

**A STUDIO EXPLORATION OF SELECTED MATERIAL
CULTURE OF THE KARAMAJONG FOR FABRIC DECORATION**

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(2010/U/HD/111/MAID)**

**A GUIDE BOOK SUBMITTED IN PARTIAL FULFILLMENT FOR THE
REQUIREMENT OF AN AWARD OF A MASTERS DEGREE IN ART
AND INDUSTRIAL DESIGN (TEXTILES) OF
KYAMBOGO UNIVERSITY**

MAY 2015

DECLARATION

I Nakuya Spranza Gita declare that the work presented for research project is original and has not been presented to any institution of higher learning.

Signed: 

(Nakuya Spranza Gita)

Date: 17th / 06 / 2015

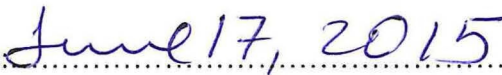
APPROVAL

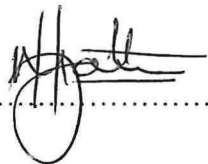
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DEDICATION

I dedicate this Guide book to all the teachers, parents and my sons May God bless you so much.

ACKNOWLEDGEMENT

It is great pleasure to acknowledge and appreciate the Almighty God for giving me life and wisdom to complete my studies successfully.

I also wish to express my gratitude towards my supervisors: Assoc. Prof. Andrew P. Yiga, Mr. Muturi Kimani, my lectures: Dr Kizito Maria, Mr. Ssenyondwa D, Mr. Ssegujja, Mr. Sserunjogi P, Mr. Wathum, my friends: Kekimuri Joan, Nabagala Justine, Zawedde Monica, Nakato, Birabwa Betty, Mbowa, Mary, Nanyunja Ruth, Bwanika, John, Evelyn and Prossy (TEXFAD), Jimmy Sselwadda, Studio technician: Mr. Tiga Tege, Head of Department: Julie Namulindwa, Owek Prof, Badru Katerega, Owek Prof. Mugumbya G. and Dr. Venny Nakazibwe thanks for all the great work you have attributed to my life more especially in the academic field and physical support, may God bless you abundantly.

Special thanks go to my Parents: Mr & Mrs Kalule Ssenko, My mother: Mrs Theopista Namugambe Kizza, Mr & Mrs Johnson Ogolla, A, Ms Moreen K, my Husband: Andrew Gita, my children: Joel Kasirye Gita and Joshua Ssendagire Gita and My inlaws: Mr and Mrs. Kayongo; thanks so much for all your support, guidance and prayers, may God shower you with his blessings and longevity.

Lastly, I wish also to express my sincere gratitude to all the interviewees more especially Shakiro who was my internship student and her team of the Karimajong. Thanks so much and may God bless you abundantly.

Any errors encountered within the guide book remain solely my own responsibility and should not be attributed to any of the above acknowledged persons.

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ABSTRACT

The guide book has covered and made a studio exploration of selected material culture of the Karamajong for fabric decoration with specific reference to marriage.

In this study, the researcher was envisaged by the need to utilize the Karamajong material culture for sources of inspiration in fabric decoration. The researcher realized that many artists may not have fully utilized the symbols, form and colours of the Karamajong marriage ceremony and went further to exploit it further through studio exploration. Five artifacts of the Karamajong marriage ceremony were selected for fabric decoration and these included: walking /ceremonial stick for prestige and honor, stool slung over the arm, for sitting and resting, Headdress for identification and beautification, bangles, beaded necklaces, earrings for identification and beauty, and calabashes for butter to be smeared on bride and groom. These were used for motifs and then later applied on fabrics using the screen printing techniques.

The study was guided by four objectives which included the following: to identify the marriage artifacts of the Karamajong, to analyze the symbols of the marriage artifacts, to establish the characteristics of selected artifacts and to produce studio works in fabric decoration. The study reviewed various artworks done by several artists in the literature review where gaps had been identified as regards material culture artifacts. The researcher used both the exploratory and qualitative research design .The researcher went further to use the library/archival, interviews using questionnaires for fifty (50) Karamajong respondents, participant observation and studio experimentation.

For studio experimentation, the researcher observed through photography and these were made into drawings to finally motifs using the five marriage artifacts of the karamajong.She further used the screen printing technique and specifically applied the basic elements of design: colour, shape/form, and texture to portray the beautiful artifacts of the Karamajong marriage ceremony, that may have been ignored, for fabric decoration. Final fabrics were later transformed for three dimensional products of furniture, fashion, soft furnishing, and bags.

Finally, the study might help students; artists arouse interest in utilizing material cultural artifacts such as the Karamajong marriage ceremony, for any sources of inspiration in any

Artfield. This may help to portray the value of a culture to the world by producing final products which are unique, original in appearance.

CHAPTER ONE

1.0 INTRODUCTION

1.1 Background:

The study has explored the usage of selected material culture of the Karamajong society for fabric decoration. After identifying and appreciating works of several artists who dealt with fabric decoration, the researcher realized that the Ganda culture had on several occasions been utilized as a source of inspiration to produce good works in various art fields. It is at this point, that the researcher had identified the Karamajong material culture, which artist had not fully utilized, their symbols, form and colour in fabric decoration, yet it was visually and symbolically rich.

Further still and in consideration to above, history of fabric decoration was believed to have begun with the primitive man during the Stone Age period. These were considered as great artists who utilized simple tools of stone to engrave designs of plants, animals and human figures on to the walls of the caves. Shenai.A (1995) states that;

“With sharp stones and knives, early pre historic man engraved design of plants, animals and human figures. They traced mammoths and bears, lions and tigers, often in their natural size, sometimes coloring them with black and red on the walls of their caves in southern France and Spain. These walls also bear silhouettes of hand”¹

The argument behind this is that early man was inspired by different themes of animals, human drawings for his design concepts. Primitive men went further by decorating the fabrics with pigments and dyes. A distinct look at the history of fabric decoration clearly describes that history repeats it's self, not only materialistically but also as a sources of inspiration.

Printing on fabrics using motifs and colour is believed to have started as early as 500 B.C in countries such as India and China. Further states that;

“The beginning of the Art of decorating fabrics by the stamping or printing on of coloured designs is lost in antiquity. The Art is assumed to have originated in the Far East where

¹ .V.A. “Shenai:History of Textile Design”-1995... page 3

Hindus and Chinese were known to have practiced hand printing with wood blocks from earliest times. They were known to have printed fabrics as early as 500B.C.”² As regards Africa, he further explains that:

“Ancient Egyptians were also acquainted with some form of textile printing. They produced linen cloths of fine construction. Their looms were nothing more than rectangular frames attached to four poles, which were driven into the ground.”³

In Uganda, especially Central region first fabrics were made from bark cloth which had been extracted from the bark of a tree known as “*ficus natalensis*” Therefore, decoration of fabrics using various printing methods had existed far way back since the pre-historical times to date.

Further still, it would be important to define the term ‘fabric decoration. Orchardson (1994) defines fabric decoration:

“Fabric decoration is the patterning of an essentially plain fabric to render it more appealing. It is also the artistic arrangement of motifs and colours on a chosen fabric.”⁴

Fabric is often interchanged with textile, cloth, and material. Fabric decoration therefore is the artistic application of motifs and colours on a chosen surface using various printing methods. There are various ways of decorating a fabric and these include the following: tie and dye, batik, painting, block printing, appliqué, embroidery and stenciling.

The study had also been influenced by my previous practical work of fabric decoration experience, during my undergraduate in 1997, at Margaret Trowel School of Industrial and Fine Arts, Makerere University. The researcher carried out a major practical project in fabric decoration, using motifs (manyattas, bridal and groom attires) an inspiration from the Karamajong society. Based on the study, the researcher observed that a number of textile designers had dealt with artifacts of Ganda culture both at undergraduate and post graduate

² Shenai V.A: “History of Textile Design-1995”... Page 15

³.Shenai V.A: “History of Textile Design-1995”... Page 17

⁴ Orchardson,C.Elizabeth.Mazrui: “Art for secondary schools”1994... Page 95

levels, in terms of drawing inspiration for decorative purposes. This is further explained by Ndagire (September 1999), who asserts that:

“There is more that could be achieved from Ganda artifacts in terms of drawing inspiration for decorative design.”⁵

She explored Ganda art facts such as spears, shields, cowry shells, Ganda currency as her source of inspiration in fabric decoration. This is a clear indication that artifacts and material culture had been used as a source of inspiration for motifs in fabric decoration.

Another Artist whose work the researcher had used as a spring board in her study is (Nakazibwe, 2005), who dealt with Ganda artifacts that is backcloth as a source of inspiration for fabric decoration. The researcher examined studio methodology that was applied by the above artists and concluded that it could be utilized as a comparison in her study of the selected artifacts of the Karamajong society for developing motifs in fabric decoration.

Karamoja as a society is located in the North East of Uganda in areas of Kotido and Moroto districts. The Karamajong are part of the *'Atekerin'* speaking people of Uganda. The land encompasses 27,000 kilometers and their main activity has always been cattle rearing. Their origins are quiet uncertain but a legend from Teso and Karamoja itself assert that the two names Karamoja and Iteso were derived during their immigration in Uganda. It is believed that during their early immigrations, the Atekerin are said to have come by way of Karamoja. Those who remained where the Karamoja live today came to be known as Karamajong. Therefore, the meaning of the word Karamajong is: “The old men have got tired,”⁶ coming from a phrase *akarimajong*.

However, despite the pastoral activity, the Karamajong are acknowledged to have a rich traditional culture such as the marriage ceremony. Within the study, the following Artifacts of the marriage ceremonies were:

Walking Stick for prestige and honor,

⁵ Ndagire: “Decorative fabric designs inspired from Ganda...”September 1999...Page...4

⁶ www.uganda-visit-and-travel-guide.com: Karamojong people of Uganda, karamoja origins, karimojo people.

Stool slung over the arm, for sitting and resting,
 Head dress with an ostrich feather for identification and beautification,
 Bangles and beaded necklaces, earrings for the Bride and Groom; identification and beauty, and
 Calabashes for butter to be smeared on bride and groom.

Material culture on the hand; refers to material artifacts which are cultural and have prevailed for a long period of time in various traditional societies.

Ho, Lin and Lui state that:

“Material culture refers to the technology and material artifacts of the human group. Material culture involves the following items; antiques, furnishings and architectural structures, handmade crafts, carpets, paintings and vases.”⁷ Material culture under Karamajong society, major emphasis had been mainly anchored on Bridal ceremony.

In the marriage ceremony, before a boy could announce his intentions to marry, he had to prove to the elders of the village that he was already a man. He was assigned a task of killing a wild animal such as an elephant, lion and had to it individually. He then reported to the elders at formal meeting called ‘*Baraza*’. He would present the blood on the spear and tail of the animal. This dramatic ceremony proved his manhood and hence the right to announce his intentions to marry a girl of his choice. At that moment bull offered by the Father was slaughtered and its blood was smeared on groom together with the cow dung from the entrails of the bull. The boys hair would then be cut by one of his adult male friends, leaving a tuft at back tied with a short string. He would then wear the ostrich feather and qualify for marriage.

The beauty behind the above artifacts of the tuft tied hair and ostrich feather justified the application of the Karamajong bridal ceremony as a source of inspiration for fabric decoration.

O’Kasick and Onyang (2007) state:

“With him he carries all the marriage regalia: his walking stick and horn, his sitting stool slung over his arm, and an ostrich feather stuck his hat”⁸

⁷ Ho, Lin, Lui: www.anthropology.ac.uk/.../ir-material... 2005

⁸ Onyang Sylvester Jeremy ‘o’Kasick, Karamoja: Uganda’s land of warrior normads, 2007... page 126

This affirmed the researcher to analyze the above artifacts and finally utilized them as a source of inspiration for motifs in fabric decoration.

Further still, within the marriage ceremony, after reaching home, the boy would remove the leopard's skin and the ostrich feathers he had been wearing. The following morning the boy's mother smeared the bride with butter all over her body except the legs and gave her special beads and fabric to wear on the wedding day. This prompted the researcher to analyze the bride beads, their colours, designs and calabashes as possible motifs for fabric decoration. During the ceremony, Groom would dress in his traditional head dress and leopard skin, and match to the neutral open space for final negotiation.

O'Kasick and Onyang (2007) further explained:

“It is time for “*akiit*,” or the final negotiations before the full dowry is paidThe occasion is marked by hard bargaining and insults back and forth, as the families negotiate until the last minute before the marriage is sealed.”⁹

The researcher therefore was able to identify, study the above artifacts of the Karamajong bridal ceremony and finally utilized them for motifs in fabric decoration.

⁹ Onyango Sylvester Jeremy 'o'Kasick, Karamoja: Uganda's land of warrior normads, 2007... page 141

1.2 STATEMENT OF THE PROBLEM

Although artists in Uganda have used the Ganda material culture as a source of inspiration to produce good works in different Art Fields, considering the Karamajong material culture, visual artists have not fully utilized their symbols, form and colour in fabric decoration, yet it is visually and symbolically rich. Artists such as Nsubuga (1999) and Ipoot (2002), clearly analyze the Karamajong traditional dressing and crafts. They described the Karamajong dress code (beads, necklaces, bangles, and stripped fabrics), body decorations and craft work. These were studied at a general level and not categorized as per the artifact so as to bring out clear picture on the Karamajong bridal ceremony. However, there was a lot to be desired as regards their studies on artifacts, since their emphasis was not mainly on bridal ceremony but on decorations, ornaments, designs, costumes and crafts. Therefore, researcher needed to appreciate the Karamajong bridal artifacts and explore the studio possibilities of using them as a source of inspiration in fabric decoration.

1.3 PURPOSE OF THE STUDY

The purpose of this study is to analyze five selected artifacts of the Karamajong bridal ceremony and utilize them as a source of inspiration for fabric decoration.

1.4 OBJECTIVES OF THE STUDY

- i) To identify the selected marriage artifacts of the Karamajong society for fabric Decoration.
- ii) To analyze the symbolic meaning of the marriage artifacts.
- iii) To establish the characteristics of selected artifacts.
- iv) To produce decorated fabrics using motifs from the selected artifacts for 3D furnishings.

1.5 STUDIO GUIDE QUESTIONS

- i) What are the selected marriages Artifacts of the Karamajong society?
- ii) What were the symbolic meanings of the marriage artifacts?
- iii) What are the characteristics of the selected artifact?
- iv) In what ways can the Karamajong artifacts be exploited as motifs to produce fabrics for 3D furnishings?

1.6 SIGNIFICANCE

After completion of the study, the research shall be beneficial in the following ways:

- i) This study might inspire artists and designers to apply motifs for Karamajong material culture and Artifacts for studio practice.
- ii) The study might create interest among artists and students, who may utilize the finished data as reference material.
- iii) The study might provide guidance to artists, students who would love to use Karamajong material culture as a source of inspiration in fabric design.
- iv) Artists, students, researchers should be enlightened on the rich material culture of the Karamajong society.

1.7 SCOPE OF THE STUDY

The scope of this study was to analyze the Artifacts, symbols, colours and forms of the Karamajong society and utilize them as motifs for fabric decoration. The study focused on the following;

Walking Stick for prestige and honor; Stool slung over the arm, for sitting and resting; Head gear with an ostrich feather for identification and beautification; Bangles and beaded necklaces, ear rings, for the Bride and Groom; identification and beauty; and Calabashes for butter to be smeared on bride and groom during the bridal ceremony by mother in-law.

In regard to the above Artifacts, groom carries all his marriage regalia as indicated by Onyang and O’Kasick (2007) who confirm that:

“With him he carries his marriage regalia: his walking stick and horn, his sitting stool slung over the arm, and an ostrich feather stuck in his head.”¹⁰

These are given to him earlier during the process of being initiated to be a man (Male initiation ceremony) and he moves with them from home to home announcing his intentions to marry and also seeking assistance from relatives to give him cows for bride price.

Further still, in relation to the body marking, beaded necklaces; are used for beauty and identification. Onyang and O’Kasick (2007) state:

¹⁰ Onyang Sylvester, Jeremy ‘o’Kasick, Karamoja: (Uganda’s land of warrior normads, 2007)... page 126

“Just as she beautifies herself...she takes good care of her ornaments... tends to her heavy earrings...and arranges the leather bits that hang from her neck lets down to her chest...”¹¹

In continuation, the boy’s mother provided the bride with beads and then takes a calabash with butter and smears her all over body except the legs.

“Over his back, shoulder and chest, Lokiru has the beauty marks of a man cut into his skin...Like the beads, the dots run across their faces in concentric semi-circles around the eyes.”¹²

As a result, the above Artifacts are considered very vital in the bridal ceremony and of which five have been selected as a source of inspiration within the bridal ceremony.

1.7.1 Geographical scope

The researcher has explored the rich material culture of the Karamajong society for fabric decoration. The study covered only the Karamajong region. Karamoja is located in the North Eastern part of Uganda; it’s a 27,200 square kilometer area of semi-arid savannah, bush and mountains. The Karamajong are part of an ethnic group once called Nilohamites and the group is made up of the Samburu, Masai, Turkana, Tei, Lutuho, Bari,, Dodos and Teso (O’Kasick and Onyang (2007) .The Karamajong are found in Kotido and Moroto district and are part of the Atekerin speaking people of Uganda. The phrase Karamajong is said to have been derived from ‘*akarimaajong*’ meaning “the old men have got tired “and this is because the Karamajong did not manage to proceed as far as the other peoples of their stock. Understanding the location of the Karamajong will guide the Researcher identify and utilize their material culture and artifacts as shown in the figure below:

¹¹ Onyango Sylvester, Jeremy ‘o’Kasick,Karamoja:(Uganda’s land of warrior normads,2007)...page107

¹² Onyango Sylvester, Jeremy ‘o’Kasick,Karamoja:(Uganda’s land of warrior normads,2007)...page 117

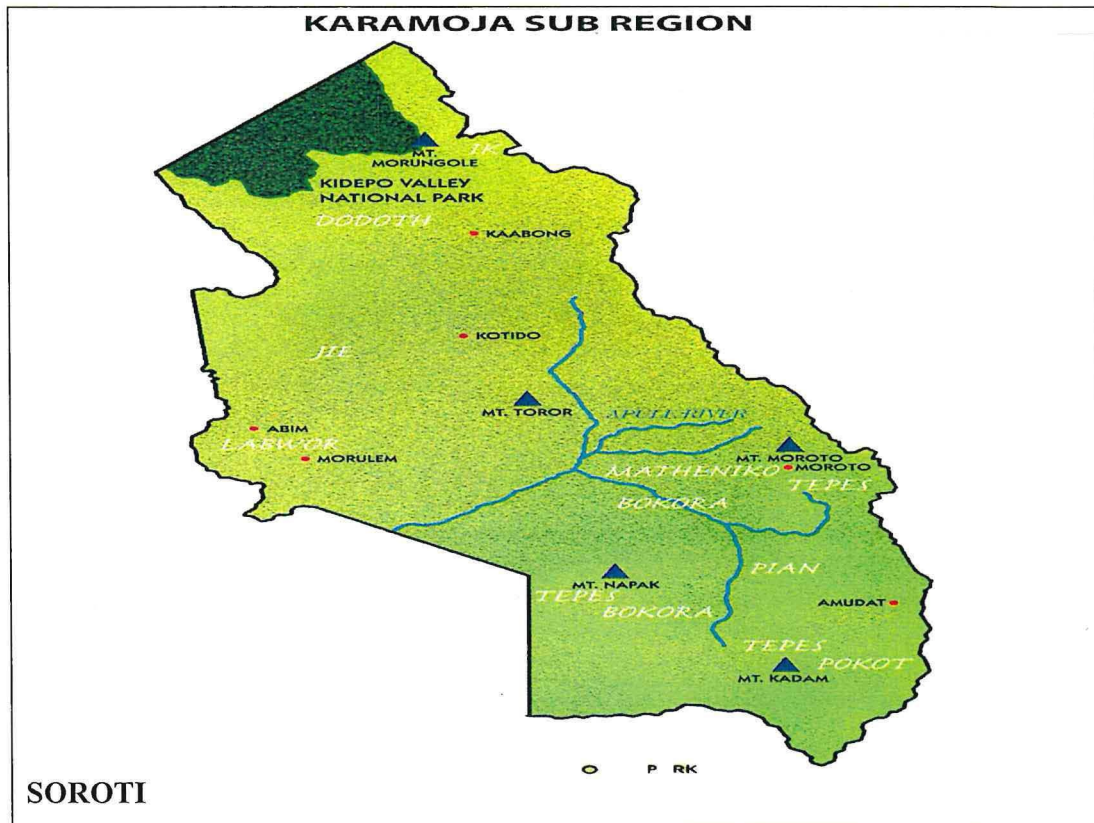


Plate 1: Location of the Study Area: Karamoja

1.7.2 Content scope

The content scope of this study was based on the identified objectives as presented below;

In the first objective, the researcher identified five selected marriage artifacts of the Karamajong society which included; Walking Stick' Stool slung over the arm, Head gear with an ostrich feather, Bangles and beaded necklaces, ear rings, for the Bride and Groom, Calabashes for butter.

In the second objective, the researcher analyzed the symbolic meaning of the marriage artifacts and used them as motifs for fabric decoration. These artifacts as indicated and described above served as a ceremonial purpose within the marriage ceremony.

In the third objective, the researcher established the characteristics of the selected artifacts.

In the fourth objective, the researcher produced decorated fabrics from the selected artifacts of the Karamajong. The motifs were applied on the fabrics using the screen printing technique, back stitch, sequins and beading.

1.7.3 Time scope

The study had been carried out before in 1997 as a major work at undergraduate level, Margaret Trowell school of Industrial and fine Art, Makerere University. The researcher went further to proceed with the same study at postgraduate level where ground work began in 2007 to 2012. Being both a practical and theoretical study, the researcher had not been able to accomplish the study in two years as specified by the university, due to limited finances. However, the researcher managed to acquire evident information regarding the study using the methodologies elaborated in chapter four, with in the period of three years.

1.8: LIMITATIONS OF THE STUDY:

During the study, the researcher faced the following challenges:

There was a problem of transport because it necessitated the researcher to travel to Moroto and Kotido district to get enough data regarding the marriage ceremony of the Karamajong. Moving to different groups and interviewing both individual and discussion groups was not also easy as these had to be organized and also provide gifts in order to get concrete information.

There was a problem of language barrier. The researcher had to hire a karamajong person who had to interpret for the individual and group discussions respectively.

Literature on Karamajong artistic impression is still scarce especially traditional cultural ceremonies like marriage. This is because that in past years researchers have not been able to get information easily due to roughness of the Karamajong, cattle wrestling, guns and fear of being killed.

The researcher had limited funds especially transport to Karamajong and travelling back home. Other expenses included: Accommodation, food, water, Interpreter, gifts/tokens in order to get the relevant information of the marriage ceremony of Karamajong society.

5) The Karamajong are among the minority population of Uganda. So the marriage ceremonies are not so common. And the acquiring information regarding Marriage ceremony was not easy because they are a minority group.

1.9 DEFINITION OF KEY WORDS AND PHRASES USED:

Akarimaajong: meaning of the term is “the old men have got tired” who did not manage to proceed with a long journey and livestock.

Ancient: very old age/period/substance.

Artifacts: Manmade objects which are artistic and may have attachments/meanings to a culture, individual, nation etc.

Antiquity: an object from the distant past which may consider being precious in a society/culture.

Atekerin: People who came all by the way of Karamoja that is Teso and Karamoja.

Appliqué’: this is a technique of sewing pieces of materials onto a ground fabric for decorative purposes.

Appealing: something attractive/interesting.

Akiit: these are final negotiations made bride and groom families before full dowry is paid.

Back cloth: a tradition fabric made through stripping, scrapping and beating the inner bark of a plant known as “*ficus natalensis*”.It is mainly manufactured in central region of Uganda; Buganda.

Batik: a method of decorating a fabric using hot or cold wax.

Bangles: bracelets made of rigid/strong materials such as metal.

Baraza: a formal meeting of the Karimojong tradition elders.

Beads: a small piece of glass/stone/plastic threaded in a string with others.

Block Printing: it’s a method of using wood block and ink to print on paper or fabric. Includes negative and positive images.

Bridal: bride or a newly married couple.

Butter: a yellow fatty substance made by churning cream. It is extracted from cow milk and used by Karimajongs to smear on the bride’s body.

Caves: a natural hollow in a hill/rock/underground for example prehistoric man and Lascaux caves of France and Spain.

Calabashes: tradition hard skinned containers which are hollow made out of gourds.

Cowry shells: glossy covers/body from sea fish such as shell fish.

Cow dung: animal excrement from cows. It’s used by Karimajong to smear on male during initiation process.

Regalia: the distinctive clothing and objects of royalty or other rank e.g. headdress, stool etc.

Rectangular: a plane figure with four straight sides and four right angles, and with unequal adjacent sides.

Stamping: impressing a pattern or design on a flat surface.

Symbolically: a thing representing something else e.g. artifacts.

Stenciling: is the use of cut out stencils of paper, plastics, leather, as printing frames.

Spears: object/weapon with a pointed tip and a long shaft.

Shields: a broad piece of armour held for protection against blows or missiles.

Stool: a seat without a back or arms.

Studio: a room where an artist works.

Stone Age period: the prehistoric period when tools were made of stone.

Tail: the part sticking out at the rear of an animal.

Tuft: layers of hair held together in one tight piece.

Tie and dye: this is a method of restating the penetration of dyes by tying the cloth tightly.

Visual: way of seeing or imagining an artistic way.

Wood blocks: a piece which is soft and is used through a technique of cutting out the negative to create a design.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

The study focused on material culture of the Karamajong society for fabric decoration with specific reference to marriage ceremony. This chapter presents the review of literature as shown in the following objectives discussed below:

- i) To identify the selected marriage artifacts of the Karamajong society for fabric Decoration.
- ii) To analyze the symbolic meaning of the marriage artifacts.
- iii) To establish the characteristics of selected artifacts.
- iv) To produce decorated fabrics using motifs from the selected artifacts for 3D furnishings.

2.2.1 Marriage Artifacts

Ndagire (1999) clearly analyzed the beauty of utilizing material culture Artifacts as a source of inspiration. She stated:

“The Ganda had creative instinct and fine craftsmanship that enabled them to create material culture in the ways and forms that satisfied them. The material culture included functional and decorative artifacts like baskets, pots, backcloth, shields, knives, bracelets and necklaces.”¹³

In regard to the above, the researcher analyzes further that it was necessary for each culture to put into consideration of analyzing artifacts for their societies as source of inspiration in various art fields. This shows the beauty of culture which could have been ignored by artists and world at large.

However, her study covered mainly functional and decorative artifacts of the Ganda under the central region. The material cultural artifacts were analyzed as a region and not specified according to social activities. Within the Karamajong society, the study focused on one

¹³ Ndagire Eshter: Decorative fabric designs inspired from Ganda material culture in the Uganda museum-1999... page 4

particular social activity that is marriage ceremony and applied their artifacts as a source of inspiration for fabric decoration.

As far as artifacts in cultural societies are concerned, the researcher realized that artists had put more emphasis on central region (Buganda) as their major source of inspiration for fabric decoration and other art fields. It is at this point that the researcher identified a gap and sought further to analyze artifacts from other cultures which may be considered beautiful and worth admired by the rest of the world. The researcher has therefore identified the marriage artifacts of the Karamajong and utilized them as a source of inspiration for fabric decoration. Kimani (2003) supports this view that:

“East African region has diverse cultures that are apparently rich and well established with material culture that is identified with each ethnic group. Many textile Artists from the region seem not to have drawn creative textile ideas from material culture. It is assumed that they tend to depend much on western ideas of which some have no bearing on their cultural affiliation and inspirations.”¹⁴

To an extent Kimani’s argument apparently may be true. However, the researcher still believed that there was a gap that needed to be addressed. The researcher’s major emphasis for example was mainly on one artifact, which is ornamental bead work of the Maasai being applied as a source of inspiration for textiles.

Therefore, the study featured on five artifacts of the Karamajong that is; walking stick, stool, head dress and body marking, beads and bangles, and calabashes. The researcher did not only categorize on only one artifact but a variety of at least five which were used as a source of inspiration for fabric decoration. These were purposely to ultimate and vividly show the beautiful artifacts of the Karamajong marriage ceremony.

Nsubuga (1999) made a study on Karimajong traditional dressing and observed that:

¹⁴ Muturi Kimani:An exploration study of incorporating Masai ornamental beadwork in creative textile Art-2003

“Ngikarimajong art has diverse characteristics which when put together influenced and gave rise to vast tradition dressings, costumes, designs, decorations, ornaments, artifacts and fittings of immense artistic beauty. This artistic beauty though often overlooked and neglected by majority of the artists, (outside world knows little about their ways of life) highly inspired the researcher who then perceived a need for the unveiling and revealing of this art (dressings) to the outside world.”¹⁵

Nsubuga’s study appreciated the Ngakirimajong traditional dressing according to clans; colour, design, pattern and texture, and portraying its beauty to the outside world. The study was unique in its way but did not categorize a particular traditional ceremony of the Karamajong in order to portray to details the beautiful artifacts of the above society. There is a necessity for the artistic world to know more about each ceremonial activity, their artifacts and how they can be borrowed and applied as a source of inspiration in different art fields.

Regarding to the above still, the researcher realized there was a gap of which the artist had dealt with traditional dressing and decorations of the karamajong. Other artifacts such as bridal ceremony needed to studied and used for sources of inspiration. The researchers had therefore dealt with five marriage artifacts of the Karamajong as source of inspiration for fabric decoration and portray to the world the beauty of Karamajong marriage ceremony activities.

A few artists have also dealt more on the theoretical aspect as regards the interpretation of artifacts, yet these may be visually and aesthetically appreciated after being portrayed practically in form of objects. Artists like Ipoot (2002) made studies on Karamajong traditional crafts. He contends that:

“...very little of the kind has been brought to light about the Karamajong traditional crafts. The study is intended to bring to light what has long been neglected and almost forgotten (the untapped rich crafts gallery) thus bringing out the value of the crafts to the public.”¹⁶

¹⁵ Nsubuga George Gress: Ngakarimajong traditional dressing-1999.

¹⁶ Ipoot Joshua: The Karamajong Traditional Crafts-2002... page5

The initial meaning of the word craft: *“Is an activity involving skill with one’s hands.”*¹⁷ His study intended to show the Karamajong traditional crafts that had for long not been unveiled to the public.

His study was mainly to show the beautifully crafts of the Karamajong such as the beads, stools, headgears. However, he did not apply them as a source of inspiration for studio work but made a theoretical study of the Karamajong crafts. This leaves a gap in the practical sense hence necessitating the researcher to go for a studio investigation on the five marriage artifacts of the Karamajong in fabric decoration.

This study therefore has gone into details by identifying the marriage artifacts of the Karamajong society. These were drawn into sketches and later utilized to develop motifs for fabric decoration. This was one formal way of portraying the value of utilizing material culture, their artifacts for sources of inspiration.

Cultural features or activities may not have been so much considered as valuable for sources of inspiration as compared to nature studies, which has been widely utilized by artists in various art fields. Rung-Tai Lin (1996) argues that;

“By using local features in design as a strategy to create product identity in the global market, designs have noted the importance of associating products with cultural features in order to enhance product value.” “Cultural features of a society are considered to be unique, characteristics that can be embedded into a product both for enhancement of its identity in the global market and for the enhancement of the individual consumer experience.”¹⁸

In view of the above the researcher urges that there is need for artists to emphasize the use of cultural artifacts as sources of inspiration in various art fields. This will enhance the value

¹⁷ Oxford University press-Oxford English Minidictionary-2004

¹⁸ Case study of a cross-cultural products by Rung-Tai Lin: www.ijdesign.org

of their products. As a result, the study identified the Karamajong marriage artifacts. Five artifacts were selected and later developed as motifs for fabric decoration.

It has therefore been observed that many artists may have dealt with material cultural artifacts in several societies of Africa. However, basing on the above objective, they may not have fully utilized the Karamajong marriage artifacts for fabric decoration. The researcher identified a necessity of analyzing five marriage artifacts of the Karamajong which were unique in: colour, shape, form and texture and hence utilized them as a source of inspiration for fabric decoration.

2.3 The symbolic meaning of the marriage artifacts.

Karamajong are well known for their rich social order that is based on family ties. Within the marriage ceremony, the five artifacts utilized have symbolic values attached on them. The writer (Uganda Travel guide) states that: Plat (2001) describes the values of utilizing material culture. He confirms:

“Culture usually refers to the sum of human endeavors: methods and practices for survival; political, economic, and social institutions; and values, beliefs, and the arts. Culture is passed from one generation to another by human behavior, speech, and artifacts...it can also be used to refer to the creative, artistic, and intellectual expressions of civilization.”¹⁹

Artists may not have fully gone into details to study the symbols of various cultures. This has created a gap that needs to be addressed through detailed studies of objects that may create uniqueness and originality of the final design.

This gap hence justifies the researcher with the previous statement that cultural artifacts are important in maintaining and promoting the values of a society or a nation and passing them on to another generation. It is at this point that the marriage ceremony artifacts have been studied in terms of textures, colour and finally utilized for motifs in fabric decoration. This was specifically to portray the beauty of the above artifacts and how they can be borrowed by artists for sources of inspiration.

¹⁹ Plat:Karamoja people-wikipedia:en.wikipedia.org/wiki/karamoja_people

Cultural symbols may also have been ignored by artists as a media of advertising society or a country. Societies need to be identified by utilizing their artifacts for sources of inspiration.

Plat (2001) further observes that:

“The boy would make his choice and instruct the father to pay bride wealth and this marked the beginning of negotiations between the girl’s and boy’s family. When they reached home, the boy would remove the leopard skin and the ostrich feathers he had been wearing...On the following morning the boy’s mother would take a calabash of cooking butter to the door of the bride apartment and call her. She would then put the necklace and a piece of ‘*emuria*’ grass on the bride and smear the butter all over her except the legs.”²⁰

The above clearly spell out the beautifully artifacts, their richness and symbolic attachments around them which the researcher utilized for motifs in fabric decoration.

Few artists may have made various studies regarding the Karamajong society but have not gone into details of analyzing artifacts such as walking stick, stool slung over the arm, and head gear of ostrich feathers. Onyang and O’kasick (2007) observed that:

“With him he carries all the marriage regalia: his walking stick and a horn, his sitting stool slung over his arm, and an ostrich feather stuck in his head.”²¹

The above statement describes the ego of the groom which he feels when walking with the above artifacts during the marriage ceremony. This therefore, necessitated the researcher to observe at details the following: walking stick, stool, and headgears with ostrich feathers. Their purpose was to portray beautiful appearance and symbols attached to them in order to encourage artists utilize material culture artifacts for sources of inspiration.

The symbolic attachments on artifacts may serve aesthetic purposes to the world, when applied for sources of inspiration. Artists need to go into details of analyzing symbols for any sources of inspiration. The researcher therefore identified a gap of not understanding symbols of objects

²⁰ Plat:Karamoja people-wikipedia:en.wikipedia.org/wiki/karamoja_people

²¹ Onyang Sylvester Jeremy ‘o’Kasick,Karamoja:Uganda’s land of warrior normads,2007... page 126

which create originality of design processes. Adriko (1997) described the unique marriage ceremony of the Karamajong. He asserts:

“bride groom clad in leopard skin and headdress heavily covered with quail feathers of ostrich leaving little portion uncovered...they stage a road block to grab the leopard skin and the headdress from the bridegroom, should they get either of them, it will cost the groom extra 30-40 heads of cattle...”²²

His unique description of the headdress strengthens the symbolic attachments and value on the artifacts used during the marriage ceremony. Such artifacts need not to be ignored but instead be utilized for sources of inspiration in terms of colour, form, texture, and line. Trowell (1935) elaborates further at details the uniqueness of material culture of the Karamajong. She distinguishes the hierarchy:

“Of artifacts pertaining to the group she suggested the various types of iron beads and cylinders...and various large types of arm ornaments. A point that is possibly worthy of note is that the men of the Karamoja wear less and women more than surrounding tribes. There is nothing very noteworthy about their use of gourds; like all people of Hamatic blood they use gourds for churns...which are fitted with leather thongs for carrying and ornament them with a few beads...they use stools made from a three-pronged branch or root. Large headdress are worn by the karamajong. Groom’s wear felted hair head dress. Masses of beads are worn on the necks by all the tribes especially women...Iron beads and cylinders are typical of the culture.”²³

Artists need to distinguish their techniques from the rest of the world by utilizing more of symbolic attachment than surface appearances (forms). Creativity of design process can be achieved through analyzing symbolic attachments.

The above statement clearly portrays the detailed decorations and value of the artifacts for the Karimajong society. Artists need to agree with me for better uniqueness artworks, one need to identify and utilize symbolic attachments of artifacts for sources of inspiration in various

²² Adriko Jimmy: Here is a bride worth 168 cows-Sunday vision-march 1997

²³ Margret Trowel: Tribal crafts of Uganda-1953.

artifacts. The symbols of five artifacts in the marriage ceremony of the Karimajong were studied, drawn and transferred into motif designs for fabric decoration.

Analyzing symbols at details helps artists and the world to appreciate their art works depending on the uniqueness of the final product. However a few artists have concentrated more on the aesthetic appearance of objects for sources of inspiration rather than symbolic attachments. It is on this that Brain (1980) elaborates:

“Moreover, in Europe much art represents symbols which are immediately meaningful to the ordinary educated person—symbols of life of Christ, the saints, historical episodes. Students of African art that knowledge of this kind—even if not formally expressed—plays a vital part in our appreciation of works of art.”²⁴

That gap elaborated above has vitalized the researcher to emphasize and utilize the symbols of the five marriage artifacts of the Karamajong for fabric decoration, to create uniqueness and originality. Artists should not ignore the validity of utilizing symbols of Artifacts for purposes of continuity and remembrance. Campbell (2005) clarifies:

“Much of the earlier rock art predates writing and even oral/remembered history, and is now all that is left to tell us of our ancestors’ view of their world, their visions of reality, their values and beliefs... These paintings and engravings are not merely symbols; many often portray great skill in their form and delineation and demonstrate the artistic goals and talents of our ancestors”²⁵

The researcher therefore appreciated the necessity of utilizing artifacts of the Karamajong as a source of inspiration and finally produce studio work for fabric decoration. This is one way of keeping art works in two or three dimensions for remembrance and of which shouldn’t be ignored by artists.

²⁴ Robert Brian: Art and Society in Africa-1980

²⁵ Alec Campbell, Rock Art In EastAfrica:Trust for African Rock Art-2005

Cultural traditions may also be very vital especially as far as artifacts are concerned. Many urban artists have put their emphasis on nature and artificial studies for sources of inspiration. Others have dealt more on Ganda culture artifacts.

Kizito Kasule (2003) also asserts that:

“The 1960’s, the decade of independence were a period of cultural re-awakening in Africa in which European concepts of art began to be questioned. As an alternative, artists in Africa turned to their cultural traditions for inspiration and as a means of creating culturally conscious contemporary African Art...”²⁶

The above statement clarifies further the necessity for individuals, Artists to always consider their cultural artifacts for sources of inspiration in producing Artworks. Cultural artifacts serve to show the beauty of a nation and also their symbols are use full in molding behavioral ways of a society. Therefore, marriage artifacts of the Karamajong were regarded as unique artifacts, their symbols and characteristics which were finally applied for motifs in fabric decoration.

Several studies have been made by artists under the area of Ganda material culture. A lot may have been covered under Ganda and therefore artists need also to use other cultures that have beautiful artifacts for sources of inspiration. It’s at this level that the researcher utilized the artifacts of the marriage ceremony of the Karamajong. In addition, Nakazibwe (2005) made an assumption:

“Despite the increased interest in the study of history of textiles since the last quarter of the past century, less attention has been paid to the study of bark-cloth, a fabric design tradition that predates the technology of weaving. Made by way of stripping, scrapping, and beating the inner bark of certain plants most commonly the ficus species bark-cloth served various socio-cultural functions among different ethnic communities in Africa...”²⁷

²⁶ .Kasule Kizito Maria: The renaissance of contemporary Art at Makerere University Art School-2003

²⁷ Venny .M.Nakazibwe:Back-cloth of The Baganda People of Southern Uganda: A record of Continuity and Change... 2005

The above appraised the necessity of utilizing cultural artifacts for sources of inspiration. She clearly describes the role of not ignoring traditional artifacts but instead appreciates them and portrays them to the world. However, despite her study artists need to put into consideration that material culture has rich artifacts which should not be ignored for sources of inspiration.

To analyze further as regards symbols, it is important to note that various artifacts may be identified with their symbolic attachments on them for any society. It has been perceived that the Karamajong society has rich marriage ceremony artifacts, accompanied by their symbols that may have been ignored as a source of inspiration in various art fields. The researcher analyzed five artifacts of Karamajong marriage ceremony and applied them for motifs in fabric decoration. It should be noted that the application of Karamajong marriage artifacts in fabric decoration was to bridge a gap and promote the beauty of the Karamajong marriage ceremony.

2.4 Characteristics of selected artifacts.

Artist need to understand at details the characteristics of their sources of inspiration that is: colours, shape, textures and this will create originality of design processes. According to the studies that have been made to date, some artists may have concentrated more in nature (plants, animals), still life and hence there is need to divert to other areas like cultural artifacts for originality and uniqueness of designs. As regards Jewell (1998) we learn that;

“Designs on bodies, jewellery, clothes and houses all help to establish personal and communal identity, and signs and symbols have special meaning for members of specific communities in African Art there is a tendency to distort natural forms for the purpose of emphasizing certain characteristics and with the application of symbolic motifs...”²⁸.

The writer clearly spells out the need for communities to make use of artifacts and characteristics for purposes of displaying uniqueness of cultures. The artifacts of the marriage ceremony were studied and distorted to motifs basing on elements of design such as; colour, texture, shape and form.

²⁸ African Designs by Rebecca Jewell, British Museum Pattern Books, British Museum Press – Page 12

Describing details of an image and blowing it up to a much larger scale may help the artist to become the source of creative ideas. Artists may not have been sensitized on the advantages of going into details and understand the characteristic for an object; to achieve their own excellent artworks. Tatham and Seaman (2003) state that:

“By describing details of an image or object in a much larger scale-through drawing...For example, a close up of insect wings may inspire you to create some original colour combinations or scale-like patterns...To a process of selection and development is important-you are on your way to creating a unique design solution inspired by research.”²⁹

Therefore, the researcher studied at details the Karimajong marriage artifacts, which were eventually transferred its drawings, motif and finally to the fabric.

Many artist have achieved to their level best, detailed studies as regards nature surroundings such as plants, insects. However, the researcher identified a gap, of which artists have not gone further to make detailed studies of the Karimajong marriage ceremony artifacts as regards actual appearance: texture and form/shape. Few artists such as Nsubuga, Ipoot may have tackled the Karimajong society in areas of Art History and Drawing and not fabric decoration. Therefore, there was need to establish the characteristics of the Karimajong marriage ceremony artifacts, so as to create uniqueness and originality during studio experimentation.

2.5 Produce decorated fabrics using motifs from the selected artifacts for 3D furnishings

Fabric decoration is the patterning of an essentially plain fabric to render it more appealing. Within the study the researcher produced works based on the following: colour, shape, texture and line. The techniques that were utilized also include: screen printing technique. Gilbert (1998) elaborates:

“Although the paintings were done some seventeen thousand years before those at Lascaux, they do not seem cruder or more ‘primitive.’ The one thing we do know is that the paintings are marvelous, made by skilled hands following a developed aesthetic impulse. Much prehistoric art seems to have been created for this purpose-to make sense out of the universe and

²⁹ Caroline Tatham & Julian Seaman: Fashion design drawing course-2003

to exert some control over the forces of nature. Figure 1 reveals a keen sense of animals ‘anatomy and flair for capturing movement.’³⁰



Plate2: Cave Painting, Lascaux courtesy of Nyero Painting

The prehistoric art works clearly show how artists of that time were inspired by their cultures of hunting together with its environment and later used as source of inspiration for final art works. There is need for artist to be influenced by their cultural artifacts which can eventually be utilized for sources of inspiration to final products the images were in form of silloutes to create movement. These were actualized as motifs for two dimensional surfaces. The figures were well detailed showing clarity of lines and bright colours of yellow (lighter tone) and browns (darker tone).Therefore, the study felt it more needful to analyze the artifacts of the Karamajong marriage ceremony and utilize their forms,textures,and bright colours of: yellow, blue, red, purple, and green for final motifs.

Egyptian civilization clearly shows the value of maintaining and utilizing human subjects for sources of inspiration. Artists need also to be identified by their style and technique of

³⁰ Gilbert Rita: Living with Art-1998.

presenting art works. However, this may only be achieved by selecting from their surrounding activities such as social, political, economic activities in a culture. It has been actualized that many artists have relied more on nature and artificial objects for their own source of inspiration and this has created monotony in design processes and final products. A clear look at the Egyptian art works describes originality, signature, and uniqueness of their art works produced. Platt (2001) described:

“Egyptian painters and sculptors always depicted human subjects from side, with the feet in profile, as in this painting on papyrus manuscripts deposited in a new kingdom tomb. This painting’s treatment of fresh tones of the human figures also typifies the Egyptian style.”³¹

Figure below clearly shows the utilization of human figure in form of motif on a two dimensional surface.

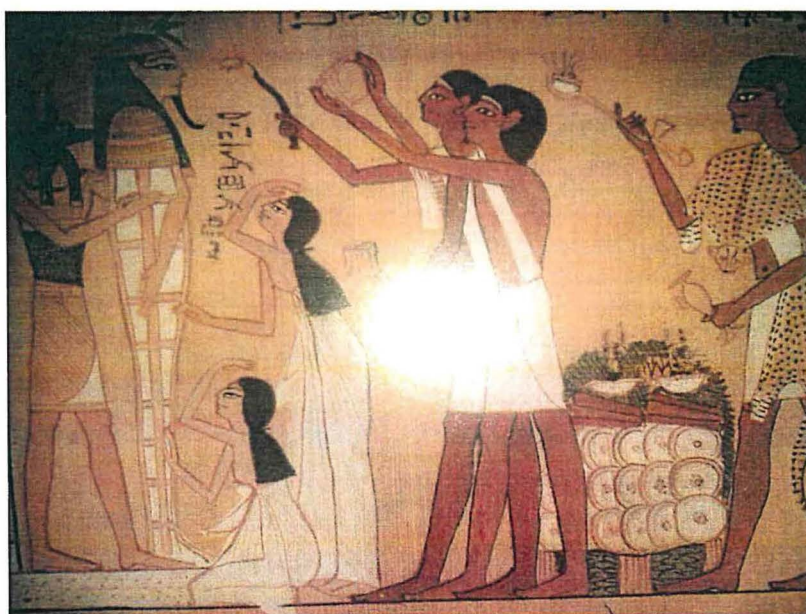


Plate 3: Funerary papyrus of Hunefer: courtesy of Egyptian Art

The figures show human beings in a profile format, which have been detailed with textures and have contrast between the images and background. This brings us to an agreement that the artists of the past were sensitive in applying the elements of design such as: colour, tone, texture and forms. Therefore, various motifs were designed using semi abstract technique and the elements of design and five marriage artifacts of the Karamajong.

³¹-F.Dewitt Platt, Roy.T. Matthews, The Western Humanities-2001

The above definitions were regarded as important statements for giving detailed information of the motif and screen printing technique, which have used as some of the methods for the final fabrics produced for studio w

The study focused further by using screen printing technique for its final fabrics. Artists may need also to exploit a variety of techniques in colour separation instead of utilizing only one technique of black and white. Various methods of screen printing technique have been introduced to help artist produce several multiple on the fabrics. McNamara and Snelling (1995) confirm:

“The new art styles of the period coupled with unusual sizes of cloth and applications for consumer goods required a form of printing that was flexible and cost effective. As with copper printing, the silk screen process was first utilized by the paper and poster printing industries, then developed and adapted for textile uses.”³⁵

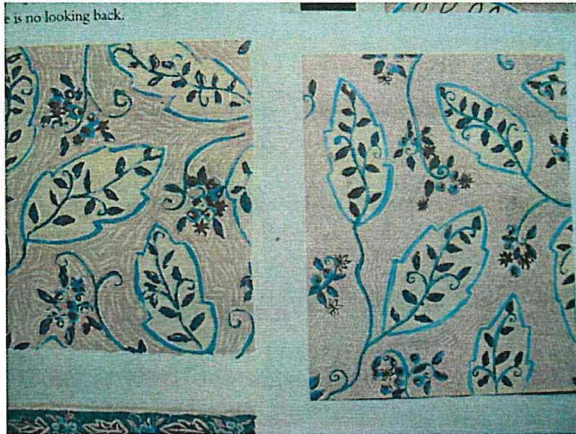
The study also focused more on the screen printing technique due to fact that it’s an easier method for printing. The above writer: Mcanamara and Snelling (1995) explain further:

“Once the design is finished, it has to go through the process of being colour separated and translated into screen positives, ready to go onto rotary or flat bed screens so it can be printed.”³⁶

³⁵ Andrea McNamara and Patrick Snelling: Design and Practice for Printed Textiles-1995

³⁶ Andrea McNamara and Patrick Snelling: Design and Practice for Printed Textiles-1995

The artist elaborates by showing a sample of a croquis and overlapping finished motifs ready for printing as showed below:



**Plate 4: Croquis floral design
Andrea and Patrick**



**Plate 5: Croquis floral design courtesy of
Andrea and Patrick**

A lot of designers have captured their best to represent designs that overlap and also utilized nature as their source of inspiration. As result the study diverted from utilizing the above methods and instead relied more on cultural marriage artifacts, colours, and textures of the Karimajong for motif and final production of the fabrics.

Reflecting on the comment specified by Roth below as regards colour, there is need for artists to exploit colour, basing on their sources of inspiration, for clarity and originality of art works.

Roth (2004) made his comments regarding the importance of colour. He affirms:

“Understanding colour at home builds confidence through knowledge. It includes everything from scientific insights, like the power of colour to affect our moods, to important decorating principles, like how colour can alter the proportions...Colour is around us all the time...we’d never get anything done if we didn’t.”³⁷

The researcher went further to analyze and utilize the Karamajong marriage beads for final colours and design processes. The colours of the beads included primary and secondary

³⁷ David Roth: Understanding Colour-2004

such as: Blue, yellow, red, purple, orange, black, and green which are always worn in the neck, ears, hands, waistline and foot for attraction purposes. These were used for sources of inspiration and motifs for final fabrics.

Regarding texture rejuvenated the application of texture to create uniqueness in final designs and products. The researcher also observed artists and designers may be able to maintain originality and uniqueness of their art works by utilizing textures for design processes and final products.

Gilbert (1998) asserts:

“Texture refers to the surface quality-perception of smooth or rough, flat or bumpy, fine or coarse. Our world would be bland and uninteresting without contrasts of texture.”³⁸

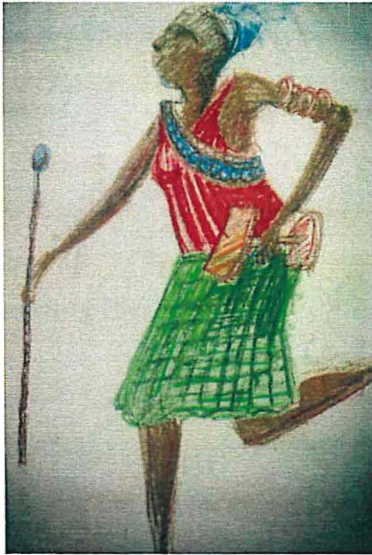
As further as design processes are concerned, the above statement was true because the textures on the five marriage artifacts have been utilized in the processes of designing the motifs to create uniqueness of the artworks. These were transferred on the screen using photo emulsion in the dark room. These were finally transferred onto the fabric. Further still, Ndagire (1999) asserts:

“The Ganda had creative instinct and fine craftsmanship that enabled them to create material culture in the ways and forms that satisfied them. Therefore the researcher anticipated that there was more that could be achieved from the Ganda Artifacts in terms of decorative design... selected Ganda culture could be used by the fabric designers to create original designs. The material culture included functional and decorative artifacts like: baskets, pots, backcloth, shields, knives, Bracelets and necklaces.”³⁹

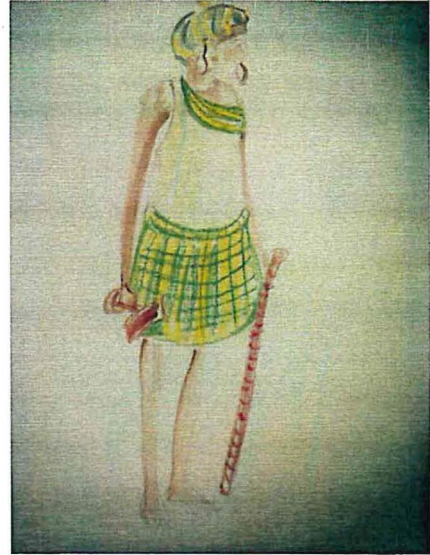
The researcher focused more on the following: domestic gourds, bowl lyre, Ganda drums, spears, shields with beads, cowry shells, ivory discs. The images in figure 2 below represented the technique of overlapping the motifs, and application of tertiary colours. Her emphasis was mainly on the artifacts of the Ganda material culture. The designs included cowry shells and gourds.

³⁸ Gilbert Rita: Living With Art-1998.

³⁹ Ndagire Eshter: Decorative fabric Designs Inspired From Ganda Material Culture-1999



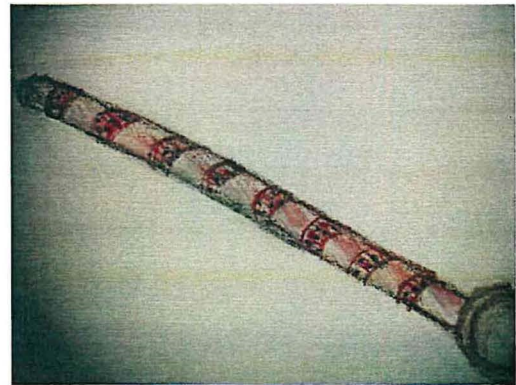
**Plate 11a (i): Drawing, pastels
(Ceremonial stick, Ekaliye)**



**Plate 11b (ii): Drawing, colours wash
(Ceremonial stick, Ekaliye)**



**Plate 11 c(iii): Drawing, colour wash
(Bridegroom, ceremonial stick)**



**Plate 11 d(iv): Drawing, pastels
(Ceremonial stick)**

3.4.5.2 Stool slung over the arm (Ekicholong):

The stool (Ekicholong) is used by groom to sit and also regarded for honor and prestige. It is natural and in plain colours of browns. The shape (curved lines) and colour of the stool (brown) was utilized for developing sketches and designing motifs for final fabrics.

Plate 12: Stage 1:



Plate 12a (i): The Stool (Ekicholong)

Courtesy of Spranza nakuya.



Plate 12b (ii): The Stool (Ekicholong)

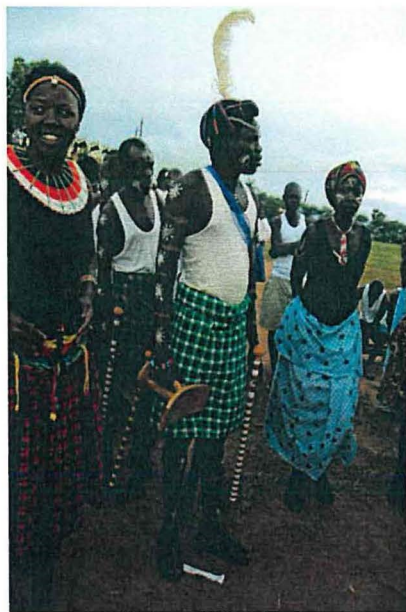


Plate 12c (iii): Groom stool

Courtesy of Spranza Nakuya



Plate 12d (iv): Groom sitting on stool



Plate 12e (v): Groom and Stool
Stool



Plate 12f (vi): Groom and Bride with
Stool

Plate 12a(i)-Ekicholong(stool) for groom to sit and honor, Plate 12b(ii),12c(iii),groom holding the stool in his arms,12d(iv) represent the groom sitting on a stool,12e(v) and12f(vi) show the groom holding the stool in his arms and dancing with his bride.

Stage 2: Sketches:

The researcher made detailed studies through drawing and media applied was: pencil, charcoal, pastels and water colours.

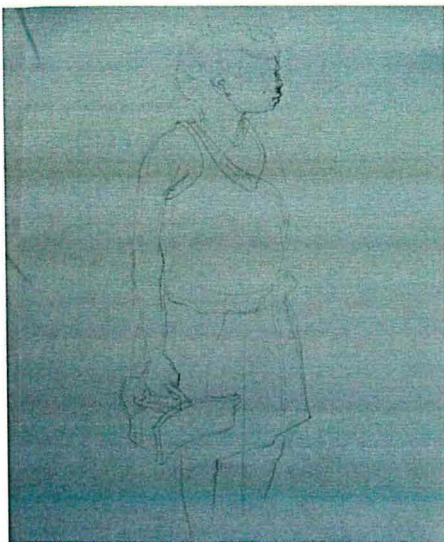


Plate 12g (i): Drawing1 (pencil),
Groom&Stool (Ekicholong)



Plate12h (ii): Drawing2 (charcoal),
Karimajong stool (Ekicholong)

3.4.5.4 Bangles and beaded necklaces, ear rings (Ngachilo):

The researcher went further to utilize the Karimajong bangles (Ngachilo), beaded necklaces and earrings (Ngachilo) for fabric decoration. The above are made of bright colours such as red, blue, yellow, purple, orange and black. The beads, bangles and necklaces are also used in the marriage ceremony by the bride and groom, for decoration. They symbolize beauty and identification. These are also worn in the neck, hands, ears, legs, nose and waist line.

Plate 14: Stage 1

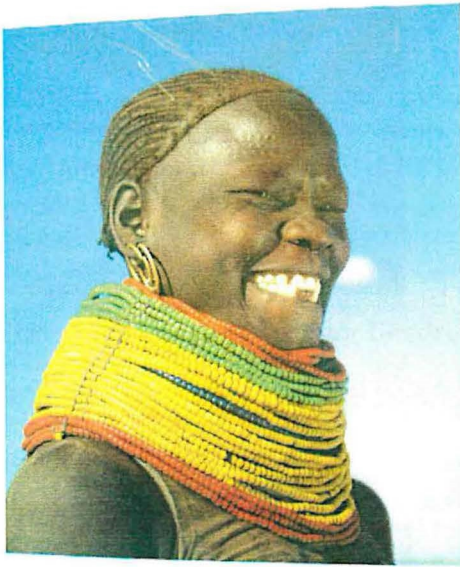


Plate 14a(i):Bride wearing Beads

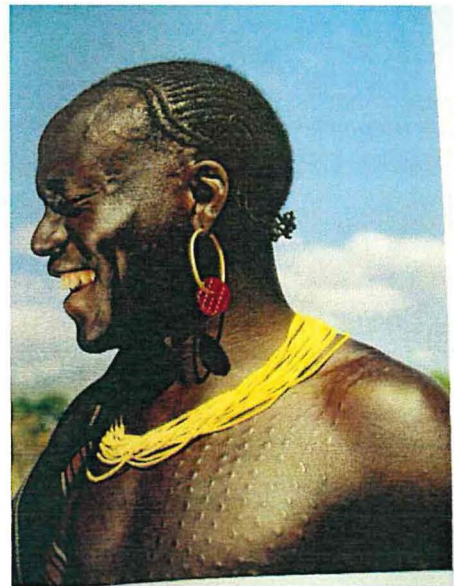


Plate 14b(ii)Groom wearing Beads



Plate 14c (iii) Bracelets/Bangles on ankles

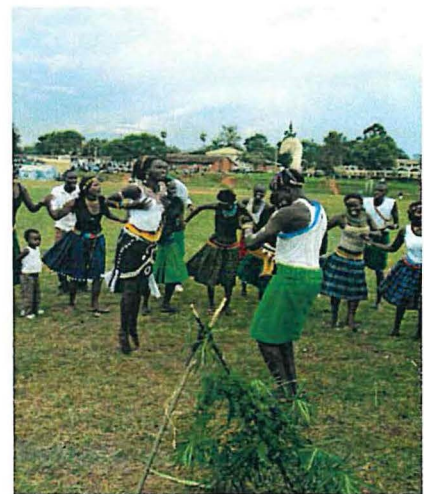


Plate 14d (iv): Beads (Groom & Bride)



Plate14 i(ix): Colourful waist beads



Plate 14j(x):Colourful neck beads



Plate 14k (xi): Waist beads



Plate 14l(xii):Beads(head,neck,waist,arms and ankles)



**Plate 14p(iii):colour wash, bride
With beads Neck, ears, Hands and waist)**



**Plate 14q(iv):colour wash,bride&maid
with beads (waist, neck, hands)**



**Plate 14r (v):colour wash, bride with
Beads, Neck, ears, hands& waist)**



**Plate14 s(vi):colour wash,
bride&maid with beads
(waist, neck and hands)**

3.4.5.5 Calabashes (Adere):

Further still, the researcher utilized the calabashes, as one of the artifacts used in the marriage ceremony of the Karimajong, as a source of inspiration for fabric decoration. The calabashes are round in form, and well decorated with a clan symbol of a lady. They are also used as plates and putting butter to be smeared on the bride by mother in-law. Calabashes symbolize: intermarriage and butter is used to protect the bride from adultery. The researcher utilized the shape (roundness), lines, yellow butter and bride for developing motifs and final fabrics.

Plate 15: Stage 1:



Plate 15a (i): calabashes



Plate 15b (ii): calabash with pumpkin food and Butter.

Stage 2: Sketches:

Detailed studies were made using pastels, water colours considering mainly shapes, colours and textures.

Colour and technique (final fabrics):



Plate 16g (i): Ceremonial sticks, soft cotton drill, 250cmx180cm, screen printing.

In plate 16g (i), the researcher utilized the screen printing technique and the headed gear as a source of inspiration. She also went further to print using side by side (full drop) technique and materials included: printing paste, strainers, and soft cotton drill fabric. Colours were applied in series of: lime green, navy blue and black. Objects were semi abstract and subject matter was ceremonial stick.



Plate 16h (ii): distorted design (ceremonial stick), soft cotton drill, and 250cmx150, screen printing

In plate 16h (ii), researcher applied the screen printing technique; printing paste on the final fabrics (ceremonial stick). She utilized the side by side repeat system (full drop) method while printing and designs could be identified from a uni-directional pattern. She also applied secondary colours (green, orange, violet) and tertiaries (browns and yellow ochre). The above was utilized to create harmony, unity and movement.

The relationship between content and source of inspiration:

The researcher utilized the ceremonial stick as a source of inspiration for motif and final fabrics. The stick is used during marriage ceremony of the Karimajong for prestige and protection by male individuals. The colours applied on the fabric symbolize identity and attractions under the Karimajong. Semi abstract motif (plate m) was applied on fabric to bring out the simplicity of the objects and distorted computer aided design(plate n) have been used for creativity and uniqueness of the pattern. These were utilized to portray the beauty of the Karimajong marriage artifacts. Final fabrics have been utilized to produce various products for interiors such as: curtains, cushions and chairs for a bedroom.

4.3 Stool slung over the arm (Ekicholong):

Stage 3: *Motif and Technique:*

Stage 3 represents the motifs which designed using stool slung over the arm.

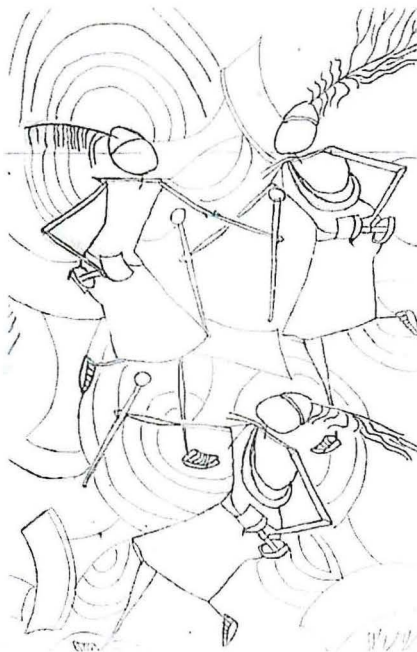


Plate 17a(i) Motif: black & white (stool stick on stool)A4 size

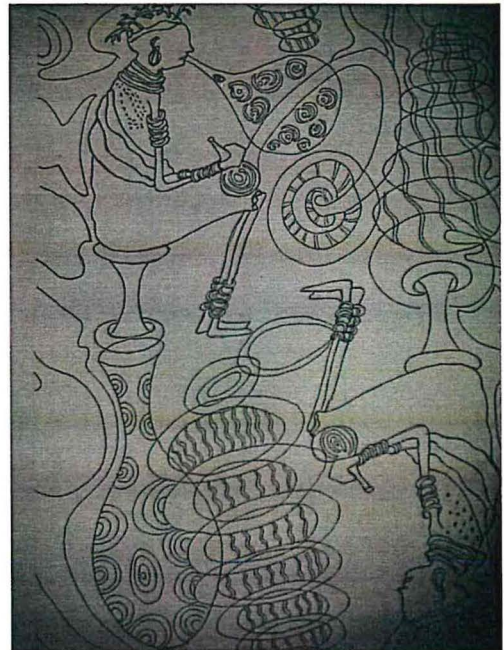


Plate 17b(ii): Motif: black white (groom A4 size

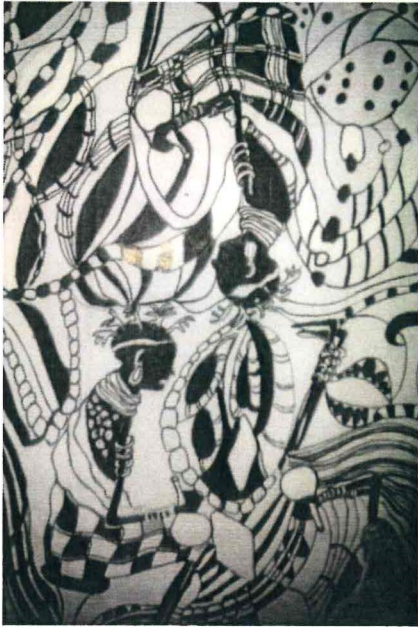


Plate 17c(iii): Motif: black&white textures
A4 size



Plate 17d(iv): Plate j: Motif in colour
(blue & brown) A4 size



Plate 17e(v): Motif in colour
(Purple, blues, dark violet)
A4 size

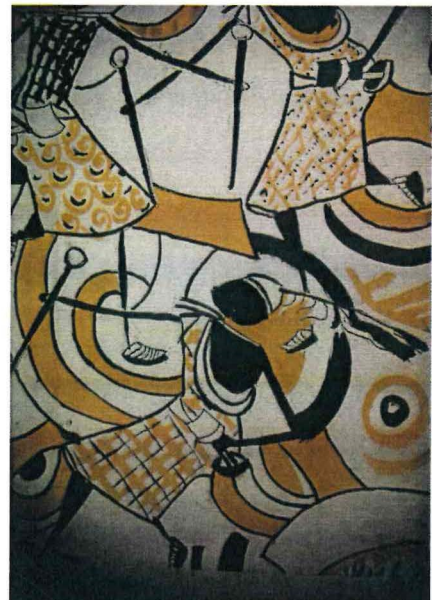
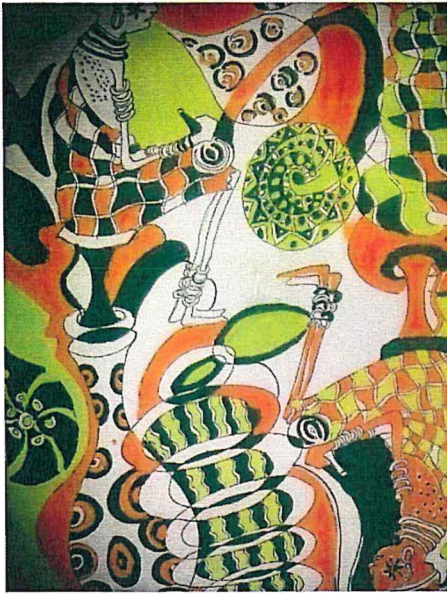


Plate 17f(vi): Motif in colour
(Yellow, black), A4 size



**Plate17g(vii):Motif in colour(greens, orange)
Browns & yellow, stool, A4 size**



**Plate17h(viii) Motif in
(computer aided design A4 size)**

Drawings were then transferred into motifs, of black and white drawing pen (plate 17a(i),17b(ii),17c(iii)) using stool (Ekichlong) as the subject matter. Shapes were drawn manually to semi abstract method. In plate17d (iv), she utilized colour wash technique and plate 17e(v),17f(vi),17g(vii)and 17h(viii) the researcher applied poster colours of purple, blue, dark violet, yellow ocre,black, green, orange and application of textures as well. Researcher went further to apply the computer aided design using Photoshop and illustrator programmes plate17 h(viii), using colours of browns, and orange, red, and yellow ochre.

Colour and technique (final fabrics):



Plate 18 a (i): full drop technique (stool: Ekichlong), soft cotton drill, 320cmx190cm, screen printing

In plate 18a(i), the researcher utilized the screen printing technique and the headed gear as a source of inspiration. She also went further to print using side by side (full repeat) technique and materials included: printing paste, strainers, and soft cotton drill fabric. Colours were applied in series of: lime green, navy blue and black. Objects were semi abstract, focusing mainly on the subject matter as the stool.

according to series were of: lime green, navy blue and black. Objects were semi abstract, focusing mainly on the head gears.



Plate: 20b (ii), full drop technique (head gear), soft cotton drill, 300cmx180cm, screen printing

In the above plate 20b (ii), the researcher utilized the screen printing technique and the head gear as a source of inspiration. The images are semi abstract, overlapping and lines for shape. She also went further to print using side by side (full drop) technique and materials included: matt as printing paste, strainers, and soft cotton drill fabric. Colours applied are thin and in series of: green, brown, red and black.



Plate: 20c(iii), full drop technique (head gear), soft cotton drill, 450cmx180cm, screen printing

In plate 20c(iii), the researcher utilized the screen printing technique and the head gear as a source of inspiration. Objects were designed to minute, intricate, using side by side (full drop) technique and materials included: printing paste, strainers, and soft cotton drill fabric. Colours applied according to series were: green, yellow, purple and black.

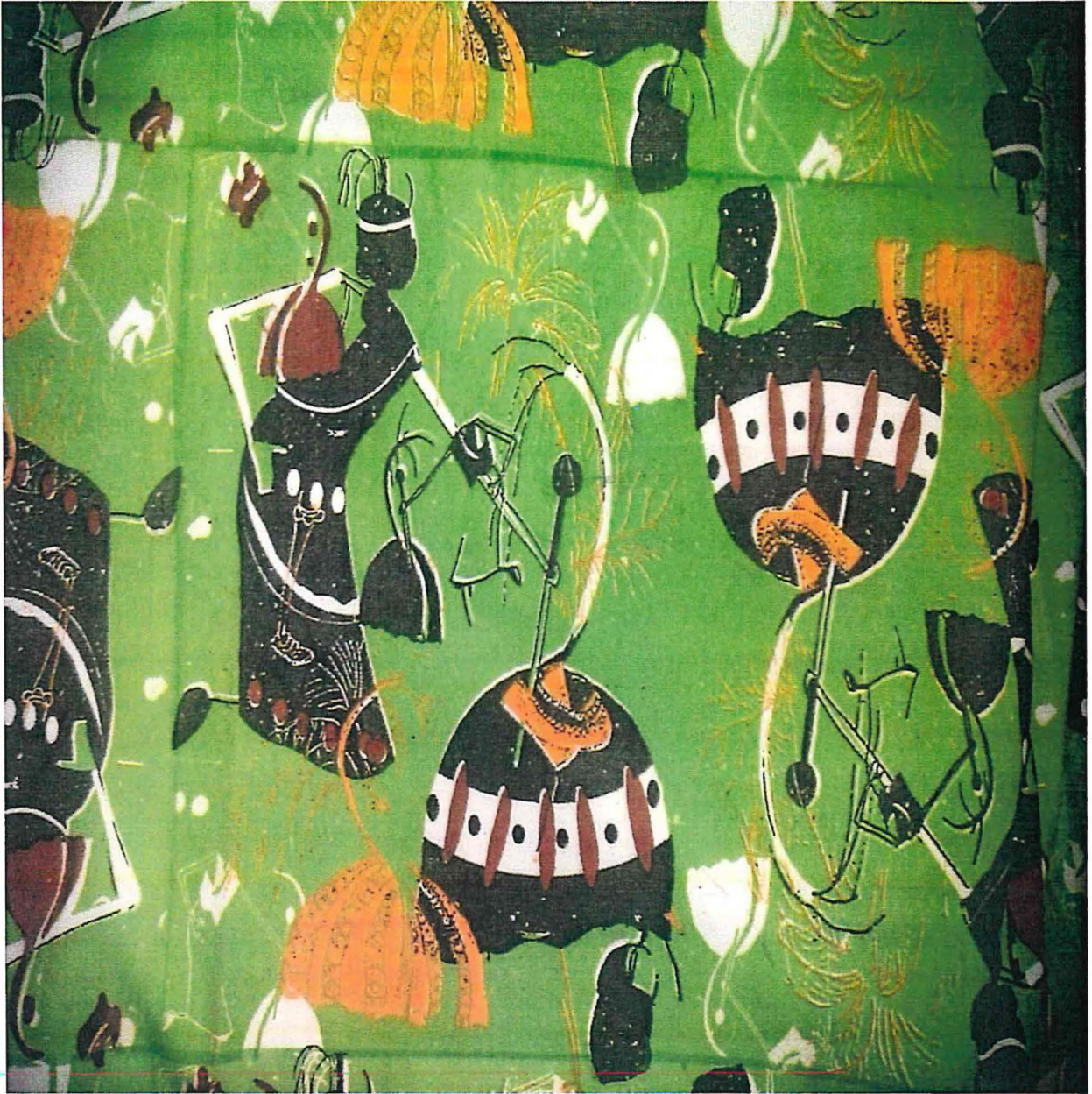


Plate: 20e(v), full drop technique (head gear), soft cotton drill, 350cmx180cm, screen printing

In plate20 e(v), the researcher utilized the screen printing technique and the head gear as a source of inspiration. She also went further to print using side by side (full drop) technique and materials included: printing paste, strainers, and soft cotton drill fabric. Colours were applied according to series of: green, brown, orange and black. Objects were semi abstract form with major emphasis on head gears.



Plate: 20 f(vi), full repeat technique (head gear), soft cotton drill, 300cmx180cm, screen printing

In this plate 20f(vi), the researcher utilized the screen printing technique and the head gear as a source of inspiration. She also went further to print using side by side (full drop) technique and materials included: printing paste, strainers, and soft cotton drill fabric. Colours applied according to series include: yellow, red, black and brown. Objects were semi abstract, focusing mainly on the head gears.

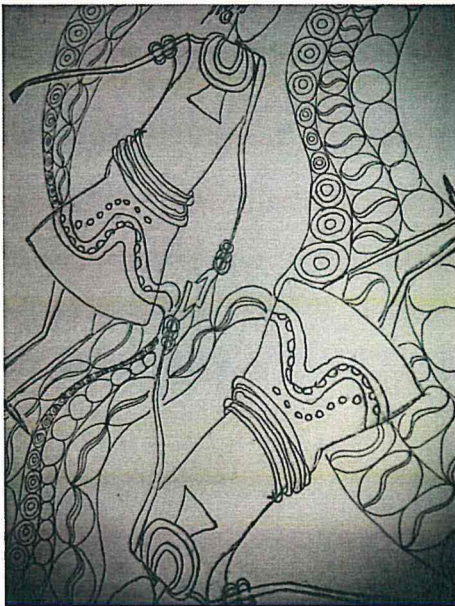
The relationship between content and source of inspiration:

The researcher utilized the head gear as a source of inspiration for motif and final fabrics. The head gear is used by the groom and symbolizes: beauty, peace, traditional decoration, easy identification of the groom and leadership. The researcher applied more of bright colours which are mainly primaries (yellow, blue, red) and secondary colours (orange, purple/violet, green) which are mainly used by the Karimajong for identification and beauty. She also utilized Semi abstract objects on the motif and final printing. These were utilized to portray the beauty of the Karimajong marriage artifacts. Final fabrics have been utilized to produce various products for interiors such as: curtains, cushions and chairs for a bedroom.

4.5 Bangles and beaded necklaces, ear rings (Ngachilo):

Stage 3 represents the motifs which designed using bangles, beaded necklaces and earrings

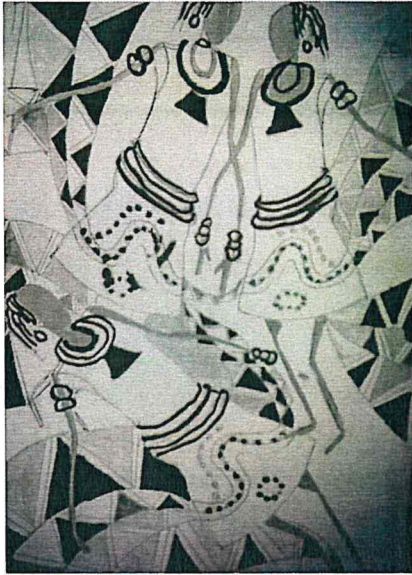
Stage 3: *Motif and Technique:*



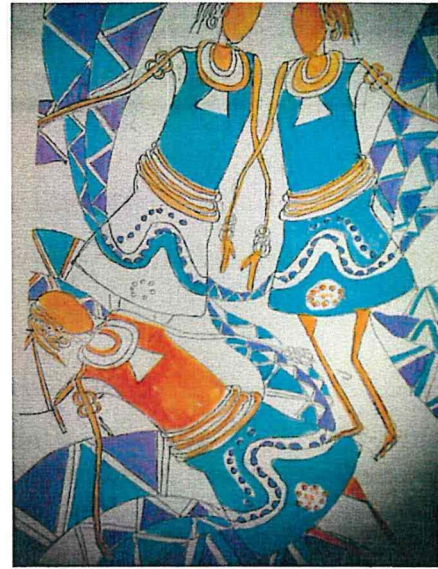
**Plate21 a(i): Motif in black white,
Bride and beads, A4 size**



**Plate21 b(ii): Motif in black&white
A4 size**



**Plate 21 c (iii): Motif in black&white,
Bride wearing: beads, bangles,
earrings, A4 size**



**Plate 21 d(iv) Motif: poster colours:
blue, purple, Orange, Bride wearing:
beads, bangles and earrings, A4 size.**



**Plate 21 e(v): Motif in red&violet,
Bride wearing: beads, bangles,
earrings, A4 size**



**Plate 21 f (vi) poster colours: blue, violet,
Red, Bride wearing: beads, bangles and,
earrings, A4 size.**

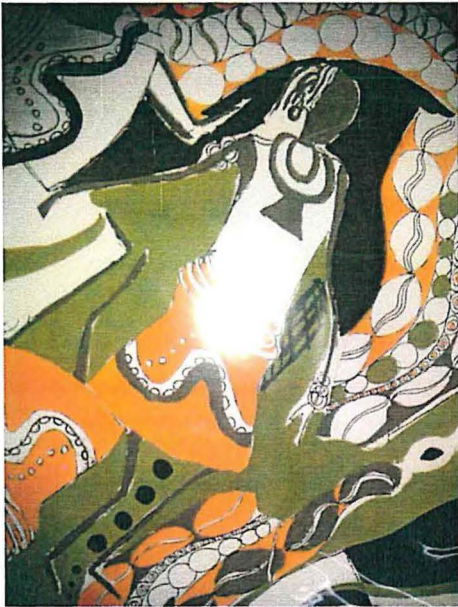


Plate 21g (vii): motif in black, green, Orange, Bride wearing: beads, bangles, earrings, A4 size

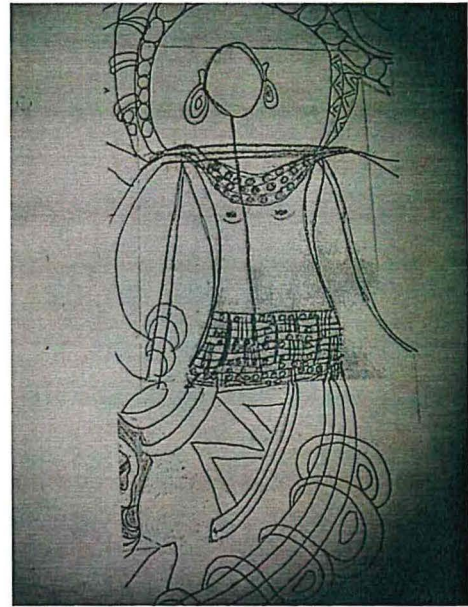


Plate 21h (viii) poster colours: black and white. Bride wearing: beads, bangles and earrings, A4 size.

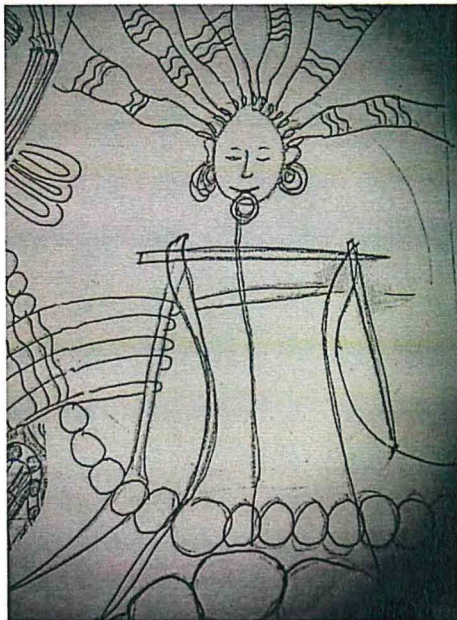


Plate 21 i (ix): motif in black&white, Bride wearing: beads, bangles, earrings. , A4 size

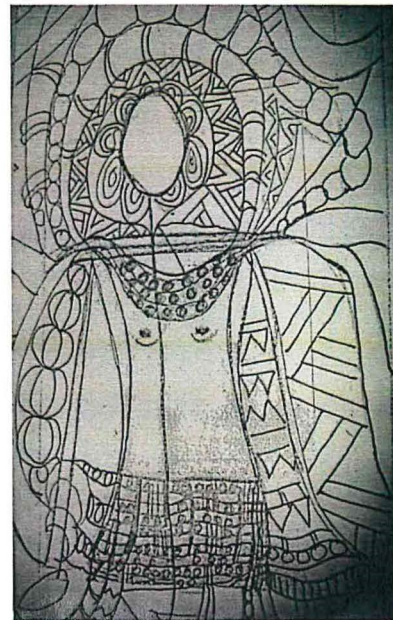


Plate 21 j (x) poster colours: blue, purple, Orange Bride wearing: beads, bangles, and earrings A4 size.

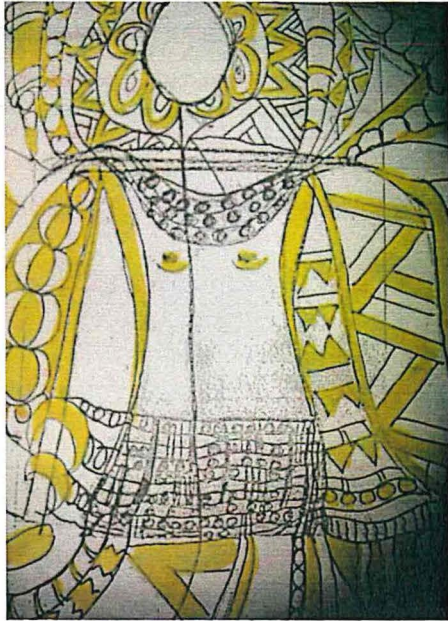


Plate 21 k (xi): motif, poster colours:
Yellow, Bride wearing: beads, bangles,
Earrings, A4 size

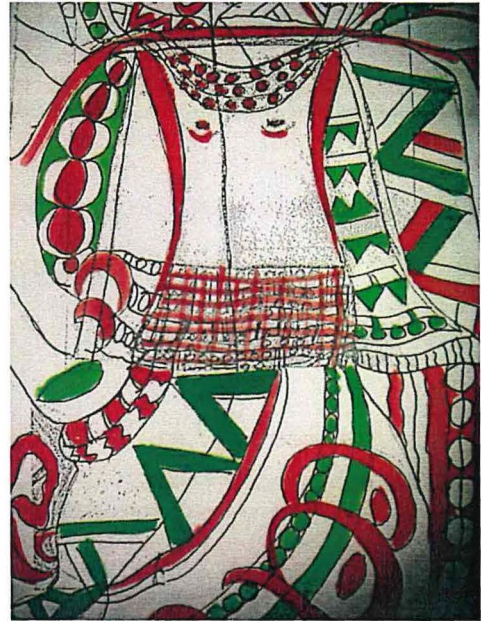


Plate 21 l (xii) motif, poster colours:
red, green, Bride wearing: beads,
bangles and earrings, A4 size.

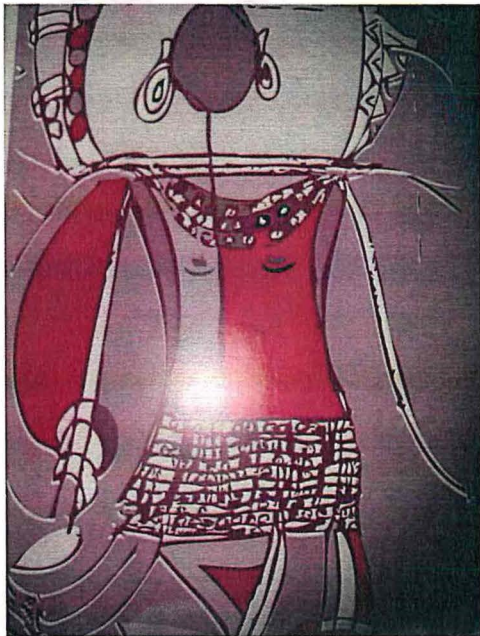


Plate 21 m (xiii): motif in Colour: purple,
Pink, Bride, beads, bangles,
Earrings A4, Computer aided design,
aided design.

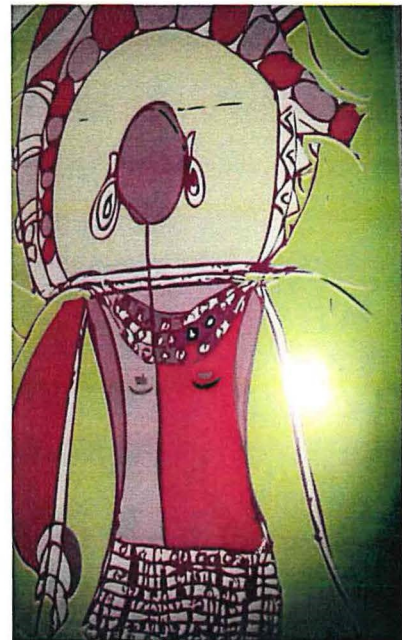
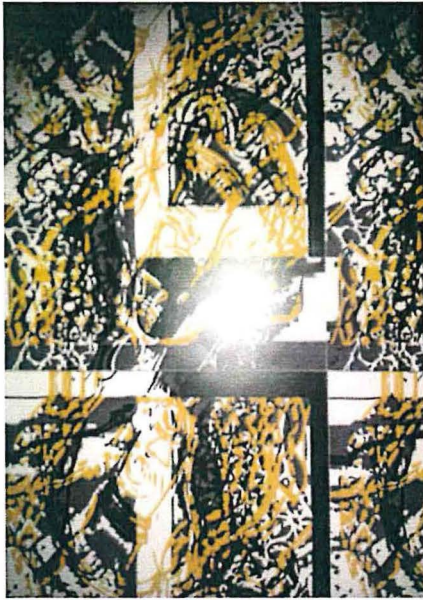
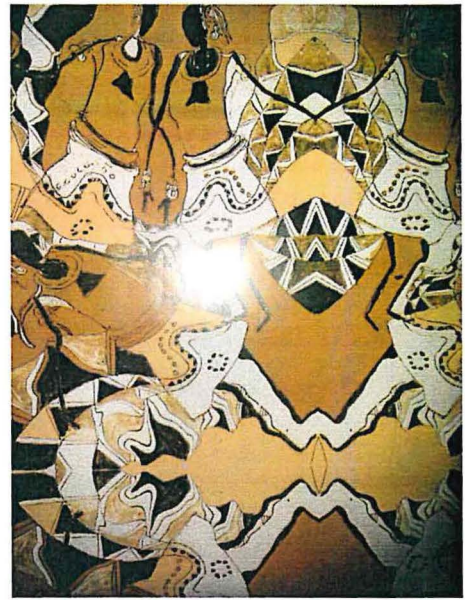


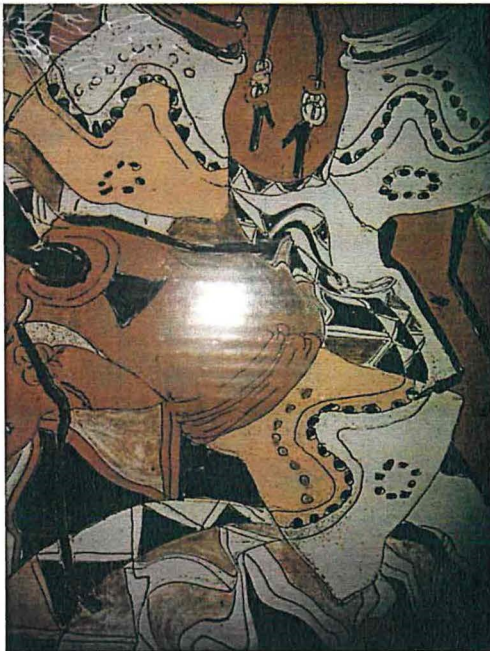
Plate 21 n(xiv) motif in colours: purple,
green, pink, bride: beads, bangles,
earrings A4, computer aided computer



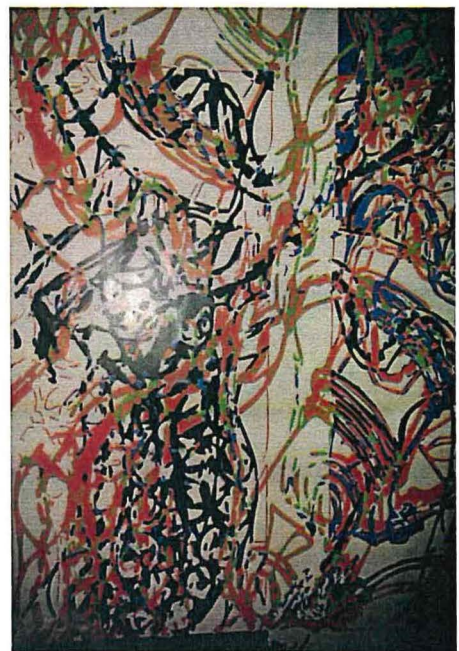
**Plate 21 o (xv): Motif in Colour: yellow, black
Bride, beads, bangles, earrings A4 size
A4, Computer aided design**



**Plate 21 p (xvi) Motif in colours: browns,
black, bride: beads, bangles, earrings
computer aided design.**



**Plate 21 q (i): motif in Colour: browns, black
orange Bride, beads, bangles, earrings, A4 size
Computer aided design**



**Plate 21 r (ii) motif in colours: blue,
green black, bride: beads, bangles,
earrings, A4, computer aided design.**

Drawings were transformed into motifs, of black and white drawing pen (plate 21a(i),21 b(ii)), using bangles, beaded necklace and earrings. Shapes were drawn manually to semi abstract method. The researcher also went further to simplify the objects for clarity, emphasis, using poster colours of both primary and secondary colours(red, purple, blue, violet, yellow , black, green, orange,brown,pink,and,plate21 c(iii),21 d(iv),21 e(v),21 f(vi),21 g(vii),21h(viii),21 i(ix),21 j(x),21 k(xi),21 l(xii). Researcher went further to apply the computer aided design using Photoshop and illustrator programmes (Plate21 m(xiii),21 n(xiv),21 o(xv),21 p(xvi) in colours:yellow,green,black,hot ,orange,blue,pink, purples, of which some were distorted(plate 21 q(i),21 r(ii).

Stage 3: Colour and technique (final fabrics):

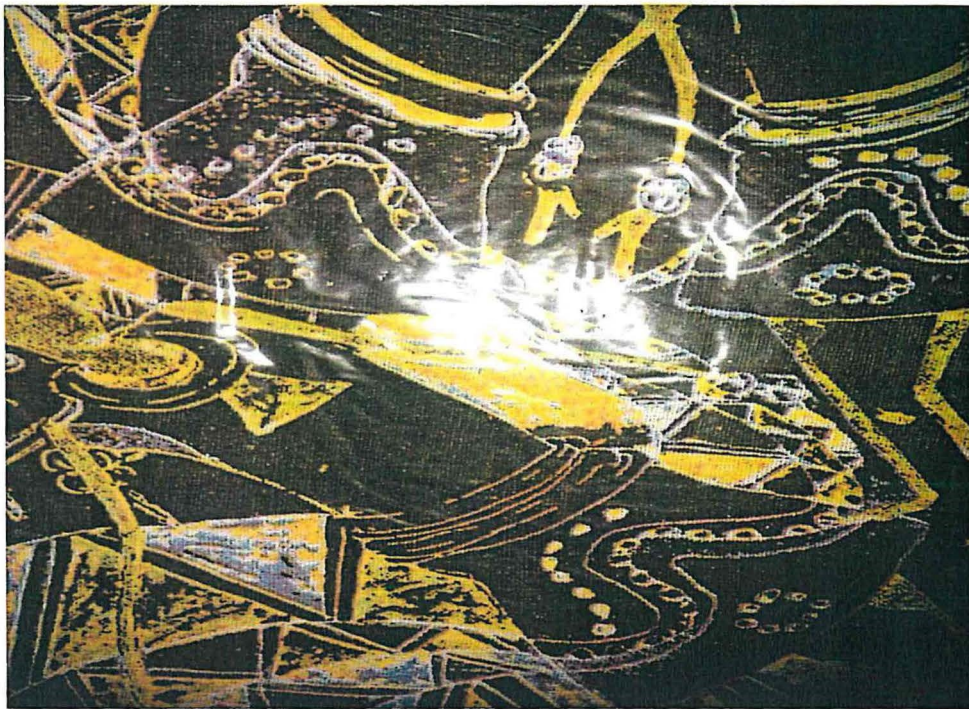


Plate: 22 a(i), full drop technique (Bangles and beaded necklaces, ear rings), soft cotton drill, 100cmx180cm, screen printing

In plate 22 a (i), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She also went further to print using side by side (full drop) technique and materials included: printing paste, strainers, and soft cotton drill fabric. Colours utilized: yellow, blue and black.

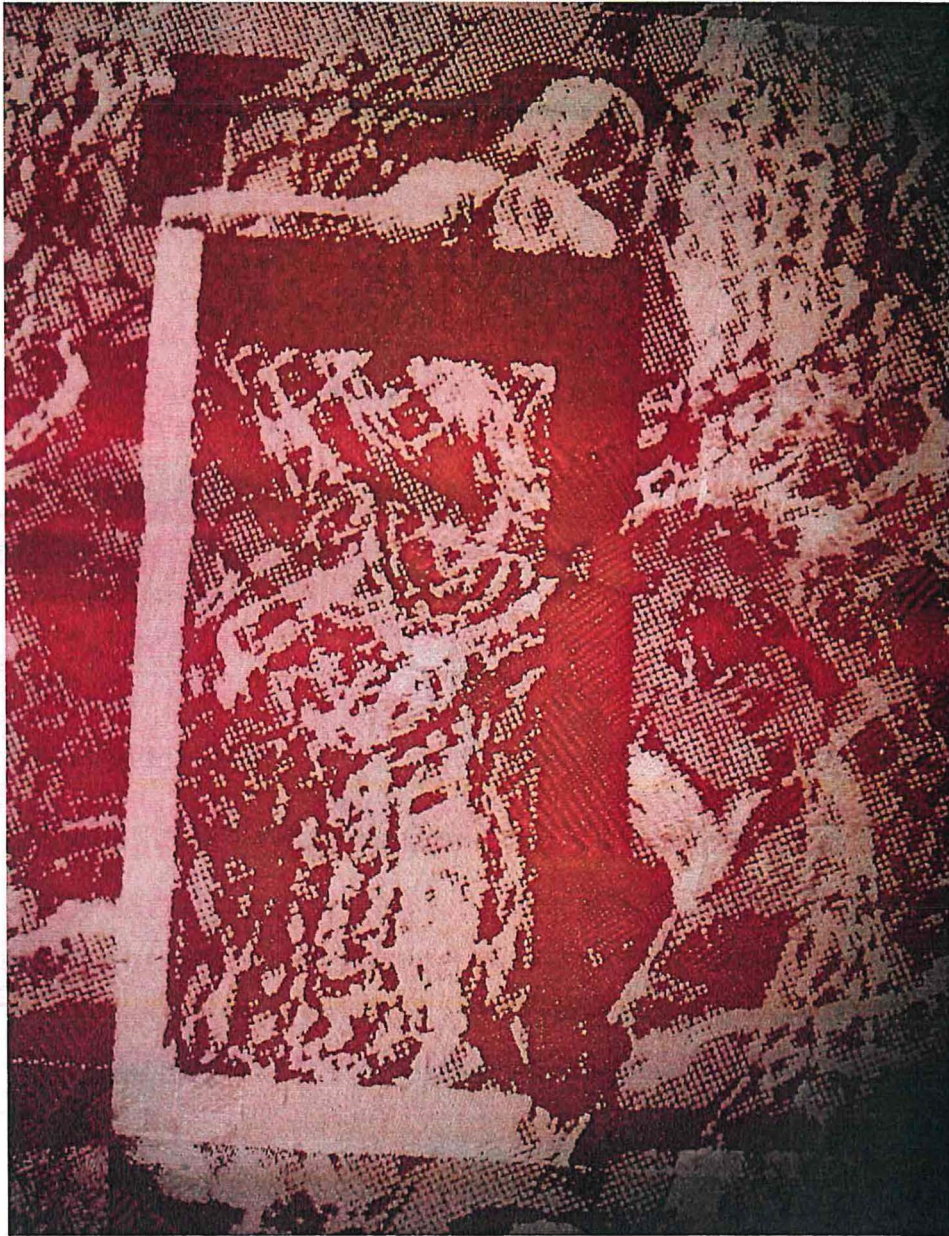


Plate: 22 b (ii), full drop technique (Bangles and beaded necklaces, ear rings), polyester, and 250cmx180cm, screen printing.

In plate 22 b(ii), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. Motif applied for screen printing was computerized (plate c ii). She also went further to print using side by side (full drop) technique and materials included: , matt white and polyester fabric.



**Plate:22 c(iii), full drop technique (Bangles and beaded necklaces, ear rings), cotton,
100cmx180cm, screen printing**

In plate 22 c(iii), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She also went further to print using side by side (full drop) technique and materials included: printing paste, stainers, and cotton. Colours utilized include: yellow, blue and black.



Plate:22 d(iv), full drop technique (Bangles and beaded necklaces, ear rings), chambray, 300cmx180cm, screen printing

In plate 22 d(iv), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She also went further to print using side by side (full drop) technique and materials included: printing paste, strainers, and chambray fabric. Colours utilized: blue, navy blue and black.



Plate: 22 I (xii), Full drop technique (Bangles and beaded necklaces, ear rings), soft cotton drill, 310 cmx180cm, screen printing.

In plate 22 I(xii), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She printed using side by side (full drop) technique and materials included: printing paste, stainers and soft cotton drill fabric. Colours utilized: greens and black.



Plate: 22 m (xiii), Full drop technique (Bangles and beaded necklaces, ear rings), soft cotton drill, 380 cmx180cm, screen printing

In plate 22 m(xiii), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She printed using side by side (full drop) technique and materials included: printing paste, strainers and soft cotton drill fabric. Colours utilized: yellow ochre and black.



Plate: 22 n (xiv), Full drop technique (Bangles and beaded necklaces, ear rings), khaki, 300 cmx180cm, screen printing

In plate 22 n(xiv), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She printed using side by side (full drop) technique and materials included: matt and khaki fabric. Colours utilized: lime green and army green.



Plate: 22 o (xv), Full drop technique (Bangles and beaded necklaces, ear rings), tatron, 320 cmx180cm, screen printing

In plate 22 o (xv), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She printed using side by side (full drop) technique and materials included: printing paste, strainers and tatron fabric. Colours utilized: browns and dark brown.



Plate: 22 p (xvi), Full drop technique (Bangles and beaded necklaces, ear rings), decorative sheer fabric, 300 cmx200cm, screen printing

In plate 22 p(xvi), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She printed using side by side (full drop) technique and materials included: matt and decorative sheer fabric. Colours utilized: violet.



Plate:22 q(xvii), Full drop technique (Bangles and beaded necklaces, ear rings), canvas, 230 cmx180cm, screen printing

In plate 22 q (xvii), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She printed using side by side (full drop) technique and materials included: matt and canvas fabric. Colours utilized: dark and light blue, purple, brown.

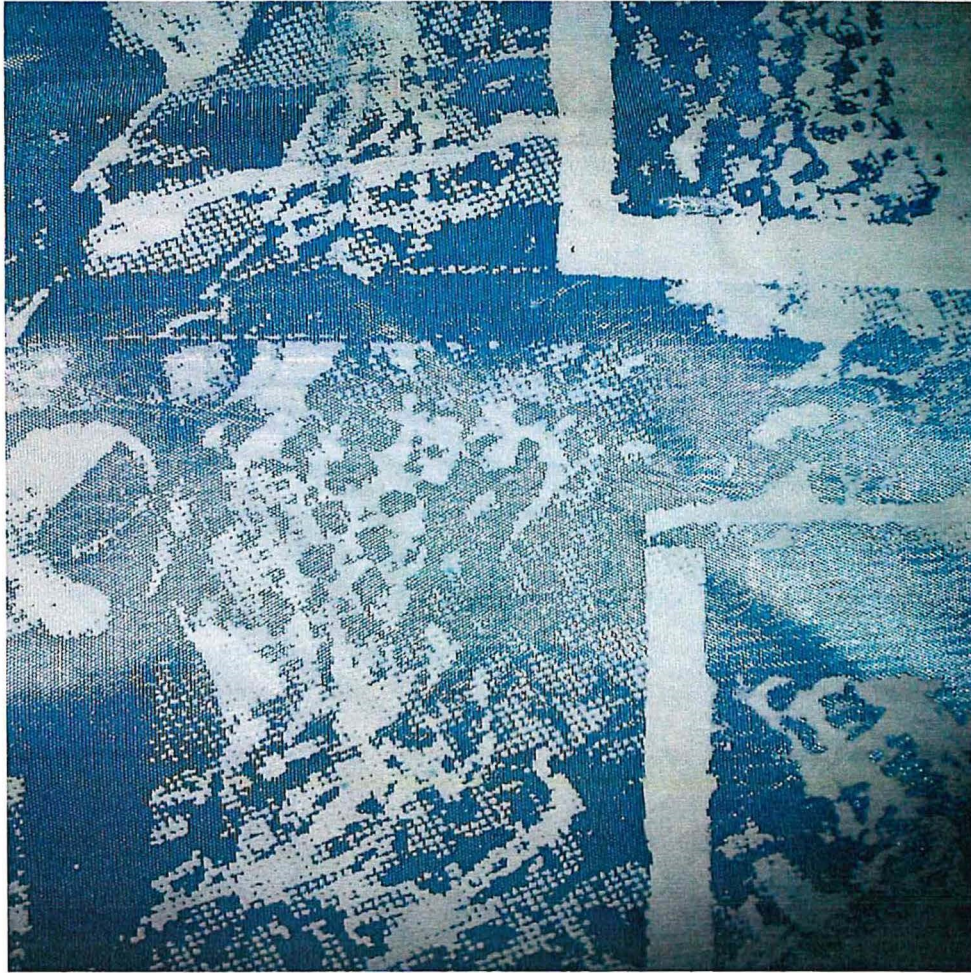


Plate: 22 r (xviii), Full drop technique (Bangles and beaded necklaces, ear rings), taffeta, 200 cmx180cm, screen printing

In plate 22 r(xviii), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She printed using side by side (full drop) technique and materials included: matt and taffeta fabric. Colours utilized: blue.



Plate:22 s(xix), Full drop technique (Bangles and beaded necklaces, ear rings), taffeta, 80 cmx40cm, screen printing

In plate22 s(xix), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She printed using side by side (full drop) technique and materials included: printing paste, matt and taffeta fabric. Colours utilized: browns.



**Plate: 22 t (xx), Full drop technique (Bangles and beaded necklaces, ear rings), polyester,
150 cmx180cm, screen printing**

In plate 22 u(xx), the researcher utilized the screen printing technique and bangles, beaded necklaces, earrings as a source of inspiration. She printed using side by side (full drop) technique and materials included: matt and polyester fabric. Colours utilized: black.

The relationship between content and source of inspiration:

The researcher utilized the bangles and beaded necklaces, ear rings (Ngachilo) as the source of inspiration for motif and final fabrics. The bangles, beaded necklaces and earrings are used by both the groom and bride during the marriage ceremony. These symbolizes: beauty and attraction, traditional decoration, easy identification. The jewelleries are designed mainly in bright colours of : primaries (yellow, blue, red) and secondary colours (orange, purple/violet, green). She also utilized Semi abstract and computerized distorted objects on the motif and final printing. These were utilized to portray the beauty of the Karimajong marriage artifacts. Final fabrics have been utilized to produce various products for interiors such as: curtains, clothes, cushions and chairs for a bedroom.

4.6 Calabashes (Adere):

Stage 3: Motif and Technique:

Stage 3 represents the motifs which designed using calabashes.

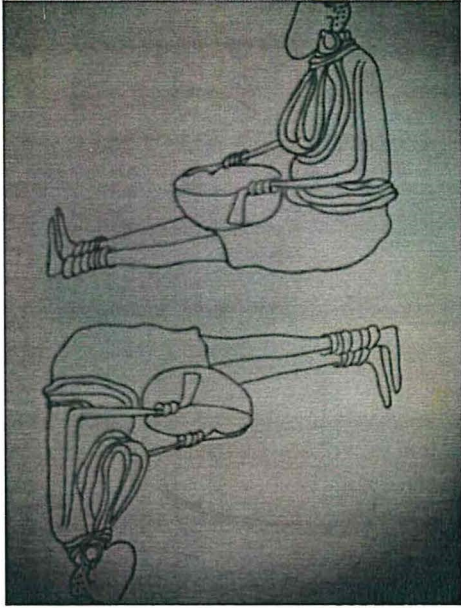


Plate 23a(i): Motif in black&white, Bride&calabashes, A4 size

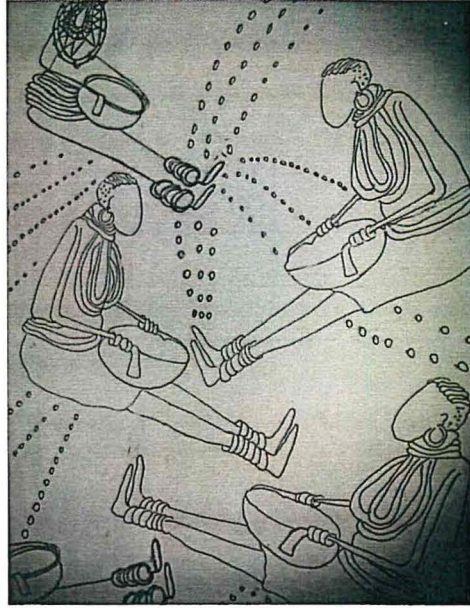


Plate 23b(ii): Motif in black&white, Bride&calabashes, A4 size



Plate 23c (iii): Motif in black and white Bride ,calabashes, A4 size



plate 23d (iv): Motif in colour: red,green yellow, A4 size.

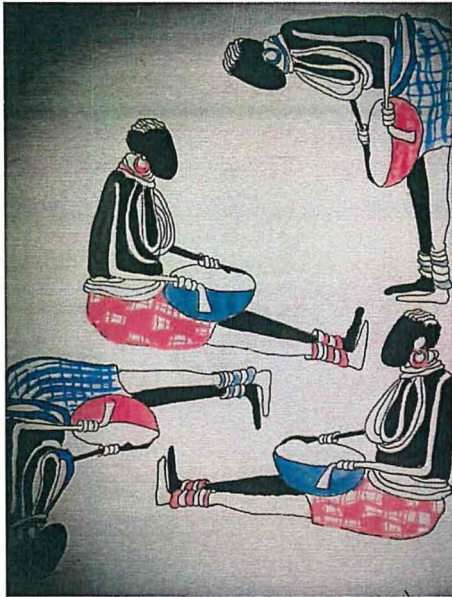


Plate 23 e(v): Motif in colour: pink and Blue, bride&calabash,A4 size.



Plate 23 f(vi):Motif in colour: maroon and orange Bride calabashes, A4 size



Plate 23g (vii): Motif in maroon and Green,Bride&calabashes, A4 size

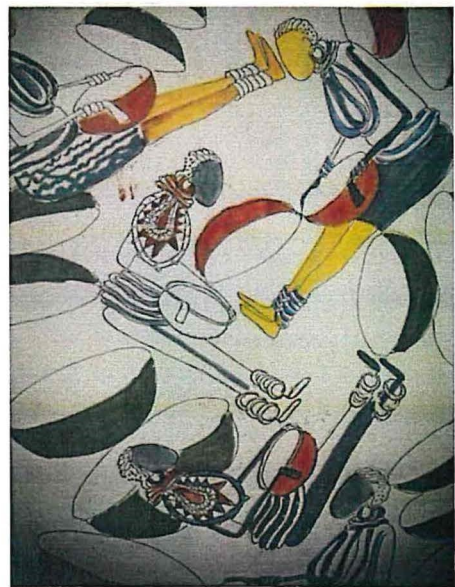


Plate 23h (viii): Motif in colour: gray, brown,yellow,A4 size.



Plate 23i(ix): motif in purples and blues

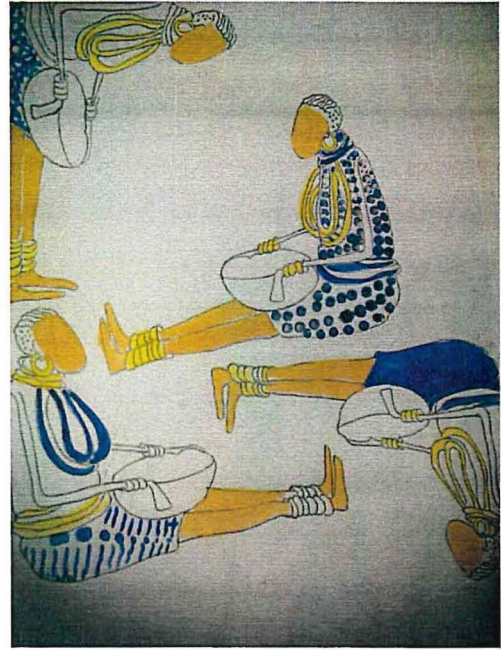


Plate 23 j(x): motif in colour: blues

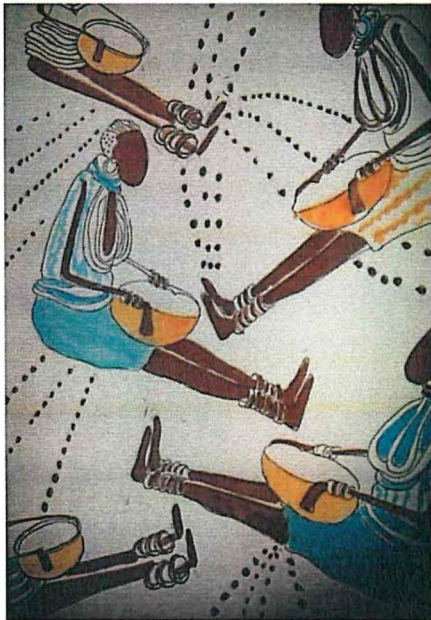


Plate 23k (xi): motif in blue, orange and brown Bride calabashes, A4 size

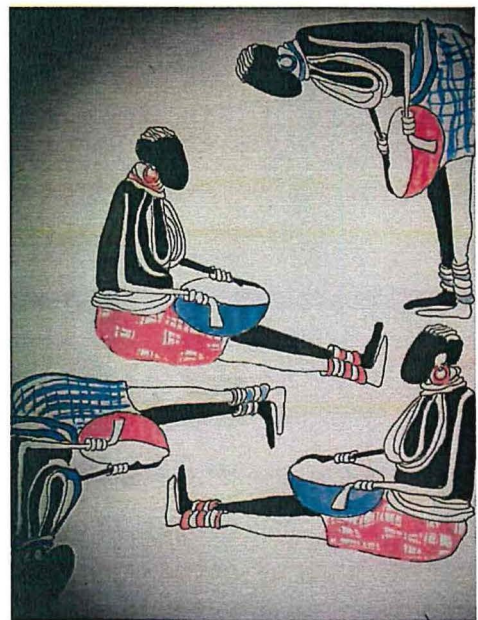


Plate 23 l(xii): motif in colour: blue, pink bride&calabashes,A4 size.

Drawings were then transformed into motifs, of black and white drawing pen (plate 23a (v), 23b(vi) and 23c(vii), using calabashes. Shapes were then drawn manually to semi abstract method. The researcher also went further to simplify the objects for clarity, emphasis, using poster colours of both primary and secondary colours(red, purple, blue, violet, yellow ,maroon, grays, green, orange,brown,pink) for plate23d(viii),23e(ix),23h(xii),23i(xiii),23j(xiv),23k (xiii),and 23l(xiv).Plate 23f(x) and 24g(xi) were transformed into computer aided design.

Stage 3: Colour and technique (final fabrics):



Plate: 24a(i), Full drop technique (calabashes), soft drill cotton, 350 cmx180cm, screen printing

In plate24a (i), the researcher utilized the screen printing technique and calabashes as a source of inspiration. She also went further to print using side by side (full drop) technique and materials included: printing paste, strainers and soft drill cotton fabric. Colours utilized were blue, yellow, green and red.

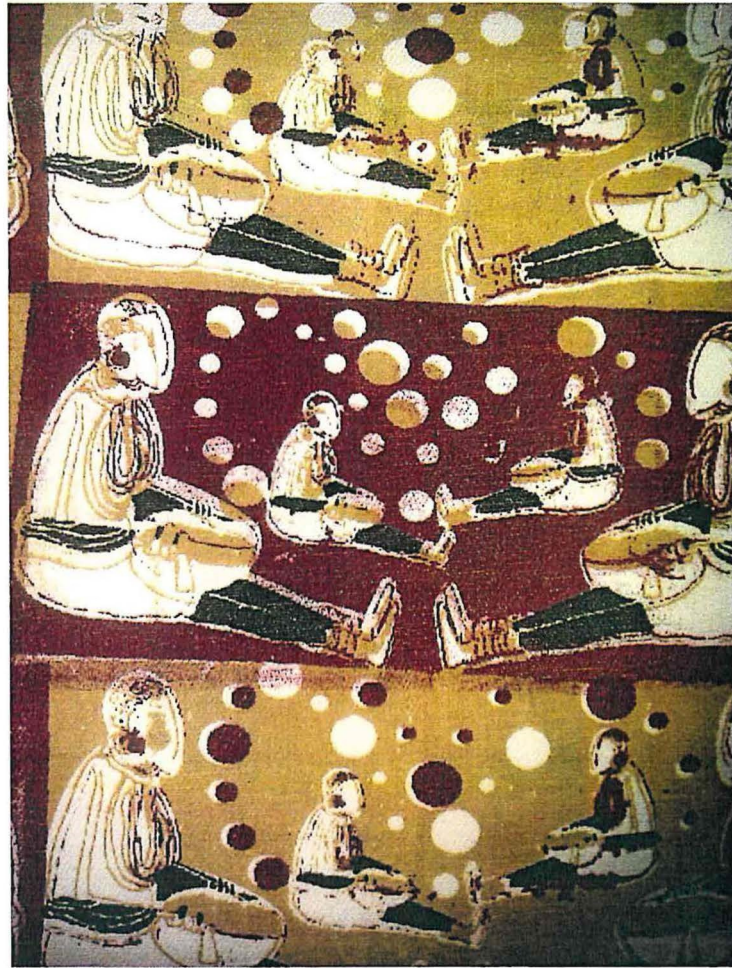


Plate: 24b (ii), Full drop technique (calabashes), canvas, 300 cmx180cm, screen printing

In plate 24b, the researcher utilized the screen printing technique and calabashes as a source of inspiration. She also went further to print using side by side (full drop) technique and materials included: matt and canvas fabric. Colours utilized were maroon, pale green and black.

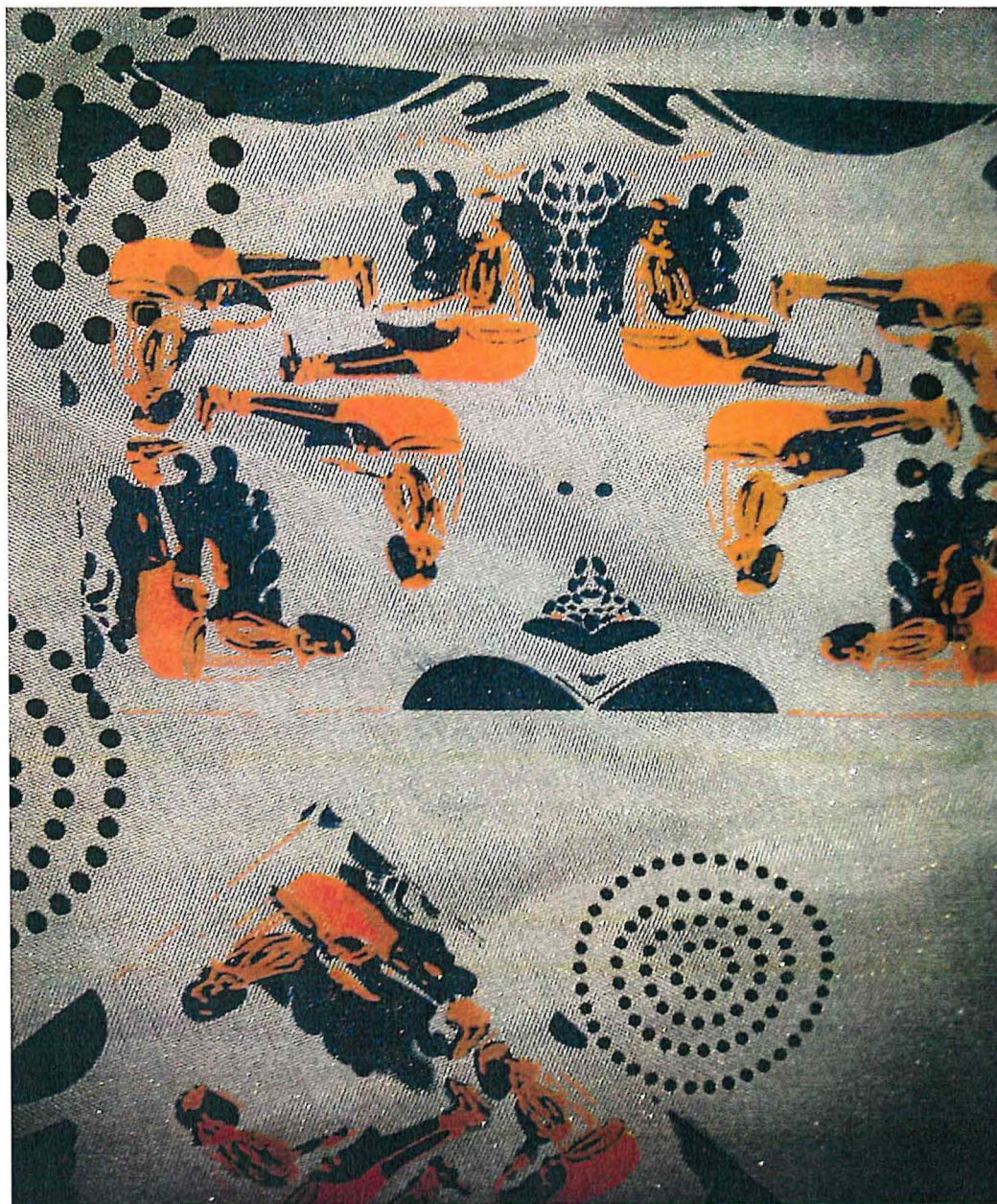


Plate:24c(iii), Full drop technique (calabashes), canvas, 300 cmx250cm, screen printing

In plate 24c(iii), the researcher utilized the screen printing technique and calabashes as a source of inspiration. She also went further to print using random technique and materials included: PVC ink and canvas fabric. Colours utilized were navy blue, orange and black.



Plate: 24d(iv), Full drop technique (calabashes), canvas, 300 cmx250cm, screen printing

In plate 24 d(iv), the researcher utilized the screen printing technique and calabashes as a source of inspiration. She also went further to print using half repeat technique and materials included: PVC ink and canvas fabric. Colours utilized included navy blue, orange and black.

The relationship between content and source of inspiration:

The researcher utilized the calabashes (Adere) as the source of inspiration for motif and final fabrics. The calabashes are used by both the groom's mother to smear butter on the bride during the marriage ceremony and also prepare pumpkin food for the groom. These symbolizes: intermarriage and protecting bride from adultery and these were decorated with beads. The researcher also utilized Semi abstract and computerized distorted objects on the motif and final printing. These were utilized to portray the beauty of the Karimajong marriage artifacts. Final fabrics were utilized to produce various products for interiors such as: curtains, clothes, cushions and chairs for a bedroom.

CHAPTER FIVE:

5.0 DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter analyzes the summary of the findings of the study which centered on exploring selected material culture of the Karimajong for fabric decoration with specific reference to marriage ceremony as presented as below:

5.2 Discussions

The researcher identified the marriage artifacts of the Karimajong which were five in number which included: walking stick, stool slung over the arm, headdress, bangle, beads, necklaces and earrings and calabashes. Many artists such as Nakazibwe (2005), Ndagire (1999), have been inspired by Ganda artifacts for sources of inspiration in painting, fabric decoration. However, artists have not paid keen attention to analyze and utilize the marriage ceremony artifacts of the Karimajong. A few who may have dealt with Karimajong artifacts such as Ipoot (2002) and Nsubuga (1999), have made studies on mainly beauty, dressings and beads. Their studies have relied more on theoretical analysis which has been generalized at subject level. Other artists like Kimani (2003) have also made studies on the Masai artifacts for studio experimentation in weaving. Therefore, the study has covered extensively the five marriage artifacts of the Karimajong (ceremonial walking stick, stool slung over the arm, head gears, beads, necklaces and bangles, calabashes) and applied it for studio experimentation in fabric decoration.

Furthermore, the studies carried out on the five marriage artifacts of the Karimajong have been done to promote the beauty of utilizing material cultures for sources of inspiration in final products. Researchers such as Rung-Tai Lin (2000) have showed the necessity to utilize material culture for final products in order to promote culture. Societies can only be identified by the rest of the world through applying artifacts of their cultures for final products in fashion, fabric decoration, interior design and many more. The researchers have made studies on the above five marriage artifacts for studio experimentation in fabric decoration.

Further still, the study analyzed the symbolic attachments on the five marriage ceremony artifacts of the Karimajong society. Few artists may not have gone into details to study symbols attached to artifacts of various cultures. Researchers such as Plat(2001), Onyang and O'kasick(2007), Brian and Campbell(2005) have come to a conclusion that cultural symbols are very vital in achieving uniqueness for final products of any artfield. The researcher has finally utilized the five marriage artifacts and their symbols such as the beads, bangles, necklaces, ceremonial walking stick, stool slung over the arm, head gears and calabashes of the Karimajong for studio experimentation in order to achieve uniqueness for final products of fabric decoration. Their colours (bright colours of: blue, red, yellow, green, orange and purple), textures and shapes have been applied in creating motifs for final fabrics.

The researcher also observed that the utilization of symbols may help in creating value of a society or culture and unity. This may be achieved through production of art works which can be identified by their symbols in colour, texture and shape. The researcher analyzed the symbols of the Karimajong marriage artifacts and utilized them as a source of inspiration for final products. The purpose of this was to elucidate the values of cultures to the rest of the world. Artists and researchers such as: Campbell and Brian (2005), Kizito Kasule (2003), and Nakazibwe (2005) gave vivid examples and reasons of utilizing cultural symbols for sources of inspiration. Hence, there is need for artists to dwell more on symbolic attachments in order to achieve uniqueness and aesthetic values on their final products.

There is also need for artists to understand and appreciate the aesthetic appearances in regard to a source of inspiration selected for final work. The researcher also established the characteristics of the five marriage artifacts. Understanding characteristics of artifacts may help in achieving originality, signature and uniqueness to final products. It has been realized that many artists may have dealt more on nature and still life studies. The researcher utilized the marriage ceremony artifacts of the Karimajong and finally embedded them as motifs for final products in fabric decoration. Artists like Jewell (1998), Tatham and Seaman (2003) elaborate the importance of observing and drawing at details which creates creativity, uniqueness and aesthetic value on the final product. Therefore, the researcher analyzed the characteristics of the

five marriage ceremony artifacts of the Karimajong and utilized them as a source of inspiration for the final products so as to achieve creativity and originality.

Finally, the researcher produced fabrics using the five marriage artifacts of the Karimajong society. The researcher went further to accept that Artists may need to be identified by their styles when producing final products. The study has dealt more on the marriage ceremony artifacts of the Karimajong, analyzing mainly the shapes, textures, colours, to be able to achieve a personal style. To achieve these, drawings, motifs and screen printing techniques were applied for final products in fabric decoration. Studies done by Platt and Gilbert clearly portray the prehistorical man and Egyptian artworks, had unique styles, colours, textures and their sources of inspiration which dealt more on their surrounding cultures.

Regarding the technological aspect, the researcher transferred the manual motifs into computer aided designs so as to achieve a variety of designs. This was purposely done for future reference, in case the motifs are used for mass production in an industry. Artists may need to put into consideration that designs not only end at one manual motif but should be developed further variety for mass and production.

The researcher also utilized the screen printing technique and in series of multiple colours. These focused mainly on the colours of marriage ceremony artifacts which include: primary colours (blue, red, and yellow) and secondary colours (green, orange, purple/violet). Artists may need to utilize colours connected to their sources of inspiration for clarity, originality and identification.

5.3 Conclusion

Societies such as Karimajong have beautiful artifacts such as marriage ceremony artifacts which should not be ignored at all for unique sources of inspiration and final products. The researcher has been able to learn a lot about the Karimajong society more especially the marriage ceremony. The artist has able to learn the Karamajong Bridal Artifacts, experiment with new ideas in design processes, and screen printing which were utilized for studio experimentation.

The study has portrayed the value and beauty of the Karimajong marriage ceremony artifacts, which may not have been identified by the rest of the world. Artists may need to appreciate the beauty of utilizing cultural artifacts for unique artifacts. This will enable them to achieve creativity, originality, and aesthetic values on final product.

5.4 Shortcomings/Difficulties:

The study was limited to five marriage artifacts of the Karimajong due to a short period of time (two years), which was granted for the study. Other artifacts which may seem to be rich by their symbols which may be left out completely. The distance between the area of research and studio was very long, although to some extent the researcher maneuvered her way out.

5.5 Recommendations:

The study has dealt with a few areas such as the Five Bridal Artifacts of the Karamajong society that (Shield, ceremonial walking stick, stool slung over the arm, beads, Jewells, bangles, head gears and calabashes). Other researchers may need to proceed with the study and analyze more artifacts with the marriage ceremony. The researcher realized that the Karimajong is rich with beautiful artifacts which may be utilized for source of inspiration for final products.

Artists may need to be inspired by their various cultures for unique sources of inspiration and final products. The researcher confirmed that artists may achieve creativity, originality and uniqueness in final products after utilization of cultural artifact. I would recommend artists to utilize more of cultural artifacts because of their cultural values attached on them and keep generations move forward socially, economically and politically.

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APPENDIX 1 - INTRODUCTORY LETTER

KYAMBOGO

kampala



UNIVERSITY

20464,

www.kyambogo.ac.ug

**FACULTY OF VOCATIONAL STUDIES
DEPARTMENT OF ART & INDUSTRIAL DESIGN**

02/04/2012

TO WHOM IT MAY CONCERN

Subject: INTRODUCTION OF MS. NAKUYA SPRANZA GITA/ DATA COLLECTION

This is introducing to you Ms. Nakuya Spranza Gita (2010/U/HD/111/MAID) who is pursuing Master in Art and Industrial Design at Kyambogo University. She is currently collecting data to complete her research.

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

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

Thank you.

Yours Sincerely,

A handwritten signature in blue ink, appearing to read 'W. Edwin', with a horizontal line drawn through it.

Mr. Wathum Edwin

(Coordinator- MAID Programme)

APPENDIX 2 - QUESTIONNAIRE

KARIMAJONG SOCIETY/CULTURE

District:.....Sub-

County:.....Date:.....

This study is about a studio Exploration of selected material culture of the Karimajong for fabric decoration with specific reference to marriage.

SECTION A: SOCIAL DEMOGRAPHIC INFORMATION:

1. Gender

- a)Male
- b)Female

2. Marital status:

- a)Married
- b)Single

3: Educational Level:

- a)No Education
- b)Primary
- c) Secondary
- d)Tertiary

4. Age group of respondents:

- a)16-25
- b) 26-35
- c)36-45
- d)46-55
- f) Above 55

5. Category of respondents:

- a)Teenager
- b) Youth
- c) Mature
- d) Elderly

SECTION B: MARRIAGE ARTFACTS

1) For how many years have you lived in Karamoja?

- a) 1-10
- b) 11-20
- c) 21-30
- d) 31-40
- e) 41-50
- f) Above 50

2) Which Ethnic Group do you belong to?.....

3) Did you go through the traditional karamajong marriage ceremony?

- a) Yes
- b) No

4) If yes, identify the objects used during the marriage ceremony?

- a).....
-b).....
-

.....c).....
d).....
e).....

5) Which colours did you use?

a).....
b).....
c).....
d).....
e).....

6) In which age group did you marry/get married?

- a) 14-19
- b) 20-24
- c) 25-29
- d) 30-34
- e) 35 and above.

e) Which period it occur?.....

SECTION C: Symbols and Characteristics:

a): Symbols

1. What were the marriage objects?

a).....
b).....
c).....
d).....
e).....

2. What does each object symbolize and mean?

a).....
b).....
c).....
d).....
e).....

b: Characteristics

i). What was the nature of the objects used during the marriage ceremony?

a).....
b).....
c).....
d).....
e).....

THANK YOU FOR ALL THE INFORMATION AND COOPERATION.