

**USE OF PAINTINGS TO CONSERVE THE BLACKSMITH
PRACTICE OF THE ETHUR (LABWOR) COMMUNITY IN ABIM
DISTRICT, NORTH EASTERN UGANDA**

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**A THESIS SUBMITTED TO KYAMBOGO UNIVERSITY GRADUATE
SCHOOL IN FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER IN ART AND INDUSTRIAL DESIGN (PAINTING) OF
KYAMBOGO UNIVERSITY**

NOVEMBER, 2019

DECLARATION

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

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DEDICATION

I dedicate this research to my beloved parents Mr. Ouma Michael and Mrs. Rose Ouma for their tireless support extended to me in order to accomplish my studies.

I cannot forget my sisters Awilli Sandra and Awilli Fiona together with my dear friend Okwii Samson for being inspirations. They gave me the initiative and discipline to handle my studies with will power to complete.

ACKNOWLEDGEMENTS

First and foremost, I would like to thank God for the divine wisdom and ability that he gave me to accomplish my studies.

I genuinely want to thank my supervisors Dr. Mutungi Emmanuel and Mr. Ruganzu Bruno for the tireless professional, intellectual guidance and supervision that enabled me to produce these narratives.

With lots of gratitude, I would love to appreciate all my mentors, Dr. Mutungi Emmanuel, Mr. Wathum Edwin, Madam Sanday Rhodest, Mr.Sajjabi Edward, Mr. Ruganzu Bruno, Kekimuri Joan, Dr.Ojwok Patrick, Mr. Oketch Moses, Mr. Kanyangareng Oscar for their constant guidance and support. More so, thanks to my colleagues of the same course, for the team efforts and encouragement especially Nkata Newton Isaac, Mark Byomugabe, Jehud Bwambale to whom I am so grateful for your support.

Furthermore, it is my pleasure to acknowledge my spiritual parents, Pastor Denis Amos Emojong and Pastor Anne Emojong who are such a great inspiration in my life. The two certainly gave me confidence in Christ while undertaking this program. On the same note, I would love to thank my parents Mr. Ouma Micheal and Rose Ouma, my brother Owilli Nathan, my sisters, Awilli Sandra and Awilli Fiona, my friends especially Mr. Sajjabi Edward, Mrs. Grace Ruganzu, Ozias Tukamuhebwa, Arinaitwe Peter and Okwii Samson. All of you are a blessing and a gift from God to my life.

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LIST OF ABBREVIATIONS/ACRONYMS

UNESCO United Nations Education, Science and Cultural Organization

UNDP United Nations Development Programs

SDGs Sustainable Development Goals

ABSTRACT

The purpose of this study entitled *Use of paintings to conserve the blacksmith practice of Ethur (Labwor) people in Abim District North Eastern Uganda* is to document and conserve the blacksmith practice of the Ethur (Labwor) people using paintings. The objectives of the research project were, to analyze the perceptions of the community about blacksmith practice among the Ethur (Labwor) community in Abim District North Eastern Uganda, to document the blacksmith process of the Ethur (Labwor) community and to produce painting that conserve the Blacksmith practice of the Ethur (Labwor) community. The study was carried out in the Ethur (Labwor) community in Abim District. The research design was ethnography where by seven key respondents were purposely selected. In-depth interviews, Focus Group Discussions (FDGs), Photography and studio experimentation were used to collect data. The findings indicate that not so many people today do not understand blacksmith practice, because technology has affected the way people live, it has affected the systems and means of production and changed the kind of tools used, and the approaches and methods used in production of domestic and agricultural tools. More so, findings indicate that the blacksmith practice is one of the cultural heritages and can be used to promote the Ethur (Labwor) culture as well as source of livelihood for domestic and agriculture purposes. The findings further indicate that the practice has declined due to the negative perception which the people have about the blacksmith practice. To moderate this negative perception, and preserve the importance of this practice, the researcher developed four processes in painting for

conservation of the Blacksmith practices that included working the bellows (*Lor buk*), forging process (*Teth*), the smelted products (*Theno*), and the *Thur* family. The study recommends that more indigenous practices should be documented and conserved through painting or other visual means, policy makers should support the conservation of indigenous practices as Blacksmith practices for the future generation, artists should also produce artworks that narrate, communicates, conserve and solve problems in society which reveals the importance of visual art in the society.

CHAPTER ONE: INTRODUCTION

1.0.Overview

This study intended to document, preserve and conserve the blacksmith practice of the Ethur (Labwor) community in Abim District North Eastern Uganda. This chapter contextualizes the study, explains the problem, purpose, explains the objectives, questions and significance of the study. More so the scope and limitations are elucidated in regard to blacksmith practice among the Ethur (Labwor) communities.

1.1. Background

Blacksmithing is the forging (hammering), bending, cutting and joining of metal by using heat to soften it (Neil, 2018). Blacksmith practice is considered to have supported man's evolution from fruit gathering to industrialization among several societies (Osuala, 2012, Pilot, 2013). Corin (2015), posits that blacksmithing went into boredoms to some extent in the 1970s, yet Larick (1991) points out that blacksmith practice started around 1500BC.

Although, this practice is old, it continues to decline, yet, it supported the livelihood of communities for many years. The decline is believed to be as a result of the industrial revolution that brought in machines that have continued to subdue Blacksmithing in favor of modern technology (Gard 2015). This was a very important activity before the modern existence and modernity slowly eating it away yet it defined the identity of communities, such as, the Nok, Ife, Oyo, Bamana, as well as the Ethur (labwor) people.

The process of Blacksmithing was a tiresome practice that needed enough man power to produce these smelted products, and a four step process was executed, that comprised of a number of tedious activities, acquisition of the ore, this was often done with the profession of mining the iron ore, smelting the iron, forging the metallic substance and the expertise utilization with hammer and anvil to craft the forged metal into a Blacksmith smelted product, where the smithies expressed heavy work and skill to produce majority of items such as, household products, agricultural products, ceremonial products as well as defense weapons (Lillico, 1960).



Figure 1: 'Strike while the iron is hot'

Blacksmithing & farriery - Low impact living info, training...by Neil Staurt

Source: <https://www.lowimpact.org/lowimpact-topic/blacksmithing/>

Figure 1 displays how the smelted red-hot iron is picked from the furnace using a pair of tongs ready to be forged. According to (Neil, 2018), who expresses that 'strike while the iron is hot' because most of the modern blacksmiths work with steel, but

traditionally they would have worked with wrought iron. Wrought iron is soft and can be forged easily because it has low carbon content, like steel. Cast iron is brittle, breaks if worked and it has higher carbon content and can only be cast in moulds.

Most items described as wrought iron today are in fact mild steel. Mild steel is the most commonly-used steel, but blacksmiths sometimes work with specialist steels such as stainless or other metals such as brass, copper or bronze. Although, the activity according to literature supported the communities during hunting, agricultural and cultural practices which improved their livelihood, the modern limitations neglect the production of forged items such as, hoes, axes, sickles, spears, bows and arrows, jingles as well as knives.

Blacksmith practice was also important in African regions such as West Africa where it was widely practiced. The blacksmiths were highly respected in some societies such as Nok, Ife, and Oyo, and Bamana people for their skill in metalworking, which was considered as a form of magic (Joyce, 2002). Because the local trade was so specific and dangerous, blacksmiths were often on demand by towns and villages where there were none. The difficult designs and learnt craftsmanship of the African Blacksmiths was truly unmatched in its time.

The smelted products created were done with a purpose in society. From the plows and hoes for cultivation to weaponry for hunting and protection. Bunyoro Kitara Kingdom, situated in the modern Uganda, was one of the several pre-colonial kingdoms which emerged in the Great Lakes region of East Africa.

In these kingdoms, the production of iron for manufacture of smelted tools, weapons, jewelry, ritual regalia, grew to be a central part of their economic systems. Bunyoro Kitara kingdom itself was a major producer and trader of iron, and the success of this industry is believed to have played a highly significant role to the economy, shaping the kingdom's influence in the region (Connah, 1996, Tosh, 1970, Akume, 2009). Therefore, it is vital to document, preserve and conserve such indigenous knowledge like Blacksmith practice that was widely practice among the communities.

Conservation is a very important aspect to document the blacksmith practice, as a developing discipline, it is equally organized with the heritage institutions in which it is practiced. Conservators have been revising the focus of their work, from attending to the material preservation of heritage spaces, places, and objects, toward the values that people have for their cultural heritage (Dean, 2015). Sustainable Development Goal (SDGs) goal 11 spells out that culture has an essential role to play in realizing Sustainable Urban Development particularly through strengthened efforts to protect and safe guard the World's Cultural and natural Heritages.

However, different cultures have managed to conserve their material cultures such as the Egyptians who have preserved the pyramid as one of their ancient architectural structure (Mary, 2014), and are trying to restore the 204-foot face pyramid facades. Other documentation forums have been exploited through performing arts such as films, music, contemporary dances but not much is done through art particularly in paintings. (Theodore, 1886) attempted to execute an art work: painting on the Blacksmith practice.

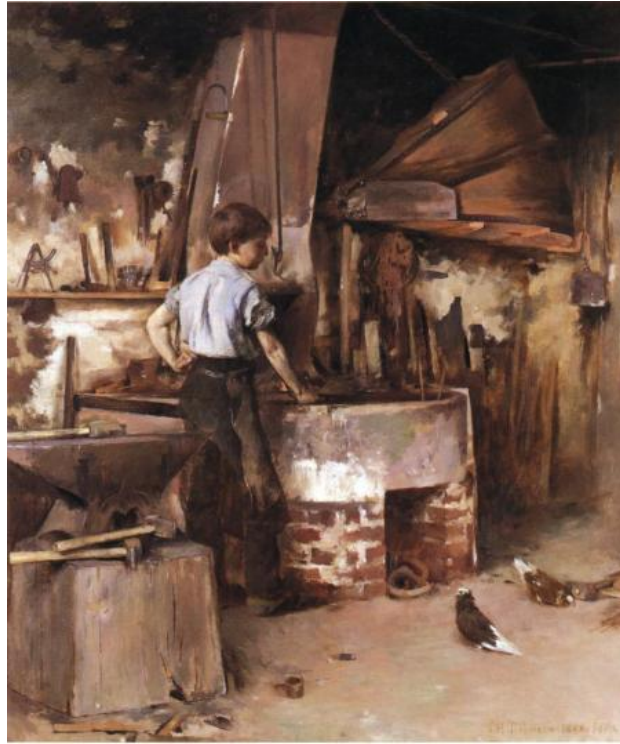


Figure 2: the -apprentice-blacksmith by Theodore Robinson, 1886 oil on canvas

Source: <https://gulfcoastblacksmith.com/discoveries-gallery/paintings-and-sketches/>

In figure 2, Theodore (1886), displays an impressionist painting of the forge or an apprentice Blacksmith depicting how an apprentice blacksmith orders the forging process through reproduction, he used oil on canvas. Therefore, blacksmith as a practice has been used by some artists such as Theodore Robinson as sources of inspirations to execute work in different parts of the world; he focused more on apprenticeship, but not for conservation purposes.

Although literature abides that perseveration helps to keep tradition and promote continuity, in Uganda cultural practices continue to diminish to extinction. Mutungi (2018) posits that focusing on culture helps development to be 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 to marketing Uganda globally but also preserve these features for future references. 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.

This explains why development Agencies such as United Nations Development Education, Scientific and Cultural Organization (UNESCO) are now recognizing cultural diversity as a factor of development. (UNESCO, 2005) argues that culturally embedded development activities help people to retain their local knowledge that they use to create employment and become the mainspring for sustainable development for communities, people and Nations.

1.2.Statement of the problem

Blacksmith practice was a tangible process of producing smelted products that supported traditional communities in their day to day activities such as agriculture, hunting and defense. Although the modern living patterns and the invention of tools and new technologies from the West have reduced its use among the communities, the practice forms the history of several communities in the world and in some cases, it is still used to support the communities. For example, the Ethur (Labwor) communities in Abim District, North Eastern Uganda still use blacksmith products to support their agricultural production, domestic practices, cultural ceremonies and hunting.

Traditionally, locally produced hoes, spears, knives, sickles, axes, bow and arrows as well as jingles were made and used. Although many household members in Ethur (Labwor) community have shifted their interest from using traditional items to modern and imported ones, they do not have the financial capacity to acquire them, and hence they continue using blacksmith products which are continuously getting scarce. More so, the imported ones are usually weak compared to the traditional ones. These traditional products continue to support the activities of the community, they are consistently dying out. If this trend continues, the community of the Ethur (Labwor) community may lack tools to support their activities and culture. Therefore, there is need to document and conserve indigenous practices like Blacksmith practice to help the Ethur (Labwor) community retain the local knowledge for the future generation.

1.3. Purpose of the study

The purpose of the study was to document and conserve the blacksmith practice of the Ethur (Labwor) people through paintings.

1.4. Objectives

- i. To analyze the perceptions of the blacksmith practice among the Ethur (Labwor) community in Abim District North Eastern Uganda.
- ii. To document the blacksmith process of the Ethur (Labwor) community in Abim District North Eastern Uganda.

- iii. To produce paintings that conserves the Blacksmith practice of the Ethur (Labwor) community in Abim District North Eastern Uganda.

1.5. Research Questions

- i. What are the perceptions of the Ethur (Labwor) community members in regard to blacksmith practice?
- ii. What is the process of blacksmith practice among the Ethur (Labwor) community in Abim District, North Eastern Uganda?
- iii. How paintings can be produced to conserve the blacksmith practice of the Ethur (Labwor) community in Abim District, North Eastern Uganda?

1.6. Significance of the study

The preservation of the blacksmith among the Ethur (Labwor) community will help other academics who intend to study and use blacksmith practice and its products for educative purposes as a source of literature.

The Paintings produced can be used in contemporary homes, recreational centers of the Ethur (Labwor) communities, others to serve as decorations and to preserve the cultural heritage for the future generation.

This will not only conserve the worth of the blacksmith practice but also to enable the communities raise domestic income to take care of their families.

This study will enable policy makers to realize the worth of blacksmithing and support it as a means of livelihood to improve the income avenues of the communities.

1.7. Scope of the study:

This comprises of the content, and the geographical scope of the study as discussed below.

1.7.1. Geographical scope

The study was conducted in Ethur (Labwor) community in Abim district, Karamoja Region Northern Uganda, 462km from Kampala Capital city, along Mbale-Soroti-Amuria-Kotido highway. On Google maps, the locating coordinates are 2.734330396, 33.667449733.

1.7.2. Content scope

The study concentrated on conservation of the Blacksmith practice of the Ethur (Labwor) community through Painting. The study analyzed the reasons as to why the practice is declining, the impact of modern ways of living to its existence and how art, painting in particular would act as a tool for conservation of the practice.

1.7.3. Time scope

The time scope was analyzed into two perceptions, at first when the study was carried out and second, the literature and related material that was reviewed during the study progress. The period for data collection was two years from 2017 to 2019. That

included field trips, data collection, studio experimentations, and production of art works as well as writing the final report which was use of paintings to conserve the Blacksmith practice.

1.8. 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 her study.

The visits to the sites was challenging due to tribal conflicts between the Jie and the Ethur (Labwor) people, since there were a lot of insecurities in the District most especially in the selected area of Nyakwai which was inaccessible by the researcher.+

1.9. Definition of operational term

Abim This is a district in Southwestern Karamoja region in North Eastern Uganda comprising of the Ethur people.

Agoc A person who formed the smelted metal into molten metal

Atet The Blacksmith

Analyze To examine something methodologically and in detail, typically in order to explain and interpret it.

Apura These were balls produced from smelted iron ore

Art The use of imagination to express ideas or feelings, particularly in creating visuals, performing artifacts (art works), intended to be appreciated for their aesthetic and functionality power.

Blacksmith A person whose job is to make and repair things made of iron.

Botho The smelter

Buko lelo The smelting process

Cast Iron A hard type of iron that does not bend easily and is shaped by pouring the hot liquid metal into a mould.

Community These are all the people who live in a particular area, country, etc. when talked about as a group.

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

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

Craftsmanship The level of skill shown by somebody in making something beautiful with their hands.

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

Cultural heritages The body that conserves the history, traditions and qualities of the culture of a particular society that has had for many years and that are considered an important part of its character.

Elders The aged informants enriched with information about the Blacksmith practice

Ethur (Labwor) This a local name of one of tribes in Karamoja who are recognized with their luo dialect, speaking Leb-thur as their Language, and live under the Labwor hills.

Iron ore The earthen state iron as mineral containing metal

Karamoja This is a Sub-Region in Northern Uganda

Leb-Thur The Thur language

Lor buk To work the Bellows

Painting This is a mode of creative expression done in numerous forms using different styles like, abstract, realism, expressionism, impressionism using a colored substance like paint to register on a surface.

Perception An idea, a belief or an image you have as a result of how you see something.

Research A careful study of a subject, especially in order to discover new information about the practice.

Smelting The act of heating and melting iron ore in order to obtain the metal it contains.

Smelted products Artifacts made out of heating and melting iron.

Smith A person carrying out the act of the smelting and crafting of metal especially iron to get smelted products

Tetho Smelted products

Tradition A belief, custom or way of doing something that has existed for a longtime among a particular group of People, a set of these beliefs or customs

Narratives These are descriptions of events, especially in a novel.

Odhok This is a gluey substance used for joining the smelted products with the holders, which were, mostly wood, metal or rubber.

Ot tet or teth The Blacksmithing hut

Opinion Leaders These were recognized resourceful respondents who had relevant information about the Blacksmith practice

Won tet The owner of the Blacksmithing hut.

Wrought iron It is iron worked by hands

CHAPTER TWO

LITERATURE REVIEW

2.0. Overview

In this Chapter, a critical review of the literature was carried out. This chapter discusses the existing literature on the conservation of the Blacksmith practice through Painting as a cultural Heritage. It begins by first analyzing the perceptions of people on the Blacksmith practice of the Ethur (Labwor) community in Abim District North Eastern Uganda, discusses the process of the Blacksmith practice. and looks at developing paintings that conserve Blacksmith practice as a cultural heritage among the Ethur (Labwor) community in Abim District, North Eastern Uganda.

2.1. Perceptions on blacksmith practice

Metalworking goes back to the Bronze Age around 300BC (Habashi,2017), bronze is an alloy of copper and tin and has a relatively low melting point, making it easy to work. The people who learned to smelt iron conquered the bronze smelters because of the simple fact that their weapons were harder.

Archaeologists were confused by iron implements found in various parts of the world from thousands of years before the Iron Age, until they realized that the iron alloys were from meteorites! After the Romans left Britain, blacksmiths were a disorganized group of mainly Celtic craftsmen who would set up anywhere there was a local population, to make weaponry and tools for farmers and other craftsmen such

as, woodworkers, or leatherworkers. Hence Gulliver (1953) elucidates that blacksmithing was known as the ‘king of trades’ as other trades couldn’t operate without them. Habashi (2017) further expounds that, in 1299 blacksmiths formed a loose association to protect their reputation from unskilled nomadic workers. They were so successful that in the early days of the company blacksmiths became magistrates, commissioners for oaths and in Scotland, conducted marriage ceremonies.

Blacksmithing remains an ancient trade, despite the impact of industrialization like other crafts, it was a very important practice that supported farming, trade, mining among others, that saw a downturn during the Industrial Revolution, According Aspery (2012) who claims that blacksmith practice takes a minor recovery, smiths strain to figure out different means of relating with customers, with regards to Asprey’s claim modernity has become a bottleneck to the products and access to the customers even when Blacksmiths can make money in this age by finding those customers on the Internet.

Therefore, Sandelowsky (1974), argues that other than spending time purchasing repetitive items, industrial products smiths are doing more than producing products, but rather learning to barter and deal with customers that implies that, Blacksmith practice is often paired with tedious processes of profession gathering of Mining, since minerals recovered from mineral veins most especially iron are a key component of smelted products which is not a huge industry. On the contrary, in the United States of America, there are about 5,000 and 1000 Blacksmiths, surprisingly only about 10 percent do the practice professionally; they usually make artistic hardware for homes or custom railings.

Trevor (2019) posits that, in 1860, blacksmith Henry Bessemer invented a process that enabled large quantities of steel to be made cheaply one of the main stimuli for the Industrial Revolution. In the 19th century, every town and village had a blacksmith there were over 10,000 working blacksmiths in Britain. Trevor further observes that, since the de-industrialization of Britain from the 1970s on, Alec (2018) adds that blacksmithing in the UK re-invented itself, providing design, advice and manufacture and repair of domestic items such as furniture, gates and railings, restoration projects and sculpture. Blacksmithing is currently experiencing a huge decline, and it's changed a lot from the tools used to the mode of executing the Blacksmithing processes due technological advancement. Therefore, the documentation of

In Australia, Corin (2015) elucidates that blacksmith practice is often called a dying art and don't have a long history of blacksmithing in the decorative/artistic sense. As a new country they embraced the Industrial revolution and all that it offered by way of machine-made articles. Accordingly, being a new country in the modern age, Blacksmith practice is despised since the young people hardly have prior information on it and the industrialization has taken thrive over it. Apparently, the handmade items that the smiths produced were very sturdy and functional, whether it is in a rural application, or tools for industry.

However, there are some fine examples of artistic work in the form of gates, balustrade and the like around Melbourne; Blacksmithing in Australia went into boredoms to some

extent in the 1970s. The production line as well as mass-produced goods, cheap imports and the demise of blacksmith apprentices seemed to spell the end of centuries of knowledge, however groups of people some retired blacksmiths and some passionate non blacksmiths banded together and either formed the Australian Blacksmiths Association Victoria or worked alone to preserve the craft.

Corin (2015) adds that today blacksmithing is enjoying something of a revival, many people old and young, male and female wish to carry on this ancient craft and to some degree it's morphing into metal art forms. Artist Blacksmiths, Tool Making Smiths and Blade smiths, demonstrating their arts, attract so much interest at public events. Is it the sound of the hammer on anvil, beating its rhythm? The color of the hot metal as it fluctuates between white hot and black? Perhaps it is the movement of the smith as he controls the hammer and the piece he is working in perfect harmony.

In Africa, (Ross 2012) speculates that blacksmiths emerged in West Africa around 1500 BC. They are feared in some societies for their skill in metalworking, considered a form of magic. They are also much admired and hold high social status. Because the trade is so specialized and dangerous, blacksmiths are often requisitioned by towns and villages where there are none. Other ironworking societies such as the Mande peoples of Mali and the Bamana exist in West Africa.

2.1.1 Perception of the Mande blacksmiths

The Mande blacksmiths hold important positions in society. Blacksmiths are often called upon by the chief for guidance in major decisions regarding the village. Ross, (2015) further clarifies that, the power of the blacksmith is thought to be so great that they are also feared. Mande Blacksmiths control a force called Nyama. Ross, (2015) further expounds that this means that they control all energy and power in the village as well as the makeup and workings of the Mande society. The ability to control such a force is not given to just anyone. A single family in the village is designated to produce blacksmiths. The boys from that family are taught the daliluw, “the secret knowledge about the use and nature of Nyama”.

Perani posits that “Nyama is the foundation that nourishes the institution of smiting, so that it may nourish society, is the simple axiom that knowledge can be power when properly articulate. One must first possess it (Nyama) in substantial amounts and then acquire the knowledge to manipulate and direct it to capitalize on its potential benefits. Perani, (1998: 71). They also begin training at an early age, as an apprentice in order to master the techniques of blacksmithing by the time they reach adulthood and become a Mande Blacksmith.

2.1.2 Perception of Blacksmithing in the Bamana society

The Bamana society is very similar to the Mande. Bamana society is also endogamous, so blacksmith families are the only Blacksmiths in the village and they hold a very high status, due to the extreme power and responsibility that they possess. Bamana Blacksmiths are also experts in divination, amulet making, as well as the practice of

medicines due to their extensive knowledge of the Spirit of Ogun. Bamana Blacksmiths are responsible with the well-being of the villagers and the safety of the village. This power like the Mande is driven by their control over nyama. The Bamana training of young blacksmiths lasts about eight years. After completion of the apprenticeship the young blacksmith is ready to begin forging tools, weapons, and ritual masks and staffs, used for ceremonial purposes. “When used actively and sacrificed to, iron staffs continue to gain and radiate power, the power to protect, cure, fight, honor, lead, and repel” Perani, (1998: 71-72).

The West African Blacksmiths mastered a tool that is still in use today. Iron has been a part of everyday life ever since. The intricate designs and mastered craftsmanship of the African Blacksmiths was truly unmatched in its time. Everything they created was done with a purpose in society. From the plows and hoes for cultivation to weaponry for hunting and protection. The African Blacksmiths were the key to survival for the Nok, Ife, Oyo, Mande, and Bamana people. The everyday objects were not intended as art because art was not essential in survival.

In Nigeria, (Ross, 2002) claims that, the Nok people of Nigeria show the art of blacksmiths, which date back to the sixth century BC. Ironworking made farming, hunting, and war much more efficient. Iron allowed for greater growth in societies with the ability to support larger communities on social growth and the development of large kingdoms, which spread across Western Africa. Throughout Nigeria two more very important West African civilizations arose. The Ife and the Oyo people of Yoruba land are very similar in their spiritual and ritual beliefs. Both base their existence around

ironworking. To these African civilizations, iron had become the key to their development and survival, and it was worshiped as such. The Ife and Oyo people believe that the blacksmith has the power to express the spirit of Ogun, the god of iron, because they create iron, which is the foundation for their survival. Ogun, the god of iron, is one of the pantheons of "orisa" traditionally worshipped by the Yoruba of Nigeria (Ross & George, 2002). Ogun is the god of iron and metalworking and was himself a user of iron as a blacksmith and metal worker. In Yoruba the use of "O" means "a spiritual force has mastered a particular form of wisdom". Ogun therefore means the survival through assertive and aggressive action that is directed toward maintaining survival. Most of Nigeria's numerous ethnic cultures have a god of iron and metalworking in their traditional religion.

2.1.3 The preoccupation of *Numu* blacksmith

In much of West Africa, blacksmiths form castes, called *numu* in Mande. Because these castes are endogamous (they only marry within the group), they have in several instances become distinct ethnic groups, which when separated from their parent group have even developed distinct languages spoken only by blacksmiths. The best-known of these is Ligbi, others include Tonjon, Natiro, Somyev, and in eastern Africa, Ndo.

2.1.4 The perceptions of the Blacksmith practice in Ethur (Labwor), community

Who are the Ethur 'Labwor'?

The Ethur (Labwor) community, is one of the many tribes in Karamoja Region living in the present day Abim District occupying the south western part of the sub-region surround by the Labwor Hills, (Ralph, 1974) explains that They are called "Ja-bwor"

literally by the local people, Speaking Leb-thur as their language. Ethur literally means many native people and Athur means one person. This is visible in their Luo dialects, the Acholi refers to them as labwor meaning lion, because of the labwor hills ‘ancestral hills’ which used to harbor (labwor) lions. The Thur person refers to their communities as Abwor, comprising of two major groups of people, Ethur (Jo-akwa and Jo-abwor). In 1945, Labwor County as an administrative unit was split into two minor divisions Nyakwai (Jo-akwa) and Abim-Alerek present day Ja-bwor people themselves. (Gulliver, 1953) designated them as the major producers and traders of iron, in Karamoja and the whole Northern part of Uganda. The Ethur are a sect of Nilotic, this makes them distinct from other Karamajong communities.

However, Ralph, (1979) further explains that, the major problem still remains: Some informers claimed that the JoAkwa had always been iron workers while others contend that they had no blacksmiths in their midst until the last third of the 19th century and no smelters until the 20th century. Therefore, Abrahams,(1978) posits it seems likely that most societies in this region, the JoAkwa always had a few men who could work with iron to a limited extent, but few if any fully trained blacksmiths and no one with the ability to smelt iron ore until rather late in the ore-colonial era.

As was said above, the JoAkwa possibly did not have indigenous iron Industry until the last years of the pre-colonial period. Its development thereafter was apparently a slow process that was only really completed after the establishment of colonial rule. According to (Ralph, 1979), he further clarifies, that the first real blacksmith in Nyakwai was Oryang who settled there in the 1870's or 1880's, and it is clear that he

settled in *Rogom* with the *Kor* and established the first smithies there. From this small start, the industry then grew. Even then, the Akwa commerce remained tied to the Abwor industry, since they did not learn how to smelt iron ore until after 1900 and they did not gain free access to the ore supplies at *Mountain Toror* until the colonial period. It is not surprising, therefore, that their trade was never as large nor profitable as it could have been. And, the Ugandan Government proscribed their iron industry in the early 1960s in an attempt to reduce the incidence of cattle raiding in this region (Neville, 1958). Thus, (Ralph, 1979) adds that, they were reluctant to speak about this aspect of their economy, even in the pre-colonial era. And, they seem to fear that the Government might take their land in order to have a place "to settle the Karamojong.

2.2. Documentation of the Blacksmith process

Blacksmiths exploit their expertise with Hammer and anvil to skillfully make fatal weapons, heavy suits of mail and plate armor, and other, more specialized items according to (Pilot 2013). Blacksmith practice is often paired with tedious processes of profession gathering of Mining, since minerals recovered from mineral veins most especially iron are a key component of smelted products which is not a huge industry. Paul (2017), complements that talented Blacksmiths can also modify their own equipment by adding sockets for magical gems. The gear that they make allows Blacksmiths (particularly those that equip heavy armor) to outfit themselves, equip party members or guild mates, and sell their craftsmanship via the auction house.

Sandelowsky (1974) elucidates, that majority of blacksmithing work must be done with a hammer and anvil. Smiting anvils (and forges to smelt minerals) can be found in most towns and cities. It seems unlikely that more than a small percentage of all of the items produced were needed for domestic consumption.

Ralph, (1979) claims that the traditional hoe is said to have lasted for three to four years and their spears could easily have lasted longer. The craft was tiring, and most blacksmiths argue that their numbers were small, primarily because most men did not want to work the long and hard hours in the stuffy iron-working huts that it demanded. They claim it was not a hereditary art. Abrahams (1978) elaborates that the wealth from the industry and trade might have been available to all with stamina and desire, and some of it flowed directly to almost every able-bodied middle-aged and younger man (25 to 35 years). Even in the first instance, then, the wealth was more or less evenly distributed.

Ralph (1979) further explains that the droughts, famines, and migrations of the late 18th and early 19th centuries had a tremendous impact on the demographic patterns in the northeast, these years of movement and turmoil also established guaranteed and expanding demands for Ethur (Labwor) ironware. This, in turn, strengthened the eroded foundations of the industry, caused its expansion, and helped to create a situation where in the new immigrants in Ethur (Labwor) community could be more easily incorporated into a stable society. The key to this process was the Jie trade, which dominated the Abwor industry in the 19th century.

According to (Ralph, 1974), he claims that the Ethur (Labwor) blacksmiths productive capabilities must have been stretched to the extreme from the Jie to Turkana. The Acholi normally preferred short spears without tails and accepted "thick and crudely-made hoes," called *atetokeng* (that is, the blacksmith has missed) by the *JoAbwor*, but they occasionally needed smaller items like "iron chains that were produced by their own blacksmiths. The *Lango Omiro* normally traded for hoes, which they then turned into spears if the need arose.

2.3 Production of ideas for conservation of Blacksmith practice

According to UNESCO, (1972), under Article 13, of the convention concerning the protection of the Cultural and Natural Heritage, States Nothing 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 practices particularly, blacksmith practice are at a peril 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 for conservation as a way of retaining the indigenous historic knowledge, systems and skills on the Blacksmith practice.

Culture from cultural heritage to cultural industries, from arts to creativity, is a driver and enables Sustainable Development. Mutungi claims that focusing on culture, also helps development to be relevant to the local context, more so, no development is

sustainable without serious consideration of culture (Mutungi, 2018). However, UNESCO (2019), in one the key questions of the 2030 Agenda spells out how art can be agents of change and contribute to social cohesion and development.

Remarkably, to a minimal extent art particularly painting has hardly been used to conserve the Blacksmith practice and therefore, the study commends that more indigenous practices ought to be documented and conserved through painting. For instance; use of paintings to visually document the Blacksmith practice in the four processes; working the bellows (Lor buk) process, Forging process (Teth), Smelted products (Theno) as well as Thur family for conservation purposes. Therefore, other visual means may as well be devised in order to support the conservation of indigenous practices like Blacksmith practices for the future generation, more so visual artists to produce artworks that narrate, communicates, conserve and solve problems in society which reveals the importance of visual art in the society.

CHAPTER THREE: RESEARCH METHODOLOGY

3.0 Overview

This chapter presents the research design, area of study, study population, sample population, sampling techniques, and data collection instruments, validation of questionnaire, administration of the instrument, and method of data analysis.

3.1. Research Design

The design for this study was ethnography. According to Colin and Shamus (2018) ethnography is a method of social science inquiry in which the researcher embeds herself in the ongoing interactions of particular social setting in order to understand and explain members' lived experience. The researcher chose this design because it provided a systematic description that was genuine and accurate, thereby enabled the researcher to understand the real picture of conserving the Blacksmith practice. It gave the researcher the picture of executing the paintings as inspired by the Blacksmith practice, the materials used for making the artifacts to conserve.

3.2 Area of study.

The research was conducted in the Ethur (Labwor) community in Abim District, Karamoja sub-region in North Eastern Uganda. The community comprising of two major groups of people, Ethur (Jo-akwa and Jo-abwor). In 1945, Labwor County as an

administrative unit was split into two minor divisions Nyakwai (Jo-akwa) and Abim-Alerek present day Ja-bwor people themselves were the major producers and traders of iron, in Karamoja and the whole Northern part of Uganda (Ralph 1979), Ethur literally means many native people and Athur means one person. They are sect of Nilotic which makes them distinct from other Karamajong communities. This is visible in their Luo dialects, they speak (Language) – Leb-Thur, and the Acholi refer to them as labwor meaning lion derived from the labwor hills, (ancestral hills), those hills used to harbour (labwor) lions. The Thur person refers to their communities as Abwor. The identified community comprises of selected areas of Koya, Nyakwai and Loyoit where the Blacksmithing occupation is regularly carried out, the area is designated for the research study because they are enriched with the historical aspects of material culture on blacksmithing and above all, to boosted the practice.

3.3 Study Population

The study population was the Ethur community who depend on blacksmith for their livelihood. The entire Ethur community was targeted because blacksmith supports the entire community which engages in subsistence farming and other activities that use blacksmith products. Although blacksmith is a specialized activity handled by few people, the outcomes are beneficial to the entire Ethur community who use the products in their day to day activities.

3.4. Sampling procedure and Sample size

A purposive sampling procedure was used for selecting the participants of the study. The sample was comprised of the smithies, opinion leaders and elders in the identified sites of Koya, Loyoit and Nyakwai practicing Blacksmithing and not the whole Ethur (Labwor) community, in order to develop inspirational objects from the practice for paintings. This technique was carried out to ensure fair presentation of the variables for the study. The category of the sample population to be identified were the smithies practicing Blacksmith practice in the selected areas of the Ethur (Labwor) community, the focus of the research was on deriving inspirational objects from only Blacksmith practice as material culture. The proportion of the sample in relation to the population was vital. The identified Smithies in selected areas of Nyakwai, five local smithies, five local people, derived from blacksmith and material culture at large, 3 smithies, 2 Elders and 2 opinion leaders others who were purposively selected. As shown in table 3.1.

Table 3.1. **Table portraying the respondents**

RESPONDENTS	NUMBER
Smithies	3
Elders	2
Opinion leaders	2
Total	7

3.5 Data collection methods

The researcher used different techniques and designed corresponding tools for each method. The methods aimed at producing relevant information on the perception of the of the Ethur (Labwor) people towards Blacksmith practice. These research methods and tools were linked to the objectives and questions to ensure that data generated for each objective would guide the findings.

3.5.1 In-depth Interview

The use of in-depth interview was to conduct a detailed discussion with the elders, opinion leaders and smithies in order to achieve ground information about the practice. An interview guide was used on perception on blacksmith, production process. The opinion leader was asked two questions on the relevance of conserving such a practice in the Ethur (Labwor) community.

3.5.2 Focus Group Discussion

A focus group discussion was conducted with 7 respondents the elders, opinion leaders and the smithies that are on the ground of the study area. A checklist was prepared, the FDG was done once and it involved three smithies, two opinion leaders and two elders.

3.5.3 Observation

The used of observation skills to gainfully identify the Blacksmith process together with the smelted tools. Photograph and videos were derived through critical observation and the pictorials were transferred to the Studio as sources of inspiration to inform the Production process of painting to conserve the Blacksmith practice.

3.6. Data collection tools

The researcher used different tools for the conforming data collection methods. The tools aimed at generating applicable info on the perception of the of the Ethur (Labwor) people towards Blacksmith practice. The research tools were allied to the objectives and questions to confirm that data generated for each objective would guide the findings.

3.6.1 Questionnaires

The Questionnaires were used to collect data from the visual artists on their perception in regards to the Blacksmith practice, The Questionnaires were both structured and open ended.

3.6.2 Checklist

The check list was an evaluation form that assisted the researcher in achieving the relevant data from the respondents, which ensured that important issues are not overlooked on the blacksmith practice, that are on the ground of the study area. A checklist was prepared for the FDG which was done once and it involved over 10 smithies, opinion leaders and elders.

3.6.3 Interview guide

An interview guide was used to conduct in-depth interviews which involved deep discussions with the Blacksmiths, opinion leaders and elders of the Ethur(Labwor)community, on the perception of the blacksmith practice, for instance: The opinion leaders was asked two questions on the relevance of conserving such a practice in the Ethur (Labwor) community.

3.6.4 Photography and Videography

Photographs were taken from the blacksmith practice, smelting, forging, crafting and the smelted products and their usage, as sources of inspiration for development of paintings to conserve the blacksmith practice. The data collected during interviews from the smithies on the smelting process. On each scene, the photos and videos were taken with permission from the participants and on consent.

3.7 Data analysis

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 Blacksmith practices as sources of inspiration. Four processes that preserve and conserve the blacksmith practice among the Athur community were developed from the field data. The paintings were made and arranged according to the blacksmithing and themes explored through studio.

3.8 Data validity and reliability

The validity of the data collected is vital in the research process, the questionnaires were taken into consideration, there was close interaction with the researcher and they are valid for only the research scheduled research period, after that, This was all about the accuracy of the research design and reliability which meant the extent to which the research process was stable and trustworthy results.

3.9 Ethical considerations

The researcher observed ethical issues so as to understand, observe and respect the ethical issues related to human subject, confidentiality, anonymity, soliciting informed consents among others. The researcher sought permission from various levels of authority from the district administration to the local council of the Ethur (Labwor) community to ensure successful access into the field. Permission was sought from the participants before interviewing them or taking their photographs. The participants were assured that their names would be concealed and the data were only for academic purposes.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.0. Overview

This chapter displays and interprets the findings in relation to the purpose and objectives of the study. It presents the findings sequenced according to the Objectives. The chapter displays the findings on perception of the people towards the practice, the blacksmith process which gave detailed reason for the studio experimentation process. The collected data through in-depth interviews, FDGs and Photography was analyzed using visual approaches, preliminary and working drawings as prerequisites for a narrative painting such that conservation of the Blacksmith practice of the Ethur (Labwor) community is generated. The four emerging themes were executed, for paintings, working the bellows (*Lor buk*) process, Forging (*teth*) process, and the smelted products (Tetho) and Thur Family.

4.1. The perceptions on the blacksmith practice among the Ethur (Labwor) community.

The Ethur (Labwor) community, is one of the many tribes in Karamoja Region living in the present day Abim District occupying the south western part of the sub-region surround by the Labwor Hills, Ethur” They are called “Ja-bwor” literally by the local people, Speaking Leb-thur as the language. Currently, The Jo-Abwor(Ethur) in south

western Karamoja region, are forming Abim District in South Western karamoja in Uganda comprising of two major groups of people, Ethur (Jo-akwa and Jo-abwor), The Ethur name was adopted to dissolve the divisions among the two communities in Labwor. Neville,(1958) posits that in 1945, Labwor County as an administrative unit was split into two minor divisions Nyakwai (Jo-akwa) and Abim-Alerek present day Jabwor people, Gulliver,(1953) describes them as the major producers and traders of iron, in Karamoja and the whole Northern part of Uganda.

The Ethur are a sect of Nilotics, this makes them distinct from other Karamojong communities. Ethur literally means many native people and Athur means one person. This is visible in their Luo dialects, they speak (Language) Leb-Thur the Acholi refers to them as labwor meaning lion, because of the labwor hills 'ancestral hills', those hills used to harbor (labwor) lions. The Thur people refer to their communities as Abwor.

To conserve the blacksmith practice of the Ethur (Labwor) community, the study first sought to understand the perceptions of the community about the blacksmith practice. One of the respondents, an elder in the area explained that many young people have been influenced by the modernity and hence their understanding of the practice is limited. According to the respondent, Technology has affected the way we live our lives, it has affected the systems and means of production and changed the kind of tools that we use, and the approaches and methods used in production of smelted products.

Unfortunately, because of that conviction, not so many people today do understand or wish to learn the blacksmith practice, and they want to use modern equipment although

few can afford them. More so, among the Ethur (Labwor) community there were few people who were engaged in the activity of Blacksmithing and Forging, above all the young people who should have inherited the exercise were no longer aware of the practice because the practice is despised and ignored by the people today due to modernity and also there seemed to be minimal transmitting of Blacksmith practice to the young ones.

Ralph observes that some of the consulted informants claim that the Ethur (Labwor) communities have always been iron workers while others contend that they had no blacksmiths in their midst until the last third of the 19th century and no smelters until the 20th century. However, it seems probable that like most societies in this region, the Ethur (Labwor) community, always had a few men who could work with iron to a limited extent, but few if any fully trained blacksmiths and no one with the ability to smelt iron ore until rather late in the pre-colonial era (Ralph, 2012).

However, if this trend continues in the next 15 to 20 years, Blacksmith practice will have died out, this is because the people currently carrying out the practice among the Ethur (labwor) community are of advanced age of 75years and above. Although this Blacksmith practice is dying out, the activity needs to be documented and forged items need to be preserved so that the next generation may know how their fore fathers once lived.

According to the Elders, Opinion leaders, and Smithies interviewed, one man could carry enough ore to produce two to four balls, or apura, of smelted iron, the balls weighed between two to four pounds. The smelting process (buko lelo) was performed

at the smelting hut (ot buk), which, like- the blacksmith's hut (ot tet or teth), was always placed away from the villages. At least three men were needed for smelting: the smelter (botho) who tended the fire to ensure a successful smelt, his agoc who formed the smelted metal into apura, and the abuk who worked the bellows (lor buk). This report indicates that the practice is tedious or an experience perhaps that may be feared by the young people between 25 to 35 years today.

Ralph (2012) further observes that like in the Ethur (Labwor) community on their role in the commerce of Karamoja Region in Northern Uganda, Abim District in particular, one of the Elders pointed out that the major problem still remained that the wealth gained from the practice was compared to any other hardworking man. Even in the first instance, then, the wealth was more or less evenly distributed. As a result of this, the process of blacksmith remained poorly understood with minimal participation in the practices of Blacksmith, for the manufacture of tools, weapons, jewelry and ritual regalia, most smithies claimed that, their numbers are small, and crafts are hard mainly because most men do not want to work the long and hard hours in the stuffy iron-working huts that Blacksmith demand.

This seemed to be unlikely that more than a small percentage of all of the items produced in Ethur (Labwor) community were needed for domestic consumption and agricultural production. The traditional hoe is said to have lasted for three to four years and their spears could easily have lasted longer unlike the industrial tools of today which last for a short period of time to get damaged. The smithies further argued that it is rather likely, that the numbers of smithies and thus the production and trade figures

should also be doubled. Nevertheless, they suggest in general terms that the amount of wealth added annually to the society's resources could have, and probably did, improve the general standard of living of the Ethur (Labwor) community.

In agreement with this analysis, the locally smelted products crafted by the blacksmiths are sturdy, with benefit that it can also be sharpened during the usage, as compared to the industrially made items. More so the blacksmiths traded the smelted items which improved the economic status of the Blacksmiths. Unfortunately, the numbers of blacksmiths who craft the smelted items are minimal due to the rate at which technology is infiltrating society; as a result, the current generation is less informed about the practice.

The second respondent, another elder agreed with the first respondent that the people who are of middle age and above (40years and above) understand the practice, but the young ones (25 to 35 years) do not understand the practice because it has been overtaken by a lot of factors in the recent times. Furthermore, the two elders argued that new contemporary modern technology was an obstruction to promotion of blacksmith because necessity drives creativity. Whereas the traditional societies invested in research to improve their lives and livelihoods, the current communities are heavily dependent on the external market. This has affected the production and use of blacksmith products among the Ethur (labwor) community because everybody wants to use modern tools.

One of the respondents argued that the locally produced blacksmith items were highly used in the 1960s and 1970s because much of the products produced were important to the everyday activities in a household. They were producing tools that people needed in their day to day life such as hoes, axes, for defense like such as arrows, spears, for domestic purposes such as knives and for symbolizing and the identification of animals such as the bell -*Nyakadong* that the animals wear. The respondents continued to argue that since 1980, the competition from cheap products that come in bulk from outside countries such as China and Taiwan have been offering much cheaper products than the smelted items by local smiths.

The respondent who was a practicing artist believed that blacksmith practice was affected by the colonialists who introduced already made metallic and plastic items that relegated the local items. He believes that the availability of scrap metal discourages the smelting of iron because people easily access low materials despite the quality. According to his understanding, there is no longer a need to smelt because all the equipment for day to day usage is available on the market. He also believes that cultural strengths that pushed people to engage in useful research was lost and communities are only waiting for handouts or wait on the government to provide.

The scrap collected from vehicles and other dumped metal are recycled by the smithies and communities spend a lot of time collecting them instead of making their own product. Consequently, the smelting process of iron ore stopped. Communities are now

dependent on external sources and as such external developers have turned the expert iron smelters into casual laborers in their industries.

Similarly, another respondent who was a practicing artist and art manager perceived blacksmith practice as an item that requires preservation. However, he asserts that,

As a country we need to preserve the cultural heritage, but we should not revert to rudimentary means of production at the expense of modernity. We should be careful not to affect our development because we need to promote and preserve our cultural heritage. We must move slowly with a clear vision of what we want to preserve. Otherwise, visitors especially tourists are interested in our indigenous material culture.

He therefore supports preservation of such cultural practices for future generation to understand our history. The elite of the community perceive blacksmith practice as a diminishing practice because of education, religion and modern way of living. One of the respondents asserted that indigenous practices such as blacksmith practice are,

Cultural practices that have tended to diminish, because the current people are a mixture of new generations and the old generation. The old generation is still doing the practice because they are familiar to it and how it operates but the more recent people born in the 1990s who happen to be in this generation are not so much informed and may not have a clear picture of blacksmith and its importance.

4.2. The documentation the blacksmith process of the Ethur (Labwor) community that was used as sources of inspiration.

On various visits that were made to the Ethur(Labwor) community, the researcher was able to discover the tedious blacksmithing practices, their role during the Blacksmith process of executing smelted products and their impact to house hold activities in the Ethur(Labwor) community. Seven respondents from the Ethur (Labwor) community were interviewed, both on individual basis and in groups from the Ethur (Labwor) community. Four activities were significant identified most vital by the Blacksmiths and were examined by the researcher to enhance the studio experimentation, Working the bellows (Lor buk), forging process (Teth), the smelted products (Tetho) and the Thur Family.

Three of the smelted products in Ethur (Labwor) community were very significant activities that supported a large number of craftsmen and a large percentage of the society's man power (Ralph 1979), who also claims that the production and exchange of the smelted items in Ethur (Labwor) Community was a four step process and utilized the services of almost every able bodied male. The smelting (buko lelo) and blacksmithing (Theth) were performed by skilled craftsmen who had spent several months or longer serving as unofficial apprentices to learn their skills. The Elders together with some of the blacksmiths expressed that the practice had an industry in the community called the 'Abwor industry' which was clearly an important part in their economy. One of the elders in the Ethur (Labwor) community who happened to be the main informant known as Mzee Odung in the local language *Leb-thur* argued that,

Chuo na pol wothoo gini nabor, eka katho Nyakwai, Jie naka yo Kidi Toror ingeet Payangara. Chitho ki dwogo, tero kikin apar ki piyerariyo wiyee me choko apura, ki Kidi Toror.nino ariyo. Piboro mee, chuo chatho chath na ber wogo Labwor.

Mzee Odung explains that the several groups of men followed paths through Nyakwai and Jie Mountain Toror to near the Panyangara settlements which took them between 10 to 20 round trips of collecting iron ore. The round trips were over 45miles and took at least two days. While at Mountain Toror, due to the lengthy distance, they carried out trade with the Jie before matching back to Labwor, since all the collected ore were from the surface deposits, they hardly mined.

According to the respondent, in the focus group discussion with the smithies, elders and the opinion leaders, one man could carry enough ore to produce apura of smelted iron, a (Ralph 1979), asserts that in 1932, such smelted iron weighed between 1kg to 2kg. Therefore, the buko lelo was done at the smelting huts (Ot buk), which the Blacksmith huts (Ot teth) was always in isolated locations of the villages.



Figure 4.1, Image showing the Labwor hills and the one displayed above).

Source: researcher (2018)



Figure 4.2, Blacksmithing huts (Ot teth) are located below the Labwor hills.

Source, researcher (2018)

In figure 4.2, the researcher realized that most of the blacksmith huts are located below the Labwor hills, due to further assistance from Mzee Odung explained in *Leb-Thur* that the reason why the Blacksmith huts are built in between the Labwor hills is to avoid inconveniences from wind during the smelting and forging process in the huts.

‘Egero ot teth in tyen kidi, ki pi’ping eko geng yamo na dwong, pee odony iyi’ Ot Teth me lolo tetho teth.’



Figure 4.3(a-b) Image showing the interior outlook of the Blacksmith hut (ot-buk).

Source, researcher2019

Mzee Odung one of the elders and informers further demonstrated how the Smithies used the furnace in figure (a-b) to work the bellows and smelt metal for the Blacksmithing process. He added that, the Blacksmithing hut was abandoned because

all the people who used to carry out the Blacksmithing process were aged and died, and yet this practice needs people with energy like the youthful people but it not at their interest.

'Jii ba dok timo teth rwok chalo yam,piyen, pol joonongo tetho teth, otho gini oko eka, joo na tyee otii gini rwok me tetho piyen teth mito jo no jing chalo bulu. Bulu chwingi opee i teth i chaa ni ngaa ta chelalel yubo gina en mito ka yiye ento pathi me chath kyalo yam. Eka kee medere ko man, teth kore keth oko.

Unfortunately there is no much involvement in continuation with the practice, but rather people just come to make personal items basically for homesteads not as before when they were produced in bulk for trade, and if were continue like this that will be the end of it.

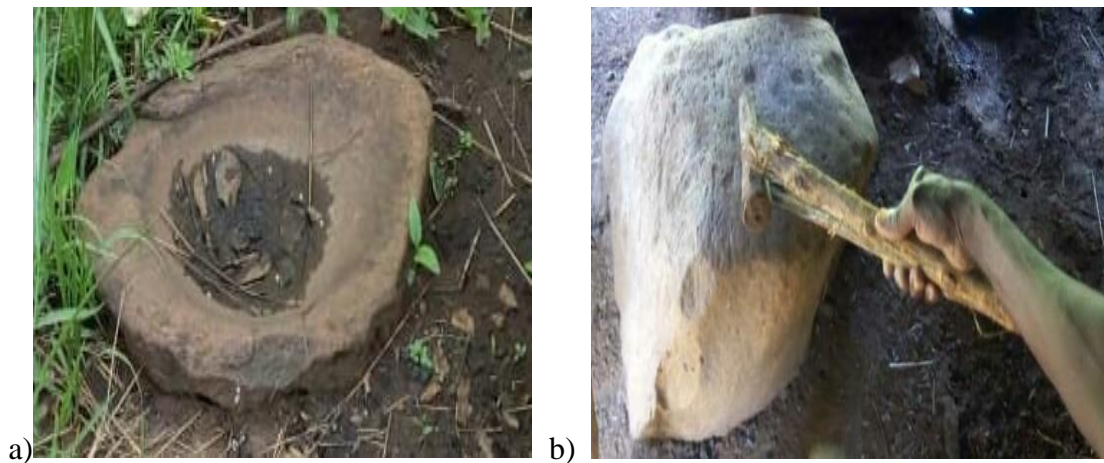


Figure 4.4(a-b): The anvil (*kidi teth*), and a tong (*Kodi*) made out of a stick

Source: researcher (2018)

In figure 4.4, the researcher visited one of the abandoned blacksmithing sites in Odoko'gwok village behind kidi kelemeth (figure 4.2) through the guidance of Mzee Odung the main informers, an elders who was once a smith. (Figure 44a&b) displayed the anvil and a pair of tongs made from wood where the smelted metal is placed for crafting.



Figure 4.5: Charcoal collected before tending the fire to working the bellows (Botho).

Source, researcher (2018)

The Blacksmith explains,

‘Na bare’ekyako teth, eyobo makaa ki yen, kee’etyeko kye eketho makaa kimach iyi dho botho eko lyethi.’

One of the (*Blacksmith*)*ateth* explains, that before starting the practice, charcoal as fast fetch, then it is light up with fire so that when the smelter starts rending the fire by working the bellows its already intact.

Working the bellows (*Lor buk* process)



Figure 4.6: The smelter working the bellows (lor buk).

Source: researcher. (2018)

In figure 4.6, The process of Blacksmithing is not so different elsewhere in the world from the way it is executed in Ethur(Labwor) community, because these tools where created for agricultural, domestic as well as defense purposes. The researcher visited

another smithing site at Opopongo village and according to the smelter(*Botho*) and Blacksmith(*figure 4.6*) clarifies that,

'I nyee tich, makaa ka' apura no dong ki chem eka kongo wekere both thee ki joo na konyee.'

He meant that, in return for a day's work, remnants of charcoal and iron ore brought by the client, and some of the smelted iron, together with food and beer were given to him and his helpers. It was also generally said by majority of the respondents more so the smithies, that they worked every day throughout the year and during some seasons, it was also said in the tradition that there was a shortage of smelters. Being in the blacksmith practice for over 25years smelting and blacksmithing, respondent said,



a)



b)

Figure 4.7: The images show the Blacksmithing processes: (in figure a) Working the bellows and (figure b) Smelting (Buko lelo), as the charcoal heats, the iron metal for blacksmithing. Source: researcher (2018)

The blacksmith who happened to be one of the main informers, (in figure 4.6 and 4.7) above explains in *Leb-Thur*,

‘Theth obedo tich na pek, eka mito chuo adek me thetho. Ochuo achel lor buk, cheme ariyo buko lelo, en buko machi iyii botho naka ko olyetho makaa ka apura olyetho, Agoc goo’ apura eka atet chako thetho’

“The tiring task of smelting was done by at least three men: firstly, with the smelter (botho) who tended the fire to ensure a successful smelt, his Agoc who formed the molten metal into apura and the (abuk) who worked the bellows (lor buk). When my apura were ready, i went to the owner of the Blacksmith hut (the won teth) to negotiate on the production of tools and weapons needed and, where he took along with him a present to speed up the issue.

The Forging Process (*Tetho process*)

The forging process is mainly carried out by the skilled Blacksmiths known as *Atet*, after the *Botho* has tended the fire during the process of *Lor buk* and also goes ahead to *buko lelo* in order to melt the *apura* for the *atet* to finally start the *Tetho* process.



Figure 4.8(a&b): Forging (Teth)

Source, researcher (2018)

In figure 4.8, The blacksmith process: the *Botho* who controlled the fire and the shaping of the iron ore, his *agoc* who used a large stone to break up the *apura* and hammer the red hot metal as the blacksmith directed, and a man to work the bellows. Meanwhile, just like the smelters (*Botho*), the blacksmiths also had to receive assistance in their production process.

Smelted products (Tetho process)

The smelted products of the blacksmithing process included: hoes, spears, knives, animal bells, as well as bows and arrows, were produced by the smithies every day and at least one man had to be available at all times to work the bellows. In trying to

determine what the society benefited from their labor, according to most informants, particularly the blacksmiths, each apura could be shaped into 1-2 hoes, or 3-4 spears or 12 knives or 5 bells. The respondent further says, each blacksmith could produce about 3 hoes in one day or 10 spears in 2-3 days of work. Spears, hoes and knives were the main items produced, he further adds that in their 20 working days, each of them spent 8 days producing smelted products.

The Jingle (*Agara*)



Figure 4.9: The Jingle (Agara).

Source: researcher (2018)



Figure 4.10: The scanned images displaying a Jingle.

Source, researcher (2019)

The above plate's displays the jingle, which is one of the most prominent tools smelted by the Blacksmith, This smelted item is crafted with metal and metal small ball in it

then fastened using sliced animal skin to join up the small circular metal jingles. They are mostly used for ceremonial dances and are always made on order by client.

The Knives (*Pala*)



a)



b)

Figure 4.11(a &b): The knives. In figure 4:11(a) portrayed smelted knives ready for sell by one of smithies at Opopongo in Nyakwai, figure 4.11(b) scanned image of a smelted knife by the Blacksmiths. Source, researcher (2018)

The knives are the most commonly made tools both for domestic and trade purposes, the researcher discovered that, the knives are always decorated with the a sign of an arrow, and one of the respondents at opoponog Blacksmithing site sheds light on that,

‘Eko chal athero iyii com pala, nyutho ni e mede a nim kede ni ngoo’

The respondent in *Let-thur* meant that the arrow on the knife is a reminder to stay focused in the Blacksmith work despite of the fact that it is a tiring practice. After crafting the knife, the researchers discovered a unique substance that the Blacksmiths use to join the metal with wood in the plate below.



Figure 4:12: Nature Glue extracted from plant (Odhok thoo).

Source, researcher (2018)

This is a nature gluey substance (*Odhok thoo*) got from a tree called *Thoo* which is veryhard like a stone, but when put on fire, it metals so fast. *‘Eketho’odhok thoo iyii nywenyo ne thetho, che’e kethi machi eko nyale oko kye kuubo tetho ki yath.’*

The Blacksmith explains that placed the stony gluey substance (*odhok thoo*) on the part of the smelted metal to be joined with wood; it's melted under heat on metal then joined with a wooden handle that holds the blade of *pala*, *athero* or *tong*.

The spear (*Tong*) and arrows (*Athero*)

a)



b)



In figure 4:13(a&b) The images portrayed smelted knives ready for sell by one of smithies at Opopongo in Nyakwai.

Source, researcher (2018)

The process of making a spear is more less the procedure of crafting arrows, and they all serve similar purposes to support household activities. The blade of a spear is bigger, but arrows have a smaller blade and spikes on the sides to ease their use.



Figure 4.14: Thur family.

Source, Researcher (2019)

In figure 4.14: The researcher visited a family in Opopongo village one of the Thur families in Opopongo village which happened to be a family of one of the smiths (in figure 4.7) called *Olweny*. He said, '*Teth en okonya me pitho para eka me tero ethino'na iyi kwan'*

The Blacksmith occupation has sustained the family and taken their children to school. The family has the Eldest is in Primary four at Anenober primary school in Abim Town. The blacksmith practice has supported household activities in the Ethur (Labwor) community.

4.3 Production of paintings that conserve the Blacksmith practice of the Ethur (Labwor) community.

Developing the sketches

The sources of inspiration for the production of paintings for conservation of the Blacksmith practice were derived from the photos of the Blacksmithing process which were studied through photography.

4.3.1. Process one: Working the Bellows (Botho

Process)



Figure 4:15: Sketchy black and white application. Size 40cmx100cm.

Source, researcher (2019)

In figure 4.15, the artist began sketching the source of inspiration of working the bellows using charcoal pencil on white manila (340) to create forms on the activity with contrast to depict the character of the smelter.



Figure 4.16 (a&b): Sketches of Working the bellow for project one. Size: 40cmx60cm.

Source, researcher (2019)

In figure 4.16, the artist further made more studies of color application onto the sketch using oil pastels, of the smelter working the bellows (Botho)



Figure 4:17: Working the bellows sketch. Size: 60cmx40cm.

Source, researcher (2019)

In figure 4:17, the continued adding of color application onto the sketch using oil pastels, to act as a working drawing for the process one; working the Bellows.



Figure 4.18: Working the bellows by the smelter (Botho).

Size: 80cmX80cm/40cm x40cm

Source, researcher

The painting above depicts the final painting of the researcher used miniatures (80cmx80cm/40cm/40cm) with working the bellows, by the smelter (Botho), according to the smithies, literally: the smelter was called *Botho* according the task that he did of working the bellows known as *Botho*.

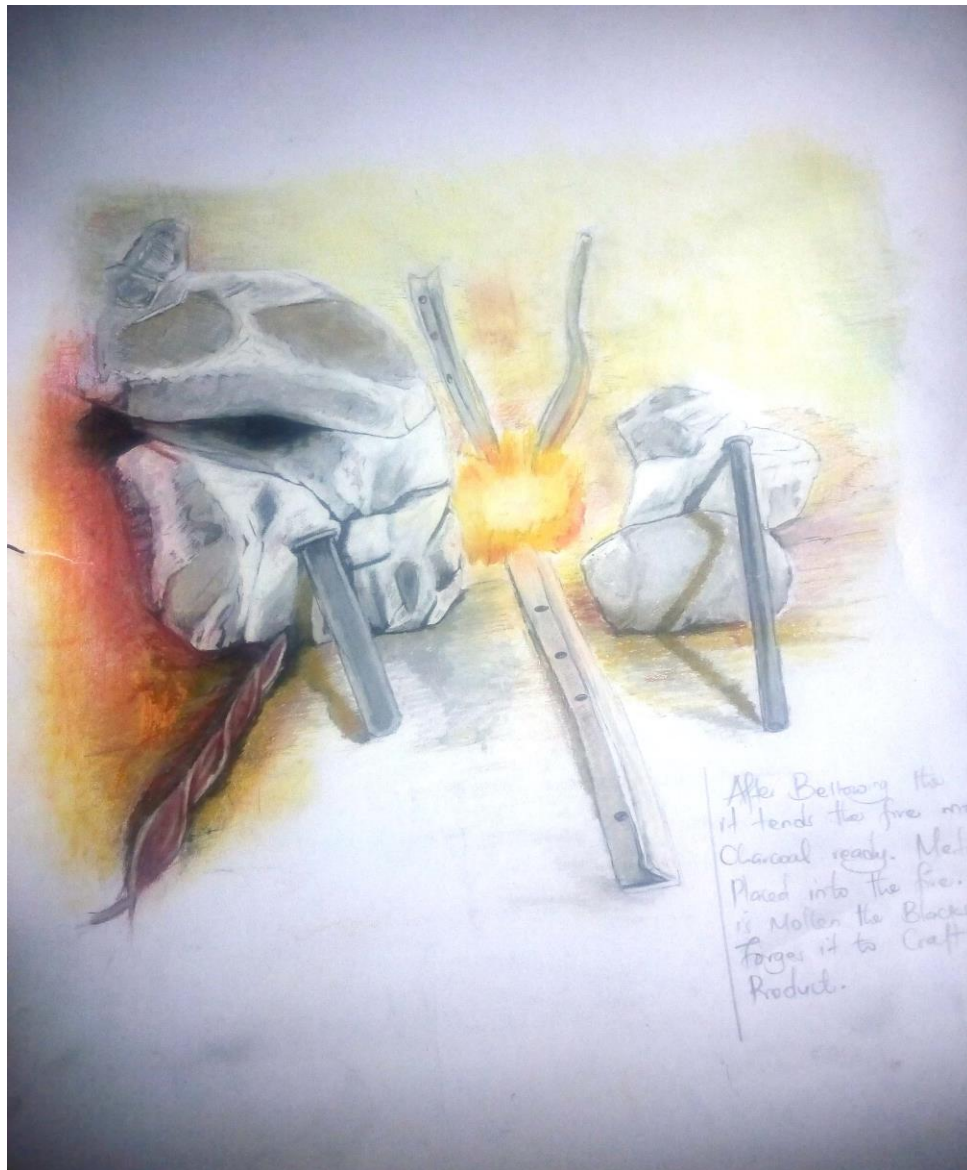


Figure 4.19: A sketch of the smelting process. Size: 30cmx60cm

Source, researcher (2019)



Figure 4.19.1: Working the bellows: Smelting by the smelter (Botho).

Size: 100x80cm

Source, researcher (2019)

In figure 4.19.1, the artist used acrylic paint to create contrast of the light and dark effect from the fire to the stuffy *ot-teth*. A realistic impression was used to make the process evident. As the *Botho* keeps working the Bellows in order to tend the fire and when the fire is ready, metal or *apura* is fixed into the fire to undergo *Teth* process above. The artist covered the whole canvas with acrylic paint in order to make the process evident, since the stuffy *ot teth* is always a busy place all over.



Figure 4.20: The final composition of the storyline of working the bellows to smelting and finally forging.

Source, researcher (2019)

In figure 4.20, the artist merged three compositions of the different projects in the first two Blacksmith processes, Working the bellows (*lor buk*), and the first phase of forging, to display a painterly story line of the Blacksmith processes from working the bellows to smelting (*buko lelo*) the iron metal and forging(*teth*) to create the smelted products(*Tetho*).

Working the bellows *Lor buk* is the prerequisite of smelting *buko lelo* and the forging *Theth* process to craft the final smelted product (*Thetho*). The artist preferred a realistic demonstration so as to visually document the processes of Blacksmith practice.

From figure 4.15 to figure 4.20, the artist presents artworks depicting the trends of events in the Blacksmithing processes to create one solid composition narrating the procedures of the ‘*Abwor iron industry*’ but particularly the identified site was

Opopongo Blacksmith Association who acted as sources of inspiration to execute the stages of the Blacksmith practice. In the painting depicting *lor buk*, *buko lelo* and *teth*, the researcher compared them with that of Theodore Robinson on the -apprentice-blacksmith in figure 4.21 below, in his approach an impressionist painting of the forge (or an apprentice Blacksmith) depicting how an apprentice blacksmith orders the forging process through reproduction, he used oil on canvas.

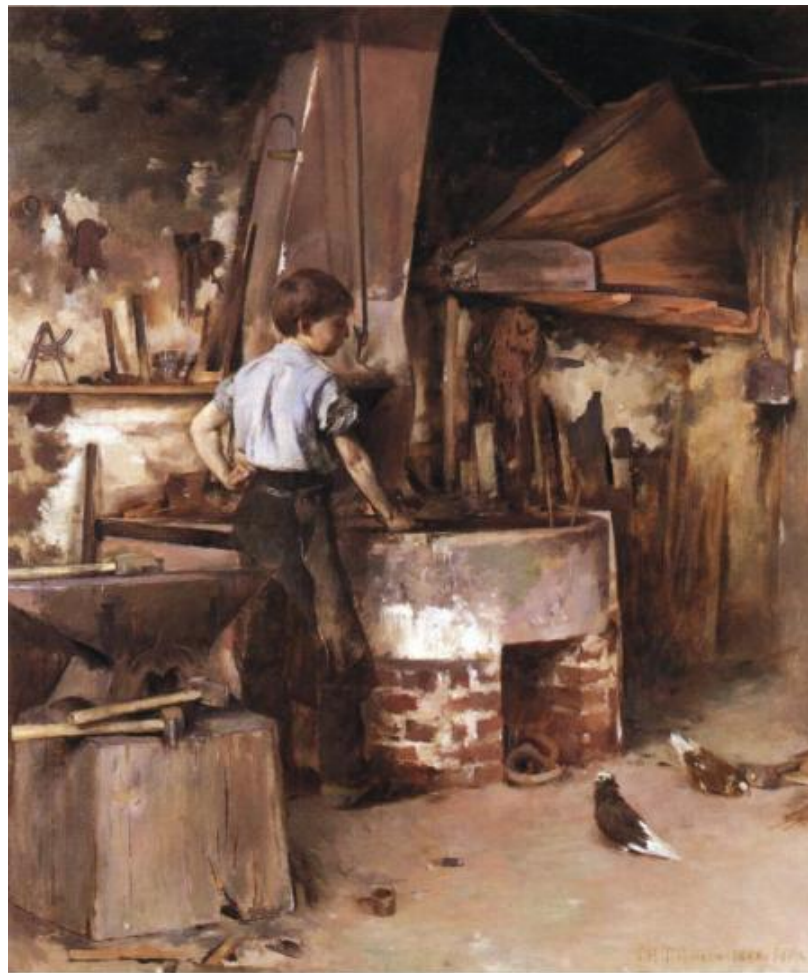


Figure 4.21: the -apprentice-blacksmith by Theodore Robinson, 1886 oil on canvas

Source: <https://gulfcoastblacksmith.com/discoveries-gallery/paintings-and-sketches/>

4.3.2. Process two: The Forging Process (Tetho process)



Figure 4.22: Forging, A sketch of the forging tools (hammer and anvil).

Size: 60cmx40cm

Source, researcher (2019)

In the above plate, the artist shows sketches of the most vital tools used in the Blacksmith practice (Teth) which is the Hammer and the anvil, using charcoal pencil on Manila (340).



Figure 4.23: Forging: The sketch of a hammer striking the red-hot metal on the anvil.

Source, researcher (2019)

In figure 4.23, the artist used charcoal pencils to create a working sketch to display color in order to give an impression of the relation between the hammer, the red-hot metal and the anvil during the process of crafting the metal into a smelted product.



Figure 4.24: Color application of sketch for forging (Teth).

Source, researcher (2019)

In figure 4.24, the artists continued making colored sketch application of the hammer striking the red hot metal on the anvil. She used oil pastels on the craft paper to come up with a suggestion of how the final painting depicting the practice would look like.



Figure 4.25: First phase of the Forging (Teth)

Source, researcher (2019)

In figure 4.25: The painting above shows the final painting of the first phase of the *Teth* process carrying out the second stage of the Blacksmith practice. The artist focused more on contrast in order to depict the *Teth*, after the metal has been smelted and its red

hot at a molten state, ready to be crafted into a smelted tool. The *atet* starts crafting hammering the molten metal and crafts using a preferred tool of their choice depending on the kind of metal smelted.

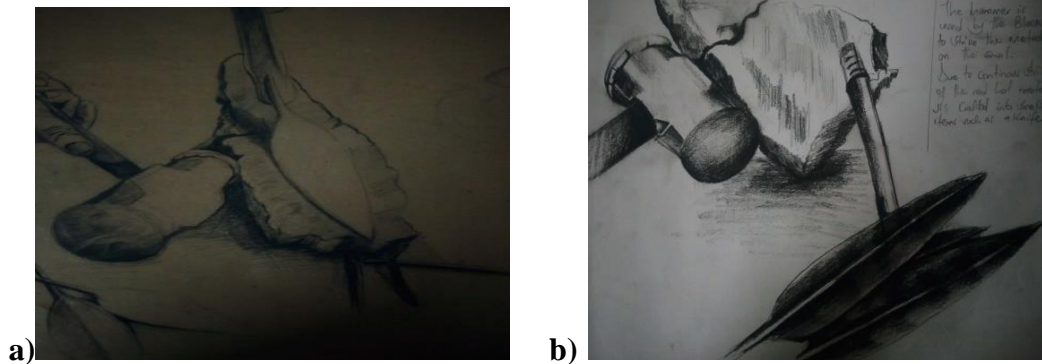


Figure 4.26(a&b): A sketch of forging tools for project two.

Source, researcher



Figure 4.26.1: Color sketch of the forging tools with the smelted knife blades.

Size: 30cmx60cm

Source, researcher (2019)

In the above figures: The artist displays forging tools in charcoal pencil (4.26) on craft and manila 340. The artist further transfers the sketches to color to using oil pastel on white manila (340), and besides the tools there are knives that had been worked on by the blacksmith. The artist used these sketches latter on as a composition in the narrative for the final Forging painting.



Figure 4.27 (a & b): A sketch of the Blacksmith forging.

Source, researcher (2019)

Size: 40cmx60cm

In figure 4.27: The drawing above shows the blacksmith carrying out the forging practice after the metal has been smelted. She used Charcoal pencil on manila 340.

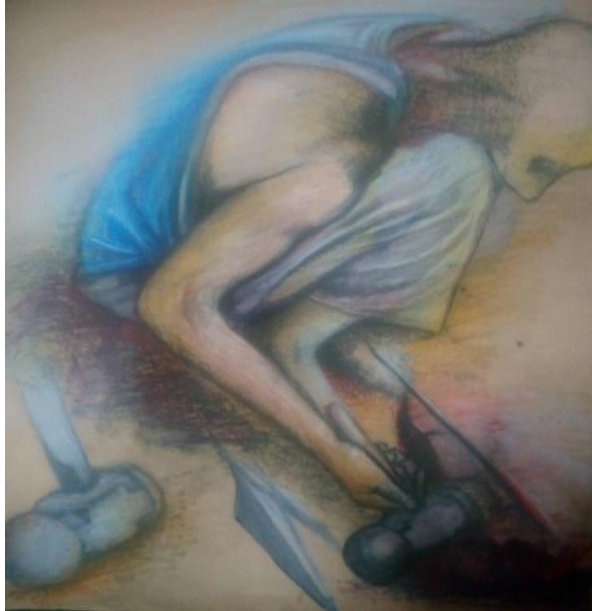


Figure 4.28: A color application on craft paper.

Size: 40cmx60cm.

Source, researcher (2019)

In the plate above, the artist used oil pastel to create a colored sketch of the forging practice. This will be transferred to canvas to make the final composition.



Figure 4.29: Forging: The hammer striking the red-hot metal on the anvil.

Size: 60x40/80x40/100x40/20x40cm

Source, researcher (2019)

In figure 4.29: The painting above shows the blacksmith carrying out the forging practice after the metal has been smelted and its red hot ready to be crafted into a smelted tool. The artist preferred realistic impression so as to bring out the forging process



Figure 4.30: Forging: the blacksmith forging a spear and a knife.

Size: (60cmx40cm/30ccx40cm/100x40/20x40cm)

Source, researcher (2019)

In the plate above, the artist merged miniatures of four different canvases to display the storyline of the forging process to the smelted products and above all, the stuffy *ot teth*. The artist further applied color on canvas depicting the general outlook of the blacksmithing hut and, portraying the blacksmith carrying out the forging practice. A range of shades were applied in order to display contrast from the light effect of the fire place with the dark smith houses that are built low.

Teth process moves concurrently with *lor buk* process, since the *atet* keeps melting the metal as he crafts the *apura* into *Tetho*. The artist managed to portray the trends of events showed in figure 4.30, where the *atet* was busy crafting the blade of knives and spears which was also displayed in the painting to create a composition of the storyline.

4.3.3. Process three: smelted products (Jingle)

Three smelted products were identified due to their significance in the Ethur (Labwor) community.

Jingle (Agara)

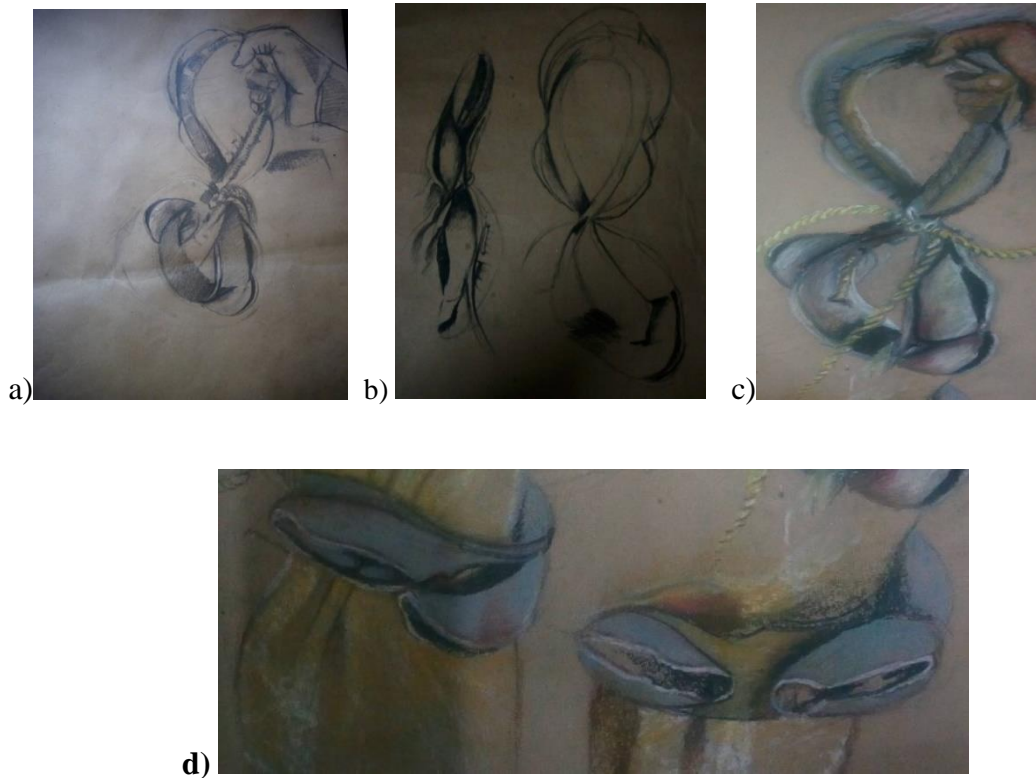
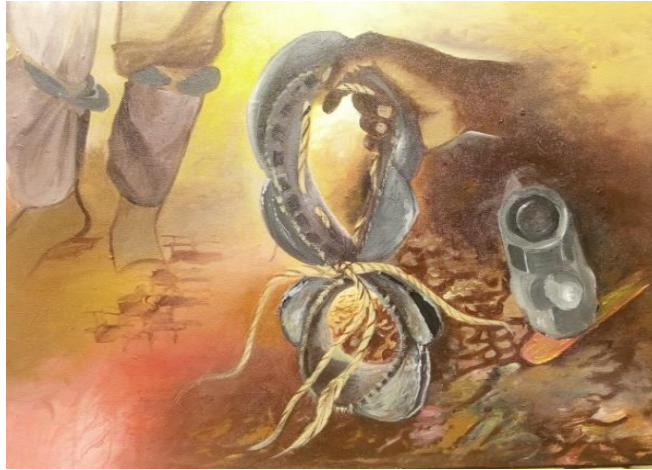


Figure 4.31(a, b, c & d): Sketches of a Jingle. Size: 30cmx60cm

Source, researcher (2019)

In figure 4.31: In the previous figure, The artist focused on studied the jingle as a smelted product but further more went on to display how it is used. The artist began applying color on craft paper using oil pastels.



*Figure 4.32: **The Jingle**, Size: 100cmx80cm*

Source, researcher (2019)



*Figure 4.33: **the jingle**, Size: 100cmx80cm*

Source, researcher (2019)

The above picture, depicts, the trends of color application of acrylic paint on canvas painting of the Jingle, as a dance tool on canvas using acrylic. The artist began to apply color on the canvas.



Figure 4.34: The Jingle (Agara).

Source, researcher (2019)

In figure 4.34: In the previous figure, the artist focused on trying color schemes for the project and further depicted the forging process as a result of the smelted product *Agara*. The artist made the final composition of *Agara* with an intrinsic color scheme.

The Jingle is one of the most prominent and best-selling *Tetho* made by *atet* in the Thur community most especially among the Opoongo Blacksmith Association. *Agara* is also an expensive items made by the Thur Blacksmiths in which the prices depend on the sizes from fifteen thousand Uganda shillings to fifty thousand Uganda shillings

(sh.15000 to sh.50000). It is normally used by the Thur people as a dance instrument during traditional dances.

Knives (*Pala*)



Figure 4.35: Developmental sketches of Knives (pala) for project three.

Source, researcher (2019)



Figure 4.35.1: **Knives (pale).**

Source, researcher (2019)

In figure 4.35.1: In the previous figure, the artist focused on trying color schemes for the final composition of the final project on Pala and further depicted the forging process as a result of the smelted product Pale. Literally in Leb-Thur, Pale (many) is the plural of Pala (single). Pala is the leading smelted item by the Blacksmiths in the Ethur (Labwor) community; it is multipurpose in its use in household activities, for processing food, slaughtering animals and garden work.

4.3.4. Process four: Thur Family



Figure 4.36: A sketch of Thur family. Thur Family. Size: 150cmx100cm

Source, researcher2019

In figure 4.36: The artist made an outlined sketch of Thur family using pencil on canvas.



Figure 4.37: **Thur Family**. Size: 150cmx100cm

Source, researcher (2019)

In figure 4.37: In the previous figure, the artist focused on making outlined sketching the household of *Thur* family sharing a meal together in the absence of the father, who

is a smith. The artist used charcoal pencil to display the form and an impression of the and a student as a result of the Blacksmith practice.



Figure 4.38: Final painting of Thur family. Thur Family. Size: 150cmx100cm

Source, researcher (2019)

In figure 4.38, the artist made the final painting of the *Thur family* sharing a meal together in the absence of the father, who is a smith. The artist used acrylic painting to display the impact of the Blacksmith occupation to household activities.

. The Painting pallet

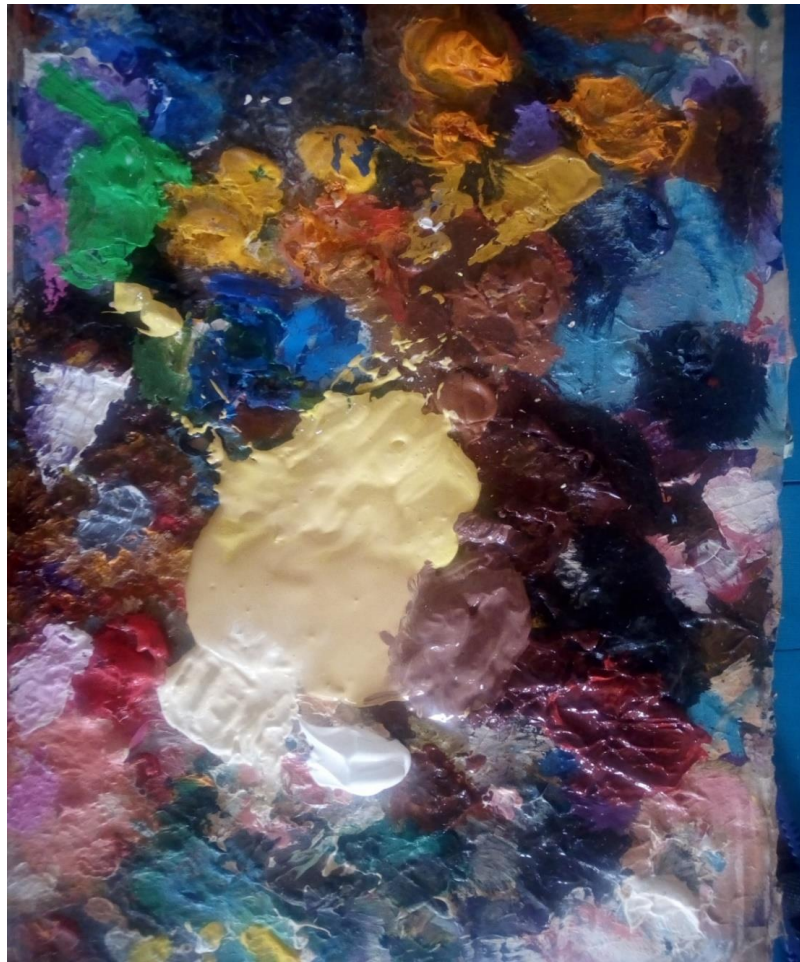


Figure4.39: The Painting pallet.

Source, researcher (2019)

The Painting pallet in figure 4.39 above was used by the artist for execution of the four projects. The backbone of a successful painting is in the secret of the painting.

However, in the Ethur (Labwor) community, the opinion leaders and elders supported the argument of conserving the Blacksmith practice using painting since it is something new to them, because not so many people in the Dot com era do understand the practice,

more so visual language, would be easily understood by both the learnt and the unlearned. For that reason, technology has affected the way we live our lives, it has affected the systems and means of production and changed the kind of tools, approaches and methods used in production of smelted items.

To moderate this negative perception, and preserve the importance of this practice, Narrative paintings were done to conservation the Blacksmith practice based on the Blacksmithing process, Smelting, working the bellows, forging and the smelted products (a spear, a knife, a jingle) and impact to household activities. The findings indicate that the blacksmith practice is one of the cultural heritages and that was used to promote the Ethur (Labwor) culture as well as source of livelihood for domestic and agriculture purposes. The study recommended that the Blacksmith practice should be documented and conserved through painting, since most of the information enriched with the history of the practice in the Ethur (Labwor)community is verbally kept through storytelling, riddles yet rarely done through art particularly painting.

CHAPTER FIVE

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

5.0. Overview

In this chapter, the researcher presents the summary, conclusion, discussion and the recommendations drawn from the study. The purpose of was to produce paintings that conserve the Blacksmith practice, using their Blacksmithing process as a source of inspiration through painting. The summary conclusions were guided by the objectives of the study.

5.1. Summary

The study presented and discussed findings on Ethur (Labwor) communities, way of life and perception in view of the practice. This proved the importance of documenting and conserving of the Blacksmith practice, from the Blacksmith process to the smelted products, Much as different forums in the world have carried out conservation of material culture in various fields such as archeology, the researcher realized that Blacksmith practice has been hardly used by any artists in painting both locally and internally. Some artists such as Theodore Robinson and Henry W.L have made attempts of painting the blacksmithing as their sources of inspiration. Theodore in his work depicted the apprenticeship blacksmith; his work seems to focus on apprenticeship but not conservation of the Blacksmith practice.

In summary, the community perceives that, the blacksmith practice was one of the prominent practices that supported the culture and livelihood of for domestic and agricultural purposes. Although technology has affected the way they live, the tools, approaches and methods used in production of smelted items. The researcher was able to discover the tedious blacksmithing practices, their role during the Blacksmith process of executing smelted products and their impact to house hold activities in the Ethur (Labwor) community.

The researcher was also successful in executing painting inspired by the Blacksmith process for conservation of the Blacksmith practice because throughout the execution process, the products were well-liked a few observers. Different tools were used to execute the studio process, Paper, pastels and charcoal pencils were to create preliminary and working sketches, and canvas was used as a main surface for execution of the different projects. Two styles were used to express a visual narrative: Rough texture, smooth touch and pallet knife. The studio explorations were guided by the research objectives and questions.

5.2 Conclusion

The visual narratives presented in this research, display the results of the studio exploration derived from the documentation of the blacksmith process through different studio options in the studio. The researcher used, semi-realism, impressionism and abstract to composition to express the painting effects for the study. The process of design did not depend on the elements and principle of art but rather used to create boldness, expression aesthetic values on the paintings.

During the process of painting, four processes were identified, working the bellows, forging, the smelted products and the Thur Family. All the painting indicated visual documentation intended for conservation of the practice. The researcher will continue to execute of the Blacksmith practice among the Ethur (Labwor) community and will carry out exhibitions in galleries, museums to allow connoisseurs and art collectors to access the painting for conservation and decorative purposes.

5.3 Recommendations

Policy makers should support the conservation of indigenous practices such as the Blacksmith practices, for the future generation to also know how their ancestors once lived, since the diminishing rate of the practice cannot be contained due to the thrive of technology.

Artists should always produce artworks that narrate, communicates, conserve and solve problems in society, which will reveal the importance of visual art to the society.

Scholars most especially artists should explore other forms of art, tools, and materials to document and conserve the indigenous knowledge of material culture like Blacksmithing, since the research study was only limited to painting and canvas, but others such as sculpture and metal, glass simultaneously for related studies.

Government should invest conservation ideas like using art in order to support documentation of cultural heritages for the future generation.

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APPENDICES

Appendix A

The map showing the Ethur (Labwor) community in Abim District in Northern Uganda where the study was conducted.



The location of the Ethur (Labwor) community in Abim District is in the South Western part of Karamoja sub-region, North Eastern Uganda

Appendix B

INTERVIEW GUIDE FOR THE SMITHIES

I am AKELLO Sharon Brenda a researcher from Kyambogo University, pursuing a Master's Degree in Art and Industrial Design, currently conducting a research study on the Use of paintings to conserve the Blacksmith practice of the Ethur (Labwor) community in Abim District North Eastern Uganda. This is to verify that the data collected will be purely for academic purposes and will be treated with utmost confidentiality. Therefore, I kindly request you to answer the questions truthfully and to the best of your knowledge.

THE PERCEPTIONS ON THE BLACKSMITH PRACTICE

- 1) Do people understand the Blacksmith practice?**
- 2) Is the Blacksmith practice done extensively to date?**
- 3) Reasons for the decline of the Blacksmith practice.**
- 4) Use of the Blacksmith practice in the Ethur (Labwor community in North Eastern Uganda.**
- 5) The role of modernity of Blacksmith practice among the Ethur (Labwor) community in North Eastern Uganda.**
- 6) Conservation of the practice.**
- 7) How was it passed from one generation to another?**

- 8) The value of the Blacksmith items to the modern items.**
- 9) The importance of documenting the Blacksmith practice to the modern society.**
- 10) Continuation of the Blacksmith practice.**

Appendix C

INTERVIEW GUIDE FOR THE ELDERS

I am AKELLO Sharon Brenda a researcher from Kyambogo University, pursuing a Master's Degree in Art and Industrial Design, currently conducting a research study on the use of paintings to conserve the Blacksmith practice of the Ethur (Labwor) community in Abim District North Eastern Uganda. This is to verify that the data collected will be purely for academic purposes and will be treated with utmost confidentiality. Therefore, I kindly request you to answer the questions truthfully and to the best of your knowledge.

THE PERCEPTIONS ON THE BLACKSMITH PRACTICE

- 1) Do people understand the Blacksmith practice?**
- 2) Is the Blacksmith practice done extensively to date?**
- 3) To find out the reasons for the decline of the Blacksmith practice.**
- 4) Use of the Blacksmith practice in the Ethur (Labwor) community in North Eastern Uganda.**
- 5) The role of modernity of Blacksmith practice among the Ethur (Labwor) community in North Eastern Uganda.**
- 6) Conservation of the practice.**

- 7) How was it passed from one generation to another?**
- 8) The value of the Blacksmith items to the modern items.**
- 9) The importance of documenting the Blacksmith practice to the modern society.**
- 10) To find out, the communities' remarks on the continuation of the Blacksmith practice.**

Appendix D

INTERVIEW GUIDE FOR THE OPINION LEADERS

I am AKELLO Sharon Brenda a researcher from Kyambogo University, pursuing a Master's Degree in Art and Industrial Design, currently conducting a research study on the use of paintings to conserve the Blacksmith practice of the Ethur (Labwor) community in Abim District North Eastern Uganda. This is to verify that the data collected will be purely for academic purposes and will be treated with utmost confidentiality. Therefore, I kindly request you to answer the questions truthfully and to the best of your knowledge.

THE PERCEPTIONS ON THE BLACKSMITH PRACTICE

- 1) Do people understand the Blacksmith practice?**
- 2) Is the Blacksmith practice done extensively to date?**
- 3) To find out the reasons for the decline of the Blacksmith practice.**
- 4) Use of the Blacksmith practice in the Ethur (Labwor community in North Eastern Uganda.**
- 5) The role of modernity of Blacksmith practice among the Ethur (Labwor) community in Abim District North Eastern Uganda.**
- 6) Conservation of the practice.**
- 7) How was it passed from one generation to another?**

- 8) The value of the Blacksmith items to the modern items.**
- 9) The importance of documenting the Blacksmith practice to the modern society.**
- 10) To find out, the communities' remarks on the continuation of the Blacksmith practice.**

Appendix E

QUESTIONNAIRES FOR VISUAL ARTISTS ON CONSERVATION OF THE BLACKSMITH PRACTICE

I am AKELLO Sharon Brenda a researcher from Kyambogo University, pursuing a Master's Degree in Art and Industrial Design, currently conducting a research study on the use of paintings to conserve of the Blacksmith practice of the Ethur (Labwor) community in Abim District Northern Uganda. This is to verify that the data collected will be purely for academic purposes and will be treated with utmost confidentiality. Therefore, I kindly request you to answer the questions truthfully.

OBJECTIVE 1

THE PERCEPTIONS ON THE BLACKSMITH PRACTICE

PERSONAL INFORMATION

1. Sex of visual artist.

a) Male

b) Female

2. Age visual artist.

a) 18-25yea

b) 26-35years

c) 36-45years

d) 45and above

3. Level of Education

a) Degree

b) Masters

c) Philosophy of Doctrines

4. Marital status

a) Single

b) Married

c) Widow

d) Separated

5) Do you think it is important to preserve the cultural heritage?

6) According to your own understanding, do you think we should integrate cultural heritage into the modern ways of living?

7) In your own opinion, as a visual artist, how best do you think we can preserve the cultural Heritage?

8) Are there any cultural heritage practices you are familiar with?

8) Does any of the cultural heritages inspire you in your paintings?

9) Do the young people admire painting inspired by the old practices?

Appendix F

CHECKLIST FOR THE FOCUS GROUP DISCUSSION ON THE CONSERVATION OF THE BLACKSMITH PRACTICE

ELDERS, LEADERS AND OPINION LEADERS

- 1.) Discussions on the Perception of Blacksmith among the Ethur (Labwor) community in Abim District Northern Uganda.**
- 2.) Dialogue on the Production of Blacksmith items among the Ethur (Labwor) community in Abim District Northern Uganda.**
- 3.) Relevance on the conservation of the Blacksmith practice among the Ethur (Labwor) community in Abim District Northern Uganda.**