

**CREATING CULTURALLY BASED BRIDAL ADORNMENTS  
FROM SELECTED ANKOLE MOTIFS**

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MASTER OF ART AND INDUSTRIAL DESIGN (MULTIMEDIA CRAFTS) OF  
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## DECLARATION

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

Signed: .....  .....

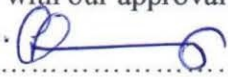
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**DEDICATION**

I dedicate this thesis to all my dearest children.

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INTRODUCTORY LETTER FROM KYAMBOGO UNIVERSITY

CERTIFICATE OF CORRECTION OF THESIS

## ABSTRACT

The Banyankole have kept *okuhingira* (the giveaway ceremony) as an important function, yet body adornments used during *okuhingira* do not clearly depict the Kinyankole culture. Since the ancient times, personal adornment has always played a vital role in every part of the world. However, creating body adornments rooted in the individual and specific cultures, and integrating them in contemporary designs that come with global fashion of attires and body adornments which are influenced by the Western designers has remained the greatest design challenge of African artists. Whereas the indigenous motifs are embedded with meaning intended for that particular community, are colorful and can be a symbol of identity, Africans are torn between the local (usually considered as for the poor) and the imported- “already made” (usually considered high quality and trendy for the rich). This study therefore aimed at developing bridal adornments inspired by traditional exterior decoration motifs of Banyankole in South Western Uganda that can serve both traditional and contemporary interests. The study, which was qualitative and descriptive, targeted the Banyankole brides and the bridal entourage. Ten respondents were purposively selected and interviewed. More so, observation, photography and secondary sources were employed to enrich the data. The collected data were interpreted using studio practice such as sketching and drawing to develop designs from the selected motifs which resulted into three sets of bridal adornments for the bride, the matron and the maid. The products were tested on five brides to be and one bridal shop to establish their readiness for use. The study recommends the use of indigenous designs such as traditional motifs in the contemporary bridal adornments for posterity as well as unique beautiful designs.



## **CHAPTER ONE**

### **1.0 INTRODUCTION AND CONTEXTUALIZATION OF THE STUDY**

This chapter covers the background - which consists of statement of the variables, talks about marriage celebrations and bridal adornments, gives a brief history of motifs from the renaissance period, capturing the global, continental, regional and local perspectives, illustrating how and why motifs were used. The chapter covers the problem statement, purpose, objectives, study questions, significance, scope, and limitations of the study.

### **1.1 Background to the study**

#### **1.1.1 Contextualizing the variables**

The thesis of this study is developing culturally based bridal adornment designs from selected Ankole motifs. The independent variable is Ankole motifs while the dependent variable is bridal adornment designs. This therefore means that when the bridal adornments are designed with the Ankole motifs, the result will be “culturally based bridal adornments”.

The Ankole motifs are found in Ankole - a sub-region in Western Uganda composed of ten districts (Mbarara, Buhweju, Bushenyi, Ibanda, Isingiro, Kirihura, Mitooma, Ntungamo, Rubirizi and Sheema), whose inhabitants are called the Banyankole, speaking a Bantu language – Runyankole. The Banyankole are divided into two sub groups; the pastoral Hima (Bahima) and the agricultural Iru (Bairu) though today both tribes do rear cattle and grow crops (Igongo Cultural Centre Museum).

#### **1.1.2 Marriage celebrations and bridal adornment**

Marriage is one of the most important institutions of human society and falls under three basic categories namely; customary, civil and religious. Marriage refers to an institution where man

and woman are united or joined together to become husband and wife. Marriage has however been defined by various personalities in different ways;-

According to Mazumdar (1966), marriage is a socially sanctioned union of male and female for the purpose of establishing (a) household (b) entering into sex relations (c) procreating and (d)

providing care for the offspring. Lundberg (1958) defines marriage as a set of rules and regulations, which define the rights, duties and privileges of the husband and wife with respect to each other. According to Derrett (1995), marriage sometimes signifies the ceremony or event by means of which the common intention of a man and a woman to marry is publicly contracted that is to say, acknowledged & announced, sometimes the status or estate or state of affairs which prevails when, after undergoing or partaking in the public acknowledgement or announcement, the parties acquire and continue in the condition of having married each other.

According to Adshade and Kaiser (2008) and Davis (2011), marriage is the original institution, uniting men and women in genetic reproduction and household production and is a critical moment in a person's life where the potentially symbolic actions and gestures, made at the individual and community level, result in the contractual arrangements that define family and a kinship structure for a society.

Furthermore, several Bible references explain the origin, the role and the importance of marriage (Malachi 2:14, Genesis 2:18-24 and John 2:1-12). According to the Bible, marriage is for companionship and a relationship where members help each other and remain together. Soll (2003) observes that marriage is socially recognized and approved union between individuals who commit to one another with the expectation of a stable and lasting intimate relationship.

According to the Week (2012), the first recorded evidence of marriage contracts and ceremonies dates to 4,000 years ago, in Mesopotamia. It is also mentioned that in the ancient world, marriage served primarily as a means of preserving power, with kings and other members of the ruling class marrying off daughters to forge alliances, acquire land, and produce legitimate heirs and that women had little say over whom they married. Marriage was not necessarily for love as Ghose (2013) and Coontz (2006) assert that love had little to do with it and that sometimes it was an issue of making alliances and expanding the family labor force.

In traditional African society, marriage is very important as it creates a bond between two lives, two families and also two communities hence strengthening relationships by bringing forth new life and new hope and as an African proverb goes, “a man without a wife is like a vase without flowers”. This is why marriage in African culture, is the most important celebration that is highly cherished and respected.

Globally, during marriage ceremonies, the bride is normally highly decorated with colorful adornments so as to stand out of the crowd because she is the main celebrant to whom the day is dedicated. Adornments are accessories or ornaments that are worn to enhance the beauty or status of the wearer and are usually worn to attract attention. Adornments have a long history around the world, from feathers or bone, to modern accessories, such as jewelry. Items of adornment include cosmetics, jewelry, clothing accessories, facial hair, fingernail modification, piercing, lip plates, tattooing, braiding and head gear. Hence the term “adornment” refers to the act or process of making someone or something attractive by decorating.

The Bible also reveals to us that God likes adornments as described in Ezekiel 16:11-13 where we see God comparing His blessings upon Israel to putting jewelry on a daughter which means that God views the art of adornment as a good thing.

According to Sara and Tom (2004), the existence of identifiable body decorations on some Neanderthal humans from as early as 75,000 B.C.E. confirm the first human use of adornment, hence the first incidence of fashion. This is therefore evident of the existence of the art of adornment since the ancient times.

It is however important to note that during the various traditional marriage ceremonies, most of the used bridal adornments worldwide were/are designed with a variety of motifs that have different symbolic meanings.

#### 1.1.3 History of motifs on adornments

Throughout the world, motifs have been used in different forms of art such as jewelry, architecture, basketry, ceramics, and textiles. Bernstein (2016) narrates that; modern adornments such as jewelry can be traced back to prehistoric times since the Renaissance (1300-1600) when jewelry was mainly designed with religious pictorial motifs. Bernstein (2016) continues to say that during the Georgian period (1714-1830), jewelries were characterized by the Rococo style with flourishes of bow, foliate and organic motifs, while in the Victorian era (1837-1901) sentimental motifs continued to dominate such as hearts, lover's knots, flowers, bows, crescent moons and serpents. Furthermore, Bernstein (2016) argues that, the Art Nouveau period (1880-1910) represented a rebellion against the industrial age in pure artistic expression, with the rebellious use of precious and non-precious metals, combined with unusual colored gemstones in depictions of nature – primarily insects, birds and floral motifs, with Jewelry pioneers of the era

being Rene Laliqué, Falize, Maison Vever, Georges Fouquet, and Tiffany & Co. Hence, this brief account reveals that the use of motifs on adornments such as jewelry is not something new but has been in existence since time immemorial.

Globally, motifs have been part of the people's culture and this is supported by Jagannathan (1978) who posted that Indian tribal heritage is seen in the flower motif commonly used in Indian jewelry even in the present day. He explains that during the ancient times, jewelry was seen as a symbolic adornment in which each stone was designed with mythical quality and used as a protection against evil forces.

In Uganda, motifs, like everywhere else in the world have been used and applied on a variety of artifacts such as those in ceramics, basketry, wood crafts, textiles and architecture. Nevertheless, these motifs have not been used extensively, and only a few (if any) can be seen in adornments particularly bridal adornments for instance those of the Banyankole in Ankole.

While explaining the importance of motifs among the Banyankole, Sekintu & Wachsann (1956) state that, it is in a decorated hut in the home of her parents that a daughter is given by her father to the clan of her bridegroom. More so, most of the used items during the Ankole traditional marriage ceremony were often decorated with motifs, such items included serving baskets where the in-laws would eat from, mats on which the bride and her entourage would sit, gourds from which porridge would be served and milk pots that were given as gifts to the bride (Igongo Cultural Centre Museum).

Additionally, Igongo Cultural Centre Museum revealed that the Banyankole women of ancient times used to adorn themselves using ornaments made out of indigenous materials such as the cowrie shells to decorate the hair, animal hair to make bracelets - *obwoshe* and anklets -*enyere*,



tradition should be showcased, the present literature reveals that most bridal adornments used nowadays are imported. Traditionally, the Banyankole, like any other tribe in different parts of the world, valued culture in their traditional marriage ceremonies. The marriage ceremony would take place in the ancestral home of the bride, who would be dressed in the traditional attire and adornments such as necklaces, earrings, bracelets and anklets which were highly symbolic and communicated important elements about the social identity and culture of Banyankole. However, literature reveals that nowadays, the bride and her entourage are adorned with ornaments with foreign designs which do not reflect the Ankole tradition and without a visual story to tell about the Banyankole Culture. The present study therefore explored the use of Ankole motifs in the creation of culturally based bridal adornments.

### **1.3 Purpose of the study**

The purpose of the study was to create culturally based bridal adornments from selected Ankole motifs.

### **1.4 Specific objectives of the study**

- i. To analyze the Ankole motifs for creating bridal adornments.
- ii. To develop designs from selected Ankole motifs for bridal adornments.
- iii. To produce culturally based bridal adornments from selected Ankole motifs.

### **1.5 Study questions**

- i. Which Ankole motifs can be used in creating bridal adornments?
- ii. How can bridal adornments be designed using Ankole motifs?
- iii. How can culturally based bridal adornments be produced from the selected Ankole motifs?

## **1.6 Significance of the study**

Producing bridal adornments inspired by Ankole motifs is a means to preserve and promote the Ankole culture hence promoting ideas of identity and belonging among the Banyankole.

If this research is disseminated to the stake holders (the Banyankole, beauty salons, fashion designers), it will be an inspiration to other multimedia craft artists to create adornments that are culturally based hence promotion of indigenous creativity and innovation which results into sustainable economic development.

Similarly, this research will be beneficial to students and other scholars as a source of reference about matters relating to the same study and also in guiding the Policy makers to lay out correct strategies and make right decisions in regard to the use of traditional artifacts.

Producing bridal adornments using natural objects such as cow horns is a means of utilizing local resources and conserving the environment.

In today's globalized world where products are massively produced, with high technology, the only way for the artisan to survive is to tap into his/her own indigenous culture to find a unique design and incorporate it into products used today, as pointed out by Chand in Barber and Krivoshlykova (2006).

## **1.7 Scope of the study**

### **1.7.1 Geographical Scope**

The geographic location of the study was at two sites; one was the Ankole Museum - Igongo Cultural Center located in Biharwe, Mbarara district because it has got enough collected data about the culture of the Banyankole. The second site was a bridal shop in Avemar shopping



center in Kampala City where the researcher was able to have conversations with those who dress the brides and also had a chance to talk to the brides to be.

### 1.7.2 Content Scope

The content was based on the three specific objectives. The Ankole motifs were analyzed and a few selected to create designs for bridal adornments by sketching on paper which designs were later used in the studio to create culturally based bridal adornments (forehead adornments, necklaces, earrings and bracelets) to adorn brides, matrons and maids.

The materials onto which the selected Ankole motifs were designed were the cow horn and bone because a cow is a very significant animal in the culture of the Banyankole as it is seen as a treasure - given as bride price and therefore the researcher wanted to create an attachment between the adornments and the wearer as well as creating ideas of identity and belonging among the Banyankole.

The cow horn and bone were also used together because they have the same life span, are environmental and user friendly and in addition, using such natural materials is a way of utilizing the local resources.

The cow horn and bone were mixed with some of the imported contemporary materials as the researcher did not wish to totally change what has been on market but rather to give it a cultural touch, while keeping the modern look. However, the contemporary materials were of a smaller percentage compared to the cow horn and bone used.

### **1.8 Limitations of the study**

This study was limited by lack of enough funds to acquire adequate and good equipment to use on the natural objects for better shapes and an honorable finish suitable for adorning the brides.

### **1.9 Definition of operational terms**

#### **Motif**

A motif is a decorative design or pattern which can be seen as an image, sound, action or other figures that have symbolic significance and contributes toward the development of theme. Bureman (2016) defines a motif as something symbolic that shows up in a work to reinforce the work's main theme and is usually a physical object, but sometimes takes on a different form.

#### **Culture**

Culture refers to the sum total of the ways in which a society preserves, identifies, organizes, sustains and expresses itself (UNESCO - Uganda Cultural Policy 2007).

#### **Adornments**

Adornments generally refer to accessories or ornaments worn to enhance the beauty or status of the wearer. Adornments are often worn to embellish, enhance, or distinguish the wearer, and to define cultural, social, or religious status within a specific community.

#### **Design**

A design refers to the pattern or motif of an artistic work such as the design on a bracelet. Janke (2003) defines a design as the "features of shape, configuration, pattern or ornamentation applicable to an article, being features that, in the finished article, can be judged by the eye, but does not include a method or principle of construction.

## CHAPTER TWO

### 2.0 LITERATURE REVIEW

#### 2.1 Introduction

This chapter analyzes literature related to the study variables following the objectives and helps to identify gaps within the study area. The objectives were to; analyze the Ankole motifs for use in creating bridal adornments, develop designs from the selected Ankole motifs for bridal adornments and finally to produce culturally based bridal adornments from selected Ankole motifs.

#### 2.2 Analysis of adornments

According to Whiteley (2016), in the United States, during the 1950s, women frequently adorned themselves with ornaments made out of diamond - a precious jewel (attractive, reflecting sparkling light) that were continuously associated with images of love and devotion by the advertising industry. Whiteley (2016) explains that in the later years, advertisements produced images of diamonds as rare, pure, and precious, again molding a new generation of diamond jewelry consumers. Today, a diamond ring is seen as an important status symbol of eternal love. Whitely (2016) affirms that the power of such messaging is reflected in the fact that 80% of married women own diamonds gifted by their husbands for the symbolic relationship between diamonds and marriage - as an expression of devotion, commitment, and everlasting love.

Whitely (2016) mentions that Americans seem particularly drawn to diamonds because of the variety of stories they hold and that this is because diamond companies are always seeking new

ways to create and manipulate the themes and images distilled into the minds of diamond consumers through mass media mainly diamond advertisements.

According to Peggy (1984), in West Sumatra, the bridegroom, the bride and her attendants, dress themselves with traditional costumes that are highly adorned. Peggy (1984) however reveals that adornment is not only for the bridal entourage but that even the bridal throne where the bride and the bridegroom sit is elaborately adorned with traditional textiles and embroidered cloth with symbolic meaning, and that also the bride's bed in the house is decorated with elegant designs. Peggy (1984) mentions that in most villages, the bride's attire consists of the traditional costume designed with gold threads, a crown, jewels with yellowish gold color all of which demonstrate a woman's richness, glory, and her economic importance meaning that she will be able to give support to her new family.

Noruzi and Kermani (2015), states that Turkmen women jewelry is the most significant component of the arts among a variety of ethnic groups' jewelries. The visual striking feature of Turkmen jewelry is their big size and dimension for the user, weighing about 6 to 8 kg and that for girls and young women adorn themselves with much jewels and ornaments that can weigh up to 17kg which makes them hardly able to walk. Noruzi and Kermani (2015) mentions that Turkmen artists have amazingly considered an appropriate ornament for all parts of the body in combination with women clothing in this tribe.

Dubin (1987), states that adornments form an essential part of a multi-layered communication system among all Shona speaking people. This statement is supported by Bvocho (2005) who mentions that among the Shona, adornment communicates cultural values in symbolic language that expresses rank, religion, age grade and marital status. Bvocho (2005) continues to say that

the way the people want to adorn their bodies is the way they feel that the tools and weapons they use should also be adorned. For example, the *tsivimbo* (walking stick) plays an important role in religious beliefs of the Shona and is therefore usually decorated with brightly colored bands of glass beads, copper and brass wire. In the same way, the Shona also decorate the *bakatwa* (dagger) and the spear, to mention but a few.

According to Mahlangu (2003), the practice of adornment among the Ndebele is revealed in beads and beadwork which were mostly made and worn to show the diverse life stages in their culture for the beads are used to decorate or even to form clothing. Mahlangu (2003) mentions that men, who mostly work on farms and in industrial centers, normally dress themselves with beaded clothing and adornments only at rare occasions for instance the initiation ceremonies and that; women too are increasingly employed away from their homes and wear their beadwork less commonly. Mahlangu (2003) further asserts that wherever the beadwork may be worn, it has been made by women who use it to make known their personal and family status, and to demonstrate their own creativity.

Mahlangu (2003) continues to say that beadwork ornaments were worn on the head, neck, waist, arms and legs, and vary according to the age and status of the wearer, and prevailing fashion. It is also revealed by Mahlangu (2003) that the use of certain beaded adornments has been more persistent than most items of clothing for example the *isigolwana* (beaded ring), which was made on the body of the wearer and could not be removed so easily.

Zibani (2002) claims that during wedding ceremonies, the Zulu - both young and old, adorn themselves lavishly and enjoy themselves to the fullest for it is in most cases through such ceremonies where the young and old meet their future spouses which makes weddings among the

Zulu being regarded as the best social events. Zibani (2002) says that the Zulu traditional wedding ceremonies attract huge crowds as they are the events where everybody, both invited and uninvited guests feel welcome and treated with dignity and all guests look their best, whatever they do is done to the best possible way such as dancing and singing their best songs. Zibani (2002) indeed reveals that among the Zulu, beads are prominent items of adornment, and that the Zulu people knew how to make their own beads, long before the white man came with glass beads, and would use items such as plant seeds, shells, bones all of which were for adornment but would at the same time convey certain messages. As with the Shona described earlier, Zibani (2002) says that the Zulu also do not adorn only the body but also other objects especially the ones used during important ceremonies such as the beautiful sitting mat decorated using embroidery and that it is on this particular mat where the *labola* (bride price) negotiators place the necessary items put forward towards the same.

Zibani (2002) continues to show that both the bride's and the groom's family are responsible for dressing up the bride during the ceremony by providing highly decorated bridal articles such as aprons, head covering cloths and scarves all of which should be greatly adorned so as to designate her as a wife as she is introduced into the world of womanhood; the traditional items are symbols of victory, they are therefore given by a father to her daughter showing that he wishes her victory against all odds in her marriage. The bride is dressed by her father to get ready for singing and dancing. The father was assisted by his heir because everything that was related to the ancestral spirits was done by the family head, not women. All the people in the bridal company dress themselves in their best traditional garments and adorn themselves in their best decorative beads and feathers. The best dressed and best decorated of all the bridal company was the bride, the one to whom the whole day is owed and dedicated.

Lizhybarnes (2015) mentions that the beaded jewelry among the Masai consists of many symbols and the beadwork which illustrate the whole of Masai culture representing tradition, beauty, strength, warrior hood, age group, marital status, social status and their deep love and devotion for their cattle.

From the analysis above, it has been revealed that most tribes (if not all) around the world do practice the act of adornment but this is specially done on important occasions such as initiation functions, weddings and traditional marriage ceremonies. Furthermore, it has been discovered that apart from being decorative, the apparel and adornments of most countries world-wide provide information about the bearer for each tribe has a distinctive look that underlines the qualities considered important.

However, in Ankole, though adornment is practiced during the traditional marriage ceremony, it does not communicate to the public about the culture of the Banyankole, and as Forshee (2006) exclaims, no matter how modern one thinks he/she is or whether having been converted to Christianity, not wearing one's traditional cloth on functions such as weddings, demonstrates that they do not know where they come from nor do they know who their parents are, which is shameful.

Mrs Magezi (2017) - who dresses the Banyankole brides in Kampala town (Avenmar Shopping Center), provides the Ankole traditional dresses to the brides (and the whole bridal entourage) and bridal adornments which include forehead adornments, necklaces, earrings and bracelets but that in most cases she makes these adornments using imported materials such as pearls (Figure 4.12) while in other cases, the Banyankole brides buy jewelry that has been imported from other countries such as India and China. Therefore, this means that the Banyankole brides adorn

themselves with jewelries that are foreign and not culturally based for they do not bring out the traditional aspect of the Banyankole.

It is therefore important that the Banyankole brides decorate themselves with adornments that speak of their culture, and as Neumann (2011) described it, adornment is a personal statement to others. Neumann affirms that African adornment means much more than just body decoration and that by dressing the body in jewelry, perfumes or modifying the body with piercing, scarification, tattoos, and hairstyles, an individual communicates important information such as their social status, familial position, financial standing, and group identity but this is not the case with the Banyankole brides. Therefore, though it is very obvious that a bride can never forget her adornments as Jeremiah 2:32 puts it, it is very important also that she never forgets to adorn herself with ornaments that are symbolic.

### **2.3 Designing the Adornments**

According to Misiorowski (2000), Jewelry designers of the 1990s were motivated by a market that was in high demand for fancy – color diamonds, colored stones in dramatic combinations and large and multicolored cultured pearls that they had to create innovative cuts, distinctive setting styles, textures, and motifs. Misiorowski (2000) reveals that for the jewelry world, the decade of the '90s was filled with a wide-range of designs; strong contrasts and balanced opposites that the jewelry design expanded in every direction, with the wide variety of motifs ranging from ancient to ultramodern. Misiorowski (2000) continues to explain that motifs during the decade fell into several groups such as; simple, blocky-style hearts, stars, moons, crosses, cylinders, cubes, and teardrops—minimal and solid with rounded or beveled edges. In representations of the natural world, flora as well as fauna also flourished in jewelry designs with particular emphasis on exotic species such as the elephant, rhinoceros, panda, giraffe, snail,



butterflies, bees, turtles, fish among others and delicate flowers such as lilies, orchids, and camellias that were particularly popular in both stylized and actual representations.

According to Khatminia (2008), Turkmen jewelry is designed considering the most important features of balance, symmetry and repetition of motifs and this is actually demonstrated in all works of art. Khatminia (2008) reveals that the motifs used to design the Turkmen jewelry have been simply applied and consist of Animal motifs, (which mostly include ram's horn, wolf, birds, fish, snakes and camel motifs), Herbal motifs (which include several leaves flower), Human motifs (which have been used as abstract figures), Celestial motifs (which include the sun, moon and stars), Geometric motifs (which have been used as circles), Arabesque / Eslimi motifs (that have been used in most jewels). Khatminia (2008) further says that Turkmen women jewelry is a body to represent the essence and culture of this tribe designed mostly with animal motifs among others and that in most cases these motifs, are directly related to thoughts, beliefs and even the myths of this ethnic group.

Kaur (2012) reveals that in India, jewelry is not only for beautification but that it also symbolizes status, wealth and assets, provides aesthetic satisfaction, all of which are displayed through the designs, materials and the craftsmanship that go into their creation. Kaur (2012) also reveals that before the 1970's, adornments such as jewelry were designed with images of birds, trees, animals and flowers by engraving.

Additionally, Moupee (2014) affirms that the state of West Bengal has always taken pride in its culture as is demonstrated in the art and craft, music and lifestyle of people living here and the attires together with the jewelry items with designs which reflect the tradition of Bengal especially with those seen during weddings and other occasions.

According to Lucas, Chapin, Lin, and Jia (2015), design is the element that distinguishes one piece of Chinese jewelry from the other, that the jewelry designers have benefited from the available gem materials and the rapidly growing consumer market hence now have the freedom to develop their design concepts and craftsmanship skills. These jewelry designers from mainland China, Hong Kong, and Taiwan share the bond of cultural identity and have found ways to create jewelry that expresses the Chinese soul, and such jewelry includes the dangling hair adornments, the beautiful jade pendants and the fine crowns, all which serve as personal adornment for the Chinese people, from ordinary citizens to royal families. For instance, the recent jewelry designers have incorporated Chinese elements such as dragons, the phoenix, bamboo, and Chinese characters into their products. Lucas et al. (2015) quotes Dickson Yewen - a Hong Kong jewelry designer who stated that “Jewelry is a new way to interpret a culture that has been suppressed for decades.” Lucas et al. (2015) reveals that this jewelry designer - Yewen is devoted to creating jewelry inspired by Chinese traditions for he digs deeply into native traditions and fuses them with contemporary luxury and that his common themes include lattice patterns, paper cutting, Manchurian motifs, and peonies—the Chinese national flower.

Similarly, Lucas et al. (2015) affirms that Chinese jewelry designers benefit from many sources of inspiration which include the poems, fairy tales, and paintings, and that one of such jewelry designers is Yue-Yo Wang who combines Chinese knotting art with modern design and manufacturing techniques to create her own pieces, giving each of them its own story.

Clarke (2006) confirms that culturally, Africans define themselves in many different ways: by occupational caste, village, kinship group, regional origin, and nationality through artworks that have different meanings for different individuals or groups for example the painted designs on an Ejagham headdress in the South East of Nigeria, represent an indigenous form of writing, the

meanings of which are restricted to individuals of the highest status and rank. Clarke (2006) mentions that for Africans, personal adornment and dress are important forms of aesthetic expression and that scarification and hairstyle, in particular, are viewed as means by which the body is refined and civilized. Clarke (2006) also points out that specifics of bodily ornamentation are often depicted in fine detail on masks and figurative sculpture, indicating their importance as symbols of cultural, personal, and/or professional identity.

According to Sirico (2014), the Tuareg - pastoralists who reside in areas in Libya, Algeria, Niger, Mali, and Burkina Faso dress themselves with adornments particularly bracelets that appear to be extremely heavy, made from solid metal and designed with delicate geometric motifs among which are pointed stars.

Koutonin (2014) reveals that a bride from the Ngwane tribe in Swaziland - Southern Africa adorns herself with a cape of colored cloth, designed with fine beadwork strips that include both old and new beads with motifs that consist of traditional geometric patterns as well as representations of crosses, telephone poles, automobiles, and houses.

In addition, Anaheeta (2011), mentions that jewelry is embedded with untold stories of people who through tenacity and modest, have survived the trials of history. Anaheeta (2011) demonstrates this by stating that the design of Berber jewelry in Morocco is strongly influenced by the ancient Berber script, Tifinagh, where by the characters in the Tifinagh reflect a simple geometry of corners, circles, triangles and dots and these motifs distinguish every piece of Berber jewelry. Anaheeta (2011) further explains that the use of symbols, designs, motifs, colors and techniques in Barber Jewelry protects the object, creator and consumer

Nettleton (as cited in Zibani, 2002) says that Zulu beadworks (adornments inclusive) are made distinct by the main color combinations that the different regions prefer, as well as decorative patterns. For instance, the Mthembu and Mchunu of Msinga in Tugela Ferry region use a color combination of pink, green and translucent yellow beads made up of rectangular patterns while the Ceza-Nongoma region have white with red, green and yellow as their preferred color combinations made up of simple triangular patterns. Zibani (2002) reveals that traditionally, on the wedding day, among other items, the Zulu brides decorated their top-knot *izinhloko* (headpieces) with belts of beads called *umnqwazi* - an item that covers the ridge of the headpiece and overlaps to the forehead, though today, it can be seen worn by the Shembe / Nazareth Baptist Church members on their religious dances and is typically white but designed with colored geometric patterns.

Zibani (2002) continues to argue that among the tribal peoples of Southern Africa, the Zulu people have produced and maintained a beaded art form that is creative and distinctive despite outside influences. The Zulu people could convey messages in the way they combined beads patterns and their distinctive styles are suggestive of their social patterns, values and preferences as in the case of the necklaces and traditional headbands for both men and women. Zibani (2002) suggests that the availability of beads made the Zulu people to create distinctive bracelets and anklets, for personal adornment worn as essential parts of everyday and ceremonial dress that communicated ethnic affiliation, age-grade, marital status and social status. It is also mentioned by Zibani (2002) that as pastoralists, the Zulu people used green color to represent life, for the green grass sustained the Zulu livestock, and white colored beads represented purity as milk was a sign of wealth and other pure things while the red color represented blood and strong emotions.

According to Zibani (2002), adornments made out of beads among the Zulu are also closely connected with love and courtship between young men and women as strands of beads were used as gifts and love letters between the lovers hence were designed using particular colors to communicate something to the receiver. For instance, if the girl sent white beads she meant to accept the love relationship, the yellow showed Jealousy, blue-sky beads meant deeper love while the red beads meant bleeding heart as she missed her boyfriend. Such messages were conveyed without using words but they were incorporated in decorative designs and coded colored beads which could be easily read by beadworks recipients as they were repositories of traditional knowledge and that even today when people are able to read and write, the messages are still coded in beadworks, making words in squares or rectangular shapes of beads hanging on strands and worn as necklaces.

The use of color among the Zulu to communicate messages is supported by Levinsohn (1984) who says that for the Zulu, white bead represent love and purity, black represents darkness, difficulty and misfortune, green indicates sickness, yellow means wealth, and red suggests sore eyes of a lover which looked in vain for the other. Levinsohn (1984) says that different regions attach different meanings to the colors of beads but the white color holds a consistent message as it is always attached to positive attributes such as love, purity, goodness, appreciation and good luck while the other colors such as black, green, pink, yellow and red beads each have several interpretations depending on specific local origin.

In Algeria, adornments such as jewelries are designed with filigreed geometric forms which reflect the patterns found in Berber tapestries and the ceramics in the country. These jewelries are not only for decoration but also portray messages for example about the geography of Algeria such as rivers and mountains (Ouksel 2016).

Bvocho (2005) says that for the Shona, adornment extends to objects such as stools, axe handles and containers – for instance the oil gourd container known as *chinu* used for traditional washing at wedding ceremonies. Bvocho (2005) reveals that triangular motifs were one of the dominant decorations among the Shona people of West Africa and that adornments were symbols to convey social messages.

According to Cherrington (2006), the elegant beadwork that the Masai herders adorn themselves with means a lot to them than to the outside world. Cherrington (2006) unveils to us that both Masai men and women wear beaded-string necklaces as everyday decoration, but that the engagement necklace is distinctive because the strings are intertwined and the plaiting on it signifies the interconnection between husband and wife which makes it very symbolic. Cherrington (2006) also says that another important adornment item among the Masai is the wedding collar - a large, flat, leather circle about 12 inches across covered in brightly colored geometric shapes formed from beads and with a square section protruding from the front of the disk, with a number of long beaded strings hanging from it; the strings have cowry shells attached to the bottom and every part of the collar represents some aspect of the bride's community.

Saca (2006) states that in Palestine, handmade and richly embroidered women's garments expressed regional identity and also describe the age and status of the wearer in that before the middle of the twentieth century, women in each local region created garments with distinctive types of embroidery and decoration that immediately established the wearer's origin. To those who knew the regional variations in style, patterns, and colors of embroidery, a quick look at a dress was enough to determine the wearer's region and even village. Marital status was also

expressed through specific styles of garments that distinguished unmarried girls, married women, widows, and women who wished to remarry. Saca (2006) reveals that Palestinian girls began learning embroidery and dressmaking skills from their grandmothers at about the age of seven when a girl, from this early age, would begin creating items for her wedding trousseau and by the time she married, the bride's trousseau included many lavishly embroidered items. By this, Saca (2006) affirms that people strongly believed that the personality of the future bride was revealed in the workmanship, color, and design of her dresses. It is also revealed by Saca (2006) that specific motifs were of utmost importance (with names and meanings) and were normally repeated in realistic or stylized patterns in a variety of colors and through the use of geometric shapes such as circles, rectangles, or squares, and various floral and foliage patterns which were favored in the late nineteenth–early twentieth century. Saca (2006) reveals that however, today, distinctive regional garments have been largely replaced by modern Western clothing that reveal nothing about the wearer's origins.

From the above, it has been noted that world over, adornments are designed using a variety of motifs for instance those based on nature (flora and fauna), filigree, and geometric shapes but all these motifs used are indigenous – hence closely related to the people who use them and are very significant with symbolic meanings.

Additionally the designs and motifs used on a number of adornments worldwide provide identity to the wearer and convey different messages to the on lookers in that, within a culture, a single glance is often enough for one member to place another in social context such as about the bearers wealth, marital status, initiation status, and employment.

In Uganda however, indigenous traditional motifs have been used in other forms of art for example in textiles, ceramics, basketry and architecture but none has been seen in the jewelry section – particularly the contemporary Ankole bridal adornments yet these motifs can as well be applied on the bridal adornments to communicate to others about Ankole culture just like the Zulu in South Africa who use symbolic colors in their beadworks to represent their love for their cattle (Zibani 2002) or the Ndebele (South Africa) who make their bridal beadwork designs matched with the ones painted on their walls as revealed by Bell (2010).

Literature has also revealed that in Uganda, it is not only the Banyankole brides who adorn themselves with imported ornaments or with adornments made with imported materials but also other tribes such as the Baganda brides who do the same while dressed in their traditional dress locally known as the *Gomesi* as revealed in *Bride & Groom 2017* (Katende Mohammed's photos, 85 and Jomez Gomesi Empire's advert, 98).

Hence, it is important to design bridal adornments with traditional motifs that have symbolic meanings and can provide identity to the bearer. It should also be noted that since motifs have been used by other cultures on objects such as cloth to remind people what they are, it is very possible also for the designers of the Ankole bridal adornments to promote the use of their own motifs.

#### **2.4 Production of Adornments**

According to Noruzi and Kermani (2015), the main metal used in the production of Turkmen accessories and ornaments is silver. Noruzi and Kermani (2015) observes that other materials used to produce Turkmen adornments such as jewelry include gold (which sometimes is used as just a coating), and a variety of semi – precious stones. Noruzi & Kermani (2015) mentions



Kalter (1984) who believed that the used stones in Turkmen adornments are comprised of powers and therefore very symbolic for instance the “blood stone” alleged to be against bleeding, ulceration and abortion, and the blue turquoise believed to protect human against the evil eye. Noruzi and Kermani (2015) reveals that the large size (usually 6 to 8 kg), movement (the motion of the adornments while using), sound (produced due to tassels), and color (such as gold, silver, red, blue) are the most important elements and visual characteristics seen in Turkmen adornments.

According to Moupee (2014), the state of West Bengal in India produces adornments with materials such as gold – which is the most prominent metal used for carving jewelries and that this is due to the fact that the Bengalis do believe that prosperity and happiness thrive in gold. Moupee (2014) reveals that Bengali brides wear a lot of gold especially during the marriage ceremony and continue to wear some of them all through their lives and that in order to maintain tradition, the married women of Bengali adorn themselves with a gold bangle that has wax filling – wax is added to add extra strength and durability to the bangle because gold alone is soft and highly malleable in nature. Moupee (2014) continues to indicate that some adornments in Bengal such as the Choker necklace are made with studded stones like diamonds combined with semi-precious or precious stones added by the craftsmen to make this necklace more beautiful and that this piece of adornment is worn by the Bengali women to attend special occasions like weddings and parties. Moupee (2014) illustrates that other materials used in the production of Bengal jewelry include pearls, silver and ivory – Bengal women adorn themselves with ivory based pendants and bangles and also wear other jewelry pieces made from ivory like nose rings, hair clasps, armllets, hair pins and necklaces which are very light with elaborate designs.

Additionally, Jagannathan (1978) affirms that in India, the art of adornment goes back to primitive man who used, for decoration, flowers and beads, carved wood, shell, bone and stone. The material used changed in time to ivory, copper and semi-precious stones and then to silver, gold and precious stones, but our rich tribal heritage can be seen in the flower motif which is basic to Indian jewelry designs even today. Jagannathan (1978) says that Jewelry in ancient India was not only an adornment, but that each stone was worked on with a mystical quality and used as a protection against evil forces for instance the *navaratna* (nine gems) – each sacred to a planet, are worn in a particular order for the same reason to this day, the *maniratna*, called the serpent stone, was used as a talisman to protect the wearer and the *Rudraksha* and *Tulsi* seeds and sandalwood beads are worn even today during Hindu worship. Jagannathan (2017) further explains that the Indian love of gold may have been a means of acquiring wealth but that it is really a love of the beautiful and the aesthetic, of man's aspirations to reach perfection in form, design and colour with repetition, symmetry and orderly progression in design.

According to Saca (2006), Jewelry was an essential part of a Palestinian woman's possessions. Saca (2006) reveals that from the nineteenth century to the mid-twentieth century, jewelry producers used silver to create adornments such as bracelets, necklaces, rings, nose rings, and chokers. Most of the jewelry was made locally by professional silversmiths, many of whom were Christians and Jews who passed the craft down through their family. The jewelry was also heavily influenced by silversmiths from Egypt, Syria, and other areas.

Saca (2006) further explains that some Palestinian jewelry was regionally distinct, but many villages within the same immediate vicinity shared styles and jewelers. Jewelry was not simply an adornment, but also possessed certain associations and social meanings. For example, Bedouin and some village women from southern Palestine wore fat tube-like silver jewelry

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sometimes called the “cucumber” in which they inserted verses copied from the Quran. These pieces of jewelry were worn for protection and good luck. Other necklaces composed of oval or triangular pieces of silver were engraved with the name of God for protection. *Hijab* (Amulets) were also very popular because they were thought to protect the wearer from evil, envy, or sickness.

Saca (2006) continues to narrate that in the 1920s, new designs of jewelry made of gold flooded the markets and women were drawn to the new styles, eventually abandoning the locally made silver jewelry. Other beautifully worked silver jewelry worn by women throughout Palestine in the nineteenth and twentieth centuries include silver chokers (kirdan and bughmeh), which were very popular, especially in southern Palestine; ankle bracelets (khilkhal); silver hair pieces (karamil); and silver pendants, especially amulets and nose rings (shnaf). In 1948, after the establishment of the state of Israel, the production of this silver jewelry stopped and many Palestinian women sold their possessions in order to survive. Most of the silver jewelry had disappeared by 1967 when the West Bank and Gaza were occupied.

Lucas et al (2015) explains that in China, in order for one to be successful as regards production of adornments such as jewelry, he/she does not only consider the value of the materials to use but also the character and quality of the design and craftsmanship. Lucas et al (2015) also says that designers from mainland China, Hong Kong, and Taiwan share the bond of cultural identity which has enabled them to find ways of producing adornments that reflect the Chinese soul. Lucas et al (2015) continues to explain that the Chinese adornments have for long been made using gold and silver (with gold dominating the domestic jewelry market) and that Imperial artisans would spend considerable time on a piece of jewelry commissioned by the emperor but that today just a few manage to exercise time-consuming traditional craftsmanship though the

rise of mainland China's luxury market encourages the adoption of classic techniques such as the filigree inlay art which combines two crafting skills that is the "filigree" – using gold or silver threads with different weights and "inlay" – setting stones and carving or filing precious metals around them.

Kaur (2012) quotes Jagannathan (1978) who stated that "Indian jewelry had its origin in the cult of adornment, going back to primitive man, who took his cue from the birds and the animals". This statement shows us that ancient Indian jewelry was made out of readily available materials, which was the case in most parts of the world. Kaur (2012) narrates that every State of India has its own special style of crafting the adornments and that these styles have been adapted by the Goldsmiths and Workers of the region for example; jadau jewelry of Rajasthan and Gujarat, enameling jewelry of North India, hollow ornaments of South India, gold filigree jewelry of Gujarat, diamond or Stone studded jewelry of West-Bengal, and thewa Jewelry of Rajasthan. It is revealed to us by Kaur (2012) that religious, ritual and traditional meaning or mystical significance is attached to the decorative design, patterns or meaningful symbols of the different types of jewelry such as gold jewelry – whereby gold is the most popular metal and worn against the skin at all times. It does not oxidize or tarnish like most other metals and is considered very sacred by Hindus for religious jewelry. It has the power to purify whatever it touches and is a symbol of affluence, authority, health, wealth, and prosperity within Indian culture. It also had sacred value, and good luck charm. It represents Hindu goddess Lakshmi & considered highly auspicious.

According to Kaur (2012), for Indians, when one is unable to adorn with gold, then silver is the next option – silver is normally used for protection against magic. Other symbolic materials used to produce Indian adornments as revealed by Kaur (2012) include Copper – primarily used for

money and fertility, Venus – used in rituals for promoting love, positive relationships, negotiations, peace and gives the wearer certain supernatural powers and helps lead a soldier to victory, Platinum – Valued highly for the shine, clarity of its metal and its never fading look, and highly suitable for people with vulnerable skins, Diamonds – most popular gemstone for engagements and marriages for it is highly symbolic of immortal characteristics such as indestructible power, purity, innocence, and eternal love. According to Kaur (2012), from 1999 onwards, Indian adornments have been produced basing on rich & varied range of real, imitation, fake, fashion & costume styles using a variety of materials such as gold, white gold, platinum, palladium, titanium, silver, wood, shells, bone, stainless steel, bead, ivory, plastics, fused- glass, enamel, natural & polymer clay, hemp and other twines.

As revealed by Mahlangu (2003), among the Ndebele, young unmarried girls wore a thick neck ring – *isigolwana*, as well as rings on the arms, legs and waist, which were also worn by older women as well. These rings were made using a foundation of grass and sometimes cloth, entirely bound with a single strand of beads or with a fabric of beadwork. Bridal adornments included the *nyoka* (literally ‘snake’), a band of beadwork approximately 200mm wide which was long enough to trail on the ground behind the wearer. It attached around the neck and was worn over the bridal cloak (*naga*), seemingly indicating an association with fertility.

According to Mahlangu (2003), adornments among the Ndebele are made using a variety of materials such as colored plastic cloth, tape or beads, bright feathers, metal earth colors and that these are more preferred than the glass beads for they provide a stimulus for the creative ingenuity of Ndebele women artists, who transform them according to the requirements of their particular situations, into expressive demonstrations of identity. However, Mahlangu (2003)

reveals that today, some of the Ndebele jewelry producers no longer create products to make a statement about who they are and where they live, but rather to help and empower women and children from the former disadvantaged communities.

According to Zibani (2002), beaded adornments vary greatly among the different Zulu ethnic groups as they are made using a number of materials such as wood, shells, animal teeth, and seeds. Zibani (2002) mentions that the beads wearability is enhanced by their desirable characteristics of being durable and available in their infinite variety and that with regard to cultural context, the Zulu beads communicate much to the public about the social, political, economic and religious aspects of the people who wear them.

It has been revealed from the above that production of adornments is centered on the purpose of beautification and that the materials used in different countries are readily available – most of which are symbolically meaningful.

However in Uganda, most of the used adornments are imported or made out of imported materials such as gold, silver, diamonds and gemstones used to make bangles and wedding rings as revealed by Racheal Nakagolo - *Bride & Groom* (2017, 23). It is therefore very important that the Ugandan producers of bridal adornments (such as head gears, wedding caps, bridal necklaces, bracelets and earrings) should consider among other factors, using the indigenous materials or readily available materials, designs, symbols, motifs, techniques and colors that are symbolic – for the purpose of traditional cultural expression instead of producing items that do not appeal to the indigenous person.

## **CHAPTER THREE**

### **3.0 METHODOLOGY**

#### **3.1 Introduction**

This chapter is comprised of the research design, the study area, target population, sample size, sampling techniques, data collection methods, reliability and validity, data processing and studio technology which are given basing on the purpose and objectives of the study.

#### **3.2 The research design**

The research was qualitative and employed ethnography design. The design provided the researcher a full understanding of the Banyankole culture and an in-depth description about the Ankole motifs that finally led to development of culturally based bridal adornment designs.

#### **3.3 Study Area**

One site of the study was the Ankole Museum located at Igongo Cultural Centre, Mbarara district which has got a collection of Ankole Culture artifacts on display.

Another site was the bridal shop in Avemar Shopping Center - along Luwum Street, Kampala City. This site was chosen because most of the Banyankole brides, be it those residing in Kampala or those out of the city always do their shopping in Kampala City specifically along this Street – for it is here that almost all the bridal items especially for the Banyankole (such as the traditional dresses, bridal jewelry, bridal bags and shoes) is normally sold and is believed to be up-to-date.

#### **3.4 Target Population**

Target population was the Banyankole brides with their bridal entourage since the study was



mainly about producing bridal adornments designed specifically with Ankole motifs.

### **3.5 The sample size and sampling technique**

The sample size was composed of two guides at Igongo Cultural Center, one shop owner in Avemar Shopping Center, two shop attendants and five brides to be. The total sample size consisted of ten respondents who were purposively selected.

The two guides at the Ankole Museum - Igongo Cultural Centre were selected because the researcher believed that they could provide her with all the necessary information about the Banyankole culture since they have been well trained as regards delivering such information. The researcher chose to interview two guides instead of one so as to be able to compare collected data.

The Researcher also chose to interview a bridal shop owner and two shop attendants so as to have a clear understanding of what is on market particularly as regards the existing bridal adornments for the Banyankole – where they are sourced, how they are made, designs and materials used.

In addition, the Researcher interviewed five brides to be, so as to understand their likes as regards bridal adornments and to know their preference of culturally based bridal adornments.

### **3.6 Data collection methods**

The study used in-depth interviews, participant observation, photography and studio technology. These methods were appropriate to generate ethnographic data for the study.

### **3.6.1 In-depth interviews**

The Researcher interviewed two guides at the Ankole Museum following the interview guide through asking specific but open ended questions so as to have detailed but accurate information. More interviews were conducted between the Researcher, the shop owner, two shop attendants and five brides to be at a bridal shop, in Avemar Shopping Center in Kampala City. The researcher was able to get clear and detailed answers that would ease the production process.

### **3.6.2 Participant observation**

The researcher observed one bridal shop owner in Avemar Shopping Centre while she marketed her bridal adornments to the brides to be. More so, the researcher observed five brides to be as they selected what they needed to adorn themselves with on their *Kuhingira*.

### **3.6.3 Photography**

The researcher also took pictures of the motifs and artifacts such as the traditional body adornments in the Ankole Museum and also of some of the existing bridal adornments on market in Kampala City so as to study them later in detail while carrying out studio work for a better understanding.

### **3.6.4 Data processing and Studio technology**

Data was first organized, edited so as to detect any possible errors and coded, for efficient examination and classified for suitable interpretation.

Data was interpreted, photography analyzed, and then sketches were developed. The sketches developed were analyzed and compared to the existing bridal adornments. Using this knowledge, the designs were derived from the selected Ankole motifs and applied to enhance the existing bridal adornments.

Development of final designs on paper for bridal adornments with Ankole motifs was done and thereafter the practical work produced.

### **3.7 Reliability and Validity**

The researcher tested the research instruments – interview guides on some other group of respondents besides those in the sample size but falling under the same category (that is another group of brides to be, bridal shop attendants and the owner in a different shop). Also the researcher discussed the interview guides with her supervisor and other authorities (elderly Banyankole women). All this was done so as to determine the accuracy and consistency of the interview guides and to know whether they could be reliable and valid.

## **CHAPTER FOUR**

### **4.0 PRESENTATION OF STUDIO FINDINGS**

#### **4.1 Introduction**

This chapter presents the findings in relation to the purpose and objectives of the study. The purpose of this study was to create culturally based bridal adornments from selected Ankole motifs. The study was guided by three objectives which were; to analyze the Ankole motifs for use in creating bridal adornments, to design bridal adornments with selected Ankole motifs and to produce culturally based bridal adornments from selected Ankole motifs. Following these objectives, the researcher interviewed 10 people using the interview guides as presented in the appendices (pages 107 – 109) and the following were the findings.

#### **4.2 Analysis of Ankole motifs for use in bridal adornments**

The interviews which were carried out at Igongo Cultural Centre Museum revealed that the Banyankole have several motifs generally referred to as the white and black patterns which originated from Abyssinia. Many of these patterns were used to decorate the Ankole artifacts such as baskets, gourds, mats, pots and that they were from long time ago commonly used to decorate their huts especially those in which they gave their daughters away in marriage. The traditional huts of the Banyankole were made of grass but had a front facade made of mud and wattle where the motifs were designed as revealed in Figure 4.1.

According to the guides at Igongo Cultural Centre Museum, motifs were designed on the traditional huts of the Banyankole by old women in the colors of white and black using limestone and ash. It was revealed to the researcher that the motifs had their meanings associated with beauty, astronomy, the environment, war and entertainment.

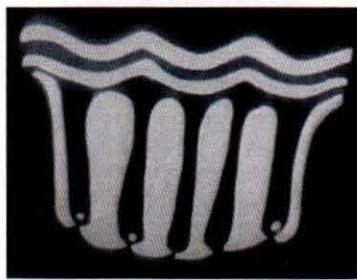


**Figure 4.1:** Ankole motifs on exterior walls of the traditional hut of the Banyankole, photo by researcher – courtesy of Uganda Museum

The following are some of the motifs that the researcher found at Igongo Cultural Center; *ekisingo ky'enshoni*, *embazi z'enju*, *enshunju z'akakanga*, *enteeko y'abatabaazi*, and *engabo* as shown in figures 4.2, 4.4, 4.6, 4.8, and 4.10 respectively.

#### 4.2.1 Ekisingo ky'enshoni

The *ekisingo ky'enshoni* motif (Figure 4.2) represents a veil of strands of beads which was a veil of shame meant to cover the face of a woman.



**Figure 4.2:** *Ekisingo ky'enshoni* motif, photo by researcher – courtesy of Igongo Cultural Centre Museum

Traditionally, among the Banyankole of the ancient times, all women and girls about the marriage age were supposed to walk around with veiled faces as a sign of respect. Today, this

practice is no longer in existence except for a few Banyankole brides who do veiling of the face or forehead during their traditional marriage ceremonies.

One of the guides said that during the Stone Age era, before the introduction of clothes and the small plastic beads locally known as *obutiti*, the Banyankole women and girls of adult age would cover their faces with a veil woven out of small long grass as revealed in Figure 4.3a.

However, with the coming of the Arab traders to Ankole during the Chwezi dynasty, there was introduction of the small plastic beads (Igongo Cultural Centre Museum 2017). With this, veils of strands of beads were made to replace the ones made of grass but they were made shorter than what were previously in existence. The same veil was also worn to conceal a face of a woman who worshipped the Bachwezi and was possessed by a spirit for her eyes were not to be seen in this condition. This veil of shame is locally known as *ekisingo ky'enshoni* and is revealed in the following figures; 4.3a and 4.3b.



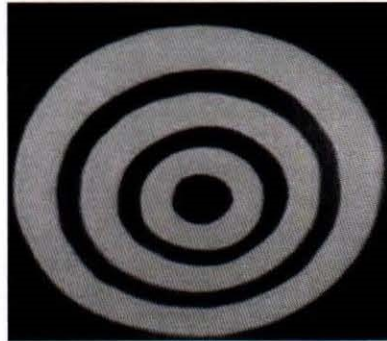
**Figure 4.3a:** *Ekisingo ky'enshoni* (veil of shame), before the introduction of small plastic beads, photo by researcher – courtesy of Ankole Museum



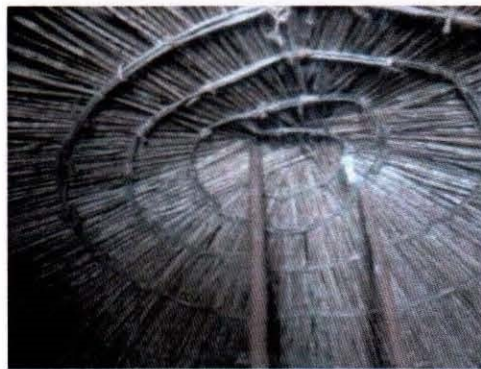
**Figure 4.3b:** *Ekisingo ky'enshoni* after the introduction of small plastic beads, photo by researcher – courtesy of Ankole Museum

#### 4.2.2 Embazi z'enju

The *embazi z'enju* motif (Figure 4.4) represents the rings of a roof of a hut. The Banyankole built their huts using mud and wattle, wood and grass; Strong poles held the wall together and reinforced the mud. The huts had conical roofs that revealed circular forms when viewed from the inside as seen in Figure 4.5.



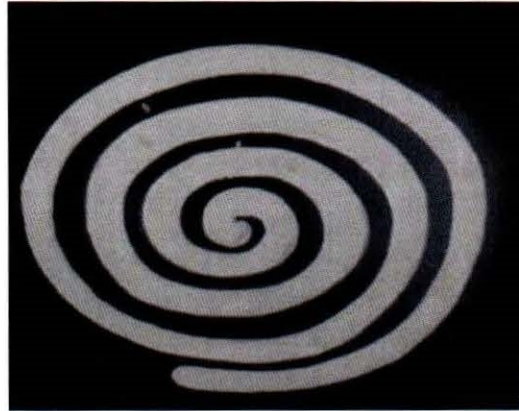
**Figure 4.4:** *Embazi z'enju* motif, photo by researcher – courtesy of Igongo Cultural Centre Museum



**Figure 4.5:** The roof of the Banyankole traditional hut viewed from the inside, photo by researcher – courtesy of Igongo Cultural Centre Museum

#### 4.2.3 Enshunju z'akakanga

*Enshunju z'akakanga* motif (Figure 4.6) represents the hair styles of Hima women. The Hima women would plait their hair in a style locally known as *enshunju z'akakanga* which was made in round forms as revealed in Figure 4.7



**Figure 4.6:** *Enshunju z'akakanga* motif, photo by researcher – courtesy of Igongo Cultural Centre Museum



**Figure 4.7:** *Enshunju z'akakanga* hair style, on a sculptural piece of a Hima woman - photo by researcher – courtesy of Igongo Cultural Centre Museum

#### **2.2.4 Enteeke y'abatabazi**

*Enteeke y'abatabazi* motif (Figure 4.8) represents a crowd of warriors. The patterns of this motif were normally placed on the upper arm of a man to represent the formation of men on a military expedition finding new homes. Other artifacts apart from the huts decorated with this motif include the small gourds as one shown in Figure 4.9.





**Figure 4.8:** *Enteeko y'abatabazi* motif, photo by researcher – courtesy of Igongo Cultural Centre Museum



**Figure 4.9:** Small gourd decorated with *enteeko y'abatabazi* motif, photo by researcher – courtesy of Igongo Cultural Centre Museum

### 2.2.5 Engabo

The *engabo* motif in (Figure 4.10) represents the shield which the Banyankole men would use in wars to protect themselves from their enemies.



**Figure 4.10:** *Engabo* motif, photo by researcher – courtesy of Igongo Cultural Centre Museum

### 4.3 Designing bridal adornments with selected Ankole motifs

Pictures of the motifs shown were taken to Kyambogo University Art studio by the researcher to study them in detail for better understanding so as to be able to select a few that would be easily manipulated in developing designs for bridal adornments while at the same time more relevant to the study.

From the studio, the researcher selected two motifs which were *embazi z'enju* and *ekisingo ky'enshoni*. The *embazi z'enju* motif was selected because it represents the rings of a roof of a hut of the Banyankole, is among the motifs decorated on the Ankole traditional hut from which the parents of the bride would give her away to her in-laws.

However, before developing the sketches, the researcher had to first study the existing bridal adornments on market so as to understand their designs, and the materials used in order to come out with possible products that would be embraced by the brides. The researcher found on market several designs of the bridal adornments of the Banyankole made out of pearls but was able to capture just a few as revealed in figures; 4.11, 4.12, 4.13 and 4.14.



**Figure 4.11:** The existing Ankole bridal adornments and samples of pearls, photo by researcher – courtesy of Maria beads Centre, Majestic Plaza, Kampala City



**Figure 4.12:** Brides and maids decorated with the existing (imported and locally made) bridal adornments

– Courtesy of Mrs. Magezi’s Bridal Photo Album - Avemar shopping Center, Kampala City



**Figure 4.13:** Bridal entourage adorned with jewelry made out of Pearls. Source: - Bride & Groom Magazine 2013



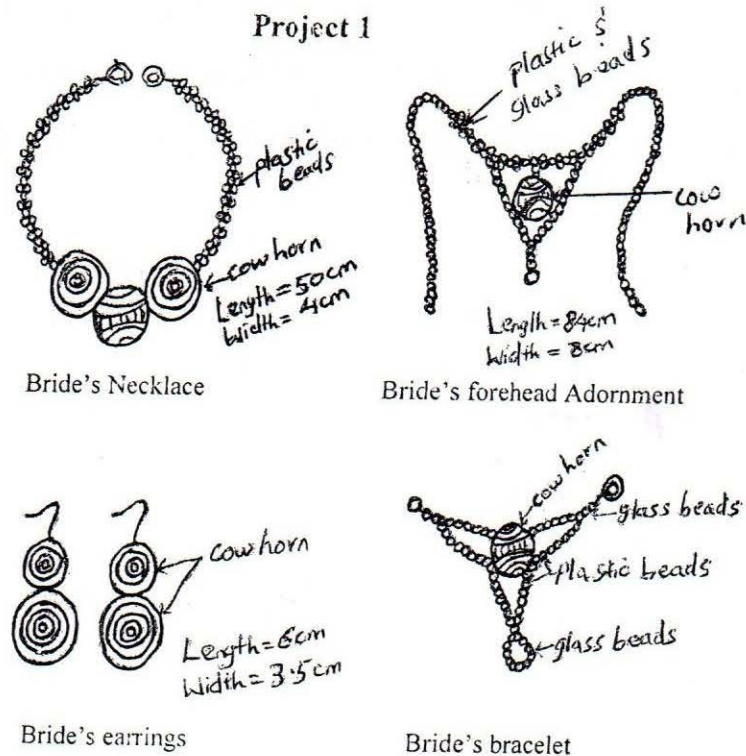
**Figure 4.14:** Bride and her Matron adorned with jewelry made out of Pearls. Source: - Bride & Groom Magazine 2017

From the Pictures shown, it is revealed that most of the existing bridal adornments for the Banyankole have been imported or made with imported materials (most especially the pearls and the small plastic and glass beads).

Additionally, the existing designs of the bridal adornments do not speak about the Ankole culture but rather have designs that do not appeal to the indigenous people which is why the researcher thought of creating bridal adornments that are comprised of designs that communicate to the Public about the culture of the Banyankole as well as creating some form of attachment between the adornments and the bearer. Sketches that were made have been divided into four sections termed as projects; 1, 2, 3, and 4.

The following figure 4.15 shows sketches of adornments for the bride developed from *embazi z'enju* motif in project 1.

#### 4.3.1 Development of sketches from *embazi z'enju* motif for bridal adornment designs



**Figure 4.15:** Adornments for the Bride (project 1), soft pencil on paper - Researcher's drawing

After making the illustrated sketches and the production of adornments in project 1, the researcher realized that the *embazi z'enju* motif is actually a common motif seen around in most of art forms.

The researcher therefore decided to instead try out another kind of Ankole motif that is not that common but yet very relevant to the study, the reason as to why she selected the *ekisingo ky'enshoni* motif. *Ekisingo ky'enshoni* motif as described earlier represents a veil of strands of beads that was normally worn by adult girls and married women to conceal their eyes from the public as a sign of respect.

This motif was normally decorated on Ankole traditional huts but today the huts are no longer in existence as people are now building permanent houses, the reason as to why the researcher wished to immortalize this motif through the bridal adornments.

The *ekisingo ky'enshoni* motif is directly connected to marriage and hence very relevant to this study. The researcher therefore developed a number of sketches for bridal adornments from *ekisingo ky'enshoni* motif in projects 2, 3 and 4 as illustrated in the following figures; 4.16 – 4.35.

4.3.2 Development of sketches from *ekisingo ky'enshoni* motif for bridal adornment designs

## Project 2

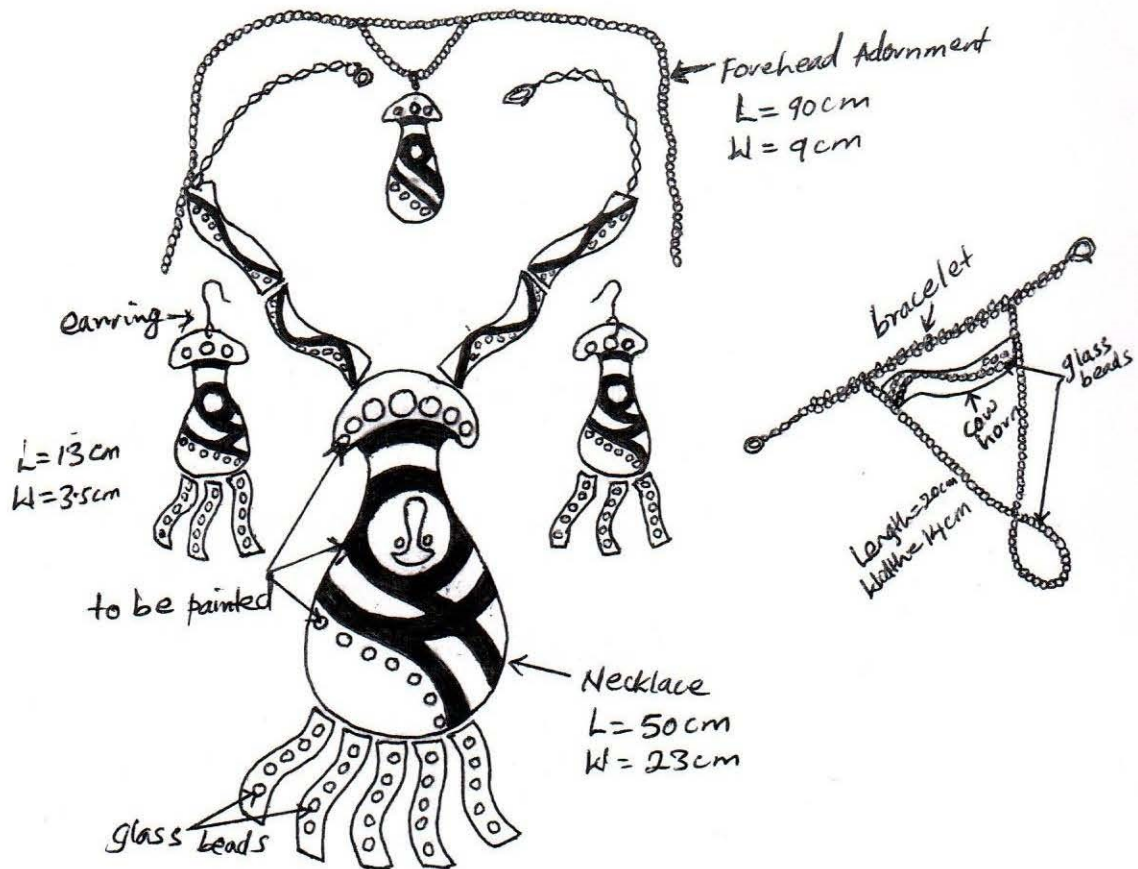


Figure 4.16: Adornments for the Bride (project 2A), soft pencil on paper - Researcher's drawing

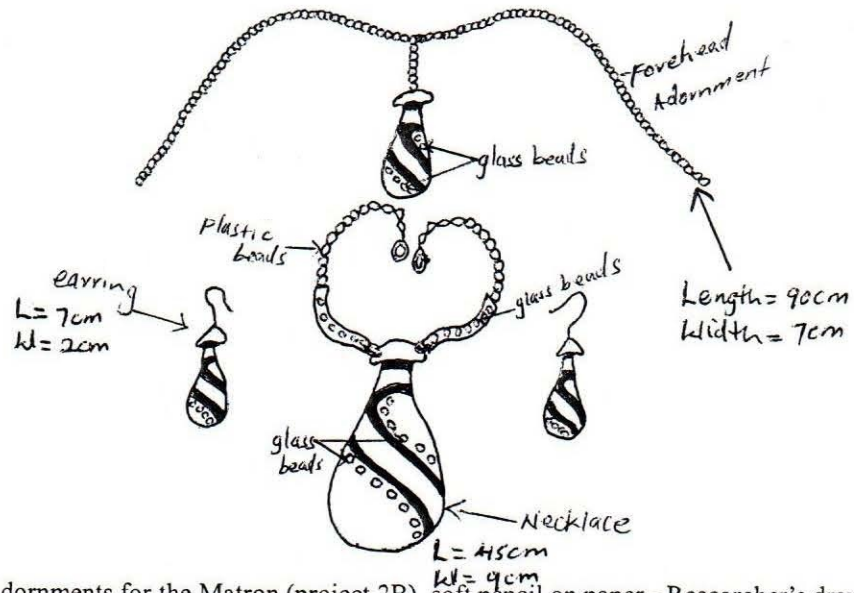


Figure 4.17: Adornments for the Matron (project 2B), soft pencil on paper - Researcher's drawing

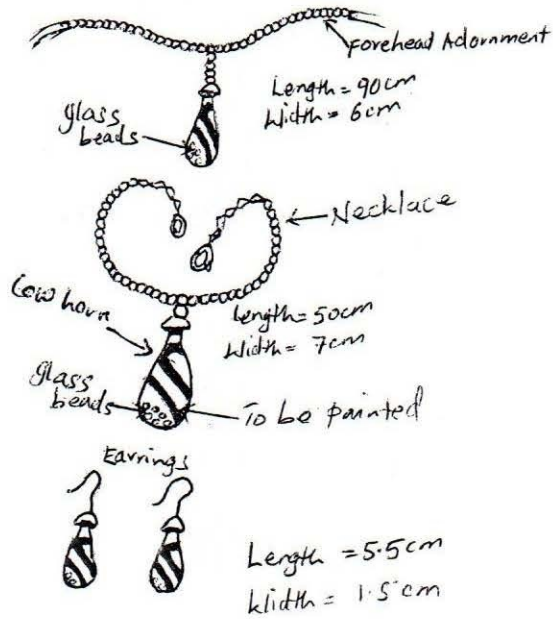


Figure 4.18: Adornments for the Maid (project 2C), soft pencil on paper - Researcher's drawing



### Project 3

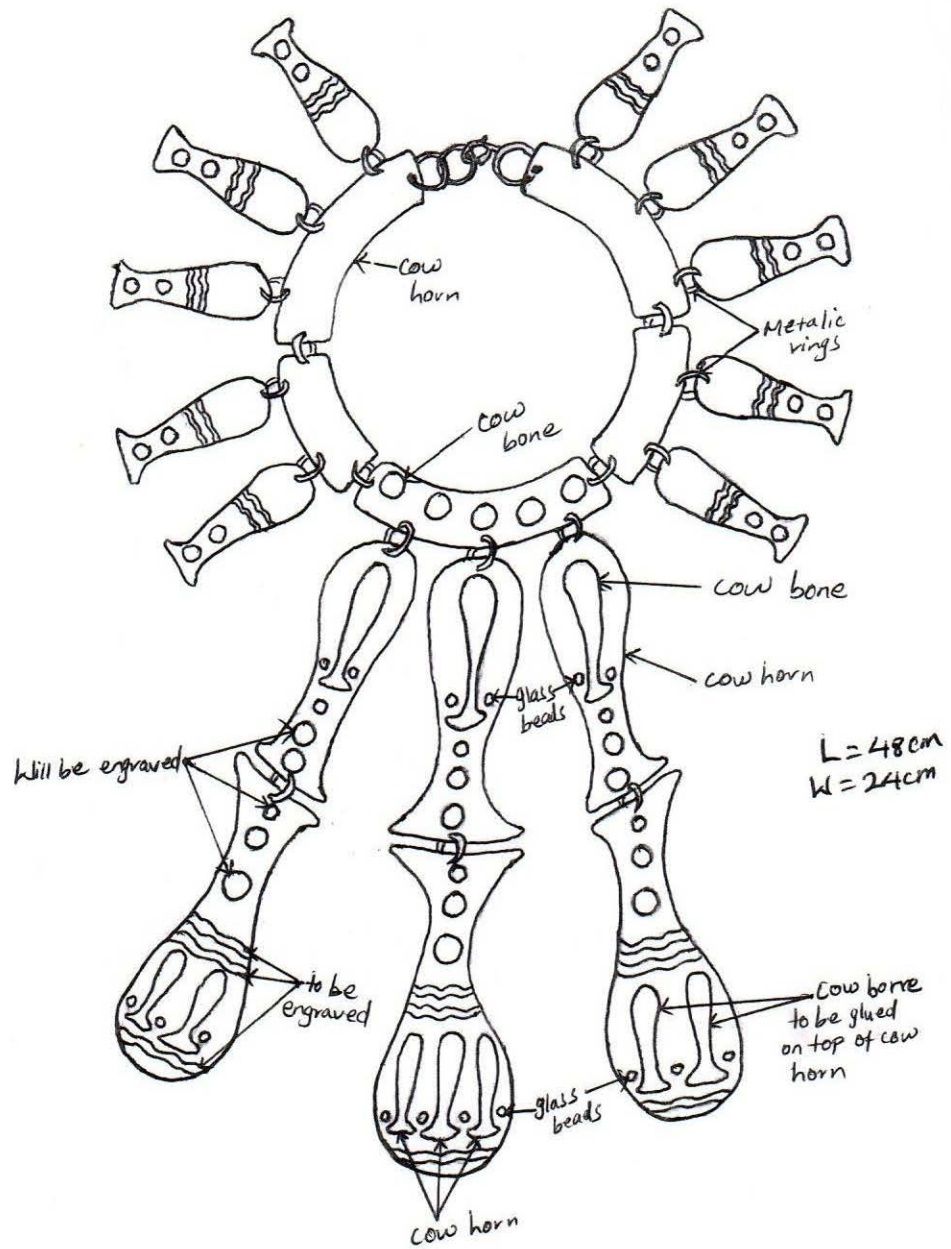


Figure 4.19: Bride's Necklace (project 3A), soft pencil on paper - Researcher's drawing

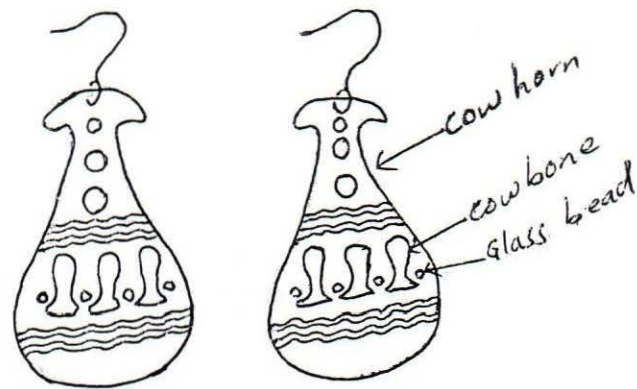


**Figure 4.20:** Color suggestions, soft pencil and plastic crayons on paper - Researcher's drawing



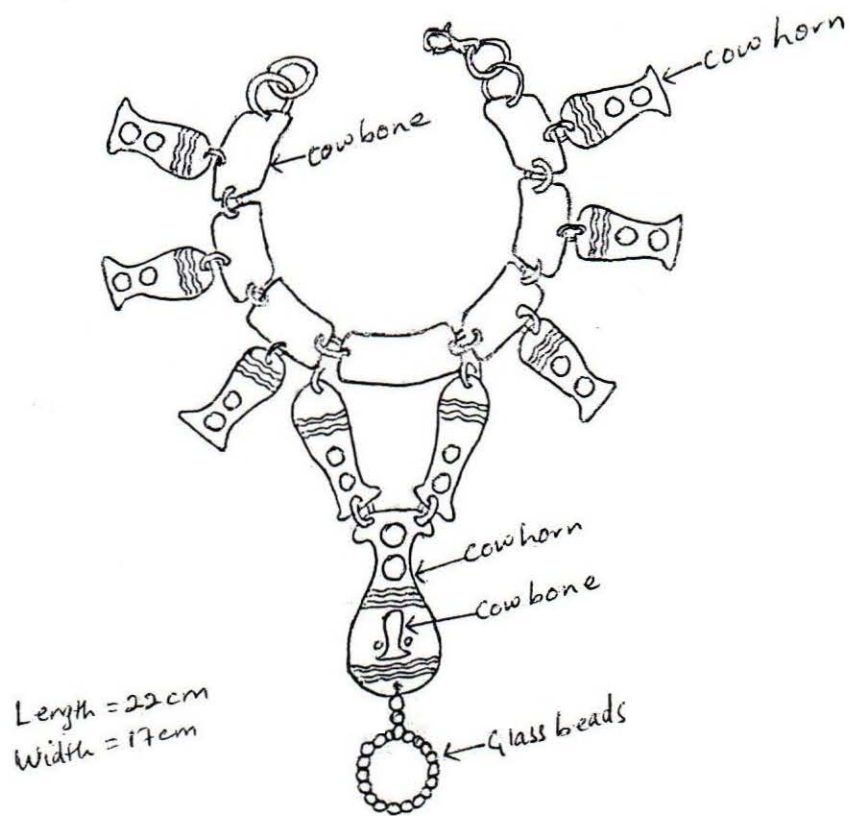
Length = 64 cm  
Width = 7 cm

**Figure 4.21:** Bride's Forehead Adornment (project 3A), soft pencil on paper - Researcher's drawing



Length = 8.5 cm  
Width = 3 cm

Figure 4.22: Bride's Earrings (project 3A), soft pencil on paper - Researcher's drawing



Length = 22 cm  
Width = 17 cm

Figure 4.23: Bride's Bracelet (project 3A), soft pencil on paper - Researcher's drawing

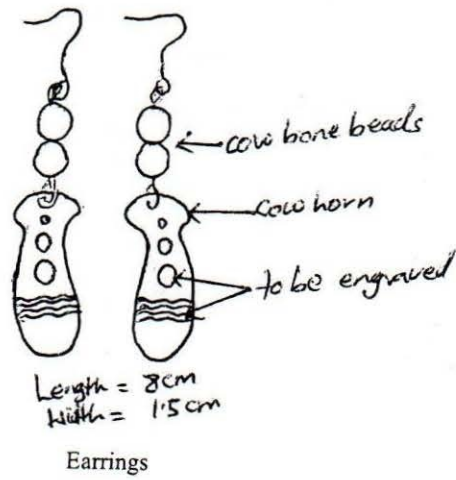
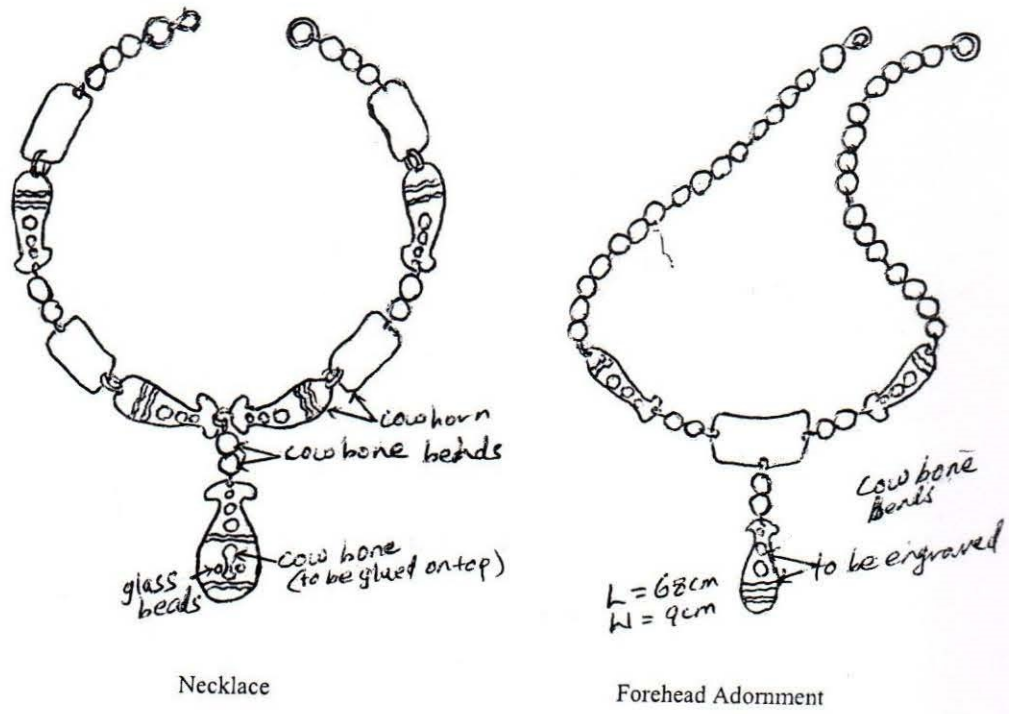
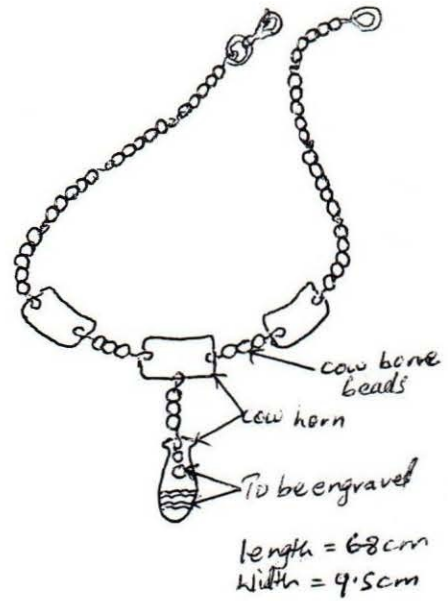


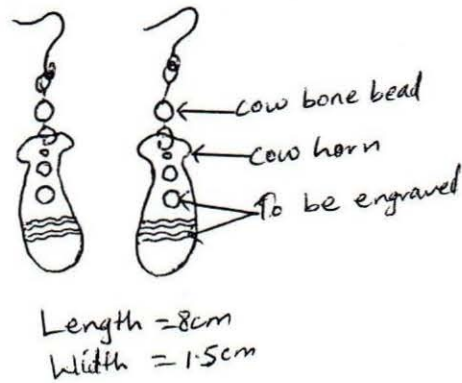
Figure 4.24: Adornments for the Matron (project 3B), soft pencil on paper - Researcher's drawing



Necklace



Forehead Adornment



Earrings

Figure 4.25: Adornments for the Maid (project 3C), soft pencil on paper - Researcher's drawing

### Project 4

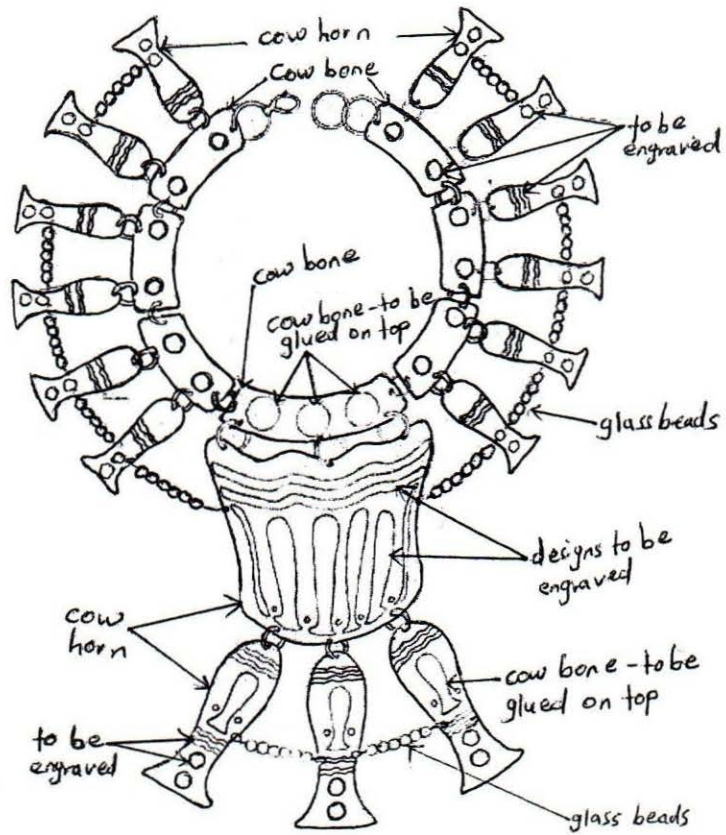


Figure 4.26: Bride's Necklace (project 4A), soft pencil on paper - Researcher's drawing

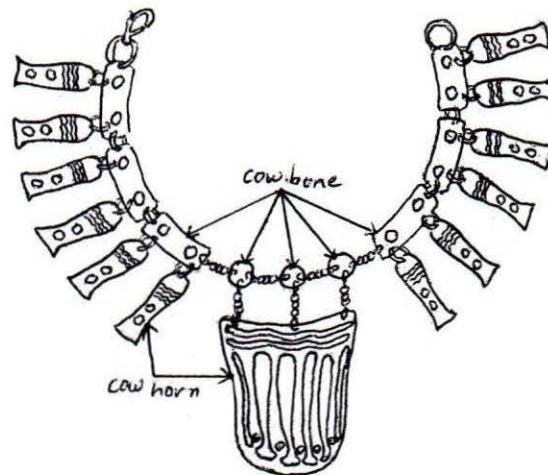


Figure 4.27: Bride's Forehead Adornment (project 4A), soft pencil on paper - Researcher's drawing

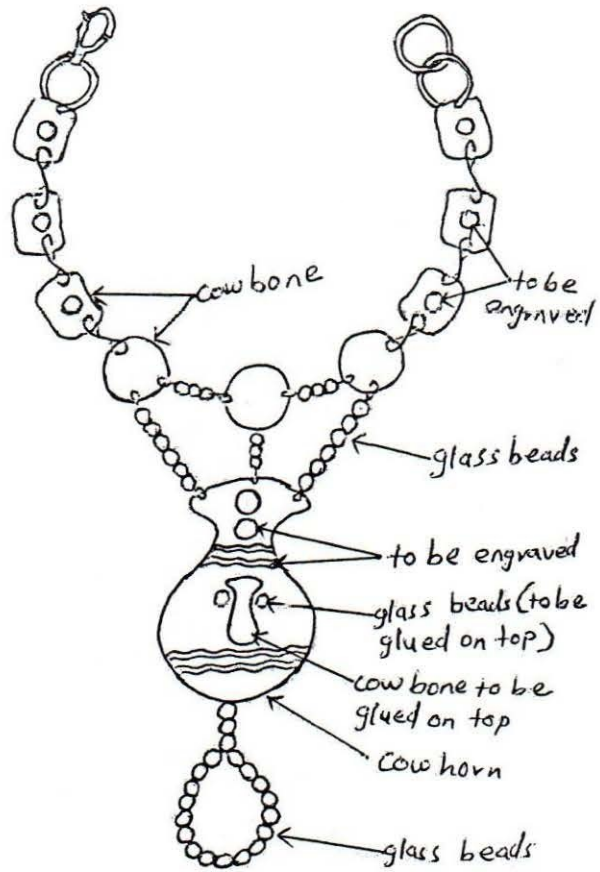


Figure 4.28: Bride's Bracelet (project 4A), soft pencil on paper - Researcher's drawing

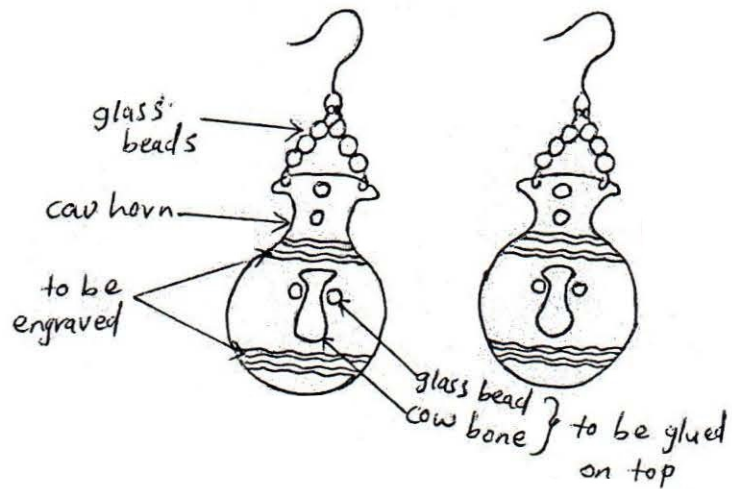


Figure 4.29: Bride's Earrings (project 4A), soft pencil on paper - Researcher's drawing

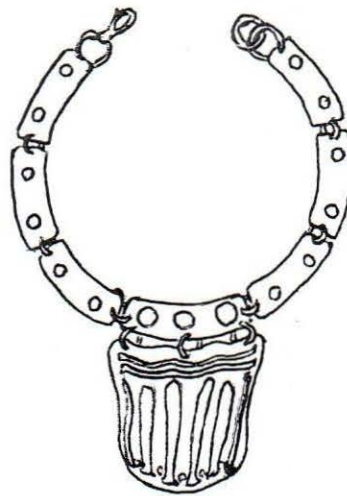


Figure 4.30: Matron's Necklace (project 4B), Soft Pencil on Paper, Researcher's drawing



Figure 4.31: Matron's Forehead Adornment (project 4C), soft pencil on paper - Researcher's drawing

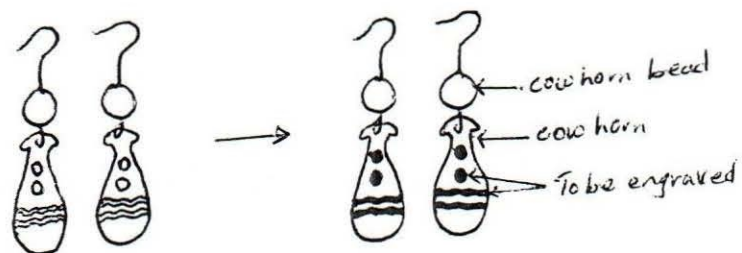


Figure 4.32: Matron's Earrings, soft pencil on paper - Researcher's drawing





Figure 4.33: Maid's Necklace (project 4C), soft pencil on paper - Researcher's drawing



Figure 4.34: Maid's Forehead Adornment (project 4C), soft pencil on paper - Researcher's drawing

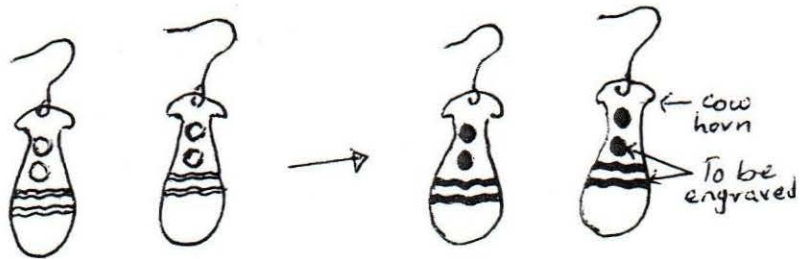
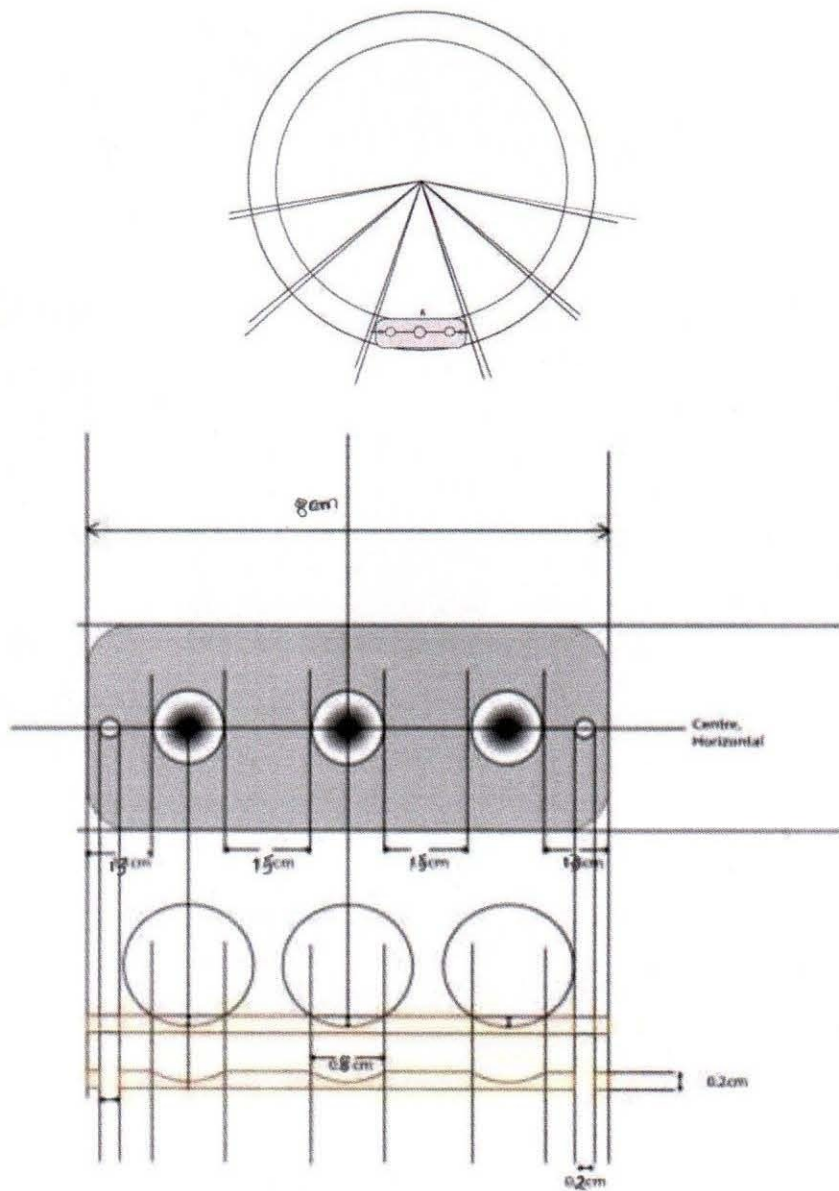


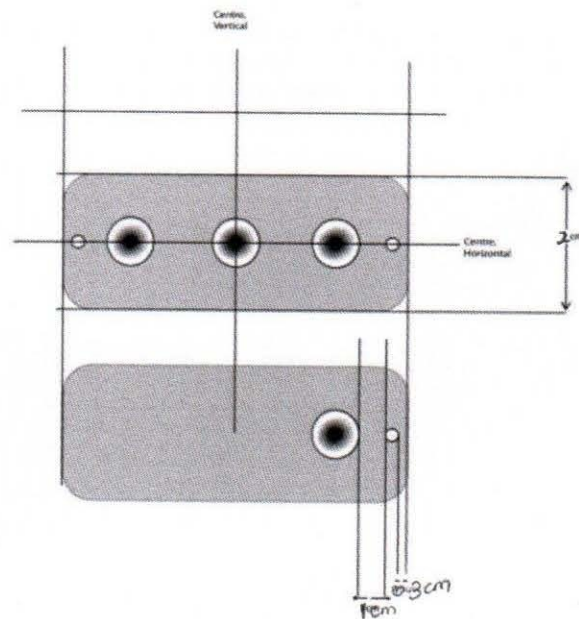
Figure 4.35: Maid's Earrings (project 4C), soft pencil on paper - Researcher's drawing

### 4.3.3 Computer aided sketches

After hand sketching, project 4 sketches were further enhanced by using computer aided design (CAD) applications as revealed in the following figures; 4.36 – 4.71. The bride's project shows the basic stages that cut across all the projects whereas the matron's and the maid's projects show the extra variations.

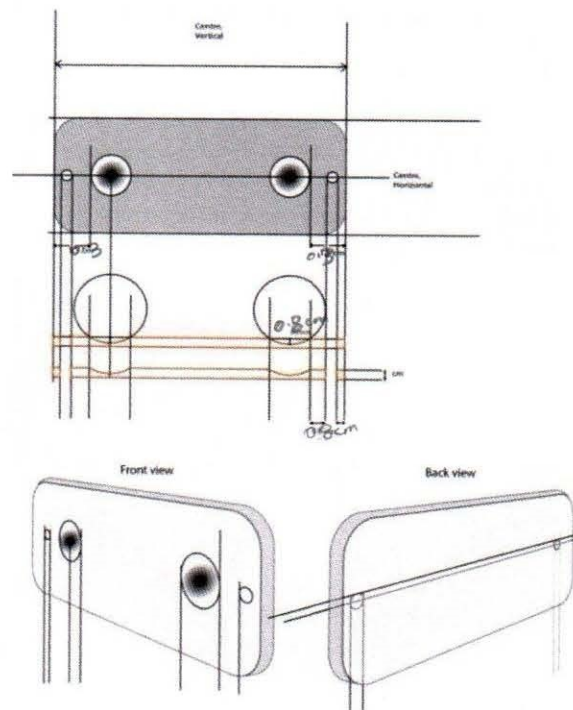


**Figure 4.36:** Bride's Necklace – Central unit basic construction. Researcher's drawing



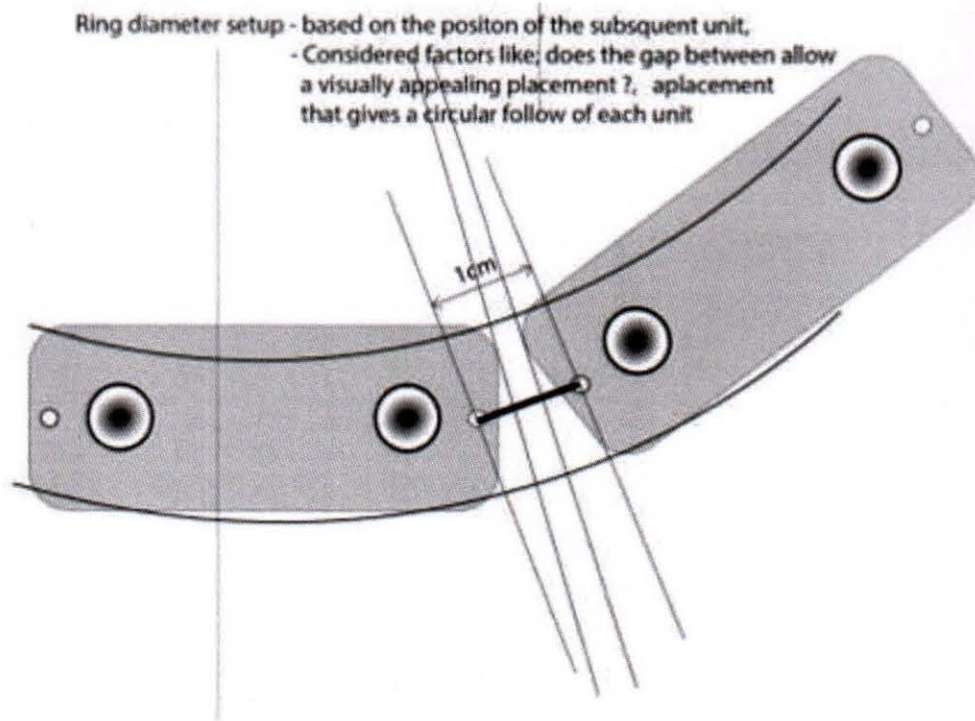
**Figure 4.37:** Bride's Necklace - Measurements between the central features and the joining ring holes.

Researcher's drawing

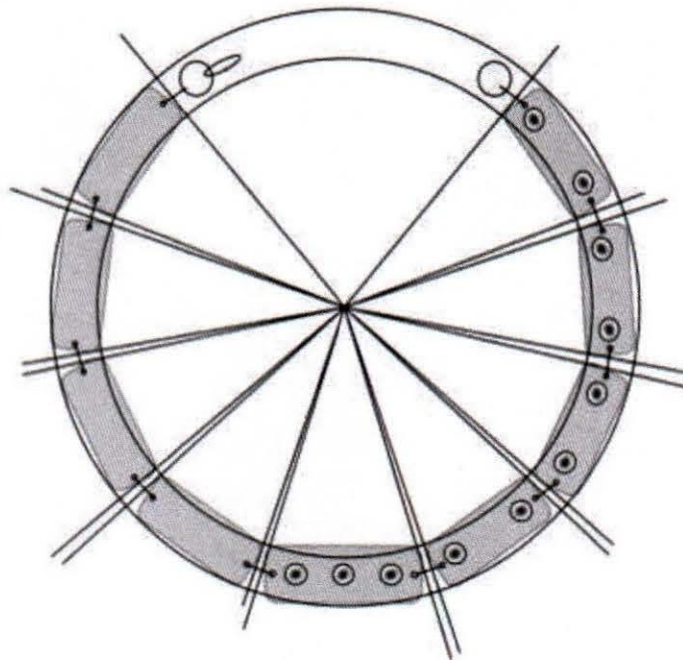


**Figure 4.38:** Bride's Necklace – Measurements and 3D (back and front views) of the side unit.

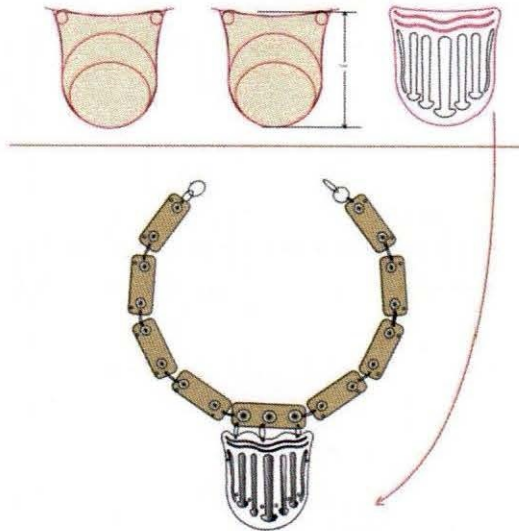
Researcher's drawing



**Figure 4.39:** Bride's Necklace – Measurements of the gap between two units. Researcher's drawing



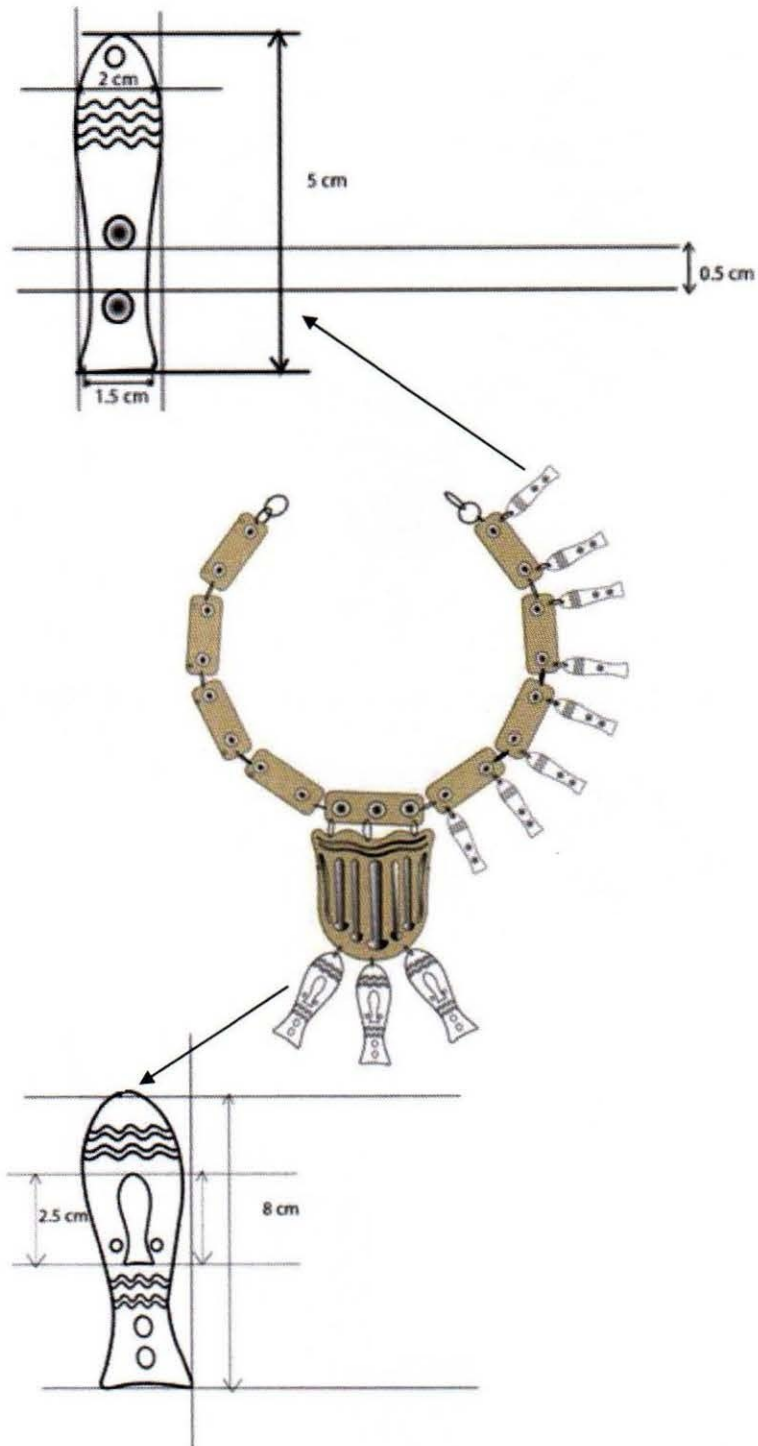
**Figure 4.40:** Bride's Necklace – Layout of the central and side units. Researcher's drawing



**Figure 4.41:** Bride's Necklace – development and placement of the big central piece. Researcher's drawing



**Figure 4.42:** Bride's Necklace – Positioning of the side and lower hanging units. Researcher's drawing



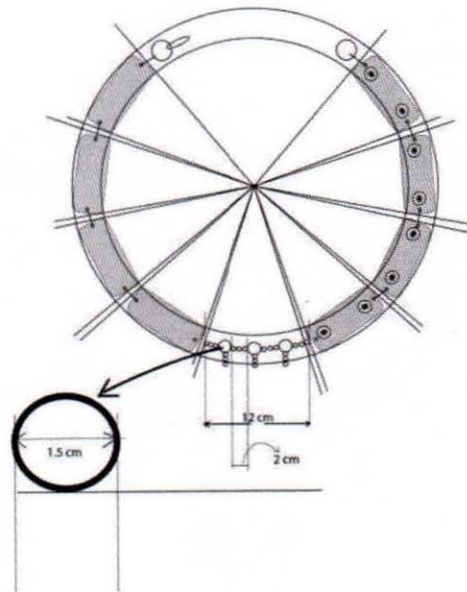
**Figure 4.43:** Bride's Necklace – Measurements of the side and central lower hanging units. Researcher's drawing



**Figure 4.44:** Bride's Necklace – Beads layout. Researcher's drawing

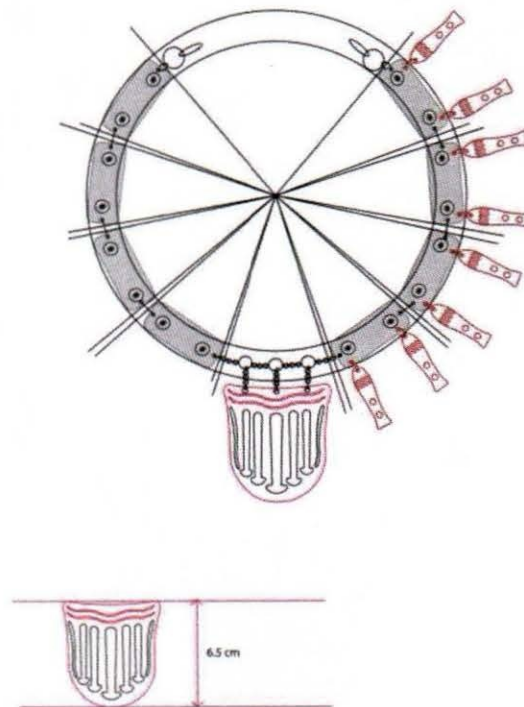


**Figure 4.45:** Bride's Necklace – Final layout. Researcher's drawing



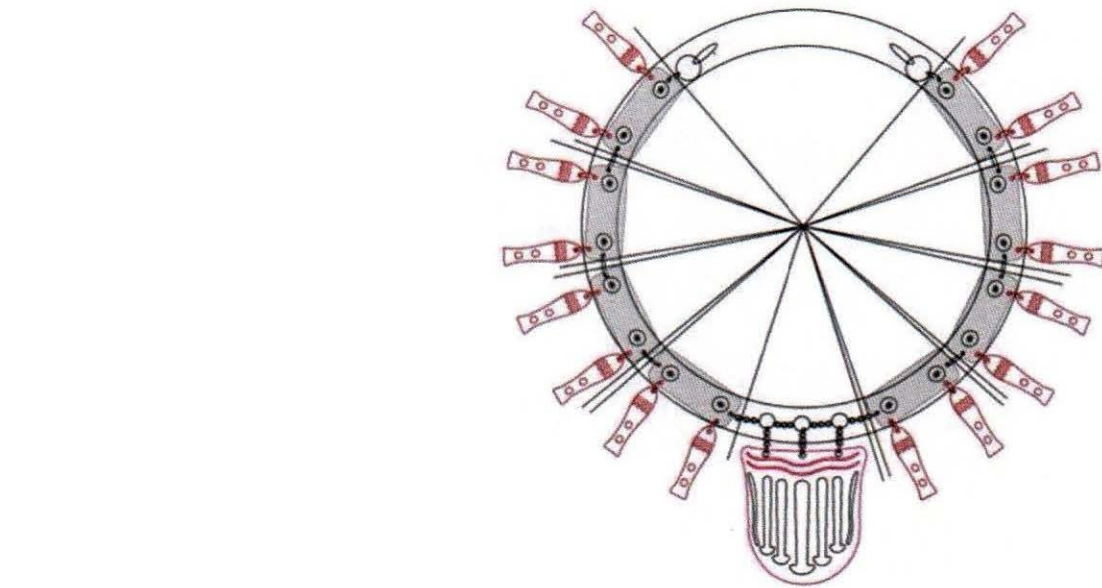
**Figure 4.46:** Bride's Forehead Adornment – Positioning and dimensions of the central looping beads.

Researcher's drawing



**Figure 4.47:** Bride's Forehead Adornment – Positioning the side hanging units and the big central unit with its measurements. Researcher's drawing

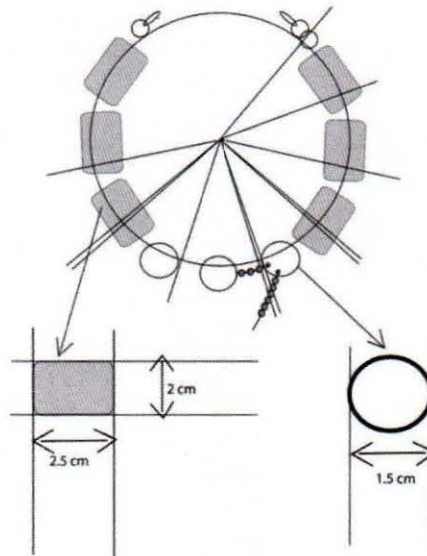




**Figure 4.48:** Bride's Forehead Adornment – Final placement of all units. Researcher's drawing

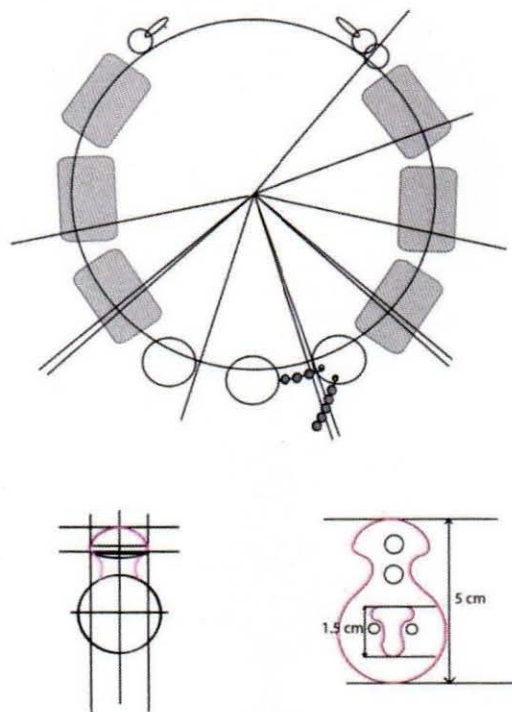


**Figure 4.49:** Bride's Forehead Adornment – Final layout. Researcher's drawing



**Figure 4.50:** Bride's Bracelet – Development and dimensions of the side and the small central units.

Researcher's drawing



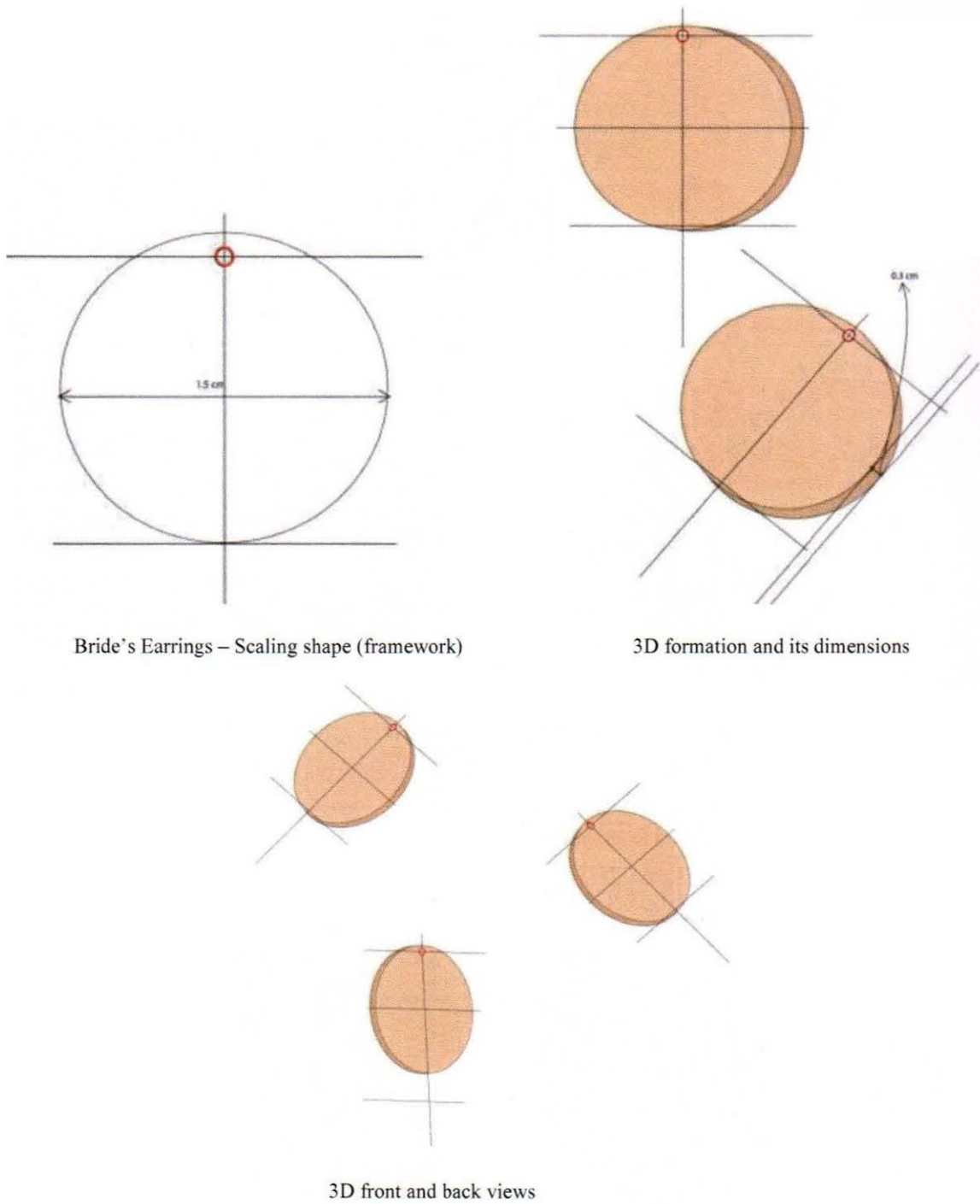
**Figure 4.51:** Bride's Bracelet – Development and dimensions of the big central unit. Researcher's drawing



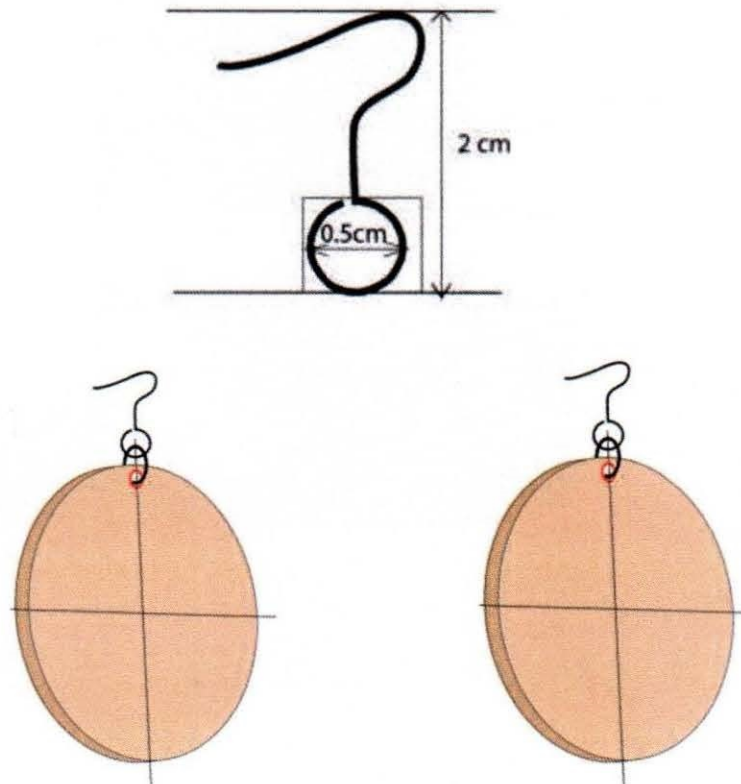
Figure 4.52: Bride's Bracelet - Positioning of all units. Researcher's drawing



Figure 4.53: Bride's Bracelet – Final layout Researcher's drawing



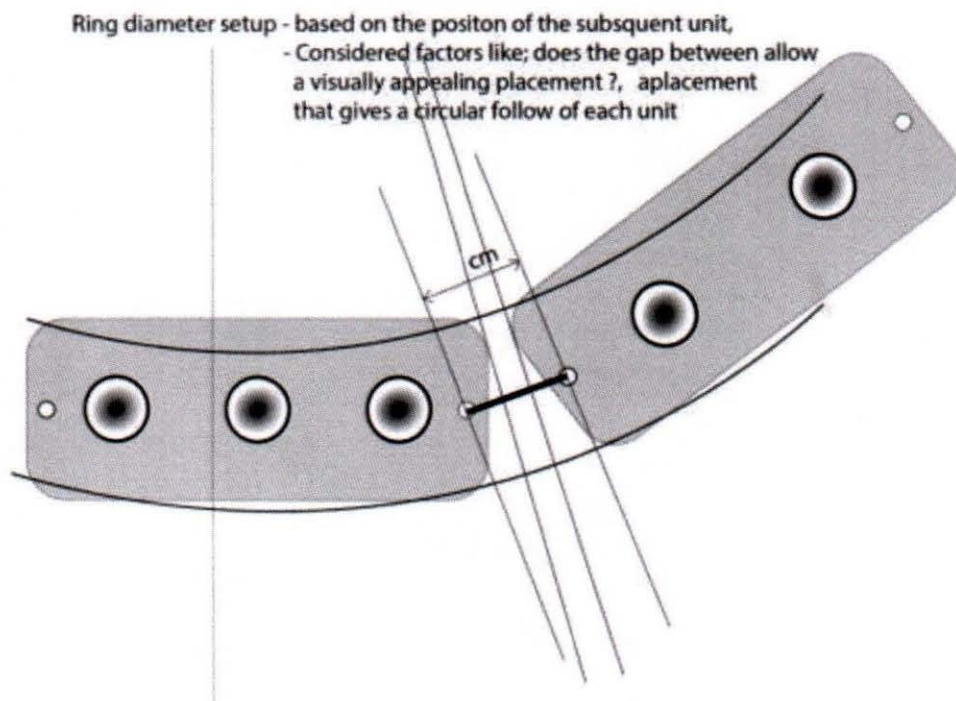
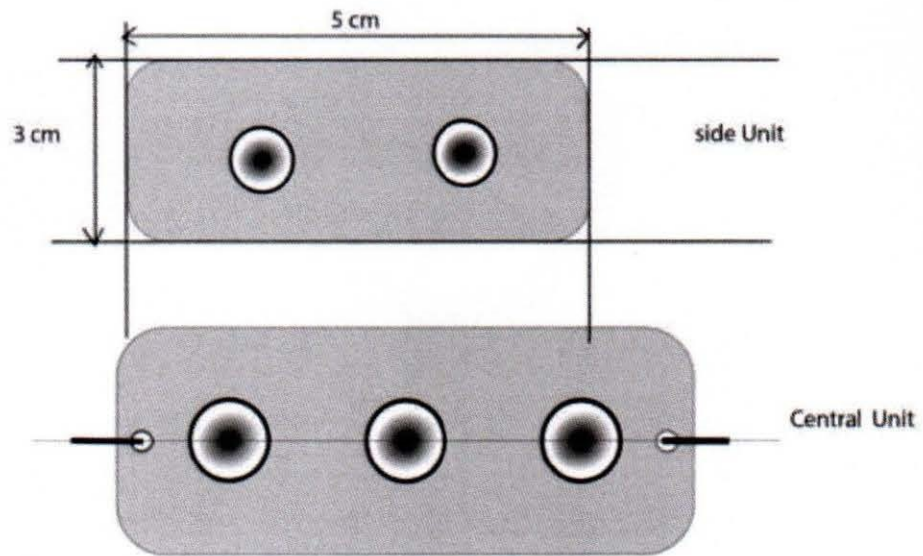
**Figure 4.54:** Bride's Earrings – Basic construction and dimensions. Researcher's drawing



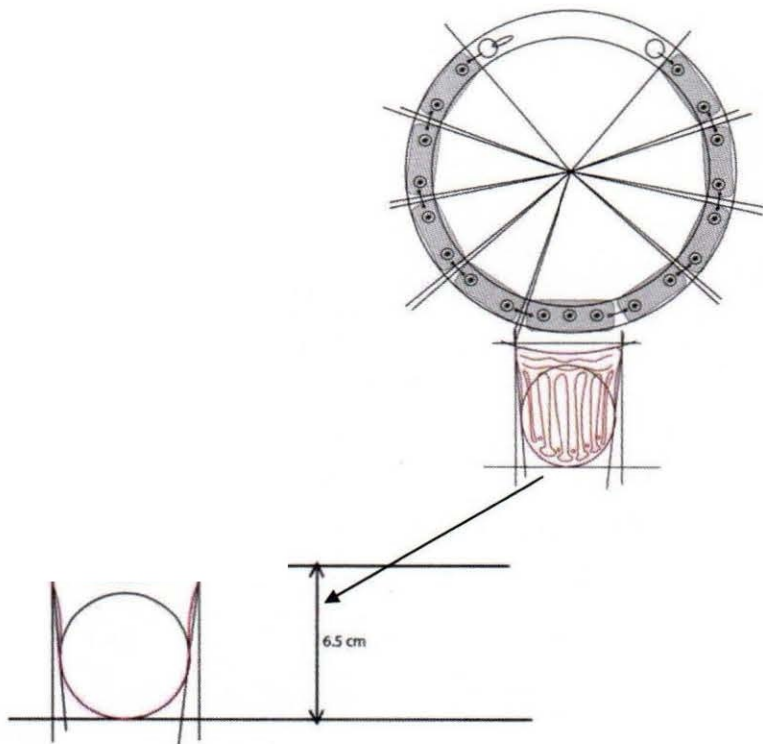
**Figure 4.55:** Bride's Earrings – Developing the earring hooks and their dimensions. Researcher's drawing



**Figure 4.56:** Bride's Earrings – Final layout. Researcher's drawing



**Figure 4.57:** Matron's Necklace – Measurements and flow of units. Researcher's drawing

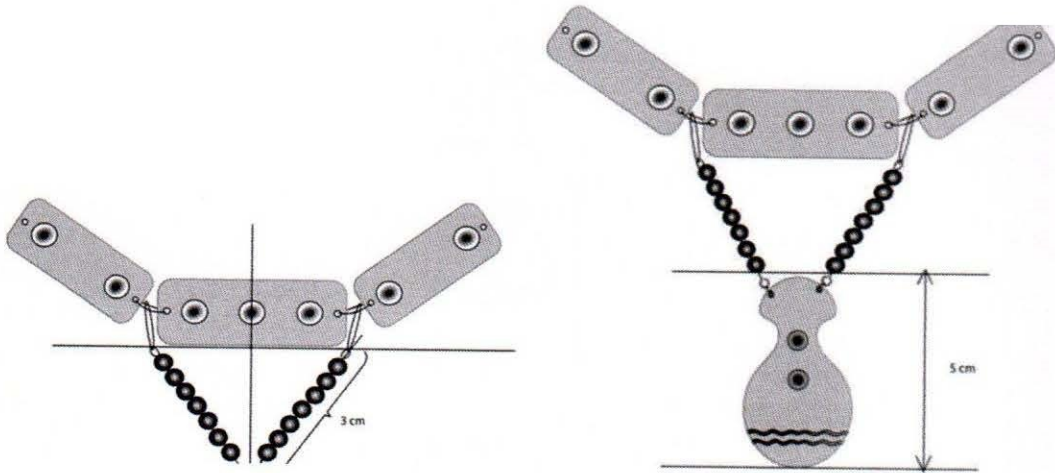


**Figure 4.58:** Matron's Necklace – Development and measurements of the big lower central unit.

Researcher's drawing



**Figure 4.59:** Matron's Necklace – Final layout. Researcher's drawing



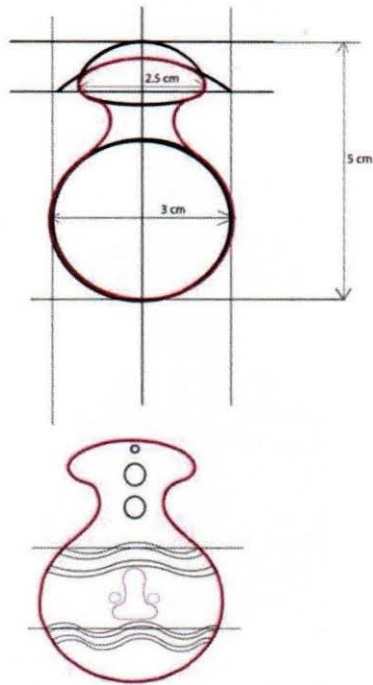
Matron's Forehead Adornment – Fore loop design

Fore loop design with the drop down piece

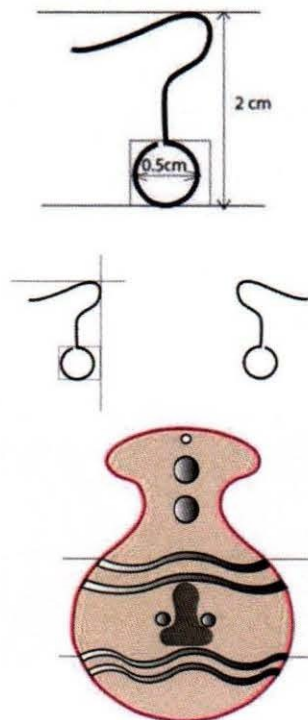


**Figure 4.60:** Matron's Forehead Adornment – Developing the fore loop design, measurements and final layout. Researcher's drawing





**Figure 4.61:** Matron's Earrings – Shape formation and measurements. Researcher's drawing



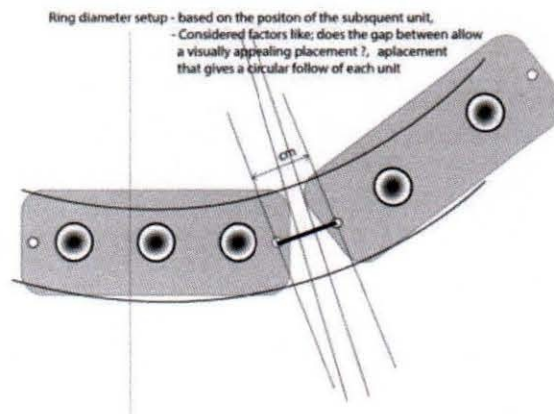
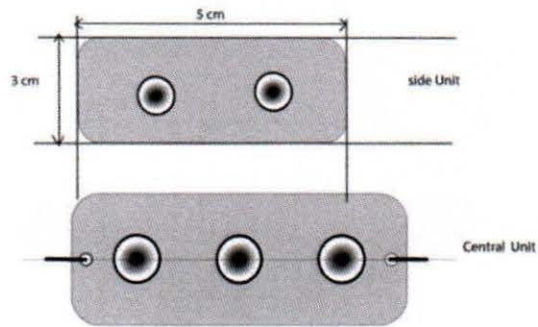
**Figure 4.62:** Matron's Earrings – Introducing the hooks and their measurements. Researcher's drawing



**Figure 4.63:** Matron's Earrings – Placement of hooks and the glass beads. Researcher's drawing



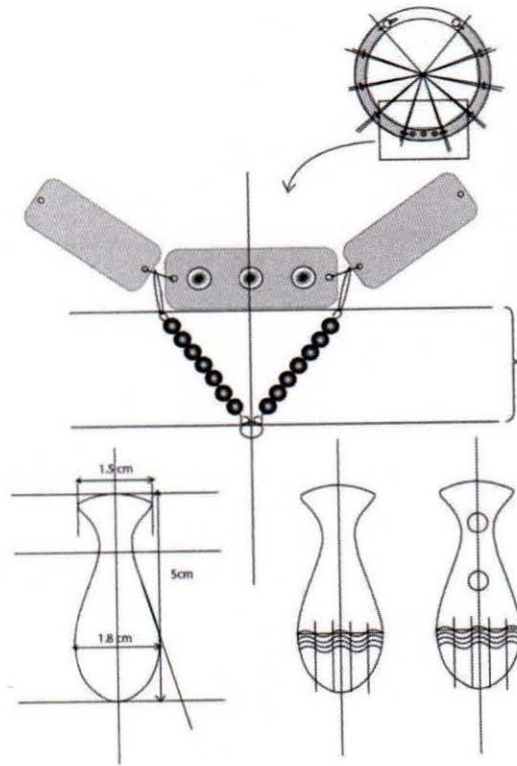
**Figure 4.64:** Matron's Earrings – Final Layout. Researcher's drawing



**Figure 4.65:** Maid's Necklace – Measurements and layout of the side units. Researcher's drawing



**Figure 4.66:** Maid's Necklace – Final layout. Researcher's drawing

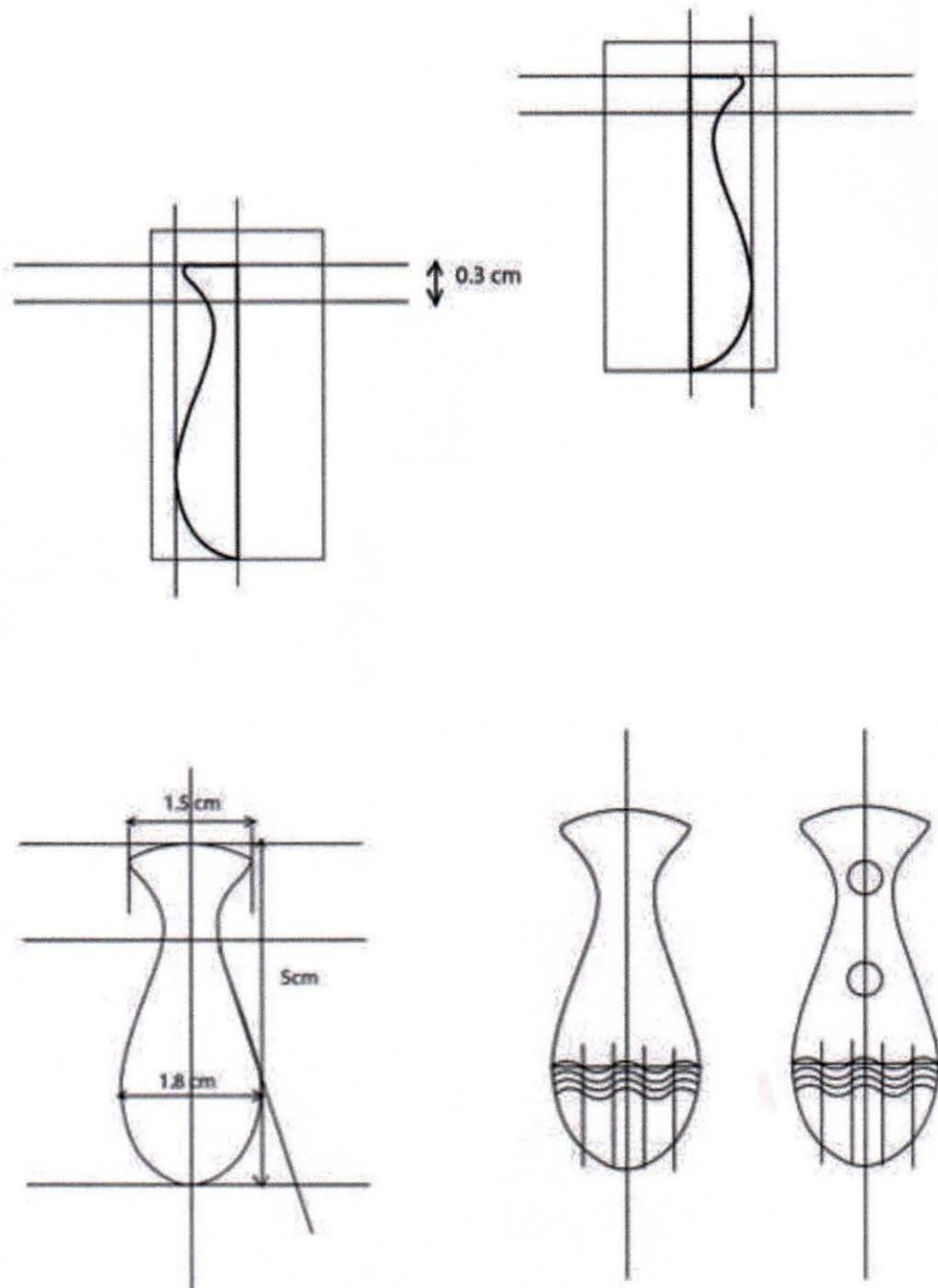


**Figure 4.67:** Maid's Forehead Adornment – Fore loop design and measurements of the drop down piece.

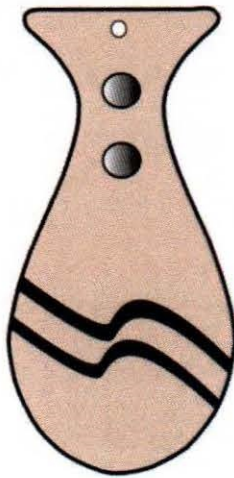
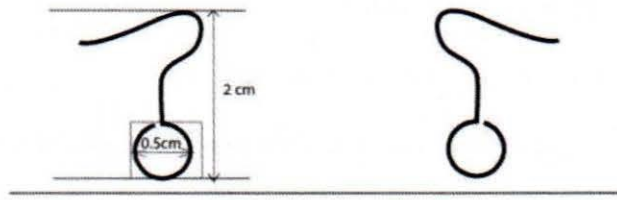
Researcher's drawing



**8:** Maid's Forehead Adornment – Final layout. Researcher's drawing



**Figure 4.69:** Maid's Earrings – Shape formation, measurements and design layout. Researcher's drawing



**Figure 4.70:** Maid's Earrings – Introducing hooks. Researcher's drawing



**Figure 4.71:** Maid's Earrings – Final layout. Researcher's drawing

#### 4.4 Production of samples of culturally based bridal adornments

To produce samples of culturally based bridal adornment designs, the researcher did not only consider using the Ankole motifs but also materials that would have something to tell about the Ankole Culture, for instance the natural items that are identifiable of the Banyankole and are readily available. The researcher therefore preferred to use the cow horn and bone because they are parts of a cow - an important and treasured animal of the Banyankole who are well known cattle keepers hence speaking about the pastoral life of the Ankole people as well as creating an attachment between the created adornments and the bearer.

However, because the researcher wanted to keep the modern look of the existing Ankole bridal adornments, she had to integrate the cow horn and bone with the imported contemporary materials normally used in the production of the existing adornments of the Banyankole such as the pearls, small glass and plastic beads locally referred to as *obutiti* and the joinery stuff such as the jump rings and the hooks.

##### 4.4.1 Preparation of cow horn and bone in the making of bridal adornments

###### 4.4.1a Preparation of cow horn

The material is picked from the slaughter house and kept open under the sun (Figure 4.72) for at least one day to dry out the blood. After which, the material is then packed into a sack and kept still under the sun for about one week and thereafter the residues are shaken off.



**Figure 4.72:** Cow horns drying under the sun. Photo by researcher - courtesy of Cow horn workshop – Kalerwe, Kampala

The bones are then removed out of the horns by cutting the top layer from the bottom and hit by a hammer for ease of the removal of the bone as revealed in Figure 4.73.



**Figure 4.73:** Removal of the cow horn bone. Photo by researcher - courtesy of Cow horn workshop – Nakawa, Kampala

The material can now be cut into small round pieces and thereafter these pieces are split into two halves (Figure 4.74). The cow horn pieces can now be washed with a detergent such as omo or ariel and dried for about two days.



**Figure 4.74:** Cutting and splitting of the cow horn. Photo by researcher - courtesy of Cow horn workshop – Nakawa, Kampala

#### **Treatment / Preservation of the cow horn**

The pieces are placed in a mixture of water, jik, detergent, and salt, and then boiled for at least one hour to kill the bad odor (Figure 4.75) so as to stop them from being eaten up by ants. After this, they are let dry for about 30 minutes.





Ready for treatment

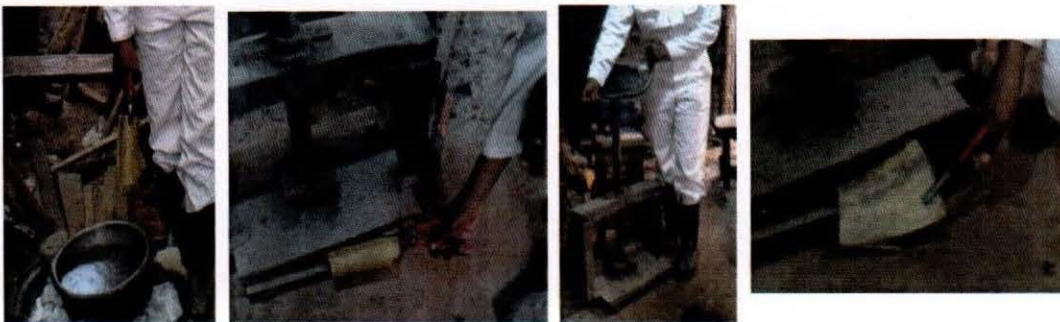
Under treatment

After treatment

**Figure 4.75:** Treatment of the cow horn. Photo by researcher - courtesy of Cow horn workshop – Nakawa, Kampala

### Flattening

Cooking oil is heated to the boiling point and then one piece of the treated material is added and heated. With the use of pliers, the material is then checked to see if it is soft enough and then flattened in the compressor machine (Figure 4.76) for about five minutes after which it is removed and placed in cold water where it is allowed to cool for about ten minutes. This procedure is repeated on all the treated pieces until they are all flat. The flattened pieces are then washed in water using a sponge and a detergent (Figure 4.77) after which are dried indoors for about one day and are then ready for shaping and smoothening.



**Figure 4.76:** Flattening the cow horn. Photo by researcher - courtesy of Cow horn workshop – Nakawa, Kampala



**Figure 4.77:** Washing the flattened pieces of the cow horn. Photo by researcher - courtesy of Cow horn workshop – Nakawa, Kampala

### **Shaping**

Shapes to be used in the making of the bridal adornments are cut out using either the hand saw or the cutting disk and there after drilled using a drilling machine.

### **Sanding**

The cut out shapes are then smoothened by sanding them using sanding paper starting with the roughest and finishing with the smoothest until the pieces have got a very smooth surface.

### **Designing**

Designs are then applied on the smoothened pieces for instance by painting on them using acrylic paints, gluing beads onto them, or by engraving the designs onto the pieces. For a shiny surface, the pieces can either be polished using polishing wax or they can be vanished using fast dry clear vanish and dried for at least twelve hours. The pieces are now ready for use in designing any kind of bridal adornments.

#### **4.4.1b Preparation of cow bone**

The cow bones that were used in this study were those got from the legs of the cow for they are hard enough to create different kinds of adornments. After the collection of these bones from a

food selling centre which normally serves what is locally referred to as *mulokoni*, the bones are kept outside in the open and under the sun for more than one week to dry out any soft tissue and become pretty much clean. The bones are then treated using the same treatment as for the horns and allowed to boil for about one hour.

After the treatment, the bones unlike the horns that need further washing and softening for flattening, are now ready for shaping and sanding. When the cut out shapes of bones have been smoothed enough, designing and finishing are done following the same procedure as for the cow horn and are then ready for use in creating bridal adornments.

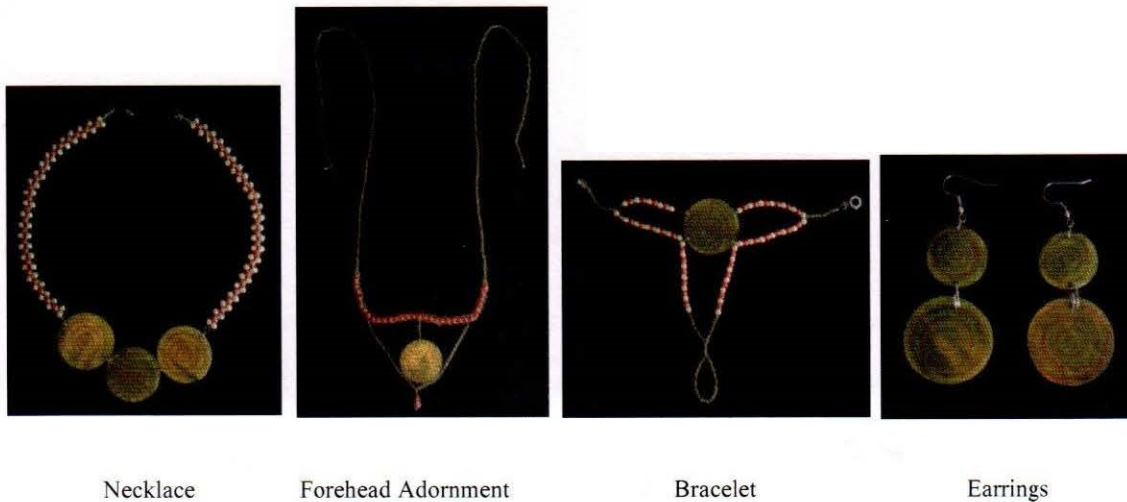
#### **4.4.2 Bridal adornments created using the cow horn and bone integrated with the contemporary materials**

The study produced a number of bridal adornments that were created in four phases termed as projects including test production which was project 1.

##### **4.4.2a Project 1**

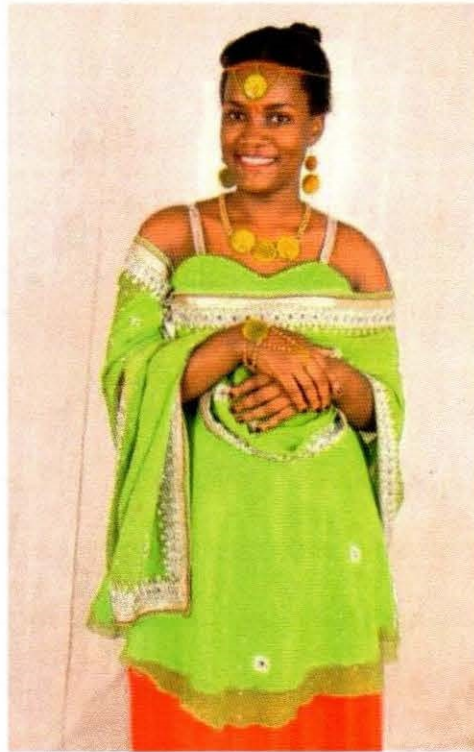
Project 1 was the researcher's first trial in this study in which she was testing the material. Under project 1, the researcher used cow horn integrated with the plastic and glass beads. After the preparation of the cow horn as described earlier, the natural color of the cow horn was then turned to color yellow (yellow - representing warmth and happiness) by using natural dye. It is important to note that when natural dye is applied to cow horn, the natural colors of the cow horn (especially the dark colors such as dark brown, black and grey) do not all disappear – they can still be seen under the outer layer of the natural dye applied. What usually turns is white and cream.

The next step was to create the designs of *embazi z'enju* motif on the cow horn pieces which were applied using acrylic paint colors and a painting brush. Color red was used on these designs for it is normally referred to as a color of love and since the bridal adornments are to do with love, the researcher found it fitting to include the color red. After applying the designs, researcher realized the paint used could easily be scratched off due to the cow horn being so slippery and hence decided to apply varnish on to the pieces to keep the designs intact while at the same time giving the pieces a good finish of a shiny surface. Beading was done by use of a nylon thread with the help of a small sized needle. Four pieces of bridal adornments for the bride made one set that was made under project 1 and the items included; a necklace, a forehead adornment, a pair of earrings, and a bracelet as shown in the following Figure 4.78.



**Figure 4.78:** Adornments for the Bride (Project 1). Photo by researcher

After test production, the pieces were taken to the market to get views from the respondents (the brides to be and the dressers of the brides) and the following Figure 4.79 illustrates project 1 on attire.



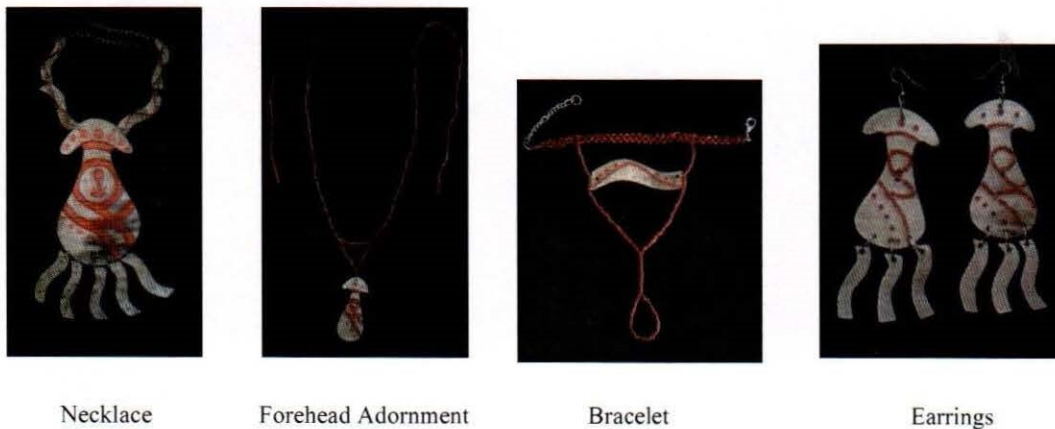
**Figure 4.79:** Project 1 dressed on attire. Photo by researcher

The researcher received several comments from the respondents as given in chapter 5 which then was the basis for project 2.

#### **4.4.2b Project 2**

Under Project 2, the researcher used cow horns by custom made to create designs for bridal adornments because it has not been seen anywhere in the contemporary art. More so, the researcher used the small sized glass beads (*obutiti*) to form these designs on the cow horn to make them come out neatly. The *obutiti* were used because the Banyankole are so familiar with

them for they have been extensively used in the contemporary Ankole bridal adornments and have been in use for a long time. Where the acrylic color paint was used (apart from the round shapes), the researcher glued the small glass beads on the edges so as to hide away the untidy marks made by the painting brush. The type of glue used was wood glue and the color used was once again red being the color of love as pointed out earlier. Like in Project one, beading was done using nylon thread with the help of small sized beading needle. In this project, the researcher decided to do away with vanishing and instead first polished the pieces before applying the designs and also the researcher this time decided not to dye the cow horn but rather keep its original color showing below the applied designs for they would look much better than when they have been dyed. Project 2 was divided in three sections which included; the bride's adornments termed as Project 2A, the matron's adornments as Project 2B and the maid's adornments as Project 2C. One set of adornments for the bride was made and it was comprised of the necklace, the forehead adornment, the bracelet, and the earrings (Figure 4.80). The matron's set of adornments was comprised of the necklace, the forehead adornment and the earrings (Figure 4.81). The maid's set of adornments was also comprised of the necklace, the forehead adornment and the earrings (Figure 4.82).



**Figure 4.80:** Adornments for the bride (Project 2A). Photo by researcher

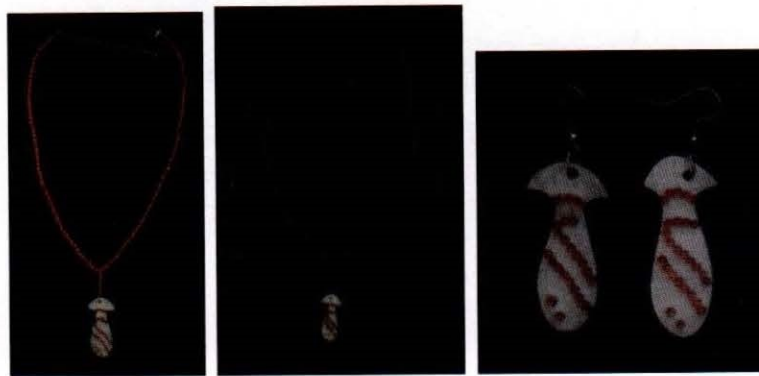


Necklace

Forehead Adornment

Earrings

**Figure 4.81:** Adornments for the matron (Project 2B). Photo by researcher



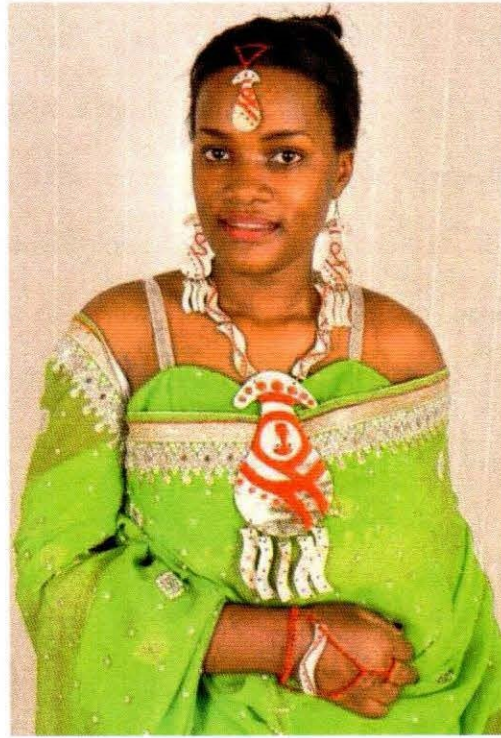
Necklace

Forehead Adornment

Earrings

**Figure 4.82:** Adornments for the maids (Project 2C). Photo by researcher

After production of projects 2 (A, B & C), they were then tried out on attire as seen in Figure 4.83 and comments from the respondents were given.



Bride's adornments on attire



Matron's adornments on attire



Maid's adornments on attire

**Figure 4.83:** Project 2 dressed on attire. Photo by researcher



After receiving comments from the respondents, the researcher also noticed after a few days that some of the small glass beads glued on the cow horn were falling off and realized that she had actually used a wrong type of glue which was weak.

This therefore called for more thinking on how to apply the designs inspired by *ekisingo ky'enshoni* motif on the cow horn. The researcher decided to use another kind of glue that would make the glass beads or any other material such as the cow bone stick permanently on to the cow horn and also thought of engraving these designs on the cow horn. The researcher hence tried out these in Project 3.

#### **4.4.2c Project 3**

Like in Project 2, adornments under Project 3 were also made in three sections which were; the set for the bride - Project 3A, set for the matron – Project 3B, and set for the maid – Project 3C. Under Project 3, much of engraving was done to apply the designs and just a few glass beads were also glued on the cow horn to enhance the designs. The type of glue used was araldite and the colors were red (a color of love), green (a cool color which balances the emotions and creates a sense of calm) and orange (a warm and vibrant color that promotes self-confidence). Under this project, beading was done using the cow bone beads for they were environmental friendly unlike the plastic beads used in Projects 1 and 2. However, there was lack of good machinery to produce same size of the beads hence were made manually and the result was different sizes of the cow bone beads. Joinery in Project 3A was done by use of jump rings for neatness and smartness while in Projects 3B and 3C, jump rings and thread were used because of the presence of the beads. The bride's set was comprised of the necklace (Figure 4.84), the forehead adornment (Figure 4.85), the bracelet and the earrings (Figure 4.86). The matron's set was

comprised of the necklace, the forehead adornment and the earrings (Figure 4.87). Maid's set also comprised the necklace, the forehead adornment and the earrings (Figure 4.88).



**Figure 4.84:** Bride's Necklace (Project 3A). Photo by researcher

When this necklace was completed, the researcher realised that she had picked on the wrong color of the cow horn for it's dark gray colors were competing with the designs applied on top. Also the researcher was challenged by the dyeing process for she added a little too much water into a small portion of dye and the pieces of the cow bone that were meant to come out orange instead came out pinkish. Hence in the next piece that was made, the researcher used the right measurements of the dye and the water added and also decided to use the cow horn that had more of white or cream such that the designs applied could come out visibly. This is noticed in the the next Figure 4.85 of the forehead adornment for the bride and the rest of the pieces in this project as will be revealed in the following Figures.



**Figure 4.85:** Bride's Forehead Adornment (Project 3A). Photo by researcher

As explained earlier, when the cream colored cow horn was used, the applied designs could be seen very well and because of the engraving they came out so neatly and also the dyed cow bone came out with the right color – orange. Hence, the same was done for all the pieces made (Figures; 4.86, 4.87, 4.88) afterwards in this project.



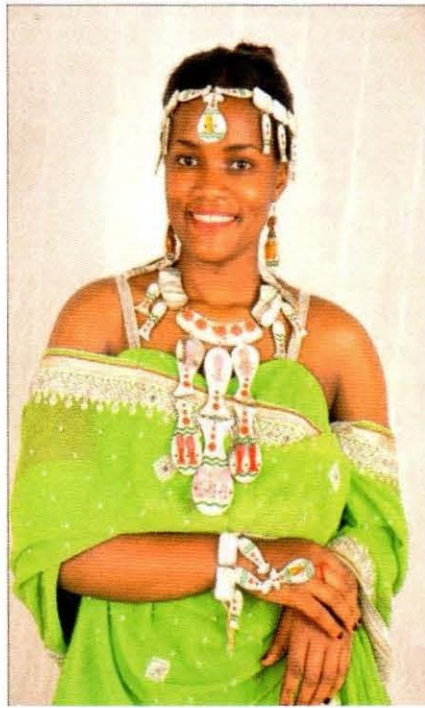
Bracelet



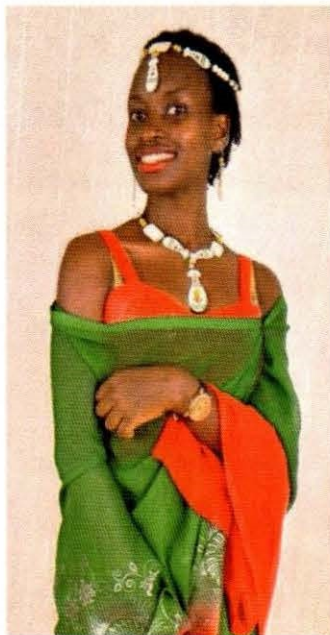
Earrings

**Figure 4.86:** Bride's bracelet and Earrings (Project 3A). Photo by researcher

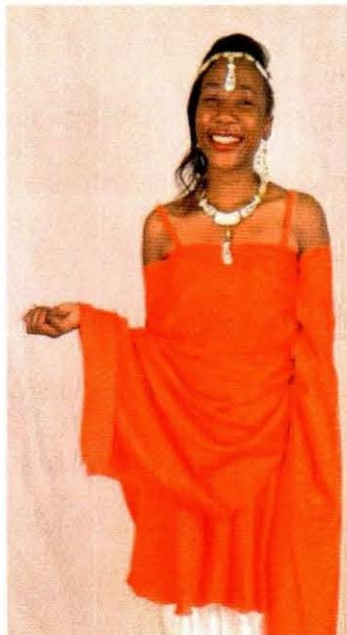




Bride's adornments on attire



Matron's adornments on attire



Maid's adornments on attire

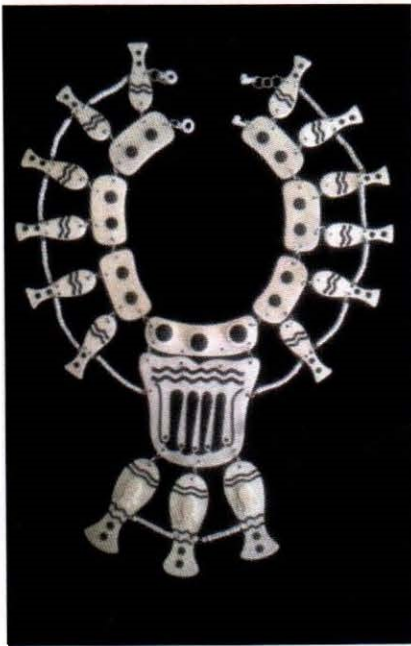
**Figure 4.89:** Project 3 dressed on attire. Photo by researcher

After taking the pieces in project 3 to the respondents, comments were made on how best to improve the products and this led the researcher to plan for more appealing bridal adornments which paved way for project 4.

#### **4.4.2d Project 4**

Like Projects 2 and 3, Project 4 was in three sections which were; Projects 4A, 4B and 4C. Under project 4, the researcher decided to do away with the cow bone beads since unfortunately she could not get the right machinery that would produce the same size of beads. Furthermore, the researcher decided to use cow horn that is white in color so as to make the pieces more brighter and also reduced the thickness of the cow horn pieces to about 0.2 cm in order to have very light products.

The researcher also decided to use black and white colors because these were the colors traditionally used on Ankole motifs. More so, white is a positive color often associated with goodness, innocence, purity, and virginity while black in this study stands for African. The color black is a color that fits in almost any design for it adds contrast and makes the other colors stand out more which is why the researcher chose to use black designs on white a white background of cow horn so as to bring out a nice clean look. Moreover, when black and white are used together especially in adornments, with white as a background color, they give a striking brilliant appearance that can match any bridal outfit of any color. Adornments produced in project 4A were for the bride and they included the necklace, the forehead adornment, the bracelet and the earrings (Figure 4.90). Project 4B was comprised of adornments for the matron and they included the necklace, the forehead adornment and the earrings (Figure 4.91). Project 4C was for the maid and also comprised of the necklace, the forehead adornment, and earrings (Figure 4.92).



Necklace



Forehead Adornment



Bracelet



Earrings

**Figure 4.90:** Adornments for the Bride (Project 4A). Photo by researcher



Necklace

Forehead Adornment

Earrings

**Figure 4.91:** Adornments for the Matron (Project 4B). Photo by researcher



Necklace

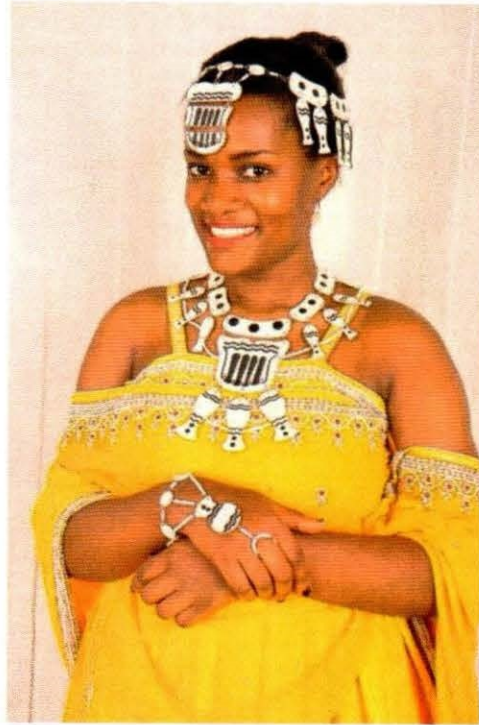
Forehead Adornment

Earrings

**Figure 4.92:** Adornments for the Maid (Project 4C). Photo by researcher

After production of project 4, the adornments were taken to the respondents in the market and tried on attire as revealed in the following Figures and in Figure 4.93 on page 97.





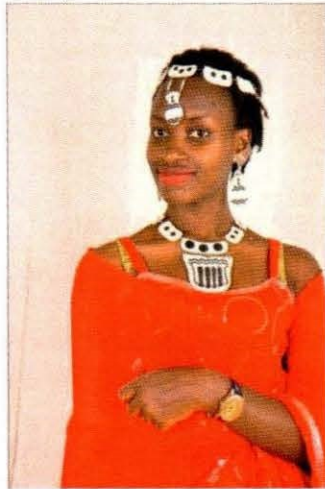
Bride's Adornments (Project 4A) on attire



side view



back view



Matron's Adornments (Project 4B) on attire



Maid's Adornments (Project 4C) on attire



**Figure 4.93:** Project 4 dressed on attire. Photo by researcher

For Project 4, most of the comments from the respondents were positive apart from the fact that project 4A necessitated for the bride to have someone to help out while putting on the adornments for they could not easily be put on by oneself. However, since there is never a bride without a dresser, the researcher did not consider this a big problem and hence Project 4 became the last and final project in this study.

## CHAPTER FIVE

### 5.0 DISCUSSION, CONCLUSION AND RECOMMENDATIONS

#### 5.1 Introduction

In this chapter, discussion, conclusion, and recommendations are given basing on the purpose of the study which was to create culturally based bridal adornments from selected Ankole motifs.

#### 5.2 Discussion

The researcher after reading literature realised that in most parts of the world, creators of bridal adornments use designs that speak of their culture for instance, Zibani (2002) reveals that, the Zulu in south Africa have symbolic motifs which they use as their source of inspiration to create adornments by arranging the beads of the necklaces to form geometrical forms such as the triangular patterns which are symbolic to them and also use certain colours of beads to bring out some aspects in their culture such as green to represent the green pastures for their cattle and white for the milk.

The researcher therefore, created culturally based bridal adornments using designs derived from the Ankole motifs since they are very symbolic hence a means to immortalise them and create ideas of identity and belonging among the Banyankole.

Production of the culturally based bridal adornments was done in four phases termed as projects; Project 1, Project 2, Project 3, and Project 4 as discussed below.

The pieces in Project 1 matched well with the bridal attire but were however not so smart. Using a brush to apply the color could not make the designs appear neat and smart but rather looked so rough and shaky and were hence not liked so much by the respondents. Additionally, the

respondents made the researcher realize that the *embazi z'enju* motif is being commonly used in other kinds of art for instance in textiles, painting, ceramics and multimedia crafts as well yet she wished to produce unique items with unique designs. The researcher therefore had to try out another method of applying the designs and also to select another Ankole motif that is not being commonly used hence the reason for Project 2.

The respondents were not pleased with the bride's earrings in project 2A for they were very long, reaching to the neck hence competing with the necklace. Also, some designs on the bride's necklace especially the round ones on in paint were looking a bit rough hence not so neat for a bride to put on. Otherwise, the adornments in Project 2 matched well with the bridal attire.

However, since the glass beads used started falling off after a few days as explained earlier in chapter four, the researcher had to try another type of glue and also another method of applying the designs on the cow horn pieces such as engraving and this she tried out in project 3.

In project 3, the respondents stated that the weight of the adornments for the bride was a bit heavy and that the necklace appeared to be a bit longer than should be all of which could cause some discomfort to the bride. They also mentioned that the cow bone beads used in projects 3B and 3C, were kind of shabby and looked ragged hence not liked. More so, the respondents claimed that even the cream colored cow horn used was not that attractive and looked a bit dull yet brides always look out for adornments that are shiny and glossy. All of these facts paved way for project 4.

Basing on the feedback from the previous three projects, project 4 was highly appreciated for its unique colors and the designs used on top of having a story to tell about the Ankole culture. The adornments matched so well with the bridal attires and the fitting came out perfectly fine with

light weight. All the adornments in project 4 looked so unique, smart and neat giving a stunning look.

At this point therefore, the researcher realised, there was no need for trying out another project and moreover time was running out. Hence, Project 4 marked the end of this study.

### **5.3 Conclusion**

The Ankole motifs are very rich with symbolic meanings.

Culturally based bridal adornments can be created from Ankole motifs as this brings people back home, keeps the motifs in posterity, helps the young people to understand their culture and also markets Uganda in the international community.

The cow horn and bone used as material in the production of culturally based bridal adornments brings the original Ankole cattle back into the picture hence creating an attachment between the adornments and the wearer. Additionally, using the cow horn and bone is a means of utilizing the local resources as well as conserving the environment.

### **5.4 Recommendations**

Despite modernity, producers of bridal adornments should not do away with the indigenous designs and materials so as to immortalize them by passing on traditional knowledge and history as well as providing a sense of identity.

More so, multimedia craft artists should always consider a blend of traditional methods of indigenous designs and technology and contemporary design in new innovations which can all intensify the unique qualities imparted when an object is made by hand.

#### **5.4.1 Areas for further research**

The upcoming researchers should consider production of culturally based bridal adornments for the Banyankole men because despite the brides being highly adorned and dressed in cultural attires on a traditional marriage ceremony, the bridegrooms come dressed in suits of western style and with no any form of adornment.

The researcher suggests for further studies on which other local materials can be used in the production of culturally based bridal adornments since only cow horn and bone were used in this study.

Additionally, more research should be carried out on how culturally based bridal adornments can be massively produced.

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## **APPENDICES**

### **INTERVIEW GUIDE: - IGOONGO CULTURAL CENTRE**

1. What are the traditional Ankole motifs?
2. What are the names (both local and English) given to the traditional Ankole motifs and the meanings and / or symbolism?
3. Where were the traditional Ankole motifs used / applied and why?
4. What colors were used on the traditional Ankole motifs?
5. Why those colors used on the traditional Ankole motifs? Any symbolism?
6. Are the traditional Ankole motifs still in existence? Where?
7. How long have the traditional Ankole motifs been in existence?
8. Where did the traditional Ankole motifs originate from?
9. What did the traditional Ankole brides adorn themselves with? Any symbolism?
10. Do you have on display any bridal adornment item?
11. What materials and designs were used and why.
12. Who made / produced the bridal adornments?
13. How and where were the bridal adornments worn?
14. Who dressed the brides?

## **INTERVIEW GUIDE: – BRIDAL SHOP OWNER AND HER SHOP**

### **ATTENDANTS**

1. What bridal adornments are used to dress the Banyankole brides on their traditional marriage ceremonies?
2. Do you buy these bridal adornments or do you make them yourselves?
3. Where do you buy the already made bridal adornments?
4. Which materials are used to make the bridal adornments that you create yourselves and where do you buy these materials?
5. Is there any hidden meaning behind the locally made bridal adornments?
6. Which designs are used when creating these locally made bridal adornments?
7. What do you think of the culturally based bridal adornments for traditional marriage ceremonies?

## **INTERVIEW GUIDE: - BANYANKOLE BRIDES TO BE**

1. Are you going to adorn yourself with imported ornaments or the locally made ones? Why?
2. What do you think of the culturally based bridal adornments for the traditional marriage ceremony?
3. Would you choose culturally based bridal adornments over the imported ones that are not culturally based? Why?
4. Would you like the culturally based bridal adornments to be made with local materials or a mixture of both local and imported materials? Why?



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*Faculty of Vocational Studies  
Department of Art and Industrial Design*

13th January, 2017

**TO WHOM IT MAY CONCERN**

**RE: INTRODUCTION OF MS ARINAITWE NKIZIIBWEKI**

The Department would like to introduce to you its Second Year student (Ms. Arinaitwe Nkiziibweki- 15/U/14532/GMID/PE) who is pursuing Master of Art and Industrial Design.

She is currently researching about the Ankole culture in relation to bridal adornments and motifs and your institution has been identified having the most appropriate raw data for the engagement.

Please, provide her all the necessary help and information relating to the Ankole material culture for purpose of aiding the research undertaking.

Thank you.



**WATHUM Edwin**

Ag. Head of Department / Graduate Studies Coordinator  
Art and Industrial Design

