

**IDENTIFICATION OF BAGANDA BARK-
CLOTH AND PRODUCTION OF
CONTEMPORARY TEXTILE DECOR**

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DECLARATION

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

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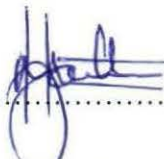
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APPROVAL

- This report entitled; *"Identification of Baganda Bark-cloth and production of contemporary textile décor"* has been submitted for examination with our approval as University supervisors.

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DEDICATION

I dedicate this report to the Mutesasira family and to those who have interest in conserving culture and using natural fibers like bark-cloth.

ACKNOWLEDGEMENT

My special thanks go to the Lord who intervened on my behalf through Mother Mary and our Lord Jesus Christ, the Holy Spirit who has made the impossible possible, to Him alone be the Glory.

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ACRYONMS

UNESCO	United Nations Educational Scientific and Cultural Organization
GMID	Graduate of Masters in Industrial Design

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ABSTRACT

In their history, Baganda have always taken advantage of natural resources with bark-cloth as one of the plant products they have fully utilized. This study was aimed at assessing the selected Baganda bark-cloth that would increasingly promote the cultural awareness of the material culture that can be used in contemporary spaces like hotels. The study was carried out under the title; ***“Identification of Baganda Bark-cloth and production of contemporary textile décor”***. The purpose of the study was to identify the bark-cloth types of the Baganda and to produce contemporary textile décor. The researcher observed that communities in *Bukomansimbi* district have continued to plant *mituba* trees and bark-cloth making for their monetary survival and culture conservation. The research was conducted under the following objectives; to find out the existing bark-cloth types of the Baganda, to identify the existing bark-cloth types of the Baganda and to produce contemporary textile décor from the selected Baganda bark-cloth types. A descriptive research design was employed in the study. Data was collected using interviews, observation, studio exploration and photography. Findings revealed that there four categories of Baganda bark-cloth currently existing and that all the other varieties are derived from them. The study explored with the selected bark-cloth categories in the production of décor items for a hotel room. The contemporary décor produced were a coffee table, lamp shades, wall hangings and a bark-cloth pile woven carpet. Baganda bark-cloth can no longer be confined to only traditional use; it can also be economic and cultural as well. The study resolved that Baganda bark-cloth when presented in décor statuses can preserve some of the endangered natural fibres and also bridge the gap for the ever diminishing and expensive material sources used in the Ugandan and global textile industry.

CHAPTER ONE

INTRODUCTION

1.1 Overview

This research focused on the identification of Baganda bark-cloth and the production of contemporary textile décor. The chapter presents the background, purpose, specific objectives, research questions, scope, significances, limitations and definitions of key terms of the study.

1.2 Background of the Study

Hornby (2000) defines a textile as a type of woven or non-woven cloth. Textiles have been classified into various groups. Among those is a niche naturally occurring fabric that is biodegradable, cheap, of a low-specific weight termed to as “bark-cloth” (Bobby, 2002).

Varieties of bark-cloth have been used differently all over the world, their identification comes into place when the quest for structural materials, which are environmentally friendly is on the agenda of most industrialized nations and recommendations have been put forward for production of recyclable, biodegradable unique textiles.

UNESCO (2005) described bark-cloth as an intangible cultural heritage of humanity and after its proclamation; this fabric was later listed in 2008 among the few collective

priceless irreplaceable possessions of mankind. In this report, I examined and identified Baganda bark-cloth and used it to produce contemporary textile decor.

Bark-cloth is a 100% organic fibre that can be described as an organic living cloth. (Bobby, 2002) In spite of that, Maria (2016) defines bark-cloth as a loosely woven rayon cloth resembling linen but with a heavier fiber used for drapes, slipcovers, or bedspreads. Bark-cloth is a papery fabric made from the bark of particular fig trees usually by stripping and beating. Bark-cloth production is a vigorous process that indulges the hitting and beating of a tree bark. A bark is the outermost layer of a stem and root of a woody plant. It is a tissue outside the vascular cambium that overlays the wood and consists of the inner bark and the outer bark. It's the inner bark that is hit with different mallets during the production of this textile (UNESCO, 2005).

Bark-cloth as a textile is embedded within an immense family of material culture. David (1982) asserts that material culture is a complex entity and it avails a hierarchy of products. Material culture is a study of artifacts, the beliefs, values, ideas, attitudes, and assumptions of a particular community or society at a given time (David, 1982). It provides a broad view through its descriptive objective study of the artifacts and other similarly related avenues that range mostly from the household products or materials used in the daily life among societies, individual families and households (David, 1982). Amongst its broad aspect is the identity of textiles whose products like cloth are made of fibers. Clothing is a unit among material culture that has a wide range of products that are made from textiles and fibres. Fibre can either be plant or natural. Being a plant-

based fabric, bark-cloth is made of fibres that are intertwined within the barks of selected ficus tree species.

Wingate (1964) describes a fibre as a natural or synthetic substance that is significantly longer than it is wide. The common fibers that are used for textiles are cotton, linen, flax, silk, wool and bark-cloth of most recent (Wingate, 1964).

Dorothy (2007) argues that fibres got from plants have a low resilience, high density, are good conductors of heat, they are highly absorbent and are resistant to high temperature. Textiles have been used for ages and are as old as human civilization (Bobby, 2002). They have gradually been transformed from skin hides as used by early man to the plant fibres like cotton, linen and bark-cloth that is incorporated to date.

Picton (1989) claims that bark-cloth serves identical functions like other textiles among the community especially those where weaving is not traditionally practiced though it may not be revealed amongst the general category of textiles. His view generally groups the bark-cloth fabric into the textile family and with Dorothy (2007) fiber's description; the true identity of bark-cloth can be outlined. In a material context, bark-cloth has a flux of fibers that intertwine to make a complete fabric and it's one of the uniquely wonderful outcomes of tree barks besides medicine.

Bark-cloth being a component of material culture, it's one of the household materials used in some societies, household units and it's production dates back as one the oldest habitual art practices that have for long been executed by man (UNESCO, 2005). Bark-cloth making and production is an ancient craft activity that has and still being carried

out in specific parts of the world. Nakazibwe (2005) asserts that bark-cloth making antedates the art of weaving and it's said to be one of the oldest textile material man has ever used.

Although bark-cloth has been in existence for millennia, currently there is no evident information about the birth place of this creatively crafted fabric. Cameron (2006) links bark-cloth production to the archeological evidence from the coastal Neolithic sites in the Pearl River delta region. He affirms it that records indicating the existence of bark-cloth in Taiwan are found in some of the Chinese documents which were written most likely by the Ami people about 1700 years ago. With the above assumptions, bark-cloth production still stands with a doubtful originality.



Figure 1: A piece of bark-cloth made by the Ami people

Source: retrieved from <http://www.tripadvisor.com> 18/ 06/2017

Bark-cloth production has been carried out in a number of countries across the globe and in specific areas of Africa, Southeast Asia (main-land and island), Near Oceania, and

New Guinea and Australia Central / South America, island of Pacific Ocean, New Zealand and the Polynesia areas. In Australia, a continent off the coast into the sea waters, bark-cloth used to be made from the bread fruit tree known as paper mulberry (Matteo, 2007).



Figure 2: A paper mulberry tree for tapa making

Source: retrieved from <http://www.forestryimages.org> on 5/5/2017

Bark-cloth is a product globally known in different areas where it's made. It's known by several other names: like *Tapa* in Hawaii. In Tonga islands where it's given as a gift it's known as *ngatu*, in Samoa islands it's referred to as *Siapo* and *Uha* in the Polynesia islands (Colchester, 2003). *Tapa* is a word from Tahiti and it's made through the process of stripping off tree barks of the paper mulberry which are later decorated with figurative abstract unique patterned motifs and grid squares through rubbing, stamping, stenciling, smoking or dyeing (Matteo, 2007).

Tapa was and it's still being used for quite a number of purposes and some pieces of it are made into long strips which are later used in weaving different products within the different communities.

Bark-cloth was used for clothing but its contemporary use today is for formal occasions like weddings and other cultural ceremonies like mask ceremonies were it's also used to wrap sacred godly stuff, as blankets at night and its highly prized for its decorative value as it's often found hanged on walls. In Papua New Guinea and Tonga islands, bark-cloth is made by women and in these areas a family without it in stock at home to donate to events like funerals and so forth is considered poor (Colchester, 2003).



Figure 3: **A woman making tapa with a wooden mallet**

Source: retrieved from http://www.wikipedia.org/wiki/paper_mulberry 09/04/2018

Hiroa (1957) asserts that bark-cloth production in the Pacific under-goes a series of processes like striping, sun drying, soaking, beating and later painting that is made by skillful women who always pass this interesting craft skill to their daughters to carry it on for generations. In South Asia, bark-cloth was used as clothing and also for recording

documents before the discovery of paper. It was used by the Ami people for document keeping and the mallets used in these areas for the production of this fabric were made of stone: "stone beaters" (Cameron, 2006). Just like in Papua, unique barks of particular trees were used for this production, so the local carried out tree bark identification before they began the process of bark-cloth production (Koojiman, 1972).

Turnbull (1965) asserts that in Africa, it's revealed that bark-cloth production extends geographically from Gabon, Central Africa, the Republic of Cameroon, Angola, Malawi, to the Republic of Rwanda, Zambia in East Africa. In all the above areas, bark fabrics are used in the same way as animal skins. Itani (1974) confirms that in the South East region of Nigeria located on the coast of the Gulf of Guinea and the Republic of Togo, bark fabrics are used for funerals and in the Ashanti Empire (Ghana), such fabrics are used for the "King's rebirth ceremony" and the "New King's inauguration just like in Buganda (Itani, 1974).

Turnbull (1965) assumes that bark-cloth production in Africa was initiated by the *Mbuti* people or the forest people in the Central Republic of Congo and the Congo River basin. He says that these forest people carried out bark-cloth making and weaving more than other camp activities like hunting and gathering honey. The *Mbuti* people used ivory bark beaters that had different grooved ends for the production of this fabric (Itani, 1974).

Turnbull (1968) asserts that bark-cloth making process in Africa is a male dominated activity that commands authorities in the community unlike in other areas where it's

made; the females come in later on to handle the finishing role of the process. According to Turnbull (1965) *Mbuti* men in each individual camp were responsible for the striping, softening and beating of the ficus tree barks and the women carried on the dyeing and painting. These *Mbuti* people identified and grouped specific trees for bark-cloth production which aided them to have over four varieties of trees to consider from.



Figure 4: **Different varieties of motif designed mbuti bark-cloth pieces**

Source: retrieved from http://www.wikipedia.org/wiki/paper_mulberry

06/03/2017

Turnbull (1965) states that the *Mbuti* women used fingers, twigs and special mud as blue dye and juice of citrus fruit for blue line designs that distinctively filled each piece of bark-cloth.

Eugene(1965) states that in East Africa bark-cloth is indigenously known by several identities like *ekiitoma* or *bugu* in southern Uganda, *impusu* in Rwanda, *liwondo* and Yao in southern Tanzania and northern Mozambique, *sambi*, *nyanda*, and *chiwondo* among the Tumbuka of Lake Malawi. Turnbull (1968) asserts that bark-cloth production

has been mostly noted in the areas of North West Tanzania, south west areas of Kenya and most prominently in the central region of Uganda.

In Kenya, bark-cloth is used by street painters along the coast as a canvas for painting and it's asserted that the artisans in Kenya and Tanzania got skills of bark-cloth making from the *ganda* people as some of them were forcefully exiled to those areas during the colonial period when the British overwhelmingly destroyed the *mituba* trees in a bid to secure German East Africa (Shanahan, 2018). He further asserts that in Uganda, bark-cloth is mostly made by the *ganda* of the Buganda Kingdom although the same skills can be spotted in other tribes like the Basoga, Banyoro and the Ankole people who always traded closely with the *ganda*.

Nakazibwe (2005) states that bark-cloth in Buganda has been and is only extracted from a ficus tree species scientifically known as *ficus natalensis* and traditionally termed to as 'Mutuba tree' in Luganda. The product got from the *mutuba* tree is termed to as 'Olubugo'. The term *Olubugo* in Buganda is given to all fabric materials got from *mutuba* and all trees from which it's extracted are termed to as *mituba* (Ipulet, 1993).

The Baganda bark-cloth is extracted from different species of *mituba* and their local names are named after the best bark-cloth quality and the name of the ficus from which they are extracted. (Ipulet, 1993) The different *mituba* varieties have barks from which unique bark-cloth is produced. In other words, these individual textile bark-cloths have almost the same fibre composition but most of them have specific textural qualities.

These hardly sought attributes of these textiles can't easily be differentiated unless if you're an artisan in the making of this fabric.

Throughout much of the history of the Buganda Kingdom, bark-cloth has been used by several people and artists, for beddings, burial, clothing and also majorly for the 'Kabaka' of Buganda and chiefs in the Kingdom (Ipulet, 1993). Mutebi, a textile artist stresses it that bark-cloth is a sacred fabric that defines the spirit of the Kingdom. Apart from the clothing, '*Olubugo*' was and is still used for burial purposes amongst some *ganda* people. (Nakazibwe, 2005) It still symbolizes fear among them, it also puts forward Uganda as it symbolizes the country's creativity, resourcefulness and it's perhaps one of the reasons UNESCO recognized this fabric for its strong ritual importance among the Baganda.

The researcher acknowledges the fact that Baganda bark-cloth has been used for several purposes but due to the swift evolvement of the art industry in Uganda, most artists have rendered bark-cloth to various art projects without the primary awareness of its identification and attributes. This ignorance has made them to use any type of bark-cloth interchangeably for any textile related project.

The concern for preservation and market for the specific Baganda bark-cloth has been of recent prolifically global in the textile industry specifically in art and fashion which has portrayed the world-wide relevance of this fabric. Descriptively, the researcher formulated contemporary textile décor produced from the unique identified existing

Baganda bark-cloth varieties. These artworks verify the unrivalled attributes of the individual bark-cloth varieties in existence.

1.3 Statement of the Problem

Baganda like any other tribal groups globally, have been keen at preserving their material culture amidst a lot of post-colonial challenges. Baganda material culture like bark-cloth has been singled out recently by UNESCO as intangible material heritage. Consequently, bark-cloth attributes have continued to be transformed from the traditional obsolete roles like burial to other contemporary divergent roles like designing bicycle parts. Currently with the fast-evolving art trends and the urge for use of sustainable art materials, the Baganda bark-cloth can be identified and should be promoted as contemporary décor like elsewhere in the world. Therefore, the researcher exploits the material as alternative décor for reinforcing Buganda culture through its in-depth use.

1.4 Purpose of the Study

The purpose of the study was to identify the existing bark-cloth of the Baganda and to make contemporary textile décor.

1.5 Specific Objectives

This research was under-taken with a general aim of examining the bark-cloth of the Baganda. Nevertheless, the vital aim of the research was to carry out an in-depth study about the existing bark-cloth types of the Baganda.

The study was designed to meet the following objectives;

- i) Finding-out the existing bark-cloth types of the Baganda.
- ii) Identification of the existing bark-cloth types of the Baganda.
- iii) Production of unique contemporary textile décor from the selected existing bark-cloth types of the Baganda.

1.6 Studio guide questions

This study was based on a notion that the bark-cloth types of the Baganda can be identified. Therefore, three questions relating to the above concept were addressed:

- i) What are the existing bark-cloth types among the Baganda?
- ii) How appropriately can the existing bark-cloth types of the Baganda be used?
- iii) Which unique contemporary décor can be produced from the identified bark-cloth types of the Baganda?

1.7 Scope of the Study

The scope of the study entailed the content, geographical, material and technique scope of the study.

1.7.1 Content Scope

The content of the study was based on three specific objectives as presented below;

In objective one, the researcher found out the existing bark-cloth types of the Baganda: this was dealt around the existing *mituba* species and the quality of bark-cloth that was extracted from them. These provided some information needed for the bark-cloth types used in Buganda.

In the second objective the researcher relied on the information in objective one and identified the existing bark-cloth types of the Baganda in terms of individual material differences. This was based on the responses got from the sample size of ten (10) which included two *mituba* farmers because most farmers in *Bukomansimbi* planted almost the same *mituba* tree species so a choice of two (2) represented the other number of the *mituba* farmers, it still included five (5) bark-cloth producers because each individual producer dealt with the production of a certain bark-cloth type and it also included three (3) resellers who provided more information about the favorably used bark-cloth type in the market.

In the third objective the researcher undertook studio exploration and produced contemporary textile décor from the existing bark-cloth types of the Baganda. This objective enabled the production of unique contemporary textile décor.

1.7.2 Geographical Scope

The study was executed amongst the different communities in *Bukomansimbi* district that carried out bark-cloth production in Buganda. It dwelled much in the areas of the central part of the district that were habitually taking on the custom on a larger scale compared to other parts. Amongst all the areas in which bark-cloth making is carried out,

Bukomansimbi district was the target because the district currently had a large number of artisans carrying out bark-cloth making, it had the farmers planting the *mituba* trees and it also had the resellers of already made bark-cloth compared to the other areas and its bordered by *Gomba* district to the north, *Kalungu* district to the east, *Masaka* district to the southeast, *Lwengo* district to the southwest and *Sembabule* district to the northwest. *Bukomansimbi*, where the district headquarters are located, lies approximately 26 kilometers (16 miles), by road, northwest of *Masaka*. *Bukomansimbi* is approximately 152 kilometers (94 miles), by road, southwest of *Kampala*, the capital of Uganda. The coordinates of *Bukomansimbi* district are: 00 10S, 31 39E. (www.bukomansimbi.go.ug)

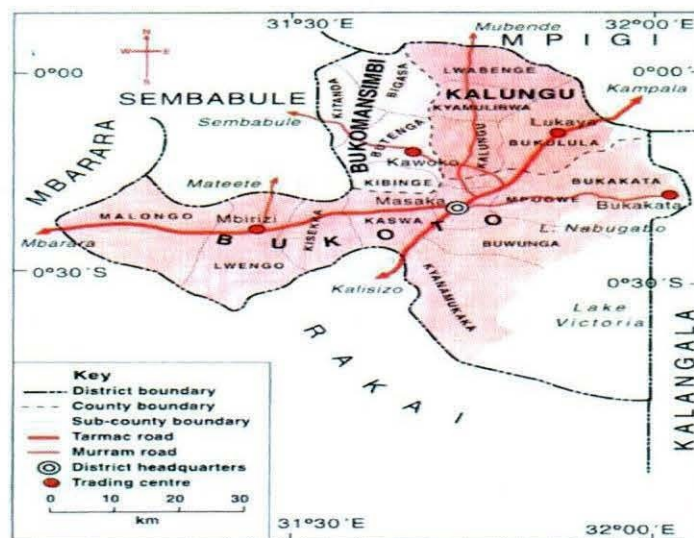


Figure 5: Map of Bukomansimbi district

Source: retrieved from <https://www.bukomansimbi.go.ug> 07/2/2019

1.7.3 Material and technique scope

The materials used were the selected bark-cloth types of the Baganda and several techniques and parameters were employed during the studio exploration but the researcher zeroed down to a few during the production of textile décor which were embroidery, burning with fire, maiche. These were used because they uniquely enhanced the individual bark-cloth types that were selected. The study's concentration was on individual bark-cloth type brilliance for the production of contemporary textile décor.

1.8 Significance of the Study

The findings of the study shall benefit the following categories of people;

The *mituba* farmers in Bukomansimbi will get information about the bark-cloth identification and this will enable them to plant those particular *mituba* trees that are more needed at the market. The community will benefit from the study through the increment in their sources of income of the native people since more opportunities for bark-cloth production of the specific types will be embraced.

To the artists and the general populace, they will be equipped with the knowledge about the identification of the existing bark-cloth types of the Baganda.

The researchers and scholars will be provided with more avenues for more research since the study will open up more innovative ideas and creative minds that can be used in other aspects of art, preservation and culture.

1.9 Definition of Key Terms

The next paragraphs provide meaning of key terms as used in this report:

Akambe (knife): A tool used to cut the outer layer of a mutuba tree before stripping it.

Artifact: An art work or object made by artist with the use of hands in a traditional way.

Baganda/ Ganda: Are people who live by the cultural traditions of the Buganda Kingdom.

Bakopi: Are serfs to the Kabaka of the Buganda Kingdom

Balangira: The ruling clan in the Buganda Kingdom that follows the maternal lineage.

Bark-cloth: A non-woven sustainable material commonly made by Baganda people.

Contemporary: This word relates to the present time.

Décor: Are the projects that were produced for the furnishing and decoration of a hotel room.

Ebikolokomba: tool made of the outer layer of a banana fruit used in stripping the outer layer of the mutuba.

- Ekyano:** place where the finished bark-cloth is stretched and it that has enough stones to be used on each individual bark-cloth.
- Empuuzo /Enkubi:** wooden mallet with wide but not having sharp grooves that is used at the second beating of the outer layer of the mutuba. It's used to widen the tree bark.
- Enkandago/ Obuyungo:** it's a ladder like structure used by the *mukomazi* when stripping the outer layer of the mutuba tree.
- Ensamo:** a wooden mallet used in the hitting of the outer layer of the mutuba.
- Entenzi:** special grooved wooden mallet that is used at the finishing of the bark-cloth. It has blunt grooves used for a proper finishing.
- Kkomagi:** place where the mukomazi works from. It's where the *komago* is found.
- Komago:** a log where the stripped outer layer of the mutuba is stretched and hit several times.
- Material:** were the existing bark-cloth types of the Baganda people.
- Mukomazi:** an artisan that is skilled in making bark-cloth.

Nsaasi: a wooden mallet with sharp grooves that is used first when hitting the hard-outer layer of the mutuba. It's used to make the outer layer soft.

Okuyimbula: the act of striping of the outer layer of a mutuba tree.

CHAPTER TWO

LITERATURE REVIEW

2.1 Overview

The literature focused on the specific objectives. These objectives were; to find-out, to identify the existing bark-cloth types of the Baganda and also to produce unique contemporary textile décor. The information from the objectives delved the practical and theoretical framework of this study in relation to that done by some other scholars. The information accumulated here was related to the community perceptions about bark-cloth as used in Buganda and globally, the identification of the specific trees used for bark-cloth making and finding of the existing bark-cloth types.

2.2 Community perceptions about bark-cloth

Nakazibwe (2005) asserts; inspite of the fact that bark-cloth has been used for millennia, even before the art of weaving, the knowledge of the manufacture of bark-cloth created a major advancement for creativity, kinship, exchange, and the expression of political prestige in the societies and areas in which it was initiated.

The above statement accedes with that of Cameron (2006) who impressively believes that the archeological documents from the coastal Neolithic sites in southeast China and Asia provide evidence that bark-cloth production was first initiated around 4500 and 3700 BC which was before the initiation of the art of weaving. In the same regard, Cook

(1892) sighted bark-cloth in the pacific islands in 1892 and it's asserted that he was the first European to expose the fabric to the vast world.



Figure 6: **An elderly man wearing an Ami made bark-cloth**

Source: retrieved from [http:// www.researchgate.net](http://www.researchgate.net) 5/05/2017

Conversely to argument by Cook (1892), bark-cloth production has also been done in Africa for centuries and its production has been revealed to stretch from Gabon, Central Africa, the Republic of Cameroon, Angola, Malawi, to the Republic of Rwanda, Uganda, Kenya, and Zambia in East Africa (African Journal of Ecology, 2007.) In comparison to the above: Turnbull (1965) assumes that bark-cloth production in Africa was ignited by the *Mbuti* people or the forest people in the Central Republic of Congo.

Due to the invariant migration of different tribes and clans across Africa, the art of making bark-cloth was spread to other parts of the continent with time. Nakirulu (2013) declares that in East Africa, bark-cloth production is sighted mostly in Uganda where

it's part of an ancient kingdom of the Baganda that has various communities that have carried out bark-cloth production for years. Arguably, Nakazibwe (2005) assures that bark-cloth among the Baganda is perceived and understood as an ancient fabric that has served as a symbol of protest, a form of money, and an exclusive raiment of Kings and Queens. I agree with the above statement in view of Kings and Queens raiment as bark-cloth till to date is still worn by the reigning King of Buganda during traditional ceremonies.

Nakazibwe (2005) states that particular bark-cloth were used for class stratifications as unique ones were accustomed to the royal family and chiefs while the others were used by the bakopi. As Male (2002) pens it that the bakopi wore different varieties of bark-cloth in comparison to the balangira; making stand on Male's declaration, I strongly agree with the statements raised about the specific bark-cloth worn as noted by the above authors.

Nakazibwe (2005) still points it out that this fabric has served as "a connecting thread" between past and present generations, but its role and meaning has been in flux, based on the "dynamics of the social, economic, cultural and political structures at a given historical moment."

Mugerwa (2007) strongly writes that in the Baganda culture, the bark-cloth tree symbolizes male power and ownership of land and it is a taboo for women to plant the trees. This statement concurrently moves line with Turnbull (1965) who affirms that men in the Mbuti camps exclusively owned the bark-cloth making which symbol was of

power. At present, besides clothing, bark-cloth is still being used for burial at a minimal level; it has also been incorporated within the fashion world by designers (Batte, E, Daily Monitor, Dec. 12, 2015).



Figure 7: Bark-cloth coat designed by Gloria Wavamuno

Source: retrieved from [http:// www.independent.co.ug](http://www.independent.co.ug) on 12/3/2019

2.2.1 Bark-cloth making process

Bark-cloth production is an activity that has been carried out in the pacific. Upon its discovery in the pacific, Cameron (1892) believed that bark-cloth making had been carried out in the pacific for quite some time. In these islands, bark-cloth undergoes a series of processes during its production. Bark-cloth making is not a simple process and it consists of many operations, each presenting ample opportunities for choice. Basing on the above statement, I agree with Mugerwa, Male and Nakazibwe that the bark-cloth

making process is a hectic. Koojiman (1988) further sights that bark-cloth is made only from the paper mulberry tree that is also known as the bread fruit tree which is grown in most plantations across these islands. Unlike in Africa, it's the women here that carry out the bark-cloth production with a motive of passing the skills to their children and this totally differs from the Mbuti people where men own the production process as stated by Turnbull.



Figure 8: **Women making and designing tapa**

Source: retrieved from http://www.wikipedia.org/wiki/paper_mulberry on 17/8/2017

Kisekka (2012) explains that paper mulberry is a small or medium-sized tree that usually grows to 10-15 meters long, but occasionally reaching 20 meters. Cresantia (2002) pens it that when the paper mulberry is cut, its bark is stripped off the wood that is called *mokofute*. The paper mulberry tree bark consists of layers; the outer bark that is scraped or split off from the inner bark. The outer bark is discarded so that the fresh inner bark is left. The inner bark, termed to as *tutu* is sun dried and later soaked

(Cresantia, 2002). It's then beaten more along a wooden *tutua* wood using the mallets called "*ike*" that are flat on one side and have coarse and fine grooves on the other sides. On the other hand, Neich, 1997 confirms that during the beating process, the bark is made to spread out to a width of about 25cm as it thins out. The process of beating the bark-cloth is normally done along with a beat that energizes the women as they work along with the rhythm.

When the strips are thin enough, several of them are taken and beaten together into a large sheet while adding starch from the *kumala* that sticks together with the fabric to produce a sheet of bark-cloth called *feta'aki* (Hiroa, 1957). A knife termed to as *mutu* is used to trim the edges, and the pieces fallen off in this process are called *papanaki*. The bark-cloth sheet is then smoked brown and the product here is called *sala*. A completely ready to use bark-cloth sheet is 3 meters wide and 60 meters long.

Picton (1993) asserts that in Africa, this fabric has been incorporated within other textile products like cotton, sisal that were introduced here by the first Europeans. The *Mbuti* people are among the tribes in Africa that have carried out bark-cloth processing as their own for ages. Turnbull (1965) argues that the technology of making bark-cloth in Africa was started by this particular sect of people. The forest people, as often known, live in the central republic of Congo. Their way of life in the forests easily attracted them to the finding of several tree species that they used for bark-cloth making. These forest people carried out bark-cloth making and weaving more often than other camp activities like hunting and gathering honey (Turnbull, 1965).

Unlike the people of the pacific islands, the forest people used ivory bark beaters that had different grooved ends for the production of this fabric. The *Mbuti* men in each individual camp were responsible for the striping, softening and beating of the ficus tree barks and the women carried on the dyeing and painting (Gerges, 1996). The *Mbuti* women used fingers, twigs, special mud as blue dye and juice of citrus fruit for blue line designs that distinctively filled each piece of bark-cloth. Among the *Mbuti* people, bark-cloth is wrapped around the waist and sometimes it's passed between the legs and held in one place by the belt of braided vines and extremely large bark-cloth pieces are made by women for receiving their new borns.

Bark-cloth among the *Mbuti* was learnt right from a tender age and it was prepared from six tree species depending on the white, tan or dark brown background colours. The stripping of the inner bark was done first by the men before the bark was pounded flat with an elephant tusk or the wood mallet: this process brought out a supple fibrous material. The women were then indulged on the next step where their role was to soften the material with water or breast milk and draw designed patterns using twigs or fingers (Gerges, 1996). Colours used when drawing like red were derived from *nkula* bark and the black colour was got from a plant called *kangay*. The softened material was then dried several times so that it could be used within their small societies.

Worden (2016) states that in Buganda, historians date production of bark-cloth back to the reign of *Sekabaka Kimera*, who ruled Buganda Kingdom from around 1374 to 1404. However, Nakazibwe (2005) argues differently that King *Ssemakookiro* was the sole

proprietor the bark-cloth idea. She further confirms the late 18th century; King *Ssemakookiro* ruled that all his subjects must learn how to make bark-cloth. Nevertheless, Male (2002) argues that bark-cloth, '*Olubugo*' as it's called by the ganda people was discovered during the generation of *Sekabaka Kintu*, the first King of Buganda who reigned around the second generation of Stone Age period although he concludes that other myths and legends still surround this fabric.

Shanahan (2018) confirms bark-cloth production in Buganda and he writes that trade boomed in the Kingdom after making the felt-like fabric more common as an everyday cloth, it was worn in a wrap or toga-style for use in religious ceremonies and as burial shrouds and farmers used it to as a form of money to pay land taxes. I agree with the authors; Worden, Nakazibwe, Male and Shanahan about bark-cloth production in Buganda. In spite of that, Male (2012) deliberately asserts that the *ngonge* clan in Buganda is traditionally responsible for preparing the King's coronation bark-cloth.



Figure 9: **Bark-cloth used in Buganda during the coronation of Kabaka Mutebi**

Source: retrieved from <https://www.buganda.or.ug> on 3/6/2019

Nakazibwe (2005) purposely writes that at in the dawn of the twentieth century, the manufacture of bark-cloth was predominantly an occupation of the male in the Baganda community diverting it from the women.



Figure 10: **Men making bark-cloth in Buganda using wooden mallets**

Source: UNESCO 2005

The *mutuba* tree takes between two to four years to mature for harvesting. If the tree is ready for harvesting, the farmer will notice from the colours of the leaves on it. When the leaves are darker, the farmer would then do the harvesting. (Male, 2012) A *mutuba* tree can last for more than 25 years so it can be harvested for about twenty-five years or more (UNESCO, 2008). In Buganda, the extraction of the tree bark or fibre is done by a skilled person called “*omukomazi*.” Mugerwa (1996) asserts that the scrapping (*Okuyimbula*) of the *mutuba* bark is always done in the evening so that the beating process can be done the following day. The tools used for fibre extraction are “*enkandago*” which is also referred to as *obuyungu*, *ebikolokomba*, *akambe* (knife). The scrapping is done starting from the upper part using *ekikolokomba* as a tool (Mugerwa, 2007).



Figure 11: A skilled craftsman peeling off the bark of a mutuba tree

Source: UNESCO (2005)

Mugerwa (2007) confirms that the *mutuba* tree bark is only extracted during the rainy season and immediately after the scrapping, the tree is covered with banana leaves up to the bottom part to the point where the bark was cut. The banana leaves are later removed after a period of five days as long as the outer exposed tree can still bear the new bark (Shanahan, 2018).

Nakazibwe (2005) agrees that bark-cloth is made through striping, scraping, beating and processing of the inner barks and periderms of the *mutuba* tree. When the scrapping was done, the *mukomazi* removed the outer most layer of the bark so that he was able to remain with the inner periderm. It's this inner periderm that was later boiled so that it attained a dark red shade. The beating of the bark commenced after the scrapping and it was done still by the *mukomazi* who was at times offered a hand by the young energetic boys.

The beating process was strictly done in a place termed to as a *komago*. The *komago* is found in a shed called a *kkomagi*ro. The craftsman (*omukomazi*) began the beating process using a special wooden mallet (*ensamo*) called *nsaasi* with grooves that were sharp enough to hit the outer cover. The craftsman had to hit bearing in mind not to tear the bark as it would lead to a poor product.

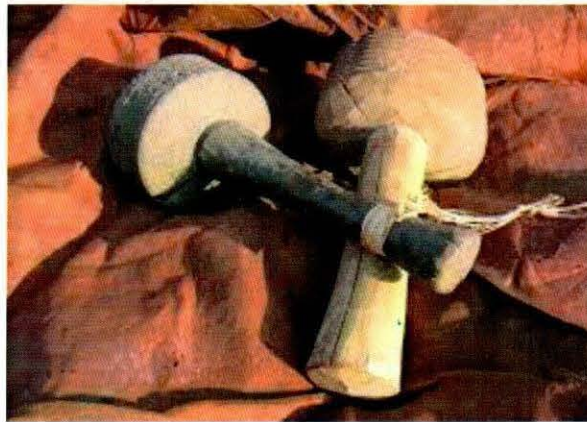


Figure 12: **Wooden mallets used for bark-cloth making in Buganda**

Source: UNESCO 2005

Once the first beating was done, the *mukomazi* then went on to fold the bark while hitting it in a different pattern using the different sized wooden mallet called *empuuzo* or *enkubi*. The grooves of this other mallet were slightly blunt compared to the first one. The craftsman used this second mallet to widen the bark further more. When the water was lost, the *mukomazi* then returned the bark to the *mukomago* while hitting it slowly using the last wooden mallet called “*entenzi*” that had blunt grooves specifically for making the bark smooth and for a better finishing. If at all the craftsman wanted the bark to turn more

reddish, he would go ahead and spread the bark-cloth into strong sunlight several times in the place called “*ekyano*”.

Male (2012) stresses that when the fabric is dry the craftsman goes ahead to display it outside for a period of five days while stretching it more each time. It was then left out for a night so that it softens with the dew: it was later hang to dry and kept for use. The fabric was later dyed using natural dyes that produced various shades of colours.

2.3 Identification of the existing bark-cloth types

Bark-cloth among the people of the pacific was always extracted from only one tree called the paper mulberry tree. Paper mulberry tree is grown in almost each homestead as it's a fast-growing species. Hayek (2015) asserts that mulberry is a tree native to eastern Asia where it has been cultivated for centuries. Cameron (2006) says that historically the bark of paper mulberry was used in China in 100 A.D possibly as early as 100 B.C for making the first true paper. Consistently, Matteo (2007) writes that there a few pacific people who still carry on the tradition still use the same tree for the production of bark-cloth.

Turnbull (1965) says that the forest people produced their bark-cloth from several tree species. *Mbuti* bark-cloth was produced from six different tree species that were determined locally by their colours. Therefore, this number of trees provided the *Mbuti* with six different bark-cloth varieties. The above varieties were used differently for weaving and other household utilities among their scattered communities (Turnbull, 1965).

Diversity is a range of many people or things that are very different from each other. Variety on the other hand is defined as having several different sorts of the same thing (Hornby, 2006). Nakazibwe (2005) declares it that the Baganda plant a variety of *emituba* (sing. *omutuba*), for the production of bark-cloth and to provide a shade for other plants''. She further argues that there are over thirty varieties of *mituba* but the commonly grown is the *ficus natalensis*, which is the main source of bark-cloth in Buganda. I agree with Nakazibwe about the varieties of *mituba* trees in Buganda.



Figure 13: **Different varieties of Baganda bark-cloth displayed for sale in a local market**

Source: UNESCO 2005

2.4 Production of unique contemporary textile décor from the existing selected bark-cloth.

Décor is the arrangement of objects in a room. In this report, décor refers to the products that were skillfully produced for the furnishing of a hotel room while contemporary relates to the present time. Dorinda (2016) asserts that man's appetite for aesthetics and beauty has propelled him to produce various textile artifacts over the years that enhance and cater for his needs. These artifacts can either be for decorative or utilitarian purposes; nevertheless, the underlying principle guarding the production of either of the two is the end use or the functional aspect.

Both the pacific people and the forest people made interesting products like cloth, shoals, and felt like blankets out of bark-cloth with ideas of how to use them. So as artists, we need to take into consideration the end use(s) and destination of the artifacts we produce. Therefore, a careful unique thought was given to the selected Baganda bark-cloth types and the techniques that were employed in the execution of the unique contemporary textile decor.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter explains the procedures through which the study was executed. It presents the research design, study population, sample size and sampling technique, research instruments and methods, reliability and validity, data collection procedures, processing and analysis, limitations of the study as well as ethical values.

3.2 Research Design

Parahoo (1997) described a research design as “a plan that describes how, when and where data are to be collected and analyzed”. The research studio guide questions for this study included: what were the existing bark-cloth types among the Baganda, how appropriately could these existing bark-cloth types be used and which unique contemporary décor could be produced from the identified bark-cloth types of the Baganda?

The study was descriptive, a study that was deep into the Baganda bark-cloth but with specific interest in individual material attributes. According to Grove (2003) a descriptive research “should be designed to provide a picture of a situation as it naturally happens”. In relation to the study, a descriptive research was opted for reasons of capturing the production process of the different bark-cloth types which were later subjected to studio exploration.

3.3 Study Population

Burns (2003) described population as all the elements that meet the criteria for inclusion in a study. The study population was of ten (10) participants that enclosed *mituba* farmers, bark-cloth producers and sellers. These were selected because they would handle the bark-cloth identification, production and marketing.

3.4 Sample Size

Polit (2001) defined a sample as “a proportion of a population”. In Bukomansimbi district several artisans and farmers are affiliated to bark-cloth production. In regard to this study, a population of ten (10) participants was used. This included two *mituba* farmers because most farmers in Bukomansimbi planted almost the same *mituba* tree species so a choice of two (2) represented the other number of the *mituba* farmers, it included five (5) bark-cloth producers because each individual producer dealt with the production of a certain bark-cloth type, it also included three (3) resellers. These were selected in relation to the second objective because they provided basic information about the favorably bought bark-cloth type in the market

Purposive sampling technique was considered and it was suitable because it focused on those involved in the planting of *mituba* trees, bark-cloth making, reselling of bark-cloth and it also enhanced the monitoring of the existing bark-cloth types as they were subjected to different textiles processes. Polit (2001) pens that with purposive sampling; the researcher can use the judgment to select the subjects to be included in the study.

According to Burns (2003) the sampling size should be large enough to identify relationships among variables or determine differences between groups. The sample size of ten used in the study included participants that were distributed amongst the selected region of *Bukomansimbi*.

3.4.1 Sampling Technique

The researcher used purposeful sampling technique. He divided the existing Baganda bark-cloth types into strata basing on similar attributes like colour of the fabric, thickness and strength of the fibre, smoothness.

3.5 Data Collection Methods

Brink (2003) wrote it that data collection should involve selection of participants and gathering data from them. Baganda bark-cloth is known for having various interesting shades of colours and fibre structures: so this study employed a descriptive concept and data collection methods like discussion groups, photography, studio exploration, documents and records were used.

3.5.1 Group Discussion

Parahoo (1997) writes it that a group discussion should be an interaction between one or more researchers and more than one participant for the purpose of collecting data. The researcher interviewed the study population in order to get information about the

identification of the existing bark-cloth of the Baganda, information about the how appropriately could the existing bark-cloth be used.

The researcher indulged other fellow artists in observation making, making judgments, data analysis and conclusion. The researcher used this data collection technique because it was cheaper and it hastened the collection of valuable data, it also provided the researcher with opportunity to reflect or react to the opinion of others.

3.5.2 Photography

In line with the first objective of finding out of the existing bark-cloth types in Buganda, the researcher ensured that he captured those moments that were depicted through the pictorial presentation of how the different *mituba* tree species looked like and how they were manipulated to produce the distinctive bark-cloth. The photos helped in the pictorial explanation of how these bark-cloth samples differed from each other.

3.5.3 Document review

Documented records, publications and researches done by other scholars give a step towards a new research. The researcher used this particular research method to collect references and data about bark-cloth and the *mituba* trees. The researcher consulted different sources of information which included the library books in the National Library, Uganda Museum, Kyambogo and Makerere Universities, research reports, thesis, papers, journals and the internet. These backed up the study in related literature and in the discussion of the findings.

3.5.4 Interview

Kakooza (2002) defines interview as a conversation in which a researcher tries to get information from the interviewee and record it by him or herself. The respondents to be interviewed; were given a written drafted interview guide questions. The interviewees responded directly to the set interview questions orally, the questions were based on the set of objectives of the study. The researcher interviewed ten (10) participants that included two *mituba* farmers because most farmers in Bukomansimbi planted almost the same *mituba* tree species so a choice of two (2) represented the other number of the *mituba* farmers, it included five (5) bark-cloth producers because each individual producer dealt with the production of a certain bark-cloth type and it also included three (3) resellers who provided more information about the favorably used bark-cloth type in the market. These were selected because they had kept the business of bark-cloth selling for generations and they had the basic information. The data from the respondents was recorded and analyzed.

3.5.5 Studio Exploration

Data was collected during the bark extraction, the beating and hitting of the tree barks, dyeing of the bark-cloth using natural, reactive, vat and synthetic dyes, drying, and enlargement, embroidery, bleaching and sowing of the bark-cloth. The researcher along with the sample size of the two farmers and five bark-cloth producers were indulged in the bark-cloth production process and the researcher took on the studio exploration exercise.

More findings were derived to when samples were got and tested through the studio process for the possibilities of the individual attributes basing on the third objective of the study which was production of unique contemporary décor from the existing bark-cloth of Baganda.

Basing on the tittle of the study, the researcher conceptualized with the idea that the contemporary décor would best fit for a hotel room. So, the projects were executed with a theme of decorating a hotel room with the selected bark-cloth samples. The researcher was able to produce contemporary décor like wall hangings, coffee table, lamp shade and a pile woven carpet as the practical projects.

The wall hangings showed the designs of artworks that depicted the bark-cloth making process, the coffee table made with a *mutuba* tree stamp showed the relevancy of the *mutuba* tree once it could no longer produce bark-cloth, the lamp shades and carpet showed the intricate designs made through textile testing parameters with bark-cloth. The findings were tabulated for suitable interpretation and efficient examination.

3.5.6 Sources of inspiration

The bark-cloth making process has a rich history that surrounds it. The researcher used the mallets, fabric and its production process as sources of inspiration. Different types of

Baganda bark-cloth (see figure 13) are used today in art and fashion. This figure shows the different bark-cloth types and varieties used and sold in the local markets and these were also thought for as sources of inspiration for this study.



Figure 14: **Different mallets used in Bukomansimbi for bark-cloth making process**

Source: photo by the researcher (2019)

Through the studio exploration, the researcher developed abstract drawings from the bark-cloth making process that were used as line work designs for the final products.

3.5.7 Developing sketches from sources of inspiration Sources of inspiration

The sketches were derived from the bark-cloth fabrics and the grooved mallets as the sources of inspiration. Each source of inspiration was studied with photography, studio

drawing and sketch developments, simplification and composition development as illustrated in the design process below.



Figure 15 : Sources of inspiration

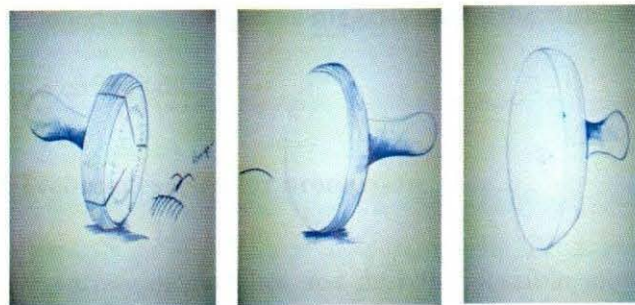


Figure 16: Drawing inspiration from mallets

The researcher developed motif patterns from the mallets and bark-cloth making process as illustrated below.

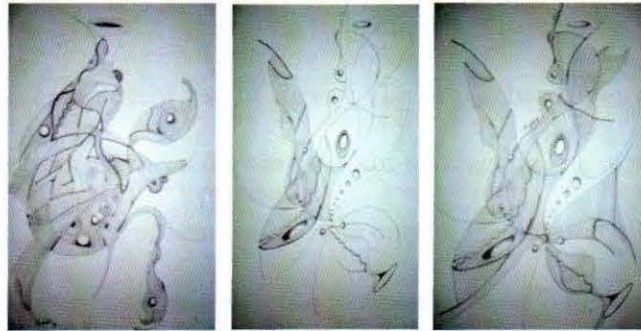


Figure 17: **Preliminary abstract designs derived from the sources of inspiration**

The researcher developed these designs as suggestions for the cushions on the seats placed on the mutuba coffee table.

3.6 Methods and Techniques used for production

After formulating a variety of sketches and deriving possible motifs from them, the researcher used screen printing, weaving, and embroidery to test the possibilities of making contemporary textile décor. The study used a combination of techniques along with the inspirations so as to create a variety and uniqueness in the contemporary décor that he produced.

3.7 Tools and Materials used in the studio works

The main surfaces the researcher worked with were the identified Baganda bark-cloth types and these included *njeruka*, *butana*, *entensa*, *entakire*. The researcher subjected

these fabrics to various studio exploration techniques and parameters before formulating the contemporary textile décor out of them. The researcher explored with the use of soldiering gun that was used as a drawing tool for making the line work onto the various bark-cloth fabrics, a source of heat was used to control the burning of the fabric in order to create intricate designs, a weaving loom that was used in the interlacing of the bark-cloth stripes as wefts and yarns in the making of the door mat, photo emulsion screen, squeegee and printing paste that was used for printing the designs used in the making of the cushions for the coffee table and an embroidery machine used in the finishing up of the wall hangings.



Figure 18: **A soldiering gun and embroidery machine**

Source: retrieved from <https://www.weller-tools.com> › consumer › EUR › Soldering Guns on 15/6/2019



Figure 19: a mesh screen for printing, squeegee and weaving loom

Source: retrieved from <https://anatol.com> › blog › screen printing supplies on 15/06/2019

3.8 Data presentation and analysis

A descriptive approach was engaged in the analyzing of data and it basically handled data generated through observation, documentary review, photography, interviews, discussion groups and studio exploration in order to compare, draw conclusions and recommendations.

3.8.1 Reliability and Validity

The questionnaires and interview guide questions as research instruments were given to the *mituba* farmers, bark-cloth sellers and bark-cloth artisans. This was done to test the effectiveness of the research instrument and whether it could provide eligible information. The information deducted from questionnaires along with the interview guide questions was efficiently dispensed, recorded and later integrated for discussion and conclusion.

3.9 Ethical Considerations

The researcher acquired an introductory letter from the Dean of the Art and Design Department of Kyambogo University, which introduced him to relevant authorities in the field. With the introductory letter, the researcher was able to ethically introduce himself to the different village chairmen and to the study population and this made the data collection exercise easy.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF STUDY FINDINGS

4.1 Overview

This chapter puts together, analyses and appreciates the various projects executed and the findings of the study. The findings in this chapter were presented and discussed in relation to specific objectives set in chapter one and these were; to find-out the existing types, to identify the existing bark-cloth types of the Baganda and to produce unique contemporary textile décor. The discussion about the findings considers the aesthetic qualities with reference to the responses from each individual bark-cloth type towards the parameters, fiber extraction, as well as décor products made out of the selected bark-cloth samples. The findings were recorded, analyzed and interpreted at the same time because the study was more explorational and product oriented.

4.2 Findings and Discussion

4.2.1 Finding out the existing bark-cloth types of the Baganda

In relation to this objective, the researcher besides observation also gathered information through questionnaires and interviews that he conducted with the different study population. The different bark-cloth samples were subjected to the selected testing parameters. Baganda bark-cloth types were identified, examined through selected testing parameters and later used for the production of textile décor.

The Mutuba tree (*Ficus Natalensis*)

Mutuba tree grows mostly in the central region of Uganda that encloses the Buganda Kingdom. It is a tree planted to serve enormous importances and amongst those is bark-cloth, providing shade, timber, marking land boundaries, its also intergrated into gardens to enrich the soils, rubber production and some are used for medicinal preparations (Ipulet 1993). The *mutuba* bears an english name of a "*natal fig* " a scientific name of "*ficus natelensis*" and its also refered to as "*mituba*" when they are more than one (Ipulet 1993).

Mituba belong to the family moraceae commonly referred to as fig trees or simply figs. It grows to a height of 12-18 meters: it favorably sprouts in the tropical areas and it comprises of about 750 species with about 100 species in Africa and the surrounding islands (Serrat, Ibarra-Manriquez & Oyama, 2004).

Berg et al (1999) stress that they are forty-four varieties known from Uganda, nevertheless Ipulet (1993) indicates that there are about 14 species found in Buganda and 3 of them are used for the production of bark-cloth though there are other trees that have been used by the Baganda for the production of this fabric like the *Ficus Platyphylla* termed to as "*enserere, ekirembo, kookowe* and the Sycamore tree referred to as "*kirundu, kabalira, akabalira, omukunyu*" in luganda.

The *mutuba* has small stout branchlets with a ribbed surface, big and small rough textured trunks that are times uprightly extended with their growth, they also have simple veined leaves that are 5 -8 cm long and 4-5 cm wide with an almost sharp apex and short stalks.

They have figs that are single or paired, often with a brown "bud cover" at first: fresh ripe figs are long oval, 3-5 cm, green with white spots, 4 bracts persistent and they spread openly depending on the number of branches (Ipulet, 1993).

The various *mituba* tree varieties in Buganda

In the field, the researcher observed and also used the questionnaires and interviews to gather information about different varieties of *mituba* trees and they included: *Njeruka*, *Butana*, *Entakire*, and *Entensa* presented in tables 1-4 along with a detail description of each.

NJERUKA MUTUBA

TREE BARK	TREE	FOLAIGE
		

Table 1: *Njeruka mutuba* tree, bark and foliage

Source: photos by the researcher (2019)

Njeruka mutuba tree is quite different from all the other *mituba* trees. The tree grows to height of 12 -14 meters long, 30- 40 centimeters wide, it has a uniquely rough white or light brown bark. The tree also has simple veined leaves that are 4 -6 cm long and 4-5 cm wide with an almost sharp apex and short stalks.

BUTANA MUTUBA

TREE	BARK	FOLAIGE
		

Table 2: *Butana mutuba* tree, bark and foliage

Source: photos by the researcher (2019)

Butana is one of the *mituba* trees largely planted in Buganda. It has been used for bark-cloth production for a long time. The tree grows to height of 13 -16 meters long, 30- 45 centimeters wide when fully grown; it has a slightly rough grayish bark. The tree also has small simple veined leaves just like the *Njeruka mutuba* but the *Butana mutuba* tree leaves are 3 -5 cm long and 2-4 cm wide with an almost sharp apex and short stalks.

ENTAKIRE MUTUBA

TREE	BARK	FOLAIGE
		

Table 3: *Entakire mutuba tree, bark and foliage*

Entakire tree is also another *mutuba* that has been largely used by the Baganda. It's from this particular tree that the finely made bark-cloth used to be worn by the royals (*balangira* and *bambejja*) is extracted from. The tree stretches to height of 15 -18 meters long, 28-35 centimeters wide when fully grown; it has a rough grayish and brownish bark. The tree also has big simple veined leaves that are 5 -6 cm long and 3-4 cm wide with an almost slightly sharp apex and short stalks.

ENTENSA MUTUBA

TREE	BARK	FOLAIGE
		

Table 4: *Entensa mutuba tree, bark and foliage*

Source: photos by the researcher (2019)

Entensa tree is exceptional from the other *mituba* trees. It grows to height of 15 -16 meters long, 15- 30 centimeters wide; it has a slightly rough grayish and whitish bark. The tree also has medium sized simple veined leaves that are 4 -6 cm long and 4-5 cm wide with an almost slightly sharp apex and very short stalks.

The researcher observed that all the *mituba* trees planted in Buganda undergo the same extraction process and their textural differences were perceived through touching and handling of their leaves and barks. The researched based from the above attributes to get the particular bark-cloth samples. With the use of the open-ended interviews and questionnaires, the responses from the study population provided more information about the types of bark-cloth produced from the above *mituba trees* and they also noted

that they are varieties of bark-cloth got from the four types of bark- cloth as tabulated in table 5.

TYPE	<i>MUTUBA</i> TREE	VARIETIES
<i>Njeruka</i>	<i>Njeruka</i>	Namweruka, Nabugi,
<i>Butana</i>	<i>Butana</i>	Enserere, Mpolembuzi, Nakabira
<i>Entensa</i>	<i>Entensa</i>	Dundu, Ensonje, Kanabulemu
<i>Entakire</i>	<i>Entakire</i>	Kimote, Ensole

Table 5: **The four bark-cloth types and the varieties derived from them**

4.2. 2 Identification of the existing bark-cloth

The findings generated here were claimed from observations based on the tests conducted by the researcher against each bark-cloth types. *Bukomansimbi* district harbors various artisans in the field of bark-cloth making. The samples of the existing bark-cloth types were attained from the study population that was formulated around a sample size of ten

(10) which included two *mituba* farmers because most farmers in *Bukomansimbi* planted almost the same *mituba* tree species so a choice of two (2) represented the other number of the *mituba* farmers, it also included five (5) bark-cloth producers because each individual producer dealt with the production of a certain bark-cloth types and it finally included three (3) resellers who provided more information about the favorably used bark-cloth type and variety in the market.

Each bark-cloth sample cost between twenty thousand (20,000) and thirty thousand shillings (30,000) for four (4) meters. The acquired bark-cloth samples included four types that had different colours and textures. They were packed and transported to the studio for exploration.

IDENTIFICATION OF MAJOR BAGANDA BARK-CLOTH TYPES

<i>NJERUKA</i>	<i>BUTANA</i>	<i>ENTAKIRE</i>	<i>ENTENSA</i>
			

Table 6: **Identification of major Baganda bark-cloth types as observed by the researcher**

Source: photos by the researcher (2019)

SUMMARY DESCRIPTION OF THE BAGANDA BARK-CLOTH TYPES

<i>NJERUKA</i>	DESCRIPTION
	This is a unique white or light brown bark-cloth type that is produced from the <i>Njeruka mutuba</i> tree. This type of bark-cloth has closely intertwined fibres that run diagonally around the fabric. It is harder in strength and smooth on touch.

Table 7: *Njeruka* bark-cloth description

<i>BUTANA</i>	DESCRIPTION
	<i>Butana</i> bark-cloth has fibres that are more exposed and outlined compared to the others. <i>Butana</i> is slightly rough on touch and the fibres are also intertwined but they move in a wavy diagonal way not like the <i>Njeruka</i> bark-cloth.

Table 8: *Butana* bark-cloth description

<i>ENTAKIRE</i>	DESCRIPTION
	<i>Entakire</i> is the best quality bark-cloth and its turns into various shades of red and brown when boiled. The <i>kimote</i> bark-cloth variety is got from this particular bark-cloth type. Its fibres are very exposed and vividly outlined. The fibres are also intertwined interchangeably compared to the others.

Table 9: *Entakire* bark-cloth description

<i>ENTENSA</i>	DESCRIPTION
	Entensa has a brownish colour with fibres that are not exposed and are slightly outlined. This bark-cloth is smooth on touch.

Table 10: *Entensa* bark-cloth description

The textural differences were perceived through observation, touching and handling of the four bark-cloth types.

Test Parameters and Descriptions of the bark-cloth types

There were a number of activities involved under studio exploration which included: bark-cloth textural differentiation and identification, bark-cloth dying, printing, stain removals, bark-cloth burning, bleaching, batik, waxing and testing bark-cloth with different solutions.

The collected bark-cloth samples were arranged according to colour, smoothness and roughness of the bark-cloth samples. While in the field, the researcher observed that the bark-cloth used in Buganda had various names depending on the places where they were found and other factors. These names included: *ntawebwa*, *namweruka*, *mmembe*, *njakira*, *mbogo*, *nantu*, *nsugga*, *kyakaawa*, *entuma*, *ensonje*, *kannabulemu*, *twaliraana*, *endogo*, *nkamuzi*, *ensole*, *dundu*, *kyewalula*, *omusaala*, *nakabira*, *kimote*, *mpolembuzi*, *nabugi*. Basing on the information gathered in the field, the researcher found out that they are only 4 types of bark-cloth and it's from these types that all the other bark-cloth varieties are derived from. The types were examined and they included; *Entensa*, *Entakire*, *Njeruka*, *Butana*.



Figure 20: **Bark-cloth samples acquired by the researcher**

Source: photo by researcher (2019)

Dyeing of Bark-cloth

Sizeable samples of each of the acquired bark-cloth were dyed in dye baths of natural, reactive and VAT dyes. Dyeing is the process of imparting colors to a textile material through a dye. All kinds of dyes are obtained from flowers, nuts, barriers, vegetables and plants or from animal and mineral sources. A dye is a colored substance that has an affinity to the substrate to which it is being applied. Dye is generally applied in an aqueous solution and may require a mordant to improve the fastness of the dyes on the fibers.

Some bark-cloth samples were dyed in synthetic dyes. This was carried out in a neutral or slightly alkaline dye bath at a near boiling point with the addition of sodium chloride. The bark-cloth samples were dyed in both natural dyes and synthetic dyes. Natural dyes reacted positively to almost each bark-cloth sample. The samples dyed with the natural dyes were clear, bright after dyeing compared to those dyed with the synthetic dyes,

these particular samples were faded after dyeing and changed in length as some folded themselves. The collected results of dyeing are illustrated in table 11.

BARK-CLOTH TYPES				
	VAT DYES	REACTIVE DYES	NATURAL DYES	
<i>Njeruka</i>				
<i>Butana</i>				
<i>Entakire</i>				
<i>Entensa</i>				

Table 11: Collected results of the dyed bark-cloth types using VAT, reactive and natural dyes

Source: photos by the researcher (2019)

Printing on existing Bark-cloth Samples

A print is a mark made or registered on a surface and printing in the textile context is the surface resist process of reproduction of texts and images using ink or any other material like paper or cloth. Bark-cloth printing involved a number of processes like the making of the stencil designs, making of the silk screen designs and registering of the designs. Stencil and silk screen printing involved steps which prepared the designs to be used on the bark-cloth.

The silk screen was made using photo emulsion and the stencil was also made using a transparent hard paper that enabled the cutting out of the positive spaces to create the designs.

Stencil printing on bark-cloth samples

Stencil printing involved designs being transferred to a surface by cutting patterns in a stencil and they were registered on the surfaces. Some samples were dyed in single colours first and the others were printed on after dye application.

Stencil printing was done with the use of tools like brushes, sponges and materials like matt, printing paste. This type of printing though tiresome, resulted into interesting patterns that ran across with the designs.

Silk screen printing on bark-cloth samples

Silk screen printing was a more expensive procedure compared to stencil printing. It involved designs being transferred to a silk mesh using photo emulsion within a dark

room. These designs were later registered onto the different bark-cloth using matt. The samples were also dyed in single colours before they were printed on while the others were worked on without the dye application.

Silk screen printing was done with the use of tools like a squeegee, brushes and improvised tools like cut off slippers and sim-card holders. With this type of printing, one can be able to design large scale artworks in a short period of time.

BARK-CLOTH TYPES		
	STENCIL PRINTING	SCREEN PRINTING
<i>Njeruka</i>		
<i>Butana</i>		
<i>Entakire</i>		
<i>Entensa</i>		

Table 12: Collected results of stencil and screen printed bark-cloth types

Source: photos by the researcher (2019)

A close analysis of the above findings with both stencil and screen printing employs the thought that bark-cloth can be used favorably to create interesting exploitative décor just like Fred Mutebi's art works. Fred Mutebi, visual explores varieties of surfaces of bark-cloth through his wood block printed art works. The use of modern themes through his art works bridges up the preservation the delicate Buganda material cultural objects like bark-cloth.

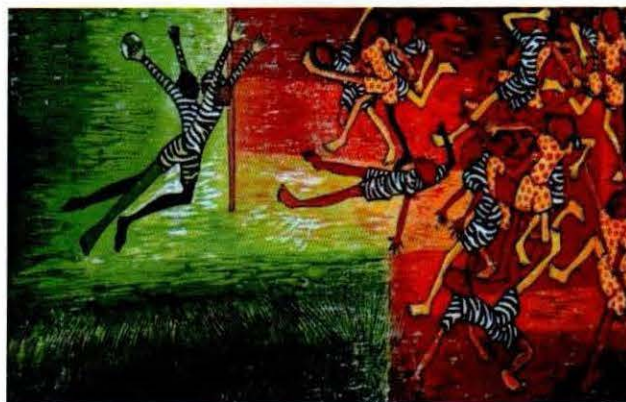


Figure 21: **“Ensobi yaani”**, a wall hanging on bark-cloth depicting “who is not playing their positions properly that Africa is scored against by all most every enemy for almost all the time? Poverty, hunger, wars, diseases, illiteracy, child mortality, maternal health, HIV/AIDS, environmental sustainability among others have scored against Africa all the time...” by Fred Mutebi (2019)

Embroidery on existing bark-cloth samples

Embroidery is the craft of decorating fabric or other materials using a needle to apply thread or yarn. The researcher used this technique because it had a unique way of

bringing out the exact designs intended to be decorated. All the bark-cloth types were subjected to machine embroidery and some like *njeruka*, *butana*, *entensa* reacted very well basing on the strength of their fibres and others like *entakire* reacted poorly because their fibers were weak.

BARK-CLOTH TYPES	EMBROIDERY	RESULT DISCUSSION
<i>Njeruka</i> 		Reacted well because of the strong fibres
<i>Butana</i> 		Reacted well because of the way the fibres are intertwined
<i>Entakire</i> 		Didn't react at all well because of weak fibres and the way they are intertwined
<i>Entensa</i> 		Reacted well because of the strong fibres and the diagonal way of the fibres were intertwined

Table 13: Collected results of embroidery on bark-cloth types

Source: photos by the researcher (2019)

The researcher used machine embroidery to explore the different surface of the types of bark-cloth and decisive findings were got as illustrated in table 13. Similarly, Sarah Nakisanze uses hand embroidery to intricately decorate bark-cloth and produce home décor. She uses hand embroidery with raffia to stitch the surface of bark-cloth; the use of raffia gives the work an African sense of originality.



Figure 22: **hand embroidered hand bags with raffia on bark-cloth, artwork produced by Sarah Nakisanze. (2002)**

Batik on existing bark-cloth samples

Batik is a surface resistant technique of decorating fabrics where wax, cassava and other materials are used to stop the penetration of dyes. Wax and cassava flour were used during the batik process and they were all acquired from a local retail shop. The fill in technique of waxing was used where by the wax was only filled in areas the researcher intended. This method of decorating textile was used on bark-cloth because it binds

together the fabric structures of the textile making it stronger and slightly resistant to liquid penetration.

BARK- CLOTH TYPES		
	WAX BATIK	RESULT DISCUSSION
<i>Njeruka</i> 		The fibres were wholly covered after wax was applied.
<i>Butana</i> 		The fibres were more exposed once the wax was applied
<i>Entakire</i> 		The fibres were vividly outlined once the wax was applied
<i>Entensa</i> 		The fibres were covered once the wax was applied

Table 14: Collected results of wax batik on bark-cloth types

BARK- CLOTH TYPES	CASSAVA BATIK		RESULT DISCUSSIO N
<i>Njeruka</i> 			Became harder after cassava paste application
<i>Butana</i> 			Became harder after cassava paste application and the fibre were more outlined
<i>Entakire</i> 			Became harder after cassava paste application
<i>Entensa</i> 			Became harder after cassava paste application

Table 15: Collected results of cassava batik on bark-cloth types

Source: photos by the researcher (2019)

From the findings, the researcher noted that wax suitably blended with some bark-cloth types compared to cassava paste. The surface become stronger and liquid resistant after waxing and this can be used to produce more durable décor.

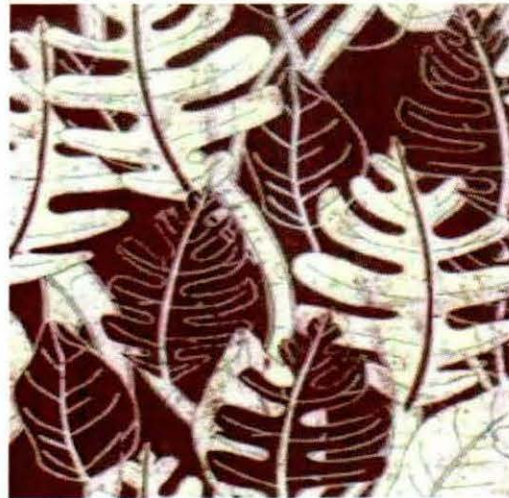


Figure 23: a wax batik artwork on bark-cloth from Hawaii

Source: retrieved from <http://www.bark-clothhawaii.com>

Stain removals

A stain is a discolored spot or area on a surface. Various parameters of stain adaptations and removal were used on the bark-cloth samples. These parameters included the use of materials like the egg yolk, polish, milk, red wine, vinegar, water, ink, coffee, Jik, motor oils, paint, chewing gum and the burning test.

All these were used with a motive of observing how bark-cloth could react to each of them and whether these stains could be removed after they are registered.

Egg York stains

The eggs were obtained at a price of 500 each and they were mixed in a container making sure that the egg-yolk was spared. They were spread onto the bark-cloth using a spoon and then put out to the sun to dry for 10 minutes. The egg stains registered well onto each sample and they changed the smell of the fabric once they were registered there. They were all suspended into a detergent solution to try and remove the attained stain. After the stain removal procedure, most of the egg stains were removed but it weakened the fabrics and also changed the fibre structures of each by exposing them more vividly.

BARK-CLOTH TYPES		
	STAINS	RESULT DISCUSSION
<i>Njeruka</i> 		The smell of the eggs couldn't be removed from the bark-cloth
<i>Butana</i> 		The stain couldn't be removed from the bark-cloth
<i>Entakire</i> 		The stain was removed from the bark-cloth

<i>Entensa</i>		The stain couldn't be removed from the bark-cloth
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Table 16: Collected results of egg-yolk stains on bark-cloth types

Source: photos by the researcher (2018)

Polish stains

The shoe polish was obtained from a supermarket. It was applied onto the bark-cloth using a brush and then put into the sun to dry. A solution of alcohol and water was mixed together and then used to remove the polish stain. The fabrics were later soaked in a detergent solution to try and remove the stubborn stains. The procedure wasn't a success because the stains weren't rid of and the polish changed the natural colour of bark-cloth samples to a darker colour.

BARK-CLOTH TYPES	STAINS		RESULT DISCUSSION
<i>Njeruka</i>			Stain was removed from the bark-cloth
<i>Butana</i>			Stain was removed from the bark-cloth

<i>Entakire</i>		Stain was removed from the bark-cloth
<i>Entensa</i>		Stain was removed from the bark-cloth

Table 17: Collected results of polish stains on bark-cloth types

Milk stains

A litre of flavored milk was used for this procedure and it was bought at shillings 2000. The samples were soaked into the solution of milk and observed to see how they reacted to the solution. They were soaked for a period of ten (10) minutes and dried by ironing. After the soaking and the ironing procedures, the samples were then soaked in an ammonia solution and later soaked overnight into a warm water detergent solution. The stains were able to be removed from the bark-cloth samples but the smell of the milk still lingered in each of the sample. Results are tabulated in table 18.

Red wine stains

A bottle of four cousins red wine was used for this procedure and it was bought at shillings 25000. The samples were soaked into the solution of red wine and observed to see how they reacted to the solution. They were soaked for a period of 20 minutes and dried by sunshine.

The samples were soaked in a solution of lemon juice and later soaked into a warm salt solution. The stains were not removed from the bark-cloth samples and they also changed the colour of the fabric to red. Results are tabulated in table 19.

Ink stains

A small sizeable bottle of fountain ink was used for this procedure. The samples were soaked into the solution of fountain ink and observed for their reactions. They were soaked for a period of five (5) minutes and later dried by sunshine. The samples were soaked in solution of vinegar, lemon juice and later soaked into a warm detergent solution. The stains were not removed from the bark-cloth samples and they also changed the colour of the bark-cloth samples to blue. Results are tabulated in table 20.

BARK-CLOTH TYPES		
	STAINS	RESULT DISCUSSION
<i>Njeruka</i> 		The stain was removed but the natural colour of the bark-cloth was affected
<i>Butana</i> 		The stain was removed but the natural colour of the bark-cloth was affected and the fibres were exposed

<i>Entakire</i> 		The stain was removed but the natural colour of the bark-cloth was affected and fibres were weakened
<i>Entensa</i> 		The stain was removed but the fibres were exposed more

Table 18: Collected results of milk stains on bark-cloth types

BARK-CLOTH TYPES	STAINS	RESULT DISCUSSION
<i>Njeruka</i> 		The stain wasn't removed and the natural colour of the bark-cloth was affected
<i>Butana</i> 		The stain wasn't removed and the natural colour of the bark-cloth was affected

Table 19: Collected results of red wine stains on bark-cloth types

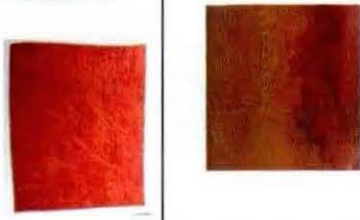
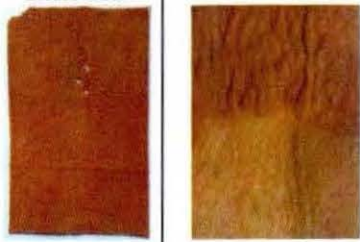
<i>Entakire</i>		The stain wasn't removed and the natural colour of the bark-cloth was affected
<i>Entensa</i>		The stain wasn't removed and the natural colour of the bark-cloth was affected and the fibres were more exposed

Table 19: Collected results of red wine stains on bark-cloth types

BARK-CLOTH TYPES		
	STAINS	RESULT DISCUSSION
<i>Njeruka</i> 		The stain wasn't removed and the natural colour of the bark-cloth was affected
<i>Butana</i> 		The stain wasn't removed and the natural colour of the bark-cloth was affected
<i>Entakire</i> 		The ink took long to penetrate through the bark-cloth

<i>Entensa</i> 		The stain wasn't removed and the natural colour of the bark-cloth was affected
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Table 20: Collected results of ink stains on bark-cloth types

Coffee stains

A cup of drinking coffee was mixed and was used for this procedure. The samples were soaked into this solution and observed for their reactions. They were soaked for period of (15) minutes and then washed immediately before they dried up. After the soaking procedure, the samples were washed in a soapy solution with some little salt added. The samples were later swashed in lukewarm water and then dried. Results are tabulated in table 21.

BARK-CLOTH TYPES		
	STAINS	RESULT DISCUSSION
<i>Njeruka</i> 		The stain wasn't removed and the natural colour of the bark-cloth was affected
<i>Butana</i> 		The stain was removed from the bark-cloth

<i>Entakire</i> 		The stain was removed from the bark-cloth
<i>Entensa</i> 		The stain was removed from the bark-cloth

Table 21: Collected results of coffee stains on bark-cloth types

Jik Bleach stains

A 250ml bottle of a bleaching agent Jik was used for this procedure. A solution of the Jik and water was made and the samples were dipped slightly for five (5) minutes into it before they were put out to dry gradually. All the bark-cloth samples reacted differently to the bleaching agent but all of them changed in length. They were washed with lukewarm water in order to get rid of the stains. Results are tabulated in table 22.

BARK-CLOTH TYPES	JIK STAINS	RESULT DISCUSSION
<i>Njeruka</i> 		The bark-cloth was whitened and the fibres were weakened by jik

<i>Butana</i> 		The bark-cloth colour was changed and the fibres were weakened and exposed more
<i>Entakire</i> 		The bark-cloth colour was changed and the fibres were weakened and exposed more
<i>Entensa</i> 		The bark-cloth colour was changed and the fibres were weakened and weakened more

Table 22: Collected results of jik bleaching stains on bark-cloth types

Motor oil stains

A half-liter of motor oil was used to taint the bark-cloth samples. A few drops of oil were placed onto the samples to see how they affected them. The oil took a while before it was absorbed into the samples and when it did, it changed their natural colour to black. The samples were then placed thoroughly in a solution of alcohol several times and then soaked in a liquid detergent to further get rid of the stains. The oil stains spread all over the samples and they also darkened them. Results are tabulated in table 23.

BARK-CLOTH TYPES		
	STAINS	RESULT DISCUSSION
<i>Njeruka</i> 		The bark-cloth colour was changed, the fibres were weakened and the stain wasn't removed
<i>Butana</i> 		The bark-cloth colour was changed, the fibres were weakened and the stain wasn't removed
<i>Entakire</i> 		The bark-cloth colour was changed, the fibres were weakened and the stain wasn't removed
<i>Entensa</i> 		The bark-cloth colour was changed, the fibres were weakened and the stain was removed

Table 23: Collected results of motor oil stains on bark-cloth types

Source: photos by the researcher (2018)

Chewing gum stains

Already chewed gum was applied and fixed onto the bark-cloth samples and left to dry. The gum quickly got fixed with the samples and could hardly be removed once it dried up. To remove the stains, the samples were put in a refrigerator for five hours so that the gum freezes and hardens. Once it was hard, the gum was then scrapped off and the samples were soaked in alcohol to get rid of the hesitant stains. Results are tabulated in table 24.

BARK-CLOTH TYPES	STAINS	RESULT DISCUSSION
<i>Njeruka</i> 		The bark-cloth colour was changed, the fibres were weakened and a few particles of gum were removed
<i>Butana</i> 		The bark-cloth colour was changed, the fibres were weakened and the gum particles weren't removed
<i>Entakire</i> 		The colour was changed, the fibres were weakened.

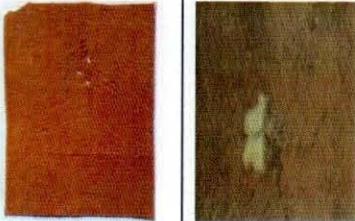
<i>Entensa</i>		The bark-cloth colour was changed, the fibres were weakened and the gum particles weren't removed
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Table 24: Collected results of chewing gum stains on bark-cloth types

Paint stains

A few drops of blue oil based paint were tainted onto the bark-cloth samples to see how they reacted to the fabrics. The samples were later soaked in thinner in order to loosen the stains. They were then washed in lukewarm water to remove the remaining stains.

Results are tabulated in table 25.

BARK-CLOTH TYPES	STAINS	RESULT DISCUSSION
<i>Njeruka</i> 		The stain wasn't removed from the bark-cloth
<i>Butana</i> 		The stain wasn't removed from the bark-cloth

<i>Entakire</i>		The stain wasn't removed from the bark-cloth
<i>Entensa</i>		The stain wasn't removed from the bark-cloth

Table 25: Collected results of paint stains on bark-cloth types

Burning Test:

Sizeable parts of the bark-cloth were cut and subjected to a burning flame. The researcher was interested in seeing the way each individual bark-cloth sample reacted to the burning flame. Some of them like the *Njeruka* bark-cloth kept a continuous yellow flame that kept burning depending on the air supply. Others had the flame die out immediately upon lighting it. They all had black greyish ash after burning completely with a smell of a burning tree bark.

BARK-CLOTH TYPES		
	BURNING TEST	RESULT DISCUSSION
<i>Njeruka</i> 		The ash was white in colour after the burning, the frame was very brilliant and burnt for a while before it died
<i>Butana</i> 		The ash and smoke were white in colour and frame died immediately once it was lit but the bark-cloth kept on burning without a frame
<i>Entakire</i> 		The ash was white in colour after the burning, the frame was very brilliant and burnt for long compared to the other types
<i>Entensa</i> 		The ash and smoke were white in colour and frame died immediately once it was lit but the bark-cloth kept on burning without a frame

Table 26: Collected results of burning on bark-cloth types

To sum up all the results got after exploring with the different Baganda bark-cloth types, the researcher came up with an exhibition mood board having a few results of the bark-cloth samples done in the studio as illustrated below.



Figure 24: an exhibition mood board showing the collected bark-cloth samples of the results attained after the studio exploration process

4.2.3 Production of contemporary textile decor

The projects were executed basing on the results attained during the studio exploration. According to the tabulated results, the researcher was able to choose three major

parameters for executing the final projects. The final projects were executed in line with the third objective which was to produce unique contemporary textile décor and under a theme of decorating a hotel room with the selected bark-cloth samples. A well spacious hotel room can include at least wall hangings, carpets, curtains, coffee table, bedcovers, door mats, lamp shades. The researcher was able to zero down on a few décor which were wall hangings, coffee table, and carpet as the final projects.

Samples of lamp shades out bark-cloth

Bark-cloth has a number of inter-woven fibres that run diagonally and interchangeably across the whole fabric. Once striped and torn into, a number of yarns like fibres can be got and used for production of several artworks. The researcher used the fibre outline of bark-cloth as an inspiration to make bark-lamp shades and a pile woven carpet. Four samples of lamp shades and door mats were explored with before the execution of the final projects.



Figure 25: bark-cloth stripes and weaving loom that were used in the making of lamp shades and a pile woven carpet

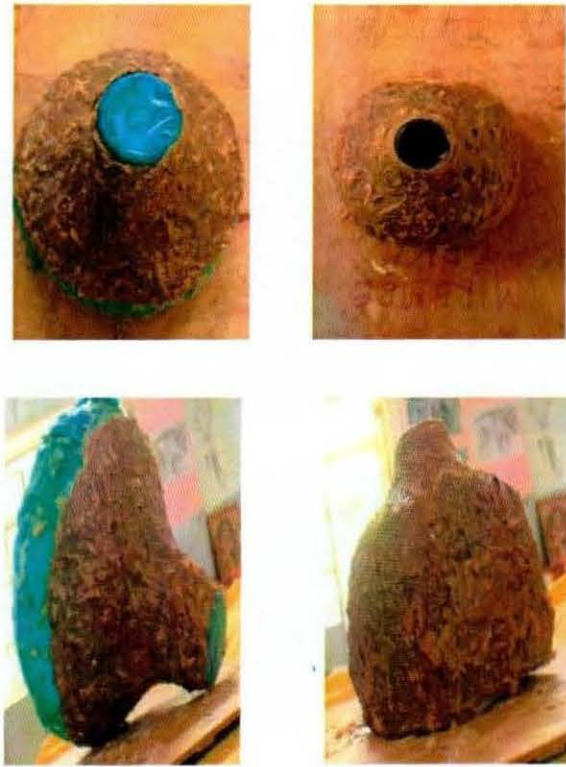


Figure 26: : show the design process and samples of lamp shades made from bark-cloth.

Samples of wall hangings out bark-cloth

Basing on the burning and embroidery textile testing parameter, eight (8) wall hangings were made under this. (See Table 26) The wall hangings designed were based on the inspirations from the burning technique and embroidery parameters that brought out intricate interesting designs onto the bark-cloth. The researcher also based on the designs of wooden mallets used in the bark-cloth making process and these mallets had various

edges designed for hitting the *mutuba* bark at certain levels. The wall hangings can be aesthetically used to add more beauty to a hotel room with a splendid African touch.

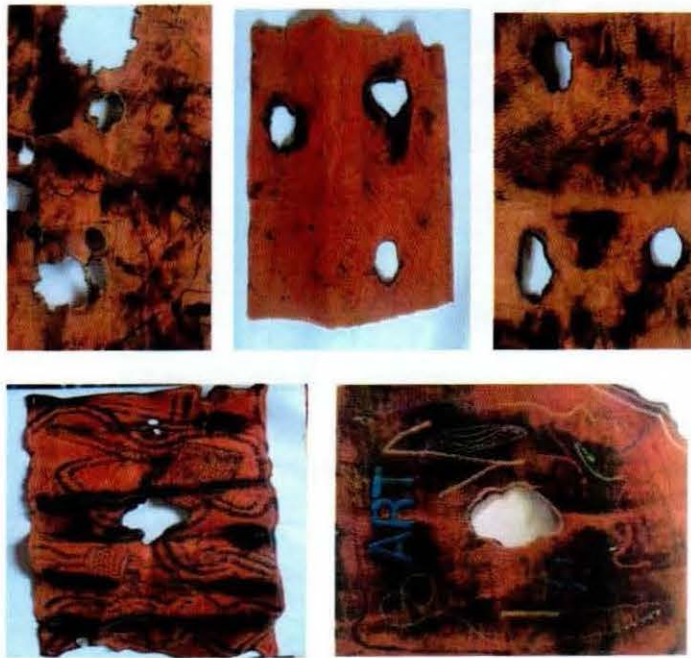


Figure 27: show the samples of wall hangings made from bark-cloth

Samples of mutuba coffee table and chairs

A stamp of a mutuba tree was used by the researcher to make a two seat coffee table. The chairs were designed and had bark-cloth cushions printed on with line work using matt.



Figure 28: show the line work and cushion samples of printed bark-cloth



Figure 29: **show the mutuba coffee table chairs with printed bark-cloth cushions**



Figure 30: **Bleached and Printed bark-cloth cushioned chair**

Height: 3ft

Medium: Matt, jik

Material: Entakire bark-cloth type

Technique: Screen printing and bleaching



Figure 31: A mutuba coffe table with a set of bark-cloth cushioned chairs

Medium: Matt, jik, varnish, red oxide

Material: Entensa mutuba tree stamp, Entakire bark-cloth type

Technique: Screen printing and bleaching



Figure 32: a pile woven bark-cloth carpet

Dimensions: 80cm X 50cm wide

Material: Njeruka and Butana bark-cloth types

Technique: Weaving

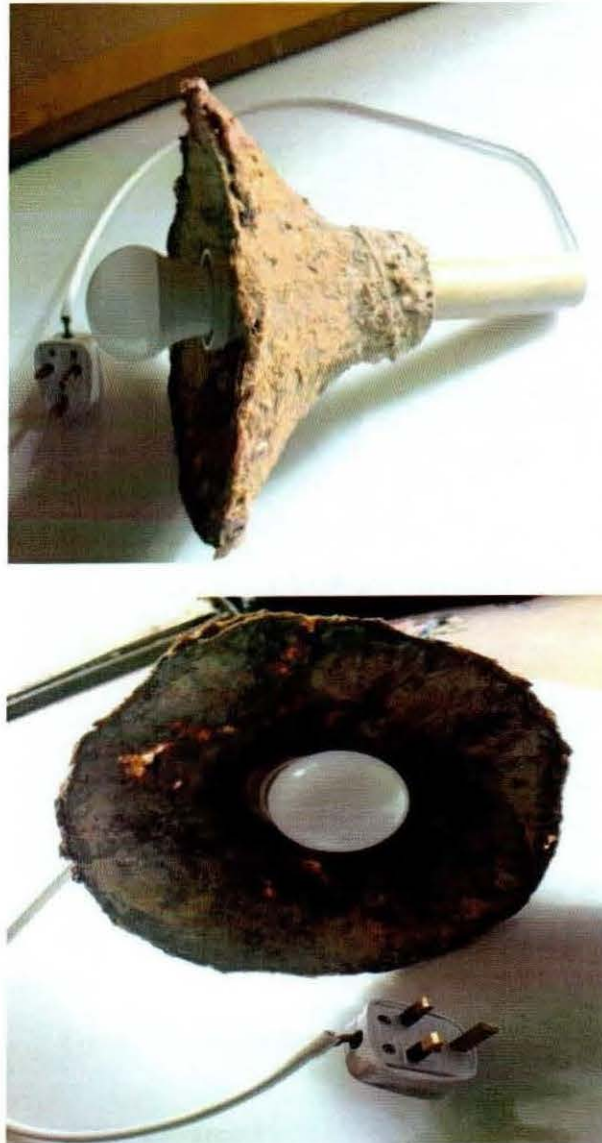


Figure 33: a Lamp shade made of bark-cloth

Material: Njeruka, Entakire, Entensa, Butana bark-cloth types

Technique: Maiche

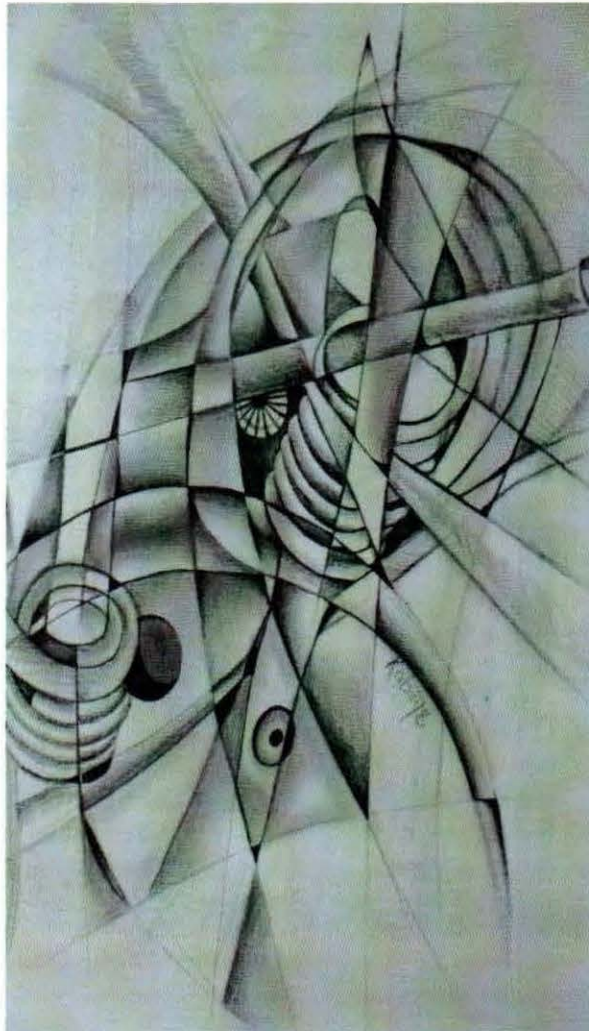


Figure 34: Mallet inspiration wall hanging

Title: Ensamo 1

Dimensions: 74cm X 23cm wide

Technique: Drawing and Painting

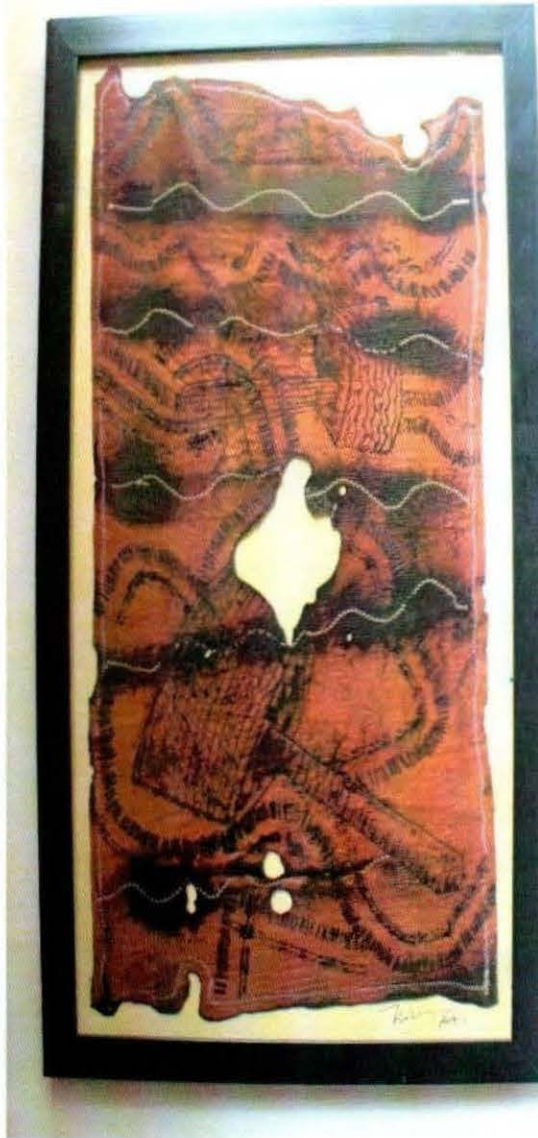


Figure 35: Bark-cloth wall hanging

Title: Ensamo 1

Dimensions: 78cm X 28cm wide

Technique: Embroidery and Burning

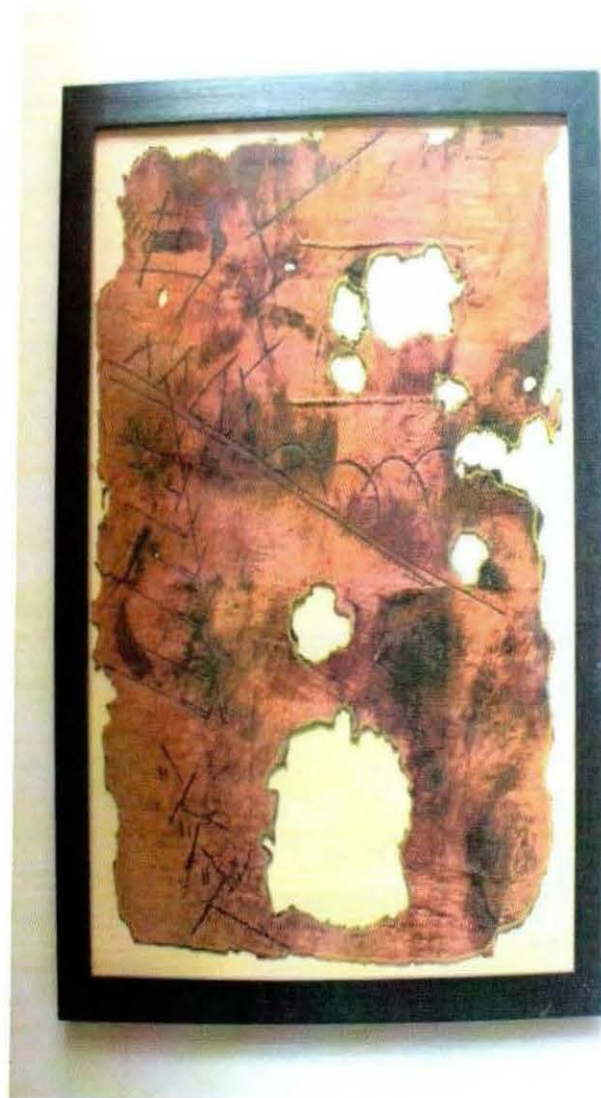


Figure 36: **Bark-cloth wall hanging**

Title: Ensamo 3

Dimensions: 58cm X 46cm wide

Technique: Embroidery and Burning



Figure 37: **Bark-cloth wall hanging**

Title: Ensamo 4

Dimensions: 49cm X 28cm wide

Technique: Embroidery and Burning



Figure 38: **Bark-cloth wall hanging**

Title: Ensamo 5

Dimensions: 22cm X 11cm wide

Technique: Embroidery and Burning



Figure 39: **Bark-cloth wall hanging**

Title: Ensamo 5

Dimensions: 50cm X 23cm wide

Technique: Embroidery and Burning



Figure 40: **Bark-cloth wall hanging**

Title: Ensamo 5

Dimensions: 69cm X 24cm wide

Technique: Embroidery and Burning

CHAPTER FIVE

SUMMARY , CONCLUSION AND RECOMMENDATIONS

5.1 Overview

This chapter presents the summary of findings, conclusion and recommendations following the objectives of the study. The study centred on finding out of the available existing bark-cloth of the Baganda, identifying the existing bark-cloth, and production of unique contemporary textile décor from the selected bark-cloth of the Baganda. The findings were generated during studio explorations and production processes.

5.2 Summary

The first objective was to find- out the existing bark-cloth of the Baganda. These existing bark-cloths were extracted from the different *mituba* tree species that were found in the geographical scope of the study which was *Bukomansimbi* district. The bark-cloth types were *Entensa*, *Entakire*, *Njeruka* and *Butana*. These bark-cloths were in different colours which included white, coffee brown and light brown.

The second objective was to identify the existing bark-cloth of the Baganda. The researcher acquired bark-cloth and noted that there were four types of them. These had individual material differences in terms of colour, fibre structures and thickness. They also reacted differently towards the testing parameters. The natural colours of these bark-cloths later changed to others after they were dyed, bleached and printed on. The bark-cloth were tested using different textile parameters like stain removal, dying,

bleaching, embroidery, batik, printing, burning test and most of these were very effective.

The third objective was to produce unique contemporary textile décor from the selected bark-cloth of the Baganda. The final projects were executed using the selected techniques chosen from the testing parameters based on the studio process. These final projects were wall hangings, a *mutuba* coffee table, carpet were made out the bark-cloth along with a theme of designing and decorating a hotel room with bark-cloth.

5.3 Conclusion

In accordance to the first objective of finding out the existing bark-cloth of the Baganda, the researcher observed that *mituba* trees in Buganda are quite many though not all of them can be used for bark-cloth production because the quality of the fabric also aesthetically matters. In the field, the researcher established that they are particular types of bark-cloth that were used by the Baganda. The researcher also observed that the names given to the bark-cloth used: move in line with the *mituba* trees from which they are extracted. However, this doesn't guarantee that they are the same names used all over the Kingdom, the names given to the bark-cloth also differ from the counties (*masaza*) and one will find a different name in Bukomansimbi and another in *Mawokota* and other counties.

According to the second objective, the researcher also established that all the four existing bark-cloth types that were tested, give birth to other varieties like the *Kimote*

bark-cloth is made from *Entakire* bark-cloth type after it is boiled during the production process. All the identified bark-cloth had individual unique material differences. Besides the differences in colour, they also differed in the fibre structures; their reactions to the various testing parameters were also different. Amongst all the bark-cloth got in the field, the *Entakire* was the most preferred bark-cloth both in the market and at homesteads though there are others that are specifically used for the indigenous ritual activities. During the exploration, natural dyes reacted positively, therefore the researcher recommends the usage of natural dyes to design natural fibers.

In reference to the third objective of production of unique contemporary textile décor, the researcher confirms that three categories of projects were executed and these included a *mutuba* coffee table, wall hangings and a carpet which were made out of the selected bark-cloth types found in Buganda. Therefore bark-cloth can be used to produce unique contemporary décor instead of using synthetic fabrics: so that the cost of buying and importing synthetic materials is reduced as well as reducing environment pollution by synthetic fabrics after being used. This can also help conserve the material culture and the indigenous culture of the Baganda that has reigned for millennia.

5.4 Recommendations

In reference to the first objective of this study, the researcher did not make thorough research about the bark-cloth used in the other counties of the Buganda Kingdom and how they are made. The researcher recommends that more research is needed and it

should enclose all counties in the Kingdom to see what perception they have towards bark-cloth.

In a manner consistent to the second objective of the study, the researcher didn't make thorough research and testing on whether the best species and quality *mituba* tree can be grafted with the other *mituba* trees for a production of a more quality based bark-cloth. He also reckons that there is a possible tree species that can be used for bark-cloth production in Buganda other than the fig *mituba* trees. More research is needed on the grafting of these *mituba* trees and finding another possible tree species for bark-cloth production to provide positive competition to the *mituba*. The communities where *mituba* trees are grown should stop the felling down of these trees in search of more profitable trees like eucalyptus and pine trees. They should start conserving these specific *mituba* trees and also integrate them more within their gardens to provide shade and protection to other plants because these *mituba* trees are slowly depreciating from various homesteads that used to plant them.

The government should fund and support further research on *mituba* trees and bark-cloth itself as one way of achieving sustainable development goals and conserving history of unique tourist attractions.

In relation to third of objective of the study, the researcher recommends that the government should also fund more research on how bark-cloth can be integrated with other textiles to produce a more softer texture and liquid resistant fabric. Through its ministries and departments, the government should strategize on sensitize people

growing *mituba* trees and those making bark-cloth about sustainable consumption of bark-cloth and the *mituba* trees.

Art institutes colleges, schools, clubs and individuals should continue using bark-cloth as a material for textile decoration because it can easily be acquired locally and cheaply from different areas across Buganda and Uganda as well.

The researcher recommended that Baganda bark-cloth when presented in modern settings and spaces in a décor status should bridge the gap for the ever diminishing and expensive sources of materials. The décor should help to preserve some of the endangered material culture which can ingnite the start of new intiatives about bark-cloth, how best it can be conserved, how best they can make faster growing *mituba* trees and how best the fabric can be intergated within the textile industry.

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APPENDICES

APPENDIX A: INTERVIEW GUIDE

Interview Guide for the Craftsmen (abakomazi)

This is an academic research that will help in the scholarly studies on the topic,

“Identification of Baganda Bark-cloth and production of contemporary textile decor”

Kindly respond to the following questions by giving sincere and reliable information.

Your response shall be confidentially handled; your help will be highly appreciated.

Qn.1 Do you know the trees from which bark-cloth is made from?

Qn 2 How many types of *Mituba* do you know?

Qn.3 Have you ever made bark-cloth out of it?

Qn 4 What kind of bark-cloth have you ever made from the above trees?

Qn.5 How do you check the quality of the quality of the bark-cloth?

Qn.6 Do you know the specific a tree from which bark-cloth is made from?

APPENDIX B

Interview Guide for the *mituba* tree farmers

This is an academic research that will help in the scholarly studies on the topic,

“Identification of Baganda Bark-cloth and production of contemporary textile decor”

Kindly respond to the following questions by giving sincere and reliable information.

Your response shall be confidentially handled; your help will be highly appreciated.

Qn.1 Do you know the trees from which bark-cloth is made from?

Qn.2 How do know how they look like?

Qn.3 Do you know the types of bark-cloth?

Qn.4 From which trees are the above bark-cloth got from?

APPENDIX C

Interview Guide for the bark-cloth sellers

This is an academic research that will help in the scholarly studies on the topic,

“Identification of Bark-cloth and production of contemporary textile decor”

Kindly respond to the following questions by giving sincere and reliable information.

Your response shall be confidentially handled; your help will be highly appreciated.

Qn.1 Do you know the mituba trees from which the bark-cloth you sell are made from?

Qn.2 Do know how those mituba trees look like?

Qn.3 At what price do you sell the bark-cloth?

Qn.4 What is the source of the bark-cloth that you sell?

APPENDIX D

Interview Guide for the artists (textile designers)

This is an academic research that will help in the scholarly studies on the topic,

“Identification of Baganda Bark-cloth and production of contemporary textile decor”

Kindly respond to the following questions by giving sincere and reliable information.

Your response shall be confidentially handled; your help will be highly appreciated.

Qn.1 Have you used bark-cloth before?

Qn.2 Do you know the names of the bark-cloth that you have used before?

Qn.3 How many varieties of bark-cloth do you know?

Qn.4 What type of bark-cloth have you used before?

Qn.5 Which products can you make out of bark-cloth?

Qn.6 How do you check the quality of the bark-cloth?

APPENDIX E



Dear Sir/Madam

RE: RESEARCH PROJECT

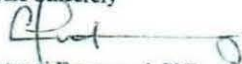
This is to introduce..... SSEKIDDE SIMON PETER
 Registration Number..... 171021014747
 a student of Kyambogo University, Department of Art and Industrial Design Pursuing a
 Degree/Diploma in: MASTERS DEGREE IN INDUSTRIAL

ART DESIGN

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

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

Yours Sincerely


 Mutungi Emmanuel, PhD
 Head of Department