

**EXPLORING MOTIFS FOR TEXTILE DECORATION FROM
KIGA INDIGENOUS CULTURAL ICONS IN SOUTH WESTERN
UGANDA**

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DECLARATION

This thesis is my original work and has not been presented for a degree to any other university for any academic award.

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DEDICATION

I dedicate this Guide book to my mother Mrs. Beatrice Karabucuma, brother Moses Tusasibwe, wife Katushabe Agatha sons Elton, Evans and Ellon.

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ABSTRACT

The purpose of this study was to explore possibilities of using motifs derived from Bakiga cultural icons for textile decoration using both weaving and screen printing as production techniques. The study aimed at achieving the following three objectives; to identify the Bakiga icons that could be used as inspiration for textile decoration, to develop motifs inspired by selected Bakiga icons for textile decoration, and to use both weaving and screen printing as production techniques of motifs from selected Bakiga icons for textile decoration.

The study is grounded on the Cultural Identity theory as it sought to create avenues that communicate cultural values and as such employed an Ethnographic research method and an exploratory design. Following the objectives, the research employed In-depth Interviews, Direct Observation, Photography, Documentary analysis and Studio practice methods to investigate into the study. The investigations of this research revealed that most human societies largely used surfaces and forms of artefacts to communicate their practices, norms, traditions and beliefs and it realized that the Kiga people had a wide range of artefacts that bore icons which carried messages of cultural importance. Indeed, the wide range of icons noted on the Kiga artefacts provided a rich base of inspirations that were used to generate motifs for decorating textiles. Data collected from respondents revealed that textiles decorated with iconic motifs work largely as drivers of communication as opposed to merely giving an esthetical value. Based on this key finding the study highly recommended that rather than using textile decorated with motif that reflect foreign images, using textiles with motifs that drive meaning to our societies would support sustainability, reserve and teach cultural values.

CHAPTER ONE: INTRODUCTION

1.0 Overview

The study sought to explore possibilities of using motifs derived from Bakiga cultural icons to decorate textiles. In the process of doing so, it was guided by important and unfamiliar terms, concepts and theories which required additional explanation. This section begins by identifying and providing a detailed description of a selection of keywords below. Other definitions used in this research are listed in the definition of terms section of chapter one of this thesis.

1.2 Background of the study

The term [Bakiga], sometimes referred to as [Chiga], [Kiga] or [Abakiga] means People of the mountains. It is a tribe of indigenous people located in the mountainous region of South Western Uganda. They belong to a larger group of Bantu speaking people that occupy most parts of Central Africa, Southern Africa and the Great Lakes region of East Africa. The singular form of Abakiga is Omukiga '(Uganda Travel Guide, The Bakiga, n.d. part 2).

The term indigenous refers to any ethnic group that resides in its original location, practices a traditional culture, and speaks a minority language (Olson, 2019).

However, this definition is not all encompassing. Some indigenous groups may have lost their traditional language, but are otherwise considered an indigenous ethnic group. Other ethnic groups may have been displaced from their original homeland but

have retained most of their indigenous culture. The later explanation best suits the Bakiga people who are believed to have originated from Rwanda but still held on to their original language and practices which still have similarities with their ancestral roots. In the commonest terms, a [cultural icon] is an artefact or idea identified by members of a culture as representative of that culture. It 's also defined as representing a particular group of people, a place, or a period in history within a context of a given culture. (Grayson & Martinec, 2004, p. 229) the process of identification is subjective, and [icons] are judged by the extent to which they can be seen as authentic representations of various tribal clan. A cultural icon can be a symbol, logo, picture, name, face, person, and building. Icons for this study are indigenous artefacts to Bakiga cultural heritage that have been described in the content scope of chapter one in this thesis

A [motif] is a decorative image or design, especially a repeated one forming a pattern (Sharma, Saroj, Singh & Rose, 2016, p. 44). In the context of this study, motifs are derived from the Bakiga indigenous cultural icons through a design process and used for textile decoration with selected technique(s). Textile decoration, is a compendium of two that are defined independently and a relative description of the term formulated from the two separate meanings. Textile is a type of material composed of natural or synthetic (Hossain, 2007, p.7). Types of textiles include animal-based material such as wool or silk, plant-based material such as linen and cotton, and synthetic material such as polyester and rayon. Textiles are often associated with the production of clothing (Textile, n.d.). Decoration is the activity

of making an object or space look more attractive by putting things on it or around it (Decorate, n.d.). In the context of this study, textile stands for a variety of natural and synthetic woven fabrics. Decoration therefore, implies the placement of creative Bakiga cultural icons in form of motifs on selected fabrics using a combination of weaving and printing techniques such as screen printing and stencilling.

The practice of decorating fabric with icons is evident in different parts around the world. In Asia, nations like India has significant work done in this regard as pointed out in the document, The study of motifs¹ (n.d.) which cites the several textiles decorated with icons derived from peacock which noted as India 's national bird symbolizing immortality, courtship Besides the peacock image icon, the parrot image icon is another popular image motif that is largely found in textiles from West Bengal, Gujarat and Rajasthan embroideries and resist textile. The parrot is recognised as a symbol of courtship and passion. Japanese textiles are decorated with many images, including landscape scenes, abstract patterns or images of traditional symbols like cranes, which convey good luck and good health, and chrysanthemums, the symbol of Japanese royalty. (Japanese Textiles: Art & Design Chapter 5 / Lesson 14, n.d.)

In order to understand why textile decoration among the Bakiga didn 't expand into a global brand as those of selected African traditions like Kuba cloth of the Bakuba people of Congo and Kente cloth of the Ashanti of Ghana, one has to analyse unique historical influences that affected them. This is especially important due to limited literature on the subject. Bakiga icons like most cultural icons of

Uganda 's indigenous tribes, were designed majorly for their functional role like hunting and storing food to mention a few, and less for their symbolic aspects (Trowell& Wachsmann, 1953). Even their distant neighbours the Baganda who are well-known for their reverence of symbolic totems show no evidence of decorative fabrics like that of the Bakuba and yet materials like cowrie shells, raffia and beads were evidently available to both tribes. Their only indication of creativity was in the range of brown colours in which the bark cloth came.

The Bakuba rulers [Kings, chiefs and subjects of wealthy standing in society] injected a lot of wealth into the development of decorated fabric to Improve on their status and lifestyles; they designed beautiful patterns on their fabric to signify power amongst themselves; their desire to outdo one another encouraged creativity with ever improving designs in their clothing (McDonnell, 2018). The chief 's wealth also enabled them resist colonial influence

for a longer period of time than other tribes around them. This helped the textile and fabric decoration industries thrive. Cultural icons were used as symbols of resistance against a foreign western culture which helped preserve the traditional practices of the Bakuba.

McDonnell (2018) further acknowledges that likewise the Ashanti were influenced to create more improved designs and decoration of their Kente cloth by decisions of the Asantehene to adopt and encourage its development as a royal cloth of prestige reserved for special occasions. On account of this, training centres such as Bonwire were established to motivate talented designers (Micots, Harrios &

Zucker, n.d.). The Kente cloth was spread globally through two renowned trade routes, one which stretched from Asia through Europe to Africa and that of the slave trade from West Africa to North and South America and the Caribbean (Archberger, n.d.).

When Christian missionaries came to Uganda, they had a negative influence on the culture of indigenous tribes including the Bakiga. These missionaries introduced a formal type of education that disregarded cultural communities 'ways of life and considered them primitive. Due to the fact that the Christian missionaries expressed no plans for most aspects of the natives 'culture in their overall vision for the region, they slowly indoctrinated them with negative perceptions hence such tribes gradually rejected their cultural icons (Kalyankolo, 1974; Ssekamwa, 1997; Kizito, 2003). Uganda 's colonial masters together with Great Britain introduced a system of governance that favoured centralising power under one head of state as a step to independence in 1962. Sir Apollo Milton Obote the first president of Uganda abolished Kingdoms and their cultural significance in order to consolidate his power (Uganda History, n.d. I East Africa Living Encyclopaedia). Lancaster (2012) holds that even with political stability in 1986, educational and economic policies did not favour preservation of cultural heritage; an example was Uganda 's president 's open disregard for teaching art subjects in schools in favour of sciences; this discouraged students from studying subjects that promoted cultural identity Much as some academic scholars have undertaken the initiative to try and solve Uganda's cultural heritage problems through art and design, their impact has not

been so inclusive of the Bakiga's textile and decorated fabrics industry. Collective works of Tumusiime (2003), Akumu (2017), Tusaasiirwe (2009) and Nkiziibweki (2017) leave glaring gaps to the extent they relate with Bakiga cultural identity and heritage. Their contributions have not solved the identity crisis facing Bakiga traditional textiles as most of these still retain a decorative aspect dictated by foreign influences as seen in (Figure 1).



Figure 1: Bakiga cultural wedding bride displays textile garments with adopted decorations

Whereas Tumusiime's work *Eby'enfumu Z'Abakiga*, a Creative Visual Interpretation of selected Rukiga Proverbs', successfully documented Kiga proverbs through drawing (Tumusiime, 2003, p .35). Though both Tusaasiirwe (2009) in [The study and application of Ankole traditional artefacts and motifs in product development for small scale industries in Uganda] and Nkiziibweki (2017)

in [Creating culturally based bridal adornments from selected Ankole motifs] explore Ankole's icons in their works they differ from this study in subject areas of emphasis and overall purpose of their research as their titles suggest. Though the Banyankole and Bakiga share some cultural icons, it 's important to distinguish the two tribes; the latter is a focus of this research. Whereas Nkiziibweki explores multimedia craft and Tusaasiirwe weaving, a combination of weaving and printing is the distinguishing technique used in this study. Nkiziibweki and Tusaasiirwe delve into uniquely different subject areas from textile and fabric decoration. This study therefore sought to explore possibilities of using motifs derived from Bakiga cultural icons to decorate textiles using both weaving and screen printing as production techniques.

1.2 Statement of the problem

Visual icons have been used throughout history as powerful subjective representations of aspects of culture such as language, values, and belief systems. Some icons have outlived their time such as the Traditional Scottish dress characterised by the appearance of plaid' patterns (tartan). In Africa some communities have transformed their cultural icons into designs and motifs for textile decoration; the Kuba in the Democratic Republic of Congo, the Yoruba of Nigeria and the Ashanti of Ghana have translated their figurative motifs into contemporary designs on products like ceramics, jewellery, furniture, and fabrics. This combination has propelled the growth of the above cultures to uniquely identify themselves globally

with such bold features. Within the Ugandan context the use of motifs inspired by cultural icons of specific communities such as the Kiga has been hardly explored for decoration of textiles and other relevant products and yet these are equally capable of celebrating and preserving cultural heritage on a global scale. The researcher was therefore prompted to explore possibilities of using motifs from Kiga cultural icons for textile decoration in a bid to promote as well as preserve cultural identity, an initiative of the Uganda National Cultural Centre Act, a 1959 Act of Parliament (amended 1965) whose mission is "To preserve, promote, popularize and develop Uganda's Art and Culture through setting standards, building capacity and implementing relevant National policies"

1.3 Purpose of the Study

The purpose of this study is to explore possibilities of using motifs derived from the Bakiga cultural icons for textile decoration using both weaving and screen printing as production techniques.

1.4 Objectives

1. To identify Bakiga icons that could be used as inspiration for textile decoration.
2. To develop motifs inspired by selected Bakiga icons for textile decoration.
3. To use both weaving and screen printing as production

techniques of motifs from selected Bakiga icons for textile decoration.

1.5 Research questions

1. Which Bakiga cultural icons can be used as inspiration for textile decoration?
2. How can motifs for textile decoration be derived from selected Kiga cultural icons?
3. How can weaving and screen printing be used as production techniques of motifs from selected Bakiga icons for textile decoration?

1.6 Significance of the Study

The study enabled the researcher to gain more knowledge through exploration that was done both theoretically and practically in studio practice. The findings of this study will be a useful reference to students and teachers in Uganda who venture into using traditional icons for creative purposes on textiles and fabric. It will also inspire students, teachers and researchers to delve more into the subject of cultural identity with the aim of broadening its scope to suite other creative fields in the visual and performing arts and beyond into other areas such as architecture and industry.

The findings of this research will boost Uganda's image to a global scale

through production of iconic products inspired by Bakiga identity culture just like designs of Kuba and Kente patterns on textiles and an assortment of other products have elevated the Kuba tribe of the Democratic Republic of Congo and the Ashanti tribe of Ghana on the global scene.

Documentation of the Bakiga traditional motifs and artefacts will be one of the strategies of preserving the Bakiga cultural heritage. As stakeholders scramble to apply and

gain advantage from existing knowledge of the Bakiga culture in all aspects, such actions will quite naturally serve in its preservation for future generations.

Progress made in using Bakiga icons or symbols to decorate textiles and promote cultural documentation would encourage the government of Uganda improve legislation geared towards sustaining such a move. This would boost stakeholders interested in carrying out similar research or use ground breaking research to further advantage.

1.7 Scope of the Study

This section of the study covers the content scope, historical scope and the geographical scope

1.7.1 Historical scope

The study focuses on cultural icons of the Bakiga tribe and ancestry dating back to about 1700 AD when the first small group of settlers are believed

to have crossed the Northern border of Rwanda into the mountainous Kigezi and Kabale regions (districts) of South Western Uganda. But for a broader and more detailed perspective it may be necessary to link their lineage to their origins in Rwanda especially in cases where specific icons carry a much deeper meaning that can only be fully grasped and applied wholesomely while developing motifs by understanding their ancestral history

1.7.2 Geographical scope

The study delimits itself to Kabale and parts of Kanungu districts of South Western Uganda which were once fragments of a greater Kigezi. A majority of current and historical aspects of Bakiga settlements, culture and relics can be traced to these locations (See appendix III). However, libraries within and outside the researcher 's institution as well as public and private museums exist to provide reference as well. These are especially necessary for gathering additional information and help complete the study in time since the distance between Kigezi region where the main focus of research is based and Kampala where the studio is located is quite vast. Commuting between regions on a frequent basis would be very costly and time consuming

1.7 Content scope

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

In the first objective, the researcher identified Bakiga icons that could be used

as sources of inspiration to create designs and motifs for decorating textiles as well as their uses, and meanings and symbolism behind them. This was achieved through photography and interactive discussions with a selection of tribal elders and review of related literature. The icons identified were Baskets, Pots and gourds, spears and shields, grinding stone, stools, agricultural tools, bracelets and bangles, and musical instruments that is the drum.

In the second objective the researcher selected a basket, a pot and a gourd as icons for studio exploration. These items were used in the daily lives of the Bakiga people and carried icons that depicted practical workmanship. They were as well modes of meaning making towards marriage, funnels rights and conflict resolution. The physical characteristics of selected icons were explored through drawings of their shapes, forms and structure, texture and colour to create motifs for textile decoration. Techniques to be used for creating the final designs were also tested on specific selected materials.

In the third objective, the researcher produced textile decorations with motifs derived from selected the Bakiga icons using a combination of weaving and printing techniques such as screen printing, stencilling and direct colour application using hand brushes, alongside rug weaving. The decorations had interpretations and meanings derived from some of the norms and way of life of the Bakiga people highlighted below:

1. Baskets: Food security, Hierarchy and leadership, Peace and conflict resolution,

Marriage and reproduction

2. Pots: Food security, Peace and conflict resolution, Marriage and reproduction

3. Gourds: Food security, Peace/conflict resolution, Marriage and reproduction

1.8.2. Limitations

1.8.2.1. Time constraints

The general study process had a specific time frame and indeed all levels were accomplished as scheduled apart from data collection level and studio practice. The experience with data collection was that some of the respondents were not easily accessible as it was scheduled. New appointments had to be set and in doing so, time was lost consequently putting pressure on the subsequent program.

1.8.2.2. Limited access to data

Well as the study employed seemed appropriate methods and instruments of data collection, access to all data was faced with several challenges as some of the respondents could not be accessed easily due to the nature of jobs they held in addition, Literature about the about textiles decorated with iconic motifs derived from artifacts tribes with in Uganda was so scarce this somehow impacted on the creation of the study studio based motifs

Textile decoration being wide made the studio experimentation tedious as it required venturing in numerous trials with media, surfaces and techniques

1.9 Definition of operational terms

Artefacts: Man-made objects which are artistic and may have attachments/meanings to

a culture, individual or nation.

Culture: It is the context to which social groups are born and within which they live their lives from language, religion, social habits, and artefact.

Decoration: Ornaments used on outward appearance to make more attractive.

Design process: The process of selecting the themes, drawing preliminary sketches, contriving the elements, steps and procedures that would satisfy some need.

Fabric decoration: This is the patterning of an essentially plain fabric to render it more appealing.

Bakiga: Name for one of the tribes in south western part of Uganda.

Motifs: A single or repeated image which forms a design.

Studio: A room where an artist works.

Symbol: A mark or character used as a conventional representation of an object, function, or process,

Symbolism: the representation of something in symbolic form or the attribution of symbolic meaning or character to something.

Sign: An object, quality, or event whose presence or occurrence indicates the probable presence or occurrence of something else.

Indigenous: Naturally existing in a place or country rather than arriving from another place.

Visual expression: an artistic interpretation of image.

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction

This chapter presents a review of literature related to the topic of this study which states; Exploring Motifs for Textile Decoration from Bakiga Indigenous Cultural Icons in South Western Uganda '. In this regard, literature reviewed pivots around use of motifs derived from cultural icons for textiles decoration. The presentation follows the set objectives of this study and these are; to identify Bakiga icons that could be used as inspiration for textile decoration. This object literature projecting the selection of cultural icons for motifs used to decorate textiles is put-forth; to develop motifs inspired by selected Bakiga icons for textile decoration. Rooted on this objective, literature that presents the development of motifs from cultural icons is reviewed; and to use motifs of selected Bakiga icons for textile decoration. Literature presented under this objective highlight key methods and techniques used to decorate textiles with motifs generated from cultural icons. Prior to the literature layout, is a theoretical underpinning of this study which presents the theory (s) upon which this study is grounded.

2.1 Theoretical Underpinning of the study

In a broader perspective, this study is grounded on the Cultural Identity theory as it sought to create avenues that communicate cultural values. Cultural theory as suggested by Lusting (2013, p.133) deals with how individuals use communicative processes to construct and negotiate their cultural group identities and relationships in particular contexts. He [Lusting] further adds that; -culture is one of the many identities expressed in communication encounters| (p.133). In this regard, producing textiles with cultural icons that

communicate values of cultural significance, as it is in this study, is a way or a form that supports communication with in and across cultures

Central to this study is a key bearing element which is non-other than the icon. Icons are subjects of symbols and this sets the study to semiotics as another underpinning theory. Williams (2000) cites Deely (1990) and elucidates this theory stating that "the whole of human experience is an interpretive structure mediated and sustained by signs" (p.385). The investigation of the role of signs in the sphere of textiles is, to use Deely's phrase, one of "semiotic consciousness" or the awareness of symbolic content in clothing, cloth and textile motifs.

2.2 Cultural icons used to develop motifs for textile decoration

Textile decoration since its inception to the present day around the world has largely been inspired by or oriented towards communicating cultural identity which compounds values, tradition, norms, and practices among others and this more evidenced in African and Asian textiles. The article issued out by The Museum of African Art as the introductory message to the Veda and Dr. Zdravko Pečar Collection 2019 exhibition, explicitly supports this assertion, the article points out that for African art in general, the internal content, that which links it to a specific cultural context, is very important, quite apart from aesthetic qualities. This is especially true of African textiles which have had in the past, as indeed they have today, an exceptional significance as a means of communication, information and mutual association within particular communities (The museum of African Art, Textile, n.d., para. 1).

Well, as research into the world of textile decoration highlights Africa and Asia as

having distinctive products in terms of the motif design concepts, colour boldness and meaning among others, it should be noted that other parts of the world too had significant contribution done. As Jamie's states in one of her web articles leaves no question about this, throughout human history one look at a man's clothing could tell you more than his words: his social standing, wealth, class, military rank and more. Historically cloth was unique to its region and country, tying in sometimes literally elements of the land and the people that live there. (Jamie, n.d., traveling by Cloth; Beautiful Textiles from around the World, n.d., para.1)

Grounded on the two pieces of information presented above, it is undoubtedly clear that humanity employed textiles more importantly as a vehicle for communicating cultural identity; but in view of this assertion, several questions framed in the context of this study such as, what images were used as motifs to decorate textiles and how were they selected?

Human culture of any given society has numerous visual forms [Two and three dimensions] communicating its total life experience and perhaps with a criterion that guides them on what image to use for decorating textiles and how to decorate. Interestingly, the African Contemporary newsletter; African Patterns (2019) presents several articles that give a seemingly positive insight about how societies came up with particular textile decoration reflecting various forms of images that included linear set-ups and symbolic or icon layouts and in this regard, the article points it out that selection was based on a category in which a particular image (linear or icon form) was banded. Some of the categories mentioned included; spiritual, historical, event commemoration and historical proverb

category. Furthermore, the article stresses it that images, symbols or icons were generated with respect to a given category and presented in any forms of art such as Sculpture, pottery, painting, body adornments and jewellery as deemed fit.

The issue of selecting images for textile motifs essentially pivoted around two pillars, one; what message and two; who is to receive the message as it is in the verbal communication practice that in every community people sieve what to talk and who to talk to, the same criterion was followed to decorate textile. So many textiles today are decorated following the same trend. Indeed the images [motifs] seen on some of the textiles around the world reflect a carefully and a good example of this practice is noted in the Adinkra people of the Republic of Côte d'Ivoire in western Africa who use symbols that express various themes that relate to the history and beliefs of the Asante, and usually have a rich proverbial meaning since proverbs play an important role in their culture. At one time, Adinkra cloth and symbols were only worn and displayed during funerals. The symbols signified their sorrow and acted as a way to bid farewell to the deceased (Adinkra symbols; Creating Adinkra symbols, n.d. para.1).

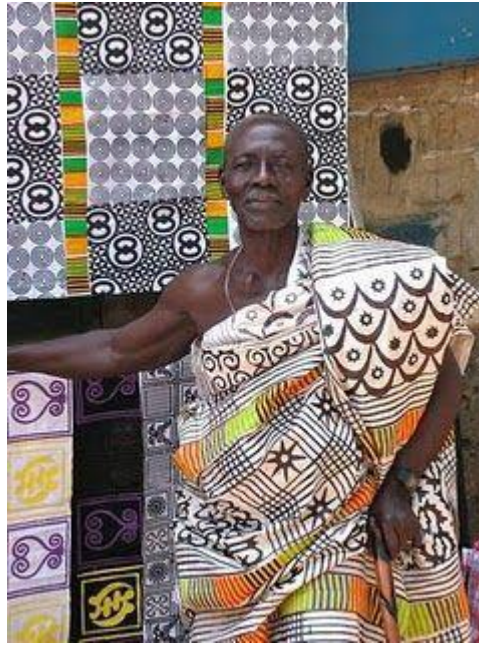


Figure 2: Adinkra cloth, a display of different designs; different messages

[www.https://kidworldcitizen.org/adinkra-fabric-printing-from-ghana/](http://www.kidworldcitizen.org/adinkra-fabric-printing-from-ghana/)

Patricia (2000, p. 223) in his article, Symbolic Content in Textile Motifs: Using the Semiotic Approach elaborately drew distinctive lines between the confusingly used words; signs and symbols as an effort to bring clarity to what a symbol or icon is as well as its impact in the context of disseminating cultural values, norms and traditions of a society. In this respect he states that:

The words sign and symbol are not synonymous. A sign is a mark, emblem or pictogram that conveys specific information in a direct and unambiguous manner. A symbol is a sign, device or image that represents one thing but means something else. A symbol derives meaning from those who use it.

He adds that:

A textile sign or symbol may be portrayed realistically (representatively) or in an abstract (simplified) style. A symbol can additionally be portrayed in a non-objective or nonrepresentational style. People who use the symbol in a cultural sense understand its meaning or implication regardless of how it is portrayed.

It is thus of paramount importance to be very particular and certain of the universality of the meaning associated with a particular icon before using it as a motif to decorate textiles for any society or cultural group. The Bakiga culture has generated icons over centuries that are seen on many art forms such as baskets, mats, and pots but less or no icons seen on textiles

2.3 Motifs development process; cultural icons to textile motifs

A motif may be considered as a fragment or recurring element, which is used to create larger work by joining together (Anshul, Saroj, Jeet & Neelam, 2016, p. 44). Soni and Abid (2018, p.97) present a similar definition which puts forth a Motif as the most basic unit with the help of which a design or a composition is made and explicitly classifies motifs as geometrical, Realistic or Natural, Stylized and Abstract. Generating a motif given any of the above classification basically revolves around the intent of the final product and thus the source of inspiration becomes the centre of the process (Williams, 2000, p.385)

At the centre of every icon is a cultural philosophy or philosophies that define a particular group. Philosophies are fundamentally created over a period of time and at a particular time visual symbols that are representative of a particular philosophy are created. In line with this, Dereje, Liu, Yuan, Zhou and Jiu (2013, p. 229) in their article about the African textile design and fabric arts as a source for contemporary fashion trends noted that:

African textile designs and arts are representative symbols of African society. Some people and societies in Africa have developed symbols from proverbs, sayings, and king 's quotation in a form of arts. Similarly, other ethnic groups also use the cultural landscapes, natural objects, or their innovative works in a form of arts for their contemporary designs. Reflecting on the above understanding of what an icon is, an important view stands out that a cultural visual icon cannot be a studio fabrication; it is rather a creation of a particular society and it is within this that this study uses the already established Kiga icons as motifs for decorating textiles. This is supported by Dereje *et al.* (2013) who state that;

Symbols that have been collected from various ethnic groups and then presented artistically through patterns for fabric decoration and design. Later these design elements transformed and embedded on fabrics. The aesthetics value of these African textile designs has well defined in a form of design elements such as lines, curves, symbols or motifs.

Taking a look at any textile decorated with cultural icon you will not that icons

used as motifs have less or no readjustment or changes made but rather placed in different repeat system and the essence behind this is to keep the embedded meaning intact. Williams (2000, p.385) in the same vein argued that:

A textile sign or symbol may be portrayed realistically (representatively) or in an abstract (simplified) style. A symbol can additionally be portrayed in a non-objective or

nonrepresentational style. People who use the symbol in a cultural sense understand its meaning or implication regardless of how it is portrayed.

The Adinkra symbols of West Africa are a good example of cultural icons that are presented in a non-objective or nonrepresentational style. Gersh-Nesic (2019) defines Non-objective or non-representational as an abstract Art emphasizing that, it tends to be geometric and does not represent specific objects, people, or other subjects found in the natural world.’

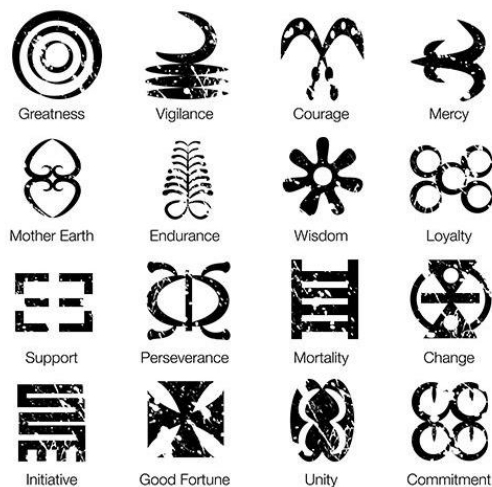


Figure 3: An image of a west African Adinkra symbols.

[www.https://yen.com.gh/109014-list-adinkra-symbols-meaning-ghana.html](https://yen.com.gh/109014-list-adinkra-symbols-meaning-ghana.html)



Figure 4: Adrika textiles

<https://www.pinterest.com/pin/303641199850161980/?lp=true>

As noted in (Figure 4) the icons used as motifs for textile designing had less or no readjustment as it stands out clearly in (figure 1 and 2) where icons that appear in (figure 1) can be traced in (figure 2). The two icons that appear on the textile symbolize greatness and royalty in the Andikra culture.

Dereje *et al* (2013, p. 230) expounds on the designing aspects derived from motifs of cultural icons, and states that –Having the idea how to design and use properly design tools for representing our own idea on paper is not enough in the design work but also requires understanding of African culture. He adds that:

Designers understand that every elements of a single pattern has special meanings for its unity. Thus arranging and organizing these elements of pattern makes more meaningful for their work. This works can be categorized as balance, rhythm, proportion, emphases and unity. The other aspect in question is, what decoration techniques and methods were or are employed.

2.4. Methods and techniques used to decorate textiles with motifs generated from cultural icons

Decorating textiles is a practice that has been performed for centuries. As early as 327 BC decorated textiles were noted by Alexander the Great in India. Two basic methods of decorating textiles were in place at this time and these were; direct painting which involved directly applying an image with colour to the fabric, and patterning which involved painting or printing with resists in patterns and then colouring the fabric (Dharma, 2016). Methods in this case refer to particular procedure for accomplishing or approaching something, especially a systematic and established one. Whereas a technique is regarded as a way of carrying out a particular task, especially the execution and performance of an artistic work or a scientific procedure (Sridhar, 2014, p.1).

Textile decoration throughout ages has tremendously transformed much as there are traces of the early decoration techniques and methods evidenced today. Jirousek (1995) mentions several trending techniques of decorating textile surface and among these include; Colorant which involves any material applied to cloth that imparts colour to it), Dye which involves colorant that chemically bonds with the fibres, Pigment which involves colorant that adheres to the surface of the fibres, Painting that comprises of application of a colorant to the surface of a cloth in a non- repetitious manner by means of a brush, sponges, or other instrument, Printing that involves application of a colorant to the surface of a

cloth to create a repeatable design by means of a prepared surface which is pressed against the cloth. Block printing and silk printing, Resist which is a process by which areas of the cloth are protected from the action of dyes.

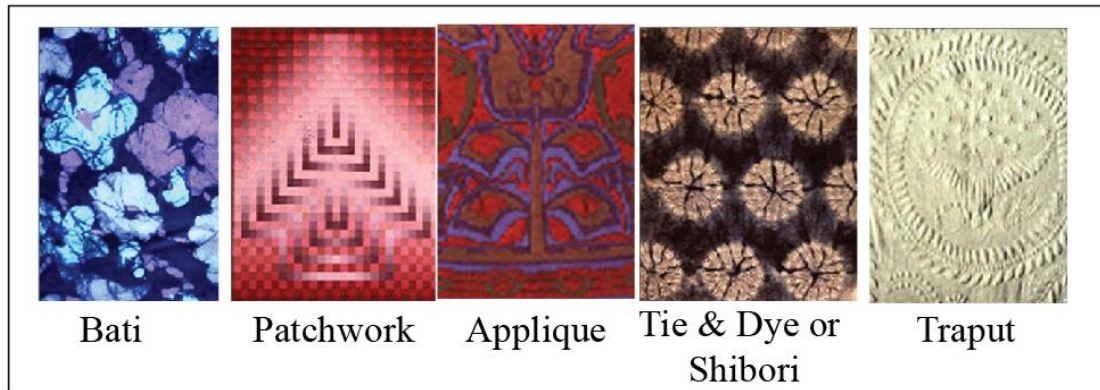


Figure 5: Textile decoration effects resulting from various techniques

<https://www.pinterest.com/pin/303641199850161980/?lp=true>

Through similar methods and techniques iconic motifs have been and are still used to decorate textiles. Social stratification in Africa and Asia like it was in the past are producing textiles that reflect Icons [symbols] of what they believe is their true identity.

The All About Art Newsletter (2019) describes some of the popular methods and techniques used to decorate what was termed as the tribal African textiles, which perhaps refers to textiles that [speak Africa]. It is clearly mentioned that techniques used range from simple to complex which constitute weaving and dying in different colours or brocades which technique was very popular in the Hausa people of Nigeria. Use of dyes for example indigo on cotton material was another popular technique

which involved gathering leaves of a plant called Tinto, crushed and rolled the pulp into balls followed by drying them in the sun. The dried balls are then mixed with water and ash to create the dye.

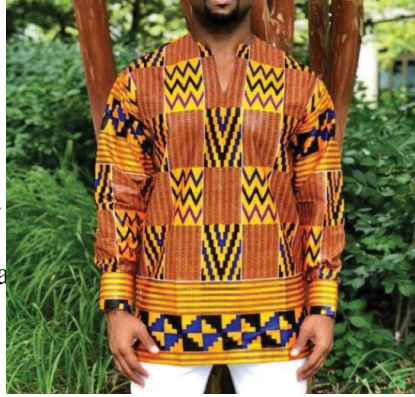
This above process is still being used in Ghana and other parts of Africa. The resist method of dying was as well so common in Africa used in creating tribal African textiles is the resist method of dyeing. This consists of drawing the desired pattern or motif on the cloth with an impermeable material. After being dipped in the dye, the drawn pattern will appear in the original colour of the fabric. The Yoruba people of Nigeria use this technique to create adire fabrics. The bokolanfini popular in the Bambara of Mali was another methods used it is a very complex and time consuming. The designs were made with yellow pigments and mud baths and required multiple soakings in dye and also a lot of rinsing. Men usually wore clothing made out of these fabrics to go hunting.

The end justifies the means when one gets through the popular trendy textiles of West Africa, technique and methods of decorating these textiles are evident and similarities with the ones noted above. The remarkable tribes or people talked about in this context are; The Asante of West Africa and Bakuba of Central Africa.

2.4.1 The Asante.

The Asante, or Ashanti, are an ethnic group who live predominantly in Ghana and the Ivory Coast. They speak Asante and are of Akan origin. Prior to European colonization, the Ashanti people developed a large and influential empire in West

Africa.
domina



powerful Asha
Asantehene is th



Figure 6: The kente shirt
<https://www.utoopiaafricadesigns.com/the-kente-short-sleeve-collared-shirt>

Figure 7: The kente designs
<https://www.utoopiaafricadesigns.com/products/traditional-kente-fabric-2-12-yards-wholesale-over-100-in-s>

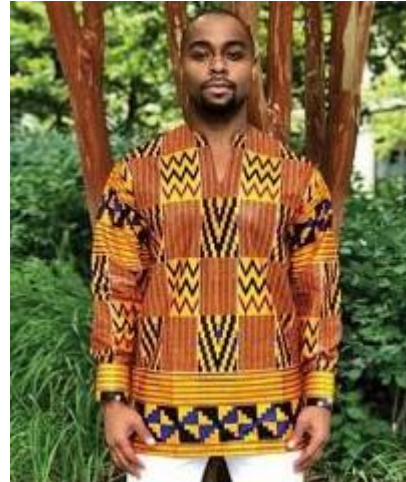


Figure 6: Kent Shirt



Figure 7: Kent designs

Kente cloth: Kente weaving is a traditional craft among the Asante people of Ghana. A Kente cloth is typically sewn together from many narrow [about 3.9 inches wide] Kente

stripes. Figure (6) shows different colourful patterns of typical Asante Kente stripes. Kente cloth is a type of silk and cotton fabric made of interwoven cloth strips that is native to the Asante people. According to legend, it was first made by two friends who went hunting in a forest and found a spider making its web.

The friends stood and watched the spider for two days before returning home to implement what they had seen. West Africa has had a cloth weaving culture for centuries via the strip weave method, but history tells of the cloth being created independent of outsider influences. The cloth was traditionally a royal and sacred cloth worn only at times of high importance, most often by the Asantehene. Over time, the use of the cloth became more widespread; however, its importance has remained and it is held in high esteem among the Asante people. Kente cloth is made in Kumasi, the capital of Asante, and in the Asante land Peninsula. The cloth is also worn by many other influenced groups, making it one of the best known of all African textiles.

The Asante people choose Kente cloths as much for their names as for their colors and patterns; although the cloths are identified primarily by the patterns found in the lengthwise (warp) threads, there is often little correlation between appearances and name. Names are derived from several sources, including proverbs, historical events, important chiefs, queen mothers, and plants.

2.4.2 Bakuba.

The Kuba Kingdom, also known as the Kingdom of the Bakuba or

Bushongo, is a Kingdom in Central Africa. The Kuba Kingdom flourished between the 17th and 19th centuries in the region bordered by the Sankuru, Lulua, and Kasai rivers in the south-east of the modern-day Democratic Republic of the Congo. The Kuba Kingdom was a conglomerate of several smaller Bushongo-speaking principalities as well as the Kete, Coofa, Mbeengi, and the Kasai Twa Pygmies. The original Kuba migrated during the 16th century from the north. Nineteen different ethnic groups are included in the kingdom, which still exists and is presided over by the King (Nyim). The icon of African cultural heritage around the world, Kente cloth is identified by its dazzling, multi-coloured patterns of bright colours, geometric shapes, and bold designs. Cloth that is characterized by weft designs woven into every available block of plain weave called Adweneasa.

A variety of Kente patterns have been invented, each of which has a certain concept(s) traditionally associated with it. For example, the [Obaakofoo Mmu Man] pattern symbolizes democratic rule; [Emaa Da] symbolizes novel creativity and knowledge from experience; and [Sika Fre Mogya] represents responsibility to share monetary success with one's relations.

2.4.3 Kuba cloth.



Figure 8: Showing the Kuba patterns on the fabric

<https://www.pinterest.com/pin/145733737913593527/?lp=true>

Kuba cloth is made by the Shoowa clan of the Kuba and related peoples in the Democratic Republic of the Congo, formerly Zaire. The Kuba began to use this style in the 17th and 18th centuries (Washburn, 1990).

The fabric was made from a very fine fiber found inside young palm tree leaves. Leaves were dried in the sun, and then torn into pieces approximately 2 mm wide which we call raffia. The fine leaf fibers were then woven on a loom. Raffia cloth is common because the Kuba men cultivate palm trees and then prepare the fronds, which are the outer layers of leaves (Cole, 2014).

Men then weave the white fibres on a diagonal loom to create two foot by two-foot rectangular squares; when the raffia dries, it becomes light tan in colours (Washburn, 1990). Women add the geometric designs by either embroidery or plush

motifs; plush motifs are decorations separated or outlined by parallel lines (Washburn, 1990). Sudden changes in pattern are common to break up the surface; these could occur in line thicknesses or the elements represented.

Geometric patterns on textiles had meanings and uses that can be related to many different aspects of society among the Kuba people. In earlier times, cloths were used as currency or offered as gifts. Value was determined by the complexity of the work undertaken. Long cloths are heavy and were highly prized. Individual items would take several months, or even a year to produce.

Ranking in Society: The patterns not only represented economic and social status but ethnic unity and religion as well (Cole, 388). The aesthetic showed a person's ranking within the society (Washburn, 1990).

Raffia cloth has always been an important item in the Kuba society, it was used as currency and in legal settlements and marriage contracts (Cole, 2014). When these squares were used as currency, people referred to them as [mbal] or [bambala] which translates as people of the cloth (Washburn, 1990). Ceremonies such as court and funeral always used raffia cloth; this cloth is still remembered for its importance throughout history (Cole, 2014).

Pattern Naming: The Kuba people have over two hundred named patterns and it is very difficult to study all of the origins of the patterns and production techniques. Each pattern is given a name; however, some patterns have different names depending

on the tribe spoken to and the popularity of the design. There are also different names when other mediums are used (Washburn, 1990). When a pattern is common among a majority of the tribes, the same name is usually given by every tribe. The Bushong patterns are different from the other Kuba designs because regular patterns are used. This regularity gives more royal power and it shows individual characteristics that help to differentiate the Bushong from other tribes (Washburn, 1990).

2.5 Conclusion

The key aspects to note that accrue from this chapter as guided by the set objectives of this study are; that the selection of motifs to be used for textile decoration largely depended on the meaning embedded in a given Icon or symbol as well as the target group. Literature also reveals that icons or symbols were as many as the cultural value a particular society or tribe had. Secondly, that motif development was skillfully and carefully done guided by the cultural philosophy rooted in the ancestry providence and lastly, that means of decorating textile was largely experimental and to some extent an emulation of what happened to be the very techniques used to decorate other art forms.

CHAPTER THREE: METHODOLOGY

3.0 Overview

In this chapter, the researcher presents the research design, study population, sample size and sampling technique, types of data sources, methods of data collection, instruments of data collection, validity and reliability, ethical considerations and designing process.

3.1 Research Design

The researcher employed a qualitative research approach within a natural setting so as to document the experiences encountered while in the field. Further, an exploratory design was used to establish the possible effects of the Bakiga icons on selected artefacts in interpreting the way people lived. The researcher took some time to understand factors leading to production of such icons, the designs that were used on them and the different uses of these artefacts.

3.2 Population of the Study

The population studied were indigenous cultural icons of the Bakiga tribe. These included various artefacts, symbols, logos, pictures, names, faces, people, buildings, and/or other images. These icons were identified by members of the Bakiga community and representative of their culture. The process of identification was subjective which implied that the researcher determined authenticity from several oral or documented opinions of those deemed to have

knowledge on the subject.

3.3 Sample Size

The sample size comprised of people and domestic items from Kiga icons. These included seven (7) tribal elders of the Bakiga tribe located in Kabale and Rukiga district, five (5) basket weavers and five (5) potters who ply their trade from Kabale. Also included were five (5) craftsmen who make and decorate gourds, stools and musical instruments. Also selected were five (5) types of designs that are applied on selected baskets, pottery and gourds.

3.4 Sampling Techniques

Purposive sampling technique was used in the selection of specific domestic items from various indigenous icons of the Bakiga community that were used in this study. These included different icons used on the artefacts of the Bakiga pots, baskets, and gourds. They were purposively selected because they had clear Bakiga icons embedded on them.

3.5 Methods and instruments of data collection

Various methods and instruments of data collection were used because the researcher was aware that none of them would be sufficient enough to independently gather wholesome information. The researcher used in-depth interviews, observation, photography and studio experimentation.

3.5.1 In-depth Interview

The researcher used interactive discussions with five selected tribal elders and five crafts men who were subjected to in-depth interviews. This method was used in order to obtain needed information about the Bakiga icons that could be used as sources of inspiration to create designs and motifs for decorating textiles. The researcher employed an interview guide that comprised of seven open- ended questions that were used to collect the needed information about the icons that were embedded on the selected artefacts. These icons served as source of inspiration for studio practice.

3.5.2 Direct observation and photography.

Direct observation was used to search for, analyse and collect Bakiga icons as they existed on ground. It was also used to analyse Bakiga icons for inspiration to create designs and motifs for decorating textiles during the studio development phase. The features observed were the shapes of various artefacts and motifs, sizes, colours, materials and techniques of production. Photography was used to record the visual aspects of the artefacts observed. In this process the researcher used a camera to document the Bakiga icons on the different artefacts of the Bakiga.

3.5.3 Documentary analysis

The researcher further analysed the existing documents in the different libraries of Kyambogo University, Makerere University and the Akehogokakarwemera

library found in Kabale Municipality. Here different information regarding Bakiga icons on different artefacts and how different researchers used them as sources of inspiration to create designs and motifs for decorating textiles was studied.

3.6.4 Studio practice

Studio practice was used as a means developing preliminary studies in form of drawings of Bakiga icons on the different artefacts that were used as sources of inspiration to create designs and motifs for decorating textiles. The researcher also used studio practice to carry out experimentation of techniques of weaving and painting on different surfaces such as cloth and paper using different tools like brush and materials such as paint, threads and water.

3.6 Reliability and Validity

To ensure data quality control and avoid compromise with the collected data, reliability and validity was needed. Here research instruments were pre-tested among selected group of five (5) respondents to ensure consistence and accuracy. In addition, the researcher formulated interview guides and gave them to the supervisors for recommendations and appropriate adjustments were made to ensure relevancy of the subject matter that was being asked from the participants.

3.7 Ethical considerations

In order to abide by the research moral principles during the study, the researcher guaranteed the participants that their information was to be used within the

public domain and within the law. An introductory letter from Kyambogo University permitting the researcher to carry out research was obtained. The letter was presented to the responsible authorities in all the visits made to different sites. In kabala, the municipality head offices were visited where elders of the area met and used this as an opportune moment to introduce the study intentions. The researcher briefed the community elders about the research concerning development of textile motifs from the Bakiga icons and sought for their consent. All participants were assured that the data collected from them was for academic purpose and was to remain confidential. Consequently, participation was on a voluntary basis since all the respondents had understood the purpose of the research.

3.8 Tool and Materials

3.8.1 Tools

3.8.1.1. Drawing Media

Pastels, soft pens, coloured pencil, charcoal pencils were used in drawing and Colouring Bakiga icons drawn from the artefacts.

3.8.1.2. Supporting Materials

Hammer was used for fixing the wooden frame together. Whereas a punching needle was used in making the different images onto the stretched clothes, an embroidery hook was used to in creating images on the stretched images.

3.8.2 Materials used in studio experimentation.

In this research the term materials, referred to the media used to execute the weaves on the surfaces. The following materials were used:

Surfaces

Cotton Mesh was used as a support for the weaves. Bond Paper in varying Sizes from A1 to A3 and Manila these were support surfaces onto which Bakiga icons and artefacts were drawn

Materials Applied on Surfaces

Cotton Yarn, Acrylic Yarn and T- shirt offcuts were used to create the images onto the surface. Acrylic Paint was used to sketch and paint the different images of the Bakiga icon onto different surfaces. Printing Paste was used for printing images of different icons onto different surfaces. Small Half inch nails were used for fixing the different wooden frame together. Square wooden frames of varying sizes depending on the theme of the composition were used as stretching areas for the different cloths.

3.8.3 Studio experimentation stages.

At this stage the researcher followed specific steps to analyse the data collected to develop decorative motifs from different Bakiga icons on the Bakiga artefacts. These included;

- Identification of the Bakiga icons and Bakiga artefacts

- Developing Motifs through drawing
- Printing Motifs on Prepared surfaces
- Using different types of yarn on selected surfaces/fabric

3.8.3.1. Identification of the Bakiga icons: A search from Bakiga artefacts

A collection of Different Bakiga artefacts was done from which the Artefacts categorised baskets, pots and gourds were selected. Criteria for selecting included; nature of the design [symbol]; complex or simple and the meaning of the symbol that the artefact bore

3.8.3.2. Developing Motifs through drawing

After identifying, critically observing and analysing of the Bakiga icons on different artefacts, several drawing tools, materials and techniques were used to develop decorative motifs from selected Bakiga icons. Through these drawings the researcher determined general shapes of items, colours, sizes and specific features on the surface of icons to inspire drawings. Each of the selected artefact category was explored and subsequently developing motifs. Using the method of printing and weaving, the final work was executed.

3.8.3.3. Project three. Bakiga motifs developed from pots.

Pots were used for cooking and storing honey, they symbolize kindness [Obufura]. Shearing a meal was of more of pride. The process began with identifying

pots that bare icons followed by a study through drawing. In the process of drawing, keen attension was put on the nature,form, pattern or flow of the design that the pots bore.

CHAPTER FOUR: PRESENTATION, INTERPRETATION AND ANALYSIS OF STUDIO FINDINGS

4.0 Overview

This chapter covers the presentation of studio findings, interpretation and the analysis of the studio findings and it follows the set objectives of this study which are; to identify Bakiga artefacts with icons that could be used as inspiration for textile decoration; to develop motifs inspired by selected Bakiga icons for textile decoration; and to use motifs of selected Bakiga icons for textile decoration Studio findings

4.1 The Bakiga artefacts with icons that could be used as inspiration for textile decoration

The Identified Bakiga artefacts were categorized into; Basketry, Pottery and the natural items used and recognized as artefacts such as the gourds. The following figures show the appearances of categories identified above.

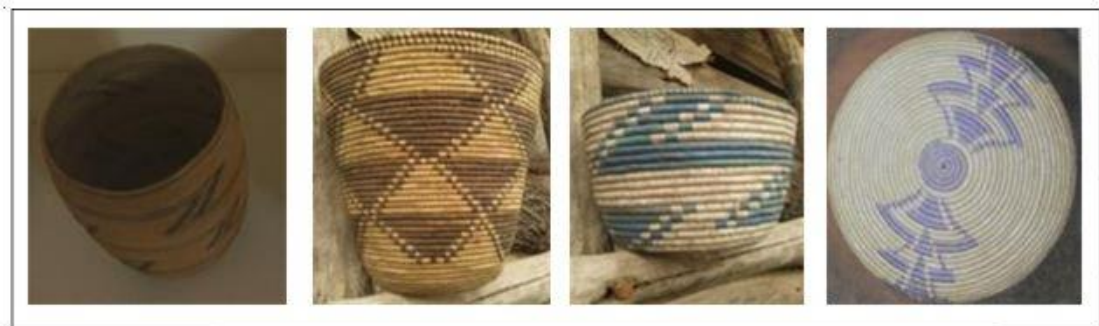


Figure 9: Bakiga Baskets with Bakiga icons, Photo by the researcher



Figure 10: Bakiga pots with iconic images, Photo by the researcher



Figure 11: Bakiga gourd with iconic images; Photo by the researcher.



Figure 12: Bakiga pots, protected with a weave, Photo by researcher

4.2 Developing motifs inspired by selected Bakiga icons for textile decoration

In the process of creating iconic images, the researcher selected purposively different artefacts from which the icons were generated. An item (artefact) from each of the categories was selected. The following are the Images of the selected artefacts.



Figure 13: Categories of selected Bakiga artefacts, Photos by researcher

Guided by the basics and principles of the icons and motif design the Bakiga textile iconic motifs were generated. Each category of artefacts was handled as an independent but unified project. As such, project one to three were organized. Project one presented motif generation process from the baskets, project two from pots and three from gourds.

Extracts the step-by-step motif design process are presented in the following figures

4.2.1. Project 1. Selected design process of motifs drawn from the Bakiga basket icons.



Figure 14: Bakiga Baskets with Bakiga icons, Photo by the researcher

The design process: an attempt to achieve the element of unity, togetherness, oneness which is expected to be the pillar of the family bond.

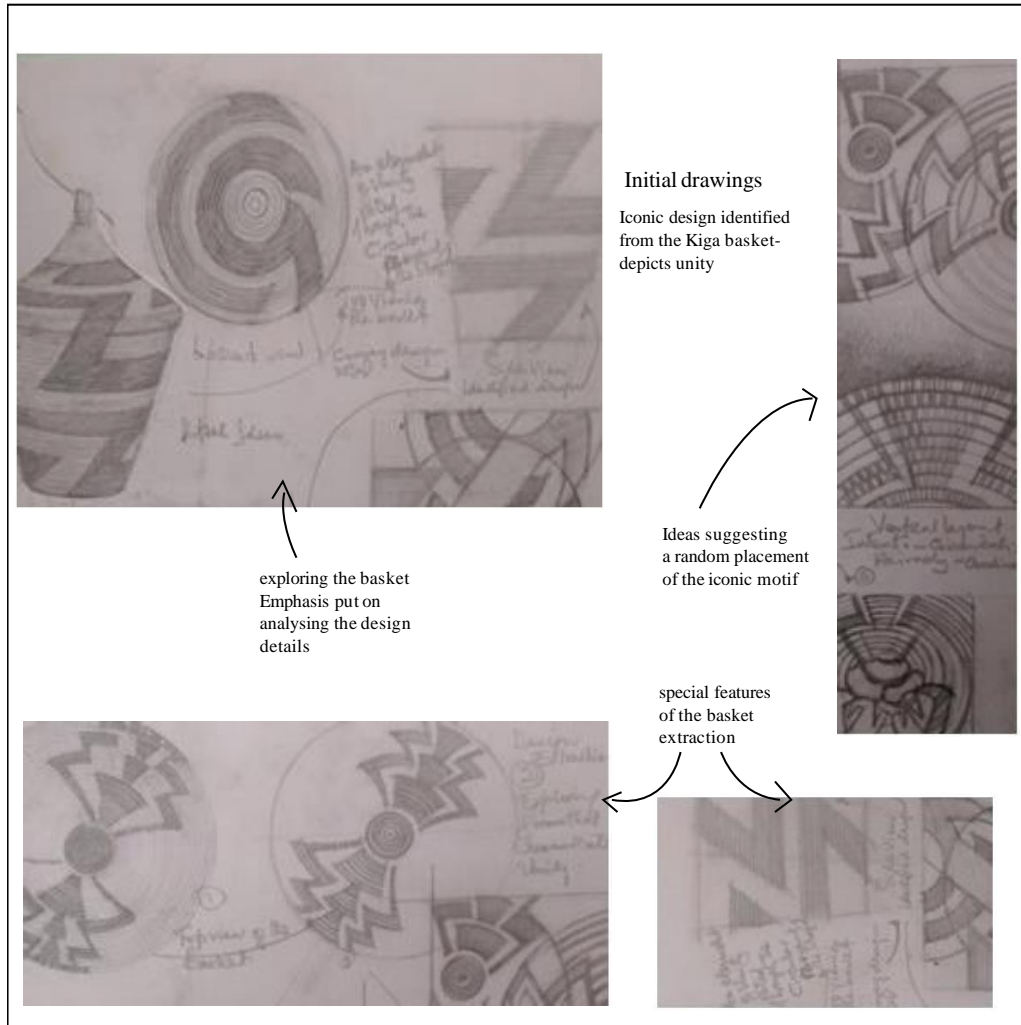


Figure 15: Selected sketches of the motif development derived from the Kiga basket.

Source: Primary data [extracts from the researcher 's project sketch book] (2018).

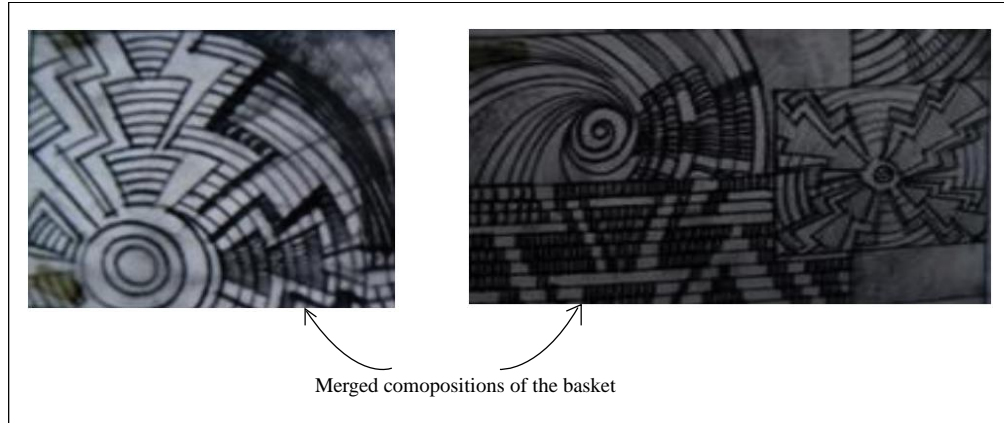


Figure 16: Selected sketches of the motif development derived from the Bakiga basket.

Source: Primary data [merged sections of the basket icon extracts from the researcher 's project Sketch book] (2018)

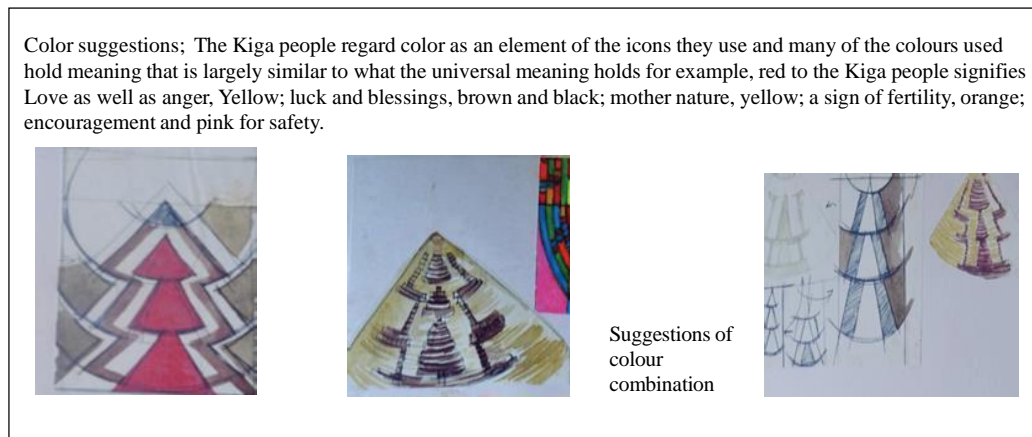


Figure 17: Selected sketches of the motif development derived from the Bakiga basket

Source: Primary data: [Initial stages of colour application, extracts from the researcher 's project sketch book] (2018)

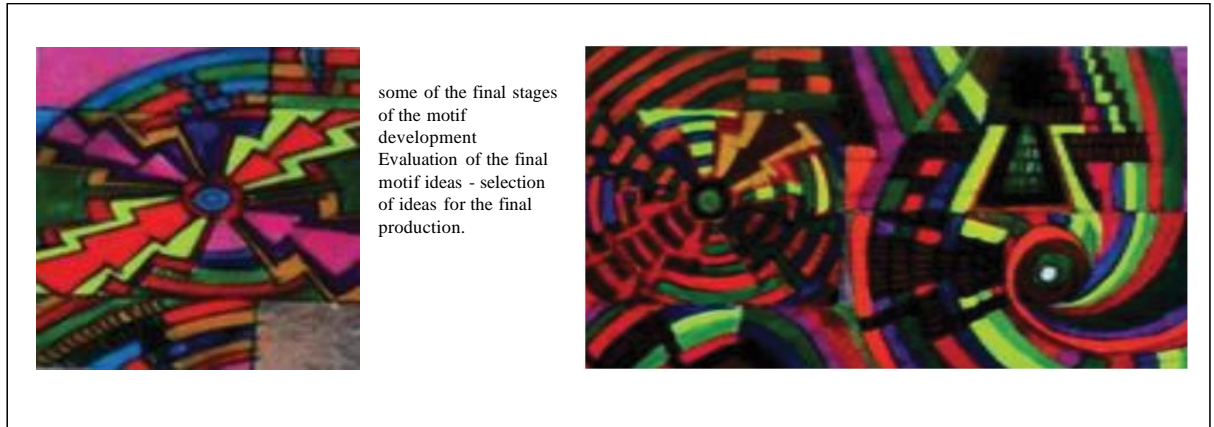


Figure 18: Selected sketches of the motif development derived from the Bakiga basket.

Source: Primary data: [Final ideas with colour, extracts from the researcher 's project sketch book] (2018).

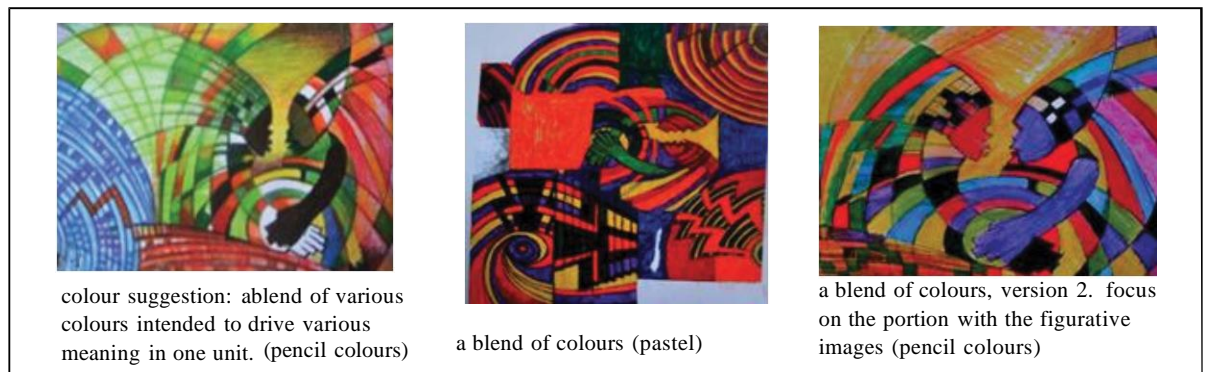


Figure 19: Selected sketches of the motif development derived from the Bakiga basket.

Source: Primary data: [Colour application, suggestions in the developed motif, extracts from the researcher 's project sketch book] (2018).

Sharing a meal: Oburo. Focal elements – Hands picking from a common pool (food basket) and food (Oburo)

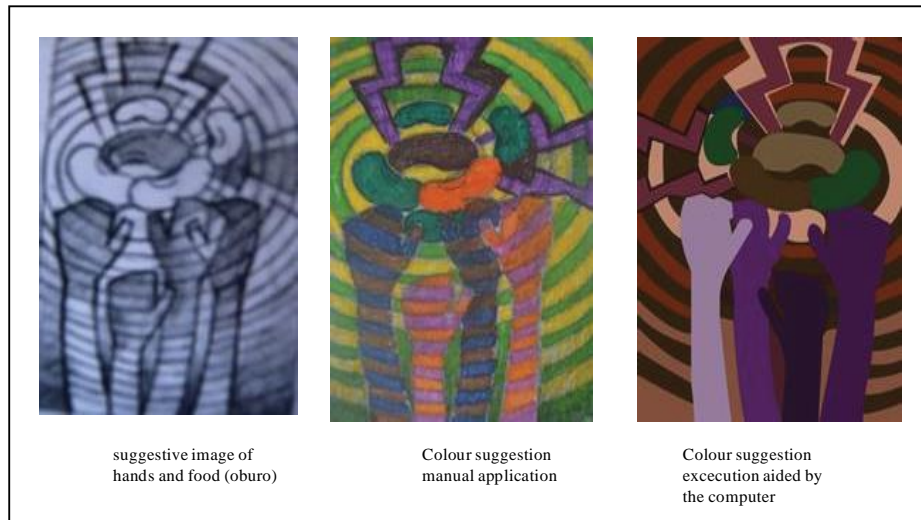


Figure 20: Selected sketches of the motif development derived from the Bakiga basket.

Source: Primary data: [Sharing a meal, extracts from the researcher 's project sketch book] (2018).

The idea in (Figure 21) intended to communicate the same message as in (Figure 20). In this composition other than using hands and bean like images, this idea places figures of heads of people placed in an arrangement to suggest eating together and a feel of the family.

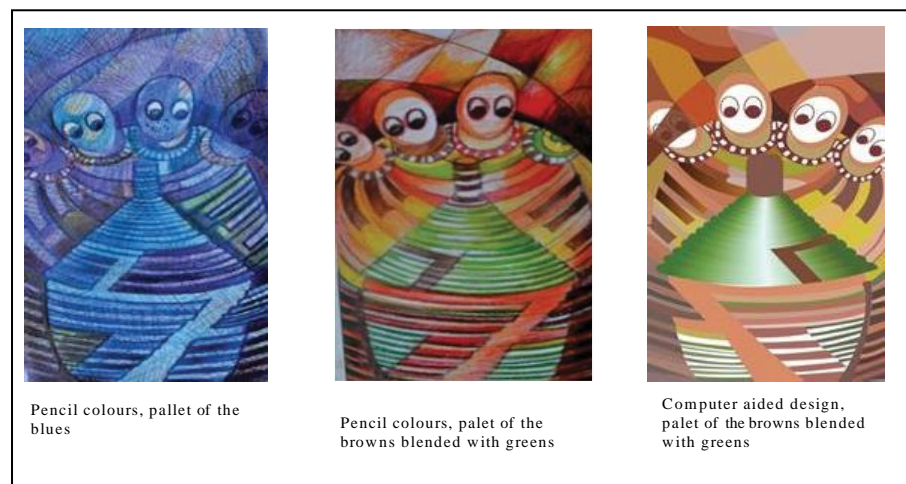


Figure 21: Selected sketches of the motif development derived from the Bakiga basket.

Source: Primary data [Sharing a meal, extracts from the researcher 's project sketch book] (2018).

4.1.2. Project two: Motifs derived from gourd

The other set of designs were delivered from gourds used for water, brewing and storage. Each gourd comprised of unique icons that were put together in the form of a motif for textile design. Gourds served as drinking vessels, containers for drawing water, storing porridge for the head of the family and serving the visitors. These were studied depending on their unique shapes and surface designs.



Figure 22: Selected sketches of the motif development derived from the Bakiga Gourd.

Source: Primary data: [Some of the identified gourds with cultural icons. Photo by researcher (2018).

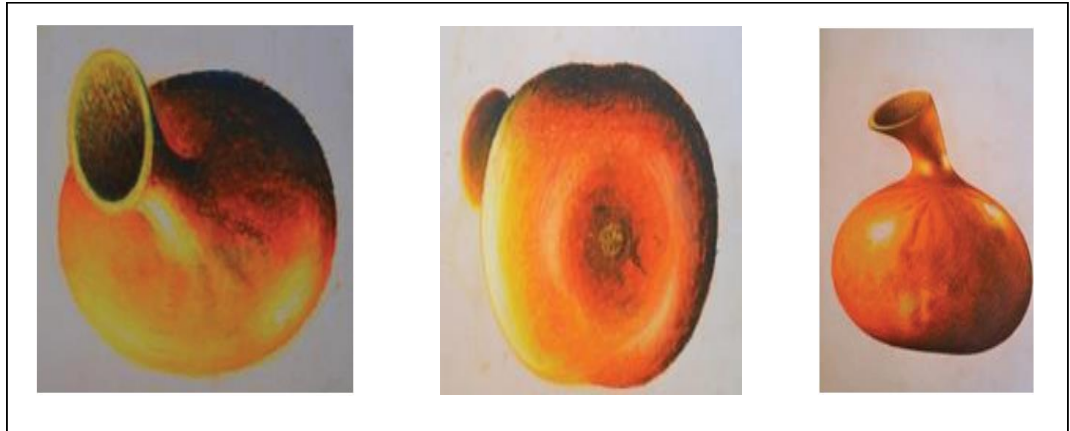


Figure 23: Selected sketches of the motif development derived from the Bakiga Gourd.

Source: Primary data: [Initial drawings of the gourd using coloured pencils, extracts from the researcher ‘s project sketch book] (2018).

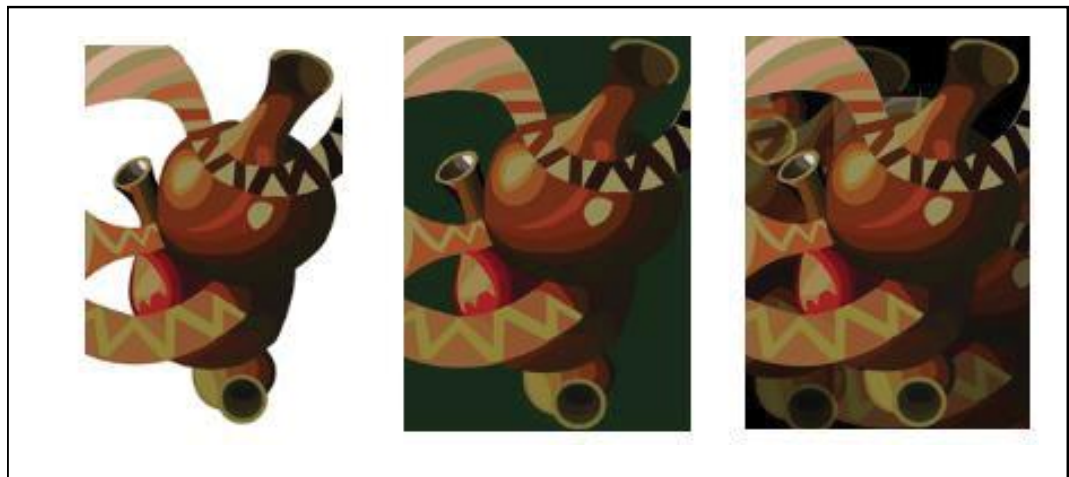


Figure 24: Selected sketches of the motif development derived from the Bakiga Gourd.

Source: Primary data: [Motif composition, colour suggestion. Extracts from the researcher‘s project sketch book] (2018).

More compositions derived from the gourd are presented under the water and porridge project [Ebisisi] where the research placed a focus on the type of designs reflected on the surface. The design is made up of curved shapes which are symbolic to the contours of Kigezi. Extracts of the design process of this design are shown in (Figures 28, 29 & 30).

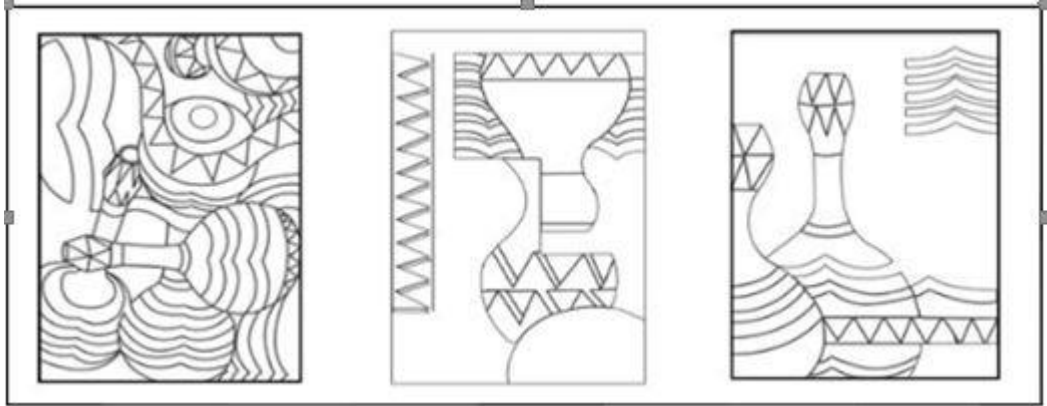


Figure 25: Selected sketches of the motif development derived from the *Ebisisi* of the Bakiga.

Source: Primary data: [Motif composition, *ebisisi*' design. Extracts from the researcher's project sketch book] (2018).

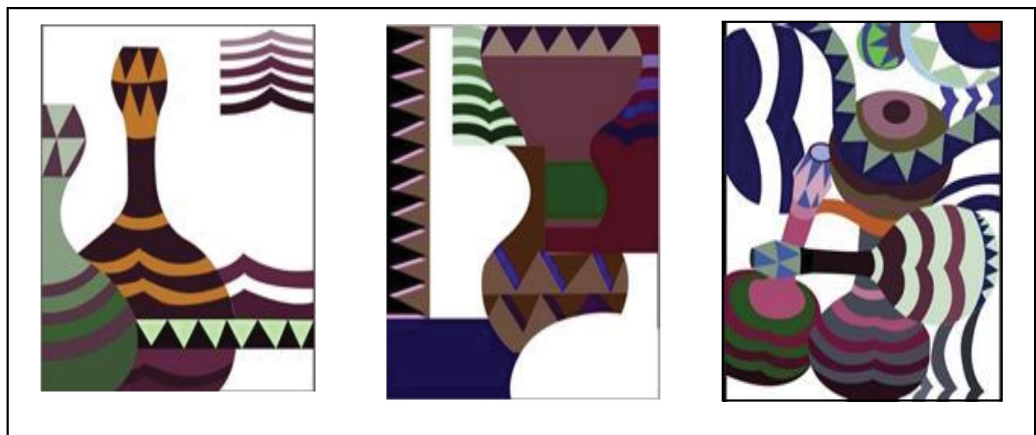


Figure 26: Selected sketches of the motif development derived from the Bakiga Gourd.

Source: Primary data: [Motif composition, *ebisisi*' design. Extracts from the researcher's project sketch book] (2018).



Figure 27: Selected sketches of the motif development derived from the Kiga Gourd.

Source: Primary data: [Motif composition, *_ebisisi_* design. Extracts from the researcher 's project sketch book] (2018).

4.1.3 Project three. Kiga motifs developed from pots.

The composition of three cooking pots. Pots of such shape were used for cooking and storing honey, they symbolize kindness [Obufura]. Shearing a meal was of more of pride.

The process began with identifying pots that bare icons followed by a study through drawing. In the process of drawing keen attension was put on the nature, form, pattern or flow of the design that the pots bore. Some of the identified types of pots are presented in the following figures



Figure 28: Selected sketches of the motif development derived from the Bakiga pots.

Source: Primary data [The nature and feature of the pot. Extracts from the researcher 's project studio collection] (2018)



Figure 29: Selected sketches of the motif development derived from the Bakiga pots.

Source: Primary data [The nature and feature of the pot. Extracts from the researcher 's project studio collection] (2018).



Figure 29: Selected sketches of the motif development derived from the Bakiga pots.

Drawing: exploration of various icon flows. Extracts from the researcher 's project studio collection (2018)



Figure 30: Selected sketches of the motif development derived from the Bakiga pots.

Source: primary data [motif level 1 formation, emphasis on flow of the icon. Extract from the researchers project studio collection] 2018

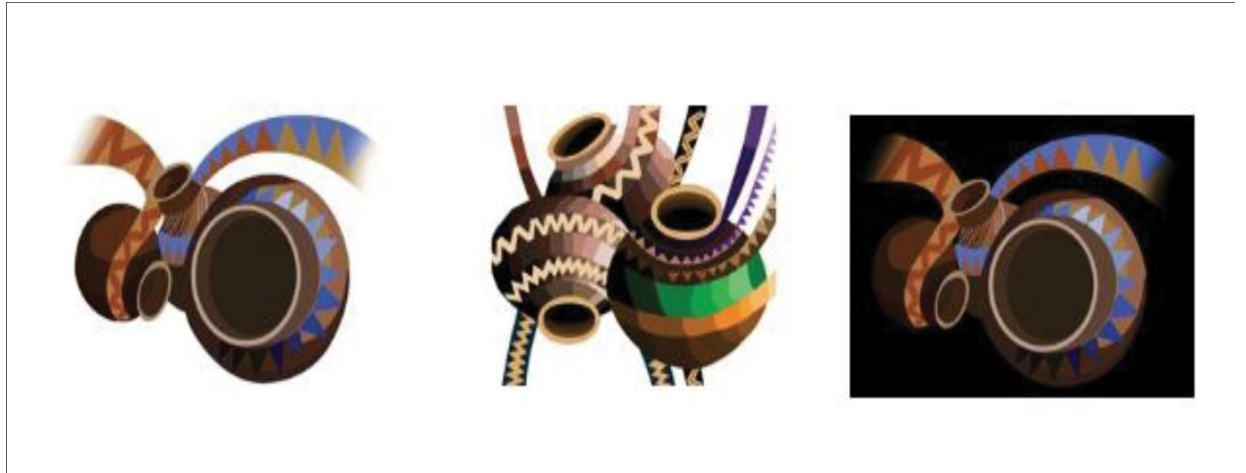


Figure 31: Selected sketches of the motif development derived from the Bakiga pots.

Motif composition and colour application. Extracts from the researcher 's project studio collection

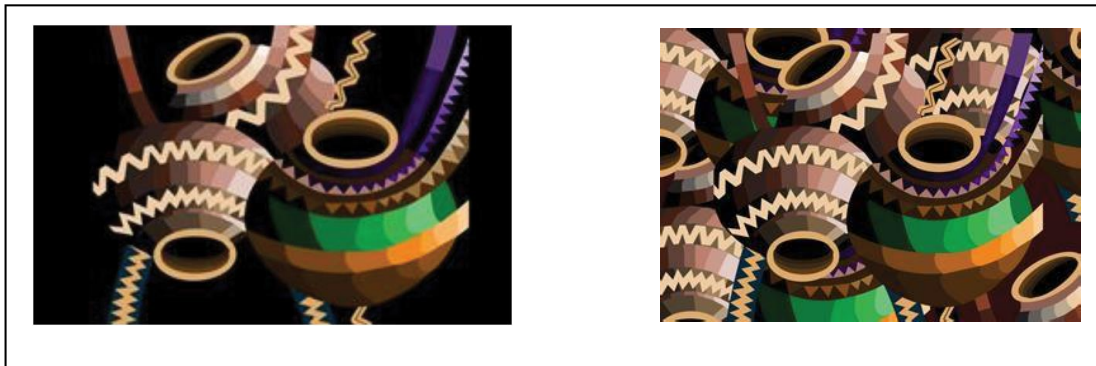


Figure 32: Selected sketches of the motif development derived from the Bakiga pots.

Source: Primary data [Composition of the final motif idea. Extracts from the researcher's project studio collection] (2018)

Further exploration of the iconic features on a pot; a search for varied ways of communicating togetherness, sharing or caring for one another.



Figure 33: Selected sketches of the motif development derived from the Bakiga pots.

Source: Primary data [Further exploration of the iconic patterns. Extracts from the researcher's project studio collection] (2018).

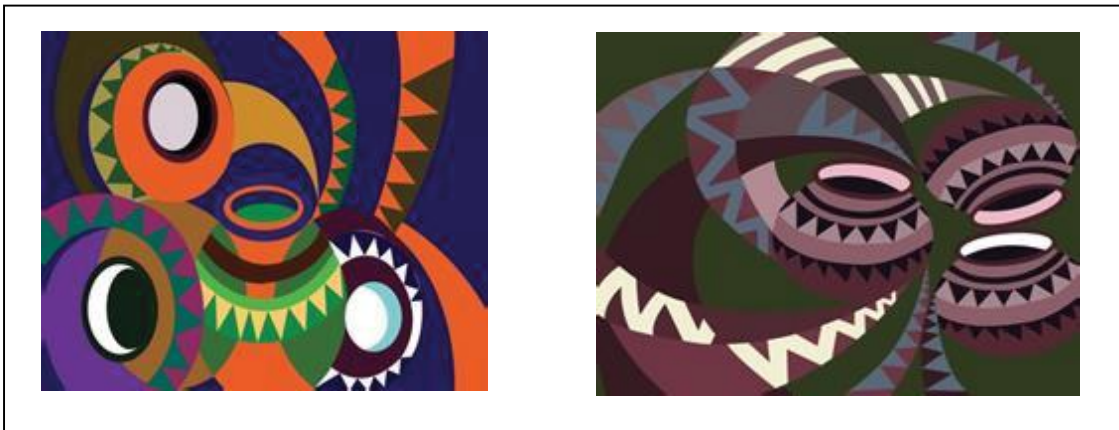


Figure 34: Selected sketches of the motif development derived from the Bakiga pots

Source: Primary data [Colour suggestions. Extracts from the researcher 's project studio collection] (2018).

4.3 Project three: Decorating fabrics with motifs developed from the Bakiga artefacts icons

In relation to objective three which sought to use motifs derived from Bakiga artefacts, the researcher used the developed motifs to decorating textiles. The decoration process was guided by fabric decoration principles such as balance,

emphasis, harmony and unity but most importantly not forgetting meaning of the output which had to be lined up with the philosophy of the Bakiga and the following were the final studio works.



Figure 35: Showing [First harvest]

Source: Primary data
Title: First harvest
Size: 83cm x 65cm
Material: Acrylic threads technique
Rug weaving

As the figure depicts, the study presents the work entitled first harvest, which is the condition of celebrating the harvest, the composition presents three heads of people seated together with seeds in their hand and another image on top and coloured lines with enclosed brilliant colours that depict celebrating the first harvest. This brilliant colour gives the art work the sense of visual joy and celebration. The technique used includes weaving on a recycled

plastic bag using a punching needle. The plastic bags represent the current trend where by cultural norms and traditional have been neutralised by mixed culture. First harvest as a title uniforms this art work due to the fact that Bakiga used to gather and celebrate the first harvest of each year; this was done in order to unify relatives on a positive reason during this time many developmental issues would be discussed.



Figure 36: Good harvest

Source:	Primary data
Title:	First harvest
Size:	83cm x 65cm
Material:	Acrylic threads technique Rug weaving

The figure presents design with a composition of baskets. These artefacts among the Bakiga were used for harvesting, storing grain such as millet, beans sorghum and serving food. It is the custom for the Bakiga to present the baskets full of grains to elders as a sign of appreciation for the good harvest so as to appease the gods in order to bless the next harvest. This motif incorporates the study of the icons inter woven in the baskets.

The medium used include acrylic paint and chunky threads, the techniques used include printing and weaving. The red colour used in this project refers to strong emotions such as love and anger, yellow symbolises luck and blessing while brown and black represent Mother Nature.



Figure 37: Sharing

Source:	Primary data (2018)
Title:	Sharing
Size:	83cm x 65cm
Material:	Acrylic threads technique

This composition depicts the people seated together sharing a meal (Oburo). It was a custom for the family members to seat together and share a meal, in case the man had several wives each wife would prepare a meal. When it came to eating, all the co-wives and their children would seat together with the head of the family (Nyineeka) and share a meal. This would in turn create unity among the children.

The medium used is acrylic paint chunky threads and t-shirt offcuts. The techniques used include direct application of colour and pile weave. The colours used included, yellow, orange, brown and army green for contrast creation in the motif. The shades of green in this art work represent peaceful nature with the abundant and plentiful harvests during the summer season while the blues represent peaceful environment as well as royalty and integrity for the elders.



Figure 38: Delicious

Source:	Primary data (2018)
Title:	First harvest

Size: 68cm x 53cm
Material: Acrylic threads technique.

Traditionally, people were encouraged to work hard if they were to achieve something important, it was a custom for all the people to work hard for better gain, as it resented people to toil for the better future especially the young generation. The study presents open hands in front of the basket rejoicing the good harvest the shades of green in this art work represent peaceful nature with the abundant and plentiful harvests during the summer season while the blues represent peaceful environment as well as royalty and integrity for the elders. While grey represents maturity and protection among the youth.



Figure 39: Omuganura

Source: Primary data (2018)
Title: Omuganura
Size: 83cm x 65cm
Material: Acrylic threads technique
Technique: Screen printing and pile waving

This art work encourages the youth to work hard as it was always believed that however small you harvest; it is better to be from your own effort. It was a symbolic desire as well as a wish for someone to produce his own food in form of (Omwehereko). The youth would grow their own

food which in turn would be sold or exchanged for other needs like clothing. In case the piece of land to till was too big all the youth in the village would gather and till the piece of land communally and also, they would do the same during harvesting. The colours used include black which symbolises power and control, brown as brown represents safety and confidence among the Bakiga tribe.



Figure 40: *Beauty*

Source:	Primary
data (2018) Title:	
Karungi (Beauty) Size:	
83cm x 53cm	
Material:	Acrylic threads technique
Technique:	Screen printing and pile waving.

Figure 47 presents the work entitled Karungi (Beauty) which can be

defined as a situation of being beautiful, the composition presents the continuous strand and bundles of papyrus reeds sewn together in a spiral that are interlaced together by bound edges. The central part of the artwork is composed of distorted concentric circles and discontinued patterns that are arranged in form of an umbrella.



Figure 41: Fertility

Source:	Primary
data (2018) Title:	
Fertility	
Size:	83cm x 65cm
Material:	Acrylic threads technique
Technique:	Screen printing and pile waving
Source	primary

Figure 48 presents the bottom of the basket as a source of inspiration for this motif. The researcher was fascinated by interlace twines together while decorating the item for aesthetic value. Wincrowing baskets were made using natural materials of dry papyrus strips (Obutami) with dry wild finger millet (Enkyenzi), all these were used for

basketry weaving in their natural state; giving the basket a cream-brown monochromatic finish. The maroon and pink colours against the yellow and orange was for the purpose of distinction for the images to appear clear. Yellow as a colour among the Bakiga was and is still regarded as a sign of fertility It was not often for someone to buy a piece of land for cultivation unless it was covered with blossoming herbs (Esununu, Ehongo amacanda). During the wedding ceremony it was always a custom to decorate the road and also the place where the function would be taking place with these natural blossomed herbs which were used for blessing the new couple. Blue and grey colours signify calmness of the clouds alongside pink which is the colour of harmony. In this motif the images of two people symbolise unity.

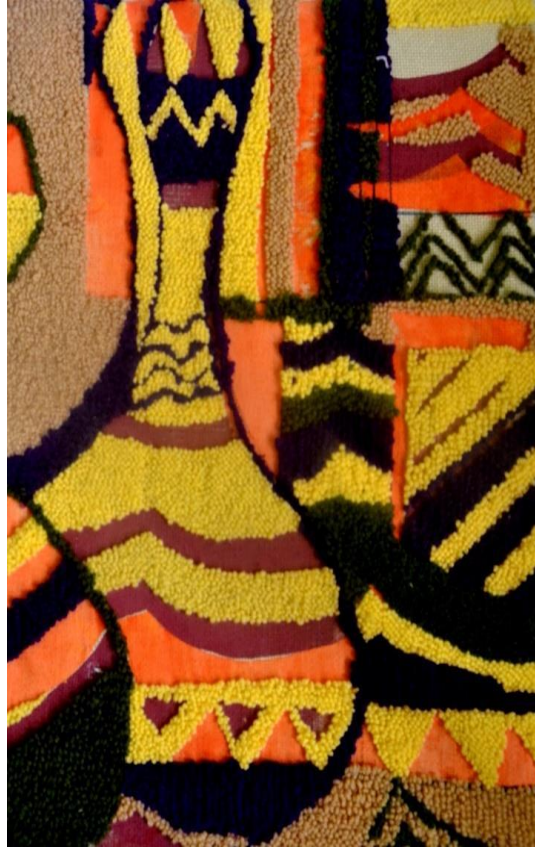


Figure 42: Kigezi

Source:	Primary
data (2018) Title:	
Kigezi	
Size:	60cm x 43cm
Material:	Acrylic threads technique
Technique:	Screen printing and pile

The researcher presents the work inspired by gourd shapes and designs. The piece is a composition derived from gourd culturally known as *ebisisi* which is used for drinking water and porridge the design is made up of curved shapes which symbolise the contours Kigezi. Figure 49

presents the work inspired by icons on guards the project is a composition imitative from gourd commonly known as *ebisisis ne nshare*. These are used in administering, storage and serving drinks among others, this was normally practiced during marriage celebrations (Okutasya, nokushwera) the design is made up of rounded shapes alongside the icons. The researcher used jute fabric since it was the one available as the surface and applied combined techniques of textile design using direct application of colour and use of a hook to twine threads.



Figure 43: Unity

Source:	Primary data (2018)
Title:	Unity
Size:	60cm x 43cm
Material:	Acrylic threads technique

The figure presents a design composition of two shapes of gourds and icons developed from the decorations of the guards. They represent unity and friendship; they were used for storing local brew (Omuramba), honey and also drinking. With the new

changes in contemporary art, new ways of decorating guards are constantly developing and new influences in current societies are reflected in new motifs. It 's from this background that there was need to recognize the function of guards.



Figure 44: Trinity

Source:	Primary data (2018)
Title:	First harvest
Size:	83cm x 65cm
Material:	Acrylic threads technique

The design in (Figure, 53) shows composition of various shapes of gourds. They are clan emblems that represent generosity, they were used for storing local brew (Omuramba), honey and also drinking and administering the medicine. This design incorporates the study of the various guards that were found at akehogokakarwemera, the medium used include

acrylic paint and chunky threads, the techniques employed include direct colour application and weaving.



Figure 45: *Trinity*

Source:	Primary data (2018)
Title:	Trinity
Size:	68cm x 53cm
Material:	Acrylic threads technique

Figure (52) presents a design composition of three cooking pots. This represents the three cooking stones used as support while cooking. Pots of such shape were used for cooking and storing honey. They symbolize kindness (Obufura) it was and still is culture among Bakiga to prepare a lot of food for lunch as it was believed that the family that welcomes visitors often doesn't feel lonely, and food sharing which are the traditional norms and practices among the Bakiga. The design incorporates the study of three cooking pots that were found at akehogo kakarwemera. The medium used include acrylic paint and chunky threads, the techniques employed include direct colour application using paint brushes and pompo weaving.



Figure 46: *Welcoming home*

Figure 23:	<i>Welcoming home</i>
Source:	Primary data (2018)
Title:	Welcoming home
Size:	116cm x 82cm
Material:	Acrylic threads technique

Figure 53 presents a design composition of various shapes of beer pots. They are clan emblems that represent friendship they were used for preparing and storing local brew (Omuramba), honey and also drinking. Some would be used for cooking. They symbolize communal food shearing and drinks among the clan members. This design incorporates the study of the various beer pots that were found at akehogo kakarwemera. The medium used include acrylic paint and chunky threads, the techniques employed include direct colour application and pompo weaving.

Essential instances among the Bakiga were ceremonial consumption of local beer (Omuramba, Nenturire) and food, people in attendance of wedding and funeral are formally served a heavy meal composed of meat, beans greens (Eshwiga) as source accompanied with sweet potatoes, sorghum bread (Oburo), banana and pumpkins. A pot of sorghum beer would

then be placed in the centre with several reeds (straws) and then the participating elders would come forward to participate, for the sake of children and women they would be served separately using calabash ebisi ne nshare),

It was and is still also customary to serve people food and drink when they visit a home. Refusing to accept the offered food or drink was considered as being rude to the family visited. Hosts normally sip from drinks and taste the food first before passing them to the guests to show that they are safe for consumption and have not been poisoned. Visitors would then be presented with food as gifts to take with them at the conclusion of their visits.

CHAPTER FIVE: DISCUSSION, CONCLUSION, RECOMMENDATIONS

5.0 Overview

This chapter presents the discussion, conclusions and recommendations of the study following the objectives which highlight, identifying Bakiga icons that could be used as inspirations for textile decoration, developing motifs from the icons identified and using them to decorate textiles. The study focused on using textile decoration to communicate some of the indigenous Bakiga culture to the current Bakiga generation.

5.1 Discussions

Stemming from the first objective which quested for identifying Bakiga icons that could be used as inspiration for textile decoration, several artefacts were identified of which five appeared to qualify for the project. Three were finally selected and these were; the basket, the gourde and pot. Indeed the Bakiga culture has a sizeable collection of Artefacts that bare a substantial amount of rich cultural heritage that reflect the genesis, development and growth of the Bakiga culture and the ‘qualifying stance’ was based on the element of universality’ which in this context essentially refers to a common understanding of a particular icon in a given cultural community the criterion used here is grounded on Patricia (2000, p. 223)’s assertion presented in chapter two that states

People who use the symbol in a cultural sense understand its meaning or implication regardless of how it is portrayed. ‘Secondly, cultural value of the present-day importance was an aspect considered important which in the researcher

's opinion include; unity, marriage, respect, social health and food security. A studio analysis of the selected

artefacts revealed that these art forms bare designs laid out in a flow that would be used to create motifs which could communicate the intended message. This was an additional element considered when selecting artefacts for the studio project.

The second objective was to develop motifs inspired by selected Bakiga icons for textile decoration. Within this, studies of the three selected Bakiga artefacts were done. These were; Bakiga baskets (serving, winnowing and storage), gourds (water, brewing and storage) and pots (water, cooking and storage). The design process was, initial drawings, preliminary motif made in (outline forms, black and white and coloured) and also designs were made following the same procedure. The drawing expedition or journey was fundamentally guided by the key aspect pointed out by Williams (2000, p.385) who emphatically stated that any image [icon] used as a textile motif portrayed realistically (representatively) or in an abstract (simplified) style or in a non- objective or nonrepresentational style in a cultural sense should hold meaning to the target community.

Preliminary colour tests, samples were made on paper in preparation for studio experimentation in order to achieve uniqueness for final works in textile design. In the development of motifs from icons, the process was based on observation and analysis of the artefacts through searching for the aesthetic qualities of the artefacts such as;

colours, texture, shape and form to create motifs for textile decoration. The selected artefacts for icons provided a wider range of motifs for textiles which helped the researcher to explore different surfaces and techniques in textile.

With a successful motif development process, methods and techniques of how to reflect the motifs on to textiles surfaces came into play; a phase of the studio practice that was guided by objective three of this study. Methods and techniques deemed appropriate for the transfer of the generated motif was drawn from the set methods recommended by Jirousek (1995) in her article titled, Surface Design of Textile (reflected in chapter two). Unlike the commonly used approach of decorating textiles with one method, for example using printing, resist or weaving method for decorating, this study came up with what may be regarded as a dual method textile decorating approach 'where a combination of printing and weaving were employed.

Other elements considered key in the production process included colour. Colour selection depended on the mood of the research and the local colour value of the artefacts nevertheless, at back of the researcher 's mind was the meaning of colour in the Bakiga and Universal contexts

5.2 Conclusion

The Bakiga culture has a rich cultural heritage, with a wider range of artefacts and icons which need to be visually documented for generational use in different areas of art and design such; fabric decoration, painting and graphics. The incorporation of these artefact and icons into the different disciplines of art can existence of the Bakiga culture in and around the world. This research has enabled the researcher to acquire

more knowledge about the Bakiga artefacts and icons, the meanings attached the artefacts and also gained skills in design exploration. More to that, the researcher was able to experiment with new ideas in design process and production techniques which were used to creatively to come with decorated textiles in studio experimentation that can be referred to as Bakiga inspired textiles.

5.3 Recommendations:

Findings of this study revealed that the Bakiga like any other tribe in Uganda have a wide range of artefacts with culturally rich icons that can provide developed into motifs for textile decoration. On this basis, the study recommends that;

Artist and researchers carry out studies that aim at the establishing artefacts with icons from different tribes of Uganda

Ugandan fabric decorators should source and use icons drawn from artefacts attached to cultures within Uganda as inspirations for motif development.

In addition to the wide range of motifs used to decorate fabrics, iconic motifs drawn from the Uganda's cultural artefacts be considered when decorating fabrics for any specified purpose with an understanding that these fabrics not only serve an aesthetical function but also carry a cultural identity and carry knowledge base.

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APPENDICES

Appendix A: Interview guide

INDEGENOUS ICONS AND DRESSING OF THE BAKIGA TRIBAL COMMUNITY

Particulars of respondent

Title (Mr, Mrs, Dr, etc).....

Sex, (i) Male (ii) Female.....

Age.....

1. What are the indigenous Kiga icons?
2. What are the titles given to the indigenous Kiga icons
3. What are the meanings and interpretations behind such artefacts?
4. How were indigenous kiga icons used for and why?
5. What colors were used on indigenous kiga motifs?
6. Why those colors?
7. Are indigenous kiga icons still in existence? Where?
8. How long have indigenous Kiga icons been in existence?
9. Where did the indigenous Kiga icons originate from?
10. What has been the indigenous dressing of the Bakiga
11. How were these designed?
12. How were they used?
13. What materials and designs were used and why.
14. Who made and produced them?

Appendix B: A record sheet of observed Artefacts

Category of Artefact:

Photograph of icon:

Local Name:

Materials used:

Size (Dimensions):

Use/Purpose:

Location of Artwork

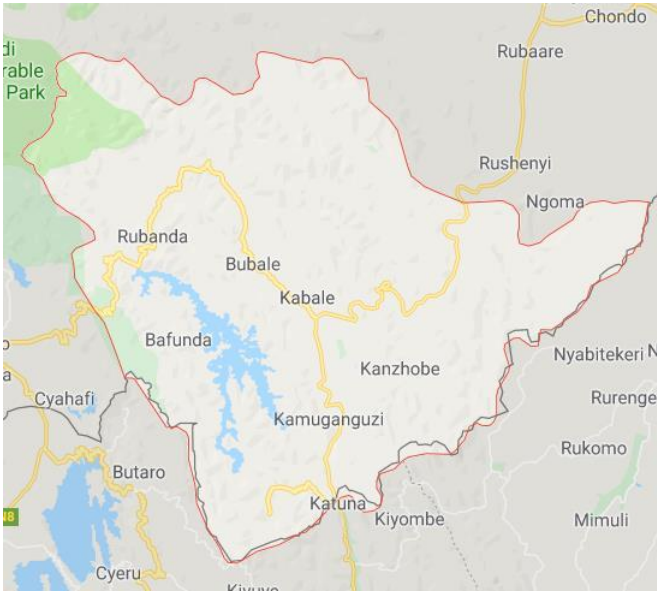
Origin:

Observations about the Artwork

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.....
.....
.....
.....

.....

Appendix C: Maps of Kabale and Kanungu Districts segments of former Kigezi



Appendix D: Introductory letter

APPENDIX 4: Introductory letter



TITLE ELNERS FROM KIGERI REGION.

Dear Sir/Madam

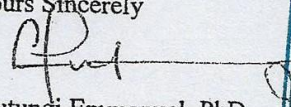
RE: RESEARCH PROJECT

This is to introduce... MUNATUHEPETA ELLY
Registration Number... 17101174301G.MID.IPE
a student of Kyambogo University, Department of Art and Industrial Design Pursuing a Degree/Diploma in;
MASTERS IN ART AND INDUSTRIAL DESIGN.

Wishing to carry out a research project with your organization. As a requirement for the award, the student is expected to carry out a community/client based research to practice and demonstrate the skills acquired.

I therefore request to assist the bearer in any way possible to meet this requirement.

Yours Sincerely


Mutungi Emmanuel, PhD
Head of Department

