

**A STUDIO EXPLORATION OF EMBROIDERY FOR THE PRODUCTION
OF WALL HANGINGS USING BASKETRY AS A SOURCE OF
INSPIRATION**

BY

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the award of Master of Art and Industrial Design of Kyambogo
University.**

May, 2015

DECLARATION

This is to declare that this dissertation is my own original work, and that it has not been submitted to any other universities or Tertiary Institutions for any academic award.

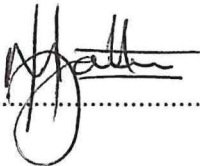
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APPROVAL


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DEDICATION

I dedicate this book to the greatest gift, my family that is constantly my inspiration.

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ABSTRACT

The purpose of this study was to explore the studio possibilities of using embroidery in the production of wall hangings, using basketry as a source of inspiration for wall hanging ideas. The study arises out of the researcher's observation that embroidery as a technique for fabric decoration has not been fully explored in the production of wall hangings, and therefore the need to explore hand embroidery and place its appreciation into the Art and Design industry. In the process of this research the researcher explored different embroidery stitches on different surfaces. The design inspiration for this study was drawn from basketry. It was realized that most Ugandan cultures have an inexplicable connections with the baskets, Basketry features in nearly every aspect of peoples lives which aspects have been used as a basis for developing wall hangings. Based on qualitative research design, the researcher analyzed data from both the researchers design processes and the respondents points of views. The research findings reveal batiks, prints, mosaic and wooden carving being the existing available wall hangings and embroidery being used to decorate items like table cloth, caps and T- shirts.

The recommendation emerging from the study is a general call to artists to explore the use of embroidery technique in terms of style and material, for rich, and exciting products can be produced using embroidery.

CHAPTER ONE

INTRODUCTION

1.0 Background

The study set out to explore the studio possibilities of exploring embroidery as a technique of fabric decoration to produce wall hangings. This study was inspired by the eight years experience as a textile designer during which the researcher observed that while designers in Uganda's institutions of learning were using different techniques of fabric decoration to enhance the beauty of fabrics for different purposes, embroidery was not fully explored as one of the techniques of fabric decoration for the production of wall hangings.

Jennifer (2004) defines embroidery as a method of decorating with the needle an already existing structure, usually a woven foundation fabric. This definition is also supported by Mark (2005) who emphasizes that, Embroidery is a technique in which colored yarns are sewn to an existing woven background.

In view of the above definitions, the term embroidery in this study is used to mean the technique in which different yarns are sewn or applied to any existing woven background. In order to understand properly embroidery as a technique of fabric decoration, it is important at this stage to look at its origin.

1.1 Origin of Embroidery

Although the origin of embroidery seem not to be clear, it appears that in every culture globally, there has existed some form of weaving which in the process of enhancing the surface qualities of the woven materials, has resulted in the production of woven products, such as textiles, mats and baskets. According to Justin (2009) embroidery and

most other fiber and needle work arts are believed to have originated in the Orient and Middle East. Primitive human kind quickly found that the stitches used to join animal skins together could also be used for embellishment. The process used to tailor, patch, mend and reinforce cloth later fostered the development of sewing techniques, and the decorative possibilities of sewing led to the art of embroidery. Further when 'primitive' man discovered that he could use threads to join pieces of fur to make clothes, as a natural progression he also discovered that the same thread could be used to make decorative patterns on the clothes. Madhavi (2007).

The researcher argues that the analysis of existing art facts about embroidery, suggests that each society in the past, developed its own distinctive style of embroidery which incorporated the culture and imagery from their history and tradition. The fabrics and yarns used in traditional embroidery vary from place to place. It seems that each society originally used materials which were available in its own locality depending on its needs and aspirations.

According to Donna (2006), the oldest embroidered piece in existence is the world's famous Bayeux Tapestry, (Plate 1), dating from approximately 1066 BC. Although the piece is called a tapestry, the analysis of this work reveals that it is actually an embroidered work made of stitching eight colors of wool into bleached linen. The work was made in commemoration of the battle of Hastings. The Bayeux Tapestry (plate 1) is thought to have been created by over 100 noble women in the town and is speculated to have taken several years to complete. The materials used at that time were locally available in France.



Plate 1; Bayeux tapestry

Source; www.bayeuxtapestry.org.uk

1.1.1 Embroidery and the Industrial Revolution

The researcher urges that the industrial revolution in Europe, affected many areas and industries in the Western world. One can argue that every sphere of life in Europe was affected by the Industrial revolutions. It created new industrial and intellectual ideas, many demands in terms of material supply and production as well as aspirations in terms of looking for new markets for industrial productions. For the case of embroidery industry, which for many years was a hand industry of designers and craftsmen, was also affected by the second industrial revolution of Europe, it led to the designing of machines for embroidery. The development of machine embroidery on a mass production scale came about in stages. The earliest embroidery machinery used a combination of machine looms and teams of women

embroidering the textiles by hand. This was done in France by the mid 1800s, Bradburg (2009).

The discovery of shuttle embroidery revolutionised the embroidery industry. The personality behind the rapid industrialization of the embroidery was Joshua Heilmann who in 1800s worked on improving the design of a hand embroidery machine. His industrial research in embroidery led to the development of sewing machines in the 1860s and to the invention of hand powered embroidery looms in the 1870s. Morris (2009)

Switzerland became the fore runner in embroidery designs and technology in the latter half of the 19th century. This was because of its attractive policies on industrial investors and to its peaceful environment towards new comers. However Somerkin (2006) observes that it is important to note that although the times have changed the embroidery stitches and techniques have remained primarily the same, the machine embroidery arising in the early stages of the Industrial Revolution mimics hand embroidery According to Heather (2010), The invention of embroidery machines may have caused a setback for hand embroidery but the art still lives on, High class fashion designers and elite class simply love delicately sewn designs by hand.

1.2 Embroidery in Africa

In Africa, according to Trowell (1959), the most famous and certainly most beautiful African embroidery comes from the area around the confluence of the Sankuni and Kasai rivers in the Belgian Congo. The Bushongo and Bakube people living in this region were great embroidery makers and designers. The craft of embroidery among these people cannot

be traced further back than the early seventeenth century among the Bushongo. The embroidery work of the Bushongo and Bakube people was a loosely woven, coarse stranded raffia cloth which was first pounded in water or worked with the hand until it was soft and supple as possible. The embroidery fibers were dyed in red, yellow or black or in various shades of brown and with only simple vegetable dyes available the color range was limited, but there were many fine gradations and the effect was subtle and beautiful.

Other tribal embroiders in Africa were the Hausa , Fulani and other peoples of northern Nigeria. The culture of producing embroidered work in northern Nigeria has survived even up to now as evidenced by the current women and men elaborate Robes and curiously shaped wide trousers and covered with the most elaborate pattern work in coloured gold and silver thread. Trowell (1959).

1.1.3 Embroidery in Uganda

The history of embroidery in Uganda before the colonial and missionary penetration during the early 19th century is not clear. However the analysis of the *Luganda* language suggest existence of embroidery before the arrival of missionaries and colonialists. For example in *Luganda* two words suggest a long history of embroidery, “*okutona*” and “*amatiribona*”. The word *okutona* means (to make additional decoration on something already existing). *Amatilibona* means (the decorative motifs). *Amatiribona* were decorative features which were made on clothes bark cloth of king’s chiefs and nobles Lugira (1970). This explanation suggests the existence of embroidery culture.

It has to be noted that with the arrival of Arabs in 1884, a new form of embroidery started emerging in Uganda. Arabs came in with clothes which were decorated and embroidered with Arab motifs. Clear examples of their influence are the ceremonial embroidered gowns of traditional kings and chiefs in Buganda and Bunyoro seen in Lugira (1970). After the arrival of the catholic missionaries in 1879, European embroidery also became part of the art of embroidery in Uganda. With the arrival of the White sisters (part of the missionaries of Africa) in 1897 an embroidery workshop was set up at Bwanda and later started teaching African converts European weaving and embroidery as part of empowering women in the European ways of life. The first embroidered works were used in churches and in houses of colonial officials and later in houses of African chiefs and nobles. However the enduring form of embroidery work in Uganda is the one made on *Ganda kanzu*. Although the Kanzu is an Arab/Swahili fashion work, since its introduction in Buganda in 1848, has been localized and now largely referred too as a Ganda wear.

1.1.4 Embroidery today

Today machine embroidery has greatly improved for computers have added another twist into the sewing technique. According to Ghare (2007) embroidery has developed to the extent that people with limited embroidery skills can try and stitch something beautiful by using computer software or high-tech sewing machines, despite the available technologies, artist embroiderers prefer authenticity and still spend their time doing everything themselves manually. The finest details cannot be produced by technologically based machines, because embroidery is most of all a kind of art, and all art needs is talented artists. For some of the

embroidery stitches are so sophisticated that even the modern technologies have difficulty matching the sophistication.

In Uganda today, there are artists like Yakuze Ivan, Nakisanze Sarah, Sanaa Gateja among others who are using embroidery in a combination with other techniques of fabric decoration, namely stenciling, appliqué, printing and painting. The major surface used is bark cloth and works produced include wall hangings, soft furnishings like chair backs, cushion covers, fashion clothing. Embroidery is also used in making of placemats or tablemats and the materials used are bark cloth and raffia.

This study as already pointed out set out to explore studio possibilities of using embroidery as a technique of fabric decoration to produce wall hangings, at this point it is important to look at fabric decoration in greater detail.

1.1.5 Fabric Decoration

The word fabric is derived from a Latin word “fabricare” which means to make or build. Fabric refers to any material made through weaving knitting, spreading crocheting etc. Fabric decoration or designing is the patterning of an essentially plain fabric to render it more appealing to serve a particular purpose or simply add value Obonyo (1993). The implication of the above is that in the traditional sense Fabric is an outcome of weaving, However to make it more appealing different techniques of decoration popularly known as fabric decoration techniques are used.

Early fabrics many of which were produced by the simple early weaving procedures are of striking beauty and sophistication. This is perhaps because, a lot of care was taken

while producing them to ensure that quality was achieved and many of them were handmade. Design and art forms are of great interest and the range of patterns and colours is wide with patterns produced in different parts of the world showing distinctive local features.(Encyclopedia 1979)

We learn from Kaufman (1967) that from the earliest recorded history man has decorated the fabric surfaces of his environment. Although it may be impossible to pin point the beginning of this art, it's obvious from the available evidence that it was an important development in cultures widely separated in time and geographic location, even those countries that were separated by national barriers such as greater water bodies' fabric decoration was highly developed.

We learn from Ochwo (2008), that, right from the early civilization of the Egyptians fabric design was an art form used to document their everyday activities, keep count of the settlement and to decorate the courts of loyalty. Similarly in the Arabian Peninsula, fabric design comprised of the Islamic inspired mosaics where they decorated, book covers, tapestries, walls and even floors leaving no area plain. Fabrics decorated in these regions fall in different categories. There are those that tell a story, those that have symbolic significance, those that serve as identification and those that are simple ornamentation with patterns.

1.1.6 Techniques of Fabric decoration

Obonyo (1993) further more observes that, the element of designing fabrics which is normally referred to as textile designing is categorized into two; Structural designing and surface decoration. Structural designing is where the designs are made while in the process of constructing the fabric (weaving), and surface decoration where a pattern is created and applied to an already woven or knitted fabric”

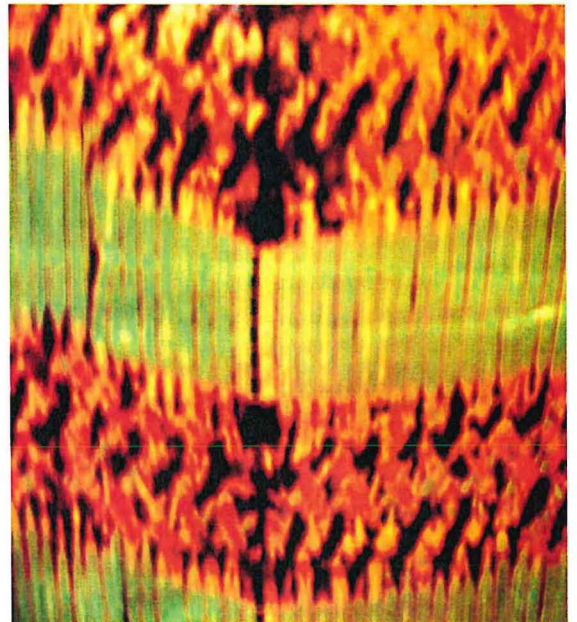
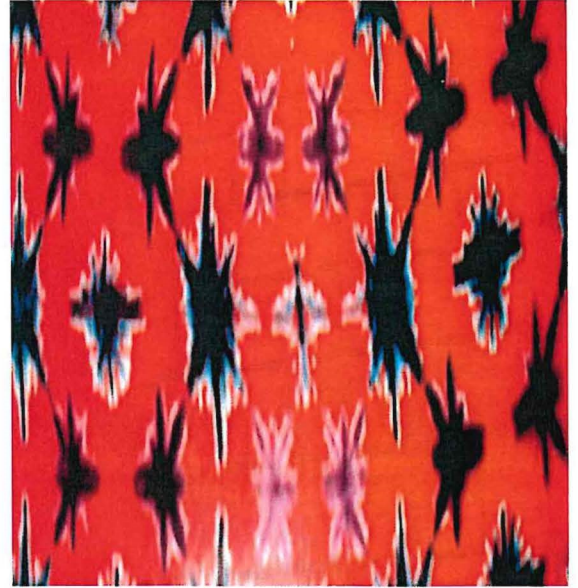
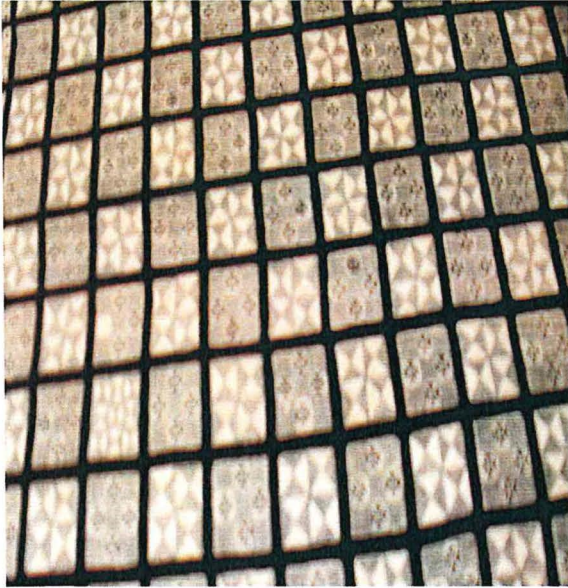


Plate 2: *surface decoration, Printed and dyed fabrics.*

Source; Gillow (2009)

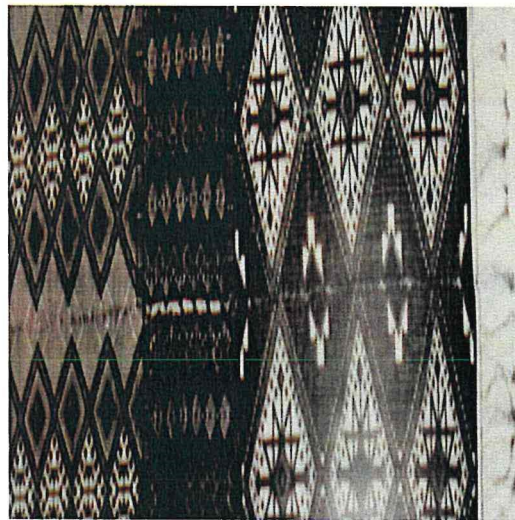
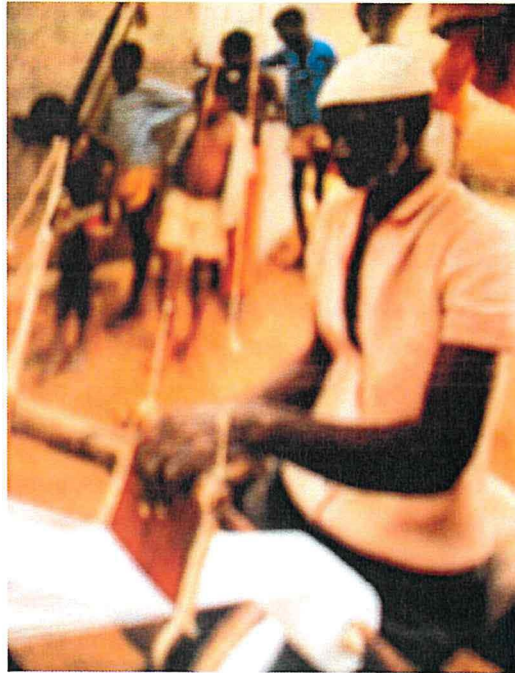


Plate 3; Structural designing, Woven fabrics

Source; Gillow (2009)

There are several techniques of fabric decoration, namely: Printing, painting, tie and dye, embroidery and appliqué. Trowell (1967) defines printing as a process of decorating

There are several techniques of fabric decoration, namely: Printing, painting, tie and dye, embroidery and appliqué. Trowell (1967) defines printing as a process of decorating textile fabrics by application of pigments dyes or other related materials in the form of patterns. According to the World book Encyclopedia Tie and dye is resist method of fabric decoration that involves use of different materials and techniques to resist penetration of dye in some areas of a fabric. Appliqué is the ornamentation of cloth by stitching on either pieces of fabric of another colour or completely different materials

1.1.7 Basketry

Basketry is the art of making baskets by interweaving strips of pliable materials such as cane, palm leaf, raffia e.t.c. Basketry is one of the oldest crafts in the world and many different techniques and materials have been used since time immemorial, basketry techniques are closely related to cloth weaving and there are many different types of baskets in Africa and baskets are made for a multitude of purposes Obonyo (1993).

According to the World book Encyclopedia (2003) basket making is one the oldest hand crafts since pre-historic times, people have made baskets to use as containers; pre-historic people wove baskets from grass, leaves, stalks and other plant materials. North American Indians have a long tradition of making many varieties of baskets and some of their designs are very similar to African designs of baskets.

Shennai (1995), observes that the first covering or matting made by man by interlacing fibers took the form of plaited basket work, basketry must have been invented in the remote pre-historic times of mankind, vegetable fibers were used by most primitive people, a great variety of objects were made by a single thread varying in thickness or

worked in different ways. Whatever the origin of baskets making it is a popular hand craft which allows people across the continent to express themselves and their imaginations from designing baskets to store their food to complex and multicolored woven vessels used for decoration.

Baskets travelled from one part of the world to another with the explorers and this is how various techniques of basketry have also travelled to other parts of the world. With the trade of goods, goods were contained in baskets thus the recipient of goods looked over the basket he or she then applied that technique to their own land. This explains how so many Asian techniques like hexagonal weaves are found in European baskets and how European techniques were then carried over to the American.

Trowell (1952) observes that one the oldest crafts in East Africa is basketry, very many beautiful baskets and mats are made in every part of the country. Our basketry is indeed a craft of which we may be proud. Trowell (1953) further observes that basketry is probably the most highly developed art in Uganda; in it the tribes of every racial group have reached a high standard of workmanship. At this point it is important to look at wall hangings the final products of this studio research.

1.1.8 Wall hangings

Wall hangings are defined as decorative objects such as tapestry. The implication of this is that the term wall hanging has broad meaning. Wall hangings have been around since ancient history and the most known type of wall hanging are the tapestries.

We learn from Mark (2005) that in the past large scale fabrics especially those hung in buildings often were loosely called Tapestries regardless of the construction method. The story of tapestry weaving dates back to ancient Egypt. Examples of fragments of wall hangings have been found in sealed tombs.

According to Charli (2007), it is believed that the first tapestry weaving from the middle Ages came from monasteries and nunneries. These wall hanging / tapestries were produced mainly for churches, monasteries and nunneries, and the nobility that could afford to commission a work of art. They were used during religious festive holidays when they were brought out to decorate the church wall or used as banners during religious ceremonies. The reason why they were so much associated with churches is because art in the dark ages was used as a form of instruction as many people could not read or write. Today, tapestry wall hangings are considered as both a historical treasure and as part of interior designing.

Some of the examples of ancient tapestry wall hangings include the Apocalypse tapestry which is the longest tapestry in the world and depicts scenes from the book of revelation in the bible woven between 1373 and 1382. Originally 140 meters, the surviving 100 meters are displayed in chateau d'angers in Angers. The sampul tapestry a relic of one of the oldest known woven, wall hanging estimated to be from 2nd to 3rd BC. Charli (2007)

a



b

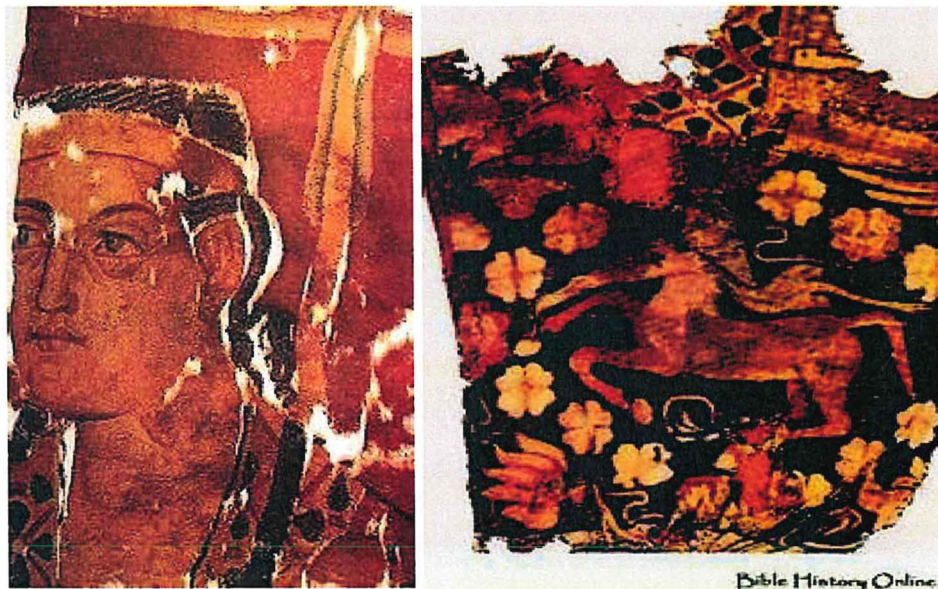


Plate 4; *a*, Sampul tapestry

b, Detail of head of a soldier from sampul tapestry

Source; <http://www.saveontapestries.com/articles>

Wall hangings are made of different types of materials such as, wood, metal, paper Mache, cloth, flute, thread work and made using different techniques, appliqué, patch work,

Wall hangings are made of different types of materials such as, wood, metal, paper Mache, cloth, flute, thread work and made using different techniques, appliqué, patch work, embroidery etc. The choice of themes and designs vary from state to state and from geometric to floral designs. Charlotte (2011). In Africa, the production of wall hangings is not new and nothing celebrates the spirit of Africa more than a traditional wall hanging, reflecting inspirational African artifacts. However, the techniques used are basically limited to batiks.

1.1.9 Wall hangings in Uganda

In order understand the origin of wall hangings in Uganda, it is the researcher's submission that it needs separating it from the wall hangings which existed before the coming of Europeans and Arabs from those that were introduced by the missionaries. It is important to note that the form of wall hangings which existed before the coming of missionaries is different from that which existed after .

The pre-colonial Ugandan wall hangings were basically objects which are regarded as crafts. These decorative pieces included mats, baskets, guards and these served different purposes. These objects are still used as decorative pieces and are hanged in the living room and other areas of the houses. In many homes you will find beautiful mats, baskets etc, that are placed in different locations of the rooms.

Lugira (1970) describes the purpose of these objects like guard vessels, where the good shape and the rich red brown colour of a well polished vessel has induced the Muganda to use it as a symbol of beauty and regarded as ornamental together with delicate fancy baskets, and pot lids. The drive for decoration is evident from the Baganda who used

the term *Kutimba*, literally meaning to place something in order to cover empty space. Items used this way for instance in the house come to be given a fine finish. Therefore *kutimba* was regarded as decorating, adorning or embellishing. These objects were the pieces that hung on walls in order to decorate houses.

We further learn from Lugira (1970) that in pre-colonial art there was very little representational art. Religion accounted for much of the lack of anthropomorphic design. For example spirits of the departed were possibly the most venerated of religious objects in Buganda. Anything that was deemed to be in contact with the spirits and had to be handled with great care, when possible one had to avoid those objects. Therefore representing images by reflection of a person, an image in a shadow, in a mirror was supposed to be part and parcel of the person. This ideology is manifested in the Ganda proverb, *Ekifaananyi kissa* meaning, "likeness is a source of death", they even feared being photographed; this justifies the nature of wall hanging at that time.

After the arrival of Europeans, new forms of wall hangings were introduced. Lugira (1970) points out that, with the extension of Christianity in Buganda the overwhelming superstition regarding pictures began to diminish. Missionaries and Europeans brought pictures into the country which turned from fear inspiring to enthusiastically coveted objects. Baganda artists like Bassa .J.M started imitating European painting and statutory which art adorns many churches.

However, despite the introduction of different techniques of producing wall hangings the most common form of wall hangings in Uganda continue to be the batiks, prints. There are

some artists who are producing wall hangings as already mentioned using specific materials namely bark cloth and raffia and using a combination of techniques, which include stenciling, embroidery, appliqué, printing and painting.

1.1.10 Embroidery in Institutions of Learning

In institutions of learning embroidery as a technique of fabric decoration has not been so emphasized. The analysis of the different studies that have been carried out in the field of Fabric decoration at the different levels of education, reveal that techniques such as printing, dyeing, painting and appliqué are used as opposed to embroidery. At the Margaret Trowell school of Industrial and Fine Arts, An analysis of the programmes offered in the field of textile design and the studies that have been carried out embroidery is less emphasized and used, embroidery is basically used in fashion where the stitches are used as an embellishment on products.

At Kyambogo University, the second biggest art training Institution in Uganda, the interview conducted reveal that, while the department offers embroidery as one the course units in Textile design, students are reluctant to adopt it and have continuously used the other techniques of decoration like printing and tie and dye , the reason being that the culture of using embroidery has not developed due to the time consuming factor associated to embroidery technique students have not had the motivation to explore it's use.

It's against this background that the study set out to explore the studio possibilities of exploring embroidery as a technique of fabric decoration for producing wall hangings using basketry as a source of inspiration for wall hanging ideas.

1.2 Statement of the problem

For many years fabric decoration has been an area of study in Uganda's institutions of learning, Indeed fabric decoration has been one of the course units offered at different levels of education and a variety of fabrics have been decorated to suit different purposes. However basing on the researchers observation and analysis of the work produced, various studies have explored printing, tie and dye, batik and appliqué, but embroidery as one of the techniques of fabric decoration has not been fully exploited, Yet some artists who are employing embroidery are producing beautiful works and gaining financially, hence the need to explore the use of embroidery technique of fabric decoration in producing wall hangings using basketry as a source of inspiration.

1.3 Purpose of the study

To explore the studio possibilities of using embroidery as a technique of fabric decoration in the production of wall hangings inspired by basketry.

1.4 Objectives

The study was guided by the following objectives;

- a. To analyze the different forms of existing wall hangings.
- b. To analyze the different forms of products decorated using embroidery.
- c. To produce embroidered wall hangings using basketry as a source of inspiration.

1.5 Research questions

The study sought to address the following research questions;

- a. What are the existing forms of wall hangings?

- b. What are the existing products decorated using embroidery?
- c. How can wall hangings be produced using embroidery?

1.6 Scope of the study

1.6.1 Geographical scope

The research was carried out in Kampala district based at the department of Art and Industrial Design Kyambogo University for purposes of reference the study was also extended to other selected Art institutions and Art and design centers. Kampala district as a geographical scope of this study was selected on the basis that it was the best representative with a wide range of art and design centers where significant amount of Uganda's art can be found.

1.6.2 Content scope

The content scope was based on the three set objectives of the study.

In objective one different forms of existing wall hangings in Uganda were explored and analyzed. Analysis was based on the materials used by the artists in the production of wall hangings and the techniques of production used.

In objective two the researcher analyzed different products that have been decorated using embroidery, examining the materials used and the technique of production.

In objective three the researcher carried out studio experimentations on the use of embroidery as a technique for fabric decoration. This process resulted in the production of the studio work of this study presented in chapter four.

1.6.3 Time scope

The study covered the practice of embroidery and use of wall hangings from pre/historic times, for embroidery has been practiced since existence of man.

1.7 Significance of the study

The primary beneficiary of this research project was the researcher because experience was gained through exploration and production of studio work which broadened the researcher's knowledge base theoretically and practically.

In the professional arena, artists and other creative minds will benefit from this study through enhancing their creativity by bringing to light more possibilities especially in the area of textile. This will challenge them to further explore the discipline.

To the scholars, the research will give an academic contribution in art especially in the field of textile design and be used as a point of reference which can open scholarly debates and stimulate further research hence contributing to the existing fund of knowledge.

Translating the traditional material culture into other forms in this case wall art, indicates the possibility of archiving culture and tradition into modern art styles.

1.8 Limitations of the Research

The Researcher would have wanted to experiment with a variety of materials beyond canvas, polythene sacks, dyed fabric, Acrylic threads and sisal. This was not possible due to limited funds.

Embroidery is a wide field of study that can be used to create a variety of products due to the variety of embroidery stitches, however due to time limitations and given the fact that

embroidery requires a lot of time few stitches were explored in this study, namely; Running stitch, Blanket stitch, Chain stitch and couching.

1.9 Definition of operational terms

Primitive : From the period before the renaissance

Nubian tabaga; These are baskets made from young papyrus straw, fafu and disi from north and central region used for serving fruits and keeping vegetables

Ntemere; These are baskets made using only traditional tools with best raw materials like millet straw or raffia from western region

Natural baskets; These are handmade with traditional tools, the materials are natural but different banana straws and njulu from Rakai district in the southwest of Uganda's

Batik ; A resist method of decoration where wax is used to resist dye penetration.

Busuuti ; Traditional wear for the Baganda people.

Colour trend; Expected forthcoming market interest in some specific colour shades or a general tendency or direction.

Mosaic ; The technique of creating a design or image by arranging bits of coloured stone glass or any other material.

Collage ; An artistic composition of fragments of various materials posted into a picture surface.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

In this chapter the researcher presents the available literature related to the topic of study.

The researcher urges that the literature related to wall hangings in Uganda is incomplete without the analysis of techniques of fabric decoration; this is because production of wall hangings uses the same methods applied in fabric decoration. For that matter the analysis and presentation of literature related to this study starts with the definition of fabric decoration and how it has evolved over a period of time in the past and present.

2.1 Fabric decoration

According to Obonyo (1993) Fabric decoration is, the patterning of an essentially plain fabric to render it more appealing or to serve a particular purpose". This view is shared by Parker (1967) who defines Fabric decoration as the embellishment of woven fabric with pattern and colour". The implication of the above definition is that fabric decoration involves the application of patterns on the surface of a fabric.

For thousands of years color and pattern have been added to otherwise plain cloth through the application of paints and dyes, the methods used have ranged from finger painting with natural pigments to contemporary computerized printing,(powerhouse museum 2009).

Kaufman(1967) states that, Fabric decoration has been a significant and dynamic force in man's cultural history. Religion, economics and psychology have been the continued development of this aspect of fabric Art. Fabrics lash in color, texture, and

surface and decorated with a mile yard of motifs are available to enrich the environment. All categories of Apparel, commercial and residential interiors make increasing demand upon the procedures of decorated fabrics to fill the growing needs”

In view of the above observations, the researcher urges that fabric decoration requires the designer to be aware of the needs of his or her time in order to produce fabric decorations which meet the public’s demand and extend the frontiers of fabric decoration. Designers must therefore be able at the appropriate time to present new ideas and ideas for techniques, materials and encourage new interpretations and experimentations. This observation is also shared by Nithikul (2004) who states that, working as a textile artist is not about creating pieces of textile art beautifully but also to do research in order to analyze and create new knowledge in the field that can be useful.

Furthermore, as a textile artist, one must develop his creativity and communicate/ express ideas/ feelings using a range of skills in a variety of contexts and apply various decoration techniques to create own and unique textile products. The implication of the above is that designers need to venture into exploring and experimentation instead of relying on the already existing ideas while executing their work in order to expand on the existing knowledge. Even where the designers are using existing textile works as the basis of their designing.

The observations above are supported by Nalwoga (1991) who urges that, the successful textile designer seeks not to devise something never before imagined but to create a variation on one of these pre-existing themes.” From the analysis of this statement it is

evident that there is a continuous trend in the use of fabric decoration techniques and artists can use existing works for exploration and development of new ideas.

Stroud (1991) further urges that, Though a number of styles have come and gone in the two hundred years of mechanical fabric printing, the motifs translated through those styles are continuous, the context changes but the symbol endures, altered only superficially by each artist who handles it, who gives it characteristics of new place and time.

Similarly, McNamara, et al (2004) points out, designers experiment with paper based materials and media, so why not do the same at the textile stage, if it is appropriate. In Europe and USA some textile designers work directly on cloth, hand painting, stitching, bleaching, and painting the fabrics as if it were paper. Designers should use a combination of materials and techniques to be more resourceful and flexible. However not all textile design is technique driven and textile designers especially students should not fall into the trap where one technique is used exclusively for everything. If you do have a favorite technique then apply some invention to it, new colour combinations , alternative dyes, not only will you develop new skills and methods of application, you will be inventing a new style or design for potential sale”

In this case therefore, artists and designers continuously need to explore ideas and materials in their work, in order to improve their knowledge of their subject area and field, to improve their skill level and to see how new ideas and techniques can help them in producing better work. This restless exploration is a central part of many practitioners. Creative output and will often yield exciting results in ways they may not have predicted.

Further, Stroud (1991) states that, many artists are at first reluctant to try fabric as a medium of expression and some others need to be convinced that the expressive range of decorative art projects is no more limited than that of any other form of art. Stroud's observation applies to Uganda's current situation of fabric designers where Many of them fear to venture into experimental fabric decoration, and this limits their creative powers as fabric designers.

2.2 Embroidery

The World Book Encyclopedia (2003) defines embroidery as, the art of stitching decorations on a fabric or similar material with a needle and a thread. Similarly, Gillow (2009), defines Embroidery as the art of using stitches as a decorative feature in their own right. Embroidery is the art or hand craft of decorating fabric or other materials with needle and thread or yarn.

The implication of the above definition is that embroidery entails using a needle and thread to create decorative patterns.

Jennifer (2004), reminds us that, it is possible to confuse Embroidery with certain weaving techniques, particularly brocade but embroidery yarns are worked into the fabric after it has come off the loom

The above implies that for embroidery to come into existence a fabric has to be in place first. That is why the School dictionary defines embroidery as being to ornament with stitches, meaning that ornamentation has to be done on a woven fabric.

Jennifer (2004) further urges that, Tapestry and embroidery have also frequently been confused since the 19th century mainly because the word tapestry has been wrongly applied to canvas work or counted thread embroidery which was originally done in imitation of true woven tapestry

Mark (2005) further observes that, In the past large scale fabrics especially those hung in the buildings often were loosely called tapestries regardless of the construction method. It is evident that the use of Embroidery to decorate clothes has been around since man began to wear clothes and the origin of Embroidery can be dated back to cro- magnon days and during recent archaeological findings fossilized remains of heavily hand stitched and decorated clothing books were found(<http://www.fibre2fashion.com> . According to the world book Encyclopedia (1963), Byzantium is reputed to have been an important center for the fabrication and distribution of embroidered silk. In Medieval Europe embroidery was highly regarded art, practiced not only in the monasteries and convents but also by professional embroiderers belonging to secular guilds. A form of silk embroidery usually depicting Christian subjects was used in the 13th and 14th centuries. Further, embroidery for domestic purposes, clothing and furnishings and for hangings was highly developed in Europe from the 16th to mid 19th century. Notable from the 16th century are black work (embroidery with black silk thread) and multi coloured silk embroidery both used on linen garments often with gold thread additions. In the 17th century raised and padded embroidery on satin panels was mainly used on pictures or to decorate mirror frames and the lids and sides of caskets.

Similarly Donna (2012) urges that, “embroidery is an old art form that has decorated clothing, bedding, and house hold goods for hundreds of years. The use of colored threads to create patterns dates back to the time of ancient Egypt when women sewed metallic threads into clothing for decoration. However Robbie (2006), observes that, most people associate embroidery with a boring way to fill up a house wife’s daily life, The uninteresting procedure of producing a stitched picture on cloth may seem to many uninitiated a sheer waste of time. But, once you learn more about it you may come to discover how incredibly fascinating it is.

2.3 Embroidery in Africa

Embroidery in Africa, is not new. It has been in existence for many years. It has been practiced by different people for example in Nigeria by the Muslim tribes. It has evolved over time to incorporate many embroidery cultures from different sources. Since pre-historic time most cultures have developed their own embroidery styles and, the fabrics and yarns used in traditional embroidery vary from place to place, wool linen and silk have been in use for thousands of years. Each country has its own distinctive style of embroidery which incorporates the culture and imagery from their history and tradition.

Gillow (2009,), observes that, in North Africa embroidery was mainly a female occupation. Embroidery on leather and gold work was generally done by men, while most other forms were carried out by women for domestic consumption. Professional embroiderers used to make heavily embroidered wedding clothes and taught embroidery skills to the bride. The most characteristic of West African men’s clothing is the vast deep sleeved agbada robe worn by prestigious Muslim men or anyone else with an important social or material

position. The fronts and backs of the robes are embroidered by hand or machine. The back is often embellished with a great embroidered spiral. These dramatic embroideries are drawn out and often worked by impoverished Koran Scholars amongst the Muslim Hausa and Nupe peoples of Northern Nigeria.

Trowell (1953) observes that, the most famous embroidery comes from Belgium Congo. The best known of these embroideries are the pile cloth. In this type of work the shapes are filled in by threading the needle under one strand of the weave and pulling the fiber through until only about 2mm were left on the far side of the stitch. The fiber was then cut off at the same height on the near side, and when this stitching has been repeated closely over the whole area, the result was a smooth, unknotted, brush like surface resembling pile velvet. The work was so finely done that the embroidery fibers did not appear on the wrong side. Various different ways of outlining or filling the motifs were employed, giving interesting changes of texture.

From analysis of the above observations, it is evident that there was a strong value attachment to embroidery amongst different cultures and embroidery was a form of social class identification.. From history we learn that embroidery was considered a treasured art and considered a sign of wealth. For centuries clothing, religious objects and house hold items were a mark of wealth and status and traditional folk techniques were passed on from generation to generation.

In line with the above Robbie (2007), states that, in ancient cultures from every part of the world, embroidery and needlework was regarded as a priority only for the

chosen and talented ones. The embroiderers too, had to study the fine craft under the supervision of a master. It took them more than ten years apprenticeship until they were approved to practice on their own.

The above clarifies as to why embroidery work could not be afforded by everyone and why there was a special attachment to it. Embroidery styles were incredibly difficult to produce and many people lost their patience before completing one canvas.

Madhavi (2007) emphasizes the importance of embroidery when he states that, “Embroidery as an art form has enhanced our civilization making it more aware of the beauty that can be created with a needle and thread, intricate designs and brilliantly colored patterns have infused a beauty of their own into fabrics adding to their value and worth.”

Madhavi (2007) further, points out that, embroidery designs are the way to add excellence and creativity to your garment and several other form of products, it is a way to give a professional and sophisticated out look to ones products, embroidery designs is used to create eye catching effects and striking images on fabrics” .Therefore, embroidery adds a distinct appeal to an item and attractiveness of the room.

2.4 Embroidery stitches

Bradburg (2009) observes that, A remarkable stability of basic embroidery stitches has been noted, it is a striking fact that in the development of embroidery there are no changes of materials or techniques which can be felt or interpreted as advances from primitive to a later, more refined stage, on the other hand we often find in early works a technical accomplishment and high standard of craftsmanship rarely attained in later times

According to Gillow (2009), there are countless stitches in use by embroiderers all over the world, though three are the most widely used namely: flat, knotted and looped stitches.

Examples of flat stitches include the following:

2.4.1 Running stitch,

This is the most basic of all stitches; a threaded needle is simply passed in and out, through the ground fabric giving the appearance of a broken line. It is a quick easy stitch. Running stitch is used for the decorative elements in the quilted kanthas of Bangladesh.

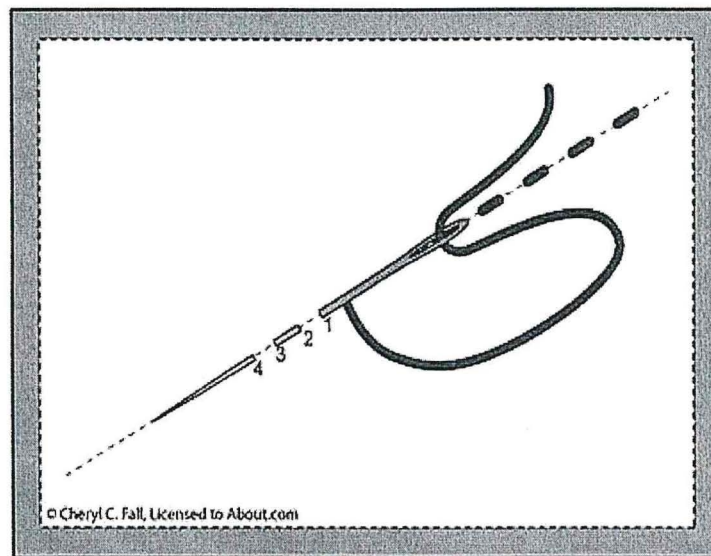


Plate 5; Running stitch

Source ; <http://embroideryabout.com>

2.4.2 Satin stitch

This stitch is used to sew some of the most beautiful embroideries as it produces precise shiny silken effect which is replicated on the reverse though simple inn conception. The Stitch requires much patience, skill to keep the design even with a well defined edge.

The needle is brought up on the left hand side of the motif to be embroidered and the thread is carried across the design, the needle is then inserted in the right hand guide line of the motif and taken under the fabric to emerge just below the beginning of the first stitch. The stitch is then repeated making sure the stitches lie flat and parallel to each other. This kind of stitch is very characteristic of Chinese embroidery it is in wide spread use in India, Europe, North Africa and latin America

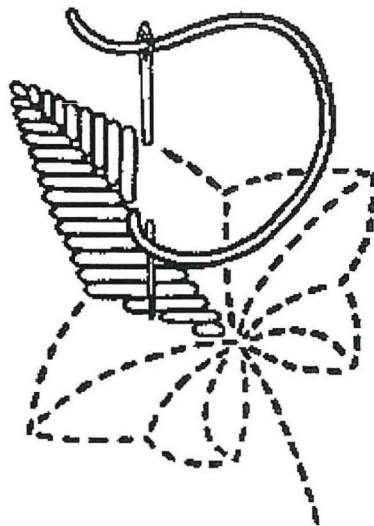


Plate 6: Satin stitch

Source ; <http://embroideryabout.com>

2.4.3 Cross stitch

This is one of the oldest and most popular forms of embroidery. Among the treasures of the Victoria and Albert Museum In London, are a set of delightfully naïve panels of wild animals stitched in the 16th century by Mary Queen of Scots and her ladies in waiting in half cross or tent stitch. This is probably the most widely used stitch of all for neatly filling large areas with little risk of snagging.

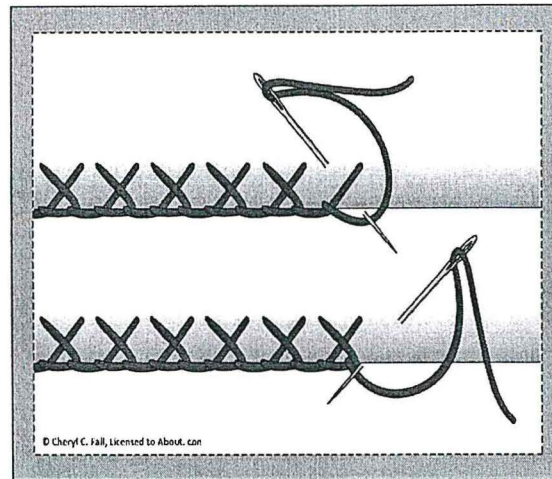


Plate 7, Cross stitch

Source ; <http://embroideryabout.com>

2.4.4 Herringbone stitch

Herringbone stitch, sometimes known as catch stitch or Russian stitch, is a very common variant of cross stitch. It has a similar appearance to cross stitch except that the crossing over is not central but alternates between high and low to give a trellised look. To achieve this, sewing proceeds diagonally up and down as in cross stitch but the needle is brought back slightly behind the previous stitch each time so that it will cross over it.

Knotted stitches such as French and pekin knot leave a raised or studded pattern on the surface. The classic example of a looped stitch is chain stitch where the first stitch is held in place by the subsequent stitch.

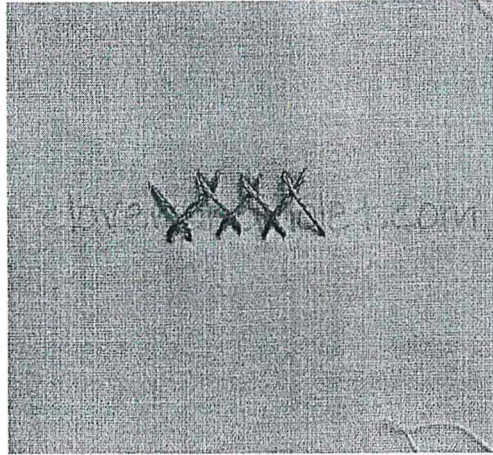


Plate 8, Herringbone stitch

Source ; <http://embroideryabout.com>

2.4.5 Chain stitch,

This is a versatile stitch with many variations and is in wide use in many parts of the world, it's often used to define line or borders and can also be used as a filling and padding when a raised effect is required. The needle is first brought to one side of the material, the thread is held in a loop with the thumb while the needle is inserted and brought up a short space along.

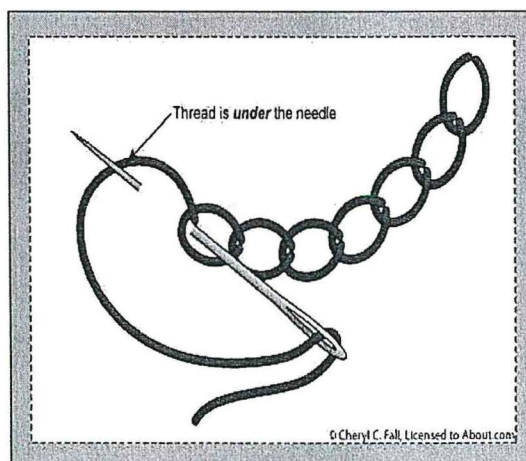


Plate 9; Chain stitch

Source ; <http://embroideryabout.com>

2.4.6 Blanket stitch

This stitch is still in common use for strengthening the edges of woolen blankets. A series of stitches are made around a raw edge of the cloth with each stitch linking through the previous one so that a line of thread is built up that which prevent the fabric from fraying.

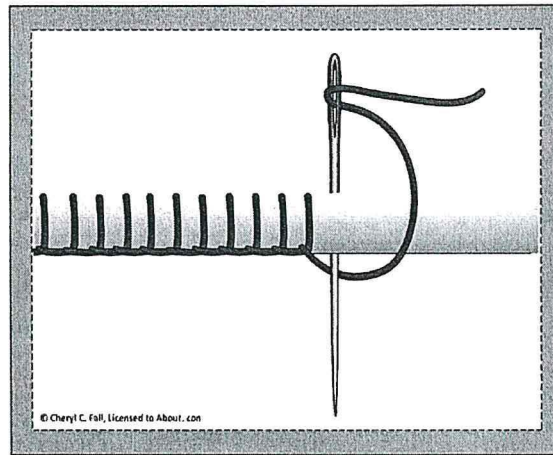


Plate 10. Blanket stitch

Source ; <http://embroideryabout.com>

2.4.7 Eyelet stitch

This is used to pull open or hide between the threads of a fabric. In effect the circle of stitches is worked out between each stitch the thread is drawn from the circumference through the centre the circle and back to the circumference to build up a sun burst effect.

These stitches are common in Western Europe and North Africa

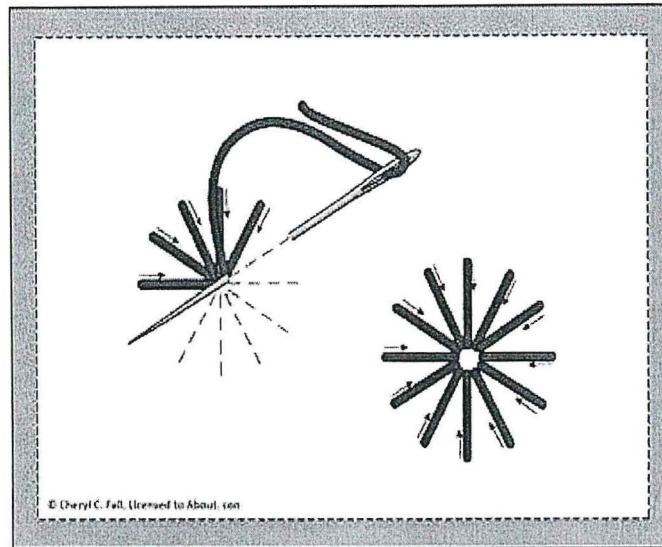


Plate 11, *Eyelet stitch*

Source ; <http://embroideryabout.com>

2.4.8 Couching

Here threads or cords are laid on a piece of fabric and stitched into the surface. It is widely a used method of giving emphasis to lines and borders and is often executed with metal thread which is too abrasive for stitching in the normal fashion. A cord or group of threads is first laid in position on the base of the fabric. A needle that has been threaded with a matching or contrasting thread is then used to track down the cord at intervals with a series of tiny stitches.

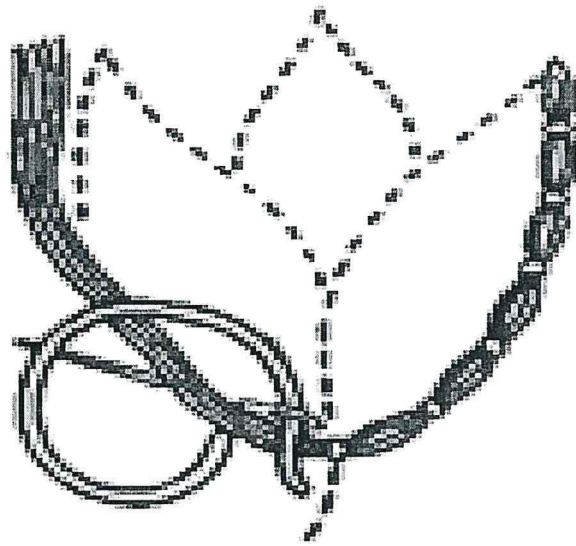


Plate 12, Couching

Source ; <http://embroideryabout.com>

After analyzing the different embroidery stitches, it is important at this stage to look at the different forms of wall Hangings

2.5 Wall Hangings

Wall hangings are finely pieces of art work that could be hung, taken down, rolled up and moved to different location and this has made them extremely popular more so than painting.

According to Charli, (2007) “Wall hangings have been around since ancient times and have been a part of arts and crafts culture since at least the middle ages. Among the most popular wall hangings in the world are the Bayeux tapestries which contain a series of scenes portraying the events of England’s infamous battle with Norman invaders called the Battle of Hastings” Tapestries have been woven for hundreds of years in diverse cultures

and these are the oldest form wall hangings, even important buildings of the Greek empire including the Parthenon had walls covered with wall hangings.

Anamika (2010) states that, the history of wall hangings can be traced back to the 13th century. It is quite popular in the form of tapestries, it is one of the ways to decorate homes, offices, temples and churches. It was used by various cultures all round the world found in form of sculptures, murals, paintings. In the 13th and 14th centuries the church recognized the value of tapestries in illustrating bible stories to its illiterate congregations

Wall hangings were not common, therefore not every one could afford it, and were expensive to make and to buy only the rich could commission them. In line with this,

Charli (2007) states that, back during the medieval and Renaissance eras, only high members of the society were able to afford hanging the wall. From natural sources such as wood meaning materials were scarce and not everyone would weave”...further wall hangings were generally large in size and they were used in castles and they were also used to insulate walls. The themes at that time were religious, mythological, battles. Wall hangings were commissioned by victorious monarchs.

Similarly, tapestries became status symbols amongst the aristocracy in the middle ages. They also had much practical use, providing insulation for castle walls, covering openings and giving privacy around beds, kings and nobles took them on their travels from castle to castle for reasons of comfort and prestige.

2.5.1 Mosaic

Mosaic is another form of wall hanging in existence. According to the world book Encyclopedia (1979), Mosaic is an art form in which small pieces of coloured glass, stone or other material are set into mortar, the pieces fit together to form a mortar.

Similarly the School dictionary 3 (1993), defines mosaic as, an in laid surface decoration composed of variously coloured bits of stone, glass or other hard material forming a picture or design”

From analysis of the above definition this study defines mosaic as a technique of creating a design by composing different colored pieces of material. The earliest form of mosaics made of different material were found in the temple building in Abra, Mesopotamia, they consist of pieces of colored stones, ivory and shells.

Similarly According to the world book Encyclopedia (2003), people in ancient Mesopotamia may have made Mosaics as early as the 3000s Bc, however the wide spread use of mosaics begun during the 300s Bc in areas ruled by the Greeks. The Greeks later taught mosaic design to the Romans who developed their own style of the art form during the AD. The Romans spread mosaic art throughout the Roman Empire. Through the centuries people of other various cultures have created mosaic art, for example Muslims in India and Persia made mosaic as did the Aztec and Mayan Indians of Latin America. By the end of the Byzantine Era in the 1400s mosaic Art declined, but was revived during the mid and late 1500s in Italian cities of Florence and Rome.

The materials used in Mosaic work are enormous and today we have mosaic work from paper material, banana fiber.

2.5.2 Batik

The World book Encyclopedia (2003) defines Batik, as a method of applying colored designs, a design is made on a fabric and those sections that are not to be dyed are covered with a substance that will not absorb the dye, liquid wax, paraffin and rice paste are used.'

Obonyo (1993) defines Batik as a method of decoration where wax is used to resist dye penetration, the areas which are waxed remain the original colour of the fabric,"

The implication of the above definitions is that in Batik is a resist method of decoration where design is created by prevention of colour into some areas of the surface by application of wax.

The range of themes for wall hangings today is unending and ever expanding therefore making the choice for wall hanging limitless. Wall hangings are simply the stunning art works that are carried out on cloth and are specially used to design and decorate walls. They provide people with the setting, style and atmosphere with a sense of fashion and personality, more over they can also be used as an ideal gift . Today in most homes around the world one can find visually appealing wall hangings, featuring traditional motif or modern designs hung against the wall.

Increasingly people have become very particular about what hangs on their walls and therefore a need for exploration and creation of different products.

Intricately designed and quite charming to the eyes, wall hangings like any other kind of art are based on some sort of theme or idea, and if observed properly wall hangings may communicate and can breathe life into a living space by creating a personalized homely feeling.

2.6 Basketry

According to the New Encyclopedia (1979), probably the oldest evidence of basketry is the mud impressions of woven mats that covered the floors of houses in the Neolithic (7000Bc) in Northern Iraq, mats were used in ancient Egypt to cover floors and walls and were also rolled up and rolled in front of doorways of tombs dating from the old kingdom.

Similarly the weaving of baskets is as old as the history of man. Traces of baskets have been found in Egyptian pyramids and woven basket liners have left their impressions inside the fragments of ancient pottery, as soon as man and woman were able to plait fibers together, they began to experiment with structures for woven containers. Linda (2011)

Trowell (1953) observes that basketry is perhaps the most fundamental of a primitive community, the interlacing and tying of splints, sticks, reeds and fibers and the smearing of them with mud or dung to make a sound and waterproof surface would be the first most obvious step man would take to improve his natural surroundings.

What ever the origin of basket making it is a popular hand craft which allows people across the continent to express themselves and their imaginations from designing baskets to store their food to complex and multicolored woven vessels used for decoration. Shenai (1995). Further material for basket work can be obtained in almost any type of country, swamp,

forest or grass land. Amongst the most common are the Raphia palm, papyrus, sorghum, and many other grasses shrubs and creepers.

Lugira (1970) states that, basketry may be divided into three groups; Woven basketry in which two or more elements are interwoven in various ways comparable to the warp and weft of woven cloth. Mat making which is technically almost the same craft as woven basketry. Coiled basketry in which a spiral coil is sewn together with a length of fiber. Thus the basic types of weave patterns can be applied to grasses, trees and other natural fibers worldwide. Traditional styles and materials are always continuing, however innovative basket weavers are always experimenting with fibers of the new age, newspapers, aluminium, steel paper.

Gerdes (2007) states that, African basketry designs are fascinating, they embody and express the creativity, imagination knowledge and reflections of the women and men who weave. Similarly basket weaving is an form and skill which allows women across the continent to express themselves and their imaginations, from toys to cups, from laundry baskets to lockable picnic baskets, since basketry is a handcraft found throughout the continent the choices and styles are endless each region and peoples has its own style of weaving colour, pattern and general design which make it unique.(mamaafrica.com)

The Encyclopedia (1979) further observes that a variety of decorative possibilities arise from the actual work of constructing basketry, these combined with the possible contrasts of colour and texture would seem to provide extensive decorative possibilities, each type of basketry allows a certain range of freedom in the decoration within the basic restrictions

imposed by the rigidity of the interlaced threads which tends to impose geometric designs or at least to geometrize the motifs, Further other art forms have been influenced ornamentally by basketry's plaited shapes and characteristic motifs, because of their intrinsic decorative value and not because of the medium dictates it, these shapes and motifs have been reproduced in such materials as wood, metal or clay.

Basing on the diversity of designs and pattern in basketry it is good for artists to look far beyond and use these baskets as a domain where new ideas can be developed as Gilbert (1998) observes that it has never been true that such pieces were supposed to be only utilitarian objects are made to be beautiful and admired for the perfection of form and materials for the unique expression one gets.

According to Kabiito 1997), There are various elements of design evidently striking among the Ganda artifacts which can provide a back drop for visual interpretation, they have got colours, patterns and decorations which could inspire an artist, therefore once studied and analyzed the baskets, mats e.t.c can motivate one to create mature visual works.

Kabiito [1997] further observes that visual artists have been inspired by forms and shapes of objects in their environment like Pablo Picasso whose paintings revealed tremendous inspiration from pattern, colours, textures shapes and composition.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

In this chapter, the researcher presents the methodology used in the study.

The choice of research methods was guided by the problem and purpose of the study. In this study the purpose was to explore the studio possibilities of using embroidery as a technique of fabric decoration in the production of wall hangings using basketry as a source of inspiration for wall hanging ideas..

3.1 Research design

Mugenda, et al (1999) define research design as a strategy used to collect evidence and analyze findings from which to draw conclusions. An exploratory research design which allowed investigating the problem under study from different perspectives using different methods of data collection was adopted in this study. The exploratory survey design, also allowed the researcher to use studio experimentation methods to generate studio ideas of producing wall hanging, using embroidery as a technique of fabric decoration.

3.2 Study Population

According to Mugenda et al (1999) a study population is the entire set of individuals, events or objects having a common observable characteristic about which generalization of research findings will be made.

A total of 30 respondents participated in this study. They were made up of the following categories;

Artists from Makerere University, artists from Kyambogo University, artists from NIAAD , Practicing artists outside art Institutions of learning.

The participants from institutions of learning were selected because of their expertise in the different areas of fabric decorations, wall hangings and embroidery. Their knowledge in the history of formal art education and curriculum development were also crucial in determining their participation in this study. The practicing artist outside the formal Art Institutions of learning, were selected to participate in this study because of their expertise in the art and design market regarding the products decorated with embroidery, and their knowledge in terms of the different types of wall hangings available in Uganda.

In addition to the different categories of people who participated in the study, the researcher also visited 15 homes in the areas of Namulanda and Gayaza in Wakiso district, and Nkoni in Lwengo district. The five homes in the area of Gayaza were visited because the people in this area have social urban settings with different social classes of people both rich and poor who collect both local and foreign wall hangings. The researcher wanted to establish whether people in urban localities have both the traditional and modern forms of wall hangings decorated with embroidery as a technique of fabric decoration.

Five homes in Namulanda and five homes in Nkoni were visited because the researcher wanted to establish if in the rural areas, people still own and display traditional forms of wall hangings and how people have adopted to the new wall hangings decorated with embroidery as a technique of fabric decoration.

3.3 Sampling strategy

A purposive sampling strategy was applied in the study. According to Katebire (2007) purposive sampling is where a researcher on his own judgment targets specific subjects to participate in the study, the basis of his or her judgment is their perceived knowledge or experience in relation to the problem under investigation. And according to Sekaran (2003) a good sample is supposed to be an accurate representative of the whole population to make the findings more generalisable. The importance of purposive sampling in this study was to allow the researcher to select people who were knowledgeable in the area of study. Purposive sampling also allowed the researcher to save time and money.

3.4 Data collection methods

The following methods of data collection were used in this research.

Library and archival survey, Empirical observation, Studio experimentation and Interviews

3.4.1 Library and archival survey

The researcher used library and archival survey to collect data from libraries on the following topics. The history of wall hangings, the different forms of embroidery, the current trends of wall designing in Uganda and outside, the different ways in which wall hangings can be made, and the use of embroidery as a technique of fabric decoration. The libraries from which research was conducted included Margaret Trowell School of Industrial and Fine art (library) MTSIFA Makerere University library, Kyambogo University library, The Uganda museum library and Nagenda international Academy of Art and Design library. From these Libraries the researcher analyzed primary and secondary

documents. Among the primary documents reviewed were the theses of both undergraduate and postgraduate students from the selected Institutions of learning. Secondary sources included published books on Fabric decoration, Embroidery and wall hangings. From library and archival survey the researcher was able to learn and construct the history of embroidery and wall hangings, the different techniques of fabric decoration. This provided documentary evidence and inspired the design process of the studio work.

3.4.2 Observation

The researcher used observation as a method of data collection. Kakinda (1990) defines observation as the selection, provocation, recording and encoding of that set of behaviors and settings concerning organisms 'in situ' which is consistent with empirical aims. This method was used to visually analyze the different techniques of fabric decoration and wall hangings. It was through observation that the researcher was able to establish the different wall hangings in people's homes visited. Observation also provided primary data to the researcher while conducting studio experimentation. The method further enabled the researcher to examine and select the different forms of basketry that were used as a source of inspiration for developing ideas wall hanging ideas.

3.4.3 Questionnaire

The researcher used the questionnaire to collect data from the respondents. The questions asked in the questionnaire centered on the different forms of wall hangings, their styles, techniques of production, materials used and embroidery as a technique of fabric

decoration, the use of embroidery and the different embroidery products. From the questionnaire the researcher was able to get data on the factors affecting the use of embroidery as a technique of fabric decoration. The questions asked in the questionnaire were open ended. From the open ended the researcher was able to get respondents opinions without limiting them. This provided the researcher with in depth understanding of the respondent's opinions regarding the topics under questioning. The questionnaires were delivered by the researcher after identifying the location of the respondents. After delivering them the researcher personally collected them after some days. To ensure that they had been filled the researcher checked them before leaving the location of the various respondents.

3.4.4 Oral interviews

The researcher used oral interviews to get additional data in addition to the one provided through the observation, questionnaires and review of available documents. The oral interviews centered on the different forms of wall hangings, their styles, techniques of production, materials used and embroidery as a technique of fabric decoration, the use of embroidery and the different embroidery products

3.5 Validity and reliability of instruments.

According to Kakinda (1990) the validity of an instrument is the degree of success to which it measures what it was constructed to measure, a valid instrument does not only measure what it was constructed to measure but must measure it accurately.

In order to ascertain the validity and reliability of the instruments of data collection, the researcher conducted a pilot study and pre-tested all the methods of data collection used. This enabled the researcher to identify and eliminate weaknesses in the instruments of data

collection before the final exercise of data collection. From the pilot study conducted the researcher learnt that for example some questions were not clear to the respondents, collecting data through the use of library and archival survey required having clear topics of research. For observation to yield results desired, the researcher had to refine her research objectives. That to get good results through studio experimentation the researcher had to be able to make mistakes and learn from them.

3.6 Studio experimentation and development of sketches

3.6.1 Identification of inspiration

The research project was largely studio based. Therefore, the researcher used studio experimentation as a method of data collection to generate studio ideas presented in this study. Studio experimentation started with the development of ideas through the designing process.

3.6.2 Development of ideas/ sketches

Before developing the ideas into sketches, the researcher decided to select basketry as a source of inspiration for designs to be used in wall hanging production. The researcher visited various places in Kampala where baskets are sold, which included among others National theatre craft village, Uganda crafts 2000 Ltd Buganda road. From these centers, the researcher was able to identify different basket types with various designs. The identified baskets were photographed (see plate 45-51).

Through the analysis of the patterns on the baskets, the researcher established that the designs were basically geometrical, varied in size, colour and shapes. Also, the researcher

realized that there are different types of baskets with common patterns, shape and material usage.

3.6.3 Different types of baskets identified.

As earlier noted in chapter one and two, basketry features in nearly every aspect of people's lives in Uganda. Therefore each ethnic group in Uganda has some form of basketry.



Plate 13: *A collection of baskets from the central region of Uganda*

Source; craft village National Theatre

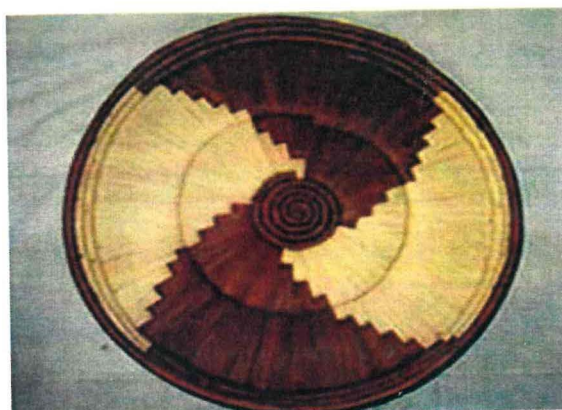


Plate 14; Natural Baskets; Black, Brown and natural raffia is sewn into banana leaf stems

Source; Craft village, National Theatre.



Plate 15, *Banana fiber and Raffia dyed in different colours is sewn into Banana leaf stems.*

Source; Craft village National Theatre



Plate 16: Nubian Baskets, Nubian Kuta.

Source: Craft village National Theatre

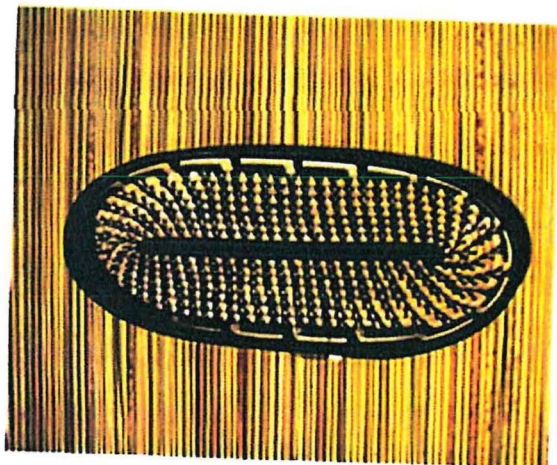
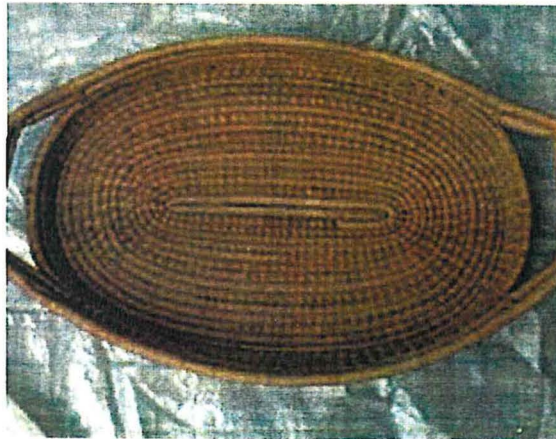


Plate 17 : Natural raffia sewn into banana leaf stems.

Source; Craft Village National Theatre

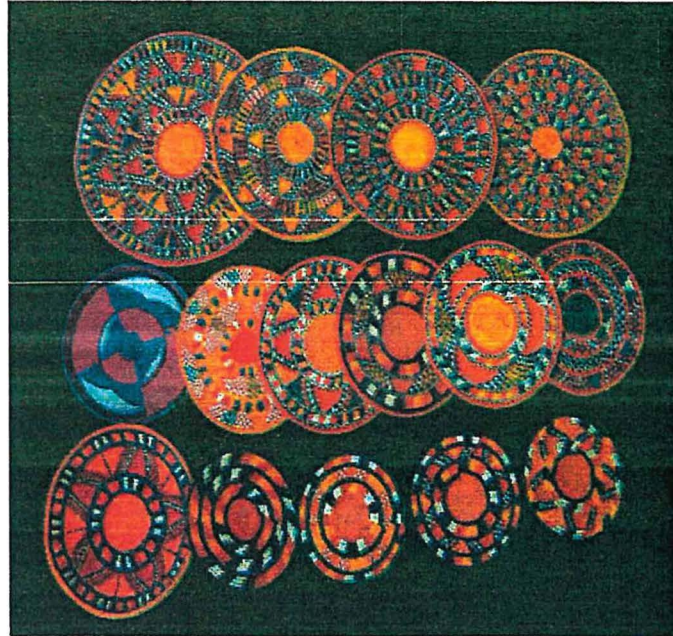
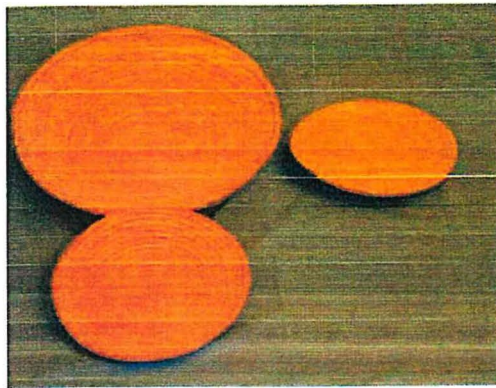


Plate 18: *Nubian Tabaga*

Source: Craft village, National Theatre

i



ii



iii

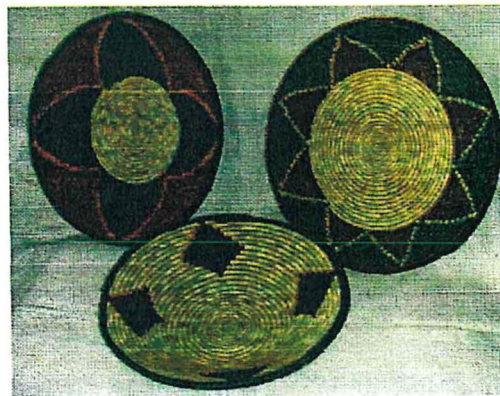


Plate 19:i Natural baskets made from Banana straws and Njulu;

Plate 19 ii Ndiro used for keeping food hot and as parking materials for gifts.;

iii Ntemere

3.6.4 Developmental sketches from basketry

The researcher developed wall hanging ideas for the study drawing inspiration from baskets presented in plate 13 to 19. The major point of reference was basically the patterns embedded in the baskets, their colour and form. The baskets have round forms, brilliant colours and they have geometrical patterns. The researcher developed ideas in relation to the process of basket making, the functions of baskets like; ceremonial, decorative, storage. Therefore the round/ oval shapes and geometrical patterns are the major elements used in the different ideas developed for this study. Sketches from plate 21 to plate 23 are shapes and patterns composed together, Plate 24 to 25 are ideas from the process of basket weaving, Plate 26 to 30 are ideas from the ceremonial functions of baskets.

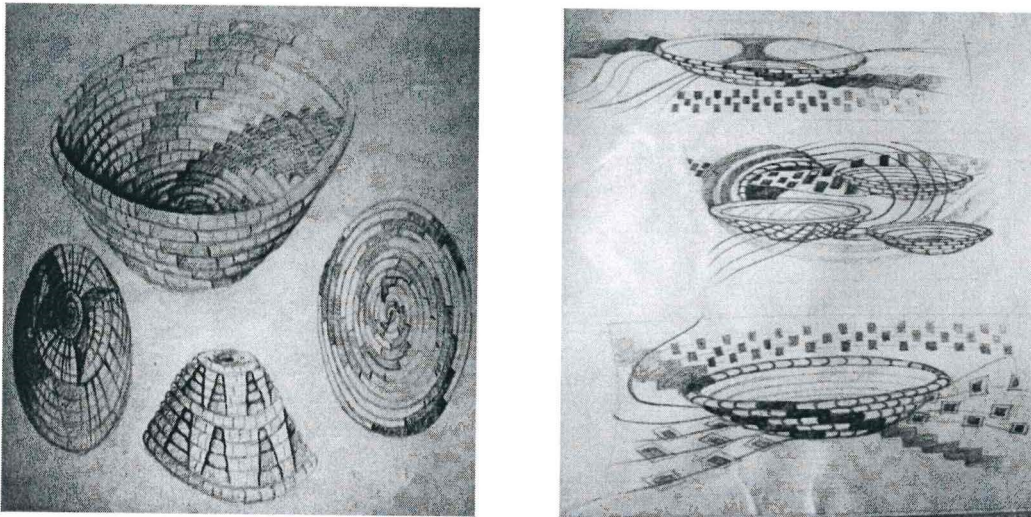


Plate 20; Preliminary Studies developed from baskets

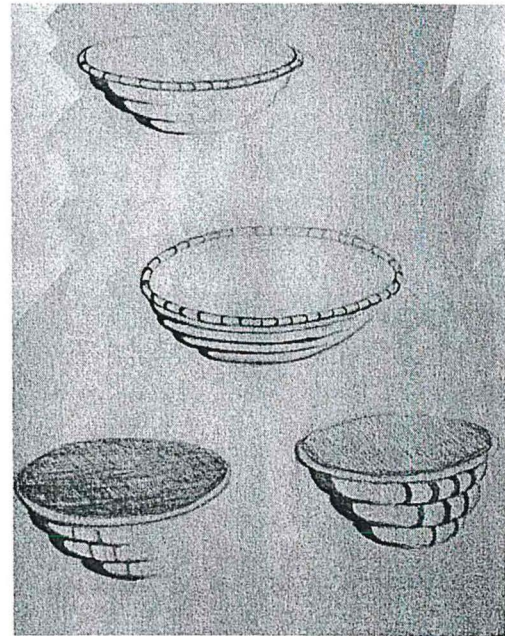
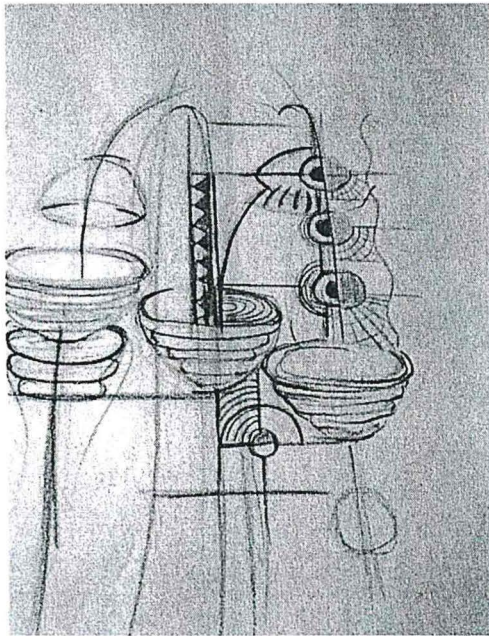
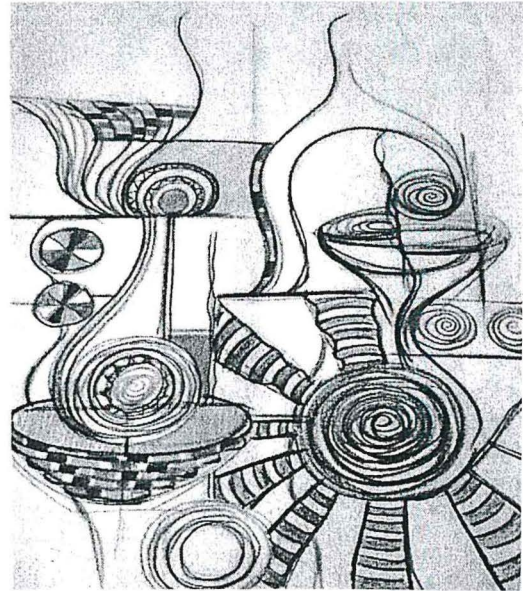
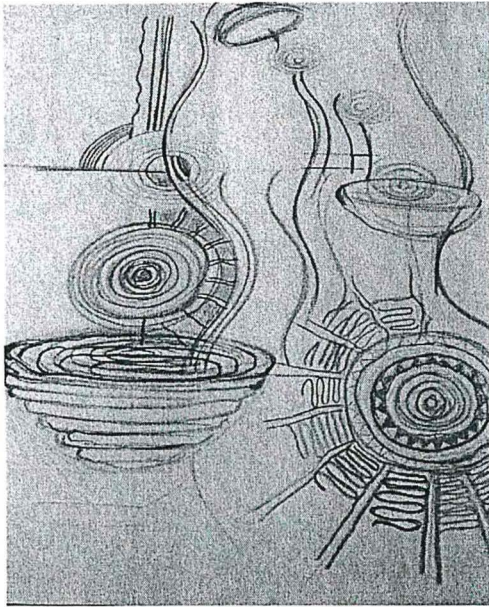


Plate 21; *Developmental sketches for wall hanging in plate 45, 46, forms and patterns of baskets are studied*



Plate 22, Developmental sketches for plate 44, 52, 53 ideas from the patterns are composed together.

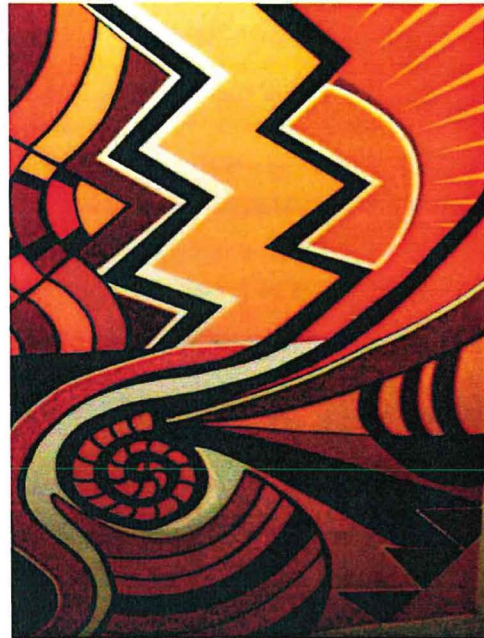
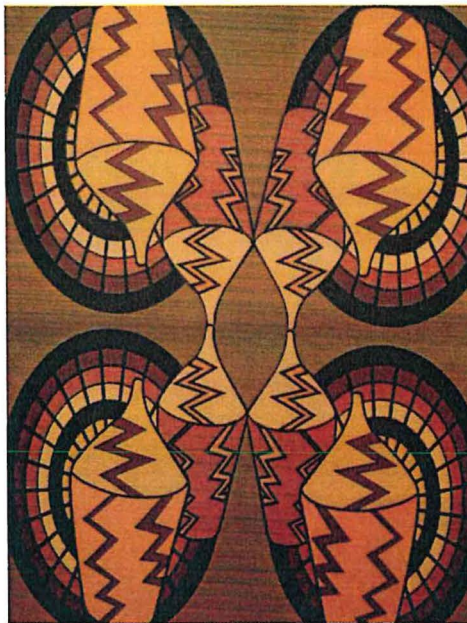


Plate 22; Developmental sketches for plate 45, ideas generated from the shapes and patterns of baskets

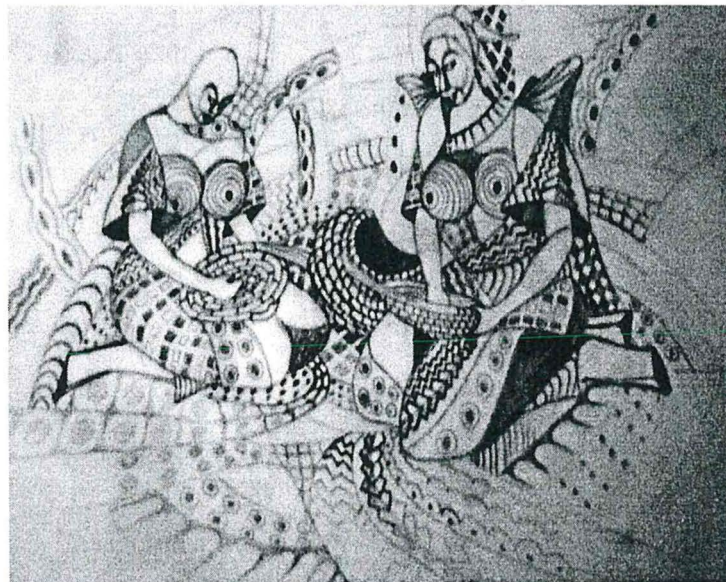


Plate 23; Developmental sketches based on the process of basket weaving for wall hanging 42, 43.

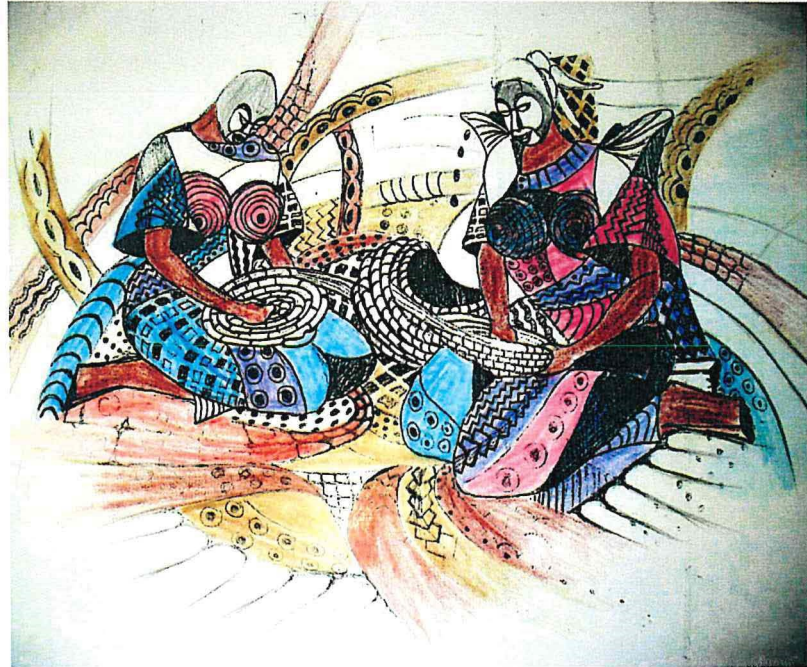


Plate 24; *Sketches for wall hanging in plate 42 and 43*

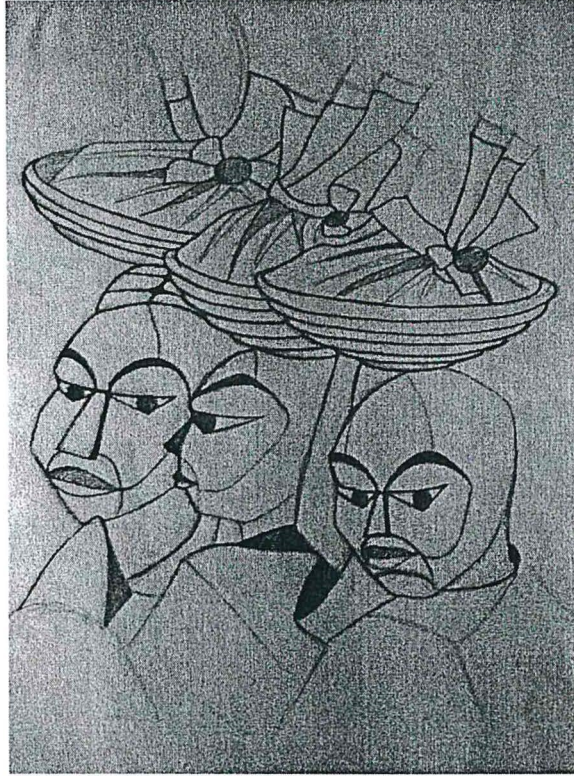


Plate 25; Developmental sketches for plate 50



Plate 26; *Sketches for wall hanging in plate 50*



Plate 27; Developmental Sketches for plate 47 and 48



Plate 28; *Sketches for plate 47 and 48*

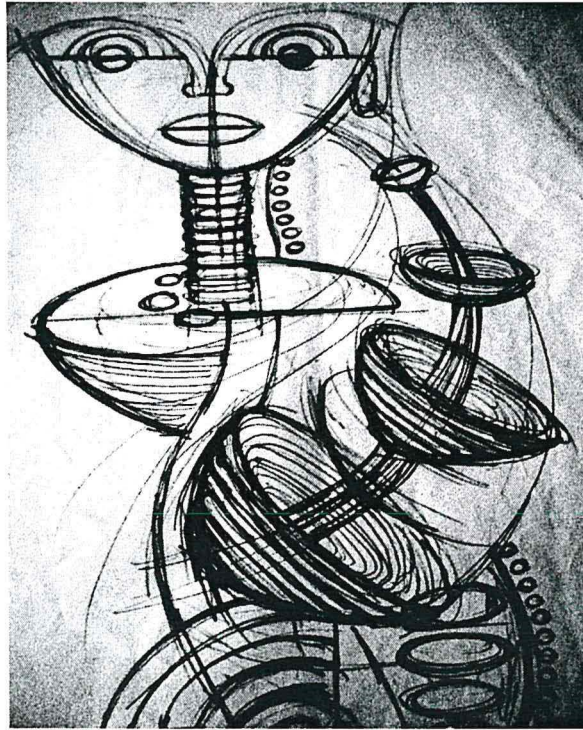
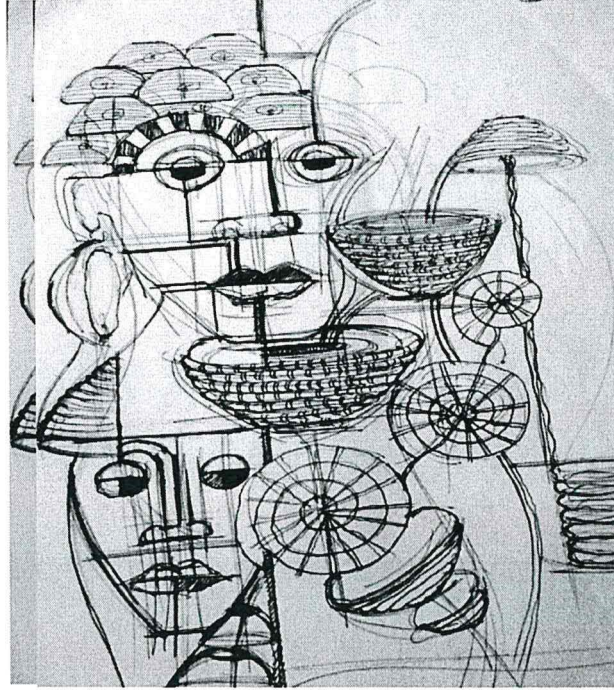


Plate 29; *Developmental sketches for plate 51 and 54*

3.6.5 Materials used

Pencils poster colours and bond paper were used in the development of ideas inform of sketches. These were used because they readily available, cheap and easy to transport to any destination of studio production. The researcher through the use of pencil on paper was able to develop ideas from observation to abstract forms where ideas were reduced to patterns, pencil and Poster colors were used to suggest the colors used in the execution of the final work.

3.6.5.1 Cotton canvas

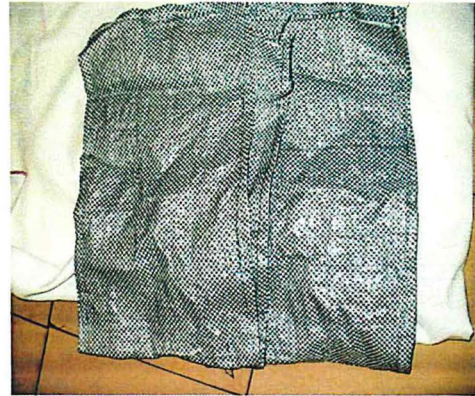
Cotton canvas is one of the oldest surfaces on which fabric decoration and embroidery are made. They were widely used in this research project because of their durability. Some backgrounds of the canvases were dyed and acrylic thread interweaved on these surfaces. See Plate 45

3.6.5.2 Polythene sacks/

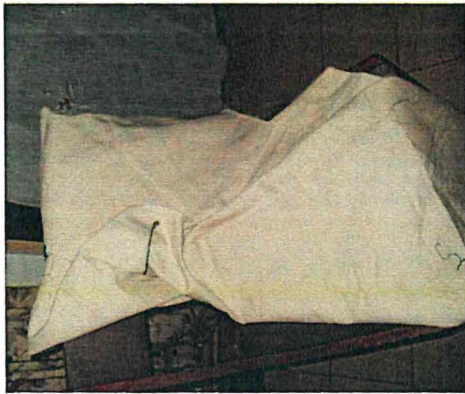
The researcher used polythene sacks as one of the surfaces for wall hanging production. In the process of working the researcher took advantage of the intertwined structures of the sacks which worked well with a running stitch in creating different patterns within the work. Illustrations Plate 31 shows the different polythene surfaces which the researcher used in this study.



Polythene sack



Polythene sack



Canvas



Acrylic thread



Scissors



Raffia

Plate 30 , Tools and materials engaged in the production of wall hangings

3.6.6 Lessons learnt from studio experimentation

Wall hangings were stretched on to wooden frames after completion, due to the fact that working on an already stretched surface is not easy given the fact that Stitching takes a lot of time and if the surface is large the embroiderer gets tired from over stretching the hands in order to work all over the surface .

The advantage of working on surfaces that are not stretched was that it was convenient for the researcher to move with the pieces with ease and work whenever possible and for easy presentation to supervisors for work was easily folded put in a bag and transported.

3.6.7 Validity and reliability of instruments.

In order to ascertain the validity and reliability of the instruments of data collection, the researcher conducted a pilot study and pre-tested all the methods of data collection used. This enabled the researcher to identify and eliminate weaknesses in the instruments of data collection before the final exercise of data collection. From the pilot study conducted the researcher learnt that for example some questions were not clear to the respondents, collecting data through the use of library and archival survey required having clear topics of research. For observation to yield results desired, the researcher had to refine her research objectives. That to get good results through studio experimentation the researcher had to be able to make mistakes and learn from them.

3.6.8 Ethical issues

Ethical issues were respected in this research project. The researcher avoided in the questionnaire asking embarrassing questions, identity of respondents who did not want their

names identified, their opinions were respected, and sources of data have been acknowledged.

3.6.9 Final exhibition

Studio production was mounted into an exhibition at Kyambogo University Department of Art and Design together with the guide book.

In support of the exhibits, sketches were also presented for the purposes of creating a solid base for design process to which the final works were subjected.

3.7 Data presentation and analysis

A qualitative mode was applied in analyzing data, The qualitative approach basically handled data generated through observation, documentary review, interviews, studio experimentation and questionnaires in order to compare, draw conclusions and recommendations.

CHAPTER FOUR

4.0 Presentation of findings

In this chapter the researcher presents the research findings and analysis. The presentation of results and analysis are based on the three objectives which were set in chapter one, namely:

To analyze the different forms of existing wall hangings.

To analyze the different forms of products decorated using embroidery.

To design wall hangings using embroidery as a technique of fabric decoration

4.1 The Different forms of existing wall Hangings

When the respondents were asked about the existing forms of wall hangings today in Uganda, they pointed out that they are: Batiks, Paintings, basketry, Prints, Wooden carvings and Mosaic. The respondent's observations were also collaborated by the researcher's observation in the 10 homes she visited in and around Kampala where she found the existence of some of the above mentioned wall hangings. In the 10 homes she visited the most common wall hangings were the batiks, paintings, Basketry and photographic prints.

The reasons as to why the above mentioned wall hangings were the most common can be attributed to the fact that they are cheap to produce and to buy compared to other forms of wall hangings. Since the prices are not too high the market for the products is available.

In view of the above, the researcher observes that the available wall hangings in Uganda, can be put in the following categories: Wooden wall Hangings, textile/fabric wall hangings, Basketry wall Hangings, Painting/batik wall hangings, wood cut prints wall hall Hangings.

4.1.1 Basketry wall Hangings

The research has shown that basketry wall hangings are very common in many people's homes. The wealth families have colored and sophisticated basketry wall hangings while the less privileged homes have non colored ones. In the homes visited, the researcher noted that many homes prefer to have the Nubian basketry from Bombo and baskets from the central to adorn their walls because the brilliance of the colours applied on the surfaces of the baskets. The baskets produced to be used as wall hangings, are flatter/less curved than those produced to be used as containers. The Nubian basketry wall hangings have sharp and contrasting patterns which have geometrical values. The colours applied on the surfaces are weaved using coloured raffia materials. The raffia fibers are dyed before being used as weaving materials. The colours used are imported dyes from India and Pakistan.

Less colorful basketry wall hangings are produced from Western Uganda in Kasese and Toro Region by the Bakonjo, Bamba, Batoro and Banyakole. Most of the colours on the basketry wall hangings from these regions are natural and appear to be tertiary compared to the Nubian colours which are largely primary and secondary. The plate below show the basketry wall hangings



Plate 31; *Basketry wall hangings*

Source: Craft village, National Theatre

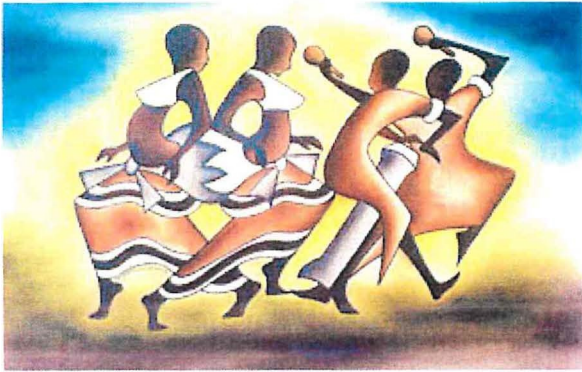


Plate 32; Batik wall hangings

Source; craft village National theatre

Apart from the Batik wall hangings, the research also revealed the existence of bark cloth wall hangings. The bark cloth wall hangings are largely produced for the tourist market. On the surface of these wall hangings, illustrations of figurative stories are printed using either the screen printing or stencil printing. Sometimes, images are painted using acrylic colours or crayons and at times artists integrate the image and text to emphasize the message conveyance. The photographs in plate 34 below show some of the bark cloth wall hangings.



Plate 33; Bark cloth painted wall hangings

Source; Craft village, National theatre

Also the research findings have made known that there are also embroidered wall hangings on the market and in some homes. The embroidered wall hangings are largely in craft shops along Buganda Road, National Cultural Centre (National Theatre in Kampala and in galleries such as Makerere University Gallery. The researcher observed that in the homes of the expatriates, there embroidered wall hangings and less in the homes of Africans/Ugandans. The reasons as to why there are more embroidered wall hangings in homes of expatriates is the issue of money involved in buying them. Indeed one respondent in line with this pointed out that:

“Embroidered wall hangings are more expensive to produce and to acquire than ordinary wall hangings such as batiks and prints. Very few Africans can afford to buy them. Expatriates have money and appreciate embroidered wall hangings more than the Africans”

However, another artist when asked if expatriates appreciate the embroidered wall hangings than Africans, she argued that: ‘The issue of acquiring wall embroidered wall hangings has nothing to do with the level of appreciation. Every one wants to have embroidered wall hangings because they are the best but people are limited because of the costs involved to buy them. If they are sold cheaply like prints, mats, write ups (mottos), everyone would buy them”

The point to draw from the above is that there several embroidered wall hangings among people’s homes but their acquisition is determined by collector’s financial capabilities. The field findings also revealed that the types of embroidered wall hangings available are made using mixed media namely, printing, appliqué and collage. While some people have wall

hangings in their homes, the research has revealed that some of the wall hangings in Uganda are imported from Zimbabwe, Kenya and from West Africa. Some artists in Uganda are producing the embroidered wall hangings by copying the foreign motifs which can easily sale to the foreign markets. One craft shop attendant in line with this observed:

We get our embroidered wall hangings from Uganda and from abroad. They are produced by both trained and non trained artists. Some foreign embroidered wall hangings are more marketable than the indigenous Uganda ones. At times artist mix both Uganda and foreign motifs and produce good wall hangings’’

4.1.2 The wood print wall hangings

Findings have also shown that there are wood cut print wall hangings. The wood cut wall hangings are largely made by trained artists from Makerere and Kyambogo Universities. These wall hangings most of them are handmade and are characterized with storytelling topics. Some are colored, others are in black and white depending on the choice of the artists. The wood cut wall hangings are mainly bought by expatriates and the artists also exhibit them outside the country. In terms of prices they are cheaper as artists are free to produce several copies from one original work. The photographs in plate35 below, illustrate some of the wood cut prints.



Plate 34; Relief ;prints

Source; Nommo Gallery Nakasero

4.1.3 Painting wall Hangings

Painted wall hangings are some of the oldest forms of wall hangings in Uganda. They date back up to 1935 when the first Art training School, The Margaret Trowell School of Industrial and Fine Arts was established. These wall hangings dominate many hotels, restaurants, government buildings and many homes of both Ugandans and expatriates. The research has revealed that these wall hangings are produced by both trained and non trained artists. They are produced either on canvases or painting boards or on paper. They are some of the most expensive wall hangings in Uganda and mainly collected by the educated class of people who have money and the expertise to understand them. The people with limited financial resources buy and exhibit on their interior walls, the photographic prints of these

expensive painting wall hangings. They are sold in public galleries and in private studios of the artists. The photographs in plate 33 below show some of the painting wall hangings.



Plate 35; Paintings

Source; NIAAD gallery

4.2 The different forms of products decorated using embroidery

The second objective of this study was to analyze the different forms of products decorated with embroidery. The research findings from the field indicate that they are several

products on the market decorated with embroidery in Uganda. They include wall hangings, clothes for both men and women, belts, bags, table and decorative chair and table clothes among others. In addition to this, the research findings further revealed that in Uganda there are artists/designers involved in the production of products decorated embroidery. Among the most well known are Sarah Nakisanze, Yakuze Ivan, and Saana Gateja. These 3 artists have distinguished themselves in the use of embroidery on bark cloth as the main material for their work. Creatively, they use a combination of techniques and materials and the end result of their work is modern art pieces which go beyond the traditional boundaries of wall hangings. Some off the pieces are printed and embroidery worked within the printed design by using either hand or machine with, hand embroidery raffia which is either natural or dyed is used to stitch through the design, where as machine embroidery uses embroidery thread.

The analysis of the wall hangings produced by these three artists is that through their work, by the use indigenous materials, one realizes that they are conscious of their cultural roots and at the same time aware of the present possibilities of exploiting the current understanding of art as a medium of visual expression in which they express their individual artistic ideas.

For example the analysis of the works produced by Nakisanze Sarah reveals work which is mainly stenciled and embroidered. Nakisanze uses both hand and machine embroidery, with hand embroidery raffia is used to stitch through the surface (bark cloth). The use of natural raffia for embroidery give the work a sense of brightness through the contrast raffia gives between the brown background of the bark cloth and the black stenciled designs.

Nakisanze is inspired by surroundings, African patterns .and further influenced by many un acknowledged and un known artists in the past who have left a living legend of fabric decoration. However, her interplay of these geometric forms with the cultural flavors of the bark cloth and African patterns is individual and very creative.

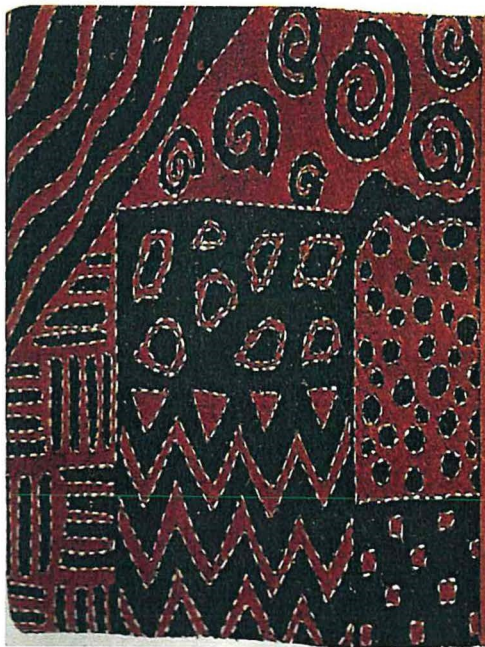


Plate 36; Stenciled and Embroidered works by Nakisanze Sarah

Source; Craft village Buganda road

Similarly, Yakuze, analysis of the bark cloth and his embroidery approach in plate 35 indicate an artist who uses embroidery with a combination of other techniques, namely; stenciled, appliqué, patch work and painting. Yakuze has and is aware of the power of line. Yakuze in plate 35 has reduced whatever he wants to say in lines. His use of disfigured oval lines, zig zag lines and diagonal lines also suggest an artist whose concern is to communicate his inner innocence. By the use of these types of lines, he transforms his work into childlike visual appearances which gives the works a sense of originality. His interplay of the short rectangular lines from which rectangular forms emanate, with vertical short lines and forms, creates a sense of balance and continuity in the embroidered products.

Furthermore, Yakuze's use of colour minimalism is another quality which shines in all his embroidered wall hangings. In plate 35 he exploits the naturalistic brown colour of the bark cloth and through the use of screen printing, prints on top of the surfaces black continuous motifs which are controlled at each end by off white broken raffia threads. The broken raffia threads, give a contrast between the black motifs and the brown background of the bark cloth.

Yakuze is inspired by social and cultural issues and chooses the words "abstract" and symbolic to describe his art, his eye for composition yields beautiful works.



Plate 37; Works by Yakuze Ivan

Source; <http://barkcloth.blogspot.com>

Similarly Saana Gateja stands out in his innovative ability to create embroidered products which he gives high relief visual appearances. Through the use of different beads of various

sizes and colours made from the bark cloth and papers, he creates embroidered forms on top of a bark cloth surface. It is his use of different colored beads which give his work a high sensitive quality of contrast of his forms as indicated in plate 39 By using the secondary blue hues against browns, greens and yellows .work in plate 39 visually appears fresh and liberated from the background. Tertiary yellows and greens, give his work a sense of illusion.



Plate 38; Works by Saana Gateja

Source; <http://www.mishmashuganda.com>

4.3 Cloth products decorated with embroidery

Findings based on the market survey on a embroidered products in Kampala at Kiyembe, Nabugabo road, and Nakivubo Mews revealed that the local market abundantly has embroidered clothing's for both men and women, table clothes. The plate in table below shows some of these examples.

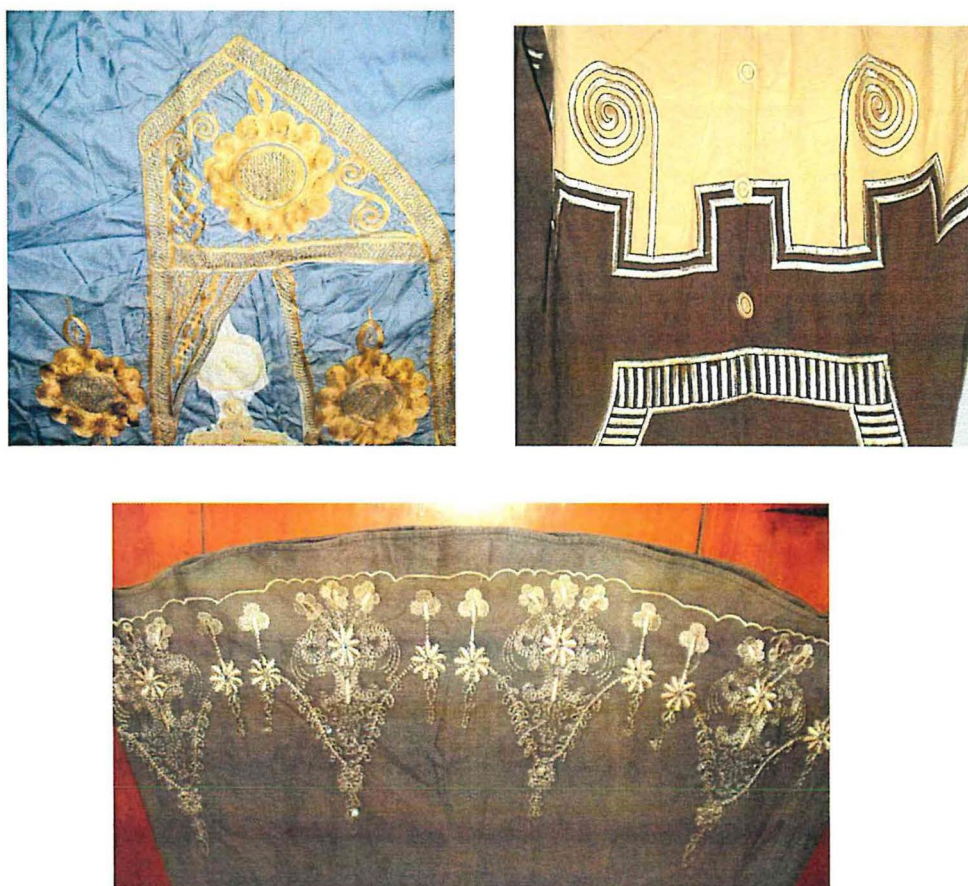
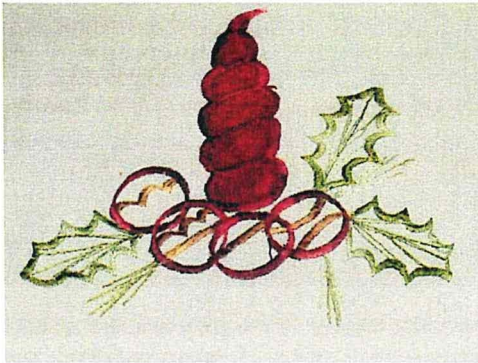
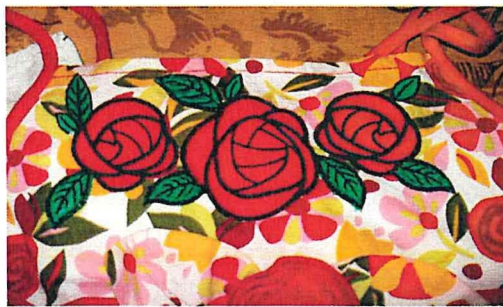
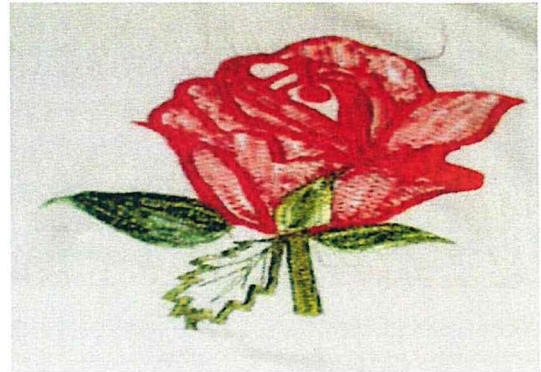


Plate 39; Embroidered clothes

Source; Kikubo shops Kampala



Embroidered table cloth



Embroidered flower on a dress



Embroidered T-Shirt

Plate 40; Embroidered designs

Source; Kiyembe shops Kampala

The field research findings also revealed that embroidered products, are very common on what is locally called Bitengi. The Congolese and Nigerian tailors are the major embroiders of the bitengi in Kampala and are trusted by the local people. The reason for this is that embroidering of the clothes is historically connected to the Nigerians and Congolese. They are professional and take great care to ensure that what they produce is the best. The results also revealed that over the previous ten years, the Kenyans have become very popular in

creating embroidery products for both the tourism industry and for decorative fabrics used sitting rooms on chairs and dining tables. With increasing the importation of new technology for embroidery in Uganda, the Ugandan are also becoming experts in this art of conventional embroidery for the commercial embroidery industry.

A visitation to Bwanda convent in Masaka district and Gogonya convent in Wakiso district also revealed that these two religious centres have been making embroidery products used as church vestments for priests during the Eucharist celebrations. When the researcher inquired from the superiors of these workshops how embroidery started, she was informed that it was introduced by the white missionaries of the missionaries of Africa Congregation in 1890s when they started training African women in religious life.

4.3 Studio Findings: Wall hangings designed by the researcher using embroidery

Objective three of this research project was to design wall hangings using embroidery as a technique of fabric decoration. The works presented from plate 42 to plate 54 are the product of the studio experimentation.

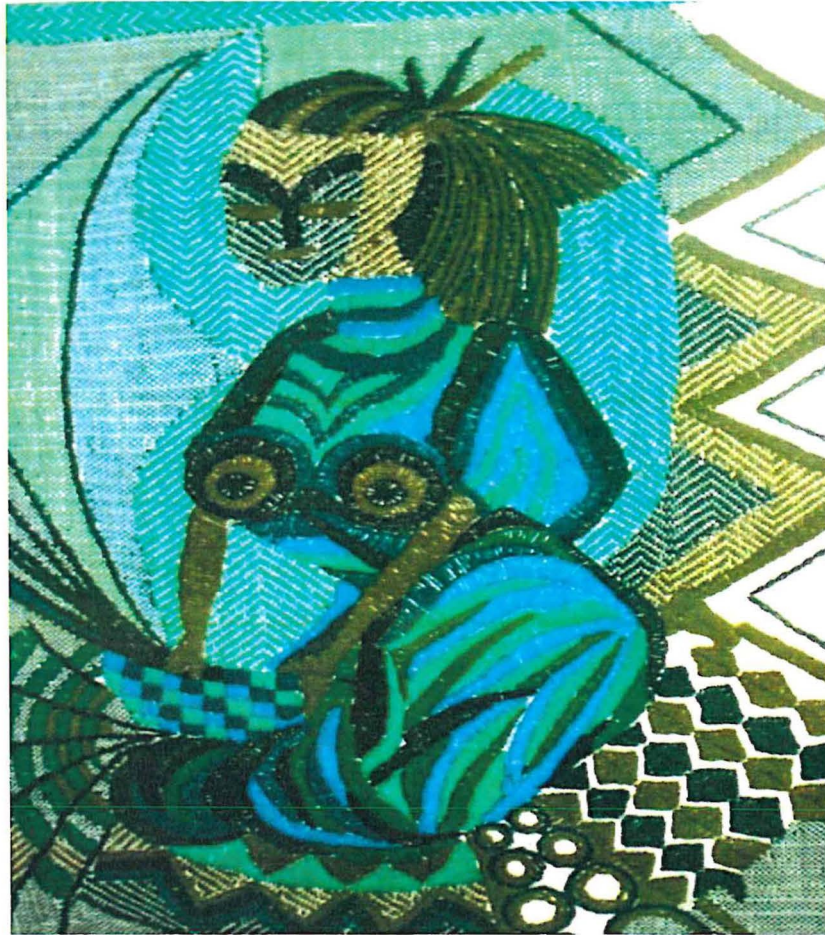


Plate 41; *The weaver I*

Size; 92x61cm

Medium; Polythene fibers and Acrylic threads

In plate 42 the researcher presents the weaver. Traditionally in many Ugandan societies, weaving is a woman's job and normally women weave while sited down. In plate 39 the weaver is presented kneeling down a Ganda tradition. This is intended to emphasis the feminine aspect of associating the weaving with women. It is also used to stress that the art of weaving is a noble duty for women which they must take seriously and guard jealously. The dominant colours in this work are greens, ranging from dark greens to lighter green with some lighter tints of blue. The use of greens is intended to stress the fact that weaving mats is traditionally associated with palm leaves from nature. The background of this work is inspired by the mat designs. The woman in the middle of this work I has elongated neck and weaved hair, symbolizing the aesthetic beauty of the woven mat.



Plate 42; Weavers

Size; 93.5x112cm

Medium; polythene fibers and Acrylic threads

In plate 43 above the researcher presents two women seated down weaving baskets, their sitting posture, suggest weaving as a social activity which sometimes involves social communication. The brown and lighter purple colors used in this composition are a representation of the spirit of brotherhood among people. According to muzeeyi Kaweesa of Nganjo village in Wakiso village, traditionally in Buganda, weaving was done in a group. Women would sit down after a lunch meal and weave together. They would advise one another and share their secretes about weaving. In the foreground of the work in plate 43 a mat on which the two women are seated is presented decorated with vertical bands of

designs. In the middle two women are presented wearing dresses with oval repeated dot shaped designs which give them a sense of stability. In the background, two abstract windows in abstract are presented in oval form interrupted by horizontal bands of rectangular patterns in lighter browns.



Plate 43; *Beautiful patterns 1*

Size; 119x190cm

Medium; Acrylic threads on polythene fibers

In plate 44 the researcher presents a wall hanging titled Beautiful Patterns 1. In this work, the researcher has studied the basket as a source of inspiration and out of it developed the beautiful patterns 1. In the process of developing this wall hanging, the researcher was fascinated by the various aesthetic qualities of baskets in Ugandan market. One of the inspiring features from baskets are the designs embedded in them. Trowell (1959) observes that, " it would be impossible to fully cover the infinite variety of pattern which can be found in African basketry or any other basket work, the very techniques of the craft themselves with all their variations produce a large number of patterns in texture over a surface of the baskets and these may further be exploited through the development of possibilities of each type of weave by the introduction of variations in materials and colour"

Concurring with the above observations, the researcher studied the basketry division of space, arrangement of pattern, and colour application. The colours in this wall hanging, give a psychological warmth, comfortable feeling of wholesomeness and naturalness in the composition. A running stitch was used in the production of this wall hanging.



Plate 44; *Patterns*

Size; 142x81cm

Medium; Acrylic threads on canvas

The wall hanging titled patterns in Plate 45 was derived from the study of a variety of pattern found on baskets. Baskets have patterns that are fascinating that they embody and express the creativity, imagination and knowledge of the weaver. This work is dominated by spiral or round patterns. The spiral or round patterns in this wall hanging symbolically, reflect the beginning of the process of basket making (coiled basketry) and the patterns that are developed during the process of weaving. By developing this work from the study of basketry designs from naturalistic observation to abstract representations, the researcher has

extended the observed patterns from baskets to the imagined forms influenced by the observed world of primary sources.

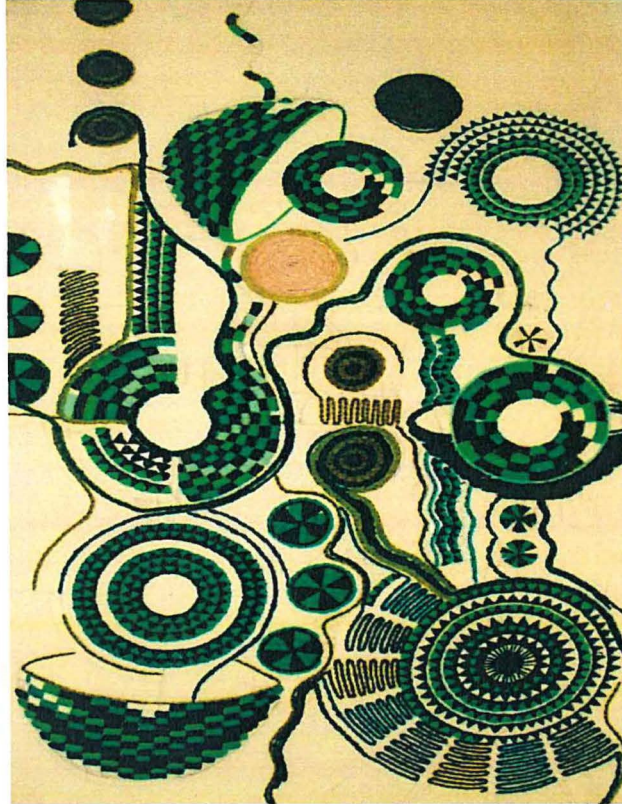


Plate 45; Sustainability

Size; 132x78cm

Medium; Acrylic thread on canvas

Sustainability in Plate 46 is another wall hanging developed as a result of studying patterns of baskets. This work like many others in this project is dominated by the green selection and application of green threads against off white background of the canvas. In the lower foreground of this wall hanging, the green threaded patterns are thick and dominating the space. As the viewer's eyes move towards the top most part of the wall hanging, the patterns become small in size and there is more space seen in the background. This gives this work

breathing space. By giving the work an off white background, the work stands out liberated from the background. The title sustainability given to this work is a call to all people involved in basketry making, to use the materials used in weaving in a sustainable manner.

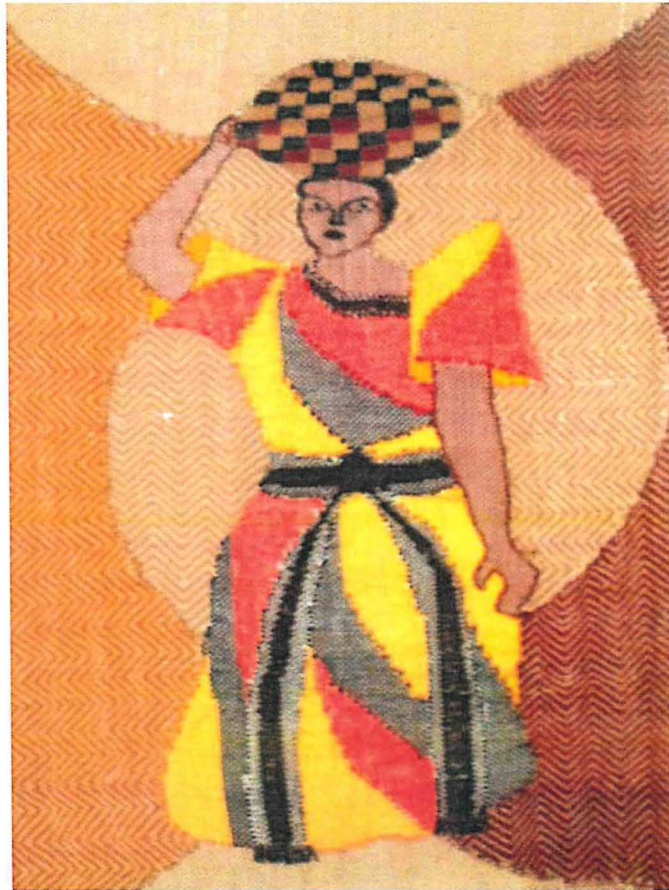


Plate 46; *Kabo kamuwala*

Size; 91x53.5cm

Medium; Acrylic thread on polythene sack

(Kabo kamuwala kajja kajudde kadayo kajudde) is literally translated as a ladies basket comes full and goes back full. Among the Baganda from which this slogan is a tradition, a woman normally takes a basket full of gifts to her new husband's family and on her way

back to visit her family, the husband is too required to send the basket full of gifts to his in-laws. The composition in plate 47 portrays a woman in a Busuuti carrying a basket on her head full of gifts and covered with another basket. The cadmium yellow, red and brown colours used in this wall hanging (yellow) are a representation of joy and happiness of being a newly wedded woman.



Plate 47; *Kabo kamuwala 2*

Size; 99x63.5cm

Medium; Acrylic threads on nylon sack

The composition in plate 48 represents a woman kneeling down with a basket on her head. Traditionally among the Baganda kneeling down for someone is a sign of showing respect, and women are supposed to show respect to men by kneeling down. When presenting Kabokamuwala to her in-laws and even to her parents on a return visit, a woman normally kneels down.



Plate 48; *Winnowing*

Size; 106 cm x71 cm

Medium; Acrylic thread on a dyed cotton Canvas

The school Dictionary 3 defines, “winnowing” as to blow away the chaff. Baskets are used for harvesting food and winnowing among many ethnic groups of Uganda. The harvest period is one of the exciting periods for farmers. The wall hanging in plate 49 is dominated by the winnowing process where baskets are being filled with season’s harvests. The rich colours in this wall hanging are visual representation of the joy associated with harvesting and winnowing. The triangular, rectangular, cylindrical and oval shapes are inspired by the study of basketry designs



Plate 49; *Marriage gifts*

Size; 70.5x124cm

Medium; Acrylic thread with polythene sack

The wall hanging titled Marriage gifts depicts women in wearing a Busuuti carrying baskets. Traditionally marriage gifts are carried in baskets in a humble manner and in this work; the women represent the quality of humbleness. The background of this wall hanging has visual forms influenced by the study of basketry designs .Green and yellow colours stand out throughout this work. These two colour tones give the wall hanging a restful quality.



Plate 50; *kiri mutu*

Size; 91x66.5cm

Medium; Acrylic thread on polythene sack

Kiri mutu is literally translated as ‘‘what is in contained in a package’’ During the introduction ceremony women are more anxious to know the contents in the basket or what gifts have been brought by her husband. The composition depicts a woman in a Busuuti looking in anticipation. The colours used in the composition are an inspiration from the colour trend 2013 which is Emerald green. The yellowish colour in the background is intended to give the work a sense of contrast.



Plate 51; Unity

Size; 132x78cm

Medium; Acrylic thread on nylon sack

In plate 52 the researcher presents the work titled Unity. Unity can be defined as the condition of being one. A good basket according to muzeeyi Kaweesi, must have Unity. The patterns used must contribute to its oneness and create harmony. This work is a result of the

researcher's studio study of the unity of forms of baskets. The wall hanging in plate 52 depicts the spiral designs which are the beginning of any basket. The spiral designs unify the whole basket. The patterns in this work are used to give continuity across the wall hanging. The brown earth colours in this work give this wall hanging a visual sense of unity.

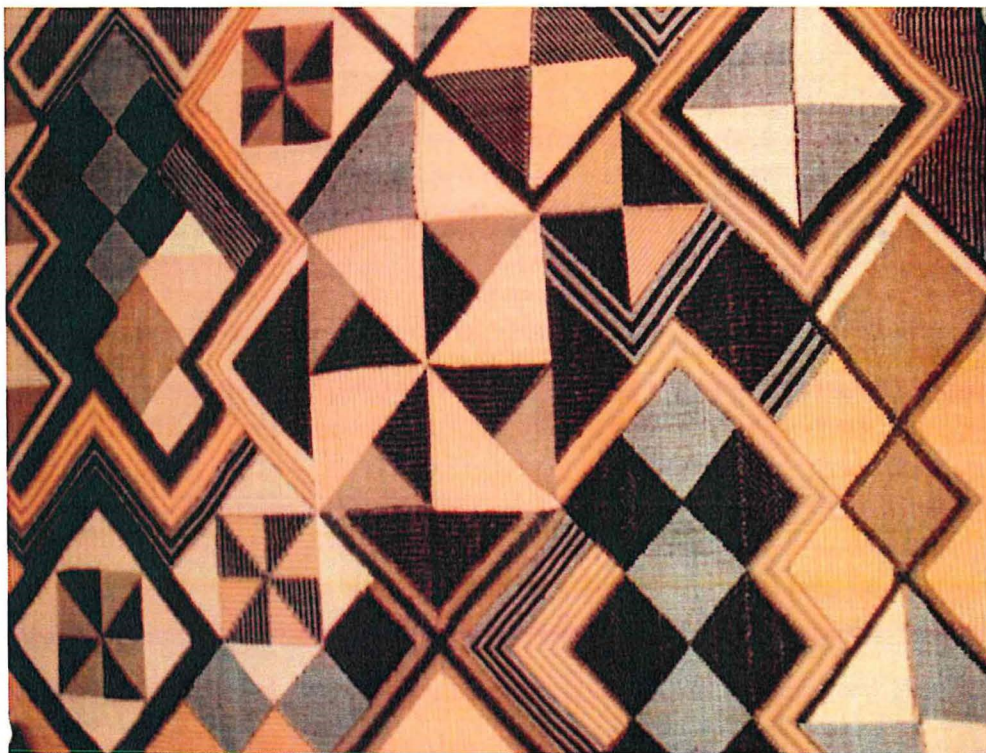


Plate 52; Identity

Size ; 119x190cm

Medium ; Acrylic thread on nylon sack

Some of the attractive features of the baskets are their motifs and shapes and that is why some baskets are bought for purely decorative purposes. The composition in plate 53 is

derived from the various plaited shapes and motifs found in the baskets. The contrasts of colour and texture found in baskets provide extensive decorative possibilities in the creation of other products. In this work, the artist has rearranged the motifs and shapes to create the wall hanging in plate 48. Maroon and cream colours have been used to achieve harmony in the composition.



Plate 53 ; *Sharing*

Size ; 135cmx80cm

Medium; Acrylic threads, canvas, and ink

The work in plate 54 depicts the sharing culture that is associated with basket making. Traditionally baskets were used as signs of sharing. People conducting the blood pact relation

ceremonies, would use the baskets to share the ceremonial beans among those invited to share witness the ceremony. The Wall hanging in plate 51.depicts two faces looking attentively, in anticipation of the coming situation of sharing.

CHAPTER FIVE

5.0 DISCUSSION, CONCLUSION AND RECOMMENDATION

5.1 Introduction

In this chapter the researcher presents the discussion, conclusions and recommendation of the study.

5.2 DISCUSSION

According to Popolo (2003) there are many different types of wall hangings some of the more common are wall art, tapestries, framed photos, baskets, paintings and batiks. Metal, aluminium, wood etc. In the achievement of this objective the researcher observed that batiks, paintings, prints, wooden carvings, mosaic were the most common forms of wall hangings in Uganda.

The market for wall hangings is basically foreign as Ngoboka an artist who works with banana fibre notes that, what may surprise you most of the banana fiber art is just exported to western countries while it is African, whites want this banana fiber art so much they buy it in plenty. Busingye 2002

There exists embroidered wall hangings that are produced with a combination of other different techniques of fabric decoration and these are produced by specified artistists mainly taught artistists. Artists such as Yakuze Ivan (2010), Sarah Nakisanze (2011) and Sanaa Gateja (2010) produce wall hangings using a combination of techniques namely, embroidery, stenciling, and appliqué. The materials used include bark cloth, raffia, ink, paper beads and

other found objects. Artists like Kabiito (1997) produced artworks drawing inspiration from baskets but used them as collage to produce paintings.

The wall hangings are produced by both self taught and taught artists. Wall hangings produced by self taught artists are realistic works and feature social and cultural issues where as with the taught artists in addition to the realistic works produce abstract pieces that are symbolic

The second objective of this study was to examine the different products decorated using embroidery.

In the achievement of this objective the researcher found out that there were several products decorated using embroidery which included table cloths, T-shirts, caps, bags, and clothing for both men and women but embroidery on these products is basically done using machine.

The embroidery designs on these products are basically floral patterns, logos, symbols. Machine embroidery uses embroidery thread whereas; hand embroidery uses a variety of threads ranging from natural and artificial.

Hand embroidery is basically used to decorate items like bags; purses table mats, book markers, wall hangings. According to EBay (2014) the general appearance of machine embroidery mimics that of fine hand work, but it lacks the slight variations that make hand embroidery unique.

Further embroidery is used by different categories of artists , both taught and self taught artists to produce wall hangings, bags, file folders, fashion clothing using both hand and machine.

Self taught artists produce products like table mats bags, chair backs and tablecloth embroidered with simple floral designs. Baskets and embroidery are regarded as artifacts and their medium and craftsmanship are an archival of tradition where they tell a story of the past.

The third objective was to execute a studio based embroidery work based on basketry as a source of inspiration. During the course of production the researcher observed that choice of material to be used in the production of embroidery work will determine whether the design is to be stitched on top of or through the foundation of the fabric, for some stitches can be worked within the structure and others worked on top of the structure of the fabric.

The study used different surfaces for producing wall hangings which included canvas, polythene sack and dyed fabric, the satin, chain and blanket stitches worked well on the canvas and dyed fabric and running stitch worked with the polythene sack therefore during the studio exploration process the researcher took advantage of the surface structure of the polythene sack to create interesting patterns within the work and concentrated on a running stitch which worked well with the surface of the sack.

5.3 CONCLUSION

The conclusion of the study is drawn from the objectives of the study, therefore from the above discussion the following conclusion were made;

The most known and available wall hangings in Uganda included Batiks, prints, wooden carvings and graphic works. As regards prints some are images or writings printed on cloth, paper, bark cloth, wood in different colours. There exists embroidered wall hangings that are produced with a combination of other decorative techniques. The markets for the wall hangings are basically foreigners and Ugandans who buy small pieces as gifts. Wall hangings are widely sold in craft selling centers than in galleries, galleries sell more of paintings. Wall hangings are produced by both self taught and taught artists.

There exists different embroidered products, like clothing with machine embroidered decorative designs and labels for identification. Hand embroidered products include; table mats, book makers, wall hangings. Embroidery is used in a combination with other techniques of decoration, like printing, patch work, and appliqué. There is a variation in the products decorated by machine and those decorated by hand and this is due to the different materials used and the different surfaces on which embroidery is done

The production of wall hangings using embroidery produces interesting and exciting ideas, Hand embroidery is exciting to work with given the variety of stitches that can be manipulated to create different textures and unique products as compared to machine embroidery which has limitations in terms of stitches and materials to be used, and therefore worthy an area for further exploration to create more unique works, however embroidery technique is comparatively labor intensive takes a lot of time and therefore requires patience.

5.4 RECOMMENDATION

The study findings support a recommendation that, students in Art Schools should be exposed and encouraged to exploit use of different techniques of art production like embroidery technique in the production of art works for each gives unique products depending on one's creativity.

The study recommends that Artists should venture into exploration and experimentation with other unique artistic resources and techniques in embroidery that have not been used in this study.

The study findings uphold a recommendation that further research be carried out on the use of Embroidery technique. The study has been based on the exploration on specific materials and stitches yet there enormous that can be explored.

Art work produced from this study should work as inspirational sketches for future artists to restudy and produce original work, for the theme of inspiration is very wide and revolves around the individual artists triggered perception and approach of interpretation.

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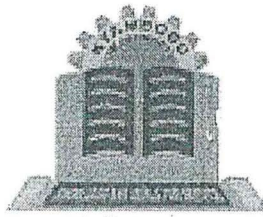
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APPENDIX I

KYAMBOGO



UNIVERSITY

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www.kyambogo.ac.ug

FACULTY OF VOCATIONAL STUDIES

DEPARTMENT OF ART & INDUSTRIAL DESIGN

02/04/2012

TO WHOM IT MAY CONCERN

Subject: INTRODUCTION OF Ms. NANYUNJA RUTH/ DATA COLLECTION

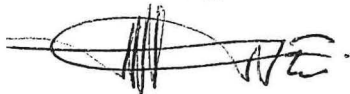
This is introducing to you Ms. Nanyunja Ruth (2010/U/HD/112/MAID) who is pursuing Master in Art and Industrial Design at Kyambogo University. She is currently collecting data to complete her research.

Please allow her carry her research and use available facilities from your premise since she has chosen it as one of the viable resources.

We shall be grateful for your cooperation in building up this nation.

Thank you.

Yours Sincerely,



Mr. Wathum Edwin

(Coordinator- MAID Programme)

APPENDIX II

QUESTIONNAIRE ON THE STUDIO STUDY OF USING EMBROIDERY IN THE PRODUCTION OF WALL HANGINGS.

TO BE COMPLETED BY FINE ART STUDENTS

Dear Respondent,

Thank you for participating in this study. The purpose of this study is to explore the studio possibilities of using embroidery in the production of wall hangings. The information sought from these questions will greatly help in the achievement of the following study objectives.

1. To explore and examine the different forms of existing wall hangings.
2. To examine the different forms of products decorated using embroidery.

Please feel free and express yourself in your own terms.

Thank you for your cooperation.

Questionnaire code.....

Please tick the answer you select or write the answer in the space provided

Background information

Nationality.....Sex.....

Age.....Education level.....

Area of specialization.....Year of study.....

Q.1 what do you understand by the term wall hanging?

.....

Q.2 i Have you ever seen a wall hanging?

(a) Yes

(b) No

ii) If yes where did you see the wall hanging?

.....

iii) What type of wall hanging was it?

.....

Q. 3 Have you ever produced a wall hanging?

(a) yes

(b) No

ii) If yes what form of wall hanging did you produce?

.....

iii) What technique did you use in the production of the wall hanging?

.....

iv) What materials did you use in the production of the wall hangings?

.....