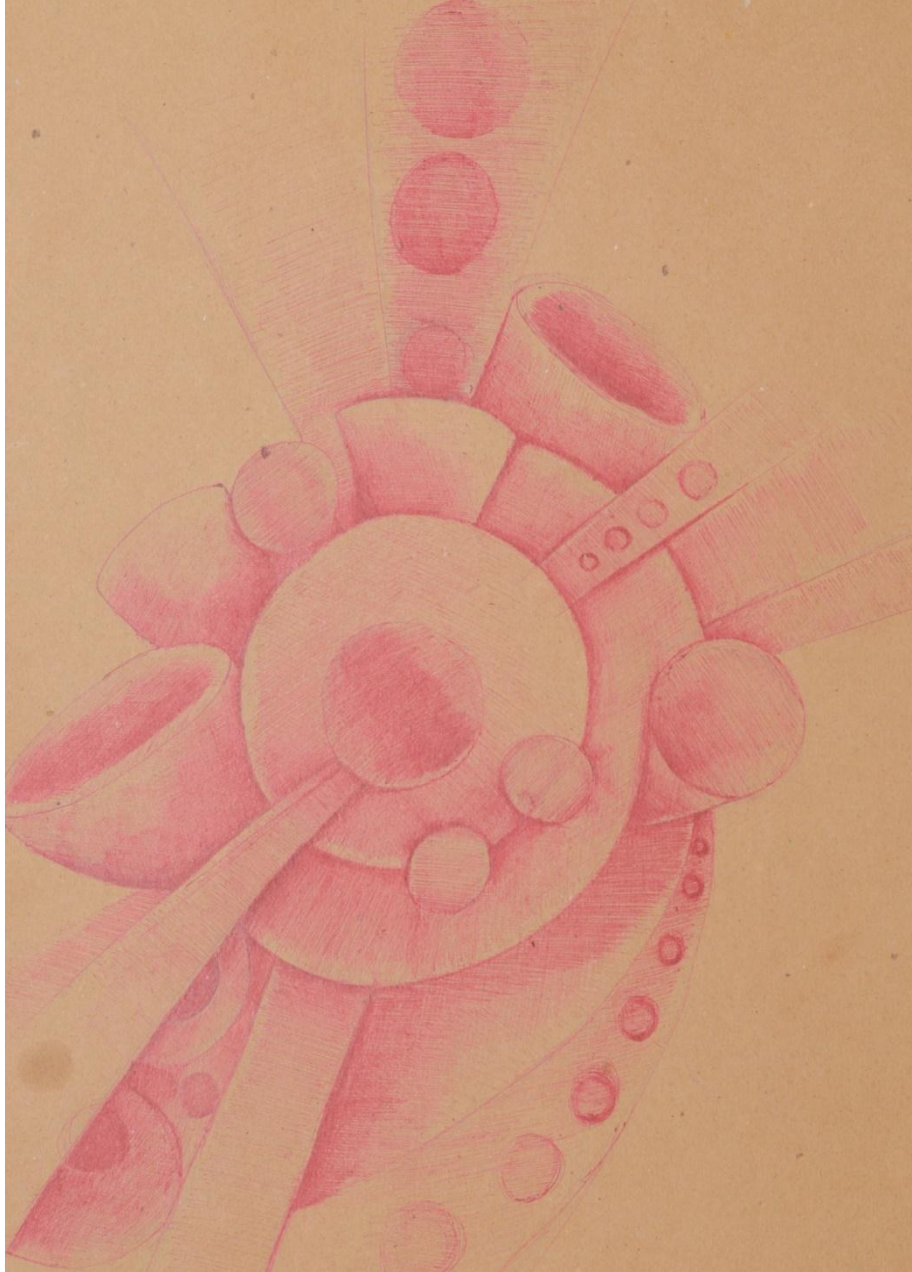


Figure XIX: A decorative subjective drawing of a mortar and pestle

Material: Ink pen on craft paper

Technique: Hatching cross, hatching and blending

Source: Author, 2020

Figure XIX above shows a subjective drawing showing both the mortar and pestle. The artist was depicting different parts of both the mortar and pestle in the same composition. It was also showing both mortar and pestle placed in different positions.



Figure XX: A drawing of a coffee plant

Material: ink pen on bond paper

Technique: Hatching and blending

Source: Author, 2020

Figure XX above The craftsman selects, cuts and cures (store to dry without warping) different sized logs suitable for pestle making. The pestle is made out of *Omwani* which is strong and hard to break however the pestle sometimes creates cracks during the process of pounding. The pestle's size is determined by the craftsman that is to say it did not have a specific size. The pestle was important during the process of pounding.

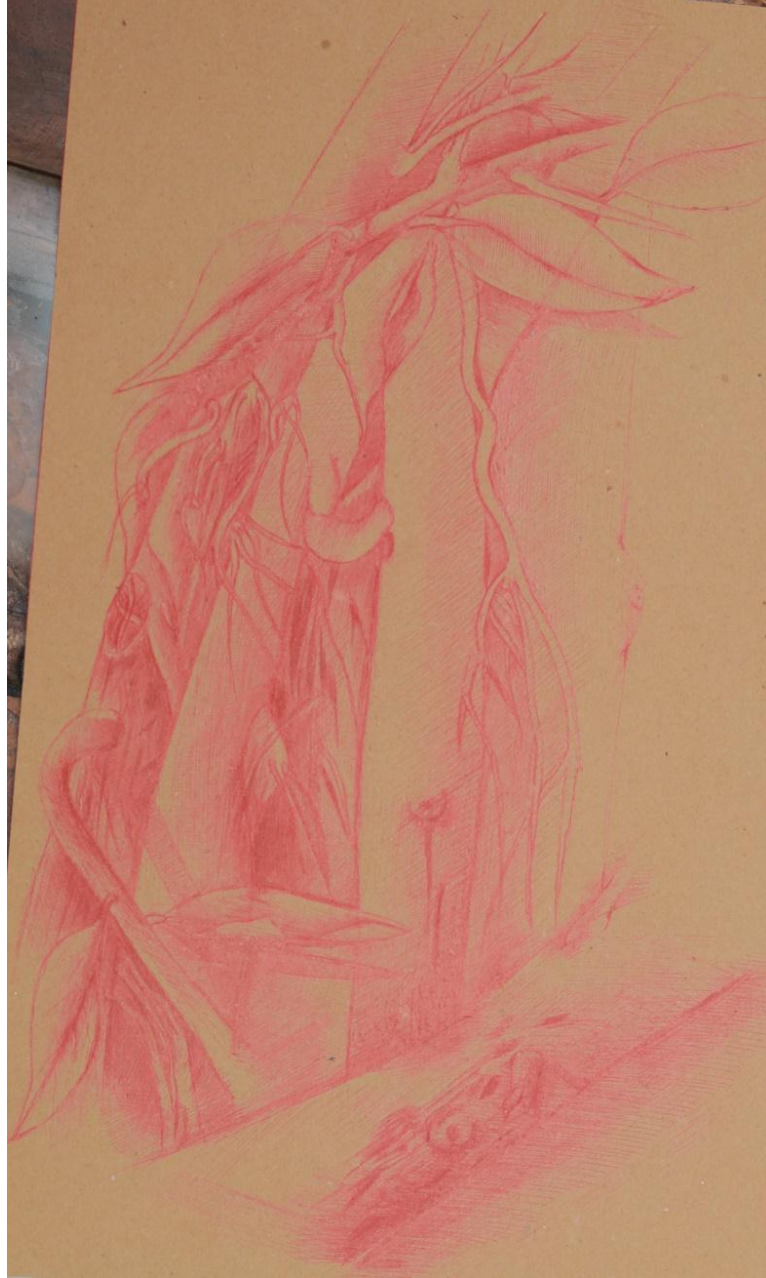


Figure XXI: A log of Omuthoma

Material: Ink pen on craft paper

Technique: Blending, cross hatching and hatching

Source: Author, 2020

Figure XXI above shows that, Omuthoma wood was first prepared before being used in curving. The artisan prepared the wood by drying it without it developing cracks; the artisan trimmed it to get the actual size of the wanted mortar. Some artisans used to leave the back of the tree that is if

it had the actual wanted size. There used different tools to curve the wood. This wood had beautiful texture which gave the mortar the beauty. This tree is strong to handle all weather conditions however when being curved it can develop cracks in case it was not well prepared. The composition is showing a back tree with its nature.



Figure XXII: A composition of a mortar and pestle with logs of back tree

Material: Ball pen on craft paper

Technique: Blending, hatching and cross hatching

Source: Author, 2020

Figure XXII above shows the nature of the mortar and pestle combined with a back tree in the background. The researcher was showing the process and beauty of mortar making. the researcher found it important to also reflect the material used in the production of the mortar into the composition for better reference . The researcher explored this from the studio were the result was got .he used different media in the production of the above composition ; ball pen and craft paper however the media was supported by different drawing technique including , hatching , blending and cross hatching .

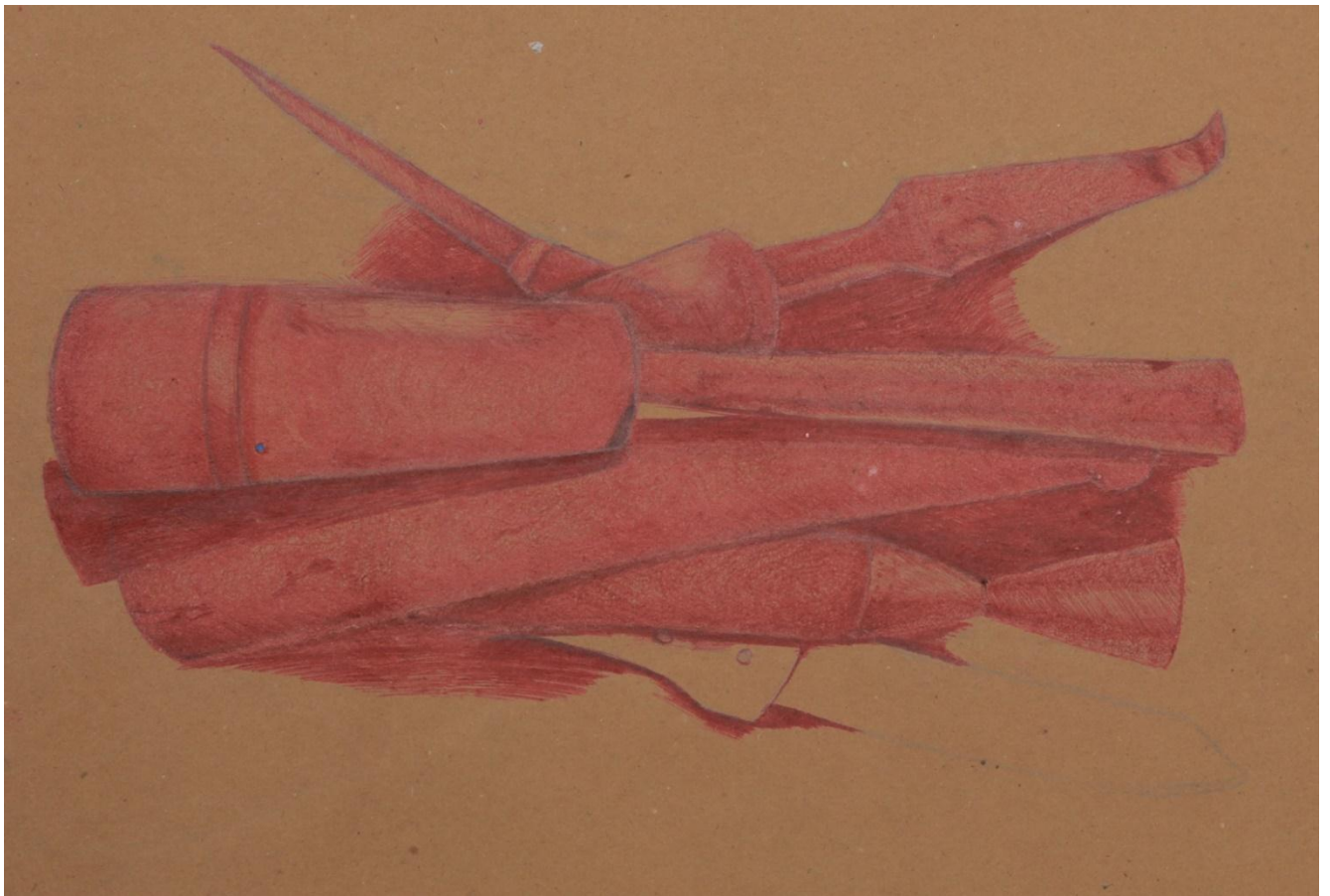


Figure XXIII: Local tools used in the curving of the *Konzo* mortar and pestle

Material: Pen ink on craft paper

Technique: Hatching, cross hatching and scribbling

Source: Author, 2020

Figure XXIII above shows the tools used in mortar and pestle curving were also made locally however some were bought. These tools helped the artisan to trim the logs of both mortar and

pestle. The logs required shaping because some were extremely thick which required trimming. The composition shows the tools used in mortar and pestle making. Ink and craft paper was used in the drawing of the above composition.

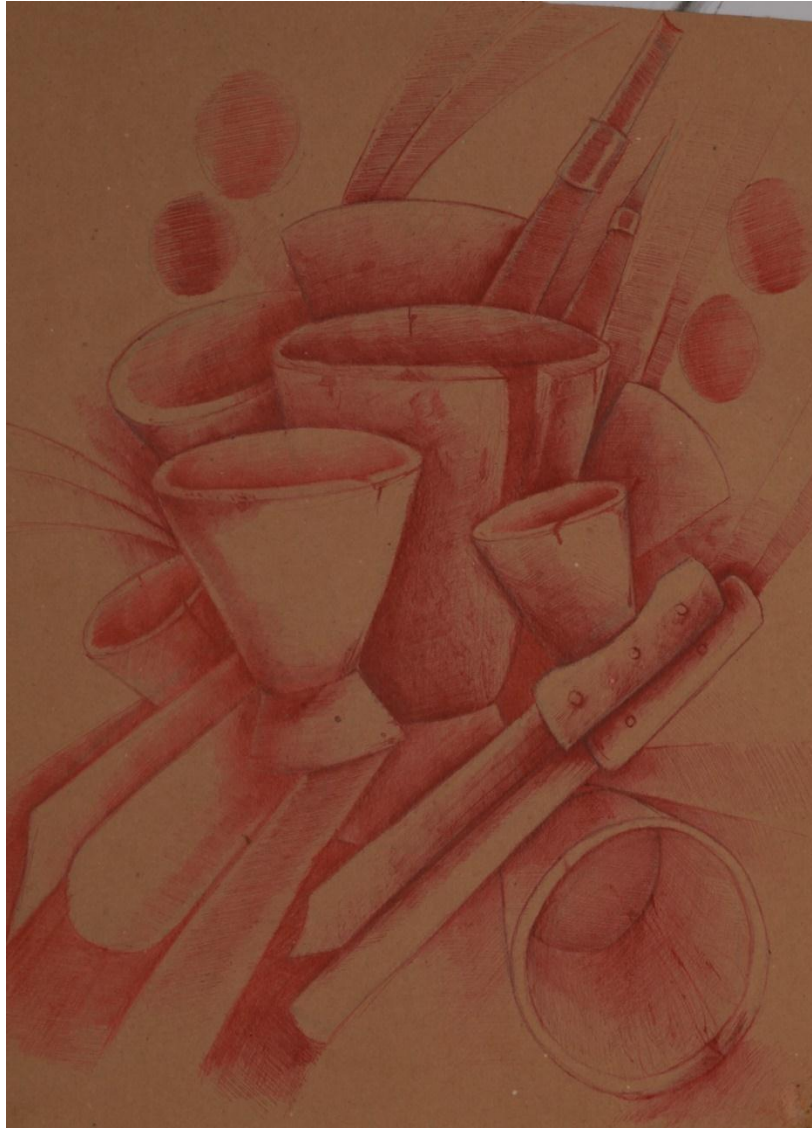


Figure XXIV: Objective drawing showing some tools and a mortar

Material: pen ink on craft paper

Technique: Hatching and Cross hatching

Source: Author, 2019

Figure XXIV above explains the different tools the Artisans uses to produce mortars and pestles, it created attachment between the artisan and the craft being produced. The tools were important

in the process of production of the *Konzo* traditional mortar and pestle therefore it is important for the whole process of production to be preserved.



Figure XXV: A hand grips a chisel in the process of sculpturing a mortar and pestle.

Material: Pencil and bond paper

Technique: Hatching

Source: Author, 2020

Figure XXV above shows that, the production of mortar and pestle is one of the interesting parts in wood curving. It involves using different tools by the craftsman. The drawing shows a sketch of a hand tightly holding a chisel ready for sculpting a mortar and pestle.



Figure XXVI: The hands with a chisel working out some intricate on the crafts-a mortar and pestle.

Material: White charcoal, pen ink on craft paper

Technique: Blending, hatching and cross hatching

Source: Author, 2020

Figure XXVI above shows the process of making a mortar and pestle involves using of different tools by the carver. The carver uses different tools to curve through wood in the process of making mortars and pestles and giving it designs which give it beauty that is appreciated by the people. The researcher used different materials and techniques to execute the above drawing, that is to say white charcoal, pen ink, craft paper, hatching, cross hatching to mention but a few.



Figure XXVII: The hands with a chisel and a hammer showing the process of making a mortar and pestle.

Material: pen ink on bond paper

Technique: Blending, hatching, wash and cross hatching

Source: Author, 2020

Figure XXVII above shows the wood used in the making of a mortar was big than the wood used to make a pestle. The artisan used small coffee logs in the making of a pestle and he used big

back tree logs to produce a mortar. The artisan used different local tools that were readily available and easy to get. The researcher found it important for him to preserve this process through drawing for future reference.

Theme two: Selling and Usage of the *Konzo* traditional mortar and pestle.

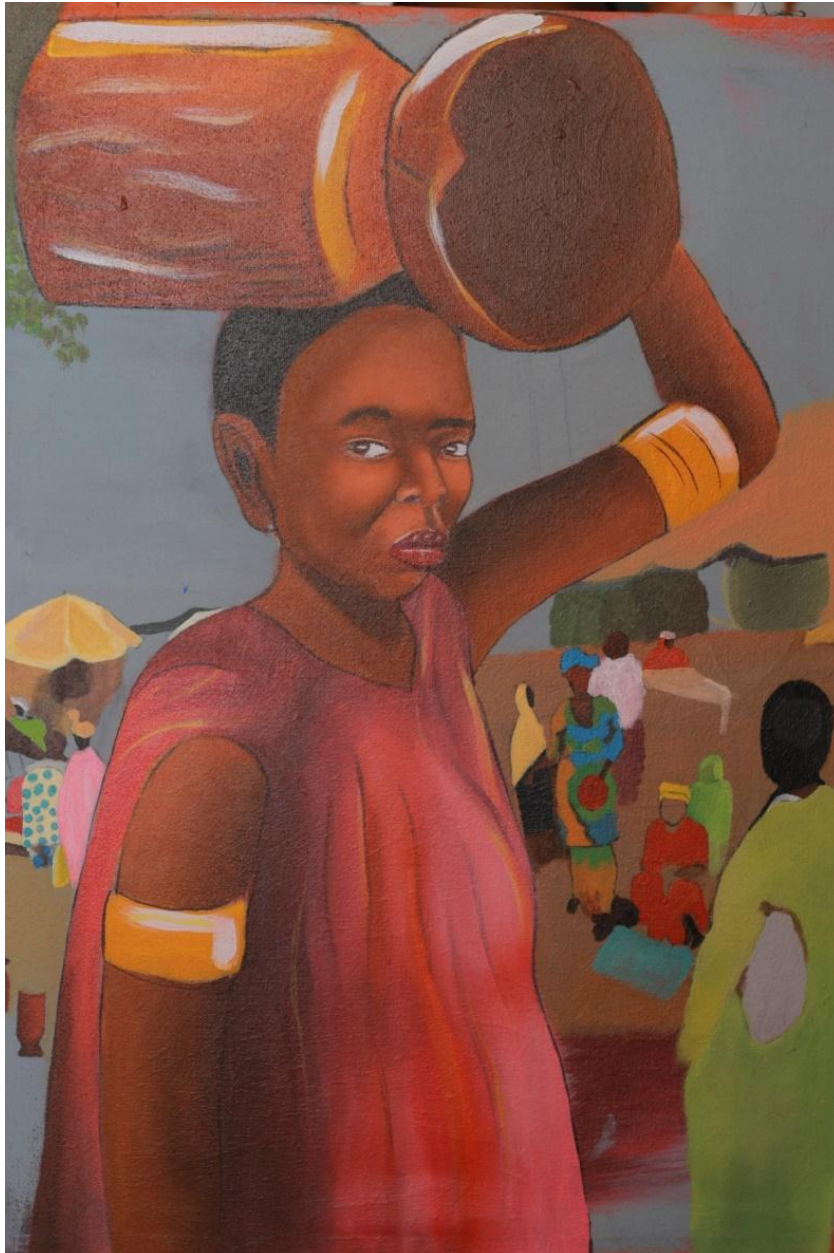


Figure XXVIII: A woman carrying a *Konzo* mortar to the market

Material: Acrylic on canvas

Source: Author, 2020

Figure XXVIII above shows a woman carrying a *Konzo* mortar to the market. This implies that, *Konzo* mortar and pestle was not only for pounding but also for income generation hence easing people's way of living.



Figure XXIX: Woman using a *Konzo* traditional mortar and pestle

Material: White charcoal, charcoal on craft paper

Technique: Blending, cross hatching and hatching

Source: Author, 2020

Figure XXIX above shows a woman using a *Konzo* traditional mortar and pestle. A mortar and pestle were used in combination to grind food and spices, in homes, mortar and pestle were important because their created a bond between the cook and the food. In addition mortar and

pestles were disease free unlike the blenders and electric grinders which are believed to be cause diseases like cancer.

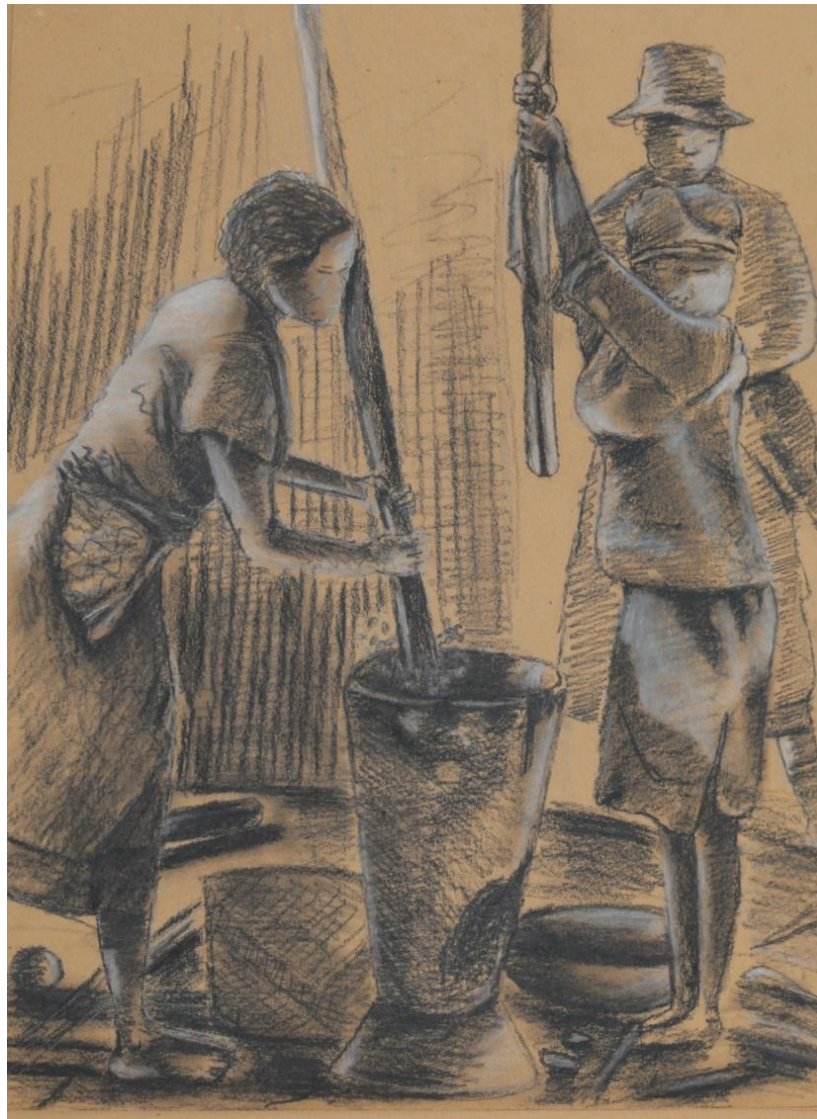


Figure XXX: Usage of a traditional mortar and pestle

Material: Charcoal, white charcoal on craft paper

Technique: Blending and hatching

Source: Author, 2020

Figure XXX above shows that, the researcher was looking on how the *Konzo* traditional mortar and pestle was used by the society and also the interaction between the people using it. It is also showing togetherness between the people in society since this mortar was used by more than one

person. The interaction between the people using a mortar and pestle created friendship between neighbors.



Figure XXXI: A woman pounding using a traditional mortar and pestle

Material: white charcoal, ball pen on craft paper

Technique: cross hatching and hatching

Source: Author, 2020

Figure XXXI above shows a woman using a konzo mortar and pestle at her home. The activity she was carrying out was pounding food staff using a konzo mortar and pestle. A Konzo mortar was made out of *Omuthoma* tree and the pestle was made out *Omwani*. It had a wide base that supported it to stand without support.

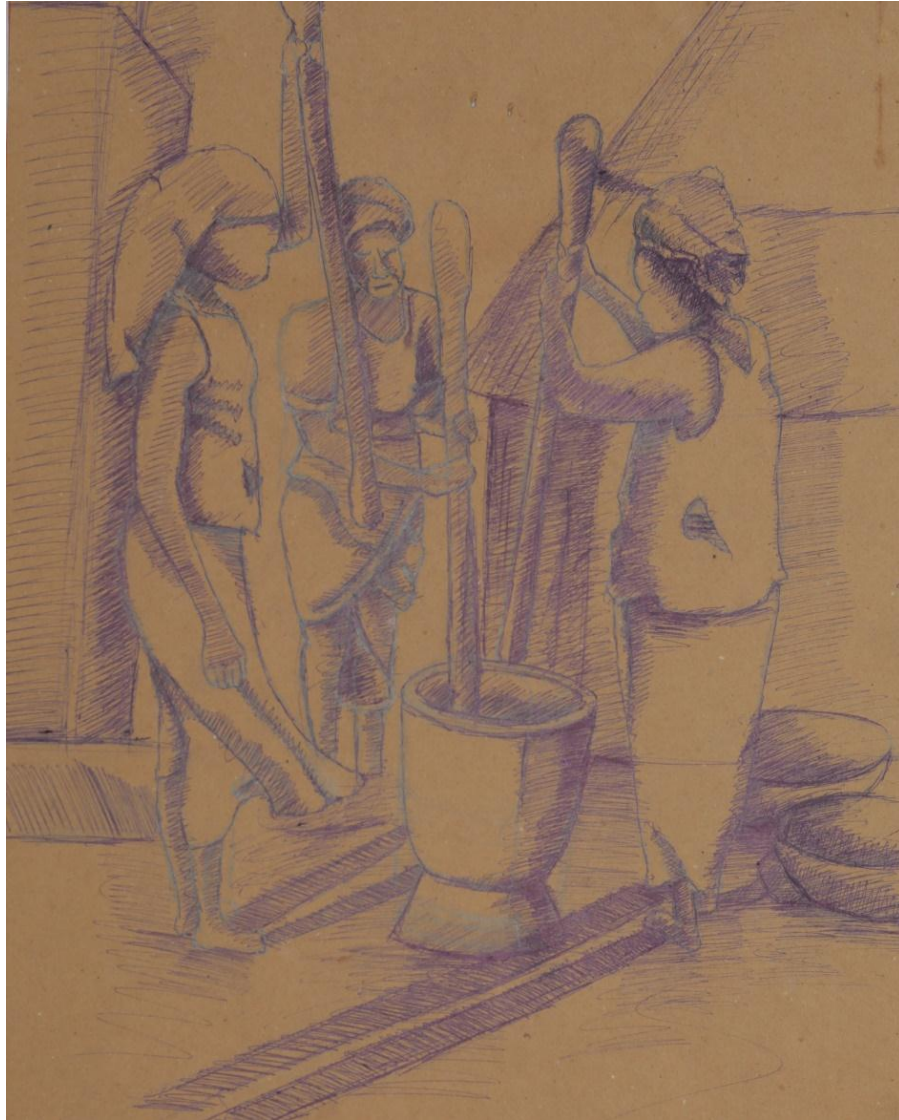


Figure XXXII: Women using a traditional mortar and pestle

Material: ball pen and craft paper

Technique: Blending, cross hatching and hatching

Source: Author, 2020

Figure XXXII above was trying to show how social the women used a Konzo traditional mortar and pestle. Among the Konzo people, the Konzo traditional mortar and pestle was shared among the community. Having a Konzo mortar and pestle in your home was a sign of respect among the people.

Theme three: Storage and analyses of the values of the *Konzo* traditional mortar and pestle



Figure XXXIII: A *Konzo* traditional mortar and pestle in a store.

Material: Charcoal on bond paper

Technique: Blending, smudging

Source: Author, 2019

Figure XXXIII above shows how the mortar and pestle is stored. The composition above was drawn using blending as a technique, this technique helped in getting out some of the mortar and pestle details. The researcher also used charcoal pencil and bond paper as a surface. The *Bakonzo* stored the *Konzo* traditional mortar and pestle with other home utensils because the mortar and pestle were used in food processing.



Figure XXXIV: An Objective study showing the storage of Konzo traditional mortar and pestle

Material: ball pen, poster colour on bond paper

Technique: Blending, wash, hatching and cross hatching

Source: Author, 2019

Figure XXXIV shows a mortar facing upside down and another one upright. Putting the mortar upside down meant that the people did not want insects to play in it since it was food and medicine processing. The *Konzo* traditional mortar and pestle was stored with other utensils in the house, this showed how important it was the people.



Figure XXXV: Mortar and pestle in a store

Material: ball pen, white charcoal on emborced paper

Technique: Blending, hatching and cross hatching

Source: Author, 2019

Figure XXXV above shows a subjective drawing of a Konzo mortar and pestle in a store with other utensils. A Konzo mortar and pestle was kept carefully whereby, it was kept in a clean place that was not easily reached by insects that could easily play in it.



Figure XXXVI: A mortar and pestle in a store with other utensils

Material: ball pen, white charcoal on emborce paper

Technique: Blending, hatching and cross hatching

Source: Author, 2019

Figure XXXVI above is of a composition of a Konzo mortar and pestle put upside down in a store with other utensils. It was important to first clean the Konzo mortar and pestle before being stored. This issued cleanliness of the mortar and pestle. Artistically the composition was made subjective in order to come up with a decorative composition.

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Overview

In this chapter, the researcher presented the summary, conclusion and the recommendations drawn from the study. The purpose of the study was to produce drawings through studio experimentations as a means for preservation of values and usage of the *Konzo* traditional mortars and pestles in Kasese region, Western Uganda. The sections of this chapter are guided by the following study objectives

5.2 Summary

The study proved the significance of using Drawing as a means to preserve the *Konzo* traditional mortar and pestle. Much as different people in the world have carried out preservation of traditional items including crafts in different ways and using various disciplines such as architecture, the researcher found out that preservation of mortars and pestles have hardly been done through drawing as a means by artists both locally and globally.

The researcher in relation to objective one said that the mortars and pestles are likely to disappear because of lack of enough sensitization of the people about the values and usage of the mortars and pestles. He also asserts that industrialization is also a factor to why the *Konzo* traditional mortar and pestle are disappearing out of the society. This industrialization has on top of introducing several alternatives grinding machinery, come with disadvantages which include health hazards.

According to the findings by the researcher as per the second objective, the researcher noticed that it is important for the *Konzo* traditional mortars and pestles to be preserved by the society in order for the youth and the future generations to not only know how the ancestors lived but also be proud of what they innovated in terms of crafts. He further adds that preserving the *Konzo* traditional mortar and pestle, helps in the development of the culture since people would be referring to it during different studies. The researcher was successful in executing drawings inspired by the *Konzo* traditional mortars and pestles preservation, portraying sceneries and aspects of the values attributed to this craft. Different tools and materials were used to execute the studio process.

5.3 Conclusion

The visual stories presented in this research, displayed the results of the studio exploration derived from the preservation of *Konzo* traditional mortar and pestle through drawing as a means of preservation. The researcher also used different drawing techniques, hatching, wash, cross hatching, blending, to express the drawing effects for the study. The process of composition did not depend on the elements and principles of art but rather message and aesthetic values on the drawings.

During the process of drawing, three themes were identified, production, nature and design of *Konzo* traditional mortar and pestle, selling and usage of the *Konzo* traditional mortar and pestle, storage and analysis of values of the *Konzo* traditional mortar and pestle. All the drawings indicated visual preservation of values of the *Konzo* traditional mortar and pestle. The researcher will continue to execute the values of the *Konzo* traditional mortar and pestle as well carry out exhibitions in galleries, Museums and local places to allow the community and art collectors to access the drawings for preservation and decorative purposes.

5.3.1 The values of the Konzo traditional Mortar and pestle

Objective one of this study was to examine the values of the *Konzo* traditional mortar and pestle. In the process of accomplishing this objective, the researchers looked at the production, nature and design of the *Konzo* traditional mortar and pestle hence the quality and type of wood used, form and methods of making these crafts.

Secondly, the values attributed and beliefs attached to making and using *Konzo* traditional mortar and pestle for example ways of making, handling, storing, lending to neighbors and selling were sought for. This was done when the researcher visited different groups of people in Nyakasanga Village like the youth, elderly, artisans and the craft sellers to collect data. This probasbly showed how the government has to work about preservation of traditional items. During the different interviews with the stated groups, it was of surprise that some people had less or no idea about the *Konzo* traditional mortar and pestle in Kasese.

5.3.2 The practices of making and observing values of the *Konzo* traditional mortar and pestle are preserved

Objective two was to find out whether the practices of making and observing values of the *Konzo* traditional mortars and pestles are preserved. According to the elders, the *Konzo* traditional mortar and pestle has not largely been preserved among the *Konzo* communities and through drawings and other visual art means. There however say that the *Konzo* traditional mortar and pestle has been preserved informally due to increasing diseases that are caused by the competing machines like blender. Due to the values of the *Konzo* traditional mortar and pestle, this mortar and pestle is of great need to be preserved through drawing and other visual means.

5.3.3 Production of drawings for the preservation of values of the *Konzo* traditional mortar and pestle.

The third objective was to produce drawings for preservation of values of the *Konzo* traditional mortar and pestle. In an attempt to attain this objective, drawings were produced basing on the three themes that are production, nature and design, selling and usage and analysis of the value of the *Konzo* traditional mortar and pestle. These themes were approached using different techniques to best accomplish this objective.

5.4 Recommendations

This study discovered the purpose why the values of *Konzo* traditional mortar and pestle should be preserved through Drawing and other visual arts like painting among others. The study therefore helped the researcher to give recommendations based on the set objectives.

Artists should also participate in production of artworks that narrate, communicate, preserve and solve problems in society which will disclose the importance of visual art. This will further reflect the relevancy of the values of the *Konzo* traditional mortar and pestle to the people.

Informal knowledge about traditional items should also be included in the school syllabus in order for the learners to know and learn more about the traditional items. Teaching the young

generation about the values of the Konzo traditional mortar and pestle and other traditional items through formal education can also help people to value the traditional items hence preservation.

There is need of the local elderly artisans to teach the youth or pass on the skill of making the Konzo traditional mortar and pestle in order to keep it functional. However the elderly artisans also need to teach the people the values of the konzo traditional mortar and pestle and other traditional items.

Policy makers should support the preservation of traditional items such as mortars and pestles , for the future generation to also learn how their ancestors once lived, since the diminishing rate of the traditional items cannot be contained due to the thrive of technology. This is evident in figure V. Therefore preservation of traditional items can be done in different artist ways like drawing as objective three states.

Government should invest in preservation of traditional item ideas like using art in order to support the preservation of the traditional items for cultural heritages for the future generation to learn.

Authorities should come in and encourage building of museums in the local areas that people can easily access. In the so doing preservation of traditional items will be possible.

The Scholars most especially artists should explore other forms of art, tools and materials to preserve the traditional items like mortars and pestles , since the research study was only limited to drawing, but also others such as painting and print making , ceramics among others for related studies.

The study mainly focused on drawing as a means of preservation of Konzo traditional mortar and pestle therefore the researcher recommends artists to use different art disciplines like painting and sculpture to come up with art works that teach and preserve traditional items.

Traditional items in Uganda are one of items that have been passed on from generation to generation .There include pots, drums, stools , beads ,bowls, mortars and pestles wooden canoes and others . Some are functional and some are decorative crafts. There the research recommends

artists to use drawing and other art means to preserve the mentioned and more traditional items in Uganda.

REFERENCES

- Adedapo. A.A, Solomon L. L.(2015) Contribution of Mortar and Pestle Production to Rural Livelihood in Southwest Nigeria. University of port Harcourt, Nigeria.
- Aderounmu, A.F. and Adepoju .A.O. (2019). Analysis of Forest Based Mortar and Pestle Marketing in Oyo State, Nigeria. Journal of Economics, Management and Trade
- Akello .S. B.(2019). Use of paintings to conserve the blacksmith practice of the Ethur (Labwor) community in Abim District, North Eastern Uganda
- Asia. Pacific cultural Centre for UNESCO (ACCU). (1999). Preservation and promotion of traditional /folk performing arts. Published by Asia/pacific cultural Centre for UNESCO(ACCU)
- Batibo, H. M. (2013). Preserving and transmitting indigenous knowledge in diminishing bio-cultural environment: Case studies from Botswana and Tanzania. Kyoto University.
- Brown (2014).*The History of Drawing*. The McGraw Hill companies.
- Bystander. P.J. (2011). Mortar and pestle in history and heraldry. The pharmaceutical Journal.
- CCFU (2012) Community Museums in Uganda
- Elizabeth A. Thomas-Hoffman (n.d) Cultural Preservation and Protection
- Idang G. E. (2015). African culture and values. University of Uyo
- Joan S. S, Richard H. O. (1996). A model for the production of portable stone mortars and bowls. Pacific coast archaeological society quarterly, Volume 32, Number 4.
- John Kenneth Mensah et al. (2012) Assessment of local wood species used for the manufacture of cookware and the perception of chemical benefits and chemical hazards associated with their use in Kumasi, Ghana. Journal of Ethnobiology and Ethnomedicine.
- Kakooza.(2002). An introduction to research methodology.

- Kandinsky. W.(2012).Concerning the spiritual in art. Courier Corporation.
- Kawulich. B.(2005).Participant Observation as a Data Collection Method. University of West Georgia
- Kenneth. E .B. (2005).Data analysis in qualitative research.TempleUniversity
- Kirumira. R. (2008) .The formation of contemporary visual artists in Africa: revisiting residency programme. Makerere University, Uganda
- Loshin. N.(2012). Ethnography: An Introduction to Definition and Method.An Ethnography of Global Landscapes and Corridors.
- Mayanja. R. W. (2013).A studio exploration into possibilities of using soot as a medium for Drawing. Kyambogo University.
- Mimar Sinan University of fine arts Istanbul, turkey (2014) Preserving Culture and Heritage through Generations.
- Mugabi. D. (2021).Production of drawing media from the beet-root and turmeric plant materials. A case of the department of art and industrial design Kyambogo University
- Nakiganda.M, Kaka.M. (2009).Preserving the past and creating the future. Makerere University.
- Nalunkuma.L.K. (2018).Preservation and conservation of archives at Uganda broadcasting services. Makerere University.
- Ngulube, P. (2007). Preservation and access to public records and archives in South Africa. PHD Thesis. Pietermaritzburg: University of Natal. Accessed 12 March 2011.
- Osei-Tutu P, Nketiah K.S, Kyereh B and Owusu-Ansah M. (2012) Small and Medium Forest Enterprises in Ghana: Sourcebook on enterprise characteristics, activity centres, product markets, support institutions and service providers. IIED Small and Medium Forest Enterprise Series No. 28. Tropenbos International and International Institute for Environment and Development, London, UK.Pg (24-25)

- Patton, M. Q. (1990). *Qualitative research & evaluation methods* (3rd ed.). California: Sage Publications, Inc.
- Penelope. C. (1996). The magic of the mortar and pestle.
- Serena .F.(n.d) Dances across the boundary: Banande and Bakonzo in the XXth Century
- Serrat .O. (2008) .Culture Theory. Asian Development Bank
- Ssenyondwa. D. (2009). A studio based exploration of visual metaphors in the art of drawing in Uganda. Makerere University, Uganda
- Stefano .M and Marc .S. (2010).Drawing Theory: An Introduction. Delft University of Technology
- Suresh .P. (2017).Mortar and pestle .National Health Service, United Kingdom.
- Swadling, Pamela (2004). Stone mortar and pestle distribution in New Britain revisited. In *A Pacific Odyssey: Archaeology and Anthropology in the Western Pacific*. Papers in Honour of Jim Specht, ed. Val Attenbrow and Richard Fullagar, pp. 157–161. Records of the Australian Museum, Supplement 29. Sydney: Australian Museum.
- Terry L. J. (1996).Mortars, pestles and division of labor in prehistoric California: A view from Big Sur.
- Thomas H. W. Athman .L.O. (n.d). Preservation of cultural heritage on the East African Coast
- Turyahebwa. H. (2018).Higher local government statistical abstract .Kasese District.
- UNESCO. (1978).The peopling of ancient Egypt and the deciphering of Meiotic script Proceedings of the symposium. Cairo. 7 Place de Fontenoy, 75700 Paris
- Vinolen .G. (2010) .The integration of culture, fashion and architecture in bridging existing cultural diversities: a proposed multipurpose fashion centre for Durban. University of KwaZulu-Natal, Howard College, Durban

APPENDIX 1

KYAMBOGO UNIVERSITY

FACULTY OF VOCATIONAL STUDIES

DEPARTMENT OF ART AND INDUSTRIAL DESIGN

INTERVIEW QUESTION GUIDE

Reliability and validity in accordance to objectives which questions were checked by supervisors in addition there were pretested on the researcher's fellow students before being applied to the respective respondents. They were comprehensive, short, in simple English and some of them were translated in the local language- *Lukonzo* for easy consumption.

The questions went as follows;

1. Which type of wood was used in the making of *Konzo* traditional mortar and pestle?
2. Did these *Konzo* traditional mortar and pestle have any taboos (beliefs) associated with them?
3. How were these *Konzo* traditional mortar and pestle stored?
4. In which ways was the *Konzo* traditional mortar and pestle significant to the community?
5. Why is the *Konzo* traditional mortar and pestle endangered?

SECTION B

6. How can the *Konzo* traditional mortar and pestle be preserved?
7. Has the *Konzo* traditional mortar and pestle been preserved?
8. Why should the *Konzo* traditional mortar and pestle be preserved?
9. What challenges have been faced during the preservation of the *Konzo* traditional mortar and pestle?

APPENDIX 2

KYAMBOGO UNIVERSITY

FACULTY OF VOCATIONAL STUDIES

DEPARTMENT OF ART AND INDUSTRIAL DESIGN

OBSERVATION GUIDE

1. Observe the nature and production process of the Konzo traditional mortar and pestle .
2. Observe the product , usage and storage of the Konzo traditional mortar and pestle .
3. Observe if the Konzo traditional mortar and pestle had taboos (beliefs)
4. Observe why the Konzo traditional mortar and pestle are threatened
5. Observe why the Konzo traditional mortar and pestle be preserved
6. Observe how the Konzo traditional morta mortar and pestle be preserved
7. Observe the challenges that may be faced during preservation

APPENDIX 3

Studio experimentation drawings showing different studies and sketch of the *Konzo* traditional mortar and pestle.



Figure XXXVII: A subjective drawing of konzo mortar and pestle

Material: Charcoal, water colour on bond paper

Technique: Blending, smudging

Source: Author, 2019

Figure XXXVII above shows a *Konzo* traditional mortar and pestle which was depicted using water colours and charcoal on bond paper.



Figure XXXVIII: Decorative sketch of a mortar and pestle

Material: Charcoal and water colour on bond paper

Technique: Blending and smudging

Source: Author, 2019

Figure XXXVIII above shows a decorative sketch of the pestle in a line format and also a mortar in different directions. He used charcoal and water colours to come up with the composition.



Figure XXXIX: A combination of different mortars

Material: Charcoal on bond paper

Technique: Blending, smudging

Source: Author, 2019

Figure XXXIX above show that,the researcher was experimenting wet charcoal powder on acid free paper. The *Konzo* traditional mortar had a wide base that supported it to stand.

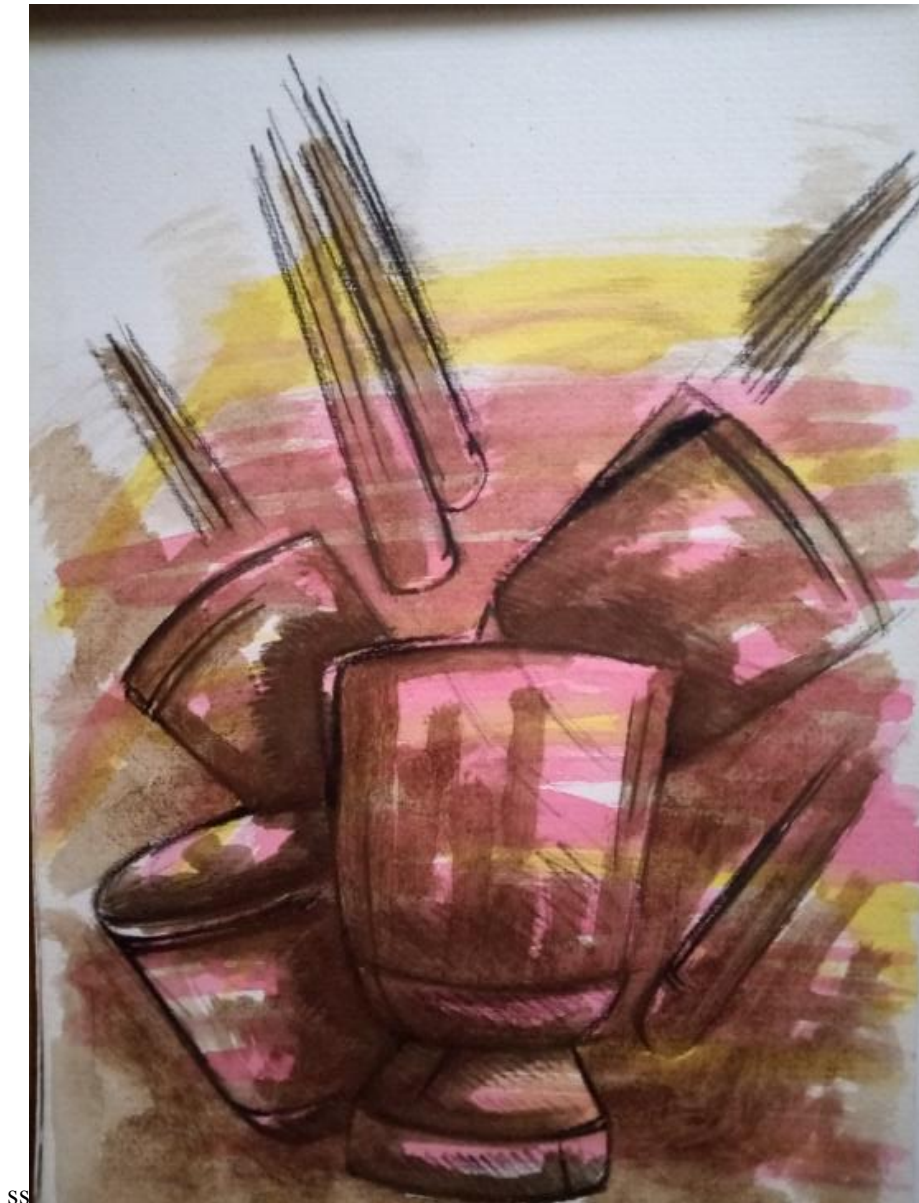


Figure XL: A drawing of a pestle made out of ink

Material: Ink on bond paper

Source: Author, 2019

Figure XL above shows a composition of a *Konzo* traditional pestle with the coffee tree logs in the back ground. The researcher experimented using Ink and Jik on craft paper .



SS

Figure XLI: A composition of mortar and pestle

Material: soil, charcoal, water colour on bond paper

Source: Author, 2019

Figure XLI above shows composition which was intended to show other mortar and pestle decorations that previously exist in Kasese. The researcher used soil ,charcoal and water colours during the exploration of media.



Figure XLII: A subjective drawing of a mortar and pestle

Material: Charcoal, soil on bond paper

Technique: wash

Source: Author, 2019



Figure XLIII: Konzo traditional mortar and pestle

Material: Charcoal, colour and soil on bond paper

Technique: wash. **Source:** Author, 2019



Figure XLIV: Drawing of a log of a back tree

Material: Charcoal on bond paper

Technique: wash. **Source:** Author, 2019



Figure XLV: Threat of a mortar and pestle

Material: Charcoal, water colour on bond paper

Technique: Blending, smudging

Source: Author, 2019